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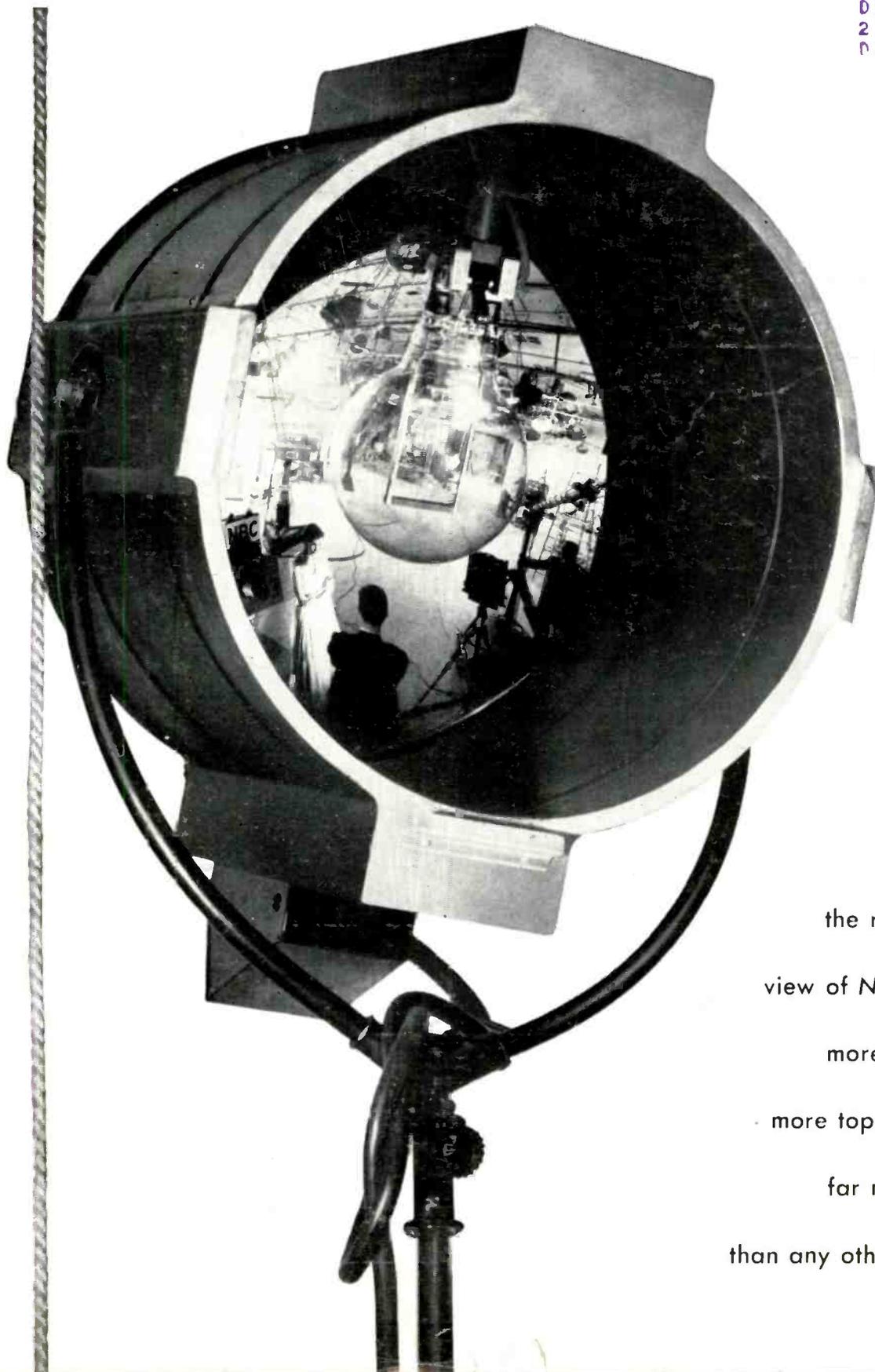
MAY 1949

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

50¢

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reflection

the real behind-the-scenes
view of *NBC Television* reveals
more network advertisers,
more top-rated programs, and
far more sponsored hours
than any other television network.

Paramount's VIDEO TRANSCRIPTION SYSTEM

is available now in



ONLY the PARAMOUNT VIDEO TRANSCRIPTION SYSTEM produces high-fidelity sight-and-sound recordings on 35-mm film.

ONLY the PARAMOUNT VIDEO TRANSCRIPTION SYSTEM transcribes sight-and-sound simultaneously on high-quality 35-mm film. A negative or positive print, as desired, is ready for examination within 60 seconds!

ONLY the PARAMOUNT VIDEO TRANSCRIPTION SYSTEM makes its film recordings available to *all* networks, TV stations, sponsors, advertising agencies and package show producers.

ONLY the PARAMOUNT VIDEO TRANSCRIPTION SYSTEM is available in the three top program origination centers . . . in Los Angeles at Station KTLA . . . in Chicago at Station WBKB . . . in New York at the Paramount Theatre.

ONLY the PARAMOUNT VIDEO TRANSCRIPTION SYSTEM offers a studio "closed circuit pre-filming" service in addition to the recording of telecast shows.

May we tell you more?



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WBKB • 190 North State Street, Chicago 1, Ill. RANDOLPH 6-8210
New York Offices • 1501 Broadway • BRyant 9-8700
WEED & COMPANY—National Sales Representatives

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK



Television's Favorite studio camera

**It delivers sharp, realistic pictures —
even at ordinary light levels!**

THIS IS IT! RCA's studio camera which does for indoor productions what RCA's versatile field camera equipment does for outside events! Television pictures produced with this camera are sharp and clear, contain halftone shadings needed for natural-appearing images, show detail in the highlights and shadows—all without the glare and heat formerly required in television studios.

Gone is the need for expensive, intense studio lighting. No need for oversized air-conditioning plants. You get brilliant, sharply defined pick-ups at light levels of from 100 to 200 foot candles . . . functions down to 25 foot candles.

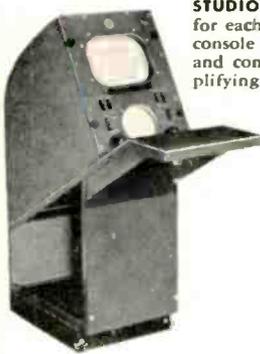
This studio camera opens new fields of studio production. Is simple to use and requires no fussy shading adjustments. Offers higher resolution and lower noise level than the field-type, image-orthicon camera with somewhat less sensitivity which is not required in the studio. You see exactly what you are picking up on an electronic view finder at the back of the camera.

The turret-mounted lenses can be switched in a matter of seconds. Lens ranges from 35mm f/2.8 to 135mm f/3.8 cover all studio requirements. Depth of focus is such that refocusing is seldom required.

The "eye" of this camera is a studio-type, image-orthicon tube. Circuits and components used with it are similar to those in RCA's field camera. Therefore, anyone familiar with the field camera can operate or service the studio camera without special training.

The only camera connection needed for operation is a flexible, lightweight cable less than an inch in diameter. Intercommunication facilities for the operator and built-in tally lights are provided to co-ordinate all programming directions.

Here, we believe, is a real aid to versatile, low-cost studio programming . . . brighter, clearer, steadier telecasting. An early order from you will help us meet your delivery requirements. Write Dept. 90E.



STUDIO CAMERA CONTROL—one required for each camera . . . becomes part of video console . . . permits operator to monitor and control quality of picture signal (amplifying, mixing, blanking, synchronizing, etc.).

VIDEO CONSOLE—composed of studio and film camera controls, a master monitor, and switching, lap-dissolve, and fading facilities for selecting the camera pick-up desired. "Building-block" design assures a compact, unified appearance . . . permits adding extra units at any time.



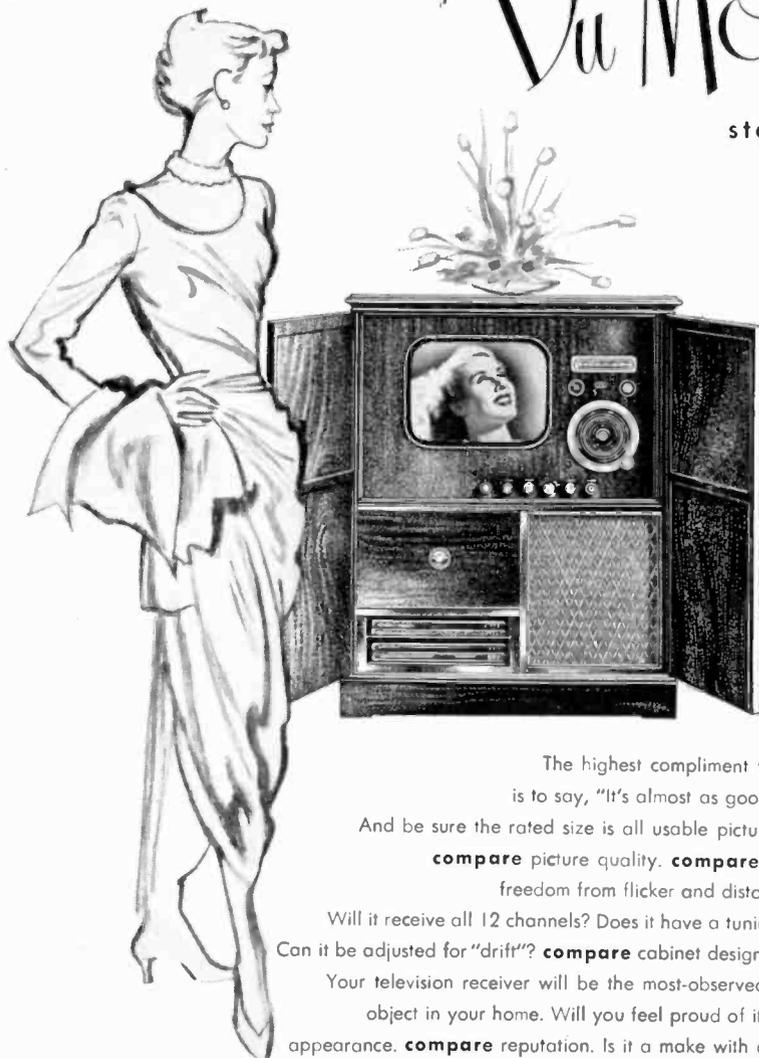
TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

Have you noticed?
 Du Mont is the one big advertiser
 in the television field who has consistently
 sold quality to your prospects.

DuMont

standard of comparison
 in
television



The DuMont Colony—116 square-inch direct-view television, AM and FM radio, and automatic record player. One of a complete line of television receivers.

The highest compliment you can pay any other receiver is to say, "It's almost as good as Du Mont". **compare** screen size. And be sure the rated size is all usable picture area—as it is on DuMont. **compare** picture quality. **compare** brightness, clarity, detail, freedom from flicker and distortion. **compare** tuning. Will it receive all 12 channels? Does it have a tuning indicator? Can it be adjusted for "drift"? **compare** cabinet design. Your television receiver will be the most-observed object in your home. Will you feel proud of its appearance. **compare** reputation. Is it a make with a good reputation for performance and dependability in television? **compare** services. All DuMont models give you static-free FM radio. Many also include AM radio and a record player. **compare** price. See if Du Mont doesn't give you the most in real value for your television dollar.



The DuMont Chatham—72 sq. in. direct-view table-top television, FM radio, receptacle to plug in record player.

DUMONT *first with the finest in television*

Cabinets designed by Herbert Rosengren

Allen B. DuMont Laboratories, Inc. • Gen. Television Sales Offices and Station WABD, 515 Madison Ave., N. Y. 22, N. Y. • Home Offices and Plants, Passaic, N. J.

FOCUS

TV Ad Usage Soars To Total of 1350

VIDEO advertising continued its rapid expansion with a record total of 1350 individual accounts using the medium as of April 1. Figure increased 203 over the previous month's total of 1147; for the same period last year TV boasted only 237 advertisers.

Billings continued to soar, as well,—close to \$5,000,000 in the first quarter of '49. Many station operators, and some advertisers, took a dim view of the predictions of TV's almost immediate overpowering of AM as voiced by Merlin (Deak) Aylesworth, former NBC president. FCC Chairman Wayne Coy, while at issue with Aylesworth on the time element (three years, said the ex-broadcaster) agreed that video would eventually be the dominant medium. David Sarnoff, chairman of the board of RCA, was of the same general opinion. At the annual RCA stockholders' meeting Sarnoff answered a question about TV's possible replacement of AM. In a few years, he said—although he made it clear he couldn't specify the number of years—it would be as unusual for a man to witness a (broadcast) program without sight as it is to

witness a motion picture without sound today.

Many station men at the NAB shrugged, pointed to ex-FCC chairman Charles Denny's (now executive vice president of NBC) prediction of FM's future two years ago. Where, they asked, was FM today? But whatever their opinions, public or private, there were inescapable facts to be faced by the hard-to-convince broadcaster. In addition to the billings jump, TV audiences were swelling. Biow's vice president, Terence Clyne, admitted his agency practically writes off radio listening in TV homes between 7 and 10 p.m. Furthermore, research figures now show that TV's sets-in-use figures are running close to 2 to 1 against AM in markets like New York. Was TV's growth digging into other media dollar-wise? One financial expert said it definitely was. New York Guarantee Trust Co.'s John Rice emphasized that advertising money is never really *increased*—and contrary to popular opinion, new media are built at the *expense* of existing media.

Admen Discuss Pro-Con of Spots & Programs

A few agency men dissected TV as a sales medium for their clients,

went deeper into its impact, and the soundest methods to make it effective. Plugging for the one-minute spot commercial, Biow's Clyne warned NAB station men they'd be "pricing themselves out of line" if they continued to limit station breaks to 20 seconds. "Reminder copy," which is all that such segments permit, can hardly justify the expense, Clyne said. Other agency men, however, were of the opinion that spots, no matter what their length, had enough impact to



Coy



Sarnoff



Aylesworth



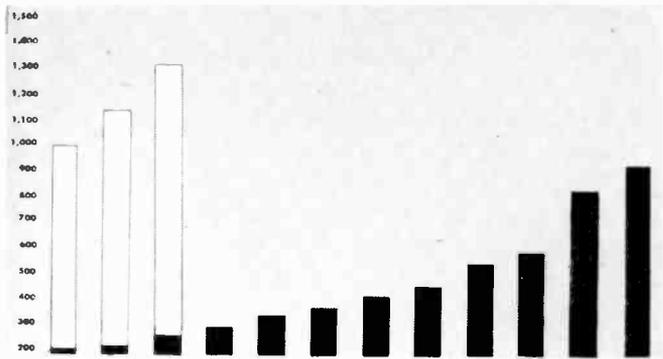
Clyne

outpull all other media, including newspapers. The question, it seemed, was one of effective use of the spot, not its length.

But William Esty's TV director Kendall Foster plugged programs over spots as such. Latter, whose agency handles TV's top news show *Camel Caravan* (NBC), argued that programs should be the basic consideration of national advertisers. Spots were more expensive in the

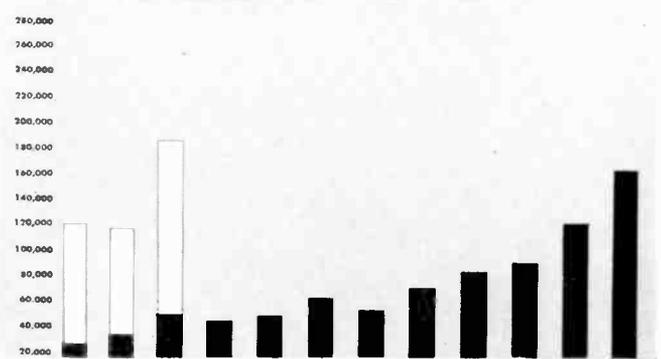
(continued on page 7)

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



White blocks indicate 1949 figures, black blocks 1948.

RECEIVER PRODUCTION INDEX
(Statistics as of April 1, 1949)



Above figures in thousands. White blocks indicate 1949 figures, black, 1948.

Weathervanes

COMMERCIALS



PRODUCED BY

PROMOTIONAL FILMS

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

PROMOTIONAL FILMS COMPANY
TELEVISION

1697 BROADWAY, NEW YORK 19, N. Y. • PL-7-6268
INDUSTRIALS

ANIMATION

FOCUS

(continued from page 5)

long run than programs, he said, and couldn't offer the advertiser the same advantages of a program. These were, in his opinion: greater attention for commercials; lower cost per thousand viewers; a more predictable audience; and easier expansion into new markets.

All-Time Peak Reached In Receiver Production

RMA members produced a record high of 182,361 sets in March, bringing the '49 total to 422,537. Highest previous output was recorded in December '48 when 161,179 TV sets rolled off production lines. Weekly figure for March was 36,472, an increase of 23% over February's performance.

On the sales end, though, set manufacturers are entering familiar territory much like the old pre-war days when radio receiver manufacturers comprised one of the most competitive industries in the country. The problem industry is faced with is large production of receivers still priced beyond reach of the mass market. Better than any statistics is the flurry of new (to television) selling techniques. RCA offered, through two large chains in New York, 10 day free trials.

And one move with strong possibilities to increase sales and reach the lower income groups was that inaugurated by New York dealer Monarch-Saphin. Store offered trade-ins for present set owners who wanted the new larger screen models. Trade-ins will then be re-conditioned and sold from \$125 to \$150 complete, with installation and one-year guarantee. The soundest answer, however, is clearly in reduced prices. Compare General Electric's new 10-inch set, listed at \$239, with the cheapest 10-inch set on the market a year ago—\$375.

From the advertisers' and stations' point of view, these were developments which were most encouraging, since they pointed to increased receiver sales, i.e., circulation.

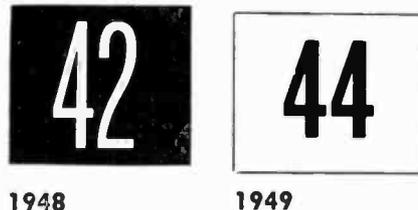
CBS Sets Up Dept. For TV Program Writing

Since TV became a commercial reality, programming has been a notable chink on the smooth sur-

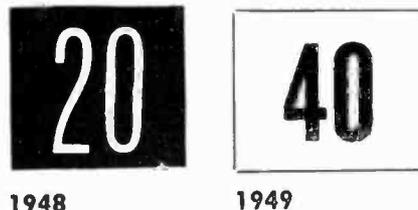
FACTS AND FIGURES ON STATION OPERATION

The following percentages are presented as a comparison of the average program schedule on all stations for April 1948 and 1949. They are based on a typical week's operating schedule, as reported to TELEVISION MAGAZINE each month. A qualifying factor to be considered, particularly in the commercial category, is the heavy increase in programming hours for all stations in the past year—an increase not reflected in the percentages.

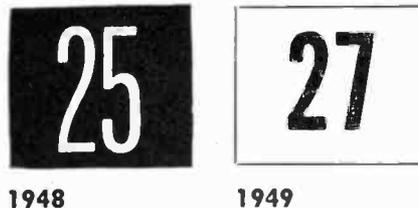
COMMERCIAL



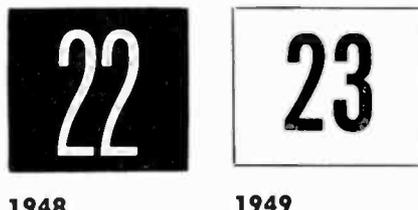
NETWORK



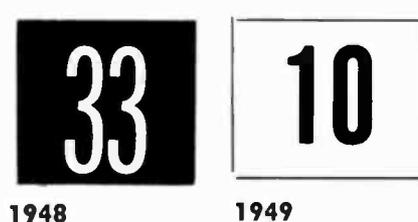
STUDIO



FILM



REMOTE



face of its progress. Program writing, particularly, has been among the least developed of the medium's facets, and it has been argued that operating expenses have been the cause.

Last month CBS decided to tackle the huge job of developing TV program writing, set up a department to concentrate on top-notch scripting to come up with some very much-needed program material. The network's director of TV programs, Charles Underhill, outlined the plan to TELEVISION MAGAZINE: "We are trying to do the same thing in TV as we did in radio—that is to build and control our own packages. Much of our advance in radio may be attributed to our skill in developing our own shows, and we are using the same approach to TV . . . In line with this, during the coming summer, we shall not use film and the usual run of replacements, but present new TV shows in the time spots, thereby opening up shows which, built and tested, will be important additions to TV programming."

AT&T opened two channels on the east-midwest cable, thereby providing more "live" facilities to the networks and inter-connected stations. Total of three west-bound and one east-bound channels are now available. Two of the west-bound channels operate on a 24 hour schedule, the third after 6 p.m. Monday-thru-Friday. AT&T also announced that it will double the number of miles of network channels now available, adding 13 more cities. By the end of '49, 27 cities will be linked together by TV cables.

A look at the figures (see percentages) shows that the ratio of commercial time to sustaining is healthy, although it's evident stations will have to expand operating hours to approach the black-ink stage.

Lucky Strike Cancels Deal For TV Films

Despite the fact that General Mills and Procter & Gamble have recently set TV-film deals, no successful formula is yet apparent to establish this phase of the medium as a sound program buy. Lucky Strike, for example, has turned sour on its film series *Your Show Time*, and cancelled its deal with Grant-Realm of Hollywood who produced the show. It's said that Lucky Strike and its agency liked the show—at the original price (\$8,500 per) but wouldn't go along when the figure was increased.

TELEVISION MAGAZINE AUDIENCE RESEARCH

TELEVISION MAGAZINE's continuing survey in L.A.;
Lucky Strike leads S.I. category—by **Dr. Thomas Coffin**

LUCKY Strike, for the second successive month, leads in sponsor identification among Los Angeles set owners, with 31% naming it as a television advertiser.

Meanwhile, Chesterfield cigarettes, with a total of 27%, displaces Rancho Soup for second place honors, the latter dropping to third with 22%. These three advertisers have been the leaders in each of the three L.A. surveys conducted to date. Period of this survey was the week of April 11-14.

Following are the tabulated results in the sponsor identification category, based on replies to the question: "Name three advertisers on television."

Sponsors

	Men	Women	Total
Lucky Strike	32%	30%	31%
Your Show Time, KNBH; Spots, KTLA			
Chesterfield	23	30	27
Arthur Godfrey & His Friends, KTTV; Spots, KTLA			
Rancho Soup	25	19	22
INS-Newsreel, KTLA			
Philip Morris	22	21	22
Spots, KTLA			
Texaco	20	13	17
Star Theater, KNBH			
Hoffman	8	10	9
Hoffman Hayride, KTLA			
Philco	8	10	9
Television Playhouse, KNBH			
Admiral	7	7	7
Broadway Revue, KNBH, KTSL			
GE Supply	12	2	7
Spots, KTLA, KNBH			
Barbara Ann Bread	3	9	6
KTLA			
Chevrolet	3	8	6
Tele-Theater, KNBH			
Bigelow	3	6	5
Floor Show, KNBH			
Emerson	7	2	5
Toast of the Town, KTTV			
Eastern Columbia	5	3	4
Shopping at Home & Spots, KTLA; Shop, Look & Listen, KFI-TV			
Lincoln-Mercury	3	4	4
Wrestling, KTLA			

Televue Lens 5 2 4
Spots, KTLA

Camel Cigarettes, Kelly Kar Co., and Nash Motors each received 3%.

Texaco Star Theater again heads the list in program popularity in Los Angeles, as elsewhere. First last month (with 16%) the Berle show has increased its lead considerably, with 38% naming it their favorite TV program. Sports rank second with 26%, and a local program, Pantomime Quiz, is third with about the same percentage as last month.

Favorite Programs

	Men	Women	Total
Texaco Star Theater	43%	32%	38%
KNBH (Tues. 8-9)			
Sports	32	19	26
Pantomime Quiz	13	10	12
KTTV (Sun. 8-8:30)			
Hopalong Cassidy	8	14	11
(Sun. Fri. 8-9), (Sun. 5:15-6:15)			
Movies	3	11	7
Philco Playhouse	3	6	5
KNBH (Sun. 9-10)			
Don Otis	5	3	4
KLAC-TV (Mon. 8-9)			
Toast of the Town	3	4	4
KTTV (Sun. 9-10)			
Spade Cooley	3	3	3
KTLA (Sat. 9-9:30; Mon. 8-8:30)			
Eddie and Ev	5	0	3
KLAC-TV (Tues. 7:30-7:40)			

The following each received 2%; Judy Splinters (KNBH), Teleforum (KTLA), Armchair Detective (KTLA), Hollywood Opportunity (KTLA), Morey Amsterdam Show (KTTV), Nocturne (KNBH), Rancho News (INS News, KTLA), and Tex Williams (KNBH).

Rancho Soup Leads Among TV Products Bought

From time to time TELEVISION MAGAZINE has attempted to get a general indication of the effectiveness of TV as an advertising medium. The results, while not conclusive, have suggestive value and we felt it worthwhile to try this approach in the Los Angeles area.

In answer to the question, "Have you ever bought any products specifically because you saw them advertised on television?" 47.7% of

the Western respondents answered "Yes," naming an average of 1.5 products bought per family.

This percentage agrees quite well with the figures obtained in the New York area, which have ranged from 41% to 56% during the past year. Just a year ago (April, 1948) the New York figure was 46%. Elsewhere in this issue (see "Princeton Survey, page 11), we report a figure of 49% on a similar question asked of Philadelphia set owners.

Following are the products mentioned as purchased because of TV advertising. Percentages are based on the total number of respondents (212). Rancho Soup, consistently high in sponsor identification, leads in purchases. Texaco and Philip Morris are, likewise, relatively strong in both identification and purchase.

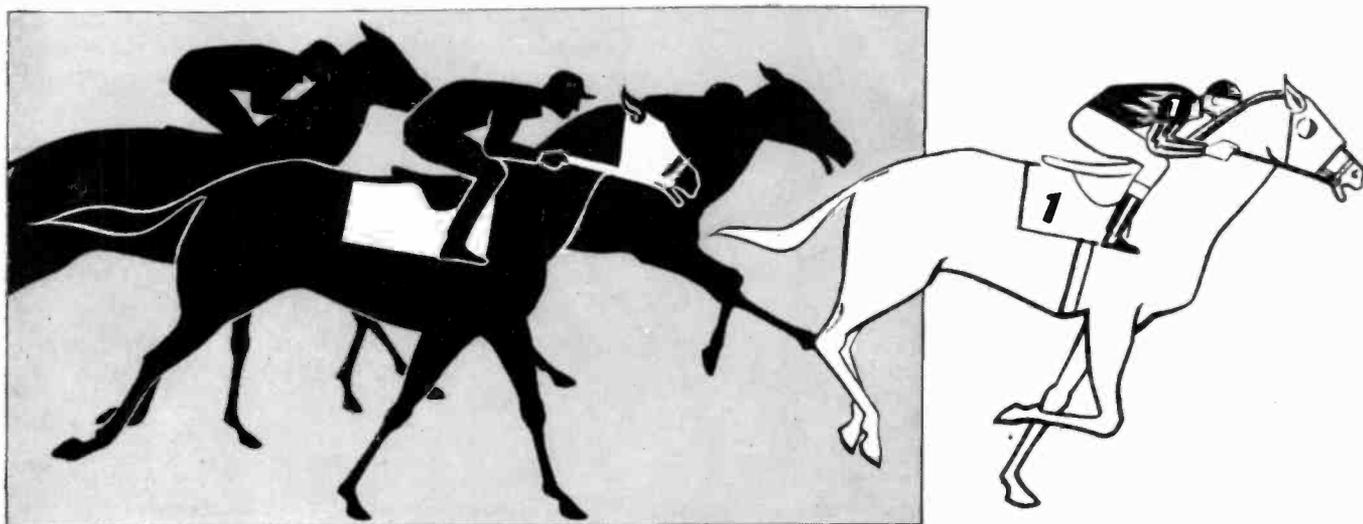
Percent of all respondents

Product

Rancho Soup	11%
Texaco Products	4
Philip Morris	3
Barbara Ann Bread	2
Chesterfields	2
Cinch Cake Mix	2
Iris Products	2
Lasco Fish	2
Parke Camera Store	2
ThoroFed Dog Food	2
Zip Whip	2
Eastern Columbia Store (clothing, etc.)	2
Sears, Roebuck & Co. (tools, etc.)	2

Products mentioned by 1% of respondents: Coast Hangers, Helms, Nylon Hose, Philco products, Punchy Dolls, Schwabacher-Fry products, Television Table, Van De Kamp's products, Western Cookies, Willys Hose, Shop Smith, Alka Seltzer.

The survey is based on a minimum of 200 monthly telephone interviews with a representative sample of Los Angeles set owners, asking them to "name three advertisers on television" and to give their "favorite television program." Between April 11 and 14, 212 calls were completed. The percentages are based on the number of respondents able to give specific answers to the questions: 195 for advertisers and 206 for the programs. Interviewing is conducted by Television Research Associates.



WWJ-TV first television station in Michigan
still leading the field . . .

MORE than two years of daily operation have given WWJ-TV the television know-how that results in better pictures, better programming and better commercial adaptability. This know-how is reflected in its local schedule of top crowd-drawing attractions including three seasons of University of Michigan foot ball . . . three seasons of Detroit Tiger base ball . . . as well as two seasons each of Detroit Red Wing hockey, and horse racing. Such features together with outstanding NBC shows are the main reasons why WWJ-TV is first, by far, with Detroiters . . . as proven by surveys . . . and with advertisers as proven by results. Yes WWJ-TV is the sure bet in television in the multi-billion-dollar Detroit market.

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

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

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



... for TV's Oldest Commercial Program!

Last month, Jack Creamer—Gimbels Handy Man—began his third commercially sponsored year in television. Since April 1947 the Handy Man has appeared on the same station (WPTZ), on the same day (Friday), and for the same sponsor (Gimbel Brothers). There's never been an interruption in the series.

If this record doesn't make the Handy Man the oldest commercial television show, it certainly will do until a better one comes along.

That the Handy Man has been a commercial success almost goes without saying. Week after week, the Handy Man has been bringing customers into Gimbel Brothers' great store to buy merchandise demonstrated on his program. Time after time, the Handy Man has sold Gimbel Brothers out of stock to the point that such an occurrence is no longer news. During the transit

strike, for instance, one of the Handy Man's demonstrations sold some \$2,000. worth of Howdy Doody dolls. One demonstration of a new laundry basket hiked sales 15 times higher than any previous week!

This is to say congratulations to the Handy Man—and to Gimbel Brothers, one of America's first television sponsors.

If you would like further information about how television can sell merchandise for you in the country's second largest television market . . . how WPTZ's experienced crews and fine facilities can get the most out of television advertising for you or your client, drop us a line or see your NBC Spot Sales Representative.

PHILCO TELEVISION BROADCASTING CORPORATION
1800 Architects Building • Philadelphia 3, Penna.

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TELEVISION MAGAZINE

exclusive research report

ANALYSIS OF THE EFFECT ON LIVING HABITS IN FAMILIES WITH TV SETS MORE THAN A YEAR

By **WILLIAM B. MICHAEL, Ph.D.,** and **JERRY N. JORDAN**
Psychology Department, Princeton University

A STUDY just completed in the Psychology Department at Princeton University casts light on the changes in family habits of long-time television owners.

A number of current studies have indicated that important changes occur when video enters the home. They all show immediate and appreciable declines in attendance at motion pictures, sporting events, and other types of commercial entertainment; in reading, and in radio listening. Because of the comparative newness of video, however, typical samples are heavily weighted with homes which have had television only for a short period of time—generally a few months to a year.

This study, conducted among Philadelphia TV and AM owners, was undertaken in an attempt to determine what influence TV has on family habits *after* its novelty has worn off and after it has become an *established* mode of entertainment in the home. The 378 TV families studied were limited to those who owned sets from one to nine years. They were the "old-timers"—folks whose entertainment patterns might be considered relatively stable.

The findings in this group are challenging. They confirm the fact that important changes do take place in home entertainment habits, but they also suggest that it is unwise to jump to the conclusion that TV threatens the future of much organized entertainment.

Results of the study indicates that night-time radio listening has been sharply cut, that television brings the family unit closer together and provides a focal point for home enjoyment, and that it is

Results presented in this study are based on questionnaires mailed to 1,000 radio and 1,000 TV owners (all of which had their sets at least one year) in Philadelphia. Radio sample was selected from the Philadelphia City Directory; the TV sample from a list of 3,500 names compiled by WFIL-TV from RCA sales during the period 1940-47. Each sample was distributed according to varying socio-economic status. Income groups were as follows: "A" \$5,000 or over; "B" \$3,000-\$4,999; "C" \$2,000-\$3,999; and "D" less than \$2,000. Only the "A" group is numerically large enough (110 radio homes, 250 TV homes) to afford direct comparison, and therefore this group is presented separately here.

A usable total of 388 radio and 378 TV questionnaires were received. All of the respondents were women, selected because of their more intimate knowledge of family life and their important role in consumer buying. Further details of the survey are available on request.

assuming a prominent role as a means of entertainment when friends or relatives make social calls. But it has not shown, among these long-time owners, that the effect on outside entertainment or on reading is so severe or lasting as many people have feared.

Thus, while television does not seem to prevent people from going out for amusements, it definitely tends to knit the family unit together more closely when they are at home.

Results

Amount of Listening and Viewing

Members of the radio group spend an average of 3.58 hours per day listening to the radio. Members of the television group spend an average of only 2.04 hours per day. These figures indicate a decrease of 43% in radio listening. The values

for the "A" income groups are 2.46 and 1.71 hours per day, respectively—a 33% decrease.

It must be remembered that these results are for *total* radio listening, day and night. Voluntary comments by respondents indicate that television is cutting sharply into night-time radio—not daytime radio.

Reports from television owners further substantiate this theory. While they listen to the radio an average of 2.04 hours per day, they watch television an average of 3.48 hours. Since there are few daytime telecasts in Philadelphia, with the exception of seasonal sports, this figure represents primarily evening television. With the TV set turned on about three hours every evening there is little time to listen to the radio.

It is interesting to note that in the radio group the model response for listening to the radio was "four or more" hours per day, while in the television group it was "less than one" hour. On the other hand, the model response for watching television was "four or more" hours.

In the radio sample there was a significant relationship (at 1% level of confidence) between the number of hours per day spent listening to the radio and the educational group of the respondent. The more education a person had, the less time he listened to the radio. In the television sample, however, there was no such dependable relationship. The more highly educated respondents seemed to listen to the radio and watch television somewhat less, but these differences were not significant.

This finding implies that television has an appeal irrespective of

education which radio lacks. Television seems to satisfy a greater variety of interests. However, it also indicates that while TV is decreasing radio listening appreciably, there is a *minimum* point to which radio will decline—probably because of daytime programs, news, and special broadcasts. Perhaps these data offer a partial answer to the question of whether long-time television will replace radio entirely. It would appear that it will not.

OTHER ENTERTAINMENT

1. *Entertainment outside of the home.* Radio owners attend motion pictures an average of .82 times per week. Television owners go an average of .71 times per week. The values for the "A" income groups are .69 and .65 times per week, respectively.

Taking the results at their face value, the indication is that televi-

sion has decreased motion picture attendance only slightly. A decrease of about 13% is shown in the television sample as a whole, but this lower average is due, in part, to the large number of "A" income homes in this sample. The upper income group goes to motion pictures less frequently than any other one.

TV Group Attends Sports More Than AM Owners

Radio owners go to sporting events an average of .62 times per week and to other types of outside entertainment .73 times per week (the figures for the "A" income group are .59 and .71). TV owners attend sporting events an average of .71 times per week (the figures for the "A" income group are .69 and .82). The differences in average attendance between the two samples remain the same whether the total groups are compared or whether

just the "A" income groups are compared. The results indicate that long-time television owners attend sporting events and other types of outside entertainment, except motion pictures, somewhat more frequently than do radio owners.

This apparent increase in attendance at other types of outside entertainment (plays, operas, etc.) is due, probably, to the fact that the television owners are the wealthier persons, even within the "A" income group.

In answer to another question, 40.1 percent of the television owners said that they attend fewer sporting events now than before they owned their sets; only 5.5 percent reported that they go more frequently. These two findings are contradictory. Our feeling is that the answers given by respondents concerning actual attendance are probably more accurate than their opinions about whether they go more or less than before they owned their sets. There is a widespread opinion that television owners go less frequently to sporting events, and we feel that such a belief may have influenced the answers to this question. The number of hours per day a person watches television were not found to be significantly related to the number of times per month he attends sporting events.

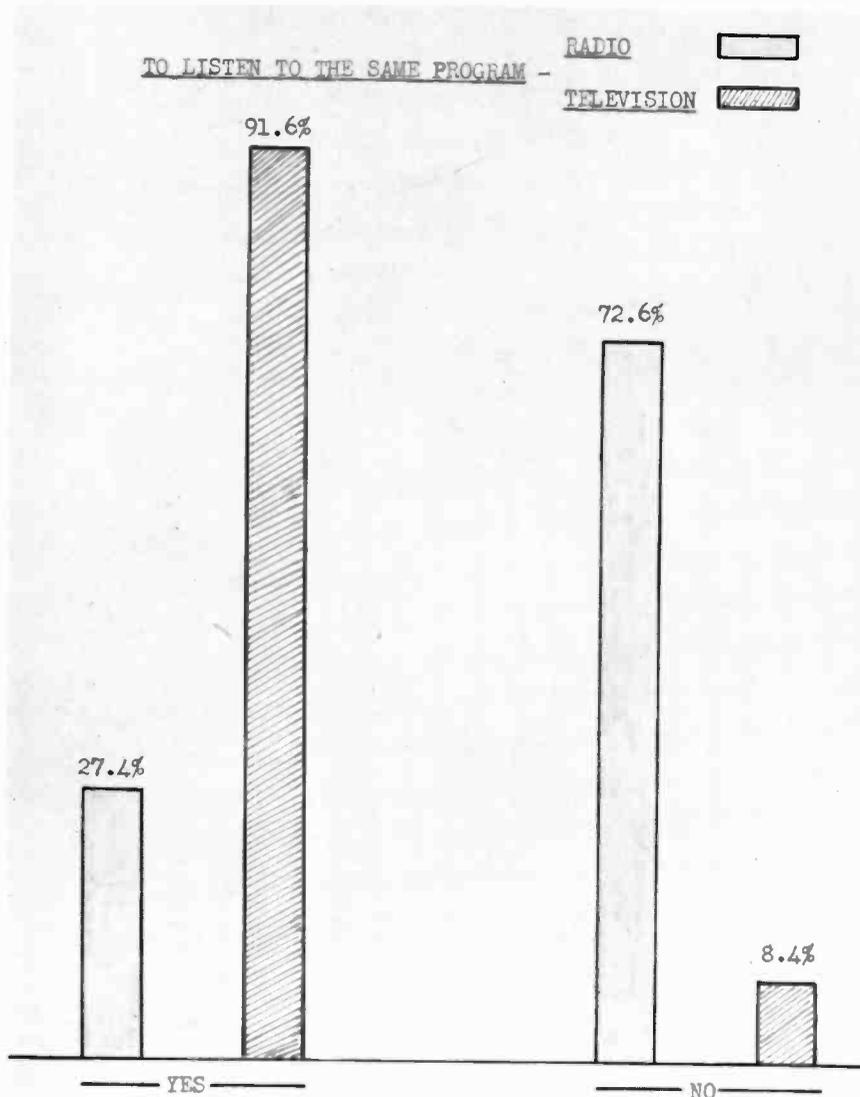
2. *Reading.* Radio owners spend an average of 2.46 hours per week reading magazines, as compared with an average of 3.13 hours for television owners. The figures for the "A" income groups are 2.60 and 3.19, respectively.

This increase in magazine reading can, perhaps, be explained by the fact that TV owners subscribe to more magazines. Sixty-nine percent of the television owners subscribe to four or more magazines, while only 52% of the radio owners do. Since the television group has access to more magazines, it would seem likely, therefore, that they would spend more time reading them.

Radio owners spend an average of 1.24 hours per day reading newspapers, as compared with 1.22 hours for television owners. The figures for the "A" income groups are 1.22 and 1.18, respectively. These figures show no significant differences.

Owning a television set increases the number of social calls made on a family. Radio owners report that friends or relatives call on them an average of 2.18 times per week. Television owners say that friends

(Fig. 1) Chart below shows how TV brings the family together. Figures represent the percentage of respondents which answered the question "Does your family get together often to listen to the same program?"



or relatives visit them 2.85 times per week. The values for the "A" income groups are 2.44 and 2.85, respectively.

More important is the role TV is playing in providing an evening's entertainment for visitors. Television owners use their sets 2.85 times per week for social entertainment—over four times as often as they use radio. However, it is interesting to note that television owners still use their radios *just as frequently* as radio owners for this purpose (.63 and .64 times per week). Since the average number of social calls per week and the average number of times owners watch television with their guests are identical (2.85 times per week), television owners seem to use their sets to entertain friends practically every time they call. Fifty percent of the radio owners, also, report that they go out to friends' homes to watch television.

Significance of TV In The Family Unit

Television appears definitely to be giving the family a more "home-centered" orientation. Sixty-six percent of the respondents in the total television sample stated that it was their frank opinion that TV served to bring all of the family closer together. Eighty percent reported that the children liked television better than radio. Sixty-six percent said that television keeps the children home more. Ninety-two percent reported that their families get together often to watch the same television program, as compared with only 27% who get together often to listen to the same radio program (Figure 1).

These figures are given greater emphasis by voluntary statements made by many respondents: "Television has been a godsend to us as our children are small and we see things otherwise impossible." "Television is wonderful; the children love it." "(Television) brings us together more than four nights a week." "(We) went to the movies at least twice a week before we bought a television set. The cost of admittance, which we have saved, amounts to about \$432 since we bought the set."

Such answers begin to show a reversal of a trend that started with the automobile, motion pictures, and even multiple radio sets—to separate the family unit for entertainment. Television is bringing the family together more often for

home enjoyment. This may well prove to be one of the most significant influences of the medium.

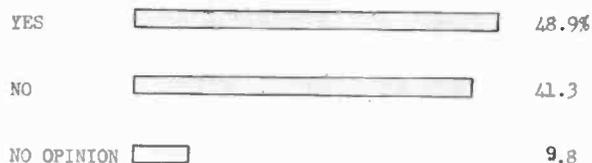
Relation of Interest in Comml. & Actual Purchase

Fifty-four percent of the total sample of television owners consider television commercials "good" or "excellent." Only 25% of them consider radio commercials "good" or "excellent." Sixty-eight percent feel that television commercials are more interesting than radio commercials: only 5.6% consider them less interesting. Forty-nine percent report that television commercials have interested them enough that they bought the product advertised (Figure 2).

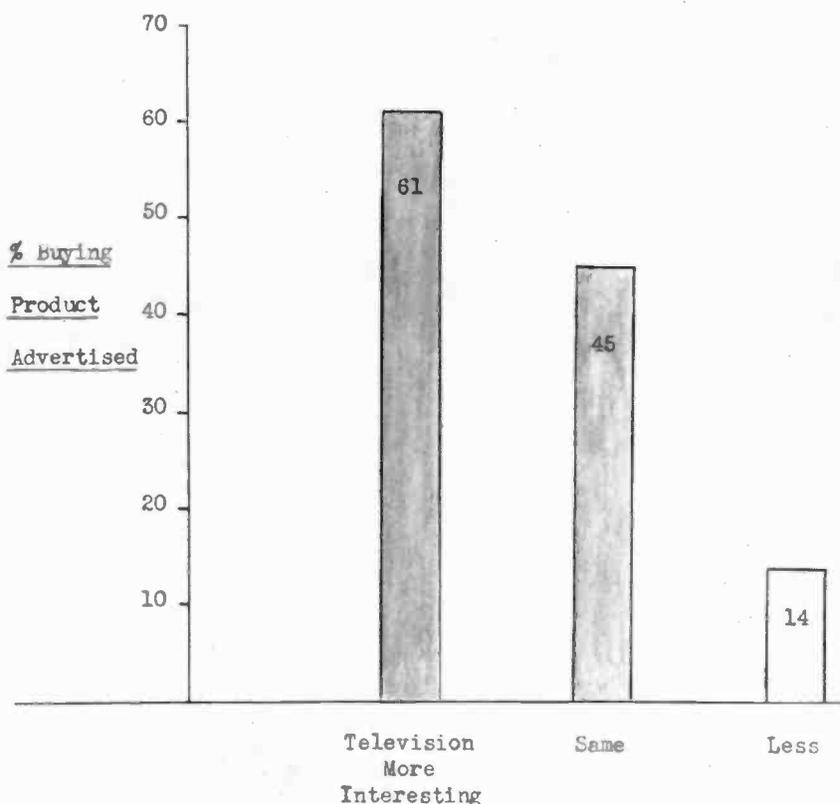
That there is a clear relation between interest in the commercials and purchase of the advertised product is brought out in Figure 3. Sixty-one percent of those who considered television commercials more interesting than radio bought products, as compared with 45% who considered them just as interesting and 14% who felt they were less interesting. The fact that television is such an important source of social entertainment increases the value of the television commercial. Very frequently, two or more families are exposed to its selling power at the same time.

The above figures indicate that television possesses a tremendous sales effect—one that should be considerably greater than that of radio.

Can you recall any instance when a television commercial has interested you enough so you bought the product advertised?



(Fig. 2) Figures above indicate the reaction to television commercials to the extent TV owners have bought products advertised. (Fig. 3) Chart below shows the percentage of those respondents who regard TV commercials more interesting, the same, or less interesting than radio, and who actually bought products.





retailer

tie-ins

sell

HATS



DISNEY HATS & LOCAL RETAILERS COOPERATE TO PUSH SALES VIA A WEEKLY NEWS PROGRAM

By JIM OWENS

IN the fall of last year Disney Hats, a division of the Frank H. Lee Co., poured its entire national advertising budget of approximately \$150,000 into TV, dropping magazines—its major media—completely. During the six-month period it sponsored *Sunday Review of the News* (seven inter-connected NBC stations) plus a liberal spot campaign (on nine stations in the mid-west) sales climbed steadily in virtually every TV market. In one New York City chain alone Disney sales jumped 38% over the like period of 1947.

While the rising sales curve was obviously encouraging to Disney and its agency, Grey Advertising, Inc., the results were especially significant since the past season has been notably slow for the entire men's hat industry.

At the outset of its campaign Disney, manufacturer of a relatively high-priced line (ranging from \$8.50 to \$40) and one of the oldest companies in the field, (see Disney trade mark above) decided to avail itself of TV's ability to "sell by demonstration" as well as provide a select audience at lower long-range cost than that afforded by newspapers. Like several other national advertisers, Disney felt TV offered a more "effective circulation" than newspapers in most of the larger cities.

But another phase of the Disney campaign — local retailer tie-ins with the weekly news show—was

perhaps as effective a means of merchandising as any. When the firm ended its skein of *Review of the News* last month due to the approach of the hot-weather, slow hat sales season, at least a half-dozen major stores had joined in the effort. Such retailers as John David (New York), Silverwoods (Los Angeles), Bruce Hunt (Washington, D.C.), Silverstone (Milwaukee), Zachary's (Atlanta), D. H. Holmes Co. (New Orleans) and Wilson's (Dallas), brought the Disney promotion to the local level by placing spot or station break commercials immediately following *Review of the News*. These commercials, which ranged from 20-seconds to a full minute, both live and film, gave the effect of "open-end sponsorship" of the entire Disney show by the local retailer. Immediately after the closing Disney commercial, in which a particular hat was plugged, the local store's pitch told the viewer where he could buy the hat.

Voluntary Retailer Co-op Helps Disney Sales

Such tie-ins considerably expanded the Disney campaign—and at no extra cost to the hat manufacturer. Retailers, while apprised of the wisdom of tying-in with the program by Disney and its admen, paid all costs of time and production on their own. Grey cooperated with the local account and its agency in each case, of course, via still photos, slides, suggestions, etc., but

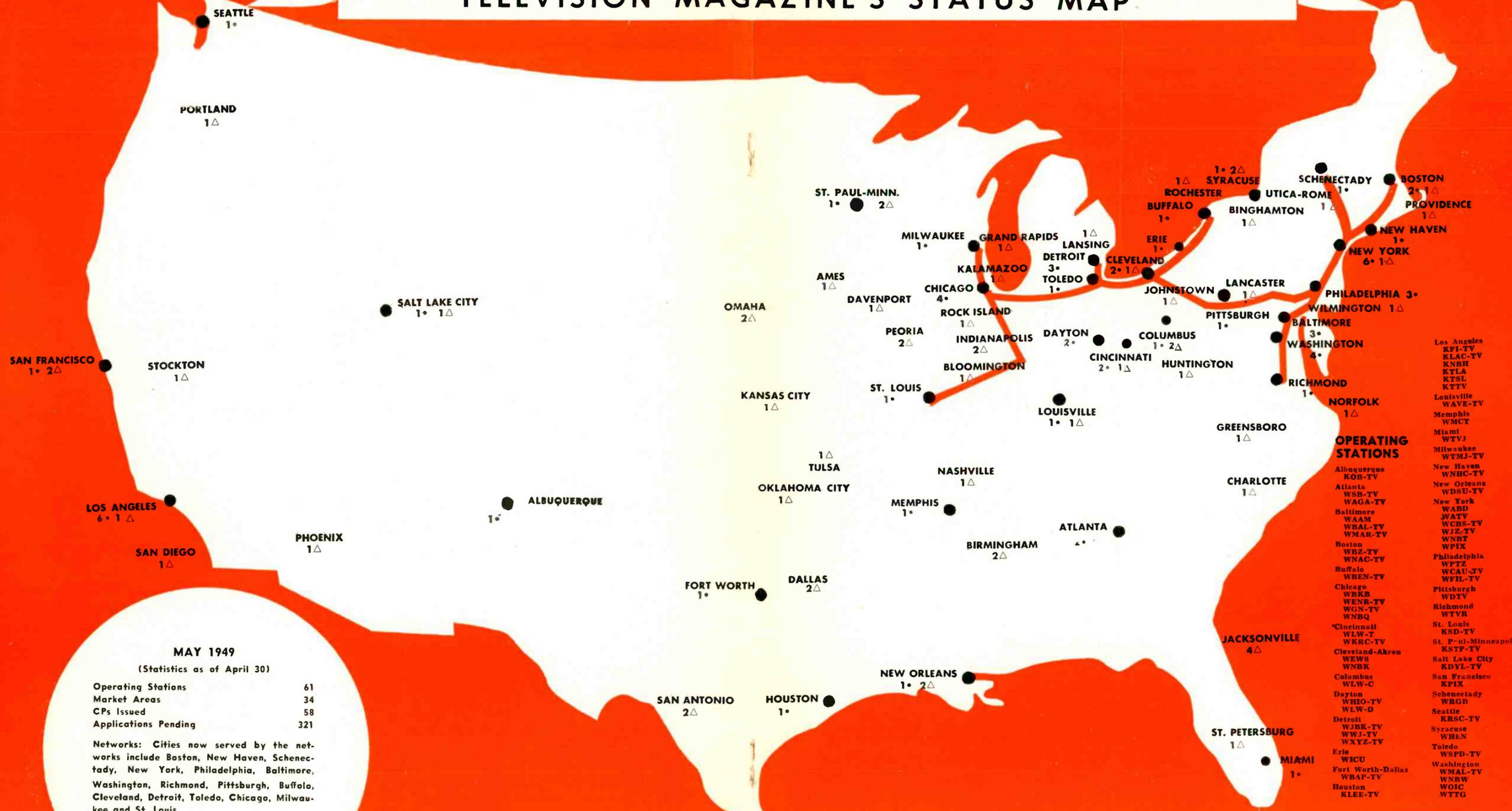
the tie-ins were made on a purely voluntary basis.

The overall effectiveness of the local retailer-co-op was demonstrated sharply at John David, which runs a chain of six stores in the New York area. John David began its chain-break campaign simultaneously with the debut of the Disney show last September, and in the first three months hat sales climbed 80% over the comparable period of '47. Impact of the John David 20-second film, which was prepared and produced by Grey, was shown by the number of specific requests for the hat featured in the commercial.

Salesmen have reported many instances where a customer specifically asked for "the hat advertised on television." According to Al Albert, buyer and manager of the hat department for all six John David stores, "Even at this early stage we feel television's effectiveness for our type of advertising hasn't even scratched the surface."

On its success with TV, spot-wise as well as with *Sunday Review of the News*, Disney Hats will expand its use of the medium further this year. With the addition of more TV stations in major markets, it's expected that video expenditures will exceed the '48-'49 budget by approximately 10% during the next 12 months, the major portion of which will go into a bigger network show than the news format.

TELEVISION MAGAZINE'S STATUS MAP



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

MAY 1949
(Statistics as of April 30)

Operating Stations	61
Market Areas	34
CPs Issued	58
Applications Pending	321

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

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

RECEIVER CIRCULATION	
ALBUQUERQUE	700
ATLANTA	7,300
BALTIMORE	51,000
BOSTON (PROVIDENCE)	63,916
BUFFALO	19,092
CHICAGO	118,000
CINCINNATI	20,000
CLEVELAND-AKRON	38,675
COLUMBUS	1,300
DAYTON	4,500
DETROIT	50,000
ERIE	2,700
FORT WORTH-DALLAS	8,500
HOUSTON	4,000
LOS ANGELES	117,000
LOUISVILLE	6,103
MEMPHIS	4,400
MILWAUKEE	21,589
NEW HAVEN	24,100
NEW ORLEANS	4,200
NEW YORK*	518,000
PHILADELPHIA	150,000
PITTSBURGH	12,500
RICHMOND	9,000
ST. LOUIS	26,500
ST. PAUL-MINNEAPOLIS	12,500
SALT LAKE CITY	3,900
SAN FRANCISCO	5,000
SCHENECTADY	20,000
SEATTLE	5,000
SYRACUSE	2,400
TOLEDO	10,000
WASHINGTON	40,750

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**99.7% of the nation's television audience
is within reach of Du Mont programs**

**Du Mont programs shown
live on these stations**

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

**Programs shown on these
stations by Du Mont
teletypewriting**

KOB-TV... Albuquerque
WAGA... Atlanta
WLW-TV... Cincinnati
WLW-TV... Columbus
WLW-TV... Dayton
WICU... Erie
KLEE-TV... Houston
KTSL... Los Angeles
WAVE-TV... Louisville
WMCT... Memphis
WTVJ... Miami
KSTP-TV... Minneapolis-St. Paul
WDSU-TV... New Orleans
KSL... Salt Lake City
KRSC-TV... Seattle
WHEN... Syracuse

*Du Mont owned and
operated stations

TELEVISION
DU MONT
NETWORK

the
LONG
reach

For information on television advertising write or call: **DU MONT TELEVISION NETWORK**
Copyright 1949, Allen B. Du Mont Laboratories, Inc. 515 Madison Avenue, New York 22, N. Y.

**DU MONT
HAS NO
AILING
MOTHER-IN-LAW**

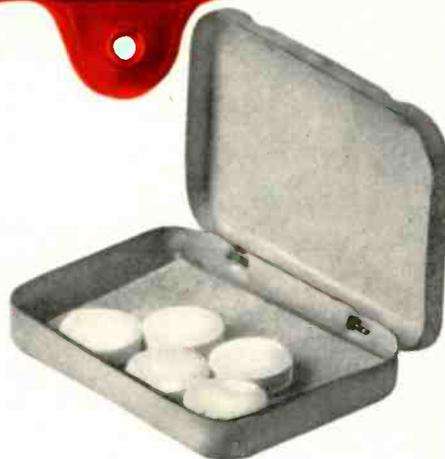


The Du Mont Television Network is unattached.
It got where it is with no help from radio, and is under no
compulsion to support radio in its declining years.
Du Mont is selling television—the medium of today and tomorrow.
The task of upholding the fading glories of dead yesterday
is left to those who are stuck with it.

TELEVISION
DU MONT
NETWORK

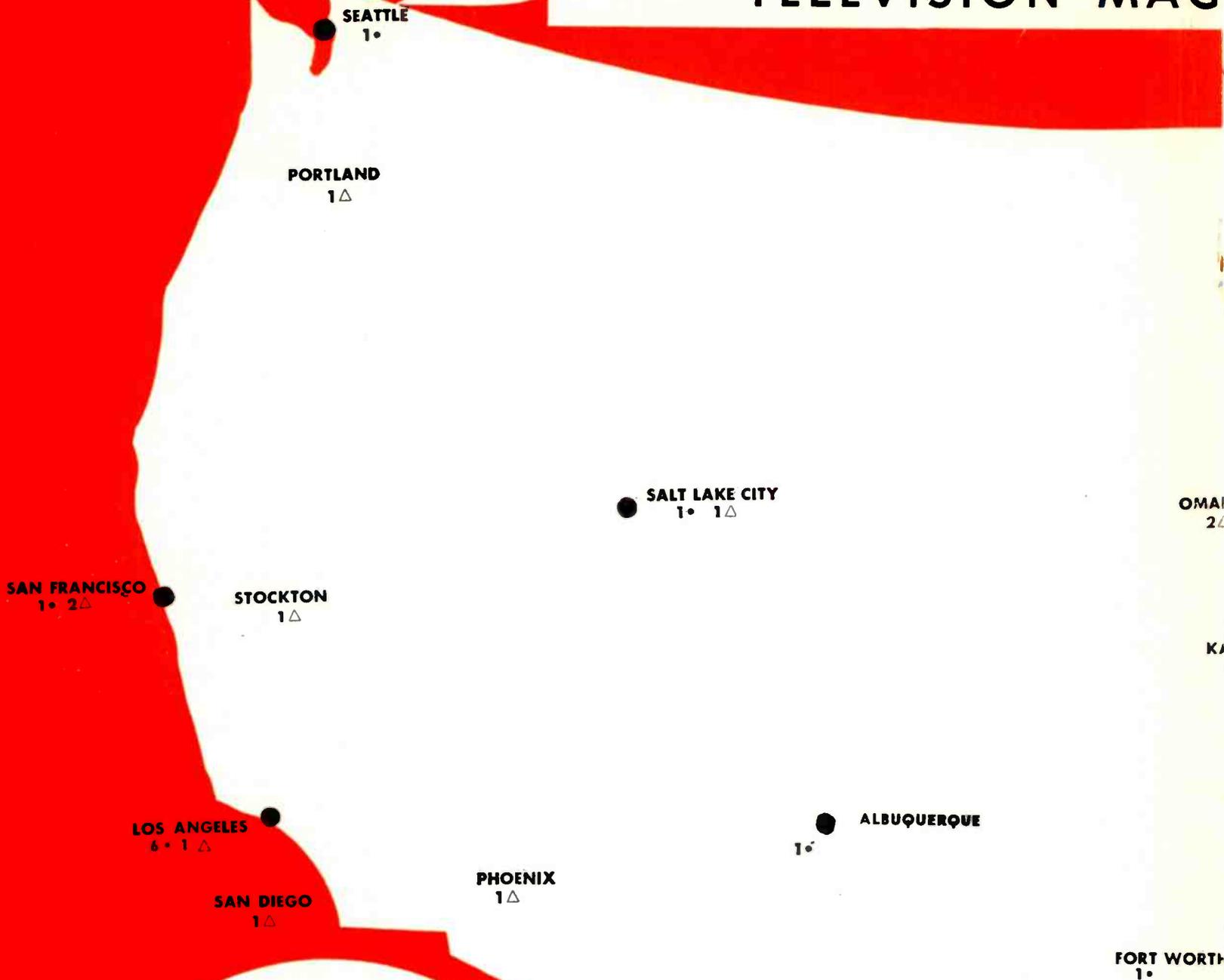
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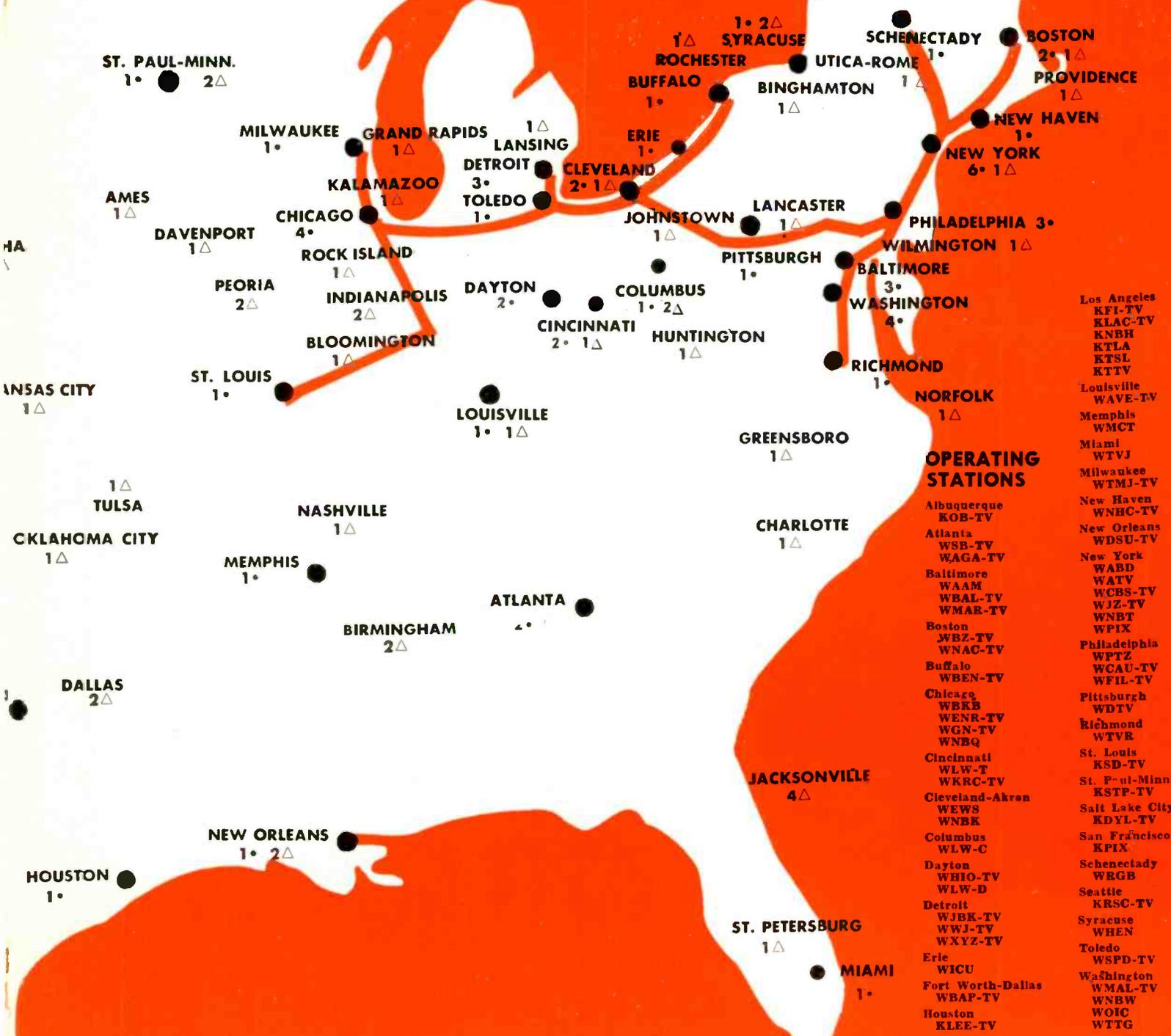
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BOSTON (PROVIDENCE)	63,916	ERIE	2,700	NEW ORLEANS	4,200	SAN FRANCISCO	5,000
BUFFALO	19,092	FORT WORTH-DALLAS	8,500	NEW YORK*	518,000	SCHENECTADY	20,000
CHICAGO	118,000	HOUSTON	4,000	PHILADELPHIA	150,000	SEATTLE	5,000
CINCINNATI	20,000	LOS ANGELES	117,000	PITTSBURGH	12,500	SYRACUSE	2,400
CLEVELAND-AKRON	38,675	LOUISVILLE	6,103	RICHMOND	9,900	TOLEDO	10,000
						WASHINGTON	40,750

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WFIL-TV ... Philadelphia
WDTV* ... Pittsburgh
WTVR ... Richmond
WRGB ... Schenectady
KSD-TV ... St. Louis
WSPD-TV ... Toledo
WTTG* ... Washington, D. C.

**Programs shown on these
stations by Du Mont
teletext**

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

*Du Mont owned and
operated stations

the
LONG
reach



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Schwerin Research Corporation's "TV Test Trigger" for audience tests.

entering TV research in New York, the company is installing its famous Mailable-Audimeter in a cross-section of homes in the New York broadcast area. Nielsen's research is based on the so-called Area or Probability Sample, which means that the sample is picked on a random basis and every TV home has a chance of being included. Once selected, each home in the sample will have the Mailable-Audimeter, a device which rather resembles a small storage battery and operates electronically. Placed almost anywhere about the house, but always in an inconspicuous spot, the instrument is adaptable to any type of dwelling—rural, urban, telephone or non-telephone; and it registers the simultaneous viewing or listening of AM, TV, and FM, up to four receivers in a home, during the entire 24 hours of every day.

All this data is recorded on a single strip of 16mm film, which is contained in a cartridge about the size of a pack of cigarettes. At regular intervals a cartridge is mailed to Nielsen's Chicago headquarters, where this looking-and-listening information is decoded electronically, and the collaborator gets a new cartridge in the mail for insertion in the instrument. As the cartridges are changed, a couple of quarters pop out to give an incentive for punctuality in the mailing. As well, the collaborator gets occasional premiums, payment for the increase on the charge for current, and free servicing of his TV set.

This research gives ratings which, according to the company, can be projected to provide the total viewing audience in the area. For instance, if a show garners a 10 Nielsen rating, it indicates that 10% are looking at that program. And presumably this may be multiplied by the number of sets in the area to give an actual total number of viewers. Though, of course, the

base has a different origin, Nielsen gets its Homes Using TV (sets-in-use) and Share-of-Audience by the same computations as Hooper.

Nielsen offers many other research services which may be characterized as Qualitative—which apparently has various definitions depending on the organization using it. Loosely it covers all the findings not included under the quantitative heading, and might be testing the quality of the program, the effectiveness of commercials, characteristics of the viewers, etc. Nielsen gives such qualitative data as the type of audience, age, income, etc. Again, since the viewer's reactions are charted minute-by-minute, the profile produced by the Mailable-Audimeter shows the size of the Commercial Audience, or those seeing the commercial. It also gives the Cumulative Audience for a particular show, that is it indicates the degree to which the program is snagging viewers as it goes along.



A Schwerin discussion period following a television test program.

All this, plus more data such as the effect of TV on radio listening, is given. As the medium expands Nielsen, of course, will set up samples in other TV areas.

While Hooper only checks telephone homes, and Nielsen its Mailable-Audimeter dwellings, the Pulse provides much the same information again, but obtains it through personal contact. Headed by Sidney Roslow, the Pulse works from a master file of TV homes which now includes 10,000 names and is constantly increasing. The organization's identifying technique, long used by the Pulse in radio, is known as the Aided-Roster-Recall, which implies door-to-door checking, and stresses personal fact gathering as opposed to that gained by mail, phone, or instrument. With this method, the interviewer rings the bell, asks the respondent if he was looking at TV on a certain day and,

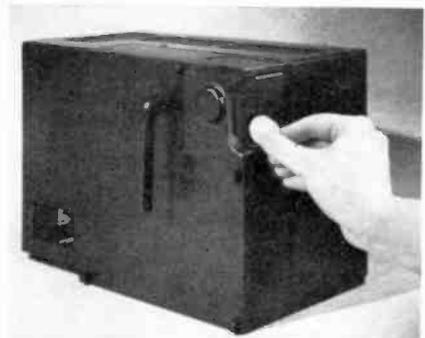
if he was, whips out a roster which lists all the shows on that day. The pollster then gets the viewer's program choices over an entire 12-hour period, and checks them off on the roster which is broken down into 15-minute segments. For the first seven days of each month (holidays excepted) interviewers make calls at a clip of about 15 daily, or wrap up some 1,050 calls monthly for the information. This is then tabulated (as by Hooper and Nielsen) to get figures for ratings, sets-in-use, comparative radio and TV listening and looking. Pulse does not give share-of-audience for each quarter-hour but does provide a station's share-of-audience for the period checked.

Working as they do from a master file, Pulse pollsters do not get around to the same families on successive swings, and it is usually about six months before a territory is retraced to any extent. In the meantime, just as with Hooper, the Pulse radio checking regularly turns up more TV homes to add to its list. Hence the list is not a Panel which, in researcher parlance, means a group that is repeatedly used for the same or similar studies. So far the Pulse checking is mainly in New York, but it has TV research going in Chicago, Philadelphia, and Cincinnati.

The Schwerin Research Corp. of New York, headed by Horace Schwerin, also brings a long experience in radio testing to its qualitative analysis of TV; furthermore, it makes important use of a mechanical gadget which the viewer holds in his hand and presses a button to register Poor, Fair, Good, or Neutral reactions. Groups of 80 are equipped with these TV "test triggers" and their impressions are recorded on four 20-pen banks, in such a way that 80 individual re-

(continued on page 31)

The Nielsen "Mailable Audimeter" ejects quarters following the insertion of a new cartridge of 16-mm film.





30-day experiment doubles sales

GIMBEL BROTHERS—PHILADELPHIA FINDS A WAY TO MERCHANDISE ITS PRODUCTS VIA TELEVISION

By **DAVID ARONS**

Publicity Director, Gimbel Bros., Philadelphia

FOR a long time Gimbel Brothers-Philadelphia had been searching for a way to merchandise television—a way to use the video camera as the “shopper’s eye.” Although convinced of the practicability of TV as a sales medium (having sponsored one of the first commercial demonstrations on WABD, New York, in 1945, and currently sponsoring, for the third successive year, *The Handy Man* on WPTZ, Philadelphia), we felt it offered further advantages as a merchandising and promotion vehicle not yet fully realized by the department store as such.

To explore the possibilities here we decided upon an experiment which had two specific objectives: (1) to stimulate *immediate* selling traffic on the floor itself; and (2) to build a vast home audience at the same time. The experiment took form in a program staged directly from the selling floor of the housewares department, and the results clearly fulfilled our expectations. The show, *Gimbel’s Television Breakfast Carnival*, doubled the sales volume of the housewares de-

partment during its month-long (Feb. 28-Mar. 26) tenure as a full-hour (10-11 am) daily remote offering, originating from the store and aired on WFIL-TV. More significantly, it convinced us that a new merchandising and promotion field was open to *every* department in the store.

The first opportunity to test the plan occurred in the store’s annual “Spring Home Needs Fair,” a large-scale housewares promotion which opens the spring buying season. Here was a feature which was already established with Gimbel’s customers, but in the face of a rapidly-expanding buyer’s market and increasing competition needed a fresh approach. It was a store promotion which needed something to set it apart from other promotions. What the spring housewares show needed, therefore, was the all-seeing television camera right on the sales floor of the major appliance department.

We were convinced that such a program, which offered the added advantage of audience participation, would serve as a double-bar-

reled device: it would bring people to the store in sizeable numbers, and would also attract the home-viewing audience, while at the same time building that audience. Results of the experiment showed that this is precisely what happened.

Gimbel’s Television Breakfast Carnival was presented five days a week with our own long-established TV and radio *Handy Man* Jack Creamer, as a featured personality. As a further experiment, we decided to air the show direct from the housewares department rather than the store’s auditorium for the following reason: our commercial demonstrations would have a greater possibility of influencing and stimulating the studio audience to buy if it was *seated next to the actual selling display*—with a trained sales force ready to follow up the interest created by the show itself. This, too, proved to be an effective merchandising technique.

The program combined what we felt were the best features of a carnival and the by-now popular and established breakfast club for-

(continued on page 31)



..... finds a formula in television programming to showcase its product

ALTHOUGH in TV little more than a year, P. Lorillard Company's Old Gold Cigarettes has registered such success with the medium that it has increased its video time to an hour and a half each week, including *The Original Amateur Hour* and *Stop The Music*. Since it began sponsorship of *Amateur Hour* last September on the DuMont network*, the program has maintained a steady niche among the top ten rated shows in New York, consistently hit over 80% in sponsor identification, and regularly been a leader in viewers-per-set, chalking up as many as 5.2.

According to Alden James, advertising director of P. Lorillard, "Television has an amazing pull. Particularly in view of the small number of sets in circulation as compared with radio." This point is particularly applicable to *Amateur Hour*, since it has a switchboard kept open during the show as does its radio counterpart. And from the beginning, calls from viewers in New York have constantly outnumbered those from the AM program, also an Old Gold property.

All these pluses, added to the fact that the company had one of its best years in 1948, prompted the sponsor to continue along the same line in its TV activity. And now, besides *Amateur Hour*, it has taken a half-hour of the glittering giveaway, *Stop The Music*, over ABC's

Eastern and Midwestern TV networks. In *Stop The Music* the advertiser has gained a show which has many of the elements which made *Amateur Hour* so popular. Opinion of the agency, Lennen & Mitchell, is that the variety type of program, such as *Amateur Hour*, can pack a strong punch in promoting this type product. Stemming of course, from the old AM favorite of Major Bowes, the stanza uses a formula which has proven appealing to listeners, and now viewers, of all ages.

Commercials Are Live, Integrated In Format

A good part of the TV draw can be chalked up directly to the live commercials, which are pulled right out of the show itself and are in keeping with the format of the whole performance. These, though, have been tested and refined throughout the Old Gold tenure on TV. This began in the summer of 1948, with co-sponsorship of the Dodger ball games over WCBS-TV, and also alternate coverage of the Cubs and White Sox on WGN-TV. At this time commercials on film were used, but shortly discarded for live plugs. Naturally, as an agency spokesman points out, there are some products which pretty much have to be demonstrated on film. But when possible the live plug should be used, since it is more effective and seems to strike the viewer as more sincere.

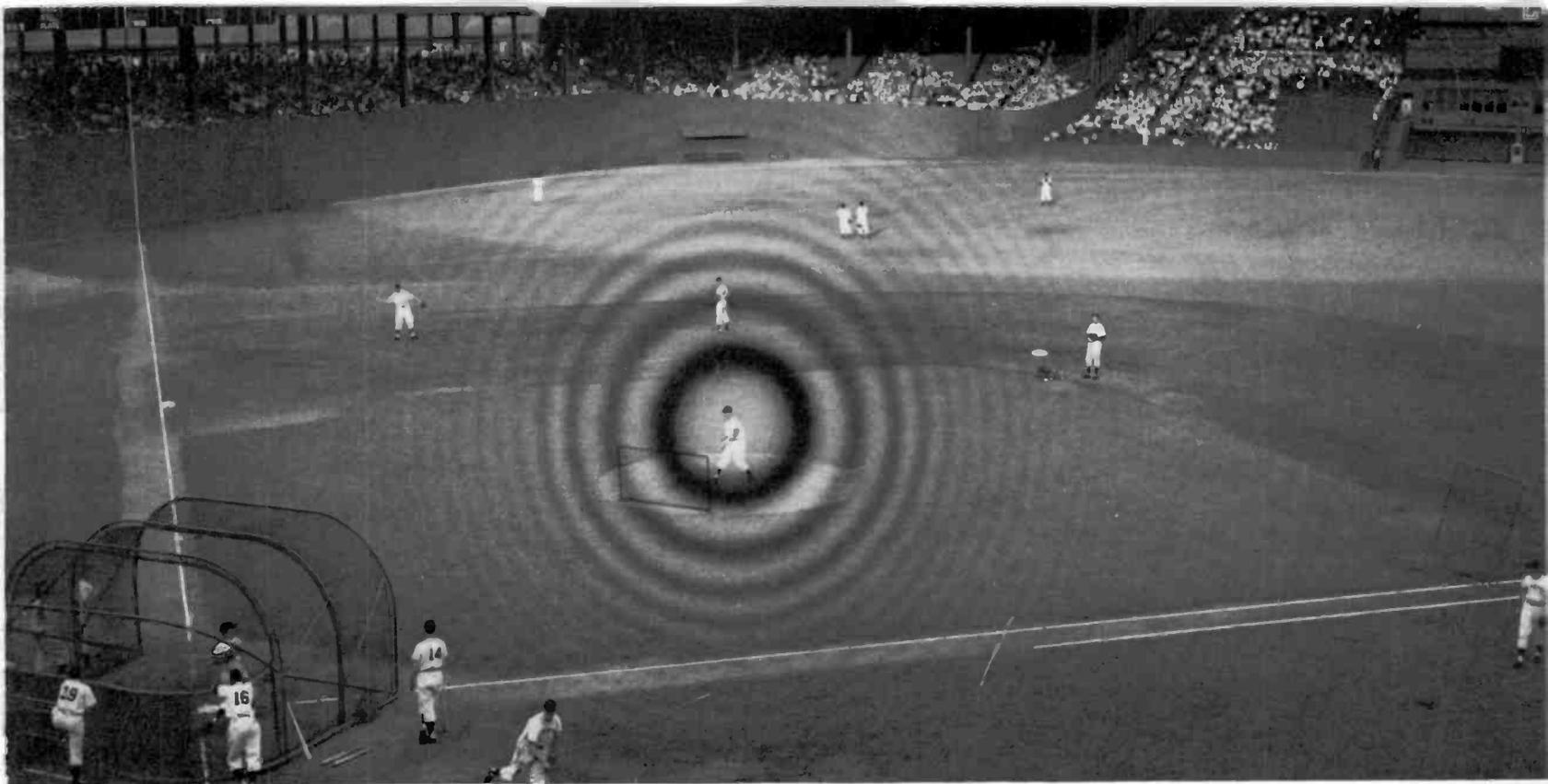
When Old Gold started with *Amateur Hour*, there were four commercials in the show. Almost at once

these were cut to two, as is presently the case. One of them, of course, is the Dancing Pack of Old Gold cigarettes and the recent addition of the pint-sized dancing box of matches. This commercial, simple and inexpensive as it is, qualifies as a top selling spot on a number of counts. First, it comes on just like an act and doesn't break the continuity of the show; and the audience at the theatre where it originates applauds it as heartily as the other acts. Again, since the product itself is cavorting, the sponsor identification is effectively handled.

The team only comes on once during the show, and the other commercial is handled by Dennis James, the announcer, and Ted Mack, the emcee, in a short scene. This restraint in the use of the Dancing Pack has also proven valuable, since so far there is no indication that viewers are tiring of it. Also, since the dancer is encased in the pack, and is only known as a pair of nice legs, the audience is further intrigued by the proceedings. And this overcomes that stumbling-block of many commercials which use the same person so often that viewers become indifferent to the action. Meanwhile, the Old Gold Dancing Pack has stirred up so much curiosity that the Answer Man in radio has been asked her identity.

The Dancing Pack, along with the Match Box, is slated to appear regularly on *Stop The Music*, as is Dennis James.

*Live: WABD, WFIL-TV, WMAR-TV, WTTG, WNHC, WEWS, WGN-TV, WRGB, WBEN-TV, WJBK, KSD-TV, WTMJ-TV, WDTV, WSPD-TV, WTVR, WNAC-TV; Teletranscriptions: WICU, KTSI.



Newell-Emmett

BASEBALL *roundup '49*

SPONSORED SCHEDULES & AVAILABILITIES

STATION	SCHEDULE & SPONSOR	AVAILABLE SCHEDULES & ADJACENT PROGRAMS <small>As of April 30th</small>
Atlanta WSB-TV	<ul style="list-style-type: none"> Atlanta Crackers; Phileo and J. C. Brown Distributing Company. 	
Baltimore WMAR-TV	<ul style="list-style-type: none"> Baltimore Orioles; 2 games weekly, Fri. nights & Sunday afternoons. Gunther Brewing Company of Baltimore. 	
Boston WBZ-TV	<ul style="list-style-type: none"> All home games of Boston Red Sox and Braves. Narragansett Brewing Co. & Chevrolet Dealers on alternating, full-time basis. 	<ul style="list-style-type: none"> 30 min. baseball quiz and highlights program available for one-minute participation before daytime games—\$50.00 gross. Film programs available following day and night games—price subject to length of film, and subject to unpredictable cancellation on day games when same run overtime. Bump Hadley, in a sports review, is available 7:00-7:15 P.M. Monday & Wednesday. \$240.00 includes time, rehearsal and talent charges.
Boston WNAC-TV	<ul style="list-style-type: none"> One-half of home games of Boston Braves and Boston Red Sox; Narragansett Brewing Company, Local Chevrolet Dealers Association, alternately. 	
Chicago WENR-TV	<ul style="list-style-type: none"> All Chicago Cubs home games; Goebel Brewing Company. National Girls' Professional Baseball games (Night games); Ambrosia Brewing Co. for Nectar Beer. 	<ul style="list-style-type: none"> Pre-game Pitches. The Last Out; (Details on request.)
Chicago WBKB	<ul style="list-style-type: none"> All Chicago Cubs home games; Phileo Distributing Corp. of Chicago and Pabst Sales, alternately. 	<ul style="list-style-type: none"> Baseball Album—show featuring late baseball pictures with narration by Don Anderson—1:00 P.M. to 1:10 P.M. What's the Score? and Player Interview—shows from the field featuring Dick Elliott—1:10 P.M. to 1:25 P.M.
Chicago WGN-TV	<ul style="list-style-type: none"> All home games of Chicago White Sox and Chicago Cubs; Peter Hand Brewing Co. & R. J. Reynolds Tobacco (Camels) alternately. 	<ul style="list-style-type: none"> Player of the Day (15 min. interview preceding games)—one-half available for sponsorship. Announcement preceding Player of the Day. Announcement before second game of doubleheader.
Cincinnati WLW-T	<ul style="list-style-type: none"> Cincinnati Reds—all home games; Burger Brewing Company. 	<ul style="list-style-type: none"> Dugout Dope, pre-game interviews.

(continued on page 24)

Baseball (continued)

STATION	SCHEDULE & SPONSOR	AVAILABLE SCHEDULES & ADJACENT PROGRAMS
Cleveland WEWS	<i>Cleveland Indians</i> ; Leisy Brewing Company—alternate games.	Alternate games. Also 20-second film spot before and after each of the 79 games—\$9,480. (Not available to competitor of game sponsor.) OR 20-second film spot before and after each game <i>except</i> double-headers and then before the first game and after the second game—\$8,160. Not available to competitor of game sponsor.) 1-min. film spot immediately preceding <i>Dugout Interviews</i> . (Available on doubleheader dates.) Scheduled 15 minutes before game—\$3,060. <i>Baseball Score Package</i> —\$8,700 for season—(150 days or more)—5 minutes at end of each afternoon game and 5 minutes late in evening on each playing date—a total of 10 minutes per each playing date.
Columbus WLW-C	<i>Columbus Redbirds</i> home games; Gambriny's Beer.	
Dayton WLW-D	<i>Dayton Indians</i> home games; Wooden Shoe Brewing Co.	
Detroit WWJ-TV	35 <i>Detroit Tiger</i> games; Goebel Brewing Company.	
Fort Worth WBAP-TV	<i>Fort Worth Cats</i> (Texas League); Philco distributors in Fort Worth and Dallas. West Texas Appliance Co. & Chevrolet Dtrs., alternately.	1-minute announcement following games—\$30. 5-minute scoreboard program—\$65.
Houston KLEE-TV	All home games of <i>Houston Buffs</i> (Texas League); Galveston-Houston Breweries, Inc.	5-minute roundup of scores of other games, recaps of Buff and other games, etc.—\$4,300 for remainder of season.
Los Angeles KLAC-TV	All home games of <i>Los Angeles Angels & Hollywood Stars</i> ; Pabst Blue Ribbon Beer—half of all games.	Half of all games. <i>Three Strikes and a Hit</i> —15 min. musical show Tuesdays through Fridays. Bernie Bracher's <i>Sports Slants</i> —15-minute dugout interview preceding game—available for 11 Sunday games at card rate, plus \$11 talent fee. Tuesday, approximately 10:00 P.M., immediately following baseball, available in 5 to 30-minute segments. <i>Baseball Scoreboard</i> —6:45 to 6:50 P.M. Tuesday through Saturday, Sunday 6:20 to 6:30 P.M.—cost as per rate card, plus small talent fee quoted on request.
Louisville WAVE-TV	All home games of <i>Louisville Colonels</i> except Monday and Friday evening games; Certel Brewing Company of Louisville.	
Milwaukee WTMJ-TV	All home games of <i>Milwaukee Brewers</i> of the American Association. The Miller Brewing Company of Milwaukee—half of games.	Half of games on alternate playing dates. <i>Baseball Scoreboard</i> —5-min. show after games utilizes 16 scoreboard cards covering all games in A.A., N.L. and A.L. Cost on request.
Minneapolis-St. Paul KSTP-TV	Home games of <i>Minneapolis Millers</i> ; The Gluek Brewing Company of Minneapolis—half of schedule.	Alternate games as of April 30—\$21,500—including time charges but not production of commercials.
New York WPIX	<i>New York Giants</i> ; Chesterfield Cigarettes.	Pre-game <i>Sport of Call</i> , sports quiz, 2:00-2:15.
WCBS-TV	<i>Brooklyn Dodgers</i> ; F & M Schaefer Brewing Company.	<i>Jack Sterling Show</i> , 1:00-1:30. <i>Final from Flatbush</i> , sports show—15 minutes after game.
WABD	<i>New York Yankees</i> ; P. Ballantine.	
Newark WATV	13 <i>Dodger</i> night games; Schaefer Brewing Company.	
Philadelphia WPTZ	60 home games of the <i>Athletics</i> and <i>Phillies</i> ; Atlantic Refining Co., Ballantine Ale & Camel Cigarettes.	
WFIL-TV	53 home games of the <i>Athletics</i> and <i>Phillies</i> ; Atlantic Refining Co., Ballantine Ale & Camel Cigarettes.	
WCAU-TV	45 home games of the <i>Athletics</i> and <i>Phillies</i> ; Atlantic Refining Co., Ballantine Ale & Camel Cigarettes.	
St. Louis KSD-TV	30 <i>St. Louis Cardinal</i> games. Griesedieck Bros. Brewery of St. Louis—half of games, and Dodge Dealers of St. Louis the other half.	
San Francisco KGO-TV	<i>Oakland Oaks</i> (Tues., Thurs., Sat.)	<i>Oakland Oaks</i> (Tuesday, Thursday, Saturday)
Seattle KRSC-TV	<i>Pacific Coast League</i> (Wed., Thurs. night & Sun.) The Bon Marche.	Availabilities on request.
Washington WTTG	All home games of the <i>Washington Senators</i> ; Chesterfield Cigarettes.	Availabilities on request.



kukla



fran



ollie



THE STORY BEHIND THE SUCCESS OF RCA'S TOP TELEVISION SHOW

FEW of TV's across-the-board offerings have captured and retained the enthusiastic following of youngster and adult alike as Burr Tillstrom's *Kukla, Fran and Ollie*, sponsored by RCA Victor on 30* stations. Moreover, few programs have aroused the uninhibited admiration of the professional critics as *Kukla*, meanwhile spotlighting it as a formula unique in video entertainment to date.

With an estimated annual expenditure of \$500,000 for time and talent, RCA's daily strip is definitely one of video's best program buys, as witness the consistently high ratings and share of audience in all cities during its time segment (6-6:30 midwest; 7-7:30 in the east.)

Kukla's entertainment superiority is due to its spontaneity and simplicity—ingredients which are salient parts of the entire program, from production to on air presentation. As such, production is kept to

a bare minimum. Tillstrom, who "voices" and manipulates all the puppet characters, and Fran Allison (the only "live" performer) work entirely ad lib from a story outline, and display an ingenious flair for improvisation. The net result, therefore, is a heavy cut in program and production costs which should offer an excellent pattern for much of TV programming. Although he has his story well plotted in advance, Tillstrom makes constant revisions right up to air time—a practice which has made it necessary for his crew to line up a "library" of props in the event of a last-minute switch.

Production-wise *Kukla* is a one-camera show, equipped with a Zoomar lens for rapid and facile handling in a small studio. A second camera is used on program titles and commercials. Latter are integrated into the dialogue, although an outline is followed here, too. Further to indicate the economy of production is the fact that only four persons handle the show, in addition to the usual studio crew: Beulah Zachary, who produces for J. Walter Thompson; Jack Fascinato,

musical director; Joe Lockwood, assistant to Tillstrom and designer of sets and costumes; Lewis Gomavitz, director; and Mary Dornheim, production assistant.

The only actual camera rehearsal necessary is that which involves the few songs used on each show, in addition, of course, to the RCA commercials. For each day's program, Tillstrom and his crew meet about two or three hours before air time to discuss the story line. An excerpt of the *Kukla* crews' time schedule would seem to emphasize the economy of pre-air time production work: 3:30-4:30, music rehearsal; 4:30-5:15, camera rehearsal for commercials and props.

Since it assumed sponsorship of the show in the fall of '47, RCA Victor has used *Kukla* to advertise all its corporate products, and its wide acceptance has convinced company executives of the power of its appeal. Says John K. West, vice president in charge of public relations: "A principal reason for the success of *Kukla* is the fact that it is indigenous to the medium, not an adaptation of something else to television."

*Live: WNBK, WRGB, WBBM-TV, WSPD-TV, WTMJ-TV, KSD-TV, WNBQ, WNBK, WDTV, WNHC-TV, WICU, WTVR, WNBW, WBAL-TV; Kinescope: WPTZ, WBZ-TV, WLW-TV, KSTP-TV, KDYL-TV, WDSU-TV, WMCT, WAVE-TV, WBAP-TV, WLW-D, KNBH, WSB-TV, KRSC-TV, KPIX, WLW-C, KLEE-TV.

MERCHANDISING

TV DEALERS' HEAVIEST POTENTIAL CUSTOMER IS IN THE *middle income group*

WHERE CAN TELEVISION SETS BE SOLD?

Non-Owners	Income Group	Good	Average	Poor	Total	New Areas	Total
	\$5,000 - \$8,000+	1,400	500	800	2,700	900	3,600
	\$2,000 - \$4,999	4,800	1,650	2,550	9,000	2,650	11,650
	Under \$2,000	2,525	825	1,300	4,650	1,350	6,000
	Total	8,725	2,975	4,650	16,350	4,900	21,250
Owners		775	125	150	1,050	—	1,050
Total		9,500	3,100	4,800	17,400	4,900	22,300

Number of radio homes in thousands

Character of Areas, According to TV Reception.

One of a series of charts from the Sylvania Report.

THE television dealer's greatest potential customer is in the middle-income bracket, with an annual income ranging from \$2,000 to \$4,999, and the majority of this group will convert an already established interest in TV receiver ownership to actual purchase when prices come down, according to a recent survey by Sylvania Electric Products, Inc.

Under present conditions some 1,580,000 sets will move from dealers' shelves to homes during 1949, the survey indicates, but as many as 2,710,000 may be sold "if the industry improves its selling techniques." Screening a cross-section of approximately 1700 non-TV owners in eight television service areas* during January of this year, and projecting the results to all TV markets during 1949, Sylvania found that much of the hesitancy to buy could be overcome by "better promotion and merchandising, together with clarification of such industry-wide problems as pricing, screen size, and the video frequencies issue."

With all this, however, the results showed a "terrific increase in

the latent interest in, and knowledge of, television since a previous Sylvania analysis in 1945. An example of this: the 1949 study showed that three out of four families in TV areas have purchased, intend to purchase, or are favorable toward TV. In 1945, less than half displayed a comparable interest. Furthermore, only 11% of the people in TV service areas today have not seen television—with the other 89% comprising a definitely receptive market.

Why Non TV Owners Are Not Buying Now

Families who have exhibited a definite interest (considering purchase) in television have various reasons for not buying at the moment—but the most predominate one is budgetary. Approximately 66% of those "favorable" to TV gave one of two reasons: (1) waiting for cheaper sets; and (2) can't afford it now. Some 17% are waiting for "better sets" to appear on the market, while only 4% cited television program fare as a buying deterrent.

Frank Mansfield, Sylvania's director of sales research, pointed out that the survey uncovered some illuminating "shades of reasoning"

behind the attitudes cited above. Approximately 55% of those potential buyers who are waiting for lower-cost sets admitted that "prices were OK, but that the cost of living is too high." Approximately 36% expected that present receivers will come down in price, and 39% felt that "cheaper sets" will be developed soon. Only 23% were of the opinion that present sets are "not worth the price."

Further exploration of the price factor by Sylvania produced findings which may serve to guide the plans of the set manufacturer as well as the dealer. The question was asked: "What do you feel is a realistic price for a TV set—a price at which you would seriously consider purchase?" For a 10-inch table model (or console) this segment of prospects would be willing to pay between \$250 to \$300; for a 12-inch table model \$310; for a 10-inch radio-phonograph-tele combination, \$335; for a 7-inch table model, \$150; for a 12-inch combination console, \$400. (Those opinions were considered "realistic" which reflected a familiarity with current television receiver price ranges.)

Only 17% of the middle-income group said they were waiting for

(continued on page 31)

*New York, Chicago, Baltimore, Los Angeles, Atlanta, Detroit, St. Louis and Minneapolis.

PROGRAMMING

TELEVISION CAN BENEFIT FROM MOVIE PRINCIPLES IN THE SOLUTION OF ITS LIGHTING PROBLEMS



George Stoetzel, CBS' lighting consultant, strives for the desired effect by proper light positioning and angling. A camera check of the image tests the result.

MANY of the principles of motion picture illumination may be carried over into TV lighting, but video has a problem all its own because of its continuous action.

This is emphasized by George J. Stoetzel, an old hand in all phases of movie making and, for the past year, CBS-TV lighting consultant. As Stoetzel points out, a movie only requires lighting for one take and, when this is completed, lighting for the next take is prepared. But for TV, of course, there are no such breaks and the set must be lighted steadily from all angles to allow shots by the various cameras. Once the lighting effects are decided upon, there is no possibility of changing them when the perform-

ance has gotten underway.

One of Stoetzel's main approaches to the problem has been that of using light sparingly, rather than wildly. As he says, the quality of the TV picture doesn't depend on how much light is used, but how it is used. At the outset of his TV work, he found there was a tendency to "splash" the picture with floods of incandescence, and that the lights were often incorrectly placed. This not only might wash out the tones of the picture but, with lights of several hundred candle-power blazing down on the actors, they often had to perform in a temperature of over 100 degrees. In one instance, Stoetzel eliminated 48 lights from a set and,

now using standard fluorescent and incandescent lights of 100 candle-power, the temperature never goes over 74 degrees. This not only aids the actors but gives better pictures as well.

One of TV's chronic ailments has been the "flat" picture which, as Stoetzel discovered, results from all-front lighting. In general, he favors fluorescent illumination for front and key lights, since this avoids mike shadows and makes for an even light. He uses incandescent light from the back and sides, which gives a rounded picture with depth and more definition. Depth, of course, is gained by separation which, in turn, is affected by color—another of Stoetzel's particular studies. While it's still a black-and-white medium, color influences the lighting of a show in many ways. White, for example, can raise hob with the picture. It kicks back into the lens, affecting the exposure and darkening the face. And the more light on the face, the darker it becomes. In order to get the effect of white, a bright yellow or a light blue should be used. The actual color range of present black-and-white TV is from light gray to black, but it doesn't come out that way by using gray and black on the sets. For the gleaming effect of a white kitchen, for instance, a bright yellow on the walls and windows does the trick. No one color, says Stoetzel, is good or bad, but too much of any one shade is apt to make the picture monotonous or flat. The only exception being brown for wood, where designs break up the dull sameness.

Stoetzel Works Closely With Producer & Director

One of the reasons for Stoetzel's success is his willingness to study the medium. He huddles with the engineers at every opportunity and finds out when and why things happen. And he works closely with the producer and director of a program to have a complete grasp of the effect they're trying to gain. This is

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ABC SPOT SALES

PROGRAMMING

(continued from page 27)

particularly important in setting the mood of the show, since lighting largely controls this element. For *Suspense*, a sinister mood usually prevails and, to get it, Stoetzel has to plan the whole lighting pattern with this in mind. "Sketch" lighting would sustain the creepy mood but, naturally, a gay and frothy show such as *Make Mine Music* would call for completely different planning.

For some dramatic offerings, it is necessary to light one particular part of the set to get the called-for effect. And Stoetzel has achieved all sorts of interesting results in the development of this technique. The much-lauded production of *Julius Caesar* in modern dress actually had five sets in one. Cameras shot between the columns and the viewer saw Julius Caesar's home, day and night street scenes, the inside of a tent, and a nocturnal garden setting. Each one of these scenes was lighted individually, and the stream of light on one never washed over into another.

Ford's 'Crystal Ball' Develops a High Polish

One of the most commendable program efforts by a national advertiser in recent months is the Ford Dealers' *Through The Crystal Ball* (CBS Net), a narrative ballet. Format provides for story-telling through music and dance with outstanding choreographers taking a turn each week. Program got off to a poor start, the first two editions attempting too much in an effort to project the phantom-like quality of ballet. Time, perhaps, was the problem here, since it would seem that even such top-notch artists as George Ballanchine require more knowledge of the medium than can be acquired in a one-shot airing.

Most encouraging, however, was the third offering of *Crystal Ball* ("Ali Baba and the Forty Thieves") where TV's limitations were recognized and provided for. The net result suggested a belief that, with continued improvement, TV programming of this type may well be responsible for a new art form in the narrative ballet. Ford, J. Walter Thompson *et al* are to be congratulated for undertaking a program venture of this type—one which 99 advertisers out of 100 would have shunned. We hope the 99 are wrong.

The Handy Man

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RECORD HOLDER...

(See WPTZ ad on page 10)

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in complete
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(126 sq. inch picture)

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★ I am interested in an **ABSOLUTELY FREE** Engineering Survey of my premises.

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PROGRAMMING

'Who Said That?'
 Under Crosley Banner

Now sponsored by Crosley-Avco, NBC's *Who Said That?* continues to be an interesting and entertaining half-hour question-and-answer session. Shifted from Sunday to Saturday night at 9:00, to bolster that evening's TV lineup, the show steadily lines up a good roster of guests to support the regulars, John Cameron Swayze and emcee Bob Trout. Incidental cracks by such panel members as Henry Morgan help liven the proceedings, and the general type of questions are not so difficult as to be out of the reach of average viewers. Which should work to the advantage of the sponsor in providing a good cross-section of viewers. Trout still seems a bit fatuous at times, but he keeps the program going at a good pace. Commercials are handled neatly, sometimes being eased in unexpectedly as one of the questions. Agency is Benton & Bowles.

**ABC Scores With
 Whiteman Teen-Age Show**

Originating from the 102nd Regiment Armory in Philadelphia, ABC's new full-hour program, *Paul Whiteman's TV Teen Club*, comes on from 9:00 to 10:00 p.m. Saturdays. The program should be able to deliver a solid audience among the teen-age set. Well-known for his success over the years in discovering teen-age talent and the founder of teen-age clubs in over 200 communities, Whiteman planned and developed the show himself and uses a Saturday night gathering of teen-agers as his starting point. Talented youngsters perform and audience applause designates the winner.

Whiteman, though in charge of the show, keeps in the background while his teen-age daughter, Margo, handles the emcee chores in expert style. Program achieves an intimacy and naturalness which is heightened by frequently putting the teen-age audience on camera. Now seen live over ABC's Eastern net, and shown out of WENR-TV, Chicago, by recording for the ABC's Midwestern chain, the hour should build into a substantial video offering.

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 NEW YORK
 MURRAY HILL 8-1162

A GREAT TV FILM BUY!

CUSTOM MADE
 ONE MINUTE

TV FILM

FOR ONLY

\$150.00

35
 MM

16
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Additional prints at low cost!

Price Includes

- Artful production
- Effective illustrations
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- Sound on film (consists of off-screen voice and music)

Quickest service from America's leading producer of spot message Motion Pictures for over 30 years

Save Time - Save Money
 Write or Phone . . .

Filmack Trailer Co.
 1327 S. Wabash Ave . . . CHICAGO
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RESEARCH

(continued from page 20)

actions are shown as well as a composite reaction. The viewer indicates how he feels about the show at chosen points, usually about 50 seconds apart, and thus gives a profile of his impressions for the entire segment. Schwerin makes much of post-viewing sessions also, and here again the trigger is brought into use. After seeing the program, the group discusses it generally and, from the discussion, certain important points emerge which need further consideration. These points are then posed to the group in the form of questions and the trigger is used to record the responses—Yes, No, Don't Know.

How Schwerin Gauges Audience Reactions

Schwerin testing employs the so-called Pre-selected Audience. That is, he can assemble groups which have the particular characteristics of a typical viewing group. Having built up lists of set owners from various sources, the organization first asks a batch to attend one of its tests, conducted in a small theatre. At the time of his attendance, each of the group fills out a card which gives all such information as age, sex, education, income, etc. As well, Schwerin maintains a file on set owners based on the length of time they have had their sets—three months, six months, etc. Working from this data Schwerin may control the audience used for a particular test. For instance, a seven o'clock show might typically have 60% men, 20% women, and the rest, children. Accordingly, these and other known quantitative factors are followed in selecting the test audience.

Currently, Schwerin is conducting tests in a theatre, using kinescoped programs, and also making similar checks with programs as they regularly appear on the screen. He can, with his sample, set up a test to obtain data on a particular problem, such as how the element of fatigue affects enjoyment of the show. But mainly he is exploring all such questions as: how important is the size of the image; do audiences react differently at theatre viewings than at home; how does familiarity with the performer affect the viewers' impressions; what makes a good TV commercial, and so on. Schwerin will get to more and more of these questions,

as he did in radio, to find the reasons for waste in the medium.

Presently these findings are provided exclusively to NBC, but the organization will make them available to other clients soon. Meanwhile, Schwerin is experimenting with the whole matter of building up workable samples and, eventually, may have a national panel of considerable size.

While most TV research, for obvious reasons, centers in New York, TELEVISION MAGAZINE is now carrying a series of reports based on a continuing survey among Los Angeles set owners. This study is handled by Television Research Associates and is similar to that formerly conducted by TELEVISION MAGAZINE in the New York area and now temporarily discontinued. The Los Angeles study is based on 200 monthly telephone calls made to a representative sample of set owners in the area. Among other questions, viewers are asked to name three advertisers on TV, and to give their favorite program. Responses gained in this way not only indicate effects of current viewing but also the cumulative advertising impact and program preference over a long period.

(In a future issue, there will be a further examination of TV research, and other important organizations in the field will be discussed.)

GIMBELS

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mat, thereby providing a generous mixture of live television fare to lend spontaneity to the store audience. All commercials were handled in a straight product-demonstration manner, and covered every conceivable item in the housewares line, from kitchen utensils to refrigerators and washing machines.

Creamer and other Philadelphia radio and TV personalities, including master-of-ceremonies Howard Jones, made elaborate and effective use of the flexible format of *Breakfast Carnival*, bringing shoppers from the audience to participate in comedy sequences, as well as "lookers-on" during commercial demonstrations of a product. The entire telecast was handled under the supervision of the Robert Enders Advertising Agency, whose staff wrote scripts and handled all production.

Store traffic was most heavily stimulated by the *Carnival* experiment in the morning, obviously,—but it was during this time of day we needed it most in the housewares

department. In addition to the heavy attendance of individual shoppers the show attracted requests for reservations from numerous women's clubs. Perhaps as important a factor as any in the *Carnival* experiment was the widespread enthusiasm for the whole project from top management right down to the sales staff.

For Gimbel's, *Television Breakfast Carnival* represented a new approach—and a new achievement—in the use of television. The medium's proved ability to promote and merchandise the product of any department in our store has resulted in our considering remote telecasts in all major promotions in the future.

MERCHANDISING

(continued from page 26)

better sets, while 24% of the higher-income (\$5,000 per year or over) group listed this a factor for not buying TV now. Of these segments combined, 57% wanted "clearer pictures"; 30% wanted "larger pictures"; 10% wanted "general improvements"; and 8% wanted color TV.

Where They See TV And Buying Inducements

Fifty-five percent of the overall 89% who have viewed television at one time or another did so in the home of a relative or friend. Taverns have been the introduction to video entertainment in 43% of the cases, while 37% have seen it first in a store (usually a dealer or department store).

Indicative of television's power to impress once a prospect is exposed to it is the fact that, as pointed out earlier, three out of four families are "enthusiastic or moderately favorable." Even more emphatic is a conclusion drawn by the Sylvania study to the effect that in 91% of the total families who've viewed TV, at least one member of that family is favorable to television.

Children Help Influence Family TV Interest

Further analysis of the pro-TV attitude showed that the presence of children in the family has an important effect on the interest in television, according to the Sylvania survey. "If a family has children," it points out, "the chances of its being interested is about 50% greater." This logic is extended to show that where a family has two or more children, overall family interest is slightly greater.

category breakdown of all advertisers

AUTOMOTIVE	135
Auto Manufacturers	11
Dealers	101
Motor Oils & Fuels	14
Tires & Other Rubber Products	9
BANKS, INSURANCE & LOAN COMPANIES	33
BEER & WINE	61
BUILDING MATERIALS	15
CIGARETTES	12
CLOTHING & APPAREL	63
DOG FOOD	10

FOODS, BEVERAGES	132
HOME APPLIANCES & HOUSEWARES	98
HOME INSTRUMENTS	83
Distributors & Manufacturers	75
TV Accessories	8
OFFICE SUPPLIES	5
OPTICAL & HEARING AIDS	4
PHOTO EQUIPMENT	5
PUBLISHERS, ENGRAVERS	22
REAL ESTATE	4
RECREATION	14
RESTAURANTS & HOTELS	23
RETAIL OUTLETS	384
Appliance Stores	8
Clothing Stores	48
Department Stores	44
Drug Stores	3

Florists	6
Food Stores	10
Furniture, Rugs, Antiques	21
Hardware Stores	5
Jewelers	11
Repairs & Personal Services	21
Miscellaneous & Unclassified	207
SCHOOLS, CAMPS	10
SOAPS, CLEANSERS, STARCH	19
STORAGE	7
SWEETS & CANDIES	24
TOILETRIES & DRUGS	32
TOYS & SPORTS	13
TRANSPORTATION	10
UTILITIES	20
WATCH COMPANIES	6
MISCELLANEOUS	106

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	15%	60%	25%	—	35%	65%
WATV	35	10%	15%	75%	—	32%	68%
WPIX	49	31 1/3 %	23 1/3 %	45 1/3 %	—	27%	73%
WNBT†	54 1/2	12%	75%	13%	—	39%	61%
WABD	45	6%	89%	5%	—	39%	61%
WJZ-TV	35	9%	39%	27%	25%	22%	78%
WFIL-TV	43 1/2	11.4%	23.4%	15%	50.2%	43.3%	56.7%
WTTG	39	17%	23%	4%	56%	23%	77%
WNBW	44 1/6	.3%	18.4%	12.3%	69%**	44.6%	55.4%
WENR-TV	32 1/4	12%	32%	31%	25%	32%	68%
WWJ-TV	45 1/2	14%	27%	22%	37%	65%	35%
KTSL-W6XAO	22	27%	35%	20%	18%*	20%	80%
WLW-TV†	48	26.3%	57.4%	7.9%	8.4%*	43.7%	56.3%
WTMJ-TV	37	7%	38%	12%	43%	53%	47%
WTVR	42 1/4	—	28%	3%	69%	51%	49%
WBZ-TV	43	6%	14%	21%	59%	—	—
WRGB	37 1/2	2%	28%	2%	68%	51%	49%
WBAP-TV	33	12%	14%	39%	35%*	41%	59%
KSTP-TV	24 3/4	14%	11%	43%	32%*	54%	46%
KSD-TV	45	9%	13%	8%	70%**	58%	42%
WNAC-TV	40	11%	—	26%	63%	43%	57%
WBKB	55	8%	20%	72%	—	62%	38%
WJBK-TV	28 1/2	—	4.4%	26.3%**	69.3%**	35%	65%
KTLA	36	29%	43%	28%	—	16%	84%
WPTZ	45	7%	27%	11%	55%	60%	40%
WBEN-TV	34	5%	18%	8%	69%**	84%	16%
WAVE-TV	23	42.7%	12.1%	20.2%	25%	56%	44%
WSPD-TV	37 3/4	11%	8%	19%	62%**	78%	22%
WNBQ	37	—	25%	15%	60%**	50%	50%
KPIX	26	19%	15%	66%	—	47%	53%
KLEE-TV	21 1/2	39%	1%	2%	58%*	67%	33%
KTTV	15 1/3	8%	49%	10%	33%*	40%	60%
WMAR-TV	49	7%	6.4%	26.6%	60%	41 1/2 %	58 1/2 %
WDTV	30	—	—	32%	68%**	69%	31%
WOIC	31 1/2	1.5%	11%	11.6%	75.9%	33.1%	66.9%
KDYL-TV	28	22%	28%	18%	32%*	60%	40%
KNBH	24	10.4%	28.4%	31.1%	30.1%**	37.6%	62.4%
WCAU-TV	58	2%	43%	10%	45%	45%	55%
WGN-TV	49 1/2	10.4%	30%	30%	29.6%	57%	43%
WAGA-TV	17 1/4	5%	25%	10%	60%**	25%	75%
WEWS	47 1/2	4.53%	27.45%	13.88%	54.14%**	46.46%	53.54%
WHEN	28 1/3	12.3%	38.2%	26.4%	23.1%**	17.2%	82.8%
WMAL-TV	39	—	—	—	—	21%	79%
WNBK	40	3%	11%	25%	61%	45%	55%
WBAL-TV	60	37%	32%	26%	5%	33%	67%
KRSC-TV	27	22%	—	26%	52%	—	—

*Network film recordings

**Network and film recordings

†Based on month of February



We hate to be downright commercial about anything so lovely as the picture above of luscious Linda (whom we're happy to present again). And, we admit our art director could have used some fancy cropping or angles. But, our point is that it is the **COMPLETE, WELL-ROUNDED PICTURE** that everyone wants. Even with such things as television. If you want the complete, well-rounded picture of the industry, you'll want **TELEVISION MAGAZINE**.

**Reduced studio operating budgets
...expanded program facilities...
with the DU MONT MONOCHROME
SCANNER Model TA-150-A...**

the magic lantern
of TELECASTING!

$SD+QW = \frac{D}{FWFT}$
(Simple Translation)
SUPERIOR DESIGN plus
QUALITY WORKMANSHIP equals
DU MONT
First With the Finest in Television



► Precisely, this latest Du Mont development, the Monochrome Scanner Model TA-150-A, is virtually "The Magic Lantern of Telecasting." It handles test patterns, commercials, station identification, still photographs, cartoons, graphs—any and all non-animated subjects in the only logical and really economical manner.

When driven from a sync generator such as the Du Mont Model TA-107-B, this unit develops an RMA standard composite signal from standard 2 x 2" glass slides. Still-image pickups become a simple, economical, one-man job. The need for costly film trailers and the operation of movie projectors for short bits, are minimized. The Monochrome Scanner soon pays for itself. Definitely, here's a "must" in the money-making telecast setup.

► **Early delivery predicated on previous orders**

DU MONT MONOCHROME SCANNER Model TA-150-A

A short-persistence Du Mont 10" C-R tube produces a light beam focused by a projection lens on to the glass slide. A condenser lens focuses that light beam after passing through the slide, on to a multiplier-type photo-electric cell. The signal voltage developed is amplified and mixed with blanking and sync pulses, resulting in the RMA standard composite picture signal.

An automatic slide changer handles up to 25 positive or negative 2 x 2" glass slides, operated from local or remote position. The equipment houses the C-R tube and necessary circuits for producing a bright, sharply focused raster on

the tube screen. The raster is kept in constant focus by the focus-stabilizer circuit. Sweep-failure protection is provided by automatically cutting off the high voltage to the tube. The raster is developed by sweep circuits driven by horizontal and vertical pulses.

A switch inserts sync if a composite signal is required, or leaves out the sync if only a video and blanking signal is required for video mixing purposes. Controls to set sync and blanking levels are provided. The control panel carries all necessary switches, fuses and fuse indicators. A fadeout switch sets the fading of the sig-

↑ UNIT CLOSED
↑ SAME UNIT OPEN

nal to black level when slides are changed for slow, medium or fast rate of change.

The unit is complete with its own high and low voltage power supplies. Operates on 115 v. 60 cycles. Approx. 8.0 amps.

Mounted in standard rack measuring 83½" h. x 22" w. x 18" deep.

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DU MONT *First with the Finest in Television*

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