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6/4 Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

APRIL 1949

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it takes all kinds

... and NBC is first in nearly every category of television programming. Each in its class, these are the regularly scheduled shows according to latest available Hooperatings:

- Variety*, Texaco Star Theatre NBC
- Drama*, Kraft Television Theatre NBC
- Sports*, Gillette Fights NBC
- News*, Camel News NBC
- Forum*, Author Meets The Critics—*General Foods* . NBC
- Art*, You Are An Artist NBC
- Feature Film*, Lucky Strike's Your Show Time . . . NBC
- Juvenile*, Howdy Doody—Mason—Unique NBC

- No. 1 in programs . . .
- No. 1 in advertisers . . .
- No. 1 in sponsored hours . . .

America's No. 1 Network

NBC Television

A Service of Radio Corporation of America

Du Mont
invites comparison
 —and the dealer who sells by
 these same tactics will find he has
 bigger unit sales and better
 satisfied customers.

*What
 to look for
 in Television*



**Use this check list
 when you select
 a television receiver**

- You'll want a big screen—one big enough for the whole family to watch the big events. All Du Mont Telesets* have large screens—none smaller than 72 square inches—some as large as 213 square inches.
- You'll want a direct-view screen. A demonstration will show you why. The Du Mont direct-view pictures are clear; brilliant even in a normally lighted room; free from distortion at any angle.
- You'll want easy, accurate tuning. Du Mont's patented Inputuner* permits you to tune quickly with hair-line precision. And it stays tuned.
- You'll want full range FM radio coverage and all 12 television channels. Be sure to check this one.
- Since television is something everybody looks at, you'll want a handsome cabinet... designed in good taste; made of fine woods; a beautiful piece of furniture that will enhance the other furnishings of your home.
- You'll want an instrument that will give you long and dependable service—made by a reliable maker with long experience in all phases of television.

Make this point-by-point check; see if Du Mont doesn't give you the most real value in television receivers.



Do you want a complete home-entertainment instrument?

A distinguished Du Mont console like the Colony gives you everything—and the finest of everything. Television on a 116 square-inch direct-view screen; high-fidelity sound on AM and FM radio, and a wonderful automatic record player. **\$945.**



Do you primarily want television and FM?

Then a Du Mont table-top set like the Chatham will give you superb television in compact, inexpensive form... a 72 square-inch direct-view screen, plus static-free FM radio.

\$425—natural mahogany veneers;
 These are only two of a complete line of Du Mont receivers.

DU MONT *first with the finest in television*



WWJ-TV, first television

station in Michigan, is firmly stamped on the minds of Detroiters.

More than two years of daily operation have given WWJ-TV the television know-how that is reflected in better pictures, better programming and better commercial adaptability.

With such top-rated television features as Detroit Tigers baseball, University of Michigan football, and Detroit Red Wing hockey, WWJ-TV practically has a monopoly on local big-time sports events. Combined with other local entertainment highlights and its NBC Television Network facilities, advertisers who feature their products on WWJ-TV are assured the largest audience, as well as the clearest reproductions on the television screens in the Detroit market.

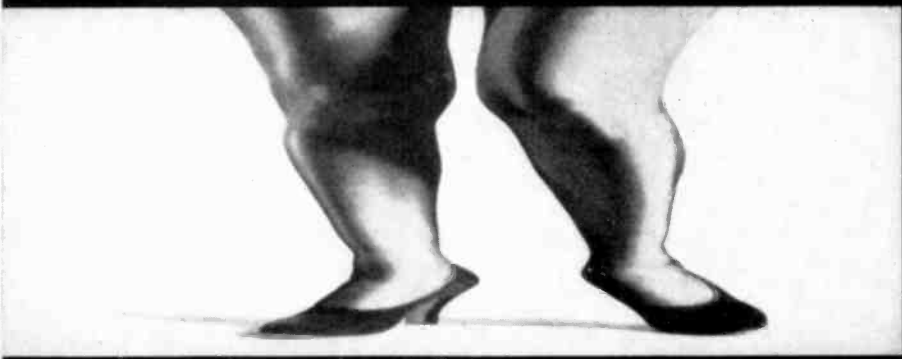
FIRST IN MICHIGAN . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

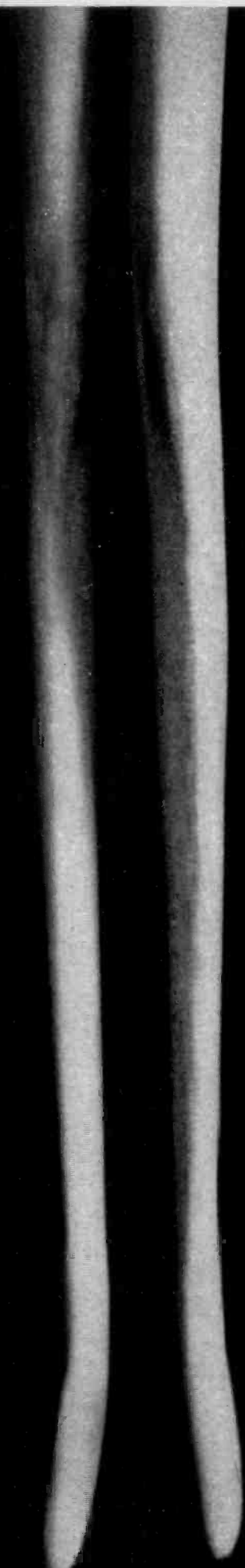
ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network



ankles



The Coney Island-mirror distortions you see on some television screens can add alarming pounds to the prettiest girl you know. But it doesn't happen at CBS-TV.

ANKLES ARE SLIMMER HERE... because CBS engineers "stretch" them, to counteract the tendency toward widening effects on the TV screen. By the time you see them they're as pretty as they ought to be.

ACTORS ARE COOLER AT CBS... more at home... because they don't fry in tropical studio temperatures, thanks to "cold light," also developed by CBS experts.

are slimmer on CBS

THE SCENE IS LIVELIER AT CBS... because backgrounds can be made more fluid and variable with rear-screen projection... another CBS-TV development.

AND PROGRAMS ARE BETTER ON CBS... built with the same skill, enthusiasm and care that have given CBS-TV its technical leadership. Indeed CBS is today the largest and most successful creator of package programs in television.

YOUR PROGRAM WILL DO BETTER ON CBS-TV... the network with six of the top ten Hooper-rated programs, four of which are CBS package programs.





HIGHEST SPONSOR IDENTIFICATION

**... OF ANY SINGLE TV PROGRAM
... OF ANY LOCAL ADVERTISER
... IN LOS ANGELES**

INS-TELENEWS DAILY NEWSREEL

RANCHO SOUP, sponsoring the TELENEWS daily newsreel in Los Angeles—one of the nation's greatest markets—received the highest sponsor identification of any local account and of any single TV program in the continuing survey of Television Magazine published elsewhere in this issue.

This proves conclusively the *impact* of INS-TELENEWS programs for television.

It is no isolated instance—as is readily apparent from the constantly increasing list of stations and sponsors using INS-TELENEWS programs throughout the country.

These programs—including the daily and weekly newsreels of Telenews Productions, scripted sound-photo packages of INP, and the video news tape of INS—have proved their worth in every one of the major TV market areas reached thus far by our news programs.

The great flexibility of the INS-TELENEWS packages, which enables them to be tailored specifically to each client's requirements, results in ready sponsorship by top-flight advertisers.

To NAB Delegates:

**VISIT OUR DISPLAY
ROOM 539
STEVENS HOTEL**

In cooperation with WBKB, Chicago, the TELENEWS daily and weekly newsreels will be telecast for your convenience several times daily, both mornings and afternoons.

SCHEDULE:

**10:45 AM, 11:30 AM
2:30 PM, 3:30 PM**

We suggest you check NOW for rates.

**INTERNATIONAL
NEWS SERVICE**

**TELENEWS
PRODUCTIONS, INC.**

**INTERNATIONAL
NEWS PHOTOS**

Television Sales Manager: Robert H. Reid • 235 East 45th Street, New York 17, N. Y.

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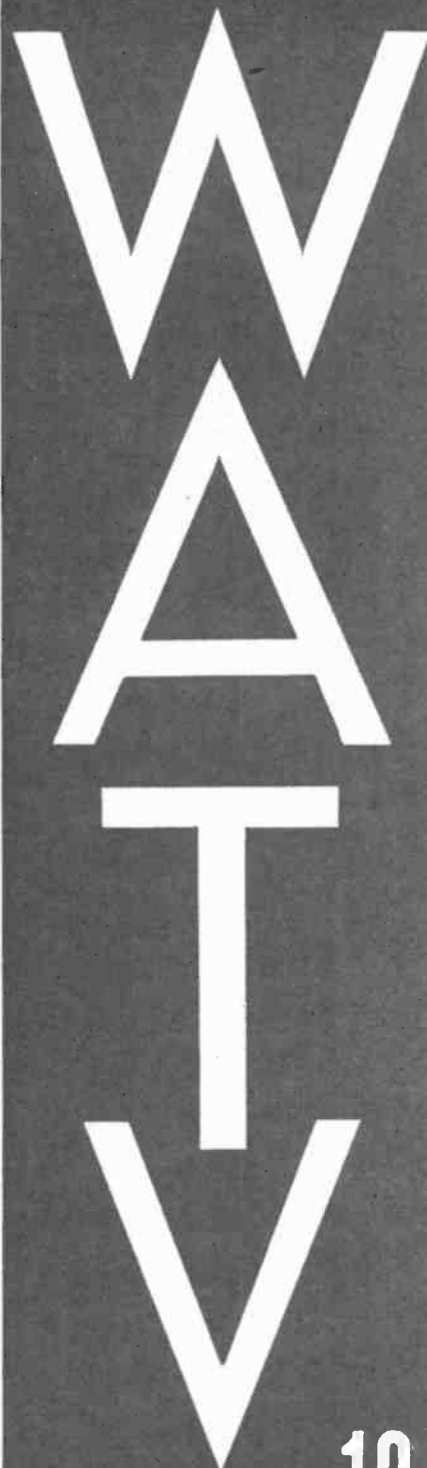
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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER · NEWARK

WHAT'S NEW IN TELEVISION? TAKE A LOOK AT WPTZ!



Top TV Testimonial

"...Program Renewed for Another 52 Weeks!"

Here's a letter received recently from Edmund H. Rogers, of Gray & Rogers, Philadelphia advertising agency. We think it speaks for itself.

I THOUGHT perhaps you would like to know the opinion of the Agency and our client Barbey's, Inc., brewers of Sunshine Beer, Reading, Penna., in regard to the value of their television program which has been televised over WPTZ for 52 consecutive weeks.

"We all feel that the Sunshine Sportsman's Show has done more to identify the name 'Sunshine' in the Philadelphia area than any other advertising we have done in the past few years. It undoubtedly has made Philadelphians more conscious of the fact that

there is a beer by the brand name 'Sunshine' than they have ever been before.

"The fact that we have expanded the time of this show and have renewed it for another 52 weeks is ample testimony to our continued faith in this show and your station."

We'd like to add that if you are interested in television's second largest market and how WPTZ's experience and facilities can help you make the most of it, please drop us a line or see your NBC Spot Sales representative.

PHILCO TELEVISION BROADCASTING CORPORATION
1800 Architects Building • Philadelphia 3, Penna.
Telephone: LOcust 4-2244

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



FOCUS

Advertisers Using TV Now At All-Time High

TOTAL of 1,147 advertisers were buying TV time as of March 1, compared to the previous record high of 1,099 of February 1,—an approximate increase of 500% over the corresponding month last year.

There was some retrenchment in sponsor expenditure, partially due to the upcoming summer hiatus. While Emerson dropped out of TV, temporarily at least, and Philco cancelled "The Philco Playhouse" on NBC, king-sized General Foods was making gestures toward increased use of the medium. While Charles G. Mortimer, Jr., GF's vice president in charge of marketing, insisted his firm's video usage was still experimental, there were signs toward a definitive choice. GF had cancelled the high-priced (\$17,500) Burns & Allen package (but kept the time slot) and dropped its option on the Meredith Wilson show. Leaning heavily in the direction of TV, GF picked up "The Lambs Gambol" (Maxwell House Coffee), "The Goldbergs" (Sanka), in addi-

tion to continued sponsorship of "Author Meets The Critics" (Jello).

While retailers continued as the largest single category of TV advertisers, proportionately they lagged behind other groups. Many major department stores were still aloof, despite the success achieved with TV by such outlets as Jordan-Marsh (Boston), the Boston Store (Milwaukee), etc. The dissenters apparently share the "wait-and-see" attitude of retailers like B. Altman & Co. and Bonwit Teller (both New York) who've expressed the opinion TV is "too costly in relation to the return factor" at this stage. TV had a chance to prove otherwise in a large-scale fashion campaign now under way which ties-in 110 stores by Handmacher-Vogel (see story page 28).

Paley & Duffy Discuss Programs and Business

CBS board chairman William S. Paley and BBD&O's president Ben Duffy answered a few of the vital questions the industry's been asking for some time.

In an interview with the NY Herald Tribune's John Crosby on program problems — present and future — Paley said that despite the complexities of TV entertainment (lighting, setting, scripting, etc.) many major shows would probably continue on a once-a-week basis, as in radio, although it would require more personnel. "We may have to have two crews—writers, directors, and camera men," said Paley. "That's one possible solution." The CBS chief added that TV is in the future of all the network's stars (Crosby, Benny, Bergen, et al). Would the comedian be top dog in TV as in AM? Paley said he wasn't sure the laugh-getters were top dog in radio, pointed to a



Duffy



Paley

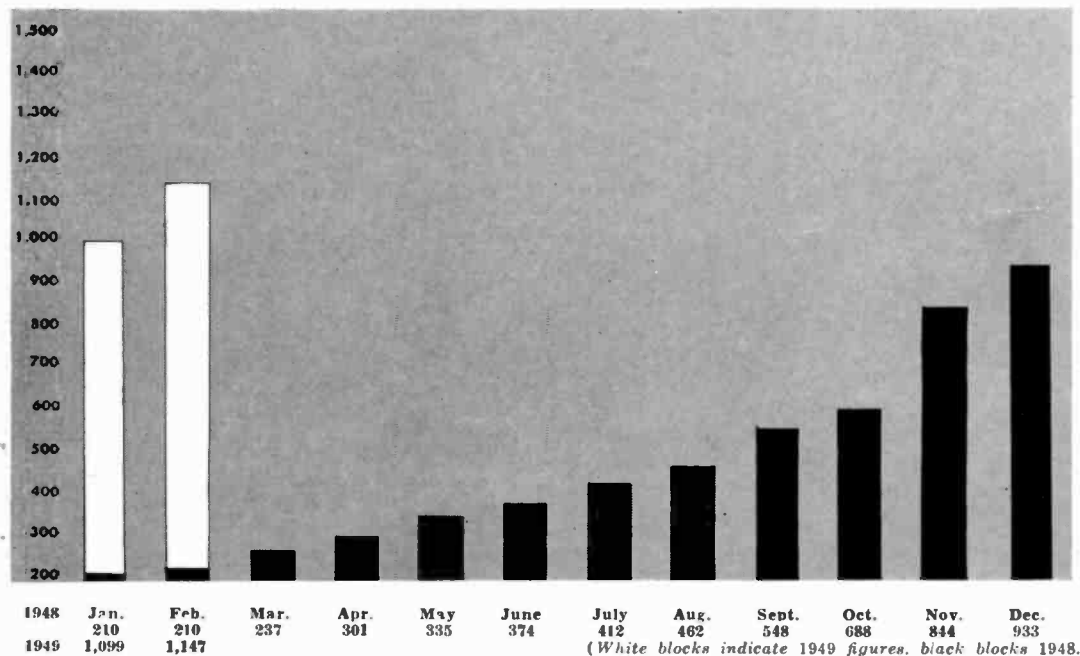
recent Nielsen report where drama shows lead comedy, rating-wise. Would comics survive the transition from radio to TV? Paley felt they would, and while "Arthur Godfrey and His Friends" was "a hell of a problem" the red head's "Talent Scouts" had worked out very well.

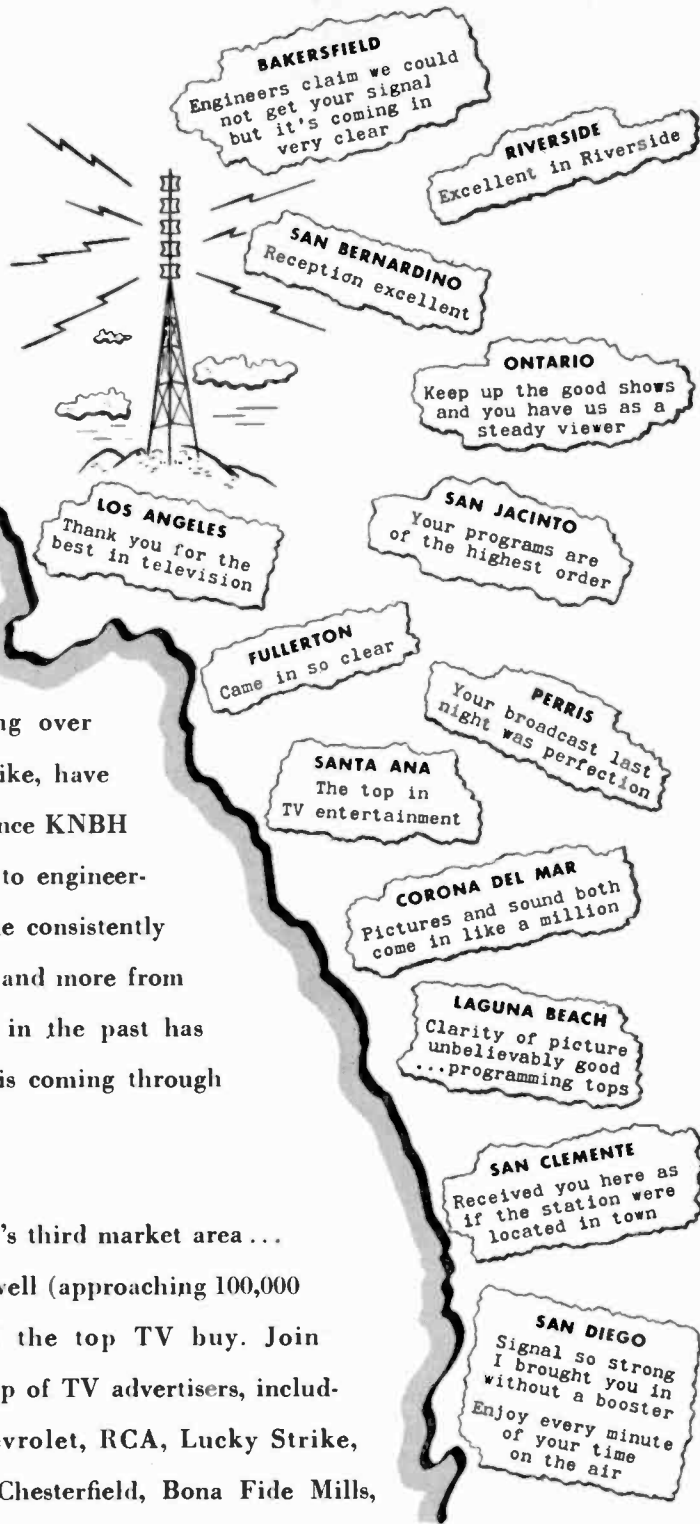
Duffy was bullish about TV as a sales medium, told the CCNY business conference that "television is going to affect everything in advertising . . . and will enable us to reach new peaks in sales." He said there were specific cases at the end of '48 where TV was cheaper (per thousand homes) than radio. As to high costs Duffy related the question Bruce Barton greets him with each week: "Ben, are we taking in more money than we're spending?" Said Duffy: "It isn't a question of costs so much in television as it is the increase of sales in proportion to what is being spent."

The Elusive "Black" For Station Operation

KLEE-TV's (Houston) Sidney Balkin stole the show at the Chicago National Television Conference with the revelation that his station was already in the black. It raised broadcasters' eyebrows, but they found the pattern was isolated and not applicable to their own oper-

TELEVISION MAGAZINE'S ADVERTISING INDEX
(Statistics as of March 1, 1949)





Unsolicited, thousands of letters, brimming over with enthusiasm for programs and picture alike, have been pouring in on NBC, Hollywood, ever since KNBH went on the air in January. And contrary to engineering opinion, hundreds of them have come consistently from so-called "fringe" areas, 100 miles and more from the transmitter, where TV reception in the past has been spotty and unreliable. KNBH is coming through to them consistently and clearly!

Unprecedented coverage of America's third market area...

and its third television area as well (approaching 100,000 receivers)...makes KNBH the top TV buy. Join KNBH's distinguished group of TV advertisers, including Texaco, Philco, Chevrolet, RCA, Lucky Strike, Bigelow, Disney Hats, Chesterfield, Bona Fide Mills, and Motorola. Call any NBC Sales office for particulars on program packages priced to meet your budget.



THE NATIONAL BROADCASTING COMPANY
Sunset and Vine, Hollywood

A Service of Radio Corporation of America

FOCUS

ation. Balkin explained how it was done: some unusual deals on sporting rights, plus incredibly low operating costs (some \$3,700 per week). Typical of this boom-town and Balkin's ability to capitalize on it is the fact that one sponsor alone signed for more than \$100,000 worth of business before station opened. When would TV station operation get into the elusive black? TELEVISION Magazine asked Philco's vice president in charge of broadcasting, Ernest B. Loveman.



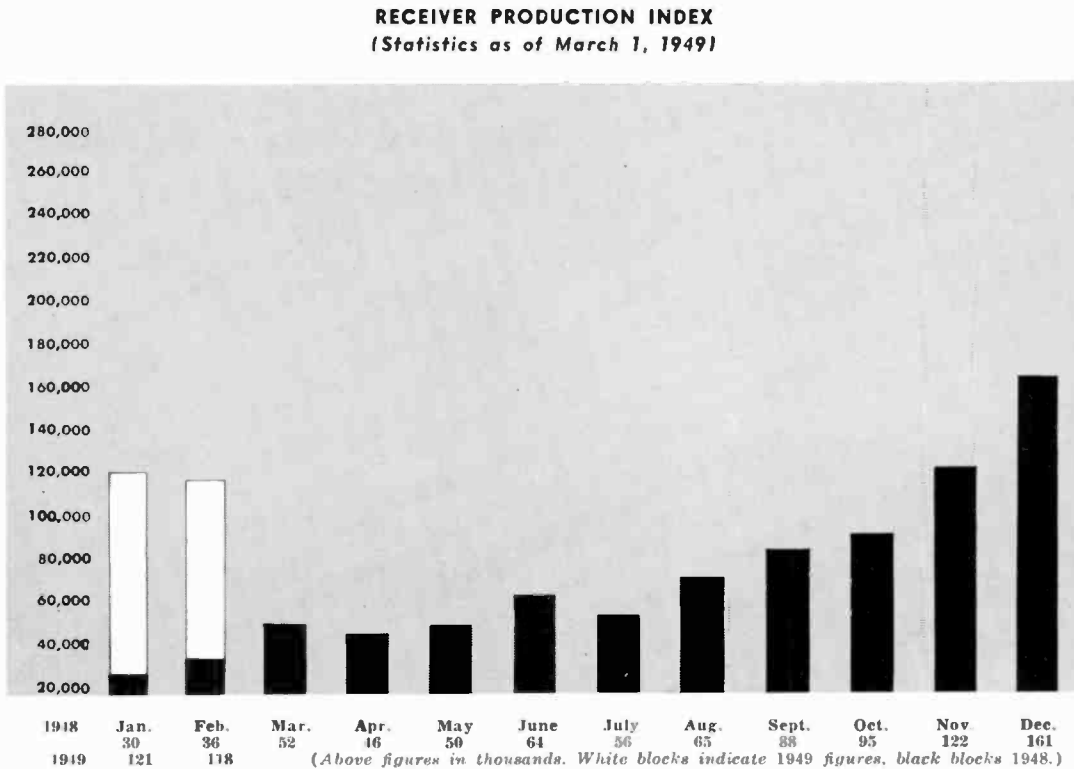
Balkin



Loveman

Said he: "More important than guessing the exact date we can change from loss to profit is *how* we can accomplish it. Let us ignore prophecies and keep at work on the two major objectives—lowered cost per viewer and higher quality of programs."

Meanwhile five new stations debuted during the last month: WAGA-TV, Atlanta, WICU, Erie; WTVJ, Miami, WLW-D, Dayton, and WLW-C, Columbus. Latter two are part of a new Crosley string and for the present will be fed programs from the parent WLW-T in Cincinnati via a special radio relay. In the face of the Crosley "network," competition WHIO, Dayton, WBNS-TV, Columbus and WKRC, Cincinnati (latter two not



yet on the air) set up a combine, and are expected to issue a joint rate card.

Receiver Production Off; Sales Efforts Pushed

Meanwhile set output fell off slightly from the previous month. February produced a total of 118,938, as compared to January's 121,238, according to RMA (see receiver production index).

Sales were still brisk, but increased effort was needed to maintain the pace. General tightening of purse strings had convinced manufacturers the buyer's market had arrived. Evidence of this was Philco's offer of free installations in many areas. And while the Philco gesture involved only indoor antennas (at little actual cost to

Philco), it indicated that TV set makers, like other major manufacturers, were convinced video must be *sold* from here in. It may have been a step in the right direction since manufacturers face a serious selling problem with the arrival of that old radio rut—the summer hiatus.

Zenith's "obsolescence" firecracker blew cold as quickly as it flared, but it had a healthy overall effect. The industry united to re-assure the public their sets would be usable for some time to come, with FCC chairman Wayne Coy's official squelch coming as a *coup de grace*. So significant was Coy's talk that most metropolitan dailies gave it considerable space, and the NY World-Telegram gave it a page one banner-line (see cut below).



New York World-Telegram

Local Forecast: Mostly cloudy, warm this afternoon. Fair and cooler tonight. Tomorrow, sunny and mild. Weather Forecast on Page 10.

VOL. 81—NO. 223—IN TWO SECTIONS—SECTION ONE

NEW YORK 15, N. Y., WEDNESDAY, MARCH 23, 1949

Entered as second class matter Post Office, New York, N. Y. A

7th SPORTS
Final Stock Tables
LATEST RACING

Five Cents

Canadian Sweep Horses Drawn

Names on Page 20

TV SETS GOOD FOR YEARS, FCC SAYS

Senators Clash on Eviction Curbs

Video to Keep 12 Channels



... In TELEVISION:

Beware of Shutitis*

When your television sales message packs an entertaining sales wallop—there's no danger of Shutitis.* Television's most successful advertisers† have discovered this vital fact. That is why many of them rely upon Sarra, Inc. for distinguished television commercials, when exploring this new, dramatic medium. Naturally, they turn to an organization highly skilled in visual selling. May we have the opportunity of showing you examples of our television technique?

**SHUT-I-TIS (pronounced SHUT-EYE-TIS), a new disease suffered usually by television audiences bored with television commercials.*



†AMONG TELEVISION'S MOST SUCCESSFUL ADVERTISERS ARE THESE SARRA CLIENTS:

ANACIN-KOLYNOS	BULOVA WATCHES
ARROW SHIRTS AND COLLARS	LUCKY STRIKE CIGARETTES
BALLANTINE ALE AND BEER	LUSTRE-CREME SHAMPOO

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES
SOUND SLIDE FILMS • TELEVISION COMMERCIALS

SARRA

Montage with Television Waves

TELEVISION MAGAZINE AUDIENCE RESEARCH

Lucky Strike tops sponsor identification list in Los Angeles;
Star Theater most popular show—by **Dr. Thomas Coffin**

IN the second month of TELEVISION Magazine's continuing Los Angeles survey, Lucky Strike, using spots and programs, takes the lead in sponsor identification with 33% mentioning the product name in answer to the question: Will you please name three sponsors of television programs?

Rancho Soup, which last month was in first place, is second this time with 25% but still leads the local and regional advertisers. Results again indicate how a local sponsor can effectively compete in advertising attention with nationally advertised products. Chesterfield and Philco follow with 20% and 16%, respectively. We find the first four of last month occupying the same positions again.

The survey is conducted for us by Television Research Associates, who complete 200 monthly telephone interviews from a representative sample of Los Angeles set owners. Period covered last month was Mar. 12-18. The following percentages are based on the number of respondents who gave definite answers: 168 for advertisers and 187 for programs. Approximately 60% of these are women and 40% are men; the two sexes are given equal weight in computing totals.

Sponsors

	Men	Women	Total
Lucky Strike	31%	35%	33%
KNBH — Your Show Time; KTLA — Spots			
Rancho Soup	19	31	25
KTLA—INS Tele-news			
Chesterfield	14	25	20
KTTV — Arthur Godfrey and His Friends; KNBH—Supper Club; KTLA—Spots.			
Philco	13	18	16
KNBH — Television Playhouse			
Philip Morris	20	10	15
KTLA—Spots.			
Admiral	11	18	15
KNBH, KTSL — Broadway Revue			
Texaco	16	10	13
KNBH — Star Theatre			

Eastern Columbia Store	11	13	12
KTLA—Shopping at Home; KFI-TV — Shop, Look & Listen; KTLA — Spots.			
Hoffman Radio	6	12	9
KTLA — Hoffman Hayride.			
Chevrolet	8	5	7
KNBH — Tele-Theatre.			
Bigelow Rugs	5	7	6
KNBH — Floor Show.			
Emerson	5	6	6
KTTV — Toast of the Town.			

A specific program this month edges ahead of the undifferentiated preferences for sports and movies which last month led in Los Angeles program popularity. In answer to the question: "Name your favorite program," Texaco Star Theatre, long at the head of the list in the East, has also risen to first place in the West with 15% of the respondents voting it their favorite program. Immediately following is a local program, Pantomime Quiz, with 14%.

Favorite Programs

	Men	Women	Total
Texaco Star Theatre	18%	13%	16%
KNBH (Tues. 8-9)			
Sports	18	12	15
Pantomime Quiz	15	12	14
KTTV (Sun. 8-8:30)			
"Like ALL Programs"	14	12	13
Movies	8	18	13
(Feature Films, No Station Spec.)	(5)	(10)	(8)
Hopalong Cassidy	(3)	(8)	(5)
KTLA — (Fri. 9)			
Toast of the Town	8	6	7
KTTV (Sun. 9-10)			
Hollywood Opportunity	3	7	5
KTLA (Thurs. 8-8:30)			
Spade Cooley	3	6	5
KTLA (Mon. 8-8:30; Sat. 9)			
Don Lee Music Hall	5	3	4
KTSL (Tues. 8:30-9:15)			
What's the Name of That Song?	3	4	4
KTSL (Thurs. 8:30-9)			
Amateur Hour	5	0	3
KTSL (Sun. 7-8)			
Arthur Godfrey	4	1	3
KTTV (Fri. 8-9)			

CHANNEL
SEVEN

WMMAL-TV

WASHINGTON'S MOST POWERFUL and FIRST SEVEN-NIGHT-A-WEEK TELEVISION STATION

Owned and Operated by
**THE EVENING STAR
BROADCASTING COMPANY**
724 Fourteenth Street N.W.
Washington 5, D. C.

Represented Nationally by
ABC SPOT SALES

RCA - World Leader in Radio ...FIRST IN TELEVISION

FIRST IN DIRECT-VIEW RECEIVERS

RCA Victor television receivers are the acknowledged standard of the industry. They are the most successful, the most sought after, and the most copied receivers ever produced. Just recently the famous RCA Victor 8TS30 was replaced by a still better design, the 8T24 series. With this new series RCA Victor continues to lead in television receiver design.

RCA Victor also is first in television receiver production, having manufactured more television receivers than any other firm in the industry.



FIRST IN PROJECTION RECEIVERS

RCA engineers pioneered in the adaptation of the Schmidt optical system for use in television receivers, designed the first projection model receivers, and have led in the further development of projection optics.

RCA Victor produced the first commercial projection receivers to be built in large quantities—and has continued to lead in the production of projection receivers for use in the home.



RCA - *First in TV research,*

FIRST IN TELEVISION CAMERAS

RCA engineers built the world's first electronic television cameras in the early thirties. Every notable improvement in camera design since that date has been due to their efforts. All of the television cameras in use today are similar in design to cameras first produced by RCA.

RCA produced a considerable number of commercial television cameras before the war—and since the war has produced several hundreds—of both field and studio types. RCA production of TV cameras far exceeds that of all other manufacturers combined.



FIRST IN TELEVISION CONTROL EQUIPMENT

RCA engineers, during their twenty years of television development work, designed and built a large amount of TV control equipment. Using this experience as a guide they have designed a system of standardized TV control units which can be assembled to form the control center for any TV station—large or small.

RCA is the leading producer of television control equipment. RCA has equipped most of the stations on the air today—is furnishing TV control equipment for most of the stations now under construction.



FIRST IN TELEVISION TRANSMITTERS

RCA engineers built their first television transmitter over twenty years ago—and have been continuously building bigger and better television transmitters ever since. Their experience in this field is evident in the finished design of post-war RCA Television Transmitters—the most successful electronic apparatus of this complexity ever built.

RCA has always led, and continues to lead, in the production of television transmitters. Already more than fifty RCA TV transmitters have been shipped and most of these are on the air. In fact, all but a few of the TV stations on the air today use RCA TV transmitters.

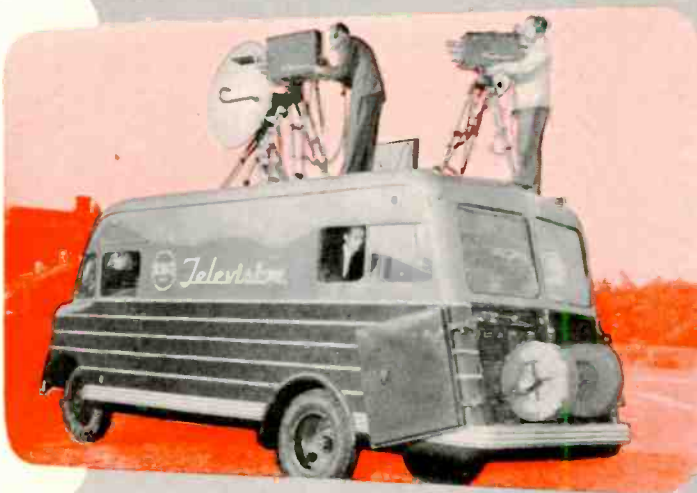


design, and production

FIRST IN TELEVISION FIELD EQUIPMENT

Portable television pick-up equipment—for making television broadcasts from points remote from the studio—was first introduced by RCA several years before the war. During the war, RCA produced portable television equipment of several types for the military services. Soon after V-J Day RCA began producing the Image-Orthicon type field equipment now in universal use.

RCA has produced more portable-type television cameras, more field-type microwave relay equipment, and more television mobile units than any other manufacturer. Nearly all the stations on the air today use RCA television field equipment.



FIRST IN THEATRE TELEVISION

RCA engineers have been working on large-screen television for more than ten years—demonstrated equipment of this size publicly as early as 1938. Using Schmidt optical systems of very large size they have recently demonstrated pictures as large as 15 ft. by 20 ft. or more.

In practical development of theatre television, RCA also leads. Joint developments have been undertaken by RCA with leading film companies under which RCA has furnished equipment to these companies for testing under actual operating conditions.



FIRST IN TELEVISION TEST EQUIPMENT

RCA introduced the first matched set-up for the precision alignment of television receivers. The RCA Television Calibrator, Sweep Generator and Cathode Ray Oscilloscope are high-precision instruments incorporating design features which reflect the wide experience of RCA engineers in television.

The RCA "TV Trio" meets all requirements for the testing and aligning of television receivers in the service shop, in the laboratory or in production and quality-check positions. Today, hundreds of these units in factory and field are serving to assure top television receiver performance.



RCA-TV Equipment Headquarters

FIRST IN TELEVISION PICK-UP TUBES

The crowning achievement in the development of modern all-electronic television is the highly intricate and sensitive Image Orthicon camera pick-up tube. Conceived and brought to fulfillment by RCA scientists and engineers, the Image Orthicon is the outstanding means of "shooting" a television program . . . outdoors and indoors.

So complex and delicate are these super-sensitive "eyes" that the assembly of the more than 200 parts requires unprecedented precision and skill. Only RCA "know-how" can produce these in the quantities needed.



FIRST IN TELEVISION PICTURE TUBES

The point of focus in every television receiver—the picture tube—was pioneered by RCA. Today the RCA 10-inch kinescopes are being turned out by unique automatic mass production methods at the unprecedented rate of more than one a minute!

In anticipation of television's continued growth, RCA is embarked on a million dollar expansion program at its huge plant in Lancaster, Pa. . . yet another step in RCA's continued leadership in the development and manufacture of high quality tubes at lowest possible cost.



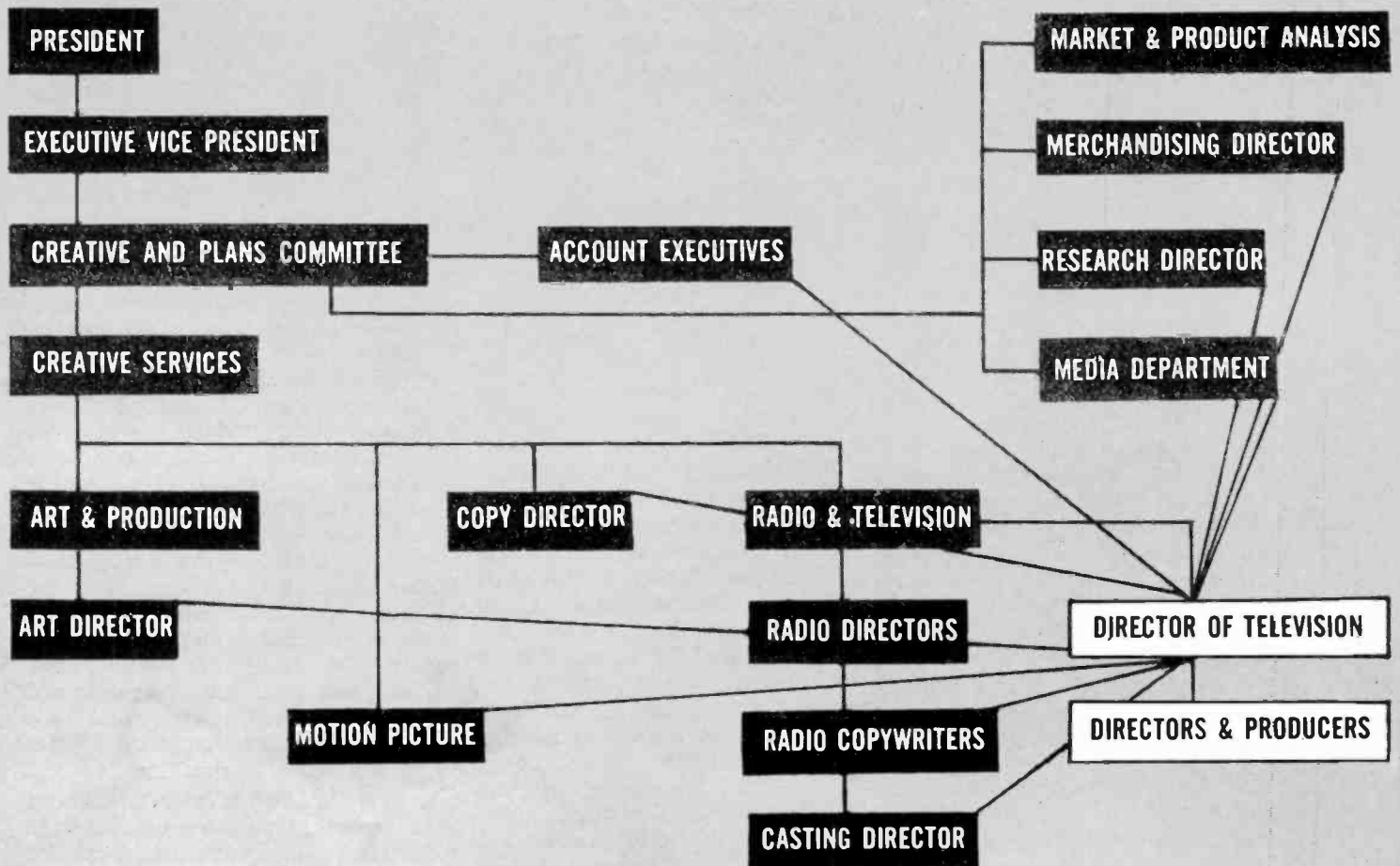
FIRST IN TELEVISION SERVICE

RCA maintains an organization of technical specialists who pay strict attention to the correct installation, servicing, and maintenance of RCA products. This service provides all RCA dealers, distributors, and customers with whatever technical information and advice they need. It offers customers a variety of service contracts especially framed to fit their maintenance plans—and provides a nationwide staff to service such plans. Most widely known is the RCA Victor Television Owner Contract which helps RCA Victor TV set owners get best results from their receivers.



RADIO CORPORATION of AMERICA

TV structure in agencies



By JIM OWENS

(An illustration of how TV depends upon all other agency departments)

THE expense of operating a TV department is the major headache among advertising agencies, and the solution appears to depend upon the rapidity with which the medium expands. Directly connected with the economics of video operation is the organizational problem within the agency itself, and the necessity of handling television accounts with a minimum of non-productive effort. Top level, medium and smaller agencies are varied in their approach to TV as a profit-producing venture on the administrative level, but are in general agreement on the matter of billings and commissions. Uppermost is the question: *Will the customary 15% provide an agency a profit in television?*

Precious few agencies, no matter what their size or their experience in the medium, are covering costs of handling TV today. Practically all, however, agree it's an invest-

How Advertising Agencies Are Handling TV Costs, Production of Programs and Administration

ment of unlimited possibilities and as such, are willing to sweat out the period of apprenticeship. An example of how TV is a "deficit" operation for an agency is offered by an executive who's been identified with TV long before it was referred to as a "commercial" medium. An agency may assign two men to turn out a one-minute commercial on film for a client at a budget of approximately \$2,000. The work may require full time from these men for a week or 10 days. The 15% commission here, or \$300, might not cover salaries and expenses, he points out, let alone produce a profit on the job. Added to this is the fact that both

of these men, whose duties may include other agency chores as members of the radio, copy or art departments, are unavailable while the commercial is put together.

In this regard more than a few major agencies are frank to admit that the current commission rate may have to be increased, or in lieu of this, to pass on to the client any "extras" that are incurred in TV handling. Says Nick Keesely, vice president in charge of radio and television for Lennen & Mitchell: "Television is a losing proposition for us now . . . we may find it necessary to revise the billing structure and include added service charges to the client." J. Hugh E. Davis, executive vice president of Foote, Cone & Belding and manager of the firm's Chicago office, shared this reasoning in a talk before the National Television Council. Addressing other agency executives he asked: "Don't you think that if you

have the courage to point it out to him, your client will see the economic unsoundness of your supplying all the manpower necessary to produce a television show on 15 per cent? Don't you think he will agree to pay a fee on top of commission, or agree that you should buy shows from a package producer? . . . I do . . . because there is no client worth having who does not want his agency to make a profit."

Divergent viewpoints exist in other agency quarters where the feeling is that costs may eventually soar to the point that TV will produce ramifications affecting the entire billing structure of an agency. One executive points out that the anticipated high cost of video might force an advertiser to "pull out of newspapers, magazines or radio, thereby slicing the overall billing." Another agency man, whose clients will spend over \$1,000,000 in TV this year, illustrates the attitude that *could* be taken by an advertiser whose prime expenditure is in television. "Such an advertiser may feel that 15% is quite enough, and here's why: each of the network presidents has indicated that television time costs are going to be two-to-five times that of radio. Let's consider that a half-hour of network radio costs \$10,000. Comparable television network time might approach \$30,000. Add to this the cost of the program itself, say \$20,000. Here you have a total of \$50,000 billing *per week for one client*. The agency's commission, based on 15% would be \$7,500—a figure which few clients will consider 'too little' to provide a margin of profit."

So fluid is the pattern of video costs and commissions that a few agency men offer the discreet though studied comment that "perhaps we should get together now on this commission business" to avoid confusion in the future. At least two of the top ten agencies are known to have discussed the matter recently, and while their conversations were described as "of an exploratory nature," it's indicated that attempts at "standardization" of TV commission practices—in theory at least—may be forthcoming.

How TV Departments Are Being Organized

Among the majority of agencies using the medium during the past year or more, TV has been integrated with radio to provide for maxi-

mum use of facilities and personnel at a minimum of waste effort and cost. Even where it's been accorded "department" stature TV is a mushroom growth which feeds upon the services of other creative departments such as art, copywriting, film production, etc. In the operational phase, it reaches into time buying, accounting, billing, research and merchandising. For the most part, agencies are keeping the organizational blueprint as flexible as possible during the formative stage with an eye to easy transition of administrative and production activities when the time arrives for TV to stand alone as an autonomous operation. As Winslow Case, vice president of Campbell-Ewald, and chairman of that agency's television committee, has emphasized, "the important thing is to get started and get organized."

BBD&O's operation found its beginning in the recommendations of a committee formed to scrutinize TV possibilities at that early date. Now, the agency's activities within, and its use of TV as an advertising medium, are supervised by a radio and television plans board which includes among its membership: the vice president in charge of AM-TV programming; an executive vice president in charge of creative services; vice president in charge of market research; head of the radio department; and the director of television. As with the majority of other agencies on this level, BBD&O's video set up makes use of the agency's radio copywriters, directors, the art department and the film department.

Responsibilities Spread Through Various Depts.

"Our problem has been to gear up facilities to handle a large volume of television business," explains Herbert West, BBD&O's TV director. "Where a smaller agency might have one man to do a job, we've had to create a whole department. But the responsibilities are the same and the principles may apply to most agencies, whether large or small." West points out that the first step in the organizational setup was to "decentralize" responsibilities. BBD&O, therefore, has divided it along radio lines where it was possible to do so. As an example of this distribution of activity the agency has assigned the group responsible for radio research the same chores for TV; similar responsibility now lies

with radio billing, contracts, merchandising and publicity.

Young & Rubicam, at the outset of its operation, purposely assigned more personnel to the staff of particular shows or campaigns than was necessary, strictly for the educational value. Furthermore, it brought key executives from the Hollywood, Chicago and other offices to New York to sit in on TV sessions, tone up on techniques, and absorb as much savvy as possible. Such men were often assigned to Y&R shows as "supernumeraries" on programming or production, thereby getting a chance to obtain a working knowledge of the requirements of TV. Such planning has paid off in know-how, as witness the total of approximately five hours weekly being produced by Y&R for 12 of its clients. Further to indicate the wisdom of sound video planning is the fact that two of the agency's accounts — Bigelow-Sanford and Cluett Peabody — are now sponsoring weekly network programs (The Dunninger Show and The Arrow Show, respectively) and are using air entertainment for the first time. Both have been heavy magazine and newspaper advertisers, and last year spent a combined total of close to \$3,000,000 in space media.

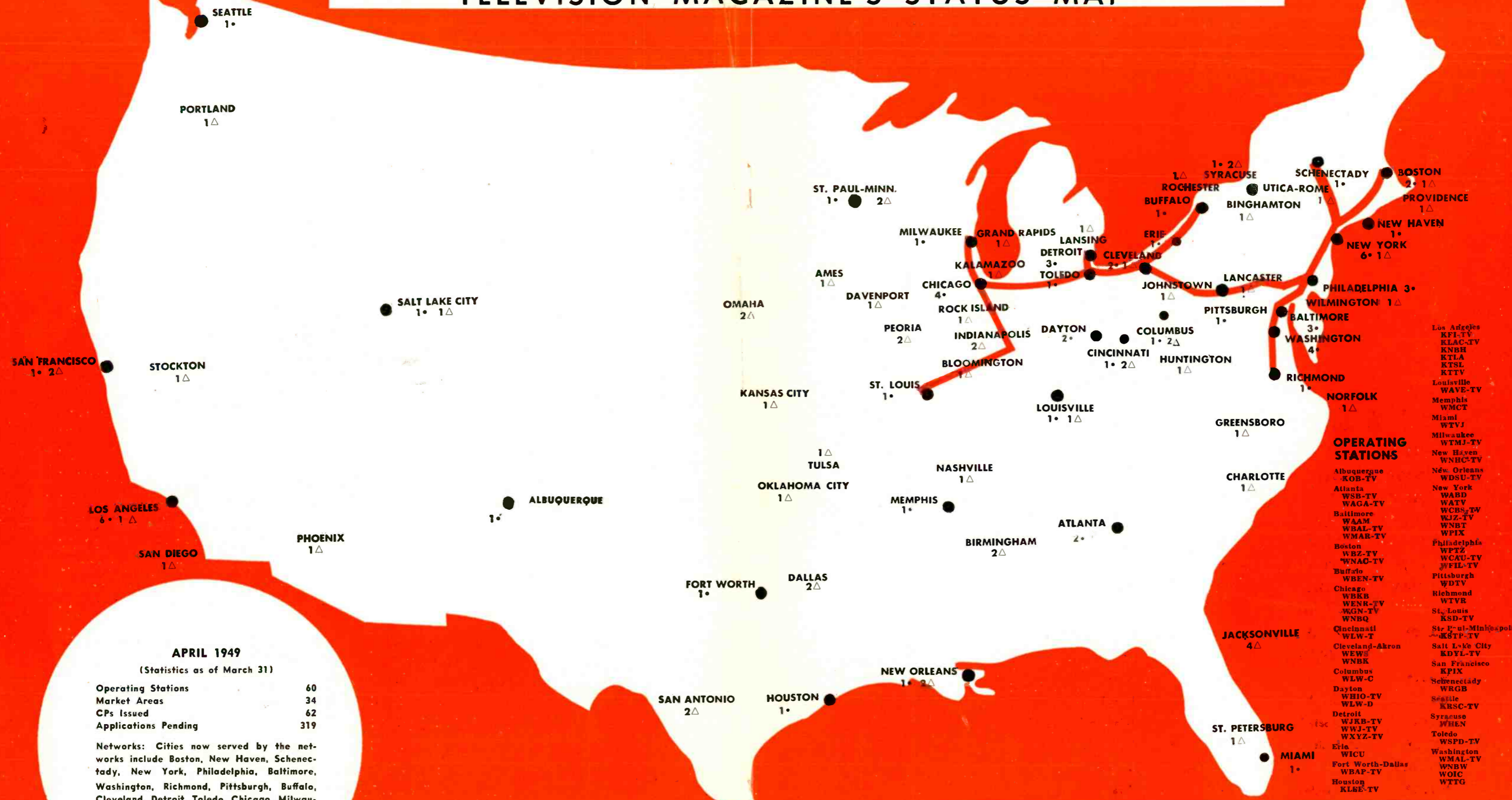
TV's ability to merchandise an advertising campaign captured the interest of merchandise-minded Grey Advertising some time before the medium was considered "commercial." The agency's TV activity was originally a one-man operation, which progressed to the establishment last year of a television plans board. This body had a two-pronged objective: (1) to orient all department heads and executives in TV operation; (2) to be able to talk video intelligently with Grey clients. During the past year six of the agency's clients have used video consistently, and two others are expected to enter the medium shortly on a long-range basis. On the basis of its experience with all phases of the TV scheme, Grey is now "selling" the merchandise side of TV—program choice and market—having progressed beyond the stage of selling the medium itself.

Question: Build Shows Or Buy Packages???

Whether it's cheaper to build or buy a TV show at this stage is a moot question with many agencies, although it's pretty well agreed that

(continued on page 23)

TELEVISION MAGAZINE'S STATUS MAP



- OPERATING STATIONS**
- Los Angeles
KFI-TV
KLAC-TV
KNBH
KTLA
KTSN
KTTV
 - Louisville
WAVE-TV
 - Memphis
WMCT
 - Miami
WTVJ
 - Milwaukee
WTMJ-TV
 - New Haven
WNHC-TV
 - New Orleans
WDSU-TV
 - New York
WABD
WATV
WCBS-TV
WJZ-TV
WNET
WPIX
 - Philadelphia
WPTZ
WCAU-TV
WFIL-TV
 - Pittsburgh
WDTV
 - Richmond
WTVR
 - St. Louis
KSD-TV
 - St. Paul-Minneapolis
KSTP-TV
 - Salt Lake City
KDYL-TV
 - San Francisco
KPIX
 - Schenectady
WRGB
 - Seattle
KRSN-TV
 - Syracuse
WHEN
 - Toledo
WSPD-TV
 - Washington
WMAL-TV
WNBW
WOIC
WTTG

APRIL 1949
(Statistics as of March 31)

Operating Stations	60
Market Areas	34
CPs Issued	62
Applications Pending	319

Networks: Cities now served by the networks include Boston, New Haven, Schenectady, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Buffalo, Cleveland, Detroit, Toledo, Chicago, Milwaukee and St. Louis.

LEGEND: • Operating station.
△ Construction permit.
● TV Service

RECEIVER CIRCULATION					
ALBUQUERQUE	350	COLUMBUS	500	MEMPHIS	2,850
ATLANTA	6,000	DAYTON	4,500	MILWAUKEE	19,015
BALTIMORE	45,359	DETROIT	40,000	NEW HAVEN	20,710
BOSTON (PROVIDENCE)	53,645	ERIE	1,200	NEW ORLEANS	3,800
BUFFALO	16,291	FORT WORTH-DALLAS	7,200	NEW YORK*	482,921
CHICAGO	100,447	HOUSTON	2,800	PHILADELPHIA	130,000
CINCINNATI	17,079	LOS ANGELES	101,952	PITTSBURGH	10,000
CLEVELAND-AKRON	30,402	LOUISVILLE	5,673	RICHMOND	7,693
				ST. LOUIS	22,500
				ST. PAUL-MINNEAPOLIS	12,300
				SALT LAKE CITY	3,250
				SAN FRANCISCO	4,000
				SCHENECTADY	16,800
				SEATTLE	2,000
				SYRACUSE	2,400
				TOLEDO	10,000
				WASHINGTON	37,400

NOTE: Figures are based on station, distributor and dealer estimates, and are presented as an informed approximation rather than an exact count, subject to adjustment each month. Where there has been no change in a city's circulation figure since the previous issue, TELEVISION Magazine had not been informed of the increase at press time. *Adjusted as of Mar. 15, based on RMA and other informed sources.

Now in 1949

99.7%

of the country's television
audience is within reach
of these stations:

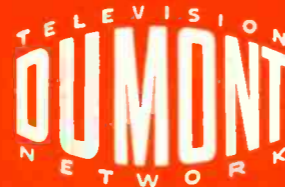
Du Mont Programs Shown
Live on these stations

WAAM	Baltimore
WNAC-TV	Boston
WBEN-TV	Buffalo
WGN-TV	Chicago
WEWS	Cleveland
WJBK-TV	Detroit
WTMJ-TV	Milwaukee
WNHC-TV	New Haven
WABD*	New York
WFIL-TV	Philadelphia
WDTV*	Pittsburgh
WTVR	Richmond
WRGB	Schenectady
KSD-TV	St. Louis
WSPD-TV	Toledo
WTTG*	Washington

Programs shown on these stations
by Du Mont Teletranscription

KOB-TV	Albuquerque
WAGA	Atlanta
WLW-TV	Cincinnati
WLW-C	Columbus
WLW-D	Dayton
WICU	Erie
WBAP-TV	Fort Worth
KLEE-TV	Houston
KTSL	Los Angeles
WAVE-TV	Louisville
WMCT	Memphis
WTVJ	Miami
KSTP-TV	Minneapolis-St. Paul
WDSU-TV	New Orleans
KRSC-TV	Seattle
WHEN	Syracuse

For further information on television
advertising, write or call:



515, Madison Ave., New York 22, N. Y.

*DuMont owned and
operated stations

Copyright 1949 Allen B. Du Mont Laboratories, Inc.



Du Mont television broadcasting started April 1, 1939

... another Du Mont "First"

FIRST in Development. Du Mont's development of the cathode ray picture tube made electronic television practical.

FIRST in Precision Electronics. World's foremost maker of scientific instruments employing the cathode ray tube.

FIRST in Radar. In 1933, Dr. Du Mont filed a patent application which the army asked him to withdraw. That was radar.

FIRST in Telecasting. Du Mont was the first to operate a television network and first with daytime telecasting.

FIRST in Station Equipment. Many stations have been planned and built by Du Mont.

FIRST in Fine Receivers. Du Mont built the first commercial home receiver (1939) and was first on the market with fine postwar receivers (1946)

First in all phases of television ... and only in television

For information on television advertising,
write or call:

DUMONT TELEVISION NETWORK
515 Madison Avenue, New York 22, N. Y.

Copyright 1949, Allen B. Du Mont Laboratories, Inc.



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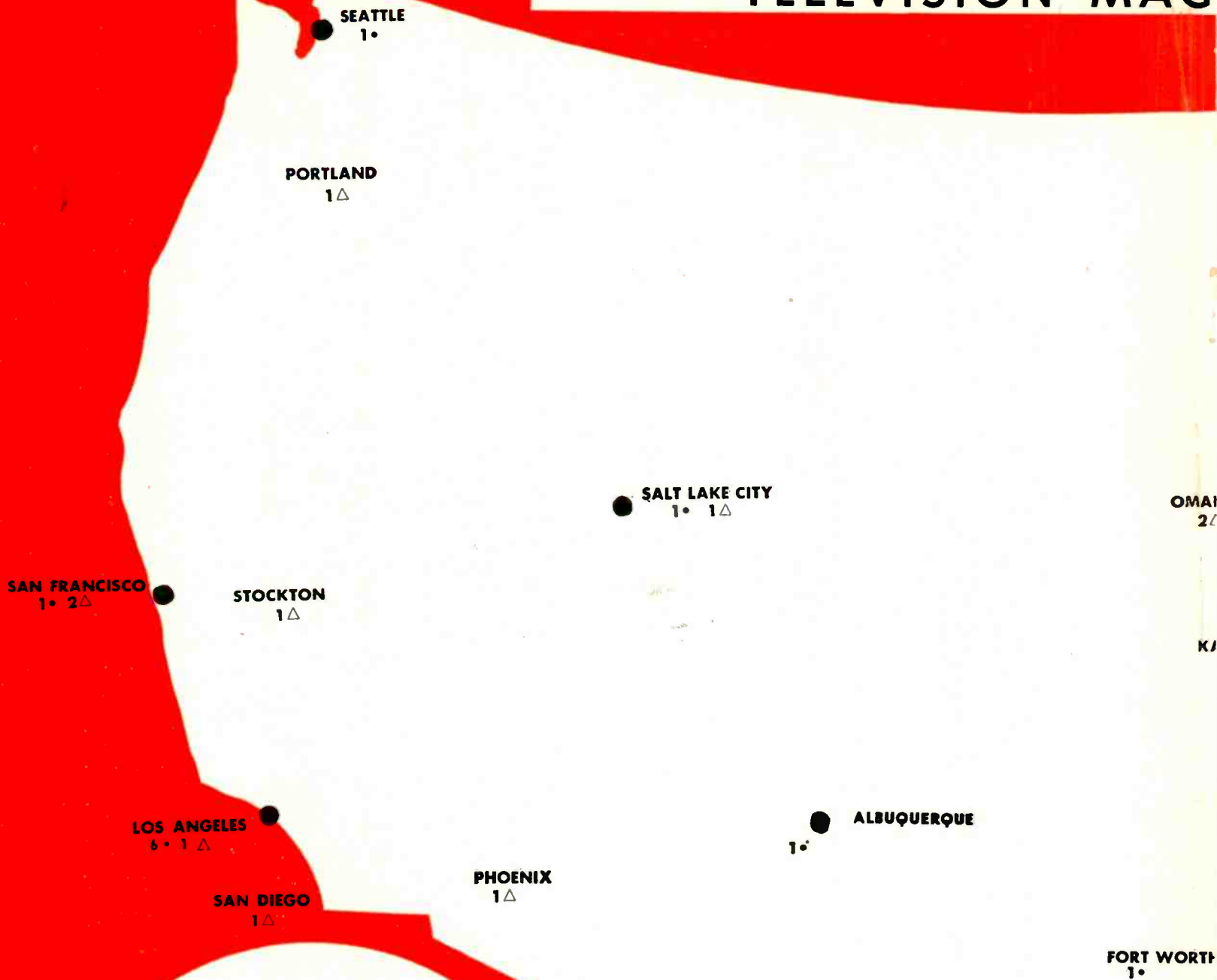
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LEGEND: • Operating station.
 △ Construction permit.
 ● TV Service

AZINE'S STATUS MAP



OPERATING STATIONS

- Albuquerque - KOB-TV
- Atlanta - WSB-TV, WAGA-TV
- Baltimore - WAAM, WBAL-TV, WMAR-TV
- Boston - WBZ-TV, WNAC-TV
- Buffalo - WBEN-TV
- Chicago - WBKB, WENR-TV, WGN-TV, WNBQ
- Cincinnati - WLW-TV
- Cleveland-Akron - WEWS, WNBE
- Columbus - WLW-C
- Dayton - WHIO-TV, WLW-D
- Detroit - WJKB-TV, WWJ-TV, WXYZ-TV
- Erie - WICU
- Fort Worth-Dallas - WBAP-TV
- Houston - KLEE-TV
- Los Angeles - KFI-TV, KLAC-TV, KNBH, KTLA, KTSN, KTTV
- Louisville - WAVE-TV
- Memphis - WMCT
- Miami - WTVJ
- Milwaukee - WTMJ-TV
- New Haven - WNHC-TV
- New Orleans - WDSU-TV
- New York - WABD, WATV, WCBS-TV, WJZ-TV, WNBT, WPIX
- Philadelphia - WPTZ, WCAU-TV, WFIL-TV
- Pittsburgh - WDTV
- Richmond - WTVR
- St. Louis - KSD-TV
- St. Paul-Minneapolis - KSTP-TV
- Salt Lake City - KDYL-TV
- San Francisco - KPIX
- Schenectady - WRGB
- Seattle - KRSC-TV
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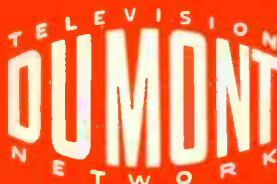
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WHEN	Syracuse

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*DuMont owned and
operated stations



515 Madison Ave., New York 22, N. Y.

Copyright 1949 Allen B. Du Mont Laboratories, Inc.

TV IN AGENCIES—

(continued from page 18)

“the show is the thing”—no matter what the creative source. While it's a headache and expense to handle all—or a greater part—of the production within the agency, it's emphasized that the “educational value” can't be overlooked.

Y&R, The Kudner Agency, McCann-Erickson, Newell-Emmett, and others, have been using both to date, indicating that choice of program material depends largely upon the situation at the moment, and the client's advertising needs.

Kudner, with two individual hourly shows on the network air each week, is using both packages and ideas originated within the agency. Texaco Star Theatre was built within the agency, although talent and staging is handled through the William Morris Agency. On the other hand the Admiral Broadway Revue is a complete package, owned and produced by Max Liebman. The procedure of both building and buying shows has apparently posed no problem here—economically—since Kudner bills clients the usual 15% on both time and production.

A strong point for the “produce-within” thinking is evident in J. Walter Thompson's handling of The Kraft Television Theatre—the oldest consecutive-run offering on the network air. Program, which topped the 100-performance mark recently, is a complete agency task from script adaptation to casting. Only non-staffers involved in this show are talent. McCann-Erickson's handling of The Swift Show, for instance, is an example of a program produced and supervised within, with a generous mixture of “outside” or freelance help. Agency's TV director Lee Cooley guides the production reins, but uses free-lancers as assistant directors, script writers, choreographers, prop and costume designers, etc.

A step in the direction of using “outside” facilities is on record in Foote, Cone & Belding's recent deal with James L. Saphier, West Coast agent-producer, whereby the latter will provide for the agency's TV requirements on a package basis. All production personnel will be supplied by Saphier, thereby relieving FC&B the burden of expensive personnel on both the production and administration levels.

On the other hand, some agencies embrace the opposite approach to TV program building, and insist it will be more prudent, in the long run, to assume full production responsibility—as well as profits.

Duane Jones' TV director, Walter Ware, objects to outside shows at this stage because of the possibility of “hidden costs”—a line of thought shared by several other agency men. Blaine-Thompson, combining perhaps the best advantages of both, recently set up Air Entertainments, a wholly-owned subsidiary to build properties for both TV and radio.

Film Dept.'s Niche In Agency TV Setup

The extent to which films can play an important role in handling TV production at this stage—and possibly make a profit at the same time—is demonstrated at N. W. Ayer, where a film department has been in operation since 1931. Agency's video and film executives collaborated on production of the widely-acclaimed Lucky Strike “marching cigarettes,” some 26 of which have been turned out thus far. Such film commercials can be extremely costly, but the initial expense is amortized by the frequency of their use over a long period of time, according to the agency's Don McClure.

Ayer's film department, while composed actually of only two people, is able to write, produce and direct films and what's more—has the agency slant toward motion pictures. It's pointed out by McClure that such all-around ability is the secret to running a film department profitably in an agency. While the department “farms out” the actual camera work, the agency group supplies the know-how and technique. Film department's normal activities involve all phases of non-theatrical movies such as sales training films, commercial and industrial movies.

A step-by-step outline of handling a specific film problem is offered by Biow with its Bulova celluloid spots,—entire supervision of which is under the art director on the account. He works on (1) creation of the sales idea with both the account executive and the copywriter; (2) transfers the idea into technical or visual terms for filming; (3) huddles with both executives again on copy development; (4) polishes the visual phase of the film; (5) and adds dialogue and/or music.

Medium-size Market Poses Different Problems

With the smaller agencies, as well as the large, TV is a losing proposition. But here again, the investment potential of the future heavily outweighs the disadvantages of the moment.

The Joseph Katz Company (Baltimore) currently handles all film commercials for two of its clients at cost, and requires no additional fee beyond the 15% commission on time purchases. According to Robert G. Swan, the agency's radio-tele director, this procedure will maintain until a pattern of video production costs can be established.

And while many of the problems facing agencies in the major eastern TV cities are similar to those in other markets, a few are highly individual in the matter of production facilities. Not every city has top-flight film production organizations which can be commissioned to do a series of commercials for a busy agency.

Says J. S. Stolzoff, radio and television director of The Cramer-Krasselt Co. (Milwaukee) which has been active in TV for some time: “The problem in the midwest is quite different from that in New York, and on local projects it's even different in Milwaukee than in Chicago. Little outside help is available. The reason we have built up a television department is because we feel the job can be done *better* when the program is produced by the agency—even though it might be done *cheaper* by an outside group.” He hastens to point out, however, that such an attitude does not constitute a rule, and that outside packages will eventually be bought, and even sought.

TV Deficit Is Shared On Many Industry Levels

If TV is currently a losing proposition to the advertising agency, there is perhaps some consolation in the fact that it's a headache shared by virtually every phase of the industry in “the growing up.”

The realistic attitude of many top-level agency men may be summed up in the matter-of-fact viewpoint of Winslow Case. Says he: “We're taking the attitude that everyone—at our level of advertising—is paying more for television now than it is worth. Most clients know that although TV costs are high, broadcasters, talent agencies and everybody absorbs his share of the TV deficit.”

Should a Radio Representative sell Television Time?

WE THINK NOT!

No more than a margarine salesman should sell butter. Or a newspaper representative should sell radio time.

Radio and television are strongly competitive media.

Each needs aggressive selling. Each should be represented by a specialized sales organization. Mere Time brokers cannot provide effective sales power for either.

Blair-TV, Inc., is television's first exclusive national representative firm. Blair-TV salesmen devote all of their time, energy and talents to the sale of television time and programs.

Like all TV station owners, we are investing today in television's tomorrow. We, too, are solely interested in making your TV operation profitable . . . *fast*. We will be happy to discuss it with you.

William H. Weldon
PRESIDENT

BLAIR TV INC.

NATIONAL REPRESENTATIVES OF
LEADING TELEVISION STATIONS

NEW YORK • CHICAGO • ST. LOUIS • DETROIT • LOS ANGELES • SAN FRANCISCO



HARRY BANNISTER LINNEA NELSON JOSEPH WEED

how should television be sold ?

INDUSTRY OPINION ON SELLING TV SEPARATELY OR COMBINED WITH AM

LINNEA Nelson, chief timebuyer for J. Walter Thompson, sees "no real value in separating the selling of AM and TV. In the purchasing of advertising, the primary consideration is still the market and how best to cover it. The salesman, in the first place, should know the advertiser's entire problem. Knowing this, he should be able to make a pitch for both—and other media as well." This position was supported to some extent by Lillian Selb, timebuyer of Foote, Cone & Belding, who says "I find it convenient to work with one person who is handling both, but it works out alright if each medium has its own salesman." Another top agency timebuyer said it didn't matter.

NBC, CBS Split

While timebuyers were in general agreement, CBS and NBC took opposing views. An NBC spokesman, in explaining the reasons for setting up one department to handle both, said that "many of our clients have been with us a long time on AM, and like to deal with the same salesmen as they break into TV. The personal relationships involved become an important consideration here. Another factor, with TV coming along so fast, is that it seems easier to have a trained AM staff carry on with TV, rather than attempting to build an entirely new TV staff. At this point, of course, we don't believe anyone can say just what is the perfect arrangement. Our setup overcomes some problems, and poses others. Naturally, we are constantly considering the wisdom of a change. But, as of now, we know of no dissatisfaction among clients with the present arrangement." CBS management said: "Columbia's present feeling is that television sales are handled with the most benefit to the buyer and the seller by means of a sales department separate from the AM sales departments. Men responsible for television sales exclusively develop a more thorough knowledge and better understanding of this rapidly growing and changing sales

medium if they are not involved in other sales work."

Reps' Opinions

Joseph Weed, head of the station rep firm, holds a similar viewpoint: "From the advertiser's standpoint, it could be that there was a definite reason for using one or the other. Hence, each should be handled separately, to gain a maximum of sales force and enthusiasm."

Several other reps have gone on record to the same general effect and John Blair Co., of course, was the first to set up a separate corporation for TV sales. The Petry organization goes along with the belief that TV will eventually be sold separately; now, some salesmen are assigned to TV, others sell both media. And Eugene Katz, of the Katz Agency, has this to say: "It might be better to have two departments, but I don't know who can do it. Certainly, we have added men for TV—three in New York, and one in Chicago. But there is more to it than this. Our organization has had the same men calling on the same agencies for years; and they will continue to call on them for both AM and TV. Again, in many cases, we must have both media handled by the same man. In some cities we have one man to run the office and, naturally, we're not going to add a man just for TV at this time. On another point, we don't feel you can do an honest job for both an AM and TV station in the same city, when they are owned by different interests; and we don't get into such a directly competitive situation. But the whole thing boils down to this: presently there is no national sales service available to a TV station which does not use AM salesmen."

Harrington, Righter & Parsons, Inc., the newly-formed firm of TV station reps, are thinking of national coverage in terms of sales effectiveness rather than in terms of branch offices. President John E. Harrington, Jr., says that his organization "would never have been formed unless we believed implicit-

ly that TV was just as competitive to radio as it is to magazines, billboards and newspapers. Such being the case, good business dictates that sales representation for television should be competitive to all other media, including radio. They can never be fully competitive until separately owned and staffed firms represent TV alone."

Meanwhile, at WWJ-TV, Detroit, general manager Harry Bannister is insistent on separate selling. His station and others such as WLW-TV, Cincinnati, and WGN-TV, Chicago, have sold TV separately from the start of its video operations, except for a certain amount of dovetailing by top management. At WTMJ-TV, Milwaukee, general manager Walter Damm joins the same camp but for an unusual reason: AM sales are still paying for TV, he points out, and must be kept up to scratch. TV, however, is easier to sell in this area and in order to maintain the proper pressure on AM sales, he has found it necessary to divide his salesmen. And Theodore Streibert, president of WOR, in discussing his station's pending TV operations, has this to say: "We're in a transition stage. Eventually TV must be sold separately. But now we are going to sell them combined because our salesmen are fully acquainted with the agencies and accounts."

From another station, WFIL-TV, the manager of TV sales, Kenneth Stowman, states: "the amount of servicing on TV accounts far exceeds that for AM. A man with several TV accounts would have his hands full. For the station operator, we definitely feel that a separate TV department is necessary." But there are many others, like WMAL-TV, Washington, where both media are handled by the same staff.

A tally on these comments might give an edge to the faction favoring the splitting of AM and TV, but apparently the only statement which someone else would not challenge was made by Lewis Avery of Avery-Knodel, Inc. He said: "No comment."



**Television Service of The Nation's Station
is now available to nearly 900,000 families**

WLW-T, CHANNEL 4, CINCINNATI
WLW-C, CHANNEL 3, COLUMBUS
WLW-D, CHANNEL 5, DAYTON

The second and third television stations of the Crosley Broadcasting Corporation are now on the air in Dayton and Columbus. Linked by micro-wave relay to WLW-T, Ohio's First Television Service, these three stations are now providing a well-rounded schedule of programs and service—available to nearly 900,000 families—afternoon and evening, seven days a week.

Affiliated with the NBC and DuMont networks, on a non-interconnected basis, the three Crosley stations are providing both network and local programs and service features on a par with those available anywhere.

Complete information on rates, availabilities and market data for any or all three stations is available upon request to any of the following offices:

630 Fifth Ave.
New York 20, N.Y.
Circle 6-1750

140 West Ninth St.
Cincinnati 2, Ohio
Cherry 1822

360 North Michigan
Chicago 1, Illinois
State 2-0366

WLW-D
18 West Monument St.
Dayton 2, Ohio
Michigan 4739

WLW-T
140 West Ninth St.
Cincinnati 2, Ohio
Cherry 1822

WLW-C
Seneca Hotel
Columbus 2, Ohio
Fletcher 2493

Crosley Broadcasting Corporation

TV SALES STORIES

Mason Candy Premium Offer Draws 60,000 Replies Within 14 Weeks; TV "Sells" A New Line of Toys

MASON, Au & Magenheimer, Confectionery Mfg. Co., introduced a new cocoanut candy bar in the New York market at the close of 1948, but had difficulty in obtaining volume distribution among retail stores.

Company decided to test TV as a sales and promotion medium, and bought a once-a-week 15-minute segment of Bob Smith's "Howdy Doody" (WNBT-NBC). As a premium to arouse small fry interest, Mason offered a cowboy "humming" lariat on the show in return for two wrappers of the new candy bar which sold for a nickel. At the end of the first month "several thousand" requests had been received, and the client decided to expand sponsorship to the NBC eastern network. By the end of the first 14 weeks, including the WNBT local schedule, more than 60,000 Mason candy bar wrappers were received.

95% Distribution Gained Through Video In New York

Further proof of TV's ability to promote a brand as well as sell a product was demonstrated in this instance, according to the client and its agency, Moore & Hamm, Inc., of New York. "Starting from scratch with zero distribution on this new Mason Coconut Bar," said the agency, "the client estimates that we now have well over 95% distribution in every retail outlet in the city."

Says Franklyn W. Dyson, account executive on Mason: "In introducing any new item, and particularly a candy bar in this very competitive market, this is quite an achievement,—and the only advertising that was used to do this was the Howdy Doody show." Of equal significance is the sponsor-identification performance of the Mason offer, as further reported by the agency. "In previous offers of a premium, we have never had less than a 55% error in incorrect wrappers that were sent in for the product. On our current lariat offer over

the Howdy Doody show we are receiving less than 1/10 of 1% (error) . . ."

Through the 12 months of 1948 Mason had been an active radio advertiser. Firm used an average of 10 spots per week on 30 outlets in the east and southwest in addition to a half-hour transcribed program on the Keystone Broadcasting System. Premiums such as that offered on "Howdy Doody" were used occasionally in AM and newspaper campaigns, but none approached the results produced here, according to the agency.



Bob Smith's "Howdy Doody" perched atop the Mason candy bar which obtained wide distribution in the New York market.

Immediacy of Impact Shown On Esquire Novelty Spot

Esquire Novelty Co., manufacturers of cowboy "gear" and toys, placed a one-minute film spot on WATV (Newark) following western feature movies, plugging its "Pony Boy" set, consisting of cowboy cuffs, spurs, belt, holster and gun. Prime object of the commercial was to sell the brand name, so no price was mentioned in the spot.

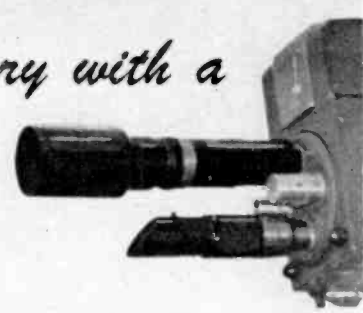
To test TV's effectiveness, firm offered a sheriff's badge to moppet viewers as a premium, at a cost of 10c to cover handling. Spot was placed on a Sunday, and by the following Friday 310 replies (and dimes) were made. Spot was used again the following Sunday with

more immediate results. Following day (Monday) some 50 replies were in, and by Tuesday an additional 200 had been received.

Commercial featured "Texas Jim Robinson," popular western movie and recording artist, who modeled the Pony Boy outfit, demonstrated the various items such as a "genuine" gun which breaks in the middle to reveal a revolving cartridge chamber. Film, incidentally, was budgeted at under \$800, is lip-sync, and came under the wire for about 10% less than the stipulated figure.

Esquire, long-time manufacturer with national distribution, is handled at retail by Rexall stores. Advertiser never used air advertising before, but has been a heavy user of newspapers and magazines.

...making fashion advertising history with a



Powerful Television Program

a tie-in with 110 retailers in 25 cities

**HANDMACHER-VOGEL & CELANESE DUAL PROMOTION
BUILDS AROUND TV SPOT CAMPAIGN ON 26 STATIONS**

By CAMERON DAY

LINKED by TV right down the line, a women's suit maker, a fabric manufacturer, 26 TV stations and some 110 retail outlets are pitching in on the spring promotion of Handmacher-Vogel's Weathervane suits. Handmacher is taking spots on TV stations in 25 cities, coast-to-coast; has lined up local stores on a tie-in basis; and also has picked up an assist from Celanese, the fabric supplier. Wrapping up the whole effort, Handmacher has sent brochures to all Weathervane outlets outlining the campaign; and is supplying the stores with point-of-sale displays, newspaper mats, and other material which they can use to support the push from their end. It all adds up to one of the most coordinated efforts built around TV to date. Furthermore, it gives a solid de-

monstration of the well-planned, matter-of-fact approach to TV—rather than one of edging up on the medium “experimentally.”

Never a user of AM radio, Handmacher, women's suit manufacturer, had tabbed TV as a natural for its products, and decided to make its first video try a telling one. Through its agency, the Zan Diamond Company, Handmacher timed its present campaign to break with spring and summer buying, and will run a similar spot placement along with the fall promotion of its woolen line. Cost of producing the film spots, plus time charges, will hit \$100,000 this year. And Handmacher is appropriating this directly as new money for TV. Company's 1949 budget is set at \$300,000, and the bulk of the remaining \$200,000 goes for leading

consumer magazines, which are strongly scheduled as usual. Handmacher also gets its first taste of AM by using radio spots to supply coverage in areas without TV.

Starting in some cities the end of February, the campaign has gathered others during the past month, now has its total of 25 cities. All schedules run for nine weeks, averaging three spots a week. And, for much of this stretch, Weathervanes gain more promotion through a similar drive backed by Celanese. Running twice a week, over many of the same stations carrying Handmacher commercials, the Celanese spot barrage also plugs Weathervanes which, of course, are made of Celanese rayon fabric. Handled through Ellington & Company, and shot by World Video, the Celanese spots began March 14 and continue through May 2, over 26 stations.

With both Handmacher and Celanese pushing Weathervanes, the setup has the appearance and effect of a planned cooperative effort. Actually, though it amounts to that, each campaign is handled separately. Celanese's move resulted from the company's policy of regularly setting up dual promotions, which benefit both Celanese and a top customer such as Handmacher. In this instance, since the Weathervane trademark is owned by Celanese but awarded exclusively to Handmacher, it was a natural tie-in. Celanese, also had planned the Weathervane push some time ago and, last October, shot footage in color which featured style points of Weathervane and was suitable as a sales demonstration film. Celanese wrapped up four one-minute commercials from this footage, and made green prints for use on TV. It is these prints which are now being shown over 26 stations.

Celanese and Handmacher Combine on Weathervane

As with Handmacher, Celanese makes a big pitch of the tie-in with local stores. The Celanese spots, however, are open-end, with the film running about 52 seconds, followed by a slide naming the local store, giving the location of its women's department, and the Weathervane price. Handmacher's one-minute plugs run the full time on film with the store mentioned on the sound track. There are other more important differences between the two campaigns but they coincide in immediate purpose and the two agencies involved are cooperating neatly. For example, on one station there are 5 spots across-the-board plugging Weathervane—two Celanese, and three Handmacher. This synchronizing of schedules is pretty general throughout the joint run of the spring promotions. Each advertiser pays the entire freight, with the local tie-in store getting a free ride. After its first series of spots, however, Handmacher may get an assist from the local outlets in paying time charges.

Handmacher Campaign Tailormade for TV

By going into TV at this time, Celanese is giving a strong boost to Handmacher and Weathervanes. Handmacher, though, is not using an experimental approach, but has already prepared for two campaigns; and even is mulling the

Watch Handmacher's Coordinated

Advertising Campaign...

Television·National Magazines·Point-of-Sale Program

give tremendous sales-impetus in 1949 to...



Above: A typical page of the elaborate brochure supplied to retail stores carrying Weathervane Suits. Below: Adaptability of the Handmacher suits is spotlighted in a weather spot commercial.

Here's what you'll see on *Windy Weathervane* 20 second Television station break!



Fair and warmer, showers tonight.



but, whatever the weather—



It's a Weathervane Suit



with Handmacher's precision tailoring



for that well dressed look!



Brochure shows retailers how film commercials would plug their line. Top quality of Handmacher's style and fabric is the theme emphasized in this film spot, as modeled (below) by stage actress Adrienne Allen.

A typical *Weathervane* Television Spot, one minute packed with Drama and SELL!



Tops in entertainment! "Edward My Son"



Tops in talent! Luiken Macgrath!



Tops in fashion! Weathervane Suits



tailored by Handmacher to a



wonderful precision fit.



possibility of a network show next year, to support its further spot placement. Meanwhile, its present push is racking up a cumulative impact at relatively low cost.

Production Costs Approximately \$24,000

As set up by Zan Diamond, the current effort required seven one-minute commercials, and 12 station breaks of 20 seconds duration. These were turned out by Promotional Films Co., under the agency's supervision. This series will be repeated in the fall, and the entire production tab will be under \$24,000. Cost of producing each of the seven one-minute spots was kept at \$1,050, mainly through an arrangement with Broadway theatres whereby stars of the shows modeled Weathervanes at no charge. A typical film opens with a shot of a theatre marquee, which runs about five seconds, then switches to the star modelling the suit in her dressing-room. This sequence takes about 47 seconds, and the windup shows the Handmacher label on screen while the narrator gives the product, price, and local store. In this way such standout actresses as Virginia Field ("Light Up the Sky") and Kim Hunter ("Streetcar Named Desire") parade in Weathervanes. Or Betty Jane Watson ("As the Girls Go") in the following script:

SCENE 1. FADE IN, MEDIUM SHOT: Theatre marquee . . . "As the Girls Go." **SOUND: MUSIC FANFARE.** Narrator: *Tops in entertainment! Mike Todd's smash musical hit—"As the Girls Go!"* **DISSOLVE TO:**

SCENE 2. MEDIUM SHOT: Miss Watson taking bow in front of curtain. **SOUND: MUSIC APPLAUSE.** Narrator: *Tops in talent! Lovely Betty Jane Watson, singing and dancing star of this sensational hit!* **DISSOLVE TO:**

SCENE 3. MEDIUM SHOT: Miss Watson sitting before her dressing room mirror. Stage manager sticks his head in door . . . hands her script, notices her suit. Pantomimes: New suit, eh? She stands up to model it for him. **SOUND: MUSIC FANFARE.** Narrator: *Tops in fashion! A hit wherever it goes . . . the Weathervane suit tailored by Handmacher . . .*

SCENE 4. MEDIUM CLOSE UP: from doorway, at Miss Watson, as she stands showing the suit. **SOUND: . . . little wonder it's America's favorite warm-weather suit.**

SCENE 5. CLOSE-UP OF SUIT: Camera pans down slowly, stops at pockets. **SOUND:** Narrator: *Smart styling, wonderful fit! And nothing so cool, so practical, as Weathervane suits, flawlessly tailored in Celanese Rayon, they resist wrinkles, keep trim lines throughout a humid day!*

SCENE 6. MEDIUM SHOT: of Miss Watson and stage manager. He makes sign that suit is tops, and leaves. She turns to dressing table, picks up bag and gloves. **SOUND:** Narrator: *This, one of many styles, many cool summery shades, in Weathervane Suits, tailored by Handmacher . . . all at an unbelievable \$25!*

SCENE 7. MEDIUM CLOSE-UP: As Miss Watson takes one last look at herself in mirror, then starts to leave. **SOUND,** Narrator: *Thank you, Miss Betty Jane Watson, you look lovely in your Weathervane Suit . . .*

SCENE 8. Label zooms in to fill screen. **SOUND,** Narrator: *Weathervane Suits . . . America's finest warm-weather suits; only \$25.*

Station Breaks Span All Weather Conditions

The 20-second breaks are divided into two parts, with the first half a straight weather report, the latter 10 seconds of Weathervane modeling built about Windy Weathervane, the rooster on the label. Opening part is an animated sequence which was shot to cover six basic weather conditions — rain, cold, warm, etc. Variations on these—fair and mild, cloudy and cold, etc., are taken care of by the narration. In all, 12 weather conditions are accounted for by the six basic animations and six audio overlays. Production cost of the original animated sequences was \$750 each, and the same animation can be used for the fall series—which means a substantial paring of the \$750 price.

Production of the films, however, was only part of the job. Zan Diamond set the campaign in motion by first sending letters to the full complement of executive personnel in each store. This letter outlined the store's part in the promotion, and was followed by the brochure which gave a packaged story of the drive. Then, as the spots broke in each area, a letter was sent to the president of each store which probed his reaction to the campaign as it actually got underway; asked for suggestions, and emphasized ways in which his store

could cooperate. Along with this, each store was sent a schedule of the spots, which listed what style suits would be shown on each date. This, of course, allowed for ample stocking of the numbers to cover anticipated demands.

Since the stores were mentioned by narration, rather than with slides, Zan Diamond had to mail out some 700 of the 16mm prints to stations. Also, the campaign was designed to plug five outlets in each area—one major outlet in the city proper, and four stores in the surrounding district. For instance, the store with the Weathervane franchise in Los Angeles, J. W. Robinson, gets the sole benefit of one commercial. Another spot boosts two stores nearby; a third mentions two more in the vicinity. Thus, stores are promoted in three cycles; adding up to seven one-minute commercials for each cycle, or a total of 21 prints to each station. With the 20-second station breaks, each cycle takes in 12, or a total of 36 prints.

Plugging the stores by sound on film, instead of by slides, avoids any synchronization worry, according to the agency, and it makes for a slicker over-all job. Again, for a campaign of this scope, it figures as more economical. Even though most stations make no announcer charge with the slide ending, the three cycles of store boosts would have needed five cards for each station. Estimated at \$15 a slide, this would have hit \$1,950. And this saving about covers the \$2,000 print cost of both the one-minute and 20-second breaks.

Some Stores Report Early Sales Results

This kind of long range planning is characteristic of Handmacher's campaign, which now has the Weathervane stars, Windy Weathervane, the Celanese signpost, and all the local stores tying into the promotion. But even during its first week, before Celanese had chipped in, there were indications of the potential pull: stores in some areas reported increased sales after the first few spots were run; and other outlets expressed interest in buying their own local plugs, in addition to Handmacher's. These, and other favorable reactions, came so fast that Handmacher may find it necessary to increase its production of Weathervanes. In any case, it looks like the start of another TV success story.

Weathervanes

COMMERCIALS



PRODUCED BY

PROMOTIONAL FILMS

The Weathervane commercials for Handmacher-Vogel, one of the most exclusive and coordinated spot campaigns in TV history, was produced by Promotional Films through The Zan Diamond Company, advertising agency. From original idea to finished prints, the entire series was produced in eight weeks. There was no deviation from schedule at any time. Our experience and facilities assure you the same complete, reliable service. Write or phone for screening.

PROMOTIONAL FILMS COMPANY • 1697 BROADWAY, NEW YORK 19, N. Y. • PL-7-6268
TELEVISION INDUSTRIALS ANIMATION

Admiral



America's Smart Set

**All Admiral Radio-Phonographs (from
Combinations (from \$399.95 and up)
"Triple-Play" automatic record changer**

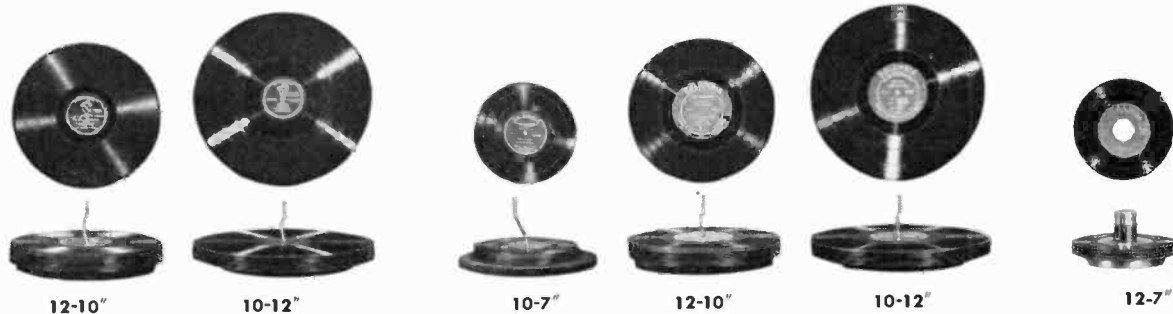
sensational new "triple-play" Automatic record changer

PLAYS ALL RECORDS...ALL SIZES...ALL AUTOMATICALLY

78 RPM STANDARD

33 1/2 RPM LONG PLAY

45 RPM



NOW! ONE FOR ALL . . . Admiral leads again with one for all . . . in a sensational new "triple-play" record changer that plays all records . . . all sizes . . . and all automatically.

Popularity of all the new LP records is growing by leaps and bounds. They are being backed by the strongest record promotion campaigns in years. Your customers will want to play both the 33 1/2 and 45 RPM records . . . and because most of them have extensive 78 RPM libraries, they will want to play those, too!

There is only one answer . . . a dependable, easy-to-operate instrument that plays them all . . . and Admiral has it! Admiral's new "triple-play" changer plays 78 RPM, 33 1/2 RPM and 45 RPM records . . . all sizes . . . all automatically. *Any record changer that fails to do as much is obsolete!*

ONE TONE ARM PLAYS ALL! You don't need an extra record player with the new Admiral . . . one instrument plays all records. Furthermore, the Admiral "triple-play" changer does away with extra tone arms . . . just one tone arm plays *all* records. Plays up to 12 records automatically with one loading. (Twelve 45 RPM records, for example, not merely eight.)

Two long-life, high fidelity needles are provided . . . one for standard records, the other for LP Microgroove records. Control switch at head of tone arm brings proper needle instantly into play. Click . . . and it's there!

SEE! HEAR! ON NBC TELEVISION! ADMIRAL "BROADWAY REVUE" EVERY FRIDAY, 8 TO 9 PM, EST

THREE INTERCHANGEABLE CENTER POSTS. Three interchangeable center posts for automatic playing of all records. Take one out . . . slip another in its place . . . two seconds and it's done! Special receptacles provided on all consoles for center posts not in use.

Admiral's sensational new "triple-play" record changer is available exclusively on all Admiral radio-phonographs and television combinations. It's another big plus feature that's been added to the hottest line in the world today. Admiral Corporation, Chicago 47, Ill.—World's Largest Manufacturer of Automatic Phonographs.

\$69.95 and up) and all Admiral Television are now equipped with sensational new at no extra cost.



"Madame X" was the code name, during research and development, for an entirely new system of recorded music . . . perfected by RCA.

The remarkable background of "Madame X"

Now the identity of "Madame X," the *unknown* in a long search for tone perfection, has been revealed. From this quest emerges a completely integrated record-playing *system*—records and automatic player—the first to be entirely free of distortion to the trained musical ear . . .

The research began 11 years ago at RCA Laboratories. First, basic factors were determined—minimum diameters, at different speeds, of the groove spiral in the record—beyond which distortion would occur; size of stylus to be used;

desired length of playing time. From these came the mathematical answer to the record's *speed*—45 turns a minute—and to the record's size, only 6 $\frac{3}{8}$ inches in diameter.

With this speed and size, engineers could guarantee 5 $\frac{1}{2}$ minutes of distortion-free performance, and the finest quality record in RCA Victor history!

The record itself is non-breakable vinyl plastic, wafer-thin. *Yet it plays as long as a conventional 12-inch record.* The new RCA Victor automatic record changer accommodates up to 10 of the new records—1 hour and 40 minutes of

playing time—and can be attached to almost any radio, phonograph, or television combination.

Not only records are free of surface noise and distortion—the record player eliminates faulty operation, noise, and cumbersome size. Records are changed quickly, quietly . . . RCA Victor will continue to supply 78 rpm instruments and records.

This far-reaching advance is one of hundreds which have grown from RCA research. Such leadership adds *value beyond price* to any product or service of RCA and RCA Victor.



RADIO CORPORATION of AMERICA
World Leader in Radio — First in Television

MERCHANDISING

THE BUYERS' MARKET AND WHAT THE TV DEALER CAN EXPECT FROM THE RECEIVER MANUFACTURER

By **DR. ALLEN B. DuMONT**

President, Allen B. DuMont Laboratories, Inc.

TO date, television dealers have had little occasion to do any real merchandising. As the industry came along at a rapid pace, the shortage of quality receivers on the market and the tremendous demand meant that dealers were able to sell their products without any effort at all. The public wanted television receivers and about all the salesman had to do was take the orders. However, as receiver production mounts, there is a gradual swing from the seller's market, which the industry knew in 1947 and early 1948, to a point where the buyer is now able to be selective in his choice of a set.

What does this mean to the dealer? It means that his selling is becoming increasingly difficult. He is facing a situation where he actually has to *get out and sell*.

Unfortunately, some dealers have started price cutting to clear their stocks rapidly and to make room for new models. While this appears to be the easy way out, in view of the vast potential market there is absolutely no justification for the price cutting practices. Certainly, by offering large discounts, there is little effort required to sell. However, this action leads to possible disenfranchisement by those manufacturers who police their lines.

Smart Merchandising Key To Sales Problem

With the buyer's market moving in, the progressive dealer is asking himself "How can I do a better job?" And, the answer to this is in merchandising! The answer is not in cutting prices 20 per cent! Just by using 5% of that loss in merchandising and promotion will give the dealer better results, bigger profits, security of franchise and the reputation of being a better store. This policy of increased merchandising and promotion will, of course, mean more work for the dealer; but the rewards are well worth it!

Since the progressive dealer is looking for tips and aids in selling his television receivers, here's how to do it. For the dealer to do a better job, he must first separate his television line from other sections of his business. To do a better selling job he must make up his mind to *specialize* in television! It does not suffice for the video portion to be just another addition to his electrical or "white goods" line. Nor can he expect to use the same methods of selling television as he uses for the sale of, say, a toaster or cheap radio. The successful dealer is the one who realizes this and acts accordingly. By "acting accordingly," I refer to the dealer who sprinkles a liberal amount of "business showmanship" into his business.

What The TV Dealer Can Expect From Mfr.

So far in this discussion we have spoken of what the manufacturer may expect of the dealer as regards the selling of receivers. But, what of the other side of the picture? What can the dealer expect from the manufacturer?

Of prime importance to the dealer is the question of deliveries. As production increases daily, the dealer can expect full support. Once lines are established, the dealer can expect a steady flow of receivers, barring of course, any unforeseen difficulties with cabinets or components. However, by and large, there should be little, if any trouble with dealer deliveries.

Sales promotional devices of every sort are in preparation daily in advertising departments of manufacturers and all of these are being made available to dealers. Those dealers who are taking advantage of the help being offered by these advertising departments are doing themselves a distinct service.

Yet, dealers who are not using



Dr. Allen B. DuMont

these facilities are difficult to understand. Here are recognized experts in the advertising trade at the dealers' disposal.

With new television receivers being offered to the public, the dealer is faced with the prospect of clearing his stocks of the lines he has on hand, to make ready for the newer types.

This admittedly is a problem—but not too much of a problem for the dealer who has complete administrative and economic control over his business. The dealer to whom I refer is the one who knows exactly what his inventory is and who outlines daily a definite sales plan with his staff.

The deluge of scare stories about the obsolescence of present-day television receivers has disturbed many dealers. I feel that no changes will be made in present frequency allocations or standards and that just as the sets we made in 1938 are still in use, so the sets made today will be in use ten to twenty years from now.

This is the year of promise for the television dealer. It is the year in which television receiver selling really becomes big business on the national level and makes an indelible change in the lives of millions of Americans. It should also be a merchandising year for the dealers!

PROGRAMMING

CREDO FOR DIRECTORS: A MINIMUM OF CAMERA ANTICS HELPS VOCALISTS



Carole Coleman and Byron Palmer face the camera on "Make Mine Music."

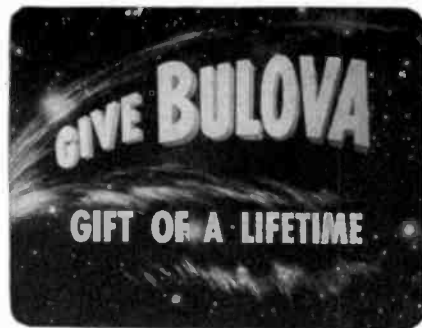
THERE are, of course, no pat maxims for the direction of featured vocalists. Each director has his own ideas on how to put the singer across, and these naturally depend largely on the type of show and the talent itself. One school of thought insists that there be a definite reason for every shot, and that they should be all pegged in advance; another favors a less studied approach, in which the director calls his shots without careful plotting in rehearsal. There seems general agreement, though, in that once the singer is really *delivering*, camera antics should be kept under control.

On "Make Mine Music," the twice-a-week 15-minute CBS segment, director-producer Ralph Levy builds his show around a set situation—three entertainers on a cruise ship. Carole Coleman is the featured singer, supported by Byron Palmer, Kenny Bowers, and the Tony Motola Trio. Most valuable shot of Miss Coleman, Levy figures, is a tight, intimate closeup. Particularly when she's turning on a romantic ballad, or a tune in slow tempo. The closeup is a natural for such a num-

ber, and occasional dissolves give variety without destroying the mood. For a novelty number, or one with fast rhythm, he is likely to call for a medium shot, to allow movement in the picture; and he always accents *visual* interest in the scene, apart from the performer. A normal medium shot of a vocalist means nothing, he believes, unless the setting adds punch. During a lively lyric, Levy may cut between shots but times this for a natural break in the song—for instance, at the end of the verse. He also varies his closeup effects by, in one instance, having the camera dolly in; in another having the performer walk toward the camera. Not one to chart camera activity in advance, Levy prefers selecting his shots right on the show—to give it spontaneity.

Mixing Camera Shots Paces "Supper Club"

In handling NBC's "Chesterfield Supper Club," with Perry Como and the Fontane Sisters, director Bob Moss also believes in mixing up his shots without following a prepared pattern. "Supper Club," a



20 *second* GIANT...

... *the BULOVA*
"COMET"
film spot

This fast-paced film commercial carries *impact* in a brief 20 seconds. Its visual and audio appeal are achieved by a combination of animation and special effects. We're proud to have produced it for the Bulova Watch Company, Inc., through the Biow Company, Inc.

You must see it to appreciate what can be accomplished in 20 seconds. We'd like to show it to you.



Telemated
CARTOONS

70 EAST 45th ST. NEW YORK 17 N.Y.
MURRAY HILL 6-8933

Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to televiewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

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THE KATZ AGENCY
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rather lavish production, has three cameras, a 19-piece orchestra, and some handsome props. Lighting is flat for the most part but, in each show, at least one number (usually a ballad) has dramatic illumination for the star—a fairly common practice when a vocalist paces the program. On novelty tunes a medium shot may be expected, in order to get in the "extra dressing." As an added fillip, on a lyric like "Far Away Places," the camera might cut to a slide of Timbuctoo, or a reasonable facsimile. Again, to spot the performer in the right setting, one camera will pick up a small set in closeup, another will get a medium long shot of Como against a neutral background. And, by superimposition, the viewer gets the effect of, say, Como caroling the "Prisoner's Song" in jail. For further viewer interest, good use is made of the band by cutting to various sections of it from time to time.

"Easy-on-Camera" Holds The Right Mood

In his direction of Kyle MacDonnell in NBC's "Around The Town," Craig Allen gets the right angle for the camera, probably a head-and-shoulders shot, and then lets the singer do the rest. Of course when the lyric indicates movement and gestures, a longer shot is used to include the hands, or a full shot to allow walking. The main thing, though, he says, is not to have a "field day" with cuts and dissolves, which may distract the viewer when the singer is putting the song over. Once the vocalist has captured her audience, there is no point in destroying the effect with a dissolve, according to Allen. During passages which call for intense feeling from the singer, he has a closeup. Usually he has one song which allows a change from full lighting to spotlight.

In "Around The Town," there is always a setting such as a ferry boat, a bank of the Seine, or the like. But the director never allows the set to compete with the performer. Once the scene is established, he switches to a closeup since, he believes, the artist is properly the most important part of the picture. When Kyle sings with her partner, Earl Wrightson, the director tries to get as tight a shot as possible. However, the duo are rehearsed in singing only portions of the number directly into the camera, and the rest of the time
(continued on page 39)

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they sing towards it, but not directly at it. During rehearsals it is decided at just what time a cut will be made, and the singers are always prepared for the shot coming up. Cuts, though, he emphasizes, should be held down to a minimum. And no dissolves in the middle of a number. It all adds up to this: Leave her alone, she'll sell her song.

Whelan Drug Stores Sponsors Variety Show

Sponsored by Whelan Drug Stores over Du Mont's WABD, Fridays at 9:00 p.m., "Front Row Center" is a

punchy variety show which figures to pack a good pull for Rayve permanent wave and Dr. West's tooth paste, the two products plugged. Featuring film actress Marilyn Maxwell as vocalist, and emceed by Frank Fontaine, the offering also has the Striders male quartet, the Dunhills dancing trio, and Maurice Rocco, boogie woogie pianist. Fast paced, and with topnotch talent, program got off to a good start and should continue to hold its solid viewer appeal. Commercials are handled by drum majorettes with placards, plus product plugs on film.

They fit in neatly with this type of show and put across the message without noticeably slowing things up.

Fashion Show Uses Novel Commercial Setup

New commercial wrinkle was introduced with unveiling of "Telefashions," a style show over WBKB, Chicago. Produced and directed by Rose Dunn (who also does the commentary), the half-hour shopping segment (Sunday, 7:00 p.m.) has Jim Ameche in the announcing spot and adds up to a well-planned and produced package. Particular gimmick is that the show mails viewers shopping guides with order blanks attached. And Miss Dunn picks up a percentage on the resulting mail and phone orders, in addition to having cost of segment shared by participating sponsors. Format centers about female models who parade in furs, dresses, jewelry, etc.; and male models, of course, do the trick for men's hats, ties, and accessories. Store credits are given with each item presented.

Follow-up Comment On "The Goldbergs"

The debut of "The Goldbergs" several weeks ago evoked critical applause for a vehicle which had achieved the transition from AM to TV with conspicuous success. But mixed with huzzahs were a few isolated but articulate criticisms to the effect that, possibly, the question of anti-Semitism had been injected without necessity. At that time TELEVISION Magazine took a moderate view, and regarded the show as one of the medium's outstanding program efforts to date.

However, a recent offering of "The Goldbergs" suggests the possibility that the isolated comments voiced earlier were not without some justification. In this particular show the Goldbergs attended a Park Avenue Pyramid party. They were looked down upon, pictured as noisy and, to an extent, objectionable to the hostess and her friends of the Park Ave. set. It made for uneasy viewing for the TV audience.

It's our feeling that as long as the Goldbergs stay in their own element in the Bronx, the TV audience gets the benefit of a warm and fascinating segment of American life. Certainly there could be no objection here. But when a contrast is made with another pattern of that same American life the results can be confusing, and a hindrance to the cause of better understanding.

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category breakdown of all advertisers

(Complete list of nat'l advertisers as of March 1, 1949 available on request.)

AUTOMOTIVE	145	DOG FOOD	6	Clothing Stores	55
Auto Manufacturers	10	FOODS, BEVERAGES	150	Department Stores	40
Dealers	108	HOME APPLIANCES & HOUSEWARES	32	Drug Stores	3
Motor Oils & Fuels	17	HOME INSTRUMENTS	94	Food Stores	8
Tires & Other Rubber Products	10	Distributors & Manufacturers	88	Furniture, Rugs, Antiques	41
BANKS, INSURANCE & LOAN COMPANIES	27	TV Accessories	6	Hardware Stores	3
BEDDING	6	NURSERIES & FLORISTS	4	Jewelers	16
BEER & WINE	60	OFFICE SUPPLIES	9	Repairs & Personal Services	24
BUILDING MATERIALS	51	OPTICAL & HEARING AIDS	7	SCHOOLS, CAMPS	10
CIGARETTES	12	PHOTO EQUIPMENT	6	SOAPS, CLEANSERS, STARCH	10
CLOTHING & APPAREL	49	PUBLISHERS, ENGRAVERS	23	STORAGE	6
		REAL ESTATE	9	TOILETRIES, DRUGS	25
		RECREATION	32	TOYS & SPORTS	12
		RETAIL OUTLETS	250	TRANSPORTATION	15
		Appliance Stores	59	UTILITIES	9
		Cigar Stores	1	WATCH COMPANIES	4
				MISCELLANEOUS	84

Breakdown of Station Operations

IMPORTANT: In reading the station operation chart below, several factors such as time charges, commercial sponsorship of remotes, etc., must be kept in mind for a true evaluation. Because of the varying factors, this chart should not be used for comparative evaluation. These figures are presented merely to indicate a trend.

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WCBS-TV	45	14%	61%	25%	—	33 1/3%	66 2/3%
WATV	36 1/4	5%	19%	76%	—	31%	69%
WPIX	42 1/6	44%	25%	31%	—	44%	56%
WNBT†	41	21%	59%	20%	—	48%	52%
WABD	90	9%	85%	5%	1%	33 1/3%	66 2/3%
WJZ-TV	32 1/2	12%	54%	13%	21%	24%	76%
WFIL-TV	38 1/2	5%	22%	18%	55%	36%	64%
WTTG	49	17%	15%	4%	64%	17%	83%
WNBW	38	2%	21%	7%	70%	44%	56%
WENR-TV	31 1/2	10%	30%	30%	30%	12%	88%
WWJ-TV	40 1/2	11%	30%	21%	38%	65%	35%
KTSL-W6XAO	22	27%	35%	20%	18%*	20%	80%
WLW-T	48	26.3%	57.4%	7.9%	8.4%*	43.7%	56.3%
WTMJ-TV	37	20%	25%	12%	43%	82%	18%
WTVR	46 1/2	—	15.8%	21.5%	62.7%	45%	55%
WBZ-TV	42	7%	9%	25%	59%	53%	47%
WRGB	37 1/2	5%	24%	3%	68%	52%	48%
WBAP-TV	30	25%	8%	39%	28%*	44%	56%
KSTP-TV	24 3/4	42%	7%	34%	17%*	62%	38%
KSD-TV	38	17.7%	16.3%	5.8%	60.2%**	67%	33%
WNAC-TV	40	11%	—	26%	63%	43%	57%
WBKB	55	19%	17%	64%	—	69%	31%
WJBK-TV	29	—	2%	26%	72%**	38%	62%
KTLA	36	30%	45%	25%	—	20%	80%
WPTZ	42	4%	24%	7%	65%	60%	40%
WBEN-TV	39 1/2	14%	13%	8%	65%**	65%	35%
WAVE-TV	26	38.1%	11.9%	30.95%	19.05%	52%	48%
WSPD-TV	34 1/2	17.9%	4.8%	25.4%	51.9%**	80%	20%
WNBQ	26	—	25%	15%	60%**	50%	50%
KPIX	24 1/2	25%	15%	60%	—	45%	55%
KLEE-TV	25	38%	3%	18%	41%*	63%	37%
KTTY	14	—	50%	14%	36%*	43%	57%
WMAR-TV	46	11%	7%	29%	53%	43%	57%
WDTV	32	—	3.7%	16.3%	80%**	65%	35%
WOIC	25 1/6	2%	8%	18%	72%	24%	76%
KDYL-TV	26	45%	10%	13%	32%*	60%	40%
KNBH	19	14%	32%	30%	24%*	44%	56%
KFI-TV	15	20%	67%	13%	—	20%	80%
KOB-TV	13	—	10%	—	90%**	10%	90%

*Network film recordings

**Network and film recordings

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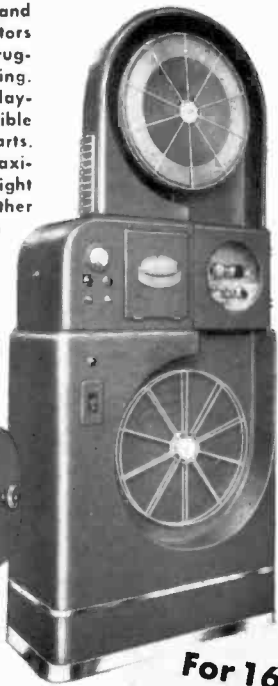
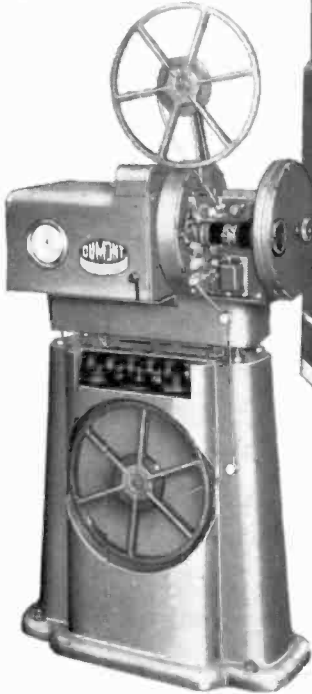


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