

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

SEPTEMBER

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THEATRE OF THE MIND



THE BLACK ROBE



BROADWAY SPOTLIGHT



LIGHTS OUT



BELIEVE IT OR NOT



GARROWAY AT LARGE

## *an instinct for* **SHOWMANSHIP**

Call it instinct...sixth sense...second nature. It's basically the ability to deliver the most popular entertainment, and it has made NBC Television tops in everything from drama to world news.

That same instinct led NBC to choose the six

programs shown here as the most likely features to capture a nation-wide video audience... and to work wonders for six new advertisers on the network with the largest number of sponsored hours in television.

**NBC—America's No. 1 Television Network**

# TOP-RATED TV SHOWS

## AT LOW-BUDGET PRICES!



Spade Cooley, M.C. of "Western Varieties"



"Time for Beany"—daily children's show



"Armchair Detective"—mystery thriller

**HOLLYWOOD-TESTED SHOWS** direct from Station **KTLA . . . available through Paramount Video Transcriptions at a fraction of initial production cost.**

KTLA'S transcribed programs—produced with Paramount showmanship and TV know-how—build followings wherever presented. KTLA's audience-tested offerings include such popular entertainment as a gay musical variety show, famous-talent showcase, unusual mystery thriller, charade quiz for movie stars, Los Angeles' leading TV comic and two of the country's top children's TV shows!

Rights to KTLA's high-rated daily and weekly "regulars" are available:

To TV stations for re-broadcast in their respective service areas, together with the privilege of resale to local advertisers; and

To advertisers desiring special scheduling in one or more selected markets.

The technical quality of Paramount Video Transcriptions will surprise you. Let us show you what we have . . . and how reasonably they are priced.

CHANNEL 5

# KTLA

LOS ANGELES

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



**A KEY STATION OF THE PARAMOUNT TELEVISION NETWORK**



FOR MUSIC IN  
*Television*  
 NOW AND IN  
 THE FUTURE,  
 IT'S **BMI**



**T**HE BMI license with television stations in effect since 1940 and for the next ten years—covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI-licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-hop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on films from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

*For Appropriate Television Music*

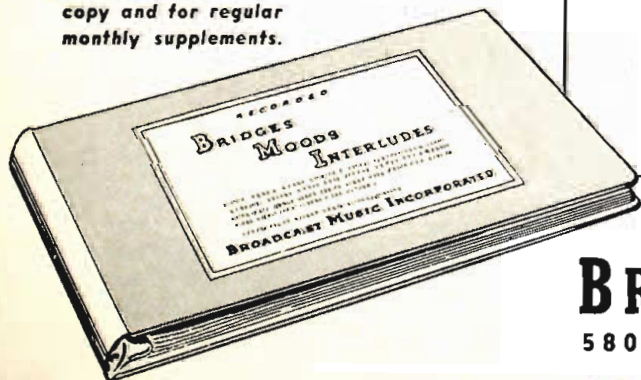
**BRIDGES • MOODS • INTERLUDES**

BMI has compiled a classified and cross-indexed reference book especially designed for television programming.

It is particularly helpful wherever descriptive mood music or background music is necessary.

You don't have to be a musical expert to make the most of this BMI service. For "Bridges, Moods, Interludes" is based on recorded music readily available to any telecaster.

**Write to BMI for your copy and for regular monthly supplements.**



**BROADCAST MUSIC, INC.**

580 FIFTH AVENUE, NEW YORK 19, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD



More than 140,000 people saw WAVE-TV's exclusive telecast of the 1949 Kentucky Derby.

## WAVE-TV MAKES BIG "SPLASH" IN LOUISVILLE!

A "tidal-WAVE" of entertainment has been surging through Louisville's Channel 5 since WAVE-TV set sail last year. In ten months, this extremely heads-up operation has far surpassed its 16-month goals in both programming and income.

In addition to national features from NBC, ABC and CBS, WAVE-TV's local shows are *tops*—include such outstanding artists as Pee Wee King of RCA-Victor record fame, and Carl Bonner who has sung his magic songs to audiences in 14 countries. A complete eye-witness account of Louisville Colonel baseball games and other outstanding sports events have helped to make WAVE-TV *strictly big-time*. And the Louisville audience is big-time, too. TV sets are located in nine Public Libraries as well as in some 10,000 stores, taverns and homes. More than 140,000 persons saw WAVE-TV's exclusive telecast of the 1949 Kentucky Derby!

At this writing, WAVE-TV is averaging 28 hours per week. But let us tell you *all* the facts about Kentucky's *first* TV station. You'll be flabbergasted!

### 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



# contents

<b>WHAT TV OFFERS THE ADVERTISER TODAY</b>	11
<i>Analysis of TV's cost per thousand—by Fred Kugel</i>	
<b>A PROGRAM PRODUCER EVALUATES COMMERCIALS</b>	12
<i>First of a series of articles by the industry's outstanding creative men directed toward effective use of TV—by Fred Coe</i>	
<b>NATION-WIDE NETWORK FACILITIES SCHEDULE</b>	15
<i>AT&amp;T's plans for intercity connections through 1950</i>	
<b>GARROWAY AND "CHINESE OPERA" TECHNIQUE</b>	18
<i>Backstage with one of television's better programs—by Ted Mills</i>	
<b>WHAT TO EXPECT IN RATE CHARGES &amp; SET DISTRIBUTION</b>	21
<i>A guide for the agency planning future TV campaigns—by Melvin A. Goldberg</i>	
<b>REPORT ON TELEVISION MARKETS</b>	22
<i>Complete list of cities with operating stations, key personnel, hourly time charges, CP holders &amp; estimated opening dates</i>	
<b>DEPARTMENTS</b>	
<b>FOCUS</b>	7
<i>Analysis of industry trends &amp; developments</i>	
<b>TELEVISION MAGAZINE'S AUDIENCE RESEARCH</b>	8
<i>Lucky Strike tops Los Angeles sponsor identification; Bulova leads watch &amp; clock advertisers</i>	
<b>TELEVISION MAGAZINE'S STATUS MAP</b>	16-17
<i>Operating stations, estimated opening dates for CP's, network affiliations; receiver circulation figures</i>	
<b>COMMERCIAL OF THE MONTH</b>	28
<i>The story behind "Shake Hands With Schaefer"</i>	
<b>CUTTING ROOM</b>	31
<i>A monthly critique of current commercials</i>	

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THE  
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK









*it is now tomorrow...*

*Look closely at your new horizon.*

*These are not the shapes of things to come, but of things already here.*

*For in Autumn 1949, television in its full proportions is clearly visible...creating a new pattern of living and buying in America.*

*In this pattern, the habit of tuning to CBS Television is firmly fixed —held fast by powerful programming like *The Goldbergs*...*Studio One*...*Arthur Godfrey*...*Ed Wynn*...*Mama*...*Suspense*...*Inside U.S.A.*...*

*And as they tune to CBS be sure they see your product among those of America's great advertisers—making sharp, lasting impressions today and tomorrow.*

**CBS television**

FIRST IN AUDIENCES



*now  
originates  
in*



### The Du Mont Television Network

Telecasts from WGN-TV, Chicago as well as WABD, New York

For the promotion-minded Midwest, Du Mont offers every facility for producing the best in television through the studios of its Chicago affiliate, WGN-TV. National advertisers now have their choice of two originating cities, serving a list of stations which can be seen by 99% of the country's television receivers!



America's Window on the World

515 Madison Avenue, New York 22, N. Y. • Phone MUrray Hill 8-2600 • Copyright 1949, Allen B. DuMont Laboratories, Inc.



# FOCUS

## Fall Season Marks New TV Advertisers

**A** TWO million dollar TV appropriation by Chevrolet is just one indication of the extent major advertisers are using TV. Lever Brothers marks its TV entry with *The Clock*, half-hour mystery segment on NBC which will run to approximately \$7500 time and talent costs weekly. International Silver, which announced some months ago it would forsake radio for TV, bows with *Silver Theatre* over CBS this month. And Pall Mall augments its spot campaign with video adaptation of *The Big Story*, half-hour series on NBC. Other big time advertisers: Pepsi-Cola, with an elaborate spot campaign; Sealtest, sponsorship twice weekly of *Kukla, Fran & Ollie*; Pabst, picking up the tab of *Life of Riley*; Parker Pen, Birdseye; Duffy-Mott; Alka Seltzer; Shaeffer Pen; United Tobacco, with an ambitious network program featuring screen star William Gargan; Procter & Gamble's excellent new film series are all rapidly stepping up their television advertising.

## Color

With FCC, spurred on by Capitol Hill, evidently determined to authorize 6 mc color, broadcasters like CBS and equipment manufacturers like RCA have literally been forced to climb on the color bandwagon. FCC, because of politics (there can be no other logical reason) is putting the emphasis on color, even more than the all-important channel allocation problem.

Regardless of what may come out of the hearings this September, polychrome TV is still a few years away. Discount as unsound announcements by companies stating they are ready to mass-produce color converters. It just isn't in the cards yet. Still no adequate field testing and considerable development work before actual manufacturing can get under way.

## Paramount's Network

Paramount has finally unleashed its drive for a TV network. Film company is offering some six hours of video transcriptions a week to affiliates for either local or national

sponsorship. First two outlets to sign are KBTW, Dallas and KLEE-TV, Houston.

That TV is best sold separately is rapidly hitting home to old line AM operators. The feeling that sales split was matter of timing and still way off is changing. The exclusive TV rep firm of Harrington, Righter & Parsons, Inc., with four video stations under its belt, has already justified their contention that TV must be sold separately now. Others like Free & Peters, Petry and Katz have separated their AM and TV selling forces, and Blair has set up a new corporation for TV. While



Harrington Righter Parsons  
Exclusive TV Selling Pays Off

networks are still vacillating, and it is understandable that a certain amount of dovetailing is necessary in the higher echelons, there is no doubt both from the advertisers' and stations' viewpoints—that television is best sold separately.

## '49 Set Production

Receiver output for the seven months of this year totalled 992,602, according to the Radio Manufacturers Association, with the all-industry total (including non-RMA members) certainly well over the 1,000,000 mark. July figure was 79,531, but production was heavily curtailed due to vacation shut-downs in many plants.

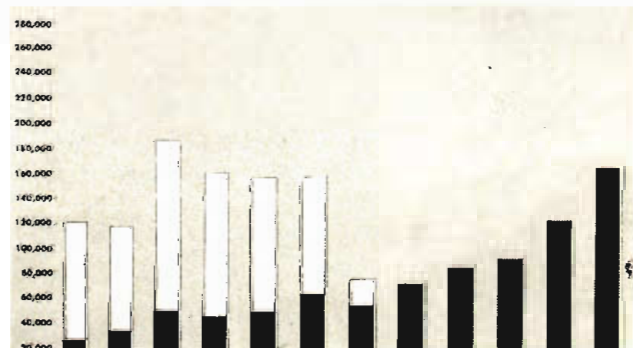
## Forecast Heavy Ad Activity

According to a recent N. Y. Times survey, plans for advertising during the balance of this year show a general pattern of accelerated schedules. Said the Times: "Uncertainty that caused some large accounts to cut back in the spring, and drove smaller ones into retrenchment moves, now appears to have more than evaporated. A swing in the opposite direction also was beginning in some fields, such as home furnishings and equipment, industrial building materials.

"Automotive and accessory ad activity would continue to set the pace for increased volume, it was agreed, with gains tapering off somewhat from the 40 per cent average expansion reached during the spring. Clothing and retail dry goods schedules were reported to be set for a strong upward climb during the closing months of the year, despite merchant pessimism. Increases were said to be averaging about 10 per cent.

"Tobacco accounts, expanded by heavy use of all media, as well as television, also are expected to climb. Competition is now at its sharpest in the past decade, it was noted. Although already at peak levels, food advertising will climb still higher, along with other grocery lines . . . The pick-up in confidence, as well as keen competition, were seen as the stimulating factors in these categories.

"Although home appliances, television receivers and some furniture items appeared suffering from price slumps, this condition is stimulating stronger promotional efforts on these lines, it was pointed out. Television, said to have been paling from seasonal austerity, is expected to make some long strides forward during the remainder of 1949. Automobile budgets have been expanded for more TV, as well as those of other major advertisers."



1948 Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.  
1949 121 118 181 166 163 160 79 64 88 95 122 161  
Above figures in thousands. White blacks indicate 1949 figures, black, 1948.



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**

# TELEVISION MAGAZINE AUDIENCE RESEARCH

Lucky Strike tops sponsor identification list in Los Angeles;  
 Bulova leads watch advertisers; KTLA 'favorite station.'

ONCE again TELEVISION MAGAZINE surveys the Los Angeles market. In this month's study, which was conducted during the first week of September, Lucky Strike, as it was in our survey last June, is still in first place with 37 of the 210 respondents identifying the cigarette. Second this time was Pabst Beer with 33 televiewers remembering the beer company and right behind was Buick with 32. The following results are in answer to the question "Name 3 Advertisers on Television":

	Men	Women	Total
Lucky Strike	10	27	37
Pabst Beer	14	19	33
Buick	12	20	32
Dr. Ross Dog Food	8	17	25
Chesterfield	9	14	23
Ford	6	15	21
Hoffman TV	3	18	21
Lincoln Mercury	7	13	20
Barbara Ann Bread	3	10	13
Olympic Star Brite TV	4	9	13
Texaco	1	11	12
Phillip Morris	3	9	12

Others mentioned: Philco and Chevrolet, 9; Kraft Foods, 8; Camel, Oldsmobile, Electrolux, RCA-TV and Pall Mall, 7 each.

As compared to advertiser recall in the survey last June, percentages for advertisers are down considerably. Lucky Strike last June was mentioned by 35% of respondents and, while it still is the leader, this time only 18% of those interviewed mentioned the cigarette. On the other hand, more advertisers received a higher identification than in previous polls. This may largely be attributed to top-rated network shows going off the air for the summer and consequently giving the lesser rated shows a better break.

## Bulova Leads Watch Advertising

In an effort to determine the effectiveness of one category of advertising, this month an attempt was made to check cumulative effect of clock and watch advertising. Bulova, largest advertiser in this category, came up with the highest advertiser recognition. Interesting is the high recognition of Gruen. Company has not placed any direct TV advertising in Los Angeles. Only TV plugs are through the

local jeweler—LeRoy. Store's agency, John Freiburg & Co., uses four spots weekly on four stations. While the spot mentions names of various watches, the list is always started off with Gruen. Agency feels that probably one brand name is about all the TV viewer will absorb and other names mentioned after Gruen have very little impact. This point bears further scrutiny, particularly by retailers who have a tendency to feature too many brand names at one time.

In answer to the question "Have You Ever Seen Any Clock or Watch Advertising on Television" 99 women and 40 men said yes. Those who answered yes were then questioned "What Kind of Watch or Clock" and brought this response:

	Men	Women	Total
Bulova	24	54	78
Gruen	12	27	39
Benrus	3	10	13
LeRoy's (Retailer)	1	2	3
Eastern Columbia (Retailer)	0	2	2

## Favorite Station

Last March we asked the television audience what their favorite channel was. At that time KTLA received 52 mentions, KNBH 39, KTSL 9, KTTV 8, KLAC 5, KFI-TV 5. We again asked this question and this time KTLA was mentioned by 108, KNBH 16, KTSL 8, KTTV 9, KLAC-TV 10, KFI-TV 4. Undoubtedly the same reason why advertisers recall levelled off in this survey has a lot to do with the change in station ratings. KNBH, the NBC station, with many network programs going off for the summer would naturally show a drop in contrast to KTLA. Paramount's independent station, whose program structure remained pretty much the same. And while KFI-TV comes up last with only 4, this can be considered a high rating since this station is only on during the daytime.

NOTE: This survey was based on 210 completed telephone interviews with a representative sample of Los Angeles set owners on August 31, September 1, 2 and 5. 70% of the respondents were women and 30% men. Interviewing was conducted by the research firm of Coffin, Cooper & Clay, formerly Television Research Associates.



# 10<sup>th</sup> Largest TV Market!

- ▶ The Television Service of The Nation's Station — the combined three-station coverage of WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus — now offers advertisers the 10th largest (\*) television market in the country.
- ▶ Linked by micro-wave relay, these stations serve an area embracing 3¼ million people . . . 935,000 families with 52,000 television receivers now in use — 76,000 predicted by the first of the year.
- ▶ Advertisers, both large and small, have already learned this fact; simulcasts on all three stations provide the ideal method of reaching this important television market — at considerable savings in program, production and technical costs.
- ▶ During one week last month (August 14-20), a total of 127 advertisers bought 315 advertising units (programs, participations or spot announcements) on all three stations . . . reaching this significant, responsive audience for as little as \$1.25 per-thousand-viewers.

\*NBC Research Department Estimates

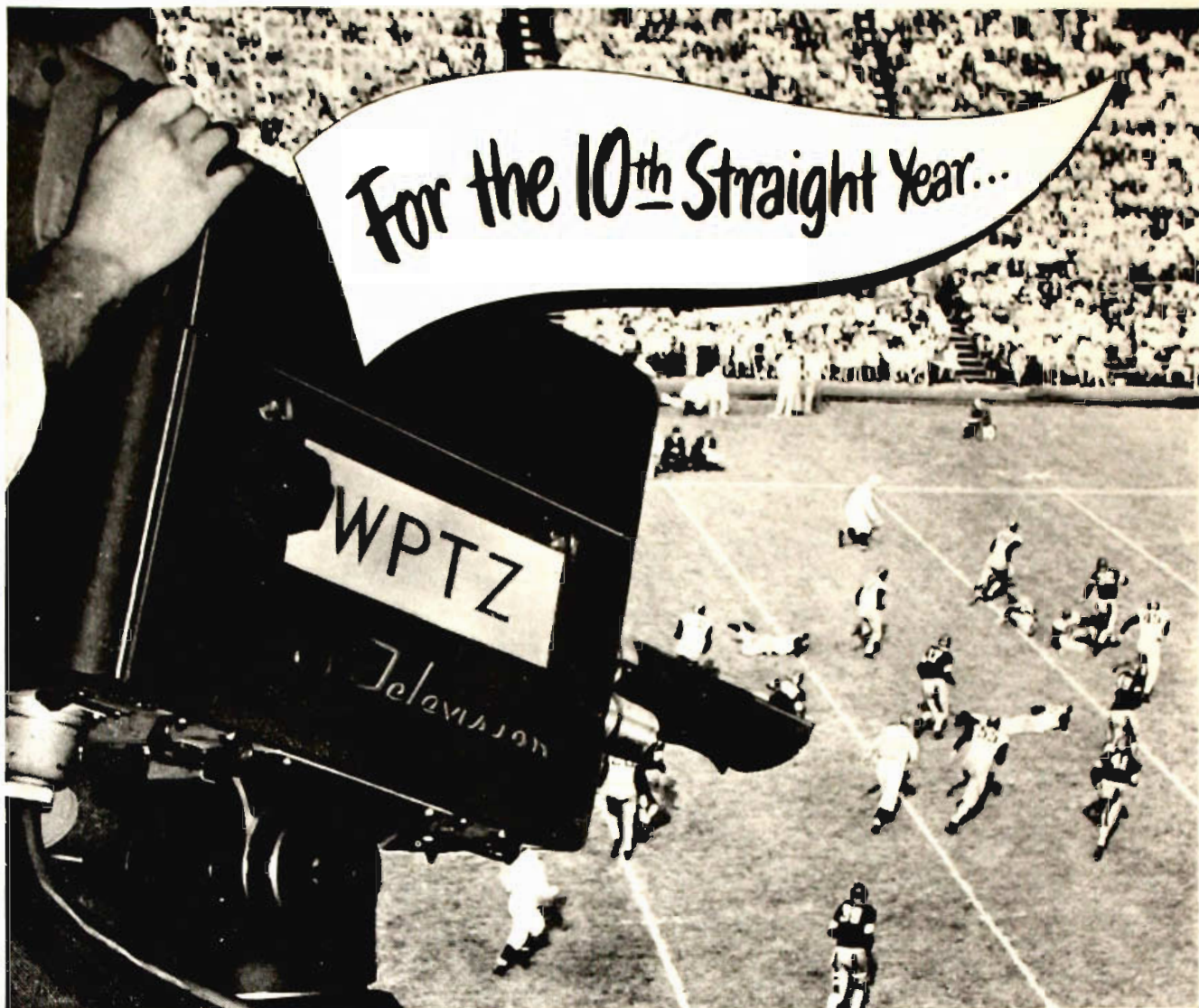
**For further information, contact any of these sales offices:**

630 Fifth Avenue New York 20, N. Y.	360 North Michigan Chicago 1, Illinois	6381 Hollywood Blvd. Hollywood 28, Calif.
<b>WLW-D</b>	<b>WLW-T</b>	<b>WLW-C</b>
4595 S. Dixie Highway Dayton 9, Ohio	140 West Ninth St. Cincinnati 2, Ohio	3165 Olentangy River Rd. Columbus 2, Ohio

**TELEVISION SERVICE OF THE NATION'S STATION**

*Crosley Broadcasting Corporation*





# WPTZ Telecasts Penn Football!

Unquestionably the oldest unbroken series of telecasts in the industry, this fall WPTZ's television coverage of the University of Pennsylvania football games goes into its 10th consecutive year!

For nine of those years, the games have been sponsored by the Atlantic Refining Company. During the 1949 season, Atlantic will again sponsor the games in Philadelphia with duplicate WPTZ crews and cameras making an NBC network pickup of the Penn home schedule for American Tobacco Company!

At the same time WPTZ personnel was gaining 10 years experience in televising football, our crews were also gaining similar experience in all phases of television broadcasting and production. Today, there are

few television stations in the world that can match WPTZ in experience, facilities, equipment and the over-all ability to create and present a television program. The long list of commercial sponsors who continue to buy time on WPTZ is the best testimonial to this fact.

If you're interested in reaching the Philadelphia television audience, second largest in the nation, give us a call or get in touch with your nearest NBC Spot Sales Representative.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA





**CHEVROLET: \$2.54 COST PER THOUSAND**  
**OLD GOLD: 4.1 VIEWERS PER SET**  
**LIPTON'S TEA: 96 SPONSOR IDENTIFICATION**

*what tv  
 offers the  
 advertiser  
 today*

By FRED KUGEL

FIGURES like these of Chevrolet, Old Gold and Lipton are becoming more commonplace every day. It's possible now for a television advertiser to reach an audience of over 1,000,000 people in the New York area alone. And with an advertiser recognition higher than that of any other medium for as little as \$2.54 per thousand. (Chevrolet's cost on the dramatic series, *Chevrolet on Broadway*, last spring.) Coupling these figures with television's growing circulation (as of September 1st more than 2,000,000 receivers in the U.S.A.), advertisers now have a highly effective low-cost mass medium. That's why so many large advertisers are getting into television. Chevrolet alone has an appropriation of some \$2,000,000 in the works for TV for the 1949-'50 season.

*The Audience.* While the number of viewers per set will probably decrease as more receivers are sold, the sponsor can still count on an average of 3.7 viewers in front of each television set in the New York area, according to an analysis of recent Hooper reports. In other cities, particularly where TV service is still new, this figure is even higher. In fact, it is not uncommon, during the first few months after a station has opened, to come up with an average of 10 viewers per set.

But what's most important is that the 3.7 figure means two buying units per set, since the average family in New York consists of 3.1 people. As to who the audience is, Pulse findings, over the last two years, show a trend to the lower middle and low income brackets. Dividing income groups into A, B, C and D, the Pulse report for August shows:

- A. 10.9%—family inc. av. \$7,600
  - B. 33.2%—family inc. av. 4,950
  - C. 41.6%—family inc. av. 3,640
  - D. 14.3%—family inc. av. 2,260
- And, fortunately for those who have sunk millions of dollars into television equipment, this audience

is very receptive to television advertising.

*Advertiser Recognition.* Just about the highest advertiser recognition ever obtained by any medium is that which TV offers the sponsor. These figures by themselves might not have too much bearing on advertising effectiveness, but when compared with similar measurements for other media, they do come up with some idea of effectiveness, on a comparative basis. Recent figures in a readership analysis of newspapers by the Starch organization reveal that for a full page advertisement the median "noting" is 46% for men and 49% for women.

In television there are many programs which Hooper Reports show receiving over 80% sponsor identification. Despite the newness of programs and rapidly changing network schedules, CBS reported a few months ago that 73% of the video audience can correctly identify the sponsor of the average TV program. But sponsor identification, to be realistic, must be coupled with costs per thousand.

*Costs per Thousand.* Many advertisers are now reaching the New York television audience for under \$6 per thousand. And when program costs are pro-rated throughout the country for network shows, the costs come down to the \$3 level. For example, earlier this year *The Goldbergs*, on WCBS-TV, when still relatively a new program, cost only \$3.48 per thousand viewers in the New York area and this does not take into consideration the pro-rating of programming costs over the network. Old Gold's *Amateur Hour* was able to reach the New York audience over WABD for \$2.55 per thousand and came up with a national average of \$3.48.

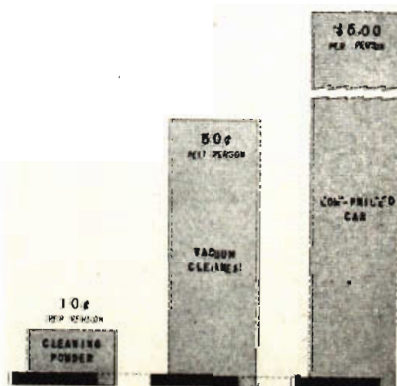
*Sales Effectiveness.* Unfortunately, though, cost per thousand, which is perhaps the main basis for purchasing media, does not take into

consideration the added sales impact of one media against another. Most difficult to obtain are measurements of sales effectiveness, since there are so many contributing factors to the sale of a product. However, recent findings by the Advertest Corporation in their panel study do show indications of what television can do.

Kolynos, which sponsors *Small Fry* over WABD, was the second most popular dentifrice in TV homes, with 13.4% of the homes using it. Further analysis of viewers and non-viewers of the *Small Fry* program shows that among those viewing the program Kolynos was still second but this time was used in 27% of the homes. But most significant are the findings in TV homes not viewing *Small Fry*, for here Kolynos slips down to eighth place with only 3.2% of the homes using it. A difference of 8½ times!

Television combines the impact of all media, but it goes one step further—it offers "demonstration," one of the retailer's most powerful salesmen which in the past has been limited only by its high cost. Television now makes economical demonstrations available on a mass basis. This chart, prepared by CBS, best illustrates this all-important plus of TV.

Demonstration costs: Black bars represent TV's cost at 2c per person.





# a program producer evaluates commercials

FIRST OF A SERIES OF ARTICLES BY THE INDUSTRY'S OUTSTANDING CREATIVE MEN DIRECTED TOWARD EFFECTIVE USE OF TV

By FRED COE

Manager, New Program Development, NBC

LESSING, the German drama critic, once said: "The strictest observation of the rules cannot outweigh the smallest fault in character." A parallel may be drawn to apply to television in which the essence of character, or sincerity, must be equally maintained. In effect, the advertiser can make use of all the dynamics of TV—and then fail miserably if his presentation lacks sincerity.

An analysis of advertising in television must still remain broad. It is too early to set up any group of principles to actually judge a TV result. However, there are a few conclusions I have drawn for my own use as a director and producer in television. Actually, there is nothing really novel in them, and I suspect that I brought them with me from the theatre, rather than acquiring them from my work in TV. In my opinion the *philosophy* that governs an advertisement in a magazine, on the radio or on television may remain constant, but for the same advertising thoughts to reach its effectiveness in each medium its *psychology* must differ greatly. The television advertisement has no real borders or boundaries. It is active—it moves—it changes. Its scope is limited only to the imagination behind it. It need not be held inside the intellectual walls of the spoken word. It has the emotional impact that comes only with viewing "live, moving, talking" people. The dynamics of TV present the advertiser with many advantages, but such advantages are themselves traps to the lazy, the uncreative, the "do-it-as-we've-always-done-it" advertiser.

The advertiser who has a billboard overlooking Times Square

with neon lights, flashing bulbs and gushing fountains may have to learn the hard, expensive way that just adapting a billboard to television is not enough. The public will view his highly ingenious billboard with favor because, consciously or subconsciously, the viewer feels that the advertiser has *used his medium* (the billboard) *to its capacity*. The viewer's reaction is different to the same billboard reproduced accurately on the TV screen. The average viewer cannot tell you he is aware of this dynamic quality in television, but he has been trained by motion pictures to expect action, limitless boundaries and "flesh and blood" people. He is therefore apt to expect more of the TV advertisement than "an animated billboard" with "radio copy" read under it.

A similar trap may occur when the advertiser, schooled in the manner and custom of magazine and newspaper layout, is first inoculated with television. "Here," he often says, "is *my* medium. I have copy in my magazine layout. This can be 'adapted' to television by an announcer. I have a picture in my layout of a pretty girl with bright, glistening teeth. She uses XYZ



chewing gum. Now all I have to do is bring that to life on the television screen. The girl, the gum and the 'sell'."

I have actually seen an advertiser—and I am sure you have if you have followed television for more than a week, spend his advertising dollars in TV, a medium that allows him complete flexibility, with results that are nothing but an attempt to inject a shot of adrenalin into a static magazine ad. The pretty girl, the white teeth . . . words . . . words . . . words; the girl unwraps a stick of XYZ gum—puts it in her mouth—chews—then smiles. *That* story is better told in a magazine ad. A pretty girl, a pretty smile, a pretty picture—the advertiser uses the magazine medium to its capacity. But not in television. If you disagree and say that's all you can do with a stick of gum on television, you haven't seen the Lucky Strike marching cigarettes or Ballantine's effervescent "three ring" commercial.

The general refusal by some advertisers to understand that TV is a new medium unlike all others within which to present a product can be compared to the early motion

Kraft: demonstration.



Sanka: sincerity.





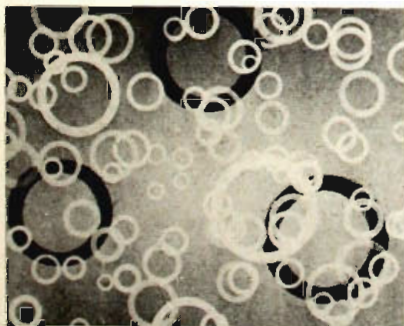
pictures when the camera was used only as a means of photographing the actors in a single static proscenium arch. The actors were forced to play (in long shots) within this picture frame. It was some time before the motion picture directors and writers broke inside the single picture frame and added dolly shots, close-ups and pans. Successful television advertising must break through the comparatively static borders of the newspaper and magazine—it must add scope to the animated billboard. It can easily add flesh and blood to radio.

Ironically, it has been the presence of live, moving, talking actors in some TV commercials that has led to another pitfall. I can find no other term for it but *lack of sincerity*. The playwright and the director in any dramatic medium must constantly search for insincerity both in story and in performance. Sincerity must be present even when the author has purposely written a scene to be burlesqued.

Let's go back to the pretty girl and the chewing gum. As I pointed out, the advertiser failed to use the capacities of TV, and the chances are that his commercial, such as it was, didn't possess an ounce of sincerity. That same pretty girl photographed "still" in a magazine ad somehow does not demand the reality that a similar TV portrayal must own. Comparatively speaking, the magazine girl has no reality. But the TV girl opens and closes her eyes, she talks, she moves, and no matter how graciously she opens the package of gum and tastes its "sweet, minty flavor"—it's just too hard to believe even for a sophisticated eight year old.

The last year has brought more and more TV advertisers into the medium with a clearer understanding of this problem. There are, for example, the current Philco and Kraft commercials that have successfully avoided the ever-present danger of annoying an audience during the performance of a one-

**Ballantine: imagination.**



hour play. Neither advertiser allows his commercials to become "little plays" within the hour play. Both prefer to display the product as it can only be displayed by TV and then demonstrates its features.

Another villain that is apt to wound sincerity is the "integrated" commercial. Two outstanding examples of excellent interwoven advertising appears on the current series, *Mama* and *The Goldbergs*. It is nothing more than the sincerity of the characters themselves that "sell" the respective products. The advertisers in these two shows use the strong association that the audience has for the characters to carry a great part of their product presentation. But the integrated commercial must be handled with extreme care; in less skillful hands it can become a cheap and amateurish endorsement. If the advertiser settles for integration, he must let the play or performance govern his style of "sell." He must suit his "action to the word—the word to the action." To draw an extreme picture, nothing would be more absurd than for Mollie Goldberg to launch into a hard-hitting sales pitch. As it is now, you really believe that she and her family *like* Sanka, and you're tempted, by having been inoculated with her sincerity, to run out to the nearest delicatessen and buy the product.

Sincerity would seem an obvious attribute for any form of commercial presentation. Yet, I personally feel that this has been the most common offense of the TV advertiser. There are some who still feel that television has nothing more to offer them than a hoked up, insincere endorsement. Most endorsers don't believe in what they're doing or saying—so why should the audience?

Few will question the tremendous research that has been done by TV broadcasters and by independent concerns. The records prove that television is the strongest medium for sponsor identification that the advertiser has for his use. Identification of the product on TV is easy—but the advertiser should go a step further. It's one thing to *remember* the product—it's another thing to *want to buy it*. The very power of TV can make a product look as absurd as it does inviting.

To the advertiser I say: "Win friends and influence people" to your product by believing what *you* see on that television screen. If *you* don't the chances are no one else will, either."



**LOS ANGELES:**—How close are television techniques to motion pictures? Ask Frank Woodruff, one of our directors, about it. He should know... he has directed 8 movies, as well as Lux Radio Theater. On our show, "Mystery Is My Hobby," he says the number of "cuts" and "inserts" is equal to first-class movie cutting. 75 to 80 cuts and 10 to 15 inserts in a half-hour.

"Mystery Is My Hobby" uses these techniques to perfect advantage. We think it's one of the best buys in television anywhere. Call us or Radio Sales.

**THINGS** pile up on us so fast that we were surprised to count 10 live cameras at KTTV. These are backed up by 3 film camera chains, a couple of 16 mm. projectors, 3 slide projectors and a balopticon.

KTTV's two new studios, 15 by 75 each (one with 300 audience seats), will be in use by the time you read this. These, plus our original 10 by 10 studio and permanent kitchen set, give a flexible staging space for any type show. And we do have a variety.

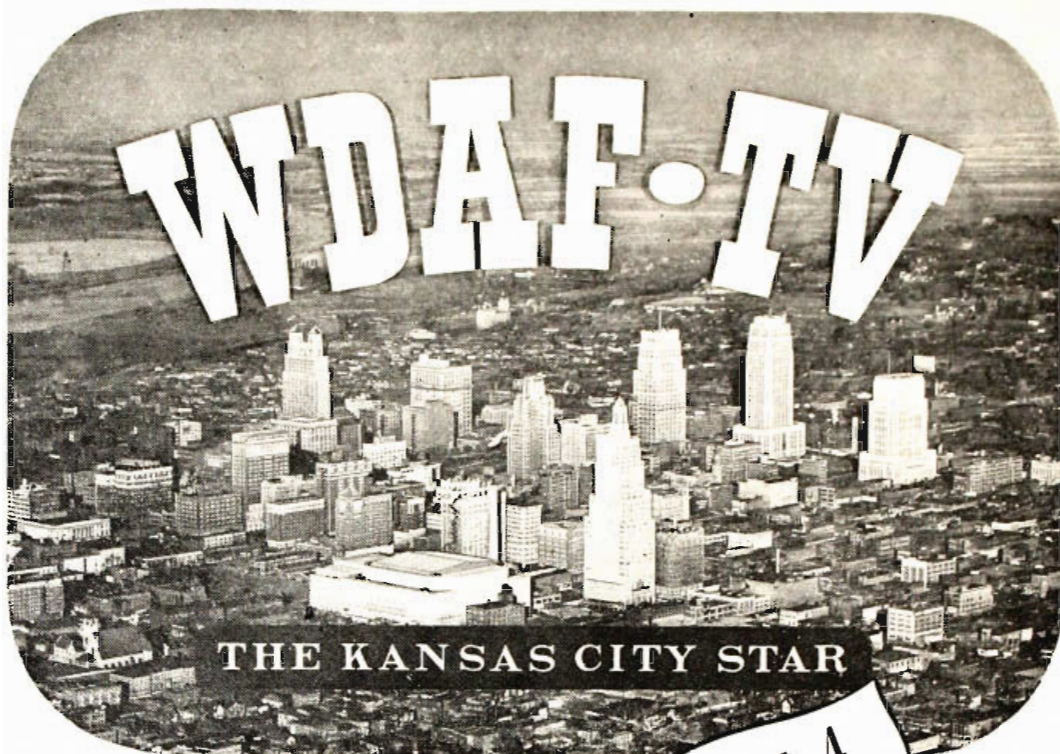
**"VARIETY"** looked over the field in its Showmanagement issue... and gave us a nice boost (ouly West Coast TV station, at that). Talked about our "firsts," like the Rose Bowl, Jack Benny, Edgar Bergen, "Pantomime Quiz," and Pasadena Playhouse. Thanks, Variety.

We're regularly scheduling other five, bright shows, too. Ask Radio Sales... they know.





*First in Kansas City!*



**Channel 4**  
Antenna Height 724 ft.



Kansas City will receive its first television test pattern starting September 11th...



The BEST in programming October 16th

*Represented Nationally*  
by  
EDW. PETRY & CO.

● Simultaneously with the broadcast of the first test pattern in Kansas City, The Kansas City Star, in co-operation with the Electrical Association and TV manufacturers and distributors, opens a gigantic three-day TV demonstration in the Municipal Auditorium. This closed-circuit demonstration will show actual television pictures and acquaint the public with the latest and best in TV development and reception.

*Owned and Operated by*  
**THE KANSAS CITY STAR COMPANY**



# U. S. network facilities schedule

BY the end of this month a total of 31 channels will be available for network television transmission, extending over some 5,000 channel miles in the east and midwestern areas. By January of 1951 these will be expanded to number about 68 channels (approximately 15,000 channel miles) serving 43 cities (see table). The degree of expansion during the past year is illustrated by a comparison of network transmission facilities at the end of 1948, when the AT&T's Bell System facilities comprised about 3,500 miles and was available to TV stations in only 13 cities. Company outlined the status of its facilities FCC query last month.

Construction and expansion project outlined by the Bell System for TV usage at the end of the war has kept pace with the fast-growing needs of the television industry itself, and its plans are to meet substantially the present and anticipated commercial requirements for network service to the end of 1950. Furthermore, extension of the interconnected facilities beyond Omaha to the west coast is also in the long-range plan. Suitable sites for radio relay stations are being selected and other engineering work is under way looking toward the provision of transcontinental service.

AT&T pointed out that it will provide facilities as quickly as they are required by the TV industry. Such provision includes the conversion of existing coaxial telephone cables and the construction of radio relay links, such as the system now in use between New York and Boston.

## Bell Labs. Planning For 8 MC. Bandwidth

In transmitting TV signals over Bell System facilities the picture and sound are conveyed over separate facilities. Consequently, AT&T points out, the entire channel is available for the video signal. A video bandwidth "in the order of 4 mc" corresponds to the picture part of a combined video and audio signal occupying a 4.5 mc band in accordance with the FCC's standards, it adds. AT&T's subsidiary, Bell Telephone Laboratories now have under development a system for use with coaxial cables which will increase the available bandwidth up to approximately 8 mc. Plans are to divide this band between telephone and television service, allotting TV as wide a band as the industry may require—up to 4 or 6 or even 8 mc. Similarly, present intercity radio relay facilities provide about a 4 mc band for

the picture portion of the TV signal, and new designs of this system are also expected to provide up to 8 mc bandwidths if required.

Existing coaxial cable and radio relay systems are capable of handling color transmission, AT&T informed the FCC, as demonstrated in April 1946 and again in January 1947 during the FCC hearings. Additions and extensions to these facilities are "continually being provided," and any demands for network transmission of color will be provided.

## Plans for UHF

AT&T told the FCC that proposed allocations of an additional 42 six mc UHF channels will affect its facilities only insofar as the need for intercity network service is concerned—not the number of individual channel allocations *per se*.

For intracity (local) service, the Bell System has made available channels for TV transmission with a bandwidth of approximately 4 mc for the picture portion. Here, as in the case of intercity transmission, video and sound are transmitted over separate channels. Facilities for local channels include regular telephone "pairs" and radio relay links, and are used separately or in combination, as required.

BELL SYSTEM INTERCITY TELEVISION FACILITIES EXISTING AND PLANNED

Section	Channels Available for Service and Direction of Transmission	Type Facility (Note 1)	Estimated Service Date	Intermediate Service Points
New York-Philadelphia	4-3 south 1 north	Coaxial	In Service	—
New York-Chicago	3-2 south 1 north 2-1 west 1 east	Radio Relay	Summer 1950	Johnstown, Pittsburgh, Cleveland, Toledo
Philadelphia-Chicago	4-3 west 1 east (Note 3)	Coaxial	In Service	Lancaster, Pittsburgh, Cleveland, Toledo, South Bend (Pickup) Baltimore
Philadelphia-Washington	4-3 south 1 north	Coaxial	In Service	Baltimore Baltimore
Philadelphia-Wilmington	1 south	Coaxial	Sept. 1949	—
Philadelphia-Washington-Richmond	1 south 2 south (Note 1)	Radio Relay	Sept. 1950	—
Richmond-Norfolk	1 east	Radio Relay	April 1950	—
Richmond-Charlotte	2 south (Note 4)	Coaxial	Sept. 1950	Greensboro
Charlotte-Birmingham	1 south (Note 4)	Coaxial	Sept. 1950	Jacksonville, Atlanta
New York-Boston	2 east (Note 5)	Radio Relay	In Service	—
Boston-Providence	1 south	Radio Relay	Sept. 1949	—
New York-Albany	3-2 north 1 south	Coaxial	Dec. 1949	—
Albany-Syracuse	2 west	Radio Relay	Dec. 1949	Schenectady, Utica
Cleveland-Erie	1 east 1 east	Coaxial	In Service Jan. 1950	—

Erie-Buffalo	1 east	Coaxial	In Service	—
Buffalo-Rochester	1 east	Radio Relay	Oct. 1949	—
Toledo-Detroit	3 north	Radio Relay	In Service	—
Toledo-Dayton	4-3 south 1 north (Note 6)	Coaxial	Oct. 1949	—
Dayton-Columbus	3 east (Note 7)	Radio Relay	Oct. 1949	—
Dayton-Cincinnati	3 south (Note 7)	Radio Relay	Oct. 1949	—
Dayton-Indianapolis	2 west	Radio Relay	Oct. 1950	—
Indianapolis-Louisville	1 south (Note 4)	Coaxial	Oct. 1950	—
Chicago-St. Louis	2-1 north 1 south (Note 4)	Coaxial	In Service	Danville (Pickup)
St. Louis-Memphis	1 south (Note 4)	Coaxial	Mar. 1950	—
Chicago-Milwaukee	2 north	Radio Relay	In Service	—
Madison-Milwaukee	1 east	Radio Relay	Sept. 1949	—
Chicago-Des Moines	2 west	Radio Relay	Oct. 1950	Davenport, Rock Island
Des Moines-Minneapolis	2 north	Coaxial	Oct. 1950	—
Des Moines-Omaha	1 west	Radio Relay	Oct. 1950	—
Omaha-Kansas City	1 south (Note 4)	Coaxial	Oct. 1950	—
Omaha-San Francisco	Engineering work under way west of Omaha looking toward the extension of radio relay channel to San Francisco.			
Los Angeles-San Francisco	2 north	Radio Relay	Spring 1950	—

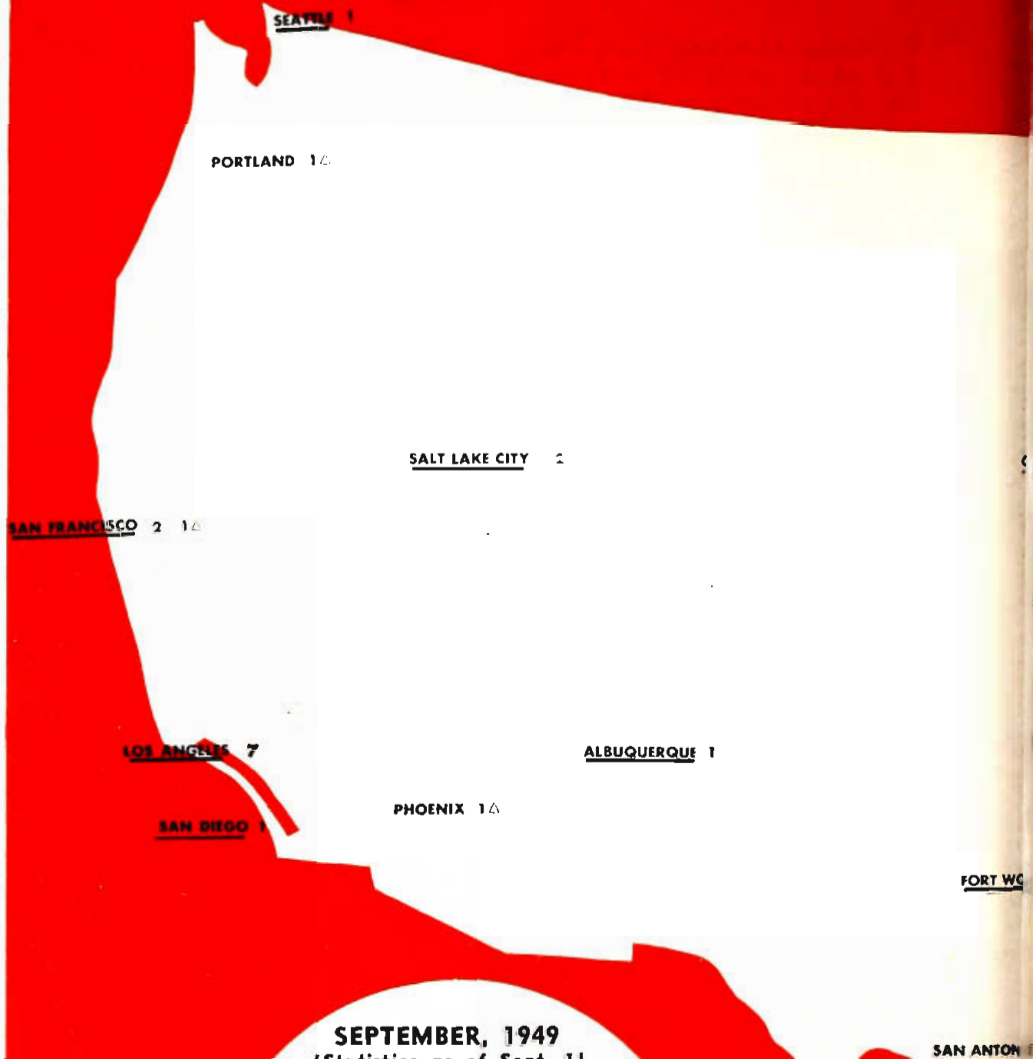
### NOTES:

1. Coaxial facilities shown provide a band width of about 2.5 mc. Radio relay facilities provide a band width of about 4 mc.
2. Temporarily not available for connections at Philadelphia.
3. One channel in each direction subject to use for maintenance purposes during certain hours. Eastbound channel to be discontinued in 1950.
4. One channel subject to use for maintenance purposes during certain hours.
5. Occasional westbound service available on one week's notice.
6. One channel in each direction subject to use for maintenance purposes during certain hours.
7. One channel reversible upon 24 hours' notice.



## OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
<b>U. S. TOTAL AS OF AUGUST 15, 1,964,835</b>	
Albuquerque KOB-TV (A, C, D, N)	750
Atlanta WSB-TV (A, N) WAGA-TV (C, D)	9,215
Baltimore WAAM (A, D) WBAL-TV (N) WMAR-TV (C)	60,000
Birmingham WAFM-TV (C) WBRC-TV (D, N)	3,800
Boston WBZ-TV (N) WNAC-TV (A, C, D)	98,000
Buffalo WBEN-TV (A, C, D, N)	26,000
Charlotte WBTV (A, C, D, N)	3,000
Chicago WBKB (C—Oct. 1) WENR-TV (A) WGN-TV (C, D) WNBQ (N)	170,000
Cincinnati WLW-TV (N) WKRC-TV (C) WCPO-TV (A)	30,000
Cleveland-Akron WEWS (A, C, D) WNBK (N)	67,481
Columbus WLW-C (N)	8,000
Dayton WHIO-TV (A, C) WLW-D (D, N)	11,400
Detroit WJBK-TV (C, D) WWJ-TV (N) WXYZ-TV (A)	71,000
Erie WICU (A, C, D, N)	6,000
Fort Worth-Dallas WBAP-TV (A, D, N)	10,000
Grand Rapids WLAV-TV (A, D)	2,000
Houston KLEE-TV (A, C, D)	5,100
Indianapolis WFBM-TV (C, D, N)	7,000
Lancaster WGAL-TV (A, C, D, N)	9,600
Los Angeles KFI-TV KLAC-TV KNBH (N) KTLA KTSN (D) KTTV (C) KECA-TV (A)	150,000
Louisville WAVE-TV (A, C, D, N)	5,800
Memphis WMCT (A, C, D, N)	6,200
Miami WTVJ (C, D, N)	4,250
Milwaukee WTMJ-TV (A, C, D, N)	26,000
New Haven WNHC-TV (C, D, N)	28,400
New Orleans WDSU-TV (A, C, D, N)	4,600
New York WABD (D) WATV	675,000



### SEPTEMBER, 1949

(Statistics as of Sept. 1)

Operating Stations	79
Market Areas	45
CPs Issued	37
Applications Pending	347

Networks: Cities now served by the networks include Boston, New Haven, Schenectady, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Buffalo, Cleveland, Detroit, Toledo, Chicago, Milwaukee and St. Louis. San Diego and Los Angeles served by micro-wave relay.

LEGEND: Underlined cities have TV service, followed by number of stations on air.  
△ Construction Permit

\*Television demands the undivided efforts of a representative devoted exclusively to the development of television sales in the national field.

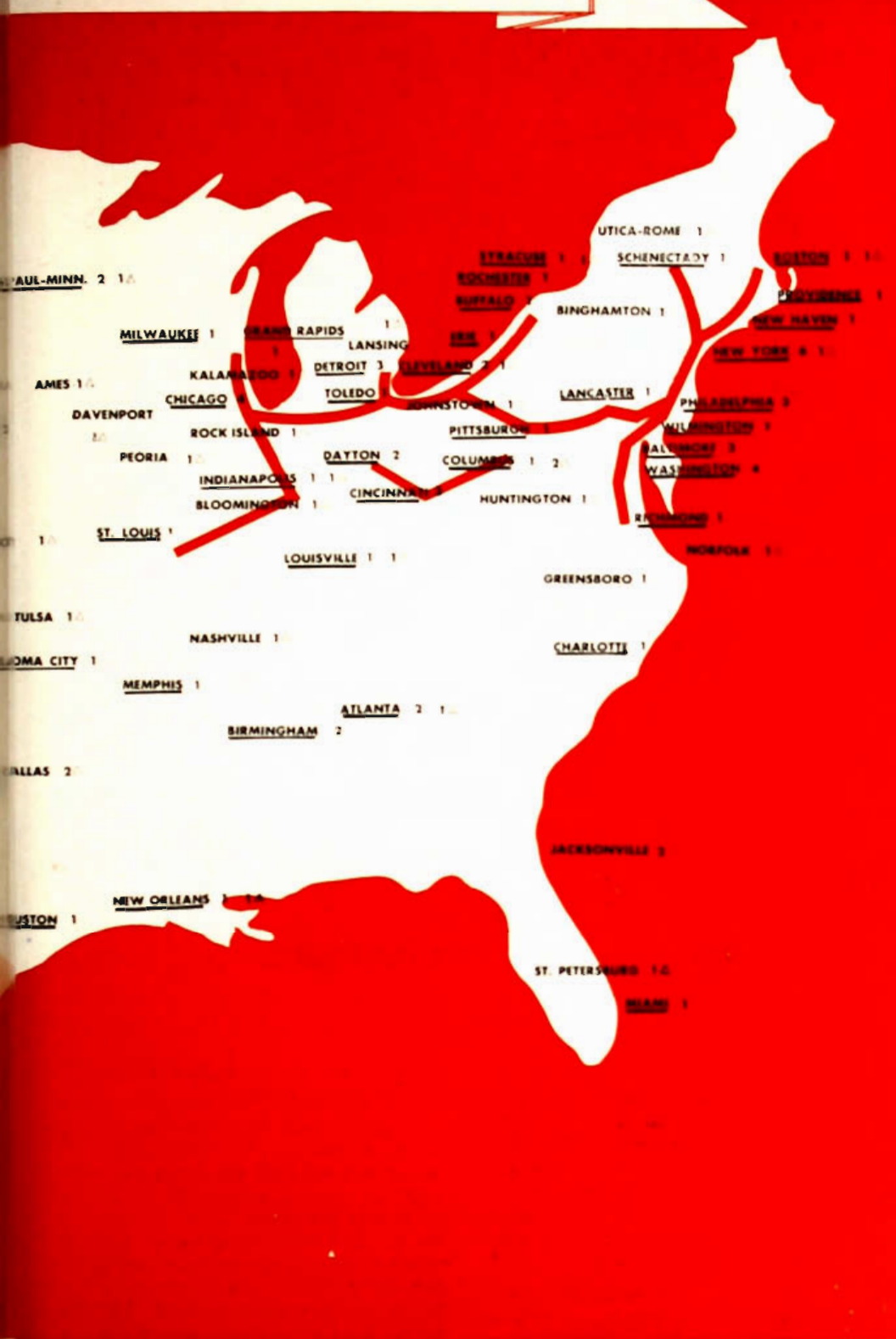
## HARRINGTON, RIGHT

EXCLUSIVE TELEVISION SALES

270 PARK AVENUE, NEW YORK 17, N. Y. \*



# STATION'S STATUS MAP



New York (continued)	
WCBS-TV (C)	
WJZ-TV (A)	
WNBT (N)	
WPIX	
Oklahoma City	3,100
WKY-TV	
Omaha	1,200
KMTV (C)	
WOW-TV (N)	
Philadelphia	205,000
WPTZ (N)	
WCAU-TV (C)	
WFIL-TV (A, D)	
Pittsburgh	22,000
WDTV (A, C, D, N)	
Providence	12,570
WJAR-TV (N)	
Richmond	13,681
WTVR (D, N)	
Rochester	3,400
W/HAM-TV (C, N)	
St. Louis	36,800
KSD-TV (A, C, D, N)	
St. Paul-Minneapolis	23,650
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Salt Lake City	2,100
KDYL-TV (N)	
KSL-TV (A, C, D)	
San Diego	6,300
KFMB-TV (A, C)	
San Francisco-Oakland	10,600
KPIX (C, D, N)	
KGO-TV (A)	
Schenectady	28,500
WRGB (A, C, D, N)	
Seattle	7,800
KING-TV (A, C, D, N)	
Syracuse	7,238
WHEN (A, C, D)	
Toledo	18,000
WSPD-TV (C, D, N)	
Washington	55,700
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 OF NEW STATIONS:

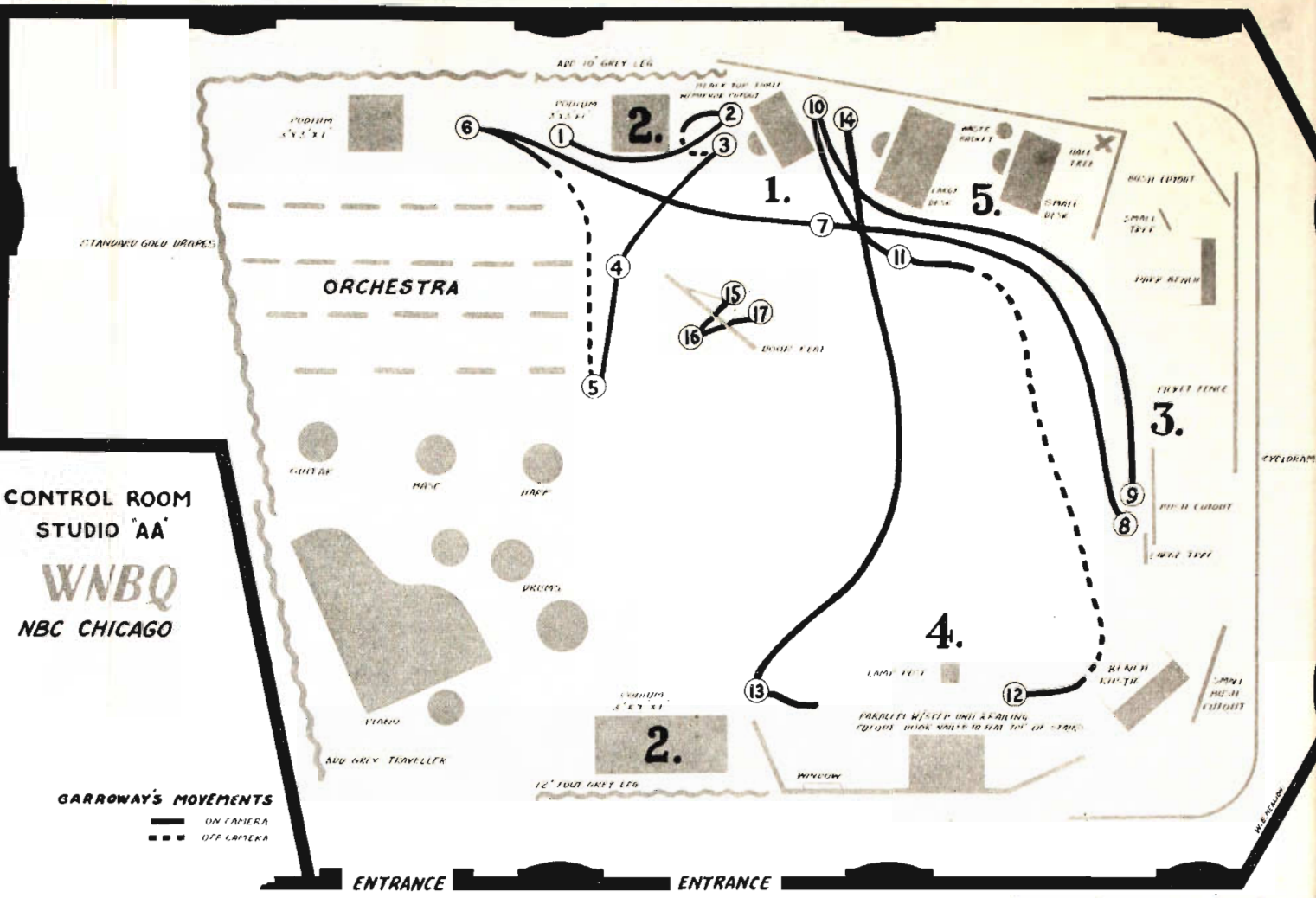
Columbus	
WBNS-TV	October
WTVN	September
Dallas	
KBTV	September
KRLD-TV	October
Davenport	
WOC-TV	October
Greensboro	
WFMY-TV	September
Jacksonville	
WJAX	Fall
WMBR	October
Johnstown	
WJAC-TV	Sept. 15
Kansas City	
WDAF-TV	Oct. 16
New York	
WOR-TV	October
San Antonio	
WOAI-TV	Fall
San Francisco	
KRON-TV	October
Tulsa	
KOTV	October
Utica-Rome	
WKTV	Late Fall

**W & PARSONS, INC.**  
REPRESENTATIVES\*

100 N. MICHIGAN TOWER, CHICAGO, ILL.

**WBEN-TV** BUFFALO, NEW YORK  
**WFMY-TV** GREENSBORO, N. C.  
**WTMJ-TV** MILWAUKEE, WIS.





- 1. "SHIRTY TALK" CHAIRMAN BLANK TOP W/STAKE UP PAPER - CRICKETS AS COMPLETION.
- 2. CHAIRS FOR CONVERSATION AND SEVERAL W/STAKE UP - ADDITIONAL AREA - B. INDICATED.
- 3. LIVE TAKE AN OLD FASHIONED WALK - CYCLOPAMA 2 MEN IN 2 TREE - FURNITURE.
- 4. "LIONS ROARS" PERSON KISSING (LIVE) 5' INDICATED IN BLACK DRAPES (LIVING INDIANLY FIRST FOR WINDOW TAKE TO 1 - 2) 30 SECONDS.
- 5. "SMALL" OFFICE SET 2000'S 4 CHAIRS - AS INDICATED.

Drawing by W. E. Healion

## Garroway and "chinese opera" technique

By TED MILLS

Program Director, WNBQ, Chicago

MOST successful television shows seem to have found their incubus in an idea or script, a personality, a production technique, or combinations of all three. Our *Garroway At Large* started with its personality—to my mind, the healthiest beginning. From it came an idea for a show, then came casting and production techniques to conform with the personality and the idea.

The personality was a lulu. Garroway's acknowledged success at murmuring esoterica into Chicago nighttime ears on his nightly disc-jockey stint via WMAQ suggested maintenance of that personality—wildly unpredictable, more often than not semi-intellectual, and made (and still makes) quivering female listeners threaten to jump into the Chicago River out of sheer

love. (It also makes many an unquivering male listener want to urge Garroway to take the jump himself!) Highly controversial, dangerously veering into the upper-middlebrow levels, the professional Garroway personality, which fitted no established show format, presented a problem for TV.

For over five months, Dave and I shopped for format. It would have to have large hunks of conventional showmanship as antidote to the un-convention of its star. We knew the show should be absorbing in itself, should make possible only short glimpses of Garroway as antidote to the Godfrey formula of long, static monologue shots. And for five months, many a midnight candle burned over endless talk, as slowly the conception of the show—a rad-

ically simple, totally applicable format, began to develop.

Actually, long before the search for an appropriate vehicle for Garroway, we had been searching for a kind of musical stagecraft which permitted television to be . . . television, wherein its cameras and mikes were artistically *contributory* instead of — as is so very often the case — merely *reportorial*. The search for Dave's vehicle helped the search for technique, and vice versa. One day, in John Gassner's book *Masters of the Drama*, I ran across a phrase in the section on Chinese drama, in which the author notes that the Chinese "dispense with scenery, and frankly avow that they are play-acting by employing a property man who supplies all the

(continued on page 29)



# GUESS WHO OPERATES THE WORLD'S LARGEST TELEVISION ASSEMBLY PLANT



Unless someone has told you, you'd probably guess wrong.

Actually the world's largest television assembly plant operates under a name which has become widely familiar only in the last couple of years. It belongs to a company which started business about twenty years ago, with a capital of \$500, and has literally lifted itself by its own bootstraps—the company that made electronic television commercially practical by developing the cathode ray television picture tube from a laboratory curiosity—the one company that is in all of television and only in television. That company is DuMont.

DuMont marketed the first commercial television receiver ten years ago in 1939. Many of them are still operating.

After World War II, DuMont was first to be back on the market with a line of receivers that were years ahead of the rest of the industry. And the public—which is a lot smarter than some people think—was quick to recognize DuMont's superior quality, and to buy every DuMont set that could be made.

Even when there were a dozen orders for every DuMont that came off the assembly line, DuMont never yielded to the temptation to cut corners. Every DuMont receiver had to pass the most rigid examination.

People could see that DuMont receivers, in addition to having larger screens, gave a clearer, brighter, steadier picture. They were dependable

in operation. They brought in good pictures in outlying areas. They had fine tone quality. Their cabinets were well designed and well made. And because television was new and interesting, people talked about these things.

So DuMont's reputation grew very fast, and since most Americans want the best rather than the cheapest, people were eager to get DuMont.

That's how it happens that the little, independent company is today operating the world's largest television assembly plant—with four other DuMont factories making picture tubes and other electronic parts.

The public built that plant.

Built it by recognizing real quality. By being generous enough to pass the word along. By having good judgment to pay the few dollars more for the soundly designed and well built article.

Now new DuMont models are starting to pour off the new assembly lines.

You can see them at your DuMont dealer's today.

They are the finest DuMonts ever made; improved in every way; larger screens, clearer pictures, greater power and sensitivity. And every one made and inspected with the same expert, meticulous care as when a day's output was numbered in dozens.

And when you look at their price tags, you will find that these new and better DuMonts pass on the great economies of quantity production—pass it on to the public whose recognition and acceptance made this great assembly plant possible.

**DUMONT** *first with the finest in television*

COPYRIGHT 1949, ALLEN B. DUMONT LABORATORIES, INC.

Allen B. DuMont Laboratories, Inc. • Home Offices: 2 Main Ave., Passaic, N. J. • Receiver Manufacturing Factory: East Paterson, N. J.





# WWJ-TV

has a 2-year  
lead in Detroit

Starting new things in Detroit is nothing new with WWJ-The Detroit News . . . first AM station in 1920, first FM station in 1940, and first with TV in 1946

With a 2-year lead in television, WWJ-TV today is doing the most effective job of engineering, production and programming . . . sending out the clearest signals . . . reaching the largest audience . . . producing the best results for its many advertisers.

This fall, WWJ-TV is planning a more ambitious schedule than ever, and advertisers' demands are reaching unprecedented proportions. Better formulate your Detroit TV plans NOW . . . to include WWJ-TV in the fall

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



# what to expect in rate charges and set distribution

## A GUIDE FOR THE ADVERTISER & AGENCY IN PLANNING FUTURE TV CAMPAIGNS

By **MELVIN A. GOLDBERG**  
Ass't Research Dir.,  
Du Mont Television Network

**A**S A guide for proper planning of advertising campaigns and budgets, the accompanying charts are presented. We realize that any forecast is at best, only an estimate, and should not be taken as a prediction of what will occur in a particular city or to a particular station. It is offered only as an indication of what *might* occur based on what has occurred in the past. The trend lines shown are merely the averages of all station rates and set distribution in the various cities.

An analysis of the rate structure indicates that they are based primarily on three factors: size of market (potential audience), number of sets installed in the area, and the cost of programming. Opening rates for new stations have tended to vary with city-size (population) rather than the number of sets installed in the area, since most stations begin operation with no sets in the area to speak of. Usually, these stations will charge the same rates as those charged by new stations in similar sized cities. On the average, the beginning hourly night rates have been \$150-\$200, ranging from \$100 to \$250, with variations dependent upon the city size or potential market. After opening, when there were 10,000 TV receivers installed, the rates of the stations studied average about \$250 per hour of class A time. According to the trend indicated, 100,000 receivers in an area would mean a rate of about \$600 per hour, 150,000 receivers would mean \$700, and 900,000 would mean \$2,000.

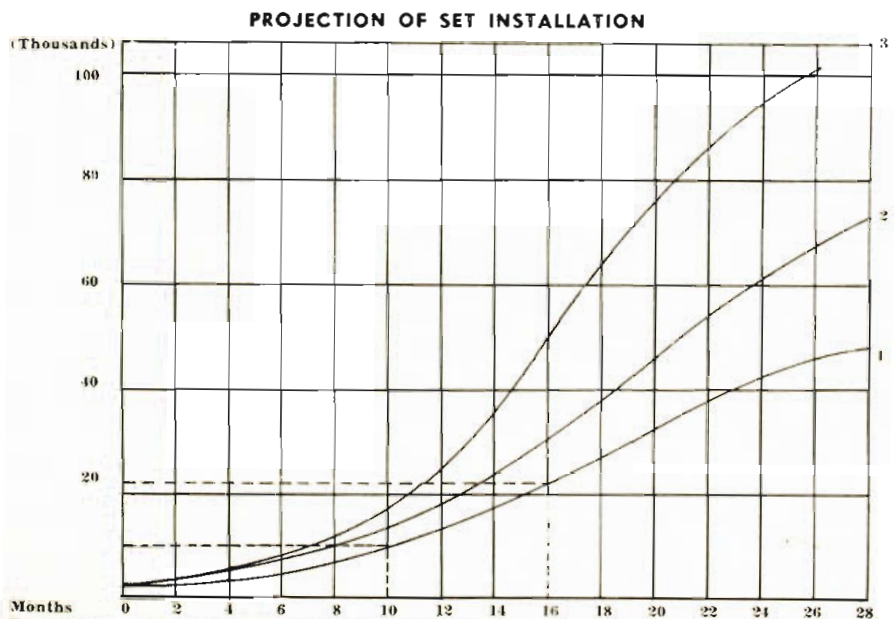
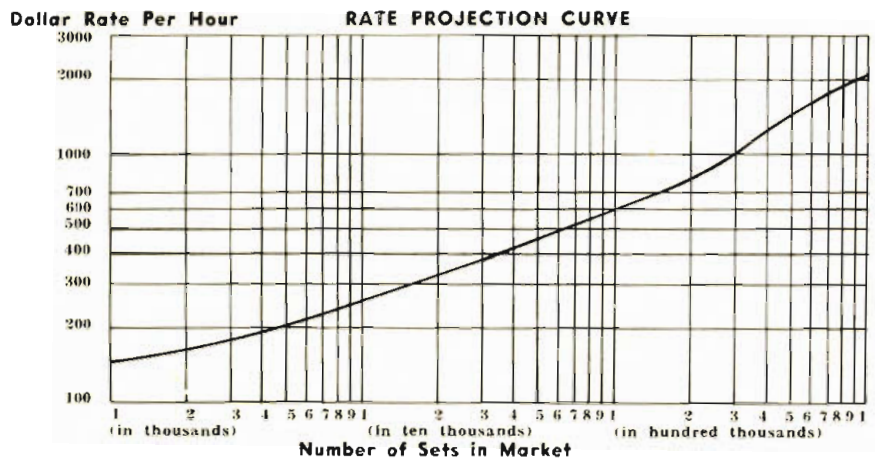
Since the projection of rates is based on the number of sets in an area, it is equally important to get some idea of how many receivers can be expected in an area. This type of projection is even more in the realm of crystal ball gazing than rate projection. Whereas rates can be related to sets installed, the latter is based on many factors.

In many cases, the addition of one or two stations has caused an imme-

diately rise in set sales. Apparently, the more varied programming offered by the multiple services encouraged more set purchasing.

It should be noticed that three separate curves have been used to forecast set installations. The first is an average of single channel markets; the second, is an average

of multiple channel markets having a family population of less than 400,000; and the third, is an average of multiple channel markets having a family population of 400,000 or more. The chart itself is limited to 100,000 receivers because it is felt that beyond that, each city must be studied individually.



To estimate, read number of sets in area from the vertical scale, then trace down to horizontal scale for month. To predict sets in area at future date, add number of months and trace off the trend line. Example: A one-channel market with 10,000 sets is traced off at 10 months. To predict six months ahead, look at 16 months, and mark off the curve—22,000 sets.

1. Single Channel Market.
2. Multiple Channel Market with less than 400,000 families.
3. Multiple Channel Market with 400,000 or more families.



# report on tv markets

## OPERATING STATIONS, CONSTRUCTION PERMITS, ESTIMATED OPENING DATES & KEY PERSONNEL

**ALBUQUERQUE, N.M.** 4 channels, 3 open. Sales rank: 142. Pop: 109,600. *Operating:* KOB-TV, channel 4, P.O. Box 1319, (CBS, DuMont, ABC, NBC). T. M. Pepperday, pres.; Geo. S. Johnson, acting mgr.; Dorothy Smith, prog. dir. Basic one hour rate: \$150.

**AMES, Iowa.** 1 channel, none open. *CP:* WOI-TV, channel 4, owned by Iowa State College. (ABC). R. B. Hull, gen. mgr.; Chris Donaldson, prog. dir.; L. L. Lewis, chief engr. Estimated opening: late 1949.

**ATLANTA, Ga.** 4 channels, 1 open. Sales rank 26; pop. 573,200. *Operating:* WSB-TV, channel 8, owned by Atlanta Journal (Cox Interests), Biltmore Hotel, (ABC, NBC) John M. Outler, gen. mgr.; Frank Gaither, comml. mgr.; Marcus Bartlett, prog. dir.; Jean Hendrix, film dir.; C. F. Daugherty, chief engr. Basic one hour rate: \$200. Rep. Edward Petry. WAGA-TV, channel 5, Fort Industry Co., 1032 W. Peachtree St., N. W., (CBS, DuMont) George Storer, Jr., TV mgr.; Claude H. Frazier, comml. mgr.; Ernest L. Elsner, prog. & film dir.; Paul Cram, chief engr.; Class A one hour rate: \$200. Rep: The Katz Agency. *CP:* WCON-TV, channel 2, Constitution Publishing Co. (ABC). David Carpenter, gen. mgr.; Crenshaw Bonner, sales mgr.; Harvey Aderhold, chief engr. Rep: Headley-Reed. Estimated opening: late 1949.

**BALTIMORE, MD.** 3 channels, none open. Sales rank 9. Pop. 1,261,700. *Operating:* WAAM, channel 13, 3725 Malden Ave., Balt. (ABC, DuMont). Norman C. Kal, gen. mgr.; Armand Grant, comml. mgr.; Herb Cahan, prog. dir.; J. M. Burke, chief engr.; Class A one-hour rate: \$350. Rep: Free & Peters. WBAL-TV, channel 11, Hearst Radio, Inc., 2610 N. Charles St., Balt. (NBC). Harold C. Burke, gen. mgr.; Ken Carter, sales mgr.; Mel Quinn, prog. mgr.; William Barcham, chief engr. Basic one-hour rate: \$400. Rep: Edward

Petry. WMAR-TV, channel 2, Baltimore Sun, (CBS). Ewell K. Jett, gen. mgr.; Ernest A. Lang, sales mgr.; Robert B. Cochrane, prog. dir.; David V. R. Stickle, film dir.; Carlton G. Nopper, chief engr. Class A one-hour rate: \$400. Rep: Katz Agency.

**BINGHAMTON, N. Y.** 1 channel. Sales rank: 148. Pop: 165,749. *CP:* WBNF-TV, channel 12, Clark Associates, Inc.; Arlington Hotel, estimated opening: indefinite. (CBS). Cecil D. Mastin, gen. mgr.; E. Ray McCloskey, sales mgr.; Lester H. Gilbert, chief engr. Rep: The Bolling Co.

**BIRMINGHAM, ALA.** 3 channels, 1 open. Sales rank: 32. Pop: 535,100. *Operating:* WAFM-TV, channel 13, University of Alabama: Protective Life Bldg. (CBS). Thad Holt, gen. mgr.; C. P. Persons, Jr., comml. mgr.; Lionel Baxter, prog. and film dir.; Norman S. Hurley & James L. Evans, chief engr. Basic one-hour rate: \$200. Rep: CBS Radio Sales. WBRC-TV, channel 4, WBRC Bldg., Birmingham. (DuMont, NBC). Howell C. Cobb, gen. mgr.; L. W. Connor & Don D. Campbell, sales mgrs.; G. P. Hamman, chief engr. Basic one-hour rate: \$250. Rep: Paul H. Raymer.

**BLOOMINGTON, IND.** 1 channel, none open. *CP:* WTTV, channel 10, owned by Sarkes Tarzian, 535 South Walnut Street, Bloomington. Glenn Van Horn, gen. mgr.; Morton Waigel, chief engr. Estimated opening date: Fall '49.

**BOSTON, MASS.** 5 channels, 2 open. Sales rank 10. Pop: 3,078,200. *Operating:* WBZ-TV, channel 4, Westinghouse Radio Stations, Inc., 1170 Soldiers Field Road, (NBC). W. C. Swartley, sta. mgr.; C. H. Masse, sales mgr.; W. Gordon Swan, prog. mgr.; Norah Yardley, film editor; W. H. Hauser, chief engr. Class A one-hour rate: \$300. Rep: NBC Spot Sales. WNAC-TV, channel 7, Yankee Network, 21 Brookline Ave. (ABC, CBS, DuMont). Linus Travers, vp & gm.; George Steffy, vp in chg. TV; James Pike, film dir.; Irving Robinson, tech. dir. Class A one-hour rate: \$400. Rep: Edward Petry. *CP:*

WRTB, channel 2, Raytheon Mfg. Co., 190 Willow Street, Waltham, Mass. Lawrence Marshall, pres. Estimated opening date: indefinite.

**BUFFALO, N.Y.** 3 channels, 2 open. Sales rank: 22. Pop: 1,070,200. *Operating:* WBEN-TV, channel 4, Buffalo Evening News, Hotel Statler. (ABC, DuMont, CBS, NBC). C. R. Thompson, gen. mgr.; N. J. Malter, sales mgr.; George R. Torge, prog. mgr.; Quintin Renner, film dir.; Ralph J. Kingsley, chief engr. Class A one-hour rate: \$220. Rep: Harrington, Righter & Parsons, Inc.

**CHARLOTTE, N. C.** 3 channels, 2 open. Sales rank: 74. Pop: 112,986. *Operating:* WBTV, channel 3, 600 Wilder Bldg. (ABC, CBS, DuMont, NBC). Charles H. Crutchfield, gen. mgr.; Keith S. Byerly, sales mgr.; Larry Walker, prog. dir.; Jerry Patterson, film dir.; M. J. Minor, chief engr. Class A one-hour rate: \$150. Rep: Radio Sales.

**CHICAGO, ILL.** 7 channels, 3 open. Sales rank: 2. Pop: 5,146,700. *Operating:* WBKB, channel 4, Balaban & Katz, 190 N. State St. (CBS Oct. 1). John J. Mitchell, gen. mgr. & comml. mgr.; E. Jonny Graff, prog. dir.; Alan Rhone, film dir.; William Kusack, chief engr. Class A one-hour rate: \$250. Rep: Weed & Co. WENR-TV, channel 7, owned by ABC, 20 N. Wacker Drive. (ABC). Roy McLaughlin, gen. mgr.; Harold Stokes, prog. dir.; John Berg, film dir.; E. C. Horstman, chief engr. Class A one-hour rate: \$600. Rep: ABC Spot Sales. WGN-TV, channel 9, Chicago Tribune, 441 N. Michigan Ave. (CBS, DuMont). Frank P. Schreiber, gen. mgr.; George W. Harvey, TV sales mgr.; Jay E. Faraghan, prog. dir.; Elizabeth Bain, film dir.; Carl J. Meyers, dir. engr. Class A one-hour rate: \$550. Rep: Ben H. Berenston, N.Y.; Keenan & Eickelberg, West Coast. WNBQ, channel 5, owned by NBC, Merchandise Mart. I. E. Showerman, gen. mgr.; Oliver Morton, comml. mgr.; Ted S. Mills, prog. mgr.; Howard C. Lutgens, chief engr. Class A one-hour rate: \$500. Rep: NBC Spot Sales.

Estimates based on U.S. Census & Department of Commerce. Sales rank based on SALES MANAGEMENT estimates.



**CINCINNATI, O.** 4 channels, 1 open. Sales rank: 20. Pop: 935,700. *Operating:* WLW-TV, channel 4, Crosley Broadcasting Corp., Crosley Sq. (NBC). M. N. Terry, vp in chg. TV; W. McCluskey, sales mgr.; Bernard Barth, prog. dir.; Russ Landers, film dir.; Cal Bopp, chief engr. Class A one-hour rate: \$350. Rep: WLW Sales. WKRC-TV, channel 11, Cincinnati Times Star, Times Star Bldg., 800 Broadway. (CBS). Hulbert Taft, gen. mgr.; U. A. Latham, comml. mgr.; L. Joe Bolles, prog. dir.; R. W. Ostrander, film dir.; George Wilson, chief engr. Class A one-hour rate: \$350. Rep: The Katz Agency. WCPO-TV, channel 7, The Cincinnati Post, Post Sq. & Elm Street. (ABC). M. C. Watters, gen. mgr.; Glen Davis, chief engr. Class A one-hour rate: \$350. Rep: The Branham Co.

**CLEVELAND, O.** 5 channels, 2 open. Sales rank: 6. Pop: 1,490,400. *Operating:* WEWS, channel 5, Scripps-Howard Radio, Inc., 1816 E. 13th St. (ABC, CBS, Du Mont). James C. Hanrahan, gen. mgr.; J. Harrison Hartley, dir. of TV; Donald E. Pierce, prog. dir.; Joseph B. Epperson, chief engr. Class A one-hour rate: \$500. Rep: The Branham Co. WNBK, channel 4, owned by NBC, 815 Superior Ave., N.E. John McCormick, gen. mgr.; Harold Gallagher, comml. mgr.; Hal Metzger, prog. dir.; Albert M. Odeal, film dir.; S. E. Leonard, chief engr. Class A one-hour rate: \$200. *CP:* WXEL, channel 9, Empire Coil Co., 238 Huguenot St., New Rochelle, N. Y. Estimated opening date: indefinite. Herbert Mayer, pres. Rep.: Katz.

**COLUMBUS, O.** 4 channels, one open. Sales rank: 29. Pop: 468,200. *Operating:* WLW-TV, owned by Crosley Broadcasting Corp., Seneca Hotel, 361 E. Broad St., (NBC). James Leonard, gen. mgr.; George Rider, prog. dir.; Charles Sloan, chief engr. Class A one-hour rate: \$200. Rep: WLW Sales. *CP's:* WTVN, channel 6, Picture Waves, Inc., Columbus. Estimated opening date: September '49. John Rossiter, gen. mgr. & sales mgr.; Colin Male, prog. dir.; John Cook, film dir.; George Jacobs, eng. chge TV. Rep: Headley-Reed Co. WBNS-TV, channel 10, Columbus Dispatch, 33 No. High St. Estimated opening: Oct. (ABC, CBS). Richard A. Borel, gen. mgr.; Robert D. Thomas, comml. mgr.; Edward Bronson, prog. dir.; Lester H. Nafzger, chief engr. Rep: Blair-TV.

**DALLAS, TEXAS.** 3 channels,

1 open. Sales rank: 18. Pop: 404,963. *CP:* KRLD-TV, channel 4, Radio Corp. (Times Herald), Hotel Adolphus, (CBS). Estimated opening date: October '49. Clyde W. Rembert, gen. mgr.; William A. Roberts, comml. mgr.; Roy George, prog. dir.; R. M. Flynn, chief engr. KBTW, channel 8, Lacy-Potter Television Broadcasting Co. Estimated opening date: September '49. Seymour C. Andrews, gen. mgr.; Sherrill Edwards, comml. mgr.; Larry Du Pont, prog. dir.; L. Victor Duncan, film dir.; Morris Barton, chief engr. Hourly rate \$300.

**DAYTON, O.** 2 channels, none open. Sales rank: 44. Pop: 372,000. *Operating:* WHIO-TV, channel 13, owned by Miami Valley Broadcasting Corp., 45 S. Ludlow St. (CBS, ABC). R. H. Moody, gen. mgr.; Harvey R. Young, comml. mgr.; Lester G. Spencer, prog. dir.; Oscar Baker, film dir.; Ernest L. Adams, chief engr. Class A one-hour rate: \$300. Rep: The Katz Agency. WLW-TV, channel 5, owned by Crosley Broadcasting Corp., 18 W. Monument St. (NBC). John T. Murphy, gen. mgr.; H. P. Lasker, sales mgr.; Donovan Faust, prog. dir.; Howard Lepple, chief engr. Class A one-hour rate: \$200. Rep: WLW Sales.

**DAVENPORT, IOWA, ROCK ISLAND & MOLINE, ILL.** 4 channels, 2 open. Sales rank: 127. *CP's:* WOC-TV, channel 5, owned by Central Broadcasting Co., 914 Walnut St. (NBC). Estimated opening date: October, '49. Ernest Sanders, resident mgr.; Charles Freburg, prog. dir.; Don Boles, film dir.; Paul Arvidson, chief engr. Rep: Free & Peters, Inc. WHBF-TV, channel 4, owned by Rock Island Broadcasting Co., 1800 3rd Ave. Estimated opening date: indefinite. Leslie Johnson, gen. mgr.; Maurice Corken, sales mgr.; Forest W. Cooke, prog. mgr.; Robert J. Sinnett, chief engr. Rep: Avery-Knodel, Inc.

**DETROIT, MICH.** 5 channels, 2 open. Sales rank: 4. Pop: 3,044,600. *Operating:* WJBK-TV, channel 2, The Fort Industry Co., 500 Temple Ave., (CBS, Du Mont). Richard E. Jones, gen. mgr. & comml. mgr.; Helen Anderson, prog. dir. & film dir.; Paul O. Frincke, chief engr. Basic one-hour rate: \$500. Rep: The Katz Agency. WWJ-TV, channel 4, owned by Detroit Evening News (NBC). Harry Bannister, gen. mgr.; Willard E. Walbridge, sales mgr.; Melvin C. Wissman, prog. dir.;

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William E. Lane, film dir.; Herbert Tank, chief engr. Basic one-hour rate: \$500. Rep: George P. Hollingberry Co. WXYZ-TV, channel 7, owned by ABC, 1700 Stroh Bldg. (ABC). James G. Riddell, gen. mgr.; Len A. Kamins, comml. mgr.; John Pival, prog. dir.; Anne Batson, film dir.; Charles Kocher, chief engr. Basic one-hour rate: \$500. Rep: ABC Spot Sales.

ERIE, PA. 1 channel, none open. Sales rank: 96. Pop: 209,100. *Operating*: WICU, channel 12, owned by Erie Dispatch, Inc., 20 East 12th St., (ABC, CBS, Du Mont, NBC). Roger S. Underhill, gen. mgr.; Stanley R. Hess, prog. dir.; John W. Cook, film dir.; Michael Szob, chief engr. Hourly rate: \$200. Rep: Headley-Reed.

FORT WORTH, TEX. 3 channels, 2 open. Sales rank: 35. Pop: 354,600. *Operating*: WBAP-TV, channel 5, owned by Carter Publications, Inc., Medical Arts Bldg. (ABC, Du Mont, NBC). George Cranston, gen. mgr.; Roy I. Bacus, comml. mgr.; Robert Gould, prog. dir.; Lynn Trammel, film dir.; R. C. Stinson, chief engr. Basic one-hour rate: \$200. Rep: Free & Peters.

GRAND RAPIDS, MICH. 2 channels, 1 open. Sales rank: 47. Pop: 209,873.\* *Operating*: WLAV-TV, channel 7, owned by Leonard A. Versluis, 6 Fountain St. (ABC,

Du Mont). Hy M. Steed, gen. mgr. & comml. mgr.; D. Cotton, prog. dir.; Hal Kauffman, film dir.; Lee G. Stevens, chief engr. Basic one-hour rate: \$180. Rep: Pearson.

GREENSBORO, N. C. 2 channels, 1 open. Sales rank: 137. Pop: 73,055.\* *CP*: WFMY-TV, channel 2, Greensboro News Co., 200 No. David St. (ABC). Gaines Kelley, gen. mgr.; L. O. Hutchins, comml. mgr.; T. W. Austin, prog. dir.; J. F. Winecoff, chief engr. Rep: Harrington, Righter & Parsons, Inc. Opening date: September 22.

HOUSTON, TEXAS. 4 channels, 3 open. Sales rank: 16. Pop: 752,400. *Operating*: KLEE-TV, channel 2, owned by W. A. Lee, Milby Hotel. (CBS, ABC, Du Mont). Sydney Balkin, gen. mgr. & comml. mgr.; Kenneth Bagwell, prog. dir.; Bud Johnson, film dir.; Paul Huhndorff, chief engr. Basic one-hour rate: \$200. Rep: Adam J. Young.

HUNTINGTON, W. VA. 1 channel, none open. Sales rank: 178. Pop: 170,979.\* *CP*: WSAZ, INC. channel 5, 912½ Third Ave. (ABC). Marshall L. Rosene, gen. mgr. & comml. mgr.; Leroy Kilpatrick, chief engr. Estimated opening: Nov. 15, '49. Rep: Branham.

INDIANAPOLIS, IND. 5 channels, 3 open. Sales rank: 23. Pop: 547,300. *Operating*: WFBM-TV, channel 6, 48 Monument Circle, Indianapolis (CBS, Du Mont, NBC). Harry M. Bitner, Jr., gen. mgr.; William F. Kiley, comml. mgr.; F. O. Sharp, prog. dir.; Walter Realeaux, film dir.; Harold Holland, chief engr. Basic one-hour rate: \$250. Rep: The Katz Agency. *CP (Disputed)*: WUTV, channel 3, owned by William H. Block Co., Virgil Martin, Supt.

JACKSONVILLE, FLA. 4 channels, 2 open. Sales rank: 50. Pop: 195,619. *CP*'s: WMBR-TV, channel 4, owned by Florida Broadcasting Co., 605 So. Main St. (ABC). Glenn Marshall, gen. mgr.; Frank King, comml. mgr.; Paul Acosta, prog. dir. & film dir.; E. B. Vordermark, chief engr. Estimated opening: Oct. '49. WJAX, channel 2, owned by City of Jacksonville, 1 Broadcast Place. (NBC). John T. Hopkins, III, mgr. & chief engr. Estimated opening: Fall '49.

JOHNSTOWN, PA. 1 channel, none open. Sales rank: 150. Pop: 151,781.\* *CP*: WJAC-TV, channel 13, owned by Johnstown Tribune, Tribune Annex (NBC, ABC). Alvin D. Schrott, gen. mgr.; Frank P. Cummins, prog. dir.; N. L.

Straub, chief engr. Estimated opening: Sept. 15. Rep: Headley-Reed.

KALAMAZOO, MICH. 1 channel, none open. Sales rank: 117. Pop: 77,213.\* *CP*: WKZO, channel 3, owned by Fetzer Broadcasting Co., 124 W. Michigan Ave. (CBS). Ellsworth Toit, dir.; John W. O'Harrow, comml. mgr.; Willis F. Dunbar, prog. dir.; Carl E. Lee, chief engr. Estimated opening: indefinite. Rep: Avery-Knodel, Inc.

KANSAS CITY, MO. 4 channels, 3 open. Sales rank: 85. Pop: 634,093. *CP*: WDAF-TV, channel 4, owned by Kansas City Star, 1729 Grand Ave. (NBC, CBS, ABC, Du Mont). Dean Fitzer, gen. mgr.; Manne Russo, comml. mgr.; Bill Bates, prog. dir.; Charles Ford, film dir.; Joseph Flaherty, chief engr. Opening: Oct. '49. Rep: Petry.

LANCASTER, PA. 1 channel, none open. Sales rank: 155. Pop: 225,500. *Operating*: WGAL-TV, channel 4, owned by J. H. Steinman, 9 West King St. (ABC, CBS, Du Mont, NBC). Clair R. McCullough, chief exec.; Walter Miller, sta. mgr.; J. E. Mathiot, chief eng. Basic one-hour rate: \$200. Rep: Robert Meeker Assoc.

LANSING, MICH. 1 channel, none open. Sales rank: 80. Pop: 110,356. *CP*: WJIM-TV, channel 6, owned by Bank of Lansing (ABC). Harold F. Gross, gen. mgr. & comml. mgr.; Howard K. Finch, prog. dir.; Elza Runkle & Somer Smith, chief engr. Estimated opening: Fall '49. Rep: Robert Meeker Assoc.

LOS ANGELES, CALIF. 7 channels, none open. Sales rank: 3. Pop: 4,027,800. *Operating*: KFI-TV, channel 9, owned by Earle C. Anthony, Inc., 141 N. Vermont Ave. W. B. Ryan, gen. mgr.; H. Tyler, mgr. TV; K. Sweeney, sales mgr.; R. Oxford, prog. dir.; J. Love, film dir.; H. L. Blatterman, C. Mason, co-chf. engr. Basic one hour rate: \$150 (operates 12 noon to 6 pm). Rep: Edward Petry. KLAC-TV, channel 13, KMTR Radio Corp., 1000 Cahuenga Blvd., Hollywood. Don Fedderson, gen. mgr.; David E. Lundy, comml. mgr.; Fred Henry, prog. dir.; Erric Harris, film dir.; Carl Olsen, chief engr. Basic one hour rates: \$450. Rep: The Katz Agency. KNBH, channel 4, owned by NBC, Sunset & Vine, Hollywood (NBC). Harold Bock, gen. mgr.; Frank A. Berend, comml. mgr.; Robert V. Brown, prog. dir.; Robert Guggenheim, film dir.; A. H. Saxton, chief engr. Basic one hour rate: \$500. Rep:

(continued on page 26)

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## MARKET REPORT

(continued from page 24)

NBC Spot Sales. KTLA, channel 5, owned by Paramount TV Productions, 5451 Marathon St. Klaus Landsberg, west coast dir.; Harry Y. Maynard, comml. mgr. west coast; George T. Shupert, comml. mgr., N. Y., Leland G. Muller, film dir.; Charles Theodore, chief engr. Basic one hour rate: \$500. Rep.: Weed & Co. KTSL, channel 2, owned by Don Lee, 1313 N. Vine, Hollywood (DuMont). Chas. L. Glett, vp in chg TV; Rob't. Hoag, sales mgr.; C. Winckler, prog. dir.; D. Hine, film dir.; Harry R. Lubcke, chief engr. Basic one hour rate: \$300 (film). Rep.: John Blair Co. KTTV, channel 11, owned by Times Mirror, 1025 N. Highland Ave. (CBS). Harry W. Witt, gen. mgr.; Frank King, sales dir.; John Rovick, film dir.; R. A. Montfort, chief engr. Basic one hour rate: \$500. Rep.: Radio Sales (CBS). KECA-TV, channel 7, owned by ABC, 1440 N. Highland Ave. (ABC). Clyde P. Scott, gen. mgr.; Amos Barron, sales mgr.; Phillip Booth, prog. dir.; George Boggs, film dir.; Ned Hullinger, chief engr. Class A one hour rate: \$500. Rep.: ABC Spot Sales.

LOUISVILLE, KY. 2 channels, none open. Sales rank: 31. Pop: 566,900. *Operating*: WAVE-TV, channel 3, Radio Center. (ABC, CBS, NBC, DuMont). N. Lord, gen. mgr.; John H. Boyle, dir. of TV; Ralph Jackson, commercial mgr.; George Patterson, program dir.; W. Hudson, chf engr. Basic hourly rate: \$200. Rep. Free & Peters. CP: WHAS-TV, channel 9, the Louisville-Journal Times, 300 W. Liberty

St. Victor A. Sholis, dir.; Rodney Will, act'g sales mgr.; Peter R. Disney, prog. dir.; Orrin W. Townner, chief engr. Rep.: Edward Petry.

MEMPHIS, TENN. 5 channels, 4 open. Sales rank: 30. Pop: 420,400. *Operating*: WMCT, channel 4, owned by Memphis Publishing Co., Goodwyn Ins. Bldg. (ABC, CBS, NBC, DuMont). H. W. Slavick, gen. mgr.; J. C. Eggleston, comml. mgr.; Wilson Mount, prog. dir.; Charles Caldwell, film dir.; E. C. Frase, Jr., chief engr. Basic one hour rate: \$150. Rep.: The Branham Co.

MIAMI, FLA. 4 channels, 3 open. Sales rank: 38. Pop: 410,000. *Operating*: WTVJ, channel 4, Southern Radio & TV Equip., 17 N.W. Third St. (ABC, CBS, DuMont, NBC). M. J. Weisfeldt, comml. mgr.; C. H. Lucas, prog. dir.; Herman Silverman, film dir.; Earl W. Lewis, chief engr. Basic one hour rate: \$200. Rep.: Forjoe & Co.

MILWAUKEE, WIS. 4 channels, 3 open. Sales rank: 11. Pop: 939,400. *Operating*: WTMJ-TV, channel 3, the Milwaukee Journal (ABC, CBS, DuMont, NBC). Walter J. Damm, gen. mgr.; R. G. Winnie, comml. mgr.; James Robertson, prog. dir.; Philip Laeser, chief engr. Basic one hour rate: \$300. Rep.: Petry.

MINNEAPOLIS-ST. PAUL, MINN. 5 channels, 2 open. Sales rank: 15 (Minneapolis), 28 (St. Paul): Pop: (combined) 1,124,600. *Operating*: KSTP-TV, channel 5, Radio City (NBC). S. E. Hubbard, gen. mgr.; Miller C. Robertson, sales mgr.; Del Franklin, prog. dir.; Richard Kepler, film dir.; John McMahon, chief engr. Basic one hour rate: \$300. Rep.: Edward Petry. WTCN-TV, channel 4, owned by

Minnesota Broadcasting Corp. Radio City (ABC, CBS, DuMont). F. Van Konynenburg, gen. mgr.; R. N. Ekstrum, comml. mgr.; Max Karl, prog. dir.; Harry Jones, film dir.; Mike Fleming, chief engr. Basic one hour rate: \$300. Rep.: Free & Peters. CP: KRTV, channel 9, Northwest Broadcasting Corp., 427 6th Ave., So. Minneapolis. John Cowles, pres. Opening: indefinite.

NASHVILLE, TENN. 4 channels, 3 open. Sales rank: 51. Pop: 241,769.\* CP: WSM-TV, channel 4, National Bldg., (NBC). John H. DeWitt, gen. mgr.; George A. Reynolds, tech. dir. Opening: indefinite.

NEW HAVEN, CONN. 1 channel, none open. Sales rank: 64. Pop: 559,300. *Operating*: WNHC-TV, channel 6, Elm City Broadcasting Corp., 1110 Chapel St. (CBS, DuMont, NBC). James T. Milne, gen. mgr. & film dir.; Vincent J. Callahan, comml. mgr.; Jean O'Brien, prog. dir.; Vincent De Laurentis, chief engr. Basic one hour rate: \$250. Rep.: Katz Agency.

NEW ORLEANS, LA. 5 channels, 3 open. Sales rank: 25. Pop: 650,400. *Operating*: WDSU-TV, channel 6, Stephen Broadcasting Co., Hotel Monteleone, (ABC, CBS, DuMont, NBC). Robert D. Swezey, exec. vice pres. & gen. mgr.; A. Louis Read, comml. mgr.; Stanley Holiday, prog. mgr.; Rose Wetzel, film dir.; Lindsey Riddle, chief engr. Basic one hour rate: \$200. Rep.: Blair, TV. CP: WRTV, channel 4, owned by Maison Blanche, Canal & Dauphine Sts. (NBC). A. Wheelahan, gen. mgr.; Ted Fontelieum, comml. & prog. mgr.; H. G. Neben, chief engr. Opening: indefinite.

NEW YORK, N. Y. 7 channels, none open. Sales rank: 1. Pop: 12,642,700.† *Operating*: WABD, channel 5, Allen B. DuMont Labs., Inc., 515 Madison Ave. Mortimer W. Loewi, dir. DuMont TV Network; Leonard Hole, dir. network oper.; C. J. Witting, assist. network dir.; Tom Gallery, sales dir.; James L. Caddigan, dir. programming; Andrew Jaeger, dir. film; Rodney D. Chipp, chief engr. Basic one hour rate: \$1,500. WATV, channel 13, Bremer Broadcasting Corp., Mosque Theatre Bldg., Newark. Irving R. Rosenhaus, pres. & gen. mgr.; Edmund S. Lennon & A. B. Schillin, sales dirs.; George Green, prog. dir.; Robert Paskow, film dir.; Frank V. Bremer, chief engr. Basic one hour rate: \$450. Rep.: Weed. WCBS-TV, channel 2, CBS, 485

\* U.S. 1946 Census  
† Greater N.Y. Area



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Madison Ave. Frank Stanton, pres.; William B. Lodge, vp engr'ng.; Larry Lowman, gen. vp, chrg TV; John L. Van Volkenberg, vp chrg TV; Peter C. Goldmark, dir. engr. res.; David Sutton, sales mgr.; Charles M. Underhill, prog. dir.; Grant Theis, film dir. Basic one hour rate: \$1,500. Rep.: Radio Sales. WJZ-TV, channel 7, ABC, 30 Rockefeller Plaza. Edward J. Noble, Chmn.; Mark Woods, pres.; Paul Mowrey, nat'l dir. TV; Murry Grabhorn, vice pres. & gen. mgr.; Slocum Chapin, Eastern TV sales mgr.; Alexander Stronach prog. dir.; Nat Fowler, film dir.; Frank Marx, chief engr. Basic one hour rate: \$1,500. Rep.: ABC Spot Sales. WNBTV, channel 4, NBC, 30 Rockefeller Plaza. Niles Trammell, pres.; Sylvester J. Weaver, vp chg TV; Norman Blackburn, dir. of net. programs; Carleton Smith, dir. operations; Reynold Kraft, ass't dir. of net. sales in chg. TV; O. B. Hanson, vp engr.; T. B. McFadden, sta. mgr.; John C. Warren, comml. mgr.; John H. Reber, prog. dir.; Russ Johnston, dir. film. Basic one hour rate: \$1,500. Rep.: NBC Spot Sales. WPIX, channel 11, News Syndicate Co., Inc., 220 E. 42nd St. F. M. Flynn, pres.; Robert L. Coe, sta. mgr.; B. O. Sullivan, sales mgr.; Warren Wade, prog. mgr.; Ed Evans, film prog. dir.; Thomas Howard, chief engr. Basic one hour rate: \$1,200. Rep.: Free & Peters. CP: WOR-TV, WOR, Bamberger Broadcasting, 1440 Broadway. Theodore C. Streibert, pres.; Robert C. Mayo, sales mgr.; Norman Livingston, dir. prog.; J. R. Poppele, vp., chf. engr. Opening: Oct. '49.

NORFOLK, NEWPORT NEWS, PORTSMOUTH, VA. 4 channels, 3 open. Sales rank: 62. Pop: 330,396.\* CP: WTAR, channel 4, WTAR Radio Corp., Norfolk Newspapers, Inc., Nat'l. Bank of Commerce Bldg. (NBC). Campbell Arnoux, gen. mgr.; John W. New, comml. mgr.; Henry C. Whitehead, prog. dir.; John C. Pepper, chief engr. Estimated opening: 1950.

OKLAHOMA CITY, OKLA. 4 channels, 3 open. Sales rank: 46. Pop: 325,500. Operating: WKY-TV, channel 4, Radiophone Company, Skirvin Tower. P. A. Sugg, gen. mgr.; Leo Howard, comml. mgr.; Ray Rector, prog. dir.; Keith Mathers, dir. film; Jack Lovell, chief engr. Basic one hour rate: \$200. Rep.: Katz Agency.

OMAHA, NEB. - COUNCIL BLUFFS, IA. 3 channels, 1 open. Sales rank: 42. Pop: 287,269.\* Operating: WOW-TV, channel 6, 280

Insurance Bldg. (NBC). John Gillin, gen. mgr.; Fred Ebener, comml. mgr.; Lyle DeMoss, prog. dir.; Harold Storm, film dir.; W. J. Kotera, chief engr. Basic one hour rate: \$200. Rep.: Blair TV. KMTV, channel 3, May Broadcasting Co., Lowell & Elm Sts., Shenandoah, Iowa. (ABC, CBS). Owen Sadler, gen. mgr.; H. O. Peterson, comml. mgr.; Glenn Harris, prog. dir.; R. J. Schroeder, chief engr. Hourly rate: \$200. Rep.: Avery-Knodel.

PEORIA, ILL. 3 channels, 2 open. Sales rank: 77. Pop: 162,566.\* CP: WMBT, channel 6, Peoria Broadcasting Co., First Nat'l Bank Bldg. (CBS). Edgar L. Bill, gen. mgr.; Donald K. Kynaston, comml. mgr.; Charles E. Barnhart, prog. dir.; A. James Ebel, chief engr. Estimated opening: End '49. Rep.: F. & P.

PHILADELPHIA, PA. 4 channels, 1 open. Sales rank: 5. Pop: 3,456,100. Operating: WPTZ, channel 3, Philco Corp., Architects Bldg. (NBC). E. B. Loveman, gen. mgr.; Alexander W. Dannenbaum, Jr., comml. mgr.; Albert J. Mann, film dir.; Raymond J. Bowley, chf. engr. Basic one hour rate: \$550. Rep.: NBC Spot Sales. WCAU-TV, channel 10, Evening Bulletin, 1622 Chestnut St. (CBS). Donald W. Thornburgh, pres. & gen. mgr.; Alex Rosenman, comml. mgr.; John McClay, prog. dir.; Helen Buck, dir. film; John G. Letich, dir. engr'ng. Basic one hour rate: \$450. Rep.: Radio Sales. WFIL-TV, channel 6, Philadelphia Inquirer, Widener Bldg. (ABC, DuMont). Roger W. Clipp, gen. mgr.; Don Kellet, ass't. for TV; Ken Stowman, mgr. TV sales; Herb Horton, prog. dir.; Walter L. Tillman, dir. film; Louis E. Littlejohn, chief engr. Basic one hour rate: \$550. Rep.: Katz.

PHOENIX, ARIZ. 4 channels, 3 open. Sales rank: 58. Pop: 121,828.\* CP: KTLX, channel 5, Phoenix Television Co., 1517 Commerce St., Dallas, Texas. R. L. Wheelock, W. L. Pickens, H. H. Coffield, partners. Estimated opening: fall '49.

PITTSBURGH, PA. 4 channels, 3 open. Sales rank: 13. Pop: 2,433,600. Operating: WDTV, channel 3. Allen B. DuMont Labs., Inc., Clark Bldg., (ABC, CBS, DuMont, NBC). Donald Stewart, gen. mgr. & comml. mgr.; Leslie Arries, Jr., prog. dir.; Harry Munson, film dir.; Raymond W. Rodgers, chief engr. Basic one hour rate: \$300. Rep.: DuMont.

PORTLAND, ORE. 5 channels, 4 open. Sales rank: 21. Pop: 652,620. CP: KTVU, channel 3, Video Broadcasting Co., 1350 North Highland Ave., Hollywood, Calif. Charles B.

Brown, gen. mgr. Opening: indef. PROVIDENCE, R. I. 1 channel, none open. Sales rank: 45. Pop: 717,200. Operating: WJAR-TV, channel 11, The Outlet Co., 176 Weybosset St. (NBC). John J. Boyle, gen. mgr.; Thomas C. J. Prior, chief engr. Basic one hour rate: \$300. Rep.: Weed.

RICHMOND, VA. 4 channels, 3 open. Sales rank: 40. Pop: 316,900. Operating: WTVR, channel 6, Havens & Martin, Inc., 3301 W. Broad St. (NBC, DuMont). W. M. Havens, gen. mgr.; W. A. Bowry, Jr., comml. mgr.; G. C. Rianhard, Jr., prog. dir. & film dir.; Allen Kyle, chief engr. Hourly rate: \$220. Rep.: Blair.

ROCHESTER, N. Y. 3 channels, 2 open. Sales rank: 34. Pop: 465,400. Operating: WHAM-TV, channel 6, Stromberg-Carlson, 111 East Ave. (CBS, NBC). William A. Fay, gen. mgr.; John W. Kennedy, comml. mgr.; Charles Siverson, prog. dir.; David Manning, film dir.; Kenneth J. Gardner, chief engr. Basic one hour rate: \$200. Rep.: Hollingbery.

ST. LOUIS, MO. 5 channels, 4 open. Sales rank: 8. Pop: 1,677,200. Operating: KSD-TV, channel 5, St. Louis Post-Dispatch, 1111 Olive St. (ABC, CBS, NBC). George M. Burbach, gen. mgr.; Guy E. Yeldell, salesmgr.; Harold Grams, prog. dir.; Keith Gunther, film dir.; Edwin Risk, chief engr. Basic one hour rate: \$300. Rep.: Free & Peters.

ST. PETERSBURG-TAMPA, FLA. 4 channels, 3 open. Sales rank: 108 (St. Petersburg), 87 (Tampa): Pop: (combined) 209,693.\* CP: WSEE, channel 7, Sunshine TV Corp. Robert R. Guthrie, gen. mgr.: Estimated opening: Oct. '49.

SALT LAKE CITY, UTAH. 5 channels, 3 open. Sales rank: 52. Pop: 263,000. Operating: KDYL-TV, channel 4, Intermountain Broadcasting Corp., Tribune-Telegram Bldg., (NBC). S. S. Fox, gen. mgr.; George A. Provol, sales mgr.; Danny Rainger, prog. dir.; J. M. Baldwin, chief engr. Basic one hour rate: \$150. Rep.: Blair TV. KSL-TV, channel 5, Radio Service Corp. of Utah, 10 So. Main St. (ABC, CBS, DuMont). C. Richard Evans, gen. mgr.; Lennox Murdoch, comml. mgr.; Wayne F. Richards, prog. dir.; Scott Clawson, film dir.; Vincent E. Clayton, chief engr. Hourly rate: \$150. Rep.: Radio Sales.

SAN ANTONIO, TEX. 5 channels, 3 open. Sales rank: 41. Pop: 319,010.\* CP's: WOAI-TV, channel 4, Southland Ind., Inc., 1031 Navarre St. (NBC). Hugh A. L. Halff, pres. & gen. mgr.; Jack Keasler,

\* U.S. 1940 Census

(continued on page 32)



# New TV Film Merchandising

PHILCO IS SPONSOR

NEW YORK, Sept. 15—A new idea in television merchandising was inaugurated this week by Philco's ad agency, the Hutchins Advertising Co., working with Murphy-Lillis Productions. Hutchins reports, "In support of the all-media sales program on the 1950 Philco television receivers with the new built-in aerial, we are relying on television spot commercials to carry their full part of the campaign.

"In the highly competitive field of appliance merchandising, flexibility of advertising is necessary to meet changing market conditions. Formerly, this was a serious problem in the production of films for television due to lengthy production schedules and the limited timeliness of the films. But now we are utilizing a new flexible approach that reduces production time to a few days.\* This will enable our film spots to play day and date with our newspaper advertising.

"Proper planning has reduced production costs to the point where Philco television film commercials now play an important part in all Philco advertising campaigns."



**\*WE'D LIKE TO SHOW YOU HOW THIS IS DONE**

**WRITE OR PHONE**

# MURPHY-LILLIS PRODUCTIONS

INC.

59 PARK AVENUE  
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Murray Hill 6-2142

Specialists in films for television and commercial motion pictures

**THE STORY BEHIND THIS MONTH'S OUTSTANDING COMMERCIAL AS DESCRIBED BY JAMES C. BEACH, COMMERCIAL PRODUCER, BBDO**

**S**URVEYS told us that customers were lined up at bars all over New York watching the telecasts of Brooklyn Dodger baseball games from Ebbets Field. Now—to get those fans to order Schaefer Beer.

In selling beer our pitch had to be one with taste appeal, so a commercial with scores of variations was developed, based, partially, on techniques we learned through earlier work for Schaefer last winter. But, as you would expect, we had to hope that the viewer himself would do the tasting. We had to make his salivary glands spring a leak, and let him carry on from there. The idea used is as old as the first-person-singular in writing, and has been used photographically as recently as Robert Montgomery's movie *Lady in the Lake* in which the only glimpse of the star the audience had was in a mirror. We make the television camera the "I" character—the guy standing at the bar. Then we have the camera "drink" a foaming glass of Schaefer.

The technique is simple, but it required extensive experimentation before it was perfected. We use the camera lens—50 mm, in this case—as the "eyes," and gauge the location of an imaginary mouth below it. The camera glances across the bar and watches the bartender flip the tap and place a glass of Schaefer within reaching distance. The camera's hand then "picks it up" and proceeds to down a thirst-quenching swallow. Meanwhile, the announcer tells the camera that he's lucky being able to enjoy Schaefer and baseball at the same time; he gulps as the beer is seen flowing across the lower lip of the glass down the gullet of the camera.

The focusing job by the cameraman is a vital one and the TV fan sees the sudsy foam disappear as the glass is tilted higher and higher. (Even the blasé engineers drool when we stage the spot!) Actually, the beer is poured into a bucket held below the lens. Nevertheless, the illusion is there, and the camera appears to be actually drinking.

[continued on page 30]

# commercial of the month

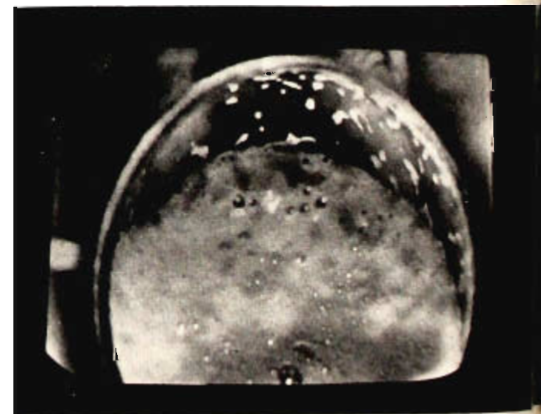
"SHAKE HANDS WITH SCHAEFER"



**VIDEO:** Hand flips tap, beer pours into glass. **AUDIO:** Say, just you take a look at this . . . that's exactly what happens when you ask your friend the bartender to "shake hands with Schaefer . . ."



**VIDEO:** Hand picks up glass, brings it up to camera. **AUDIO:** There . . . Look at it . . . Sure . . . Go ahead . . . Taste it.



**VIDEO:** Hand tilts glass, pours beer into lens. **AUDIO:** How's it taste? Creamy . . . mellow . . . refreshing! Just what you'd expect of a great beer.



## GARROWAY

(continued from page 18)

necessary furniture in full sight of the public . . . while an orchestra plays behind the stage." Yet, Garroway adds, the Chinese were as aware as Ziegfeld that theatre "depends on a suspension of disbelief."

Suddenly, we had it. In addition to the furniture and symbolic props of feudal China, we would add the TV cameras and lights and mike booms of industrial America—and still be in show business. Garroway, in effect, would become the property man of our weekly "operas." With an Oriental disregard for the conventions of western theatre, Garroway would "frankly avow that we are play-acting" in setting up scenes, and then we would go into the scenes themselves, which obviously must be sufficiently compelling to induce "a suspension of disbelief." With much casual gaiety, Garroway and his crew of stagehands and engineers would set up a gypsy scene before our eyes, but once the offstage orchestra began, the alchemy of theatre would have to clutch at us and transport us electronically to Bohemia. Important as seeing the props brought in would be seeing the cameras positioned, the lights set: the paraphernalia of the mid-20th Century Chinese property man.

From conception, we got technique. We decided that camera and mike could become as much a part of staging as the performers themselves. And perhaps equally important, we decided that our audience would consist of 4.3 people—the family group around one average set. These two decisions gave immense release to the staging directors, for they had freedom for the wildest kind of ingenuity, with no studio audience to enforce frontal, prosocial, conventional staging. A boy could be at one end of the studio singing a duet with a girl at the other; a ballet could be staged, by superimposition, on a Sears Roebuck catalogue. Ingenuity was totally challenged; our unpredictable star was totally released. He was, in physical fact, "at large" in a television studio. And yet—a temptation to be assiduously avoided—we were not "in rehearsal," a backstage kind of inexpensive technique often tried and never successful. We were delivering a show, rehearsed and showing it was rehearsed, with a beginning, middle, and end.

Garroway, by Chinese definition, was the welcome actor who tied it all together for us. But at no time

was he to be permitted to join into the "disbelief" effected. He merely set things up. He would never appear in the scenes, for *his* level of reality was the TV studio, not Bohemia, or Basin Street. Further, he could get warm humor out of deflating the "alchemy" engendered out of the interior scenes, sometimes by a "visual pun" at the close of a scene, and sometimes actually in the middle. Once, when *The Harmonicats* were outdoing themselves on *Peg O' My Heart*, we got a sudden glimpse of Garroway, *in the studio*, eating an ear of corn in exactly the same rhythm, and with much the same movements, as the men pecking at their harmonicas.

Once we had conception and technique, it became immediately apparent that the interior numbers would have to be of topnotch conventional calibre—to offset the radicalism of our technique and our host. We set ourselves a minimum of two top pop numbers a week, and selected performers whose forte was pop material, done in pop manner, without overtrained voices. We wanted to minimize anything smacking of long hair to the vast segment of our family audience. We have been fortunate to have two extraordinarily gifted young directors to stage the numbers in a manner which takes full advantage of our cinematic freedom with cameras, and a writer who, besides superb and preposterous ingenuity, has served in each Tuesday's script sessions as a ferocious watchdog over tight adherence to the original concept of our show. Most fortunate of all, perhaps, has been the way Garroway took the technique under his belt, and made as many contributions to its pursuit as any member of the creative team.

Some of these observations might sound as if NBC in Chicago were attempting to arrogate to itself a discovery in TV production. This is far from true. We have merely adapted the technique of television camera work and production to a kind of theatre almost as old as theatre itself. It can—and, I believe, will—work as well with story as with revue; like Thornton Wilder's *Our Town* (almost the same in conception of staging), or Pirandello's *Six Characters*, it postulates only a bit of care or discipline in conception and execution. But into its loose, happy basket—that of a friendly stage manager who guides us on a theatrical tour—almost any kind of egg will fit. We were lucky that our egg was D. Cunningham Garroway.

## FILM for TV

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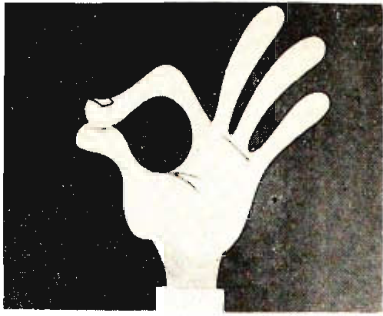
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and complete  
list, write to



## COMMONWEALTH

Film and Television, Inc.  
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## “On the Nose!”

THAT'S what television men are saying about the Ballantine commercials now telecast as part of the New York Yankees ball games. We're proud of producing them for the J. Walter Thompson Co.

*Depicto Films, inc.*

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STUDIOS  
510 W. 57th ST.  
NEW YORK  
MURRAY HILL 8-1162

## COMMERCIAL OF THE MONTH

(continued from page 28)

The problem of producing these commercials is made relatively easy by the fact that we have a workable bar in a small studio located in the rear of the stands at the ball park. The bar is on a set that looks like the corner tavern in any New York neighborhood. One of the taps is connected with a compression unit that is regulated so that every glass drawn from the spigot has a creamy head of foam. At every home game all season long we have had the bartender “shake hands with Schaefer” and serve the brew in a tantalizing bit of business.

The idea for the “shake hands with Schaefer” spot—so called because the bartender reaches out and grasps the beer tap in the manner of a handshake—was originated early last winter under makeshift conditions at the hockey games in Madison Square Garden. It developed one evening when a cameraman was figuring out a way to “light” a glass of Schaefer. Out of numerous changes of positioning the beer for effect, an accident of the moment became a standard Schaefer commercial, one of various types—both superimpositions and those calling for live action—used during each ball game.

But sometimes the pouring trick didn't quite come off. For instance, if the hand holding the glass was too low it looked like the beer was either being splashed on the floor or all over the camera's chest. Occasionally the hand would be a few inches off line and the camera seemed to be funneling it through its ear. Eventually the wrinkles were ironed out, and the effect was so constant that many people believed the entire spot was on film. Even after the correct position for the pouring was discovered, however, the illusion was still somewhat unreal. The picture appeared to me

to have a static quality though I couldn't figure out what bothered me. Then I realized that it was just that—the camera had no mobility, and because of this it didn't react properly to the words of the announcer or the drawing of the beer by the bartender. Also, the camera failed to act naturally, until we panned and dollied and ignored the marks we had painted on the floor to indicate the places where the bar and the camera should be.

This trick of pouring the beer into the mouth of the camera couldn't have been worked without tight teamwork between the cameraman, the man whose arm appears to belong to the camera—Dave Pritchard, the puppeteer who manipulates “Quartzie Schaefer,” the puppet with the beer bottle build used in other commercials during the ball games—and myself. The cameraman stays with the action I write in the script and watches his focus carefully; Pritchard is exact in his movements, while I give the cues and check the picture.

These commercials are scheduled in the middle of the second and eighth innings during the games. In the middle of the innings because we reasoned that the interest in the game rises just as the home team is coming to bat, and twice each game because we expect that our audience will change in most bars during a period of a couple of hours.

The action is worked out to match the copy being read by Red Barber, Ernie Harwell or Connie Desmond, and, because it's directed at the fans in bars, it never is an intrusion on the coverage of the ball game. Radio listeners have been conditioned through the years to expect commercial plugs on baseball games, and we simply slide in twice each game and show the folks how delicious a glass of beer can look—and do it in a logical setting, the same setting the customer sees around him.

## Auricon-Pro 16mm “Double-System” Camera

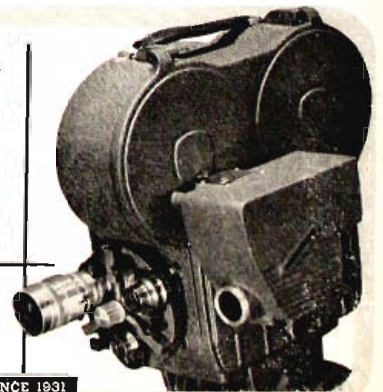
at \$644.50 (Silent Model CM-71-S) provides a professional camera for producing 16mm Television Films, with ease and economy.

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931





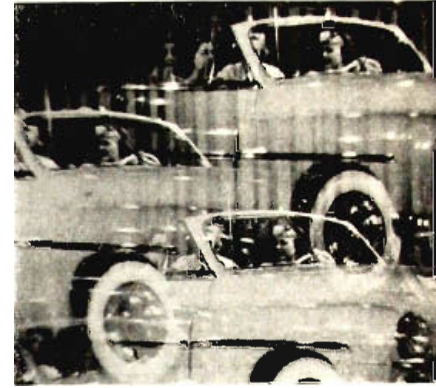


Local Chevrolet Dealers of N.Y. hit hard on the service theme with a "Father Time" animated commercial. Pop Time's about to apply his scythe to old car when the family cat saves the day with lively banter on the "nine lives". New motor installation is the sales pitch. Archer Productions made the film for Campbell-Ewald.

"Visions of beautiful new Mercurys dance through her head..." Good prism shot here gets across a bright point during the commercial. Car is seen small in center of screen with eight reflections of same car revolving. Caravel produced for Kenyon & Eckhardt.



Split-frame technique is used effectively in this series for De Soto-Plymouth dealers in Detroit. Copy eliminated need for an announcer and emphasis was put on soft "gliding" music—to get across the idea of a smooth ride. Video Films produced for Denman-Betteridge Agency.



# Cutting room\*

## a monthly critique of current commercials

A top auto firm decided to use TV some seven months ago but only a few weeks ago took the step because no one could show them an effective commercial. Firm felt there's too much similarity between automotive commercials in TV, consequently the impact is dissipated. They were so right. Too many road tests, pretty girls, too many points covered, etc. Similarity of theme dulls the edge of all auto pitches. But as agency creative men get more of a feel for TV, and concentrate on one sales point at a time, automotive commercials should improve.



Ford cleverly ties in with the award presented by the Fashion Academy of N.Y. as "Fashion Car of the Year." Model here wears a suit made of the fabric in car's upholstery. This commercial was live but theme is carried throughout Ford's film commercials. Agency is J. Walter Thompson.



Capitalizing on the zany stars of their TV show Kudner, for Buick, follows thru with the integrated commercial the agency has used for its other video clients. Olsen & Johnson here gag up the idea that Buick's classy enough for a Sultan.

D. P. Brother (Detroit) comes up with a new set of commercial lyrics to the ever-popular "In My Merry Oldsmobile". Lyrics are built around features of the car and projected on screen in the hope of getting the TV audience to "sing along". Wilding produced film.





## MARKET REPORT

(continued from page 27)

comml. mgr.; Monte A. Kleban, prog. dir.; Charles L. Jeffers, tech. dir.; Estimated opening: Fall '49. KEYL, channel 5, San Antonio TV Co., 1517 Commerce St., Dallas. R. L. Wheelock, W. L. Pickens, H. H. Coffield, partners; Frank McIntosh, chief engr. Opening: indef.

SAN DIEGO, CALIF. 4 channels, 3 open. Sales rank: 36. Pop: 533,600. *Operating*: KFMB-TV, channel 8, Jack O. Gross, 1375 Pacific Blvd. (ABC, CBS). Jack O. Gross, mgr.; William Edholm, comml. mgr.; Alvin Flanagan, prog. dir.; Bill Fox, film dir.; Vern Milton, chief engr. Rep.: The Branham Co.

SAN FRANCISCO-OAKLAND, CALIF. 6 channels, 3 open. Sales rank: 7. Pop: 2,186,000. *Operating*: KPIX, channel 5, Associated Broadcasters, Inc., Mark Hopkins Hotel (CBS, DuMont, NBC). Philip G. Lasky, gen. mgr.; Lou Simon, comml. mgr.; Sanford Spillman, prog. dir.; Arlene Healy, film dir.; Alfred E. Towne, chief engr. Basic one hour rate: \$250. Rep.: The Bolling Co. KGO-TV, channel 7, ABC, 155 Montgomery St. (ABC). Gayle G. Grubb, gen. mgr.; Vincent Francis, comml. mgr.; Bloyce Wright, prog. dir.; Nancy Macduff, film dir.; A. E. Evans, chief engr. Basic one hour rate: \$350. CP: KRON-TV, channel 4, Chronicle Pub. Co., 5th & Mission Sts. (NBC). George Cameron, pres.; Charles Thieriot, mgr. radio & TV; Harold See, TV mgr. Estimated opening: Oct. '49. Rep.: Free & Peters.

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316 W. Grand Ave.  
Rahway, N. J.  
Rahway 7-2977

SCHENECTADY - ALBANY - TROY, N. Y. 5 channels, 4 open. Sales rank: 130 (Schenectady), 75 (Albany): Pop: (combined) 497,000. *Operating*: WRGB, channel 4, Gen. Electric, 1 River Road (ABC, CBS, DuMont, NBC). Robert B. Hanna, Jr., sta. mgr.; E. P. Weil, sales mgr.; A. G. Zink, prog. superv. W. J. Purcell, chief engr. Basic hour rate: \$200. Rep.: NBC Spot Sales.

SEATTLE, WASH. 4 channels, 3 open. Sales rank: 14. Pop: 679,300. *Operating*: KING-TV, channel 5, Radio Sales Corp., 2939 Fourth Ave., S.W. (ABC, CBS, DuMont, NBC). Hugh Feltis, gen. mgr.; Al Hunter, sales mgr.; Lee Schulman, prog. dir.; George Freeman, chief engr. Basic one hour rate: \$250. Rep.: Adam J. Young, Jr.

SYRACUSE, N. Y. 3 channels, 1 open. Sales rank: 54. Pop: 321,800. *Operating*: WHEN, channel 8, Meredith Publ. Co., 101 Court St. (ABC, CBS, DuMont). Paul Adanti, gen. mgr.; W. H. Bell, comml. mgr.; Edward P. Roden, prog. dir.; Judy Gregg, film dir.; H. E. Crow, chief engr. Basic one hour rate: \$250. Rep.: The Katz Agency. CP: WSYR-TV, channel 5, Radio Projects, Inc., 224 Harrison St. Samuel I. Newhouse, owner; William R. Alford, Jr., comml. mgr.; William V. Rothrum, prog. dir.; Rodney Swift, film dir.; G. A. Belle Isle, chief engr. Estimated opening: indefinite. Rep.: Headley-Reed Co.

TOLEDO, O. 1 channel, none open. Sales rank: 39. Pop: 380,200. *Operating*: WSPD-TV, channel 13, Fort Industry Co., 13 Huron St. (CBS, DuMont, NBC). E. Y. Flanigan, gen. mgr.; Wesley F. Shannon, comml. mgr.; Glenn C. Jackson, prog. dir.; Elaine Phillips, film dir.; William M. Stringfellow, chief engr. Basic one hour rate: \$200. Rep.: The Katz Agency.

TULSA, OKLA. 4 channels, 3 open. Sales rank: 59. Pop: 188,562.\* CP: KOTV, channel 6, Cameron TV Corp. George E. Cameron, Jr. pres.; Mrs. H. M. Alvarez, John B. Hill, partners. Est. opening: Oct. '49.

UTICA-ROME, N. Y. 2 channels, 1 open. Sales rank: 136. Pop: 197,128.\* CP: WKTV, channel 13, Copper City Broadcasting Corp., Capitol Theatre Bldg. Michael C. Fusco, gen. mgr.; Dan Fusco, prog. dir.; Carmen Paccica, film dir.; Philip Valvo, chief engr. Estimated opening: Fall '49. Rep.: Donald Cooke.

WASHINGTON, D.C. 4 channels, none open. Sales rank: 12. Pop: 1,386,200. *Operating*: WMAL-TV, channel 7, Evening Star Broadcast-

\* U.S. 1940 Census

ing Co., Inc., 724 14th St., N.W. (ABC). Kenneth H. Berkeley, gen. mgr.; Ben B. Baylor, Jr., sales mgr.; Charles L. Kelly, prog. dir.; Frank Harvey, chief engr. Basic one hour rate: \$300. Rep.: ABC Spot Sales. WNBW, channel 4, NBC, Trans-Lux Bldg. (NBC). William R. McAndrew, gen. mgr.; Mahlon Glascock, sales mgr.; Eugene Juster, dir. progms; George Dorsey, film dir.; Donald Cooper, chief engr. Basic one hour rate: \$300. Rep.: NBC Spot Sales. WOIC, channel 9, Bamberger Broadcasting Co., Barr Bldg. (CBS). Eugene S. Thomas, gen. mgr.; William D. Murdock, sales mgr.; James S. McMurray, prog. mgr.; Montrey Ashburn (Miss), film dir.; Robin D. Compton, chief engr. Basic one hour rate: \$300. Rep.: WOR Sales. WTTG, channel 5, Allen B. DuMont Labs, Inc., 12th & E Sts., Harrington Hotel (DuMont). Walter Compton, gen. mgr.; Harold E. Sheffers, sales mgr.; Roger M. Coelos, prog. dir.; Jules Huber, film dir.; M. M. Burleson, chief engr. Basic one hour rate: \$300. Rep.: DuMont.

WILMINGTON, DEL. 1 channel, none open. Sales rank: 86. Pop: 252,500. *Operating*: WDEL-TV, channel 7, 10th & King Streets (DuMont). Clair R. McCollough, sta. exec.; J. Gorman Walsh, gen. mgr.; J. Robert Gulick, sales mgr.; J. E. Mathiot, tech. dir. Rep.: Robert Meeker Assocs.

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