

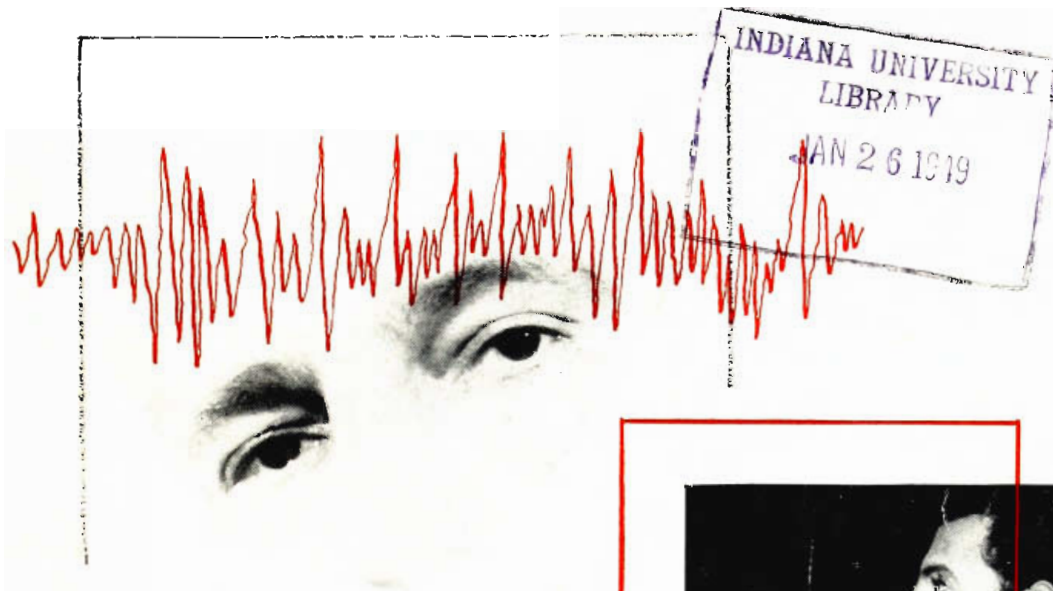
Bus. Wash

# Television

JANUARY 1949

50¢

THE BUSINESS MAGAZINE OF THE INDUSTRY



*it's magic*

the way Dunninger reads the minds of famous guests—people like wise show-businessman Billy Rose, beauty merchant Walter Thornton, and even C. E. Hooper.

it's magic . . . the way Paul Winchell vests life, wit and extra-human abandon in his wooden-headed creation Jerry Mahoney.

Every Thursday evening at 9:30, millions of American viewers share the entertainment magic—the laughter and amazement—of The Bigelow Show.

To the Bigelow-Sanford Carpet Company, the greatest magic of all is the way their products are demonstrated to the greatest number of viewers . . .

Not magic at all; just NBC, television's No. 1 Network.

*NBC Television*

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America

Bus

the most viewers!

...the most advertisers!

In Chicago and Los Angeles, marketwise advertising timebuyers specify the television stations that do the most effective selling job... WBKB and KTLA. Paramount performance pays off!



*first*  
*first*

576710

in viewer popularity in Chicago. WBKB leads in every poll!

in the confidence of TV advertisers in America's No. 2 Retail Market. 48 advertisers on WBKB out of 79 on all 4 Chicago TV stations during the month of December.



*first*  
*first*

in viewer popularity in Southern California. An outstanding leader in every looker-listener poll!

with TV advertisers in America's No. 3 Retail Market. 51 advertisers on KTLA out of 85 on all 4 Los Angeles TV stations during the month of December.

BUY TELEVISION—TODAY'S GREATEST SALES MEDIUM, ON THE STATIONS THAT PRODUCE RESULTS!



KTLA • 5451 Marathon St. • HOLLYWOOD 6363  
WBKB • 190 North State St. • RANDOLPH 6-8210  
New York Offices • 1501 Broadway • BRYANT 9-8700  
WEED & COMPANY—National Sales Representatives

KEY STATIONS OF THE PARAMOUNT TELEVISION NETWORK

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THE  
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK

# STATUS REPORT

**ADVERTISING:** 844 advertisers sponsored programs or spot announcements as of December 1st. Of this total, 277 were new accounts, while 121 cancellations were reported. Overall figure reflects an increase of 156 over the November 1st total of 688. When compared to the corresponding 1947 figure of 159, increase percentagewise zooms to 530%.

**STATION STATUS:** As of January 16th, there were 54 stations operating in 30 market areas, with ABC's KECA-TV, Los Angeles, scheduled for opening later this month. In December, WMCT, Memphis; WSDU-TV, New Orleans; KPIX, San Francisco and WHEN, Syracuse, debuted. January openings to date include KLEE-TV, Houston; KTTV and KNBH, Los Angeles; WOIC, Washington, D. C., and WDTV, Pittsburgh.

At the beginning of 1948, there were eighteen operating stations in twelve cities, compared to the 49 stations in twenty-eight areas at its close. 312 applications are now pending removal of the FCC freeze and 69 companies hold construction permits for building tv outlets. (For list of operating stations, see pages 20-21.)

**RECEIVER PRODUCTION:** Total 1948 receiver production has not been released by RMA as yet, but figure will be over the 800,000 mark. November production was 122,304, bringing the eleven month's total to 705,653. Postwar production on television sets now amounts to 890,700 and when the final 1948 figure is issued, will bring output to over a million receivers.

**RECEIVER CIRCULATION:** Securing accurate figures on set installations still is a problem in many areas, as many distributors and dealers are reluctant to release figures. Therefore, while the circulation figures printed on pages 20 and 21 are as accurate as possible, nevertheless they should be taken as an approximation rather than an exact count. No figures are given for Albuquerque and Syracuse, as stations report that they are meeting with distributors to formulate a plan.

**NETWORKS:** Formal opening of the single cable connecting the eastern seaboard and midwest nets on January 11th, joined thirty-three stations in sixteen cities. (WATV, Newark and WPIX, New York are independents.) With the one connecting cable split between the four networks, Sunday clamor for time was allocated by AT&T on an alternating basis. Thus, Philco Playhouse and Emerson's Toast of the Town will be networked on alternate Sundays, with film recordings used in between.

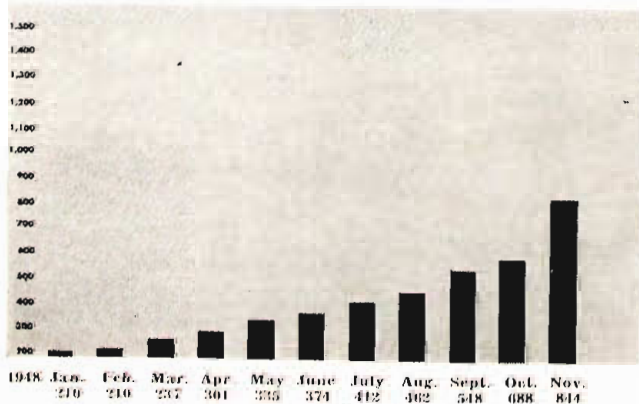
Also slated for full network airing are such sponsored shows as the Texaco Star Theatre, Kraft Theatre, Bigelow-Sanford Floor Show, the Camel Newsreel (Monday through Friday), Gillette's Cavalcade of Sports, Chesterfield's Supper Club (over NBC); Admiral's Friday Night Frolics (both NBC and DuMont); Old Gold's Original Amateur Hour (DuMont); Bristol-Myers "Break the Bank" and Kellogg's "Singing Lady" (ABC). Also on the CBS schedule are Chesterfield's "Arthur Godfrey and his Friends."

Originating from Chicago is the RCA sponsored "Kukla, Fran and Ollie" show, half-hour presentation, Monday through Friday.

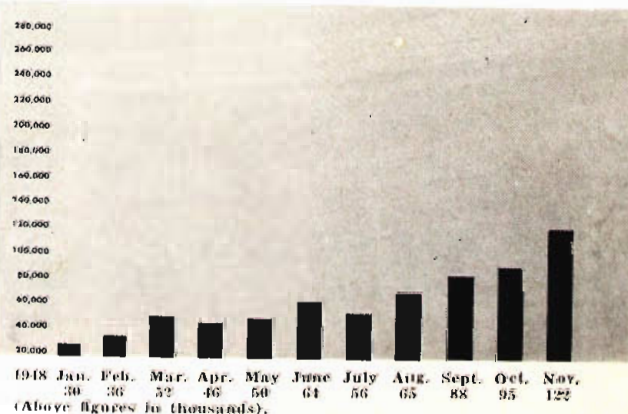
DuMont, with the corner on daytime television programming, plans to fill the hours from 10 to 1:30 and from 2:30 to 3:30 Monday through Friday. Shows will be sent out as co-ops, for local sponsorship on affiliated stations.

AT&T has scheduled additional lines for operation by June, which will considerably ease the present bottleneck.

**TELEVISION MAGAZINE'S ADVERTISING INDEX**



**RECEIVER PRODUCTION INDEX**



FIRST it was **WABD** NEW YORK'S WINDOW ON THE WORLD

NEXT it was **WTTG** WASHINGTON'S WINDOW ON THE WORLD

AND NOW...

**WDTV**

PITTSBURGH'S WINDOW ON THE WORLD

*Pioneer station linking the East Coast and Mid-West networks!  
All Owned and Operated by*



*. . . first in television to offer all-day  
programming in the New York area . . .  
WABD, Channel 5.*

DU MONT TELEVISION NETWORK • 515 MADISON AVENUE, NEW YORK CITY

# TELEVISION MAGAZINE AUDIENCE RESEARCH

Texaco Registers Record High In Popularity  
At 81% — by Dr. Thomas Coffin

**T**EXACO, which last month jumped into first place in sponsor identification, has increased its lead still farther. It is first with 61% of the vote, followed by Camel and Chesterfield with 28% each.

This top figure accompanies the rise in popularity of the "Texaco Star Theatre" to the highest level yet reached by any program.

Among spot sponsors Philip Morris continues in first place, with a percentage which would tie it for eighth rank among all sponsors.

Following is the list of advertisers who polled a 2% or better response to the monthly question, "Name three advertisers on television." There were 248 respondents: 55% were women and 45% were men.

## Sponsors of Regular Programs

	Men	Women	Total
<b>Texaco</b>	58%	65%	61%
Texaco Star Theatre; Tu. 8-9 PM—WNBT.			
<b>Camels</b>	32	24	28
Fox-Movietone Newsreel; 5 times weekly, 7:50-8 PM—WNBT. Football—WPIX.			
<b>Chesterfields</b>	29	27	28
N.Y. Giants football—WJZ-TV. Columbia football—WCBS-TV. Spots, WCBS-TV, WJZ-TV, WABD, WPIX.			
<b>Lucky Strike</b>	28	12	20
Football—WNBT, WABD. Spots—WABD, WCBS-TV.			
<b>Emerson Radio</b>	13	23	18
Toast of the Town; Sun. 9-10 PM—WCBS-TV.			
<b>Philco</b>	10	15	13
Philco Playhouse; Sun. 9-10 PM.			
<b>Gulf Oil</b>	12	10	11
We The People; Tu. 9 PM—WCBS-TV. Gulf Road Show; Thurs. 9 PM. WNBT.			
<b>Old Gold</b>	10	9	9
Original Amateur Hour; Sun. 7-8 PM—WABD.			
<b>Kraft Foods</b>	8	10	9
Kraft Television Theatre; Wed. 9-10 PM—WNBT.			
<b>Chevrolet</b>	6	9	8
Chevrolet on Broadway; Mon. 8-8:30 PM—WNBT. Telenews; Tu. 7:40-8 PM—WABD.			
<b>Gillette</b>	7	4	5
Boxing, Mon. & Fri.—WNBT.			
<b>Ford</b>	3	7	5
Ford Theatre, Sun. 7:30-8:30 PM—WCBS-TV (monthly).			
<b>Bates Fabrics</b>	4	1	3
Girl About Town, Wed. 8-8:20 PM—WNBT.			
<b>Trommer's Beer</b>	4	1	3
Wrestling, Wed. 9:50—WNBT.			
Podling 2% each are Unique Toys, Maxwell House, Arrow Shirts, Howard Clothes, Polaroid Lens, Admiral Radio, Trol Hair Tonic, Bigelow-Sanford, and Fischer's Products.			

## Spot Sponsorship

	Men	Women	Total
<b>Philip Morris</b>	9%	10%	9%
WCBS-TV, WNBT, WABD, WJZ-TV, WPIX.			

<b>DuMont Telesets</b>	1	3	3
WABD.			
<b>Bulova</b>	2	3	2
WNBT, WCBS-TV, WPIX, WABD.			
<b>Esso</b>	1	3	2
WCBS-TV.			

## 81% Vote Texaco As Favorite

Texaco Star Theatre has continued its rapid rise in popularity until it now stands at the highest level any program has yet reached, with 81% of the respondents voting it their "favorite program." During this same period it also achieved the extraordinary Hooper Tele-rating of 80.7, with a 94.7% share-of-audience. With the growth in the program's popularity has gone also a steady increase in sponsor identification, which is likewise the highest so far reached by a TV advertiser.

The enormous popularity of the Star Theatre has pulled so many votes away from other programs that the remaining ratings may not at this point be adequately representative of what people really think of these programs *per se*. Since respondents are asked to name only one program, these ratings are indications of relative, not absolute popularity.

Subject to this proviso, we might call attention to the steady decline in (relative) popularity of sports programs which has been evident for the past four or five months and is even more pronounced in the drop from 13% last month to 2% this month. Perhaps this is due in part to seasonal effects, but partly also to competition from increasingly strong programs of other types.

It is interesting to note the rapid rise of Arthur Godfrey's "Talent Scouts," sponsored by Lipton's, on both Hooper and Pulse reports. As this survey was made before Godfrey went on television, the standing of the Lipton show will not appear on our survey until next month.

## Favorite Program

	Men	Women	Total
<b>Texaco Star Theatre</b>	87%	76%	81%
Texaco, WNBT, Tu. 8-9 PM.			
<b>Toast of the Town</b>	8	11	10
Emerson, WCBS-TV, Sun. 9-10 PM.			
<b>Philco Television Playhouse</b>	4	7	5
Philco, WNBT, Sun. 9-10 PM.			
<b>Sports</b>	3	2	2
<b>Amateur Hour</b>	2	3	2
Old Gold, WABD, Sun. 7-8 PM.			
<b>Kraft Television Theatre</b>	1	2	2
Kraft, WNBT, Wed. 9-10 PM.			
<b>Feature Films</b>	0	3	1
<b>Howdy Doody</b>	2	0	1
Polaroid, Unique Art Co., Mason Candy—WNBT, 5:30-6 PM.			
<b>Kyle MacDonnell</b>	2	0	1
Bates, WNBT, Wed. 8-8:20 PM.			

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.

## America's Model Television Station

# WTMJ-TV

### Reports on one year of programming

Advertising and television men have called WTMJ-TV, "America's Model Television Station," because of:

1. The rapid growth of successful local programming.
2. High quality of picture transmission.
3. Fast climbing set sales in the one station Milwaukee Market.
4. The long list of successful television advertisers using WTMJ-TV.

On December 3, 1948, WTMJ-TV completed a full year of television service to the rich Milwaukee market. Examine for a moment the record that has made WTMJ-TV one of America's most successful, fast growing, television stations.



WTMJ-TV has built its programming on the premise that local and national spot programs were as important as network programs. As a result, many of the most popular WTMJ-TV programs originate in the television studios of Milwaukee's Radio City. They include . . .

#### THE GRENADIERS

Milwaukee's most popular radio program, skillfully adapted to television, occupies the Wednesday night 8:00 to 9:00 P.M. slot. Complete with a 16-piece orchestra, vocalists, and comedy. It captures the Milwaukee television audience with a format built to the City's tastes. Participating sponsorship.

#### "PLAY 'EM OR PAY 'EM"

This 15-minute Friday night musicale feature challenges the television audience to submit song titles which cannot be played by the Radio City Quintette. This heavy mail pull program is under participating sponsorship.

#### VIDEO VARIETIES

Top mid-western talent is featured on this Sunday night 7:30 to 8:00 P.M. feature, one of Milwaukee's favorite television programs. Participating sponsorship.

#### T.V. TRYOUTS

The proved pulling power of amateur programs is combined with skillful production to make top flight television entertainment out of this Saturday night 7:15 to 7:45 feature. Participating sponsorship.

#### OTHER LOCAL FAVORITE PROGRAMS

The same skill and production facilities that have built WTMJ-TV participating programs are also available to national and spot advertisers for the presentation of programs ideally suited to individual needs.



WTMJ-TV is a complete RCA Victor installation. Because studio remote and transmission facilities are designed for one another, WTMJ-TV is transmitting a picture that results in quality reproductions of programs and commercials.

The WTMJ-TV dial position on Channel 3 assures good reception with any standard type antenna.



Sales of television sets in the Milwaukee area have exceeded even the most optimistic predictions. As of November 1, there were over 9,000 sets in Milwaukee and total installations are expected to exceed 12,000 units by January 1. Combined with the high listenership in the Milwaukee area, this means an audience of in excess of 100,000, or 10% of Greater Milwaukee's total population for most evening programs. Little wonder then that television has grown far beyond the experimental stage in Milwaukee and is now recognized as an effective, economical hard-hitting sales medium.



Over two-thirds of the sixty national, spot and local sponsors who have tried WTMJ-TV today remain as successful television advertisers. All three of Milwaukee's leading department stores have been on WTMJ-TV since its inception and all have dramatic success stories using the station. Local and network advertisers selling everything from automobiles to food products are obtaining results from WTMJ-TV. With the bulk of installations being in middle income homes, WTMJ-TV is delivering a valuable and growing list of reception homes to its advertisers.

#### NETWORK AFFILIATIONS

WTMJ-TV is affiliated with NBC, CBS and ABC. As the link between the mid-west and eastern network closes, the facilities of WTMJ-TV will be available to the users of these three networks.

#### WORTH REMEMBERING

When making your plans for television, remember this . . . WTMJ-TV, Wisconsin's only television station delivers a large receptive audience to the network, spot and local advertiser.

# WTMJ-TV

## THE MILWAUKEE JOURNAL TELEVISION STATION

Affiliated with NBC, CBS and ABC

National Representatives Edward Petry & Company, Inc.

CHANNEL 3

CHANNEL 3

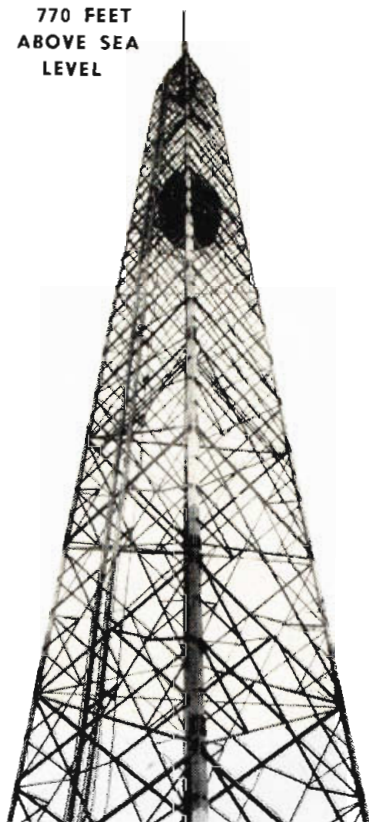
# ON THE WASHINGTON SCREEN

770 FEET  
ABOVE SEA  
LEVEL

596 FEET  
ABOVE SEA  
LEVEL



Washington Monument



WMAL-TV Tower

## The Highest Light In Washington . . .

• • • Towering high above everything in Washington, WMAL-TV's ultra-modern six-bay super-turnstile antenna is the highest point in the entire Nation's Capital! This "plus" in height is a contributing factor in the beautiful signal radiated into the homes of this vast market.

**POWER . . .**

**PROGRAMS**

**. . . PRESTIGE**

• • • WMAL-TV is Washington's most powerful television station—a guarantee of a clear, steady signal far beyond the metropolitan area. Another reason for the popularity of WMAL-TV with the viewing audience, is that it was the first television station in the country to advertise and maintain a seven-night-a-week program schedule. Wherever things of top interest are taking place—whether Redskin football games, boxing, wrestling . . . top news events . . . WMAL-TV studio productions . . . or top attractions from New York the best in television entertainment in Washington will be found on WMAL-TV. It's a happy combination of tops in signal, tops in programs, and tops in acceptance—for the Evening Star's 96 years of predominance in Washington makes The Evening Star Television Station the most ACCEPTED in Washington homes.

WMAL WMAL-TV WMAL-FM  
THE EVENING STAR STATIONS  
WASHINGTON, D. C.

## long shots and close ups

By H. G. CHRISTENSEN

IT HAS been suggested by a friend that providing yours truly was willing to lead with his chin . . . the Ten Commandments of television commercials might be written. Now I don't mind leading with the chin, but I don't like the word commandments applied to anything except our daily lives . . . besides not enough of people pay attention to them.

So, rather than commandments . . . let's call 'em reminders . . . we heard 'em before—and we'll hear 'em again and again. But instead of covering the entire waterfront . . . let's confine these ten reminders to what can well be the bugaboo of television . . . the baby that has to dig up the pay dirt . . . the television commercial. While this column is on film, these reminders certainly apply to all TV commercials.

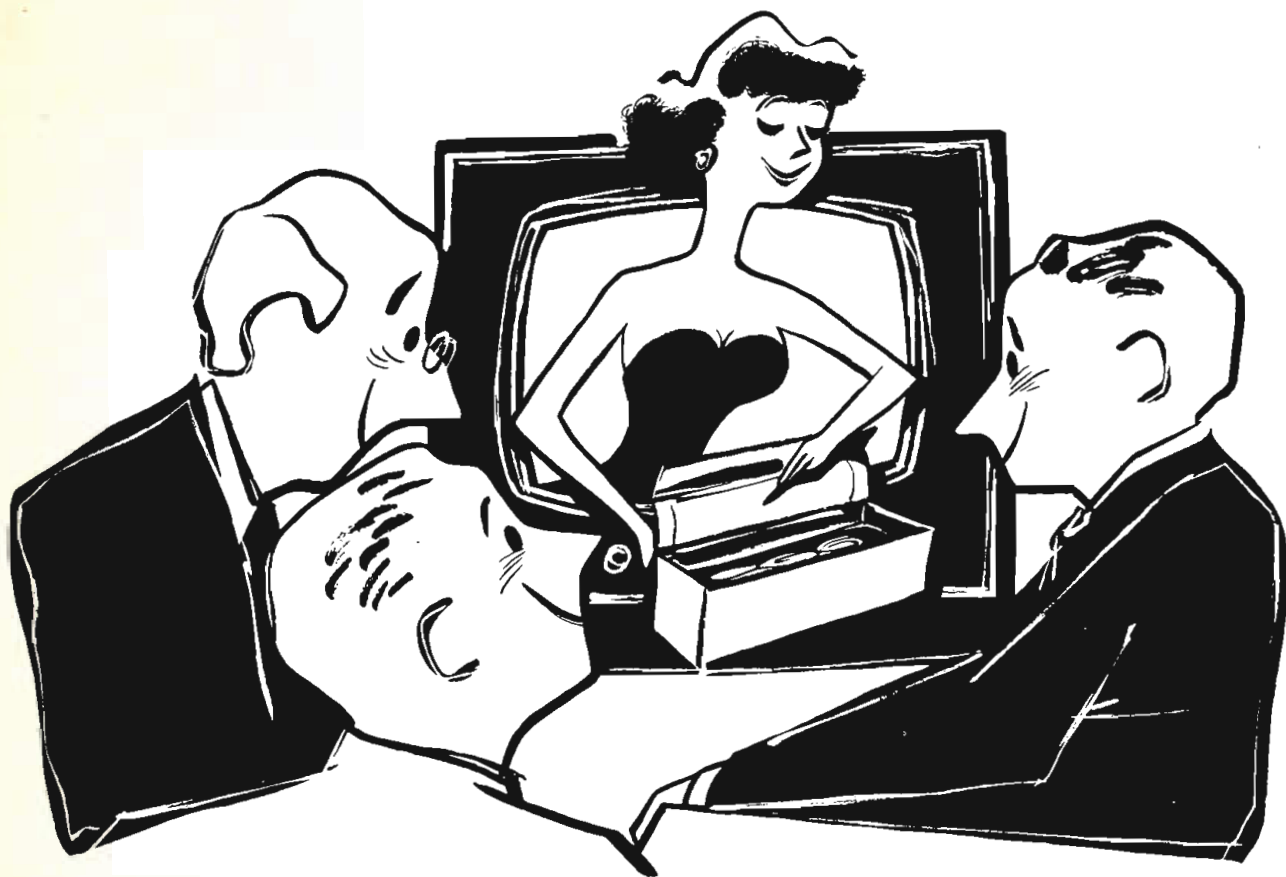
### My ten commandments would be these:

1. *Remember*—your commercials are salesmen, entering the privacy of the home . . . with the opportunity to sell your product to everybody in it, including the kids . . . but by *invitation only*.
2. *Remember*—your manners . . . it's far easier to *tune you out* . . . than to throw you out.
3. *Remember*—you can sell through showmanship. But remember—you're in a living room, not an auction room.
4. *Remember*—action is the keyword of television . . . if you want to use still pictures, buy magazine space or billboards.
5. *Remember*—seein' is believin' . . . so whenever you can . . . show your product *in use* . . . *in the making* . . . *under tests* . . . demonstrate results.
6. *Remember*—when you are showing 'em . . . *don't waste words* telling 'em a story that those pictures in action can tell a hell of a lot better. Save your words to tell 'em what you *can't* show 'em.
7. *Remember*—brevity is not only the soul of wit . . . it may result in another invitation to the family circle.
8. *Remember*—a television commercial like some kids . . . should be seen and not heard. (That is, not *too* much.)
9. *Remember*—an expensive commercial doesn't always mean a good one. Good taste, good humor, good sense and good timing *are not expensive* . . . just a little hard to find.
10. *Remember*—you get much more attention by settin' off *one* giant firecracker . . . than by lighting a lot of squibs. It's better to have 'em remember one thing than to forget all of it.

THERE they are for my dough . . . and in the forthcoming issues of TELEVISION I'll discuss each of these ten reminders in detail. For instance; how, by *being* satisfied with getting over one major point (settin' off the giant firecracker) you not only can produce a better selling commercial; but also cut costs below the familiar one thousand dollar mark through careful planning of production, selection of material and producing them in series.



On WCAU you're in Philadelphia



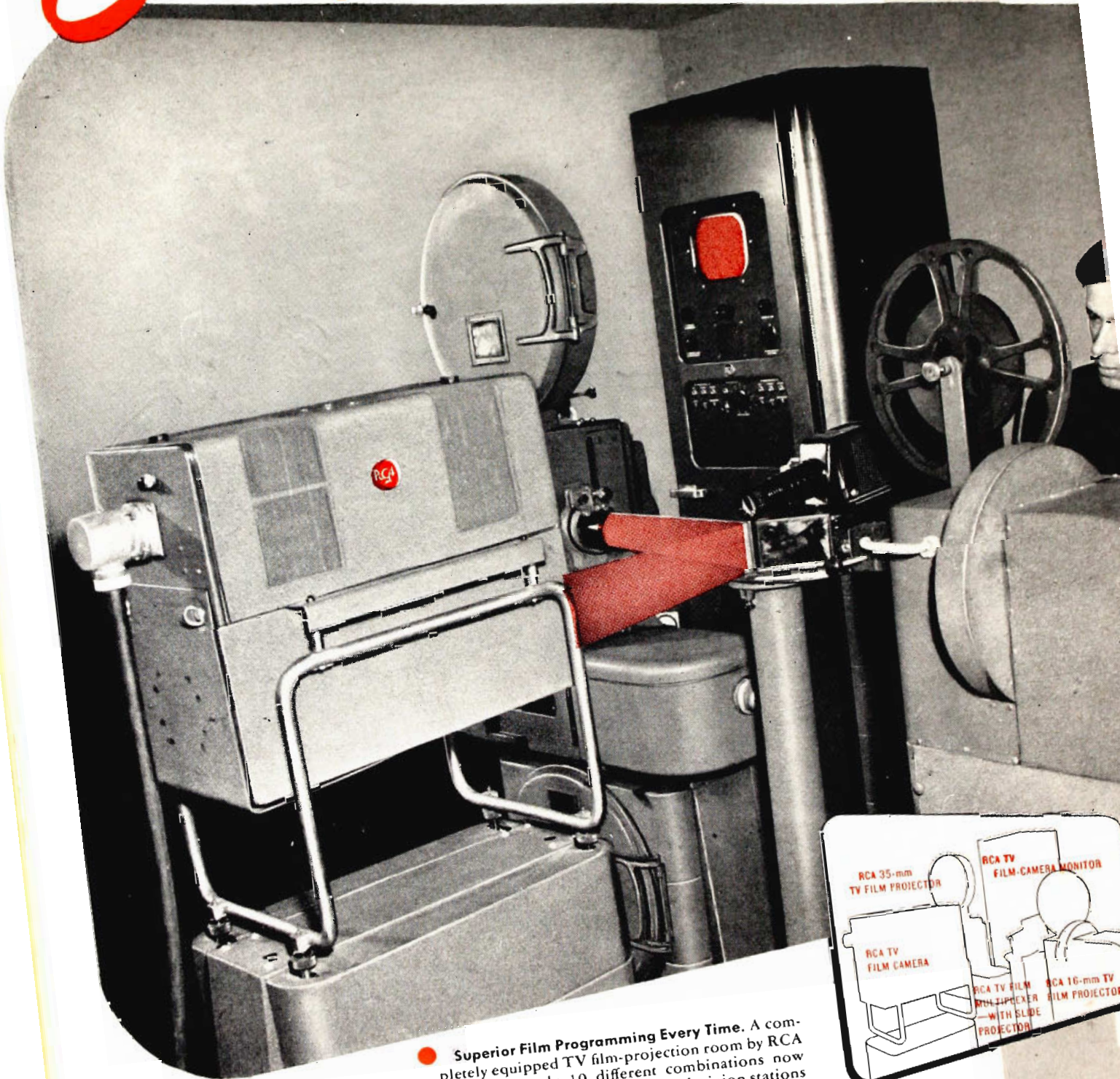
Eye and ear advertising appeal of  
WCAU-TV programs reaches 80,000 sets  
with thousands added every week  
in the fast-growing television center  
and second largest TV market.

CBS affiliate.

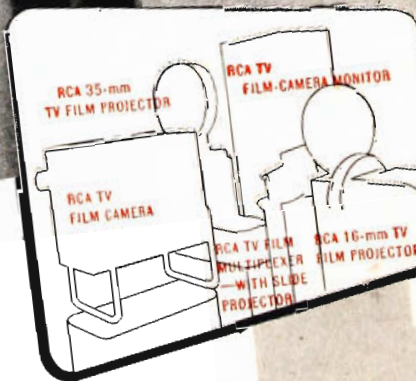
**THE PHILADELPHIA BULLETIN STATIONS**

**TV  
AM  
FM**

# Everything for TV...



● **Superior Film Programming Every Time.** A completely equipped TV film-projection room by RCA —one of nearly 10 different combinations now being delivered to more than 50 television stations throughout the country.



# entire film-projection rooms,

*for instance —*

**Y**OU are looking at a complete film projection room for a typical small television station—one of nearly ten different “all-RCA” combinations now being delivered to more than fifty stations throughout the country.

As reliable and practicable as the projection room of a modern theatre, this simple, integrated equipment is designed to handle film program material of every description—station identification slides, newsreels, commercial announcements, shorts, feature films, cue-ins for live-talent shows, etc. *And one operator can run it!*

All-RCA from floor to ceiling, the installation includes everything needed to produce bright, flickerless, dependable television pictures: A TV film camera; A new 35-mm film projector; A 16-mm film projector; A multiplexer for using two projectors with *one* film camera; and rack-mounting power supplies, amplifiers, and monitor. Projector switching for the entire room is under finger-tip control from the room itself—or from the studio control room.

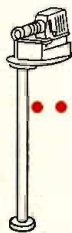
Why the extraordinary acceptance of RCA film projection equipment by more than 50 television stations?

Because all RCA projection units are unified and designed to work together in any combination... enabling each station to select just the proper units for its special needs and budget. Because RCA makes it practical for a station to start small and add projection units as it grows—without discarding any of the original equipment. Because RCA makes everything required in a television film-projection room—and accepts complete responsibility for the over-all performance of the equipment. Because each station layout is planned *correctly from the start*, by television experts who understand the business thoroughly.

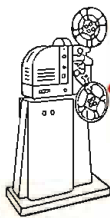
• • •

No need for expensive experiments with your own film-projection room... if you let an RCA Television Specialist help you with the planning. Call him. Or write Dept. 90-L, RCA Engineering Products, Camden, New Jersey.

The One Equipment Source for Everything in **TV**—is RCA



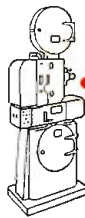
**RCA Multiplexer, Type TP-9A.** Produces uninterrupted projection of multi-reel films with only *one* film camera. Complete, with slide projector for station breaks, commercials, etc.



**RCA 16-mm Film Projector, Type TP-16A.** Popular low-cost projector. Self-contained. Simple. Low cost. Enables *any* station to use the film programming now available. Produces brilliant pictures and high-quality sound.



**RCA Film Camera, Type TK-20A.** A high-contrast film camera having unusual stability. It is used with either 16-mm or 35-mm film projectors, and slide projectors.



**RCA 35-mm Film Projector, Type TP-35A.** Projects sharp, flickerless pictures—and high-fidelity sound. Brilliant light output with negligible heating of film and film gate. Can project single frames as stills.



**RCA Film Camera Monitor Rack.** This is the control center of the projection room. It houses the amplifiers, all necessary rack-mounted power supplies, and the kinescope for viewing the film pictures.



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

In Canada: RCA VICTOR Company Limited, Montreal

[www.americanradiohistory.com](http://www.americanradiohistory.com)

## 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	39	22%	39%	39%	—	27%	73%
WATV	32	7%	8%	85%	—	15%	85%
WPIX	39	23%	52%	25%	—	23%	77%
WNBT	35½	31%	48%	21%	—	62%	38%
WABD	90	10%	48%	10%	13%	25%	75%
WJZ-TV	27½	19%	46%	28%	7%	22%	78%
WFIL-TV	38¼	15%	27%	16%	42%	51%	49%
WTTG	34	41%	19%	9%	31%	39%	61%
WNBW	45	3%	16%	14%	67%	52%	48%
WMAR-TV	50	25%	5%	34%	36%	44%	56%
WBAL-TV	60	—	32%	36%	32%	28%	72%
WENR-TV	22	20%	74%	6%	—	12½%	87½%
WGN-TV	31	37%	40%	23%	—	41%	59%
WWJ-TV	34	25%	45%	26%	4%	34%	66%
KTSL-W6XAO	18	26%	31%	35%	8%	20%	80%
KLAC-TV	12	67%	33%	—	—	33%	67%
WLW-T	34	22%	50%	22%	6%*	48%	52%
WTMJ-TV	33	16%	23%	21%	40%	56%	44%
WTVR	33	—	40%	14%	46%	38%	62%
WBZ-TV	41½	4%	6%	32%	58%	31%	69%
WRGB	31	—	20%	8%	72%	45%	55%
KDYL-W6XIS	20	20%	40%	30%	10%*	45%	55%
WBAP-TV	20	35%	26%	39%	—	40%	60%
KSTP-TV	26½	13%	13%	70%	4%	30%	70%
WSB-TV	29½	—	—	—	—	27%	73%
KSD-TV	30	41%	30%	22%	7%	57%	43%
WEWS	39½	13%	25%	14%	48%	14%	86%
WSPD-TV	29	36%	10%	27%	27%***	39%	61%
WNAC-TV	35	14%	—	11%	75%	34%	66%

\*Network film recordings

\*\*Includes remotes

\*\*\*Network and film recordings

**\$150,000.00**  
**WORTH OF SPONSORS CAN'T BE**  
**WRONG!**

\$150,000.00 . . . that's the value of the signed contracts with which KLEE-TV will begin telecasting January 1, 1949 . . . And the sponsors can't be wrong, because KLEE-TV will be the only television station in Houston, Texas, the largest market in the great Southwest.

**KLEE-TV**

"THE EYES OF TEXAS" . . . CHANNEL 2 . . . HOUSTON

Houston Affiliate of the CBS Television Network

**IF YOU WANT TO  
 SELL HOUSTON BY  
 TELEVISION YOU  
 MUST USE KLEE-TV**

Effective Radiated Power

**16 KW**

Offices: Milby  
 Hotel, Houston 2

Represented Nationally By:

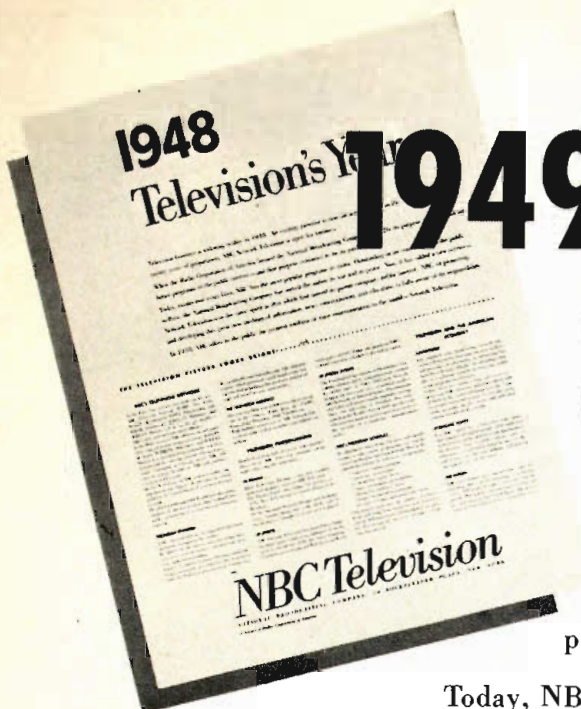
**ADAM J. YOUNG, JR., INC.**

22 East 40th Street . . . New York, N. Y.  
 Murray Hill 9-0006

55 East Washington Street . . . Chicago, Ill.  
 Andover 3-5448

627 Mills Building . . . San Francisco, Calif.  
 Garfield 1-7950

448 South Hill Street . . . Los Angeles, Calif.  
 Michigan 6203



# 1949 • KNBH

## makes it the West's Year in Television

A year ago this month, NBC announced the opening of Network Television with a report to the nation, published in newspapers from coast to coast.

Today, NBC announces the most significant development since then in its television expansion — the opening of its key West Coast station... KNBH, Hollywood.

KNBH will be the *exclusive* outlet in Southern California for NBC programs. The resources of the entire Network, the creative talent of all Hollywood, will be at the disposal of its experienced production and technical staff.

At the beginning, KNBH will serve the swiftly-growing audience in America's third-largest television area, its third-largest market area. It will also originate programs for viewers elsewhere — first through Kinescope recording facilities, later (as connecting links are completed) for a Western Regional Network, and ultimately for a Transcontinental Network.

In announcing the opening of the NBC Television Network a year ago, we invited advertisers and agencies to join with us in the development of the world's greatest means of mass communication — and the most effective sales medium yet devised. Today, in announcing the opening of KNBH, we repeat that invitation to all who recognize the importance of Southern California as a production center — and as a market.

OPENING JANUARY 16

# KNBH

## CHANNEL 4

*Studios:*  
Hollywood's Radio City, Sunset and Vine  
*Transmitter:*  
Mt. Wilson, Altitude 5,780 feet



576710

The National Broadcasting Company  
A Service of Radio Corporation of America

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



FOR THE SECOND YEAR  
ALL PHILADELPHIA IS  
"Eavesdropping on Santa"

IT ALL STARTED during the holidays last year when one of WPTZ's imaginative producers fell to wondering what small fry actually told Santa Claus when they tramped into the department stores before Christmas. To find out, one of our mobile units moved down to Gimbel's Toyland, set up television cameras hard by Santa Claus's dais and shamelessly looked and listened in on Young Philadelphia's heart-to-heart talks with the grand old man with the whiskers.

Conceived strictly as a one-time sustaining program, executives of Gimbel Brothers caught the show, saw in it an opportunity more than ever to make Gimbel's Toyland the official residence of Santa Claus and bought the program three times a week until Christmas.

That the series was a success is well proven by the fact that again this year all Philadelphia is

"Eavesdropping on Santa" at Gimbel's Toyland—via television and WPTZ.

At WPTZ, advertisers and their agencies have found that in addition to modern, complete television facilities and experienced personnel to get the most from such facilities, there is another equally important ingredient that goes with time purchased on WPTZ. That ingredient is *creative imagination*. Furthermore, advertisers tell us that at the moment, creative imagination is a factor as vital to the success of the commercial television as it is rare.

For more information about the Philadelphia television market and what WPTZ has to offer, drop us a line.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



# NATIONAL ADVERTISERS

**An analysis of the trend in national advertisers' use of television during 1948, coupled with descriptions of formats and commercials.**

By **MARY GANNON**

**N**ATIONAL advertisers' use of television jumped over 280% in 1948—with 127 national accounts now using the medium, as compared with the 45 who were using it at the close of last year. Statistics show that network advertisers now number 44; that nineteen advertisers sponsor a combination of program and spots. Fifty-eight national advertisers now place spot announcements, with 43 relying solely on that form of advertising.

More important however than the figures are such policy-making actions as Sterling Drug Company's announcement that \$1,000,000 would be cut from their radio budget and devoted to television and other media (see page 24). Procter & Gamble has also held a meeting to review their overall advertising appropriations for 1949 in view of television's growth. And that television has reached the competitive stage as a sales getter is proved by the current Emerson-Philco jockeying. With the "Philco Playhouse" and Emerson's "Toast of the Town" in the 9 to 10 slot on Sundays over the NBC and CBS eastern networks respectively, programs are strongly competitive. Philco, in ad-

dition, has used kinescope recordings in 16 non-connected markets. Last month, Emerson placed film recordings of their show in three markets opposite Philco, thus repeating the competition for viewers that exists in the network areas.

In the last few months alone, such advertisers as Bigelow-Sanford, Cluett-Peabody, G-E Lamp Division, General Mills, Sterling Drug, Whitehall Pharmaceutical, Procter & Gamble and Colgate-Palmolive-Peet, in addition to Philco and Emerson, have started network television programming.

## **All Major Cigarette Companies Extend Schedules**

All major cigarette companies are now active. Lucky Strike and Kools started in 1947, but Camels, Chesterfields, Old Golds and Philip Morris are 1948 entrants. Significantly, schedules of all have shown a marked increase. Chesterfields and Old Golds started their video plugging with baseball sponsorship—Chesterfields with the Giants over WNBT and split sponsorship of the Senators over WTTG; Old Golds with 2/3s of the Dodgers over

WCBS-TV and the White Sox and Cubs over WGN-TV. In September, Old Golds began sponsorship of the "Original Amateur Hour" over the DuMont network.

With baseball concluded, Chesterfields started a spot campaign over 18 stations, continued in the sports picture with the Columbia football games over WCBS-TV and the Giants pro football team over WJZ-TV. Last month, Chesterfield scheduled three experimental telecasts of their radio "Supper Club" program. These trial runs proved satisfactory. Visual entertainment and dual pick-up is now scheduled for once a week over the NBC net.

This month, "Arthur Godfrey And His Friends," an hour-long weekly variety program, debuted over the 10-station CBS eastern and midwestern net. Also on the schedule is Chesterfield's sponsorship of the Silver Skates Finals from Madison Square Garden over WPIX.

Camels started last February with the "Camels-20th Century Fox" newsreel, a 10 minute Monday to Friday feature on the NBC east coast net. (Reel is also placed on five non-connected stations.) This fall they increased their schedule to include football over WPIX (now concluded) and signed for forty of the CBS Madison Square Garden events.

Kools also increased their schedule last fall with sponsorship of basketball over WJZ-TV, in addition to their regular "Sports Reports," a five minute sports film over the NBC net.

Philip Morris' spot campaign is currently placed on 13 stations; has netted them eighth place in sponsor identification among New York viewers. (See Television Magazine Audience Research, page 4).

Lucky Strike is conducting the most energetic spot campaign with 21 stations being used. Programming the past year included four week sponsorship of "Tonight on Broadway" (pre-curtain pickups of Broadway plays directly from the theatre) over the CBS net, and "Barney Blake—Police Reporter," a thirteen week adventure series over the NBC net. Fall schedule featured football over WNBT, WABD and WGN-TV. Most ambitious project is their new series, which starts this month over the NBC net. This will consist of specially produced, half-hour films, based on the classics. (See November TELEVISION for full details.)



**Alden James, director of advertising, P. Lorrillard:**

"We are obviously happy with the results of "The Original Amateur Hour", and we hope to expand the show to other markets when facilities become available. In our opinion, the best testimony to the effectiveness of television as an advertising medium is the fact that many major advertisers are spending comparatively—far, far more money to reach the television audience than in all other media combined."



### **Edward E. Bates, president, New York Local Chevrolet Dealers Association:**

"The rapid maturing of television has given the automotive industry the first medium combining in-action advertising and front-parlor intimacy. The wide range of video programming sponsored by the New York Local Chevrolet Dealers Association in 1948 proved to us its effectiveness.

"In 1949 we will expand our activities to take even greater advantage of television's growing power. First on our list of plans, handled by the Campbell-Ewald Advertising Agency, is the televising of all Golden Gloves bouts in New York. We have just filmed a new group of weather spot commercials to be used on three New York stations. By mid-January we will have launched a new program series. We believe television is our medium and our programs will move with it."

### **Kellogg's and General Mills Join TV Food List**

Kellogg's is the latest of the food companies to enter television with sponsorship of ABC's "Singing Lady" program on Sundays. General Foods has been a consistent advertiser, in the 8 to 9 Sunday slot on the NBC net. Time is currently filled by "Author Meets the Critics," sponsored by Jell-O, and "Meet the Press" sponsored by Maxwell House Coffee. Post Toasties takes one night of "Small Fry," and Sanka sponsors weather reports five times a week—both over WABD.

General Mills has started, via DuMont's daytime television, with sponsorship of the Ted Steele program. Contract has been signed for a ten year period. Borden, which tried a series of experimental formats in 1947, settled for a five minute program with clown prince Al Schacht before the Giants baseball games over WNBT; is now placing spots over four New York stations. Swift, which pioneered daytime television with the "Swift Home Service Club" in 1947, switched to a nighttime spot last April, with Lanny Ross as star. Kraft, another 1947 starter, has maintained its dramatic format.

### **Chevrolet Spent Over \$400,000 Locally in '48**

Both the automotive industry and the manufacturers of television receivers are exceedingly active, not only on a national basis but in cooperative arrangements with

their local distributors and dealers. In the automotive field, Ford started in 1946, with the emphasis on sports. This adherence to sports pickups continued through last spring when they maintained their sponsorship of baseball in practically all TV cities. This fall Ford started sponsorship of an hour dramatic show presented monthly over the CBS net.

Chevrolet has sponsored a weekly INS-Telenews program over the DuMont net, has encouraged its local dealers to use the television medium. A pattern was evolved for the Local Chevrolet Dealers of Greater New York, which will ultimately be followed by other local groups throughout the country. Over \$400,000 was spent by the New York group for weather spots, races, Yankee football games and their share of the Chevrolet Tele-Theatre series. As of this month, Chevrolet Central Office is assuming full sponsorship of the Tele-Theatre, a half hour dramatic show over the NBC net.

Oldsmobile, which sponsored NBC newsreel in New York only, has extended their coverage to the network. In addition, they sponsored football over WWJ-TV, Detroit for the past two seasons. Packard has also started a local program in Detroit.

### **Admiral Show Set For Every TV Market**

Set manufacturers include Philco, RCA, General Electric, Motorola, Admiral and Emerson.

Admiral started a half hour variety program, "Welcome Abroad," over the NBC net last fall; sponsored football over the midwest link, plus the pro games over WFIL-TV. With conclusion of "Welcome Aboard," an hour-long musical revue, "Friday Night Frolic" has been scheduled for the NBC and DuMont networks. Coverage will include 24 stations in 16 cities, with film recordings placed in 14 additional cities.

Motorola wins the distinction of being the only major advertiser to sponsor an educational program—"The Nature of Things," a scientific program with Dr. Roy Marshall of Franklin Institute. This show built a reputation for itself as a sustainer over WPTZ prior to its sponsorship. In addition, company has also sponsored football over WBKB, and boxing over WENR-TV, plus spots on three stations.

Philco and Emerson were also fall entrants; Philco with an hour dramatic series; Emerson with purchase of the CBS sustainer, "Toast of the Town." RCA, which had been sponsoring the "Kukla, Fran and Ollie" program, a kids' show with a large adult following, locally over WBKB, Chicago, extended it to the midwest net in November, and full network on January 12th. General Electric sponsors the Friday night edition of the NBC newsreel over 17 stations, including the network.

### **Special Events and Holiday Shows Snag Heavy Spenders**

Special events have also attracted big name advertisers. Sponsorship of election night returns lined up Kaiser-Frazer over the ABC eastern and midwestern net; Nash Kelvinator over the CBS eastern network; RCA Victor over the NBC midwest network. Time and Life collaborated on the conventions and the election returns over the NBC web. Elgin American sponsored a 90 minute Thanksgiving Day program on the complete ABC net; with live origination from New York, repeated by kinescope recordings from Chicago. Hamilton Watch put on special Christmas and New Year's Eve variety shows over NBC; Wrigley Gum sponsored pickups of the rodeo and a special Christmas Party for needy youngsters over CBS. U. S. Rubber repeated its pick-up of the Carol Service from Grace Church as a public service feature over DuMont; Chevrolet staged a special Christmas fantasy over CBS.



## program formats

Breakdown of formats shows eleven sponsors for variety shows, eight for newsreels, nine for sports events (remote pick-ups), seven for sports previews or round-ups (studio or film), seven for children's programs, five for drama, four for quiz, four for dual AM-TV pick-ups, three for audience participation, one each for science and shopping formats. Eleven advertisers have used participating spots on programs, and eight sponsor miscellaneous formats of a novelty nature. Two advertisers sponsor forums or discussions.

### AM-TV-Shows Give Added Audience At Little Cost

Dual AM-TV programming is being done successfully by Gulf with "We the People," Bristol-Myers with "Break the Bank," and Lipton's with Arthur Godfrey's "Talent Scouts," plus Chesterfield's telecasts of their "Supper Club."

Naturally the addition of sight to the sound program required revisions, which necessarily could not limit the appeal of the AM version. On "We the People," film clips are used to depict towns which are being described, or to give visual accompaniment to audio interviews which originate outside of New York. Both "Break the Bank" and "Talent Scouts" have regrouped their staging and added more visual props. The Gulf and Bristol-Myers shows use film commercials for the video versions which requires split second timing to coincide with the AM plugs. Lipton's commercials are handled by Godfrey—whose facial expressions, accompanied by holding up a Lipton tea bag or soup packet, provide visualization enough, simply because it's Godfrey.

### "Philco Playhouse" Is Most Elaborate Dramatic Show

Kraft spearheaded sponsorship of the dramatic format when they began presenting three act plays some 18 months ago over the NBC net. Series, which is produced on an average budget of \$5,000 a week, has been consistently good. Agency has developed what practically amounts to its own stock company and thus has a ready source of capable but not necessarily "name" talent to draw on. In contrast to the Philco Playhouse, produced in cooperation with Actor's Equity, which concentrates on the presenta-

tion of former Broadway hits with the original casts when possible. Cost of this series has run as high as \$15,000 weekly. Ford's "Theatre of the Air," presented monthly over the CBS net, follows the same pattern as Philco, with budget rumored around \$17,000. "Mary Kay and Johnny," sponsored by Whitehall, is a simple twenty-minute domestic comedy over NBC.

Half-hour dramatizations of the "Chevrolet on Broadway" series (NBC network) has been aimed at developing original stories, with a prize offered to the best one submitted during the first 13 weeks. Significantly, Kraft held the drama field to itself until this fall, when the other four started their schedules. Move marked the entry of Philco and Whitehall into the New York market; was Ford's first sponsorship of anything but sports. Although the Chevrolet series was sponsored by the Local Dealers of Greater New York, it was spearheaded by the parent company's interest and long range planning announced last summer. As of this month, Chevrolet (national) will assume sponsorship. (See Chevrolet, July TELEVISION).

### Newsreels Gain In Sponsorship

Newsreels also gained in sponsor recognition the past year, with five, of the eight national advertisers using this format, relaying it over the networks. As previously stated,

Oldsmobile, General Electric and Chevrolet use newsreels. Disney Hats have bought the NBC Sunday reel. Other three buy the newsreels produced by staffs of local stations.

### "Kukla, Fran and Ollie," Kids Show on Full Network

Eight advertisers sponsor children's shows. NBC's "Howdy Doody" rates two—Unique Art and Mason Candy. DuMont's "Small Fry" has two—Post Cereals and Kolynos Toothpaste (Whitehall Pharmaceutical). As previously stated, Kellogg's started sponsorship of ABC's "Singing Lady" this month, and RCA has extended their sponsorship of "Kukla, Fran and Ollie" to the full network.

### Variety Programs Most Popular With Viewer

Variety came into its own when Texaco teed off with the full hour "Texaco Star Theatre," emceed by Milton Berle (NBC net), followed by Emerson's "Toast of the Town" over CBS. Both shows average 5 to 8 acts drawn from top talent of stage, night clubs and screen; are presented before large studio audiences. Admiral (soon to be concluded) uses a half hour version of the same formula.

Other variety shows are simpler, based more on the routines of one person, with a few guest stars or supporting members. Such programs are "The Swift Show," with Lanny Ross, in which considerable experimental work has been done to

### V. G. Carrier, assistant manager of advertising, and director of Radio & TV, Esso:

"We have provided fairly substantial funds for television in our 1949 budget, in addition to continued use of the medium on a spot basis. We're now placing spots on 11 stations, and this may be increased. Our feeling is one of cautious and watchful waiting, but at the same time we firmly believe television has terrific possibilities. The money specifically set aside for television is not taken from radio, although we expect that future budgets in the medium will necessarily come from the radio allotment."





**Charles Durban, assistant director of advertising, US Rubber:**

"The United States Rubber Company believes that television, within a very few years, will be listed among its major advertising media. Two of our divisions—tires and footwear and clothing—have definite plans for television during 1949, each with different programs. The footwear division will start using spots three times weekly on a coast-to-coast basis. The tire division is, right now, preparing to sponsor a weekly half-hour show on a network hookup, to start in February.

"These divisions plan to stay with television. They expect the effort to sell merchandise. The plan is not an attempt at institutional advertising. It's straight selling."

develop an effective means of visualizing Ross' songs. The "Arrow Show" with Phil Silvers, features the gag routines of the comic, a short skit, a chorus girl trio for opening and closing, and a few guests. Bob Smith's "Gulf Road Show," follows along the lines of his early morning radio program,

with Smith at the piano and guest stars from night clubs or stage. These are half hour formats, over the NBC network.

While amateur talent is used, Old Golds' "The Original Amateur Hour" is in the same category, as is Godfrey's "Talent Scouts" program.

## *commercial techniques*

Better than 90% of the advertisers use film for commercials. Reasons given are the obvious ones—better control of the show, advantages of repeat use and confidence that the product cannot fail to work "as advertised" come airtime. Conversely though, some of the most elaborate shows rely on the live commercial. Chief among these is Texaco, whose hour-long variety show, "Texaco Star Theatre" has broken all Hooperatings, and has also hit a new high in sponsor identification. Sid Stone, as the Texaco pitchman, peddles Texaco products in typical sidewalk patter, and has almost come to be regarded as another act in the revue. Texaco service station backdrop and close-ups of the various products provide identification.

Emerson's "Toast of the Town" developed a family skit for their middle commercial. Billed as the "Temper Family," curtain goes up on a peaceful family scene, with husband, father and young son. But the peace is soon shattered when a family argument breaks out over which member of the family gets precedence on listening to his favorite program. Admonition to "Emersonize your home" concludes each episode.

Kraft has maintained the original commercial theme they developed when they first started their dramatic series over NBC some 18 months ago. Demonstration type commercials are kept simple to avoid any conflict with the play, with just a pair of hands shown arranging a table setting, mixing a salad, preparing a cheese dish, etc. Jars or packages of the product are shown at the end.

Philco uses the "dignified" approach on their "Playhouse" series, with program host Bert Lytell and Bob Stanton, appropriately dressed in evening clothes discussing the Philco models. A guest singer or concert artist is usually invited to hear one of their recordings on the Philco record player, with Stanton demonstrating the features of each model.

Cluett Peabody show which stars Phil Silvers in a half-hour revue has developed "Mr. Arrow," the sponsor, to carry their commercials. This is usually a give and take routine with Silvers, staged before a men's furnishing store, in which Arrow displays are prominent.

### **Most Commercials Are On Film**

Accepted fact that television is an excellent demonstrator is backed

up by the number of demonstration commercials on the pix waves. Chevrolet, Oldsmobile, Ford point up the special features of their models, as well as the cars in motion. Ronson demonstrates various lighters in operation, then in close-up to show the details of style and design. Gillette demonstrates the easy operation of their new razor; proves its quality by showing a man shaving.

Endorsement commercials, following their general advertising theme, are used by Chesterfields, Lucky Strike and Camels. Chesterfield has filmed the celebrities who smoke their brand in well known night spots. Lucky Strike features their tobacco auctioneers. Camels uses their "experience is the best teacher" theme, with a brief lead-in showing a sports expert, ballerina, etc., in action, followed by lighting up a Camel.

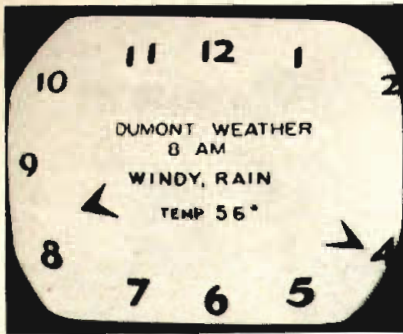
Watch companies, of course, have the market on time signals, with Bulova, Elgin, Benrus, Gruen and Waltham buying spots. Bulova is the biggest spot buyer, with signals placed on 20 stations. Most of these are station breaks, limited to 20 or 30 seconds. Films usually run 12 seconds, are institutional in nature, and confined mainly to the display of one or two models with copy keyed to the season (graduations, weddings, Christmas, etc.) Eight seconds is devoted to live clock for the time.

Animated commercials are best illustrated by Lucky Strike's marching, dancing cigarettes; are also used by Sanka and Botany for their weather reports, Camels for their signature plugs.

### **Summing It Up**

Extension of the networks, improved programming, increased receiver production and consequently greater circulation among home audiences gave television the necessary impetus in 1948. A year ago, there were eighteen stations in twelve markets; as of January 1st, there were fifty-one stations operating in 29 cities. In addition 72 hold construction permits, with a large percentage of these outlets now under construction or scheduled for completion later this year. With set production estimated at close to 2,000,000, 1949 will show the graph climbing higher and the dollar volume spent in television advertising assuming a high place in media appropriations.

**NOTE: Complete list of National Advertisers on page 31.**



Clock-Weather-Temperature



8:30-9 am, "Du Mont Kindergarten"



9:15-9:30, "Morning Chapel"



10-10:30 "Your Television Shopper"



3-3:15 "The Needle Shop"

# DAYTIME PROGRAMMING

**DUMONT DEVELOPS A FORMULA FOR SIMPLE, ECONOMIC OPERATION—THE GOAL OF ADVERTISERS & BROADCASTERS**

By **JAMES L. CADDIGAN**

Director of Programs  
DuMont Television Network

**A** SIMPLIFIED production technique which turns out 55 hours of programming per week with a 14 man, two-camera operation—and all without rehearsal. That's the basic pattern of DuMont's daytime television program structure.

Because of the limitations of facilities required by the very economics of the operation, emphasis is on the no-rehearsal, strong ad-lib personality type of presentation. Most important of all is the fact that the undertaking has developed a simple formula which has provided the answer to low-cost, effective programming demanded by advertisers and required by stations.

Endorsement of the results, even at this early stage, is evident by the sale of half hour 5-day-a-week shows to such national advertisers as General Mills and Sterling Drug.

DuMont has pointed up the possibility of producing effective programming built around the "one-personality" idea. Ted Steele illustrates the importance of versatile ad lib personality on his daily show (12:30-1 pm.) sponsored by General Mills for four of its products—Bisquick, Betty Crocker Ginger Cake Mix, Betty Crocker Soups and Wheaties. Steele mixes songs at the piano with chatty banter—all the while playing directly into the camera. Simple as it is, Steele's personality effectively projects on television.

Commercials for the General Mills products are informally handled by Steele. For example: he might reach behind the piano and hold up a packaged GM product, set it atop the piano and discuss its contents. At this point a camera comes in for a close-up, then dissolves to a slide which permits easy reading of the package itself. Other times, Steele might ease into the commercial with a jingle about the product, and on occasion, opens the show with a comic skit about the four products.

Another "one personality" show which should be a natural format for local advertising by a fashion retailer is Maxine Barratt's "And Everything Nice," aired daily (4-4:15 pm.) Format is extremely simple and consists of Miss Barratt demonstrating the proper blending of accessories, matching of clothing items, "seven ways to tie a scarf . . ." etc. She models many of the items herself and cleverly built a personality around "Sugar," a dressmaker mannequin attired in the featured dress or suit of the day. Program has a guest each day, usually a fashion designer or expert in some phase of the field. Merchandise displays of shoes or hats, which come in for discussion on the program, are usually backed by a setting of dress racks or clothes closets, to provide the atmosphere of a dressing room or lounge. Price and source of each item is also offered by Miss Barratt during the course of the show.

## The Formula At Work On Children's Program

Another program which demonstrates the simplicity and economy of the DuMont daytime structure is a "baby sitter" show titled "DuMont Kindergarten," aired at a time (8:30-9 am.) when the average housewife, having seen her family off to school or the office, is faced with the breakfast dishes. Designed specifically to attract and hold the interest of the three-to-six-year-olds, the "Kindergarten" has a simple format which combines story telling and live drawing "lessons." This is built around a cartoon character named "Wilmer the Pigeon," and is conducted by Pat Meikle.

Miss Meikle advises the mothers to leave the youngster "With me" at the TV set, supplied with a pad and pencil, and then feel free for the next 30 minutes to complete her kitchen chores. She explains Wilmer to the youngsters as also of

pre-school age who, like them, is just beginning to read and write.

By means of actual cartoon drawings, which she has the kiddies follow with their own pads and pencils, Miss Meikle explains and demonstrates the alphabet by block-lettering. As program time comes to an end, Miss Meikle "calls" to



Maxine Barratt and a pair of models demonstrate fashions-in-use on "And Everything Nice", an afternoon show.

mother in the kitchen, tells her the morning lesson is concluded, and to return to the living room for the youngster. Early reports indicate that "Kindergarten" holds the children as effectively as any of the more elaborate—and more expensive—kid shows currently on the air.

In the early morning segments, emphasis is placed on audio content, although visual appeal is equally available for those viewers who have time to watch the screen.

Typical of this type of show is a news program in which the major portion is handled by an announcer under printed newspaper headlines flashed on the screen. At the close of such programs, a news ticker is sounded which is intended to alert the audience to the presentation of eight to 10 news photos. The noon-time news, however, is aired with strong visual content and uses approximately 25 news pictures with the announcer handling last minute bulletins directly on camera.

Further use of the audio-video format is the noon-time "Man on the Street," a 15-minute show. Program has a typical interview format but utilizes some interesting production angles. In order to avoid the possibility of traffic problems and the expense of a mobile unit, the pick-up is made from the second story window of DuMont headquarters which looks out on Madison Ave. Telephoto lenses make possible close-ups of the interviewer and passers-by in addition to effective sweeping shots of the avenue. The

interviewer is equipped with a walkie-talkie since it would be almost impossible to use mike lines.

DuMont makes good use of its time, weather and temperature presentations which are aired approximately a dozen times a day. They provide system and station breaks between live programs, and at the same time are valuable for commercial announcements.

### TV Shops At Home For The Retailer

A program that has illustrated ability to move merchandise and a format that is suitable for any type of retail advertiser is "Your Television Shopper," scheduled at a time (10-10:30 am) when the housewife usually finds her first breathing spell in the morning chores. Program is built around household shopping hints and features guests who are usually experts in the home-making field. Kathi Norris, who conducts the show, demonstrates and discusses merchandise which has been "tested" before presentation on the air.

As an example, Miss Norris and her staff make an effort to "shop" products used on the show for price consistency, etc. This procedure covers all items used—as well as those of a sponsor—since the object is to offer helpful hints regarding all phases of homemaking.

Close-up camera treatment is used to provide the viewer with a detailed look at the item, which Miss Norris demonstrates and discusses. Products used on the show range from kitchen utensils to hats and gloves, which she models directly before the camera. Viewers are invited to order such items directly through "Your Television Shopper."

Use of the individual ad-lib personality with a set formula is again illustrated in Sterling Drug's "Okay, Mother," a daily half hour get-together with New York TV mothers and Dennis James. (See complete story on Sterling Drug, page 24).

### How DuMont Handles Daytime Commercials

Restricted facilities obviously placed definite limitations on how elaborate a commercial could be during the daytime schedule.

In addition to the live commercial, emphasis is given to slides via the

use of a flying-spot scanner.\* However, it was soon found that a 16 mm film channel was also necessary. Clever artwork and photographic reproductions were substituted for large displays. The usual technique of alternating reproductions or art work on two easels with two cameras was found impractical when



Ted Steele works commercials into his musical hater daily at 12:30. Product shown is Wheaties, for General Mills.

programs demanded cutbacks to live talent. Therefore a method of handling slide or easel picture commercials was developed which required one picture to be duplicated as a slide while the succeeding photo was used on an easel as a camera shot. This procedure made possible the coverage of talent on one camera while the second, in addition to the flying-spot scanner, provided a smooth flow of visual material used in the commercial itself. Meanwhile, on-camera presentation of merchandise is easily accomplished since both cameras are equipped with a full complement of turret-mounted lenses.

The day-time studio measures 38' by 30' and is divided into two stages, simple drape settings providing the background for each. Equipment consists of: a dual image orthicon camera chain, audio control desk, a flying-spot scanner; two turntables with standard pick-up and long-playing pickup arms; a single boom mike; a single mike on a floor stand; a desk mike in the announcer booth; a talk-back channel from control to studio.

With this limitation of sets and equipment it was necessary to develop a production technique that would permit a smooth flow of the 11-hour daytime schedule. The 20 shows programmed each day are produced back-to-back in the same studio. Beginning at 7 am, the first show is scheduled on stage "A"

\* A television pickup device for photographing transparent material such as films, slides, etc., thereby eliminating the need of another camera.

with the next ready to follow 15 minutes later on stage "B." From that time on throughout the day programs alternate between the two stages.

The only time available between programs, in most instances, is that needed to make a system or station break. Furthermore with 20 shows presented each day, it was necessary to organize a traffic control system on guests appearing on programs to prevent close or frequent repeats. To insure smooth production on both stages, a plan was evolved for two directors to alternate shows on each. Mimeographed ground plots were drawn to indicate the basic outlines of each set. Talent was advised that pre-air conferences would be held with directors immediately preceding their shows. During these huddles all concerned study the physical structure of the sets, movement of talent, and specific camera locations.

Two directors handle the entire production, as indicated above, alternating every other program between them. Total daytime production staff consists of: a program manager, program co-ordinator; two announcers, a news man, two secretarial assistants, and a guest relations man. Technical side of the staff includes: a supervising engineer, video operator, audio operator, maintenance engineer, two camera

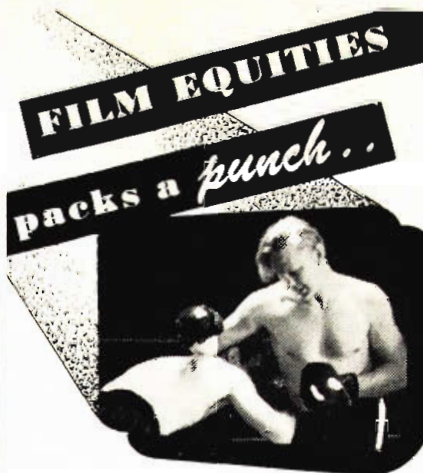
men, two production assistants; stage manager and two stage hands.

An operating schedule was established to permit an alternating set-up between technical personnel ordinarily assigned to remote operations and those permanently assigned to daytime operations.

In order to balance the number of hours worked by the crew, the 7 to 9 AM schedule is produced as one-camera shows. During this period, titles, credits, etc., are handled on slides by the flying-spot scanner. Personnel-wise, the daytime operation has presented the opportunity for development of potential production and directorial talent currently assigned to the crew as trainees.

### The Decision Behind The Daytime Move

The DuMont Television Network approached the development of daytime operation from the viewpoint of a research and experimental project. The plan was based on the availability of technical equipment, existing studio space and a limited budget. A review of radio's history amplified the fact that operation of a nighttime schedule alone offered no hope of arrival at a break-even operation. The obvious solution was a spread in operating hours at a greatly reduced operating cost that would help to develop a profit return.



**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.

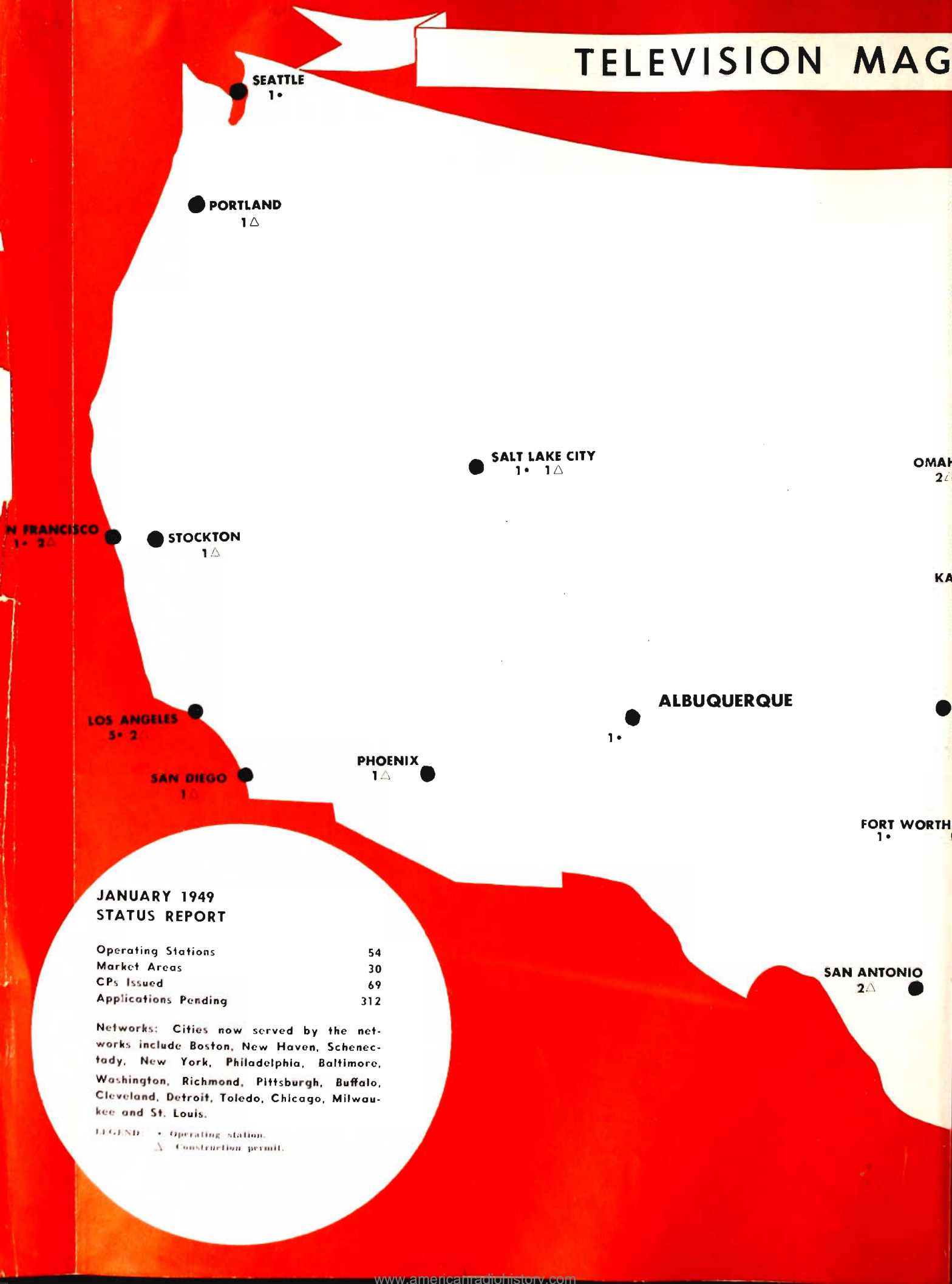
**Send for our illustrated  
film lists**

*"serving television"*

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

### DUMONT DAYTIME ADVERTISERS AS OF DECEMBER 28, 1948

Advertiser	Program
Allied Food participation	"Your Television Shopper" 10:00-10:30
American-Mitchell Fashion Pub- lishers sponsoring	"The Needle Shop" 3:00-3:15 P.M.
Andrea Radio Corp. sponsoring	"News"
Bedford Radio sponsoring	"Spare Room" 2:45-3:00 P.M.
L & P Brown participation	"Your Television Shopper"
Concourse Music Co. sponsoring	"Ted Steele" 5:00-5:15 P.M.
Decorative Cabinet participation	"And Everything Nice" 4:00-4:15 P.M.
Allen B. DuMont Lab., Inc., spots	12:00 Noon
General Mills sponsoring	"Ted Steele" 12:30-1:00 P.M.
Ideal Home Appliance sponsoring	"Ted Steele" 5:00-5:15 P.M.
Infra-Appliance Corp. participation	"Your Television Shopper"
Martin Fabrics sponsoring	"The Needle Shop"
Philip Morris & Co. spots	12:30 P.M.
Park Central Hotel spots	"Clock-Weather-Temperature"
Sterling Drug Inc. sponsoring	"Okay Mother" 1:00-1:30 P.M.
Rieser Co. participation	"And Everything Nice"
Teldisco sponsoring	"Friendship Circle" 10:30-11:00 A.M.
Teldisco sponsoring	"Stan Shaw" 11:00-12:00 Noon
Teldisco sponsoring	"Vincent Lopez" 3:15-3:30 P.M.
Teldisco sponsoring	"Fred Fassler" 4:15-4:30 P.M.
Teldisco sponsoring	"Ted Steele" 5:00-5:15 P.M.
White Tower Mangt. partic.	"Your Television Shopper"
Wivel Restaurant spot	"Clock-Weather-Temperature"



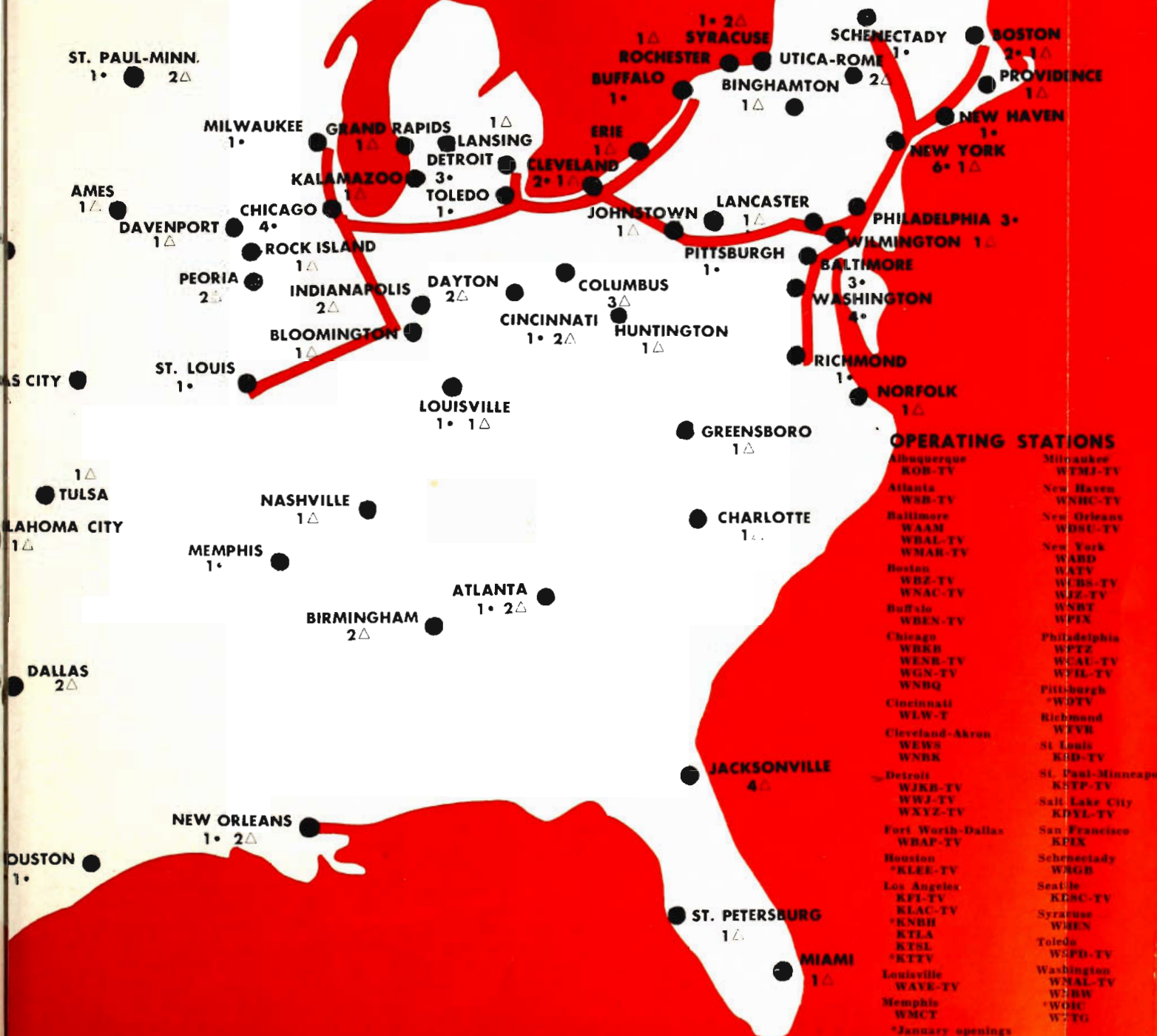
## JANUARY 1949 STATUS REPORT

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.

# MAGAZINE'S STATUS MAP



## RECEIVER CIRCULATION

ALBUQUERQUE*		DETROIT	26,000	NEW HAVEN	17,200	ST. PAUL-MINNEAPOLIS	9,200
ATLANTA	5,000	FORT WORTH-DALLAS	5,000	NEW ORLEANS	2,685	SALT LAKE CITY	1,750
BALTIMORE	35,649	HOUSTON	2,000	NEW YORK	400,000	SAN FRANCISCO	3,000
BOSTON	37,000	LOS ANGELES	72,000	PHILADELPHIA	80,000	SCHENECTADY	10,500
BUFFALO	10,774	LOUISVILLE	2,816	PITTSBURGH*		SEATTLE	2,000
CHICAGO	50,000	MEMPHIS	2,200	RICHMOND	4,624	SYRACUSE*	
CINCINNATI	12,500	MILWAUKEE	14,187	ST. LOUIS	16,700	TOLEDO	5,100
CLEVELAND-AKRON	18,157					WASHINGTON	30,500

\*Not Reported

# REPORT *on film recordings*



Old Golds use DuMont Teletranscriptions for "The Original Amateur Hour" (upper left). NBC makes film recordings of the Bigelow-Sanford "Floor Show" for use in non-network connected areas (upper right). ABC plans to record such programs as "The Gay Nineties" (lower left). CBS is now sending recordings of its children show "Lucky Pup" to its affiliates.

## Obtaining clearances and maintaining quality are main obstacles but their use is steadily increasing.

WITH close to twenty hours of programming recorded on film and shipped to NBC, CBS and DuMont affiliates weekly, film recordings are playing an increasingly important part in the program schedules of local stations. On the commercial side, Philco, Gulf, Old Gold, Emerson, Admiral, Bigelow-Sanford and Firestone are using such recordings to reach markets not connected by network facilities.

Program-wise, over twenty-five stations are regularly using film recordings for sustaining fare, with a few depending on it for as much as 50% of their weekly programming output. Its immediate effect on local stations has been a decrease in the number of live originations and film programs, coupled with an increase in the number of hours weekly.

Big question mark is just how much improvement can be expected over the present quality—a check with the stations and companies like Kodak and DuPont reveals complete optimism along these lines. Until this improvement in quality does take place, however, most advertisers will use film recordings only

as a stop gap until electronic network facilities are available.

### Complexities of Clearances

Next to the quality factor, the problem of clearances is the most important obstacle to greater use of film recordings. Telecasters are trying to establish their position that the same regulations which apply to delayed broadcasts in radio should be followed for film recording. It is their contention that the various film recording systems are merely an extension of network coverage and that this principle, rather than the form the service takes, should be the determining factor. Once this point is finally settled with the unions, many advertisers who are holding back now due to the complexity of the situation will use film recordings to extend their coverage.

### Music Clearances Being Studied by ASCAP

With termination of the ASCAP license slated for January 1st and negotiations for a new contract now in progress, music is currently one of the biggest headaches as

far as clearances are concerned. Various categories into which musical treatment may fall, include instrumental music and vocalists not in costume; vocalists in costumes when not accompanied by dialogue or dancing; production numbers using costumes, scenery or dancing; any composition by five or less costumed vocalists if accompanied by sets, or if dramatized; a musical number accompanied by dancing which dramatizes it; performance of any number by more than five costumed vocalists. This lists but a few of the many variations. Some of these would be covered by a blanket license; others would require special licenses and fees.

Before an agreement can be reached, accurate definitions of what constitutes costumes, scenery, etc., must be arrived at, together with the answer to such questions as . . . when does an act become a production? . . . does a transparency constitute scenery?—all of which make an intricate maze of material to dig through. Preliminary work has already been undertaken to clarify the situation, with five telecasters in the New York area monitoring every use of music on their stations for one week.



ASCAP will survey these findings to determine which will require special licenses and which will fall under a blanket license.

While two cents a copy has been the standard recording fee for delayed broadcasts, it has been the practice to pay more when music is used in a motion picture. To repeat again, telecasters' feeling is that a kinescope recording is a mechanical reproduction and that the 2c a print fee should apply—not the film rate; that performing rights must include network—whether by radio relay, coaxial cable or film recording processes.

On the Gulf Road Show for example, Young & Rubicam goes to each individual publisher and secures the necessary permission. On the Old Gold's "The Original Amateur Hour," DuMont now handles the music clearances. This particular show ran into a music clearance snag and was not transcribed for a few weeks.

### **Performers and Scripts Must Be Cleaned**

Other rights are equally as complex. As regards musicians, the interim agreement with the AFM (musicians union) permits such recordings on the delayed broadcast basis. Clearances must be secured from every performer. Guest performers must sign releases on their routines. Unless originally written for the show, source of material must be checked and rights secured. Where film clips are used, releases must be obtained from the people in the film.

On dramatic shows, script clearances are most important. Usually the release is signed by the author or the agent. However where a play has been made into a movie, film companies usually hold all rights and clearances become more difficult. Exception here were two scripts presented by Philco—"Street Scene" and "Counsellor at Law." Author Elmer Rice still retained the rights and assigned them to television.

Situation is one which will probably become worse before it gets better. Moves are now underway to set up central clearing houses to solve these problems but are still in the discussion stage.

### **Film Recordings and Motion Pictures**

Film recordings are bound to have an effect on motion picture

(continued on page 40)

## **NBC RECORDED PROGRAMS**

### **AMERICA SONG**

Twenty minute program of folk songs.

### **AMERICANA**

Half-hour history quiz show. Sponsored by Firestone. Placed commercially on one station.

### **BIGELOW FLOOR SHOW**

Half-hour format featuring Dunninger the mentalist, and ventriloquist Paul Winchell with dummy Jerry Mahoney. Placed commercially on seven stations. Sponsored by Bigelow-Sanford Carpet Co.

### **GULF ROAD SHOW**

Half-hour variety show with Bob Smith. Placed commercially on two stations. Sponsored by Gulf Oil Co.

### **HOWDY DOODY**

Monday and Tuesday shows of this half-hour children's program are recorded.

### **MUSICAL MINIATURES**

Twenty minutes of song, dance and harmony, usually with piano accompaniment.

### **PHILCO TV PLAYHOUSE**

One-hour dramatic show, sponsored by Philco. Recordings placed on 16 stations.

### **STORY OF THE WEEK**

Fifteen minute interview format, centering around some personality or important happening in the news.

### **TV SCREEN MAGAZINE**

Half-hour format of interviews, news happenings, personalities.

### **YOU ARE AN ARTIST**

Twenty minute art instruction format.

## **DU MONT'S RECORDED PROGRAMS**

### **ALAN DALE SHOW**

Fifteen minutes of songs and patter.

### **DOORWAY TO FAME**

Half-hour amateur show.

### **COURT OF CURRENT ISSUES**

Hour program in which controversial issues are put on trial before judge and jury.

### **FASHIONS ON PARADE**

Half-hour fashion-variety program.

### **SWING INTO SPORTS**

Half-hour sports instruction format.

### **THE ORIGINAL AMATEUR HOUR**

Hour amateur program, sponsored by Old Golds. Teletranscriptions placed on three stations.

### **PHOTOGRAPHIC HORIZONS**

Half-hour format on photography.

### **BOXING AND WRESTLING BOUTS**

## **CBS RECORDED PROGRAMS**

### **LUCKY PUP**

Fifteen minute children's program, on a Monday through Friday basis.

### **PEOPLE'S PLATFORM**

Half-hour discussion program on controversial subjects.

### **PLACES PLEASE**

Fifteen minute talent show with Barry Wood as producer-emcee and guests.

### **WINNER TAKE ALL**

Half-hour audience participation quiz program.

### **DIONE LUCAS' COOKING PROGRAM**

Half-hour cooking show.

### **WHAT'S IT WORTH**

Twenty-five minute program in which heirlooms and pieces of Americana are appraised by Sigmund Rothschild and guest appraisers.

### **KOBB'S KORNER**

Half-hour of country square dancing, songs and music.

### **MOREY AMSTERDAM SHOW**

Half-hour variety program.

### **MAKE MINE MUSIC**

Fifteen minute song and dance program.

### **TOAST OF THE TOWN**

Hour variety show sponsored by Emerson Radio & Television Corp. Recordings placed in three cities.

# STERLING'S 10 YEAR TV CONTRACT

**STERLING SLICES ITS AM BUDGET \$1,000,000 IN '49 FOR EMPHASIS ON TELEVISION AND OTHER AD MEDIA, AND STAKES A CLAIM FOR THE DAYTIME AUDIENCE**



"Okay Mother", an audience participation show for "mothers", is aired from 1 to 1:30, Monday through Friday over WABD. Dennis James emcees the program, sponsored by Sterling Drug Co.

**E**NTRANCE of Sterling Drug Co. into TV on a long range basis was influenced largely by the immediate opportunity to obtain a low-cost time franchise in the New York market, plus the availability of an established TV personality in Dennis James. Company has been one of the major advertisers in radio's heaviest spending sponsor category — drugs and toiletries, which spent over \$50,000,000 in network AM last year.

Sponsor of 10 current daytime and nighttime AM network shows, Sterling's announcement that its radio budget would be reduced by \$1,000,000 this year through expanded use of newspapers and magazines as well as television represents an approximate 20% cut in AM advertising.

Talent costs of the 10-year contract with James which has the usual option clauses will approach \$2,275,000 and will guarantee exclusive services of the performer on daytime television.

## **Daytime Format Chosen To Offset AM Decline**

Choice of "Okay, Mother," on

WABD as the premiere large-scale venture in TV is a logical extension of Sterling's consistent use of daytime AM programs aimed at the housewife—a segment of the TV audience with which James has had considerable success. It was reasoned by company and agency executives that developing a technique in daytime TV at this stage would help to offset the expected gradual decline in AM listening of this audience.

## **Audience Participation Format Is Used**

"Okay, Mother" is an audience participation show which is obviously confined to mothers in the TV audience who request invitations to appear. James, as emcee, quizmaster, and general all-around host, conducts games with the dozen-odd mothers who are guests of the show each day. He distributes approximately a dozen merchandise prizes throughout the show which are contributed by manufacturers of products such as cigarette lighters, costume jewelry, and cosmetics. Prizes are supplied without charge to the program in return for iden-

tification of the manufacturer and product by James.

Program has several "features" in which the mothers themselves are permitted to participate. On each show, for example, James and an assistant act out a domestic problem such as: Should the husband or wife walk the floor with baby in the middle of the night? Mother supplying the best answer, as voted by her companions on the show, is awarded a merchandise prize.

An important feature of the program format is the selection by James of the "Mother of the Day," usually a member of the home audience who is "nominated" by a son, or husband, etc. James reads the best letter submitted on the subject, which explains the reason for the selection, and then conducts a brief award "ceremony." The "Mother of the Day" is then awarded a merchandise prize or a bouquet of flowers.

## **Live Displays and Slides Used for Commercials**

Bayer Aspirin, Phillips Milk of Magnesia and Lyons Toothpaste are the products on "Okay, Mother," and commercials are presented via live display and slides, with James providing all narration. During the actual commercials, James or an assistant holds the packaged product up to the camera, which then dissolves to a close-up on slides. Still photos are also used in the slide portion of the commercial showing the product in use. James delivers the on-camera commercials in ad-lib fashion, but uses scripts for the slide portion. As an example, James goes into the Bayer commercial by showing the package to the TV audience, then continues narration as the dissolve to slides is made. Approximately four individual photographic slides are used in the sequence, which opens with a close-up of the package and label. Each succeeding slide shows a model opening the package, selecting a tablet, etc. Closing slide may offer some statistical data which attempts to establish the product's superiority in the field. Wind-up of the message has James back on camera, still holding the original package, and adding the final narration. Frequently he ties in a commercial with one of the mothers in the studio audience by specifically pointing out its advantages to her and family.

**CURRENT NETWORK PROGRAM SCHEDULE**

	6:00		6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45
	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00	8:15	8:30	8:45	9:00	9:15	9:30	9:45	10:00	
<b>SUNDAY</b>	ABC	Cartoon Teletales	..	The Singing Lady	..	Film Shorts	Film Shorts	S'thernaire	Pauline Frederick's Guest Book	Hollywood Screen Test	..	The Actors Studio	..	Feature Film	..	..	..
	CBS	Lamp Unto My Feet 4:30-5:00	Scrapbook 5:00-5:30	United Nations Casebook	..	Week In Review	..	Ford Thea. (4L-5F) and Studio One	..	..	..	Riddle Me This	..	Tst. of the Town Emerson Radio (5)	..	..	..
	DU MONT	Elder Michaux & Choir (4L)	..	Newsweek-Looks at Congress (3L)	..	The Origin'l Am. Hour Old Gold (6L-3TT)	..	..	..	..	..	..	..	..	..	..	..
	NBC	..	..	..	..	Mary, Kay & Johnnie Whitehall Co. (2L)	Review of the News Disney Hats (7L-5F)	..	..	Author Mts the Critic Gen. Foods (7L)	..	Meet the Press Gen., Foods (7L)	..	Philco Playhouse Philco (7L-14F)	..	..	Sign Off
<b>MONDAY</b>	ABC	..	..	..	..	News and Views	..	Kiernan's Korner	..	On Trial	..	Film Shorts	..	Film Shorts	..	..	..
	CBS	..	..	Lucky Pup	..	..	Places, Please!	CBS Television News	Make Mine Music	..	..	Basketball Camel (5L)	..	..	..	Newsreel	..
	DU MONT	Small Fry Club (5L-5)	Small Fry Club Whitehall (5L)	Russ Hodges Scoreboard (5L)	Film Shorts (3)	Doorway to Fame (3L-7TT)	..	INS-INP Camera Headlines (2L)	Champagne & Orchids (2L)	Court of Current Issues (5L-3TT)	..	..	..	Sign Off	..	..	..
	NBC	..	..	..	..	..	..	America Song (7:30-7:50)	Camel Newsreel 7:50-8:00 (7L-6F)	Chev. Tele The., Chev. Dealers (7L)	..	The Nature of Things Motorola	Travel Film	Colgate (7L)	..	..	..
<b>TUESDAY</b>	ABC	..	..	..	..	News and Views	..	Child's World	Film Shorts	..	..	America's Tw'n Mtg of the Air* Md. In. Bk	..	..	..	..	..
	CBS	Film Shorts 12:45-1:00	Vanity Fair 1:00-1:30	Lucky Pup	..	Roar of the Rails (5L)	..	CBS Television News	Make Mine Music	..	..	..	We. The People Gulf Oil Co. (5)	..	..	Basketball Camel (5L)	..
	DU MONT	Small Fry Club (5L-5)	..	Russ Hodges Scoreboard (5L)	Film Shorts (3)	Swing Into Sports (3L-4TT)	..	INS-INP Camera Headlines (2L)	INS Telenevs Chevrolet (2L)	Film Shorts (5)	..	Film Shorts (3)	..	Boxing Howard Clothes (2L)	..	..	..
	NBC	..	..	..	..	..	..	You Are An Artist (7L-7F)	Camel Newsreel 7:50-8:00 (7L-6F)	Star Theatre Texaco (6L)	..	..	I'd Like To See. P&G (7F)	..	..	..	..
<b>WEDNESDAY</b>	ABC	..	..	..	..	News and Views	..	Film Shorts	Film Shorts	Club "7"	..	Quizzing the News	..	Wrestling	..	..	..
	CBS	..	..	Lucky Pup	..	..	Places, Please!	CBS Television Newsreel	Make Mine Music	Kobbs Korner	..	Winner Take All	..	..	..	Boxing	Boxing
	DU MONT	Small Fry Club (5L-5)	Small Fry Club Whitehall (5L)	Russ Hodges Scoreboard (5L)	Film Shorts (4)	Birthday Party (3L)	..	INS-INP Camera Headlines (2L)	Allen Dale (2L-5TT)	Photographic Horizons (2L-2TT)	..	Growing Paynes Wan'maker (2L)	..	Boxing Odell Co. (3L-2TT)	..	..	..
	NBC	..	..	..	..	..	Richard Harkness Interviews	NBC Presents Film 7:30-7:50	Newsreel Theater Camel (7L-6F)	Girl About Town Bates Fab. (7)	Picture This Vick Chem (7L)	Musical Miniatures	..	Television Theatre Kraft Foods (7L)	..	..	..
<b>THURSDAY</b>	ABC	..	..	..	..	News and Views	Film Sports	..	..	Fashion Story	..	Critic At Large	..	..	..	..	..
	CBS	Film Shorts 12:45-1:00	Vanity Fair 1:00-1:30	Lucky Pup	..	..	..	CBS Television News	Make Mine Music	Mrs. Lucas Cooking	..	..	Basketball Camel (5L)	..	..	..	..
	DU MONT	Small Fry Club Gen. Foods (5L)	..	Russ Hodges Scoreboard (5L)	Film Shorts (3)	Adven. of Oky-Doky (3L)	..	INS-INP Camera Headlines (2L)	Jack Eigen Show (2L)	Film Shorts (2)	..	Charade Oz Whelan Org Stores (4L)	..	Sports Film	Wrestling Pioneer Scientific (4L)	..	..
	NBC	..	..	..	..	..	Paris Cavalcade of Fash.	NBC Presents Film 7:30-7:50	..	Arrow Show	(7L)	The Swift Show Swift (7L)	..	Gift Rd Show Gulf Oil Co. (7L)	..	Dunninger Bigelow-Sanford (7L-5F)	..
<b>FRIDAY</b>	ABC	..	..	..	..	News and Views	..	Tales of a Red Caboose Lionel Corp	Film Shorts	..	..	Gay Nineties Revue	..	Brk the Ank Bristol Myers (5L)	..	..	..
	CBS	Film Shorts 1:00-1:30	Ladies Day 1:30-2:00	Lucky Pup	Bob Howard Show **	Your Sports Special	Places, Please!	CBS Television News	Make Mine Music	Morey Amsterdam Show	..	Sportsmans Quiz Edgeworth 8:30-8:35	What's It Worth 8:35-9:00	..	..	..	..
	DU MONT	Small Fry Club Gen. Foods (5L)	Small Fry Club Whitehall (5L)	Russ Hodges Scoreboard (5L)	Film Shorts	Key To Missing (3L-2TT)	..	INS-INP Camera Headlines (2L)	Film Shorts (2)	Fashions on Parade Proc G'ble (3L-4TT)	..	Film Shorts	..	Sport Film Wrestling (2L-5TT)	..	..	..
	NBC	..	..	..	..	..	Philco Touchdown Prog. Philco dir's	..	Musical Merry-Go-Round	Newsreel Theater Camels (7-6)	NBC Presents	..	Slop Me If You've H'rd This One Davega(1)	..	NRC Television Nwrl. Gen. Elec. (7L-6F)	Feat. Bout Gill. Saf. Raz. (7)	..
<b>SATURDAY</b>	ABC	..	..	Ozm. Class Alexander's Dept. Store (1L)	..	News and Views	Film Shorts	The Joe Hasef Sports Review	Earl Wrightson Show	..	..	..	Basketball N. Y. Knickerbockers	..	..	..	..
	CBS	..	..	..	..	..	..	..	..	..	..	..	Basketball Camel (5L)	..	..	..	..
	DU MONT	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
	NBC	..	..	..	..	..	..	Feature Film	..	..	..	..	Television Screen Mag.	..	Feature Film	..	Sign Off

Blank space indicates program to be announced. Ditto marks at side of program indicates continuance. \*WJZ-TV only. Schedule prior to East-Midwest Cable Connection.

# MERCHANDISING

HOW ONE MAJOR RETAILER—  
DYNAMIC OF NEW YORK, LOOKS AT  
'49, TV'S MOST COMPETITIVE YEAR

*First in a series of interviews with leading TV Dealers throughout the Country.*

**I**F THIS year will be television's most productive to date it will also be the most competitive for the retailer. Receivers will be sold at an obviously greater rate in all TV markets, and prices may be expected to drop below the level of 1948. Such are the opinions of Jack Haizin, general manager of Dynamic Electronics, a major New York dealer whose TV sales in December accounted for 60 per cent of the total volume of business.

Despite manufacturers' claims that production costs preclude an early trend in price reduction at the consumer level, new sets coming off the lines will have to be scaled downward for competitive reasons, Haizin maintains. And the coming 12 months, he adds, will see the retailer assuming a greater portion of the selling burden because of the sales-resistance already manifest in such markets as Greater New York.

Many of the problems to be encountered by TV dealers throughout the U.S. during '49 already exist in major proportions in some eastern cities and, according to Haizin, "are in the industry to stay." He ridicules the "so-called shortage" of receivers in the New York area, and labels it a situation more correctly defined as "mal-distribution." Because of the increasing number of dealers—many who were in the service and repair business pre-war—distributors are forced to spread their supply over a wider area. The channeling of receivers in this manner, he asserts, has resulted in price-cutting and has encouraged "bargaining" between dealer and customer—a condition certain to have lasting effects on the entire retail business of TV. "The only 'shortage' lies in a few

of the major lines, but even this is only periodic," Haizin says.

On the merchandising side, the New York retailer feels there is only a small difference in advertising and selling TV and AM. Video sets, advertised to the best advantage, should obviously have ample display in newspaper space and store windows. He reasons that a TV model can't be confined to as little newspaper lineage as a radio, and similarly, it demands more space in the display window and showroom.

Haizin feels, however, that dealers will have to "learn to advertise" TV as competition increases. "You don't actually have to advertise television receivers today," he says. "The public is aware of it without your telling them. Each dealer will be equal to the next as far as merchandising is concerned this year, and

whether or not he moves TV will depend on his ability to attract business. Maybe we'll have to 'romance' television the way other products—like automobiles or groceries—are advertised. At any rate we know we'll need more than just the display methods we've gotten by with up to now."

Dynamic's management is also aware that consistent TV sales will demand "more and better" demonstration to the potential customer, as well as common sense sales talk. In an obvious allusion to daytime video, he feels that "nothing sells a set better than a picture on the screen—where the customer can see what he's buying." The common-sense angle applies particularly to a dealer's sales staff, who, he warns, "should know the business they're in." A good radio or appliance salesman can sell television, too, but only when he knows his product—and the requirements of the customer." The latter, in general, is still not certain whether he wants a console or a table set. Haizin declares, and a good salesman is the man who helps the buyer make the right decision.

The average TV buyer is worried more about the obsolescence factor, rather than price or method of payment, according to Haizin. Much of this is due, he says, to "premature" announcements by manufacturers

(continued on page 40)

## *current notes on tv selling*

by Dayt Crowell

**A**FTER considerable chatter, persuasion—and a generous mixture of rock-bed sales savvy—the salesman had customer Jones talking delivery and installation. The sale was a high-priced console, and the commission substantial.

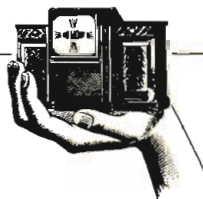
The salesman put through the order for immediate shipment, made a point of displaying his energy and concern for Jones' satisfaction. While the salesman was handling the particulars, Jones inspected other video models, dreamed of evenings of pleasure with his new purchase, prided himself on the wisdom of his choice. Shortly he was joined by the salesman who began a lecture on the wonderful era of television. He detailed changes and improvements that were inevitable with the growth of the industry—all, of course, at lower prices.

Jones, interested and impressed, agreed. Yes, this television was quite the thing. Suddenly he changed expression. "Just a minute, old man. You just got through telling me I'd be investing my dollar wisely if I bought the best model on the market. Now you tell me the thing will be cheaper in another year or so—and better, too!" The salesman approached apoplexy. Jones continued to dig. "Maybe I'd better take your advice and wait till next year." He grinned and headed for the door. "Much obliged for the information."

**MORAL:** Do YOU know when to stop talking?

Consumer advertisements like this help Du Mont dealers with the present problem of meeting the terrific demand for Du Mont television receivers.

IT'S  
YOUR SET...  
BUT OUR  
REPUTATION



*Here's why your Du Mont dealer may tell you you'll have to wait a week, or two, or even three, for delivery of your Du Mont television receiver.*

THAT DU MONT RECEIVER you are eagerly waiting for is in the factory right now. Perhaps at this very moment a skilled craftsman is soldering one of its thousands of tiny connections. He is taking time to do it right.

Do you want him to hurry? It's your set.

Or perhaps your set is now on the test line.

That test line is really rough!

They put a set through all its normal paces, and then they abuse it. They deliberately try to bring out flaws and weaknesses. They torture its most delicate nerve centers and watch the screen to see if the picture flinches.

Let's say there's a capacitor in there that doesn't act quite right when the overload goes up to three times its rated capacity. Probably wouldn't make any trouble — not for years anyway. But then again, it might.

What do you want that inspector to do?

Shall he stamp it "OK" and ship it out to you?

Or shall he mark it "Reject. Replace Capacitor C-21-E and re-test"?

It's your set, mister! Will you wait another day or two to have it right? You don't have to make that decision. We made it. The set goes back. It's your set — but it's our reputation!

The reason your dealer must keep you waiting is that so many people want Du Monts. And the reason they all want Du Monts is that Du Mont has a fine reputation. A reputation for delivering the brightest, clearest, steadiest picture even where conditions are poor. A reputation for trouble-free performance. A reputation for long life.

Maybe you hadn't thought about long life; but you know Du Mont

built the first home receivers clear back in 1939 and those old-timers are still running fine.

That Du Mont receiver you are waiting for is going to bring a lot of enjoyment into your home. It's going to play a very important role in your life from now on.

We're sorry we can't promise you immediate delivery. But we do promise that when you get your Du Mont receiver, it will be as nearly perfect as human skill, and patience, and seventeen years of television experience can make it.

You'll soon forget the short wait; but ten years from now we hope you'll be telling the boys, "That old Du Mont of mine still pulls in such a swell picture I wouldn't swap it for a new one."

You won't be sorry then you waited for a Du Mont.

**DU MONT**

*First with the Finest in Television.*

# *an approach to better studio lighting*

By DR. FRANK G. BACK, ME., SC. D.

TELEVISION ZOOMAR CORP., NEW YORK

ONE of the basic ingredients of every program—lighting—is perhaps one of the least advanced in the medium to date. And although it may be considered a major problem, its solution is available if approached through the mathematical fundamentals of illumination.

It should be remembered at the outset that television lighting is neither stage nor motion picture lighting, and that we are concerned primarily with the sensitivity of an electron tube, and not the human eye. Illumination in video means more than "light" in terms of foot-candles. Depending on its source, illumination has qualities other than intensity. It has color. It can be "hot" or "cold." And, in terms of the characteristics of the image orthicon tube, it has a degree of efficiency. What appears as the brighter of two light sources to the eye may not necessarily appear as the brighter to the orthicon. To the latter a light that is visually bright may be less efficient insofar as "transmittable" illumination is concerned. It is this characteristic of the image orthicon that is one of the main factors in the solution of the problem of good television illumination.

For consistent image results television lighting must be matched to the cameras with their orthicon tubes and lens systems. Unfortunately, no two image orthicons respond in exactly the same way to any given light source. For this reason illumination under any given set of conditions must be matched to the orthicons used. To simplify this matching, all camera tubes in a studio's stock should be calibrated to determine performance under various conditions of illumination. Then only tubes with roughly the same characteristics should be used and the sets lighted accordingly.

## **Light Measurements**

The calibration of an image orthicon can be made with little more than standard measuring equipment and a six-inch pocket rule. To check fluorescent lighting, simply mount the selected tubes vertically and space them a foot apart. After focusing your camera at them the relative efficiency of each light source can then be read from the oscilloscope on the monitor box. The oscilloscope pattern will be in the form of a series of peaks and valleys, each peak representing the intensity of each of the light sources as seen by that image orthicon. At this point the efficiency measurements for that particular tube can be determined by measuring, with a pocket rule, the height of each of the peaks. This information, stored with the tube, offers a permanent guide of the light characteristics of that tube.

To check the efficiency of incandescent sources against an image orthicon, each source of light—be

cause it is more of a point source rather than a line source—must be tested individually. Set up a target in the form of a narrow white strip against a black background. Focus the camera and then illuminate the target with each of the incandescent sources being tested. As each source is turned on, measure the height of the single peak in the pattern on the monitor's oscilloscope. Each recorded height will determine the efficiency of that light source in terms of the particular camera tube used.

## **Color Sensitivity**

Because the color response characteristics of image orthicon tubes vary, each must be checked for color sensitivity as well as light sensitivity. This may be done with two color charts, one about four feet square, the other approximately the size of the viewing screen on the monitor's picture tube. Suitable charts may be made by pasting strips of colored paper on cardboard to form spectrum-like arrays. Set the large chart up vertically, illuminate it with a combination of fluorescent and heat-filtered incandescent lamps (which the light test proved to be the best for that camera tube) and focus. By matching the smaller chart against the monitor image, the accuracy of the color shadings—as shown by the gray scale of the image—can be determined. Finally, by balancing one type and color of light against the other, it is possible to arrive at the best illumination for the best color-shading pickup.

## **Balanced Lighting**

What then, in general terms, is the best balance of lighting for all-around studio pick-up? In my opinion, the key or overall illumination should come from fluorescent lights; the highlights from incandescent spotlights. However, all incandescent lights should be provided with clean heat filters to cut down the infra-red light. Image orthicons (including the P-5769) used in studio cameras have practically no infra-red response. For this reason, infra-red illumination must be kept to a minimum; heat filters do just that. It's also impractical to mix infra-red with visible illumination. Lights with infra-red will increase your reading but will cut down definition since photographic lenses on video cameras are not designed for infra-red response. As a result, the focus for infra-red is different from visual illumination. If both types are used, it will be impossible to bring the camera into sharp focus.

Fluorescent lights used for overall illumination should be mounted either in mirror-polished concave reflectors to form multiple banks or on fixtures where tubes are mounted closely together as an almost solid source.

If reflectors are used, they must obviously be kept clean. Close-space fixtures are easy to keep clean, but require more tubes for the same illumination and draw more current. As a rough guide to the level of illumination, overall lighting should provide at least 150 foot candles with the highlights providing considerably more. It's more effective to use higher levels of illumination and stop the camera down to F/8 or F/11 (speed of the lens) than it is to cut down the illumination and shoot wide open. By stopping the lens down, depth of focus is increased and the necessity of continual re-focusing is eliminated.

The studio set builder can also help to simplify the illumination problem. He should avoid dark colors for settings and backdrops whenever possible, since they absorb light and require more illumination.

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# TV SUCCESS STORIES

## *\$14,000 in sales via 10 spot Announcements*

**A**EROSWEEP Motors, manufacturer of a new-type instrument which rotates home TV antennas directionally, scheduled a spot announcement campaign on WATV (Newark, N. J.) using films to demonstrate the \$40 product in use. Client aimed the sales message at TV dealers as well as home viewers, and after two weeks (10 individual announcements) received 350 orders for a total of \$14,000 in sales.

In addition to the home viewer response, Aerosweep was able to line up distributors for the product, later used the TV results as a promotion to effect dealer tie-ups in 46 states.

### **DOG BISCUIT ANNOUNCEMENT PULLS 1400 TV REQUESTS**

National Biscuit Company, for its dog food product, Milk Bone, ran a series of 15 spot announcements on WABD-NY, offered a dog leash in return for a box top plus 25c. Offer was included in a one-minute film designed for the series. At the end of first two weeks, sponsor had 1400 orders "in the house," with additional requests arriving daily. As an example of immediacy of impact, offer drew 45 requests shortly after the first announcement was aired.

### **TV STATION PROMOTION PULLS FOR KSTP-TV**

KSTP-TV (Minneapolis) launched a station-promotion contest for youngsters, offered as first prize 'KSTPete,' a pedigreed cocker spaniel pup. Young viewers within station's coverage area were required to write letters explaining why they wanted the pup "to come live at my house." At close of contest (two weeks) 207 letters had been received, several from outside the KSTP-TV area. Latter were accredited, however, since the show explained how youngsters could become eligible for the pup. Promotion was strictly a station effort, with no sponsor tie-in. Prizes—'KSTPete' and three other pups—were obtained from a local kennel without cost in exchange for participation in the contest.



### **"HOWDY DOODY" LARIAT SCORES WITH YOUNGSTERS**

Mason Mint Candy, participating in "Howdy Doody" (Wednesday, NBC) offered a cowboy lariat to youthful viewers in return for two wrappers of the product. First offer drew 350 replies within a week, the second over 500. Company, which scheduled the announcement to run four weeks, expected an overall pull of 2,000 by that time, on the basis of the initial response.

### **14 DIRECT SALES 10 MINUTES AFTER COMMERCIAL**

Boston Store, Milwaukee, used TV first month of operation on WTMJ-TV when set distribution was of little consequence. Sponsor aired a show on the "how to create a hat" theme, used varied items for demonstration, and had announcer mention where and how the merchandise could be bought. Within 10 minutes after air time, store had 14 telephone orders as a direct result. Later store employed the same demonstration technique with cheaper kitchen gadgets, sold out complete stock on many items within 24 hours. Store reports some items used on TV have realized a 10 per cent stronger pull than newspaper ads.

### **FREE GUM OFFER PULLS 3576 REQUESTS ON WBKB**

Leaf Gum Company of Chicago envisioned in TV a "three-way" merchandising and selling medium. Company executives decided to test video's effectiveness, selected one

of its brands, Pal Bubble Gum, for use on a weekly Tom Mix serial on WBKB (Thursdays 7:30 p.m.) Commercials, at opening and closing of each program, offered each child viewer five pieces of gum free in return for his name and address on a postcard. Company then sent the writer a ticket entitling him to obtain the gum at any local confectionary. Mail count at the end of the first offer was 923; at the end of the first four weeks the pull totaled 3576 cards and letters. Offer also had a direct merchandising effect. Sales figures on the Pal brand for the first four weeks jumped 25 per cent; in addition, the TV promotion helped to influence dealer purchase of the product in the area.

### **APRON MANUFACTURER GETS DEPARTMENT STORE CLIENT**

Ko-Kette Apron Company, although prominent among wholesale jobbers for some time, had difficulty getting on the list of chain and department store buyers in New York. Client began participations on "Your Television Shopper" featuring Kathi Norris, (WABD, Monday-thru-Friday, 10-10:30 a.m.), and direct orders via TV came quickly. Together with Miss Norris, a representative of Ko-Kette approached Gimbel Bros., stated the facts and was able to effect an immediate order. Within a week after Gimbel's added the product, customers began to ask for the product as described on "Shopper." Impressed with the results, store decided to set up one section of the apron counter with an elaborate TV display of Miss Norris and the show, as well as the product.

### **400 ORDERS IN ONE WEEK AFTER 5 ANNOUNCEMENTS**

The Ziploc Company, New York manufacturer, bought one minute participations on "The Ted Steele Show"—five-times-a-week show on WABD. Announcements were used to demonstrate—and sell—a leather watch strap priced at \$1.50. For each minute the strap was plugged, approximately 80 orders were received. At week's end, the five spots delivered over 400 orders to Ziploc through the station.



# ADVERTISING

844 advertisers on television; 127 are national, 44 network their programs.

## *national advertisers now using television*

**\*Admiral Radio Corp.** — "Welcome Aboard." WNBT. Sundays. 7:30 p.m. Relayed to WBZ-TV, WBAL-TV, WRGB, WNBW, WPTZ, WTVR. (New show to start in January.) Cruttenden & Eger.

**American Chicle Co.**—Spots, WNBT, WCAU-TV. Badger, Browning & Hersey.

**American Oil Co.**—Redskins' football. WMAL-TV, WBAL-TV. (Now concluded.) Joseph Katz.

**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-T, WBAL-TV, WTVR, KDYL-TV, WRGB, WNHC-TV, KSTP-TV. (New program to start in Jan.) N. W. Ayer.

**Andrea Radio Corp.**—News. WABD Daytime. Royal & De Guzman.

**Anheuser-Busch, Inc.** — "Snapshots from Hollywood." KSD-TV. 10 min. show. D'Arcy Adv.

**Artistic Foundations (Flexees)**—Spots. WJZ-TV. Hershon-Garfield, Inc.

**Atlantic Refining Co.**—Collegiate football. WNAC-TV. Penn games. WPTZ. (Now concluded.) Penn basketball. WPTZ. N. W. Ayer.

**B. V. D. Corp.**—Spots. WNBT, WPTZ, WJZ-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-T. 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. James P. Sawyer, Inc.

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

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

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

**Benrus Watch Co.**—Spots. WFIL-TV, WJZ-TV, WLW-T, WNBW, KTLA, WNAC-TV. 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-T, WBEN-TV, WTMJ-TV, WWJ-TV, KSD-TV. Young & Rubicam.

**Book-of-the-Month Club** — Participation in "Your Television Shopper." Also "Spare Room." WABD Daytime. Schwab & Beatty.

**The Borden Co.** — Spots following sports. WPIX. Spots, WABD, WCBS-TV. Young & Rubicam.

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

**Brentwood Sportswear** — Weather spots. WPTZ, WRGB, WTVR, WBKB. J. R. Kupsick.

**\*Bristol-Myers Co.**—"Break the Bank." Dual AM-TV pickup. WJZ-TV, Fri. 9 p.m. Relayed to WFIL-TV, WMAR-TV, WMAL-TV, WNAC-TV. 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. Biow Co. Cameo Curtains — Spots. WFIL-TV. W. Lawrence Sloan.

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

**Capitol Airlines**—Newsreels. WEWS. **\*Chevrolet Dealers** — "Telenews." 20 min. weekly newsreel. Tues. WABD. Relayed to WTTG, WFIL-TV, WMAR-TV. Also on WBKB, KTLA, KSD-TV. "Chevrolet Tele-Theatre." ½ hour drama. WNBT. Mon. 8 pm. Relayed to WBZ-TV, WPTZ, WBAL-TV, WRGB, WNBW, WTVR. 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. Tues. 7 p.m. Seidel Adv.

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

**\*E. L. Cournand Co. (Walco)**—"The Greatest Fights of the Century." 5 min. sports film. WNBT. Fri. Relayed to WRGB, WBAL-TV, WBZ-TV, WPTZ, WNBW, WTVR. Also on WENR-TV, WCBS-TV. Spots. KSD-TV, KTSL, WEWS, WBEN-TV, WNHC-TV, WSPD-TV, WLW-T, WBAP-TV. Cayton, Inc.

### **category breakdown of all advertisers**

<b>ACCESSORIES</b>	
Compacts, Lighters	3
<b>ADVERTISING AGENCIES</b>	3
<b>AUTOMOTIVE</b>	105
Auto Manufacturers	6
Dealers	76
Motor Oils & Fuels	17
Tires & Other Rubber Products	6
<b>BANKS, INSURANCE &amp; LOAN COMPANIES</b>	15
<b>BEDDING</b>	5
<b>BEER &amp; WINE</b>	49
<b>BUILDING MATERIALS</b>	19
<b>CIGARETTES</b>	10
<b>CLOTHING &amp; APPAREL</b>	43
<b>DOG FOOD &amp; FEED</b>	2
<b>FOODS, BEVERAGES</b>	71
<b>HOME APPLIANCES, HOUSEWARES</b>	16
<b>HOME INSTRUMENTS</b>	73
Distributors & Manufacturers	65
TV Accessories	8
<b>LEATHER GOODS</b>	4
<b>NURSERIES &amp; FLORISTS</b>	3
<b>OFFICE SUPPLIES</b>	4
<b>OPTICAL &amp; HEARING AIDS</b>	7
<b>PHOTO EQUIPMENT</b>	3
<b>PUBLISHERS, ENGRAVERS</b>	19
<b>REAL ESTATE</b>	7
<b>RECREATION</b>	23
<b>RETAIL OUTLETS</b>	238
Appliance Stores	55
Clothing Stores	60
Department Stores	37
Drug Stores	4
Furniture, Rugs, Antiques	32
Jewelers	22
Repairs & Personal Services	17
Miscellaneous	11
<b>SOAPS, CLEANSERS, STARCH</b>	8
<b>SCHOOLS, CAMPS</b>	4
<b>STORAGE</b>	2
<b>TOILET ARTICLES</b>	19
<b>TOYS &amp; SPORTS</b>	12
<b>TRANSPORTATION</b>	8
<b>UTILITIES</b>	6
<b>WATCH COMPANIES</b>	8
<b>MISCELLANEOUS</b>	55

\*Network Advertisers.

# Paramount Pictures Inc

*as national advertising representative*



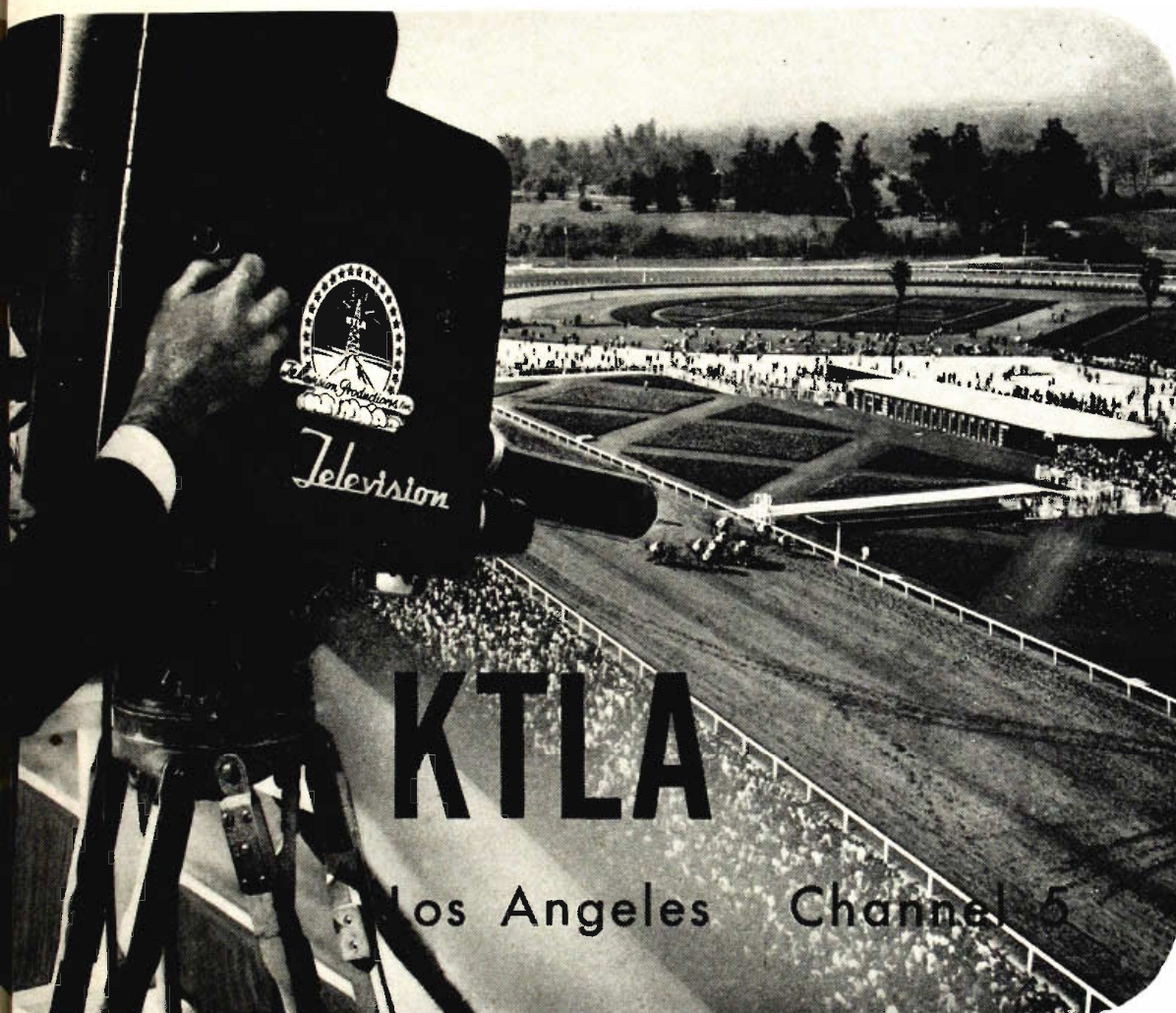
FIRST commercial television station in Chicago.

FIRST in viewer popularity in America's No. 2 Retail Market.

Owned and operated by Balaban & Katz Corporation.

announces the appointment of **Weed** and company

Paramount TV Stations



First commercial television station in Southern California.

First in viewer popularity in America's No. 3 Retail Market.

Owned and operated by Paramount Television Productions, Inc.

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

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

Diamond Crystal Salt (General Foods)—Spots. WABD. Benton & Bowles.

\*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. Grey Adv.

DuMont Telesets—"Inquirer Television Newsreel." WFIL-TV. 15 min. newsreel. Spots. WABD, WNAC-TV, WGN-TV. Hockey, WTTG. Participation in "Television Matinee." WGN-TV. 2 hr. daily film. Buchanan Adv.

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

Eclipse Sleep Products—Spots. WFIL-TV, WABD, WMAR-TV, WMAL-TV, WPTZ, 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, WCAU-TV, WJZ-TV. Participation in "Ship's Reporter" and "Club Seven." WJZ-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. Blaine-Thompson.

Esterbrook Pen Co.—"Write Your Way." 15 min. handwriting analysis show. WPTZ. Thurs. 7:30 p.m. Aitkin-Kynett.

\*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, WWJ-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. through Fri. 12:30. ½ hour program. Knox-Reeves.

\*A. C. Gilbert—"Roar of the Rails." Tues. 7 p.m. 15 min. show on railroading. WCBS-TV. Relayed to WCAU-TV, WMAR-TV, WMAL-TV, WNAC-TV. (Now concluded.) Chas. W. Hoyt.

\*Gillette Safety Razor Co.—"Cavalcade of Sports." WNBT. Fridays. Boxing bouts. Relayed to WRGB, WBAL-TV, WBZ-TV, WPTZ, WNBW, WTVR. Football. WNBT and net. (Now concluded.) 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.

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

\*International Silver—Segment of "Mary Margaret McBride" show. WNBT and net. (Now concluded.) Newell-Emmett. 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. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Cecil & Presbrey.

Kelvinator—Spots. KSD-TV, WLW-T, WWJ-TV. Geyer, Newell & Gangev.

\*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.

B. Kuppenheimer & Co., Inc.—Football films. WNBT. (Now concluded.)

\*Liggett & Myers (Chesterfield)—Spots. WFIL-TV, WMAR-TV, WTVR, WMAL-TV, WWJ-TV, KTLA, WBKB, WGN-TV, WABD, KTSI, WTTG, WPIX, WBAP-TV, WCAU-TV, WCBS-TV, WEWS, WXYZ-TV, WNBT. Dual AM-TV pickup of "Supper Club." WNBT and net. Newell-Emmett Co.

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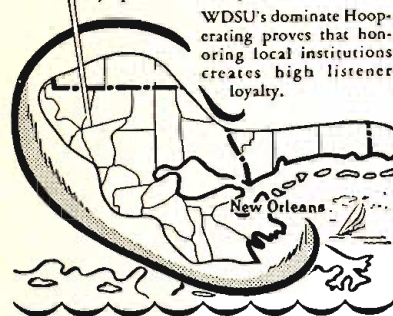
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\*Lionel Corp. — "Tales of the Red Caboose." WJZ-TV. Friday. 7:30 p.m. 15 min. live show. Relayed to WFIL-TV, WMAR-TV, WMAL-TV, WNAC-TV. Reiss Adv.

\*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. Young & Rubicam.

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.

Manhattan Soap Co.—"Missus Goes A-Shopping." WCBS-TV. Participation in ½ hr. shopping program. (Now concluded.) Duane Jones Co.

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

Mason Confectionery Co. — "Howdy Doody." WNBT. 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. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Benton & Bowles.

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, WNBT, WCBS-TV, WFIL-TV, WMAL-TV, WABD, WJZ-TV, WMAR-TV, WBZ-TV, WGN-TV, WPIX, WCAU-TV. Biow Co.

\*Motorola—"The Nature of Things." 15 min. science show. WPTZ. Relayed to WNBT, WRGB, WNBW, WTVR, WBAL-TV, WBZ-TV. Spots. KSTP-TV, KDYL-TV, WSPD-TV, WMAR-TV. Rockets football. (Now concluded.) WBKB. Boxing. WENR-TV. Lakers basketball. KSTP-TV. Gourfain-Cobb. Mouquin Wine—Spots. WPIX. Alfred Lilly Co.

C. F. Mueller—"Missus Goes A-Shopping." WCBS-TV. Participation in ½ hr. shopping program. (Now concluded.) Duane Jones.

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

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

NuTone, Inc.—Participation in "Cinderella Weekend." WWJ-TV. Fridays 1 p.m. ½ hr. show. Erwin, Wasey.

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

\*Pabst Blue Ribbon Distributing Co. —6 day bicycle races. WENR-TV, WBKB. Title football game. WENR. Relayed to WEWS, WTMJ-TV, WBEN-TV. (One shot.)

Pepsi-Cola Bottling Co. — Football, KSD-TV. (Now concluded.) "Spark-

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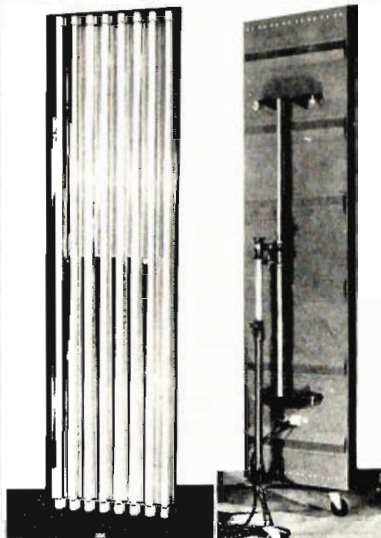
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# EXTRA!

## NEW OLESEN TV Fluorescent Fixture Announced



Front Back

Hollywood, Calif.—The new Olesen VFF-400-A Fluorescent Fixture recently announced here, is the result of long experimentation and research in cooperation with leading TV studios. The light provides basic TV studio lighting and offers many unusual features. Custom-built switchboards to accommodate the new fixtures can be designed by Olesen to meet all requirements, it was stated.

Features of the new Olesen TV light include: *Cool, glareless illumination; virtually shadowless; light-weight aluminum construction; mounts on stand or hung on pipe clamp or chains; Cannon connectors; instant starting; constant voltage ballasts and many more.*

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ling Time." WGN-TV. ½ hr. variety show. Presba, Sellers & Presba.

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

\*Phileo Corp. — "Phileo Television Playhouse." Hr. dramatic show. Sun. 9 p.m. WNBT. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Recordings to KSTP-TV, WLW-T, 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. Wrestling, Thurs. WABD. Spots. WCBS-TV, WFIL-TV, WMAR-TV, WGN-TV, WTMJ-TV, WRGB, WJZ-TV, KSTP-TV, WCAU-TV, WLW-T, WEWS, WSPD-TV, WSB-TV, KTLA, WNBT. 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. WNBT. Relayed to WPTZ, WBAL-TV, WNBW, WTVR, WRGB, WBZ-TV. Compton Adv. "Fashions on Parade." WABD. Fri. 8 p.m. ½ hr. fashion format. Benton & Bowles.

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

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

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Television

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

Sanka (General Foods)—Weather reports. WABD. Young & Rubicam.

Sealy Mattress Co.—Football game. WEWS. One shot.

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

Seven Up Bottling Co.—Spots. KSD-TV. Oakleigh R. French.

\*Sherwin Williams Co.—Segment of "Mary Margaret McBride" show. WNBT and network. (Now concluded.)  
 Simmons Co.—Spots. WCBS-TV, WPIX. Young & Rubicam.

\*E. R. Squibb & Son—Segment of "Mary Margaret McBride" show. WNBT and network. (Now concluded.)  
 Newell-Emmett.

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 Sample. (Molle Brushless Shave Cream)—Spots. WJZ-TV, WNBT, WCBS-TV, WPIX, WABD. Young & Rubicam.

Sun Oil Co.—"Curious Camera." WMAR-TV. Mon. 8:15 p.m. 15 min. interview. Roche, Williams & Cleary.

\*Sunshine Biscuit Co.—Segment of "Mary Margaret McBride" show. WNBT and network. (Now concluded.)  
 Newell-Emmett.

Swank, Inc.—Spots. WPIX, WTTG, WFIL-TV, WJZ-TV, WCAU-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.

\*Sylvania Elec. Products, Inc.—Segment of "Mary Margaret McBride" show. WNBT and network. (Now concluded.)  
 Newell-Emmett.

\*Texas Co.—"Texaco Star Theatre." Tues. 8 p.m. Hr. variety show. WNBT.

Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Also Metropolitan Opera opening. WJZ-TV, WFIL-TV. Kudner Agency.

Tide Water Asso. Oil Co.—Spots. KTLA. Buchanan & Co.

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

Transvision, Inc.—Spots. KTLA. Direct.

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. Buchanan & Co.

\*U. S. Rubber—Christmas Carol Service from Grace Church. WABD and net.

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. Relayed to WRGB, WBZ-TV, WBAL-TV, WPTZ, WNBW, WTVR. Morse International, Inc.

Waltham Watch Co.—Spots. WNBW. Kal, Ehrlich & Merrick.

\*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-Fitzgerald-Sample.

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

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

Wine Growers Guild—Spots. WABD. 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.

# Five Star Final

January • HOLLYWOOD • 1949

"ANIMATIC", the amazing new Dunning projector, is really clicking it off. ☆☆☆☆☆ Five Star's second TV show in this technique, "Pot Luck," is a new slant on clever kitchen tris.



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YES, those 3 charming Yuletide water colors were by Five Star's own artful artist, Clark Watson. ☆☆☆☆☆ Thank for the many compliments.



"Bruce Gentry". ☆☆☆☆☆ Gad, it's a 1949 version of a Flying Saucer!

TRICKY special effect such as had "Superman" flying through the air with the greatest of eeeeeee, now has Five Star busily awork on more of the clever same for the new Columbia serial,

CLOSED CIRCUIT of 5 Ten Star com'ls—'scuse, 10 Five Star com'ls—on KTLA for the AAAAers of H'wood, again proved the importance of color originals. ☆☆☆☆☆ 8 of the 10 were in color, superior for telecast.

"12 DON'TS for TV com'ls" is the timely talking topic of Five Star's H. McMahan. ☆☆☆☆☆ His pipeful of pointers, based on experience in producing 1200 short ad-films, highlighted recent speeches at AAAA's Pacific Council, Dallas Ad League and the MPA annual convention. ☆☆☆☆☆ Summary copies of the 12 check-points are free for the asking from Five Star.



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# PROGRAMMING

An analysis of current quiz shows, local programming

## quiz shows

Quiz shows take many different versions—some involve stunts and can be classed as audience participation, designed to give viewers a laugh at some of their uninhibited brethren. Others are on a more intellectual plane, and tend to interest the home viewer in testing their memories or their overall general knowledge. Again, some depend on an emcee with "talent" drawn from the audience. Others use "names," usually well versed in a particular subject.

### History Quiz

"Americana," sponsored by Firestone Tire & Rubber Company over WNBT and the NBC net, is an entertaining half-hour history quiz. Program is emceed by Ben Grauer and a half dozen or so high school youngsters participate. Grauer and the teen-agers are seated at desks in typical schoolroom fashion.

Questions relate to American history, with the majority of them presented visually. At least one question a night is dramatized, with characters in costume acting out a little skit containing some identifying clues. On a question pertaining to Benedict Arnold, he and his wife were shown at the breakfast table, discussing his traitorous negotiations. Dates, details of the incident, ultimate outcome and related facts of the Revolution were all brought out in the ensuing questions and volunteered information. Maps, charts, pictures visualize other questions, and occasionally some authentic pieces, representative of a certain historical period are borrowed from museums to lend authenticity. The teen-agers are exceptionally intelligent and Grauer handles his "teacher-emcee" role well. Questions from the home viewers are invited, with a set of encyclopedias offered as prize. Two Firestone film commercials give the plug.

### Audience Participation

"Messing's House Party," sponsored by Messing's Bakery over WCBS-TV, draws its contestants from the audience, relies on stunts and gags, as well as on "brain" questions for its appeal. Program is emceed by BW Slater. Having the contestants hop across the room with a glass of water to see who spills the least, or having them glance at a display, then removing an object and asking them to tell what was missing are typical of the stunts used. Contestants compete with each other and the one who answers first wins the points. Each participant gets a gift of Messing's products, while the winner is awarded merchandise prizes. Live commercial is worked in by having a chef from one of New York's leading hotels or restaurants make an appearance and tell why Messing's bakery products were selected for use there. Slides and stills of the baked goods and trade mark are also used.

"Winner Take All," an adaptation of the CBS AM show, has added many visual questions for its televised airing over WCBS-TV. Original gag of equipping one

contestant with a buzzer and the other with a bell still holds. Such questions as famous woman in history were visualized by having a costumed woman appear with a lamp (Florence Nightingale) and another with a hatchet (Carrie Nation). A question on superstitions was acted out by a skit centering around a man complete with rabbit's foot, four leaf clover, etc. breaking a mirror in a compact he had bought for his girl; then finding a penny heads up. Prizes mount if the champion holds on to his crown, and their presentation is also effectively visualized—such as a cover girl modeling the wardrobe which was presented to one contestant. Program is a sustainer.

### Viewer Participation

A more adult program, and one which stirs the viewers' memory, is "Who Said That," presented over WNBT. Format evolves around quotations that were in the news the past week with a panel of experts trying to identify the person and the occasion. Bob Trout, NBC news commentator is moderator. Occasionally a visual question is used—such as showing a photograph for identification but otherwise no visual tricks are tried. Camera action is confined to picking up the participants as they answer—or as they "think." Program's appeal lies purely in the quick-wittedness and intelligence of the guests in identifying the quotation, their ad lib remarks, and their expressions while trying to figure out a puzzler. Because it is adult, quick moving and tugs at the viewer's memory, it is interesting.

## new formats

WMAR-TV's "The Booking Agent" is a 15 minute comedy format devised to showcase guest musical talent. Theme centers around a fast talking booking agent who constantly lets choice acts slip between his fingers, and his stooge and assistant who serves as the scape-goat. Situation comedy is worked into the script each week in order to spotlight "big name" acts from local theatres and night clubs.

### Educational Tie-Ins

WBAP-TV is actively cooperating with local colleges in working out program fare. Typical of these tie-ins were selections from "Carmen" which were presented by the opera workshop of the North Texas State Teachers College. Program which ran 45 minutes had a cast of 10, with music furnished by the college's 46 piece orchestra and 30 voice chorus. In addition, the Texas State College for Women presented the "Story of the Nativity."

WEWS, in cooperation with Western Reserve University's Eldred Players, presented an hour-long video version of Dickens' "A Christmas Carol."

The CBS net has recently launched an educational series in cooperation with John Hopkins University. Half-hour program is originated from Baltimore ~~the~~



the facilities of WMAR-TV and fed to the net. Faculty members present scientific demonstrations of the work now being done in the school's laboratory. Subjects will cover archaeology, physics, chemistry, medicine, sanitation, study of human engineering, etc. Opening program detailed the experimentation involved in photographing the earth's surface from 70 miles in the air with cameras placed in a guided missile developed by the university's scientists. Program was visualized with the actual photographs taken from 70 miles up, along with the camera which photographed the scene.

WWJ-TV has a cooperative arrangement with the University of Michigan which has resulted in televising four original television plays. Three of these were from the studio, while one was by remote pickup from Ann Arbor. Students do the writing and acting, with overall direction under the supervision of the radio department. Final rehearsals and direction are under the joint guidance of the University and WWJ-TV's production staff. Necessary sets are supplied by the station (except on the remote).

WWJ-TV's "Down Fable Lane" is produced by the Detroit Civic Players, a local dramatic group. This is a weekly fifteen minute children's program built around Mother Goose characters, with a cast of seven or eight players, and three or four sets for each show. Program is prepared outside, with final direction handled by the station staff at camera rehearsal which averages around 1½ to 2 hours. As this is an amateur group, station pays them a token fee as a group, plus paying for the original script. Sets are made outside and paid for by the station.

#### Old "Oldies"

WNBW's "Nickelodeon" was conceived with the idea—"If we have to use old film, lets use real old stuff and have some fun with it." Old time silent film comedies are selected and narrated by Jeff Baker, WRC-WNBW producer, who writes commentary to highlight the really humorous spots of the antique films or poke fun at the bad spots. Baker puts in about three hours reviewing the film and then writes his comments. Cost of show is approximately \$35 for the film, plus cost of Baker and production staff—or a total of around \$225. (subject to change). Program is spotted on Monday's from 7:10 to 7:30 p.m.

WNBW's "Sportsman's Lodge" has a cast of three and uses one set to carry out the title—the interior of a sportsman's lodge. Ray Stann and Bob Wilson are the hunting and fishing experts respectively who discuss with Ludlam where fish and game can be found, what bait or ammunition to use, recount stories of hunting and fishing trips, etc. Total rehearsal time runs about an hour and a half, including dry runs and camera rehearsal. Personnel required, in addition to participants, consist of producer George Dorsey, an assistant producer, standard technical crew including two cameramen, audio and microphone men (2), and a technical director.

#### local auto dealers

##### Packard, Detroit

Local Packard Dealers of Detroit bowed into television with a one man show over WWJ-TV. Half hour program features George Scotti, pianist, who plays classics and pops, the solovox and novachord. Scotti also pantomimes novelty records and mimics the vocal

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efforts of Al Jolson, Danny Kaye, etc. Show is staged in the large WWJ-TV studio with an audience. Guests are invited to appear and occasionally the whole studio audience will participate in some of the novelty take-offs.

Commercials are handled live, with the low price story and the gas economy features stressed as the two main features. Scotti had previously introduced himself, but now an announcer does the job and handles the commercials. Occasionally he may be used with Scotti in some back and forth chatter about the Packard. General set-up at present allows for one main commercial between the 12 and 15 minute mark, which will deal with one feature; followed by a summary commercial near the end of the program and before the teaser for next week's show.

Commercials, which are kept simple, are visualized by strips, title cards, photographs, and drawings on balopticon. Trick writing device, which writes out words without the audience being able to see the hand or the pencil, will also be employed. (Writing is done from the rear and projected by the use of mirrors.) In addition to these standard devices, new ideas and methods will be developed as they go along.

Film commercials will probably be made next spring when the new Packard model comes out. Program, in the 8 to 8:30 spot on Thursdays, is placed by Young & Rubicam.

### Dodge, Cincinnati

Dodge Dealers Association of Greater Cincinnati has picked up the tab on "Olympus Minstrels," half hour minstrel show over WLW-T. Novel integration of a live commercial into an established format has been worked out at little expense. Program opens with a close-up shot of a theatre marquee, followed by a parade of the performers. Each entertainer carries a tambourine bearing a letter of the legend "Dodge Dealers." Reverse side of each carries the name of an individual Dodge dealer in the Greater Cincinnati area. This will be used for the middle commercial.

Show, which is in the 8:30 to 9 slot on Sundays, boasts a fourteen piece orchestra, endmen, interlocutor; acts include vocal solos, harmony quartette, banjo and two-trombone solos, ballad singer and novelty numbers. All talent is professional. Program was placed through Strauchen & McKim.

## FILM RECORDINGS (continued from page 23)

techniques, if not on the entire film industry. While quality is not comparable, a top rated, hour dramatic show, like Philco's with a talent budget of \$15,000 can be recorded on 35 mm. film for \$1,000—or a total of \$16,000. A Hollywood product, of similar content, could cost well over \$1,000,000. Naturally there are many factors which make a true comparison difficult, but the wide range in price is bound to cause some deep-rooted changes in the Hollywood outlook. With film recordings in the delayed broadcast category, they are certainly no threat to the theatrical market. Its most direct effect will probably be felt on the films produced specially for television.

Paramount has been especially active in the development of film recording equipment, ostensibly for theatre television. Company has also issued a rate card for film recording and has recorded programs for CBS, ABC and WPIX.

As an experiment, Paramount is now constructing a studio in the New York Paramount Theatre building. This will measure 50' x 16', will be equipped with banks of fluorescent lights, supplemented by spots and incandescents for effect and back lighting. Three studio image orthicons will be available. It is their contention that

much of the criticism directed against the quality of film recordings has been due to bad lighting conditions. Studio will be designed for closed circuit productions, under carefully controlled lighting conditions, in an effort to raise the quality. Under this set-up, shows could be recorded for auditions, or pre-recorded prior to airtime, edited by the sponsor, and then placed on any station as a film package.

Plans also call for the recording of commercial spots. Four or five could be pre-rehearsed, brought into the studio, televised and film recorded. This procedure would be less than the cost of a standard motion picture techniques.

### Summing It Up

An improvement in quality and less involved procedures on obtaining clearances are the two main requisites which must accompany the growth of film recordings. The developmental work done by Paramount, DuMont, NBC, ABC and CBS; its use by the four major networks; its predominant role in affiliation contracts and the part it is beginning to play in programming structures of local stations augurs well for its future and for the ultimate solution of its current problems.

## MERCHANDISING

(continued from page 26)

of so-called "revolutionary" models—months before they come off production lines. This, he adds, is another of the "difficulties" which will always plague the TV dealer, although to a lesser degree as the industry develops.

Haizin is of the opinion that there is a limit to the number of TV lines a dealer can carry "without over-stocking himself and carrying merchandise that moves slowly." At the moment Dynamic carries most of the lines available, but it's indicated a pruning-down will be made before long. Customers are brand and price conscious, he feels, and consequently some lines move faster than others. "Floor and stock space is important to the dealer," he says. "And television sets, besides being a high-priced item, take up an awful lot of room."

Despite the problems that face the dealer during the coming 12 months, Haizin firmly believes it will be the first of many good years for the entire industry. Dealers will eventually be able to realize a better profit through higher markups than the 25 to 32 per cent currently allowed, he predicts. And television will "have to be sold," i.e., the retailer will have to make use of the merchandising principles that weren't necessary during the "lush post-war period."