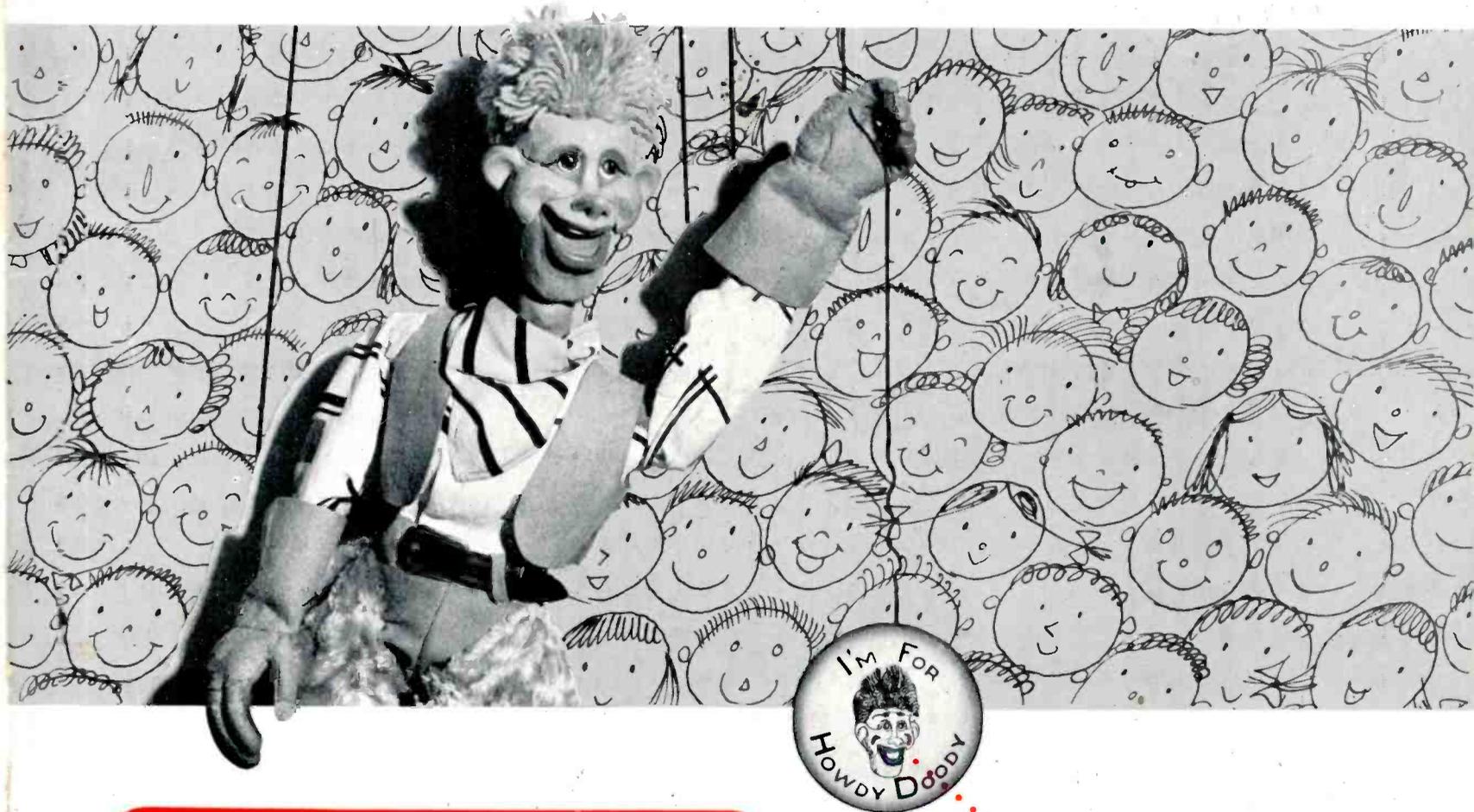


# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

MAY  
50¢



## How Many Strings To A Puppet?

Eleven strings and Bob Smith's larynx back of him, NBC's small television star, Howdy Doody, can pull strings himself. About 60,000 strings, for example—at last count of requests for his presidential campaign button.

More figures: an NBC coincidental telephone survey gave the show a rating of 31 on the last day of the offer, which had been made only five times previously. That means an estimated tune-in of 66,588 sets out of the 214,800 sets covered by the NBC Television Network. That means nearly one request for each set.

And that means just about the greatest success story in television today—a pretty forceful demonstration of drawing power.



## NBC Television

NATIONAL BROADCASTING COMPANY · 30 ROCKEFELLER PLAZA · NEW YORK  
A Service of Radio Corporation of America

COURTESY OF  
RETTMANN ARCHIVE



*"Give me a lever long enough—  
and a fulcrum . . . and I can move the world."*

ARCHIMEDES

**The lever is television.**

**The fulcrum is KTLA.**



**KTLA sells Hollywood**

**Hollywood sells the world**

**IN LOS ANGELES . . .** television is the absorbing new interest of the world's most picture-minded community; and television means **KTLA**, on the air seven days a week with a wide variety of excellent programs. **KTLA** will soon be a key station in the nationwide Paramount Television Network.

Station KTLA  
5451 Marathon Street, Hollywood  
Klaus Landsberg—West Coast Dir.



National Sales Representative  
George T. Shupert, 1501 Broadway, N.Y.  
BRyant 9-8700

A SERVICE OF PARAMOUNT PICTURES Inc.

# contents

<b>SMOKE GETS IN YOUR EYES</b>	17
An analysis of the commercial techniques and formats used in cigarette advertising—by <i>Mary Gannon</i>	
<b>THEATRE TELEVISION IS HERE!</b>	24
Paramount's plans for commercial development of its theatre television system—by <i>Paul Raibourn</i>	
<b>SHOULD AGENCIES HAVE FILM DEPARTMENTS?</b>	33
Analysis of the factors involved in answering this \$64 question—by <i>H. G. Christensen</i>	

**DEPARTMENTS**

<b>STATUS REPORT</b>	4
Industry facts and figures on operating stations, circulation, advertising and production	
<b>TELESCOPE</b>	13
News, views and personalities	
<b>AUDIENCE RESEARCH</b>	14
Cumulative effect survey shows Camels and Lucky Strike lead in sponsor identification . . . Kraft show most popular	
<b>MERCHANDISING</b>	34
Survey of non-television set owners show 64% waiting for price drop—by <i>Melvin A. Goldberg</i>	
<b>TECHNICAL OPERATIONS</b>	36
Paramount's intermediate film system for theatre television—by <i>Richard Hodgson</i>	
<b>WASHINGTON</b>	38
FCC's proposed allocation plan . . . recent applications and grants	
<b>ADVERTISING</b>	44
301 advertisers on television during April . . . new business	
<b>PROGRAMMING</b>	49
Teen age programs . . . reviews of current formats	
<b>BREAKDOWN OF STATION OPERATIONS</b>	52

FREDERICK A. KUGEL  
*Editor and Publisher*

MARY GANNON  
*Managing Editor*

DOROTHY HOLLOWAY  
*Washington Editor*

MELVIN A. GOLDBERG  
*News Editor*

EILEEN MAHONEY  
*Reader Service*

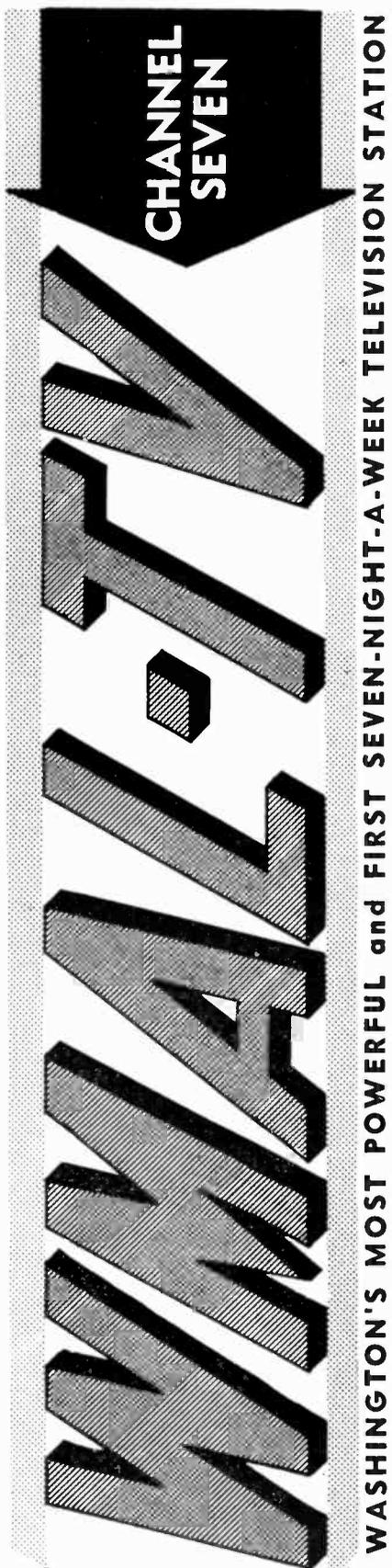
RICHARD ROSE  
*Art Director*

WILLIAM E. MOORE  
*Business Manager*

JACKSON DUBE  
*Promotion*

MONROE J. WEINTRAUB  
*Circulation Manager*

Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York, under the act of March 3, 1879. Copyright 1948 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.



Owned and Operated by  
**THE EVENING STAR**  
**BROADCASTING COMPANY**

724 Fourteenth Street N.W.  
Washington 5, D. C.

Represented Nationally by  
**ABC SPOT SALES**

**WPIX**

**NEW YORK CITY • CHANNEL 11**

**STARTS JUNE 15**





## to the transition

of the broadcast wave as a vehicle  
for the visual as well as vocal . . .

WPIX brings three decades' experience  
in the development of the visual as a vehicle  
of information, significance, entertainment . . .  
by The News, New York's Picture Newspaper,  
entrepreneur in the transition of print  
from the wholly verbal to partly visual.

## three decades

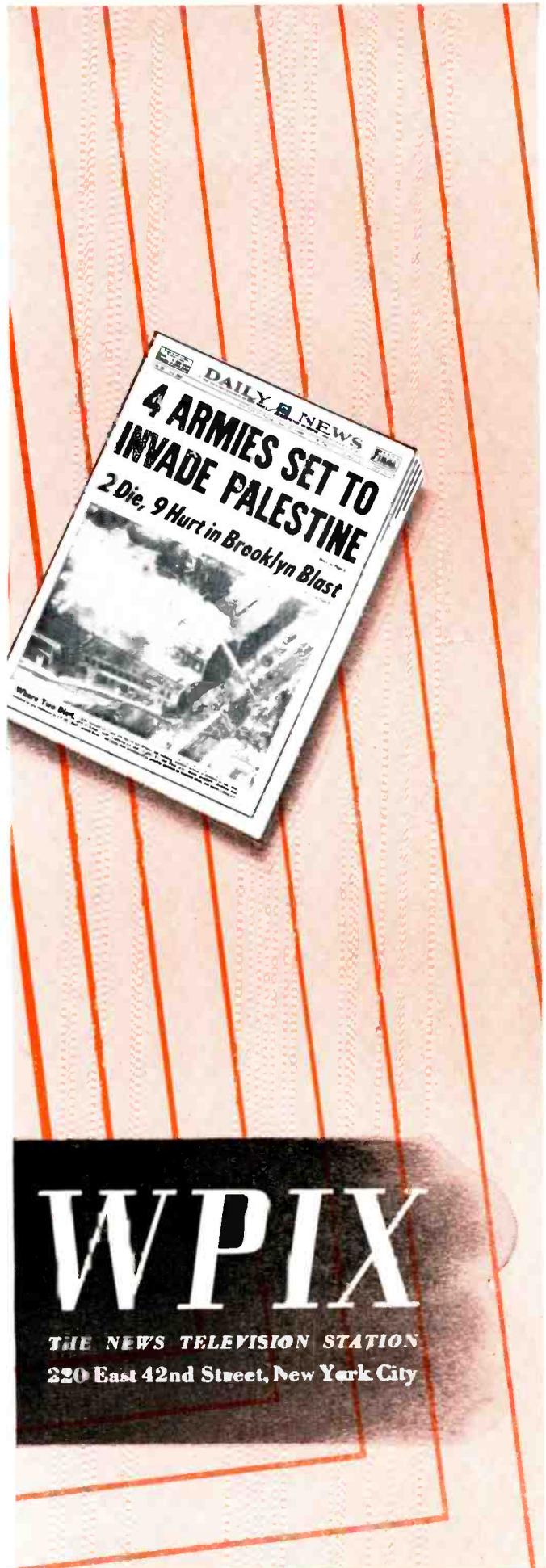
of learning how to make pictures interesting  
and keep people interested . . .  
of acquiring the techniques of visual approach,  
expression and transmission . . .  
of men and methods matured by experience  
of rich records of pictures and sources . . .  
of camera contacts and craftsmanship . . .  
of securing facilities for fine, fast production .  
will constitute some of WPIX's working capital.  
The TV equipment and operating personnel  
are the known best available . . .  
And always in support is the newspaper  
with the largest circulation in this country.

## to anticipate

that WPIX will approach perfection  
in production at the outset . . .  
or escape the inevitable average of error . . .  
is neither warranted, nor claimed.  
After all, Television must be its best teacher! . . .  
But WPIX will try to par its field . . .  
become worthy of its mission and market.

**WPIX** • Channel 11 • New York City

*is owned and operated by News Syndicate Co., Inc.  
Station Manager Robert L. Coe, Commercial Manager B. O. Sullivan  
and is represented outside New York City by  
FREE & PETERS, 444 Madison Ave., New York 22, N. Y.*



# STATUS REPORT

**ADVERTISING:** 301 advertisers sponsored programs and spot announcements over 21 commercial stations during April. This represents an increase of 64 over the March figure of 237. New business during April totaled 103 accounts, while withdrawals numbered 39. A year ago, in April 1947, there were 36 advertisers on nine commercial stations.

**STATUS:** Four new stations are due to open during May bringing television, for the first time, to three new areas. These include WBEN-TV, Buffalo (NBC-AM affiliate); WBZ-TV, Boston (NBC-AM affiliate); WATV, Newark; WNHC-TV New Haven (DuMont television affiliate). KDYL-TV, which has been operating experimentally as W6XIS, Salt Lake City, will also begin commercial operation. This will make a total of 28 stations operating in 18 different areas. Box score now reads 69 CPs, 234 applications and 112 market areas.

**CIRCULATION:** Accurate receiver installation figures are still difficult to obtain. In some areas, stations frankly admit their figures are approximations at best. There has been no weakening either, on the rule of manufacturers and distributors to disclose the number of sets shipped to each area. The following figures, therefore, while checked against all available sources, including the total RMA production figures, are not to be taken as a 100% accurate count but rather as a "good guess".

New York	175,000	St. Louis	6,000
Philadelphia	30,000	Cleveland	2,600
Los Angeles	20,000	Milwaukee	2,400
Chicago	19,200	Schenectady	2,100
Washington	10,800	Cincinnati	2,000
Baltimore	10,200	St. Paul-Minneapolis	2,000
Detroit	7,500	Richmond	1,000

**PRODUCTION:** Highest monthly output yet of television receivers is revealed in the RMA figures for March, based on a 5 week period, when a total of 52,137 receivers were produced. This compares with the February figure (based on a 4 week period) of 35,889 receivers. This brings the total for the first quarter of 1948 to 118,027—66% of the total television set output during 1947.

Manufacturing end of the television industry is big dollar business. RMA figures show that 1947 television transmitting equipment sales were \$5,304,378 . . . James H. Carmine, vice president in charge of distribution for Philco Corp. predicted that "sales of television equipment, including home receivers, transmitters and relay links, promises to exceed a quarter of a billion dollars in 1948" . . . DuMont annual report showed receiver sales for the first 8 weeks of 1948 totaling \$1,622,000 as compared to \$807,000 in the same period in '47. DuMont television network billings for January '48 were \$48,945 as compared to \$5,190 in June '47.

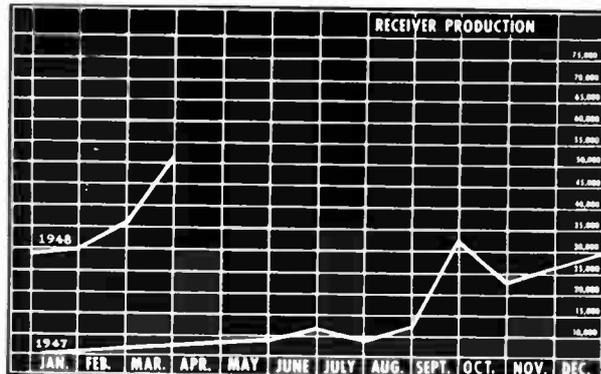
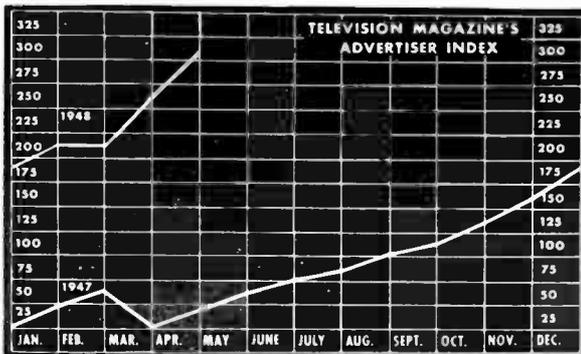
RCA television tube output has been stepped up with the installation of three giant robot machines. This means that 144 glass bulbs can be handled at one time at the critical point on which the luminescent face is applied to the cathode ray tube. This eliminates previous numerous hand operations which were formerly necessary.

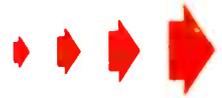
**STATION NEWS:** WCAU-TV, CBS Philadelphia outlet which opened in March mainly on network pick-up basis, will formally open their studios May 23rd. Show will tee off with an hour children's program sponsored by Horn and Hardart. Opening day features will include previews of the programming which WCAU-TV will offer Philadelphians.

WCBS-TV has started some studio programming but the major portion will wait until studios are complete some time in the fall.

Smart move and one which the entire industry will watch closely is WPIX's syndication plan. Without a network tieup, the Daily News station has an out-of-line cost factor on programming, if it wants to compete with other New York stations. They feel the answer lies in syndication of their programs to any and all comers. Their newsreel operation is not a local coverage job but is a full scale international newsreel setup. Obviously the Daily News could not continue to foot the bills for this type of operation without other stations buying the newsreel. The purchase of the Korda films was another step in this direction. WBEN-TV and WWJ-TV have already bought the films from WPIX. Along these lines, WLWT, the Crosley station, is planning syndication for a series of puppet programs which they are now filming.

WABD is in for a quarter of a million dollar face lifting job, in preparation for its development as a major program origination center. DuMont also publicly demonstrated its kinescope recording system, as opening gun in building a film network.





*In television... it's*



- INSTRUMENTS**
- TUBES**
- TRANSMITTERS**
- CAMERAS**
- ANTENNAS**
- RELAY EQUIPMENT**
- STUDIO EQUIPMENT**
- SOUND EQUIPMENT**
- FILM EQUIPMENT**





Brig. General David Sarnoff  
President and Chairman of the Board  
Radio Corporation of America

*In television... it's* **RCA** . . .

## TELEVISION PROGRESS

**T**ELEVISION, a fast growing new industry in the United States, is the spearhead of radio progress. So strong will be television's impact as a major economic and social force in 1948, that I believe it will make this new year one of the greatest in the history of radio, as a science, an art and an industry.

Scientifically, television reached a stage of development in 1947 where it provided highly satisfactory results. Favored by the American competitive system of private initiative and free enterprise, television in the United States leads the world in every phase of its development.

Industrially, television in 1947 established a firm base for accelerated manufacturing activities, and in the coming year production should expand substantially.

Economically, television—in addition to its importance in manufacturing and employment—is introducing new methods of merchandising and marketing. It is an advertising medium with an unparalleled appeal to a daily-increasing audience.

Culturally, television is creating new art forms for the presentation of entertainment, education and news. Its possibilities in these fields are unlimited.

Progressive radio men—scientists, industrialists and broadcasters alike—now think in terms of both sound-and-sight; they plan in sound-and-sight. Television charts their future—it will be the dominant factor in the Radio of Tomorrow.

Factors creating the promising outlook for television in 1948 include: an increasing number of television stations throughout the country; a vastly enlarged audience; the establishment of cable and radio relay facilities linking stations into inter-city networks; the general improve-

ment of programs; increased advertising support; and vigorous competition, as the new industry takes form on a nation-wide scale.

There are now 18 stations on the air with regular television programs. In 1948, it is estimated that there will be approximately 50 television stations in operation; there may be more.

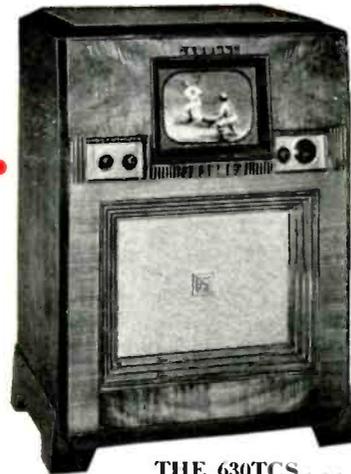
A television network now links Washington, Baltimore, Philadelphia, New York and Schenectady. In November, a radio relay link was opened between Boston and New York, so that programs can be picked up along that route. Congress and the White House, through this television network, can on special occasions be viewed by hundreds of thousands of people throughout the East. Congress was televised for the first time on January 7, 1947, when President Truman addressed a joint session. He again was seen over a seven-station network in the first telecast from the White House on October 5. The World Series of 1947 was another "first" telecast. Such events together with football, basketball, hockey, parades, dramas of the Theatre Guild, and other programs of national interest, emphasize the value of a television receiver in the home. . . .

In radio, pioneering never ends; it continually calls for initiative, faith and exploration in unknown fields. The scientists and research men of the industry who throughout 1947 blazed new trails, true to the traditions of radio, are to be congratulated upon their achievements. Especially to be commended are workers on the production line through whose craftsmanship the finest radio and television apparatus in the world is made available to the American people. Further, through the efforts of manufacturers, engineers and broadcasters it is possible for the radio voice of America to travel afar and bespeak freedom, friendship and peace.

*David Sarnoff*



**THE 730TV2 . . .**  
 52-square-inch picture, AM-FM radio, Victrola phonograph with automatic record changer and the "Silent Sapphire" jewel pick-up.



**THE 630TCS . . .**  
 52-square-inch picture, FM television sound, beautiful walnut finished cabinet with sliding tambour doors to conceal controls.



**THE 643PTK . . .**  
 300-square-inch picture accomplished by projection from within, Standard Broadcast, Short Wave and FM radio bands.



**THE 721TCS . . .**  
 52-square-inch picture, a popular priced console television model with all the most advanced RCA Victor developments.

*In television... it's*

# RCA VICTOR

RCA Victor, as the manufacturing division of the Radio Corporation of America, gives you television receivers backed by an organization that builds the complete television system, from programs to transmitters and receivers.

The superb line of RCA Victor television instruments, shown here, incorporates many RCA Victor developments . . . the All-13-channel Station Selector that works as easily as push-button tuning . . . brilliant, *locked-in-tune* pictures with the amazing Eye Witness Picture Synchronizer . . . the "Golden Throat" tone system which brings listeners television sound in all its clear, static-free naturalness. *And*, these instruments are covered by the famous RCA Victor Television Owner Policy—complete installation and assured performance for a full year—at a modest fee.

These superb instruments backed by powerful advertising and dramatic merchandising are in demand wherever people want high-quality television instruments. And there is an RCA Victor television instrument in every price class.



**THE 641TV . . .**

52-square-inch picture, Victrola phonograph with the "Silent Sapphire" jewel pick-up, AM, FM and Short Wave bands.



**THE 721TS . . .**

52-square-inch screen, a popular priced instrument featuring all the most advanced RCA Victor developments.



**THE 730TV1 . . .**

52-square-inch picture, Victrola phonograph with automatic record changer and the "Silent Sapphire" jewel pick-up, AM and FM radio.



*In television... it's* **RCA** . . .

## the fountainhead of modern tube development is RCA

RCA has consistently maintained engineering leadership in electron tube research and design. As a result of this pioneering, most of the great advances in all-electronic television can be attributed to the development and manufacture of new and revolutionary types of electron tubes by RCA.

RCA Orthicon and iconoscope camera tubes, together with kinescope picture tubes, made all-electronic television a reality. Further important contributions were made by RCA miniatures and

new power tubes, to complete the picture of modern television. These tubes are the foundation of a new and immense industry now in the making.

Now, as in the past, the vast engineering resources of RCA are dedicated to the development of progressively better electron tubes for every phase of television, from the transmitter to the receiver. RCA's extensive manufacturing facilities and "know-how" are working constantly to improve the quality and lower the prices of tubes for television.

The World's most modern tube plant—  
Lancaster, Pennsylvania.



# RCA

In television... it's

## Here's why:

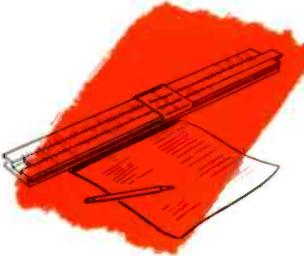
### RESEARCH

RCA recognizes research as the basic guarantee of progress in the art of television. In RCA research laboratories—among the foremost in the world—scientific investigators are unlocking new discoveries that will continue to bring you the latest developments in television broadcasting and reception.



### ENGINEERING

Every major chapter in television development has been written by RCA engineering. And every RCA television achievement is backed by engineering experience second to none. A reputation for a high engineering quality, performance, and reliability has been earned by RCA tubes and equipment throughout the television industry.



### MANUFACTURING

Bold planning for the future in the past now makes RCA manufacturing facilities for television the most extensive in the world. Precision manufacturing methods, ultra-modern production line, rigid quality control, skilled assembly technicians combine to bring you the finest-built tubes and equipment you can buy.



Form 1S3576

### DISTRIBUTION

Distribution centers, located at strategic points throughout the country, are equipped to give you maximum service at maximum speed. Streamlined order service makes RCA television tubes and equipment readily accessible—for fastest delivery and lower cost to you.



### SERVICE

RCA maintains a nationwide service organization for all television receivers. Professional technicians *engineer* every RCA television receiver installation for maximum performance—and stand ready to keep these receivers in continuous top-running order. Genuine assurance to you of satisfied customers.



### ADVERTISING

Powerful newspaper and magazine advertising, plus a top radio program, bring the story of RCA television to a nation-wide audience—year after year. Timely sales promotion supports this effort—opens the door to bigger sales.



Printed in U. S. A.



# TELESCOPE



S. H. Kauffman, president of WMAL, (left) watches as ABC proxy Mark Woods signs the two year TV contract.

Watch for important developments in sports world now taking place, which might completely upset present regime in boxing. This will specifically affect television and will probably throw wide open the rights to major as well as minor boxing and other sporting events. The Rocky Graziano-Zale fight will definitely be telecast. Contract has already been signed with one of the N.Y. stations.

Weekly hour variety show which Texaco has signed for on the NBC network is probably the most difficult type of show to produce on a continued basis. Standard Brands found this out a year ago. There is a limit to the number of good acts available.

ABC's long awaited stock issue will soon be out. It is reported that the issue will consist of 500,000 shares at \$9 a share with most of the money earmarked for television.

Movie companies still floundering although more aware than ever of television as a potential threat. Witness Warner Brothers and 20th Century-Fox recent applications for Los Angeles, Chicago and Boston. Paramount Pictures has been the only one with a set course. This is the one company that didn't take any chances anywhere down the line and as a result has sizeable interest in stations, manufacturing, and has developed its own process for large screen television.

Receiver antenna problem for channels 11 and 13 shows amazing lack of planning by large manufacturers. Who's going to foot the bill for the new antennas which will be necessary on a good part of New York City installations so that sets now installed can pick up these channels?

In a speech before the American Television Society, WPIX's F. M. Flynn stressed the need for an "Audit Bureau of Television," as a source for accurate determination of television set circulation. He also urged a centralized training school for television personnel and warned against bidding up program material.

Outcome of Paramount-DuMont hearings held in Washington week of May 10th will have important bearings on the formation of a new and powerful network. Further complication is that the pending applications of both companies, filed in 1944 and 1945, are, due to recent TV influx, in such hotly contested, channel scarce cities as Boston, Cleveland, Detroit, Dallas.

Prospects of the FCC deciding that Paramount's present interest in DuMont does not constitute control faded fast at the recently concluded commission hearings. Also, a good deal of the testimony was of the "now you see it, now you don't variety". FCC examiner Jack Blume and attorney John McCoy, in lengthy cross-examination of Paramount's veepee Paul Raibourn, developed that he and Allen DuMont had been given "absolute discretion" to pick cities and times for filing DuMont video station applications. Attorneys were particularly interested in the background of Paramount's decision to file for Boston television in August, 1945 and DuMont's withdrawal of its bid in the same city three months later. Interesting was Paul Raibourn's statement that Paramount was ready and willing to sell its 29% interest in DuMont. The catch was the selling price of \$10 million.

Smart merchandising is the Celanese June promotion kit for retailers. Package includes a 53-second television film commercial produced by the Ellington Company featuring new resort fashions. The film will be given free to cooperating retailers in television cities together with suggestions on how to tie it into local television shows.



WLWT is producing puppet films for syndication to other stations. Here Crosley officials, R. E. Dunville, vice president and general manager, E. J. Boos, vice president and treasurer, and D. Martin, assistant general manager, watch puppeteers Olga and Martin Stevens.



Schaefer Brewing Co. has signed with WPIX for sponsorship of the Ranger hockey games next season. Here, proxies F. M. Flynn, of The News and R. J. Schaefer, look over an autographed hockey stick.



J. L. Van Volkenburg, recently appointed vice president and director of television operations for CBS.



ABC started network programming over WFIL-TV last month with Admiral-sponsored Henry Morgan show. Here ABC's Paul Mowery, (kneeling) and WFIL's Roger Clipp, (left) "confer" with the comedian and other ABC executives.

**NOW IN OPERATION**

TELEVISION STATION

**W T V R**

RICHMOND, VIRGINIA

Television receiver sales over 1,000 as of April 1, 1948.

Program availabilities and rate card on request — secure a valuable franchise on premium program time now.

Programming — two hours live programs nightly in addition to test pattern operation. International News photo service, plus local news coverage.

Affiliated with the NBC Television Network.

Exclusive audience — Virginia's first and only television station.

"Keep Your Eye On"

**W T V R**

P. O. BOX 5229

Richmond, Virginia

# TELEVISION MAGAZINE AUDIENCE RESEARCH

ONCE again TELEVISION magazine presents its monthly survey of television homes. Every month we supply C. E. Hooper, Inc. with a list of questions for conducting telephone interviews of a representative sample of 200 television set owners in the New York City area. The objectives are to measure the cumulative effect of television commercials, the degree of retention of the advertiser's name, and television's most popular program.

The viewer is asked to "name three sponsors" of television programs. As the answers are spontaneous, it gives some measure of the retention or cumulative effect over a period of time of television advertising. This technique makes it possible to measure the effect of spots, as well as sponsored featured programs.

## Survey Showings

All reliable surveys indicate that television has the highest "listening" audience. Hooper surveys show that television programs have higher ratings than any on radio. The Pulse reports, "If a station is telecasting, and if someone is at home in a television family, it appears that the set is on." TELEVISION magazine reported in January that "68% of television set owners prefer television to radio at all times."

The second question asks for the viewers' "favorite program." Here again we wish to emphasize that this is not comparable with Hooper's Telerating, which is based on coincidental telephone interviews. This is the accepted measure of the viewing audience for a particular time period; the TELEVISION magazine survey measures the preferences of all video programs.

Although a specific television show may receive the highest votes for "favorite program," it may not necessarily be the one with the highest viewing audience, for size of audience is controlled to an extent by competing programs on other stations. It should be understood that this question also is spontaneous, with the viewers supplying all names. As the various surveys conducted by Hooper and others are not comparable, we stress the fact that the TELEVISION survey should be used in conjunction with these polls.

## Camels Leads for the First Time

In answer to the question, "Name three sponsors of television programs," an average of 2.8 sponsors was mentioned. For the first time a sponsor of a show other than sports was named most often. Lucky Strike, another non-sport sponsor, was second to Camels. It should be noted too, that Kraft, sponsor of the Television Theater, has been one of the top five for the past seven months.

Here are the most frequently mentioned advertisers:

Sponsors Mentioned	%
<b>Camels</b>	
Fox-Movietone Newsreel; 5 times weekly; 7:50-8:00 PM—WNBT	35
<b>Lucky Strike</b>	
Spot announcements; 5 times weekly; 7 PM—WABD; Saturday and Sunday, 8 PM; Thursday, 8:15 PM—WCBS-TV. Tonight on Broadway;	

Cumulative effect survey shows Camels and Lucky Strike lead in sponsor identification . . . Kraft show most popular.

Tuesday, 7-7:30 PM—WCBS-TV. "Barney Blake, Police Reporter," Thursday, 9:30-10 PM—WNBT.	34
<b>Chesterfields</b>	
N. Y. Giant baseball games—WNBT.	27
<b>Ford</b>	
Jointly sponsors Madison Square Garden events, except boxing, including circus—WCBS-TV. One-third sponsor of Brooklyn Dodger baseball games—WCBS-TV.	23
<b>Kraft</b>	
Television Theater; Wednesday, 9-10 PM—WNBT.	21
<b>Maxwell House</b>	
Jointly sponsors Madison Square Garden events, except boxing, including circus—WCBS-TV.	19
<b>DuMont Telesets</b>	
Amateur Hour; Sunday, 7-8 PM—WABD. Spots, 5 times weekly—WABD.	14
<b>Gillette</b>	
Boxing, Cavalcade of Sports; Monday and Friday evenings—WNBT.	10
<b>Sanka</b>	
Weather reports; 5 times weekly, 6:45 PM—WABD.	9
<b>Howard's Clothes</b>	
Boxing; Tuesday, 9 PM—WABD.	9

Other advertisers mentioned less often but by at least 2% of the respondents were: Ballantine Beer, Botany, Bulova, Davega, Fischer's Bread, Firestone, General Foods (Jello & Grape Nuts), Hudson, Jay Day Dresses, Kaiser-Frazer, Kelvinator, Kools, Mueller Macaroni, Old Golds, RCA Victor, Swift, U. S. Rubber.

## Kraft Favorite Program

Kraft Television Theater (WNBT), which since November, 1947, has been the "favorite program" of viewers, continues to maintain its hold on first place. The Amateur Hour (WABD) was second once again. As practically every survey made has shown sports to be the most popular program, one of the objectives of this survey was to find out the rating of non-sport programs. If a sport was mentioned, it was listed and a program "other than sports" requested.

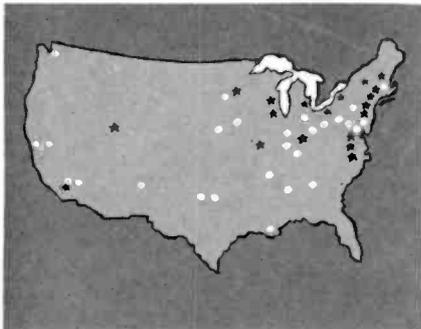
Here are the programs mentioned most often as "the favorite television program."

Favorite Program	%
<b>Kraft Theater</b>	
Kraft, WNBT, Wed., 9-10 PM.	17
<b>Amateur Hour</b>	
DuMont Telesets, WABD, Sun., 7-8 PM.	13
<b>Feature Films and Movies</b>	11
<b>Theater Plays—Unspecified</b>	10
Theater Guild Unsp., Sun. WNBT.	2
ANTA, 8:30-9:30 PM.	2
<b>News Programs</b>	5
Camel Program	1
<b>Howdy Doody</b>	
Un-sponsored, WNBT, Tues., Thurs., and Sat., 5 PM.	5
<b>Circus</b>	
Jointly sponsored by Ford and General Foods, WCBS-TV.	4
<b>Charade Quiz</b>	
Un-sponsored, WABD, Thurs., 8:30-9:00 PM.	4
<b>Stop Me If You Heard This</b>	
Davega, WNBT, Fri., 8:30-9:00 PM.	3
<b>Small Fry</b>	
Fischer Baking Co., Thurs., WABD, 6:15-6:45 PM. Rest of week un-sponsored.	2
<b>Fashion Shows</b>	2

# REPORT ON TELEVISION

NO. 1

More than 350,000 American Families are enjoying television now, with about 45,000 new receivers going into new television homes each month.



### HOW THAT YOUNGSTER GROWS!

27 television stations now on the air. Stars indicate present television cities. Dots soon will be. By late 1948, 44.5% of the nation's population will be within reach of television.



### SPONSOR IDENTIFICATION

High sponsor identification ratings are usual in television. The most recent Hooper survey shows 5 out of the 10 highest ratings were programs presented on the Du Mont Network.



### 5 PEOPLE PER RECEIVER

That's average home audience. In public places, audience may be a hundred or more. 46% bought products because they had seen them advertised on television.

TELEVISION  
**DUMONT**  
NETWORK

Key Stations

WABD - Channel 5  
New York, N. Y.

WTTG - Channel 5  
Washington, D. C.

WDTV - Channel 3  
Pittsburgh, Pa.

*Ask Du Mont -*

For information on any phase of television—advertising, starting a broadcasting station, opening a dealership—ask Du Mont. Du Mont has pioneered in every phase of television; knows all the angles; is interested in anything that promotes television.

**DUMONT TELEVISION NETWORK**  
515 Madison Avenue, New York 22, N. Y.  
The Nation's Window on the World

WHAT'S NEW IN TELEVISION?  
*Take a Look at WPTZ!*

Many  
Happy  
Returns,

**HANDY**

**MAN!**



Just a year ago Jack Creamer, the Handy Man, pushed his fix-it cart onto the Gimbels' set for his first telecast over WPTZ, Philadelphia. The anniversary is something of an event because very few television programs—certainly none in Philadelphia—have run 52 consecutive weeks on the basis of same time, same station, same show and same sponsor.

The longevity of the Handy Man program is undoubtedly a direct result of the returns that the program has produced for Gimbels... returns that have made the Handy Man program an industry-wide success story. Time after time his merchandise demonstrations have sold Gimbel Brothers out of stock—to the point that a sell-out is no longer news.

In renewing the Handy Man contract on WPTZ, David Arons, Gimbel Brothers' publicity director made a statement that may become something of a milestone in development of commercial television:

"Gimbels is through experimenting in television," he said, "we are now buying television as an advertising medium."

We'd like to put WPTZ's experience and facilities to work doing the same kind of job for you. Drop us a line—you'll be interested in what WPTZ and the television audience in Philadelphia have to offer.

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

**WPTZ**

FIRST IN TELEVISION IN PHILADELPHIA





Auctioneer's chant . . . "Lucky Strike and Lucky Strike alone offers you important evidence gathered in the tobacco country by the world-famous Crossley Poll."



"This evidence reveals the smoking preference of the men who really know tobacco . . . auctioneers, buyers and warehousemen . . . Here's what the Crossley Poll found."



"Independent tobacco experts—again name Lucky Strike—first choice! (repeat)"



"You've heard the poll results . . . now listen to Sidney Currin, veteran tobacco warehouseman, from Oxford, North Carolina . . ."



(Animated cigarettes wrapped into pkg.) "So, smoke that smoke of fine tobacco . . . Lucky Strike! So round, so firm, so fully packed—so free and easy on the draw."

# SMOKE GETS IN YOUR EYES

An analysis of the commercial techniques and formats used in cigarette advertising on television.

By Mary Gannon

OVER \$300,000 is being spent on time charges for cigarette advertising, based on the present schedules of the six cigarette companies who are currently advertising on television. When the price tag on production and program formats is added in, the figure comes close to the \$750,000 mark.

True, this is but a small fraction of the multi-million dollar advertising budgets of cigarette companies, but it is an important fraction for it shows definite recognition by the cigarette companies of television's potential. The advertising-dependent cigarette companies are wasting no time getting a firm foothold in television.

There is every indication that this present expenditure will spiral upward before the year's end. Camels and Lucky Strike, for example, will increase their coverage, both as the electronic net expands and as other stations in non-network areas open. Both Chesterfields and Camels are considering spot campaigns, and Lucky Strike is planning a football schedule for fall.

## Sponsor Identification

Formats cover baseball — with Chesterfield's sponsorship of the Giants over WNBT and the Senators over WTTG, through Newell-Emmett; Old Gold's split sponsorship of the Dodgers over WCBS-TV and the Cubs and White Sox over WGN-TV, through Lennon & Mitchell. Then there's Camel's Monday-through-Friday newsreel over the NBC network, through William Esty; Lucky Strike's "Barney Blake, Police Reporter," also on the NBC net, through N. W. Ayer; and Kool's purchase of the five minute NBC sports film package, now being handled by Ted Bates. Philip Morris is planning a 52-week spot contract over several stations, through the Biow Agency.

All advertisers use film commercials with animation, cartoons and

more elaborate lip sync minute movies to put their selling story across. Proof that they are rapidly building sponsor identification is shown in the latest TELEVISION magazine audience survey, page 14, where Camels, Lucky Strike and Chesterfield rate 1, 2 and 3 in sponsor identification with the New York audience.

## LUCKY STRIKE

American Tobacco entered television via the sports gate last fall when they sponsored the NBC network football schedule. This was supplemented by a spot campaign now on fifteen stations, with most schedules running five times a week. In addition, they picked up the tab on three telecasts of "Tonight on Broadway" over WCBS-TV last month.

## "Barney Blake"

Lucky Strikes' latest television schedule "Barney Blake, Police Reporter" costs them over \$1,500 weekly for studio and network charges and will jump to over \$1,700 when Boston and Richmond are linked. Add to that an estimated \$300 for scripts, plus production and talent fees necessitated by a cast of 10 to 14 people rehearsing 12 to 15 hours for each ½ hour show—and the budget goes up considerably.

"Barney Blake" is a crime adventure—not a who-dunit. Idea of building the series around a police reporter, rather than a policeman, was decided upon because it is a more sympathetic role with more "audience appeal." Also, it affords an opportunity for Barney to become involved in some jam himself from time to time.

Feminine interest is supplied by Jennifer—Barney's girl Friday. No terrific love interest will be built up—it's a question of business first and making the audience hope they

will get married. (Script writer knows, however, that they'll never quite come to it!) The bartender and police chief are also regulars on each week's show.

The plays themselves are very well done and played in vignette style. N. W. Ayer experimented with lighting techniques, with less front light than usually used at NBC. Emphasis is on overhead and back lighting—the idea being that with light from three sources, more of a three-dimensional effect is achieved. Agency works four weeks ahead on scripts, with casting done about ten days before telecast time. Rehearsals are held in the Ayer studio, with false props used to simulate the actual setting and working space marked out as is done in theatrical rehearsals.

### Commercials

All commercials are on film, with three used for each telecast, plus a standard opening. Subject matter centers around the tobacco field, curing, auction, storage and the end package or product itself. Films feature all of these, and each commercial tells a separate selling story about these points and their relation to the finished cigarette. The L.S./M.F.T. slogan gets its usual emphasis with the animated letters superimposed. New series, based on the results of the Crossley poll taken among tobacco auctioneers, warehousemen, buyers and independent tobacco experts who again name Lucky Strike as first choice, are now being used. And, of course, there's the animated cigarettes who march and dance, flip into the pack and flip out again.

### Sequence

Standard opening, showing a tobacco leaf with a package of Lucky Strikes superimposed over it and then zooming to full screen, introduces each show. Package is faded out as "Lucky Strikes present . . ." appears. Dissolve is made to a close-up of Barney's typewriter showing his hands typing at full speed with the title of the show superimposed over it. This is followed by a stinger—or brief sequence of the highlight of the play. In the opening show, this was a medium shot of an apartment door opening to reveal a man's torso, hand in pocket firing a gun, a scream—then back to headlines on a paper and into the first commercial.

In order to use a commercial during the show itself, all scripts build up to a high point—usually where the wrong person is accused of the crime. Working on the theory that

you can be serious just for so long and then a lighter touch is a welcome break for the audience, the cartoon commercial is used here, showing the animated cigarettes marching along. At this point, they feel the audience wouldn't tolerate hard selling techniques.

Solution follows and the show always ends on a pleasant note. Another selling commercial is given, followed by the cast of characters and an announcement of next week's program.

Three show sets have been made up for the first 13 weeks which means commercials will be repeated every fourth week. Films were produced by Jam Handy and Sarra.

### Film Techniques

Agency is making stills of every set because they hope to develop methods whereby it will be more economical to film the programs. Two motion picture producers are watching rehearsals in order to work out the techniques for continuous shooting, as is done in television. This is being done with an eye to the future economics of television. Right now the network is absorbing the line charges but when the full brunt is passed on to the advertisers the toll tariff may run too high. Scales on repeat use of shows, via kinescope recording and the extra charges when the performers are on a network telecast, will also run up the costs. By filming the show, the cast is paid for their film performance and the agency owns the package and can place it wherever they wish.

### Future Plans

Additional programs are also in the cards, with a football schedule planned for fall in every city where it will be economically practical to buy such coverage. With the exception of the three-time sponsorship of "Tonight on Broadway" (handled through Foote, Cone & Belding), American Tobacco's television business is handled by N. W. Ayer, under the direction of Don McClure, television director.

### CAMELS

Camel's programming is a 10 minute newsreel compiled by 20th Century Fox and shown Monday through Friday on the NBC network, and three times a week on KSD-TV. Weekly tab for the time charges alone on the New York-Schenectady - Philadelphia - Baltimore-Washington net is \$3,415. However, frequency discounts on a 208 time basis (40 weeks on a five



Music of auto horn fades in with "East Side, West Side" . . . "And all around the town of eight million persons, the choice is Chesterfield . . ."



"However they travel . . . (ferry ramp) . . . Wherever they go . . . (Pullman car step) . . . 'With New Yorkers' . . . (close-up of Chesterfield pack) . . . 'It's always milder, better tasting, cooler smoking—Chesterfields' . . . (series of transportation signs) . . . 'Every survey and check shows that in the world's largest city, the largest selling cigarette, by far—is Chesterfield (close-up of Chesterfield tray)'"



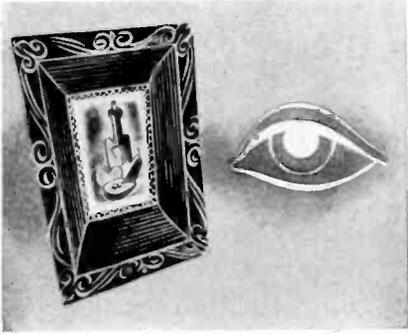
"In every form of transportation—by sea (Queen Elizabeth)—by land (20th Century)—by air"



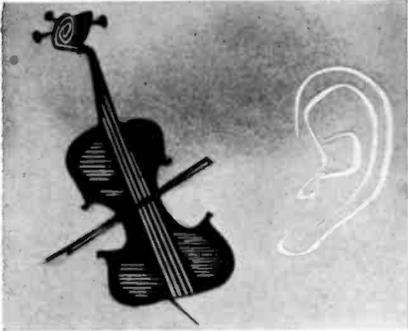
"—even by Central Park—however they go, fast or slow, New Yorkers go for—"



"Chesterfields."



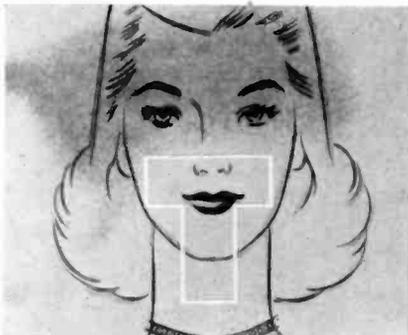
"You judge paintings by eye . . .



". . . And music by ear . . .



"When it comes to cigarettes you judge by your taste and by your throat.



"Your T zone, T for taste, T for throat. Light up a Camel and see how the rich full flavor pleases your taste, how the cool mildness suits your throat. Yes, you'll see why more people smoke Camels than ever before."

night basis) will average out to \$2,857. Price for the newsreel is hush-hush but it's understood to be a six figure figure.

#### Newsreel

Decision to use a newsreel program was based on Camel's long range plans for an effective year-

round program which would appeal to a wide family group. As a newsreel covers a variety of interests, it was selected to appeal to men and women of all age groups who are prospective cigarette users.

Naturally there's no censorship as such exercised over news coverage—just the obvious points which good taste in home entertainment requires, such as no nudity, no horror pictures of people involved in accidents (and on the practical side, no one smoking a competing cigarette!)

#### Commercial Treatment

All commercials are on film which can be spliced in for a continuous performance on the reel—an important convenience point, particularly when the film is shipped to other markets. Planning ahead, these film commercials can also be edited for spot announcements in markets where they will not have newsreel coverage. While no definite announcement has been made as yet, they are planning to branch out with such local spot campaigns.

Animated cartoon technique is used for the opening and closing, plus a straight commercial involving some of the people used in their current advertising campaign. Opening is set, with package of Camels flipping into view to the accompaniment of their jingle, "More people smoke Camels than ever before." This is followed by the word "Camel" zooming to full screen with "Newsreel Theatre" coming in under it. "20th Century Fox Newsreel—Television Edition" title follows. This opening runs 32 seconds—20 for the Camel identification plug and 12 for the 20th Century Fox introduction.

#### "Camel Theatre"

About the middle of the newsreel, the "Camel Theatre" commercial is inserted. The newsreel technique of fast, choppy action is sustained in the commercials so as not to interrupt the mood and thus lose viewers. Commercials, which are based on their advertising theme of "Experience is the best teacher," is really a dramatization of their current campaign in newspapers and magazines. They have entertainment value, opening with some fast action, etc.—before going into the plug for Camels. These are done lip sync, with selling talk on the merits of Camels given by off-screen commentator as the participants puff away. A T-zone appears over the nose and throat area, and camera comes in for a close-up as the final shot.

These run under a minute and 27 are now being used alternately—allowing a lapse of over five weeks before being repeated. Commercials were produced by Transfilm Co. and Jerry Fairbanks.

Closing is again an animated technique—such as filling in a crossword puzzle with the word "Camel" and the pack zooming to full screen. Another version visualizes the "Experience is the best teacher" slogan with exaggerated cartoons, typical example of which is illustrated here. These run 20 seconds, followed by a 10 second trailer on the 20th Century Fox newsreel.

#### Pre-Emption Privilege

Camels have pre-emption privilege on the newsreel in any market by giving proper notice that they wish to take over sponsorship of the reel. (At present, RCA-Victor is sponsoring it over KTLA.)

Program is handled by William Esty Agency. Kendall Foster is television director.

#### CHESTERFIELDS

Chesterfield's television activities are geared to local market conditions—not to network coverage. Choice of the Giants in New York over WNBT, for example, was predicated on the fact that Chesterfield is the largest selling cigarette in the New York area and company wishes to maintain its lead. Furthermore they felt that it was a good franchise to hold and that sports will always be popular. In Washington, sponsorship of the Senators over WTTG is split with Ford, and television advertising there is aimed at building up the product in that area. Advertising appropriation was set up for 1948 and the slice now being used for television will mean that other media will be cut. Just where the cuts will be made has not been determined as yet.

#### Commercial Sequence

Ball games, of course, provide natural breaks for commercials. Chesterfields use a cartoon opening and closing, a visual plug by announcer Steve Ellis before game time, and film commercials after the 2nd, 4th, 6th and 8th innings. Where feasible, an oral plug is given every ½ inning.

In addition, Chesterfield bought all the billboard space at the Polo Grounds—no free rides on their show! A huge scoreboard has been set up in center field, with a giant package of Chesterfields at each end. Over the exit, a large Chester-



Typical of the situation commercials which Old Golds are using is this shot centering around a swimming pool sequence. Series is built around their advertising theme of "A treat instead of a treatment."



"Here's a couple who have pretty good ideas of their own when it comes to giving themselves a treat" furnished the oral lead-in on this spot.

field sign is cleverly worked into the scoring, with the "E" lighting up for an error. The smoke ring from a Chesterfield encircle the words "It's a hit" and these also light up when it is a hit! Camera pans across the package each time the scoreboard is picked up, and cuts to the billboard on hits or errors.

Another gimmick has been worked in, thus giving even more of a motive to pan to the scoreboard and mention the product. One hospital is selected each week and different plays win varying amounts of cigarettes for the hospital shut-ins. If a batter hits the package on the scoreboard, a case of cigarettes is sent; for a home run or a double play, three cartons; a shut-out by a pitcher, ten cartons; a no hitter, a case. (Same stunt is used on their radio programs.)

#### Theme

On the opening cartoon, first few seconds are set, showing the Giants in caricature, followed by special cartoons which introduce each of the visitors the home team will play. This runs about 30 seconds. Cut is then made to Steve Ellis at the Polo Grounds; who briefly mentions the games, gives a plug for Chesterfields and then lights one up to prove his point.

Two series of film commercials have been made up—one stressing

Chesterfield's popularity and the other the endorsement of tobacco farmers on the quality.

As Chesterfields is the largest selling brand in New York, the popularity commercials stress their choice by well known celebrities. Filmed in various night spots around the city, segments show such personalities as Vivian Blaine and Basil Rathbone smoking their favorite cigarette—Chesterfields. Others, such as the ones illustrated, stress its popularity all over town by brief clips of such transportation and travel conveyances as subways, buses, taxis, ferries, planes and trains. Standard opening shows the Manhattan skyline with packs of Chesterfields zooming in to big close-up over the skyline. This series includes 12 to 15 different sequences and runs between 40 and 55 seconds.

Tobacco farmer series are given two treatments. One type shows the farmer in close-up, giving a simple, direct statement on the quality tobacco used in Chesterfields, and winding up by puffing one himself to prove his point. These run 20 to 40 seconds. Eight were ready prior to the start of the games, with eight more now in the works.

Commercials alternate—for example, if a popularity commercial is used after the 2nd inning, then a tobacco farmer plug follows at the 4th; popularity after the 6th and the farmer after the 8th.

Closing commercial pans across the Chesterfield pack to the scoreboard; continues on with the scores of other teams, rests on the huge Chesterfield sign over the exit as the crowds pour out of the ball park, and an oral plug is given. Closing cartoon is a visualization of the cash register gimmick used on their radio program. Opening shot shows a Chesterfield burning, with the smoke rings shaping themselves into the word "Chesterfield." Pack zooms to full screen, then the cash register rings up sales as more and more hands are extended across the counters for Chesterfields. Radio jingle provides the musical accompaniment, while off-screen commentary gives the plug. Commercials were produced by Murphy Lillis.

#### Washington Coverage

For the Washington games, a new voice track was added to the opening and closing cartoons. On the opening however, no special films have been made to introduce the visiting teams. Decision to sponsor them was made only a few days before the season started, and since

they are splitting with Ford on the telecasts, there isn't as much reason for doing it as when they are picking up all the home games.

On the popularity commercials, which were definitely geared to the New York viewers, scenes have been added—such as "If you are planning a trip to New York," with visualization showing someone boarding a plane, etc. In others, Washington hotels have been substituted instead of New York hotels and the Washington skyline replaces New York's skyscrapers. New voice track has been put on all films.

In addition two more are in the works which are general in nature, as well as a modified cartoon, which can be used anywhere and adapted to a spot campaign if they decide to undertake this type of advertising.

Newell-Emmett agency is handling the Chesterfield telecasts.

#### OLD GOLDS

Old Golds shaved their radio appropriation down to where they sold half of their AM rights on the Brooklyn Dodgers to General Foods and in turn picked up the tab for two-thirds of the television games of the same team over WCBS-TV. (Ford holds the other one-third.) In Chicago, they are sponsoring half of the White Sox and Cub games over WGN-TV, and are co-sponsoring the AM broadcasts. Baseball sponsorship, they feel, is good cigarette advertising so their radio pattern was extended to television. Lennen & Mitchell is the agency.

All commercials are on film and were made especially for television. They are straight selling messages, with no animation or cartoon treatment given. Opening and closing commercial runs a few seconds, is for product identification only, and shows a painted signboard reading "Play ball with Old Gold." Four minutes before game time, a one minute, 20 second film is shown, with forty second film commercials given after the third and eighth innings; plus a post-game commercial, concluding with the signboard. From 12 to 15 of these commercials were made up before the season started, with more now in the works. Films were produced by Pathoscope.

#### Overall Theme

All are action commercials—some handled lip sync, others with off-screen commentary. In still another version, the smoker answers the announcer's questions. Film series is based on their general advertising theme of "A treat instead of a treat-



**No More  
"Knot-Holes"**

The old days of peeking through "knot-holes" are gone—for good.

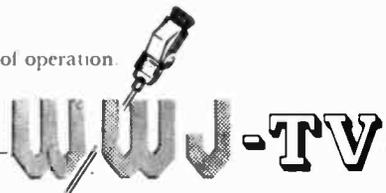
This season, baseball-crazy Detroiters are going to see 27 Tiger home games from the comfort of their arm-chairs at home, through the eyes of WWJ-TV's cameras. The above scene shows the new unbreakable glass "window" installed behind the batter's box to give the cameras a "box-eye" view of the entire playing field. With the familiar voice of Ty Tyson at the mike, and the skilled hands of WWJ-TV's experts at the cameras, Detroit's 6,000 television sets will be right on top of every play WWJ-TV, Detroit's only television station, will also cover many other sports events. Just watch the sales of television sets soar in Detroit!

Why not join the many WWJ-TV advertisers who are bene-

fitting from the progressiveness of WWJ-TV in its second year of operation.

FIRST IN DETROIT . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY



Associate AM-FM Station WWJ



**THE SURE WAY  
THE EASY WAY  
THE FILM WAY**

*Join These Advertisers  
Using Our Films*

PHILCO DISTRIBUTORS  
"Philco Playhouse"

RCA VICTOR DEALERS  
"Junior Jamboree"

WILLIAM GRETZ BREWING  
CO.  
"Sports Scrapbook"

FISCHER BAKING CO.  
"Small Fry Club"

HUDSON-ROSS  
"Junior Jamboree"

**SERVING 24 TV STATIONS  
with**

Features  
Sports  
Westerns  
Serials  
Cartoons  
Travel

*From Televisions Largest  
Film Library*

**FILM EQUITIES CORP.**

*Jay Williams, Television Director*

1600 BROADWAY

N. Y. 19, N. Y.

CI 7-5850

ment." Typical of the situations visualized is this sequence from one of the games. First commercial showed a fellow and a gal on a picnic—who had "pretty good ideas of their own when it comes to giving themselves a treat"; second was a ping pong scene; third a man in a tobacco store, who couldn't make up his mind; and at the conclusion a man smoking an Old Gold, "Now that's what I call a good cigarette." All of these wind up with the slogan "For a treat instead of a treatment smoke Old Golds," visualized by a cigarette resting on a pack of O. G.s.

Other film themes revolve around a couple in swimming; a handful of cigarettes which all look alike except for the brand name; a medicine man, to point up their advertising copy of "We're tobacco men—not medicine men; we only sell tobacco pleasure."

**Oral and Field Plugs**

Brief 10 second oral commercials are read after the first, second, fourth, sixth and seventh innings. On the field commercial after the fifth inning, the cameras pick up some action on the diamond and the commentary is given a baseball twist. In one, for example, the cameras were trained on the umpire behind the plate and panned slowly to take in the other umps. Off-screen, the announcer asked, "See the umpires?", then went on to state that their business was concentrating on baseball—just as Old Golds' business is to concentrate on tobacco.

In Chicago, the same commercials and placement are employed. As it stands now, Old Golds contemplates no additional television expenditures this year, nor do they have any plans for using these films for a spot campaign.

**KOOLS**

Brown & Williamson's initial television advertising was the sponsorship of the Saturday night collegiate basketball games over WBKB during the '47-'48 season. A special appropriation was made and the project undertaken for the purpose of checking possible results. Account was placed by Russel M. Seeds Company, Inc.

**Chicago as Test Market**

Chicago was selected as a market because it offered many sets in use at low cost and, at that time, was

the only operating station in the area. This assured them of a maximum market and afforded more opportunity to test reactions, they felt, than if they were in strong competition with several other television stations.

**Films and Slide Cartoons**

Six one minute film commercials were prepared which, for the most part, featured Penguin puppets, in addition to two progressive drawing cartoon-style films. Three or four were used on each double-header, plus approximately six slides featuring cartoon drawings of penguins and a slide showing a package of Kool Cigarettes. Between the games, an eight minute animated cartoon starring Willie the Penguin and detailing the manufacture of Kool cigarettes was shown. This was screened each week but the short one minute capsules were alternated.

**Penguin Theme Used**

Typical of the Penguin theme used in the minute spots was the one which opened with a quartet of Penguins vocalizing on a singing commercial. One of them steps forward, delivers a straight commercial. (in a bass voice), to the nodding approval of the others, winding up with another singing jingle.

One of the progressive drawing, cartoon style films showed the illustrations in outline drawing form. These illustrations were drawn while the narration was given and camera was slowed down during the take so that illustration on the screen being filled in was very rapid. No pencil was seen while the drawing was being completed.

**New York**

"Sports Report," a five minute sports film package, is currently on the NBC net work for the five minutes preceeding the regular Friday night boxing matches. This is an NBC show, with the films geared to the sport season.

Low cost animation signatures were prepared by Fletcher Smith and a one minute commercial, adapted from previously prepared film, is used about the middle of the segment. Willie the Penguin has top billings in these commercials too. Show was originally placed by BBD&O but is now handled by the Ted Bates Agency.



## "It's a 50,000 watt boy, Mr. Time Buyer!"

... the first of its kind in the New Jersey-New York Metropolitan Area. We're sure this newcomer, Television Station WATV, will make a mighty valuable addition to your media family.

His new RCA 50,000-watt transmitter—the most powerful in the New York Area—will blanket 25 counties in America's Richest Market\* with your sales message.

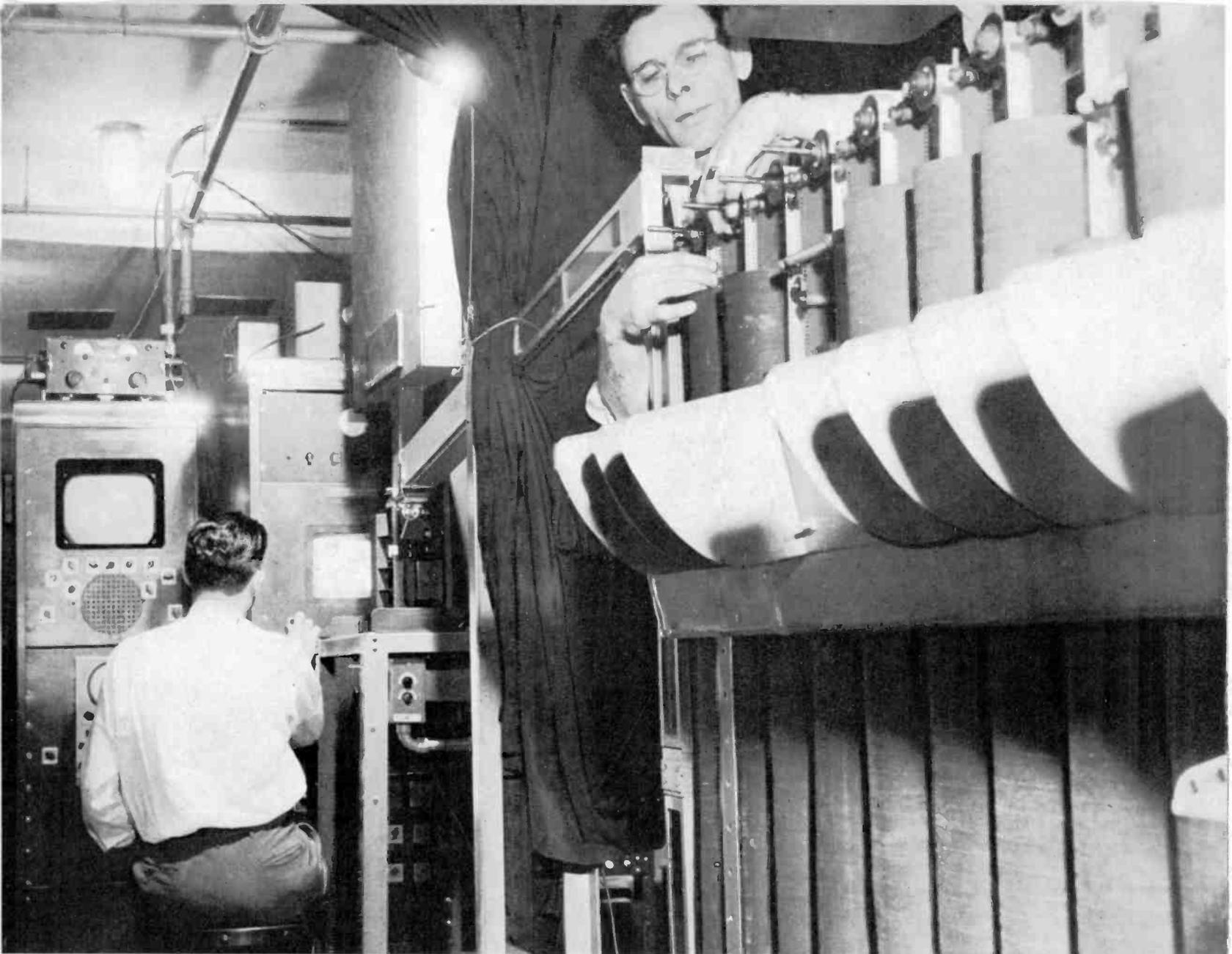
His imposing schedule of film shows and remotes will be on the air seven days a week, starting at 3 PM. Live studio programs from the World's Largest Television Studio at Television Center will follow shortly.

You can learn more about this high-powered newcomer by calling or writing Station WATV—and don't forget to ask about the special Pioneer Rate Plan.

\*WATV Prospectus now available.

watch **WATV** channel **13**  
TELEVISION CENTER, NEWARK 1, N.J.

The Family Station serving New Jersey and Metropolitan New York



Heart of the Paramount intermediate film method of theatre television. (For technical description, see page 36.)

# THEATRE TELEVISION IS HERE!

Analysis of Paramount's plans for commercial development of its theatre television system and an evaluation of its potential.

By Paul Raibourn

Vice President in Charge of Television, Paramount Pictures, Inc.

**L**ONG the subject of widespread speculation, the anticipated wedding of existing motion picture theatres to television has at last been consummated. No mean technological feat was required to couple this obviously compatible pair of entertainment media. The ceremony itself was performed twice in April, when Paramount demonstrated the results of its experimental research in theatre television. Both showings were conducted before theatre audiences which had not been apprised of what was about to occur, and both elicited an enthusiastic response from representatives of the lay and trade press as well as from the theatre patrons.

As a technical phenomenon, theatre television, then, is here, ready to take its place beside its more established brethren in the fields of communications, advertising, and entertainment. Since Paramount's primary business is entertainment, the effects of theatre television in that field, as well as its technical and economic aspects, seem of greatest significance to us.

## Theatre vs. Home

Perhaps the best starting place for any discussion of theatre television as an entertainment medium would be a brief explanation of the reasons behind Paramount's extensive research in the field.

It has frequently been postulated that broadcast

# BMI

## First in Television Music

MUSIC IS HEARD AND NOT SEEN. THIS SIMPLE POINT OF VIEW IS THE REASON BMI MAKES NO DISTINCTION BETWEEN THE USE OF ITS MUSIC BY AN AUDIO STATION OR A TELEVISION STATION.

## AVAILABILITY AND ASSURANCE

Since 1940 BMI has been television-minded. It grants the unrestricted right to telecasters to perform its music from any source—live, filmed or recorded—with assurance that BMI music, recorded or filmed now, may be used in the future.

From BMI you can get long term performing rights to a vast catalogue of music of every type—*television music today for television's tomorrow.*

## SIMPLE LONG TERM LICENSE

The BMI television license runs until March, 1959. Broadcasters are thoroughly familiar with its terms and conditions for it is the same as our audio license. Its cost, similarly, is based on identical percentages of the revenue from net time sales.

## FULL SERVICE FOR TELEVISION

BMI's many services to the broadcasting industry have already been adapted to video requirements. In addition, we have created a new Television Service Department to take care of special needs. We are constantly in touch with station and agency personnel so that BMI may keep pace with every phase of the day-to-day progress by the industry.

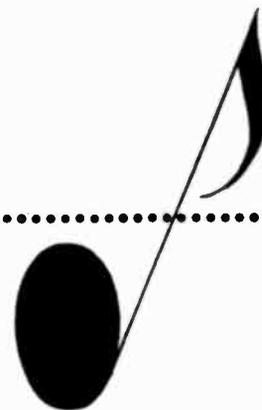
## AN INVITATION

BMI cordially invites inquiries on the subject of *Music in Television*, in its broadest or most specific applications, at any time.

# BMI

BROADCAST MUSIC, INC.

580 FIFTH AVENUE, NEW YORK 19  
NEW YORK • CHICAGO • HOLLYWOOD



television, which brings sound motion pictures into the home, will make serious, if not well-nigh fatal inroads upon motion picture box office receipts. This danger, I feel, is considerably more apparent than real, for the theory behind it argues only a half-truth. As the loci for motion picture entertainment, there is an important psychological distinction between the theatre and the home. If we examine the component parts of the entity which is entertainment provided by the movie theatre, we find that basically the individual attends the theatre to stimulate his emotions in one way or another. Originally, one's emotions are stimulated by the action on the screen, but this is intensified and reinforced by the fact that every other individual in the theatre is undergoing the same stimulus.

This phenomenon explains the laughter of one individual in the theatre when others laugh, tears when others cry, and mass reaction in various ways to different situations which stimulate different emotions. This element of mass reaction, of course, is prevalent as much at sporting events, at legitimate theatres, at parades, at studios where radio programs originate, as it is in the motion picture theatre; since the same element is not present in the home, it seems reasonable to assume that television will not impinge upon motion picture theatres any more than it will upon any other medium which depends upon mass reactions.

### **Box Office Stimulus**

To the contrary, theatre television can make a positive contribution to the theatre box office. Let us assume that we have already reached that not-far-distant era when television receivers are distributed by the millions, that practically every home has at least one television set. It will be a frequent occasion when a family will plan to stay at home to view some special event on television, rather, for the sake of discussion, than attend the movies.

There would be no such reluctance to attend the movies, however, if the theatre can offer the same special event on its screen in addition to its regular film fare. If the quality of the television picture on the theatre screen is at least equal to that of the home receiver, television can quite conceivably cause an increment in the theatre receipts.

In general, then, theatre television can prove an asset to the theatre owner. The next consideration involves the technical aspects of the medium. It is impossible to explain in simple terms the extraordinarily complex technical difficulties which had to be overcome in order to obtain acceptable picture quality on an 18 x 24 foot screen. In general, however, there are two methods of enlarging a television picture to these proportions: first, a variety of experiments has been made, all of which utilize a system of direct projection. Using either the Schmidt Optics or a series of lenses the picture is enlarged and projected directly as it is received. The second method, that which Paramount has developed, involves the use of an intermediate film process in which a 35 mm. sound recording motion picture camera is used to photograph a negative image appearing on the special television picture tube. The film camera is unique in that it has no shutter, and pulls the film down after each frame exposure in approximately one-third the time taken in standard cameras. The film is then developed, printed, and ready for projection on the theatre screen within 66 seconds.

### **Paramount System**

Paramount has chosen the intermediate film method

because we feel that it provides four definite advantages:

1. The film recording allows the theatre to hold to its schedule of regular showing and present the television program at an interval between other portions of the show, while a direct projection system by its nature necessitates the immediate showing of the television program, interrupting, if necessary, the feature film.

2. Only an extremely small percentage of all theatres in the United States have sufficient space either behind the screen or in an orchestra pit to accommodate direct projection equipment. To install direct projection television in the large majority would require eliminating a substantial number of seats which would otherwise be available for use by the theatre's patrons. While difficulties might also be encountered in making room for an intermediate recorder in or near the projection room of the theatre, these problems would be much more easily surmounted.

3. The intermediate recording system allows opportunity for cutting and editing of the program before it is presented on the theatre screen, an asset which we consider most desirable from an entertainment point of view.

4. It can be used in the largest theatre with the largest screen with satisfactory illumination.

### **Networks**

Currently, of course, theatre television must operate under the same limitations as broadcast television, and any plans for the use of the medium in theatres must obviously conform to these restrictions. For example, television today is a strictly local medium, and it probably will be a matter of years before national network facilities become not only available, but also economically feasible on a truly competitive basis. There is all too much loose talk rife today about television networks, when the economic practicability of coaxial cable (the carrier now in operation between New York and Washington) has not yet been proven.

Incidentally, the intermediate recording system will probably prove a boon to television broadcasters until we have coast-to-coast network facilities available. The recorder can provide a film network which will supply syndicated film programs to any number of markets at a cost which is amazingly low. A program presented in Los Angeles, for example, can be recorded here at once and immediately made available to other stations, thus amortizing the cost of the original program over a large number of markets.

### **Legal Issues**

Commenting upon theatre television from an economic point of view, there seem to be a great many cynics who remind me of that famous British M.P. who had a difficulty for every solution. While it is only natural that any new technological achievement should create complex legal problems, I am confident that they will be solved to the satisfaction of everyone—television broadcaster, theatre owner, and above all, the public, whose demands will be the guiding factor in determining the economic destiny of any new medium.

Probably the one question most frequently posed about theatre television concerns its relation to the broadcaster: Will the broadcaster permit his programs, which are received free in homes, to be shown in theatres, where an admission charge is made?

We can meet this issue squarely. First, there is a definite distinction between the legal right to telecast an event into homes and the legal right to show the



*Andre De Dienes*

We thought our Art Director was a bit off the beam when he brought in this picture of luscious Linda Christian. We were sure he had a hole in his head though when his suggested lay-out showed only a part of her. Maybe we are a bit old fashioned. We kind of like to see the whole picture. He said that was just what he was trying to get across. It would be a good visual way to show people that what they wanted was the complete picture, all details included, and that this held true for even such mundane things as television.

Our Art Director maintained that the people want the full picture of television just as they would want the full picture of Miss Christian and that they would not be satisfied with the partial picture of the television industry that is available in trade papers covering allied fields. He said that's where **TELEVISION MAGAZINE** comes in, that is, if you want to be sure to get the complete picture of the industry.

Well, we think our Art Director has something there and we think luscious Linda has something too. That's why we printed the picture.

same event on a theatre screen; second, the theatre owners can themselves provide the television program to be shown in the theatres. From a dollars and cents point of view, showing the same event in the theatre as is shown in the home would most certainly mean an increased audience (hence, increased revenue) for the promoter or entrepreneur of the event; thus, it is manifestly to the best interests of the promoters to make this legal distinction.

As to the programming and the question of who provides it, we must admit at the outset that there is as yet no proven formula for the type of entertainment fare most desirable for theatre television. Paramount's experiments in theatre television are currently directed precisely at the objective of determining how theatre entertainment can best be supplemented by television. If the event in question is a remote telecast, the theatre owners may follow the precedent which Paramount has already set and utilize their own cameras and relay systems to bring the signal to the theatre. Through its wholly owned subsidiary, Paramount Television Productions, Inc., Paramount holds an experimental license from the Federal Communications Commission for theatre television relaying. In its telecast on April 14, Paramount utilized its image orthicon cameras to cover the boxing bouts at the Brooklyn Navy Y.M.C.A., as well as its own microwave equipment to relay the signal to the Paramount Theatre.

#### **Paramount Studios**

Theatres and broadcast television may be brought even closer together when one considers the likely possibility that theatre owners may stage their own television shows in their own studios which could be made available to broadcasters. To this end, Paramount is already constructing studios in the New York Paramount Theatre Building. Theatre owners may reach a mutually beneficial compromise with broadcasters, whereby programs telecast into homes may be shown on theatre screens upon payment of a stipulated fee; furthermore, it is within the realm of possibility that the theatres may reciprocate by providing shows from their studios for telecast use by broadcasters.

#### **Theatre Owners**

One of the most important economic problems of the new medium involves the attitude of the theatre owner; his decisions on theatre television will be dictated by the cost and availability of equipment, its operating costs, and the amount of revenue (or intangible goodwill) received in return.

**TELEVISION magazine is the only publication giving complete coverage of the television industry in all its phases.**

**First in Readership**

**First in Advertising**

**First in Editorial coverage**

Of course, there must be added the cost of rights to any event staged for profit which is to be televised, as well as the possible cost (or what is more likely, the sharing in it) of television cameras, relay equipment, and accompanying personnel.

In return for this expenditure, the theatre owner will naturally expect increased revenue. Eventually he may be able to provide theatre television as a public service, but this proposition is a long range point of view, and it is as yet too early to evaluate it. There are two sources by which the theatre can increase its revenue:

1. An additional fee can be levied at the box office. This fee will be acceptable to the public at least until home receivers are distributed on a mass basis, at which time the theatre owner will have paid off his initial expenditure, and may be easily capable of carrying television without a surcharge.

2. Theatre television holds tremendous prospects as an advertising medium, in which the advertiser can pay for (or share in) the costs of the television program, in return for a showing of film commercials. This proposition is more permanent than the first, and has the precedent of minute movies which are now distributed in theatres over the country; the effect upon the public of sponsorship of theatre television programs cannot at this time be accurately calculated, and any predictions as to its acceptability would be valueless.

As to the availability of the theatre television equipment, Paramount's system will be marketed in the near future, but we have not yet determined which method of distribution will be used.

With all of the above economic considerations in mind, I am frequently asked how widespread the distribution of theatre television will become. Will it prove profitable for every theatre to acquire some type of television equipment? Mass production will provide some cut in cost, and further technological advances will also help. The obvious service which theatre television can perform will, I think, engender a demand by the public for at least several intermediate recording units in each major market. It is conceivable that an economic compromise will be effected whereby one centrally located theatre in each market will record the telecast event, and duplicate prints will be made immediately and sent to other theatres in the vicinity. I call this method a compromise because some of the immediate time element is lost in the duplicating and shipping processes.

#### **Summing It Up**

In conclusion, it seems fair to say that a new medium has arrived, technically acceptable, which now awaits only distribution and the transformation from public approval to public demand. Already the public is beginning to become articulate in its demand for theatre television; since this demand cannot be denied any more than progress in other fields can be halted, it will soon become necessary to cease bickering among ourselves. Theatre television will supplement broadcast television and motion picture theatres. Those who fail to join in a common cooperative effort to foster the growth of the new medium may well be the ones who will fall by the way, since theatre television seems destined to become as much a part of our future existence as existing media are today. The task will not be easy; broadcaster, theatre owner, promoter of events staged for profits, and advertiser, will work together to a greater interest in the event from the public.

**...more than meets the eye**



**A R E P O R T O N T H E**

**C B S - T V N E T W O R K**

# **CBS AND ITS AFFILIATES IN CREATING A REAL**

To those who are deepest in Television, the crucial role of NETWORK Television in the pattern of the future is becoming clear.

NETWORK coverage and NETWORK service are essential in Television—far more even than in Radio—to amortize program costs to the point of making them most quickly profitable to *advertisers and stations alike.*

**AS OF APRIL 15TH** (*when we went to press with the "score" far from complete*)

**—THE CBS-TV NETWORK IS NOW SERVING, WITH 3 OPERATING AFFILIATES, 11 CITIES OVER 100,000 POPULATION\***

*—(and 7 more cities over 60,000 population)\**

**—THE CBS-TV NETWORK NOW HAS 9 ADDITIONAL AFFILIATES WHOSE TV FACILITIES (ALREADY APPROVED BY THE FCC) WILL SERVE 7 MORE CITIES OVER 100,000**

*—(and 4 more cities over 60,000)*

**—CBS AFFILIATES NOW HAVE 30 ADDITIONAL TV APPLICATIONS BEFORE THE FCC, TO SERVE 37 MORE CITIES OVER 100,000**

*—(and 26 more cities over 60,000)*

# TAKE THE LEADERSHIP NETWORK IN TELEVISION

Station operators already know this. That is why the CBS-TV record below—  
and on the next page—has more meaning than may meet the casual eye.

It not only reports that CBS and its affiliates have taken *current* NETWORK  
leadership in Television. It is both a record and a promise that CBS and its affiliates  
will stay at the top... in Television too.

**—29 OTHER CBS AFFILIATES ARE READY TO APPLY FOR TV  
FACILITIES, TO SERVE 19 MORE CITIES OVER 100,000**

*—(and 9 more cities over 60,000)*

**THE TOTAL SCORE** of U.S. cities (over 60,000 population) to be served by  
CBS affiliates who already have or are building TV facilities, and who have  
applied or will soon apply for them:

**74 CITIES OVER 100,000 POPULATION**

*—67% of all U.S. cities over 100,000*

**120 CITIES OVER 60,000 POPULATION**

*—60% of all U.S. cities over 60,000*

\*The cities indicated throughout this report include only those for which SALES MANAGEMENT estimated 1947 populations: U.S. cities of 60,000 population and over—with the single exception of Stockton, Calif. (58,900 pop.). See back cover for names of cities. All allocations of individual cities into TV service areas are based on FCC standards, as applied by the CBS Engineering Dept.

# THE CITIES\* —NOW SERVED BY THE CBS-TV NETWORK

<b>NEW YORK</b> . . . . . 7,454,600	Bayonne . . . . . 90,000	Camden . . . . . 132,500
Newark . . . . . 443,000	No. Hempstead Township 83,400	Trenton . . . . . 125,500
Jersey City . . . . . 315,000	Mt. Vernon . . . . . 75,000	Wilmington . . . . . 121,500
Hempstead Township . 285,000	East Orange . . . . . 72,500	Chester . . . . . 72,500
Yonkers . . . . . 147,500	Passaic . . . . . 62,000	Upper Darby . . . . . 70,000
Elizabeth . . . . . 116,000	<b>PHILADELPHIA</b> . . . . 2,051,500	<b>BALTIMORE</b> . . . . . 932,900

## —IN SERVICE AREA OF NINE ADDITIONAL CBS-TV AFFILIATES

<b>CINCINNATI</b> . . . . . 488,000	Covington . . . . . 68,000	<b>CHARLOTTE</b> . . . . . 115,000
<b>DALLAS</b> . . . . . 466,300	<b>COLUMBUS</b> . . . . . 334,800	<b>BINGHAMTON</b> . . . . 97,500
<b>INDIANAPOLIS</b> . . . . 420,000	<b>DAYTON</b> . . . . . 252,500	<b>STOCKTON, CALIF.</b> . . 58,900
<b>LOUISVILLE</b> . . . . . 375,000	Springfield, O. . . . . 91,000	

## —IN TV SERVICE AREA OF 30 CBS AFFILIATES WITH TV APPLICATIONS PENDING

<b>CHICAGO</b> . . . . . 3,600,000	Lynn . . . . . 105,100	<b>PROVIDENCE</b> . . . . 260,500
Gary . . . . . 127,500	Somerville . . . . . 104,500	Fall River . . . . . 115,100
Hammond . . . . . 77,800	Lowell . . . . . 102,000	Pawtucket . . . . . 77,500
Evanston . . . . . 70,000	Lawrence . . . . . 86,000	<b>OMAHA</b> . . . . . 252,000
Oak Park . . . . . 69,000	Quincy . . . . . 81,600	<b>JACKSONVILLE</b> . . . 230,300
Cicero . . . . . 68,000	Newton . . . . . 77,300	<b>RICHMOND</b> . . . . . 228,600
East Chicago . . . . . 66,000	Medford . . . . . 68,600	<b>MIAMI</b> . . . . . 214,300
<b>DETROIT</b> . . . . . 1,815,000	Brockton . . . . . 65,300	<b>WORCESTER</b> . . . . . 201,500
Dearborn . . . . . 89,100	Malden . . . . . 60,100	<b>HARTFORD</b> . . . . . 183,500
Pontiac . . . . . 75,000	<b>PITTSBURGH</b> . . . . . 730,000	New Haven . . . . . 175,000
<b>CLEVELAND</b> . . . . . 900,000	<b>MILWAUKEE</b> . . . . . 629,600	New Britain . . . . . 75,000
Lakewood . . . . . 70,000	<b>BUFFALO</b> . . . . . 605,000	<b>DES MOINES</b> . . . . . 178,000
Cleveland Heights . . . 64,000	Niagara Falls . . . . . 85,500	<b>YOUNGSTOWN</b> . . . . 175,000
<b>SAN FRANCISCO</b> . . . 827,400	<b>NEW ORLEANS</b> . . . . 562,200	Warren . . . . . 60,000
Oakland . . . . . 400,900	<b>HOUSTON</b> . . . . . 478,500	<b>KANSAS CITY, MO.</b> . . 419,200
Berkeley . . . . . 100,000	<b>DENVER</b> . . . . . 375,000	Kansas City, Kansas . . 140,000
Richmond . . . . . 93,700	<b>ATLANTA</b> . . . . . 365,700	St. Joseph . . . . . 87,000
Alameda . . . . . 89,900	<b>SAN DIEGO</b> . . . . . 362,700	<b>SOUTH BEND</b> . . . . . 119,600
San Jose . . . . . 84,000	<b>ROCHESTER</b> . . . . . 331,500	<b>HARRISBURG</b> . . . . . 86,000
<b>BOSTON</b> . . . . . 766,400	<b>BIRMINGHAM</b> . . . . . 315,000	<b>TOPEKA</b> . . . . . 81,000
Cambridge . . . . . 113,200	<b>AKRON</b> . . . . . 284,000	<b>WHEELING</b> . . . . . 65,500

\*CBS Station Cities in capital letters. Other major cities within TV Service Area in light face immediately following. See footnote on previous page.

# THE CBS-TV NETWORK

...pace-setter in NETWORK Television

# Should Advertising Agencies Have Film Departments?

By H. G. Christensen

**S**HOULD advertising agencies have motion picture departments?

Yours Truly has worked with agencies ever since a few far-sighted boys with their weather eye to windward spotted what they thought *might* become a new medium on the horizon—motion pictures. Then and there, some of them decided to get busy and protect their clients, (and that percentage) from the designing producers who “knew it all the time” and many of whom had spent twenty years or more trying to prove it. Having also worked *directly* with many clients over a long period of years on their pictures, and later, with their agencies on others, possibly I can cast a little light on the subject without casting aspersions.

Whether or not an agency should have a motion picture department depends first of all on the *type and number* of accounts they serve, and how many of them can use pictures to advantage. While “pictures” are now definitely established as a visual medium with tremendous flexibility and wide application, there will always be some advertisers and manufacturers who can never use them profitably.

## Films and Television

Then too, there's that new entry trying for top billing in show business—television—that comes in for some attention, again from agencies who keep their weather eye “peeled.” So, again with an eye to the present and the future, if you have the *right accounts* and *enough of 'em*, here may be another reason for thinking about a motion picture department.

“What size and type of a motion picture department do you need?” Yep, they come in *all sizes*. There's a *one-man* “brokerage” department, who does nothing more than call on competitive producers for ideas and bids.

The average guy's opinion of a broker is that he is someone who can get you something that you *can't* get yourself, such as a furnished apartment in New York or tickets to “Mr. Roberts,” third row center. But Webster says “Broker, a person who brings two people together and assists in negotiating contracts between them.” Well, producers and clients have been negotiating contracts between themselves for the past thirty years, and they don't need an agency *just for that*. You have got to be able to give something that the producer can't—a *plus* to justify your department.

Then there's a full sized one; with a competent department head and the necessary personnel, trained in the motion picture business, and also thoroughly familiar with agency procedure and their client's problems.

They are specialists, who can prepare script outlines, carry script responsibilities to final approval, supervise production and finally handle exploitation and the distribution of the picture. This gives a completely rounded out service to the client, in which the agency takes the full responsibility for the final result. This not only saves a lot of work and headaches for both the client and producer, such as duplication of research, contact and other efforts: but eliminates the problem of divided responsibility, the producer being responsible only to the agency hiring him. Worth 15%—and more? What do you think?

## Plus Service

So what service “plus” can the agency render to justify a client in giving them his motion picture business and paying the additional percentage? I'll tell you. They can give the client, wise counsel as to their needs and the assurance that a picture will not be produced, unless, *without question*, it is the best medium to accomplish the particular job at hand. That, when *it is* written and produced, it will be produced by a competent producer and will be integrated with the client's entire advertising and merchandising campaign. You, as an agency, have a far better knowledge of the overall objectives, policies, practices and methods of your clients than any producer could ever have. *This knowledge*, when applied to the preparation of motion picture outlines and scripts, and the supervision of production, by a department who also knows the picture business can not only result in a better picture, but also a great saving of time for *both the client and the producer*. Time saved, in the elimination of duplication of research, and contact, and in effecting a general coordination of effort, is money in any business, *especially* the motion picture business.

Here's another very important point from the client's angle. No agency would jeopardize a large account in order to collect the fee on a ten thousand dollar picture that *wasn't* needed. But I've known producers who'd make 'em, needed or not. Most of 'em go out of business sooner or later, but there's always new ones springing up in their place, and how!

## Personnel Qualifications

If your agency only warrants “a one man” department, and most of them do, *can it be successful*, and what kind of a man does it require? Answer to the first question, *yes*, depending largely on the man. And here's some of the more important qualifications he should have.

Our hero should know all the possible applications of pictures and particularly the difference between pro-

(Continued on page 43)

*Davega Makes It Easy To Buy*  
**RCA VICTOR TELEVISION**  
 With The Big 52 Square Inch Screen!

**AT LAST!...I CAN AFFORD A FINE SET AND SEE THE BALL GAMES ON TELEVISION**

Only \$**3.50** A WEEK

AFTER DOWN PAYMENT—SMALL LASTING CHARGE  
 18 MONTHS TO PAY

AT 23  
**DAVEGA**  
 STONES

IMMEDIATE DELIVERY  
 IMMEDIATE INSTALLATION

Immediate delivery and installation is guaranteed in every area where the Davega television is available.

RCA VICTOR has always been known for their fine television receivers, and this Model 7212 marks a new high in television value. A large picture at a lower price than ever before. Features such as the RCA VICTOR automatic antenna tuner, remote control, brilliant picture, and tuning to any station. The improved station selection. The famous "Hidden Thread" system. Range in comparison with other televisions. Model 7212 is a class leader. Price \$325.00



INSTALLATION AND RCA ONE YEAR SERVICE POLICY EXTRA

Mail Order—No charge shipping 18 1/2 lbs. S. T. T. For complete information call CH 3-0200—Mr. A. Savage

**DAVEGA**

DAVEGA TELEVISION CO. 100 W. 42nd St. New York 36, N.Y.

Model 7212...  
 Model 7211...  
 Model 7210...  
 Model 7209...  
 Model 7208...  
 Model 7207...  
 Model 7206...  
 Model 7205...  
 Model 7204...  
 Model 7203...  
 Model 7202...  
 Model 7201...

This month's \$25 award for the best television advertisement goes to Davega. The points stressed are tele's entertainment value and low cost.

**I**N THE interest of more effective selling, we thought it about time for some one to check the public to find out exactly why some people are not buying television receivers. Sure sets are selling now, but there is still a selling job to be done.

**Price Resistance**

Two hundred non-television set owners in the New York City area were therefore asked, "Why don't you have a television set?" The results show what most of us knew or should have known. 64% of those questioned feel that the "price is too high," and 23% that the sets "are not perfected yet" and would become "obsolete soon."

It would seem, in view of these sales resistance factors, that television manufacturers and retailers should be shaping their merchandising and advertising campaigns accordingly. That, however, does not seem to be the case. An analysis of most of the retail television ads run recently showed a remarkable lack of "sell." For this reason, TELEVISION Magazine decided to run a contest each month for the best retail advertisement.

We believe that advertising pitches should be worked out to counteract the resistance of the public to-

# MERCHANDISING

**Survey of non-television set owners reveals why they don't own sets . . . Suggestions for television advertising.**

**By Melvin A. Goldberg**

wards the high cost of receivers and the threat of obsolescence. Emphasis, it would seem, should be on "What can be seen on television today?" "How much is it worth to you to see the ball games, plays, variety shows, newsreels, movies, etc. almost every day, in your home?" To paraphrase the Herald-Tribune slogan, "You'll be missing plenty if you don't have a television set."

**Cost vs. Enjoyment**

Emphasis should also be placed on the comparative inexpensiveness involved in seeing such entertainment in the home. Where it is in line with the dealer's policy, installment buying should be stressed. The Davega ad reproduced above and a prize winner for this month, is an example of what we think is a good television ad. It shows specific entertainment offered by television and at the same time shows how cheaply it can be seen.—For only \$3.50 a week "I can afford a fine set and see the ball games on television."

**Obsolescence**

On the question of obsolescence, the industry has a tougher nut to crack. Of course, the emphasis on entertainment that can be enjoyed now and the "missing plenty" angle should do much to counteract this type of resistance. However, a sound public relations program by the television manufacturers and the industry is necessary. Institutional advertising is needed to state the present status of television as well as its future. And there's a definite need for soft pedaling talk about future developments such as new low cost 16" tubes, etc.

As to the other reasons for not buying television receivers, such as "programming is not good enough," "landlord won't give permission,"

etc., these obstacles will gradually be eliminated as the industry advances. Programming is improving every day. As stations learn more, and as more money is put into it, programming will improve. Insofar as the landlord problem is concerned, television progress will force the landlord to give in and at the same time, master antenna systems will allow for multiple use.

Here is a tabulation of the answers to the question, "Why don't you have a television set?", asked of 200 non-television set owners in New York City. The results will add to more than 100% since many gave more than one reason for not owning a television receiver.

Reasons	% of respondents
The sets cost too much money; the price is too high; can't afford one; the price will come down soon, etc.	64.0
The sets are not perfected yet; they will become obsolete soon; higher frequencies will be used soon and make them obsolete.	23.0
Living in a temporary home; don't have own apartment or home.	10.5
The programming isn't good enough; not interested in sports; only sports on television.	7.5
Landlord won't give permission; landlord would want an increase in rent.	5.0
Haven't gotten around to it.	5.0
It would disturb the children, they wouldn't be able to do their homework; wouldn't be able to work at home; etc.	1.5
D.C. current	1.5
Apartment is too small.	1.0
Other reasons.	1.5

# Reason <sup>#</sup> 3

*why*—*Du Mont is the most sought after franchise in television*

---

The name Du Mont on a receiver is *more* than just another name—it is the name of a company devoted exclusively to television. A pioneer in every phase—in research and development; in station equipment; in broadcasting; *and* in fine receivers.

**DUMONT** *First with the Finest in Television*

---

TELEVISION RECEIVER SALES DIVISION  
Allen B. Du Mont Laboratories, Inc. • 515 Madison Avenue, New York 22, N. Y.

# TECHNICAL OPERATIONS

Paramount's intermediate film system for theatre television gives a 18'x24' picture on the screen.

## THEATRE TELEVISION

**Richard Hodgson, Director of Technical Operations, Television Division, Paramount Pictures details the technical aspects.**

Theater television, as developed and shown by Paramount Pictures, is an intermediate film system comprising a receiver, recording cathode ray picture tube, 35mm sound recording camera and a high speed film processing machine.

The first of these units receives the television signal from a relay link or co-axial line and by means of a monitor picture tube and cathode ray oscillograph the signal is maintained at the correct value for best contrast and synchronization.

From the receiver the signal passes through auxiliary equipment for the separation of synchronizing pulses and for amplification and polarity inversion of the picture. The amplified and inverted signal is then applied to the grid of the recording cathode ray tube. In addition, the usual circuits are included for the control of picture size, linearity, position, focus and brightness; however, these circuits have been designed for optimum picture quality and reliability.

### Cathode Ray Tube

The conversion of the incoming television signal to a reproduction of the original scene depends greatly on the cathode ray tube and for theater television use it must satisfy more exacting requirements than for ordinary viewing. A tube for this purpose must have the following characteristics: a fine grain short persistence screen material with the spectral characteristics consistent with the film used to photograph the tube, metal screen backing for greater brightness and contrast, a flat face to minimize distortion and small spot size for good definition. A ten inch aluminum backed tube with a short persistence blue screen and magnetic deflection and focus was found best.

The next step in the process is that of photographing the picture which appears on the recording tube. This is done with a 35mm

single system sound-on-film camera which has a special intermittent so that the film will be pulled down in less than 1/120 second. Another difference between this camera and a conventional one is that it employs no shutter to block off the light from the film during the pull-down time; instead, the picture on the cathode ray tube is displayed at a rate of 24 complete 525-line television pictures per second. This is synchronized with the rate and time at which motion picture film frames are at rest in the camera gate for exposure.

### Frame Frequencies

The major problem in the photographic recording of television pictures is a consequence of difference in the frame frequencies of television pictures and motion pictures. In standard television transmission a 525-line picture has a frequency of 60 fields or 30 frames per second while the frame rate of motion pictures is 24 per second.

To reproduce one full frame or two fields of a television picture the film remains stationary for the exposure period of 1/30 second. If this exposure period is greater or less than 1/30 second, more or less than 525 lines will scan the film, resulting in an underlap or overlap of exposure. This will result in a band of underexposure or overexposure whose width is proportional to the degree in error of exposure time.

If the frame frequencies of the two systems were equal the exposure error could be hidden in the vertical blanking; however, this would require that the film be pulled down during the vertical blanking period of 1/800 second, which is considered an impossible requirement under present camera design and film strength limitations. It would also mean that the film could not be run in standard projectors.

With the standard 24 frame rate, after one television frame of 525 lines has scanned the film in 1/30

second there remains a period of 1/120 second before the next film picture cycle begins. During this interval the film is pulled down. Also, during this period, the scanning, which is a continuous process, has progressed one half field which takes it to the middle of the picture. At this point the film is exposed to the next television picture and remains so for 1/30 second. It can be seen that for this film frame the television scanning has started and stopped in the middle of the frame. This cycle now repeats with alternate frames having a join-up in the middle. The precision required for a perfect join-up is not easily attained with a conventional camera mechanical shutter. This led to the development, by Paramount, of the particular electronic method by which the exposure time can be controlled to within a micro-second (one millionth of a second).

After synchronizing the intermittent movement of the camera with the picture on the cathode ray tube, the conversion of 30 television frames per second to 24 motion picture frames is accomplished.

### Projection

The last step in the process before the actual projection of the film is the development. As was mentioned earlier, the television signal is inverted before modulating the recording picture tube so that the picture is a negative. In this way a positive is obtained on development.

After the film is exposed to the picture, it passes through the sound modulator, which records the sound track on the film at the standard displacement between picture and sound of 19½ frames, and then out of the camera to the processing machine. Concentrated, high temperature solutions are used, so that the film is developed, fixed, washed and then dried by hot air in approximately 66 seconds or less. The film is fed continuously to a standard projector in the projection booth for showing on the theater screen at a screen illumination of 14 foot-candles of incident light. The screen size is 18' x 24'.

**CONSULTING  
TELEVISION  
ENGINEERS**

**FRANK H. McINTOSH**  
*Consulting Radio Engineers*  
710 14th St., NW, METropolitan 4477  
WASHINGTON, D. C.  
Laboratory: 910 King Street,  
Silver Spring, Maryland

McNARY & WRATHALL  
*Consulting Radio Engineers*  
National Press Bldg. DI. 1205  
WASHINGTON, D. C.

**WELDON & CARR**  
1605 Connecticut Ave., NW. MI 4151  
WASHINGTON, D. C.  
1728 Wood Street Riverside 3611  
Dallas, Texas

**WORTHINGTON C. LENT**  
*Consulting Engineers*  
Ring Building Washington, D. C.  
1200 18th St., NW. DIstrict 4127

**A. D. RING & CO.**  
*25 Years' Experience in Radio  
Engineering*  
MUNSEY BLDG. REPUBLIC 2347  
WASHINGTON 4, D. C.

**GEORGE C. DAVIS**  
*Consulting Radio Engineer*  
Munsey Bldg. District 8456  
WASHINGTON, D. C.

**JOHN CREUTZ**  
*Consulting Radio Engineer*  
319 Bond Bldg. REpublic 2151  
WASHINGTON, D. C.

**JANSKY & BAILEY**  
*An Organization of  
Qualified Radio Engineers  
DEDICATED TO THE  
Service of Broadcasting*  
National Press Bldg., Wash., D. C.

**DIXIE B. McKEY  
& ASSOCIATES**  
1820 Jefferson Place, N.W.  
Washington 6, D. C.  
Telephones: Republic 7236  
Republic 8296  
Dixie B. McKey

**JOHN BARRON**  
*Consulting Radio Engineers  
Specializing in Broadcast and  
Allocation Engineering*  
Warner Building, Washington 4, D. C.  
Telephone NAtional 7757

**PAUL GODLEY CO.**  
*Consulting Radio Engineers*  
Upper Montclair, N. J.  
Labs: Great Notch, N. J.  
Phone: LITTLE FALLS 4-1000

**BROADCASTING STUDIOS**  
*Design and Construction  
Television, also F.M. and A.M.*  
**THE AUSTIN COMPANY**  
Cleveland  
A Nation-Wide  Organization

**JOHN J. KEEL**  
*Consulting Radio Engineers*  
Warner Bldg., Washington, D. C.  
13th & E Sts., N. W.  
NAtional 6513-6515

**WINFIELD SCOTT McCACHREN  
AND ASSOCIATES**  
*Consulting Radio Engineers  
TELEVISION SPECIALISTS*  
410 Bond Bldg. 8098 Windemere Ave.  
Washington 5, D. C. Drexel Hill, Pa.  
District 6923 Sunset 2537W

**E. C. PAGE**  
**CONSULTING RADIO  
ENGINEERS**  
Bond Bldg. EXecutive 5670  
WASHINGTON 5, D. C.

**KEAR & KENNEDY**  
*Consulting Radio Engineers*  
1703 K St. N.W. Sterling 7932  
WASHINGTON, D. C.

There is no substitute for experience  
**GLENN D. GILLET  
AND ASSOCIATES**  
*Consulting Radio Engineers*  
982 National Press Bldg.  
Washington, D. C.

**CHAMBERS & GARRISON**  
*Consulting Radio Engineers*  
1519 CONNECTICUT AVENUE  
Washington 6, D. C.  
Michigan 2261

**GEORGE P. ADAIR**  
*Radio Engineering Consultants*  
Executive 1230 1833 M Street, N. W.  
Executive 5851 Washington 6, D. C.

New York Washington Hollywood  
**RICHARD W. HUBBELL and ASSOCIATES**  
118 EAST 80th STREET  
NEW YORK 16, N. Y.  
Murray Hill 3-0028. Murray Hill 3-1000  
Planning, Building, Programming,  
Development of Video Stations,  
Management Consultants.

**HOYLAND BETTINGER**  
*Television Consultant*  
*Studio Design, Lighting,  
Personnel Training*  
595 Fifth Avenue PLaza 8-2000

**PROFESSIONAL DIRECTORY**  
Open to Engineers and  
Consultants only

FCC issues nation-wide allocation plan . . . sets hearing date on UHF band . . . applications and CPs.

FCC's proposed channel allocation plan, while definitely clarifying spectrum availability in some 452 areas, has also posed new problems. For with the reshuffling necessitated by the assignment of channel 1 to non-government fixed and mobile services, 9 cities in the top 140 market areas lost a channel.

## Losers

Most seriously hit, as regards prospective video-casters, are Chicago, cut from 7 to 6; Boston and Cleveland, cut from 5 to 4, and Buffalo-Niagara Falls, cut from 4 to 3.

In Chicago, five channels have been assigned, leaving such powerful contenders as CBS, Warner Brothers, Zenith and WJJD (Sun & Times) to battle it out for the one slot remaining.

Boston presents an even more competitive situation, with 8 contestants for the one remaining channel. In the line-up are New England Theatres (Paramount subsidiary, whose application has been pending since 1945) awaiting outcome of the Paramount DuMont hearings which were finally held last week; CBS, WCOP, WHDH, Boston Metropolitan Television, New England Television, E. Anthony, and 20th Century Fox.

Buffalo, which was originally assigned five channels and lost one previously to CBS, now has two open and five bidding for them. These include WEBR, WKBW, WGR, WHLD and New England Television.

Cleveland also has five contestants for one channel, including DuMont application (pending outcome of Paramount-DuMont hearings since 1944), WGAR, WHK, WJW and Cleveland Broadcasting Co.

Also on the losing side, but presenting no competitive problem as yet, are Pueblo, Cedar Rapids, Waterloo, Ia., and Portland, Riverside, California, where KARO holds a CP, has had its single channel withdrawn.

## Added Spectrum Space

Situation is eased in 22 cities (of the top 140 marketing areas) where an additional channel has been allocated. These include Birmingham, Montgomery, Phoenix, Stockton,

Miami, Tampa-St. Petersburg, Terre Haute, South Bend-Elkhart, Louisville, Shreveport, Minneapolis-St. Paul, Kansas City, Binghamton, Charlotte, Toledo, Knoxville, Nashville, Amarillo, Dallas, San Antonio, Madison and Huntington-Ashland. Two extra channels have been granted to Altoona and El Paso.

## Sharing Eliminated

Sharing of television channels by certain non-broadcast services because of interference problems has also been abolished. Commission states that the allocation plan merely points out, engineering-wise, how many channels it is possible to have in each area. June 14th has been set as a hearing date. TBA committee is now studying it, and it's possible that they may come up with an alternate plan, as was done in 1945. (For complete text see page 40.)

## High Frequency Hearing

Rapid influx of applications for TV stations and the resultant scarcity of spectrum space has resulted in FCC's September 20th hearing for a progress report on developmental work in the 475 to 890 mc band. Step is believed a move to spur industry activity and intensify experiments in the UHF band, rather than heralding a change of TV wave lengths in the immediate future.

## Programming Rules

TBA's petition for graduated periods of programming won FCC approval. Under the amended rule, stations would program at least two hours daily, five days a week for the first three years. For the first eighteen months, a minimum of twelve hours programming a week would be required; from 18 months to two years, a sixteen hour minimum; for the first six months of the third year, a twenty hour weekly minimum; for the last half of the third year, a twenty-four hour weekly minimum. At the start of the fourth year, the schedule will jump to a minimum of two hours, seven days a week, and not less than twenty-eight hours programming.

## TV Network Rates on the Mat

FCC has called for public hearing June 15 to probe the reasonableness of rates proposed by the phone com-

pany and Western Union to network video.

Meanwhile, stations started paying for their network service effective May 1, despite TBA's eleventh-hour move to win a second reprieve for video until windup of the political conventions this summer.

The Commission—with an ear to FM'ers protests and Western Union's financial status—refused to continue video's free ride on the co-ax and microwave but assured telecasters they may seek a refund if the June probe finds the carriers' rates out of line.

Meanwhile, the FCC order is speeding work of NBC, DuMont, GE and Philco on their own microwave systems. NBC hopes to have its loop operating regularly for the political conventions.

The Commission has ordered the common carriers to present full cost data and details on actual and potential demand for their facilities at the June hearing.

FCC wants particularly to know why Western Union insists on minimum one-year contracts for full-time subscribers to its New York to Philly microwave system.

And the Commission is also concerned at A.T. & T.'s refusal to interconnect its lines with those of any other carrier except in cases where the phone company itself cannot provide the service.

For example, GE operates a link from Schenectady to New York and then hitches on to the phone company cable for shows in Philly or Washington. But, theoretically, when the phone company extends its system into Schenectady, GE must rent its lines all the way.

A.T. & T.'s new \$35 per-airline-mile rate for fulltime subscribers will apply to either cable or microwave systems throughout the country. Apparently, the company cannot afford to discriminate against itself by giving either cable or microwave a favored rate.

The TBA petition made much of the fact that no real cost figures could be produced until circuits were linking all major cities. Both carriers have informally turned over summary cost data to FCC but videomen have never had an opportunity to examine them in detail.

## Applications Filed

**ALBANY-TROY-SCHENECTADY:** Patroon Broadcasting Co. (WPTR), Van Curler Broadcasting Co., Meredith Publishing Co. and Troy Broadcasting Co. (WTRY).

Five channels have been assigned. WRGB is operating. Applications are pending from WROW and Press Co.

**BELLAIRE, OHIO:** Tri-City Broadcasting Co. (WTRF). Bellaire is included in Wheeling, W. Va. allocation of one channel. Bids pending from W. Va. Broadcasting Corp. of Wheeling and Valley Broadcasting Co. of Steubenville.

**CHICAGO:** Warner Bros. (KFWB, Hollywood).

Six channels have been assigned. WBKB and WGN-TV are operating. CP's have been granted to WNBY, WENR-TV and WIND-TV. Bids pending from WBBM, WJJD and Zenith for one remaining channel.

**COLUMBUS, GA.:** Columbus Broadcasting Co. (WRBL). Two channels have been assigned. This is first bid.

**CORPUS CHRISTI:** Corpus Christi Co. Four channels assigned. This is first bid.

**DENVER:** Aladdin Television Co., Daniels & Fisher Stores Co., Denver Television Co. Five channels assigned. Applications pending from Landon Television Broadcasting Co. and KLZ.

**FORT WORTH:** Television Enterprises. Three channels have been assigned. CP has been granted to WBAP-TV.

**FRESNO:** California Inland Broadcasting Co. (KFRE) and McClatchy Broadcasting Co. (KMJ). Four channels have been assigned. Donroy Broadcasting Co. has a bid pending.

**GRAND RAPIDS:** Leonard A. Versluis (WLAV). This is first bid for two allocated channels.

**HAGERSTOWN, MD.:** Hagerstown Broadcasting Co. (WJEJ). This is first bid for two channels assigned.

**JACKSONVILLE:** Metropolis Co. (WJHP). Four channels have been assigned. Bids are pending from WMBR and WPDQ.

**LAWRENCE, MASS.:** Hildreth & Rogers Co. (WLAW). This is first bid for one channel assigned to the Lowell-Lawrence-Haverhill area.

**LANSING:** WJIM Inc. This is the first bid for the one channel assigned.

**MADISON:** Radio Wisconsin Inc. (WEAU). One channel has been assigned. Bid is also pending from WIBA.

**MILWAUKEE:** WEXT Inc. Four channels have been assigned. WTMJ-TV is operating. Bids pending from WFOX, WISN and Capital City Broadcasting Co.

**NASHVILLE:** WSM Inc. This is first bid for the five channels assigned.

**NORFOLK:** WTAR and Tidewater Television Co. These are first two applications for the four channels assigned to Norfolk-Portsmouth area.

**OKLAHOMA CITY:** WKY Radiophone Co. put in first bid for the four channels which have been assigned.

**PEORIA:** Peoria Broadcasting Co. (WMBD). This is first bid for the three channels assigned.

**PHOENIX:** KTAR. Five channels have been assigned. Bid pending from Phoenix Broadcasting Co.

**PORTLAND, ORE.:** Oregonian Publishing Co. (KGW). Five channels have been assigned. Bid also pending from Video Broadcasting Co.

**RICHMOND, VA.:** Southern Broadcasters, Inc. Four channels have been assigned. WTVR is operating. Bids pending from WRNL, WRVA and WLEE.

**ROCHESTER, N. Y.:** Meredith Publishing Co. Three channels have been assigned. WHAM has been granted a CP. Bids pending from WHEC and WARC.

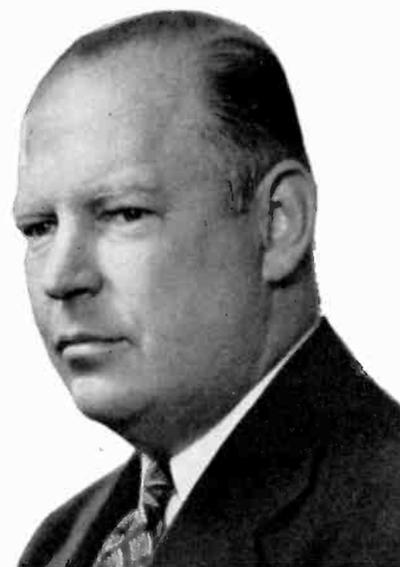
**ROCK ISLAND:** Rock Island Broadcasting Co. (WHBF). Four channels have been assigned to the Davenport-Rock Island-Moline area. Bid pending from WHO.

**SACRAMENTO:** Sacramento Broadcasters Inc. and McClatchy Broadcasting Co. (KFBK). Three channels have been assigned. Bid pending from M. R. Schacker.

**SAGINAW, MICH.:** Saginaw Broadcasting Co. (WSAM). This is first bid for the three channels assigned to the Saginaw-Bay City area.

**SAN ANTONIO:** The Walmac Co. (KMAC) and Express Publishing Co. (KYFM). Five channels have been assigned. Bids pending from WOAI and San Antonio Television Co.

**SAN FRANCISCO:** 20th Century Fox of California. Six channels have



*"Television magazine is must reading to anyone seriously interested . . ."*

"Television magazine is must reading to anyone seriously interested in this new industry.

"Broadcasters, manufacturers, advertisers, agencies, talent and technicians will find much vital information, both general and specific, affecting their own operations."

*Allen B. DuMont*

*President*

*Allen B. DuMont Laboratories, Inc.*

When a publication can be of such service to its readers it becomes a strong publishing force, and a strong publishing force is a powerful sales force. Whether you have a service or a product to sell, you'll find TELEVISION Magazine, the monthly business magazine of the industry, the most effective advertising medium to reach the men who buy . . .

## TELEVISION MAGAZINE

600 MADISON AVENUE  
NEW YORK 22, N. Y.

# FCC Proposed Channel Allocations

	Present Channels	Proposed Channels		Present Channels	Proposed Channels
<b>ALABAMA</b>			<b>GEORGIA</b>		
Anniston	—	6(c)	Albany	—	2, 8
Birmingham	4, 9, 13	2, 4, 9, 13	Athens	—	13
Decatur	—	8	Atlanta	2, 5, 8, 11	2, 5, 8, 11
Dothan	—	4, 11	Augusta	6, 12	6, 12
Gadsden	—	11(c)	Brunswick	—	13
Mobile	3, 5, 9, 11	3, 5, 9, 11	Columbus	3, 12	3, 12
Montgomery	6, 10	6, 7, 10	Cordele	—	6
Selma	—	3(c)	La Grange	—	9(c)
Tuscaloosa	—	5, 11	Macon	4, 7, 10	4, 7, 10
<b>ARIZONA</b>			Rome	—	7(c)
Bisbee	—	7	Savannah	3, 5, 9, 11	3, 5, 9, 11
Douglas	—	2, 4, 5	Thomasville	—	5
Flagstaff	—	3, 6	Valdosta	—	3, 12
Globe	—	11, 13	Waycross	—	10
Lowell	—	12	<b>IDAHO</b>		
Phoenix	2, 4, 5, 7	2, 4, 5, 7, 9	Boise	—	2, 4, 6, 8, 10
Prescott	—	8, 10	Coeur d'Alene	—	12
Safford	—	9	Idaho Falls	—	2, 4, 10
Tucson	—	3, 6, 8, 10	Lewiston	—	3, 8, 10
Yuma	—	7, 9	Nampa	—	13
<b>ARKANSAS</b>			Pocatello	—	6, 12
Blytheville	—	8(c)	Twin Falls	—	7, 9, 11
Camden	—	9	Preston	—	8
El Dorado	—	5, 7	<b>ILLINOIS</b>		
Fort Smith	—	2, 4, 5, 9, 12	Belleville	—	11(c)
Hot Springs	—	13	Champaign—Urbana	—	5(c), 11(c)
Jonesboro	—	6(c)	Chicago	2, 4, 5, 7, 9, 11, 13	2, 4, 5, 7, 9, 11
Little Rock	3, 6, 8, 10	3, 6, 8, 10	Danville	—	9(c)
Pine Bluff	—	12	Decatur	—	2
Texarkana	—	3, 10, 12	Galesburg	—	7(c)
<b>CALIFORNIA</b>			Peoria	3, 6, 12	3, 6, 12
Bakersfield	—	8, 12	Quincy	—	11
Chico	—	13	Rockford	—	12
El Centro	—	2, 4, 5	Rock Island	—	—
Eureka	—	2, 4, 5, 9	(See Davenport, Iowa)	—	—
Fresno	2, 4, 5, 7	2, 4, 5, 7	Springfield	8, 10	8, 10
Los Angeles	2, 4, 5, 7, 9, 11, 13	2, 4, 5, 7, 9, 11, 13	West Frankfort	—	3(c)
Redding	—	8, 10	<b>INDIANA</b>		
Riverside	—	—	Bloomington	—	10
Sacramento	3, 6, 10	3, 6, 10	Evansville	2, 11	2, 11
San Diego	3, 6, 8, 10	3, 6, 8, 10	Fort Wayne	2, 4, 7, 9	2, 4, 7, 9
San Francisco, Oakland	2, 4, 5, 7, 9, 11	2, 4, 5, 7, 9, 11	Indianapolis	3, 6, 8, 10, 12	3, 6, 8, 12
San Jose	13	13	Lafayette	—	13(c)
San Luis Obispo	—	3	South Bend—Elkhart	1	10(c), 12(c)
Santa Barbara	—	6	Terre Haute	4	4, 7
Stockton	8	8, 12	<b>IOWA</b>		
Visalia	—	10	Ames	—	4
<b>COLORADO</b>			Burlington	—	13
Alamosa	—	10, 12	Cedar Rapids	7, 11	7
Colorado Spring	—	11, 13	Centerville	—	6(c)
Denver	2, 4, 5, 7, 9	2, 4, 5, 7, 9	Cherokee	—	2
Durango	—	3, 6, 9	Council Bluffs	—	—
Grand Junction	—	2, 4, 5, 7, 10, 12	(See Omaha)	—	—
Greeley	—	12	Davenport (Moline—	—	—
La Junta	—	10	Rock Island)	2, 4, 5, 9	2, 4, 5, 9
Pueblo	3, 6, 8, 10	3, 6, 8	Des Moines	2, 4, 5, 9	2, 5, 9, 12
Sterling	—	10	Dubuque	—	3
Trinidad	—	2, 4, 5, 7	Fort Dodge	—	7(c), 10(c)
<b>CONNECTICUT</b>			Iowa City	—	11
Hartford-New Britain	8, 10	8, 10	Mason City	—	3
New Haven	6(c)	6	Ottumwa	—	8, 10
Waterbury	12	12	Sioux City	4, 9, 11, 13	4, 9, 11, 13
<b>DELAWARE</b>			Spencer	—	6(c)
Wilmington	7(c)	7(c)	Waterloo	3, 6, 13	6, 13
<b>DISTRICT OF COLUMBIA</b>			<b>KANSAS</b>		
Washington	4, 5, 7, 9	4, 5, 7, 9	Coffeyville	—	12
<b>FLORIDA</b>			Dodge City	—	4, 6, 10
Daytona Beach	—	7	Emporia	—	8
Ft. Myers	—	6, 8	Fort Scott	—	6
Jacksonville	2, 4, 6, 8	2, 4, 6, 8	Garden City	—	2
Key West	—	3, 10	Great Bend	—	13
Lakeland—Plant City	—	12	Hutchinson	—	7, 11
Miami—Ft. Lauderdale	2, 4, 5, 7	2, 4, 5, 7, 9	Kansas City	—	—
Orlando	—	3, 10	(See Kansas City, Mo.)	—	—
Panama City	—	6	Manhattan	—	3
Pensacola	—	7, 13	Salina	—	6
St. Augustine	—	11	Topeka	7, 11	11, 13
Tallahassee	—	7, 9, 13	Wichita	2, 4, 5, 9	2, 4, 5, 9
Tampa—St. Petersburg	2, 4, 5, 7	2, 4, 5, 7, 9	<b>KENTUCKY</b>		
West Palm Beach—	—	11, 13	Ashland	—	—
Lake Worth	—	—	(See Huntington, W. Va.)	—	—
			Bowling Green	—	10(c)
			Frankfort	—	3
			Henderson	—	4
			Hopkinsville	—	3(c)
			Lexington	—	6, 8, 10, 12
			Louisville	5, 9	5, 9, 13

(c) Indicates Community Station

	Present Channels	Proposed Channels		Present Channels	Proposed Channels
Owensboro	—	6, 9	Columbia	—	6
Paducah	—	10	Hannibal	—	2
<b>LOUISIANA</b>			Jefferson City	—	8, 10
Alexandria	—	7	Joplin	—	7, 11, 13
Baton Rouge	—	3, 5, 9	Kansas City	2, 4, 5, 9	2, 4, 5, 7, 9
Bogalusa	—	12(c)	Poplar Bluff	—	12
Eunice	—	2	St. Joseph	13	12
Lafayette	—	13	St. Louis	4, 5, 7, 9, 13	4, 5, 7, 9, 13
Lake Charles	—	12	Sedalia	—	3, 12
Monroe	—	3, 10	Springfield	2, 4, 5, 9	2, 4, 5, 9
New Iberia	—	11	<b>MONTANA</b>		
New Orleans	2, 4, 6, 7, 10	2, 4, 6, 7, 10	Butte	—	2, 4, 5, 7
Shreveport	2, 4, 6, 8	2, 4, 6, 8, 11	Billings	—	2, 4, 5, 7
<b>MAINE</b>			Bozeman	—	9, 11
Augusta	—	13	Great Falls	—	3, 6, 8
Bangor—Old Town	—	4, 6, 9, 12	Havre	—	2, 4, 5, 7
Calais	—	5	Helena	—	10, 12
Fort Kent—St. Francis	—	11	Kalispel	—	2, 4, 7
Greenville	—	8(c)	Lewiston	—	10, 13
Houlton	—	10	Miles City	—	3, 6, 8
Lewiston—Auburn	—	5	Missoula	—	9, 11, 13
Portland	3, 8	8, 11	<b>NEBRASKA</b>		
Presque Isle	—	3, 7, 13	Beatrice	—	4
Waterville	—	2	Grand Island	—	5, 8
<b>MARYLAND</b>			Hastings	—	2, 11
Baltimore	2, 11, 13	2, 11, 13	Kearney	—	13
Cumberland	—	2	Lincoln	10, 12	10, 12
Hagerstown	—	6(c), 3(c)	Norfolk	—	2(c)
<b>MASSACHUSETTS</b>			North Platte	—	3, 6, 7
Boston	2, 4, 7, 9, 13	2, 4, 7, 9	Omaha—Council Bluffs	3, 6, 7	3, 6, 7
Fall River—New Bedford	1(c)	13	Scottsbluff	—	2, 4
Lowell—Lawrence—			<b>NEVADA</b>		
Haverill	6	6	Carson City	—	11
Springfield, Holyoke	1(c), 3	3	Las Vegas	—	3, 6, 8, 10
Worcester	5	5	Reno	—	2, 4, 5, 7
<b>MICHIGAN</b>			Sparks	—	9
Calumet	—	4	<b>NEW HAMPSHIRE</b>		
Detroit	2, 4, 5, 7	2, 4, 5, 7	Berlin (Mt. Wash-	—	9, 7
Escanaba	—	6	ington)	—	10(c)
Flint	11	11	Concord	—	12
Grand Rapids	7, 9	7, 9	Manchester	1(c)	12
Houghton	—	6, 7	Portsmouth	—	3(c)
Iron Mountain	—	13	<b>NEW JERSEY</b>		
Ironwood	—	12	Atlantic City	8(c)	8(c)
Jackson	—	10(c)	Newark	13	13
Kalamazoo	3	3	<b>NEW MEXICO</b>		
Lansing	6	6	Albuquerque	—	2, 4, 5, 7
Marquette	—	3, 9, 11	Carlsbad	—	13
Muskegon	—	12(c)	Clovis	—	6, 12
Port Huron	—	10(c)	Hobbs	—	8, 10
Saginaw—Bay City	3, 8, 13	3, 8, 13(c)	Roswell	—	2, 4, 5
Saulte St. Marie	—	5, 12, 8	Sante Fe	—	9, 11, 13
Traverse City	—	2, 10	Tucumcari	—	3, 8
<b>MINNESOTA</b>			<b>NEW YORK</b>		
Albert Lea	—	8(c)	Albany—Scheneec-		
Bemidji	—	2, 5	lady—Troy	2, 4, 7, 9, 11	2, 4, 7, 9, 11
Detroit Lakes	—	8	Binghamton	—	12, 7(c)
Duluth—Superior	3, 6, 8, 10	3, 6, 8, 10	Buffalo—Niagara	4, 7, 9, 13	4, 7, 9
Faribault	—	13	Elmira	—	4(c), 9(c)
Fergus Falls	—	4	New York City	2, 4, 5, 7, 9, 11	2, 4, 5, 7, 9, 11
Grand Rapids	—	4	Ogdensburg	—	4
Hibbing	—	13	Plattsburg	—	2(c)
International Falls	—	7, 12	Rochester	2, 6, 11	2, 6, 11
Mankato	—	10	Syracuse	6, 8, 10	5, 8, 10
Minneapolis—St. Paul	2, 4, 5, 7, 9	2, 4, 5, 7, 9, 11	Utica—Rome	3, 13	3, 13
Moorhead	—	7	Watertown	—	12(c)
(See Fargo, N.D.)			<b>NORTH CAROLINA</b>		
Pipestone	—	6	Asheville	5, 7, 12	5, 7, 12
Rochester	—	3, 12	Charlotte	3, 9, 11	3, 9, 11, 13
St. Cloud	—	9(c), 11(c)	Durham	4, 7	4, 7
Virginia	—	6	Elizabeth City	—	2
Willmar	—	12	Goldsboro	—	9
Winona	—		Greensboro	2, 10	2, 10
<b>MISSISSIPPI</b>			High Point	—	12(c)
Clarksdale	—	11(c)	New Bern—Kinston	—	6
Columbus	—	7, 9(c)	Raleigh	—	5, 11, 13
Greenville	—	13	Rocky Mount	—	5(c)
Greenwood	—	3	Wilmington	—	2, 10, 12
Gulfport—Biloxi	—	8(c)	Winston-Salem	6, 8	6, 8
Hattiesburg	—	13	<b>NORTH DAKOTA</b>		
Jackson	2, 4, 5, 7	2, 4, 5, 7	Bismarck	—	2, 4, 5, 7
Laurel	—	6, 10	Devils Lake	—	4, 5, 12
McComb	—	8(c)	Dickinson	—	9, 11, 13
Meridian	—	8, 12	Fargo	—	6, 10, 13
Natchez	—	12(c)	Grand Forks	—	7, 9, 11
Tupelo	—	6	Jamestown	—	8
Vicksburg	—	9, 11	Minot	—	3, 6, 8, 10
<b>MISSOURI</b>			Valley City	—	2
Cape Girardeau	—	6, 8	Williston	—	2, 4, 7

(c) Indicates Community Station

	Present Channels	Proposed Channels		Present Channels	Proposed Channels
<b>OHIO</b>					
Akron	11	7	Brownsville	—	2, 4, 7
Canton	1(c)	9	Corpus Christi	3, 6, 8, 10	3, 6, 8, 10
Cincinnati	2, 4, 7, 11	2, 4, 7, 11	Corsicana	—	8(c)
Cleveland	2, 4, 5, 7, 9	2, 4, 5, 11	Dallas	4, 8, 12	4, 7, 11, 13
Columbus	3, 6, 8, 10	3, 6, 10	Denison	—	10(c)
Dayton	5, 13	5, 13	El Paso	2, 4, 5, 7	2, 4, 5, 7, 9, 11
Hamilton, Middletown	9	9	Ft. Worth	2, 5, 10	2, 5, 9
Marion	—	12	Galveston	9, 11, 13	9, 11, 13
Portsmouth	—	12	Harlingen	—	9
Springfield	1(c)	8	Houston	2, 4, 5, 7	2, 4, 5, 7
Toledo	13	11(c), 13	Laredo	—	5, 7, 11, 13
Youngstown	13	13	Lubbock	—	3, 9, 11
<b>OKLAHOMA</b>					
Ada	—	11(c)	Marshall	—	13
Ardmore	—	3	Midland	—	7
Durant	—	12(c)	Palestine	—	2(c)
Enid	—	13	Paris	—	8(c)
Lawton	—	6	Pecos	—	3
Muskegee	—	13(c)	Plainsview	—	13
Oklahoma City	2, 4, 5, 9	2, 4, 5, 9	San Angelo	—	2, 5, 8, 10
Ponca City	—	11	San Antonio	2, 4, 5, 7, 9	2, 4, 5, 7, 9, 12
Shawnee	—	7	Sherman	—	6
Tulsa	3, 6, 8, 10	3, 6, 8, 10	Sweetwater	—	6
<b>OREGON</b>					
Astoria	—	7(c)	Temple	—	7(c)
Baker	—	9, 12	Texarkana	—	—
Bend	—	13	(See Arkansas)	—	—
Eugene	—	2, 4, 5	Tyler	—	5(c), 9(c)
Klamath Falls	—	5, 9, 11	Victoria	—	13(c)
La Grande	—	5, 7	Waco	3, 6, 9, 11	3, 6, 10, 12
Marshfield	—	6, 8	Weslaco	—	5
Medford	—	3, 7	Wichita Falls	—	8, 10
Pendleton	—	2, 4	<b>UTAH</b>		
Portland	3, 6, 8, 10, 12	3, 6, 8, 10	Cedar City	—	4, 6
Salem	—	12	Logan	—	3(c)
The Dalles	—	11	Price	—	3
<b>PENNSYLVANIA</b>					
Altoona	9	4, 7, 9	Provo	—	12
DuBois	—	5, 11	Ogden	—	11, 13
Easton, Al., Beth.	8(c)	8(c)	Salt Lake City	2, 4, 5, 7, 9	2, 4, 5, 7, 9
Erle	12	12	<b>VERMONT</b>		
Harrisburg	8	10(c)	Burlington	—	5, 8
Johnstown	13	13	Montpelier	—	10
Lancaster	4(c)	4(c)	Rutland	—	6(c)
Philadelphia	3, 6, 10, 12	3, 6, 10, 12	St. Albans	—	13
Pittsburgh	3, 6, 8, 10	3, 6, 8, 10	<b>VIRGINIA</b>		
Reading	5(c)	5(c)	Charlottesville	—	13(c)
Seranton, Wilkes-Barre	11, 1(c)	11, 3(c)	Fredericksburg	—	12(c)
Williamsport	—	2, 13	Lynchburg	—	7(c), 9
York	1(c)	8(c)	Norfolk, Ptsmth.—Newport News	4, 7, 11, 13	4, 7, 11, 13
<b>RHODE ISLAND</b>					
Providence	11	11	Portsmouth	—	5, 9
<b>SOUTH CAROLINA</b>					
Charleston	7, 10, 13	7, 10, 13	Richmond	3, 6, 8, 10	3, 6, 8, 10
Columbia	2, 4, 8	2, 4, 8	Roanoke	5, 9, 12	3, 5, 12
Greenville	—	10	<b>WASHINGTON</b>		
Spartansburg	—	6(c)	Aberdeen	—	3(c), 6(c)
Sumter	—	5(c)	Bellingham	—	3
<b>SOUTH DAKOTA</b>					
Aberdeen	—	3, 5, 7, 11	Seattle	2, 5, 7, 11	2, 5, 7, 11
Huron	—	4, 6	Spokane	2, 4, 5, 7, 9	2, 4, 5, 7, 9
Lead	—	2, 4, 5, 7	Tacoma	4, 9, 13	4, 9, 13
Mitchel	—	2, 8	Vancouver	—	—
Pierre	—	9, 12	(See Portland, Ore.)	—	—
Rapid City	—	9, 11, 13	Walla Walla	—	11, 13
Sioux Falls	—	5, 9, 12	Wenatchee	—	10
Watertown	—	10, 13	Yakima	—	3, 6, 8
Yankton	—	6(c)	<b>WEST VIRGINIA</b>		
<b>TENNESSEE</b>					
Bristol	—	10(c)	Beckley-Bluefield	—	6
Chattanooga	3, 6, 10, 12	3, 6, 10, 12	Charleston	7, 11, 13	2, 7, 11, 13
Clarksville	—	12	Clarksburg	—	9
Dyersburg	—	3(c)	Huntington, Ashland, Ky.	5	5, 9
Jackson	—	11, 13	Parkersburg	—	4
Johnson City	—	3(c)	Wheeling	12	12
Knoxville	2, 4, 8, 11	2, 4, 8, 11, 13	<b>WISCONSIN</b>		
Memphis	2, 4, 5, 7, 9	2, 4, 5, 7, 9	Appleton	—	5
Nashville	4, 5, 7, 9	2, 4, 5, 7, 9	Ashland	—	2
<b>TEXAS</b>					
Abilene	—	4, 7, 9, 11, 13	Eau Claire	—	3
Amarillo	2, 4, 5, 7	2, 4, 5, 7, 10	Fond du Lac	—	11(c)
Austin	8, 10, 12	8, 11, 13	Green Bay	—	4
Beaumont, P. Arthur	3, 6, 8, 10	3, 6, 8, 10	La Crosse	—	8, 10
			Madison	9	7, 9
			Marinette	—	7
			Milwaukee	3, 6, 8, 10	3, 6, 8, 10
			Oshkosh	—	2
			Racine, Kenosha	1(c)	13
			Rhineland	—	8
			Sheboygan	—	9(c)
			Superior	—	—
			(See Duluth, Minn.)	—	—
			Wausau	—	6
			<b>WYOMING</b>		
			Casper	—	5, 7, 12
			Cheyenne	—	3, 6, 8
			Laramie	—	11, 13
			Rock Spring	—	3, 6, 8
			Sheridan	—	9, 11, 13

(c) Indicates Community Station

## Applications Filed

(continued from page 39)

been assigned. CP's have been granted to KSFO, KRON-TV and KGO-TV. Bids also pending from KFRC, KSAN, KROW, Television Productions, Leland Holzer, KSBR-FM, Columbia Broadcasting System and Television California, making 9 applications for 3 open channels.

**ST. JOSEPH:** KFEQ Inc. One channel has been assigned. Midland Broadcasting Co. also has a bid in.

**ST. PETERSBURG:** Pinellas Broadcasting Co. (WTSP). Five channels have been assigned. Sunshine Television has been granted a CP and a bid is pending from WFLA.

**SEATTLE:** Fishers Blend Station Inc. (KOMO) and Totem Broadcasters Inc. (KJR). Four channels have been assigned. KRSC-TV has been granted a CP.

**SHREVEPORT:** Mid-South Television and Broadcasting Co. Five channels have been assigned. A bid is also pending from Shreveport Television Co.

**SYRACUSE:** Meredith Publishing Co. and WAGE Inc. Three channels have been assigned. A bid is also pending from WSYR.

**TULSA:** Southwestern Publishing Co. (WFSA, Ft. Smith, Ark.) Four channels have been assigned. George E. Cameron, Jr. also has a bid pending.

### CPs GRANTED

**BIRMINGHAM:** WAPI, Channel 13.

**PORTLAND:** Video Broadcasting Co., Channel 3.

**ST. PETERSBURG:** Sunshine Television Corp., Channel 7.

## Should Advertising Agencies

### Have Film Departments? (continued from page 33)

ducing for television and the motion picture screen . . . and there is a difference. Then he can assist in achieving the overall objectives of the client's advertising program. He ought to know "Who's who" among the producers in the business, their facilities, quality of their work, qualifications of their staff, company reputation and responsibility, and the type of pictures that are best qualified to produce. Some producers do a far better job on certain types of pictures, than on others—it depends mostly on how they are staffed and equipped.

Next, and very important, your man must know a good script from a bad one; be able to distinguish between a script that "reads well" but won't play, and one that doesn't read well, but will play, and which in the hands of a capable director will result in a top-notch picture.

#### Pre-tested Layouts . . .

There is *one great difference*, however, between an agency motion picture department and its other departments, which should be pointed out, as it's important.

The various other departments can expertly appraise layouts, copy, art work, photographs, engravings, printing, lithography, radio programs, etc.

Don't forget, that when you get

up a double-page spread for your client, you and he see various sketches on the artwork before approval. Layout, copy, type face and size, composition are tried several ways until the best attention-getter and eye-appeal is achieved.

#### No Pre-tested Movies

There's only *one thing* to do with a picture—MAKE it! It's all you can do. It *can't* be pre-tested. Nor can it be produced in lay-out form in a half dozen different ways to see which one you like best; except in the case of a picture done completely in animation. Here, of course, a story board is always made and approved before going into production. This is not practical in actual motion picture production. You've got to finish it, screen it, show it to your audience—after *that*, you can appraise it, and NOT BEFORE! So, if you start a department, you can see that it had better be in capable, experienced hands. Get the best or don't get any.

I could write a book on this subject—it's very close to my heart—but whadda 'ya say we continue this in next issue of TELEVISION. We'll talk about, "How do we charge"—"Can we make any money out of the department" and a few more. In the meantime if you have any specific questions, shoot 'em in.



*" . . . an invaluable source for factual information . . . "*

"I've read TELEVISION magazine since its first issue, more than three years ago, and find it an invaluable source for factual information on all phases of the industry.

"TELEVISION magazine's factual approach to the industry's developments and problems makes it must reading to keep up with the television industry."

*Don McClure*

*Television Director—N. W. Ayer  
President  
American Television Society*

More and more top advertising agency executives like Mr. McClure are depending on TELEVISION Magazine for the factual information and analysis which helps them in their television plans and work. That kind of readership makes TELEVISION Magazine the most effective advertising medium to reach the men who buy.

**TELEVISION MAGAZINE**

600 MADISON AVENUE  
NEW YORK 22, N. Y.

# ADVERTISING

301 advertisers on television during April . . .  
new business . . . category breakdown of sponsors.



Barney's, local New York men's clothing store, has placed a 26-week contract for spots over WABD. First series included a musical comedy, a tour of New York theatres, a travelogue, a magic show, a family drama and a human comedy. Shot above is from the musical comedy sequence showing the "short man, tall man, thin man, stout man" singing and dancing upon entering and leaving Barney's store. Company has earmarked \$33,000 for television. Productions for Television, Inc. made the commercials.

**NOW BEING PRODUCED FOR TELEVISION**

**RED HOT 16MM COLORED SHOWS**

**BEAUTIFUL GIRLS**

**GREAT SINGING**

**SENSATIONAL DANCING**

**REAL COMEDY**

Five minute packages,  
cramped full of what it takes to hold your audiences.

— BEING PRODUCED BY PROFESSIONALS —

— WITH PROFESSIONAL PERFORMERS —

The answer to your prayer for a weekly spot that is not only fresh every week, but, worthy of the product it sells.

*Ask Us*

**SEPIA PRODUCTIONS**

2640½ S. Western Ave.

Los Angeles 7, Calif.

April figure of 301 shows an increase of 64 over the March total of 237. Sponsor lists of WGN-TV, Chicago; WTVR, Richmond, WCAU-TV, Philadelphia, and KSTP-TV, St. Paul are included, making a total of 21 stations as against 17 in March. (Local sponsorship on WBAL-TV, Baltimore, is not included as station does not disclose such information.)

This sharp upswing of advertising interest was partly due to the opening of the baseball season and the sponsorship of the games, usually on a split basis. In addition, such hitchhikes as pre- and post-game spots and formats built around dug-out interviews and final scores after the games also boosted the list.

Following is a category breakdown:

Category	Number
Home Instruments	40
Retail Outlets	30
Automobile Dealers	29
Foods & Beverages	27
Appliance Stores	24
Beers & Wines	23
Clothing & Apparel	20
Department Stores	17
Home Furnishings & Housewares	9
Building Materials & Supplies	8
Banks & Insurance & Loan Cos.	5
Cigarettes	5
Home Appliances	5
Motor Oils & Fuels	5
Television Accessories	5
Hotels & Restaurants	4
Newspapers & Magazines	4
Soaps & Starches	4
Utilities	4
Laundries & Personal Service	3
Moving & Storage	3
Real Estate	3
Theatres, Movies & Other Recreation	3
Watches	3
Accessories	2
Associations	2
Auto Mfgs.	2
Pharmaceutical Supplies	2
Rubber Products	2
Toilet Articles	2
Agencies—Chemical Cos.—Marine Service—Miscellaneous—Schools—Service & Repair	1 each

# CURRENT ADVERTISERS ON ALL STATIONS

## ADVERTISING ANALYSIS

**301 advertisers on 21 commercial stations during April; 103 new accounts, 39 withdrawals.**

*American Chicle Co.* — Time signals. WNBT. Agency, Badger, Browning & Hersey.

*Ballards & Skellet Co.* — Film show. KSTP-TV. One shot. Agency, Olmsted & Foley.

*P. Ballantine & Sons* — Yankee baseball. WABD. All home games at Yankee Stadium. Agency, J. Walter Thompson.

*Barker Bros.* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Direct.

*Barney's Clothes, Inc.* — Spots preceding and following baseball. WABD, WCBS-TV. Agency, Emil Mogul Co.

*Martin J. Barry* — Three spots weekly. WMAR-TV. Agency, Katherine H. Mahool.

*W. R. Beamish Co.* — Film show. KSTP-TV. 20 minutes, 5 times weekly. Direct.

*Beneficial Saving Fund Society* — Time spots. WPTZ. Thursday. Agency, Richard A. Foley.

*Benrus Watch Co.* — Spots preceding or following baseball. WNBT. Agency, J. D. Tarcher.

*Lou Block Motors* — "Show Business." WCAU-TV. Monday. 15 min. variety show. Agency, McKee & Albright.

*Bonnie Teller* — "Television Fashions on Parade." WABD. Relayed to WTTG, WFIL-TV, WMAR-TV. Fridays. 8:30 p.m. Half hour fashion and entertainment program. Agency, Manning Advertising.

*The Borden Co.* — Five minute studio show preceding baseball. WNBT. Agency, Kenyon & Eckhardt.

*Breyer's Ice Cream* — Spots preceding and following baseball. WPTZ. Spots, WCAU-TV. Agency, McKee & Albright.

*Brown Shoe Co.* — "Baseball Fan Fare." WABD. 5 minute interview preceding games. Style show. KSD-TV. One shot. Agency, Leo Burnett Co.

*Burger Brewing Co.* — Cincinnati Reds baseball. WLWT. 32 home games. Agency, Midland Advertising.

*Canada Dry Ginger Ale Co.* — Spots. WEWS. WWJ-TV, KTLA. Spots preceding and following baseball, WPTZ, WBKB, WABD; preceding baseball, WLWT; following baseball, WTTG. Agency, J. M. Mathes.

*Chesapeake Rug Co.* — Two spots weekly. WMAR-TV. Agency, Katherine H. Mahool.

*Chicago Tribune* — International Golden Gloves bouts. WGN-TV. One shot. Direct.

*Cleveland Radioelectric* — "Laugh With the Ladies." WEWS. Tuesdays through Saturdays. 2:00 p.m. ½ hr. audience participation show. Agency, Leech Advertising.

*Cohoes Mfg. Co.* — "Fashion Folio." WRGB. Thursday. 8:10 p.m. 5 min. fashion format.

*Comfort Products* — "Your Weather Map." WPTZ. Monday through Friday. 5 min. weather report. Agency, Charles A. White, Jr.

*Commonwealth Sales Corp.* — Test patterns. WTVR. Direct.

*Cunningham Drug Stores* — Sport show. WWJ-TV. 10 minutes. Precedes baseball. Agency, Simons-Michelson.

*John Daly Motors* — Spots. WCAU-TV. Agency, D. L. Brown.

*Davis Buick Co.* — Co-sponsorship of Athletics and Phillies baseball. WPTZ. All home games. Agency, J. Cunningham Cox.

*Davis & Gay* — 2 hour telecast of store's grand opening. KTLA. Direct.

*Diamond Crystal Salt* — Spots preceding and following baseball. WABD. Agency, Benton & Bowles.

*Dodge Dealers (Greater Cincinnati)* — "Dugout Dope." WLWT. 2:00 p.m. 15 min. pre-baseball interview. Agency, Ruthrauff & Ryan.

*Eastern-Columbia Dept. Store* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Agency, Stodel Advertising.

*H. S. Eklof* — Two spots weekly. WMAR-TV. Agency, Robinson Advertising.

*Esslinger's Inc.* — Wrestling, Tuesdays. WPTZ. INS news preceding baseball. Agency, Lamb, Smith & Keene.

*Evinrude Motors, Inc.* — One min. spots. WTMJ-TV. Following baseball. Agency, Scott-Telander.

*Ford Dealers (Milwaukee)* — Co-sponsorship of Milwaukee Brewers baseball. WTMJ-TV. 77 home games. Agency, J. Walter Thompson.

*Ford Dealers (Minneapolis)* — Co-sponsorship of Millers baseball. KSTP-TV. Agency, J. Walter Thompson.

*Ford Dealers (St. Louis)* — Co-sponsorship of Cardinals baseball and dugout interviews. KSD-TV. Agency, J. Walter Thompson.

*General Electric Supply Corp. (Baltimore)* — "The Curious Camera." WMAR-TV. Saturdays. 7:45 p.m. 15 min. format. Agency, Dundon & Rosenbush.

*General Electric Supply Corp. (Cincinnati)* — "Who Am I?" WLWT. Tuesdays. 8:00 p.m. 1 hour quiz show. Direct.

*General Electric Supply Corp. (Richmond)* — Test patterns. WTVR. Direct.

*Goebel Brewing Co.* — Detroit Tigers baseball. WWJ-TV. All home games. Agency, Brooke, Smith, French & Dorrance.

*Goodall Co.* — "Dugout Interviews." WGN-TV. Ten min. interview preceding baseball. Agency, Ruthrauff & Ryan.

*William Hahn & Co.* — Spots. WNBW. Agency, Harwood Martin.

*Harris & Frank* — Spots. KTLA. Agency, Stodel Advertising.

*F. C. Hayer Co.* — Film show. KSTP-TV. 20 minutes, five times weekly. Direct.

*Herman Cleaners* — Spots. WABD. Direct.

*Holm Tomatoes* — Spots. KTLA. Direct.

*Home Radio* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Direct.

*Houard Cabinet* — Spots. KTLA. Agency, J. M. Lenz.

*Houard Clothes, Inc.* — Boxing. WABD. Tuesdays. 9:00 p.m. Agency, Redfield-Johnstone, Inc.

*The Hub* — "Fishing is Fun." WRGB. Tuesday. 8:40 p.m. 10 min. fishing instruction program.

*Huddepohl Brewing Co.* — INS news. WLWT. Wednesdays. 9:00 p.m. 20 min.

weekly newsreel. Agency, L. F. McCarthey & Co.

*Jackson & Moyer* — Spots preceding and following baseball. WPTZ.

*Otto L. Kiehn Co.* — "Dugout Doings." WTMJ-TV. Ten min. interview preceding baseball.

*Kierulff & Co.* — Spots. KTLA. Agency, W. B. Ross & Asso.

*Victor Kilian* — Spot. KTLA. Direct.

*Liggett & Myers Co. (Chesterfields)* — Giants baseball. WNBT. All home games. Co-sponsorship of Senators baseball. WTTG. Agency, Newell-Emmett Co.

*P. Lorillard Co. (Old Golds)* — Co-sponsorship of Dodgers baseball. WBCS-TV. Co-sponsorship of Cubs and White Sox. WGN-TV. Agency, Lennen & Mitchell, Inc.

*Mazor & Sons* — One spot weekly. WMAR-TV. Agency, Louis Schecter.

*Melville Storage* — Time spots. WPTZ. Three nights weekly. Agency, Solis S. Cantor.

*Mercury Records* — "Mercury Record Time." WBKB. Tuesday. 8:15 p.m. 5 min. comedy format. Direct.

*Ted F. Merrill & Sons* — "TeleForum." KTLA. Mondays. 7:30 p.m. 25 min. live program. Direct.

*Leo J. Meyberg Co. (RCA)* — Movietone newsreel. KTLA. 7:50 p.m. 5 times weekly. Agency, J. Walter Thompson.

*Minneapolis Brewing Co.* — Spots preceding baseball. KSTP-TV. Agency, Batten, Barton, Durstine & Osborn.

*Monarch Wine Co.* — Spots. WCBS-TV. Agency, Sternfield, Godley.

*Morris Furniture Co.* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Agency, J. B. Keifer, Inc.

*Montgomery Ward & Co.* — Spots following baseball. KSTP-TV. Agency, Harper Co.

*National Wallpaper and Paint Co.* — One spot weekly. WMAR-TV. Agency, Naomi Duff Smith.

*Night & Day Mfg. Co.* — Spots. KTLA. Agency, Hixson-O'Donnell.

*Norristown Chamber of Commerce* — Basketball game. WPTZ. Saturday. 8:00 p.m. to 10:00 p.m. Direct.

*North East Radio Service* — Spot. KSTP-TV. One shot.

*Paramount Pictures, Inc.* — Trailer on "The Big Clock." KTLA. 2 min. film. Agency, Buchanan.

*Philco Distributors (Philadelphia)* — Co-sponsorship of Athletics and Phillies baseball. WPTZ. All home games. Agency, Julian G. Pollock.

*Plustray Corp.* — One spot weekly. WWJ-TV. Agency, Holden, Clifflord and Flint.

*RCA Victor (Los Angeles)* — Movietone news. KTLA. 10 min. news film. Agency, J. Walter Thompson.

*RCA Victor (Minneapolis)* — Co-sponsorship of Millers baseball. KSTP-TV. Agency, J. Walter Thompson.

*Ritters Pie Mix* — One spot weekly. WFIL-TV. Fridays, 8:30 p.m. Agency, Clements Co.

*Roberts Furniture Co.* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Agency, J. B. Keifer.

*Roberts Markets* — "The Latest in Foods." KTLA. 2 hour telecast of market's grand opening. Direct.

*Maurice L. Rothchild* — Three spots weekly. WBKB. Agency, Ruthrauff & Ryan.

*Rovercraft Co.* — Spots. KSTP-TV.

*Rubel Baking Co.*—"Fans in the Stands." WLWT. 2:15 p.m. 15 min. pre-baseball interview. Agency, Frederick W. Ziv.  
*A. Sugner*—One spot weekly. WMAR-TV. Agency, I. A. Goldman & Co.  
*F. & M. Schaefer Brewing Co.*—"Sports Album." WCBSTV. Preceding or following baseball. 5 min. film on sports events of past years including live commentary. Agency, Batten, Barton, Durstine & Osborn.  
*Samuel Schnitzer* — Harness racing. KTLA. Twice weekly, 15 min. feature.  
*Paul Schulte Motor* — Spots. KSD-TV. Direct.  
*Charles Schwartz & Son*—One film spot weekly. WTTG. Agency, Henry J. Kaufman & Asso.  
*N. Snellenberg*—Time spot. WPTZ. Tuesday, one shot. Agency, Solis S. Cantor.  
*Solomon's*—One spot weekly. WMAR-TV. Agency, Louise Waite Advertising.

*Sports Afield Magazine* — "Sportsman's Quiz." WCBSTV, WMAR-TV, WCAU-TV. Mondays. 8:00 p.m. Five min. question and answer format. Agency, Warwick & Legler.  
*E. R. Squibb & Sons* — Film. WPTZ. Monday. Direct.  
*Stewart-Warner Dealers* — "Television Teen Town." KSD-TV. 7:00 p.m. Monday. 40 min. teen-age program.  
*Sunbeam, Inc.* — "Dugout Interviews." WGN-TV. Ten min. interview preceding baseball. Agency, Perrin-Paus.  
*Tele Views Magazine* — Spots. KTLA. Three times weekly. Direct.  
*Teldisco* — Wrestling. WABD. Fridays. 9:00 p.m. Agency, Raymond Advertising.  
*Television Center*—Spots. WLWT. Twice weekly. Direct.  
*U. S. Loun Agency* — One spot weekly. WFIL-TV. Agency, Stewart-Jordan.

*University Shop*—Spots preceding baseball. WTTG. Agency, I. T. Cohen.  
*Valley Forge Distributing Co.*—3 spots weekly. WTTG. Agency, Henry J. Kaufman & Asso.  
*Vincent Hairdressers*—One spot weekly. WFIL-TV. Thursdays. Agency, Cox & Tanz.  
*Visek Bros.*—Spots on "NBC Television Journal." WNBW.  
*Waltham Watch Co.* — Time signals. WLWT. 3 times weekly. Agency, N. W. Ayer.  
*Wolf Bros.*—"Dancing at the Car-Nival." WFIL-TV. Sundays. 9:30 p.m. Half hour dance instruction and contest show. Agency, Barclay.  
*Wyatt-Cornick*—Sports program. WTVR. Ten minutes, 3 times weekly. Direct.  
*Zippy Products* — One spot weekly. WMAR-TV. Agency, Martin & Andrews.

## 198 Advertisers Continue Sponsorship

*Simon Ackerman*—"Telefilm Snapshots." WNBT. Fridays. Ten min. film. Agency, Ehrlich and Neuwirth.  
*Admiral Radio Corp.*—"Admiral Movie Theatre of the Air." WBKB. Full-length motion picture. 1½ hrs. Sundays and Thursdays. Split sponsorship boxing and wrestling. KTLA. Agency, Crutenden & Eger. "On the Corner." WFIL-TV, WMAR-TV, WMAL-TV, WABD. Sundays. 6:30 p.m. ½ hr. variety show. "Sports Interviews." KSD-TV. Mondays. 10 min. interview with sports personalities. Agency, Robert J. Enders. "Man on the Street." KSD-TV. 5 times weekly. Agency, Stanley & Co.  
*Albany Television Headquarters*—"Styles on Song." WRGB. Mondays. 10 min. live musical.  
*Alexander Smith*—"Magic Carpet". WABD, Friday. Fifteen minute studio show. Bi-weekly. Anderson, Davis & Platt.  
*Alfa Beta Food Stores*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Agency, Warren P. Fehlman.  
*Harry Alter Company (Crosley and Launderall Distributors)*—Wrestling. WBKB. Mondays. Malcolm-Howard Agency.  
*American Blower Corp.* — Spots, once weekly. WWJ-TV. Agency, Brooke, Smith, French & Dorrance.  
*American Packing Co.*—Live spots. KSD-TV. Anfenger Advertising.  
*American Television, Inc.*—"Bob Sterling—American Ranger." WBKB. Sunday. 7:30 p.m. ½ hr. comic film with recorded dialogue, musical and sound effects. Agency, Turner Advertising.  
*American Tobacco Company (Lucky Strikes)* — "Barney Blake, Police Reporter." WNBT. WRGB. WPTZ, WNBW, WBAL-TV. Thursday. 9:30 p.m. ½ hr. mystery adventure series. "Tonight on Broadway." WCBSTV, WCAU-TV, WMAR-TV. Excerpts and interviews from Broadway hit shows. Spot announcements. WWJ-TV, WCBSTV, WABD, WTTG, WBKB, KTLA, KSD-TV, WMAL-TV, WTMJ-TV, WFIL-TV, WRGB, WMAR-TV, WEWS, WBAL-TV, WLWT. Agency, N. W. Ayer.  
*Apex Electrical Mfg. Co.*—Spots. WABD. Agency, Meldrum and Fewsmith.  
*Artophone Corp. (Philco Distributors)*—Spots. KSD-TV. Marjorie Wilten Advertising Agency.

*Atlantic Refining Co.*—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Agency, N. W. Ayer.  
*Atlas Prager Brewing Co.*—Wrestling and boxing. WBKB. Wednesday and Friday. Olian Advertising.  
*Automobile Club of Michigan*—Spots, four times weekly. WWJ-TV. Agency, Stockwell and Marcuse.  
*Avco Mfg. Corp. (Crosley)* — "Kitchen Klub." WLWT. Monday and Saturday. Half hour format featuring food preparation and care. Agency, Roy S. Durstine.  
*B. T. Babbitt, Inc.*—"Missus Goes-A-Shopping". WCBSTV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones Co.  
*B. V. D. Corporation*—Spots preceding and following baseball. WABD. Weather reports. WNBT, WPTZ. Spots. KTLA, WWJ-TV, WGN-TV, WMAR-TV, WNBW and WBKB. Grey Advertising Agency.  
*Baltimore Salvage Co.*—Spots. WMAR-TV. Direct.  
*Barbey's, Inc.*—"Sportsman's Show". WPTZ. Fridays. 9:25 p.m. 15 min. studio show. Agency, Gray & Rogers.  
*TV. Half hour quiz show. Sundays. Shabarr's Jewelers*—Time spots. WPTZ, Special film. Praeger Advertising Agency.  
*Bartel's*—"Let's Pop the Question" WFIL-TV. Piro Advertising Agency.  
*Nick Bloom Tailor*—Spots. WMAR-TV. Agency, Irving Klein.  
*The Boston Store*—"Life at the Boston Store." WTMJ-TV. Sundays. 20 min. show based on a "how to do it" theme. Agency, Mark-Mauntner-Berman.  
*Botany Worsted Mills*—Weather reports. WABD, WNBT, WPTZ, KTLA, WBKB, KSD-TV, WTMJ-TV. Alfred Silberstein, Bert Goldsmith.  
*Brentwood Sportswear*—Weather spots. WPTZ, WNBT, WRGB. Agency, J. R. Kupsick.  
*L. S. Briggs, Inc.*—Spots. WNBW. Agency, Courtland D. Ferguson.  
*Broadway House of Music*—"Dugout Doings." WTMJ-TV. 10 min. interview preceding baseball. Spots. Agency, Cramer-Krasselt.  
*Brown and Williamson Tobacco Co. (Kools)*—"Sports Reports." Five min. film sport show preceding Friday boxing. WNBT, WNBW, WPTZ, WRGB, WBAL-TV. Agency, Batten, Barton, Durstine & Osborn.

*Brownstein Louis Co.* — "Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program. Agency, Mayers Co.  
*Bucknell Shirts*—Participation in "Doorway to Fame". WABD, ½ hr. amateur show. Monday.  
*Bulova Watch Co.*—Time signals. WNBT, WLWT, WNBW, WCBSTV, WTTG, WWJ-TV, WPTZ, WTMJ-TV, WCAU-TV, KSTP-TV, WGN-TV, KSD-TV, WEWS. Time signals preceding or following baseball. WCBSTV. Agency, Biow Co.  
*Calvert Huts*—Spots. WMAR-TV. Agency, Joseph Katz.  
*Century Shoe Repair*—Spots. WMAR-TV. Agency, Dundon and Rosenbush.  
*Chalfonte-Haddon Hall*—Two spots weekly. WFIL-TV. Agency, Lamb, Smith & Keene.  
*Chevrolet Dealers*—"Telenews." 20 min. weekly newsreel. WBKB, WABD, WTTG, WWJ-TV, WFIL-TV, KTLA, KSD-TV. Agency, Campbell-Ewald.  
*Chex Candy Company*—Weather signals. WPTZ, WEWS. Agency, Solis S. Cantor.  
*Colonial Ice Cream Co.*—"Page Printer." WRGB. Five minute news show.  
*Columbia Pictures*—Spots. KTLA.  
*Commonwealth Edison* — "Jane Foster Comes to Call". WBKB. ½ hr. cooking and home management format. Tuesday, 3:00 to 3:30. Agency, J. R. Pershall Co.  
*Cresta Blanca*—Spots. WTTG, WABD, KTLA, WBKB, WMAR-TV, KSD-TV and WWJ-TV. Agency, Biow Co.  
*Crisconi's Phila. Motor Car Co.*—"Batter Up." WFIL-TV. Mondays, 8:00 to 8:30. Format consists of a novel quiz type program.  
*Crosley Dealers (St. Louis)* — Spots. KSD-TV. Agency, Maurice L. Hirsch.  
*Dad's Root Beer Co.* — Spots. WBKB. Three times weekly. Malcolm-Howard Advertising Agency.  
*Davega-City Radio, Inc.*—"Stop Me If You've Heard This One." WNBT. Fridays. 8:30 to 9:00. Comedy show featuring famous jokesters. Agency, Alfred J. Silberstein-Bert Goldsmith.  
*C. H. Davis & Co.*—INS news. WPTZ. Five times weekly. Agency, Solis S. Cantor.  
*Caspar Davis* — Spots. KTLA. Agency, Mayers, Co.  
*Detroit Edison Co.*—Two fifteen minute newscasts weekly. WWJ-TV. "Music for Michigan." WWJ-TV. Tuesday. 7:30 p.m.

show featuring Detroit Symphony Orchestra. Agency, Campbell-Ewald.

**Droegkamp Appliance & Heating Co.**—Spot. WTMJ-TV. Agency, Gus Marx.

**Dry Imperato Champagne** (Robinson & Lloyds Ltd.) — One minute film spot. WTTG. Mondays. Agency, Wiley, Frazee & Davenport, Inc.

**DuMont Telesets** — "Original Amateur Hour." WABD, WTTG, WFIL-TV, WMAR-TV. Sundays. 7:00 p.m. Hour show featuring amateur talent. Spots. WABD, WTTG. Five times weekly. Direct.

**Elgin**—Time spots. WNBT, WCBS-TV, WPTZ, WBKB, WGN-TV, KTLA. Agency, J. Walter Thompson.

**Ennis Motors of Milwaukee** — "The Sportsman." WTMJ-TV. Sundays. 15 min. interview and demonstration format.

**The Evening Star**—Spot announcements. WMAL-TV. Agency, Kal, Ehrlich & Merrick.

**Everess**—One min. film spots preceding or following baseball. WCBS-TV. Agency, Young & Rubicam.

**The Fair Store**—Participation in "Woman's World." WBKB. Three times weekly. 10:30 a.m. 15 min. shopping, cooking and fashion format. Agency, Ivan Hill, Inc.

**Mort Farr**—Farr Better Sports." WFIL-TV. Sports. Sundays. Also 5 min. baseball scores, Mondays through Saturdays. Shapiro Advertising.

**Fashion Shop**—One minute spot weekly. WMAL-TV. Agency, Joseph Katz.

**Firestone Tire & Rubber Co.**—"Americana." WNBT. Relayed to WNBW, WRGB, WPTZ, WBAL-TV. Monday. 8:30 p.m. Half hour quiz on American history. Agency, Sweeney & James.

**Fischer Baking Co.**—"Small Fry Club." WABD. Thursday. Half hour children's program. Scheck Advertising Agency.

**Ford Motor Co.**—Madison Square Garden "Parade of Sports." WCBS-TV. Boxing and wrestling over KTLA. Wrestling matches. WWJ-TV. Baseball—Cubs, WBKB; co-sponsorship of Dodgers, WCBS-TV; Cardinals, KSD-TV; Senators, WTTG; and Brewers, WTMJ-TV. Also co-sponsorship of circus at Madison Square Garden. J. Walter Thompson.

**Fox Advertising Co.**—Spots. WMAR-TV. Agency, Fox Advertising.

**Free State Beer** — Spots. WMAR-TV. Agency, Theodore A. Newhoff.

**Frost Motors**—Spots. WMAR-TV. Agency, Frank D. Webb Co.

**General Electric Company**—10 minute newsreel. WNBT, WRGB, WPTZ, WBAL-TV, WNBW, KSD-TV. Fridays. 9:00. Agency, Maxon, Inc.

**Gas & Electric Co. of Baltimore**—"How Well Do You Know Baltimore." WMAR-TV. Quiz show. Direct.

**General Electric Supply Corp. (Los Angeles)**—"Pantomime Quiz." KTLA. Sunday. ½ hr. quiz show. Agency, Stokely and Ebert.

**General Electric Supply Corp. (Washington)** — Wrestling. WMAL-TV. Agency, Belmont Ver Standig.

**General Foods**—"Author Meets the Critics." WNBT, WBAL-TV, WNBW, WPTZ, WRGB. 8:00 p.m. Half hour discussion. Weather spots. WABD. Agency, Young & Rubicam. Joint sponsorship of sporting events at Madison Square Garden including two circus programs. WCBS-TV. Agency, Benton & Bowles.

**Georges Radio & Television Stores**—"NBC Television Newsreel." WNBW. Sunday. 7:45 p.m. 15 min. film of the news. "The Street Singer." WNBW. Fridays. 8:45 p.m. 15 min. popular songs supported by stills portraying the theme

of the ballad. Split sponsorship of full-length motion pictures. WNBW. 1½ hrs. Sundays. "Dugout Chatter." WTTG. 15 min. interview preceding baseball. "On Wings of Thought." WMAL-TV. ½ hr. mindreading. Spots, WNBW, WTTG. Agency, Robert J. Enders.

**A. Gettelman Brewing Co.**—Spots preceding and following baseball. WTMJ-TV. Wrestling, Thursdays. Agency, Scott-Telander.

**Gillette Safety Razor Co.**—"Cavalcade of Sports". WNBT, Monday and Friday. Boxing bouts. Relayed to WRGB, WPTZ, WNBW. Maxon, Inc.

**Gimbels, Philadelphia**—"The Handy Man". WPTZ, Friday. Fifteen minute demonstration.

**Gimbels, Milwaukee**—"Gimbels Telenevs Digest." WTMJ-TV. Sundays. 20 min. newsreel.

**Girard Chevrolet** — Spots preceding and following sports events. WFIL-TV. Agency, Ed Shapiro.

**Globe Brewing Co.**—Boxing. WMAR-TV. Boxing, Mondays. WMAL-TV. Agency, Joseph Katz.

**Golden Star Valet**—"NBC Television Journal." WNBW. Participation show, three spots weekly, Tuesday, Wednesday and Friday. Agency, Robert J. Enders.

**Good Housekeeping Stores** — Spots. WTMJ-TV. Agency, Berry-Mitchell.

**Good Humor Ice Cream**—Spots. WTTG. Agency, I. T. Cohen.

**William Greiz Brewing Co.** — "Sports Scrapbook." WPTZ. Thursday. 15 min. sports show featuring distinguished personalities in various fields of sports and film flashbacks. Agency, Seberhagen, Inc.

**Gulf Refining Company**—"Television News." WCBS-TV. Thursday. Fifteen minute film program. "You Are An Artist." WNBT. Thursday. Ten minute art lesson format. Relayed to WRGB, WPTZ, WNBW, WBAL-TV. Young & Rubicam.

**Gunther Brewing Company** — "Tele-Sports." WNBW. Friday. 11:00 a.m. 15 min. sports clinic format. Horse racing from Bowie track. WNBW. 3:15 daily. "Sportscast." WMAR-TV. Wed. and Fridays preceding baseball. 15 min. format. Spots, boxing. WMAR-TV. Agency, W. Wallace Orr.

**Hat Research Foundation**—Spots. KSD-TV. Grey Advertising Agency.

**Hauswald's Bakery** — "Adventures in Breadlam." WMAR-TV. ½ hour program. Agency, Stanley Musselman.

**The Hecht Co.**—Orioles baseball. WMAR-TV. Wednesdays and Saturdays. 8:20 p.m. Agency, Kuff and Fieldstein. "The Fashion Story." WNBW. Friday, 15 min. commentary on fashions. Spots. Agency, Harwood Martin.

**Heinel Motors (Dodge & Plymouth Dealers)**—"Going Places With Heinel Motors". WPTZ, WFIL-TV. Sunday. 15 min. travel film. Agency, Solis S. Cantor.

**Hot 'N Kold Shops** — Spots. five times weekly. WWJ-TV. Agency, Gabriels Advertising.

**Hotel Herman Dining Room** — Spots. WMAR-TV. Agency, Advertiser Television Productions.

**Hub Department Store**—Spots. WMAR-TV. Agency, Joseph Katz.

**The J. L. Hudson Co.** — "Sketchbook", WWJ-TV, Wednesday. Quarter hour demonstration type program. Agency, Wolfe, Jickling, Dow & Conckey.

**Hudson Dealers**—Spots. WABD. Agency, Pacemaker.

**Hudson-Ross**—Co-sponsorship of "Junior Jamboree." WBKB. Hour children's program. 5 times weekly. Agency, Dave Epstein.

**Hyde Park Breweries Association, Inc.**—Boxing, wrestling, sports. KSD-TV. Agency, Gardner Advertising Co.

**Ida's Dept. Store**—Spots. WTTG. Agency, I. T. Cohen.

**Ische Brothers Radio Co.**—Spot. WTMJ-TV. Agency, Gus Marx.

**Jay Day Dress Company**—Participation in "Birthday Party". WABD. Thursday. Half hour children's format. Agency, Birmingham, Castleman & Pierce, Inc.

**Jiffy Products, Inc.**—Weather signals at network station break Sunday. WPTZ. Agency, Martin & Andrews.

**Kaiser-Frazer Dealers** — Spots. WMAR-TV. Agency, Frank Webb.

**S & N Katz**—Spots. WMAR-TV. Prager Advertising Agency.

**The Kelley Kar Co.** — Spots. KTLA. 6 nights weekly. Agency, Tullis.

**Kelvinator**—"In the Kelvinator Kitchen". WNBT, Wednesday. Fifteen minute cooking program. Relayed to WPTZ, WRGB, WNBW, WBAL-TV. Spots. WTMJ-TV, KSTP-TV. Geyer, Newell and Ganger.

**Knox the Hatter**—Joint sponsorship of sporting events at Madison Square Garden. WCBS-TV. Agency, Geyer, Newell & Ganger.

**Kool-Vent Awnings**—Spots. WMAR-TV. Agency, Azrael.

**Kraft Food**—"The Kraft Television Theatre". WNBT. Wednesday. Hour dramatic show. Relayed to WNBW, WPTZ, WBAL-TV and WRGB. Agency, J. Walter Thompson.

**Kress Dairies**—Spots. WMAR-TV. Agency, Elliott Buse.

**Harry Krouse** — "Studebaker Amateur Show." WFIL-TV. Fridays, half hour. Agency, Taubman.

**Lacy's** — "You Name It." WNBW. Thursday. 8:00 p.m. Half hour quiz type program. Agency, Henry J. Kaufman & Asso.

**Lektrolite**—Spots. KTLA, WBKB. Agency, Donahue & Co.

**Manhattan Soap Co. (Sweetheart Soap)**—"Missus Goes A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones.

**Marty's** — Spots. WMAR-TV. Fox Advertising Agency.

**The May Co.** — "Shopping at Home." KTLA. Tuesdays. Split sponsorship, quarter hour shopping program. Agency, Milton Weinberg.

**McKee-Pontiac Co. (Pontiac dealer)**—One min. spot weekly. WMAL-TV. Agency, Kal Ehrlich & Merrick.

**Meadow Gold Ice Cream** — Two spots weekly. WTTG. Agency, James S. Beattie.

**Motorola**—Spots. KTLA. Boxing from Michigan City. WBKB. Tuesdays. "The Nature of Things." WPTZ. Thursdays. 8:15 to 8:30. Relayed to WNBT, WRGB, WNBW, WBAL-TV. 15 min. explanation of the wonders of science. Agency, Gourfain-Cobb.

**Mouquin Wines (Austin Nichols Co.)**—"Sports Names to Remember". WABD. 5 min. program on sports figures preceding pick-up of boxing and wrestling. Monday and Thursday. Spots preceding and following baseball. WABD. Agency, Alfred Lilly Co.

**C. F. Mueller**—"Missus Goes A-Shopping". WCBS-TV. Participation in half hour shopping program originating from a different grocery store each Wednesday. Agency, Duane Jones Co.

**National Brewing Co.** — Spots preceding baseball. WTTG. Baltimore Bullets basketball games. WMAR-TV. Agency, Owen & Chappell.

**Ned's Auto Supply** — Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. chil-

dren's program, 5 times weekly. Agency, Gerrish Albert.

*New Era Potato Chips Sales Corp.*—Participation in "Barn Dance." WBKB. Mondays. ½ hr. variety show. Agency, Tom Schroeder.

*Norge Dealers of Greater Detroit*—15 min. newsreel. WWJ-TV. Hockey games. Agency, Campbell-Ewald.

*Oldsmobile*— "Review of the News." WNBT. Sunday. Ten min. newsreel on news of the week including live commentary. Agency, D. P. Brother & Co.

*Park Camera Exchange*— "Shopping at Home." KTLA. Tuesdays. Split sponsorship. quarter hour shopping program. Direct.

*Park Plaza*—Spots. WMAR-TV. Agency, Fox Advertising.

*Peake Motor Co.*—Spots. WNBW, WTTG. Agency, Henry J. Kaufman & Associates.

*Pelta Furs, Inc.*—Spot. Once weekly. KTLA. Agency, Adolph Wenland.

*Pep Boys*—"Shopping at Home." KTLA. Split sponsorship quarter hour shopping program.

*Pepsi-Cola Bottling Co.*—"Russ David's Teen Bar." KSD-TV. Half hour teen-age show. Agency, Jimm Daugherty.

*Philadelphia Automobile Co.*—Spots. WFIL-TV. Agency, Lowenthal.

*Philco (Washington)*—"Philco Playhouse." WMAL-TV. Hour film show. Agency, Kal, Ehrlich & Merrick.

*Philco Corp. and local distributors*—"1948 Baseball Preview." KTLA. WLWT, KSD-TV, WBKB, WEWS, WWJ-TV, WTMJ-TV, WRGB, WNBT, WBAL-TV. Series of films on the highlights and sidelights of nine Major League baseball teams' Spring training activities.

*Philco Dealers (St. Louis)*—"Rush Hughes' Guest Register." KSD-TV. ½ hr. "The Missus Goes Golfing." Sundays. 15 min. instruction show. Spots.

*Philco Distributors, Inc. (Detroit)*—WWJ-TV. "Fun and Fables". ½ hr. children's program, 5 times weekly. "Philco Television Theatre." Feature film, Sundays. Agency, William I. Denman, Inc.

*Phillip's Radio and Appliance*—Spots twice weekly. WTTG. Agency, I. T. Cohen.

*Pierce-Phelps, Inc.*—Studio show, WPTZ. Tuesday. Agency, Adrian Bauer.

*Pioneer Scientific Corp. (Polaroid)*—Spots. WABD and WCBS-TV. Agency, Cayton, Inc.

*H. & S. Pogue*—"Luncheon at the Sinton." WLWT. Saturday. Quarter hour fashion and interview format. Agency, Kilduff & Co.

*Powell-Campbell*—Spots. WABD. Sterling Advertising Agency.

*Proctor & Hutchison*—One minute spot announcements. WMAL-TV. Agency, Henry J. Kaufman & Asso.

*Purofied Down Products Corp.*—Participation in "Birthday Party." WABD. ½ hr. children's variety program. Once weekly. Agency, Birmingham, Castleman & Pierce, Inc.

*RCA Distributing Corp. (Chicago)*—Co-sponsorship of "Junior Jamboree." WBKB. Hour children's program. 5 times weekly. Agency, J. Walter Thompson.

*RCA Victor Dealers (St. Louis)*—"Junior Jamboree." KSD-TV. ½ hr. children's program.

*RCA Victor Distributing Co. (Detroit)*—Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. children's program, 5 times weekly. Agency, J. Walter Thompson.

*Radio Specialty Co. (Philco)*—"Philco News and Views." WTMJ-TV. Ten min. news program. Agency, Gus Marx.

*Reed Candy Co.*—"Today's World Picture." WBKB. 10 to 15 min. news show. Agency, Reincke, Meyer & Finn.

*Recall Brass*—Spots. KTLA.

*Rexall Drug Stores*—"Shopping at Home." KTLA. Split sponsorship. quarter hour shopping program. Agency, Batten, Barton, Durstine & Osborn.

*Reynolds & Co.*—"Leaders of Industry." WPTZ. Tuesday. 15 min. interview on current industrial and business topics. Agency, Philip Klein.

*R. J. Reynolds Tobacco Co. (Camels)*—"Camel Newsreel Theatre." WNBT, WPTZ, WRGB, WNBW, WBAL-TV, KSD-TV, WLWT. 5 times weekly. 10 min. graphic coverage of daily events. Agency, William Esty Co.

*Roberts Piano Co.*—Spots. WRGB. Fridays.

*Ronson*—Spots. WFIL-TV. Agency, National Spot. Spots. WNBT, WNBW, WBAL-TV, KTLA, WBKB, WMAR-TV, WWJ-TV, WTMJ-TV, KSD-TV. KSTP-TV. Spots preceding baseball. WCBS-TV. Agency, Cecil & Presbrey.

*Sanka Coffee*—Weather reports. WABD, five nights a week. Young & Rubicam.

*Irwin Schaffer*—Spots. WPTZ. Direct.

*Ed Schuster Stores*—Spots. WTMJ-TV. Agency, Cramer-Krasselt.

*Schubacher, Frey*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.

*Scott & Grauer (Ballantine Distributors)*—Wrestling bouts. WFIL-TV. Mondays. J. Walter Thompson Agency.

*Sears Roebuck*—"Shopping at Home." KTLA. Split sponsorship, quarter hour shopping program.

*Security Storage*—Spots. WPTZ. Wednesday. Agency, L. M. Beresin.

*Stephan Seth*—Spots. WMAR-TV. Agency, Fox.

*Seven-Up Bottling Co.*—Film spots. KSD-TV. Agency, Oakleigh R. French.

*Shannon & Luchs*—Spot announcements. WNBW, WMAL-TV. Agency, Henry J. Kaufman & Asso.

*Shore Bros.*—Time spots. WPTZ. Thursday and Sunday. Agency, Adrian Bauer.

*William Silverstone & Co.*—Spots. WTMJ-TV.

*Simon Distributing Corp. (Motorola)*—"On Wings of Thought." WMAR-TV. Tuesdays. 9:00 p.m. ½ hr. mindreading show. Agency, Robert J. Enders. Spots. WTTG, WMAR-TV, WMAL-TV, WNBW. Agency, Henry J. Kaufman & Asso.

*Skiner Motor Co.*—One minute spot announcements. WMAL-TV. Agency, Henry J. Kaufman & Asso.

*The Sleep Shops*—"Shopping at Home." KTLA. Tuesdays. Split sponsorship, quarter hour shopping program. Direct.

*Snappy Men's Shop*—"On the Job." WRGB. Fridays. 20 minute program.

*Snowden Chemical Co.*—Spots. KTLA. Agency, Ross, Gardner & White.

*Sohio*—"Sohio Television Try-Outs." WEWS. ½ hr. amateur show. Agency, McCann-Erickson.

*Squirt*—Participation in "Barn Dance." WBKB. Mondays. ½ hour variety show. Agency, Ruthrauff and Ryan.

*Standard Oil of California*—Los Angeles Angels' baseball games. KTLA.

*State Motor Co.*—Spots. WMAR-TV. Fox Advertising Agency.

*Stenz Building Co.*—Spot. WTMJ-TV.

*Stewart's Men's Clothes*—Spots following baseball. WTTG, WNBW. Agency, Tempo Ad Asso.

*Stoumen Rug Company*—Spots twice weekly. WFIL-TV. Agency, Ralph A. Hart.

*Stuart's, Inc.*—Spots. WTMJ-TV.

*Sun Radio Co. (Philco)*—Station breaks. WNBW. Agency, Kal, Ehrlich & Merrick.

*Swift*—"The Swift Show." WNBT. Thursday. 8:30 p.m. Half hour entertainment, decorating and cooking format. Relayed to WNBW, WPTZ, WBAL-TV, WRGB. Agency, McCann-Erickson.

*Taylor Electric Co. (RCA)*—"Those Keen Teens." WTMJ-TV. Saturdays. 3:00 to 3:30. Format features teen-age participants, interviews, quizzes and variety type entertainment. Agency, Gus Marx.

*Television Co. of Maryland*—Spots. WMAR-TV. Agency, Harry J. Patz.

*Television & Facsimile Service*—INS news. WPTZ. Five times weekly. Agency, Morrison Advertg.

*Terman Television Sales*—"Learn to Rhumba." WBKB. Friday. 15 min. dance instruction show. Agency, Jones & Frankle.

*Jay Thorpe*—"Television Fashions on Parade." WABD. Fridays. 8:00 to 8:30. Fashion and entertainment program.

*Tom's (Chrysler-Plymouth Dealers)*—Spots. WMAL-TV. WNBW, WTTG. "Capital Citizen." WNBW. Tuesday. ½ hr. interview. Agency, Henry J. Kaufman & Asso.

*Transmirra Products Corp.*—"Today's World Picture." WBKB. 7 min. news show. 5 spots weekly over WABD. Spots. WFIL-TV, WMAL-TV, KSD-TV. Agency, Smith, Bull and McCreery.

*Trilling and Montague (Norge Distributors)*—Philadelphia Warriors basketball games. WFIL-TV. Agency, Campbell-Ewald.

*Tupman Motors, Inc.*—Two spots weekly. KTLA. Agency, Mogge-Privett, Inc.

*Union Electric Company*—"Telequizcalls." KSD-TV, Monday. Half-hour viewer participation show. Gardner Advertising Agency.

*Union Oil Co.*—"American Business on Parade." WPTZ. Tuesday. 8:30 p.m. Ten min. motion picture. Direct. Film show. WNBT, WRGB, WPTZ, WNBW, WBAL-TV, WWJ-TV, KSTP-TV. Tuesday. 22 min. educational and public service show. One shot. "Ice Capades." KTLA. Thursday. 8:30 p.m. 2 one hour shows. Agency, Foote, Cone & Belding.

*U. S. Rubber Company*—"U. S. Royal Sports Time." WNBT. Relayed to WPTZ, WNBW, WRGB, WBAL-TV. Series of films on track and field events. "The At Liberty Club." WFIL-TV. Tuesdays. 8:00. Half hour variety show. Agency, Campbell-Ewald.

*Vick Chemical Co.*—Weather and film spots. WNBT. Agency, Morse International.

*Video Sales Company (Walco Tele-Vue Lens)*—Spots. WTMJ-TV.

*Walco (Tele-Vue Lens)*—"Today's World Picture." WBKB. 5 min. news show. Spots. WABD, KTLA, WEWS. Agency, Scheck Advertising.

*Homer Warren Real Estate*—Spots, once weekly. WWJ-TV. Agency, Stockwell and Marcuse.

*Western Saving Fund Society*—Time spots. WPTZ. Tuesdays. Agency, Geare-Marston, Inc.

*Wheeler, Inc. (Chrysler Dealer)*—Spots. WTTG, WMAL-TV. Agency, James S. Beattie.

*George Wiedemann Brewing Company*—Wrestling matches. WLWT. Friday. Agency, Strauchen and McKim.

*Winston Radio & Television Co.*—Amateur boxing. WABD. Monday.

*Zamoiski Co. (Philco Distributors)*—Spots. WMAR-TV. Harry J. Patz, Agency.

# PROGRAMMING

Teen age programs offer low budget, high local interest . . . review of current formats.

## TEEN AGE PROGRAMS

### High school talent and inter-scholastic competition are main program features.

Called the "Pepsi-Cola Teen Bar," the show is an unrehearsed 15-minute program catering to the teenage group. Program participants are selected from a different high school each week. Format comprises a musical quiz, presentation of guest stars, dramatic skits featuring high school talent and M.C. Russ David at the piano in the KSD-TV studio.

The show is set in a typical teenage hangout with a Pepsi-Cola bottle cooler from which the kids get their drinks during the show, a drug store soda fountain counter and a record player as the main props.

Opening commercial consists of the Pepsi-Cola jingle, while camera focuses on a close-up of the bottle crown. Besides this opening plug, commercials are held to mention of the product as develops naturally. Bottles of Pepsi-Cola are served, the teen-agers at tables and counters and the regular Pepsi-Cola point-of-sale display material is strategically placed camerawise. The show closes on the "Pepsi-Cola Hits the Spot" theme with the M.C. swigging a bottle of Pepsi-Cola with obvious relish.

Featuring a different high school each week is a definite plus factor in that the schools can vie competitively. It automatically guarantees a larger television audience what with school followers, friends and parents, and so forth watching the show. Program is fortunate in having as M.C. Russ David, who is musical director of KSD and is well-known as a top flight entertainer to the St. Louis audience. Agency is Jimm Dougherty, Inc.

### WTMJ-TV's "Those Keen Teens"

Panel of high school youngsters put the show together every week, choosing the talent and selecting skits and ideas.

Each week talent is selected from two high schools in Milwaukee and

a group of about 30 teen-agers form the audience. Whole idea of the show is spontaneous entertainment, such as the kids themselves might indulge in, in someone's rumpus room. Generally the format is introduced by some form of dramatic skit, occasionally a satire on how teen-agers study, dress, stand, talk, etc. The set features a soda dispensing bar and the students are usually seated at tables arranged in a semi-circle. In the background a large banner reading "RCA Victor" is displayed and is constantly before the viewers throughout the show. To the right of the bar, a large RCA Victor tele-

vision and radio combination has been placed. In addition, a large display rack for record albums is on the other side of the set. For further sponsor identification, a large plaster RCA Victor dog adds to the decor. This particular type of format was selected bearing in mind that almost all of the entertainment on this show is accompanied by a record background and that the participants are shown placing records on the machine. Agency seems to feel that in essence this is a complete half-hour commercial, although the commercial is never obtrusive and the average viewer is not conscious of being subjected to advertising. Nevertheless, they feel it is virtually impossible for anyone to come away from this show without realizing that it is sponsored by RCA Victor.



Typical teen age hang-outs, resembling the corner drugstore or a favorite rumpus room, are the usual settings for formats of this type. KSD-TV's "Pepsi-Cola Teen Bar", pictured above, prominently displays the sponsor's trademark and youngsters show their endorsement by helping themselves to a bottle from the dispenser. WTMJ-TV's "Those Keen Teens", sponsored by Taylor Electric and RCA, works in their plug by having the kids play RCA records as background music for their stunts. In addition, the RCA mascot and banners are in the viewer's sight throughout the program—giving a silent but nonetheless effective commercial.



# VIDEO COMMERCIALS

*Fletcher Smith  
Studios, Inc.*

is an organization that can help solve the Television Commercial problems of agencies and advertisers.

We'll supply everything if you want — workable ideas, suggestions for techniques, scripts, direction and production, animation or live action — all conveniently "packaged" on motion picture film to give you network advantages.

We'll take your own ideas, if you prefer, and visualize them for you.

We are fully staffed for every type of technical or creative service.

Ask about our Television Dealer-Help Program, a "mat-service" for video.

*Fletcher Smith  
Studios, Inc.*

1585 BROADWAY  
NEW YORK 19, N. Y.

Circle 6-5280

The show opens and closes with the commercials delivered by the RCA Victor dog. This large plaster dog is shown on the screen and his lower jaw, which has been hinged, moves up and down in synchronization with his voice. The voice, incidentally, comes over a filtered mike and the effect produced is mechanical enough to sustain the illusion. On the opening script the RCA Victor set is also plugged along with the records. The sponsor and the agency do not interfere in any way with the program. It is left entirely up to the youngsters in the same manner as when the show ran sustaining over the station. The only exception, of course, is that RCA Victor records are featured as background and accompaniment, and each week a record of the week is used on the program. Free copies of this platter is given to all of the youngsters who are televised. There are usually about 6 acts on the show but about 30 students appear. Average cost of the program time charges runs about \$300 per week. Gustav Marx is the advertising agency.

## SWIFT SHOW

### Experiments with music visualization turns up some interesting results

The Swift show, which now appears on the 8:30 to 9:00 Thursday spot over the NBC network, is a 4-part format. Lanny Ross sings; there is a cooking segment by Martha Logan, Swift's home economist, which takes care of the commercial; and a decorating segment by Sandra Gale, also a carry-over from their daytime show. Last segment is left open for experimentation with different formats ranging from quiz contests and audience participation stunts to short dramatic skits.

WLWT's "Platter Party" uses a living room setting where teen-agers discuss records, dance and drink cokes. Here Fred Astaire dancing school instructors show a step to the young fry. Program is a regular Saturday afternoon feature.



When the show first debuted, the Petrillo deadlock had not as yet been broken so Lanny Ross sang to records. Now, however, the agency has an orchestra in the studio. One of the most difficult things about musical programs is the problem of visualizing songs but each week brings another idea. In one show, for example, the background was a park bench with Lanny Ross singing and a girl in old-fashioned dress coming out to mug it with him. Another excellent method of visualizing a song was shown with the superimposition of champagne glasses. The song was "You Go to My Head" (like a glass of champagne) and the idea was put over by superimposing a pair of champagne glasses over the singer's face and bringing in a ballet dancer who was also superimposed to give the effect of dancing around in his head. The effect lasted for only a moment or so, but was tremendously effective. Lanny Ross acts as M.C. throughout and ties the various segments together. Agency is McCann-Ericson.

## TONIGHT ON BROADWAY

### WCBS-TV series, soon to be concluded, is top entertainment

Off to a poor start, which was undoubtedly one of the reasons why Lucky Strike bowed out after the third show, this program turned out to be one of the best on television. As with almost every type of entertainment, it's the M.C. who can make or break a show and this was one of the principal troubles in the first few programs. Program is going off the air but may be resumed in the fall.

Idea of going backstage at top Broadway plays, meeting the feature actors and actresses, the producer and director and other key people, and then going into excerpts

from the play itself, is an excellent one. Program is entertaining, while still not giving away much of the play. In reality, the format is similar to a trailer, with the exception that it makes for an entertaining half-hour program. Broadway producers should be well pleased, for "Tonight on Broadway" definitely acts as a stimulant to go and see the play.

Practically, though, the program has many problems. It is very expensive to produce, many unions are involved, there's a limit to the number of good plays on Broadway. In spite of these obstacles though, there should be sufficient material not only from the top dramatic plays, but also from night clubs and, perhaps most important, from the movies.

One of the most entertaining half hours on television was the stanza featuring the musical, "Make Mine Manhattan." Here the television audience had a chance to see and hear some delightful music and dancing and chuckle at some of the funniest scenes on Broadway. It would be very difficult for a straight television program to duplicate the quality of music or comedy of "Make Mine Manhattan." Show for Lucky Strike was placed by Foote, Cone & Belding, before the agency switch.

## PROGRAM NOTES

### Interview Formats

KSD-TV makes good use of this comparatively inexpensive format. In "Meet the President," a weekly 15 minute studio show, heads of local business and industrial firms are interviewed. Naturally, as with all interview shows, the success depends upon the personality of the interviewer and the one interviewed. Strong point of show is promotional impact of interesting the city's top businessmen in television.

In "Behind the Fashion Scene," the same formula is used, this time with a woman fashion expert interviewing representatives of local women's apparel firms each week. Where possible, short fashion shows are incorporated in the format.

### "Woman's World"

WBKB has come up with a new show well worth watching. Called "Woman's World," it is a one hour program telecast each weekday from 10:30 to 11:30 AM. At present pro-



Good example of a public service program idea was the special three hour show staged by WEWS in conjunction with the Italian elections. Ninety minute studio program included an Italian cafe scene, WEWS newsroom set-up for tabulating returns, a Cleveland clergyman, instrumental in organizing the letter writing campaign, interspersed with films. Concluding portion was the Italian film, "Shoeshine".

gram is broken down into a 15 minute shopping service segment, a cooking school, fashion show and other material of interest to women. Plan is to utilize this program as a try-out period for new show ideas for the feminine viewers. We can expect to see many more shows of this kind hitting the pic's waves. It may well be that the only way the local advertiser with limited budget can get on television will be through similar participating programs.

### Golf Instructions

WWJ-TV is the latest station to add a golf instruction program to its schedule. Featuring Joe Devany, President of the Professional Golfers Association, attempt is made to teach the television audience how to play golf. Comedy touch is added by having local comedian, Marvin "Sonny" Schlasberg, act as the pupil.

### AM-TV Shows

When the Petrillo ban was lifted, there was a lot of noise about televising standard AM radio shows. A few such as the Toscanini broadcast, a Firestone program, symphony orchestras in Philadelphia, Detroit and Cincinnati, and so forth were actually televised. Toscanini was great. The Firestone show was strictly a novelty and this would probably apply to most straight televising of radio shows. On the other hand, adaptations of certain

types of radio shows would probably prove successful, as there are many formats which should lend themselves to visual presentation.

LOW COST

ANIMATION

designed to  
meet your  
TELEVISION  
BUDGET

Let us discuss  
your film problems  
MUrray Hill 7-6577

SPRINGER

PICTURES, INC.

716 Fisher Bldg.  
DETROIT, 2  
341 E. 43rd St.  
NEW YORK, 17

## Breakdown of Station Operations

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

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WABD	33	26%	30%	10%	34%	41%	59%
WCBS-TV	25	91%	*9%	—	—	50%	50%
WNBT	27½	34%	28%	21%	17%	62%	38%
WPTZ	30	14%	23%	25%	38%	45%	55%
WFIL-TV	35	24%	61%	12%	3%	41%	59%
WTTG	37	38%	28%	22%	12%	35%	65%
WMAR-TV	37	23%	—	33%	44%	23%	77%
WBKB	32	44%	33%	23%	—	60%	40%
KSD-TV	23	38%	38%	24%	—	44%	56%
WWJ-TV	33	30%	46%	24%	—	39%	61%
KTLA	27	50%	21%	29%	—	58%	42%
W6XAO	13	87%	—	13%	—	experimental	100%
WLWT	25	35%	30%	35%	—	60%	40%
WEWS	25	36%	44%	20%	—	9%	91%
WTMJ-TV	26	20%	46%	34%	—	30%	70%
WGN-TV	33	—	—	—	—	34%	66%
KSTP-TV	20	67%	13%	20%	—	70%	30%

\*Studio and film combined

## THE INDUSTRY ASKED FOR IT!!

A COMPLETE

## T-V PRODUCTION TRAINING CENTER

### CHECK THESE:

- ✓ **Facilities:** 40 by 60 ft. studio lab and scenery construction shop—large control and observation rooms—dressing rooms—newly completed, attractive and well ventilated classrooms—library—film screening room—etc. Exclusive television rights to stage and auditorium of Lyceum Theatre.
- ✓ **Equipment:** Complete DuMont dual image orthicon camera chain and monitor controls—DuMont 16 mm TV film projector—Western Electric 25B sound mixing console—mike booms—lighting units—specially built mobile unit—monitor receivers—etc.
- ✓ **Personnel:** Instructors qualified by background of successful experience—under direction of Ernest S. Colling, former NBC Television Director and twice winner of American Television Society awards for production. Executive Director, Joseph H. Beck, nationally known for activities in theatre, radio, films, and pioneering Television development in Upper Midwest.
- ✓ **Location:** Centrally located geographically—in progressive metropolitan television center—(3 CP's granted, 2 more pending, one now on air)—11,000 sq. ft. of space in upper Midwest's leading legit house, downtown Minneapolis.
- ✓ **Training: Available Now** PROGRAM PRODUCTION, WRITING (Creative and commercial), ACTING, ANNOUNCING, CAMERA METHODS. Thoroughly practical procedure under professional on-the-air conditions. Lab and classroom work combined for maximum results. Student productions televised for audience reactions. Students acquire invaluable experience working with all the finest tools of the trade, duplicating commercial TV station requirements.

✓✓ A High Score On Every Point

## TWIN CITY TELEVISION LAB

(A Division of Beck Studios, Inc.)

260 LYCEUM THEATRE  
MINNEAPOLIS 2, MINNESOTA  
NATIONAL CONTACTS ASSURE DESIRED PLACEMENTS

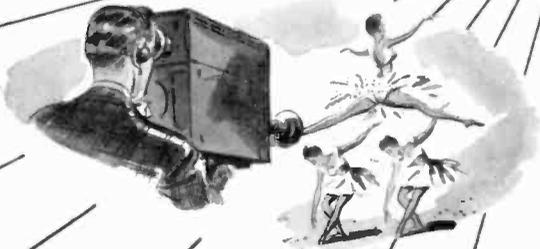
WRITE FOR  
INFORMATION NOW!

**AM**

**FM**

*and now*

**TV**



With the announcement of its *Basic System Plan* for television stations, Raytheon extends its policy of offering a *complete* equipment service to include Television as well as AM and FM stations.

Raytheon's forward-looking *Basic System Plan* permits television stations of low or high power to begin commercial operations without delay, with a minimum investment and with provision for increasing power and facilities as conditions permit.

Raytheon equipment for television stations includes: aural and visual transmitters, camera chains, film projectors, antenna equipment, speech equipment, studio equipment and microwave relays.

**LOOK TO RAYTHEON FOR ALL YOUR NEEDS**

**RAYTHEON MANUFACTURING COMPANY**  
COMMERCIAL PRODUCTS DIVISION · WALTHAM 54, MASSACHUSETTS

**RAYTHEON**

*Excellence in Electronics*

Industrial and  
Commercial Electronic  
Equipment; FM, AM and  
TV Broadcast Equipment;  
Tubes and Accessories

**BOSTON, MASSACHUSETTS**

Chris F. Brauneck  
1124 Boylston Street  
KE. 6-1364

**CHATTANOOGA, TENNESSEE**

W. B. Taylor  
Signal Mountain  
8-2487

**CHICAGO 6, ILLINOIS**

Warren Cozzens, Ben Farmer  
COZZENS & FARMER  
222 West Adams Street  
Ran. 7457

**DALLAS 8, TEXAS**

Howard D. Crissey  
414 East 10th Street  
Yale 2-1904

**LOS ANGELES 15, California**

Emile J. Rome  
1255 South Flower Street  
Rich. 7-2358

**NEW YORK 17, NEW YORK**

Henry J. Geist  
60 East 42nd Street  
MU. 2-7440

**SEATTLE, WASHINGTON**

Adrian VanSanten  
135 Harvard North  
Minor 3537

**WASHINGTON 4, D. C.**

Raytheon Manufacturing Co.  
739 Munsey Building  
Republic 5897

**EXPORT SALES AND SERVICE  
IN FOREIGN COUNTRIES —**

Raytheon Manufacturing Co.  
International Division, 50  
Broadway, New York 4, N. Y.,  
WH 3-4980

See the  
**RAYTHEON  
EXHIBIT**  
N. A. B.  
**CONVENTION**  
May 17-21  
Biltmore Hotel  
Los Angeles

**For keeping video operations under control—  
from modest start to mighty operations...**

# **DU MONT MASTER CONTROL** *Equipment*



#### **FUNCTIONS...**

1. Generation of synchronizing signals conforming to RMA recommendations.
2. Distribution of sync signals.
3. Push-button selection of program sources for use by the transmitter ("on-the-air" signal).
4. Monitoring and distribution of the "on-the-air" picture signal.
5. Push-button selection of program sources next to be used as "on-the-air" signal (preview signal).
6. Monitoring and distribution of preview picture signal.
7. Monitoring of "on-the-air" and preview signal waveforms.
8. Stabilization of picture and sync signals from remote program sources.
9. Test monitoring of master control signals for maintenance purposes.
10. Exclusive Du Mont "fully automatic" lap dissolve and fade control—the standard of all Du Mont control equipment.

▶ Split-second timing  
—smooth-flowing program continuity—  
that's the assurance

the Du Mont Master Control Line offers television broadcasters.

Multiple-studio live programs, network participation, local remote pickups, films and rehearsals, are selected and integrated at will. The Du Mont Master Control Line consists of groups of integrated equipment capable of performing any desired function of

television broadcasting in the professional manner long associated with sound broadcasting.

The number of functions incorporated in any one master control "package" depends on the complexity of the telecasting station. Five basic Du Mont master control "packages" meet the requirements of the smallest to the largest telecasting station. In typical Du Mont manner, you can start as small as you like and grow as large as you like, with Du Mont equip-

▶ **DESCRIPTIVE LITERATURE ON REQUEST**

© ALLEN B. DU MONT LABORATORIES

# **DU MONT**

*First with the Finest in Television*

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION EQUIPMENT DIVISION, 42 HARDING AVE., CLIFTON, N. J. • DU MONT AND STATION WABD, 515 MADISON AVE., NEW YORK 22, N. Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, W. PLAZA, NEW YORK 3, N. Y. • STATION WTTG, WASHINGTON, D. C. • HOME OFFICES AND PLANTS, PASSAIC, N. J.

Acquisition Dept.  
Dayton Public Library  
215 E. 3rd St.  
Dayton 2, Ohio