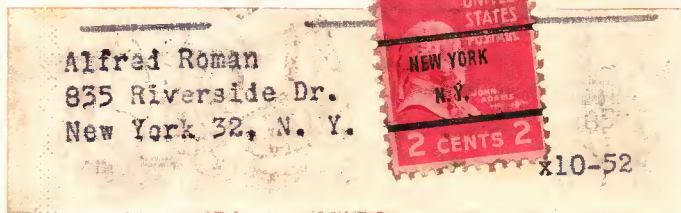


TELEVISER

Producing TV in Color
TV Pays Off for Snow Crop
Preventive Maintenance

the journal of television



CALLING ALL CUSTOMERS IN RICHMOND?



Of course, a three-quarter billion dollar market has lots of customers worth calling. WMBG, WTVR and WCOD talk to most of them daily . . . are closer to them than their telephones. First stations of Virginia, in radio and television both, the pioneer Havens and Martin stations deliver a loyal, time-tested audience in this expanding area of consistently strong buying power. Your nearest Blair man will gladly provide details.

Havens & Martin Stations are the only complete broadcasting institution in Richmond.

WMBG AM
WTVR TV
WCOD FM

FIRST STATIONS OF VIRGINIA

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
Blair & Company



Do You Have TV SPOTS before your eyes?

Are you bleary at the prospect of what TV spots will do to your advertising budget?

Or, are you already on TV, and still rocking from your last film production bills?

Or, did you try to save, and find that your economy cut the vitality, sock and sales effectiveness out of your TV commercial?

NATIONAL SCREEN SERVICE is the remedy for many such problems.

NSS has everything it takes to produce the finest TV film commercials . . . the know-how of the veteran showman, the sales instinct of the hard-hitting, market-wise merchandiser.

And because of its volume, NSS produces these fine FILM spots at *low-budget* prices!

All the factors that go into a film commercial . . . the thinking, creative planning, the staff, the art, camera and optical facilities . . . are abundantly on hand at NSS. These are smooth-working, everyday functions of NSS's large-scale, more than 30-year-old operation for the motion picture industry.

That is why top advertisers, agencies and TV stations have come to NSS, and keep coming back for more.

For master film-craftsmanship, plus economy, call on NSS. Phone Circle 6-5700 . . . or contact any one of our 31 offices across the country.



The new Regent 8-second spots . . . hard-selling combinations of stop-motion photography and crisp audio. For Badger and Browning & Hersey, Inc., by National Screen Service.

NATIONAL SCREEN SERVICE
1600 Broadway, New York 19, N. Y.

Television camera with the eyes of a cat!

Why an image orthicon camera can see with only the light of a match

No. 9 in a series outlining high points in television history

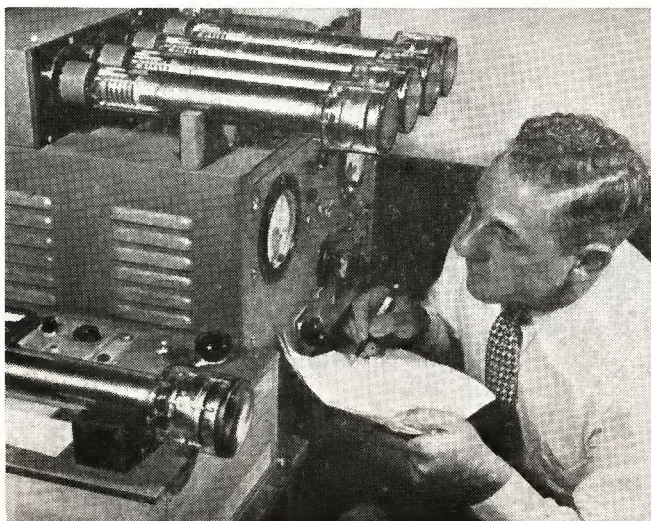
Photos from the historical collection of RCA

● Show any camera fan the things a television camera is asked to do, and you'll leave him gasping!

Accustomed to using flash bulbs and floodlights—or taking time exposures in dim light—the still photographer is tied to the limitations of lens ratings and film speed. But a television cameraman operating the RCA image orthicon camera gets sharp, clear pictures—in motion—in places where lack of light would *paralyze* the most costly “still” camera.

The secret, of course, is that the picture signals created within the RCA image orthicon camera can be intensified millions of times for transmission.

Youthful ancestor of this supersensitive instrument is the *iconoscope tube* invented by Dr. V. K. Zworykin, of



Here, in a testing battery at RCA Tube Plant in Lancaster, Pa., RCA image orthicon pick-up tubes get the final seal of approval from an engineer.



Although dramatic action, in television plays, is often presented in the dimmest light — no detail is missed by the RCA image orthicon camera.

RCA Laboratories. It was television's first all-electronic “eye”—without any moving parts, presenting no mechanical problems.

Basing their research on principles uncovered by Dr. Zworykin's iconoscope, RCA scientists were then able to develop the image orthicon pick-up tube. Although simple to operate, and virtually fool-proof, it is actually one of the most complex and compact electronic devices ever developed.

Within its slim length—not much bigger than a flashlight—are the essentials of three tubes, a phototube, a cathode ray tube, an electron multiplier. The phototube converts a light image into an electron image, which is electrically transferred to a target and scanned by an electron beam to create a radio signal. The electron multiplier then takes the signal and greatly amplifies its strength so that it may travel over circuits leading to the broadcast transmitter.

Inside the image orthicon tube, more than 200 parts are meticulously assembled. There's a glass plate thinner than a soap bubble . . . a copper mesh pierced with 250,000 tiny holes to the square inch. A piece of polished nickel pierced with a hole so small you couldn't thread it with a human hair!

The image orthicon television camera, as it has been developed by scientists at RCA Laboratories, is now 100 to 1000 times as sensitive as its parent—the iconoscope . . . and in the dark, sees almost as clearly as the keenest eyed cat!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

Televiser

THE JOURNAL OF TELEVISION

CONTENTS

PRODUCING TV PROGRAMS IN COLOR <i>By Fred Rickey, Director, CBS-TV</i>	5
BACKGROUND FACTS ON COLOR DECISION	8
TV PAYS OFF FOR SNOW CROP	10
<i>By Robert E. Harris</i>	10
PREVENTIVE MAINTENANCE <i>By Norman L. Chalfin</i>	12
20 POINTS FOR CHECKING TV IDEAS <i>By Irwin A. Shane</i>	14
TRAFFIC MANAGER <i>By Betty Baltz Reinecke, Traffic Manager, WTAR-TV</i>	15
WHEN TV MOVES IN	16
TELEVISERGRAPH <i>By Max Fleischer</i>	18
RECEIVER DISTRIBUTION	19
EFFECTIVISIONS <i>By John DeMott</i>	20
FILM FACTS <i>By Jerry Albert</i>	22

IRWIN A. SHANE
Editor and Publisher

ROBERT E. HARRIS
Managing Editor

Joseph Dermer *Assistant Editor*
Maurice H. Zouary *Art Editor*

George Theis *Advertising Rep.*
George Webster *Advertising Rep.*

John A. Bassett and Co. *West Coast Advertising Representative*
101 McKinley Bldg., 3757 Wilshire Blvd., Los Angeles, California

Televiser New York Offices: 1780 Broadway, New York 19 • PLaza 7-3723

Entered as second class matter, Oct. 13, 1944. Re-entered as 2nd class matter, at the post office at New York, N. Y., under the Act of March 3, 1879. Subscription Rate, \$5 Per Year (in the U. S. and territories, and Canada; \$6.00

elsewhere, payable in U. S. Currency). Advertising rates upon request. Published monthly, except July and August, by Television Publications, 1780 Broadway, New York 19, N. Y.

Entire Contents Copyrighted, 1950

COMMONWEALTH

Currently Serving the
Nation's Leading TV Stations
Offers the Following

TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS
with such stars as

Barbara STANWYCK	Paulette GODDARD
Robert YOUNG	Jimmy STEWART
Jimmy DURANTE	Merle OBERON
Claudette COLBERT	Melvyn DOUGLAS
Jack BENNY	Raymond MASSEY

39 TOP WESTERNS

featuring

THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW

52 FEATURE PROGRAMS
with such stars as

Bill "Hoppy" Boyd	Jack LaRue
Frankie Darro	Pinky Tomlin
J. Carrol Naish	Buster Crabbe

13 MUSICAL VARIETIES

12 1/2 min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES
12 1/2 min each

For further information and complete list, write to



COMMONWEALTH

Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

Producing TV Programs —In COLOR

by *Fred Rickey*

Director, CBS-TV

AS ONE of a few people who have had the opportunity actually to produce and direct color television broadcasts, I may therefore, have some facts to add to theory. If you asked me what is the primary impression I retained after producing color television programs, I would say that it is first and foremost the sense of realism which color conveys. Whenever we look at reality it is color that gives it character and dimension. Color gives distinction and aliveness to everything we see.

What I'd like to tell you about is some of our experiences in doing every kind of television programming in color. In January and February of this year CBS conducted an extensive color television broadcast schedule in Washington in connection with the color hearings before the Federal Communications Commission. When I was asked to produce and direct the color programs it looked at first as if we would hardly be able to give the slightest idea of all the different programs to which color will add so much. We had only a small radio studio at our disposal, a single camera and were expected to present sometimes as much as three hours of programs a day—not to speak of the many hours of rehearsal time. These facilities seemed awfully meagre to what I had been used to in black and white television at CBS in New York.

We should never have worried. For I must honestly say that what we discovered about the practical use of color television surprised us

as much as its brilliant pictures delighted those who saw them. The main things we found out were that color equipment is dependable, that color programming is economical in time and money and that it opens up great new opportunities for television programming.

Equipment Dependable

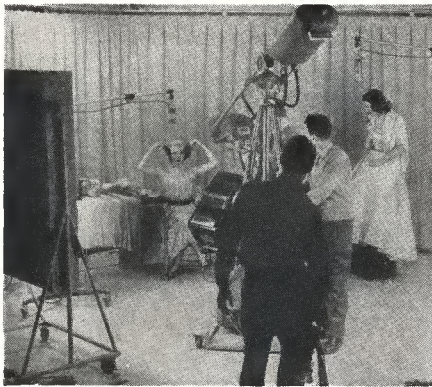
Rarely, I believe, has so much been asked of any piece of television equipment without the chance of continuous maintenance as we demanded of this color camera. One day we'd broadcast and rehearse from 10:00 A.M. to 11:30 at night at Station WTOP. The next morning everything was loaded on a truck, carried to Turners Arena and used for an outdoor pickup at 12:00 noon. Although the sky was overcast on those gray January days, our pictures were clear and the colors faithful as we interviewed passers-by. In the afternoon one more move, and the camera was set up inside the arena in preparation for the evening's boxing bout. You should have seen this broadcast. You could clearly distinguish between the orange trunks of one contestant and the blue trunks of the other. The muscles of the boxers in natural flesh tone, the blue haze of the smoke and the yellow beams of the spotlights—here was not only an exciting fight, but also an exciting picture. That same night the equipment went back to WTOP, ready for broadcast the next morning—and so it continued day after day. A schedule which

brought every member of our staff almost to the breaking point, but never broke the back of this one color camera: there was not a single broadcast which did not go on the air as scheduled.

We put the equipment through every possible test. Twice a day we broadcast a 20-minute program to demonstrate the wide usefulness of color. Among the items shown were: evening fashions, silk scarves, fruits and flowers, reproductions of various paintings, maps and charts, an Arthur Murray dance team, a puppet show for children. In the evenings we presented half-hour shows—just to mention a few of them: Sorry, Wrong Number, a dramatic program with Meg Mundy; For Your Pleasure, a musical with Earl Wrightson; The Faye Emerson Show, Capitol Cloakroom; a documentary on the importance of color with artist, John Gnagy; a program with live animals in conjunction with the National Zoological Society; Pullman Car Hiawatha, a dramatic program broadcast from Catholic University; An Evening at the National Gallery of Art; Golden Gloves Boxing from Turners Arena; a number of outdoor pickups and a program produced with the Pan-American Union entitled Neighbors to the South.

Programming Economical

Color is economical. That may sound surprising to many who are familiar with the greatly increased cost of color films and advertisements in full color. But color tele-



FASHION SHOWS were among the variety of color programs demonstrated before the FCC. Pictured on the right is the author (center) directing.

vision differs basically little in cost from present black and white television. The color picture is so much more rich and life-like that it is simpler, and therefore more economical, to create a pleasing television scene in color than it is to create an equal effect in black and white.

Let me illustrate what I mean programwise: Our regular demonstration broadcast had a very simple opening. All you saw was a glass bowl of clear water into which we dropped a red rose while the announcer said: "Pure and clear as fresh water, rich and colorful as the flower of the garden is the world in which we live." This close-up of a red rose falling into crystal clear water never failed to bring "oh's" and "ah's" from the hundreds of spectators who had obtained their tickets to watch CBS COLOR Television at the Walker Building in Washington. But just think of duplicating the same scene in black and white! What is there to it? Drop a grey rose into a bowl of water! To create anything with the same impact we would have had to devise an elaborate opening at far greater expense.

How about the cost of color programming compared to present black and white operations? I can say, after long experience in the direction of both black and white and color programs that cost of sets, of lighting and of costumes is not expected to be higher for color television. The CBS production department has studied this matter very carefully on the basis of actual operating experience.

As you know, most sets today are rendered in color, even for black and white television, except that we

face today the added difficulty of having to evaluate these colors in terms of grey scales. Set design for color where we can judge much more accurately in advance how the scenery will look on the color screen is therefore not more complicated or costly. In sets, as in the case of costumes, it will simply be a matter of picking the right colors, but not of creating essentially different and costly effects.

As a matter of fact, there is testimony in the FCC Record from others who have done color television programming coinciding with our experience that color television costs run parallel to those for black and white.

Pictorial Splendor

Perhaps the strongest impression which all of us carried away was the new opportunity which color opens up for programming. FCC Commissioner Frieda Hennock put it in these words: "Until you have seen it, you will not be able fully to grasp how significant a development this really is. It will bring a pictorial splendor right into your home. But it is important, aside from its beauty, in the new vistas of programming which it opens up. The entire field of fine art is automatically made a television subject. Color will make meaningful many subjects which would be drab in monochrome. It really adds a new dimension to television, and it is impossible to express in quantitative terms the amount of additional intelligence which it can convey."

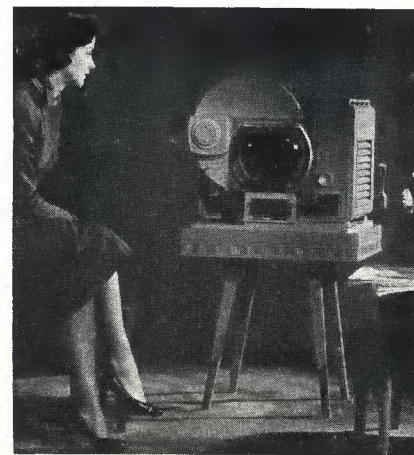
Anyone who saw our broadcast from the National Gallery of Art, in which we televised the works of

great masters and let them come to life in dance, music and fashion, will appreciate Miss Hennock's words.

Naturally all programming will be more attractive when we will be able to present it in color. But when it comes to programs of special interest to women, color brings new life and new meaning. Fashions, fabrics, interior decoration and cooking are frequently meaningless unless you can see them in color. Women are the principal shoppers in retail stores, and it is women for whom color television has great appeal. I think it is safe to predict that women's programming and the display of commodities of special interest to women will finally come into their own on television when color is here.

And what an opportunity for children's programming. The world of puppets and clowns, of animals and circuses, of toys and the out-of-doors, comes to life in color. One little scene during the public demonstration never failed to hit home. When Humpty Dumpty in bright red danced around on a green lawn to show his tricks to Alice in Wonderland, children were fascinated . . . and their parents with them.

It is hard to sum up the great programming and merchandising potentialities of color television in a brief time, and it is even harder to write about color because you can grasp its importance only when you see it. But at least I can say as a result of my own experience, that color television is reliable, beautiful and vastly challenging.



A ROTATING color disc is presently required equipment for receiving CBS color pictures.

FASTEST GROWING TV MARKET

Ownership of TV sets within the WLW-Television area has increased more than 600% in the last year. During a recent four-months' period, growth of set owners *more than doubled* the national rate—totaling 297,000 (unduplicated) as of August 1st. It's the **2ND LARGEST TV MARKET IN THE MIDWEST . . . 6TH LARGEST IN THE NATION.**

REACHED MOST EFFECTIVELY

Videodex Reports for August prove that the three micro-wave-linked Crosley Stations—WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus—offer the best method of reaching this important TV market. WLW-Television has an average Share of Audience of *40.0% from 11 A. M. to 11 P. M. seven days a week*, as compared to an average of 36.0% for the five other stations located in the WLW-Television area!

AT LOWEST COST

On a cost-per-thousand basis, WLW-Television reaches this large audience *at lower cost than any other combination* of the eight TV stations located in these three cities. For complete information, contact any of the WLW-TV Sales Offices in New York, Chicago, Hollywood, Cincinnati, Dayton, or Columbus.

ON WLW-TELEVISION . . .

WLW-T
CINCINNATI

WLW-D
DAYTON

WLW-C
COLUMBUS

NOW ON THE AIR DAILY FROM 7:30 A. M. UNTIL AFTER MIDNIGHT!

Television Service of the Nation's Station • Crosley Broadcasting Corporation

Background Facts

On Color Decision

ON October 11 the FCC issued a decision favoring the CBS color television system. Effective Nov. 20, there will be two broadcasting standards for television, 525 lines-60 fields for the present black and white and 405 lines-144 fields for color.

The vote was 5 to 2. Commissioners George E. Sterling and Frieda B. Hancock dissented, feeling that the action was premature.

The Commission stated that the CTI and RCA systems had fallen short of the minimum criteria it had established for a color television system.

The Commission found the CTI system deficient in the following respects:

"a) The quality of the color picture is not satisfactory.

"b) There is serious degradation in quality of the black and white pictures which existing receivers get from CTI color transmissions.

"c) The equipment utilized by the CTI system both at the receiver and station end is unduly complex.

"d) Insufficient evidence was offered as to whether the system is not unduly susceptible to interference."

RCA was found deficient in the following respects:

"a) The color fidelity of the RCA picture is not satisfactory.

"b) The texture of the color picture is not satisfactory.

"c) The receiving equipment utilized by the RCA system is exceedingly complex.

"d) The equipment utilized at the station is exceedingly complex.

"e) The RCA color system is much more susceptible to certain kinds of interference than the present system of CBS.

"f) There is not adequate assurance in the record that RCA color pictures can be transmitted over the 2.7 megacycle coaxial cable facilities.

"g) The RCA system has not met the requirements of successful field facilities.

In granting approval to the CBS system, the FCC declared, "The CBS system produces a color picture that is most satisfactory from the point of view of texture, color fidelity and contrast. Receivers and station equipment are simple to operate and receivers, when produced on a mass marketing basis, should be within the economic reach of the great mass of purchasing public.

"Even with present equipment the CBS system can produce color pictures of sufficient brightness without objectionable flicker to be

COLORFUL HEADLINE

**CBS color gets GREEN light;
Set manufacturers see RED;
Rest of industry is BLUE.**

adequate for home use, and evidence concerning long persistence phosphors shows that there is a specific method available for still further increasing brightness with no objectionable flicker.

"While the CBS system has less geometric resolution than the present monochrome system, the addition of color to the picture more than outweighs the loss in geometric resolution as far as apparent definition is concerned."

The CBS color television system is a field sequential system. That is, colors are changed after each

vertical scanning period or field. There are 144 fields per second and, as in black-and-white, 2 to 1 interlacing is employed. The number of lines per frame is 405, or 202.5 per field (262.5 in black-and-white). Thus, the total number of lines per second, or horizontal line frequency, is $72 \times 405 = 29,160$ cycles per second. This is slightly less than twice the black-and-white horizontal line frequency, which is $30 \times 525 = 15,750$ cycles per second.

The colors are transmitted in the following sequences: red, blue, and green. Each color lasts for 1/144th of a second, and the color sequence repeats itself after 1/48th of a second. This period is called a color frame interval. Since only one-half the number of lines will have been scanned in all colors in 1/48th of a second, twice this period, or 1/24th of a second, is required for all lines to be scanned in all colors. This period of 1/24th of a second is called a color picture interval.

The CBS color transmission process works as follows: At the camera, which is more or less of conventional design, a single image is produced by means of a lens on the light-sensitive surface of the pickup tube. A color filter disk, fully enclosed, rotates in front of this pickup tube and contains a series of color filters in the order of red, blue, and green. If the camera disk has 12 filters (4 red, 4 green and 4 blue), the disk rotates at 720 rpm. Every 1/144th of a second, the camera scans electronically the image to be transmitted from top to bottom, while one of the colors in the filter disk permits, let us say, only the red components of the scene to be picked up. The

next 1/144th of a second, the blue filter is between the lens and the camera tube, and only the blue components of the scene are scanned. Finally the same happens to the green components. Each complete picture contains 405 lines, and as pointed out earlier, three colors are scanned in 1/48th of a second. The vertical scanning rate of 1/144th of a second is synchronized with the disk rotation and, in addition, an extra pulse is inserted in the transmitted signal every third field (or every 1/48th of a second).

At the receiver, a color disk rotates in front of a cathode ray image tube. This disk usually has six filters, two sets of red, blue and green, and rotates at 1440 rpm. The disk is synchronized with the vertical scanning so that when the red filter is in front of the camera tube the red segment is also in front of the receiver tube. The impulse inserted every 1/48th of a second at the transmitter permits the receiver disk to be phased automatically, if so desired. The rapid rate of color changes, namely

144 times per second, creates a complete fusion in the viewer's eye at the receiver, so that he sees a smooth, steady color image, but actually transmitted is a sequence of black-and-white pictures.

The mechanical wheel is not an integral part of the CBS system, but it is the most satisfactory method now available for obtaining good color definition. Its field sequential color transmission could be picked up in any one of three different ways:

- a) Rotating color disc.
- b) Superimposition from three color tubes.
- c) A single all-color tube.

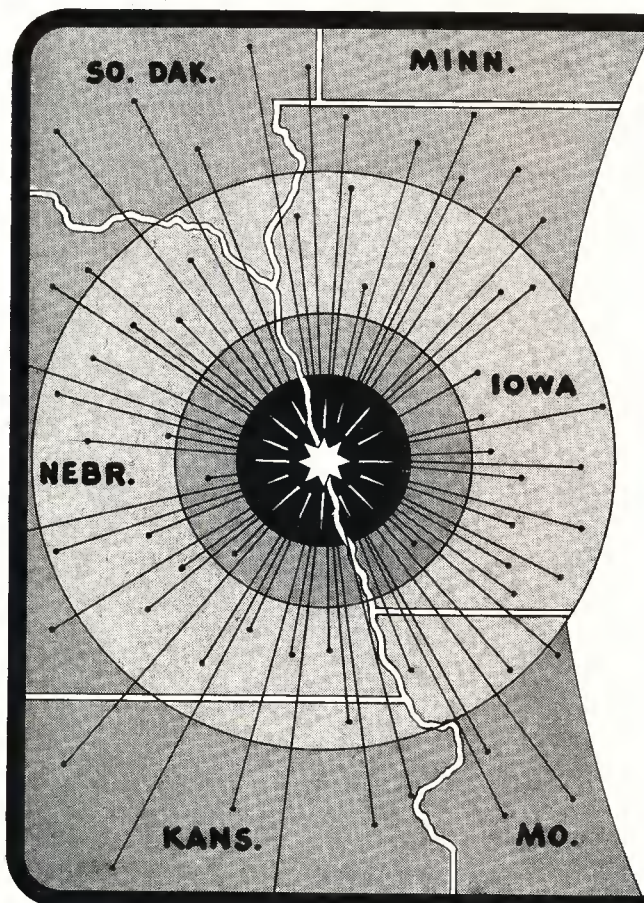
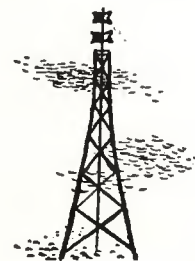
The present black and white sets now on the market will continue to receive current black and white programs. However an adapter is necessary to receive color transmissions in black and white while a converter is an additional requirement for receiving the telecasts in color. Several manufacturers have indicated that they will produce these adapters and converters. Among these are Muntz, Tele-Tone Radio Corp., Television Equipment

Corp., Webster Chicago Corp., Hallicrafters Co., and Celomat Corp.

The Philco Corp. and Emerson Radio and Phonograph Corp. are among the various companies who have indicated that they will build color receivers and base output on public demand.

DuMont Labs. and Admiral Corp. have flatly stated that they will not build CBS type sets, while RCA and Pilot Radio Corp. have filed separate court suits seeking to prevent the Commission order from becoming effective.

However, the success of the CBS system is probably more dependent upon public reaction than on legal or theoretical objections. At present that reaction can only be guessed at.



Talk About COVERAGE

Omaha TV Fans Know
"The BEST to SEE Is On KMTV"

KMTV blankets the rich Omaha market with its 30,000-plus television sets. Mail response also shows that KMTV reaches into Iowa, Missouri, Kansas and South Dakota.

TWO GREAT NETWORKS

With the top programs of two great networks, CBS and ABC, KMTV is recognized by viewers—and acclaimed by advertisers—as *Omaha's Number 1 Television Station*. When you're in Omaha, tune to Channel 3 for top network and locally produced programs. When your advertising is in Omaha, place it with KMTV where Omahans tune for television entertainment at its finest.

For All the Facts . . . Ask Your KATZ Man
National Representatives

KMTV Television
Center

CHANNEL 3 — OMAHA



Snow Crop: A Freeze on TV

—That Paid Off!

by Robert E. Harris

SNOW CROP is convinced that television is the most effective medium yet devised for selling frozen foods. It will back that belief with well over a million dollars of advertising on TV this year.

It is presently sponsoring the first half-hour segment of Sid Caesar's "Your Show of Shows" over NBC-TV and is a participant on "Star Time" over DuMont. Next year's advertising budget may exceed three million dollars with most of it earmarked for television.

Why is Snow Crop Marketers so high on TV? Its own exciting success story as a new business concern is closely tied up with the effectiveness of its video campaign.

Snow Crop had its beginnings in 1945 as a production and marketing organization. Together with Vacuum Foods, it introduced and promoted frozen orange juice for the first time. As the product showed definite signs of catching on, Vacuum Foods decided to market it under the separate label of Minute Maid.

Snow Crop Marketers, primarily an organization of sales people, realized it would need a great deal of capital to equip itself for large scale production and distribution. In 1947 Clinton Industries supplied it with the necessary funds and entered the retail marketing field for the first time by obtaining 51% of the stock. The remaining 49% was placed in escrow. Clinton, the third largest corn refinery in the country, picked up the remaining shares within nine months. Snow Crop Marketers is now, therefore, a division of Clinton Foods, Inc.

Last spring, after only fair success with other media, Snow Crop secured a half-hour segment of the final five shows of Sid Caesar's "Saturday Night Review" over NBC-TV. It decided to test television's effectiveness with frozen coffee. This was considered the hardest item to sell, since it was Snow Crop's newest and highest priced product.

The response was immediate. "TV had completely solved our coffee sales problem," says Mr. Martin Mathews, Vice-President in charge of Sales and Advertising.

Very much impressed by the immediate impact on consumers and retailers, Snow Crop at once set about altering its advertising budget. Money was taken from other media and diverted to TV.

When the Caesar show took its summer hiatus, Snow Crop secured a fifteen-minute program featuring Faye Emerson in order to maintain TV advertising continuity. Despite the fact that summer usually brings a letdown in food consumption, sales of Snow Crop frozen coffee and orange juice broke all records.

Naturally when Sid Caesar returned to the air this winter, Snow Crop directed its agency, Maxon, Inc., to again secure a half-hour segment on the full network.

Presently Snow Crop is in 41 markets, live; 13 via kinescope recordings. On December 2, Houston will also receive a filmed version bringing the total number of cities reached to 55.

Not content with this single vehicle, Snow Crop secured spot announcements on the DuMont network's new show, "Star Time."

This program is carried by every station available to the network.

The Du Mont show also serves to round out Snow Crop's TV campaign. A special offer is made on the Saturday night Caesar show spurring sales on Monday and Tuesday. "Star Time" is televised on Tuesday and thus can hypo sales for the balance of the week.

During the summer of 1949 and from October, 1949 to May, 1950, Snow Crop also participated in a cooperative TV show, "Market Melodies," which is telecast during the day on WJZ-TV, New York.

Mr. Mathews indicates that a prime objective of future advertising plans will be to develop the character of little Teddy Snow Crop. This appealing little bear has always been Snow Crop's trade mark. Television has offered the opportunity of giving it life and personality. In his little bear's costume, Stormy Bergh, a dwarf, has created a great deal of consumer interest in Teddy, particularly among children.

Mr. Mathews hopes to capitalize on this interest much the same way as Philip Morris Cigarettes has done with Johnny. Personal appearances for Teddy and a contest to give him a new name are among Mr. Mathews' future plans. Although these plans are still in the nebulous stage, one thing is certain. Television is the medium for Snow Crop. Mr. Mathews' only concern is getting the best audience in relation to cost factors.

As his memo to all distributors states: "We've threatened . . . cajoled . . . pleaded . . . done everything possible to line up a station in every market with Snow Crop customers."

Do You Need

Station Personnel?

If You Want . . .

- **CAMERAMEN** who know cameras, lenses, lights, composition and general studio operations . . .
- **FILM MEN** who know how and where to procure film, edit film, operate projectors . . .
- **CONTROL ROOM PERSONNEL** who know how to switch and shade, how to operate all video and audio controls, who know FCC Rules & Regulations.
- **WRITERS** who can write, produce and direct shows, prepare commercial copy, and double in brass.
- **PRODUCER-DIRECTORS** with a gift for television showmanship, with a practical knowledge of how to make a low budget go a long way . . .

Write:

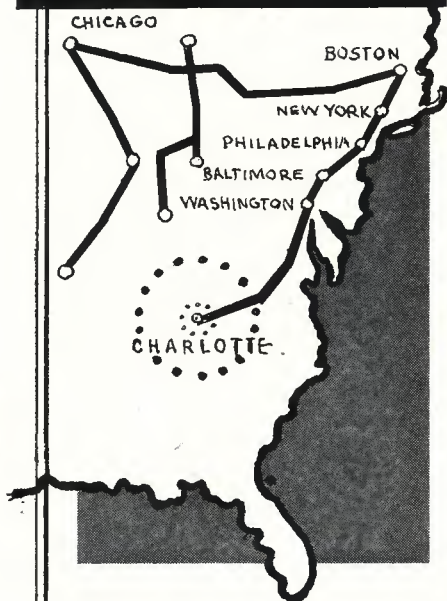
TELEVISION WORKSHOP OF NEW YORK

1780 Broadway, New York 19, N. Y.

Member, T.B.A.

**Cable Television
comes to the
CAROLINAS**

SEPTEMBER 30th



New selling power for you in the Carolinas is assured with the activation of the co-axial cable.

August set sales, greatest in the stations' 13-month history, increase your audience potential. Direct, simultaneous programs from the four networks multiply viewer interest.

**NOW SERVING OVER
22,000 TV FAMILIES**

WBTV

CHARLOTTE, N. C.

Jefferson Standard Broadcasting Company

Represented Nationally by Radio Sales

Prevent Shortages by Preventive Maintenance

By Norman L. Chalfin

A SMALL station with a limited budget and modest equipment for televising must rule out any losses in terms of a televiewer's blank screen. A program of preventive maintenance should aid the operators of small TV stations in staying on the air and operating at peak efficiency throughout the real and threatened shortages that face the TV broadcasting industry.

There are no two exactly parallel situations among TV broadcasters in their approach to procurement and maintenance of replacement inventories for components of the studio and transmitter equipment. One large network studio reports difficulty in obtaining replacement "eyemo" tubes, as one maintenance engineer described the image orthicon. Others have not yet felt the pinch. Tube shortages at the manufacturing level have not yet fully extended to local distributor stocks to an alarming degree. The distributors, nevertheless, are maintaining a close watch on their regular consumers, in an effort to guard stocks against possible hoarding. There are, we are told, enough tubes to meet the requirements that continue in general as they have heretofore. Any unexplained sudden increase in purchases of certain tubes brings into play self-imposed small scale rationing by these distributors.

Individual components, other than resistances, are not as critical as tubes. Resistances are reported to be unavailable in specific values in sufficient quantities for manufacturing requirements on domestic TV receivers. Distributors, however, state that they are adequately supplied for normal replacement requirements but feel that unprecedented increases in the need for maintenance purposes may not be met.

A letter has come to our attention from an importer who claimed that American tube types were being manufactured in France, employing tube element components

manufactured here. These were offered at a price about five per cent higher than the domestic list. An American TV set manufacturer has contracted for a substantial segment of this French tube manufacturer's output, under its own label.

Station management, faced with the possibility of the situation becoming critical, should review its inventories and establish a safe replacement stock level and maintain it in small purchases.

The quantity of individual tubes or components in a particular TV equipment chain should determine the inventory level. Each station can set its own level, while reference to some of the large network practices can be made to establish a pattern. Items which are small in number in the equipment are generally maintained on a 100 per cent replacement stock on hand basis. Where there are 25 of an item in an equipment, a 40% replacement is maintained by one network studio equipment maintenance department.

From the standpoint of operational maintenance, the most critical single item is the image orthicon tube. The most particular individual problem with these tubes is that of "sticking," or burning in. All tubes suffer this fault to some extent and there is no agreement as to the exact cause. It is known to be more prevalent the sharper the focus of images upon the tube. This suggests as a life extension technique operating with softer focusing. This burning in is more likely to persist into later use if the tube is allowed to cool before the latent after image is "burned off." Burning off is accomplished by exposure to light in a defocused condition. It was suggested by one group that rehearsal use of the cameras can be arranged to employ larger corner scans, and have the corners pulled in for air time. At the CBS studios the transmission of the color test pattern is accomplished

while the pattern rotates before the color camera, in order not to burn the test pattern image into the photomosaic.

The establishment and rigid adherence to a schedule of maintenance, following particularly the recommendations for routine checking outlined by the manufacturer of the equipment will pay off in increased life. Stations which employ a minimum of equipment for studio or field use are frequently faced with the necessity of using equipment in and out of the studio with extremely limited time allotted to set up and test. To avoid failures under such circumstances the test and maintenance schedules must be carefully carried out. Where possible, and necessary, short cuts from manufacturer recommended practice can be adopted when familiarity with the idiosyncrasies of the equipment permit this without loss of operating efficiency.

In much equipment an elapsed time clock cumulates operating time. This provides a means of establishing when tube replacement ought to be made based on experience with the equipment types. It prevents over operating to an unsafe degree and permits setting up a program of replacement during specific operation intervals without stretching to that last hour when filaments "ain't givin'."

Having the proper test apparatus is important in a program of preventive maintenance. Emission testers for vacuum tubes will often not show conditions for which replacement might be indicated. A transconductance tester will better show when the tubes require replacement.

Ageing of components goes on all the time. In the TV equipment chain the ageing process is hastened when there are repeated changes of environment in which the equipment is used. The result is slow, almost imperceptible deterioration which may not become apparent until it has progressed quite far. In some studios routine checking shows these things up before there is an opportunity for deteriorating components to effect sound ones. In one studio each cameraman makes adjustments on his camera before each assignment. Very often

an individual using the same camera repeatedly can keep it better in trim than when the equipment rotates from hand to hand.

Several studios were questioned as to the values of "resting" TV studio equipment. There is general feeling that no advantage is gained through this technique and that equipment in constant use performs

as well as if not better than rested or rotated units.

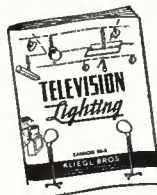
Larger studios have "johnny-on-the-spot" maintenance crews available the moment trouble appears. Smaller units must employ men-of-all-work, and still see that their equipment receives care and attention equal to that of the big boys. Daily tests and checks will pay off in continuous operation.

KLIEGL

PATCH SYSTEM

simplifies light control
in Television Studios

PROVIDES efficient facilities for connecting and controlling the variety of lights used in television productions. Engineered in conjunction with studio technicians, it meets a basic need of the industry. The system has been adopted as standard practice by several major chains; permits substantial reductions in operating costs, and surpasses anything heretofore available in flexibility of lighting arrangements. It affords an adequate number of individually-fused, switch-controlled, conveniently-located light outlets . . . combined with means for "patching-in" any lights or group of lights on dimming or non-dimming circuits. It services the entire studio, including ceiling and floor lights. Its many advantages will be made known to you upon request.



CATALOG TV-5

contains a description of the "patch system" and also a selection of lighting units especially designed for television purposes. Write for a copy for reference.

KLIEGL BROS

UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.

ESTABLISHED 1896

321 WEST 50th STREET
NEW YORK 19, N.Y.

20 points for checking TV production ideas

Before ordering a house for \$25,000, the wise purchaser makes certain that it meets with his exact specifications. What are the specifications for a television program before it is put into production at today's high television prices? The author, a producer of many television programs, has prepared a list of twenty check-points (or specifications) against which any program idea can be checked to predetermine its suitability for commercial television. The first ten check-points are published in this issue. The remaining ten will be published next month.

1. Is it visual?

This is the most important check-point for the producer. If a production idea is slim in visualness, it should be abandoned before too much time, effort and budget are expended in its behalf. To be acceptable the idea must: a) have inherent visual content or b) be capable of pictorial development through the use of film clips, photos, charts, dramatized skits, miniatures, special effects, etc. Without immediate visual appeal and pictorial development as it progresses, the idea will be a TV dud.

2. Is the idea dynamic?

An idea may be rich in pictorial content (such as a travelogue or a fashion show) but strongly lacking in the dynamic qualities necessary to win and hold audience attention. Programs which consist mostly of talk, or are lacking in visual action (academic adaptations of Shakespeare, slow-moving variety shows, and static discussion programs) will rate audience disfavor. The dynamic program is characterized by fast action, good pacing, and a strong appeal to the human emotions. It is bold, provocative and colorful; never lacks visuality or vitality. Beware of *static* program ideas.

3. Does opening get attention?

Can the show capture the attention of the home audience instantly in the face of home distractions or does the idea require many precious minutes before it gets moving? Unless you capture the audience during the first few critical minutes of each station's "curtain time," a valuable number of your viewers will switch to another channel.

This can be prevented by opening with an intensely dramatic sequence, dynamic picture symbolism (judge's gavel, a gun clutched in someone's hand, a cuckoo-clock, etc.), or by a forceful opening statement (accompanied by appropriate visual and sound effects) by the master of ceremonies, commentator or narrator. The good television showman wins his audience instantly and holds it with a subtle promise of things to come. Watch your opening!

4. Can the show sustain interest?

Assuming the idea is strong enough to win an audience at the start, is there enough to the idea to hold an audience for the full half-hour or hour of the show, or will interest wane after the first few minutes? This will largely depend on the content of the show, arrangement of the parts, and skill in presentation. If the jack-pot is won in the first ten minutes of the show, what happens during the next twenty? If the main feature of the variety show is presented first, what is to hold the audience until the final curtain? If boy wins girl in the opening scene, everything else becomes anti-climatic.

The show must build in interest, excitement and pace as it unfolds . . . build toward a climax! This is true whether the show is a half-hour drama, a quiz program, or a cooking show.

5. Has the idea wide appeal?

Does the idea have universal appeal or is it limited to a handful of viewers? Unless the program is intended specifically for women (day-time programs) or children (late afternoon programs), television is too expensive to play to a small, select audience. It should have the widest possible appeal in order to reach the largest cross-section of night-time viewers. If it doesn't, the idea should be examined for its day-time possibilities, or abandoned entirely.

6. Is it practical for television?

Often ideas come to television which are better suited for Hollywood (from the standpoint of budget, mobility required, scope, physical requirements). Unless the program can be effectively produced in today's television studios with their limitations as to size, equipment, budget and personnel, perhaps you had better file the idea away for another day . . . or refer it to a Hollywood producer. It is well to remember that although it has proven technically possible to pick up events from a moving airplane, aircraft carriers and submarines, such pick-ups are not financially feasible or technically practical as a steady diet. So keep your ideas simple!

7. Is it original?

Original, fresh ideas have a better chance of being considered than ideas which are simply variations or embellishments of old ideas in new dress. However, since television studio programming stems from radio, motion pictures, and the stage (including vaudeville and burlesque) many hit programs of today can be traced to their pre-television antecedents.

If the idea stems from radio, what program is its prototype?

What was its radio Hooper? Who was its listening audience? Is it still on radio?

If it was (or still is) a good radio attraction, will it make suitable television, keeping TV's visual demand sharply in focus? Many a radio show (Mary Margaret McBride's initial TV try over NBC) has been a video failure.

8. *Is it in good taste?*

A program is not in good taste if it offends any portion of the viewing audience by slighting references to religion, politics or to one's country of origin, or proves offensive to parents of growing children. Humor or gestures of questionable taste should be kept off the air.

9. *Will it lend itself to a series?*

If the idea has qualified as a program idea for television based upon its visual, dynamic, interest-sustaining qualities, and meets the tests for practicality, wide-appeal, originality, and audience acceptability, it now faces the test that stops many shows: is there enough to the idea to carry it through a series of at least 13 programs, and possibly 26 and 52? If it is a "one-shot" idea, it will find few takers, unless it is a special-event type of program, planned for a specific time (Thanksgiving, Christmas, or New Year's Day program). Every idea must be examined with a series in mind. Sponsors can be sold on a series, but not on single programs.

10. *Is "name" talent required?*

Often shows are planned around "name" personalities, when in fact, the so-called "name" personalities are not even available for the series. Hollywood, the stage, and radio commitments may often prevent a "name" personality from participating in a television program, let alone a series. If "name" talent is planned, be sure you have it in writing. Hollywood personalities are flocking to TV in ever increasing numbers, but only when they are between contracts and when there are no strings to their video ventures. Occasionally there is the irresponsible producer who has developed an idea around a certain "name," but who possesses no authorization to offer the personality as part of the "package."

This is the eighth in a series on various TV positions

Traffic Manager

by *Betty Baltz Reinecke*
Traffic Manager, WTAR-TV

Born in New Rochelle, New York twenty-seven years ago, Betty Baltz Reinecke attended Kauka College, N. Y. and the College of William and Mary. She worked in the time buying department of Young and Rubicam for three years and in 1948 joined WTAR-TV in Norfolk, Va.



THE duties of a traffic manager are so multitudinous and varied that perhaps the first requirement should be that one have the physical attributes of an octopus. Since eight-armed traffic managers are rather scarce the best substitute is one with a level head who can cope with the many last minute emergencies which arise. He must be able to handle the thousand and one small details necessary to keep operations flowing smoothly.

To be specific, my duties include scheduling the daily operational log which must be distributed to all departments in order that the day's work can be assembled before sign-on time. This log contains each kinescope and film number to be used and indicates the network from which each program originates. A make-up reel sheet must be compiled every day for the projectionist specifying the projector, reel and film to be used in each instance.

In addition, weekly availability sheets must be prepared for local and national salesmen to advise them of what has been sold, duration of contracts, program adjacencies to spot availabilities, and information about local shows and detailed costs. I draw up contracts for all local accounts, and from these contracts make up account sheets which are used to prepare and check bills. In this connection a passing acquaintanceship of accounting is a definite asset. It is also necessary for me to check na-

tional contracts before they are signed and returned.

Besides working with the public service director to schedule programs in the public interest, I must also assist the production manager in cases where participating programs have been sold for single sponsorship, or where local programs have been sold on network option time and have to be rescheduled because of network recapture of the time.

Finally, I must notify the National Broadcasting Company (WTAR-TV is affiliated with four networks) when we carry network shows other than theirs in order that our service may be switched.

Above all—and this is of course implicit in everything I've said—the traffic manager must be loyal to the policies and personnel of his station and to the responsibilities placed upon him.

TELEVISION

Laboratory and theoretical instruction under the guidance of experts, covering all technical phases of Radio, Frequency Modulation and Television. Prepares for opportunities in Broadcasting, Essential Industry or Own Business.

TOTAL TUITION \$450. NO EXTRAS. Morn., Aft., or Eve. Small Weekly Payments. Free Placement Service, State Licensed.

APPROVED FOR VETERANS.
ENROLL NOW FOR NEW CLASSES
Apply Daily 9-9; Sat. 9-2
VISIT, WRITE or PHONE

RADIO-TELEVISION INSTITUTE

Pioneers in Television Training Since 1938
480 Lexington Ave., N. Y. 17 (46th St.)
Plaza 9-5665 2 blocks from Grand Central

When TV Moves In

AVERAGE NUMBER OF SETS IN HOMES

	Radio Homes			Television Homes		
	Norman Radios	O. City Radios	Norman Radios	Norman TV Sets	Oklahoma City Radios	Oklahoma City TV Sets
Pre-TV	1.64	1.70	2.16	.....	2.00	.....
6 months Post-TV	1.87	2.07	2.50	1.00	2.65	1.00
12 months Post-TV	1.63	1.66	2.33	1.00	2.15	1.00

There was no tendency for TV homes to reduce their number of radio sets in spite of generous trade-in offers. Moreover, the people who purchased television sets during the first year were families who had two or three radios in the home, in contrast to typical radio listeners who had one or two sets. This fact may indicate a higher interest in broadcast programs but seems more likely to be related to the income level of the purchasers.

JUST what happens to people when television becomes a part of their lives? How drastically are their living habits altered? In an effort to furnish an answer the University of Oklahoma conducted a twelve month survey (June, 1949 to May, 1950) in two typically American communities, Oklahoma City with a population of 240,000 and Norman, Oklahoma, a university town of 24,000. An added advantage was the difference in size and type of towns.

The survey was conducted in three parts: (a) pre-TV, (b) 6 months post-TV, and (c) 12 months post-TV. The entire study included a total of 3,615 family interviews, with 2,864 different families. 20.7% of all interviews were "repeats"; i.e., families which had been interviewed previously. 43.3% of the TV family interviews at the six month period were families who had been interviewed in the pre-TV study. 27.5% of the TV families interviewed at the twelve month period were "repeats" who had been TV owners at the six month period. Sampling was distributed according to density of population, and equally throughout the days of the week.

An attempt was made to make answers as precise as possible. Interviewees were asked to pin their answers to specific time periods: for example, "How long was your radio turned on *yesterday morning*?", "How many movies did you go to during this *past week*?"

A statistical summary with a running commentary highlighting the salient points follows. As you will see, television has truly wrought great changes.

TV SET OWNERSHIP BY INCOME LEVEL

Income Level	Percentage of All Sets
Lowest third	7.8
Middle third	43.1
Highest third	49.0

As might be expected there is a definite relationship between set ownership and income, with the higher income families not only owning more radio sets per family, but also being among the first to purchase TV receivers. The situation is further emphasized by the fact that only 8% of the low income half of the families have TV receivers while 25% of the top income families have them.

AVERAGE HOURS OF LISTENING PER DAY

	Norman		Oklahoma City	
	Radio	TV	Radio	TV
Pre-TV	5.89	.....	5.09	.....
6 months Post-TV				
Radio families	4.78	.....	4.78	.....
TV families	4.02	2.68	4.43	2.76
12 month Post-TV:				
Radio families	4.77	.....	4.57	.....
TV families	3.41	2.66	2.86	2.65

The combined listening and viewing of TV owners is (a) greater than that of radio-only families and (b) greater than it was for the same families before they acquired TV sets. More important, perhaps, is the sharp decline in radio listening in TV families.

WHO LISTENS MOST?

	Radio Families	Television Families
Woman	28.5%	18.1%
Man	20.4%	25.0%
Children	24.4%	27.2%
Family or no difference	26.5%	29.5%

Apparently the woman in the family, who has always been accepted as the dominant listener to radio programs, has had to give way when television came into the home. The shift can, in no small part, be attributed to the fact that TV programming in the area is concentrated during the evening hours.

BOOKS READ PER MONTH: AVERAGES

	Norman		Oklahoma City	
	Radio Owners	TV-set Owners	Radio Owners	TV-set Owners
Pre-TV 6 months	.423	.375	.280	.567
Post-TV 12 months	.279	.200	.198	.329
Post-TV 12 months	.357	.213	.287	.152

The evidence indicates that television cuts into book reading in a marked way. In the case of Norman, a university town, text-book reading was not included.

WEEKLY ATTENDANCE AT SPORTING EVENTS: AVERAGES

	Norman		Oklahoma City	
	Radio Owners	TV-set Owners	Radio Owners	TV-set Owners
Pre-TV 6 months	.175	.166	.262	.340
Post-TV 12 months	.263	.220	.141	.190
Post-TV 12 months	.268	.272	.230	.347

The evidence does not indicate that television in this area has resulted in decreased attendance at paid sporting events.

GUESTS IN THE HOME, TIMES PER WEEK: AVERAGES

	Norman		Oklahoma City	
	Radio Owners	TV-set Owners	Radio Owners	TV-set Owners
Pre-TV 6 months	1.65	1.49	1.38	2.00
Post-TV 12 months	1.95	3.04	1.54	3.17
Post-TV 12 months	.938	3.98	1.06	3.60

Television set owners have guests in the home more frequently than their radio-owning neighbors. It seems likely that TV-viewing brings more guests into the home, as in three out of four comparisons TV owners entertained more after purchasing their sets than they had previously.

MOVIE ATTENDANCE PER WEEK: AVERAGES

	Norman		Oklahoma City	
	Radio Owners	TV-set Owners	Radio Owners	TV-set Owners
Pre-TV 6 months	.629	.500	.800	.636
Post-TV 12 months	.630	.420	.645	.543
Post-TV 12 months	.505	.427	.457	.391

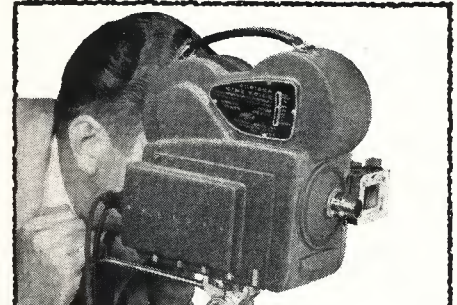
Movie attendance has decreased among TV owners; however, it has also decreased among radio-only owners. Furthermore, the people who purchased TV sets during the first year of television programming in the area tended to go to fewer movies than other people even before they made their TV set purchases.

NEWSPAPER READING, MINUTES PER DAY: AVERAGES

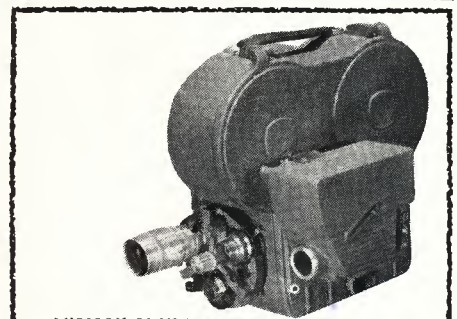
	Norman		Oklahoma City	
	Radio Owners	TV-set Owners	Radio Owners	TV-set Owners
Pre-TV 6 months	53	68	61	59
Post-TV 12 months	52	61	58	53
Post-TV 12 months	52	43	51	66

The evidence does not indicate that TV users are reading their newspapers either more or less than they used to, nor more or less than radio set owners.

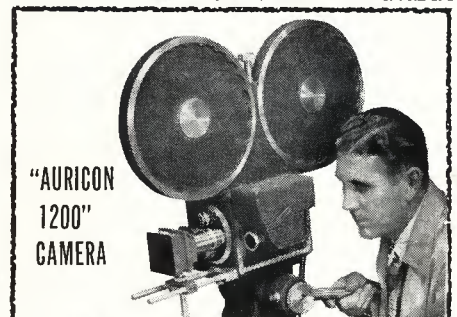
Auricon
16mm Sound-On-Film
RECORDING EQUIPMENT
for
TELEVISION FILM
PRODUCTION



AURICON "Cine-Voice" CAMERA
100 FT. 16mm Sound-on-Film \$695⁰⁰



"AURICON-PRO" CAMERA
200 FT. 16mm Sound-on-Film \$1191⁰⁰



"AURICON
1200"
CAMERA

1200 FT. 16mm Sound-on-Film \$2860⁰⁰

AURICON Cameras provide ideal working tools for Television Films of all kinds. Sold on a 30 day money-back guarantee. Write for free Catalog.

GUARANTEED ONE YEAR • RCA LICENSED

BERNDT-BACH, Inc.

7377 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Televisergraph

Danny Thomas Premiere

Scores High Rating

by Max Fleischer

Show: Four Star Revue
 MC or Star: Danny Thomas
 Station: WNBT-TV
 Channel: 4
 Time: 8:00 P.M.
 Date: October 11, 1950

8:00 P.M. Show opened with panorama of Motorola products. Attractively pictured and photographed. All smoothly accomplished by skillful hands. A dignified commercial opening. (A.A. 50 to 52)

8:02 P.M. Danny Thomas made his appearance as a shy, embarrassed newcomer to TV, with his back to the audience. He was induced to turn around and face the music. A little long in the doing, but sufficiently interesting for an opening sequence. In the patter and song which followed, Danny proved himself to be a problematic humorist, culling most of his fun from the bitter sides of life. A sort of ironic humor, which, nevertheless, was quite acceptable. Danny fre-

Besides his well-known work in the motion picture industry as producer and director of his own organizations, Max Fleischer has had extensive experience in television. He began his experiments with picture telecasting in 1934, when he assisted the British Broadcasting Company in tests conducted from Madison Square Garden. In this start, he was the first to televise a cartoon character (Betty Boop) in action, with himself in the act of drawing on the television screen. Accordingly, the new medium is sixteen years old for Fleischer.

In 1944, Fleischer designed the first automatic Reviewgraph. This instrument recorded minute by minute opinions during the progress of performances. He has used the method ever since with highly satisfactory results.

The Televisergraph—based on this device—is not the product of a personality. It is, rather, a recording of an observer, experienced in the reactions of the general public, en masse.

In other words, the Televisergraph does not portray the personal likes and dislikes of the graph operator. The graph represents the operator's evaluation of mass reaction to incidents, irrespective of his personal opinions.

GRAPH KEY

Appeal Line No. 05 Tolerance Line
 Above "Appeal" Line No. 50 Safe Area
 Below "Appeal" Line No. 50 Tolerance Falls Rapidly
 Numerals Above Graph Presentation by Minutes
 Numerals at Left of Graph Audience Appeal

quently assumed stark seriousness, but never failed to wind up with an explosive gag which registered remarkably well. (A.A. 52 to 70)

8:11 P.M. Unannounced dance sequence followed the blackout. The routine was staged in the surroundings of a dancing school for girls, and proved exceptionally fresh and interesting. This group must have crashed the Four Star Revue party.

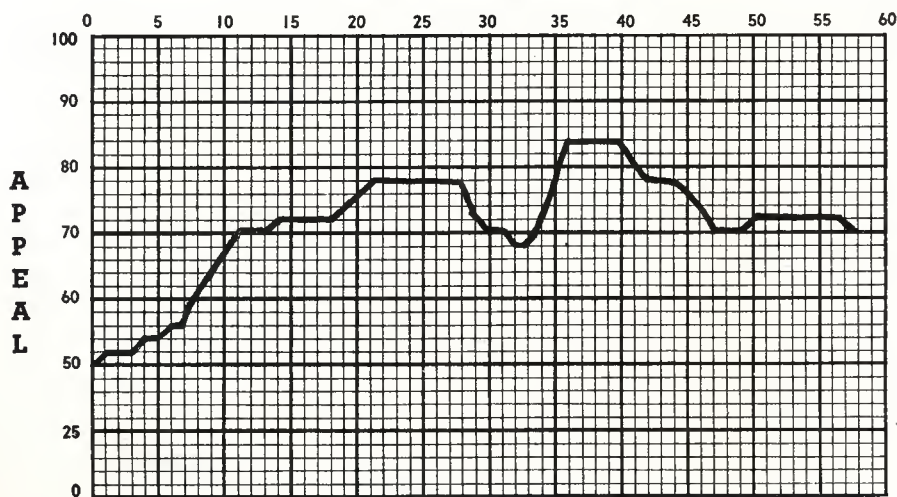
At least it seemed so, for the group came into being out of nowhere and faded into oblivion with not the slightest sign of farewell. If the group was worth booking, it was most certainly worth a nod from someone, somewhere, somehow. (A.A. 70 to 72)

8:16 P.M. Marie McDonald (the body) took the stage. The whole stage. Danny was also there. The chit chat held up very well despite the fact that Marie's presence dropped all else to secondary value. (A.A. 72 to 78)

8:23 P.M. The dance team of Harrison and Fisher. Graceful dancers who seemed to be undecided as to whether their routine should be dignified or burlesque. Definitely, the couple displayed considerably more grace than humor. (A.A. 78)

8:28 P.M. Title card heralds "Drama In The News." A bit, in which Danny dramatically reads a letter from a Korean GI to his family. This sequence proved somewhat disappointing, since change of show texture was unexpected. Consequently, fully a third of the grim

60 MINUTE GRAPH



letter was read before viewers realized that humor had been suspended for the time being. Unquestionably, the sequence was not in place in a basically humorous presentation. (A.A. 78 to 70)

8:31 P.M. Commercial not integrated, but instead achieved an unusual twist by being blended smoothly into a grand comedy monologue by Danny, who portrayed an Italian character. His efforts to describe the mysteries of a baseball game was a true comedy classic. (A.A. 70 to 80)

8:40 P.M. Marie McDonald in song which seemed tuneless, but in no way detracted from her charms. Joined by a group of dancers, Marie went through the motions of dance, but displayed no definite routine and seemed relieved when her near-dance was over. (A.A. 80 to 76)

8:45 P.M. Commercial not integrated, and not too good. (A.A. 76 to 70)

8:47 P.M. Danny portrayed the average man who gets pushed around, resents the treatment, but never knows just what to do about it. A very good start in this football skit which finally suffered from writers cramp, as the basic idea faded into thin air during the progress of this number. In this episode, one performer bent low in order to miss the camera as he walked across stage. He was not too well folded and the camera got him. (A.A. 70 to 72)

8:57 P.M. Danny ends the show, finishing as he began with his back to the audience. (A.A. 72 to 70)

8:58 P.M. End.
(A.A. 70)

TECHNICAL NOTATIONS

Camera Angles: Interesting. Generally satisfactory.

Camera Operations: Generally good.

Lighting: Well arranged for most scenes.

Pace: Relaxed evenness throughout. Never fast, but entirely satisfying.

Audience Appeal: Show began upward climb from the well presented

opening commercial display, up to the 21st minute. Then held firm to the 28th minute. Dipped during the next four minutes and recouped quickly from the 32nd minute to reach its highest appeal (80) at the 36th minute. Here, its positive strength held up for a full four minutes. From the 40th minute, the trend was gradually downward with some stabilizing moments to the close. An enjoyable hour.

TECHNICAL ERRORS

a) *Unannounced dance sequence which came into being and went out of existence as a group of total strangers to the audience.* b) *Sudden awakening of pleasure minded audiences to the grim realities of a war in progress, in a presentation which promised mental relief from just such a tragedy.* c) *Performer permitted to pass before the camera who misjudged the field of camera range.* d) *Failure to provide a suitable climax for the presentation.*

RECEIVER DISTRIBUTION . . .

(September 1, 1950)

New York	1,555,000	Wilmington	40,800
Los Angeles	638,000	Richmond	39,900
Chicago	595,000	Dallas*	39,600
Philadelphia	565,000	Seattle	37,800
Boston	490,000	Houston	37,200
Detroit	306,000	New Orleans	34,300
Cleveland	287,000	Johnstown	33,900
Baltimore	208,000	Miami	33,900
St. Louis	166,000	Grand Rapids	33,500
Washington	161,000	Ft. Worth	31,400
Cincinnati	157,000	Omaha	29,800
Milwaukee	146,000	Erie	28,300
Pittsburgh	133,000	Norfolk	27,900
Minn.-St. Paul	121,000	Salt Lake City	25,300
Buffalo	120,000	San Antonio	25,200
Schenectady	99,500	Charlotte	22,200
New Haven	95,500	Huntington	20,100
San Francisco	85,300	Greensboro	19,500
Columbus	84,000	Lansing	19,000
Dayton	84,000	Binghamton	19,000
Providence	79,000	Birmingham	18,400
Syracuse	63,300	Davenport-Rock Island	18,400
Indianapolis	63,300	Phoenix	16,100
Lancaster	58,900	Jacksonville	15,000
Atlanta	57,600	Ames	14,300
San Diego	55,000	Bloomington	8,000
Toledo	53,000	Albuquerque	4,600
Kansas City	50,500	Nashville	2,000
Memphis	49,300		
Rochester	48,600	Total	7,529,700
Louisville	46,500	* Additional coverage for WBAP-TV, Ft. Worth.	
Oklahoma City	42,300	—NBC estimates	

OCT. 13 1950

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

Of Televiser, published monthly at New York, N. Y. for Oct. 1, 1950.

1. The names and addresses of the publisher, editor, managing editor, and business managers are Publisher, Irwin Shane, 720 Fort Washington Ave., New York. Editor, Irwin Shane 720 Fort Washington Ave., New York. Managing editor, Robert Harris, 144-04 69th Avenue, Flushing, New York. Business manager, Lillian Spelar, 3720 94th St., Jackson Heights, New York, N. Y.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Television Publications, 1780 Broadway, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state). None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

IRWIN A. SHANE
Publisher.

Sworn to and subscribed before me this 11th day of Oct., 1950.

(Seal) BURNETT DUBRIN
Notary Public, State of New York
No. 03-1031500

Cert. filed N. Y. Co. Clerks' and Reg. Office
(My commission expires March 30, 1951)

THE HOUSE OF LIGHT FOR PHOTO BULBS

LIGHTING EQUIPMENT
for The Motion Picture
and Advertising Industry
BARDWELL & McALISTER

Sales - Service - Parts

WALTERS ELECTRIC
740 3rd Ave. (at 46th St.) N. Y. 17
PL. 3-2316

Effectivisions

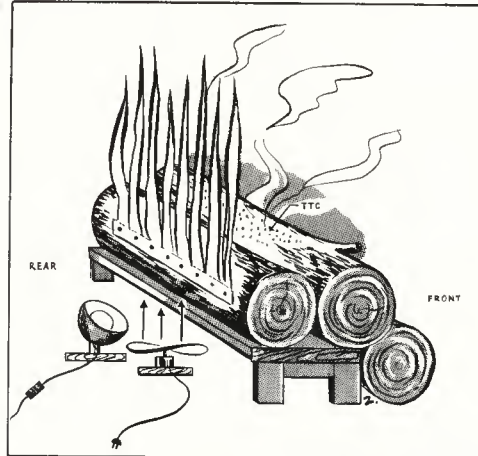
by John DeMott

John DeMott is the Manager of Special Effects for CBS-TV. He has been associated with Paramount, Universal, MGM, Warner Bros., and RKO-Pathé. He has recently collaborated on a Broadcast Advertising Bureau manual devoted to TV advertising techniques and special effects.

* * *

There are many tricks in Television—some new, some old. The latter in many cases are the ones that are used most widely in this medium at the present time. The happy marriage between the theatre, motion picture and radio has already shown itself in the tremendous initial steps toward true showmanship taken by TV. The success of many programs can be traced to the expert manner in which they are presented to the public—much of this success is due to the handling of these "tricks".

FIRES: We have many requests for a flickering fireplace or a burning building. Obviously we can't set fire to a studio set nor can we use live fires in most television studios. Fireplaces are often needed as the background for a dramatic situation or in a scene that is built specifically around it. The effect of a log fire can be obtained by



blowing shredded China silk which can be attached to the back of a log in the set's fireplace and then by applying light beneath it—add a few drops of titanium (tetra) chloride to the face of the log—place a small fan beneath the logs and flickering tongues of fire will result. By adding the TTC you will have the necessary smoking for your log fire. We suggest you use a mixture of orange, red and white strips of China silk. (See drawing).

If it is only necessary to see the frame of the fireplace and shadows flickering within the room try placing a fire screen in front of the fireplace. Behind and off the set, put a 750 watt spot light, and directly in front of the light, about 18 inches of rag strips stapled to a common piece of batten or a stick. Behind and off the set, put a 750 watt spot light, and directly in front of the light, about 18 inches of rag strips stapled to a common piece of batten or a stick.

For a reverse shot through a fireplace into a room, try holding a can of burning sterno from 6 to 8 inches in front of the lens and about 3 inches below the field of focus. You will then be shooting through actual flame to the faces of the actors. For a burning coal grate, break up 15 or 20 brown beer bottles. Dump them into a fire grate around a 40 or 50 watt lamp. Add a few drops of TTC, and the result will be a smouldering fire.

PASSING TRAINS: When there is no possibility of using a motion picture background projected into a window or a train set, try using common architect's tracing paper stapled over the window. At the back of the set place a 750 watt spotlight. In front of the spotlight revolve a cross of 3 inch batten (a strip of wood) approximately 3 feet across. The spot light should shine on the top area of the revolving battens. The resulting effect will give motion to the train set.

In order to throw the needed shadows across the faces and bodies of the actors, try using the same cross piece in front of the set, and then tack cardboard cutouts of different sizes, dimensions and shapes to the cross piece. Direct your light through it on to your actors.

SPOTS

- OVER 100
- SPOTS ON
- THE AIR FOR
- AMERICA'S
- LARGEST
- ADVERTISERS—
- PRODUCED BY

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

Film Facts

by JERRY ALBERT

Jerry Albert is Director of Advertising and Public Relations for United World Films, subsidiary of Universal Pictures. He also doubles in brass as Associate Director of TV Operations. He is the author of numerous articles in television and advertising publications, and edits the official publication of the National Television Film Council. A former ad agency executive, later vice-president of a publishing company, Mr. Albert is unusually well qualified to comment on the passing parade in television films.

* * *

Aside from the quality of the film fare itself, the transmission characteristics of film telecasting up to recently have been such as to discourage viewing. Harsh black shadow areas, blank white highlights, excessive contrast, poor detail—all these have contributed to establish motion pictures as the poor relation of TV programming. But the bright lads in the electrical and engineering labs have developed several gimmicks that are rapidly changing the ugly duckling into a genuine swan.

There are two new techniques designed to retain as much as possible of the original film detail. One uses a negative in the station projector, instead of a positive. Elimination of the positive means one less loss-producing step in the chain from original filming to final transmission. The flip of a switch converts the negative to a positive as it goes out over the air.

The second technique does away with the projector altogether, by an electronic scanning of the very film itself. This method makes it possible to pick up pretty nearly every detail present in the original celluloid image.

Now about those chalky white faces and sooty shadows. This is caused by the fact that the long gray-scale of the film medium can capture a brightness range of at least 100-to-1, while the range of the television tube is closer to 30-to-1. Net result is a loss of gradation and detail which used to hit you over the head every time a film program flashed on.

They've got that licked now, too—with the Orthogam Amplifier. This is a device that intensifies specific portions of the gray-scale, forcing those blank whites into the detail range of the TV transmission system.

* * *

A recent look-in at Morton Downey's "Star of the Family" (Friday, CBS-TV, 10-10:30 p. m., Kelvinator) offered a lovely object lesson on the advantages of filmed commercials over live—a lesson worth 30 minutes of any TV man's time.

At midpoint a live commercial was used. Side by side stood an announcer and a stove. The announcer praised the stove, the stove looked pretty—and that was the commercial. Rehearsal time being as costly as it is, and the frightening stare of those red-lighted cameras being what *it* is, the announcer's words came out with little conviction. He hesitated several times, and the viewer had the uncomfortable feeling of a constantly imminent fluff.

The next commercial was on film. It took us to a store, showed several different Kelvinator products, flashed a close-up of the Kelvinator Five-Star Salesman's button, and made its sales points (via a narrator) smoothly, quickly, and interestingly.

This corner admits to a well-considered bias in favor of film for commercials—and anyone who saw that show knows why.

For dissidents who yield only to the reasoning of a sledge hammer, there was a recent occurrence on "Versatile Varieties" (Friday, NBC-TV, 9-9:30 p.m., Bonnie Maid). The live commercial attempted a comparison of the sponsor's product with an "inferior" linoleum, to be demonstrated by bending samples of both, after immersion in boiling water. Unfortunately, the "superior" linoleum cracked in half right in the demonstrator's hands! He quickly hid one piece behind the other—but the damage was done.

LOCAL 644 I.A.T.S.E.

Affiliated with
 American Federation of Labor
 New York State Federation of Labor
 Central Trades and Labor Council of Greater New York and Vicinity
 Central Union Label Council of Greater New York

PROFESSIONAL MOTION PICTURE CAMERAMEN IN THE EAST SINCE THE INCEPTION OF THE INDUSTRY

FOR QUALITY AND WORKMANSHIP
 Look For This Label

PHOTOGRAPHED
 by
 MEMBERS OF
 LOCAL 644



HAVE OUR MEMBERS SOLVE YOUR TELEVISION LIGHTING PROBLEMS

International Photographers
 of the
 Motion Picture Industries,
 I.A.T.S.E.

1697 BROADWAY, N. Y. C. CI 7-2091

TELEVISER has always presented the FACTS.

Now here are some FACTS about TELEVISER.

Only TELEVISER offers your advertisement these result producing features.

- **CREAM READERSHIP**—TELEVISER reaches executives who purchase time, services, equipment.
- **LOWEST RATES**—TELEVISER's advertising rates are the lowest per thousand of any television magazine.
- **LONG LIFE**—Your ad works for you 12 months out of the year. TELEVISER's information-packed and historically valuable articles bear constant re-examination.
- **REPUTATION**—TELEVISER was the first standard size magazine in the field and has grown with the industry.
- **LOYAL READERSHIP**—Many of our subscribers have been with us since our first issue in 1944. They have learned that TELEVISER is the one television magazine they can believe in.

Televiser

monthly journal of television
1780 Broadway, New York 19, N. Y.
PLaza 7-3723

Dear Sirs:

Yes, we are interested in learning more about the way advertising in TELEVISER can work for us.

- Send rate card and more detailed information.
- Have space representative phone for an appointment.

NAME _____ TITLE _____

FIRM _____

ADDRESS _____

PHONE _____

Act now!

Fill out this form.

Return it to us.