

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

FEBRUARY 1949

50¢



# clearest

16% Clearer  
on  
WNBT

The face on the living-room screen is 16% clearer on WNBT than on the next best New York station . . . and WNBT is setting the standard of technical reception for all the other stations of the NBC Television Network. Technical superiority multiplies viewers . . . and the audience to NBC.

## three to one

Images clearer on NBC, programs more popular, audiences larger . . . in fact, in answer to the question "Which one television station do you view the most?" viewers in the New York area state a *three to one* preference for NBC over the second ranking station.\*

With a lead like this, it's no wonder that *four times* as many network advertisers are on NBC Television as on any other network.

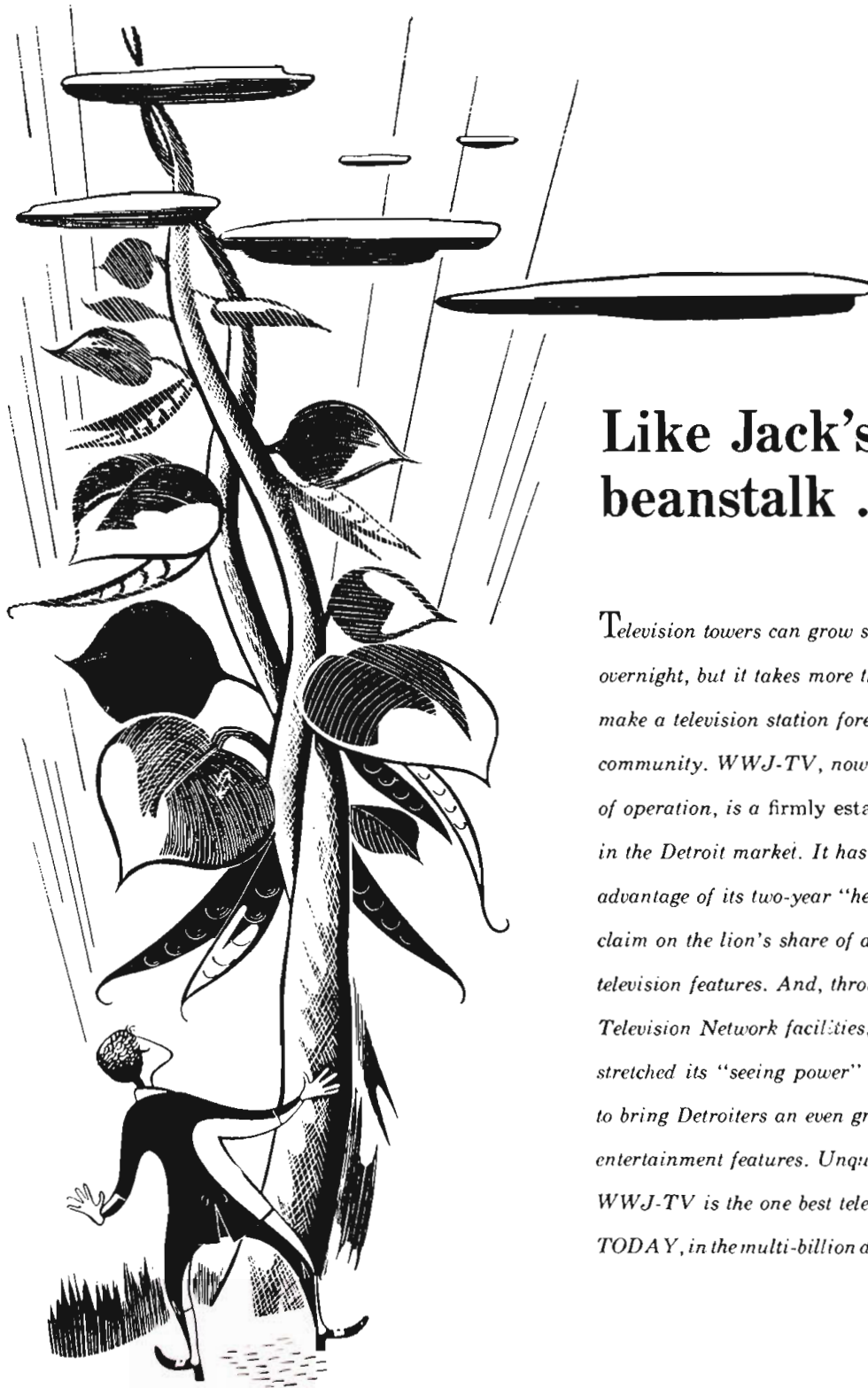
*\*Complete details on request*



## NBC Television

THE NATIONAL BROADCASTING COMPANY

A service of Radio Corporation of America



## Like Jack's beanstalk . . .

*Television towers can grow sky-high overnight, but it takes more than just a tower to make a television station foremost in its community. WWJ-TV, now in its third year of operation, is a firmly established leader in the Detroit market. It has taken full advantage of its two-year "headstart" to stake its claim on the lion's share of desirable local television features. And, through its NBC Television Network facilities, WWJ-TV has stretched its "seeing power" beyond the horizons to bring Detroiters an even greater diversity of entertainment features. Unquestionably, WWJ-TV is the one best television "buy" TODAY, in the multi-billion dollar Detroit market.*

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM FM STATION WWJ

# WWJ-TV

NBC Television Network

# A "KNOW-HOW" ORGANIZATION

## Moves into the Television Field

The heritage of a dynamic organization with thirty-seven years of rich experience in the production, distribution and exhibition of motion pictures, is now available to you to help fulfill your many needs for complete and comprehensive television programming. UNITED WORLD FILMS has applied this experience, which has gained it excellent motion picture patronage, to the problem of getting television audience acceptance. It seems quite reasonable, in view of its past experience, that UNITED WORLD FILMS should have the answer to this problem.

We would appreciate a call or a letter so that we may tell you first-hand of the complete and important assets in television film which are now ready for you. We would like you to know more about our entertainment film packages as well as our expert production of film commercials. Why experiment, when the "know-how" and its results are yours for the asking.

### FILM COMMERCIALS

The facilities for live, animated, stop-motion, and process photography done by the world's finest technicians and creators, are at your disposal. Among our many satisfied customers are General Motors, Chevrolet, Lee Hats, and others.

### FILM PROGRAMS

For the first time in television history, a monthly release schedule of film programs has been made available to advertisers and television stations.

*The schedule for the next six months will include:*

#### February—

Children's features.  
Children's serials.  
5-minute holiday reels for all the important holidays of the year beginning with holidays which come in February.

#### March—

Sports package.  
Secrets of Life (humorous nature films).

#### April—

Stranger Than Fiction.

#### May—

Atomic Physics (The story of the Atom Bomb featuring Albert Einstein, Lord Rutherford, etc.)  
Julian Huxley Science Series.

#### June—

Going Places.

#### July—

British and French classic films.  
Half-Time Extras for the coming football season.



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



On WCAU you're in Philadelphia



High-powered WCAU-TV (equivalent of 50,000 watts) puts your high-powered product demonstrator right into the same room with thousands of prospective customers in this television-minded city with the 2nd largest TV market\*.

CBS affiliate.

\*120,000 sets.

**THE PHILADELPHIA BULLETIN STATIONS**

**TV  
AM  
FM**

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THE  
ENTERTAINMENT-STATION

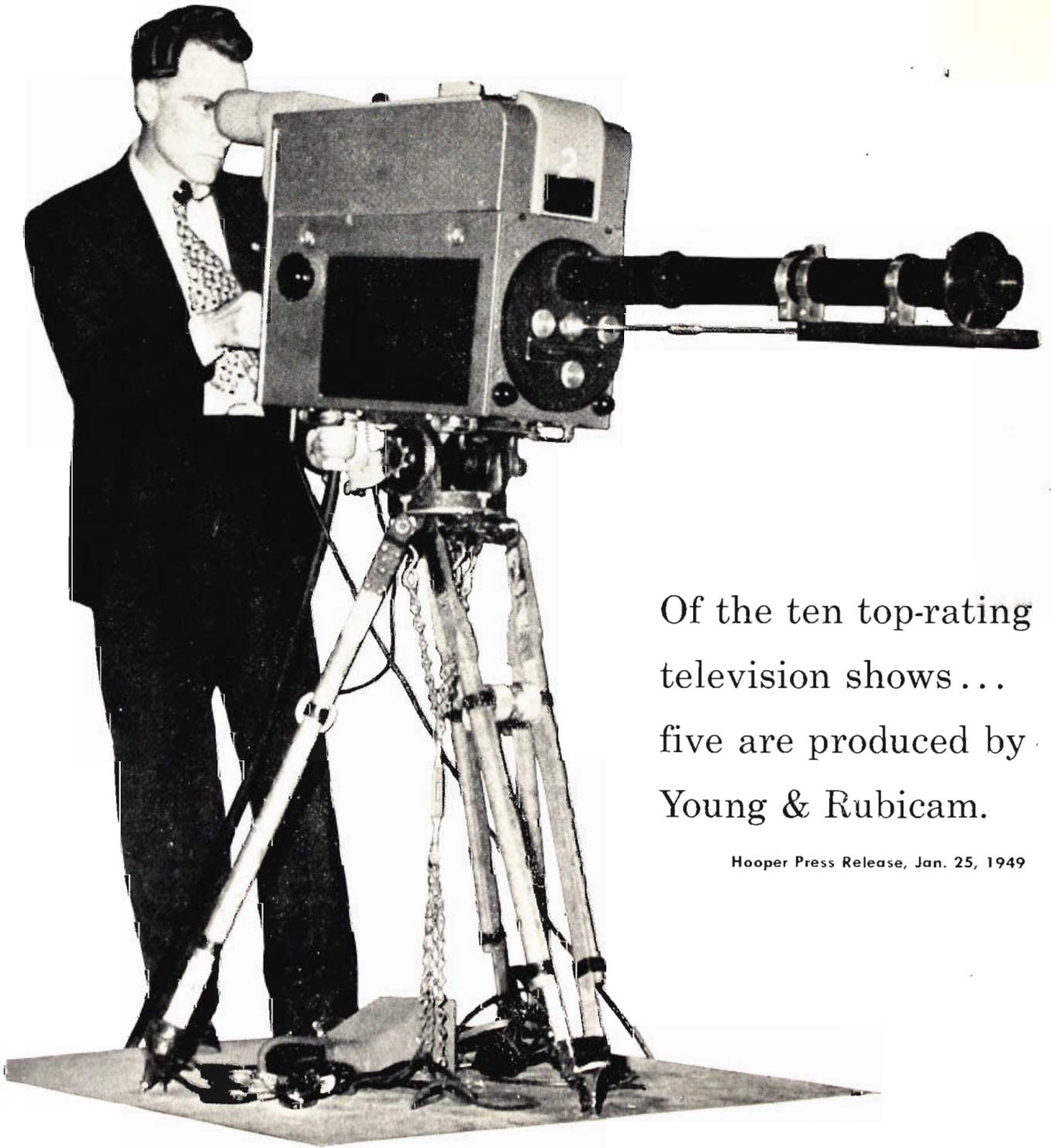


channel 13

TELEVISION CENTER-NEWARK



# THE NEWEST MEDIUM



Of the ten top-rating  
television shows...  
five are produced by  
Young & Rubicam.

Hooper Press Release, Jan. 25, 1949

**YOUNG & RUBICAM, INC. ADVERTISING**

New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

# TELEVISION MAGAZINE

## *status report*

- **ADVERTISING:** Total of 933 advertisers used television as of January 1, of which 119 were national accounts; 41 advertisers sponsored TV programs on a network basis. Figure is an increase of 89 over the December 1 total of 844. New high represents an increase of 515% over the December 1947 total of 181.
- **RECEIVER PRODUCTION:** Monthly production hit an all-time high in December with a total of 161,179 receivers, as reported by RMA members, bringing the overall 1948 output to 866,832. Total industry production for the year, including non-RMA output, exceeded 975,000 including some 25,000 TV kits (unassembled.) Set production since V-J Day is now well over the million mark. For city-by-city receiver circulation, see TELEVISION Magazine's STATUS MAP, page 20-21.
- **STATION STATUS:** WHIO-TV, Dayton, now on air with preliminary telecasts, prepares for official debut on February 23rd. With opening of KNBH and KTTV last month, Los Angeles now has six stations operating.
- **COLOR TV:** Rumor has it CBS has not completely dropped its plan for color, and is readying an adapter which would provide color for monochrome sets. Device, which reportedly would sell for under \$50, is said to be presented in an upcoming FCC hearing.
- **TBA SERVICE EXPANDS:** Activity will provide for wider service to membership, including quarterly "Status of the Industry" reports. Latter will include compilation of data on set ownership and production, coaxial cable and relay information, number of advertisers using TV, and quarterly average ratings of top shows.
- **TV COSTS PER THOUSAND:** CBS has come up with some significant comparative costs of TV in the New York market and newspaper advertising. On its high rated "Toast of the Town," CBS has arrived at a \$7.21 cost per thousand viewers. Other top shows are even lower in cost. These figures were compared to a full page in the New York Times at \$7.15 and the Herald Tribune at \$9.10 per thousand readers.

For its TV figures CBS used the number of sets in the area, the current Hooper for the particular show and the Hooper count of viewers per set. To arrive at newspaper costs, total ABC figures and readers per ad (2.5) taken from continuing studies of readership were used.

- **CHALLENGE:** CBS' sensational raids on NBC's formidable talent ranks might well develop into one of the biggest boons for both AM and TV programming. That is, if the reverberations among the senior network's hierarchy demand a major reshuffle of program thinking to conform to the changing times. Anyone who saw George Jessel emcee the Inaugural Ball or Harry Richman's "Putting on the Ritz" routine must agree the time has arrived to put the greats of yesterday out to pasture. This might sound a bit unkind, but it's obvious—and simply good business. There's a limit to how much the American public can take of the year-in-year out sameness of the Bennys, Hopes, and Allens. A powerful shot in the arm is needed if they are to survive against the inevitable competition of new talent and program ideas.

CBS probably has a good deal in the talent-grab, and aside from the resultant hike in billings, the network should be able to solidify its position in the affiliate sweepstakes.

The shoe is now on the other foot. NBC must come forth with the creativeness and promotion which served CBS so well, when the rival web had all the top names. Situation emphasizes the need for the younger approach (not necessarily in age, but in lively and original thinking) in programming. If NBC gives the younger men free reign, it's conceivable the network will come up with top-rated entertainment in both AM & TV to the benefit of all.





Giant in a hurry..





*A pair of tap-dancers run through  
their capers... leaning over his script,  
a news analyst commits it to memory...  
the great mike-boom reaches out,  
fishing for the voice of the singer  
in the bright pool of light  
before the cameras...  
and marching across the foreground  
with superb unconcern,  
a workman pushes a wheelbarrow  
loaded with plaster.*

**H**ERE is a portrait of a giant in a hurry...  
backstage in the production of a miracle,  
spinning magic for millions where only yester-  
day were thousands.

Here are the new CBS Television studios,  
fountainhead of the television shows which  
reach larger audiences more often than any  
others in television today.

Here is the nerve-center of the expanding  
CBS Television network...one station a year ago...29 stations today...constantly  
reaching out to more people, more markets. And through such reaching, driving ever  
downward the costs of delivering audiences. (Today in New York City a full-dress,  
full-hour CBS-TV program delivers more people per dollar than the average full-page,  
standard-size newspaper ad.)

Here, the shape of tomorrow's economy is being wired for light and sound.

Here is CBS Television. Here is where you belong.

**CBS-TELEVISION**

*—now operating in 29 markets*



# TELEVISION MAGAZINE AUDIENCE RESEARCH

**L**IPTON'S this month displaces Texaco as the leader in sponsor identification, standing at 40% the first time it appears on the list. Sponsor identification exceeds the popularity of the program itself, suggesting considerable carry-over from the radio advertising as well as marked effectiveness for the informal, integrated commercial technique used by Godfrey.

Texaco, at 37%, runs a close second, followed, as was the case last month, by Camel and Chesterfield. Lucky Strike, using spots during the period of this survey, leads the spot category, with Philip Morris second.

Following is the list of advertisers who polled a response of 3% or more in answer to the question, "Name three advertisers on television." There were 256 respondents, 62% women and 38% men; the sexes are given equal weight in computing "total" percentages.

## Sponsors of Regular Programs

	Men	Women	Total
<b>Lipton's</b>	35%	45%	40%
Arthur Godfrey's Talent Scouts; Mon. 8:30-9 PM. WCBS-TV.			
<b>Texaco</b>	39	35	37
Texaco Star Theatre; Tue. 8-9 PM. WNBT.			
<b>Camels</b>	25	30	28
Newsreel Theatre; Mon. thru Fri. 7:50-8 PM. WNBT.			
<b>Chesterfields</b>	15	20	18
Supper Club, WNBT, Fri. 11- 11:30 PM.			
<b>Chevrolet</b>	17	16	17
Chevrolet Tele-Theatre; Mon. 8-8:30 PM. WNBT. Telenews; Tue. 7:40-8 PM. WABD.			
<b>Emerson Radio</b>	13	20	16
Toast of the Town; Sun. 9-10 PM. WCBS-TV.			
<b>Philco</b>	16	12	14
Philco Television Playhouse; Sun. 9-10 PM. WNBT.			
<b>Messing's Bread and Cake</b>	15	10	12
Messing's Prize Party; Fri. 8:30- 9 PM. WCBS-TV.			
<b>Old Golds</b>	10	7	9
Original Amateur Hour; Sun. 7-8 PM. WABD.			
<b>Gulf</b>	10	5	8
We the People; Tue. 9-9:30 PM. WCBS-TV. Road Show; Thurs. 9-9:30 PM. WNBT.			

Other advertisers named were: Kraft Foods (6%); Gillette (5%); Kolynos (5%); Bigelow-Sanford (4%); Ford (4%); and Schaefer Beer (3%).

Fischer's Products, Unique Toys, Admiral Radio, Arrow Shirts, Polaroid and RCA Victor each received 2%.

## Spot Sponsorship

	Men	Women	Total
<b>Lucky Strike</b>	19%	13%	16%
WCBS-TV, WABD, WPIX.			
<b>Philip Morris</b>	4	9	7
WNBT, WCBS-TV, WJZ-TV, WABD, WPIX.			

## Lipton Tops Texaco In Sponsor Identification At 40% — by Dr. Thomas Coffin

DuMont	4	4	4
WABD.			
Borden	3	1	2
WPIX, WABD, WCBS-TV.			

## Star Theatre Still Top Show

Texaco Star Theatre continues to rank first by a wide margin in program popularity, though at 76% it is down slightly from last month's peak of 81%.

In our first survey since "Talent Scouts" went on television the Arthur Godfrey show has stepped into second place, coinciding with its rapid rise in the Hooper and Pulse reports.

## Favorite Programs

	Men	Women	Total
<b>Texaco Star Theatre</b>	75%	77%	76%
Texaco, WNBT, Tue. 8-9 PM.			
<b>Arthur Godfrey's Talent Scouts</b>	6	11	9
Lipton Tea, WCBS-TV, Mon. 8:30-9 PM.			
<b>Toast of the Town</b>	7	8	7
Emerson, WCBS-TV, Sun., 9- 10 PM.			
<b>Sports</b>	5	1	3
<b>Philco Television Playhouse</b>	2	3	2
Philco, WNBT, Sun., 9-10 PM.			
<b>Howdy Doody</b>	2	1	2
WNBT, 5:30-6 PM., Mon.-Fri. Kraft Television Theatre, Amateur Hour and Chevrolet Theatre each received 1%.			

## Three-Fourths Prefer Television At All Times

In evaluating television's progress a useful device is the periodic repetition of key questions, with a comparison of the successive answers. A question suited to this approach was asked one year ago (TELEVISION, January, 1948) and, for comparison, repeated in our current survey: "Are there any times when there are television programs being broadcast that you prefer to listen to the radio?"

At that time, 28% said Yes, they preferred radio at times; 68% said No, there were no times when they preferred radio. A year later, in 1949, 22% prefer radio at times, while 78% at no time favor radio (in fact, preferring television all the time.)

This moderate growth in the preference for television has occurred despite the fact, that, with television now being broadcast over the major portion of working hours, the sphere of comparison with radio has been considerably enlarged. The increase in television preference, of course, brings to mind the improvement in quality of television programming over the past year; it has a bearing, too, on the question of whether the novelty of television is yet wearing off.

(continued on page 40)

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



**CURRENT HOOPER AND PULSE RATINGS**

**NEW YORK HOOPER RATINGS  
JANUARY**

Texaco Star Theatre, WNBT	79.6
Godfrey and His Friends, WCBS-TV	60.0
Godfrey's Talent Scouts, WCBS-TV	56.1
Toast of the Town, WCBS-TV	49.0
Kraft TV Theatre, WNBT	42.4
Amateur Hour, WABD	37.5
We The People, WCBS-TV	37.1
Arrow Show, WNBT	35.6
Dunninger and Winchell, WNBT	34.5
Gulf Show, WNBT	31.6

**NEW YORK TELEPULSE RATINGS  
JANUARY**

Texaco Star Theatre, WNBT	69.3
Godfrey's Talent Scouts, WCBS-TV	43.3

We The People, WCBS-TV	36.7
Basketball (Mhntn-Geo. Wash., WCBS-TV)	35.3
Kraft TV Theatre, WNBT	34.7
Toast of the Town, WCBS-TV	33.3
Winner Take All, WCBS-TV	30.7
Original Amateur Hour, WABD	29.3
Boxing (Friday), WNBT	28.7
Phil Silvers Show, WNBT	28.7

**PHILADELPHIA TELEPULSE RATINGS  
JANUARY**

Texaco Star Theatre, WPTZ	64.0
Godfrey's Talent Scouts, WCAU-TV	62.0
We The People, WCAU-TV	52.0
Break The Bank, WFIL-TV	52.0
Toast of the Town, WCAU-TV	49.0
Boxing (Friday), WPTZ	49.0

Mummers Parade (3 stations)	46.0
Original Amateur Hour, WFIL-TV	44.0
Phil Silvers Show, WPTZ	43.0
Gay 90's Revue, WFIL-TV	42.0

**CHICAGO TELEPULSE RATINGS  
JANUARY**

Wrestling (Thursday), WGN-TV	47.0
Super Circus (Sunday), WENR-TV	39.0
Film-House of Secrets (Friday), WBKB	36.0
Vaudeo Varieties (Friday), WENR-TV	36.0
Film (Henry VIII), WGN-TV	36.0
Wrestling (Wednesday) WENR-TV	35.0
Hockey (Sunday) WBKB	34.0
Wrestling (Monday), WBKB	32.0
Phileo Playhouse, WNBQ	32.0
Feature Film (Tuesday), WENR-TV	30.0

Anticipation

KFI-TV anticipated that you would want to participate — that you would want to buy your sales messages *in* programs as well as adjacent to them.

We feel that this is the way an advertiser will discover what type program or announcement will produce best results for him.

So KFI-TV has designed virtually all its programs to accommodate participations — at the same rate that you would normally pay for announcements.

These established programs are available right now on KFI-TV for participation:

LADIES DAY, a variety show with live music and colorful M. C. and singers, TV version of KFI's successful morning participation program;

MAIL BAG OF HOUSEHOLD TRICKS, an ideal vehicle for introducing a new household product or gadget;

KFI-TV NEWS ROOM — Acme Newspictures — tomorrow morning's pictures tonight...with ace reporter Pat Bishop narrating.

*You can sample television in Southern California with live or film announcements in the heart of a show as if it were your own program—for as little as \$75.00 a week.*

Ours

Participation

Yours

**KFI-TV**

LOS ANGELES  
CHANNEL 9

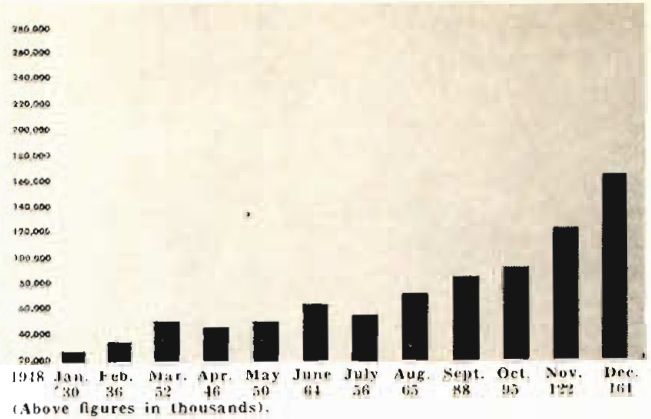
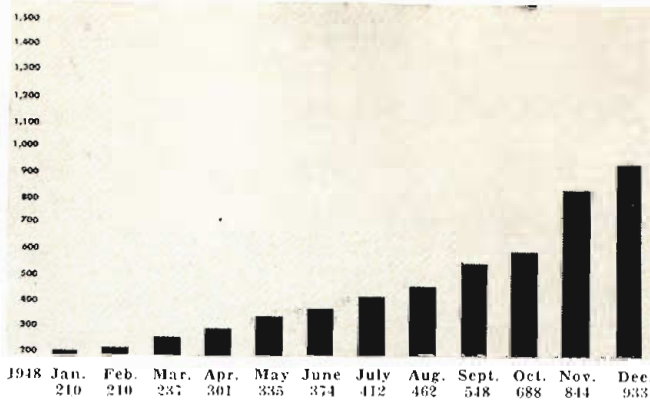
*Barclay C. Anthony, Inc.*

REPRESENTED NATIONALLY BY  
EDWARD PETRY AND CO., INC.



TELEVISION MAGAZINE'S ADVERTISING INDEX

RECEIVER PRODUCTION INDEX



## Breakdown of Station Operations

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

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WCBS-TV	43	37%	43%	20%	—	38%	62%
WATV	36	8%	11%	81%	—	16%	84%
WPIX	43	27%	41%	32%	—	32%	58%
WNBT	39	20%	53%	27%	—	42%	68%
WABD	90	9%	85%	5%	1%	33 1/3%	66 2/3%
WJZ-TV	27	11%	49%	33%	7%	24%	76%
WFIL-TV	35 1/4	9%	31%	18%	42%	44%	56%
WTTG	27	32%	25%	10%	33%	39%	61%
WNBW	36	1%	20%	10%	69%	37%	68%
WBAL-TV	60	—	28%	30%	42%*	28%	72%
WENR-TV	30	32%	15%	25%	28%	9%	91%
WGN-TV	38	17%	41%	42%	—	54%	46%
WWJ-TV	50	13%	26%	13%	48%	40%	60%
KTSL-W6XAO	18	26%	31%	30%	13%	20%	80%
WLW-T	29	11%	60%	19%	10%*	46%	54%
WTMJ-TV	32	16%	28%	19%	37%	60%	40%
WTVR	46 1/2	—	28%	8%	64%	38%	62%
WBZ-TV	33	8%	10%	36%	46%	45%	55%
WRGB	32	—	28%	5%	67%	50%	50%
KDYL-W6XIS	23	30%	40%	10%	20%*	60%	40%
WBAP-TV	20	32%	27%	41%	—	37%	63%
KSTP-TV	27	21%	25%	48%	6%	34%	66%
WSB-TV	30	39%	28%	23%	10%	57%	43%
KSD-TV	51 1/4	7%	13%	8%	72%	13%	87%
WEWS	29	36%	10%	27%	27%*	39%	61%
WNAC-TV	38	19%	—	24%	57%	40%	60%
WBKB	30	20%	30%	50%	—	43%	57%
WJBK-TV	24 1/2	10%	5%	30%	55%	—	—
KTLA	34 1/2	31%	45%	24%	—	25%	75%
KFI-TV	15	20%	60%	20%	—	20%	80%
WPTZ	33	7%	21%	8%	64%	60%	40%
WBEN-TV	30	20%	12%	9%	59%	76%	24%
WAVE-TV	20	42%	16%	29%	13%	44%	56%

\*Network film recordings

\*\*Network and film recordings





STUDIOS:  
HOLLYWOOD'S  
RADIO CITY,  
SUNSET and VINE  
TRANSMITTER: MT. WILSON, ALTITUDE 5,780 FEET

**KNBH**  
HOLLYWOOD  
**Channel 4**



THE NATIONAL BROADCASTING COMPANY  
A SERVICE OF RADIO CORPORATION OF AMERICA

# TELEVISION CENTER OF THE WEST

In TV, as in AM, Hollywood's Radio City is now the most important address on the West Coast.

Here, only a few weeks ago, NBC's own station, KNBH, began operations. Already it has won a commanding position in America's third-largest television area, its third-largest market area.

Reason? The same high standards of program and technical quality which NBC Television pioneered in the East.

We have some excellent program packages attractively priced. Your NBC sales representative will be glad to tell you more about them.

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

*In Philadelphia Television, it's*

# WPTZ

*Over 2<sup>nd</sup> Station by 91%*

*Over 3<sup>rd</sup> Station by 222%*

ON January 8th, all three Philadelphia television stations made individual pickups of the Mummers' Parade. None of the stations is normally programmed at the time of the parade; preference for any one had to be predicated on technical superiority, program know-how or tuning habit.

During the period from 11:00 AM to 3:00 PM, when all three stations were on the air, a coincidental telephone survey made by an independent research organization\* showed WPTZ to have almost twice as large an audience as the 2nd station and more than three times as large an audience as the 3rd station!

Moreover, sponsor identification on the

*\*Patterson, Korchin & Company*

WPTZ telecast was 73.8% compared to 65.3% on the 2nd station and 57.2% on the 3rd station.

It strikes us that this survey helps to put a price tag on the value of such intangibles as experience, facilities and that elusive factor called "tuning habit." And it certainly demonstrates that if you want to reach the Philadelphia television audience—second largest in the world—you'll do it at materially less cost per receiver over WPTZ.

If you'd like a copy of this survey or current availabilities on WPTZ, drop us a line or see your NBC Spot Sales representative.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA







## AM-TV *shows pay off*

**GULF & LIPTON ADD THE NEW YORK TV AUDIENCE TO THEIR RADIO SHOWS, AT \$4 PER THOUSAND VIEWERS**

**By CAMERON DAY**

**F**OR about \$2,000 extra (over its estimated AM tab of \$10,300), Gulf currently has one of the top-rated TV shows in New York with its "We the People" simulcast. Similarly, Lipton's dual airing of "Arthur Godfrey's Talent Scouts," reported to have an AM cost of \$7,300, provides the sponsor New York TV coverage for around \$3,000. Furthermore, "Scouts," number two in recent ratings of New York TV offerings, has displaced "Texaco Star Theatre" as the leader in sponsor identification in TELEVISION magazine's current audience research report. (See page 10).

These figures on TV costs for each show (\$2,000 and \$3,000 re-

spectively) are estimates, of course, since overall TV charges are rather closely guarded. However, on the basis of the known and indicated costs involved, it seems likely that either sponsor can gain his New York audience at about \$4 per thousand viewers, including both time and talent—a factor which should cue sponsors on how to gain a sizeable TV audience at a comparatively low additional cost.

Others already in the simulcasting ranks, as well as "Scouts" and "People" over CBS, include Bristol-Myers' "Break the Bank" on ABC; Chesterfield's "Supper Club" (televised on a repeat NBC broadcast 11 PM Fridays); and "America's Town Meeting of the Air," spon-

sored by the Modern Industrial Bank over WJZ-TV, and offered as a co-op on other stations of the network. These segments illustrate the fact also, that sponsors gain TV coverage at reportedly "reasonable" rates.

Many simulcasts so far have had, when just AM, a certain visual quality provided for studio audiences, thereby giving them a running start in adaptation to TV. However, this has less to do with the reasonable TV costs on simulcasts than the apparent willingness of the networks to give sponsors a break in the interests of developing and promoting the new medium. For, however slight the actual physical changes, there is always the





"Children's Hour" simulcast (WCAU-TV) was put on TV with minimum of changes and additions, since show played up visual appeal.

cost of the basic TV setup plus the constant coping with new problems presented by (1) keeping the AM audience happy, and (2) steadily improving the visual effects of the show for TV viewers.

### ABC's Chronic Headaches on Bristol-Myers' Show

On the quiz program, "Break the Bank," for instance, it was necessary to eliminate mikes wherever possible, cut out scripts, and re-stage the whole show. A typical visual addition was the lighted money board, devised by the agency, Doherty, Clifford & Shenfield, which keeps the TV audience aware of how much money is running for the contestant. Previously, the figures were written on a blackboard as a cue to emcee Bert Parks.

Such changes and additions, of course, are to be expected. And, once made, they remain fairly static. The handling of the commercials, on film, however, is always subject to change and seldom follows the same pattern in any two shows. This results from the fact that the show has no set script, and the director must anticipate the break in order to cue the use of the commercial. The commercials on film run exactly one minute and are shown, of course, simultaneously with the AM message. However, since unsteady participants may slow things up and the AM announcer may not hit a minute on the nose, the director must always have slides ready to take up the lag, then get back into the proceedings without missing a trick. All this requires a sort of "telegedemain" on the part of the ABC director, Marshall Diskin, and makes this phase of the simulcast a particularly tough assignment.

On "America's Town Meeting," handled by the same director, and produced by Metropolitan Advertising Company, the commercials are on film over WJZ-TV, only spon-

sored station of the simulcast. And when the commercials come on, it is necessary to feed other messages from the ABC studio to the remaining network stations. But the commercials are cued at set times and can be handled with definite cues without much worry over timing. Diskin's main concern here is catching the spirit of the program, which is that of a group of Americans having a down-to-earth discussion on a vital subject.

### Studio Audience Vital To "Meeting" Telecast

To get this spirit, Diskin makes the audience a real part of the program, brings it in whenever it adds to visual appreciation of the goings on. To best catch the natural reaction of the average citizen—who may sit in the audience but is always ready to speak his piece—Diskin has done away with the method of having mikes thrust startlingly at questioners, now uses parabolic mikes to make the audi-



"Break the Bank" simulcast requires regrouping of people on stage, adding money board which lights up and keeps viewers posted.

ence participant more relaxed. Having cameras on the stage, in the audience, and in the balcony of Town Hall, he is ready to get that instantaneous interplay between the one who poses the question, and the member of the panel on stage who replies. Not knowing where a question will spring from, he does this by first putting a camera on the panel member about to reply, then dissolving into the figure of the one posing the question.

Again, as the audience responds noticeably to some point under discussion, the camera will catch some interesting, and entirely natural, byplay—the man who leaps from his seat, nudges his neighbor, etc. And, pointing up the whole spirit of the program still further, Diskin had a schmoo perched in a seat in the audience one night when Al Capp was on.

This is one kind of a challenge to

the TV director. Another, on "We the People," is how to keep improving the show while having to work with mainly non-professional talent. The trail-blazer among simulcasts (TELEVISION, July, 1948), "People" must come up with acts which appeal to more and more TV viewers, and at the same time continue to please its heavy AM audience. It has done this by substituting printed cards for scripts, to a great extent, and using film clips to introduce people on the show, which may be scenes of places or events that have affected the participant.

On commercials, film is still used to some extent, and also balop animated cartoons. However, other live commercials are also employed with increasingly greater effect. On one occasion, as the announcer talked in the foreground, a can of Gulf oil was chipped out of a block of ice, then demonstrated to pour freely.

### Godfrey's Smooth Style A Natural For Video

While "People" is one of the tougher simulcasts, "Arthur Godfrey's Talent Scouts" is one of the easier. Everything goes on about as usual, with the addition of a few visual props. And the inimitable Godfrey displays the products and draws the commercials in his now famous fashion. With Godfrey, of course, the TV sponsor pays somewhat more for talent, but it still figures as a bargain rate with the kind of sponsor identification it pulls.

Just as "Talent Scouts" was easily adapted to TV, so was the Horn and Hardart "Children's Hour" over WCAU-TV in Philadelphia. Essentially a visual show from the outset, playing to a packed studio audience, the program pulls the highest AM rating of any daytime stanza in the area, and has gained a solid TV acceptance. However, TV

(continued on page 40)



Live commercials are used on Horn & Hardart's "Children's Hour" (WCAU-TV), with camera spotting actual displays of foods and pastries.



# PROGRAM PRODUCTION CHART

An Analysis of Program Formats, Production Costs and Requirements, Exclusive of Time Charges. Major Categories are Represented, Except AM-TV & Shopping Shows (pp 10 & 12)

CATEGORY	PROGRAM FORMAT	Approx. Talent-Production Costs	PRODUCTION REQUIREMENTS	REHEARSAL TIME	KEY PRODUCTION PERSONNEL
VARIETY	"Toast of the Town," WCBS-TV, 9-10 pm. EST Sunday; Weekly full-hour variety show with professional acts, remote from Maxine Elliott Theater.	\$7,000	3 cameras, 1 basic set (with 4-5 additional settings) & 18 piece orchestra.	12-15 hrs dry; 8 on camera.	Agency: 3 co-producers; station: director, associate director; 3 cameramen; two co-ordinators, floor mgr; assist floor manager
	"Jamboree" WEWS, Cleveland, 8:15-9 pm. Tuesday. Weekly hill-billy, night-club mixture.	\$300	3 cameras; 2 sets.	1 1/2 hr on camera.	Floor manager; 3 cameramen; 1 script assistant. (plus studio crew).
DRAMA	Phileo Playhouse, WNBT, 9-10 pm. EST, Sunday. Weekly adaptations of Broadway plays, professional talent.	\$10-15,000	3 cameras; 3-4 sets.	45-60 hours dry, 10 camera hours.	Agency: none station: producer, assistant producer, floor manager; four camera men, two dolly men; two mike men; two light men; two audio men; two prop men; one video man; technical director.
	Chicagoland Television Mystery Theater, WGN-TV, Chicago, Sunday, 9:30-10 pm. Weekly live detective drama with original scripts, professional talent.	\$500 (exclusive of scripts).	2 cameras; up to six sets, depending on script.	5-6 hours dry, 90 minutes cameras.	Station: floor manager, director, two cameramen, two stage hands, (plus studio crew).
	Treasures of Literature, KFL-TV, Los Angeles. Weekly half-hour live adaptations of plays, books, etc.	\$500	Two cameras, 1-2 sets, average.	All dry rehearsal outside studio; 2-3 hrs on camera.	Two co-producers, director, stage mgr; set designer, film projectionist, two cameramen; (plus studio crew).
NEWS (LIVE)	CBS Television News, 7:30-7:45 pm WCBS-TV Monday thru Fri. combined live-film newscast, with maps, live animation.	\$4,000 per wk	2 live cameras; 2 film cameras.	35 min. on camera for live portion; 1 hour projection room rehearsal.	Staff of 12 editorial & film assistants; director, assoc. dir., three cameramen; floor mgr, plus studio crew.
	Philadelphia Bulletin Television News, 6:50-7 pm. Monday-thru-Friday, WCAU-TV Phila. live newscast with film slides.	\$400 per wk	2 cameras.	15 min. on camera.	Producer, floor mgr; 2 cameramen plus studio crew.
NEWS (FILM)	Tele-News-INS 15-min daily reel, complete with cue sheets, available daily or weekly.	\$100-\$500 weekly basis, pro-rated according to market size.	—	—	—
AUDIENCE PARTICIPATION	"Winner Take All" studio audience quiz, WCBS-TV, 8-8:30 pm Wednesday.	\$1730	Remote from studio theater; 3 cameras; 1 basic set (plus various props for contests).	3-5 hrs dry, 1-2 on camera.	2 co-producers package agency; station: producer, director, floor mgr; (plus 15-man studio crew).
	"Stop the Clock" audience couples compete for mds prizes via comedy situation contests, WCAU-TV, Phila, 9-9:30 pm. Monday.	Under \$500	3 cameras; 2 sets (one for commercials).	1 1/2 hr dry; 45 min. on camera.	Agency: producer, sta; director, floor mgr; 3 cameramen; (plus studio crew).
FORUM & DISCUSSION	"America's Town Meeting," 8-9 pm. WJZ-TV, ABC Net. full-hour discussion of topics in the news.	\$1500-\$2000 (additional to AM cost)	Remote from studio theater; 3 cameras.	None on camera.	Agency: exec producer; sta; director, two prod. assts (plus remote crew).
	"Court of Current Issues," 9-10 pm. Monday WABD-DuMont N.Y.	\$1500 (package price)	2-3 cameras; 1 set.	2 hrs dry; 15 min. camera.	Package agency: producer, director, station; 2-3 cameramen (plus studio crew).

# PROGRAM PRODUCTION CHART (continued)

CATEGORY	PROGRAM FORMAT	Approx. Talent-Production Costs	PRODUCTION REQUIREMENTS	REHEARSAL TIME	KEY PRODUCTION PERSONNEL
QUIZ	"Break The Bank" half-hour quiz show, with studio audience participating; ABC Net, 9-9:30 Fri.	\$2,000 (additional to AM costs)	Three cameras; originates from studio theater.	None	Agency; producer & asst; sta; director, two prod. assts; three cameramen (plus remote crew).
	"Second Guesser" Weekly 15-min quiz for viewing audience with charade technique WENR-TV, Chicago. Sunday, 8-8:15.	\$500	2-3 cameras; one standard living room set.	1 1/2 hrs. dry, 1 hr on camera.	Agency; exec producer; sta; director, stage mgr; 2-3 cameramen (plus studio crew).
WOMEN'S SHOWS	"Vanity Fair," daily 30-min. discussion show, featuring interviews, home economics, etc. WCBS-TV & Net 1:30-2 pm.	\$1500 per program (includes time)	Two cameras, one basic set with additional units.	3 hours, including one on camera.	Station: director, assoc. director, two researchers, 2 cameramen, (plus studio crew).
	"Meet Mrs. Markel" 30-min weekly show, combining fashions, home decoration, interviews, WTTG, Washington 7:30-8 pm, Tuesday.	\$300	Two cameras; one set.	None on camera; pre-air briefing.	Station: producer, director, 2 cameramen, (plus studio crew).
	The Modern Woman, WMAL-TV, Wash., Weekly half-hour guest-interview segment. Thurs, 9:30-10 pm.	\$350 (including time).	Two cameras; one set.	Three hours dry; 1 1/2 hrs on camera.	Two cameramen; director, floor mgr. (plus studio crew).
CHILDREN'S SHOWS	"Howdy-Doody" 30-minute strip. Monday-thru-Fri, 5:30-6 pm. WNBT NBC Net. Puppet, live voice, & music & films.	\$750 (for 15 min., does not include talent).	3 cameras; 1 set for live portion, also film studio.	30 min. dry; 30 min camera.	Producer, director; stage mgr; 3 cameramen, record operator, organist, sound effects man; writer, film projectionist; (plus studio crew).
	"Uncle Jake's House," 30-minute strip. Monday-thru-Fri., 5-5:30 pm. WEWS, live with music, features story-telling for kiddie guests, antics of trained cat and parrot. Appeal is for 3 to 7 yr olds.	Under \$100 per week (does not include talent)	2 cameras, 2 sets.	1 hour dry, 30 min. on camera.	Director, floor mgr; 2 cameramen, (plus studio crew).
LIVE SPORTS	Professional Boxing (Gillette Cavalcade of Sports) Friday, WNBT, New York 9:30-11 pm.	\$2500	Remote pickup.	None.	2 cameras, remote crew.
	"Strikes & Spares," Weekly 45 min remote pickup from bowling alley; competitive play & demonstration; Thursday, 10:30-11:15 pm WBZ-TV, Boston.	\$165	Remote pickup.	None.	2 production assistants plus remote crew.
ONE MAN SHOWS	"Nature of Things," WPTZ, Phila., 8:30-8:45 pm, Monday. Weekly discussion & demonstration of natural phenomena.	\$750	2 cameras, 1 set, various props.	2 hours, including one on camera.	Station: producer, floor manager, 2 cameramen, plus studio crew.
	"Fred L. Karpin, Winning Bridge Made Easy," WTTG, Wash., 7:45-8 pm, Monday. Weekly session on bridge.	\$160	1 camera, 1 set.	No camera rehearsal.	Station: producer, floor manager, one cameraman, plus studio crew.
NOVELTY	"Hayloft Conservatory of Musical Interpretation," WTTG, Wash., Thursday, 7:30-8 pm.	\$350	2 cameras; 2 sets. (one simulates barn atmosphere).	3 hours, including one on camera.	Station: producer, director, and studio crew.
	"The Hobby Show," with Dave Zimmerman, WWJ-TV, Detroit, Monday, 8-8:30 pm. Interviews with hobbyists, & their wares.	\$75	2 cameras, 1 set.	2 hours plus one on camera.	Station: producer-director, floor manager.





Typical commercials on KTLA's "Shopping At Home." Above staff team (left) displays sportswear with aid of two professional models.



Flanked by staff team, Xavier Cugat models jacket of his own design for Eastern-Columbia department store, frequent user of the show.



Staff team demonstrates matched luggage for local department store sponsor, injects punchy selling pitch into easy, engaging dialogue.

## shopping shows **SELL**

**PRODUCT-DEMONSTRATION ATTRACTS CASH CUSTOMERS AND SRO SPONSORS—SEVEN NIGHTS A WEEK ON KTLA'S LOW-COST "SHOPPING AT HOME"**

**N**OW sold to 14 sponsors (including four who take two participations a week), and with a list of local advertisers waiting for time on the show, "Shopping at Home," product demonstration program on Paramount's KTLA-Los Angeles, can point to a couple of sound reasons for its sponsor appeal: it gives the local, or national, advertiser a chance to try out the new medium at a relatively low cost; at the same time it offers him strong possibilities of an immediate return on his investment.

Simple in format, as most product-demonstration shows, "Shopping at Home" fills the 7:00 to 7:10 slot on KTLA, seven nights a week. Every night three participating sponsors have three minutes each in which to display products, at a cost of \$75 per participation. Handled entirely by staff people, at no extra charge, the show makes no entertainment pitch but sticks strictly to the business of selling merchandise. Working on alternate nights, two teams or couples (Keith Hetherington and Dorothy Gardner; Hal Sawyer and Harriette Brin) take turns demonstrating or displaying products, keep irrelevant conversation to a minimum but sustain the dialogue in easy and engaging fashion. In displaying hose for Willys of Hollywood, for instance, patter would go like this:

*Keith:* Did you ever see a pair of stockings like this, Dorothy?

(CLOSE UP OF STOCKING ON DUMMY LEG)

*Dorothy:* Can't say I have, Keith, and I can't imagine many people wearing them, either.

*Keith:* Well, you won't see many. These were stockings made especially for Alice Faye in "Old Chicago." I'm afraid the tariff might be a little high for every day wear. They cost up in the thousands just for one pair.

*Dorothy:* You mean one pair of stockings costs in the thousands?

*Keith:* Willys of Hollywood sells many pairs like this to studios for special pictures. Not only does he make these high cost stockings for the stars but he makes fine quality hosiery for everyone.

*Dorothy:* I know that, Keith. Willys hosiery means extra strength in nylon hosiery—and tonight we have a special treat for our "Shopping at Home" friends.

*Keith:* We really do, Dorothy, these sheer hose are made for extra wear . . . (pulls and stretches them) . . . See no matter what I do to them, I can't hurt them! Of course, this doesn't mean that they won't run; but look how strong they are.

### Visual Demonstration

*Dorothy:* You'd never know it to look at them because they seem so sheer; but these 66 gauge hose will give you real service wear.

*Keith:* That's right, Dorothy, they're strong without forfeiting sheerness . . . (stretches them) . . . Look how strong they are. Pull on the other end Dorothy . . .

(pulls her off balance) . . . Can't you keep your balance any better?

*Dorothy:* You cheated, Keith, I wasn't ready!

*Keith:* (While stretching stockings) . . . I know you'll agree with me ladies that you'll never get a better buy than these stockings . . . sheer extra strength hose at a very low price . . . 3 pairs for five dollars . . . Imagine 3 pairs for just five dollars!

*Dorothy:* And Keith, don't forget to tell them that they come in all of the latest lovely shades . . . Just call Hollywood 6363 NOW AND ORDER as many as you like. (SUPERIMPOSE PHONE NUMBER ON SLIDE)

*Keith:* That's Hollywood 6363 . . . just tell the operator your size and the shade desired . . . Or if you'd rather — who not visit Willys' store—1141 North Hollywood tomorrow? (SUPERIMPOSE WILLYS' STORE SLIDE)

### Success Stories

Just how effective it all is can be pointed up with mention of a few, typical success stories: Eastern-Columbia Department Store displayed a sample rug retailing for \$50 and drew a single order for \$1,000 worth: silverware selling at \$11.95 snagged orders totalling over \$800 on the first shot, went up to \$1,800 on the second; a tablecloth priced at \$9.50 pulled 42 sales, most of them on the evening of the show; and, after one demonstration of a duplex telephone for inter-house use, 30 phone orders piled in.



Alpha Beta markets, a chain of food stores, by participating on "Shopping at Home," found that TV can tie in neatly with newspaper advertising: one telecast mentioned a coupon offering in the papers and over 100 responded. Another frequent user of the show, Frank's Nursery, made one offer of flower holders, retailing at \$4, and came up with 30 orders by phone. In this instance—typical of the complete servicing provided by the station—KTLA took care of the phone calls after the store was closed.

### Success Stories

Grimes Stassforth, on one display of its Oster Home Massage machine, got a striking demonstration of program's direct selling; seven machines, selling at \$24.50 each, went right after the show. More interesting, one was sold to a sanatorium and three to beach clubs—establishments specifically mentioned as being natural users of the product.

Though Los Angeles now has a receiver circulation of 85,000, according to TELEVISION Magazine's current estimate, local viewers indicated a strong response to "Shopping at Home" when the number of sets was far below its present figure. Willys of Hollywood, at that time, kicked off its first show with the offer of a pair of nylon hose for \$2, sold 222 pairs right off the bat by phone. More recently, Harris & Frank gave a special price of 49¢ for men's socks and sold over 1,000 pairs. An entirely different type of advertiser, Schwabacher-Frey, was cleaned out of a certain kind of scissors, at \$3 a pair, after one telecast; sold over 100 magnifying glasses, at various prices up to \$10, on another participation.

### Wide Range of Items

By no means restricted to items that are small in size and price, "Shopping at Home" recently carried a demonstration of a davette set (sofa and chair combination) for Paradise Furniture with the result that viewers bought 15 sets, at \$179.50 a set. And on the strength of four participations, Park Camera garnered 25 sales of a \$25-television table, and 75 television boosters going at \$27.95 each. But whether the item is large or small, a demonstration on "Shopping at Home" usually brings results. Rexall sold 44 sets of phonograph rec-

ords at \$3.85 each, by phone order alone, after one telecast. In contrast to any of the foregoing, Arden Dairy Farms offered a recipe book on one participation, received 500 requests at the end of the show.

These are merely a few of the success stories, as reported by sponsors rather than KTLA. Many more might be cited since, in addition to products mentioned, "Shopping at Home" has demonstrated everything from sewing kits to furniture suites, including all varieties of women's wear and accessories, ranging in price from \$15 to \$60; stationery and office supplies, fabrics, toys, bicycles, and needle threaders. The number and variety of items demonstrated give a good indication of the program's pull and more impressive is the way sponsors steadily repeat as participants. But, while KTLA's development of "Shopping at Home" now seems a natural boost for both station and sponsor, the show's success was built up only after considerable planning and experimentation. Even before KTLA was licensed commercially (January, 1947), the program was getting a creditable response from viewers—as a once-a-week public service stanza, giving so-called "news about the news" and demonstrating improved products.

### Strictly Selling

During this period KTLA discovered that an informative, educa-

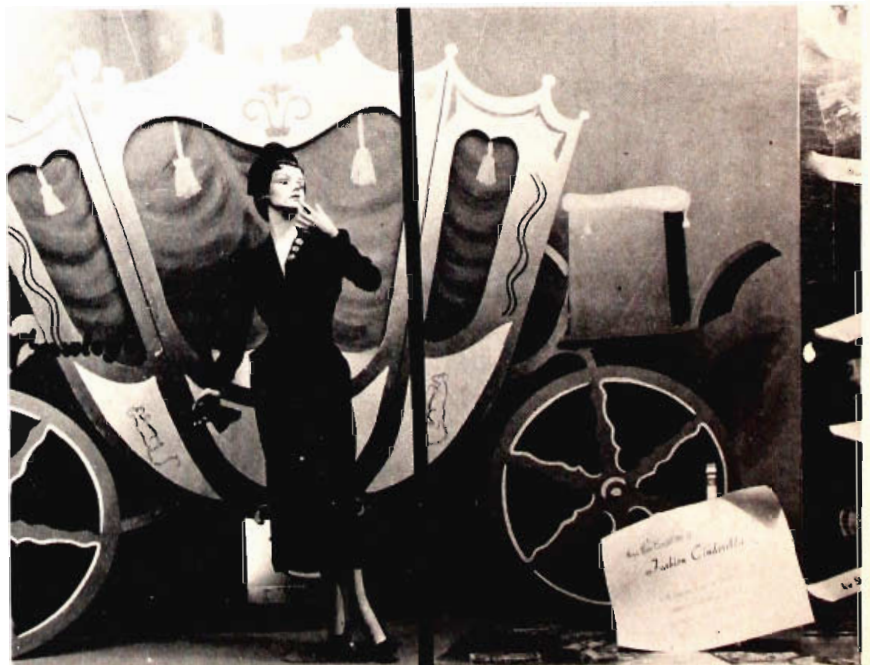
tional pitch in the display of products carries its own weight with viewers, without any garnishing as entertainment. Improving the show along these lines, with emphasis on straight selling, KTLA attracted a steadily increasing audience. So much so that, several months ago, "Shopping at Home" went on a seven-day-a-week schedule.

### Format is Effective

Mainly, of course, "Shopping at Home" and similar shows on other stations, can render a service to local advertisers. But national advertisers can use them to advantage through local promotion tie-ins. And, with firms doing a mail-order business, the format offers worthwhile assistance. Also, at this point, KTLA is able to provide film recordings of demonstrations which can be used, in part, as commercials for shows in other markets.

On the record to date, "Shopping at Home" and programs of the same type on other stations, have demonstrated that they have plenty to offer the advertiser as a low-cost, selling show. Whatever the size or facilities of the station, there is always a spot for a simple, hard-hitting format of this kind, and it should be a must for any station. Certainly, by any standards of sponsorship, the shopping show now stacks up as an excellent buy.

**Window display in Crowley's, Detroit department store, tells the story of new WWJ-TV show, "Cinderella Weekend." Broadcast Monday through Friday, from 1:00 to 1:30 in the WWJ auditorium, and televised on Friday, program names a new Cinderella each week. Winner gets a \$100 wardrobe at Crowley's.**





Over  
the

# DUMONT

Network

you  
can  
reach

## 96.7%\*

of  
the  
total  
television  
audience!

\*An estimated 9,670,000 viewers according to January 31, 1949, set installation figures.

DuMont penetrates 29 of the 33 markets where television is now operating. It will enter the 30th market, San Francisco, in March.

### DuMont Programs Shown Live on these stations

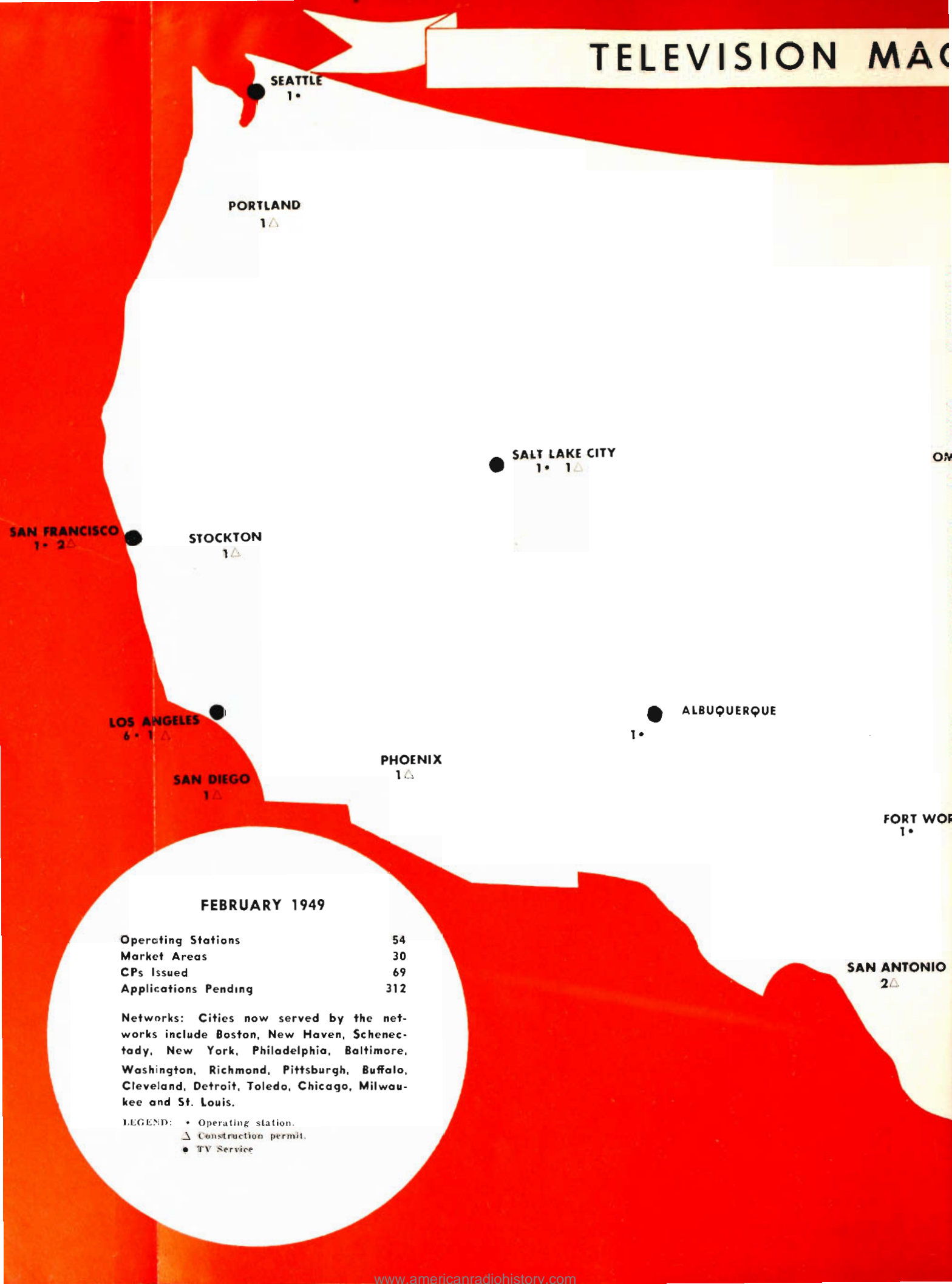
WABD	New York
WFIL-TV	Philadelphia
WAAM	Baltimore
WTTG	Washington
WNAC-TV	Boston
WNHC-TV	New Haven
WGN-TV	Chicago
WRGB	Schenectady
WBEN-TV	Buffalo
WJBK-TV	Detroit
WEWS	Cleveland
KSD-TV	St. Louis
WTMJ-TV	Milwaukee
WDTV	Pittsburgh
WSPD-TV	Toledo
WTVR	Richmond

### Programs shown on the DuMont Teletranscript

WLWT	Cincinnati
WDSU-TV	New Orleans
WAGA	Atlanta
KSTP-TV	Minneapolis
WHEN	Syracuse
KLEE	Houston
WAVE-TV	Louisville
KRSC-TV	Seattle
KDYL-TV	Salt Lake City
WMCT	Memphis
KOB-TV	Albuquerque
WBAP-TV	Fort Worth
KTSL	Los Angeles

†The DuMont Network will extend to four other markets in March.

<b>KFRC-TV</b>	<b>San Francisco</b>	<b>March 1, 1949</b>
<b>WICU</b>	<b>Erie</b>	<b>March 1, 1949</b>
<b>WLWD</b>	<b>Dayton</b>	<b>April 1, 1949</b>
<b>WLWC</b>	<b>Columbus</b>	<b>April 1, 1949</b>



SEATTLE  
1•

PORTLAND  
1△

SALT LAKE CITY  
1• 1△

SAN FRANCISCO  
1• 2△

STOCKTON  
1△

LOS ANGELES  
6• 1△

SAN DIEGO  
1△

PHOENIX  
1△

ALBUQUERQUE  
1•

FORT WORTH  
1•

SAN ANTONIO  
2△

## FEBRUARY 1949

Operating Stations	54
Market Areas	30
CPs Issued	69
Applications Pending	312

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

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



# MAGAZINE'S STATUS MAP



## RECEIVER CIRCULATION

ALBUQUERQUE*		DETROIT	35,000	NEW HAVEN	19,010	ST. PAUL-MINNEAPOLIS	9,300
ATLANTA	5,000	FORT WORTH-DALLAS	6,000	NEW ORLEANS	2,685	SALT LAKE CITY	2,000
BALTIMORE	39,000	HOUSTON	2,000	NEW YORK	143,000	SAN FRANCISCO	3,500
BOSTON (PROVIDENCE)	41,518	LOS ANGELES	85,000	PHILADELPHIA	105,000	SCHENECTADY	12,600
BUFFALO	12,000	LOUISVILLE	3,700	PITTSBURGH*		SEATTLE	2,000
CHICAGO	65,000	MEMPHIS	2,200	RICHMOND	5,692	SYRACUSE	1,962
CINCINNATI	12,500	MILWAUKEE	14,187	ST. LOUIS	20,006	TOLEDO	8,000
CLEVELAND-AKRON	25,000					WASHINGTON	31,000

\*Not Reported

Note: Figures are based on station, distributor and dealer estimates, and are offered as an informed approximation rather than an exact count, subject to adjustment each month.

# DuMont

## Daytime Television

### WHAT DAYTIME

#### TELEVISION MEANS

#### TO THE TELEVISION STATION

It means increased revenue for your station. It means greater interest in television—greater service to your community. It means a chance to get the local advertiser started with a low-cost high-quality program.

### DAYTIME PROGRAMS

#### ON THE DUMONT NETWORK

Available to stations cooperatively for local participation—or to the national advertiser for full network sponsorship.

- 10:00 Margaret Johnson—Fashions in Song
- 10:15 Camera Headlines (News)
- 10:30 Rumpus Room—Johnny Olsen
- 11:00 Stan Shaw—Music and Variety
- 12:00 Amanda—Piano and Songs
- 12:15 Man on the Street
- 12:30 Camera Headlines
- 12:45 Ruth Winchell—Instrumental music and songs
- 1:00 Okay, Mother—Dennis James
  
- 2:30 Inside Photoplay—Wendy Barrie
- 3:00 Needle Shop—Alice Burrows
- 3:15 Vincent Lopez—his piano and guest star

### WHAT DAYTIME

#### TELEVISION MEANS

#### TO THE NATIONAL ADVERTISER

Here are top-talent programs that have proved their effectiveness. Let us tell you what these programs have done for other advertisers.



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



one man's

# Reflections

a regular  
monthly feature by  
**Dr. Alfred Goldsmith**

## Television Economics & Regulation

**C**LOSE students of the progress of television during the last several years have been somewhat amazed—not to say discomfited—by the apparent underlying philosophy of the governmental regulation of this new art.

The regulatory authorities have seemingly had a number of aims, all presumably in the "public interest, convenience, and necessity." The "convenience" of the public has been interpreted by some as requiring great ease in turning a tuning knob and thereby finding a program at *any* possible position of any set and at *any* time of day or night. The public "interest" seems to have been interpreted, in part at least, as involving primarily non-commercial aspects of broadcasting, and implying concentration on the education, instruction, or guidance of public thought along what might be regarded as progressive, moral, and intellectually stimulating lines. Amusement or entertainment aspects of the programs were considered to be at best trivial. The public "necessity" has seemingly involved the elements of extremely vigorous and constantly expanded competition, preferably beyond limit, a great number of stations and networks in simultaneous operation, and insistence upon the lengthy consideration of all possible modifications which might be introduced into television at any given moment with suspension of station establishment during the consideration period.

In fact, a judicial observer might have gained the impression that the public "necessity" was for "perfect-ed" television from the very day of the inception of that art. Transmission was to be perfect from the very beginning. The transmission methods were to be free from any technical limitations and were to utilize not only the advanced knowledge of today (whether commercial-ly applicable or not), but also the

technical suggestions and hopes of tomorrow. It was said that Minerva, Goddess of Truth and Wisdom, sprang full-grown from the forehead of her father, Jupiter. Similarly, from a technical viewpoint, television should probably have sprung full-grown from the scanning disc and photo cell!

Regulation of television has, up to the present, shied off from consideration of economic practicability of proposed methods. It has rather operated in a sort of industrial vacuum in which engineering, aesthetics, and political theories have held the center of the stage. Industrial progress and stability, if considered, do not seem to have been controlling factors. Yet it is difficult to envision a satisfactory television broadcasting service to the American public which does not itself rest upon industrial stability and commercial success. After all, if a station owner has the finest transmitter available, adequate studios, clever actors and directors, and good scripts—but is about to go into a receivership, or bankruptcy—it is hard to see how the public will be benefited program-wise, or otherwise. There is a certain lack of realism in any regulatory plan which becomes doctrinaire, and concentrates upon consequent aspects rather than precedent features. And the one precedent requirement for any successful broadcasting operation—under the American system of free enterprise, is that the balance sheet shall, in the main, display a black rather than a red coloration.

### **A Hypothetical Example Of What Could Happen**

Nevertheless the question arises: where does competition end and wreckage begin? Assume, for example, that in the mythical town of Mountain Pass, competition has been encouraged to the point where eight television stations have been

established by enthusiastic — and rash — broadcasters. The total purchasing power of the Mountain Pass community is rather limited. A fraction of that purchasing power—but only a fraction—may be devoted to paying for advertising and the promotion of sales of products made in that community or shipped to it. Thus there is a certain amount of money which may be assigned to advertising all products sold annually in Mountain Pass. It is assumed that this is a normal American community, and that its 20,000 population are not all multi-millionaires.

The total advertising funds of this town may be apportioned to the local newspaper—assuming that one exists. If not, these funds may be divided among the eight television stations. At once an extremely discouraging situation arises. Each station discovers that its share of the fund is quite insufficient to continue a well-planned and effective program service. Nor will the networks look with much favor on the cost of relaying their programs to Mountain Pass. After all, coaxial cable and radio-relay systems are costly commodities, to put it mildly. To extend such facilities to Mountain Pass would require definite proof that the resulting station revenue would justify the station changes. Accordingly talent is scarce and important film programs are either costly, if non-commercial—or hardly profit-making, if commercial. The commercial film user is not willing to pay much for the broadcasting of his film in a little town.

Clearly the program service under such conditions will steadily deteriorate. The local community may be at first discouraged and later disgusted. Receiver sales will drop, and this will have a direct repercussion upon the television manu-

(continued on page 32)



**CURRENT NETWORK PROGRAM SCHEDULE**

		6:00 6:15	6:15 6:30	6:30 6:45	6:45 7:00	7:00 7:15	7:15 7:30	7:30 7:45	7:45 8:00	8:00 8:15	8:15 8:30	8:30 8:45	8:45 9:00	9:00 9:15	9:15 9:30	9:30 9:45	9:45 10:00
<b>SUNDAY</b>	<b>ABC</b>	Carlton Teleales	"	The Singing Lady	"	Ship's Reporter (F)	Stained Glass Windows (F)	"	Sing-Co-Pation	Hollywood Screen Test	"	The Actors Studio	"	ABC TV Players	"	Music 'n Velvet	"
	<b>CBS</b>	Lamp Unto My Feet 4:30-5:00	Scrapbook 5:00-5:30	United Nations Casebook	"	"	"	Ford Thea. (4L-5F) and Studio One	"	"	"	"	"	Tst. of the Town Emerson Radio (5)	"	"	"
	<b>DU MONT</b>	To Be Announced	"	Newsweek-Looks at Congress (3L)	"	The Orig'n'l Am. Hour Old Gold (16L)	"	"	"	"	"	"	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	Mary, Kay & Johnnie Whitehall Co. (2L)	Review of the News DisneyHats (7L-5F)	"	"	Author Mts the Critic Gen. Foods (7F)	"	Meet the Press Gen., Foods (7F)	"	Philco Playhouse Philco (7L-14F)	"	"	Sign Off
<b>MONDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Earl Wrightson	Film	"	Kiernan's Korner	"	What Do You Think	"	"	Skip Farrell Show	"	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Places, Please!	CBS Television News	Make Mine Music	The Goldbergs	"	Godfrey Talent Scouts	"	Morey Amsterdam	"	People's Platform	"
	<b>DU MONT</b>	Small Fry Club Whitehall (8L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Doorway to Fame (3L-6TT)	"	Manhattan Spoilite (1L)	Cafe de Paris (1L)	Photographic Horizons (5L)	"	Films	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	America Song (7:30-7:50)	Camel Newsreel 7:50-8:00 (7L-6F)	Song & Dance (7L)	"	Chevrolet on B'way (12L-3F)	"	Colgate (7L)	"	"	"
<b>TUESDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	"	Fashion Story	"	Film Shorts	"	America's Twin Mig of the Air* Md. In. Bk	"	"	"	"	Film Shorts
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Film Shorts	CBS Television News	Make Mine Music	Cross Question	"	"	"	We, The People Gulf Oil Co (5)	"	What's It Worth & Basketball	"
	<b>DU MONT</b>	Small Fry Club Gen. Foods (8L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Swing Into Sports (3L-4TT)	"	Manhattan Spoilite (1L)	Alan Dale (1L)	Film Shorts (2L)	"	Film Shorts (3)	"	School Hse Kenny Delmar (14L)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	You Are An Artist (7L-7F)	Camel Newsreel 7:50-8:00 (7L-6F)	Star Theatre Texaco (14L)	"	"	"	I'd Like To See, P&G (7F-7L)	"	"	"
<b>WEDNESDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Child's World	Film Shorts	"	At Home & How	"	Critic At Large	"	Film	Pauline Frederick's Guest Book	Wrestling	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	Places, Please!	CBS Television Newsreel	Make Mine Music	Godfrey's Friends, Chesterfield (9L-12F)	"	"	"	Mary, Kay & Johnny Whitehall (5L)	Kobbs Korner	Tourn. of Champions Ballantine (11L)	"
	<b>DU MONT</b>	Small Fry Club Gen. Foods (8L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Birthday Party (3L-1TT)	"	Manhattan Spoilite (2L)	Cafe de Paris (2L)	Charade Quiz (5L)	"	Growing Paynes Wan'maker (2L)	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	NBC Presents Film 7:30-7:50	Newsreel Theater Camel (7L-6F)	Girl About Town Bates Fab. (7L)	"	Village Barn (7L)	"	Television Theatre Kraft Foods (14L)	"	"	"
<b>THURSDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Wren's Nest	Film Shorts	"	American Minstrel of 1949	"	"	"	"	Feature Film	"	"
	<b>CBS</b>	"	"	Lucky Pup	"	Your Sports Special	"	CBS Television News	Make Mine Music	Mrs. Lucas Cooking	"	"	Basketball Camel (5L)	"	"	"	"
	<b>DU MONT</b>	Small Fry Club Gen. Foods (5L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Adventures of Okay-Dokey (3L)	"	Manhattan Spoilite (2L)	Jack Elgen Show (2L-3TT)	Operation Success (2L)	"	Hotel B'way (4L)	"	Window On The World (11L)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	NBC Presents Film 7:30-7:50	"	Arrow Show (7L-7F)	"	The Swift Show Swift (7L-7F)	"	GI Fd Show Gulf Oil Co. (7L)	"	Dunninger Bigelow-Sanford (14L)	"
<b>FRIDAY</b>	<b>ABC</b>	"	"	"	"	News and Views	Wren's Nest	Film	"	Vaudeo Varletos	"	"	"	BK the Bnk Brlsh Myrs (5L)	"	The Joe Hase Sports Review	"
	<b>CBS</b>	"	"	Lucky Pup	"	Sportsman's Quiz Edgeworth	Places, Please!	CBS Television News	Make Mine Music	"	"	"	"	Johns Hopkins Science Review	"	"	"
	<b>DU MONT</b>	Small Fry Club Whitehall (8L)	"	Camera Headlines (4L)	Russ Hodges Scoreboard (6L)	Key To Missing (3L-2TT)	"	Manhattan Spoilite (2L)	Cafe de Paris (2L)	Admiral B'way Revue (13L)	"	"	"	Fashions on Parade (3L)	"	"	"
	<b>NBC</b>	"	"	"	"	Kukla, Fran & Ollie (10L)	"	Musical Merry-Do-Round	Newsreel Theater Camels (7-6)	Admiral B'way Revue (24L-14F)	"	"	"	Stop Me If You've H'rd This One (7L)	"	Feat. Bout Oll. Saf. Kaz. (7)	"
<b>SATURDAY</b>	<b>ABC</b>	"	"	Ozm. Class Alexander's Dept. Store (11L)	"	News and Views	Wren's Nest	Film Shorts	Film	Quizzing the News	"	Draw Me A Laugh	"	Stump The Authors	"	Stand By For Crime	"
	<b>CBS</b>	"	"	Lucky Pup	"	"	"	Quincy Howe	"	"	"	"	Basketball & Track	"	"	"	"
	<b>DU MONT</b>	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"	"
	<b>NBC</b>	"	"	"	"	"	"	Television Screen Max	"	Saturday Night Luncheon	"	"	Eddie Condon's Floor Show	"	Basketball	"	Sign off



# new york news' WPIX packages tv and printed advertising

## Space Buyers In Sunday Edition Preview Their Ads On 80-Minute News Show

OVER thirty advertisers have been signed up by WPIX and the New York News for participation in the eighty minute "Your New York" program, presented on Saturday nights over the TV outlet. Spots are available to all space buyers in the Sunday edition of the News at \$50 per spot on a 13 week schedule; other accounts, who use space on a "one shot" basis, may participate at \$118 a spot.

According to John Glass, local advertising manager of the News, and one of the executives who developed the idea, advertisers were offered an opportunity to put their copy on TV "exactly as it would appear in the columns of the Sunday News." To them, he added, the technique served "as an additional show window." Born of an emergency measure undertaken last fall when a newspaper strike threatened, this "preview" was designed to help space users convey their visual messages despite the possible absence of a newspaper. When the threat was removed, it was decided to continue the service, which has grown from a quarter hour to an 80-minute feature, and which numbers 31 advertisers compared to the original nine which participated on the opening show.

### Format

The video advertising format, which was worked out by Glass and Herbert M. Steele, manager of the News' sales presentation department, evolved as a continuous film which displayed both advertising and editorial features to be found in the next day's issue of the publication. This "preview" goes into actual production on Friday, is turned out under the same deadline pressure found in a typical newspaper office. Steele avers that the finished reel frequently reaches the WPIX studio with only minutes to spare before airtime, largely be-

cause of processing of copy and proof, extra cutting and editing necessitated by last minute additions and corrections. For example, advertisers may not, on occasion, release copy until midnight on Thursday. Although the specific ad scheduled for the Sunday News is used on camera, coated stock proofs are frequently substituted for newsprint because of their obvious photographic superiority in reproduction quality on 16 mm print.

### Commentary

Because of the time element, simultaneous voice and film recording is not possible, hence commentary is provided live by staff announcer Rex Marshall. This portion of the production is in itself particularly difficult, says Steele, since precision timing is needed in order to match the spoken word with actual print on the TV screen. Marshall reads copy at the rate of 144 words per minute, which ratio has to be coordinated to a speed of four words per foot of film in the finished process. Marshall has been handling all descriptive chores since the outset, but a girl commentator will shortly be added for use on women's apparel wherein the feminine touch might be more suitably elaborated for the distaff side of the viewing audience.

### Commercials

While the original format was devoted to straight reproduction of printed advertisements, attempts at "activation" of the photographed material were made, and hence the overall effect has been stronger. During the approximate half-minute provided to a single spot, sequences are given a brief continuity in which the action effect is emphasized. An advertiser's store front frequently titles his message, followed in order with a "still"

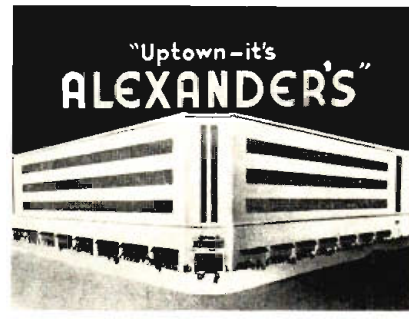
**TAX INCLUDED  
PRICE...  
\$200**



These coats were made to sell for \$395:  
 • Weisk and Noble Blended Black Muskrat  
 • Beaver Skinned Mink and Oiled Lamb  
 • Rich Mutation Dead Muskrat  
 • Grey Dead Indian Lamb  
 • Natural Grey Chinese Kidskin  
 • Hollanday Dead Russian Marmot  
 • Grey Dead South American Lamb  
 • Genuine Black Persian Lamb

3 WAY TO BUY  
**Canadian**  
 FUR CORPORATION  
 150 W. 34 ST. NEW YORK, N. Y. 1  
 127 BROAD ST., NEAR MARKET, ALBANY, N. Y.

Canadian Guaranteed Savings! Your money back in 10 days for any reason - without cost!



close-up reproduction of the ad and copy, and then possibly with a 10-second action shot in which the merchandise is shown in actual use. It's pointed out by News' executives, however, that the objective of "straight selling" takes precedence over any attempt to make the show more visual.

Now making use of the WPIX "Preview" are most of the top retail names in the New York market, whose products and/or service range from expensive furs to cheaper household items. Included on the list are such as: Alexander's Department Store; Hearn's, Finlay Straus, MacLevy Slenderizing Salons, Vim Radio, American Limoges, Canadian Fur, Coward Shoe, etc. The effectiveness of the TV-printed advertising combination was demonstrated early in the schedule of "Preview" for one of the original participating sponsors. Famous Fashion, a women's wear outlet, interviewed the first 100 customers to enter the store on the Monday following its first mention. Twenty-five customers replied they had seen the TV plug, and had come to the store as a direct result.



Production Scene—"Stepping Along with Television"—first film to be sent over newly-joined T-V networks

Standout part of the entire hour-and-a-half cable preem was the short film depicting the cable's working, presented by American Telephone & Telegraph. Difficult technical explanation was broken down into lay terms in a highly-entertaining style.  
**"VARIETY," JAN. 19, 1949**

# WHERE WERE YOU on the night of January 11, 1949?



## 30 YEARS OF "VISUAL KNOW-HOW" applied to Television

The technique of making films for television isn't something you learn from a book . . . or from shooting a lot of newsreel footage.

Caravel learned the *hard* way — by making hundreds of successful films to promote sales.

We suggest you profit the easy way by bringing your television problems to Caravel.

**O**N TUESDAY EVENING, January 11, 1949, thousands of families—in fourteen metropolitan centers and surrounding towns—sat before their television sets and watched the **FIRST** program ever to be telecast over the newly-joined Eastern and Midwestern networks of the Bell System.

Part of this program comprised the televising of a motion picture entitled "Stepping Along with Television." It was produced by Caravel for the Bell System; and it was the **FIRST** film ever to be transmitted over these newly-combined T-V networks.

We don't attach too great significance to the fact that this Caravel film was a "first"—though it's something pleasant to remember. We do believe Caravel would never have been chosen to produce it if we had not first proved our ability to do a top-flight job.

If you missed the program on the night of January 11, 1949, we shall be happy to show our part of it—either at your offices or ours. We can't make **ALL** the films for television, but we do try to make the **BEST**.

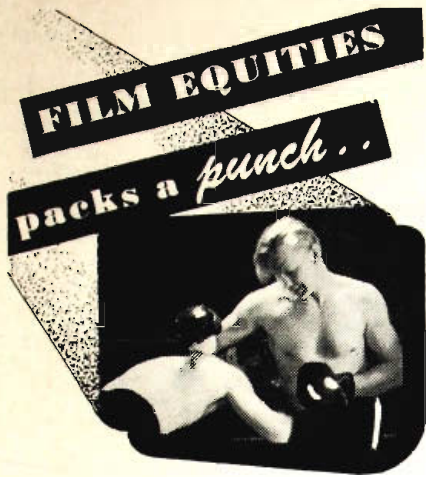
# CARAVEL FILMS

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6111

Detroit • 3010 Book Tower • Tel. CAadillac 6617





**with the best  
in TV films...**

NOW... serving 95% of  
all TV stations daily.

You may avail yourself of  
Film Equities proven experi-  
ence in TV film programing,  
gathered from our extensive  
association with television  
stations and advertisers.

Our sponsors include: Philco  
Dealers, R.C.A. Victor Dis-  
tributors, Fischer Baking Co.,  
General Foods, Leafmint  
Gum and many other nation-  
ally prominent television  
advertisers.

We serve you with the larg-  
est TV film library in the  
industry.

**Send for our illustrated  
film lists**

*"serving television"*  
**Film Equities Corp.**  
1600 BROADWAY,  
NEW YORK 19, N. Y.  
Circle 7-5850-1-2-3-4

## FILMS

**examples of techniques  
used by Chevrolet, Piel's  
and GE in selling via tv**

**C**HEVROLET used "teaser" commercials in its spot campaign last month designed to (1) arouse interest in the General Motors auto show at New York's Waldorf-Astoria (2) whet the appetite of viewers for a look at the '49 model. Viewers never saw the new car in the commercials, excerpts of which are shown here, and were provided just enough information to create a desire to see it for themselves. Commercial had a story line involving a "Little Camper" who parked outside the Waldorf before the actual opening. Theme of the commercials "... on a new note" closed the film. Agency is Campbell-Ewald.

GE's film spots are examples of the direct-selling via demonstration technique, with heavy emphasis on the product itself via close-ups. Female audience is object of the commercial shown here, with a strong pitch that TV entertainment, such as fashion shows, etc., "brighten the day for the housewife." Maxon is the agency.

Piel's uses animated action in its weather spots, currently used on a daily basis on WPIX.



Cartoon characters take a peek at the new Chevy at General Motors' proving ground.



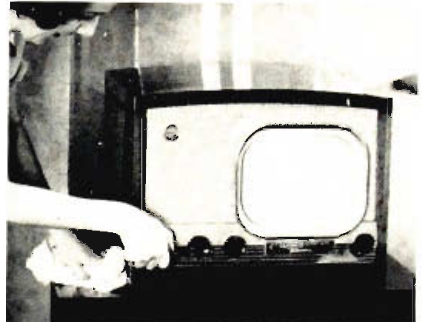
The "little camper" explains to policeman his reason for parking outside the Waldorf.



Theme of campaign closes the spot commercial on a musical note, with emphasis on identification. United-World-Universal produced films.



Housewife discusses GE with visitor, lauds its aid to "brightening" her working schedule.



Housewife demonstrates control and tuning in close-up. Willard Pictures produced comm's.



TV fare, such as fashion programs, etc., are explained as of interest to women viewers.



Piel's famous gnome pops up to predict the weather. Series is produced by Trans-Film.



# NEW Admiral

AMERICA'S SMART SET!

## FIRST AGAIN

... with a table model radio-phonograph that plays 4 hours of recorded music automatically!

6V12—Think of it! A table combination that provides nearly four hours of continuous entertainment through automatic playing of L.P. records! Plays 7", 10" or 12" L.P. records as well as standard records automatically. Tone arm pressure cut three-fourths . . . increases record life four-fold. Outstanding radio performance. Even the price is sensational, only

**\$ 69<sup>95</sup>**

(with FM slightly higher)



Now! Television Optional! with 10" or 12 1/2" picture screen



*It's a Gold Mine*

THE Admiral LINE FOR '49



9E15—FM-AM Radio with 2-Speed Phonograph. Automatically plays standard or all L.P. records. 4 hours of uninterrupted music! **\$29995**



30B15—Magic Mirror Television in matching console. 10" direct view tube. Complete station **\$32995** coverage. 12 1/2" tube slightly higher.



8D15—America's greatest value. 2-speed phonograph automatically plays either standard or all L.P. records. Static-free FM. **\$19995**



*Triple Thrill*

**MAGIC MIRROR TELEVISION**

with the clearest picture of them all!

**4 HOURS OF RECORDED MUSIC**

played automatically on new 2-speed phonograph

**FM-AM DYNAMAGIC RADIO**

TRADE MARK

most compact FM-AM chassis ever designed

**ALL COMBINED IN ONE COMPACT CONSOLE!**



**NOW GET ALL 3**

for the price of many television consoles!

4H15—Another great value from Admiral that brings complete home entertainment within the means of millions. *Magic Mirror Television* with big 52 sq. in. direct view picture screen. *Guaranteed to outperform any set, anywhere, any time!* 2-Speed Phonograph plays 7", 10", or 12" L.P. records as well as standard records automatically. *FM-AM Dynamagic Radio* . . . most compact ever designed . . . Push-pull audio . . . first time in a popular priced model! Smartly modern cabinet no larger than average radio-phonograph console!

**\$399<sup>95</sup>**

NOTE—All prices quoted (except 19A12, 4H126 and 4H18) are for walnut consoles. Mahogany and blonde slightly higher. Fed. tax extra on all television sets. Prices subject to change without notice. Some prices slightly higher south and far west.



19A12—As portable as a table model radio . . . this compact Admiral Magic Mirror television receiver. Complete station coverage. **\$16995**



4H117—*Magic Mirror Television* with 52 sq. in. screen. 2-Speed Phonograph automatically plays either standard or all L.P. records. *FM-AM Dynamagic Radio* . . . most compact ever built. In walnut **\$44995**



4H126—*Magic Mirror Television* with big 16" screen. 2-Speed Phonograph automatically plays either standard or all L.P. records. *FM-AM Dynamagic Radio*. **\$69500**



4H18—Chinese Modern. *Magic Mirror Television* with 72 sq. in. screen. 2-Speed Automatic Phonograph. *FM-AM Dynamagic Radio*. **\$59500**



# MERCHANDISING

## A MAJOR DEALER WARNS: GET SOLD ON YOUR BUSINESS —FORGET THE BIG DISCOUNT!

by Mort Farr

President, Mort Farr, Phila.-Upper Darby, Pa.

**Second in a series of articles on merchandising by and about leading dealers throughout the country.**

THE business of selling television has been the greatest bonanza a radio or appliance dealer has ever had. In my opinion, here is a product with the greatest mass market of all—ready and waiting. Everyone wants video service in his home, and it's merely a question of time or money before he takes the plunge. The retailer's task, therefore, is not so much a job of selling as one of intelligent guidance regarding customer selection of a model and, more importantly, prompt, efficient and continuous servicing after the sale.

For this reason it's difficult for me to understand why many dealers do not—or will not—realize the pent-up demand for TV and *get sold on their own business*. Thousands of dealers (some of whom are in non-television areas) are worried about the so-called short discount but apparently refuse to understand that in TV we have a large unit sale and quick turnover that can be very profitable at present discounts. They also fail to recognize the fact that larger discounts would only encourage the retailer to *give more away*. Another important factor hitherto unnoticed in some dealer circles is the eventual competition from the major chains and mail order houses who, through volume operation and efficient methods, have already captured a big slice of the appliance business. To raise discounts would simply mean the raising of list prices that would only retard the sale of sets and, therefore, hasten the arrival of competition from the chains.

The newcomers to the retail field—those who found the postwar period lucrative for any type of appliance—were shortsighted in their approach to TV selling when the first mad push subsided in their

market. Two or three models on the showroom floor made them panicky and they decided the only way to sell was to cut price. A little off in the beginning, a little more later on, and the practice became a discount race among dealers—which only the customer wins. These are the same dealers who neglected to learn the art of unpacking a carton, much less set up and service a TV receiver. Compare this situation to the early auto dealers; they sold cars when there were neither roads nor gas stations—and they offered neither apology nor discount! I feel it's up to the wide-awake retailer to pick the lines that are leading in features, and be sure to have at least one top line where selective distributions give a dealer protection on the sale he creates.

We have found it more profitable to sell television at the present 25 and 30 per cent discount than it

was to merchandise radios at the familiar 40 and 10 per cent rate with a trade involved in every deal. Our dollar volume, for TV for the past two years, incidentally, has already exceeded the total volume we achieved on AM merchandise in 15 years.

But it is not always the retailer who has been shortsighted in TV selling. The manufacturer has been too concerned, perhaps, with the problems of production and has often lacked the follow-through technique demanded for sound business performance. Rumors of innovation and change in TV are perilous to the retailer, and must be quickly squelched. An example of the results of such carelessness is available in Philadelphia, home of two of the major video manufacturers. Some 35,000 persons are employed in these plants and herald the news of re-tooling for new models to the Quaker City public often before the blue prints are approved. On the other hand, a single line in a widely-read newspaper column recently spurred more customer buying of a single model than 12 full pages in advertisements the same newspaper the same day.

Manufacturers must realize their obligation does not end on the production line. The dealer salesman must be made to understand the

(continued on page 32)

## current notes on tv selling

by Dayt Crowell

**M**OST television retailers consider the grownup as the most logical prospect for sales, but a fellow we know decided upon a new approach in imaginative merchandising. He felt—and not without some common sense,—that children represented an influence on family buying habits that couldn't be overlooked. Especially, he reasoned, with the arrival of television.

This retailer immediately set aside one hour each afternoon in his store for the youngsters of the neighborhood and made certain the news got around quickly and effectively. Between four and five p.m. each day was designated as "The Children's Hour," and posters and mailing pieces announced the fact. He hired a dozen extra chairs for his TV "guests," and assured parents their charges would be kept busy and out of mischief if left to his care.

However, he made one minor miscalculation which actually developed into a blessing. The arrival of several dozen youngsters filled his shop—and he was forced to order more chairs. At the same time the arrival of more youngsters offered him a wider range of sales prospects—and the whole scheme began to pay off. Children will talk—and they did—about television. It wasn't long before this cheery patter had parents visiting the retailer's store with more than a casual interest in his television line.

The Children's Hour, needless to say, has become a daily feature with this retailer.



IT'S  
CONSTRUCTIVE SELLING  
to build a small sale into a big one  
—especially when you're sure the  
customer will be better satisfied.

Many of my customers say:

“IF I HAD ONLY

PAID A LITTLE MORE

FOR A BETTER SET!”



MAYBE you don't know me yet, but you will.

I'm the fellow who's going to sell you your first television receiver.

Television is a wonderful thing. It's worth every cent you spend for it — if you spend enough!

That's a hard fact you and I have to face together. Good television just can't be cheap.

I have never yet heard a customer say, "I wish I had bought a less expensive set."

But plenty of them say, "If I had only paid a little more for a set with a bigger screen and a better picture."

I sell Du Mont, and several other makes. I'd rather sell you a Du Mont

receiver because I know you'll be happy with it. Du Mont will give you a big, clear, bright picture; trouble-free service; long life.

So my suggestion would be that you drop in today and see the full line of Du Mont television receivers.

Perhaps the magnificence of the Du Mont Westminster — with the world's largest *direct-view* screen (213 square inches), AM, FM, world-wide short wave radio, and automatic record player — will not fit in with your schemes. There is a wide variety of lower priced Du Mont sets — the compact consoles and table-top receivers, in modern and traditional designs.

Television is too important to settle for anything less than the finest.

**DU MONT**

*First with the Finest in Television*



## MERCHANDISING

(continued from page 30)

years of production and research beyond the TV product, and the customer must be convinced that video is beyond the crystal-set days, and is today the result of precision engineering.

### Tele Has No Place For "Screwdriver Mechanics"

As veterans of a quarter-century of radio and appliance retailing, and survivors of the many changes that engulfed these products during the early days, we are convinced that television is no game for the screw-driver mechanic. Our organization has found it necessary to divorce television servicing from radio so that only a TV man works on TV. It is a plan built on performance and experience, and which last year alone accounted for close to 1,000 sets installed and serviced, in addition to maintenance of receivers sold in previous years. We're convinced service is our most potent sales weapon and refuse to permit a distributor, manufacturer or con-



**Mort Farr, Philadelphia dealer; veteran of 25 years of retailing**

tractor to install or service the sets we sell. And we carry this plan further; all installations are followed by an inspection to insure proper customer satisfaction.—*even beyond the life of the service contract.* These satisfied users already indicate a lot of sales prospects for 1949.

### 16-Inch Sets Viewed as Stimulant For Sales

The arrival of the 16-inch sets on the market—expected by some

to create havoc with dealer and distributor stock—is a definite stimulant for spring sales. Many a TV prospect has been holding off with the hope the larger tube would be just the thing for him. Now that the public has gotten a look at the 16-inch sets, the price etc., I'm sure it'll help to spur the sale of 10 and 12-inch sets. As a matter of fact this year will see a much larger percentage of 12-inch receivers sold and at the same time a strong market for the smaller tubes. With the advent of the so-called portable sets last fall we adjusted our sales plans to provide for that great mass of working people who are the greatest potential for TV in this price range. However, we have not minimized attention to the larger models, which continues to represent about one-third of our overall video volume.

It has been observed before—and I thoroughly agree—that 1949 will see twice as many sets produced as have been sold to date. The alert television dealer will get his share of the business—and profit.

## ONE MAN'S REFLECTIONS

(continued from page 23)

facturers (assuming that there are many communities resembling Mountain Pass).

At this point, one or more of the stations will drop out of such an exceptionally competitive situation. Likely enough all will disappear. Then the local community will feel that it has lost a service in which it has invested through the purchase of television sets. The halls of Congress will ring with its protests. The senators and representatives of the state in which Mountain Pass is located will plead for the continuance of television service. But the commercial justification for such service will have broken down, and the only apparent alternative will be governmental broadcasting or none.

### Precedent Already Set By Puerto Rico Gov't.

Lest broadcasting by the Federal government be regarded as an impossibility, far beyond the scope of

imagination, it may be recalled that a government-owned station in Puerto Rico—a part of the United States—has seen fit to reserve the right to broadcast commercial material under definitions or limitations of somewhat vague nature. The American system of broadcasting has become, on the whole, the most successful in the world. It has created a great manufacturing industry and vast broadcasting operations. And, even more important than thus contributing to the prosperity of our country, it has preserved freedom of speech and has entertained and instructed the people of the United States in a most satisfactory fashion. Further, its operations have been peculiarly closely attuned to the needs and character of the American people. Its operations have been constructive. Television broadcasting, wisely nurtured, bids fair to do the same. Regulated to the point of discouragement, delayed by regulatory authorities to the point of stagnation, and forced by absence of sound economic arrangements into literally cut-throat competition, television broadcasting might readily deteriorate and decay, to the point of

either extinction or governmental operation.

### No Desire For Change

It is not believed that the regulatory authorities have any desire to change the American system of television broadcasting. On the contrary, there is good reason to believe that they are sympathetic toward the present system and fully desirous of seeing it succeed. And yet some of the present day procedures might step by step, force annoyed communities and would-be bureaucrats to join forces in a common cause; the establishment of national television broadcasting.

It is readily possible to avoid such an undesired contingency. Present-day television programs and stations are adequate to give excellent service within economic limits, to a large portion of the population of the United States. Technical developments within the next decade or two will enable a considerable extension of service. The best that television broadcasting can anticipate and hope for is to be untrammelled in its development along normal industrial, technical, and program lines.



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# ADVERTISING

933 advertisers on television; 118 are national; 41 network their programs.

## national advertisers now using television

\*Admiral Radio Corp.—“Welcome A-board.” WNBT. Sundays. 7:30 pm. Relayed to WBZ-TV, WBAL-TV, WRGB, WNBW, WPTZ, WTVR. (Now concluded.) Participation in “TV Matinee.” WGN-TV. 2 hr. film daily. (January) — “Admiral Broadway Revue.” Fridays. 8 pm. Hr. musical revue. WNBT, WABD, WPTZ, WFIL-TV, WAAM, WBAL-TV, WNAC-TV, WNBW, WTTG, WBZ-TV, WEWS, WNBK, WNBQ, WGN-TV, WWJ-TV, WJBK-TV, WRGB, WBEN-TV, KSD-TV, WTMJ-TV, WSPD-TV, WNHC-TV, WDTV, WTVR. Recordings to KOB-TV, KDYL-TV, KRSC-TV, WSB-TV, KPIX, KNBH, KTSL, WLW-TV, KLEE-TV, WHEN, KSTP-TV, WMCT, WAVE-TV, WDSU-TV, WBAP-TV. Kudner.

American Chicle Co.—Spots, WNBT, WCAU-TV. Bojger & Browning.

American Tobacco Co.—Spots. WCBS-TV, WABD, WPIX, WWJ-TV, WBKB, WTTG, KTLA, KSD-TV, WMAL-TV, WBEN-TV, WEWS, WMAR-TV, WTMJ-TV, WFIL-TV, WLW-TV, WBAL-TV, WTVR, KDYL-TV, WRGB, WNHC-TV, KSTP-TV, WNAC-TV. (January—“Your Show Time.” WNBT and net.) N. W. Ayer.

Anheuser-Busch, Inc. — “Snapshots from Hollywood.” KSD-TV. D’Arcy. Artistic Foundations (Flexees)—Spots. WJZ-TV. Hershon-Garfield, Inc.

Atlantic Refining Co.—Penn basketball. WPTZ. Spots. WFIL-TV. Ayer. B. V. D. Corp.—Spots. WNBT, WPTZ, WWJ-TV, WGN-TV, WMAR-TV, WNBW, KTLA, WRGB. Grey Advtg. B. T. Babbitt, Inc.—“This Is The Missus.” WCBS-TV. Participation in ½ hr. shopping program. Duane Jones. Baldwin Piano Co.—“It’s Baldwin By Request.” WLW-TV. Sun. 15 min. show. Ruthrauff & Ryan.

\*Bates Fabrics, Inc. — “Girl About Town.” WNBT. Wed. 20 min. song format. Relayed to WBAL-TV, WRGB, WBZ-TV, WPTZ, WNBW, WTVR. Also on WWJ-TV. James P. Sawyer.

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

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

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

Benrus Watch Co.—Spots. WFIL-TV,

WJZ-TV, WLW-TV, WNBW, KTLA, WNAC-TV, KTSL. J. D. Tarcher.

\*Bigelow-Sanford Carpet Co.—“The

Bigelow Floor Show.” ½ hr. mentalist and ventriloquist format. Thursday. WNBT. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to WLW-TV, WBEN-TV, WTMJ-TV, WAVE-TV, KDYL-TV, WWJ-TV, KSD-TV. Y&R.

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

The Borden Co. — Spots following spots. WPTZ, WRGB, WTVR, WBKB. TV. Young & Rubicam.

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

Brentwood Sportswear — Weather spots. WPIX. Spots, WABD, WCBS-TV. J. R. Kupsick.

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

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

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

Canada Dry Ginger Ale Co. — Spots. WEWS, WTMJ-TV, WABD, WBEN-TV. J. M. Mathes.

Capitol Airlines—Newsreels. WEWS. \*Chevrolet—“Chevrolet Tele-Theatre.” WNBT. Mon. 8 pm. ½ hr. drama. Relayed to WBZ-TV, WPTZ, WBAL-TV, WRGB, WNBW, WTVR. Also on WAVE-TV. Campbell-Ewald.

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

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

Conmar Products Corp.—Participation in “Fashion Story.” ½ hr. fashion show. WJZ-TV. Thurs. 8 p.m. Wm. H. Weintraub.

\*E. L. Courmand Co. (Walco)—“The Greatest Fights of the Century.” 5 min.

### category breakdown of all advertisers

ACCESSORIES	
Compacts, Lighters	3
AUTOMOTIVE	118
Auto Manufacturers	9
Dealers	84
Motor Oils & Fuels	18
Tires & Other Rubber Products	7
BANKS, INSURANCE & LOAN COMPANIES	21
BEDDING	4
BEER & WINE	52
BUILDING MATERIALS	24
CIGARETTES	11
CLOTHING & APPAREL	41
FOODS, BEVERAGES	97
HOME APPLIANCES	
HOUSEWARES	24
HOME INSTRUMENTS	83
Distributors & Manufacturers	75
TV Accessories	8
LEATHER GOODS	2
NURSERIES & FLORISTS	3
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PUBLISHERS, ENGRAVERS	17
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Appliance Stores	64
Clothing Stores	55
Department Stores	40
Drug Stores	2
Furniture, Rugs, Antiques	31
Jewelers	20
Repairs & Personal Services	20
Miscellaneous	11
SOAPS, CLEANSERS, STARCH	9
SCHOOLS, CAMPS	4
STORAGE	4
TOILET ARTICLES	20
TOYS & SPORTS	12
TRANSPORTATION	6
UTILITIES	6
WATCH COMPANIES	5
MISCELLANEOUS	74

\*Network Advertisers



sports film. WNBT. Fri. Relayed to WRGB, WBAL-TV, WBZ-TV, WPTZ, WNBW, WTVR. Also on WENR-TV, WCBS-TV. Spots. KSD-TV, WEWS, WBEN-TV, WNHC-TV, WSPD-TV, WLW-T, WBAP-TV. Cayton, Inc.

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

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

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

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

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

**Eclipse Sleep Products**—Spots. WFIL-TV, WABD, WMAR-TV, WMAL-TV, WNBW, WCAU-TV. H. J. Kaufman.

**\*Edgeworth Tobacco**—"Sportsman's Quiz." WCBS-TV. Fri. 5 min. sports format. Relayed to WMAR-TV, WNAC-TV. Warwick & Legler.

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

**Elgin-American (Ill. Watch Case Co.)**—Spots. WNAC-TV, WPIX, WCAU-TV, WJZ-TV, WMAR-TV, WENR-TV, WGN-TV, KFI-TV, WFIL-TV. Participation in "Ship's Reporter" and "Club Seven." WJZ-TV. "Holiday Star Vanities" WEWS, KFI-TV, WSB-TV. Weiss & Geller.

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

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

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

**Garrett & Co.**—Spots. WABD. Ruthrauff & Ryan.

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

TV, WSPD-TV, WBEN-TV, KDYL-TV, WBAP-TV, WSB-TV, WAVE-TV. Maxon, Inc.

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

**General Mills**—Ted Steele show. WABD. Mon. thru Fri. 12:30. ½ hr. show. Nat'l Pro Championship football game. WJZ-TV, WENR-TV, WFIL-TV. Knox-Reeves.

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

**B. F. Goodrich Co.**—"Sports Window." KDYL-TV. Sports show. Griswold-Eshlerman Co.

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

**\*Gulf Refining Co.**—"We the People." ½ hr. dual AM-TV show. Tues. 9 p.m. WCBS-TV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV, WNAC-TV, "Gulf Road Show." ½ hr. variety program. WNBT. Relayed to WBZ-TV, WRGB, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to WBEN-TV, WLW-T. Young & Rubicam.

**\*Hamilton Watch Co.**—Special Christmas and New Year's Eve programs. WNBT. Relayed to WRGB, WPTZ, WBAL-TV, WNBW, WTVR, WBZ-TV. B.B.D.&O.

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

**\*International Silver**—Spots. WCBS-TV. Young & Rubicam.

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

**A. D. Juilliard & Co., Inc.**—Participation in "Fashion Story." WJZ-TV. Thurs. 8 p.m. ½ hr. fashion show. Gotham Adv.

**\*Julius Kayser & Co.**—"Sportswoman of the Week." Thurs. 5 min. sports film. WNBT and net. (Now concluded.) Cecil & Presbrey.

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

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

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

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

**\*Liggett & Myers (Chesterfield)**—Spots. WFIL-TV, WMAR-TV, WTVR, WMAL-TV, WWJ-TV, KTLA, WBKB, WGN-TV, WABD, KTSL, WTTG, WPIX, WBAP-TV, WCAU-TV, WCBS-TV, WEWS, WXYZ-TV, WNBT, WBZ-TV, WENR-TV, WNAC-TV, WPTZ. (January—"Arthur Godfrey and His Friends." WCBS-TV. Wed. 8 p.m. Hr.

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show. WCAU-TV, WMAR-TV, WOIC-TV, WNAC-TV, WGN-TV, WTMJ-TV, WSPD-TV, WJBK-TV, WEWS.) Dual AM-TV pickup of "Supper Club." WNBTV and net. Newell-Emmett Co.

\*Lionel Corp. — "Tales of the Red Caboose." WJZ-TV. Friday, 7:30 p.m. 15 min. live show. Relayed to WFIL-TV, WMAR-TV, WMAL-TV, WNAC-TV. Reiss Adv.

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

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

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

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

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

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

McCormick & Co. — "Unsung Hero Program" and "The Christmas Carol." WMAR-TV. Sullivan Stauffer, Coliwell & Bayles.

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

Mennen Co. — "Game Time." WCBS-TV. Interviews preceding basketball. (Now concluded.) Duane Jones.

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

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

Mouquin Wine—Spots. WPIX. Alfred Lilly Co.

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

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

\*Oldsmobile—"NBC Newsreel." Wed. 15 min. WNBTV. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. D. P. Brother & Co.

\*Pabst Blue Ribbon Distributing Co. — Bears-Cardinal games. WBKB.

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

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

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

\*Phileo Corp. — "Phileo Television Playhouse." Hr. dramatic show. Sun. 9 p.m. WNBTV. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to KSTP-TV, WLW-TV, WSPD-TV, WAVE-TV, KSD-TV, KRSC-TV, KDYL-TV, WBAP-TV, WSB-TV, WWJ-TV, KFI-TV, WBEN-TV, WDSU-TV, WMCT, WNBK, WNBQ. New Year's Eve remote from Times Square. WJZ-TV. Relayed to WFIL-TV, WMAL-TV, WNAC-TV, WAAM. Hutchins Adv.

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

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

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

\*RCA Victor—"Kukia, Fran & Ollie." ½ hr. children's show. Mon. - Fri. WBKB. Relayed to WNBK, WTMJ-TV, WWJ-TV, WSPD-TV, WBEN-TV, KSD-TV, WNBTV. Tossanini show. (One shot.) WNBTV. Relayed to WBZ-TV, WRGB, WPTZ, WNBW, WBAL-

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TV, WTVR. J. Walter Thompson.  
**\*R. J. Reynolds Tobacco Co. (Camels)**  
 —“Camel Newsreel Theatre.” Mon.  
 through Fri. 7:50 p.m. WNBT. Relayed  
 to WBZ-TV, WRGB, WBAL-TV,  
 WPTZ, WNBW, WTVR. Also on WWJ-  
 TV, KSD-TV, WTMJ-TV, WLW-T,  
 WSPD-TV. Intercollegiate football.  
 WPIX. Madison Sq. Garden events.  
 WCBS-TV. Basketball. WMAR-TV.  
 William Esty Co.

**Rieser Co. (Venida)**—Participation in  
 “And Everything Nice.” WABD.

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

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

**Sanka (General Foods)**—Weather re-  
 ports. WABD. Young & Rubicam.

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

**Sentinel Radio Corp.**—Participation in  
 “Shopping at Home.” KTLA. Direct.  
**Seven Up Bottling Co.**—Spots. KSD-  
 TV. Oakleigh R. French.

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

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

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

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 station. TV network or TV film producers.  
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 plete coverage of the tele-  
 vision industry in all its phases.**

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**Stieff Silver Co.**—“Story in Silver.”  
 WMAR-TV. Direct.

**Sun Oil Co.** — “Curious Camera.”  
 WMAR-TV. Mon. 8:15 p.m. 15 min.  
 interview. Roche, Williams & Cleary.  
**Swank, Inc.** — Spots. WPIX, WTTG,  
 WFIL-TV, WCAU-TV, WNBT, WJZ-  
 TV. Kudner Adv.

**\*Swift** — “The Swift Show.” Thurs.  
 8:30 pm. ½ hr. variety format. WNBT.  
 Relayed to WRGB, WBZ-TV, WBAL-  
 TV, WPTZ, WNBW, WTVR. McCann-  
 Erickson.

**\*Texas Co.**—“Texaco Star Theatre.”  
 Tues. 8 p.m. Hr. variety show. WNBT.  
 Relayed to WRGB, WBZ-TV, WBAL-  
 TV, WPTZ, WNBW, WTVR. Also  
 TV, WPTZ, WNBW, WTVR. Kudner.  
**Tide Water Asso. Oil Co.** — Spots.  
 KTLA. Buchanan & Co.

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

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

**Unique Art Mfg. Co.**—Participation in  
 “Howdy Doody.” Fri. WNBT. Spots.  
 KTLA, WGN-TV, WBKB, WABD.  
 Grant Adv.

**United Artists**—Spots. WPIX. Buchan-  
 an & Co.

**\*U. S. Rubber**—Christmas Carol Ser-  
 vice from Grace Church. WABD.

**Van Heusen Shirts**—“Dress & Guess.”

WEWS. Fri. 8:30 p.m. ½ hr. show.  
 Grey Adv.

**\*Vick Chemical Co.**—“Picture This.”  
 Wed. 8:20. 10 min. show. WNBT. Re-  
 layed to WRGB, WBZ-TV, WBAL-TV,  
 WPTZ, WNBW, WTVR. Morse Inter-  
 national, Inc.

**Waltham Watch Co.**—Spots. WNBW,  
 WLW-T. Kal, Ehrlich & Merriek.

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

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

**Wildroot Co.**—“Comic Capers.” WBEN-  
 TV. Children's program. B.B.D.&O.

**Wilson Sporting Goods Co.**—Nat'l Pro  
 Championship football game. WJZ-  
 TV, WFIL-TV, WENR-TV. Ewell &  
 Thurber.

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

**\*Wrigley Gum**—Christmas Day show.  
 WCBS-TV and net.

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

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

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# PROGRAMMING

## AN APPRAISAL OF "THE GOLDBERGS" —ADULT & PROFESSIONAL TV FARE



**T**HERE has been a definite void in television programming. Some time ago Niles Trammell, NBC president, voiced the need for the continued story for television. He stated "the five times a week continued story should be effective and relatively economical on television. The characters would be used with very little change in scenery. There also would appear to be a place in television for the one time a week continuing story, utilizing the same characters . . . these are program formats which appear to us to be good television material."

CBS has come forth with such a format in the Goldberg's. This old AM show has succeeded like very few television programs in projecting itself so completely into the family circle. There has been a lot of talk in television for many years about what is "good television." There can be no doubt that the Goldberg family is "good television." In fact, the Goldberg's are television.

It is reported that the weekly half-hour show can be had for \$2500. There is nothing elaborate about the production. The sets are

simple but are designed with much imagination and convincingly fit in with the story and characters that move among them.

In the first performance six different settings were employed in order to lend as much variety of scene as was necessary to show Molly and her flock at home in their crowded Bronx apartment. The audience saw the living room, bedroom, bathroom, hallway, window from which Molly did her shouting to neighbors, and the exterior of a friend's apartment. A glimpse was given of a second bedroom through a doorway although the characters never entered this area. Authenticity of environment was enhanced by an abundance of props which gave personality to the rooms scanned by the cameras.

Mrs. Berg writes a script that has great pictorial content. It is at once intimate, sincere, and appealing. For many years she has exhibited ability to derive much from the little things of life which, though often obvious, are never tiresome when her characters dramatize them. Much credit is due to CBS's Worthington Miner for his complete

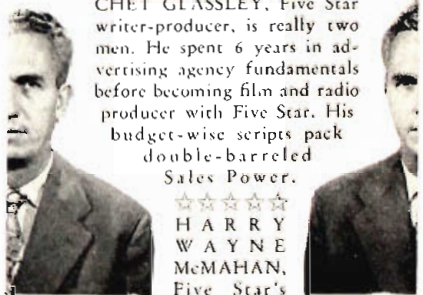


February • HOLLYWOOD • 1949

**FIVE STAR STARLET** Terry Moore gets up steam with a clever miniature train and a Dr. Pepper in "Colorado Central," one of the 1949 "Hollywood Mini-Tour" ad-films. ★★★★★ Terry's the new rave girl in Glenn Ford's "Return of October." ★★★★★ Another example of Five Star's top talent ad-film production. Entertainment high, cost low. Sales power, tremendous!



"**YOU SET THE BUDGET**" policy to advertisers winning new friends for Five Star. ★★★★★ Whether the TV ad-film budget is \$250 or \$1250, Five Star then draws on its 10-year experience in the advertising film field to develop scripts and story boards which will get the greatest dollar's worth from that predetermined budget.



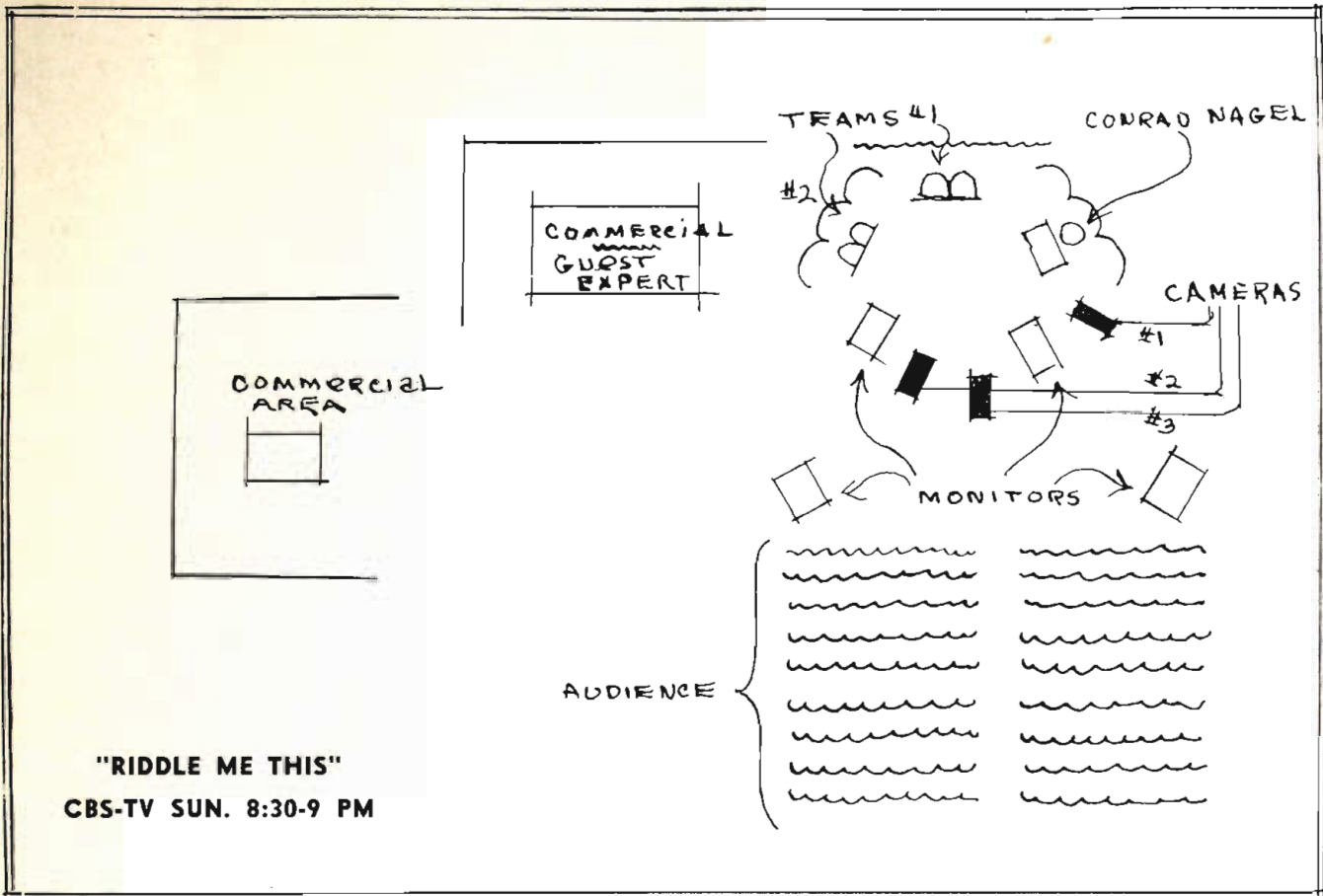
**CHET GLASSLEY**, Five Star writer-producer, is really two men. He spent 6 years in advertising agency fundamentals before becoming film and radio producer with Five Star. His budget-wise scripts pack double-barreled Sales Power. ★★★★★

**HARRY WAYNE McMAHAM**, Five Star's executive producer has 10 years advertising, 15, film-radio experience. He has written and produced more than 1,000 ad-films for Theater and TV. ★★★★★ Demo reels for qualified clients. Write to Five Star Productions, 6526 Sunset, Hollywood.

"**ARTIST IN CRIME**," Five Star's TV comic strip mystery, now in the hands of ABC Network along with "Guess Again" and "Pot Luck," previous Animatic shows. ★★★★★ Ask ABC about Animatic commercials by Five Star. ★★★★★ Coming soon: "QuizZoo" starring Jimmy "Round Boy" Jefferies and his animal friends. Daily 5-minute strip; national rights, \$200 day!







Floor plan of "Riddle Me This" demonstrates effective set coverage with the use of three cameras. Camera No. 1 picks up emcee and panel. Camera No. 3, on dolly and boom for greater maneuverability, has wide range of set and commercial area. Camera No. 2 covers the set area, and also covers the commercial area. All cameras are employed during commercials.

understanding of the medium and adapting the Goldberg's to television.

Whether or not a program of this kind can be effectively broadcast simultaneously over AM and TV has also been answered affirmatively by those connected with the video production. Mrs. Berg has this to say: "I think that we could do it very easily with our program. We always acted as much as possible in the studio during the radio broadcasts. We're just doing a lot more of it now. Nor do I believe there would have to be much change in script though, of course, we can't be as many places on a television program as we could be over the radio."

"The Goldberg's" has certainly answered a long-felt entertainment need in tv programming.

"Riddle Me This," Sundays 8:30-9:00 p.m. over the CBS-TV network, is a good illustration of what can be done to the discussion-quiz type program when it is handled expertly and with imagination, from commercials through to the important

part in the pace of the program played by the emcee.

Sponsored by General Electric and produced by United World Films and World Video at a reported cost of \$3,500, "Riddle Me This" employs an attractive living room setting, four guest "experts" divided into two teams, and a very smooth master of ceremonies.

Conrad Nagel, as emcee, quizzes his guests informally from questions supplied in his script. During the program the "experts" are likely to be called upon to do anything from designing a hat to guessing the name of a book or movie from brief glimpses at parts of films showed to them and the viewing audience by Mr. Nagel.

Example: (Nagel) "What is the name of this movie?"

Film viewed by the panel (and TV audience) showed a man jumping on a springboard; the next shot was a picture of the face of a large clock; the last shot was a close-up of Henry Ford.

Answer: "Springtime For Henry."

Much use is made of newsreel and

film featurettes made within the past twenty years. Nagel asks his panel to identify people and events from selections made from the reels. The entire program exhibits smooth integration technique in working the film sequences into the program.

Highly proficient camera handling and arrangement perks up the half hour show. Three cameras are used. Throughout the program, cameras actually hunt for situations on the set and reactions on the faces of the panel which is usually an uninhibited group. (See floor plan for illustration of camera arrangement.) All commercials are live and average about 2 minutes and thirty seconds of program time. The phrase: "You can put your confidence in General Electric," is the sole plug at the beginning and end of the program. At the ten and twenty minute spot, commercials are handled from a "commercial area" (see illustration).

Commercials are brief but effective. Product is displayed, and described in as few words as possible. All cameras are used on commercials. Agency: BBD&O.



## AM-TV SHOWS

(continued from page 14)

costs run only about \$500, somewhat less than AM. And, for both time and talent, Horn and Hardart gets the package for around \$1,100. Program uses live commercials, with actual products such as cakes and pies being displayed. And, occasionally, slides are shown.

On the Lit Brothers audience participation program, "Lit's Have Fun," WCAU-TV has another simulcast which has developed a strong following on both AM and TV. In this instance, the sponsor gets a 15-minute show across the board on AM for an estimated \$600, and a 60-minute weekly TV stanza for about the same overall tab. In other words, 75 minutes of AM time weekly as against 60 minutes of TV. But he also gets the benefit of an involved "triple-play," which is probably unique in video at present. Shown as a simulcast at 10:00 a.m. Tuesdays, the program is on both AM and TV for the first 15 minutes, goes on TV only for the next half-hour (10:15 to 10:45), winds up on TV (10:45 to 11:00) as a live TV segment, which is transcribed and heard as the regular AM offer-

ing on the following Wednesday.

Lit Brothers merchandise is given away as prizes on the show, which originates from the store's restaurant-auditorium. And, while there is a regular AM installation in the store, the TV end stacks up as a difficult remote since TV equipment must be set up on Monday night for the Tuesday show, then quickly dismantled after the program to allow the restaurant to resume its regular service.

### "Supper Club" Conforms To TV's Requirements

Entirely different is the major problem in the simulcast of Chesterfield's "Supper Club," on NBC Friday nights when the program has a repeat AM broadcast for the West. Visually, the transition was comparatively simple, since the show was always dressed up for AM. And, while going through the usual experimenting with commercials, including film, the program has arrived at using live plugs for the most part. Specific among these details, at the moment, is the problem of how best to make maximum use of the talents of the star, Perry Como. One of the topflight radio

performers to go into TV on a regular basis, Como has proved a natural for TV, according to the agency. However, everyone concerned with "Supper Club," as well as Como, has a stake in making sure that he goes over as effectively as he deserves.

Because of this, the show is being televised direct from the radio studio in order to give Como the most familiar surroundings in which to work.

These are some of the problems on some of the simulcasts. There are, of course, other sponsored simulcasts and some that are building on a sustaining basis. As well, there are AM successes which are telecast at other times, such as NBC's "Author Meets the Critics" which is, interestingly enough, sponsored on TV but sustaining on AM. Horn and Hardart, after success with the same format on WCAU-TV, has recently bowed in with its "Children's Hour" as a simulcast on NBC, originating from New York. And, pretty definitely, more and more simulcasts will fill the TV air. For, whatever programming snarls confront the networks, it seems the sponsor generally gets an attractive TV buy.

## AUDIENCE RESEARCH

(continued from page 8)

"Are there any times when there are television programs being broadcast that you prefer to listen to the radio?"

	Men	1949 Women	Total	1948 Total
Yes	17%	27%	22%	28%
No	82	73	78	68
Don't Know	1	—	—	4
	100%	100%	100%	100%

### The Duane Jones Survey: Dr. Coffin Says It Supports Earlier Research Findings, But May Exaggerate Television's Impact.

THE Duane Jones agency's recent television survey confirms and extends many of the results of previous studies on television's effects. The figures support such previous findings on the noticeable decline in radio listening as: movie-attendance; reading in television families; owners' marked preference for television over radio; the increased number of visitors in TV homes (with consequent large numbers of viewers per set); and the fact that a large proportion of viewers report buying products as a result of seeing them advertised over television. Likewise the rankings of program preferences and viewing preferences by hour-of-day and-day-of-the-week are approximately similar to the findings of other researches.

If anything, the Duane Jones survey may be in danger of exaggerating the extent of television's impact. For example, at least five other surveys have

asked set owners whether their movie attendance has changed since they got television. The percentages reporting a decrease in movie attendance ranged from 46% to 62%, centering in the neighborhood of 50 to 60 percent, whereas the Duane Jones figure is 81%.

The Duane Jones survey used a mail questionnaire and achieved a larger number of cases (1580) than most other surveys. However, the choice of respondents was subject to selective influence at two points: (1) the original mailings were to 4500 persons who had written in for premiums and prize contests offered over television, persons who probably therefore represent more than average enthusiastic and responsive viewers; (2) the findings are based on the 35% who returned their questionnaires in time to be included in the tabulations. These are probably people more interested in, and likewise more influenced by, television than are the remaining 65% not included. Offsetting these influences to some extent is a third selective factor, the choice of cases which had been exposed to television more than six months. This probably reduces "over-enthusiasm" to some extent, but perhaps not enough to outweigh the other selective influences.

Few, if any, of the current surveys in television are free from shortcomings in sampling. Indeed, even the application of the highly regarded "precision" techniques of area sampling could not solve all our problems, for with the population of set owners doubling every few months a sample is likely to be outdated almost before the findings can be published. Recognizing the difficulty of achieving perfection where all variables are undergoing such constant change, we should welcome each new finding, and make a sober evaluation of its probable strong and weak points.