

# Television

March  
50¢

THE BUSINESS MAGAZINE OF THE INDUSTRY

## Here's how CAMEL telecasts the NEWS!



The Camel Newsreel Theatre

Wm. Esty Co. has events  
filmed by Twentieth Century  
Fox Movietone News...



Shots are edited,  
scored, narrated,  
then



Camel themes and  
commercials are  
integrated.



A new 10-minute reel is telecast each  
Monday through Friday. With NBC's  
own Television Newsreels (Mon.-  
Thurs.-Sun.), that means last-minute  
sight and sound news programs  
offered on NBC, 6 days a week.



Reels are flown to NBC television  
affiliates not yet joined to the East-  
ern Network while

Viewers in New York, Philadelphia,  
Washington, Baltimore and Sche-  
nectady (Boston soon) watch simul-  
taneous broadcasts of latest events.



Result: more news, more  
viewers, more Camels.

### Camel's Choice...NBC Television

Recently the R. J. Reynolds Tobacco Company started something—  
which is one of television's most elaborate, exciting developments  
—The Camel Newsreel Theatre.

Naturally, when Camel decided to sponsor a new full-length newsreel each day,  
5 days a week—naturally, the choice in television was NBC.

So . . . excuse this paraphrase of Camel's Choice of Experience clincher:

Let your own experience tell you why more advertisers like R. J. Reynolds  
Tobacco Co. and agencies like William Esty Company, Inc. are choosing NBC Television.

## NBC Television

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America





*The eyes of the world are on Hollywood*

*and Hollywood's eyes are on*

**KTLA**

*In Hollywood there starts a custom,  
a fad, a fashion. First thing you know, you find  
it spread to the far corners of the earth.*

*But where does Hollywood get its ideas?*

*Well, here's one clue: Hollywood's great,  
absorbing interest today is television  
—and in Los Angeles,  
television means KTLA, on  
the air seven days a week  
with a wide variety of  
excellent programs.*

**KTLA** *sells Hollywood*  
**HOLLYWOOD** *sells the world*

**KTLA** WILL BE A KEY STATION IN THE PARAMOUNT TELEVISION NETWORK

Station KTLA  
5451 Marathon Street Hollywood  
Klaus Landsberg — West Coast Dir.



National Sales Representative  
George T. Shupert, 1501 Broadway, N. Y.  
BRyant 9-8700

A SERVICE OF PARAMOUNT PICTURES Inc.

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FREDERICK A. KUGEL  
*Editor and Publisher*

MELVIN A. GOLDBERG  
*News Editor*

WILLIAM E. MOORE  
*Business Manager*

MARY GANNON  
*Managing Editor*

EILEEN MAHONEY  
*Reader Service*

JACKSON DUBE  
*Promotion*

DOROTHY HOLLOWAY  
*Washington Editor*

RICHARD ROSE  
*Art Director*

MONROE J. WEINTRAUB  
*Circulation Manager*

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**COMING SOON!**

**FIRST**  
in  
**POST WAR**  
*Television*  
serving  
**NEW JERSEY**  
and  
**METROPOLITAN**  
**NEW YORK**

KEEP YOUR EYE ON

**CHANNEL**  
**13**

**WATV**

ASK YOUR  
**WAAT**  
MAN ABOUT

New Jersey's 1<sup>st</sup> Station

**WATV**  
CHANNEL 13  
**NEWARK-NEW JERSEY**

# STATUS REPORT

● 20 operating stations in 12 cities, 72 cp's granted and 158 applications pending is the official box score as of March 12th. This will mean eventual television service in 89 market areas.

WCAU-TV, the Evening Bulletin station, Philadelphia, is the 19th station. Outlet began tele-casting a test pattern this month and plans to pick up unscheduled programs from WCBS-TV in New York. Remote pick-up will start in April with studio operation slated for May. WBAL-TV, Baltimore, NBC affiliate, became the 20th station.

● February advertising interest was active with 54 newcomers and 54 whose contracts expired. Most of these were local retail outlets of all types. However, the trend was to increased use of facilities with approximately 375 different time segments placed by 210 advertisers. Of the total 375, about 185 were spot commercials.

Network picture brightened with the official A T & T announcement that two television channels connecting Cleveland, Toledo, Chicago and St. Louis and one channel connecting Buffalo to this net will be in operation by early October. In December the midwest link will be connected with the eastern seaboard when the coaxial cable between Philadelphia and Cleveland is opened.

● Network service at the moment includes coaxial cable connections between New York, Philadelphia, Baltimore and Washington with Richmond due to be added shortly. A T & T-built micro-wave link connects New York and Boston; G-E-built relay operates between New York and Schenectady, and Philco-built relay between New York and Philadelphia. WBKB-built relay is in between Chicago and South Bend. NBC is constructing a micro-wave link between Philadelphia and Washington. Philadelphia-Baltimore leg is now operating.

Network affiliations present a fluid picture with all stations actively working to sign up affiliates. Of the total number of television applicants, CP holders and operating stations, over 80 are un-affiliated with any of the existing radio nets.

● The present operating NBC television network consists of WNBT, New York; WPTZ, Philadelphia; WRGB, Schenectady; WNBW, Washington, WBAL-TV, Baltimore, and will be extended shortly to include WBZ-TV, Boston and WTVR, Richmond.

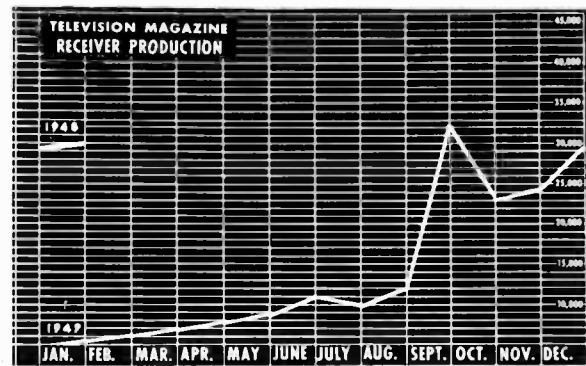
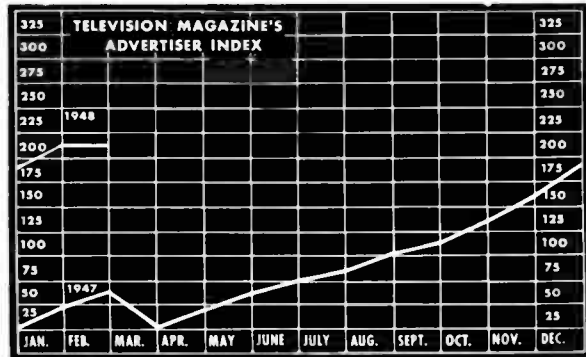
CBS tie-ups include WCBS-TV, New York; WCAU-TV, Philadelphia; working agreements with WMAL-TV, Washington (ABC-AM affiliate); WNAC-TV, Boston (MBS-AM affiliate); which is due to open this Spring and WMAR-TV, Baltimore, which also has arrangements with DuMont, WMAL-TV and WFIL-TV.

● DuMont net includes WABD, New York; WFIL-TV, Philadelphia (ABC-AM affiliate); WMAR-TV, Baltimore, and WTTG, Washington.

NBC has announced that the San Francisco Chronicle whose TV station starts operating early next year, has signed up as their affiliate . . . CBS, with no coast outlet, hopes to join a partnership with one of the CP holders in Los Angeles. KTTV, The Times Mirror, KLAC-TV have no network affiliation. Neither has KFI-TV. KFI is the NBC-AM affiliation. However, with NBC opening their own station, this leaves the television outlet open.

● Record high of 30,001 sets produced during the four weeks of January also reflects a proportional increase in console models, with 13,251 as compared with 16,740 table models. Figure compares with the 29,345 sets reported for five weeks of December. Total RMA reported production for 1947 was 178,571 receivers.

Agian, we repeat, that there's few reliable figures available on receiver installations in the various cities. Estimates show the following circulation: New York, 125,000; Philadelphia, 27,000; Los Angeles, 15,000; Chicago, 15,062; Washington, 7,500; Detroit, 6,300; Baltimore, 4,500; St. Louis, 4,000; Cleveland, 2,000; Schenectady, 1,620; Cincinnati, 1,300; Milwaukee, 1,666.



*Crosley Broadcasting Corporation announces*

## **CINCINNATI'S FIRST COMMERCIAL TELEVISION SERVICE WLWT**

WLWT, Crosley Broadcasting Corporation's television service for Cincinnati, began commercial operation on February 9 and on February 15 a special T-Day celebration was observed throughout the Queen City.

Television is not new to Crosley or Cincinnati. We established one of the first television stations in the United States in April, 1939, under the call letters W8XCT. Experimental television broadcasting has been conducted continuously since that date, interrupted only by the war.

Now, after years of experimentation—training personnel, developing programming and technical techniques—we are ready to provide Greater Cincinnati with the finest television service possible under an expanded, commercial operation.

The newest, most modern television transmission equipment avail-

able will, within a few weeks, be sending the sight-and-sound of WLWT. This new transmitter plant will deliver one of the strongest effective radiated television signals in the world, assuring an even finer, more dependable service.

The Crosley Broadcasting Corporation is proud to have established the first television service in Ohio and Cincinnati. We believe television inevitably will become the world's greatest medium for mass communication. And not only can it be expected to provide the greatest and most effective advertising medium yet conceived, it must also contribute immeasurably to the broad fields of entertainment, education and religion within the home.

WLWT Rate Card No. 1, and we believe television's most unusual rate card, is now available upon request.



*Crosley Broadcasting Corporation*

**TELEVISION SERVICE OF THE NATION'S STATION**

# TELEVISION MAGAZINE AUDIENCE RESEARCH

Ford, Gillette, Kraft lead in sponsor identification . . .  
Kraft Theatre and Amateur Hour favorite programs.

**T**HIS month's telephone survey of the New York area was conducted by C. E. Hooper, Inc., exclusively for Television Magazine on February 18th. As in our previous surveys, an attempt was made to find out which sponsors of television programs are most readily recalled. At the same time, respondents were asked to name their "favorite television programs".

## Ford Again Leads; Gillette Kraft and Lucky Strike Next

Telev viewers were asked to "name three sponsors of television programs". An average of 2.5 sponsors were named.

The percentage received by Ford was more than twice that of the next most frequently mentioned sponsor. Newcomers to the top ten are Chevrolet (5th), Camels (6th), Kaiser-Frazer (7th) and Maxwell House (10th). Chevrolet's rise may be explained by the fact that they are now sponsoring the INS-Telenews on WABD and also backed the film of the Winter Olympics on the same station. Camels recently started sponsoring the Fox-Movietone Newsreel, five nights a week, on WNBT while Kaiser-Frazer is putting on the Amateur Hour on WABD. Maxwell House sponsors the Madison Square Garden Events on WCBS-TV jointly with Ford and Knox.

Here are the sponsors named most frequently. The percentages will add to more than 100% since multiple choices were allowed.

SPONSORS MENTIONED	% of respondents
<b>Ford</b>	45
Jointly sponsors Madison Square Garden events (with the exception of boxing)—WCBS-TV	
<b>Gillette</b>	21
Boxing, Cavalcade of Sports Monday and Friday—WNBT	
<b>Kraft</b>	21
Kraft Television Theater Wednesday, 9:00-10:00 PM—WNBT	
<b>Lucky Strike</b>	20
Spot Announcements 5 times weekly, 7:00 PM—WABD Thursday, 8:15 PM; Saturday and Sunday, 8:00 PM—WCBS-TV	
<b>Chevrolet</b>	16
Telenews — Tuesday, 7:40 - 8:00 PM — WABD Winter Olympics Film—Special Showing —WABD	
<b>Camels</b>	13
Fox-Movietone Newsreel 5 times weekly, 7:50-8:00 PM—WNBT	
<b>Kaiser-Frazer</b>	12
Amateur Hour Sunday, 7:00-8:00 PM—WABD	
<b>American Shops</b>	10
Boxing—Tuesday, 9:07 PM—Park Arena —WABD	

TELEVISION MAGAZINE has turned over its file of 10,000 television set owners, a cross-section of viewers in the New York area, to C. E. Hooper, Inc.

In response to a pressing need of the industry for audience research, TELEVISION MAGAZINE some months ago, undertook the task of building up a cross-section of names of television set owners in the New York area. Periodically, surveys have been made with the results reported to the television industry. At this time it is felt that audience research should be continued on a still larger scale. Therefore, TELEVISION MAGAZINE has turned over its files to an organization more able to do so—C. E. Hooper, Inc.

Television Magazine's Research Bureau will continue its surveys monthly and will in the future attempt to make qualitative studies of the television audience.

Wrestling—Friday, 9:07 PM—Jamaica Arena—WABD

**Jay Day Dresses** 9

Participation in "Birthday Party" Thursday, 7:00-7:30 PM—WABD

**DuMont Telesets** 8

Spot Announcements 5 times weekly, different times—WABD

**Maxwell House** 8

Jointly sponsors Madison Square Garden events (with the exception of boxing)—WCBS-TV

Other advertisers mentioned less often but by at least 2% of the respondents were: BVD, Bab-O, Botany, Bucknell Shirts, Bulova, Fischer Baking Co., Gulf, Jay Jay Jr., Jello, Knox Hats, Longine and Sanka.

## Kraft Theater and Amateur Hour Favorite Programs

Respondents were asked to name their "favorite television program". Since sports are acknowledged as the most popular television fare, the viewers were asked for another favorite when sports were mentioned. If "plays" was mentioned without reference to a particular program, the answer was placed in the category, "plays, unspecified".

Interesting are the results of the first survey of the Continuing Measurement of Television being conducted by C. E. Hooper, Inc. in New York City. Kaiser-Frazer's Amateur Hour comes out first with a Telerating of 46.8.

Television Magazine's Research Bureau's findings outlined below, show that Kraft Theater is voted most popular with the Amateur Hour second. We believe that the two surveys are not comparable but should be used as complements to each other. In fact, one of the objectives of Television Magazine is to supply supplementary research information to be used with other research data. The Hooper survey indicates to the ad-

(continued on page 22)

# Power Programs Prestige



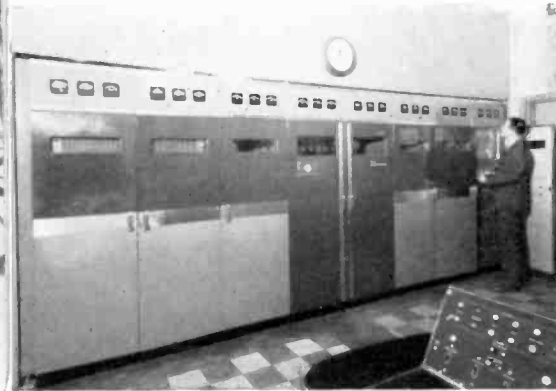
In sports WMAL-TV brings top attractions and top sportsmen into your home. Jim Gibbons (seated, center) welcomes Jim Castiglia, Redskin star, and A. L. Ebersole, Nat. Bowling Council Chairman, to his popular "Sports Cartoon-a-quiz" with Cartoonist Bill Willison to sketch the clues.



"On Wings of Thought" stars Robert L. Friend, master mentalist (In white jacket), who amazes all Washington with his unbelievable feats of mentalism, mind reading and thought projection. He can project "Buying Impulses," tool



Wherever things of top interest are taking place, WMAL-TV's Mobile Units and Image-Orthicon Cameras are on the scene. And Burke Crotty, WMAL-TV Director of Television, with more "television firsts" than any man in the industry, is on hand to direct top-flight production and entertainment.



Nearly half-a-million dollars worth of the newest and finest television equipment provides WMAL-TV's expert staff the means of bringing the finest in television entertainment into the homes of this vast market, every night in 1948!

Towering high above everything in Washington, WMAL-TV's ultra-modern Six-Bay Super-Turnstile Antenna is the highest point in the entire Nation's Capital! Just one of the reasons why WMAL-TV is Washington's most powerful TV station. Popularity? One of the reasons is that WMAL-TV was the first to meet Washingtonians' demand for top television programs seven nights a week. And The Evening Star's 96 years of

predominance in Washington makes The Evening Star Television Station the most ACCEPTED in Washington homes.

THE EVENING STAR TELEVISION STATION

## WMAL-TV

Washington's Most Powerful And First Seven-Night-A-Week TV Station

Represented Nationally by ABC SPOT SALES  
NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • HOLLYWOOD

# TELESCOPE

\$ and ¢ proof that tele is big time . . . over \$128,000 is being spent by Kraft for time charges alone on WNBT and the NBC net . . . Camels' weekly tab is \$3,415 which will be leveled off to \$2,857 after 208 times . . . Kaiser-Frazer's time costs total \$1,465 weekly on the DuMont net.

Lucky Strike's double-barreled entry with two network shows gave N. W. Ayer another wedge of the cigarette company's ad budget. Ayer's share of the deal is a "Crime Reporter" series to be telecast over WNBT and the NBC net. (It's understood that Ayer's tele-pioneering paid off, not only in snagging American Tobacco's sponsorship of football last fall, but, perhaps more significant, as being instrumental in shifting another phase of media advertising to the agency.) Foote, Cone & Belding's share of the deal will be a half-hour remote, "Tonight on Broadway," telecast directly from Broadway theatres. Segment will feature interviews with the producer, author and cast and include a few scenes from the play—a la trailer fashion.

Newest wrinkle to a television news service is INS' latest plan. Modeled after the usual practice of press association services to the newspapers, INS will offer on a contract basis a minimum of 8 minutes of uncut newsreel a day, five days a week. INS feels that perhaps this is the way to get around the high cost of a television newsreel package, like Camels-Fox Movietone set-up.

Advantages behind pre-opening drives proved by WCAU-TV, Philadelphia, which sold itself out of spot announcements three weeks before official programming was due to get underway . . . WBEN-TV, Buffalo's first TV station, has started airing its test pattern, with closed circuit programs held for RCA-Victor and Philco distributors and dealers . . . WGN-TV, Chicago, also on air with test patterns so that sets can be adjusted to receive #9 channel . . . Ditto WATV, Newark outlet, which will operate on #13. Both stations will open in April . . . WPTZ's new antenna adds a million potential viewers to station's coverage area.

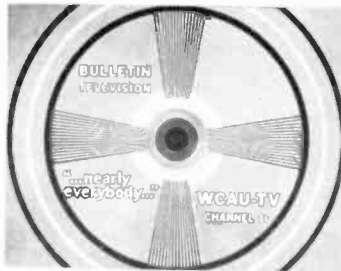
Note to the State Department: TELEVISION Magazine has 130 individual subscriptions to Moscow . . . maybe the boys are trying to figure out how to run that RCA transmitter.

One of the most sensational news stories ever offered the TV audience was presented by WEWS, Scripps-Howard station in Cleveland, in giving the complete coverage of the murder of 8 year old Sheila Ann Tuley last New Year's Night at her home. From the time of the murder until a jury brought in a verdict of murder in the first degree against Harold A. Beach, WEWS, by having cameramen and reporters on the spot brought the latest news to televiewers. Cooperation of WMAR-TV in Baltimore enabled WEWS to get shots of Beach being questioned there as he confessed. Pictures were taken all along the route and interviews were tape recorded. Complete coverage was given via nightly newsreels, and a 20 minute film summarizing the entire case when jury turned in the verdict.

What might turn out to be one of television's most important developments in 1948 are film transcriptions (off the face of the tube recordings). Rumor has it that one of tele's heaviest spenders has several programs recorded and will shortly buy time on other stations.

WCAU-TV have been running full page ads announcing their opening plans. Test pattern is printed with full information on how it should line up and with instructions for set owners to contact their serviceman for adjustment in the receiver if necessary. Use of the Bulletin's famed slogan "nearly everybody" . . . on the test pattern effects the tie-in with the Philadelphia paper.

G. Bennet Larson, vice president and director of television, and Dr. Leon Levy, president and general manager, look over WCAU-TV's transmitter prior to opening date.

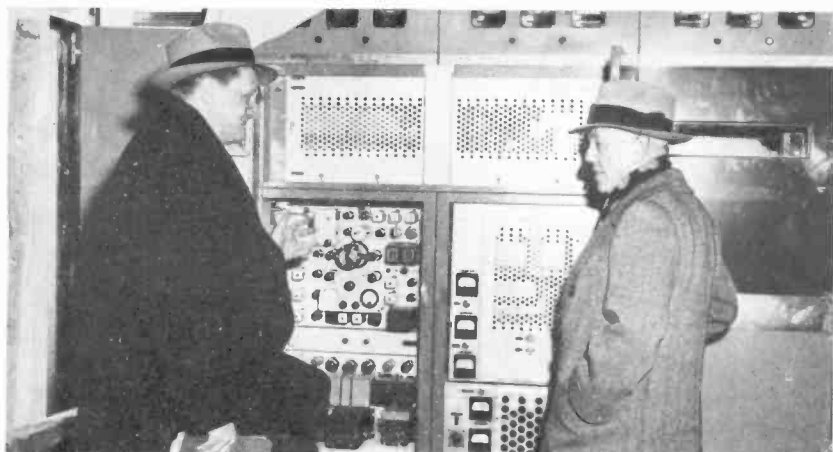


Yankee Network, which plans to open WNAC-TV this spring, has just concluded a television clinic to acquaint Boston ad men with video. Speakers included such executives as CBS' Len Hole (upper left) and Young & Rubicam's Bill Forbes (upper right). In the group picture are Linus Travers, executive vice president and general manager of the Yankee web; Chester W. Kulesza, television production supervisor of B. B. D. & O.; George Steffy, vice president of Yankee; and Worthington C. Minor, director of television for Columbia Broadcasting System.



"You can't do it with jelly beans—but we mean to be tops in television" states Frank Stanton, CBS president, as he outlined the net's expansion plans and their return to studio programming.

T-Day in Cincinnati last month was marked by a two-hour video show over WLWT. Here WLW newsroom chief Howard Chamberlain left, interviews Robert E. Dunville, vice president and general manager of the Crosley Broadcasting Corp., and James D. Shouse, Crosley president—two officials who watched Cincinnati television grow to reality.





# Reason <sup>#</sup> 1

*why* — *Du Mont is the most sought after franchise in television*

---

In every field there is one line that carries acknowledged leadership and unchallengeable prestige. In Television the Du Mont dealer has it.

**DUMONT**

*First with the Finest in Television*

---

TELEVISION RECEIVER SALES DIVISION  
Allen B. Du Mont Laboratories, Inc. • 515 Madison Avenue, New York 22, N. Y.

# Now...



This RCA Switching System consists of a master "on-the-air" monitor and oscilloscope, a waist-high control panel (enlarged view, above) and mixing amplifier, below. This equipment becomes one of the standard-size sections of RCA's unit-built video console (top of page). Any combination of camera-controls and monitors is possible to fit your particular station.

# split-second selection of all television program material

## New RCA Camera Switching Unit provides convenient, push-button control at your video console

HERE, in one compact unit, is a control center for your television programs. Into it can be brought as many as six video inputs—from studio cameras, film cameras, relays, and network. *One* operator can handle the lot!

*Twelve* different types of switching are your assurance of a smooth, dramatic presentation, whatever the program. Look at the possibilities:

Your operator can *instantly* switch: (1) between two local camera signals; (2) between two remote signals; (3) from local to remote; (4) from remote to local; (5) from local to black screen (no signal); (6) from remote to black (screen); (7) from black to remote. With the special manual fader control he can, *at any desired speed*: (9) fade out local to black; (10) fade in local from black; (11) lap-dissolve between any two locals; (12) superimpose two locals and adjust the level of each. All sorts of trick effects are possible by moving the two levers that make up the fader control.

Tally lights provide an instant check on which input is being used and whether a remote signal is being received. If remote sync fails for any reason, local sync automatically takes over.

The monitor in the top of the console section allows the operator to either view the on-the-air signal or preview one of the two remote signals.

An unusually flexible intercom switching system (not shown) is included to permit private, special-group, or conference communication between practically all personnel. All have access to program sound through one earpiece of their headsets.

Here, we believe, is a switching system that represents the most advanced engineering in television station techniques. It will help you simplify television station routine—bring new possibilities to television programming. Be sure to get the complete story. Write Dept. 90-A, Radio Corporation of America, Engineering Products Department, Camden, N. J.

FADING CONTROL

MONITOR SWITCH

3-position: program line,  
either of two remotes

GAIN FOR REMOTE  
INPUT (#6)

REMOTE INPUTS

RELEASE BUTTONS

TALLY LIGHTS

and switches for remote sync

CAMERA SWITCHES

(2 rows) handle 4 inputs from  
studio and film cameras and 2  
remotes to permit fading, instan-  
taneous switching, special effects.

TALLY LIGHTS

for six inputs

GAIN FOR REMOTE  
INPUT (#5)

### PROGRAM SOURCES



RCA Studio Camera (Switching Unit handles up to four)



RCA's Mobile Studio (Switching Unit can handle two remotes)



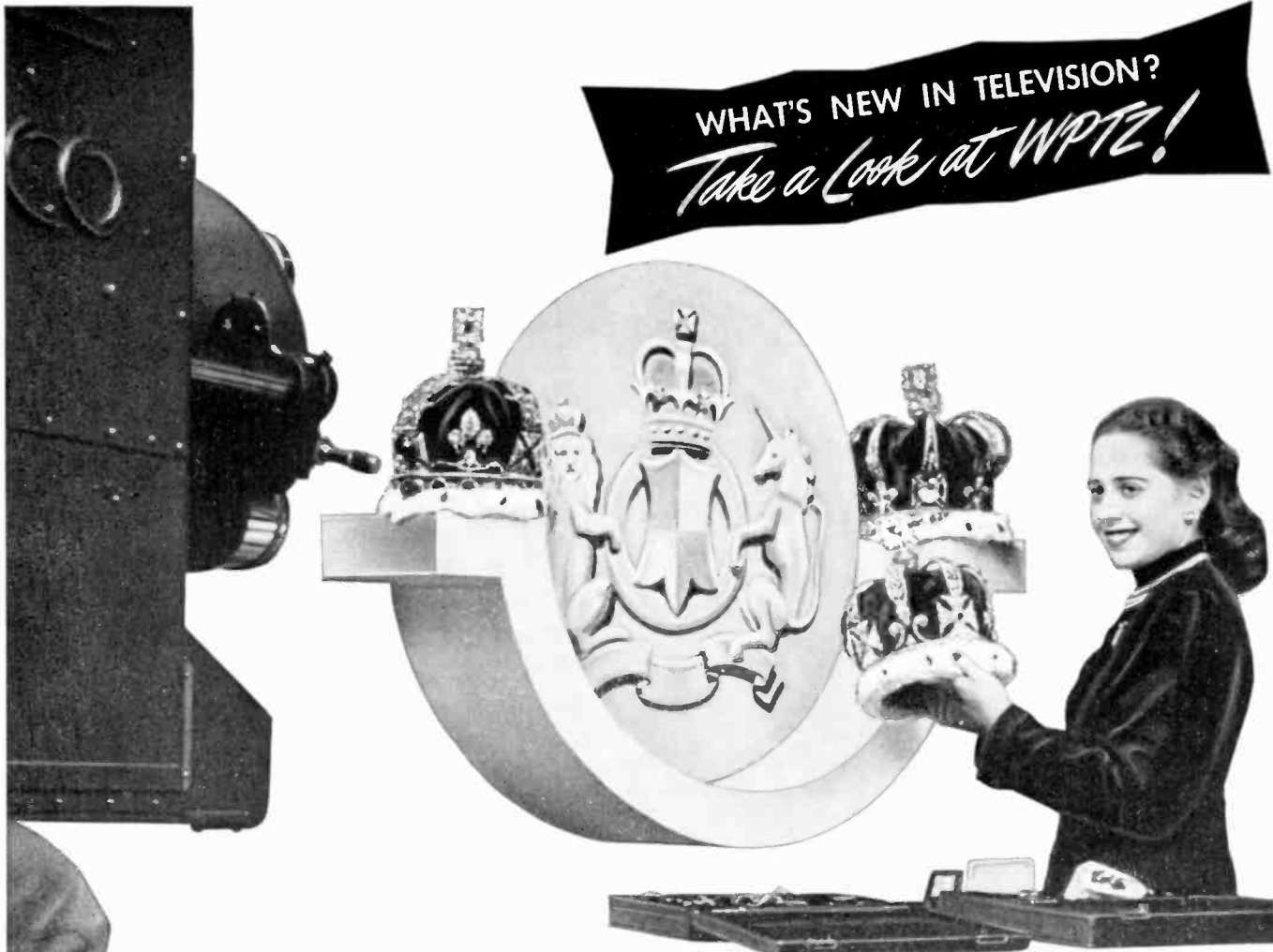
RCA Film Camera (Switching Unit handles two with 2 studio cameras)



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

In Canada: RCA VICTOR Company Limited, Montreal

WHAT'S NEW IN TELEVISION?  
*Take a Look at WPTZ!*



## REPORT on an AFTERNOON TELEVISION PROGRAM...

For the second season the Philadelphia Electric Company has sponsored a series of one hour television programs each Monday and Wednesday afternoon over WPTZ. Each hour is made up of a home economics cooking demonstration, film short subjects, and a "Guest-of-the-Day."

Here are some of the things that have happened as a result of individual programs:

As a guest of a few weeks ago, Barr's, Philadelphia jewelers, told "The Story of Diamonds." Non-commercial in presentation, none-the-less over 250 women tramped into the four Barr's stores in Philadelphia to ask for a booklet on diamonds mentioned during the course of the program. Another 130 women requested the booklet by letter.

Shortly before Christmas one of the Philadelphia Electric home economists demonstrated how to make Christmas cookies. In the next few days 211 women wrote in for the recipe. On the same

day the guest portion pulled 92 letters, making a total of 303 letters on this one program.

On our last audience survey (week of February 2nd, 1948) the two Philadelphia Electric programs rated 208 and 213—highly respectable ratings for any television program and tops in their particular class. Moreover, the survey indicated that 53 percent of all receivers in the area were in use and tuned to the program—again, a highly respectable percentage for any television show and exceedingly gratifying for a women's program in the afternoon.

If the Great American Housewife is your customer or your client's customer, we think our experience in afternoon programming will be both valuable and exciting. Drop us a line if you would like to hear more of the story.

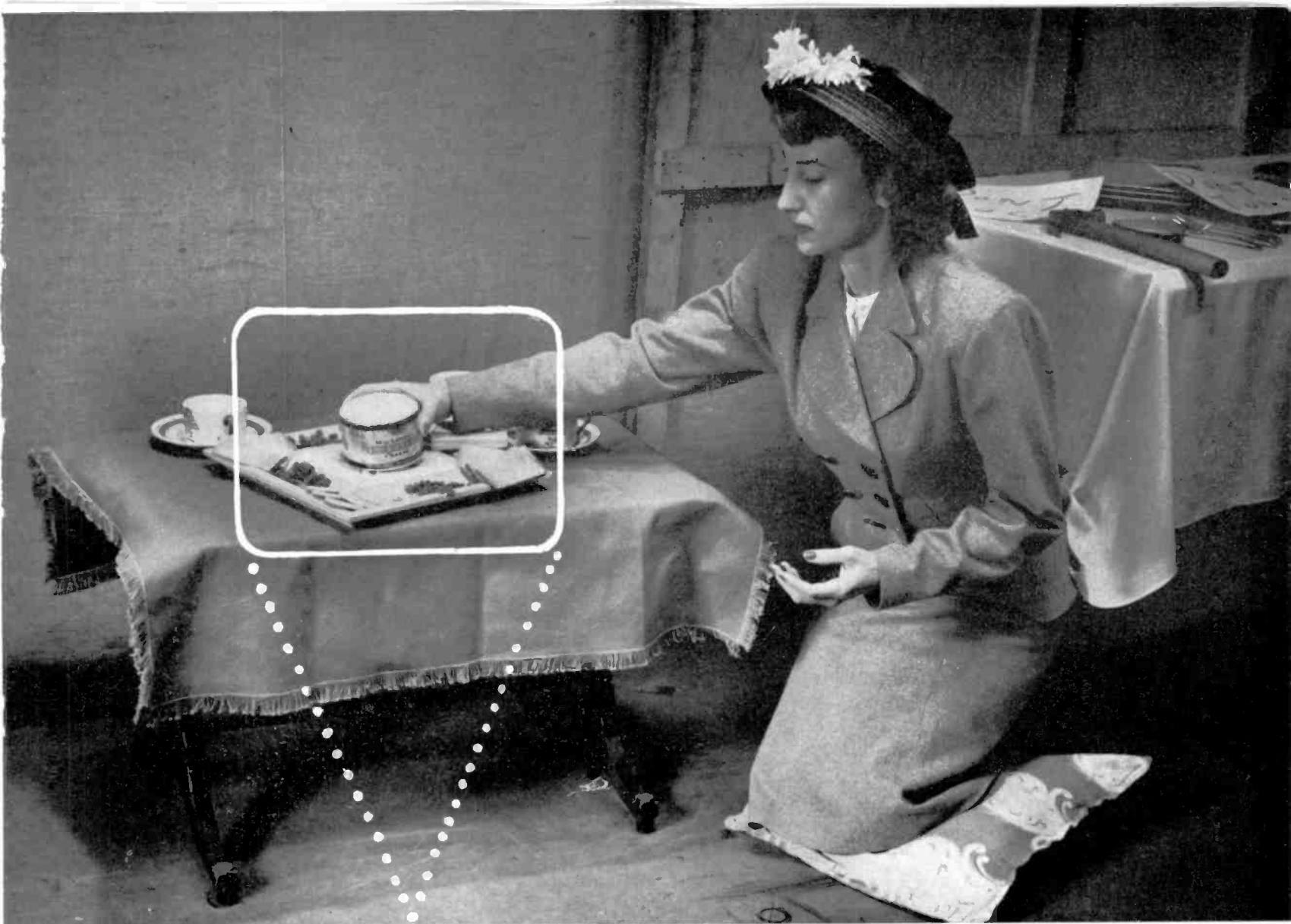
PHILCO TELEVISION BROADCASTING CORP.  
1800 Architects Building Philadelphia 3, Pa.

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



Television



# THE BIG : CHEESE IN TELEVISION

## : KRAFT

AN ANALYSIS OF THE COMMERCIAL TECHNIQUES AND SHOWMANSHIP THAT GO INTO MAKING THE KRAFT TELEVISION THEATRE TELEVISION'S MOST POPULAR PROGRAM.

By MARY GANNON

OVER \$128,000 will be spent by Kraft this year for transmitter and studio time alone over WNBT and the NBC network. Add to this the cost of sets, costumes, talent, script rights, rehearsal fees, etc.—and the cost zooms well above the \$300,000 mark.

Program, The Kraft Television Theatre, has been voted the favorite in the last two surveys conducted by Television Magazine's Audience Research Bureau; the commercial is outstanding for its simplicity and impact. Featuring a variety of three-act plays, the show is a Wednesday night feature, in the 9 to 10 slot, originating at WNBT and relayed to WPTZ, WNBW and WRGB.

J. Walter Thompson places the account.

### Commercial

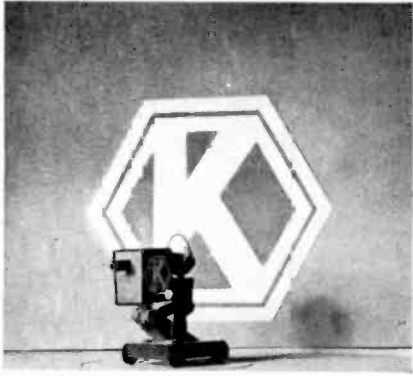
First problem, advertising-wise, was to determine the kind of commercial best suited to a three-act play. Where to place it was naturally predetermined, but the fact that the sales message was to be given between each act made one thing certain: The commercial must not compete with the play. The play is a dramatization; the commercial must not be.

Technique devised was a simple one—a straight visualization of the product in use, combined with a straight selling story. All the camera picks up are a woman's hands

preparing and arranging the food stuffs, while offscreen commentary gives the commercials. Jar or package of the item is shown at the conclusion of each for product identification. One commercial is used between each act averaging about 2 minutes each.

But, simple as it sounds, J. Walter Thompson has a lot of behind-the-scenes preparation for the total four or five minutes devoted to product plugging each week.

Main aim is to create interesting table settings and attractive food dishes. A home economist, who is responsible for obtaining the necessary china, silver, trays, food stuffs, etc., sits in on the preliminary dis-



This insignia and wooden model of a television cameraman opens and closes the program, and makes a brief appearance between the acts.



The camera concentrates on the girl's hands as she prepares this tasty cheese snack.



Commercial I was shot with only table top and the girl's hands in view. At the opening a finished plate of toasted Velveeta cheese sandwiches was shown; later the camera was switched to where the sandwiches were being prepared for toasting as recipe was read.



First shot was a close-up of a double boiler filled with Velveeta sauce. Camera then followed sauce as it was poured over the food.

cussion. After an agreement has been reached on the visualization, the script is written by agencyman Ed Rice and checked for client's approval.

Foodstuffs in television often present a problem in contrasts—so props are sent up to NBC the day before the show for camera-testing by the producer and the cameraman. Reds, for example, fade out to nothing and look light gray—and red tomatoes were no exception. So last summer when the popular salad and Kraft mayonnaise combinations were getting the plug, they settled on using green tomatoes, which looked deep and dark to the video viewer. Often coloring has to be added—hence the foresight in camera testing so they'll be able to determine the right kind of "make-up" for each item.

### Tele-Trademark

For the opening and closing signature, agency wanted some kind of a trademark which would stand for the Kraft Television Theatre, would indicate that they were doing all types of plays, but more important, would typify television. They also wanted something with motion—again symbolic of television. Finally they hit upon the idea of a wooden miniature of a television camera and cameraman. The Kraft symbol is emblazoned on the backdrop—thus making it suitable for any Kraft product which may be included in the series.

The model is mounted on a turntable with an invisible cord and is pulled into the center of the table at the opening. Turntable then revolves and the camera points at the audience. The miniature makes a brief appearance between each act and again at the end, while the off-screen invitation to next week's production is extended.

### Product Advertising

Following the radio policy of product rotation, to date, McLaren's Imperial Cheese, Kraft's Mayonnaise and Velveeta have been advertised in the series.

McLaren's—a connoisseur's item in the higher price range—was the first on the list. The cheese was being offered again after a wartime hiatus and television was the only advertising medium used. (While no official figures are available on the results, the record speaks for itself inasmuch as Kraft renewed their contract.)

Since there was no previous advertising copy or illustrations to assist them, J. Walter Thompson

had Kraft's Chicago office photograph cheese settings for them to go by in the television visualizations—another twist to the story-board idea, or pre-television visualization. Copy theme was straight—this was a connoisseur's item . . . it was more expensive . . . and then continued with a description of the product, as the hands prepared a cocktail tray, spread the cheese, made sandwiches, etc.

Switch was made to Kraft Mayonnaise in mid-summer. Here the general copy theme used in other advertising media was employed—that women of discriminating tastes prefer Kraft. In the tele-translation, table settings chosen from the better shops were shown, with the idea of a discriminating hostess who takes pride in her home and its appointments played up. Lead in to the thought that she took just as much care in selecting her mayonnaise was easily made, concluding with the brief preparation of a salad topped off with Kraft's mayonnaise. Again the tele-viewer saw just the pantomime action of the hands as they arranged the table, prepared the food, used the product. Jars of the mayonnaise were shown for product identification.

Velveeta advertising started on January 7th, with the same visualization technique employed. Again the commercial was keyed to the general advertising copy theme—this time, with the hands proving the product's selling point of: "It spreads, slices, melts and toasts."

Typical example of the commercial treatment can be seen from this script used on one of the recent telecasts.

### Commercial I

*Video:* Kraft Television Theatre Symbol of cameraman turning toward viewers.

*Announcer:* "We'll return in just a minute for the second act of 'Spring Green' by Florence Ryerson and Colin Clements, brought to you on the Kraft Television Theatre by the makers of . . ."

*Video:* Cut to a slide of a package of Velveeta.

*Announcer:* ". . . Velveeta—the cheese food of Kraft quality. It spreads, slices, toasts, melts to perfection. As every good hostess knows, for dinners simple or elaborate, appetizers set the mood of gracious hospitality.

*Video:* Fade to a plate of appetizers. This is an arrangement of walnut halves put together with Kraft Roka Cheese Spread; Velveeta

spread on toast strips or long crackers with a fork having been run "through" the Velveeta to give it a design; star shaped pieces of toasted bread, with Kraft Pimento Cream Cheese Spread placed on them through a pastry tube and topped with a piece of pimento; round whole wheat toast, spread with Velveeta and garnished with a slice of stuffed olive; ripe olives in center of tray, etc.

*Announcer:* "... and here's an especially attractive arrangement of appetizers to tune up any appetite. Pre-luncheon or pre-dinner teasers quickly made that are just as good to taste as they are to look at. And simple to prepare.

*Video:* Woman's hand with a serving implement points out the various things as indicated in announcer's speech.

*Announcer:* "There in the center are some ripe olives. Nothing to do but place them there. Those walnut halves are simply spread with Kraft Roka Cheese Spread and put together. The stars are white bread cut to shape, toasted and garnished with Kraft Pimento Cheese Spread forced through a pastry tube. That's a piece of pimento in the center. The round ones are made of whole wheat bread spread with Kraft's famous cheese food—Velveeta with the rich yet mild cheddar cheese flavor that's a favorite with everyone. In the center of each is a slice of stuffed olive."

*Video:* Woman points to the long strips of crackers.

*Announcer:* (After this has been done) "There—you see, it's as simple as that. She simply ran a fork through the cheese. No special implements, no special skill. The only special things are the attractive look of the design—and the taste, for that's made with Velveeta. The cheese food that comes ...

*Video:* Cross fade to slide of Velveeta.

*Announcer:* "... in that familiar package. The cheese food that is such a big help in your menu planning. It melts velvet-soft for tempting cheese sauce; it toasts to perfection; at room temperature you spread it like butter; slightly chilled it slices neatly. With so many uses it's smart to buy Velveeta. ..."

*Video:* Cut to slide of the two pound loaf.

*Announcer:* "... in the thrifty two pound loaf. Keep some in your refrigerator handy at all times for appetizing snacks, for 'he-man' sandwiches, and for a cheese sauce that's so smooth, so rich, yet easy



Producer-Director Stanley Quinn (at extreme left) explains a cue to one of the actors in "Outward Bound", a drama presented on the Kraft Television Theatre. While the first run is being made with false props, the current week's show is in rehearsal on the actual set at WNBC.

as 1-2-3. Velveeta the cheese food of Kraft quality." Fade out.

## Commercial II

*Video:* Kraft Theatre symbol.

*Announcer:* "In just a moment, we'll return for the second act of 'Spring Green' a comedy by Florence Ryerson and Colin Clements, brought to you on the Kraft Television Theatre by the makers of ...

*Video:* Cut to a slide of Velveeta.

*Announcer:* "... Velveeta—the cheese food of Kraft quality. It spreads, slices, toasts, and melts to perfection.

*Video:* Cross fade to a double boiler on a stove. In the top is Velveeta sauce. Woman's hand is stirring it with a spoon.

*Announcer:* "There's nothing like creamy, golden, delicious Velveeta cheese sauce to give added zest to your meals. And how simple it is to prepare. All you do is melt half a

pound of Velveeta in the top of a double boiler, gradually adding a quarter of a cup of milk. Give it a few stirs and there it is—ready to glamorize the most ordinary dishes. Here, for instance ...

*Video:* Cut or pan to a plate of cooked rice on which are several green peppers stuffed with leftover meat.

*Announcer:* "... is someone preparing to make an extra special party-like dish out of leftover meat. She has simply stuffed green peppers with the leftover meat, placed them on a bed of cooked rice, and here she is ...

*Video:* Woman's hand enters with top of double boiler. She pours the Velveeta sauce over the stuffed peppers.

*Announcer:* "... giving it the final superb touch. Mmmm! Mm!  
(continued on page 24)

Producer-Director Harry Herrmann and script adaptor Ed Rice are shown discussing some action and dialogue problems in "The Criminal Code" presented on the Kraft Television Theatre.



# SMALL STATION OPERATION

BY FREDERICK KUGEL

	EQUIPMENT INVESTMENT	OPERATING COSTS	RECEIVER DISTRIBUTION	REVENUE	GROSS PROFIT OR LOSS	CAPITAL INVESTMENT
1 <sup>ST</sup> YEAR	\$65,000 (Transmitters, etc.) \$35,000 (Building)	\$105,900	2,000	\$100 per hr (5 hrs wk) \$26,000	\$79,900 loss	\$179,900
2 <sup>ND</sup> YEAR		\$117,600	7,500	\$200 per hr (7 hrs wk) \$72,800	\$44,800 loss	\$44,800
3 <sup>RD</sup> YEAR	\$50,000 (Camera, chain and studio equip.)	\$187,600	15,000	\$300 per hr (12 hrs wk) \$187,200	\$400 loss	\$50,400

*This financial breakdown as well as the cost schedules are included in this article purely as a basis for determining the possibility of a small station operation. Wage scales will vary with locality. Production costs will be in direct proportion to the extent of program plans, music rights, news service, etc. The cost of relay*

*facilities and the agreement between the network and affiliate are both unknown at this time. This plan is based on the premise that a small station would not go on the air until network facilities were available, and that there would no "live" programming for the first 2 years of operation.*

UNLESS a station has at least a half million dollars in the bank and is located in a major city high up in sales rank, it had better forget about local program origination except for film during the first few years of operation. Experiences of present stations who program over 20 hours a week show an annual operating cost including depreciation between three and five hundred thousand dollars.

Because of this high operating cost the soundest plan for the small station, it would seem, is to rely upon network programming to build the local audience. Obviously this plan has definite drawbacks. The very basis for success of a local station is its identification as part of the community. To an extent film programming can overcome this problem. Of course, any type of film programming is an expensive operation. However, contracts can be made with local camera men on a footage basis to cover local events, and even create local programs. This, of course, cannot be done for peanuts. But it should and must be done for a fraction of what it would cost to operate a studio no matter how small.

### Limited Programming

Possibly after two years a sufficient audience should exist to justify limited local programming. This would probably take shape as a dual operation with field equip-

ment used for remotes and simple studio shows, such as interviews, forums and audience participation programs.

It is conceivable that a station of this type can get on the air for 100 thousand dollars and keep operating costs down around the 100 thousand dollar mark. No matter how you slice it, it would be difficult to operate for less than this figure. So, while the term "small station operation" is used, it is purely a relative one.

Polishing the crystal ball a bit more there is a possibility of a small station under this plan showing a profit by its fourth year of operation. Film programming and spot business can account for income from local and national advertisers almost from the beginning. Checking the figures of operating stations, a rate of \$100 per hour during the first year's operation is very much in line. The second year, \$200 an hour would seem to be reasonable. And, by the third year judging from receiver sales in other areas, the station should have built up an audience of at least 15,000 television receivers justifying at least \$300 an hour rate. Based on these charges a station should be able to gross close to 200 thousand dollars.

On the surface, it would seem, that an hour rate of \$300 for an audience of 15,000 television receivers is



high. However, in television other factors besides coverage must be considered for in addition to television's already proved great impact, prestige, promotional value, the tie-up of franchises, and programming experience all go to make a "plus" for television advertising in the early years of operation.

### Equipment

65 thousand dollars should be ample for the original equipment built around a 500 watt transmitter. 35 thousand dollars should cover the cost of a building and tower. In many cases rental will be preferred and the building costs can be eliminated. When local studio programming is started, an additional 50 thousand dollars would be needed for a 2 camera chain field pick up unit and for lighting, extra monitors, studio accessories, a link transmitter and so forth.

### Personnel

Personnel is the crux of the cost of operation. However, with a cooperative, far-sighted approach by the unions, personnel and management, costs can be kept down to a reasonable figure. A manager, two engineers, a program man, a projectionist and two secretaries should be able to handle the operation for the first year. The second year, in preparation for more extensive programming, a sales manager and an additional secretary will probably be needed as well as a bookkeeper. By the third year, there will be need for a remote crew (and there must be some doubling in jobs here) at least two programming men, additional office personnel, a salesman, and probably a few assistant technicians to help in remotes and in studio chores.

### Undetermined Costs

Two of the largest cost factors will be determined by the charges for network facilities and the agreements made between network and affiliate. Undoubtedly, regardless of how much lower AT&T's rates will be than those previously announced, they will still be quite high as compared with radio. In our schedules below, we have merely taken a figure out of the blue.

As to agreement between network and affiliate, there must be a lot of give and take here during the first few years. Perhaps, the additional coverage that the local station can offer the networks' advertisers can compensate to a large extent for the programming sent to it. Final costs for the network programs can only be determined in the individual case depending upon coverage and the number of programs obtained, as well as the distance between the network and affiliate.

### Programming

Here again a completely arbitrary figure of \$25,000 for the first year's operation has been taken. Providing network programming can be had free, in exchange for additional advertising coverage, which, of course, depends upon the size and sales rank of the city, as well as its distance from the network station, a \$25,000 programming budget might do the trick. By the third year, though, with the start of limited studio programming, this sum will at least be doubled.

It would seem that television stations are missing a bet by not putting their audio channel to work. Obviously, sound economics and facilities limit the number of hours a station can program a day. Why not, then, take advantage of the audio channel to pipe in radio, or transcribed programs. Not only can this build up the all-important tuning in habit, but it can become an additional source of income.

## Breakdown of Estimated Operating Costs

### FIRST YEAR

Manager	\$7500
Program Manager	3900
Engineer	5200
Asst. to Engineer	3900
Projectionist	3900
Secretarial	3500

27900

Power	2500
Equipt. Replacement	1000
Promotion & Travel	5000
Office Overhead	5000
Operation Overhead	2500
Programming	25000 (?)
Relay Rental	25000 (?)
Depreciation	12000

78000

\$105,900

### SECOND YEAR

Same as first year, plus—	
Sales Manager	5200
Bookkeeper	2500
Secretary	2000
Technician	2000

11700

\$117,600

### THIRD YEAR

Plus first and second year—	
Salary Increases	5000
Asst. to Station Mgr.	3000
Asst. Engineers (2)	3900 ea.
Technicians (2)	3000 ea.
Lighting Technician	2600
Asst. Program Mgr.	2600
Asst. Projectionist	2600
Utility Man	2600 (props, etc.)
Secretarial (3)	5000
Bookkeeper	2600
Announcer and Programming Asst.	2600
Script Writer	2600
Additional Programming	25000

70000

\$187,600

### Income

Here again we delve into the realm of pure speculation. We do have, however, the operating experiences of many stations to check with. An analysis of station operations in the February issue of TELEVISION Magazine showed WBKB of Chicago with 79% of its 35 hours on the air sold and many others close to this. In fact, the average for all operating stations of commercial time was 47%.

In view of these figures we think it reasonable to assume that during the first year the station should be able to sell at least five hours a week. And, at our arbitrary rate of \$100 per hour, the total revenue for the first year would be \$26,000. The second year, again being on the conservative side, we feel that a station should be able to sell seven hours a week. This would bring a total income for the year at a rate of \$200 an hour to \$72,800. The third year, with a rate of \$300 an hour and at least 12 hours of commercial time a week, the year's income should come to \$187,200, a figure which has been already passed by some of the present operating stations. By the fourth year, the station should be operating in the black.

'GEE! I CAN'T AFFORD TELEVISION'

'WHAT! I CAN'T AFFORD DAVEGA?'

'OK! FOR \$35 A WEEK I'M SOLD!'

**...Yes 23 DAVEGA stores HELP YOU ENJOY a New World of Entertainment! with RCA VICTOR Television**

Only **\$350 A WEEK**

**18 MONTHS TO PAY**

IMMEDIATE DELIVERY  
IMMEDIATE INSTALLATION



Big 52-Square-Inch Screen... Only **\$325.00**

INSTALLATION AND RCA ONE-YEAR SERVICE POLICY EXTRA

RCA VICTOR has always been known for steady fine in beauty, economy and the latest (1957) models a new high in television value. A larger picture in a lower price than you believe. Features such as the RCA VICTOR eye witness "Egg" picture tube, built-in picture and sound, 13 color sets, the improved status indicator, The Screen "Glide-Thru" system brings the broadcast with you, clear lines, 14-inches or wider screen select!

MAIL ORDERS—WE PAY SHIPPING, 75 9TH AVE., N. Y. 11, N. Y.

FOR TELEPHONE INFORMATION CALL CH 3-5388—MR. MOY

**DAVEGA**



"Bertha has a job with WLWT. Her face has so many lines they've hired her for a test pattern."

# MERCHANDISING

for **Patton Living** in Brooklyn

**WE HAVE NO BABY SITTER PROBLEMS since we got our RCA VICTOR television**



The question asked of Baby Sitters will ask you when it gets around that you have an RCA Victor "Egg" picture tube television set. The great feature that RCA has everything brighter, clearer, steadier pictures... 13 element selector... same installation and guaranteed performance!

It's better living and better living with RCA Victor television. RCA Victor Television Center, 1201 Flatbush Ave., Bklyn., N.Y. 11219. Phone: BR 1-5955.

Pay the "Better Living Way!"  
**NO INTEREST CHARGES!**  
**NO EXTRA CHARGES!**  
Take 15 Months to Pay!

61 Flatbush Ave. • MAin 2-7000  
In the Heart of Downtown Brooklyn  
... open weekdays 10:30-8  
RANGES - REFRIGERATORS - HOME APPLIANCES  
Everything for Better Living

## DEALERS LOOK AT SERVICING

By MELVIN A. GOLDBERG

Analysis of Methods of Servicing and Dealer Preferences . . . Main Problems: Fast Installation, Service.

**B**ECAUSE installation and servicing of television receivers is one of the most important problems confronting the manufacturer and retailer, TELEVISION Magazine this month attempted to find out which method of servicing and installing television sets is most desirable from the dealers' point of view. Department stores and leading radio dealers as well as various service companies were contacted in the New York area.

We found that department stores don't care who does the installing or servicing just as long as the work is satisfactory and they aren't bothered with it. The opinions of dealers vary. Those with their own service departments prefer to do their own installing as they consider it the "greatest asset of the retail store." Other dealers feel that contracting service organizations serve the same purpose.

The big problem seems to be good service and immediate installation. Objections to installation and servicing by the manufacturer are centered on the delay between delivery and permanent installation. Sometimes this is 4 to 6 weeks. The feeling of those dealers, who believe that immediate or fast service is an important part of their customer service, is that an alternative plan should be available whereby capable organizations with suitable facilities should be allowed to install and service receivers.

At present there are three methods available for installing and servicing television sets:

1. Dealers have their own service organizations and do their own installing and servicing.
2. The manufacturers install and service their own sets.
3. Contracting organizations do the installing and servicing.

### Check-Up

Most of the manufacturers have devised a system whereby they check on the service facilities of the dealer or the contract organization. If the personnel and facilities come up to the standards set by the manufacturer, they are permitted to install and service that particular set. If a dealer has no facilities, either a contract organization or the manufacturer himself services the set.

However, in some cases the manufacturer feels that no firm has facilities to adequately install and service his set, and so his company does its own servicing. Since the facilities of the manufacturer are not large enough to meet the demand, there is usually a delay of from 30 to 60 days before a permanent installation is put in. Most dealers are being forced to put in temporary installations to tide them over until the manufacturer is

**NEW! BETTER! AT A PRICE YOUR CUSTOMERS CAN AFFORD!**

**Motorola**



**TELEVISION**

**With a host of exclusive  
*Motorola* Golden View Features**

The last word in television from the first name in radio engineering—*Motorola*. Here is television that fulfills the promise of years of research and development—brighter, sharper pictures plus radiant television sound reception. It is this combination of perfect pictures and perfect sound that produces exclusive Motorola Golden View Television. And to top it all, Motorola Television is priced so amazingly low—easily within your customer's budget. In television as in Home and Auto Radio—Motorola value means more sales for you!



**\$179<sup>95</sup>**

Installation  
Additional



***Motorola* TABLE MODEL TELEVISION RECEIVER**

Small and light enough to be carried from room to room, yet with fine picture and sound reception. Approximately 26 square inches of picture area. Simplified operation. Furniture Styled cabinet in walnut, blond or mahogany.

**\$495<sup>00</sup>**

Complete installation and antenna \$53.00  
(Federal excise tax \$4.80)

***Motorola* CONSOLE MODEL TELEVISION FM-AM RECEIVER**

Large image screen—55 square inches. Automatic horizontal synchronization control prevents picture "spinning." Five controls for extremely fine tuning. Easy to operate. FM and AM radio mounted in "Top-Vue" panel. Furniture Styled cabinet in walnut or mahogany.

***Motorola Inc.***

**4545 AUGUSTA BOULEVARD, CHICAGO 51, ILLINOIS**

able to put in the permanent one. This is an added expense to the dealer, as well as a source of trouble.

Dealers that have their own service organizations feel that they have the best method. It is their contention that good-will is built up by being constantly at the beck and call of the customer. "Television is personal . . . and therefore, direct contact with the customer is necessary." Servicing plays an important part in that. Not only is there a customer-dealer relationship which must be maintained, but in addition, television is sold by immediate service and constant attention. The contract groups provide the same type of service and attention, although they are apart from the store itself.

#### **Installation Fee**

The fee for normal installation and service seems to be standard and is based on the type of set. The dealers and contract groups agree that they are operating on a very low margin in this regard. There has been no attempt to make a profit on the installation fee. In fact, they would prefer the installation fee to remain separate because they do not want it to become competitive. Let the customer know what he is paying for. Some feel that it is a form of insurance. At any rate, in advertisements, "installation fee separate" is plainly stated and most people have accepted the fact.

One dealer, however, felt that the fee should be included in the price and that ultimately it would. As far as he was concerned, people are paying for the whole item; not a part of it. At present, Stromberg-Carlson is the only company planning to do so.

#### **Complaints of Dealers**

It has been emphasized time and again that once a person sees television in action, he becomes a customer. With this in mind, the dealers contend that the stations are not fulfilling all their obligations.

According to them, the daytime customer should be shown something more than a pattern. It is very difficult to convince a person if he doesn't see any action or if the sound he hears is just a tone signal. (Incidentally, it has been suggested also that music be used to replace the signal.) Some dealers find it necessary to remain open evenings to demonstrate television.

#### **Complaints of Servicemen**

This matter of cooperation of stations is not confined to dealers alone. The servicemen feel that they, too, are entitled to some consideration. They would like to have all the stations put patterns on the air every day, all

Smart merchandising idea is that of Gordon Ische, Milwaukee dealer who invites neighborhood youngsters in to view afternoon television programs from WTMJ-TV.

day. It would help them considerably if the patterns were on during the morning hours as well as during the afternoon. In the same manner, they could distribute the load if there were no "off" days. Tuesday was mentioned as being particularly bad in this respect. At the same time, it is in the best interest of the stations to be on at all times. If only one station is on when a television set is being installed, the serviceman can only tune in to one station. The "off" stations are then in danger of losing a potential viewer.

The servicing burden could be relieved a bit too if frequent announcements could be made by the stations when they are testing or encountering difficulties at the station. At present servicemen are flooded with calls every time a new pattern is tested, etc.

The servicemen have still another complaint, but this is directed towards the salesmen rather than the stations. They feel that there is too much "overselling". They believe that the customers should be told exactly what they are getting, and what they can expect from television—both the good and the bad. If a prospect lives in an area of bad reception, he should be told that, so that he may evaluate for himself the worth of television and at the same time not be too critical. The service people do not wish to detract from television; they just want to inform the customer that the set isn't always to blame if anything goes wrong.

#### **Higher Frequencies**

As regards the higher frequency channels, 10 to 13 specifically, there seems to be much confusion. No one knows whether the present antennas will be able to receive them. Even if minor adjustments are necessary, it will present a serious problem until the service groups can catch up. However, if new antennas are needed to give proper reception, who will foot the bill? The service organizations seem to feel that the customer should—it was his gamble. We have the impression that this would play right into the hands of those who say, "Let's wait until television is perfected." We feel that there was no gamble involved. These people paid to get television from all stations in the area. That's what they should get. ALL STATIONS.

#### **Summary**

It would seem that the manufacturer can relieve himself of the burden of installing and servicing, and at the same time improve his dealer relations, by checking on the personnel and facilities of various dealers and service organizations, and allowing those that come up to his standards to service and install his sets. This would eliminate the present installation delay that is discouraging so many dealers.



Because too many television set ads are static . . . because too many television set ads merely mention that such and such is available at such and such a store . . . TELEVISION Magazine is inaugurating with this issue a monthly award of \$25 to the store submitting the best retail television advertisement.

Entries must be in the form of a copy of the advertisement, suitable for reproduction. Closing date for each month's contest is the 10th of the preceding month of publication.

## Television Programs and the Law

**I**T MAY seem inappropriate for a person not connected with the legal profession to comment upon problems essentially legal in nature. Yet, where the law is undefined, or non-existent, the layman's analyses may have some value if only to point out pitfalls which may be encountered but which, with thoughtful planning and legal guidance, may be at least partially avoided.

There are accordingly here mentioned certain worrisome legal questions, not as yet fully settled which will be encountered by program producers in the television field. But the following discussion is admittedly incomplete.

Considering first a live-talent production, broadcast by television to the home audience, a number of property rights are at once involved. The actors themselves may be under contract with other organizations, theatrical or cinematic, not to appear on television or, alternatively, to appear on television only when certain assents have been obtained or certain conditions have been met. Otherwise stated, the capabilities of an actor by no means guarantees his availability for television purposes.

### Clearance Problems

The story, drama, arrangement, script, or the like, used for the program must be "cleared" for television purposes. The story may originally have appeared serially in a magazine. It may have been then published as a book. It may then have been turned into a motion picture. The extent to which any of the corresponding grants by the author restrict, or do not restrict, his later freedom of action to permit the use of his story for television requires in many instances the careful reading of a group of contracts. Performing rights, it will be noted, are divisible practically into splinters. The incautious television broadcaster may find himself in unpleasant contact with a sharp end of one of the splinters if he does not

"watch his step".

Again, if music is to be used in a television broadcast, a whole new family of performing rights are involved. Major rights and minor rights to perform music are separate and divisible. Various societies or individual composers may have the right to permit the use of music or to restrict such use.

### Public Places

A still further complication arises in connection with presentations of television broadcast programs in public places such as taverns. In a sense, it might be assumed that the cost of solid and liquid nourishment in a tavern includes, for economic reasons, the cost of any entertainment which may be there provided. Alternatively, legal experts may interpret this point quite differently. But if a tavern television presentation is a "public performance for profit", actors, authors, musicians, composers, and other persons interested in the returns of television might be expected to raise objections to the unauthorized or unpaid use of their ability in a field for which they have not contracted to render their services. Undoubtedly much water will flow over the legal dams before this situation is fully clarified.

If a television broadcast contains motion pictures, a long series of similar property rights become involved, mostly in the realm of copyrights and personal contracts. For one thing, the story used for the motion picture may not have been cleared for television presentation but solely for motion-picture performances. Or the television rights may be vested in some special group or individual.

The actors who appear in the motion picture may have been available in a performance for that purpose, but there may have been contractual restrictions upon their television appearances either in person or through cinematic presentations. There may even be spe-

cial distribution contracts involved in the case of motion pictures which might, conceivably, prevent one holder of motion-picture rights from permitting television presentations in another territory.

When it is considered that television networks will be nationwide, it is clear that certain complications may arise. There are, for example, restrictions upon the transportation of certain sports event films in interstate commerce. While laws of this type may not be enforced in television broadcasting, they must be either repealed or else considered by those involved in their provisions.

### Theater Television

When the field of theater television is in turn studied, the complications again increase. This is particularly the case if a theater plans to reproduce on its screen material which has been broadcast by television. Even though no special admission price is charged for the television presentation, there may be a commercial reward for a theater exhibitor through the theater-television performance. Such a presentation, and without authorization, of sport events on the West Coast (as well as an announced, but later withdrawn theater-television presentation of certain program material on the East Coast) bring this problem into sharp focus.

The television broadcasters have, in part at least, accompanied their transmissions by an announcement in the form of a warning notice emphasizing that the program was available only for reproduction on the type of receivers normally used in the home.

Material made available to a television broadcaster, for example, from a sports arena, may or may not be available contractually in the home. But the sports promoter may well object to the presentation of such material in theaters or other places where an admission fee is

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"Hat Research" commercial



Sanka weather report



Maynard's "Pocahontas Kid"



Fairbanks' "Public Prosecutor"



Phileo radio in action



Botany's lamb predicts



"Shanghai Gesture" is recent



Lugosi's "Whispering Shadow"



Ford's film convinces



Everess's Parrot



"Oliver Twist" is ageless



Mason's "I Met a Murderer"

# REPORT ON FILMS IN TELEVISION

## COMMERCIALS

By H. G. CHRISTENSEN

The same old problems which always faced the film producer are still with us, so — "What's all the shooting about?"

**T**HERE'S disquieting news on the television horizon tonight—disquieting and puzzling. There are distant rumbles that have an ominous sound. Maybe the boys are jealous of Congress—yessir—maybe that's it.

We can have committees, sub-committees, delegations, investigations, too—they whisper. We can dip into the unfathomed depths of the mysteries of television and come up with new . . . new . . . (now I'm stuck) . . . come up with new WHAT? That's what I'd like to know too—new what?

Setting new standards, new prices, creating new ideas. I don't know. But I do know that reputable advertising men, successful sales managers, competent motion picture producers have been and still are doing all these things for years. That's how they got there.

Selling by means of pictures, demonstration of product and advertising is certainly not new—at least not to the old timers with years of experience behind them and presently in top positions in their respective fields to prove it. Probably even some of those old timers will be surprised at the illustration in this article. This, my friends, goes back to motion pictures made in 1895-1896. In other words they were selling 'em then—and they can sell 'em now.

So as the saying goes, "What's all the shooting about?" If you're going to use films—Remember this.

## PROGRAMMING

By JACKSON DUBE

Survey on the availability of films and the types of formats being released to operating stations, together with average costs.

**A**T the present time, based on a poll of eighteen operating television stations, nearly one-quarter of the total program time is devoted to films. On sponsored shows, 28% are using some form of film. The need for films in television programming is obvious. In a TELEVISION Magazine Research Bureau poll taken of new York viewers, respondents were asked to name the programs or types of programs they would like to see if they were given a choice. 40% expressed their desire to see good films telecast. In their application for F.C.C. grants all stations expressed their intention of offering from 25% to 66% of their programming as film.

Why isn't the viewer and the advertiser getting the right kind of films in the quantities he would like? There has been a great deal of throwing the blame on the other fellow's shoulders. The film producers, distributors, station film budgets, Petrillo; all have been the victims of attack. Actually, the majority of the type of films which the television public wants are not in the hands of the distributors. They are still owned by the major film companies which originally produced them.

### Obstacles

The major film studios have held back, or been held back, from releasing films for telecast by three main factors. They are:

1. The difficulty and high cost of clearing film rights for television. This means the tracking down of pro-

## Commercials

There are but few places where *cheapness shows itself for all its worth* as clearly it does in a television commercial wherein the cutting job was mainly that of cutting corners.

It's alright to holler for Hollywood feature quality in commercial pictures at two-cents-on-the-dollar . . . but getting it is a horse of a different mule. You can't even get it in Hollywood . . . *not* at two-cents-on-the-dollar! Motion picture producers have made screen miracles . . . but they haven't yet figured out how to make pictures with "stage money" . . . it takes real dough my friends and no foolin'.

And where, oh where . . . does that dough go . . . and how can a guy without too much of it buy a picture that'll do him proud instead of making him, his company and his product look like a refugee from a surplus property disposal depot? Is there any place he can save money and *not have it show* . . . if so, where? Well, like everything else . . . there are ways . . . some that'll show . . . *others that won't* . . . and they're the only ones we're going to give you. Everyone seems to find the wrong ways to save money, without any help.

No one can deny that all motion pictures are created . . . the work of thought and imagination . . . skillfully executed . . . by those of proven experience. This takes creative brains which are not only scarce . . . but expensive. And *this is not* the place to save money because right here is where those expensive brains can show you *how to cut costs without losing quality*. There's a whale of a difference between a picture turned out cheaply due to lack of experience . . . and one skillfully written, planned and produced for a limited budget.

So, if we're *not even going to attempt* to cut costs on the story, cast, director, cameraman . . . how then, you say, are we going to make a picture, get the essentials we want in it . . . on a limited budget?

Well, it's simple if you'd only do it. First of all, determine what's *it worth to you* to tell your story most

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A "frame" from the Dewar film produced in 1895.



## Programming

ducers, writers, actors, etc., of films produced before the clauses were inserted in contracts. Until such time as a legal precedent has been made, the danger of a lawsuit is always formidable to the heavily moneyed Hollywood outfits. It may be that the clearance of rights for televising films made before television's advent may not be necessary. Time and a test case alone will tell.

2. The Petrillo Ban. Petrillo forbids the release of any film with musical background for television purposes. Consequently, they have made no efforts to bargain or clarify their position with the union on this score. A conflict with the musician's union by the major film companies could seriously hurt production.

3. The competitive element. The major film studios and exhibitors consider the rise of television as a possible threat that will make heavy inroads into the movie-going public. It would naturally follow that they are not anxious to aid a competitor.

However, the so-called "Hollywood freeze" may ease up. Should the over-all television market grow large enough to warrant a good profit by releasing films, the majors will be in there pitching. Petrillo's demands could be met and adjusted, a precedent-setting court case would straighten out the clearing of television rights, and the fear of competition would dispel in the face of profits to be made.

First to really go into the production of films specifically for television was Jerry Fairbanks who recently culminated a deal with NBC whereby they will produce a series as well as a newsreel. The series is open-end keyed directly for half hour telecasts. While others will be entering the field, witness purchase of General Film Library by Ziv, this is a unique operation at present. There will have to be a considerable increase in the number of television markets and buying power of these markets before there will be any production of films specifically for television on a large scale.

### What's Available

Since the best of the older full length films (50-120 minutes) are not available for television, stations must make use of what the distributors and brokers have to offer. This means telecasting "B" oldies, westerns, cartoons with or without music, newsreels, adventure and travel films, spectator and instructive sports, jazz shorts and soundies, stock and slide films, etc. Here the problems of cost and quality become the main stumbling blocks.

Supply and demand, as well as the ability to pay, are the controlling factors in determining the prices which stations and advertisers will pay for available films. Naturally, networks would like to follow the radio line and buy films with full network rights. Independent stations would like to purchase films with the cost based on the size of the audience. Networks explain that unexpected needs for network filler would involve too much routing red tape if they do not get the films on a network basis. Also, the flexibility of their schedules at present causes them to put a clause in their contracts which states they will use the print "within a month". The nets claim that the danger in setting a precedent for so much per affiliated station will eventually raise film prices to a point where it will be more profitable for the networks to make their own films.

On the other hand the distributor has his own set of problems. Obviously, while trying to cooperate with the

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## Film Programming (Continued from page 21)

stations in this embryo period of television there is a price beyond which it does not even pay them to ship the film. It also follows that distributors have to take into consideration the number of sets in the purchasing station's area. Stations feel that since television money is "found" money to many of the distributors, they should afford the stations better service, better quality of prints, and more of them.

### Prices

Both networks and stations are reluctant to give out any standard set of prices for the various categories of films. Each film purchase is a separate deal. As pointed out before, in many cases it is purely a matter of bargaining and that basically, is the American way of doing business. However, allowing a wide latitude, best sources indicate the following present levels:

	Network		Individual Station	
	Sustaining	Sponsored	Sustaining	Sponsored
<b>Soundies</b>	\$5	\$10	\$5	\$10
<b>Shorts</b> (1-3 min.)	5-15	10-25	5-15	10-20
<b>Shorts</b> (8-10 min.)	15-150	25-300	15-30	25-60
<b>Featurettes</b> (18-20 min.)	150-225	225-450	30-60	25-125
<b>Features</b> (50-90 min.)	100-500	200-800	75-200	100-300

Stations want newsreels, series, and serials because they build up somewhat of a following. Cartoons are generally easier to program and hence worth more money. No stations object to the re-running of film on other stations although they would prefer a first or premiere.

The problem of television rights to films has been placed squarely on the heads of the producers and distributors by the stations.

Here is a sample release which one of the networks insists upon for all films:

"It is our understanding that you wish to use the motion picture '.....' in connection with aural and visual broadcasting on....., 194..... at approximately..... M.

In consideration of your broadcasting the same we hereby lease to you one..... millimeter print of said motion picture and agree to deliver it to you, ready and suitable for broadcasting, on or before....., 194..... We hereby license you to make or cause to be made one broadcast by aural and visual broadcasting of said motion picture, or portions thereof, or the sound or picture or portions thereof separate from one another, over such facilities as you may elect, and to license others to receive such broadcast by aural and visual means. You agree to return the film to us in good condition, reasonable wear and tear excepted, within a reasonable time after said broadcast.

"We warrant that we have the right to grant this license and, in consideration of your broadcasting the said motion picture, agree to indemnify you and all other parties against liability, loss or damage, including attorney's fees, arising out of or caused by any matter contained in the film or the use thereof and, upon request, to defend at our own expense, any suit based upon any matter contained in the film or the use thereof as herein contemplated.

"If this is in accordance with your understanding, please execute the attached duplicate original of this letter and return it to us to constitute it an agreement between us."

While these station form releases seem to absolve them from all responsibility, there has not yet been a court case to establish the validity of these contracts. Giving credit to the legal minds employed by the stations and networks, it is to be assumed that they would hold up in court.

While 35 mm prints are preferable in quality to 16 mm for telecasting, good 16 mm will reproduce satisfactorily. Unfortunately many of the 16 mm films are "dupes of redupes" and as one station complained, "... in many instances the picture and sound being projected is not as good as the smallest viewing screen can reproduce." Of the present 20 operating stations, only 12 have 35 mm facilities. Therefore, one third of all stations must rely on 16 mm alone to fill their heavy programming needs.

Censorship is naturally a problem particularly where many times stations have but a few minutes in which to pre-view films.

Common sense, good taste are doing the job now. T. B. A. are now working on a code for the industry.

## Television Magazine's Audience Research

(Continued from page 4)

vertiser the proportion of an audience which his show gets at a particular time, while the Television Magazine survey informs him of the show's popularity as compared with all shows during the week.

Here is a list of the most popular programs, excluding sports. They will not add to 100% since they are only a portion of the total number mentioned.

FAVORITE PROGRAMS	% of respondents
Kraft Theater (Kraft, WNBT, Wednesday, 9:00-10:00 PM)	22
Amateur Hour (Kaiser-Frazer, WABD, Sunday, 7:00-8:00 PM)	11
Feature Films and Movies	10
Plays, Unspecified	10

Charades (Unsponsored, WABD, Thursday, 8:30-9:00 PM)	5
Doorway to Fame (Bucknell Shirts and Lucele Ltd., WABD, Monday, 7:00-7:30 PM)	5
Fashions on Parade (Bergdorf Goodman, WABD, Friday, 8:00-8:30 PM)	5
Small Fry (Fischer Baking Co., Thursday; Monday, Tuesday, Wednesday, and Friday — Unsponsored, WABD, 6:15-6:45 PM)	5
News	4
ANTA Theater (Unsponsored, WNBT, Sunday, 8:40-9:10 PM)	3
Mary Kay and Johnny (Jay Jay Jr., WABD, Tuesday, 7:15-7:30 PM)	3



# programming primer

By **Eddie Sobol**

NBC Producer



AT this point, as outlined in the preceding articles, you have:

1. A script cut and adapted for your television production.
2. Your scenery planned and in work.
3. Your costumes, props, furniture, etc., selected and "spotted."
4. Your cast selected.

You should therefore be ready for rehearsals.

For the full length dramatic show, of 60 to 90 minutes duration, about one week of "off camera" or "dry" rehearsals is a fair standard to set.

Before your first rehearsal you should have your general business entrances, exits, playing areas, general movements and positions of actors pretty well planned. Also, try to have your final cuts and changes in the script ready before the first rehearsal call.

## Get-Together Days

The first day should be spent in just reading the play. This generally lasts about three to four hours. Before you begin reading give the actors all the new changes in the script. If the play needs some explanation or discussion it would be well to do it before the first reading. At NBC, we give each actor a complete script rather than parts as they do in the theatre. Because of the short rehearsal period, the reading of the complete play, before rehearsals,

helps the actor materially in the understanding not only of his individual part but also its relation to the play as a whole.

As I say, the first day is spent in reading the play. It is a sort of "get-together" day. Many of the actors will be working together for the first time. The first reading gives the actors the opportunity to observe each other's style and tempo and the sound of each other's voice. It also gives the director a chance to correct mistaken conception of characters, situations, etc., which if not caught early might prove difficult to correct later on.

Up to this time each actor has built his own mental picture of the interpretation of the play. Now he's beginning to get the director's idea of how the play should be read and what the characters are like. Some directors like to read the play to the cast the first time, hoping to give the actors some idea of what he is after. This is okay provided the director is a good enough reader to get his ideas across correctly. It might easily have an adverse effect. After the first reading make whatever general corrections are necessary. Don't go into too much detail. If any actors fail to understand what you are after, this is a good time to discuss both his part and the play generally.

Inasmuch as you now have only six days of dry rehearsals and because the mechanical movements must be well established before cam-

era rehearsals your cast should be "on their feet" the second day.

## Action

You now begin working out your plan of action.

Be sure you know what you are doing and do it with authority. If *you* are uncertain, your actors will either become confused or, taking the bit in their teeth, will begin to run the rehearsals. The result will be chaos. Don't be arty or cryptic in giving directions. Don't try to impress your cast by using language they do not understand. Don't be dogmatic. Have an open mind but don't be too easily swerved from your own plans and decisions. Be sure you have a good reason for asking an actor to do what you want.

Don't bulldoze the actor. If he isn't getting things as quickly as you would like, be patient. Give him time. Often this results in a better performance. If the actor seems to be having trouble doing what you ask, talk to him quietly. If necessary hold him after rehearsals and discuss these difficulties with him. Don't try to act out all the parts but when you ask an actor to do something be sure it can be done and be sure you can show him approximately how.

Let the actor, as much as possible, develop his own characterization, mood, etc. After all, you hired him because you thought he could contribute something to your play, so why not let him do it.

If, because of cameras, "mike" boom, or other studio limitations, uncomfortable movements or positions are necessary, explain the reasons thoroughly. Let your cast know generally what you are after in terms of pictures, i.e., close-ups, medium shots, etc. However, don't get your cast camera conscious.

## Camera

Always direct with the camera and picture in mind. Be certain the camera can get to the place you have set your actors. By the same token be certain your actors can get where you want them to be when the camera is on them.

Remember reactions are important, often more important than the action or dialogue causing it, so rehearse these reactions carefully.

Wherever props are used, get the actors to use them or substitutes as soon as possible. This will save you camera time. Eating scenes particularly need plenty of rehearsing and careful timing. Wherever possible rehearse with the furniture you will be using in your play. If this is not practical, try to get substitutes

which approximate the required furniture. Let your actors use the furniture as much as possible.

As early in the rehearsals as possible, tone down your stage actors who will be prone to project too much vocally.

After your general movements have been laid out, begin the process of "refining." Don't keep going back over the same scenes too often or you will find yourself behind in your rehearsal schedule. Therefore the "refining" process should be a gradual one. If you take time, too early in your rehearsals, to make the first scenes absolutely perfect you might find yourself doing this at the expense of the later scenes.

Most stage plays are in three acts. A television presentation is generally continuous. But for rehearsal purposes divide the script into three parts. Break in one part a day for

the first three days. Then run the whole play stopping of course whenever necessary. Plan your rehearsal time so you don't call actors until you need them. You won't be exact in this timing but try not to waste their time. Plan for at least one or more complete "run through" without stops before you get to the camera rehearsals.

*Again let me say:* Keep thinking in terms of camera angles and pictures all through the play.

#### **Do's and Don't's**

Caution your actors about sudden movements except when absolutely necessary. Avoid sweeping gestures. Avoid hands in front of faces particularly in close ups. Caution your actors about weaving and bobbing. Caution them about leaning into other actor's closeups.

Be sure your stage manager marks all stage business and move-

ments in his script and then be sure you copy them in your script. You will find these notes invaluable in planning your camera shots. As you set your camera shots and directions, mark them tentatively in your scripts. Many of them will have to be changed when you get before cameras but mark them nevertheless.

Don't strive for any unnecessary effects.

Don't move your actors up against walls and backgrounds—they may fade right into them. In fact it is a good idea to keep your furniture away from walls as much as possible.

If you are in doubt about your planned camera or mike boom movements or if you question the feasibility of some of your desired effects, call in your technical director and confer with him. In fact it is best to have him present at as many off camera rehearsals as possible.

## **The Big Cheese In Television — KRAFT**

(cont'd. from page 13)

Just imagine the taste of that rich, yet mild and tempting Velveeta sauce. There's the trick that will bring praises from family and guests alike. Doesn't that give you a cue for stretching your leftovers? Just think how yesterday's chicken, ham, vegetables, seafood or what-have-you can be made into a gloriously attractive real treat with Velveeta cheese sauce, and remember . . .

*Video:* Cut to slide of Velveeta package.

*Announcer:* "Velveeta is also wholesome and nutritious. It's rich, not only in flavor, but in complete high quality protein, body building material for growing children, and body repair material for adults. It's a good source of Vitamin A and roboflavin, milk minerals and other valuable nutrients from milk. And it's as digestible as milk itself. Velveeta not only comes in the familiar half pound box, but also . . .

*Video:* Cross fade to slide of the two pound loaf.

*Announcer:* ". . . in the handy, economical two pound loaf. With so many uses for rich yet mild Velveeta, you'll want to keep it always on hand. Velveeta—the cheese food of Kraft quality."

*Video:* Fade out.

### **The Show's the Thing**

Among the plays presented on the Kraft Television Theatre were adaptations of such three-acters as "The Barker," "Merton of the Movies,"

"To The Ladies," "January Thaw," "The First Year," "Ladies In Retirement," "Outward Bound," "The Importance of Being Earnest"—to mention but a few of the forty-five or fifty which have been produced so far. J. Walter Thompson's Ed Rice makes the selections and does the adaptations.

Full length plays are preferred to two one acts for the hour show, as they feel audience interest is held much better with one sustained plot, than it would be by instituting a television double-feature.

While the Kraft series has encompassed every type of play, care is always taken in choosing scripts free of dated emotions, as the extremes of overly dramatic or overly light hearted reactions are off key for present day audiences.

Main things to be considered, budgetwise, in choosing a play, is the scenery, the cast required and the problem of condensing the script to practically half the original running time. Aside from the economy angle, they feel it's easier to follow a play on television when there are fewer actors in the cast. They usually try to limit it to eight people but, of course, that again depends on the play.

When it comes to scenery, most of their plays have used only one set. Big advantage of television in this connection is that the one set actually looks much more. It's unlike the theatre where the eye can

get tired of watching the same scene—in television, the camera action creates a variety of effects through focusing on different angles.

Agency works about three weeks ahead on the plays. Once the rights are cleared and the adaptation completed, a copy of the script goes to the producer and to NBC, as all sets, props and costumes are handled by Bob Wade, NBC's production facilities manager. In the meantime, the agency casting director calls in actors for the producer to audition and the play is cast. Stan Quinn and Harry Herrmann produce the shows on alternate weeks.

When the show is ready to go into dry rehearsal, NBC furnishes the producer with a blueprint of the set and this is used in working out the action once rehearsals start. Again it depends on the actors and the plays, but shows usually average about 30 hours of dry rehearsal—with most of the rehearsal done at NBC. The night before the telecast, the play is rehearsed on the set without the camera and by that time, the actors are supposed to be finished in their lines and completely familiar with what they are to do. Wednesday is devoted to camera rehearsal—with minor changes made as the producer sees the video-version. About six hours of camera rehearsal is the average time needed. Agency producer calls the shots in the control room, with an NBC stage manager on the studio floor.

Applications filed last month set record . . . FCC "gets tough" on time extensions—by **Dorothy Holloway**

Western Union has applied to the FCC for six Class 2 experimentals linking Philadelphia to New York. Daily rate from 4 to midnight has been set at \$4700 a month.

### Scarce Spectrum Space

The city of Dallas, Texas, has called on the FCC to provide at least one more television channel for the Dallas-Fort Worth area. The complaint says that with a population of 376,548, the city has only three video assignments, two of which have been made. This leaves five applicants for remaining channel 12.

The municipal government points out that Fort Worth with 170,000 less people has three channels and Amarillo, El Paso, Oklahoma City, San Antonio, Shreveport, Spokane, Springfield, Mo. and Wichita, Kansas have four or five channels a piece.

### TBA Plans

The Television Broadcasters Association is urging amendment of FCC rules to provide for a uniform graduation of program hours for television broadcasters.

The TBA proposes that each licensee maintain a regular schedule of not less than two hours in any five broadcast days a week and not less than 12 hours a week during its first 18 months on the air.

This would be moved up to 16, 20 and 24 hours a week respectively, during each six-months additional on the air. The 28 hour-a-week requirement would be reached 36 months after a station is licensed.

### Hip Pocket Permittees

Typical of its new "get tough" attitude, the commission called hearing on the following requests for more time: Raytheon, Waltham, Mass.; KWIS, San Francisco and KRSC-TV, Seattle, Washington.

Same toughness is apparent in the limited-time extensions granted other applicants, i.e., NBC was given until Aug. 20 to get KNBH on the air in Los Angeles; KLAC-TV, Los Angeles, to Aug. 11; ABC-owned WJZ-TV, New York City, only to July 8 and ABC's WDLT, Detroit, to no later than June 10. (WDLT's request was tabbed for hearing until ABC showed proof of "diligence" in prosecuting its Detroit application).

## NEW APPLICATIONS

**AMARILLO, TEX.:** The Amarillo Television Company, owned by C. C. Woodson, has filed for #5 channel. Plant cost will be \$106,000 with monthly expenses pegged at \$7,500 and revenues at \$12,000. Woodson, who has also filed for Austin, Lubbock and Waco, Texas stations, is publisher of the Brownwood Bulletin and part owner of KNOW, Austin, WACO, Waco, KBWD, Brownwood, and the El Reno Broadcasting Co., Reno, Nevada.

This is the first bid to be filed for the four channels which have been assigned to the city.

**ATLANTA:** Mike Benton, doing business as General Broadcasting Co., has filed for channel 13. Operators of WGBE since March 1947, company plans to purchase GE equipment and will locate the transmitter at 659 Peachtree Street. Studio at 5 Pine Street. They will finance the station with \$50,000 existing capital, and loans and credit of \$35,000 each, plus \$21,345 in profits from standard station. Construction costs are estimated at \$141,345; monthly expenses at \$4,200 and revenue at \$4,500. David Holt is WGBE's engineering director.

Four channels have been assigned to Atlanta. Grants have been issued to WAGA, WCON, and WSB. Grants are also pending from WGST and E. D. Rivers, Jr., thus making three bidders for the one available channel.

**ATLANTIC CITY:** Mid-Atlantic Broadcasting Co., operators of WMID, MBS affiliate, have filed for channel 8. Total construction costs are estimated at \$74,612, with monthly operating expenses pegged at \$2,000. Earl M. Johnson is president.

Atlantic City Television Broadcasting Company, a new corporation owned equally by Philco Corp. and the Claridge Hotel, Inc. is willing to spend \$185,000 for construction, and \$11,000 for monthly operating costs. Studios will be in the Claridge Hotel.

Atlantic City World, Inc., plans \$132,405 for construction costs with

first year's operations pegged at \$60,000. Studios will be in the Traymore Hotel. President is Samuel Ungerleider, Jr., publisher of the A. C. World.

One channel has been assigned to the city. Bid is also pending from WFPG, making four applicants for the one available slot.

**AUSTIN, TEX.:** C. C. Woodson, doing business as the Austin Television Co., has filed for channel 8. (For details, see Amarillo application.)

Three channels have been assigned to Austin and this is the first bid on file.

**BALTIMORE:** WITH, Maryland Broadcasting Co., entered a bid for channel 6. Three channels have been allocated to Baltimore. WMAR-TV and WBAL-TV are operating, and Radio-Television Co. of Baltimore plans to be on the air with a test pattern by June.

**BIRMINGHAM:** WAPI, Voice of Alabama (CBS affiliate) has applied for channel 13. They plan to buy RCA equipment and locate the transmitter at the WAFM site. Construction costs are pegged at \$138,500, with operating costs estimated at \$100,000 yearly. Television will be financed from existing capital. Thad Holt is president.

Birmingham has been allocated three channels. WBRC has already received a CP.

**BOSTON:** Twentieth-Century Fox New England, Inc. has filed an eleventh hour bid for channel 13. (Company withdrew earlier application during the CBS color battle.) Company plans to locate RCA transmitter and studios at Brookline Avenue and Park Drive. Plant will cost \$492,308 and monthly costs are estimated at \$35,000. Spyros Skouras is president; Earl Sponable is engineering and research director.

Boston hearings, scheduled for April 26, have eight applicants vying for the two remaining channels. Also in the FCC line-up are, Boston Metropolitan Television, New England Television, WCOP, CBS (WEEI), E. Anthony, Matheson Radio Corp. New England

Theatres, as a Paramount subsidiary, is also bidding for a station.

**BUFFALO:** WGR Broadcasting Corp., a CBS affiliate, estimates their initial cost at \$251,000 with first year's operations pegged at \$125,000. Principal stockholder Leo Fitzpatrick was formerly vice president and general manager of WJR, Detroit. Station also holds conditional grant for FM station.

Three channels are allocated to Buffalo. WBEN-TV is slated to open in early spring. Applications are also pending from WEBR, WKBW and New England Television, making four applicants for the two remaining channels.

**CHARLOTTE:** WSOC, Inc. is applying for channel 9. Company plans to purchase RCA equipment and will locate its transmitter at West 23rd and Dunloe Streets; studios at 1925 Tryon Street. Plant is estimated at \$249,210; monthly costs at \$12,000. Earl Gluck is president.

WAYS, Inter-City Advertising Co., has filed for #11. Station is an ABC-MBS affiliate; also holds license for WAYS-FM, Charlotte, and WKIX, Columbia, S. C. Construction costs are estimated at \$117,500; monthly operating expenses at \$3,000.

Surety Broadcasting Co., holders of a conditional grant for WIST-FM, has applied for #9 slot. Francis Hipp is president, Ray A. Furr is managing director.

Three channels have been assigned to Charlotte. Construction permit has been issued to WBT.

**CHICAGO:** Zenith Radio Corp. has reapplied for CP which was granted for call WTZR but was relinquished by Zenith in January 1947. They expect to spend \$33,000 in addition to what was spent before on WTZR. Company now operates FM station WEFM and experimental TV stations, W9XZV and W9XZC.

Seven channels have been allocated to Chicago. WBKB is operating and WGN-TV plans to start shortly. CPs have also been granted to WNBQ, WENR-TV and WIND-TV. Bids are pending from CBS-owned WBBM and WJJD, making three applicants for the two remaining channels.

**DALLAS:** The city of Dallas, licensee of WRR, has filed for #10 channel. They will use GE equipment and will locate transmitter and studios at the State Fair Grounds, Dallas. Plant cost is estimated at \$196,500 with expenses for the first year pegged at \$60-96,000. This is

the first municipal application to be made for a television station.

Three channels have been assigned to Dallas. CPs have been granted to KRLD-TV and KBTB. Bids are also pending from WFAA, KIXL, Texas Television Co., and Interstate Circuit, Inc., making five applicants for the one remaining channel.

**DES MOINES:** KRNT, Cowles Broadcasting Co., has filed for channel 9. Company plans rural television station, will ask for 50 kw transmitter when they are easier to get. Plant costs are estimated at over \$300,000; yearly operating costs at \$120,000. T. A. M. Craven is vice president in charge of engineering.

Central Broadcasting Co., licensee of WHO, an NBC affiliate, has filed for #9 channel. Company estimates initial cost of construction at \$342,500, with first year's operating costs pegged at \$200,000 and revenue estimated at \$72,000.

Four channels have been assigned to the city. Bid is also pending from KIOA.

**FLINT, MICH.:** Advertisers Press Inc., permittee of WAJL (FM), has filed for channel 11. Cost of plant is estimated at \$104,125 with monthly operating costs pegged at \$4,000. Applicant publishes the bi-weekly News-Advertiser. This is the first bid filed for the one channel allocated.

**GREENSBORO:** Greensboro News Co., permittee of WFMY (FM), has filed for channel 2. This is the first bid for the two allocated channels.

**HOUSTON:** Houston Chronicle, operator of KTRH, has applied for channel 5. Company will use RCA equipment and will locate the transmitter at the Gulf Building, Main and Rush Streets. Company will spend \$263,000 for the plant, with operating expenses estimated at \$150,000 a year. Revenue is expected to top \$50,000. Jesse Jones is 84% stockholder of the Chronicle; son, M. Tilford Jones is substantial holder in KXYZ, Houston. B. F. Orr is station manager; T. E. Nabors is program director.

Fred Weber, E. A. Stephens and William Talbot, doing business as Texas Broadcasters, have applied for channel 5. (Company proposes to buy KATL, Houston.) Transmitter location, using RCA equipment, will be dependent on FCC approval of KATL sale. \$207,290 is earmarked for construction costs, with \$12,000 pegged for monthly operating costs. \$15,000 monthly revenue is expected. Company balance sheet

lists \$137,944. Stockholder W. H. Talbot holds 18% Bayou Broadcasting Co., is applicant for AM station in Baton Rouge. (Company also has CP, issued under name of WDSU, New Orleans.) KATL station manager is King Robinson.

Harris County Broadcast Co., licensee of KXYZ, an ABC affiliate, estimates their initial costs at \$254,770; first year's operating expenditures at \$120,000. President M. Tilford Jones also owns 100% interest in Houston Deepwater Land Co.

Shamrock Broadcasting Co., which also filed last month, has an application pending to buy KXYZ and FM affiliate for \$875,000 plus quick assets. If transfer of control is not granted, Shamrock will go ahead with their application; if granted, they will withdraw one of the bids. President is Glenn H. McCarthy who owns McCarthy Oil & Gas Corp., Houston. McCarthy will put up initial cost for TV station, estimated at \$231,670 and expects to spend \$90,000 in first year's operation. Studios will be located in new Shamrock Hotel, Houston, being constructed by McCarthy at cost of \$12,000,000.

Four channels are allocated to Houston. CP has been granted to W. A. Lee. Besides the four applicants listed above, the Texas Television Co. and KPRC (Houston Post) also have bids on file, making a total of six applicants for the three remaining channels.

**INDIANAPOLIS:** WIBC, Indiana Broadcasting Corp., is owned by Indianapolis News Publishing Co., publishers of the Indianapolis News. Estimated cost of station is set at \$218,170, with monthly operating costs of \$10,000. Station, an MBS affiliate, also holds a CP for a FM station.

WISH, Capital Broadcasting Company, who originally filed a TV application in January 1945 and yanked it later, have filed again with a petition for reinstatement. Station is an ABC affiliate.

Four channels have been assigned to Indianapolis. Grants have been issued to WWHB-TV and WFBM. Applications are also pending from WIRE and Crosley, making four bidders for the two remaining channels.

**IOWA CITY, IOWA:** State University of Iowa, licensee of WSUI, has filed for #11 channel. It will be operated on a non-commercial basis. RCA transmitter and studios will be located in the Engineering Build-

ing at the University Campus. The plant will cost \$228,487 and estimated monthly costs are \$4,167. Carl H. Menzer is manager. No channels have been assigned to the area.

**KANSAS CITY:** KCKN, Inc., Kansas City, Kansas, owned by the Capper Publications, Inc., has filed for channel 2. Transmitter will be located at Rosedale; studios at Wal-tower Building, 9th and Walnut Streets. Company plans to spend \$186,360 on construction; \$60,000 a year on operation. Capper Publications is advancing \$200,000 for TV. W. A. Bailey is president.

WHB Broadcasting Co., (Kansas City, Mo.) has pegged \$245,400 for construction costs; \$10,000 for monthly expenses with an estimated \$3,000 monthly in revenues. Studios will be located at 9th and Grand Streets. Donald Davis is president; John Wahlstedt, program director.

Four channels have been assigned to the two Kansas cities. CP has been granted to WDAF. In the running for the three remaining channels are New England Television, KCMO and KMBC, which, with the two listed above, make five bidders for three slots.

**MADISON, WISC.:** Badger Broadcasting Co., licensee of WIBA (NBC affiliate), has filed for #9 channel. Cost of plant is estimated at \$197,275 with monthly operating cost \$5-8,000. This is the first bid for the one channel assigned to the area.

**NEW ORLEANS:** Edgar B. Stern, Edgar B. Stern Jr. and Philip M. Stern, partnership, doing business as the Mississippi Valley Broadcasting Co. has applied for channel 10. (Same principals are applying simultaneously for standard broadcast station in New Orleans.) Company plans to buy RCA equipment, will locate transmitter and studios at Hibernia Bank Building. Plant is estimated at \$201,000; yearly costs at \$67,200. Edgar B. Stern, Jr. is manager.

Loyola University, licensee of WWL, has filed for channel 10. They plan to locate transmitter at 201 Carondelet St. and the studios at 123 Baronne St. Plant will cost \$204,000; estimated first year's expenses \$150,000, and revenues \$75,000. Rev. T. J. Shields is president.

Five channels have been assigned to the city. CPs have been issued to WRTV, WDSU and WTPS, leaving two applications for the two remaining channels.

**OMAHA:** May Broadcasting Co., licensee of KMA, Shenandoah, Iowa, has filed for #3 channel. Initial cost will be \$189,088 with first year's expenses estimated at \$100,000 and revenue \$40,000. CP has been granted to WOW, leaving two channels available.

**PITTSBURGH:** Pittsburgh Radio Supply House has filed for #10 channel. Plant cost is pegged at \$263,533 with monthly operating expenses \$10,000. Applicant is licensee of WJAS of Pittsburgh and WHJB of Greensburg, Pa., and permittee of WJAS-FM. Four channels have been assigned to Pittsburgh. CP has been granted to DuMont and bids are pending from KDKA, KQV, WWSW, WPIT, WCAE and United Broadcasting, making seven applicants for the three remaining channels.

**PORTLAND:** Video Broadcasting Co., newly formed Los Angeles partnership, have filed for channel 3, and have also entered with bids for San Diego and San Jose. Capital of company is \$1,200,000. \$790,000 is estimated figure for construction costs, with \$161,196 set aside for operating expenses, for the three stations. Principals include as general manager, John Masterson, a managing partner in "Breakfast in Hollywood;" as technical director, C. W. Turner, former RCA west coast representative; as program manager, Charles Brown, of KFI, Los Angeles.

Bid is the only one now on record for Portland, which has five channels allocated to it.

**RICHMOND:** Richmond Radio Corp., licensee of WRNL, an ABC affiliate, have filed for channel 3. All stock is owned by the Richmond Newspapers, Inc., publishers of the Richmond News Leader and Richmond Times Dispatch. Total cost is estimated at \$250,000 with first year's operation pegged at \$75,000. Studio will be located in the \$850,000 new WRNL Radio Center Building now being constructed.

Four channels have been assigned to Richmond. WTVR is due to start operating shortly. This means one bidder for the three remaining channels.

**ROCHESTER:** WHEC, Inc., a CBS licensee, has filed for channel 2. They plan to spend \$243,665 for initial construction costs, with \$48,000 pegged for yearly operations. Company is controlled by the Gannett Co., and publisher Frank E. Gannett is president.

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WARC, Inc., an ABC affiliate, has filed for #11 channel. Construction costs are estimated at \$180,000, first year's operating expense at \$90,000 and estimated revenue at \$45,000.

Three channels have been assigned to Rochester. CP has been issued to WHAM, leaving two applicants for the two remaining channels.

**SAN DIEGO:** Television Broadcasting Co., partnership composed of Leon N. Papenow (technical director), William F. Eddy (commercial pilot, Consolidated Vultee), Richard Clarke, Russell Rogers and Charles A. Muehling, have applied for channel 10. Plant is estimated at \$53,308, to be financed out of \$1,450 existing capital, plus credit. New capital up to \$48,550 and \$3,000 in equipment. Company plans to get direct-off-the-air pickups of Los Angeles programs.

KUSN, owned by the San Diego Broadcasting Co., has filed for channel 10. Initial costs are pegged at \$163,170, with yearly operation estimated at \$50,000. Studio will be located at the U. S. National Bank Building; transmitter on Mt. Solidad. Banker C. Arnholt Smith is president; J. Frank Burke is vice president.

KFSD, Airfan Radio Corp., has filed for channel 12. Plant costs are estimated at \$209,880, with \$60,000 for yearly operating expenses. Thomas Sharp is the principal stockholder.

Video Broadcasting Co. has also entered a bid for channel 3, along with applications filed for Portland and San Jose. (For details, see Portland application, page 27.)

Four channels have been assigned to the city, with one CP granted to KFMB. Bids are also pending from KLIK and McKinnon Publications, making six applicants for the remaining three channels.

**SAN JOSE:** First bid for the city's only channel—No. 13—has been entered by Video Broadcasting Co., who have also filed for Portland and San Diego. (For details see Portland application page 27.)

**SAN LUIS OBISPO, CALIF.:** Christina M. Jacobson, licensee of KVEC, has filed for channel 3. Company plans to use GE equipment and will locate the transmitter and studios at their FM site, Mt. View and Hill Sts. Plant will cost \$71,500; with yearly expenses pegged at \$18,600 and revenues estimated at \$12,000. Leslie Hacker is manager and Robert Wilton is program manager. This is the first application for a

channel in this area. No channels have been allocated.

**ST. LOUIS:** Thomas Patrick, Inc., licensee of KWK, an MBS affiliate, has applied for channel 9. Total construction costs are pegged at \$253,200 and first year's operating cost at \$180,000. Company also owns Wired Music, Inc., which furnishes music to industrial plants and clubs around St. Louis. R. T. Convey is president.

Globe-Democrat Publishing Co., publishers of Globe-Democrat daily newspaper, pegs initial costs at \$273,000 with monthly operating cost of \$15,000. Charles W. Nax, executive assistant of the company, will be station manager. Plans call for locating the studios at 1215 Cole Street, with transmitter atop the Globe-Democrat Building.

Star-Times Publishing Co., licensee of KXOX, an ABC affiliate, who filed first TV application in December 1944 and withdrew it in May 1946, have refiled. Estimated construction costs total \$205,000, with monthly operating expenses estimated at \$15,000. C. L. Thomas, manager of KXOX, will also manage the proposed outlet. Studio and transmitter will be located in the Star-Times Building.

Five channels have been assigned to St. Louis. KSD-TV is operating. Applications are also pending from New England Television Company and WEW, St. Louis University, making five bidders for the four remaining channels.

**ST. PAUL:** WMIN Broadcasting Co. has applied for channel 2. Construction is estimated at \$165,000, with monthly operation pegged at \$8,650. Edward Hoffman is president.

Five channels have been allocated to the Minneapolis-St. Paul area. Grants have been made to WTCN-TV and KSTP-TV. Application is pending from Northwest Broadcasting Co., making two bidders for the remaining three channels.

**ST. PETERSBURG:** Sunshine Television Corp. has filed for #7 channel. They will use RCA equipment and will locate transmitter and studios west of Gandy Bridge, Largo Blvd. Plant will cost \$360,000 with monthly expenses estimated at \$8,334 and expected revenues of \$12,500. Robert B. Guthrie, president of Sunshine Motors, Inc., and minor stockholder and director of Allied Stores Corp., New York, and Guthrie Investment Co., Paducah, Ky., is president and majority stock-

holder. His wife, Betty M., is vice president. This is the first bid for the four channels assigned to St. Petersburg-Tampa area.

**SPRINGFIELD, MASS.:** The Yankee Network, Inc. has filed for #3 channel. The plant is to cost \$319,000 with monthly cost excluding program expenses estimated at \$2,000. In addition, applicant holds permit for WNAC-TV and has application pending in Bridgeport. Bid is also pending from New England Television for the one channel assigned to Springfield.

**SYRACUSE:** Radio Projects, Inc. has filed for channel 5. President Samuel I. Newhouse owns the Syracuse Herald, two Long Island dailies and the Newark Star-Ledger, and has application pending to buy WSYR and WSYR-FM for \$1,200,000. Company will spend \$218,520 on construction of TV facilities, with first year's operating cost pegged at \$85,000. They plan to coordinate TV operation with WSYR.

This is the first bid filed for Syracuse, which has been allocated three channels.

**TOLEDO:** Maumee Valley Broadcasting Co., radio newcomer, has filed for channel 11. Construction costs are pegged at \$300,885 and estimated monthly costs at \$15,000. Bernard R. Baker, department store owner, is president.

One channel available in Toledo has been awarded to Fort Industry, which plans to open in late spring. However, in a move to have FCC reallocate the spectrum space and shift another channel to the city, three other applicants have also filed—the Toledo Blade, WTOL and WTOD.

**TOPEKA:** Midland Broadcasting Co., licensee of KMBC in Kansas City, Mo., has filed for #11 channel. A DuMont transmitter will be used at National Reserve Building, 10th and Kansas Ave., with the studios to be located at 1330 Baltimore Ave., Kansas City, Mo. The plant will cost \$45,000 exclusive of investments made in company's television laboratory over the past 16 years. It will be a satellite of Midland TV station in Kansas City, Mo. and will rebroadcast all programs from there. Arthur Church is president.

This is the first bid for the two channels assigned to the area.

**UTICA:** Utica Observer-Dispatch, Inc. has filed for channel 3. RCA equipment will be used. Plant is to cost \$224,665 with monthly expenses

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estimated at \$6,250. Gannett Newspapers is the principal stockholder, and is also bidding for Rochester and Hartford. This is the first bid for the two allocated channels.

**WACO, TEXAS:** C. C. Woodson, doing business as The Waco Television Co., has filed for channel 6. (For details, see Amarillo application.) This is the first bid for the four channels assigned to Waco.

**WHEELING:** West Virginia Broadcasting Corp., licensee of WWVA, has filed for channel 12. RCA equipment to be used. The cost of plant is estimated at \$256,000 with monthly expenses at \$10,000. George Storer, the owner, is President of Fort Industry Co., and holds permits for Toledo, Detroit, Atlanta, and is bidding for Miami. This is the first bid for the one available channel.

**WORCESTER, MASS.:** WTAG, Inc. licensee of that station has filed for channel 5. Plant cost is estimated at \$308,566 with yearly expenses pegged at \$100,000. Bids are also pending from New England Television for the one channel allocated.

**YORK, PA.:** Philadelphia Inquirer (WFIL-TV, Philadelphia) has filed

for channel 8, proposed station to be used for network operation with mother station in Philadelphia. Plant is estimated at \$225,655, with monthly costs around \$9,250.

Susquehanna Broadcasting Co., licensees of WSBA, have also filed for channel 8. Louis G. Appell is president and 100% stockholder.

H. J. Williams, et al, a partnership operating as the Helm Coal Co. and a permittee of WNOW, has filed for channel 8. They plan to use an RCA transmitter in Springettsbury Township with studios located at 25 S. Duke St. The plant is estimated at \$111,730 with expenses pegged at \$6,000 monthly.

One channel has been assigned to the city, making a hearing inevitable.

**AT PRESSTIME:** Applications were received from WFLA, Florida Tribune, Tampa, Florida, for channel 4; Tri-States Meredith Broadcasting Co., a combination of Tri-States Theatres and Meredith Publishing Co., has filed for channel 2 in Des Moines. WOAI, San Antonio, has entered their bid for channel 4. CP was issued to the Minneapolis Star-Tribune, Minneapolis.

## HEARING DATES

**DETROIT:** March 15 to 17. One channel available. Applications pending from United Detroit Theatres (Paramount subsidiary) and WJR.

**CLEVELAND:** March 18 to 24. Two channels available. Applications pending from DuMont, WGAR, WHK, WJW, and Cleveland Broadcasting Co.

**SAN FRANCISCO:** April 5 to 9. Three channels available. Applications pending from Don Lee, KSAN, KROW, Television Productions (Paramount subsidiary) and Leland Holzer.

**DALLAS:** April 13 to 16. One channel available. Applications pending from Interstate Circuit Inc. (Paramount subsidiary), WFAA, KIXL, WRR, and Texas Television Co.

**BOSTON:** April 26 to May 7. Two channels available. Applications pending from New England Theatres (Paramount subsidiary), Boston Metropolitan Television, New England Television, WCOP, WHDH, E. Anthony, CBS and Twentieth Century Fox.

## Report on Films—COMMERCIALS (continued from page 21)

effectively . . . sure, I know you want to do it as cheaply as possible . . . but, after all is said and done . . . everything has a price . . . it's worth so much and no more so get it settled in your own mind or your treasurer's and set the budget!

### Selecting a Producer

Then select a producer . . . notice I said "A" . . . go over your plans with him. But first, be sure you've selected a producer who has an organization of top-notch creative and production personnel of proven ability and experience.

There are many successful buyers and users of commercial motion pictures who contact a producer whom they know to be thoroughly reputable and capable and tell him in essence, "C'mon over and see us, we want to talk about our next picture" and that's that—no wild bidding—which only forces producers to cut corners before they get to 'em. There are also many picture users who won't and probably never will agree with this procedure. They want ideas from every producer in the phone book; they want prices quoted before they even know what's going to be in the picture; they want so many reels—regardless; they're not too much interested in who writes it, who directs it, who shoots it, but mainly in *how much or how little*.

### Buying a Picture

Your experienced man will eliminate anything unessential. He will specify as few sets and locations as possible . . . but those will be good. He won't write in unnecessary parts requiring additional actors merely for effect. They too cost money. In short, the more experienced he is . . . the better the picture will be . . . because instead of *cutting costs* . . . he will *eliminate*

them. And it's only when you *eliminate costs in the beginning* . . . that they don't *show up in the end!*

Next, the director has to produce the picture for his part of the budget. The more experienced he is, the more tricks he knows. He doesn't cut costs either because he knows that in order to get real top performance in the time allotted him he's got to have the best actors he can get. Mediocre ones not only turn in a poor performance but consume *twice the time* doing it. And if there is any business where *time is money* . . . it's in the producing of motion pictures. Competent people save time without trying merely because they can't help it . . . they know what they're doing.

I can understand competitive bidding where staple articles are concerned. But placing creative ability, individual thought and imagination on a competitive basis doesn't make much sense to me. No two people in this category are alike . . . look over the field, sure . . . decide who has got what you want and put him to work. Make it competitive on the basis of qualification to do the job . . . but not on price.

If you wanted a mural painted and after looking over the field . . . finally decided that Dean Cornwell was your man for the job . . . you wouldn't, I'm sure, ask him to bid against Eugene Savage. Ezra Winter, or anyone else. Not if you wanted Dean Cornwell's work on account he's the only guy that can paint like Dean Cornwell. The same goes for hiring commercial film producers.

I could write a book on this subject—it's very close to my heart—but whadda 'va say we continue this in the next issue of TELEVISION. We'll talk about the \$64 question: "Should advertising agencies have film departments?"



# TECHNICAL OPERATIONS

WABD survey on picture cut-off . . . WTMJ-TV adapts film camera for televising still photos

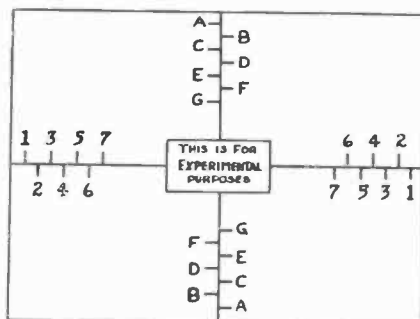
## WABD SURVEY ON PICTURE EXPANSION

### Chart devised to determine amount of picture expansion beyond the cathode ray tube mask . . . by Otis Freeman

SOME time ago the Engineering Staff at WABD received occasional memos from the sales and programming departments regarding picture area transmission. These reports generally stemmed from clients who had prepared placards and signs for use with their commercials. The client watching the program at home would fail to see part of the sign so carefully prepared because on his set the picture area (sweeps amplitude) was expanded beyond the mask on the cathode ray tube.

Our usual procedure was to explain to the client that his individual receiver was maladjusted, and to dispatch a service man to regulate picture size within the mask.

After several rounds of this, we decided to make a survey to get some quantitative data on the amount of cutoff caused by picture expansion beyond the cathode ray tube mask. We devised a chart, (See Figure 1) for transmission which was calibrated in easily defined terms. The original was 6" by 8" and the vertical and horizontal markers were spaced  $\frac{1}{4}$ " apart. This made the space between the vertical markers 4.17% of the picture height and the space between the horizontal markers 3.12% of the picture's width. Each marker was given a letter or number and the television audience was encouraged to drop us a card giving us the number or letter seen at the extremes of the picture on their receivers.



The slide was transmitted five times on Bob Emery's "Small Fry" program for children from which we had more than 50 replies from set owners. These returns covered most of the various makes of television receivers in the greater New York area.

The mail tabulation is as follows:

<b>Top</b>		
SETS showing:		%
A		71
B but not A		25
C but not A or B		4

<b>Bottom</b>		
SETS showing:		%
A		85
B but not A		13
C but not A or B		2

<b>Left</b>		
SETS showing:		%
1		21
2 but not 1		25
3 but not 1 or 2		42
4 but not 1, 2 or 3		10
5 but not 1, 2, 3 or 4		2

<b>Right</b>		
SETS showing:		%
1		31
2 but not 1		38
3 but not 1 or 2		25
4 but not 1, 2 or 3		2
5 but not 1, 2, 3, or 4		4

From the foregoing figures we draw the following conclusions: If there is an  $8\frac{1}{2}\%$  margin between the vital information and the top and bottom edge of the transmitted picture at least 96% of the receivers will show this information vertically.

Horizontally, if we leave a 13% margin between the vital information and the edges of the picture, at least 95% of the receivers will show this information. With a 10% horizontal margin, 88% of the receivers will show it.

Summing up, vital picture information, such as lettering, trade-

marks, credit lines, special announcement, wordage, etc., should have adequate margins on all sides. Directors should also confine the action point of studio or remote pictures within these margins.

Although the returns on this survey were from a relatively small percentage of receiver owners, we feel that they show a trend toward a general over expansion of picture size in many television receivers.

## DUAL USAGE

### WTMJ-TV engineers adapt film camera for still photo work

The old saying, "Necessity is the mother of invention" was never better demonstrated than in the way WTMJ-TV engineers worked their way out of a difficult situation, because of lack of studio cameras.

WTMJ-TV, at the start of their operation were using only two field cameras. Studio cameras were on order but were not delivered until recently. This means, of course, when both field cameras were outside the studios on a remote broadcast, no cameras were available in the studio for still photo work and televising of title cards, etc.

The problem the WTMJ-TV engineers faced was to devise some means of putting on news photos, slides, cards and film, without the use of studio cameras.

After much experimentation, the problem was solved in this way.

The engineers took the regular RCA film camera; put a lens and mirror system on it. They then mounted the film camera chain on rollers, which ran on a track, so it could be moved into three positions. Using the track, it could be placed (1) before the 16 mm projector, or (2) before a stand where news photos and cards could be televised, or (3) before a dual slide projector for titles, cards and test patterns.

WTMJ-TV engineers then machined out of brass, a housing incorporating a 10 inch lens and a mirror system, which, when swung into place, enables the film camera to pick up still photos from below.

# PROGRAMMING

NEWS and sports are most popular with Detroit home viewers, WWJ-TV's three news programs placed first, second and fifth in the number of "excellent" ratings received with wrestling taking third, hockey fourth and basketball seventh place. Public places reversed the trend a bit, as was to be expected, with hockey voted first, wrestling second, news third, basketball fourth and another news show in fifth place. Eighteen programs were listed for their selection.

In the straight entertainment category, "Open House", a variety program, ranked sixth in home viewer preference; children's shows won eighth, tenth and eleventh places, while two women's shows rated 13th and 15th on the list. Audience and viewer participation shows, a regular on most stations, ranked 14th and 16th, while a full length B picture took ninth place. The "Man on the Street" program, which also has its counterpart on most operating stations, was judged in the "excellent" class by only 18% of the viewers, making it 17th on the list.

To ascertain these program preferences, a postal card survey was conducted among 5,900 set owners. At the time there were 6,000 sets in Detroit, with 73% of them in homes; 20% in public places and 7% in dealers. Questionnaire asked for reactions to specifically named programs and of the 1,250 replies received—a 21% return—65% were from home set owners, 24% from public places and 11% from dealers. Eighteen programs were listed, with viewers asked to rate them "Excellent—Good—Fair—Bad." ("Fair" and "Bad" are combined in the following tabulations.)

Set owners were also asked to report the average number of viewers per set for the week January 7th to 14th, 1948. Returns showed 5 per set for homes (482 replies); 43 viewers per set for public places (139 respondents); and 9 per set for dealers (60 replies).

**1. NBC NEWSREEL:** One reel weekly, run twice. Wednesday, 8:00 - 8:15 PM, and Friday, 3:30 - 3:45 PM. Sustaining.

	Exc.	Good	Fair or Bad
Homes	80%	16%	4%
Public Places	66	28	6

**2. NEWS BY TED GRACE:** Live news with still pictures and live interviews. Studio. Nightly 8:45 - 9:00 PM. Sponsored by Detroit Edison Co. and Norge.

Homes	74%	21%	5%
Public Places	57	27	16

**3. WRESTLING:** From public arena by remote. Monday night, 8:30 - 11:00 PM. Sponsored by Ford Motor Co.

Homes	71%	22%	7%
Public Places	85	15	—

**4. HOCKEY:** Professional hockey by Detroit Red Wings. Remote. Sunday, 8:30 - 10:30 PM. Sponsored by Norge Dealers.

Homes	69%	26%	5%
Public Places	86	12	2

**5. DETROIT NEWSREEL:** Two reels weekly, each run twice. Made by WWJ-TV. Wednesday, 7:20 - 7:30

PM; Thursday, 3:30 - 3:40 PM; Friday, 7:20 - 7:30 PM; Saturday, 4:00 - 4:10 PM. Sustaining.

	Exc.	Good	Fair or Bad
Homes	66%	27%	7%
Public Places	55	35	10

**6. OPEN HOUSE:** Variety show with night club talent. Studio. Thursday, 8:00 - 8:30 PM. Unsponsored.

Homes	63%	24%	13%
Public Places	45	28	27

**7. BASKETBALL:** University of Detroit, Wayne University and Lawrence Tech games. Remote. Thursday, 8:00 - 10:30 PM. Sponsored by General Electric Supply Corp.

Homes	61%	28%	11%
Public Places	60	33	7

**8. FUN AND FABLES:** Live cartoonist with comedy patter. Studio. Saturday, 5:30 - 6:00 PM. Sponsored by Philco Distributors.

Homes	56%	26%	18%
Public Places	22	24	54

**9. FEATURE FILM:** Full length "B" picture. Mostly mysteries. Thursday, 9:00 - 10:30 PM. Sustaining.

Homes	55%	31%	14%
Public Places	38	22	40

**10. JUNIOR JAMBOREE:** Live kid show appealing to

## THE 'LEMPERTSCOPE' IN TELEVISION

The machine that made Film History in fields of Medicine and Surgery is now performing wonders for Television.

Television is a new medium requiring new techniques. Science Pictures Inc. combined Science, Engineering and Editorial talents to master this problem.

Lempertscopic films give the audience a sensation of personal participation. A gourmet prepares a soufflé . . . but, on the screen, it is YOU who are preparing the dish. YOU are the craftsman shaping a handwrought silver bowl; YOU are making the fine Italian lace; or creating a copper etching.

In commercials, the razor is in YOUR hand, YOU open it to insert a blade. The ginger ale is in YOUR glass, and YOU drink it!

As producers of Television Films, perhaps we can help you with your Film problems.

**SCIENCE PICTURES, INC.**

**551 Fifth Ave., N. Y. C.**

**MURRAY HILL 2-3133**

8-12 year old group with mistress of ceremonies, puppets, magic, etc. Daily, 4:45 - 5:15 PM. Sponsored by Ned's Auto Supply and RCA Victor Distributing Co.

	Exc.	Good	Fair or Bad
Homes	49%	32%	19%
Public Places	7	21	72

**11. THE DETROIT NEWS COMICS:** Comics come to life with slides of actual comics and skits with live talent. Studio. Saturday, 4:00 - 4:30 PM. Sustaining.

Homes	46%	50%	4%
Public Places	21	31	48

**12. POINT OF VIEW:** Round table forum on public topics. Studio. Tuesday, 8:00 - 8:30 PM. Sustaining.

Homes	42%	37%	21%
Public Places	18	33	49

**13. TELEVISION MATINEE WITH JEAN McBRIDE:** Live home economics with actual cooking, baking, etc. Studio. Wednesday and Friday, 2:30 - 3:00 PM. Sponsored by Philco Distributors.

Homes	31%	35%	34%
Public Places	2	14	84

**14. FRIDAY FREE FOR ALL:** Audience participation. WWJ-TV Auditorium. Friday, 8:00 - 8:30 PM. Sustaining.

Homes	31%	30%	39%
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	Exc.	Good	Fair or Bad
Public Places	25	28	47

**15. TELEVISION MATINEE WITH POWERS SCHOOL:** Live instruction in charm, etiquette, posture, etc. Studio. Tuesday, Thursday and Saturday, 2:30 - 3:00 PM. Sponsored by Philco Distributors.

Homes	23%	30%	47%
Public Places	8	24	68

**16. THE HUMAN RACE:** Live telephone quiz in which specific homes are called and asked to offer solution to problems previously presented in brief dramatic sketches. Studio. Tuesday, 9:00 - 9:30 PM. Sustaining.

Homes	20%	28%	52%
Public Places	5	21	74

**17. MAN ON STREET:** Live interviews at prominent traffic point. Remote. Friday, 3:00 - 3:30 PM. Sponsored by Sam's, Inc.

Homes	18%	40%	42%
Public Places	16	41	43

**18. HUDSON SKETCHBOOK:** Live variety show based on merchandise from J. L. Hudson Department Store. Studio. Wednesday, 8:00 - 8:15 PM. Sponsored by J. L. Hudson Co.

Homes	14%	40%	46%
Public Places	6	25	69

## Program Digest

### WOMEN'S

"Topics From The Teapot"  
WRGB—15 minutes

"Jane Foster Comes to Call"  
WBKB—30 minutes

### EDUCATIONAL

"Court of Public Opinion"  
WABD—1 hour

"Television Bridge Quiz"  
WFIL-TV—20 minutes

Produced bi-weekly, each program gives helpful hints to women on beauty, care of clothes and general household suggestions and short cuts. One person does the narrating and demonstrating.

Program is staged in the Commonwealth Edison Company's demonstration kitchen and is handled by the WBKB remote crew. Format involves demonstrations in cooking and other phases of homemaking by Jane Foster, CE's Director of Home Economics and members of her staff. Presentation is from the stage with an audience of about 40 people.

Show usually opens with the camera dollying in through the auditorium doors and picking up the emcee who makes the opening announcement in front of the curtains. Open curtains disclose Jane Foster or staff member on the kitchen set, and demonstration is played to a member of the audience picked at random and invited onto the stage. Inserted in each program and played on a side set is a dramatic skit which serves to point up the subject of the demonstration. Agency is J. R. Pershal Co.

Weekly feature staged in a court of law in which a question of current interest is put on trial. Witnesses pro and con are examined and cross-examined by counsel on the question at hand. The judge is a known scholar who tries to be impartial. The jury is composed of men and women selected from a studio audience or from people who write in to WABD requesting that they be selected for jury duty. After all witnesses are examined, the case is presented to the jury for decision. At all times legal procedure is maintained. This is one of television's better and more adult shows.

Weekly program features Charles J. Solomon, World's Masters' Individual Champion and bridge columnist for The Philadelphia Inquirer. With high-ranking bridge experts who appear as guests, usually three others, Mr. Solomon discusses sample bridge hands and asks for opinions on bids, leads, etc., with the experts explaining their reasons for taking the action they propose. Viewers are shown the dummy hands on cards prepared in advance by the WFIL-TV art department. Listeners are invited to send in questions on bridge or to offer sample hand problems.

**"Americana"**  
WNBT—30 minutes

## **COMEDY—DRAMA**

**"Follies, Seen and Heard"**  
WRGB—15 minutes

**"Rogues of the Rackets"**  
WRGB—20 minutes

## **FOR THE YOUNGER SET**

**"Bobby Sherwood's  
Teen Tunes"**  
WEWS—30 minutes

**"Small Fry Time"**  
WEWS—30 minutes

## **NEWSREELS**

**"Camel Newsreel Theatre"**  
WNBT—10 minutes

## **INTERVIEWS**

**"Know Your Neighbor"**  
WFIL-TV—15 minutes

With camera dollying in to the little red school house, this weekly history quiz on things American is conducted by Ben Grauer as quiz master with five pupils from New York high schools as contestants. A guest whose specialty is the particular subject under discussion acts as judge to decide the best question submitted by the viewers. Questions are occasionally visualized—for example, a demonstration of a musket used in the Revolutionary War; a coat of arms, one of the youngsters pointing out the lines of battle on a map, etc.

This comedy drama, presented monthly over the station, tells the adventures of Joe Folly and his wife. Each month a different episode is discussed. For example, one show dealt with Joe's life at the office and was called "The Boss's Losses." Another program dealt with a visit to the races and was called "Figures and Femmes." Usually four or five characters (including the Follies as well as the boss and his wife) take part and occasionally film and slides are used—for example film was used to illustrate the races in one show.

This monthly show exposes the methods by which confidence men, racketeers, fraudulent organizations, gyp artists and the like operate. It is presented with the hope that viewers will be both educated and entertained. Some of the topics discussed have been the stock market, housing and insurance.

Band leader Bobby Sherwood chins with the teen-agers about records, bands, singers and general jive talk. He spins platters, interviews interesting people in Cleveland as well as visiting musical celebrities. Young viewers may phone in their requests and phone is answered on the set by a girl assistant. Program is telecast Tuesday through Friday from 4 to 4:30; on Saturday in the 9 to 9:30 spot.

This program for the younger set features Uncle Jake and his pets, film cartoons, small children in talent shows, animal acts, puppet shows, and the other tricks which amuse the youngsters. Clowns from the Grotto Circus and Sunny Moore and his Roustabouts, feature dog act at the circus, are typical of the guests who have appeared on the show. Program is a Tuesday through Saturday regular, in the 4:30 to 5 spot.

When we think of newsreels we usually think in terms of what we have been accustomed to seeing in the movies for years. The newsreel, as millions of movie-goers know it, is a Hollywood product which, in the strictest sense of the word, is not a news program so much as a well rounded series of vignettes planned to appeal to as large an audience as possible and that's what the Camels' Newsreel is. And, naturally, newspaper men are taking pot shots at it as not being a news program. Comparisons are made between the Camels show and the INS Tele-news, CBS and NBC news programs. Claims are made that Camels are far behind in spot news coverage and to an extent this is true. But then, Camels Movietone is on 5 nights a week and it will be interesting to see how much spot news the others will have on this extended frequency basis. At the present time though, from the sponsor's viewpoint, Movietone news is by far the best by having, in our opinion, the greatest appeal to the television audience.

All in all, it is one of the most professional shows to hit the pix waves. Its pace, its use of different commentators during the same show and its well-planned coverage make it one of television's best 10-minute programs on the air.

Program which is sponsored by Food Fair (supermarket chain), is recorded on sound film by WFIL-TV's camera crew which visits one of the markets each week. Shoppers are interviewed and asked questions on food, household management and items of general interest. Prizes for correct answers are articles sold at the Food Fair stores—butter, hams, eggs, canned goods, etc.

# ADVERTISING

210 sponsors on television during February  
... review of current commercial formats

## CAMELS

**Weekly time charges  
will drop to \$2,857  
after 208 telecasts**

Camel sponsorship of 20th Century Fox newsreel started on a Monday to Friday schedule over WNBT and the NBC network last month and according to Television Magazine's Audience Research Poll, now ranks sixth in sponsor identification.

After April 1st, when the rate increase goes into effect, Camel tab for time charges will be \$3,415 a week on the NBC net—subject to frequency discounts. If show runs 208 times—40 weeks on a five day basis—costs will average out to \$2,857.

The newsreel segment itself is a closely edited, well presented reel, using natural sound effects in lieu of musical backgrounds, lip sync on some shots and off screen narration on others.

The opening runs 32 seconds with the Camel segment taking 20 seconds and 20th Century Fox into the other 12. Animation is used for the opening with packages of Camels flipping into view to the accompaniment of the singing commercial, "More people smoke Camels than ever before." This is followed by the word, "Camel" zooming to full screen with "Newsreel Theatre" coming in under it. "20th Century Fox Newsreel—Television Edition" title follows.

About the middle of the news segment, the "Camel Theatre" is inserted. A different commercial is used every day averaging about a minute. Theme follows their advertising copy in which various people indicate their preference for Camels. Typical examples have been a ballerina trying out for a screen test, a juggler performing his various stunts, etc., with the wind-up in each case showing them smoking a Camel. These are done lip sync. Brief close-up shot is taken at the end with the T-Zone superimposed and off-screen announcement detailing the merits of Camels. About 15 of the minute movies were made in advance of the opening and addi-



Minute commercial films used on Oldsmobile's sponsorship of the "Review of the Week" over WNBT are also used for theatrical showing. Picture above shows one of the Futuramic sequences, tying in the ultra modern styling of the car with modern architecture. Films are shot especially for television.

About mid-way in the Camel-sponsored 20th Century Fox Newsreel, film commercial is injected. Theme follows their advertising campaign which shows people engaged in various occupations smoking Camels. Wind-up of each segment shows the T-zone superimposed with camera dollying in to close-up.



tional ones are now in the works. However, these will probably be repeated at a later date.

Ending runs 30 seconds, 20 seconds of which are commercial. Here again, animated technique is used. One example was the crossword puzzle with the word "Camels" being fitted in and then the package superimposed over it. These commercials are changed every week. The 10 second trailer is set.

Although no definite announcement has been made as yet, the show will probably be placed in other cities not on the network. Agency is William Esty.

## **OLDSMOBILE**

### **Minute film commercials serve dual use in theatres**

Oldsmobile's sponsorship of the 10 minute NBC-produced newsreel, "Review of the News," over WNBT on Sunday night, marks their entry into the New York video picture. Company's previous experience was the telecasting of the University of Michigan football games over WWJ-TV, Detroit, plus films of the Rose Bowl game. As they wished to establish a time franchise in New York and having previously tried sports, company felt that news should be their next step. Furthermore, the show is easy to run remote as the agency, D. P. Brother & Company, is located in Detroit.

8½ minutes of the 10 minutes is devoted to news. Program opens

with 25 second film which was made especially for television. Opening shot shows the front-end view of an Oldsmobile Futuramic car with the words "Oldsmobile Dealers in Metropolitan New York Present." This is followed by a montage effect with four different news shots which fade out as four others take their place. The words "NBC Review of the News" is superimposed over the shots.

A one minute commercial follows the news. These films serve a dual purpose as they are also used for trailer advertising in theatres. However, all films are now being made specifically with television in mind. The current series includes four on the Futuramic and six on the Dynamic models. These are alternated, with a different one used each week.

The Futuramic series ties in with their advertising campaign which will revolve around modern architects and architecture. Typical example shows an architect and his wife leaving a modern home to enter a Futuramic. They admire the design as the camera picks up the various features of the car. Another one centers around the interior features, particularly the dashboard. A third commercial on a convertible features pushbutton controls and was taken in a collegiate setting to tie in the "young moderns" with the modern functionalism of this particular model.

Advertising is placed on a cooperative basis with the local Oldsmobile dealers.

Kaiser-Frazer time charges for sponsorship of the "Amateur Hour" over WABD and the DuMont net (WFIL-TV, WMAR-TV and WTTG) run to \$1,465 for the Sunday night slot. Show has quickly climbed in popularity, hitting top spots in Television Magazine and Hooper surveys. (See page 4 for details.)



## **AMERICAN PACKING CO.**

### **Live minute spots permit flexibility**

Good solution to the problem of putting across a local account on a limited television budget was devised for the American Packing Company by Anfenger Advertising Agency. Spots, of course, was the answer. However, they had a wide variety of products and the Sunrise brand name to advertise. Naturally, film commercials would run too high to be practical, particularly since distribution was limited to one area and only one television station would be used.

Live commercials, therefore, were the best solution. Spots immediately preceding sports telecasts were chosen. Whole idea was to keep the commercial on the comic side. A local magician was selected to play the "Sunrise Sport" and to combine feats of magic with his patter on the product. Magician was chosen because of the audience appeal of magic and the many ways in which a "commercial hook" can be built around a trick.

High identification is maintained by having him dress the same for every sports telecast, complete with lapel flower, and by having him refer to both the previous sports event and the next one he will attend. The "Sport" is the first person viewers see at every sporting event and many have mentioned that they tune in early so as not to miss him.

The commercial is casual and plays down the product. This idea is built up by having the "Sunrise Sport" appear to have trouble remembering the name of the sponsor, the product and even the game he is attending. Live commercial gives great flexibility and each includes direct and timely reference to the exact day, event or weather, etc. Promotional piece on the televised spots was also sent to dealers in the area. Television Director at the agency is Vernon L. Morelock.

## **FASHIONS ON PARADE**

### **Cooperative program has top New York shops playing host on WABD**

There's a new twist in cooperative shows now being telecast over DuMont's WABD. Television Fashions on Parade, Inc. have come up with a half-hour participating fash-



"Television Fashions on Parade," half-hour cooperative program over WABD, sets the fashions into story form to give the show continuity. Dance team is usually introduced in the middle for entertainment angle.

ion package, which is sponsored by leading New York retailers like Bonwit Teller, Saks Fifth Avenue, Jay Thorpe, and Bergdorf-Goodman. These retailers pay WABD for time charges, which run around \$400 for the half hour and approximately \$300 for rehearsal. Each retailer takes over as host for 4 weeks.

A list of manufacturers whose products are sold in the store is turned over to the package outfit who in turn sells the manufacturers participating spots on the program. Some of the manufacturers who have participated are Hanes Hosiery, Philip Mangone Suits, David Crystal Dresses, Raymodes Negligees, Elizabeth Arden, etc. Television Fashions on Parade collects on the participating spots and in turn compensates the retail store for its part in the program.

Leon Roth, head of the package company, is trying to line up 10 participating manufacturers for each program. Cost of participation is between \$300 and \$400. Judging from the high cost of the production, he will need close to that number to break even.

### TELE CONTEST

Radio's recently solved "Walking Man" contest is going to get some competition from television's "Mr. Who." The "Missus Goes-A Shop-

ping" program, jointly sponsored by Bab-O, Sweetheart Soap and Mueller's Macaroni over WCBS-TV, is starting a six week's contest. Visual clues will be given by using a jigsaw puzzle of some prominent man and each week a few more pieces will be added. Riddles and jingles will also be aired as additional clues. In order to be eligible, viewers must send in a wrapper from one of the three products and write in 25 words, "I would like to own a Laundrall because—." Prize is, of course, a Laundrall washing machine.

### SWIFT

The Swift show undergoes complete revamping when it moves over on April 1st from the Friday, 1:00 to 1:30 spot to the Thursday, 8:30 to 9:00 segment on WNBT and the NBC net. Tex and Jinx, who have been emceeing, are being replaced by Lanny Ross until the Petrillo ban is lifted. Lanny Ross will sing to his records. Martha Logan, the Swift home economist, who has handled the commercial portion of the show, will remain as will Sandra Gale, who takes care of the fashions and home decorating portions. Format, however, will be changed so as to have a broader appeal for the entire family. Show is placed through McCann-Erickson.

LOW COST

## ANIMATION

designed to  
meet your  
TELEVISION  
BUDGET

Let us discuss  
your film problems  
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## SPRINGER

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NEW YORK, 17

**WHAT EVERY PROGRAM-  
MAKER KNOWS: HUMAN-  
APPEAL SCRIPTS, SKIL-  
FULLY PRODUCED, MEAN  
TELEVISION SUCCESS**

THIS IS MY JOB—and I want to meet the organization that needs me NOW

I am well-trained; know my television and film methods; have film and script-writing experience; and have had the recognition of seeing my programs on a major New York television station.

I want to hear from an organization which needs a script writer for film or live-talent shows, production or editing.

I'll supply the experience, ability, and enthusiasm for the job.

Answer Box GN-1, TELEVISION

# CURRENT ADVERTISERS ON ALL STATIONS

- \**Academy Theatre*—"Inside Hollywood." WWJ-TV. 15 min. program, once weekly.
- \**Simon Ackerman*—"Telefilm Snapshots." WNBT. Fridays. Ten min. film. Agency, Ehrlich and Newirth.
- \**Admiral Radio Corp.*—Full-length motion picture. WNBW. 1½ hrs. Sundays. Split sponsorship boxing and wrestling. KTLA. Feature films. WBKB. Thursday. Agency, Cruttenden & Eger.
- Alexander Smith*—"Magic Carpet". WABD. Friday. Fifteen minute studio show. Bi-weekly. Anderson, Davis & Platt.
- Harry Alter Company (Crosley and Laundrell Distributors)*—Wrestling. WBKB. Mondays. Malcolm-Howard Agency.
- \**American Blower Corp.*—Spots, once weekly. WWJ-TV. Agency, Brooke, Smith, French & Dorrance.
- American Pucking Co.*—Live spots. KSD-TV. Anfenger Advertising.
- American Shops*—Boxing bouts, Tuesday; wrestling matches, Friday. WABD. Agency, Scheer Advertising Co.
- American Television, Inc.*—"People in the News." WBKB. 15 min. studio show. Wednesdays. Agency, Turner Advertising.
- \**American Television Headquarters*—"Styles on Song." WRGB. Mondays. 10 min. live musical.
- American Tobacco Company*—Spot announcements. WWJ-TV, WCBS-TV, WABD, WTTG, WBKB, KTLA, KSD-TV, WMAL-TV, WFIL-TV, WRGB. Agency, Foote, Cone & Belding.
- Artophone Corp. (Philco Distributors)*—Sports. KSD-TV. Marjorie Wilten Advertising Agency.
- Atlantic Refining Co.*—Penn basketball games. WPTZ. Agency, N. W. Ayer.
- Atlas Prager Brewing Co.*—Wrestling and boxing. WBKB. Wednesday and Friday. Olian Advertising.
- Automobile Club of Michigan*—Spots, four times weekly. WWJ-TV. Agency, Stockwell and Marcuse.
- \**Avco Mfg. Corp. (Crosley)*—"Kitchen Klub." WLWT. Monday and Saturday. Half hour format featuring food preparation and care. Agency, Roy S. Durstine.
- B. T. Babbit, Inc.*—"Missus Goes-A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones Co.
- B. V. D. Corporation*—Weather reports. WNBT, WPTZ. Spots. KTLA, WWJ-TV, WMAR-TV, WNBW and WBKB. Grey Advertising Agency.
- Baltimore Salvage Co.*—Spots. WMAR-TV. Direct.
- Barbey's, Inc.*—"Sportsman's Show". WPTZ. 15 min. studio show. Fridays. Agency, Gray & Rogers.
- Barr's Jewelers*—Time spots. WPTZ, Prager Advertising Agency.
- \**Barry Auto Sales*—"Songs With Bob Smith." WBKB. Thursday. "Today's World Picture." Saturday. Agency, Jeane Reese.
- Bartel's*—"Let's Pop the Question" WFIL-TV. Half hour quiz show. Sundays. Shapiro Advertising Agency.
- \**James S. Beattie Advertising*—Spots. WNBW. Agency, James S. Beattie.
- \**New advertisers in February*
- \**Bergdorf Goodman*—"Television Fashions on Parade." WABD. Fridays, 8:00 to 8:30. Fashion and entertainment program.
- Nick Bloom Tailor*—Spots. WMAR-TV. Agency, Irving Klein.
- The Boston Store*—"Life at the Boston Store". WTMJ-TV. Sundays. 15 min. show based on a "how to do it" theme. Agency, Mark-Mauntner-Berman.
- Botany Worsted Mills*—Weather reports. WABD, WNBT, WPTZ, KTLA, WBKB, KSD-TV, WTMJ-TV. Alfred Silberstein, Bert Goldsmith.
- Brentwood Sportswear*—Weather spots. WPTZ, WNBT, WRGB. Agency, J. R. Kupsick.
- L. S. Briggs, Inc.*—Spots. WNBW. Agency, Courtland D. Ferguson.
- Broadway House of Music*—High school basketball games. Spots. WTMJ-TV.
- Broadway Lincoln Mercury Sales, Inc.*—Spots. WBKB.
- Brown and Williamson Tobacco Co. (Kools)*—Collegiate basketball double-headers. WBKB. Agency, R. M. Seeds. Five min. film sport show preceding Friday boxing. WNBT, WNBW, WPTZ, WRGB. Agency, Batten, Barton, Durstine & Osborn.
- \**Brownstein Louis Co.*—"Shopping at Home." KTLA. Sundays. Split sponsorship, quarter hour shopping program. Agency, Mayers Co.
- Bucknell Shirts*—Participation in "Doorway to Fame". WABD, ½ hr. amateur show. Friday.
- Bulova Watch Co.*—Time signals. WNBT, WLWT, WNBW, WCBS-TV, WTTG, WWJ-TV, WPTZ, WTMJ-TV. Agency, Biow Co.
- Capitol Typewriter Co.*—Two spots weekly. WTTG. Agency, James S. Beattie.
- \**The Carl Company*—One minute spots. WRGB.
- Century Shoe Repair*—Spots. WMAR-TV. Agency, Dundon and Rosenbush.
- Chevrolet*—"Telenews." 20 min. film. WBKB, WABD, WTTG. "Telenews Digest." WWJ-TV. 20 minute weekly program. Agency, Campbell-Ewald.
- \**Chevrolet Dealers*—Films of Winter Olympics from St. Moritz. WABD, WBKB, WWJ-TV, KSD-TV, WFIL-TV, WMAR-TV, WTTG and KTLA.
- Chez Candy Company*—Weather signals. WPTZ. Agency, Solis S. Cantor.
- Columbia Wholesalers (Philco Distributors)*—Spots, WNBW. Kal, Ehrlich & Merrick, Agency.
- \**Commercial Tire & Supply Co.*—"Air Ride." WBKB. "The Royal Master." 15 min. programs, Tuesdays.
- Commonwealth Edison*—"Jane Foster Comes to Call". WBKB. ½ hr. cooking and home management format. Tuesday, 3:00 to 3:30. Agency, J. R. Pershall Co.
- \**Cress Dairies*—Spots. WMAR-TV. Agency, Elliott Buse.
- Crosley Dealers (St. Louis)*—Sports KSD-TV. Basketball. Agency, Maurice L. Hirsch.
- D & H Distributing Co.*—Spots. WMAR-TV. Roman Advertising Agency.
- Dad's Root Beer Co.*—Spots. WBKB. Three times weekly. Malcolm-Howard Advertising Agency.
- C. H. Davis & Co.*—INS news. WPTZ. Five times weekly. Agency, Solis S. Cantor.
- Detroit Edison Co.*—Two fifteen minute newscasts weekly. WWJ-TV. Agency, Campbell-Ewald.
- D'Orsay Jewelers*—Spots. KTLA.
- \**Dreidame's House of Television (RCA & Philco)*—Cooperative basis, "Who Am I." WLWT. Tuesday. Hour audience participation quiz. Direct.
- Dry Imperato Champagne (Robinson & Lloyds Ltd.)*—Spots, WABD. Twice weekly. One min. film spot. WTTG. Mondays. Agency, Wiley, Frazee & Davenport, Inc.
- DuMont Marine Service, Inc.*—Spots. WBKB.
- DuMont Telesets*—Spots. WABD, WTTG. Five times weekly. Direct.
- Elgin*—Time spots. WNBT, WCBS-TV, WPTZ, WBKB, KTLA. Agency, J. Walter Thompson.
- Emergency Radio & Appliance*—Split sponsorship of Blackhawks Hockey. WBKB. Direct.
- \**Ennis Motors of Milwaukee*—"The Sportsman." WTMJ-TV. Sundays. 15 min. interview and demonstration format.
- The Evening Star*—Spot announcements. WMAL-TV. Agency, Kal, Ehrlich & Merrick.
- Everess*—Spots. WCBS-TV. Agency, Young & Rubicam.
- The Fair Store*—"Tele-Chats". WBKB. Friday. Fifteen minute news program. Agency, Ivan Hill, Inc.
- Mort Farr*—"Farr Better Sports." WFIL-TV. Sports and football scores. Sundays. Shapiro Advertising.
- Fashion Shop*—One minute spot weekly. WMAL-TV. Agency, Joseph Katz.
- Fischer Baking Co.*—"Small Fry Club." WABD. Thursday. Half hour children's program. Scheck Advertising Agency.
- F. W. Fitch Co.*—Spot. Once weekly. WABD. L. W. Ramsey Agency.
- \**Flash Electric*—Spots. KTLA.
- Food Fair*—"Meet Your Neighbor." WFIL-TV. Wednesdays. 15 min. show.
- Ford Motor Co.*—Madison Square Garden "Parade of Sports." Boxing and wrestling over KTLA. Wrestling matches. WWJ-TV. J. Walter Thompson.
- \**Fox Advertising Co.*—Spots. WMAR-TV. Agency, Fox Advertising.
- \**Free State Beer*—Spots. WMAR-TV. Agency, Theodore A. Newhoff.
- Thornton Fuller (Dodge-Plymouth Dealers)*—Rockets hockey games. WFIL-TV.
- Galvin Mfg. Co. (Motorola)*—Boxing. WBKB. Tuesdays. Agency, Gourfain-Cobb.
- Gas & Electric Co. of Baltimore*—"How Well Do You Know Baltimore." WMAR-TV. Quiz show. Direct.
- General Electric Supply Corp. (Detroit)*—Boxing. WWJ-TV. Agency, Simons-Michelson.
- General Electric Supply Corp. (Los Angeles)*—"Pantomime Quiz." KTLA. Sunday. ½ hr. quiz show. Agency, Stokey and Ebert.
- General Electric Supply Corp. (Washington)*—Wrestling. WMAL-TV. Agency, Belmont Ver Standig.
- General Foods*—"Author Meets the Cri-



tics". WNBT. Agency, Young & Rubicam. Joint sponsorship of sporting events at Madison Square Garden. WCBS-TV. Agency, Benton & Bowles.

**Georges Radio & Television Stores**—"Let's Learn To Dance". Friday. 15 min. dance instruction program. Spots. WNBW. Split sponsorship of full-length motion pictures. WNBW. 1½ hrs., Sundays. "NBC Television Newsreel." WNBW. Wednesday. 15 min. Latest NBC news on film. "Did You Find It." WTTG. ½ hr. audience participation program. Agency, Robert J. Enders.

**A. Gettelman Brewing Co.**—"Sports Thrills". WTMJ-TV. 15 min. film preceding Saturday night basketball games. Wrestling, Thursdays. Golden Gloves boxing bouts. Spots. Agency, Scott-Telander.

**Gillette Safety Razor Co.**—"Cavalcade of Sports". WNBT. Monday and Friday. Boxing bouts. Relayed to WRGB, WPTZ, WNBW. Maxon, Inc.

**Gimbels, Philadelphia**—"The Handy Man". WPTZ. Friday. Fifteen minute demonstration.

**Gimbels, Milwaukee**—"Gimbels Views the News". WTMJ-TV. Sundays. 15 min. newsreel.

\***Girard Chevrolet**—Spots preceding and following sports events. WFIL-TV. Agency, Ed Shapiro.

**Globe Brewing Co.**—Boxing. WMAR-TV. Boxing, Mondays. WMAL-TV. Agency, Joseph Katz.

**Gough Industries (Philco Distributors)**—8 programs over KTLA. "Uncle Phil", ten min. children's show. Every night except Sunday. "Adventure Serial", twenty min. film show. Every night except Sunday. "Circle C Ranch", ½ hr., Monday. "Catch the Act", ½ hr., Tuesday. "Sunset Room", ½ hr., Wednesday. "Star Views". Fifteen min. gossip, personalities format. Thursday. "Music Room". ½ hr., Friday. "You'll Be Sorry", half hour audience participation show. Saturday.

\***William Gretz Brewing Co.**—"Sports Scrapbook." WPTZ. Thursday. 15 min. sports show featuring distinguished personalities in various fields of sports and film flashbacks. Agency, Seberhagen, Inc.

**Gulf Refining Company**—"Television News." WCBS-TV. Thursday. Fifteen minute film program. "You Are An Artist." WNBT. Thursday. Ten minute art lesson format. Relayed to WRGB, WPTZ. Young & Rubicam.

**Gunther Brewing Company**—"View-A-Sport". WNBW. Friday. Fifteen minute sports clinic format. Spots during hockey games. WTTG. Spots. WMAR-TV. Agency, Booth, Vickery and Schwinn.

**Hamilton Hotel**—Spots. WTTG. Agency, James S. Beattie.

\***J. C. Harding, Inc.**—Spots. WTTG.

**Hat Research Foundation**—Spots. WCBS-TV, KSD-TV. Grey Advertising Agency.

**Havens Electric Co.**—News show. WRGB. Fridays.

\***The Hecht Co.**—"The Fashion Story." WNBW. Friday. 15 min. commentary on fashions. One spot. Agency, Harwood Martin.

**Heinel Motors (Dodge & Plymouth Dealers)**—"Going Places With Heinel Motors". WPTZ, WFIL-TV. Sunday. 15 min. travel film. Agency, Solis S. Cantor.

**Hot 'N Kold Shops**—Spots, five times weekly. WWJ-TV. Agency, Gabriels Advertising.

**Hotel Herman Dining Room**—Spots. WMAR-TV. Agency, Advertiser Television Productions.

**Hub Department Store**—Spots. WMAR-TV. Agency, Joseph Katz.

**The J. L. Hulson Co.**—"Sketchbook", WWJ-TV, Wednesday. Quarter hour demonstration type program. Agency, Wolfe, Jickling, Dow & Conckey.

\***Hulson-Ross**—Co-sponsorship of "Junior Jamboree." WBKB. Hour children's program, 5 times weekly. Agency, Dave Epstein.

**Hyde Park Breweries Association, Inc.**—Boxing, wrestling, sports. KSD-TV. Agency, Gardner Advertising Co.

**Ida's Dept. Store**—Spots. WTTG. Agency, I. T. Cohen.

**Jay Day Dress Company**—Participation in "Birthday Party". WABD. Thursday. Half hour children's format. Agency, Birmingham, Castleman & Pierce, Inc.

**Jay Jay Junior Inc.**—"Mary Kay and Johnny". WABD. 15 min. domestic comedy series. Friday.

**Jiffy Products, Inc.**—Weather signals at network station break Sunday. WPTZ. Agency, Martin & Andrews.

**Jump Town Restaurant**—"Jump Town." WBKB. Saturday. 5 min. entertainment format.

**Kaiser-Frazer**—"Original Amateur Hour." WABD, WTTG, WFIL-TV, WMAR-TV. Sundays. 7:00 to 8:00. Format features amateur talent and includes a "salute" to various cities throughout the nation. Agency, Swaney, Drake & Bement.

**Kaiser-Frazer Dealers**—Spots, WMAR-TV. Agency, Frank Webb.

**S & N Katz**—Spots. WMAR-TV. Prager Advertising Agency.

\***The Kelley Kar Co.**—Spots. KTLA. 6 nights weekly. Agency, Tullis.

**Kelvinator**—"In the Kelvinator Kitchen". WNBT, Wednesday. Fifteen minute cooking program. Relayed to WPTZ, WRGB, WNBW. Geyer, Newell and Ganger.

\***Kirk Plastic**—Spots. KTLA.

**Knox the Hatter**—Joint sponsorship of sporting events at Madison Square Garden. WCBS-TV. Agency, Geyer, Newell & Ganger.

**Kraft Food**—"The Kraft Television Theatre". WNBT, Wednesday. Hour dramatic show. Relayed to WNBW, WPTZ and WRGB. Agency, J. Walter Thompson.

\***Harry Krouse**—"Sundebaker Amateur Show." WFIL-TV. Fridays, half hour. Agency, Taubman.

\***Lacy's**—"You Name It." WNBW. Thursday. Half hour quiz type program. Agency, Henry J. Kaufman & Asso.

**Lektrolite**—Spots. WABD, WBKB. Agency, Donahue & Coe.

**Harry C. Lieberman**—Spots. WFIL-TV. Agency, Feigenbaum.

**Longines-Wittnauer**—Film spots. WABD. Agency, Arthur Rosenberg.

**Los Angeles Television Distributors**—Participation in "On the Town." KTLA. Hour remote from various interest points in Los Angeles.

**Lucele, Ltd.**—Participation in "Doorway to Fame". WABD. ¼ hr. amateur show. Friday. Agency, William Warren.

**Manhattan Soap Co. (Sweetheart Soap)**—"Missus Goes A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones.

**Marty's**—Spots. WMAR-TV. Fox Advertising Agency.

\***The May Co.**—"Shopping at Home." KTLA. Sundays. Split sponsorship, quarter hour shopping program. Agency, Mayers Co.

**McKee-Pontiac Co. (Pontiac dealer)**—One min. spot weekly. WMAL-TV. Agency, Kal Ehrlich & Merrick.

**Meadow Gold Ice Cream**—One spot weekly. WTTG. Agency, James S. Beattie.

\***Motorola**—Spots. KTLA.

**Mouquin Wines (Austin Nichols Co.)**—"Sports Names to Remember". WABD. 5 min. program on sports figures preceding pick-up of boxing and wrestling. Monday and Thursday. Agency, Alfred Lilly Co.

**C. F. Mueller**—"Missus Goes A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones Co.

**National Brewing Co.**—Washington Capitol basketball games. WTTG. Baltimore Bullets basketball games. WMAR-TV. Agency, Owen & Chappell.

\***National Weather Window Co.**—Spots. WFIL-TV. Lowenthal Agency.

**Ned's Auto Supply**—Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. children's program, 5 times weekly. Agency, Gerrish Albert.

**P. J. Nee Furniture Co.**—College basketball games. WNBW. Tuesdays and Saturdays. Agency, Harwood Martin, Washington.

**New Era Potato Chips Sales Corp.**—Participation in "Barn Dance". WBKB. Mondays. ½ hr. variety show. Agency, Tom Schroeder.

**Northwestern Hanna Fuel Co.**—Spots. WTMJ-TV. Agency, Scott-Telander.

**Oldsmobile**—"Review of the News." WNBT. Sunday. Ten min. newsreel on news of the week including live commentary. Agency, D. P. Brother & Co.

\***Park Camera Exchange**—"Shopping at Home." KTLA. Sundays. Split sponsorship, quarter hour shopping program. Agency, Milton Weinberg.

\***Park Plaza**—Spots. WMAR-TV. Agency, Fox Advertising.

**Peake Motor Co.**—"News in Review". WNBW. Friday. 5 min. news format. Agency, Henry J. Kaufmann & Associates.

**Pelta Furs, Inc.**—Spot. Once weekly. KTLA. Direct.

**Pennsylvania Linoleum**—Two spots weekly. WTTG. Agency, I. T. Cohen.

**Pep Boys**—"Shopping at Home". KTLA. Sunday. Split sponsorship quarter hour shopping program.

**Perfect Auto Radiator Co.**—Spots. WMAR-TV. Direct.

**Perma-Stone Corp.**—Boxing. WTMJ-TV.

\***Philadelphia Automobile Co.**—Spots. WFIL-TV. Agency, Lowenthal.

**Philadelphia Electric Co.**—"Television Matinee". WPTZ. Hour fashion and home economics program, Monday and Wednesday afternoons. Direct.

\***Philco Dealers (St. Louis)**—"Rush Hughes' Guest Register." KSD-TV. ½ hr. Golden Gloves bouts.

**Philco Distributors, Inc. (Chicago)**—Split sponsorship Blackhawks Hockey. WBKB. Direct.

**Philco Distributors, Inc. (Detroit)**—"Fun and Fables". ½ hr. children's program, 5 times weekly. "Philco Television Theatre." Feature film, Sun-

days. Agency, William I. Denman, Inc.  
*Philco (Washington)* — "Philco Playhouse." WMAL-TV. Hour film show, three times weekly. Spots. Agency, Kal, Ehrlich & Merrick.

*Phillip's Radio and Appliance* — Spots twice weekly. WTTG. Agency, I. T. Cohen.  
*Phillips Television World* — Spots. WABD. 3 times weekly. Direct.

*H. & S. Pogue* — "Luncheon at the Sinton." WLWT. Saturday. Quarter hour fashion and interview format. Agency, Kilduff & Co.

*Powell-Campbell* — Spots. WABD. Sterling Advertising Agency.

*Powers, Inc.* — Spots. Twice weekly on appliances. WABD. A. W. Lewin Agency.

*Purofied Down Products Corp.* — Participation in "Birthday Party." WABD. ½ hr. children's variety program. Once weekly. Agency, Birmingham, Castleman & Pierce, Inc.

*RCA Distributing Corp. (Chicago)* — Co-sponsorship of "Junior Jamboree." WBKB. Hour children's program. 5 times weekly. Agency, J. Walter Thompson.

*RCA Victor Dealers (St. Louis)* — "Junior Jamboree." KSD-TV. ½ hr. children's program. Hockey.

*RCA Victor Distributing Co. (Detroit)* — Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. children's program, 5 times weekly. Agency, J. Walter Thompson.

*RKO Theatres* — Spots on "Tycoon." WNBT.

*Radio Specialty Co. (Philco)* — "Philco News and Views." WTMJ-TV. Ten min. news program. Agency, Gus Marx.

*Reed Candy Co.* — "Today's World Picture." WBKB. 10 to 15 min. news show. Agency, Reincke, Meyer & Finn.

*Recall Brass* — Spots. KTLA.

*Reynolds & Co.* — "Leaders of Industry." WPTZ. Tuesday. 15 min. interview on current industrial and business topics. Agency, Philip Klein.

*R. J. Reynolds Tobacco Co. (Camels)* — "Camel Newsreel Theatre." WNBT, WPTZ, WRGB, WNBW. 5 times weekly. 10 min. graphic coverage of daily events. Agency, William Esty Co.

*Richards Radio* — "Lois Andrews Show." KTLA.

*Roberts Piano Co.* — Spots. WRGB. Fridays.

*Sanka Coffee* — Weather reports. WABD, five nights a week. Young & Rubicam.

*Irwin Schaffer* — Spots. WPTZ. Direct.

*Schwabacher, Frey* — "Shopping at Home." KTLA. Sunday. Split sponsorship, quarter hour shopping program.

*Scott & Grauer (Ballantine Distributors)* — Wrestling bouts. WFIL-TV. Mondays. J. Walter Thompson Agency.

*Sears Roebuck* — "Shopping at Home." KTLA, Sundays. Split sponsorship, quarter hour shopping program.

*Security Storage* — Spots. WPTZ. Wednesday. Agency, L. M. Beresin.

*Seven-Up Bottling Co.* — Film spots. KSD-TV. Agency, Oakleigh R. French.

*Shannon & Luchs* — Spot announcements. WMAL-TV. Agency, Henry J. Kaufman & Asso.

*Shore Bros.* — Time spots. WPTZ. Thursday and Sunday. Agency, Adrian Bauer.

*Shryock Radio & Television Co.* — Spots. WPTZ. Three times weekly. Agency, Hamsell & Zook, Inc.

*Simon Distributing Corp. (Motorola)* — Spots. WTTG, WNBW, WMAR-TV, WMAL-TV. Agency, Henry J. Kaufman & Asso.

*The Sleep Shops* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.

*Sohio* — "Sohio Television Try-Outs." WEWS. ½ hr. amateur show. Agency, McCann-Erickson.

*Southern Venetian Blind* — "The Bob Wolff Show." WTTG. 15 minute sports program. Direct.

*Squirt* — Participation in "Barn Dance." WBKB. Mondays. ½ hour variety show. Agency, Ruthrauff and Ryan.

*State Motor Co.* — Spots. WMAR-TV. Fox Advertising Agency.

*Steinberg's Radio Store* — Three spots weekly. WLWT. Agency, E. V. Dinerman.

*Stoumen Rug Company* — Spots twice weekly. WFIL-TV. Agency, Ralph A. Hart.

*Sun Radio Co. (Philco)* — Station breaks. WNBW. Agency, Kal, Ehrlich & Merrick.

*Swift* — "The Swift Home Service Club." WNBT, Friday, 1 to 1:30. Half hour entertainment, decorating and cooking format. Relayed to WNBW, WPTZ, WRGB. Agency, McCann-Erickson.

*Taylor Electric Co. (RCA)* — "Teen Canteen." WTMJ-TV. Saturdays. 3:00 to 3:30. Format features teen-age participants, interviews, quizzes and variety type entertainment.

*Telestores Corp. of America* — Spots. WABD. Agency, Diener & Dorskind.

*Television Co. of Maryland* — Spots. WMAR-TV. Agency, Harry J. Patz.

*Television & Facsimile Service* — Time spots. WPTZ. Fridays. Direct.

*Terman Television Sales* — "Learn to Rhumba." WBKB. Friday. 15 min. dance instruction show. Agency, Jones & Frankle.

*Tom's (Chrysler-Plymouth Dealers)* — Spots. WMAL-TV. "Capital Citizen." WNBW. Tuesday. ½ hr. interview. Agency, Henry J. Kaufman & Asso.

*Transmirra Products Corp.* — Participation in "Swing Into Sports." WABD. Sports instruction program. 5 spots weekly over WABD. Spots. WFIL-TV. Agency, Smith, Bull and McCreery.

*Transvision* — Spots. WABD.

*Trilling and Montague (Norge Distributors)* — Philadelphia Warriors basketball games. WFIL-TV. Agency, Campbell-Ewald.

*Tupman Motors, Inc.* — Two spots weekly. KTLA.

*Union Electric Company* — "Telequizzes." KSD-TV. Monday. Half-hour viewer participation show. Gardner Advertising Agency.

*U. S. Rubber Company* — "U. S. Royal Sports Time." WNBT. Relayed to WPTZ, WNBW, WRGB. Series of films on track and field events. 11th annual Sportsmen's Show. WCBS-TV, WMAR-TV, WMAL-TV. Saturday. Half hour remote from Grand Central Palace. Winter Olympics films. Agency, Campbell-Ewald.

*Vick Chemical Co.* — Weather and film spots. WNBT. Agency, Morse International.

*Wadham's Division Socony-Vacuum Oil Co.* — Marquette University home basketball games. WTMJ-TV. Agency, Compton Advertising.

*Walco (Tele-Vue Lens)* — Spots. WABD, WFIL-TV, WCBS-TV, WTTG.

*Ward Radio Company* — Station break. WNBW. Agency, Kal, Ehrlich & Merrick.

*Homer Warren Real Estate* — Spots. once weekly. WWJ-TV. Agency, Stockwell and Marcuse.

*Western Saving Fund Society* — Film spots. WPTZ. Tuesdays. Agency, Geare-Marston, Inc.

*Wheeler, Inc. (Chrysler Dealer)* — Spots. WTTG and WNBW. Agency, James S. Beattie.

*George Wiedemann Brewing Company* — Wrestling matches. WLWT. Friday. Golden Gloves tourney. Agency, Strauchen and McKim.

*Wilf Bros.* — "Author Meets the Critics." WPTZ. Relayed from WNBT. ½ hr. discussion. Agency, Solis S. Cantor.

*Winston Radio & Television Co.* — Amateur boxing. WABD. Monday.

*Zamoiski Co. (Philco Distributors)* — Spots. WMAR-TV. Harry J. Patz, Agency. Zlotnick The Furrier — Film spots. WTTG. Agency, Belmont Ver Standig.

## One Man's Reflection

(cont'd. from page 19)

explicitly or implicitly involved. Further, the broadcaster himself exercises his skill in the arrangement of the program and will have certain legal claims.

### News Events

If there is a musical background or foreground in the television transmission, the use of the same music in theaters or the like may not have been licensed by those controlling the corresponding rights.

Again the presentation of a news event in the theater may violate the right of privacy extended to persons in certain states. Assume, for example, that a television news event originates in a certain mid-Western state which does not recognize the right of personal privacy in its laws. The pick-up of the event and the reproduction, in the home and in theaters of specific individuals who are shown in close-ups, may be legal in that state. However, if the program is carried by some network to certain Eastern states which do recognize the right of personal privacy by law, a damage suit might result.

It is hardly necessary to go further into the complexities of the situation which, in any case, are probably fully understood by trained legal representatives. It is clear, however, that the courts will be kept reasonably busy in the future to build up a body of law or precedent in these matters. Only the careful study of each individual situation by attorneys skilled in copyright law and analogous matters can safely protect the broadcaster, the program originator, and the recipients of such programs.



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**WWJ**  
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The Du Mont Transmitter Control Console is just another link in the chain of Du Mont equipment from camera to transmitting antenna insuring the "First with the Finest in Television."

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Aural Meters: PA Plate Current, PA Plate Voltage, Transmission Line Voltage, Center Frequency Deviation, Modulation Percentage (KC Swing), Input Level (Vu Meter), and Line Voltage (Single- and Three-Phase).

Pilot lamp flashes when modulation level exceeds any preset positive or negative modulation percentage.

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