

Televiser

Summer, 1945

(July-August)

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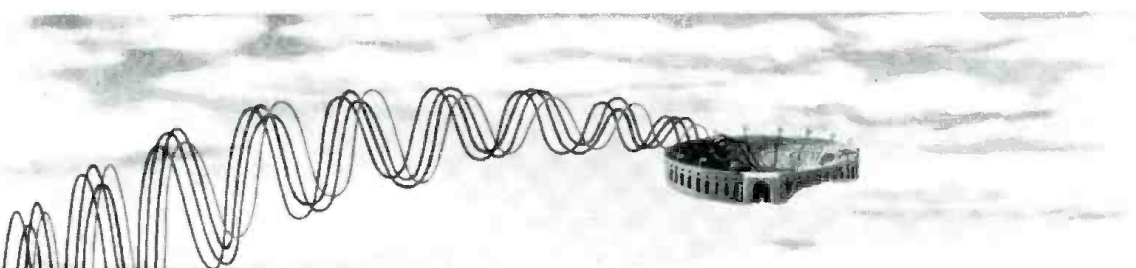
JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

GENERAL "IKE'S" HOMECOMING CAPTURED BY NBC'S TELE-NEWS CAMERA

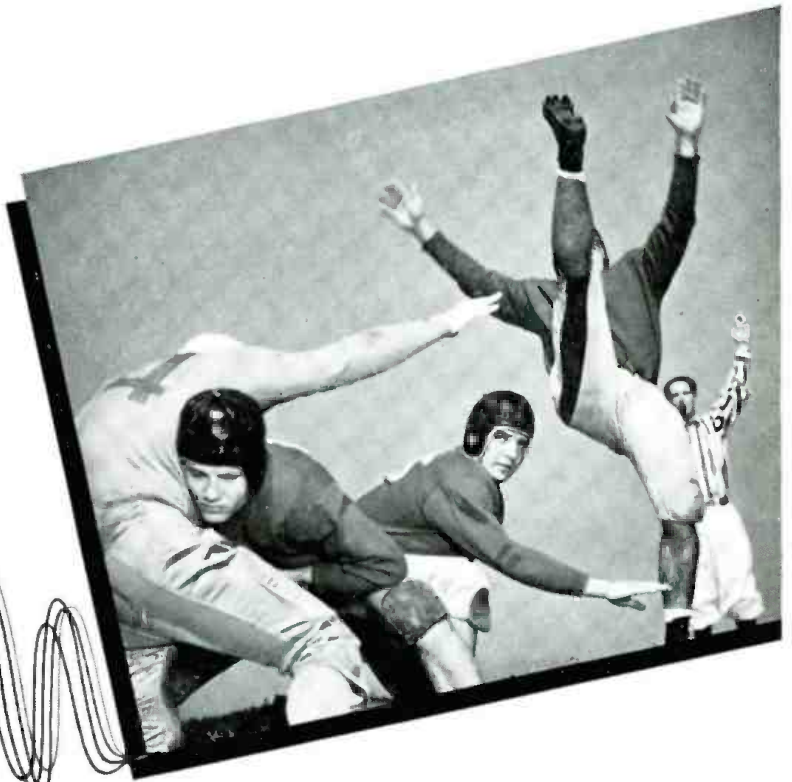


➔ CONVERTING FROM RADIO TO TELEVISION—PAGE 13
➔ SHOOTING SCRIPT OF CORWIN'S "UNTITLED"—PAGE 58

➔ ANNUAL INDEX TO 165 TELEVISER ARTICLES—PAGE 62



Stretching the play a hundred miles—by television!



So SWIFTLY do televised scenes rocket through space that, while part of a picture is appearing on your receiving set, the television camera is still "taking" the rest of it possibly many hundreds of miles away!

Each second, 30 complete pictures are thrown on the television screen . . . so your eyes see — not half-pictures — but large, clear images and motion without blurring.

Eventually, after the war, you'll have home television in both Farnsworth and

Capehart models, the marvelous *electronic television* developed over 19 years by Farnsworth engineers. It will come in cabinets of your choice, combined with radio, or with a phonograph-radio.

Today, Radar and military electronic weapons employ all the research and production facilities of the Farnsworth Television & Radio Corporation. But new Capeharts and new Farnsworth radios and phonograph-radios, at a wide range of prices, will come from our plants after Victory.

There will be improvements over your pre-war instruments. More faithful tone and reception — glorious, interference-free FM — simple, dependable record-changers — and the miracle of television.

You'll have a wide choice, from modestly priced Farnsworth sets to magnificent Capeharts in distinguished cabinets. And every one—whether Capehart or Farnsworth—will offer you the highest possible quality at its cost. Farnsworth Television & Radio Corporation, Fort Wayne 1, Indiana.

WAR BONDS FIGHT, TOO—BUY AN EXTRA ONE TODAY



THE CAPEHART

Television · Radio · Phonographs

FARNSWORTH TELEVISION & RADIO CORPORATION

Summer, 1945

With this issue, which completes Vol. I, TELEVISER will be published every other month hereafter instead of quarterly. An index to all of TELEVISER's articles, totaling over 150, begins on Page 63. Reprints of the Index are available to libraries, universities, radio stations, and research groups.

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Televiser



JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

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

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LETTERS TO THE TELEVISER

Editor of TELEVISER:

When I first heard Mr. Nance's speech, I felt that a number of his utterances were those of a man with ulterior motives or with an axe to grind; but I have since re-read and analyzed the speech, and, in addition, read the statements of other men—men who are engaged at present in television and are eager for its success—and I find the same questions, problems, and doubts expressed.

Mr. Nance stressed the fact that television broadcasting began in 1928 and in the seventeen years of its existence it has made less progress in public acceptance than radio made in its first year. Mr. Nance wants to know—"Why?"

His own reply to that question hinges on the fact that television presents an economic enigma. He believes that the public will not be interested in television until the industry can provide a high quality of entertainment, while, on the other hand, that sort of entertainment will not be forthcoming until there is an audience large enough to support it, either directly by purchase of sets, by taxation, or by some other method; or indirectly, through advertisers.

Economics No Bottleneck!

Mr. Nance then presents a series of figures to show that radio advertisers spent 350 millions of dollars last year to provide 64 hours of entertainment daily (four networks, sixteen hours a day each); whereas movie audiences paid out a billion dollars last year for only one and a half hours of entertainment per day. The point Mr. Nance is trying to make is that the expenditure of a billion dollars, to provide entertainment of movie calibre, would only occupy a television audience for one and a half hours a day, which he apparently does not deem enough entertainment, and still leaves the problem of collecting the billion. Who is to pay it?

Now we are back where we started . . . and here is where I take issue with Mr. Nance! He says the bottleneck is an economic one; I say it is not! I am willing to agree that Mr. Nance's figures are correct—although in estimating the cost of motion picture production he does not say whether he took distribution and exploitation items into account as they certainly would differ from similar items in the television set-up; but I give him the benefit of the doubt on his figures because he must have made pretty sure of them before getting up to address a group of experts in cost accounting and corporate structure.

But in another direction—and one in which, I feel, he should be well-informed—I am certain he has erred grievously, that is, in regard to the technical development of television. Mr. Nance says "television is all dressed up and has no place to go"; he insists that the scientists and the laboratories have done their share; to hear him tell it, television is well nigh perfect; it is marking time only because of the shortage of money and good programs, or the other way round if you like, good programs and money! I object!

Television is, without question, an amazing invention (or series of inventions!)—but it happens to be contemporary with a lot of other amazing inventions: It suffers therefore by comparison. It is ridiculous to measure the advance of television against the advance of radio. When radio made its appearance, it was absolutely without precedent; it was more than a novelty, it was an "original." You could not say that it was better or worse than anything else, because it was the only thing of its kind. Nobody did then, or does now, compare it with an actual performance in either a theatre or a concert-hall, except to give it an occasional pat on the head when the quality or fidelity of the reproduction is especially good. Radio, thus, in a sense, was incomparable!

Not so with television! And what is television? So far as the general public is concerned, it is sight and sound, canned for home delivery! Is the public familiar with canned sight? Most assuredly, it is! It now spends (according to Mr. Nance) a billion dollars a year to enjoy it. The public has been going to the movies for fifty years, has noted the improvements in cinematography, and developed its tastes and critical faculties accordingly. Will it look then at a television screen with a clear and unprejudiced eye? It certainly will not. The public will compare . . . and comparison proves! Or so they say in the popular radio program from which Mr. Nance took his 64 (billion) dollar question! It is strange that he overlooked the little matter of comparison.

As with the public's attitude toward canned sight, so it is today toward canned sound. Electrical recordings, transcriptions, and radio, both AM and FM, have not only become familiar to the public at large but have set definite standards which are expected and demanded.

Public's Standards

The general public, in other words, has been educated up to a level where it expects a certain quality—and will accept nothing less—in its mechanical entertainment. Television is a combination (in effect) of movies and radio; and considerable as its present development is, no one would be rash enough to say that technically it can match the movies and radio combined.

As yet I have let drop not a word about the type or quality of program to be presented on television, because, strange as it may seem, I consider it of secondary importance in the success of the medium. Primarily, I feel that when it is possible for a television set to provide an image no smaller than three feet by four feet, with the clarity and color of present day motion pictures, the musical background of FM fidelity, and the set priced within the limits of the average man's pocket-book, the industry will make strides far outdistancing both the movies and radio.

This prediction, it will be noted, is based entirely upon the technical excellence of the instrument. Given such excellence, television will succeed *in spite of*, I am almost tempted

to say *regardless of*, the quality of the program material. I can only base so heretic a statement on past experience, observations made by experts in studying the development and trends in the growth of motion pictures and radio. If you don't believe it, just go to the movies, any movie at random, or switch on your radio some afternoon. Technically, you will be getting the best the world has to offer; but how long you can stand it, depends upon your personal taste, and your intestinal fortitude. And the movies and radio are both very profitable industries!

Leave us face it! Foot-note to a drum solo!

Brave New World

Over twenty-five millions of dollars have been invested in television research to date. That much money doesn't give up without an awful death struggle! Television *will* be perfected! It *will* arrive! It *will* be successful! Whether the Government or the Ex-Lax Corporation will provide the capital is not known; whether M-G-M, NBC, or a latter-day Henry will be the Kaiser of Television is not known; whether programs will be aired 64 or only 6 or 4 hours a day is not known; hardly anything is known, in fact, about what television will be like in the future. But Mr. Nance's viewpoint to the contrary notwithstanding, television is here . . . and it is here to stay . . . and if Mr. Gilbert Seldes knows anything about it (and he should!) . . . the new medium will be the "sewer" of the old forms! So we can make up our minds right now that when we touch that magic switch, and settle back in our armchairs, one of the first things to come out of our shiny new television set will be the Lone Ranger, dashing across the wall in pursuit of the villain, who will be headed for somewhere west of our all-electric kitchen!

But even then we shall not have reached the zenith of radionics! In every future . . . lies a brave new world!

RUDOLPH GOODMAN
Yale Drama School
New Haven, Conn.

Sirs: Congratulations on the splendid Spring edition of your magazine. It sets a fine pace!

ORRIN E. DUNLAP, JR.
RCA—Rockefeller Center
New York City

Sirs: Your publication is of great value and certainly fills the need of a magazine of "not-too-technical" a nature for production staff use. It is hoped that you can see fit to make it monthly in the near future.

E. R. HARPER
1933 N. Bronson Street
Hollywood 28, Calif.

Sirs: As you are probably aware, this station is a subscriber to TELEVISER. I can assure you we are getting a great deal out of your publication. . . .

F. VAN KONYNENBURG, Sales Manager
Station WTCN
Minneapolis 4, Minn.

ELECTRONIC TELEVISION IS AN RCA DEVELOPMENT

This is the second of a series of advertisements showing that RCA engineers developed the basic essentials of the electronic television system—including tubes and circuits.

RCA built the first all-electronic television transmitters and receivers—the first commercial television station—established the first television relay system—presented the first electronic theatre television—was the first to televise a baseball game, and a Broadway play; and was first to televise from an airplane.

RCA is, and will continue to be, the leader in practical, successful commercial television. You may expect the best of all kinds of television transmitting and receiving equipment from RCA.

BUY WAR BONDS

2. THE KINESCOPE

THE Iconoscope gave electronic television its primary essential—an electron tube that produces electrical impulses corresponding, with high fidelity, to the light energy in the various areas of the scene being scanned.

To reproduce the scene in a truly electronic receiver, it was necessary to create an electron tube in which the energies of an electron beam

directed against a luminous screen would be modified by the incoming carrier wave with such fidelity as to reproduce an accurate image of the scene telecast. An image built up dot for dot, line for line, by electronic scanning exactly synchronized with the television camera.

This is the Kinescope, developed by Dr. V. K. Zworykin, Associate Director of RCA Laboratories.

The Fountainhead of Modern Tube Development is RCA



RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, NEW JERSEY

In Canada, RCA VICTOR COMPANY LIMITED, Montreal

WASHINGTON VIDEO-NOTES

By LARRY CARL

Televiser Washington Bureau

PRODUCTION of broadcasting and receiving equipment, including video, may not be authorized until monthly delivery of electronic equipment drops to 75% the first quarter of 1945, according to Louis J. Chatten, Director, WPB Radio and Radar Division. First quarter monthly delivery rate for 1945 was \$210,000,000. When production falls to 90% of this rate radio equipment will be made available for air, rail, transport and law enforcement users. Commercial radio must await the 75% figure as it stands now. WPB's stand was endorsed by the Radio Industry Advisory Committee prior to issuance of the order. Reason: *Pacific war is more of an "electronic war" than the European conflict.*

WPB Order P-43, however, will grant assistance to research laboratories building stations for experimental video, according to John Creutz, of WPB's Radio and Radar Division. Mr. Creutz told TELEVISER that P-43 would give what he termed "priority assistance" to such experimental video stations, for such equipment as towers. However, the overall construction of an experimental video outlet would take in a number of additional WPB rules, including L-41. Under no circumstances, Creutz added, would equipment be made available for commercial video outlets, at the present time. The war agency has told FCC that no production of commercial radio and video equipment appeared possible until after the first quarter of 1946. If the Jap war ends sooner than Washington expects, WPB will give FCC ninety days notice before flashing the "green light." So until average monthly production rate falls below \$160,000,000, don't look for more than experimental video equipment.

* * *

Aesthetically-conscious Washington will allow erection of tele towers and studios in residential areas, it was announced May 26th by the Capital City's Zoning Commission. Towers will be permitted if "proposed locations won't adversely affect the use of neighboring property and if height of tower is reasonably necessary to

render satisfactory service." Announcement followed FM-tele hearing of May 16th for all District of Columbia applicants. Appearing before the Zoning Commission were J. R. Poppele, President of TBA and WOR Chief Engineer, and representatives of the networks and interested groups. Both the *Washington Post* and D. C. Commissioner Guy Mason, came out publicly in favor of the proposal before a decision had been reached. The hearing was a combined FM and tele affair. But video received nearly all press attention, even the Zoning Commission referring to it as the "Television Towers Hearing." Practically no mention of FM appeared. Certainly indicative of the public mind, we think!

* * *

Du Mont's W3XWT started experimental tests on May 11th from Hotel Barrington with a low power transmitter. As noted in The TELEVISER (Spring issue), Dr. Thomas Goldsmith, Jr. is conducting the tests which consist of field measurements of test patterns, etc. Les Arries, Du Mont Washington head and W3XWT General Manager, states that a much larger and more powerful transmitter will be brought to Washington shortly. WPB okay for a tower will probably have been granted by now. This will replace the temporary antenna being used for the tests. Main ballroom of the Harrington is being remodeled as a video studio. Equipment will consist of two cameras, film projector and possibly a mobile unit. September 15th is still the tentative date for completion of remodeling plans. Arries told TELEVISER that test transmissions of programs probably won't wait for studio completion, but will be started during the Summer. W3XWT-Du Mont, Mr. Arries pointed out, intends to cooperate fully with the FCC Engineering Department and will make its facilities available to the Commission at all times for test purposes.

* * *

Philco's WPTZ, Philadelphia, on April 17th dedicated the company's wireless relay between Washington and Philadelphia. From a temporary studio atop the penthouse of Washington's Hotel Statler,

FCC Chairman Paul Porter, Dr. Karl Compton, Massachusetts Institute of Technology's president, Philco's prexy John Ballantyne and Mary Gay, *Newsweek* reporter, were telecast to Philadelphia. The signal was sent from Statler to Philco's tower across Potomac River in Arlington; thence via relay to Philadelphia. Courtney Pitt, Philco's Director of Public Relations, states the company isn't ready to announce its program plans for Washington. The best guess is that Philco will be on the air, in the District of Columbia, before September with experimental video. Exchange of programs with WPTZ will be featured. It's very possible that WNBT shows will be sent on to Washington as an extension of the Monday night exchange service between the NBC sight-transmitter in New York and WPTZ.

Expansion of Philco's program and network service was signaled April 27th by appointment of Ernest B. Loveman as Vice-President-in-Charge of the television broadcasting division of Philco.

* * *

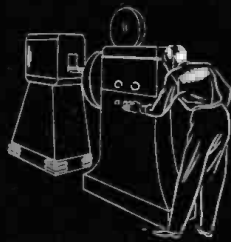
Capital Radio Engineering Institute (CREI) recently completed construction of an experimental video layout for instruction purposes, consisting of one small studio with two banks of incandescent lights; re-built Zeiss camera on homemade dolly with camera chain. An RCA small "ike" camera is on order. Control equipment consists of panel with one "ike" viewer, one "on-air" viewer, plus amplifying equipment, sound channels, and their own power supply and phasing equipment. Installation was made by CREI video-chief Paul D. Wickre and his assistant, Archie Anspach, WMAL engineer. No transmitter is planned. CREI will use the new video studio set-up beginning this Fall to prepare advanced students as camera operators, control and construction men for new tele stations as they go on the air. Wickre estimates a class of 50 students can be handled at one time.

* * *

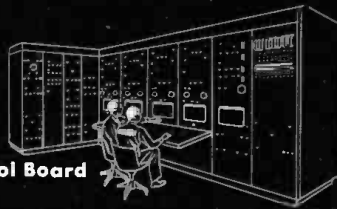
RCA Communications, Inc. has asked the FCC for permission to operate an UHF radio-relay chain between Washington and New York, it was announced by Brig. Gen. David Sarnoff, RCA president. Circuits will be used for international communications traffic, radio-photos and program transmission. Outlets will be located at Philadelphia, Wilmington and Baltimore, in addition to the terminal

(Continued on page 56)

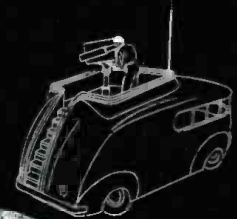
TELEVISER



DuMont Projector and Film Pickup Camera



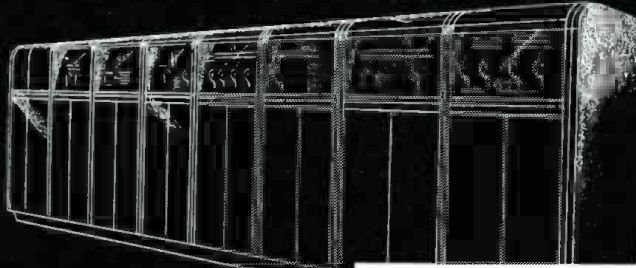
Master Control Board



DuMont-equipped Television Truck



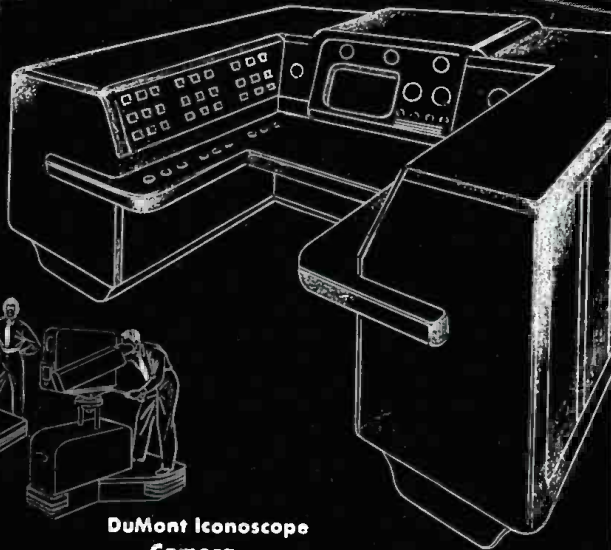
Producer's Control Desk



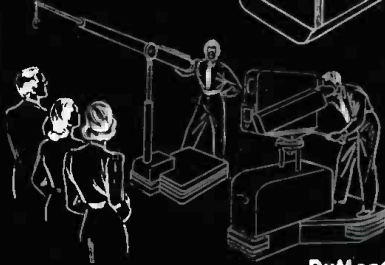
DuMONT TRANSMITTER CONTROL CONSOLE and DuMONT VIDEO-AUDIO TRANSMITTER

Only the DuMont Transmitter Console offers *all* these features:

1. 12" cathode-ray tube for observing picture quality.
2. Control buttons for individual transmitter stages.
3. Necessary meters for constant checks on operation.
4. Cathode-ray oscillographs for observing signals and individual stage operation.
5. Patch-in rack for checking individual stages and signal off the air.
6. Automatic and manual safety switches for emergencies.
7. Synchronized electric clock for time recording.
8. Automatic time recorder.
9. Intercommunication system microphone and loudspeaker.
10. Facilities for logbook and other records.



DuMont Sound Boom



DuMont Iconoscope Camera

DuMONT—FOR THE TOOLS OF TELEVISION

Simplified precision control is the design keynote of all DuMont Television Broadcasting Equipment. Typical of this bull's-eye concentration on basic essentials is the DuMont Transmitter Control Console. All meters and controls of the Video-Audio Transmitter are combined with the station monitor (formerly a separate unit) to achieve a new standard in safety, easy visibility and centralized operation. Operators can be quickly trained to attend it.

DuMont has equipped *more* television stations than any other company. Week-in, week-out, these

stations are demonstrating the high pickup and transmitting quality and efficiency, the extreme flexibility, rugged dependability and low operating cost of DuMont-engineered equipment.

DuMont has pioneered the profit pattern for peacetime commercial television... is setting the pace in television broadcasting equipment design. Climb aboard the television bandwagon today by using the DuMont Equipment Reservation Plan to insure early delivery of equipment and training of personnel. *Ride with the leader!*

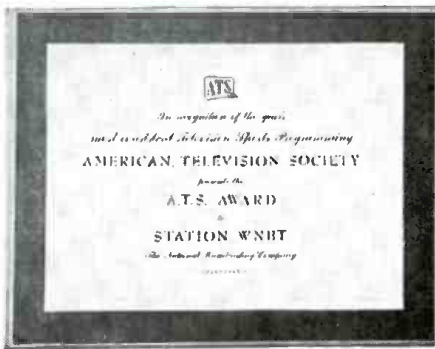
Copyright 1945, Allen B. DuMont Laboratories, Inc.

DUMONT



Precision Electronics and Television

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



It's all in knowing

● This year, top honors in three classifications of the Annual American Television Society Awards have been given NBC television station WNBT, New York.

WNBT is pleased and proud. Pleased, because although awards are not our foremost goal, these ATS citations are, we feel, recognition of our efforts to make each WNBT television program the finest to be seen on the air.

Proud, because now and then we come up with a "MEN IN WHITE," (Sidney Kingsley's

Pulitzer Prize play) cited by the ATS as the *Outstanding Television Drama Production* of the 1944-45 season; or an "ABE LINCOLN IN ILLINOIS," (by Robert Sherwood) produced after the deadline for the 1944-45 awards, but hailed in *Variety's* recent review as "television's greatest play to date."

Although productions of the calibre of these two are still too often the exception in television—even at WNBT—they do represent forward strides. And it is just possible that



OUTSTANDING TELEVISION DRAMA PRODUCTION

This is Edward Sobol, who produced the award-winning WNBT television drama, "MEN IN WHITE." Sobol's television experience began at WNBT in 1939—the same year the NBC television station inaugurated America's first public television service. Sobol has been actor, director, business and production manager in the legitimate theatre.



OUTSTANDING TELEVISION DRAMA PRODUCTION

This is Ronald C. Oxford, WNBT stage manager for Mr. Sobol in the presentation of the prize-winning "MEN IN WHITE" production. Born in England, Oxford's career as actor, director, producer for the last fifteen years has taken him from his birthplace to the theatre, to Hollywood, to Radio City, and in February, 1944 to WNBT television.

HOW...

they reflect the finest television broadcasting facilities in the business; the longest practical television production experience in the industry.

WNBT thanks the ATS and the society's judges for their recognition of the job we're trying to do well. WNBT publicly salutes the distinguished production and technical staffs whose skill has made it possible for WNBT to win more 1944-45 ATS awards than any other television broadcaster.

If you are considering an initial venture in television, remember the accumulated experience and technical and production knowledge that brought these awards to WNBT are available to all WNBT advertisers.

NBC TELEVISION

WNBT NEW YORK

NATIONAL BROADCASTING COMPANY
A SERVICE OF RADIO CORPORATION OF AMERICA



TELEVISION SPORTS PROGRAMMING

This is WNBT producer Ernest S. Colling, who, in addition to his regular studio assignments, handled the outside sports pickups judged best in the ATS awards. Colling joined NBC as television director in 1940. Took over for regular Special Events Director Burke Crotty (just returned to WNBT) when Crotty left WNBT in 1942 for Army service.



OUTSTANDING EDITING OF NEWS FILMS

This is Paul Alley, Director of WNBT Film Programs, who was given a special ATS award for his superb handling of WNBT news presentations. Long prominent in motion pictures, Alley joined WNBT a year ago to direct news presentation. Reviewers said his "Life of Franklin D. Roosevelt" compared in excellence to a March of Time presentation.

TELE-HIGHLIGHTS

By
STANLEY KEMPNER

April 1 to June 15

PERMISSION to construct seven radio relay stations to be used, among other purposes, for experimentation in television network transmission is requested of the Federal Communications Commission by the American Telephone & Telegraph Company. Stations would link areas from New York to Boston . . . In a nation-wide survey made by the Sylvania Electric Products Company, 50% of those interviewed expressed a desire to own a television set and indicated a willingness to pay extra for it. According to Frank Mansfield, sales research director of Sylvania, approximately 50% of those wanting video receivers were agreeable to paying \$75 or more over the usual cost of a radio set in order to own a television set. Mr. Mansfield declares that at least 15 million people would pay the minimum of \$75 additional, 6,100,000 would pay \$125 extra, and 2,200,000 would pay \$300 additional . . .

* * *

The public's interest in television currently is quite high judging from the results of a demonstration given at a local furniture store in Chicago. A crowd of about 250 gathered at the Central Appliance and Furniture Company to view the program from Balaban & Katz station, WBKB, without any advance publicity other than word of mouth advertising and personal invitations. . . . Television is envisaged as a five to ten billion dollar enterprise in the postwar era by Dr. C. B. Jolliffe, a vice president of Radio Corp. of America, who told members of the American Institute and the Institute of Engineers that the impact of television on our mode of living will be "revolutionary."

* * *

Emerson Radio & Television Corp., launches a billboard campaign, the first poster heralding the arrival of television with the slogan of "A Theatre in Every Home" . . .

Although television programs will receive far fewer "attention" hours from Mr. & Mrs. John Q. Public than radio now gets in the home, this factor will be more than offset by television's far greater selling power according to Mort N. Lansing, of the specialties unit, Bureau of Foreign and Domestic Commerce in Washington, D. C. . . . International Telephone and Telegraph Corp. forms the International Telecommunications Laboratories, Inc., a new \$2 million corp. to make possible exchange of inventions and closer coordination of I. T. & T.'s world-wide research both in television and radio . . .

* * *

Twentieth Century-Fox Film Corp. leases the inactive television station W1XG in Boston and applies to FCC for an experimental license to operate the facilities and study new program techniques . . . Marshall Field & Co., Chicago, installs a television receiver in its radio department for demonstration of its program on Wednesday afternoons. Field's is sponsoring a series of thirteen 15-minute video shows, every other week, over Station WBKB . . . Admiral Corp., radio set manufacturers, inaugurates a series of experimental weekly tele shows, also over Chicago's WBKB . . .

* * *

First television program to be designed specially for the entertainment of servicemen in New York hospitals equipped with sets is the Blue Network's "Letter to Your Service Man," telecast from DuMont's WABD . . . That television, "the most important means of mass communication yet developed," will mushroom into a huge industry in postwar period, with many hundred television towers networking the country, and providing additional hundreds of thousands of dollars, is predicted by Dr. Otto S. Schairer, vice president in charge of RCA Laboratories, Radio Corp. of America, on the weekly Business Forum program presented by the Commerce and Industry Ass'n of New York over Station WMCA . . . Psychological tests conducted in television's early years show that television is at least 10 times as effective as radio in conveying in-

formation, Sam Cuff, general manager of DuMont television station WABD tells members of the Publicity Club of New York . . .

* * *

Use of small-size, high-voltage cathode ray tube will contribute toward smaller, lighter, and less costly home television receivers according to manufacturing executives of RCA-Victor. In the large-screen home receiver which that firm will market at popular prices after the war, the 5-inch high-voltage tube will be used in a unique reflective optical system, developed by the RCA Labs, to project to a built-in screen an image five times as large as could be obtained on the 12-inch prewar direct-viewing tube, it is indicated. Operated at a rated voltage of 27,000 volts—nearly four times the voltage used in the prewar tube, the smaller tube produces a much brighter initial image . . .

* * *

Within three years after the end of the war, more than \$40 million worth of reemployment will stem from the television station-building phase of the industry, Herbert E. Taylor, Jr., Director of Transmitter Equipment Sales for Allen B. DuMont Laboratories, Inc., tells the New York Chapter of the International Ass'n of Public Employment Services. In 10 major metropolitan markets, he anticipates \$1,163,143,200 in potential sales of receivers . . . William H. Block Co., Indianapolis, Ind., files an application for permission to erect a commercial tele station in that city.

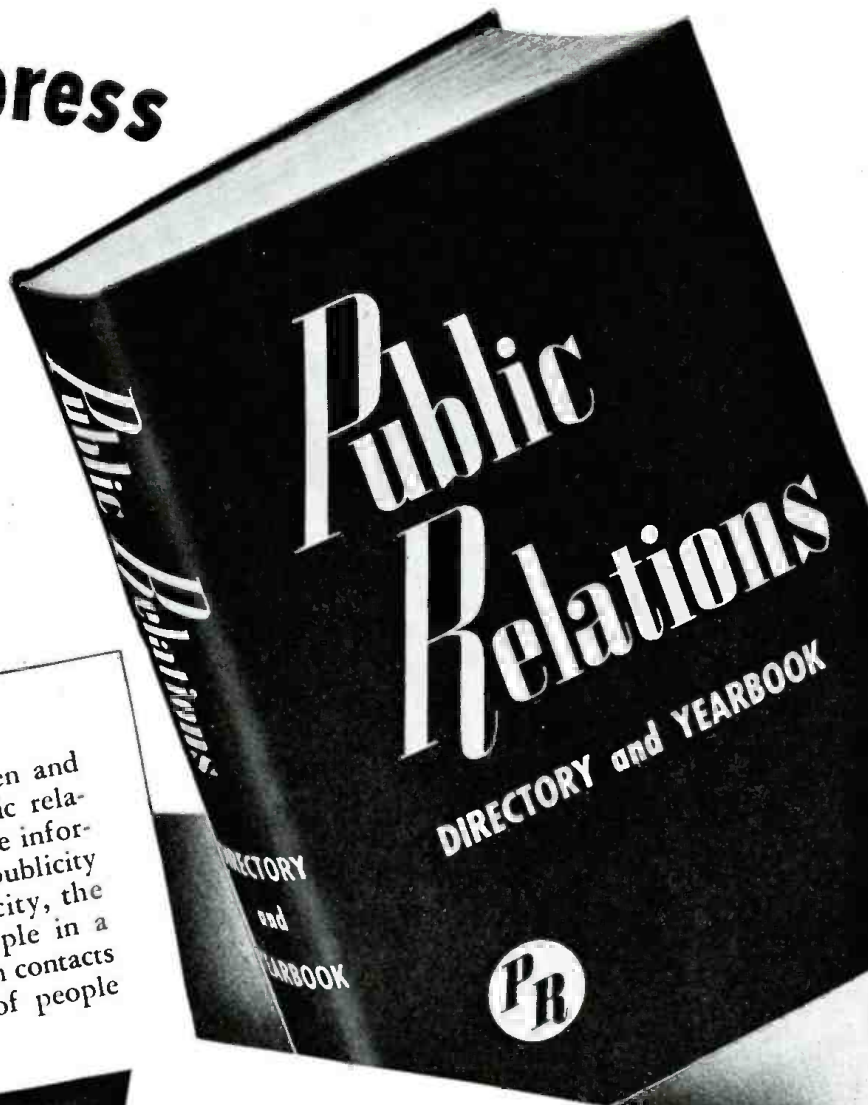
* * *

Television stations throughout the nation paid tribute to the memory of Franklin Delano Roosevelt after word of his death had been radioed to the world, beating all newspapers to the streets by several hours. All commercial telecasts were cancelled for a three-day period and stations devoted programs to various phases of the late Chief Executive's life . . . Dr. Ray H. Manson is named new president of Stromberg-Carlson, Rochester, N. Y., set manufacturers . . . Thomas F. Joyce, formerly general manager of RCA-Victor Division's radio, phonograph and television department, purchases an interest in the business of Raymond Rosen & Co., Philadelphia distributors, and will act as general manager for that firm.

(Continued on page 10)

It's on the press

THE PUBLIC RELATIONS DIRECTORY AND YEARBOOK lists the names of thousands of individuals, organizations, associations and institutions interested in the tides of public opinion. It helps them to disseminate information, to find tie-ups for publicity, to better time their campaigns and to locate sources of facts and figures.



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TELE - HIGHLIGHTS

(Continued from page 8)

The first television program ever broadcast from Washington is transmitted to Philadelphia over a new multiple-relay television network developed by the Philco Corporation. Appearing on inaugural telecast are Paul A. Porter, chairman of the Federal Communications Commission, Dr. Karl T. Compton, president of Massachusetts Institute of Technology, and John Ballantyne, Philco president . . . Boxing enthusiasts who have been watching matches over the National Broadcasting Company's television station WNBT have shown an exceptionally high interest in those telecasts as evinced by a recent survey in which 94.4% of the persons polled identified Gillette Safety Razor Co., Inc., as the sponsor of the bouts. Concerning the reception of the bouts in the home and in public places, more than 90% indicated that the pictures were either very clear or fairly clear.

* * *

All telecasting activities of Philco are brought together by formation of a Television Broadcasting Division and appointment of Ernest B. Loveman as the vice-president in charge. . . . A preview of postwar Teleset designs is shown by Allen B. DuMont Laboratories. Large-screen projection television receivers and combination receivers containing a 20-inch cathode-ray tube plus FM, AM, and phonograph equipment with storage space for record albums, which will be manufactured by the firm after the war is shown to the press. Prices range from \$1250 up to \$1500. Also shown is a custom-built installation with receiver built into the wall of the room. . . . Television will have a brighter future than FM (Frequency Modulation), Robert E. Dunville, general manager of Station WLW and vice president of The Crosley Corp., tells members of the Cincinnati Engineering Society. . . . Use of television by large department stores to help train sales personnel and for employe entertainment purposes, as well as an ad medium, is visualized by James D. McLean, General Electric video equipment sales

manager, in a talk to 20 executives from Gimbel Bros. The occasion was a visit by the store officials to inspect WRGB's facilities. The group was headed by Bernard F. Gimbel. . . .

* * *

Television pictures already rival the home-movie in detail and brilliancy, Brigadier General David Sarnoff, RCA president, tells stockholders at annual meeting . . . Television will be needed to help maintain the \$140 billion national annual income which will be needed to prevent unemployment, the Boston Ad Club is told by Paul L. Chamberlain, General Electric sales executive . . . Four hundred cities in the U. S. will have tele stations, "all operating at a profit" within 10 years more, according to Philip I. Merryman, National Broadcasting Corp.'s director of facilities research, in a talk before the Institute of Radio Engineers . . . Retailers in Buffalo are warned by Lee McCanne of Rochester, N. Y., and vice president of Stromberg-Carlson that customers who buy the first postwar television receivers should be told they will be obsolete within five years . . . The Photo Products Dept. of the E. I. du Pont de Nemours of Wilmington, joins the TBA as a member. . . .

* * *

Films of the San Francisco Conference are televised . . . A new book by Richard Hubbell, production manager of Crosley's WLW in Cincinnati, entitled "Television Programming and Production" is published . . . Resignation of Hoyland Bettinger, program manager for WRBG, G-E's tele station in Schenectady is announced . . . By the end of this year the Bell System of the American Telephone and Telegraph Co., expects to have 2000 miles of its coaxial cable network manufactured and at least 1500 miles in the ground, it is indicated . . . France, through the French Broadcasting Administration, declares its plans for 1945 are to order experimental tele equipment so as to be able to choose an up-to-date standard in about a year's time. Columbia Broadcasting System endorses France's intended standards as similar to those advocated in U. S. by CBS . . . V-E day coverage

by video stations rate bouquets . . . Donald DeNeuf, assistant manager communications division of the Raytheon Mfg. Co., discusses micro-waves before Television Press Club of New York . . . Plans for creation of a coast-to-coast television and broadcasting networks by micro-wave radio relay links between stations erected atop 9 western mountain peaks revealed by Raytheon Manufacturing Company . . .

* * *

Gimbel Bros. probably will be the first department store chain in the country to install intra-store television systems in their individual establishments, according to trade reports . . . Feasibility of running a television program on film over a "first-run" group of stations and then a re-release in the same locality at a later date is seen possible by Ralph B. Austrian, executive vice president of RKO Television, before a Los Angeles meeting of the Society of Motion Picture Engineers. . . . Small movie houses in cities all over the country will close up because of the competition of television sets in the homes of the public, Joseph Gerl, president of the Sonora Radio & Television Corp., tells members of the University of Chicago Sociology Club.

* * *

Final frequency allocation decisions on television and Frequency Modulation announced by the Federal Communications Commission. Alternative No. 3 is selected by the Commission, to the apparent satisfaction of the entire video industry. . . . The American Broadcasting Company (the Blue Network), WOR and WNEW give up their television slots at WABD when Du Mont decides to charge \$1250 an hour (or fraction thereof), boosting the rate from \$50 per hour for rehearsal time. Previously everything (airtime plus rehearsal time) was free . . . FCC's "green light" sets off wave of speculation regarding television's immediate future . . . General Electric Company demonstrated its 17" x 22" rear-projection screen before large assemblage of musicians and newsmen at the Waldorf-Astoria on June 27 . . . Keep your eyes on television!

TELE-VIEWS

By ROBERT ENASH

Abbott-Kimball making plans to open television film department. West Coast has, as tele client, a Mexico City department store . . . WCBW preparing for vast expansion of staff; enlarging offices to handle new business. Jim Kane, recovered from recent illness, back at publicity desk at WCBW. Pinch hitter, Joe Hevesi, remains as Kane's co-worker . . . George Shupert, ATS head, started regime by placing Society on record as advocating quick acceptance of television alternate plan No. 1 by the FCC, joining TBA and FMBI . . . Milton Robertson, radio and tele scripiter for WNEW, has resigned to join Trans-American . . . Miss Ruthe Broune, formerly of the Leland Hayward office, has joined tele staff of Al Paul Lefton Agency. She replaces Miss Rose Zadek . . . Stanley Kempner, radio-television editor of Retailing Home Furnishings, doing a television encyclopedia of one thousand pages, illustrated, for publication some time next year by Fairchild . . . Philco's plans for low cost home television receivers bear watching . . . James McNaughton, Hollywood designer of sets for "The Valley Of Decision" and "The Picture Of Dorian Gray" doing the sets for Lever Bros. show, "Fashion Shots" . . . W'NBT covered Gen. Eisenhower's day in New York and Washington. Filmed parade, luncheon and reception . . . Robert Clarke, station engineer at W'EAFF, has been appointed television operations supervisor for W'NBT . . . Ralph Austrian of RKO Television, just in from the West Coast, says New York will be center of television activities for some time to come . . . Patricia Murray, of Printer's Ink, compiling a "Who's Who In Television" for her publication to include agencies, directors, producers, stations and writers . . . Many letters received from readers indignantly refuting Westbrook Pegler's assertion "television will be a crude and expensive disappointment." . . . Bill Still, young Negro engineer, will have his experimental television station W'2XJT operating on Channel 13 by July 1 . . . Norman Corwin and Gilbert Seldes covered television at the "Conference of the Arts, Sciences and Professions" at Waldorf-Astoria on June 23 . . .

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WE take pride in the fact that our organization was among the very first to appreciate the potentialities of this great new medium. Since 1941, continual study and experimental programming for many clients has given us an understanding of the field, and the problems involved.



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How to Visit A Television Station

By BARBARA E. JONES
Readers' Service Bureau

THERE are nine television studios operating in the United States as of June 1, 1945, and approximately nine million people who have felt a desire to visit a station and watch them in action. It is easier said than done. Many of the television studios are closed to the public, although if you have a connection with the television industry through the press, an advertising agency, radio, films, theatre, or through the company or network that operates the station, your chances are fairly good. The stations are as follows:

NEW YORK CITY

WABD (DuMont)—515 Madison Ave., cor. of 53rd St. Telephone: PLaza 3-9800. Second floor. Studio "B".

On the air—

Tuesdays: 7:55 to 9:30 p.m.—*Live shows and films*

Wednesdays: 8:00 to 10:15 p.m.—*Live shows and films*

Thursdays: 8:00 to 9:30 p.m.—*Live shows and films.*

Facilities for viewing include the "Theatre," which seats 45 comfortably; two client rooms seating a total of 10 persons, and a conference room with viewing facilities for ten persons. The client rooms are reserved for just those people, or special guests of the studio, or advertising agency executives. Viewing from the studio is also possible in Studio B (2nd floor) from a "ramp" which seats about 50 persons. No viewing from 42nd floor Studio "A".

To arrange for tickets, call or write Miss Wolfe, WABD Guest Relations, as far in advance as possible.

* * *

WCBW (CBS)—15 Vanderbilt Avenue, Grand Central Terminal Building. Telephone: MUrray Hill 6-6340. Third floor.

On the air—

Mondays: 8:00 to 9:30 p.m.—*News, films and live show.*

Tuesdays: 8:00 to 9:30 p.m.—*News, films and live show*

Thursdays: 8:00 to 9:00 p.m.—*News, films and live show*

Studio facilities for viewing: Chairs on raised platforms seating about 75 persons. Also a viewing set, in the office of Mr. Gilbert Seldes, which accomodates about 20.

To arrange for tickets, call or write Mrs. O'Neill. (Studio guests are usually limited to press and persons associated with the radio-television industry.)

* * *

WNBT (NBC)—30 Rockefeller Plaza, RCA Building. Telephone: Circle 7-8300. Ninth floor.

On the air—

Mondays: 8:00 to 10:00 p.m.—*Films*

Tuesdays: 8:30 to 11 p.m.—*Wrestling*

from St. Nicholas Arena

Fridays: 8:00 to 11 p.m.—*Films; boxing*

from Madison Square Garden

Saturdays: 7:00 to 9:00 p.m.—*Children's show, live and film*

Sundays: 8:00 to 9:00 p.m.—*Live show and film; drama.*

Call Mr. Kalmus, WNBT Publicity Department, for tickets. Open only to members of the industry. Viewing set in Room 980 for about 35 people.

CHICAGO

WBKB (Balaban & Katz)—190 N. State Street.

On the air—

Tuesdays: 7:15 to 10 p.m.—*Live shows and film: news*

Wednesdays: 3 p.m.; 7:15 to 10 p.m.—*Live shows and film*

Thursdays: 7:15 to 10 p.m.—*Live shows and films: news*

Fridays: 7:15 to 10 p.m.—*Live shows and film; news.*

Treasury shows for War Bond Drives aired at 12:30 noon on Wednesdays. Extra shows occasionally on Thursday and Friday afternoons.

Public is invited to the *Television Theatre* atop the State-Lake Building. Write to station for tickets, and enclose a stamped, self-addressed envelope. Two tickets allowed per request. Tour of studio and technical facilities after studio goes off the air.

WTZR (Zenith)—*No regular schedule. Film telecasts spasmodically.*

SCHENECTADY

WRGB (General Electric)—Washington Avenue and State Street.

On the air—

Sundays: 7 to 8 p.m.—*Live shows and films*

Mondays: 8 to 10 p.m.—*Films and pickup from New York City*

Wednesdays: 8 to 10 p.m.—*Live shows and films*

Fridays: 8 to 10 p.m.—*Films and sports or drama.*

Viewing rooms in basement seating about 50 people. Viewing set in client's booth for special guests, and set near control room in back of studio around which about 15 to 20 people can stand. Seating in the studio proper for about 100. Write to station for tickets.

PHILADELPHIA

WPTZ (Philco)—Tioga and "C" Streets. Only films being televised now. No studio audience.

LOS ANGELES

W6XYZ (Paramount Pictures Inc.)—4551 Marathon Street, Hollywood.

On the air—

Wednesdays: 8:30 to 10 p.m.—*News and variety, or puppets*

Fridays: 8:30 to 10 p.m.—*Travelogues, soldier shows, drama.*

Only live shows emanate from this station; no films used. Station very small; public not invited. Viewing facilities for about a dozen guests.

KTSL (Don Lee)—*Not operating.*

The above program schedules are typical and subject to change. Extra shows are often given at all of the studios, and off-the-air time varies in each case.

Readers' Service Bureau:

To further a better understanding of television among its readers TELEVISER—through its Readers' Service Bureau—assists subscribers as follows:

1. Furnishes lists of current books and articles on television.
2. Mails books, at publishers' prices, to subscribers in the U.S.A. and overseas.
3. Arrange for visits of subscribers to New York and Chicago television stations.
4. Furnish speakers to groups within 100 miles of New York; lecture slides elsewhere.
5. Free literature issued by television manufacturers, stations and networks.

I: PROGRAMMING AND PRODUCTION



The Blue Network's "Letter to Your Serviceman," broadcast from DuMont's New York television station, WABD. Station was converted from regular office-building space

CONVERTING FROM RADIO TO VIDEO BROADCASTING

By DR. ALFRED N. GOLDSMITH

TODAY the United States has many hundreds of standard and frequency-modulation stations for broadcasting sound programs. And hundreds of additional FM stations are planned. It also has a comparative handful of television broadcasting stations in operation although plans for future television stations, taking effect as soon as the corresponding production restrictions are lifted, are indeed ambitious.

For years to come, it is clear that broadcasting stations on the standard frequencies, FM broadcasting stations on the ultra-high frequencies, and television stations on the ultra-high frequencies (and perhaps on even higher frequencies) will operate simultaneously. Broadcasting traffic will shift from one type of station to another in a way which is dependent on the future rates of development of these arts and the relative public acceptance of each of them.

While the radio field has always been notable for its rapid growth and change,

with consequent unusually high obsolescence of equipment and methods, the future situation seems rather exceptionally difficult in these regards. It may be that many broadcasters will find it imperative to transmit television and FM and standard broadcasting programs. Since the total radio audience has inherent limits, it is obvious that adequate returns on a broadcasting investment in the future will require great foresight, skill in operation, and financial acumen on the part of the broadcaster. Further—and this must be particularly stressed—it will also require a genuinely sympathetic attitude on the part of the governmental regulatory authorities and a minimum of unnecessary interference with the plans and procedures of the broadcasters. Nothing less will permit the success of broadcasters in the face of a complicated and not inexpensive operating situation, an increase in material costs, enhanced labor returns, and a high tax level. And only the success of the broadcasters will permit the con-

tinued employment of many men and women and a corresponding contribution to the prosperity of the country.

In the light of the above circumstances, the broadcasters will naturally be deeply interested in possibilities of salvaging any portions of their existing investments or utilizing their present plant as effectively as possible for future purposes.

Can Stations Be Converted?

A most natural question is therefore: to what extent can a standard broadcasting station be converted, at least in part, to television purposes? The answer will largely depend on the "closeness" of the original design, so to speak. If a standard station has 15-to-20-foot headroom in its studios; if its studios have relatively low and controllable reverberation and are of liberal size; if it has a number of spare studios of fair dimensions; if there is an abundance of extra space in or adjacent to the existing studios of a type which will permit television uses; if the wiring

ducts and other arrangements of station are ample and will permit running plenty of additional cables or conductors through these channels; if the studios go through at least two stories of the building in which they are located; if the structure can carry substantial added loads; if the power supply lines to the station are ample to carry an extra television load; and if the station towers are sufficiently high and strong to support a television antenna in addition to their present load, it is clearly possible by ingenuity in a conversion design to utilize a fair portion of the existing facilities, with suitable modification, for television purposes.

It is out of the question to lay down a general conversion scheme in any detail since each station and its studios will present an individual problem which will require elaborate and ingenious study and planning to determine the most suitable, speedy, and economical measures.

The next question which will face some broadcasters is: can an FM broadcasting station be converted to television uses *and* with continued FM operation? The answer is similar to that suggested in outline for standard broadcasting stations except that the specialized ultra-high-frequency experience of those handling the station should be exceptionally helpful in planning the conversion job. Further the antenna construction and tower location are likely already to be fairly well adapted to television purposes (with suitable additions and modifications).

To the broadcaster who plans to use a single *new* installation for television, FM, and perhaps also standard broadcasting, the problem is much simpler since the designer can "start from scratch." The studio, control, transmitter, tower, and antenna facilities of these various types of stations can be combined in various neat and economical ways to produce an "amalgamated" installation which will serve admirably for all three purposes. It will be necessary to plan such an installation with great flexibility and the ready possibility of making later changes as television, for example, develops further. But, given good foresight, such planning seems reasonably possible.

Assets to Conversion

A television station will, because of the nature of that art, require some facilities which are well adapted to sound broadcasting and others which have no applica-

tion to sound broadcasting. Among the former are the microphones and their booms, audio amplifier systems, conduit arrangements, acoustically treated studios and control rooms, administration space, and an audio channel from the studios to the transmitter. Among the more specialized video facilities which are required for successful television operation are included more numerous and larger studios, more building space and surrounding land than would otherwise be needed, towers adapted to carry the load of more than one antenna and of such height as to permit good television coverage, a larger power supply than necessary for sound broadcasting alone, highly specialized and well arranged studio lighting permitting good television pick-up, a larger air-conditioning capacity than otherwise necessary in order to keep the strongly lit studios at a comfortable temperature in summertime, carpenter and paint shops, scene docks, dressing rooms, video channels consisting of cameras, amplifiers, and

control-room equipment, control rooms suitable for television production and monitoring purposes, and a link from the studio video channels to the television transmitter.

It is clear that skilled architects, preferably with motion-picture or theater experience, lighting and acoustic experts, air-conditioning specialists and last, but not least, competent television engineers are required to plan such an installation in a fashion that will later satisfy the owner and permit efficient and economical operation. We may, however, confidently expect that systematic study of the problems mentioned in this discussion will enable substantial economies to be offered the prospective television broadcaster who is already in the broadcasting field and to enable him to cushion the impact arising from the expansion of his activities. Whatever else it may be, television is certain to be a field where experience and brains will be more than merely optional for successful planning and operation.

WHO ARE THE STATION APPLICANTS?

Televiser's Washington Bureau

LET'S look at the record of television as it appears in the files of the FCC as of this date (June 1st).

Of the 136 applications on file 129 are for "downstairs" channels (below 480 megs.), 7 are for "upstairs" channels.

The 136 applicants are located in 27 states and the District of Columbia. New York State leads with thirteen commercial applicants, four video stations already in operation, and experimental station W2XJT, for a total of 18; California, second, has 14 commercial applicants, one experimental station, and KTSL (in process of construction), for a total of 16; Pennsylvania is third, with fourteen video applicants (one already operating); Ohio, fourth, with eleven; the District of Columbia is in fifth place with eight applicants. Massachusetts has seven.

The 116 applications for commercial video outlets are from fifty cities. Five cities (Hollywood, Jamaica, Fort Wayne, South Charleston and Iowa City) will have experimental tele stations—but *not one commercial outlet!*

Delving further, we find 65 firms owning AM stations have filed for a total of 86 commercial video outlets.

FIRST are newspapers. Twenty-five pub-

lishers, with upwards of sixty-five newspapers, have applied for a total of 31

SECOND most important group are the radio-television manufacturing companies, with ten companies asking for 25 video outlets. They own four of the six commercial video stations now on the air.

THIRD largest group are department stores. Among them are Wm. Filene's, Boston; Wm. H. Block Co., Indianapolis; Maison Blanche, New Orleans; Bloomingdale's and Abraham & Straus, New York; Gimbel Brothers, Philadelphia; The Outlet Company, Providence, and Havens & Martin, Richmond. In New York, R. H. Macy Co. participates in the ownership of the Bamberger Broadcasting Co. In Philadelphia, Lit Brothers own 100% of common stock of WFIL. This makes a total of 11 stations directly or indirectly under department store influence.

FOURTH in importance are the motion picture companies and theaters. Five film companies have applied for stations, including Hughes Productions in Los Angeles and San Mateo County, California; MGM in Los Angeles, and Warner Brothers in Hollywood.

TYPICAL TELEVISION "BONERS" AND THEIR CURE!

EVERY new art goes through a "trial-and-error" period, one which is often marked by clumsy experimentation by those striving to master the new art form. This was as true of the theater, the screen and radio as it is of television. The experimental period of any art is usually memorable for the crop of "boners" it produces in such seeming profusion.

In the early days of modern television (circa, 1941 to 1944), when the video art had not yet reached the comparative professional level it sometimes now enjoys, programs were often remembered—not for their content—but for the "boners" that almost inevitably occurred. Although thoroughly annoying and discomforting to the directors, the boners were often extremely amusing to the viewers, and at times quite mystifying, to say the least.

Sight Minus Sound

Common among the early boners was the sight of performers appearing upon the television screen without any discernable sound emanating from them. This was especially annoying to the audience when the actors seemed to be engaged in a very humorous bit of dialogue. In the control room, upon discovery that the all-important "audio" had not yet been turned on, a flurry of excited activity and quiet cursing would occur, and finally the audio would come through strong enough to blast everyone out of their seats.

Often the reverse was true.

There would be the dulcet tones of a singer, or the sounds of a popular tune from the deft keys of a piano, and nothing to be seen but a lot of squigly lines chasing each other across a screen. Upon quick investigation, the director would find that the camera was not turned on in the studio, or hadn't been turned on in the control room, or that the camera man had carelessly left the lens-cap on, or that the patched-up camera cable had broken again, or the iconoscope was burned out, or the transmitter wasn't operating that night.

Although some of the so-called "boners" were due to technical failures, many resulted from lack of experienced studio technicians. Others occurred as a

result of inexperienced directors; and performers who were not yet "camera-wise."

Here are a few typical examples of boners that occurred on television shows—and how to avoid them.

On Your Mark

(1) The viewers of an early commercial program were highly amused and chagrined to see a polished announcer, immaculately dressed in Brooks Brothers' best, vigorously scratching his nose just prior to making his opening announcement. What had happened? The director had switched to the announcer just a few seconds before he was to go on the air and caught the announcer unaware. The director could have avoided this boner by having transmitted a "stand-by" warning to the announcer. On the other hand, the announcer should have taken an "on-the-air" position as soon as he stepped in front of the cameras, prepared to go on the air the moment the light on the camera flashed RED.

(2) A common boner, one which still occurs in many stations, results when a station announcer or program "emcee"

(master of ceremonies) breaks into a huge "ever-so-charming," "glad-to-have-you-with-us" toothsome smile when he has suddenly become aware that he's on the air, although just a moment before he was picked up by the camera looking very solemn, almost terrified. This sudden transition invariably causes the audience to howl. It can be avoided by having the announcer take on "on-the-air" position as soon as he takes his place in front of the cameras.

Romeo, Romeo . . .

(3) In a performance of "Romeo and Juliet," Juliet was seen on the balcony giving her lines: "Romeo, Romeo, wherefore art thou, Romeo." The camera then panned down to Romeo for his lines, while a second camera was trained on Juliet. While Romeo had the scene, telling Juliet of his great love for her and "what's in a name," the director decided on a quick switch to the balcony to register Juliet's reactions. Juliet, as seen on the screen, was pulling up her garters and squirming around in her girdle. The boner was primarily the fault of the performer for having assumed an "off-the-air" position. It was also partly the responsibility of the director for having decided on a shot which was not previously planned and rehearsed, and of which the actors were not aware.

(4) In the last scene in the same per-



Costumer Sending the Wrong Costume, or None, is Typical Television Boner. The Actress in "Whisker Care & Feeding" Had to Use a Table Cloth Cover.

formance, the audience saw the supposedly dead Juliet push the allegedly dead Romeo from her bosom, get down from off the bier, and begin to adjust her clothing before the director had an opportunity to fade the scene from the screen. The boner occurred because the director failed to impress upon the actors the dictum: *no television show is over until the last camera is turned off!*

Blind Spots

(5) Since no script may be used during a performance, there is always the danger that a performer may not remember his lines. During a recent performance a television actor suffered a blind-spot in his memory and uttered: "By gosh, I've forgotten my line." The only way boners like these can be avoided is through sufficient rehearsal—*until every actor is letter perfect in his part*. If an actor forgets a line, he should ad-lib the best he can; or his line should be "thrown" to him by the actor to whom he's playing.

(6) Because of the extreme heat given off by the incandescent lights under which actors work in most present-day studios, gummed hair has a tendency to become dry and brittle and to drop off. In a number of instances fake beards, mustaches and mutton-chop sideburns have been known to come off during a performance, to the considerable embarrassment of the actors, but to the hysterical laughter of the televiewers. To avoid such embarrassment, double strength gum should be used, generously applied to the adhering surfaces. Care should then be taken that the false facial excrescence should not be stroked during a performance.

Studio Heat

(7) Speaking of studio heat, there was once a commercial in which a beautifully set table, with silverware by Black, Starr & Gorham, was decorated with two lovely silver candelabra holding tall wax candles. You guessed it! The two candles melted and collapsed just as the camera focussed on the table. Moral: Use plaster or wood candles next time.

(8) Studio heat may change the best made plans. A frozen pudding was about to be demonstrated in a commercial. When the actors got to the supposedly frozen pudding they found, instead, sweet melted mush. From that time on, frozen puddings and ice cream were taboo. Finely mashed potatoes, with color added, were used instead.



Another Boner Resulted When the Studio Heat Reached 120°. The Candles Melted and Collapsed in the Middle of Show. Plaster Is Now Used.

(9) Often errors occur of which the director has no immediate control. An example is a recent show, in which the script required several racks of men's suits to simulate a men's department in a department store; also a tailor shop of the same store. When air-time came, the director, much to his horror, found that the all important props had not arrived. There was not even a single suit, although the show was allegedly the story of a suit. After rather hasty improvising, the show opened on what was supposed to have been a men's department, with one scrawny looking coat-tree from which hung the limp jacket of a tired-looking suit—the director's. When the time came for the tailor shop scene, instead of a tailor's bench and tailor's large electric (or gas) iron as planned, the audience saw a conference table on which an alleged tailor squatted, Mahatma Gandhi fashion, fondling a pair of trousers—also the director's. Here's what had happened. The truck with the suits, racks and props had been sent to the studio late Saturday night, after the close of the store. When the truck arrived that night the studio was closed. Moral: Where props are important, the director must insist that they be at the studio a least three days in advance of the broadcast, no matter how it may inconvenience those who are involved.

(10) On the same show, another boner occurred, one which was corrected on subsequent shows. The scene was to open with two highly professional actors discussing their suits. They then go to the alleged men's department to be greeted by

the men's suit buyer, who then goes into a long discourse on the merits of the particular brand of suits. Both the men's wear buyer and the tailor in the following scene were store employees, placed there on the insistence of the sponsor. They spoke so that they could hardly be understood. They appeared uneasy and uncomfortable and looked as though they would have preferred to have been anywhere but on the broadcast. The ludicrous contrast between the two suffering non-professional performers, blinded by the hot lights, and the professional actors, with their perfect diction, looking perfectly at home in the studio, became immediately obvious to the audience. The moral: don't mix professional and non-professional performers, except in audience participation shows where the non-professional's behavior is certain to provoke laughter. On a commercial show, where every performer must be an experienced actor to put the commercial across, use only professional talent!

Watch Film "Clips"

(11) Boners are apt to crop up in the employment of film in live shows for atmosphere or transitional scenes. One boner which caused chuckles resulted when the film sequence first showed a train, powered by an old wood-burning locomotive, suddenly change to a sleek Diesel-engine job. But that wasn't all! The first film "clip" showed a train covered with snow, going through mountainous country. The second film "clip," showing supposedly the same train, now

showed it speeding alongside waving palm trees in tropical Florida. This boner had occurred through carelessness in editing the film clips while splicing, and neglect to screen the finished product before using it. Other boners occur when films are not timed properly, and not properly integrated in the production. This often results from lack of rehearsal with film, the director often assuming everything will turn out all right—so why bother?

How Easy!

(12) A boner once occurred during a telecast of the commercial for a mending-tape product. The object of the commercial was to demonstrate how easy and effective it was to mend with this particular mending-tape. Said the announcer: "Now watch this demonstration. Watch how simple it is to mend with XYZ Mending Tape. Just apply a hot iron, hold it for ten seconds, and presto! The tear is mended!" As he said that the camera dollied in for a close-up. The attractive blonde demonstrator slowly removed the electric iron and the audience saw a big, black, scorched oval silhouette. The announcer, however, not noticing the burned table cloth, continued to read his commercial while the camera remained focussed on the table cloth. Said he: "Now isn't that lovely! Isn't that beautiful! Isn't that simply amazing! Yes, you, too, can do as well. So buy a package of XYZ Mending Tape tomorrow!"

It Happens to the Best

Boners occur because of carelessness, often the result of inexperience. They occur because of haste in program preparation, with the resultant overlooking of details—until it's too late! They occur because of too much confidence in subordinates, in the belief that all details will be adequately taken care of by them, when a quick inspection would determine otherwise. They occur because of a lack of performers trained in the rudiments of camera technique, studio procedure, and television practices. They occur because the person directing the show is often not suited for the job.

They also occur because *it's still human to err!*

—Irwin A. Shane

RENEW . . .

Your TELEVISER Subscription
Today—Don't Miss A Single
Exciting Issue.

What the "Man-On-The-Street" Thinks of Television!

By MARIAN THOMAS

Interested in knowing what the man on the street really thinks of television The TELEVISER asked 200 people, selected at random, what they expect of postwar television. Some of the answers, typical of those received, are published below:

Mr. L. D. Francis, 1561 Metropolitan Ave., Bronx, N. Y. Laundry Manager: "I would like to see Broadway plays with the original casts, if possible. I should also like to see news events as they happen all over the world. Four hours a day would be enough for me. I wouldn't want it going all the time, like my radio."

Mr. John Carroll, 1442 Webster Ave., New York City, Draftsman: "Well, all I ask are sports and more sports. If I could see movie stars and great personalities once in awhile, I would be satisfied. Say, this is going to wreck the movie industry, don't you think?"

Mr. Alex Greer, 210 East 57th Street, New York City, Certified Public Accountant: "Boy, imagine Hedy La Marr in technicolor with a good band playing soft music. That would be something! Seriously, I saw one play on television and all they did was sit around and talk. It wasn't as good as the movies. I would want something as good as the movies or I wouldn't invest a lot of money in a television set. I'd like to be able to turn it on at any time and see something happen."

Miss Florence Blauvelt, 3203 Park Avenue, Bronx, N. Y., Secretary: "I look forward to television bringing amusement into my home. Knowing that I can turn my set on and see a show will be wonderful on cold or rainy nights. I think television should give a thought to programs designed for shut ins, invalids or young mothers tied to the home. Special programs for sick people should be broadcast every night."

Mrs. Lillian Klaster, 441 West End Avenue, N. Y., Lieutenant in the AWVS: "I can hardly wait until I own one. Right now I wouldn't be too fussy about what I'd see. Television will eventually outstrip radio. I would like to see some operettas and musical comedies. On the other hand, I wouldn't like dramas. There is some-

thing about sharing a mood with other people that is necessary to enjoying a heavy drama."

Lt. D. F. Rowland of U. S. Navy, Dallas, Texas: "My demands and wishes are rather impossible to grant right now, but I would like to see television in color. It present black and whiteness that is too often varying shades of gray, make it hard to watch. As far as programs go, I'd like a well balanced variety. The commercial should be brief, yet an integral part of the program. I'd like to have a television set that could be moved to the terrace or dining room when I'd want it there. This I know is not feasible now."

Mr. Charles Crissey, 52 Park Row, New York City, Newspaperman: "After the war, and I think that is when television will really go ahead, people will be hungry for escapism. If television can give us real entertainment, the kind of programs everyone will enjoy, it will do its job. Television has a great opportunity to influence the life and thought of America."

Miss Sara Goldwasser, Newark, N. J., Dress Designer: "There are certain radio programs I should like to see on television. However, I should also like to see new people, especially trained in television, become the stars of television. I want to keep an open mind on this new entertainment form, for I believe it will deviate from what we have had before. I should like new ways of presenting old things. New techniques in acting, different concepts of stage sets and lighting."

Walter D. Kerriwell, Red Bank, N. J., Real Estate Broker: "Above all, I would want my television receiver, when I can get one, to bring me vivid news. Personalities in the news and actual day by day happenings. When such an important development as the San Francisco conference is in session, I should like to have a first row seat, or the inauguration of the President or similar events. As far as entertainment, I would still prefer the movies and the theatre. As for music, I'd prefer my record player. The distraction of watching an orchestra perform detracts from one's enjoyment."

(Continued on page 37)

WHO WILL PRODUCE TELEVISION?—PART II

* * *

(In the Spring issue of TELEVISER appeared the article, "Who Will Produce Television." Many readers asked for additional details regarding the problems that may be faced by television's postwar producers, especially the networks, the agencies, and motion picture people. After an extensive survey, the editors of TELEVISER are pleased to publish this supplement to "Who Will Produce Television.")

* * *

WITH millions invested in television, the two leading networks are formulating their postwar television plans with a view of recapturing as much of their investments as quickly as possible as soon as conditions permit. It appears that these plans call for the exclusion of outside productions, with all shows broadcast by the networks to be produced by their own personnel, using performers and name talent already under contract to them.

Under such a policy, the role of the advertising agencies would be limited to preparation of the commercials, while the networks produced the show—lock, stock and barrel. If an agency should need a show for a client, its only choice will be a show offered by the network, or a show produced for the agency according to its specifications.

The Argument . . .

The argument advanced by the networks is: "Why shouldn't we profit on production, instead of merely acting as time brokers as we have been doing in sound radio? We're in the best possible position to fill the production function. We have the facilities, the money, the personnel, the talent, and the experience. So shouldn't we produce every hour of programming, with the exception of film, that we broadcast? In that way we'll also be better able to control our programming."

Many executives hasten to warn that such a policy may cause serious resentment among the advertising agencies. They point out that the advertising agencies have produced many of radio's outstanding programs, and have helped radio

"soar to its present heights." They will therefore resist being frozen out of television, and may go so far as to boycott those networks that attempt to eliminate them as producers, giving their business only to those networks that will accept their agency-produced programs.

The agency men are also quick to stress that every time a network produced show is broadcast, that network will be "sticking out its neck, to be chopped off the minute a program fails to click." As a result of a "turkey" (video jargon for a failure), the network would immediately lose the business of "Flakso" soap and very possibly jeopardize all of its business with "Flakso's" advertising agency.

Still another question arising is how the networks will sell their shows. Will they be placed on the auction block and let the advertisers bid for them? If the shows are price-fixed, what if two or more advertisers, competitors, want the same program? Who gets it?

But that's not all. Assume the maker of "Quickso," a competitor of "Flakso," wants a program on the same network. Will he want the network producing his competitor's show to produce his program, too? On the other hand, how will the maker of "Flakso" feel if "Quickso's" show, produced by the same network, out-

pulls their television show?

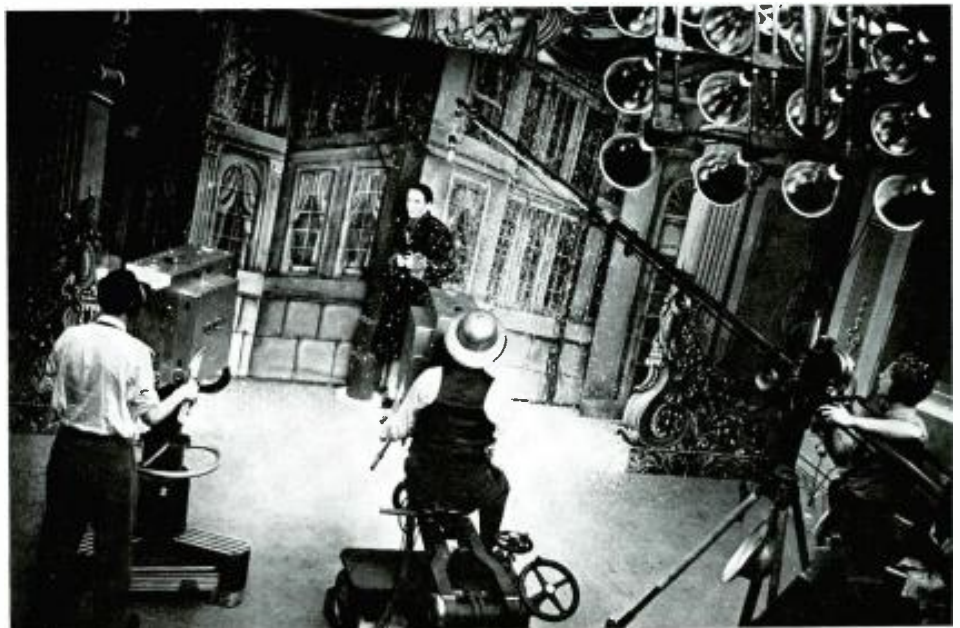
These are a few of the problems that the networks face, but they aren't all by any means. There are problems of production quality. Agency executives believe the programs of a "closed studio" would develop a "sameness." This would cause television audiences, after a time, to lose interest in the network's offerings. Just as one wouldn't care to watch pictures only of Warner Brothers, or Republic Pictures Corporation so one wouldn't care to watch programs every evening that bear the unmistakable production stamp of the National Broadcasting Company or the Columbia Broadcasting System.

To Hold the Audience

A freshness in techniques, a variety of directorial treatment, a bold use of cameras, a wide variety in choice of material and talent—all these are necessary, they feel, to hold a listener's interest night after night. This, they point out, is possible only when a wide circle of producers, each with his own program ideas and talents, unrestrained by any fixed network production pattern, contributes to an evening's entertainment.

Directors and producers working for a network would be inclined to follow a fixed production pattern. (This is already apparent, for better or for worse, in the productions of CBS.) For years the motion picture industry has been plagued by a prosaic "sameness," a sameness which

Snow Scene from an NBC-Produced Television Drama



stamped a picture as "Hollywood." Are we to face a similar situation with television, the agency men ask.

These are some of the problems facing the networks as they begin to consider the production of all television programs that go before their cameras.

* * *

On the other hand, what about the advertising agencies with large radio production staffs, who believe they are equipped to produce all of their clients' shows? The fallacy of their thinking will quickly become apparent when they go into production.

Unless an agency is prepared to drop all of its traditional functions, like creating advertisements for its clients, it had better not plan to go into large scale production of television shows. The production of television programs is nearly as involved as the production of motion pictures. Yet few, if any, agencies produce their own commercial films.

The production of television programs in large numbers will require large staffs of talented writers, a string of talented actors who are under contract, in addition to numerous producers, program directors, musical directors, scenic designers, costumers, visual effects men, model builders and many others.

What of 20 Programs?

While an agency may find sufficient personnel for the profitable production of one or two programs, they may find it very difficult going when six, ten, or twenty clients insist on television. Unlike radio, where a show is produced in a relatively short period of time, in a matter of hours, a television production—if it is to be done right—may require many days and even weeks from the complete script to the finished production. Actors must memorize lines, learn stage business—all of which requires time. The director may need a week or more of rehearsals if the show runs an hour.

Last fall one of the Manhattan agencies, with considerable experience in television, tackled a two-hour musical. More than six weeks went into the production, with each member of the agency's radio and television staff working long hours to get the show ready on time. During that time the agency did little else. And what of the physical and mental exhaustion that followed? Could the pace be continued week after week?

While agencies will have a definite part



Scene from "David Garrick," televised by WOR, through facilities of WABD.

in the production picture, it is generally felt that only a few agencies will be equipped to handle all the production that their clients will require. The agencies may find themselves equipped to prepare some types of simple dramatic programs, variety shows, fashion shows—anything which doesn't require many actors or elaborate preparation, but cannot hope to indulge in full-scale production without the agency changing its form as we know it.

* * *

How about the film companies?

Few doubts exist as to whether they are equipped to produce television. They have the actors, the set designers, writers who understand cameras, and all the paraphernalia of production. Most of all, they have a 50-year backlog of experience in creating visualizations on a screen. The transmission of pictures, not via film, but by means of electronics should not prove too challenging to them.

It is, therefore, to be expected that the motion picture companies will enter the production field, not only in supplying canned film programs but also in furnishing live shows. To do this, however, the film companies will find it necessary to locate studios in numerous of the larger cities and expand their organizations manifold.

Anticipating television, Radio-Keith-Orpheum has set up the RKO Television

Corporation, with offices in Rockefeller Center, for the production of both live and film shows for television. Under the direction of Tom Hutchinson, this production unit is already active in New York, producing live shows. Other motion picture companies plan to do likewise.

Because of the large budgets required by motion picture production, it is believed that only the biggest budgeted shows will find their way to the Hollywood television production units.

The many smaller producers of commercial film will, no doubt, find opportunities for production of ten-minute live shorts, mostly dramatized commercials.

Programs by "Independents"

Just as many of radio's most important network and local shows are the product of independent producers, it is reasonable to assume that a good portion of television programming will come from the "independents."

Though probably the last to enter the television field, the independent producers (of which there are some 800 in radio) will probably originate most of the low-cost programs and some of the higher-budgeted evening shows. The independents will probably also be most active in programming non-network stations, department store television systems, furnishing daytime programs, and the equivalent to the video "soap-opera."

2-YEAR LOG OF OUTSTANDING WRGB PROGRAMS

July 16, 1943. Hoe-Down Night. The studio was transformed into a huge barn, with real hay, harness, and other accessories. In addition to a variety program, devoted entirely to cowboy subject matter, expert instruction and visual demonstration of old-fashioned square dancing was offered, using two sets of dancers for the purpose—one of veteran square dancers, and one of beginners. This stimulated considerable outside interest in square dancing, to judge from the mail response, the first received in any substantial amount.

* * *

July 23, 1943. A Day at the Circus. This was an attempt to present as much of the traditional circus as could be accommodated. The audience in the bleachers were an integral part of the show. Atmosphere was enhanced by the ringmaster, peanut vendor, and other familiar circus personalities. A wide variety of performers participated, including a clown band. This was another experiment in taking an established entertainment medium and fitting it to television.

* * *

August 6, 1943. This evening included a continuation of WRGB commercial experiments, with three separate sponsors represented: Hamilton Watch, Vimms, and Goodrich. No fewer than twelve sets were required to put the show on; which called for rare co-ordination, alertness, and sureness of movement on the part of the studio staff. The Vimms-sponsored portion of the program, aside from the commercial spots themselves, was a comedy, "Meet Miss Subways," written especially for the occasion. The Goodrich program included the actual making of synthetic rubber, on the spot, by Dr. Fritz, in charge of the Goodrich Laboratories, followed by various demonstrations of the uses of Latex, a synthetic rubber derivative. Mr. John Collier, president of Goodrich, also participated.

* * *

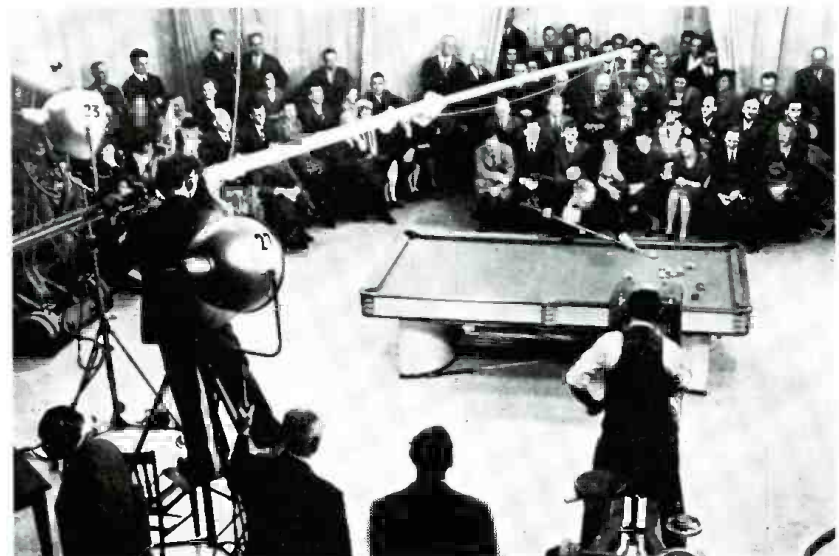
August 19, 1943. One of the most unusual of WRGB program experiments was a colored revival, complete and characteristic in every detail. Three colored churches—one from Albany and two from Schenectady—were collaborating on a camp-meeting on a nearby vacant lot. With very little coaxing, they were induced to move the whole



"Hoe-Down" Night at WRGB. Studio Was Transformed Into a Huge Barn



Religion at WRGB. With Little Coaxing They Moved Their Meeting Indoors . . .



Andres Ponzi, Former World Champion, Entertained Tele Audience for an Hour.



From Laboratory to Battlefield: Story of Blood Told for WRGB Audience



The Shrew Was Tamed. Shakespeare's Famous Work Presented by WRGB.



National Book Week Appropriately Celebrated with Children of All Lands.

show bodily into the studio for an evening, audience and all. Their customary spontaneity was affected little, if any, by the unfamiliar surroundings.

* * *

August 26, 1943. On this date WRGB experimented with grand opera, with an hour presentation of Tschaikovsky's "Pique Dame," sung in the original Russian by a professional troupe.

* * *

September 9, 1943. The J. Walter Thompson agency and the Reichel Laboratories collaborated with WRGB to bring the complete story on blood plasma, in three parts: (1) an actual blood donation, for which a General Electric foreman volunteered his services as blood donor; (2) an informative talk and demonstration, in which as much as possible the atmosphere of the laboratory was reproduced; (3) a dramatization of an actual blood transfusion on the battlefield.

* * *

September 13, 1943. The first of two episodes of a new experiment was tried out—an attempt at a television equivalent of the daytime radio serial, using a mythical sponsor for the commercial announcements.

* * *

October 7, 1943. Bridge by Television. On this occasion, two teams of famous bridge players were used, along with a highly able commentator, who worked back and forth from the bridge table to a board on which were posted the various hands played. The players used oversized cards.

* * *

October 22, 1943. WRGB's own light opera company got under way at this time with conspicuous success. When plotted from the beginning for television, practically any work in this category, it is believed, can be adapted for television purposes.

* * *

October 28, 1943. The BBD&O Agency and the Remington Arms Company demonstrated how a commercial can be effectively tied in with a public service when, in their program, "Calling All Hunters," they not only plugged the Remington line of firearms, but gave much useful information to hunters, including certain precautions which should always be taken with loaded firearms. A replica of a hunting lodge provided an effective background for the indoor portion of the program.

* * *

November 11, 1943. "The Taming of the Shrew," WRGB's second experiment with a full length Shakespeare play, proved as with "Twelfth Night," that so far as audience reaction was concerned, Shakespeare was out of the experimental class and now can be numbered with the television "naturals." Several good reasons are attributed: (1) plenty of long speeches and soliloquies, which

(Continued on page 54)



Leslie Wood and Joe Julian in "The Favor," first television drama produced by CBS station, WCBW.

CASTING FOR TELEVISION

By FLORENCE GREENE
Casting Director, CBS Television

A NEW talent for television! Is there really a television technique which can be clearly established and is clearly recognizable? And if there is—what is it? Will it be radio or the movies or stage credits which will prove the favored child on the lists of the television casting director? Will "getting in on the ground floor" prove a decided advantage over those not yet emerging into the field but who are marking time until remuneration becomes more lucrative? These are but a few of the many questions the actors are asking relative to television.

There is, of course, no radical departure from techniques already established for radio, the movies or the legitimate theatre. There is, however, a very definite difference of approach—a difference based upon more or less of a merging of the techniques of projection necessary for the stage, screen or radio. The talent most sought after in television is a composite; however, many actors now successfully used in television possess credit in only one or two of these fields.

Fundamentally, a good actor will remain a good actor whatever the medium may be. For instance, CBS Television has successfully used such well-known stage, screen and radio personalities as Ralph Bellamy, James Monks, Betty Furness,

Walter O'Keefe, Jimmy Durante, Paul Draper, Frances Fuller, Wendy Barrie, Hilda Simms, Elissa Landi, and many others. The actor can borrow technique from stage and screen to be used in television up to a certain point; but from then on a new method and manner must be formulated. This new method and manner can be acquired through the means of close observation of numerous television shows from the floor of the studio and from the receiver, by partaking in many roles ranging from extra work to leads and deriving all benefits possible from good, sound direction.

Start Now!

"Getting in on the ground floor" will definitely prove advantageous to the actor in many respects. No matter how meagre the part may be, the relatively small number of shows produced now means that the directorial staff can give a greater amount of time to assisting the actor, than will be possible when full time operation exists.

The actor's technique of self-expression must differ from that used in other entertainment fields. This is particularly true of radio technique wherein an actor can emote vigorously with a script in one hand and clutch a microphone with the

other. The stage asset of being a "quick study" is definitely an advantage—for it need hardly be said that scripts in evidence have no place before a television camera. The *radio* actor has been trained to create a characterization by relying solely upon his voice. Television needs the voice, certainly, but only as it relates to a "whole" portrayal of posture, movement and mannerisms. There are many radio artists with long years of theatrical experience behind them who will welcome this new medium for expressing their frustrated dramatic talents. The novice in radio who finds the field overcrowded and fairly tied up by "regulars" will also look anxiously toward television.

Sources of Talent

The theatre obviously is our best source of talent. Those performers who have spent seasons with stock companies, toured the country with road shows and literally brought up in the theatre have by far the most desirable qualifications for television. Naturally, they will miss playing to a visible audience and must learn to visualize their performance as being projected into the homes of families sitting before television sets. Here is the *new approach*—an attitude of personalization—an intimacy impossible in the theatre.

Technically motion picture actors will feel most at home before the cameras and lights, although they will have to accustom themselves to accepting an increased responsibility. Television facilities are still much less elaborate today than motion pictures, and as in the early days of films, the television actor cannot depend upon a large staff of technical advisors and technical illusions for aid. Unlike the movies, and closer to the stage, television shows are rehearsed in full from the very inception of production, and rehearsals are conducted according to script in chronological sequences. Television actors have to do sustained acting for long periods of time and rehearsals are the only means of correcting mistakes. Retakes are unknown in television and once on the air an actor must turn in a finished performance.

It is with these principles in mind that the casting director goes forth into the sea of television applicants to discover those actors who have the most desirable experience. A year ago at CBS Television,

TELEVISER

the time allotted for casting interviews amounted to one afternoon a week. Now that television is approaching its own right in the entertainment field, there has been a decided increase in such requests,—so much so, that every afternoon is now devoted to that task alone. Interviews vary from fifteen minutes to an hour depending upon the individual history. Information as to name, address, phone number and background is placed on a file card to which is attached a photograph. The card is studied by the casting director and then included in a master file. The photograph is particularly important as this is our only means of finding out just how photogenic the actor may be or if he seems to bear resemblance to the type of character we want.

The first step in casting is to refer to these cards by checking over the actor's credits, noting the types of roles specialized in and carefully studying his photograph. When decisions are reached as to whether the actor "looks the part" and has the required background, he is contacted to come in and read for the director. Since we give no dramatic auditions at the present time, this reading is the first opportunity the actor has of actually showing us what he can do. For this reason alone we depend a great deal on our detailed account of the actors background recorded on the card file. If the actor's reading meets with the approval of the director and he answers to the description of the character called for, he has at last set foot on the road to becoming a television actor.

TELEVISION "QUOTABLES" . . .

"There has never been a field of endeavor proposed by man that offers more or demands more from its patrons than does the creation and transmission of electronic pictures. When we consider the split second integration of hundreds of circuits, the inter-functioning of optics, photo-electricity and the mechanics required in a television system, it becomes one of the wonders of modern science that this complex wave shape can be recreated into living picture and sound in our homes by the mere pushing of the right button."—CAPTAIN WILLIAM C. EDDY, U.S.N.R.

* * *

"The Telechrome, latest invention of Britain's John L. Baird, eliminates the revolving disc and lenses previously necessary for color and stereoscopic television. The color and stereoscopic pictures now appear directly upon the screen of the cathode ray tube, so that color and stereovision can be received on apparatus as silent and efficient as reception on the pre-war black and white receivers."—By F. J. CAMM, "Stereoscopic and Color Television in England."

* * *

"Three basic television receivers have been developed which will be put into production as soon as materials and labor restrictions are lifted. One of the models, a table projection type receiver, will be priced to the consumer as low as \$150. For television to be a success there must first be developed a receiver that will fit the pocketbook of the masses. In New York City, 100,000 to 150,000 receivers will be needed to support efficient commercial broadcasting stations."—BENJAMIN ABRAMS, *president, Emerson Radio and Phonograph Corporation.*

* * *

"Through television a store does not show its merchandise in flat print. It does not show its merchandise on a plaster cast dummy. It shows it in a vivacious living model. It illustrates it, it demonstrates its use, and all in a matter of seconds and to the accompaniment of persuasive oral selling. Each window . . . constantly changing, constantly alive with people and things . . . the merchandise of the entire store is paraded, demonstrated, exhibited and persuasively sold before the very eyes of the passerby."—SAMUEL H. CUFF, General Manager, Station WABD, New York.

TELE-MOVIES

WEST COAST SOUND STUDIOS, INC.

510 WEST 57TH STREET, N. Y. 19, N. Y.

Telephone: Circle 7-2062

SOUND



SYSTEM

TELE-MOVIES

CORWIN'S "UNTITLED" MAKES TELE DEBUT

(For Script, See Pages 58-62)

ON May 24th, in conjunction with the 7th War Loan Drive, CBS Television presented one of its most ambitious programs since the Grand Central studios were re-opened fourteen months ago. It was Norman Corwin's "Untitled," a monologue originally written for radio. Aired twice previously by the Columbia Broadcasting System, the televised version was produced and directed by Ben Feiner.

"Untitled's" television debut was the result of an idea Feiner had regarding the script's value as a vehicle for television. It began when he first heard the show on radio a year ago. He discussed it with Worthington Miner, manager of television and was advised to wait, as the project was more ambitious than could be handled by the yet inexperienced and limited staff then on hand. When plans for the "7th War Loan" were being made, Feiner again broached the idea of doing the "Untitled." Both Worthington Miner and Gilbert Seldes, director of television programs, agreed. That was on April 27th.

"Untitled" Begins

On May 3rd, Feiner telephoned Corwin in Hollywood and completed arrangements for the televised version. The next day copies of the mimeographed script were obtained from the CBS Script Department at 485 Madison Avenue. With that began a long series of events that led to the final broadcasting of "Untitled" on May 24th from CBS's gargantuan sized television outlet, Station WCBW, in the Grand Central Terminal Building, at 15 Vanderbilt Avenue, in midtown Manhattan.

First there was a series of conferences with all members of CBS's technical, writing, research and music staffs, some of these meetings taking place in Ben Feiner's home. Sketches were made of floor plans and sets; camera movements were charted. Music and sound effects were decided upon.

Then began the job of casting. The production called for a total of 27 parts, to be played by twenty-two actors. The

parts included that of the dead hero, Hank Peters, his mother, teacher, doctor, a newspaper editor, a music teacher, the young German soldier whose artillery volley killed Hank Peters, Hank's sweetheart, a nurse, Hank's army buddy, four socialites, a medical officer, Hank as a youngster, seven high school students, and a high school principal. Casting, which began on May 11th, was completed several days later by CBS's casting department, headed by Miss Greene.

More Than 250 Cues

The director, Ben Feiner, his staff of five directorial assistants on the floor and in the control room, and a crew of twenty-five stage hands and television technicians, relied on more than 250 cues of all sorts—cues for cameras, lights, boom mikes, hidden mikes, actors, film, pictures, pictorial devices, music and sound effects.

Previous to the first "readings" and the subsequent hours of rehearsal, all of the preliminary details of production were completed. The show's intricate scoring, involving dozens of music and sound cues, was completed by May 16th. The recorded musical portions were then transcribed to master recordings, in the sequence in which they were to be played.

By the week of May 16th, eight days before the broadcast, the designs for the show's two main sets, a sumptuous box at the Metropolitan Opera, and a military cemetery, whose backdrop of painted crosses measured 24 ft. long and 18 ft. wide, were completed. Forty or more pictorial representations were also selected or prepared by that date.

From then on, the log reads as follows:
May 16—*First readings.*

May 17 and 18—*Rehearsal, "in bits and pieces," without studio facilities.*

May 21—*Floor plans, previously worked out on paper, tested to determine their feasibility. Camera movements timed; changes made in floor plans as required.*

May 22—*Technical rehearsal (three hours), with "stand-ins" walking through the parts.*

May 23—*First rehearsal (four hours),*

with complete studio facilities, with entire cast.

May 24—*Four hours of camera rehearsals, representing seven run-throughs, including a dress rehearsal.*

May 24, 8:30 P.M.—*"Untitled," the first televised version of a Corwin radio show, went on the air, after a total of eleven camera hours of rehearsal.*

Crowded into this gigantic CBS production in a fleeting 30-minutes of air-time was a total of eighteen scenes (or sequences), of which three were entirely pictorial (involving the use of still pictures, charts, drawings or film).

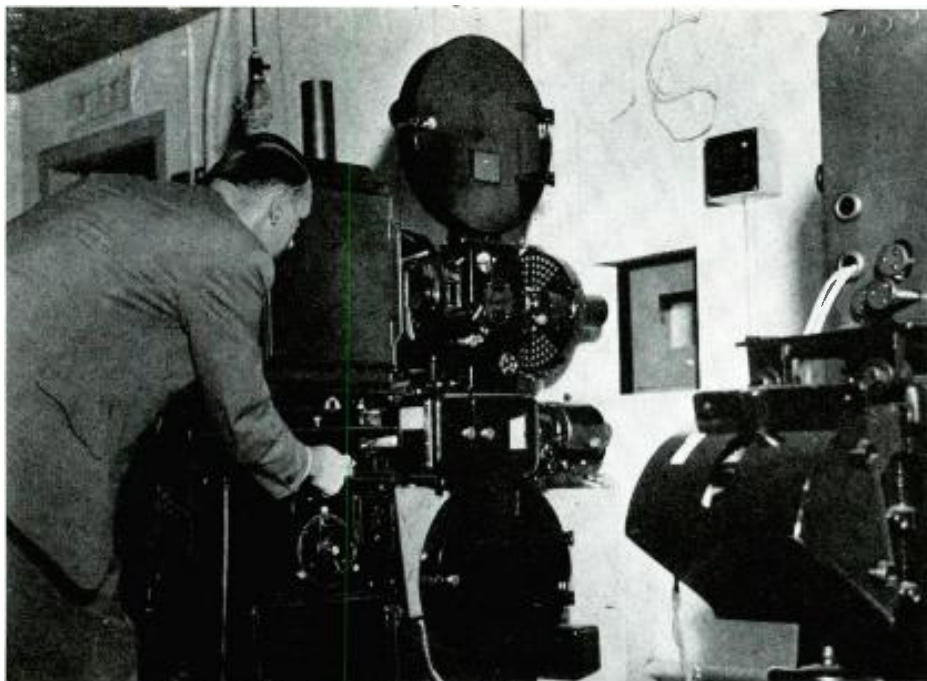
Due to the complexity of the production, no single script could possibly show all the cues. Separately cued scripts were therefore prepared for the director and his control room assistants, the music and sound director, and the floor directors.

Because "Untitled" was originally a monologue, its adaptation for television involved a considerable use of pictorial visualizations . . . putting into pictures what were merely spoken words in the radio script. This involved the use of seven pictorial devices for the projection of the still pictures, including the use of a large revolving drum, measuring approximately six feet in diameter, and approximately two feet wide, on which were mounted twenty black-and-white prints, each 11 in. by 14 in. in size. As the off-camera voice described the dead Peters, what he was like, where he had lived, where he had traveled, the drum slowly revolved so that the pictorial representation of the words were accurately framed by the camera. Other picture devices included easels, picture flippers, and a balop. Thirty seconds of a film "clip" were also used to show a combat scene.

Three Floor Managers

Although CBS, as a regular practice, uses two floor managers, it was found that a total of three would be needed for "Untitled." These included an assistant floor manager, who checked each scene immediately prior to the action to make sure that all actors and props were in place; another assistant, who followed the script, and was at each scene ready to cue actors or a prop man for the next action; and finally a floor director, Paul Belanger, who cued two sound men plus one man on music, blending sound and music when needed, or motioning for an in-

(Continued on page 28)



Motion-Picture Projector for Television
Geared to 30 Frames Per Second, at WRGB.

FILMS FOR TELEVISION

By TED ESTABROOK

WITH more and more applications for television licenses streaming into the FCC in Washington, and with the time for actual station construction drawing even nearer, prospective station owners and managers are beginning to cast their eyes about furtively for enough program material to keep their stations on the air four or six hours a day. In many cities throughout the country, construction of television stations has already been contracted for, and as soon as material and labor permit, the work will begin. The less expensive stations will include one live studio and facilities for continuous film projection, so the burden of most of the programming will fall on motion pictures until networks become an actuality, and until the stations are equipped to handle the hours of casting, set designing, rehearsals, and construction that are necessary for live programs. The problem is: where will all these millions of feet of film come from?

Three Main Sources

There are three general types of film that may be used: feature films, short amusement films, and educational or documentary films. In the case of the features

and shorts made in Hollywood for theatrical release, it seems most probable that they will not be available for television. Hollywood is in the business of making films to make money, and as television will be in direct competition with the theatres, it is certain that the movie makers will not permit their motion pictures to be televised unless some drastic arrangement is made. Even today it is quite a task getting 16 mm. feature film that is five years old. In fact, it is impossible to rent them unless it can be proven that the showing is for shut-ins or servicemen. Theatrical distributors seem to feel that if you show their films in your own home to three or four friends, you are competing with their theatres, so they can hardly be expected to provide films for television.

However, in the case of foreign-made features the case is somewhat different. As the gross return for these films is comparatively small in this country (with a few exceptions) they are exhibited only in the larger cities. Thus by recording these films in English, and distributing them for television to the smaller cities, the added income could be quite considerable, and there would be no competition with the local theatres.

Educational and documentary films are not made primarily for theatrical distribution, and it is in them that television should find the greatest single source for films. In most cases these films are made on a much smaller budget, and are released for school, club, church and home consumption for a very small rental fee. Commercial films are distributed free of charge, and it might be mentioned that a commercial film is not necessarily packed with advertising. In fact, some of the best educational motion pictures available today have been made by the large companies in the manufacturing and food industries. The O. W. I., the U. S. Office of Education, and the Office of Inter-American Affairs are constantly making educational films. Films on electricity in the home, care of teeth, care of children, farming, home economics, welding, automobile repair, and every other conceivable subject are available for a small rental fee. Whether or not this fee will remain small for television is difficult to foresee, but as these films are made with the purpose of having as many people as possible see them, and not necessarily to make thousands of dollars, it seems likely that the prices will remain reasonably low.

Tele Releases NECESSARY

There is, however, one obstacle in the way of easy use of these films. Because many of them were made years ago, many of the producers did not foresee the coming of television and hence failed to obtain television releases from the people who appeared in the film. It is important to bear in mind that unless television releases have been obtained from each of the performers, the station manager opens the way for law suits by televising them. Recently there have been one or two instances of motion picture distributors trying to sell or rent certain films for television. They assured the prospective buyer that it was all right to televise them, but quickly dropped the matter when the buyer insisted on seeing the television releases from all those appearing in the pictures.

Finally, one very large and as yet untapped source for film is the amateur cinemaddict. All over the country there are hundreds of amateur motion picture clubs and amateur filmsters who have

TEACHING TELEVISION

By SAMUEL H. CUFF

General Manager, DuMont-W'ABD

made a surprising amount of very good footage. Although most of it is 16 mm. silent film, for a small cost this footage can be converted into acceptable television films. The possibilities in this field are so great that a large New York distributor has announced a contest to procure the best amateur films for television. All contestants who submit films for the contest must release the television rights. As the prizes total ten thousand dollars, this particular distributor evidently feels that there's a great deal of valuable talent to be found in the amateur cinematographer. He is quite right! At the present time, however, there is no central distributing center for these films and it would be quite an arduous task for an individual station manager to procure them from all over the country. Nevertheless, there is, in nearly all the larger cities, a local Amateur Cinema League, and there are over 250 movie camera clubs with an enrollment of over ten thousand from coast to coast. These clubs hold screenings, from time to time, of work done by the local filmsters, and it might be wise for a prospective television manager to contact the president of the local camera club and arrange to see the work being done.

Libraries of Films

The easiest solution to the problem, then, seems to be in the many large distributors of non-theatrical educational, commercial and documentary films. There are such distributors in all the major cities. Public libraries are beginning to take an interest in films, and already there are a great number of libraries where one can go as easily as one takes out a book, can take out films for local showings in the neighborhood. These libraries will be glad to cooperate with the local television station as it is their job to have as many people as possible see the films.

Those who are interested in film sources for television might do very well to purchase the film catalogue published by the H. W. Wilson Co., which contains the titles of nearly all the educational and documentary films ever made and a list of over four hundred distributors from which they may be rented.

WE HAVE just concluded an interesting experiment.

Twenty-five students, all well grounded in theatre and motion picture work, enrolled in the New York University course on television techniques which I recently conducted under Professor Robert Gessner of N.Y.U.'s Department of Motion Pictures.

It was interesting to note the gradual change that came over the class as its conception of television slowly was modified from a wide-eyed, vague impression of a glamorous medium to a solid, well grounded understanding of a technicality-laden means of artistic expression.

At first they all wanted to be junior Cecil B. DeMilles in a week. Everyone wanted to be a director. Few grasped the patent truth that there are comparatively few directorial jobs in relationship to the many other functions to be performed in the television studio.

This course differed from the many others being offered in universities throughout the country in that it was a course in studio operation with the emphasis on full understanding of the mechanics and controls of the medium rather than on script and acting. At first we were fearful of this approach since the students found difficulty in comprehending the whole idea of television operation. They turned in three papers. The first, after the initial three weeks, showed many misconceptions about television. The second, four weeks later, however, showed a better knowledge of the problems and the final paper at the end of the course showed a firm grasp of what makes television function. All classes were conducted at DuMont station WABD. Frequently they consisted only of a relatively short lecture and opportunities to watch actual pre-broadcast rehearsals in which the functions of all crew members were demonstrated with the utmost practicality.

Students were given three points' credit for the course. We began with twenty-five students and wound up with twenty-three. The girls showed fully as much aptitude as the men in handling the equipment. The climax of the course came when all turned

in complete programs with charts indicating camera action for each portion of the show. It was particularly rewarding.

Realism in Television

We found it advisable to keep the course down to earth and to make every participant constantly aware of the importance of starting in a modest position and working up to secure real, valid knowledge. Every student completing the course was strongly aware that even should he become a director, his knowledge of the medium would materially augment his progress.

The series of lessons opened February 19th, with an introduction to television and a tour of the studio. Next came discussions on television in general, its characteristics, functions of coaxial cables and the prospects of television relay systems. There were practical demonstrations in handling cameras, lights and microphones and sessions devoted to staging and sets, handling of various colors, art work and backgrounds. The work in make-up and costuming seemed particularly interesting to the preponderance of the students. More difficult was work with video effects, properties, miniature sets and credit cards.

We found the charting of camera action during the course of productions to be especially valuable in making for strong, well integrated television productions.

The zenith of the course was reached when the students learned what magic could be effected in the control room. They went over functions of production assistance and became familiar with dissolves, fades, giving verbal camera directions and integration of film clips with live studio programming.

The course served a valuable purpose in addition to its training of students. It pointed up the necessity for understanding and patience on the part of television administration. The young people interested in television today are eager, vigorous personnel material which can, given proper guidance, afford a priceless contribution of enthusiasm and creativeness to the medium destined to burgeon tremendously within the coming months.

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Use of Sound in Television*

By RICHARD T. HUBBELL

THE effect of a visual image on the mind is almost instantaneous, but the effect of the spoken word is delayed, since the literary meaning (the appeal to reason) takes time to be comprehended. When speech and visual action are synchronized, the scene can be absorbed in a flash by the eye, but a delay may be imposed on the visual action until all the words have been spoken and their meaning has been absorbed.

This may produce a conflict between the aural and the visual appeal, one which was noticeable in early sound pictures and in early television. Sound pictures have largely overcome this conflict by learning to blend the two appeals smoothly, by developing a condensed method of handling film speech and a better technique for film music and sound effects—coupled with pictures which tell most of the story (visualization as opposed to illustration). Music and sound effects can be almost as rapid in their effect on the audience, because they appeal directly to our emotions and do not have to be filtered through our sense of reason. For this reason music and sound effects often displace speech in motion pictures during scenes with rapid action.

Types of Sound in Television

In radio the function of sound effects is to supply impressions of backgrounds, scenery, properties, and various actions. Sound is also used to effect transitional passages. With a few easily recognized sounds one can cover a situation which would otherwise require a good deal of talk by a narrator or a group of actors. It should also be noted that in blind radio practically all effects are of this simple, easily recognized type—a necessary limitation, because if the sound effect is not so completely familiar to the listener that it instantaneously evokes a mental picture, it only causes confusion in his mind.

In television the video will show most backgrounds, scenes, and properties, as well as most actions performed by the actors. These actions, involving properties on the set, will make their own natural noises which will be picked up by the

speech microphone. As a result most sound effects of the radio type will be unnecessary, and the development of a technique for television sound effects will have to begin just about where radio left off. Artistically there will be many points of similarity with motion-picture sound effects (which derived partly from radio) though, of course, there is little technical similarity in methods of handling.

The method of producing sound effects in television is similar to that used in regular radio broadcasting. The effects are created on the spot as the program progresses—using records or mechanical gadgets. (In picture work sound effects are "dubbed in" after the finished film has left the cutting room.)

Sound Effects

When sound effects are used in legitimate theatre, the audience can usually detect the difference between recorded and "live" methods. These are the reasons:

(1) Because most sound-effect amplifiers and loud-speakers do not have "high-fidelity" quality, and the difference between natural and "canned" sounds becomes unmistakable.

(2) Because sound systems are not stereophonic or binaural. They are usually monaural.

In television as in pictures and radio these problems are not present, because the entire audio system is monaural, and so all sound is produced in the same way—without the binaural contrast one gets in the theatre. What one sees in television is not as wide-angle as what he sees in the legitimate theatre, and there is no need for stereophonic reproduction in which the sound seems to move all around the screen.

Most of the sound effects used in motion pictures and the theatre have been illustrative and synchronized, i.e., the sound of a motor to indicate an automobile is arriving. The same is true of radio, in which some effects have been used until they have become clichés. An instance is the standard "night noises" effect of chirping crickets.

Closely allied to this is the "symbolic" sound effect, one which is so familiar that a brief aural whiff produces a stereotyped reaction: a typewriter clicking to indicate



RICHARD T. HUBBELL

Production Manager & Tele Consultant
Station WLW, Crosley Corporation,
Cincinnati.

an office, a telephone operator answering a call to indicate a business office, or the playing of "Over There" to indicate a war theme.

Sound effects and background music achieve results by establishing a continuity of thought, an affinity of the ideas of the main theme and its desired overtones. This is done by a suggestive use of sound to force a mental association of ideas. This power of suggestion is brought into play by aural symbolism, comparison of likeness, and contrast.

Aural Contrasts

Aural contrasts may be created in various ways, one of the simplest being a contrast of space between interior and exterior, a small room and a large room, a four-walled room and a two-walled terrace, a large room full of people and empty, a large, empty room and the interior of a cathedral.

Then there are contrasts in quality between a voice coming through a telephone and a natural voice, the clink of coffee mugs and the tinkle of champagne glasses, a knock on a thin door and one on a massive, oak door.

There are contrasts between small and large, thin and squat, empty and full, near and far, fast tempo sounds and slow, between extremes such as laughter of playing children and the scream of automobile tires on the pavement. These are all contrasts of volume, tonal quality, and rhythm.

The opposite of contrasts is the comparison of likeness; the snore of a sleeping person and the sawing of wood, the

* The chapter is from Richard T. Hubbell's most recent book, "Television—Programming & Production," published by Murray-Hill Books Inc., New York City. A review of the book will be found on page 59.

roll of a drum and the tread of marching feet, the pulse beat of a person's heart and the throb of an engine idling.

Principle of Association

The next step from here would be the association of ideas: Hitler's voice and the screech of an old vulture.

Sound and picture are often used in a contrapuntal relationship which can be illustrated by the familiar example of the French film *Pepe Le Moko*, or its American version, *Algiers*. In the scene in which the informer is killed by the other members of the gang, he bumps into an automatic piano while backing away before his executioners. The bump sets the piano going, and it grinds out a ragtime tune as the murder is committed on the screen.

Sound effects may be used subjectively to show the inner feelings of a character, although this is usually done with music. Sound can be used to indicate unseen action, to indicate a transition not only from one scene to another but also from one thought to another and from one time to another. It can provide an aural "curtain" or "blackout." Sound may be used to establish time, place, and situation, and the manner of its use may ruin a good scene, bolster a weak one, and, of course, make a good scene better.

The most elementary type of sound effect is a single synchronized sound—such as a knock when a hand is seen to rap on the door. (The hand will usually make its own sound, picked up by the voice microphone, while in radio a sound-effects man would do it.)

Using Several Sounds

Slightly more complex in point of quantity would be the synchronized use of several sounds at once: a boat going through water and the sound of a motor, wind, and waves.

More imaginative uses of synchronized sound include such technical tricks as a "carry-over." In the classic British documentary film, *Night Mail*, there is a scene in a railroad switchhouse. A man throws the levers of the switches in order that the trains may pass by. Synchronized with the action is a metallic clank as the switch lever goes into place. It is repeated several times, firmly establishing the rhythm. The last time the lever is thrown, the camera cuts to a shot of a signal arm by the track jumping into position. The same metallic clank used for the throwing of the lever

is "carried-over" and used for the signal arm, making clear the fact that the lever controls the signal arm. This provides a continuity of effect which tells in a few seconds what would take at least a minute with words only.

The same trick is used again in a railroad station scene in which bags of mail are being moved about. One sees the mail carts rolling along and hears the sound of their heavy wheels rumbling over concrete. This sound effect is carried over for possibly forty-five seconds, during which period one sees a number of shots of the handling of mail—scenes which would be passed by an observer standing on the moving mail cart. The sustained sound of rumbling wheels holds the sequence together.

Perhaps it should be pointed out that this sound effect was "dubbed in" after the scene was photographed. If the actual sounds in the station had been recorded, one would have heard only a welter of confusing noises because of the fact that the monaural sound system of a microphone would be unable to distinguish between various noises and to focus on the desired sound. Therefore the sound director has simulated on the sound track only the particular noise wanted, the one sound which added meaning to the movement of the cart. The myriad other sounds present in the station were excluded since they had no connection with the effect the scene was to convey.

The Audio Heritage

By such discriminating and intelligent use of sound effects it is possible to produce (on a monaural system) the same psychological effect one would receive if he were actually present at such a scene in real life.

In the process of the "carry-over" a straightforward sound effect becomes nonsynchronized—and by "nonsync" is meant an effect which is not directly caused by some specific action seen in the video but which is motivated by the inner meaning of a production.

The potential uses of nonsynchronized sound are almost as numerous as those of nonsync speech, although less actual use has been made of it. It is next to impossible to set down any principles for their control, beyond citing example of previous use. The successful use of nonsync effects depends on the imaginative powers of the individual television programmer,

especially as effects become abstract.

In the rush to get television started, in the confusion of mental hazards built up about the handling of the video, most television broadcasters made a mistake similar to one made by motion picture producers at the beginning of sound pictures. The latter were so overcome by the miracle of synchronized speech that they forgot much of what they had learned about basic film technique. They concentrated their attention on the microphone and turned out shows which were pretty poor.

Video's Heritage

Similarly in the early days of television nearly all telecasters ignored what had been learned about sound technique in radio and motion pictures. The audio technique of most early television shows was on a par with 1922 radio or 1926 sound pictures, which meant that even if the video part were first rate (which it seldom was) the program still did not click. Many broadcasters have been declaring that the future of television programming lies in motion pictures, because of the obvious ease with which a film can be run off, and they have failed to recognize the inherent audio-video possibilities of many of their own radio programs. While it will seldom be possible to transfer a radio program to television without any changes, a large proportion of standard radio programs can be adapted without much trouble.

Corwin's "UNTITLED"

(Continued from page 24)

crease in the sound of firing guns to almost deafening volume, or motioning for the strains from Ravel's "Daphnis and Chloe" to be dropped to a whisper.

Inside the control room, an assistant, Fred Rickey, sat beside Ben Feiner, followed the script and cued him on entrances and exits, and all movements requiring cameras, technical cues, warnings for use of easels, balops, film and mechanical devices.

That, in brief, is the story of "Untitled," which in the opinion of the TELEVISER editors was one of the most involved and complex television shows yet undertaken by CBS, and possibly by any other station. If it did not represent perfection, it represented a big step in the right direction in program planning and production.

SOURCES FOR TELEVISION SCRIPTS

IT IS commonly agreed among producers that the basis for any good television production is the "book," or script. Lacking a good script a director's chances of producing a "hit" show are very slim indeed—no matter how gifted the direction.

Confronted by a hampering dearth of good television writers, today's producers often turn to new, untapped sources for script material—or do without dramatic productions in their programming efforts.

The reason for the dearth of television writers is not hard to find. Many good potential television writers are in the armed forces. When they are released, television will have many new, gifted writers at its service as there can be little doubt that the glamour of the video art, and the satisfying remuneration television is certain to offer, will attract new writers in great numbers.

At the present, however, television is doing the best it can without the services of America's top writing talent.

Can't Compete for Writers

What of the established writers of radio, motion pictures and the theatre? To compete with Broadway, Hollywood, and Radio Row, is hopelessly out of the question at present. To compete for such writers as William Saroyan or Russell Crouse, Preston Sturges or Milton Holmes, Norman Corwin or Arch Oboler with the three major entertainment industries, television's exchequer will have to be increased a hundred-fold. That it will, when commercial television replaces the haphazard semi-commercial program experimentation of today, no one doubts.

In the meantime, the best that television is able to offer writers for scripts varies between \$15 and \$25 for non-commercial shows and \$75 to \$100 for sponsored programs. The highest ever paid for a script, to the knowledge of this writer, was \$150—for a show which cost nearly \$2,000 to produce.

Due to these arid conditions, comparable to the early days of motion pictures and radio, few script writers find the inclination to devote their time and talents to a medium which offers very little except rich experience.

Today's television producer has therefore learned to accept these conditions



Scene from "Shanghai Spider," produced by WOR's "Brownstone Theater" on WABD.

rather philosophically and to look elsewhere.

One rich source is Samuel French, Inc., at 25 W. 45th Street, New York City, who have a total of one thousand one-act plays in published form ready for production. Included are one-act plays by such well known writers as Ben Hecht, Betty Smith, Noel Coward, John Hersey, Percival Wilde, and many others. The plays range from comedy farces to intense melodramas. For most plays the royalty is \$25 for non-commercial performances, and \$75 to \$100 for commercial presentations. With a little rewriting, the plays may be easily adapted for television.

Several French-controlled one-act plays have been used, for example, by the Television Workshop, for a dramatic series at WABD-Du Mont and the General Electric station, WGRB, Schenectady.

Dramatists Play Service, Inc., 6 E. 39th Street, New York City, is another source for one-act plays. Their list includes plays by Ruth Gordon, Sidney Kingsley, Irwin Shaw, Maxwell Anderson, Howard Lindsay and Russell Crouse, Lillian Hellman and others who are equally well known. Although the Dramatists Play Service merely holds the rights only for amateur performances for the living theater, they'll be glad to send you a catalogue of their

plays and advise you who to contact for permission to produce the plays you have in mind.

Greenberg, Publishers, at 400 Madison Avenue, also in New York City, have published eight volumes of one-act plays, most of them for radio. When produced for strictly non-commercial performances, there is no royalty charge. Otherwise, there's a performance fee, which varies from \$10 to \$25 and more, depending upon the play. Greenberg, Publishers, will send you a catalogue of their plays upon request, and will gladly quote rates on specific plays.

More Sources

Other sources for one-act plays include: Walter H. Baker Company, Boston; Dramatist Publishing Co., Chicago; and Baker and Taylor, 55 Fifth Avenue, New York City. Catalogues are also available from these publishers.

Another source is the public library. Here one will find many volumes of published plays, many of them in the public domain or otherwise royalty free. An hour's perusal of one-act plays will often be richly rewarding to a producer. Here he can select and read the dramatic literature of all countries, of all times, and often find just the play he wants. Last

summer, for example, Sanford Meisner, associate producer of the Television Workshop, which incidentally, specializes in dramatic productions, came across an obscure volume of one-act plays translated from the French. The plays were written around 1870 or 80.

One of the plays, "The Woman Who Was Acquitted," furnished an exciting evening of psychological drama, and was one of the first psychological dramas presented at Du Mont. It proved so successful the Television Workshop repeated the drama in a road tour performance at WRGB. The play also received very high praise from *Variety* (July 5, 1944).

Many other plays in the Television Workshop repertory were likewise adapted from "one-acters," dusted off from the shelves of the New York Public Library, and presented across the footlights of television.

So don't overlook your public library as a possible source for play material!

Another rich source for television scripts, dramatic and otherwise, may be found in the files of most agency radio departments. Careful judgment, however, must be exercised in selecting a radio script, making certain it has strong visual appeal. Some radio scripts, no matter how well they may be adapted, will not turn out to be good television, as this medium places major emphasis on situations that are strongly visual, eye-catching and eye-appealing. The emphasis is not on talk, as with aural radio.

Adapted From Radio

A successful attempt at radio-play-conversion-to-television was made by the Television Workshop last August when it televised the "Eighth Step," adapted from a radio play by the same name for the radio director of the Donahue & Coe Advertising Company. (*A detailed description of this experiment may be found in the Fall, 1944, issue of TELEVISER.*) The exterior scenes, which included a Tennessee mountain and a stream with a dead man beside it, were accomplished through the effective use of miniatures.

Several other attempts have been made to adapt radio plays to television, which have proven fairly successful. A notable example of a radio script adapted to television was CBS's televised version of Norman Corwin's "Untitled," presented on May 24th. (For details, see page 24.)

Always a possible source for scripts,

whether for radio, stage, motion pictures or television, is the free-lance writer. If you're in the market for scripts, and word gets around, you're sure to have many free-lance writers submitting scripts, some of them quite good, some of them rather excellent. Among them you may find just the script you're looking for, or the germ of an idea for a script or a series.

One of the Television Workshop's staff writers, David Kaplan, got his start in television through free-lance writing. He walked in one day with an armful of scripts, timidly submitted them to a Television Workshop producer, and almost before he knew it, one of his comedies, "Sentimental Snowstorm," was purchased on the spot. Two weeks later it was produced for the General Electric Station WRGB, and for Du Mont's Station WABD in New York.

Gets Writing Assignment

This same writer was then given the assignment of writing "Private Johnson's Christmas," which later won warm praise as an imaginative piece of television writing. Through collaboration with the Television Workshop staff, intricate special effects involving a miniature battlefield and an ethereal dream sequence were successfully incorporated in the script. (*You'll find a copy of the shooting script in the Winter Issue of TELEVISER.*)

Still other sources are Little Theaters, experimental theaters, college drama and radio departments. Here an alert producer may find numerous scripts, some with a freshness and vitality often lacking in many professional scripts. One such script, which was submitted by John Graham, director of New York's "Provincetown Players," a Greenwich Village experimental group, proved exceptionally good television. Entitled "Heredity," the play was produced by the Television Workshop in September, 1944, with much success. Graduate students of the Yale Drama School, New York University and Columbia University have also submitted scripts to television producers.

With minor changes and skillful adaptation many a script written for the stage or radio may easily be used for television, by observing the following rules:

- (1) Keep the play simple; avoid plots that are too involved.
- (2) Limit your action to a small area.

- (3) Use as few players as possible, never more than five.
- (4) Use only one set or locale; don't let your story ramble over half of the United States.
- (5) Keep the writing "tight." It's dynamic action, rapid plot development that counts—not mere talk.
- (6) Keep your drama as visual as possible, making full use of the cameras in interpreting your play.
- (7) Limit the play to a half-hour. Anything longer may tire your audience.

Remember the Rules!

Remember: "The essence of good television is "variety, movement, action." Remember: "Television is a visual medium, one that depends 80% on the sense of visual perception and only 20% on auditory response."

Choose and adapt your scripts with these rules in mind!

—I. A. S.

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By HARVEY MARLOWE

Consultant Director, The Blue Network

"29:30!" A common expression in radio, it is practically unheard of in television at this stage. At best, it is given very little consideration.

My instructions, when I first came to the Blue as Consultant Producer for the Television Department, were to train and develop television producers, directors and announcers for postwar. As the best planned station would prove valueless unless it could begin operations with expertly trained and experienced personnel immediately upon completion of the studio, the Blue Network's policy is a far-sighted one.

Two top notch radio producers and directors are assigned to each of my programs as observers, with producers selected for their interest and their adaptability to this new medium. A rotating system was instituted to give all these men an opportunity to observe and learn television. In time, these men will be given the opportunity of handling a show entirely by themselves.

One extremely valuable contribution they made was their extreme awareness to "29:30" stop-watch timing, without which radio programming would be chaos and confusion. The public has come to accept radio time breaks and signals to such an extent that many people will set their time pieces, dates and appointments by them. What is so casually accepted today is the result of careful planning and effort. The need for such careful planning is obvious. In time television must operate similarly. But why wait?

Tele Must Adapt Techniques

My first directorial chore for the Blue Network of the American Broadcasting Company, over WABD-Du Mont, was a television version of our regular radio program, "On Stage Everybody." I know many people in television loudly declaim that television is a completely different medium and should be treated as such. That television is a different medium from radio, I heartily agree, but it is my belief that television may profitably adapt certain techniques of other media without apologies. Some of our best gag writers receive fabulous amounts for gags, which in most cases are nothing but adaptations

of old ones and given a new twist. The same should and could apply to television.

It seems to make a lot of sense that a television producer with motion picture background should automatically try to incorporate as many of the special effects and ideas motion pictures achieve. A television producer with radio background would invariably think of television in terms of radio and how he can put his radio technique to good use. And, of course, the television producer with theatrical background will think in terms of something alive and moving. Television is all of these. The coordination and the successful adaptation of the best of all these three mediums is your answer to good television programming.

Split-Second Timing

Television can profit mostly from radio by incorporating a good many of the production techniques pertaining to split-second timing and scheduling. I approached my first "29:30" schedule with trepidation. I concocted all sorts of reasons why our first program, "On Stage Everybody," should run a few minutes over if necessary. However, Paul Mowrey was adamant and insisted that we start on time and we go off on time. With two

radio producers standing by with time pieces and a series of prepared signals for "spread," "wind-up" or "cut," we managed to hit 29:30 on the nose.

The timing of standard variety acts was simple enough, the only place we could go over, or under, was with the introductions and extraneous patter. Careful control of that portion of the program resulted in an exact timing. From then on it was a matter of personal pride in being able to accomplish what very few of the other television producers seemed to be making any effort about. Of six "On Stage" presentations, five finished on time.

It Can Be Done

Our television adaptation of "Quiz Kids" was a comparatively simple program as far as timing was concerned. Joe Kelly had a stock of extra questions to make sure that the program would not hit under 29:30. At exactly 27:30 the question bell rang, which left us with a minute and a half for commercial and about 30 seconds for closing titles and credits. Although a number of production problems accompanies any unrehearsed show, there was none so far as timing this particular show was concerned.

"Kiernan's Corner" and "Letter to Your Service Man," both with a similar format, proved a little more difficult than the others in obtaining accurate timing because of the varied elements of the

(Continued on page 38)

Harvey Marlowe Giving Directions Before a Blue Network Show from Station WABD.



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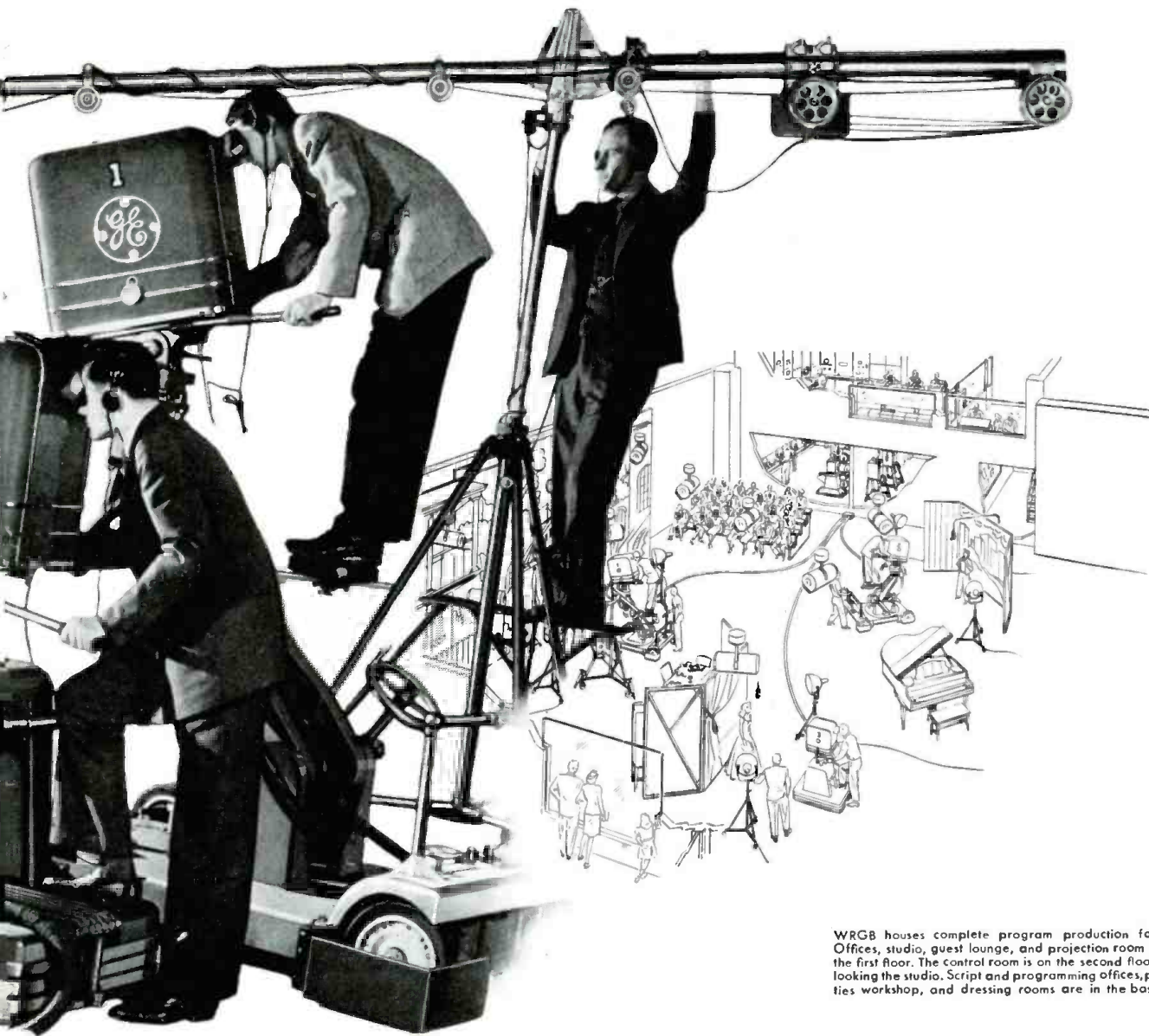
cludes television specialists experienced in script writing, costume and stage set designing, lighting effects, camera operation, stage and technical direction, equipment design, maintenance, and operation.

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SPECIAL EFFECTS*

By CAPT. WILLIAM C. EDDY, USNR

IN BOTH television and motion pictures the creation of realistic settings is of paramount importance to the dramatic impact of the story. In many cases, however, scenes are written which must be played against backgrounds too unwieldy and too complex in their original size to be usable. Confronted with such a situation, the motion picture producer has the choice either of taking his cast out of the studio to film the scene on the proper location or of sending camera crews out to make the necessary film to be used in creating a process shot in the studio. By using such film, or its equivalent obtained from the studio film library, it is possible to project animated scenery on the back wall of the set through a battery of backstage motion picture projectors. Against such scenery, many of our outstanding Hollywood epics have been staged with excellent realism.

As yet television does not employ either of these alternatives. Unlike motion pictures the television story cannot be pieced together from a series of non-chronological scenes nor can it counteract the delays associated with moving the cast and equipment to location.

The instantaneity of reproduction of this new art requires that the material going into a television story must be ready before the cameras at the time of broadcast. Such conditions preclude the use of location shots in building the average video program.

No Process Shots

At the present time there are no studios in this country designed to use background projection pictures in lieu of scenery. This process, to be effective, requires long projection paths between the film machines and the screen, a stipulation further complicated by the high light levels used on a television stage and the resultant extremely high intensities required to project a usable picture under the conditions.

Furthermore the discrepancy in frame frequency between the twenty-four frame per second speed used in motion pictures and the thirty frame per second speed used in television prohibit experimentation with any existent equipment.

* Published through special arrangements with Prentice-Hall, publishers of Capt. Eddy's forthcoming book, "Behind The Television Camera," which will make its appearance in the Fall.

For these reasons television has turned to miniature settings as a means of creating many scenes whose nature and size forbid reproduction in the studio.

Small scale sets have already been used with excellent results both here and abroad. The potentialities inherent in this field presage a heightened interest in this type of shot that will, no doubt, increase the present usage beyond that which has already been accomplished in the pre-war period.

Miniatures, belying their name, can be of any size, but we try to limit the gross area of the set to a minimum cross-section commensurate with good photography and the creation of the detail required by the story. This contradictory consideration which requires a large set to depict detail and on the other hand stipulates that the set be small in order to fit in the restricted floor spaces of the studio, may be further aggravated by the ever-present lens situation which eventually dominates all other factors in television.

Consider the Lens

Unless a separate special effects camera is provided for this work, such lenses as are scheduled for use in the studio production must be considered first. The shooting sequence should then be arranged with the producer so that the selected lens and camera will be free for miniature work in ample time for proper

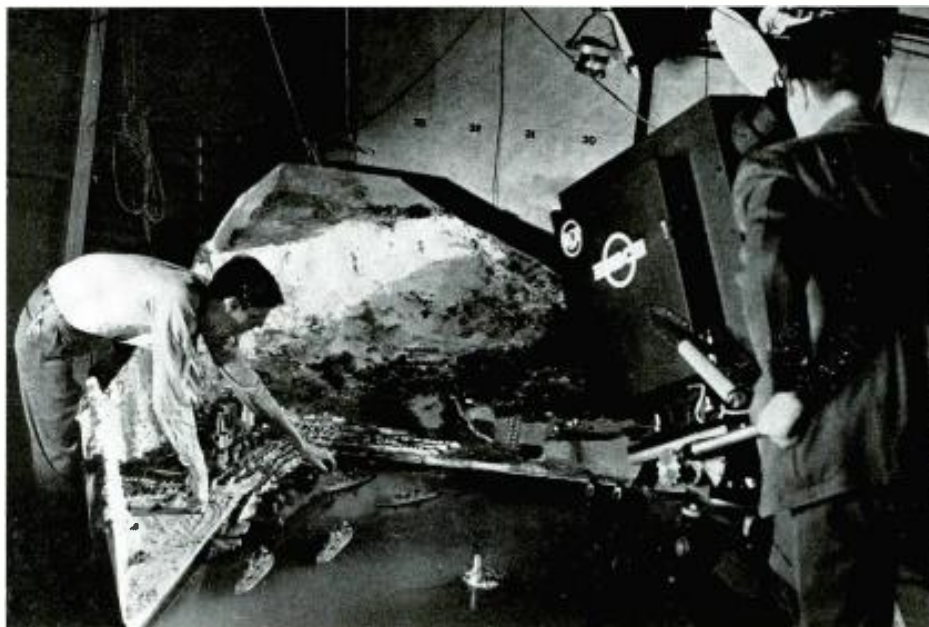
checking by the program producer.

Normally, where we have a choice, the short focal length lenses are selected in spite of their limited depth of focus. The wide angle characteristics of such a unit may sometimes rule against this selection by requiring too wide a backing flat or background for use in the studio. Employment of the longer focal length lenses with their narrow angle of coverage will correct this tendency to overshoot the smaller set, but such a lens requires considerably more studio floor space in front of the miniature for the camera operation.

Proper Lens Is Important

Because of the many contradictory problems that characterize each situation, it is futile to do more than caution the effects man as to the importance of choosing the proper lens for the job. Once an intelligent choice of lens has been made and the camera availability has been determined, the rough layout of set dimensions can be made. In charting the proposed camera movements and in all preliminary sketches, particular emphasis should be given to the limitations in depth of focus obtainable under the existent lens and lighting conditions which are to be used so that important details on the set will not be brought in to destroy the desired effects.

Miniature Harbor Shows Up Real and Lifelike; Capt. William C. Eddy at left. (NBC Photo.)



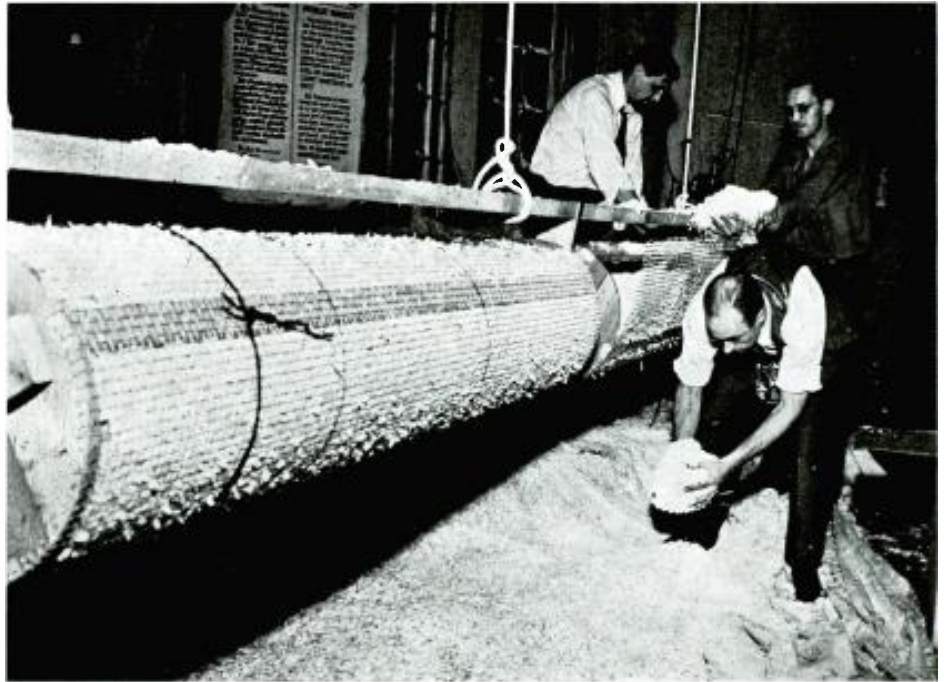
The focal depths of most lenses used in miniature photography will not cover the entire set in sharp focus. It is therefore necessary that the miniature be so constructed that the natural fore-shortening from front to back will be built in the design to bring out the desired effect of reality.

By computing the size of the field covered by the lens to be used, the effects man can determine the size and position of the backdrop or backing flat he needs to create either distance or dimension. Experience indicates that carelessness or lack of foresight in designing the backing flat, has been a major factor in lack of naturalness in most miniature photography. A stray shadow on what should represent limitless sky is seldom overlooked by the discerning audience, nor does the life-size image of a technician hovering off stage contribute to the realistic effect sought on the miniature stage. Even though an oversize backing flat may call for painstaking work and alertness on the part of the stage hands, it is sometimes essential to prevent overshooting and the inclusion of backstage life in the picture.

Proper Lighting Helps

There are many instances where properly conceived and executed shadows can be used to great advantage to augment the realism of the setting. The same care is required in establishing such lighting effects for the miniature as for the larger area. For this reason it would probably be wise to use standard studio lighting equipment to build up the foundation lighting since the light levels should be equal to, if not greater than, the levels used on the set. These higher levels of illumination that are easily obtainable on a miniature stage permit the camera man to "stop down" the lens and thus effectively increase the focal depth of the shot. Because of the short throw required, specific lighting can then be satisfactorily handled by much smaller units than would be required for such work on the television stages. For this purpose, a handy unit consisting of a 500-watt internal reflector lamp, mounted on a flexible arm at least twenty-four inches long, is recommended. A selection of these lamps will suffice to create any required lighting effects without cluttering up the studio floor and obstructing effective photography of the set with the use of larger and more cumbersome light equipment.

TELEVISER



Snow Machine Used by NBC for Winter Scenes. Is Hoisted Above the Cameras.

Unless some movement is introduced into the miniature set, the results will be only slightly more effective than those obtained from a two-dimensional drawing. If it were not for the realism brought about by motion and the opportunity of choosing from a variety of camera angles, a two-dimensional drawing could, and should be substituted for the more complex miniature with far better results and infinitely less work. Motion, however, tends to eliminate the impression of artificiality in a miniature setting and is, therefore, worthy of considerable effort. A tree swaying in the wind or an artificial cloud shadow is all that is required to efface the two-dimensional inanimate feeling. On the larger miniatures, trains and cars moving across country are well worth the extra effort required in animation.

Decelerated Motion

It must be remembered that the rate of movement in miniature must be carefully planned and executed, so as to be in proportion to the scale used. Although we visualize the explosion of a shell or the collapsing of a bridge as an instantaneous occurrence when seen in close-up, the same event will resemble slow motion photography when seen from a distance. To achieve realism in miniature work it is necessary to decelerate movement by artificial means. A shell explosion can be made to appear natural by using a heavy, finely-ground powder such as lacapodium, under low air pressure. The inertia of the

material plus the persistence of the dust in still air will generally bring about the required results without recourse to slow motion photography.

Slow Motion Film

In many cases, however, extremely important insert shots of this nature may have to be first registered on slow motion film for introduction into the story. Typical examples of where this film-miniature technique would be used effectively are the collapse of a bridge, the sinking of a ship, or similar super-animated incidents which cannot be readily encountered outside the studio or effectively photographed on the set. Under such conditions, the combined use of the scale miniature for locale shots, including a before and after coverage, together with a slow motion photographic version of the actual event, can be worked out with satisfactory results. In brief, this would be the procedure: The miniature set would first be used for the series of panoramic or locale shots with the film sequence of the animated incident previously photographed from the miniature inserted in its appropriate spot. During this insertion process, the miniature can be quickly reset to correspond with the after effects which have previously been recorded and televised on the film.

Lengthy experimentation will determine the proper speed of photography necessary to record the event in normal deceleration. Methods of controlling the actual

sequence of events on the miniature during photography are so varied that it would be impossible to describe more than the suggested treatment of a single situation.

Reduced scale stages should be set up in a section of the studio inaccessible to air currents from the ventilating system or other sources, and where the movement of studio personnel during the shooting will not create unwanted drafts. To disregard this is to chance erratic and unnatural reproduction of smoke, clouds, and other effects. Where such an isolated location is impractical, protective screens can be placed around the miniature so that still air conditions will prevail during the shooting.

Perspective Considerations

In their efforts to approach realism, makers have found it preferable to use natural color miniatures, rather than the monochromatic grey used on the full scale sets. By blending the proper types of dye and paint pigments, the desired half tones can be reproduced with normal camera equipment.

Realism cannot be obtained with the average lenses where the actual distance from foreground to background is a matter of a few feet.

In full scale photography, the background has much less detail than the foreground. It is, therefore, incumbent on the designer to build in an artificially tapered detail to insure that both foreground and horizon will not register with equal distinctness.

Full Size Detail Stages

In discussing effects and miniature stage work, we must also consider the full size detail stage which is generally a duplication of some part of the main set being televised. As an example we might suggest the effect shot of a hand opening a wall safe and extracting a gun. If the wall safe were located on the upstage wall of the main setting, it would be difficult to get a camera into shooting position without interrupting the action on the main stage. Such a sequence would dictate the use of a detail full size stage. By this method, the required photographic definition, as well as special lighting, can be assured without crowding the acting area itself. Ordinarily, such detail stages will be located in an off-stage position available to the effects camera, although in some cases, it may be necessary to design this setting as a mobile stage capable of

being moved before the designated camera at the proper time. Where important detail is necessary to complete the story, the producer will probably specify a detail stage to handle the sequence so that he can be assured of proper control as well as good photography.

Quite often, it is preferable to use a detail setting rather than work out the sometimes intricate problems concerned on the main set. This is particularly true of close-up shots. While the average story will be photographed through lenses whose focal depth does not require extreme realism to be built into the backing sets, a close-up stage shot near a wall may disclose the artificial perspective of the scenic artist and thus disillusion the

audience. Under such conditions a detail set is employed to increase the naturalness of the sequence.

In creating scale miniatures for use on the Lilliputian stages, we are forced to design with an eye to both the photographic quality and the economics of the production. Often the materials that go into such a setting must be thrown away rather than salvaged after the performance, and in practically every instance these sets must be designed and constructed in an extremely short time. It is, therefore, necessary that the methods and materials employed will be generally available for immediate use and that simplicity of construction rule the effects shop's technique.

LANGUAGE OF TELEVISION

(Continued from the Spring Issue)

- KINESCOPE:** a type of cathode ray receiver tube developed by RCA.
- LINE:** a single line across a picture containing high lights, shadow, and half tones, 525 lines make a complete picture.
- LONG SHOT:** an establishing shot taken from a distance sufficient to include a complete view of the scene.
- LIVE TALENT:** participants in a program picked up directly in the studio, as distinguished from film presentations.
- MICROPHONE BOOM:** adjustable crane suspending the microphone.
- MEDIUM SHOT:** a shot taken from middle distance, or from knee level to above the head of the subject.
- MOSAIC:** photosensitive plate mounted in the iconoscope and orthicon. The picture is imaged upon it and scanned by the electron gun.
- ORTHICON:** a new, more sensitive television camera tube than the iconoscope and developed by RCA.
- PANNING:** a horizontal sweep of the camera.
- SCANNING:** the action of the electron stream in exploring the mosaic in the camera tube or reproducing the elements of a picture on the fluorescent screen of the receiver tube.
- SHADING:** reducing the undesired signals caused by the iconoscope in the process of scanning.
- SIGNAL:** any form of intelligence transmitted by radio wave or wire communication.
- SPOT:** the visible spot of light formed by the impact of the electron stream on the fluorescent screen of the receiver tube.
- SYNCHRONIZATION:** the process of maintaining synchronism between the scanning motions of the electron streams in the camera tube and the cathode ray tube in the receiver.
- TELECAST:** a television broadcast.
- TELECINE TRANSMISSION:** a program of motion pictures.
- TELEVISION:** the electrical transmission of a succession of images and their reception in such a way as to give a substantially continuous reproduction of the object or scene before the eye of a distant observer.
- TILTING:** a vertical sweep of the camera.
- TRUCKING SHOT:** a shot taken as the camera on a moving dolly transmits a scene.
- TURKEY:** (slang): a program that is a flop or failure.
- VIDEO:** (Latin: I see): pertaining to transient visual image transmission.

What "Man-in-the-Streets" Thinks of Tele

(Continued from page 17)

Miss Alicia Farrell, 320 West 76th Street, New York, Singer: "Television will certainly bring the world into the home. I would be satisfied with almost anything. I would like best, probably, shows with action, musical comedies, operettas, ballets. I would not be too thrilled over talky dramas and the like. I should like a set which I would be proud to place in my living room. One not too obtrusive or too evidently a television receiver."

Mr. Ted Farrell, Chicago, Ill., Radio Writer: "Who can say what to expect from such an untried thing? In this experimental period, writers, producers and directors are feeling their way. I am content to leave it in their hands, feeling sure that out of the welter of ideas, we will have good television entertainment technically perfect receivers with large screen."

Other comments were as follows:

Interior Decorator on Fifth Avenue: "I would expect television to lift the cultural level of the country. I should like programs offering both beauty and entertainment."

Social Worker on West 50th Street: "Television, I hope, will be a great force for social good. I hope that the men behind it remember this, and bring to youth inspiring and right messages."

Messenger Boy on West 40th Street: "I'd like to see all the baseball games and sport events there are. I can't afford them now, but if I could see them at home it would be swell."

NYU Student on 34th Street: "I saw one show on a friend's set. They'll have to do better than that before anyone spends a lot of money buying a set."

Furniture Salesman on West 34th Street: "Aside from good shows, I hope they give us a piece of equipment worth putting into the home and not something like the early radio sets."

Unemployed man on Lexington Ave.: "It will be a rather wonderful thing. A little theatre in every home. It will be a new industry. I would like to see sets economically produced and sold, offering the best in talent."

Professional Model on Madison Ave.: "If television can bring, along with good entertainment, the teaching of wearing proper clothes in relation to background, it will be doing the women of America a service."

Waitress in restaurant on West 57th Street: "Just give me screen stars, commentators and a nice looking set to replace my old fashioned radio that won't work."

Three hobby soxers on line outside Broadway motion picture theatre: "If television will bring us stuff that is solid; give that jumps; with Frankie and Perry Como, we are all for television."

Teacher on upper Broadway: "Television can be a great force for good. I hope that some of the radio programs of educational value will appear on television."

Attorney at 42nd Street and Broadway: "I should like to see a television set that is foolproof. Something that can easily be tuned in which will bring me the best that the world has to offer in culture and entertainment."

Young shopper on West 42nd Street: "I should like to see daytime programs about the home and children. Not any dreadful serials. At night I hope they give us plays of all types except horror stories."

Department store sales clerk in 57th Street: "I would be so thrilled to have television in my home that I would be satisfied with anything. But not too much advertising."

Sanitation Dept. employee on 8th

Avenue: "Television. That's movies in the home. If they offer the same thing as the movies, I'll be happy. It'll keep my wife home."

Housewife, on Sixth Avenue near 38th Street: "I can't say that I'm crazy about television. The children are radio crazy now. I don't think I'd buy a set. How much will they cost?"

Radio store owner on Barclay Street: "I'd like to see combination sets of radio, recorders and television at reasonable prices. About programs, if they come up to radio standards, I won't kick."

Postman on 8th Avenue and 34th Street: "Relaxation is what I hope television will bring me. Good strong pictures without flickering, with good acting. Also, I'd like to see expert news commentators and open forums."

Dancer on West 34th Street: "I should like to see, housed in a handsome set, a clear screening of all that is good in art. If it could be in color, so much the better."

Bank Clerk on Lexington Ave. & 43rd Street: "I'd like championship fights, basketball games and all sport events. I wouldn't care much for plays or skits for I don't think television will be as good as the movies."

Information Clerk in Grand Central Station: "I think it's one of those postwar promises like helicopters and such. I'll think about it when I see it!"



"TAKE A LETTER": Bert Bacharach and Dorothy Hart in show sponsored by John David's, New York haberdashers. (Blue Network, via WABD—DuMont)

(Continued from page 31)

show (variety, personality interviews, and dramatic enactments). By working in close cooperation with the emcee and some sacrificing of prepared extraneous patter when necessary, these shows maintained a schedule of 29:30.

Possible on Unrehearsed Shows

Our "V-E Day" program was an excellent demonstration that even with an unrehearsed program, controlled timing can be achieved. The program was scheduled to run for at least two hours. Station WABD insisted on their station breaks every half hour. A little stretching or cutting on the part of the announcer materially aided us in getting as close to the half hour as was necessary.

"Breakfast Club," with Don McNeil, was another example of an unrehearsed show with controlled timing. I had a pre-arranged signal with Don McNeil to close the show with a community sing by the audience and company at 2½-minutes before 29:30, which left us with exactly enough time for closing titles and credits.

Tele Studio Warm-Up

One other bit of radio technique which I incorporated into this program, something which I believe no other producer has ever attempted, was a pre-show warmup of the announcer, who also stood by to gear the audience for applause after each presentation. Radio production experience has proven that a program played to a live audience has more spontaneity and general audience appeal.

After many repeated attempts in warming up an audience, I realized it was not a simple matter. The terrific heat, the lights, cameras, equipment, mike booms, and all the crew and technicians running around the studio with head sets is apparently enough to strike the fear of God into any audience to the extent that a laugh becomes a chuckle, a chuckle is no more than a smile, and applause has to be wrung from them.

In my first attempt to make the audience a part of the show itself I had the announcer speak to the audience beforehand, encouraging them to applaud and laugh if they felt like it and generally enjoy themselves during the show. This first formula was not completely successful. They still appeared to be afraid to respond in any demonstrative fashion. On the second attempt I followed the same formula, only this time I had the members of the cast introduced to the audience.

This, too, didn't appear to achieve the desired response. The following show, having several comedians on the program, I had Walter Herlihy take charge of the introductions and had the comedians give the audience a pre-show warmup. However, to date, with the exception of the "Breakfast Club" show (where the audience was in front of the cameras) this curtain of lights, camera, mike booms, etc., has been too difficult to overcome completely. However, I believe in time,

when the audience becomes more familiar with television equipment, they will lose their reticence. Until then it is extremely wise to have an announcer, or studio director, lead and control the applause in radio fashion. At least two minutes can be lost or found here, thus assuring a closer control over a 29:30 schedule.

It would seem, after all is said and done, that a little sweat and plenty of thought is the answer to a 29:30 scheduled telecast and a well-constructed program.

Profile of Paul Porter

PAUL ALDERMANDT PORTER: Born in Joplin, Missouri, October 6, 1904. Studied at Kentucky Wesleyan College, 1923-26.

Started his career as a newspaper reporter. Then became City Editor of the Lexington (Kentucky) *Herald* while still a student. He practised law in Central Kentucky for two years, 1928-29. In 1929 he re-entered journalism, and became editor of the Mangum (Oklahoma) *Daily News* and then of the La Grange (Georgia) *News*, 1929-32. Then he reversed Horace Greeley's advice and came East!

Porter's government career began in 1932 when he came to Washington as Special Counsel for the Department of Agriculture. In 1937 he became Washington Counsel of CBS. In 1942 he resigned his CBS position to go back with the Government, this time as Deputy Administrator in Charge of the New Rent Division, Office of Price Administration. In July of 1943 he shifted over to the War Food Administration, where he was Associate Administrator, and then Deputy Administrator. A life-long Democrat, Porter left the WFA to become Publicity Director of the Democratic National Committee during the campaign of 1944. On December 21, 1944, he assumed the Chairmanship of the Federal Communications Commission under a recess appointment of the late President Roosevelt, succeeding James Lawrence Fly who resigned to return to his law practice.

On the subject of postwar television, Chairman Porter said at the recent dedication of the Philco television relay between Washington and Philadelphia, "We look forward to a great new force in democracy—television! There are today only six commercial television stations in

operation, but the intense interest in future development is indicated by the fact that more than 100 license applications for new stations have already been filed with the Federal Communications Commission; this despite the fact that no new construction can be undertaken until materials and manpower are again available."

"There will be obstacles," cautioned Porter, "obstacles of a technical and an economic nature, which must be overcome before television can be made available on the same widespread scale as sound broadcasting."

"But," the Chairman pointed out, "the manner in which obstacles have been conquered one by one by the imagination and boldness of the sound broadcasting industry gives us every hope that the same qualities will win out in television."

"The creation of networks is the heart of the problem of how to expand television into a nation-wide service."

"In due time," he added, "thanks to this spirit of enterprise, television will grow into a giant capable of serving us in many ways which we do not now even comprehend." Said the man who will head the FCC in the most formative years of the video art, "television's illuminating light will go far, we hope, to drive out the ghosts that haunt the dark corners of our minds—ignorance, bigotry, fear. It will be able to inform, educate and entertain an entire nation with a magical speed and vividness."

"Television," Porter predicted, "can hasten the process of reconstruction. It can be democracy's greatest handmaiden by bringing the whole picture of our political, social, economic and cultural life to the eyes as well as the ears."

2: OPERATION AND MANAGEMENT



E. W. Engstrom, Research Director of RCA Laboratories, Princeton, New Jersey

A Researcher Views Television

By E. W. ENGSTROM

Research Director RCA Laboratories, Princeton, N. J.

PRIOR to the war, television had crossed the threshold leading out of the research laboratory. Television was then a practical reality with promise of becoming a significant factor in American life. As a result of the initial efforts to provide a regular program service, the participating public seemed anxious to see television service continue and expand. Television was ready—but the war intervened.

We are now at the stage where plans are being made effective for post-war services. Television is a new service of major importance and should receive favorable attention and consideration. Progress during the war has sharpened the tools used in television. We know better how to build electron tubes and circuits. We know better how to handle the radio frequencies used for television broadcasting. We are more sure of the techniques which will provide satisfactory pictures in the home.

Pre-War Viewing Sets

To aid in visualizing the progress which has been made, let us review a few of the problems which were under considera-

tion in the period immediately preceding Pearl Harbor.

Pre-war television receivers provided an image which was viewed directly on the end of the Kinescope or cathode-ray tube, or, in some receivers, the tube image was reflected in a plane mirror for more convenient viewing. In all cases, however, the size of the tube imposed a practical limitation to the size of the picture that could be obtained. A typical home receiver employed a twelve-inch Kinescope, which gave a fairly satisfactory picture size but made it necessary for the audience to sit quite close to the set if they wished to see all the picture detail.

As a result of the experience with these pre-war receivers, in the areas then provided with television program service, there was evident a need for larger images on the viewing screen in the home. Enlargement of the image in the direct-viewing type of tube was considered impractical for general application since it would require a tube of unusable proportions. Solution seemed possible through some means of providing an image by projection enlargement.

For a number of years before the war,

active work had been in progress to develop a small tube giving a very bright picture which could be projected through a suitable lens system on to a large viewing screen. These projection Kinescopes were based on the same principles as the direct-viewing tubes, but employed higher voltages, delivering beams of much greater power to the fluorescent screen. The screens, of course, had to be processed in such a way as to be stable under these operating conditions. By 1937 it was possible to demonstrate, on an 8 x 10-foot screen, a projected picture which could be viewed without undue fatigue in a well darkened room, although the picture brightness was not all that might be desired.

Schmidt Optical System Used

The next big step forward was the substitution, in place of the conventional lens, of an optical system adapted from that used by Schmidt for astronomical purposes. Essentially, this system consists of a spherical mirror which collects the light from the projection Kinescope, and passes it through an aspherical lens element on to a viewing screen. The aperture of the mirror is located at the center of curvature and the aspherical lens element is placed at the aperture to correct the aberrations of the system. Such an optical system makes possible many times more efficient utilization of the light from the Kinescope and brings projection television well into the realm of the practical.

One of the basic problems solved during the research on this optical system was that of economically manufacturing the aspherical correcting lenses. To grind these lenses was out of the question from a cost standpoint, because of their peculiar shape. A method was therefore evolved for molding them from one of the clear transparent plastics. This made the lenses a relatively inexpensive part of the projection optical system. Post-war television receivers having screens large enough to be viewed with ease in a living room of average size are thus made commercially possible.

At the transmitting end of the pre-war

television system, program experience indicated definite interest on the part of viewers for seeing events as they happened. Often this called for using television cameras under conditions of relatively poor light conditions. Many events and happenings could not be televised because the usual light levels were too low. This called for major increases in sensitivity of the Iconoscope or camera tube. Research on this had progressed to the point where substantial sensitivity gains were in sight when war called a halt to television work. The progress made gives promise of a solution to this important phase of television broadcasting. The flexibility in programming which such an advance will permit is naturally of great importance. To be able to televise all scenes which may be seen directly will add immeasurably to the immediacy and spontaneity of television programs.

Network Television

Compared to the broadcast receiver of sound only, the pre-war television set was an expensive item. In the first place it was really two receivers—one for sound broadcasting and one for television—and the television unit involved an expensive viewing tube. These factors were further aggravated by the original low quantity production. With the improvements that have been made in circuits and the design of circuit parts, and with mass production quantities it is anticipated that post-war television receivers can retail at prices which will encourage rapid growth, resulting soon in a large television audience.

If television and its auxiliary services are to expand rapidly, thereby providing a new American industry and a source of large-scale employment after the war, we must have the means to carry programs from city-to-city over nation-wide distributing networks. For years, forward-looking research and invention have been directed toward making it possible to provide these networks; the need to provide them is almost upon us. Two lines of approach have been followed—one through development of coaxial cables and repeaters; the other through development of radio relays.

Early work in the field of television radio relaying led, in 1933, to the erection of a radio relay station at Arney's Mount in New Jersey. Using this relay point, television signals were successfully relayed from the Empire State Building in New York to Camden, New Jersey. As a result

of these experiments, it was evident that television relaying should be carried out at higher frequencies. By 1939, progressive developments of tubes and equipment permitted the establishment of an experimental ultra-high-frequency radio relay station at Hauppauge, Long Island. This station was of the unattended type and was used for a number of experiments in relaying television signals between points on Long Island and New York City.

Research work was continued in this field until the advent of the war. As a result, it was possible to accumulate the necessary experience upon which to base the development of a post war radio relay system for interconnecting television stations.

Of course, a nation-wide network cannot spring up over night, but must grow in an orderly, logical fashion. This calls for planning in order to provide a logical and economical system of regional networks to interconnect groups of stations in the highly populated sections of the country, as well as connecting links to join these into a nation-wide system. Preparations are now under way looking toward the establishment of such systems and it appears likely that the final networks will consist of a combination of radio relays and coaxial cables. In this way, pictures of events and programs can be flashed from distant points to be broadcast to audiences in many cities at once, after the fashion of sound broadcasting.

Post-War Research

These networks would be useful not only in providing chain television programs for the home, but also in supplying material such as important news events and athletic contests for theatre audiences. With the development of the projection Kinescope and the highly efficient reflective optical system we have the basis for theatre television as a post-war service. For the first time in the centuries of theatre history, means are available for bringing to theatre audiences the thrills and drama of events as they occur, at a distance, in real life. Shortly before the outbreak of the war, RCA Laboratories demonstrated a picture twenty feet wide. From experience gained with this equipment, it will be possible to develop commercial theatre television apparatus for the post-war period.

The question of the future technical developments of television is one of great

interest to everyone concerned in any way with this new medium for disseminating entertainment and information. Continued developments and improvements in television are inevitable. Some of the principles required for these new developments are already known, some remain to be discovered. Further work on Kinescopes, particularly of the projection type, will make possible larger, brighter pictures.

The continued investigation of circuit problems, of the requirements for picture definition and of most agreeable contrast relations will make it possible to improve greatly the quality of the picture within the limits of the present television transmission standards. All this will take time and effort, but improvement is certain.

World-Wide Service

In the field of television network expansion, it seems logical to expect the transmission of vision to follow in the footsteps of sound broadcasting. Thus, after linking up the major cities in this country, the next step would be international radio relay stations to provide world-wide television service. While the techniques for this are not yet developed, it is logical to expect research to be productive along these lines when the need arises.

Television will meet a pressing need for post-war employment in an unusually wide range of arts, trades and professions. It will provide many jobs in the radio manufacturing plant, the radio service shop, and the broadcasting station and studio. In the theatrical field, new performers and artists will be needed. In the broadcasting field, the quantity of new equipment, facilities and services needed will be so great that a number of years and the work of many men will be required to complete the initial expansion of television.

Technically, television is ready to advance rapidly in the post-war period. Commercially, it will provide many sales of equipment and services as well as a new and effective means for presenting to prospective customers the products of the post-war world. Economically, it will provide additional employment in many fields, while in the home and theatre it will furnish a new medium of entertainment and education. The research engineer finds much satisfaction and compensation for his efforts in contemplation of this bright horizon above which television, like the morning sun, promises to rise with ever brightening splendor.

TRAINING OF STUDIO PERSONNEL

By LOUIS A. SPOSA

*Manager, Program Service Department
DuMont television station WABD*

AJOB in television! Somehow the medium is so glamorous and seductive that such a job seems the ambition of almost everybody who has ever seen a televised picture.

Yet, there's a gruelling period of training necessary before newcomers are equipped to make a really worthwhile contribution to television programs. They must learn the technical possibilities and limitations of the field. They must master the equipment that translates a program from a script to a broadcast. They must work long, hard hours often doing menial work. And they must be alert, constantly, to the activities going on in the studio around them.

The technical experts in WABD were consulted for their views on the training necessary for television. Here is the consensus of their opinions:

Working Knowledge

It is well for people applying for work in television to have some background in radio, stage or motion picture work. They should have a working knowledge of these three forms of entertainment because television has many characteristics in common with all of them.

The new employee on our crews begins by working on the studio floor keeping the cables from tangling and assisting the studio manager and technicians in various small, routine jobs. While in this work, the neophyte observes the functions and responsibilities of every member of the camera crew. He learns to take instructions through his earphones from the control room, to identify the equipment by name, to understand the particular phraseology of television operations and tools.

After some time at this station in the camera crew, when the worker becomes familiar with station and program routine, he may be advanced to operation of the microphone boom. This position requires considerable training during off-the-air periods, during rehearsals and between

time, so that the technician can bring the microphone to the exact distance from the subject required for a given sound effect. The microphone must be handled silently and swiftly so that it never commits the cardinal sin of dipping into the range of the television camera.

The microphone boom operates with several types of controls. It is on wheels and a metal guard protects the side and is within a fraction of the inch of the floor, thus causing the moving base to push the cables ahead of it rather than roll over the cables and crush them. The full standard is moved to a strategic position from which the microphone can be dipped into all sets required for a particular show; it is seldom shifted during the actual course of the broadcast.

A second operation of the "mike boom" is the shifting of the telescoping rods from which the microphone is suspended, forward or backward. A counterweight moves to the rear as the microphone is projected forward. Strong airplane control cable protects this control against breakage and stretching. A third lever elevates or lowers the microphone so that it can

follow the course of a speaker, say, as he changes from a seated to a standing position. The fourth swings the microphone in an arc so that it can shift back and forth between two speakers seated on a couch and engaged in conversation.

Operation of this equipment calls for a strong, sensitive touch and the ability to fade out a voice carefully by swinging the mike away from a speaker or to use the microphone selectively to accentuate the voice of one actor when several are supposed to be speaking at once. In addition to the handling of this equipment, microphone technicians must learn the names and uses of other types of microphones which may be used in the course of a program and they must be proficient in the care of the sensitive microphone heads themselves.

Next Step

The next step in the camera crew's hierarchy is camera dolly pusher. The pusher must be familiar with the speed at which the dolly is to be propelled to conform to the script's requirements and yet make it possible for the operator to keep the camera in constant focus, and the picture in the range of his viewfinder. It is essential that the pusher be able to execute a smooth forward and backward dolly so that the picture doesn't lose its frame and bounce around the screen.

From camera pusher, the next step



DuMont Employees Taking It Easy Between Shows: Seated is the Cameraman; Standing is Du Mont's Female Audio Engineer. (Photo by Victor Keppler.)

upward in the crew is a very important one—that is to the job of cameraman. Here a great deal of skill is required. It seldom takes less than months for an operator to attain high proficiency in camera operation. Many workers who lack a natural flair for the job may well take years in mastering it.

The cameraman must know the type of lenses to use for the various shots required by the director. He must know composition of pictures, depth of field, depth of focus and, most important, where to focus. Maintenance and operation of the camera is a difficult, technical job. No adept cameraman leaves the lens of his camera uncovered, lest a photographer in the studio shoot a flash bulb off and damage the mosaic on which the picture pick-up is dependent or rays of the morning sun enter the window and wreak similar harm. In order to confine this article to practical length, it is necessary to touch upon the duties of the cameraman but superficially.

From cameraman, the technician is advanced to studio manager. His job is to integrate all the studio technical functions, see that sets are changed, place spot lights in the most effective positions during the program, cue performers and at-

tend to literally dozens of other jobs necessary for a smooth production.

From studio manager, the next step is in the control room as Production Assistant. Here all the months spent on the studio floor find their justification because it is imperative that the Production Assistant (termed in some stations "technical director") understand every function of the people to whom he is giving directions.

It is the Production Assistant's job to switch either camera on the air at the cue from the director, also to assist the Director in building the shows, getting the best possible shots with the camera, cueing in film clips, cueing cameraman, light men, mike man, studio manager, actors, performers, and any other persons necessary to make a smooth production. The Production Assistant must also teach new directors the art of television and camera technique.

From Production Assistant the technician progresses to Production Supervisor who is stationed in Master Control and whose duties consist of coordinating the live studio with film, switching without dead air from one studio to another and any other duty necessary for smooth overall operation on the air.

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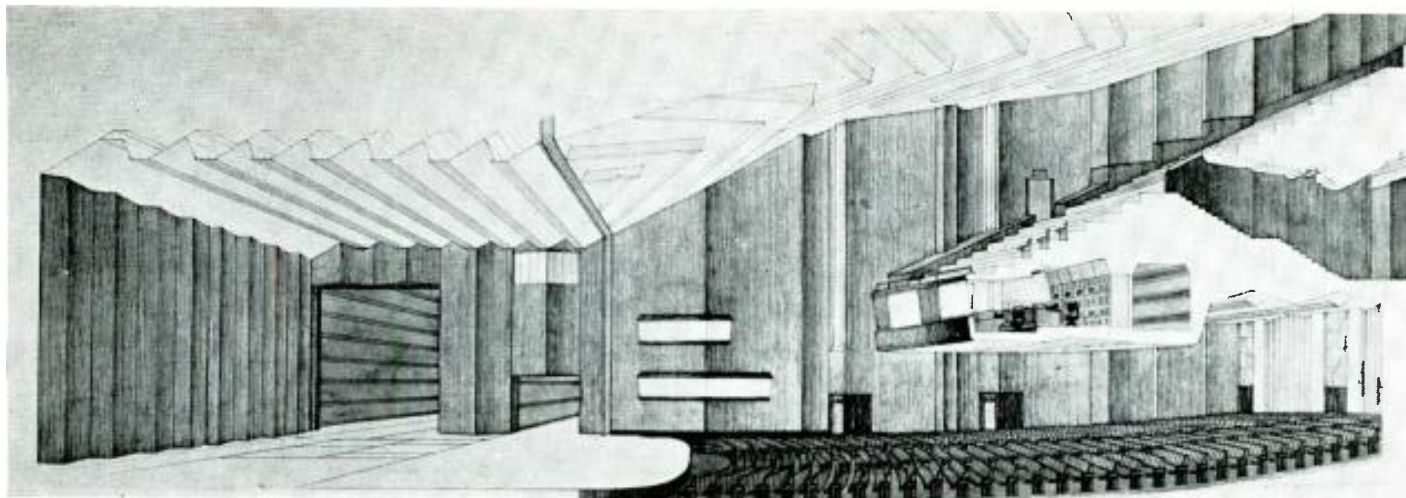
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Main Auditorium of WGN's Tele-Radio Theater; Television Control Room Is Neatly Tucked Away Under Balcony, with Unobstructed View of Stage.

WGN'S \$5000.00 PRIZE-WINNING TELEVISION STUDIO DESIGN

WHAT will the radio-television studio of the future look like?

What unique features will be incorporated in the post-war studios? Possibilities were indicated recently when the winners of the \$10,000 WGN studio-theatre design contest were announced.

Arthur Frederick Adams, celebrated designer of theatrical building projects, and William F. Clark, engineer, both of Chicago, won first prize of \$5,000 in the WGN competition for the "most beautiful and efficient radio-television studio." Plans for constructing the new building, just south of the Tribune Tower, are already underway.

Large Studios

The radio-television studio theatre will consist of a large auditorium seating 2000 persons, and a smaller studio-theatre for 600 persons. A main lobby of impressive proportions will make either theatre easily accessible. The large auditorium will have a balcony seating 732 persons, with a main floor designed to seat 1283 radio and television fans.

On the mezzanine will be theatrical dressing rooms, make-up rooms, rest rooms for performers, a large room for the announcers, and rehearsal rooms. Clients' booths, which will be on this level, will have private entrances. On this level, and under the balcony, will be the

large control booth for video broadcasting equipped with many motion picture cameras and projectors. The placing of the television control booth under the balcony puts it in direct view of the stage and is so arranged that it can be enlarged should future changes warrant it. Back of the television control booth, and on the same level, will be exits and entrances for the balcony, which is placed directly above the television control room. On this floor, as on the other, there will be lounges, rest rooms, and foyers. The balcony will be on the third floor level as will the music department, band rooms, make-up rooms, and locker rooms.

Stage 96 x 70 Ft.

An outstanding feature of the auditorium will be its large stage, measuring 96 feet in width, and 70 feet in depth. The full width of the stage will be visible to the audience. Due to the vast area of the stage, portable equipment will be used for easy maneuvering from one location to another. The stage floor will contain five automatic floor doors to accommodate five large compressed air lifts which are built to rise from the lower level 22 feet below. These lifts will measure 25 x 13 feet, and they will also be used to convey theatrical groups, orchestras, and bands. One of the innovations will be direct communication be-

tween those on the elevators and those in dressing and make-up rooms on other floors.

Leading from the stage will be a large scenery and property room, adjacent to work shops, a paint shop, and the freight elevators extending along a frontage of 252 feet. This lower level space will also be used for receiving and assembling advertising displays, and for receiving equipment and freight for the entire building.

Adjoining the upper part of the stage level will be a producer's studio which will have a clear view of the stage. Various other rooms for assistants and for music libraries are incorporated in the plans for this floor. The radio control booth, together with a master control room, will be on the right side of the building, while a large organ chamber will occupy the left side.

The contest for the proposed radio-television theatre drew entries from architects and designers throughout the United States, Canada, and from members of the Armed Forces. Judges were Colonel Robert R. McCormick, president of WGN, Inc.; Frank P. Schreiber, station manager; and Henry Weber, WGN's director of music. John W. Park, production manager of the Chicago Tribune, was professional adviser to the jury of awards.

COAXIAL CABLE — What It Is and Network Uses

WHAT is coaxial cable? What role is it destined to play in television, particularly in inter-city network operations?

Let's have a look at the coaxial system and see what it is:

One gets a fairly clear picture of the coaxial system by comparing it to a modern superhighway with its several traffic lanes. The smooth and wide vehicular artery would hardly be justified fully if only passenger cars were allowed to use it. It also accommodates trucks, buses, motor freight vans and other types of traffic.

Similarly, coaxial cable is a super communications highway capable of transmitting very wide bands of frequencies. These can be divided into separate channels for long distance telephone conversations, teletypewriter messages, radio programs, television and other communication services.

Coaxial Mileage

By the end of the year the Bell companies expect to have 2000 route miles of coaxial cable manufactured, and at least three-fourths of this mileage in the ground. Fifteen hundred miles of coaxial cable in place would represent nearly one-fourth of the System's five-year nationwide coaxial construction program announced last year.

The coaxial system represents the latest method of achieving multiplex telephone transmission by the use of "carrier" principles. The conventional cable carrier system permits 12 different telephone conversations to be transmitted simultaneously, but at different frequencies, over two pairs of wires—one pair for each direction of transmission. As the carrier development progressed, placing still more conversations on one pair meant using still higher frequencies. There were limits beyond which engineers could not go economically with higher frequencies over pairs of regular wire in cable, so the logical thing was to design a conductor suitable for the transmission of very high frequencies.

The result was a very simple and classical form of conductor—the coaxial unit.

It consists of a 13-gauge copper wire surrounded by a cylindrical, copper shield which also acts as a return conductor. The space between the wire and shield is insulated. Through an extensive development process, means were worked out to manufacture the coaxial units economically on a large scale. They were so designed that several could be grouped together in one cable. Most of the coaxial cable now being manufactured contains six or eight coaxials. Besides the coaxials themselves, the average cable has a number of conventional type 19-gauge pairs of wire to provide additional telephone circuits. The cables are usually buried by use of plowtrains.

Width of the frequency band which can be transmitted over a coaxial conductor is a matter of designing its associated equipment rather than in any inherent limitation of the coaxial itself. The equipment now in use can transmit a band up to about 3,000,000 cycles. This permits 480 telephone conversations to be handled simultaneously on a pair of coaxials without mutual interference. On heavy traffic routes such performance constitutes the most economical method now available for meeting long distance telephone requirements over a period of years.



The 3,000,000-cycle band produced satisfactory transmission of television images as far back as 1941 in tests made over an 800-mile coaxial line. Development work, which was under way when the war suspended work in this field, looks toward improved equipment capable of transmitting a band of seven million or more cycles over coaxial cable. With this equipment, it would be possible to transmit a 4,000,000-cycle band for television, plus 480 telephone conversations simultaneously over the same coaxial conductors. If television standards require it, a broader television band could be transmitted alone over the coaxial.

Amplifiers placed at intervals of about five miles constitute an essential element of the coaxial cable system as now equipped. These "repeater" stations would be about 3.5 miles apart for the seven million cycle system.

Part of Communication Network

A fundamental economic feature of the coaxial cable system is that the cable is its own power transmission line. Power for the auxiliary amplifiers is provided over the cable from the larger repeater stations situated about 80 miles apart along the coaxial routes.

The nation-wide coaxial lines will become an integral part of the Bell companies' extensive communication networks. These now include 10 million miles of long distance telephone circuits terminating in 2,400 switching centers, and 135,000 miles of program transmission circuits. A large part of the latter is devoted to serving the four national radio networks, although a number of smaller regional networks are also served.

Long distance telephone and radio program transmission services are furnished concurrently in the Bell System plant, being handled in general by the same operating forces. Television channels supplied by the telephone company, whether they are to be provided by coaxial or by radio relay systems, will be accorded the same treatment.

Bell engineers are moving ahead on their New York-Boston trial of radio relay systems for multi-channel telephony, television and other services employing broad bands of frequencies. They look forward to coaxial and radio relay systems acting as supplements to each other in extending television networks to all parts of the country.

A CABLE FROM BRITAIN

By E. CHISHOLM THOMPSON

Well-known British journalist and world's first television press officer. He was in charge of sound and vision broadcast publicity at Alexandra Palace until the outbreak of the war.

LONDON (By Cable):

THE rumbles of World War I had scarcely died down when the new art of broadcasting swept every continent and gave the jaded peoples a fresh and unchartered medium of entertainment which began as a craze and became an institution.

History is now repeating itself. This time the new "toy" is television, with this difference—that in Britain, as in the United States—the new medium is receiving every serious attention. Television in Britain had already worked through its apprenticeship before this war began and, by 1939, was an established medium of entertainment with a record of three years' public service—even if its audience was somewhat restricted.

No one doubts that when the 20,000-odd "dead" receiver screens in various homes in Britain do kindle into life again, television will spread like an epidemic. On the consumer side everything is propitious. After five-and-a-half years of a cramped wartime existence, with neither time nor money for much holiday-making or entertainment, the people are in the mood to be amused.

Governmental Interest

Television in the home is the perfect answer, and for nearly a year Britain's Government, broadcasting authorities and trade chiefs have been juggling with the problems which stand in the way of its immediate fulfilment when the European war ends. With the defeat of Germany now in sight, public interest is focussed on the findings, due in the near future, of the Television Committee appointed by the Government a year ago under the Chairmanship of Lord Hankey. Instructed to make recommendations on the national development of television, its panel includes scientific experts and representatives of the Post Office, the Treasury and the British Broadcasting Corporation. Already its report has been handed to Clement

Attlee, Deputy Prime Minister and Lord President of the Council, and soon the country will hear experts review of a number of formidable questions.

For example, who is to pay for television, and how? Should the British Broadcasting Corporation break down its 23-year-old tradition by accepting commercially sponsored programs, or can television be financed in any other way, such as by an increase in the annual two-dollar listening license? On the technical side, should the service be resumed where it left off in 1939, with the same standards of definition (405 lines, 50 frames a second, interlaced) or would a completely new start be preferable, with a vastly increased definition and an enlargement of the home receiver screen from the present 10" by 9"?

Take finance first. Britain's pre-war television service was helped out by financial grants to the B.B.C. from the Treasury, and while the actual apportionment of these funds between sound broadcasting and television was never divulged, television was known to be exceedingly costly and, in staff alone, required three or four times the number of people for every hour on the air compared with the needs of sound. Equipment costs were at least treble those of ordinary broadcasting.

The present two-dollar listening fee could never pay for television, yet if, as seems probable, the B.B.C. retains control of the Service, some additional form of revenue will be imperative. A bigger license fee is of course a possibility but so far has been considered unlikely.

All Set To Go!

The radio trade in Britain favors an immediate resumption of television on pre-war standards—though with improved picture quality as a result of wartime research and possibly through the progress made in the allied science of radar. Existing receivers might need slight adjustment to cope with these improvements, but the cost would be negligible and might be borne by the set-makers. The trade is recalling the solemn pledge made to purchasers of television sets back in 1936: that no modifications would be

introduced which would make existing sets or transmitters obsolete within five years. The service ran for three years, so, allowing for the obvious moratorium created by the wartime close-down, this agreement still has two years to run.

Moreover, the London transmitting station at Alexandra Palace has been kept in trim all through the war and is believed to be capable of producing pictures on a closed circuit at 24 hours' notice. Many of the highly skilled original staff who had had three years' practical experience in the intricacies of television production are anxious to return to the task which absorbed them in days of peace.

The trade also contends that the standard television receiver as sold before the war will, with its slight modifications, be much more attractive from the price point of view. The cost of the main component—the cathode ray tube—has been lowered by more than half as a result of radar demands for mass production and, consequently, receivers may be expected to sell at little more than half the pre-war figures, which struck an average around \$200.

The establishment of a fairly comprehensive television service is looked upon as inevitable in Britain within a year of Germany's defeat. Just before the close-down in 1939, plans were laid for an extension from the London area by means of relay stations in the Midlands and Scotland, linked by high-frequency cable with the transmitter at Alexandra Palace. The trade is now pressing for relay stations in all corners of the country, and one of their strongest arguments is that it is the countryman who needs television more than his cousin in the big city.

Programming Problems

The point was stressed as long ago as 1939 by Donald H. Munro, Production Manager of the B.B.C. Television Service, during a pre-war visit to New York. "People with money," he said, "don't want home entertainment; it's the provincial people who are crying for television, but so far (1939) it has been out of their range; costs have been too high. Television has been concentrated in New York and London, two centers which put so much entertainment at the fingertips that the pictures in the air have keen competition."

If the B.B.C. gets its mandate to go

ahead with television, what of the programs? The problem was acute enough in 1936, when the screens first flickered into life, but had already lost some of its sting by early 1939, when the B.B.C. launched its first television questionnaire. A cross-section of over 4,000 viewers answered 13 comprehensive questions about their likes and dislikes and many added long supplementary comments of their own.

First in preference in this analysis came "actualities"—plays and variety programs direct from theaters, and outside broadcasts of sporting and ceremonial events from the roaming television vans. High up in the list came film newsreels, "Picture Page" (a topical camera magazine giving quick-fire interviews with personalities in the news), and full length plays from the studio.

Tele Sees the News

Television's tremendous actuality appeal to national audiences was perhaps best described by Mrs. Grace Wyndham-Goldie, one of Britain's regular television critics, in a B.B.C. broadcast to the United States in the summer of 1944. "It's all happening at the moment when we see it," said Mrs. Goldie. "That makes a telecast of events quite different from reading about them in the newspapers or seeing them at the movies afterwards. You get the kind of suspense that you have when you watch things in real life. This means that you can go on watching ordinary things in television—as you can in real life—for long periods without getting bored."

Maybe this was why viewers were held spellbound even by a steady, unshifting long-shot view of the solemn Armistice Day ceremony at the Cenotaph in London. Halfway through the two-minute silence the unexpected happened; an overwrought individual tried to rush into the Royal circle, and the television cameras, holding the scene with an unwavering gaze, made news history.

It was this sense of immediacy that led the viewers to vote first for actuality telecasts and will no doubt influence their choice after the war.

Next to immediacy, it was found that television's best recommendation was its intimacy. Viewers discovered that on the

receiving screen, men and women of vivid personality and powers of oratory seemed to come right into their homes and talk to them easily and directly.

Greer Garson, of film fame, was one of these colorful speakers. She made her television screen debut at Alexandra Palace and was seen in a number of dramatic features before her departure for the U.S.A. George Bernard Shaw faced the cameras for the world's first television "curtain call" after one of his plays had been telecast. Tommy Handley, Britain's popular radio entertainer of the famous ITMA programs, started a new career as a television star. The list of televised celebrities could be multiplied endlessly.

WARTIME OPERATING STAFF AT WRGB

OPERATING with a skeleton crew at present, Station WRGB, in Schenectady, expects to augment its present technical staff considerably after the war. At the present time, for example, the technical staff also doubles as maintenance men, a function which will be performed by a staff just for that purpose. The present operating staff, for the studio in Schenectady, and the transmitter in the Helderbergs, is as follows:

ENGINEER in charge of broadcasting;
MANAGER of studio operations (television, am, fm.)

WRGB: *Control room supervisor*

Video switching operator—
makes the switch from one camera to another as producer calls "takes"

Audio operator—mixing and balancing of sound. Operation of transcriptions, etc.

Shading operator—corrects for deficiencies of iconoscope. Co-operates with person responsible for lighting on the studio floor to get best images possible.

Projectionist—operation of 35 mm. and 16 mm. movie projectors as well as various types of slide projectors.

Transmitter operators—one for picture and one for sound to transmit program to main Helderberg transmitter.

Microphone boom operator—operates boom mike on studio floor.

HOWARD F. WORTHAM

515 MADISON AVENUE

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New York 22, N. Y.

*Financial Adviser - Budgeting
Investment Counsel*

Membership: Investment Counsel Assoc. of America

3: ADVERTISING AND MERCHANDISING

Survey Points to Increased Tele by N. Y. Ad Agencies

AN increasing amount of television activity on the part of the nation's advertising agencies is forecast in a survey completed by The TELEVISER.

Indicative of the growing interest in television by advertising agencies is the recent announcement of Winslow H. Case, vice-president of Campbell-Ewald Co., Detroit, that his agency may soon establish a television production department; of Abbott Kimball's announcement of their establishing a west-coast television department; of Henri, Hurst & McDonald, Chicago advertising agency, launching a televised newscast series, despite lack of a ready sponsor; of the more than a score of advertising agencies in New York with television departments, many of them actively engaged in production of programs for their clients.

Active Agencies

The New York agencies active in television are: J. Walter Thompson; Compton Advertising; Anderson, Davis & Platte; N. W. Ayer; Al Paul Lefton Co.; Abbott Kimball; Charles M. Storm; Buchanan Company; Newell-Emmett; Ruthrauff & Ryan; Geyer, Cornell & Newell; Norman D. Waters Advertising; Kenyon & Eckhardt; Young and Rubicam.

Reports from these agencies indicate continued experimentation for an increasing number of clients, with a great increase in television activity planned for the fall.

J. Walter Thompson: 15-minute weekly telecasts for Pan-American Airways recently launched on WNBT, and "Breakfast Club" for Swift & Co., over Station WABD on May 25th in conjunction with the Blue Network. Television shows for other clients are reported under way.

Compton Advertising: Shows already produced for Ivory Soap, Duz, and Socomy-Vacuum Oil Co., with time signals televised for U. S. Time Corporation. Future plans are being prepared, but no new accounts will be placed in the near future.



Display Window's Models Come to Life During Telecast of "Backstage at Gimbel's" at WRGB

Anderson, Davis & Platte: Has presented almost a score of programs for its client, J. Alexander Smith Carpet Company, produced by Bud Gamble. The agency reports it is preparing for an expansion of its television activities.

N. W. Ayer: Has televised for five years, all home football games of the University of Pennsylvania via Station WPTZ, Philco's Philadelphia station, for its client, the Atlantic Refining Company. Other shows, using live talent, are planned for several of their clients, using the facilities of Station WNBT, probably starting sometime in the fall.

Busy Fall Schedules

Al Paul Lefton: With television shows for "No Mend" Hosiery, Loft Candy, Rival Dog Food, and Pal Blades already chalked up, the agency plans other shows for fall for more of its clients. Shows are produced on an average of one every three months.

Abbott Kimball: With accounts mainly in the fashion field, the agency has produced shows for Dobbs, Knox and Harper's Bazaar. Their most recent show was the Gimbel Brothers "Assembly of Fashions" broadcast on a network basis from WNBT in New York to WPTZ in Philadelphia and WRGB in Schenectady.

A busy fall schedule is indicated, including the opening of a branch office in Los Angeles for West Coast department store clientele.

Buchanan & Company: With a series of programs already under its belt for Carter products, the agency plans programs for additional clients, using new production techniques and program ideas.

Newell-Emmett: Has produced show for the Kirkman division of Colgate-Palmolive-Peet; Fred Waring and his Pennsylvanians for Chesterfield's; and a comedy drama for the Proctor Electric Company. More shows are planned during the latter half of 1945.

Charles M. Storm Co.: With a record of more than 100 television shows, this agency places more shows for summer and fall. Its outstanding productions have been "The Boys from Boise," for Esquire Magazine; "Television Follies of 1944," for Park & Tilford; and "Scheherezade."

Sustained television activity is also planned by Ruthrauff and Ryan, one of the veteran agencies of television, whose long-term series for Lever Brothers is already familiar to most TELEVISER readers, and Young & Rubicam, who have been doing a series for Cluett, Peabody Co., entitled "Fashions, Coming and Becoming."

CHICAGO GOES COMMERCIAL

At no time since the war has Chicago's main television outlet, Station WBKB, been the object of as much television activity by commercial sponsors. Housed in a small office-building space at 180 N. State Street, shared with a Navy radar training unit, Station WBKB is even smaller than DuMont's "Studio A" of Station WABD in New York. But despite its minute size, and the paucity of its listening audience, estimated at 400 set owners, Station WBKB now has three regular commercial advertisers: Commonwealth Edison, a Chicago utility; Marshall Field & Co.; and Admiral Corporation.

For more than a year Commonwealth Edison has had a program, "Cooking by the Dial," broadcast Wednesday afternoons at 3 o'clock. A videogenic Edison Company employee, Kay Neumann, demonstrates recipes using an electric stove and electric appliances that the Edison Co. has for sale, or plans to sell after the war. According to all reports, the program has been very successful.

Second Program

A second program, broadcast on alternate Thursday nights, begun in April, is also sponsored by Commonwealth Edison. Entitled, "Welcome to the Walkers," the program employs professional talent.

A third Edison sponsored program, alternating with "Welcome to the Walkers," is a quiz show. Entitled, "Telequizzicals," the show features calls to set owners who are asked visual questions. Those who answer correctly may select a choice electric appliance, making their choice via television. If they answer incorrectly they receive a pair of tickets to B. & K.'s Chicago Theatre, Chicago's "Radio City Music Hall." The program, similar to John Reed King's "Thanks for Listening" broadcast by DuMont on Wednesday evenings, is immensely popular with WBKB's audience.

Broadcast every other Wednesday afternoon is the "Marshall Field Matinee Show," sponsored by Marshall Field & Co., Chicago's leading department store.

Like R. H. Macy Co.'s weekly television program in New York, Marshall Field & Co.'s "Matinee Show" features a different department of the country's third largest store. By means of dramatic skits,

comedy approaches, and variety acts, the program attempts to sell the operation of each department that is featured. Helen Carson, WBKB's program director, directs the show written by Bill Vance. All professional talent is employed.

A third commercially sponsored slot is an educational program sponsored by Admiral Radio. To get as much publicity as possible for its program, and itself, Admiral obtained the cooperation of the Board of Education's "Radio Research Department," and held mass auditions for high school students all over the city, finally selecting the best of each group. A high school student acts as emcee. The program, "Young Chicago" is broadcast every Friday night.

A regular non-commercial feature is a U. S. Treasury Snow, which is televised every Wednesday at 12:30 p.m. to receivers located in the Treasury Center on Adams Street, where large noontime crowds swarm around the sets and buy war bonds. An average half-hour broadcast nets the Treasury as much as \$13,000. The program features stage, screen and radio luminaries, a returned war veteran, and a Navy dance band unit.

A second public-service is a program, "The Recruiters," sponsored by the Navy Department. The program, broadcast on Tuesday nights, features talent from the nearby Great Lakes Naval Training Station, and attempts to interest 17-year-olds in Navy radar training. A former west-coast radio star, now Chief Petty Officer Charles Shapiro, acts as "emcee."

WBKB's televised newscasts uses three regular news commentators, one for each night of telecasting. Among them are Joe Wilson of the Blue Network, Don Faust of WIND, and Gal Hix of WLS. Ann Hunter, beautiful blonde political expert, just returned from the ETO, is also seen on the newscasts.

On the air three nights a week (Tuesday, Thursday and Friday), WBKB's test pattern and music starts at 7:15 p.m. The regular programs then go on the air at 7:30 p.m., and continue to 8:30 or 9 p.m. Although WBKB is owned by Balaban & Katz, Chicago theater chain affiliated with Paramount, no films are used in the stations programming. All programs consist of live talent.

Introducing . . .



JIMMY DALEY

"The Attraction Man"

Attractions, Novelties,
Ideas for Television

Typical Jim Daley Shows
At WRGB, Schenectady

- Cruise of the Caribbean Sea (Musical)
- A Day at the Circus (Novelty)
- Stranded (Mus. Var.)
- Gay Nineties Vod-vil (Variety)
- A Day in a Booking Office (Variety)
- Russian Opera (Opera)
- Concert Varieties (Concert)
- Variety Night (Vaudeville)
- Nite in Harlem (Musical)
- Vaudeville of Today (Variety)
- Darktown Strutters Nite (Var.)

Wrote Bob Stone of WRGB:

"Sincere thanks for the way in which you have invariably come through for us, when something specific or unusual was needed. With the inside knowledge of television you have gained, you should be of considerable help to the metropolitan studios both in advisory and booking capacities."

ATTRactions, IDEAS AND
PRODUCTIONS FOR TELEVISION

JIMMY DALEY

ATTRactions

1650 BROADWAY, N. Y. 19

Circle 7-6883



VIDEO SELLS RAZOR BLADES

By S. CARL MARK

Radio and Television Director,
Al Paul Lefton Company, Inc.

ANYBODY want to buy a guillotine? It stands about nine feet high, is grey in color and it takes up one whole corner of my office where it scares the wits out of unsuspecting visitors.

If an advertising agency office sounds like a weird place to keep a guillotine, you can blame it all on television. After every one of the video programs produced by the Lefton Company, we have found ourselves with assorted props, drapes, costumes, furniture and diverse whatnots which had fulfilled their function, but which we didn't have the heart to throw away.

The guillotine is a relic of "The Care and Feeding of Whiskers," a fifteen minute telepic over WABD, New York, sponsored by the Pal Blade Company, makers of Pal "Hollow Ground" Razor Blades.

Planned Around "Commercial"

When Messrs. Otto E. and Edwin Kraus, of the Pal Blade Company decided to explore the possibilities of video as an advertising vehicle, we determined to find out exactly how far we could go in building the entertainment portion of a pro-

gram around the *commercial*, instead of creating the show first and then tucking in the commercials.

We therefore developed the idea of presenting a history of shaving from the dawn of time down to today's white-tiled bathroom. The show would open with a shot of Mr. 1945 greeting his woebegone morning visage in the bathroom mirror. After the initial shock of recognition, he would proceed through the ritual of depilation, guided by an offstage narrator. The first contact of blade to lathered cheek, however, results in anguish. Reason? Dull blade.

"Ah," philosophises our offstage narrator, "twas thus from the dawn of history." There would follow a fast dissolve to neolithic time, and a shot of Mr. Cave Man sawing at his foot-long beard with a sharpened flint. In rapid succession we would investigate shaving in Roman, medieval, Elizabethan, French Revolution (the guillotine—remember?) and Puritan days. Then, back to Mr. 1945, still carving himself into hamburger sans red points. The offstage narrator tells him about Pal "Hollow Ground" Blades, hands him one, Mr. 1945 tries it, and his face becomes wreathed in a smile of lyric beatitude with the revelation that shaving *can* be smooth, clean and easy-on-the-draw, the Pal Blade way.

So much for the story line. In execution, we found the show would require twelve scenes, seven stages and fifteen actors. Eight of the twelve scenes were to take no longer than one minute of air time each. All of this was to occur in WABD's bandbox Studio A, measuring some 18 feet by 18, and requiring ten DuMont technical people in the studio to run the show! Remember that Marx Brothers routine in the stateroom? That was sissy stuff compared to "The Care and Feeding of Whiskers"!

Scripter Jack Creamer (radio's "Handy Man") was therefore instructed to keep his action confined to the limits of medium shots and closeups. DuMont designer Bob Bright prepared stylized period backgrounds in the tongue-in-cheek mood of the program. Rather than line our stages with seven different sets in succession around the walls, we decided to use three basic stages. One of these was the modern bathroom set used at the beginning and end of the program. On the other two all the period backgrounds were unit-set in such a way that the DuMont stage crew, after careful rehearsal, was able to strike one period background and whip the next into place in less than 35 of the 60 seconds they had while the other camera was on the air on the opposite stage.

Prior to broadcast (pardon, telecast) we received some criticism on the ground that our production blueprint suffered from two limitations; first, the non-use of long shots, and second, the use of only one camera to pick up each of several successive scenes of up to one minute's duration. The result, we were told, would be a static, cramped production. Long shots were essential for wide-scope, fluid, varied shooting; camera changes should occur no less frequently than every twenty or thirty seconds to avoid monotony.

Watching Television vs. Watching Movie

The critics were wrong, and here's why: two years of experimental video production have taught us of the Lefton Company that there's a vast difference between looking at a full-size movie screen and peering at a foot-wide television image. Rapid camera changes make for eye-fatigue in short order, and no matter how intriguing your show, the looker-in will take just so much eye-strain before he gives up. Mind you, I'm not proposing whole shows picked up from

one continuous camera angle. I *do* say that television *under today's conditions* limits the amount of camera-gingerbread a producer can figure on to embellish his show, and that he must restrain that impulse to flop from camera to camera every few seconds.

There's another big difference between video and cinema and I don't recall having heard it expressed before. In a movie theatre, the picture is spread before you on a vast expanse of screen. At no time (unless you're sitting in the last rows of the second balcony) does your eye encompass the entire screen. If two characters are talking, the eye follows first one, then the other. The eye **SELECTS** the **PART** of the picture it wishes to see, then **FOCUSES** on that part, while the rest of the panorama fades into supplementary position in side-vision. When Sunny Tufts kisses Lana Turner, your vision is riveted to a point just south of Miss Turner's *retrouse proboscis*. Mr. Tufts' hand on her shoulder is observed from the rim of your visual field, and the rest of the picture is almost completely out of eye-range.

Video scanning, however, is entirely different. To view a picture on a twenty-one inch tube from the same relative position as half-way-back in a movie theatre, you'd have to sit with your face about three feet from the screen. Try it some time. I have, and given up with my eyes smarting after five minutes. I've studied other people looking at teletests at home, and found that the majority of them prefer to sit from ten to twenty feet away.

Must Revise Techniques

The result is that they receive an overall, comprehensive impression of the *entire picture* and are limited in their ability to single out isolated picture-elements upon which to concentrate. **WHY** people prefer this method of televising I don't know, and I'll leave it to the psychologists and eye-experts to figure out the answer. All I know is that they **DO** do it.

The conclusions I draw are these: In cinema, the director can give free rein to his set designers, cameramen, lighting and other creative people to make every foot of his screen as rich and full as possible, secure in the knowledge that the viewer will select the pivotal elements upon which to concentrate. In video, the director must *simplify* and *highlight*. If he overdresses his set or stresses medium-

long and long-shots in which distracting action is taking place, the viewer has difficulty in concentrating on the central theme of the shot, with resultant dissatisfaction. (As a corollary point, I'd like to mention that the entire stage portion of a movie theatre surrounding the screen is usually left stark and simple. Now think of the teletest in the average living room, with chairs, vases, bookends and other geegaws which constantly intrude upon the televiewer's side-vision).

My further conclusion is that movies will play a vital part in television in the future, **BUT . . .** rather than television producers having to learn current movie techniques, the movie producers are going to have to revise drastically their techniques in line with what live video producers are now learning, before their product will be acceptable on home teletests.

Fast, Compact Show

All of the above is by way of a long-winded explanation of why the elimination of long-shots from "The Care and Feeding of Whiskers" was no great loss. We got a tight, fast-moving, compact show, which people seemed to like. The entire show built gradually and gracefully to the climax (the commercial for Pal Blades) and proved to us that video holds tremendous promise for the advertiser whose product can be used as the springboard for the entertainment portion of the program.

Actually, however, our work on the Pal Blade telecast did not end when the show was over. It's true that the Pal Blade Company undertook this venture into television purely as an experiment, to see where video would fit into our postwar advertising picture. Over and above this, however, we feel that the use of experimental television today can bring dividends in the form of intelligent product exploitation.

Tele's Hot News

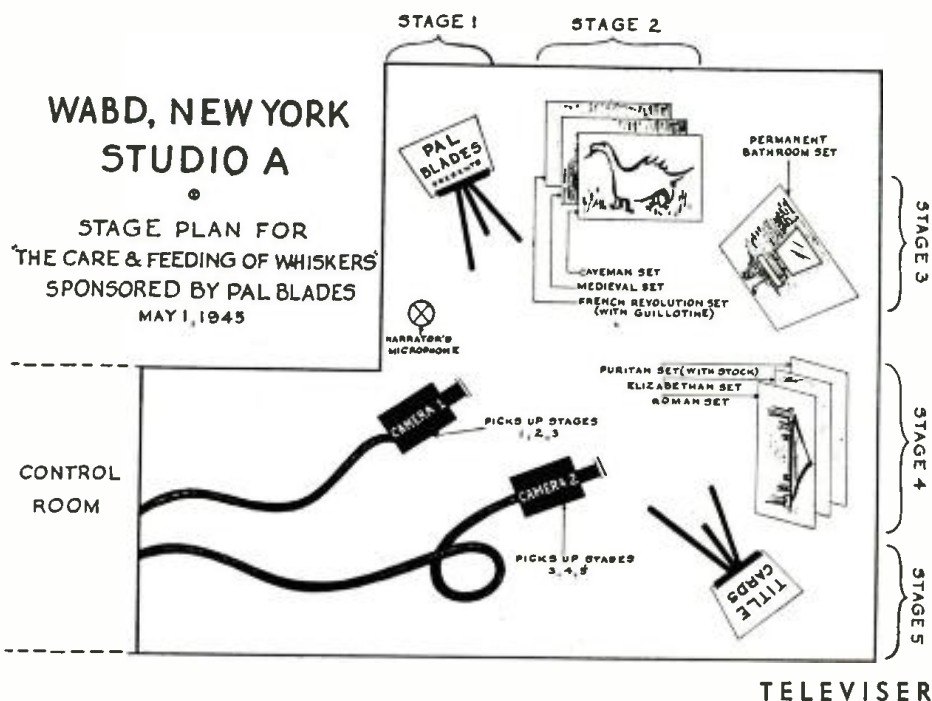
Television today is hot news. Any advertiser who pioneers in television today is also hot news. Therefore, coincident with the production of a video program for one of our advertisers, we set in motion the following:

We compile a complete list of all the possible publicity outlets which conceivably would find news of our client's use of television of interest to their readers. These may be summarized as follows:

(1) *General circulation newspapers.*

These include all the New York dailies as well as newspapers in each city where the advertiser has factories or branches or general distribution. Many of these papers print regular merchandising newspapers just to keep the trade informed of business activities.

(2) *Radio, film, and television trade journals.* Not only those organs specializing in program production, but also technical trade papers are included on this list.



(3) *Trade papers in the advertiser's field.* Any organ even remotely allied to the advertiser's business finds its place on this list. Manufacturing as well as sales trade journals, jobber journals, and others are earmarked to receive releases. Compilation of this list is especially difficult and requires considerable research, chiefly because many of these organs are of local and regional distribution all over the country, and are not listed by the services supplying information about publications.

(4) *Advertising trade publications.* These magazines and papers are anxious to be kept abreast of every use of television by an advertiser, and if the treatment of the commercials is particularly interesting, will give extensive editorial space to news and comment about the program.

(5) *Newspapers and magazines which normally carry the client's advertising.* In some cases, these organs are able to use releases where their readers are acquainted with the product via regular advertising.

In the case of the Pal telecast, releases were sent to trade journals in the following widely diversified fields:

- Retail and wholesale Tobacco
- Drug Trade
- Grocery
- Chain Store
- Steel trade
- Hardware trade
- Candy trade

Releases were sent out about two weeks prior to telecast, and continued right up to a few days before. During the last studio rehearsals, pictures of the performance and commercials were made and sent out so they would break day-and-date with the show. Follow-up pieces were released after the telecast, with additional photos shot during the actual air performance.

Several weeks, even months, may elapse before a complete scrapbook of the resultant publicity can be compiled. Some of the journals are monthlies or bi-monthlies with early closing dates, and considerable time may pass before stories appear in them. A clipping bureau is employed to make sure that no possible stories may have been overlooked, especially among the regional trade papers in the far west and south.

“Teletheater” Sells Friends on Television

TELEVISION sets now in the hands of private owners may play an important part in television, if the plan originated by Dr. O. H. Caldwell, editor of radio and electronics magazines and former Federal Radio Commissioner, is copied by other enthusiastic viewers.

Dr. Caldwell, who lives in Cos Cob, a section of Greenwich, Connecticut, has issued about 200 printed invitations to his Connecticut neighbors.

The invitation is in the form of a season pass to the “television theater” at Walden Woods, which is the name of Dr. Caldwell's 50-acre country place. The television theater comprises a standard prewar 9" x 12" direct-viewing teleset located in the Walden Woods living room. The other members of Dr. Caldwell's “theater staff” are his wife and mother-in-law.

Friends who receive the season passes are informed that television shows may be seen every night at 8 p.m. and those desiring to see television are asked to phone in advance to make sure that seats will be available.

Formal Tele Invitations

Such invitations are said to create interest in television on the part of recipients and their families and have resulted in more than a hundred visitors who have thus gotten their first view of television through this means. The printed invitations are, of course, supplemented by personal invitations and phone calls by the Caldwell family, particularly with respect to programs on subjects known to

be of personal interest to the individuals called.

Most of the visitors have expressed interest and enthusiasm for television, and have asked how long before they will be able to purchase tele sets for their own homes, and how much such sets will cost postwar.

News programs with charts, newsreels, studio plays and film features seem to attract most interest. Wrestling is reported to rate higher than boxing.

Live Shows Impress

First-time viewers are much more impressed by live programs than by films. For some reason, persons not familiar with television, feel they are simply seeing a home movie when a film is on. But when they realize they are actually watching and hearing a living person who is thirty miles away at that instant, their wonder grows to the point of enthrallment. For that reason, Dr. Caldwell urges that no television program consist only of films, but that at least one live studio feature be included.

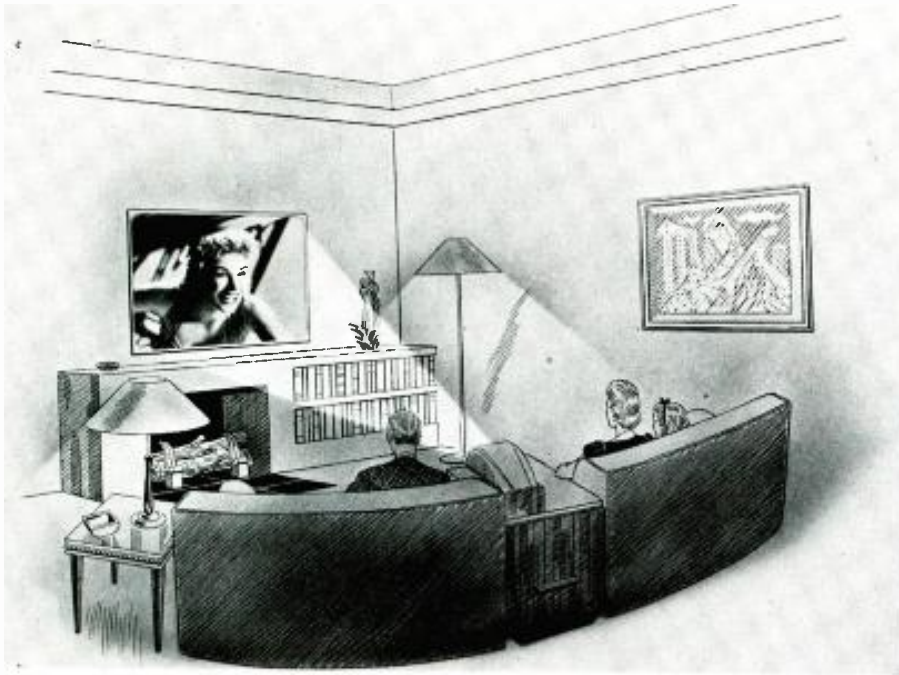
Many visitors to the Walden Woods “television theater” comment that they have read what the detractors of television say about present video being poor in quality, but that on seeing actual television programs as received on a set thirty miles from the transmitter, they are surprised and impressed by the clarity and distinctness of the pictures. At any rate, they feel that present-day television is so good that they want sets in their own homes at the earliest possible moment!

Chicago Adv. Agency Inaugurates New Program

Another new treatment of television programming was initiated by David W. Dole, in charge of television activities for Henri, Hurst & McDonald, Inc. and the program, first of a planned series, was presented over WBKB Chicago on Friday, June 8th.

The program is titled “Look at the News” and runs about five minutes . . . the first one featuring a pictorial review of the life of General Courtney Hicks Hodges, Commander of the American First Army. It is designed to follow and tie up with a regular 10-minute news broadcast.

Pictures used are from Acme News-pictures, Inc. and the program was developed with the co-operation of William Borglund, M.D., West Manager for Acme. The photos are displayed in a small stage with the introduction, picture changes and conclusion presented on a vertical curtain operated by a puppet known as “Johnny Acme,” which stands before the stage. The stage is placed on a desk alongside the narrator who uses a pointer in analysing war action on maps and selecting items of interest in the photographs which include telephoto prints, Gil Hix was the narrator on the telecast June 8th.



Modern Living Room As Designed Around DuMont's De Luxe Projection "Teleset"

PROBLEMS & PROFITS FOR TELEVISION RETAILERS

By STANLEY KEMPNER

TELEVISION people everywhere agree that a bonanza of profits awaits the smart retailer in the sale of television receivers for home use. For John Q. Public's interest in sight-'n-sound has been aroused to a new high which can only be satisfied fully with complete possession and ownership of a set in his own home. Without doubt, there'll be more customers impatiently clamoring to buy television sets than will be available in the first year or two after production is once again under way.

The problem for the merchandiser, distributor, and dealer won't be in the selling of the video receiver but in *SATISFYING* the customer *AFTER* the purchase has been made.

For the sale of television receivers will be no over-the-counter transaction of quoting price, ringing up the register, and wrapping up the set, or delivering it on a truck to the purchaser's home.

No, the sale of a television receiver will establish a new relationship between seller and buyer as no other merchandise before has ever done. The retailer will have assumed a series of obligations far above the "quick" profit returns apparently re-

ceived in the fast sale of "demand" merchandise.

First of all, the seller will be responsible for proper installation, which includes erection of the antenna. (This alone, in most cases, will prove to be a major job, requiring the employment of at least two service men, one of whom must be an expert on the quirks of television installation.) For it is a known fact that in certain areas, due to physical obstacles, such as tall buildings, bridges, etc., television sets may not operate at all or can only receive one or two stations within that particular location. In Chicago, for example, certain sets, located in various areas, require two antennae in order to receive two stations in that city. Irrespective of the quality or price of the set, certain sites will prove detrimental to reception, ideal or otherwise.

It will be up to the retailer to see that the antenna is erected on a spot atop the consumer's home for best reception. Such a task cannot be left in the hands of the average serviceman, for the length of time and effort required to find the "ideal" location for the antenna may necessitate a labor charge by the serviceman which

may be considered exorbitant by the set purchaser. In that event the retailer will be held responsible for the extra costs by the irate consumer who will not consider the merits of any particular set or the reliability of any particular retail establishment. This will necessitate a service department for the average dealer, or personal installation by the smaller seller.

Secondly, it may be necessary in the beginning for the local retailer in many communities to cooperate with the telecasting companies in the presentation of interesting and good programs which will excite watchers and listeners to the point where they become desirous of owning a set themselves. Unless there are good and *SUFFICIENT* programs to be received over the receiver just purchased, the consumer will soon regret having bought the set, and may either (1) return it for credit or refund, (2) discourage his friends, neighbors and family from buying.

Local Programming Suggested

This possibility was stressed by Ralph B. Austrian, executive vice-president of RKO Television Corp., formerly a merchandiser with Gimbel Brothers, in a talk given before the Television Press Club of New York recently. To offset the eventuality of "bad" local programming or lack of sufficient telecasts in a given community where video sets were being offered for sale, Mr. Austrian suggested a plan to build television circulation. Essentially, he called on the receiver manufacturers to share the burden with the retailers in supplying localized programs to dealers in specific areas throughout the nation.

Mr. Austrian pointed out that in the early days of radio, when he was manager of the radio department at Gimbel's in New York, the local broadcasting station supplied program service from 11 to 12 in the morning and from 4 to 5 in the afternoon. Thus, these were the only times that he and his sales people could demonstrate sets to consumers, and only when he made arrangements with the stations to broadcast an extra hour or two of program material could he and his people sell the sets of the various manufacturers. Such arrangements, naturally, cost his firm substantial sums of money, he indicated.

He suggested that in the future, film, especially prepared for retailers' use, be utilized. He suggested that the manufacturer supply the retailers free with the film or that the retailers share the cost on a cooperative 50-50 basis with the receiver set manufacturers. Such a plan, undoubtedly, might be utilized by the retailers and greatly aid in the sale of television sets for home use.

The selling of video receivers requires other new and unique merchandising promotions, such as television theatres, or specially equipped rooms (similar to the phonograph record-listening booths, but on a much vaster scale) where prospective purchasers could watch a performance. Television parties might be held nightly or at specified hours during the day.

Alert merchandisers might well take note of how a smart local retailer located in Jamaica, Long Island, New York City, sold more television receivers than all his competition combined. William B. Still, proprietor of a small shop, known as the Jamaica Radio and Television Co., a keen television enthusiast, installed a motion-picture projector in the basement of his store, and through the use of wires showed pictures on sample television receivers installed in his window and on the selling floor. He specialized in custom-built jobs, and inasmuch as he could demonstrate his merchandise at will, was able to establish himself as "the television store" in his area. When you consider that "Bill" Still competed against at least two department stores and several larger radio shops, his merchandising job certainly was outstanding.

Price of Sets

Last but not least, retailers must realize now that a good television receiver is going to be sold at a rather high price. Video sets are not going to be bargain merchandise and the sooner the dealers learn that price is going to be secondary to desire, the quicker they will sell more sets and make greater profits.

There has been a great deal of talk about how much a television receiver will be sold for after the war. Most of the manufacturers have been talking of selling television sets for around \$200; and Philco even mentioned a price as low as \$125. But others kept insisting that a good receiver would cost a good deal more.

It took courage, but finally the Allen B. DuMont Laboratories dealt in the realm of reality when recently at a demonstration to the press, Leonard F. Cramer, executive vice-president, stated that his firm would start their home receiver line at \$475 and run up to \$1,500. Demonstrating a 20-inch cathode ray tube which gave a picture, described as the clearest to date, Mr. Cramer declared that a straight television receiver without radio would sell at a minimum of \$475. Combinations, (trade-named "Telesets") containing the large tube for direct viewing, plus frequency modulation, standard broadcast (AM) and phonograph equipment in a handsome cabinet were cited from \$1,250 to \$1,500. Projection units showing pictures on a 3' x 4' screen were priced at \$1,250.

Such prices for good receivers will no doubt be common. As in the case of the automobiles or other big-ticket items, a quality set will cost more than a mediocre set.

But it will be up to the retailer to educate the public to the facts about good and mediocre receivers. For in the final analysis, a satisfied customer is the best advertisement of any retailer; a dissatisfied one . . . well! Just make sure you don't have any

Market Survey

In a survey recently completed for Sylvania Electric Products which now owns the Colonial Radio Corp. of Buffalo,

New York, who made the Sears Roebuck "Silvertone" radios prior to the war, consumers indicated a willingness to pay additional amounts of money for television. The survey revealed that postwar demand for new sets will be about 20,150,000 in the first year after they are made available for civilian consumption. This represents 65 per cent of the 36 million families in the United States. Of the more than 20 million wanting new receivers, 49.5 per cent want television in their homes and are willing to pay extra for it.

Spent \$60,000

The survey revealed that 3.2 per cent are willing to pay \$300 additional; 7.2 per cent will pay \$200 additional; 20.4 per cent will pay \$125; and 49.5 per cent will pay \$75. That means that at \$300 over the usual set cost, 1,000,000 sets can be sold; at \$200 over the usual set cost 2,200,000 sets can be sold; at \$125 over the usual set cost 6,100,000 sets can be sold, and at \$75 over the usual set cost, 15,000,000 sets can be sold.

Sylvania spent approximately \$60,000 to gather the statistics just given. But they consider the money well spent. The information is important as a direction post to future sales. It is just as important to future owners of television stations, future producers, and prospective manufacturers of television receivers.

Study those figures—statistics rarely lie!

Televiser Display in Boston . . .



A Televiser Display at R. H. White's, Boston Department Store, following Showings in Albany, New Haven, Providence, Washington, St. Paul and 20 Other Important Cities. Televiser's Traveling Window Displays Promote Public Interest in Television.

WRGB PROGRAMMING

(Continued from page 21)

make it easier for the cameras; (2) less is required in the way of settings and backgrounds than in more realistic modern plays; (3) the dramatis personae of a Shakespeare play is susceptible to infinite cutting, double-casting, etc., so long as the leading characters are left reasonably intact; (4) Shakespeare has definite educational value; and (5) he offers both a challenge and an opportunity to the imaginative producer in such details as staging and musical scoring.

December 16, 1943. On four successive weeks, starting on this date, WRGB devoted an hour to: News, Art, Music and a Commercial. On each of the four programs they gave each of these program types an entirely new presentation, with a view to finding out which was the most effective way to show them on television. Although audience reaction was inconclusive, WRGB believes it pointed the way to future experiments in "Television Consumer Research," in an effort to find the pattern which the television program of the future shall take.

December 23, 1943. WRGB's chief observance of Christmas for 1943 was also its first experiment in full-length opera, given practically without cuts, the work being "Hansel and Gretel." WRGB feels that opera, hardly less than light opera, has tremendous possibilities in television, if intelligently handled.

January 21, 1944. A precarious experiment turned out well on that evening—an hour long show "carried" by a single personality, Andrew Ponzi, who was at the time the world's champion at pocket billiards. With only a minimum of help from other individuals, he was on the air for an hour or more; and his demonstration, his patter, and his trick shots fascinated the audience, both in the studio and at home.

February 18, 1944. "The First Time I Saw You," written especially for performance over WRGB by Charles Wilde, contained a complete fashion show within the framework of a detective comedy.

April 28, 1944. This was the occasion of WRGB's second and more notable experiment at televising a newspaper, taking

nearly all its departments and dramatizing them or otherwise presenting them visually. The paper was the New York *Herald-Tribune*, and the various departments were handled as follows:

NEWS: Maps shown on the screen, accompanying voice which represented various foreign correspondents. Later, Major George Fielding Eliot in an authoritative map talk.

BOOKS: An interview, in appropriate surroundings, with the *Herald-Tribune* bookstore reporter.

SHOPPING: Miss Esther Foley, marketing expert of the *Herald-Tribune* staff, buying or rejecting merchandise, as the case may be, at a fruit and vegetable stall.

SPORTS: A commentary on a racing film by Stanley Woodward, sport editor, followed by a brief interview.

COMICS: A dramatization of "Penny," one of the comic strips in the Sunday edition.

NEWS IN THE MAKING: A forum of advanced high school students discussing current topics, with the special Sunday feature "News in the Making" as the basis for the discussion.

HUMAN INTEREST: A scene in *Wally's Wagon*, a regular homespun feature of the *Herald Tribune Sunday Magazine*, "This Week."

Aug. 11, 1944. "The Woman Who Was Acquitted," a highly dramatic psychological play, was the vehicle chosen by the Television Workshop of New York City for the first performance of their first television stock company. Presented originally in New York, over WABD, the play was next telecast over WRGB, General Electric's television station in Schenectady with the same cast. The cast for the play, which told the story of an acquitted murderess who confessed her crime while in a cataleptic trance, included Steve Roberts, Mason Andrews, Josephine van Fleet, Jack Bittner, Ronald Alexander and Donald Keyes, all members of the Television Workshop Players' Group.

Oct. 13, 1944. "Conquest Over Darkness," Episode I, "The Golden Ox." This was the dramatized story of Tom Davenport and the first electric motor. It was an outstanding production because it made

use of a variety of television techniques—live action, motion picture film with voice-over narration, mechanical devices (working model of first electric motor copied from original at Smithsonian Institute), mood pictures used in title sequence. The script, written by Larry Algeo for television production, as an institutional commercial for G.E., had entertainment production value.

Nov. 16, 1944. National Book Week Program. A program built around the two hundredth anniversary of the publication of the first children's book. A complicated production built around an original script written by Mrs. Dorothy McFadden, of Junior Programs, Inc., especially for television presentation making use of many television techniques, including motion picture film shot on location for the show. Live portion of the show included scenes in public library, historical one in John Newberry's book shop (author of first children's book), and dramatization of "Jack and the Beanstalk."

Feb. 25, 1945. "Ladies Be Seated." Outstandingly successful television show from the standpoint of audience reaction. It is a television version of the Blue Network radio show of the same name, featuring Johnny Olson. (Now has sponsor, Chef Boy-Ar-Dee products.) An audience participation type of show, in which the audience was integrated into the picture, with the MC and participants. Has caused more interest in television and drawn more mail and telephone response by many times from the audience in the Troy-Albany-Schenectady area than any other presentation.

March 7, 1945. "The Furnished Room." An original script opening with an atmosphere setting for the period in which O. Henry wrote consisting of live action with nostalgic vocal music plus special produced motion pictures and voice-over narration, establishing a mood and locale for a dramatization of "The Furnished Room," one of O. Henry's short stories.

April 25, 1945. "Backstage at Gimbel's." A commercial program dramatizing in an entertaining way the institutional story of the testing laboratory which serves the Gimbel chain of stores.

ADMIRAL CORP. SPONSORS UNIQUE TELE SERIES

A TELEVISION "amateur" program with a purpose is the best description of the video-show inaugurated in April by Admiral Corporation and presented once a week on Station WBKB, Chicago.

The program, "Young Chicago," derives its talent entirely from students of the Chicago high school system through a tieup effected with George Jennings, director of the Radio Council of the Chicago Board of Education and an ardent television fan.

Auditions, in which Admiral plays no part, are held once a week by the Radio Council in the studio of its own station, WBEZ. Aspirants are graded by members of Jennings' own staff and the best ones each week are chosen to appear on the program. Beulah Zachary of Television Station WBKB directs the shows.

The first program, presented April 6, brought so large a spectator turnout Station WBKB instituted an admission ticket arrangement, which went into effect the first week in May.

2 Types of Programs

From Admiral's standpoint the purpose of the show is to stimulate interest in television among youngsters now in their teens who, in the opinion of Richard A. Graver, vice president of Admiral's radio and television division, should be the most enthusiastic video fans once television goes properly "commercial."

From Jennings' standpoint it offers the same thrill that radio appearances did to youngsters a few years back and will also provide a wide range of possible experiments by the Board of Education against the time when programs will be piped into Chicago's high school for lectures, physical training, etc.

The programs are of two types. One is purely variety, with the usual assortment of dancers, singers, comedians and instrumentalists, all high school students. The other falls in the educational realm. The show of April 20, for example, was presented by the physical education department of the Board of Education, with selected groups of instructors and students demonstrating fencing, wrestling,

tumbling and body-conditioning exercises. The show of May 11 was presented by the art division of the school system and handled entirely by Elizabeth Wells Robertson, veteran art director of the city's schools. Groups, from kindergarten through high school, were presented in a program that demonstrated the educational purpose of art in the school. The show of May 18 was the final event in a two-week city-wide celebration of the Chicago education centennial and was written, staged and produced by teachers, with

both students and teachers in the cast.

The final show of this series was an all-star variety revue with the best talent from earlier variety shows. At the Board of Education's request, no special prizes are awarded. Instead, all students who appear on the program receive special television performance certificates. These will be awarded at a banquet which Admiral will tender the students some time during the summer.

From the standpoint of response, by talent, by audiences at station WBKB, and by student bodies as a whole, Jennings has asked Admiral to resume the series next fall. There is also a likelihood that a small group of those who already have appeared will be used by Admiral during the summer to keep the series alive.

PRESENTATION OF AWARDS . . .



Capt. John G. T. Gilmour presents the 1944-45 American Television Society Awards at the Museum of Modern Art on June 14. Seated (l. to r.) are: Lee Cooley of Ruthrauff & Ryan, Leonard F. Cramer of Allen B. DuMont Laboratories, Inc., Paul Alley of WNBT, Jack Poppele of WOR representing W6XOA, Paul Raibourne of Television Productions, Inc., representing W6XYZ, John Royal of the National Broadcasting Company, George T. Shupert, newly elected president of ATS, Capt. Gilmore, Prof. Edward C. Cole, Emerson Markham of General-Electric, Ben Feiner of the Columbia Broadcasting System, Charles Kleinman of RCA, and Paul Mowrey of the American Broadcasting company.

ON June 14 the annual American Television Society Awards were made to the following:

WNBT, New York, for Outstanding Production, "Men in White"; WCBW, New York, for Outstanding News Program, "CBS Newscast"; WRGB, Schenectady, for Outstanding Contribution to Children's Programming; WCBW, for Best Educational Program, "Opinions on Trial"; WNBT for Most Consistent Sports Programming; Ruthrauff & Ryan, for Most Consistent Effort in Developing Effective Program Commercials.

Special Awards were also made to Paul Alley, "Outstanding Editing of News Films"; WPTZ, Philadelphia, "Develop-

ing Football Television Technique"; WRGB, "Best Institutional Television Commercial ("Conquest Over Darkness"); Klaus Landsberg of W6XYZ, Los Angeles, "Consistent Technical Excellence in Television Productions"; Paul Mowrey, "Outstanding Work in Preparing the American Broadcasting Co. for Television"; WBKB, Chicago, "Preparing the Mid-West for Commercial Television"; W6XAO, Hollywood, "Making Television Facilities Available for Commercial Development on the West Coast"; WABD, New York, "Development of Television Commercially."

An ATS Service Award was presented to the retiring president, Dan D. Halpin.

CORRESPONDENCE . . .

Editor of TELEVISER:

From articles in the various trade papers, it seems that television programs of not more than from two to six hours per day will be feasible, depending upon the size of the community and the cost of producing these programs. Now why not combine the allotted frequencies of F.M. and television and permit the television applicant to broadcast audio F.M. on his television frequency thus permitting full 24-hour use of each frequency if the need requires it? Television receivers can be built to operate their F.M. sections only, like present day radio sets, over which announcements can be made concerning special television broadcasts during the day. Regular television broadcasts being scheduled mainly in the evening peak audience periods. This dual use of transmitters and receivers will permit maximum use of television broadcasting equipment, receivers and allotted frequencies. It will permit speedier development of both F.M. and television because the new receivers will be of dual purpose and thus easier to sell to the public.

Applicants can furnish F.M. immediately upon availability of equipment and television programs increased as the market and finances permit. I feel that television will replace audio as surely as "talkies" replaced the "silents," but a transition period should be provided similar to what I here suggest.

While the F.C.C. has turned "thumbs down" on the idea, and in the major cities television will be able to stand on its own feet and where F.M. alone also has merit because of its high rejection of interference value, there aren't enough of these large cities in the good old U.S.A. to give the people nation-wide service. Lewis Allen Weiss claims it will take a city of 250,000 or more to support an exclusive television station. There are but 37 such cities in the United States. So, it's going to be up to the smaller fellows to do the job.

This is an angle I think the F.C.C. has overlooked!

A. J. MOSBY, Gen'l Mgr.
Station KGVO
Missoula, Montana

Editor of TELEVISER:

Designers and manufacturers of direct-viewing television sets seem largely to have overlooked the fact that for a considerable proportion of their customers and viewers, the best viewing distance for such a telepicture falls in the gap between reading glasses and good "distance" vision. This may account for the complaint sometimes heard that "watching television hurts my eyes."

Television sets involve a considerable outlay and hence will at the beginning be purchased by older persons. Most of these older people wear glasses designed for reading at 12 to 14 inches, but their unaided vision is usually still sharp at distances above 8 to 10 ft. For distances "in between," however, such persons are not equipped for comfortable vision. Hence when a television screen is to be viewed at 5 to 8 ft. ordinary reading glasses are of no service, while normal vision or distance glasses are not helpful either. As a result, such persons sitting 5 to 8 ft. away from the television image suffer unconscious strain, which manifests itself after an hour or two of television, as eye fatigue or strain.

One solution will be to have oculists prescribe special glasses for viewing television screens at 5 to 8 ft. adapting the lenses to the particular eye conditions of the individual (in the same way other lenses are adapted for reading at 12 to 14 inches). One older television enthusiast found he could use his own earlier pair of reading glasses, for good television seeing at 5 to 8 ft. These outdated glasses were no longer suitable for reading close-held printed pages, as the changes in his eye-

muscle control required stronger lenses. But these reading glasses of five years before, now are exactly right for viewing images 5 to 8 ft. away, and so bring in the television images with new clarity and comfort. As a result, he now watches television shows hour after hour—including the V-Day all-day programs—without any strain or fatigue whatever.

DR. O. H. CALDWELL
Editor, *Electronic Industries*

Sirs: Why not make TELEVISER a monthly?

CHARLES SAUNDERS
Station W'ALA
Mobile, Alabama

Sirs: In the Spring issue of TELEVISER—which I have just read from cover to cover—I was glad to find that you offer subscribers many helpful services. . . . I had not known of your magazine until I found the Spring issue. The information contained therein is invaluable, not only for present reading, but also for future reference. You are to be congratulated for so adroitly filling the long-standing need. Enclosed is a remittance for my subscription. Let me express in advance my appreciation for the many services extended.

SHIRLEY THOMAS
912 E. San Jose
Burbank, Calif.

Sirs: We would like to let you know that we find TELEVISER of genuine interest and look forward to each issue.

ROBERT E. GREY, Director
The Sound Workshop
Los Angeles 36, Calif.

Sirs: In reading your magazine, I found it not only interesting but informative. I especially enjoy the articles on production of television.

JERRY STRONG
Station W'INX
Washington, D. C.

Sirs: We like TELEVISER's choice of articles, and are especially interested in knowing more of the merchandising possibilities of television.

FRAN MURRAY, INCORPORATED
Cleveland, 15, Ohio

TELEVISION QUIZ

(Submitted by Gerald O. Keye, Television Instructor, City College of New York)

1. What is the verb that expresses the action of moving the camera in for a close-up—or out for a long shot?
2. What do you call for when you want the outgoing picture as large as possible; the maximum close-up?
3. What are you asking the cameraman to do when you instruct him to swing the camera horizontally to follow the action on the set?
4. The overhead microphone, mounted on a swivel which enables it to swing in any direction, is called what?
5. When you fade out at the end of

a scene, what have you accomplished?

6. The microphone and television camera are known as the team of..... and.....
7. Where one picture fades out as another comes in, so that two images are seen at once—what have you accomplished?
8. What is a camera view of three people labeled?
9. When you introduce pictures or sound which do not originate in the studio at the time of the telecast, what is it called?
10. What is a vertical sweep of the camera known as?

ANSWERS

- (1) Dolly; (2) Blow-up; (3) Pan; (4) Boom-arm mike; (5) Dissolve; (6) Mike and Ike; (7) Lap Dissolve; (8) 3-shot; (9) Dub-in; (10) Tilting.

WASHINGTON VIDEO-NOTES

(Continued from page 4)

Its present black and whiteness is too points. Repeater stations will be automatic and unattended. According to Sid Robards, RCA Information Chief, the relay will be built as soon as wartime conditions permit. Whether NBC will use the circuit for program relay between Manhattan and the Capital City when the District of Columbia station is built couldn't be learned. RCA circuit will be third radio relay planned between New York and Washington, others being Philco, General Electric and International Business Machines. American Telephone and Telegraph's co-axial cable installation is scheduled for completion between these cities by the end of this year.

4: REVIEWS & SCRIPTS

BOOKS:

TELEVISION PROGRAMMING AND PRODUCTION, by Richard Hubbell. *Murray Hill Books, Inc.* 1945. 303 pp. \$3.00.

In a sequel to "1,000 Years of Television," Richard Hubbell has made an important addition to the small field of good television text-books. This time we are given not theory, but practice—reliable and tested information on what has been done in television programming and production. What made these practises good, or why they failed are carefully considered and analyzed, and as a result we have an accurate and valuable book dealing with the most basic problems of television as an art.

Mr. Hubbell has drawn upon his experience as a part of the *avant garde* of CBS television in its formative stages, in the years of 1939-1942. As a part of that small integrated group, Mr. Hubbell had good opportunity to learn first hand the advantages and drawbacks of the medium. Naturally, emphasis is given to the organization and the experiences of CBS, not without value however.

In the most orderly manner possible, Mr. Hubbell discusses the nature of television as it compares with the theatre, motion pictures and "blind radio," analyzing the overlapping features of each, and discarding the elements that do not belong to television. Point by point he eliminates much of the excess discussion that has clouded television's way; and finding the distinctive characteristics of the new medium, he attempts to discover the technique applicable to it.

This is done in the best possible and logical manner by considering the essentials of television: the camera, and its mobility or lack of it; camera techniques; and composition; editing; lighting methods and sound problems. With good authority Mr. Hubbell cites the new boom camera developed by John Arnold, in use at M-G-M. With perspective, but without idealism, the author proceeds to see how this camera could be applied to television, and what further needs would be required. Many practical suggestions for engineers and designers are contained in

his chapters on the camera, and on lighting equipment.

Section V of the book is devoted to a discussion of the audio—as it has been used in motion pictures and radio, and as it might (or should) be used in television. The problem of acoustic perspective is discussed at length, and brings forward many points that seem not to have been fully considered by television studios to date.

Perhaps the most important chapters in the book are Chpts. 15 and 16, "Fundamental Problems and Theory" and "Toward a Video Technique." Here Mr. Hubbell tackles the problem of a television art form realistically by means of the question and answer technique. He finds suitable answers to such problems as: "What is the core of the television art?," "What is the primary tool of television?," "How should video be used to develop a technique for television without flatly imitating motion pictures?" An interesting discussion of the development of the Russian montage, and its possible application to the video points the way for the answer. In conclusion to these problems Mr. Hubbell points out the following:

1. Studios must be intelligently and flexibly arranged.
2. Production units must work as a team.
3. Principles of editing remain the same as in motion pictures.
4. A greater stress must be made on the mobility of the camera.
5. The subjective or objective approach must be considered.

Mr. Hubbell is optimistic about the future of television, and after reading his book, one may have greater faith in its possibilities as an art form. By considering the present physical limitations, and analyzing the projected possibilities of the medium, Mr. Hubbell is always well on the side of reason.

The book is well illustrated with good photographs, with extensive notes on each, and line drawings illustrate the production principles and problems that are discussed. A must book for every television person!

"MUST" books
for every television man

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on approval



Get a sound background in principles and standards of television engineering with these authoritative books by

Donald G. Fink

Managing Editor, *Electronics*

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405 pages, 6 x 9, 115 illustrations, \$5.00

This important book fully presents the *how* and *why* of the official standards that govern television engineering, and the methods for utilizing them in equipment. Here, in a single volume, is a digest of the operative standards drawn up by the N.T.S.C. in its 11-volume Proceedings, making available to you in this convenient book the most useful and valuable material on television transmission and reception, the various systems proposed, and a comprehensive and consistent set of standards to be used as a basis of public television service.

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This is a complete and authoritative book covering the whole field of television design, operation, and maintenance of equipment. Here you have full details on all the fundamental processes of television engineering—presented in the logical sequence of transmission, from the camera itself, through amplifying and transmitting equipment, radiation through space, reception and amplification, detection, and finally, image reproduction. Every radio and television engineer owes it to himself to be *really* well-informed—make this vital and important book part of your working equipment.

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"UNTITLED" BY CORWIN

CBS TELEVISION, MAY 24, 1945

The Editors of TELEVISER are grateful to Norman Corwin, the Columbia Broadcasting System, and Henry Holt, who will publish "Untitled, and Others By Corwin" next fall, for permission to publish the television version in advance of its publication in book form. Sincere thanks are also extended to Ben Feiner and Gilbert Seldes, of CBS Television Station, WCBW, for their cooperation and assistance.



"With reference to Hank Peters; he is dead . . ."

SEQUENCE I

Superimpose 2

TAKE No. 1 on
Easel 1

2 on Picture Box

Ready 2 and 3

MUSIC: INTRODUCTION.

VOICE: With reference to Hank Peters; he is dead.

That much is certain.

The fact of his death is common knowledge to himself and to the files of the War Department in Washington, D. C.

And has been duly reported in his hometown newspaper,

And has been taken into consideration by his relatives and friends.

Perhaps you knew Hank Peters.

Perhaps if you didn't know him you saw him somewhere and didn't know it was he. Quite possible:

Because at one time or other he rode on the coaches of the Sante Fe, the Union Pacific, the New York Central and the Nickel Plate.

He mingled with crowds in depots across the land, and at various times he was among the audience at widespread Orpheum and Loew Theatres;

He strolled, on leave, down Broadway, Wilshire Boulevard, Wabash Avenue and the main streets of Killeen, Texas,

He frequently ate blue-plates at scattered Child's restaurants: was known to have purchased sodas, razor-blades, and magazines at Liggett Drug Stores,

And before he was apprenticed to the war he drove many a mile over many a state highway, also over secondary and dirt roads not represented on the Socony maps. So it is quite possible that at some time or other you may have passed him, seen him, talked to him, jossed in the same crowd with him.

Well, anyway, he's dead now.

A couple of the boys sorted out his belonging and put them in a canvas bag and sent them home.

There wasn't much to send:

TAKE No 4

1 to Location 2

TAKE No. 1

Cue: Sergeant

SEQUENCE II

2 on Picture Drum

SERGEANT: Wrist watch.

CORPORAL: Check

SERGEANT: Shaving kit.

CORPORAL: Check.

SERGEANT: Wallet.

CORPORAL: Check.

SERGEANT: Fourteen American dollars.

CORPORAL: Fourteen bucks.

SERGEANT: 62 lira.

CORPORAL: What'll his family do with lira?

SERGEANT: Never mind. Put it down there
(*pause*). Portable radio.

Ready 2 and 3

CORPORAL: Check.

SERGEANT: Deck of cards.

CORPORAL: Check.

SERGEANT: Pack of letters.

CORPORAL: Check.

SERGEANT: Four snapshots.

CORPORAL: Lemme see.

SERGEANT: Come on, come on, (*pause*). Marksman's medal.

CORPORAL: Right.

SERGEANT: That's all.

CORPORAL: Next.

SEQUENCE III

VOICE: These things were sent home in a neat package.

But what could not be sent home were items unassorted and unrelated which died within his head when he was hit:

The image of the evening plane caught in a skein of searchlights over the town, pulling the whole weight with it across the sky.

The little newsboy on Maple and Elm who could barely hold coins in his hand while he counted change.

The shimmer and float of summer, and the bright bare legs of a woman;

The posture of his dog, faking exhaustion, lying with his head down on the floor, but watching his every move;

Oh, a great many corny things and a few others, including the antique smell of books in the public library,

TAKE No 4

1 to Location IV

Roll Picture Drum

(Pics 1 to 10)

Prevue 3

Roll Picture Drum



"These things were sent home in a neat package . . ."

DISS. TO No. 2

Roll Picture Drum

Prevue 1
(Location IV)

The pinch of his favorite pipe after two hours of smoking,
These items of course cannot be reconstructed as he felt them, and neither can Hank Peters be reconstructed, at least in the form by which you may possibly have known him.
As for his life, there is no straightforward account available, but there are several people who could piece it together, although they cannot always be relied on to give you a true interpretation of the facts.
Let us start, then, with two men who saw him last and first; neither friends nor relatives, but professional men and thus unprejudiced this way or that:

SEQUENCE IV — Location No. 4

TAKE No. 1

Release 2 to
Location IV
on Close-up
of pictures

TAKE No. 2

1 to Location 1

Cue: Obstetrician

Release 1 to
Location 1

Cue: Easel on
Location V-B

MEDICAL OFFICER: I am a Medical Officer attached to the 6th Company, 22nd Regiment, 10th Division. I have examined the body of Hank Peters, Private First Class. I shall read you the contents of his death certificate: "Henry Charles Peters, 26, Identification Number 28406912, killed in action of the following injuries: Abdominal lacerations, lower left quadrant; fracture of the sternum; ruptured spleen; internal hemorrhages; severed right arm." That is all.

MUSIC: Punctuates sharply—fading down behind.

VOICE: Ah, but you have left out the important things:
He died also of a broken Hebrew
And multiple abrasions of the skin of a Chinese.
And where in the report have you mentioned what happened in a little Spanish town in 1938?

MUSIC: An angry upsurge, which subsides quickly as the next man speaks.

REPORTER: Can you tell me something about Hank Peters for my paper?

OBSTETRICIAN: (Quietly.) I am the doctor who twenty-six years ago delivered Henry Charles Peters. My file says: "Primapara: normal labor, of about six hours, no complications; anaesthesia, ether; weight, six pounds; four ounces. It was a simple birth.

SEQUENCE V

TAKE No. 1

Release 2 to
Location V-B
(Easel)

TAKE No 4

MUSIC: A quiet, almost rustic theme in the strings: it fades slowly and is out by the end of the third line of:

VOICE: Ah, but it was not a simple birth, His mother's womb having inward connections with Scandinavia and the springs and winters of that region.
The seed of his father being out of the cross-fertilizations of restless migratory peoples, and the silt and backwash of a thousand continental water;
At his birth his pulse was 130 and his states were 48,
His respiration was 72 and his rights equal,
And there were 56 teeth implicit in his gums,
And 21 amendments in his Constitution.
Although he was blind at birth and without a mind of his own,
He was nevertheless automatically a citizen of his country,
Certain privileges having been obtained in his name and underwritten by many men,
Among them some too famous to be mentioned,
And others less famous who died in battles too familiar to be here recounted.
Do you call that a simple birth,

SEQUENCE VI — Location No. 6

MUSIC: A brief, rather gay passage of an American patriotic flavor, but not too obvious. It fades before:

DISS. TO No. 1
and pull back

2 on Picture
Flipper

Ready 3

Prevue 3
(Gold Star)

MOTHER: I am his Mother. His hair was brown when he was born. . . . He was a bottle baby after three weeks.
When he was still in knee-pants he got into a fight with some other boys at the corner of our street, and got cut with a piece of metal.
He was a dreamer, Henry was, with all kinds of ideas.
I remember how I was hoping he wouldn't be drafted, but he went and enlisted. And when he went away to the war he said he knew exactly why he was going, and said he'd be back when the war was over and not to worry. But I worried.
He kissed me good-bye on a Thursday morning—the last I saw of him was when he went out of the front door, and I watched him through the front window, going down the street. Why did he have to get killed? Why did it have to happen to my boy?

Ready 2

Prevue 2

Release 1 to
Location 7

Cue: Mother to
Location 11

Ready 2

Change flag in
window to
gold star

Superimpose 2

Flip picture 1

Flip picture 2

Flip picture 3

Flip picture 4

Flip picture 5

Ready 1

Prevue 1

MUSIC: A dark passage; quiet; poignant. Backs entirely the following speech:

VOICE: Down the street a piece, there was fighting, Mother,
And your boy got hit with a piece of metal.
Who will come to the door and tell her why?
It was a long street he started down Mother,
All the way on Maple and continuing on Picadilly and Nevsky Prospect,
Winding down around the main drag of Canberra,
And connecting with footpaths in the Solomons.
Many Mothers and many windows on that street, Mother,
And many a turning and a sudden intersection.
Where it leads to is, of course, the question of our time.

SEQUENCE VII — Location No. 7

MUSIC: It continues alone for a moment.

QUICK TAKE No.1

2 to Location 9-A

Shift to film

Ready 2

TEACHER: I was his teacher. (Music out.)
He was a fair student, nothing out of the ordinary. His average grade was B-minus overall, rating a C in English, A in History, D in Geography and B in Chemistry. Best mark was in History. He was in the lower third of his graduating class. That is all we have in the record.

SEQUENCE VIII

MUSIC: A statement very close to a fanfare. It Develops and sustains under:

Cue: Globe to
spin

Prevue 2

C U on ball
of wool

VOICE: There is more to the record:
Sir, he went beyond you in Geography, learning that an ocean is a strait, a continent an isthmus:
Learning that the sky is the limit of the letting of blood;
Learning the lay of the darkest land.
Sir, he has been graduated with honors
And he shall have a good mark in History forever.



"He started with the violin at the age of 12 . . ."

SEQUENCE IX — Location No. 9-A

MUSIC: *The spirit of the music which preceded the teacher: But segueing now to a homely, folk-quality passage which fades under:*

MUSIC TEACHER: It was I who gave him music lessons. He started with the violin at the age of twelve and went as far as the third position. I'm sorry to say he wasn't a very good pupil. I understand his Mother had a hard time making him practice. When he was about fifteen he got a sudden passion to be a drummer and so he gave up the violin. I advised against him doing it but he was all caught up with traps and snares and paraphernalia and I suppose he had to have his fling. There's no accounting for the tastes of adolescents.—When he was nineteen or so, he got to appreciate good music and, in fact, the last time I talked with him was at a concert at the Memorial Building in town. He was there with his girl, and we met at intermission and made a date to meet afterward, and Mr. Draper and I and Henry and Marion went to an ice-cream parlor and we had a fine time talking about things in general, and I got to like him very much. I saw him a couple of times after that, at the movies, but I never again got to speak to him. I was really sorry to hear about him. I mean about what happened to him.

SEQUENCE X

MUSIC: *A poignant and adolescent passage: Solo violin against sombre woodwinds. It is punctuated by symbolic tympani and drums as the speech may indicate.*

VOICE: Who was it fiddled while Rome was burning the native huts of Abyssinia? Very respectable gentleman indeed, including old King Carol and his fiddlers three—Pagannini Baldwin, Joachim Blum, Sir Johnny One-Note, And choirs of fiddlers, whole companies of fiddlers, nations of fiddlers, All of whom may now sound A's for a dead soldier, And then go into a pavanne. Call it—None but the Purple Heart.

MUSIC: *Up and in the clear for ten or fifteen seconds. At a diminuendo the voice resumes:*

VOICE: Private First Class Peters was a good-enough music pupil soon to see relationships between the concert repertoire at home, And how the boys were doing on the beach-head;

Release 1 to
DISS. No. 2
Location 9-B

Prevue 1

2 out of focus

Voice fade
Out of focus
and then in
Voice fades in,
1 out of focus
Out of focus
and then in

1 to Location 1

Prevue 1

FAST DISS. TO 1
(Location 1)

2 to Location 10

Shift to film

Ready film

Ready 2

TAKE No. 2

Release 1 to

Location 10

Ready 3

Prevue 3

Hit the film.

SUPERIMPOSE 3

DISS. TO No. 3
Ready 1
2 on Location 11
Prevue 1

SUPERIMPOSE 1

DISS. TO No. 1

Prevue 2
Hold 1 till completion of music

And good enough to recognize that whereas 4:40 would huy two good seats to the Municipal Auditorium to hear the Symphony,

It was a hot and smoking 75 did the arguing for Mendelssohn and Gershwin and the deeply non-Aryan St. Louis Blues.

Among the heavy drums Hank sat and played the bazooka, played the sweet hazooka, played it sweet and low and ducked his head from time to time as chords crashed all about him;

And when the raid was over he would rise and pick his pack up and go on against the kettle-drums, against the snares and booby traps and paraphernalias of the well-rigged enemy.

And by such tactics, his and others of his band storming the Appian Hill up as far as the third position,

The comfort of a box seat at the Met was being made secure, And the undivided concentration of the music-lover in his home was being conveyed safely through the program on the radio.

SEQUENCE XI — Location No. 11

MUSIC: *The spirit of the passage which preceded the teacher: but segueing now to a soft and tender mood, holding briefly under the speech of the young girl who now rises.*

TAKE No. 2

1 to Location 11

Ready 1 and 2

Cue: Hank to Location 11

Prevue 1

GIRL: We'd been keeping company for three years before the war broke out, and I wanted to get married right after Pearl Harbor, but he enlisted immediately and said he'd rather wait until after the war because he didn't want me tied down to him in case he might get crippled or blinded or something and be a burden to me.

We used to go to the movies once a week, depending on who was playing, or to a concert, and occasionally we went dancing at the Palladium on a Saturday night. We were both crazy about photography, and used to keep a picture album together, in which we pasted pictures of all the places we had been, and all the people who were important to us, like our families and the boy who first introduced us at a party. Hank became very serious toward the end though, and he used to talk a great deal about the world and its problems.

TAKE No 4

2 on Album

Prevue 2

When Hank went away, I felt sure he'd come back, and I still can't get used to the idea that he won't.



"We used to keep a picture album together . . ."

MUSIC:
TAKE No. 2 VOICE: While you were going to the movies
 once a week,
 The Weimar Republic failed you.
 While you were fumbling on a sofa,
 A paperhanger laid waste your plans.
Preview 1 In your picture album,
 Have you not left out the gallery of Sena-
 tors who voted down the League of
 Nations?
 And a group-shot of the Chinese of Muk-
 den—*dead* since 1931?
 And a closeup of the greaseproud face of
 Franco?
 These people were important to you also.
 Tonight your arms lie empty of your lover
 Because it was assumed in local legislation
 circles, after once such war as this,
 The world was none of our concern.
Preview 2 The empty pillow beside your own
 Is stained with oil we sold the enemy.
 Our foreign policy was set against the occa-
 sional Saturday night at the Palladium,
 Or so it turned out when the scrap reserve
 got high enough in Yokahama.

DISS. TO No. 1
 2 to Location 12

Preview 2
 Cue: Editor
 (Swing boom to
 pick up the
 typewriter on
 Location 12)

SEQUENCE XII — Location No. 12

Cue: Girl out.
TAKE No. 2
1 to Location 1
Preview 3
Fade out 2
 Open Mike 2
FADE IN No. 3
 Ready 1 and 2
No. 2 STAY ON EDITOR
Preview 1
TAKE No 4
1 next move into Location 13 quickly!
Cue: Editor to type
DISS. TO No. 2
 1 to Location 13,
 quickly!
 on lettering.

EDITOR: I got a letter from him once, practi-
 cally telling me how to run my newspaper.
 He demanded to know why we took the line
 we did, in our editorials, about certain
 fundamental and constitutional things. He
 accused us of being anti-war and against
 the United Nations simply because we ham-
 mered away at waste in Government and
 kept pointing out the dangers of trusting
 our allies too far. He indulged in the fruit-
 less and misguided pastime of calling names
 and took occasion, in his letter, to label us
 Fascists simply because we took a strong
 position against the excesses of labor and
 warned the public not to encourage racial
 equality among population groups for whom
 equal rights would obviously create prob-
 lems that would upset the entire social struc-
 ture. It was typical of letters we received
 from numerous victims of propaganda, and
 so naturally we did not print it.

VOICE: Yes he was the type to trust an ally
 in all seasons of travail.
 For in the summer of the year,
 When the star close by us shone upon the
 midlands
 And the grasses grew exuberantly on the
 moors
 Hank trusted the young men of an ally up
 as far as thirty thousand feet against the
 finest squadrons of the obviously unvan-
 quishable Luftwaffe;
 And in the Spring of yet another year
 When the dandelions in cool disdain of the
 communiques appeared among the corpses.
 And spice-carrying breezes from neutral or-
 chards to the south blew softly over the
 ammunition dumps, he trusted the young
 men of another ally as far as the border of
Rumania and still farther.
 He was also the type to enjoy the excesses
 of labor
 As they appeared in the shape of the gun in
 his hands,
 As they flew by the hundreds over his head,
 And as they rolled on tracks and treads down
 the paths of most resistance.
 Hank was the type who insisted upon calling
 a spade a spade,
 His nose contending Fascists by any other
 name smell just as bad.
 He was an easy victim to the propaganda
 that all men were equally created

This being not especially a doctrine short-
 waved from abroad, but rather early Ameri-
 can . . .
 On the day he died, Reconnaissance had
 told them that the foe lay straight ahead,
 but Pete knew very well some of the
 enemy was back at home—
 Publishing daily and Sunday.

TAKE No. 1
 Cue1 Nazi
 2 to Location 6
MUSIC: A stern comment, brazen and harsh.
 The music cuts off for—

SEQUENCE XIII — Location No. 13



"I killed him. It was early in the morning . . ."

Cue1 Hank to Location 13
Ready 2 and 3
Preview 2
NAZI SOLDIER: I killed him. It was early in the
 morning when we shelled the road. I did
 not see him, of course, because I was miles
 away. I merely pulled the drawstring
 which fired the 88 millimeter shell.
 As far as I am concerned, it was merely a
 puff of smoke on the side of a hill.
 I had nothing against this man personally.
 I was merely doing my duty for the
 Fuehrer and the Fatherland, in the strug-
 gle to save the world from the Bolshevik
 Democrats.
 It was entirely an impersonal matter.
 Heil Hitler!
MUSIC: A pompous and Wagnerian strain, go-
 ing our quickly under:
VOICE: When the last bomb has crumped
 And the tank is garaged
 And the cruiser wheels about and makes for
 port,
 When the tape is scraped off the windows
 in London
 And the delicatessens of Copenhagen once
 again break out in green neon,
 When the wives and children go down to
 the station in Council Bluffs,
 Knowing that Victory comes in on the 5:45,
 Mrs. Peters will be sitting alone at the front
 room window listening to the bells and
 the whistles.
 The mother of the smokepuff on the hillside
 Will finger a worn gold star,
 Remember the son you killed merely in the
 name of the Mystic Munich.
 What will you be doing then, Blitz Boy?
 Where will you be going then, Warmaker
 Extraordinary?
 What impersonal matter will absorb you on
 that day, Master of Europe?
MUSIC: A development of the previous cue. It
 fades under the speech of Ferriter.

TAKE No 4
 Preview 3
 1 to Location 15

SUPERIMPOSED 3
 Preview 1
 Release 3 at
 music climax



"I'm Charlie Ferriter. Me and Hank was crawling . . ."

SEQUENCE XV — Location No. 15

TAKE No. 1
2 to Location 15

FERRITER: I'm Charlie Ferriter. Me and Hank was crawling on our bellies up a slope one morning and there was a stinking big red flash, and I looked around again, Hank was just a mess of rags.

Me and Hank used to get into arguments about the war.

He used to talk about Freedom and he said that's what we were fighting for.

Well, for Criney's I knew that, he didn't have to tell me that, anybody except a Fascist louse would agree it's the best thing in the world anybody could fight for. But what I'd like to know is, why do you have to fight for it every 25 years. Can't somebody figure a way around that?

What bothers me is whether I'm being a sucker. Because if this war don't add up to something big—something bigger than ever came out of any other war—then I don't know what I'm doing in this outfit.

I used to say to Hank, if the people who are still alive when this one's over—if those people don't do something sensible about it, then what the heck is the use? What's the good of guys like Hank Peters getting knocked off if nobody knows what to do over their dead bodies?

(Angrily) What are you going to do about it?

*Cue: Hank back
Location 1*

Prevue 2

TAKE No. 2
1 to Location 1

SEQUENCE XVI

MUSIC: *A very angry passage, cutting out suddenly and sharply for:*

VOICE: *(The same as we have been hearing)*

I was Hank Peters.

I assure you I hated to go. It is not easy to leave a woman crying at a train-gate. It is not easy to leave a mother standing at a window; to walk away and not look back.

You can get lonesome no matter what, when you are far from home, especially if you don't know when if ever you are coming back.

I am dead of the *mistakes of old men*, And I lie fermenting in the wisdom of the earth.

I am very dead, but no deader than the *British who struck at Alamein*, the Reds who crossed the Dnieper going west.

I am silenced but no more silent than the partisans of Yugoslavia who fought tanks with their bare hands and a bottle of benzine.

Prevue 1

Cue: Sound

TAKE No. 1

Ready 2 and 3

2 to Location 1

DISS. TO No. 2
Ready 1

SUPERIMPOSE 3

TAKE No 4

Prevue 3

2 to Location 17

I am buried, but no deeper than the children of Chungking.

I know, I know, How there will be the jubilation at the end, And how the proclamations will be sent out on the waiting air.

They will gather in committee,

Pose for pictures,

Sign the papers.

Territories will be wrangled, and big punishments performed.

It will be seen-to that the ruins are most carefully policed.

(Will someone give my best to Marion the day that Palestine is taken up?)

Ah, there will be a stirring and a busyness about the capitals,

And Charlie Ferriter will wonder if perhaps he's being answered.

The charters will be sealed in wax above the bodies of the dead

And all the words will make a noise of truth and sensibility.

And let me tell you: From my acre of now undisputed ground, I will be listening:

But I will be listening,

To clauses in the contract where the word Democracy appears

And how the Freedoms are inflected to a Negro's ear.

I shall listen for a phrase obliging little peoples of the earth:

For partisans and Jews and Puerto Ricans, Chinese farmers, miners of tin ores beneath Bolivia;

I shall listen how the words go easy into Russian,

And the idiom's translated to the tongue of Spain.

I shall wait and I shall wait in a long and long suspense

For the password that the Peace is setting solidly.

On that day, please to let my mother know Why it had to happen to her boy.

MUSIC: *Up and out!*

"I Was Hank Peters. I Assure You I Hated To Go . . ."



TELEVISER'S ANNUAL INDEX

As an aid to libraries, schools, colleges and students of television generally, the editors publish this Index to articles that have appeared in TELEVISER since the Fall, 1944, issue. (If back copies are desired, write to the Readers' Service Bureau, Televiser Magazine, 11 W. 42nd Street, New York City, enclosing one dollar for each back issue desired. Bound Volumes, consisting of all issues of TELEVISER, together with an Index, are available at \$5.00 each. Quantities are strictly limited.)

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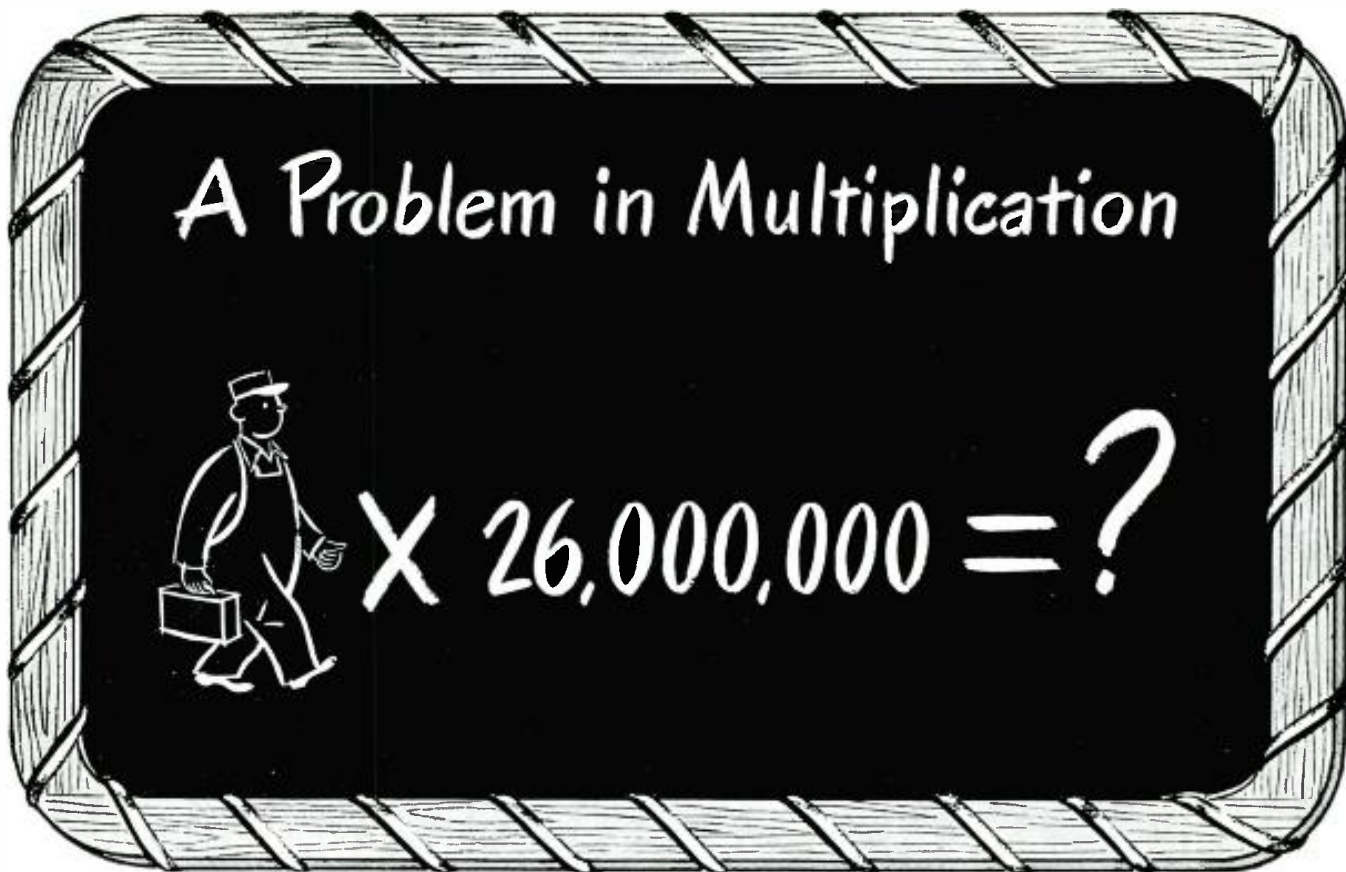
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Take the case of John Smith, average American:

For over three years now, he's been buying War Bonds through the Payroll Savings Plan. He's been putting away a good chunk of his earnings regularly—week in, week out. Forgetting about it.

He's accumulating money—maybe for the first time in his life. He's building up a reserve. He's taking advantage of higher wages to put himself in a solid financial position.

Now suppose *everybody* in the Payroll Plan—everybody who's earning more than he or she needs to live on—does what John Smith is doing. In other words, suppose you multiply John Smith by 26 million.

What do you get?

Why—you get a whole country that's just like John Smith! A solid, strong, healthy, prosperous America where everybody can work and earn and live in peace and comfort when this war is done.

For a country *can't help* being, as a whole, just what its people are individually!

If enough John Smiths are sound—their country's *got* to be!

The kind of future that America will have—that you and your family will have—is in your hands.

Right now, you have a grip on a *wonderful* future. Don't let loose of it for a second.

Hang onto your War Bonds!

BUY ALL THE BONDS YOU CAN...
KEEP ALL THE BONDS YOU BUY

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"JOURNAL OF THE TELEVISION INDUSTRY"

This is an official U. S. Treasury advertisement—prepared under auspices of Treasury Department and War Advertising Council

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Service

to the

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Whether Amplitude Modulation . . . Frequency Modulation . . . or Television — dependability is a *must* for all broadcast equipment.

Federal broadcast equipment has earned a reputation for that dependability because *it stands up*.

For more than thirty-five achievement-studded years . . . from the Poulsen Arc to the new CBS Television Station . . . Federal has served the broadcast industry with superior equipment.

Federal's background includes such milestones of electronic progress as the 1000 Kw Bordeaux Transmitter; Micro-ray, the forerunner of modern television technique; and the first UHF multi-channel telephone and telegraph circuits, part of a world-wide communications system . . .

All this, plus the war-sharpened techniques that are the result of ability *and* experience, combine to give you craftsmanship . . . the kind of craftsmanship that builds dependability into all Federal equipment.

In AM . . . FM . . . TV . . .

. . . your prime need in broadcast equipment is dependability — *look to Federal for it.*



Federal Telephone and Radio Corporation



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