

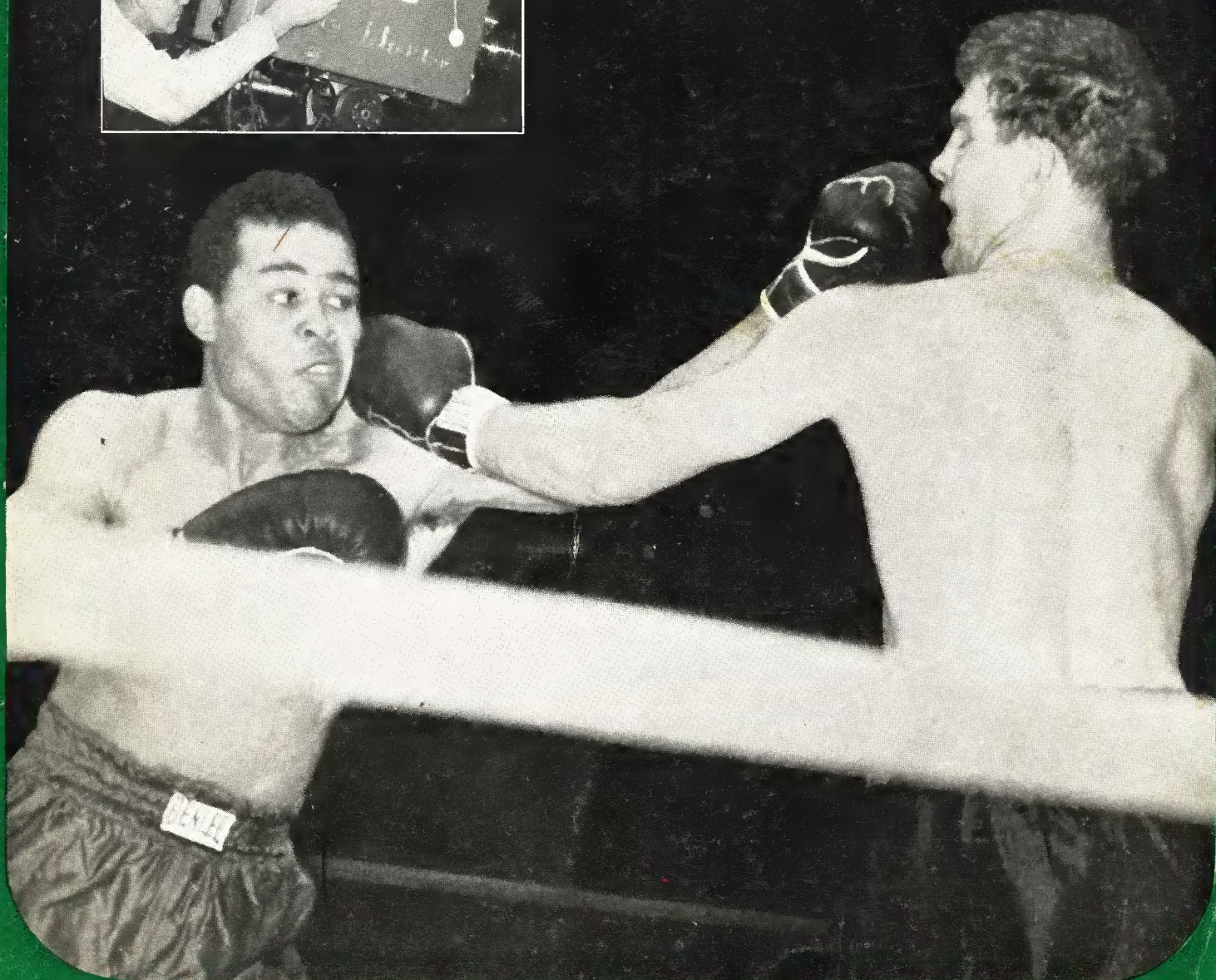
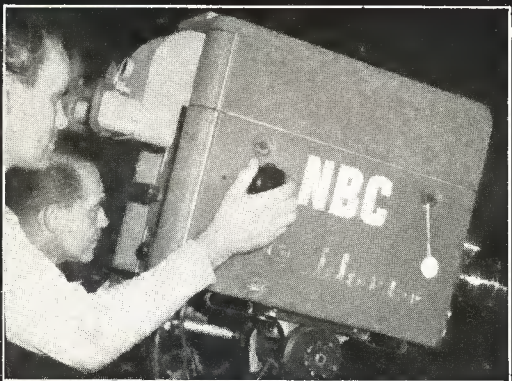
JULY-AUGUST • 1946

FIFTY CENTS

\$3 PER YEAR, \$5 FOR 2 YRS.

Televiser

JOURNAL OF TELEVISION



NBC'S IMAGE ORTHICON CAMERA (INSET) PICKS UP EXCHANGE OF BLOWS AT LOUIS-CONN FIGHT

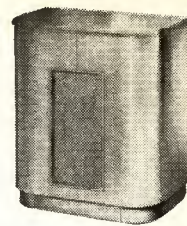
→ TOP WITHDRAWAL FACTORS—PAGE 11

→ IDEAS IN STUDIO LIGHTING —PAGE 17

→ CHICAGO'S BIG TELE ADVERTISER—PAGE 34

TELEVISION! It is not film alone, but it has the pace and excitement of film. It is not theater alone, but it can be brittle, gay, suspenseful as theater. It is not radio alone, but in intimacy and variety it complements

FARNSWORTH TELEVISION



Today there are portable Farnsworth radios, for indoor party or outdoor picnic; there are distinctive table models, and magnificent phonograph-radios. But all, at whatever the low price, are built to Farnsworth standards. Farnsworth television, as soon as available, will offer the same combination of quality and economy. Terms. Prices of Farnsworth radios and phonograph-radios, **\$25 to \$300**

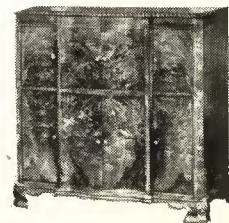
A photograph of Alicia Markova in the Ballet Theater production of Stravinsky's glittering "Firebird," based on a Russian fairy tale. Decor by Marc Chagall



Capehart and Farnsworth television will bring ballet, theater, opera, news and sports events to your home—in sparkling, detailed black-and-white action pictures

radio. It is a new dimension, a new flight of mind toward mind, an art that takes in many arts. How soon will television arrive? It is here now, in many cities. It will be here, in greater brilliance, through new Capehart and Farnsworth television receivers.

CAPEHART TELEVISION



To the discriminating music lover, no name stands so high in the field of musical reproduction as the Capehart. Soon Capehart will bring that same tradition of excellence to television—and present the finest achievement of electronic engineers, the new Capehart television receiver. Phonograph-radio prices: The Panamuse by Capehart, **\$300 to \$700**. The Capehart, **\$925 to \$1500**

FARNSWORTH TELEVISION & RADIO CORPORATION, FORT WAYNE 1, INDIANA

July - August, 1946

More and more advertising agencies get their feet wet in television. . . . More "bit" programs telecast by NBC and ABC. . . . Hearings for Los Angeles and New York channels completed. . . . ATS Awards in 13 categories made to 11 companies and 4 individuals. . . . Televiser's lecture and workshop courses approved by N. Y. State Board of Education. . . TBA's 2nd Annual Conference scheduled for October 10 and 11 . . . Louis-Conn fight telecast June 19 by NBC. . . . These have been a few of the outstanding events since our last issue.

IRWIN A. SHANE

Publisher

JUDY DUPUY

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Televiser



JOURNAL OF VIDEO PRODUCTION, ADVERTISING & OPERATION

Published at 11 W. 42nd St., New York City. Telephone: LOnacre 5-1683

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Entered as second class matter, Oct. 13, 1944. Reentered as second class matter October 12, 1945, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$3 Per Year (in the U. S. and territories, and Pan-American Countries; \$3.50 in Canada; \$4.00 elsewhere, payable in U. S. Currency). Advertising Rates Upon Request. Published bi-monthly by Television Publications, 11 West Forty-Second Street, New York 18, N. Y. Entire Contents Copyrighted, 1946. No Part May Be Reproduced Without Permission.

LETTERS TO THE TELEVISER

Gladly

SIRS:

We have nearly finished a progress report on television which will be circulated through a mailing list of about 500 business executives.

We are writing to inquire if you will permit us to quote briefly from an article entitled "Tele Applicants and Withdrawals—Results of The Televiser's Survey" by Judy Dupuy, in your issue of May-June.

FRANK G. EASTMAN,
Research Dep't
Leo Burnett Co., Inc.
Chicago 1, Ill.

From Ed Kobak . . .

SIRS:

I have read your editorial, "Programming Standards Needed," and I agree with you that it is important for a station to produce satisfactory programs as well as a satisfactory signal. However, I am not in favor of rigid bureaucratic control of programs.

It seems to me that the plan recommended in your editorial is not merely drastic—it just goes too far. I feel, in fact, that it is unnecessary.

I believe that in television as in sound broadcasting, the healthy spirit of competition for the attention of the audience will be a far greater stimulant to good programming than any set of rigid rules or the control of any central board of so-called experts. By all means, let us set high standards, but let us leave it to the broadcasters to demonstrate their performance under these standards, in terms of the audiences they are able to win.

Since the set manufacturers wish to sell receivers, it is clearly in their interest to make substantial contributions to the programming of television stations. It's up to these set manufacturers to sponsor constructive and really entertaining television programs, and the same incentive will cause other advertisers to use their best efforts. You grow things by nurturing them and not by strangulation!

EDGAR KOBAK, *President*
Mutual Broadcasting System, Inc.
New York 18, N.Y.

In Accord . . .

SIRS:

It seems to me that television has missed the very element for which it was created . . . good showmanship—and I am wholeheartedly in agreement with your recent editorial blast urging the industry to adopt high programming standards. It is high time somebody took a strong stand in demanding something better from the people responsible for the present state of television. Television is still a "test tube" medium of the technician and electronic scientist, whose conception of showmanship, unfortunately, is not always in line

Editor's Note: We're printing the more interesting communications we've received from those of our readers who differ with our editorial point-of-view on programming expressed in the last issue of THE TELEVISER.

with what the public wants . . . and gets from other media.

There is no reason why television programs should not be as good as the movies . . . the techniques and mechanics of good picture making are an open book and all video need do is apply them. In my opinion the people who are trying to make a new art of television are simply retreading the same steps of trial and error by which the picture industry arrived at a formula for good entertainment which currently commands 90 million paid admissions weekly.

In short, until television makes showmanship its paramount objective it will continue to wallow in the doldrums, receivers or no receivers . . . over-promoted, over-exploited and incapable of delivering to either audience or advertiser the entertainment value which it has promised. The novelty of pictures "coming through the air" is already wearing off. Today's blasé and sophisticated public, accustomed to atomic energy and rocket ships, will demand far more than novelty. If good shows are not forthcoming generally and quickly, the public itself is going to wreck current optimistic predictions on the number of sets they will buy.

W. H. VILAS
J. M. Mathes, Inc.
New York City

From Ralph Austrian . . .

SIRS:

I have read your interesting editorial "Programming Standards Needed" which appeared in the May-June issue of TELEVISER. I am heartily in accord with you that now is the time, as a matter of fact it is now past the time, for real programming to have made its debut.

In your "1946 Forecast" number, published last year, I said in an article published therein:

"The time is here for some real money to go into programming. Real money went into the research and development field of television. Now it is programming's inning. It is conceded that there is no circulation as yet to 'warrant such expenditures.' The scientists weren't given that excuse. Whenever they complained all they got was more money.

"The pump has got to be primed. John Public isn't going to stay home and be enthralled by a dramatic performance of sub high school quality. Not when he can have his pick of Hollywood's best for less than half a dollar. There is an old saying 'cheap is cheap' and it's true. A fifty dollar director with a group of in-

competent actors and some old flats and a bad script is going to give you no more than you have a right to expect.

"Those interested in developing television into the great entertainment and educational medium it could and should be must come forward with some blue chips for programming."

I cannot agree with your suggestion, however, to set up a code of satisfactory program standards by the industry. . . .

My experience in show business has indicated that you cannot create entertainment in this manner. You cannot set up boards of critics, standards of entertainment or any other method of forcing quality. There is no substitute for ability and money when it comes to entertainment. Our engineers once again are way ahead of us. Equipment they have handed to us is not the ultimate by any means, but it is capable of much better usage than it is now receiving.

One of the outstanding examples of what can be done with a sparkling script by a top flight writer, of course, a magnificent cast, all Broadway star material, and a Broadway director was seen a few weeks ago in NBC's presentation of *Blithe Spirit*. This was a very expensive show and it took a long time to rehearse but there is no substitute for this procedure. Unless those charged with operating television stations can see to it that the public receives entertainment on a par with such a production, the public is just not going to buy television sets. They will continue to go to the movies for their picture entertainment.

RALPH B. AUSTRIAN, *President*
RKO Television Corporation
New York 20, N.Y.

Now's the Time . . .

SIRS:

With the change in television frequencies, unfortunately, I have not had my receiver brought up to date, so I am not in a very good position to comment on current programs. However, judging from the programs I viewed before the change, the program directors in this new medium are taking their cue from the current sound broadcasting situation which, in my opinion, is the lowest yet reached in so-called entertainment.

I agree with you that now is the time to call attention to this situation and through a publication, such as TELEVISER, urge that something be done about it.

(Name withheld upon request.)

From Lee De Forest . . .

SIRS:

I had read with much interest your editorial in the last issue of THE TELEVISER, "Programming Standards Needed."

From what I know of today's television
(Continued on page 39)



Let your HEAD take you

(The average American today has a choice of just going where "his feet take him", or choosing wisely the course to follow. Let's skip ahead 10 years, and take a look at John Jones—and listen to him . . .)

"SOMETIMES I feel so good it almost scares me.

"This house—I wouldn't swap a shingle off its roof for any other house on earth. This little valley, with the pond down in the hollow at the back, is the spot I like best in all the world.

"And they're mine. I own 'em. Nobody can take 'em away from me.

"I've got a little money coming in, regularly. Not much—but enough. And I tell you, when you

can go to bed every night with nothing on your mind except the fun you're going to have tomorrow—that's as near Heaven as man gets on this earth!

"It wasn't always so.

"Back in '46—that was right after the war and sometimes the going wasn't too easy—I needed cash. Taxes were tough, and then Ellen got sick. Like almost everybody else, I was buying Bonds through the Payroll Plan—and I figured on cashing some of them in. But sick as she was, it was Ellen who talked me out of it.

" 'Don't do it, John!' she said. 'Please don't! For the first time in our lives, we're really saving money. It's wonderful to know that every single payday we have more money put aside! John, if

we can only keep up this saving, think what it can mean! Maybe someday you won't have to work. Maybe we can own a home. And oh, how good it would feel to know that we need never worry about money when we're old!

"Well, even after she got better, I stayed away from the weekly poker game—quit dropping a little cash at the hot spots now and then—gave up some of the things a man feels he has a right to. We didn't have as much fun for a while but we paid our taxes and the doctor and—we didn't touch the Bonds.

"What's more, we kept right on putting our extra cash into U. S. Savings Bonds. And the pay-off is making the world a pretty swell place today!"

The Treasury Department acknowledges with appreciation the publication of this advertisement by



THE TELEVISER



FOOTNOTES to the NEWS . . .

ARTICLES OF INTEREST

- FIND COST AND COLOR TOP WITHDRAWAL FACTORS—Part II of an Exclusive Televiser Survey. (p. 11)
- QUESTIONS REGARDING UHF THAT NEED ANSWERING: (p. 13)
- WBKB, CHICAGO'S WAR BABY: How the station grew. (p. 15)
- IMPORTANCE OF STUDIO LIGHTING: for production results. (p. 17)
- PRODUCTION'S THE THING AT NBC: Rate top tele shows. (p. 19)
- THE ADVERTISING ART DIRECTOR: His job in tele. (p. 22)
- GIMBEL'S, WANAMAKER'S AND KAUFMANN'S TRY TELE: (p. 33)

Sponsors!

Sponsors are beginning to "test their toes" in television. Those trying the new medium include:

Standard Brands, WNBT-NBC, full hour variety show, *The Hourglass*, Thursdays, 8-9 p.m., 52-week contract, for Chase and Sanborn Coffee; and 15 minutes Sunday nights, *Face to Face* with cartoonist Bob Dunn, 30-week contract for Tender Leaf Tea; J. Walter Thompson agency.

Gulf Oil, WCBW-CBS, 15 minutes, news, Thursdays, 52-week contract; Young and Rubicam agency.

ABC television has four sponsored tele-shows: Platter-turner-back-talker Henry Morgan for Adler Shoes, four-week series; General Motors for Chevrolet, four-week series of half-hour fantasy, dances and documentary, started June 11; U. S. Rubber Co., tele newsreel of Automotive Golden Jubilee (WABD, N. Y.; WPTZ, Phila.; W3XWT, Washington; WRGB, Schenectady); and A. E. Rittenhouse, mfgr. of chimes, half-half *Chime Time*.

Bristol-Myers, WNBT-NBC, Mrs. Carveth Wells and film, Sundays, 20 mins., 26-week contract, for Trushay; Young and Rubicam agency.

Esso Marketeers, WNBT-NBC, twice weekly (7:50 p.m. Mon. and Thurs.) *Your Esso Television Reporter*, newsreel, 26-week contract; Marschalk and Pratt agency.

Firestone, WNBT-NBC, Mondays, 15 mins, *Vocational Training*, film, 26-week contract; Sweeney and James (Cleveland) agency.

Assignment Deluxe

Dick Hooper, RCA's promotion manager, has dreamed up an idea for press coverage of the UNO conference by means of television. Hooper's idea, which has already reached the design board stage, provides for a specially constructed tele-theater in mid-Manhattan, where members of the press could conveniently drop in to watch the UNO proceedings televised on a large screen, thus eliminating long, time-consuming trips to Long Island, Flushing Bay or Connecticut.

The "plan" provides for three large screens, each approximately 9 x 12 feet, on which would be flashed the pictures from each of three cameras (for scenes on left, center, and right of the council chamber) rather than just one view. The newsmen would be provided individual desks, swivel chairs, typewriters, and direct telephone lines to their newspapers.

Calliope Up and Under

(Heard on the Fred Allen show)

Portland Hoffa: Mama can't hardly wait for television.

Fred: Why?

Portland: Mama wants to see how many horses there are on the Manhattan Merry Go-Round radio program.

"Operation Crossroads"

Film of the atomic bomb test off Bikini Atoll in July will be flown to the United States immediately for distribution and telecasting over the six television stations participating in the pool: WABD-DuMont, WCBW-CBS and WNBT-NBC in New York, WBKB-Balaban & Katz in Chicago, and WPTZ in Philadelphia.

Leroy G. Phelps, veteran cameraman, who was selected as the television station pool motion picture cameraman, will record the event on 35mm. film.

New Name

Television Productions, Inc., owned by Paramount Pictures and one of the contenders for a commercial tele station license in Los Angeles, is changing its name to Paramount Television Productions, Inc.

A registration fee of \$25 has been set for TBA's first postwar Conference and Exhibit to be held October 10 and 11 at the Waldorf-Astoria, New York. Registration fee in 1944 was \$15.

Television Rights

NBC's contract giving the network "exclusive" television rights to the Louis-Conn fight (June 19) and other sports events promoted by Mike Jacobs will undoubtedly become a cause celebre. Involved are two moot questions: 1) What property rights does a broadcaster have in its programs once they have been telecast on the air waves? 2) Are television rights for home reception separate and distinct from rights for theater television?

It appeared that Paramount Pictures would have its theater television equipment ready to unveil for the Louis-Conn fight. Its system involves photographing on film the pictures off a television receiver tube, processing the film (in a matter of seconds) and projecting the picture on the theater screen. Thus the paying customers would see the fight practically as it was occurring.

According to NBC, this would have been in violation of its contract for exclusive television rights to the bout. NBC spent approximately \$20,000 publicizing its television coverage of the Louis-Conn fight, the largest amount yet spent to promote any single program.

Paramount expects to unveil its theater television in August picking up programs off the air for theater reshowing. Has it the right to photograph television programs off the receiver tube and show the film to paid customers?

Station WABD-DuMont's personnel is on a 24-hour week schedule (three days)—at least until Fall when the station hopes to go back on a five-day week schedule.

Channels and Cities

A quick glance at the figures below show the number of possible commercial television stations which may one day serve the 140 major U. S. market areas. It can be readily seen that 42 communities would have only one tele station each.

No. of Cities	Total Channels Available	% of Communities
42	1	30.0
17	2	12.1
21	3	15.0
42	4	30.0
14	5	10.0
1	6	0.7
3	7	2.1
140		100.0

RCA is readying space in the 40 W. 49 St. Building, Radio City, New York, where it will open a permanent display hall housing radio, radar and television equipment.

Receiver Situation

Receiver delivery dates to retailers are still nebulous, with "late summer" or "early fall" promised. Viewtone table models, covering six of the thirteen channels and selling for \$169.95 with an extra charge of \$35 for antenna installation and six months service, said to be the first low cost sets, are being displayed at two New York department stores with possible delivery dates set for "sometime in July or August."

DuMont sets will not be ready until Christmas, if then. New problems arise almost daily to plague the engineers. The biggest bottleneck is lack of transformers, and other vital component parts.

The propulsion mechanism, which expels and retracts DuMont's 20" tube in the \$2400 jobs, costs the Allen B. DuMont Labs. \$100 each.

According to a *Radio Daily* survey of manufacturers, General Electric, RCA, DuMont, Philco and Stewart-Warner hope to have television sets on the market this year—but in limited quantities. Other manufacturers, because of lack of component parts, are forced to assume the position of watchful waiting.

Tentative delivery dates of television receivers are:

General Electric, fall or winter of 1946. Price, about \$300, including AM, FM, short wave, automatic phonograph and television;

RCA, late '46, of table models, consoles and large screen projection receivers;

Philco, first deliveries probably late this year. Prices and models not announced;

Stewart-Warner, limited 1946 production of table and console models. No prices available.

Andrea Radio Corp., deliveries late in 1946 of table and projection models;

Sentinel Radio Corp., planning one model for late 1946 at a price ranging from \$150 to \$200;

United States Television, 10-inch console (approx. \$500), projection type receiver (approx. \$1,000), and a 7-inch table model (approx. \$200) for delivery during July of this year. Set production is estimated at 8,500 for 1946.

Television Hearings

Rapid decision and grants were promised by the FCC at recent tele allocation hearings for Los Angeles (May 22-29) and New York (June 3-7).

The eight applicants for Los Angeles's seven channels were: American Broadcasting Co.; Earl C. Anthony; Don Lee; Howard Hughes Productions; National Broadcasting Co.; *Los Angeles Times*; and Dorothy S. Thackrey (*New York Post*). Engineering data was taken starting June 20th, in Washington, D. C.

Six applicants contended for New York City's four available channels. They were: American Broadcasting Co.; Bamberger Broadcasting Service; The News Syndicate Co.; Debs Memorial Fund, Inc.; Bremer Broadcasting; and WLIB (*New York Post*). Experts prognosticate channel assignments to: ABC, Bamberger *The Daily News*, and the *New York Post*.

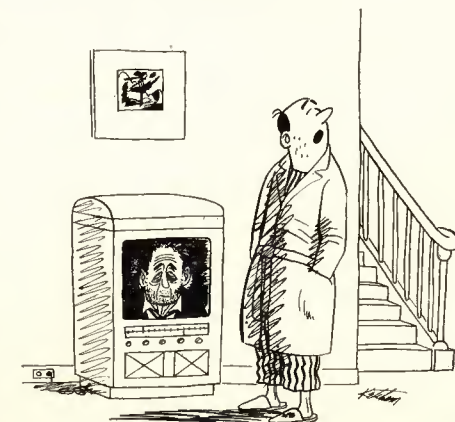
Tele Tyros

Interested in advancing their knowledge of television and furthering it as an art and science, a group of young persons organized *The Video Guild* on June 19.

Informal meetings of the New York group, and membership, will be open to people who are interested in television, working in or studying any phase of the video field.

Chairman of the Guild is Lillian F. Teitler of Williams Advertising Agency. Doreen Christopher of Shell Oil Co. is secretary-treasurer. Shirley Kriegel of the Biow Co. and Murray Harris, formerly with NBC, are in charge of publicity and public relations. Charter members are alumni of THE TELEVISER'S classes on television.

Courtesy, LOOK MAGAZINE



"Alice, you left the television receiver on all night."

People

• Capt. William C. Eddy, Director of Television Station WBKB in Chicago, has been recalled by the Navy for temporary duty as civilian consultant in connection with rebuilding the Naval Electronics Television program. He will be "on loan" for a few months.

• A. L. Rivera, recent dischargee, has joined Donovan & Thomas, New York ad agency, as Director of Radio and Tele.

• G. Emerson Markham was recently named Stations Manager of General Electric's broadcasting activities. He will coordinate the operations of WGY, WGFM and television station WRGB at Schenectady, N. Y.

• Add staff members at WCBW-CBS: Paul Wittlig, Manager of Technical Operations; Phil Booth, Director; Gil Fates, Assistant to Program Director; Steve Marvin, Ass't Director.

• Add staff members at WNBT-NBC: William A. Garden, Edward S. Mills, Jr., and E. Roger Muir, Production Assistants; John M. Greene, Salesman; Martin Hoade, Program Ass't, Special Features; Albert V. Cole, Production Ass't, Field Division.

• Ralph B. Austrian, President of RKO Television Corp., is being booked for a Fall tour of advertising clubs. He will sell them on "*Television—Now.*"

• Paul Belanger, director of WCBW-CBS's tele dance features and under contract to the station until 1949, has been huddling with several motion picture companies on the Coast.

• Wanda Marvin, formerly with *The Billboard*, is editing the *Television Analyst*, a new weekly television newsletter.

Summer Radio-Television Institute

Television guest speakers at the 1946 WLW and College of Music of Cincinnati Summer Radio Television Institute, June 17 to July 27, include:

Richard Hubbell, Production Manager and Television Consultant, Crosley Corp.

James D. Shouse, Vice President in Charge of Broadcasting, Crosley Corp.

Irwin A. Shane, Director of the Television Workshop of New York, and publisher of "The Televiser."

John F. Royal, Vice President, Charge of Television, National Broadcasting Co.

Helen Rhodes, Supervisor of Production, Television Station, WRGB.

Richard Hooper, RCA-Victor.

Noran Kersta, NBC Television Mgr.

Paul B. Mowrey, ABC Tele Mgr.

Exposition

The first annual Electronic Radio and Television Exposition will be held at Grand Central Palace, New York City, on October 14th to 19th, under the auspices of Electronic Exhibitors of New York. Exposition will be open to the public.

Channel 13

Of the 4000 or 5000 television sets in the New York area, only one can receive station W2XTJ (Channel 13), owned and operated by the Jamaica Radio & Television Corp. of Jamaica, Long Island. That set is owned by William B. Still, its president.

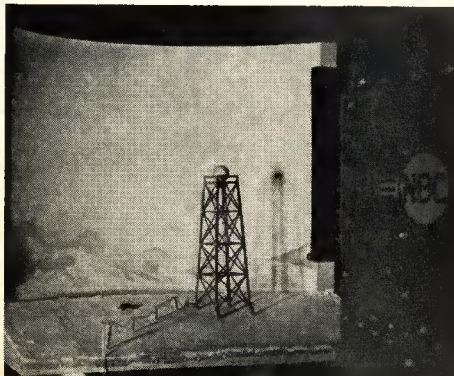
Under FCC Scrutiny

- Paramount is coming under FCC scrutiny for its extensive television interests—in DuMont, B & K, and Television Productions, Inc.
- American Broadcasting Co. also is being scrutinized for its million-share public stock issue and proposed purchase of King-Trendle Broadcasting Corp., Detroit.

Call letters WTTG, honoring DuMont's Dr. T. T. Goldsmith, Research and Engineering Director, have been granted for DuMont's W3XWT, newly licensed commercial tele station, Washington, D. C.

More Fights on Tele

Boxing bouts staged at Ebbets Field, Brooklyn, by Zenith Sporting Enterprises, are being televised by WABD-DuMont. Opener (sustainer) on June 12 was covered by one Image Orthicon camera with a 20-inch lens. Picture and camera work were excellent. DuMont hopes to get a sponsor for remaining six events.



Model of atom bomb tower used with NBC's classroom telecast, "The Atom," first of series called "Your World," cooperation N. Y. schools.

Outstanding ATS 1945-46 Award: For experimentally demonstrating color television, joint honors to RCA and CBS.

Whose face is red?

Television Abroad

- BBC television is having talent trouble. A theatrical producer refused to allow Ivy Benson and her band to appear on tele since it would break her "personal appearance" contract. British artists federation has advised members not to accept television engagements "until we have been able to lay down a policy."
- Soviet television at Moscow is broadcasting twice weekly at present. Studios are planned at Kiev and Sverdlovsk, with television links connecting Moscow and Leningrad. Soviet experts predict full color tele by 1950.

Commission Personalities

Look for a considerable improvement in press relations at the FCC, with the return of George Gillingham as Information Director, Mr. Gillingham, prewar info chief at the Commission for a number of years, was one of the first staff members to go into uniform. He's emerging as a lieutenant colonel, and his return is good news for these covering the Commission.

On the bench: Paul Walker becomes the first Commissioner ever to receive a third term. He's a charter member of the FCC, having served since the agency's start in 1934. His new appointment runs through June 30, 1953. . . . Whether or not Paul Porter comes back as Commission Chairman, the appointment to the vacancy is being held up for him. He'll probably step into a semi-permanent spot in the Administration hierarchy, soon, but it may or may not be the FCC chief-taincy. . . .

Curtis B. Plummer, formerly Acting Chief of the Television Division of the FCC's Broadcast Branch—the latter is part of the Engineering Department—was elevated to a permanent status in that job last month.

Any remaining speculation on the possibility of Nathan David taking over either as Commissioner or General Counsel was quashed when Mr. David announced he was opening a private law office in Washington, to specialize in FCC practice. Technically, he was on leave as Assistant General Counsel, the post he held until entering the Navy.

(Turn to Page 12 for More Washington News)

"Television Is Here" To Be Amply Demonstrated At TBA Confab, Oct. 10-11

THAT television is a full-fledged industry, ready to provide the nation with its unique service will be demonstrated at TBA's 2nd Television Conference and Exhibition at the Waldorf-Astoria, New York City, Thursday and Friday, October 10 and 11.

Ralph B. Austrian, president of the RKO Television Corporation and general chairman in charge of the TBA event, stresses the fact that talk about television will be eclipsed by action during the two-day conclave.

"Television is here," Mr. Austrian states, "and we intend to demonstrate its possibilities fully. Our plans, which are only now beginning to take shape, are being directed along those lines. We expect to have many programs originating at the Waldorf during the Conference to be viewed by New York, Philadelphia and Washington set owners.

"Furthermore," he continued, "we expect to 'pipe in' programs from Washington and Philadelphia to the Conference where they will be seen on the many post-war models on display.

"We have the Jade and Basildon rooms, as well as the Astor Gallery, for our exhibitions," he explained. "Richard Hooper of RCA-Victor, who has handled many exhibitions in the past, advises that requests for display space are beginning to exceed the total allotted area."

Equipment to be shown will include postwar television receivers, ranging from small screens to projection models. Transmitting equipment, cathode ray tubes, cameras and other studio accoutrements will be exhibited.

A highlight of the banquet will be the presentation of the coveted "Awards of Merit" by TBA. These awards, equivalent to Hollywood's "Oscars," are presented to individuals whose efforts contribute to television progress. Paul Raibourn, vice-president of Paramount Pictures and president of Television Productions, Inc., heads the Assoc. Awards Committee.

The registration fee will include two luncheons and a banquet at the Waldorf; attendance at all Conference sessions, including panel discussions; admittance to the television exhibition; attendance at a proposed cocktail party and free copies of the Association's conference book, as well as a full transcript of all proceedings.

THE TELEVISER



Drawing of Philadelphia Record-WCAU building which will house newspaper, radio and television (B&W and color).

FIND COST AND COLOR TOP WITHDRAWAL FACTORS

By JUDY DUPUY

COST, color and confusion have been the main factors which led to the withdrawal of applications for lower band commercial television stations, according to a recent TELEVISER survey.

Returns received from all communities and states, representing a majority of withdrawing companies (totaling 69 withdrawals as we go to press), indicated that 37½ per cent were concerned over the high costs of programming, station operation and equipment; 27½ per cent were convinced that ultra high frequency, both color and black-and-white, was the answer, and the remaining 35 per cent were confused or uncertain about television in general (black-and-white vs. color camps), about possible advertising revenue to cover costs, about getting sets to the public, about the FCC's 28 hours of programming dictum, and about the development of television networks.

Primary concern of stations about costs was the high cost of programming, then cost of operation and last, cost of equipment. This is readily understandable since manufacturers have quoted estimated cost figures on equipment during the war years when priority orders were being taken for station facilities. But, the pro-

gramming and operation costs were new factors to be considered when applicants began making complete studies of proposed stations to file with the FCC. In many cases only a statement of intent for a television station was originally filed.

The breakdown of the factors influencing the decision to withdraw applications for downstairs television stations as brought out in THE TELEVISER'S survey are:

Factor	Per Cent
High cost of equipment.....	10.0
High cost of operation.....	10.0
High cost of programming.....	17.5
Decided to wait for color tele.....	27.5
Decided that "downstairs" tele, regardless of color, is not ready yet for commercialization.....	7.5
Decided to wait until sets are on market	2.5
Feel uncertain about obtaining sufficient advertising revenues locally to pay the costs of tele programming and operation.....	12.5
Decided to wait until tele networks are in operation.....	5.0
FCC's requirement of 28 hours programming per week.....	2.5
Complete confusion	5.0
Total.....	100.0

Considerable uncertainty was evinced about obtaining sufficient advertising revenues locally to pay the costs of television programming and operation. The figures show that 12½ per cent of the withdrawing applicants (included in the 35 per cent above) stated this as a major factor influencing their decision.

In a personal canvas made in several middle-western cities, station applicants reported being on the fence, because of local CBS owned or operated stations.

Typical question posed by them was: "Would you invest \$300,000 to \$500,000 in a black-and-white station and then a year from now, or two years from now, have the CBS station down the block come out with color? Who do you think would get the advertising, especially the department store business? And then where would we be? Before we've had a chance to amortize our investment, our equipment would be obsolete and our investment would be lost. That's why we have decided to wait and see what happens before going ahead."

Companies which withdrew lower band applications because of UFH color were equally divided between those who were all out for color and those who

Television Costs

Sample of what television costs is indicated by the budgets earmarked for video by Los Angeles applicants last month. Figures they submitted to the FCC are:

American Broadcasting Co., initial investment, \$923,828; annual operation, \$821,308.

Earl C. Anthony, initial investment, \$504,651; annual operation, \$421,269.

Howard Hughes, initial investment, \$1,850,000; annual operation, \$1,108,000.

Don Lee, initial investment, \$293,188; annual operation, \$172,084*.

NBC, initial investment, \$1,135,000; annual operation, \$1,320,000.

Television Productions, investment, \$750,000; annual operation, \$896,000**.

Dorothy Thackrey, initial investment, \$500,000; annual operation, \$350,000.

Los Angeles Times, investment, \$3,340,000; annual operation, \$1,000,000***.

*Don Lee listed \$376,973 as additional tele expenditures since 1930 (date experimental station opened).

**Television Productions, Inc. listed \$121,000 as investment in equipment at hand.

***Includes equipment expenditures for first year.

wanted to wait for color before making a decision. Their comments were:

"We decided to wait for higher band (television) whether color or not."

"After seeing the color demonstration, it was obvious that once such a station was on the air, there would be substantially no black-and-white receivers sold when color receivers were available."

"We decided to investigate color."

Other factors which entered into the decision of withdrawals not mentioned previously were: Withdrawal of application in one city to concentrate on an application in another city; unfavorable channel availability for station's area, the belief that black-and-white is only a temporary step (will wait and see).

On the basis of returns received, 16 per cent of the companies decided to withdraw their application before the Washington, D. C., hearings and before the CBS color demonstration; 84 per cent decided after the Washington, D. C., hearings and after the CBS color demonstration.

AN EDITORIAL

OLD timers in the television business are accepting the station application withdrawals with equanimity rather than despair. They see in the withdrawals a wringing out of what they term the "weak sisters," the bandwagon jumpers, the opportunists who, when faced with the alternative of "put up or shut up," decided to shut up. Hence the withdrawals.

Be it as it may, the withdrawals have left television in a healthier condition than ever before. Those who remain are now more aware of the heavy costs involved and are prepared to meet their full responsibilities as television broadcasters.

The present number of station applicants now represents television service for 41 cities, more than enough to furnish advertisers with a cross-section of national markets. Just as soon as permits are granted, transmitters are available, receivers are manufactured, and coaxial cable and radio relays are installed, there are enough station licensees and applicants ready to give satisfactory service to a long awaiting public.

"Give us the tools and we'll give you television," seems to be the watchword of the present applicants. THE TELEVISER salutes them!

The Washington Wire

By FRED HENCK

THE Washington hearings of the six applicants for New York City's four available commercial channels (Raytheon Manufacturing Co., and the Sherron Metallic Corp. dropped out at the eleventh hour), disclosed some interesting inside figures and facts. Applicants were: Bamberger Broadcasting Corp., Bremer Broadcasting Corp. (Newark, N. J.), The News Syndicate Co., American Broadcasting Co., WLIB (*The N. Y. Post*) and (Eugene V.) Debs Memorial Radio Fund, Inc.

Rates 4 Times Radio

Sales Manager Eugene S. Thomas of WOR-Bamberger declared that by July 1, 1947, there will be 85,000 tele receivers in the hands of listeners in New York area and that a year later 200,000 sets would be in operation. He also stated that Bamberger's proposed tele advertising rates will run three to four times higher than the corresponding standard broadcast charge, but that tele will have a larger audience per set which will justify this.

F. M. Flynn, General Business Manager, representing the News Syndicate Co., said the top four floors in the News Building would be devoted to television outlet, which has an estimated construction cost of \$575,000.

Highlights of President Mark Woods' testimony for the American Broadcasting Co. was the proposed refinancing of the network, through the sale of one million shares of stock to the public at \$15 each. Woods declared that a group of New York banks offered to underwrite the entire stock issue, but the network preferred to put the shares on the market to stimulate public interest. He said majority stockholder Edward J. Noble was offered \$25 million for ABC (which he bought for \$8 million) early this year.

In Woods' opinion, New York and Los Angeles are the best locations for tele stations because of talent availability, with New York a more favorable location because of the concentration of advertising agencies and other video-interest activities there.

Television's Tower Trouble

Within the voteless city of Washington, which is dependent on Congress for its municipal government, may lie an important precedent for the television industry. In recent weeks another round of a two-year battle between the Bamberger Broadcasting Co., Washington video licensee, and a group of civic organizations has been fought over the proposed transmitter site and its results may be a precedent for action in many another American city.

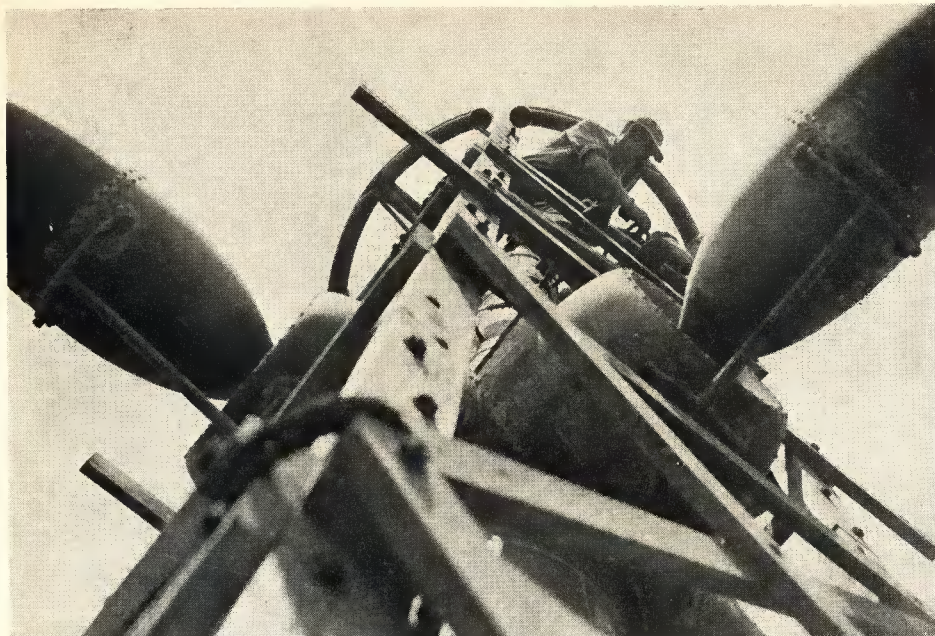
Briefly, Bamberger has been wandering all over town—to say nothing of surrounding Maryland and Virginia—trying to find a spot to erect its tele transmitter. After discarding the idea of locating in a public park—the best transmitter location in town—because the park authorities rejected the proposal flatly, Bamberger finally found and bought a good location in a residential area, atop a ridge which runs across the city. A transmitter there would provide good television reception almost everywhere in the District. But then the hue and cry from citizens' groups began.

Citizens Speak Up

Latest battle was over the McMillan Bill, which would flatly prohibit the District Commissioners from granting approval to towers in residential zoned areas. The bill, which may die in committee, is not important itself. But the citizens' attitude was important.

Turning the hearing before a House District subcommittee into a farcical proceeding, with spectators shouting suggestions at the subcommittee members, the citizens' group acted as if tele towers were the biggest threat to their homes since termites. One civic organization witness even remarked that more video antennas probably would spring up in the area, making it "look like an oil development."

It's possible that the same performance will be repeated in other cities. Apparently it's going to be necessary to educate Americans to the fact that a few towers on high ground, close to the center of a community, are preferable to the alternative of sadly reduced television service.



NBC's familiar, old antenna is dismantled to make way for three new ones: 4-stack tele antenna; 5 kw., 288 mg. antenna for field tests by RCA, NBC; and new FM antenna. (NBC Photo)

Questions Regarding U.H.F. Demanding Answers

BY THE EDITORS

NOW that the turmoil and the shouting about ultra high frequency television is dying down, maybe a little straight thinking, and a few basic questions will develop straight answers without hedging, bickering or resorting to recriminations.

Some of the questions which keep popping up, demanding answers are:

How can standards be adopted for UHF television at this time without "freezing" such standards which would then limit lines per frame, band width, and other transmission factors just as present lower band commercial television is limited by its engineering standards?

Would not standardization of UHF at this time, before too much is known about the 460 to 1000 megacycle band, restrict an all-electronic color system to adopted standards?

Suppose scientists find that by doubling or tripling the 10 megacycle video band (now used by CBS) and by moving higher up into the spectrum, superior pictures could be transmitted (and this is possible), would television go through another upheaval or would these advances have to be shelved because UHF standards were frozen too soon?

What is known about microwaves and how they could be utilized for television?

In spite of the possible limiting factors, should present-available mechanical UHF television be standardized now or should UHF be retained on an experimental basis awaiting further research and the to-be-developed, all-electronic system?

It is difficult to resolve CBS's present stand in urging immediate adoption of UHF color television standards with its stand taken in January, 1940, against adopting lower band standards at that time before the FCC hearing: "The art (of television) is barely emerging from the first stage of technical research into the second stage of experimental operation." Doesn't this apply to present UHF (even though CBS's contention was applied to the possible obsolescence of receiving sets)?

UHF Field Tests

Have sufficient propagation and field tests been made to propose satisfactory standards at this time for UHF commercial color television?

CBS at present is engaged in building a series of automatic relay stations for propagation study purposes. Other organizations have plans for experimental

UHF and some are already engaged in the study of "upstairs" television. However, it would seem that sufficient propagation and field data are not now available to standardize the present UHF mechanical-color system. That statement is made on this one basis: In order to test and check reception of UHF color transmission, it is necessary to install receivers in a number of average homes, using no more or no less than regular antenna installation and having home viewing conditions, for field reaction.

Paul W. Kesten, then a vice president of CBS, in January, 1940, before the FCC television standards hearings, made good sense in urging that "instead of sending a ballot or a questionnaire to a thousand homes in any given area, to send a television set and a man to install it. The family would be told the set was a loan, with the compliments of the maker for a period of three to six months. The family would also be told the purpose of the loan, to secure opinions from real people about television. Perhaps once a month a skilled investigator would call upon each family and talk to its members—find out which programs they viewed, which they didn't, which they liked, why they didn't like what they didn't like. With indirect questions carefully planned in advance, he would find out things about eye-strain, viewing distance, desire for more detail, more size, more contrast. Some of these sets would have big screens, some small screens, some medium-size screens, and the resulting data would be correlated with these physical facts."

Early television records show that such field tests were made to accumulate data on reception, picture quality, and viewer reaction on which to improve equipment design and on which to base television standards. Are such field tests being contemplated with UHF color receivers before standards are proposed? To date, they could not have been made because only a few receivers have been manufactured for CBS UHF color reception.

Is it economical to develop dual systems of commercial television, both lower

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band and UHF as has been suggested by some industry people and unofficially proposed by FCC Commissioner E. K. Jett?

If dual systems are employed, can programs be picked up from the same originating studio and fed to both lower band and UHF transmitters, or must two distinct studios be maintained?

As to receivers, will sets be manufactured which offer television reception on both bands, black-and-white lower band and UHF black-and-white and color, similar to present combination AM and FM sets?

Commissioner Jett has suggested two-band high-frequency receivers which would pick up either band of tele, to the Radio Manufacturers Association and the Radio Technical Planning Board Committees which are considering tele receiver problems. But, he points out, they were his own ideas, not the Commission's, and furthermore he isn't "at all certain" it would be feasible or desirable.

In view of the current withdrawing of applicants for television stations, leaving many communities without video coverage, is the fact that the "upstairs" bands make room for more stations, a vital point at this time?

"Ghost" Free?

Are the ultra high frequency bands free of "ghost" reception?

It has been emphasized that UHF transmission eliminates "ghosts," the bane of lower band television reception. During the CBS color demonstration, a specially constructed home receiving antenna was used, which, when oriented with the station transmitting antenna or a reflected path, would provide the optimum reception.

"Ghosts" can be just as easily eliminated on the lower bands when a special antenna is part of the television receiver installation. This was successfully demonstrated (and is in daily use in mid-Manhattan) by a Farnsworth antenna system which is remotely oriented for optimum reception, i.e., the antenna on the roof is revolved by means of a press-button switch at the receiving set for best signal reception for any of the three operating New York City tele stations. The Farnsworth antenna, it is reported, costs \$65, not including installation.

How will color affect programming?

It will open wider avenues of program material. Paintings, art treasures, fashion shows and merchandising (commercials)

will all take on a new dimension—the appeal of color. In black-and-white lower band and UHF television, these program materials demand ingenious and contriving men who can impart the feel of color, texture, and depth by means of symbolism, composition and movement. Color, when practicable, will add the final enhancement to a powerful entertainment-communications medium.

CBS had contemplated having an UHF color studio camera in operation in May. Latest bulletins put the date sometime in July or August. Since CBS's UHF transmitter is the only one operating in the upper band in the New York area, at this time all propagation and field tests must be made from its transmission. Is CBS putting out a signal regularly? Will it operate its live studio with color programs on a definite schedule?

Regardless of how time and men resolve the television industry problem of UHF television, CBS has made a definite contribution: UHF color television is receiving more laboratory attention (from unofficial and official reports) than it would have if CBS hadn't campaigned so vigorously for it. When an all-electronic UHF color television is feasible (five or ten years from now as claimed by research engineers) it undoubtedly will be given to the public immediately and television will be further ahead than it probably might have been without the CBS color campaign.

What is the immediate role of UHF television?

The answer to that is contingent upon the engineering and industry answers to questions raised in this article.

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MUSIC DIRECTOR fully trained in television desires opening. Can compose and arrange music, take charge of musical effects and music library. Box WG, *Televiser*, 11 W. 42nd St., N.Y. 18, N.Y.

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THE TELEVISER



A lesson in children's art is broadcast by Station WBKB, Chicago. Program is under auspices of Chicago Board of Education.

WBKB, CHICAGO'S WAR BABY, DONS ITS LONG PANTS

THE Television Department of the Balaban & Katz Corporation, which has grown into commercial station WBKB, Chicago, Ill., was formed on a very hot day in September, 1940. Headed by William C. Eddy, retired Naval officer and former NBC lighting and video effects engineer, with a staff of two, the pioneering group set up offices in the State-Lake Building, consisting of one room, two desks, a few power tools, and a typewriter.

It wasn't until December 1940, that the first camera equipment was delivered, i.e., was brought in by Eddy personally from New York City on the 20th Century Limited. The Director of Television arrived at Chicago's La Salle Street Station with 65 pieces of "personal" luggage in his compartment. He was met by his entire staff who accomplished the unloading in record time. The New York Central System questioned the efficacy of such a maneuver but was unable to find any limiting definition as to what constituted personal luggage.

Obtained Transmitter

Early in 1941, the group obtained a low power transmitter and soon started a field strength survey. A small truck was equipped with a calibrated receiver, gasoline generator, and a telescoping antenna. Unfortunately, and particularly so in the dead of winter, the antenna could only be raised from the roof of the truck. For a period of months, Chicagoans in the sub-

urban areas were haunted by the spectacle of a small, blue truck with a man riding on top who, each time the truck stopped, would unlimber a 15-foot antenna.

The first studio program, an interview, was telecast over W9XBK, the experimental station, on March 27, 1941, and a continuous schedule of about two and a half hours per week was maintained until December 1941. The program department, consisting of Reinald Werrenrath, Jr., formerly of NBC, procured talent, wrote shows, directed and produced all programs in addition to serving as platter turner and video switching operator. The second staff member was A. H. Brolly, former television engineer with Philco.

Navy Radar School

The day after war was declared, Eddy and Balaban & Katz Corporation offered the television station's space and facilities to the Navy for training of technical personnel. The plan was accepted and construction of the Navy's radio and radar school was started. The first class of 120 enlisted men began the course in January 1942, with the tele station staff becoming the teaching staff of the school.

Television programming, which had been suspended, was reactivated when the station received its commercial license and call letters, WBKB, on October 6, 1942. Staffed by an all-female crew, the station which had been refurbished with new equipment—a 200 foot steel tower,

new transmitter, and elbow-room studio space—gave Chicago its first real program service. A continuous schedule of programming has been maintained ever since. The station has logged, since the first program was telecast on March 26, 1941, over 700 hours of program time, consisting of 2,659 individual programs.

At present WBKB operates one main studio and one small close-up studio, both adjoining a more than adequate control room. Very shortly it will have facilities to telecast film. Plans are drawn up to construct studio facilities, second to none in the country, as soon as industrial building restrictions are relaxed. The entire top floor of the State-Lake Building is available and perfectly suited for large scale studio operation. WBKB's watchword is: "Don't build anything that won't take care of a live elephant."

Staff of Twenty

The program department has grown from one to a staff of 20, all directly involved in studio and remote pick-up productions. The station has worked out extensive plans for remote pick-ups and will shortly go into a continuous schedule of boxing, wrestling, baseball and other public events as they can be arranged. A recent pick-up at Wrigley Field, home of the Chicago Cubs, made Chicago baseball history. The word "mobile" was a figure of speech when applied to the equipment employed for this particular program. Equipment manufacturers were talking about the weather instead of delivery dates, so the solution was to improvise pick-up equipment with what was on hand. This consisted of 1) a three-quarter ton panel truck, 2) a 210 mc. relay transmitter, 3) a single camera and control unit. After repeated technical difficulties, a baseball game was finally telecast.

Commercials Begun

Experimentation with commercial programs has been varied and extensive. The leading and more far sighted local organizations have gone into television on a surprising scale considering that there never have been more than a few hundred receivers in the Chicago area. Marshall Field & Company, the Fair Store, Commonwealth Edison Company (*see story page 34*), Elgin Watch and Admiral Ra-

dio have all carried on extensive programming, and many others have experimented to a lesser extent "getting their feet wet."

Participation on the part of advertising agencies has been rather disappointing at WBKB. The typical "wait and see" attitude has been amended locally to read "wait and see what the New York office says." A few agencies, however, have utilized WBKB facilities and it is expected that with larger studios and increased facilities—studio, film and remote pickups—more agencies will become interested in television.

Carrying Full Load

The station as a whole is presently suffering the "slings and arrows" of self-appointed experts, along with the rest of the industry but is much too preoccupied with the job of putting television on its feet in Chicago to take more than passing notice. WBKB is carrying the total load of television in the country's Number Two market and it will welcome the company of other tele stations.

CPs Granted New Tele Stations

(As of June 1, 1946)

Construction permits granted the 20 new commercial stations represent 13 cities and 12 states and the District of Columbia. They are:

ALBUQUERQUE, N. MEXICO
Albuquerque Broadcasting Co.

BALTIMORE, MD.
A. S. Abell Company
Hearst Radio, Inc.
Radio-Tele of Baltimore

CHICAGO, ILL.
National Broadcasting Co.
Zenith Radio Corporation

CLEVELAND, O.
National Broadcasting Co.

DETROIT, MICH.
Evening News Association
King Trendle Broadcasting Co.

PORTLAND, ORE.
Oregonian Publishing Co.

PROVIDENCE, R. I.
The Outlet Company

RICHMOND, VA.
Havens & Martin Co.

ST. PAUL, MINN.
KSTP, Inc.

SALT LAKE CITY, UTAH
Intermountain Broadcasting Co.

WALTHAM, MASS.
Raytheon Mfg. Company

WASHINGTON, D. C.
Allen B. DuMont Labs.
National Broadcasting Co.

WORCESTER, MASS.
Bamberger Broadcasting Co.
Evening Star Company
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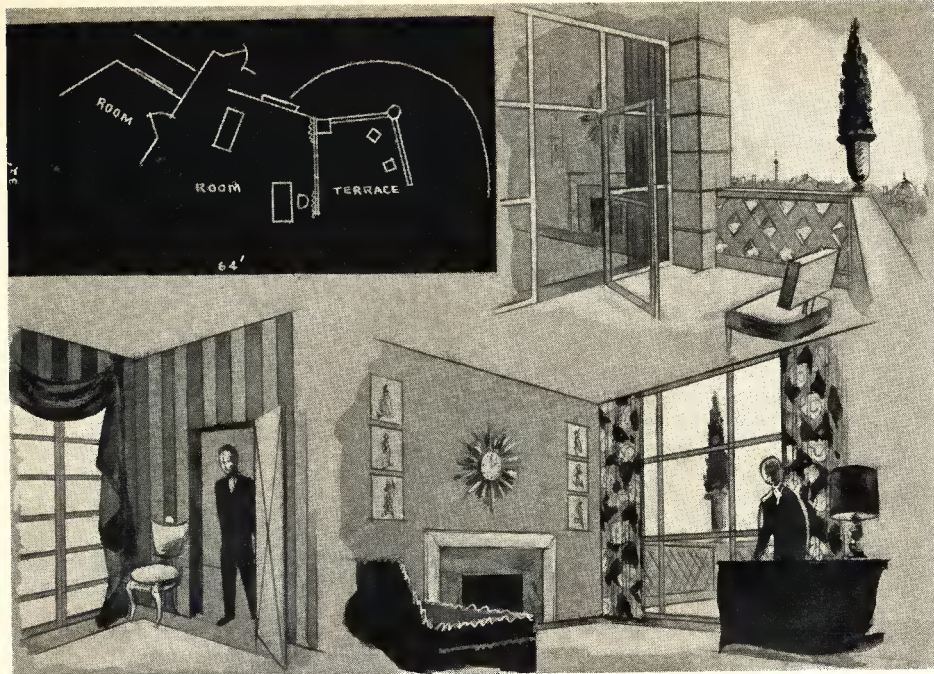
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Schenectady, N. Y.



Floor plan (upper left) for telestudio set. By arranging playing areas (sets sketched) and using windows to achieve dramatic lighting, visual variety can be obtained.

Why Studio Lighting Is Important to Good Production

ONE of the constant excuses offered for present day television's flat picture quality which mars many video presentations, is the lack of sufficient studio light required by the insensitive iconoscope cameras. The cry is: "Wait until we get more sensitive camera tubes, then we won't need such quantities of light and we'll get better picture modeling!" It is true that the iconoscope camera tube demands high light levels, yet it is equally true that brilliant, well-modeled pictures, seen too infrequently on tele-receivers, are no studio accidents.

The prime function of lighting—whether theater, motion picture or television—is to paint a scene with light to accent important areas and objects, to suggest the story's dramatic mood, and to model performers to prevent their blending into backgrounds. Intelligent use of present light sources—supplemented in some studios by additional spotlights—can improve the resulting video pictures, imparting depth and three-dimensional quality for a pleasing effect.

Some of the factors which can be controlled and which help to achieve well-lighted television scenes are:

1. A light director as part of the station's staff;
2. An available multiplicity of light units;

3. Careful placing of light units for desired effects;
4. Light rehearsals as a normal part of a show's preparation;
5. Use of a light cue sheet;
6. Third-dimensional telestudio sets designed for flexibility of lighting, camera movement, and motion of air.

Whatever the source of light—incandescent, mercury, fluorescent or carbon—the use of light in covering a scene requires the skilled direction of a light man who can work with the program director. This light man or light director (he should not be an engineer but a member of the program staff) should understand program production problems and should have available the technical means—various sources of lights—to carry out the program director's ideas of mood lighting any and all programs.

According to Carlton Winckler, light consultant, and other light experts, the only good accent light is incandescent. With the exception of WRGB (Schenectady, N. Y.) which is primarily equipped with General Electric's water cooled mercury vapor lamps, most of the operating studios use incandescent light. It is the placement and direction of the light sources that are important for the television picture.

In present studios, the light sources are generally hung overhead from ceiling or catwalks, to keep the floor space free and uncluttered for camera movements. These lights furnish the general or flat light. Floor lamps and spots, used too sparingly, give the added accent required for modeling. Studios should utilize catwalks and towers to mount and direct lights onto scenes and performers for picture modeling and composition.

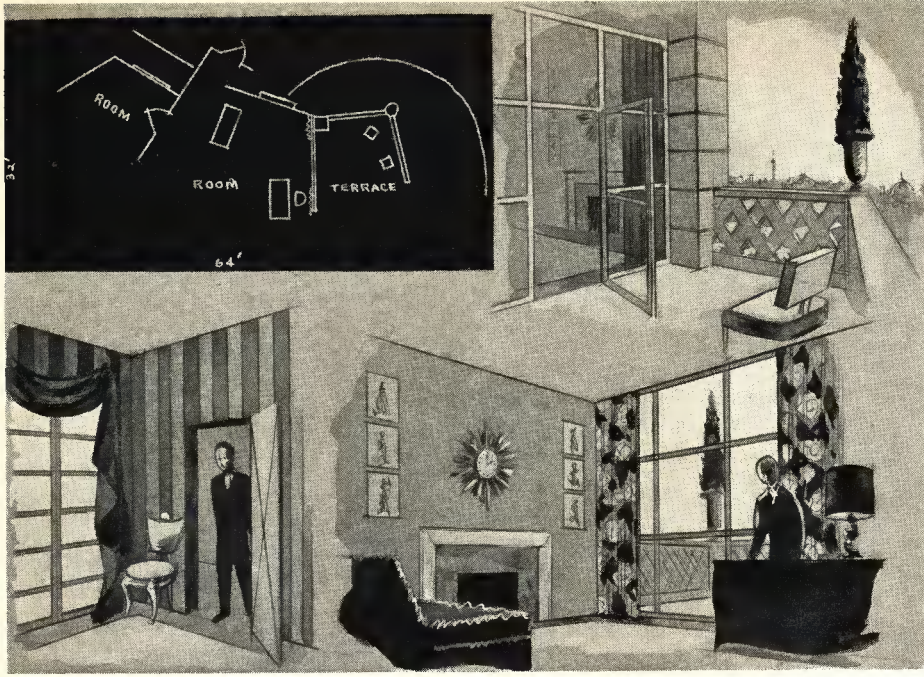
It was reported by Dick Rose, art director of television for N. W. Ayer advertising agency, upon his return recently from London that the BBC television group were obtaining better pictures from prewar 405-line equipment with 35 per cent less light than American studios are currently using. These pictures, he said, were the result of well placed lights used for backlighting, or focused through doors and windows for directional lighting, or focused directly on performers for model lighting.

BBC's Lighting Methods

At Alexandra Palace, home of BBC television, the main studio (there are two) is equipped with two banks of incandescent lights, similar to those used at NBC-WNBT. They are suspended from the ceiling. During a production, spotlights (mounted on the catwalk which surrounds the studio) and several floor lights are used in addition to the overhead banks. The spotlights, each manned by a technician, can be moved along the catwalk within a limited distance for change of position and direction during the performance. Further a detailed light chart is worked out for each show. (BBC television returned to the air on June 7th.)

BBC lighting, of course, is basically motion picture lighting, known to many light experts, but the payroll costs in America automatically eliminates utilizing a technician for each studio light during a performance. However, television can borrow light techniques from the stage, from motion pictures and from the commercial photographer, modifying them to fit the visual-radio medium's basically different production problems.

A new approach is required in the design of telestudio sets to get away from the present box-like sets which limit camera coverage and which concentrate and



Floor plan (upper left) for telestudio set. By arranging playing areas (sets sketched) and using windows to achieve dramatic lighting, visual variety can be obtained.

In present studios, the light sources are generally hung overhead from ceiling or catwalks, to keep the floor space free and uncluttered for camera movements. These lights furnish the general or flat light. Floor lamps and spots, used too sparingly, give the added accent required for modeling. Studios should utilize catwalks and towers to mount and direct lights onto scenes and performers for picture modeling and composition.

It was reported by Dick Rose, art director of television for N. W. Ayer advertising agency, upon his return recently from London that the BBC television group were obtaining better pictures from prewar 405-line equipment with 35 per cent less light than American studios are currently using. These pictures, he said, were the result of well placed lights used for backlighting, or focused through doors and windows for directional lighting, or focused directly on performers for model lighting.

BBC's Lighting Methods

At Alexandra Palace, home of BBC television, the main studio (there are two) is equipped with two banks of incandescent lights, similar to those used at NBC-WNBT. They are suspended from the ceiling. During a production, spotlights (mounted on the catwalk which surrounds the studio) and several floor lights are used in addition to the overhead banks. The spotlights, each manned by a technician, can be moved along the catwalk within a limited distance for change of position and direction during the performance. Further a detailed light chart is worked out for each show. (BBC television returned to the air on June 7th.)

BBC lighting, of course, is basically motion picture lighting, known to many light experts, but the payroll costs in America automatically eliminates utilizing a technician for each studio light during a performance. However, television can borrow light techniques from the stage, from motion pictures and from the commercial photographer, modifying them to fit the visual-radio medium's basically different production problems.

A new approach is required in the design of telestudio sets to get away from the present box-like sets which limit camera coverage and which concentrate and

Why Studio Lighting Is Important to Good Production

ONE of the constant excuses offered for present day television's flat picture quality which mars many video presentations, is the lack of sufficient studio light required by the insensitive iconoscope cameras. The cry is: "Wait until we get more sensitive camera tubes, then we won't need such quantities of light and we'll get better picture modeling!" It is true that the iconoscope camera tube demands high light levels, yet it is equally true that brilliant, well-modeled pictures, seen too infrequently on tele receivers, are no studio accidents.

The prime function of lighting—whether theater, motion picture or television—is to paint a scene with light to accent important areas and objects, to suggest the story's dramatic mood, and to model performers to prevent their blending into backgrounds. Intelligent use of present light sources—supplemented in some studios by additional spotlights—can improve the resulting video pictures, imparting depth and three-dimensional quality for a pleasing effect.

Some of the factors which can be controlled and which help to achieve well-lighted television scenes are:

1. A light director as part of the station's staff;
2. An available multiplicity of light units;

3. Careful placing of light units for desired effects;
4. Light rehearsals as a normal part of a show's preparation;
5. Use of a light cue sheet;
6. Third-dimensional telestudio sets designed for flexibility of lighting, camera movement, and motion of air.

Whatever the source of light—incandescent, mercury, fluorescent or carbon—the use of light in covering a scene requires the skilled direction of a light man who can work with the program director. This light man or light director (he should not be an engineer but a member of the program staff) should understand program production problems and should have available the technical means—various sources of lights—to carry out the program director's ideas of mood lighting any and all programs.

According to Carlton Winckler, light consultant, and other light experts, the only good accent light is incandescent. With the exception of WRGB (Schenectady, N. Y.) which is primarily equipped with General Electric's water cooled mercury vapor lamps, most of the operating studios use incandescent light. It is the placement and direction of the light sources that are important for the television picture.

build up heat from the battery of incandescent lights focused into the scene. The set or sets should be designed from the point of view of the camera, i.e. 1) designed for unit or playing area coverage in order to form the pre-planned picture required at the receiver; 2) designed for camera movement, for close-ups, long shots and follow shots; and 3) designed to allow for dramatic and mood lighting. By writing and designing a production to provide for visual variations, it is possible to create sets with doors, windows and archways as well as exteriors that are placed in sections with space between back and side walls which serve to circulate air thus dissipating the excess light heat. Use of gauze for backgrounds to permit backlighting will help the television picture and at the same time eliminate some heat.

Probably the one light factor that contributes more to a brilliant well defined picture is the flexibility of light units. Studios should give more attention to this, having either many lights or lights that can be controlled remotely for directional focus during a performance. The second major factor is planned telestudio set design—a revolutionary approach to present-day telestudio production.

TELE-VIEWS . . .



Zana Cleveland, attractive brunette Conover "Cover Girl" demonstrates her beach garb on WABD-DuMont, New York City. She appeared in one of a series of fashion shows sponsored by Lever Brothers, and produced by Ruthrauff & Ryan Advertising Agency.

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"Les Sylphides," presented by the Russian Ballet before the war in BBC's television station, Alexandra Palace, London. (Lower) Larry Brooks and Helena Bliss, principals in "Song of Norway," sing a duet on NBC's television station, WNBT, New York City.



2: PROGRAMMING AND PRODUCTION



“PRODUCTION’S THE THING AT N.B.C.”

WHAT are the ingredients that go into producing television programs of NBC’s standards? According to John F. Royal, NBC vice president in charge of television, they consist of planned objectives, experienced personnel, adequate studio and rehearsal facilities, and a sufficient budget mixed with high showmanship standards.

The television directors at Radio City have definite assignments: first, to put on top programs interesting to the armchair viewers in the home; secondly to experiment with new programs and techniques—but to experiment on closed circuit. Programs are seldom put on haphazardly—although, on occasion, even WNBT has televised “Grade C” air fare. On the whole, the NBC tele programs—from remote pick-ups to studio produced shows as well as tele newsreels—can be cited as strides forward in the presentation of visual-radio entertainment.

NBC is in the business of radio broadcasting and telecasting—it is in the business of selling entertainment as well as rendering public service. The major network has been studying and developing television program and production techniques since 1936, 1937 and 1938 when its New York studio was first opened. In 1939 it put on its first really big show, picking up President Franklin D. Roosevelt at the World’s Fair. Since then it has telecast regularly scheduled weekly programs on every conceivable program subject from political events, fights, studio

performance of plays, dancing, vaudeville, religious programs, illustrated news, newsreels, and motion pictures.

Although NBC has tried its video hand at all types of programs, it holds top ratings for remote pick-ups and for studio productions of dramatic shows. Honors have been conferred upon the station and its director, Edward Sobol, for his productions of *Abe Lincoln in Illinois*, *Men in White*, *Another Language*, *Angel Street* and the recent *Blithe Spirit* (see next page). Reviewers on *Variety* and *Billboard*, showbusiness trade papers, have rated NBC’s dramatic presentations as “sock” and “solid” entertainment.

Shows of this caliber take hours of preparation and rehearsal. A minimum of five hours of camera and facilities rehearsal is scheduled for each hour program, and a director is usually given three weeks to work on major dramatic presentations (in addition to other minor production chores). At present WNBT-NBC has about 150 people directly on its television staff. Of these, seven are directors and five are assistant directors. These men are responsible for all live shows—at present an average of four hours a week of an approximate 20 hours of telecasting. However, Mr. Royal says, “It’s not a question of numbers in television; it is a question of the quality of people.”

Production costs are another factor that enter into acceptable video fare. NBC, for instance, spent around \$2,000 last year to put on the tele-version of the Ben

Hecht-Charles MacArthur stage play, *The Front Page*. These costs did not include stage hands and personnel but did include royalty, script, costumes, props and performers. John Royal questions anyone’s ability to produce a type of teleshow acceptable to the public for the minor sum of \$140 per hour program cost estimated by many current television station applicants. However, even with NBC standards, it will be some time before 28 hours of programs of *The Front Page* type will be scheduled regularly.

NBC does not believe that rigid formulas can be applied to an art as new and fluid as television in its present stage of development. It’s primary concern is the necessity for (1) the quick development of a television program structure of the broadest possible appeal to the largest possible audience, and (2) an accelerated, comprehensive exploration of the medium’s commercial possibilities.

Commercial Programs

At present NBC is primarily concerned with developing commercial programs. Its recently inaugurated *Radio City Matinee*, an hour afternoon presentation slanted for the potential women audience, hasn’t met with too successful production results to date. Prime reason is securing talent—personalities with a sense of showmanship as well as unusual abilities.

In its more than six-year period of telecasting, NBC has had a total of over 174 advertisers, representing 23 different industries for 193 different products.

The Advertising Art Director in Television

BY CHET KULESZA

B.B.D. & O., Inc., New York City

MORE than 50 advertising agencies have television departments (or have at least one person keeping abreast of television developments). Many of the larger of these agencies have already assigned at least one member from the Radio, Copy, Art and Research Departments to study the advertising techniques of television.

The advertising art director, responsible for the visual or pictorial portion of the television program, works closely with the agency's program director and the station's art director in planning and achieving pleasing, well composed television pictures.

The agency art director, to succeed in television, should be familiar with:

1. Stage and scenic design
2. Construction of sets and props
3. Architectural design
4. Interior decoration
5. Picture composition
6. Lighting techniques
7. Layout and lettering design
8. Color compositions

It would be to his advantage if he were also a gadgeteer and were able to contrive, for the sake of economy, all types of gadgets and devices—especially when special effects are necessary.

The agency art director should be familiar with television station equipment, including cameras, control room

operation, movie projection, etc. He should be familiar with every phase of program production, direction, station operations, etc., so as to become better integrated into the various production units in the preparation of a tightly knit show.

The agency department heads working on a television show decide the format the commercial should take—whether direct selling, institutional, demonstration, gadget type, live or on film, serious or corny. Should the commercial be integrated into the story? Should it be separate from the show? Should it be tacked on in front, middle or back of the program?

After the script and commercial writers have prepared rough drafts of the program and commercial, the producer passes them on to the Art Director. He studies both carefully for theme and mood. He determines the number and types of sets, costumes, props and art work necessary, and submits estimates of their costs. He then prepares some rough sketches highlighting the commercial and story theme. It is at this point that the television director, art director and writers get together to decide what changes should be made to tighten up the story, and to plan the camera action and necessary details.

Next—a final shooting script is pol-

ished up and submitted to the art director. A comprehensive "story-board" may then be prepared, pictorially visualizing the important camera shots of the story and commercial.

Story-boards have been used extensively in motion picture work. They are a great help to the director in visualizing the settings and action. In movies, only a few minutes of action are shot at one time.

In television, where the action is continuous for a half-hour or more, the strain on the director and the personnel is terrific, especially since they must read from a script, dog-eared with a director's many, mad hieroglyphics and cues.

Have Place in Tele

Story-boards should have a place in television. These illustrated boards, or illustrated shooting scripts, can greatly alleviate the stress and strain of directing. On *picture* can tell a story and cue a director lots *quicker* than many *words*.

The finished script and story-board should be submitted to the client for approval. Here again the story-board is advantageous, inasmuch as it helps a client to visualize the action. Following approval of the script, the full staff then goes into action. The director selects the talent and puts the show into rehearsal.

The type of lighting used by the station selected is of concern to the art director. The choice of color for backgrounds, props, interior decorations, etc., depends on the type of studio illumination. It affects equally well, the choice of colors for costumes, wearing apparel and make-up. A wrong choice may make actors and products blend into the scenery. It is possible that two distinctly different colors may televise the same shade of grey. A pianist wearing a black or dark grey suit seated at the piano, blends in with the mahogany — net result: guy sawed in half. Under mercury vapor lights, blues, yellows and orange contrast well against violets, greens and reds.

A knowledge of the basic principles of color and lighting, therefore, will help the agency art director in television. Four

• Story-board, useful in submitting story idea to client, may also be used by tele director as a shooting script for the tele broadcast.



This is the story of Harriet Brown. She's young, attractive and devoted to her husband Pete, who right this moment is somewhere in the South Pacific. He's been over there seventeen months. Opening shot shows her lying on bed thinking about Pete. Next week is his birthday. She decides to write him. She rises from her bed and walks over to the writing table on right.



(Close-up of Harriet writing to Pete) Tonight is the eve of their second wedding anniversary. His picture is on her desk and her thoughts are of him many thousands of miles away. She recalls the happy moments they spent together. Actually she'd known Pete since was a little girl. He just lived two blocks away, and they had played together. But it wasn't until four years ago that he really began to take notice of her. When Pete got out of school, he got a job at the County National Bank, and he asked her to go to the annual picnic the bank gave that year. What fun it was!

types of light are used in television studios: mercury vapor, incandescent, carbon arc and fluorescent. Each type has advantages as well as disadvantages.

All colors reflect a certain amount of light. The intensity of the light rays reflected from colors determine the shade of grey one will obtain in black-and-white television. In other words, all colors are transposed into the grey scale.

The television grey scale has a shorter contrast range than present photographic media. This grey scale only has about five shades of grey from black to white against ten shades of grey used in photography and printing; but with more sensitive television equipment which is in the process of production, the grey scale will compare with other media. The color sensitivity of the iconoscope (or camera eye) does not give us the panchromatic values of a modern movie film.

Another important point for the art directors' attention is the color sensitivity of the iconoscope camera eye. There are two types of iconoscopes . . . the red sensitive Ike and the blue sensitive Ike. The type of Ike employed in the studio affects the choice of colors. Under incandescent lights, reds wash out in a red Ike picture while the blues wash out in a blue Ike picture. Under mercury vapor lights the results are reversed. Therefore, choice of color must be guided by the type of Ike which is used as well as by the type of lighting that is used.

However, the answer to good television pictures can be attained by using 50 per cent mercury vapor and 50 per cent incandescent lighting, as proved to my satisfaction. Then it does not matter which type of Ike is used. The reds and blues balance each other, and color response to the lighting results in true picture grey tones at the receiver screen.

The next problem is to design titles, slides, special effects and studio sets, and to complete any other art work that is necessary. Also, with the help of the director, to select footage of stock film that may be necessary for continuity, locale, outdoor shots and other situations.

The creation of true to life settings is of great importance in television, as it is in motion pictures. Unrealistic backgrounds, shot-limiting flats and cumbersome settings are three weaknesses of present studio productions. Television resorts to the use of condensed, compact sets and miniature settings, as a means of

(Cont. on Page 35)

VIDEO'S VETERANS

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

Worthington C. Miner

FATE has played a part in the career of baldish, 45-year-old Worthington C. Miner, Director of CBS Television. In August of 1939, he was driving with actress Ilka Chase and agency



Tony Miner

executive Bill Murray when Murray asked Miner if he was interested in television because he (Murray) knew where there was a job. Three days later, Miner started work for CBS, helping to get its experimental video station on the air.

Tony, as he's familiarly known, brought a background of the theater, motion pictures and radio to television. His early ambition to become a professor (he's a Yale man) was forgotten when he became an active member of the Marlowe Society, a theatrical group, while attending Cambridge University, England (1922-24).

Miner got his first real job in the theater in New York City—stage manager for *The Green Hat* ('24)—because he looked like a banker (even then Tony was partially bald). Tony's baldness dates back to World War I (1917-1919) and the tin helmet which, he claims, irritated the scalp.

From *The Green Hat*, Miner went on to producing plays—producing over 27 Broadway shows, including *Five Star Final*, Pulitzer Prize play *Both Your Houses*, and *Father Malachy's Miracle*. While with R.K.O. (1933-34), he directed the motion picture company's first technicolor tests.

Tony is married to Frances Fuller, former actress. They have three children. The youngest child was born on the second night the CBS television station was on the air.

As director of CBS television, Miner has experimented with studio lighting and production techniques. At present he's interested in UHF color tele.

William Crawford Eddy

WHENEVER anyone discusses television, the name of lank, six-foot-six, Captain William C. Eddy (USN, Ret.) is sure to be mentioned. Capt. Eddy, head of WBKB-Balaban & Katz



Capt. Bill Eddy

station in Chicago and inventor of the Eddy Kaleidoscope, is known as television's "Special Effects Gadgeteer." The Annapolis graduate who has many naval inventions to his credit and who advanced from lieutenant j.g. to captain in less than three years, started his career in television with Philo Farnsworth in 1934 after he had been retired from the Navy because of deafness. (Bill Eddy now hears through his teeth by means of a tiny amplifying unit installed in his pipe.)

A natural tinkerer, Eddy found a gadgeteer's paradise when he joined NBC television in 1937 as chief of visual effects. Here, he had to contrive, among other producers' notions, a frog that would talk, wink, go to sleep, and catch flies; a handkerchief to speak and show pain; a miniature landscape with moving trains and the blowing up of a bridge.

A year before Pearl Harbor, Bill Eddy went to Chicago to build television station WBKB out of second-hand police transmitters, barbershop chairs and clothes pins.

In December, 1941, Capt. Eddy, an acknowledged radar genius, persuaded Naval authorities to return him to active duty, organizing the Navy's radio and radar training schools in Chicago that turned out trained technicians for World War II.

Living on a "farm" in Michigan City, Indiana, with his wife and three children, Capt. Eddy now commutes to his Chicago job where he devotes his energy and ideas to developing WBKB into a top tele station.

RADIO & TELEVISION: AN EVALUATION OF MEDIA*

By RICHARD W. HUBBELL

Author, "Television Programming & Production"

IN COMPARING standard radio and television, the first and most obvious point is the technical difference: although television and radio programs are both broadcast in the same way, television uses two complete transmission systems—one for sight and one for sound—while radio needs only one.

The statement has often been made that radio is incomplete television, and that, like the telephone, it anticipated television. Then it was pointed out that television could not be considered merely an improvement on blind radio, when considered from a psychological, artistic, or historic point of view, because our sense of vision is of far greater importance than our sense of hearing. This line of thought needs to be qualified in one respect: the business structure, the selling of time for advertising purposes, the distribution of receiving sets, network operational methods, legal and union procedures—in all these departments television broadcasting has given a fairly clear indication that it will be a continuation of radio methods. Similarly, television does not seem to be introducing any new sociological trends: rather it is continuing those started by aural radio, but giving every indication that it will greatly intensify them—particularly in the fields of propaganda (or molding of public opinion), commercial advertising, and mass education.

When radio broadcasting began in 1922, few people realized how it was going to pay for itself. It took years of selling and promotion by the broadcasters to

establish radio as an advertising force. Today the position is quite different. Advertisers have clearly demonstrated an eagerness to use television. Television has been "sold" before it starts, whereas a decade or more was needed to "sell" radio completely.

Although radio is contributing a complete business structure to television, and radio scientists played a major role in the perfection of the science, radio is contributing comparatively little to the art of television programming. Radio writing and acting have very little to do with television. But one program technique of radio which will contribute materially is that of sound effects, although many radio sound effects will be unnecessary.

Another radio technique which will prove of value in television, particularly to the director, is the business of controlling a program by means of twirling a few dials and fusing it into a unified whole at the instant of its creation, timed to the split second for network operations. The television director must learn to work with both sight and sound simultaneously. In the control room the audio is controlled exactly as in radio, and so is the video, with a few added complications. He sees his video on several screens: one shows what is going out on the air, and one or more additional screens show what each of his other cameras is picking up. In radio the director gives his instructions orally to the engineers. In television he usually gives his instructions (still orally) to two or more engineers, one on the audio and one on the video, and simultaneously (through telephone headsets) to the stage manager, cameramen, and complete crew.

In preparing a radio program, a director has the following ingredients with which to work:

(1) Statements of fact, factual sounds transmitted as they occur with no attempt to heighten the effect by polishing or rehearsing the material.

(2) Carefully selected and rehearsed prose or poetry, achieving an emotional effect beyond the intellectual content of

the language as well as added significance and intellectual appeal through the association of ideas.

(3) Realistic sound effects, recognizable sounds which evoke a definite picture in the mind's eye, serving as a substitute for visual scenery or to indicate an action which would otherwise have to be described in words.

(4) Abstract sound effects and music, which mean little or nothing to our sense of reason but which appeal directly to the emotions. These are generally used to establish or heighten a mood, make a "bridge" or transition.

In television we have all these four ingredients plus their visual counterparts:

(5) The straightforward transmission of whatever scene the camera is trained upon, without any attempt to prepare or rehearse the material, or to achieve effects with lighting and camera handling.

(6) Carefully composed pictures in which the camera angles, lighting effects, video effects, and sequence of pictures are calculated to create a specific effect.

(7) Realistic video effects such as microscope views, miniature scenery, and "process shots" such as back projections.

(8) Abstract or semi-abstract video effects such as cartoons, maps (animated, three-dimensional, graphic), visualized statistics, kaleidoscopes, puppets, optical effects, paintings, etchings, sculpture, and such purely delightful abstractions as the mobiles and stabiles of Alexander Calder.

There are eight ingredients to work with in television, twice as many as in radio. And remembering how much more potent the sense of vision is than hearing alone, one cannot escape the conclusion that the possibilities of television programming are vast, still unexplored.

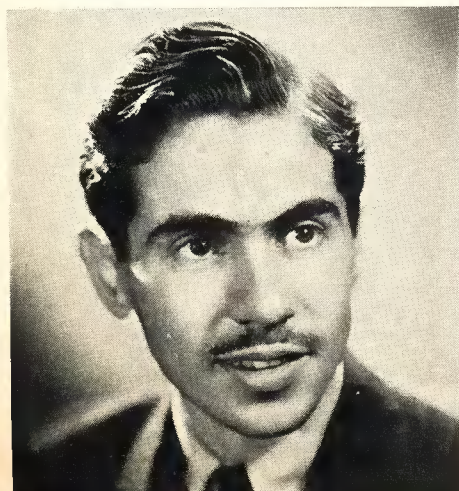
Broadcasting and Telecasting

Let us carry the comparison between radio and television a step further and see how these ingredients are blended together.

In a radio control room the director can accomplish the following effects:

(1) A cut from one source of sound to another by switching one microphone channel off and another one on.

(2) A fade-in or -out by turning the sound control up or down.



RICHARD W. HUBBELL: Well-known author of "4000 Years of Television" and "Television Programming & Production." Holds down job of Production Manager of Station WLW and Television Consultant, Crosley Broadcast'g Corp.

(3) A cross-fade or dissolve from one source of sound to another by fading in one microphone channel while fading out another.

(4) A blend of two or more different sources of sound by opening up two or more channels.

(5) Illusions of distance by increasing or decreasing the amount of echo (reverberant sound), thus altering the acoustic perspective.

(6) Filtering out certain high or low portions of the sound to create special impressions.

In a well-equipped television control room all these same audio effects will be available. The video will also be controlled by a similar group of dials and switches. With the video, the director can get these effects:

(7) Cuts from camera to camera, instantaneously and without any break in the picture.

(8) Fade-in and fade-out, "fading" the picture either to black, white, or neutral gray.

(9) Dissolves from picture to picture.

(10) Superimposures (double exposure) of one picture on top of another.

(11) Effects of distance and depth by use of lighting.

(12) Assorted distortion effects, accomplished optically and electronically—such things as exaggerated contrast, shading out of part of the picture, altering shape of the picture, changing focus.

(13) Movement of the entire camera up and down, forward and backward, from left to right, turning of the camera

head through the same fields, and simultaneous combinations of these movements: i. e., moving in on a wheeled dolly, raising the camera up, and turning from right to left all at the same time.

** Abstracted from Richard T. Hubbell's book, "Television—Programming & Production," published by Murray-Hill Books Inc., New York City.*

TELEVISION TRAINEES . . .



Televi-er's class in "Television Commercials," winds up 13-week term with closed-circuit telecast, at WABD-DuMont, of a Chipso commercial prepared by class students, under supervision of Robert Jamieson (seated, left), ass't gen'l manager of WABD, and course instructor. Course was one of five sponsored by Televi-er. (Below) Station employees of WHK, Cleveland, train with dummy cameras and 16mm. motion picture equipment.



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Where Are Television's Stars Coming From?

By RAYMOND EVERETT NELSON

WHERE'S the television talent going to come from? Why, from show business, of course—and it's just about as simple as that. Once you stop thinking about television as an entirely new and terrifying medium, and fit it into its proper niche for what it is—another branch of the theatrical profession—you begin to realize the extent of the tremendous reservoir of talent on which television can draw.

The 21½ years I was with the Charles M. Storm Co. (I now head my own organization) were notable for weekly video presentations, with two full-length large cast musicals and a three-hour election night program as added starters. Nothing I have done, or seen, has altered my opinion—a conviction that the fundamentals of showmanship and ability are constant factors; that these factors do not change; and that they're not going to change in television, either. And that there isn't any secret technique that'll make a poor artist a good performer.

Will there be changes? Of course there will; the face-in-the-microphone singer and the face-in-the-script actor are headed for the theatrical limbo. So is the movie actor with the twenty-second memory. But the truly able performer—the kind who was the professional mainstay long before the motion picture and radio shortcuts came along—will make the transition with his usual ease. Remember, he may be the same performer we've just mentioned. The fact that a radio actor is able to make a good living by wandering from studio to studio, reading saponaceous words off a sheet of mimeographed script, doesn't mean that he can't make a living the normal show business way if he has to. If he's one of the top flight broadcasters, he's probably been taking Broadway flings from time to time, at considerable financial sacrifice, just to keep his hand in and his stage presence warmed up. If not, he may have to shake the rust out of those unused abilities; but they're the same tools that theatrical workmen have been using for two thousand years.

What about *stars* for television programs? Supposing that today's big names turn thumbs down on the new medium? Well, in the first place, they'd be making a tragic mistake. Sponsored television, the greatest selling medium in the history of the world, will have money—real money—to spend. There will be, unquestionably, die-hards who refuse to change horses when the easy money radio merry-go-round stops. But I don't believe that the star of the five to twenty-five thousand dollar radio program will object too strenuously to the television transition. I don't believe that he has any right to. Radio, because of the vastness of its circulation, has been able to come up with staggering program budgets in many cases—ridiculously high ones, quite often. Entertainment luminaries have been able to command inordinate fees for work that didn't compare in difficulty with, say, eight performances weekly in a Broadway theatre—at a fraction of the compensation. By the same token, I don't think that asking a guest star to memorize a script is an unreasonable request, even if his remuneration is no greater than his present several hundred to several thousand dollar fee.

But supposing that he can't—or won't? Well, in that case, television will go right ahead and make its own stars—and they'll shine like nothing that has ever sparkled in the theatrical firmament before. A stage star is built into the larger magnitude by the process of exposing him to many thousands of people at irregular intervals. His movie counterpart is shown to a few millions a few times a year. Radio's stellar attractions talk to the whole nation, but they're disembodied voices at best. Television's star performers, living, breathing, visual beings, can be brought into literally every home in America, as many times as necessary to enlist popular support—and they'll get it in record time.

An Unceasing Procession

Will there be enough artists to go 'round? There certainly will be. I don't know the percentage employed among Broadway actors, for example, but I venture to say that fewer than five per cent of them work fifty weeks a year. Television can use the other ninety-five per cent. The radio artists won't all be usable television talent, of course; but it's hardly a secret that a comparative handful does practically all of the radio work.

There are virtually thousands upon thousands of artistic employables in the radio field alone—good ones—to whom television will be a boon and a long-awaited opportunity!

• "Miracle at Blaise," starring Clare Luce (left), was presented last year by WOR over WABD and was directed by Harvey Marlowe.





Small-Fry Take To Television— “LIKE FISH TO WATER . . .”

THE pleas, familiar to all parents, of “Daddy, take me to the ball game,” or “Mother, read me the funnies again,” won’t so frequently interrupt Mother and Father’s leisure moments when television receiving sets are common in our homes and everything from World Series games to the favorite comic strips can be viewed from an easy chair in the living room. Children are taking to television like fish to water and special programs are being presented for them. A telephone survey of set owners conducted by General Electric’s television station WRGB at Schenectady, N. Y., revealed that 26 per cent of the listening and seeing audience consisted of children under 18 years of age. On other personal contact surveys it was discovered that it was the youngsters who could answer most quickly the questions asked and who could “tune in” the set most accurately.

Programs for young people have made a regular appearance on WRGB’s schedule. Some are performed by adults while children participate in others.

As might be suspected, some of the shows have proved equally entertaining to adults and children. “Hansel and Gretel,” a light opera produced by the Julius Hartt Musical Foundation of Hartford, Conn., was one example. The lively music and elaborate costumes delighted everyone. The same applied to a presentation of “Alice in Wonderland” by students of Russell Sage College. Spe-

cial effects possible with the television cameras but not on the stage added charm to the fantasy for the children while its inherent satire delighted the mature audience. A television adaptation of the “Story of the Willow Plate,” produced as a children’s program, brought many favorable comments from the parents who also watched the show. Done in pantomime with a narrator and appropriate musical background, the Chinese legend proved itself good television entertainment for all.

“Small Fry” Loved It

For several years, early Sunday evening was set aside for the children’s programs over WRGB. A series of “Uncle Gene” programs were originated and each week Uncle Gene, with little Alexander, aged 7, would read the comic strips. Slides of the selected cartoons were projected so the home audience could also see what Uncle Gene was reading. The “small fry” loved it and their parents enjoyed Alexander’s unpredictable, and sometimes embarrassing antics. A variation was introduced when an artist or cartoonist came to draw for Alexander and a little girl playmate. Both the audience and the youngsters could watch the artist at work.

To date the most ambitious and popular children’s program at the Schenectady station was in celebration of Children’s Book Week. The program was conceived by Mrs. Dorothy McFadden, president of Junior Programs, Inc., a nonprofit organi-

zation that produces opera, plays and ballet by its own professional adult companies, and tours to school auditoriums for young audiences. The program was divided into three parts. The first depicted youngsters visiting the local library in search of reading matter. The second was a dramatization of a scene in the bookshop-drug store of John Newberry, the man who 200 years ago published the first book intended to entertain rather than to instruct. The third part was a dramatization of “Jack and the Bean Stalk,” performed by adults.

On another occasion the exciting atmosphere of the “Big Top” was brought into the studio when a circus was televised. Clowns, trained animals, a magician, and acrobatic dancers performed before the cameras. Animal cut-outs trimmed the studio walls and a clown band made the appropriate motions to recordings of circus music. The studio audience, on bleachers around the playing area, was in camera range and became part of the picture that went out on the air.

A while back the staff issued an invitation to the children, under 16 years old, of all set owners in the Troy-Albany-Schenectady area to attend a party at the studio. The response was so overwhelming that the staff had to promise a second party at a later date because of lack of space and facilities to entertain all who accepted. They enjoyed games with prizes, ice cream and cake, met the staff whom they had seen frequently on their sets at home, and watched a special program put on the air for them. They saw Joe Owens and his family operate their puppets (a favorite act with old and young), were eye witnesses to a magician’s tricks and saw for the first time “television backstage.”

A charming fantasy about a “Gargoyle and his Christmas Bird” was written by Miss Nora Nixon for the Association of Junior Leagues of America, Inc. Miss Virginia Lee Comer, in charge of children’s programs for the Junior League, collaborated with WRGB’s staff in adapting it to television and it was presented over WRGB last year as a children’s Christmas program.

The enthusiasm with which children have greeted television thus far would indicate a new field for child entertainers. Those who are now appealing on radio would be even more so when they could be *seen* as well as heard!



Doug Allan (left) interviews globe-trotting Burton Holmes on his camera adventures

SAGA OF "THRILLS & CHILLS"

DOUG ALLAN is probably better known to "telev viewers" than any other television personality. Evidence of this is the long, almost unbroken record of his exciting "Thrills and Chills" television show which first began on NBC in 1941, then moved to DuMont in 1942 where it has been on the tele air waves ever since. And, not to be overlooked, are his consistently high audience ratings!

Although Doug Allen has been in television since 1941, his entrance was totally unplanned. He first conceived a title for a book, "One Minute to Live," then an idea for a radio show. Combining the two together resulted in this plan to dramatize the escapes from death of famous explorers and adventurers. Although he was doing radio work at the time, Doug Allen decided that his idea was better suited for film, and there began a chain of circumstances which led to his tele debut.

A friend sent him to a commercial film company, but they felt the show was better suited for television, and sent Doug to Authur Hungerford, then television program manager at NBC. Hungerford immediately saw its possibilities, and introduced him to Tom Hutchinson, one of NBC's veteran directors, now a free lance director. The chain faltered here, however,

when Hutchinson pointed out that it would take Hollywood sets to reproduce the jungle settings, underwater scenes and Arctic wastes. Television was not equipped to handle such an ambitious series. Doug later revised his plans, and then was born the format which he has successfully used for the last five years.

It consists of informal interviews with explorers and adventurers, followed by excerpts from their films, with a background of running commentary and music. The show ends by switching back for a few final remarks between Doug and his guest.

Audience reaction at first was not good. In December of 1941, four months after the start of the show, recorded music was added to the silent film footage with the result that the program rating soared to 2.70 (out of a possible 3), and even hit 2.73, indicating audience enjoyment. It soon became the highest rated feature at NBC. In June of 1942 when the war put an end to NBC's live shows, Doug Allen moved to DuMont, where he has been ever since.

Has Traveled Little

Not an explorer himself, Doug Allan has lived in the United States all of his life. In 1939 he did visit Mexico for his

health. He knows that human beings like to share excitement, and vicariously enjoy the travel experience of others—hence the show's popularity. He is completely absorbed in his work and in his writing. His entertaining book, "Lightning Strikes Once," is a compilation of colorful and hazardous tales told to him on his shows by men like Captain John D. Craig, Dr. James Clark, Harold McCracken, as well as mountain climbers, shark hunters, deep-sea divers, and big-game hunters.

(His most recent book is "Writing for Television.")

Writes While Commuting

Doug has made it a point to interview some 4,000 men in the last thirteen years, including Father Hubbard, the Glacier Priest; Captain Bob Bartlett, Arctic explorer; Count Byron de Prorok, archeologist; Burton Holmes; Clyde Eddy; and "Singapore Joe" Fisher, known throughout Malaya. Doug constantly meets new explorers through his circle of adventurous friends, who use his office as their meeting-place, and through his membership in the "Adventurer's Club."

Meeting these people, getting their stories for his show, and working on his next book is a full schedule, but Doug Allan manages it by working a seven-day week, writing his show Sunday morning, commuting to New York from Westchester Tuesday afternoons for camera rehearsals, and going on the air at 9:00 that night.

"Soon Came Television"

He is well qualified to handle such a show, as his background and associations seem to have prepared him well. A newspaper man for many years, he advanced from "printer's devil" to editor, having worked on twenty-one papers in the East. Out of his latter experience grew a series of lectures which were later expanded into a radio show. This served as his introduction to the airwaves in 1931. When the advertising series was ended he was ready with another, "Successful Business Personalities," the first of the interview format. The show scored well, as it was during the depression years of 1932-33, and people wanted to hear how other men had their ups and downs. Soon the guests on the show included other than business men and so the title was changed to "Successful Personalities." It ran two years.

Then came "Little Moments of Big People" which was a dramatization of

incidents in the lives of some celebrities Doug had met through the first radio show. Among the latter were adventurers, roving reporters, soldiers of fortune and explorers, and as his other interests narrowed he began to build his career around this field. And soon came television.

Getting the show ready is not easy, although material is abundant. Both the live and film portions require careful selection, careful picking out of the most exciting tales from hundreds his guests have, and selecting highlights from many reels of film. Although Doug sat up recently until three o'clock in the morning viewing fifteen reels of Captain Bartlett's

film, he says it is not unusual. He makes it a point to edit and splice the film until he has the best "clips" for his audience, who literally expect "thrills and chills." And they get it! He had as guest, not long ago, a scientist from the American Museum who brought with her two 5-foot snakes. One got away during the telecast, causing no little fright among the studio crew and other guests. At another time Armand Dennis and Leila Roosevelt appeared with a baby chimpanzee from the banks of the Congo. It was a good show, and the chimp behaved well, until Doug turned to the camera for his closing announcement. Evidently enraged at being

neglected, the chimp took a firm hold of Doug's arm with both front paws, then dug in with his teeth and bit him soundly, drawing a yelp and a mild expostulation from him—and no doubt a reaction from the audience!

The Show Rates

Doug Allan feels that television is a potent and intimate thing, and he handles his show accordingly. He wants his audience to draw up their chairs, take off their shoes, light up their pipes, and in short, enjoy themselves. Evidently they do—the show rates tops on DuMont.

JOB CATEGORIES IN TELEVISION

ARTISTS—For scenery, title cards, costumes, props, etc.

ACTORS—In numbers undreamed of in motion pictures, the stage or radio—for "live talent" studio shows, for television films and for television stock companies.

ANNOUNCERS—For programs and commercials. Suitable appearance, personality and voice required.

ACCOUNTANTS—To keep tab on the scores of cost items that go into a full scale television production: rehearsal and performance time for actors and musicians; props; costumes; sets, technicians; royalties; air time; studio charges, etc.

CAMERAMEN—To operate television cameras. (Motion picture experience desirable, but not essential.)

CARPENTERS—To build studio sets and models.

COPYWRITERS—To write program commercials.

COSTUMER—To outfit shows with costumes, in quantities far greater than those needed for stage or screen.

DIRECTORS—Scores of directors and assistant directors for live shows and television films.

ELECTRICIANS—For all electrical work and maintenance around the studio.

ENGINEERS—Chief engineer heads engineering staff and is responsible for smooth studio operation. Under him are: (1) the *video engineers* who control the quality of the pictures emanating from each camera and switches them on to the

main channel, at the director's cue; (2) the *sound engineers* who control the sound as it comes directly from the studio.

FASHIONISTS—To select costumes and direct women's fashion shows.

FILM MEN—To film "location" shots for programs; to shoot newsreels, television "shorts," commercials.



Ted Safford, former GI, landed a job as operator with Philco's station, WPTZ, Philadelphia, as a result of his army training.

LAWYERS—Prepare releases for scripts and music; prepare contracts with actors, sponsors, networks, agencies.

LIBRARIANS—To file scripts, keep library of books and publications relating to television.

MAKE-UP ARTISTS—To make-up performers for television.

MUSICIANS—For live-talent shows and film transcriptions.

MASTER OF CEREMONIES—To emcee variety shows, fashion shows, etc.

PERFORMERS—All types, including dancers, puppeteers, magicians, acrobats, singers, and others.

PHOTOGRAPHERS—To prepare suitable photographs for use on programs; also to make still pictures of studio shows for publicity, advertising and record purposes.

PRODUCERS—To produce tele programs: select the script, choose the director, pick the cast, plan the scenery and costumes, choose the music, etc.

PROGRAM DIRECTORS—To direct television productions.

PROJECTIONISTS—To handle telecasting of films and slides.

PROP MEN—To build props and miniatures for studio productions.

PRESS AGENTS—Publicity for the highly-paid stars and costly shows.

RESEARCHERS—Program and audience research.

SALESMEN—Sell receivers, transmitters, and air time.

SOUND TECHNICIANS—To operate and maintain the studio sound system, monitor it for the proper qualities.

TALENT MANAGERS—To secure and place the tremendous number of talent to be needed for television productions.

WRITERS—To prepare scripts—by the *hundreds!*



"By the cup it's coffee; by the pound . . ."

"Hour Glass"

Style: Variety Hour, including singers, skits and one-act drama

Producer: Howard Reilly (agency)

Director: Ed Sobol (network)

Sets: Bob Wade

Sponsor: Standard Brands for Chase & Sanborn Coffee

Agency: J. Walter Thompson

WNBT-NBC, N. Y.; May 16 and May 30, 8 p.m.

Television's first sponsored hour program has shown some production improvement in the two programs reviewed. From a varied array of talent, loosely held together by an unknown and unskilled mistress of ceremonies, a theme was introduced on the second program seen. The theme, a crystal ball into which the audience was invited to gaze and in which the acts were supposed to be seen, was not developed visually but at least an attempt was made to integrate the various units into a variety show.

On the May 16th program which included Tommy Wonder, Eddie Hanley, Al Gordon and his dogs, Wally Boag and his balloons, The Skating Carters and Kenyon Nicholson's one-act play, *Meet The Missus*, Gertrude Niesen, Broadway singing actress, was by far the most entertaining personality. She knows how to sell a song visually.

The play, *Meet the Missus*, starring Pert Kelton, Anne Thomas and Jack Albertson, was as well performed and produced as Suzan Glaspell's *Trifles* (May 30) was poorly directed and poorly produced.

On May 30th, the acts included cowboy singer Elton Britt, Doodles Weaver, pantomimist Bozo Snyder, The Dale Singers, and Jimmie Somers, child performer, reciting the Gettysburg Address.

Production Details

☐ Show which entails hours of preparation and rehearsal depends upon the individual acts for entertainment value instead of making the acts part of the show.

☐ On May 30th, the audience was invited to gaze into the crystal ball. This sequence cried out for a dolly-in shot to a close-up of

the crystal or some similar effective camera coverage. Instead, mistress of ceremonies Helen Parrish was held on a medium long shot for seconds and was already introducing the opening act before a close-up cut was made to the crystal.

☐ Camera coverage of Skating Carters was effective, using the full sweep of the cameras to show the fast roller skating turns. However, camera coverage of The Dale Singers in their rope skipping and tumbling routines was static—a single long shot being used most of the time.

☐ Televising Elton Britt, an appealing personality, left much to be desired. Elton, lost without his guitar (Petrillo ban), was excellent personally as he synchronized to his recordings, holding his end-pose and letting the camera fade out. However, the scene called for some action—his hat to twirl or a lariat to play with, or have him astride a corral fence with a pretty Eastern girl to sing to.

☐ Studio sets are a minus quality for the variety act, and lighting is only adequate.

"News and Analysis"

Featuring: Tom O'Connor

Style: Analyst, newsreel, interview; 15 mins.

Director: Henry Cassirer

WCBW-CBS, N. Y.; May 26, 8:15 p.m.

Tom O'Connor has achieved a sure, convincing style in reporting headline news on television, even though he repeatedly refers to his copy and speaks in an even key. Pictorially assisted by still photos, illustrative and animated graphs, the CBS telenews held viewer interest.

O'Connor, however, must learn how to greet and introduce a person-in-the-news guest. Mrs. Margaret Furst, English theatrical costume designer, charming and at ease in front of the cameras, was ready with ad lib answers while O'Connor showed an obvious lack of ease.

Production Details

☐ During the interview, camera-handling of the sketches of Mrs. Furst's costume designs could have been smoother but the close-ups were good, showing details as attention was called to them.

☐ The numerous still photos used during the news coverage lacked movement while the animated graphs added visual interest. Still photos should be flashed on screen for only a moment, not held during news report.

☐ Off camera assistant using pointer should know the news routine. In program viewed, pointer was not synchronized with map coverage.

☐ O'Connor should partially memorize his report. Reading from a script, especially during an interview, distracts viewers.

☐ Newsreel coverage of Staten Island Horse Show for Halloran Hospital veterans was not particularly good television. Too many long shots were used.



"Note the modish upsweep, styled at . . ."

"All Eyes On Gimbels"

Style: Hair style "commercial" (15 min.) and Children's Program (15 min.)

Producer-Director: Ernest Walling

Sponsor: Gimbel Bros.

WPTZ-Philco, Phila.; May 28, 8 p.m.

The first "live" studio commercial program telecast in Philadelphia, and the first of a 13-week series by Gimbel's, came off with amazing smoothness. Opening with a pleasing 15-min. commercial, if such it may be called, the program was handled with a deftness that would do credit to many an "old-time" New York program, with nary a fluff or boner throughout, giving ample evidence of the two weeks of rehearsals and loving care that went into this production.

The "commercial" consisted of a dexterous hair-dresser working over six attractive models, whose hair styles were changed pronto, while a dulcet-voiced, off-camera commentator highlighted the demonstration with a smooth flow of chatter and plugs for Gimbel's beauty salon. Unlike most, this commercial was very palatable—and videogenic, too!

The second portion found Uncle WIP, popular local children's radio character, making his television debut with "Wip's Trips." This trip was a make-believe visit to the Gay Nineties. Children, ages 7 to 10, in dusters of the 90's, with the "men" (about 4 feet high) sporting handle-bar mustaches, sideburns and canes, danced and sang tunes "grandmother used to sing." The kids showed amazing talent, with not the slightest self-consciousness before the cameras. A bit of a guy, just seven years old, for whom a birthday cake with seven candles was burning, stole the show as he gobbled down the gooey chocolate cake.

Production Details

☐ Blonde models' hair blended into the gray backgrounds. Brunette models came across with much greater contrast and clarity.

☐ Models flashed toothsome smiles whenever the cameras were focussed on them in close-up, causing titters in the audience.

☐ The white placards held by Uncle Wip to introduce each performer gave off a "flare" as did the glaring white costumes worn by the children, both proving distracting.—I. A. S.

"Radio City Matinee"

Style: Women's afternoon service program (presented temporarily in the evening); 45 mins.

Director-producer: Peter Barker

Sets: by Bob Wade

WNBT-NBC, N. Y.; May 15, 8:30 p.m. & May 29, 8:15 p.m.

This afternoon program made up of eight and ten-minute service segments and scheduled thrice weekly, with different personalities each day (each segment available for sponsorship), marks another advance in television programming taken by NBC.

Temporarily on the air evenings (because of transmitter repair work), the teleshow has indications of becoming eventually an entertaining and informative production. At present, however, on the Wednesday *Matinee* viewed, only three personalities are of starring caliber. They are: James Beard and his *I Love to Eat* cooking session; Paul McAlister's *America Re-decorates*, with Ed MacDougall subbing for McAlister (in the Navy); and Leona Woodworth's *Here's to Charm*.

Tops of these is James Beard who can toss together a salad or concoct drippy, tasty cocktail tidbits, accompanied by amusing chatter and directions. He not only intrigues the ladies but also amuses the men viewers. MacDougall's plan-a-room designs with miniature furniture is less interesting but still attention holding. Woodworth's beauty demonstrations are visually informative but her obvious efforts to be charming herself is a strain. A more natural person would make the stanza easier to take.

Elizabeth Smith and her *Bazaar for Milady*, which is supposed to be window-shopping, is actually a lukewarm interview pause. Miss Smith hogs the camera instead of centering interest on the guest.

Two singers were included on the May 15th program as relief attractions, and two additional interviews completed that program. Both these interviews as presented were weak visual material.

Production Details

¶ Cutting down the number of "how-to" units added to the program's format. The presentation, however, might have closed with an entertainment spot.

¶ Fuller use of Warren Hull, announcer-emcee, might tie the units together into a closer-knit show. Neither of the two Wednesday programs viewed showed Hull to advantage.

¶ Camera work was pedantic. More use of camera movement—close-ups and follow shots as well as dissolves—would add movement to the program.

¶ Beard's inadvertently burning of his cheese quickies (leaving them in the oven too long) added a psychological touch which delighted some of the women watching the program.

¶ Sketches of the basic women's faces were more effective than the previous program's clay-modeled faces. Attachment of the lips added interest when Miss Woodworth discussed proper lipstick application.

JULY-AUGUST, 1946

"Teletruth"

Style: Children's quiz with four participants and a magician quizmaster; 20 mins.

Director: Fred Coe

Set: Bob Wade

WNBT-NBC, N. Y.; May 15 & May 29, 7:30 p.m.

Principal fault with this children's quiz is the studio set-up which puts participants in a static picture, even though it allows for freedom of camera movement. A two-tier V-shaped setting is used, with two children seated behind each of the lower V sides and the quizmaster at the point of the V behind a pulpit-bench on the upper level.

Visual questions either by puppets and charades (May 15th) or by sleight-of-hand tricks and props (May 30th) were basically good entertainment. However, the puppets as manipulated by Jay Marshall on the first show weren't handled effectively; neither were they caught in intriguing close-ups by the cameras. Remo Bufanno's puppets on that same show suffered from the same production faults.

Dick DeBois, a broad-shouldered, round-faced magician, showed possibilities of becoming an engaging emcee on the second program. However, like Marshall, he talked down to the children. Children themselves on both shows were neither smart, videogenic nor appealing.

"Consumer Quiz"

Style: Audience participation, with merchandising tips and demonstration

Quizmaster: Fred Uttal

Producer: Lee Wallace-Fred Uttal package

Director: Cledge Roberts

Sets: James McNaughton

WCBW-CBS, N. Y., May 30, 9-9:25 p.m.

Fred Uttal, a pleasing enough quizmaster, was slow in getting the women contestants into the picture and his questioning of them on consumer buying pointers regarding the merchandise under discussion lacked visual interest. In part, this was due to a lack of close-ups. Viewers never did see the women contestants clearly.

Best part of the show was Joan Barton, giving consumer buying pointers by demonstrating the merchandise which, on the opening show, included handbags, ironing boards, lettuce and powder puffs.

Production Details

¶ Two sets were used: a large audience participation set with a table at one side where Uttal sat to interview the contestant, and a boxed-off set at the other side where the merchandise was demonstrated.

¶ A scoreboard at the back of the large set, behind the audience, was shown in close-up after each contestant. Contestants were rated on their consumer-buying knowledge.

¶ Close-ups of the merchandise to be consumer-discussed were well integrated as each contestant was given her buying subject.

"Mississippi"

Style: Ballet in the Choreotones dance series; 15 mins.

Starring: Dancers Bambi Lynn, Robert Pagent, Talley Beatty, Pauline Koner
Choreography: Pauline Koner and Kitty Doner

Director: Paul Belanger

Assistant Director: Steve Marvin

Setting: James McNaughton

WCBW-CBS, N. Y.; May 26, 8:50 p.m.

The repeat performance of *Mississippi*, dance-drama based on Jerome Kern's *Showboat*, is an indication of how television will become the new stage for ballet. The combination of special choreography, cameragraphed for the teletest screen, the play of performers dancing in the new medium, and the bold use of studio cameras to catch, hold and follow the dancers add up to a new public entertainment art.

Talley Beatty's solo dance to *Old Man River* easily stole starring honors and will be long remembered. (The Negro dancer is currently appearing in the Broadway production of *Showboat*.) Pauline Koner's portrayal of the ill-fated Julie was well defined, making the story easy to follow even if the viewer were not familiar with the Kern classic. And, the light romance between Bambi Lynn and Robert Pagent added that needed charm, although the ballet gave Bambi too little solo dancing.

Production Details

¶ Introducing the dancers at the opening of the ballet oriented viewers with the characters, making it easy to follow the dance-drama.

¶ Camera work gave a sense of sweep and freedom to the performance, eliminating the restrained and thwarted feeling too frequently associated with television performances.

¶ Steve Marvin, who put the show on the air, handled the cameras expertly—particularly in using wide-angle camera lenses for full-figure close-ups thus leaving space around the dancers which gave a sense of freedom to the dancers' movements. Dissolves from full-figure to head and hands added dramatic impact and continuity as well as permitting viewers to see the performers in close-ups.

¶ The stylized painted background with its converging floor lines that add depth to the tele picture, allowed unhampered floor space for the dancers and imparted a mood setting.



Julie is dance-portrayed by Pauline Koner

VIDEO'S WHO'S WHO IN ADVERTISING AGENCIES - I

Abbott Kimball Co., Inc.

250 Park Avenue, N.Y. 17, N.Y.
(PLaza 3-9600)

Cecil H. Hackett, *V. P., Radio & Television*
Dorothy DeKovessey, *Television Ass't*

Anderson, Davis & Platte, Inc.

50 Rockefeller Plaza, N.Y. 20, N.Y.
(COLumbus 5-4868)

Karl Knipe, *Ass't to the Pres.; Television Head*

Anfenger Advertising Agency, Inc.

1706 Olive Street, St. Louis 3, Mo.
(CH 6380)

Vernon L. Morelock, *Director of Television*

Atherton & Currier, Inc.

420 Lexington Ave., N.Y. 17, N.Y.
(MOhawk 4-8795)

John P. Atherton, *Director of Television*
J. Dennis Molnar, *Plans Director*
Aime Netzer, *Script Writer*
Al Josef Hefferer, *Art Director*

N. W. Ayer & Son

30 Rockefeller Plaza, N.Y. 20, N.Y.
(CIRCLE 6-0200)

Don McClure, *Director of Television*

Richard Rose, *Art Director*

Jay Smolin, *Script Writer*

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Cecil & Presbrey, Inc.

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(WISconsin 2-8200)

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Compton Advertising, Inc.

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Duane Jones Co.

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(ELdorado 5-6400)

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247 Park Ave., N.Y. 17, N.Y.
(WISconsin 2-6600)

Hubbell Robinson, *V. P., Nat'l Dir. of Radio & Television*

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Albert Frank-Guenther Law, Inc.

131 Cedar St., N.Y. 6, N.Y.
(CORTland 7-5060)

Cecile Robinson, *Head of Radio & Television*

Fuller, Smith & Ross, Inc.

71 Vanderbilt Ave., N.Y. 15, N.Y.
(MURray Hill 6-5600)

Lu Williams, *Radio & Television Director*
Cleveland office: Reed Drummond, *Motion Picture Director*

Geyer, Cornell & Newell, Inc.

71 Vanderbilt Ave., N.Y. 17, N.Y.
(WISconsin 2-5400)

Donald Shaw, *V. P., Charge of Radio*
Eleanor Larsen, *Associate Radio Director*

Gotham Advertising Co.

2 West 46th St., N.Y. 18, N.Y.
(LONGacre 5-2616)

Arthur A. Kron, *Radio & Television Head*
Herman Krone, *Television Ass't*

Grant Advertising, Inc.

919 N. Michigan Ave., Chicago, Ill.
(SUPERior 6500)

Harry Holcombe, *Television Director*

Myron Golden, *Script Writer*

Lew Valentine, *Consultant*

Loren Moore, *Art Advisor*

Jane Baker, *Sec'y & Ass't*

Grey Advertising Agency, Inc.

166 W. 32nd St., N.Y. 1, N.Y.
(CHelsea 4-3900)

Marvin S. Corwin, *Radio & Television Director*

Dorothy Aden, *Copy Chief & Program Director*

Harriet BeLille, *Time Buyer*

Lawrence C. Gumbinner Adv. Agency

9 East 41st St., N.Y. 17, N.Y.
(MURray Hill 2-5680)

Paul Gumbinner, *Radio Production Head*
(Part II in Next Issue)

Soon Available!

Trained Television Technicians and Engineers

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

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

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

All inquiries should be personally directed to:

Mr. E. H. Rietzke, President

CAPITOL RADIO ENGINEERING INSTITUTE

Dept. T-3

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

3: ADVERTISING AND MERCHANDISING



Gimbel's (Phila.) sells garden-tools on its second weekly telecast over WPTZ-Philco.

Gimbel's (Phila.) Launches Tele Series on WPTZ-Phila.

GIMBEL BROS., Philadelphia's progressive department store, last October staged a two-week intra-store television demonstration, and has come back for more.

This time, Gimbel's signed a hefty contract with Philco's WPTZ, Philadelphia's only television station, for thirteen weeks of half-hour programs on Wednesday evenings, 8 to 8:30. There are an estimated 400 to 700 receivers in the Philadelphia area. The series started May 29.

Each half-hour program is divided into two 15-minute segments, the first half being devoted to a chocolate-coated commercial, usually about one of Gimbel's lesser known departments. The second half features Uncle Wip, popular youngsters' radio entertainer, with his talented, precocious youngsters performing while their proud parents in the studio watch two Philco receivers.

The first program featured Gimbel's beauty shop (see "Reviews of Teleshows" on page 30 for details). Garden tools followed the succeeding week, while men's basement work benches were featured the third week.

Other telecasts will feature pressure-

cookers, Gimbel's "Bureau of Standards," curtains and draperies, lamps, bedspreads, washing machines, etc.

On the first broadcast, six appointments, it is reported, were telephoned to the beauty salon within thirty minutes of the program's conclusion.

Harold Gilbert, assistant to Dave Arons, store publicity director, is Gimbel's television coordinator. David Arons, of Gimbel's advertising department (no relation to the publicity director) is script writer.

The cost of the program is estimated at approximately \$250 per week, with \$100 going to Philco for station time and \$150 going to models, Uncle Wip, and others who work on the program after store hours.

Wanamaker's (N.Y.C.) on WABD-DuMont Weekly

JOHN WANAMAKER'S New York store, home of the country's largest television studios belonging to WABD-DuMont, has inaugurated a half-hour weekly merchandising-institutional television program over that station on Wednesday nights, from 8 to 8:30.

The series, which began May 13 with a piano recital, with pianos from Wanamaker's music department features the products of manufacturers carried by the John Wanamaker store.

During June, "Wear-Ever" and "Pyrex" were paired in the telecast of June 12, "Slip Cover Magic" was presented by Woman's Home Companion on June 19, and Gort China, Alexander dolls, and the "Romance of Candles" on June 26.

During July the schedule is as follows:

July 3—"Musical Map," sponsored by Wanamaker's music department. The program will feature folk music of America, using choral singers in costume.

July 10—Piano and organ recital, sponsored by the music department.

July 17—Barret Textile Company.

July 24—Textron, Inc.

July 31—McCall Magazine. Fashion show and pattern show, featuring McCall's patterns and styles.

The television schedules are prepared by Miss Olga Gordon, special promotions director, together with Miss Esther Podester, Wanamaker's sales promotion director, following meetings with the advertising managers of the manufacturing companies whose products are to be promoted via television. Scripts submitted are then checked by Lou Sposa, Program Operations Manager of the DuMont station, who also directs the shows on the air and supervises the over-all production job for the store.

Kaufmann's (Pitts.) Stages RCA Intra-Store Video

IN CELEBRATION of its Seventy-Fifth Anniversary, Kaufmann's of Pittsburgh, the city's largest department store, attracted thousands of persons to its intra-store television demonstration on June 17 through June 29. The demonstration was made possible through the cooperation of RCA-Victor.

Kaufmann's confined its demonstration, for the most part, to straight merchandising (ten and fifteen-minute spots every half hour), featuring in cooperation with advertising agencies such name products as: Eversharp Pens and Pencils, Quaker

(Continued on Page 35)

was just to tell you it's time for *Telequizicals* but if you're one of the lucky people, we'll ring your way in just a minute."

Then Meg Haun, his assistant, steps into the picture and after a few seconds of light banter, Joe asks her for the "passwords" for the evening. The passwords are a slogan, such as "Electric Range Cooking Is Fast," which each person called has to repeat in order to qualify for a question or "puzzler" as we call them. The "puzzlers" are all visual—charades Joe and Meg act out, photographs of prominent people, scrambled names, etc.

After Meg gives the passwords, Joe asks her to explain them and she steps over to the kitchen set. The audience is warned to watch closely and listen carefully to Meg because what she says will contain the answer to one of the puzzlers later in the program. She delivers a one-minute direct commercial in which she explains and demonstrates three reasons why electric range cooking is fast.

When she finishes we go back to Joe Wilson. Meg steps back to the desk and gives him a card with the name and phone number of the first contestant. After the person called has repeated the passwords, Joe gives him his puzzler. All the action in the puzzlers takes place in front of the electric range, so it's on the screen for most of the show.

When they've finished the charade or whatever the puzzler happens to be, Joe and Meg go back to the "office." Joe picks up the phone and gets the contestant's answers.

The puzzlers are in three parts to correspond with the three groups of prizes on our prize panel. If the contestant gets one part of his puzzler right, he can choose a prize from Group One. If he gets two parts right, he can choose from Groups One and Two. If he gets all three parts, he can have anything on the board. Everybody wins something. The prizes are all electrical appliances ranging in value from a \$5 electric alarm clock to a \$36.50 electric blanket.

Creates Desire In Audience

Right here I want to call your attention to a subtle, very innocuous but psychologically potent bit of selling. The prizes are not all electrical appliances without a reason. The prize panel is shown to each contestant—in all, it's on the screen five or more times during the program—

and each contestant looks at those appliances with the thought of owning one of them. The audience looks with the same thought in mind because they never know when they might be called. In other words, we make everyone watching the show conscious of the desire to own one or more of those appliances.

But let's not forget the main commercial—the one Meg delivered while standing at the range. It is brought back in again as one of the puzzlers. One of the persons called is asked to repeat the three reasons Meg gave for electric range cooking being fast. So, on each program someone is asked to repeat the main points of the advertising message given 10 to 20 minutes earlier.

To help the contestant and the audience, Meg goes back to the range and in silence repeats the same motions she went through previously when she delivered the commercial.

Does it work? Well, in the more than 39 weeks this show has been on the air, only two people have failed to get all three parts of that puzzler. One contestant on one occasion got only one part, and last week a contestant got two parts right but he repeated most of the points made in our commercials during the last month. However most contestants have been able to repeat all the main points of our advertising message 10 to 20 minutes after it was given.

That's what happens when you make the audience *want to listen* to your commercial. That's what I mean by building the program around the commercial. The same technique can be applied to any advertising message—on radio as well as television. But, I'll challenge anyone to equal the record just mentioned with radio or any other advertising medium. I don't think it can be done with anything but—*television!*

A Complete Film Service
For Television Stations
and Sponsors
Television Film Industries Corp.
340 Third Ave. (at 25th St.) N.Y. 10, N.Y.
Phone LExington 2-6780-1-2-3

lee wallace
TELESHOWS
lexington 2-1100
"television packages of distinction"

Advertising Art Director in Television

(Cont. from Page 23)

creating many scenes where size forbids actual reproduction in the studio.

There are many other difficulties in creating scenery for the visual broadcasting medium. For the sake of realism it is preferable to have the scenery for interiors constructed rather than painted on back-drops or flats.

Exteriors must be painted with greater perspective to give the illusion of depth and distance due to the short depth of focus of the present day cameras, the camera cannot take the foreground and background simultaneously with equal clarity. If the background is painted with proper perspective and placed close behind the actors, the illusion of depth will then be accomplished.

At all times, the agency art director works with the agency director assigned to the commercial show. At the dress camera rehearsal, which is televised on closed circuit, they sit in with the station director to check, edit and approve all camera action and other details pertinent to the program and commercial.

Kaufmann's (Pitts.) Stages RCA Intra-Store Video

(Continued from Page 33)

Lace, Simmons Mattresses, Wear-Ever Utensils, Charter House Furniture, Fredrica Furs, North Star Blankets, McCall's Patterns, Ideal Toys, Glen-Tex Scarfs, Buster Brown Shoes, Hickey Freeman Men's Suits, Air Lume Furniture, Koroseal Fabrics, Arnheimer Furs, Textron Fabrics, Roylies Paper Doilies, Alligator Rain Wear, Coty Perfume, Kuppenheimer Men's Wear and other national trade name items.

Between live demonstration, static displays were held on the receiver screen—these displays being given movement by change of cards and other devices.

The Drama Department of The Carnegie Institute of Technology cooperated with Kaufmann's, providing talent and production assistance.

The RCA-Victor equipment, consisting of two cameras, a director's console and twelve receivers (four rear-projection models and eight direct-view prewar sets), was identical to that installed in Gimbel's (Philadelphia) last October and more recently at Lowenstein's, Memphis, Tenn., May 13 through May 21. Richard Hooper, RCA promotion chief, was in charge.

Second of a Series

When Was the **TELEVISION WORKSHOP**

Founded?

The Workshop is no "Johnny-come-lately" in television. Founded in October of 1943 . . . when NBC, CBS, and most television stations were still shuttered by the war . . . the Television Workshop has maintained an unbroken record of outstanding productions in New York and elsewhere.

Who Have Sponsored **WORKSHOP** Productions?

They've been sponsored by the General Electric Co., Durez Plastics & Chemicals Co., Press-On Mending Tape Co., Diana Corsets, Norman D. Waters Adver. Agency, Ben Pulitzer Creations, Inc., Gimbel Bros., McCreery's, Reiss Advertising, and dozens more. (For complete list, please see 1946 ATS Yearbook.)

Who Have Appeared in **WORKSHOP** Productions?

Jessica Dragonette, Jane Withers, Guy Kibbee, Phil Regan, Glorienne Lehr, Harvey Marlowe, Canada Lee and scores more have appeared in Workshop productions since 1943. Many well-known artists, including Jessica Dragonette, made their television debuts in Television Workshop productions.

For Full Information, Write to

THE TELEVISION WORKSHOP
11 West Forty-Second Street
New York 18, N. Y.



A home "Tele-Theater," designed by Modernage, New York home decorators

Planning Your Home Tele-Theater

(Courtesy, ARCHITECTURAL FORUM)

INTRODUCING a miniature theatre into the living room and adding a prominent antenna to the roof is bound to have an effect on building design and interior planning. The owner of a television set may rent or buy only the house that offers good television reception. An installed antenna may become the added inducement to buy a house or rent an apartment, and for new homes it may become standard equipment.

Furniture arrangements for viewing may dictate an entirely new plan for the living room. It is inconceivable that householders will rustle chairs through the house every time a program is to be viewed. A fixed grouping of chairs probably will grow around the television screen in much the same way as heavy furniture once grew about the fireplace. An empirical rule for correct viewing distance is from four to six times the screen height.

With a screen fifteen inches high the viewers should be seated in a pie shaped area within a radius of about eight feet. If four or more people are to sit in this area then a light, space-saving, comfortable chair will be a design necessity. Few homes are large enough to devote separate space to television viewing so this area must double with other uses. It

will be desirable in simultaneous activities that the viewing area be dimmed by separate switch control for video reception and acoustically treated so that audio reception does not interfere with those reading or talking. Oblique and curved walls, dwarf partitions, curtains, glass baffles and unsymmetrically shaped rooms may have to be developed to achieve desired results.

Consideration should be given to the wall background for the television screen—a *non-reflecting wall paint or non-glossy wall paper in soft blues and grays is recommended to improve picture quality and reduce eyestrain.* Light sources that shine or reflect directly into the viewing screen will affect the clarity of the image. For daytime viewing sets should be located away from windows. Large glass areas will present a problem but this can be solved by inside wall locations and the use of easily operated curtains as light shields.

Color Sets Remote

Home television sets for postwar use will be of two kinds, a direct view and a projection type. The direct view type is the set of prewar vintage which is almost entirely in use at the present time. The picture image is viewed on the end of a

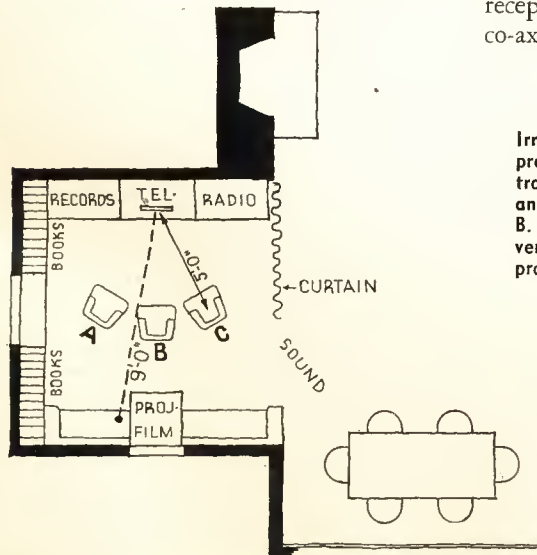
cathode ray tube or reflected directly in a mirror at the top of the cabinet. The projection type employs certain principles of the Schmidt optical system in which the cathode ray tube is fixed vertically and the image passes a series of mirrors and lenses to emerge on a screen in the face or top of the cabinet. A third proposed type is optical projection of the picture to a wall or screen. This type is now used for large screen theatre reproduction but is not yet ready for home sets. *For de luxe installations equipment can be built-in and the screen mounted flush with the wall.*

The maximum screen size said to be practical for the home and planned by the industry is 18 inches by 24 inches. It is probable that the 525 line scanning value, which is described as having the same or slightly better picture value as a 16 mm. home movie, will prevail.

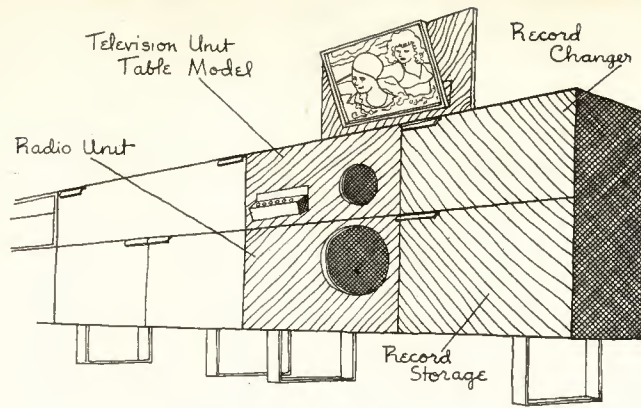
Adequate servicing of sets will be a necessity since high voltages are developed in the equipment. A safeguard of the home set will be a cutout switch to forestall accidents to amateur mechanics when the back of the cabinet is removed.

Color television is produced experimentally today by mechanical means using revolving disks and filters. Until it can be produced electronically, by some method similar to the cathode ray tube, it is not considered practical for home sets. *Experts believe commercial electronic color television to be five to ten research years away.*

A possible plan development is a separate space for the recreational machines



Irregularly shaped living room provides a light and sound controlled area for radio, television and record playing. Chairs A, B, C, reversed easily for conversational area. Rear couch provides second row for viewing



Units designed by Architect William Lescaze for piecemeal buying and home assembly. (Courtesy Architectural Forum.)

of radio, television, record changing and home movie projection. Since these items have become an integral part of our leisure it seems more likely that they will be woven efficiently into the scheme of the living room.

Programs for the double and alternate use of space become a necessity in planning living rooms for small houses and apartments. In such plans the space allotted to the television set will be as important as wall space for a bed.

Wave Reflection

A problem for set owners is the rooftop antenna. Engineers hope that as the power of the transmitted signal becomes stronger and receiving sets more sensitive that antenna built directly into the sets will be a possibility. For the present a good antenna or dipole installation is of extreme importance to good video reception. The dipole is an antenna mast with two projecting arms at the top, developed for television. It is not as simple as the copper wire strung for radio reception and requires special lead-ins of co-axial cable.

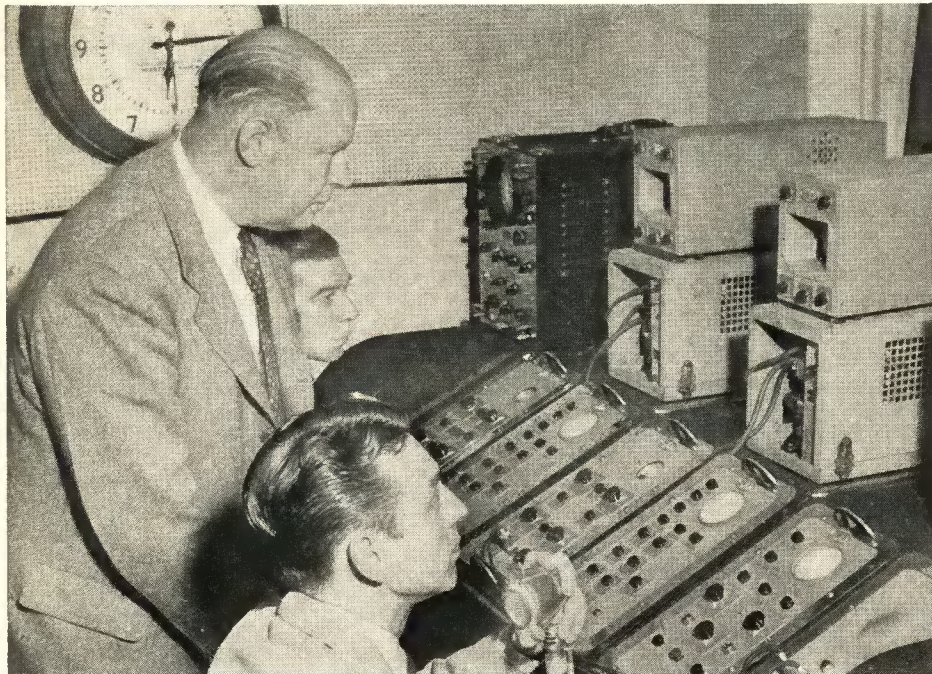
High antennas will be necessary in cases of blocking and multipath interference. For example, to overcome the shielding effect of a small hill near his home, a set owner near Greenwich, Conn., installed a dipole mast about 40 feet high. It is impossible to predict an average height since some antennas concealed in attic spaces have proved adequate. Ground leads and lightning arrestors are essential for safe installations.

The ideal condition is to have the television dipole in an unobstructed sightline to the transmitting station. Any building beyond the receiving dipole may reflect a television signal like a mirror. This reflected wave which arrives later than the main wave at the screen (because it has traveled further) causes an after image or ghost. A number of such reflecting surfaces located within the critical distance of an eighth of a mile to a mile from the dipole will cause a series of ghosts appearing on the screen at the same time. To overcome this problem a "reflector" is placed on the dipole to block the delayed signals. It may also be necessary to install more than one set of dipole arms where the transmitter stations are located in opposite directions from the receiving antenna.

The Antenna Problem

The problem of locating antenna is more complicated in city apartments due to the great number of chances for reflection, shielding and interaction caused by surrounding buildings. One solution to the apartment house problem is the master antenna system to include not only television but FM (frequency modulation), short wave and radio as well. The master antenna can be made an integral part of the building design in place of a maze of individual dipoles competing for the most advantageous reception position.

GREAT NAMES *in* TELEVISION



DR. ALLEN BALCOM DuMONT

Founder of Allen B. DuMont Labs. (center) observing video monitors

THE DuMont name is associated with the development and use of the cathode-ray tube and with television broadcasting. In fact, four of the ten television stations now operating were equipped by the Allen B. DuMont Laboratories, Inc., including DuMont's New York station WABD and its Washington station, WTTG.

Quiet, pink-cheeked Allen B. DuMont, president of the company which bears his name, started as an engineer in the development laboratory of the Westinghouse Lamp Company in 1920, advancing in no time to engineer in charge of production of various radio receiver tubes. In 1927, the company presented him with its First Award for outstanding employee accomplishment. He joined the De Forest Radio Company in 1928 as chief engineer; shortly thereafter becoming vice-president in charge of engineering development and manufacturing.

Television, next on DuMont's agenda, started him to work on harnessing the cathode-ray tube to the video medium. He was at this point in his technological

advancement when the De Forest Company folded in 1931. This was the depression of the depression. DuMont and a friend each invested \$500 in a company to make cathode-ray tubes. Hiring a part-time glass blower, they converted the basement of DuMont's house in Upper Montclair, N. J., into a factory. Soon the \$1,000 was absorbed and the friend withdrew. Cash reserves, loans on insurance, money borrowed from relatives, investments from Wall Street and local bank loans—all helped prime the struggling young business.

Bit by bit, a long-life, high vacuum cathode-ray tube was perfected and incorporated into oscillographs. Markets were developed for the tubes and instruments, despite the serious obstacle of having to work them into courses of various schools and universities so that people would know their purposes and use. The factory left the basement. With the sale of rights to DuMont's invention, "the magic eye," to RCA, the company could afford to buy up an old pickle works and convert it to what is now the

Third in a Series

∴

first link of the Laboratories' Passaic, N. J., factory.

From the little company grown large came commercial cathode-ray tubes to solve innumerable problems, both old and new. The company, the Allen B. DuMont Laboratories, Inc., began to develop and to own scores of patents, many of which have facilitated television's progress.

Developments and Awards

One possible patent, though, "that got away" was a honey. Back in 1933, DuMont conceived a radio locator which could well have been the basis for radar's patents. Army officials asked that the patent application be withheld for reasons of security. When, in 1939, DuMont decided that he could hold off the application no longer, he discovered that French patents filed two years previously invalidated his claim.

Under its president's active guidance, the DuMont company also entered the broadcasting end of television as well as making studio equipment and receivers.

Two years ago, when the nation's television leaders, both broadcasting and manufacturing, decided to band together to establish the Television Broadcasters Association (TBA), Allen B. DuMont was chosen its first president.

Honors have been bestowed upon DuMont, the engineer. Last year, The Rensselaer Polytechnic Institute, his alma mater, awarded him the honorary degree of Doctor of Engineering for "pioneering in the development and use of the cathode-ray, the heart of radar . . . for his improvement in the art and science of television." The TBA presented Dr. Allen B. DuMont with an award for "the development of the cathode-ray tube as a satisfactory commercial instrument of television control and reproduction." Also, the Veteran Wireless Operators Association bestowed upon him its coveted Marconi Memorial Award of Achievement for pioneering work in the field of communications.

Even, today, Dr. DuMont concerns himself with the problems of electronics. On weekends, he hies himself to his secret laboratory, hidden in the mountains of New Jersey, to carry on his research.

4: REVIEWS, SCRIPTS AND VIEWS

BROCHURES:

TELEVISION TALK—*National Broadcasting Company, 1946.*

HERE is a pocket sized glossary of television terms—video jargon from “abstract set” through “electronic gun,” “noise,” and “switch” to “woof” on page 55. Lavishly illustrated with cartoons, it imparts a rosy glow to work-a-day producer-engineer language. It’ll help you learn the easy way.

* * *

THE ECONOMICS OF DuMONT TELEVISION — *Allen B. DuMont Laboratories, Inc., 1945.*

ISSUED as a promotion piece, this booklet is a primer on low cost television operation. It briefly presents such problems as “capital investment,” “operating costs,” “station revenue,” “2-studio, 3-crew operation” and “network affiliation”—questions to which prospective station operators would like answers. You might find some answers here.

* * *

BELL SYSTEM TELEVISION NETWORKS—*November 1945.*

IN this three-color promotion booklet, the Bell System sets forth its experience and qualifications in network operation to the television industry. Present and proposed coaxial cable linking important cities and its radio relay system between New York and Boston are illustrated by maps. An interesting bit of information for special event directors, on page 17, is titled “Local Pick-Up Channels and Studio-Transmitter Links.”

* * *

TIME, TUBES AND TELEVISION—*Allen B. DuMont Laboratories, Inc., 1944.*

THIS handsomely illustrated brochure, although issued in 1944, pictorially presents the story of DuMont’s pioneering in the realm of cathode-ray tubes and the oscillograph. The pictorial analysis of the cathode-ray gun is worthy of study by workers in television and by science classes. The brochure, which closes with a look at television of yesterday and of tomorrow, was researched, planned and assembled by writer Herbert T. Strong.

RCA-VICTOR TELEVISION: OPENING A NEW MERCHANDISING ERA FOR DEPARTMENT STORES —*RCA-Victor Division.*

DEVOTED to “television as an advertising medium,” the promotion booklet is addressed primarily to the department stores. Tabbing those stores already on “television row,” it goes on to point up how tele can be used: 1) operating a complete station; 2) operating a studio within the store; 3) operating an intra-store system; and 4) selling television receivers. Although it is based on prewar facts and figures, the basic data gives a true picture of television’s ability to do a selling job for department stores.

“THE TRUTH ABOUT COLOR TELEVISION,” by *Dr. Thomas T. Goldsmith, Jr., Allen B. DuMont Laboratories, Inc., Passaic, N. J., 1946.*

THE 31-page booklet by Dr. T. T. Goldsmith, Director of Research and Engineering of the Allen B. DuMont Laboratories, Inc., is divided into four parts: I—The Status of Television Today; II—Extent of Color Experimentation; III—Many Color Factors Require Solution; and IV—Proposed Schedule for Television Calendar of Development. Each division sets forth and analyzes basic data and procedure, keeping in the reader’s mind that U.H.F. is an unknown television region.

LETTERS TO THE TELEVISER

(Continued from Page 6)

programs, I fully agree with your position that, for the most part, these programs are of such indifferent entertainment value that we cannot expect a widespread acceptance of television regardless of how many efficient television transmitters may be erected throughout the country.

It would well pay the owners of television stations to pool their entertainment efforts by contributing to a common fund to be devoted entirely towards the production of high class television pictures of proven entertainment quality, produced in one or several studios devoted wholly to that purpose, and supervised by directors of top-notch ability.

Such film entertainment as the above can, of course, be interlarded by simple yet highly entertaining local acts, vaudeville and the like, wherever good talent is available. But the genuine sustaining quality of the programs—the kind that will keep the public interested and the television audiences constantly increasing—can only be supplied through the medium of film entertainment competently prepared.

LEE DE FOREST

Lee De Forest, Inc.

Los Angeles 36, Calif.

From Richard Hubbell . . .

SIRS:

Your statement that “one of the big problems facing television is not the issue of color, not the question of higher or lower frequencies, but how telecasters expect to furnish the public with the kind of programs it will rightfully expect” is very much to the point. Possibly it is the biggest problem facing television today, and it has been “faced” in many cases

with incredible bungling and ineptitude. Certainly the hue and cry over standards and allocations, color versus monochrome, has been blown up out of proportion.

Certainly much of the recent television programming on the air might reasonably be described as somewhat less than desirable. Certainly it is, in some cases, not the kind of stuff which does either the station or the television industry any good. And, since so few channels are available, it is indeed timely for you to pose the question: Is this type of operation cluttering up one of the limited channels with stuff that few people will bother to watch? Is it “in the public interest” to have one of these channels more or less “jammed” or “taken out of service?”

Obviously an operation of this type could hardly be described as rendering a public service. In time, depending on the size of the broadcaster’s bankroll, he will go out of business provided he does not change his ways.

Won’t the situation take care of itself in time? Won’t the effect of competition eliminate the bunglers? Granted that much of present-day television programming is amateurish, imitative, stale. But has not this always been true in the development of any art?

Not everyone will operate in this fashion, and a lot of new blood is coming into the picture. Smart operators will set up a program service that will force the bunglers and the shoe-string opportunists to put up or shut up.

RICHARD HUBBELL
*Crosley Corporation
Cincinnati, Ohio*

More On Programming

SINCE the publication of the Editorial, "Programming Standards Needed," in the last issue of THE TELEVISER, we've been bombarded with opinions from our readers regarding the pros and cons of the question, with many of the letters coming from television industry leaders.

(A few of the replies are published in the "Letters to THE TELEVISER" page 6, with more scheduled for future issues.)

Many who disagree with our point of view profess to see "government regulation," "bureaucratic control," and even censorship in our proposal.

We honestly can see none of those bogeys in our proposal, which recommended "a set of satisfactory program standards to be determined by the television industry itself" (THE TELEVISER, May-June, 1946).

When an industry is self-regulated, the dangers of "government regulation" and "bureaucratic control" are vastly minimized. Censorship, in our opinion, doesn't even enter into the discussion, since what we propose is the direct opposite of censorship. Censorship by definition, is the deletion of objectionable material by a government authority. Nowhere in our editorial do we recommend such action. We're suggesting an improvement in programming by giving the stations something to shoot at.

Some say competition will force the stations to produce better programs, or else they'll be "tuned out" and eventually forced out of business.

But competition implies rivalry between two or more contestants.

Can there be competition in cities with only one station operating? Of the recent licenses granted to applicants in thirteen cities, nine cities had only one applicant each. Of 140 principle cities with allocated channels, 42 of them have only one channel each allocated them. It is more and more apparent that 50% or more cities, with eventual television service, will have only one station. * * *

It is easy for a station to slip into a "monks-cloth and flats" era and to stay there; to continue to stage, day after day, audience participation shows because they are the easiest and least expensive to stage; to pile film on film, regardless of age or entertainment value simply because it is the cheapest thing available to fill the station's allotted time; to produce few dramatic programs, children's programs, or public service programs because they are the most costly to stage.

The assignment of a license should imply an obligation, moral if not legal, for a station to put out its best efforts to

produce the best possible entertainment and public service features, using the best possible production methods—a matter that can only be accomplished by having competent production personnel, trained and experienced in show business, just as a station has a trained staff of engineers.

If a station doesn't care what goes out on its megacycles, it is doing television much harm; it is violating the spirit and meaning of its application for a tele license. During testimony for applications, and in prepared exhibits, the stations describe their plans of future operation.

"When a business man fails to live up to the conditions which are part of his license, when he falsifies a license application, he expects to lose his license when he is caught . . ." (The Billboard editorial, June 8, 1946).

What may the public, investing an estimated \$3,000,000,000 in television equipment the next ten years, rightly expect?

The editors of THE TELEVISER feel that most owners and managers of American television stations will want to give their audiences the best possible program material, making every television receiver owner proud of owning a teletset. This will boom the sale of television receivers to the public and so help obtain a maximum number of advertisers with money to spend on more good programming.

We're advocating stimulation, not strangulation!

* * *

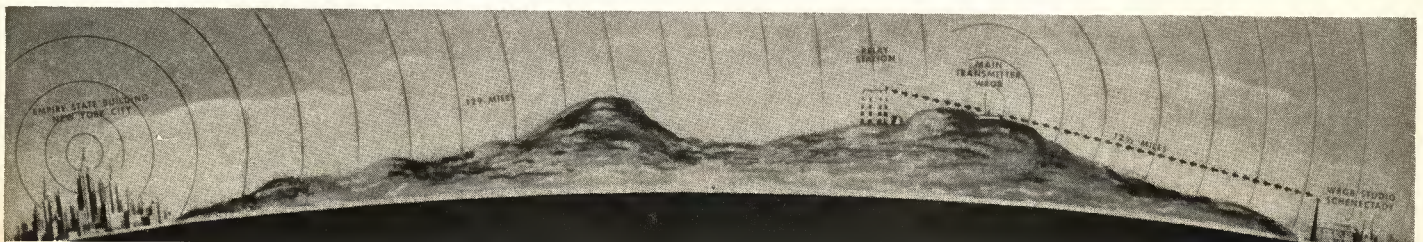
We're Approved

AS WE went to press, we received the following letter from the State Educational Supervisor: "When I returned to Albany, I made a report of my visit to your school. My report was very favorable and the Committee agrees we should proceed with the approval of your school . . ."

The report speaks for itself. We're proud of our achievement. Televiser's classes will continue in the Fall, with an even bigger and better curriculum of courses.

When THE TELEVISER first announced its program of television instruction last December, we became the target of irresponsible mischief-makers. We said nothing at the time. We went ahead with the educational project we had outlined for ourselves and set up five television courses.

We secured thoroughly competent television men as instructors. We perfected two dummy cameras, with "on the air" lights, controlled remotely from an instructor's and student's control board. We used every visual education aid, including motion pictures, slides and balopticon to help teach a difficult subject. We brought in outstanding men as guest lecturers. In short, we did everything possible to furnish our enrollees with the best instruction and workshop experience available.



**• 5 Professional Courses
for Teviser Readers
Start Sept. 16!**



Some of the 450 Persons Who Attended "Television Institute" at Hotel Commodore in New York

5 Courses To Choose From!

1: ELEMENTS OF PRODUCTION

(Mondays, 7-9 p.m.)

- Types of Programs
- The Television Audience
- Script Preparation
- Casting
- Acting for Television
- Directing for Television
- Costuming & Make-up
- Music for Television
- Use of Films in Programming
- From Radio to Television

2: WRITING FOR TELEVISION

(Tuesdays, 7-9 p.m.)

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

3: STATION MANAGEMENT AND OPERATION

(Wednesdays, 7-9 p.m.)

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

4: PROGRAM WORKSHOP

(Thursdays, 7-9 p.m.)

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

5: ADVERTISING & COMMERCIALS

(Fridays, 7-9 p.m.)

- Types of Commercials
- Some Current Tele Commercials
- Setting Up a Television Dept.
- Use of Film in Commercials
- Use of Gadgets and Props
- Use of Marionettes
- A Comparison of Media
- When Will Tele Advertising Pay?
- The Hidden Commercial
- Writing the Commercial

YOU CAN STILL

Enroll in

**Teviser's New Fall
Television Courses**

G.I's Are Eligible Under "Bill of Rights"

**10 Weekly Evening Sessions, 7-9 P.M.
Start Sept. 16, 1946**

*Lectures by Experts, Camera Work, Workshop Practice,
Films, Slides, Studio Tours, Individual Attention*

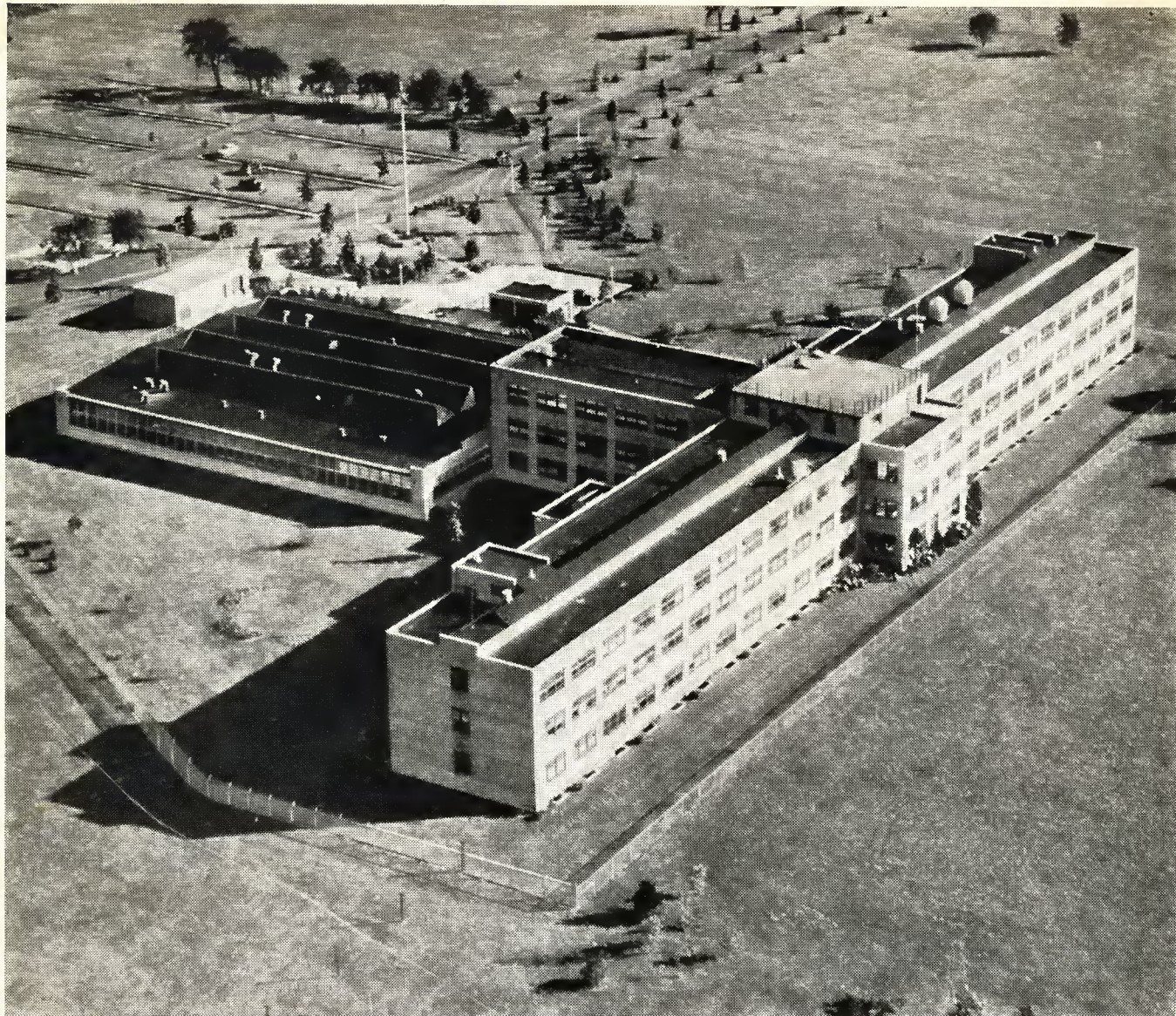
To Register, Write or Wire

The Television Workshop of N. Y.

TRAINING DIVISION

11 W. Forty-Second Street

New York 18, N. Y.



RCA Laboratories—Center of Radio and Electronic Research

RCA Laboratories at Princeton, N. J., are far more than one of the most modern and best-equipped laboratories ever built. It is a community of scientists, research men and technicians—each a top man in his field—each working with the other—contributing wherever and whenever his specialized knowledge will help.

It is a “university of ideas”—where visions are graduated as practical realities . . . where human wants are fulfilled through the creation of new products and processes, new services and markets.

It is a birthplace of scientific, industrial and social progress for the entire nation.

It is the reason why anything bearing the letters “RCA”—from a radio tube to your television receiver of tomorrow—is one of the finest instruments of its kind that science has yet achieved.

For just as the RCA electron tube, television receiver, radio, or the Victrola, is stamped by the RCA trademark, so does the product itself bear a stamp of experience and research that gives RCA pre-eminence in the field of radio and electronics.

Radio Corporation of America, RCA Building, Radio City, New York 20 . . . Listen to The RCA Victor Show, Sundays, 2:00 P. M., Eastern Daylight Time, over the NBC Network.

PIONEERING

Scientists and research men who work in RCA Laboratories made many vital contributions in helping to win the war through application of radio, electronic, radar and television techniques. Their skills now are devoted to peacetime applications of these sciences.

At RCA Laboratories the electron microscope, radar, all-electronic television (featuring the projection system for the home) and many other new instruments of radio, including hundreds of new electron tubes, were developed to improve and to extend the services of radio around the world.



RADIO CORPORATION of AMERICA