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V. 6, 1-11 Winter 1950
Jan-Mar, 1950

NOVEMBER

50¢

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY



WORLD QUAKES

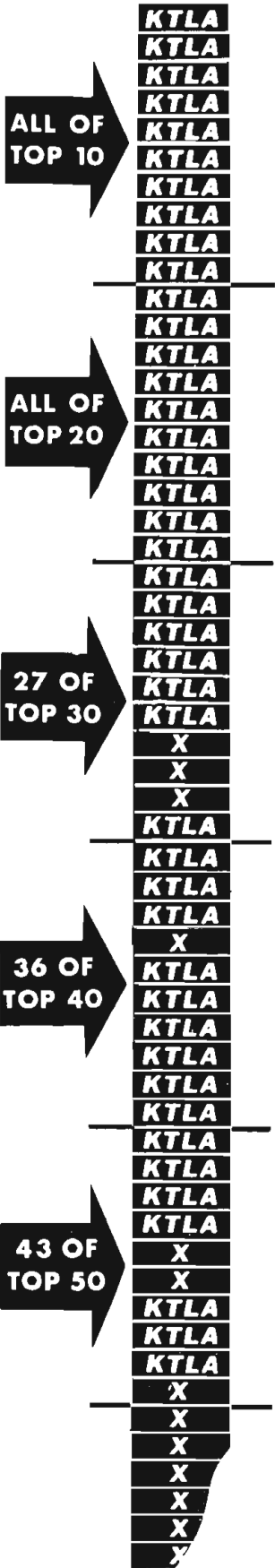
WHEN THE



it's headline news... and over the NBC Television Network, another film scoop for *Camel News Caravan*. Time and again since its inception early this year, *Camel News Caravan* has brought wide-eyed viewers their first sight of front-page stories... the earthquake in Ecuador... Florida hurricane... prince-and-commoner wedding in London... and a score of other major film beats. With news coverage like this, Camel gets plenty of attention; *and an audience nearly double that of any other daily news program in television.* For advertisers, that sort of a lead is a story in itself... a typical success story on NBC, the most effective television network that advertising dollars can buy.

NBC AMERICA'S NO. 1 TELEVISION NETWORK

A Service of Radio Corporation of America



ON ***KTLA*** YOUR TV ADVERTISING

IS IN GOOD COMPANY WITH

43 OF THE "TOP 50"
 HOOPER TELERATED
 TIME SEGMENTS FOR
 LOS ANGELES*

* August-September Hooper Measurement of the Broadcast Audience Now Served by 7 TV Stations.

KTLA has more high-rated time segments (also fewer low-rated shows)

...and a greater average share-of-evening-TV-audience (51.4%) than

all other Los Angeles TV stations combined!

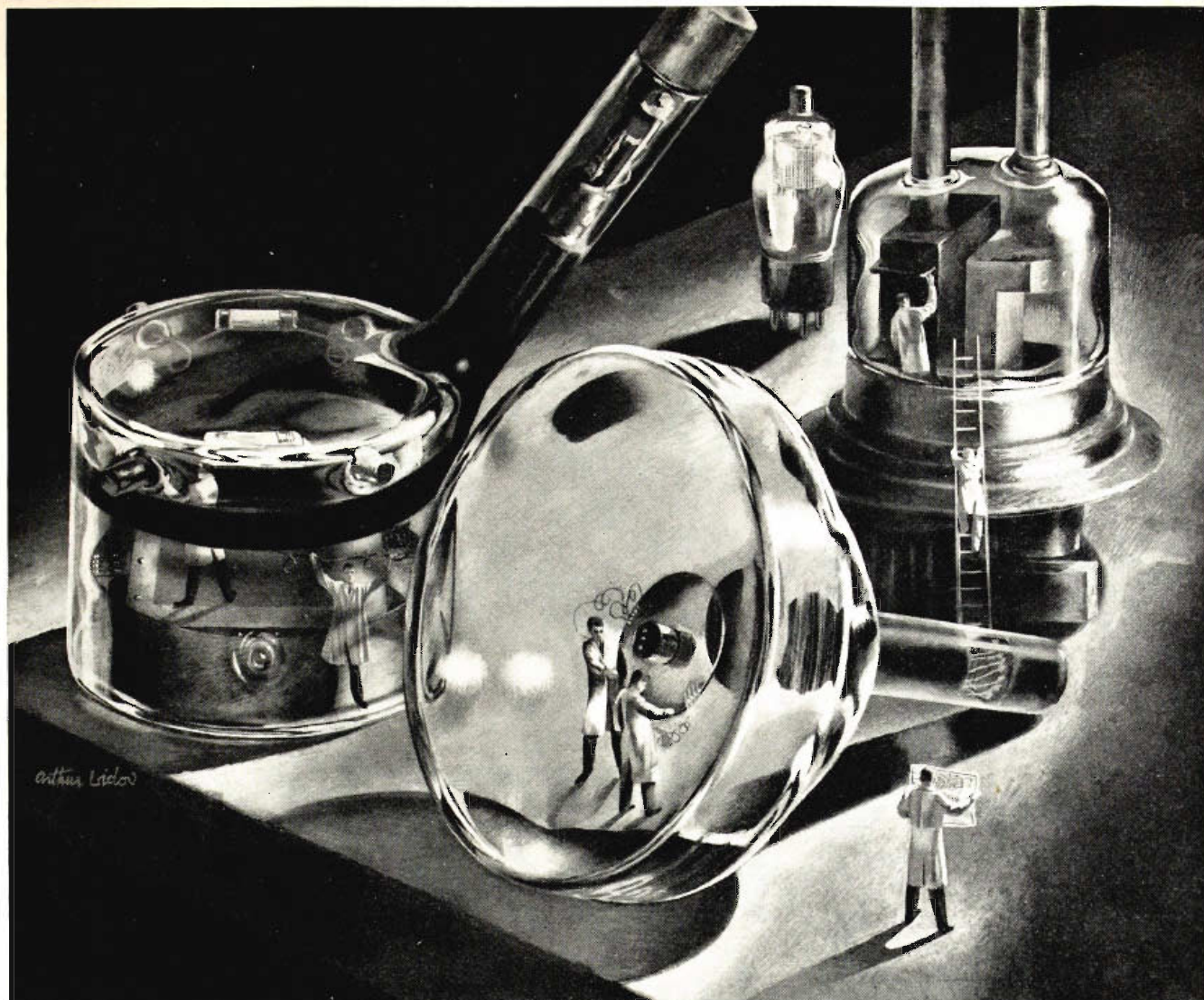
KTLA—Your No.1 Salesman in the World's Fastest Growing Market

CHANNEL 5



5451 Marathon Street, Los Angeles 38, Calif. HOLLYWOOD 9-6363
 New York Sales Offices • 1501 Broadway • BRyant 9-8700

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK



Scientists at RCA Laboratories solve exacting problems within the "nothingness" of vacuum tubes.

Inside story of Better Television

Now television is flashing *visual* entertainment, news, and educational material to millions of people. The "inside story" of its rapid growth is the history of some remarkable tubes. Inside these tubes, electrons are put to work—to perform, for your benefit, the miracle of long-distance vision.

The screen of your direct-view television receiver is actually the face of a tube—the kinescope developed by Dr. V. K. Zworykin and his colleagues of RCA Laboratories—on which electrons in motion "paint" pic-

tures. A tube, too, is the "eye" of RCA's supersensitive Image Orthicon television camera, which can "see" clearly by the light of a match.

And since you asked for big-picture television, they developed projection receivers—also a way to "weld" glass and metal, thus speeding the production of 16-inch direct-viewing tubes . . . at lower cost.

To these basic "firsts," RCA scientists have added advance after advance, which are daily bringing television into the lives of more and more people.

How you profit

Advanced research in television tubes is just one way in which RCA Laboratories work in your interest. Their leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

Examples of the newest advances in radio, television, and electronics—in action—may be seen at RCA Exhibition Hall, 36 West 49th Street, New York. Admission is free. Radio Corporation of America, Radio City, New York 20.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

What's New in Television? Take a Look at WPTZ!



“One TV Spot Per Week on WPTZ... Returns by the Thousands!”

HERE'S a TV success story of a particular significance to all spot advertisers, taken from a letter just received from J. Robert Mendte, Incorporated, advertising agency for Donald Duck Chocolate Syrup:

“Early last summer we launched Donald Duck Chocolate Syrup with quite a bit of fanfare... along with other media we included one single television spot (per week) on WPTZ.

“On the jar of Donald Duck Chocolate Syrup was an offer, for one label, of a table statuette napkin holder. No mention of this was made on the WPTZ spot but it was highly dramatized elsewhere.

“At first very few returns came in, but then after the first TV announcement (and ever since) the labels poured in. By now thousands have been received.

“But here's the point: adults and children have taken to writing

messages on the backs of the labels when they send them to the client. And almost half of these mention 'We saw this product on television.'”

This success story is not an isolated case but one of a great number of instances which prove both the impact of television and the size of the audience WPTZ consistently delivers to advertisers.

For further information about the strength of WPTZ in the nation's second largest television market, write direct or get in touch with your nearest NBC Spot Sales representative.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



c o n t e n t s

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Two major beer advertisers, National and Gunther, sponsor a total of 20 hours of TV programming each week. A report on the success of each — by David Hale Halpern and Dave Nyren

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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK



**if you
want to
cover the country...**

talk to Du Mont. 99% of the
television receivers in the country
can receive your program
over the Du Mont Television Network,
either live or by teletranscription.



America's Window on the World

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

**Du Mont programs
shown live on
these stations**

- WAAM Baltimore, Md.
- WNAC-TV Boston, Mass.
- WBEN-TV Buffalo, N. Y.
- WGN-TV Chicago, Ill.
- WCPO-TV Cincinnati, Ohio
- WEWS Cleveland, Ohio
- WTVN Columbus, Ohio
- WHIO Dayton, Ohio
- WJBK-TV Detroit, Mich.
- WICU Erie, Pa.
- WLAV-TV Grand Rapids, Mich.
- WJAC-TV Johnstown, Pa.
- WGAL Lancaster, Pa.
- WTMJ-TV Milwaukee, Wis.
- WNHC-TV New Haven, Conn.
- WABD* New York, N. Y.
- WFIL-TV Philadelphia, Pa.
- WDTV* Pittsburgh, Pa.
- WTVR Richmond, Va.
- WHAM-TV Rochester, N. Y.
- WRGB Schenectady, N. Y.
- KSD-TV St. Louis, Mo.
- WHEN Syracuse, N. Y.
- WSPD-TV Toledo, Ohio
- WTTG* Washington, D. C.
- WDEL-TV Wilmington, Del.

**Programs shown on these
stations by Du Mont
teletranscription**

- KOB-TV Albuquerque, N. M.
- WAGA Atlanta, Ga.
- WBRC-TV Birmingham, Ala.
- WBTV Charlotte, N. C.
- KBTV Dallas, Tex.
- WFMY-TV Greensboro, N. C.
- KLEE-TV Houston, Tex.
- WSAZ-TV Huntington, West Va.
- WFBM-TV Indianapolis, Ind.
- WMBR-TV Jacksonville, Fla.
- KTSL Los Angeles, Cal.
- WAVE-TV Louisville, Ky.
- WMCT Memphis, Tenn.
- WTVJ Miami, Fla.
- WDSU-TV New Orleans, La.
- WKY-TV Oklahoma City, Okla.
- KMTV Omaha, Nebr.
- KSL-TV Salt Lake City, Utah
- KPIX San Francisco, Cal.
- WTCN-TV St. Paul, Minn.
- KING-TV Seattle, Wash.

**Du Mont owned and operated
stations.*

FOCUS

WABD's Daytime Ratings

MOST encouraging is the high rating obtained by two WABD (New York) daytime programs. It's encouraging because stations will soon be faced with daytime operation if they are to make money—what with most of their nighttime hours being optioned by the networks. And it's important to advertisers because it means that a large daytime audience is available.

The Dennis James *Okay*, *Mother* show, telecast at 1-1:30 P.M. (Monday through Friday), received a 6.6 Hooper rating, while Johnny Olsen's *Rumpus Room*, at 12:30-1 p.m., also across the board, was up as high as 8.4.

Auto Manufacturers On TV Bandwagon

Better proof of television's effectiveness as a sales medium than the now-familiar and almost daily claims of so many box tops received, so many hats sold, etc., is the extent to which automobile accounts are getting into the medium. Ford checked out of radio for TV some time ago and now the Ford Dealers are putting their broadcast dollars in the video basket to sponsor a TV version of Kay Kyser's *College of Musical Knowledge*.

Chevrolet, with an appropriation of over \$2,000,000 for television, will probably go considerably beyond this figure and are now sponsoring (in cooperation with its dealers) the following programs. Chevrolet Division: *Inside U.S.A.*, *Notre Dame* football; and *Chevrolet Tele Theater*. Chevrolet Dealers: *The Roller Derby*; *The Fitzgeralds*; *Winner Take All*—plus many local shows and a heavy spot schedule in practically every major TV market.

Chevrolet's policy also is to snatch up any special event that comes along such as the recent Gonzales-Parker professional tennis match.

Oldsmobile, Kaiser-Frazer Corp., Dodge, Studebaker—are all using TV, with Chrysler and Pontiac set to take the plunge shortly.

Paramount's Network

Offering stations approximately six hours of kinescope programming a week, Paramount's TV network

has now signed almost a score of stations. Shows are sold with almost no strings attached—the stations having the right to sell to local advertisers.

Problem of clearing stations is becoming more acute, as network advertisers demand more live outlets on the east and midwest coasts. CBS lost two shows because of inability to clear time on affiliates: *Ford Dealers' College of Musical Knowledge* and *Gulf's We, the People*. Other nets face same problem. Look for more switches from one network to another because of this almost unsolvable situation due to shortage of relay facilities.

TV For Mail Order Firms

Properly used, television should be just about the most effective medium available to mail order houses. Some day they should account for sizeable video billings. That's why it's good news to know that Sears-Roebuck is actively studying television possibilities.

Receiver Production Set Record Mark In Sept.

RMA reported production of 224,532 sets in September, for an all time high with total industry (including non-RMA) output reaching approximately 280,000. Previous high was recorded last August when RMA members turned out a total of 185,706. Total industry production (cumulative, from Jan. '47) to Oct. 1, 1949: 2,916,310.

Receiver sales continued the brisk pace begun last month. Demand was so strong among the major lines that manufacturers doubted whether they could meet orders before the end of the year. All this in spite of the fact that production was humming along at a record pace.

The Month's Arrivals To The Network Air

New network sponsors: (ABC) *Goodyear Tire & Rubber*, *The Paul Whiteman Review*; *Sun Oil Co.*, sponsorship of National Professional Football League Games; *Chesebrough Manufacturing Co. & Blatz Brewing Co.*, *The Roller Derby*; *Young People's Church of the Air*, *Youth On the March*. (CBS) *Ford Motor Co.*, sponsorship of the United Nations Assembly. (DuMont) *Phillips Packing Co.*, *Easy Aces* (starts Dec.). (NBC) *Bond Clothes*, *Sports Highlights*; *Admiral Corp.* *Lights Out*; *Ballantine Ale & Beer*, *Believe It Or Not*; *Ford Dealers*, *Kay Kyser's College of Musical Knowledge* (starts Dec.).

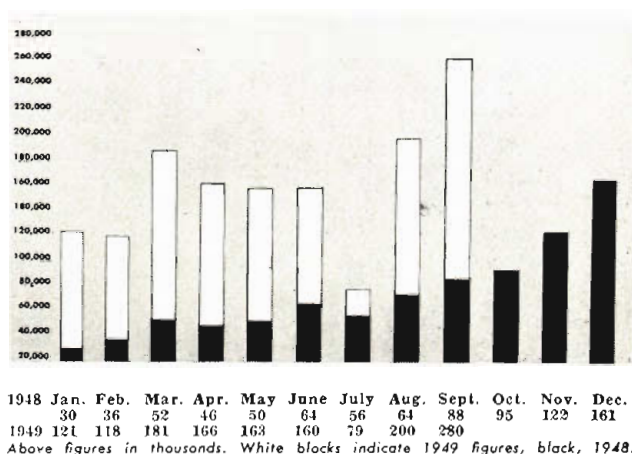
WBKB Client List Doubles '48 Figure

Business outlook for stations was considerably brightened by WBKB's report of approaching the black with addition of 53 new clients this fall. General manager John Mitchell said the WBKB client list totaled 106 as compared to 51 for the same period last year. "When a large operation such as WBKB, with no AM affiliation, begins to make money in a major, competitive market, that will be a significant day for the industry," said Mitchell. He figured the changeover to the black might come in early '50.

Important Film Development

Obstacle to obtaining high quality sound with limitations of present 16 mm. projection equipment for TV may well be surmounted in a new multiple sound track introduced by the Maurer Company. Technically, the new type recording results in a group of six identical tracks rather than the customary single line.

RECEIVER PRODUCTION INDEX
(Statistics as of Oct. 1)





KRON-TV BRINGS VIDEO TO SAN FRANCISCO!

AT JUST about the time you read these words, KRON-TV will be having its inaugural programs, bringing NBC television to all the viewers throughout San Francisco and the great Bay area.

Owned and operated by the famed San Francisco Chronicle, KRON-TV has every facility (of management as well as of technical equipment) to become at once a really important factor in the world of television.

KRON-TV now offers you a rare opportunity to select availabilities which may never again be open. F&P has all the facts. We'd be happy to help you tie up an enviable television schedule on this great new station.

Exclusive Representatives:

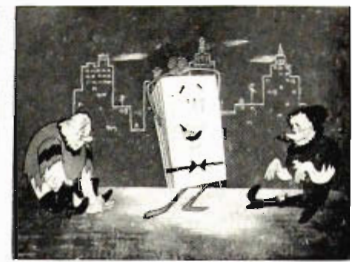
WOC-TV	Davenport
WBAP-TV	Fort Worth-Dallas
WAVE-TV	Louisville
WTVJ	Miami
WTCN-TV	Minneapolis-St. Paul
WPIX	New York
KSD-TV	St. Louis
KRON-TV	San Francisco

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO



PEQUOT MILLS' FOUR-WEEK TEST CAMPAIGN IN NEW YORK AREA DEVELOPS INTO \$100,000 MAJOR MARKET SPOT SCHEDULE

A \$100,000 spot schedule in major markets, to be intensified during seasonal promotions, is the outgrowth of a successful TV campaign in the New York area last month by Pequot Mills, oldest (100 years) U.S. manufacturer of sheets and pillow cases.

On the basis of its initial use of video, in which a total of 18 spots per week were aired on six stations (WABD, WATV, WNBT, WOR-TV, WCBS-TV and WPIX) Pequot will expand its coverage in January—the next major promotion period—to include Philadelphia, Baltimore, Washington and Chicago. Later, the Pequot story will be aired in all markets where TV coverage is adequate, to be augmented where it is not by newspapers, magazines and radio.

While conclusive results of the special promotion were not available immediately following the New York TV campaign, Pequot management and its agency, Jackson and Company, had evidence of the medium's pulling power. More than 50 phone calls were recorded at L. Bamberger & Co., Newark (N.J.) department store, the day following a spot on WATV. Similar activity

was reported at other department stores throughout the duration of the schedule.

Said Clinton B. Tooley, Pequot's advertising manager: "Television offers us the opportunity to put across the Pequot story right in the home—where our products are used. Furthermore, the very successful team of television and newspapers can be brought to bear for Pequot through enlisting store cooperation by mentioning their names in our TV promotions."

Spots Mentioned Stores Via Six-Second Trailers

Tooley's reference to the possibilities of reciprocal promotion was the keynote to the Pequot merchandising technique in the New York campaign. Six-second trailers were inserted in the three one-minute film spots mentioning New York department stores in groups of three (see cut). The stores were: Macy's and Altman's (New York); Bamberger's and Kresge's (Newark, N.J.); Loeser's (Brooklyn); Gertz (Jamaica, L.I.); and Goerke's (Elizabeth, N.J.)

Further amplification of the merchandising angle came through in-

stallation of motion picture projectors in the stores (at their own request) which ran the same spot films continuously throughout the sale. All of this promotion effort, according to Wallace A. Lancton, agency TV and radio director, was paid for by Pequot. The only cooperation asked of the stores was a request to back up the video campaign via newspaper advertising.

Identical merchandising will be used in all markets on special promotions, although slides may be used in place of trailers in some cases. In addition, the spot films are available to any store for use in their own TV advertising at no cost.

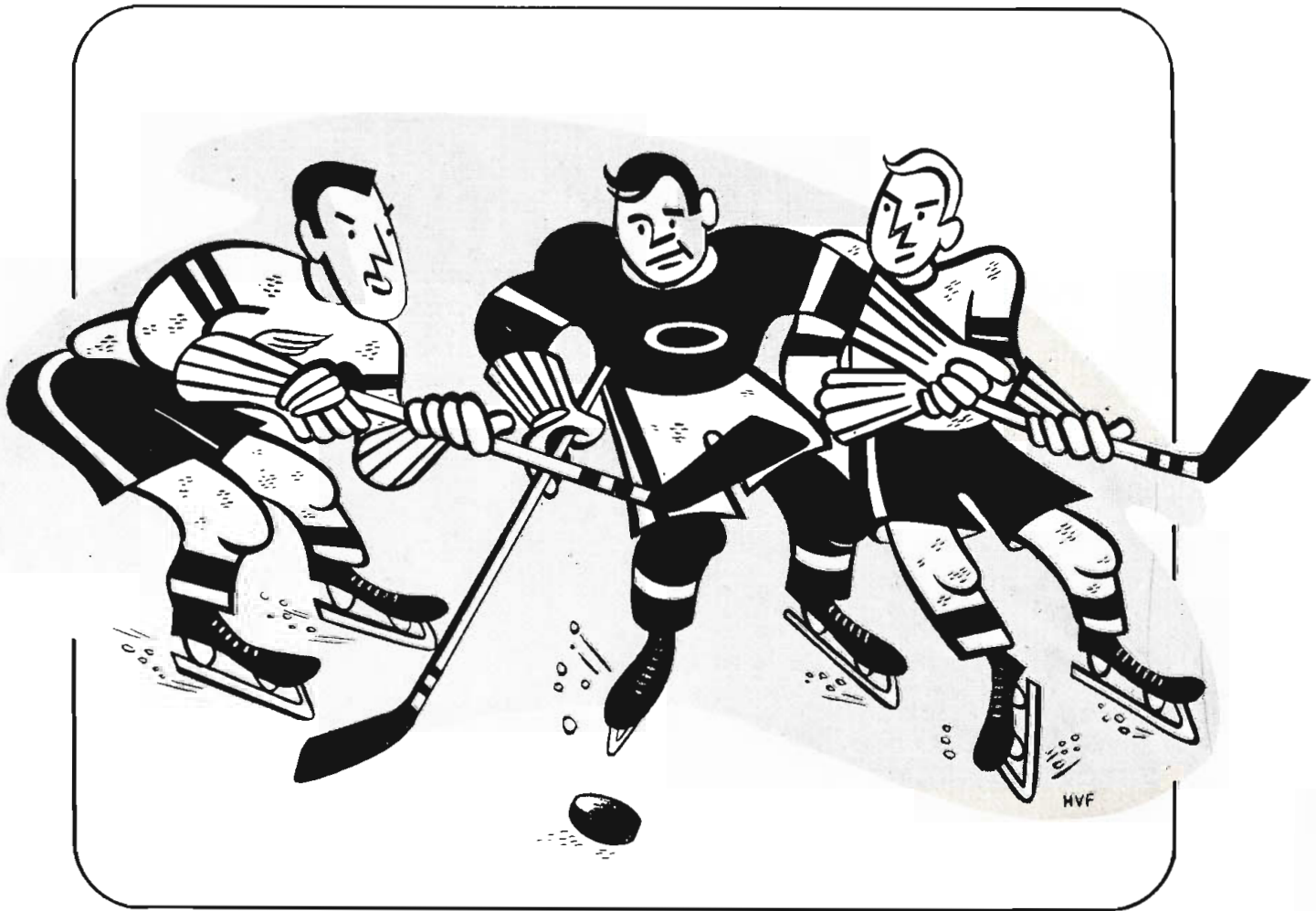
Commercials Produced For Under \$6,000

A combination of full animation and live photography, the series of three Pequot commercials were produced under the supervision of the agency through the facilities of Jam Handy, with production costs totaling "well under \$6,000," according to Lancton. Each of the film spots tell a story, built around a "dream sequence," with the quality of the product overcoming (1)

(continued on page 31)

WWJ-TV

Detroit's major-league sports station



FROM Detroit Tiger ball games to University of Michigan football . . . and now to Red Wing hockey. That's the major-league sports line-up at WWJ-TV, first television station in Michigan.

Detroit has always been a sports-crazy town, and WWJ-TV has catered to sports fans ever since its beginning three years ago. Today, it's paying off!

Detroiters not only look to WWJ-TV for the best in sports, but also for the best in everything else . . . local and NBC programming, clearer pictures, better engineering and production know-how. If you want to tell your product story effectively and visibly to the multi-billion dollar Detroit market, do it on WWJ-TV, tops in television in Detroit.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

backstage

WITH PALL MALL'S the big story

WITH almost three years behind it as a successful AM show, *The Big Story* (NBC, alternate Fridays, 9:30-10 P.M.) has turned out to be one of TV's better programs. Based on true stories of outstanding accomplishments of newspaper reporters the show, packaged by Prockter Productions, has plenty of dramatic punch. Outstanding is the use of film integrated with the studio production. In fact, it is the use of film to supply complete background and locale of story that makes the program.

Once a story has been okayed by the sponsor, Pall Mall, (American Cigar & Cigarette Co.), and the script is written, an advance man goes to the city where the reporter works. This is about two months before the telecast. The advance man picks out various shooting locations (e.g., newspaper building, news room, streets, etc.) and makes arrangements for shooting exterior and interior scenes on 35 mm film. About three days later he is joined by the director and reports to him on the locations chosen. Shortly thereafter the actor who will portray the reporter comes to the city and gets the "feel" of the locale.

On the following day the Prockter Productions camera crew of four men arrives in the city via station wagon which has all necessary lighting and 35 mm camera equipment, and a shooting top. The station wagon is, in effect, a well-equipped portable film studio.

Left to Right: Charles Skinner, Director; Blanche Bromberg, Production Assistant; and Bernard J. Prockter, Producer of "The Big Story."



Film shots like this of Pittsburgh theater are backbone of program.

The camera crew, director, and actor spend about two or three days shooting scenes that require thousands of feet of film—the amount depending on the story involved. They spare no effort to give the TV audience a look into every nook and corner that figures in a story dramatization. In fact, the crew—always on the alert to give a telecast complete authenticity—have never hesitated to climb mountains, literally, to attain their objectives.

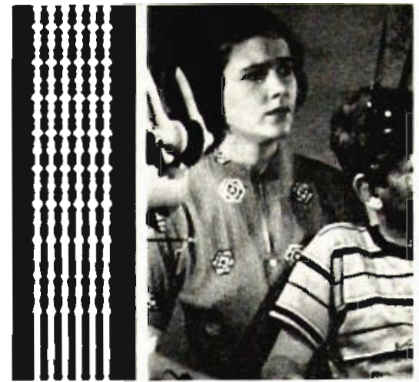
Following the "shooting" phase of *Big Story*, the film is developed and sent to Producer Bernard Prockter so that he can see all rushes. He then decides what shots will be used and what their length will be. Then a rough cut is made of the film, and once approximate timing has been established, it is trimmed down for final printing.

Now the film is given to optical and special effects people for dissolves, fades, wipes, etc. Simultaneously, the laboratory makes the finished print, which is then ready for integration into the show. These and other operations are, of course, facilitated because Prockter has, in its own offices, special cutting, editing, and projection rooms.

To save time, the producer is in
(continued on page 31)

A Gift

OF NEW 16mm
SOUND QUALITY FOR
TELEVISION



Actual enlargement (unretouched) of new Maurer Multiple Track combined with picture.

THE NEW MAURER MULTIPLE TRACK

what is it?

Six variable area sound tracks occupying the same space as one ordinary single track.

what are its advantages?

Noticeably better reproduction of sound on the average 16mm television reproducer.

can it be printed?

Yes, on all 16mm black and white prints, from the recorded original. No change in projector necessary.

where to get it

From original 16mm Maurer recordings. Prints of superlative quality are made by Precision on Maurer laboratory equipment. Or we can re-record from magnetic tape to the new Multiple 16 Track.

Send for
Sample Film Clip and
Technical Data

PRECISION

FILM LABORATORIES, INC.
21 West 46 St. New York, N. Y.



Is TV a pretty picture in Philadelphia?

On WCAU-TV it's a mighty sweet picture.

Take the popularity of local programs. In the month of September, 1949*, WCAU had all 5 of the 5 top daytime shows. Two of the top 5 nighttime shows. All 5 of the top 5 Sunday shows. Of all the local shows it rated 6 of the top 10 and, for the nighttime viewing in Philadelphia, WCAU ranked first in average quarter-hour ratings.

And the city itself is not to be passed over lightly. It's the third largest city in the country. It's second in number of TV receivers. And even more important to you, its audience has almost trebled since February, 1949.

Philadelphia is a TV center. WCAU-TV is in the center of Philadelphia. With its transmitter located at the hub of the market, it gives its strongest signal and best picture where density of population is the greatest.

WCAU  **TV**
CBS Affiliate **AM**
FM

*September Telepulse.

The Philadelphia Bulletin Stations

cutting room

a monthly critique of current commercials

Outstanding are the Chesebrough Vaseline Hair Tonic commercials, because they are tailor-made for a specific show—the Roller Derby. By perfect integration, the commercials actually become a part of the sports event. Here's a case where film commercials make it possible to capture the excitement of an event without facing the sometimes insurmountable obstacles of the live technique. Excerpts from the script are shown here with stills from three of the commercials. Video Varieties produced for McCann-Erickson agency.



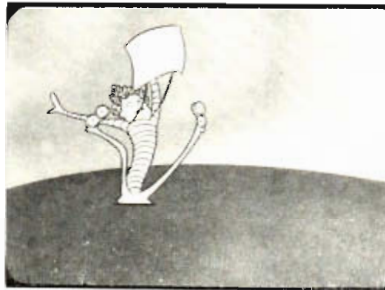
The Roller Derby..... brought to you by the makers of Vaseline Hair Tonic...



Here's another famous derby in action!



Vaseline Hair Tonic is the star here... Out to make a record for better looking hair. ...Vaseline checks dry scalp!



Dry scalp is out! (Burst of cheer from the crowd.)



They're all out of the race. Check dry scalp—give double care to scalp and hair with the champ!



...And here he is—the family favorite... Vaseline Hair Tonic.

Video: Camera pans across crowd and closes up to "Wooly" in audience. After he gets the brush-off from each of the lovelies... he's brought up sharply when the announcer speaks his name. Eyes popping, Wooly stares right into the camera as the announcer tells him: "Wooly, lay off those tonics with alcohol that dry out your hair and scalp."



beer in baltimore

NATIONAL & GUNTHER, COMPETING IN THE SAME MARKET WITH MORE THAN 20 HOURS A WEEK OF TV, USE THE MEDIUM DIFFERENTLY BUT SUCCESSFULLY.

National Brewing Co.,

by David Hale Halpern
Director, Radio & Telephone
Owen & Chapell

IN October of 1947 there were only 1,600 television sets in the entire Baltimore area. The main question was whether an advertiser should plunge into an untried, untested medium at a cost that was high in order to reach a circulation that was pitifully low. It was obvious right from the start that no advertiser, at that stage of the game, could possibly receive dollar-for-dollar value for the money to be spent.

So, we had to ask ourselves whether to plunge into TV then or

One of National's studio shows.



to sit on the side lines and wait. Working upon the premise that the medium would grow—and grow rapidly—it was the combined feeling of all concerned that if an investment (and all our plans were considered in terms of an investment for the future) were to be made, it should be made at that time. Consequently we made the plunge—with careful abandon—simultaneously with the opening of WMAR-TV, Baltimore's first station.

Sports Shows Chosen As Initial TV Effort

We started out with the most obvious type of programming—sporting events. For a year or more we sponsored all types of sporting

"Amateur Parade" contestants.



Gunther Brewing Co.,

by David Nyren
Television & Radio Director,
Ruthrauff & Ryan, Inc., Baltimore

WHEN an advertiser sponsors a television program in his local area without even waiting for a station to be built, would you say he was enthusiastic about television? This enthusiasm has made the Gunther Brewing Company of Baltimore one of the most active local television sponsors in America, with a current total of 12 sponsored hours a week in the Baltimore-Washington area.

Even before Baltimore had a station, Gunther was telecasting from

Gunther's Campofreda as m.c.



Washington with the intention of hitting the sets already in the Baltimore area. The lessons that the Gunther Company, and we, as its advertising agency, have learned and the success they have had in TV can be a guide and a model for many local advertisers to follow.

Our client's enthusiasm for TV was generated by the success story they had experienced in radio. As probably the biggest radio sponsor in Baltimore, it was only natural that Gunther should evince great interest when television came on the scene.

Choice of a program was not a difficult problem. Gunther's main radio experience lay in the field of

Integration of commercial with guest.



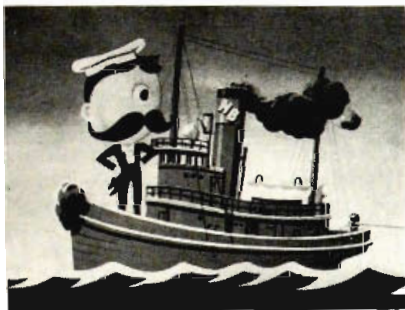
Other local companies using TV in Baltimore, but to a lesser extent: American Brewery, Inc. (spots); Free State Brewery Corp. (weather spots); Globe Brewing Co. (spots).

events that were available to Baltimore, such as professional basketball, professional football, tennis, wrestling, horse shows, polo matches, rodeos, and so forth.

Our commercials probably would leave much to be desired by today's standards, but two years ago they were perfectly adequate. We used the simplest form of visualization on silent film with a live commentary by our announcer.

During the midst of our sporting-events phase of TV, we realized that sports alone was far from being the only answer to good television programming and advertising. Two reasons prompted this. One was the fact that sporting events were either one-time shots or, at best, were

Trademark used on film commercials.



seasonal. These attractions left much to be desired in the way of continuous effort. We found that we were not building upon a regular basis so as to attract and hold a growing audience time after time. We were not setting any deep-rooted viewing patterns that would have any lasting value. We were not making the most of each time segment in terms of getting the most out of a time franchise.

Sports Rights Became a Problem

Secondly, and equally important, was the fact that the sports promoters were starting to treat television as the golden pot at the end of the rainbow. They asked higher and

Product & brand identification.



higher prices for "rights." They were completely out of line as far as TV was concerned. It is not the purpose of this article to go into the many-sided question of television "rights." But regardless of all of the factors concerned, it became a glaring fact that "rights," in most instances, were economically unfeasible, undependable, and unpredictable.

Therefore, we started to analyze various other types of programming that would be compatible with good showmanship, continuous in effort, yet planned so as to be produced well by the production staffs of local television stations.

After careful consideration, we started a half hour program, *The*

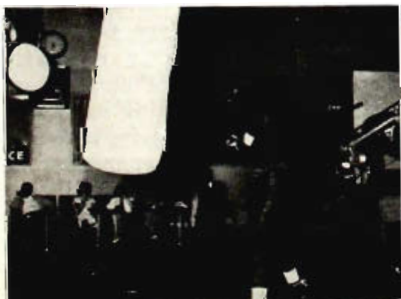
Demonstrating the handy package.



sports. They broadcast many forms of sporting events . . . boxing, wrestling, baseball, football and most others. In addition, Gunther broadcast the most popular daytime program in Baltimore, *Radio Sports Special*. Based on this radio success, (plus the fact that Baltimore is an avid sports town, eager for news of racing and baseball) and after a thorough check of all show possibilities, we presented to our client a TV show modeled after their outstanding radio attraction. Thus, the *TV Sports Special* was born.

An all-around sports show, of primary appeal to men, the show was aimed both at reaching the large tavern audience (almost every tavern and bar in Baltimore has a tele-

Gunther guest Champ Ezzard Charles.



vision set for the entertainment of its patrons) and the home audience of factory workers who quit work in the late afternoon. *TV Sports Special* is broadcast from Monday through Saturday from 5:00 to 6:00 P.M. Its first broadcast took place last August 15th over WAAM in Baltimore. On September 12th, the show added WTTG in Washington.

Campofreda a Strong Local Personality

TV Sports Special features Nick Campofreda as master of ceremonies, the personality chosen to blend its various departments together into a smooth, entertaining, fast-paced show. Campofreda was chosen

Integration: Beer for ball players.



for several reasons. He is well-known and well-liked in Baltimore, an outstanding athlete (former star of the nearby Washington Redskins professional football team), with the quick wit and pleasant manner necessary for the show's success. Catering to the wants of its viewers, *Sports Special* emphasizes racing results from all tracks, plus the latest headlines of other sports.

Each day, an outstanding sports personality is "action-interviewed" . . . by this we mean elimination of the usual "talky" type of interview. Instead, every celebrity performs in the field in which he excels. Boxing champions, Davis Cup tennis teams, golf wizards, football heroes . . .

(continued on page 32)

Gunther Girl has delivered the goods.



CHANNEL
SEVEN

WMAI-TV

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

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

Represented Nationally by
ABC SPOT SALES

NATIONAL BREWING

National Amateur Parade from the stage of a local Baltimore theatre. We gave just rewards to the weekly winner with the further attraction of a guaranteed network appearance for the grand finalist once every six weeks on the *Original Amateur Hour* with all expenses paid for the trip to New York. We then bought the professional wrestling matches in Baltimore each week, having proper commitments to be sure "rights" were well under control.

Pioneered Daytime TV

Once these two programs were set, we decided to pioneer in the field of afternoon television. We built a combined sports and variety program, *The National Sports Parade*, so as to appeal to men in public places as well as women in their homes. We put this program on from 4:00 to 5:00 p.m., Monday through Friday, and from 4:00 to 6:00 on Saturday.

By this time our client was regularly sponsoring a minimum of eight and one-half hours of "live" programming per week. But quantity alone is not a deciding factor. These programs have become so outstanding that they lead all locally produced programs in Baltimore by a very wide margin as illustrated by the latest Baltimore ratings released by the American Research Bureau based on the week of Oct. 16th to 23rd:

Sports Parade (4:15-4:30 segment only) on a Monday thru Friday sked, showed a high of 9.1 to a low of 5.7, while its opposition ranged from a 1.7 to a 0.1. *National Amateur Parade* (7:15-7:30 segment only) showed an 18.5 rating, as compared to a 20.9 for its opposition—a film feature which started a half-hour before *Parade* hit the air. Wrestling, on Tuesday night (local show), had a high of 34.3 as compared to a 25.0 for its closest competitor—*The Original Amateur Hour*, a network feature.

National Extended TV Coverage To D.C.

During this same period of time, we were conducting similar experiments in Washington. As soon as our afternoon telecasts in Baltimore had proved successful, we pioneered again by microwaving the entire 7 afternoon hours per week directly to Washington where it is being picked up and re-telecast over WMAI-TV. We also purchased the Dennis James professional wrestling matches from New York, which are telecast weekly for an

hour and a half over WTTG. Once again this gave us a total of 8½ hours of programming in Washington. And once again the factor of good TV entertainment began to tell. Besides all this programming, we continued to purchase spot announcements in top time availabilities whenever possible, and recently we spread our spot purchases to include WTVR in Richmond, Va.

As far as our commercial messages are concerned, we have found that doing them on film, in most instances, gives us what we want with full insurance that the message that goes out on the air will be exactly as we wish it. From a humble beginning of simple, silent films, we have progressed to much more intricate ones, all of which are now made with sound track. Handling two products as we do (National Bohemian Beer and National Premium Beer), it is of utmost importance that we keep the character of our commercials far apart, so as to eliminate any possible confusion. National Bohemian Beer features a trade-mark figure—a Bohemian singing waiter—and in our filmed television commercials we use this trade-mark to good advantage.

TV Helped National To Open New Markets

Of course no story is worth telling unless it spells out success. After two years of using television as an advertising medium for our client, all concerned are convinced that television is not only an excellent advertising medium but an actual sales medium as well. Television has helped materially to solidify the position of our client in his key markets and to open up relatively new or sparse markets. Requests from outlying territories have been received from dealers and distributors who have never handled our client's products but who have seen our products on the air.

This is high praise indeed for television. We have also found that visualization of our products creates a much deeper retentive value than that of the spoken word alone. Proper use of sight and sound has brought new effectiveness to the advertising message, particularly when placed in the proper program setting. From a standing start two years ago, television now accounts for approximately 20 per cent of the annual advertising budget—approximately \$1,000,000 annually in all media.

It is the plan of all concerned in
(continued on page 32)

television sells oil for amalie

THE KEY TO AMALIE SUCCESS IS THE MSG. DRIVE BEHIND ITS TELEVISION ADVERTISING

by Peter A. Krug
Director of Radio & Television
Hicks & Greist, Inc.

THE success of television advertising cannot be guaranteed any more than can advertising in other media. Since most advertisers use television in conjunction with other media, TV alone has not been too accurately measured as a sales medium. True, we have all read case histories which seemingly point to TV as the "miracle medium" in selling consumer goods. What would happen if television were selected to do what you could really call a "man-sized" selling job?

In the past six months we have had an excellent opportunity to use television, to study it, to appraise its selling effectiveness in the New York market.

Amalie Used Little Advertising Before TV

Our client, L. Sonneborn Sons, Inc., refines and packages Amalie-Pennsylvania Motor Oil—a brand name that is over 40 years old. Nevertheless, Amalie was a new product to most of the car owners in the New York metropolitan area since there had been relatively little advertising to promote the product. The problem, as we faced it, was to design a two-fold plan: (1) distribution must be increased; and (2) the consumer must be told about Amalie Motor Oil.

In building a plan, the approach to the selection of advertising media was preceded by agency market research on the distribution, sales and product acceptance of Amalie Oil. With the information gained it was possible to evaluate the distribution potential of Amalie Oil and arrive at a budget. Because the promotion was to be restricted to the metropolitan area, the choice of media was narrowed to newspapers, outdoor bulletins, local radio and television. One of these, or a combination of several, could be used.

Television Selected As Only Ad Medium

Our *first and only* recommendation for the promotion was television. To support our recommendation we offered the 10 following



Amalie left no stone unturned in merchandising its TV drive. Above: cover of the score card offer to viewers. Below: window poster for dealer promotion.

*Scores of Racing Drivers
use nothing but*
AMALIE

...the Heat Resistant Oil
with the 30,000-Mile
New-Car Guarantee!



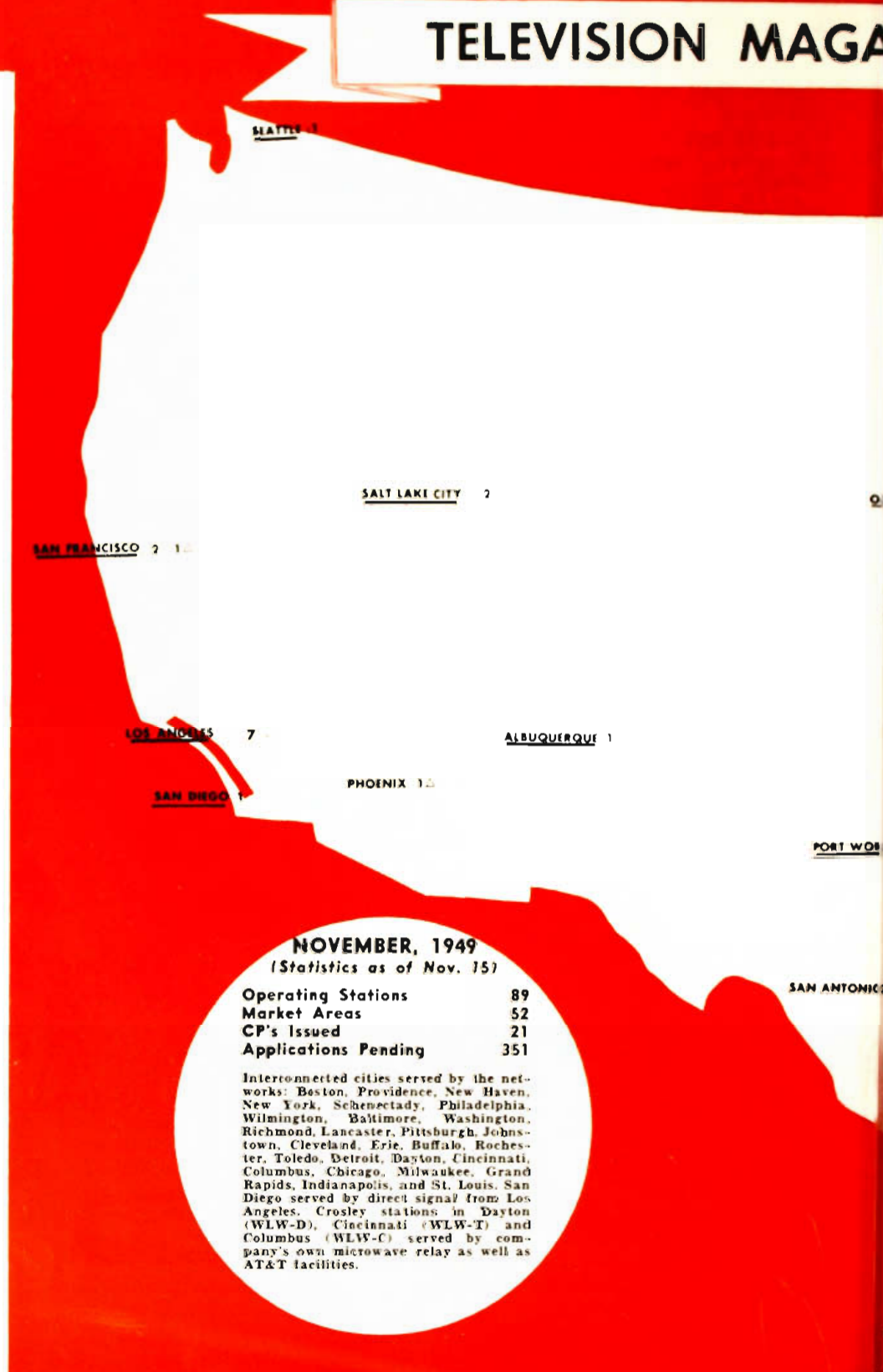
points: (1) TV is a brand new medium; (2) TV offers startling sales impact; (3) TV offers amazing product identification value; (4) TV is a completely flexible medium; (5) TV is personal demonstration *in the home*; (6) TV has great promotional and merchandising possibilities; (7) TV moves fast to establish a product or name; (8) TV provides a talked-about means of exploiting a product; (9) TV stimulates product acceptance and distribution; (10)

TV is a fluid medium, with responsive circulation confined within concise market areas.

The next step was the selection and recommendation of the program vehicle for the sales message. The requirements were outlined as follows: (1) A preponderantly male audience; (2) Something novel, exciting; (3) The best opportunity for selling a motor oil; (4) The best opportunities for tie-in promotion
(continued on page 18)

OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
U. S. TOTAL AS OF NOVEMBER 1, 3,024,712	
Albuquerque KOB-TV (A, C, D, N)	1,200
Atlanta WSB-TV (A, N) WAGA-TV (C, D)	20,000
Baltimore WAAM (A, D) WBAL-TV (N) WMAR-TV (C)	100,036
Birmingham WAFM-TV (C) WBRC-TV (D, N)	5,700
Bloomington WTTV	
Boston WBZ-TV (N) WNAC-TV (A, C, D)	177,000
Buffalo WBEN-TV (A, C, D, N)	44,954
Charlotte WBTV (A, C, D, N)	7,800
Chicago WBKB (C) WENR-TV (A) WGN-TV (D) WNBQ (N)	251,207
Cincinnati WLW-T (N) WKRC-TV (C) WCPO-TV (A)	42,000
Cleveland-Akron WEWS (A, C, D) WNBK (N)	101,358
Columbus WLW-C (N) WTVN WBNS-TV (C)	18,000
Dallas-Fort Worth KFTV (D, P)	20,000
Dayton WHIO-TV (A, C) WLW-D (D, N)	18,000
Davenport WOC-TV (N)	
Detroit WJBK-TV (C, D) WWJ-TV (N) WXYZ-TV (A)	129,000
Erie WICU (A, C, D, N)	19,700
Fort Worth-Dallas WBAP-TV (A, D, N)	20,000
Grand Rapids WLAV-TV (A, D)	7,000
Greensboro WFMY-TV (A, C, D, N)	6,531
Houston KLEE-TV (A, C, D, P)	6,936
Jacksonville WMBR-TV (C, D, N)	
Johnstown WJAC-TV (N)	6,400
Indianapolis WFBM-TV (C, D, N)	12,199
Kansas City WDAF-TV (A, C, D, N)	
Lancaster WGAL-TV (A, C, D, N)	15,974
Los Angeles KFI-TV KLAC-TV KNBH (N) KTLA (P) KTSL (D)	251,000



NOVEMBER, 1949
(Statistics as of Nov. 15)

Operating Stations	89
Market Areas	52
CP's Issued	21
Applications Pending	351

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

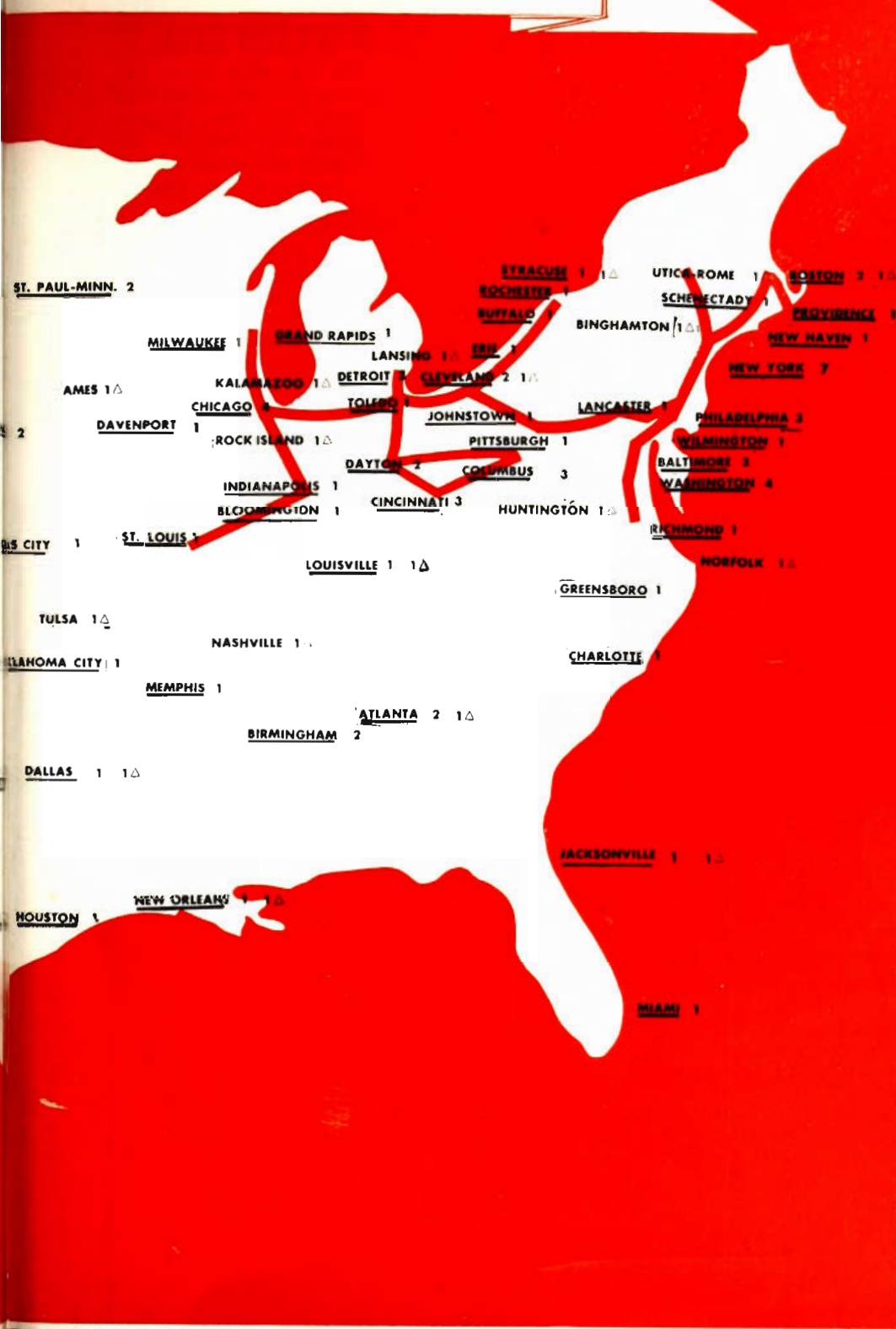
IMPORTANT ANNOUNCEMENT

It is extremely difficult to obtain accurate figures on receiver circulation. Stations and all others concerned are doing their best to present reliable statistics. Unfortunately, there are many variable factors. The principal source for local set information are the local distributors in each market. The most reliable

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

with station factors for city's circulation. Realizing these statistics, ZINE, in the receiver circulation set up its own are used: (1)

LINE'S STATUS MAP



KTTV (C)	
KECA-TV (A)	
Louisville	13,014
WAVE-TV (A, C, D, N)	
Memphis	9,910
WMCT (A, C, D, N)	
Miami	11,968
WTVJ (C, D, N)	
Milwaukee	50,000
WTMJ-TV (A, C, D, N)	
New Haven	42,157
WNHC-TV (C, D, N)	
New Orleans	8,204
WDSU-TV (A, C, D, N)	
New York	880,642
WABD (D)	
WATV	
WCBS-TV (C)	
WJZ-TV (A)	
WNBT (N)	
WOR-TV	
WPIX	
Oklahoma City	11,587
WKY-TV (A, C, D, N)	
Omaha	2,798
KMTV (C)	
WOW-TV (N)	
Philadelphia	285,000
WPTZ (N)	
WCAU-TV (C)	
WFIL-TV (A, D)	
Pittsburgh	42,000
WDTV (A, C, D, N)	
Providence	17,000
WJAR-TV (C, N)	
Richmond	20,000
WTVR (D, N)	
Rochester	11,300
WHAM-TV (C, N)	
St. Louis	57,600
KSD-TV (A, C, D, N)	
St. Paul-Minneapolis	41,300
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Salt Lake City	7,200
KDYL-TV (N)	
KSL-TV (A, C, D)	
San Diego	12,100
KFMB-TV (A, C)	
San Francisco-Oakland	25,659
KPIX (C, D, N)	
KGO-TV (A)	
Schenectady	35,099
WRGB (A, C, D, N)	
Seattle	12,600
KING-TV (A, C, D, N)	
Syracuse	15,104
WHEN (A, C, D)	
Toledo	25,000
WSPD-TV (C, D, N)	
Washington	69,550
WMAL-TV (A)	
WNBW (N)	
WOIC (C)	
WTTG (D)	
Wilmington	19,305
WDEL-TV (D)	

OPENING DATES:

Binghamton	
WNBF	December 1
Cleveland	
WXEL	December 15
Dallas	
KRLD-TV	December 3
Huntington	
WSAZ-TV	November 15
Phoenix	
KPHO	November 27
San Antonio	
WOAI-TV	November 15
San Francisco	
KRON-TV	December 11
Tulsa	
KOTV	November 15
Utica	
WKTV	December 1

RECEIVER CIRCULATION STATISTICS

estimates and other data reported on each page of figures. The great need for accurate television magazine circulation information, has led to the standardizing of formulas. Four controls are used in our quarterly reports

on sets shipped into television areas, plus monthly production figures; (2) local estimates (station, distributor or electrical association); (3) market size, length of time of TV service, and number of stations; and (4) NBC findings.

While under this plan there can be no guarantee of absolute accuracy,

we believe it not only a step forward in standardization, but probably the most realistic estimates on receiver circulation available at this time.

Detailed breakdown of TELEVISION MAGAZINE'S formula for circulation estimates is available upon request.

AMALIE

(continued from page 15)

tions; (5) The best opportunity for merchandising the sales and advertising efforts to present and prospective Amalie dealers.

The entertainment type which came closest to a "natural," we felt, was the midget auto races at Freeport, L.I., telecast Friday nights (9:30-11 PM) for 12 weeks over WPIX, the New York Daily News station. The program had all the elements required for intensive, fast promotion.

Merchandising Plan Coincided With Show

Simultaneously with the sponsorship of the show a complete merchandising operation was set in motion. It was our object to leave no stone unturned in driving for sales results. Outlined below are some of the merchandising ideas that were coordinated with the television program:

Program promotion: Weekly newspaper ads promoting the program; souvenir photo folder and scorecard offered to viewers, free program schedules for dealer giveaways; program announcements on WPIX; Freeport race track was loaded with Amalie signs; Amalie and TV programs advertised in all racing programs. *Dealer promotion:* "Amaliegrams" were sent to all employees of L. Sonneborn Sons, Amalie dealers, prospects, etc.; complete brochure of dealer helps prepared; window strips and streamers for dealers; counter cards and banners for dealers; newspaper mats for dealers; complimentary race tickets for dealers and friends; Amalie trophies to be awarded to winning drivers at end of season were displayed and rotated among dealers; Amalie Family Album picture plugs on program for new dealers taking on Amalie Oil. *Plus:* Free oil to winners in each race; extra Amalie lap money on feature races.

The decision was made to use live commercials only on the show. Two versions were employed; one using title cards and announcer, the other using announcer Rex Marshall on camera demonstrating the product package, mileage bond, etc.

Formal commercials were kept as brief as possible and no more than four were used in the 90-minute show. Due to the nature of the program, the oil prizes awarded in each race, the extra lap money on feature races, etc., it was possible to insert "quickie" plugs and mentions of Amalie without making them obnoxious. Credit for the smooth ref-

erences to Amalie must be given to Duke Donaldson who did a masterful job of race calling.

One commercial on each program was known as the "Amalie Family Album." Flipping the pages to simulate the familiar picture album, we were able to show photographs of new Amalie dealers and their establishments. The accompanying narration was a 50-word plug for each dealer shown. It proved to be a very successful device in selling new dealers.

By continual promotion and merchandising, the program was kept at a high interest pitch. It provided the excitement and pace needed to keep the Amalie salesmen on their toes. It gave them a kind of selling ammunition they had never before worked with. Both dealers and prospects were impressed with the promotion and all the tie-ins available to them.

Audience reaction to the program series was very gratifying and it was readily established that we had viewers far beyond the normal reception area. This fact was verified through a giveaway offer made on the program of a souvenir photograph-scorecard folder, with pictures of leading drivers, racing rules, etc. In the course of nine weeks during which the offer was made, over 7,000 pieces were given away.

The Results: Increase In Sales, Distribution

In appraising the success of the 12 week TV campaign, we carefully point out the following facts: (1) Television was the only advertising medium used; (2) One program and one station were used; (3) The entire campaign was merchandised to the *nth* degree; and no possible tie-in was overlooked.

The results were marvelous. Sales were increased, distribution was expanded and thousands of new consumer friends were won for Amalie-Pennsylvania Motor Oil in the metropolitan area. While we obviously cannot divulge specific sales figures, we can report the fact that the original minimum sales quota set for the operation was exceeded substantially. And to quote L. R. LaVie, Amalie sales manager, "Television provided a sales impact that was much greater and more successful than any other media we have used in the metropolitan area."

Significant, too, is the fact that with the end of midget auto racing, L. Sonneborn Sons, Inc. is continuing with TV to promote Amalie in this area via the *Jimmy Powers' Powerhouse* on WPIX. In addition, Amalie is now being advertised exclusively in the Boston area with a similar format and program featuring *Bump Hadley's Country Store* on WBZ-TV.

Another Amalie promotion piece sent to present and prospective dealers to plug the TV campaign.

AMALIE

Refiners of Amalie Pennsylvania Motor Oil and Lubricants

presents
**FASTEST SPORT
ON TELEVISION!**

...starting Friday, June 17

- From Freeport, L. I.
- Every Friday, 9:00 PM
- Station WPIX
- Channel 11



DU MONT LEADS THE INDUSTRY WITH

big screen

TELEVISION



Today, with the whole trend to bigger and bigger screen sizes, DuMont is out in front with the Life-size screen—an honest 203 square inches on the new short-neck 19-inch tube.

This is not only the largest tube in quantity production, it offers many other advantages. Its short neck gives a shorter beam throw and a sharper focus; it fits in a smaller, better proportioned cabinet.

From the very start, DuMont has been the industry's leading advocate of big-screen, direct-view television. DuMont has been making 20-inch tubes since 1939. Now everybody is climbing aboard the big-screen band-wagon—but don't forget, it's still DuMont in the driver's seat.

DUMONT *First with the finest in Television*

Copyright 1949, Allen B. DuMont Laboratories, Inc.

Allen B. DuMont Laboratories, Inc. • General Television Sales Offices and the DuMont Television Network, 515 Madison Ave., New York 22 • Home Offices and Plants, Passaic, N. J.



Century

the name in lights

● 3 Century
Television Lighting

Announcing Century's

New Television Lighting Catalogue (Part 3) lists a score

of TV Lighting instruments that are currently in use in television studios. These were developed expressly to fill particular needs of TV Lighting.

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

Century Lighting Inc., 419 West 55th Street, New York 19, N. Y.
626 North Robertson Blvd., Los Angeles, Calif.

what chance has an independent station?

ANALYSIS OF HOW KTLA'S ALERT PROGRAMMING COMPETES SUCCESSFULLY WITH NETWORK SHOWS

FOR some time now an independent TV station, Paramount's KTLA, has dominated the seven station competitive Los Angeles market. KTLA's competitors include four network television stations and two independents. The "wise" betting is still against the independent generally and against KTLA for the long pull. But there's no brushing aside the phenomenal record of KTLA during 1949.

The latest Hooper rating for August-September shows this Paramount station garnering 10 out of the top 10 programs. Undoubtedly the factor that many network programs were enjoying a summer hiatus is partially responsible for this high rating. And the latest Pulse findings do show an expected change in ratings with the local efforts giving way to the top network programs. However, the overall rating still gives KTLA the largest audience.

Audience Loyalty

But what's important to both stations and advertisers is not so much KTLA's relative position, but the factors behind the programming of this station which enable it to compete with network stations. There is no quick or wholly satisfying explanation. Many factors are involved and undoubtedly the observable success should be attributed to their combined and cumulative weight.

The question may well be asked: Is there such a thing as audience loyalty to a station? Most Los Angeles "experts" agree that if there is, then KTLA has it. Nevertheless, they refuse to believe in it and insist that TV audiences can be switched overnight to any station offering something the public wants to see. Since New York's top-Hooperated top-rated TV network shows—via transcriptions—have been offered throughout 1949 by KTLA's competitors, several questions immediately suggest themselves. Is the TV programming taste of Los Angeles viewers different from New York viewers? Up to now, has the picture definition of the N.Y. produced transcriptions been inferior to that of KTLA's live shows? Has KTLA superior signal strength?

Godfrey Not In Top Ten In Coast Program Ratings

Many of the shows that rate well in New York do not fare well on the west coast. While actual ratings cannot be compared, relative positions in each market offer an indication of audience preferences. *Arthur Godfrey & His Friends*—which ranked fifth in New York, second in Washington, third in Chicago, fourth in Cincinnati— isn't even in the first 10 in Los Angeles, according to the Pulse report for October. Among televised sports on the west coast, wrestling rates three-to-five-times higher than boxing or baseball, and apparently is very much more widely enjoyed than in the east.

Feature motion pictures, so far, have proved much more popular TV fare than most shows prepared especially for the new medium. KTLA's hold on Los Angeles viewers is due in no small measure to its policy of booking the most and the best available film features and booking them ahead of its competitors.

Smarter Program Scheduling?

KTLA employs film features to buck its strongest competition. For example, when KTLA's boxing from Southgate Arena on Mondays competed with KTSL's wrestling from Hollywood Legion, KTLA was often outrated by 2 to 1. But by scheduling a good film feature in opposition, KTLA often was kept from

being outrated by more than a fraction of a point. The film feature was scheduled a half hour before the wrestling started. Few lookers switched from a film feature in which they had become interested, it was found.

When Milton Berle scored a Los Angeles Hooperating (combined AM-TV) of 6.8 in May-June, KTLA racked a 2.4 Hooper against him with a feature film. In the same time bracket, night baseball took a 1.5 rating for third place. The Los Angeles audience loves Western films and KTLA has knocked down some of its toughest competition with them. Scheduling *Hopalong Cassidy* as a regular Sunday (6:30 to 7:30 PM) feature has enabled KTLA to get larger audiences than for the New York produced *Original Amateur Hour* (KTSL) and *Crusade in Europe* (KTTV).

The "KTLA" Habit

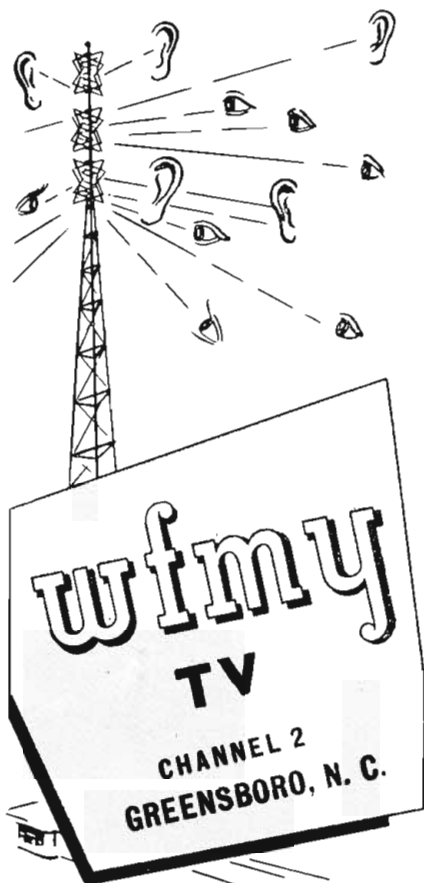
In separate surveys by TELEVISION MAGAZINE and Woodbury College this past summer, approximately 70% of Los Angeles' viewers named KTLA as "the station viewed most." And many volunteered the information that they tuned first to Channel 5—KTLA. The evidence indicates that L.A. viewers have the KTLA habit. But how did they get it?

Perhaps of major importance in explaining the KTLA habit is the fact that KTLA until very recently was the only TV station on the west

Two types of TV fare that have helped KTLA to attract a loyal audience: Spade Cooley and his band, and wrestling matches from the Hollywood Legion area.



The Eyes and Ears of the Piedmont are on



*Serving the
Richest Market
in the South's
#1 State**

**4608 Sets in Use
as of October 1, 1949†**

**SALES REPRESENTATIVES
HARRINGTON, RIGHTER & PARSONS, INC.**
NEW YORK CITY: 270 Park Ave. MU 8-1185
CHICAGO: Tribune Tower WH 4-0074

Owned and Operated by
**GREENSBORO DAILY NEWS
and THE GREENSBORO RECORD**

*Source: Sales Management's "Survey of
Buying Power"—1949

†Source: NBC Research Dept.

coast on the air at least four hours every evening, seven days a week. KNBH (NBC) is now on a 7 evening schedule. KTSL (Don Lee) rests on Tuesdays and Wednesdays. KTTV (CBS) is not on the air Wednesdays and Thursdays. KECA-TV (ABC) went on the air on September 16 of this year and is broadcasting every evening. KLAC-TV is off on Mondays and on Saturdays save for sports events. KFI-TV, once on the air 5 evenings weekly, switched to 7-day daytime programming exclusively early this year.

Outstanding News Coverage

Frequent among reasons and perhaps the most important factor of all for favoring KTLA turned up by pollsters is the statement: "If anything happens, KTLA will cover it." KTLA's public service and news coverage policy has captured public attention on many occasions but seldom more dramatically than during the Kathy Fiscus rescue operation early in April of this year. KTLA's continuous 2-day camera-coverage attracted audiences comparable to those credited to the two leading AM radio network stations despite the handicap of approximately 10.6 radio sets to 1 TV receiver in the Los Angeles area at the time.

On October 30 when the speeding Santa Fe's "El Capitan" was derailed at Azusa, Calif., KTLA's remote truck speeded to the scene and provided Los Angeles television viewers with on-the-spot camera-coverage of the wrecking crew with huge cranes righting the overturned passenger coaches and burning locomotive. The coverage was continued all evening up to midnight. The audience was then invited to tune in at 6 A.M. when coverage was resumed for four hours.

Smart Management

How much has smart management contributed to KTLA's success. KTLA's general manager is Klaus Landsberg—called "Mr. Television" by two groups—those who like him and those who don't. Tribute to his ability and initiative was paid him on July 27 with *Variety's* Plaque Award to Klaus Landsberg as America's Outstanding TV Programming Executive.

KTLA was the winner of the "1948 First Annual Award" of The Academy of Television Arts & Sciences as the west coast's "Outstanding Television Station." Indirectly, it was the winner, too, of the Academy's awards for "1948's Most Outstanding Television Personality" and "1948's Most Popular Television Program." Three out of the Academy's five 1948 Awards!

Landsberg has the constant and astute guidance of Paul Raibourn, long identified with television and a vice president of Paramount Pictures. Among many other duties, he is in charge of all of this movie company's television activities. And then there is the counsel of George Shupert, director of Paramount's commercial TV operations. These New York executives, keenly aware that no station, however smartly programmed can long stay in business without ample advertising revenues, have given KTLA the support of a hard-hitting New York sales staff, plus general overall operating cooperation.

No Big Budget

Is Paramount Pictures pouring money into station KTLA to achieve dominance in the new medium or to sustain its reputation in the motion picture industry for outstanding showmanship? The answer is no. Compared with competitive investments and programming outlay, KTLA is a low-budget operation, and its pennies are counted so thriftily that many of its popular shows have been enticed away by competitors.

Close to Break-Even Point

An increase in rates of approximately 20% became effective on November 1 and is confidently expected to swing KTLA's operation out of the red for the first time. Additional revenues, which mean better programs and more income, are derived from syndication of KTLA shows via Paramount Video Transcriptions.

Summing it up, KTLA has been able to build and hold a large TV audience in the face of network competition because of its outstanding special events coverage; its program scheduling; its presentation of the best available feature motion pictures; its strong local shows; and the fact that until recently it was the only TV station on seven days a week, four hours an evening.

These are the factors plus the most important of all—management—which is best summed up by a top Los Angeles agency man, "... from working directly with Klaus, I know that nobody in television works any harder than he does to get good material on the air. At KTLA, Landsberg does everything from repairing the transmitter to sending out program cards and directing a variety show—and does it all consummately well. He is getting a real assist from Production Head Gordon Minter, and a very fine crew."

new low-cost tv film technique

CONTINUOUS ACTION 3-CAMERA SYSTEM MAY MATCH LIVE TV COSTS

by JERRY FAIRBANKS

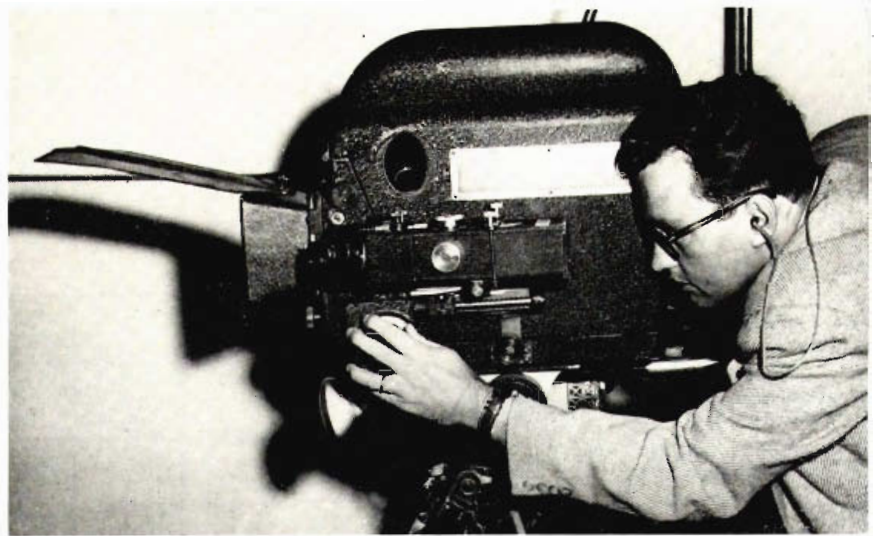
DEVELOPMENT of a revolutionary new technique of motion picture filming has at last solved the kinescope problem which has plagued viewers and sponsors alike since the first "kines" were introduced. The perfection of a three-camera technique now makes it possible for television film producers to compete, from a budget standpoint, with kinescope-recorded shows.

The system, which combines the best advantages of both TV and film shooting, permits a picture to be photographed in continuous action, including cuts from one camera to another, thus making it possible to film some half-hour programs in as little as 30 minutes.

During the shooting of tests we have found that the new technique promises to cut previous film production schedules by about 500 per cent. *Nocturne*, a half-hour musical telecast weekly by KNBH in Hollywood, was completely filmed in a little more than three hours. "Major studio" schedules for the same type of filming would be from 10 days to two weeks. Before the development of our three-camera system, we would have planned on a minimum of three days to accomplish the same thing.

Technique Is Similar To Live Studio Telecast

The new technique developed in our research laboratories utilizes three or more 16 mm. Mitchell cameras which can operate simultaneously, filming three or more different angles of a scene and getting long, medium and close-up shots at the same time. The procedure is similar to the use of three cameras in telecasting "live" video. Heretofore, separate film camera set-ups have been used for the same results. The new system, in many instances, will add only \$1,000 to the overall price of the average \$6,000 to \$7,000



One of the specially-produced cameras used in the Fairbanks filming technique.

budget show. In instances when an entire series can be filmed on a mass production basis, the cost per unit may fall below the price of a live production.

As every sponsor who foots the bill knows, the costs of live programs are most unpredictable. It has been reported that only one commercial video show in 25 last year was produced within its original budget. A year ago sponsors felt that film costs were too high. Today, the same sponsor who examines the *true* cost of his live programming, will find that film prices compare favorably—very favorably under our new filming technique.

We are now quoting approximately \$2,500 for filming a half-hour program. This price, of course,

is variable depending on the type of show and production involved. The sponsor furnishes the cast, story, musicians, props, etc., but we provide the stage, cameramen, assistant director (who is experienced with our film production methods), electricians, editors, sound recorders, and all the technicians and equipment necessary to film the show. The cost even includes the use of any of our standing sets (but not the construction of new ones) and the sponsor is furnished with the finished negative and a print. This low figure was arrived at only after a careful study of our three-camera technique and its use on a mass production basis. It is indicative of the strides the television

{continued on page 28}

Close-ups, long shots and medium shots can be filmed at the same time under the new technique. Below: a shot from the Jackson and Jill TV series.



TELEVISION MAGAZINE'S

ESTIMATED PROGRAM COSTS

(excluding time charges)

SPONSOR	COSTS
Admiral	
Stop The Music, ABC (first half)	\$3,500
Barbasol	
This Week In Review, CBS	\$1,000 per wk
Best Foods	
Hollywood Screen Test, ABC (NY only)	\$2,000
Bristol-Myers	
Break The Bank, ABC	\$5,000
Chevrolet Div.	
Chevrolet TV Theatre, NBC	\$5,000
Inside U.S.A., CBS	\$10,000
Chevrolet Dealers	
Famous Jury Trials, DuMont	\$3,500
Winner Take All, CBS	\$3,500
Colgate-Palmolive-Peet	
Colgate Theater, NBC	\$5,000
Crosley Corp.	
This Is Show Business, CBS	\$3,500
Crosley Corp. (Appliances)	
Who Said That, NBC	\$2,500
Drug Store TV Productions	
Cavalcade of Stars, DuMont	\$10,000
Esso	
Tonight On Broadway, CBS	\$7,500
Ford Motor Co.	
Ford Theater, CBS (alternate weeks)	\$20,000
United Nations Session, CBS (exclusive rights)	\$100,000
General Foods (Maxwell House)	
Mama, CBS (Maxwell House)	\$7,500
Aldrich Family, NBC (Jello)	\$4,000
B. F. Goodrich	
Celebrity Time, ABC	\$3,000
Gulf Oil	
We, The People, CBS (simulcast, TV only)	\$1,200
International Silver	
Silver Theater, CBS	\$8-10,000
Kellogg Co.	
Singing Lady, ABC	\$3,500
Kraft Foods	
Kraft Tele. Theater, NBC	\$7,500
Lever Bros.	
The Clock, NBC	\$5,000
Liggett & Myers (Chesterfield)	
Arthur Godfrey & His Friends	\$10,000
Lincoln-Mercury	
Toast Of The Town, CBS	\$10,000
Mohawk Carpet Mills	
Mohawk Showroom, NBC (per wk)	\$3,500
Old Gold	
Stop The Music, ABC (second half)	\$3,500
Philco Corp.	
Philco Playhouse, NBC	\$15,000
R. J. Reynolds (Camels)	
Camel News Caravan, NBC (per wk)	\$15,000
Scott Paper Co.	
Dione Lucas CBS, (second half)	\$500
Speidel Watchbands	
Ed Wynn Show, CBS (per wk)	\$15,000
Wine Advisory Board	
Dione Lucas CBS, (first half)	\$500
Westinghouse	
Studio One, CBS (per wk)	\$15,000

	6:00 6:15	6:15 6:30	6:30 6:45	6:45 7:00	7:00 7:15	7:15 7:30	7:30 7:45	7:45 8:00
SUNDAY	ABC	Irene Wicker The Kellogg Company (12L 1E)	Irene Wicker The Kellogg Company (12L 1E)	Action Autographs Bell & Howell	TBA	Paul Whiteman Revue Goodyear	Paul Whiteman Revue Goodyear	Arch Oboler Comedy Theater
	CBS		Burton Holms Travelogues A T and Santa Fe	Mr. J. Magination	Mr. J. Magination	Tonight on Broadway Esso (9)	Tonight on Broadway Esso (9)	This is Show Business Crosley Corp. (43)
	DU MONT					Front Row Center (6)	Front Row Center (6)	Front Row Center (6)
	NBC					Leave it to the Girls	Leave it to the Girls	Aldrich Family Gen'l Foods
MONDAY	ABC							
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Roar of Rails A. C. Gilbert	Paul Arnold Show	CBS News Oldsmobile (11L)
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)
	NBC					Kukla, Fran & Ollie RCA (23L 26E)	Kukla, Fran & Ollie RCA (23L 26E)	Mohawk Showroom Mahawk Carpets
TUESDAY	ABC							
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Messing's Prize Party Messing Bakeries		CBS TV News
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Eloise Salutes The Stars Doeskin Products
	NBC					Kukla, Fran & Ollie Seal Test	Kukla, Fran & Ollie Seal Test	Mahawk Showroom Mahawk Carpets
WEDNESDAY	ABC						Fitzgeralds (partic.)	Fitzgeralds (partic.)
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Kirby Stone Ouintet	Paul Arnold Show	CBS News Oldsmobile (11L)
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)
	NBC					Kukla, Fran & Ollie RCA (23L 26E)	Kukla, Fran & Ollie RCA (23L 26E)	Mahawk Showroom Mahawk Carpets
THURSDAY	ABC					Fitzgeralds (partic.)	Kieron's Kleidoscope	Lone Ranger Gen'l Mills
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Dione Lucas Wine Advisory Board Scott Paper	Dione Lucas Wine Advisory Board Scott Paper	CBS TV News
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)
	NBC					Kukla, Fran & Ollie Seal Test	Kukla, Fran & Ollie Seal Test	Mahawk Showroom Mahawk Carpets
FRIDAY	ABC					Fitzgeralds (partic.)	Fitzgeralds (partic.)	Touchdown Chrysler Sales Div.
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Kirby Stone Ouintet		CBS News Oldsmobile (11L)
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)
	NBC					Kukla, Fran & Ollie RCA (23L 26E)	Kukla, Fran & Ollie RCA (23L 26E)	Mahawk Showroom Mahawk Carpets
SATURDAY	ABC					Film	Ships Reporter	Hollywood Screen Test Best Foods
	CBS			Red Barber's Club House	Lucky Pup Bristol-Myers			In the First Person
	DU MONT							
	NBC							You Are an Artist

NETWORK SCHEDULE

	8:00 8:15	8:15 8:30	8:30 8:45	8:45 9:00	9:00 9:15	9:15 9:30	9:30 9:45	9:45 10:00
Think Fast	Think Fast	The Little Review	The Little Review	Let There Be Stars	Let There Be Stars	Let There Be Stars	Let There Be Stars	Let There Be Stars
Toast of the Town (13L 3F)	Toast of the Town (15L 3F)	Toast of the Town (15L 3F)	Toast of the Town (15L 3F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)
Chicago Mystery Players Co-Op (3)	Chicago Mystery Players Co-Op (3)	Film	Film	Cross Question Co-Op	Cross Question Co-Op	Cross Question Co-Op	Cross Question Co-Op	Cross Question Co-Op
Chesterfield Supper Club	Chesterfield Supper Club	The Colgate Theater Colgate-Palm-Peet	The Colgate Theater Colgate-Palm-Peet	Philco TV Playhouse Philco	Philco TV Playhouse Philco	Philco TV Playhouse Philco	Philco TV Playhouse Philco	Philco TV Playhouse Philco
		Author Meets Critics	Author Meets Critics	Mr. Black	Mr. Black	Barn Dance	Barn Dance	Barn Dance
International Silver (21 18F)	Silver Theatre International Silver (12L 18F)	Talent Scouts Lipton Tea (8L)	Talent Scouts Lipton Tea (8L)	# Candid Camera Philip Morris (9L)	# Candid Camera Philip Morris (9L)	The Goldbergs Gen'l Foods (13L 4F)	The Goldbergs Gen'l Foods (13L 4F)	The Goldbergs Gen'l Foods (13L 4F)
Newsweek Views the News (6L)	Newsweek Views the News (6L)	Al Morgan Show Co-Op (4)	Al Morgan Show Co-Op (4)	And Everything Nice (partic.)	And Everything Nice (partic.)	Wrestling Sunnyside Bohemian Beer (2)	Wrestling Sunnyside Bohemian Beer (2)	Wrestling Sunnyside Bohemian Beer (2)
Chevrolet Theatre	Chevrolet Theatre	Voice of Firestone Firestone Tire & Rubber	Voice of Firestone Firestone Tire & Rubber	Lights Out Admiral Corp.	Lights Out Admiral Corp.	Band of America Cities Serv.	Band of America Cities Serv.	Band of America Cities Serv.
				TBA	TBA	On Trial	On Trial	On Trial
Film	Film	Film	Film	Actors Studio	Actors Studio	Suspense Electric Auto-Lite (14L 15F)	Suspense Electric Auto-Lite (14L 15F)	Suspense Electric Auto-Lite (14L 15F)
Court of Current Issues (8L)	Court of Current Issues (8L)	Court of Current Issues (8L)	Court of Current Issues (8L)	The O'Neils Du Mont Receiver (11L)	The O'Neils Du Mont Receiver (11L)	Film	Film	Film
Star Theater Texaco	Star Theater Texaco	Star Theater Texaco	Star Theater Texaco	Fireside Theater Procter & Gamble	Fireside Theater Procter & Gamble	Life of Riley Pabst	Life of Riley Pabst	Life of Riley Pabst
Wendy Barrie	Wendy Barrie	Look Photo Crime	Look Photo Crime	Your Witness	Your Witness	Wrestling Co-Op	Wrestling Co-Op	Wrestling Co-Op
Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Bigelow Show Bigelow Sanford (12L 15F)	Bigelow Show Bigelow Sanford (12L 15F)	Boxing	Boxing	Boxing
Film	Film	Film	Film	The Plainclothes Man (4)	The Plainclothes Man (4)	Famous Jury Trials Local Chev. Dealers (11L)	Famous Jury Trials Local Chev. Dealers (11L)	Famous Jury Trials Local Chev. Dealers (11L)
TBA	TBA	The Clock Lever Bros.	The Clock Lever Bros.	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods
Stop the Music Admiral (4L)	Stop the Music Admiral (4L)	Stop the Music Old Gold (14L)	Stop the Music Old Gold (14L)	Boris Karloff	Boris Karloff	Charlie Ruggles	Charlie Ruggles	Charlie Ruggles
Front Page	Front Page	Inside U.S.A. (altern. wks.) Chevrolet (9L 10F)	Inside U.S.A. (altern. wks.) Chevrolet (9L 10F)	Ed Wynn-Speidel	Ed Wynn-Speidel	Film	Film	Film
Mystery Thea. (Film)	Mystery Thea. (Film)	Film	Film	Morey Amsterdam Dumont Labs. (9L 217F)	Morey Amsterdam Dumont Labs. (9L 217F)	Sunnyside Boxing Bohemian Beer (2)	Sunnyside Boxing Bohemian Beer (2)	Sunnyside Boxing Bohemian Beer (2)
TBA	TBA	Mary, Kay and Johnny	Mary, Kay and Johnny	Kay Kyser's College Ford Dirs	Kay Kyser's College Ford Dirs	Kay Kyser's College Ford Dirs	Kay Kyser's College Ford Dirs	Kay Kyser's College Ford Dirs
Holiday Hints	Film	Blind Date	Blind Date	Auction-Aire Libby Foods	Auction-Aire Libby Foods	Fun for the Money Nat'l Cellulose (8L)	Fun for the Money Nat'l Cellulose (8L)	Fun for the Money Nat'l Cellulose (8L)
Mama Gen'l Foods (11L 2F)	Mama Gen'l Foods (11L 2F)	Man Against Crime Camels (11)	Man Against Crime Camels (11)	Ford Thea. 54th Street Revue (later.)	Ford Thea. 54th Street Revue (later.)	Ford Thea. 54th Street Revue (later.)	Ford Thea. 54th Street Revue (later.)	Ford Thea. 54th Street Revue (later.)
Hands of Murder	Hands of Murder	Head Line Clues (3)	Head Line Clues (3)	Hunting & Fishing Club Mail Pouch Tab. (3L 3F)	Hunting & Fishing Club Mail Pouch Tab. (3L 3F)	Film	Film	Film
One Man's Family	Family	We, The People Gulf	We, The People Gulf	The Black Robe	The Black Robe	Big Story Pall Mall	Big Story Pall Mall	Big Story Pall Mall
Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club					
Winner Take All	Winner Take All	Film	Film	Film	Film	Film	Film	Film
				Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.
				Who Said That? Crosley	Who Said That? Crosley	Meet the Press	Meet the Press	Meet the Press

HOOPER NETWORK TELERATINGS

Top 10 (September)

- 1. Texaco Star Theatre** 73.7
(Texas Co., NBC, Tues. 8-9 pm. 16 cities)
- 2. Arthur Godfrey & Friends** 39.8
(Liggett & Myers, CBS, Wed. 8-9 pm. 34 cities)
- 3. Philco Playhouse** 37.7
(Philco Corp., NBC, Mon. 9-10 pm. 16 cities)
- 4. Stop the Music** 37.7
(Admiral, Old Gold, ABC, Thurs. 8-9 pm. 13-11 cities)
- 5. Colgate Theatre** 34.9
(Colgate Palmolive-Peet, NBC, Sun. 8:30-9 pm. 15 cities)
- 6. Suspense** 34.3
(Electric-Auto Lite, CBS, Tues. 9:30-10 pm. 13 cities)
- 7. Chevrolet Tele. Theatre** 32.7
(Chevrolet, NBC, Mon. 8-8:30 pm. 16 cities)
- 8. Fireside Theatre** 30.9
(Procter & Gamble, NBC, Tues. 9-9:30 p.m. 17 cities)
- 9. Morey Amsterdam** 29.5
(DuMont Labs, DuM., Thurs. 9-9:30 pm. 25 cities)
- 10. Crusade in Europe** 29.1
(Life & Time, ABC, Thurs. 9-9:30 pm. 30 cities)

PULSE 7-CITY NETWORK RATINGS

(October)

- 1. Texaco Star Theatre** 61.5
- 2. Godfrey Talent Scouts** 46.6
(Lipton Tea, CBS, Mon. 8:30-9 pm.)
- 3. Godfrey & Friends** 39.6
- 4. Goldbergs** 38.2
(Gen'l Foods—Sanka Coffee, CBS, Mon. 9:30-10)
- 5. Toast of the Town** 37.1
(Lincoln-Mercury, CBS, Sun. 8-9 pm.)
- 6. Stop the Music** 32.1
- 7. Fireside Theatre** 31.3
- 8. Kraft TV Theatre** 28.1
(Kraft Foods, NBC, Wed. 9-10 pm.)
- 9. Studio One** 28.0
(Westinghouse, CBS, Mon. 10-11 pm.)
- 10. Philco Playhouse** 27.5

TOP TEN NEW YORK CITY RATINGS

(October)

THE PULSE

- 1. Texaco Star Theatre** 69.6
- 2. Yankee vs. Boston baseball** 62.2
(Ballantine, DuMont, WABD, Oct. 2)
- 3. Goldbergs** 49.8
- 4. Godfrey Talent Scouts** 48.5
- 5. Godfrey & Friends** 43.8
- 6. Toast of the Town** 39.6
- 7. Studio One** 35.1
- 8. Yankee vs. Boston baseball** 34.1
(Ballantine, DuMont, WABD, Oct. 1)
- 9. Kraft TV Theatre** 32.4
- 10. Silver Theatre** 31.3
(International Silver, CBS, Mon. 8-8:30 pm.)

A. C. NIELSEN COMPANY

(September)

- 1. Toast of the Town** 53.6
(371,000 homes)
- 2. Suspense** 41.3
(286,000 homes)
- 3. Philco Playhouse** 35.9
(249,000 homes)
- 4. Kraft TV Theatre** 32.8
(227,000 homes)
- 5. Goldbergs** 32.3
(224,000 homes)
- 6. Fireside Theatre** 32.3
(224,000 homes)
- 7. Hopalong Cassidy (film)** 31.5
(NBC, Sun. 4:45-5 pm., 218,000 homes)
- 8. Cavalcade of Stars** 30.3
(Drug Store TV Prod., DuMont, Sat. 9-10 pm. 210,000 homes)
- 9. Original Amateur Hour** 30.1
(Old Gold, NBC, Tues. 10-11 pm., 209,000 homes)
- 10. Godfrey & Friends** 27.9
(193,000 homes)

NOTE: Sustaining programs in italics. TBA: To be announced. L: Live show. F: Film. Blank time segments indicate no network program scheduled.
*Ruthie on the Telephone, 7:55-8 (Philip Morris) Mon., Tues., Thurs., Fri., Sat. Schedules as of Nov. 1.

BAB study of rate practices

THE GROWING NEED FOR UNIFORM PROCEDURE IN RATE STRUCTURES IS SHOWN BY ANALYSIS OF 75 STATIONS BY BROADCAST ADVTG. BUREAU

OVER 93% of all TV stations charge 60% of the basic hourly rate for a half-hour. Variations of this practice run from 72 2/3% to 58.8%. Similarly, over 93% of stations charge 40% of the hourly rate for a quarter-hour. Twenty-five percent of the hour rate is used for five minute time charges, with more than half the operating stations following this pattern.

The BAB study* shows that a majority—about 80%—publish rates for at least one program length between the hour and half-hour periods. The most popular length here is 40 minutes, with 45 minute segments the next choice. Slightly less than one-fourth of the stations have adopted the latter practice.

Current industry pattern for time segments, and charges based on the hourly rate, is as follows:

Time Segments	% of Hour Rate
60 minutes	100%
40 minutes	80%
30 minutes	60%
20 minutes	50%
15 minutes	40%
10 minutes	35%
5 minutes	25%

Announcements

Regular one-minute announcement rates run the gamut from 30% all the way down to 8% of the hourly rate and the variations are probably too great to permit the drawing of any firm conclusions. No clear-cut industry pattern has yet emerged.

Time Classifications

Twenty-nine of the stations studied have three time classifications—A, B or C—27 have two, and 19 have only one. In view of the fact that most of the three-time class stations are located in older TV markets, it may be safe to assume that three or more time classes will be the normal pattern eventually.

Ratios of Rates

Twenty of the 29 three-time-class stations charge 75% of their Class A rate for B time. The remaining nine have B rates ranging from 50% up to 90.9%. C time at these

three-class stations is most frequently charged for at 50% of the Class A rate.

The pattern which emerges is: Class A—100%; Class B—75%; Class C—50%.

The breaking point at all three-class stations falls either at 6 p.m., 7 p.m., or midway between, at 6:30 p.m. Two-class stations, as might be expected, favor the earlier hour. Twenty of the 27 stations in this category step up the rate at 6 p.m.

Weekend Rates

The difference in rates for weekend time reflects the larger potential daytime audience. Among stations with three time classifications, the big question seems to be whether Class A or B time should apply on Saturday and Sunday afternoon.

Here the scales are tipped slightly in favor of the A rates. Of the 29 stations with three rate classes, 16 begin their A time no later than 1 p.m. Twelve wait until either 6 or 7 p.m., while one starts in mid-afternoon.

Almost without exception those stations which wait until late afternoon to begin their A time start B rates in the early afternoon or sooner. Most popular starting time is 1 p.m.

Practices among two-time-class stations are more uniform: About 75% begin their Class A schedule by 1 p.m., with noon and 1 p.m. being about equally popular as exact starting times. The remainder wait until late afternoon, principally 6 p.m.

Discounts

Discount practices of the stations studied are shown in the following:

Type of Discount	Number of Stations
Frequency only	54
Frequency and AM/TV combination	6
Consecutive weeks only	5
Consecutive weeks and time volume	3

Remaining stations use one of the following types of discount: consecutive weeks and AM/TV combination; dollar volume and consecutive weeks; frequency, days-per-week and consecutive weeks; frequency and days-per-week; frequency and times-per-week; frequency

and contiguous. One station allows no discount of any kind.

When the various types are broken down from combinations and tabulated individually, the discount popularity poll looks like this:

Discounts	Number of Stations
Frequency	61
Consecutive weeks	11
AM/TV combination	7
Time volume	3
Days per week	2

Types used by only one station in each case: dollar volume, times per week, and contiguous.

The most popular progression of discounts (based on 54 stations) of the frequency type are:

26 times	5%
32 times	10%
101 times	15%

Almost as popular among station frequency discounts are the following rates:

13 times	5%
26 times	10%
32 times	15%
101 times	20%

FACILITIES vs TIME CHARGES

One of the most fundamental questions in devising a station rate card is whether separate charges, in addition to time rates, will be made for use of the station's film projection and studio facilities (only equipment and operating personnel).

There are three fundamental practices. However, nearly half of all stations use a policy which is a combination of two different practices. Thirty-seven stations permit the use of their film projection facilities, under normal conditions, without extra charge, but do present the advertiser with a higher bill if he uses their studio equipment and personnel.

That rounds out this picture:

No. of Stations	Practices
9	No facilities charges.
37	No charge for film projection facilities. Studio use extra.
12	No charge for either film or studio facilities during broadcast. All rehearsal extra.
17	Separate charges for use of all facilities and rehearsal.

Then a question arises concerning the amount of rehearsal time which will be allowed by those stations making no extra charge for studio facilities. Many of the stations stipulate that maximum rehearsal without extra charge will be twice the amount of broadcast time purchased. Other stations merely note that a "normal" amount of rehearsal time will be permitted.

(continued on page 31)

* Conducted by the Television Standardization Group, a subcommittee of the NAB Sales Managers Executive Committee. Study was made of rate cards of all stations operating as of July 1, 1949.



LIVE WIRE

Call it a coaxial cable, if you like. But to us it's a *live wire*. For the inauguration of the full NBC network schedule—LIVE—electrified television interest in Cincinnati, Dayton and Columbus—an area already famous as a *red hot* TV market.

The coming of the coaxial cable was news, big news. But it took a super-charged promotion by The Television Service of The Nation's Station to capitalize the event with results like these:

Television retailers jammed with buyers. Customers waiting in line for television sales clerks at department stores. Warehouse stocks cleaned out. Frantic wires to manufacturers for more sets. And *thousands* sold in four weeks!

What kind of promotion did this? A typical all-out WLW promotion utilizing practically every media: stage shows playing before 15,000 people in three days in three cities. AM and TV, newspapers, billboards, cab covers, car cards, window and store displays, contests, etc.

The power-packed promotion campaign started with the introduction on September 19, of a new daytime program schedule from 11 A.M. daily and featuring WLW's own million dollar talent staff. Then came a high-voltage promotion of Cable Day on September 25... followed immediately by a build-up on the World Series.

And what does WLW Television Service do now? Rest on laurels? No! These promotions are not "one-time-shots"... but part of a long-range promotion planned for WLW-television-land—the 10th largest TV market in the country.*

So if you want to reach this area embracing 3½ million people, channel your sales messages through the three Crosley TV stations.

For further information, contact any of these sales offices:

630 Fifth Avenue, New York 20, New York • 360 North Michigan, Chicago 1, Illinois
6381 Hollywood Blvd., Hollywood 28, California • WLW-T, 2222 Chickasaw St., Cincinnati 19, Ohio
WLW-D, 4595 South Dixie Highway, Dayton 9, Ohio • WLW-C, 3165 Olentangy River Road, Columbus 2, Ohio

*NBC Research Department Estimates



WLW-

TELEVISION

WLW-T **WLW-D** **WLW-C**
CINCINNATI DAYTON COLUMBUS

Television Service of The Nation's Station • Crosley Broadcasting Corporation

LOW-COST FILM TECHNIQUE

(continued from page 23)

film industry is making to produce quality entertainment at prices sponsors can afford.

In perfecting the new system, during 26 months of research and experimentation, we met and surmounted numerous technical problems. Among the foremost of these was the development of a marking device to "sync" picture and sound tracks. This was necessary because the new system called for cameras to be turned on and off numerous times during filming of long sustained scenes. The only other alternative was to let all cameras run continuously from the start, necessitating a tremendous waste of expensive negative film.

The problem was overcome by the invention of a device in each camera that leaves a "sync" mark on the action film when the camera is up to speed, identifying the camera. Also a similar device on the sound recorder exposes a line or lines on the sound film, identifying the cameras in operation throughout the scene. In this manner, the sound film becomes the key to the cutting and inserting of all scenes shot by the different cameras. The marking and "sync" devices are entirely automatic and do not require cameramen to operate additional equipment.

Continuous Focus Camera

Second of the major problems in developing the new system was the perfection of cameras that could follow focus at all times and a viewfinder that would give cameramen the exact image in the exact focus that was being recorded on film. Equipment was especially built by the Mitchell camera company to our specifications. This equipment was designed so that if a scene is in focus on the finder it also is in focus on the film. As now perfected, the new technique allows the cameraman the same amount of freedom as the video cameraman—a freedom of movement that motion picture cameramen have never enjoyed.

The 16mm. cameras are mounted on standard tripods which, in turn, are mounted on specially made three-wheel dollies that allow the cameraman to easily follow the action in any direction. This equipment does away with the heavy metal dolly tracks and trucking equipment that often necessitates the services of four or five men.

Eyelights have been mounted be-

low the mat box on each camera blimp. Each eyelight has a control mechanism to regulate the intensity of the light so that it will match the general set lighting. Each camera blimp also is equipped with an action light so that the cast and technicians will know exactly which cameras are in operation and so that the director will know if the scene is being filmed according to plan. Camera cables, in many instances, are suspended overhead in sets to eliminate as many ground cables as possible. Under our system every detail is completely planned in advance, with entire scenes filmed in a manner similar to TV studio production. The average scene under our system runs many times longer than the average scene photographed under the old method. Rarely is the footage under five minutes and seven to eight minutes is the average. However, in some instances, when a minimum of sets and complicated action is called for, 30 minutes of finished film can be shot in 30 minutes.

Key to the entire stage operations technique is a set of "production scripts" prepared for every technician and player. These script layouts outline in detail every camera movement and cues for cutting in and out of scenes.

Lighting

Our main lighting system, as it has been developed, consists of banks of 300-watt reflector lights. These are hung so that the tilt and swing adjustment can be made from the floor. This method makes for speed in giving an even, overall illumination of the set, and, when properly used, eliminates dark or hot spots. Back and effect lighting is handled in standard studio procedure with incandescent spotlights mounted on parallels. Once these are adjusted, they remain the same throughout shooting of the particular set scene. Smaller banks of reflector lights are used on the floor for side lighting. Cables for lamps and all electrical equipment are suspended.

We also use the floor itself as an aid in lighting. A very light colored floor covering suitable to dolly on is used to help eliminate chin, nose and eye shadows. Where the floor is in the picture in long shots, rugs, of course, are used. The combination of this flooring and bank lighting gives an overall modeling that is photographically pleasing. It eliminates the unflattering shadows that live TV lighting seems to accentuate. It also does away with

the accentuated makeup often used in live shows.

Sound recording, with the exception of the "sync" marking system, offered no major problems, fortunately. Multiple recorders are used in the filming of long shows, saving the expense and work in developing larger magazines. Regular studio sound equipment, with a few innovations of our own, is used. Additional microphones are spotted overhead out of camera range to obtain complete coverage of the entire set.

Technique Also Permits Filming Of Live Shows

Our new technique also was perfected for the filming of live programs *simultaneously* with the actual telecast of the show. Special 1200-foot magazines were developed for our cameras, and Eastman Kodak company prepares special 1200-foot negative film rolls to our specifications for this type of work. Ours is the only motion picture company to date to order film of such length. An intercom system has been built so that cameramen can receive instructions in much the same manner as a live video cameraman. This system also is available to us during filming on our stages. Tests, however, have proved that the "production script" method accomplishes excellent results and that earphones are unnecessary during stage shooting.

Quality Matches Motion Picture Film

Quality in all our tests is as good as in any motion picture shot under standard conditions. Test prints have proved that the system provides far superior lighting, sound and clarity of picture than the best kinescopes made to date. We have proved this several times by alternating, in a sample reel, footage from one of our tests and footage from a kinescope of the same show. The difference in our opinion is startling, especially when seen on a closed circuit.

This new method of making TV film does away with all the objectionable features of kinescopes and makes it possible for a star to do an entire series in a short period of time, thereby freeing him from a regular weekly schedule. Not only is the actor's appearance protected, but so is his performance. Retakes always can be made if necessary. Furthermore, our technique catches all the spontaneity of live video because the players go through the story in much the same way as they would for a theater play.

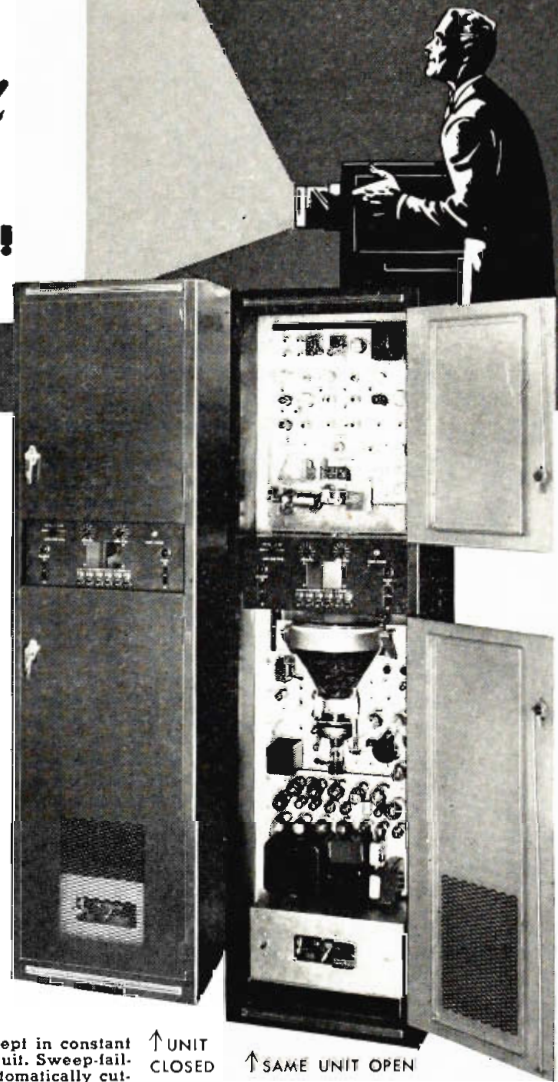
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the magic lantern
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(Simple Translation)

**SUPERIOR DESIGN plus
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First With the Finest in Television



► Precisely, this latest Du Mont development, the Monochrome Scanner Model TA-150-A, is virtually "The Magic Lantern of Telecasting." It handles test patterns, commercials, station identification, still photographs, cartoons, graphs—any and all non-animated subjects in the only logical and really economical manner.

When driven from a sync generator such as the Du Mont Model TA-107-B, this unit develops an RMA standard composite signal from standard 2 x 2" glass slides. Still-image pickups become a simple, economical, one-man job. The need for costly film trailers and the operation of movie projectors for short bits, are minimized. The Monochrome Scanner soon pays for itself. Definitely, here's a "must" in the money-making telecast setup.

► **Early delivery predicated on previous orders**

DU MONT MONOCHROME SCANNER Model TA-150-A

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An automatic slide changer handles up to 25 positive or negative 2 x 2" glass slides, operated from local or remote position. The equipment houses the C-R tube and necessary circuits for producing a bright, sharply focused raster on

the tube screen. The raster is kept in constant focus by the focus-stabilizer circuit. Sweep-failure protection is provided by automatically cutting off the high voltage to the tube. The raster is developed by sweep circuits driven by horizontal and vertical pulses.

A switch inserts sync if a composite signal is required, or leaves out the sync if only a video and blanking signal is required for video mixing purposes. Controls to set sync and blanking levels are provided. The control panel carries all necessary switches, fuses and fuse indicators. A fadeout switch sets the fading of the sig-

↑ UNIT
CLOSED ↑ SAME UNIT OPEN

nal to black level when slides are changed for slow, medium or fast rate of change.

The unit is complete with its own high and low voltage power supplies. Operates on 115 v. 60 cycles. Approx. 8.0 amps.

Mounted in standard rack measuring 83½" h. x 22" w. x 18" deep.

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BAB STUDY

(continued from page 26)

and still others state that the station will determine the amount needed and permitted in individual cases.

Of the 37 stations offering free use of their film projection facilities, 22 provide for the use of an announcer and recorded background music without extra charge. However, some stations in this group publish strict clauses outlining the limitations involved. Six stations qualify their offer of free film facilities with the proviso that charges will be made when "extra production facilities or personnel are required." Three stations extend use of these facilities only to the projection of "all-film" programs and announcements — those features which are complete within themselves (the sound track being complete on the film).

Rate Protection

The most common rate protection period in TV is six months. Of the 55 stations whose policies could be pinned down, 80% listed six months as the time for which current rates were guaranteed.

In between are the two largest groups: (1) those which protect for six months from the start of a contract, and (2) those which protect for six months from the date of notice of an upcoming change in rates. The latter group is slightly larger, representing 37% of all stations with six-month protection periods.

Cash Discounts

The cash discount appears to be almost non-existent in television. Out of 75 published rate cards examined, only one station policy granting an additional cash discount for prompt, cash payment could be positively identified.

Agency Commissions

It is not possible to give any sweeping answers on agency commissions because practices vary considerably from station to station. Twenty-three of the 75 stations whose rate cards were studied state clearly that commissions will be paid on *time charges only*.

A larger group, 37 stations, pays commissions on *time plus* at least some other costs. Nearly all of these stations make it clear that studio facilities charges are included in the commissionable category. Among these are a number of stations which have separate film and studio rates, both fully commissionable.

SPOT STUDY

(continued from page 7)

wear and tear, (2) vanishing dollars and (3) wash-day blues. Wind-up of each spot shows the Pequot shield, with the slogan "The nation sleeps on Pequot sheets" supplying brand identification of name and label used in other media.

How Pequot Picked Programs & Time Slots

The schedule of the October spots was pin-pointed, as far as possible, to hit the widest possible female audience. Lancton documents the Pequot-Jackson thinking in regard to choice of time and programs for spot insertions and participations as follows:

WABD: Monday, 8:29 p.m., spot between *Newsweek Newsreel* and *The Al Morgan Show*; Tuesday & Thursday at 1 p.m., between *Johnny Olsen's Rumpus Room* and Dennis James' *Okay, Mother*. "Both of the latter shows had a strong appeal for women." Wednesday and Friday, 1:30 p.m., between *Okay, Mother* and *Man on the Street*.

WNBT: Tuesday through Friday, participations on *Easy Does It*, 6:30-6:45 p.m. "Heavy female audience, and show is the type of presentation suitable for the product."

WCBS-TV: Monday, Wednesday and Friday, participations on *The Ted Steele Show*, 7:15-7:30. Steele had "proven appeal to women and a large following."

WATV: Saturday, 7:40 p.m., participation in *Western Feature* "because of the high rating."

WPIX: Monday, participations on *Song Parade* 7 p.m. "Program had a satisfactory audience, and mail had proven that a substantial number . . . were housewives."

WOR-TV: "Station was used because it was anticipated that it would have a large audience during the first week or two (including opening night)—due to curiosity on the part of the listeners about the station and its programs." During first week on WOR-TV Pequot spots were aired on *Joan Roberts Sings* 7-7:15; *Meet Your Match*, Thurs. 8:30-9 p.m.; *What Happens Now?* Saturday, 8:30-9 p.m.

BACKSTAGE

(continued from page 9)

contact with NBC at least four weeks before a telecast and arranges for sets, props, and other necessities required for the program's live portion. Then on Monday of the week of the show rehearsals start in the Procter firm's offices. The cast goes over all

Statement of the ownership, management, circulation, etc., required by the Acts of Congress of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946

Of TELEVISION, published Monthly at Grand Central Annex, New York City, New York, for October 1, 1949, State of New York, County of New York.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Norman Markwell, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the TELEVISION Magazine and that the following is, to the best of his knowledge and belief, a true statement of ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Editor and Publisher, Frederick A. Kugel, 600 Madison Avenue, New York City; Managing Editor, Jim Owens, 600 Madison Avenue, New York City; Business Manager, Norman Markwell, 600 Madison Avenue, New York City.

2. That the owner is: If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Owner: Frederick Kugel Company, Inc., 600 Madison Avenue, New York City.

Stockholders holding 1% or more of the total stock of the above named corporation are as follows: Frederick A. Kugel, 600 Madison Avenue, New York, New York; Mrs. Marie D. Curtis, Darien, Connecticut; George Wasey, L. R. Wasey & Co., 420 Lexington Avenue, New York; Worthington Johnson, 443 East 51st St., New York; William Forbes, 285 Madison Avenue, New York; George Moskovics, 45 Prospect Place, New York 17; Mansell & Co., 45 Wall Street, New York; Henry Sears, 383 Madison Avenue, New York; Mrs. Mary P. Sears, 383 Madison Avenue, New York; Hamilton D. Schwarz, 1 Wall Street, New York; Mrs. Constance H. Schwarz, 1 Wall Street, New York; Hillandale Securities Corp., 1 Wall Street, New York; Thomas Clark, 1 Wall Street, New York.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (Same as above.)

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

NORMAN MARKWELL
Business Manager.

Sworn to and subscribed before me this 1st day of October, 1949. Isidore Gottfried.

(SEAL) My commission expires March 30, 1950.

lines as well as dramatic actions on facsimile sets. On Thursday, the cast sees the film portions of the show. And on Friday, at NBC, there is a complete integration—lighting, film, live portions. Split-timing is worked out. The film crew, the director, the technicians, the actors—all contribute to bringing this about.

GUNTHER BREWING

(continued from page 13)

they've all appeared on *TV Sports Special*. The reason that these sports performers, especially out-of-doors' stars get a kick out of an appearance on the show, is due to the fact that one side wall of the huge WAAM studio opens onto the neighboring field. The cameras can move out into the open and enable the sports celebrity to perform live on his natural outdoor grounds.

Another highlight of the show is a daily human interest sports story by commentator Chuck Thompson. During the football season, film clips of the previous week's Baltimore Colts' game are shown. Highlights of one quarter are shown per day. A highly popular feature is the "Vagabond Camera." During the week, a Gunther cameraman takes pictures of Baltimore street crowds. One person is singled out and his or her picture is flashed on the screen during the program. Anyone bringing this "mystery person" to the next day's show wins a host of prizes.

Coming to the commercial aspects of the show, we use the same selling

points in our television commercials for Gunther as are used in its newspaper and radio copy. The first few telecasts proved conclusively that, as far as Gunther TV advertising was concerned, live commercials have it all over those on film. Ninety-five percent of the commercials used on *TV Sports Special* are live. For the purpose of selling Gunther Beer, live commercials were found to have stronger impact, lend more variety and allow adaptability to the current needs of the client.

Commls Ad Lib

Each commercial is well-rehearsed, but there is no reading of them in front of the cameras, or by an offstage announcer. And—perhaps most important—the commercials are not memorized, but done completely ad lib in a conversational tone. We feel that the sales message gets across in this way, more naturally and more successfully. "Gunther Girls" serve beer to the show's guests and a bar has been set up in the studio, all aiding in establishing product identification in informal and pleasant surroundings.

To slant the show a bit towards the feminine audience, the show also features food commercials to show that Gunther Beer belongs on every home's dinner table . . . the product being seen surrounded by appetizing food served in an attractive Baltimore home. A male singer, the personality of the m.c., and frequent guesting of women athletes also help to attract the female audience desired by the client.

Although the show is produced, in the main, by the Ruthrauff and Ryan Agency, we are ably assisted by the staff of the station, WAAM, its producers, cameramen, lighting crews and stage assistants. Our hats are doffed to each and every one of them. This is the station's big local show, and its personnel go all-out towards keeping it so.

Although it is still too early to tell, we believe that the show will become an integral part of Gunther's advertising plans. The client is pleased with the show's results to date and optimistic as to its future possibilities.

This is the story of a local advertiser that didn't fear its network competition, but set out to give its local customers what they wanted in the way of television programming, and, in return, built up a loyal following for its programs and loyal patronage for its products.

NATIONAL BREWING

(continued from page 14)

this operation to continue to spread in the use of television. Now that its success has been assured, other markets will be opened up as conditions warrant, and more programming may be purchased in the localities in which we are now using television. We have no pre-conceived notions as to types of programs. We keep an open mind about everything, knowing full well that with a medium as new as television, there are no hard and fast rules.

Even though our client has not used national television networks, as yet, I really believe that more experience has been gained in all phases of television through the enormous number of different types of programs produced than many a larger advertiser who might boast of having one half hour show a week on the air. The glory and glamour of a network show is only one phase of television, just as it always has been but one phase in radio.

TV Prime Factor In National's Growth

At the same time none of the success of the past two years could have been achieved without the full and wholehearted cooperation of the National Brewing Company. It takes courage, foresight, and understanding to pioneer, and this is what The National Brewing Company has done. To quote Norman S. Almony, advertising and sales promotion manager for The National Brewing Company, "It is very difficult in any business to say that a particular medium is responsible for progress when as in our case practically all media are used. However, the period of fastest growth of our company has been the past two to three years, and it has been during this period that we have used television quite extensively. As television has been the only main addition to our advertising program, we feel that we can pin-point television as the primary factor in this growth."

There is one other very important group to be congratulated and who helped enormously in the success that has been achieved. This group is the television stations involved, with particular reference to WMAR-TV in Baltimore and WTTG and WMAL-TV in Washington. All of the stations (and the three mentioned are singled out because the bulk of our television advertising is on these stations) have not only cooperated to the fullest but have bent their every effort toward making these programs successful.

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