

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

JUNE
50¢



no mystery about this

A proven entertainment formula spiced with engaging, effective commercials and carried over television's No. 1 Network that's "Barney Blake, Police Reporter" for Lucky Strike over NBC.

The story fits America's taste for mystery... the commercials that sell Luckies are considered among television's most expert and American Tobacco, through N. W. Ayer, naturally picked NBC Network Television—for with sponsors who know network television best, it's NBC one to none.

NBC Television

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK
A Service of Radio Corporation of America

REPORT ON TELEVISION

NO. 2

OVER A MILLION . . .

NEW YORK'S TELEVISION AUDIENCE

Latest survey shows the New York area has 174,000 receivers in private homes with an average audience of five, and 12,000 in public places with an average of 20.



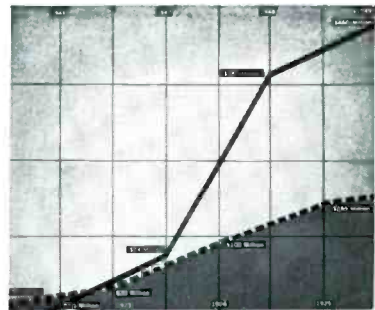
OVER HALF TUNED TO WABD . . .

A recent survey rated one program at an extraordinary high of 56.4, another 46.8! Both, of course, were originations of WABD, New York, key station of Du Mont Television Network.



TALK ABOUT AUDIENCE RESPONSE!

First time Du Mont Network's popular "Charade Quiz" was aired, it pulled 50 letters. Few weeks later the mailman staggered in with 12,000. This consistent response brings total to date to nearly a quarter-million!



TELEVISION'S FIRST THREE YEARS

as compared with the first three years of radio, shows television is coming up much faster than did its elder brother, radio, at a similar stage of development.

TELEVISION
DU MONT
NETWORK

Ask Du Mont →

For complete information about programs, costs and availabilities, write or wire Du Mont Time Sales Department.

DU MONT TELEVISION NETWORK

"The Nation's Window On The World"

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

KEY STATIONS

WABD—Channel 5
New York, N. Y.

WTTG—Channel 5
Washington, D. C.

WDTV—Channel 3
Pittsburgh, Pa.

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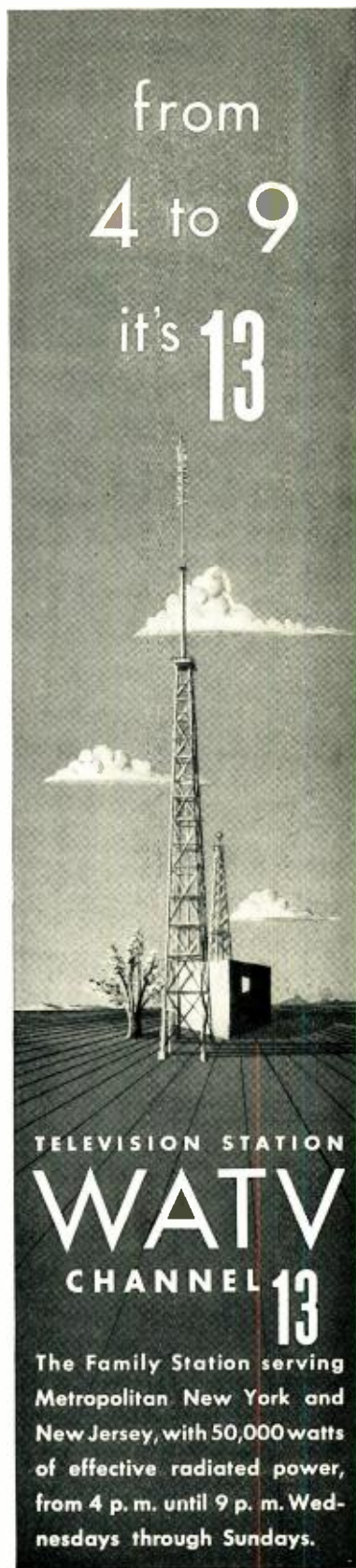
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Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York, under the act of March 3, 1879. Copyright 1948 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.



from
4 to 9
it's 13

TELEVISION STATION
WATV
CHANNEL 13

The Family Station serving
Metropolitan New York and
New Jersey, with 50,000 watts
of effective radiated power,
from 4 p. m. until 9 p. m. Wed-
nesdays through Sundays.

STATUS REPORT

ADVERTISING: 335 advertisers sponsored programs or spot announcements over 23 commercial stations during May. Comparing this with the April figure of 301, analysis shows that there were 52 withdrawals and 86 accounts placing new business. Further proof of television's accelerating pace is a comparison with May 1947 when 44 advertisers were on 9 commercial stations.

STATION STATUS: Box score now stands at 29 stations operating in 17 cities. Newcomers during June include WBZ-TV, Boston; WNHC-TV, New Haven; (both of whom were scheduled to open in May), and WPIX, New York. 79 CPs have been issued and applications are pending from 272. This will mean eventual television service in 121 market areas.

CIRCULATION: Issuance of the RMA report, which tabulates television distribution for 1947 as well as the first quarter of 1948, is the first concrete step toward securing accurate estimates of set installation in the various markets. The following set estimates are obtained from all available sources, but again we repeat that, with the exception of a few cities which are working in cooperation with the dealers or with electrical associations, these figures are to be taken merely as good guesses, rather than an exact count:—

New Ycrk	205,000	St. Paul-Minneapolis	4,500
Philadelphia	40,000	Milwaukee	3,200
Chicago	23,707	Buffalo	2,204
Lcs Angeles	22,000	Schenectady	2,300
Washington	12,000	Boston	6,000*
Detroit	8,500	Cincinnati	2,400
Ealtimore	11,500	Richmond	1,250
St. Louis	6,500	New Haven	2,500
Cleveland	4,777		

*Sets delivered to area but not necessarily installed.

STATION NEWS: KFI-TV, Lcs Angeles, expects to be on the air before October 1st. Station, which is an NBC AM affiliate, will be an independent TV operation . . . WBAP, Fort Wrth, is also slated for an October opening. Station, which is an NBC-ABC AM outlet, has not as yet contracted for any television network affiliation. Set distribution has not begun in the area.

WNAC, Boston, slated for an early summer opening, will pick up all dramatic programs of the Wellesley College Summer Theatre and school directly from the campus. Station will also televise the Boston Red Sox and Braves games jointly with WBZ-TV.

KOB-TV, Albuquerque, has set their opening date as approximately August 1st. While no rate card has been set as yet, they are planning a cooperative system with their regular KOB advertisers so that the combination will be attractive.

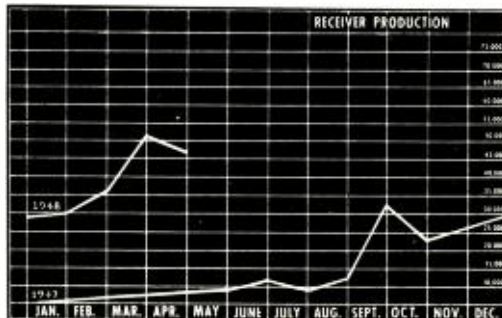
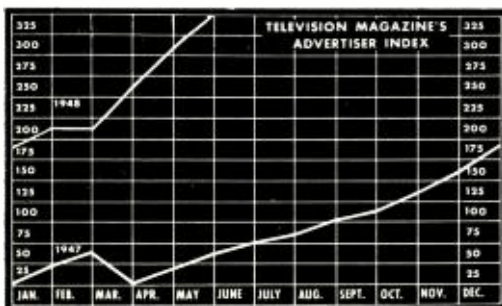
WOR-TV, due to open early this fall on Channel 9, is erecting its transmitter on the Palisades across the river from the New York metropolitan area. WOIC, Mutual's Washington outlet, is scheduled to be on the air September 1st with a test pattern.

WSPD-TV, Toledo, scheduled to start operations in July, are planning a series of programs to show new television set owners how to tune their receivers properly. Patterns, diagrams and still pictures will be used and all problems connected with adjustment and interference explained. Program idea has a commercial slant as station plans to demonstrate a different type of receiver each evening with a local television dealer sponsoring the show.

NBC has no plans for building their own relay systems on a large scale basis, according to Sidney Strotz. As to the question of whether they will test the FCC's limit of 5 stations to any one company, from the practical viewpoint, they are not sure that they want to go much beyond 5 because of the high investment and operating costs involved. Mr. Strotz indicated that it cost WNBT \$300,000 a year per studio just for production and technical personnel, figuring on 8 hours a day, 5 days a week of operation.

ABC, currently telecasting three live shows a week over WFIL-TV in Philadelphia, put their remote crew into operation for the first time with the pick-up of the "New York at Work" parade. Station, which is due to start operating in New York on August 1st, has issued its network rate card (p.31). Already signed up for spot campaigns are The Illinois Meat Company of Chicago, Peter Paul Inc., Old Dutch Coffee, Beam Products, F. & M. Schaeffer Brewing Co. Outlet has also contracted for the entire schedule of professional basketball games from Madison Square Garden.

PRODUCTION: RMA production figures for April totaled 46,339 television sets produced, bringing the total postwar output to 350,000 as of April 30. Although the monthly figure is below that of March, which covered five weeks, the weekly average of 11,500 set a new high.



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



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

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

WWJ-TV

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

How much

is a

TELEVISION IMPRESSION

worth?

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

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

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

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

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

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

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

630 Fifth Avenue New York 20, N.Y. Circle 6-1750	Crosley Square Cincinnati 2, Ohio CHerry 1822	360 N. Michigan Chicago 1, Ill. State 0366
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On the West Coast, contact Keenan
& Eickelberg offices in Los Angeles,
San Francisco and Portland, Oregon.

Crosley Broadcasting Corporation

TELEVISION SERVICE OF THE NATION'S STATION

TELESCOPE



WPIX will televise pre-performance activities of Shubert openings next season. Here, Milton Shubert, Harvey Marlowe, WPIX manager of programs, Lee Shubert and John Shubert look over the Shubert Alley "stage."



George F. Foley, Jr. has been appointed Chairman of the Television Committee of Newell-Emmett Co.



Tommy Velotta (left) vice president in charge of news and special events for ABC completes arrangements with Ned Irish, executive vice president of Madison Square Garden, for televising the N. Y. Knickerbockers, pro basketball team, over WJZ-TV during the coming season.



Mt. Wilson is beginning to look like an oil field with five TV transmitters now under construction. Here, H. J. Tyler, sales manager; H. L. Blatterman, chief engineer; Seymour Johnson, assistant to Mr. Blatterman and W. B. Ryan, general manager—all of KFI—inspect the KFI-TV transmitter building and antennae being constructed by the Austin Co.

FILM NETWORKS: Film recordings as a means of networking are growing in importance as evidenced by recent announcements from DuMont and NBC. According to DuMont's Mortimer Loewi, the tele-transcription process is the only possible answer to the network problem for years to come.

Sidney Strotz, NBC's television chief, also stated that he does not see how coast-to-coast television, either by cable or relay, can be economically practical before 1953. Main factor is the long distances between large cities which could conceivably have television stations, particularly the jump from St. Louis to the West Coast. He doesn't believe that NBC or any broadcaster could afford to pay for coast-to-coast television transmission on a regular basis without having enough stations in between to split the cost.

At the same time he announced that the kinescopic recording program was currently limited by lack of equipment but that arrangements had been made with Pathe to process their film and have it returned the following day. While the formal rate card has not been issued as yet, the costs for a 1/2 hour show are pegged at \$180 for the negative and \$60 for each print. NBC has also formed the NBC Television Features Service, a division of their television program department, to handle the distribution of both live and film programs, as well as kinescopic recordings. Russ Johnston, formerly vice president of McCann-Erickson, has been appointed director.

DuMont has jumped the gun and is the first to announce that their tele-transcriptions are now available to all television stations throughout the country. A new department to handle the promotion and sale of such features has been set up, with Edward Carroll appointed manager. DuMont is also planning afternoon showings of tele-transcriptions over WABD on the day following their live telecast.

FILM RECORDING: Undoubtedly, film recording (how about this name being used for the various systems) will be a major factor in the development of television. But there are many obstacles and problems still to be worked out. Naturally, there is the all important union question. At present it would seem that some agreement may be worked out with the unions whereby the telecasts of film recordings by affiliated programs will be considered in the delayed broadcast category and thereby can use more or less standard network rates. However, repeat use of these "canned" programs will probably mean new charges.

Then there's the question of technical quality. Film seen to date, while definitely of adequate quality for telecasting, does not seem to be able to sustain the quality during a half-hour period. Undoubtedly, this will eventually be worked out. The answer for the time being it would seem is to film record off the face of the tube over closed circuit so that what amounts to "retakes" can be made and show stopped anywhere along the line because of fluffs or poor signal quality, etc.

HOLLYWOOD REPORT: The activity and interest out in Los Angeles is tremendous. So is the confusion. Everyone and his brother, provided they have a film camera are going right into production and shooting sample reels on spec, with but few exceptions. And very few of them are taking the time to even study television, its problems and limitations.

It's just a matter of time, though, till Hollywood catches on and those who survive this present period will probably play a large part in television programming as there'll probably be a large percentage of program origination in Los Angeles.

All Home Games

of the

CLEVELAND INDIANS

NOW BEING

TELEVISED

over

WEWS

First in Cleveland

SPONSORED IN FULL BY

GENERAL ELECTRIC

through Batten, Barton

Durstine & Osborn

Television is forging ahead "on the double" in Northern Ohio (covering Metropolitan Cleveland and all of Akron, too). Advertisers are quick to see the great impact WEWS has on the new and fast-growing audience.

THE SCRIPPS-HOWARD RADIO STATIONS

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

All these stations represented by

The BRANHAM COMPANY

**EXPERT
TELEVISION
SERVICE
ON
THE
CUFF!**



and we do mean . . .

SAM CUFF

Scoop! Top television consultant Sam Cuff is now teamed up with us. Know what that means? Right—advertisers, ad agencies and the stations we represent will get the benefit of some of the smartest, money-makingest know-how in the business.

Formerly general manager of the Du Mont Television Broadcasting

Stations, Sam Cuff knows his way around in this medium as few men do. His resourcefulness, his experience, his consultation—all are available to admen, as well as the stations we serve, without fee.

Anybody at all hobbled by doubts and qualms will find Sam Cuff's services a revelation and a boon—spelled b-o-o-m!



**ADAM J. YOUNG JR.
INCORPORATED**

11 W. 42nd STREET, NEW YORK CITY

The major companies are evincing the same keen interest. Warner Brothers and 20th Century Fox, who filed for stations some years ago and then withdrew, are now going all out for television. Warner Brothers now has an application pending in Chicago and 20th Century has bids on file in Boston, San Francisco and Seattle. Both have spent sizable sums on theatre television experimentation in conjunction with RCA.

Universal-United World is probably the most active in the development of film programming for television and at present is actively soliciting stations and advertisers on a number of packaged programs.

Los Angeles is completely television conscious. Some 750 people attended a recent meeting of the Television Academy of Arts and Sciences to hear C. E. Hooper and Hugh Bevell of NBC talk about the characteristics of the television audience. With two stations now operating and four of the five CPs scheduled to start operating this year, Mt. Wilson looks like an oil field what with all the television and radio towers that are going up. Basically, the activity and interest is a healthy one, and should do much to improve the quality as well as the quantity of television programs.

SUMMER RATES: 50% cut in DuMont time charges for the summer months has reportedly met with warm reception from advertising agencies. Stations, however, feel that the move is unnecessary and sets a precedent that may be hard to break in the future.

TEXACO SHOW: Television programming received a much needed shot in the arm with the inauguration of the Texaco Star Theatre. The show was straight vaudeville with strong reliance on the MC to pull the acts together. Milton Berle has taken over in this capacity for the first 4 weeks and if he can keep up the pace of the first program, Texaco will do well to keep him on, although plans for other MC's like Al Jolson is a sound idea. The backbone of the show which can make or break it is the MC. It is also the secret of why Texaco Star Theatre is a stand out program.

Obviously, a show of this kind is completely dependent upon the quality of acts. It would seem safer and perhaps better entertainment-wise if the show was cut down to a half hour. It would be pretty difficult to continue to gather high quality acts so that the show will not sag during the full hour time period. Perhaps one of the answers to this problem is the plan to include dramatic skits.

The commercial treatment was amusing but highly questionable. Sid Stone integrated the sales message by combining his great routine of potato peeler pitchman with the pitch for Texaco products. Act was funny, but we are not so sure whether a pitchman and the come-on of the carnival midway and sidewalk salesman is either desirable or in character with Texaco's products. Natural reaction to pitchman is that he is trying to put something over.

FALL SCHEDULE: Looking ahead to fall, WGN-TV has signed up the Northwestern football games . . . WFIL-TV has sold the Philadelphia Eagles' professional football games to Pierce-Phelps, Philadelphia distributors for Admiral Radio Corp. in addition to the live pick-ups, the out-of-town games will be filmed by the station staff, edited and shown on the day following each contest. Agency is Robert J. Enders.

CONVENTIONS: Political conventions (detailed on p. 40) will be a tremendous stimulant to receiver sales. Gimbel's-Philadelphia has installed RCA receivers in 20 windows which will be in daily use until after the conventions. Prior to the opening of the political confabs, each set was tied up with a Father's Day display.

SURVEYS: Newell-Emmet has selected a test television community "Videotown-USA" in order to analyze present trends in the television market and viewing habits among television set owners. Town of 40 to 50,000 is located on the fringe of the New York viewing area and represents about 1/10 of 1% of the population served by television today. Breakdown shows that 267 sets have been installed in 266 locations 11 bar has 2 sets.

Ownership pattern shows that 79% are in homes, 17% in bars and grills, 3% in clubs and 1% in other locations. Closely paralleling other surveys made (see April TELEVISION), breakdown shows that 60% of the installations are in the middle income group; 26% in the upper and 14% in the lower. 1/3 of all installations were made in the first quarter of 1948; 61% in 1947 and 6% prior to that date. 10" tube was favored by 50% of the owners; 12" screen by 23%; the 7" tube by 13%; projection models by 8%; the 15" by 7% and the 5" by 1%.

BUFFALO *has* TELEVISION



AFTER three years of planning and three months of experimental telecasting, WBEN-TV is on the air with a commercial program schedule. It's Buffalo's *first* television station • WBEN-TV, like WBEN-FM, operates as a department of Station WBEN. Over-all executive and engineering supervision has been broadened to include the video station. Thus, Buffalo television benefits by the experience of the executive and planning personnel that has kept WBEN "the station most Buffalo people listen to most of the time." • WBEN, The Buffalo Evening News station, has been first choice of advertisers for years past. Now WBEN-TV offers advertisers the eyes, as well as the ears, of Western New York • Time is available; programs are in production. For details write, or call your nearest Petry office.



SPORTS



MOVIE & DRAMA



NEWS & NEWSREELS



CIVIC EVENTS



YOUTH & EDUCATIONAL

CHANNEL **WBEN-TV** 66-72
m.c.

BUFFALO EVENING NEWS Television Station

REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

TELEVISION MAGAZINE AUDIENCE RESEARCH

Lucky Strike, Chesterfield and Camel lead in sponsor identification
... Kraft still most popular show—by Melvin A. Goldberg

EVERY month TELEVISION Magazine, in an effort to give some measurement of the cumulative effect of television commercials, the degree of retention of the advertiser's name as well as the most popular programs on television, conducts a survey of some 200 television set owners in New York City. TELEVISION each month supplies C. E. Hooper, Inc., with a list of questions to be asked of viewers. The answers to all questions are spontaneous. Since the names of advertisers are asked, the results make possible some degree of comparison between spot advertising and commercial programs.

Lucky Strike, Chesterfield and Camel Lead the Way for Second Straight Month

This month 212 people were interviewed. The breakdown was 58% women and 42% men. The question used was, "Would you please name three advertisers on television?" Once again the cigarette companies topped the field. However, of the first five advertisers only two, Chesterfield and Ford, sponsor sports programs. Ford and Kraft have been up in the top five for the past 7 months.

In an effort to show some comparison between spots and commercial programs we are listing them separately this month. In some cases, however, a sponsor has a show and spots. These will be listed under the regular classifications.

Here are the advertisers on television mentioned by at least 2% of the viewers questioned:

Sponsors of Regular Programs

	Men	Women	* Total
Lucky Strike Spots; 5 times weekly; 7 PM—WABD Sat. & Sun.; 8 PM and Thurs., 8:15 PM — WCBS-TV. "Barney Blake, Police Reporter," Thurs., 9:30-10 PM—WNBT.	27%	33%	30%
Chesterfield N.Y. Giant baseball games—WNBT.	35	25	30
Camels Fox-Movietone Newsreel; 5 times weekly; 7:50-8:00 PM—WNBT.	16	41	28
Ford One-third sponsor of Brooklyn Dodger baseball games—WCBS-TV.	30	24	27
Kraft Kraft Television Theater; Wed., 9-10 PM—WNBT.	21	17	19
Old Golds Two-thirds sponsor of Brooklyn Dodger baseball games—WCBS-TV.	25	10	17
DuMont Telesets Amateur Hour; Sun. 7-8 PM—WABD. Spots 5 times weekly—WABD.	14	15	15
Ballantine's Beer N.Y. Yankee baseball games—WABD.	17	5	11
Howard Clothes Boxing; Tues. 9 PM—WABD.	5	7	6
Gillette Boxing, Cavalcade of Sports; Mon. & Fri.—WNBT.	9	2	6

Schaefer's Beer "Sports Album," 5 min. sports film preceding or following baseball games—WCBS-TV.	8	3	5
Chevrolet "Telenevs" — Thurs. 8 PM — WABD.	6	4	5
Kools "Sports Reports," 5 min. sports show preceding Fri. boxing—WNBT.	4	4	4
Kelvinator "In the Kelvinator Kitchen," Wed. 8:30 PM—WNBT.	2	5	4
Maxwell House "Author Meets the Critics," Sun. 8 PM—WNBT.	3	2	3
Jello "Author Meets the Critics," Sun. 8 PM—WNBT.	2	2	2
Bucknell Shirts Participation in "Doorway to Fame," Mon. 7-7:30 PM—WABD	—	4	2
Sponsors of Spots Receiving More Than 2%			
Botany—Weather—WABD, WNBT.	6	4	5
Sanka—Weather—5 nights a week—WABD.	5	5	5
Bulova—Time signals—WNBT; preceding or following baseball games—WCBS-TV.	9	1	5
Hudson—Spots—WABD	—	5	2
Cresta Blanca—Spots—WABD	2	2	2
Everserv—Spot before or after ball games—WCBS-TV.	3	1	2

Kraft Favorite Program for 7th Month

As we have been doing for some time, TELEVISION Magazine this month attempted to determine the favorite television programs of the television audience. Kraft once again was chosen as the "favorite program other than sports." Since sports programs are the most popular, the viewer was asked to name a favorite "other than sports" if that was mentioned. Actually, sports was mentioned as the favorite by 39% of the women and 49% of the men.

Here are the programs mentioned most often:

Favorite Program

	Men	Women	* Total
Kraft Theater Kraft, WNBT, Wed., 9-10 PM.	25%	15%	20%
Feature Films and Movies	12	17	15
Amateur Hour DuMont Telesets, WABD, Sun., 7-8 PM.	15	14	14
Plays—Unspecified	7	9	8
Theatre Guild — Unsp., WNBT, Sun., 8:30 PM.	3	1	2
Author Meets the Critics General Foods (Jello & Maxwell House), WNBT, Sun., 8-8:30 PM.	6	4	5
Howdy Doody Unsp., WNBT, Tu., Th., Sat., 5 PM.	3	5	4
Small Fry Fischer Baking Co. and Merriment Products Co. participation, WABD, 5 times weekly, 6:15.	1	6	3
Mary Kay and Johnny Unsp., WABD, Tu. 7:15 PM.	2	3	3
News Reports	3	2	2
Charade Quiz Unsp., WABD, Th., 8:30 PM.	2	2	2

*Weighted average.



New LOOK in Boston

WBZ-TV



From Boston's new Radio and Television Center comes this new Westinghouse service, *Video for a 500-square-mile area*. . . all of metropolitan Boston and far beyond. . . more than 3,000,000 people! WBZ-TV is the eastern anchor of the NBC Television Network.



WESTINGHOUSE RADIO STATIONS Inc

KDKA • WOWO • KEX • KYW
WBZ • WBZA • WBZ-TV

NATIONAL REPRESENTATIVES, NBC SPOT SALES — EXCEPT FOR KEX • FOR KEX, FREE & PETERS

Five Telecasts Net
**87 New
 Service
 Accounts**
 for Davis-Buick!



Co-sponsoring* the A's and Phillies baseball telecasts this season over WPTZ was a new experience for Philadelphia's oldest Buick Dealer, Davis-Buick Company. In fact, for 32 years the firm had stuck pretty closely to newspaper, direct mail and billboard advertising.

According to the J. Cunningham Cox Agency who placed the account, the sponsor was somewhat dubious about getting much in the way of direct results. As a result, all Davis-Buick commercials have been heavily on the "institutional" side—no special inducements... no prices... no shirt-sleeve selling.

After the first five telecasts, however, Davis-Buick discovered that the company had added 87 new service accounts directly attributable to television!

As a further check on television's pull, Davis-Buick offered a reprint of "Casey at the Bat" during the course of two telecasts. As this is written, they have received over 1000 requests to date with every mail bringing more letters and cards!

It's more than likely that television can do a comparable selling job for your client's product. WPTZ's nine years of experience in television broadcasting and the second largest television audience in the country offer an excellent opportunity to thoroughly test television as a selling medium. Drop us a line for the complete story.

PHILCO TELEVISION BROADCASTING CORP.
 1800 Architects Building • Philadelphia 3, Pa.

*Other sponsors: Atlantic Refining Co. through N. W. Ayer & Son, Inc., and Philco Distributors, Inc., through Julian Pollock Company.

WPTZ

F I R S T I N T E L E V I S I O N I N P H I L A D E L P H I A





"Campus Hoop-la"



"At Liberty Club"



The Sportsmen's Show



Grace Church Carol Service

video budget with two-way stretch

U.S. RUBBER



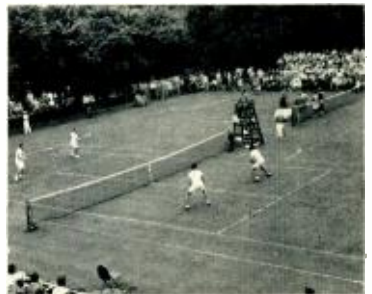
Science and Music



Soapbox Derby



New Year's Eve at the Stork Club



Tennis Matches

EXPLOITATION OF THE PUBLIC RELATIONS AND PROMOTIONAL ANGLES OF TELEVISION HELP THE COMPANY JUSTIFY ITS EXPENDITURES IN TERMS OF SALES.

By MARY GANNON

CLOSE to \$350,000 has been spent by U. S. Rubber in television advertising to date, with another \$100,000 to \$125,000 earmarked in their 1948 budget. Company is one of the real pioneers in television advertising, with two one shot programs to their credit in 1942 and a regular programming schedule from 1945 on. Their activities have covered a wide range of formats, running the gamut from an educational series, through special events, religious services, sports, films and variety shows. But their main emphasis has been on developing commercial techniques, with the result that the excellence of the commercial has often over-

shadowed the quality of the program.

Underlining the importance which U. S. Rubber attaches to television, company has set up a separate television department, under the direction of Charles J. Durban, assistant director of advertising, and with Harry Mackey as television director. Campbell-Ewald is the agency.

Promotional Aspects

In the early days, money for television experimentation came out of the institutional budget. However, it's a business proposition now and the advertising manager of each division must be sold on the value of the medium as regards his particular products. Probably one of

the main reasons for U. S. Rubber's continuing usage of the medium is that they have not limited their concept of television to a \$ and ¢ return on advertising expenditure. As manufacturers of innumerable products that go into practically every phase of American economy, the company looked upon the medium as a good public relations vehicle and have exploited this angle to the fullest. It is this aspect that Charlie Durban uses to sell his advertising managers—and that this type of promotion has paid off is reflected in their sales figures.

Best example is their current "At Liberty Club" program, a half hour variety show telecast over WFIL-



A distributor of agricultural chemicals handled the demonstration-commercial—with the plus feature of building stronger dealer relations.



This young man tests the U. S. Rubber product best suited for his particular hobby of constructing model airplanes—a dramatized demonstration, in which his "mother" and the salesman play the part of interested spectators.



On the "At Liberty Club" program, a cartoonist provides the lead-in to the commercial. As anti-leakage is one of the main selling points of U. S. Rubber wire and cable, studio shot shows the cartoonist sketching anything that leaks—then switches to pick up slides which detail the features of the product.



U. S. Rubber bicycle tires are featured in this dramatized commercial, with the youngster proudly examining every feature of his gift.



A commercial on airplane tires was integrated in with film on dynamics ("Serving Through Science" series)—and again a customer relations job was done by having American Airlines furnish film clips showing arrivals and departures, a section of the fuselage, a good looking pilot and a most attractive hostess.

TV, Philadelphia. This is sponsored by the Wire and Cable Division, and Philadelphia was selected as the test city because the organizational setup of the division is strongest in that area. The products themselves are purchased mainly by building and electrical contractors, seldom by individual consumers. Again the promotional aspects were played to the hilt and for the premiere, U. S. Rubber invited every important electrical contractor, who might be a possible customer to attend the show at the studio. They expected a return of about 30%—but, by actual count, they got a 110% return (people in Philadelphia have a lot of friends, it would seem)! For the commercial segment of the show, special care was taken so that the studio audience could also see the commercial and realize the selling points of the product.

Immediately following the telecast a reception was given at one of the hotels. Naturally, no direct solicitations were made for business, but quite a number of contracts were placed with the company representatives that night. The following week, the same thing was repeated and another big crowd attended the show.

Result? Cost of the entire 13 weeks series was paid for in orders after the first two programs—and the orders are still coming in.

Institutional Programs

Their first regularly scheduled program was "Serving Through Science," a 13-week experimental telecast over DuMont's WABD. This was undertaken when the company asked the advertising department to find out all there was to know about television, realizing, even then, that television was going to be important some day.

Most of these first shows were 100% commercial programs in which they tried to tell the story of scientific research. In some they actually ran laboratory tests right in the studio. Naturally, their main concern was to determine various methods of telling the product's story. Occasionally, they took 30 minutes or an hour to put the selling points across, but they were working toward the time when the commercial would be boiled down to a minute or so.

Educational Programs

Format of this series was later revamped and films from the Encyclopedia Britannica library were used. Informal intimate note was



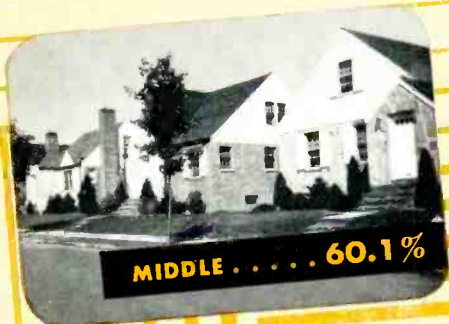
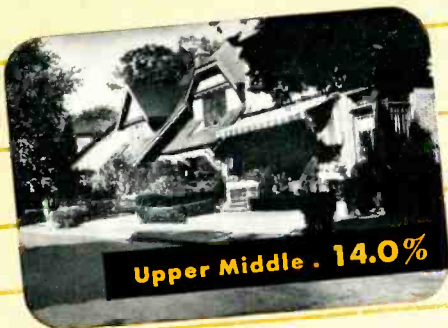
CHARLES J. DURBAN
Assistant Director of Advertising

usually set in the opening scene with Dr. McClintoc, of the Britannica, seated in his study with a book in his hand. He greeted the viewers, briefly discussed the subject matter of the films, posed a few questions to arouse curiosity and turned on the projector.

Films were selected with an eye to showing the applications of science to everyday living and the product to be advertised was integrated into the particular scientific aspect which each week's film was detailing. For example, the one on problems and principles of dynamics was a natural for their airplane tires. Instead of just showing the tires a customer relations job was



HARRY MACKEY
Television Director



Who's TV now? . . .

"Only somebody in the chips can afford to buy a Television set. Others look for free in a bar."

That's the curbside appraisal of the TV market today . . . ground floor chance to get close to the upper clawsses—before the Joe Doakes crowd in!

To the advertiser Always Chasing Rainbows, we bring bad news. Joe is not only in—but It!

From three leading set manufacturers, WPIX secured lists of 1917 installations in New York City and suburbs—33,074 in all. Discarding 1,319 in saloo—well, public places—left 31,755 in homes . . . of which 16,961 were City, and 14,794 suburbs.

Allocating City sets to districts by income groups . . . upset the TVclass market apple cart! Because:

High districts had only 12.5% of the sets; and Upper Middle 14%—both combined 26.5%! But Middle districts showed 60.1%—and with Lower Middle and Poor districts totalled 73.5%!

Park Avenue is poor pickings . . . compared to the Borough That Has Everything—ranks first in set ownership! (Brooklyn! What else?) Manhattan is a poor fourth! . . . Write WPIX for the survey.

The majority TV audience is folks who stay home nights so they can get to work in the morning—mass market, growing fast in New York!

And WPIX, with its extensive facilities for producing picture programs, and the most modern equipment . . . offers advertisers the opportunity to grow with a growing market and medium . . . Time rates and programs on request.

WPIX • THE NEWS Television Station
220 East 12nd St., N. Y. C. . . . Murray Hill 2-1234
Represented outside New York City by
FREE & PETERS, 141 Madison Ave., New York 22

WPIX

NEW YORK CITY • CHANNEL 11

STARTS JUNE 15

done with American Airlines. The airlines sent a section of a plane interior, complete with a good looking hostess and an airplane pilot for decoration, plus footage of planes landing and people deplaning. Switch from film to interior of plane was made with the two talking shop.

In order to determine audience response to a straight educational program, with relatively little sugar coating, TELEVISION Magazine conducted a survey on this program in October, 1946. 87% of the respondents stated that they liked the show.

Special Events

In the meantime, with these programs running, U. S. Rubber also decided to break into special events. Idea here was slightly different than what they were attempting to do on either of the regular programs, inasmuch as promotional effect was aimed at point of origination. Typical of their efforts were the "Sportsman's Show," telecast in 1947 and 1948 over WCBS-TV from Grand Central Palace, and the professional tennis matches from Forest Hills, also telecast over WCBS-TV. Signs were strung in back of the court and at Grand Central Palace announcing that U. S. Rubber was televising the events. Result: Not only did they put their name across to all those who had paid admission, as well as to the viewers, but they also identified themselves with big-time tennis and sports events.

Product Endorsement

Prior to the first "Sportsman's Show," Harry Mackey arranged to supply the participants with U. S. Rubber equipment—hunting and fishing boots, waders, Keds, etc. A model and two children's models were also hired for a wading pool scene, with all three appropriately dressed in Lastex swim suits. Perhaps the most effective of all the commercial techniques are those which show the product in use as was done here. With all contestants wearing or using U. S. Rubber sports equipment the camera, at some point in the contest, focused on the products in use. For example, in the log rolling contest, which had most viewers wondering how the men could keep their precarious footing, a close-up of the loggers' feet—with Keds on—was a perfectly natural, in fact dramatic, shot. This action picture, coupled with a simple comment that it was Keds they were wearing, was a very potent commercial.



(Close-up of Air Ride floating in the clouds)
"The story of this amazing low-pressure, luxury-comfort tire had its beginning 'way back in the days of the horseless carriage . . ."



"Let's listen to what people had to say about the FIRST pneumatic tires: (man and woman driving downhill) 'Well, they're wonderful tires! Why you can hardly feel the bumps at all. Sure beat those old solid rubber tires all hollow for comfort!'"



(Quick sequences of horseless carriages; narrow tires dissolving into semi and full balloon tires; 1928 to 1932 car models). Commentary outlines developments. (Air Ride in clouds, name superimposed) "In 1916, U. S. Rubber's dreams were finally realized in the amazing U. S. Royal Air Ride. For this tire was designed on an entirely new principle of more air at less pressure."



"Watch the Air Ride soak up the cleats in this dramatic test! At thirty miles an hour, see how the car top stays in line. (Ordinary tires in test.) Now here's an ordinary tire in the same cleat test. The difference is easy to see and feel, too! Ordinary tires bounce over each cleat — inches off the ground!"



"U. S. Royal Air Rides absorb the cleats—keep your car riding smoothly all the time. What's more, only Air Rides combine the amazing Steer-Easy tread with new, low-pressure comfort. (Car travelling along highway . . . Air Ride in clouds.) U. S. Royal Air Rides—America's greatest comfort tires—are available now at your nearby U. S. Tire Dealer. Switch to the new comfort of U. S. Royal Air Rides today!"

The long intermission between matches at Forest Hills which seemed a bane at first was turned into a boon—with a strong commercial angle. Because tennis is not as popularly known as some other sports, it was felt that tennis lessons would be an interesting fill-in. So the services of the pro and some of his pupils were enlisted and a professional model hired for a glamour touch. Lead in showed the pro explaining certain strokes and demonstrating ways of holding the racquet for the first part of the lesson and then went into actual play with the pupils. Again all were Ked-clad—and again the cameras and the announcer made subtle, but effective, use of the in-action plugs. "Watch the footwork"—and the audience saw the Keds.

Films

Along with this phase went the filming of other special events for later telecasting. Main idea here was to produce films of high entertainment and news value and all of these were produced with a double life role in mind. U. S. Rubber sponsored the "Automotive Golden Jubilee" film produced by ABC, which was later adopted as the official film of the AMA. Since the automobile companies are their best customers for tires, this has resulted in good business. The Tam-O-Shanter golf tournament was telecast directly by ABC-WBKB and filmed by ABC for telecasting on other stations. The picture has subsequently been shown to professional golfers all over the country with very good results. This type of production serves as an excellent vehicle for the company and distributes cost factors over a wide area.

They have also made films purely as a public relations device, such as "The American Home." This was designed as an institutional program and the film was telecast over WNBT in January, 1947 and repeated the following Christmas season. The film is still being shown at universities, clubhouses, etc., throughout the country.

Sports-Variety Format

Next regular program series was the NBC package, "Friday Night Quarterback," with Lou Little, over WNBT and the network. Football games of the previous Saturday were analyzed, the best plays discussed, and film clips shown. Predictions for the next day's games

were made and viewers prepped on the particular plays to watch for.

Later this Friday night program was changed to "Campus Hoopla," another NBC package, which continued the quarterbacking of Lou Little during the football season, but substituted basketball, baseball, etc., as the seasons changed. Whole idea was set in a soda shop, complete with counter and booths. Hijinks of the collegiate crowd, with jitterbugging, singing, and other novelty acts, provided a natural tie-in for a variety program—and since this was sponsored in the pre-Petrillo-blessing days, a nickel in the juke box provided the musical accompaniment. A sports-conscious college crowd was a good lead-in for visiting sports celebrities—in short, it was a combination sports and variety show.

In the second year, setting was changed to a college newspaper office but same format idea was carried over. Both of these programs were NBC package shows, with the company responsible only for the commercial.

Integrating The Commercial

Again, wherever feasible, U. S. Rubber footwear was shown in use—a simple enough device to work into a collegian format where youngsters engage normally in various sports activities. Here are some typical examples of the way this integration was worked.

Here's another excellent example of integration used during the "Campus Hoopla" show over the NBC network. The two little girls are showing the older one the stance necessary for archery—and again the Ked-clad feet give their own plug without being obtrusive.



Most effective of all U. S. Rubber's commercials are those showing the product in use under actual conditions. In this scene from the Sportsmen's Show, telecast over WCBS-TV, the contestants' feet were Ked-encased. A close-up of their feet—a dramatic shot as the action got underway—also proved a potent commercial with the simple comment pointing out the Keds.

In one show, a teen-age boy and girl walked in carrying bat, ball and glove, sat at the counter and started talking baseball—both youngsters wearing Keds, of course. Discussion centered around the helpful information in the Keds booklet which had improved their game and gave instructions on sending for a copy. Leg shot of the youngsters showed the Keds to good advantage.

On another show, three girls entered dressed in rainwear and complaining about the weather. This led into "April Showers," then the camera switched to a close-up leg shot of the girls, perched on stools and unfastening their "Gaytees," U. S. Rubber rainproof footwear. Off screen narration gave the selling points.

Sports Films

Early this year, however, the footwear division decided to drop their television activities temporarily. Being reluctant to relinquish a choice time segment on the NBC network—8 to 8:15 on Friday night—Mr. Durban interested the tire division in picking up the tab for "U. S. Rubber Royal Sports Time." This 15 minute film feature is a relatively inexpensive program which ties in with the sports features which the station specializes in on Friday night.

Program teed off with a series on track and field obtained from United World. These were made originally for school and club distribution and it was their first tele-

vision showing. Subject matter tied in nicely with the Penn and Melrose meets and other track events which were highlighted on sports pages at the time of their showing. The Hawley Lord series are now being used and will be followed by adventure films shot by Doug Allen.

Commercial Films

Commercial sequences are taken from the films which were prepared for their tire dealers around the country, who are equipped with sound projectors for showing the films to prospective customers. Most potent selling points are clipped and edited to a minute or minute and a half spots. Four different commercials are used on a 13 week series, which means a repeat every fifth week.

Simple as the program is, it is nonetheless effective in selling tires according to the dealers' reports throughout the area. Company plans to move the "At Liberty Club" program into that spot the end of this month merely to hold the time spot on the network with a presentable but not too ambitious program.

Variety Show

The "At Liberty Club" show is a U. S. Rubber Company built format, directed by Mr. Mackey. Show builds up the idea that the club is a place for unemployed talent to gather, discuss their prospects and display their various specialties. Jacqueline, former French star and active worker in the USO Camp

(continued on page 38)

NOW!

Announcing

A New Entertainment Feature for Bayonne!

DOBB'S

In Cooperation with the

POLICE ATHLETIC LEAGUE

INTRODUCES:

DOBB'S MOBILE TELEVISION THEATRE

Doob's and the Police Athletic League score again! What a real treat for Bayonne, especially for the youngsters! They'll do junior a big favor by taking them out to see the fights tonight. Just like a ring-side seat! And be a Big Pal to a Little Pal by taking Junior's PALB along with you. It's a swell night of pleasure. These special television programs will be scheduled throughout the summer at different parks throughout the city. Announcements of time and place will precede all events.

FREE ADMISSION

WEATHER PERMITTING!

TONIGHT at 9 P.M.
at Ave. F and 28th St.

In the Event of Rain, Postponed Until Monday Evening

FOR FURTHER INFORMATION

DOBB'S SERVICE STATION 720 BWAY.

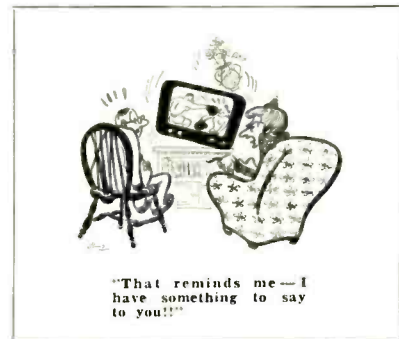
OR PHONE BAYONNE 3-4310, 3-4311

SEE!!

- ★ BOXING
- ★ WRESTLING
- ★ BASEBALL
- ★ SPECIALTIES

General Electric's Big 11 1/2 Ft. x 2 Ft. Screen will furnish the "Broadcast Tonight!" See Bayonne's Tony Riccio take on Gene' Boud in one of the three 18rounders at the Madison Square Garden.

Remember it's a



MERCHANDISING

Suggested copy for retail ads, together with an analysis of installment buying, for TV dealers.

The \$25 award for the month's best retail television ad goes to Doob's of Bayonne, New Jersey. It capitalizes on smart promotion—it's packed with "sell".

LAST month in this department we published the results of a survey of resistance factors on the part of the public in television receiver buying. We reported that 64% had not purchased television sets because the "price was too high" and 23% stated that sets were "not perfected yet" or that they "would be obsolete soon." With receiver production stepping up each month there is no longer the acute problem of delivery of receivers. From now on, television sets have to be sold. In line with the sales resistance factors, emphasis on receiver advertising should be on the top entertainment that can now be seen on television and the comparative inexpensiveness of a television receiver, particularly if it is in line with the store's policy to sell on the installment plan.

Given here are a few suggestions for television receiver advertisements. It is of utmost importance that nothing is contained in these ads which will antagonize sports arenas, etc.

FOURTH ROW CENTER.

Last week, if you had a television receiver, you would have seen Raymond Massey in the Theatre Guild production of "Our Town" especially adapted for television . . .

SOMEONE WAS MURDERED LAST NIGHT!

It is not often that you get a chance to see a murder committed while you are sitting in an easy chair in your own home, but the Barney Blake show on NBC . . .

HE ALMOST GOT HIT BY A PITCHED BALL.

That's how close a television set comes to the ball game. Sure, it is no substitute for the real thing, but for the night when the wife says, "We stay home tonight, dear" . . .

DIOR, THE GUY RESPONSIBLE FOR THE NEW LOOK WILL BE IN YOUR HOME TONIGHT.

That is, if you have a television receiver. Pictures of his latest showings flown right from Paris, a new weekly feature . . .

A NEW WAY TO FEED THE KIDS.

Plump them down with their supper in front of the television receiver to catch Small Fry or Howdy Doody or Junior Jamboree . . .

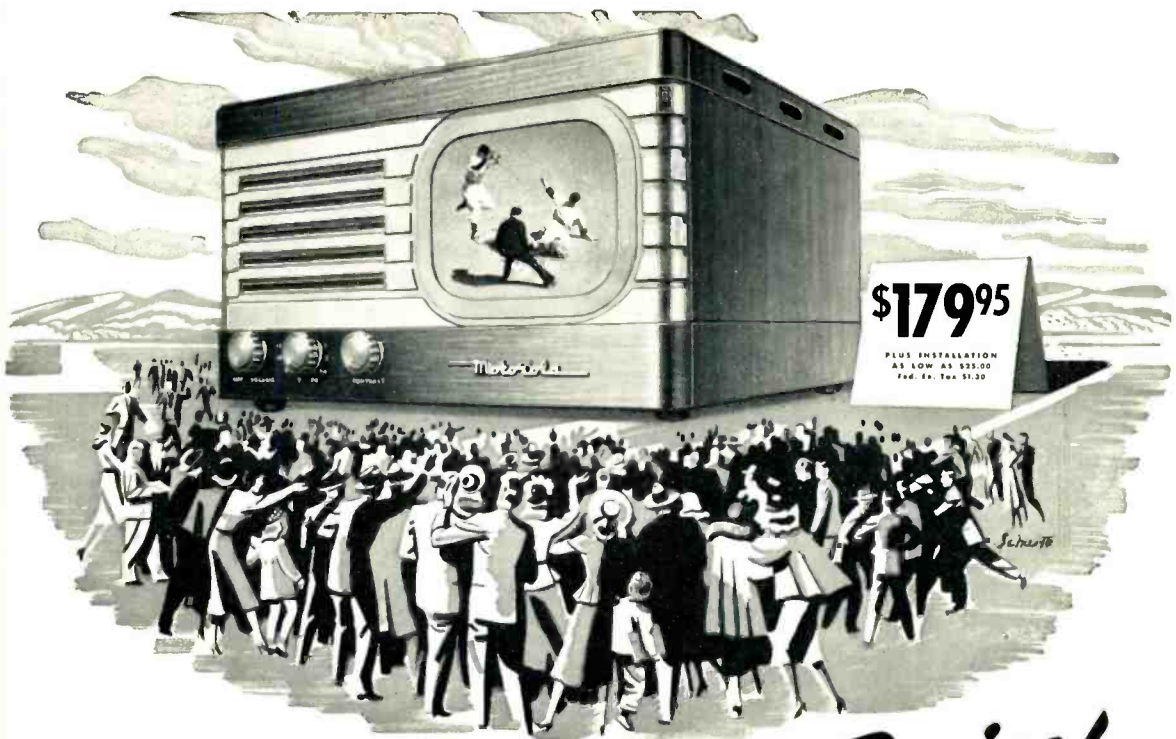
YOU WILL BE MISSING PLENTY IF YOU DON'T HAVE A TELEVISION SET.

The New York Yankees-Detroit Tiger series starting next Tuesday . . .
The Republican and Democratic Conventions . . .
The Amateur Hour . . .
The Theatre Guild . . .

And where it fits in with your policy, stress in every ad the weekly installment price like—

AND ONLY FOR \$3.50 A WEEK!

DON'T forget our monthly \$25 prize for the best retail television ad. All you have to do is send in a copy of one of your recent television receiver ads.



acclaimed... *with Praise!
with Sales!*

TODAY'S
MOST WANTED
TELEVISION
RECEIVER

In every city where television receivers are sold, the Motorola Model VT71 has been enthusiastically received as the outstanding television value on the market. It is praised by dealers because of its ready saleability — acclaimed by customers for its clear, bright pictures and glorious sound — acclaimed by all because it is the first television receiver priced and produced to bring the miracle of television to all the people.

Now, and from now on, your leading name in television is Motorola. Feature it with pride — sell it with confidence.

Motorola Inc.

4545 Augusta Boulevard
Chicago 51, Illinois



CHANNEL
SEVEN

WMAZ-TV

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

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

Represented Nationally by
ABC SPOT SALES

INSTALLMENT SELLING

HIGH unit cost of television receivers makes it seem likely that a large percentage of sets will be sold on the installment plan. This is further borne out by the figures released through the Federal Reserve Board in Washington that of 17,000,000 buyers of furniture, appliances, radios, etc., last year, 9,000,000 bought the items on the "so much down, the rest-in-easy-payments plan."

ABA Standards

Large New York City dealers are arranging their financing through banks which apply the American Banking Association standards to the method and mechanics of payment. Department stores generally do their own financing through their various budget plans, and some dealers in the New York area are following the department store line. Customers whose credit does not meet the bankers' approval are taking recourse to authorized personal loan and finance companies.

Banks generally ask a 20-25% down payment with 12 to 18 months in which to pay the balance. Some banks include the installation charge as part of the down payment, others consider it a separate item. All agree that the dealer must take care of the year's service warranty. If a bank contracts to take over the financing of a set purchased, it then has a mortgage on the set and collects a five or six percent discount on the unpaid balance. Moneywise this means about \$6 per hundred per year to the purchaser. This becomes slightly more on the hundred dollars if the payments run longer than a year.

Contract Terms

Terms of these sales contracts vary with the dealer. The bank's department takes over all collection of the unpaid balance on a receiver purchase and should payments lapse beyond a sixty day period in some cases the bank has recourse to the dealer but most agreements relieve the dealer of any recourse. (This presents no real problem as there is a great demand among New York bank employees for repossessed low cost television sets). The ABA standard of 20-25% down payment with 18 months to pay and the cost of installation considered as a part of the down payment seem a good mark for the dealer arranging for bank paper to shoot at. Bear in

mind that the dealer who sells sets on installment avoids that old price-cutting problem.

Department stores in New York are employing their budget plan departments to enhance their video set sales. Macy's "cash-time" department asks only 10% down and offers the customary 12 to 15 months to pay without carrying charges. Bloomingdale's offer a similar arrangement with only a very slight carrying assessment.

At least two large outlets for television sets in New York are doing their own financing and many big volume dealers estimate their present installment selling to be from 30 to 60% of their sales volume. The small dealer who may not be able to make a paper arrangement with the bank may find his solution in an authorized personal finance company.

Repossessions Low

At the present time very few cases of repossession of sets have been recorded. The few facts available indicate that the demand even for the used sets was great enough to more than pay the balance due the financing parties.

There is no question that the easy payment plan makes the otherwise looming cost of a television set now within the reach of all income brackets. Interesting is the breakdown on present set ownership as reported in a survey by New York's station WPIX (See April TELEVISION Magazine, page 13) where over 73% of the sets are owned by Middle, Lower Middle, and Poor Income groups.

TELEVISION magazine is the
only publication giving complete coverage of the television industry in all its phases.

First in Readership

First in Advertising

First in Editorial Coverage

Reason [#]4

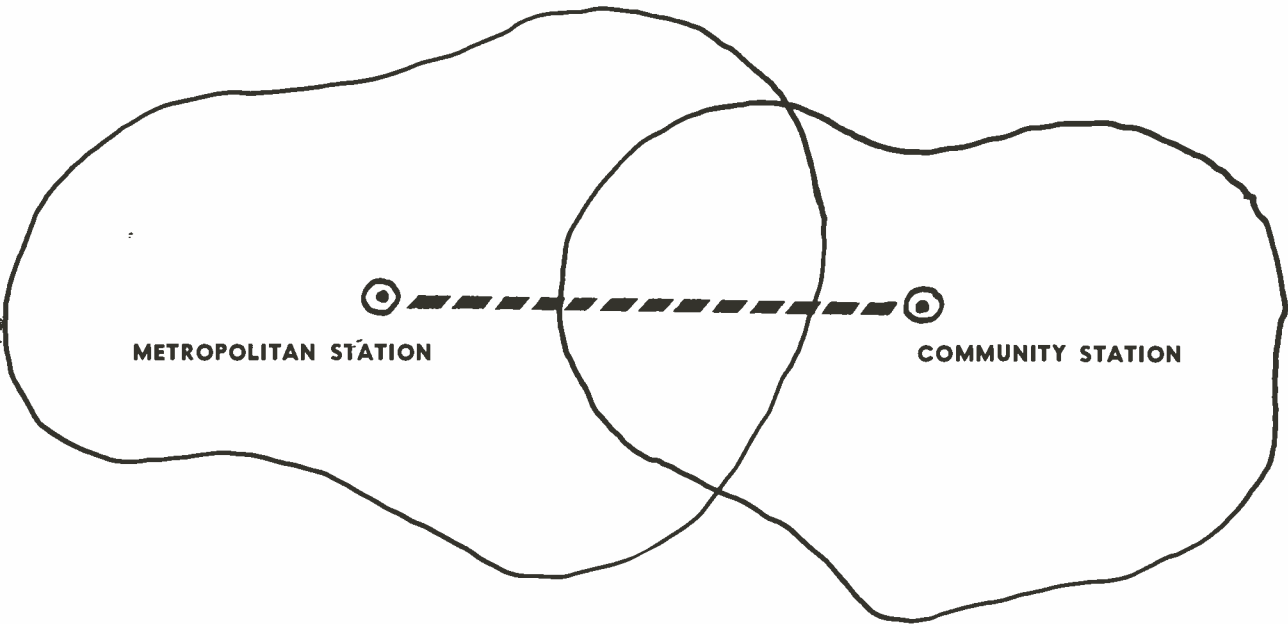
why—Du Mont is the most sought after franchise in television

Du Mont Television Receivers are backed by consistent, big-space advertising... advertising which is dignified, believable, free from extravagant claims. With Du Mont's fine reputation, supported by such prestige-building advertising, the dealer's selling job is made much easier.

DUMONT *First with the Finest in Television*

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

... you can spread your operating costs by increasing your coverage.



**ANALYSIS OF DUAL STATION OPERATION
WITH HYPOTHETICAL COST PROJECTION.**

By JAMES D. McLEAN, Commercial Manager, WPTZ

HOW can we reduce the cost per viewer? We, at Philco, think we have an answer—the tying together of a metropolitan television station with one or more community television stations, or even with another metropolitan station, to provide greater circulation with a lower capital investment and with smaller operating costs.

Basic Equipment

In setting up facilities for a metropolitan station you need certain basic equipment and even when it is cut down to the irreducible minimum you will find that your transmitter, tower, antenna, studio and remote cameras, film equipment, mobile truck and studio plant will involve a capital investment of from \$350,000 to \$500,000 or more. Depreciate this investment over a five-year period and you have an expense of upwards of \$100,000 a year—\$2,000 a week—all before you have produced a single program, much less sold one.

Programming your station twenty-eight or more hours every week requires a lot of people no matter how hard they work or how efficiently you have them organized. To do a professional operating job, you need professionals on your technical, programming and sales staffs and professionals cost money—lots of it!

Your engineers will need new camera tubes; your stenographers will want new typewriter ribbons; your salesmen will want ink for their fountain pens and your program directors will use many large bottles of aspirin. Those television actors will work just so long for nothing and then you will have to throw

them a crumb or two—which all means that your operating expenses will be high—higher than you think.

You can count on some of your program hours from your network feed, if you are lucky enough to have one, and some from film but a lot of your time will be filled with local studio and remote programs. As your operating schedule increases to between 35 and 50 hours of programs per week, you will find your operating expenses and your depreciation expense pushing \$10,000 per week. Of course these expenses, as well as those for capital investment which I mentioned earlier, are subject to many variables. The figures I have used are approximations for a metropolitan television station.

Commercial Rates

The income from sponsored programs for your station can be fairly well established by an analysis of your program schedule. Your rates are set to get every nickel for your program time that the traffic will bear and the competition will allow. However, the more you analyze the more you come to realize that your income looks slim compared to the husky costs you are piling up. "When do we break even?" becomes an imponderable question.

At Philco we have had a lot of television station operating experience starting sixteen years ago with W3XE and in 1941 with our commercial station WPTZ. In the last few years the high cost-per-viewer of television broadcasting has become increasingly apparent as program hours have increased along with the expanded personnel and equipment requirements neces-

sary to operate a topnotch commercial television station. Lower cost-per-viewer is the key to the question concerning the break-even point. If the cost-per-viewer can be reduced and station rates increased in proportion to the increase in the number of viewers, the gap between operating costs and income can be narrowed more rapidly. And as circulation increases, the cost-per-viewer will come down even more. As station rates rise with the increase in audience, the advertiser will pay for the increased coverage he gets. The lower the cost-per-viewer, the greater the chance for a profitable television station operation.

Cost-Per-Viewer

How can the cost-per-viewer be reduced? I have pointed out earlier that it costs a lot of money to own and operate a commercial television station even with a minimum of equipment, facilities and personnel. We can't bring these expenses down lower because we have already cut all the corners we can.

Let's consider the average metropolitan television station. With 50 kilowatts of effective radiated power and a 500-foot antenna, its secondary service area probably has a radius of about 50 miles. This, of course, will vary depending upon the location and the terrain but I believe 50 miles is a fair figure for most areas. Normally, within this 50-mile radius, lives all of the metropolitan and suburban population of the area to be covered. The potential audience is fixed by the population in this service area. But look at the map. Are there communities outside the present service area of your metropolitan station and yet not too far away, which could be potent sources of revenue if they could be claimed in your coverage? How many smaller centers of population are there within 50 to 100 miles from your metropolitan station?

Community Station

Suppose we spot community or even metropolitan stations in these outlying centers of population outside our own metropolitan area. Let's use as examples the installation of low power transmitters and simple studio equipment at these points and with microwave radio relay systems to link them with our metropolitan station. We can add to our potential audience with a lower capital investment and with lower operating costs. We add potential audience for less dollars—we reduce the cost-per-viewer for our whole television system—we offer the advertiser increased coverage at justifiable rates while improving the overall economics of our television operation.

Let's consider community stations, such as we are using in our example, in detail. A 500-watt visual/250-watt aural transmitter and antenna, a single camera for studio or remote use, 16mm film projection chain and the necessary control and monitoring equipment costs about \$100,000. Add to this a simple studio, auxiliary working space, antenna tower and other odds and ends for \$30,000 to \$40,000 more to make a self-contained unit. The capital investment of \$140,000 or so will provide facilities for simple local studio programs, motion pictures and, of course, will handle network programs fed to it by the metropolitan station.

Capital Investment

Depreciating the capital investment of \$140,000 over a five-year period results in a depreciation expense of about \$500 a week.

A list of the basic equipment and facilities with estimated costs follows:

COMMUNITY STATION CAPITAL INVESTMENT

Antenna System	\$ 10,000
500 Watt Video and 250 Watt Audio Transmitters	26,500
Transmitter Control Equipment	7,500
Single Image Orthicon Camera Chain	18,000
Single Iconoscope Film Camera Chain	12,000
16mm Film and Slide Projectors	4,000
Audio Equipment	3,000
Lighting Equipment	1,500
Test Equipment	1,500
Switching and Control Equipment	15,000
Antenna Tower	10,000
Construction (Studio, Offices, etc.)	20,000
Miscellaneous	5,000
Installation	6,000

TOTAL— \$140,000

Weekly Depreciation Expense (5-year rate)—\$500

Operating Cost

Of course a station of this type does not require a large staff or extensive operating facilities. In the next table, I have estimated the weekly operating cost of a community station. Like all estimates, this one is subject to considerable variance depending on local conditions. In this example the weekly operating cost is shown as \$1500. Add to this the depreciation costs outlined on the first chart to make a total of \$2,000 per week. All that is lacking is a link with the metropolitan station. Here is an ideal application for microwave radio relay equipment.

Community Station Estimated Operating Expenses

Engineering Personnel (6)	\$ 20,000
Non-technical Personnel (8)	30,000
Maintenance and Replacement Parts	5,000
Program Expenses	10,000
Power, Rent, Miscellaneous	10,000

TOTAL— \$ 75,000

Weekly Operating Cost \$ 1,500

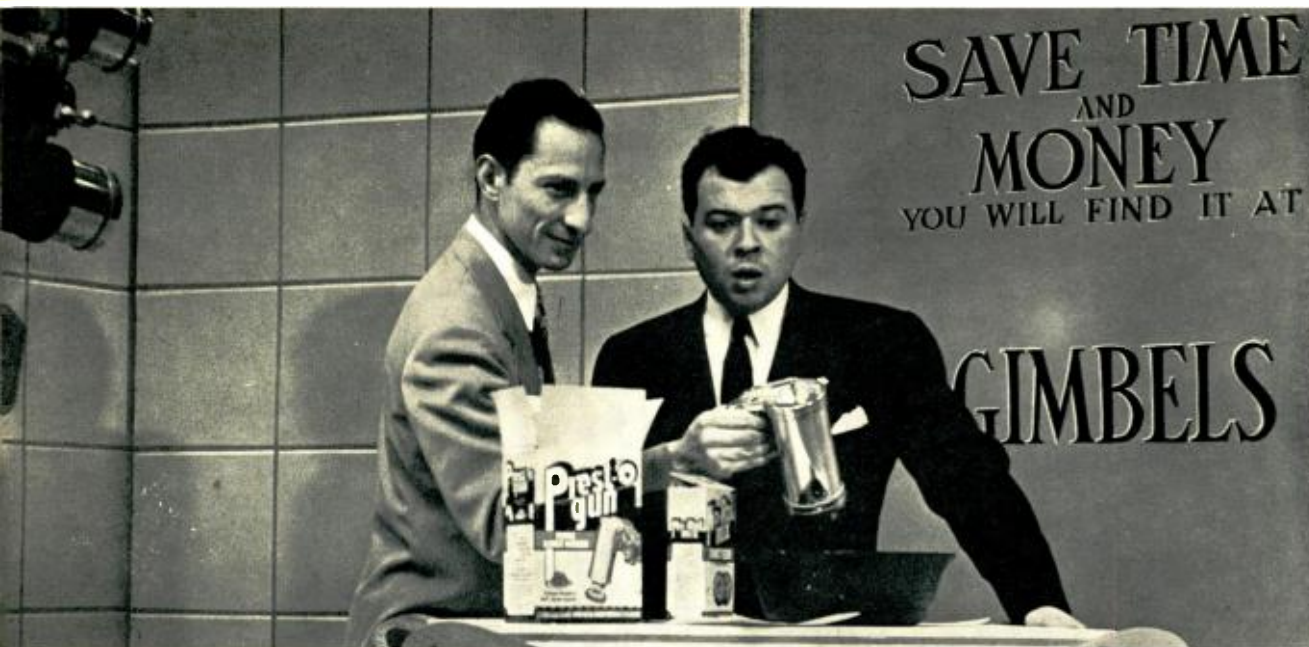
Microwave Radio Relay

Great strides have been made in the development of microwave relay systems since the early thirties when an experimental system using magnetrons and parabolic reflectors was set up to carry communications across the English Channel.

During 1939 and 1940, Philco developed an amplitude modulated 210 megacycle television relay system. This relay has been used since 1941 to feed WPTZ with network television programs from WNBT, the NBC station in New York City. For the last four years WNBT has been picked up directly at Mt. Rose, New Jersey, and relayed over a 32-mile path to Wyndmoor, Penn., the WPTZ transmitter site. This relay has now been retired from active duty and has been replaced by a Philco microwave system operating on 1400 megacycles.

Wartime developments in relay systems combined with tremendous progress in microwave radar has contributed directly to the present designs of microwave relay television systems. As you know, there are now four such radio relay circuits in operation in the United States. The 2000-megacycle General Electric relay connects New York City with Schenectady. Simi-

(continued on page 48)



TELEVISION *becomes* SELL-A-VISION at *gimbels-philadelphia*



"THE HANDY MAN" HAS BECOME MIGHTY HANDY AT SELLING EVERYTHING FROM 15c CHERRY PITTERS TO CHI-CHI EASTER BONNETS, AS THE SUCCESS STORIES DETAILED HERE PROVE.

By DAVID ARONS

WHEN Gimbels - Philadelphia reached the end of the first full year's sponsorship of "THE HANDY MAN" on Station WPTZ last April, and elected to continue with the show, we made the statement that "Gimbels is through experimenting with television; we are now using it as an advertising medium." It would seem now that this remark requires amplification, which can best be introduced with a brief account of Gimbels' past experience in the video medium.

Shortly after the end of the war, Gimbels sponsored a short series of television shows on WPTZ strictly as an experiment. As experimental programming, it proved very little except that we hadn't yet found the right format. As experimental advertising, we gained more constructive knowledge. We learned that television had terrific sales impact. With just a handful of receivers in the area at the time, of course, the volume of sales traceable to the program was infinitesimal; but, per-

centage-wise, we got some results that made us stop and think—think, that is, about what kind of show would best suit our purpose when the potential audience would make it worth our while to resume television activities.

Package Show

In April 1947, we found it . . . "THE HANDY MAN" . . . which Jack Creamer had been doing on radio for a number of years. It seemed adaptable to our television purposes for a number of reasons.

For one thing, "THE HANDY MAN" was offered to us as a complete package, a simple show that presented no production problems. Being practically a one-man show, the cost was comparatively low.

Another thing that appealed to us particularly was the fact that "THE HANDY MAN" has the happy faculty of combining commercials with entertainment. It is virtually impossible to determine just where and when his commercial begins and ends; yet, commercial demonstration and presentation of Gimbel merchandise does take place. Moreover, the commercials are live. They're not clips of film or spoken copy inserted at intervals to interrupt the progress of the program. In this respect, "THE HANDY MAN" has been, from the very beginning, far ahead of today's average television show.

Workable Items

The type of merchandise which logically lends itself to HANDY MAN treatment was also a factor in our selection of the program. Most of the items come from our Housewares Department, and nearly all of them "work." That is, they are in some way mechanical and can be shown to the audience in operation. Oranges are actually squeezed in an orange squeezer, paint is sprayed from a paint sprayer, cheese is sliced with a cheese slicer, etc. By this method, the commercials are part of the action of the program, and maintain audience interest throughout. People do like to see how things work, as witness the hordes of sidewalk superintendents in front of building operations.

"THE HANDY MAN" has the type of audience appeal that sells as it entertains. He plays primarily to women . . . our greatest shoppers . . . but, by the same token that many women read "ESQUIRE," the men and—in even greater number—the children find amusement and interest in the show.

Audience Appeal

There's another psychological point that hasn't been overlooked. Most women resent women experts. That is, they don't like being told how to do their own jobs by another woman, no matter how well qualified the other woman may be. They'll pay attention, though, and get a big kick out of it when "the male animal" invades their domestic domain and shows them how to get things done around the house . . . especially when that male makes light of their household problems.

This "THE HANDY MAN" does; but, at the same time, he ends up by giving his questioners legitimate, useful answers to their problems, mixed with visual gags and a lot of good-natured patter.

In about half the cases, "THE HANDY MAN" replies to a televiewer's letter by showing her how to accomplish the chore in question by making use of ordinary materials around the house. The rest of the time, he shows how a particular piece of Gimbel merchandise is the solution to the problem. Or, the problem may concern how to use and take care of a piece of Gimbel merchandise; but, either way, he shows . . . and, more important, actually demonstrates . . . something that can be purchased in the store. From there on, human nature takes its course.

Sales Returns

There you have the basic formula; and, before the first thirteen weeks were out, we knew it was working. The first indication came early in the cherry season that spring. A gross of fifteen-cent cherry pitting gadgets had been placed on the Gadget Bar in our Housewares Department. It was too unimportant an item to advertise in the newspapers; too small to attract much notice from browsing shoppers. No more than three or four were sold during the first two weeks.

Then, in response to a viewer who wanted some handy method of pitting cherries, "THE HANDY MAN" demonstrated the cherry pitter on Friday night. By Wednesday of the following week, the entire gross of pitters was sold out.

This encouraged us to go out on the limb and really test the television audience. After demonstrating how to clean up a youngster's face after he's been blowing—and breaking—bubble gum bubbles, "THE HANDY MAN" casually offered to send five pieces of bubble gum free to anyone who would write in for it.

Personally, I felt pretty optimistic about this test and anticipated an onslaught by preparing to handle as many as five hundred responses. It was a waste of time. Within a week, we were obliged to turn the whole project over to a direct mail agency to fill the requests which totalled, in all, about twenty-five hundred. This from an audience of not more than about ten thousand television receivers . . . an astonishing

(continued on page 42)

"METHODS OF

TELEVISION

ADVERTISING"

How to go about it—an approach to the methods of television advertising is the subject of this latest pamphlet produced by WRGB, the pioneer television station in Schenectady. And it's good advice—the result of 8½ years of Television programming.

WRGB has the know-how PLUS the ability to produce television advertising that SELLS!

"Methods of Television Advertising" is available to clients and agencies—write for a copy today or ask for it at your nearest NBC Spot Sales Office.

CHANNEL NO. 4

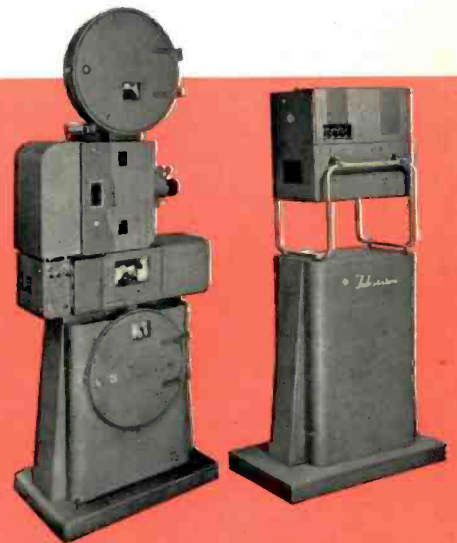
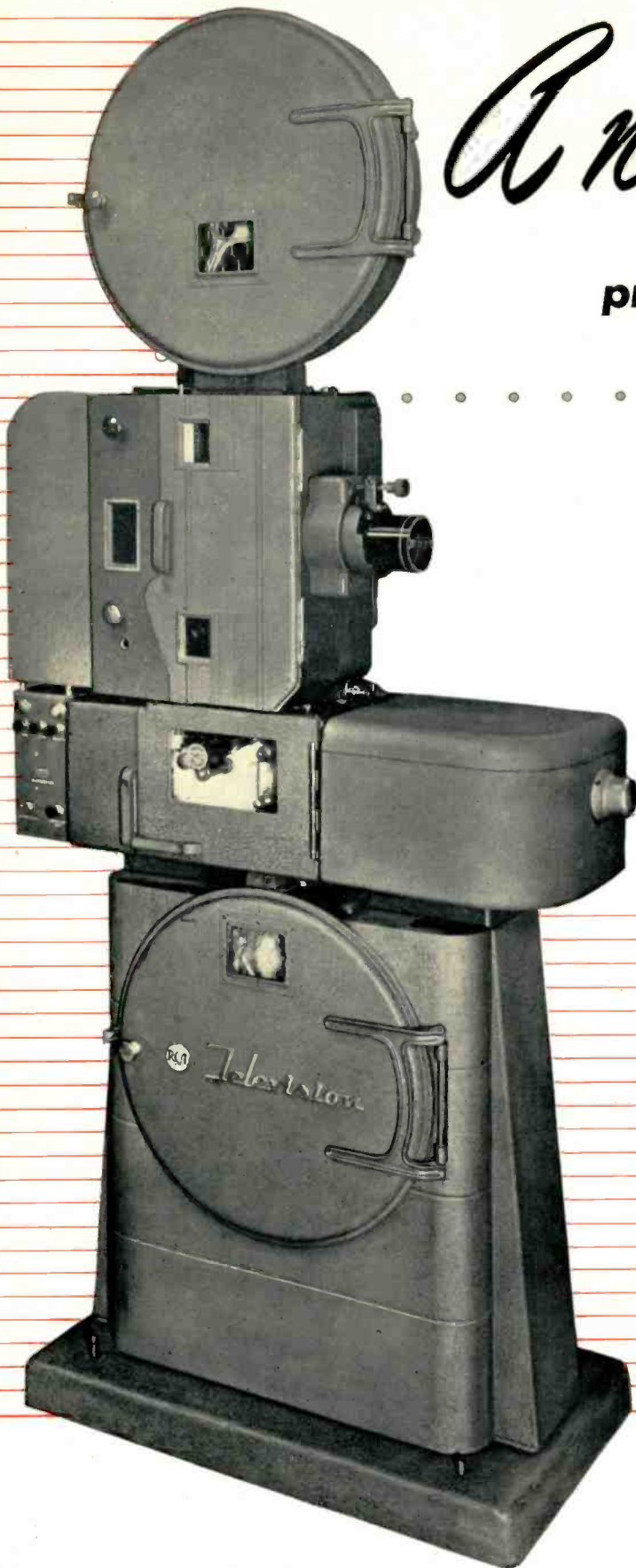
WRGB

SCHENECTADY, N. Y.

GENERAL  ELECTRIC

A new 35mm

precision-built Brenkert



As Used with the RCA TK-20A Film Camera—film camera converts motion pictures into video signals. When only one projector is used, pictures are projected directly through the aperture of the film camera onto the camera pickup tube. The video signals produced are fed via control equipment to the transmitter.

television projector by RCA

mechanism assures smooth, quiet operation

A PERFECT FILM PROGRAM every time . . . high-definition, flickerless pictures . . . continuous, on-the-air dependability—with this new sound-film projector that's designed specifically to meet the exacting needs of television stations.

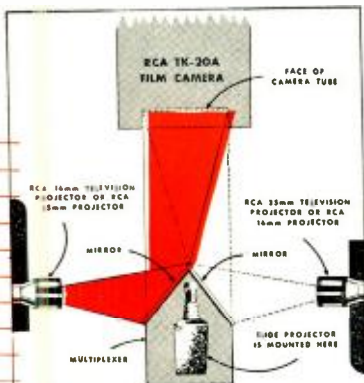
The film-drive mechanism and other mechanical features are precision-built in the RCA Brenkert plant . . . home of the famous projectors used by leading theatres around the world. The sound-head is the well-known RCA high-quality unit used in these projectors—modified to include a special, salient-pole synchronous motor.

Here is the film projector that produces higher light output with negligible heating of the film gate or the film . . . enables you to project single frames as stills.

Here is a film projector with great mechanical simplification—and with fewer moving parts for quieter, easier operation. It's easy to operate. It's simple to maintain . . . even oils itself!

Auxiliary equipment for the projector includes: (1) a control rack—with its pulsed light power supply, remote panels, and 10-inch picture monitor; (2) a film camera multiplexer employing two mirrors to reflect projected images from two film projectors *into a single television film camera*.

To get the most from *your* newsreels, shorts, and feature films, overlook none of the advantages of this new 35-mm projector. Let your RCA Broadcast Sales Engineer give you the technical details and prices. Or write Dept. 90-F.



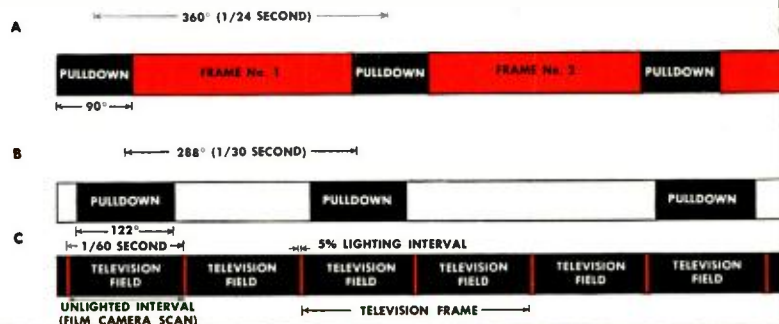
RCA Multiplexer—for uninterrupted projection of multireel films where two projectors are needed. This ingenious RCA device eliminates the need for an additional film camera. It consists of a V-shaped mirror for reflecting images from either projector to film camera and a slide film projector for inserting station breaks, commercials, and special effects.

How it works—Line A shows the pull-down timing of a standard 35-mm film projector (no lighting during 90° pull-down). Line B shows pull-down timing of the RCA 35-mm television projector—and the duration and repetition rate of the short intervals during which light passes through the film.

Line C shows the projector lighting interval of the RCA 35-mm television projector. The "light-on" intervals are produced by a pulse-controlled camera

lamp that produces an 800-microsecond flash every 1/60th second. The picture images are projected onto the film camera pick-up tube during the retrace (blanking) interval of its scanning beam. The "storage" property of the tube permits scanning during the unlighted interval between flashes.

Scanning releases the picture charge—converts it into a video signal. A synchronizing generator keeps the projector and film camera in phase.



programming primer

By **Eddie Sobol**
NBC Producer

THE final and most important step in the preparation of a television dramatic production is the camera rehearsal. No matter how well you have prepared your production in advance, unless you have enough time for a thorough and careful camera rehearsal, you are relying on chance or "the breaks" for good results. Time being of such importance it is up to you to plan your camera rehearsals so you waste very little of it. Remember, all other things being equal, a television production is only as good as it is rehearsed. For much too long now, producers, because of low budgets, have been "shooting off the cuff" and most of the adverse criticism given television productions has been the result of this.

Pre-Checking

Careful preparation and checking before camera rehearsals begin is essential. Impress upon your cast the necessity to report on time. You and your assistant should be on the set early enough to check the scenery, furniture, hand props, etc. Be sure all practical props work as required. Be sure all doors, windows, lights, fixtures, etc., work properly. Check all scene changes with the studio coordinator and the stage crew. Check with your assistant on dressing room assignments. Check costumes. If quick changes of costumes are necessary, try to arrange



rehearsals of these changes before camera rehearsals. This checking process is very important. Many a valuable camera hour is lost while a door is fixed, a practical light or switch wired, a window made to work, or a costume not in its proper place for a quick change.

Before going up to the control room a dry run before the studio and control room crew is advisable. There are 19 studio workers involved in the average television dramatic production. I speak of course of the present NBC set up. A studio production crew consists of the following personnel:

- 1 Director
- 1 Assistant to the Director
- 1 Technical Director
- 1 Video Engineer
- 1 Audio Engineer
- 3 Camera men
- 2 Light men
- 1 Camera dolly man
- 1 Studio coordinator
- 3 Stage hands
- 1 Mike boom operator
- 1 Sound man
- 1 Turn table operator
(for recorded music)
- 1 Script girl

For more elaborate and tricky productions the personnel of course is increased. Of the 19 people above mentioned only four (the director, the assistant to the director, the

technical director and the script girl) have attended the dry or pre-camera rehearsals. The other fifteen are total strangers to the play and the cast.

Studio Dry Run

To facilitate camera rehearsals and avoid a great deal of confusion later, it is advisable to have a dry run of your play for the benefit of the 15 who will be seeing it for the first time. This dry run will acquaint them with the characters of the play, their relations to each other and their actions. It will also acquaint them with the sets and how the doors, windows, stairs, etc., are used during the action of the play.

Once again, it is advisable to divide your play into three parts. Run through the first part, then go up to the control room and begin setting your shots. If the action of the play is not too involved, it will only be necessary to run through this first part. However, even if it be necessary to run through all three parts, you will find these dry runs a great time saver in the end. During this dry run, you and your technical director should explain to the camera men what shots you expect to take and what effects you are after. If any of the shots, camera or mike movements appear confusing or extraordinarily tricky to the crew, take time out to explain these thoroughly. In the end it will pay off in time saved.

Control Room Set Up

After the run through, you are ready to go to the control room and set the camera shots. Before going into this let me explain the control room set up. We at NBC have found that by delegating authority a great deal of confusion and duplication of orders is eliminated. That also results in economy of time. The production director, of course, is in complete charge of the entire proceedings. He, however, contacts the various departments through their respective heads. His contact with the actors is through the assistant to the director, with the stage hands through the studio coordinator. This studio coordinator is also responsible to the director for all studio (not engineering) facilities he has called for. The director's contact with the engineering personnel is through the technical director. In this way it is only necessary to communicate any and all information to three people instead of eighteen. His contact with the sound effects

men can be either through his assistant or if preferred through his own control room mike.

The Technical Director

In the control room the director sits next to the technical director and all camera directions, lighting directions, etc., are given through him. There has been some question as to the advantages of this set up. Particularly has the matter of the technical director doing the actual switching been argued pro and con. Personally, I prefer this set up. I don't know much about television engineering and I doubt if many directors do. What's more I don't intend to worry about it only as it touches on the limitations or scope of the presentation of the play. As to the actual switching, it's just one operation less the director has to worry about and he has plenty as it is. (I have been saved many times by the technical director paying no heed to a wrong shot I called by mistake, but sticking to the script and punching the right button at the right time.)

On the other hand I must admit I have never worked in a studio where I could do my own switching so perhaps I am in no position to judge both systems. I do know however that a good technical director is of invaluable aid to all directors and if, getting such a director, means giving up the questionable privilege of switching buttons, it's a sacrifice very worth while making. All the engineers in the control room just as the camera men, etc., are under the direction of the technical director.

Engineers

The video engineer has control of picture quality and some effects, particularly fades, in and out. He also gives orders to the lighting men both on the bridge or on the floor. The audio engineer supervises audio quality. He therefore gives orders to the mike boom and turn table operators, checks all sound effects for levels, etc., and is also responsible for the placing of all "fixed" microphones that might be necessary. The turn table operator, while checking sound through the audio engineer actually takes his cues from the production director.

Script Girl

The script girl (a new luxury by the way) is the director's girl Friday. She makes any and all changes in the script and sets down the camera shots as they are decided upon by the production director. Many of

the shots set during dry rehearsal, will have to be changed when you get to actual camera rehearsals and she notes these changes in the script. She also takes note of little changes the director might want to make or talk over later on rather than stop each time to make them as you go along. Here is a great time saver indeed. Many minutes which add up to hours are taken up while the directors mark their scripts. This valuable time saved more than pays for the salary of the script girl.

Control Room Equipment

Having given you the studio and control room lay out as far as personnel and its duties are concerned, let's get into the matter of control room equipment. In the new control room at NBC, the technical director sits to the right of the production director. His script girl sits to his left. The video engineer has a separate panel and two viewing screens besides oscillators and too many buttons for me to know what it's all about. However, inasmuch as this is a series on production and not engineering it is enough that *he* knows what they are for. The audio engineer sits to the left of the script girl and he also has a very pretty looking panel and enough dials and buttons to keep him happy. The turn table operator with four turn tables (count them) is in the rear of the control room. There is a glass panel running the full length of the front and sides of the control room which permits the director to see the entire studio floor. There are two screens, one for previewing a picture and one for the "on the air" picture. I know that many studios have a preview screen for each camera and many directors prefer this. I would prefer an additional preview screen to preview films and another camera. I don't see the actual need for more.

There is a microphone in front of the producer-director, the technical director, the video and the audio engineers. This permits each to communicate with those directly responsible to him. At NBC, the production manager communicates to his assistant on the floor by means of a short wave radio set permitting the assistant freedom of movement without restrictions of wires or cables. The production director can also, by means of the same microphone and by simply throwing a switch, communicate through a loud speaker directly to the actors or any other of the studio personnel.



PROGRAM with FILMS

"the easy TV way"

13 - 26 - 52 WEEKS

"FEATURE PLAYHOUSE"

starring

Victor Mature
James Mason
Gene Tierney
Walter Huston
and others

"WESTERN PLAYHOUSE"

Ken Maynard
Bob Steele
Bill Cody
Fred Scott

"ADVENTURE" SERIALS

Last of the Mohicans
Devil Horse
Law of the Wild
Lost Jungle
Hurricane Express
The Three Musketeers

**Sports and Travel
Programs Available
programs available**

SERVING 24 TV STATIONS

FILM EQUITIES CORP.

Jay Williams, Television Director
1600 BROADWAY
N. Y. 19, N. Y. CI 7-5850

WBEN-TV Buffalo

WBEN-TV, Buffalo's first TV outlet, will serve a potential audience of over 857,000 in the nation's 14th market. Station which springs from WBEN, NBC's AM affiliate as well as the Buffalo Evening News, was the twelfth newspaper-owned outlet to go into operation. As regards networks, Buffalo will be linked with the midwest cable by October and with the east by December.

Studio measures 25'x36' and is equipped with two 16mm film projectors, a two stage balopticon and two slide projectors. Remote camera chain is doubling in the studio until the studio image orths are completed.

Station is programming approximately 20 hours a week, with three hours nightly Wednesday through Sunday, and an hour afternoon telecast on Saturday and Sunday, subject, of course, to pick-ups of special events which broaden the schedule. Regularly scheduled sports include harness racing, midget auto racing, boxing and wrestling, amateur baseball and professional softball, with pro hockey scheduled for next winter.

Twenty-five people are directly assigned to television—14 technicians, 6 producers, 2 film librarians, 1 television director, 1 secretary and 1 con-

tinuity clerk. The sales and executive departments of WBEN-TV have been coordinated with WBEN.

Mainstays of present studio programming consists of a sports show, "Let's Look at Sports," with topnotch Buffalo sports figures demonstrating stances and plays; "Junior Jamboree," an hour Saturday afternoon feature with teen-age boys and girls used as studio contestants; a cartoonist; and an amateur show, "Talent Search." The Korda films, purchased through WPIX, are a Sunday night feature.

Station has its own newsreel and the INS reel, supplemented by AP news, photo service and wire-photos, and the Buffalo Evening News photos and news services. Future studio plans include plays by local professional casts, by Canisius College actors, plus remotes from the Lake Shore Playhouse on the outskirts of the city.

WBEN-TV's staff is headed by A. H. Kirchofer, vice president and secretary of WBEN and managing editor of the Buffalo Evening News; C. Robert Thompson, station manager; Frank W. Kelly, assistant station manager in charge of sales; J. Woodrow Magnuson, television director; and Ralph J. Kingsley, technical director.



A. H. KIRCHOFER
Vice President



C. R. THOMPSON
Station Manager



F. W. KELLY
Assistant Station Manager



J. W. MAGNUSON
Television Director



R. J. KINGSLEY
Technical Director

KDYL-W6XIS Salt Lake City

KDYL-W6XIS, first television outlet for Salt Lake City, will service most of the Great Salt Lake valley and is located in the nation's 58th market area, with a population of 204,488. Station, an NBC AM affiliate, owned by the Intermountain Broadcasting Company, will operate on channel 4.

Master studio is 25'x60', with a smaller studio measuring 16'x24'. Present complement of two cameras will be supplemented with a remote camera chain due for delivery later this month. At present KDYL-W6XIS is telecasting an average of nine hours a week, but is due to go on a fourteen hour schedule shortly. Commercial opening is slated for July 1st. Station is manned by a staff of 18, consisting of a producer, production assistant, program director, studio director, two cameramen, two artists and ten engineers. Interesting angle is that most of the equipment is staff built.

Programming breakdown is 50% studio and 50% film. Future program plans cover all sport events, special events and anything of outstanding importance in Salt Lake City. Station also plans a tie-in with the University of Utah experimental theatre, various small theatre groups, interviews with personalities and civic leaders, kiddie quiz shows, sports interviews and a "Know Your City" format.

Rate card, which includes transmitter and film facilities and 2 to 1 rehearsal ratio, ranges from \$95 an hour for 13 times to \$14 for a minute spot, on a 13 time basis. (Complete rate card on page 30).

KDYL-W6XIS is headed by S. S. Fox, president and general manager; John M. Baldwin, vice president and technical director; Harry Golub, director of television and sales; Allen L. Gunderson, television chief engineer.



S. S. FOX
President



J. M. BALDWIN
Vice President



H. GOLUB
Director of TV Sales



A. L. GUNDERSON
Television Chief Engineer

WBZ-TV Boston

Opening of Westinghouse's WBZ-TV in Boston adds another link to the Eastern seaboard network and another affiliate to NBC. First television outlet to open in the nation's fifth market area, WBZ-TV's coverage is estimated as serving a 40-mile radius, with a population of nearly three million people. Programs will be telecast over channel 4. Westinghouse also has applications on file in Pittsburgh and Portland.

Initial schedule calls for Wednesday through Sunday programming, beginning at 6:55 each evening. Afternoon pickups will feature the home games of both the Red Sox and the Braves and station will also telecast these events on the "off" days, Monday and Tuesday, when the line-up requires it. Bulk of their programming will be relayed over the A.T. & T. radio relay from NBC, but Saturday night's fare will be purely local. Emphasis is on news, with such daily five minute features as a newstape preceding evening shows; the "Daily Newsteller," the "INS Newsreel," "Views and News of New England," using Boston Post pictures and the WBZ newsreel, a Saturday feature. The 10 minute Camel Newsreel Theatre will be relayed three times weekly. Station has also contracted for the Korda films, shown Sunday night at 9.

Studios will be located in the Radio-Television Center, which has one large auditorium studio with stage 28'x30' and another 40'x50'. Facilities include four studio image orthicon cameras, 16mm and 35mm film projectors and complete mobile equipment, including four image orthicon cameras.

On the commercial side, the outlook is bright, with about 70% of its program time commercially sponsored (based on an average of 20 hours a week, excluding baseball.) This includes such network sponsors as Kraft, Lucky Strike, Camel, Swift, Gillette, Kelvinator, Motorola, Gulf, U. S. Rubber, Kools, General Electric and General Foods. Local accounts include Atlantic Refining and Narragansett Brewing, co-sponsors of the ball games; Bulova, Clinton Clothing Mfg. Co., John Donnelly & Sons Advertising, Esso Standard Oil of New Jersey, Filene's, First National Bank, Haffenreffer & Co., Jordan March, Mass. Cooperative Bank League and National Shawmut Bank of Boston. (Complete rate card on page 30.)

Station is staffed by W. C. Swartley, station manager; W. H. Hauser, chief engineer; W. Gordon Swan, program manager, and C. Herbert Masse, sales manager.



W. C. SWARTLEY
Station Manager



W. H. HAUSER
Chief Engineer



W. G. SWAN
Program Manager



C. H. MASSE
Sales Manager

WGN-TV Chicago

WGN-TV, now in its third month of commercial operation, is an offshoot of the powerful Chicago Tribune and of WGN, a MBS affiliate. Station, which operates on channel 9, is the second television outlet in Chicago, the nation's second market area, and has a potential audience of 4,499,126. It is also a "cousin" to WPIX, the Daily News station in New York.

Facilities include one master studio which measures 36'x42'x20', two auxiliary studios, 16'x20'; four studio cameras; four mobile cameras; one 16mm and two 35mm film projectors. Station is programming seven days a week for an average of 45 hours. Of this total, 30% is studio, 18% is film and 52% is remote.

Sports coverage includes home games of both the White Sox and the Cubs; wrestling matches;

amateur boxing, and, looking ahead to fall, the Northwestern football games. There's a daily newsreel from 8 to 8:10, with a repeat of it at 1 o'clock the following afternoon. Additional news coverage is given with a UP newscast, usually in the 6 to 6:10 slot.

Usually telecasting hours (with the exception of baseball days) are from 4 to 6:10, resuming again at 7:30 or 8 until sign-off at 9:30 or 10. (Sports pick-ups, of course, extend the time.)

From the dollar and cents point of view, the station has sold 33 1/3% of its time.

Station is staffed by Frank P. Schreiber, manager; Carl J. Meyers, director of engineering; Vernon R. Brooks, director of operations; Ted Mills, program manager; William A. McGuineas, commercial manager.



F. P. SCHREIBER
Manager



C. J. MEYERS
Director of Engineering



V. R. BROOKS
Director of Operations



TED MILLS
Program Manager



W. A. MCGUINEAS
Commercial Manager

Television Magazine's Supplement On Rates and Facilities

KDYL - W6XIS CHANNEL 4 SALT LAKE CITY

OWNED AND OPERATED BY: Intermountain Broadcasting Corporation.

STUDIO LOCATION: 6th Floor Tribune-Telegram Building; Salt Lake City 1, Utah.

STUDIO: Two studios. Master studio is 25' x 60' and small one is 16' x 24'.

FACILITIES: Two cameras for studio use.

REMOTE FACILITIES: Two cameras for remote use to be delivered in June.

FILM FACILITIES: Complete film equipment.

REHEARSAL CHARGES: Rehearsal time in ratio of 2:1 included at no extra cost. In excess of 2:1 ratio, charge is \$15 per quarter hour or portion thereof.

PERSONNEL: S. S. Fox, President and General Manager; John M. Baldwin, Vice-President and Technical Director; Harry Golub, Director of Television and Sales; Allen L. Gunderson, Television Chief Engineer.

REPRESENTATIVE: John Blair & Co., 22 E. 40th St., N. Y. C.

RATES:

BASIC RATE—Includes transmitter and film facilities.

Times	60 Min.	30 Min.	20 Min.	15 Min.	10 Min.	5 Min.	1 Min.
1	\$100.00	\$60.00	\$50.00	\$40.00	\$30.00	\$20.00	\$15.00
13	95.00	57.00	47.50	38.00	28.50	19.00	14.00
26	90.00	54.00	45.00	36.00	27.00	18.00	13.00
52	85.00	51.00	42.50	34.00	25.50	17.00	12.00

NOTE: This rate does not cover programs or announcements using live talent or which require extra production facilities and personnel on the part of the station, nor does it cover remotes. (Costs quoted on request.)

WNHC - TV CHANNEL 6 NEW HAVEN

OWNED AND OPERATED BY: Elm City Broadcasting Corp.

STUDIO LOCATION: 1110 Chapel Street, New Haven, Conn.

STUDIO: Studio measures 25' x 60' x 30'.

FACILITIES: Two image orthicon cameras which will double for remotes.

FILM FACILITIES: Two 16 mm. projectors.

REHEARSAL CHARGES: For studio show rehearsal, \$25 per hour or fraction thereof.

NETWORK AFFILIATION: DuMont.

PERSONNEL: Patrick J. Goode, President; Aldo DeDominicis, Secretary-Treasurer; James T. Milne, General Manager; Vincent DeLaurentis, Chief Engineer; Vincent J. Callanan, Commercial Manager.

REPRESENTATIVE: William G. Rambeau Company, 122 E. 42nd St., New York City.

RATES:

TIME RATES FOR STUDIO OR REMOTE PROGRAMS

(One Class Time Only. Sundays through Saturdays, from Sign On to Sign Off.)

60 Min.	30 Min.	20 Min.	15 Min.	10 Min.	5 Min.	1 Min. or less
\$250	\$150	\$120	\$100	\$75	\$50	\$25

FREQUENCY DISCOUNTS: Applicable to Time Charges only.

26 times — 5% 52 times — 10% 104 times — 15%

STUDIO SHOW REHEARSAL: \$25 per hour or any fraction thereof.

WBZ - TV CHANNEL 4 BOSTON

OWNED AND OPERATED BY: Westinghouse Radio Stations, Inc.

STUDIO LOCATION: Radio and Television Center, 1170 Soldiers Field Road, Boston 16, Mass.

STUDIO: Large auditorium studio; one 40' x 50'; one medium and three small studios.

FACILITIES: Four image orthicon cameras for studio use.

REMOTE FACILITIES: Four image orthicon cameras.

FILM FACILITIES: 16 mm. and 35 mm. projectors.

REHEARSAL CHARGES: Live studio broadcast rehearsals—\$25.00 per 1/2 hour or any part thereof. Film facilities—\$15.00 per 1/2 hour or any part thereof.

NETWORK AFFILIATION: NBC. The A.T.&T. Micro Wave relay is in operation.

PERSONNEL: W. C. Swartley, Station Manager; W. H. Hauser, Chief Engineer; C. Herbert Masse, Sales Manager; W. Gordon Swan, Program Manager.

REPRESENTATIVE: Free and Peters, 444 Madison Ave., New York City.

RATES:

LIVE STUDIO

60 Min.	30 Min.	20 Min.	15 Min.	10 Min.	5 Min.	1 Min.
\$250	\$150	\$125	\$100	\$85	\$65	\$50

FILM STUDIO

175	105	90	70	60	45	35

NOTE: Rates for film or live studio include transmitter charges.

DISCOUNTS

Discounts for consecutive broadcasts are applicable to gross charges set forth for both film and live studio above as follows:

25 times per year, or less..None	104 times per year.....15%
26 times per year	7 1/2 % 156 times per year 17 1/2 %
39 times per year	10% 260 times per year .....20%
52 times per year	12 1/2 %

AMERICAN BROADCASTING COMPANY TELEVISION NETWORK

RATES:

A. Evening Rate: Monday - Friday—7:00 - 10:30 PM; Saturday and Sunday—12:00 - 10:30 PM.
 B. 75% of Evening Rate: Monday - Friday—5:00 - 7:00 PM; Saturday and Sunday—10:30 - 11:00 PM.
 C. 60% of Evening Rate: All other times day and night.
TERMS OF USE: No periods are sold in bulk for re-sale. Advertisers participating in group broadcasts are required to make individual contracts with the American Broadcasting Company, Inc.

GROSS TIME CHARGES

The following stations are owned by or affiliated with ABC at the present time.

Station	Location	One Hour Rate			O hour	Approx. date on air
		A	B	C		
*WJZ-TV	New York	\$750	\$563	\$450	7	8/15/48
*WFIL-TV	Philadelphia	400	300	240	6	On Air
*WMAL-TV	Washington	300	225	180	7	On Air
WXYZ-TV	Detroit	350	263	210	7	11/1/48
WENR-TV	Chicago	600	450	360	7	9/1/48
WTCN-TV	Minneapolis	200	150	120	4	1/1/49
WDSV-TV	New Orleans	200	150	120	6	1/1/49
KECA-TV	Los Angeles	500	375	300	7	12/1/48
KFMB-TV	San Diego	200	150	120	8	1/1/49
KGO-TV	San Francisco	350	263	210	7	12/1/48

Total 10 Stations \$3850 \$2889 \$2310

* These stations are connected by coaxial cable or radio relay and the time charges for these stations include the use of such connections. The other stations listed above are not at present connected by coaxial cable or relay. Therefore, an advertiser ordering them will be required to make arrangements for broadcasting the program through the use of film at a charge to be determined in each case.

With respect to WJZ-TV the evening hour rate will be increased to \$1000 (other rate classifications will be increased proportionately), effective with the date the station commences commercial operations. Advertisers ordering WJZ-TV prior to such date will receive protection at the \$750 rate for the first six months that WJZ-TV operates commercially.

PERCENTAGES OF THE HOUR

Rates for periods of time less than one hour are figured at the following percentages of the hour rate:

5 minutes	26 2/3%	35 minutes	66 2/3%
10 minutes	33 1/3%	40 minutes	73 1/3%
15 minutes	40%	45 minutes	80%
20 minutes	46 2/3%	50 minutes	86 2/3%
25 minutes	53 1/3%	55 minutes	93 1/3%
30 minutes	60%	60 minutes	100%

Rates for periods longer than one hour are in exact proportion to the hour rate (i.e., the 90-minute rate will be 150% of the hour rate).

WEEKLY DISCOUNT: (For 13 or more consecutive weeks of network television broadcasting). The weekly station-hour discount will be based on the total amount of time used during the week up to one hour and the proportion of available ABC stations ordered. The maximum weekly station-hour discount will be 10%, which maximum will be given to advertisers using one hour or more and ordering all available stations. Advertisers using less time or ordering fewer stations will receive a discount which is proportionately lower—the discount percentage being figured to the nearest tenth of 1%.

For purposes of determining the weekly discount for each 13 week cycle of an advertiser's contract, the term "available stations" is defined as all stations in operation plus all stations which, as publicly announced by the company, are expected to commence operations during such 13 week cycle. The weekly discount for the first 13 week period will be based on the proportion of ordered stations to the total available stations as of the date the order is accepted, and for each succeeding 13 week cycle, as of 30 days prior to the end of the preceding 13 week cycle.

Thus, the weekly discount for full available network, based on total time ordered per week, is as follows:

5 minutes	.....	.8%	35 minutes	.....	5.8%
10 minutes	.....	1.7%	40 minutes	.....	6.7%
15 minutes	.....	2.5%	45 minutes	.....	7.5%
20 minutes	.....	3.3%	50 minutes	.....	8.3%
25 minutes	.....	4.2%	55 minutes	.....	9.2%
30 minutes	.....	5.0%	60 minutes	.....	10.0%

ADDITIONAL WEEKLY TELEVISION DISCOUNT FOR AM ADVERTISERS

During each week that an ABC-TV network advertiser uses ABC AM network facilities, he will receive an additional weekly TV discount as follows:

AM WEEKLY GROSS CONTRACTED VALUE

Less Than \$6000	\$6000 to \$12000	\$12000 to \$18000	\$18000 or More	AM annual gross billing of \$1,500,000 or more
1/2%	1%	1 1/2%	2%	2 1/2%

ANNUAL RATE: For 52 consecutive weeks of network broadcasting, an annual rebate of 7 1/2% of the gross billing will be allowed on each station used, in addition to the weekly discounts. Station substitutions without lapse, may be made without loss of rebate if the gross weekly dollar volume is maintained. The rebate is also allowed on the gross billings for stations which are added during the year and are not discontinued prior to the end of the rebate-fiscal year.

STUDIO REHEARSAL CHARGES

The minimum charge for rehearsal will be one hour. Rehearsal periods in excess of the first hour will be charged for at the rate of 25% of the hourly rate for each additional 15 minutes or less. The rates for studio rehearsal time at ABC owned station origination points are given below:

STATION & LOCATION	ONE HOUR RATE	
	Program† All Live	Program‡ All Film
WJZ-TV New York	\$200	\$75
WENR-TV Chicago	100	50
WXYZ-TV Detroit	100	50
KECA-TV Los Angeles	150	60
KGO-TV San Francisco	150	60

†If film is used in conjunction with a live program there will be an additional flat charge of \$75 in New York, \$50 in Chicago and Detroit, and \$60 in Los Angeles and San Francisco for the use of the film studio, regardless of the length of the rehearsal.

‡If live voice over film is used, add 50% to "Program All Film" rates.

Remote Charges

Mobile units are available for coverage of outdoor and indoor remote pickup. Cost on request.

KTSL - W6XAO

CHANNEL 2
LOS ANGELES

OWNED AND OPERATED BY: Don Lee Broadcasting System.

STUDIO LOCATION: 1313 North Vine Street, Hollywood 28, Calif.

STUDIO: Mt. Lee studio measures 100' x 60'. New studios are being completed in the Vine Street radio-television center and will be ready by September.

PERSONNEL: Thomas S. Lee, President; Lewis Allen Weiss, Vice-President and General Manager; Sydney Gaynor, General Sales Manager.

NATIONAL REPRESENTATIVE: John Blair & Co., 22 E. 40th St., N. Y. C.

KTSL (W6XAO) (continued)

RATES:

STATION TIME RATES—INCLUDING FILM PROJECTION

CLASS A—7 PM to 11 PM Monday through Friday; 1 PM to 11 PM Saturday and Sunday.

Times	60 Min.	40 Min.	30 Min.	20 Min.	15 Min.	10 Min.	5 Min.
Base	\$300.00	\$240.00	\$180.00	\$150.00	\$120.00	\$90.00	\$75.00
13	292.50	234.00	175.50	146.25	117.00	87.75	73.13
26	285.00	228.00	171.00	142.50	114.00	85.50	71.25
52	277.50	222.00	166.50	138.75	111.00	83.25	69.38
104	270.00	216.00	162.00	135.00	108.00	81.00	67.50
260	255.00	204.00	153.00	127.50	102.00	76.50	63.75

CLASS B—5 PM to 7 PM Monday through Friday

Base	200.00	160.00	120.00	100.00	80.00	60.00	50.00
13	195.00	156.00	117.00	97.50	78.00	58.50	48.75
26	190.00	152.00	114.00	95.00	76.00	57.00	47.50
52	185.00	148.00	111.00	92.50	74.00	55.50	46.25
104	180.00	144.00	108.00	90.00	72.00	54.00	45.00
260	170.00	136.00	102.00	85.00	68.00	51.00	42.50

CLASS C—All other times

Base	150.00	120.00	90.00	75.00	60.00	45.00	37.50
13	146.25	117.00	87.75	73.13	58.50	43.88	36.56
26	142.50	114.00	85.50	71.25	57.00	42.75	35.63

52	138.75	111.00	83.25	69.38	55.50	41.63	34.69
104	135.00	108.00	81.00	67.50	54.00	40.50	33.75
260	127.50	102.00	76.50	63.75	51.00	38.25	31.88

ANNOUNCEMENTS—INCLUDING FILM PROJECTION

	1-51	52-103	104-155	156-207	208-259	260 up
1 Minute						
Class A	\$60.00	\$58.00	\$56.00	\$54.00	\$52.00	\$50.00
Class B	48.00	46.40	44.80	43.20	41.60	40.00
Class C	39.00	37.70	36.40	35.10	33.80	37.50
30 Seconds						
Class A	45.00	43.00	41.00	39.00	37.00	35.00
Class B	36.00	34.40	32.80	31.20	29.60	28.00
Class C	29.25	27.95	26.65	25.35	24.05	22.75
20 Seconds or Time Signals						
Class A	35.00	33.00	31.00	29.00	27.00	25.00
Class B	28.00	26.40	24.80	23.20	21.60	20.00
Class C	22.75	21.45	20.15	18.85	17.55	16.25

STUDIO FACILITY RATES FOR LIVE BROADCASTS:

Each live show will be figured on the basis of its requirements.

REMOTE pickups will be quoted separately.

MINIMUM CONTRACTS: No contract for program or announcements accepted for less than a minimum of thirteen times, except special events.

Breakdown of Station Operations

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

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WABD	40	33%	30%	17%	20%	25%	75%
WCBS-TV	25	91%	*9%	—	—	50%	50%
WNBT	27	35%	35%	23%	7%	50%	50%
WPTZ	39	33%	18%	16%	33%	67%	33%
WFIL-TV	35	11%	28%	35%	26%	38%	62%
WTTG	42	25%	18%	20%	37%	29%	71%
WNBW	29	15%	19%	22%	44%	33%	67%
WMAR-TV	37	23%	—	35%	42%	31%	69%
WBKB	37	49%	29%	22%	—	52%	48%
KSD-TV	25	36%	34%	30%	—	37%	63%
WWJ-TV	34	42%	37%	21%	—	33%	67%
KTLA	32	53%	21%	26%	—	51%	49%
KTSL-W6XAO	20	50%	25%	25%	—	—	100%
WLWT	24	47%	31%	22%	—	55%	45%
WEWS	25	37%	43%	20%	—	36%	64%
WTMJ-TV	24	42%	30%	28%	—	45%	55%
WGN-TV	45	52%	30%	18%	—	33 1/3%	66 2/3%
KSTP-TV	16	43%	31%	24%	2%**	48%	52%
KDYL-W6XIS	9	—	50%	50%	—	—	100%
WTVR	27	—	91%***	9%	—	25%	75%

*Studio and film combined

**Network films

***Studio and network combined



*we could have
used graphs.*



Courtesy of Andre de Dienes

But we kind of like the contrast between these two pictures of lovely, lithesome Gregg Sherwood. The little picture on top is not bad, but it just doesn't compare to the larger complete picture. Note the fine details photographer DeDienes caught . . . the pattern of the water . . . the iridescent quality of the waves . . . the highlights on Miss Sherwood's hair . . . the symmetry of the ripples . . . there's just no substitute for the complete picture. You'll find that applies (here comes the integrated commercial) even to TELEVISION magazine. The little picture on top just doesn't give enough—it's pretty much like the coverage the few pages that trade publications in allied fields give to television. But if you want the complete picture you'll find TELEVISION magazine is the only publication offering complete coverage of the television industry in all its phases . . . Well, anyway lithesome Miss Sherwood gets our point across in a very nice way.

Influx of protests on proposed allocations plan postpone hearings . . . new applications and grants.

THE avalanche of protests, which poured into the FCC after the issuance of the proposed channel allocations plan, has forced the postponement of the hearings scheduled for June 14th to June 29th. Close to 100 have been received up to press time with more expected. Protestants include:

1. Those who have received CP's but object to allocations in near-by cities on grounds of possible interference.

2. Applicants in spectrum-scarce areas where the bidders far outnumber the available channels.

3. Interested participants in areas where no channels have been allocated.

4. Opponents to shifts in allocated channels from one area to another.

5. Others who have filed for protection to give them the right to be heard in case testimony develops some factor not now apparent,

which may infringe on their particular interests. In short, it all adds up to the fact that everyone wants more.

Most interesting is DuMont's counter plan for a nation-wide allocation system, which would add a "few further channels" to the 12 now allocated. Comprehensive exhibit will be presented by Dr. Thomas Goldsmith to the FCC.

Hearings scheduled in cities where channels have been re-allocated have also been postponed pending the outcome of the June 29th proceedings.

Network Rate Hearings

At press time the June 15th hearing requested by TBA on the A.T. & T. and Western Union network charges was underway. However, it was felt that the sessions would be adjourned to a later date in order to allow for a more complete compilation of material on both sides.

Applications Filed

Allentown: Tri-City Telecasters, Inc., has filed for channel 8. Plant costs are pegged at \$123,165 with first year's expenses \$60,000. Power will be 0.7 kw visual; 0.5 kw aural. John G. Willenbecher, a certified public account, is president-treasurer and 59.15% owner; Lewis Windmuller, executive vice-president and general manager, is joint owner with Cora G. Windmuller, assistant secretary, of 15.56% of firm; Charles G. Welwig is secretary and 7.78% owner. The Windmullers are 74% owners of WHOL, Allentown and various other owners of firm are connected with WHOL. WHOL and proposed TV station will share some operation personnel and will have joint administrative personnel.

Penn-Allen Broadcasting Co., (WFMZ), has filed for channel 8. Power will be 0.376 kw visual; 0.188 kw audio.

This makes five applicants for the one channel assigned to the Allentown, Bethlehem-Easton area. Other bidders are WSAN, Philco Corp., and the Easton Express.

Bakersfield: Paul R. Bartlett, general manager of KFRE, Fresno and KERO, Bakersfield, is applying for channel 8. Plant costs are estimated at \$91,000 with first year's costs and revenues \$25,000. Power will be 2.47 kw visual; 1.23 kw audio. Mr. Bartlett is the sole owner and is applying to buy KERO.

Two channels have been assigned to the area. Application is also pending from Pearl Lemert.

Baton Rouge: Baton Rouge Broadcasting Co. Inc., (WJBO), has filed for channel 9. Plant cost is estimated at \$181,705 with first year's expenses \$75,000. Power will be 26.9 kw visual; 13.4 kw aural. Charles P. Manship, Jr., is president.

This is the first bid for the three channels assigned.

Cedar Rapids: The Gazette Co., (KCRG), has filed for channel 7. Plant costs are pegged at \$151,644 with first year's costs estimated at \$60,000. Power will be 22.1 kw visual; 11.6 kw aural. Joseph Hladky is vice president; George Biggar, general manager; Wade Patterson, program manager.

This is the first bid for the one channel assigned.

Charleston: Charleston Television Inc. has bid for channel 7, with an estimated radiated power of 26.5 kw visual and 14 kw aural. This is the first application for the four channels assigned.

Cumberland: The Tower Realty Co. has applied for channel 2, with estimated radiated power of 1.0 kw visual and .5 kw aural. This is the first bid for the only channel assigned.

Davenport: Davenport Broadcasting Co., licensee of KSTT, has filed for one of the two remaining channels open in the Davenport-Rock Island-Moline area. CPs were granted this month to WHO and WHBF.

Denver: KMYR Broadcasting Co. has filed for channel 4. Initial costs are put at \$249,000 with first year's expenses \$50,000 and revenues \$25,000. Power will be 29.6 kw visual; 14.8 kw aural. F. W. Meyer, president and A. G. Meyer, secretary-treasurer are majority owners. Each also owns 17% of KCSJ, Pueblo, Colo.

Five channels have been assigned. Applications are also pending from Landon Television, KLZ, Daniels & Fisher, Aladdin Television and Denver Television, making a hearing necessary.

Fresno: KARM, The George Harm Station, is applying for channel 7. Plant costs are pegged at \$159,000 with first year's expenses \$100,000. Power will be 20 kw visual; 10.6 kw aural. Hattie Harm is president and 100% owner; Clyde Coombs is vice president and secretary.

This is the fifth bid for the four channels assigned. Applications are also pending from Donroy Broadcasting, KFRE, KMJ and Television Fresno.

Grand Rapids, Mich.: Furniture City Broadcasting Corp., (WFUR), has filed for channel 9. Construction costs are estimated at \$136,975 with first year's expenses \$60,000 and revenues \$50,000. Power will be 21.6 kw visual; 15.4 kw aural. Simon W. Oppenhuizen, the majority stockholder, is president and general manager; Jennie Oppenhuizen is vice president; and Ray Plank is treasurer.

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Two channels have been assigned. Application is also pending from WLAV.

Hazelton, Pa.: Hazelton Broadcasting Co., (WAZL), has filed for channel 2. Construction costs are pegged at \$135,000 with first year's expenses \$100,000. Power will be 0.21 kw visual; 0.105 kw aural. No channels have been allocated to the area.

Holyoke, Mass.: Hampden-Hampshire Corp., (WHYN), has filed for channel 3. Plant costs are estimated at \$173,735 with first year's costs between \$50,000 and \$100,000. Power will be 8.5 kw visual; 4.25 kw aural. William Dwight is president; Charles DeRose, vice president; Minnie Dwight, treasurer. There is an interlocking ownership with the Holyoke Transcript-Telegram.

One channel has been assigned to the Springfield-Holyoke area. Applications are pending from New England Television and Yankee Network.

Huntington: WSAZ, Inc., has filed for channel 5. Plant costs are pegged at \$270,747 with first year's expenses \$84,000 and revenue \$24,900. Power will be 18.2 kw visual; 9.1 kw aural. John A. Kennedy is president, Walker Long, vice president; E. H. Long, treasurer. Huntington Publishing Co. has majority control in firm (52%). Kennedy owns Charleston Broadcasting Co., which owns 48% of WSAZ and has 51% interest in McKinnon Publications (KSDJ, San Diego), which also has a TV bid pending. Engineer is Odes Robinson, technical director.

This is the first bid for the two channels assigned to the Huntington-Ashland area.

Jackson, Miss.: Mid-South Television Broadcasting Co. has filed for channel 7. Plant costs are pegged at \$159,500 with first year's expenses \$100,000 and revenues \$75,000. (See Little Rock).

This is the first application for the four channels assigned.

Jacksonville: WJAX, City of Jacksonville, has filed the third bid for the area's three open channels. CP has been granted to WMBR, and applications are pending from WPDQ and WJHP.

Kalamazoo: Fetzer Broadcasting Co., (WKZO), has filed for channel 3. Plant costs are pegged at \$182,232 with first year's expenses es-

timated at \$40,000 and revenues \$25,000. Power will be 15.7 kw visual; 7.8 kw aural. John E. Fetzer is president and 52% owner; Rhea Fetzer is vice president and secretary (48%); Carl Lee, chief engineer and Ellsworth Toit, director. Firm also owns WJEF, Grand Rapids and has interlocking ownership with KXEL, Waterloo, Iowa.

This is the first bid for the one channel assigned.

Little Rock: Mid-South Television Broadcasting Co. has applied for channel 10. Plant costs are pegged at \$106,000 with first year's expenses \$125,000 and income \$100,000. Power will be 3.1 kw visual; 1.6 kw aural. W. Harry Johnson is sole owner and has bids pending in Memphis, Oklahoma City, Jackson, Miss., and Shreveport.

This is the first bid for the four channels assigned.

Lowell: Lowell Sun Broadcasting Co. has applied for channel 6. Plant costs are pegged at \$252,300 with first year's expenses estimated at \$150,000. Power will be 16.18 kw visual; 8.36 kw aural. Three brothers own firm and have equal share. Thomas Costello is president, John H. Costello is vice president; and Clement Costello is vice president. Frank Lawlor is treasurer and Richard M. Harrington is general manager and radio and television director. Firm is also an AM applicant.

One channel has been assigned to the Lowell-Lawrence-Haverhill area. Application is also pending from WLAW.

Macon, Ga.: Southeastern Broadcasting Co., (WMAZ), has filed for channel 7. Plant costs are pegged at \$100,000 with first year's expenses estimated at \$25,000 and revenues at \$6,000. Power will be 3.08 kw visual; 1.54 kw aural. George P. Rankin, Jr., is president and 71% owner; Wallace Miller is vice president (3%); Wilton Cobb, secretary-treasurer (23%) and Mary S. Miller (3%). They hope for CBS affiliation.

This is the first bid for the three channels assigned.

Memphis: Mid-South Television Broadcasting Co. has filed for channel 9. Plant costs are estimated at \$159,500 with first year's expenses \$100,000 and revenue \$75,000. (For ownership see Little Rock).

Five channels have been assigned. CPs have been issued to WMCT and WDIA. Application is also pending from WREC.

Milwaukee: Milwaukee Broadcasting Co., (WEMP), has filed for channel 6. Plant costs are estimated at \$258,090 with first year's expenses \$115,680 and revenues \$76,750. Power will be 28 kw visual; 14 kw aural. Robert M. LaFollette is president of firm; Glenn Roberts is vice president; John E. Roe is secretary and Hugh K. Boice, Jr., is general manager. There is an interlocking ownership with WIBA and KJBK.

This is the fifth bid for Milwaukee's three remaining channels. Applications are pending from WFOX, WISN, WEXT, and KCBC. WTMJ-TV is operating.

Newport News: Hampton Roads Broadcasting Corp., licensee of WGH, has filed for channel 7, with estimated radiated power of 23.9 kw visual and 12.6 kw aural.

Four channels have been assigned to the Norfolk-Portsmouth-Newport News area. Applications are also pending from Tidewater Television Co., WTAR and WLOW.

Norfolk: Commonwealth Broadcasting Corp., (WLOW), has filed for channel 13. Plant costs are pegged at \$150,975 with first year's expenses estimated at \$36,000. Power will be 19.4 kw visual; 19.4 kw aural. E. L. Scott is president and 50% owner; Robert Wasden is vice president and 25% owner; Jack Siegel, 25% owner, is secretary-treasurer. Tentative arrangements have been made for DuMont net affiliation.

Four channels have been assigned the Norfolk-Portsmouth area. Bids are pending from Tidewater Television and WTAR.

Oklahoma City: Oklahoma City Television Co. has applied for channel 9. Plant costs are pegged at \$241,034 with first year's expenses \$100,000 and revenues \$75,000. Power will be 29.5 kw visual; 14.7 kw aural. Homer W. Snowden is sole owner and has applications pending in Denver and Shreveport; holds CPs in Phoenix and San Antonio.

Southwestern Publishing Co. has filed for channel 9, with estimated radiated power of 29.52 kw visual and 14.9 kw aural. Company also has a bid on file in Tulsa.

Four channels have been assigned. CP has been issued to WKY and application is pending from Mid-South Television.

Omaha: Central States Broadcasting Co., (KOIL), has applied for channel 3. Plant costs are pegged

at \$227,800 with first year's costs \$102,000. Power will be 15.7 kw visual; 7.85 kw aural. Charles Stuart is president; James Stuart, vice president and secretary; Albert Koenig, vice president and treasurer. Firm is completely owned by the Stuart Investment Co. of which James Stuart holds 38%. There is also an interlocking ownership with WDGY, Minneapolis and KFOR, Lincoln, Nebraska.

Three channels have been allocated the Omaha-Council Bluffs area. CPs have been issued to WOW and May Broadcasting Co. Application is pending from KFAB.

Pittsburgh: Matta Broadcasting Co. has filed for channel 10. Plant costs are pegged at \$176,670 with first year's expenses \$120,000 and revenues \$30,000. Power will be 27.6 kw visual; 13.8 kw aural. Firm is licensee of WLOA, Braddock, Pa.

CP has been granted to DuMont, leaving three open channels. Bids are also pending from KDKA, KQV, WWSW, WPIT, United Broadcasting Co., WCAE, and WJAS.

Portland, Ore.: KOIN, Inc., has filed for channel 8. Plant costs are estimated at \$207,900 with first year's expenses \$120,000. Power will be 22.2 kw visual; 11.7 kw aural. Firm is owned by Marshall Field, who owns KJR, Seattle, WJJD, Chicago, and WSAI, Cincinnati. TV bids are pending in Seattle and Chicago.

Westinghouse Radio Stations Inc. (KEX) has applied for channel 10. Plant costs are pegged at \$455,000 with first year's expenses \$268,400. Power will be 8.5 kw visual; 4.25 kw aural. Company owns WBZ and WBZ-TV, Boston, WBZA, Springfield, Mass., KDKA, Pittsburgh, KYW, Philadelphia, and WOWO, Fort Wayne, Indiana. Firm has a TV bid pending in Pittsburgh, operating station in Boston.

CP has been granted to Video Broadcasting Co., leaving three open channels. Application is also pending from KEX.

Quincy, Ill.: Lee Broadcasting Co., (WTAD), has filed for channel 11. Plant costs are pegged at \$221,000 with first year's expenses \$97,960 and revenues \$60,000. Power will be 23.6 kw visual; 12.4 kw aural. Lee P. Loomis is president; Walter White, vice president; W. T. Burghart, treasurer; George Arnold, Jr., assistant to president. Lee Radio, Inc., owns 62.5% of the stock. Lee Loomis is also owner of KGLO,

Mason City, Iowa, as well as various newspapers in Iowa, Nebraska and Wisconsin.

This is the first bid for the one channel assigned.

Rockford, Ill.: Rockford Broadcasters, Inc., (WROK), has filed for channel 12. Plant costs are pegged at \$208,900 with first year's operation costing \$60,000. Power will be 30.1 kw visual; 15.9 kw aural. Albert Simms is president; T. Barney Thompson, vice president; and Walter Koessler, secretary. Firm is 100% owned by Rockford Consolidated Newspapers, Inc., which is 85% held by Albert Simms.

This is the first bid for the only channel assigned.

Sacramento: Central Valley Broadcasting Co., (KCRA), has filed for channel 6. Plant costs are pegged at \$189,026 with first year's expenses estimated at \$60-120,000. Power will be 25.9 kw visual; 12.9 kw aural. Firm is owned equally by Ewing Kelly, who is general manager, David McKinley and Vernon Hansen. Hansen and Kelly own an advertising agency in Sacramento.

Harmco, Inc., has filed for channel 3. Construction costs are estimated at \$198,000 with first year's expenses \$100,000. Power will be 17 kw visual; 8.5 kw aural. Hattie Harm, owner of KARM, Fresno, is president and one-third owner; Clyde F. Coombs is vice president and one-third owner; Harold B. Frasher is secretary-treasurer and one-third owner. (See Fresno for further details).

Three channels have been assigned, with bids pending from M. R. Schacker, KXOA, and KFBK.

Salt Lake City: Radio Service Corp. of Utah (KSL) has filed for channel 2. Plant costs are pegged at \$202,000 with first year's expenses \$50,000. Power will be 18.4 kw visual; 15.0 kw aural. Firm also owns 25% KID, Idaho Falls, Idaho, and 60% of KSUB, Cedar City, Utah.

Five channels have been assigned. KDYL-W6XIS is operating.

San Diego: Leland Holzer has filed for channel 10. Plant costs are estimated at \$218,337 with first year's expenses \$125,000. Power will be 30 kw visual; 15 kw aural. Holzer, a used car dealer, has withdrawn his application for a channel in San Francisco.

CP has been issued to KFMB, leaving three open channels. Bids are pending from KLIK, KSDJ, KUSN, KFSD, Television Broad-

casting Co. and Video Broadcasting Co.

Seattle, Wash.: Queen City Broadcasting Co., (KIRO), has filed for channel 11. Construction costs are estimated at \$175,705. Power will be 30.04 kw visual; 15.3 kw aural.

King Broadcasting Co. has filed for channel 7. Plant costs are pegged at \$300,000 with first year's expenses \$200,000.

20th Century-Fox of Washington, Inc., has filed for channel 11. Plant costs are estimated at \$506,200 with first year's expenses \$540,000 and revenues \$300,000. Power will be 26.9 kw visual; 13.4 kw aural. Firm is subsidiary of 20th Century-Fox which also has bids pending in Boston and San Francisco.

CPs have been issued to KRSC and KOMO, leaving two open slots. Application is also pending from KJR.

Shreveport: Fairfield Manor Television Co. has filed for channel 11. Plant costs are pegged at \$184,225 with first year's expenses \$100,000 and revenues \$75,000. Power will be 18.25 kw visual; 9.1 kw aural. Ben Beckham, Jr., is sole owner. He is an independent oil operator and real estate owner.

Five channels have been assigned. Applications are pending from Shreveport Television, Mid-South Television and KTBS.

Tampa: Gulf Theatres, Inc., has filed for channel 2. Plant costs are estimated at \$372,130 with first year's expenses \$250,000. Power will be 15 kw visual; 7.5 kw aural. Frank Rogers is president; Leonard Goldenson, vice president; F. C. Alig, treasurer; Edith Schaffer, secretary. Paramount Pictures owns all class A and B stock. This is Paramount's 6th wholly-owned television bid plus ¼ interest in Tri-States Meredith bid in Des Moines, Iowa. Engineer is Paramount's technical director, Richard Hodgson; lawyers, Hogan & Hartson.

Tampa Times Co., (WDAE), has filed for channel 5. \$276,372 is estimated for plant cost with first year's costs \$100,000. Power will be 26.8 kw visual; 13.4 kw aural. David Smiley, the president, is majority stockholder. Ralph Nicholson is vice president; Joseph Smiley, secretary.

Five channels have been assigned the St. Petersburg-Tampa area. CP has been granted the Sunshine Television Corp. Applications are also pending from WFLA and WTSP.

Troy: Troy Record Co. has filed for channel 11. Plant costs are pegged at \$177,000 with first year's expenses \$108,000. Power will be 31.1 kw visual; 15.55 kw aural. Firm is publisher of daily Record and Times-Record and is owner of WFLY, FM station.

Five channels have been allocated the Albany-Schenectady-Troy area. WRGB is now operating. Applications are also pending from WROW, WPTR, WABY, WTRY, Meredith Publishing Co. and Van Curler.

Tulsa: Public Radio Corp. (KAKC), has filed for channel 10. Plant costs are pegged at \$170,500 with first year's expenses \$100,000. Power will be 26.9 kw visual; 13.5 kw aural. Sam Avey is president, Glenn Condon, vice president and general manager; P. S. Avey, secretary. Avey owns the Tulsa Coliseum and will televise from there.

E. C. Lawson, doing business as Tulsa Television Co., has filed for channel 10, with estimated radiated power of 18.3 kw visual and 9.1 kw aural. Company also filed a bid for Wichita Falls, Texas.

Four channels have been allocated. CP has been granted G. E. Cameron, Jr., and application is pending from Southwestern Publishing Co.

Waterbury: Connecticut Radio Foundation, (WELI, New Haven), has filed for channel 12. Plant costs are pegged at \$261,000 with first year's expenses \$130,000. Power will be 29.6 kw visual; 14.8 kw aural. Harry C. Wilder, president, is majority stockholder. Other owners are Mark S. Wilder; William Ripley, vice president; and Richard Davis, assistant secretary-treasurer. Wilder recently sold WSYR, Syracuse. He controls WTRY, Troy and is bidding for a television channel there.

One channel has been assigned. Bid is pending from Nutmeg Broadcasting Co.

Wichita Falls: E. C. Lawson, doing business as Wichita Falls Television Co., has filed for channel 8, with estimated radiated power of 2.72 kw visual and 1.36 kw aural. Company also filed for Tulsa. This is the first bid for the two channels assigned.

CPs GRANTED

Davenport - Rock Island - Moline: Central Broadcasting Co., Channel 5; Rock Island Broadcasting Co., Channel 4.

Greensboro: Greensboro News Co., Channel 2.

Jacksonville: WMBR (Florida Broadcasting Co.) Channel 4.

Oklahoma City: WKY (Radio-phone Co.), Channel 4.

Omaha: May Broadcasting Co., Channel 3.

Phoenix: Phoenix Television Co., Channel 5.

San Antonio: WOAI (Southland Industries), Channel 4; San Antonio Television Co., Channel 5.

Tulsa: George E. Cameron, Jr., Channel 6.

Utica: Utica Observer Dispatch, Channel 3. Copper City Broadcasting Corp., Channel 13.

Note: CP granted to KOMO, Fischer's Blend Station, Seattle was rescinded by the FCC on the grounds that two additional applications necessitating a hearing were received on the day the grant was made.

WITHDRAWALS

San Francisco: KSAN and Leland Holzer.

York: Philadelphia Inquirer.

PRESSTIME BIDS

Peoria: WEEK, West Central Broadcasting Co. for Channel 12.

Portland, Me.: WPOR, Oliver Broadcasting Corp. for Channel 8.

Scranton: The Appalachian Co. for Channel 7.

Shreveport: KWKH, International Broadcasting Corp. for Channel 8.

U. S. Rubber (continued from page 15)

shows, is hostess of the club—and interesting from the “human relations” angle, she is also the wife of a U. S. Rubber Co. executive.

A cartoonist is also a regular feature on the show and provides the lead-in to the commercials. As the product plugged is wire which is covered with rubber dipped 14 times and is flame retardant and moisture resistant, the cartoonist draws pictures of anything that leaks—boats, roofs, etc. After this lead-in, switch is made to mechanical slides which point up the features of the product in preventing electrical leakage.

Religious Programs

U. S. Rubber was also the first company to sponsor a religious telecast with a pick-up of the Carol Service directly from Grace Church on Christmas Eve, 1946 over WABD. Public relations angle here was to impress clergymen throughout the country, as well as churchgoers. They feel that they did a job for big business as a whole, as well as for themselves in this type of

telecast. Another point in their favor was the clean, non-commercial manner in which the whole program was handled—merely a credit card at beginning and end. Service was repeated in 1947 and will probably be an annual event.

Commercial Techniques

While all types of commercial techniques have been evolved, the integrated live commercial gets their vote as being the most effective way of putting across the product story—provided it can be worked in smoothly and naturally. Certainly the Sportsman's Show and the Tennis Matches were the most effective methods of using this technique because it combined products in use under actual conditions, with the element of immediacy.

On studio programs, like “Campus Hoop-la” and the current “At Liberty Club” show, they use this method because they feel it can be made as interesting and entertaining as the show itself. Naturally, it can't always be done, for much depends on the show and the product.

Another successful method is to bring in an actual demonstrator for the merchandise and let him sell the product. One of the biggest distributors of agricultural chemicals, which U. S. Rubber had not been able to contract previously, consented to appear on one of the “Serving Through Science” programs and act as a salesman. Result: U. S. Rubber got the account and built closer relationships with important buyers in the agricultural chemical field.

Summing It Up

But the best summation that can be given on U. S. Rubber's endorsement of television is to repeat Mr. Durban's comments as printed in the January TELEVISION:

“We think television can be one of the best advertising media that has yet come along because it offers the opportunity to show and demonstrate merchandise actually in use. Apart from that generalization, we see values in television which might very well be beyond those of other media from the standpoint of public relations . . .”

PROGRAMMING

Visualization of religious programs . . . political convention line-up . . . WPIX program structure

RELIGIOUS PROGRAMS

"Moments of Meditation," bi-weekly studio show over WRGB, uses informal approach with minister speaking from his study.

WHEN WRGB's station manager, G. Emerson Markham decided to experiment with religious telecasts in the fall of 1946, Dr. J. Edward Carothers of Calvary Methodist Church was asked to handle the programs. As all television stations will probably be approached by religious groups, the visual execution and thinking behind this program could well be used as a guide for telecasts of this type.

They began with all of the usual limitations—no money, no script, and no exclusively assigned staff upon which they could lean.

Program was titled "Moments of Meditation," and they had a somewhat hazy idea that they would attempt to bring the audience into the minister's study. This was not in order to establish a kind of Mr. Anthony program, but rather to make it possible for one person to present the entire program, with the audience supplying the imaginary characters with whom the minister was involved.

Because the objective was to provide the visualization of a general religious idea, and not some particular sectarian point of view, it was decided to go on the air as an inter-faith program. The consent of Jewish rabbis and Christian clergymen was obtained, and the Cross of Christ and the Star of David are displayed side by side on each telecast.

Basic problem, they soon discovered, is to build each program around a specific idea which is to be conveyed. This idea must be so clearly in the mind of the script writer that it dominates every other thing. This is much more difficult than it sounds.

For example, one program was to be built around the idea that too many people seem to have no time for anything at all. Immediately the 90th Psalm was suggested as the goal to reach toward the end of the program, because it is a perfectly splendid representation of the

religious attitude toward time.

However, one cannot spend fifteen minutes talking about a Psalm! Therefore the program opened with a discussion of how man became involved in measurement of time. To do this, they began with the cave man and described how he probably kept time by marking the shadow of the pine tree as it moved across the ground throughout the day. This provided ample opportunity for the humorous discussion of the cave man as he went rabbit hunting and attempted to explain to his wife what time of the day he would return.

Next came the sun dial, the "water thief," the pendulum, an hour glass, and a discussion of Kepler's second law of planetary motion! All of this material was easily visualized.

When they reached the 90th Psalm, some suitable transparencies were shown during the recitation of it.

This suggests only one program. However, they have used everything from false teeth to brick walls. But, in every case, the dominant idea which the program sought to convey was given primary position and the visual material devised after the program had been conceived.

The program rating has moved upward as more close-ups were used. At the present time on a schedule of a program every other Monday, they are attempting to make the camera do all of its work almost directly in the face of the minister.

An attractive film strip for the last one and one-half minutes has been devised and synchronized with transcribed music. During this portion of the program, there is a closing prayer.

The audience response has indicated that this program ranks favorably with others produced in the studio, and it has proved beyond any question that there is such a thing as a successful religious television program which can be regularly scheduled from the studio. The telecasts were directed by Clark Jones.

On "Moments of Meditation," intimate touch is achieved by setting the religious program in a minister's study and using a great many close-ups. Here, Dr. J. Edward Carothers of Calvary Methodist Church, Albany, is shown welcoming the viewers. Program is now in its second year and its rating is steadily climbing. Some of the visual props used are shown in the photo.



CONVENTIONS

POOL COVERAGE

Cameras: ABC, CBS, NBC and DuMont will each supply two cameras. Four of these will be used continuously, with the fifth loaned on a rotating basis. Five cameras will be in operation at all times.

Placement: One remote outside Convention Hall, one above the production booth to the left of the rostrum, one on either side of the hall midway back, and one at the rear of the hall and above.

Films: Are not included in the pool and will be taken independently by the nets and stations.

Film Recordings: Recordings made off the pool coverage will be charged.

Participants: 17 stations are thus far lined up for pool participation: WBZ-TV, Boston; WNHC-TV, New Haven; WRGB, Schenectady; WABD, WNBT, WCBS-TV and WPIX, New York; WATV, Newark; WCAU-TV, WFIL-TV, WPTZ, Philadelphia; WBAL-TV, WMAR-TV, Baltimore; WMAL-TV, WNBW and WTTG, Washington; WTVR, Richmond. If WAAM, Baltimore, opens in time, they will also be included in the pool.

INDIVIDUAL COVERAGE:

In addition to the pool each network and station has its own plans.

CBS: Two complete camera crews, one from WCBS-TV and one from WCAU-TV. There will be 13 technicians and 19 directors, cameramen,



Shrine Circus clowns and entertainers gave Buffalo viewers their first glimpse of a "living room circus" when they went through their hilarious antics in the studios of WBEN-TV.

writers, etc. In addition there will be the full radio staff which may combine at times with television. Pool video will be used, but the roving reporters with walkie-talkies will supply the sound. Also, top CBS reporters will be assigned to cover leading candidates.

NBC: Six cameras, two for the NBC studio in Convention Hall, two in a mobile unit which is being loaned by WPTZ, and two at the studios in the Bellevue-Stratford. Staff of 60 will handle the coverage. In addition to the pool, NBC and Life magazine will collaborate in presenting to the East Coast audience such convention highlights as

interviews with leading candidates, interesting sidelights and special events as they take place, kinescope recording resumes and a series of documentary background motion pictures. For the NBC stations which are not interconnected with the East Coast at the present time, Life will present 20 minute kinescope recording resumes of the sessions each day of the preceding day's activities.

ABC: Six cameras, two in each of the studios to be used, and two in the mobile units. WFIL-TV may also loan 3 or 4 cameras. In all, 34 people will be used for television. In addition AM personnel will be used on tele. Besides regular coverage, two mobile units will be used to get spot pickups from everywhere in the city. George Gallup, the public opinion expert, will present the political trends as they develop. WATV will take the feed and present it to the New York viewing audience.

DuMont: Two cameras will be assigned to the DuMont studio below Convention Hall. The programming staff will number 30 and the technicians, 25. A special program will be telecast the Sunday preceding the Convention, and regular coverage eight times daily during Convention week. Collaborating with DuMont on special commentaries will be editors and writers from Newsweek magazine, New York Herald Tribune, Washington Times Herald, and the Washington Post. In addition Drew Pearson is scheduled for one telecast daily. Commentaries will also be supplied by other



**the proof of the pudding
is in the tasting**

M. A. Chapman, partner and advertising manager of Francis I. duPont & Co., writes: "The number of inquiries from our program exceeded our expectations. We attribute much of our success to the visual material prepared by Chad Associates."

Chad

A S S O C I A T E S
132 E. 58TH STREET, NEW YORK
MURRAY HILL 8-1323

**OVER TEN YEARS OF TELEVISION EXPERIENCE
IN CREATING STILL AND ANIMATED CARTOONS**



The Horn and Hardart children's program, popular for many years with WCAU's listening audience, plays a dual role now over WCAU-TV in its regular Sunday morning spot.

well known journalists and columnists. Tele-transcriptions are planned but as yet, the distribution of them is not known.

WPIX: Two cameras will be available at the WPIX temporary studios at the Bellevue-Stratford. 25 staff members of WPIX as well as members of the Daily News will cover the convention. WPIX newsreel cameramen will film the proceedings at Convention Hall as they occur for later incorporation into the daily 10 minute newsreels. In addition three exclusive programs are scheduled daily at 2:30 P.M., 8:15 P.M., and at the close of each day's sessions. They will originate in WPIX's temporary studio in the Bellevue-Stratford.

AM-TV NG

Dual "We The People" radio-tele show flops

One of the most significant developments, unfortunately negative, in programming in recent months was the recent televising of "We the People" simultaneously with its radio broadcast. The program was not adapted for television. Performers read their lines as they normally do. Telecast conclusively demonstrated that very few AM shows can stand on their own television feet unless they are specifically adapted for video broadcast.

Of particular interest was the apparent fact that the show on tele-

vision did not even seem good radio, which was not the case. Obvious fact is that the dramatic use of music, the tempo of the announcer's voice, plus listeners' imagination make up for any lack of pace inherent in

show. However, with television when one sees what's going on, the music falls flat, the tempo of the announcer seems out of place, in fact, the show falls apart.

"We the People" dual broadcast was a good thing for the industry. It should do much to squelch any further ideas existing in radio circles of easy video programming via this method.

WPIX SCHEDULE

Across-the-board program types aimed at building viewer habits

Believing that television will soon get to be as much of a habit as radio is, Harvey Marlowe, program manager of WPIX, has set up their program pattern so that viewers will know what to expect as a daily diet. Basic structure is a broad one, with program types of interest to particular segments of the audience scheduled on an across-the-board basis. Aim is to get the viewer accustomed to tuning in channel 11 at a certain time each day.

In the 4 to 4:05 slot will be a late newscast, visualized with stills and

NOW BEING PRODUCED FOR TELEVISION

RED HOT 16MM COLORED SHOWS

BEAUTIFUL GIRLS

GREAT SINGING

SENSATIONAL DANCING

REAL COMEDY

Five minute packages,

cramped full of what it takes to hold your audiences.

— BEING PRODUCED BY PROFESSIONALS —

— WITH PROFESSIONAL PERFORMERS —

The answer to your prayer for a weekly spot that is not only fresh every week, but, worthy of the product it sells.

Ask Us

SEPIA PRODUCTIONS

2640½ S. Western Ave.

Los Angeles 7, Calif.

live commentator. From 4:05 to 4:20 women's programs will be featured, on the theory that this is the break a home maker can take before preparing the evening meal. From 4:20 to 5 will be devoted to children's programs.

Station is off until 7, when another 5 minutes news summary will be given. 7:05 to 7:30 is devoted to the Teenage crowd; 7:30 to 7:40 will feature the WPIX newsreel across the board, with from 7:40 to 9 devoted to adult television fare. Sports pick-ups will begin at nine.

Among the programs definitely scheduled for WPIX are the Gloria Swanson Hour; the Pixies, a series on the United Nations, Television Chapel, cartoonist Rube Goldberg and Teen Canteen, as well as pick-ups directly from the Versailles and the Latin Quarter.

In Mr. Marlowe's opinion, time segments will be smaller than they are in radio and the half-hour will be the exception rather than the rule because of the big expenditures

of time and money involved. As this means a corresponding increase in the number of sponsored shows, greater care must be taken with commercials to avoid surfeiting the viewer with too much sell.

TELE CAMPAIGNING

"Presidential Timber" series opens new era

CBS' "Presidential Timber" series inaugurates a new era in political campaigning. All presidential candidates have been invited to speak and present their platforms, with each aspirant free to make whatever use of the medium he wishes.

Opening program with Harold Stassen was most effectively handled. Offscreen commentator discussed the candidate, the state he hails from, his home life, his family background, etc., visualized with stills from the Stassen family al-

bum, and continued on to trace his career.

Then Mr. Stassen was presented. After making a few remarks from an apparently memorized speech, he seated himself at a desk and proceeded to show "where I stand." With Mr. Stassen doing the narration, films were shown of the various things for which he stands: health, housing, labor, foreign relations, communism, etc.

The whole program was well directed and well-rehearsed. Mr. Stassen used a homey, fireside tone. His voice was soft as though he was talking to you as a brother rather than as a presidential candidate.

CBS deserves a bow for this series as well as the various staff members who cooperated to make it a success. The future of television in the political field is practically assured. More programs of that nature could be a tremendous moral force for awakening the American voters out of their political apathy.

Television Becomes Sell-A-Vision

(continued from page 23)

ing result when figured on a percentage basis.

Over the balance of the first year, we were able to draw a number of definite conclusions, the general one being that television does sell merchandise. Without any other specific tests, but just by the week-to-week commercials on "THE HANDY MAN" show, our Housewares Department has been sold out of stock on item after item. On other items, definite sales have been noted in considerable volume. On practically no merchandise, have we drawn a complete blank.

Some of these sales results carry interesting ramifications. For instance, on several items we found that "THE HANDY MAN" actually outsold newspaper ads on the same items. I don't mean comparatively outsold them, but *numerically* outsold them. In the case of magnifying lenses for television receivers, "THE HANDY MAN" pulled better than newspapers for the obvious reason that he was playing to a more concentrated potential public.

In other words, more people are able to make up their minds definitely one way or another about buying an item just from seeing it demonstrated on television than they can from seeing a static picture of the article in a newspaper ad. This is

further attested to by the large, though uncalculated, number of telephone orders we've received on our television commercials.

Fashion Merchandise

As exceptions that prove the rule, we discovered that occasional sprinkling of non-mechanical commercials fell on fertile ground. This past spring, having been roused by a letter from a man who considered his wife's new Easter hat ridiculous, "THE HANDY MAN" devoted his entire program to displaying the latest style hats and proving that they looked ridiculous only when worn by the wrong types of people. He proved, also, how un-ridiculous they can look on the right people. Aside from identifying the various hats as having come from Gimbels stock, no commercial pitch whatever was made with the show. Yet, within the next few days, nearly one hundred women visited our hat department and asked to see the models "THE HANDY MAN" had shown.

Another instance: we were planning a special promotion on Van Raalte gloves to break on a Monday following a Sunday newspaper ad. On Friday night, "THE HANDY MAN" used several pairs of these gloves as a gift to a guest appearing on his show, showed the audience a

proof of the Sunday ad, and suggested they stop in the store when the gloves went on sale on Monday; but, they beat the gun. We were obliged to sell fifty pairs of these gloves to the impatient women who visited the store the next day.

Summing It Up

Another thing we like about our television operation is that, having contracted to buy the show as a package from Jack Creamer, no special personnel of our own is required to produce it. Creamer, through contact with our buyers and merchandise men and browsing around the store, selects the items that will answer his viewers' questions and serve our merchandising requirements simultaneously. From there on, he produces and performs the show unassisted, unhampered and uncensored. A little follow through from our Display Department in pointing up the merchandise after it's been on the air is all that's needed.

As an advertising medium, we don't consider television on a direct dollar-for-dollar return profit basis. That would be too much to expect of any medium as limited in circulation as television still is. However, in publicity and institutional goodwill, television is paying off satisfactorily for Gimbels.

ADVERTISING

ADVERTISING NEWS

335 advertisers on television during May . . . 86 new accounts . . . category breakdown of sponsors.

Total advertisers in May reflect jump of 761% over 1947 figure . . . home instruments lead in category list.

Total of 335 advertisers sponsored programs or spot announcements in May reflects a jump of 34 over the April figure of 301.

Advertising News

Texaco made the biggest advertising splurge of the month with an hour-long variety program over the NBC network. Opening show was a hit and featured top talent with Milton Berle acting as m.c. Acts are booked by William Morris through the Arthur Kudner Agency.

Gulf Oil started sponsorship of their third television show with the AM-TV pick-up of "We the People" over WCBS-TV (see page 41). Agency is Young & Rubicam.

General Foods also expanded their television activities with the purchase of "Small Fry" on Thursdays over the DuMont network. Product plugged will be Post Toasties. Agencies will be Young & Rubicam and Benton & Bowles.

Maxwell House will try a half-hour participation show, "Try and Do It," on Sundays over NBC net. Agency is Benton & Bowles.

Ford used a series of spot announcements over WNBT and WABD in conjunction with the introduction of their new models. Agency is J. Walter Thompson.

A. S. Beck has bought the budget fashion segment of the Gloria Swanson Hour over WPIX.

Lee Hats is sponsoring a series of convention broadcasts by Drew Pearson over WFIL-TV, WABD, WMAR-TV, and WTTG. Agency is William Weintraub.

The Austin Company is presenting a series of five five-minute film telecasts, "Television Televised," over 23 stations. Agency is Hill and Knowlton.

Simmons Company commercials are now being scheduled by Young & Rubicam's Bill Forbes, agency supervisor of television operations.

CATEGORY BREAKDOWN

Home Instruments	41
Automobile Dealers	34
Retail Outlets	33
Beers, Wines	29
Foods, Beverages	28

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Rubber Products	4
Laundries, Personal Service	3
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Accessories	2
Associations	2
Automobile Manufacturers	2
Marine Equipment	2
Real Estate	2
Agencies	1
Airlines	1
Chemical Co's.	1
Livestock Feed	1
Pharmaceutical Supplies	1
Schools	1
Service and Repair	1



General Electric's specially equipped headlight testing field car was driven into 70 foot long main WEWS studio for use in commercial during GE's televising of Cleveland Indian baseball game. Studio is on street level and vehicles may easily be driven into it.

Crosley products are plugged by the Harry Alter Co., Inc. on the weekly wrestling matches over WBKB. Two-minute commercial precedes the wrestling, with two two-minute plugs given between bouts. During the main intermission, company stages a demonstration and interviews two dealers. Big advantage of Monday night spot, according to Max Geisler, company's sales promotion manager, is that dealers are open and customers in stores can see the televised sales talk. In the picture below, Mr. Geisler (at left) is rehearsing a commercial skit. Agency is Malcolm-Howard.



CURRENT ADVERTISERS ON ALL STATIONS

NEW BUSINESS

Adam, Meldrum & Anderson Co.—INS newsreel. WBEN-TV. Twice weekly.
American Brewing Co.—Spots. WBAL-TV.
American Shops — Hour film show. WATV. Scheer Advtg. Co.
Analygraph Associates — Spots. WABD. Birmingham, Castleman & Pierce.
Atlantic Brewing Co.—Wrestling WGN-TV. Thursdays. Grant Advtg.
Bell Refrigeration—Spots. WBAL-TV.
W. Bergman Co.—INS newsreel. WBEN-TV. 3 times weekly. 8:30 p.m. Also 2 opening night programs.
Bickford Bros. Co.—5 spots weekly. Boxing. Tuesdays. 9:30 p.m. Children's program. Saturdays. 5:00 p.m. Hr. show. Roizen Advtg.
Brook's Candy—Spots. WLWT. WMAR-TV. Liller, Neal & Battle.
Builders Equipment Co.—Spot. WNBW. James S. Beattie.
Burke-Savage Tire Co.—Spots. WBAL-TV.
Burkett Fence -- Spots. KTLA. Allied Advtg.
Canadian Ace Brewing Co.—“Telenews Daily.” WBKB. 7 min. newsreel. 7:50 p.m. 5 times weekly. Louis Weitzman Advtg.
Carolene Products Co.—Participation in “At Home With Barbara Barkley.” WGN-TV. 4:00 p.m. ½ hr. format on household hints. Henri, Hurst & McDonald.
Center Market—1 spot weekly. WTTG. I. T. Cohen.
Century Heat & Air Conditioning Co.—Spots. WFIL-TV. WCAU-TV. Gersh & Kramer.
Chicago Allied Florists Ass'n.—Two 10 min. shows. WGN-TV. Ruthrauff & Ryan.
Mario Codd—Spots. WMAR-TV. Direct.
Columbia Federal Savings & Loan Ass'n.—Spots. on “NBC Television Journal.” WNBW. Romer Advtg.
Cotton Club Beverage—Spots. WEWS. Lang, Fischer & Stashower.
Delaware Park — 10 min. horse racing film. WFIL-TV. WCAU-TV. Spots. John Gilbert Craig Advtg.
Doud Sporting Goods Co.—“Sports Album.” KSD-TV. ½ hr. quiz show. Westheimer Advtg.
Dreidame's House of Television—2 spots weekly. WLWT. Direct.
Francis I. DuPont Co.—2 spots weekly. WABD. French & Preston.
Dushoff Distributing Co.—“Watch Your Step.” WCAU-TV. Tuesday. 8:30 p.m. ½ hr. dance instruction and contests. Packard Advtg.
Falstaff Brewing Co.—Browns baseball. KSD-TV. Dancer-Fitzgerald-Sample.
Jacques Ferber — Time spots. WPTZ. Solis S. Cantor.
Fox Chevrolet Sales & Service—Spots. WBAL-TV.
Gates Contracting Co.—Spots on “NBC Television Journal.” WNBW. Spots. WMAL-TV. Courtland D. Ferguson.
Griebel Motors, Inc.—Spots. WBAL-TV.
Hanson Flowers—Spots. KTLA. Direct.
Harco—Spot. KTLA. Direct.
Hopkin's Men's Hats—Two 15 min. films of Dixie Handicap and the Preakness. WMAR-TV. Cahn-Miller, Inc.
Horn & Hardart Baking Co.—“The Children's Hour.” WCAU-TV. Sunday. 11:30 a.m. Hr. juvenile variety program. Clements Co., Inc.

Herbert Horne—Spot. KTLA. Atkins-Gilbert.
Hough-Gilbert—“Auto Auctions.” WPTZ. Thursdays. 10 min. show. Joseph Lowenthal.
Charles W. Hoyt Co.—“Bachelor Quarters.” WABD. ½ hr. demonstration show. One shot.
Hutzler Bros. Co. — “Album Revue.” WBAL-TV.
Imperial Ale—Spots. WEWS. Ohio Advtg.
Jucer's, Inc.—Time spots. WPTZ. Solis S. Cantor.
Keith's Theatre—5 min. trailer. WMAR-TV. Direct.
Kennedy Beauty Institute—Spots. WMAR-TV. Frank D. Webb Co.
Koester Bakery Co.—Spots. WBAL-TV.
Kolpack & Mitchell—Spots. WBAL-TV.
Local Chevrolet Dealers Ass'n.—Horse racing from Jamaica. Belmont & Aqueduct tracks. WCBS-TV. Campbell-Ewald.
Locust Radio Co. — “Starlet Stairway.” WFIL-TV. Saturdays. 7:15 p.m. ½ hr. juvenile talent show.
Lyon Tailoring Co.—Spots. WEWS. Ohio Advtg.
Major Oil Co.—“Major Events.” WCAU-TV. Monday. 7:45 p.m. 15 min. film. Shaw & Schreiber.
Mars, Inc.—“Dr. I. Q. Jr.” WWJ-TV. Sat. 5:30 p.m. ½ hr. quiz show. Grant Advtg.
Merris-Ment Products — Participation in “Small Fry Club.” WABD. Thurs. ½ hr. children's program. Spots. WMAR-TV. Van Diver & Carlyle.
Louie Miller Millinery Co.—5 min. show. WGN-TV. One shot. Louis A. Smith.
Miller & Rhoads Dept. Store — “Sports-light.” WTVR. Studio sports format. Direct.
Carl Mohr—Spots. WMAR-TV. Robinson Advtg.
Phillip Morris & Co., Ltd.—5 spots weekly. WABD. Spots on “NBC Television Journal.” WNBW. Biow Co.
Mort Co.—2 spots weekly. WCAU-TV. Cox & Tanz.
Nelson Bros. Furniture Co. — Baseball scores and interviews. WGN-TV. George H. Hartman.
Nutrena — Dugout interviews preceding baseball. KSTP-TV. Bruce Brewer.
Odell Co. — Split sponsorship amateur boxing. WABD. Mondays. Lawrence Co. Gumbinner.
O'Neill's Dept. Store—Spots. WMAR-TV. Direct.
P D Q—Spots. KTLA. McNeill & McLeery.
Packard Bell—Spots. KTLA. Direct.
Park Radio—Spot. KTLA. Direct.

Parkway Baking Co. — 1 spot weekly. WCAU-TV. J. M. Korn & Co.
Perma-Stone Corp.—“Outdoor Thrills.” WTMJ-TV. 15 min. sports film between baseball doubleheaders.
Philco (Baltimore)—Spots. WBAL-TV.
Philco Corp.—“Breakfast Club.” WPTZ. Relayed to WFIL-TV. WMAL-TV. WMAR-TV. WABD. Wed. 9:00 a.m. Hr. audience participation and variety show telecast simultaneously with radio show. One shot.
Red Top Brewing Co.—“Sports Album.” WLWT. 9:00 p.m. Tues. 8:00 p.m. Wed. 5 min. film roundup on sports. Jesse M. Joseph.
Roosevelt Raceway — Trotting races. WABD. B.R.D.&O.
Saks Fifth Avenue—“Television Fashions on Parade.” WABD. Fridays. 8:00 p.m. ½ hr. fashion program. Manning Advtg.
Sattler's — “Here Comes the Circus.” WBEN-TV. 15 min. film. One shot. Roizen Advtg.
Schmidt Brewing Co.—“Sports Album.” WWJ-TV. Twice weekly. Simons-Michelson.
Sherman's Jewelry — Spots on “NBC Television Journal”. WNBW. Courtland D. Ferguson.
Spinner Hats — Spots. KTLA. Olympic Television.
Standard Oil of N. J.—Spots. WBAL-TV.
L. P. Stewart Motors—“Cartoon-A-Quiz.” WMAL-TV. ½ hr. sports quiz. Kal, Ehrlich & Merrick.
Stuarts Clothes — Film spots. WABD. Emil Mogul Co.
Time Watches, Inc.—INS news preceding baseball. WPTZ. Sundays. Clements Co.
Turner's Children's Shoes—1 spot weekly. WTTG. Mellor & Wallace Advtg.
Twentieth Century Fox—Trailer on “The Iron Curtain”. WNBW. WPTZ. Kayton-Spiere Co., Inc.
United Airlines—Spots. WBKB. N. W. Ayer.
Used Car Corner—Spots. WBAL-TV.
Victor's—Wrestling. WBEN-TV. Fridays. 9:30 p.m. Trotting races from Buffalo Raceway. One shot. Bowman & Block, Inc.
John Wanamaker — “Everything Under Control.” WABD. Wed. 8:30 p.m. ½ hr. comedy-drama. Operatic excerpts.
Westheimer Advtg. Agency—“It's A Hit.” KSD-TV. ½ hr. quiz show. Westheimer.
Woodward & Lothrop—Spots on “NBC Television Journal”. WNBW. Harwood Martin.
Rudolph Wurlitzer Co.—Films. WBEN-TV. Fridays. 15 min. show.

249 advertisers continue sponsorship

Simon Ackerman—“Telefilm Snapshots.” WNBW. Fridays. 10 min. film. Ehrlich and Neuwirth.
Admiral Radio Corp.—“Admiral Movie Theatre of the Air.” WBKB. Full-length motion picture. Boxing. KTLA. Atkins-Gilbert. “On the Corner.” WFIL-TV. Relayed to WMAR-TV, WMAL-TV. WABD. Sundays. 6:30 p.m. ½ hr. variety show. (Now concluded.) “Sports Interviews.” KSD-TV. Mondays. 10 min. format. Robert J. Enders. “Man on the Street.” KSD-TV. 5 times weekly. Stanley & Co.
Albany Television Headquarters—“Styles on Song.” WRGB. Mondays. 10 min. live musical.

Alexander Smith—“Magic Carpet.” WABD. Friday. 15 min. studio show. Anderson, Davis & Platte.
Alfa Beta Food Stores—“Shopping at Home.” KTLA. Split sponsorship, quarter hour shopping program. Warren P. Fehlman.
Harry Alter Company (Crosley and Launderall Distributors) — Wrestling. WBKB. Mondays. Malcolm-Howard.
American Blower Corp. — Spots, once weekly. WWJ-TV. Brooke, Smith, French & Dorrance.
American Chicle Co. — Time signals. WNBW. Badger, Browning & Hershey.
American Packing Co.—Live spots. KSD-TV. Anfenger Advertising.

American Television, Inc.—"Bob Sterling—American Ranger." WBKB. Sunday, 7:30 p.m. ½ hr. comic film. Turner Advertising.

American Tobacco Company (Lucky Strikes)—"Barney Blake, Police Reporter." WNBT. Relayed to WRGB, WPTZ, WNBW, WBAL-TV. Thursday, 9:30 p.m. ½ hr. mystery adventure series. Spots. WWJ-TV, WCBS-TV, WABD, WTTG, WBKB, KTLA, KSD-TV, WMAL-TV, WTMJ-TV, WFIL-TV, WLWT, WBAL-TV, N. W. Ayer.

Apex Electrical Mfg. Co.—Spots on "Kitchen Klub." Spots. WABD, WBEN-TV, WMAR-TV, Meldrum & Fewsmith.

Atlantic Refining Co.—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Night games WCAU-TV, N. W. Ayer.

Atlas Prager Brewing Co.—Wrestling and boxing. WBKB. Wednesday. Olian Advtg. **Automobile Club of Michigan**—Spots, four times weekly. WWJ-TV. Stockwell and Marcuse.

Avco Mfg. Corp. (Crosley)—"Kitchen Klub." WLWT. Monday and Saturday. Half hour cooking format. Roy S. Durs-
time.

B. T. Babbitt, Inc.—"Missus Goes-A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Duane Jones Co.

B. V. D. Corporation—Spots preceding or following baseball. WABD. Weather reports. WNBT, WPTZ. Spots. KTLA, WWJ-TV, WGN-TV, WMAR-TV, WNBW and WBKB. Grey Advertising.

P. Ballantine & Sons—Yankee baseball. WABD. J. Walter Thompson.

Ballards & Skellet Co.—Film show. KSTP-TV. Olmsted & Foley.

Baltimore Salvage Co.—Spots. WMAR-TV. "Fix-it Shop." WBAL-TV. Direct.

Barbey's, Inc.—"Sportsman's Show". WPTZ. Fridays. 9:25 p.m. 15 min. studio show. Gray & Rogers.

Barker Bros.—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Direct.

Barney's Clothes, Inc.—Spots preceding and following baseball. WABD, WCBS-TV, Emil Mogul Co.

Barr's Jewelers—Time spots. WPTZ, Prager Advertising.

Martin J. Barry—Spots. WMAR-TV and WBAL-TV. Paul Brown.

Bartel's—"Let's Pop the Question" WFIL-TV. Half hour quiz show. Sundays. Shapiro Advertising.

Beneficial Saving Fund Society—Time spots. WPTZ. Thursday. Richard A. Foley.

Benrus Watch Co.—Spots preceding or following baseball. WNBT, J. D. Tarcher. **Lou Block Motors**—"Show Business." WCAU-TV. Monday. 15 min. variety show. Solis S. Cantor.

The Borden Co.—Five minute show preceding baseball. WNBT. Kenyon & Eckhardt.

The Boston Store—"Life at the Boston Store." WTMJ-TV. Sundays. 20 min. "how to do it" show. Mark-Maunter-Berman.

Botany Worsted Mills—Weather reports. WABD, WNBT, WPTZ, KTLA, WBKB, WTMJ-TV. Alfred Silberstein, Bert Goldsmith.

Brentwood Sportswear—Weather spots. WPTZ. WRGB. J. R. Kupsick.

Breyer's Ice Cream—Spots preceding and following baseball. WPTZ. Spots. WCBS-TV, WMAL-TV, WCAU-TV. McKee & Albright.

L. S. Briggs, Inc.—Spots. WNBW. Courland D. Ferguson.

Broadway House of Music—"Dugout Doings." WTMJ-TV. 10 min. interview preceding baseball. Cramer-Krasselt.

Brown Shoe Co.—"Baseball Fan Fare." WABD. 5 minute interview preceding games. Leo Burnett Co.

Brown and Williamson Tobacco Co. (Kools)—"Sports Reports." Five min. film sport show preceding Friday boxing. WNBT. Relayed to WNBW, WPTZ, WRGB, WBAL-TV, B.B.D.&O.

Brownstein Louis Co.—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Mayers Co.

Bucknell Shirts—Participation in "Doorway to Fame." WABD, ½ hr. amateur show. Monday.

Bulova Watch Co.—Time signals. WNBT, WLWT, WNBW, WCBS-TV, WTTG, WWJ-TV, WPTZ, WTMJ-TV, WCAU-TV, KSTP-TV, WGN-TV, KSD-TV, WEWS, WBEN-TV, WBAL-TV, WMAR-TV. Time signals preceding or following baseball. WCBS-TV. Biow Co.

Burger Brewing Co.—Cincinnati Reds baseball. WLWT. Midland Advertising.

Canada Dry Ginger Ale Co.—Spots. WEWS, WWJ-TV, WBEN-TV. Spots preceding and following baseball. WPTZ, WBKB, WABD; preceding baseball. WLWT, following baseball. WTTG. J. M. Mathes.

Century Shoe Repair—Spots. WMAR-TV. Dundon and Rosenbush.

Chalfonte-Haddon Hall—Two spots weekly. WFIL-TV. Lamb, Smith & Keen.

Chesapeake Rug Co.—Two spots weekly. WMAR-TV. Katherine H. Mahool.

Chevrolet Dealers—"Telenews." 20 min. weekly newscast. WBKB, WABD, WTTG, WWJ-TV, WFIL-TV, KTLA, KSD-TV. Campbell-Ewald.

Chex Candy Company—Weather signals. WEWS. Solis S. Cantor.

Cleveland Radioelectric—"Laugh With the Ladies." WEWS. Tuesdays through Saturdays. 2:03 p.m. ½ hr. audience participation show. Leech Advertising.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DuMont Telesets—"Original Amateur Hour." WABD. Relayed to WTTG, WFIL-TV, WMAR-TV. Sundays. 7:00 p.m. Hour show. "Inquirer Television Newsreel." WFIL-TV. 7:30 p.m. 15 min. newsreel. 6 times weekly. Spots, WABD, WTTG.

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

H. S. Eklof—Two spots weekly. WMAR-TV. Robinson Advertising.

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

Ennis Motors of Milwaukee—"The Sportsman." WTMJ-TV. Sundays. 15 min. sports interview and demonstration format.

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

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

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

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

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

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

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

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

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

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

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

Ford Motor Co.—Boxing and wrestling over KTLA. Wrestling matches. WWJ-TV. Baseball—Cubs. WBKB; co-sponsorship of Dodgers. WCBS-TV; Cardinals, KSD-TV; Senators, WTTG; and Brewers, WTMJ-TV. Spots. WBAL-TV. J. Walter Thompson.

Free State Beer—Spots. WMAR-TV. Theodore A. Newhoff.

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

Gas & Electric Co. of Baltimore—"How Well Do You Know Baltimore." WMAR-TV. Quiz show. "Industry Looks at Baltimore's Opportunities." WBAL-TV. Direct.

General Electric Corp.—Indians baseball. WEWS. 10 min. newsreel. WNBT, WBAL-TV, WPTZ, WRGB, WNBW, KSD-TV, WLWT, KSTP-TV. Maxon, Inc.

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

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

General Electric Supply Corp. (Los Angeles)—"Pantomime Quiz." KTLA. Sunday. ½ hr. quiz show. Stokely and Ebert.

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

General Foods—“Author Meets the Critics.” WNBT. Relayed to WBAL-TV. WNBW. WPTZ. WRGB. 8:00 p.m. Half hour discussion. Weather spots. WABD. Young & Rubicam.

Georges Radio & Television Stores—“NBC Television Newsreel.” WNBW. Mon. 9 p.m. 10 min. film. “The Street Singer.” WNBW. Fridays. 8:45 p.m. 15 min. song show. Split sponsorship of full-length motion pictures. WNBW. Sundays. “Dugout Chatter.” WTTG. 15 min. interview preceding baseball. “On Wings of Thought.” WMAL-TV. ½ hr. mindreading. Spots. WNBW. WTTG. Robert J. Enders.

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

Gillette Safety Razor Co. — Kentucky Derby and The Preakness. WCBSTV. WMAR-TV. WCAU-TV. WTTG. “Cavalcade of Sports.” WNBT. Monday and Friday. Boxing bouts. Relayed to WRGB. WPTZ. WNBW. WBAL-TV. Maxon, Inc.

Gimbels, Philadelphia—“The Handy Man.” WPTZ. Friday. Fifteen minute demonstration.

Gimbels, Milwaukee—“Gimbels Telenews Digest.” WTMJ-TV. Sundays. 20 min. newsreel.

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

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

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

Golden Star Valet—Spots on “NBC Television Journal.” WNBW. Robert J. Enders.

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

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

William Gretz Brewing Co. — “Sports Scrapbook.” WPTZ. Thursday. 15 min. sports show. Seherhagen, Inc.

Gulf Refining Company—“Television News.” WCBSTV. WCAU-TV. WMAR-TV. Thursday. Fifteen minute news program. “You Are An Artist.” WNBT. Thursday. 15 min. art lesson format. Relayed to WRGB. WPTZ. WNBW. WBAL-TV. Young & Rubicam.

Gunther Brewing Company — “TeleSports.” WNBW. WBAL-TV. Friday. 11:00 a.m. 15 min. sports clinic format. “Sportscast.” WMAR-TV. Wed and Fridays preceding baseball. 15 min. format. Spots, boxing. WMAR-TV. W. Wallace Orr.

Harris & Frank—Spots. KTLA. Stodel Advertising.

Hat Research Foundation—Spots. KSD-TV. Grey Advertising.

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

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

Hecht Co. (Washington)—“The Fashion Story.” WNBW. Friday. 15 min. show. Spots. WMAL-TV. Harwood Martin.

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

Hot 'N Kold Shops — Spots, five times weekly. WWJ-TV. Gabriels Advertising.

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

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

The Hub — “Fishing is Fun.” WRGB. Tuesday. 8:40 p.m. 10 min. fishing instruction program.

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

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

The J. L. Hudson Co. — “Sketchbook”, WWJ-TV. Wed. ¼ hr. demonstration program. Wolfe, Jickling, Dow & Conkey.

Hudson Dealers—Spots. WABD. Pacesetter.

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

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

Jackson & Moyer—Spots preceding and following baseball. WPTZ. Seherhagen, Inc.

Jay Day Dress Company—Participation in “Birthday Party”, WABD. Thursday. Half hour children's format. Birmingham. Castelmann & Pierce, Inc.

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

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

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

Kelvinator—“In the Kelvinator Kitchen”. WNBT. Wednesday. 15 min. cooking program. Relayed to WPTZ. WRGB.

WNBW. WBAL-TV. Spots. WTMJ-TV, KSD-TV. WLWT. WBEN-TV. WEWS. KSTP-TV. Spots preceding and following baseball. WBKB. Geyer, Newell and Ganger.

Kool-Vent Awnings—Spots. WMAR-TV. Azrael.

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

Harry Krause — “Studebaker Amateur Show.” WFIL-TV. Fridays. half hour. Spots. WPTZ. Samuel Taubman.

Kress Dairies—Spots. WBAL-TV.

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

Lektrolite—Spots. KTLA, WBKB. Donahue & Coe.

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

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

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

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

The May Co. — “Shopping at Home.” KTLA. Tuesdays. Split sponsorship, quarter hour shopping program. Milton Weinberg.

Mazor & Sons — One spot weekly. WMAR-TV. Louis Schelter.

McKee-Pontiac Co. (Pontiac dealer)—One spot weekly. WMAL-TV. Kal, Ehrlich & Merrick.

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

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

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

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

Leo J. Meyberg Co. (RCA)—Movietone newsreel. KTLA. 7:50 p.m. 5 times weekly. J. Walter Thompson.

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

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

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

Motorola—Spots. KTLA, WBAL-TV. Boxing from Michigan City. WBKB. Tuesdays. “The Nature of Things.” WPTZ.

Thursdays. 8:15 Relayed to WNBT, WRGB. WNBW, WBAL-TV. 15 min. science show. Gourfain-Cobb.

Mouquin Wines (Austin Nichols Co.)—“Sports Names to Remember”. WABD. 5 min. program preceding boxing. Monday. WABD. Alfred Lilly Co.

C. F. Mueller—“Missus Goes A-Shopping”. WCBSTV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Duane Jones Co.

National Breving Co. — Spots preceding baseball. WTTG. Owen & Chappell.

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

Ned's Auto Supply — Co-sponsorship of “Junior Jamboree.” WWJ-TV. ½ hr. children's program. 5 times weekly. 3 spots weekly. Gerrish Albert.

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

Northcoo Suits—Horse racing from Pimlico. WMAR-TV. Spots. I. A. Goldman Co.

North East Radio Service—Spot. KSTP-TV. One shot.

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

Paramount Pictures, Inc. — Trailer on “The Emperor's Waltz.” KTLA. 2 min. film. Buchanan.

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

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

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

Peirce-Phelps, Inc.—Studio show, WPTZ, Tuesday. Adrian Bauer.

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

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

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

Philco Dealers (St. Louis) — “Rush Hughes' Guest Register.” KSD-TV. ½ hr.

“The Missus Goes Golfing.” Sundays. 15 min. instruction show. Spots.

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

Philco Distributors, Inc. (Detroit) — WWJ-TV. “Fun and Fables”. ½ hr. children's program. 5 times weekly. (Now concluded.) “Philco Television Theatre.” Feature film. Sundays. William I. Denman, Inc.

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

Pioneer Scientific Corp. (Polaroid)—Pictoreels preceding baseball. WPTZ. Tues. 5 min. musical film. Spots. WABD, WCBSTV, WFIL-TV, WMAR-TV. Cayton, Inc.

Plastray Corp.—One spot weekly. WWJ-TV. Holden, Clifford and Flint.
Powell-Campbell—Spots. WABD. Sterling Advertising.
Procter & Hutchison—Spots. WMAL-TV. Henry J. Kaufman & Asso.
Purofied Down Products Corp.—Participation in "Birthday Party." WABD. ½ hr. children's variety program. Bermingham, Castleman & Pierce, Inc.
RCA Distributing Corp. (Chicago)—Co-sponsorship of "Junior Jamboree." WBKB. Hour children's program. 5 times weekly. J. Walter Thompson.
RCA Victor (Minneapolis)—Co-sponsorship of Millers baseball. KSTP-TV. J. Walter Thompson.
RCA Victor Dealers (St. Louis)—"Junior Jamboree." KSD-TV. ½ hr. children's program.
RCA Victor Distributing Co. (Detroit)—Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. children's program. 5 times weekly. J. Walter Thompson.
Reed Candy Co.—Midget boxing. WBKB. 10 min. show. Reineke, Meyer & Finn.
Rexall Drug Stores—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. B.B.D.&O.
Reynolds & Co.—"Leaders of Industry." WPTZ. Tuesday. 15 min. interview format. Philip Klein.
R. J. Reynolds Tobacco Co. (Camels)—"Camel Newsreel Theatre." WNBT, WPTZ, WRGB, WNBW, WBAL-TV, WWJ-TV, WTFR, KSD-TV. WLWT. 5 times weekly. 10 min. newsreel. William Esty Co.
Ritters Pie Mix—One spot weekly. WFIL-TV. Clements Co.
Roberts Furniture Co.—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. J. B. Keifer.
Roberts Markets—Spot. KTLA. Direct.
Roberts Piano Co.—Spots. WRGB. Fridays.
Ronson—Spots. WFIL-TV. Agency, National Spot. Spots. WNBT, WNBW, WBAL-TV, KTLA, WBKB, WMAR-TV, WEWS, WWJ-TV, WTMJ-TV, KSD-TV, KSTP-TV. Spots preceding baseball. WGBS-TV. Cecil & Presbrey.
Maurice L. Rothchild—Three spots weekly. WBKB. Ruthrauff & Ryan.
Roycraft Co.—Spots. KSTP-TV.
Rubel Baking Co.—"Fans in the Stands." WLWT. 15 min. pre-baseball interview. Frederick W. Ziv.
Sanka Coffee—Weather reports. WABD, five nights a week. Young & Rubicam.
F. & M. Schaefer Brewing Co.—"Sports Album." WGBS-TV. 5 min. film. Preceding or following baseball. B.B.D.&O.
Irwin Schaffer—Spots. WPTZ. Direct.
Samuel Schnitzer—Harness racing. KTLA. Twice weekly, 15 min. feature.
Paul Schulte Motor—Spots. KSD-TV.
Schuster's Stores—Spots. WTMJ-TV. Cramer-Krasselt.
Schwabacher, Frey—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.
Charles Schurtz & Son—One spot weekly. WTTG. Henry J. Kaufman & Asso.
Scott & Grouer (Ballantine Distributors)—Wrestling bouts. WFIL-TV. Mondays. J. Walter Thompson.
Sears Roebuck—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.
Security Storage—Spots. WPTZ. Wednesday. L. M. Beresin.
Stephan Seth—Spots. WMAR-TV. Fox, Advtg.
Seven-Up Bottling Co.—Spots. KSD-TV. Oakleigh R. French.

Shannon & Luchs—Spots. WNBW. WMAL-TV. Henry J. Kaufman & Asso.
Shore Bros.—Time spots. WPTZ. Adrian Bauer.
William Silverstone & Co.—Spots. WTMJ-TV.
Simon Distributing Corp. (Motorola)—"On Wings of Thought." WMAR-TV. Tuesdays. 9:00 p.m. ½ hr. mindreading show. Robert J. Enders. Spots. WTTG, WMAR-TV, WNBW. Henry J. Kaufman & Asso.
Skinker Motor Co.—Spots. WMAL-TV. Henry J. Kaufman & Asso.
Snowden Chemical Co.—Spots. KTLA. Ross, Gardner & White.
Sohio—"Sohio Television Try-Outs." WEWS. ½ hr. amateur show. McCann-Erickson.
Solomon's—One spot weekly. WMAR-TV. Louise Waite Advg.
Sports Afield Magazine—"Sportsman's Quiz." WCBS-TV. Relayed to WMAR-TV. WCAU-TV. Mondays. 8:00 p.m. Five min. sports quiz. Warwick & Legler.
Standard Oil of California—Los Angeles Angels' baseball games. KTLA.
State Motor Co.—Spots. WMAR-TV. Fox Advertising.
Stewart's Men's Clothes—Spots following baseball. WTTG. WNBW. Tempo Ad Asso.
Stewart-Warner Dealers—"Television Teen Town." KSD-TV. 7:00 p.m. Monday. 40 min. teenage program.
Stoumen Rug Company—Spots twice weekly. WFIL-TV. Ralph A. Hart.
Stuart's, Inc.—Spots. WTMJ-TV.
Sunbeam, Inc.—"Player of the Day." WGN-TV. Ten min. interview preceding baseball. Perrin-Paus.
Sun Radio Co. (Philco)—Spots. WNBW. Kal, Ehrlich & Merrick.
Swift—"The Swift Show." WNBT. Thursday. 8:30 p.m. Half hour variety format. Relayed to WNBW, WPTZ, WBAL-TV, WRGB, McCann-Erickson.
Taylor Electric Co. (RCA)—"Those Keen Teens." WTMJ-TV. Saturdays. 3:00 to 3:30. Teen-age format. Gus Marx.
Tele Views Magazine—Spots. KTLA. Three times weekly. Direct.
Teldisco—Wrestling. WABD. Fridays. 9:00 p.m. Raymond Advertising.
Television Center—Spots. WLWT. Twice weekly. Direct.
Television Co. of Maryland—Spots. WMAR-TV, WBAL-TV. Harry J. Patz.
Television & Facsimile Service—INS news. WPTZ. Five times weekly. Morrison Advtg.
Terman Television Sales—"Learn to Rhumba." WBKB. Friday. 15 min. dance show. Jones & Frankle.
Tom's (Chrysler-Plymouth Dealers)—Spots. WMAL-TV, WTTG. "Capital Citizen." WNBW. Tuesday ½ hr. interview. Henry J. Kaufman & Asso.
Transmirra Products Corp.—"Today's World Picture." WBKB. 7 min. news show. 5 spots weekly over WABD. Spots. WFIL-TV, WMAL-TV, KSD-TV. Smith, Bull and McCreery.
Trilling and Montague (Norge Distributors)—Philadelphia Warriors basketball games. WFIL-TV. Campbell-Ewald.
Tupman Motors, Inc.—Two spots weekly. KTLA. Mogge-Privett, Inc.
Union Electric Company—"Teleguizicalls." KSD-TV, Monday. Half-hour viewer participation show. Gardner Advertising.
U. S. Rubber Company—"U. S. Royal Sports Time." WNBT. Relayed to WPTZ, WNBW, WRGB, WBAL-TV. Sports films. "The At Liberty Club." WFIL-TV. Tues-

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days. 8:00. 20 min. variety show. ½ hr. Soap Box Derby film. WWJ-TV, WMAR-TV. One shot. Campbell-Ewald.
University Shop—Spots preceding baseball. WTTG. I. T. Cohen.
Valley Forge Distributing Co.—3 spots weekly. WTTG. Henry J. Kaufman & Asso.
Video Sales Company (Walco Tele-Vue Lens)—Spots. WTMJ-TV.
Vincent Hairdressers—One spot weekly. WFIL-TV. Thursdays. Cox & Tanz.
Visek Bros.—Spots on "NBC Television Journal." WNBW.
Walco (Tele-Vue Lens)—Spots. WABD, KTLA, KSD-TV. WEWS. Scheck Advtg.
Waltham Watch Co.—Time signals. WLWT. 3 times weekly. N. W. Ayer.
Ward Radio Co.—Spots. WNBW. Kal, Ehrlich & Merrick.
Homer Warren Real Estate—Spots, once weekly. WWJ-TV. Stockwell and Marcuse.
Wheeler, Inc. (Chrysler Dealer)—Spots. WTTG, WNBW, WMAL-TV. James S. Beattie.
George Wiedemann Brewing Company—Wrestling matches. WLWT. Friday. Strauchen and McKim.
Winston Radio & Television Co.—Amateur boxing. WABD. Monday.
Wolf Bros.—"Dancing at the Car-Nival." WFIL-TV. Sundays. 9:30 p.m. Half hour dance lesson and contest. Barclay.
Zamoiski Co. (Philco Distributors)—Spots. WMAR-TV. Harry J. Patz.
Zippy Products—One spot weekly. WMAR-TV. Martin & Andrews.

Spread Operating Costs By Increasing Coverage

(continued from page 21)

lar equipment used by WBKB connects South Bend, Indiana, with Chicago.

The Bell Telephone Laboratories are now operating a 4000-megacycle radio relay circuit between New York City and Boston and use frequency modulation with low level heterodyne modulation. The new Philco television relay between WNBT in New York City and WPTZ in Philadelphia, which I mentioned earlier, uses FM with high level heterodyne modulation in the 1400-megacycle band.

Characteristics

All of these radio links require line-of-sight propagation paths which average from 25 to 35 miles between repeater stations. They all use high gain narrow band antenna systems and have ample band width for handling composite video signals without loss of picture quality. Considering the overall television system, from the television camera through the transmitter, radio link equipment and receiver, the relay link operates with such a high signal-to-noise ratio that it contributes a negligible amount of noise.

These systems are very economical of spectrum space since a one or two-way circuit can usually be operated with only two channel assignments because of the highly directive antennas used. Similarly, interference can be eliminated between relatively closely spaced relay stations operating on the same channel by proper antenna orientation. In the last few years extensive propagation tests on frequencies up to 30,000 megacycles over many types of terrain have shown that a very high degree of reliability can be expected using 6,000 megacycles, particularly if the antenna sites are carefully chosen and a margin for fading is designed into the system.

Advantages of the Relay System

The newest television radio relay circuit which has been designed by Philco and is now being used by Western Union, is particularly adaptable to our problem of connecting community television stations with a metropolitan station.

Relay Equipment Costs

For our metropolitan-to-community station link we would need a single one-way circuit, at least at first. Equipment such as this would cost about \$30,000 to \$40,000 for a two-jump one circuit system. Add to this another \$15,000 to \$20,000 or so for towers, equipment enclosures, standby power plants and auxiliary equipment and we have a capital investment of about \$50,000 for our relay link. Amortizing this over a five-year period would give a depreciation rate of \$10,000 per year or about \$200 per week.

TELEVISION magazine is the only publication giving complete coverage of the television industry in all its phases.

First in Readership

First in Advertising

First in Editorial coverage

Metropolitan Station—Potential Audience 1,500,000

Operating and Depreciation Expense—
\$10,000 per week

Community Station—Potential Audience 750,000

Operating and Depreciation Expense—
2,000 per week

Relay System

Operating and Depreciation Expense—
500 per week

Cost-Per-Viewer

Metropolitan

10,000

1,500,000 = \$0.0066 per week

Community

2,500

750,000 = \$0.0033 per week

Experience has shown that a two-hop relay such as this one can operate on a 28-hour week schedule at a cost of approximately \$300 a week for power, maintenance and replacement tubes and parts. This means that the depreciation and operating expenses for the relay system will be of the order of \$500 per week. Again these are estimates which will vary according to local conditions. This completes the technical and economic requirements for our complete metropolitan-community television operation.

Let's summarize the weekly operating and depreciation expenses described individually above:

Metropolitan Station

Operating & Depreciation Expense \$10,000/week

Community Station

Operating & Depreciation Expense \$ 2,000/week

Relay System

Operating & Depreciation Expense \$ 500/week

Cost-Per-Viewer

Now, let's apply these figures to a hypothetical case. Let's assume that the potential audience in the metropolitan area is one and one-half million people and in the community it is 750,000. In the metropolitan area, the cost-per-viewer is 10,000 divided by 1,500,000 or \$0.0066 on a weekly basis. The cost-per-viewer for the community station is 2500 divided by 750,000 or \$0.0033 on a weekly basis. The dollars are not as important as the ratio of the two costs-per-viewer. In this case the viewers in the community station area can be added to the potential audience at about half the cost of those covered in the metropolitan area. It is obvious that the addition of the community station reduces the average cost-per-viewer for the whole operation. The figures I have used for potential audiences for the two stations may not be applicable in your situation. The depreciation and operating costs will vary from one section of the country to another and will, of course, depend upon the magnitude of the stations and the amount of equipment involved. However, the basic philosophy will apply irrespective of these factors.

So try your own examples using your own potentials and see if one or more community stations will improve the economics of your station. Perhaps this basic concept will help you solve that burning question "When will we break even?"



Millions of Americans—with RCA television—will see history as it is made at the two National Political Conventions.

Look before you vote — with Television

This year, television joins press and radio as a "political reporter," in Philadelphia, at the Republican Convention, June 21, and the Democratic Convention, July 12. As political leaders step up to speak, you're right with them on the convention platform.

The Candidate will be televised as he looks into the camera—talks to the people, face to face. His appearance, smile, gestures, combine with the sound of his voice, and his message, to complete the transmission of his per-

sonality. You have a new opportunity to know your man!

Important as any in history, the 1948 conventions will be covered from start to finish by keen-eyed RCA Image Orthicon television cameras. Highlights and sidelights, all will be seen. And what the camera catches will be sharp and clear on the screens of RCA Victor home television receivers . . .

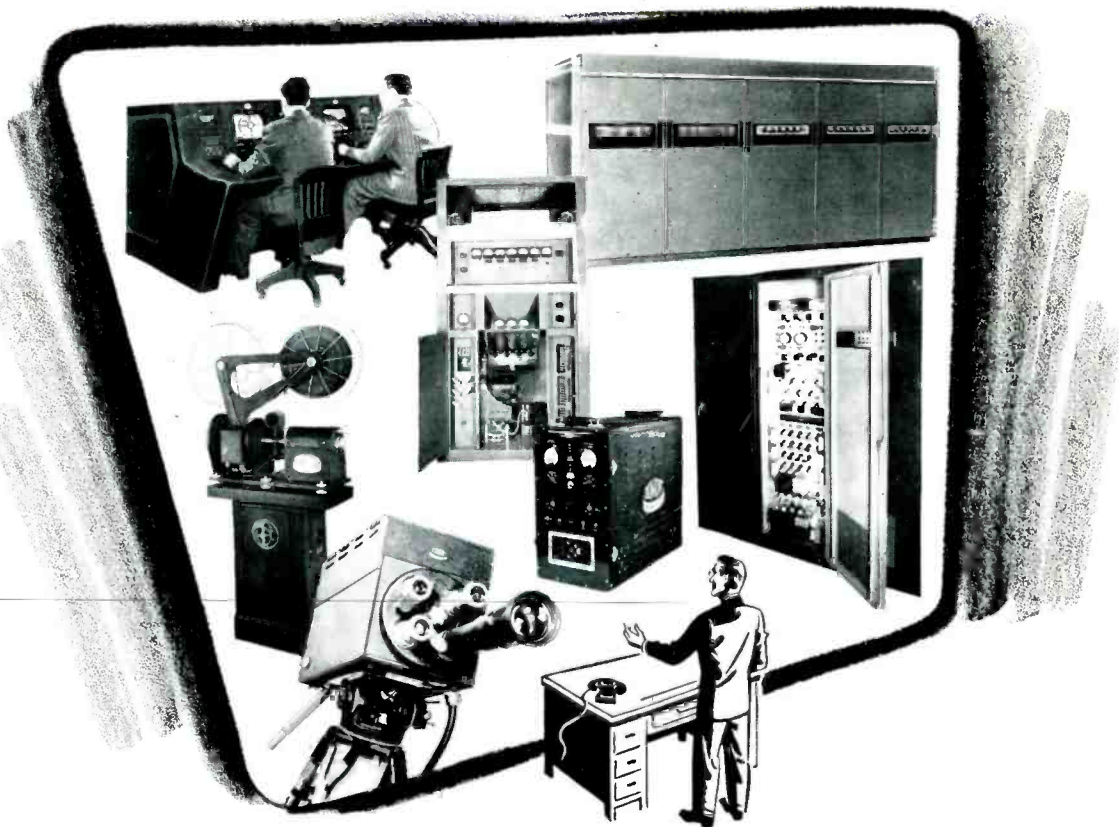
Today, 40,000,000 Americans are within reach of regularly scheduled daily television programs.

Television as an aid to good citizenship, through the formation of an informed public opinion, is one of the ways in which developments from RCA Laboratories serve the nation and its people. Advanced research is part of any instrument bearing the name RCA or RCA Victor.

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



RADIO CORPORATION of AMERICA



Because telecasting craftsmanship calls for fine television tools, more and more telecasters are choosing . . .

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More than that, Du Mont telecasting started small yet has grown to network proportions. Du Mont knows precisely the requirements at every step

in commercialized television.

Thus the Du Mont Acorn Package sees the telecaster through from modest start to proud leadership. Such basic equipment builds up as the station grows. It provides for a progressive, sound, profitable investment.

Which explains why telecasters—large and small alike—are choosing Du Mont telecasting equipment.

START AS SMALL AS YOU
WISH, WITH THE DU MONT

Acorn Package

► Of course Du Mont telecasting "know-how" is available to you. Write for literature. Let us collaborate with you in working out your telecasting plans.

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