

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

OCTOBER 1949

50¢

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INDIANA

Sponsors' Choice

In the first half
of this year,
sponsors spent more
advertising dollars on
NBC Television
than on all other
networks combined.



New RCA 16-inch direct-view television tube fills gap between popular 10-inch tubes and the projection-type receivers.

***"Inside story" of a bigger, brighter
picture on your television screen***

The screen on which you are accustomed to seeing television is the face of an electron tube—on which electrons "paint" pictures in motion.

And the size of the picture, unless projected, is determined by the size of the tube.

Working to give you bigger, brighter pictures, RCA engineers and scientists developed a new way to make large, direct-view television tubes. They found a

method of "welding" large areas of glass and metal...while keeping a vacuum-tight seal!

Using this development—ideally suited to mass production—RCA can now build television tubes of light, tough metal...using polished glass for the face, or "screen."

An achievement of research

Development of this new television tube is a continuation of basic television research which

began at RCA Laboratories. Such 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



WTCN-TV DOES A SMART JOB OF LOCAL PROGRAMMING!

THE five songsters shown in front of the WTCN-TV camera above are the Mills Brothers, putting on a local show for the TV fans in the Twin Cities. . . .

But this photo illustrates more than the famous brothers. It also illustrates WTCN-TV's ingenious, aggressive showmanship in securing top-notch entertainment not only via its networks, but also in local production.

We'd like to tell you the whole story of WTCN-TV and the job it is doing in the great Twin Cities Market. We know the story well because we have served WTCN-TV since before it went on the air, and its "mother station," WTCN, for fifteen years before *that!* Want the facts?

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

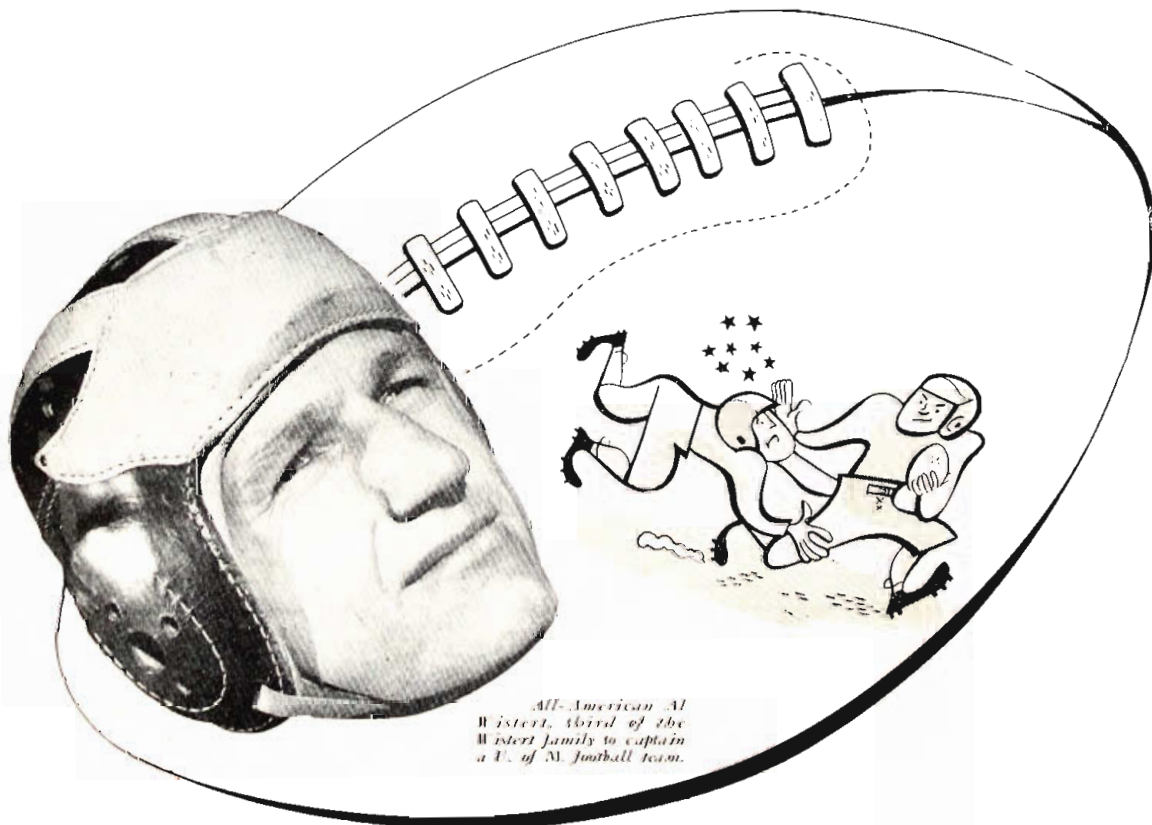
NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

a coupla CHAMPS team-up again this fall



For 3 successive years, University of Michigan has been top team among the country's football giants. For the 3rd successive year, WWJ-TV, first television station in Michigan, will televise U of M home games for the same sponsor—Oldsmobile Dealers of Detroit.

Tens of thousands in this most prosperous major market in America will make a date with WWJ-TV Saturday afternoons to watch U of M, and then make a date with the Oldsmobile 88 for the following week. Olds' dealers, like the countless number of other WWJ-TV advertisers, have found that WWJ-TV not only offers the engineering know-how that assures better pictures, but also the ready-made audience born of WWJ-TV's pioneering and programming leadership. Yes, in Detroit, WWJ-TV is tops in television.



All-American Al Wister, third of the Wister family to captain a U. of M. football team.

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

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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.
- WCPG-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.
- WFEM-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

TV's Inroads On Radio Listening

RECENT Hooper reports show that one-third of total AM-TV sets in use in Baltimore tune to TV during nighttime hours. N. Y. TV-tuning is as high as 25%. More emphatic are the figures Hooper released regarding AM-TV preferences in TV and non-TV cities. *Fibber McGee and Molly* (NBC, 9:30-10 p.m. Tuesdays) during the period March-April '49, dropped to a 15.8 rating in Baltimore from a 26.5 the same period last year. In New York the rating slumped to 11.6 this year against 17.5 in '48. In Oklahoma City (no TV at the time) the *Fibber* rating increased from a 33.1 to 34.3 in the period December '48 to April '49.

Color Clouds The Video Scene

It's still pretty much CBS against the rest of the industry, although Teletone and Air King have announced that they could start delivering CBS color sets and converters within 60 to 90 days after a Commission go-ahead.

However, in spite of FCC's apparent determination to authorize color now, overwhelming majority of the industry is unanimous in the belief that polychrome TV is some years off—i.e., practical color that can compare with present black and white. NAB president Justin Miller has gone on record that color is at least five years away, and Allen B. DuMont puts it in the 10 to 20 year category. Furthermore, RMA has told the FCC that even if color were authorized now it would take manufacturers several years to develop and distribute the equipment necessary for public use.

CBS color pix at FCC hearings were definitely superior to RCA's (whose color results a year ago were better than their present efforts). Principal objections to CBS system are that it's not compatible, i.e., present black and white receivers could not receive CBS pictures unless sets were adapted. Also, insofar as the system is mechanical, it has reached its ceiling of improvement. RCA's system, on the other hand,

is compatible in that present black and white sets can receive black and white pictures that are being telecast in color. To receive color they would have to buy an adapter. Theoretically, RCA's system can be vastly improved in time.

In spite of FCC's determination to okay color now, it will be increasingly difficult because none of the systems are without disadvantages. Authorizing color in its present stage of development might conceivably freeze future advances. With both systems demonstrating that six mg. color can be satisfactory, the FCC can get going on all-important frequency allocations before deciding on color.

A Good Show —Less Often

Up for consideration again was the old wheeze generated some years



STEWART

LYON

Stewart: "... It will be very hard to justify spending \$75,000 every week..."
Lyon: "There must be a place for the little guy with a modest budget."

ago when radio costs sky-rocketed—that of getting away from the weekly program idea. Texaco's di-

rector of advertising Don Stewart said: "In the near future I don't believe that one hour shows will need to be seen more than twice a month. Since the impact of TV is so much greater than radio, it's not necessary to expose yourself on a weekly basis. It will be very hard to justify spending as much as \$75,000 every week for 39 weeks when you accomplish the same results in 26 weeks at a saving of about a million dollars." David Lyon, vice president of Cecil & Presbrey (which handles Speidel's bi-weekly *Ed Wynn*) goes along with this reasoning. Lyon believes a TV show should be aired once every two weeks or even three weeks to maintain quality and to keep expenses down to the level of the small and medium budget advertiser can participate. "There must be a place for the little guy with a modest budget," says Lyon. "We feel the answer is obvious—a good show less often."

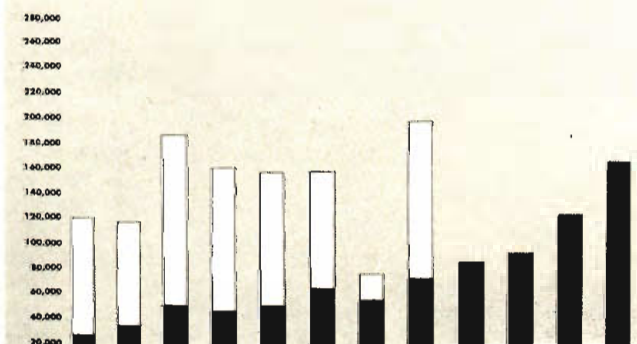
Business Is Good

Almost every major set manufacturer has experienced a complete reversal from the slump which started last May and now find themselves sold out on the popular models. DuMont has reported an increase of 120% in net income over a similar period of last year. Admiral reported a gain of 450% in receiver sales for the first six months of '49 compared to the same period in '48. The stock market has been sensitive to this rapidly expanding market and set manufacturers' stocks took an upswing. Admiral, for example, jumped four points in one day.

August Set Production Reaches 200,000

On the production side, RMA reported an August output of 185,706—alltime high. Total industry production (including non-RMA) was put at 200,000 for the period. This figure was more than triple the out-

RECEIVER
PRODUCTION
INDEX
Statistics
as of
Sept. 1, 1949



Above figures in thousands. White blocks indicate 1949 figures, black, 1948.

FOCUS

put of August last year, when 64,000 sets were produced by the industry.

Network Advertisers Double Last Year's Total

Network-wise, CBS reported 33 advertisers as compared to 15 this time last year. NBC reported 19 hours of weekly network time sold as compared to 12 in the same period in '48. While a lot depends on the method of bookkeeping, station execs are becoming more optimistic about approaching profitable operations—many by the first of the year.

There's nothing like vigorous competition to keep business in a healthy condition. Look for a harder-hitting NBC now that Niles Trammell, as chairman of the board, will be relieved of administrative duties of the running of the network. Joseph H. McConnell, as president of the network, has taken up the latter chores, thereby permitting Trammell to get deeper into client and talent activities. Trammell and talent activities. Only 43, McConnell was formerly executive vice president of RCA.

Further emphasis on the "young executive" theme abounding in TV management levels (NBC's Charles R. Denny and Sylvester (Pat) Weaver) was the appointment of Chris J. Witting as executive assistant in charge of network operations by Mortimer J. Loewi, director of the DuMont network. A business and finance man, Witting's in his early thirties. Adding a bit of glamour to the youth movement is Maria Helen Alvarez, who, as a partner, runs Tulsa's KOTV, set to open on November 15.

Daytime TV

With networks optioning more and more evening time, many stations are finding themselves sold out after 7 p.m., and in some cases, after 6 p.m. Obviously, the next move is into daytime operation. Major problem here is additional costs—with lower daytime rates. Aware of the local advertisers' desire to use TV at affordable rates, outlets like WLW-TV (Cincinnati) have inaugurated a "participation-only" plan on all daytime shows, a move which makes it possible for a local account to get into TV for as little as \$15 per spot. Others, like WCAU-TV (Philadelphia) are building afternoon schedules along similar



MARIA HELEN ALVAREZ

... And she runs a station, too!

lines. KFI-TV, (Los Angeles) which operates daytime only, is probably the first station to make it pay off for the local advertiser. While many marginal retailers "came and went," KFI-TV now reports a high renewal rate for its daytime customers.

Film TV Programs On the Increase

Indication of film's growing importance in programming is evidenced by the many new network shows which are all-film or depend on film sequences. Network features which are produced entirely on film include: Pabst' *Life of Riley*, Procter & Gamble's *Fireside Theater*, General Mills' *The Lone Ranger*, and Time & Life's *Crusade In Europe* (based on official films of World War II). Most encouraging is the low-cost production of *Life of Riley*. Technique, instituted by Hollywood's Filmtone, Inc., makes it possible to turn out a half-hour show for under \$3,000, excluding script and talent costs (which run about \$2,500 more per show.) The secret? Filmtone works on a "sequential shooting" basis and handles the show like a live studio program which permits almost continuous camera action. About eight hours pre-camera rehearsal are needed to get the show ready for shooting. Company claims it has gotten as good results from one camera as with two and can turn out two separate half-hour films in an eight-hour working day. Of the six *Riley* stanzas completed to date, three were produced in a single week. If the remainder of the series holds the high production standards of the premiere, look for a fast switch-over of many advertisers to filmed-TV.

Film Recordings


Film recording, with quality steadily improving, is coming into its own. Among the newer network entries in this category is Speidel Inc.'s *The Ed Wynn Show*, recorded in Hollywood for airing in east and midwest cities. Add this program to the list of top airers kinescoped for non-interconnected cities, such as: Berle's *Texaco Star Theater*, *Toast of the Town*, *The Fred Waring Show*, *Silver Theater*, *The Goldbergs*, *Suspense*, *Studio One*, *Arthur Godfrey and His Friends*, *Bigelow Floor Show*, *Inside U.S.A.* and *Ford Theater*. If the Wynn show comes up with any kind of a rating to compare with the above group it's likely to change the thinking of many advertisers toward film recordings. Further to emphasize film's growing stature is the list of network shows using film as a part of the live show. Included among these are: *Philco Playhouse*, *Camel News Caravan*, *Chevrolet Tele Theater*, *The Clock*, *Kraft Television Theater*, *Martin Kane*, *Private Eye*, *Big Story*, *Inside U.S.A. With Chevrolet*, *Man Against Crime*, *Ford Theater*, *Inside Photoplay*, *Headline Clues* and others.

New TV Test Film

Although film accounts for a large percentage of TV programming (as well as commercials) quality has not always been satisfactory. One of the reasons is the variance in quality and operation of station film equipment. Good news, in this regard, is the completion of a TV test film by the SMPE which will enable stations to check transmission of all the picture portion intended with best possible quality. New test reel provides stations with a rapid check of equipment as to picture size, contrast and detail. Film comes in 16mm and 35mm and will shortly be made available to all stations.

New Horizons For Film Producers

With the bulk of commercials being produced on film, a new industry is in the making. Commercial film business, which before TV was limited to a few major companies specializing in industrial movies, is now rapidly expanding. And with the realization by agencies that good commercials cost money, established film producers are finding TV commercial production profitable.



Plenty of VITAMIN "SEE" in Cincinnati

(Dayton & Columbus, too!)

Yes, the "eyes have it" in Cincinnati. It's a RED HOT television town. Take a look at these figures reported in the six-city Telepulse for August, 1949:

Average ¼ Hour TV Sets-In-Use (12 Noon—12 Midnight)

City	August 1-7	July
CINCINNATI	30.4%	23.7%
New York	21.8	20.8
Philadelphia	21.7	19.5
Chicago	20.1	18.9

Now, *another* shot of vitamins has been added in the three cities with all new star-studded daytime programs, starting at 11:30 AM daily and featuring the million dollar WLW-Television talent staff.

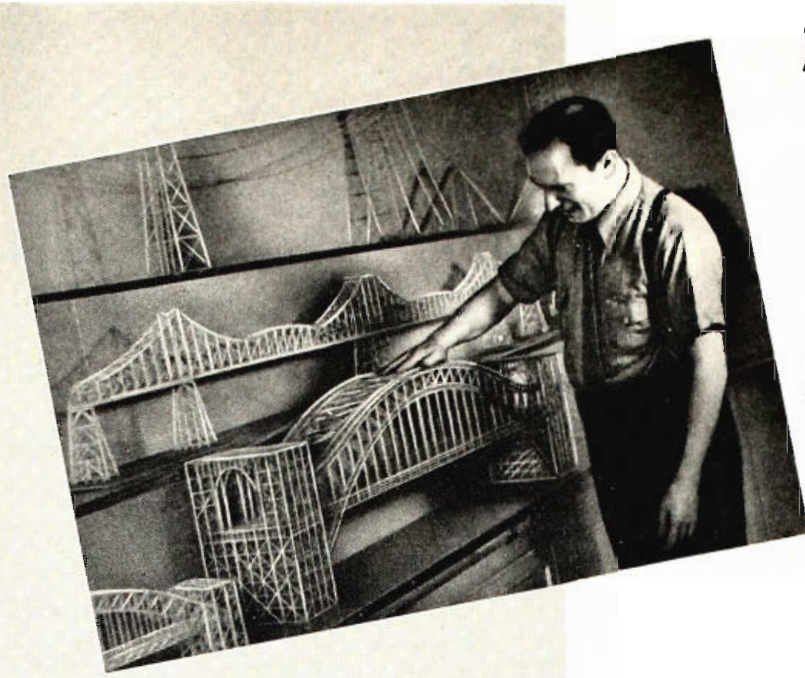
More vitamins: All three Crosley TV stations—WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus—also began carrying the full NBC television network schedule on September 25th—LIVE—via cable and our own microwave facilities.

For a healthy sales prescription, contact your nearest WLW Sales Office.

*RUTH LYONS *Mid-West's*
Greatest Showman



TELEVISION SERVICE OF THE NATION'S STATION
Crosley Broadcasting Corporation



Did You Know That

**HELLGATE BRIDGE
IS MADE OF
30,000 TOOTHPICKS**

?

Not the real bridge, but the model made by Dr. M. Russell Stein, New York dentist. He's made marvelous scale models of other great engineering projects, too, using only toothpicks and household cement!

This is only *one* of the *thousands* of fascinating facts that will delight your television audience, if you order

the famous
"STRANGER THAN FICTION"
Film Series

Odd professions...amazing natural phenomena...strange events of all kinds

WHETHER IT'S A SINGLE COMMERCIAL OR A COMPLETE PROGRAM — THE KNOW-HOW ORGANIZATION IS UNITED WORLD FILMS!

TELEVISION

DEPARTMENT



Subsidiary of Universal Pictures
Movie Entertainment Leaders for 37 Years
445 Park Avenue, New York 22, N. Y.

ENTERTAINMENT SELLS!

Sponsors and stations find this the easy way to consistent top-notch programming. Edited from the theatrical motion picture shorts which have been popular favorites for many years, each program runs 12 to 12½ minutes. Already in the can is a two years' supply of smash hit material, at the rate of one a week.

Exclusive rights to these outstanding programs may still be available for YOUR locality. Write for full information NOW.

Starch report on commercials

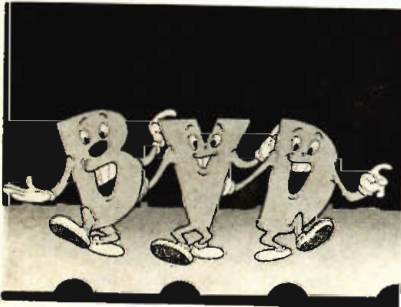
A NEW EXCLUSIVE MONTHLY FEATURE

THIS is the first report on the Starch Organization's continuing monthly measuring of the extent to which viewers see and react to commercials, and the effect of the commercial in creating brand acceptance for the advertised product. Each month this information* is gathered by some 400 personal interviews in Boston, Chicago, New York and Philadelphia TV homes.

Presented here are the "attitude" results as to how well a commercial was liked by the TV audience. Particularly significant is the large number of viewers who actually *liked* the video sales plugs. At this point in the game, these figures are perhaps even more important than the number of people who have seen a particular commercial. The latter measurement is, to a large extent, dependent upon the frequency of the commercials, the type of program, and the number of stations used, whereas the attitude results are qualitative measurements of how well a commercial is received by the viewer.

For September B.V.D. was the best-liked commercial. Other advertisers high in this category were Ajax, Lucky Strike, Bulova, Kools, and Peter Pan Peanut Butter. And as to be expected, the service commercials — Bulova time signals and Kools' weather reports — rated high. And, undoubtedly because of the entertainment value of the animated spot, B.V.D., Ajax, and Lucky Strike received high ranking as commercials "enjoyed."

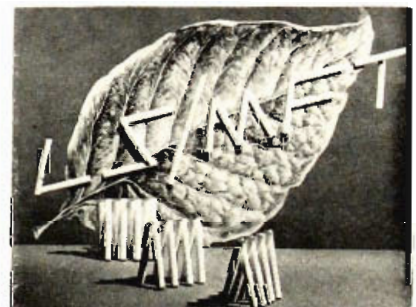
*Complete explanation of the method and technique of this continuing report available on request.



B.V.D. 20-second film spot. **APPEARANCES THIS MONTH:** 8. Approx. number of weeks this year prior to Aug. 1: 30. **REMEMBERED SEEING:** Men, 61%; Women, 61%. **ATTITUDE:** Like: Men, 80%; Women, 88%.



BULOVA WATCH, 10 second time signals. **APPEARANCES THIS MONTH:** 270. Approx. number of weeks this year prior to Aug. 1: 30. **REMEMBERED SEEING:** Men, 91%; Women, 85%. **ATTITUDE:** Like: Men, 70%; Women, 63%.



LUCKY STRIKE: 60-second film spot. **APPEARANCES THIS MONTH:** 36. Approx. number of weeks this year prior to Aug. 1: 30. **REMEMBERED SEEING:** Men, 92%; Women, 93%. **ATTITUDE:** Like: Men, 70%; Women, 79%.



KOOL CIGARETTES: 5-second weather spot. **APPEARANCES THIS MONTH:** 84. Approx. number of weeks this year prior to Aug. 1: 4. **REMEMBERED SEEING:** Men, 57%; Women, 56%. **ATTITUDE:** Like: Men, 67%; Women, 69%.



PETER PAN PEANUT BUTTER: Live on Super Circus (ABC, Sunday 6-6:30). **APPEARANCES THIS MONTH:** 4. Approx. number of weeks this year prior to Aug. 1: 13. **REMEMBERED SEEING:** Men, 38%; Women, 47%. **ATTITUDE:** Like: Men, 61%; Women, 72%.



AJAX CLEANSER, film on Colgate Theater (NBC, Monday 9-9:30). **APPEARANCES THIS MONTH:** 4. Approx. number of weeks prior to Aug. 1: 4. **REMEMBERED SEEING:** Men, 30%; Women, 42%. **ATTITUDE:** Like: Men, 81%; Women, 80%.

What's New in Television? AT WPTZ — Practically Everything!

WE seem to recall having pointed out on several occasions that 1949 marks our *tenth* year of actively programming Television Station WPTZ. Quite probably we've mentioned that the station received its original television license in 1932. And we may even have told you that our ancestors began dabbling in what was to become television in the spinning disk era.

Maybe we've overplayed our hand a little.

In case being on the air with television for 17 years makes us sound antediluvian, this will clear the record. In the past couple of years—

- ... WPTZ has replaced its transmitting tower with a tremendous new structure that puts the WPTZ antenna higher than anything else in the metropolitan Philadelphia area

- ... installed the very latest transmitter on the market

- ... built all new studio facilities which many TV experts consider as a model of efficiency and flexibility

- ... discarded six assorted ikes, orthicons and baby ikes and replaced them with eight of the latest studio and remote image orthicon cameras

- ... replaced all existing studio control, master control and projection equipment with the latest and best the equipment makers have to offer

- ... added two complete mobile units

- ... designed and built another new trailer truck for remote pick-ups

- ... replaced all VHF relays with microwave equipment.

In short, in a little over two years WPTZ has replaced well over a half-million dollars worth of television equipment and facilities. Every single item in the entire WPTZ operation is strictly post-war.

As a matter of fact, the only thing we have that dates 'way back is *experience*; a commodity that's almost impossible to buy and for which there is no substitute.

Along with a list of advertisers have found WPTZ's combination of facilities and know-how in the second largest television audience to be the most profitable parlay in the field of television time buying. For information write direct or see your NBC Spot Sales representative.

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

WPTZ



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

what we learned from a year in tv experiment

PROCTER & GAMBLE AND COMPTON AGENCY
EXPLORED ALL LIKELY TYPES OF PROGRAM FARE

By BREWSTER MORGAN

Manager of Television, Compton Advertising, Inc.

IT is a very fortunate agency that can boast of a client who is willing to make a sustained experiment in television programming. At Compton Advertising we were in this gratifying position during the season of 1948-49, thanks to the experience and broad outlook of our client, The Procter & Gamble Co.

As all advertising agencies know, the larger the company, and the more diversified its marketing problems, the greater is the necessity for a tough and "show-me" attitude toward media buying. A slight looseness in the media structure of one product, if allowed to spread to a dozen other products, balloons into a major misdirection. If one adds the fact that advertising of low-priced merchandise must have mass acceptance, no crystal ball is needed to explain the cautious approach of P&G to television. I make this point, which is outside my immediate province in the agency, to emphasize the value which the Compton program department placed on our client's willingness to adopt an experimental attitude. Additionally, and more to the point, was a like willingness on the part of the three brands—Ivory Soap, Duz and Crisco—who are all big, hard-hitting advertisers in their own right and haven't a nickel to spend on fancy trimmings. To put it mildly, as laborers in a new field, we had much to be thankful for.

We opened in the fall of 1948 with a program called *I'd Like to See*, based on the simple premise of fulfilling the mail requests of viewers to see something. The bulk of this program consisted of film clips, with sporadic forays into live TV. Our budget was low, limiting our flexibility, but the program offered some attractive experimental elements such as: (1) it had a mail-

pull which might reflect audience tastes; (2) its formula was unrestricted, affording us opportunity for diverse sampling of audience reaction; (3) it gave us a chance to closely study the projection and reproduction of film for television.

The latter element was, perhaps, the most important to us. Our belief in the advantages of film had been a matter of public knowledge for some time and we were eager to gain experience in the detailed problems of reproducing other people's film before launching any film making on our own. I can say, conservatively, that this experience will pay off for a long time. All that we know, (and let me hasten to say that we have much to learn) about lighting for the film camera, scenic backgrounds, film printing and TV shading problems, stems basically from the experience gained on *I'd Like to See*. Nor was that all. Usually, to fulfill a request to see something, we had to reduce extensive film footage to a compact "story" running from three and one-half minutes to about six minutes. To those of us who had worked in theatrical films this process was a liberal education in tightening pictorial treatment. About halfway through the run of *I'd Like to See* we began to realize that story structure and treatment developed by radio was going to be much more applicable to TV than expected.

As for the taste and desires of a TV audience we, obviously, have no definitive answer. But we learned one thing which we try to keep in mind in our present ventures. Generally, audiences sitting at home prefer to be carried out and beyond the four walls of a studio. They like to feel a sense of reality. Sports do this for people who have never cared much for them as such. In a way,



television shows which reproduce the atmosphere of entertainment given in a theater attain this sense of reality. (Let me say, however, that I am highly in favor of the frank and ingenious studio treatment which the Garroway show attempts.) But in drama, at least, the TV camera cannot accept the limitations of the proscenium arch of the theater.

I'd Like to See, which we still regarded as a basically sound TV formula after more than six months of experiment, obviously needed a heavier investment in film and film editing if it were to advance in quality—and not stand still. Also, there were problems of adequate releases from film sources which, though not imminently dangerous, were a long way from allowing our legal advisors to indulge in untroubled sleep.

By a series of coincidental and separate conclusions we agreed that a kind of "preview" of all sorts of TV programs was the ideal way to complete the experience gained to date. We decided, at the same time, to present these shows under the banner of *The Fireside Theater*—a title which we anticipated using in the autumn of '49 for a series of filmed dramas. With the burden of next year's planning at its heaviest, we wanly looked forward to the headaches of dealing with an entirely new show each week, but hoped the experience would be worth it.

Here, then, is a brief resume of some of the 14 shows we attempted, and the kernel of what we learned from them. No attempt is made to assess individual program values—except where audience mail reaction was decisive.

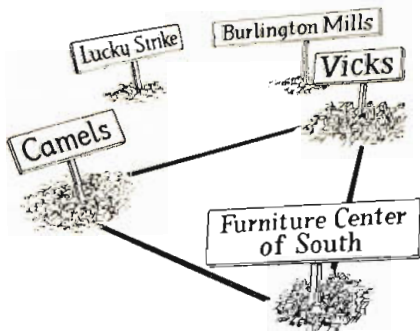
April 5th—Friend of the Family.
An experiment in ad-lib drama

On the Air Sept. 22
a **NEW**
TELEVISION
STATION

wfmy
TV

CHANNEL 2
GREENSBORO, N.C.

Serving North Carolina's
Rich Tri-City Market
GREENSBORO
WINSTON-SALEM
HIGH POINT



Now for the first time

WFMY-TV

makes it possible to sell
this rich area as **ONE Market**

AFFILIATED WITH

CBS • NBC
ABC • Du Mont
and

First in the Carolinas
with **Live TV**

Sales Representatives
HARRINGTON, RIGHTER and PARSONS,
INC.

New York City
270 Park Avenue
MU-8-1185

Chicago
Tribune Tower
WH-4-0074

Owned and operated by
GREENSBORO DAILY NEWS
and
THE GREENSBORO RECORD

built on a set plot. Magnificent in rehearsal, the show fell off badly in actual presentation. *Lesson:* Where spontaneity is your ace, painstaking and over-involved camera positions, with consequent rehearsal weariness, will sink you. If you can't keep it simple, don't try it.

April 12th—Ghosts. Nature of experiment: introduction of a film story by studio devices so that it appeared to be live. *Lesson:* It can be done. Most of our viewers thought *Ghosts* was a live show, and it was a big hit.

April 19th—New Faces of 1949. TV revue, based on Leonard Sillman's well-known perennial. *Lesson:* No amount of pre-camera rehearsal is adequate if the groupings are not held strictly to the limits of camera lens and field. Back lighting and silhouettes are possible and effective in TV but you'd better plan them well in advance.

April 26th—What's New? News capsule revue. *Lesson:* Pre-camera rehearsal still needed more accurate relation to camera set ups. Practical aspects of sets needed closer supervision during the construction stage.

May 3rd—Meet My Sister. Musical comedy, written and produced by Felix Jackson, veteran Hollywood film executive. Jackson entered into this venture with nothing to gain but experience. *Lesson:* It was this show which revealed to us most clearly the basic faults of live production, at least as we experienced it. They were: inaccurate pre-camera groupings, lack of exactness in set and prop preparation, and the need for realistic "stage management." Many a hot word was exchanged between ourselves and the network on this one. Both sides were at fault, and I believe both sides learned a great deal.

May 10th—Time Bomb. This half-hour film was the smash hit of our preview series. Our viewers were ecstatic and the mail poured in from all quarters. *Lesson:* Dramatic film properly made for TV has impact equal to any live dramatic show. We also garnered a number of technical points on flare and use of sharply defined light pattern backgrounds.

At about this time we became aware of a phenomenon in audience reaction. Each week we had asked for opinion of the show from our viewers, and naturally, these opinions varied to the extreme. But—and here was the surprise—over and over again our viewers urged us to continue presenting different kinds of entertainment. Even while



MEET MY SISTER "... revealed the basic faults of live production."

they were denouncing our choice of a single show they expressed their willingness to stay with us through good and bad, provided we would keep trying for variety in our choice. I leave to others to decide whether this attitude had, or will have, significance. It hints at the possibility that continuity of listening habits may not be identical in TV with what we may have come to expect in radio. On the other hand, it may be just another symptom of the so-called "novelty" stage in TV program habits.

May 17th—Western Night. This was a budget-balancing experiment with two short pictures, *The Lost Dutchman's Mine*, a film produced for TV, and *Brainy Bobby*, a cut down model of an old film. *Lesson:* There is a whale of a difference between film made for television, and just film. We garnered a few points, also, on the problems of clearing music on film.

May 31st—The Birthday Murder. Since our production difficulties with *Meet My Sister*, mentioned earlier, we had been sticking to film while we reorganized our staff work and ironed out procedures with the network. We now felt ready to tackle another live show, a "who-dun-it." Every effort was made to have sets and props exact in detail. As we rehearsed the cast during pre-camera days I brought in a 35mm motion picture camera finder with lens cut-outs, and care-

TIME BOMB "... dramatic film has impact equal to live drama."





DANCE DISCOVERIES "... dancing offers TV great opportunities."

fully checked every position for camera set up. On the day before camera rehearsal, the technical director came in for a double check. *Lesson:* It can be done. There were almost no changes necessary in business or camera set-ups during the comparatively short camera rehearsal, and the production was highly economical as well as successful. We were considerably elated about the show.

June 14th—Dance Discoveries.

This was a "theater" show assembling, as it did, the very top exponents of acrobatic, comedy-eccentric, ballet and tap dancing, it seemed to have some point of attraction for everyone. We tried to bring to its pre-production all the experience we had gained to date, and succeeded at least to the extent of presenting most of the dancers in continuity without meaningless camera cuts. *Lesson:* Dancing offers great TV opportunities, but more care must be given to lens work than in any other field. The curse of the camera in dancing is the foreshortening which results from attempting to cover an area, and to bring a dancer into close view by changing lenses on the same camera, from the same position. Exactness in distance and lens calls for protracted camera rehearsal.

July 5th—Hobby Lobby. Dave Elman's old standby proved once

WESTERN NIGHT "... a whale of a difference between film produced for TV and just film."



more that a solid radio feature usually has TV values. *Hobby Lobby* seemed to ring the bell with a clang. *Lesson:* In audience participation, or novelty shows made up in whole or in part of non-professionals, pre-production screening pays off.

This has been a longer dissertation than I intended, but the facts remain that, at the executive level, there are many aspects of designing, and building and painting, and hauling, and setting up, and costuming, and dressing sets, which are understandably obscure and inadequately understood. Many of these are complicated by the exigencies of the moment. Others, as anyone experienced in the theatrical or film production business knows, can be corrected by a little more realistic consideration of factors which have been in existence a long time, and have not been created by television per se. Until these are faced up to, live production costs have a somewhat uncertain future.

We do not believe all television should be on film. But, for drama, until reproducing picture in a TV studio has settled down a bit, we prefer to produce picture by methods which have solidified to a greater degree—film. Time, to be sure, may alter everyone's viewpoint. We cling religiously to our ignorance of the future, and our right to reverse ourselves on any and all points.

Entire Experiment Kept Within Budget

Anyhow, we think we had a useful year. Client and agency program representatives shared the ups and downs as a common experience. Agency account men and company brand supervisors stuck with us loyally, though often badly shaken. Our viewers were tolerant. With a low budget, we fought our way steadily into the top ten programs, trying always not to lose sight of our primary goal, which was experience, rather than immediate results. And we wound up the year several hundred dollars under our budget. That fact alone still startles us whenever we have a moment to think about it.

But those moments are rare, for in "Round Two" we are still working on low budgets with high aims and we welcome the challenge. In venturing into an all-film dramatic show, we are still trying to spread experience as widely as we can among client and agency personnel, in a mutual operation. Experience? Yes, we've had it. And brother, do we need more!

CHANNEL SEVEN

WMAZ-TV

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

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

Represented Nationally by
ABC SPOT SALES

“... an endlessly smiling girl — going to Bermuda, drinking beer, wearing a brassiere. Who can even remember what she advertises?”

AND that's the opinion of a great deal of American poster art by the editor of the *International Poster Annual*, '48-49.* Everyone concerned with television commercials can learn much from the technique of poster art, particularly those who feel 20 seconds isn't long enough to sell. Every ad man, in fact, should reap benefit from the ideas presented in the *Annual*. Reproduced here are some examples which should stimulate a fresh approach to the TV commercial. With the addition of motion, slides, wipes, dissolves and the whole range of changing focus, the technique of expressing ideas by means of symbols can be extended to the medium of television with greatly added impact.

As Aline B. Louchheim, assistant art editor of the *New York Times* put it in reviewing the *International Poster Annual*, "Apparently modern man is so susceptible to the bludgeoning techniques developed by commercial radio advertising, the same methods are now being used to sell ideas—from democracy to racial tolerance to safe driving."

Miss Louchheim then hits home to the very heart of the video commercial in outlining the poster's objective. "The job of the poster is, of course, to put its message or product across with the greatest impact in the least amount of time, in competition with many distractions, and to make itself remembered. Thus the artist must find an effective symbol, present it legibly and directly, and by his artistic skill and ingenuity, insure a continuing or frequently recalled image. If he tries humor he must be careful lest his joke pall on repetition. If he is industriously illustrative his message will take too long to decipher. If his symbolism is obscure he has failed to communicate."

*Pitman Publishing Corporation, 2 West 45th St., N.Y.C.

England — American Overseas Airlines.



Sweden—"Churchill writes for DN"



you can't hear red

U.S.A.—N.Y. Subway Advtg. Co. for its color and dimension signs.



France — advertisement for hair tonic.

**TWO TOPPERS RETURN
TO TELEVISION**



TUESDAY

MILTON BERLE

on the

**TEXACO STAR THEATER
COAST TO COAST**

beginning 8 PM EDST

September 20th over NBC-TV Network

and every Tuesday night thereafter

*See local papers for starting
dates on non-network stations.*

presented by

your **TEXACO** dealer



THURSDAY

**OLSEN AND
JOHNSON**

on the

**FIREBALL FUN-FOR-ALL
COAST TO COAST**

beginning 9 PM EDST September 22nd over NBC-TV

Network and every Thursday night thereafter

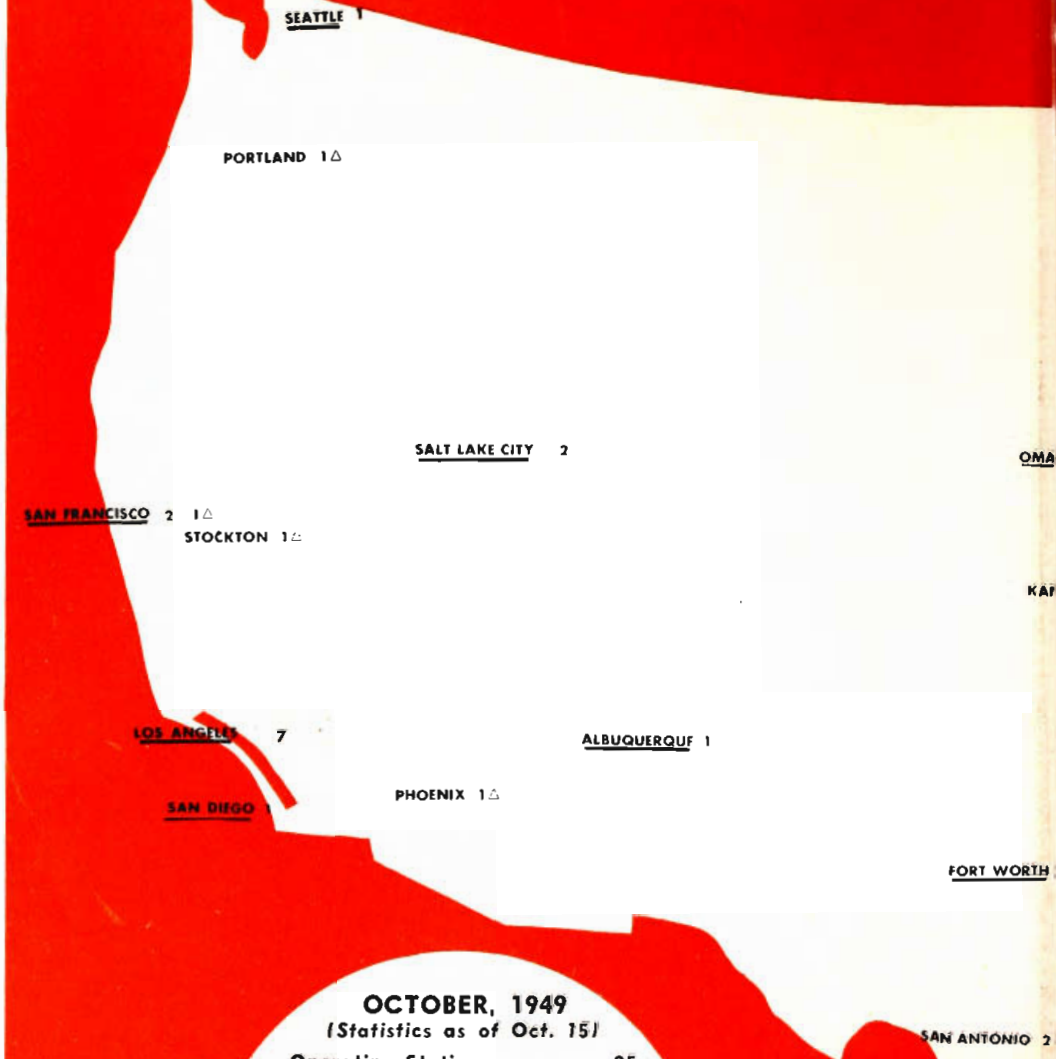
See local papers for starting dates on non-network station

presented by your **BUICK** dealer

KUDNER AGENCY, INC.

OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
U. S. TOTAL AS OF OCTOBER 1, 2,258,203	
Albuquerque KOB-TV (A, C, D, N)	750
Atlanta WSB-TV (A, N) WAGA-TV (C, D)	16,000
Baltimore WAAM (A, D) WBAL-TV (N) WMAR-TV (C)	76,059
Birmingham WAFM-TV (C) WBRC-TV (D, N)	5,000
Boston WBZ-TV (N) WNAC-TV (A, C, D)	125,000
Buffalo WBEN-TV (A, C, D, N)	29,333
Charlotte WBTV (A, C, D, N)	3,000
Chicago WBKB (C) WENR-TV (A) WGN-TV (C, D) WNBQ (N)	192,284
Cincinnati WLW-TV (N) WKRC-TV (C) WCPO-TV (A)	30,000
Cleveland-Akron WEWS (A, C, D) WNBK (N)	75,506
Columbus WLW-C (N) WTVN WBNS-TV (C)	8,000
Dallas (See Fort Worth) KBTX (D, P)	
Dayton WHIO-TV (A, C) WLW-D (D, N)	11,400
Detroit WJBK-TV (C, D) WWJ-TV (N) WXYZ-TV (A)	81,000
Erie WICU (A, C, D, N)	6,500
Fort Worth-Dallas WBAP-TV (A, D, N)	13,300
Grand Rapids WLAV-TV (A, D)	6,200
Greensboro WFMY-TV (A, C, D, N)	4,608
Houston KLEE-TV (A, C, D, P)	8,500
Johnstown WJAC-TV (N)	5,000
Indianapolis WFBM-TV (C, D, N)	7,000
Lancaster WGAL-TV (A, C, D, N)	9,600
Los Angeles KFI-TV KLAC-TV KN8H (N) KTLA (P) KTSL (D) KTTV (C) KECA-TV (A)	186,777
Louisville WAVE-TV (A, C, D, N)	5,800
Memphis WMCT (A, C, D, N)	7,000
Miami WTVJ (C, D, N)	9,083
Milwaukee WTMJ-TV (A, C, D, N)	32,830

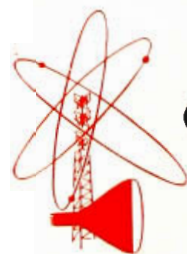


OCTOBER, 1949
(Statistics as of Oct. 15)

Operating Stations	85
Market Areas	48
CP's Issued	28
Applications Pending	349

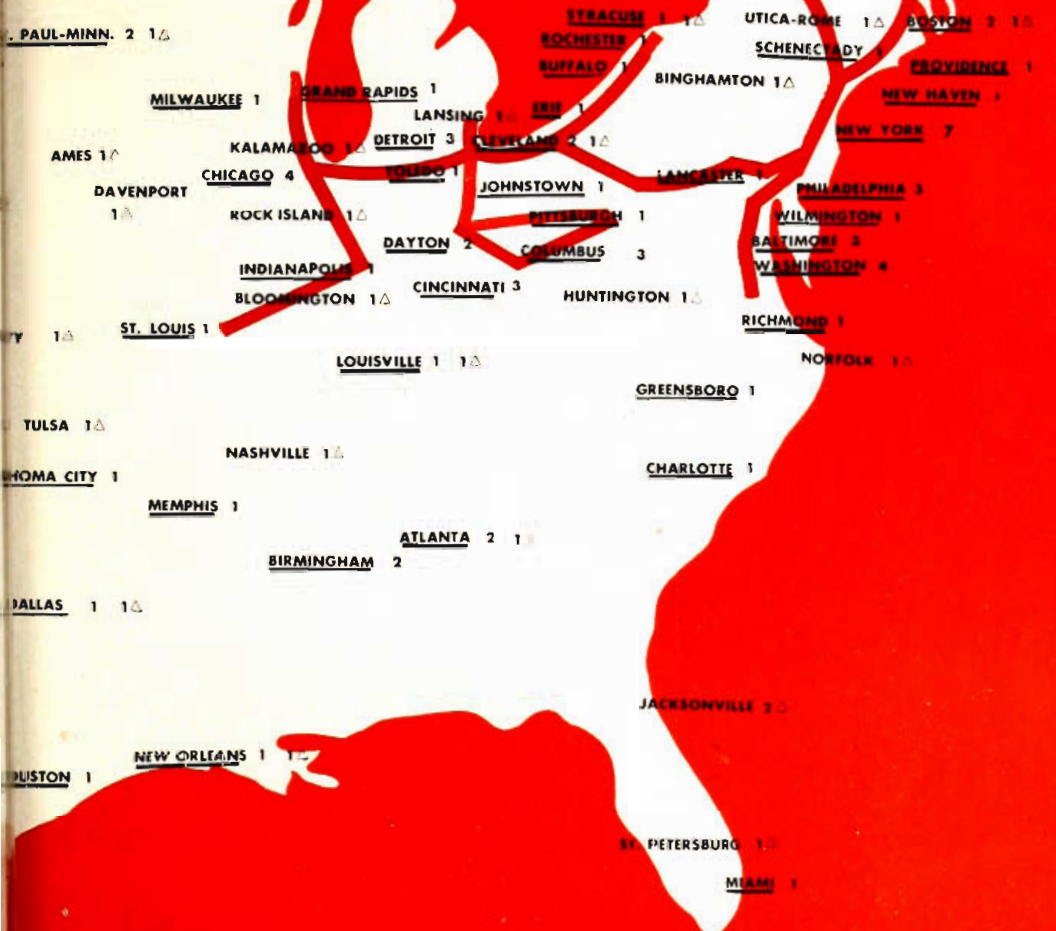
Interconnected cities served by the networks: Boston, Providence, New Haven, New York, Schenectady, Philadelphia, Wilmington, Baltimore, Washington, Richmond, Lancaster, Pittsburgh, Johnstown, Cleveland, Erie, Buffalo, Rochester, Toledo, Detroit, Dayton, Cincinnati, Columbus, Chicago, Milwaukee, Grand 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.

Adam Young Television, Inc.—The first to represent TV stations exclusively . . . To serve TV advertisers better.



Ada

NE'S STATUS MAP



New Haven	28,400
WNHC-TV (C, D, N)	
New Orleans	4,600
WDSU-TV (A, C, D, N)	
New York	749,282
WABD (D)	
WATV	
WCBS-TV (C)	
WJZ-TV (A)	
WNBT (N)	
WOR-TV	
WPIX	
Oklahoma City	10,250
WKY-TV (A, C, D, N)	
Omaha	1,200
KMTV (C)	
WOW-TV (N)	
Philadelphia	220,000
WPTZ (N)	
WCAU-TV (C)	
WFIL-TV (A, D)	
Pittsburgh	25,000
WDTV (A, C, D, N)	
Providence	13,965
WJAR-TV (C, N)	
Richmond	14,437
WTVR (D, N)	
Rochester	7,500
WHAM-TV (C, N)	
St. Louis	42,000
KSD-TV (A, C, D, N)	
St. Paul-Minneapolis	30,000
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Salt Lake City	6,000
KDYL-TV (N)	
KSL-TV (A, C, D)	
San Diego	6,300
KFMB-TV (A, C)	
San Francisco-Oakland	12,000
KPIX (C, D, N)	
KGO-TV (A)	
Schenectady	28,500
WRGB (A, C, D, N)	
Seattle	8,800
KING-TV (A, C, D, N)	
Syracuse	8,439
WHEN (A, C, D)	
Toledo	20,000
WSPD-TV (C, D, N)	
Washington	57,400
WMAL-TV (A)	
WNBW (N)	
WOIC (C)	
WTTG (D)	
Wilmington	8,600
WDEL-TV (D)	

Receiver figures are based on RMA reports, station, distributor and dealer estimates, and are presented as an informed approximation rather than an exact count, subject to adjustment each month.

OPENING DATES:

Binghamton	
WNBF	December 1
Bloomington	
WTTV	Fall '49
Cleveland	
WXEL	December
Dallas	
KRLD	November 1
Huntington	
WSAZ-TV	November 15
Jacksonville	
WMBR-TV	October
WJAX	Fall '49
Kansas City	
WDAF-TV	October 16
Lansing	
WJIM-TV	Late Fall
St. Petersburg	
WSEE	October
San Antonio	
WOAL-TV	November
San Francisco	
KRON-TV	November 15
Tulsa	
KOTV	November 15
Utica	
WKTU	December 1

Sam Young

Stations represented:
 Dallas—KBTU
 Houston—KLEE-TV
 San Antonio—KEYL
 Seattle—KING-TV
 Tulsa—KOTV

TELEVISION, INC.
 STREET • NEW YORK 16, N. Y.

DU MONT UP 120% OVER LAST YEAR

Substantial gains were chalked up by the Allen B. Du Mont Laboratories in the first 6 months of 1949 as compared with the corresponding period last year. In the face of a generally declining television market the Allen B. Du Mont Laboratories showed spectacular gains.

WHAT IS BEHIND DU MONT'S SUCCESS?

1. Technical leadership, in developing the outstanding television receivers.
2. Public recognition as shown by DuMont's great reputation for performance and dependability.
3. A sound merchandising policy which has made DuMont the most coveted franchise in television.
4. The fact that DuMont is in all phases of television—and *only* in television.

DU MONT *First with the finest in Television*



Lionel Train Corp.



Helena Rubinstein, Inc.



Coro, Inc.



The Simmons Co.,

a national advertiser can cover all tv markets for \$3,250

FOR a total cost of \$3,250 the national advertiser can promote his product in all TV markets via a three-way sales tool which benefits the advertiser himself, the individual station, and the retailer at the local level.

Through the establishment of Retailers Television Film Service, Inc., 10 national advertisers are distributing film spots designed for use by the local retailer. The manufacturers buying the service to date, (Bigelow Sanford Carpet Co., National Pressure Cooker Co., Hudson Hosiery Co., Lawrence Products Co., E-Z-Do Distributors, Inc., Frigidaire Div., Gen. Motors Corp., Helena Rubinstein, Inc., Pequot Mills, The Simmons Co., Coro, Inc., and Lionel Train Corp.) are distributing complete series of 10 open-end commercials to "key" stations* in each TV market. In addition, all other stations in each market are

supplied with an index folder listing pertinent data on each advertiser's commercials. The stations, in turn, solicit the local retailer to tie in with the national manufacturer's film spot.

Outgrowth of what was originally an exclusive service for its stations set up by Adam Young, Inc., station representatives, RTFS soon was in demand by other outlets. Young is an executive of RTFS, and works closely with Sam Cuff, president of

the organization, who is also handling TV for the rep outfit.

Each of the series is specially produced for TV, and are specially focused on product promotion at the local retail level. The commercials are produced in two series: three 40-second spots providing 20 seconds of local identification, and seven 12-second spots with eight seconds of local retailers' use. The local advertiser uses the 20 or 12 second portions before and after the national manufacturer's commercial for his own identification, by use of slides or live dialogue.

Film commercials, made in groups by RFTS, are produced via Paramount Pictures 35-mm sight and sound Tele-Transcriptions, and by making them in groups, it's possible to keep the cost low. Since they are film recordings, RFTS advises stations to audition them only on a TV

(continued on page 26)

*Key stations are: WAFM-TV, Birmingham; KTLA, Los Angeles; KFMB, San Francisco; WNHC, New Haven; WDEL-TV, Wilmington; WMAL-TV, Washington; WTVJ, Miami; WSB-TV, Atlanta; WBKB, Chicago; WFBM-TV, Indianapolis; WAVE-TV, Louisville; WDSU-TV, New Orleans; WMAR-TV, Baltimore; WBZ-TV, Boston; WWJ-TV, Detroit; KSTP-TV, Minneapolis-St. Paul; KSD-TV, St. Louis; WBEN-TV, Buffalo; WCBS-TV, New York; WHAM-TV, Rochester; WRGB, Greensboro; WHEN, Syracuse; WBT, Charlotte; WFTY-TV, Greenville; WLW-TV, Cincinnati; WEWS, Cleveland; WBNS-TV, Columbus; WLW-C, Dayton; WSPD-TV, Toledo; WKY-TV, Oklahoma City; WICU, Erie; WGAL-TV, Lancaster; WFIL-TV, Philadelphia; WDTV, Pittsburgh; WJAR-TV, Providence; WMCT, Memphis; WBAP-TV, Fort Worth; KLEE-TV, Houston; KBT, Dallas; KSL-TV, Salt Lake City; WTVR, Richmond; KRSC-TV, Seattle; and WTMJ-TV, Milwaukee.



check list for advertising agencies

POINTS FOR CONSIDERATION
IN NEGOTIATING CONTRACTS
AS PREPARED BY THE AAAA

FACILITIES

INDEMNIFICATION — MUSIC — In general, the indemnification clauses in station and network facilities contracts are complete. However, it is advisable for agencies to be cautious about possible violation of rights in the use of music and to be sure that indemnification coverage is complete. Various licenses are required for the use of music. These licenses cover the following rights:

Performance Rights: Most stations and networks have licenses to cover the performance of music in non-dramatic form and will therefore indemnify agencies and advertisers using the music covered by these licenses when presented in non-dramatic form. *Mechanical Reproduction Rights:* Few, if any networks or stations have licenses to cover mechanical reproduction of music. When agencies plan to kinescope programs, it is advisable to get clearance from copyright owners and other right owners (for example, arrangers) for such use of music. Networks or stations can often be of assistance in obtaining this clearance—otherwise agencies would be well advised to consult their legal counsel. *Synchronization Rights:* This is another form of rights which should be cleared on music when agencies plan to use film or kinescope. Here again, the station or network can generally help to obtain the necessary clearance. *Dramatic Use of Music:* So far there is no clear interpretation of what constitutes a dramatic use of music. The visual use of music in television adds confusion to this

issue. Since the ASCAP license held by stations and networks does not necessarily cover dramatic performance of music, special clearance from ASCAP or copyright owners is necessary. (IMPORTANT—The music licenses carried by most stations and networks cover “performance of music in non-dramatic form” only. The broadcasters must therefore limit their indemnification to the limits of their licenses. If music is reproduced on records or film, or is used in dramatic form, it is the agency’s responsibility to get proper clearance.)

Cancellations: It has been found that the cancellation privileges of the various station contracts are not uniform. In some cases, cancellation dates do not appear in the printed contract form. In other cases, they have to be negotiated and then typed in. In the present stage of television, even some of the cancellation clauses included in printed contract forms are open to negotiation, particularly when sports events or package programs are involved. It would be to agencies’ advantage to obtain, wherever possible, a one-way cancellation privilege.

Facility Charges: In view of the many items besides air time involved in purchasing television facilities, specific mention of all cost items should be included in a contract. For example: air time; studio facilities; camera crews, stage properties (set-up and striking charges included); amount of studio rehearsal time (also additional charges for extra rehearsal time); musical background for film commercials; and the amount of extra charge, if

any, for live commercials. In the case of live commercials, contracts should make clear who is to furnish the talent. There may also be extra charges for commercial rehearsal time, klieg lights, and film studio charges in addition to regular live studio charges. All such charges should be covered in the contract. In connection with all of the above mentioned charges, the contract should specify which are *gross* and *net* charges.

Rate Protection: A tendency has been noted on the part of some stations to grant rate protection only from the date of announcement of a new rate card, even though the effective date of the new rate card may be much later. It would be to agencies’ advantage to seek a period of rate production beginning with the *effective* date of the new card.

Responsibility for Agency Property: In many cases it is not feasible, practical or desirable to remove all property necessary in the production of programs immediately after performance, or between rehearsals. Many stations are including clauses in their contracts which relieve them of all responsibility for loss, theft, or damage to property left on station premises. Some contracts also include, in addition to a release-of-liability clause, an agreement to indemnify the station against loss in such cases. Accordingly, it is important for agencies to examine their own blanket insurance policies and make certain they provide coverage for property losses under such circumstances.

Remote Telecasts: In the case of
(continued on page 22)

**BIRDS EYE'S HEAVIEST AD
CAMPAIGN USES TV SPOTS
TO IMPLEMENT OTHER MEDIA**



TELEVISION, as the "action" ingredient in an advertising campaign described as the most extensive in the history of the frozen food industry, is being used by General Foods Corporation's Birds Eye-Snyder Division to implement other major media in top U.S. markets.

Kingpin of the frozen foods business (which, incidentally, is currently in its most competitive era) Birds Eye is using 20-second film spots on 27 stations in as many cities with the over-all schedule so integrated that the general theme of the campaign is conveyed from one ad medium to the next. The saturation technique embodied in the all-media campaign is intensified by the TV spot schedule (a reported \$100,000 expenditure) which gives the printed media effort added flexibility. In such major cities as New York approximately 10 to 14 spots each week are being used, at various times of the day, but primarily during peak viewing hours. Further impact and coverage to the Birds Eye spot schedule is provided through a "hitch hike" insertion at the close of parent company General Foods' *The Goldbergs*, one of TV's high rated and high sponsor identification network shows (CBS-TV Mon., 9:30-10 p.m. EST.)

The video commercials, in effect, "bring to life" the same product

identification technique used in magazines, newspapers, billboards and radio, via a cartoon illustration of three youngsters voicing the phrase "Better Buy Birds Eye." Slogan is used as an introduction to a "product of the week" series of ads, each plugging one of the 14 various items on the Birds Eye roster. The TV spots use the jingle technique on each product, with the youngsters opening and closing the commercial. Company executives predict the addition of the two new media, "television and outdoor advertising, will increase substantially the consumer identification of Birds Eye frosted foods . . ." Says Birds Eye's director of marketing, Howard F. Lochrie: "When this campaign is over the whole country will be familiar with the three kids on the Birds Eye ads." While the spot schedule represents Birds Eye Division's initial entry into TV, Lochrie is quick to voice his belief in the medium's ability to do the job of rounding out a full-fledged advertising campaign. "This schedule is just a starter for us," he says, and adds, significantly, "but it's not an experiment."

With the introduction of a different product each week, Birds Eye will run the gamut of general food product selling and demonstration, from frozen fish to poultry, from

fruits to vegetables. Furthermore, the flexibility of TV and its ability to demonstrate will be thoroughly exploited throughout the schedule, via recipes, cooking hints, etc.

**Birds Eye Decision
Cued By GF TV Success**

General Foods' success with the medium via *The Goldbergs* and other TV ventures of the past three years is reportedly the motivating factor in the Birds Eye decision to use TV as a significant portion of its greatest advertising effort in any single period to date. The over-all campaign this year, which will run to the end of '49, is 10% larger than the 1948 appropriation—which itself represented a new high for the General Foods corporate unit.

In addition to full color spreads alternating weekly in *Life* and *The Saturday Evening Post*, Birds Eye product ads will appear in 105 newspapers in 90 cities. Another innovation will be the frozen food firm's initial use—after successful experimentation—of billboards in 146 market areas. In addition, spot radio will augment the campaign via announcements on 99 stations in 51 cities. Point-of-sale promotion will also be increased throughout the campaign via the introduction of a variety of window and in-store posters and display material.

Baltimore Television means WMAR-TV

As Maryland's pioneer television station, WMAR-TV consistently covers an area from Washington, D. C. to Wilmington, Delaware, and from Pennsylvania to the Potomac River.

WMAR-TV is the television station of the *Sunpapers* of Baltimore. It is on Channel Two, and carries the programs of the CBS network to televiewers in the entire Chesapeake basin area.

WMAR-TV's coverage of political campaigns, sports and special events — civic, patriotic, and cultural — is unequalled in this rich, productive area.

Represented by

THE KATZ AGENCY INCORPORATED

ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

AGENCY CHECKLIST

(continued from page 20)

remote pick-ups, studios should be provided for live and/or film commercials, and prices should specify that use of such facilities is included. Because of the complexities of union regulations, agencies should ascertain whether the use of props is permitted at the point of pick-up, such as a sports arena, for example.

Problems Pertaining to Network Operation Only: Network contracts should be checked for their latest provisions governing the adding of inter-connected and non-inter-connected stations as they become available. In the present stage of television network operation, there are no station group requirements comparable to AM group requirements. At the present time requirements for the addition of new stations may apply to any and all new stations that join the network, regardless of their geographical location. Where single cables connect TV cities, it is advisable to check the allocation of the time on the cables. Agencies may find that the markets they want to reach are not available, or may be available for limited times only. Some networks apply a charge for the kinescope prints which are necessary when non-interconnected stations are added to the network. This is in contrast to network radio, where stations are added without charge to the advertiser for the telephone lines necessary to connect the additional stations. In the case of network programs broadcast on non-interconnected stations for which kinescope prints are necessary, the specific charges, if any, for such prints should be itemized in the contract.

General Provisions: Because of the newness of television, and lack of uniform practices, it would be to the advantage of agencies to urge stations and networks to clarify their license situation and provide lists of the specific licenses they hold, with which agencies may be required to comply. Before a contract is consummated, it is well to ascertain that there will be suitable studios available for required rehearsals, dress rehearsals, and the actual program itself, possibly with provisions for a studio audience. In connection with possible rebates for failure, or poor quality of audio or video signal, stations and networks have not standardized on policy and each case is subject to individual negotiation.

TALENT

(There is no attempt here to cover completely the subject of talent contracts, but only the talent portion of facilities contracts and the necessary parts of talent agreements that pertain thereto.)

Kinescope Prints: In connection with use of kinescope prints, it is advisable for the agency to have clearance on the following points: infringement of patent rights; contractual obligation or violations of AFRA, theatrical, and motion picture union contracts; film rights for talent; synchronization and mechanical rights on music, etc. Where the broadcaster secures the rights for synchronized recording on film of copyrighted musical compositions, the agency should look to the contract to provide indemnification by the station or network. When selective-market live TV advertising is used, it is advisable for the agency, when possible, to secure rights for the use of kinescope prints in additional markets, and if there are charges for such rights, they should be specified in the contract. This securing of rights is also advisable in network operation in cases where the network does not have an outlet in a particular market or markets which the advertiser might want to reach through a non-affiliated station.

PACKAGES

In package program contracts it is to the advantage of agencies to look to the station or network furnishing the package to assume specific responsibility for all social security and income tax withholding obligations for all personnel supplied by the station. In the case of sporting events particularly, it is advisable to seek to have cancellation privileges and credits for pre-emptions and facilities failures cover both talent and facilities. All observations and suggestions under "A. Facilities" also should be considered in connection with package contracts.

AVAILABLE NOW

A young, married man with a background in commercial motion picture and still photography.

EXPERIENCED . . . in taking, developing and printing stills such as used in station publicity and photographic title cards. My work also included taking 16MM movies using the Cine-Kodak Special, Bell & Howell 70-DA and Bolex; doing both editing and animation as used in commercials.

TRAINED . . . in use of Auricon Single-System sound camera and developing of this film. By attending Television Arts Institute, Phila's television production school, I have been able to adapt all my past experience to television work.

WILLING . . . to work in any job, for any number of hours, at any salary, anywhere in U. S. For any further information, please write:

WILLIAM L. BARISH
5213 West Berks Street
Philadelphia, Penna.

backstage with *The Black Robe*

Problems of a Unique TV Program,
as described by its producer,
George McGarrett of NBC.

Impact of "The Black Robe"
is in close-up shots like this.



EARLY in May of this year, package producer Philips H. Lord conceived the idea of bringing the people normally met in night court to the television audience. After considering the many handicaps concerned with sustaining a half hour of TV entertainment with non-professionals, a format was finally developed and the TV audience was introduced to *The Black Robe*.

When the show started, the camera technique was unique in that practically every shot was a close-up of the people concerned. Each face was made to fill the TV screen and every expression of a "defendant" brought directly to the viewer. To look, from a professional angle, at *The Black Robe* one would probably conclude that production of the show was simple. But when one realizes that the people who appear in the cases have had absolutely no professional experience of any kind before cameras or microphones, the complexities are easily realized.

For those who may not have seen the show, let me explain that the scene is laid in night court of a large metropolitan city. The judge, played by veteran actor Frank Thomas, Sr., is seated behind the bench, with a bailiff, as usual, in attendance. As each case is called the defendants come before the judge who hears their stories and either passes judgment or holds the case over for the appropriate court, depending on the nature of the offense. Cases run the gamut of tough mugs held for assault and



A quick switch offers a view of entire court room (camera on left) or a close-up of the judge and defendants at the bench.

battery, wives having their drunken husbands reprimanded, con game operators, armed burglary, disturbing the peace and all the other exciting, humorous, pathetic and human interest stories which are heard regularly in the night courts of a great city.

The cases heard are gathered from police files and blotters so the source of material is as endless as the indiscretions of the people themselves. Acquisition of non-professional talent, and the task of getting them to act out the situations realistically, is the major problem. We at NBC, in collaboration with the Lord office, scour New York City, day and night, to find people with interesting faces and who combine the face with the ability to carry a story. Obviously, the story is sometimes rather long and complicated. The places we visit on our daily and nightly hunt take us from the Waldorf lobby to waterfront joints along West Street. When we say "portrayed by people from all walks of life" we mean precisely that.

The approach to these people is simple and straightforward. After considering them for appearance, (and eavesdropping long enough on their conversation to get some idea of their speaking ability), we present them with a card which says, in essence, "How would you like to

go on a television program?" We have had some explosive reactions from people who, in no uncertain terms, decline the opportunity to face a TV camera, but in the main, our average is surprisingly high in acceptance, or at least in a friendly interest in what we have to offer. If a person accepts, he or she is asked to report to our "casting office" (a vacant store located above a luggage shop on West 52nd Street). Its decor often fits most of the cases we present with surprising accuracy. When a prospective "candidate" arrives at the casting office, he is interviewed, as to age, occupation, and background of pertinent interest. We then photograph each person and keep a card index file of the pictures and backgrounds of our Black Robe players. Our "Rogues Gallery" is beginning to assume sizable proportions and is, of course, kept in strict privacy.

When our cases are in form for the first rehearsal, I meet with our director, Herbert Swope, Jr., and members of the Lord organization to routine them into definite sequence—with emphasis on balancing the various types of cases for pacing, content, types of people to appear, and playing time. Actually, this is very similar to routineing a musical or variety show. The same principles of showmanship apply

(continued on page 31)

Close-up of the court room illustrates the realism of "characters" used on "The Black Robe."



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
Buick	
Fireball Fun For All, NBC	\$20,000
Chevrolet Div.	
Chevrolet On Broadway, NBC	\$5,000
Inside U.S.A., CBS	\$10,000
Chevrolet Dealers	
Famous Jury Trials, DuMont	\$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
General Foods (Maxwell House)	
Mama, CBS	\$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
Kellogg Co.	
Singing Lady, ABC	\$3,500
Kraft Foods	
Kraft Tele. Theater, NBC	\$7,500
Lever Bros.	
The Clock, NBC	\$5,000
Lincoln-Mercury	
Toost Of The Town, CBS	\$10,000
Chevrolet Dealers	
Winner Take All, CBS	\$3,500
Mohawk Carpet Mills	
Mohawk Showroom, NBC	\$3,500 (per wk)
Old Gold	
Stop The Music, ABC (second half)	\$3,500
R. J. Reynolds (Camels)	
Camel News Caravan, NBC	\$15,000 (per wk)
Liggett & Myers (Chesterfield)	
Arthur Godfrey & His Friends	\$10,000
Philco Corp.	
Philco Playhouse, NBC	\$15,000
Scott Paper Co.	
Dione Lucas CBS, (second half)	\$500
Wine Advisory Board	
Dione Lucas CBS, (first half)	\$500
J. B. Williams	
Say It With Acting, NBC	\$1,000
Ford Motor Co.	
Ford Theater, CBS (alternate weeks)	\$20,000
Esso	
Tonight On Broadway, CBS	\$7,500
International Silver	
Silver Theater, CBS	\$8-10,000

	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	Gene Wicker The Kellogg Company (12L 1E)	Gene Wicker The Kellogg Company (12L 1E)	Action Autographs Bell & Howell	Serenade	Film	Film	Penthouse Players	Penth Play
	CBS		Burton Holms Troveologues A T and Santa Fe	Mr. I. Magination	Mr. I. Magination	Tonight on Broadway Esso (9)	Tonight on Broadway Esso (9)	This is Show Business Crosley Corp. (43)	This is Busi- ness Crosley (4)
	DU MONT					Front Row Center (6)	Front Row Center (6)	Front Row Center (6)	Front Con (1)
	NBC					Leave it to the Girls Maxwell House	Leave it to the Girls Maxwell House	Aldrich Family Genl Foods	Aldr- Fan Genl
MONDAY	ABC	News	News	TV Tot's Time	Sleepy Joe	Film	Film	Author Meets Critics	Aut Meets Cri
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Film		CBS News Oldsmobile (11L)	Clie Edwa
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)			Manhattan Spotlight (2)	Vinc Lop (2)
	NBC					Kukla, Fran & Ollie RCA (23L 26F)	Kukla, Fran & Ollie RCA (23L 26F)	Mohawk Showroom Mahawk Carpets	Camel Cara Can
TUESDAY	ABC	News	News	News	Sleepy Joe	Oky Doky Ranch (partic.)	Film	On Trial	On T
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Roar of Rails A.C. Gilbert (17L)	Roar of Rails A.C. Gilbert (17L)	CBS TV News	Ruthi Teleph Philip (11)
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)	Vinc Lop (2)
	NBC					Kukla, Fran & Ollie Seal Test	Kukla, Fran & Ollie Seal Test	Mohawk Showroom Mahawk Carpets	Camel Cara Can
WEDNESDAY	ABC	News	News	News	Sleepy Joe	Film	Fitzgeralds (partic.)	Fitzgeralds (partic.)	
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Your Sports Special		CBS News Oldsmobile (11L)	At Hi Par C. F. M (9L)
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	The Family Genius (5L)	The Family Genius	Manhattan Spotlight (2)	Vinc Lop (2)
	NBC					Kukla, Fran & Ollie RCA (23L 26F)	Kukla, Fran & Ollie RCA (23L 26F)	Mohawk Showroom Mahawk Carpets	Camel Cara Can
THURSDAY	ABC	News	News	News	Sleepy Joe	Film	Fitzgeralds (partic.)	Lane Ronger Genl Mills	Lone R Genl
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Dione Lucas Wine Advisor, Board Scott Paper	Dione Lucas Wine Advisor, Board Scott Paper	CBS TV News	Sanny Sha
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)	Captain Video	Captain Video	Manhattan Spotlight (2)	Vinc Lop (2)
	NBC					Kukla, Fran & Ollie Seal Test	Kukla, Fran & Ollie Seal Test	Mohawk Showroom Mahawk Carpets	Camel Cara Can
FRIDAY	ABC	News	News	TBA	Sleepy Joe	Fitzgeralds (partic.)	Fitzgeralds (partic.)	Film	Fil
	CBS			Lucky Pup Bristol-Myers (11)	Bob Howard (partic.)	Your Sports Special		CBS News Oldsmobile (11L)	Dr. Pe Trim Cloth
	DU MONT	Small Fry	Small Fry	Magic Cottage (4L)	Magic Cottage (4L)			Manhattan Spotlight (2)	Vinc Lop
	NBC					Kukla, Fran & Ollie RCA (23L 26F)	Kukla, Fran & Ollie RCA (23L 26F)	Mohawk Showroom Mahawk Carpets	Camel Cara Can
SATURDAY	ABC			Film	Oky Doky Ranch (partic.)	TBA	TBA	Hollywood Screen Test Co-op	Hollyv Screen Co-
	CBS			Red Barber's Club House U. S. Army & Air Force	Lucky Pup Bristol-Myers			In the First Person	Blue Bat (por
	DU MONT								
	NBC							You Are an Artist	Leon P and H

Network sponsored shows after 10 P.M.: CBS: Studio One, (Westinghouse) Mon., 10-11; Tournament of Champions, (Ballantine) Wed., 10-11; People's Platform (Household Finance) Fri., 10-10:30. ABC: The Colgate Hour, (Colgate) Mon., 10-11; The Colgate Theater, (Colgate) Tue., 10-11; The Colgate Theater, (Colgate) Wed., 10-11; The Colgate Theater, (Colgate) Thu., 10-11; The Colgate Theater, (Colgate) Fri., 10-11; The Colgate Theater, (Colgate) Sat., 10-11.

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
<i>Think Fast</i>	<i>Think Fast</i>	<i>The Little Review</i>	<i>The Little Review</i>	<i>Let There Be Stars</i>	<i>Let There Be Stars</i>	<i>Let There Be Stars</i>	<i>Let There Be Stars</i>
<i>Toast of the Town</i> (Lincoln-Merc. 5L 3F)	<i>Toast of the Town</i> (Lincoln-Merc. 15L 3F)	<i>Toast of the Town</i> (Lincoln-Merc. 15L 3F)	<i>Toast of the Town</i> (Lincoln-Merc. 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)
<i>Chicago Mystery Players</i> Co-Op (3)	<i>Chicago Mystery Players</i> Co-Op (3)	<i>Film</i>	<i>Film</i>	<i>Cross Question</i> Co-Op	<i>Cross Question</i> Co-Op	<i>Cross Question</i> Co-Op	<i>Cross Question</i> Co-Op
<i>Starfield Supper Club</i>	<i>Starfield Supper Club</i>	<i>The Colgate Theater</i> Colgate-Palm.-Peet	<i>The Colgate Theater</i> Colgate-Palm.-Peet	Philco TV Playhouse	Philco TV Playhouse	Philco TV Playhouse	Philco TV Playhouse
<i>Your Witness</i>	<i>Your Witness</i>	Wendy Barrie	Wendy Barrie	Mr. Black	Mr. Black	Barn Dance	Barn Dance
<i>Star Theatre International</i> Silver (12L 18F)	<i>Silver Theatre International</i> Silver (12L 18F)	<i>Talent Scouts</i> Lipton Tea (8L)	<i>Talent Scouts</i> Lipton Tea (8L)	Philco Camera Philip Morris (9L)	Philco Camera Philip Morris (9L)	<i>The Goldbergs</i> Gen'l Foods (13L 4F)	<i>The Goldbergs</i> Gen'l Foods (13L 4F)
<i>Newsweek</i> News (6L)	<i>Newsweek</i> News (6L)	<i>Al Morgan Show</i> Co-Op (4)	<i>Al Morgan Show</i> Co-Op (4)	<i>And Everything Nice</i> (partic.)	<i>And Everything Nice</i> (partic.)	<i>Wrestling</i> Sunnyside Bohemian Beer (2)	<i>Wrestling</i> Sunnyside Bohemian Beer (2)
<i>Voilet on Broadway</i>	<i>Chevrolet on Broadway</i>	<i>Voice of Firestone</i> Firestone Tire & Rubber	<i>Voice of Firestone</i> Firestone Tire & Rubber	<i>The Black Robe</i>	<i>The Black Robe</i>	<i>Band of America</i> Cities Serv.	<i>Band of America</i> Cities Serv.
<i>Believe</i>	ABC Film	ABC Film	ABC Film	Arch Oboler	Arch Oboler	<i>Film</i>	<i>Film</i>
<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>We, the People</i> Gulf Oil (5L 8F)	<i>We, the People</i> Gulf Oil (5L 8F)	<i>Suspense</i> Electric Auto-Lite (14L 1F)	<i>Suspense</i> Electric Auto-Lite (14L 1F)
<i>Court of Current Issues</i> (8L)	<i>Court of Current Issues</i> (8L)	<i>Court of Current Issues</i> (8L)	<i>Court of Current Issues</i> (8L)	<i>The O'Neill</i> Du Mont Receiver (11)	<i>The O'Neill</i> Du Mont Receiver (11)	<i>Film</i>	<i>Film</i>
<i>Star Theater</i> Texaco	<i>Star Theater</i> Texaco	<i>Star Theater</i> Texaco	<i>Star Theater</i> Texaco	<i>Fireside Theater</i> Procter & Gamble	<i>Fireside Theater</i> Procter & Gamble	<i>Life of Riley</i> Pabst	<i>Life of Riley</i> Pabst
<i>Actors Studio</i>	<i>Actors Studio</i>	<i>Look Photo</i> Crime	<i>Look Photo</i> Crime	<i>Film</i>	<i>Film</i>	<i>Wrestling</i> Co-Op	<i>Wrestling</i> Co-Op
<i>Arthur Godfrey</i> Chesterfield (14L 26F)	<i>Arthur Godfrey</i> Chesterfield (14L 26F)	<i>Arthur Godfrey</i> Chesterfield (14L 26F)	<i>Arthur Godfrey</i> Chesterfield (14L 26F)	<i>Bigelow Show</i> Bigelow Sanford (12L 15F)	<i>Bigelow Show</i> Bigelow Sanford (12L 15F)	<i>Blues By Borgy</i> (partic.)	<i>Famous</i> Jury Trials Local Chev. Dealers (11L)
TBA	TBA	<i>Film</i>	<i>Film</i>	<i>The Plainclothes Man</i> (4)	<i>The Plainclothes Man</i> (4)	<i>Famous</i> Jury Trials Local Chev. Dealers (11L)	<i>Famous</i> Jury Trials Local Chev. Dealers (11L)
TBA	TBA	<i>The Clock</i> Lever Bros.	<i>The Clock</i> Lever Bros.	<i>Kraft</i> TV Theater Kraft Foods	<i>Kraft</i> TV Theater Kraft Foods	<i>Kraft</i> TV Theater Kraft Foods	<i>Kraft</i> TV Theater Kraft Foods
<i>Stop the Music</i> Admiral (14L)	<i>Stop the Music</i> Admiral (14L)	<i>Stop the Music</i> Old Gold (14L)	<i>Stop the Music</i> Old Gold (14L)	<i>Crusade in Europe</i> Life & Time (10F)	<i>Crusade in Europe</i> Life & Time (10F)	<i>Boris Karloff</i>	<i>Boris Karloff</i>
<i>Front Page</i>	<i>Front Page</i>	<i>Inside U.S.A.</i> (altern. wks. Chevrolet) (9L 10F)	<i>Inside U.S.A.</i> (altern. wks. Chevrolet) (9L 10F)	<i>Ed Wynne-Speidel</i>	<i>Ed Wynne-Speidel</i>	<i>Film</i>	<i>Film</i>
<i>Mystery Theo. Film</i>	<i>Mystery Theo. Film</i>	<i>Film</i>	<i>Film</i>	<i>Moray Amsterdam</i> Dumont Labs. (9L 21IT)	<i>Moray Amsterdam</i> Dumont Labs. (9L 21IT)	<i>Sunnyside</i> Boxing Bohemian Beer (2)	<i>Sunnyside</i> Boxing Bohemian Beer (2)
<i>Hollywood Premiere</i>	<i>Hollywood Premiere</i>	<i>Mary, Kay and Johnny</i>	<i>Mary, Kay and Johnny</i>	<i>Fireball Fun</i> For All Buick	<i>Fireball Fun</i> For All Buick	<i>Fireball Fun</i> For All Buick	<i>Fireball Fun</i> For All Buick
<i>17 Wks. (mas)</i>	<i>Film</i>	<i>Blind Date</i>	<i>Blind Date</i>	<i>Auction-Aire</i> Libby Foods	<i>Auction-Aire</i> Libby Foods	<i>Fun for the Money</i> Nat'l Cellulose-cotton (8L)	<i>Fun for the Money</i> Nat'l Cellulose-cotton (8L)
<i>10:1 Food</i> (L 2F)	<i>Mama</i> Gee'l Foods (11L 2F)	<i>Man Against Crime</i> (11)	<i>Man Against Crime</i> (11)	<i>Ford Theo.</i> 54th Street Revue (later.)	<i>Ford Theo.</i> 54th Street Revue (later.)	<i>Ford Theo.</i> 54th Street Revue (later.)	<i>Ford Theo.</i> 54th Street Revue (later.)
<i>Minds of Under</i>	<i>Hands of Murder</i>	<i>Head Line</i> Clues (3)	<i>Head Line</i> Clues (3)	<i>Hunting & Fishing Club</i> Mail Pouch Tab. (3L 3F)	<i>Hunting & Fishing Club</i> Mail Pouch Tab. (3L 3F)	<i>Sunny Maid</i> Versatile Varieties Bonafide Mill	<i>Sunny Maid</i> Versatile Varieties Bonafide Mill
<i>Feature Film</i>	<i>Feature Film</i>	<i>Feature Film</i>	<i>Feature Film</i>	<i>Film</i>	<i>Film</i>	<i>Big Story</i> Poll Moll	<i>Big Story</i> Poll Moll
<i>Paul Whiteman's TV Teen Club</i>	<i>Paul Whiteman's TV Teen Club</i>	<i>Paul Whiteman's TV Teen Club</i>	<i>Paul Whiteman's TV Teen Club</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>
<i>Take All Winner</i>	<i>Take All Winner</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>	<i>Film</i>
<i>Your Press</i>	<i>Meet Your Congress</i>	<i>Mixed D'bles</i>	<i>Mixed D'bles</i>	<i>Who Said That?</i>	<i>Who Said That?</i>	<i>Film</i>	<i>Film</i>
				<i>Cavalcade of Stars</i> Drug Store TV Prod.	<i>Cavalcade of Stars</i> Drug Store TV Prod.	<i>Cavalcade of Stars</i> Drug Store TV Prod.	<i>Professional Wrestling</i> Chi. Co-Op (4)

HOOPER NETWORK TELERATINGS

Top Five (August)

- 1. Fire Ball Fun For All** 42.9
(Buick, NBC Thurs. 9-10 pm. 33 cities)
- 2. Stop The Music** 35.0
(Old Gold, Admiral, ABC, Thurs. 8-9, 11 cities)
- 3. Arthur Godfrey & His Friends** 28.5
(Chesterfields, CBS, Wed. 8-9 pm. 33 cities)
- 4. Original Amateur Hour*** 27.4
(Old Gold, Du Mont, Sun. 7-8 pm. 16 cities)
- 5. Kraft Television Theater** 26.2
(Kraft Foods, NBC, Wed. 9-10 pm. 15 cities)
*Switched to NBC Oct. 4

PULSE 7-CITY NETWORK RATINGS

(September 6-12)

- 1. Toast of the Town** 36.3
(Lincoln-Mercury, CBS, Sun. 8-9 pm.)
- 2. Philco Playhouse** 32.5
(Philco, NBC, Sun. 9-10 pm.)
- 3. The Goldbergs** 31.6
(General Foods-Sanka Coffee)
- 4. Arthur Godfrey & His Friends** 29.5
(Chesterfield, CBS, Wed. 8-9 pm.)
- 5. Stop The Music** 29.4
(Old Gold, Admiral, ABC, Thurs. 8-9 pm.)
- 6. Suspense** 29.2
(Auto Lite, CBS, Mon. 9:30-10 pm.)
- 7. Break The Bank** 29.2
(Bristol-Myers, ABC, Fri. 9:30-10 pm.)
- 8. Friday Night Boxing** 28.0
(Gillette, NBC, 10-11 pm. Also includes Greatest Fights of the Century sponsored by Chesebrough Mfg. Co.)
- 9. Original Amateur Hour*** 24.3
(Old Gold, Du Mont, Sunday, 7-8 pm.)
- 10. Cavalcade of Stars** 23.0
(Drug Store Tele Productions, Du Mont, 9-10 pm.)
*Switched to NBC, Tues. Oct. 4

Top 10 New York City Ratings

September

THE PULSE

- 1. Toast of the Town** 44.0
(Lincoln-Mercury, CBS, Sun. 8-9 pm.)
- 2. The Goldbergs** 43.8
(General Foods-Sanka Coffee, CBS, Mon. 9:30-10 pm.)
- 3. Philco Playhouse** 35.3
(Philco, NBC, Sun. 9-10 pm.)
- 4. Original Amateur Hour** 29.1
(Old Gold, Du Mont, Sun. 7-8 pm.)
- 5. Friday Night Boxing** 28.8
(Gillette, NBC, 10-11 pm.)
- 6. Cavalcade of Stars** 28.5
(Drug Store Tele Productions, Du Mont, Sat. 9-10 pm.)
- 7. Studio One** 27.3
(Westinghouse, CBS, Monday, 10-11 pm.)
- 8. Arthur Godfrey & His Friends** 27.3
(Chesterfield, CBS, Wed., 8-9 pm.)
- 9. Break The Bank** 27.0
(Bristol-Myers, ABC, Fri. 9:30 pm.)
- 10. Stop The Music** 26.8
(Old Gold, Admiral, ABC, Thurs. 8-9 pm.)

A. C. NIELSEN CO.

August (Three Weeks)

- 1. Toast of the Town** 44.5
(Lincoln-Mercury, CBS, Sun. 8-9 pm.)
- 2. Lights Out** 35.8
(NBC, Friday, 9:30-10 pm.)
- 3. Kraft TV Theatre** 32.0
(Kraft Foods, NBC, Wed. 9-10 pm. 15 cities)
- 4. Philco Playhouse** 31.3
(Philco, NBC, Sun. 9-10 pm.)
- 5. Fire Ball Fun For All** 30.2
(Buick, NBC, Thurs. 9-10 pm. 33 cities)
- 6. Cavalcade of Stars** 29.6
(Drug Store Tele Productions, Du Mont, Sat. 9-10 pm.)
- 7. Colgate Theatre** 28.4
(Colgate-Palmolive-Peet, NBC, Mon. 9-9:30 pm.)
- 8. Academy Theatre** 28.0
(NBC, 8-8:30 Monday pm.)
- 9. The Black Robe** 27.6
(NBC, Wednesday 8-8:30 pm.)
- 10. 1/2 Hour Film Feature** 27.2
(Du Mont)

NOTE: Sustaining programs in italics. TBA: To be announced. L: Live show. F: Film. Blank time segments indicate no network program scheduled.

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- ✓ **ESPECIALLY PRODUCED FOR TELEVISION!**
- ✓ **NO NARRATION!**
(They speak for themselves)
- ✓ Use full length or fade out at any time.
- ✓ Available on per-showing basis or lease with unlimited use.
- ✓ Those Film Directors who have seen the first set of "SCENICALS" have immediately incorporated them in their program.

Request a set on approval, without obligation from —

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D. P. M. Productions, Inc.
55 WEST 45th STREET
NEW YORK 19, N. Y.

RETAILERS' TV FILMS

(continued from page 19)

system (for greater definition) and not by ordinary projection. If the latter is unavoidable, it's pointed out they should be reduced while showing to TV screen size.

National manufacturers can buy a series of 10 commercials for \$2,500 (or \$250 for each) which can be produced in a four-hour studio and recording period. Total cost, on a yearly basis, are about \$6 per month per market. This amount covers 10 films made, prints distributed, and auditioned for local retailers, in over 40 TV markets. A charge of \$1.50 per 16mm print is made on the basis of a full set of prints in all TV markets. Fifty sets, or 500 prints at a total additional cost of \$750, are considered to give the national advertiser adequate coverage.

Above costs include basic flats, narrator, demonstrator, full studio staff with three TV cameras, recording, one 35mm sound negative (all recording is done on 35mm film, sight and sound simultaneous) and one 16mm work print. The films, Cuff points out, are simple, direct selling commercials at the retail level. "We strive to keep the cost of producing films down to a minimum so that manufacturers will be able to have a constant supply of new films going into each market," Cuff adds. "Most retailers do not like to use the same film too often. Further, new film is always a good reason to re-approach the retailer for additional usage."

While Paramount facilities are used actual production, i.e., script, talent, is supplied by RFTS itself. In addition, the latter works closely with the manufacturer and/or its agency on the preparation of scripts, merchandise presentation, etc. The ratio of 7 12-second to 3 40-second commercials, according to Cuff, has been determined by the fact that more and more retailers are getting into the station break premium evening time schedule. It's pointed out that retailers prefer this time segment rather than minute periods of daytime TV since there is relatively little difference in rate and furthermore, the audience reached in the evening is both larger and more "family" in its make up.

As of October 1, all 82 stations on the air were provided with the essentials of the service, but only one station in each area—designated as the "key" station—actually possesses one set of films distrib-

uted by each national manufacturer. The other stations in each city are provided with an indexed loose-leaf binder listing all RFTS films. As new films are made up, the subject matter of these films is given to stations for insertion in the binder.

Every station is permitted to solicit local retailers carrying the nationally advertised product and may obtain the "master" film commercial from the key station for auditioning purposes. Inquiries from retailers to view the films are relayed by RTFS to the key stations handling the film in that particular market. If, on the other hand, a retailer specifies that he is planning a campaign on any specific station, or if a request comes from any other but a key station, the films are sent out by RTFS for screening.

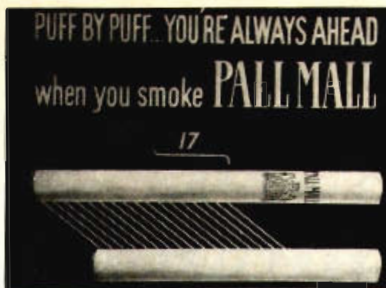
Several Dept. Stores Use RTFS Films

Potentialities of the plan, and its application to the department or specialty store, is illustrated by the fact that at least 10 stores of the TV-conscious Allied Stores Corp., a buying organization which lists approximately 100 department stores in its membership, are actively using TV, a few of which are using the RTFS-produced commercials. These include: The Bon Marche, Seattle; Lindner-Davis, Cleveland; L. S. Donaldson, Minneapolis; The Golden Rule, St. Paul; Herpolzheimer's, Grand Rapids; Jordan-Marsh, Boston; Joske's, Houston; Morehouse — Martin's, Columbus; Polsky's, Akron; and Titcher-Goettinger, Dallas.

The plan has elicited favorable response from stations, and a few have served notice upon RFTS of their desire to be accorded "key" station status just as soon as the opportunity permits. Because of the "salability" of the plan, Cuff is considering the idea of urging manufacturers to supply all stations with the reels as well as the index list of commercials.

Evidence of the soundness of the plan—actual use of the commercials by local retailers—was shown shortly after the RFTS service completed its distribution setup. Jordan-Marsh, a major Boston department store which has been active in TV for two years, has used every commercial supplied by RFTS thus far, spotting them on WBZ-TV and WNAC-TV a total of 30 times per week. Generally, the store schedules 15 spots on each station. Furthermore, the Jordan-Marsh use of the commercials illustrates the

(continued on page 31)



Pall Mall gets away from the pretty girls & doctors with "reason why" copy in concentrating on slower burning, cooler smoking features. RKO Pathe produced for Sullivan, Stauffer, Colwell & Bayles.



Viceroy sticks to the pat endorsement formula, but by actually showing a dentist discussing the advantages of the cigarette, adds some validity to the commercial. Produced by Animation House, Inc. for the Ted Bates Agency.



Camels, perhaps the largest user of endorsement, has improved considerably on its earlier efforts. Newest endorsement ties in with things like fine table settings to get across the idea of Camel's association with the better things in life. Produced by Transfilm For Wm. Esty.

cutting room*

a monthly critique of current commercials

Milton Berle put it beautifully the other week when he received an affirmative reply to the query: "Is there a doctor in the house?" He asked the doctor why he wasn't out "endorsing cigarettes." The over-use of endorsements, plus the ineffective carry over of the pretty magazine girl to TV are a few of the things wrong with cigarette commercials. As Fred Coe said last month (TELEVISION MAGAZINE) in evaluating commercials, they must be sincere. TV is too real and anything phoney shows up.



Philip Morris, via "Candid Camera", comes up with one of its few effective commercials. Person tested has no idea he's being exposed to the camera. While there might be skepticism on the part of the audience as to the possibility of stooges, it's a strong sales pitch. Biow is the agency.

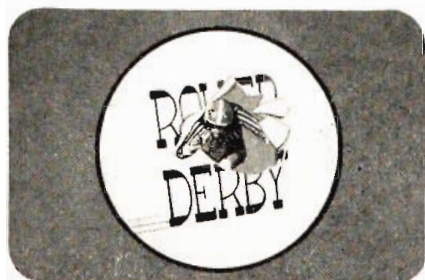


Undoubtedly the best cigarette commercials are Lucky Strike's. LS had a natural in picturing the background of the famous autioneer. Tobacco warehouse lends effective endorsement to the LSMFT theme. Jam Handy produced for N. W. Ayer & Son.



Old Gold on "Amateur Hour" count on good will with the dancing cigarette package plus the "sincere man-to-man pitch" of Dennis James and Ted Mack, who make the commercial an integrated part of the program. Agency is Jappan

HAVE YOU
SEEN THE
ROLLER DERBY
Show?



THE VASELINE
HAIR TONIC*

FILM COMMERCIALS



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were Created by

McCann-Erickson, Inc.

and Produced by



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VARIETIES
CORPORATION

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Owners and Operators of
WEST COAST SOUND STUDIOS
510 West 57th Street, N. Y.

Creators and Producers of TV Film Commercials
Business Motion Pictures and Slide Films

commercial of the month

ARTHUR GODFREY



ARTHUR Godfrey's irrepressible personality as a TV entertainer has made his handling of commercials one of the most effective in the medium, as witness the high sponsor identification figures on Chesterfields' *Arthur Godfrey and His Friends* (97) and Lipton's *Arthur Godfrey's Talent Scouts* (96). (WCBS-TV, Wednesdays, 8-9 p.m., and Mondays, 8-9 p.m. respectively.)

Godfrey's refusal to change his style for the commercial—or even to read a prepared script verbatim—is perhaps the most fortunate thing that ever happened to a client or agency in this regard, since the element of realism and sincerity is Godfrey's stock in trade. On the Chesterfield show the commercial is pure Godfrey—99% unrehearsed and ad lib. He delivers it with a mixture of cracker-barrel witticism but at the same time conveys that *he* believes what he's saying. Occasionally a film, in which a "name" movie star endorses the cigarette, is inserted as an integral part of the Godfrey delivery, but more often than not, it could be omitted without any significant change in the over-all effect. The extent of any further preparation of the commercial is confined to an infrequent huddle by Godfrey and the agency regarding the introduction of a new Chesterfield carton, such as those designed for the Christmas season, birthdays, graduations, etc.

Obviously the *carte blanche* Godfrey insists on can be a source of

(continued on page 31)

"... Y'know you can buy Chesterfields in Santiago. It was wonderful to see that familiar pack of Chesterfields on cigar counters... you could buy 'em cheap, too. Anywhere from six cents in American money to \$1.68—depending where you were."



"... I was happy to find out that Chesterfields weren't hard to find in South America. In fact everywhere I went it seems there were those pictures of Como and Crosby and Pat O'Brien—everybody except me!—smokin' Chesterfields..."



Movie comic Hugh Herbert is one of many Hollywood stars Chesterfield uses for its endorsement technique. Film is often inserted during Godfrey's live narration.

reviews of new television shows

TELEVISION can now boast of programming which compares to the best of stage and film. To be sure there's a lot of mediocre-to-poor programming, but shows like Westinghouse' *Studio One* can meet on equal terms much of Broadway's output and Hollywood has rarely come up with better dramatic shorts than those offered on the Procter & Gamble *Fireside Theatre*. And while the comedy in Pabst' *Life of Riley* might not be earth-shaking, it certainly has it all over its AM version and a lot of Hollywood B comedies. Or take International Silver's first show, *Silver Theatre*, starring Burgess Meredith. Here was comedy which would do well in any theatre or motion picture house.

Inside U.S.A.

Among the many new shows opening this past month probably the biggest disappointment, at least in its first performance, was Chevrolet's *Inside U.S.A.* This in spite of having Peter Lind Hayes, one of the most personable and talented performers in the business. Jack Gould of the *New York Times* hit the nail on the head when he commented that "television needs simplicity and intimacy offered within a small area; *Inside U.S.A.* was elaborate and sprawling, being staged for the theatre goer and not for the home viewer peering at a 10 or 16" tube." Said *Variety* of *Inside U.S.A.*: "... one of the most refreshing and beguiling musicals to hit the video cameras. A big league entry that treats tele as something that has passed the adolescent stage . . . a musical revue generic to the medium." Not so impressed was the *NY World-Telegram's* Harriet Van Horne. Said she: "It's a noisy, heavy-footed, highly-polished bore."

With Chevrolet it's a commercial instead of a curtain that separates the acts, and the idea is a natural. As Hayes introduces the next sketch a film is inserted in which he's shown heading off in a Chevy to the next town.

Tonight On Broadway

The *NY Herald-Tribune's* John Crosby also took to task Broadway

thinking which doesn't take into consideration TV's own special requirements. In reviewing Esso's *Tonight on Broadway*, he summed up his opinions via: "It wasn't exactly sensational on a 10" television screen, it wasn't bad, but it wasn't uproarious either. The 2 mediums—television and stage—are just different, that's all. The actors approach their assignments in the broadest possible manner playing to the 10th row rather than to a spot 10' away from their noses which is where the television audience sits." No, Esso's *Tonight on Broadway* wasn't too good. The first show, presenting *Lend An Ear*, flopped because socko numbers on Broadway didn't register in the home; the lighting was poor; there weren't enough close-ups; it was straight theatre not adapted to television.

The Front Page

The Front Page should make for highly entertaining series providing the producer (World Video & CBS) doesn't work to death Hildy Johnson's quitting in every program. Show was well produced and cast except for Walter Burns. John Daly is just a bit too smooth and somehow doesn't measure up to the original conception of the Hecht-MacArthur perennial.

The Ed Wynn Show

Wynn, whose reputation as a long-time name comic will probably entice a wide and enthusiastic following for his TV career, sparkled thru most of the premiere—which was all Wynn and little else. As a monologue funnyman Wynn scored, but it was obvious that he was reaching for a laugh here and there as time wore on. Which leads to the inevitable question faced by all comics whose routines, however original and versatile, are exposed to the mass TV audience on a regular basis—how long before the act wears out? It's evident, from the debut at least, that Wynn, like Berle, will have to depend upon strong assistance via top-notch acts, etc., to sustain a lively tempo over the run of the show, be it a half hour or full hour. Happily, Gertrude Niesen

came through with a production number of the Wynn premiere which brightened the show considerably.

Speidel commercial on the opener was beautifully integrated by Wynn, the announcer, and a weightlifter in a clever burlesque of "outlandish claim" advertising techniques. Sponsor didn't get a chance to display the product very well, but Wynn gave the name plenty of play throughout the show. Kinescope quality was satisfactory, and should not deter public acceptance of film recorded shows of this stature.

WOR-TV Debuts

Most disappointing was WOR-TV's (N.Y.) opening. Here was a typical example of TV being dominated by radio thinking. Premiere segments were little more than dull AM formats exposed to a television camera.

Station's own announcement, months before the opening, on its realistic approach to video operation and the need for a low-cost program structure doesn't excuse the quality of the material it presented to the NY audience. Examples of the showcase offerings were: quarter-hour segment of a girl vocalist with no attempt at visualization beyond an occasional dance step integrated with music; John Reed King's usual antics (which have never quite made the grade on TV) in a half-hour quiz format that was unusually trite; a half-hour domestic comedy situation heavily over-acted—and with little regard for the TV screen. With the exception of Jack Creamer. The Handy Man, one had the feeling that here was an evening of radio—with the TV cameras turned on. The sum total: nothing fresh or original in the WOR-TV program debut.

This Is Show Business

Crosley's *This Is Show Business*—the idea of a performer present—
(continued on page 32)



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BACKSTAGE

(continued from page 23)

except, possibly, the old adage of always putting the strongest act "next to closing." We then set about the actual screening of people to play the parts. This is often the heart-breaking phase of the whole operation. During this session, we try one after another for aptitude in memorizing. More often than not, the characters who have the exact faces to go with the cases cannot handle the line assignment. So, with few exceptions, we must compromise to get the result you see on TV. When working with non-professionals you cannot expect "quick studies."

Many people we use on *The Black Robe* show a greater ability to learn a part by simply being told a situation. This they grasp readily, and proceed to ad lib their version of the incident. Others must memorize every word. The latter type is sometimes not so desirable as they often miss the real import of the story in their effort to become letter perfect in their lines.

As you might suspect, our dry rehearsals are many and long. We run these in the "casting office" and all business as well as lines is run

down to a point where we feel we are ready for the cameras.

When *The Black Robe* started, the defendants stood at the left of the judge's bench. This was done so that when there were two defendants in a case, it would be possible to get a three-shot of all concerned and thus photograph every reaction. This technique, however, proved too confining, and gave the show a static feel. We decided to try to give the scene a little more expanse by panning around the court room, letting the camera see the people who attend night court, the benches, the gate, and other normal courtroom props. We then elevated a camera behind the judge's position so that we look right down at the defendants who are now standing in front of the judge as they should be. Our front view of the judge as he presides is done with a second camera which is angled to one side far enough to miss the vision of the elevated camera. The judge is directed to play each case for facial reactions as though he were "on" at all times. This gives us the opportunity to ad lib reaction shots as we go along . . . many of which have been our most effective takes. A third camera is placed to the right of the judge to get profile views of the defendants as well as of the judge. Profile close-ups are, of course, possible here by routine lens work.

RETAILERS' TV FILMS

(continued from page 26)

flexibility of the service as used by the retailer at the local level. Instead of using the entire series of 10 commercials produced by a particular manufacturer, the store uses one individual spot throughout a full week, figuring that repetition and saturation over a short period has more impact.

RFTS has already received favorable comment by retail industry executives, as well as TV station men. Said Howard P. Abrahams, manager of advertising and promotion division of the National Retail Dry Goods Association: "In the new field of retail television, retailers are especially anxious for assistance. This is where Retailers Television Film Service is of great help. It offers the store the equivalent of a mat service. Through the use of these syndicated films it is quite possible for a store to create an entire series of television shows in an economical and efficient manner." Walter L. Dennis, radio and TV director of Allied Stores Corp., said: "I am most pleased with the

films you are turning out for our resources to be used by retailers for advertising via television. Let me say that your service provides both manufacturers and their outlets with just about everything needed to do a productive and mutually beneficial job of television advertising." Another endorsement from M. S. May, Secretary, Arkwright, Inc.: "We have carefully examined your plan of making film available for use of retailers in connection with television programs. We think so well of the plan that we have recommended to those stores in television markets that they carefully consider embodying the plan in their television activities."

Indication of its acceptance is illustrated by the comments of station executives. Said Charles de Lozier, Assistant Sales Director, NBC, Washington: "Your idea is something we have been hoping for since we first went on the air in Washington with television . . . It is the only opportunity where retailers can get into television without putting too much preparation into their own film. Your idea of producing nationally advertised products will serve a very important part in the growth of our sales here in Washington." Philip G. Lasky, Vice President and General Manager, KPIX, San Francisco: "I definitely feel that you have devised a service that will be of great value to manufacturers, TV stations, and, of course, Mr. Retailer himself. KPIX is all for giving the idea full cooperation . . ."

COMM'L OF THE MONTH

(continued from page 28)

anxiety to the client and agency, since he has been known to run through a full hour show without making more than fleeting mention of the product. On the other hand, the flexibility of the Godfrey technique has had extremely profitable results for Chesterfield. On a recent show, in which he discussed and showed films of his trip to South America, Godfrey delivered a long and enlightening dissertation on the popularity of cigarettes in the countries he visited. Here, Chesterfield came off well (see cut) since the redoubtable red head reported that Chesterfields were the most sought-after-brand in the lower hemisphere. In addition, he chain-smoked Chesterfields throughout (as he does on all his shows) and frequently picked up the carton and displayed it before the camera.

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

PROGRAM REVIEWS

(continued from page 29)

ing problems to a panel of top names like Geo. S. Kaufman, Abe Burrows, etc., doesn't hold together because of a phony pattern. The show obviously is planned in advance and is a very strained effort to provide what is basically a variety show.

The Clock, (NBC, 8:30-9) which Lever Brothers has picked up, is a mildly interesting half-hour of drama which failed to distinguish itself from other mystery fare on

the airwaves in its debut. Script and production-wise *The Clock* showed little change under the influence of a sponsor from its sustaining days, with the exception that film sequences were used to widen the scope of the story. Three Lever commercials were on film (Lux Soap, Spry & Pepsodent) of which the outstanding was the endorsement-type spot for Lux Soap. Marta Toren, the Swedish actress who's been given star billing in her initial screen ventures in the U.S., cites her use of the product for the usual reasons, but in an unusual bit

of underplaying. Fortunately, la Toren looks good on TV film, so the commercial has a ring of sincerity.

Famous Jury Trials (DuMont, Wed. 9:30-10) brought to TV by Chevrolet, has succumbed to the same faults of other AM vehicles exposed to the video cameras. An established AM format over the years, *Jury Trials* suffers, among other things, from lack of action and is pale in comparison to *Cross Question*, which uses the same general idea—but is produced solely for TV, and consequently has more impact.

Breakdown of Station Operations

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

Station	Average No. of Hours Weekly	Studio	Remotes	Film	Networks	Commercial	Sustaining
WABD	58	68%	22%	10%	—	53%	47%
WATV	50	12	36	52	—	34	66
WCBS-TV	57	60	16	24	—	45	55
WJZ-TV	48	45	23	32	—	50.1	49.9
WNBT	43½	64	19	17	—	29	71
WPIX	52½	24	42	34	—	43	57
WAGA-TV	15	—	—	43.4	56.6***	41.1	58.9
WSB-TV	26¼	14	31	32	23	47	53
WMAR-TV	65½	30	8	41	21	43	57
WAAM	52½	40	—	5	55**	54	46
WBZ-TV	40	10.7	18.7	22	48.6	44.6	55.4
WNAC-TV	67	4	6	49	41	42	58
WBEN-TV	35	13	7	16	64*	59	41
WBKB	74½	5.98	35.82	58.20	—	78.66	21.34
WENR-TV	27½	25.8	42.5	30.8	9	50	50
WGN-TV	54½	19.4	40.6	15.4	24.6**	61.5	38.5
WNBQ	48	12	8	25	55	70	30
WLW-T	59	54	27.7	13.9	4.4*	49.8	50.2
WEWS	52½	30.4	26.6	11.5	31.5	64.1	35.9
WNBK	39½	7	3	19	71*	25.4	74.6
WLW-C	38½	66.5	2.6	23.6	7.3	34.4	65.6
WLW-D	46	48.7	37.1	11	3.2	65.9	34.1
WJBK-TV	36	20	0	22	58	28	72
WWJ-TV	77	31	10	28	31	54.2	45.8
WICU	33	19	—	8	73**	75	25
WBAP-TV	34	24	29	28	19*	40	60
WLAV-TV	45¾	—	—	65.2	14.8	70	30
KLEE-TV	65½	3	20	—	77**	38	82
KFI-TV	42	90	—	10	—	55	45
KLAC-TV	32	37	55	8	—	71	29
KTLA	¾	34	34	32	—	47	53
KTSL	22	33	27	27	13*	33	67
KTTV	20½	32	17	26	25*	21	79
KNBH	15	42.1	—	30	27.*	27.9	72.1
WMCT	24	20	10	30	40	40	60
WTVJ	19	21	27	28	24*	68	32
WTMJ-TV	52	28	20	12	40	47	53
WKY-TV	21	33	19	26	22	35	65
WPTZ	42	10	17	15*	58	40	60
WFIL-TV	40	16.9	28.6	22.7	31.8*	47.6	52.4
WTVR	46	23.4	—	18.1	66.5	40.2	59.8
WHAM-TV	39	33.4	—	23.1	43.5	33.6	66.4
KSD-TV	41	12	17	9	68**	56	44
WTCN-TV	33	8	36	48	8	70	30
KDYL-TV	17	31	20	38	11	34	66
KSL-TV	16	***	—	—	75*	20	80
KPIX	20	16	24	35	15*	65	35
WHEN	37½	28	2	42	28*	33.5	66.5
WSPD-TV	34½	8	11	16	65	77	23
WTTG	32	30	34	11	25	60	40

*Network film recordings

**Network and film recordings

***25% Local programming