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LIBRARY

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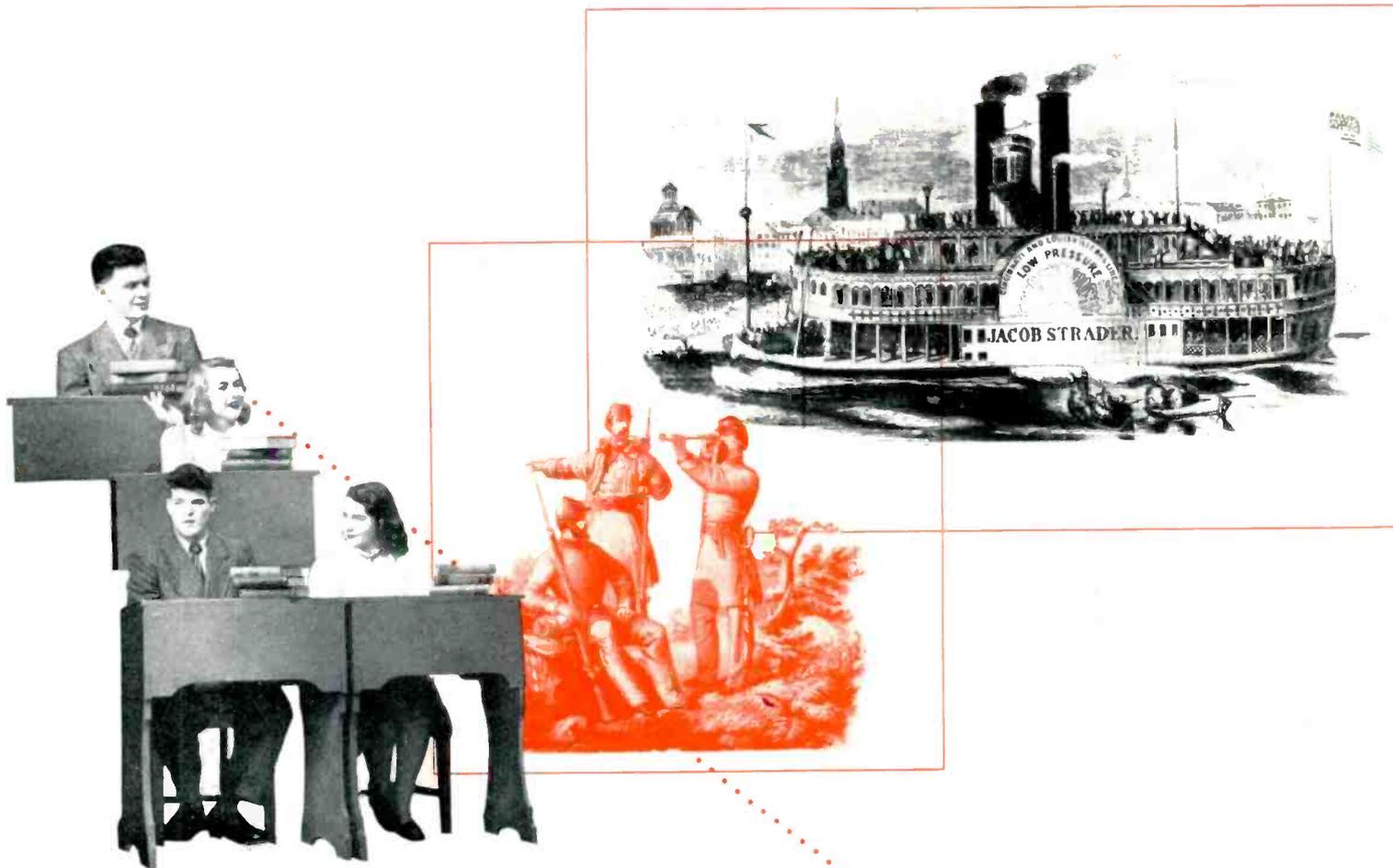
July 1948

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

JULY

50¢



## star spangled quiz

*Lore of the land of liberty is brought to televiewers each Monday night over the NBC Television Network in the show "Americana" sponsored by the Firestone Tire and Rubber Company. Ben Grauer is the moderator and the panel of experts answering the visual and vocal queries about America yesterday and today is made up of five high school boys and girls.*

*Twenty years ago, come this December, Firestone chose the NBC Network for its "Voice of Firestone" program. It's still on the NBC Network, same night, same time.*

*Firestone knows the answers—now they have chosen same time, same night and the NBC Television Network for their video show. In radio and television America's Number 1 Networks are NBC.*

## NBC Television

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America



# KTLA First in Public Service



• TELEVISION'S telescope lens catches an intimate moment — Mrs. Dewey's final word of encouragement to the Governor before his acceptance speech. This is a frame from a 35 mm motion picture photographed in the booth of the Paramount Theatre, New York, Thursday evening, June 24 . . . exhibited a few seconds later on the theatre's screen . . . and telecast 20 hours later in Hollywood at Station KTLA.

## KTLA First in public service!

TELEVISION'S remarkable coverage of the Republican National Convention was film-recorded in Paramount's New York tele-laboratories, speedily edited into news-reels and flown non-stop to KTLA for immediate showings. Southern California viewers enjoyed four reels a day of televised convention highlights for five days!

The Democratic National Convention will be reported in the same swift, complete fashion. Public service of this character in America's fastest-growing market has won *first place* for KTLA in West Coast televiewing favor. Why not share that attentive good-will? We shall be happy to discuss availabilities.



# KTLA

*Your Star Salesman in Hollywood*

Hollywood Studios • 5451 Marathon St. • HOLLYWOOD 6363  
New York Office • 1501 Broadway • BRyant 9-8700

**A KEY STATION OF THE PARAMOUNT TELEVISION NETWORK**

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## WIDE ACCLAIM *for the Quality of* BASEBALL TELECASTS\* *over* WEWS CLEVELAND

\* "The announcement of telecasting of all Cleveland Indians home games by WEWS is a tremendous forward step for television in Cleveland."

*Stanley Anderson*  
*Radio Editor*  
*The Cleveland Press*

\* "For those not fortunate enough to attend the games, I can say from my own observation that WEWS brings you a splendid show. The station certainly is entitled to commendation for the technical details and excellence of the baseball telecasts in Cleveland."

*Bill Veeck*  
*President*  
*The Cleveland Indians*

\* "It is significant that television here . . . is set up to give better coverage of the Indians' home games than is AM radio."

*Robert S. Stephan*  
*Radio Editor*  
*The Cleveland*  
*Plain Dealer*

\*Sponsored by

## GENERAL ELECTRIC

*through*  
*Batten, Barton,*  
*Durstine & Osborn*

## THE SCRIPPS-HOWARD RADIO STATIONS

- WEWS Television—WEWS-FM, Cleveland, Ohio
- WCPO, Cincinnati, Ohio (Now building Television)
- WNOX, Knoxville, Tenn.

**All these Stations  
Represented by  
The BRANHAM CO.**

# STATUS REPORT

**ADVERTISING:** 374 advertisers sponsored programs over 27 commercial stations during June, an increase of 39 over the May figure of 335. During June, 92 new accounts came into television as compared to 53 expirations. June '48 total of 374 shows an increase of nearly 600% over the June '47 figure of 62 advertisers.

**STATION STATUS:** Box score now stands at 31 stations operating in 18 cities. Newest entries are WNAC-TV, Yankee outlet in Boston, and WSPD-TV, Fort Industry station in Toledo. Three construction permits have been issued in Syracuse, making a total of 79 now granted. Applications are pending from 300. Judging from this count, 130 market areas are slated for television service.

**RECEIVER CIRCULATION:** While we make every effort to secure the most reliable statistics, nevertheless the following figures are prefaced with the usual statement that they are an estimate and not an authenticated count:—

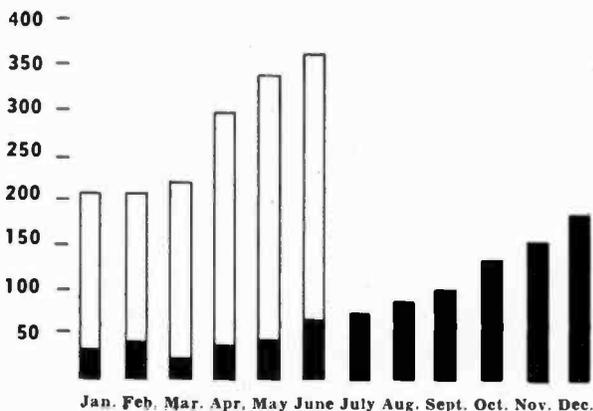
New York	240,000	Boston	7,000
Philadelphia	48,000	St. Paul-Minneapolis	4,500
Chicago	25,440	Milwaukee	4,000
Los Angeles	25,000	Buffalo	3,000
Washington	13,750	New Haven	3,000
Baltimore	13,000	Cincinnati	2,950
Detroit	8,600	Schenectady	2,400
St. Louis	8,550	Richmond	1,361
Cleveland	7,100		

**STATION NEWS:** KFI-TV, Los Angeles, is now airing its pattern and conducting tests from various sections of the city to determine picture quality. Experimental programming will begin later this month, with official opening set for early fall.

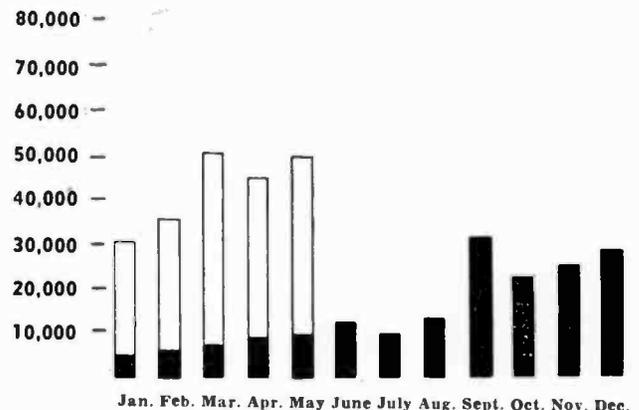
ABC has signed a two-year affiliation agreement with WAAM, Baltimore, which is scheduled to open this fall. An interim agreement has been reached with WNAC-TV, which also has a similar agreement with CBS. (Both CBS and WCOP-ABC have applications pending hearing in Boston.) This gives ABC a 4-station network on the East coast including WFIL-TV, Philadelphia and WMAL-TV, Washington . . . WJAR-TV, Providence, due to open in midSeptember, has signed an affiliation contract with NBC . . . KDYL-W6XIS, Salt Lake City, officially started commercial operations this month with a 5-day week schedule.

**RECEIVER PRODUCTION:** May production figures totaled 50,177 sets for a weekly average of 12,500. Total set production for the first five months amounted to 214,543 with a grand total of over 400,000 for the post-war period.

TELEVISION MAGAZINE'S ADVERTISING INDEX



RECEIVER PRODUCTION INDEX



Black blocks show the 1947 figures, while the white lines indicate the 1948 totals.

# REPORT ON TELEVISION

NO. 3



**30,000 SMALL FRY.** The vast army of young listeners to WABD's Small Fry program has a solid core of 30,000 faithful followers who have qualified as members of the club.



**ORIGINAL AMATEUR HOUR** promises to repeat on television its great radio success. Two successive Hooper Reports have given it a whopping rating of 46.8—tops in television.



**"COURT OF CURRENT ISSUES,"** television's most adult public service program. Vital topics of public interest are put "on trial" before a picked jury of competent authorities.



**PROGRAMS FOR EVERY TASTE.** This breakdown of a month's programs on WABD—key station of the Du Mont Network—shows a well balanced entertainment diet.

## Ask Du Mont—

For information on any phase of television—advertising, starting a broadcasting station, opening a dealership—ask Du Mont. Du Mont has pioneered in every phase of television; knows all the angles; is interested in anything that promotes television.

**DU MONT TELEVISION NETWORK**  
"The Nation's Window On The World"  
515 Madison Avenue, New York 22, N. Y.

TELEVISION  
**DU MONT**  
NETWORK

### DU MONT NETWORK STATIONS

WABD—Channel 5  
New York, N. Y.

WTTG—Channel 5  
Washington, D. C.

WDTV—Channel 3  
Pittsburgh, Pa.

WNHC—Channel 6  
New Haven, Conn.

# TELESCOPE



Governor Dewey looks through a WPTZ camera to judge the telegenic possibilities of his wife prior to their interview over the NBC network.



Upper left: John R. Sheehan, newly appointed Director of Radio and Television for Buchanan. Upper right: Tony Kraber, new Program Manager of WABD. Lower left: Edmund Chester, newly appointed Director of News, Special Events and Sports for CBS. Lower right: Richard Goggin, Los Angeles Director of Television Programming for ABC.



Philco television receivers mounted on jeeps and operated by the Keystone Automobile Club made it possible for several additional thousands to see the Convention telecasts. Idea was conceived by WCAU-TV, CBS station in Philadelphia and was executed by Philco engineers under the direction of Joseph Fisher, project engineer, Research Division, Philco Corp.



WBRE, TV applicant in Wilkes-Barre picked up the Louis-Walcott fight. Brawl was projected on a 7x9 foot RCA projection receiver and shown to over 60,000.

Major move is Paramount's new transcription service. Film company will open its New York television studios to package companies and agencies for filming their programs via their film recording system. This step should prove a boon to the independent producer; will provide agencies and stations with a way of pre-judging programs prior to airtime, and widen the scope of available material for independent stations.

*UP's quest for a satisfactory news service which would furnish spot news as compared to newsreel coverage ended in their pact with 20th-Century Fox. Idea is for the newsreel company to supply a library of stock shots, furnishing stations with late news, accompanied by an index of the shots which should accompany each bulletin. While the viewer will not actually be looking at the flood, fighting, etc. which took place that day, he will see an effective news visualization.*

Increasing impetus on television is causing a streamlining of personnel and integration of operation in stations, networks and agencies. Original pattern of separate autonomous television departments is fast disappearing in favor of vertical integration, as witness NBC's and CBS' reorganizations which have all departments, except programming, reporting to AM heads. Almost all agency television departments have already been integrated as part of either the film or radio departments. Move has been made not only for general efficiency, but also, particularly in the case of broadcasters, in the interests of economy.

*Most significant development was the use of film recordings by NBC to cover the Republican and Democratic Conventions. It conclusively demonstrated the practicability and satisfactory quality of this method.*

DuMont's tele-transcription process is also in active use with the popular "Small Fry" show transcribed during Bob Emory's vacation.

*Reports from almost all stations would indicate that fall business will break all records for television advertising. Football is being sponsored throughout the country and any day should bring announcement on Lucky Strike's football plans which are about the most extensive attempted by any national advertiser.*

Rates are going up! CBS, NBC, WBKB and WMAL-TV have all recently put into effect increased rate schedules in line with the increased number of receivers installed in their respective areas.

*ABC is offering a special pre-opening inducement to advertisers on WJZ-TV. Sponsors placing time contracts prior to opening will receive approximately 25% discount protection for the first 6 months. They are offering the New York Giants professionals 12 football games for \$75,175, plus time and remote pickup charges, etc.*

# He who pays the piper...



...calls the tune

and on **WATV** it's the merry jingle of cash registers when your product reaches the thousands of **Junior Frolics** television fans who daily at five line up to follow Uncle Hal's film funnies and cartoons.

# WATV 13 Channel

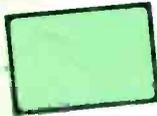
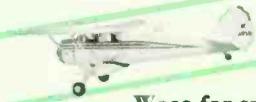
TELEVISION CENTER, NEWARK 1, N. J.

Grumman Amphibian,  
completely equipped  
flying darkroom...

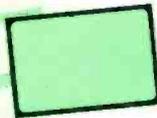


# TELEPIX NEWSREELS NOW AVAILABLE!

Waco for spot  
air shots, quick  
delivery...



**DAILY NEWSREEL**... news while it's new, plus prompt coverage of sports, special events, fashions, human interest... 10 minutes—daily.



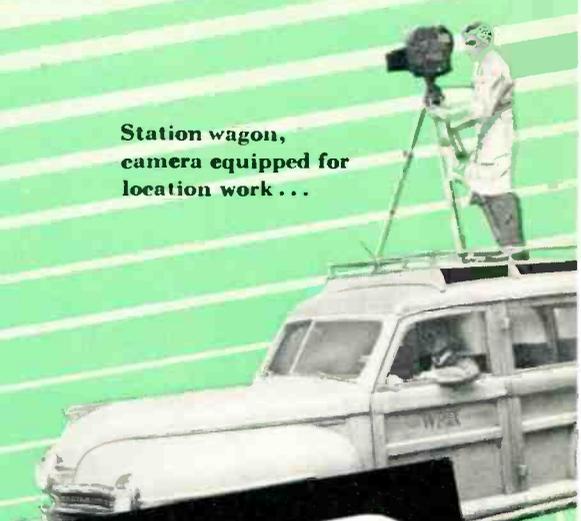
**SUNDAY ROUNDUP**... picked clips of the week from the WPIX daily newsreel, and coverage of current news... 20 minutes—every week.

To television stations in the market for more informative, interesting and entertaining news and news features... WPIX offers Telepix—a complete and comprehensive newsreel.

With a total staff of twenty-four... ten cameramen covering New York, Washington and the Eastern Seaboard... two planes, station wagon for fast on-spot work... AP and News wires... foreign footage from French Gaumont, British contacts, many other exclusive WPIX sources... most modern movie production facilities and newest equipment... Telepix will attract additional audience... promote prestige, create comment, increase stature for any television station!

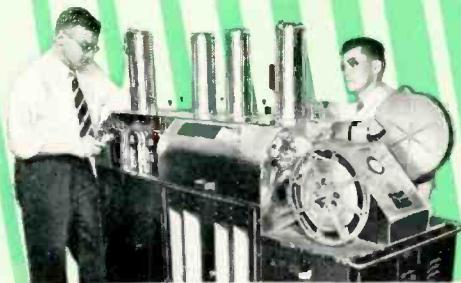
For all the facts on the Telepix... phone, write or wire—WPIX, 220 E. 42nd St., New York 17, N. Y.

Station wagon,  
camera equipped for  
location work...



# WPIX

NEW YORK CITY • CHANNEL 11



Two Huston film  
developers process  
15 feet of film a minute...

# TELEVISION MAGAZINE AUDIENCE RESEARCH

62% of respondents have cut down on movie-going; Amateur Hour and Texaco Shows are favorites—by Melvin A. Goldberg

FOR the third consecutive month Lucky Strike was the sponsor mentioned most often by viewers in answer to the question, "Name three (3) advertisers on television." Of the first five advertisers mentioned, two, Lucky Strike and Camels do not sponsor sport shows. Kraft for the first time relinquished its position among the top five. Gillette, which has ranked fairly high, was not given the benefit of its sponsorship of the Louis-Walcott fight because the survey was conducted before that date. It should be noticed that Texaco, a newcomer to television, placed eighth in sponsor mentions.

Of the 204 successful calls, 112 were women and 92 were men. They mentioned an average of 2.85 advertisers. Here is a list of those advertisers on television who received mentions from 2% or more of the viewers interviewed. Once again we are listing spots separately for comparative purposes.

## Sponsors of Regular Programs

	Men 36%	Women 38%	Total 37%
<b>Lucky Strike</b> Spots; 5 times weekly; 7 PM—WABD Sat. & Sun.; 8 PM and Thurs., 8:15 PM — WCBS-TV. "Barney Blake, Police Reporter," Thurs., 9:30-10 PM — WNBT.			
<b>Ford</b> One-third sponsor of Brooklyn Dodger baseball games—WCBS-TV.	28	32	30
<b>Camels</b> Fox-Movietone Newsreel; 5 times weekly; 7:50-8 PM—WNBT.	35	25	30
<b>Chesterfields</b> N.Y. Giants baseball games—WNBT.	33	20	26
<b>Old Golds</b> Two-thirds sponsor of Brooklyn Dodger baseball games—WCBS-TV.	15	12	13
<b>Kraft</b> Kraft Television Theater; Wed., 9-10 PM—WNBT.	12	12	12
<b>DuMont Telesets</b> Amateur Hour; Sun. 7-8 PM—WABD. Spots, 5 times weekly WABD.	12	11	11
<b>Texaco</b> Texaco Star Theater; Tu. 8-9 PM—WNBT.	11	10	10
<b>Ballantine's Beer</b> N.Y. Yankee baseball games—WABD.	9	12	10
<b>Gillette</b> Boxing, Cavalcade of Sports; Mon. & Fri.—WNBT (Prior to Louis fight).	11	3	7
<b>Kools</b> "Sports Reports," 5 min. show preceding Fri. boxing—WNBT.	9	5	7
<b>Jello</b> "Author Meets the Critics," Sun. 8 PM—WNBT.	2	11	6
<b>Gulf</b> "We The People," Tu. 9 PM—WCBS-TV.	4	5	5

\* Weighted average.

## TELEVISION MAGAZINE AUDIENCE RESEARCH

In an effort to determine the cumulative effect of television commercials, the degree of retention of the advertisers' name and program popularity, TELEVISION Magazine each month sends a list of questions to C. E. Hooper, Inc., for the purpose of interviewing by telephone a representative sample of 200 of the television set owners in New York City.

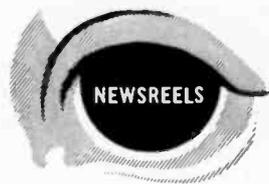
<b>Howard Clothes</b> Boxing; Tu. 9 PM—WABD.	5	3	4
<b>Firestone</b> "Americana"; Mon. 8:30 PM—WNBT.	2	5	4
<b>Chevrolet</b> "Telenevs"—Th. 8 PM—WABD.	5	1	3
<b>Maxwell House</b> "Try and Do It," Sun. 8:30 PM—WNBT.	3	3	3
<b>Schaefer's Beer</b> "Sports Album," 5 min. film preceding or following baseball—WCBS-TV.	3	3	3
<b>Bucknell Shirts</b> Participation in "Doorway to Fame," Mon. 7 PM—WABD.	2	3	2
<b>Swift's Products</b> "The Swift Show," Th. 8:30 PM—WNBT.	1	4	2
<b>Winston Television Sets</b> Amateur Boxing; Mon. WABD.	2	2	2
<b>Sponsors of Spots</b>			
Botany—Weather—WABD, WNBT.	3	5	4
Philip Morris — Spots — 5 times weekly—WABD.	3	4	3
Sanka—Weather—5 nights a week—WABD.	3	3	3
Poloroid — Spots—WABD, WCBS-TV.	1	5	3
Kaiser-Frazer—Spots (Now off)—WABD.	1	4	3

## Amateur Hour and Texaco Star Theater Favorite Television Fare After Sports

For the first time in seven months Kraft Television Theater dropped from the Number One non-sports "favorite program." The Amateur Hour which has been second all along has now moved up while Texaco Star Theater, a newcomer, has taken its place as the Number Two non-sports favorite. This is particularly significant in that the show had been on television twice at the time the survey was made.

Here are the programs mentioned most often:

**PEOPLE  
ARE "SEEING THINGS"  
IN DETROIT**



Every day of every week, WWJ-TV, Detroit's first and only television station, has the eyes of Detroiters focused in its direction. WWJ's diversity of programs and features has aroused the interest of Detroiters of all ages, in all walks of life, to the point where steadily increasing sales of television receivers has attracted an impressive list of national and local advertisers. Thanks to WWJ-TV's pioneering and showmanship, television has already become an effective advertising medium in the Detroit market—4th largest in America!

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS  
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

**WWJ-TV**

Associate FM Station WWJ-FM . . .  
Associate AM Station WWJ

### Favorite Program

	Men	Women	*Total
<b>Sports</b>	40%	20%	30%
<b>Amateur Hour</b>	16	21	19
DuMont Telesets, WABD, Sun., 7-8 PM.			
<b>Texaco Star Theater</b>	21	14	17
Texaco, WNBT, Tu. 8-9 PM.			
<b>Feature Films and Movies</b>	9	12	10
<b>Howdy Doody</b>	4	7	6
Unsp., WNBT, Tu., Th., Sat.; 5 PM.			
<b>Charade Quiz</b>	7	5	6
Unsp., WABD, Th., 8:30 PM.			
<b>Kraft Theater</b>	4	5	5
Kraft, WNBT, Wed., 9-10 PM.			
<b>Plays, Unspecified</b>	3	4	3
Theatre Guild — Unsp., WNBT, Sun., 8:30 PM.			
<b>Small Fry</b>	3	4	3
Fischer Baking Co. and General Foods (Post Cereals) participating, WABD, 5 times weekly 6:15 PM.			
<b>Author Meets the Critics</b>	4	1	3
Jello, WNBT, Sun., 8 PM.			
<b>Toast of the Town—Ed Sullivan</b>	4	1	3
Unsp., WCBS-TV, Sun. 9-10 PM.			

The ratings compiled by TELEVISION Magazine should at no time be compared with the Hooper Telemetering nor with that of The Pulse. Whereas these surveys measure the viewing audience of a particular program, TELEVISION Magazine's Cumulative Effect survey measures a show's overall popularity. A program may have a high audience rating due to the fact that there is nothing else on at the time or because of weak competition.

### 62% Go to Movies Less Often

The third question in our survey was, "Since you have your television set, do you find that you go to the movies more often, less often, or just as often as before?"

62% of those asked said that they went to the movies less often. There was no appreciable difference between men and women. Here are the results:

	Men	Women	*Total
	%	%	%
<b>More Often</b>	—	—	—
<b>Less Often</b>	63	61	62
<b>Just as Often as Before</b>	36	33	35
<b>Never Go</b>	1	6	3

These results compare favorably with those of Dr. Thomas Coffin of Hofstra College, Hempstead, New York, who conducted personal interviews of 135 television families and 135 non-television families in Hempstead. He found that 58% reported a decrease in movie attendance. A telephone survey conducted by Foote, Cone & Belding of 415 television set owners revealed that 51% attend the movies less often, 48% attend about the same, and 1% more often.

The FC&B study attempted also to find out who the people were who go less often. They therefore asked how often they go to the movies now and before the television set. The results for the 211 who reported a decrease in movie attendance are as follows:

	Before	Television	After
"Every few days"	57%	—	4%
"Once a week"	33	—	39
"Every two or three weeks"	7	—	28
"Infrequently"	3	—	29

## 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
WABD	45	35%	23%	10%	32%	42%	58%
WCBS-TV	35	31%	17%	26%	26%	50%	50%
WNBT	41	40%	30%	17%	13%	68%	32%
WPTZ	40	34%	18%	15%	33%	67%	33%
WFIL-TV	30	8%	27%	38%	27%	23%	77%
WCAU-TV	30	—	43%	16%	41%	30%	70%
WTTG	35	48%	20%	14%	18%	63%	37%
WNBW	26	3%	17%	28%	52%	32%	68%
WMAR-TV	43	15%	1%	29%	55%	13%	87%
WBKB	42	49%	30%	21%	—	41%	59%
KSD-TV	30	39%	37%	24%	—	50%	50%
WWJ-TV	36	34%	29%	37%	—	33%	67%
KTLA	30	51%	25%	24%	—	57%	43%
KTSL-W6XAO	15	61%	11%	28%	—	3%	97%
WLWT	25	20%	49%	31%	—	51%	49%
WEWS	29	45%	33%	22%	—	36%	64%
WTMJ-TV	29	42%	23%	29%	6%*	47%	53%
WGN-TV	40	50%	30%	20%	—	46%	54%
KSTP-TV	22½	88%	5%	5%	2%*	56%	44%
WTVR	26	—	64%	12%	24%	26%	74%
WBZ-TV	37	19%	1%	28%	52%	#	#
WBEN-TV	15	35%	15%	50%	—	15%	85%

\* Network films

# Figures not released.

*How much*

is a **TELEVISION IMPRESSION**

*worth?*

FRANKLY, we don't know... and we doubt, at this early stage of commercial operation, whether anyone really knows.

We know that television encompasses many factors which mankind has tried for years to combine in order to make an indelible advertising impression. In television we have sight, sound, animation and the ability to actually demonstrate our products and services. Yet today there is no set yardstick on the value of such a television impression.

That is why, here at WLWT, we are directing all of our efforts toward improving the technique in presenting these television impressions at the lowest possible cost—both for the direct advertising impression as well as the entertainment vehicle necessary to carry this impression to the audience. As a result, we have developed interesting, action-packed programs at an exceedingly low cost, at the same time retaining a high entertainment value.

In producing our rate card, we have torn pages from the history of AM broadcasting as

to the trend in listening habits... and we have endeavored to meet the issue head on. It is for that reason that the WLWT rate card includes summer discounts as high as 40 per cent. We feel sure that the number of viewers is less during the summer months than during the winter months. Maybe not 40 per cent less... maybe more. But we feel in presenting our first rate card that, while there might be some technical errors, the basic concept is correct. Further, we feel that it is a direct approach to a basic problem in endeavoring to establish, as quickly as possible, the true value of a television impression.

We think it is important that agencies—and clients as well—learn now, at relatively low cost, the proper technique in presenting television programs. WLWT offers a large staff of competent technical, programming and merchandising personnel, as well as one of the most modern, completely equipped television stations in the country.

Complete information may be obtained  
at any of the WLWT offices:

630 Fifth Avenue New York 20, N.Y.	Crosley Square Cincinnati 2, Ohio	360 N. Michigan Chicago 1, Ill.
Circle 6-1750	CHerry 1822	State 0366



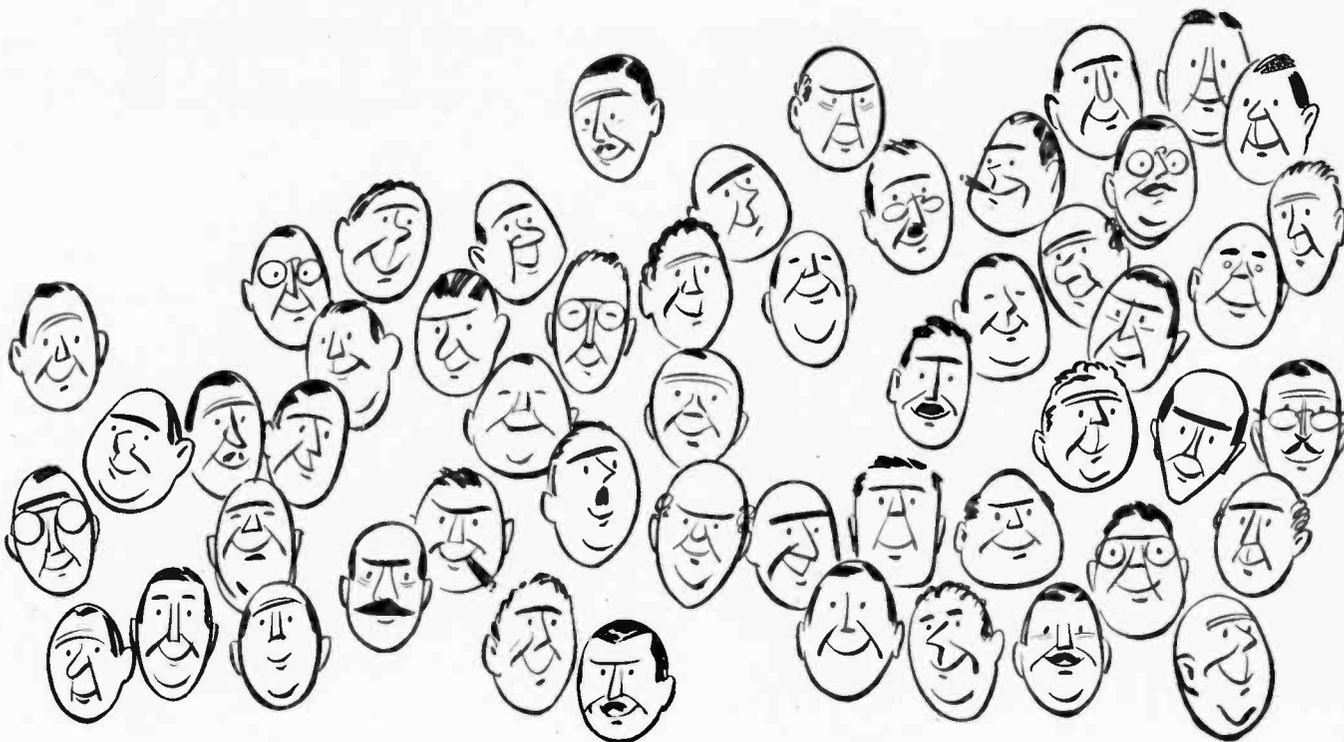
On the West Coast, contact Keenan  
& Eickelberg offices in Los Angeles,  
San Francisco and Portland, Oregon.

*Crosley Broadcasting Corporation*

TELEVISION SERVICE OF THE NATION'S STATION

## WHAT'S NEW IN TELEVISION ?

*Take a Look at WPTZ!*



*In the Merry, Merry Month of May...*

# 52 ADVERTISERS on WPTZ!

When 52 experienced, "show-me" advertisers buy time on this one Philadelphia television station they must have had more compelling reasons than just a desire to get on the TV bandwagon.

*It could be coverage.* With WPTZ's new antenna system topping downtown Philadelphia by almost a thousand feet, the Philco station reaches out roughly 50 miles to offer television service to 3,306,000 people! Here is one of the nation's fastest growing television audiences, already second largest (42,000 receivers) in the country.

*Or facilities perhaps...* WPTZ's well equipped studio, three complete mobile units, art and scene shop, film production crew, 16mm and 35mm

projection equipment, two-way relay to New York for NBC network origination—just to name a few.

*Or knowing how to use these facilities.* Nine years of actual television station operation coupled with Philco's sixteen years of active television experience have produced at WPTZ what many consider to be the best trained, professional staff and crews in the business!

Or maybe it's the alacrity with which the boys in the commercial department will tell you what WPTZ and the Philadelphia television audience have to offer you and your clients. Drop us a note or, better yet, phone—

PHILCO TELEVISION BROADCASTING CORPORATION

Architects' Building, Philadelphia 3, Pa.

Telephone: LOcust 4-2244

# WPTZ



FIRST IN TELEVISION IN PHILADELPHIA



## WE THE PEOPLE

**An appraisal of some problems involved  
in simultaneous AM-TV production.**

**By Rod Erickson, Editor-Producer of  
"We The People," Young & Rubicam, Inc.**

**O**N JUNE 1st amidst a Hollywood-type premier WE THE PEOPLE became the first regularly scheduled AM-TV joint origination of a major nighttime radio show. Though some observers thought the first show could have been improved artistically, it proved that joint origination is possible and acceptable to the majority of listeners and viewers.

As no sponsor had undertaken anything of the sort with an important show, it required courage and a willingness to experiment on the part of Gulf Oil, sponsoring WE THE PEOPLE. The experiment is now being followed with keen interest by the entire radio industry as well as Gulf Oil and Young & Rubicam, Inc.

If a radio show can be telecast at the same time that it is broadcast, an advertiser may have a major television show at a cost per thousand viewers that is not too far out of line with radio costs per thousand listeners. The arrangement also enables a major advertiser to begin to effect an evolution in the transition from radio to television if he believes a transition is inevitable.

To the staff of twelve who regularly devote their full time to producing WE THE PEOPLE, this pioneering event was a major challenge. To the CBS television crew, radio limitations which required close miking, reading from scripts, and usage of valuable stage space with radio set-ups, the necessity of

ingenious adjustment was omnipresent. To our regular AM crew who are accustomed to doing a smooth radio production, the challenge of facing lights, flying microphones away from cameras, wearing make-up, and keeping pace without looking at a script was a new experience.

Let's look at the specifics:

*Is simultaneous broadcasting acceptable to the audiences?*

For the present, we believe it is. The AM show is about the same. We have the following checks on it:

1. Our client listens to the AM broadcast only since there is no TV in his area at present.
2. Our production crew checks a record after each broadcast.

3. CBS production is vigilant to any deficiency in the network broadcast.

Our general conclusion is that the only difference in the AM show is that occasionally someone sounds off-mike and elimination of scripts sometimes slows the pace of the show. It is too early to tell how this will affect the radio rating story—our first broadcast with TV went up and the second dropped. Many other factors may have influenced this change, however. The first TV rating was top among all television shows for June in the New York area. Most of the suggestions to improve WE THE PEOPLE television are:

1. To eliminate scripts,
2. To improve camera angles,
3. To get more motion,
4. To get better acts.

Since each TV show has been better than the last, we are very optimistic about the future.

*How long can you hold audiences in both AM and TV?*

Probably as long as is necessary. If the evidence indicates all TV is the answer, we will be able to effect complete transition easily. During this prescribed transition period, there will be new sets coming into use which will continually furnish us with many fresh viewers who see for the first time a top-flight radio show just the way the audience in the radio theatre sees it.

*Is it technically difficult?*

Very. The smooth AM show with its 44 ribbon mikes close to the guests suddenly is disrupted by concealed mikes of varying types—(mostly obsolete 8 balls, salt shakers, and dynamics) — concealed scripts, and blazing lights . . . as a result most of the amateur guests on WE THE PEOPLE sound off-mike, boomy, or sibilant.

But all these problems are being surmounted. New mikes, booms, marked stage positions, and directions have minimized them. Current TV is not technically perfect. Most of the personnel are experienced but not fully trained to joint originations. It is not dissimilar to the early, early days of radio, except that the professional highly-malleable radio personnel of the networks are quickly adapting themselves to the new TV problems.

Even very competent leaders in specialized theatrical effects are confused by TV. One of the world's greatest scene designers and light-

ing experts who is used to lighting Broadway shows that iron out the bugs on a six weeks road tour had to learn to work against radio time and minimum rehearsal. Stage crews used to theatre operations but new to radio-TV are being taught to shift quietly and not up-set mikes or clomp over the drum-like stage floor. Props are being



Hollywood-type premiere of "We the People" brought out Mr. & Mrs. William Paley of CBS and Sigurd S. Larmon, president of Young & Rubicam.

worked out on paper instead of by trial and error. And there's always that old devil, Time. With only three hours camera rehearsal, (and all of that while AM rehearsal is going on), every nervous stomach is pushing, shoving, and rushing to meet the merciless clock.

*Which comes first—AM or TV?*

The tail can never wag the dog. The AM audience is huge—the TV audience is limited. Our first duty is to give the majority of listeners the well-rehearsed, fast-paced script show they expect. We try to reach a middle ground. We do ask as many professionals or unusually bright guests to memorize their scripts or read from huge printed cards.

Even this slight arbitration has sometimes endangered the pace of the AM show in missed cues or slow cues, however. We may be forced to go back to scripts again. Microphones in view may replace the flying or hidden mikes, so that we can clearly hear our guests. For we must keep WE THE PEOPLE as strong an AM show as possible. We cannot sacrifice pace or miking for TV, where the audio is often unacceptable by AM standards.

*Can film be blended with live?*

Our opening forty-five seconds is on film with sound over. So is our closing and occasionally a commercial. We have worked out a central control wherein the TV director calls cues to the film studios—in this case five blocks away. This operates smoothly. We also have a cover shot of the Gulf disc.

*Does WE THE PEOPLE have additional guest problems?*

You bet. We can't get the motion picture stars we used to get in pre-TV days. We hope current negotiations will relieve this situation. Many other performers are afraid of TV. Most experienced radio stars don't like to drop their scripts for TV. The amateurs are more amateurish and nervous in front of bright lights and cameras. The audio presence of singers is lost due to flying microphones where little isolation from the orchestra can be obtained.

Our guest problem is always difficult but perhaps a little more so because of television, wherein we must evaluate an act from this dual base of sight and sound.

*What's the future of WE THE PEOPLE in television?*

Only time and statistics will tell. The day may arrive when WE THE PEOPLE television will appear entirely on film. Then, we probably will send photographers to the locale we talk about . . . to portray our guests as they live and work. To be able to cut and edit. To be able to take multiple shots and choose the best.

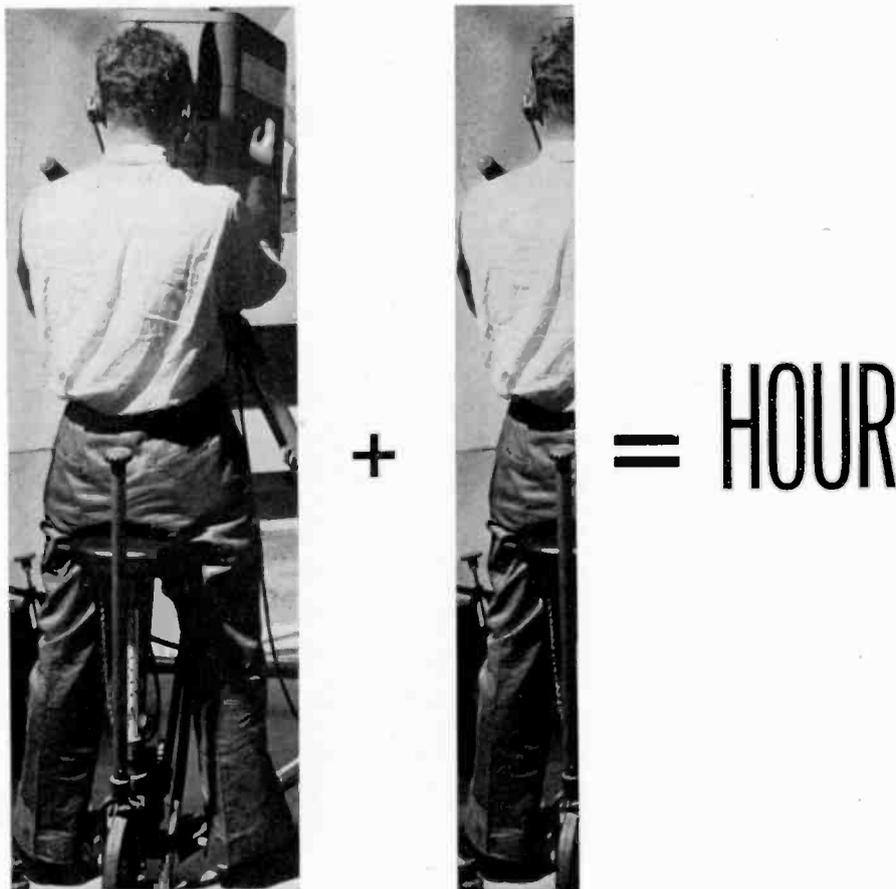
**Summing Up**

Television is exciting and breathes new life into a radio show like WE THE PEOPLE. Simultaneously AM-TV serves a great purpose. It enables radio personnel to continue to use their knowledge of advertising, show business, and broadcasting to broaden their scope in television.

Simultaneously AM-TV broadcasting of prestige radio shows handled by commercially-minded advertisers may push TV into greater importance quicker than the present regularly-scheduled TV shows.

Joint origination of sturdy radio perennials doesn't give all the answers, but advertising agencies and radio broadcasters can use this device smartly to preserve and build their advertising campaigns. Don't underestimate the problems involved. But simultaneous AM-TV can be done, and it can be done well.

# how many men per program hour?



## Analysis of personnel to programming operation By FREDERICK A. KUGEL

**M**ANAGEMENT's biggest problem these days and certainly its most important task is programming. How to program some twenty-odd hours a week of sufficiently high quality to sell receivers and interest advertisers is not an easy job with present budget limitations. Answers to such questions as how many shows can one director produce a week . . . how many technicians are needed . . . how many cameramen for a 30 hour week and so forth, cannot be answered in the light of past experience in any other medium.

### 1½ Men Per Program Hour

In an attempt to find out whether any operating pattern has evolved as yet, *TELEVISION Magazine* analyzed the program schedules and staffs of ten television stations. In trying to arrive at some formula, we find that, excluding management and office staff, we come up with a ratio of programming and engineer-

ing personnel of one and a half men for every program hour.

It is difficult though to arrive at any true comparisons. Some stations do considerable doubling in brass with their AM men and office staff. Others try to separate their TV operation completely with the exception of management personnel.

### TV Operation Only

Obviously, TV stations without AM affiliations have the biggest load to carry. For example, the figures of the Baltimore Sun's WMAR-TV throws some interesting light on sole television operation.\* Excluding management, they have fifty-five employees, which includes three producers, five directors, four announcers, six photographers (newsreel cameramen, etc.), ten engineers, three cameramen and a miscellaneous group of twenty-four. Total program time per week is some 27 hours of which 41% is fed by the networks. (Typical weekly

program schedule is reprinted here.)

The WMAR-TV figures and program schedule lines up pretty much with that of WBKB, another straight television operation. The Chicago station has a staff of eighty-eight—or twenty more than WMAR-TV but are responsible for some fifteen hours more of local programming each week. While the total programming hours are about the same, WBKB receives no network shows. WEWS, also a straight tele outlet, is right up there with a personnel of 84.

### AM-TV Operation

On the other hand, WTMJ-TV, relying on their AM operation rather heavily, get along with a television staff of some twenty-six for an average of almost twenty-four hours a week. A breakdown of their personnel shows one program

\* WMAR, WEWS and WBKB have FM stations. However, in these cases it is the FM relying on TV, rather than TV dependent upon AM.

## WTMJ-TV

Sunday, June 20

- 3:00—Movie Matinee
- 7:30—Republican Convention—"How a Convention Works,"—NBC-March of Time documentary film.
- 7:50—Film Program
- 8:00—Teevee Varieties
- 8:30—Gimbels Telenews Digest—Newsreel
- 8:50—Sunday Evening Theater

Monday, June 21

- 7:00—Film Program
- 7:20—Let's Look at the News
- 7:30—Reel Fun—Film variety program
- 8:00—Republican Convention—"The Republican Congress."
- 8:20—"Dewey of New York"
- 8:35—"Taft of Ohio"

Tuesday, June 22

- 7:00—Film Program
- 7:20—Let's Look at the News
- 7:30—Reel Fun—Film variety program
- 8:00—"Stassen of Minnesota"
- 8:10—"Vandenberg of Michigan"
- 8:20—"The Dark Horses"
- 8:30—Republican convention highlights.

Wednesday, June 23

- 3:00—Meet Your Neighbor
- 3:30—Let's Look at the News
- 3:40—Serial: "Law of the Wild."
- 4:00—The Children's Corner
- 4:15—The Cyclops Club—Norm Clayton
- 7:00—"The Life and Songs of Stephen Foster," with King's Men.
- 7:20—Let's Look at the News
- 7:30—Let's Look at Television
- 7:45—Look at Louise!
- 7:50—NBC Camel Newsreel
- 8:00—"The White House"
- 8:10—Republican convention highlights.
- 8:40—Vacationlands Northwest—films.

Thursday, June 24

- 3:00—Meet Your Neighbor
- 3:30—Let's Look at the News
- 3:40—Movie Matinee
- 4:00—Children's Corner
- 4:15—Little Amateurs with Carl Nelson
- 4:35—Cartoon Fun
- 7:00—Life at Boston Store
- 7:20—Let's Look at the News
- 7:30—Republican convention highlights.
- 7:50—NBC Camel Newsreel
- 8:00—Republican convention: newsreel
- 8:20—Reel Fun
- 8:30—Wrestling

Friday, June 25

- 3:00—Meet Your Neighbor
- 3:30—Let's Look at the News
- 3:40—Serial: "Law of the Wild."
- 4:00—Children's Corner
- 4:15—Hi, Kids! with George Conte.
- 4:30—Animal Adventures, film series.
- 7:00—Spellball—quiz program.
- 7:20—Let's Look at the News
- 7:30—Reel Fun—film varieties.
- 7:45—Barbara Becker Sings
- 7:50—NBC Camel Newsreel
- 8:00—Repub. Conv.: film coverage.
- 8:30—Midget Auto Races—State Fair Pk.

Saturday, June 26

- 3:00—Those Keen Teens
- 3:30—Wild West Thea. "Across the Plains"
- 7:00—It's Quiz Time
- 7:20—Let's Look at the News
- 7:30—Reel Fun—Film variety show
- 7:45—Golden Wedding Greetings
- 7:50—NBC G-E Newsreel
- 8:00—Repub. Conv.: film coverage.
- 8:30—Wild West Rodeo—Borchert Field.

manager, three in program production, five directors, four cameramen and fourteen engineers. The weekly program schedule of WTMJ-TV (reprinted here) will best illustrate the programming output of this size staff.

While the analysis of the WTMJ-TV operation cannot be taken as typical—for it is much too early for any such thing as "typical" operation—the figures are illuminating. A close scrutiny of the program schedules is beginning to show some relationship between hours on the air and number of personnel. For example, KSD-TV, like WTMJ-TV, has a strong AM operation to rely upon, programs about the same number of hours per week (25 to be exact), and does it with a staff of thirty-one. This breaks down to five directors-producers, seven writers, assistant director, two projectionists, three stage hands, miscellaneous, and fourteen engineers. Their program schedules pretty much jibe with WTMJ-TV in that KSD-TV program schedule breaks down to 36% remote, 34% studio and 30% film, as compared to WTMJ-TV's 42% remote, 30% studio and 28% film.

Overall comparisons though show a range too wide to permit any definite conclusions. On a twenty-five hour weekly average, staffs range from thirty-five to eighty-eight. Obviously, though, the kind of programming rather than the number of hours has the most important bearing on the number of personnel. Use of film is almost uniform, accounting for between 20% to 30% of the output.

### Engineering vs. Programming

Excluding office and management personnel, in most cases the engineering department outnumbers the programming division. WNBW in Washington has twenty-eight engineers, including cameramen as against nineteen in their programming department. WBEN-TV, Buffalo, has fourteen engineers against eleven programmers. KDYL-W6XIS, Salt Lake City, has twelve engineers to six in the programming department (nine hour weekly operation).

One station programming twenty-eight hours has an engineering staff of eighteen, while another programming twenty-nine hours of which almost half is received via network, has an engineering staff of twenty-eight. Of course, a good deal of this apparent discrepancy is accounted for in the amount of developmental

(continued on page 27)

## WMAR-TV

Monday, July 5

- 6:00—"Small Fry Club" (DuMont)
- 6:30—Russ Hodges' "Scoreboard." (DuMont)
- 6:45—Film Featurettes.
- 7:00—"Three About Town."
- 7:15—"Face the Music" (CBS)
- 7:30—CBS Television News.
- 7:45—Sunpapers Newsreel
- 8:00—"Sportsman's Quiz"
- 8:05—"To the Queen's Taste." (CBS)
- 8:30—"Around the World at Home."
- 9:00—"That Reminds Me," Walter Kieran. (ABC)
- 10:45—Sunpapers Newsreel.

Tuesday, July 6

- 6:00—"Small Fry Club" (DuMont)
- 6:30—Russ Hodges' "Scoreboard." (DuMont)
- 6:45—Film Featurettes
- 7:00—"Gabrielle."
- 7:15—"Face the Music" (CBS)
- 7:30—CBS Television News
- 7:45—Sunpapers Television Newsreel.
- 8:00—"Court of Current Issues." (DuMont)
- 9:00—"We, the People" (CBS)
- 9:30—Wrestling — Baltimore Coliseum.
- 11:00—Sunpapers Television Newsreel.

Thursday, July 8

- 5:30—"What's New."
- 6:30—Russ Hodges' "Scoreboard." (DuMont)
- 6:45—Film Featurettes
- 7:00—"Gabrielle" chanteuse.
- 7:15—"Face the Music" (CBS)
- 7:30—CBS Television News
- 7:45—Sunpapers Television News
- 8:00—"Charade Quiz" (DuMont)
- 8:30—"Around the World at Home."
- 9:00—"Do You Know Baltimore?"
- 9:30—"Winner Take All." (CBS)
- 10:00—Television News
- 10:30—(10:20) Film, (10:30) News.

Friday, July 9

- 6:00—"Small Fry Club" (DuMont)
- 6:30—Russ Hodges' "Scoreboard." (DuMont)
- 6:45—Film Shorts
- 7:00—"Three About Town"
- 7:15—"Face the Music" (CBS)
- 7:30—CBS Television News
- 7:45—Sunpapers Television News
- 8:00—"Telesports Quiz"
- 8:15—Orioles vs. Newark.
- 10:30—Sunpapers Newsreel.

Saturday, July 10

- 6:00—"The Playground"—Fun for young Baltimoreans.
- 7:00—"Around the World at Home."
- 7:30—Sunpapers Television News
- 7:45—"The Curious Camera"
- 8:00—"Telesports Quiz"
- 8:15—Orioles vs. Newark.
- 10:30—Sunpapers Television Newsreel

Sunday, July 11

- 6:00—Television Varieties
- 6:05—Sunpapers Television News
- 6:30—"Hollywood Screen Test." (ABC)
- 7:00—"Original Amateur Hour." (DuMont)
- 8:00—Art Can Be Fun.
- 8:30—Teen-Age Forum—Subject: "Is A Woman's Place in the Home?"
- 9:00—Donald Kirkley's guests (dramatic critic).
- 9:30—"Toast of the Town" with Ed Sullivan (CBS).
- 10:30—Sunpapers Television Newsreel.

# TELEVISION MAGAZINE

***is the only publication which completely  
covers all phases of the television industry***

**FIRST** ***in readership***

**FIRST** ***in advertising***

**FIRST** ***in editorial coverage***

*and See*  
 Hear <sup>^</sup> the Stars of Stage and Screen  
*and See*  
 Hear <sup>^</sup> the News as it Happens

*Right in Your Own Home!*

THE SHAWMUT BANK AGAIN

*leads the way*

TELEVISION comes to Boston. Among the telecasts you may see and hear on WBZ-TV are:

7-7:30 p. m. Every Television night. *The Shawmut Nightly* news reel of local, national and international events.

8-8:30 p. m. Every Sunday night. *The Shawmut Sunday*

Uame



# MERCHANDISING

Promotional campaign devised by a bank to finance sets and the selling techniques behind the sale of 6,000 receivers.

## How to Finance Your Television Set



NOW as television becomes reality you will, no doubt, want to be among the first to *see* as well as hear what is "on the air." In the same spirit of service to the public that prompted the Shawmut Bank to finance the purchase of cars over 30 years ago, in

**W**INNER of this month's award and one of the best television ads we've seen to date—certainly the one with the most 'sell' in it—strangely enough originated with the National Shawmut Bank of Boston.

Pictured here are parts of the full page ad which ran in Boston newspapers. Overall theme plugged the entertainment value and in-

the-home enjoyment which the purchase of a television set guarantees, coupled with the Shawmut financing plan. This was augmented by a direct mail promotion campaign offering installment plan financing to purchasers of television receivers.

The ad also plugged the television programs which the bank is sponsoring. Believing that banks

have a variety of services to sell and that television offers a unique opportunity of demonstrating individual services, the Shawmut is now sponsoring three programs regularly.

Two are of the newsreel variety, with one screened every regular telecast night, and the other on Sunday night. The major presentation is sponsorship of the Korda films.

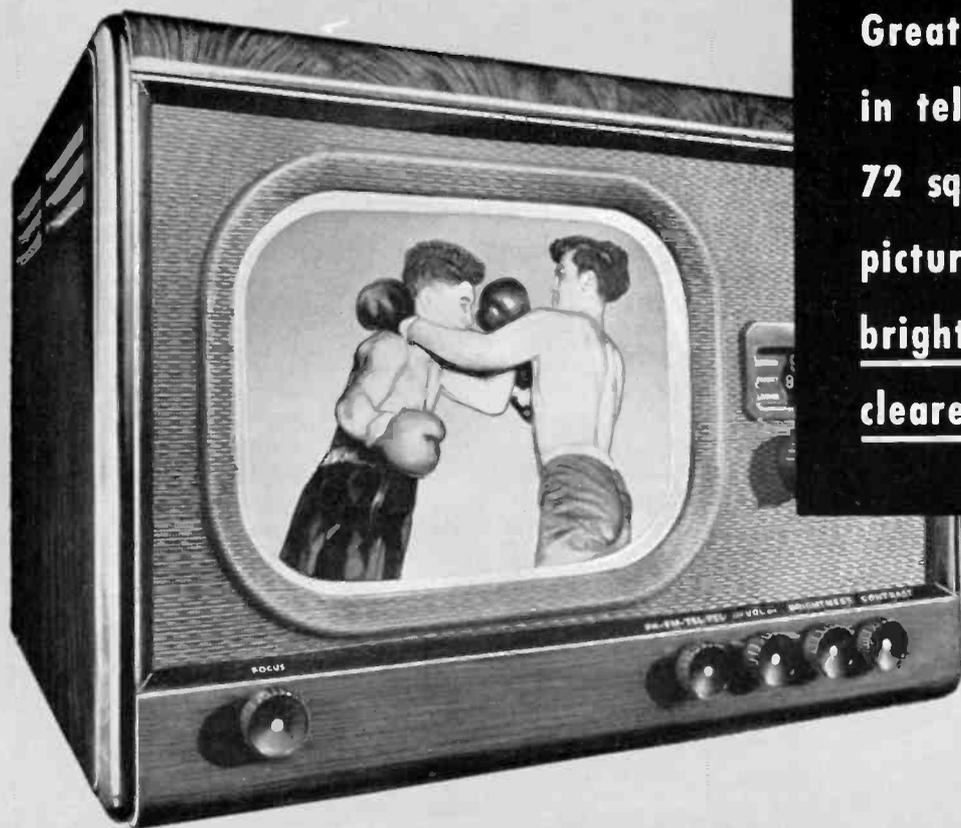
### Commercial Technique

Not content to stick to the middle of the road, Shawmut is now experimenting on television commercials. Present versions emphasize their internationally known trade mark, the bust of an Indian chief of the tribe of Shawmut. Titles are flashed over this background on cellulose acetate as the verbal plug is read. Opening commercials on all three programs are presented against identical background material, with the titles flashed over the background on cellulose acetates. This is followed by the Shawmut Indian bust, with "A National Shawmut Bank Feature"

now... ~~CROSLEY~~

brings you new profits with

12"  
a BIG  
PICTURE tube



Greatest feature  
in television!

72 sq. inch

pictures—

brighter, sharper,

clearer than ever!

plus  
complete FM  
broadcast

missing sales?  
don't get  
cross  
...get the  
Crosley  
Franchise

Now Crosley brings you "big picture" television that sells on sight! A new, compact table model with a jumbo 12" picture tube to give your prospects easy, comfortable viewing and greater realism than ever before! All this, *plus* the extra appeal of complete FM broadcast reception. Comes in a magnificent cabinet finished in genuine mahogany. Put yourself in the profit picture, with sensational Crosley "big picture" television! Write or wire for details now.

~~CROSLEY~~

Division—*APCO* Manufacturing Corporation

Cincinnati 25, Ohio © 1948 \*®

~~CROSLEY SPECTATOR~~  
Television Receiver  
Model 9-407M

NEW 12" PICTURE TUBE • 72 SQ. IN. PICTURES  
COMPACT MAHOGANY FINISH CABINET

Shelvador® Refrigerators • Frostmasters® Ranges  
• Radios • Radio Phonographs • Shortwave •  
FM • Television • Home of WLW and WLWT

superimposed over it. Bust then dissolves into a live Indian who shoots an arrow into the audience, then freezes and dissolves back into the bust. Title of the program is superimposed over it.

Similar treatment is given at the closing, with the addition of a 15 second neon sign reading "National Shawmut Bank" flashing over the Indian bust, and two scrolls, one conforming to Federal Deposit Insurance Corporation requirements and a final identification scroll.

On newsreel presentations, opening commercials run 30 seconds and closing commercials from one minute to one minute, 15 seconds. Five and a half minutes are allowed for commercials on the Korda films, presented in the "Shawmut Home Theater."

### Korda Commercials

Openers on these follow the general theme, but with the camera focused on a still of a family group looking at a receiver, with the titles superimposed over it. For the middle commercials, sound films have been prepared, showing the bank's officers extending a welcome to viewers to visit the bank. Closing commercial features the Indian trade mark, followed by a minute and a half trailer on next week's film, and concluding with the Indian, accompanied by tom-tom sound effects.

Doremus and Company is advertising agency on the account and program is under the supervision of Walter S. Bucklin, president; John J. Barry, vice president; Richard C. Williams and William J. Hayes, advertising assistants.

all high priced items. In the center of the room are modernistic, upright chairs that are comfortable enough for temporary viewing, but don't give the prospect a chance to doze off or particularly want to stay for the evening, thereby allowing a pretty good turnover during the television shows.

In selling sets, Mr. Bressner has found that many people who ask about television have already seen television in action and are pretty well sold before coming into the store. The only point to be determined is price. Even then, they usually know approximately how much they want to pay. He has therefore found it to be a better policy to mention the list price and then the installation fee rather than including both in one price. The first method establishes a price bracket, and then the \$50 installation fee doesn't seem to matter. The second method may establish a price range that is a bit too high and the customer may then want a cheaper set.

## EFFECTIVE SELLING TECHNIQUES

**T**HIS month's merchandising story is a story of more than 6,000 television sets. That's how many have been sold by Joseph Bressner, head of Bressner Radio and Television Co. of Brooklyn, New York since he sold his first television receiver. That, incidentally, was a DuMont 180 sold in May 1939 to Conny Powers' Bar & Grill in Brooklyn in preparation for the New York World's Fair. At that time, his store had already grown from a one man operation to 12 outside men and 6 servicemen exclusively for the radio department. In 1947 due to increased business mainly in television, Mr. Bressner added two new stores, one in Brooklyn and another in Queens, making three stores in all.

### Emphasis on Service

While Bressner employs a number of sales methods, all of which seem to be effective, his main emphasis and belief is on fast, efficient service as the backbone of his business. At present his personnel includes 3 salesmen in each of the branch stores and 5 including himself in the main store. Six outside men with 6 assistants and 32 servicemen work exclusively on television. The outside men canvass the surrounding neighborhood acquainting prospects with television. They try to sell a customer only one type of set, usually the model that they happen to be "long" on, and which can be delivered immediately, before the customer has a chance to "cool off." Of course, they try to sell the more expensive consoles and combinations.

### Home Demonstrations

Bressner has found home demonstrations to be particularly effective and offers free demonstrations to all prospects. And as part of his ideas on service, an assistant goes along with the salesman on his calls to insure a good quality picture. With a reported 80% of home demonstrations resulting in set sales, every dealer should carefully analyze the various methods of home demonstrations (TELEVISION Magazine, April, 1948). Approximately 10% of Bressner's television sales are due to the direct canvassing by the 6 outside men. He also advertises daily in the local papers, emphasizing that free demonstrations may be had at any of his stores and extends invitations to come in and see television shows in Bressner's television salons.

### Television Showrooms

The showrooms are a very important part of Bressner's television sales and are open daily till 10 PM and the one on New Lots Avenue is open from 11 AM to 4 PM Sundays. On an average evening from 50 to 200 people visit the main television salon. According to Mr. Bressner, these people come in groups—"buying television is a family affair" and one sale brings four or five prospective customers. At the main store, besides the regular floorspace for television models, they have a special viewing room 18'x26' which is nicely furnished and carpeted having a soft hue and a homey effect. The walls are lined with consoles and combinations—

### Installment Buying

As an added selling feature, Bressner mentions the easy payment plan. His paper is financed through the Brooklyn Trust Company. For home sets a down payment of 25% is required, while for bar sets, the down payment is 33 1/3%, with interest on both 4 1/2%. So far only 30% of his television business has been of this type, but he feels that in the future, installment buying will become increasingly important. Only five sets were returned due to non-payment.

### Salesmen's Commissions

Bressner pays his salesmen a commission of 10% on home sets and 15% for sets sold to bars and grills and other public places. At the beginning of the year, sets were being sold at the rate of 75 per week, but at present, a "seasonal decline" has set in and the rate has dropped to 50 per week. Mr. Bressner finds that the demand for the higher priced models is falling off while the table models are finding increased favor.

Summing it up, Mr. Bressner claims that the success of his television business has been due mainly to his policy of good service. He feels that an efficient service department will keep customers satisfied and cause them to recommend friends and neighbors. "A satisfied customer is the best salesman a store can have."

# Reason <sup>#</sup>5

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

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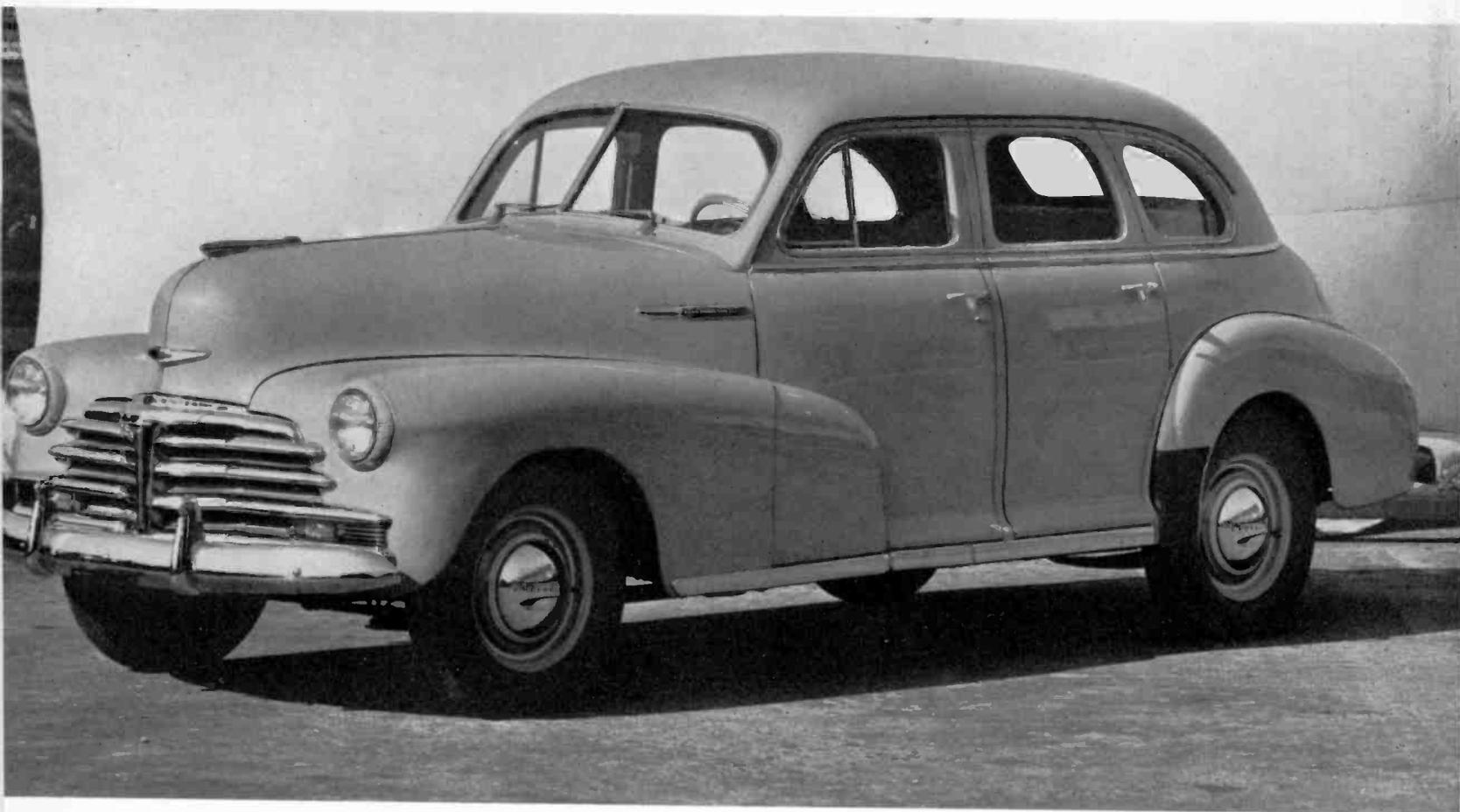
The Du Mont dealer is exceptionally free from servicing worries because Du Mont's long television experience and electronic "know how" has eliminated most of the possible sources of trouble.

**DUMONT**

*First with the Finest in Television*

---

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



## CHEVROLET ... sets important pattern

**Formation of a separate television department and the plans of 184 local Chevrolet dealers in the New York area will form the basis for a nationwide local television advertising campaign.**

**A** WHOPPING budget of some \$400,000 is just a forerunner of things to come as Chevrolet dealers in other cities pick up the pattern set by the Local Chevrolet Dealers Association in the New York area. A few weeks ago 184 Chevrolet dealers within picture range of the New York stations banded together to take full advantage of television sales power, on a strictly local basis (not a part of a cooperative deal with the home office). The main office is now busy with its own plans to utilize television on a national basis.

Heading up the operation is Campbell-Ewald's Winslow H. Case. The good news for television stations is the fact that Campbell-Ewald Company has set up a completely separate department so that immediately work can be started in setting up similar groups throughout the country. They have taken the entire 14th floor of 1 East 57th Street and the television personnel of 10 includes members of the Detroit staff

who have been working in television for two years. Additions are rapidly being made with men and women who have had television experience in New York.

Immediate plans for the New York-New Jersey-Connecticut dealers call for sponsorship of fourteen stake races over CBS-TV, weather spots, and a weekly half-hour dramatic series over NBC-TV, and the Yankee Pro Football games over DuMont. The same general advertising themes, "compare values" - - - "Chevrolet and only Chevrolet is first," now being used will be incorporated in their television campaign.

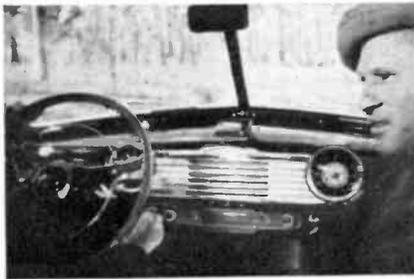
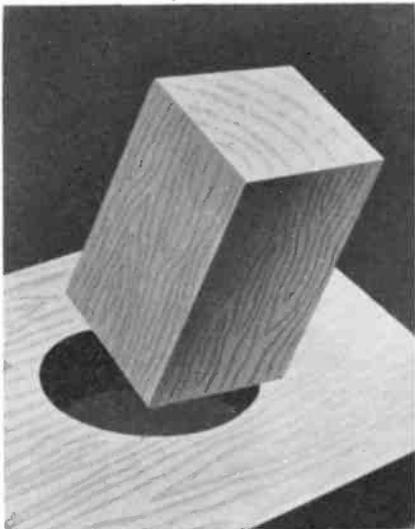
Plans call for continuation of the one-minute narrative commercials, which cover a wide range of subjects, such as a doctor taking his car to be serviced and the comparison between a car and patient, etc. Slides will be continued in use as Case has found them exceptionally effective to get across a particular sales point.

One of the cleverest ideas is in the utilization of weather spots. Here the Chevrolet is an integral part of the weather forecast, with an attractive girl pressing a button to put the top down when good weather is ahead and the top going up when rain is forecast.

A new series of one-minute commercials will be built around six characters called Howdy, Quickie, Tidy, Thrifty, Brainy and Brawny, all typifying some feature of Chevrolet service. Campbell-Ewald here, rather than use animated cartoons or stop motion figures, plan to use professional dwarfs. They feel that the filming of actual living "animated characters" will be more unusual and, more important, the characters can be used in actual live telecast as fill-ins during time out in games, races, etc. Over-sized lastex masks will be supplied to each of the six dwarfs, who will be dressed in Chevrolet service uniforms, with their names on their coats.

This is just the start of an operation which Chevrolet dealers will doubtless pick up in other cities and which will apply for the television campaigns of many other national advertisers. A lot of time and money are going into this plan, no longer on experimental basis, but with the complete knowledge and confidence of what television can do to promote Chevrolet sales and service.

Here's an example of using a slide to get a single sales point across. Natural tie-in with the copy goes like this: "You have all heard the saying . . . you can't put a square peg in a round hole. The parts just don't fit. Don't put substitute parts in your good Chevrolet. Your local Chevrolet dealer is headquarters for genuine Chevrolet parts . . ."



These clips from "Fisherman's Luck" are examples of the narrative type commercials which will be continued as one of their plugs. Naturally much of the fisherman's action centers around his Chevrolet and its advantages.



New commercial technique calls for fitting six dwarfs with over-sized plastic masks and naming them Howdy, Quickie, Tidy, Thrifty, Brainy and Brawny to typify some features of Chevrolet service. Here's Thrifty and Quickie. Dwarfs will also appear at some special events.

CHANNEL SEVEN

WMAZ-TV

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

Owned and Operated by  
THE EVENING STAR  
BROADCASTING COMPANY

724 Fourteenth Street N.W.  
Washington 5, D. C.

Represented Nationally by  
ABC SPOT SALES



"THE GLORIA SWANSON HOUR"—WPIX



"IT'S A HIT"—KSD-TV

## TEN MEN ON A HORSE



"BIRTHDAY PARTY"—WABD



"NBC TELEVISION JOURNAL"—WNBW

**Cooperative programs offer an inexpensive and easy method of television advertising.**

By MARY GANNON

**T**HE answer to low cost shows for advertisers seems to be the cooperative program. From the advertiser's standpoint, programming of this type provides an effective means of integrating the commercials into a ready built program with audience acceptance, at comparatively small cost. As the commercial is usually handled by the station, it relieves the strain on agency facilities and personnel.

Such formats provide one of the best methods by which a station can interest the local advertisers in television. They widen the prospect list of potential television users considerably, serve as good vehicles

for national spot campaigns and, important at this stage, afford an advertiser an easy way of getting "his feet wet" in the medium.

It is surprising that with twenty-nine stations in June, there are only seven of the programs now on the pix waves. Sponsor participation ranges from one or two to fifteen on these programs, with a total of 32 advertisers. Trend, however, seems to be growing, and the next few months will see an increase in this type of programming.

The majority of present shows are ad-lib programs, built around an emcee, guests and amateur talent. Most shows are simple from

the viewpoint of production and rehearsal time, and are usually limited to two sets. Station personnel works with the agency on the commercial and in most cases a script listing the selling points of the product is furnished, with the emcee or femcee memorizing these features and presenting them in conversational fashion to the viewers. Others are straight shopping or demonstration programs such as KTLA's "Shopping at Home."

Here are descriptions of the program content and commercial handling of current cooperative shows which may serve as a pattern to other stations and advertisers in

formulating their own plans along this line.

## WOMEN'S SHOW

WBKB debuted last April with a full hour morning show, "Women's World," in the 10:30 to 11:30 slot, Monday through Friday. To enlist a housewife following and to enable them to spot the program in the most suitable time, station asked viewers to write in and advise them of the type of program they would like and what time of day they would prefer, together with suggestions for naming it.

Over two thousand replies were received, with the highest preference for fashion, charm school, decorating, cooking, exercises, shopping, public affairs and whatever was going on in the world that would be of particular interest to women. These suggestions, combined with a study of women's magazines by senior producer Beulah Zachary and director Lorraine Larson, set the pattern for the program.

### Program Format

The entire show is ad-lib. A living room and kitchen set are the main props, on the theory that practically anything could fit into either setting for demonstration. Show gets an hour and a half's camera rehearsal every morning preceding airtime.

Effort is made to secure a variety of features to keep the show interesting from day to day. Here's an example of one week's format.

Opening quarter hour included first aid instruction, beauty tips, an interview with an official from the Area Rent Control Office, a cooking demonstration, and interviews with women golfers participating in the Western Open.

Second section featured a vocalist, an interview with the editor of a women's magazine, public health information from doctors representing the American Medical Association, and demonstrations on how to school the family pet by women members of the West Side Dog Training Club. A special guest who is making news of the day appears for an interview at the half-way mark. The third period included an exercise team with reducing hints, demonstrations of how to cut household costs, a fashion show, and a miniature dramatized domestic comedy.

The shopping session always closes the show, with Dinny Butts showing timely, good buys from retail stores.

## Commercial Techniques

Each segment is designed for single or multiple sponsorship. The shopping segment is designed for a retailer. The store furnishes the station with merchandise and a list of selling points. Staff then works up the whole idea.

First advertiser to sign up on a regular basis was the Fair, who swung away from their Friday night sponsorship of "Tele-Chats," a fifteen minute news program. For \$150 a week, the Fair has contracted for three spots on the "Shopping With Dinny" segment three times weekly. They prefer it to their former nighttime show, because they feel there is less distraction from the commercial and they are reaching an interested audience of women, who are the biggest buyers of department store merchandise.

Dinny memorizes features of the merchandise so that they can be discussed in easy fashion. Prices and instructions for ordering are given, but store finds it difficult to directly trace returns from the program. They have found that housewares and other easily demonstrated items are particularly good. Merchandise that has definite news value also brings in sales, probably because it is something that the viewers have never heard about or seen mentioned before.

On some programs they use demonstrators—such as the Remington Rand electrical shaver. On one fashion show, Jean Gifford, fashion adviser of the Fair, appeared to tell the viewers about a new line of dresses, with three models displaying six styles. This was handled straight and twenty-three calls for the dresses were traced directly to the program.

## VARIETY FORMAT

WNBW's station-built package, "Television Journal," is a thirty minute variety show, built around Johnny Bradford, who is billed as the singing editor. Program is on a Tuesday through Saturday schedule in the 7:05 to 7:35 spot.

Stet opening is used, with camera focused on a dummy magazine cover showing title and emcee's name. Same idea is used for transition between segments, by fading from the set to a dummy page with such titles as "Modern Music," "Interesting People," "Sports," "Fashions," "Hobbies," "News," etc. Segments vary from night to night but



"WOMAN'S WORLD"—WBKB



"SHOPPING AT HOME"—KTLA



"LIT'S HAVE FUN"—WCAU-TV

standard features include at least two songs by Johnny Bradford. Scene is set in an informal home library which gives leeway for moving around, seating guests on sofa, grouping them in front of the fireplace, etc.

Main emphasis is given to the interview segment which may run to 10 minutes. Celebrities who have appeared include Jack Dempsey, pianist Nellie Lutcher, Eric Johnston, Major General Harry Vaughan, outstanding members of the D. C. Police Force and Fire Department, and glee clubs from colleges and civic groups. They have also interviewed people with unusual hobbies and occupations, airline pilots, sports celebs, etc.

Another regular is the sports segment, handled by announcer Ray Michael, who gives four minutes of ball scores and sports news. Wednesday night feature awards a dog or cat, provided by the Animal Rescue League to the child who writes the best letter on caring for the pet. Following week the winner appears on the show to accept the animal.

On the average, each segment runs from 3 to 5 minutes in length. Scripts as such are never used, but Bradford has a work sheet which gives the approximate time of each number and the order to be followed. Since show is loose, Bradford arranges an audio or visual cue as a signal to let producer Vance Halleck know when he wants to end a segment.

### Commercial Technique

Minute spots are pegged at \$30, with all commercials handled by Johnny Bradford and Ray Michael. Show is geared to a maximum of six spots in each half hour segment.

As a rule, little effort is made to integrate commercials into any segment of the show. However, there is never a cold transition from the entertainment to the plug. Announcer Ray Michael reads the commercial copy which is supplied by the agency. To date, no limits have been placed on visualization techniques with advertisers and station staff cooperating on the best methods of presentation.

Copy may be read over film, as in the coming attractions of the Sunday film features sponsored by Philco and Georges Radio and Television Company. Or the copy may be read over the video pick-up of still photos and slides.

On Visek Brothers plug, Bradford and Michael discuss a suit

either may be wearing—in complimentary terms, of course—and then on cue the wearer will open the jacket to show the Visek label. Camera cut is made to a close-up of the Visek label placard while the announcer reads the commercial.

Sherman Jewelers use two spots weekly to advertise their service, rather than the actual merchandise. Customers are encouraged to bring antique jewelry, silver, etc. to the store, which Sherman will buy outright or act as brokers in the transaction. Agency supplies the station with placards and a script which is read live as crew cuts from one camera to another. Usually four slides are used—such as in one commercial which showed a long view of the exterior of the store, a close-up interior shot of salesman and a girl customer, the interior of the store and the signature. Cost is \$60 per week and agency, Courtland D. Ferguson, Inc., feels that this show enables them to reach the right kind of audience inexpensively.

Gates Contracting Company uses a one-minute sound film to plug their service. The film demonstrates the ease of removing Gates windows and washing them, contrasted with other methods. Spot was chosen by the agency (Ferguson, Inc.) because they feel that the "Television Journal" has a definite following in Washington. Gates follows the show and precedes the weatherman which is a natural position for a product designed to keep the weather out. Company can directly credit \$1500 in sales to the use of television (spots are also used on WMAL-TV).

Where a sponsor requests that only placards be used or a general theme stressed—such as Golden Star Valet 36 personal services—both Bradford and Michael discuss the services which the client is offering. Golden Star usually uses a short transcription to end their commercial spot.

Prices and store locations are given either orally, visually or both, depending on the treatment requested by the advertiser. Interesting are the results from a public service announcement—a 30 second plea for subscriptions to a Jewish War Veterans benefit. Fifty telephone calls to the organization were reported within a half hour after the video pitch.

Among the sponsors who have participated on this show are: Cherner Motor Co., Gates Contract-

ing Co., Golden Star Valet, Kool-Vent Awnings, Pioneer Scientific Corp., Ford Dealers of Washington, Sherman's, and Visek Bros.

## STRAIGHT SALES DEMONSTRATION

Now in its fourth year over KTLA, "Shopping at Home" is a station-built package devoted entirely to demonstrating products. No attempt is made at dramatization or story but care is taken in selecting telegenic merchandise. Program which was aimed at attracting the local retailer and manufacturer, is now on Monday through Friday in the 7:05 to 7:15 spot and has a total of 15 sponsors.

Each advertiser is allowed three minutes for the plug which may be divided among one or more items. Cost of the three minute spot runs \$50 and a minimum 13 week contract must be signed. This charge includes the entire cost of station time and facilities and the narrator or demonstrators.

Station staff works closely with the stores, discusses the type of merchandise to be televised, and then selects the most suitable for the visual presentation. Advertiser furnishes no script, as with "Woman's World" the commercials are ad-libbed around selling points of merchandise displayed. The product is always shown in use wherever possible, or occasionally worn by either the host or hostess. Pictures of the trademark or the store may also be shown in conjunction with the live demonstration. Prices are given, together with the name of the store and directions for ordering it. Viewers may either order directly from the station or through the store.

Effort is made to include different types of items in each night's telecast so as to make a more interesting program. Naturally, care is taken so as not to run competing items on the same show, but over the 13 week period, such items will be accepted.

The phone-in system gives the station and the advertiser some yardstick for measuring the success of the program, although there's no definite way of checking over-the-counter sales. On one program, for example, a silverplate set at \$11.95 and a bed pillow at \$5.79 were advertised. Result: the sale of more than four dozen of the silver sets,

17 silverplate chests and about 35 pillows. 45 of these were telephone orders received within the first hour after the telecast. In addition, the store reported "healthy" traffic on the items televised for several days following.

Most recent success story was that chalked up by Willy's of Hollywood, manufacturers of women's accessories and operators of a few retail specialty shops. On their first participation spot, they advertised 66 gauge, 15 denier nylons at \$2.00 a pair. Invitation to phone an order into KTLA was given. Immediately following the telecast, 81 calls were received with orders placed for 228 pairs. The following morning brought the total calls to 96 and the orders to 287 pairs. In dollars and cents, this meant a sales return of \$574 from a \$50 expenditure.

Advertisers participating on the program include: Alpha Beta Food Stores, Broadway Department Store, Brownstein Louis Co., Eastern Columbia Department Store, Grimes Stassforth, Harris & Frank, Morris Furniture Co., Paradise Furniture, Park Camera Exchange, Rexall Drug Stores, Roberts Furniture Co., Schwabacher-Frey, Sears-Roebuck, Standard Brands Paint Store and White Front Appliance.

## DuMONT'S FORMATS

DuMont's two cooperative programs—"Birthday Party" and "Doorway to Fame"—are both variety shows with amateur talent. Commercials are inserted as spots, rather than integrated into the format. Charge for a one minute plug is pegged at \$200.

"Birthday Party" features kid talent and is built around the idea of a birthday party celebration for one of the youngsters. Products advertised are Jay Day Dresses and Purofied Pillows, both handled through Birmingham, Castleman & Pierce. Agency furnishes them with a script which is memorized by Aunt Grace, hostess on the show. As neither of these two products can be integrated gracefully into the body of the show, the proceedings are more or less stopped while the commercials are given.

### Commercial Techniques

A Jay Day dress is worn by a model, supplied by the agency, with Aunt Grace describing the features of the dress. Price is given with the information that the order can

be telephoned into Macy's. Dresses retail for around \$10. After one telecast alone, Macy's reported sixty phone orders. Spot has also been useful in opening up new accounts for the manufacturer, as a result of customers requesting the Jay Day models they saw televised.

Purofied Pillows are displayed by means of a standard prop on the set. Aunt Grace picks up one of the numbers and details the selling points. Neither price nor retail store locations are included with the plug but offer is made to supply the viewer with the name of the store nearest her. While no specific figures are available, Purofied has opened new dealerships as a result of consumer requests.

Bucknell Shirts has a spot on "Doorway to Fame," an amateur show. Model wears the shirt, while the emcee tells the selling points off camera. No prices are mentioned but again the viewer is asked to write for the name of the dealer nearest to them. On three shows, Gimbel's phone number was given and while no exact figures were released, the returns more than paid for the \$200 advertising fee. Both "Birthday Party" and "Doorway to Fame" are United Production packages.

## QUIZ FORMAT

"It's a Hit," packaged by the Westheimer Agency, is a weekly 45 minute quiz show in the form of a baseball game over KSD-TV. Participants include two teams of studio contestants with a pitcher for each team throwing out the questions and an umpire for the usual purpose. Costumes, scenery and script carry out the baseball theme.

### Program Format

Viewer participation angle is introduced with a give-away jackpot prize. Jackpot question centers around the identity of jig-saw puzzle mystery man, with additional pieces added to it weekly and additional clues read by the announcer. Emcee then telephones the "Who Is It?" question to the home viewer who has written the best letter of the week on why the Community Chest deserves support. \$2500 prize package includes an all-expense full week's trip to Havana via Chicago & Southern Airlines, fur coat, Bulova wrist watch, Magic Chef Stove, Speed Queen Ironer and a wardrobe.

Designed for four sponsors, each advertiser is allotted two one-min-

ute commercials during the program, plus display of advertising placards, baseball park-fashion on the grandstand backdrop and an opportunity to have products included in the jackpot prize package. Prizes get oral plugs along with the display. Cost to advertisers is \$175 per program.

### Commercial Technique

Motorola and Nash are currently participating in the program. As a key to viewer interest, written copies of the jig-saw clues have just recently been made available at local Motorola dealers. Motorola also furnishes sound films for their plugs.

On the Nash commercial, a blow-up of a Nash courtesy card is displayed during the telecast, which entitles the holder to automobile service at a sizable discount. Viewers are invited to obtain these cards at Wright Motors, local Nash dealer. The cards are not advertised through any other media. "Live testimonials" are scheduled for both sponsors in the near future with people in the area appearing in the studio to tell why they like the product.

Westheimer expects to duplicate the production in other television cities, including New York.

## "THE SWANSON HOUR"

Most glamorous of all the cooperative formats is WPIX's "The Gloria Swanson Hour," presented in the 4:05 to 5 o'clock slot every Wednesday. The famous star, who still retains her movie screen charm, plays hostess on a four part format under such titles as "High Fashion Trends," "Glamour on a Budget," "Chef's Holiday" and "Beauty Salon."

The "High Fashion Trend" segment is exactly what the name implies—with leading fashion designers showing their advance styles. Clothes are modeled, with the stylist and Miss Swanson discussing the trends.

"Glamour on a Budget," sponsored by Beck Shoes, is handled by Beck's fashion editor, Pat Murray. Sequence is built around a particular theme, such as assembling an inexpensive vacation wardrobe. Models are used to display the clothes.

The "Chef's Holiday" segment veers away from the everyday cooking lesson and features a chef from some well known restaurant who reveals some of his professional

(continued on page 40)

# CAN AGENCIES MAKE MONEY OPERATING FILM DEPARTMENTS?

By H. G. CHRISTENSEN

**A**S A news commentator would say . . . "and now for a brief summary of the first of these two articles which appeared in our May issue."

We tried to point out what the determining factors should be as to whether or not an agency should start a motion picture department; the type of personnel needed and their qualifications; what service can be rendered to the client and the producer; and some of the problems common to motion pictures, not encountered in other media.

## The Jackpot Question

Probably the question uppermost in the agency man's mind is "CAN AN AGENCY MAKE A PROFIT SERVICING MOTION PICTURE ACCOUNTS AT 15%?"

Considering the well established fact that advertising agencies are not in business for their health, which goes for any business, including movie producers—Brother, that's not the \$64.00 question, it's the jack-pot question. So, here we go for the jack-pot.

The answer is Yes and No! Yes, if motion pictures were sold like space in publications . . . 15% commission for placing the space . . . additional commission for Art and Production . . . but . . . pictures aren't sold that way, they're all production . . . no space, so, if the agency has to make the necessary client contacts required to sell a motion picture, then do the research, planning, write treatment outline and shooting script, get client approval, pass on cast and supervise the production . . . on 15% of the selling price of said picture . . . my guess would be n-o-NO!

On the other hand, if the agency only gathers in ideas, treatment outlines, scripts on speculation from producers who'll speculate, and bids galore . . . then places the contract, relaxes, sits back and waits for delivery (the broker again) . . . Mister, you're not only liable to make money at 15% . . . you're liable to lose clients!

Right here and now it should be definitely understood that I don't lay any claims of knowledge of the agency business . . . only the motion picture business . . . which is all working, no placing. I do know a producer can't make all the client contacts, sell a picture, do the research, treatment outline, shooting script, get approvals, assign capable supervisory manpower for 15% of the selling price of a picture, and if he can't . . . how can an agency?

## Production Problems

With a great many advertising agencies . . . motion pictures as a media is low man on the totem pole. WHY? The answer is simple . . . there's more money, more profit, in other media. The greatest profits to an agency come from the commissions paid for placing the advertising they create . . . not from producing the publications in which they appear . . . any more than they own their own radio stations or billboards.

Motion pictures have to be produced and screened for audiences . . . and it can't be done with an insertion order. However, some agencies have realized that the right kind of pictures, well conceived, written and produced, when intelligently used and integrated with the client's entire advertising; sales promotion and merchandising campaign, will contribute greatly to its overall success in better results. And that, Brother, not only keeps the client happy with his agency, but can also result in bigger and better budgets . . . which keeps the agency happy . . . and in business. These agencies for the most part, are operating successful motion picture departments which perform a real client service. Probably their hardest job is getting full recognition of their efforts from their own account executives and "top brass."

## "Little Nell"

Let's go back to, "what might the reason be?" We'll take a hypothetical job . . . two of 'em, in fact . . . and see if we can't find out what makes so many agencies turn "Our Little Nell" away from their door.

First, let's take a two reel consumer sales motion picture in color for a selling price of \$32,000.00 . . . next, a double page spread in color for Satevepost insertion at the current rate of \$32,000.00 on the open rate basis . . . and see who gets off . . . where! How much work is involved in each job . . . and where do we get off with the accounting department. The first round ends up in a draw . . . the cost of one Satevepost insertion being the same as the cost of our picture, \$32,000.00; means that at 15% commission we start out with the tidy sum of \$4800.00 in the till.

But right here my friends, the draw ends and "Our Little Nell" will have to seek elsewhere for her salvation . . . because to that \$4800 commission on that Satevepost space we add 15% on production and mechanical costs of the ad, the finished art, typography, and plates. Let's say that these costs run 15% of the space cost, or \$4800 . . . well then, we tack on another \$720.00 commission in favor of the printed word. Now there's something YOU DON'T GET on a motion picture . . . it's all production! Also, it's the kind of production that takes time, brother . . . time. Three and four times the amount of time that a double page spread takes.

So now we have \$4800 plus \$720 or \$5520 commission on ONE AD in one issue of one magazine, as against \$4800 on ONE PICTURE! But, that's only the beginnin' Folks.

## Magazine Commissions

How many times is a double page spread gotten up for only one magazine? Not often . . . but let's assume the client isn't a spendthrift and they only order it run in two more magazines . . . "Life" at around \$47,530 . . . and "Colliers" at around \$22,500 . . . so what, so we toss another paltry \$10,504.50 in the till,

thereby staying on the good side of the accounting department. So for the effort of making out two more insertion orders our agency gets a little additional prize money . . . bringing the total "take" to \$16,024.50.

Not so good for "Our Little Nell," she's only \$11,-224.50 behind our double page ad . . . which takes a lot less time and work to produce and brings more folding money into the till. You can't blame any agency for liking that. I'd like it myself.

Looks like "Our Nell" is in a spot . . . and I don't think 15% on production will get her out . . . nope, there's gotta be another way . . . and we've gotta find it . . . there must be an answer . . . there is an answer and it lies in the dollars and sense department . . . yep, and a one word answer, so we'll capitalize it and then you can capitalize ON it later . . . it's DISTRIBUTION! Yessir, "Our Nell's" gotta get into circulation . . . that's the answer. Her wall-flower days are over.

### Theatrical Distribution

How do we do it. Here's one way. If we spent \$32,-000.00 for six top-notch screen ads or Spot-Movies, and bought theatrical distribution to the tune of \$102,-030.00 (same amount as space costs in above magazines) which is also commissionable to the agency at 15%, this would give us an audience of approximately 25,500,000 people who see and hear your ad, compared to the combined circulation of *Colliers*, *Post* and *Life* of 12,164,417. You can begin to see where "Our Nell" could get a foot in the door . . . if not both of them. Out of the 18,000 some odd operating theatres in the U. S., over 12,000 are available to the screen advertisers, with a total attendance of about 40,000,000 people weekly. And believe it or not, there are a number of agencies who definitely know that this type of movie advertising . . . sells better than it advertises. After all, what else is your client in business for?

But, there is something more. Agency motion picture departments are getting that "new look" . . . TELEVISION!! That one word is as important as our other word . . . "DISTRIBUTION." Television means more and more pictures or film commercials, for both spots and programs; the "air time" costs again being commissionable at that good old staff of life, 15%. And didja ever stop to think that your one minute television commercials can "double in brass" on the air . . . and the theatre screen both, with no additional production cost? Brother, there's a selling team if I ever heard of one. Several of the advertisers in our list have already done just that . . . with excellent results. It's beginning to look like maybe we can go out and buy a bottle of black ink for our motion picture departments . . . if the cost of it doesn't put us back in the red. But, all kidding to the left side . . . are you beginning to see a green light for "Our Little Nell" . . . 'cause she's going places.

### Non-Theatrical Distribution

Then there is non-theatrical distribution, which is today being handled by a number of companies and organizations on a national scale. You specify your audiences, as to type, size or number, location geographically, turn over the required number of prints of your picture and they'll take it from there, at so much per screening, or so much per person.

All of this distribution service is commissionable to the agency the same as though they were buying publication space. But you've got to have the right

type of pictures for this kind of distribution; just any old reel won't do.

Now, what about the type of pictures that aren't made for consumers and can't be distributed, except by the client himself, to his own personnel, distributors, dealers, salesmen, servicemen, certain classes of customers and the like? There's many of those produced and they are the ones the agency can't break even on, at 15%—unless, as I've said before; they're out-and-out brokers. Well, what about 'em, should you pass 'em up?

Well, nobody's in business for their health, even physical culture instructors. An agency with a real motion picture department, that really gives the client that "plus" service which results in a better picture, should be paid on a basis which will allow a fair profit. To accomplish this, possibly some changes in the methods of charging for this service should, or could, be made. And let me say again, I'm not presuming to tell you how to run the agency business. These are only suggestions which come free with TELEVISION Magazine.

### CPA Defined

Pictures being what they are, (and honestly they can't help it) such as; no two alike, therefore, no two costs alike; each one presenting new and entirely different problems; trying to estimate in advance the time your personnel is going to have to put in on each picture; and whether or not 15% will cover it, would require a new kind of C. P. A. — Clairvoyant, Prophet, Astrologer, rolled into one—and he couldn't do it.

So, what's wrong with this idea? Tell the client something like this: The only fair way for the agency to work on motion pictures on which there is no distribution to be placed, is to keep an accurate record of the actual time put in on the job by department personnel; bill it to the client at cost—plus five percent for profit, to which the agency is entitled. After all, you can't go broke taking profits—unless you're not entitled to 'em. And in suggesting this, I'm assuming that the service you give for what you get, is worth it and the client is aware of the fact.

So, maybe now you can begin to see how "Our Little Nell" could do right well by our agency motion picture department . . . if, the agency and its "top brass" will only do right by her. But, they can't do it by looking "down their noses" or "pointing the finger of scorn" at what can be one of the most potent selling forces in the advertising business . . . Motion Pictures and Television. The only selling tools that give you all three . . . VOICE . . . PICTURES . . . ACTION!

### How Many Men Per Program Hour?

(cont'd from page 14)

work done by both the engineering and programming departments.

About the only definite pattern that has resulted from this study is the fact that whatever the original plan for the operation staff was, it would be safer to double this from the very beginning. The AM-TV stations are in a particularly good spot for they can start slowly at first using a good deal of their AM personnel. Then, as they begin to learn something about television, personnel can be added and utilized more efficiently.

## "Truly Nationwide and Competitive?"

IT IS unfortunate that certain plausible phrases after a time receive such general public acceptance that it becomes almost heresy to question them. Consider, for example, the whimsical statement that "the exception proves the rule." Such a statement is, in fact, mental rubbish since even the first exception to any alleged rule conclusively destroys the validity of the rule. Yet have not all of us heard many individuals excuse their inconsistency of conduct or speech by repeating this antiquated and bewhiskered proverb?

The Federal Communications Commission, possibly in a mood of expansiveness or simplification, once officially stated that the television channels lying below 216 mc were not capable of giving "truly nationwide and competitive service" for television broadcasting. This particular statement later became an oft-quoted "principle" of the television art, and has now become almost a religious creed. To doubt its assumed self-evident validity is regarded by some as almost blasphemous.

### Present Allocations

The present number of television broadcasting channels is 12. It is not intended here to assert that 10, 20, 40 or even 100 television channels are the correct and best number of such facilities. The correct number of channels can be determined only by numerous and complex considerations of engineering, economic, and perhaps political and sociological nature—and the "best" number is, after all, partly a matter of definition. It is only proposed here to insist that a general and as yet unproven statement should not be elevated so as to be above the range of critical analysis. Let us, then, open-mindedly examine whether present television facilities are sufficient to provide a reasonably competitive service to a television audience in all parts of our nation.

The present set-up, as stated, in-

volving 12 channels permits something over 380 individual station allocations. In the largest cities 7 television stations may operate simultaneously; in numerous other smaller cities 4 or 5 stations may be assigned their channels; in most urban parts of the country at least 1 or 2 television channels are available. Further analysis of the present channel allocations indicates that several national networks could be established within this framework, always assuming that syndication facilities (such as coaxial cables or radio-relay systems) are available and that a number of competitive networks could economically operate and survive.

### Proposed Allocations

A newer allocation scheme, recently proposed by the Federal Communications Commission, offers allocations for over 900 television stations using the same 12 channels, the new stations being largely located in the smaller population centers. The Commission recently held hearings on these proposals.

In addition to the foregoing 900 or more stations, the Commission has given serious consideration of late to the possibility of opening up a number of commercial television channels in the broadcasting frequency range around approximately 500 to 1000 mc. No decisions have been made in this regard although the chairman of the Commission has voiced what might be regarded as enthusiasm for this plan. Several research groups are actively engaged in the study of television transmission at 500 mc and above, in order to determine the service utility of such channels.

### Data on UHF Channels

It is not possible at this time to express any final judgment as to the power required in these upper-frequency channels for effective television broadcasting. Nor is it possible to state with a degree of certainty the propagation characteristics of such upper-frequency

channels for television broadcasting. We do not know the extent to which television signals in this band would be absorbed in their passage over urban areas and the extent to which they would be subjected to injurious multiple reflections from structures, thus creating double images or "ghost" reflections. Nor do we know the effects that hills, forests, and other ground obstructions have on such waves, including the possible disadvantageous creation of "shadow areas" in which the television signals can be received weakly, if at all. Doubtless extensive field tests will bring the answers to these questions, and it is hoped, in a favorable sense.

Assuming, however, that such channels are found useful for commercial television broadcasting after adequate field tests, we may assume that 30 or more additional commercial television broadcasting channels will thus become available. Under such circumstances we may reasonably expect that the largest cities will have perhaps 20 television stations each; medium and smaller cities 12 to 15 stations; and even towns of average and modest population would rejoice in a possession of 3 to 5 television stations.

Certainly program diversity would join hands with extreme competition under such expanded capabilities of television operation. But there are other aspects which cannot be safely neglected.

### AM-FM Outlets

An examination of all licensed stations, issued construction permits, and station applications in the standard broadcasting and FM broadcasting fields indicates a total of some 4,000 such stations in the offing. This number of aural broadcasting stations greatly exceeds the number of newspapers in the United States. In other words, truly nationwide and competitive newspaper advertising has, as a matter of practical operation, not been able to attain the total numerical scope of aural broadcasting. To these aural

broadcasting facilities it is now proposed to add 1,000 or more television stations.

A television station, as has been found to the amazement of some, costs initially some hundreds of thousands of dollars for its equipment, housing and incidental facilities. Its mere routine operations run into numerous tens of thousands of dollars per year. Even if its programs are restricted to decrepit, last-run films, of audience-repellent nature, the program costs will run into the range of at least 50 to 100 dollars per hour. And this involves the use of films which are literally languishing at the edge of a cinematic grave, and awaiting a deferred and decent interment. Needless to say, thoroughly acceptable programs of network quality will run into many thousands of dollars per hour and may in the not too distant future reach the range of tens of thousands of dollars per hour.

#### **Economic Factors**

It has been found that television operations are hardly likely to pay their way unless the stations are on the air a considerable number of hours per week—for example, 30 hours per week to pick a figure “out of the blue.” The television station, in order to prosper, *must* sell this time. The less time it has to sell, as a general rule the less its total revenue.

Even assuming minimum and probably unrealizable program costs, it is clear that the programs of any station worthy of the name will involve expenditures of from 50 to thousands of dollars per hour. The higher quality programs can readily enough exceed even such numbers tenfold.

But it is not altogether a matter of money which might limit television operations. The availability of skilled writers, of competent acting talent, of useful and interesting films, and of available and acceptable remote events, sets definite limits on the amount of satisfactory television program material which the station operator can find. This at once raises the question of the location of the necessary writing genius and acting ability requisite to fill the operating time of several dozen AM, FM, and television stations all located in one city of modest size. The lot of the program planner may under such circumstances become far from favorable or happy.

It is interesting that the Federal Communications Commission when

stating, in its wisdom, the problems of organization and allocation of broadcasting facilities does not concern itself directly with questions of an economic nature. However, the present and prospective broadcasters, manufacturers of radio equipment, the public itself, and the government which represents the public will find that economic considerations are not only interesting—they are definitely vital and controlling.

It is important to remember that considerable competition in any industry is indeed a healthy stimulant of progress and prosperity. None could wisely and successfully argue against this thoroughly American premise. Yet even competition, like any other stimulant to action, can become excessive. When competition reaches the point of being destructive to an industry, that industry becomes a gory slaughter house, and ends in the grave of industrial hopes and of an apparently promising field. Thus, even competition, good as it is, can ultimately be overdone.

#### **What Is Competition?**

In sounding this note of caution it is hoped that all those active in the television field will thoroughly analyze the situation as it exists and as it is likely to develop, so that the Commission may have the benefit of their viewpoint. All concerned will have the opportunity, and the obligation, to give the Commission the benefit of their viewpoint on such basic points as the following: What is the truly nation wide television service? What constitutes a competitive service—as distinguished from a destructively chaotic service? How many channels does television need for its successful commercialization? Should television operate on channels below 100 mc? Does it require and can it successfully use channels between 500 and 1000 mc? Should the ultimate location of commercial television broadcasting be in channels around 10,000 mc, for example? Does the experience of the newspapers, or of any other industrial field, offer the television industry useful information as to that organization plan which offers best assurances of commercial success at the earliest possible date? Admitting that these questions are easier to ask than to answer, yet it is not sufficient to accept even an idealistic phrase, such as “truly nation wide and competitive service,” as a substitute for detailed and analytic conclusions.

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WMAR-FM is catching on fast, and operates daily on Channel 250 (97.9 Mc.).

Together, these are the stations with the prestige—an extra ingredient that gives extra pull to your advertising.

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Station WMAR-TV, now affiliated with CBS, is the only station in Maryland carrying the CBS television programs.

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NEW YORK 18

FCC allocations hearings center around battle for added channels . . . new applications . . . withdrawals

**T**HE allocation hearings in Washington, called to sound out industry reaction to the proposed plan, developed many other facets as testimony progressed. Most of the data was presented with an eye towards securing additional channels for spectrum-scarce areas where applicants far outnumber the available slots. Characteristics of directional antennae, propagational data, co-channel interference and population breakdown formed the bulk of the testimony. Point was also made that any decision on the hearings should be withheld pending the outcome of the September 20th hearings on timetables for use of the ultra-high frequency band.

DuMont's Dr. Thomas Goldsmith, Jr., presented exhaustive data on a new allocation plan which would add 8 additional channels within the present channel boundaries. Spectrum space for these additions would be taken from between channels 6 and 7, with others added in the 216 to 257 megacycle path.

Summing it up, what probably will happen is that the FCC will grant construction permits in uncontested areas; second, will then proceed to settle disputes in less hotly contested sections and third, will call individual hearings in cities where major problems exist.

## APPLICATIONS

**Altoona, Pa.:** Central Pennsylvania Corp. has filed for channel 9. Power will be 3.11 kw visual; 1.55 kw aural. Firm is also applying in Williamsport, Pa.

This is the first bid for one of the three channels assigned.

**Atlantic City:** Press-Union Publishing Co. (WBAB) has filed for channel 8. Power will be 1.0 kw visual; 0.5 kw aural.

One channel has been allocated. Bids are pending from WFPG, WMID, Atlantic City Television Broadcasting Co. and Atlantic City World, Inc.

**Corning, N. Y.** Corning Leader, Inc. WKNP-FM has filed for channel 9. Power will be 0.65 kw visual; 0.66 kw aural.

No channels have been assigned by the FCC. This is the first bid.

**Denver:** Edward Lasker has filed for channel 2. Plant costs are pegged at \$208,747.53 with first year's costs \$125,000. Power will be 15 kw visual, 7.5 kw aural. Mr. Lasker is a motion picture producer with Walter Wanger Pictures Inc., and was formerly vice president in charge of radio for Lord & Thomas, advertising agency, from 1937-1941. He is also applying in Salt Lake City and Seattle.

Gifford Phillips has filed for channel 9. Power will be 27.9 kw visual; 13.9 kw aural.

Five channels have been assigned. Bids are also pending from Alf Landon Television Broadcasting Co., KLZ, The Daniels & Fisher Stores, Aladdin Television, Denver Television and KMYR.

**Elmira:** Elmira Star-Gazette Inc. (WENY) has filed for channel 9. Initial cost is estimated at \$149,350 with first year's expenses \$55,000. Power will be 2.9 kw visual; 1.45 kw aural. Applicant is solely owned by the Gannett Co. which is owned by Frank E. Gannett Newspaper Foundation Inc. Gannett Co. owns wholly or has controlling interest in newspapers and radio stations throughout New York State and New England. Applicant is a TV permittee at Utica, N. Y., and has applications pending in Rochester and Hartford, Conn.

This is the first application for one of the four channels assigned.

**Erie, Pa.:** Presque Isle Broadcasting Co. (WERC) has filed for channel 3. Plant costs are pegged at \$93,134.28 with first year's expenses \$36,000. Power will be 1 kw visual; 0.82 kw aural.

Although 1 channel has been allocated to this area, this is the second application. CP has been granted to the Erie Dispatch.

**Fort Wayne, Ind.:** Northeastern Indiana Broadcasting Co. Inc. (WKJG) has filed for channel 4. Power will be 16 kw visual; 8 kw aural.

Farnsworth Television and Radio

Corp. (WGL) has filed for channel 4. Power will be 16 kw visual; 10 kw aural.

Four channels have been assigned. These are the first two bids.

**Greensboro, N. Car.:** Greensboro Broadcasting Co. Inc. (WGBG) has filed for channel 10. Power will be 2.8 kw visual; 1.4 kw aural.

Two channels have been assigned. CP has been granted Greensboro News Co.

**Ithaca, N. Y.:** Cornell University (WHCU) has filed for channel 4. Construction costs are estimated at \$210,000 with first year's expenses \$40,-\$50,000 and revenues of about \$10,000. Power will be 13.6 kw visual; 6.8 kw aural.

This is the first application for a channel here. No allocation has been made by the FCC.

**Kansas City, Mo.:** Twentieth Century-Fox of Missouri, Inc. has filed for channel 9. Power will be 27.5 kw visual; 13.7 kw aural. Firm is subsidiary of 20th Century-Fox which has bids pending in Boston, Seattle and San Francisco.

Five channels have been allocated. CP has been granted to Kansas City Star with bids pending from New England Television Co., KCMO, KMBC, WHB and Capper Publications of Kansas.

**Little Rock:** Southwestern Publishing Co. has filed for channel 8. Initial costs are pegged at \$157,318 with first year's expenses \$50,000, revenue \$25,000. Power will be 2.47 kw visual; 1.27 kw aural. Donald W. Reynolds, licensee of KFSA, Little Rock and 50% owner of WIKK, Erie, Pa., is majority owner of applicant. Applicant also has TV bids in for Tulsa and Oklahoma City.

Four channels have been assigned to Little Rock. Application is also pending from Mid-South Television Broadcasting Co.

**Meadville, Pa.:** Meadville Broadcasting Service Inc. (WGMW) has filed for channel 13. Plant costs are pegged at \$97,000 with first year's expenses \$39,500 and revenue \$5,-

(continued on page 32)

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000-\$20,000. Power will be 2.5 kw visual; 1.23 kw aural.

This is the first application for Meadville. No channels have been allocated to it by the FCC.

**Memphis:** WMPS, Inc. has filed for channel 9. Power will be 25.8 kw visual; 12.9 kw aural.

Five channels have been assigned. CPs have been granted to WMCT and WDIA. Applications are pending from WREC and Mid-South Television Broadcasting Co.

**Nashville:** WSIX Broadcasting Co. has filed for channel 5. Construction costs are estimated at \$189,247 with first year's expenses \$102,000 and revenue \$50,000.

Capitol Broadcasting Co. (WKDA) has filed for channel 9. Power will be 28.6 kw visual; 14.3 kw aural.

Nashville has been assigned five channels. One application is pending from WSM.

**Portland, Me.:** Congress Square Hotel Co. has filed for channel 11. Power will be 30.5 kw visual; 15.25 kw aural.

This is the third bid for the two channels assigned. Other bids pending are WGAN and WPOR.

**Portland, Ore.:** KPOJ, Inc. has filed for channel 12. Power will be 2.84 kw visual; 1.42 kw aural.

Four channels have been assigned. CP to Video Broadcasting Co. Bids are pending from KGW, KOIN, and KEX.

**Raleigh, N. Car.:** WPTF Radio Co. has filed for channel 5. Power will be 16.6 kw visual; 8.3 kw aural.

This is the first bid for one of the three channels assigned.

**Salt Lake City:** Edward Lasker has filed for channel 7. Power will be 30 kw visual; 15 kw aural. For further details see Denver.

Salt Lake City Broadcasting Co. (KALL) has filed for channel 7. Initial cost is estimated at \$259,834, with first year's operating cost \$143,400 and revenue \$54,000.

Utah Broadcasting & Television Co. (KUTA) has filed for channel 2. Power will be 15.4 kw visual; 7.64 kw aural.

Five channels have been assigned. KDYL-W6XIS is operating and a bid is pending from KSL.

**San Antonio:** Mission Broadcasting Co. (KONO) has filed for channel 12. Initial costs are estimated at \$161,600 with first year's expenses \$50,000 and revenues \$30,000.

Six channels have been allocated by the FCC with CPs already granted to WOAI and San Antonio Television Co. Bids are pending

from Express Publishing Co. and KMAC.

**Seattle:** Edward Lasker has filed for channel 7. Initial costs are pegged at \$288,991 with first year's operations \$195,000. Power will be 30 kw visual; 15 kw aural. For further details see Denver application.

Four channels have been allocated by the FCC. A CP was granted to KRSC-TV. Bids are pending from Fischer's Blend Station (KOMO), Totem Broadcasting Co., King Broadcasting Co. and 20th Century-Fox of Washington Inc. An application filed by Queen City Broadcasting Co. (KIRO) was returned by the FCC.

**Tulsa:** Southwestern Sales Corp. (KVOO) has filed for channel 8. Plant cost is pegged at \$236,800 with first year's operating cost \$114,000 and revenue \$73,000.

Tulsa Broadcasting Co. (KTUL) has filed for channel 8. Power will be 18.5 kw visual; 9.25 kw aural.

Four channels have been assigned. CP has been granted G. E. Cameron, Jr., and applications are pending from Southwestern Publishing Co., Tulsa Television Co and KAKC.

**Wichita, Kan.:** OkKan Television

Chain Inc. has filed for channel 4. Plant costs are pegged at \$197,500 with first year's costs \$50,000.

Four channels have been assigned. This is the first bid.

**Williamsport, Pa.:** Central Pennsylvania Corp. has filed for channel 13. Power will be 3.64 kw visual; 1.82 kw aural. Applicant is also bidding in Altoona.

WRAC, Inc. has filed for channel 13. Power will be 3.13 kw visual; 1.57 kw aural.

These are the first two bids for the two channels assigned.

#### WITHDRAWALS

**Boston:** Earle C. Anthony.

**Houston:** KATL, Texas Broadcasters Inc.

#### PRESSTIME BIDS

**Fresno:** Edward Lasker for channel 7.

**Nashville:** WLAC, J. T. Ward, for channel 7.

**Oklahoma City:** KOMA, KOMA Inc., for channel 5.

**Portland:** Edward Lasker for channel 10.

#### CPs GRANTED

**Syracuse:** WAGE, channel 10; WSYR, channel 5; Meredith Publishing Co., channel 8.

**NO MORE  
"Take a Letter"**



Now dictate correspondence even when your secretary is busy.  
Save time! Save money! Increase efficiency!

#### The Dollar and Sense Story of Dictating Machines

**WITHOUT**  
Average minimum of 6 hours dictation weekly.  
Average steno earns \$1 hour (based on 40 hour week).  
Yearly cost of dictation (based on 6 hours weekly) amounts to \$312!

**WITH**  
6 hour dictation time entirely eliminated.  
Dictating machine saves \$6 weekly.  
A good rebuilt set of dictating machines can be purchased for only \$300!

### AMERICAN DICTATING Machine Co., Inc.

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# PROGRAMMING

Techniques used on *Swift* and *Lucky Strike* programs . . . sustainers on local stations

## MUSIC VISUALIZATION

### Film, dissolves, superimpositions and miniatures are solving the problem on the "Swift Show."

WHEN the *Swift* show doffed its daytime dress and swung over to a night time network spot last April, program was revamped with Lanny Ross billed as the feature attraction. Show is now a Thursday night regular in the 8:30 to 9 spot over the seven station NBC network.

Their first problem was to experiment with ways and means of effectively visualizing music. They wanted to be impressionistic without being arty, and literal without being corny.

From the music available to television, some 75 songs were selected which would lend themselves naturally to the visualization possible on television—keeping in mind the limitations of screen size, studio space and budgets.

To visualize one song, Lanny Ross and a model were photographed in Central Park paddling a canoe, picking blossoms, walking along hand in hand, throwing rocks—in short, all the little things that make for a pleasant afternoon in the country—winding up, of course, with the two of them in a clinch. Everything was shot in the upper left hand corner of the film, the projector was masked and the scenes were superimposed over Ross as he sang the number. Then a dissolve—with Ross left alone on the screen. Cost? Under \$100.

The introduction to "Stardust" showed Lanny sitting on the window seat overlooking the city at sundown. As he filled his pipe, the lights went down and the stars came into view.

#### Miniatures

Miniatures also are used, typical example of which was the technique employed with "Stars Fell on Alabama." Out of a breadboard, a piece of frosted glass, 10 lbs. of modeling clay and some sagebrush, they built an Alabama field with a river running through it. The singer was dissolved through it; and a dancer superimposed. An elaborate effect—

with the total cost of material under \$10.

For another visualization, the skyline of Manhattan was shot from a boat rail. This film was combined with a studio boat set with the two leaning against the rail.

As to whether it is easier to handle effects "live" via electronic methods or on film, Lee Cooley, McCann-Ericson's Television Director, feels that if there were film makers on the outside who understood television's problems and could make the stuff themselves on the basis of script, it would be easier on film. As it is now, he finds the television director has to go out and show them how.

#### Film Technique

Agency is now building up a library of effect shots, with cameramen constantly on the lookout for atmosphere shots. Included in the group is footage on clouds, landscapes, seascapes, waterfalls, acres

## MOTION PICTURE TECHNIQUES

### Overall lighting was cut down, with highlighting, cross lighting and back lighting effectively used

ALTHOUGH *Lucky Strike's* Barney Blake shows produced by N. W. Ayer is now off the air, it was one of the finest produced shows to hit television. Its pace and lighting were the finest we've seen to date.

Because the sets were small and in many cases merely scene indications, it wasn't necessary to use much general over-all lighting. Naturally some general lighting from overhead was required, but the playing areas were highlighted with 2 and 5 kw spots. 1 and 2000 watt scoops were used for the front light. Cross lighting was handled by 2 kw spots, while for back lighting, depending on the effect wanted, scoops, banks of 250 watt birdseyes or 5 kws were used.

Particularly effective in the pace of the show was the use of as many as 10 different settings in a play.

of countryside, farm scenes, trees, scenery shot from moving trains, cars, sequences on outdoor life, showing Lanny Ross fishing, walking, playing with his dogs, working on his farm, etc.

#### Overall

Format of the show varies but standard features besides Lanny Ross and a minimum of two music visualizations is a home decorating or fashion segment, and the *Swift* Kitchen demonstration which takes care of the plug. Final segment varies—occasionally a short dramatic skit is included or whenever something unusual turns up, it's put in.

An average of about five sets is used on each show but even greater variety is given by using parts of each set in certain shots. Rehearsal time naturally depends on the show, with as high as eight hours taken for an elaborate ballet number. Most of the rehearsal is done outside of NBC with the piano alone before getting into the studio. Show is produced by Tom Hutchinson.

Instead of the large stage and movie sets which are principally designed for an over-all effect, scene indications such as corners of rooms or single flats were used. This use of many scenes definitely created a pace and movement which otherwise would not be possible. Moving inserts for transitions, fades and dissolves and similar techniques borrowed from the movies helped to pace the production. The sets were placed in the required sequence around the studio to permit the easiest movement of cameras, mike boom, floor lights and actors so they can easily move from scene to scene.

You will note in the #1 picture that the cameras and mike boom are placed in the center of studio 8G and the sets follow around the outside of the studio. In the center is one set—a bar; next is an eating place and just out of the picture to



Illustration 1



Illustration 2



Illustration 3



Illustration 4



Illustration 5

the left is a telephone booth. In picture #2 we have Blake's office. Picture #3 is a jail set. Picture #4 is two sets—one a small hall bedroom and at the right a hallway in a rooming house. Picture #5 is again two sets and an insert. At the right of the picture (partly covered) is a table and telephone which served as the Police Sergeant's office. In the center is the ticket counter and waiting room at an airport. On the left (partly blocked by a light) is a clock which was used as transition device to denote the passage of time.

While all these techniques seem rather fundamental, for some strange reason they are not being used in many productions at present. Credit must go to Wynn Wright, producer, Dave Lewis, director, and Don McClure, N. W. Ayer director of television, for introducing these basic film techniques to television. Programmers would do well to insist on this type of lighting regardless of any objections that might be put up by the engineering department. For the Barney Blake series conclusively demonstrated that it could be done and that the flat overhead lighting so commonly used could be dispensed with to a large extent.

## WTVR PROGRAMMING

### Studio shows supplement NBC network programming

"*Minstrel Days*" duplicates the minstrel days of old, complete with "Rastus," "Sambo" and the inter-locutor. The Four Minstrelairs, a Richmond quartette, supplies chorus background to comic solos by Rastus, as well as individual numbers of their own. There's an old fashioned opening and closing chorus by the entire company and black face endmen, complete with flashy costumes and tambourins.

"*Uncle Schultz' Drawing School*" is a simple format featuring WTVR's drawing artist Dick Hyland. Four to five drawings are made on each fifteen minute program, with "Uncle Schultz" explaining in a comic dialogue "how to draw." Show is aired three times weekly—Wednesday at 3:45; Friday at 8:05 and Sunday at 7:45.

"*Which is Quicker*" stars Wilfrid (the Wizard) Rutherford in a fifteen minute magic show. Four or five different illusions are utilized on each program, including the revelation of simple magic tricks. Pro-

gram is another three times a week feature—Tuesdays, Thursdays and Saturdays from 8:35 to 8:50.

"*Tele-Disc*," a six times a week disc jockey show, is set in a radio station, complete with turntables and control room backdrop. Local talent is interviewed by Jockey Welch and auditions are done to the current popular records. Occasionally short musical films of popular tunes are integrated with the live segments of the program. Interviews with prominent band leaders, vocalists and musicians complete the show.



WEWS' "Woody's Wax Works" features a ventriloquist's dummy as disc jockey. Show is a regular Friday night feature.

## New Disc Jockey Show

WEWS' "Woody's Wax Works" gives a new twist to the disc jockey pattern by having a wisecracking dummy called "Woody" performing as jockey. Woody can walk, shake hands, sit down, raise his eyebrows, roll his eyes, lift his upper lip and spit, as well as spin the platters in his Wax Works record shop. Naturally Ventriloquist Bob Parshall and Florence French, the girl who lives next door, play the straight men for the dummy's quips.

## Clever Audience Participation Program

WEWS's "Dress and Guess" has Paul Hodges, WEWS staffer, dress himself, article by article, to represent a famous character of fact or fiction while a group of contestants selected from the studio audience attempt to guess the character he is dressing to represent. Prize for the contestant who first guesses the identity of the character in question reduces with each article of apparel added. Show is directed by Thomas I. Ford and is heard Wednesdays from 9:30 to 10:00.

# FILMS

## CANADA DRY

Canada Dry aims to capture viewer attention immediately by opening with some exciting shots of a sports event which ended in a "sparkling" finish. Offscreen narration gives the commentary on the game and after title "The End" flashes on the screen, camera pulls back to disclose a television set. In the script illustrated here, setting is a dignified men's club with the doctor and the colonel spectators of the televised game.

Tie-in is made between the sparkling finish of the game which was touch-and-go four-fifths of the way and a good drink which is four-fifths mixer.

Six different versions of these one minute spots were made and are now placed on eight operating stations, twice weekly. Sports angle is also tied in with their placement, as spots are placed before or after baseball games or other sporting events.

Account is placed by J. M. Mathes. W. H. Vilas is director of television and motion pictures for the agency.

## RONSON

Ronson has made a series of six twenty-second film spots which are now being shown on twelve stations around the country. With an average of two spots weekly on their present schedules, repetition of any one spot occurs approximately every four weeks.

Each film opens with an announcement of the correct time, followed by "Time you owned a Ronson." Overall theme stresses a different type of lighter for a different activity. Films are divided into three sequences. First runs 10 seconds and plugs one particular lighter which is shown in close-up as a hand turns it slowly to display its features. Second is 5 seconds and shows people using the lighter—such as a girl, hair blowing in the breeze, lighting a cigarette; a couple at a dinner table; a man at his desk, etc. Third, also five seconds, shows three hands holding three different models, with all three lighting their lighters at the word "lit" and extinguishing them at the word "out."

The film strips here are reproduced from the Adonis commercial and show the second sequence.

Account is placed through Cecil & Presbrey. John M. Wyatt is radio and television director for the agency.

## RONSON



"It's (exact time). (Hand holding Adonis lights it, then extinguishes it. Overprinting reads "Ronson" . . . "Time you owned a Ronson . . . world's greatest lighter (Hand displays lighter). "Here's the Adonis . . . slim as a fine watch . . . (Scene above) "In sterling . . . in gold . . . in lower priced metals"



"Like all precision built Ronsons . . . (Three hands appear holding three models) "It features that patented safety action . . . Press, it's lit! (Light lighters) "Release it's out!" (extinguish lighters).

## CANADA DRY



"Canada Dry presents: Great Moments of Sport." (Several stock sport shots, to be selected in accordance with availabilities. An exciting portion of the game is presented.) COL.: "Sparkling finish, eh Doctor!" DOC.: "Colonel it certainly was! Four-fifths of the time it was touch and go . . ."

Techniques used on Canada Dry and Ronson spot commercials.



(Henry picks up tray). COL.: "Which reminds me: 'Sparkling' . . . 'four-fifths'?" DOC.: "I don't follow . . ."



HENRY: "What the Colonel means, sir, is that four-fifths of the average drink is mixer. So, . . . why not use the best mixer."



COL.: "Right you are, Henry—this label does mean quality service at better places everywhere."



(In sync with narration superimposed titles zoom up big over bottle.) COL.: "Pinpoint carbonation means longer lasting sparkle. Exclusive formula makes your drinks taste better. Special processing assures purity, balance, clarity. Superior quality . . . uniform the world over. Yes, serve Sparkling Canada Dry Water . . . It's the world's most popular club soda."

# ADVERTISING

374 advertisers on 27 commercial stations during June . . . category breakdown of sponsors

THE usual summer slack of business seems to have bypassed TV stations. The June figure of 374 advertisers reflects an increase of 39 over the May figure of 335 sponsors.

From the category angle, automobile dealers have eased into first place over home instrument distributors and dealers who have heretofore formed the biggest block of sponsors. Following is the breakdown:

Automobile Dealers	44
Home Instruments	41
Retail Outlets	38
Foods, Beverages	36
Beers, Wines	32
Clothing & Apparel	20
Dept. Stores	20
Appliance Stores	19
Bldg. Materials and Supplies	14
Banks, Insurance & Loan Co's.	10
Home Furnishings & Housewares	8
Home Appliances	7
Motor Oils & Fuels	7
Cigarettes	6

Rubber Products	6
TV Accessories	6
Soaps & Starches	5
Theatres, Movies, Other Recreation	5
Watches	5
Auto Mfgrs.	4
Hotels & Restaurants	4
Newspapers & Magazines	4
Laundries, Personal Service	3
Marine Equipment	3
Moving & Storage Co's.	3
Toilet Articles	3
Utilities	3
Accessories	2
Airlines & Aviation Schools	2
Sports Equipment & Toys	2
Agencies	1
Associations	1
Chemical Co's.	1
Greeting Cards	1
Livestock Feed	1
Optical Supplies	1
Pharmaceutical Supplies	1
Real Estate	1
Schools	1
Service & Repair	1
Telephone Co's.	1
TV Construction Co's.	1

*Upper Darby*—"Nancy Niland—Federal Girl." WCAU-TV. Tues. 8:00 p.m. 15 min. studio show.

*Ford Dealers (Los Angeles)*—Spots. KTLA. J. Walter Thompson.

*Ford Dealers (Phila.)*—Spots. WCAU-TV. J. Walter Thompson.

*Ford Dealers (Washington)*—Spots on "NBC Television Journal." WNBW. J. Walter Thompson.

*General Electric Supply (Buffalo)*—2 spots weekly. WBEN-TV. Bowman & Block.

*General Electric Supply (Cleveland)*—Co-sponsorship Indians baseball. WEWS.

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

*General Time Instrument Co.*—Spots. WBKB. B.B.D.&O.

*B. F. Goodrich Co.*—Jimmy Lynch's Death Dodgers show. WBEN-TV. 1½ hrs. One shot.

*George Gorson*—Spots. WCAU-TV. Philip Klein.

*Hill Shoe Co.*—2 spots weekly. WCAU-TV. Solis S. Cantor.

*Hollywood A. F. of L.*—Film. KTLA. One shot.

*J. Johnson & Son Men's Clothing*—Spots. WNHC-TV.

*Gus Juengling & Sons, Inc.*—Participation in "Kitchen Klub." WLWT. 1:30 p.m. 3 times weekly. ½ hr. cooking format. William F. Holland.

*Kenmore Motor Co.*—2 spots nightly. WBEN-TV. Baldwin, Bowers & Strachan, Inc.

*Kleinhaus Co.*—1 spot weekly. WBEN-TV. Bowman & Block, Inc.

*Lee Hats*—5 min. commentary on convention doings by Drew Pearson. WTTG, WNHC-TV, WFIL-TV, WABD, WMAR-TV. William H. Weintraub.

*Lit Brothers*—"Lits Have Fun." WCAU-TV. Tuesday. 10:00 a.m. Hr. quiz show in cooperation with Admiral, Philco & RCA.

*Loomis Temple of Music*—Spots. WNHC-TV.

*Lubar*—Spots. WNBW. Alvin Epstein.

*McCormick & Co.*—Lacrosse game. WMAR-TV. Sullivan, Stauffer, Colwell & Bayles, Inc.

*Minneapolis Savings & Loan Ass'n.*—Spots. KSTP-TV.

*Mission Hills Golf Courses*—"Pars, Birdies & Eagles." WBKB. Wed. 8:00 p.m. ½ hr. golf show. Presha, Sellers & Presha.

*Mrs. Morrison's Puddings*—INS news. WPTZ. Tuesdays.

*Motor Products Corp. (Deepfreeze Division)*—"Peek & Tell." WBKB. Mon. 7:30 p.m. 20 min. quiz show. Leo Burnett.

*Narragansett Brewing Co.*—Alternate sponsorship of Braves and Red Sox baseball. WBZ-TV.

*Nash Dealers (St. Louis)*—Participation in "It's A Hit." KSD-TV. ½ hr. quiz show.

*New York County Democratic Committee*—"This is New York." WABD. 15 min. public information program. Ben Sackheim, Inc.

*Norcross Greeting Cards*—Spots. WTMJ-TV. Abbott-Kimball.

*Norge Water Boy*—Spots. WFIL-TV. Campbell-Ewald.

## 92 New Accounts During June

*Allen & Bradford*—Co-sponsorship of "June Moon." WBKB. 1 hr. comedy show. One shot. Jones & Frankle.

*Apco Mfg. Co.*—Participation in "Women's World." WBKB. 5 times weekly. 10:30 a.m. 15 min. shopping segment. Central Advtg. Service.

*The Austin Co.*—"Television Televised." WNBT. WCBS-TV, WABD, WPTZ, WCAU-TV, WFIL-TV, WMAL-TV, WNBW, WTTG, WMAR-TV, WBAL-TV, WBZ-TV, WRGB, WEWS, WLWT, WWJ-TV, WBKB, WGN-TV, WTMJ-TV, KSD-TV, KSTP-TV, KTLA, KTSN. 5 min. films. Fuller, Smith & Ross.

*The Austin Co. (Auto Mfr.)*—Spots. WLWT. Fuller, Smith & Ross.

*Baltimore Motors Corp.*—Spots. WBAL-TV.

*A. S. Beck*—The "Glamour on a Budget" segment of the "Gloria Swanson Hour." WPIX, Wednesdays. 4:05 p.m. Dorland, Inc.

*Bendix Aviation Corp.*—"Opening of Md. Yacht Club." WMAR-TV. 2 hr. show. One shot. McManus, John & Adams.

*Big 10 Record Dealers Ass'n.*—Co-sponsorship of "Doug Arthur's Record Room." WCAU-TV. ½ hr. show. Shapiro Advtg.

*Bourne-Jones Motor Co.*—Spots. WTVR. Direct.

*Broadway Dept. Store*—"Shopping at Home." KTLA. Split sponsorship, ¼ hr. shopping program.

*Buffalo Tucker Sales Co.*—Preview of '48 Tucker. WBEN-TV. 5 min. program. One shot.

*M. Buten & Sons*—Weather reports. WPTZ. Philip Klein.

*Carling's Brewery*—"Salute to Baseball." WEWS. Tues. 8:00 p.m. 5 min. show. Leo Burnett.

*Chamberlain Furniture Stores*—Spots. WNHC-TV.

*Cherner Motor Co.*—Spots on "NBC Television Journal." WNBW. Spots, WMAL-TV. Kal, Ehrlich & Merrick.

*City Liquor Distributors*—Spots. WTMJ-TV. Dayton-Johnson-Hackert.

*O. R. Coblenz*—Spot on "Magazine of the Week." KTLA.

*Commercial Tire & Supply Co.*—Co-sponsorship of "June Moon." WBKB. 1 hr. comedy show. Jones & Frankle.

*Commonwealth Sales Corp.*—Spots. WTVR. Direct.

*Cott Beverages*—Spots. WNHC-TV.

*Curtis Publishing Co. (Saturday Evening Post)*—Spots. WCAU-TV. B.B.D.&O.

*Fred Dannenhauer, Jr.*—Spots. WCAU-TV. Solis S. Cantor.

*Duffy-Mott*—Film spots. WCBS-TV. Young & Rubicam.

*Edelweiss Beer*—Wrestling. WBKB. Wed. 8:30 p.m.

*Edgewater Dealers Ass'n. of N. J. (Ford)*—Spots. WNBT. J. Walter Thompson.

*Electric Boat Co.*—Film spots. WCBS-TV. Gotham, Inc.

*Everybody's Radio Shop*—Spots. WNHC-TV.

*Fidelity Trust Co.*—Horse show. WMAR-TV. Direct.

*First Federal Savings & Loan Ass'n of*

*Oldsmobile Dealers (Phila.)*—"Kennedy at the Convention." WFIL-TV. 2 fifteen min. programs daily during convention. *Peter Paul, Inc.*—Film spots preceding or following horse races. WCBSTV. Platt-Forbes, Inc. *Piel Bros. Brewery*—Weather spots. WPIX. William Esty. *Proctor & Gamble*—"Fashions on Parade." Fri. 8:00 p.m. ½ hr. fashion format. Benton & Bowles. *Radio Centre*—Spots. WNHC-TV. *Radio City Music Hall*—Spots on the "Emperor Waltz." WPIX. *RCA Victor (Cleveland)*—Co-sponsorship of "Laugh With the Ladies." WLWT. Tues. through Saturdays. 2:00 p.m. ½ hr. audience participation show. *Jacob Reed Stores*—1 spot weekly. WCAU-TV. E. L. Brown. *A. L. Robertson*—Spots. WMAR-TV. Katherine H. Mahool. *Rockingham Clothing Store*—Spots. WTVR. Direct. *Raymond Rosen Co.*—Co-sponsorship of "Doug Arthur's Record Room." WCAU-TV. ½ hr. show. Shapiro Advtg. *Rosinski Furniture Co.*—1 spot weekly. WBEN-TV. Ellis Advtg. Co. *Sanders Aviation, Inc.*—Spots following baseball. WTTG. Henry J. Kaufman & Asso. *Sheffield Farms*—"Small Fry Club." WABD. Mon. ½ hr. children's program. *Sherwin-Williams Co.*—Spots. WEWS. Newell-Emmett. *Snellenberg's (Admiral)*—Co-sponsorship of "The Spirit of Youth." WCAU-TV. 7:00 p.m. 15 min. film on the life of Joe Louis. *Grimes Stassforth*—"Shopping at Home."

*KTLA*. Split sponsorship, ¼ hr. shopping program. *Stromberg-Carlson*—Co-sponsorship of "June Moon." WBKB. 1 hr. comedy show. One shot. Jones & Frankle. *Strong-Carlisle & Hammond*—"Philco Presents the Korda Film Series." WEWS. Sunday. 8:00 p.m. 1½ hr. film. *Suadebaker Corp.*—Spots. KSTP-TV. *Swan Bottling Co.*—Spots. WCAU-TV. May Advtg. *Texas Co.*—"Texaco Star Theatre." WNBT. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WTVR. Tues. 8:00 p.m. Hr. vaudeville show. Kudner Agency. *Television, Inc.*—Spots. WTVR. Direct. *Theatre Guild*—Spots on "Allegro." WPIX. One shot. *Town Theatre*—Spots. WMAR-TV. Joseph Katz Co. *Transvision, Inc.*—Film spots following and during baseball games. WCBSTV. H. J. Gold Co. *Twin City Federal Savings & Loan Ass'n.*—Spots. KSTP-TV. *Universal Optical Co.*—Spots. WBAL-TV. *University Motors*—"1949 Ford Debut." WMAR-TV. Direct. *Whelan Drug Stores Co.*—"Charade Quiz." WABD. Thurs. 8:00 p.m. ½ hr. quiz show. *White Front Appliance*—"Shopping at Home." KTLA. Split sponsorship, ¼ hr. shopping program. *Wilkie-Buick, Inc.*—"Putting on the Dog." WCAU-TV. Wed. 7:45 p.m. 15 min. program. Joseph Lowenthal. *Willy's of Hollywood*—"Shopping at Home." KTLA. Split sponsorship, ¼ hr. shopping program. *Wisconsin Telephone Co.*—Spots. WTMJ-TV. Direct.

*Lou Block Motors*—"Show Business." WCAU-TV. Monday. 15 min. variety show. Solis S. Cantor. *The Borden Co.*—Five minute show preceding baseball. WNBT. Kenyon & Eckhardt. *The Boston Store*—"Life at the Boston Store." WTMJ-TV. Sundays. 20 min. "how to do it" show. Mark-Mauntner-Berman. *Botany Worsted Mills*—Weather reports. WABD, WNBT, WPTZ, KTLA, WBKB, Alfred Silberstein, Bert Goldsmith. *Brentwood Sportswear*—Weather spots. WPTZ, WRGB. J. R. Kupsick. *Breyer's Ice Cream*—Spots preceding and following baseball. WPTZ. Spots, WCBSTV, WMAL-TV, WCAU-TV. McKee & Albright. *L. S. Briggs, Inc.*—Spots. WNBW. Courtland D. Ferguson. *Broadway House of Music*—"Dugout Doings." WTMJ-TV. 10 min. interview preceding baseball. Cramer-Krasselt. *Brock's Candy*—Spots. WLWT, WMAR-TV. Liller, Neal & Battle. *Brown Shoe Co.*—"Baseball Fan Fare." WABD. 5 minute interview preceding games. Leo Burnett Co. *Brown and Williamson Tobacco Co. (Kools)*—"Sports Reports." Five min. film sport show preceding Friday boxing. WNBT. Relayed to WNBW, WPTZ, WRGB, WBAL-TV. B.B.D.&O. Spots before, after and in connection with the convention. WCAU-TV. Ted Bates. *Brownstein Louis Co.*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Mayers Co. *Bucknell Shirts*—Participation in "Doorway to Fame." WABD, ½ hr. amateur show. Monday. *Builders Equipment Co.*—Spots. WNBW. James S. Beattie. *Bulova Watch Co.*—Time signals. WNBT, WLWT, WNBW, WCBSTV, WTTG, WWJ-TV, WPTZ, WTMJ-TV, WCAU-TV, KSTP-TV, WGN-TV, KSD-TV, WEWS, WPIX, WBEN-TV, WBAL-TV, WMAR-TV. Time signals preceding or following baseball. WCBSTV. Biow Co. *Burger Brewing Co.*—Cincinnati Reds baseball. WLWT. Midland Advertising. *Burke-Savage Tire Co.*—Spots. WBAL-TV. *Burkett Fence*—Spots. KTLA. Allied Advtg. *Canada Dry Ginger Ale Co.*—Spots. WEWS, WWJ-TV, WTMJ-TV, WBEN-TV. Spots preceding and following baseball, WPTZ, WBKB, WABD; following baseball, WTTG. J. M. Mathes. *Canadian Ace Brewing Co.*—"Telenews Daily." WBKB. 7 min. newsreel. 7:50 p.m. 5 times weekly. Louis Weitzman Advtg. *Carolene Products Co.*—Participation in "At Home With Barbara Barkley." WGN-TV. 4:00 p.m. ½ hr. format on household hints. Henri, Hurst & McDonald. *Century Heat & Air Conditioning Co.*—Spots. WFIL-TV, WCAU-TV. Gersh & Kramer. *Century Shoe Repair*—Spots. WMAR-TV. Dundon and Rosenbush. *Chalfonte-Haddon Hall*—Two spots weekly. WFIL-TV. Lamb, Smith & Keen. *Chesapeake Rug Co.*—Two spots weekly. WMAR-TV. Katherine H. Mahool. *Chevrolet Dealers*—"Telenews." 20 min. weekly newsreel. WBKB, WABD, WTTG, WWJ-TV, WFIL-TV, KTLA, KSD-TV. Campbell-Ewald. *CheX Candy Company*—Weather signals. WEWS. Solis S. Cantor. *Cleveland Radioelectric*—Co-sponsorship of "Laugh With the Ladies." WEWS. Tuesdays through Saturdays. 2:00 p.m.

## 282 Advertisers Continue Sponsorship

*Adam, Meldrum & Anderson Co.*—INS newsreel. WBEN-TV. Twice weekly. *Admiral Radio Corp.*—"Admiral Movie Theatre of the Air." WBKB. Full-length motion picture. Cruttenden & Eger. Spots. WFIL-TV. Robt. J. Enders. *Alpha Beta Food Stores*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Warren P. Fehlman. *Harry Alter Company (Crosley and Lauderall Distributors)*—Wrestling. WBKB. Mondays. Malcolm-Howard. *American Brewing Co.*—Spots. WBAL-TV. *American Chicle Co.*—Time signals. WNBT. Badger, Browning & Hersey. *American Packing Co.*—Live spots. KSD-TV. Winius-Drescher-Brandon, Inc. *American Shops*—Hr. film show. WATV. Scheer Advtg. *American Television, Inc.*—"Bob Sterling—American Ranger." WBKB. Sunday. 7:30 p.m. ½ hr. comic film. Turner Advertising. *American Tobacco Company (Lucky Strikes)*—"Barney Blake, Police Reporter." WNBT. Relayed to WRGB, WPTZ, WNBW, WBAL-TV. Thursday. 9:30 p.m. ½ hr. mystery adventure series. Spots. WWJ-TV, WCBSTV, WABD, WTTG, WBKB, KTLA, KSD-TV, WMAL-TV, WBEN-TV, WEWS, WMAR-TV, WTMJ-TV, WFIL-TV, WLWT, WBAL-TV. N. W. Ayer. *Analygraph Associates*—Spots. WABD. Birmingham, Castleman & Pierce. *Apex Electrical Mfg. Co.*—Spots. WEWS. Meldrum & Fewsmith. *Atlantic Brewing Co.*—Wrestling. WGN-TV. Thurs. Grant Advtg.

*Atlantic Refining Co.*—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Night games WCAU-TV. Alternate sponsorship of Braves and Red Sox baseball. WBZ-TV. N. W. Ayer. *Atlas Prager Brewing Co.*—Wrestling. WBKB. Wednesday. Olian Advtg. *Automobile Club of Michigan*—Spots, four times weekly. WWJ-TV. Stockwell and Marcuse. *B. T. Babbitt, Inc.*—"Missus Goes-A-Shopping". WCBSTV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Duane Jones Co. *B. V. D. Corporation*—Spots preceding or following baseball. WABD. Weather reports. WNBT, WPTZ. Spots. KTLA, WWJ-TV, WGN-TV, WMAR-TV, WNBW. Grey Advertising. *P. Ballantine & Sons*—Yankee baseball. WABD. J. Walter Thompson. *Ballards & Skellet Co.*—Film show. KSTP-TV. Olmsted & Foley. *Baltimore Salvage Co.*—Spots. WMAR-TV. "Fix-it Shop." WBAL-TV. Direct. *Barbey's, Inc.*—"Sportsman's Show". WPTZ. Fridays. 9:25 p.m. 15 min. studio show. Gray & Rogers. *Barney's Clothes, Inc.*—Spots preceding and following baseball. WABD, WCBSTV. Emil Mogul Co. *Martin J. Barry*—Spots. WMAR-TV and WBAL-TV. Paul Brown. *Beneficial Saving Fund Society*—Time spots. WPTZ. Richard A. Foley. *Benrus Watch Co.*—Spots preceding or following baseball. WNBT. J. D. Tarcher. *W. Bergmann Co.*—Feature films. WBEN-TV. Bowman & Block.

1/2 hr. audience participation show. Leech Advertising.

*Columbia Federal Savings & Loan Ass'n.*—Spots on "NBC Television Journal." WNBW. Romer Advtg.

*Cotton Club Beverage*—Spots. WEWS. Lang, Fischer & Stashower.

*Cresta Blanca*—Spots. WTTG, WABD, KTLA, WBKB, WMAR-TV, KSD-TV and WWJ-TV. Biow Co.

*Crisconi's Phila. Motor Car Co.*—"Batter Up." WFIL-TV. Mondays, 8:00 to 8:30. Quiz program.

*Crosley Dealers (St. Louis)*—Spots. KSD-TV. Maurice L. Hirsch.

*Cunningham Drug Stores*—"Sportscast". WWJ-TV. 10 minutes. Precedes baseball. Simons-Michelson.

*Dad's Root Beer Co.*—Spots. WBKB. Three times weekly. Malcolm-Howard Advertising.

*John Daly Motors*—"Stump the Artist." WCAU-TV. Tues. 7:45 p.m. 15 min. studio show. Spots. E. L. Brown.

*Davega-City Radio, Inc.*—"Stop Me If You've Heard This One." WNBTV. Fridays. 8:30 to 9:00. Comedy show. Alfred J. Silberstein-Bert Goldsmith.

*Davis Buick Co.*—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Night games WCAU-TV. J. Cunningham Cox.

*Day & Night Mfg. Co.*—Spots. KTLA. Hixson-O'Donnell.

*Detroit Edison Co.*—Two 15 min. newscasts weekly. WWJ-TV. Campbell-Ewald.

*Diamond Crystal Salt*—Spots preceding and following baseball. WABD. Benton & Bowles.

*Dodge Dealers (Greater Cincinnati)*—"Dugout Dope." WLWT. 15 min. pre-baseball interview. Ruthrauff & Ryan.

*Dowd Sporting Goods Co.*—"Sports Album." KSD-TV. 1/2 hr. quiz show. Westheimer Advtg.

*Droegkamp Appliance & Heating Co.*—Spot. WTMJ-TV. Gus Marx.

*Dry Imperato Champagne (Robinson & Lloyds Ltd.)*—Spots. WABD. Wiley, Frazee & Davenport, Inc.

*DuMont Telesets*—"Original Amateur Hour." WABD. Relayed to WTTG, WFIL-TV, WMAR-TV, WNHC-TV. Sundays. 7:00 p.m. Hour show. "Inquirer Television Newsreel." WFIL-TV. 7:30 p.m. 15 min. newsreel, 12 times weekly. Spots, WABD, WTTG.

*Francis I. DuPont Co.*—2 spots weekly. WABD. French & Preston.

*Dushoff Distributing Co.*—"Watch Your Step." WCAU-TV. Mon. 8:30 p.m. 1/2 hr. dance instruction and contests. Packard Advtg.

*Eastern-Columbia Dept. Store*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Stodel Advertising.

*Elgin*—Time spots. WNBTV, WCBS-TV, WPTZ, WBKB, WGN-TV, WNBW, WLWT, KSD-TV, KTLA. J. Walter Thompson.

*Ennis Motors of Milwaukee*—Spots. WTMJ-TV.

*Esslinger's Inc.*—Wrestling, Tuesdays. WPTZ. INS news preceding baseball. 5 min. sports program preceding baseball. WCAU-TV. Lamb, Smith & Keen.

*The Evening Star*—Spot announcements. WMAL-TV. Kal, Ehrlich & Merrick.

*Everess*—Spots preceding or following baseball. WCBS-TV. Young & Rubicam.

*Evinrude Motors, Inc.*—Spots. WTMJ-TV. Following baseball. Scott-Telander.

*The Fair Store*—Participation in "Woman's World." WBKB. 5 times weekly. 10:30 a.m. 15 min. shopping, segment. Ivan Hill, Inc.

*Falstaff Brewing Co.*—Browns baseball. KSD-TV. Dancer-Fitzgerald-Sample.

*Mort Farr*—"Farr Better Sports." WFIL-TV. 5 min. baseball scores, Mondays through Saturdays. Shapiro Advertising.

*Firestone Tire & Rubber Co.*—"Americana." WNBTV. Relayed to WNBW, WRGB, WPTZ, WBAL-TV, WBZ-TV, WTVR. Monday. 8:30 p.m. Half hour history quiz. Sweeney & James.

*Fischer Baking Co.*—Participation in "Small Fry Club." WABD. Thursday, Half hour children's program. Scheck Advertising.

*Ford Dealers (Milwaukee)*—Co-sponsorship of Brewers baseball. WTMJ-TV. J. Walter Thompson.

*Ford Dealers (Minneapolis)*—Co-sponsorship of Millers baseball. KSTP-TV. J. Walter Thompson.

*Ford Dealers (St. Louis)*—Co-sponsorship of Cardinals baseball and dugout interviews. KSD-TV. J. Walter Thompson.

*Ford Motor Co.*—Baseball, Cubs, WBKB; co-sponsorship of Dodgers, WCBS-TV; Cardinals, KSD-TV; Senators, WTTG; and Brewers, WTMJ-TV. Spots. WBAL-TV, WNBTV, WABD, WMAR-TV, WFIL-TV, WEWS, WWJ-TV, WNHC-TV. J. Walter Thompson.

*Fox Chevrolet Sales & Service*—Spots. WBAL-TV.

*Frost Motors*—Spots. WMAR-TV. Frank D. Webb Co.

*Gas & Electric Co. of Baltimore*—"How Well Do You Know Baltimore." WMAR-TV. Quiz show.

*Gates Contracting Co.*—Spots on "NBC Television Journal." WNBW. Spots. WMAL-TV. Courtland D. Ferguson.

*General Electric Corp.*—Co-sponsorship of Indians baseball. WEWS. 10 min. newsreel. WNBTV, WBAL-TV, WPTZ, WRGB, WNBW, KSD-TV, WTMJ-TV, WLWT, KSTP-TV. Maxon, Inc.

*General Electric Supply Corp. (Baltimore)*—"The Curious Camera." WMAR-TV. Saturdays. 7:45 p.m. 15 min. format. Spots. WBAL-TV. Dundon & Rosenbush.

*General Electric Supply Corp. (Cincinnati)*—"Who Am I?" WLWT. Tuesdays. 8:00 p.m. 1 hour quiz show. Direct.

*General Electric Supply Corp. (Los Angeles)*—"Pantomime Quiz." KTLA. Sunday. 1/2 hr. quiz show. Stokey and Ebert.

*General Electric Supply Corp. (Washington)*—Wrestling. WMAL-TV. Belmont Ver Standig.

*General Foods*—"Author Meets the Critics." WNBTV. Relayed to WBAL-TV, WNBW, WPTZ, WRGB, WBZ-TV, WTVR. 8:00 p.m. Half hour discussion. Weather spots. WABD. Young & Rubicam.

*Georges Radio & Television Stores*—"NBC Television Newsreel." WNBW. Mon. 9 p.m. 10 min. film. "The Street Singer." WNBW. Fridays. 8:45 p.m. 15 minute song show. "Dugout Chatter." WTTG. 15 min. interview preceding baseball. "On Wings of Thought." WMAL-TV. 1/2 hr. mindreading. Spots, WNBW. Robert J. Enders.

*A. Gettelman Brewing Co.*—Spots preceding and following baseball. WTMJ-TV. Wrestling, Thursdays. Scott-Telander.

*Gillette Safety Razor Co.*—Belmont Stakes. WCBS-TV, WMAR-TV, WCAU-TV, WTTG. "Cavalcade of Sports". WNBTV, Monday & Friday. Boxing bouts. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. Louis-Walcott fight. WNBTV. Relayed to WPTZ, WNBW, WRGB, WBAL-TV, WBZ-TV, WTVR. Maxon, Inc.

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

demonstration.

*Gimbels, Milwaukee*—"Gimbels Telenews Digest." WTMJ-TV. Sundays. 20 min. newsreel.

*Girard Chevrolet*—Spots before and after sports events. WFIL-TV. Ed Shapiro.

*Globe Brewing Co.*—Boxing. WMAR-TV. Spots. WBAL-TV. Joseph Katz.

*Goebel Brewing Co.*—Detroit Tigers baseball. WWJ-TV. Brooke, Smith, French & Dorrance.

*Golden Star Valet*—Spots on "NBC Television Journal." WNBW. Robert J. Enders.

*Goodall Co.*—"Players of the Day" WGN-TV. Ten min. interview preceding baseball. Ruthrauff & Ryan.

*Good Humor Ice Cream*—Spots. WTTG. I. T. Cohen.

*William Gretz Brewing Co.*—"Sports Scrapbook." WPTZ. Thursday. 15 min. sports show. Seberhagen, Inc.

*Griebel Motors, Inc.*—Spots. WBAL-TV.

*Gulf Refining Company*—"We the People." WCBS-TV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV. Tues. 9:00 p.m. 1/2 hr. show telecast simultaneously with radio. "Television News." WCBS-TV, WCAU-TV. Thursday. Fifteen minute news program. "You Are An Artist." WNBTV. Thursday. 15 min. art lesson format. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. Young & Rubicam.

*Gunther Brewing Company*—"TeleSports." WNBW, WBAL-TV. Thursday. 11:00 a.m. 15 min. sports clinic format. "Sportscast." WMAR-TV. Wed and Fridays preceding baseball. 15 min. format. Spots, boxing. WMAR-TV. Harness races, WNBW. Spots, WTTG. Spots during convention, WMAR-TV. W. Wallace Orr.

*Hanson Flowers*—Spots. KTLA. Direct.

*Harris & Frank*—Spots. KTLA. Stodel Advertising.

*Harco*—Spots. KTLA. Direct.

*F. C. Hayer Co.*—Film show. KSTP-TV. 20 minutes, five times weekly. Direct.

*Hecht Co. (Baltimore)*—Orioles baseball. WMAR-TV. Wed. & Sat. 8:25 p.m. "TV Talent Hunt." WBAL-TV. Kuff & Fieldstein.

*Hecht Co. (Washington)*—Spots. WMAL-TV. Harwood Martin.

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

*Horn & Hardart Baking Co.*—"The Children's Hour." WCAU-TV. Sunday. 11:30 a.m. Hr. juvenile variety program. Clements Co.

*Herbert Horne (Admiral)*—Feature films and boxing. KTLA. Atkins-Gilbert.

*Hotel Herman Dining Room*—Spots. WMAR-TV, WBAL-TV. Harry J. Patz.

*Hough-Gilbert*—"Auto Auctions." WPTZ. Thursdays. 10 min. show. Joseph Lowenthal.

*Howard Clothes, Inc.*—Boxing. WABD. Tuesdays. Redfield-Johnstone, Inc.

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

*Hudepohl Brewing Co.*—INS news. WLWT. Wednesdays. 9:00 p.m. 20 min. weekly newsreel. Horse racing 3 times weekly. L. F. McCarthy & Co.

*The J. L. Hudson Co.*—"Sketchbook", WWJ-TV, Wed. 1/4 hr. demonstration program. Wolfe, Jickling, Dow & Conkey.

*Hutzler Bros. Co.*—"Album Revue." WBAL-TV.

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

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

*Imperial Ale*—Spots. WEWS. Ohio Advtg. Jackson & Moyer—Spots preceding and following baseball. WPTZ. Seberhagen, Inc.

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

*Jiffy Products, Inc.*—Weather signal. Sunday. WPTZ. Martin & Andrews.

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

*The Kelley Kar Co.* — 6 spots weekly. KTLA. Tullis.

*Kelvinator*—"In the Kelvinator Kitchen." WNBT. Wed. 15 min. cooking program. Relayed to WPTZ, WRGB, WNBW, WBAL-TV, WBZ-TV, WTVR. Participation on "Kitchen Klub." WLWT. 1:30 p.m. 3 times weekly. ½ hr. cooking format. Spots. WTMJ-TV, KSD-TV, WBN-TV, WEWS, KSTP-TV, KTLA. Spots preceding and following baseball. WBKB. Geyer, Newell & Ganger.

*Kennedy Beauty Institute*—Spots. WMAR-TV. Frank D. Webb Co.

*Kierulff & Co.*—Spots. KTLA. W. B. Ross & Asso.

*Koester Bakery Co.*—Spots. WBAL-TV.

*Kolpack & Mitchell*—Spots. WBAL-TV.

*Kool-Vent Awnings*—Spots. WBAL-TV, WMAR-TV. Azrael.

*Kraft Food*—"The Kraft Television Theatre". WNBT, Wednesday. Hour dramatic show. Relayed to WNBW, WPTZ, WBAL-TV, WRGB, WBZ-TV, WTVR. J. Walter Thompson.

*Harry Krause*—"Studebaker Talent Show." WFIL-TV. Fridays, half hour. Spots. WPTZ. Samuel Taubman.

*Otto L. Kuehn Co.*—"Dugout Doings." WTMJ-TV. Ten min. interview preceding baseball.

*Lektrolite*—Spots. KTLA, WBKB. Bermingham, Castleman & Pierce.

*Liggett & Myers Co. (Chestersfields)*—Giants baseball. WNBT. Co-sponsorship of Senators baseball. WTTG. Newell-Emmett Co.

*Local Chevrolet Dealers Ass'n*—Horse racing from Jamaica, Belmont and Aqueduct tracks. WCBS-TV. Campbell-Ewald.

*Locust Radio Co.*—"Starlet Stairway." WFIL-TV. Saturdays. 7:15 p.m. ½ hr. juvenile talent show.

*P. Lorillard Co. (Old Golds)*—Co-sponsorship of Dodgers baseball. WCBS-TV. Alternate sponsorship of Cubs and White Sox. WGN-TV. Lennen & Mitchell, Inc.

*Lyon Tailoring Co.*—Spots. WEWS. Ohio Advtg.

*Major Oil Co.*—"Major Events." WCAU-TV. Monday. 7:45 p.m. 15 min. film. Shaw & Schreiber.

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

*Mars, Inc.*—"Dr. I. Q. Jr." WWJ-TV. Sat. 5:30 p.m. ½ hr. quiz show. Grant Advtg.

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

*The May Co.*—Spots. KTLA. Milton Weinberg.

*Meadow Gold Ice Cream*—Two spots weekly. WTTG. James S. Beattie.

*Melville Storage*—Time spots. WPTZ. Three nights weekly. Solis S. Cantor.

*Mercury Records*—"Mercury Record Time." WBKB. Tuesday. 8:15 p.m. 5 min. comedy format. Direct.

*Ted F. Merrill & Sons*—"TeleForum." KTLA. Mondays. 7:30 p.m. 25 min. live program. Direct.

*Merri-Ment Products*—Participation in

scores & interviews. WGN-TV. George H. Hartman.

*Norge Dealers of Greater Detroit*—15 min. newsreel. WWJ-TV. Campbell-Ewald.

*Northcool Suits*—Spots. WMAR-TV. I. A. Goldman Co.

*North East Radio Service*—Spot. KSTP-TV. One spot.

*Nutrena*—Dugout interviews preceding baseball. KSTP-TV. Bruce Brewer.

*Odell Co.*—Split sponsorship amateur boxing. WABD. Mondays. Lawrence C. Gumbinner.

*Oldsmobile*—"Review of the News." WNBT. Sunday. Ten min. newsreel. D. P. Brother & Co.

*Paramount Pictures, Inc.*—2 min. film trailer. KTLA. Buchanan.

*Park Camera Exchange*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.

*Park Plaza*—Spots. WMAR-TV. Fox Advertising.

*Parkway Baking Co.*—1 spot weekly. WCAU-TV. J. M. Korn & Co.

*Peake Motor Co.*—Spots. WNBW, WMAL-TV. Henry J. Kaufman & Asso.

*Peirce-Phelps, Inc.*—Co-sponsorship of "The Spirit of Youth." WCAU-TV. 15 min. film on the life of Joe Louis.

*Pepsi-Cola Bottling Co.*—"Russ David's Teen Bar." KSD-TV. Half hour teen-age show. Jimm Daugherty.

*Perma-Stone Corp.*—"Outdoor Thrills." WNBT, WRGB, WNBW, WBAL-TV, WBZ-TV, WTVR. 15 min. science show. 5 min. films on convention. WGN-TV. Participation in "It's A Hit." KSD-TV. ½ hr. quiz show. Gourfain-Cobb.

*Mouquin Wines (Austin Nichols Co.)*—"Sports Names to Remember". WABD. 5 min. program preceding boxing. Monday. 5 min. spot. WPIX. Alfred Lilly Co.

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

*National Brewing Co.*—Spots preceding baseball. WTTG. Owen & Chappell.

*National Wallpaper and Paint Co.*—One spot weekly. WMAR-TV. Direct.

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

*Nelson Bros. Furniture Co.*—Baseball "Small Fry Club." WABD. Thurs. ½ hr. children's program. Spots, WMAR-TV. Van Diver & Carlyle.

*Leo J. Meyberg Co. (RCA)*—"Shopping at Home." KTLA. Split sponsorship. ¼ hr. shopping program. J. Walter Thompson.

*Miller & Rhoads Dept. Store*—"Sports-light." WTVR. Studio sports format. Direct.

*Minneapolis Brewing Co.*—Spots preceding baseball. KSTP-TV. B.B.D.&O.

*Carl Mohr*—Spots. WMAR-TV. Robinson Advtg.

*Montgomery Ward & Co.*—Spots following baseball. KSTP-TV. Harper Co.

*Morris Furniture Co.*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. J. B. Keifer, Inc.

*Philip Morris & Co., Ltd.*—Spots. WBKB, WNBT, WCBS-TV, WFIL-TV, WMAL-TV, WABD. Spots on "NBC Television Journal." WNBW. Biow Co.

*Mort Co.*—2 spots weekly. WCAU-TV. Cox & Tanz.

*Motorola*—Spots. KTLA, WBAL-TV, KSTP-TV. "The Nature of Things." WPTZ. Thursdays. 8:15. Relayed to

WTMJ-TV. 15 min. sports film between baseball doubleheaders.

*The Petrol Corp. (P D Q)*—Wrestling. KTLA. McNeill & McLeery.

*Philadelphia Automobile Co.*—Spots. WFIL-TV. Lowenthal.

*Philco (Baltimore)*—Spots. WBAL-TV.

*Philco (Washington)*—"Philco Playhouse." WMAL-TV. Hour film show. Kal, Ehrlich & Merrick.

*Philco Dealers (St. Louis)*—"Rush Hughes' Guest Register." KSD-TV. ½ hr. "The Missus Goes Golfing." Sundays. 15 min. instruction show. Spots.

*Philco Distributors (Philadelphia)*—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Night games WCAU-TV. Julian G. Pollock.

*Phillip's Radio and Appliance*—Spots twice weekly. WTTG. I. T. Cohen.

*Pioneer Scientific Corp. (Polaroid)*—Spots, WABD, WCBS-TV, WFIL-TV, WMAR-TV, WPTZ. Spots on "NBC Television Journal." WNBW. Cayton, Inc.

*Plastray Corp.*—One spot weekly. WWJ-TV. Holden, Clifford and Flint.

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

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

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

*RCA Victor (Minneapolis)*—Co-sponsorship of Millers baseball. KSTP-TV. J. Walter Thompson.

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

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

*Red Top Brewing Co.*—"Sports Album." WLWT. 9:00 p.m. Tues.; 8:00 p.m. Wed. 5 min. film round-up on sports. Jesse M. Joseph.

*Reed Candy Co.*—Midget boxing. WBKB. 10 min. show. Reincke, Meyer & Finn.

*Rehall Drug Stores*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. B.B.D.&O.

*R. J. Reynolds Tobacco Co. (Camels)*—"Camel Newsreel Theatre." WNBT, WPTZ, WRGB, WNBW, WBAL-TV, WWJ-TV, WTVR, KSD-TV, WTMJ-TV, WLWT. 5 times weekly. 10 min. newsreel. William Esty Co.

*Ritters Pie Mix*—One spot weekly. WFIL-TV. Clements Co.

*Roberts Furniture Co.*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. J. B. Keifer.

*Ronson*—Spots. WFIL-TV. Agency, National Spot. Spots. WNBT, WNBW, KTLA, WBKB. WMAR-TV, WEWS, WWJ-TV, WTMJ-TV, KSD-TV, KSTP-TV. Spots preceding baseball. WCBS-TV. Cecil & Presbrey.

*Maurice L. Rothchild*—Three spots weekly. WBKB. Ruthrauff & Ryan.

*Roycraft Co.*—Spots. KSTP-TV.

*Rubel Baking Co.*—"Fans in the Stands." WLWT. 15 min. pre-baseball interview. Frederick W. Ziv.

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

*F. & M. Schaefer Brewing Co.*—"Sports Album." WCBS-TV. 5 min. film. Preceding or following baseball. B.B.D.&O.

*Irwin Schaffer*—Spots. WPTZ. Direct.

*Schmidt Brewing Co.*—"Sports Album." WWJ-TV. Twice weekly. Simons-Michelson.

*Paul Schulte Motors*—Spots. KSD-TV.  
*Schuster's Stores*—Spots. WTMJ-TV. Cramer-Krasselt.  
*Schwabacher, Frey*—"Shopping at Home". KTLA. Split sponsorship, quarter hour shopping program.  
*Charles Schwartz & Son*—One spot weekly. WTTC. Henry J. Kaufman & Asso.  
*Sears Roebuck*—"Shopping at Home". KTLA. Split sponsorship; quarter hour shopping program.  
*Security Storage*—Spots. WPTZ. Wednesday. L. M. Beresin.  
*Seven-Up Bowling Co.*—Spots. KSD-TV. Oakleigh R. French.  
*Shannon & Luchs*—Spots. WNBW, WMAL-TV. Henry J. Kaufman & Asso.  
*Sherman's Jewelry*—Spots on "NBC Television Journal." WNBW. Courtland D. Ferguson.  
*Shore Bros.*—Time spots. WPTZ. Adrian Bauer.  
*William Silverstone & Co.*—Spots. WTMJ-TV.  
*Simon Distributing Corp. (Motorola)*—"On Wings of Thought." WMAR-TV. Relayed from WMAL-TV. Tuesdays. 9:00 p.m. ½ hr. mindreading show. Robert J. Enders. Spots. WMAR-TV, WNBW. Henry J. Kaufman & Asso.  
*Skinker Motor Co.*—Spots. WMAL-TV. Henry J. Kaufman & Asso.

*Snowden Chemical Co.*—Spots. KTLA. Ross, Gardner & White.  
*Sohio*—"Sohio Television Try-Outs." WEWS. ½ hr. amateur show. McCann-Erickson.  
*Solomon's*—One spot weekly. WMAR-TV. Louise Waite Advg.  
*Sports Afield Magazine*—"Sportsman's Quiz." WCBS-TV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV. Mondays. 8:00 p.m. Five min. sports quiz. Warwick & Legler.  
*Standard Oil of California*—Los Angeles Angels' baseball games. KTLA.  
*Standard Oil of N. J. (Esso)*—Spots. WBAL-TV, WCBS-TV, WBEN-TV, WFIL-TV. Marshall & Pratt.  
*State Motor Co.*—Spots. WMAR-TV. Fox Advertising.  
*L. P. Steuart Motors*—"Cartoon-A-Quiz." WMAL-TV. ½ hr. sports quiz. Kal, Ehrlich & Merrick.  
*Stewart's Men's Clothes*—Spots following baseball. WTTG. Tempo Ad Asso.  
*Stewart-Warner Dealers*—"Television Teen Town." KSD-TV. 7:00 p.m. Monday. 40 min. teen-age program.  
*Stoumen Rug Company*—Spots twice weekly. WFIL-TV. Ralph A. Hart.  
*Stuart's, Inc.*—Spots. WTMJ-TV.  
*Stuarts Clothes*—Film spots. WABD. Emil Mogul Co.

*Sunbeam, Inc.*—"Player of the Day." WGN-TV. Ten min. interview preceding baseball. Perrin-Paus.  
*Sun Radio Co. (Philco)*—Spots. WNBW. Kal, Ehrlich & Merrick.  
*Swift*—"The Swift Show." WNBT. Thursday. 8:30 p.m. Half hour variety format. Relayed to WNBW, WPTZ, WBAL-TV, WRGB, WBZ-TV, WTVR. McCann-Erickson.  
*Taylor Electric Co. (RCA)*—Spots. WTMJ-TV. Gus Marx.  
*Tele Views Magazine*—Spots. KTLA. Three times weekly. Direct.  
*Teldisco*—Wrestling. WABD. Fridays. 9:00 p.m. Raymond Advertising.  
*Television Co. of Maryland*—Spots. WMAR-TV, WBAL-TV. Harry J. Patz.  
*Television & Facsimile Service*—INS news. WPTZ. Five times weekly. Morrison Advtg.  
*Terman Television Sales*—Co-sponsorship of "June Moon." WBKB. 1 hr. comedy show. One shot. Jones & Frankle.  
*Time Watches, Inc.*—INS news preceding baseball. WPTZ. Sundays. Clements Co.  
*Tom's (Chrysler-Plymouth Dealers)*—Spots. WMAL-TV, WTTG, WNBW. "Capital Citizen." WNBW. Tuesday ½ hr. interview. Henry J. Kaufman & Asso.  
*Transmirra Products Corp.*—5 spots weekly over WABD. Spots. WFIL-TV, KSD-TV. Smith, Bull and McCreery.  
*Turner's Children's Shoes*—1 spot weekly. WTTG. Mellor & Wallace.  
*Twentieth Century Fox*—Film trailers. WNBW, WPTZ. Kayton-Spiere Co.  
*Union Electric Company*—"Telequizzes." KSD-TV, Monday. Half-hour viewer participation show. Gardner Advertising.  
*United Airlines*—Spots. WBKB, KTLA, WCBS-TV. N. W. Ayer.  
*U. S. Rubber Company*—"U. S. Royal Sports Time." WNBT. Relayed to WPTZ, WNBW, WRGB, WBAL-TV, WBZ-TV, WTVR. Sports films. "The At Liberty Club." WFIL-TV. Tuesdays. 8:00. 20 min. variety show. Film. KTLA. One shot. Campbell-Ewald.  
*University Shop*—Spots preceding baseball. WTTG. I. T. Cohen.  
*Used Car Corner*—Spots. WBAL-TV.  
*Valley Forge Distributing Co.*—3 spots weekly. WTTG. Henry J. Kaufman & Asso.  
*Video Sales Company (Walco Tele-Vue Lens)*—Spots. WTMJ-TV.  
*Vincent Hairdressers*—One spot weekly. WFIL-TV. Thursdays. Cox & Tanz.  
*Visek Bros.*—Spots on "NBC Television Journal." WNBW.  
*Walco (Tele-Vue Lens)*—Spots. KSD-TV. WEWS, WBEN-TV. Scheck Advtg.  
*Waltham Watch Co.*—Time signals. WLWT. 3 times weekly. N. W. Ayer.  
*John Wanamaker*—"The Laytons." WABD. Wed. 8:30 p.m. ½ hr. dramatic series.  
*Ward Radio Co.*—Spots. WNBW. Kal, Ehrlich & Merrick.  
*Westheimer Advtg. Agency*—"It's A Hit." KSD-TV. ½ hr. quiz show. Westheimer.  
*Wheeler, Inc. (Chrysler Dealer)*—Spots. WTTG, WNBW, WMAL-TV. James S. Beattie.  
*George Wiedemann Brewing Company*—Wrestling matches. WLWT. Friday. Strauchen and McKim.  
*Winston Radio & Television Co.*—Amateur boxing. WABD. Monday.  
*Zamoiski Co. (Philco Distributors)*—Spots. WMAR-TV. Harry J. Patz.  
*Zippy Products*—One spot weekly. WMAR-TV. Martin & Andrews.

## TEN MEN ON A HORSE (cont'd from page 25)

cooking secrets and prepares the "specialty of the house."

On the "Beauty Salon," first program featured Victor Vito, hair stylist, who demonstrated today's mode in coiffures along with suggestions on the right hair arrangement for various face types. Another show presented Helena Rubinstein with a make-up lesson for home viewers.

An average of four sets are used on each show, together with some 16 models, who have been specially trained for television by producer Dick Rose.

### Commercial Techniques

Charge for sponsoring each segment is set at \$538, including talent, sets, models, etc. In the "Glamour on a Budget" portion, the Beck commercial is smoothly integrated. Style points of the dresses and accessories are given, with emphasis placed on the shoes as the camera picks up an ankle shot. Prices are also given.

While program is still too new to have garnered many "success stories," Victor Vito reported that he had received 100 phone calls for appointments from the viewers, in addition to mail received at WPIX.

### STORE PARTICIPATION

Variation on the cooperative theme, is the co-sponsorship deal worked out by Lit Brothers with Admiral, Philco and RCA. The three

set manufacturers will operate on a rotating basis, with each one joining Lit's sponsorship every third week.

### Program Format

Show is audience participation with over 500 women attending daily. Emcee Hugh Ferguson, a songstress and an organist lead the contestants through a series of competitions, gags and gimmicks. All merchandise prizes are supplied by Lit Brothers.

Program, which will be aired in the 10 to 11 spot every Tuesday morning over WCAU-TV, is an offshoot of Lit's fifteen minute radio program. Interesting from the technical side, a simultaneous AM-TV pick-up will be made for the first quarter hour, followed by a straight TV transmission for the next half hour. Final fifteen minutes will be transcribed for rebroadcast over WCAU the next day.

Program is telecast from Lit's auditorium-restaurant, where a new three-way stage and special power lines and lighting effects have been installed to handle the television origination.

### Commercial Technique

Television sets of the three manufacturers will be plugged, thus building interest in Lit's television department and sets in general. Lit's will also use the show to feature other merchandise.



An entire season of baseball action—from Opening Day to World Series—is yours with RCA Victor television.

## ***You're right in the game — with Television***

● Comes the shout "Play Ball!" and there you are . . . right on top of every play.

Through television developments in RCA Laboratories, all the action is yours — the crack of bat against ball — fast infield plays — even side-lights in bull pen, dugout, grandstand and bleachers.

At the ball park, RCA Image Orthicon television cameras — rivalling the

human eye in sensitivity—get all the action in day or night games. Shifts from over-all views of the field, to "close-ups," of individual players are swift and revealing . . .

And at the *receiving end* — your RCA Victor "Eye Witness" home television set gives you brighter, clearer pictures. You can see the ball that the batter misses, or you can watch his home run smash sail over the distant fence.

Today, because of the original and continuing work of RCA scientists, millions can enjoy sports, entertainment, educational and news events, on television. Research at RCA Laboratories—always a "step ahead"—enters every instrument marked RCA or RCA Victor.

When in Radio City, New York, be sure to see the radio, television and electronic wonders at RCA Exhibition Hall, 36 West 49th St. Free admission. Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.



**RADIO CORPORATION of AMERICA**

*"First with the Finest"* in film telecasting...

**DU MONT Model TA-512-A**

# **DUAL ICONOSCOPE FILM PICKUP SYSTEM**



## *Here's Why...*

- ✓ Control console built in sections. Each section controls one camera. Extra section for mixing. Cameras may be added without altering installation.
- ✓ Accessibility—all units slide forward for servicing.
- ✓ Fatigue-proof operating controls. Fast. Efficient.
- ✓ Each camera monitored in one 5" monitor showing horizontal waveform; one 5" monitor showing vertical waveform; one 12" monitor showing complete picture.
- ✓ Improved preamplifier design reduces microphonics. Provides good signal-to-noise ratio, with easily adjustable high-frequency compensation. Permits projection of either negative or positive motion-picture film (negative saves film processing time and expense).
- ✓ Line-to-line clamping circuits improve overall low-frequency response, eliminate hum pickup, reduce need for vertical picture-shading correction.
- ✓ Film pickup units either floor-mounted or on track attached to wall and movable from one projector to another.
- ✓ Overall frequency response characteristic flat up to 6 mc., permitting excellent horizontal picture resolution.

*Yes indeed, a brand new standard of quality for film telecasting. Make your own comparisons!*

➤ *Further details on request.*

ALLEN B. DU MONT LABORATORIES, INC.

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*First with the Finest in Television*

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