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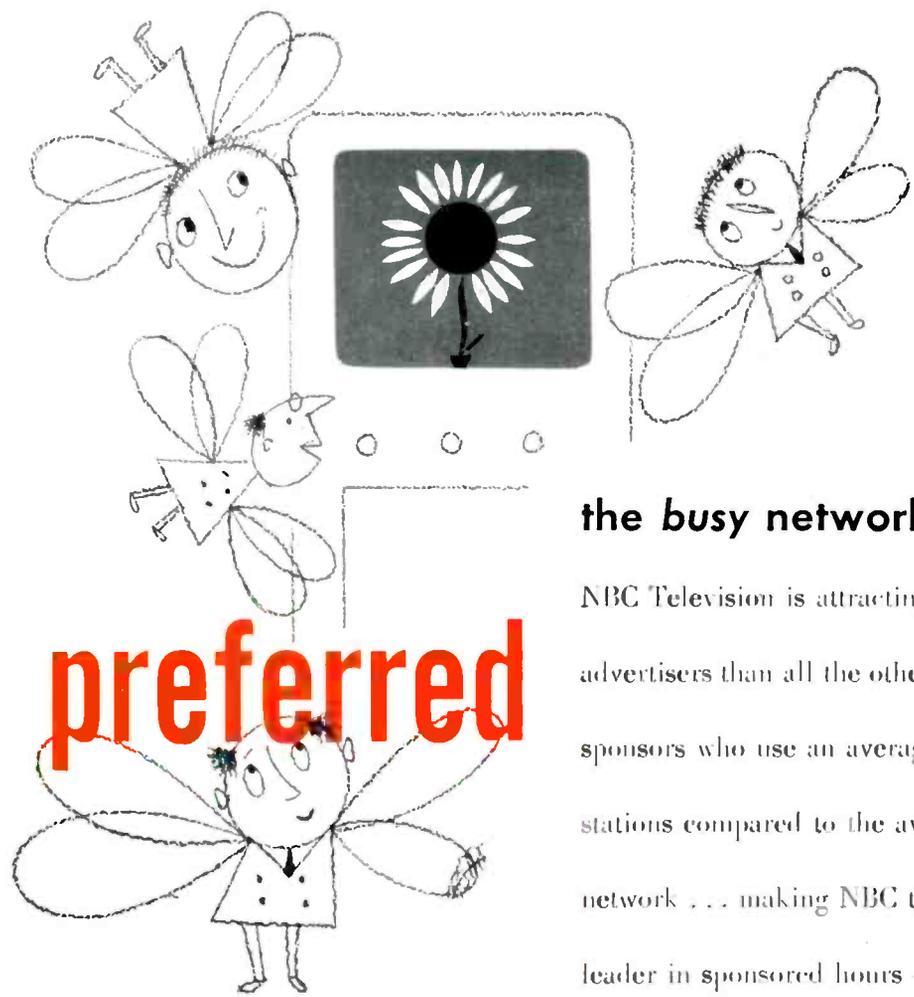
MARCH 1949

# Television

50¢

THE BUSINESS MAGAZINE OF THE INDUSTRY

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Dayton 2, Ohio



## the busy network

NBC Television is attracting more network advertisers than all the other networks combined... sponsors who use an average of 14 NBC stations compared to the average 8 on the second network... making NBC the far-and-away leader in sponsored hours - 3 times more than any competitor. Things are really humming on America's No. 1 Network.

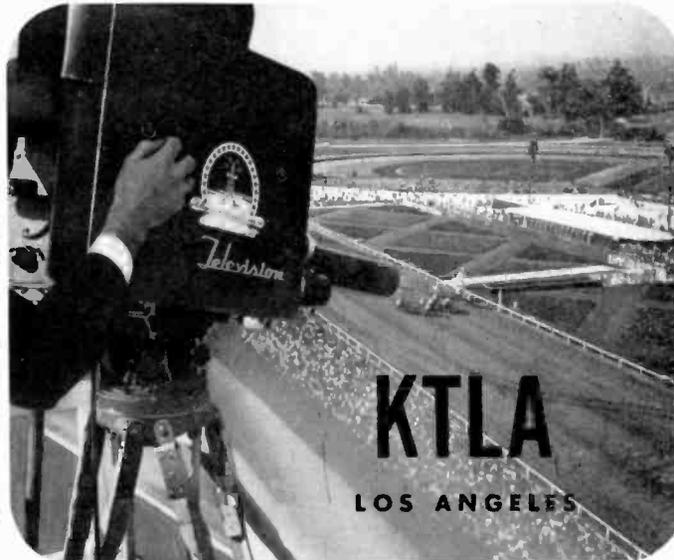
*NBC Television*

THE NATIONAL BROADCASTING COMPANY

*A Service of Radio Corporation of America*



**WBKB**  
CHICAGO



**KTLA**  
LOS ANGELES

## *You can't fool TV audiences!*

**S**HOWMANSHIP pays off! That's why TV stations operated by veteran showmen—stations like Paramount's KTLA, Los Angeles, and WBKB, Chicago—lead televiewer popularity polls.

They lead with TV advertisers, too . . . 44 advertisers on KTLA out of 58 on all 7 Los Angeles TV stations, and 29 advertisers on WBKB out of 51 on all 4 Chicago TV stations, by the latest Rorabaugh Report (Jan. 2-8).

### DO YOU KNOW?

That 4 of Los Angeles' first 10 most popular TV programs originate with KTLA . . . according to a February survey by Television Research Associates for "Television Magazine."

That among Los Angeles TV sponsors most identified in the same survey, 8 of the 10 leaders were on KTLA!

That KTLA won the "1948 First Annual Award" of The Academy of Television Arts & Sciences as the West Coast's "Outstanding Television Station." That Academy Awards for "1948's Most Outstanding Television Personality" and "1948's Most Popular Television Program" were earned on KTLA. Three of the Academy's five 1948 Awards!

That, in Chicago, WBKB's average program rating was 18.0 for February 1-7—2.4 higher than the average rating of the other 3 stations.

That "Kukla, Fran & Ollie," originating at WBKB, is TV's top-rated multi-weekly show with a rating of 49.

**BUY TELEVISION—TODAY'S GREATEST SALES MEDIUM, ON THE STATIONS THAT PRODUCE RESULTS!**



**KTLA** • 5451 Marathon Street, Hollywood 38, California. HOLLYWOOD 6363  
**WBKB** • 190 North State Street, Chicago 1, Ill. RANdolph 6-8210  
 New York Offices • 1501 Broadway • BRyant 9-8700  
**WEED & COMPANY**—National Sales Representatives

**KEY STATIONS OF THE PARAMOUNT TELEVISION NETWORK**

# WWJ-

# First all the way!



## WWJ History One of Firsts

### Radio, FM and Video All Led the Way

The history of WWJ-The Detroit News and its "offspring"—WWJ-FM and WWJ-TV—has been a history of Firsts. WWJ was the first station in America to broadcast regularly scheduled programs of entertainment.

WWJ-FM was the first Frequency Modulation Station in Michigan.

WWJ-TV was the first television station in Michigan and the whole country west of the Atlantic seaboard.

Here are some of WWJ's firsts:

Aug. 20, 1920—WWJ started operating.

Aug. 31, 1920—First election returns; for Governor.

Sept. 4, 1920—First dancing party with music by radio.

Sept. 6, 1920—Results of the Dempsey-Miske fight broadcast.

Sept. 23, 1920—First vocal radio concert.

Oct. 5, 1920—First World Series scores broadcast.

December, 1921—First broadcast of church chimes, from St. Paul's Episcopal Cathedral.

WWJ helps police capture fugitive.

Feb. 10, 1922—First complete symphony concert broadcast by radio, Ossip Gabrilowitsch directing.

### WARING MAKES ROW

March, 1922—WWJ broadcasts news to snowbound North Michigan.

May, 1922—Fred Waring's Pennsylvanians make first broadcast on WWJ.



May 28, 1922—First orchestra organized especially for broadcasting — The Detroit News Orchestra, 16 pieces.

June 9, 1922—Thomas E. Dewey makes first radio bow, as baritone.

June 18, 1922 — First Radio Wedding — Wendall Hall, the bridegroom.

Feb. 13, 1925—WWJ joins NBC. March 1925—WWJ broadcasts the Coolidge inaugural.

October 1936—WWJ moves into its new studios across from The Detroit News.

May 1941 — WWJ establishes the first FM station in Michigan, WENA, since renamed WWJ-FM.

Oct. 23, 1946—First TV in Detroit. Experimental programs to Convention Hall.

March 4, 1947—WWJ-TV begins televising experimentally.

May 9, 1947—The Detroit News Spelling Bee televised first time.

**FIRST BASE BALL**  
June 3, 1947—WWJ-TV starts commercial operation. First base ball game telecast (by Ty Tyson) —Tigers-Yanks.

June 4, 1947—Carnival on Ice. Olympia.

June 6, 1947 — Boxing at the Olympia.

June 19, 1947 — Midget Auto Races.



July 12, 1947 — Henry Ford Memorial Races.

July 26, 1947—Soap Box Derby.

Aug. 12, 1947—Mack Park wrestling.

Sept. 5, 1947—Lions' pro-football broadcast.

Sept. 27, 1947—U. of M. football.

Oct. 19, 1947—Olympia Hockey.

Nov. 23, 1947—Catholic Theater's "Apple of his Eye."

Dec. 17, 1947—Roller hockey.

Dec. 18, 1947—Bowling.

Dec. 24, 1947—First Midnight Christmas Mass, from St. Aloysius.

Jan. 6, 1948—First telecast of City Council Meeting.

Jan. 8, 1948—Rose Bowl film shown.

Feb. 22, 1948—WWJ-TV starts 7-day-a-week operation.

**FIRST SYMPHONY TELECAST**  
April 19, 1948—First telecast of the Detroit Symphony from the Music Hall.

June 6, 1948—Polo.

July 9, 1948—Olympic Swimming.

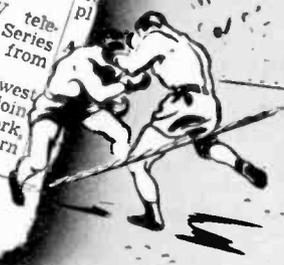
Sept. 1, 1948—First Community Chest Program to be televised.

Sept. 20, 1948—The Midwest network is launched with WWJ-TV telecasting the inaugural program emanating from St. Louis.

Sept. 26, 1948—WWJ-TV feeds Cleveland the Tiger-Boston game because of the great interest in the crucial battle. Again the network is used.

Oct. 8, 1948—WWJ-TV telecasts the first World Series games, Oct. 8, 9 and 10, from Cleveland.

Jan. 11, 1949 — East-Midwest network inaugural program, joining WWJ-TV with New York, Washington and other eastern cities.



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



**"What  
are you  
selling,  
Young Man?"**

**Television ENTERTAINMENT — that's what we're selling!**

The most **SUCCESSFUL** commercials are the most **ENTERTAINING!**

We have the **EXPERIENCE** that has successfully produced theatrical movie entertainment for thirty-seven years. We'd like to make that experience available to *you!*

At your disposal—complete facilities for live, animated, stop-motion and process photography, all done by the world's finest technicians and creators

For full information, without obligation, write . . . wire . . . phone . . .

**UNITED FILMS, INC. WORLD**

SUBSIDIARY OF UNIVERSAL-INTERNATIONAL  
445 Park Avenue, New York 22, N. Y.

**• ENTERTAINMENT SELLS! •**

From the February issue of  
**Television**  
THE BUSINESS MAGAZINE OF THE INDUSTRY

**FILMS**

**CHEVROLET** used "teaser" commercials in its spot campaign last month designed to arouse interest in the General Motors auto show at New York's Waldorf-Astoria (2) whet the appetite of viewers for a look at the '49 model. Viewers never saw the new car in the commercials, excerpts of which are shown here, and were provided just enough information to create a desire to see it for themselves. Commercial had a story line involving a "Little Camper" who parked outside the Waldorf before the actual opening. Theme of the commercials ". . . on a new note" closed the film. Agency is Campbell-Ewald.

An entertaining commercial,  
produced by  
**UNITED WORLD FILMS**

Industry



Subscription  
Order Form

**VISION**  
MAGAZINE OF THE INDUSTRY

Volume VI, Number 3, March 1949

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Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York under the act of March 3, 1879. Copyright 1949 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.

THE ENTERTAINMENT-STATION

W  
A  
T  
V

channel 13

TELEVISION CENTER-NEWARK



*On WCAU you're in Philadelphia*

WCAU-TV program popularity makes your  
salesman-demonstrator a member of the family  
in the 125,000 homes of TV set owners  
found in this second largest  
television market. CBS affiliate.

**THE PHILADELPHIA BULLETIN STATIONS**

**TV**  
**AM**  
**FM**

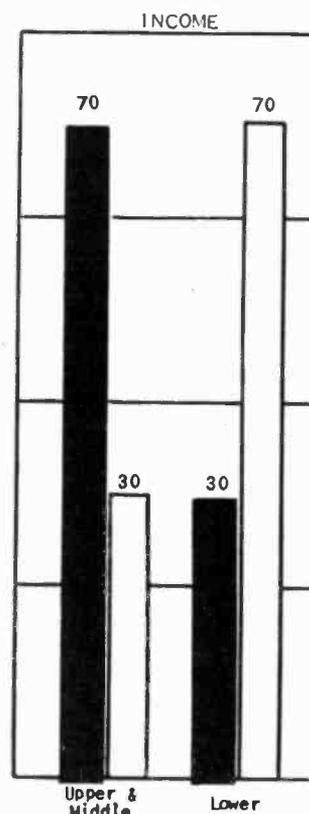
# TELEVISION MAGAZINE

## *status report*

- **SERIOUS PROBLEM FOR TV COMMERCIALS:** New Zenith and other circular picture tubes present advertisers with a serious problem in transmission of film and slide commercials. New tube cuts off corners and sides of picture, resulting in additional loss in viewing area.
- **ADVERTISING:** TV users topped the 1,000 mark for the first time in the history of the industry as of February 1, with a total of 1,099. Figure represents an approximate 500% increase over the 1948 figure of 210.  
For the past two years TELEVISION Magazine has received a complete list of advertisers on all operating stations each month, and has published the total number accordingly. Therefore, TELEVISION Magazine's monthly ADVERTISING INDEX is the only authoritative source of all advertisers using TV.  
This accounts for the discrepancies arising in other trade reports which use as a base a "typical" week rather than a monthly tabulation.
- **RECEIVER PRODUCTION:** Set output for January totalled 121,238, some 40,000 under the December figure of 161,179. RMA attributed the drop to the post-holiday pattern and the added fact that December had five production weeks as compared to January's four.
- **PROGRAM COSTS:** Re-evaluation and pruning of program costs may be in offing with reports that top advertisers, such as Philco, are scanning expenditures. Latter is said to be asking distributors to help cover the nut on "Playhouse" and may cancel show if unsuccessful. Emerson (see page 25) takes hiatus on "Toast of the Town" this month, will reconsider TV ad plans with possible expansion via spread of budget over more programs.
- **DAYTIME TV:** Bold venture undertaken by KFI-TV (Los Angeles) for all-out daytime operation (six hours per day seven days) will be keenly watched by entire industry. Major reshuffle of operating schedule, which drops night-time programming (and lowers hour rate from \$400 to \$150) may result in a successful operating pattern for other independents.
- **AM-TV SELLING:** Rapid growth of audience emphasizes the problem of selling time. Some industry execs advance the theory that TV and AM sales should be divorced—a practice adopted by the John Blair Co., long-established rep firm. Blair set up separate corporation for TV, decided the move would effect better overall service for its clients. Another step in this direction is the resignation of three execs—Harrington, Wrighter and Parson—from the Edward Petry Co., to set up own video sales outfit. Trio is convinced of the necessity of concentrating on TV sales only.

Other reps accept this policy in theory only, and pose the question: What happens to AM sales if we take our top men and assign them to TV exclusively? They also advance the logic that AM must support TV for some time to come. Top-level firms such as Petry, Katz, Weed and others have TV men who sell directly or work with the AM sales force—and feel this offers efficient client service.

(continued on page 11)



Characteristics of TV audience in New York, Los Angeles and Philadelphia are shown in this portion of a chart from a survey by Audience Research, Inc. Black bars indicate set owners; white bars show estimated percentage of national population.

# TELEVISION MAGAZINE AUDIENCE RESEARCH

Inaugurating a continuing study in Los Angeles; 57% in N.Y. bought products because of TV.—by **Dr. Thomas Coffin**

**W**ITH this issue, TELEVISION Magazine begins a series of reports based on a continuing survey of Los Angeles set owners. The survey, similar in character to our New York area study, is conducted for us by Television Research Associates, who complete 200 monthly telephone interviews from a representative sample of LA set owners.

Among other questions, set owners are asked each month to name three advertisers on television and to give their favorite television program. Responses to these questions reflect not merely the effects of current viewing but also the cumulative advertising impression and program preference built up over a period of time. Consequently this device supplements ratings of current viewing obtained by coincidental methods with an indication of longer-term program and advertising effectiveness.

It is interesting to note that of the 206 calls completed (between February 10th and 15th) in the Los Angeles area 14% of the respondents were unable to name a specific television advertiser and 6% were unable to give a favorite program, in comparison with the 2-3% of "don't knows" consistently obtained in New York. The difference probably reflects the extent to which television has become established in the two areas. The following percentages are based on the number of respondents who were able to give definite answers: 177 for advertisers, 194 for programs. In each group 68% are women and 32% are men; the sexes are given equal weight in computing "total" percentages.

Rancho Soup leads in sponsor identification, mentioned by 42% of the respondents. This relatively high figure indicates how, with effective TV advertising, a local product may outrank even nationally advertised products in the viewer's awareness. Lucky Strike, with 29%, ranks second. Much of the Lucky Strike advertising which preceded this rating was handled via the same "marching cigarette" spot commercials which, for so long, kept this advertiser high on the list in the New York area. Likewise, the appearance high on the western list of several other long-time leaders in the New York survey suggests that program and commercial techniques proving effective in the one area are doing equally well in the other.

## LOS ANGELES AREA

### Sponsors

	Men	Women	Total
<b>Rancho Soup</b>	34%	50%	42%
KTLA—Telepix Newsrel			
<b>Lucky Strike</b>	32	26	29
KTLA — Spot; KNBH — Your Show Time			
<b>Chesterfield</b>	29	17	23
KTSL, KTLA, KLAC, KTTV—Spot			
<b>Philco</b>	18	17	18
KNBH—Philco Playhouse			
<b>Admiral</b>	21	12	17
KTSL—Broadway Revue			

<b>Eastern Columbia Store</b>	13	17	15
KTLA — Shopping at Home; KFI-TV—Spot			
<b>Hoffman's Radios</b>	9	11	10
KTLA—Hoffman Hayride, Spade Cooley			
<b>Philip Morris</b>	9	9	9
KTLA, KTTV—Spots			
<b>Chevrolet</b>	11	5	8
KTSL — News, KTLA — News, KNBH—Chevrolet on Broadway, NBC			
<b>Zeeman's Clothiers</b>	11	5	8
KTLA—Shopping at Home			
<b>Old Gold</b>	9	5	7
KTSL—Amateur Hour			
<b>Emerson</b>	4	9	7
KTTV — Toast of the Town (KFI-TV—Jan. 2, 9)			
<b>Thoroughbred Dog Food</b>	5	7	6
KTLA			
<b>Texaco</b>	9	3	6
KNBH—Texaco Star Theatre			
<b>RCA</b>	4	4	4
KTLA—Spot			

The following received an average of 4% or under: Walco Televue Lens; Van De Kamp Bakery; General Electric Supply (distributors); Barker Brothers Department Store; Hollywood Stockings; Campbell's Soups; and Motorola. The following were mentioned by 2% each: Cinch Cake Mix; Berman's Clothiers; Coast Federal Savings; Broadway Department Store; and DuMont Telesets.

As was true for a long time in the East, sports and movies and an undifferentiated liking for "all programs" bulk large in viewers' program preferences. With the growing familiarity of TV on the part of Eastern viewers we have seen these indiscriminate preferences slowly giving way to more specialized choices, suggesting the gradual establishment of more specific viewing habits.

### Favorite Programs

	Men	Women	Total
<b>Sports</b>	16%	17%	17%
<b>Movies</b>	15	15	16
<b>Pantomime Quiz</b>	10	15	13
KTTV (Sun. 8:00-8:30)			
<b>Judy Splinters</b>	5	14	10
KNBH (Sun. thru Sat. 7:00-7:15)			
<b>"Like ALL programs"</b>	14	5	10
<b>Milton Berle (Star Theatre)</b>	10	3	7
KNBH (Tues. 8:00-9:00)			
<b>Hollywood Opportunity—N.T.G.</b>	4	7	6
KTLA			
<b>Spade Cooley</b>	2	5	4
KTLA (Hoffman Hayride—Sat. 9:00-9:30)			
<b>Philco Playhouse</b>	2	5	4
KNBH (Sun. 9:00-10:00)			
<b>Freeman Lusk</b>	5	1	3
KTLA (9:00 a.m.—Thurs.)			
<b>Music Hall</b>	3	2	3
KTSL (Tues. 9:00-9:45)			
<b>Toast of the Town</b>	3	1	2
KTTV (Sun. 9:00-10:00)			
<b>Meet Me in Hollywood</b>	2	2	2
KTLA (Fri. 9:00 p.m.)			
<b>What's the Name of That Song?</b>	2	2	2
KTSL (Thurs. 8:30-9:00)			

**Texaco Leads Both Categories In New York**

**T**EXACO is back in first place in sponsor identification with a vote of 75%, topping its previous high of 61% two months ago. Chesterfields is second with 29%, while Lipton's, which last month was first with 40%, has slipped to eighth at 10%. Among spot sponsors Philip Morris is in the lead with 7%.

Following is the list of advertisers who polled a response of 4% or more in answer to the question, "Name three advertisers on television." There were 248 respondents, 41% men and 59% women; the sexes are given equal weight in computing "total" percentages.

**Sponsors of Regular Programs**

	Men	Women	Total
<b>Texaco</b>	73%	77%	75%
Texaco Star Theatre; Tue. 8-9 PM. WNBT.			
<b>Chesterfields</b>	27	31	29
Arthur Godfrey and His Friends; Wed., 8-9 PM, WCBS-TV. Supper Club; Fri. 11-11:30 PM, WNBT.			
<b>Camels</b>	30	16	23
Newsreel Theatre; Mon. thru Fri. 7:50-8 PM. WNBT. Madison Sq. Garden events. WCBS-TV.			
<b>Emerson Radio</b>	17	11	14
Toast of the Town; Sun. 9-10 PM. WCBS-TV.			
<b>Philco</b>	13	12	13
Television Playhouse; Sun. 9-10 PM. WNBT.			
<b>Lucky Strike</b>	12	13	13
Your Show Time; Fri. 9:30-10 PM. WNBT.			

<b>Gulf</b>	12	12	12
We the People; Tue. 9-9:30 PM. WCBS-TV. Road Show; Thurs. 9-9:30 PM. WNBT.			
<b>Lipton's</b>	11	10	10
Arthur Godfrey's Talent Scouts; Mon. 8:30-9 PM. WCBS-TV.			
<b>Chevrolet</b>	8	11	9
Tele-Theatre; Mon. 8:30-9 PM. WNBT. Telenews. Tue. 7:40-8 PM. WABD.			
<b>Kraft</b>	7	10	9
Television Theatre; Wed. 9-10 PM. WNBT.			
<b>Old Golds</b>	8	8	8
Original Amateur Hour; Sun. 7-8 PM. WABD.			
<b>Gillette</b>	10	3	6
Cavalcade of Sports; Fri. 10 PM. WNBT.			
<b>Admiral Radio</b>	5	5	5
Broadway Revue; Fri. 8-9 PM. WNBT, WABD.			
<b>Colgate</b>	4	6	5
Colgate Theatre; Mon. 9-9:30 PM. WNBT.			
(Kolynos and Bigelow-Sanford each polled 4%)			

**Spot Sponsorship**

	Men	Women	Total
<b>Philip Morris</b>	6%	8%	7%
WJZ-TV, WPIX, WNBT, WABD, WCBS-TV.			
<b>Bulova</b>	3	1	2
WNBT, WCBS-TV, WPIX, WABD.			

Texaco Star Theatre is still out in front in program popularity, with 74% of the vote. This is about even with last month's figure of 76% despite the temporary

(continued on page 28)

# BMI

## FIRST IN TELEVISION MUSIC

BMI has long been ready for television. Since 1940 it has granted the unrestricted right to perform its music in television broadcasting. At present BMI is the only major performing rights organization that serves or can serve television on the same basis as audio broadcasting.

An ever increasing BMI catalog—widely diver-

sified from classics to be-bops—gives television broadcasters a complete service of music for every type of program.

In the future, too, BMI pledges all of its facilities and all of its cooperation in helping television pioneers, whether broadcasters or film producers, meet every musical need on the road ahead.

*For Appropriate Television Music*

- BRIDGES
- MOODS
- INTERLUDES

BMI has compiled a classified and cross-indexed reference book especially designed for television programming.

It is particularly helpful wherever descriptive mood music or background music is necessary.

You don't have to be a musical expert to make the most of this BMI service. For "Bridges, Moods, Interludes" is based on recorded music readily available to any telecaster.

**BROADCAST MUSIC, INC.**

580 FIFTH AVENUE • NEW YORK 19, N. Y.

# *This* director's console puts



- 1** Preview of studio cameras
- 2** Control room outgoing line
- 3** Preview of network and remote
- 4** Inter-com microphone
- 5** Inter-com switching
- 6** Camera and remote signal switching

# the television pictures

# ...right before your eyes!

## At last program directors can watch monitoring pictures and studio operations—simultaneously

**N**OW it is possible to sit before your studio window—and see everything that's going on. No high-built equipment to obstruct your view of the studio. No need to play peek-a-boo with the video operators up front. You see large, bright pictures of what the cameras see . . . right before your eyes.

In this new director's console—only 37 inches high and 72 inches wide—the program monitors are mounted *below* the desk . . . and viewed indirectly from light-shielded mirrors. The advantages: A console of low height that enables the program director to see the entire studio from the director's position; daylight-bright monitor pictures that can be seen in a fully-lighted control room.

Using anywhere from two to five monitors—with a 10-inch kinescope of high brilliance in each—this console displays (1) preview pictures of the local cameras, (2) network or

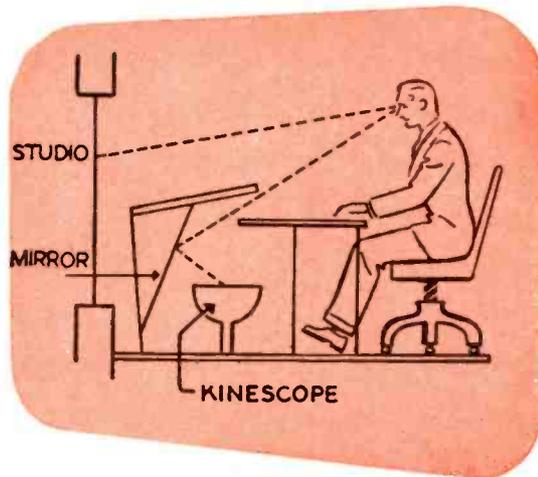
other remote signals, (3) the picture going to the transmitter room. All fading, dissolving, and video signal switching is under "push-button" control through a switching panel right in the console. Tally lights indicate the camera that is on the air and the camera that has been selected for preview. Order-wire microphones and order-wire switching provide maximum operating efficiency.

Here, we believe, is a director's console that is years ahead in programming facilities and operating conveniences. It is styled to match all other RCA television and audio equipment and requires a minimum of room. Plenty of desk space, too, for scripts, schedules, and other programming material.

For more information on this new console . . . now in regular production . . . call your RCA Television Specialist. Or write Dept. 90D RCA Engineering Products Division, Camden, N. J.

**Cross-section Side View**—The 10" kinescopes are mounted below the desk and viewed indirectly from front-surface type mirrors. This unique design shields the tube screens from direct outside light and provides a complete view of the studio. Normally, two directors handle the console: one for the programming; one for the technical aspects of programming.

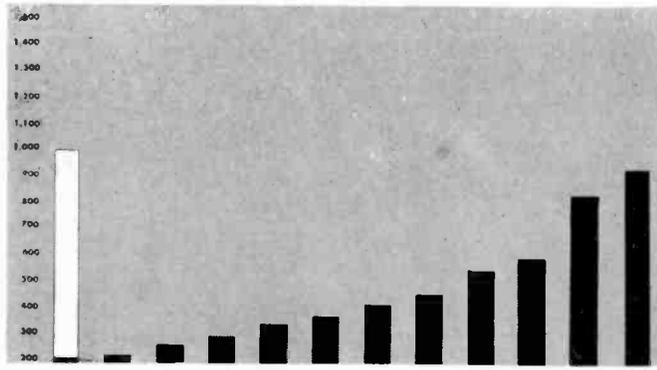
This modern and practical Director's Console brings all electronic aspects of programming under finger-tip control.



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

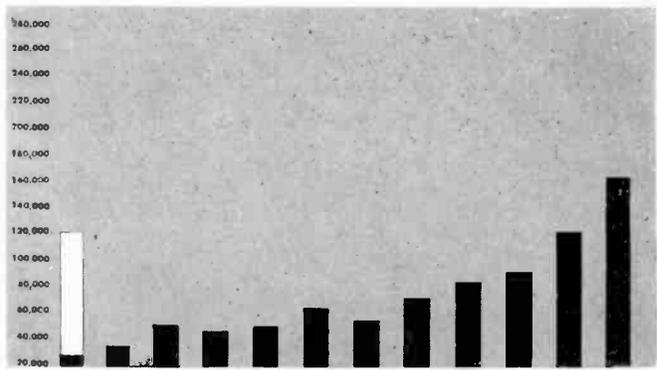
In Canada: RCA VICTOR Company Limited, Montreal

TELEVISION MAGAZINE'S ADVERTISING INDEX



1919 1,099  
1948 Jan. 210 Feb. 210 Mar. 237 Apr. 301 May 335 June 374 July 412 Aug. 462 Sept. 548 Oct. 688 Nov. 844 Dec. 933

RECEIVER PRODUCTION INDEX



1919 121  
1948 Jan. 30 Feb. 36 Mar. 52 Apr. 46 May 50 June 64 July 56 Aug. 66 Sept. 88 Oct. 95 Nov. 122 Dec. 161  
(Above figures in thousands).

## 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	33%	49%	18%	—	44%	56%
WATV	35	7%	26%	67%	—	16%	84%
WPIX	43 1/3	38%	31%	31%	—	33%	64%
WNBT	41	21%	59%	20%	—	48%	52%
WABD	90	9%	85%	5%	1%	33 1/3%	66 2/3%
WJZ-TV	29	14%	39%	17%	30%	23%	77%
WFIL-TV	40 3/4	20.6%	10.8%	17.6%	51%	42%	58%
WTTG	41 1/2	19%	18%	7%	56%	19%	81%
WNBW	37	—	18%	12%	70%	40 1/2%	59 1/2%
WBAL-TV	60	—	29%	29%	42%**	30%	70%
WENR-TV	26	15%	30%	26%	39%	12%	88%
WGN-TV	45 1/4	8.3%	35%	32.3%	24.4%	43.6%	56.4%
WWJ-TV	50	13%	26%	13%	48%	40%	60%
KTSL-W6XAO	22	27%	35%	20%	18%*	20%	80%
WLW-T	30	17%	61%	16%	6%	49%	51%
WTMJ-TV	35	16%	25%	18%	41%	63%	37%
WTVR	43 2/3	—	31%	6%	63%	43%	57%
WBZ-TV	41	3%	7%	31%	59%	46%	54%
WRGB	37 1/2	5%	24%	3%	68%	52%	48%
WBAP-TV	24	32%	28%	40%	—	36%	64%
KSTP-TV	24 3/4	25%	19%	46%	10%	49%	51%
WSB-TV	32	20%	25%	44%	11%*	18%	82%
KSD-TV	51 1/4	7%	13%	8%	72%	69%	31%
WEWS	51 1/4	6.83%	13.6%	7.7%	71.87%**	13%	87%
WNAC-TV	39	22%	—	22%	56%	43%	57%
WBKB	35	25%	31%	44%	—	44%	56%
WJBK-TV	25	10%	5%	30%	55%**	35%	65%
KTLA	34 1/2	30%	45%	25%	—	23%	77%
WPTZ	45	9%	20%	7%	64%	60%	40%
WBEN-TV	39 1/2	13%	13%	9%	65%**	65%	35%
WAVE-TV	21	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	18	35%	15%	34%	16%*	25%	75%
KLEE-TV	20	40%	1%	30%	29%*	—	—
WAAM	42	19%	5%	18%	76%	22%	78%
KTTV	14	—	50%	14%	36%*	43%	57%
WMAR-TV	46	15%	5%	30%	50%	41%	59%
WDTV	57 3/4	—	—	15%	85%**	28%	72%
WOIC	30	17%	3%	30%	50%	28%	72%

\*Network film recordings

\*\*Network and film recordings

# STATUS REPORT

(continued from page 5)

Major networks themselves appear to vacillate on the best method of selling both media. CBS has a separate video sales department, but its spot division (Radio Sales) will continue to pitch both. NBC, on the other hand, last year absorbed TV into overall sales. On the local station level, observation indicates TV is best sold separately, with, of course, certain dove-tailing of each in the top echelons.

- **WHERE WILL TV \$\$ COME FROM?** Sidney N. Wagner, director of market research for BMI, uncovered interesting—but not conclusive—info in this regard. Of 187 respondents in a survey of advertisers who used TV in 1948, 50% allotted less than 5% of their total budget to TV. About 30% apportioned between 5% and 15%. Key questions were: Was TV covered by "new" money, or money formerly invested in other media? About 17% said it came from both "new" and "substitute" funds. Some 20% reported TV reduced expenditures in other media in '48; 23 individual respondents cut radio billing, while 15 sliced newspaper usage.
- **PROGRAM POPULARITY:** Comedy-variety segs out-rated other New York TV categories during December-January, according to The Pulse, Inc., and jumped from 22.8 to 25.7 in the first month of this year. Drama (18.8 in Dec. 20.0 in Jan.) children's programs (13.6 and 15.0) and quiz programs (12.8 and 14.2) followed, respectively. Sports registered most TV time with 204 quarter hours in December and 151 in January. Texaco Star Theater led February TV Hooperatings with 76.6, Arthur Godfrey's Talent Scouts following at 56.1. Others in order were: Admiral Broadway Revue, Toast of the Town, Godfrey and His Friends, Break the Bank, Your Show Time, We the People, the Arrow Show and Colgate Theater.
- **TV's "OWN" SPORTS:** Crosley B'cast'g, the latest to set up own sports promotion outfit in a move to insure availability of athletics fare to TV. Firm will promote sports under name Telesports, Inc., for airing over Crosley stations. Other outlets, such as WBKB (Chi.) WWJ-TV Detroit), WFIL-TV (Phila.) have effected own sports tieups for same purpose, as has CBS in New York.
- **NETWORKS:** AT&T may complete installation of two more westbound coaxial links by May, thereby adding two additional channels easing program traffic to midwest stations. Current facilities demand web sharing of single available link from New York to midwest.



## THE MAN FROM SCOTLAND YARD

A new television mystery series on film. Although each film is complete in itself "THE MAN FROM SCOTLAND YARD" is designed to hold and build an audience week after week. Available on a national or local basis. Wire for screening prints.

Our experience in working with advertisers and agencies and in serving 95% of all television stations daily is now available to you.

Our library of over 100 subjects ranging from cartoons to full length features can be applied to your specific program needs. Write for catalog.

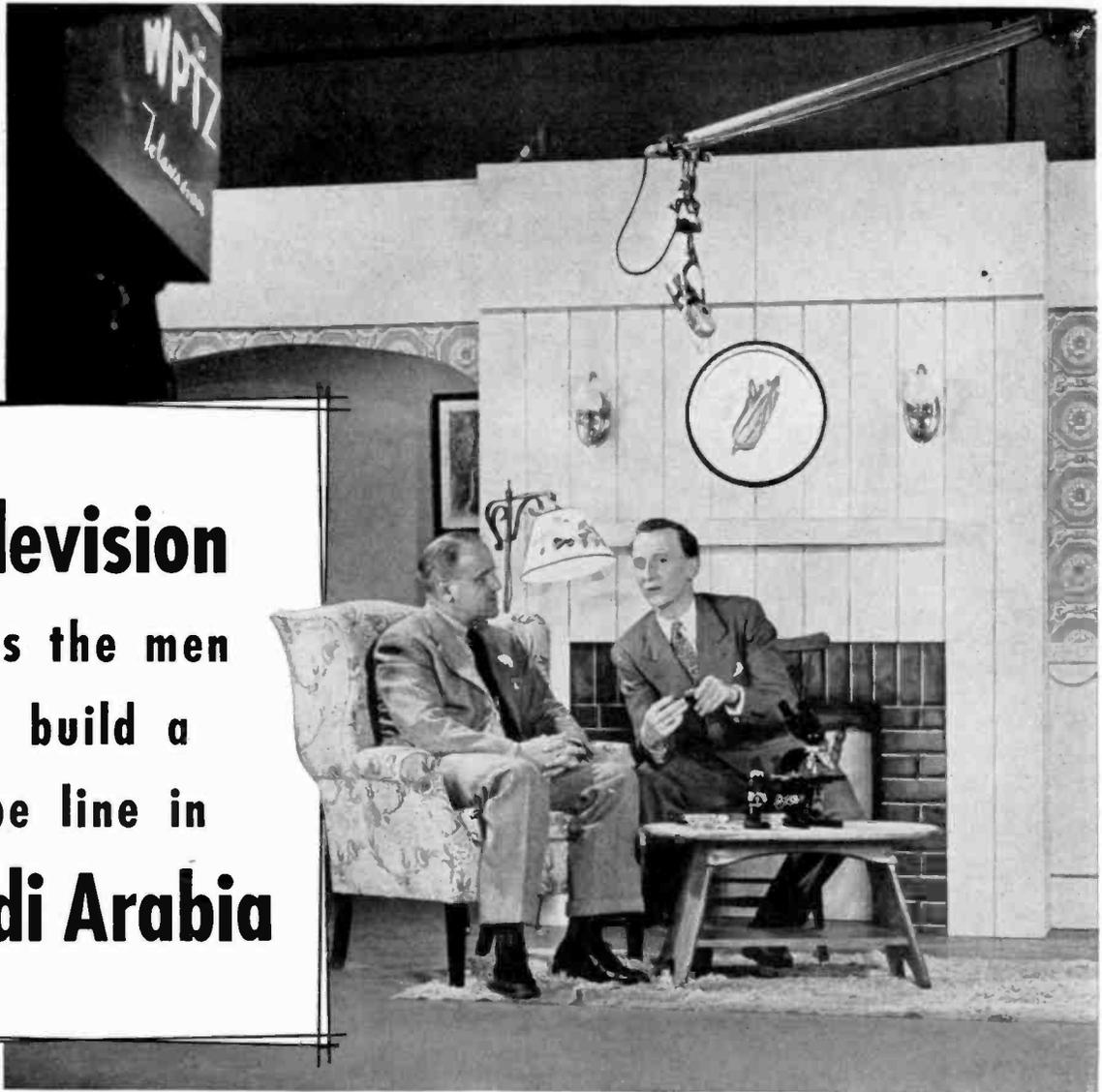
Now in production "Adventure Album," a new television series, based on adventure stories from the Black Emperor of Haiti, to the mysteries of the tombs of Rameses II and Tutankhamen, featuring the well-known explorer Tom Terriss. Screening prints available.

# FILM EQUITIES CORP.

SERVING TELEVISION

1600 BROADWAY, NEW YORK 19, N. Y. • CI. 7-5850-1-2-3

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



# Television finds the men to build a pipe line in Saudi Arabia

**E**ACH WEDNESDAY EVENING at 7:00 PM, the Corn Exchange National Bank and Trust Co. of Philadelphia sponsors a television program called "Open House" over WPTZ. It's a who's-who and what's-new sort of program bringing interesting people and ideas before the cameras.

A few weeks ago one of the guests on the program was a representative of the Bechtel International Corporation. It seems that his firm was building a pipe line in Saudi Arabia and were experiencing considerable difficulty in finding skilled craftsmen for the job. And no wonder—artisans were required to sign up for a year and a half and the locale was smacked-dab in the middle of the desert where the temperature goes to 130° in the shade.

Within 48 hours after the show, 248 skilled craftsmen applied for the job! Moreover, the Pennsylvania State Employment Service told us

that the Philadelphia office of USES was the only employment office in the country to fill its quota on this job and it was not only filled, but filled three times over!

You may not need men for Saudi Arabia but if you have a product or service to sell in Philadelphia, the country's second largest television market (120,000 receivers), we think this incident indicates not only the selling power of television but the pulling power of a program on WPTZ.

If you would like further details on the Philadelphia audience and WPTZ's facilities and experience, drop us a line or call 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





Commissioner Edward M. Webster



Chairman Wayne Coy



Commissioner George E. Sterling

# FCC *looks at*

# TELEVISION

by DOROTHY HOLLOWAY

## CHAIRMAN COY SEES SPRING THAW FOR THE FREEZE AND THE POSSIBILITY OF A DUAL VHF-UHF SYSTEM

**T**HE Federal Communications Commission is frankly gearing all broad policy decisions around television—and not sound radio—as the medium of the future. And with a thawing of television's deep freeze in prospect by May or June at the latest, FCC members now speak freely of a dual system of television which should be here next year and will continue in effect "for a long, long time to come."

These are the headlines in FCC thinking. Generally, the views of FCC's able and articulate chairman Wayne Coy—along with those of his engineering colleagues, George Sterling and Edward Webster—may well be decisive for television's future.

Chairman Coy claims he has already "outdone Drew Pearson on predictions" in this field but he is willing to stick his neck out on another: "We'll have six-megacycle television stations built on the ultra-high channels next year." Coy's goal is a choice of three or more network signals available in the top

140 markets of the country as a minimum essential for a "truly competitive television system."

As TELEVISION Magazine went to press, the chairman was willing to admit the FCC cannot possibly meet its original target date of March 30 and an "Early spring thaw." At that time, he predicted television's period of confinement would more nearly approximate "the nine-month span usually required for a 'normal delivery'."

### Await Committee Report On New VHF Standards

Coy's timetable at deadline calls for proposed new standards on VHF operation from the engineering committee in mid-March. He hopes for agreement on these standards by mid-April. The industry at that time will have the option of further hearing but Coy hopes it won't be necessary. Agreement on another allocation plan may consume still more time but some thought is being given to the idea

of abandoning the detailed and inflexible city-by-city blueprint which accompanied earlier standards for TV operation. Coy recalls that the FCC has had nothing but headaches in this regard and is groping for a new technique for dividing up available channels.

As a practical matter, the "thaw" may also be dependent on engineering propagation studies on ultra-high TV which should be forthcoming around this time. Coy admits that expansion into the ultra-highs will require still another hearing and several months in preparation of standards for the new operation. Once the engineers give UHF the green light, the chairman said, "we want to move in immediately and get the kind of competitive television we have been promising for years."

This is imperative, Coy points out, since new VHF standards undoubtedly will cut present television assignments in important markets. (Only half of the top 140 cities have three or more channels to give

the kind of competitive service the FCC hopes to make universal. With tropospheric and co-channel interference playing hob with present allocations, this number is likely to be cut. Another 25 of the top markets have only one channel and eleven metropolitan districts have no metropolitan channels.)

### **See Dual System Of Monochrome Tele**

A decision on the prospects of ultra-high operation is expected close on the heels of the new VHF standards so that applicants may know what is available to them in both parts of the spectrum. "We believe there will be a dual system of six-megacycle black-and-white television in the upper and lower bands for a long time to come." Coy adds: "Therefore, we are insisting that present permittees move ahead. We're not going to let them down."

The chairman was asked: "How about two-band receivers? Will the manufacturers be ready with them? What guarantee has a single low-band broadcaster that he won't be swamped when three or four high-band stations set up shop in his town?" Despite manufacturers' anticipated reluctance to undertake design of expensive two-band sets, Coy believes "They will and can do it." Zenith and RCA both have working models, he says.

Coy was reminded that no amount of prodding by FCC had pushed manufacturers into tooling up for FM when the commission wanted them to. His answer: "Television is a different matter and the industry will meet public demand for the service."

The freeze, in Coy's opinion, has had a healthy effect on television. Since September, he recalls, RCA has made much progress on synchronization of carrier channels between New York and Washington, more recently in the Detroit-Cleveland area. "We need a lot more evidence, however, before getting too excited about synchronization," he adds. He does not believe the new VHF standards will concern themselves with use of synchronization or expensive directional antennas in determining minimum separation of television transmitters.

Up until recently, the chairman is frank to admit, he was discouraged with the slow progress made by the telephone company in provid-

ing network circuits. "The telephone company," he explains, "is putting in circuits only where there is a present demand for service and coast-to-coast networks may not come as quickly as we would like." (A.T.&T. commitments now fix year-end 1950 or early 1951 as target date for a cross-country link.) Coy is "pleased and encouraged to hear the company has promised three circuits between Chicago and New York by June."

Color, which will provide for competitive television, is still some-time off, as Coy sees it. It will have to be six or eight megacycle color rather than the wide-band variety developed during the war. Both RCA and CBS are experimenting with six-meg color in the laboratory. No one in the industry, he declares, actively pushed higher-definition monochrome or color at the September hearings but the consensus appeared to go along with FCC in urging UHF expansion on present standards.

### **AM Satellite Ruling May Apply To Video**

Coy will not comment on satellite operation so long as applications for it are pending before the FCC. He does differentiate however, between a station's heavy reliance on off-the-line recordings or kinescope films and "parasite" operations with no local programming. Elsewhere in FCC, it is reported, there is support for carrying over into video prohibitions in sound radio against stations becoming 100% "network spigots." Finally, the chairman expresses skepticism about the Radio Manufacturers Association's proposal that FCC assign UHF stations first in towns now without low-band stations—so that single band sets can continue to be manufactured. The RMA hasn't followed through with practical suggestions, says he, and present thinking calls for VHF and UHF operations side-by-side.

Both Sterling and Webster have been out of the country in recent months but, as engineers, have kept in touch with technical reports reaching the commission. Both bear out the findings of audience surveys on television by admitting they have cut their radio listening in favor of video and see less movies.

Sterling is averse to make any predictions on a time-table for UHF

television beyond saying: "It looks very promising on the basis of the tests I've seen." The commissioner had a converter in his home and monitored UHF transmissions from RCA's experimental transmitter here until it was silenced by a tube failure. He says: "There was little or no ignition or atmospheric interference . . . some receiver noise, yes, but I believe this could be overcome by a stronger signal."

Sterling is intrigued by the technical possibilities of "polycasting"—use of a series of low-powered transmitters to fan out coverage of UHF signals—as a possible solution to the impasse in development of higher-powered tubes for regular UHF operation. On the question of using directional antennas to cut interference on present low-band stations, Sterling "would like to see FCC make an experimental grant for this type of operation to see if d.a.'s stand up in practice as well as they sound in theory."

Asked about the quality of cable-networked programs, the Yankee commissioner feels "there is a definite need for improvement. The FCC's rules contemplated a channel width of about four megacycles. With only 2.6 mc now in use, the service is correspondingly inferior." He adds: "As I understand it, microwave relays generally produce better pictures." Sterling shares Coy's views that the UHF should be opened as soon as possible for six-megacycle television, with a portion of the ultra-highs reserved for future use in color and higher-definition pictures.

### **Sterling, Webster High On Stratovision's Future**

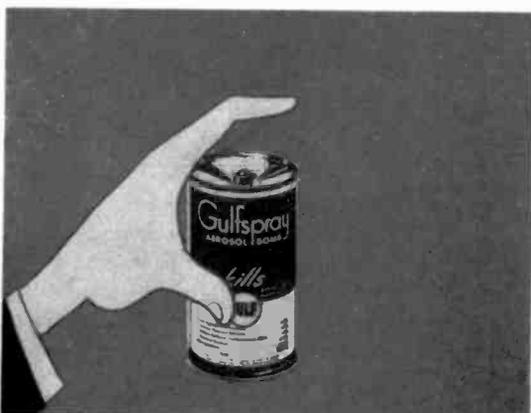
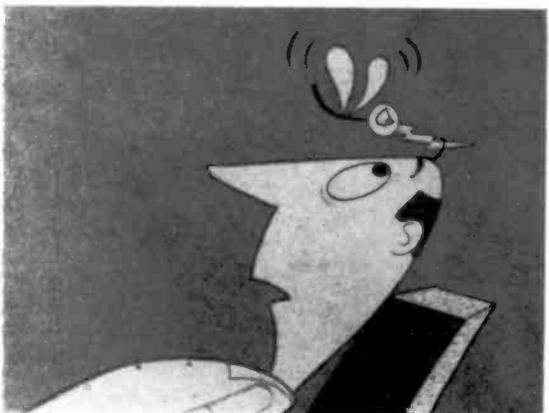
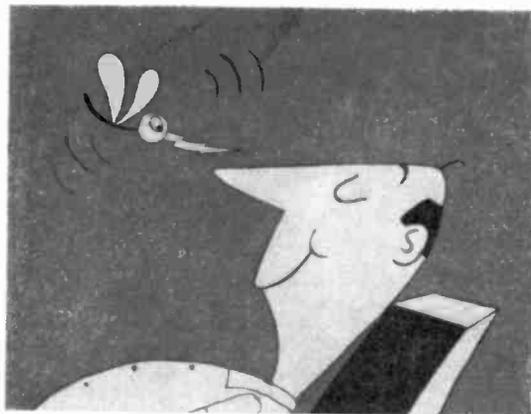
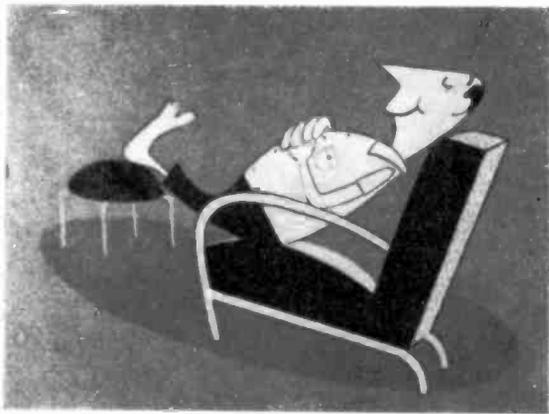
"As I see it," he explains, "high-band television may never replace low-band operations entirely . . . certainly not in the foreseeable future."

Commissioner Webster, on the other hand, hopes for a decision as soon as possible on UHF on the ground that only then will the industry devote all-out effort toward equipment development. But he is unwilling to predict that low-band video will not eventually be supplanted by the newer system.

Both engineering commissioners are intrigued with the technical promise of stratovision, Westinghouse's million-dollar dream of airborne television blanketing the country. Sterling hails it as the

(continued on page 40)

# low cost COMMERCIALS



by CAMERON DAY

WHILE approximately 65% of all TV commercials are on film, there is still a definite demand for the lower cost, more flexible advertising message, particularly by the small budgeted sponsor who is in the experimental TV stage.

To meet this demand, numerous types of effective but inexpensive devices have been developed. CBS, for instance, gives sponsors a one-minute commercial, with balop animation, for \$30 or even less. And this includes everything from preparation of art work to presentation on the screen.

Also aiming at low cost, ABC has readied its Animatic, a system which projects slides on film with such rapidity that animation seemingly occurs. DuMont, meanwhile, makes clever use of its flying spot scanner in such ways as sliding the clock into the picture of its Clock-

## EASY-ON-THE-BUDGET PRODUCTION TECHNIQUES ARE AVAILABLE FOR NATIONAL AND LOCAL ADVERTISERS

Weather-Temperature report. Again, DuMont offers sponsors its studio facilities for the production of a one-minute Teletranscription for about \$200, plus \$60 for the first print, and \$10 for succeeding prints, thereby steadily bringing down the cost of the commercial as its use is repeated.

These and other aids to cost cutting are fairly general. But CBS rates a special nod for its work with balop animations, and techniques to gain effects of motion through simple camera maneuvers. George Olden, now chief of the CBS-TV graphic arts division, has devoted over three years to a concentrated study of the low cost commercial. Mainly through his efforts Gulf, for example, gets a one-minute animated message, entailing six or eight drawings, for \$30. And CBS has turned out over 200 com-

mercials in this price range. This is possible because drawings are rendered to size for use on balop, copying costs are slashed, and some old principles of animation are employed with new effect. Top reason for the low tab, however, is Olden's skill in whipping out a whole set of drawings in approximately a half hour. And, by balop manipulations, animation is gained through two drawings which is comparable in quality to that ordinarily achieved in six or more.

### CBS' Studies On Art Of Animation

Sometimes considered an interim device, until the TV commercial is explored further, balop animation may become much more, as a result of Olden's research. One of the unchallenged principles of animation has been that cartoon characters act as nearly as possible like hu-

mans in their mannerisms and motions. Olden has bypassed this concept, to some extent, and gives characters strange gaits and movements without apparent loss of viewer appeal. In fact, while bizarre, the figures often appear cuter, more surprising, and offer a commercial with more punch—not to mention more economy.

Apart from Olden's refinements, balops have other notable advantages. For one, they work better than film when the commercial must synchronize with a live voice, thereby making them particularly worthwhile for the simulcast. Perhaps most important, though, as Olden points out, is their all-around assistance to the advertiser testing the TV commercial, as most are now. For a nominal cost it gives him a satisfactory selling device, and at the same time leaves ample funds in the commercial budget to experiment with other techniques.

### Atlantic Commercials Provide Flexibility.

Despite the initial outlay, however, some film commercials qualify as low cost, depending upon how long they hold their viewer appeal. For example; Atlantic Refining's commercials, produced through N. W. Ayer, are definitely planned to amortize the initial expenditure through a succession of showings. Atlantic commercials, used for baseball and football in Boston and Philadelphia during 1948, will be used again this year, in Baltimore and Pittsburgh. And this principle is generally applied in the production of the commercials.

A standard objection to film commercials is their lack of flexibility. But Atlantic has a device to take care of this problem. It consists of a boxlike contrivance, backed by a piece of wood with springs, which holds a batch of plates measuring 10" x 7½". Cards are flush with

CBS camera gives picture motion by focusing on birds, panning to right.



the box and are released on cue, like a series of wipes, in synchronization with the announcer's voice. Five or six cards are sufficient for a 20 second spot. And not only are they inexpensive, costing the sponsor about \$25 apiece, or less, but they also complement the film message on the show admirably. While the film tells a solid product story, good for any time, insertion of the card series covers any change in the message to coincide with the season, or to tie in with a special campaign then underway.

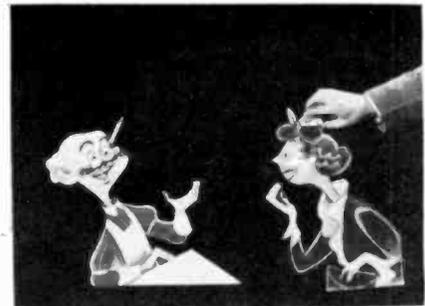
### Sanka Employs Slides & Dissolves

Atlantic is, of course, one of the few "old-timers" in TV. Most advertisers, being comparative fledglings in the medium, are still employing the testing approach, which in some cases entails cutting corners on the original cost. In this way, they may come up with some inexpensive device which will get as much mileage as more costly production methods.

Sanka, a case in point, has a punchy commercial which suggests animation through the adroit use of slides and dissolves on film. This clever cartoon probably pleases, and sells, the average viewer as much as some of the elaborately animated, and many times costlier, commercials. CBS will shortly put its balop animations on film and, with these also, advertisers will have commercials of professional finish for relatively nominal prices. Specifically, only extra cost above the \$30 tag will be that for the cameraman.

While hardly low cost at present, the Hile-Damroth commercial shapes up as an effective TV sales tool. Centering, of course, about the ingenious Hile-Damroth board and its changing symbols, device is now used on "Author Meets the Critics," sponsored by General Foods for Jell-O, through Young & Rubicam. Two boards are operated, and symbols are shifted as the camera shoots one board, then cuts to the other in synchronization with the announcer's voice. Show has an opening and closing on film, features the board in the center spot, which may run from one minute 15 seconds to one minute 45 seconds.

Cost per commercial runs about \$500 for "Author Meets the Critics," or approximately \$1,500 for three. These present rates, while not finally set, are based on the



Hile-Damroth commercial opens by introducing "jolly" grocer and housewife.



Off-camera voice synchronizes with hand placing symbols on the board . . .



Voice: "There's nothing quite like Jell-O, Ma'm to top your evening meal . . ."



"It comes in handy boxes, and it's full of fruit-appeal. Yes, there's six . . ."



. . . delicious flavors, and you'll like everyone . . . (and) selling them is fun."

# Willys

SALES AND SERVICE  
1621 MADISON

Slide used on WSPD to stress one of local advertiser's several auto lines.



Still of familiar signpost easily identifies sponsor's operating site for viewer.



Still of sponsor's corner plugs the type of business and its accessible location.



Shot of interior calls attention to one of the sponsor's variety of activities.



Another service offered by sponsor is highlighted by this view of interior.

number of shows bought and, of course, price per commercial dips as more are used. By this plan a sponsor gets a 13 week series for \$4,000, or around \$307 each. This price carries a complete service, including planning the commercial, design, rendering, continuity and copy, TV boards, and personal supervision. Which means that H-D takes the basic copy theme and works it into a variety of fresh presentations. As it is prepared for the story board, art work is approved by the agency, then presented in final form. Each step is handled in this way, with the agency checking step-by-step. And two operators, who also attend rehearsals, are on deck to work the boards on the program during air time.

Main TV value of the technique is the "visual variety" it offers. Old hands in sales promotion and point-of-sale approach, the H-D staff are experts in maintaining a central selling theme but revising it week to week. Thus, with the boards, sponsors get what amounts to a different commercial for each show. A most flexible device, it also provides for last minute changes in copy slant and, (as actually happened on a show when the opening film was misplaced), can be substituted quickly for another type of

commercial. All of which, plus its demonstrated pulling power, makes the Hile-Damroth board an important TV entrant.

In TV centers, outside New York, other devices, affecting the low cost commercial, are in use. At WBKB, Paramount's Chicago station, a machine called the Multiscope enables the low budget advertiser, in particular, to get program material at reasonable rates. Like most stations, WBKB has two slide projectors and one strip film projector. But the Multiscope performs both functions here, making the several projectors unnecessary, and it is easily operated. These advantages, according to WBKB, figure to make the Multiscope standard equipment in every station projection booth. For the small station it offers obvious assistance in fulfilling FCC program requirements; for the larger outlet, with a network hookup, it is a natural for titles, slides, and strip film work. Presently used daily for three hours (11:00 a.m. to 2:00 p.m.), under Philco sponsorship, the machine gives the correct time, latest weather forecast, and has a continuous flow of AP and UP news across the bottom of the screen. The center space is open for a slide advertisement of the sponsor's product.

## how a local station offers low-cost commercials

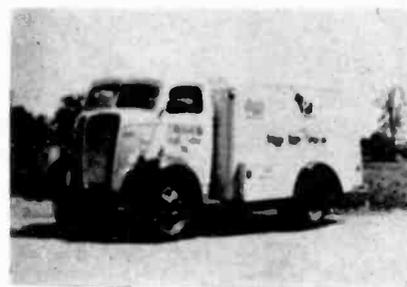
WHILE low cost commercials are important to the national advertiser, they are often a *must* to the local advertiser. In Toledo, a medium-sized city, the Fort Industry's WSPD-TV, is doing an outstanding job of opening the medium to the low budget sponsor. According to Elaine Phillips, able young film director of the station, WSPD has 35 local sponsors on its list, due largely to the use of the station's low-cost commercial technique. And this despite a decrease in choice time slots due to network program expansion. In many cases (particularly when no agency is involved) WSPD not only guides and instructs the local sponsor in TV practices, as Miss Phillips points out, but also creates and produces the commercial.

During its first six months, WSPD made minute commercials for 24 accounts, turning out one to three spots for each. Original plan (designed to ease the advertiser

into TV) called for WSPD's picking up the tab on the first of the minute commercials, provided the sponsor signed for 13 weeks. Film was made for such clients as: a local bank, a dairy, a jeweler, two dry cleaners, a paint company, a floor tile manufacturer, several household appliance dealers, some automobile dealers, a restaurant, a steel company, and a cafeteria—representing an excellent cross-

WBKB's Multiscope carries time, news, weather, and product plug at low cost.





Farm to Doorstep theme is carried out in servicing this local dairy sponsor, with emphasis on local touches, such as the farm and the Driggs dairy truck at right.

section of the community's enterprise.

These sponsors paid from \$75 to \$125 per spot, dependent upon the shooting problems. The station managed this low cost because: all art work was done by WSPD's staff artist; no paid talent was involved; no spots were done singly, but shooting for several sponsors was handled at once; and all editing was done by station film editor. Interesting in this connection is that WSPD does not have a film shooting crew nor equipment or facilities for film shooting, developing or printing. All this work is done on an order basis by Charles A. Byers & Associates of Toledo. Concentrating on this angle, Byers has come up with a number of conclusions—including the contention that inexpensive film shooting requires expensive camera equipment.

WSPD also has a number of rules which aid low cost programming. These include: when there is action in the shot, keep film shooting steady (no pans, or dolly); when there is no action in the shot, use camera movement; avoid expensive photographic tricks such as fades, wipes, etc., done by printing; use trick effects that do not noticeably hike time or technical costs; stress the "local" scene (such as familiar locations, signs, landmarks).

### Solving Problems Peculiar To The Local Advertiser

Sponsors using film spots are serviced in this way, but if the advertiser wants to show different lines of merchandise each week, he may find it too costly to employ film entirely. In this case WSPD provides slides, or studio commercials, or combinations of the two. An example of this concerned three co-sponsors of local baseball games—all three to be given credit each game, while alternating on the direct selling commercial. WSPD worked it out, to everyone's satisfaction, in this fashion:

*Opening commercial:* (1) Film footage of ballpark entrance. (2) Studio card with three sponsor credit. (3) Studio card with names of two opposing clubs. (4) Film spot (direct commercial for one of the accounts). (5) Sports announcer on film. Audio commercial throughout the game.

*Close:* (1) Date of next game, and contending clubs. (2) Three sponsor credit card.

### Variety Essential To TV Commercials

WSPD's experience with the L. C. Worman account, Toledo auto dealer, points up some typical problems in servicing a local advertiser and how the station solved them inexpensively. Sponsor of the daily newsreel, bought by the station from Teleneews, Worman handles Willys and Packard, sells used cars, and not only services both these lines but offers a general car service as well. The main problem here, of course, was to give variety to the commercials so that the diversity of Worman's activities would be emphasized. This was accomplished by the use of slides and still photos in various combinations, which were made up from the station's slide library. At present WSPD has about 40 slides on Worman alone, and steadily adds to this number.

The slides include straight titles for the sponsor alone and for Willys, Packard, and used car locations. Variety of locations are indicated by showing photos of street sign posts; and the different activities are highlighted by exterior and interior shots in all three sites. Picture slides of the complete Willys and Packard lines are also used, plus photos of the weekly used car special, called the Television Surprise Package.

Typical weekly lineup would go like this: *Monday*—slides and photos to push all three departments.

*Tuesday*—slides for the Packard division. *Wednesday*—slides and photos for used car division. *Thursday*—slides and photos for Willys division. *Friday*—slides and photos for all three divisions.

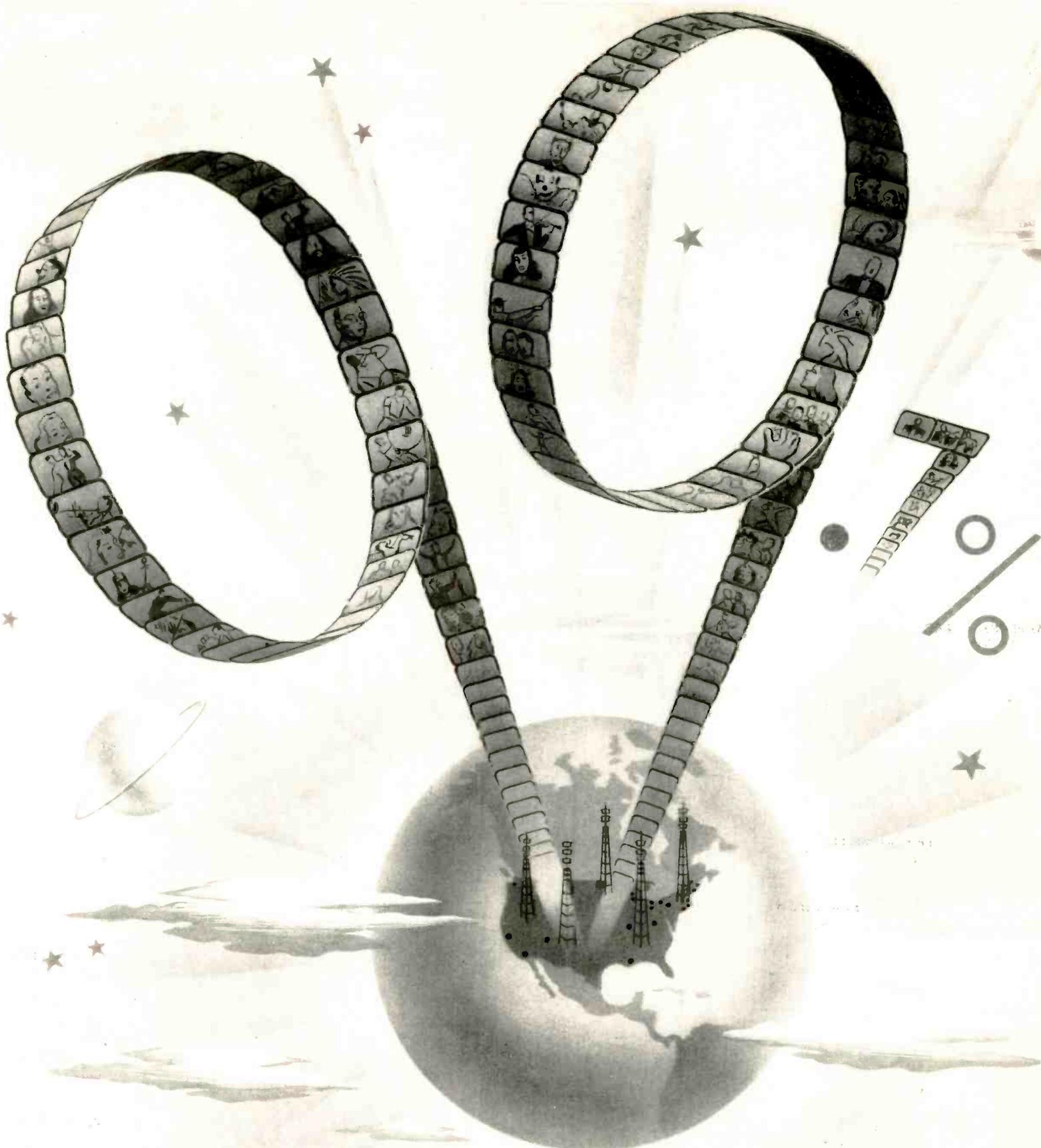
Commercial opening on the show is usually general in approach, such as a shot of a location or service. Closing commercial, however, is specific, showing a particular car, or service for a particular car.

At this point, few local commercials originate in the studio, particularly on days when network programs are heavy. And since most local commercials are on slide or film, a saving in both man hours and studio operating costs results. The Jersey Bread Company, sponsor of the locally produced "TV Ranch," merely uses credit titles, and either studio or film shots of the product. Straight selling is left to the talent on the show.

Generally, film shot for combination usage, spots or programs, is contracted for on a footage basis. No set minimum is required, since this shooting is usually worked in with spot shooting and there's no waste of camera crew time, equipment, or film footage. Slides are made to order for the station at an average cost of \$2.75 each, including the copy and one print. Additional prints cost about 75c.

### WSPD's Program Assists Other Station Operators

WSPD's technique to aid the low-budget local sponsor has been developed to the point where several other stations are adopting the low-cost pattern, including, of course, other Fort Industry outlets. It's hoped the plan will have proven similarly successful, inasmuch as it has worked to an all-around advantage for WSPD. Says Miss Phillips: "The station gets more accounts; the advertiser gets the much-needed advice—and service; and the whole object of the low-cost commercial is obtained."



**99.7% of all American television receivers can now enjoy Du Mont programs**

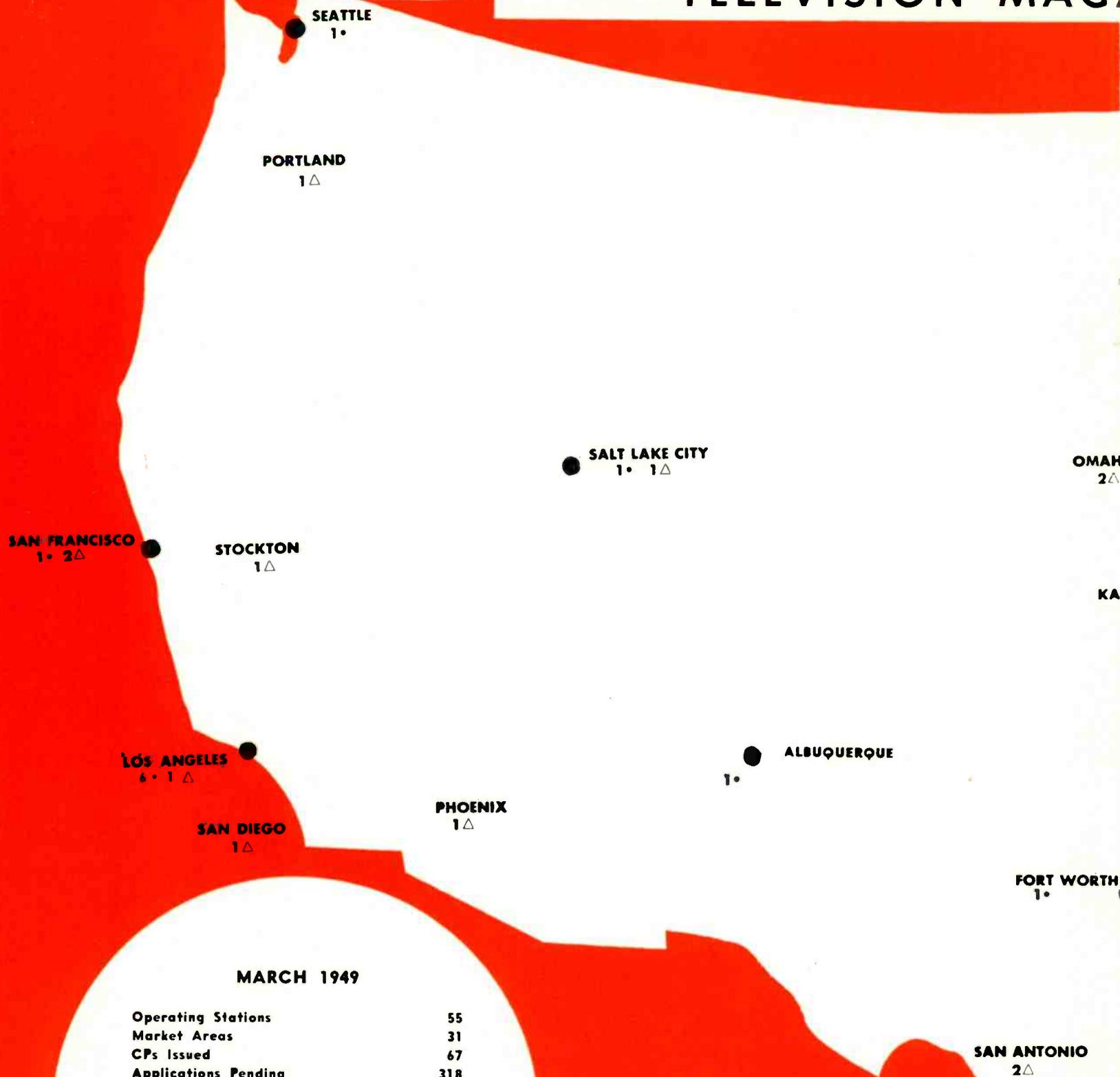
In practically every U. S. city with any television at all, there's a station receiving Du Mont Network service — either direct or by Teletranscription (a patented Du Mont process).

For further information on television advertising, write or call:

Du Mont Television Network • 515 Madison Avenue • New York 22, New York

TELEVISION  
**DU MONT**  
NETWORK

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



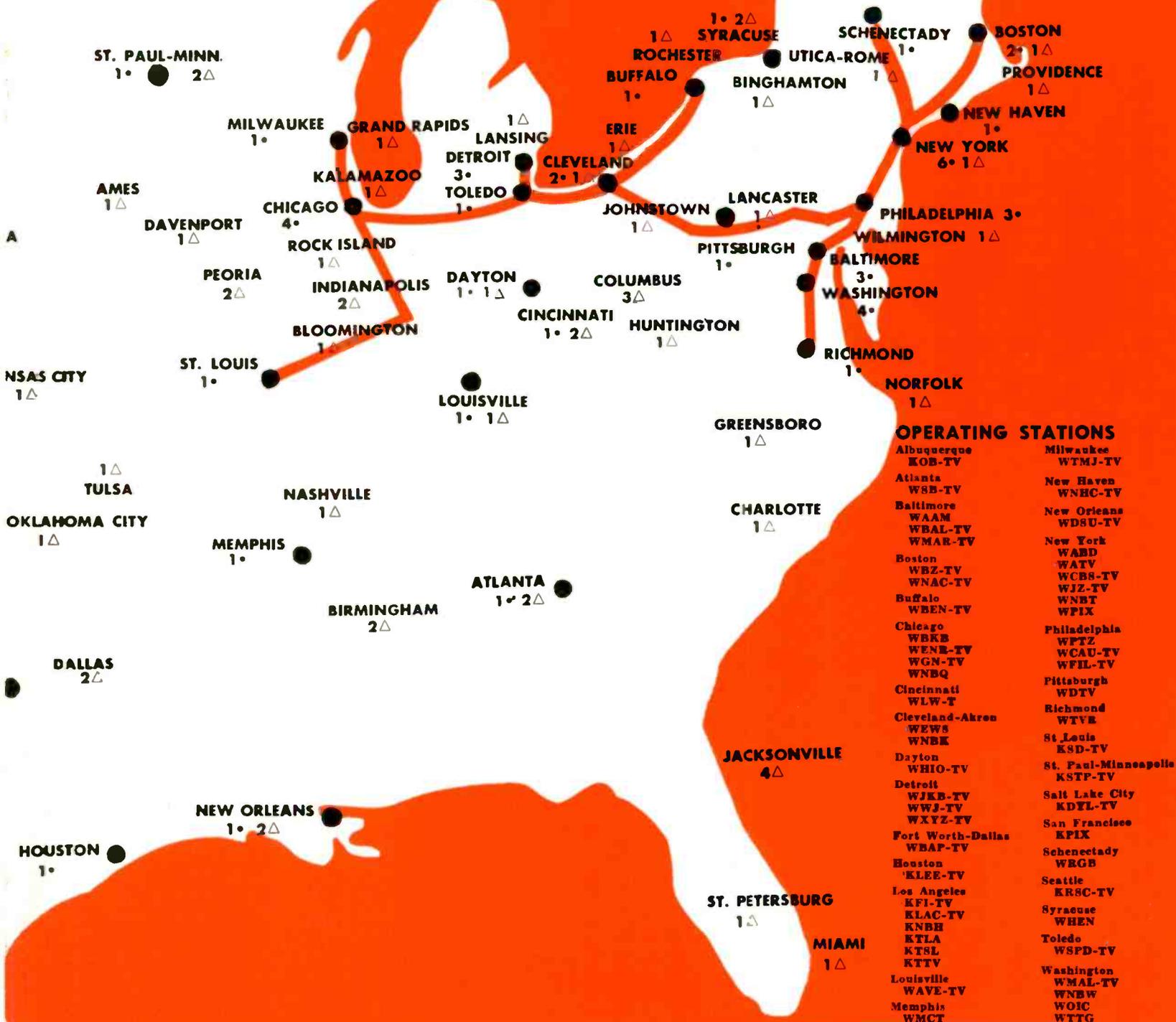
## MARCH 1949

Operating Stations	55
Market Areas	31
CPs Issued	67
Applications Pending	318

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

# MAGAZINE'S STATUS MAP



## RECEIVER CIRCULATION

ALBUQUERQUE 350	DETROIT 40,000	NEW HAVEN 19,010	ST. PAUL-MINNEAPOLIS 9,800
ATLANTA 5,000	FORT WORTH-DALLAS 7,000	NEW ORLEANS 3,200	SALT LAKE CITY 2,300
BALTIMORE 40,677	HOUSTON 2,700	NEW YORK 475,670	SAN FRANCISCO 3,850
BOSTON (PROVIDENCE) 45,120	LOS ANGELES 89,337	PHILADELPHIA 119,000	SCHENECTADY 13,800
BUFFALO 13,157	LOUISVILLE 4,250	PITTSBURGH 8,000	SEATTLE 2,000
CHICAGO 92,000	MEMPHIS 2,850	RICHMOND 6,857	SYRACUSE 1,962
CINCINNATI 13,600	MILWAUKEE 16,236	ST. LOUIS 20,000	TOLEDO 10,000
CLEVELAND-AKRON 25,000			WASHINGTON 34,200

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, and as such no estimate is made.

# 99.7%

of the country's television  
audience is within reach

of these stations:

Du Mont Programs Shown  
Live on these stations

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

Programs shown on these stations  
by Du Mont Teletranscription

<b>WLWT</b>	Cincinnati
<b>WDSU-TV</b>	New Orleans
<b>WAGA</b>	Atlanta
<b>KSTP-TV</b>	Minneapolis-St. Paul
<b>WHEN</b>	Syracuse
<b>KLEE-TV</b>	Houston
<b>WAVE-TV</b>	Louisville
<b>KRSC-TV</b>	Seattle
<b>WMCT</b>	Memphis
<b>KOB-TV</b>	Albuquerque
<b>WBAP-TV</b>	Fort Worth
<b>KTSL</b>	Los Angeles
<b>WICU</b>	Erie
<i>The Du Mont Network will extend to two other markets in April:</i>	
<b>WLWD</b>	Dayton
<b>WLWC</b>	Columbus

For further information on television  
advertising, write or call:



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

Copyright 1949 Allen B. Du Mont Laboratories, Inc.

# Van Heusen uses TV for promotion

by JIM OWENS

**H**EAVERY dealer promotion—which has been quickly converted to cash sales at the consumer level—is the result of the Phillips-Jones Company's first use of TV in Boston and Cleveland for its line of Van Heusen Shirts and other products. Enthusiastic trade response, which became evident immediately after the debut of WEWS' "Dress and Guess" and WBZ-TV's "Bump Hadley Pitching," under Van Heusen sponsorship last fall, was expressed in the form of considerable local dealer advertising, special promotions, and window display.

Undertaken originally as a test to bolster sales in the midst of an industry-wide slump in both markets, Van Heusen's TV campaigns have raised dealer and consumer purchases in Boston and Cleveland to what company executives consider "better than other areas." No specific check of sales figures has been made, but Phillips-Jones has ample evidence to justify the expenditure. Says Clinton Smullyan, Phillips-Jones' vice president in charge of sales: "The results have been terrific, and from all indications television will certainly play an important part of our overall advertising plans. Our products have shown up well in the commercials on both shows and the tests in these cities have demonstrated, without qualification, that TV presents the greatest possibilities for our particular type of advertising."

## Dealer Initiative Aids Sponsor-Agency Effort

While Phillips-Jones and its agency, Grey Advertising, Inc., provided promotion material such as display cards, program placard announcements, etc., dealers themselves took the initiative in many cases, and supplemented that aid. One Cleveland dealer installed a TV set in his store window, surrounded it with Van Heusen display material and, of course, the various items of merchandise plugged on "Dress and Guess."

In Cleveland, dealer tie-ins have been particularly effective in pro-

moting the Van Heusen line institutionally as well as in actual sale of product. Program invitation cards, provided to dealers, are made available on sales counters for customer use. Invariably customers ask for more than one ticket to "Dress and Guess"—an illustration of consumer interest that has not been lost on the dealer. "The conversation and interest created by incidents of this type," says Sidney

eral other Van Heusen purchases while visiting the store.

## Hadley A Strong "Name" To Augment V-H Promotion

In Hadley, Van Heusen has found a "name" personality whose ability to promote—as well as sell—its line has been effectively demonstrated. The extent to which dealers have responded to the tie-up is shown by Hadley's busy off-the-air activities.



Phillips-Jones' line of Van Heusen Shirts get effective demonstration on the WEWS package "Dress and Guess," half-hour audience participation quiz with Paul Hodges.

Sundell, Grey's account executive on Phillips-Jones, "can't be bought; nor can the window space a dealer apportion to the various lines of merchandise he carries. Furthermore, it makes the dealer remember the name 'Van Heusen' when a customer asks to see a shirt," he adds.

Both shows are station packages, and were considered by Grey and Van Heusen as "naturals" for the purpose. "Bump Hadley Pitching" is a 15-minute sports show aired twice weekly, with a heavy slant toward the male audience. "Dress and Guess," featuring Paul Hodges, popular Cleveland personality, is a half-hour weekly quiz segment with audience and viewer participation. Latter has a giveaway angle which presents winners with Phillips-Jones items, as well as cash prizes. An effective sales gimmick is used on the Hodges show in that winners are awarded gift certificates which are redeemable at any Van Heusen dealer. The technique has paid off; many instances have been reported where the customer has made sev-

He has been the featured personality at numerous dinners, public gatherings, etc. The Fraser Dry Goods Company (Brockton, Mass.), featured Hadley as guest of honor at its annual Father and Son Night, an event which attracted over 500 persons to the store's auditorium. In this instance Fraser used store window and interior display to stress the fact that Van Heusen was presenting Hadley on TV—and at this event—in person. The occasion was covered by local newspapers and received considerable publicity.

The Hadley show has also been widely plugged by such major stores as Filene's, Boston, which regularly devotes considerable window and display space to the tie-up. The effectiveness of the promotion is illustrated by an incident in Filene's in which one customer specifically asked the sales clerk for the shirt featured on the show ("The Van Heusen 400")—and counted off cash (\$59.40) for one dozen on the spot.

**CURRENT NETWORK PROGRAM SCHEDULE**

		6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45
		6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00
<b>SUNDAY</b>	<b>ABC</b>	Cartoon Teletales	"	The Singing Lady	"	Ship's Reporter (F)	Stained Glass Windows (F)	"	Sing-Co-Pation	Hollywood Screen Test	"	The Actors Studio	"	ABC TV Players	"	Music in Velvet	"
	<b>CBS</b>	Lamp Unto My Feet 4:30-5:00	Scrapbook 5:00-5:30	United Nations Casebook	"	"	"	Ford Thea. (4L-5F) and Studio One	"	"	"	Riddle Me This	"	Tsl. of the Town Emerson Radio (5)	"	"	"
	<b>DU MONT</b>	To Be Announced	"	Ted Steele Show (3L)	"	The Orig'nl Am. Hour Old Gold (16L-2TT)	"	"	"	"	"	"	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	"	"	The Harlman's Textron (8L)	"	Author Mts the Critic Gen. Foods (7F)	"	"Lamb's Gambol" Gen. Foods (7F)	"	Philco Playhouse Philco (7L-14F)	"	"	Sign Off
<b>MONDAY</b>	<b>ABC</b>	"	"	"	"	"	"	Film	"	Kiernan's Korner	"	What Do You Think	National Barn Dance	Identify	Skip Farrell Show	"	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Places, Please!	CBS Television News	Make Mine Music	Tex & Jinx Philip Morris (10L)	"	Godfrey Talent Scouts	"	The Goldbergs (7L)	"	People's Platform	"
	<b>DU MONT</b>	Small Fry Club Whitehall (9L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Doorway to Fame (3L-6TT)	"	Manhattan Spotlight (1L)	Cafe de Paris (1L)	Newsweek Views The News (5L)	"	Photographic Horizons (2L)	Films	Court of Current Issues	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	American Songs 7:30-7:45	Camel Newsreel 7:45-8:00 (7L-6F)	Song & Dance (7L)	"	Chevrolet on B'way (12L-3F)	"	Colgate (7L)	"	Americana (Firestone) (7L)	"
<b>TUESDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Film Shorts	Fashion Story	"	Film Shorts	"	America's Twn Mtg of the Air* Md. In. Bk	"	"	"	Film Shorts	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Film Shorts	CBS Television News	Blues By Bary	Cross Question	"	"	We, The People Gulf Oil Co (5)	"	"	"	"
	<b>DU MONT</b>	Small Fry Club Gen. Foods (9L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Swing Into Sports (3L-4TT)	"	Manhattan Spotlight (1L)	Alan Dale (1L-7TT)	Film Shorts (2L)	"	Film Shorts (3)	"	School Hse Kenny Delmar (14L)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	You Are An Artist (7L-7F)	Camel Newsreel 7:45-8:00 (7L-6F)	Star Theatre Texaco (14L)	"	"	"	I'd Like To See, P&G (7F-7L)	"	Believe It or Not, Motorola (8L-19F)	"
<b>WEDNESDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Child's World	Film Shorts	"	At Home & How	"	Critic At Large	"	Film	Pauline Frederick's Guest Book	Wrestling	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Places, Please!	CBS Television Newsreel	Masters of Magic, Polaroid (7L)	Godfrey's Friends, Chesterfield (9L-12F)	"	"	"	Mary, Kay & Johnny Whitehall (5L)	"	Kobbs Korner	Tourn. of Champions Ballantine (11L)
	<b>DU MONT</b>	Small Fry Club Gen. Foods (9L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Birthday Party (8L)	"	Manhattan Spotlight (2L)	Cafe de Paris (2L)	Charade Quiz (5L)	"	Growing Paynes Wan'maker (2L-8TT)	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	Young Broadway	Newsreel Theater Camel (7L-6F)	"	"	Village Barn (7L)	"	Television Theatre Kraft Foods (14L)	"	"	"
<b>THURSDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Wren's Nest	Film Shorts	"	American Minstrel of 1949	"	"	"	Feature Film	"	"	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	"	CBS Television News	Blues by Bary	Mrs. Lucas Cooking	"	"	Basketball Camel (5L)	"	"	"	"
	<b>DU MONT</b>	Small Fry Club Gen. Foods (9L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Adventures of Okey-Dokey (3L)	"	Manhattan Spotlight (2L)	Jack Eigen Show (2L)	Operation Success (2L)	"	Hotel B'way (4L)	"	Window On The World (11L-8TT)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	Club 106	Camel Newsreel	Arrow Show (7L-7F)	"	The Swift Show Swift (7L-7F)	"	Gif Ad Show Gulf Oil Co. (7L)	"	Dunninger Bigelow-Sanfrd (14L)	"
<b>FRIDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Wren's Nest	Film	"	Vaudeo Varieties	"	"	"	Brk the Bnk Bristl Myrs (5L)	"	The Joe Hasel Sports Review	Alice Pearce
	<b>CBS</b>	"	"	Lucky Pup	"	Sportsmans Quiz Edgeworth	Places, Please!	CBS Television News	Make Mine Music	"	"	"	"	Johns Hopkins Science Review	"	What's It Worth?	"
	<b>DU MONT</b>	Small Fry Club Whitehall (9L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Key To Missing (3L-2TT)	"	Manhattan Spotlight (2L)	Cafe de Paris (2L)	Admiral B'way Revue (14L-9TT)	"	"	"	Fashions on Parade (2L)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	Musical Merry-Go-Round	Newsreel Theater Camels (7-6)	Admiral B'way Revue (10L-7F)	"	"	"	Stop Me If You've H'rd This One (7L)	"	Your Show Time, Am. Tobacco (28F)	"
<b>SATURDAY</b>	<b>ABC</b>	"	"	Ozm. Class Alexander's Dept. Store (1L)	"	News and Views	Wren's Nest	Film	"	"	Quizzing The News	"	"	Stump The Authors	"	Stand By For Crime	"
	<b>CBS</b>	"	"	Lucky Pup	"	"	"	Quincy Howe	"	"	"	"	Basketball & Track	"	"	"	"
	<b>DU MONT</b>	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	"	"	Television Screen Mag.	"	Saturday Night Jamboree	"	"	Eddie Condon's Floor Show	"	"	"	Sign Off

(S)Sustaining L—Lite F—Film TT—Teletranscription Blank space indicates program to be announced. Ditto marks at side of program indicates continuance. \*WJZ-TV only

# Emerson prefers **TV** over newspaper advertising

## COST PATTERN SET BY TELE IN 12 MAJOR MARKETS MAY GUIDE EMERSON'S FUTURE NAT'L ADVERTISING

**T**ELEVISION has proved itself a cheaper and more effective advertising medium than newspapers in the 12\* U. S. markets Emerson Radio & Phonograph Corporation has sponsored "*Toast of the Town*," according to Stanley M. Abrams, sales manager of the TV division. Company relinquishes the show at the end of a 26-week run this month for a temporary hiatus, but will definitely return with network and spot TV by early summer, Abrams points out. Rapid expansion of the video picture in both set distribution and size of audience has cued a re-evaluation of overall advertising and promotion plans, he says, with TV looming larger in appropriations. The pattern is so clearly established at this early stage, in fact, that Emerson is convinced it will be able to reach the entire national audience cheaper by TV than printed media, a confidence that will take form when network video is a coast-to-coast operation.

So successful has been this set manufacturer's experience with video that the medium will demand approximately 50 per cent of the total 1949 national advertising budget—an expenditure over and above the five to six million dollars in co-operative advertising to be spent by Emerson, its distributors and dealers this year.

Abrams outlines his firm's position regarding TV and newspaper costs by a study of the two media in New York, the most expensive advertising market. He figures the cost of reaching New York's more-than-a-million potential viewers via "*Toast of the Town*" at approximately \$2200 per week, while a full page advertisement in the city's top-circulated newspaper runs

around \$3,000 on a one-time basis. As a result of the comparative effectiveness of both, Abrams declares: "Within three years television will be a much better buy than newspapers in New York City, no matter what the product or service to be sold."

Abrams readily concedes the total circulation factor to the newspaper, but stands firm on the matter of reader or viewer "impression"—sponsor identification. TV has exhibited unparalleled effectiveness here, he declares, as compared to the printed form. In addition to citing the consistently high sponsor identification performance of other TV shows in New York, Abrams documents his viewpoint with the results of a survey conducted by Emerson recently. In this study "*Toast of the Town*" registered a 91.6 figure—an accomplishment which requires little bolstering, he feels.

### Comparison of Costs

To arrive at a comparison of TV and newspaper costs in New York specifically, Abrams weighs time and talent expenses individually. While time charges are fixed in each market—and are bought separately—talent costs can be prorated over the 12-city "campaign" area. Using the generally-accepted trade estimate of 30 per cent total set distribution in New York (or over 400,000 sets), Abrams then charges that amount of talent costs to New York. The net figure, added to time charges, totals "in the neighborhood" of \$2200. The same method of cost-allocation and breakdown can be applied to the other 11 cities in which Emerson sponsored "*Toast of the Town*," Abrams says. Computing newspaper costs over a 12-city area, and buying the comparable circulation coverage, Emerson would have to spend approximately \$28,000 every



Stanley M. Abrams

Sunday—more than three times the total cost of networking the program, he points out.

### TV Sells Merchandise

Abrams points out that while video receivers are featured on each show, twice as many AM sets of the model shown are sold than any other item plugged on each week's commercial. An incident in Cleveland shortly after the "live" network debut of "*Toast of the Town*" in that city sharply illustrates Emerson's strong pro-TV stand. Edgar A. Brown, Inc., a distributor, sold a greater quantity of the company's "TV Model 611"—featured on the previous day's commercial—in a single business day than had been sold since the Christmas season. And the trend developed. In the four-week period following, Brown sold six times the number of sets (same model) than were delivered during the previous month.

Emerson's belief in TV will be further extended as set production and video service areas expand, with plans already in work for new shows. Abrams and his associates are sold on the variety format however, a vehicle he believes is in keeping with the type of advertising Emerson prefers. "We don't want the bother of such formats as drama, because of the headaches of performing rights, kinescope rights, and so on. The variety show permits the flexibility we need for effective commercials." This flexibility, Abrams feels, extends to his choice of live commercials over film. Because of the number of lines and models Emerson sells, the cost of featuring each—or a few—on film would be "prohibitive" in the long run.

\* Live on the CBS network: New York, Philadelphia, Washington, Chicago, Baltimore, Cleveland, St. Louis, Toledo, Detroit, and Buffalo; film: Los Angeles and Syracuse. Program networked to the midwest cities on alternate Sundays.

HELP THEM  
TO

Compare



Most television prospects want to look at several sets before they buy.

It's easy to build these prospects into good customers, profitable customers — customers who will send their friends into your store.

Just lead them over to a Du Mont and help them make these comparisons:

- compare** screen size. Remind them that Du Mont pioneered big-screen television and makes nothing smaller than 12-inch screens.
- compare** picture quality . . . this is best done with a side-by-side comparison . . . same program; same room light.
- compare** brightness, clarity, detail, freedom from flicker and distortion.
- compare** tone quality. Let them hear how much better it sounds on the rich voice of Du Mont's full ranged speaker.
- compare** service . . . Point out that all Du Mont receivers have FM radio and a place to plug in a record player.
- compare** cabinet design. Point out the choice woods and fine construction of Du Mont cabinets—how the designs fit any decor.
- compare** reputation . . . Tell them how pleased your Du Mont customers are; and that Du Mont quality is based on the know-how from being in all phases of television.
- compare** price . . . Show them how little more per week it will cost for a Du Mont receiver which they will be proud and happy to own.

Help your prospect make this point-by-point comparison and watch him convince himself that Du Mont is First with the Finest in Television.

**DUMONT** *first with the finest in television*

Cabinets designed by Herbert Rosengren

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

Allen B. Du Mont Laboratories, Inc. • General Television Sales Offices and Station WABD, 515 Madison Ave., New York 22, N. Y. • Home Offices and Plants, Passaic, N. J.

# MERCHANDISING

## TWO RECENT SURVEYS REFLECT SIGNIFICANT TRENDS IN RECEIVER BUYING HABITS AND FUTURE PROSPECTS

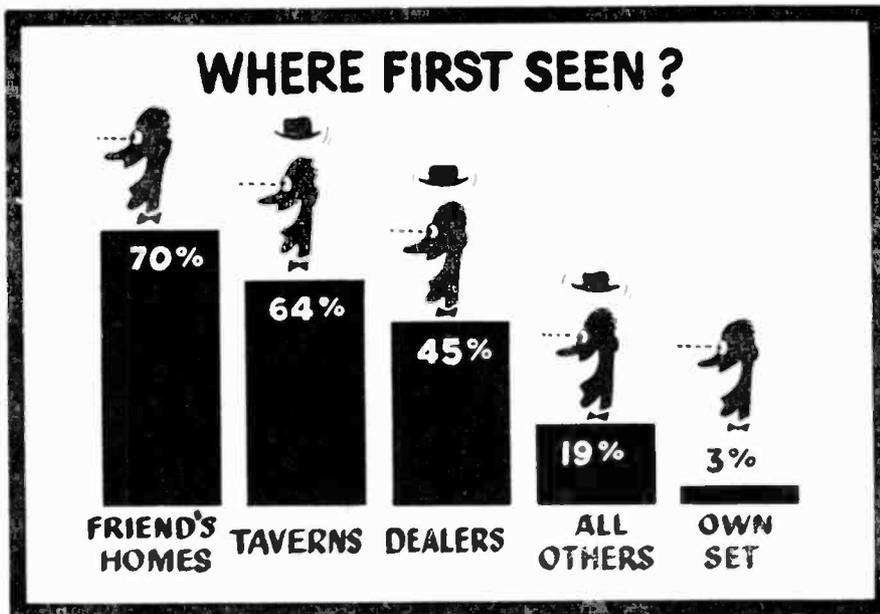
**O**F PRIME importance to set manufacturers and retailers are the results of surveys completed recently by Audience Research, Inc., and Newell-Emmett Company. Findings presented here may serve as a guide to slanting receiver advertising in addition to providing the dealer with an effective approach to merchandising.

Price continues to be the determining factor in consumer buying habits, both surveys point out, and the major sales returns will come from the lower-priced models. However, prospective TV owners "want the best buy for the money," and prefer larger-screen sets if the pocketbook permits. Of further significance is the increasing influence on set purchasing by other members of the family beside the father—usually the mother. Findings also appear to conclude that, as the audience increases and TV entertainment widens, receiver purchasing becomes a matter of considerable interest to the entire family.

### Chief Wage Earner Queried About TV Prices

ARI, which based its findings on a random sample conducted in all TV cities, asked the following questions of the chief wage earner in each family: (1) Do you plan to buy a TV set soon? (2) At what price would you plan to buy a set? Results: 81% of prospective buyers showed interest in the under-\$100 price range; 73% said they'd buy in the \$100-\$199 bracket. Fifty per cent would buy sets in the \$200-\$499 range, and 8 per cent in the \$500-\$999 bracket. Only one per cent reported interest in TV receivers priced at \$1,000 or more. Nineteen per cent were "not interested at any price," according to ARI. The sample, it's pointed out, had a 95% telephone ownership, as compared to the national average of about 55%.

While TV set prices range from \$99.50 to \$3,000, ARI considers the "average" cost is \$400, a figure which has remained constant since the research firm's earlier study



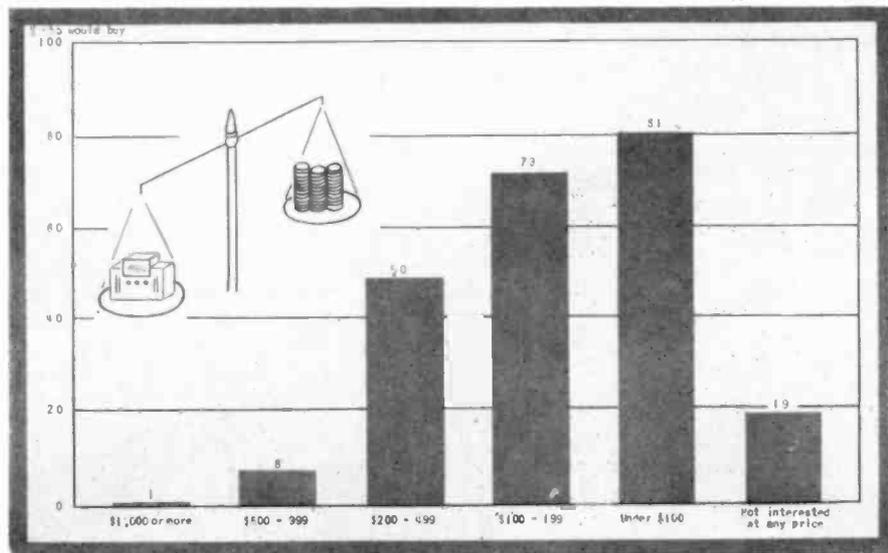
Newell-Emmett Co.  
Newell-Emmett's second visit to "Videotown" explored buying habits, questioned set owners as to where they got their first look at TV.

last spring. The "average" was computed by dividing the total number of sets manufactured into the total retail value.

The ARI survey also weighed characteristics of the TV audience in three major markets—New York, Philadelphia and Los Angeles—and

found that income and educational levels have an influence on set ownership. The "upper and middle" income group owned 70 per cent of the total sets in these areas, an economic segment which represented 30% of the national population. (continued on page 40)

Graph below from the study by Audience Research, Inc., indicates that retailers' heavy unit sales volume will be in the \$100 bracket.



# EASTMAN FILMS

The World's Standard for  
All Television Purposes  
As They Have Been For  
Over Forty Years in Motion  
Pictures . . .

DISTRIBUTED BY

## J · E · BRULATOUR · INC.

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Harrison 7-5738

HOLLYWOOD 38, CALIF.  
Hillside 6131

## AUDIENCE RESEARCH

(continued from page 7)

absence of Milton Berle during the period of this rating. However, 4% of those who voted Star Theatre their favorite program volunteered that this was true only when Berle was acting as master of ceremonies.

Arthur Godfrey is again second, with 8%. Two new shows, The Goldbergs and Admiral's Broadway Revue, appear among the top seven in this, our first survey since their debut.

### Favorite Programs

	Men	Women	Total
Texaco Star Theatre Texaco, WNBT, Tue. 8-9 PM.	79%	69%	74%
Arthur Godfrey's Talent Scouts Lipton Tea, WCBS-TV. Mon. 8:30-9 PM.	6	10	8
Arthur Godfrey and His Friends Chesterfield's, WCBS-TV, Wed. 8-9 PM.			
Philco Television Playhouse Philco, WNBT, Sun., 9-10 PM.	6	9	8
The Goldbergs WCBS-TV, Mon. 8-8:30 PM.	5	4	5
Sports	4	4	4
Toast of the Town Emerson, WCBS-TV, Sun. 9-10 PM.	2	3	2
Kraft Television Theatre Kraft, WNBT, Wed. 9-10 PM.	2	2	2
Admiral Broadway Revue Admiral Radio, WNBT, WABD. Fri. 8-9 PM.	0	3	1

### 57% Bought Products Advertised on Television

As a tentative approach to the question of the sales effectiveness of television advertising, TELEVISION Magazine has twice before asked respondents whether they had "bought any products specifically because they had seen them advertised on television." While this approach is clearly limited, constituting no final answer to the problem, the results are of some suggestive interest.

The question asked this month was: "Can you name any product you have bought because of television advertising?" Results showed 57% responding in the affirmative, with an average of 1.4 products named per buyer.

Below are shown the products mentioned by 1% or more of all respondents as having been bought because of television advertising.

Product	Percent of all respondents
Lipton's Tea or Soup	13%
Texaco Products	12
Chesterfields	7
Gillette	6
Kolynos	5
Kraft Foods	4
General Foods Products	4
Old Golds	2
Philip Morris	2
(Lucky Strike, Camels, Colgate, Ballantine's and Bigelow Carpets, 1% each.)	

# ADVERTISING

1,099 advertisers on television; 118 are national; 38 network their programs.

## *national advertisers now using television*

\*Admiral Radio Corp.—Participation in "TV Matinee." WGN-TV. 2 hr. film daily. "Admiral Broadway Revue." Fridays. 8 pm. Hour musical revue. WNBT, WABD, WPTZ, WFIL-TV, WAAM, WBAL-TV, WNAC-TV, WNBW, WTTG, WBZ-TV, WEWS, WNBK, WNBQ, WGN-TV, WWJ-TV, WJBK-TV, WRGB, WBEN-TV, KSD-TV, WTMJ-TV, WSPD-TV, WNHC-TV, WDTV, WTVR. Recordings to KOB-TV, KDYL-TV, KRSC-TV, WSB-TV, KPIX, KNBH, KTSL, WLW-TV, KLEE-TV, WHEN, KSTP-TV, WMCT, WAVE-TV, WDSU-TV, WBAP-TV. Kudner Agency.

American Chiclé Co.—Spots, WNBT, WCAU-TV. Badger & Browning.

\*American Tobacco Co.—Spots. WCBS-TV, WABD, WPIX, WWJ-TV, WBKB, WTTG, KTLA, KSD-TV, WMAL-TV, WBEN-TV, WEWS, WMAR-TV, WTMJ-TV, WFIL-TV, WLW-TV, WBAL-TV, WTVR, KDYL-TV, WRGB, WNHC-TV, KSTP-TV, WNAC-TV.

"Your Show Time." WNBT, Fri. 9:30. ½ hr. WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR, WWJ-TV, WNBQ, WNBK, KSD-TV, WSPD-TV, WTMJ-TV, WBEN-TV, KSTP-TV, WLW-TV, WAVE-TV, KRSC-TV, WSB-TV, KDYL-TV, WBAP-TV, KFI-TV, WDSU-TV, WMCT. N. W. Ayer.

Anheuser-Busch, Inc. — "Snapshots from Hollywood." KSD-TV. D'Arcy.

Artistic Foundations (Flexees)—Spots. WJZ-TV. Hershon-Garfield, Inc.

Atlantic Refining Co. — Penn basketball. WPTZ. Spots. WFIL-TV. Ayer.

B. V. D. Corp.—Spots. WNBT, WPTZ, WWJ-TV, WGN-TV, WBAL-TV, WNBW. KTLA, WRGB. Grey Advtg.

B. T. Babbitt, Inc.—"This Is The Mis-sus." WCBS-TV. Participation in ½ hr. shopping program. Duane Jones.

Baldwin Piano Co.—"It's Baldwin By Request." WLW-TV. Sun. 15 min. show. Ruthrauff & Ryan.

\*Barbasol Co. — "Week in Review." WCBS-TV. Sun. 10 pm. Relayed to WCAU-TV, WMAR-TV, WMAL-TV, WNAC-TV. 15 min. film. Erwin Wasey.

\*Bates Fabrics, Inc. — "Girl About Town." WNBT. Sun. 20 min. song format. Relayed to WBAL-TV, WRGB, WBZ-TV, WPTZ, WNBW, WTVR. Also on WWJ-TV, WNBQ, WNBK, KSD-TV, WSPD-TV, WTMJ-TV. James P. Sawyer.

\*Network Advertisers

### **category breakdown of all advertisers**

ACCESSORIES	3
Compacts, Lighters	
AUTOMOTIVE	129
Auto Manufacturers	10
Dealers	94
Motor Oils & Fuels	17
Tires & Other Rubber Products	8
BANKS, INSURANCE & LOAN COMPANIES	25
BEDDING	6
BEER & WINE	56
BUILDING MATERIALS	28
CIGARETTES	12
CLOTHING & APPAREL	41
DOG FOOD	2
FOODS, BEVERAGES	107
HOME APPLIANCES	
HOUSEWARES	22
HOME INSTRUMENTS	101
Distributors & Manufacturers	93
TV Accessories	8
NURSERIES & FLORISTS	3
OFFICE SUPPLIES	6
OPTICAL & HEARING AIDS	6
PHOTO EQUIPMENT	4
PUBLISHERS, ENGRAVERS	22
REAL ESTATE	8
RECREATION	31
RETAIL OUTLETS	240
Appliance Stores	63
Clothing Stores	51
Department Stores	40
Drug Stores	3
Food Stores	8
Furniture, Rugs, Antiques	30
Jewelers	16
Repairs & Personal Services	26
Miscellaneous	3
SOAPS, CLEANSERS, STARCH	9
SCHOOLS, CAMPS	3
STORAGE	6
TOILET ARTICLES	21
TOYS & SPORTS	13
TRANSPORTATION	10
UTILITIES	7
WATCH COMPANIES	3
MISCELLANEOUS	74

Beech Nut Packing Co.—Spots. WRGB. Newell-Emmett.

Beltone Hearing Aid Co. — Spots. WGN-TV. Ruthrauff & Ryan.

Bendix Aviation Corp.—Spots. WBAL-TV, WNBT. MacManus, John & Adams, Inc.

Benrus Watch Co.—Spots. WFIL-TV, WJZ-TV, WLW-TV, WNBW, WBKB, KTLA, WNAC-TV, KTSL. Tarcher.

\*Bigelow-Sanford Carpet Co.—"The Bigelow Floor Show." ½ hr. mentalist and ventriloquist format. Thursday. WNBT. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to WLW-TV, WBEN-TV, WTMJ-TV, WAVE-TV, KDYL-TV, WWJ-TV, KSD-TV, WSB-TV, WBAP-TV. Y&R.

Bonafide Mills, Inc. — "Stop Me If You've Heard This One." WNBT. Fri. 9 pm. S. R. Leon and Co.

Book-of-the-Month Club— Spots. WRGB. Schwab & Beatty.

The Borden Co. — Spots following sports. WPIX. Spots, WABD, WCBS-TV, KTSL. Young & Rubicam.

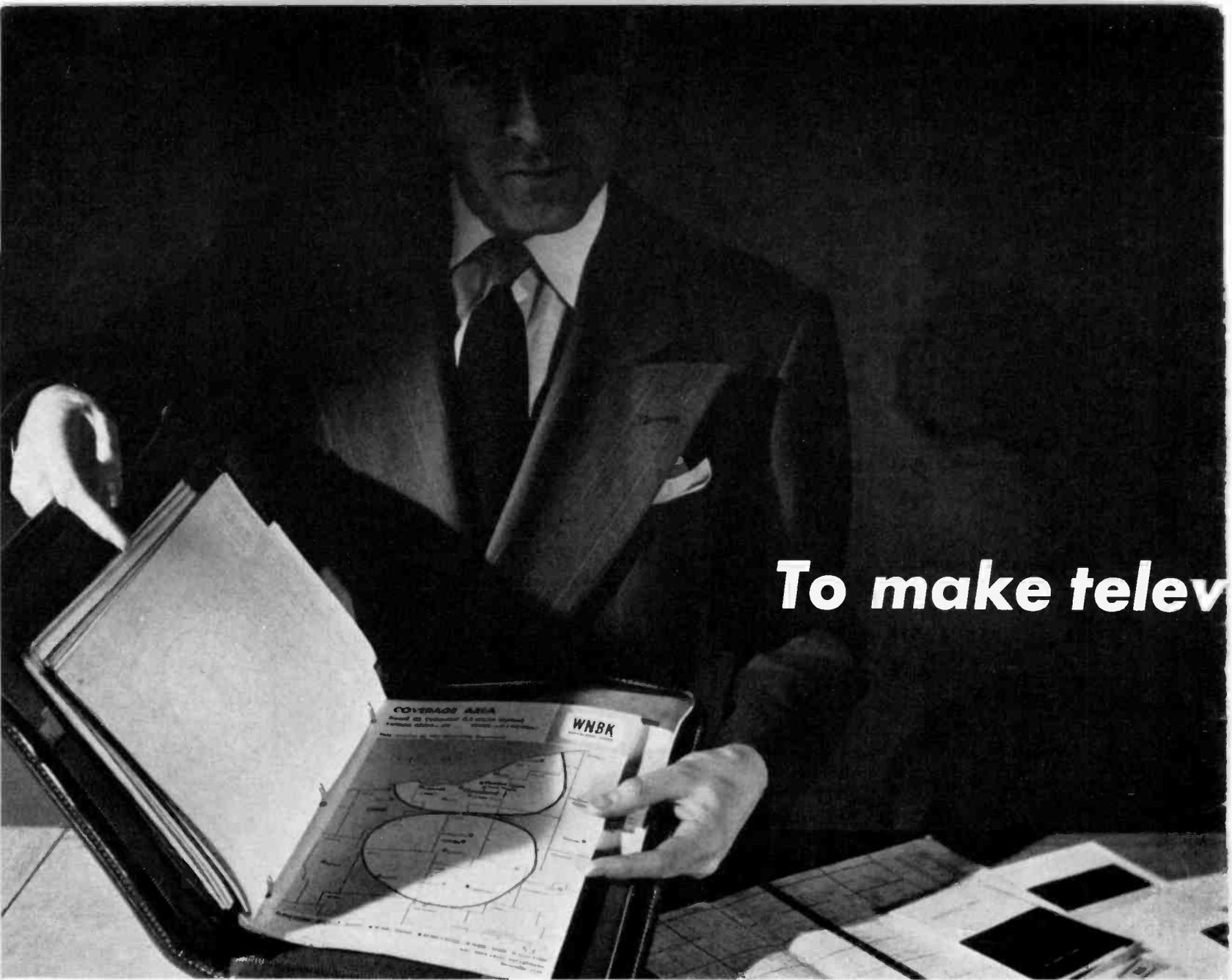
Botany Worsted Mills—Weather reports. WABD, WPTZ, KTLA, WBKB, KPIX, WGN-TV, WNAC-TV, WPIX, WWJ-TV. Silberstein, Goldsmith.

Brentwood Sportswear — Weather spots. WPTZ, WRGB, WTVR, WBKB. J. R. Kupsick.

\*Bristol-Myers Co.—"Break the Bank." Dual AM-TV pickup. WJZ-TV, Fri. 9 p.m. Relayed to WFIL-TV, WAAM, WMAL-TV, WNAC-TV. Also on WENR-TV, WXYZ-TV, WTMJ-TV, WEWS, WSPD-TV, WDTV. Spots. WJZ-TV. Doherty, Clifford & Schenfield.

Brown & Williamson Tobacco Co.—Knickerbockers basketball. WJZ-TV. Spots. WAVE-TV. Ted Bates.

Bulova Watch Co. — Time signals. WNBT, WNBW, WCBS-TV, WMAL-TV, WAAM, WWJ-TV, WGN-TV, KSD-TV, WEWS, WPIX, WBEN-TV, WBAL-TV, WMAR-TV, WBZ-TV, KDYL-TV, WSPD-TV, WABD, WSB-TV, WXYZ-TV, KSTP-TV, WBAP-TV, KLEE-TV, WMCT, WDTV, WTVR, WAVE-TV, WNAC-TV, WENR-TV, WRGB. Biow Co.



**To make telev**

Buying television time involves dozens of time-consuming details. To make the time buyer's task a less harried one, NBC Spot Sales has assembled a wealth of data. The information listed at the right on all NBC Spot represented stations is yours for a phone call.

Providing you with each of these 36 items is a basic service of the best-informed television representative in the industry, your NBC SPOT salesman.

Backed by the experience and know-how of the nation's first television network, utilizing the

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NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO • WASHINGTON • DENVER

## Television Buyer's Check List

### MARKET INFORMATION

- television set circulation
- population in coverage area
- radio families in television area
- retail sales
- food and drug sales
- general merchandise sales
- effective buying income
- counties within coverage area
- estimated total television audience
- forecast of set installation

### STATION INFORMATION

- program schedules
- availability lists
- rates
- ratings
- audience characteristics
- coverage maps
- competition's program schedules
- competition's rates
- studio equipment available  
(live and film studio equipment, cameras, etc.)

### PROGRAM INFORMATION

- description of program format
- photographs of talent and set
- biographies of talent
- adjacencies
- competition
- type of audience
- ratings and surveys
- audience response stories
- success stories
- promotion and merchandising
- rates and contract terms

### GENERAL TELEVISION INFORMATION

- audience surveys
- all U. S. television stations
- advertisers using television
- agencies handling television
- technical data
- film

# Five Star

★★★★★ Final

March • HOLLYWOOD • 1949



WHEN TIME COUNTS, Five Star is really three jumps ahead of the field. ☆☆☆☆ Latest feat ticked off is completion of 1-minute TV com'l from script

to screen in 9 days! ☆☆☆☆ Yes, animated, photographed, track recorded and answer print made in 9 days!

"WHITMAN'S SAMPLER" was the client and Five Star devised a "Sampler" cartoon technique to double sales effectiveness. ☆☆☆☆ Ward Wheelock agency defined copy themes and set the budget. Five Star then wrote to that budget. ☆☆☆☆ Result: maximum production value!



"YOU SET THE BUDGET"—Five Star then fits it! ☆☆☆☆ This common sense is obvious. You'd do the same in smartly building a house: Determine first your desired price range, then tell your architect and contractor to build to your specific needs in that budget. ☆☆☆☆ Precisely!

WHETHER YOU SPEND \$250 or \$1250 on your TV com'ls, Five Star builds "houses" to fit. ☆☆☆☆ Ten years experience in writing and producing short ad-films for Theater and TV. Add to this superior craftsmen, finest technical equipment and "custom craft" operation and you have Five Star's secret of adding speed to quality.

MAN BEHIND THE SPEED (and quality) at Five Star is Taylor Byars. ☆☆☆☆ Brilliant protegee of Doug Fairbanks Sr., half his 37 years have been spent on (and inside) cameras. I.A. man of newsreel heritage, Signal Corps hero of Italy and Germany, now color and TV specialist. ☆☆☆☆



Technical director of Five Star, he designed and built the ambidextrous Byars Animation Stand used in cartoon photography. His streamlined inventiveness saves Five Star Clients dollars and time!

TRACK RECORDS at Five Star, in addition to the 9-day wonderful Whitman film, include Ford color animated cartoons delivered for J. Walter Thompson in 29 days and PDQ, black-and-white, in 14. ☆☆☆☆ When speed is mandatory, Five Star Productions, 6526 Sunset, Hollywood, knows how to gear it in with quality. What's your hurry? ☆☆☆☆ Demo reels for qualified clients. Scripts without charge. Commissions to agencies.

Canada Dry Ginger Ale Co.—Spots. WEWS, WABD. J. M. Mathes.

Capital Airlines—Newsreels. WEWS. Celanese Corp. of America — Spots. WENR-TV. Ellington & Co.

\*Chevrolet—"Chevrolet Tele-Theatre." WNBT. Mon. 8:30 pm. ½ hr. drama. Relayed to WBZ-TV, WPTZ, WBAL-TV, WRGB, WNBW, WTVR. Also on WAVE-TV, WNBQ, WNBK, KSD-TV, WSPD-TV, WTMJ-TV, WBEN-TV, KSTP-TV, WLW-T, KRSC-TV, KDYL-TV, WBAP-TV, WSB-TV, KFI-TV, WDSU-TV, WMCT, WWJ-TV. Campbell-Ewald.

\*Cluett-Peabody — "The Phil Silvers Arrow Show." ½ hour revue. WNBT. Thurs. 8 p.m. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Young & Rubicam.

\*Colgate-Palmolive Peet Co. — "The Colgate Theatre." WNBT. Relayed to WBZ-TV, WRGB, WPTZ, WBAL-TV, WNBW, WTVR. Mon. 9 pm. ½ hr. drama show.

College Inn Foods — Participation in "Kitchen Klub." WLW-T. John W. Shaw.

Colonial Airlines — Participation in "Swing Into Sports." ½ hr. sports instruction. WABD. Seidel Adv.

\*E. L. Courmand Co. (Walco)—"The Greatest Fights of the Century." 5 min. sports film. WNBT. Fri. Relayed to WRGB, WBAL-TV, WBZ-TV, WPTZ, WNBW, WTVR. Also on WENR-TV, Spots. KSD-TV, WEWS, WBEN-TV, WNHC-TV, WSPD-TV, WBAP-TV, WLW-T. Cayton, Inc.

Curtis Publishing Co. (Ladies Home Journal)—Spots. WBKB, WFIL-TV, WGN-TV, WCAU-TV, WPIX, KFI-TV. B.B.D.&O.

Dan River Mills, Inc.—Participation in "Fashion Story." ½ hr. fashion show. WJZ-TV. John A. Cairns Co.

\*Disney Hats—"Sunday Review of the News." WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Also on WWJ-TV, WTMJ-TV, WBEN-TV, WBKB, WEWS, KSD-TV, KDYL-TV, WSB-TV, WAVE-TV, WDSU-TV, WBAP-TV, KPIX, WNBQ. Grey Adv.

\*DuMont Telesets—"Inquirer Television Newsreel." WFIL-TV. 15 min. newsreel. Spots. WABD, WNAC-TV, WGN-TV, WBZ-TV, KLEE-TV. Hockey, WTTG. Participation in "TV Matinee." WGN-TV. 2 hr. film daily. "School Days." Thurs. 8 pm. ½ hr. show and "Magic Window," Thurs. 8 pm. WABD. Relayed to WTTG, WFIL-TV, WNAC-TV. Also on WGN-TV, WDTV, WEWS, KPIX, WTMJ-TV. Buchanan Adv.

Durkee-Mower, Inc. — Spots. WNAC-TV. Harry M. Frost.

Eclipse Sleep Products—Spots. WABD, WNBW, WCAU-TV. H. J. Kaufman. \*Edgeworth Tobacco — "Sportsman's Quiz." WCBS-TV. Fri. 5 min. sports format. Relayed to WMAR-TV, WNAC-TV. Warwick & Legler.

Elgin—Time spots. WNBT, WCBS-TV, WPTZ, WBKB, WGN-TV, WNBW, WLW-T, KSD-TV, KTLA, WWJ-TV. J. Walter Thompson.

Elgin-American (Ill. Watch Case Co.)—Spots. WNAC-TV, WPIX, WCAU-TV, WJZ-TV, WMAR-TV, WENR-TV, WGN-TV, KFI-TV, WFIL-TV. Weiss & Geller.

\*Emerson Radio—"Toast of the Town." Sunday. 9 p.m. Hour variety show. WCBS-TV. Relayed to WCAU-TV, WMAR-TV, WNAC-TV, WMAL-TV. Recordings on WGN-TV, WJBK-TV, KTTV, WEWS, KSD-TV, WHEN. Blaine-Thompson.

\*Firestone Tire & Rubber Co.—"Americana." Mon. 9:30 p.m. ½ hr. history quiz. WNBT. Relayed to WNBW, WRGB, WPTZ, WBAL-TV, WBZ-TV, WTVR. Film recording on WNBK, WTMJ-TV. Sweeney & James.

\*Ford Motor Co.—"Ford Theatre." Hr. dramatic show once monthly. WCBS-TV. Sun. 7:30 p.m. Relayed to WCAU-TV, WMAR-TV, WMAL-TV, WNAC-TV. Kenyon & Eckhardt.

Garrett & Co.—Spots. WABD, WCBS-TV. Ruthrauff & Ryan.

\*General Electric Corp.—10 min. newsreel. NBC Friday edition. WNBT. Relayed to WBAL-TV, WPTZ, WRGB, WNBW, WTVR, WBZ-TV. Also on KSD-TV, WTMJ-TV, WLW-T, KSTP-TV, WSPD-TV, WBEN-TV, WBAP-TV, WSB-TV, WAVE-TV. Maxon, Inc.

\*General Electric Lamp Div.—"Riddle Me This." WCBS-TV. Sun. 8:30 p.m. ½ hour quiz. Relayed to WCAU-TV, WNAC-TV, WMAR-TV, WMAL-TV.

General Foods—Participation in "Kitchen Klub." WLW-T. Benton & Bowles.

General Mills — Ted Steele show. WABD. Mon. thru Fri. 12:30. ½ hr. show. Knox-Reeves.

\*Gillette Safety Razor Co.—"Cavalcade of Sports." WNBT. Fridays. Boxing bouts. Relayed to WRGB, WBAL-TV, WBZ-TV, WPTZ, WNBW, WTVR.

Spots. WCBS-TV. "Football Highlights." ½ hr. show. WSB-TV, WTMJ-TV, WGN-TV. Maxon, Inc.

Gruen Watch Co.—Spots. WFIL-TV. Grey Adv.

\*Gulf Refining Co.—"We the People." ½ hr. dual AM-TV show. Tues. 9 p.m. WCBS-TV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV, WNAC-TV,

"Gulf Road Show." ½ hr. variety program. WNBT. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to WBEN-TV, WLW-T. Young & Rubicam.

Household Finance Co.—Red Wings hockey. WWJ-TV. LeVally, Inc.

Ironite Ironer Co.—Participation in "Shopping at Home." KTLA. Coleman & Jones.

\*Jello (General Foods) — "Author Meets the Critics." ½ hr. discussion. WNBT. Sundays. 8 p.m. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Spots. WABD. Young & Rubicam.

Kelvinator — Spots. KSD-TV, WLW-T, WWJ-TV, WBEN-TV. Geyer, Newell & Ganger.

\*Kraft Food—"Kraft Television Theatre." Wed. Hr. dramatic show. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Also on WTMJ-TV. J. Walter Thompson.

Jacques Kreisler — "Swap Shop." WFIL-TV. Mon. 15 min. swap program. Grey Adv.

Lewis-Howe Co. (Tums) — Spots. WPIX, WJZ-TV, WNBT, WCBS-TV, KSD-TV. Ruthrauff & Ryan.

\*Liggett & Myers (Chesterfield)—Spots. WFIL-TV, WMAR-TV, WTVR, WMAL-TV, WWJ-TV, KTLA, WBKB, WGN-TV, WTTG, WPIX, WBAP-TV, WCAU-TV, WCBS-TV, WXYZ-TV, WEWS, WNBT, WENR-TV, WNAC-TV, WPTZ. "Arthur Godfrey and His Friends." WCBS-TV. Wed. 8 p.m. Hr. show. WCAU-TV, WMAR-TV, WOIC-TV, WNAC-TV, WGN-TV, WTMJ-TV, WSPD-TV, WJBK-TV, WDTV, KTTV, WEWS, KDYL-TV. Dual AM-TV pick-up of "Supper Club." WNBT and net. KSTP-TV, WMCT. Newell-Emmett Co.

\*Thos. J. Lipton, Inc.—"Arthur Godfrey's Talent Scouts." Mon. 8:30 p.m. ½ hr. dual AM-TV show. WCBS-TV. Relayed to WCAU-TV, WMAR-TV, WMAL-TV, WNAC-TV. Y&R.

Dr. Locke Shoes — Spots. WFIL-TV, WCAU-TV. E. L. Brown.

\*P. Lorillard Co. (Old Golds)—"Amateur Hour." WABD. Relayed to WFIL-TV, WAAM, WTTG, WNAC-TV, WNHC-TV. Teletranscriptions to WGN-TV, WEWS, KTSB, WTMJ-TV, WDTV. Lennen & Mitchell, Inc.

Lysol—Spots. WCBS-TV.  
MacMillan Petrol Corp. — "Football Highlights." KTTV. "Roving Camera." KTLA. 15 min. film. Marketers, Inc.

Md. Pharmaceutical Co. (Rem)—Spots. WNBW, WRGB. Joseph Katz Co.

\*Mason Confectionery Co. — "Howdy Doody." WNBT and net. Wed. 5:30. ½ hr. children's show. Moore & Hamm.

\*Maxwell House Coffee (General Foods) — "Meet the Press." Sunday. 8:30 p.m. ½ hr. interview. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Benton & Bowles.

E. F. Meier & Son (Broadcast Brand Corned Beef)—Spots. WCBS-TV.

Mennen Co. — "Game Time." WCBS-TV. Interviews preceding basketball. Duane Jones.

Philip Morris & Co., Ltd. — Spots. WBKB, KTLA, WNBT, WCBS-TV, WFIL-TV, WMAL-TV, WABD, WJZ-TV, WMAR-TV, WBZ-TV, WGN-TV, WPIX, WCAU-TV, WWJ-TV, WNAC-TV. Biow.

\*Motorola—"The Nature of Things." 15 min. science show. WPTZ. Relayed to WNBT, WRGB, WNBW, WTVR, WBAL-TV, WBZ-TV. Spots. KSTP-TV, WXYZ-TV, WSPD-TV. Boxing. WENR-TV. Lakers basketball. KSTP-TV. Gourfain-Cobb.

Mouquin Wine—Spots. WPIX. Alfred Lilly Co.  
L. Nachman & Sons (Swirl House-coats) — Spots. WCBS-TV. Fashion Adv. Co.

National Biscuit Co.—Spots. WABD. McCann-Erickson.

National Plywoods, Inc. — "Second Guesser." WENR-TV. Sun. 9 p.m. 15 min. comedy quiz. MacDonald-Cook.

\*Oldsmobile—"NBC Newsreel." Wed. 15 min. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR, WNBQ, WNBK, KSD-TV, W WJ-TV, WSPD-TV, WTMJ-TV, WBEN-TV. D. P. Brothier & Co.

Paramount Pictures — Spots. KTLA, WSB-TV. Direct.

Pepsi-Cola Bottling Co. — "Sparkling Time." WGN-TV. ½ hr. variety show. Presba, Sellers & Presba.

Pequot Mills, Inc.—Spots. WCBS-TV. J. D. Tarcher.

Peter Paul, Inc. — Spots. WJZ-TV, WPTZ, WGN-TV. Platt-Forbes, Inc.

\*Philco Corp. — "Philco Television Playhouse." Hr. dramatic show. Sun. 9 p.m. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to KSTP-TV, WLW-T, WSPD-TV, WAVE-TV, KSD-TV, KRSC-TV, KDYL-TV, WBAP-TV, WSB-TV, WWJ-TV, KFI-TV, WBEN-TV, WDSU-TV, WMCT, WNBK, WDTV, WNBQ, KPIX. Hutchins Adv.

Pioneer Scientific Corp. (Polaroid)—"Young & Victor." Fri. 8:30 p.m. 10 min. comedy. WBKB. Spots. WCBS-TV, WFIL-TV, WMAR-TV, WGN-TV, WTMJ-TV, WRGB, WJZ-TV, KSTP-TV, WCAU-TV, WLW-T, WSPD-TV, WSB-TV, WEWS, KTLA, KSD-TV, WNBT, WNAC-TV, WBZ-TV, WWJ-TV, KPIX, WJBK-TV. Cayton, Inc.

CHANNEL SEVEN

WMAL-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**

**Post Cereals (General Foods)**—"Small Fry Club." WABD. Thurs. ½ hr. children's program. Benton & Bowles.

\***Procter & Gamble**—"I'd Like to See." Tues. 9 p.m. ½ hr. show. WNBT. Relayed to WPTZ, WBAL-TV, WNBW, WTVR, WRGB, WBZ-TV. Compton.

**Purofied Down Products Corp.**—Participation in "Birthday Party." WABD. ½ hr. Children's variety program. Moss Associates.

\***RCA Victor**—"Kukla, Fran & Ollie." ½ hr. children's show. Mon. - Fri. WBKB. Relayed to WNBK, WTMJ-TV, WWJ-TV, WSPD-TV, WBEN-TV, KSD-TV, WNBT. J. Walter Thompson.

\***R. J. Reynolds Tobacco Co. (Camels)**—"Camel Newsreel Theatre." Mon. through Fri. 7:50 p.m. WNBT. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Also on WWJ-TV, KSD-TV, WTMJ-TV, WLW-TV, WSPD-TV. Madison Square Garden events. WCBS-TV. William Esty Co.

**Rieser Co. (Venida)**—Participation in "And Everything Nice." WABD. Ralph Harris Adv.

**Ronson**—Spots. WNBT, WNBW, KSD-TV, KTLA, WBKB, WMAR-TV, WWJ-TV, WTMJ-TV, KSTP-TV, WLW-TV, WEWS, WCBS-TV, WPTZ, WTVR, WAVE-TV, WBEN-TV, WSPD-TV, WBZ-TV, WBAP-TV, WSB-TV, KLEE-TV. Cecil & Presbrey.

**Royal Typewriter Co.**—Spots. WCBS-TV, WJZ-TV, WBKB, WCAU-TV. Young & Rubicam.

**Sanka (General Foods)**—Weather reports. WABD. Young & Rubicam.

**Seeman Bros., Inc.**—Weather reports. WJZ-TV. J. D. Tarcher.

**Sentinel Radio Corp.**—Participation in "Shopping at Home." KTLA. Direct.

**Seven Up Bottling Co.**—Spots. KSD-TV. Oakleigh R. French.

**Simmons Co.**—Spots. WCBS-TV, WPIX. Young & Rubicam.

**Sparton Radio**—5 min. film spots. WGN-TV. Brook, Smith, French & Dorrance.

**Spiegel, Inc.**—Spots. WGN-TV, WBKB. Schwimmer & Scott.

**Standard Oil of N. J. (Esso)**—Spots. WBAL-TV, WFIL-TV, WBZ-TV, WTVR, KDYL-TV, WRGB, WNBW. Marschalk & Pratt.

**Sterling Drug Co.**—(Bayer Aspirin, Dr. Lyons Tooth Powder and Phillip's Milk of Magnesia)—"Okay, Mother." WABD. 1 p.m. ½ hr. show Mon. through Fri. Dancer-Fitzgerald Sample. (Molle Brushless Shave Cream)—Spots. WJZ-TV, WNBT, WCBS-TV, WPIX, WABD. Young & Rubicam.

**Stinson Div. (Cons. Vultee Aircraft)**—Spots. KTLA.

**Swank, Inc.**—Spots. WPIX, WTTG, WCAU-TV, WJZ-TV. Kudner Adv.

\***Swift**—"The Swift Show." Thurs. 8:30 p.m. ½ hr. variety format. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Also on WGN-TV, WTMJ-TV. McCann-Erickson.

\***Texas Co.**—"Texaco Star Theatre." Tues. 8 p.m. Hr. variety show. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR, WTMJ-TV. Kudner.

**Tide Water Asso. Oil Co.**—Spots. KTLA. Footbllall, KPIX. Buchanan & Co.

**Transmirra Products**—Participation in "Record Rendezvous." WPIX. Mon. & Thurs. 7:05 p.m. 25 min. song and dance show. Conti Adv.

**Twentieth Century Fox**—Film trailers. WPTZ. Kayton-Spiere Co.

\***Unique Art Mfg. Co.**—Participation in "Howdy Doody." WNBT, WPTZ, WRGB, WNBW, WBAL-TV, WBZ-TV, WTVR, WBEN-TV, WWJ-TV, KSD-TV, WNBK, WNBQ. Spots. KTLA, WBKB, WABD. Grant Adv.

**United Artists**—Spots. WPIX. Buchanan & Co.

**Van Heusen Shirts**—"Dress & Guess." WEWS. Fri. 8:30 p.m. ½ hr. show. "Bump Hadley Pitching," WBZ-TV, 15-min. sports interview twice weekly. Grey Adv.

\***Vick Chemical Co.**—"Picture This." Wed. 8:20. 10 min. show. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Morse International, Inc.

\***Whitehall Pharmacal Co.**—"Small Fry Club." WABD. ½ hr. children's show. "Mary, Kay & Johnny." WNBT. Sun. 7 p.m. 20 min. domestic comedy. Relayed to WRGB, WBZ-TV, WBAL-TV, WNBW, WTVR. Dancer-Fitz-

**Whitman Candy Co.**—Spots. WJZ-TV, WCBS-TV, WFIL-TV, WTVR, WPIX, WCAU-TV, WNBT, WPTZ. Ward-Wheelock Co.

**Wine Growers Guild**—Spots. WENR-TV. Ronig-Cooper Co.

**Wrigley Gum**—Gene Autry show. KLEE-TV. Ruthrauff & Ryan.

**Zenith Radio Corp.**—Participation in "Television Matinee." WGN-TV. 2 hr. daily film. Critchfield & Co.

**Zippy Products**—Spots. WMAR-TV, WCAU-TV, WPTZ, WPIX, WJZ-TV. Martin & Andrews.

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# PROGRAMMING

## AN ANALYSIS OF PRODUCTION PROBLEMS ENCOUNTERED ON ACROSS-THE-BOARD SHOWS



"Will John solve his problem?" Tune in tomorrow . . .

**P**RODUCTION problems of script writing, rehearsals, direction, etc., are brought into sharper focus with the arrival of across-the-board shows. "*These Are My Children*," which recently completed a run as a daily network feature (from WNBQ, Chicago), minimized the day-to-day chores of pre-camera preparation via adaptation of several techniques used with success in both radio and the legitimate theater. Program was written specifically for TV by Irna Phillips, long-established AM soap opera scripter.

For example, cast of the show did not work with a "set" script. The method followed was one which permitted the cast — professional radio actors for the most part — to work from a script which was only partially dialogue. Instead of mem-

orizing their roles word for word, the actors used certain "key words" and fragments of dialogue to develop a situation. Whenever the story line permitted, the actors "ad libbed" or improvised. This technique, used to some extent in the legitimate theater, eliminates a great deal of memorization of lines which would otherwise have been necessary.

### Rehearsal Time Cut Via Improvisation

Cast went into daily rehearsal one of which was actually on camera. Another important advantage inherent in the improvisation technique is the fact that it permits a greater degree of naturalness for each performer—thereby eliminating extra readings or "run-throughs" during rehearsals. Says

Ted Mills, WNBQ's program director: "Direction on the show was totally in terms of character and encouraged actors to supply as many mannerisms in the form of 'business' as they could."

Mills explains further that this emphasis on character made rehearsal of less importance than it is in a dramatic program wherein the actors are less completely identified with the characters they portray. Since the actors appeared day after day in the same roles, the audience knew what kind of a family "Mother Henahan" had. Furthermore, Mills felt that since an actor played the same character all the time he should thoroughly understand the personality of the person he portrayed and thus be able to improvise action and ad lib convincingly.

Another problem the producers of "Children" faced was to bring the housewife a daily drama she didn't have to watch every minute in order to appreciate and follow. To do this required a script which had both visual and aural appeal. The feeling was that a housewife should be able to look at the beginning of the performance, see what is happening, and then leave the vicinity of the screen and continue with her domestic tasks. However, three or four times during the 15 minute show, a "crisis" was planned which the producers hoped would make the viewer return to the set.

### Sets Conform To Simple Technique

In keeping with the simplified production technique, set design for the show adhered to a definite and streamlined schedule. A studio coordinator knew at the beginning of each week exactly what type of set design was required for that particular week, plans for which were usually drawn up in advance. When additional scenes were necessary, to provide wider variety, a simplified attempt at realism was

### **A Sponsor . . . By Any Other Name**

Analogy between American and British philosophy of broadcasting is drawn by Jerry Lawrence, of the firm of Lawrence and Lee, producers, who recently made a trip to study TV developments abroad.

BBC televised Hecht-MacArthur's "The Front Page" with an American cast he says, and a few days later "thunder began to rumble in the House of Parliament." How dare BBC send "those precious American dollars to this man Hecht—the sworn enemy of the British Empire?" the BBC demanded. For a while, Lee reports, all hands at BBC Television thought they'd lose their jobs. Says Lee: "Maybe, after all, government-controlled broadcasting isn't so different from the advertising agencies of America. The Madison Avenue of British television has four towers—and Big Ben is one of them. If you close your eyes, it sounds almost like a teletype from a soap sponsor."

employed. With the use of flat backdrops and props, it was possible to quickly simulate a hospital room, a telephone booth, an office, etc.

#### **"Believe It or Not" Comes to Video**

Robert Ripley's world famous "Believe It Or Not" series is now a weekly TV feature sponsored by Motorola Inc., through the Gourfain-Cobb Advertising Agency. Program makes elaborate use of the unique items which Ripley has uncovered and filmed in his more than 625,000 miles of travel all over the world. A high point of each show is a dramatization of an actual "Believe It Or Not" incident. Produced by Victor McLeod and directed by Joe Cavilier, the telecast is carried "live" on 8 stations of the NBC East Coast network and is kinescoped for 19 additional stations.

#### **Lambs Club Fare For Maxwell House.**

Maxwell House Coffee unveiled a new wrinkle in TV entertainment via "The Lambs Gambol" which has perhaps the heaviest source of talent available anywhere in the world of show business. Program has a variety format and through TV, permits viewers a glimpse behind the "velvet curtains" of the exclusive Lambs Club which includes among its membership the great and near-great in the legitimate theater, motion pictures, and vaudeville.

Drawing on a heavy backlog of club-owned material never before shown to the public, the weekly segment makes wide use of hitherto unpublished songs and sketches by men whose contributions to show business have won world-wide acclaim. These include such names as Bert Lytell, Bobby Clark, Joe E. Brown, Frank Fay, Douglas Fair-

banks, Jr., Gene Tunney, William Gaxton, and a host of others of equal prominence.

In keeping with a traditional custom, "The Lambs Gambol" offers a "surprise package" on its TV version, which has a comic switch on talent. For example, a great tragedian tries his hand at song-and-dance routines; a comedy star gives his all in heavy drama, etc. Another switch on the tradition is the use of women on the video segment—by special invitation—a concession not permitted in the Lambs' closed-door presentations.

#### **Textron Fabrics Used On Fashion Format**

Textron, Inc., has brought Grace and Paul Hartman, the dance-comedy team of such legitimate theater as "Angel in the Wings" and others, before the TV cameras in a weekly half-hour situation comedy segment. Script has an "at home atmosphere" enlivened by the antics of the Hartmans who've been considerably successful with humorous satire.

Textron commercials represent a new approach to the entertain-as-well-as-sell technique. Each week the main commercial is aired live as a "production" number, built around engaged girls from all sections of the U.S. appearing (one per show) to sample and model clothes made of Textron fabrics. Entire number has a fashion atmosphere, with "the girl" backed by a bevy of models parading in the latest styles. J. Walter Thompson handles the show for Textron.

#### **Family Comedy In Suburban Setting**

Suburban family life with a comedy twist is the story angle of "The

(continued on page 38)

In 16mm  
film transcriptions  
for television . . .

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# BETTER PICTURE!

BETTER SOUND because processing of sound tracks—density and area—is done with care and attention to the optimum requirements of density and gamma. All sound is printed separately on Maurer optical track printers. Broadcast quality in sound prints is the goal.

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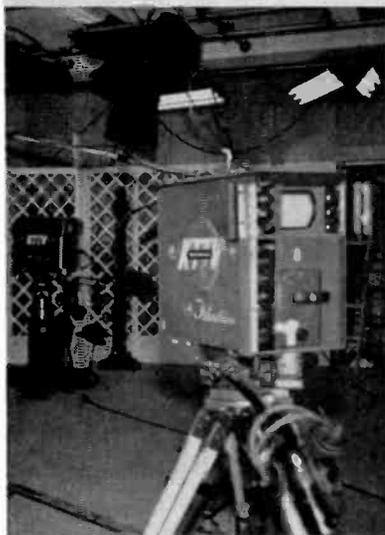
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# KTTV USES OLESEN LIGHTS



Hollywood, Calif.—KTTV, one of the newest and best West Coast Video stations, has been equipped with Olesen TV lighting, according to Harry Witt, station manager.

Otto K. Olesen Co., with a background of many years in specialized lighting techniques, is now applying its knowledge to TV lighting problems. KFI-TV, as well as KTTV in Los Angeles, is using Olesen lights. So are WDSU-TV in New Orleans and KDYL-TV in Salt Lake City.

Send coupon now for complete information which can solve your TV lighting problems.

OTTO K. OLESEN CO.  
1534 Cahuenga Blvd.  
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Gentlemen: Please send me information on Olesen TV lighting.

Name \_\_\_\_\_  
Firm \_\_\_\_\_  
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Title \_\_\_\_\_

## PROGRAMMING

(continued from page 37)

Wrens' Nest," a Thursday-through-Saturday dramatic feature over the ABC network at 7:15 P.M. EST. The program is written by Virginia Sale (Mrs. Wren), who played a principal role in "Those We Love" during its seven year run as an AM serial. Sam Wren, the "Mr. Wren" of the show, has withstood the assignment as Bob Hope's "straightman" in four Paramount productions. An added attraction of the household is the appearance each Saturday of the impish and precocious Wren twins.

### New KFI-TV Feature Has Soap Opera Format

Among other current ventures in television soap opera is KFI-TV's thrice weekly "Slice of Life," which offers the Los Angeles area viewers an opportunity to witness the doings in a duplex establishment occupied by two young couples. Story, written by Carleton Morse (One Man's Family), concerns itself with the different philosophies of living adopted by these two par-

ties in their respective love nests under one roof.

One pair, the Abbotts, is highly conservative and thrifty and approaches its daily problems with budget-coolness. However, the Colemans are inclined to be extravagant and unconventional, frailties too common to be ignored in anybody's slice-of-life. The pitch of the whole show, of course, is how opposites react to similar situations. Whatever befalls, the audience is supposed to be seeing "two interesting philosophies of American life."

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## THE FCC LOOKS AT TELEVISION (cont. from page 14)

"only economic way we know how to bring television to the rural communities." Airborne video, he believes, would probably be freer of distortion and other interference, too. In his opinion, Westinghouse missed a bet by not trying to get official recognition of stratovision as a rural television service at the time when the Commission's rules contemplated rural stations. Now, with overcrowding in the VHF band, stratovision's only chance of a place in the sun is opening of the

UHF ranges, Sterling feels.

Webster expresses concern with the "monopoly" issue in stratovision, as possibly more important in the long-run than the service it can render. "I have a lot of respect for it, though," he adds.

Coy, Sterling and Webster are unanimous in their views of phonovision's chances for success. Coy describes it this way: "Sure, it's a good idea and works technically. Bill Benton had a good idea for pig-squeal radio too." (Benton's sub-

scription or nickel-in-the-slot radio plan was abandoned in 1944 after all-out attack by commercial radio interests.)

Neither Sterling nor Webster could bring themselves to feel that listeners would be willing to pay for their TV. Sterling goes on to say: "I think competitive programming will eventually provide listeners with the best in entertainment and, at the same time, give them the movies they want to see."

## MERCHANDISING (cont. from page 27)

The lower-income bracket (70% of the national population) owned the remaining 30% of sets in these cities. ARI considers the distribution pattern here "... not surprising in view of the present average set price of \$400." The firm adds, however, that "the base is broadening rapidly ... as more and more sets are being installed in less prosperous-appearing neighborhoods."

Closer scrutiny of audience characteristics by ARI showed that 52% of set owners in these three markets were high school graduates, which represent 24% of the national population. Twenty-six per cent were "less than high school"—64% of the national figure—and 22% of TV owners attended college, which is 12% of the national population. Persons in the age bracket of 31 to 45 owned 53% of the total sets in these areas, while those 30 years and under accounted for 24% of set ownership. Twenty-three per cent of the ownership was among those 46 years or older, it was found.

### "Video Town" Revisited In Newell-Emmett Study

Newell-Emmett's second report in its continuing study of TV in "Videotown," an unnamed test community, showed a changing trend in buying habits. Where the father had for the most part directed the purchase of TV buying during the agency's first study—regardless of income level—other members of the family were becoming more influential eight months later. Where there was family opposition to the purchase, however, (in only one-out-of-five homes) it came from the mother, the survey revealed.

The extent to which TV programming stimulates receiver purchases is also reflected in the second Video-

town study. "Special events by themselves—such as the political conventions—have opened the purse in about one-fifth of set sales," Newell-Emmett reports. On the other hand, viewers in this area have taken a long look at the medium before actually taking the plunge. The "average" set owner in the test community did not actually make the purchase *until a year* after his first look at TV. The lower the income, the more he had been exposed to video before making the investment, it's pointed out. However, once the decision to buy was made, more than half the owners bought their sets *within two weeks*.

Seventy per cent of the Videotowners owning sets saw their first TV shows in friends' homes, and 64% in taverns, according to the survey. Also, forty-five percent witnessed the medium for the first time in dealers' shops, and 19% by other methods. Most set owners in the area had made a "thorough" investigation of the receiver field before making the selection. The majority—39%—had checked newspaper advertisements, etc., while 35% discussed the step with TV owners. Thirty-one per cent "shopped around" before buying; 27% read television brochures and promotion pieces, while only 22% actually discussed the matter directly with dealers.

### The "Best Buy" Stressed By Public

The Newell-Emmett survey emphasizes the fact that "most people are out to get the biggest screen they can for their money." Upper-income groups, it's pointed out, tend to buy sets with larger screens, a preference which extends even to

the lower financial brackets except, of course, where price is the major factor. Sixty-two per cent of the buyers of seven-inch screens said that the choice was "controlled by the pocketbook." Thirty-one per cent of those who bought the 10-inch screen size cited the same reason. Only 10% of those who bought 12-inch screens—and none who bought 15-inch screens, or larger—mentioned price as a deciding factor, according to the survey.

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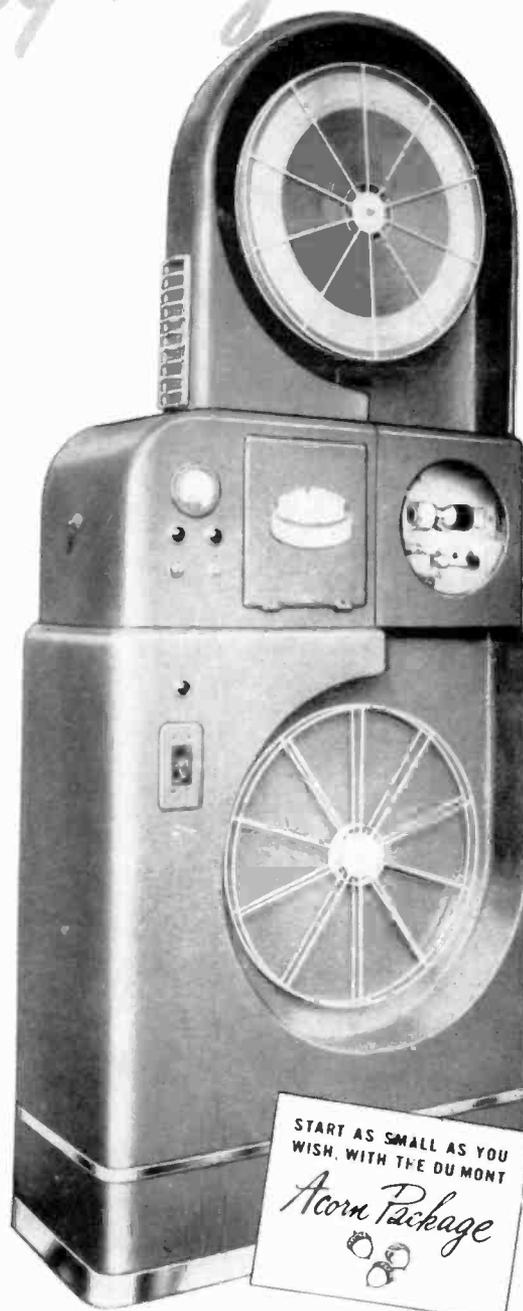
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