

# Televiser

OCTOBER 15th to NOV. 15th, 1948 **35¢**  
**MONTHLY**  
JOURNAL OF TELEVISION



*The Boxing Show That Wasn't on TV. (See Story, Page 24)*

Daily News Photo

## PROGRAMMING ISSUE

ARTICLES BY LEADING EXECUTIVES

Marie Meyer  
United Detroit Theatres  
1600 Stroh  
Detroit, Mich.  
1852546



*Climaxed by the World's Series, millions enjoyed a television baseball season —with RCA Victor . . . were right in the game from Opening Day.*

## ***You're right in the game — with Television***

● Comes the shout "Play Ball!" and there you are . . . right on top of every play.

Through television developments in RCA Laboratories, all the action is yours — the crack of bat against ball — fast infield plays — even side-lights in bull pen, dugout, grandstand and bleachers.

At the ball park, RCA Image Orthicon television cameras — rivalling the

human eye in sensitivity—get all the action in day or night games. Shifts from over-all views of the field, to "close-ups," of individual players are swift and revealing . . .

And at the *receiving end* — your RCA Victor "Eye Witness" home television set gives you brighter, clearer pictures. You can see the ball that the batter misses, or you can watch his home run smash sail over the distant fence.

Today, because of the original and continuing work of RCA scientists, millions can enjoy sports, entertainment, educational and news events, on television. Research at RCA Laboratories—always a "step ahead"—enters every instrument marked RCA or RCA Victor.

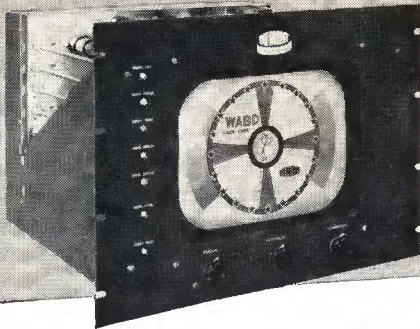
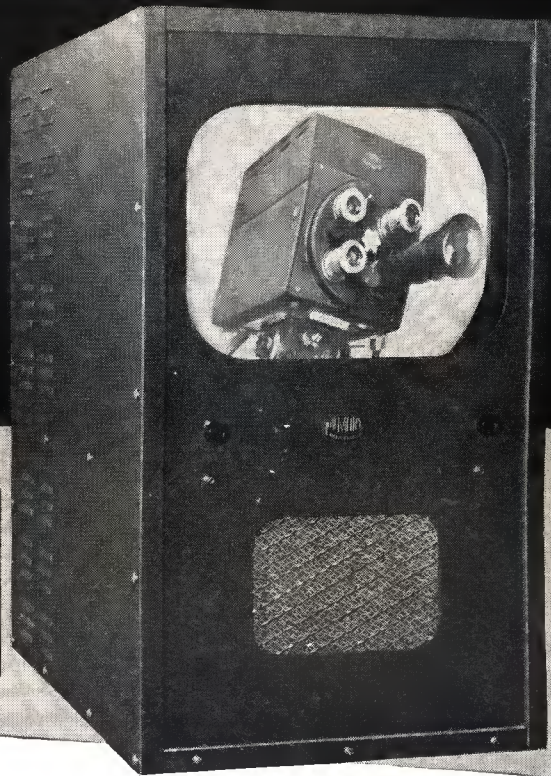
When in Radio City, New York, be sure to see the radio, television and electronic wonders at RCA Exhibition Hall, 36 West 49th St. Free admission. Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.



**RADIO CORPORATION of AMERICA**

For the best "look-in" on television programming and transmission . . . they are installing

# DU MONT LARGE-SCREEN Picture Monitors



START AS SMALL AS YOU WISH, WITH THE DU MONT

*Acorn Package*

## TYPE 5108 12" PICTURE MONITOR

- ✓ Used in combination with companion unit, Type 5112-B Low Voltage Power Supply.
- ✓ Produces a comfortable-sized image on 12" picture tube for program monitoring of picture content.
- ✓ Operates from standard black negative composite picture signal with level in the range of 0.5 to 2.5 volts peak-to-peak, 1000-ohm input impedance.
- ✓ A 75-ohm input terminal is provided and is inserted

- across input terminal by means of toggle switch at rear.
- ✓ Type 5108-C fitted with 13 $\frac{3}{8}$ " x 17 $\frac{1}{8}$ " panel fitting into control consoles.
- ✓ Type 5108-D fitted with standard 14" x 19" relay rack panel.
- ✓ Overall dimensions, less panel: 12-11/16" h. x 16 $\frac{1}{4}$ " w. x 18 $\frac{3}{4}$ " d. Weight, 50 lbs. Resolution exceeds that of usual commercial equipment.

## TYPE 2116 20" PICTURE MONITOR

- ✓ Du Mont deflection system for better-than-usual focus.
- ✓ Full light output from 20" picture tube operated from 15KV supply. An excellent image thoroughly enjoyed even in lighted room.
- ✓ 215 square inches of picture. Excellent resolution — 450 lines.
- ✓ High voltage automatically removed should horizontal sweep fail, in order to protect picture tube.
- ✓ Monitor operates from a composite signal on a 75-ohm line with a level between .5 and 2.5 peak-to-peak voltage.
- ✓ Foolproof. Front panel carries brightness and contrast controls. At rear are the linearity, focus and other occasionally-adjusted controls.
- ✓ Type 2116-A includes a 10-inch high-fidelity speaker installed with baffle and grille assembly.
- ✓ Overall dimensions: 38" h. x 22" w. x 30" d. Weight, 300 lbs.

◆ Superlative rendition — that accounts for the growing popularity of Du Mont large-screen picture monitors.

Two models: Type 5108, 12-inch tube, 72-square-inch screen. Type 2116, 20-inch tube, 215-square-inch screen. The direct-view images are brilliant, sharp, and pleasingly contrasty yet retain the full range of all the half-tone values so

necessary for pictorial beauty.

The 12-inch model in combination with Type 5112-B Low Voltage Power Supply unit, is intended primarily for control functions. The 20-inch giant-image monitor is ideal for use on a dolly in the studio, for visual cueing of actors and studio personnel during a performance. It may also be placed in

the lobby, in the studio manager's office, in other executive offices, and in clients' rooms.

For superlative monitoring, as in every other TV function from camera to transmitter and again to receiver, make it DU MONT for "The First with the Finest in Television."

◆ Details on request. Submit your telecasting plans for that Du Mont "know-how" guidance.

© ALLEN B. DU MONT LABORATORIES, INC.

# DU MONT

*First with the Finest in Television*

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

Oct. 15 to  
Nov. 15th  
1948

# Televiser

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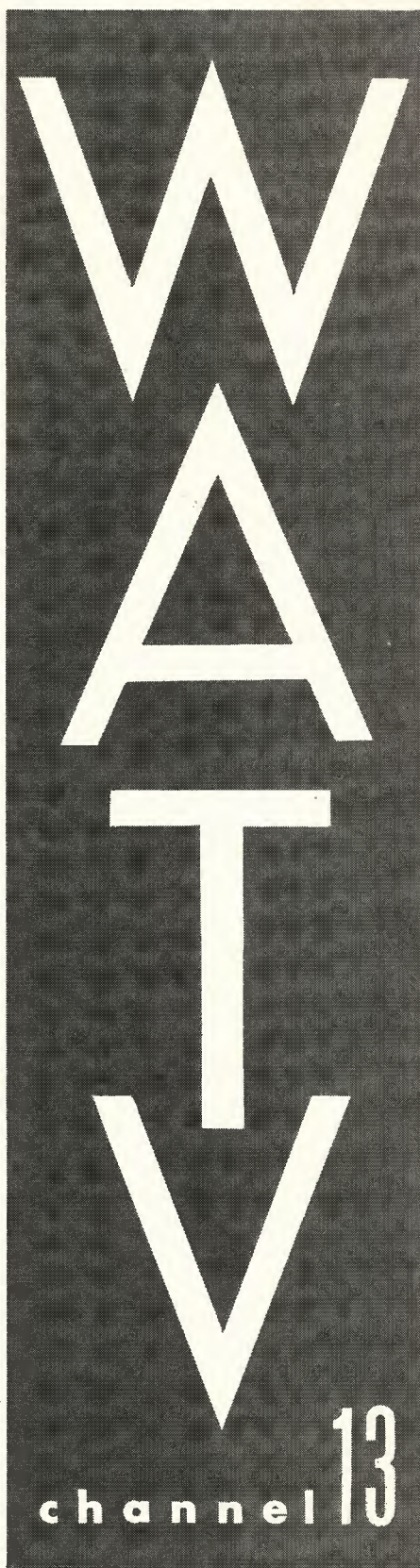
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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

# TELEVISION *at a Glance*

**KIDNAPPING:** When a tiny 2½-month old infant was abducted recently in Baltimore, Station WMAR-TV quickly swung into action with frequent descriptions of the child and pleas for the baby's return.

**CHILD'S WORLD:** Children will be seen and heard—on ABC's public interest series, *Child's World*, weekly starting November 1.

**ELECTION RETURNS:** ABC-TV will utilize seven cameras and two mobile units on Election Night to bring last minute returns and commentaries to its eastcoast video audience.

**FCC REPORT:** On or about November 15, the FCC will make public its TV channel study showing the effects of ground wave and tropospheric interference.

**FCC HEARINGS:** TV engineering conference will be held November 30—December 2, with another scheduled around December 1, 1948.

**¾ BILLION BY '55:** Television broadcasting's investment by 1955 will be \$243,591,000, according to J. R. Poppele, president of the Television Broadcaster's Association, with 1000 stations in operation. Other Poppele "guesstimates": 134 stations by end of '49; 235 by end of '50; 355 stations by end of '51.

**"THE EGG CAME FIRST":** A script of a 15 minute public service program on the preservation of eggs is being sent to all TV stations in the country by the N. Y. State Radio Bureau in cooperation with the State Department of Agriculture and Markets. The program, "The Egg Came First", was originally produced on WRGB, Oct. 5.

**ARMY VIDEO:** Every company at Fort Monmouth, N. J., major Army Signal Corps post, now has its own television receiver, with the exception of one company. The video receivers, installed in all company recreation rooms, were made possible from profits accruing from Post Exchanges and post theatre admissions. One company built a television theatre around the video set which seats 60, with standing room for fifty more.

**1949 ESTIMATE:** 1.5 million receivers during 1949 is the estimate of leading industry executives.

**JOB PLACEMENT CENTERS:** Jobs Unlimited, 40 West 46th St., New York, and the Television Workshop of New York, 1780 Broadway, are geared to place qualified personnel with TV stations throughout the country.

**JELLY-MAKING:** Detroit housewives are being treated to a test campaign on how to make jelly the good old-fashioned way. The advertiser is California Fruit Products Ltd., of Pasadena, Cal.

**TOP TEN:** Of ten highest rating television shows in New York in September, seven were sports events, according to the Pulse, Inc. Toast of the Town, with 40.7 rated first; Texaco Star Theatre, with 38.7 rated second. Smally Fry Club, with 27.0, rated ninth place, but was the only kids show in the top ten brackets. In Philadelphia, Texaco Star Theatre rated fourth; Toast of the Town was down to seventh.

**CBS TELE-CLINIC:** A three day clinic for CBS affiliated will be held this year beginning Friday, January 21, 1949. Owners and key management executives of CBS network radio and television affiliates are being invited.

**SCHOOL VIDEO:** Students in Salt Lake City's three high schools experienced educational video at opening assemblies. The superintendent of schools addressed all three assemblies—via video!

## THIS MONTH'S BOX-SCORE

(As of October 20, 1948)

Stations-on-Air .....	41
Cities with TV Service.....	22
Construction Permits .....	83
Applications .....	310

**AWARD OF MERIT:** Dr. Vladimir K. Zworykin, Vice-President and Technical Consultant of RCA Laboratories, Princeton, N. J. was awarded a Presidential Certificate of Merit for war services rendered as a member of the Division of Optics.

**TV COURSE:** New School for Social Research is offering a 15-week course in Television News given by Henry R. Cassirer, news editor of CBS-TV.

**REUNION via TV:** Blanks Fisher, a girl without a family until recently, was reunited with her 71 year old uncle as a result of the popular DuMont television program, "Key to the Missing".

**QUINT CALVES ON SMALL FRY:** An amazing 3-minute film showing the birth of quintuplet heifers greeted happy small fry's on Bob Emery's program last month. The film was especially shot for the occasion.

**NEW TV TYPE:** An application for copyright has been filed by KFI-TV for a new type face, tentatively named "KFI-TV Title", a loose script type of letter.

**NATIONAL RADIO WEEK (Including TV):** Nov. 14-20, sponsored by Radio Manufacturer's Association.

**CRANE BOOM ANTENNA:** Lacking suitable height for a micro-wave relay from a local softball tournament, WSPD-TV, Toledo, borrowed a construction crane for the occasion and mounted the antenna atop it. The game, however, was called because of rain!

**3-TON ANTENNA AIRSHIPPED:** For the first time, a 3-ton television antenna was shipped from Newark by RCA to KSFO's television station, KPIX, San Francisco. KPIX plans to be on the air by early December.

**TV BROADCAST AWARD:** CCNY has announced the inclusion of television in its list of achievement awards to be given at the annual broadcasting and business conference in 1949.

**BRAZIL TV:** General Electric Co. will equip Rio de Janeiro's television station, the first in South America.

**ANNIVERSARY:** WMAR-TV, Maryland's first television station, will celebrate its first anniversary on Navy Day, October 27.

**ELECTION RETURNS:** Kaiser-Fraiser Corp. will sponsor the election returns on the ABC east and middle-western networks.

**HALF OF U.S.A.:** Fifty percent of the population of the United States will be within range of one or more television stations by the end of 1948, according to J.B. Elliott, RCA Victor veepee.

**PLEASE AGAIN EXCUSE  
EXCUSE OUR DELAY**

**September and October  
Were Moving Months  
For Us**

**Hence the Delay in  
Getting This Issue  
To You.**

Now that things are getting back to normal, future issues will reach you promptly.

**Our New Address is  
1780 BROADWAY  
NEW YORK CITY**

FOR IMMEDIATE

# Television profits

SEE YOUR

# CROSLEY

DISTRIBUTOR

big 12-inch  
picture  
tube



complete  
FM  
broadcast  
receiver

Crosley Spectator 9-407M

"Big Picture" Television-FM

Receiver now being delivered  
in quantity to Crosley dealers.

Best sales kick off-ever!

## CROSLEY

### Spectator

"BIG PICTURE" TELEVISION

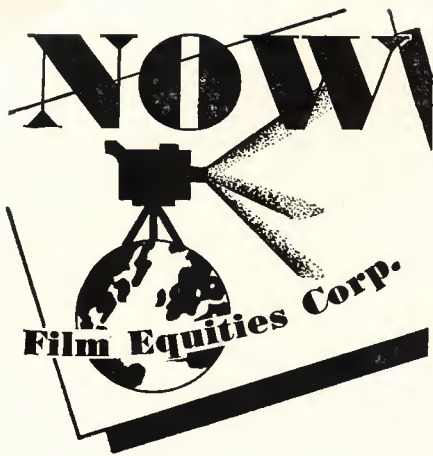
CROSLEY BUILDS A COMPLETE LINE OF  
SPECTATOR TABLE AND CONSOLE MODEL  
TELEVISION RECEIVERS

● Crosley television dealers give prospects the old one-two punch with an entertainment combination that's a knockout! (1) *Big Picture* television . . . features the size that sells! A big 12-inch direct view tube with a whopping 72 full square-inches of picture area. Bright, clear, steady pictures so absolutely real in quality there's no comparison! All-channels . . . easy to see with lights bright or dim. (2) *Complete FM receiver* . . . gets all FM broadcast stations with full lifelike clarity . . . virtually no interference from static, fading, adjacent channels. Has a jack for phonograph record player. A little simple addition—1+2—totals up to *quick profits!* How's your television sales picture? Talk it over with your Crosley distributor *pronto!*

# CROSLEY

Division—*AVCO* Manufacturing Corporation  
Cincinnati 25, Ohio

Shelvador\* Refrigerators • Frostmaster Freezers  
Ranges • Radios • Radio-Phonographs • Television



**SERVES 90%  
OF ALL TV STATIONS**


**FILM EQUITIES CORP.** now serving 90% of all TV stations daily with: full length features, adventure serials, westerns, cartoons and shorts.

**Our sponsors include: General Foods (Small Fry) and Leafmint Gum (Miracle Rider.)**

**PROVEN EXPERIENCE IN TV FILM PROGRAMMING**  
Take advantage of Film Equities experience in TV film programming, gathered from extensive association with many television stations and advertisers. Up your Hooper rating the easy way, by programming with Film Equities TV films. We serve you with the largest library of TV films in the industry.

Jay Williams, Tv Director

*"serving television"*  
**Film Equities Corp.**  
1600 BROADWAY,  
NEW YORK 19, N. Y.  
Circle 7-5850-1-2-3-4



# Ultrafax To Give TV Big Boost; Help Share Video's Costs

BY SONIA STEIN

Washington, D.C.—

Ultrafax, RCA's new device for transmitting printed and pictorial material with the speed of light, had its slides well greased by television. But it may, in turn, render some assistance to TV—sharing expenses of video networks, stimulating purchase of TV receivers, and possibly hastening international television.

The material to be sent by Ultrafax can be in any printed or graphic form. Picked up by a flying-spot television scanner, the material is transformed into electrical impulses by an RCA phototube and micro-relayed to its destination. The receiving terminal translates the radio signals into light images on the face of a kinescope tube from which it is photographed, with the entire transmission taking but 1/30th of a second.

### Uses Same TV Channels

Because it can use the same channels and relay systems as video, Ultrafax may help to share television's expenses by using its facilities during periods when no video programs are being presented.

Capable of transmitting musical and dramatic manuscripts with penciled corrections, engineering drawings, money orders, foreign language symbols and signatures, Ultrafax can handle vast quantities of specialized material which now goes by mail. General Sarnoff even foresees Ultrafax as a transmitting system for personal letters, which can be printed and distributed as V-mail was during the war.

Ultrafax can reproduce a newspaper in its exact type face and format, complete with illustrations and advertisements.

Since Ultrafax requires only 1/30th of a second to send, the human eye will not detect an Ultrafax picture if it is transmitted during a regular video program. By spacing the Ultrafax pictures a second apart, they can be transmitted while a video show is in progress without disturbing the viewer. If the video program were suspended for a few seconds, the equivalent of a newspaper could be sent in that time.

(During the October 21 demonstration in Washington, D. C., the 1047-page novel, "Gone With the Wind," was transmitted from the WNBW video tower at the Wardman Park Hotel,

three miles from the Library of Congress, in 2 minutes and 21 seconds.)

Since Ultrafax can eventually be received in the home, with the addition of a few attachments to the regular TV set, according to Sarnoff's promise, there may be an extra inducement to buy a video receiver. With no perceptible interruption to video viewing, a New York newspaper may be delivered into a San Francisco living room a few seconds after it is fed into a New York Ultrafax transmitter.

**SUBSCRIBE TODAY**

**\$3 Per Year**

**TELEVISER**

**1780 BROADWAY  
NEW YORK 19**

- Complete Recording Facilities
- Sound Stage, 1,000 sq. ft.
- Projection Room
- Television Spots
- Art Direction
- Special Effects
- Script Writing

**Gray-O'Reilly**

480 LEXINGTON AVE., NEW YORK  
PLAZA 3-1531

**TELEVISER MONTHLY**

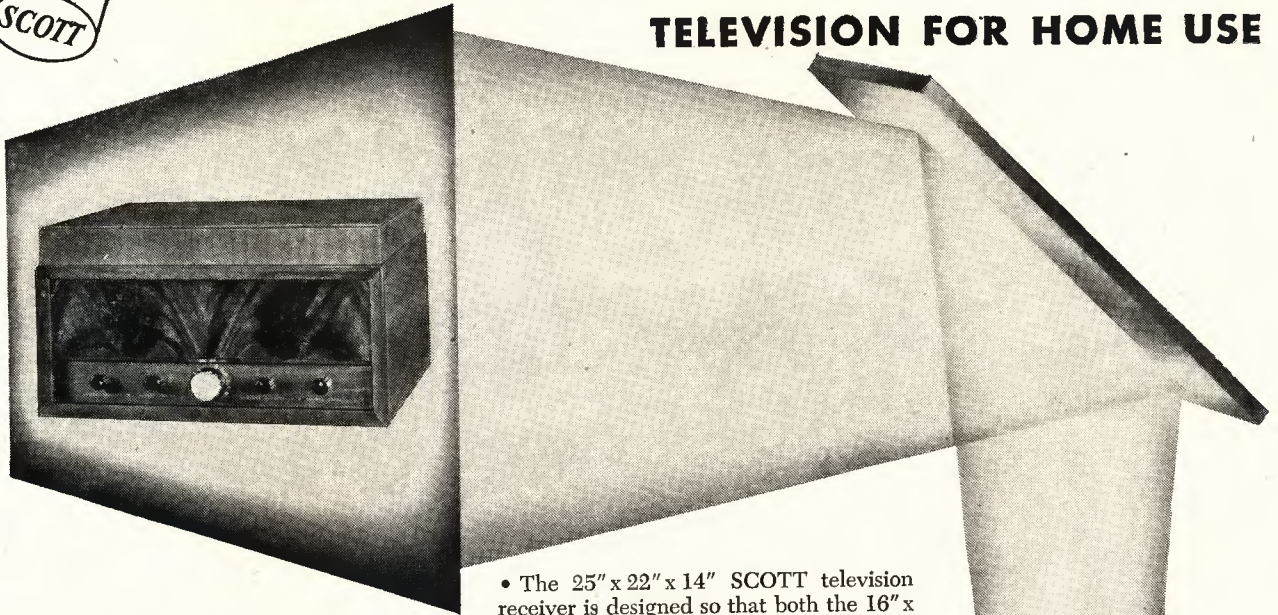
# SCOTT chooses



# PROTELGRAM

## THE FIRST PRACTICAL, LARGE SCREEN PROJECTION TELEVISION FOR HOME USE

SCOTT



• The 25" x 22" x 14" SCOTT television receiver is designed so that both the 16" x 12" viewing screen and large reflecting mirror fold into the top of the cabinet.

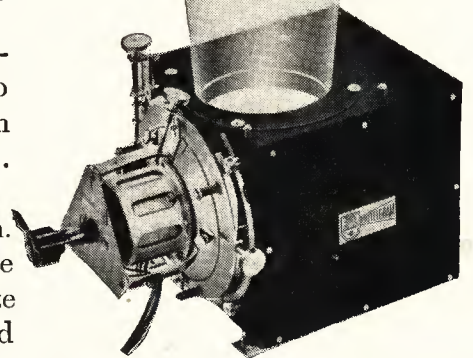
## The choice of AMERICA'S QUALITY TELEVISION MANUFACTURERS

Chosen by SCOTT Radio Laboratories, Inc., for a quality market that demands the finest in video entertainment, NORELCO PROTELGRAM brings to owners of this superb radio-television instrument a large picture (16" x 12"), free from distortion . . . a true black and white picture with photographic quality.

NORELCO PROTELGRAM projection is free from discoloration. Tones on the screen are true . . . black, gray and white. No glare—no eyestrain. NORELCO PROTELGRAM makes possible a large size projected picture, permitting viewing at less than 5 feet and up . . . ideal for either small or large gatherings.

NORELCO PROTELGRAM is bringing dependable, large-screen, clear-view projection to America's leading producers of quality television receiving sets.

Other NORELCO products include standard 10" direct-viewing tubes and special-purpose cathode-ray tubes for many applications.



• The PROTELGRAM projection system consists of a specially developed 2½" projection tube, an optical box with focus and deflection coils, and a 25 kv regulated power supply unit. Compactness and flexibility make possible large-picture television in average size radio-phonograph consoles, consolettes and table model television receivers.



### PROTELGRAM IS PICTURE PERFECTION IN PROJECTION

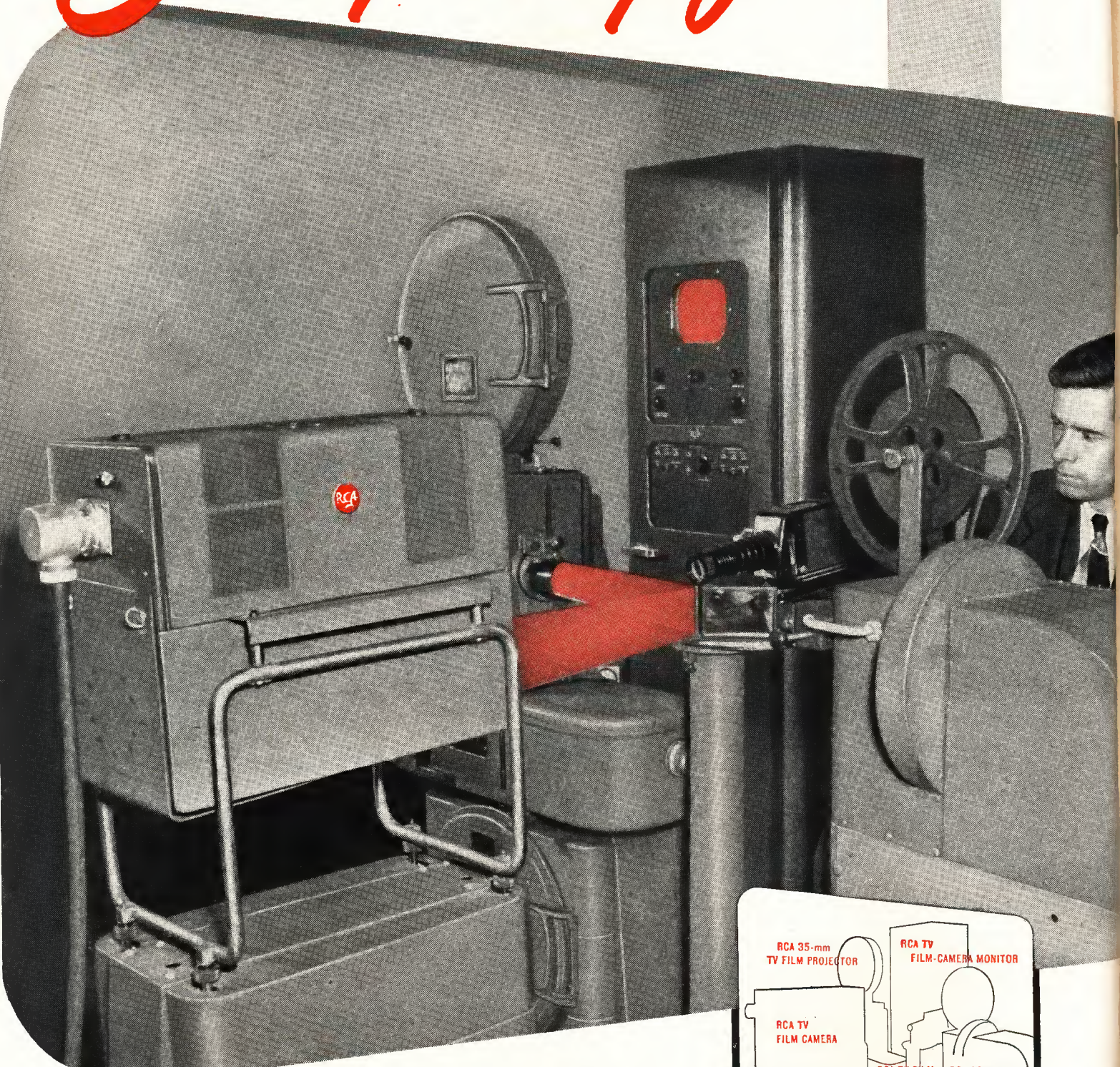
## NORTH AMERICAN PHILIPS COMPANY, INC.

DEPT. O-O 100 EAST 42nd STREET, NEW YORK 17, N. Y. ★ IN CANADA: PHILIPS INDUSTRIES LTD., 1203 PHILIPS SQUARE, MONTREAL

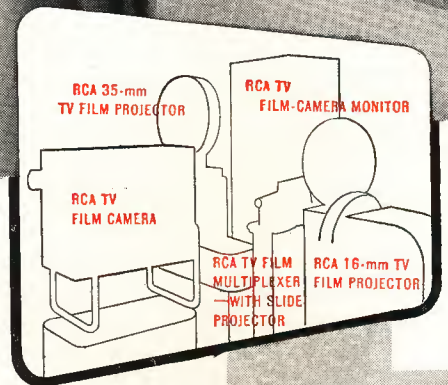
EXPORT REPRESENTATIVE: PHILIPS EXPORT CORPORATION, 100 EAST 42ND STREET, NEW YORK 17, N. Y.



# Everything for TV...



● **Superior Film Programming Every Time.** A completely equipped TV film-projection room by RCA—one of nearly 10 different combinations now being delivered to more than 50 television stations throughout the country.



# entire film-projection rooms,

*for instance —*

**Y**OU are looking at a complete film projection room for a typical small television station—one of nearly ten different "all-RCA" combinations now being delivered to more than fifty stations throughout the country.

As reliable and practicable as the projection room of a modern theatre, this simple, integrated equipment is designed to handle film program material of every description—station identification slides, newsreels, commercial announcements, shorts, feature films, cue-ins for live-talent shows, etc. *And one operator can run it!*

All-RCA from floor to ceiling, the installation includes everything needed to produce bright, flickerless, dependable television pictures: A TV film camera; A new 35-mm film projector; A 16-mm film projector; A multiplexer for using two projectors with *one* film camera; and rack-mounting power supplies, amplifiers, and monitor. Projector switching for the entire room is under finger-tip control from the room itself—or from the studio control room.

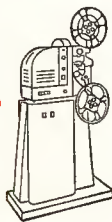
Why the extraordinary acceptance of RCA film projection equipment by more than 50 television stations?

Because all RCA projection units are unified and designed to work together in any combination... enabling each station to select just the proper units for its special needs and budget. Because RCA makes it practical for a station to start small and add projection units as it grows—without discarding any of the original equipment. Because RCA makes everything required in a television film-projection room—and accepts complete responsibility for the over-all performance of the equipment. Because each station layout is planned *correctly from the start*, by television experts who understand the business thoroughly.

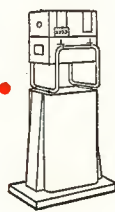
No need for expensive experiments with your own film-projection room... if you let an RCA Television Specialist help you with the planning. Call him. Or write Dept. 19 JA, RCA Engineering Products, Camden, New Jersey.



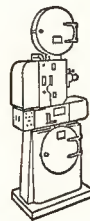
**RCA Multiplexer, Type TP-9A.** Produces uninterrupted projection of multi-reel films with only *one* film camera. Complete, with slide projector for station breaks, commercials, etc.



**RCA 16-mm Film Projector, Type TP-16A.** Popular low-cost projector. Self-contained. Simple. Low cost. Enables *any* station to use the film programming now available. Produces brilliant pictures and high-quality sound.



**RCA Film Camera, Type TK-20A.** A high-contrast film camera having unusual stability. It is used with either 16-mm or 35-mm film projectors, and slide projectors.



**RCA 35-mm Film Projector, Type TP-35A.** Projects sharp, flickerless pictures—and high-fidelity sound. Brilliant light output with negligible heating of film and film gate. Can project single frames as stills.



**RCA Film Camera Monitor Rack.** This is the control center of the projection room. It houses the amplifiers, all necessary rack-mounted power supplies, and the kinescope for viewing the film pictures.



**TELEVISION BROADCAST EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal

# Letters from Our Readers

**SIRS:**

I would appreciate it very much if you would grant us permission to reproduce Bob Harris' drawing of Roy K. Marshall (Aug. 20) for use in *The Michigan Alumnus*, alumni mag of Univ. of Michigan. Of course, credit line will be given to Mr. Harris and to the TELEVISER.

He wrote a very nice feature about Mr. Marshall, and we know he will keep up the grand work in all his stories.

Irwin Zucker,  
Brooklyn 12, N. Y.

**SIRS:**

We find that television actually has no adverse effect on gate receipts of sporting events.

We are televising from the Hollywood Legion Stadium, boxing on Fridays, at night, and wrestling on Monday nights.

Mark Finley, Public Relations Dir.  
Don Lee Broadcasting System  
Hollywood, Calif.

**SIRS:**

The 5,000 reprints of the Gallup Poll story on television from the August TELEVISER have worked out very well, and at this late date the client is asking about getting 5,000 additional.

Gerry J. Schnur,  
J. R. Pershall Co.  
Chicago, Ill.

**SIRS:**

Our organization is interested in getting a listing in your "Planning Guide." This is the first and only television agency in the Northwest at this time. At the present we are doing spots and commercials for a few accounts here that want to get ready for television advertising.

Your TELEVISER is well put together and good reading from cover to cover.

Dale Caldwell,  
Tele-Vision Productions  
Portland, Oregon

**SIRS:**

After going thru your magazine TELEVISER, I am sure you will be able to help me. I am writing a research paper on the topic, "Instruments Used to Transmit the TV Picture," and "Advances in the Last Five Years of the Television Industry." Can you please send me the names of books, magazines, and the like, that I can and will use for a bibliography?

Stanley Horwitz,  
New York, N. Y.

**SIRS:**

In the event that you publish any additional lists of television film producers, we would appreciate being listed.

During the past three months, we have completed 34 short entertainment subjects for television and are preparing a number of other films of varying lengths and types. We make our headquarters and do practically all our production at West Coast Studios.

George W. Goman, Pres.  
Video Varieties  
New York

## SOUTHERN TELEVISION PRODUCTIONS

A N N O U N C E . . .

### *A Production for Every Product*

Completely packaged shows are now available to Agencies, Advertisers, and Stations . . . Film or live talent, produced by expert directors and writers.

Write now for details . . . save time, money, and ulcers.

**Suite 400-5 Dept. "A" Realty Building Louisville, Ky.**

# Program Managers Have Their Say

What Are The Most Popular Programs Out-of-Town? How Have Audience Preferences Changed? The Nation's Program Managers Supply the Answers.

By Patrick H. Crafton  
Program Manager, W'EW'S

In general, it has been found that the most popular program material (as in most other cities) is sports. This is particularly true because the Cleveland Indians baseball team, whose games we telecast at home, has been in the pennant race most of the season and the town is red hot on the subject. Other programs which have gained publicity have done so not so much by virtue of the format but because of the personality involved. To give you one example, "Uncle Jake's House" was voted by the radio writers of Cleveland the second most popular television show for all audience, being second only to baseball. This show is popular with both adults and children, not because it is a delightful children's program necessarily, but because Gene Carroll, who is Uncle Jake, is such a delightful person to the video audience at large.

You might be interested to note that up until the inauguration of our network service which began September 20th, we were averaging approximately 29 hours of programs a week. The breakdown was approximately 23-25% film, 40% remotes, and the remainder studio.

With the exception of the Alexander Korda films, we have found that our audience does not care for the few features we have presented because of the very nature of these films. Regarding studio programming, our audience has recognized that with the exception of outstanding personalities such as Gene Carroll, Bob Neal, etc., it takes time to develop programs which compare favorably to current big-time radio shows. Most of our remotes are concerned with sports and consequently are classified as "naturals".

By Al Zink

Supervisor of Programs, WRGB

THE most vocal reaction by our audience is a continual clamor for more. More hours, more programs, more of everything.

There seems little doubt that sports programs of any and all kinds continue

to lead the list in popularity. There is still a large segment of our audience which would be happiest if we programmed nothing but baseball, football, boxing, basketball, wrestling, and hockey seven days a week.

In our area we do not have available large sources of talent. Our viewers, however, accept our local talent with some enthusiasm. It seems to remain true that local faces in local surroundings are interesting—that "people are more interesting than anybody."

The order of popularity of various types of shows remains about the same and may be generally listed as follows:

1. Sports
2. Dramatic
3. Variety
4. General amusement
5. Audience participation
6. Film
7. Cooking
8. Women's

In the "variety" category the Texaco Star Theatre is one of the most popular on our air and a continuing survey would show it right at the top. In fact, the first three listings should be bracketed. I omitted children's programs because they are in a separate category. To children television is a dream world come true. Most everything we do is popular with children, although their own fare, such as "Howdy Doody", remain at the head of the list.

We receive a good deal of mail from viewers written in a rambling, conversational style. The letters are asking for information, suggesting ideas, commenting on personalities, discussing themselves—very friendly, almost all signed with return addresses. We have the general feeling that television will be at its best when all the programs and personalities achieve the "friend of the family" approach.

By Klaus Landsberg

Mgr., KTLA, Los Angeles

NO independent rating service is as yet in existence in Los Angeles to test the audience preference for different types of shows, as is now being done in

New York, and it is therefore impossible to present an authoritative numerical rating for the different program types as requested. From our knowledge of the popularity of the various programs listed, derived from audience comments by mail and telephone, we can make a few general statements:

1. *Sports shows*: Most popular is certainly wrestling, with football second. Baseball is very popular with the fans, but not as universal as the preceding two. The same applies to ice hockey and basketball. Boxing is again very popular with the fans, but their percentage of the audience is regarded as limited.

2. *Dramatic shows*: No complete dramatic shows as such have as yet been presented, apart from one highly successful production of "Papa Is All" presented in the studio last year. Currently on our program are two successful and well-liked shows in which audience participation and dramatic elements are combined, and it appears that the dramatic side is what really makes both programs.

3. *Children's shows*: We have a regular half-hour show six days a week specifically for children which has the strongest mail pull of any program on the station.

4. *Variety shows*: An amateur variety show held once each week regularly swamps the switchboard that night as the audience telephones their voting preference for individual acts. A professional Western variety show on Saturday nights picked up from the Santa Monica ballroom is also very well regarded, and we have great hopes for a new night club type of variety show, also picked up from location, which will be presented each week.

5. *Amusement shows*: A children's musical comedy show seems to be exceedingly popular with the Saturday night audience, and two man on the street programs in which are presented interviews, embryo talent, and visual antics seem well liked. One is presented outside Earl Carroll's Theatre on Sunset Boulevard and the other at the corner of Hollywood Boulevard and Vine Street.

6. *Audience participation shows*: Pantomime Quiz Time, which is a guest audience participation show, continues after eight months to be as popular as any show over this station, and audience participation is also an important element, as stated above, in two other very well liked shows in which dramatic elements are incorporated.

7. *Cooking programs*: Our cooking program continues to receive an amazingly strong mail pull, with a useful percentage being from men.

8. *Women's programs*: A home dress-making program is steadily gaining in favor, and the women's section of our Magazine of the Week is clearly very popular also.

9. *Film programs*: These are evidently very high up on the list of audience preference, since the quality of the films shown recently has been of a high order.

10. *Other studio shows*: A regular musicale with piano virtuoso and singers appears popular, but to what extent is uncertain. Same applies to daily news presentation by newsreel and wire photos. Other musical presentations, personality interviews, and news and interesting features seem well-liked, but since they are usually on a one-shot basis the extent of their popularity is hard to determine.

We are exceedingly fortunate in Hollywood in having a very large talent pool to draw on. In dramatic talent this pool is certainly equal to New York's, and in variety talent it is probably superior. In addition to established professional talent, Hollywood above all places is the mecca of the earnest amateur seeking a niche in the professional world, and this talent is readily available. The same holds true of writers, since most established film and radio writers are now located here. Program material and ideas keep flooding in, since Hollywood is now very much aware that television is here and everybody wants to get in on the act.

### By Ernest Walling

*Program Manager, WPTZ*

Sports events, variety programs and dramatic programs — all three head the top of the list in very close running.

News programs and children's programs occupy the second place with Dr. Roy K. Marshall's "The Nature of Things" very close.

Musical programs, interviews and studio sports programs, with short film pre-

sentations, are grouped about in the center of the scale.

Cooking programs and audience participation shows are at the bottom. However, as concerns the former of these (cooking), I believe the program received a very low rating because of its placement in a night time slot. Our experience with "Television Matinee" last winter in a similar survey showed that cooking programs in the afternoon received excellent rating.

Locally produced dance interpretations of "Romeo and Juliet", "Cinderella", and "Hansel and Gretel" all received excellent audience reaction. Also, audiences were particularly pleased with a studio presentation of Carlos Menotti's "The Telephone."

Ted Steele's "Piano Patter" program receives excellent mail response requesting tunes. This is probably true because of his very simple, direct and easy approach to television.

### By Bruce Wallace

*Ass't Mgr., WTMJ, Milwaukee*

Regarding television program preferences two surveys were made by the Cramer-Krasselt Co., a Milwaukee advertising agency, through the E. W. Bader Co., an independent research organization. These were made to determine the size of the WTMJ-TV audiences and to obtain sponsor identification figures. One survey was conducted last January and another in July of this year.

The January survey indicated that 88% of the television set owners in Milwaukee felt that the television broadcasts were as good or better than they had expected. Some observers attributed that condition to the numerous sports events televised by WTMJ-TV. The report also revealed that 100% of those interviewed could name the sponsor of a weekly wrestling show.

The survey in July showed that 92.3% of the set owners interviewed rated WTMJ-TV programs as good or better than they expected when sets were purchased. More than 71% of the home set owners interviewed were able to recall at least six products, services and stores they heard or saw on WTMJ-TV.

These surveys did not rate the types of programs most preferred by Milwaukee television audiences. In the July sur-

vey, a question was asked about children's programs and many set owners reported that children were enthusiastic in their reactions to the broadcasts.

Here is what WTMJ-TV has been offering in the types of programs:

1. *Sports programs* — WTMJ-TV has presented wide coverage of sports events. Last winter, WTMJ-TV broadcast home basketball games played by Marquette University and Suburban Conference high school basketball games on Friday nights. There were also high school hockey, Golden Gloves boxing tournament on five nights, professional boxing, indoor swimming, dartball, fencing, indoor track, professional basketball and professional wrestling shows every Thursday night. During the spring and summer, WTMJ-TV televised 77 home games played by the Milwaukee Brewers of the American Association, did a weekly baseball school, the National AAU track and field meet, 65 "Dugout Doings" programs from Borchert Field, wrestling shows, Midget Auto races on Friday nights, Big car Auto races, Hot Rod Races, Midwest and Grand Circuit Harness races, tennis and a polo tournament. Now football is in the picture. Sports have been a big item on WTMJ-TV and have been popular with Milwaukee TV viewers.

2. *Dramatic shows* — WTMJ-TV has had little in the way of live dramatic programs. Films have accounted for most of the dramatic shows on the station. In August, WTMJ-TV presented two live shows "Songs Of A Century" and "Show Of A Century" from the Wisconsin Centennial exposition.

3. *Children's programs* — have registered highly with the children's audiences. WTMJ-TV has been offering live programs for the children on Wednesdays, Thursdays and Fridays starting at 4 P.M. These are the "Children's Corner", "Hi Kids", "Cyclops Club with Norm Clayton", and "Little Amateurs". Also offered for the children are film programs, the "Wild West Theatre" with a full length Western picture on Saturday afternoons, "Cartoon Fun" and "Animal Adventures."

4. *Variety shows* — have featured Milwaukee talent on such programs as "Man About Town", "TeeVee Varieties", "Family Album" with a Gay Nineties revue and a popular teen-age show "Those Keen Teens" on Saturday afternoon.

*(Continued on Page 39)*

# PROGRAMMING NEWS



## "Toast of the Town", A TV Top Rater, Overcame Many Problems

How a CBS Program Idea Mastered Several Challenges To Become a Top Notcher.

By Thomas A. Gaines

THE whine of motorcycles sounded through the wet, dreary streets of New York one Sunday night in September. Screaming down from 125th Street, the procession swung through Central Park, zoomed out of the 59th Street exit and on downtown where it pulled up at 39th Street in front of CBS Studio 51. Out popped five men with musical instruments and harried expressions. Louis Jordan and his quintet piled into the television theater and were lost in the labyrinth of backstage paraphernalia.

"Toast of the Town" is on the air and most of its cast arrives in this manner from night club, theater or radio engagements. Police Chief Wallender has been highly cooperative in helping to meet close program timing. Last minute entrances are not restricted to New York acts. Ella Fitzgerald made Friday afternoon rehearsal, flew to Chicago for a Saturday night stand, flew back to New

York to make the "Toast of the Town," Sunday night.

This one hour television program on the CBS-TV network is a pioneer in televising stage shows. The first challenge was to give the program a spirit of a revue instead of a straight vaudeville show. To accomplish this, a different setting is designed each week and a chorus line added. The latter introduce the program, tie in other acts and finish the show with a production number. This finale utilizes several of the acts which have performed earlier—singers, dancers—with the chorus designed to add to the feeling of a revue. Ed Sullivan of the *New York News* is M.C.

The second challenge is the placement of cameras. A simple and most effective way of shooting a stage production with audience is to utilize the aisles for camera work, a natural for dollying in and out. The fire department said "no can do." The problem was a basic one: How can

a camera move along with actors on a stage?

The solution was one slowly evolved after much experimentation with new techniques. The trend of thought leading to the successful formula now used was this: If camera mobility is stifled with three immobile cameras, there must be at least three cameras, placement is of major importance. Bill Gillett, director of the show, decided a camera giving wide coverage was a necessity. He pulled out a few seats and placed one in the middle of the theater under the balcony. The fire department said it would be within regulations to put a camera in the boxes on either side of the stage. Gillett hesitated at this, because a cut from a direct front view to a side view would be too sudden and head-snapping. So glancing around for possible spies, he yanked out a few more seats in the orchestra in front of the side boxes. A camera in this position gave the oblique shot needed.

### Balcony For Overhead Shots

The third camera was put in the balcony for overhead shots. It was found, however, that cutting from a camera at eye level to a balcony one made an unnatural jolt in perspective. So the third camera was placed identically with the front one on the opposite side. Since shots can be taken from each side as well as direct front, the "round actor" replaces the "flat actor." In other words, this television program is not limiting itself to the techniques of early movies where camera work amounted to front view close-ups alternating with front-view medium and long shots.

But all pictures being at eye level was another limiting factor. Lateral third dimension had been accomplished but longitudinal depth was wanting. To remedy this, Gillett placed the back camera on a platform so it would be at eye level with the cast on stage. One of the front cameras was set below and one on a platform above eye level. An overall rolling feeling is thus achieved, and complete fluidity is given to the viewer.

Having successfully coped with the video problem, engineers turned to the new questions of audio. Bill Gillett and producer Marlow Lewis decided that improvements could be made after several tries at using conventional standing microphones. A boom mike was ruled out for several reasons, not the least of which

was a shadow cast by the boom in the picture. Plans for a catwalk to be constructed high over the stage were made. Mikes hanging on fishing pole arrangements manipulated by men on the catwalk were to follow the cast on the stage. This thought went the way of all expensive television ideas, and Gillett went back to the drawing board.

Eleven mikes hanging over the stage working on pulleys is the final result. Attached in pairs, they are controlled by ropes in the hands of an operator standing in the wings. He pulls them up or down depending upon the type of act.

### No Mikes

This system requires audio-video coordination *par excellence* with the objective being a sound picture showing no mikes. This means that long shots are used before a singer begins or during an intermezzo when mikes are pulled up. The minute the song starts, Gillett cuts to a close-up, and a mike is dropped to a point above the singer but invisible to the viewer.

Volume is a prerequisite for a singer in this arrangement. Unable to produce an audible tone, Jack Blair stood on the stage and quietly mouthed his words. The audience heard the voice of a singer not in the picture.

Gillett complains about the "mike eating" generation which radio has produced. Well-known radio stars are hesitant about appearing on the stage without a mike two inches away. This is the reason why old time vaudevillians most easily adapt themselves to "Toast of the Town." Dick Haymes felt he couldn't sing without a mike. Gillett, with tongue in cheek, told him his tonal quality was better with the hanging mike. So Haymes did away with the standing mike and the psychological effect was astounding. On the show, Haymes, knowing he was singing into an overhanging mike, straightened up, held his head high and sang better than he had ever done before.

This audio system made it difficult to get a level between singer and Ray Bloch's orchestra. So Gillett moved the orchestra out of the pit and over to the side of the theater separating orchestra and singer audio control.

The third challenge is rehearsal. This problem is of such dimensions that it is solved by virtually skipping it. Since most of the acts are appearing simultaneously in other parts of New York, individual

rehearsal is not necessary. There is a get-together Thursday afternoon for, among other things, censorship of night club acts. Then on Sunday, the orchestra is sent through its paces by Ray Bloch from two until five o'clock. From six to seven o'clock is dress rehearsal, and that's the extent of preparation of the cast. According to Marlow Lewis, Bill Gillett and Ed Sullivan, a smooth show can be put on with so little rehearsal mainly because of the genius of Ray Bloch. As the last note of "Toast of the Town" is played at one minute to ten, Bloch grabs his hat and hightails it to another theater where he directs the orchestra for "Take it or Leave it" starting at ten o'clock.

### Fourth Challenge

A fourth challenge is timing. Aside from the usual variables, an additional problem arises when Ed Sullivan introduces celebrities in the audience and sometimes invites them up on the stage. This is entirely impromptu, and if a star goes into a song and dance, timing must be adjusted. Morton Downey was so well received after one number that he did a second. Recently, Bob Hope came up from the audience and waxed hilarious for several unaccounted-for minutes. While this adds to the color and spontaneity of the show, it also adds to Bill Gillett's grey hairs.

As a time cushion, Gillett usually places a comedian just before the finale since that is usually the most elastic of

all acts. A good fifteen minute vaudeville act is only interesting for about six minutes on TV and cutting down is not always easy. The old timers in vaudeville, however, have excellent control of their timing as do some of the younger ones—Dean Martin, Jerry Lewis and Al Bernie.

Another timing problem comes up in the form of ASCAP which closes Fridays at five. When a last minute song is to be changed or added Sunday night, everybody just hopes for the best.

Emerson Radio recently picked up the tab for "Toast of the Town". Their commercial is a live one exhibiting their radio and television sets. After much thought, commercials were placed one toward the middle of the program and one toward the end. The secret to maintaining interest in this type of a show is speed. The commercials had to be put in without losing the pace.

"Toast of the Town" succeeds in its effort to woo all types of audiences. In the theater, audience is everything from top hat to suspenders—six to sixty—long hair to bebop. This catering to a wide audience range accounts for a number one television rating in the surveys. The only consistent complaint about the program was voiced by a bar watcher, recently, when he said, "I spend more money on drinks watching this program than it would cost to go to a Broadway musical."

## Large Screen Video . . .



Large Screen Bar Video Installed in Red Bank, N. J., by Tradio.



## STAGING A TV DRAMATIC PROGRAM

A Wide Variety of Specialists Contribute to a Method that Effects a Rapid Synthesis.

By **ROBERT J. WADE**

I AM frequently asked how many persons participate in the physical staging of an elaborate television dramatic program, such as, say, one of the NBC-Theatre Guild shows, an extra-special Kraft "Television Theatre", or an involved Frederick Coe Sunday night feature.

Actually, if everyone were counted, from art directors to the girls who make carbon copies of the prop lists, I could list a sizeable assemblage of people, who, for a great many hours each week struggle with the difficult feat of turning Studios 3H and 8G in Radio City into portions of Berkeley Square, Illyria, or, as was the case recently in "The Fisherman", a bit of Heaven.

Twice before in *THE TELEVISER* I have discussed certain aspects of the NBC unit set system from an economical and mechanical angle; it may be of interest here to talk briefly about the steps that have to be taken by the Production Facilities staff in preparing a dramatic program.

In planning any large scale production, a program meeting, supervised by Mr. Warren Wade, Production Manager, Television Production Facilities  
*N. B. C. Television*

ager, usually brings out the director's intent and establishes the pictorial theme of the show; scripts are distributed through the Facilities office to the Art Director, who assigns a designer to the program. The Facilities Co-ordinator, working together with all concerned, examines the magnitude of the job, checks transfer and operational problems; the Art Director decides on methods and means, and proceeds to worry about new construction, shop time, painting time and costuming problems. A cart-before-the-hoss procedure, of course, but only until these details are planned can the set be designed intelligently; television staging processes have little similarity to accepted theatre and motion picture technics. Qualitative standards are reasonably high, and economy is important, but speed is what counts.

### Quick Alterations

In designing any dramatic show, especially one involving four to eight sets, the designer must adapt the available stock units to the project at hand in order to avoid expensive construction. This technic is not easy. It requires, in the designer, an imagination that can perceive in a ball-room alcove, richly draped, possibilities of a quick

alteration into a corner of a village post-office, circa 1865.

Once laid out on paper the designs are checked by the Art Director, approved or altered by the Director, scanned by the Technical Director, and generally given the critical once-over. A heavy Sunday night feature might be on paper by the previous Wednesday—frequently a show like the 8-ton "Great Catherine"\* might be designed earlier in the week. As a matter of fact, "Catherine", either because Miss Gertrude Lawrence was to star, or because it had some six involved settings, was designed on a Tuesday, approved on Wednesday, and information rushed to the carpenter Wednesday afternoon; it was built, painted and propped by 9:30 Saturday morning. If this were the exception, it might be unusual; being regular practice, television producers accept such miracles with non-chalance.

This particular show was designed by Mr. Otis Riggs, a designer on the Facilities staff, who was able to do necessary research, draft plans and revisions within the course of two days with, of course, the help of inordinate amounts of black coffee.

While Riggs, aided and abetted by the carpenters and painters was transferring his designs to three-dimensional reality, Art Director Elwell held costume fittings for some 24 actors, and with make-up and wardrobe personnel, worked out details of wigs, accessories and the problems of changes, dressing room assignment and try-on schedules. Thursday morning, he and Mr. Riggs, leaving various projects to be completed by assistants, were off to shops to select rentals in the nature of 18th Century furniture and furnishings, wall brackets, *decor, mobiliers, and objets d'art*, which is French for an awful lot of stuff.

### Multiple Copies

Back again before closing time, Mr. Elwell's secretary dashed off multiple copies in pink, blue, green and white of trucking orders (the colors are established for convenience of stagehands, who can thus tell immediately the difference between a hold-over order, and a "one-time only" order, etc.) so that

\* Incredible as it may seem, stagehands, using 4x6 dollies, carted 8 loads of furniture and 14 loads of scenery for this program; total weight, approximately 19,600 lbs.



pick-ups of incoming loads might be arranged Friday. Care must be taken that pick-ups do not run into over-time. For a show like "Catherine", trucks might call at five to eight different stores, prop houses, antique furniture concerns and lighting fixture firms.

Simultaneously with the foregoing activities, Mr. Robert F. Brunton, Coordinator, again working closely with all concerned, has issued prop and title lists, and distributed them to two gentlemen skilled in procuring and execution. To Mr. John A. Rose, in charge of titling and graphics, go request for hand-lettered or printed cast-lists, credits, art work, and certain illustrative material needed by the program. Perhaps there are "live crawls"\*\*\* or

\*\*A live crawl is a titling device imitating the familiar film crawl in which lines of type seem to move upwards and out of the screen at the top.

\*\*\*A flip is a series of titles that fall, one over the other, in front of the camera.

"flips"\*\*\* to be prepared. At any rate, Mr. Rose and his skilled assistants, using both hands, succeeded in completing the graphics portion of "Catherine" by Saturday morning; during the average week they turn out 45 to 75 individual titles and display jobs for all programs.

Mr. Brunton's list to Mr. Ken Jackson, property-man, for such a production might run in part like this:

- 3 quill pens
- 1 samovar
- 100 old books
- 2 1775 pistols
- 1 bottle Russian brandy
- 2 ikons
- 3 inkwells
- 1 Greek Orth. cross
- 40 wineglasses
- 1 heavy chain, 8' long to bind prisoner
- 1 rattle, as used by Russian police, circa 1775

1 official document, 1775,, in Russian, seals, etc.

Somewhere, in a few hours in 20th Century New York, Mr. Jackson must find these and other items, collect them, and arrange them for rehearsal by Saturday morning. But he does similar jobs every day. One day he may be looking for Tudor pewter, the next, live rabbits, or even chickens for a farmyard scene; one day last August he was seen trundling five pairs of snowshoes for "Try and Do It" up Sixth Avenue. He felt a little conspicuous.

While one side of his brain struggles with prop details, Mr. Brunton occupies the other half with plans involving the night rigging and set-up crew, three or more men who, under the direction of Bert Leufkins, carpenter, will grab the sets, still damp, from the painters' hands at exactly 6 o'clock




(Continued on Page 18)

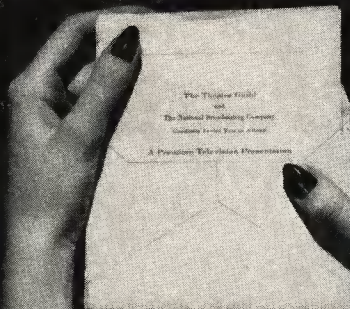
## GRAPHIC TITLE CARDS ON NBC NETWORK

THE  
DRAGON'S  
TALE

TWELFTH  
NIGHT  
William Shakespeare

Riddle  
Me  
This

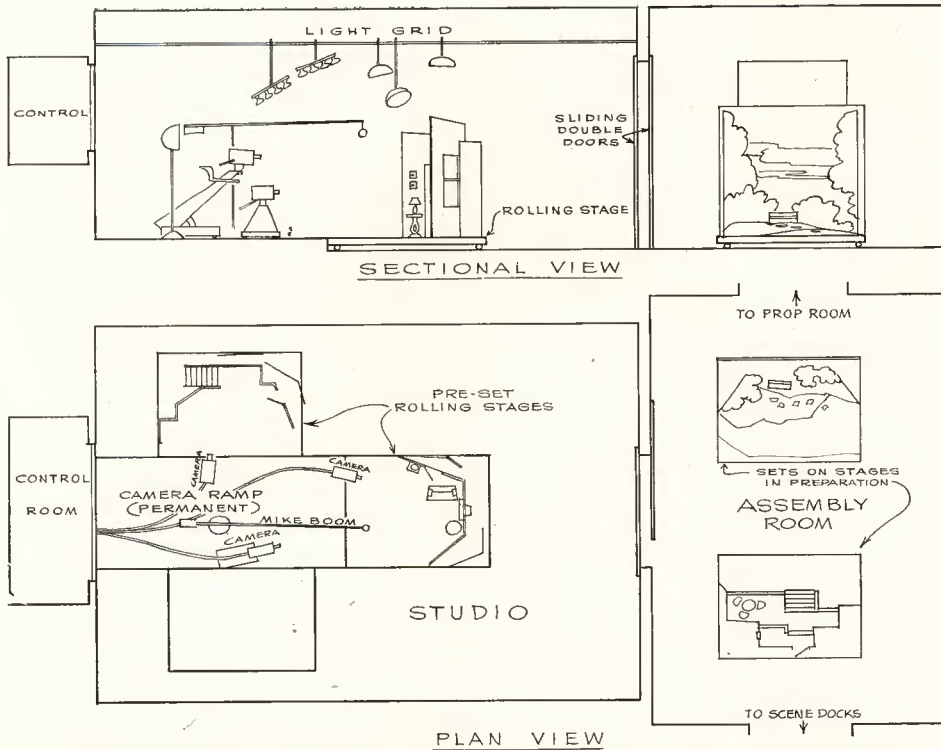
Facilities Director  R. J. WADE  
Art Director  ELWELL  
Settings  OTIS RIGGS



This is  
Baltimore's  
WBAL-TV



FROM THE PLAY  
BY  
GEORGE ADE



## A PLATFORM FOR PRE-SETTING

A Unique Idea for Saving Time, Expense,  
Space and Shattered Nerves in Production

By **CLEDGE ROBERTS**

Director, WPIX Program Dept.

THE studio floors from coast to coast are littered with locks of hair which directors and producers have snatched from their harried scalps in the anguish of trying to beg, steal or borrow ample time for their facility rehearsals. It has become almost axiomatic in TV that there simply is not enough studio facility time to go around. I respectfully submit that this ulcer-breeding factor is not at all necessary. It can be solved in a manner that will save the station management money as well as make old Father Time sit still and take orders.

The solution may be found in the use of pre-set stages mounted on casters. These platforms may have the scenery mounted as soon as it is finished, and the stage hands may begin setting the stage at once. Prop men can set the furniture and other miscellaneous properties as they arrive. In this manner you will not only eliminate the need for rooms in which to store rented props but will not have the inevitable confusion of storing properties for several shows helter-skelter in the room provided for them.

Moreover, on a continuing show that has rather complicated decor, the set may be dressed once and for all, and merely wheeled into the studio and out again after the telecast. Obviously, this procedure will bring about a considerable "labor-saving" on regular shows by having to set them once instead of once a week or oftener.

When the platforms are not in use, you will need some space to store them and to set them preparatory to their use in the studio proper. As you have obviated the necessity of space in which to store rented props, this space can be consolidated into a large area in which you may pre-set your stages—preferably somewhere between the scene shop and the studio.

At first blush, you may wonder how you can get your cameras up on a set which is eight inches or so off the studio floor, but the use of multiple-lens cameras will make this unnecessary except in unusual cases. If you feel you must move in closer than eight or ten feet, the cameras may be rolled onto the set with the use

of a small portable ramp. The optimum answer to this problem is to incorporate a "well" of the same cubic dimensions of the platform into the studio floor during construction. When the stage is wheeled into this studio "well", its floor will be flush with that of the studio area.

### Savings Realized

Another considerable saving may be realized from the fact that only one, or possibly two, light areas are necessary. This area remains constant and fixed, with the sets being adapted and moved until top efficiency is achieved.

Actors may see the set and familiarize themselves with it several days before the production goes on the air. In this way, they may better plan any complicated business called for by the script and feel more at home in the surroundings.

Not the least important of all these considerations is the fact that shows on the air will never be endangered by the noise of the prop men frantically engaged in setting a stage in another part of the studio. And, yet, last minute touches and adjustments of sets may be made if necessary for the stage is in another room well out of microphone range.

In the event that a show, such as an hour-long drama, necessitates the use of complicated scenery, three platforms may be used by placing one squarely in front of the cameras. As this set is needed, it may be wheeled into the light area. The other two platforms are secured to the floor at the corner nearest the cameras. When they are to be employed, the center platform is rolled back and, one at a time, the platforms are "jack-knifed" into place, moving in a 90° arc.

There is still another way a studio area may be adapted to the use of pre-set stages. Build a rectangular stationary platform exactly the same height off the floor as your movable sets. When the stages are rolled into the studio, they will fit flush with the platform on which you mount and maneuver your cameras and microphone booms.

### Achieving Top Efficiency

That TV is a formidable, blue-chip operation has become a truism. This does not necessarily mean that extensive planning (long before the first concrete is poured for the studio foundations; but not, let us hope for studio flooring) is

unnecessary due to the owner's reasoning that as long as he is spending a million or two, a tenth of the same either way won't make or break him. The versatility of the above procedure for pre-set stages is only one of many ways a prescient telecaster can achieve maximum efficiency of operation—but it takes foresight and a willingness to confer with theatres or motion picture theatre and studio designers.

Without a doubt, tremendous sums of money could have been saved for many TV stations by retaining a top theatre designer before beginning construction. If it so happens that the program director or senior producer has been engaged, the plans of the studios should be discussed at length with him, especially if his background includes practical experience in the legitimate theatre or motion pictures.

In short, TV is show business—not just broadcasting. The use of pre-set, movable platforms is only one example of how stagecraft invades the TV studio to the latter's advantage.

## STAGING A TV DRAMATIC SHOW

(Continued from Page 16)

Friday night, haul them to Studio 8G on scenery dollies, and set them up in their assigned studio space.

Mr. Leufkins, of course, has never seen the sets in the shop during the trial set-up and painting stage, as he has been strictly in bed, resting up from his previous night's labors; he must work from an intricate plan coded by shop carpenter Bill Schelberg from Riggs' blueprints. Mr. Schelberg and his assistants know every piece of NBC scenery by its first name, as they have painstakingly assembled the entire scenic portion of the show, adding new construction when necessary. The shop carpenters must keep several hours ahead of the painters, or risk being spattered from the spray of 10" brushes.

The minute the painters finish a set, the carpenters "strike it up" to free shop space for the next job.

The Messrs. Elwell and Riggs may relax a bit on Friday as they have set into motion various forces that, all being well, will effect a satisfactory synthesis on Saturday—rehearsal day; that is, they might relax did they not have to work on the sets for the coming Kraft, Swift and other shows.

If you had, on this particular Friday night of the week we are discussing, chanced to stroll through the NBC studio section during the hours of 2 and 3 A.M. you would have seen an odd assortment of Boroque furniture, pieces of marble mantels, papier-mache and plaster ornaments, figures without heads, disembodied arms and feet, portions of cherubs (in plaster) and yards of draperies piled piece upon piece near the loading doors of Studio 8G; inside several "scenes" would be taking shape. Doorways would be minus doors, stairs would lead up to no where, and Joe, a grip, might be engaged in encouraging his spirit by wolfing a sandwich on Catherine the Great's best French boudoir table.

### A World of Details

But early Saturday A.M., after the art directors have completed the set dressing, and the actors arrive, Catherine's court will come to life; then comes the struggle into costumes, wigs, shoes, boots, uniforms. The wardrobe

assistant loses three pounds running back and forth, sewing on buttons, finding missing necklaces, and taxing to the costumers to collect missing articles. But except for actually providing personnel to run the physical side of the show, facilities rests its case, and the staff retires to work on following shows.

It is one thing to assemble 175 or more pieces of period *decor* and props in the flush of aesthetic creation, but quite another to collect and return them to the rightful owners, and to the **right** owners. Early in the day, following a large-scale production, furniture, props and other rented articles along with costume trunks are packed, and returned via truck to shops and prop agencies, a job that requires much book-keeping and co-ordination of crews. When commercial sets, with displays, are involved, the packing process becomes complicated, especially with food items. After the Kelvinator Kitchen program, Willie, the assigned property man frequently had to don his Mother Hubbard and put in an hour's time k.p. before the set could be struck.

Transfer of the used scenery must be as carefully planned, inasmuch as the designers have earmarked certain pieces for other shows; these units are returned directly to the shop for repainting.

Very briefly, the foregoing material describes the operations of setting and costuming a television drama. The artistic side of physical production must be handled by practical-minded and well trained art directors. It will generally be found that such creative designers as Elwell, Otis Riggs and Arthur Ross (a recent addition to the staff) can usually, given a fair amount of time and money, make silk purses out of yesterday's scenery, and palaces out of cold water flats.

The ability to create diversified backgrounds for either a full dramatic show or a minute commercial spot must be acquired by the practitioner before he joins the staff of a television station; this is equally true of artists in the titling and graphics section, the stage carpenters, the make-up artists and wardrobe personnel. Artists may adapt their training to the demands of television, but television cannot take the time to teach pre-requisites to the un-tutored.

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# PEOPLE

## New Personnel:

**ABC-TV:** Alexander Stronach, Jr., joined American Broadcasting Company as eastern television program manager; Norman Prouty, Wylie Adams and George F. McGarrett have been added to the sales department.

**CBS-TV:** Clarence de Bruyn Schimmel and John Wray have joined the production staff; Herbert Spencer Sussan and Theodore P. Marvel have been appointed associate directors; George J. Arkedis has joined the sales staff.

**KFI-TV:** Dean L. DeMoss, Wallace B. Dreessen, Charles W. LaForce Jr., Earl A. Wilkinson and Philip H. Wray are new additions to the engineering staff; Olga Courtney, formerly of Finley Enterprises, is now on the art staff; Kenneth Michael has joined as stage manager; Marti Wall is with the music library, replacing Harriet Harding who has resigned; James V. House, Roger V. Hope, Tavy Kandt and Shirley Sieg are other recent additions to the staff.

**WFIL-TV:** Neal McNaughten, formerly an engineer with the FCC and NAB, has been appointed manager of technical operations.

**WABD:** John S. K. Hammann has been appointed manager of daytime sales; Roy Passman has joined the staff as assistant to the general manager.

**WMAR-TV:** Eugene H. Webster is a new addition to the sales staff of WMAR-TV in Baltimore.

**WPIX:** Edward R. Evans has been appointed director of film relations.

**WXYZ-TV:** Dave Green and Leonard Pike will shoulder video productions duties; Don Hallmann has joined the staff as remote director; Leonard Kamins, former account executive at Brooke-Smith-French & Dorrance, Detroit advertising agency, is the new telesales director.

## Promotions:

**CBS-TV:** Jerry A. Danzig, Senior Producer, has been appointed Associate Director of Programs; Bernie London, Sports Director, has been named acting Co-ordinator of Sports; Josef Zimanich, appointed manager of the Film Procurement Division; Kingman T. Moore, Hugh Muir Rogers and Don Hewitt, associate directors since the studio reopened six months ago, have been promoted to full directorships. Richard A. Bleyer, former Floor Manager, has been appointed Associate Director.

**ABD:** John S. Hammann has been named Manager of Daytime Sales.

**WENR-TV:** Carol Howard has been appointed Program Co-ordinator.

**WXYZ-TV:** John Pival, formerly Producer-Director is the new Manager of Television Programming; Donald Zuehlsdorff, ABC newswriter, moves up to handle publicity for both TV and AM; Charles Kotcher, Director of Engineering, has

taken over the TV duties in that department.

**KFI-TV:** Dean Martin, Sam Rolley and George Tokar, KFI personnel, have transferred to KFI-TV engineering staff.

Meet . . .



TED MACK

By BOB HARRIS

EVERY successful person was once an amateur who needed guidance and a helping hand. Frank Sinatra, Robert Merrill, Paul Winchell and other famous personalities can thank the *Original Amateur Hour* for such an assist.

Major Bowes' death in 1945 took the famous program off the air but last January the show was back, this time over the DuMont Television Network and now AM's blue network.

It's new M.C., Ted Mack, a former Bowes' staffer is chiefly responsible for the tremendous success the telecasts have been. His warm friendly manner and showmanship, acquired from his early training as an orchestra leader is appreciated by performers and viewers alike.

More than half-a-million hopefuls have been auditioned or screened during the past fifteen years. Of these, perhaps 10,000 were found talented enough to warrant further encouragement. "Oddly enough," says Mack, "nearly everybody did have something. Not enough mostly, but it's always been a great source of amazement to me to realize what a happy and talented nation America is at heart."

## Ted Answers Questions

**Question:** "How did you come to head the new edition of *The Original Amateur Hour*?"

**Answer:** "When revival of *The Original Amateur Hour* was suggested, members of the Staff for the late Major Bowes asked me to take over because of my long and intimate connection with the original show and also because of my professional background in music and the theatre.

**Q:** "Are there any important differences between today's version and that of Major Bowes?"

**A:** "Yes—We decided, after reading many letters from listeners to eliminate the use of 'the gong' as being needless and cruel. Otherwise we follow the old formula because it proved successful for so many years."

**Q:** "Is an attempt made to position performers on the show with regard to an over-all program balance and pace?"

**A:** "A well balanced and timed program is a requirement of first importance because the public is a stern critic. Programming the show is the second order of business after we choose the talent."

**Q:** "Has anything particularly amusing or unexpected happened during a telecast?"

**A:** "Often. That's where my years of experience as a stage master of ceremonies comes in. Frequently an 'ad lib' opportunity comes up unexpectedly and we have to be alert to take advantage of any chances to produce laughs of the proper kind—within the limits of good taste."

# Kid Shows Find Their Place in Video

Children Love Them—Parents Praise Them—Sponsors Warm up to their Possibilities—As Kid Shows offer one of TV's Largest Mass Audiences. Producers of New York's Leading Kid Shows discuss their Programs.



Bob Smith and his famous puppet character, Howdy Doody.

## "Howdy Doody" Captures Kid Audience on NBC Net

By Bob Smith

TELEVISER Magazine has been kind enough to ask me to review the first year in the life of Howdy Doody and try to determine the elements which my experience with the show indicates to be "Musts" in the development of a kid's video program. For those not familiar with the program, I might explain that Howdy Doody is a puppet—considerably larger than the usual theatrical puppet—and that I furnish his voice, but not his string manipulation. Rather, Howdy and I work together on camera at all times, and he is treated as a human being, never as a puppet character. With two people supplying his vocal and physical powers, he becomes capable of near-human activities. That's what we started with on NBC's eastern network a year ago.

Then the questions started popping: What kind of show would kids like to see in their own living rooms? Variety or dramatic? With or without participation? Puppet plays or movies? Com-

edy or cliff-hanging? Would any songs beside Jack and Jill mean much to five-year olds? All of these questions could have been answered by referring to what has been successful in the movies, on the stage, in books and comics. But the answers would have been of little value. For here was something new—entertaining a kid night after night in his own home—just before bed-time in numerous cases. The cliff-hanger that fares so well at a Saturday matinee in the neighborhood theater wouldn't be so desirable at bed-time. Kids love games in which they participate, but how can one kid sitting alone at a television set "participate?" Variety would become tiresome. Magician, puppet play, then what?

The answer hit us between the eyes. Make a hero out of Howdy—not in the Superman sense—but in a Tom Sawyer way. Make him an eager, comical hustler—give the kids something to cheer for—someone to root for. Try to make them feel as if they're a part of every

step of Howdy Doody's "Campaign." It wouldn't have mattered much what Howdy was campaigning for, as long as he was campaigning in good taste. We settled on "Howdy Doody For President"—President of all the kids. Kids have never had a President before—they argue that they can't even vote until they're 21. So we even invited the kids to submit Thingamagigs: Planks for Howdy's campaign platform. We skipped "Jack and Jill" and wrote a half dozen campaign songs—"I'm for Howdy Doody," "Howdy Doody For President," in which the kids sing either a whole chorus or just yell out "Hurrah" every fourth bar. The cliff-hanging and variety elements fit in two ways: all the things that comprise variety: magic, how-to-make-it, stunts, outside acts and movies have been part of the campaign. Howdy is a magician, an inventor, a cameraman and so forth—or he's saluting the dancers of America, the singers, the story-writers in an effort to get their votes. With occasional exceptions, such as when Mr. X, Howdy's unseen rival, has made himself heard over a loudspeaker, everything seen and heard on the show has been another promotion by Howdy for his campaign.

### Furnishes the Conflict

Mr. X has served in lieu of cliff-hanging. Howdy is never in physical danger in the manner of the serial, but he is not permitted to carry on his campaign blinded to the unhappy fact of life that not everybody always agrees with you. Mr. X furnishes the conflict, continually disparaging Howdy's efforts and ideas. So the kids aren't kept awake nights but they're anxious to make sure on the next evenings program that Mr. X was, as always, wrong.

All of the questions which were enumerated above except one, were apparently answered by this format. The one was the studio guest-participation question. This is how it worked out: We have 40 kids in the studio at each show, seated in the "Peanut Gallery." By offering Thingamagigs, singing Campaign songs, and helping Howdy dem-

onstrate his inventions, his games and the other elements "he devised" for his campaign, the Gallery developed not into a segregated group for whose entertainment special stunts are required, but into a representative gathering of boys and girls, who for a particular half-hour act as a visible segment of the entire body of home-viewing Howdy Doody followers whom they symbolize.

Trusting that this explains what psychology we have tried to utilize in the formation of the show, it might be interesting to mention a few specific pieces of business that we have put into the show. The kids go for anything that stretches the comical imagination, so we have evolved several gadgets of a practical nature. The Flapdoodle, with microphone and crank-handle, furnishes anything Howdy asks for which will fit through its tube. A sort of Aladdin's Lamp. The Doohickey is a ticker tape device replete with flashing lights and bells, that brings in ball scores and when short-circuited, messages from Mr. X. The Honkadoodle consists of two megaphones and a meat-grinder and translates Goose talk (Mother Goose is Howdy's campaign animal) into English. Howdy's telephone has six buttons and no dial—each button or combination thereof connects him with various locations and people. This one keeps the sound man busy. The Scopedoodle is an elaborate movie projector with special title cards and countless dials.

Toying with this eliminates for all practical purposes the otherwise endless 8-second cue that the film projection room requires. Having need for a production assistant to be near-by at frequent intervals each show, we gave our's a clown's outfit and make-up, called him Clarabell and the "production assistant" has turned into a popular feature of the show. Of the movies, the favorites are first silent slapstick ancients, second cartoons, third, story-book strip films, which Howdy and I narrate with the assistance of a boy or girl. We have no "acts." Occasionally a policeman or fireman or rodeo cowboy will pay Howdy a visit to tell him that all the policemen are supporting Howdy's campaign, or that all the cowboys have nominated him king of the prairie.

And so, as you've guessed, we've tried to make a special world for children

exist during Howdy's daily half-hour on the air. The kids have their own President, their own inventions, their own songs, and games, and their own voices heard. Howdy Doody is their teacher and also their pupil, their speech-maker and song-writer, their in-

ventor and hero. This much Howdy and I try to give to the kids. And thanks to the wonders of the kinescope, television for the first time enables the kids to campaign for a buddy of theirs—in this case, Howdy Doody—right in their own home.

## "Small Fry Club"—One of TV's Most Unique Creations

TAKE a few feet of film, some slides, a bal-opticon, an unusually warm, magnetic personality—put them all together and—keep it simple! Result: *One of the most popular children's programs on television.*

This, in essence, is the story of the "Small Fry Club"—seen Monday through Friday, from 6:00 to 6:30, on the Du Mont Television Network. Simplicity is the secret of the show's tremendous success, according to its creator, Bob Emery.

"Small Fry Club", one of the first juvenile programs on television, still remains one of the undisputed leaders in the field.

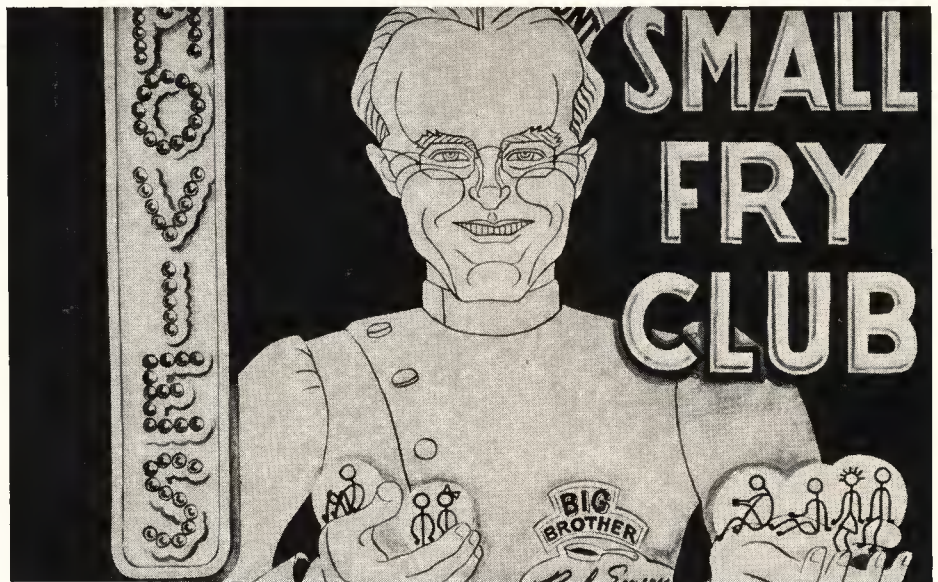
When the show first began in March 1947, it was known simply as "Movies for Small Fry", and presented film cartoons for one hour each week. Audience response, however, was such that "Movies for Small Fry" soon was being shown in three weekly-half hour segments.

About two months later, the show was re-named "Small Fry Club" beginning

its present schedule of a half hour, across the board, and forming the nucleus of its present format.

Based upon the excellent audience reaction to the brief run of "Movies for Small Fry", Bob Emery decided to present an educational as well as entertaining series. However, in order to educate most effectively, Emery believed that all the "preaching" must come from the children themselves. So Big Brother Bob Emery began asking the children to send in "preachers"—lessons in safety measures and good behavior, drawn by the children. These are now shown on the screen nightly with Emery on the sidelines agreeing, rather than up front teaching.

Bob also used to ask the moppets to send in pictures of themselves for use on the program. This idea completely boomeranged, the results being both overwhelming and terrifying. There are still in the files over 15,000 unused children's pictures, and they keep on pouring in! Bob estimates that to show each one would



"Big Brother" Bob Emery, creator of Small Fry Club

take almost five straight weeks of nothing but pictures on the program.

### **Pledge of Allegiance**

In addition to the portion of the program submitted by children, one of the most popular features of the show is the daily *Pledge of Allegiance* to the Flag. On each program, a film of the Flag is shown as Big Brother repeats the oath of allegiance. As indicated by letters from parents, this ritual is solemnly observed in thousands of homes, and the opportunity to participate in this ceremony is one of the highlights in many a small fry's day.

Although cartoon films still play an important part in the show, they are now being supplemented by various types of educational films supplied by both Encyclopaedia Britannica and Young America Films. As an experiment, two full-length films, "Swiss Family Robinson" and "Daniel Boone" were presented in serialized form, running about three weeks each. This idea also won high acclaim from parents and teachers, and the small fry loved it. Emery plans to show more of these carefully selected motion pictures in the future.

A recent innovation on "Small Fry Club" was the introduction of the "Small Fry Newsreel". Emery has hired his own cameraman to make newsreels especially for children. For example, films were taken of the Soap Box Derby in Akron for the first newsreel.

Plans for the future include a specially prepared ten episode film called "Summer Vacation", and a series of films starring Pirro, a very curious puppet, who learns a new lesson in each episode. In one sequence, for example, Pirro becomes acquainted with fire, learning that it can be a great servant, but a poor master. Another day, he finds that doctors and dentists are good, helpful friends, not to be feared.

Even with the extensive amount of competition today in children's programs on television, "Small Fry Club" still is far ahead of the field, according to a continuing study by The Pulse.

In fact, with the "Club" now occupying the 6:00-6:30 segment, other networks have been building their children's shows around "Small Fry Club", both before and after, rather than competing at the same time.

### **450 Letters Daily**

At present the mail averages about 450 letters a day from parents as well as children. Within the first few days after an offer of a special pin for club

members was made, over 50,000 requests had been received. Mail from nine states and the District of Columbia pours in to the Small Fry offices, with the program being carried on six stations, from Boston to Washington.

Bob Emery, big brother and hero to thousands of children, presides over all phases of the show's preparation, and is of course the only voice heard on the program. Bob and his wife Kay have worked together as a team both in radio

and television for the past 27 years, and have many extensive ideas and plans for the future. At the moment, however, their greatest enthusiasm seems to be centered around the "Small Fry Club".

About this current project, Bob says, "My greatest hope is that through television the "Small Fry Club" may help bring about better relations between the parent and the child in the home, and that we may exploit to the fullest the educational possibilities of television".

## **The Experience of "Peter Pixie" on WPIX, New York**

By **FRANK PARIS\***  
and **ED STASHEFF\*\***

**T**HERE'S no business like show business . . . , and for moppets, there's no pets like puppets! One of this team had always believed that; the other rapidly became converted when the team was brought together by Harvey Marlowe last May and told to build a new children's program that could run anywhere from twenty minutes to an hour. Our station's call letters had already provided the inspiration for our MC and leading man . . . W. PIXie. The "Peter" was added for euphony's sake, and much we have done since has been for the love of Pete.

Our hero needed a locale and a supporting cast. We speedily agreed that his adventures must take place in some Never-never Land, so we bowed three times toward the tomb of J. M. Barrie and settled on an Enchanted Island, on which there would be located Peter's

Pixillated Palace. The neighboring geography included another royal palace before which grew an old oak tree. There, Princess Pixylla would be tied, once a week, menaced by Willie the Dragon, so that the knights might come riding to her rescue. And the villain, Sir Desmond the Desperate, Yclept the Gray Knight, lived on the other side of the Witchillated Woods, in his castle, Second Mortgage Manor, close by the little village of Teetering-in-the-Brink!

All right, all right, so the kids don't get it all! But the sheer drama of the puppet play is enough to keep them entranced; the sly humor is for the adults who drop in, "just to make sure the children are behaving themselves in the livingroom." And we don't believe in writing down to children. We play a bit over their heads, knowing that some of them will catch a bit of the humor winging by, and that each will take from the show the pleasure he is capable of deriving.

### **Vegetarian By Nature . . .**

But we can't escape the fact that one of us has just completed a fifteen-year tour of duty with the Board of Education, and so we do have a message in our madness. Willie the Dragon is not ferocious, but a gentle, sensitive soul who is terribly hurt if children fear him. He breathes smoke only when he has heart-burn (as when Gloria Swanson visited him) and never eats people . . . he's a vegetarian, and his favorite dish is bread and milk, or cake and cream when possible.

Princess Pixylla has a step-mother, Queen Stepana, who has magic powers. But does the Queen follow the pat-

*\*Frank Paris, master puppeteer and star of Pixie Playtime, has been working with marionettes since he was thirteen years old. His puppets have been featured with the Vincent Youmans Concert Revue, have played innumerable road engagements in "Toby of the Circus" and the "Adventure of Tom Sawyer", has appeared on television for the past year, as well as night clubs and theatres for eleven years.*

*\*\*Ed Stasheff, Director of Educational Programs for WPIX, left the field of educational radio for commercial television only a few months ago. In previous years, he had appeared on every television station in New York, and had written or moderated nearly a hundred TV shows.*

tern of the traditional cruel step-mothers of fairy tale literature? All right, you guessed it: we turn the glove inside out once again. Queen Stepana is the kindest, most amiable, warmest-hearted character in the show! And all the real step-mothers who have found an intrinsically difficult job further complicated by an out-worn tradition in children's books, have Peter and us on their side!

There's a bit of undiluted education each week, too, although we wrap a pretty thick coating of sugar around the Pill of Knowledge. Bill and the Scrounge demonstrate the scientific principle behind some children's toy, or discuss the making of collections, or preview a particular exhibit at the Museum of Natural History. From August 1st to the opening of school, Peter conducted a safety slogan contest, in cooperation with the New York Safety Council.

### **The Story's the Thing**

But the story's the thing! Sir Desmond the Desperate and his wicked cohort, Tessie the Terrible Torture Teller (she tortures people by telling them old radio jokes) are always defeated, yet always tries again. New characters come in about every few weeks (it's easy to dream them up, but only one of us

builds and paints and dresses them). Our problem has been to keep the suspense going without restoring to the blood-and-thunder techniques that have brought the wrath of parents and educators down upon certain radio programs. So we kid the whole thing, make Peter's adventures fantastic, rather than frightening, and cheerfully take the impossible for granted, but make it believable. We poke fun at our own nonsense, and are the first to groan at our own terrible puns. (It isn't only that we believe in beating the audience to the groan; our puppeteers are only human, and they react right near an open microphone.)

But although our older viewers seem to enjoy our spoofing of the most sacred traditions of fairy-tale literature, our younger fans take our slap-happy style in their stride. Willie, the Gentle Dragon, is their favorite character, next to Peter W. Pixie himself, and children in the studio love to pat Willie's red and gold form (his scales are really sequins.) They are completely absorbed in the story, take it at face value, and laugh at humorous situations and at the more obvious gags.

By the time this appears in print, Peter will be strolling out into the Courtyard of the Pixillated Palace at least three times a week.



Peter Pixie, Willie-the-Dragon, and Assorted Puppet Characters on "Pixie Playhouse".

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# Making Video Fashion-Able

By JANE BARTON  
"Television on Parade"



Conover Models Appearing on T.O.P.'s "Fashions on Parade" over WABD

TELEVISION may be the natural medium for bringing fashions to the American public directly, as members of the fashion world are proclaiming more and more often in their trade meetings and publications, but the use of that medium does not "come naturally." We, at Television On Parade, have learned that winning a large audience of both men and women to a fashion program takes careful analysis of purpose, showmanship, and a thorough knowledge of the facilities with which you have to work.

After nine months of telecasting, during which we have displayed the merchandise of over 25 manufacturers, with commercial credits to major department stores in New York, Philadelphia, Washington and Baltimore, the producers of "Fashions On Parade" are still experimenting with ways of making a fashion show increasingly entertaining as well as informative. Each week brings new merchandise, new story-line, new cast, and often new studio equipment, and new problems.

## Format

The first thing that we had to do before getting our original program

"Fashions on Parade" underway was to establish a format. It was here, probably, that we made our first significant contribution to the marriage of television and fashion.

First, we consider the purpose: to build as large and general an audience as possible from among the hundreds of set owners who have a natural interest in clothes but who normally would not be interested in a fashion show *per se*.

To achieve this purpose, we decided to use the format of a musical revue, thus providing something of interest to everyone in the family. The story line changes every Friday to allow a chance to deliver the fashion message in a new setting each week. The cast includes Conover Cover Girls as regulars and Broadway stars as guests, thus combining the informative with the entertaining while keeping both easy to look at. The fashions are displayed as the story unfolds scene by scene against the backdrop of original sets designed especially for each week's show.

The story line always has a theme that requires the leading actors to go from one situation to another, permitting as many as seven scene changes in one

program. The more scenes there are, the larger the number of costume changes that may be made while maintaining the show's continuity.

Once the physical format of "Fashions On Parade" was determined, the producers had to face the limitations of black and white reproduction and of the small screen. The first destroyed the important color factor in fashion. The second minimized the all-important detail of the designs. We met this challenge with the use of an off-camera narrator.

This technique has proven ideal for fashion programming from the standpoint of both viewer and producer: Not only does it permit description of the merchandise in detail and color plus some advice to the viewer on accessorization at the same time that the story is being told, but the fact that the studio microphone is off makes it possible to cue models and cast from the studio floor. This is of tremendous help in a production that requires many speedy changes of scene and cast and quick movement of cameras from one part of the studio to the other.

## Two Programs In One

Once matters of format were settled and production was underway with the premiere showcase of "Fashions On Parade" on January 30, 1948, we were ready to go to work on the problems of production that one encounters in a live program that uses a cast of over 35, a studio staff of 23, from four to seven sets, and all of this to present the messages of about a dozen participating sponsors with due emphasis on the merchandise of each!

The program actually may be considered as two programs in one: the entertainment revue and the fashion show. They are organized simultaneously and it is the director's job to coordinate the two into one smoothly-paced program ready to travel across the screen. While Adelaide Hawley is selecting the fashions to be displayed, director Ray Nelson works on script, casting and staging.

We have found that action and drama are requisites, not only of the story, but of the fashions and of the performances. Adelaide Hawley selects the individual clothes with an eye to color contrasts and clear patterns that will achieve effective tones on the screen. And she also selects them for their inherent drama: a full skirt that may be swirled, a jacket that may be donned or removed, decorations that

sparkle or gleam, etc. The display of the fashions builds to a climax through the 30 minutes on screen just as does the story.

This is accomplished by displaying street clothes, sportswear, cocktail dresses, in their own scenes, always building up to the evening gowns as the grand finale. Position of the other clothes in the show is determined by consideration of both the story line and the merchandise to be shown. The same type of dress never is displayed by more than one manufacturer in one show.

Action is, again, the key to selections in casting. "Fashions On Parade" has revealed the need for a new technique in modelling for video. As the series progressed, the producers discovered that the stiffness models had acquired for still photography was deadly. They have taught the girls the importance of acting and of animation even though they may not have dialogue. As a result, several models have been found worthy of leading acting roles on "Fashions On Parade", and many of the girls have won screen tests or additional television roles through attention they attracted while modelling for T.O.P.

Among the program's guest stars, who have been selected for the effectiveness of their acts in a small area, have been baritone Kenneth Spencer, pianist Vincent Lopez, satirist Elizabeth Talbot-Martin, swing-harpist Adele Girard and others.

### Fashion Continuity

All of these ingredients that TOP Productions has found essential to effective fashion programming—narrative, entertainment, action, drama—are given continuity and substance through the story line. The story must maneuver the viewer's interest in such a way that the dramatic and the fashion portions of the show contribute to, rather than distract from, each other. In other words, unlike straight drama where the story is the end, in a fashion program the story is the means to an end. Some of its peculiar functions for fashion are: The story must—

1. Provide scenes that will be dramatic in themselves while contributing to the general story line: This is the first approach to the problem of giving continuity to a program that, by its nature and purpose, consists of fundamentally unrelated scenes and displays.

2. Use as few men as possible: Every second counts and women's fashions should be on the screen as often and as long as possible.
3. Provide emphasis for the merchandise. The narrator's descriptions of fashions should fall into her narration of story as naturally as possible.
4. Maintain its interest as a story without distracting from the fashion displays. For example, a scene calling for women to be cheering in ballpark bleachers proved uninteresting on the screen. The trick was turned by introducing a hotdog peddler. The women came down to him individually and in groups, some buying hotdogs, others flirting. This allowed time for fashion descriptions by the narrator, provided amusing action, and then made possible a smooth transition to a dance act by the peddler.
5. Be related to each other. For example, story and scenes may take you from country to country in travels of the leading character, or from place to place where typical American women gather. Whatever the scene, the story line must provide the reason for the viewer to be in each situation.

### Camera Cooperation

Continuity of the program is as dependent on camera cooperation as it is on the other factors that go into fashion programming. The camera does the job of focusing the viewer's eye on one gown although that gown is part of a larger scene. And it must bring that model into focus without losing the continuity of the story. One of Nelson's most ef-

fective solutions for this was developed in a wedding scene: he brought the model from behind the camera, thus bringing her on to the screen as a large silhouette that gradually took shape as she walked into place. The sudden but graceful revelation of her gown as she turned to the camera provided the dramatic impact.

Sometimes the camera must take full responsibility for effective fashion presentation. This is the case when the story situation doesn't lend itself to such display. Once the story has carried the viewer into a ballroom or nightclub setting, for example, the fashions are on their own. Here such techniques as shooting through cut-outs are used. One of Nelson's most effective devices is the use of two pillars in such a way that the viewer sees only one narrow pillar with a model disappearing around one side of it as she completes her sequence, dissolving into another model who appears in a different ensemble from the other side of the same pillar.

In planning your timing in a production of this type, it is important to allow for the constant moving of cameras required for changes from closeups to long shots and for their changes of focus when cameras switch from one type of merchandise to another.

To lessen the possibilities of confusion during these many movements of camera, Nelson has established the definite policy that in covering any particular fashion the camera is to move from up to down and from left to right always. This policy is a valuable guide to Adelaide Hawley, too, in writing her fashion copy for her narration.



Adelaide Hawley Watching TV Screen, Supplying Narration for Show

eighteenth century tapestry, is as important to the designer as the choice of jewel worn on the little finger of the left hand. One cannot rely upon color but value and pattern for contrast. The ensemble, jewels, and accessories should be the height of elegance as simple or dramatic as the occasion warrants.

### **No Problems with Plays**

For people appearing in plays there is little problem for them. During the first discussion of a play the costume designer learns not only the wishes of the televi-

sion director but the style and decor decided upon by the art director. From them and a script he gets information as to the types of characters to be portrayed, the period, season, and necessary costume changes. The costume designer then makes appointments with the cast at one of several large costume rental houses over the city. Out of several costumes of the period several are selected and tried on. That gives the actor a preference.

Upon final selection, all garments are completely altered to fit the person wearing the costume. Should it be a modern

play the wardrobe of all of the actors are discussed in an early meeting of the cast so there will be a planned effect and missing parts of the wardrobe can be supplied.

Television shows are given with rapidity of radio shows and, because of public demand, must give the technical perfection of movies. The costume designer must have complete and detailed knowledge of every period at his command, complete knowledge of fashion trend here and abroad, as well as intelligent styling for important performers.

# Independent Production Setup In The South

**Louisville, Ky., Becomes Home to Trio of New York Boys, Out to Produce Programs for the South's TV Stations with Potential Audience of 20,000,000**

**By Jerry Freedman**

*Southern Television Productions, Inc.  
Louisville, Ky.*

**A**FTER bucking the problems and headaches of independent tele production in New York and sizing up the nation-wide situation of mushrooming station growth, we—Dick Troxel, Gene Starbecker, and myself—decided to explore the field and to get a little fun out of television by cutting a swath through the wide open programming fields outside the large metropolitan centers.

Martin C. Flynn, President of Southern Television Productions, chose Louisville as our base of operations, since it's the geographical center of fifteen stations, with a potential audience of 20,000,000 people, already in operation or in the process of getting on the air within the next few months.

Of course every phase of TV has its own little hair-graying gremlins, and within a few days we found ours coming forward in clusters. The problem of finding talent—GOOD talent! We started the usual rounds—community theatre, local night spots, charm, fashion, and music schools, radio stations and all the childrens' dancing schools (with accompanying mothers). The search was reasonably successful, giving us a long backlog of people with whom we could go ahead for good programming. The number and variety of talent that has answered the call of the Broadway lights and have gone through the Hollywood screen test routine and then returned home is amazing.

Not content with doing just good programming, we have organized an area-wide talent search with the cooperation of theatres and radio stations. The Bob Hopes and Shirley Temples of television are still to be discovered and we're making our bid.

Our next problem was that of getting working space, and obtaining equipment. Since our program calls for taking shows on the road for sponsors, within a radius of over five hundred miles, filming some shows and all our own commercials, room was needed and lots of it. After inspecting every building in town, we finally found the place that suited our needs perfectly. The ground floor has 8,000 square feet and includes: a studio measuring 40' x 40', two stories high; adequate space for scene and prop building and storage; reception room, executive offices, rehearsal space. The second floor has an observation platform around three sides of the studio; office space, and complete makeup and dressing rooms. Two image orthicon camera chains are on order for November delivery along with lights and complete audio setup, which, when the picture is completed, will enable the organization to rehearse a show and polish it as close to perfection as possible under full studio conditions.

Another problem we ran into was that of hesitancy and lack of knowledge by the advertising agencies and sponsors. Most of us in the industry are already beyond the 'Television is here to stay' stage, but

the folks who are seeing the new-born babe for the first time all want to be shown and convinced.

To disseminate information, we organized a weekly television forum to which all agencies, sponsors, movie men, and other interested parties were invited. The meetings are held as a round table discussion where questions and answers are batted freely back and forth, and from which everyone is gaining a picture of production problems, advertising approaches, and, in general, an orientation into the tv medium. The reception to our forum invitation was enthusiastic, and the attendance is getting larger each week. The staff of WAVE-TV has been extremely cooperative in the venture, and we expect to have station personnel from Cincinnati and other cities down for future meetings.

The package problem varies everywhere, but in almost all cases the ice makes for thin skating. However, we feel that the long run approach, with sound investment in equipment and experienced personnel, and putting in our stake with the stations is the best and only way to prepare for that day of the return. Come on in. The water's fine.

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# Highlights of TBA's Report on TV OPERATIONS, STANDARDS & PERSONNEL

THIS Section includes all of the major job classifications, and lists the duties and responsibilities of each.

The Program Staff will be determined by the scope of operations conducted at the television plant.

The administrator of this group might be known as the PROGRAM MANAGER, DIRECTOR OF PROGRAMS, EXECUTIVE PRODUCER or by any similar title depending upon his authority and upon other titles in the organization. He would administer and generally supervise all television programming and production activities and clear all legal and contractual matters pertaining to program production. He would supervise the acquisition and accumulation of program material including all phases of television programming for possible future broadcasts. He would coordinate his activities closely with the Sales, Engineering, Press and Promotion Groups. He would act as the department's representative at conferences with clients and agency representatives. He would be responsible for the program content to

## PART II—Programming Dept.

Televiser is grateful to the Television Broadcasters Association for permission to publish, in somewhat abridged form, its report on Television Operations, Standards & Personnel, prepared by a committee headed by O. B. Hanson, Vice President of NBC. Part I, relating to Engineering Personnel, appeared in the September issue.

the end that it would comply with the standards of good taste and production practices established by the company.

Reporting to him would be supervisory personnel in charge of the following sections:

1. Studio Section
2. Film Section
3. Field Section
4. Production Facilities Section

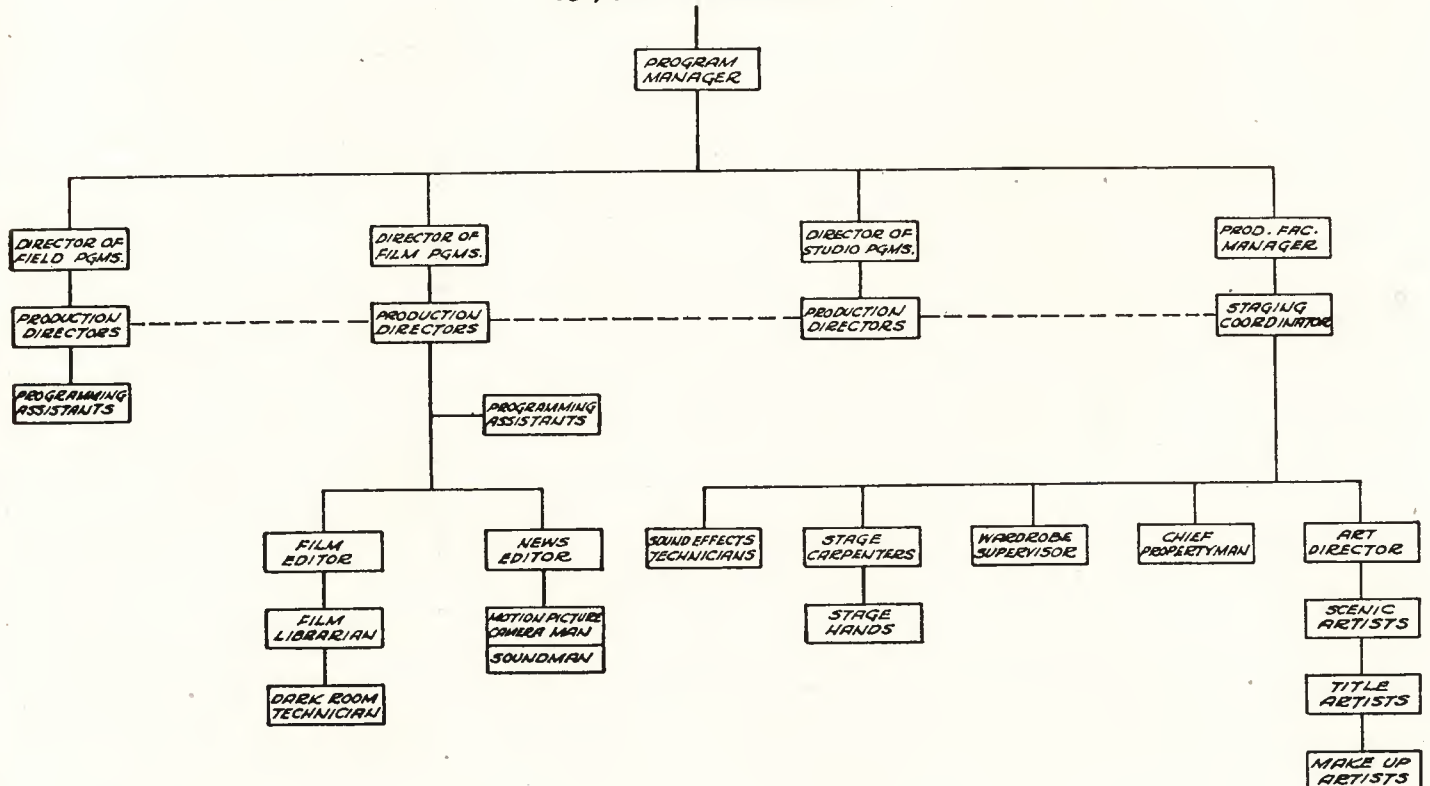
The job descriptions and associated responsibilities follow:

### 1—STUDIO SECTION

In this classification will fall any program produced by talent that appears before the television cameras in the studio

plant. Various types of programs will fall in this category including dramatic, operatic, musical, variety, educational, religious, etc. No single individual can possibly possess detailed knowledge for all of these types of programs and the number of individuals on the staff required to produce them will depend entirely on the economic aspects of the organization. Certainly better programs can be produced by lengthy rehearsals. Some compromise between perfection and economy must be determined—for instance, a dramatic program may rehearse before cameras for 10 hours and give an acceptable performance, arbitrarily

CHART #3  
PROGRAM DEPARTMENT



rated at 80% perfect. If the rehearsal time is doubled this arbitrary rating may increase to 90%. To produce a 100% rating may require five times the rehearsal time.

#### (a) Director of Studio Programs

The DIRECTOR OF STUDIO PROGRAMS is responsible for the supervision of all personnel in the Program Section associated with Studio programs. He selects the specific types of programs that originate from the Studio and assigns suitable Production Directors to handle the program details. He coordinates all studio facilities for commercial clients in cooperation with the Sales Section.

#### (b) Production Director

The PRODUCTION DIRECTOR who is assigned to the Studio Section is responsible for a specific studio program assigned by the Director of Studio Programs. He integrates all component parts of the program and stages the production. This includes selection of the cast; preparation of the script; and determining the needs and selection of the sets, costumes, properties, music, sound effects, special effects, titles, schedules, etc. He blocks out the preliminary production for cameras. He conducts dry rehearsals and studio rehearsals. During studio rehearsals and broadcasts, he determines the composition of camera shots; cues, camera switches, and dissolves; cues action, music and sound effects; and integrates titles, film and special effects.

On commercial shows his duties are determined by company policy. If the company permits the production and direction of programs by advertising agencies, he acts as liaison between the agency representative and the company employees during the rehearsal and broadcast. He advises on the practicability of commercial program ideas.

He directs all the non-technical personnel in the studio and coordinates his activities with the Technical Director. The Production Director and the Technical Director must operate as a team. Only through their cooperative efforts can the studio production be successful.

The Production Director is assisted by a staff consisting of STAGING COORDINATOR, STAGE CARPENTERS, SOUND EFFECTS TECHNICIANS, and STAGE HANDS. These positions, however, are described under the Production Facilities Section.

## 2—FILM SECTION

The Film Section may be very simple or extremely elaborate depending upon the organization. In the former case, it

## A Puppet Takes Over . . .



Puppet "Okky-Doky" tumbles into a classroom on children's program, "Tots, Tween's & Teens" over DuMont net.

may receive syndicated films and integrate them with its other broadcasts. In the later case, it may maintain a film library of various subjects, a file of previous broadcasts recorded from the kinescope on motion picture film, a newsreel photographic staff, a group of still photographers, a film processing laboratory and darkroom, and possibly a staff which will build and photograph motion pictures from studios. This would be in addition to directors, producers, writers, etc. Discussion of the later organization would be beyond the scope of this report, since few, if any, television broadcasters will establish so elaborate a group in the near future.

#### (a) Director of Film Programs

The DIRECTOR OF FILM PROGRAMS is responsible for the general administration and supervision of all non-technical personnel associated with film programs. He makes available the services of his group for integrated studio-film programs. He coordinates all film facilities for commercial clients. He determines general policies and establishes operating procedures for the group.

#### (b) Production Director

The PRODUCTION DIRECTOR who is assigned to the Film Section is responsible for the broadcast of a specific film sequence as assigned by the Director of Film Programs. This includes the securing of the film, writing or adapting script,

previewing, rehearsing, timing and finally broadcasting the film. He prepares script for the announcer on silent films and selects musical backgrounds where necessary.

When film programs are commercial and supplied by the client, he acts as liaison between the client and the company, and advises him on all program matters.

#### (c) Programming Assistant

The PROGRAMMING ASSISTANT is responsible for obtaining film and short subjects suitable for film broadcasting.

This necessitates considerable contact with film distributors and film libraries. Arrangements must be made to preview the films either at outside projection rooms or at the company's preview room. Negotiation must be made with the distributor on the price of the film rental. Approval must be secured for all music on film soundtracks. He selects or rejects film on the basis of picture quality, entertainment, good taste, sound quality and physical condition (brittle film, for instance is subject to breaking).

After the final selection and acceptance, the film must be rehearsed and timed on the television system. A file is kept of films available, used and rejected for future reference.

#### (d) News Editor

The NEWS EDITOR is responsible for motion picture newsreel service and the

photography of still news-pictures. He assigns camera and sound men (news-reel) to cover local news events. He attempts to obtain newsreel coverage for major news events beyond the primary range of operation. The employment of newsreel camera men is suggested on a "per job" basis rather than regular employees, particularly in larger metropolitan areas where this service is available.

He maintains a file of current and future news events. He reads all sources of information and maintains appropriate contacts for news "tips". He clears personnel with the US Secret Service when news involves the President of the United States or members of his cabinet.

He maintains close contact with Federal, Municipal, and Military Services, particularly local Police and Fire Departments and secures necessary press credentials for members of his staff.

He personally directs the filming of news when required.

#### (e) Film Editor

The FILM EDITOR is responsible for the editing and supplying of motion picture film and photographic slides as requested by the Production Director. He must select the desired footage; obtain prints through outside film processing laboratories; cut, edit, splice and provide a final film for rehearsal and broadcast. He must obtain from file, or through the News Editor, still photographs for use on photographic slides. These photographs must

be enlarged, reduced or cropped to supply the desired pictorial content at the proper aspect ratio.

He must inspect the film to determine if it is in good condition (free from blemishes, scratches, etc.). He must check all splices for mechanical strength. He must preview the entire film to check the proper continuity of sequence and possible reversal or inversion of spliced sections.

The Film Librarian and Film Technician are responsible to the Film Editor.

#### (f) Film Librarian

The FILM LIBRARIAN is responsible for maintaining the files of all company-owned film and making it available upon request. He must maintain contact with outside sources of film such as film libraries, educational film sources, commercial film sources, "free-lance" sources, etc. He must search for all other possible film sources. A cross-index file of all owned film by subjects must be developed and maintained. Records must be kept of all film withdrawn and supplied.

The Film Librarian also maintains a file of still photographic negatives and prints for use as title backgrounds and general utility.

#### (g) Film Technician

The FILM TECHNICIAN handles all dark-room work such as contact printing, developing and enlarging of pictures to the required sizes on various types of paper or transparencies. He maintains

supplies in the dark-room. He occasionally acts as a still photographer in emergencies.

### 3—FIELD SECTION

The Field Section is responsible for the program content of all broadcasts that originate outside the normal broadcast studios or any that use portable equipment. In some cases field programs may originate within the television plant itself, from the roof or lobby of the building or from associated broadcast areas. In other cases the field equipment may be hundreds of miles from the main plant and the programs may be fed to the transmitter by leased telephone company facilities.

It is essential that all program personnel associated with the Field Section be generally acquainted with the capabilities of the technical equipment. They must also possess a general knowledge of all sports and the playing rules of each one. It will be necessary to contact many persons to obtain permission for the program, for parking facilities, to clear certain areas for cameras and other equipment, etc. Authority must be given to those responsible for arrangements so that all possible time and expense may be saved.

#### (a) Director of Field Programs

The DIRECTOR OF FIELD PROGRAMS is the administrator of the Section and is responsible for all non-technical phases of the program transmission. He supervises and directs all other members of the Section.

#### (b) Production Director

The PRODUCTION DIRECTOR who is assigned to the Field Section is responsible for the non-technical phases of a specific field program. It is his responsibility on this program to produce and direct the rehearsal and broadcast. In the field this includes a multitude of tasks and in actual practice it may be necessary to apportion some of the work to *Programming Assistants*.

The Production Director after assignment to a field program by the Director of Field Programs will make a field survey of the program accompanied by an Assistant Field Supervisor (see Engineering Department.) The feasibility of the broadcast will be determined at this time from the viewpoint of radio transmission or telephone company facilities. The specific locations of cameras and microphones will be determined and permission must be obtained to install these facilities. Arrangements may be necessary to sup-

## "Read us the Comics, Uncle . . ."



Comedian Danny Webb in role of "Uncle Dan" on WPIX's "Comics on Parade."

plement the existing lighting.

After this survey, he may be required to write script to cover the event. He will select the announcer or announcers for the assignment and brief them on the program so they may conduct any necessary research. He must contact the manager or producer of the event to secure his cooperation, and in some cases adapt the event to television coverage. He is responsible for previewing the event, or investigating it to determine if it is in accord with company policy (in good taste, etc.). He supplies information on the program to the Press Department for publicity purposes. He obtains releases from persons involved in the program and contracts for talent used, if necessary. He establishes a routine or continuity for the program, and if required, orders titles, integrated film sequences and provides stand-by facilities. He supplies the necessary passes or credentials to admit company personnel to the event. He places orders with the traffic department for radio lines, private lines, and television circuits.

When the program is to be broadcast he assumes all responsibility for the satisfactory coverage of the field program. He passes necessary information and instructions to the announcers, particularly with respect to the coordination of picture and sound. He determines the best lens to use for a particular shot. He cues the switches and instructs the camera men as necessary. He must be prepared to carry on in event of a camera failure. He instructs performers or guests who appear before the field cameras. He coordinates the meal schedules with the Assistant Field Supervisor.

In addition to the above duties he continuously strives to discover and devise new program material suitable for television use and submits his ideas to the Director of Field Programs. He attends all types of events to determine their entertainment value, availability and suitability for broadcast. He compiles reports on all programs and surveys for file purposes. He constantly seeks new methods and improved techniques for presenting recurrent type programs.

He establishes and maintains friendly relations with promoters, producers, chairmen of charitable and civic committees and secures their cooperation so that worthy events may be broadcast.

In some cases recorded music is required from the studio plant and he

makes the necessary request for this service.

### **(c) Programming Assistant**

The duties of the Production Director in the Field Section might require assistance from one or more PROGRAMMING ASSISTANTS. In addition, it is desirable to assign a Programming Assistant at the studio plant during a field broadcast. He would maintain contact with the remote location and coordinate the integrated title, film, slides and stand-by facilities. Since he is viewing the program remotely he can better evaluate its entertainment value and can suggest possible changes in content or procedure.

## **4—PRODUCTION FACILITIES SECTION**

The Production Facilities Section provides the non-technical facilities, particularly those used on the studio floor. This includes stage properties (room or set furnishings which are normally moveable) scenery and sets (including doors, windows, staircases, fireplaces, etc.); costumes, titles, and special effects (miniature models, etc.). In some cases these facilities will be required by the Film and Field Section. Titles specifically fall in this category.

### **(a) Manager of Production Facilities**

The MANAGER OF PRODUCTION FACILITIES administers and plans with regard to the facilities mentioned above and supervises and directs the activities of the personnel listed below. He directs experimental and developmental activities as applied to this section. He coordinates all production facilities activities toward the production of individual broadcasts. He consults, advises and plans studio floor layouts and suggests appropriate scenery, furnishings, costumes, makeup, special visual and sound effects in accordance with the desires of the Production Director or agency representative.

### **(b) Staging Coordinator**

The STAGING COORDINATOR acts as a liaison between the Production Director assigned to the studio program and the staff who construct and supply the physical requirements for the program. The Coordinator interprets the ideas of the Production Director and suggests necessary modifications of scenery, properties, costumes, etc. from a practical viewpoint.

He assists the Production Director during the rehearsal and broadcast of a studio program, and supervises all non-

technical studio floor activities during this time. He lists all necessary stage properties and checks their delivery to the studio. He lists and orders all sound effects. He compiles a master script making all current corrections, revisions, and additions. He coordinates all rehearsal schedules and instructs the performers regarding them. He supervises the setting of the studio stage prior to rehearsal and broadcast according to a prescribed floor plan. He follows the script and prompts as necessary during rehearsals and broadcasts. He must check on the delivery of properties, costumes, and music. When the program is integrated with film facilities, he checks on the delivery of film, titles and slides. He assists in coordinating advertising agency and company activities.

He acts as assistant to the Production Facilities Manager when required.

### **(c) Art Director**

He is responsible for the design, execution, and preparation of all scenic effects used in the television production. He directs selection of all furnishings, dressing, drapery, decorating material, etc. He examines scripts to secure basic program information (settings, furnishings, etc.). He draws tentative floor plans and sketches for approval of the Production Director or agency representative. He drafts final plans and supplies copies of blueprints to those concerned. He prepares painters' elevations, verbal description or rough layouts for painters. He maintains a supply of material in stock. He maintains records for future reference. He supervises the execution of settings in the shop.

### **(d) Scenic Artist**

The SCENIC ARTIST paints the scenery in either color or monochrome, which was laid out by the Art Director. He also paints other properties or furniture as necessary.

### **(e) Title Artist**

The TITLE ARTIST creates and executes all types of title work required for television productions. He must paint or ink any of the following types of illustrations; scenic, portrait, action, cartoon, trademarks, insignia, maps, diagrams, etc. He must plan and layout titles and letter them, as well as menus, charts, graphs, etc.

### **(f) Make-Up Artist**

The MAKE-UP ARTIST is responsible for the application of make-up on the performers. This includes normal makeup to

# A Studio Manager Explains TV's Production Problems

By AUSTIN O. HUHN

*Studio Manager, WPIX*

enhance the actors' appearance on the screen, corrective make-up to cover facial blemishes, scars or wrinkles and character make-up for the portrayal of age, race, or character. The latter is extremely important and may involve special effects as scars, cauliflower ears, Chinese eyes, etc. Quick change make-up is required to produce age, beatings, beards, etc.

## (g) Chief Property Man

The CHIEF PROPERTY MAN is responsible for obtaining and supplying furnishings and properties for all programs. He selects and obtains furniture, lamps, drapes, and other properties after consultation with the Art Director. He is responsible for the safekeeping of all properties owned or rented. He maintains a catalogue of these items with complete descriptions of each, properly cross-indexed for ready reference. He records all items entering or leaving his premises.

## (h) Wardrobe Supervisor

The WARDROBE SUPERVISOR is responsible for obtaining and supplying all costumes and garments required for the production. When they are not obtainable, he is responsible for their design and supervises their execution. He suggests and selects garments that are suitable for the period and setting. He maintains a comprehensive file of all costumes in stock, and possible sources of supply.

## (i) Stage Carpenter

The STAGE CARPENTER is responsible for the construction of all carpentry in the studio when used in conjunction with a program. He assists in setting and striking all sets used for shows. When he is not assigned to a studio production, his time is utilized for the construction of scenery, furnishings, and other properties.

## (j) Stage Hand (Property Man)

The STAGE HAND is responsible for the proper storage of all scenery and stage properties. He assists the Stage Carpenter when necessary. He provides and stores all requested properties scenery and furniture.

## (k) Sound Effects Technician

The SOUND EFFECTS TECHNICIAN is responsible for the rendition of all sound effects as well as those recorded for use on turntables.

A live studio television program needs a good visual basic format, good continuity, good direction and adequate talent. But, it also requires the possibly less glamorous, but the necessary—

rehearsal time and space

scenery

costumes

props

special effects

efficient lighting

facilities for talent

engineering facilities.

All the foregoing items, with the exception of the last, may be considered to be under studio management. Operation and maintenance of cameras, microphone, and associated equipment is, of course, under the supervision of the Engineering Department.

In the studio itself are the floor managers and the stage crew, which includes the necessary prop men, carpenters and electricians.

Our program has been scheduled for air time by the station Program Director. Immediately, the director of the show requires the scheduling of rehearsal space for a specific amount of time. The high cost of facilities and rehearsal dictates efficient usage of studio time. This factor, coupled with the usual mandatory use of limited studio facilities, means that additional space must be provided and scheduled. Here, the director can have his dry-run rehearsals to work out necessary stage business and thoroughly plan the show. Here, it is, of course, desirable to approximate as closely as possible the floor area that will be available in the actual studio. Simple furniture must also be provided to help work out necessary business. When a number of programs require rehearsal at the same time, either a compromise in the amount of available time for each must be provided or sufficient space for a number of rehearsals at the same time must be provided.

## Rehearsals

Full facilities rehearsal must now be provided for the tele-production. This rehearsal must be held in the studio the show is going to be televised in. Where one studio or possibly two small studios

are available, this requires adept scheduling, particularly where programming is heavy. Our director, is of course, anxious to secure the maximum facilities rehearsal time for his teleshow. The studio manager must attempt to balance rehearsal time for each program against the maximum time available and the evident proportionate need of each program.

Where several studios are available, careful planning is necessary in conjunction with the Program Department. Efficient operation dictates the programs according to program production needs.

Next, the program director is concerned with the backgrounds for his video venture. A conference with the Art Director has, of course, artistically satisfied the script, with the scenery built or selected from the studio scenery docks.

These scenery docks should be located either in or immediately adjacent to the studio, providing ample and convenient storage space. Where studio floor space is abundant, it is possible to make a number of sets and leave them standing. However, where the studio is small, it is necessary to carefully plan set-ups, utilizing every inch of floor space carefully. This is particularly important where shows follow closely, one upon another in the same studio. The exact size of the studio is obviously the determining factor as to just how elaborate and how many shows can be set up at once. Even in the best of stations program plans overtax facilities at times, necessitating a conference between the studio manager and the programming manager in order to determine where the programming schedule must be modified to match existing studio facilities. The organization and size of the stage crew is also an important factor in determining the capacity of the studio in meeting program production needs. The larger and more efficient the stage crew, the greater the number and the more elaborate the sets which may be set and struck.

## Costumes

The procurement and handling of costumes varies in method according to the type and size of operation. If they are procured by the studio department, then

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arrangement must be made for their rental and return. Or, if they are used over a period of time, arrangement must be made for their purchase and subsequent suitable storage.

Stage properties, or "props", may be handled similarly to costumes. If the item is a fairly expensive one and used once and probably not again for a long period of time, it should be rented. If it is either an unexpensive item or one that will be likely to be used a number of times, it, of course, should be purchased. The acquisition of props may be effected in one of two ways. A fairly comprehensive basic list may be compiled anticipating general studio needs in advance and these props initially purchased. Or, props may be purchased as they are requested for each program. A carefully pre-selected, well-stocked prop room can, however, be a great time-saver in filling daily program needs.

Special effects may be designed by the Art Department or by effects specialists. Beyond this, they must be procured and delivered to the studio at the right time by the Studio Department. They may be built in the studio shop if the facilities are adequate. Otherwise, arrangements must be made for their construction outside. Factors to be considered here are again actual cost, and effectiveness on the program, balanced against budget allotments and the amount of time available to do the job. The effect itself may present various technological problems—for it may vary from an actual fountain running in the studio to a puppet which will talk, smoke and drink water.

### Lighting

Lighting is another physical studio facility which must be provided. Usually the director specifies the type lighting most desirable to him from a programming stand-point while Engineering specifies the amount of lighting required to insure picture quality at the desired signal to noise ratio. The actual handling of lights is, of course, done by the stage crew, as is the handling of scenery, furniture, props, etc. (Orders concerning these items are transmitted to the stage crew by the floor manager upon direction from the control room). The different types of lighting units and their various uses and installations in the studio are too complex for further discussion here. It will suffice to say that lighting in television studios is improving, having passed the stage where it was enough to flood the

hapless, sweating subject with sufficient light to just produce a flat, bright picture, and that was all.

The only remaining facilities required are those necessary for the accommodation of talent appearing on programs. Traditionally, the dressing rooms are located just off stage and here too they should be as convenient to the shooting stage as

possible. Consequently, space may be provided as conveniently as possible, with the amount consistent with the programming demands. Make-up is usually provided by the studio and is now rendered available in tonal values for television by several manufacturers. Program needs also determine whether full or part-time make-up personnel is required.

## Your Face Is Your Fortune In Television

**T**HERE is no possible excuse for not looking your best on the television screen, according to Mala Rubinstein, director of the Helena Rubinstein Salons, pioneers in TV make-up.

Starting early in 1944, Helena Rubinstein produced a television make-up which was eagerly tried by DuMont and other television studios. This make-up was used in all the fashion shows at WABD.

This early make-up consisted of a blue-green lipstick of a depth of nearly black; a "filmimpact" cake make-up of a dark tan shade; face powder of a deep royal tan; black eyebrow pencil, and black waterproof mascara for the eyelashes; eye-shadow of deep blue-green or blue-violet shade.

Currently, Helena Rubinstein advises, for television, three shades of lipstick—medium gray, dark gray and brown; a new type of cake foundation boasting *milk* as one of its basic ingredients—this comes in two shades, rose-beige and bronze—two shades of face powder—a light one called "crackerjack" and a darker one called *suntan*.

According to Miss Rubinstein, women need a dark foundation to disguise "blotches and blemishes", plenty of shadow for double chins, two different shades of brown powder on the cheekbones, waterproof non-running mascara on the eyelids and a touch of eyebrow pencil. As for lipstick, the shade you select must depend on the lighting.

### Reverse of Photography

"You have to think in make-up ideas that are just the reverse of the procedure for photography, or even motion pictures," states Miss Rubinstein. "The features tend to flatten out on the television screen, so make-up must do everything possible to sharpen the features,

even to the point of exaggeration. Creating shadows through make-up helps sharpen the features, and this is the function of mascara, eye-shadow and dark-toned face powder.

"You must know how to use the cheekbones to give the face more expression and form; how to bring more personality to the eyes with eye shadow, mascara, and eyebrow pencil applied skillfully and subtly. High sheen in eye shadow is important to give highlight and interest to the eye; the gleam on the lids is reflected in the eyes, making them appear larger and more expressive. Because of the terrific heat of the lights in television, an absolute essential for make-up is a good waterproof mascara."

A make-up class for television is now being organized in the Helena Rubinstein Salon, 655 Fifth Avenue, New York, conducted by Miss Mala Rubinstein.

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A Famous Incident in Current History (Kosenkina Case), Filmed by WPIX for Year's Biggest Scoop.

## Newsreels For Television

How A Newspaper - Owned Tele Newsreel Quickly Made Its Mark, Brought Scoops to WPIX, New York.

By JAMES S. POLLAK

Manager, WPIX Film Department

BEING an offspring of The Daily News, one of the first things the founding fathers demanded of WPIX was a newsreel second to none and capable of delivering as many scoops via television as its parent had via newspaper. This was to be accomplished within certain budget limitations which included a rather firm suggestion that we issue six 10-minute reels a week.

We started from scratch, patiently brushing aside the raucous comments of more experienced newsreel men accustomed to rushing out 2 newsreels a week for public consumption in local movie houses.

Two factors stood us in good stead; our innocence and the news know-how of the paper. Five or six experienced still photographers had left The News to form the nucleus of our camera staff. Their training in the new media of motion pictures began immediately. Walter Engels, a News-wise man for fourteen years, became the Chief of our newsreel camera department. His staff was gradually increased to 10 cameramen. The facilities

of the paper were placed at our disposal; two planes, wire-services and the co-operation of the News' picture assignment desk guaranteed the, as yet unnamed, TELEPIX newsreel, an Eastern Seaboard coverage second to none.

Engels also acquired a laboratory consisting of 2 Houston Developers, a Bell and Howell printer, a number of laboratory technicians and a persistent headache. He could now shoot and deliver processed film on any newsreel story that broke within a 1500 mile radius of New York. This extremely pernicious accomplishment presented us with the problem of getting that film on the screen, cut, edited, scripted and narrated in keeping with both the traditional speed of the newspaper and the makeup of motion picture newsreels.

### A Momentous Decision

Joseph Johnston, a professional newsreel editor, formerly with *News of The Day* and *Pathe News*, was appointed Chief of our Newsreel Editing Department with complete responsibility for getting Engels film into the projection room every night in time for WPIX's 7:30 telecast. The necessary cutters, scripters and technicians

were hired for the Newsreel Editing Department and for a moment we breathed blissfully under the impression that we were ready for opening night. Then came a momentous decision.

Mr. F. M. Flynn, President of the News Syndicate, Mr. Richard Clarke, Managing Editor, and Mr. Robert L. Coe, WPIX's Station Manager, decided the reel was too good for purely local consumption. It was to be a syndicated newsreel with world-wide coverage. Its name would be TELEPIX and it would be syndicated to other television stations throughout the country.

We came down from the clouds and went to work again. Commitments were made with foreign newsreel services giving TELEPIX an exclusive on their films. Arrangements were made with professional cameramen for complete national coverage, and, by opening night, June 15th, our staff was ready and waiting at battle stations, fully aware of the number of celebrities and guests gathered breathlessly awaiting the debut of the TELEPIX newsreel.

And then it happened. The newsreel went on—on schedule and with appropriate fanfare music. The announcer read exactly six words of his long script and hasn't been heard from since. The film continued for three minutes without narration, then, for no apparent reason, decided to show the audience what sprocket-holes looked like and ran off the screen sideways . . . There was a long and dreadful moment of silence, followed by an announcer repeating the ominous litany familiar to all television stations—"Due to circumstances beyond our control" etc.

The wake took place at my desk. It was five minutes before anybody said anything. Joe Johnston finally murmured, "Stage-hand changing scenery in front of announcer's booth, pulled the plug on the announcer's receiver. Can't expect a guy to narrate blind, do you?" Nobody did. Mr. Flynn walked by. Everybody looked away from him. "Want to try it again, boys?" he asked. TELEPIX went on the screen again, this time without mishap and has—since then—exceeded the expectations of its proud parent.

### Scoop! Scoop! Scoop!

It has scored scoops over every other newsreel. It has consistently gotten foreign coverage on the air before other newsreels. Locally, it even scored a scoop before the station was on the air. The only coverage on the Wall Street Strike riot

was filmed by a Telepix cameraman. (WNBT ran it with appropriate praise for its new competitor) The Mt. Carmel air-crash in which showman Earl Carroll lost his life was filmed by a Telepix cameraman from the air in the News plane and telecast in New York five hours after the disaster. Scoops of 24 hours to a week have become so commonplace that *VARIETY* commented, "WPIX has ceased bragging about them." But our ultimate triumph happened the day we photographed Oksana Kosenkina's dramatic leap for freedom from the Russian Consulate building in New York. About that one, *TIME* magazine said, "WPIX having scored a clean news beat over all other television stations was justly and vocally proud. WPIX had also scored a clear news beat over its owner, the tabloid New York Daily News, which did not hit the streets with pictures until 50 minutes later. About this in-the-family phase of its beat, WPIX was discreetly silent."

Our silence was that of a well-mannered child anxious to avoid embarrassing its parent, who, incidentally, seems to love us more each day as television stations throughout the country are added to the ever-growing list of subscribers to the TELEPIX Newsreel.

## How the Film Dept. of WMAR-TV Is Doing A Job "Well Done"

By Gustavus Ober

**N**EARLY a year ago today, on October 30, 1947, The Sunpapers' Station WMAR-TV began its first regular transmissions from atop the O'Sullivan Building in Baltimore.

One phase of the station's operations that was to prove a standout during the first year was the film production department. There were several reasons for this, but first and most important was a firm conviction that the television station must make its reputation on the same basis as the newspaper — superior coverage of newsworthy events.

Another important factor was that WMAR had no studio at first, and so had to depend a great deal on its film. A good deal of this was rental film, but it also resulted in the development of an outstanding film production unit right here in Baltimore.

Headed by Philip Heisler, this lively and enterprising department today consists of three writer-directors, six camera-

men, two film editors, and two laboratory technicians.

Its first and most important job is the assembly of the daily newsreel. Today, this newsreel is shown twice nightly, once early in the evening and again at the end of the night's programming. Seven to nine events are used nightly, and the most interesting of these are compiled into a half-hour summary for use on Sunday evening. The camera crews cover all outstanding happenings in the City of Baltimore and the State of Maryland, and occasionally branch out into other states when news there has strong local tie-in—such as out-of-state visits of the Governor, the Mayor, and other local notables.

Strong emphasis is put on up to the minute coverage of major news events. A six-hour fire raged in Baltimore's business district, and while firemen were still battling the flames, WMAR was carrying a twelve-minute show of the disaster. Cameraman Joseph DiPaola flew over the

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*for*

*Its Pulling Power*

Each group of eight one-minute spot announcements on WATV is directly responsible for more than 900 new cash subscriptions weekly.

**TELEVISION GUIDE**

*THE WEEKLY PUBLICATION OF COMPLETE TV PROGRAMS AND NEWS*

107 West 43rd Street, New York City 19, N. Y.

LUXemburg 2-4605

Swedish freighter Dagmar Saler, burning off the Atlantic Coast at the mouth of the Delaware River. He then approached the vessel in a fishing boat for further close-in shots, returned home by plane, and Baltimore viewers saw it all that same night. Cameraman Axel Malashuk filmed the entire Pershing Funeral procession including the services in the Capital Rotunda in the District of Columbia, and it was on the air by 7:00 P.M. Cameraman Eddie Nolan specialized in certain events of transitory interest like races at Bowie and Havre de Grace, and has them ready for viewing on the evening of the day they are run.

Cameramen were on the scene thirty minutes after the Baltimore and Ohio Capital Limited derailed at Laurel, and the coverage resulted in a letter of commendation from the Baltimore and Ohio Railroad.

### Two New Features Added

Two new features have been added to the newsreel since its inception. One is a five-minute daily feature story written and produced by William Jabine III. Taking perhaps a Baltimore Colt football star, or possibly an event like the training of our firemen, it weaves a story around them in visual terms. An even newer development is the giving of three minutes of the latest national and international news flashes in conjunction with the newsreel. These are narrated behind a generic film background which in our

case is the production of a newspaper.

However, the newsreel is far from all that occupies the WMAR camera crews. There are a number of sponsored film shows that must be turned out weekly. David Stickle, assistant film director, produces and appears as interviewer in "Curious Camera", a fifteen minute show which quizzes the people of Baltimore for their opinion on everything from the new look to our relations with Russia. Stickle has another show in the making called "McManus Takes A Walk". Here James K. McManus, as the uninhibited protagonist, takes you on adventures where you do everything you have ever wanted to do but never quite gotten around to: drive a fire engine, direct traffic at a busy corner, sell Good Humors.

McManus also has his own show, "Gridiron Echoes", a sponsored ten-minute film made to precede the Baltimore Colts football games and using flashbacks of the most famous plays of the last twenty years. Here the naming of a mystery player for prizes has brought an immediate and firm audience response.

### Visual Recognition

Frederick T. Wehr, Jr. produces yet another type of sponsored quiz show titled "Do You Know Baltimore?" Shots of well-known Baltimore places and personalities are used in a game of instantaneous visual recognition.

Robert Kniesche, photographic director of the Sunpapers, has produced certain

special types of sponsored features. One was a series of six shorts showing the Colts in training at Sun Valley and another group of six showing the Orioles in training in Florida. Both the Preakness and Dixie Handicap, Maryland's two top racing events, were on the air the same night they were run off, in half-hour film shows complete with color, crowds, paddock scenes and full racing coverage.

Commercials form an important segment of WMAR's film production. Numerous films of all types are made in local stores and factories to demonstrate the uses of a large variety of products. Simple animation is furnished where desired under the expert supervision of Carroll Hebbel.

We come now to the last and what is probably the most rewarding in terms of personal satisfaction of the many activities of WMAR cameramen. I refer to the production of film documentaries.

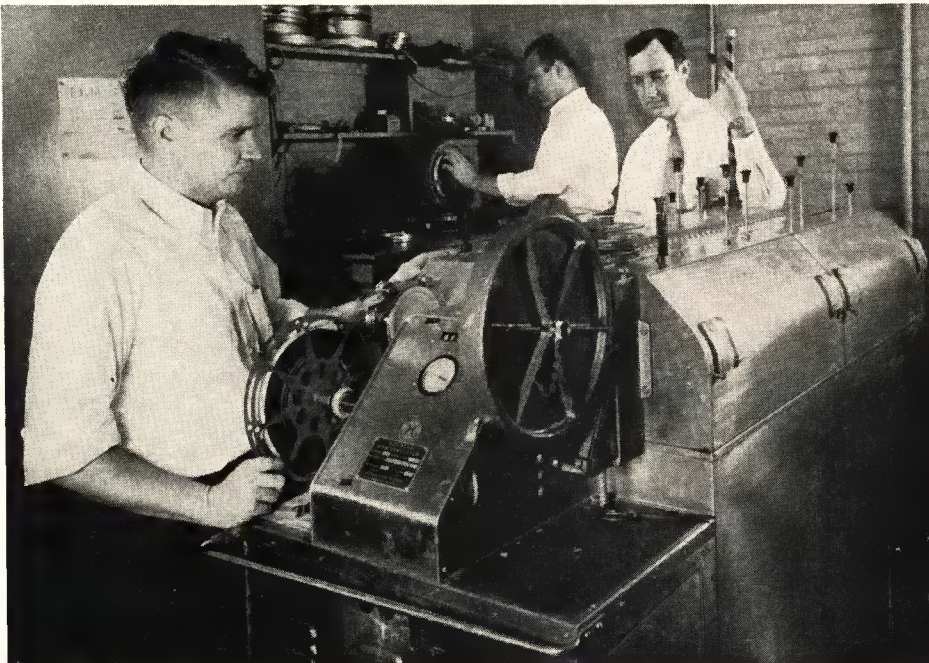
Last winter, Philip Heisler produced the first documentary that was ever especially made for television. Titled "Three Men from Suribachi", it took him to Arizona, Wisconsin and New Hampshire in a quest to find and bring to our audience the story of what had happened to the survivors of the flag-raising at Iwo Jima.

Since then, Joseph DiPaola spent four days on a combined Cadet and Middy beachhead operation in the Chesapeake Bay area, and the result was "Operation Camid". Edmund Eisenmeier witnessed the complete renovation of a Frederick farm in a sensational one-day demonstration of the latest scientific methods and came back with "Rebirth of a Farm". Stanley Davidson flew from Honolulu to Chicago on the historic non-stop flight of the Caroline Mars, the world's largest flying boat, and made the "Odyssey of the Mars". All three of these documentaries appeared on the CBS network.

### New Documentary Series

Currently, a new series of documentaries, bound together by a central theme, is being undertaken. "Baltimore's Conscience" is a factual analysis of conditions in our city, letting the pictures point out their own moral. The first of this series, "Baltimore's Slums", has just been shown and now in production is "Baltimore's Harbor" where the little understood story of how the Marshall Plan affects the port of Baltimore (by making it the primary U. S. outlet for flow of goods to Europe) is outlined.

(Continued on Page 39)



In WMAR's film lab, lab chief Payne and lab technicians Still and Hebbel at work on daily newsreel.

# SPONSOR NEWS

## NEW YORK CITY:

- General Electric Company will sponsor a weekly 30-minute program, "Stop Me If You've Heard This One" over full ABC tele network, featuring comics Cal Tinney, Lew Lehr and Benny Rubin in a joke-telling session. This is ABC's first 52-week full network television contract. Stations which cannot be served by existing network relay facilities will telecast the program from off-the-tube recordings. Maxon, Inc. is the agency.
- Eight new sponsors who have signed contracts for spots on WPIX are: R. J. Reynolds Tobacco Co. thru William Esty Co., 8 weeks for Camels; Ripley Clothes for 39 weeks (Boble Agency); The Borden Co. (thru Young & Rubicam) for a series of one-minute announcements; a 12-mo. contract from Liggett & Meyers Tobacco Co. (Newell-Emmet & Co.), featuring 60 and 80 sec. announcements four times weekly for Chesterfields; Molle Shaving Cream (Young & Rubicam, one-minute announcements preceding football games; R. H. Macy & Co. for a series of spot announcements; Stuart Clothes (Emil Mogul Co.) for 30 one-minute announcements; Trans Mirra Products Corp. (television image refiners) for 13 weeks, as participating sponsor of Stan Shaw's "Record Rendezvous" (thru Conti Advertising).
- The Borden Cheese Company signed

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with three New York City television stations for a series of ten spot announcements a week for 13 weeks. The company will boost Liederkrantz and Military Brand Camembert cheeses over WCBS-TV, WABD and WPIX. Borden's first venture into television spots for cheese features a series of filmed commercials using live talent. Agency: Young and Rubicam.

- Wm. Wrigley Jr. Company sponsored four evening sessions and one matinee of the 23rd World's Championship Rodeo at Madison Square Garden over CBS tele network . . . The Gruen Watch Co., Armen Inc. (Keepsake Plastics), and the Ladies Home Journal become sponsors of one-minute film spots on CBS-TV.

- R. J. Reynolds Tobacco Co., makers of Camels, will sponsor 40 of the 70 Madison Square events scheduled exclusively over CBS Television. Majority of the telecasts will be collegiate basketball games, the International Invitation and NCAA post-season tourneys and the East-West All Star Game.

- Admiral Corporation has begun sponsoring the weekly all-star revue, "Welcome Aboard", on NBC Television east coast network. Show features music of the noted band leader Russ Morgan and top stars of night clubs, vaudeville, stage and screen . . . Ziv Television Programs Sports Album" to Dodge dealers. Program will be seen via WJZ-TV and was contracted through Ruthrauff & Ryan. Kuppenheimer Clothes has also bought "Football Sports Album" (thru Weiss & Geller) for WNBT.

- Nurserytime Products, manufacturers of baby mattresses, joins Jay Bucknell Co., as participating sponsor of "Doorway to Fame" over Du Mont Television Network. Agency: Jules Mirel. . . The Great Gadgets Co. has become participating sponsor on "Swing into Sports" over the Du Mont net. The account, handled by Charles Stark Productions, advertises Pocket Pro, a guide for golfers.

- A. S. Beck Shoe Company has extended its contract to sponsor the 15-minute

"Glamor on a Budget" segment of the hour-long "Gloria Swanson Hour" over WPIX. Contract runs for another 13 weeks and was placed through Dorland, Inc. . . . Piel Brothers brewery has signed a 13-week renewal contract with WPIX for 20-second weather spots and increased the announcements to seven a week. Agency: Wm. Esty & Co.

- Orders for film spots on CBS-TV have been placed by the following: Botany Mills, Inc. (thru Silberstein-Goldsmith Inc.) for six spots preceding football games; The Fownes Brothers Co., glove manufacturers, (thru Rockmore Agency) for a weekly spot for 13 weeks; The Strauss Stores (Wm. Warren Agency) advertising automobile accessories, for five one-minute films to precede sports events; Stephen F. Whitman & Son, Inc. (Whitman chocolate candy) for 8 weeks (thru Ward Wheelock Co.); Liggett & Myers Tobacco Co. (Chesterfields) for 6-weekly spots for 52 weeks (thru Newell-Emmett Co.). The spots are being used on the new Film Theater of the Air. Philip Morris has signed for a 13-week extension for five spots weekly (thru McKee & Albright Inc.)

- Admiral Radio made Midwest video history Sept. 20th when it sponsored the first commercial program to be televised from Chicago over ABC network hookup. From WENR-TV in Chicago, the live-talent program featuring Western ballads and music was carried by coaxial cable to WBEN-TV in Buffalo and WEWS in Cleveland, and by micro-wave relay to WTMJ-TV in Milwaukee.

- Motorola, Inc., will sponsor Chicago's Rainbow Arena boxing bouts for 13 weeks over WENR-TV of ABC's Central Division. Agency: Goufain-Cobb. . . Recent sponsors on WGN-TV were Nelson Brothers Furniture Co. (Geo. H. Hartman Agency) for "Tenth Inning"; Atlas Brewing Co. (Olian advertising) for "World Series Warmup"; BVD Corporation (thru Grey Advertising) for 2 weekly film weather reports for 4 weeks . . . Brentwood Sportswear Inc. has signed for a series of one-minute spot announcements to precede and follow all Notre Dame home football games via WBKB, Chicago. Agency is J. R. Kupsick Advertising.

- Packard Bell Co., manufacturers of radio and television sets, has contracted with KFI and KFI-TV, Los Angeles, for Southern California's first combined radio-television series, "Television Talent Test" with Cliff Arquette as emcee . . . Adohr Milk Farms has purchased KFI's last remaining strip, a daily 5-minute news period . . . The Plankinton Packing Co. (thru Cramer-Krasselt) has signed a contract for a ten minute "Sports Roundup" immediately following college and professional football games broadcast on WTMJ-TV . . . Ed Schuster & Co. Inc., Milwaukee department stores, will sponsor "Philco Football Highlights" on WTMJ-TV. Program will be 20-minute film of highlights of the nation's top college football games.

(Continued on Page 40)



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# WTMJ-TV PROGRAMMING

(Continued from Page 12)

5. *Amusement shows* — WTMJ-TV covered amusements and points of interest with three weeks of many remote broadcasts from the Wisconsin Centennial exposition during August.

6. *Audience participation* — "Adam Versus Eve" presented every Thursday evening from the auditorium studio at Milwaukee's Radio City heads the list. Also "Meet Your Neighbor" program three afternoons a week from the lobby at Radio City.

7. *Cooking programs* — "What's New?" program with Nancy Grey, which just started on WTMJ-TV in August, is the only show offering cooking.

8. *Women's programs* — "What's New?" is the first on the station. Has been a popular radio program on WTMJ for 17 years. Offers a variety of subjects of interest to women.

9. *Film programs* — Alexander Korda productions presented every Sunday night rate high with Milwaukee TV audiences. Also newsreels which are presented every night on WTMJ-TV. Travelogues and movie matinees also hold interest.

10. *Other studio shows* — live news broadcasts and special and public events shows.

## Story of WMAR-TV's Film Set-up

(Continued from Page 37)

The above is what WMAR is doing now. There are plenty of other new ideas and as many new developments can be expected in the second year as there have been in the first.

What has been proved? Three things, I think. The first is that granting immediacy to be television's greatest asset and

primary difference from other forms of entertainment, then insofar as regards news, a newspaper-owned station through its contacts is far better able to supply this element than any of its competitors. The second point is that local film can be produced cheaply enough for sponsorship. And the last is that complete coverage of local events pays off in audience response to your station. Everyone likes to see himself and hear a discussion of his immediate problems. With a personal interest, how can you fail to create and hold an audience?



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WILL  
LOOK**

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**THEY  
WILL  
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Once each week, Madame Zoe-Dac gives her scientific Horoscope for the next week.

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On 16mm film, "the madame" comes to you once a week; made up especially for the week to follow. They are eight minutes long, and finely produced.

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**Mr. Agency:** A low priced novelty, that will build an audience for your client.

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# RECEIVERS

## receiver distribution

(as of October 1, 1948)

AREA	— Distribution of Tele Receivers —		
	Installed	Homes	Public Pls.
Atlanta	2,200	1,800	400
Baltimore	22,020	19,995	2,025
Boston	23,121	20,121	3,000
Buffalo	5,453	3,304	2,149
Chicago	35,405	30,295	5,110
Cincinnati	5,491	4,003	1,488
Cleveland-Akron	6,000	4,600	1,400
Detroit	15,000	12,000	3,000
Fort Worth	1,000	800	200
Los Angeles	33,840	31,680	2,160
Louisville	720	576	144
Milwaukee	7,031	5,880	1,151
New Haven-Bridgeport Area	12,500	11,500	1,000
New York (N. J.-Conn.)	283,000	267,500	15,500
Philadelphia	66,000	63,000	3,000
Richmond	3,637	3,437	200
Salt Lake City	700	550	150
Schcdy-Albany-Troy	9,500	8,600	900
St. Louis	10,000	8,100	1,900
St. Paul-Minneapolis	7,100	5,300	1,800
Toledo	2,000	1,775	225
Washington	18,300	17,400	900
<b>Total Installed</b>	<b>570,018</b>	<b>522,216</b>	<b>47,802</b>

## receiver notes . . .

R. M. A. member-companies manufactured 64,953 television receivers in August for a new monthly record and an increase of almost 10,000 over the July output. Average weekly production of 16,238 TV sets in August showed an increase of 51 percent over the weekly production for the first half of this year. A total of 399,938 TV sets were produced during the first eight months of 1948. Shipments of receivers to key cities in 31 states have increased 50 percent during the second quarter of this year.

A 15 inch television console model which includes AM and FM radio reception as well as a record changing phonograph is now being produced by the United States Television Mfg. Corp. The new unit featuring a Zetka flat-faced tube and priced at \$1495 is now in production. . . . Allen B. DuMont Laboratories have introduced two new compact-console video sets. Both have a 72 square inch direct-view picture and sell for just over \$500. . . . Another 12" video set including AM-FM and a record changer is now being delivered by Starrett Television Corp., retail price: \$795.00. A 20 inch club model by the same company is being sold for \$1795. . . . Two new Capehart console TV receivers have

been introduced to the trade and placed in production by the Farnsworth Television & Radio Corp. The sets have mirror-backed, flat-faced tubes which can be viewed in full daylight. The 52 square inch set will sell for \$445, the larger 75 square inch set lists at \$645.

The National Company of Malden, Mass., will enter the television field with the production of a seven-inch table model scheduled to hit the market late in September. An unusual feature is the use of two six-inch oval speakers flanking the Kinescope. Two speakers are claimed to provide exceptionally realistic reproduction of both voice and music, and to take full advantage of FM fidelity. . . . Tele King Corporation has scheduled for November production the first 10-inch receiver under \$200. This new table model retailing for \$199.95 is said to be \$50 below any other 10-inch set now marketed.

A new type of TV-FM lead-in supports are announced by Porcelain Products, Inc., Findlay, Ohio. They are designed to prevent lead-in wire from twisting in the wind or going slack, and to stop circuits by giving quick moisture drainage at the support, yet holding the wire firmly without injury to the installation. . . . Mastercraft Products are marketing an antenna mount which through the use of cables and corner sleeves eliminates the neces-

sity of putting holes in the chimney. . . . The LaPoint Plascomold Corp., Unionville, Conn. is manufacturing a new antenna of light weight magnesium alloy which is structurally stronger than ordinary pipe, and is more resistant to all types of weather conditions. . . . Walco Sales Company of East Orange, New Jersey is now producing glare reducing TV filters from \$295 to \$695.

## SPONSORS . . .

(Continued from Page 38)

• RCA-Victor and their Twin Cities Dealers, and the Ford Motor Co. and their dealers will co-sponsor the telecasts of the University of Minnesota home games over KSPT-TV, Minneapolis. Sponsors will share honors equally on each telecast. . . . Utah's republican State Central Committee, established precedent in state political circles in Salt Lake City when officials purchased time on television station KDYL-W6XIS telecasting Governor Earl Warren's address which opened the Republican Presidential campaign. This marked the first time that television time had ever been bought in Salt Lake City for a political address.

• Pat O'Brien, Philadelphia Studebaker dealer, will sponsor "Four Leaf Clover", WCAU-TV's new charade-quiz program. Full production is given to skits and black-outs as each charade is dramatized. Studio contestants try to guess the identity or title hidden in the skit for cash prizes. . . . Gruen Watch Company (through Gray Advertising Agency) has signed a 52-week contract for time signals over WLW-T, Cincinnati. . . . The First Federal Savings and Loan Association of Milwaukee has signed a 52-week contract for a one minute spot weekly on WTMJ-TV using animated card commercials. This is the firm's debut as video sponsors. Agency is Cramer-Krasselt.

## SPORTS ON TV

(Continued from Page 24)

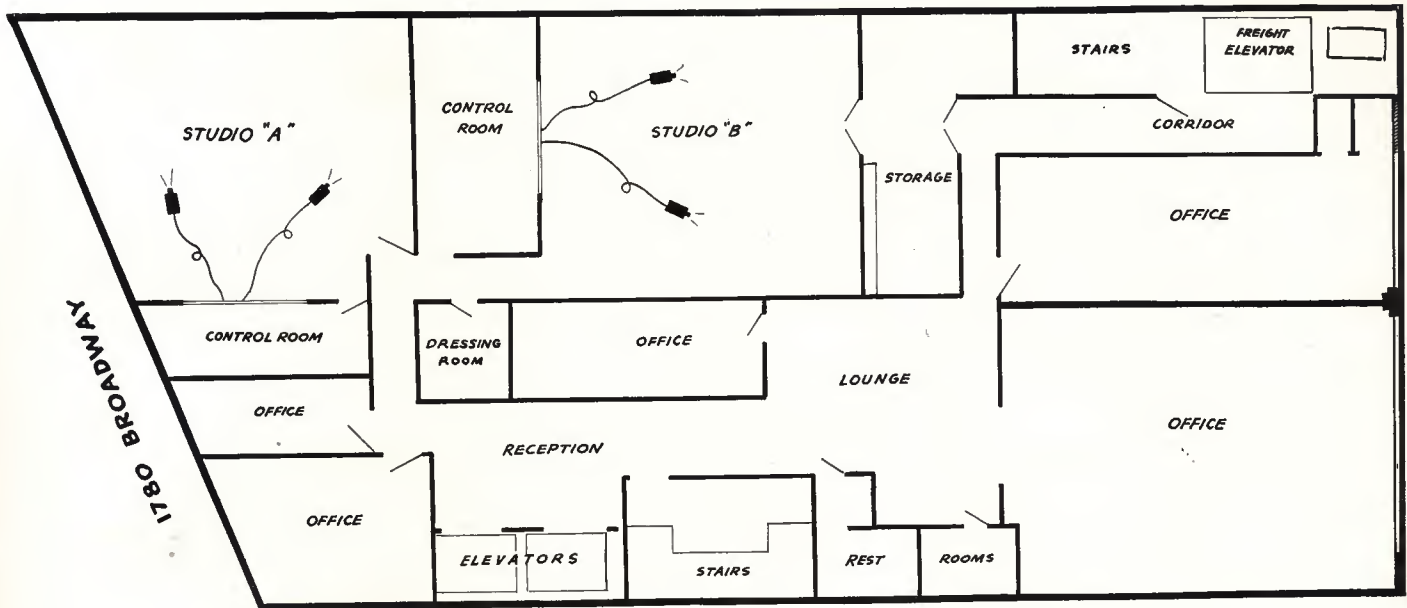
derive from an outing to the ball field anyway," he states.

"Television creates interest in the athletic events staged in our arena," reported Emory Jones, general manager of the St. Louis Arena, where professional basketball and hockey games are played. "It causes people to talk about the players and plays that they see on the television screen."

With the possible exception of boxing, all the evidence compiled by TELEVISER Monthly would indicate that television is helping the sports gate. New enthusiasts are created and eventually these new fans want to see the action in the flesh. If their attractions are worthwhile and their spectator accommodations are inviting, (often not the case in boxing arenas) sports promoters and club owners have nothing to fear from television.

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