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Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

FEBRUARY

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Television's high-voltage selling at a price you can afford

You can now use big-time network television at a time and talent cost of only \$6,000 per week . . .

NBC Television offers a completely new approach to demonstration selling via the two-and-one-half-hour "Saturday Night Revue"—TV's biggest new show.

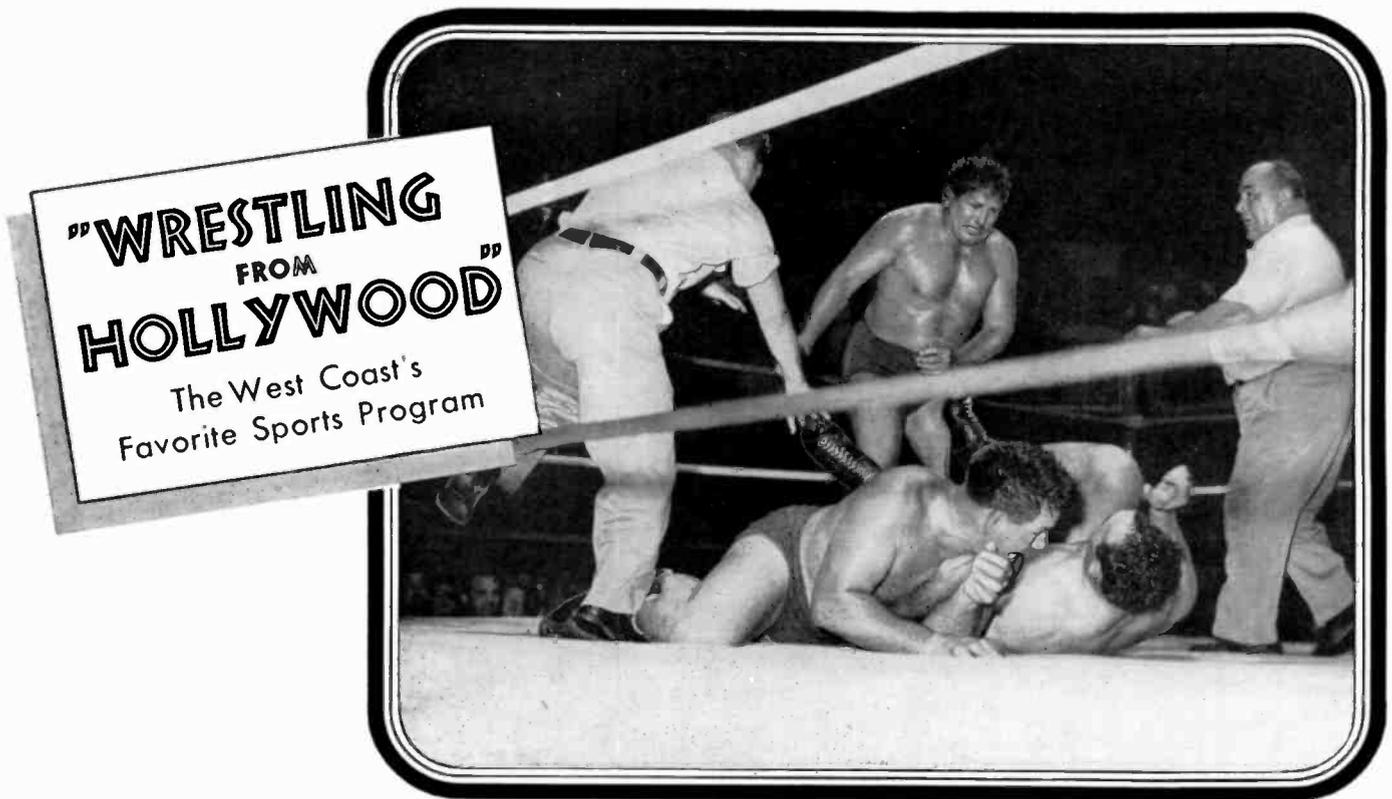
For booklet describing this plan (available to one advertiser in a field—15 in all), phone or write

NBC Television Sales

Room 414E—RCA Building
New York 20, N. Y.—Circle 7-8300



ADVERTISERS: Now, you can buy Hollywood-produced, audience-tested, high-Hooperated TV shows on a spot basis at prices you can afford!



One of *Paramount's* TRANSCRIBED SHOWS: 50- to 70-minute matches, once a week. Film-recorded as broadcast over KTLA, Los Angeles; open-ended for commercials. Syndicated throughout U.S.... with some good markets still open.

FORMAT: Spectacular wrestling matches as only Hollywood showmen can stage them. Red-blooded MAIN EVENTS from the Olympic Auditorium, Los Angeles. Nationally-known mat stars in bone-crushing action and Gargantuan hilarity — perfumed Gorgeous George, World Champion Enrique Torres, Primo Carnera, Woody Strode; Jim Mitchell, the butting Black Panther; Lord Blears; the Davis and Becker brothers; the Garibaldis, father and son team; the dirty Duseks, Ernie and Emil. Exciting, skillful camera direction! At the arena microphone: veteran movie actor Dick Lane, recently voted the West Coast's most popular TV sports announcer!

RATINGS: Ranking among the "Top 10 Most Popular Shows on the West Coast" throughout 1949, fre-

quently placing in the "Top 3." Nov.-Dec. Hooper for Los Angeles—52.1 Telerating for Main Event, with 83.7% share-of-TV-audience. Oct.-Nov. Hooper for Los Angeles — 41.1 Telerating for Main Event, with 66.7% share-of-TV-audience. Chicago — Pulse 14.7 average for Dec.; Videodex 18.0 for Nov.; Hooper 17.9 for Oct.-Nov.

Paramount transcribed programs offer a wide range of tested top-rated popular entertainment: An unusual mystery thriller, charade quiz for movie stars, several big name bands, puppets, children's variety and others... at a fraction of initial production costs. Programs are available to advertisers in one or all TV markets on a spot basis. Also available to TV stations with privilege of resale to local advertisers.



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A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VII, Number 2, February, 1950

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THE
ENTERTAINMENT-STATION

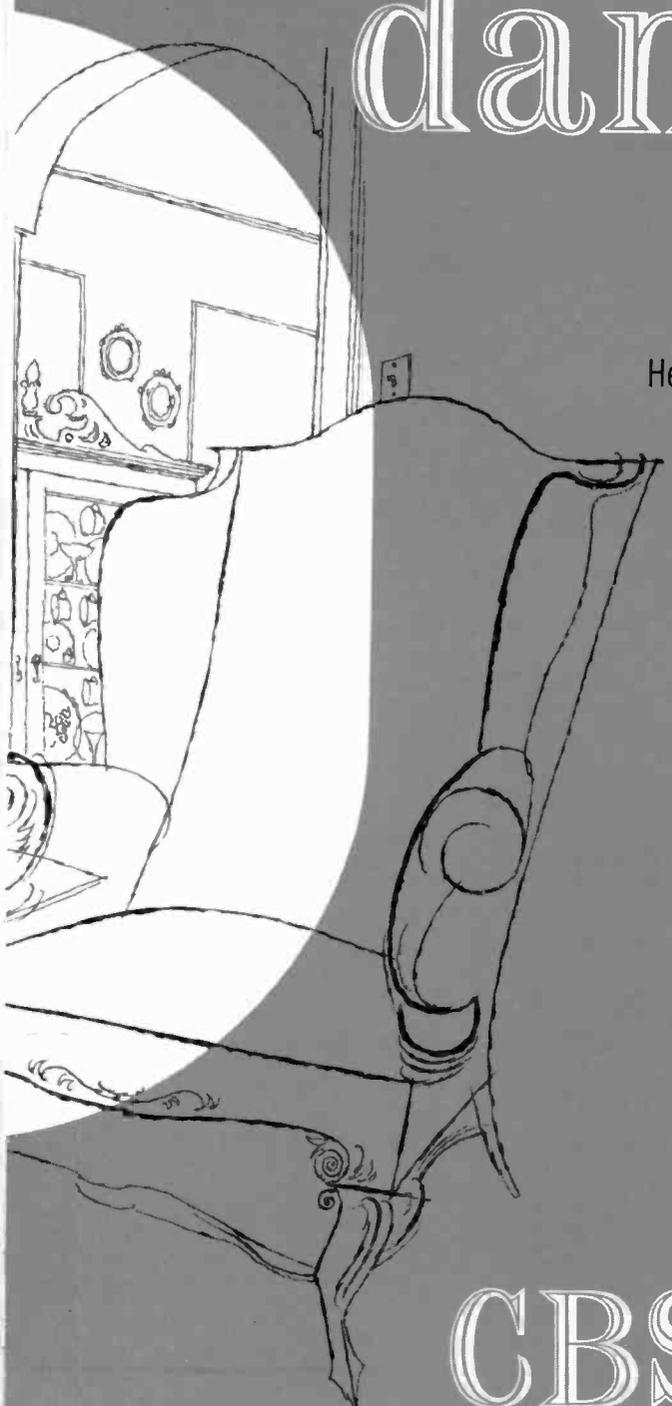


channel 13
TELEVISION CENTER · NEWARK

This



David Stone



man is dangerous

He's got to like what he sees, or he'll turn you off.

With advertisers, too, programs come first.

In the seven cities where more than half the television audience is, CBS programs are first*... with 6 of the 10 most popular shows—all CBS-created—winning for advertisers television's largest average audiences.

Turn first to CBS...
because CBS has most of the programs
most of your customers want.

CBS-TV

*January 1950, 7-City Pulse Ratings:
New York, Philadelphia, Chicago, Boston,
Cincinnati, Washington, Los Angeles.

—first in programs

Videodex top ten network rankings in 16 cities

	Texaco Berle	Godfrey & Friends Chstrfld	Godfrey Talent Scouts Lipton	Toast of Town Lincoln- Mercury	Kraft Theater	Cavalcde of Stars Drg.Stor TV Prod.	Stop the Music Old Gold Admiral	Fireside Theater Procter & Gamble	Suspense Autolite	Philco Playhouse	Others Ranking in Top Ten Locally
BALTIMORE	1	2	3	5	*	*	4	*	9	*	Howdy Doody Studio One Lone Ranger Cav'cde of Spts
BOSTON	1	10	2	5	8	3	*	7	*	*	Big Story Verstle.Varieties Cav'cde of Spts
BUFFALO	6	1	**	9	4	*	5	**	**	2	Orig.Amtr.Hr. Boxing Kay Kyser Cav'cde of Spts
CHICAGO	1	2	6	3	7	10	9	5	*	*	Super Circus Lone Ranger
CINCINNATI	1	6	**	*	4	8	2	3	*	*	Lone Ranger Captain Video M.Amsterdam Martin Kane
CLEVELAND	2	1	3	8	9	*	6	4	*	*	Lone Ranger Cav'cde of Spts Studio One
COLUMBUS	1	2	**	*	*	*	4	*	*	*	Hopalong Wrestling Rose Bowl Film Martin Kane Aldrich Fam. Wrestling Garroway
DAYTON	1	5	**	6	*	5	3	*	9	*	Hopalong Wrestling Al Morgan Rose Bowl Film
DETROIT	1	5	4	9	*	*	3	*	*	*	Long Ranger Super Circus Cactus Jim Kukla, F. & O. Big Story
MILWAUKEE	1	5	*	**	4	**	3	8	**	7	Voice of Firestone Orig.Amtr.Hr. Mama Martin Kane
NEW YORK	1	3	4	2	9	*	*	*	8	6	Goldbergs Studio One Man Agnst Crime
PHILADELPHIA	1	2	5	3	9	*	*	*	4	*	Orig.Amtr.Hr. Lights Out Boxing Frontier Playhse.
PITTSBURGH	2	6	**	1	**	*	*	**	5	3	Whiteman Rev. Studio One Al Morgan O'Neils Chev. Theater
ST. LOUIS	1	**	**	*	5	**	6	2	*	*	Orig.Amtr.Hr. The Clock Life of Riley Break the Bank Bigelow-Sanford Martin Kane
TOLEDO	1	3	**	6	4	**	5	**	9	8	Kay Kyser Orig.Amtr.Hr. Martin Kane
WASHINGTON	1	2	*	8	*	*	5	3	*	*	Long Ranger Hopalong Super Circus Howdy Doody Boxing

* not ranking in this city.

** not aired in this city.

★

THE KANSAS CITY STAR COMPANY

ANNOUNCES

THE APPOINTMENT OF

HARRINGTON, RIGHTER & PARSONS

INCORPORATED

AS THE EXCLUSIVE

NATIONAL TELEVISION REPRESENTATIVE

FOR TELEVISION STATION

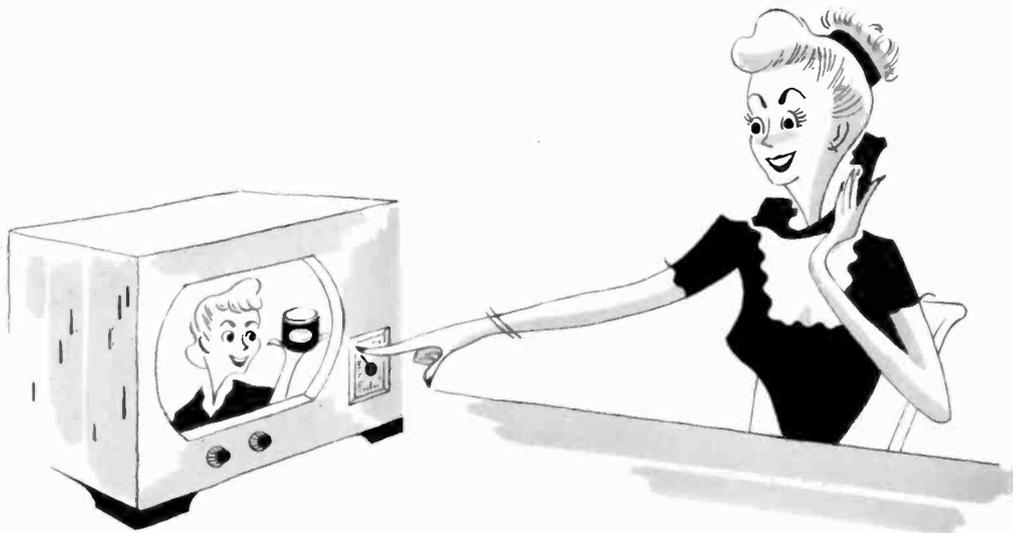
WDAF-TV

★

This appointment becomes effective February 20, 1950.

**DU MONT DAYTIME
TELEVISION**

Sells!



Let us show you the actual case histories of daytime selling programs, on a wide variety of products, that have paid their cost many times over in direct phone and mail sales.

*low time costs!
low talent costs!
big sales results!*



America's Window on the World

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

FOCUS

TV's Share of N.Y. Audience

SIGNIFICANT is the analysis by the Hooper organization of TV's and AM's share of broadcast audience in New York during 1949. TV share of audience for the following periods were:

Jan.-Feb.	19.7	July-Aug.	28.5
Feb.-Mar.	21.4	Aug.-Sept.	31.7
Mar.-Apr.	24.6	Sept.-Oct.	35.2
Apr.-May	25.7	Oct.-Nov.	38.9
May-June	27.2	Nov.-Dec.	40.9
June-July	27.7		

The Cable—& Spot Revenue

Pertinent are the observations—made at the TBA Clinic—of WAVE-TV's (Louisville) director of television, John Boyle. "... the fact that viewers complain about the quality of kinescope recording seems to me to have been over-emphasized... granting the topical advantage of programs received on an interconnected basis, the fact remains that over 22,000 sets have been installed in our market in a year's time even though we are the only station operating. This seems to me to dispute the claim that this topical advantage, together with the 'better picture' derived from the cable telecast, is all-important to a station's welfare and in satisfying the viewers.

"A check of our present commercial announcement schedule, bearing in mind that we operate on a six-day week, showed a total of 90 commercial announcements per week. This number of announcements takes into account only those which fall in the present network option time period. If we were an interconnected station today a total of 43 announcements could be accommodated in the same period of time. A better than 50% loss in spot revenue represents a sizeable decrease in income in an operation of our type."

Sports & TV

Switching around completely from the unsupported contention that TV hurts sports attendance, Madison Square Garden's Ned Irish

told the TBA that "... Madison Square Garden wants its programs fully televised. Where practical next season we plan to cancel some block bookings which presently interfere with continuity of sports programs.

"I think it is unnecessary for me to define our position further. Sports belong permanently on television programs and the networks or stations who ignore it will not be rendering full service to the public." To further illustrate his point Irish pointed out that "... the college basketball season during the month of December 1949 was not televised. Attendance during this period was comparable, within a few hundred persons, to attendance in December 1948 with TV...

"That is not convincing to some of our associates in sports. We recently televised the Millrose Track Meet on a sustaining basis and the promoters of meets taking place in the next month attacked this action bitterly on the grounds people would expect future meets to be televised and stay away. Advance sales for these meets are running ahead of last year and if they provide good competition will attract fans. We will televise these meets and anything else from the Garden if a sponsor is developed to pay the



Edward Lamb

"I have two television stations, WICU at Erie, Pennsylvania, and WTVN at Columbus, Ohio. Both have been in the black since they opened. There is nothing unusual about this. I say that any television station in the United States can be operated at a profit..."—excerpt from his talk at the TBA.

time, rights and other charges."

Clincher to the sports promoters who still remain skeptics should come in April when final results of the Jordan study on attendance are completed. Preliminary findings, based on 1200 personal interviews, 4000 mail questionnaires and nearly 11,000 telephone calls, show video cuts down attendance of new set owners, but actually increases attendance over a period of years. A check on football showed that only 24% of owners of 1-3 months attended football games of all types; 41% of owners of 4-11 months, 45% of owners of 1-2 years, and 54% of set owners of two years or more attended one or more football games last fall. This compares to an attendance of 45% for non-owners of TV sets.

WDTV's Heavy Local Income

WDTV, DuMont's outlet in Pittsburgh which carries all four network shows, is now operating at an income "three to four times" that of its expenses—but not solely because of its network billings.

Station director Don Stewart reports, in fact, that "78% to 82%" of income is from local accounts—chiefly the sale of spot time. Outlet celebrated its first anniversary on January 11th.

Set Production Over 4,000,000

RMA receiver production for December totaled 292,061, bringing the 1949 output to approximately 2,413,897, and the figure since the end of the war to over 4,000,000. Total industry output, including non-RMA, for December was 365,076.

Adjacency Important To Spot?

Provocative were the findings of the Advertest Research Organization which indicate that an adjacency to a high-rated program is not as valuable as believed heretofore. Preliminary findings show that while an adjacency to a high-rated show may enable a spot to be seen by a greater number of viewers, the spot is proportionately not as well remembered as the same spot next to a lower-rated program. Thus, in terms of impact of the sales message, the spot adjacent to the lower-rated program may actually outdraw the higher-rated adjacency.

The analysis is based on research (continued on page 24)

commercial of the month

BAVARIAN BEER—WLW-T



INTegration of the commercials, which blend into the pattern of hillbilly entertainment popular with midwestern viewers, is the keynote of the Bavarian Brewing Company's *Midwestern Hayride* on WLW-T, Cincinnati (Saturday, 7:30-8:30 p.m.).

When *Hayride* debuted in August of 1948 Bavarian's commercials were handled apart from the show itself by an announcer. Shortly thereafter the sponsor and agency, The Ralph Jones Co., decided to work them into the format for more effectiveness. Commercials are a smooth "outgrowth" of the zany situations which occur on the program. Announcer Bill Nimmo and one of the show's regular performers, Bill Thall, are the principals in the commercial sequences which are calculated horse-play.

Midwestern Hayride is a fast-paced variety-type vehicle featuring popular midwestern folk artists, folk tunes, and square dances, etc.

Examples of the type of commercials worked into the show are illustrated by some recent offerings of *Hayride*.

Nimmo has been variously: an Indian Fakir, Kentucky Colonel,

eye specialist, and sundry other comic personalities. On the show in which he was outfitted as a Kentucky Colonel—in theme with "Derby Day"—Nimmo was shown introducing his horse (see cut) "Old Style" by "Satisfaction" and out of "Mellowness," winner of the "Thirsty Derby."

Dialogue was, of course, a take-off on the racetrack lingo identified with the Kentucky Derby. The "horse" was two WLW-T staffers.

On another occasion Nimmo, in the garb of an Indian Fakir, played a flute and "lured" a coiled rope out of a wicker basket. At the rope's end was a bottle of Bavarian Beer.

To maintain the high level of selling and entertainment established over a long period, commercials for each week's *Hayride* require as much rehearsal as the program itself. Total time for the sponsor's message, which is aired in three parts during the hour-long show, never exceeds five and one-half minutes. However, rehearsals on the commercial may run as long as two hours. Writers are rotated each week by the Jones agency and they always manage to come up with an imaginative sequence which

spotlights the product smoothly and humorously.

The middle commercial is a complete "production number," and runs anywhere from a minute and one-half to four minutes. Novel video effects are often used to dramatize the sponsor's message, such as that of a recent show in which Nimmo and Thall were shown "stepping out" of an over-sized Bavarian Beer bottle. The effect was achieved by superimposition of "man-sized" bottles drawn against dead-black stage flats. One camera focused on the bottles while another focused on Nimmo and Thall.

Such productions as these are the result of long rehearsals, which include, of course, studio technicians and camera men as well as the cast. Everyone has a voice in the commercial planning sessions for each week's show—a procedure that makes the over-all task an easier one. Kathryn Hardig, agency TV director, meets weekly with *Hayride* producer Jim Hill on commercial suggestions and program planning.

Despite the production involved on many of the Bavarian commercials, costs per program never exceed \$10, and often range lower. Expenses are kept to a minimum because the agency supplies most of the props through its own art department. Occasionally props are furnished by the station itself.

The first and third commercials, which run about a minute each, are usually shorter versions or variations of the zany antics of the main commercial. The closing commercial usually has Nimmo and Thall singing a parody on a public domain song, the lyrics of which extol the merits of the product. For example, the two recently sang the following to the tune of "Clementine":

*"In a tavern, when you're thirsty,
And you're asking for a beer,
Always look for, always ask for,
Always get Bavarian's."*

Typical of the highjinks conducted on Bavarian's "Midwestern Hayride."



NOW YOU CAN SEE AND STUDY

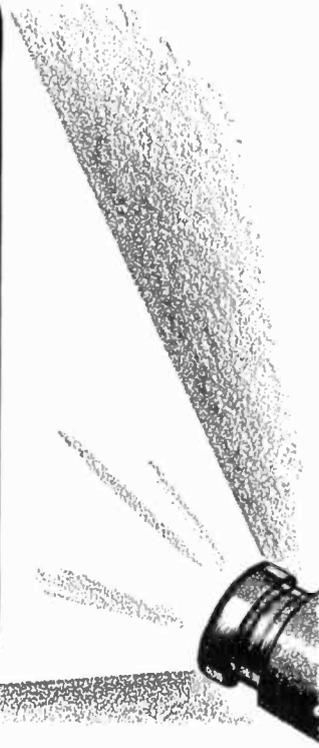
10 of Television's

Most Successful Commercials...

PRIVATELY...RIGHT IN YOUR OWN

OFFICE...ALL ON ONE

FREE FILM!



TO FULFILL MANY REQUESTS which we have had from advertisers, and their agencies, to study the distinguished television commercials produced by Sarra, Inc. for leading television advertisers, we have prepared a special film featuring 10 of television's most successful commercials. This film is available for you to have and study right in

your own office for as long as you want it. Others will follow periodically. All you have to do is fill out the coupon below and send it to our nearest studio. We will immediately make this film of 10 successful television commercials available to you.

AMONG TELEVISION'S MOST SUCCESSFUL ADVERTISERS ARE THESE SARRA CLIENTS:
 Amion • Amurol • Ballantine Ale & Beer • Blatz Brewing Company • Bulova • Eastman Kodak Company • Eversharp Schick • Heed Deodorant Heide Candy • Krueger Brewing Company • Lucky Strike Cigarettes • Lustre Creme Shampoo • Miller High Life Beer • National Shawmut Bank • Pepsi-Cola Company • Sante Fe Railroad • Tasty Bread



Please send me the free film featuring 10 of television's most successful commercials.



NEW YORK • CHICAGO • HOLLYWOOD
 200 EAST 56th STREET, NEW YORK 22, N. Y.
 16 EAST ONTARIO STREET, CHICAGO 11, ILLINOIS
 445 S. LACIENEGA BOULEVARD, HOLLYWOOD 48, CAL.

NAME.....TITLE.....
 COMPANY.....
 STREET.....
 CITY.....

I would like to study this film for weeks. Dept. T.V.

PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS



Whirligig...

a bright new TV program
for the young in spirit!

ORIGINALLY a feature on WPTZ's Wednesday Matinee, "The Whirligig Show" now is a bright spot in the Philadelphia television spectrum every afternoon, Monday through Friday at 4:30. George Skinner is still the easy-going emcee; Bob Courtleigh is still vice president in charge of nonsense, and the special effect that translates music into visual patterns still plays the title role.

At first, we thought "Whirligig" was a teen-age show, probably because it featured guest appearances and informal chats with the up-and-coming as well as the great in pop music . . . a gallery of teen-age cheer leaders . . . and music with a beat.

Looking over the mail, however, turns up such fans as a Greek Orthodox priest, fireman, housewives by the thousands—and teen-agers! Here in the office, for instance, secretarial work seems to come to a

grinding halt every day at 4:30 while the girls find reason to "check up" on the Skinner show.

All in all, we have come to the conclusion that "The Whirligig Show" is strictly for the young in spirit, regardless of age. And, contrary to some opinion, that includes most everybody in the Philadelphia area.

"The Whirligig Show" is now available for sponsorship by days or time segments. For details on the program and how you can use it to reach the second largest television audience in the country, drop us a line or call your nearest NBC Spot Sales Representative.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



threat to our economy

When a government regulatory body can impede the progress of a new industry, as the FCC has done by continuation of the freeze, American business has cause for serious alarm.

That's why not only those in television but the entire country is indebted to Allen B. DuMont for not being afraid to fight the FCC's flagrant interference with normal business processes. It's high time that American business chiefs, threatened by similar interference in their own industries, get out from behind the security of their corporate salaries to strike out against the menace of socialism which is steadily creeping into every phase of our economic life.

And if socialism seems a far cry from bureaucratic invasion of private enterprise let's review the road to socialism: It usually starts off with increased government interference. Then comes additional regulatory power. And then nationalization of "key" industries. And at this point it's just a short step to what England has now.

When the whims of a few men can hold back for some sixteen months the progress of a new industry, hundreds of millions of dollars in capital investment, hundreds of millions of dollars in retail sales, thousands of jobs and TV service to millions, we are well on the way to socialism. Government as we would like to know it is for and by the people. Here is a clear-cut case of "for" the people without the all-important "by".

When men like Commissioner Jones and Senator Johnson can talk in terms of "vested interests" and "profits for a few", we have, right out in the open, the kind of thinking that can ruin our country. The very basis of private enterprise is profits. Whether it's because these men have forgotten this economic premise or whether it's because they have considered more important the headlines and their own political ambitions, we can't say.

But this is not the time to attempt a more conciliatory approach towards the Commission. This goes too deep. It's typical of the attitude of too many government regulatory bodies toward industry. If we are ever to think in terms of balancing the budget or any kind of sustained prosperity we must have an expanded economy. And yet here we have a new industry, which not only in itself can be responsible for billions of dollars in sales but can be a tremendous factor in increasing the sales of all goods and services, held back because Senator Johnson and Commissioner Jones have completely disregarded the economic consequences of their actions and have gone against the advice of an entire industry in their insistence on color television.

This is a clear-cut example of what is happening in one industry. The attack against the A & P is another. American business would not be acting in the public interest if this were allowed to continue.

Frederick A. Kugel

television is a good buy—right now!



By **GEORGE MOSKOVICS**
CBS-TV Sales Development Manager

ONE of the commonest clichés you hear about television today is, "Sure it's effective, but look what it costs!" Almost invariably this is followed by still another cliché, "Some day, when circulation gets big enough—but not yet."

Both are about as old-hat as the usual cliché. Neither is true. Actually, television today represents a very good competitive buy—and right now.

Comparative cost of television and the printed word. For example, let's compare the relative costs of television and newspaper advertising. To get away from any apples and oranges comparison, we will stick to a measurement of the "transportation cost" of each medium. In other words, let's try and figure out just how much money it costs to reach a thousand people—in newspapers and in television. And to make things simple, we will define "reach" to mean that consumers "view" a program or "note" an advertisement.

We'll start with the given sum of money that is being spent by an advertiser in television and figure out how many prospects he reaches. Next, we will take the same amount of money and see what it will buy in the leading newspaper in each city where the television program goes. Then we will be able to figure out the cost of reaching a thousand prospects via these newspaper advertisements as compared to the cost on television. This seems an eminently fair procedure (because it gets away from guesswork as to whether or not a half-hour television program is worth more or less

than a half or full page in newspapers). Furthermore, it has the added advantage of being realistic since it is based on the advertiser's budget.

Of course, a comparison of transportation costs stacks the cards against television. Obviously, we are throwing away all question of relative impact. We are discounting television's unique ability to deliver a sales story through the combination of moving sight and living sound—a unique value that gives television an impact which almost everyone is willing to grant cannot be matched by the printed word.

However, let's put aside—but never forget—television's unique sales effectiveness, and make our comparison exclusively on the bread-and-butter basis of cost per thousand.

What is television's transportation cost? As an example, let's take a commercial half-hour mystery drama which is carried by a CBS-TV network of 16 stations. To get a measurement of the program's popularity, we will use Pulse's Seven Market Telereport which provides a rating based on viewing in New York, Philadelphia, Chicago, Boston, Cincinnati, Washington, and Los Angeles—seven cities which together account for 65% of the country's television homes. But let's keep in mind that this rating will be ultra-conservative, since it is a measurement of the program's popularity in seven major markets where the show must compete against as many as six other TV outlets. This is in contrast to the situation in other cities where the

program faces competition from no other, or only one other, television station. Nevertheless, we'll project this minimum rating for 7 cities to all 16 markets, and then convert the program's rating into actual audience.

And again, we'll be conservative. We'll limit each station's service area to a 40-mile radius although most stations regularly play to audiences living far beyond this boundary.

According to the November count, there were a total of 2,492,892 homes with TV sets in the 40-mile radius of these 16 stations. Since the show has a rating of 29.1 (November Pulse), the sponsor reaches a total of 725,432 television homes. But this is not the total audience. For the November, 1949 Videodex Study shows that an average of 2.9 people view the show on each of these 725,432 sets—for a total circulation of 2,103,753 people.

To reach these people, the sponsor invests a total of \$7,326 per week for time and talent. By dividing the total budget—\$7,326—by the total circulation—2,103,753—we arrive at the cost per thousand—\$3.48 for this half-hour television program.

What will the same budget buy in newspapers? Now let's take the same amount of money—\$7,326—and see how much it costs to reach a thousand people with newspaper advertising in the same 16 markets where the TV show is on view.

Instead of allocating some of the total budget to cover production costs—as we did in the case of television—we will ignore all costs of

WHAT THE SAME BUDGET BUYS IN TELEVISION AND NEWSPAPERS

	People Reached	Cost-per-thousand
Half-hour comedy	2,937,268	\$3.12
781-line ads	1,979,898	\$4.62
Quarter-hour children's strip	771,685	\$3.14
241-line ads	574,330	\$4.22
Half-hour drama	1,469,466	\$7.62
947-line ads	1,604,430	\$6.97
Half-hour drama	2,075,722	\$7.16
735-line ads	2,830,068	\$5.25
Hour drama	2,439,848	\$6.89
902-line ads	2,554,905	\$6.58
Half-hour variety	2,945,527	\$1.26
486-line ads	983,145	\$3.76
Hour variety	3,799,870	\$4.05
1120-line ads	4,739,263	\$3.24

preparing the advertisements and use the entire appropriation for space.

This appropriation—\$7,326—at the average flat daily line rate, will buy 632 lines in the newspaper with the largest circulation in each of the 16 cities.

According to the 100 Study Summary of National Advertisements (Continuing Study of Newspaper Readership), the average advertisement of this size is "noted" in 13% of a paper's total number of copies. So we will multiply the total daily circulation of the 16 newspapers—6,327,499—by 13% to get a figure of 822,575.

Then if we assume that 2.5 people read each copy of the paper (more than is claimed by newspapers

themselves) we end up with the total "noted" circulation of these 16 ads—2,056,438 people.

Finally, let's divide this total budget—\$7,326—by the total circulation—2,056,438—to establish the cost per thousand . . . \$3.56 for newspapers.

To sum up: 2,103,753 people "viewed" the TV show—at a cost of \$3.48 per thousand, whereas 2,056,438 people would "note" the 632-line newspaper advertisement—at a cost of \$3.56 per thousand.

But is this typical? Wouldn't it be better to use an average cost for all television programs rather than citing one?

The answer is that network hookups for individual advertisers range from as few as 3 stations to

as many as 54. Obviously, with such a varied product it is impossible to arrive at an average cost which would be meaningful and realistic. However, there is value in examining a cross-section of television's output to see if our example is typical—or atypical. For this representative sample, we will select seven different programs—broadcast on networks from 7 to 32 stations . . . ranging in cost from about \$2,500 to about \$17,000 for time and talent combined . . . and lasting from fifteen minutes to an hour.

By using the same technique utilized in the case already cited, we arrive at the cost per thousand shown in the chart above for these seven television programs, to
(continued on page 32)



Dean of the programmers is NBC's John Royal, the industry's No. 1 showman.

WHILE Hollywood for years has debated whether it's the story or the star that makes the picture, television programmers, almost to a man, concur with Shakespeare's "The play's the thing."

Biggest problem in programming is lack of material, principally in writing. CBS' TV program head, Charles Underhill, hits the nail on the head in his analysis "... greatest need: material. Solution: Uncover young writers, woo Hollywood and Broadway writers."

Independent packager Martin Stone also gives emphasis to this in his statement that "The apparent shortage of writers who can create material that is of sustaining interest has placed the greatest limitations on effective television production. Evidently this new medium requires a unique writing approach."

Going one step further in the most "pressing programming prob-

lem" is Young & Rubicam's V. P., Roland Gillett—"The lack of material—television material—whether it be the written word or the human body." Gillett is particularly well qualified to speak, since his background is heavy in the legitimate theater, motion pictures, network TV as well as the agency field.

Facing the task of programming in its entirety, NBC's Ted Mills breaks the problem down into two categories—the local show and the network show. "The problem with the local show is devising ways to present entertainment at budget levels and with studio facilities which make it feasible, and yet capable of entertaining. The latter factor—sets and studio space, and their feasibility for the entertainment they provide—is an even more pressing problem to the programmers of today with their insupportably limited studio facilities.

"The problem of the network

programmer is vastly different. His job is to create feature entertainment which will compete effectively with any other type of feature entertainment. I personally feel that the very best way of achieving success in establishing a feature program, which has a chance to compete with shows now on the air, is by originality of concept—in violent contradistinction to novelty of concept. Originality, as I see it, means utilization of the best creative thinking available—the kind of thinking that can, like *Kukla, Fran and Ollie*, provide television with its own literature, if that's a permissible word."

While almost every medium of entertainment and communication has made some contribution to television, no one can deny that TV is gradually emerging as a new art form. And as television—as a medium—draws from other media and techniques, so does it in manpower.

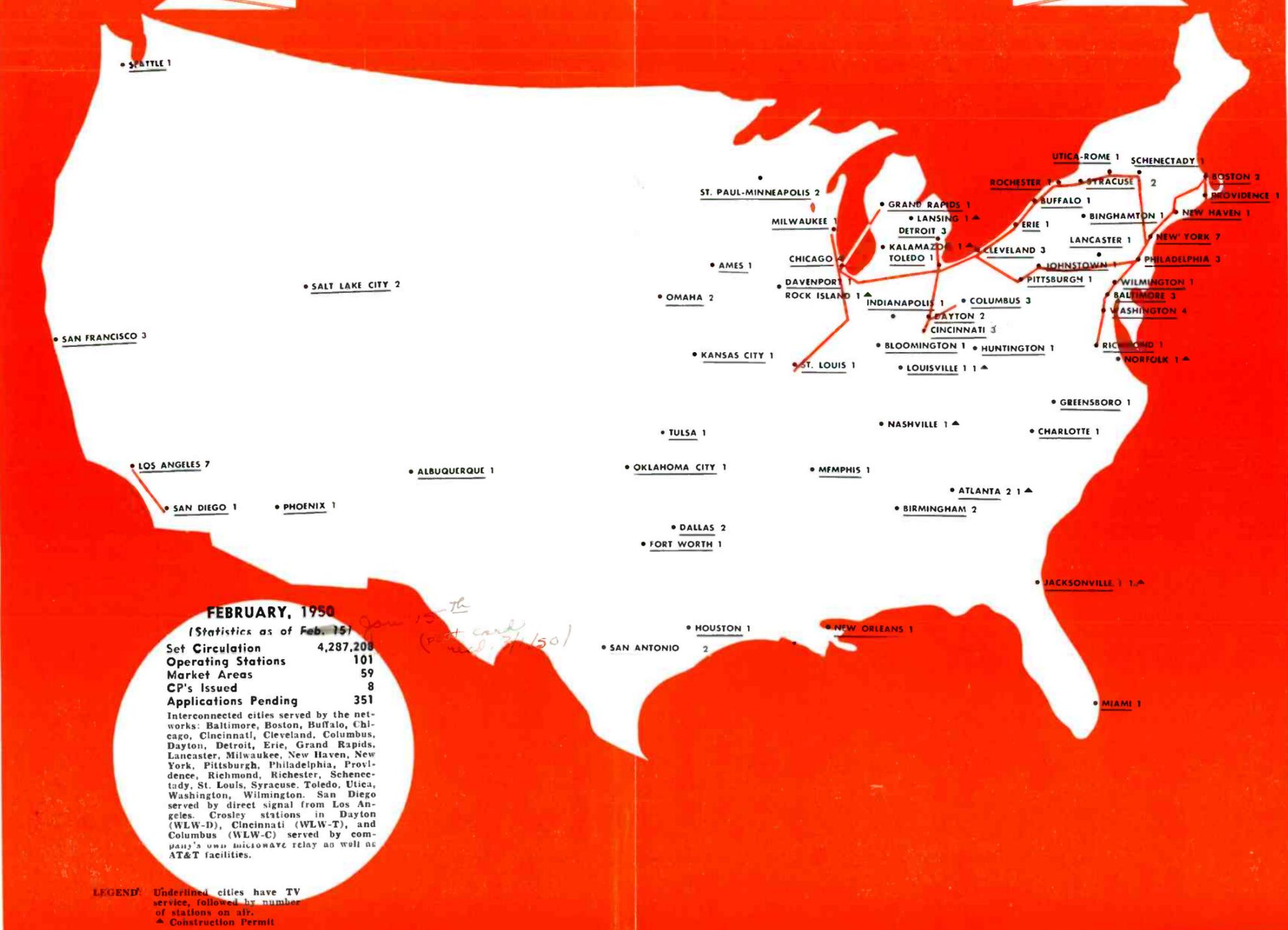
the programmers

LOW BUDGETS, LACK OF MATERIAL AND TRAINED PERSONNEL IS THEIR MAJOR PROBLEM IN PROGRAMMING

TELEVISION MAGAZINE'S STATUS MAP

OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
Albuquerque	2,000
KOB-TV (A, C, D, N)	
Ames	300
WOI-TV (C, D)	
Atlanta	26,000
WSB-TV (A, N, P)	
WAGA-TV (C, D)	
Baltimore	130,000
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
Binghamton	5,200
WNBZ-TV (A, C, D, N)	
Birmingham	10,500
WAFM-TV (A, C, P)	
WBRC-TV (D, N)	
Bloomington	4,000*
WTTV (A, C, D, N)	
Boston	252,689
WBZ-TV (N)	
WNAC-TV (A, C, D)	
Buffalo	67,558
WBEW-TV (A, C, D, N)	
Charlotte	12,000
WBT-TV (A, C, D, N)	
Chicago	373,895
WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati	73,310
WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	
Cleveland-Akron	146,791
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
Columbus	33,900
WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	
Dallas-Ft. Worth	36,956
KBTB (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Davenport	7,000
WOC-TV (N)	
Dayton	31,000
WHIO-TV (A, C, D)	
WLW-D (N)	
Detroit	180,000
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie	19,942
WICU (A, C, D, N)	
Ft. Worth-Dallas	36,956
WBAP-TV (A, N); KBTB (D, P); KRLD-TV (C)	
Grand Rapids	14,800
WLAV-TV (A, C, D, N)	
Greensboro	8,662
WFMV-TV (A, C, D, N)	
Houston	13,000
KLEE-TV (A, C, D, N, P)	
Huntington	4,500
WSAZ-TV (A, C, D, N)	
Indianapolis	21,500
WFBM-TV (A, C, D, N)	
Jacksonville	6,500
WMBR-TV (A, C, D, N)	
Johnstown	12,001
WJAC-TV (A, C, D, N)	
Kansas City	27,942
WDAF-TV (C, N)	
Lancaster	26,154
WGAL-TV (C, D, N)	
Los Angeles	381,746
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C); KECA-TV (A)	
Louisville	20,619
WAVE-TV (A, C, D, N)	



FEBRUARY, 1950
 (Statistics as of Feb. 15)
 Set Circulation 4,287,208
 Operating Stations 101
 Market Areas 59
 CP's Issued 8
 Applications Pending 351

Interconnected cities served by the networks: Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Erie, Grand Rapids, Lancaster, Milwaukee, New Haven, New York, Pittsburgh, Philadelphia, Providence, Richmond, Rochester, Schenectady, St. Louis, Syracuse, Toledo, Utica, Washington, Wilmington. San Diego served by direct signal from Los Angeles. Crosley stations in Dayton (WLW-D), Cincinnati (WLW-T), and Columbus (WLW-C) served by company's own microwave relay as well as AT&T facilities.

LEGEND: Underlined cities have TV service, followed by number of stations on air.
 ▲ Construction Permit

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WMCT (A, C, D, N)	
Miami	15,400
WTVJ-TV (C, D, N)	
Milwaukee	77,196
WTMJ-TV (A, C, D, N)	
Minneapolis-St. Paul	61,900
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Schenectady-Albany-Troy	55,000
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KING-TV (A, C, D, N)	
Syracuse	24,500
WHEN (A, C, D)	
WSYR-TV (N)	
Toledo	38,000
WSPD-TV (C, D, N)	
Tulsa	12,500
KOTV (A, C, D, N, P)	
Utica-Rome	6,000**
WKTV (A, C, N)	
Washington	96,000
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington	27,000
WDEL-TV (D, N)	

*Also claims coverage of Indianapolis area.
 **Also claims coverage of Syracuse area.

IMPORTANT ANNOUNCEMENT ON RECEIVER CIRCULATION STATISTICS

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sources are usually the electrical associations which have, for years, maintained a close relationship with the dealer and distributor. The National Broadcasting Company, compiling their own estimates, use a formula based on the size of the market, number of stations, coaxial cable, etc. This, in turn, is checked

with station estimates and other factors for a final report on each city's circulation figures. Realizing the great need for accurate statistics, TELEVISION MAGAZINE, in the hope of standardizing receiver circulation information, has set up its own formula. Four controls are used: (1) RMA quarterly reports

on sets shipped into television areas, plus monthly production figures; (2) local estimates (station, distributor or electrical association); (3) market size, length of time of TV service, and number of stations; and (4) NBC findings. While under this plan there can be no guarantee of absolute accuracy,

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cutting room* a monthly critique of current commercials



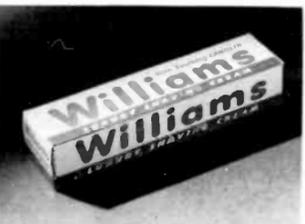
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"Ordinary tubes have only one air chamber. In a blowout, tube and tire collapse instantly . . . The Goodyear Life Guard Safety Tube has TWO air chambers! Only the OUTER gives way! The INNER chamber holds air long enough to bring the car to a safe, gradual stop!"



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"Ladies . . . and . . . gentle-men! . . . Form two rows! Now, watch the ladies choose their beaus. Every Jane, Judy and Alice goes for guys who use Vitalis."



J. B. Williams Shaving Cream makes the most of the integration technique via "Say It With Acting," capitalizing on its theme in printed advertising: "Actors' faces are extra-sensitive." Program features teams of actors from Broadway shows, thereby providing a clever tie-in for the film commercial which depicts the ordeal an actor goes through in frequent makeup changes. Bert Lawrence produced for J. Walter Thompson.

" . . . sticky spirit gum is applied directly to the face to hold the beard securely . . . a painful ordeal that leaves actors' faces extra-sensitive. That's why so many leading men of the theater shave with Williams. For Williams contains a special ingredient that soothes the face . . ."



Charles Underhill: "So far the trend . . . and success of . . . more or less legitimate dramatic features is encouraging, and indicates hope for an adult mature medium. If such do not prove the mainstay of TV (good drama, good musicals, good comedy) we may find ourselves wallowing in "dish nights" devoted to gimmicks, games and guesses."



Martin Stone: ". . . television's future is directly tied up with its potential for bringing the viewing audience qualities of immediacy and realism. Hence, the mobile unit in providing this immediacy plus a realism impractical for studio production would appear to be a great element in the future development of television."



George S. Johnson, manager of KOB-TV, Albuquerque, gives the small-market station viewpoint: ". . . Most of our problems center around the cost of production vs the ability of sponsors to pay. At the beginning of our first year of TV the kinescope programs, spot films, or live shows were all beyond what we could reasonably expect a local firm to pay on a continuing schedule. This situation is improving."

The programmers come from all over—the little theaters, radio, motion pictures, Broadway, advertising agencies, and even the law.

Agency men like N. W. Ayer's Don McClure and McCann-Erickson's Lee Cooley have been on both sides of the footlights and have had film, theater and radio backgrounds. Others like ABC's Sandy Stronach and NBC's Ted Mills came up from the writing end. Eighteen years in advertising, radio and films form the background for CBS' Charles Underhill. And like so many top programmers, he can carry through from writing and direction to production. From another phase of the industry comes Charles M. (Bud) Barry, ABC's vice president in charge of radio and TV programming, who has been successively an advertising man, Presidential announcer, and network executive.

The man with the most solid

legitimate theater background is CBS', and perhaps the industry's, outstanding producer—Tony Miner. Starting out in 1925 as an assistant to Guthrie McClintic, Broadway producer, Miner has directed some of Broadway's better-known plays such as "Jealousy," "Five Star Final," "Reunion in Vienna," and "On Your Toes."

And on the other extreme there is the co-producer of *Howdy Doody* and creator of *Author Meets Critic*, Martin Stone who gave in to the "ham" in all of us and switched over from a promising law career.

No group in television has faced more problems or tougher obstacles. No group, with the exception of the money boys, is more important in television today.

The biggest limiting factors are still budgetary and the lack of desire on the part of the broadcaster and advertiser to gamble on untried programming formulas.



James Caddigan, director of programming, DuMont network: "There is a definite need for creative people who are willing to invest in an indoctrination period in television techniques in order to adapt their talents to the requirements of the medium."



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Tony Miner is unhappy that the same "experimental atmosphere" which spawned some of TV's best talent in the early days has disappeared, and notes that the "only place where the opportunity exists to develop fully trained personnel (not specialists) is at the local station, where budgets are necessarily low and imagination is challenged."



Roland Gillett: "Instead of rewritten radio or theater material, television, which eats up the writer's work more than any other medium, requires scripts especially designed for TV—by writers who understand its requirements." Gillett has worked in pictures in the U. S. and England; one of his films won an Academy Award in 1940.



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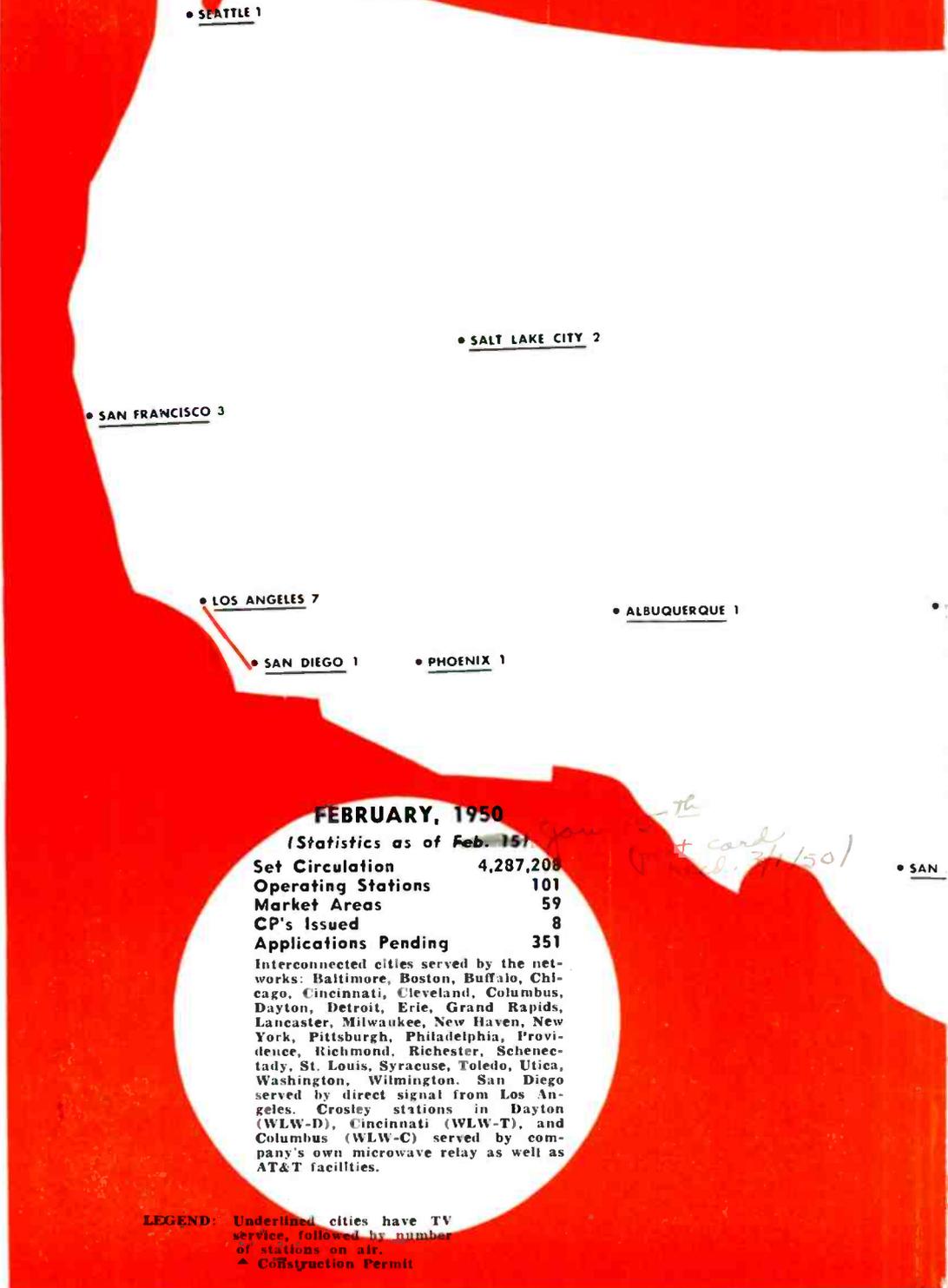
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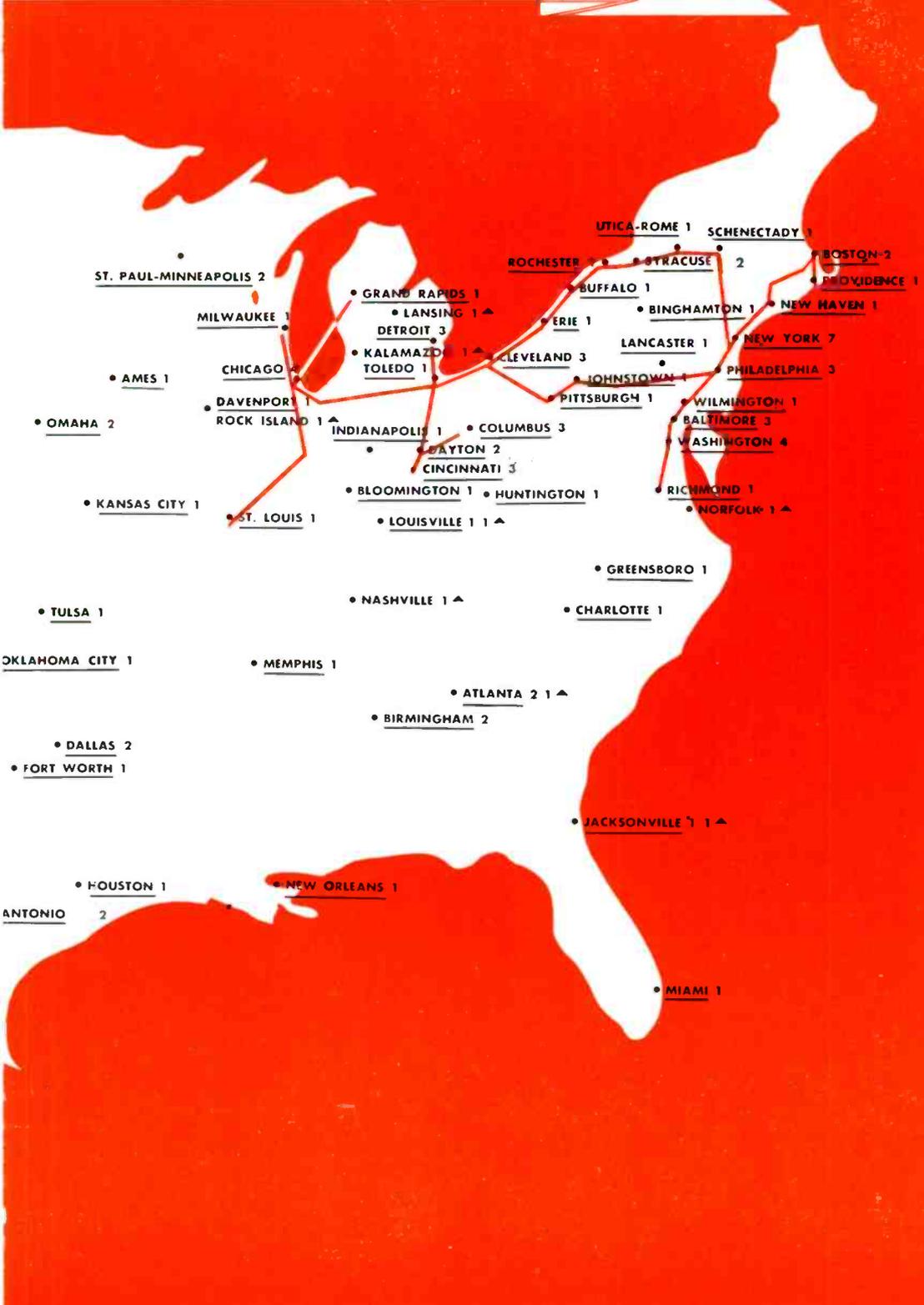
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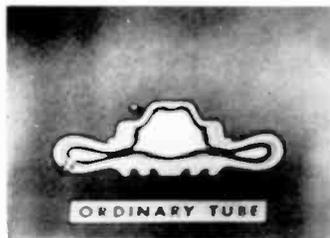
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"Ordinary tubes have only one air chamber. In a blowout, tube and tire collapse instantly . . . The Goodyear Life Guard Safety Tube has TWO air chambers! Only the OUTER gives way! The INNER chamber holds air long enough to bring the car to a safe, gradual stop!"



The male ego is the target for Bristol-Myers' commercial pitch for Vitalis on "Break the Bank" in live-action and animation sequences, using the same copy theme—the popularity of "well-groomed guys who are Vitalis wise." Animated commercial by Film Graphics; live-action by International Motion Picture Productions. Doherty, Clifford & Shenfield is the agency.

"La-dies . . . and . . . gentle-men! . . . Form two rows! Now, watch the ladies choose their beaux. Every Jane, Judy and Alice goes for guys who use Vitalis."



J. B. Williams Shaving Cream makes the most of the integration technique via "Say It With Acting," capitalizing on its theme in printed advertising: "Actors' faces are extra-sensitive." Program features teams of actors from Broadway shows, thereby providing a clever tie-in for the film commercial which depicts the ordeal an actor goes through in frequent makeup changes. Bert Lawrence produced for J. Walter Thompson.

" . . . sticky spirit gum is applied directly to the face to hold the beard securely . . . a painful ordeal that leaves actors' faces extra-sensitive. That's why so many leading men of the theater shave with Williams. For Williams contains a special ingredient that soothes the face . . ."

television: the local businessman's most powerful sales medium

PART II

programming

By MARY GANNON

WHEN a \$10 participation spot on WICU, Erie TV station, can result in the sale of 178 half-hams and 153 cans of chile dinners at regular prices, that's proof that television doesn't have to be expensive. It's also proof that every local businessman in a television area has a new and powerful selling tool available.

Of course, the \$10 figure is an extremely low-cost example, typical of the local rates set when a station first opens. (Which makes the "success story" all the stronger because of the low set circulation at the time.) Some of the larger local businesses are spending as much as \$250,000 annually, with proportionate results. But the point is: no matter what can be spent, there's a place in television for everyone.

For the advertiser with a three-figure weekly budget, there's a wide selection of programs available. He may choose from sports pick-ups, film, station-built packages, or net-

work co-op shows, or can build his own format.

In Philadelphia, where set installations are over 393,000, a WPTZ sports program *Ten Seconds To Go*, may be purchased for \$85 (plus time charges). At WAAM, Baltimore, \$80 will buy the *Lazy-H Ranch Jamboree*, a variety song-and-dance format with accent on western music and square dancing. Set installations in this market are over 130,000. And even in the greater metropolitan New York market, where sets are well over the 1,000,000 mark, \$150 will buy a half-hour on WATV's (Newark) *Junior Frolics*, a high-rated daily children's show featuring cartoon and film features with live narration. Costs here are also exclusive of time charges.

For those with lower budgets, the participation program offers a compromise between the spot and a regular show. About 400 sponsored studio or film programs are now

being aired, plus sports coverage in almost every market.

Participation Shows

As we said in last month's article, participation programs are the answer for many low budget advertisers and certainly provide an easy way to get into TV. They give an advertiser the opportunity of placing his commercial in a regularly established program which has built a viewer following. Such a program affords the opportunity of having a live demonstration commercial, thus permitting the maximum flexibility in varying the products. In addition, the production worries of both the program and the commercial (in such cases where the emcee handles the commercial completely) are eliminated.

Participation shows have been developed to appeal to all segments of the viewing audience—there are



Typical of film shows for local advertisers is Ziv's "Sports Album."



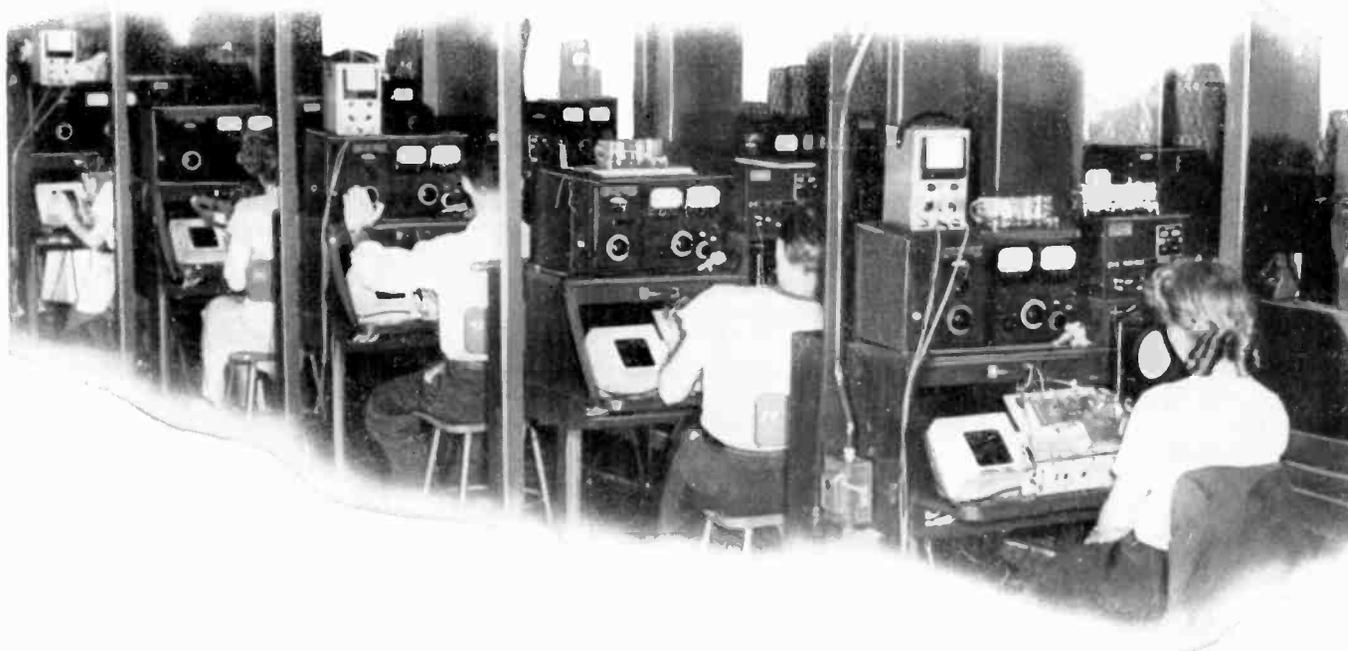
WTVR, Richmond, features community service in "Calling All Citizens."



"Who Said That" gives local advertisers pulling power of top net shows.

DU MONT LEADS THE INDUSTRY... WITH

*quality
control*



Among component manufacturers, Du Mont is known as the most exacting buyer in the industry. Du Mont inspectors are in the suppliers' plants regularly; then all parts are checked again and re-tested as they are received at the Du Mont assembly plant.

Du Mont Quality Control extends through the entire manufacturing process, guarding against the possibility of defective parts or workmanship at every point.

Du Mont vigilance in manufacture and testing is a big help to the Du Mont dealer — it means the kind of customer satisfaction that builds a successful business.

Invite your prospects to see the Morey Amsterdam Show over the DuMont Television Network. Morey is a great salesman.

DU MONT *First with the finest in Television*

Copyright 1950, Allen B. DuMont Laboratories, Inc.,
Allen B. DuMont Laboratories, Inc. Television Receiver Div., East Paterson, N.J., and the DuMont Television Network, 515 Madison Ave., N.Y. 22, N.Y.

some aimed directly at the women; others at the male viewers; some only for the children, plus those with a general family appeal. Program time is about evenly divided between daytime and evening viewing.

Formats geared exclusively to women include cooking, sewing, charm, fashion, questions and answers, shopping, news, how-to-do-it types, interviews, quiz shows and musical and song programs are also featured in the afternoon hours.

Stations also sell participation spots on boxing and wrestling bouts, as well as other seasonal sports events, and studio sports programs. For the children, special programs have been developed for the teen-agers, as well as the elementary school group.

Quiz shows, talent hunts, square dances, variety-type formats, music and song programs, news broadcasts, and intermission spots in feature films have general family appeal and are usually shown in the evening hours.

On most of these programs, there is a permanent host or hostess—often both—who emcee the show. They usually handle the commercials and where possible integrate them into the show. Occasionally a film spot is used, or slides are shown, but in 90% of the local participations, the commercial is handled live.

In the opening paragraph, we mentioned the results chalked up by one participation spot on *I Hear Music* over WICU. The format is a standard type, used by most stations. On this show, music is supplied by organ, songs by the staff singer, plus a guest singer, with commercial spots interspersed through the half-hour.

The commercial referred to was handled simply — the announcer held a half-ham in one hand, a can of chile dinner in the other. An ad lib announcement called the view-

er's attention to the fine quality of the two products, their immediate use for quick dinners, etc. A slide of the Forest Park Super Market was used during the commercial and at the conclusion. As we said before, a show and commercial as simple as this resulted in the sale of 178 half-hams and 153 chile dinners. Says N. B. Rehm, manager of the market: "I am so sold on television, not only as an advertising means, but as a sure way to sell, that I never intend to give it up. I still can't get over the immediate response of the television audience to my TV demonstration."

Shopping Programs

The shopping show seems to be gaining in popularity, both as a participation program and as a suitable format for a retail store. In most cases, it is a straight selling show—different types of merchandise are selected to give variety of use and interest; they are demonstrated or modeled; their selling points explained and shown; information on fabric, construction or sizes given, etc. They appeal to the woman who can't get downtown to browse around as often as she'd like; acquaint her with the wares of stores she may not be in the habit of frequenting. Of course, these particular attributes are not limited to shopping programs alone; they are part of all television advertising. But shopping shows offer them in more concentrated form.

WTVJ's (Miami) *Shopper's Guide* is a weekly participation show telecast from 7:30 to 8 P.M. on Tuesdays. The program follows a straight merchandising technique, with demonstrations and modelling conducted by the host and hostess. The cost per spot is \$20. The show features 12 participations, with products currently advertised covering cameras, furs, dresses, lug-

gage, housewares, household appliances, women's accessories, toys, etc. Particularly enthusiastic user of the show is the Casa Elsasser, a gift department store in Hollywood, Fla. Store deals in specialty items easily demonstrated on TV, such as jewelry, imported sports and specialty apparel, textiles, toys, etc. One class of merchandise is featured on each telecast.

On their initial show, walking dolls retailing at \$20 were featured. Before the show was over, six orders had been phoned into the studio. On the next program MOBO Merry-Go-Rounds, retailing at \$32 each, were shown and within four days ten were sold. For these two participations alone, the gross sales were \$440, compared to the \$40 investment.

Another variation is the Hecht sponsored *Shop by Television*, presented weekly over WMAL-TV, Washington. Half-hour format is capably handled by Ruth Crane, station's director of Women's Activities, an announcer and live models who display the merchandise featured. Unusual angle here is that the viewers may phone their orders in to the show and three girls are on the set to take the calls. Low-cost merchandise is featured and the response was so favorable that the Hecht Company increased the program from 15 minutes to a half-hour after five weeks.

And this is typical of the results which local businessmen are experiencing from TV shopping shows throughout the country.

Sports Programs

In the program line-up, at least as far as sponsorship is concerned, sports programs and remote telecasts of sports events are the most popular. Such pickups provide many opportunities for tie-in programs or spots and give a small budget

Louise Winslow in "Through the Kitchen Window," WNBK's show for women.



KTLA's award winner, "Time for Beanie" available for local sponsorship.



WBAP-TV uses local talent for "Saturday Night Square Dance."



TV-PAYOFF

Client says:

"it sells . . .

we're sold"

James Rotto, Sales and
Publicity Director, THE HECHT CO.

VARIETY says:

(January 11, 1950)

SHOP BY TELEVISION
With Ruth Crane, Jackson Weaver
30 Mins., Tues., 7:30 p.m.
HECHT CO.
WMAL-ABC, Washington

This is a "first" for this town, and possibly for the country, in TV retail merchandising. Now beginning its third month, the program has so pleased its sponsor, the Hecht Co., large department store here, that, after five weeks, it was expanded from its original 15 minutes to a full half-hour.

Unusual gimmick of the show, offered as a "shopping service," rather than entertainment, is that merchandise displayed on the program is actually bought during and immediately after the telecast. A trio of eye-filling models appears on the set taking phone orders and opening charge accounts, and the ringing of the telephone bells is audible to the TV audience, thus adding authenticity as well as undoubtedly serving to lure other shoppers.

Format of the program is fairly conventional, with Ruth Crane, director of Women's Activities for WMAL-TV, conducting the show, while her announcer, Jackson Weaver, doubles as funnyman and stooge. The articles displayed are plugged by Miss Crane, with an occasional wisecrack from Weaver, and usually has the added interest of live models to display the wares of the evening. At sponsor's insistence—they have sole say in selection of merchandise offered for sale on the program—the accent is on low cost items. This tends to slow the program at times and keep it from the glamor of certain high-priced articles, like women's fashions. On the other hand, there is no question that, because of it, sales are consistently lively and the weekly take more than warrants cost of the show.

Miss Crane, an accomplished emcee and thoroughly hep to the femme angle in radio and merchandising, keeps things rolling even under the handicap of lack of variety, as in last Tuesday's (3) program, when a succession of face creams grew monotonous. She televises extremely well, and should impart her secret of successful video makeup to others in the field. Weaver's bids for laughs are not always successful, but there's no question that his role on the show can be developed into successful backgrounding. The pair work well as a team, for they've been at it a long time.

The idea for the show, which was dreamed up by the station, is a slick one and a natural for video. The prospect of cramming the channels with too many of them would be a frightening one, but, in moderate doses, it's something different and quite viewable.

Lowe.

Represented by ABC Spot Sales

The Evening Star Station
WMAL-TV
WASHINGTON, D. C.

TV FOR THE LOCAL ADVTR.

advertiser a chance to latch on to the enthusiasm and interest created by the sport.

There are all types of "dug-out" or pre-game formats — ranging from interviews on the field with some of the players, sports writers or spectators, to statistics and the line-ups on the teams. There are also many types of post-game programs giving the complete sports story for the day. There are Friday night "quarterback" programs, with forecasts and Monday night "second guessers."

Some are straight film packages, on the most outstanding sports events of yesteryear. Others are general studies running the whole gamut of indoor and outdoor pastimes. But the great majority are done live in the studio, with some sports figure acting as emcee of the show. Each has its own approach but generally speaking, such programs include sports news, scores, racing results; interviews or instruction in some phase of a particular sport. They are visualized by stills, chalk talks or film clips. Most of these are quarter-hour segments.

Remote pick-ups of sporting events are limited only by what is available in each area—and there's quite a lot. In localities where there are no big league baseball or collegiate football, high school games have high interest.

One of the first TV advertisers in the Toledo market was the Athletic Supply Company, which signed up with WSPD-TV, through the Wendt Advertising Agency. Sporting goods house had a four-fold objective in planning its TV campaign: (1) to increase the market for all types of sporting goods in Northwestern Ohio and Southern Michigan; (2) to interest women in shopping in a sporting goods store; (3) to go after "team" business from college, high schools and industry; (4) to promote sporting goods as a year 'round business and to attract sales for children's games, books on sports, etc.

Athletic Supply Company's first schedules included joint sponsorship of local baseball with two Ford dealers; the Toledo University Saturday football games; Friday local high school football; basketball; lacrosse games; amateur boxing at the Boys Club, special events in other fields of sports as well as

shows built for such affairs as the cancer fund drive.

From the start the objectives were realized. The volume of business increased; an influx of women shoppers purchased not only men's sportswear but gym and athletic equipment for their daughters and themselves; team buying increased and business was not as sensitive to seasonal openings and closings. Most impressive, the volume of sweaters and jacket sales have reached the status of a separate department.

With a year's experience and results behind them, Athletic renewed contracts for the following season

MRS. ELEANOR ROOSEVELT

Comments on

"CRUSADE IN EUROPE"

" . . . they (the sponsors) have given to all of us—the older generation, the young people of today, and our children tomorrow, a view of what millions endured during World War II."

January 12 on Channel 2

WFMY-TV

Courtesy Pilot Life Ins. Co.

Many stations are now showing "Crusade In Europe" for first time locally.

of University and high school football games and the 1949-50 Toledo hockey games. TV budget appropriation is now \$25,000.

News Programs

Local news and newsreels are a consistently popular year-round choice. Nearly all stations feature at least one, and a large majority slot at least two or three different newscasts a day. Many of these are syndicated newsreel film packages; others combine live sequences to give the latest news flashes, with film highlights. Some are done completely live with slides or interviews added for visual interest. Next to the sports formats and sports pick-ups, news programs have the most sponsors locally. Most of these are quarter-hour segments, but the five-minute round-up is also gaining in popularity.

Here's how such news sponsorship paid off for one account. At a time when there were less than

(continued on page 25)

mail order tv

**A FLEXIBLE PROGRAMMING &
TIME-BUYING SCHEDULE SPURS
BOOK SALES FOR DOUBLEDAY**



DOUBLEDAY & Company, book publishers, has found mail order TV the closest thing yet to door-to-door selling.

Whereas non-mail order advertisers depend on the constant repetition of brand name to maintain an expanding sales volume, the book advertiser's repeat sales are relatively insignificant because of the type of product. Within a comparatively small number of programs on the same station or network on the same day, at the same time, most of the potential purchasers have had their chance to buy the book advertised. From this point on, sales begin to taper off, and a new title introduced. This fact necessitates a rotation of different programs with different offers.

These principles have been drawn from five-months' experience in TV by Doubleday and its agency, Huber Hoge & Sons, during which the publisher has progressed from isolated, scattered tests to a position where it has successfully used the four networks and several independent stations in such markets as New York, Philadelphia, Chicago, Albuquerque, Los Angeles, Boston and Milwaukee.

Doubleday's over-all campaign, which embraces such various book titles as Jon Gnagy's "You Are An Artist," Jacques Fray's "How To Play the Piano," Arthur Murray's "How To Dance," "Home Repairs Made Easy," etc., has produced high-volume sales on a modest and closely-controlled budget. Similarly successful have been Doubleday's club subscription offers for its "Deluxe Editions Club" and "Dollar Book Club."

The Time-Buying Procedure

The basis of the successful mail order philosophy used by Doubleday in TV is the highly-flexible, quick-cancellation time-buying pattern which permits quick switching of book titles, and rapid testing of a book to measure its possibilities.

With TV, as with radio (which it has used for mail order for some time), Doubleday tests any book title that has promise, projecting quickly those that show life, and eliminating or re-testing the "failures" until it is decided whether they have potentialities or should be dropped as bad bets.

This testing is done in two ways: (1) using live participations, film commercials and/or slides on shows on independent stations; (2) carefully selected purchases on local network or independent stations for agency-produced package shows.

Examples of the testing and quick-projection method are those of Gnagy and Fray with their respective books. In each case the testing was done initially with a carefully selected time purchase. The station was WFIL-TV in Philadelphia. The time period was following one of the top rated programs on the air—*Cavalcade of Stars*. In three 15-minute telecasts Gnagy drew more than 3,000 pre-paid orders for his one-dollar book. Fray did so well on his first TV program that there was no need for further testing. The former member of the famed Fray-Braggiotti piano team attracted more than 600 orders in the one program for his book which sells for \$2.95.

The pattern in each case has been similar. Gnagy was scheduled in rapid succession for the four networks, as well as major independent stations in New York and other cities. His next big test after WFIL-TV was on WNBT in New York at 11 p.m. Tuesdays. This test was even more successful than WFIL-TV on an order vs. expenditure basis, and as a result the program was expanded to a network of more than half a dozen cities "live" and about a dozen by kinescope.

Typical evidence of Gnagy's pulling power was his half-hour program one Sunday recently over the ABC-TV network, originating from Chicago in the period following the Paul Whiteman show. On that telecast Gnagy sold on a pre-paid basis

his "Artist" book to one out of every 15 homes in nine major markets.

The Test-Projection Formula

Fundamentally, the pattern used by Doubleday is possible because every telecast is *keyed*. Every sale is directly traceable because the orders from every program are sent to a different post office box. Thus Doubleday knows on a day-to-day basis exactly how many books are sold for every dollar spent.

In view of the rigid principles of mail order selling, which in TV is translated to a "make-each-program-pay-for-itself" theory, it's pointed out by the agency that shrewd time-buying is a dominant factor. Quick cancellations are imperative, wherever possible.

Seasonal advertisers, such as auto advertisers, have already "paved the way for the short-term contract," in the opinion of Hoge. And mail order advertising of books is generally a seasonal business. The need for short-term contracts in book selling arises — ironically — from the exceptionally strong sales impact of TV.

To develop a constant flow of successful offers, constant testing is a must—a procedure that means ability to produce a maximum number of tests with the lowest possible production costs. Doubleday's agency has been able to keep costs to a minimum by handling 99% of the production effort within its own shop. The agency has produced night-time 15-minute programs for Doubleday—covering all production costs, including camera rehearsal, etc.—for an "average" of \$350 each.

On such a budget however, Doubleday does not expect to compete successfully with the high-budgeted segments aired during choice evening hours. But the flexibility-technique comes in here: buying time immediately following these shows where the competition is not too heavy.

Another venture which makes up

the programming pattern is the use of a "prestige" show—*The Premiere Theater* on WPIX (Friday, 8 p.m.) featuring outstanding motion pictures such as "Pygmalion," "Major Barbara," "Jamaica Inn," and others.

Doubleday commercials are contained in a "program within a program," in which at half-way time Warren Hull, as host, conducts an eight-to-10 minute session with Gnagy, Fray or another Doubleday author, such as Robert St. John. A one-minute commercial, live combined with slides, is aired at the close of the show which announces next week's feature.

Another example of unusual TV programming used by Hoge is Gnagy's newest network series, on CBS. The agency found a good time buy following *Studio One* (Monday, 11:00 p.m.). So Gnagy was scheduled on as many desirable network outlets as could be cleared. Since there was a conflict with another sponsored program at that time in New York, it was necessary to repeat the same program at 11:15 for the local market. This is

being done with just 30 seconds between programs. The same will be done with Fray and other programs to follow.

Doubleday has found that "how-to-do-it" programs are most successful for TV where the author himself can do a personal demonstration of what is contained in the book and the program can relate very closely to the book title.

The goal of this kind of programming is to be both informative and entertaining, and it has worked out well. Also encouraging to Doubleday & Company is the clear evidence that in addition to the success of "self-improvement" and "money-saving" books, preliminary tests offering book club subscriptions indicate that television can do a real job here, too.

Doubleday is also enthusiastic about TV's ability to produce considerably more indirect sales for retail outlets than has radio. Such confidence in the medium is significant when it's considered that many polls have already indicated that TV has sharply cut into reading time.

FOCUS

(continued from page 7)

material drawn from the September-through-January issues of the Advertest Television Spot Report and is based on 6,000 personal interviews.

RCA's Improved Color System

Equally important as RCA's latest advance in its color system is the fact that it may pave the way for an early lifting of the freeze.

During final stages of this present development, in which RCA achieved the color stability lacking in demonstrations last fall, FCC was presented with detailed data to the effect that "standards are now ready" for introduction of color "with no disruption of the present black and white system," according to Dr. E. W. Engstrom, vice president in charge of research. This data, in the opinion of Engstrom, is conclusive enough for the Commission to make an assured decision that electronic color is "compatible with the standards of black and white."

TELEVISION IN

You're In Good Company On WTVJ

Join the ranks of these and other prominent national advertisers now telecasting in Miami over WTVJ:



WTVJ channel 4
MIAMI
17 N. W. 3rd ST., MIAMI, FLA.

Admiral	Merita
Benrus	Oldsmobile
Buick	Philco
Bulova	Pontiac
Chevrolet	RCA Victor
Goodyear	Sealtest
Lucky Strike	U.S. Rubber

SEE THE FREE & PETERS MAN TODAY

TV FOR THE LOCAL ADVTR.

(continued from page 22)

9,500 sets in the San Francisco area, Dr. Ross Dog Food sponsored the nightly Telenews program. A dog comb was offered for 10c and a product label. Results: 1,071 replies received after six announcements made during the first week.

As an indication of the popularity of this type of program, the INS newsreel is sponsored by 31 advertisers throughout the country.

Network Programs Available For Local Sponsorship

In this category the local advertiser can take advantage of the pulling power of top rated network programs—shows like NBC's *Who Said That* featuring a permanent panel of news commentators (John Cameron Swazey, Robert Trout) and weekly guest stars, such as Oscar Levant. ABC has *Hollywood Screen Test*, emceed by Neil Hamilton, also featuring top "names." And then there's DuMont's *Captain Video*, one of the highest rated

children's shows, and CBS is now offering wrestling on a co-op basis.

Then there is a whole group of transcribed programs. Paramount is offering shows from its Los Angeles station, KTLA, including the 1949 award winner *Time For Beanie* and wrestling bouts. DuMont has a whole string of programs including *Hands of Murder*, which, in New York, out-rates all other programs in the same time segment.

Film Programs

In almost every market the local advertiser sponsoring Westerns or other feature film series has been able to compete successfully for audience with the network shows. WPTZ in Philadelphia has an hour long Western feature *Frontier Playhouse* — highest rated local program on any station in the city. It's in the first ten in popularity and has chalked up a rating of 49.7. WMAL-TV's Western series at one time had a higher rating than all other stations combined in Washington and the famous Hopalong Cassidy on KTLA is the second highest rated program in Los Angeles.

About 25% of local sponsored time is film programs. Most popular are the Westerns edited to 60 minutes running time. To split the cost of sponsorship, many stations break their full length features into three "acts" with the intermissions providing space for commercials. Despite the many jokes about old films, particularly the Westerns, their high ratings cannot be discounted. The kids may be wearing the cowboy outfits, but many a father—and mother, too—are avid Western fans.

A typical example of the pull of Western features is that of the National Shoe Company over WATV in Newark. To quote their advertising agency head Emil Mogul "... never in my entire experience have I seen a response as amazing as the one that resulted from an offer we made on our *Western Feature* over your station. Announcements were made on our October 31, 1949 *Western*—two brief mentions during the course of our hour telecast. The total response within the deadline period was 7,772 letters and post-cards ... people have been walking into National Shoe Stores and asking for the specific shoe which they saw advertised on television ..."

The "second run" idea is also being introduced with the resale of ABC's *Crusade In Europe*. Sponsored by Time and Life over the full network last spring and summer, the 26-week documentary film is now being offered for local sponsorship. In some areas, this will be the first showing, since the TV station opened after the initial network telecast. Such is the case in Greensboro, N. C., where WFMY-TV has signed up the Pilot Life Insurance Company for sponsorship at an approximate cost of \$5000 for the 26 weeks series. WBTV, Charlotte, is also included in the *Crusade* schedule.

The network presentation idea of inviting prominent people to speak on peace and goodwill is also being followed, with college presidents, army officers, political and industrial figures participating. In keeping with the subject, the commercials are strictly of a public service nature rather than an effort to try to sell life insurance in itself.

Also an excellent buy in this category is the film series originally sponsored by Procter & Gamble in 20 cities. Under the title of *Fire-*

(continued on page 31)

COMMONWEALTH
Currently Serving the
Nation's Leading TV Stations

OFFERS

200
SILENT
AESOP
FABLE
CARTOONS

13
SOUND
CARTOONS

3
OUTSTANDING
SERIALS

10 FRANKIE DARRO
ACTION PICTURES

12
CHARLIE CHAPLIN
COMEDIES
2 REELS
EACH

24
WESTERNS

26 FEATURE PICTURES
ALL STAR CAST

For further information and complete list, write to

INCORPORATED

Commonwealth
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

THE TELEVISION STORY

Last November our study gave you the outlook for television shares. They've moved up steadily since. Now our "Television Progress Report" takes a new look at the prospects of selected companies. Ask for your free copy. Dept. TV-3

BACHE & CO.

Founded 1879
Members New York Stock Exchange and other
Leading Stock and Commodity Exchanges
36 Wall Street, New York 5
Telephone: DI 4-3600
Chrysler Bldg. Office: MU 6-5900

why do film bids vary?

\$6,500

\$23,500

the giant jack-pot question

BY H. G. CHRISTENSEN

WHY, when they are all bidding on the same scripts . . . do motion picture producers' prices on TV film commercials vary all over the lot?

Just recently a leading advertising agency had to produce a series of TV film commercials for a top cigarette account. The scripts called for the production of five 60-second and five 20-second commercials. *Ten different* film producers were called in, handed the scripts and asked for bids. Well, you don't need a crystal ball to know what happened . . . when the bids were all in . . . they ranged . . . and *how* they ranged, from \$6,500 to \$23,500. That's a tidy little spread of over 350%.

Of course this came as a shock to "top brass" at the ad agency who were at a complete loss to account for this strange phenomenon. Sure, bids are *expected* to vary . . . but *not* as much as 350%. The natural questions are . . . "Do *any* of these producers know what they're doing . . . and how do you know *which one* is right?" Well, the screwy part of the film business is . . . that every one of these 10 producers, in their opinion and based on their operation, made an *honest* bid. We'll now attempt to shed some light on why bids can vary to such a great extent.

Hand 10 producers, or 10 directors identical scripts to produce. Do you think for a split second any *two* of them would hand you back a picture produced in exactly the same way? Do you think the *cast* would be the same, the *sets* identical, all the camera *angles* alike, the scenes *played* alike, the same number of close-ups, the same cutting and editing and optical effects; to say nothing of the same lighting and photographic quality?

No Sir-ee Mister . . . you'd get back *10 different* pictures, each one some director's own version of *how that script* should be shot. Some directors get much *more* out of a script than others, consequently they also get *more* money than others. Good actors get more money than not-so-good actors. Good sets cost more than sets that just get by . . . a picture is the result of *creative ability all along the line* . . . and on which there's no "fair-trade" price. Your agency art directors can tell you that . . . they can buy illustrations from ten dollars up to thousands for the *same* ad . . . it all depends whether they want a Norman Rockwell's creative ability and execution, or that of a Joe Doakes. So, while price is a factor to be considered by the agency and advertiser . . . it should *never* be the deciding factor . . . what you're going to *get* for that price is what counts.

Of course there are other cost factors—amount of producer's overhead, union or non-union, 16mm or 35mm, all of which can account for considerable range in price. Some of the established producers own all their production facilities and maintain an experienced staff in all departments. On the other hand, there are producers who depend entirely on outside facilities and personnel for production.

In many cases the smaller operators can bring in satisfactory pictures considerably under the cost of a larger shop. For naturally their overhead is lower. While this overhead might mean higher costs, it also means reliability and that's all-important for so many things can go wrong in film production. Again, though, it can't be empha-

sized sufficiently that a producer should not be chosen because of the few hundred dollars saved one way or another, but should be chosen because of his *quality of production, financial responsibility, and ability to produce and deliver pictures on schedule.*

Another factor affecting production costs is whether or not the producer works union or non-union. Most of the largest producers are strictly union . . . but they are *few* in number compared to the grand total listed in the classified telephone directories. By far, the majority of commercial film producers are working non-union. In my opinion using union *acting* talent is a *must* for good pictures. Also, the better cameramen, studio technicians, sound engineers and directors are members of the unions or the guilds. All in all, union requirements on a picture does *increase* costs. If I were to guess, I'd say anywhere from 30 to 50% on labor, depending on the type of picture. Of course, this shows up in the bid.

In most cases non-union producers try to confine themselves to shooting 16mm film only . . . they can *bid lower* because they save on *labor* and most of them, being small outfits, also save on *overhead*. There is an additional saving on raw stock and processing costs . . . but these are very small.

But repeating again . . . the most important factor affecting bids is the producer's interpretation of the script. It's the interpretation of the script and its execution that makes or breaks a picture. Remember, the producer should be worthy of his hire. Be wary of the ones who cut their legitimate price to cut the other guy out.

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



Minute spot combining live photography with full animation by Disney-trained animators. Entertaining Rip Van Winkle theme gets across effective sales message on automobile service offered by Chevrolet dealers. Appearing on all New York Chevrolet Dealer shows and spot time on all stations.

ADVERTISER

Local Chevrolet Dealers
Association, Inc.

AGENCY

Campbell-Ewald Company, Inc.

PRODUCED BY

ARCHER PRODUCTIONS, INC.

35 WEST 53rd STREET, NEW YORK 19, N. Y.
JUdson 6-2690



Stroboscopic effect of package simultaneously turning on its axis and moving on an orbit is achieved in this "visual bridge" used effectively by Kraft to fill open spots in programs and commercials.

ADVERTISER

Kraft Foods Co.

AGENCY

J. Walter Thompson Co.

PRODUCED BY

DEPICTO FILMS, INC.

250 WEST 54th STREET, NEW YORK 19, N. Y.
COlumbus 5-7621



Outstanding effectiveness of Tide's animated commercial is clearly evidenced with "very high" ratings in the Starch Reports, Rank #1 in TV Critics Club Survey of "brands purchased for the first time as a result of TV commercials" and high ranking as "most original" and "sells best" commercials in Ross Reports Poll.

ADVERTISER

The Procter & Gamble Co.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

BEN HARRISON STUDIOS

245 WEST 55th STREET, NEW YORK 19, N. Y.
PLaza 7-3217



One of a series of two minute and five minute television films serving Firestone in the promotion of sales and public relations. They have had multiple usage both in the VOICE OF FIRESTONE network showings and for individual dealer TV spots.

ADVERTISER

Firestone Tire and Rubber Company

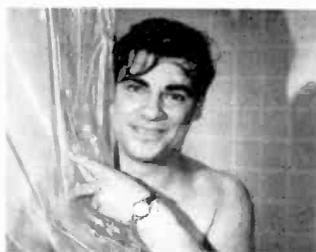
AGENCY

Direct

PRODUCED BY

MURPHY-LILLIS PRODUCTIONS, INC.

59 PARK AVENUE, NEW YORK 16, N. Y.
MUrray Hill 6-2142



Benrus film commercials rate high in showmanship by utilizing popular program personalities such as Bert Parks who, under his shower, very humanly demonstrates waterproof features of Benrus Watches.

ADVERTISER

Benrus Watches

AGENCY

J. D. Tarcher & Co., Inc.

PRODUCED BY

VIDEO VARIETIES CORP.

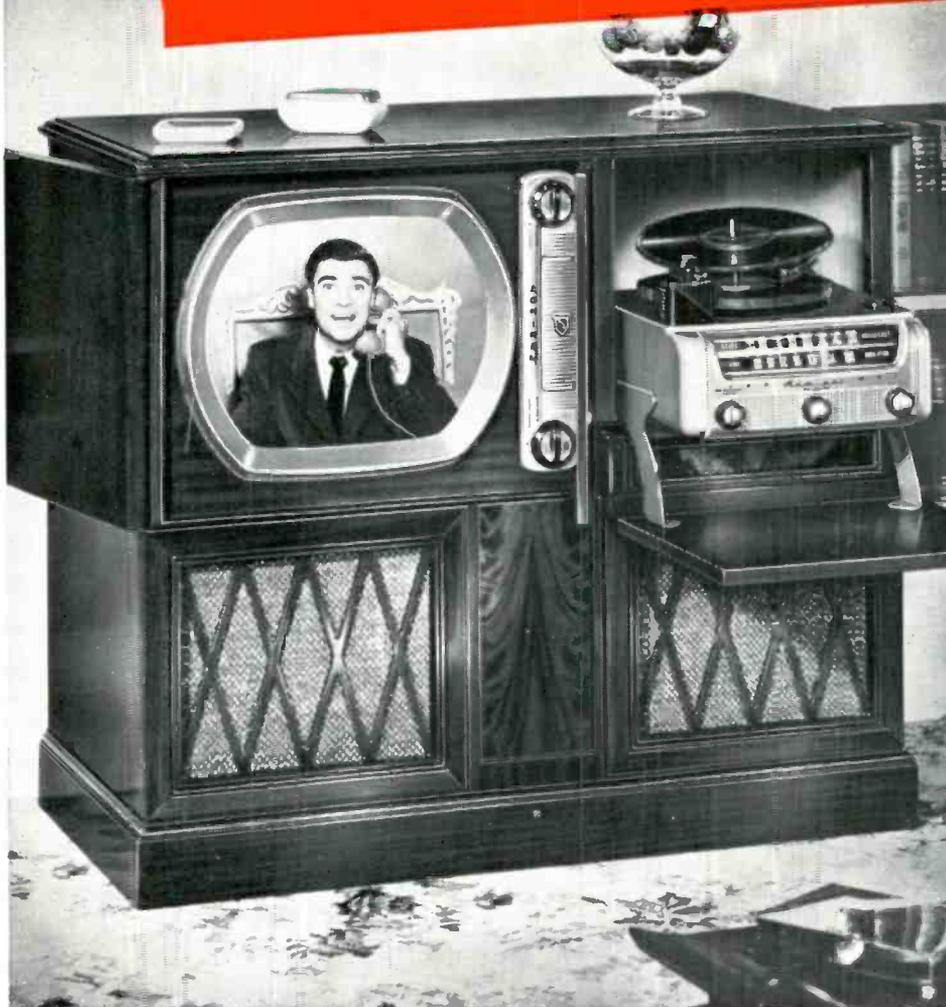
41 EAST 50th STREET, NEW YORK 22, N. Y.
MUrray Hill 8-1162

For screenings and further information write the producers direct!

New 1950 Models



Admiral



First
in performance

First
in value

First
in features

36X36—(16" Tube). Custom-quality 18th Century TV console combination. Superpowered chassis. Dynamagic FM/AM Radio. "Triple Play" Phonograph. Hand-rubbed walnut, mahogany or blonde cabinet. In walnut,

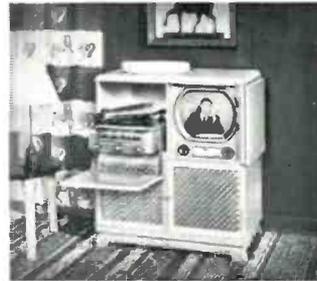
\$499⁹⁵



12X12—(12½" Tube). New low price table television sensation. In smart mahogany color cabinet. **\$179.95**



32X15—(12½" Tube). Thrilling new television combination. Walnut or mahogany. In walnut only **\$299.95**



32X27—(12½" Tube). New television combination sensation in mahogany or blonde cabinet. Mahogany, **\$399.95**



32X36—(12½" Tube). Admiral 3-way TV combination in traditional walnut or mahogany. Walnut, **\$379.95**

1st in television

WITH THE clearest picture of them all!

- Sensational superpowered chassis . . . brings in pictures as clear as the movies even in cutting "fringe" areas.

- 12½", 16" and 19" full-vision tubes . . . new rectangular 4 x 3 "aspect ratio" tubes. Wide choice of cabinet styles.

- Built-in directional Roto-Scope antenna . . . one-knob automatic tuning . . . automatic gain control . . . balanced contrast circuit . . . improved sharp focus.

- "Triple Play" Automatic Phonograph . . . one spindle . . . one tone arm . . . one needle for all RPM speeds, all record sizes.

- Dynamagic FM/AM Radio . . . most compact . . . powerful.

22X12—(12½" Tube). TV Console at a sensational price. Pictures clear as the movies. Built-in Directional Roto-Scope antenna. Sturdy modern cabinet. Mahogany color,

\$199⁹⁵



26X46—(16" Tube). Admiral TV combination. Rectangular tube. Walnut or mahogany. In walnut, **\$299.95**



29X16—(19" Tube). Ultra modern mahogany- or blonde television console. In walnut, a sensation at **\$495.00**



39X17—(19" Tube). Superb new TV combination in modern mahogany or blonde. Mahogany, **\$695.00**

Admiral

Presents Two Great Shows Every Week on Television

● "Stop the Music," ABC-TV NETWORK, THURSDAYS, 8 PM, EST

● "Lights Out," NBC-TV STATIONS, MONDAYS, 9 PM, EST

Prices slightly higher south and west . . . subject to change without notice. Tax extra.

Admiral Corporation, Chicago 47

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TV FOR THE LOCAL ADVTR.

(continued from page 25)

side Theatre it has been in the first 10 in almost all network ratings. This means that in cities where Procter & Gamble did not sponsor the program, local advertisers have the opportunity to get a tested top rated program. And many local advertisers have already signed up for this series on a second-run basis.

Many film companies have especially prepared television packages. Programs like the movie series *Stranger Than Fiction* has been re-edited for television and can be obtained for as low as \$11, depending upon the size of the market.

Large Variety of Low-Cost Program Types Available

Although the TV programming picture is a constantly shifting one, an analysis of current schedules shows the following popularity poll as far as the local sponsor's dollar is concerned. After sports, news and film, come audience participation and quiz shows; women's programs; musical and disc jockey types; variety formats; children's segments; interviews; western flavored song and dance programs; comedy-drama; educational and documentaries, together with more specialized programs such as hobby shows or instruction formats. Of course, there are many others but these are the leaders.

An example of the quiz-type program is WTVR's *Viz-A-Quiz*, sponsored by the Rockingham Clothiers, Richmond. Two teams are pitted against each other, with the members selected from the city's leading civic clubs. All questions are visualized and the cash prize is donated to the winning club's favorite charity. Program combines the local aspect of civic interest with the usual quiz format.

Daytime Shows Compete Successfully With Nighttime

While most of the sponsored programs are in the evening hours, that is due, in a large part, to the limited operating schedules of many stations. Where daytime television is a regular feature, it is proving highly profitable.

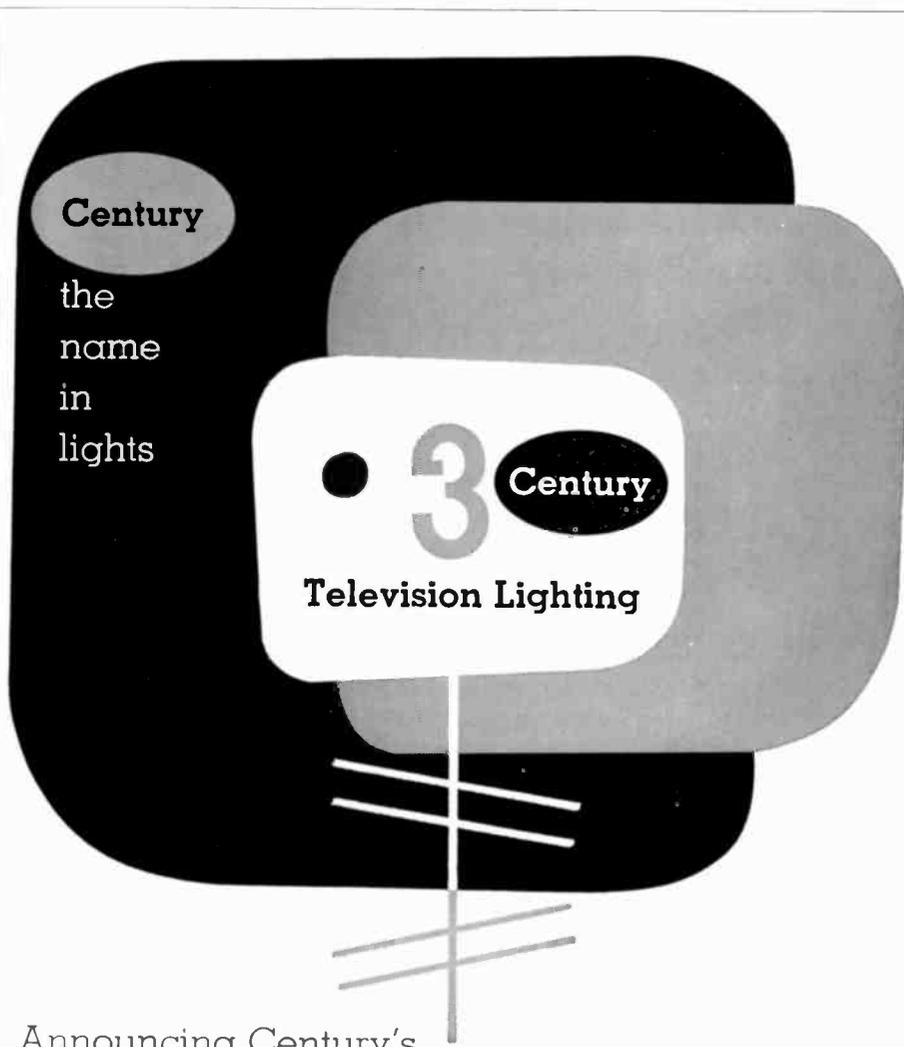
In a recently published survey on daytime TV in Philadelphia,

WCAU-TV showed that its daytime shows have an average rating of 16.6, as against a 16.7 average for the top five local nighttime shows on the three Philadelphia TV outlets. Station's six top daytime shows also rated higher than two network nighttime programs.

Here's just one daytime success story chalked up by WCAU-TV. Lit Brothers, sponsors of the audience participation simulcast, *Lit's Have Fun*, credit the TV version with the sale of 1,800 packages of frozen peas in one week and between 100

and 400 dozen dresses on each of five dress promotions.

The local advertiser now has available—on an economical basis—programs which not only can attract large, loyal local audiences, but in many cases can compete successfully with the network shows. But getting the audience is one thing—selling your product or service is another. Next month Part III of this report will analyze the television commercial and how it is now being used effectively by the local businessman.



Announcing Century's

New Television Lighting Catalogue

(Part 3) lists a score of TV Lighting instruments that are currently in use in television studios. These were developed expressly to fill particular needs of TV Lighting.

Dedicated to every aspect of TV Lighting, this unusual Catalogue covers everything from glass filters to Electronic Control Switchboards. Detailed specifications, dimensions and performance data available on request in addition to Catalogue. Write to:

Century Lighting Inc., 419 West 55th Street, New York 19, N. Y.

626 North Robertson Blvd., Los Angeles, Calif.

TV IS A GOOD BUY NOW

(continued from page 13)

gether with the comparative cost of newspaper campaigns in the same cities that each program is on view.

Thus, on a hard and fast cost per thousand basis, this representative cross-section indicates that television's transportation cost compares favorably with newspapers. Or to put it another way, television is "big enough" right now to be a good competitive buy—right now.

And television will be a still better buy. The circulation of newspapers is now rising but fractionally. The circulation of television, on the other hand, is growing with almost explosive rapidity. (1948 represented a five-fold increase over 1947; 1949 tripled 1948; and it looks as though 1950 will double 1949.) But even more significant, television circulation is rising at a faster pace than television rates. This simply means that television's cost per thousand will drop with

ever-increasing momentum — making television an ever-better bargain.

Remember, too, what you were asked to forget during this analysis of transportation costs: television offers advertisers the opportunity to deliver their sales messages with far greater purchase-impelling impact than any competing media. Add this sales effectiveness to television's low circulation cost today and television gives you advertising value unmatched in American marketing.



FOR MUSIC IN
Television
NOW AND IN
THE FUTURE,
IT'S BMI

The BMI license with television stations—in effect since 1940 and for the next ten years—covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

MUSICAL CATEGORIES FOR SCENE SETTINGS

BMI has compiled a CATEGORICAL INDEX as a basic guide in setting musical scenes and providing appropriate background music for script situations. It is proving itself indispensable to TV producers and program directors everywhere.

Write to BMI's Television Service Department for your copy.



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12 NEW 3 MINUTE MUSICAL SHORTS

9 Authentic Hawaiian interpretations plus 3 popular renditions by Jackie Paris and his trio. Fine for fill-ins or grouped for full length musical program.



8 NEW FILMS of the NATIONS

Entertaining and educational are these superbly photographed and authoritatively narrated documentaries of other countries.

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When Mickey and Felix were our leading "TV" stars...

Those celebrated "movie actors"—
Mickey Mouse and Felix the Cat—were
pioneer helpers in television research

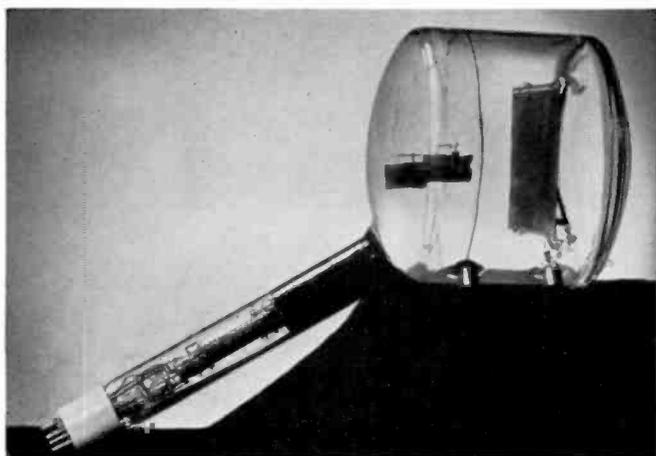
No. 1 in a Series Tracing the High
Points in Television History

Photos from the historical collection of RCA

• Strange though it seems, two toys had much to do with television as you now enjoy it! As "stand-ins" during television's early days, Mickey Mouse and Felix the Cat helped RCA scientists and engineers gather priceless information.

Choice of this pair was no accident. Their crisply modelled black-and-white bodies were an ideal target for primitive television cameras. The sharp contrast they provided was easy to observe on experimental kinescopes.

Would living actors have done as well? No, for what RCA scientists were studying—as they trained their cameras on the two toys—was the effect of changes and improvements in instruments and telecasting techniques. With living actors it could never have been absolutely certain that an improve-



The iconoscope, electronic "eye" of television, invented by Dr. V. K. Zworykin, of RCA Laboratories.



Felix the Cat and Mickey Mouse were, during television's experimental period, the most frequently televised actors on the air. Using them as "stand-ins," RCA engineers gathered basic data on instruments and techniques.

ment in the televised image came from an improvement in equipment and techniques—or from some unnoticed change in an actor's appearance, clothing, make-up. Mickey and Felix provided a "constant," an unchanging target which led to more exact information about television...

Problem after problem was met by RCA scientists, with the results you now enjoy daily. For example: In the "Twenties" and early "Thirties," there were still people who argued for *mechanical* methods of producing a television image, despite the obvious drawbacks of moving parts in cameras and receivers. Then Dr. V. K. Zworykin, now of RCA Laboratories, perfected the iconoscope, to give television cameras an all-electronic "eye"—without a single moving part to go wrong. Today, this same all-electronic principle is used in the RCA Image Orthicon camera, the supersensitive instrument which televises action in the dimmest light!

Also developed at about this time, again by Dr. Zworykin, was the *kinescope*. It is the face of this tube which is the "screen" of your home television receiver, and on its fluorescent coating an electron "gun"—shooting out thousands of impulses a second—creates sharp, clear pictures in motion. Those who may have seen NBC's first experimental telecasts will remember the coarseness of the image produced. Contrast that with the brilliant, "live" image produced by the 525-line "screen" on present RCA Victor television receivers!

Credit RCA scientists and engineers for the many basic developments and improvements which have made television an important part of your daily life. But don't forget Mickey Mouse and Felix. They helped, too!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

Another successful start with **DU MONT**

KPHO-TV

PHOENIX, ARIZONA

Channel 5

EFFECTIVE POWER:

17.5 KW Visual

8.7 KW Aural

◆ Commencing commercial operation on December 4, 1949, KPHO-TV has joined the ever-increasing ranks of Du Mont-equipped television stations. With its Du Mont equipment, this station is assured of lowest operating costs, finest transmission, and the all-important advantage of being able to expand its facilities in perfect step with its economic progress. Welcome KPHO-TV of Phoenix, Ariz.!

◆ *When you are ready for TV broadcasting, investigate Du Mont first! Then compare!*

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WESTWARD 10

DU MONT

First with the Finest in Television