it's legitimate

to make a play for theater-hungry video audiences. The Phileo Television Playhouse does just this each Sunday evening at 9, NYT, on NBC.

The curtain rises on comedy, drama, tragedy and musical comedy—the gamut of the legitimate stage—for millions of American viewers as the Phileo Television Playhouse goes on the air. These hour-long presentations of famous plays have lifted the swiftly growing television art to the bright-lighted level of the Broadway stage.

It’s legitimate and it’s professional: the Phileo Television Playhouse, superbly staged, consummately acted by top-notch stars and seen by the greatest number of viewers over NBC, television’s No. 1 Network.

NBC Television
NATIONAL BROADCASTING COMPANY - NEW YORK
A Service of Radio Corporation of America
Paramount TV Stations announce uniform Rate Cards, jointly effective November 1, 1948. The new rate cards, we believe, provide the most complete time buying information in the most convenient reference form offered advertisers to date.

In America's No. 2 and No. 3 retail markets—Chicago and Los Angeles—choice TV program time is still available over the TV stations longest and strongest in tele-audience favor—WBKB, Chicago, and KTLA, Hollywood.

Paramount Video Transcriptions—sight-and-sound film-recordings of your tele-shows—make national-wide spot TV schedules possible and budget smart.

A Paramount film-recorder has served the industry for the past year in New York; others will soon be installed in Chicago and Hollywood.

Don't overlook the sales promotional punch that Paramount TV Stations—backlogged by 36 years of entertainment know-how—can deliver as needed in the important Midwest and Southern California trading areas. Each new tele-audience study report new highs in viewer attentiveness, sponsor identification and sales response. If our Rate Cards have not reached your desk, please ask for them.
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Business Manager

Richard Rose
Art Director

ALMA L. CARLSON
Circulation Manager

Film Equities Corp.
1600 BROADWAY,
NEW YORK 19, N. Y.

Don't waste time, get audience reaction the sure way, the easy way, with Film Equities TV films.

Among our sponsors are: General Foods, Fischer Baking Co., Philco Dealers, R.C.A. Victor Distributors, Leaf Mint Gum and many others. For top drawer video entertainment Film Equities has over 2500 TV films to choose from.

Send for our illustrated film lists

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, $6.00; in Canada, $6.00; elsewhere, $6.00. Entered as second class matter February 20, 1943, 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.

November, 1948
ADVERTISING: 688 advertisers sponsored programs or spot announcements during October. This showed an increase of 140 over the September figure of 548, and percentage-wise showed a jump of 495% over the October '47 total of 139.

STATION STATUS: By December lst, 44 stations will be operating in 23 market areas. WMCT, Memphis, is now on the air with test pattern, and regular programming is scheduled for December 11th. WDSU-TV, New Orleans, will start commercial operations on December 18th. Other CP holder WRTV is scheduled for FCC hearing, with further extensions for completion held in abeyance. List of operating stations is as follows: (*opened in November)

<table>
<thead>
<tr>
<th>Atlanta</th>
<th>Chicago</th>
<th>Fort Worth</th>
<th>New York</th>
<th>St. Paul-Minneapolis</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSB-TV</td>
<td>WBKB</td>
<td>WBAP-TV</td>
<td>WABD</td>
<td>KSTP-TV</td>
</tr>
<tr>
<td>WMAL-TV</td>
<td>WENR-TV</td>
<td>Los Angeles</td>
<td>WATV</td>
<td>Salt Lake City</td>
</tr>
<tr>
<td>WMAR-TV</td>
<td>WGCN-TV</td>
<td>KFI-TV</td>
<td>WCBS-TV</td>
<td>KDFY-LV</td>
</tr>
<tr>
<td>Baltimore</td>
<td>Cincinnati</td>
<td>KLAC-TV</td>
<td>WJZ-TV</td>
<td>Schenectady</td>
</tr>
<tr>
<td>WAAM</td>
<td>WNWQ</td>
<td>KTLA</td>
<td>WPIX</td>
<td>WRGB</td>
</tr>
<tr>
<td>Fort Worth</td>
<td>WLT-W</td>
<td>KTL</td>
<td>WNBT</td>
<td></td>
</tr>
<tr>
<td>Boston</td>
<td>Cleveland-Akron</td>
<td>Philadelphia</td>
<td>WCAU-TV</td>
<td></td>
</tr>
<tr>
<td>WBZ-TV</td>
<td>WEWS</td>
<td>WAVE-TV</td>
<td>WFIL-TV</td>
<td></td>
</tr>
<tr>
<td>WNZ-TV</td>
<td>DETROIT</td>
<td>WTMJ-TV</td>
<td>WPTZ</td>
<td></td>
</tr>
<tr>
<td>Buffalo</td>
<td>WJBK-TV</td>
<td>Richmond</td>
<td>WTRV</td>
<td></td>
</tr>
<tr>
<td>WHEN-TV</td>
<td>WYXZ-TV</td>
<td>WML-BV</td>
<td>WMAL-TV</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>St. Louis</td>
<td>WNBW</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>WNBC-TV</td>
<td>KSD-TV</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>WTTG</td>
<td></td>
</tr>
</tbody>
</table>

RECEIVER CIRCULATION: While we make every effort to check all available sources, nevertheless we present the following figures as estimates rather than an authenticated count. In some cities the actual figures are greater than those given. An example of this is Los Angeles which reported 36,000 sets last month. However, in a recent dealer-distributor meeting where installation figures were checked and the reports of non-RMA members included, it was announced that there was a total of 63,000 receivers installed in homes and public places. Area breakdown as follows:

<table>
<thead>
<tr>
<th>Atlanta</th>
<th>3,700</th>
<th>Fort Worth-Dallas</th>
<th>1,500</th>
<th>St. Paul-Minneapolis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore</td>
<td>26,000</td>
<td>Los Angeles</td>
<td>63,000</td>
<td>Not available</td>
</tr>
<tr>
<td>Boston</td>
<td>25,000</td>
<td>Milwaukee</td>
<td>9,253</td>
<td></td>
</tr>
<tr>
<td>Buffalo</td>
<td>6,280</td>
<td>New Haven</td>
<td>Not available</td>
<td></td>
</tr>
<tr>
<td>Chicago</td>
<td>40,000</td>
<td>New York</td>
<td>350,000</td>
<td></td>
</tr>
<tr>
<td>Cincinnati</td>
<td>7,500</td>
<td>Philadelphia</td>
<td>75,000</td>
<td></td>
</tr>
<tr>
<td>Cleveland-Akron</td>
<td>16,572</td>
<td>Richmond</td>
<td>4,001</td>
<td></td>
</tr>
<tr>
<td>Detroit</td>
<td>20,450</td>
<td>St. Louis</td>
<td>16,500</td>
<td></td>
</tr>
</tbody>
</table>

RECEIVER PRODUCTION: Total of 583,349 sets have been produced through October 1948. September figure of 88,195 was topped by October output of 95,216.

DAYTIME PROGRAMMING: The entire industry owes a debt to DuMont's Mortimer Loewi for taking the bull by the horns and sparkplugging daytime television. Sales results after only three weeks conclusively demonstrate practicability of round-the-clock programming. All important economic factor, plus the acceptance by national advertisers, should pave the way for daytime programming throughout the country.
There's never a dull moment for WWJ-TV's Detroit audience. Symphony and popular music, children's and women's programs, full length movies, Red Wing hockey games, University of Michigan football games, wrestling matches, prize fights, special news events . . . through WWJ-TV's own facilities, through the NBC Midwest Television Network, and soon through the NBC National Network. Every day is a busy day for WWJ-TV's staff, and an enjoyable one for Detroiter who are keeping television manufacturers hopping to catch up with the demand.

WWJ-TV, first television station in Michigan, is an ESTABLISHED advertising medium producing gratifying results for its many advertisers in a market that is currently one of the High-Spot cities of the nation . . . with a backlog of orders for new cars that foretells a prosperous future, as well. IT'S WORTH LOOKING INTO!
Texaco jumped into first place in sponsor identification, polling 43% of the vote, followed by Chesterfields with 33% and Camels with 29%. Texaco showed an increase of 13% over last month's rating of 30%. Starting for the first time on television June 8th, program has been growing consistently in both advertising impression and in popularity.

A point of interest is the drop in sponsor identification of Emerson, which has the “Toast of the Town” program. Now facing competition from the “Philco Playhouse,” Emerson dropped from third place last month with a 25% rating, to fifth this month with 16%. Philco, which began October 3rd, places ninth with 9%.

As for spots, Philip Morris is now in first place, as Lucky Strike, with football added to their schedule, has been withdrawn from the spot category. In overall listing, Philip Morris would rank seventh among all sponsors.

Following is the list of advertisers who polled a 5% or better response to the monthly question, “Name three advertisers on television.”

### Sponsors of Regular Programs

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Men</th>
<th>Women</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texaco</td>
<td>45%</td>
<td>42%</td>
<td>43%</td>
</tr>
<tr>
<td>Texaco Star Theater; Tue. 8-9 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chesterfields</td>
<td>38%</td>
<td>27%</td>
<td>33%</td>
</tr>
<tr>
<td>N.Y. Giants football—WJZ-TV.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Columbia football—WCBS-TV.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spots—W CBS-TV, WJZ-TV, WABD, WPIX.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Camels</td>
<td>28%</td>
<td>30%</td>
<td>29%</td>
</tr>
<tr>
<td>Fox-Movietone Newsreel; 5 times weekly; 7:50-8:00 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rodeo—WCBS-TV. Football—WPIX.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lucky Strikes</td>
<td>26%</td>
<td>24%</td>
<td>25%</td>
</tr>
<tr>
<td>Collegiate football—WNBT, WABD. Spots—WABD, WCBS-TV.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emerson Radio</td>
<td>14%</td>
<td>17%</td>
<td>16%</td>
</tr>
<tr>
<td>Toast of the Town; Sun. 9-10 PM—WCBS-TV.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gulf Oil</td>
<td>16%</td>
<td>13%</td>
<td>14%</td>
</tr>
<tr>
<td>“We The People”; Tu. 9 PM—WCBS-TV. “Gulf Road Show”; Thurs. 9 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballantine’s Beer</td>
<td>14%</td>
<td>9%</td>
<td>12%</td>
</tr>
<tr>
<td>Baseball. (Now concluded.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kraft</td>
<td>7%</td>
<td>15%</td>
<td>11%</td>
</tr>
<tr>
<td>Kraft Television Theater; Wed. 9-10 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old Golds</td>
<td>7%</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>“Original Amateur Hour”; Sun. 7-8 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philco</td>
<td>11%</td>
<td>7%</td>
<td>9%</td>
</tr>
<tr>
<td>Philco Playhouse; Sun. 9-10 PM WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chevrolet</td>
<td>7%</td>
<td>9%</td>
<td>8%</td>
</tr>
<tr>
<td>“Telenews”; Tu. 7:40-8:00 PM—WABD. “Chevrolet On Broadway”; Mon. 8-8:30 PM—WNBT.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ford</td>
<td>9%</td>
<td>5%</td>
<td>7%</td>
</tr>
<tr>
<td>Ford Theatre, Sun. 7:30-8:30 PM—WCBS-TV (monthly).</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Texaco leads in sponsor identification, followed by Chesterfield and Camel; Texaco also voted favorite program.

**Gillette**
- Boxing, Cavalcade of Sports; Mon. & Fri.—WNBT.

**Howard Clothes**
- Boxing; Tu. 9 PM—WABD.

**Trammel’s Beer**
- Wrestling; Tu. 10 PM—WNBT.

**Kolynos Tooth Paste**
- "Small Fry Club"; Mon., Wed. & Fri.—WABD.

(Amiral Radio and Trol Hair Tonic each received 3%)

### Spot Sponsorship

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Men</th>
<th>Women</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philip Morris</td>
<td>13%</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>WCBS-TV, WNBT, WABD, WJZ-TV, WPIX.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DuMont Telesets</td>
<td>2%</td>
<td>5%</td>
<td>3%</td>
</tr>
<tr>
<td>WABD.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### 72% Vote for Texaco Star Theatre

Texaco Star Theatre is by far the most popular program on television today. Its 72% vote shows a jump of 19% over last month's survey, and a span of 50% between it and its nearest competitor. Sports, in second place with 13%, is followed by Emerson's "Toast of the Town," with 12%. This reflects a drop of 10% from last month's rating of 23%. As mentioned previously, this program is now opposite the "Philco Playhouse." The latter, although starting on October 4th, is in fourth place with 4%.

Of the children's programs, "Howdy Doody" is mentioned most often as the favorite program.

Here's the breakdown of all programs mentioned by 2% of the respondents as the "favorite program."

### Favorite Program

<table>
<thead>
<tr>
<th>Program</th>
<th>Men</th>
<th>Women</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texaco Star Theatre</td>
<td>74%</td>
<td>69%</td>
<td>72%</td>
</tr>
<tr>
<td>Texaco, WNBT, Tu. 8-9 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sports</td>
<td>17%</td>
<td>8%</td>
<td>13%</td>
</tr>
<tr>
<td>Toast of the Town</td>
<td>13%</td>
<td>11%</td>
<td>12%</td>
</tr>
<tr>
<td>Emerson, WCBS-TV, Sun. 9-10 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Philco Playhouse</td>
<td>3%</td>
<td>5%</td>
<td>4%</td>
</tr>
<tr>
<td>Philco, WNBT, Sun. 9-10 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feature Films and Movies</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Children's Programs</td>
<td>1%</td>
<td>4%</td>
<td>3%</td>
</tr>
<tr>
<td>Howdy Doody—Polaroid and Unique Art Co.—WNBT, 5:30-6 FM.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kraft Television Theater</td>
<td>2%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>Kraft, WNBT, Wed. 9-10 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Plays, unspecified</td>
<td>4%</td>
<td></td>
<td>2%</td>
</tr>
<tr>
<td>Amateur Hour</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Old Golds, WABD, Sun. 7-8 PM</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In an effort to determine the cumulative effect of television commercials, the degree of retention of the advertisers' name and program popularity, TELEVISION magazine each month sends a list of questions to C. E. Hooper Inc. for the purpose of interviewing by telephone a representative sample of 200 of the television set owners in New York. This is an exclusive TELEVISION magazine survey and is fully copyrighted.
WATV

50,000 watts  channel 13
serving metropolitan New York
with the best in television

and

WAAT

5,000 watts  970 kc.
New Jersey’s first station

announce the appointment of

WEBD

and company
radio and television
station representatives

WATV
WAAT owned and operated by...
The Bremer Broadcasting Corporation

November, 1948
### 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.

<table>
<thead>
<tr>
<th>Station</th>
<th>No. of Hours Weekly</th>
<th>Remotes</th>
<th>Studio</th>
<th>Film</th>
<th>Networks</th>
<th>Commercial</th>
<th>Sustaining</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCBS-TV</td>
<td>39½</td>
<td>39%</td>
<td>33%</td>
<td>28%</td>
<td>—</td>
<td>33%</td>
<td>64%</td>
</tr>
<tr>
<td>WATV</td>
<td>30½</td>
<td>—</td>
<td>2%</td>
<td>98%</td>
<td>—</td>
<td>8%</td>
<td>92%</td>
</tr>
<tr>
<td>WPIX</td>
<td>32</td>
<td>37%</td>
<td>37%</td>
<td>28%</td>
<td>19%</td>
<td>31%</td>
<td>69%</td>
</tr>
<tr>
<td>WNBT</td>
<td>32½</td>
<td>18%</td>
<td>47%</td>
<td>22%</td>
<td>—</td>
<td>61%</td>
<td>39%</td>
</tr>
<tr>
<td>WBBD</td>
<td>34</td>
<td>31%</td>
<td>33'</td>
<td>25%</td>
<td>—</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>WJZ-TV</td>
<td>28</td>
<td>18%</td>
<td>57%</td>
<td>—</td>
<td>22%</td>
<td>22%</td>
<td>78%</td>
</tr>
<tr>
<td>WFIL-TV</td>
<td>38½</td>
<td>14%</td>
<td>19%</td>
<td>17%</td>
<td>50%</td>
<td>43%</td>
<td>57%</td>
</tr>
<tr>
<td>WCAU-TV</td>
<td>42</td>
<td>20%</td>
<td>37%</td>
<td>16%</td>
<td>27%</td>
<td>40%</td>
<td>60%</td>
</tr>
<tr>
<td>WTTG</td>
<td>32</td>
<td>36%</td>
<td>20%</td>
<td>5%</td>
<td>39%</td>
<td>41%</td>
<td>59%</td>
</tr>
<tr>
<td>WNBW</td>
<td>37½</td>
<td>3%</td>
<td>15%</td>
<td>15%</td>
<td>67%</td>
<td>48%</td>
<td>52%</td>
</tr>
<tr>
<td>WMAR-TV</td>
<td>52</td>
<td>25%</td>
<td>½%</td>
<td>30%</td>
<td>44½%</td>
<td>48%</td>
<td>52%</td>
</tr>
<tr>
<td>WBAL-TY</td>
<td>60</td>
<td>—</td>
<td>31%</td>
<td>33%</td>
<td>36%</td>
<td>24%</td>
<td>76%</td>
</tr>
<tr>
<td>WENR-TV</td>
<td>16½</td>
<td>33%</td>
<td>40%</td>
<td>27%</td>
<td>—</td>
<td>15%</td>
<td>85%</td>
</tr>
<tr>
<td>WBKB</td>
<td>26</td>
<td>31%</td>
<td>35%</td>
<td>34%</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>WGN-TV</td>
<td>32</td>
<td>38%</td>
<td>57%</td>
<td>25%</td>
<td>—</td>
<td>44%</td>
<td>56%</td>
</tr>
<tr>
<td>WWJ-TV</td>
<td>34½</td>
<td>29%</td>
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* Network film recordings  
** Includes remotes

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**a FIRST for Cleveland**

16,572 Television receivers have been installed in Cleveland and the Northeastern Ohio Area served by WEWS in its first 10 months of operation, December 17, 1947 to October 29, 1948. No other metropolitan area, served exclusively by a single station, can point to such a record in so short a time! And this record-breaking figure of 16,572 represents only actual installations ... not all installations but only those reported. No figures were available from nine manufacturers whose sets have been sold in this area ... nor for the many make-it-yourself teleset "kits" now in use. Any way you look at it, it's a Television "First" for the great Cleveland area.

WEWS TELEVISION • Channel 5

NATIONAL REPRESENTATIVE • THE BRANHAM COMPANY
Millions see
TRUMAN election
on ABC Television!

For the first time in history, a presidential election on network television! Millions of Americans in 8 major cities saw all the thrills, the drama, the color of Election Night right in their own homes... on ABC Television! From New York on ABC’s Eastern network (New York, Philadelphia, Washington, Baltimore), a staff of 25 top ABC commentators reported, analyzed, interpreted the results as they poured in.

And from Chicago, ABC gave viewers in Milwaukee, Detroit, Cleveland and Chicago an equally extensive and exciting report on the nation’s most important peacetime election!

ADVERTISERS: Have you heard ABC’s complete television story?

Have you heard, for example, about the smash premières of WXYZ-TV in Detroit... WENK-TV in Chicago? About ABC’s huge new television center in New York? About ABC’s growing list of network television sponsors? All are indications of the speed and the scope of ABC’s remarkably rapid growth in television. You owe it to yourself to get ALL the latest facts about television. Won’t you call us (at no obligation to you, of course) and let us tell you the whole story?
During the second game of the World Series, a coincidental check* of the Philadelphia home television audience showed WPTZ to be "First in Television in Philadelphia" by a wide margin with—

23% greater audience than 2nd station
263% greater audience than 3rd station

All three Philadelphia television stations were carrying the same pooled broadcast of the baseball game, uninfluenced by preceding, following or replacement shows. Moreover, a separate survey of TV sets in public places indicated the same order of station preference.

A well established tuning habit is not all that WPTZ's long experience in television offers you and your clients. With it goes thoroughly trained technical and program personnel, the most modern technical equipment and the reputation for professional television operation. For further information about WPTZ's audience and facilities (or details on the survey) drop us a line.

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

*Survey of Patterson, Korchin & Co., independent research organization.
REPORT ON LOCAL ADVERTISING

HOW THE LOCAL ADVERTISER—AN IMPORTANT PROSPECT—is using TELEVISION • HOW THE RETAILER USES THE MEDIA • HOW THE LOCAL AD AGENCY DEVELOPS TV CLIENTS • HOW NAT'L ADVERTISERS COOPERATE WITH LOCAL ACCOUNTS IN VIDEO CAMPAIGNS

By JIM OWENS

TELEVISION has shown definite impact as an advertising medium for Boston’s Jordan-Marsh, one of the leading department stores in the east, according to Richard Edwards, vice president and sales promotion manager. He adds: “We’re using it as a straight sales medium—and we’re in it for keeps.” On the other hand, New York’s B. Altman & Co. maintains TV is “too costly in relation to the return factor.” The opinion of each of these retailers may be considered significant since they represent an important segment of America’s top dollar-volume business—the local advertiser.

Local, or retail advertisers will gross well over $100,000,000,000 in sales in 1948, thereby continuing the upward trend which annually sets new records in this field. Every day retailers of women’s wear alone spend approximately $1,500,000 in all advertising media. Every day retailers of home furnishings, including furniture departments of major stores, spend approximately $400,000 in newspaper advertising. Combined total local advertising in all media during 1947, according to McCann-Erickson’s Dr. Hans Zeisel in a recent article in Printer’s Ink, reached $1,356,400,000. Newspapers—long the retailer’s signal choice for the advertising dollar—received 84.2 millions of this total, while radio had an allocation of 182.6 millions.

Importance of the local or retail advertiser in the overall business picture is indicated by the fact that department and specialty stores, as a group, drew a total gross volume of $10,600,000 in 1947—a mark which is expected to increase about five per cent this year. Department store newspaper advertising space alone, based on nation-wide estimates, amounted to 427,512,988 lines last year, the top figure of any U. S. business group. Study of current TV ad schedules shows that ap-
proximately 50 to 75 per cent of all station billing falls in the "local" category, and with the slow but steady arrival of new accounts in a station's market it's expected this figure will rise in accordance with the growth of the medium.

Cautious TV Attitude

Despite the several instances in which retailers — particularly department stores — have registered sharp success with TV, as illustrated by Jordan-Marsh, the caution inherent in sound retail practice precludes any possibility of an overnight switch in advertising techniques. Some of the dissenters, in large cities like New York where set circulation is numerically equal to that of the average evening newspaper, cling steadfastly to the "watch and wait" attitude.

Such major department stores as Altman's, Bloomingdale's and Bonwit Teller, have not yet decided to accord TV serious thought in overall ad planning, but aver they're keeping abreast of its strides. In addition to the cost factor, Altman executives are not convinced the medium offers the desired objective regarding display of higher-priced merchandise. The video screen, they insist, does not satisfactorily reproduce the quality of line or texture of higher-priced fashion or household commodities. Bonwit's, a first-rank specialty store, feels its current advertising budget doesn't permit "experiment" in television — and for that matter — that TV will actually provide the pulling power of newspapers or direct mail. Store executives are frankly sold on "printed media," and consider it a "silly venture" to abandon a "proven medium" for another which is still, in their opinion, "new and expensive."

Significant, however, is the fact that many arguments currently advanced against TV by retailers have been summarily disposed of by many of their competitors as the result of a sound and repetitive sales job followed by a sound and effective TV campaign. Retail executives often imply they haven't been sold properly, or haven't been subjected to the all-out sales argument where-in their doubts can be eliminated.

Potentialities

The importance of the department store field alone, and the smaller specialty shops, food chains, automobile dealers, etc., in general, was emphasized by Harry Kopf, NBC vice president in charge of sales, at the network's convention in Sun Valley last fall. "The department store field in itself," he said, "can become the single most important advertising classification in television. Radio in recent years has had some success in this field brought about by concentrated selling and the careful examination of the retailers' problems in the light of what radio could offer. But for the most part, department stores still confine their major budgets to newspapers because they feel that their wares must be shown to be sold." Further to emphasize the importance of this particular field in Kopf's plan — now in work — to set up a department in the network's New York office to specialize in department store problems in relation to television.

If it evolves as planned, the department would: (1) Create program ideas that are adaptable for local department store use; (2) Develop presentations that will assist in getting department store business for television; (3) Develop commercial techniques; (4) Work with manufacturers of retail products to interest them in including television among their "advertising allowances" to retail stores; (5) Disseminate the information gleaned from the operation to all NBC affiliated stations and assist them in obtaining department store clients in their individual cities.

how the retailer is using tv

The average retailer currently using television has been active in the medium for six months to a year, and his use of it is flexible and varied in accordance with his needs. TV usage ranges from the institutional spot announcement to the full-hour show designed to sell as well as entertain. Local video advertisers run the gamut of business enterprise from department and retail stores to banks, brewers and manufacturers — i.e., every product or service necessary to American living.

Video's share of the local advertising budget is, in most cases, at

Television
vehicles of spot and participating video appear to be preferred by many retailers for obvious reasons, although the more elaborate and expensive live and/or film program finds widespread acceptance among the retail field.

While the cost factor is usually "Number One" with the retail advertiser, size and type of store do not necessarily dictate the manner in which TV will be used. A major department store with an annual sales volume exceeding $10,000,000 may find spot commercials the most effective technique for pushing a home furnishings product. A chain or specialty store, on the other hand, will consider a half-hour program the most profitable framework for selling its product. Another retailer, whose product may be considered in the luxury or high-priced category, prefers the participating program in which his particular item will demand attention by virtue of its individuality.

The Boston Store

The Boston Store, a major retailer in Milwaukee, has had conspicuous success with "Adam & Eve," a half-hour audience participation quiz ainer on WTMJ-TV (Thursdays, 8-8:30 p.m.) now entering its 12th month. Format of the show is as flexible as any quiz vehicle, permits ample opportunity for facile blending of commercials and chatter between contestants and the emcee. Emphasis on informality and banter throughout has found enthusiastic viewer response which has been manifest in the one significant way—actual sales. Most national manufacturers whose products are carried by the store contribute to the TV expenditure, several via film commercials already packaged and ready for the camera.

Gimbel's-Philadelphia, — one of the first in its field to enter the medium, — has had similar success with the full program format as such via "The Handy Man" on WPTZ (Friday). Show is a quarter-hour low-cost demonstration segment which has solidly established itself with Quaker City viewers during its 18-month tenure. Handy Man Jack B. Creamer, who won his broadcast spurs in AM, has adapted his technique to meet the requirements of TV to the satisfaction of Gimbel sales and merchandise experts who lay heavy emphasis on "merchandise in action." Store uses no direct-selling copy here, but considers the entire show a commercial in itself, demonstrating as it does the varied household products used throughout the session.

After two years experience with the medium David Arons, publicity director of Gimbel Brothers, comments: "The first bit of knowledge we acquired was the basic realization that television as an advertising medium can be used to great advantage by a large department store. Since then, we've been finding out how to make this advantage pay off; and, to date, our best bet has been 'The Handy Man.' Since the series has been a few weeks old, we have drawn virtually no 'blanks' on any item. On numerous articles, we have been sold completely out of stock within a week . . ."

Chicago's Fair

The Fair, Chicago department store, six months ago switched its technique from program-type to participation, bought a quarter-hour segment of the full-hour "Women's World" on WBKB. Selected portion of the show was titled "Shopping With Dinny" which offered sundry hints to the housewife, cost and production of which were on the economic side. Fair executives found sales results exceeded those obtained on the original vehicle, and costs alone figured "about one tenth" of its predecessor. Program was cancelled recently because of the difficulty of attracting other stores, but The Fair is ready to align itself with another participation format which can offer similar possibilities. L. H. Foster, sales promotion manager of The Fair, has a realistic opinion of TV and its potential power for the retailer. Says he: "We believe that sales results can be good, but at the present moment there are not enough sets to make the impact tremendous . . . But it is easily possible to believe that future retail advertising can be as greatly different from present . . . as the change that comes over the normal family when it buys a television set . . . Eventually, as the television budget increases . . . it will then cut into other forms of advertising . . ."
tailors are making effective use of participating shows is WTMJ-TV's (Milwaukee) "What's New?" (Wed. & Fri., 4-4:30 p.m.) in which five accounts use one-minute spots. Advertisers whose products run the gamut of female fashion, are: Hixon's (women's apparel); Coplin's (furs, coats and suits for women); Smartwear Shops (women's apparel); Constant Hosiery; and Chapman's (women's apparel). Show is emceed by Nancy Grey, long-time radio personality in Milwaukee, and commercials are handled via demonstrations by models. Program format provides for more than emphasis on fashion, however, and includes demonstrations on interior decorating, food preparation, etc.

**Dealer Co-op**

"Kitchen Klub," a participating airdor on WLW-T (Cincinnati) draws strong support from local food and home-making accounts. Principal sponsor group on the show is the Kelvinator Dealers of Greater Cincinnati, — 28 in number — each of which bankrolls one program per month. Individual dealer invites his own guests for the show, presents a prize for the best home-making tip, and in addition, distributes frozen food packets to each woman in the studio audience. Commercials are integrated within "Klub's" format, with star and emcee using Kelvinator units while discussing food preparation, etc. Cost for the time and giveaways is split equally between Nash-Kelvinator Sales Corp., and the individual dealer.

Although not a part of the Kelvinator deal, Juengling & Son Meat Co., another participating sponsor on the WLW-T segment, ties in its product easily since food and food products come into a heavy play throughout the show. Costs are kept to a minimum on "Kitchen Klub," inasmuch as rehearsal time is short. Hostess Catherine Koch and emcee Bob Merryman usually require only a short "talk" rehearsal of the show's outline, depending

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**how local agencies are developing tv clients**

Cramer-Krasselt Co., Milwaukee advertising agency, established a television department some 13 months ago, but as radio-TV director J. S. Stolzoff, puts it: "We did so with hesitancy." Agency executives felt the cost of video was out of line with other media and that little could be done then except to amass experience against the day TV became "practical."

Today Cramer-Krasselt has completely changed its thinking — and consequently, the thinking of a number of its clients. Some of its local accounts using TV on a regular basis include: a department store, bank, meat packer, savings and loan association, a modern music store. Two of these accounts are currently spending more money in TV than they have ever spent before in all media combined. Furthermore, not one of them has sizably reduced its expenditure in other advertising media.

While Stolzoff and his associates at Cramer-Krasselt were educating themselves and their local accounts to the advantages of video, several of the agency's national clients were beginning to lift an interested eyebrow. "Until recently," says Stolzoff, "we had encouraged them to keep posted on television but discouraged them from actually using it. That picture is changed, too," he adds. "With the majority of the nation's key markets due to have one or more stations in operation by early '49, the green light is on for a number of Cramer-Krasselt's national accounts who are now testing or planning multi-market campaigns."

Stolzoff singles out one conclusion as a result of the past 13-month TV "indoctrination" period: television and the local advertiser can be extremely valuable to each other. In this regard he offers four guide points, the application of which should certainly hasten the profit era for the station, the advertiser, and the agency itself:

1. Provide sound statistical information on the number of sets in the market, the number of viewers per set and listeners' preference.
2. Provide copy and production aid to the local advertiser and his agency.
3. Help provide low-cost commercials for the local advertiser.
4. Develop a merchandising plan, not just a television schedule for the local advertiser.

Another agency aggressive in the local TV field, and whose overall video billing has reached major proportions in the past year, is Robert J. Enders Advertising, of Washington and Philadelphia. Latter office, opened only four months ago, is currently placing and producing approximately 10 and one-half hours of TV time weekly on the three Quaker City outlets. According to prexy Bob Enders, indoctrination of local clients to thinking in terms of video advertising compared with radio, newspapers, etc., "has not been too difficult." He feels the medium's sales effectiveness is rapidly becoming a watchword in the local markets his clients serve, and the remainder of the problem — merchandising, planning and selecting the proper vehicle to capitalize on this effectiveness is strictly that of his own staff. In addition, Enders offers to build packages for the prospective TV client, and has its own film department.

Example of how the combination of service and facilities clinched a client's decision to take the TV plunge is provided by the Enders agency's experience with Whirlpool Automatic Washer. Latter gave the go-ahead for a film spot schedule on Tuesday, saw the first of its series aired on the following Saturday. Volume-business is also a significant portion of the agency's activities, as illustrated by its handling of TV for George's Radio & Television Co., one of its Washington accounts. At one period last summer client sponsored 10 programs on the air weekly.
Because of their mutual objective—moving an individual product from the retail counter to consumer hands, the national manufacturer, and the local advertiser who carries his product have much to gain from cooperative TV selling. Meeting of minds between the two has been relatively simple in most cases, and often has been the result of a suggestion by the manufacturer himself—particularly in the hard goods lines (appliances, etc.).

Typical of such retailer-manufacturer co-op is a current arrangement between Ed. Schuster & Co., Inc., Milwaukee department store, and five national accounts: RCA, Victor, Westinghouse, Philco, Botany Brand 500 Clothing, Leonard Range, and Hamilton Clothes Dryer. With exception of Philco, the store uses one-minute film announcements on a weekly schedule, some of which are supplied by the individual manufacturer, others produced by Cramer-Krasselt, the Schuster agency. Philco participates with the Milwaukee store in costs of airing the manufacturer’s “Touchdown,” a weekly 20-minute film of highlights of college football.

Mfrs. Prefer TV

Most TV set manufacturers encourage the use of TV to sell their product because they feel a large percentage of viewers are non-set owners—and consequently an untapped customer source at this point. While many appliance manufacturers and distributors have not had any actual experience with the medium, it has been a simple task to point out its effectiveness to them. Demonstration—the most powerful selling point—is achieved in TV advertising. Originally the idea of door-to-door demonstration was a focal point with appliance manufacturers, and their use of TV is merely a more polished—and effective—application of the same theory.

Manufacturers of clothing, furniture, appliances, etc., some of which are included in the above-mentioned group, work hand-in-hand with local department stores which sponsor programs on local stations. Typical example of manufacturer-retailer cooperation here is Philco’s “Touchdown” film which is aired in several cities via a tie-up with department stores and/or appliance dealers.

TV as a direct tie-in between dealers and the manufacturer and/or distributor is used with considerable effect by two companies whose products differ as widely as their ultimate objectives are identical. In Los Angeles, the Morris Furniture Manufacturing Company participates in KTLA’s “Shopping At Home,” and after six months has increased its TV budget to 25 per cent of overall advertising. Commercial is live, with emphasis on merchandise display over live commentary by an announcer. Company at the moment underwrites the TV schedule alone, but expects to have its dealers share costs when it expands further into video merchandising. Almost parallel use of the medium is made by Pierce-Phelps, one of the largest appliance distributors in the east, which last month inaugurated the first full-hour across-the-board daytime commercial on Philadelphia’s WCAU-TV. Program, “Homenakers’ Matinee,” (2-3 p.m. Monday-thru-Friday) plugs products of five national advertisers (Admiral TV sets, Proctor Appliances, Deepfreeze Home Freezers, Whirlpool Laundry Equipment and Youngstown Kitchens) with what is described as a “two-fold” purpose toward distributor-dealer cooperation. Pierce-Phelps expects the show to:

(1) train retail dealer personnel in equipment features of the products getting commercial treatment and
(2) at the same time appeal directly to dealers’ customers by showing products actually in use.

Customer "Promotion"

As a novel technique in customer promotion Pierce-Phelps provides kits to dealers which are designed to create “store-traffic” daily during the show. Distributor underwrites all costs involved in the dealer tie-in, but it’s understood manufacturers contribute to the over-all campaign expenditure.

Further and perhaps more widespread cooperation in local TV advertising at “point-of-sale” is illustrated by the current schedule of the W. Bergman Company, Inc., Buffalo (N.Y.) appliance distributor. Company handles top national brands in all categories and was an early client of that city’s WBEN-TV when it began commercial operations last spring. Bergman, in a tie-up with several national manufacturers (who contribute to the 25 per cent of the overall ad budget allocated to TV) has been using spot announcements on a regular frequency basis, in addition to sponsorship of the Korda feature films. Firm will expand the co-op structure further with arrival of kinescope recordings of “The Philco Playhouse.”

Film and radio actress Louise Arthur, emcee of KFI-TV’s “Shop, Look and Listen,” faces the camera with a product of one of several participating sponsors. Program, which offers the local advertiser low-cost video plus the sales impact of visual appeal, has a flexible format, adapts itself smoothly to any commercial technique. Costs are kept to a minimum since program content is a combination of commercial and “editorial” material, simple but entertaining.
why elgin american commercials are on film

Closed circuit demonstration proved to Weiss & Geller that carefully controlled lighting and a maximum of close-ups were needed.

FIRST decision confronting Weiss & Geller, Elgin American's agency was—"should these commercials be produced 'live' in the New York studio, or should they be produced on film?" To weigh the advantages, in view of the cost factor involved, it was decided to stage a closed circuit demonstration at WENR-TV, the ABC Chicago station.

After about 15 minutes of experimentation, they found that a 'live' commercial would not work out. For example, when they showed the cigarette lighter, at one point it didn't work. This, of course, would have been practically fatal had it happened on the live show itself. Reflection of the lights on the metallic faces of the compacts was so powerful that they looked like white spots at times. To get the best effect, the compacts had to be shot in close-up under carefully controlled lighting conditions—thereby leaving too much to luck in the TV studio. They also discovered that the models who held the compacts in their hands during the commercial had to be shown over and over again how to hold them properly so their hands would not appear clumsy and so the compacts would be shown to best advantage.

Close-ups Better
For small objects of this type, the studio test pointed out that the best TV commercials show the product in close-up. The compacts, when even two feet away from the camera, looked very small. The same held true for the models—the more close-ups the better. They quickly discovered that atmosphere, style appeal and backgrounds all had to be minimized to show the most important thing of all—the product itself.

At the preliminary conference held to determine the over-all theme, the placement and length of commercials, and their integration into the program, it was decided to prepare seven commercials on film, each one minute and fifteen seconds in length. As they felt only one point could be stressed in the allotted time segment, a different copy theme was selected for each film. Fact that they had a two hour show permitted this concentration. As program format presented the opportunity to use ten different commercials, some were repeated.

One commercial concerned the slogan which Groucho Marx has established on the Elgin American radio show—"Every woman needs three," which means that every woman needs three compacts—one for daytime wear, one for sports, and one for evening. Visualization of this theme was achieved by using the same model fashionably dressed in these three different costumes, looking at the particular compact which went with each ensemble. To establish the idea that Elgin American manufactures an enormous line of merchandise — over 400 items — a large turntable was developed. On this, cigarette cases, lighters, compacts, dresser sets, etc., were arranged, allowing the camera to show a large variety of merchandise as the table turned.

(continued on page 30)
television's effect on

ATTENDANCE
An analysis of attendance figures shows that television creates new fans, is sport's best ally at the box office.

PRACTICALLY every phase of spectator sports in the U. S. will register new highs in attendance and gross revenue this year, despite the fact that nationwide set distribution has increased nearly 500 per cent in the past 12 months. The American and National baseball leagues alone set a new all-time attendance record of 20,943,345. In one major league city—Cleveland—a new individual attendance figure was established when 2,642,478 fans poured through the turnstiles to witness the 77 home games—every inning of which faced the cameras of WEWS. The New York Yankees, whose home schedule has been televised for several years, also shattered their own previous high with a 1948 draw of 2,412,206 at the gate—the third successive year the club has exceeded the two-million attendance mark.

BASEBALL

Of special significance is the fact that the eight cities in the American League, with the exception of Washington (D.C.) had an attendance increase in 1948—and all home games of each were covered by TV. Capital club suffered a setback of some 35,000 as compared to its '47 performance, but it's noted that Washington finished in next-to-last place in the final standings. On the other hand, the last-place Chicago White Sox had an overall gate draw of nearly a million—40,000 more than last year. Pittsburgh, the only major league team not exposed to TV during '48 (no station in the area) dropped 127,494 behind '47 attendance-wise. It would appear, therefore, that the presence or absence of TV in each of these cases was not a factor at the gate—certainly not an adverse factor.

There have been rumblings among baseball men that red ink on the books of some minor league teams is the result of telecasts of major league teams in adjacent areas. Management of Newark (N.J.) Bears, however, firmly spiked this contention, and backed it with facts. Club conducted a survey during seven individual nights last season when there was no baseball on TV in nearby New York. Results showed attendance at the Newark park was no better than on other nights.

SIGNING a contract for Yankee baseball telecasts on WABD last spring, owner Dan Topping flatly stated that he believes television will boost interest in—and consequently attendance at—baseball games.

FOOTBALL

Professional and inter-collegiate football continues to register billowing attendance figures. Total combined attendance for the professionals last year reached 19,950,633 as compared to 18,534,444 in '46—an increase of 1,416,189. Strong proof that television is no deterrent to box office receipts occurred on the west coast last year. Los Angeles Rams—without TV—attracted 214,000 patrons to six home games. Los Angeles Dons had an approximate gate of 310,375 at seven home games—all aired by KTLA.

Similar application is made to inter-collegiate football. According to a report last year by H. Jamison Swarts, University of Pennsylvania's graduate manager of athletics and president of the Eastern Intercollegiate Football Association, "television seems to have an effect of decreasing the gate." University of Penn games have been aired by WPTZ for eight successive years—and despite Swarts' statement—all home games in '47 set new attendance records with the record continuing at the same high level this season.

From 1930 to 1946 Notre Dame had but three sell-out games at
TV SUCCESS STORIES

Kolynos' premium offer outpulls AM

WHITEHALL Pharmacal (Kolynos Toothpaste) began three-times-weekly sponsorship of "Small Fry Club" on WABD-New York, made series of premium offers of Indian mask for children at 25c plus toothpaste carton. Returns reportedly approached 20,000 in a matter of a few weeks.

According to R. G. Rettig, vice president and director of advertising, "results have been good and are correspondingly better than AM." He feels, however, that TV's cost-per-thousand "isn't down where it's supposed to be," and mentions the possibility of rate "adjustments" in the face of an impending TV-AM conflict. "We have interests in both," Rettig says, "and when people are watching television they're not listening to radio."

EMERSON TV GIVEAWAY OFFER DRAWS 9000 REQUESTS

On a recent segment of its "Toast of the Town" (CBS), Emerson Radio & Phonograph Corporation offered a $30 "gift" certificate to all viewers in the area of New York, Philadelphia, Boston, Connecticut, Baltimore and Washington. Audience was asked to write direct to Emerson's home office for the certificate which allowed $30 discount on one of its AM table models, listed at $60. Despite the fact that offer held good for only 48 hours, over 9000 requests poured in before the deadline, hundreds afterward. In addition, more than 100 non-viewers, who'd read of the offer in a NY radio column, acted similarly.

CASTRO FURNITURE SALES JUMP 20% VIA TV - SPOTS

Castro Decorators, Inc., New York furniture manufacturer-retailer, entered TV via film spots on WABD-DuMont last spring. Schedule at that time provided for one spot per week. Results were almost immediate, and were described by client as "terrific." Castro then doubled spot schedule to twice weekly on WABD, also placed one spot per week on WJZ-TV and WPX, for an over-all expenditure of $2400 per month. Sales thus far in '48 have jumped 20 per cent, major credit going to TV. Client, who retails from "factory store" conducts a seasonal business, normally spends about $7,000 per month in advertising. Only product used on commercial spot is that of mechanical folding bed—and it's here where the TV "test factor" was demonstrated. Says Bernard Castro, president and owner: "It's our feeling there is no advertising medium like television. It brings the showroom right into the potential customer's living room, and we believe it will eventually become the chief method of advertising for our type of retailing."

LANDOFFICE AUCTION SALES FOLLOW TV REMOTE PICKUP

Paramount's Los Angeles outlet, KTLA, recently aired an auction from the Lewis S. Hart Gallery in Beverly Hills. Survey of the next night's auction crowd showed 35 to 40 persons attended as a direct result of the telecast, bought merchandise totaling almost $1,000. Another show, "Shopping at Home," participating airer, pulled 44 individual telephone orders in response to a three-minute commercial plugging phonograph record albums, which sold at $3.95. Following week similar commercial netted 35 'phone orders of silverware sets at $4.49 per.

$15,000 GROSS BUSINESS IN SIX WEEKS OF TV

Another KTLA client, Lowell and Bradfield, Beverly Hills furrier, realized $15,000 gross business as a direct result of the first six shows on the Paramount station. Firm sponsors "Women's Page, Magazine of the Week," format of which is fashion hints, etc. The $15,000 figure, according to Merrill Lowell, owner of the firm, included re-styling as well as the sale of new furs.
Election returns telecast by NBC will be seen by television's ever-increasing audience.

See History in the making—on Television

Thirty years ago, to get election results, people waited for the morning papers . . . or election "extras." Then came radio! In 1920 election returns were broadcast for the first time.

Now television arrives as a star "reporter" . . . making you an eye witness of politics as it is practiced . . . of history as it is made . . . of the news as it happens!

In the world's largest television newsroom, RCA image orthicon cameras will watch the incoming returns. State-by-state results will be telecast with the speed of light to be viewed—sharply, clearly—on the screens of more than 500,000 television receivers.

You will see the candidates when they appear, in person or on newsreels. In fact, more people will see them by television on this election night than saw Lincoln during his entire four years in the White House!

More than forty million people live within the areas now reached by regular television programs. Pioneering and research at RCA Laboratories, coupled with RCA "know-how" in engineering, production and broadcasting, have contributed greatly to bring this new service to the American people.

When in Radio City, New York, you are cordially invited to visit the radio, television and electronic wonders at RCA Exhibition Hall, 36 West 49th Street. Free admission. Radio Corporation of America, RCA Building, Radio City, N. Y. 20.
CBS-IMPPRO deal calls for thirteen films in "Cases of Eddie Drake" series. Films cost $7500 each, with first 9 now completed.

**hollywood and television try new financial patterns . . . .**

Profits gleaned from residual rights or profit-splitting arrangements, rather than from TV alone, is new method of cutting costs.

By MARY GANNON

The $8500 Lucky Strike deal and the CBS-IMPPRO price tag of $7500 for half-hour film programs presage a change in financial arrangements, rather than a crack in the Hollywood high-cost production front. In both cases, the film companies are selling TV at cost and taking their chances on realizing their profit from repeat rights and sources other than television. Move shows a practical realization that television can't afford the usual high priced output, that specialized formulas of production and distribution must be applied. It's on this ground that Hollywood and television will probably meet—for it's generally conceded that pictures produced by cutting corners on quality are not the answer to lower costs.

The Lucky Strike move shows the first crack in the resistance of big advertisers toward using films. This reluctance may stem from the feeling that the usual five-figure tab is no match for such popular live shows featuring "name" talent as "The Texaco Star Theatre," budgeted between $8,000 and $10,000; Emerson's "Toast of the Town" at $6,000, or a dramatic show like "The Kraft Theatre," estimated at $4,000. Or it may be that programwise, the television films now being peddled around didn't stack up.

**CBS-IMPPRO**

The CBS-IMPPRO deal calls for 13 films at a price of $7500 each. CBS has all rights for 25 years, in return for a 50-50 split on the profits with IMPPRO, above production costs, and syndication and promotion expense. According to Charles Underhill, CBS Director of Programs, syndication plans are now being formulated and series will be offered to a network sponsor first. Price will be below the $7500 cost figure, because under the long range terms of the contract they can get their money back and make a profit over a period of time. However, if a network sponsor does not materialize, they will co-op the show to local sponsors.

Series, titled "Cases of Eddie Drake," has a mystery-drama theme and revolves around the adventures of private detective Drake; his sweetheart, Dr. Karen Gayle, glamorous psychiatrist who is writing a book on criminal psychology, and Detective Lieutenant Walsh, with whom Drake carries on a friendly feud. First nine have been completed with work now underway on the remaining four.

**Lucky Strike Film Programs**

Lucky Strike move stems from their feeling that film has many advantages over live production—it eliminates any chance of error, and gives complete control over the area.

(continued on page 32)
"Here's a tele groover."

... says 

"Midwestern Hayride" is only one of the many "groovers" on the WLW-T schedule. There are others of all types—musical, variety, quiz, juvenile, dramatic, sports, audience—participations, news, women's, etc.—with the seasoned stars of The Nation's Station "filling the want for that showmanship need in video".

So if you're looking for an ideal television vehicle to get your advertising across to the intense, fast-growing television audience in Greater Cincinnati...you'll find WLW-T ready with programs high in entertainment but low in cost.

FOR FULL DETAILS, CONSULT ANY OF THESE WLW-T SALES OFFICES:

140 West Ninth St.  
Cincinnati 2, Ohio  
CHerry 1822

630 Fifth Ave.  
New York 20, N. Y.  
Circle 6-1750

360 N. Michigan Ave.  
Chicago 1, III.  
State 2-0366

6384 Hollywood Blvd.  
Hollywood 28, Calif.  
Hollywood 5408

TELEVISION REVIEWS

Wednesday, September 29, 1948

WESTERN HAYRIDE
With Bill Thall, m.c.; Turner Bros., Girls of Golden West, Trail Blazers, Ernie Lee, Judy Perkins, Kenny Roberts, Brown's Ferry Four; Hal Woodard, announcer
Producer: James B. Hill
30 Mins.; Sat. 8 p.m.

BAVARIAN BREWING CO.
WLW-T, Cincinnati
(Ralph H. Jones Co.)

Here's a tele groover. A right smart giddap for the folks out yonder, it also has appeal for city dwellers, rustic atmosphere and fare being a taste of something different for them.

Facing a camera is duck soup for Crosley entertainers. They are seasoned in audience as well as mike technique, having worked in jam-packed AM studios and appeared in theatres, auditoriums, schools and what have you, including state and county fairs. Costumed in denim, gingham and trap-pings of the plains, the boys and gals fill the want for that showmanship need in video.

All hands get in there and pitch for their separate and collective chores, and with the definite impression that they are having as much enjoyment out of it as the most pleased viewers.

There is no drag from start to finish. Bill Thall, as a rube smoothie, sprinkles some corn during his own brief fling at conversation and on each intro, setting the show's pace.

Session is the closing half of a full-hour television show that follows an hour program by most of the same entertainers on Crosley's AM station WLW, both originating in WLW-T's 200-seat ace studio. To start with, it's a free two-hour show. Prospects are for building of popularity to the extent of moving to a downtown auditorium, such as was done several years ago to accommodate audiences for WLW Saturday night hillbilly shows.

Koll.
ALTHOUGH the prestige of surveys took a needling as a result of the election prediction fiasco, and the poll takers are still climbing slowly back to their lofty posts as pulse takers, nevertheless the results of some surveys recently conducted in the New York market could be significantly applied to the merchandising of television receivers. For while sets are selling, smart promotion and advertising certainly are deciding factors in determining who sells them.

Who Buy

Knowing why people buy and who is buying are two basic concepts for getting the most out of any ad campaign. In a survey conducted by CBS Research Bureau, it was found that 30% of the people buy because they can't get out of their homes for entertainment. In this group are parents with young children, people in ill health, and others who describe themselves as "homebodies."

Tying your ad down to people's needs and ordinary expenditures can overcome the "too expensive" resistance factor. Why not an ad to the effect that a night at the movies costs 65c an hour for a babysitter (four hours), plus the admission (85c each). Total $4.30 for one double feature. For so much down and so much a week, a television set gives you a seven day entertainment pass. Again, an old idea made up with a new face.

Who Buys

The Pulse survey showed that 91% of men are more interested in television than women and that men spend more time viewing than women. This is backed up by a Stromberg Carlson report which showed that 75% of men dominate the television purchasing decision—which reflects an exact turn-about from radio selling wherein the woman wields the most influence.

This is probably the result of the heavy preponderance of sports telecasting, which was particularly evident a year or so ago. However, with the growing emphasis on daytime programming—particularly as inaugurated in New York (WABD), Philadelphia (WCAU-TV) and Baltimore (WBAL-TV), plus the few hours of afternoon programming which is typical of almost every television city, more shows are being geared directly to the woman. It's a smart stunt for dealers or distributors to invite certain groups to witness these telecasts. There's nothing new in the idea—but it's still a sales getter.

Typical of this type of promotion is the current schedule of Pierce-Phelps, Admiral distributors in Philadelphia. Company has contracted for an hour's program daily
Reason 

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

Du Mont is in all of television — and only in television. With Du Mont, television is no sideline — it’s our entire business, and has been ever since Dr. Du Mont started his pioneer work in television research way back in 1931.

#9

Du Mont

TELEVISION RECEIVER SALES DIVISION
Allen B. DuMont Laboratories, Inc. - 515 Madison Avenue, New York 22, N. Y.

November, 1948
(continued from page 20)

over WCAU-TV. Close dealer cooperation has been worked out, whereby the stores invite women, serve refreshments, and arrange for convenient viewing.

From the promotional viewpoint, particularly interesting is the sampling taken by House Organs Associates among set owners in a Long Island residential area. 65% of those owning receivers said their interest was stimulated by seeing television in the homes of their friends or hearing first hand descriptions of programs and special events. An additional 20% bought because of watching television in bars or other public places; while only 15% attributed their purchase to advertising, newspaper stories, store window displays, etc.

Summing it up, 86% bought because they saw it. In addition to afternoon programming for the women sports events offer another natural for letting television sell itself.

Particularly important in new markets are the installations in bars and other public places. These are television's greatest salesmen—if well installed and in perfect operating order, they can do an outstanding job in building set sales.

Tie-ins with restaurant proprietors, theatres, etc., permitting a credit card to be placed in front of the set can pull interested spectators to that particular dealer.

Advertising acquaints the public with the various models, the price ranges, the program fare—but there still is a need for letting television sell itself by having people watch it often enough. Such "open house" demonstrations will gradually overcome any doubts as to whether television has arrived, is perfected, and can deliver enough home entertainment to warrant the purchase.

**television's effect on attendance**

(continued from page 15)

**WRESTLING**

Tom Packs, St. Louis sports executive says: "My wrestling matches have been televised twice each month by KSD-TV since they first went on the air. Through television, we have been able to interest people...who have never before had a desire to come and see wrestling. I believe that television will prove to be a medium that will create an unprecedented interest in athletic events in our country..."

Fred Kohler, promoter of professional wrestling in Chicago, is definitely in the TV camp. Says he: "The advantages gained in dollars and cents because of television, I estimate as 100 per cent. Because of the interest that television has created in the matches, I am also getting a larger sale of the higher priced seats, and the whole price range for seats has increased. Furthermore, through television, I figure that 60 per cent of advertising costs have been entirely eliminated."

Says promoter Harry Light of Detroit: "We have no squawk over our attendance. We still have our good nights and our bad nights. Anyway you slice it, the gate depends on attractions."

**BOXING**

1948 Milwaukee Golden Gloves tournament, televised by WTMJ-TV, broke all attendance records during its five-night schedule, and last two nights were complete sell-outs. In Chicago a small fight arena hit an all-time attendance record three weeks after shows were exposed to TV. Last summer baseball took precedence over fight telecasts—and according to promoter Al Baim—"a noticeable decrease in the gate took place." He added: "With the ending of baseball season and the resumption of television coverage, a rapid increase in the gate again took place."

Sol Strauss, exec of New York's Twentieth Century Sporting Club, announced last spring that boxing had "visibly benefited" from video coverage in the form of higher gate receipts during the past year as compared to the period from 1942-46. Harry Markson, recently-appointed managing director of the TCSC, states: "You can't stand in the way of progress. Television will become a vital force on the American sports scene...We know that if we provide high-quality fights, the audience reaction will be good. Douglas TV will bring new fans and new customers."

**TROTTLING RACES**

Harness racing, a comparative newcomer among spectator sports in eastern cities, is one of several sports in which TV has helped to build traceable results. The Old County Trotting Association, which operates nightly in the Roosevelt Raceway, (L.I.), this fall closed its most successful season—with an overall box office draw of nearly $60,000,000. Attendance during the seven-month season reached 1,983,764, (May 21 -Nov. 6) averaged 13,861 patrons per night, against an average of 11,849 in 1947. Events have been telecast for the past two years, and "intermission" programs outline background of the sport to viewers. In the opinion of Association management, video coverage has had a "terrific" pull. Furthermore, promoters next year plan to cut their $100,000 AM budget in half, spend the remaining $50,000 in TV advertising.
PILOT RADIO CORPORATION, one of America's pioneers and a leader in the production of high quality radio receivers, has chosen NORELCO PROTELGRAM to supply superior video projection to PILOT sets... with a large distortion-free 16" x 12" picture, a full 192 square inches.

NORELCO PROTELGRAM reproduces picture tones in true black, gray and white... completely free from discoloration and without glare or eyestrain. NORELCO PROTELGRAM large-screen projection permits normal viewing at less than 5 feet and upwards...the perfect medium for small or large group video viewing.

PILOT engineers selected NORELCO PROTELGRAM because of its dependable, large-screen, clear-view projection.

- The PROTELGRAM projection system consists of a specially developed 2½" projection tube, optical box with focus and deflection coils, and a 25-kv regulated high-voltage unit. Compactness and flexibility make possible large-picture television in average size radio-phonograph consoles, consoles and table model television receivers.

THE ULTIMATE CHOICE OF TELEVISION MANUFACTURERS

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STABILITY
versus
CHAOS

By DR. ALFRED N. GOLDSMITH

THERE are numerous occasions, these days, when any impartial observer of television events has the impression that all is hurry and scurry with but little definite direction. One is reminded of Stephen Leacock’s description of the knight in the Middle Ages who jumped on his horse and galloped off wildly in all directions. It is always difficult—and sometimes impossible—to reach any desired destination in that inappropriate fashion.

Television is an inspiring field and many people, naturally enthusiastic, get more or less novel ideas concerning techniques, programming, regulatory, engineering or other matters. Some of these ideas are actually new; others are merely rehashed versions of unsuccessful and discarded thoughts of the past.

Open Sesame for Ideas

It would be reasonable to expect that all proposed ideas receive some attention and analysis. Growing fields like television should never close their doors to the pioneer and innovator. On the other hand, this does not in the least imply that every new idea must be instantly adopted or caused to block current progress. It is possible to be so open-minded that one merely becomes empty-minded.

Many individuals who have little beyond enthusiasm receive public notice of their ideas in high places. Even the Federal Communication Commission seems unusually responsive and sympathetic toward proposals, some of which are radical and of an untried nature. Apparently, too, it is easier to “break the headlines” with a new television idea than in almost any other field.

Whenever any difficulties arise in the daily practice of television broadcasting (and they do occur, as in almost any other field), the tendency is to shout: “Hold everything!” This is usually followed by a period of study, standstill, and inquiry which also becomes a period of uncertainty and partial stagnation. It is, in fact, a tribute to the vitality of television that it has survived the disorder, injury, delays, and confusion which result from serious proposals to accept untried new ideas, usually without adequate field tests or manufacturing experiences.

These comments should not be misinterpreted as indicating opposition to all changes in television. Tested and advantageous changes should always be accepted, on reasonable notice and at an appropriate time. Let us admit, for example, that television could use a number of additional channels below 300 mc., or even below 200 mc. The stations that would be established might not be able to operate economically, but at least the addition of numerous stations would satisfy applicants, simplify the task of the regulatory authorities, and lead to increasingly vigorous competition. Whether such competition would improve the service of any stations and whether it might not lead to the untimely demise of some stations is another matter.

Experimental Research

But let us admit also that it is possible that some day television broadcasting above 500 mc., or even above 5000 mc., will be found useful. To be sure, operation at these higher frequencies will require high power, possibly new techniques, (such as special forms of satellite or peripheral stations), new types of transmitting and receiving antennas, new designs of receiver components and assemblies, and careful and extensive field tests. The engineers should be encouraged to carry forward experimental research along such lines. But this does not mean that their ideas should be accepted until thoroughly completed and field tested. Nor should they even be publicized until that point of definite proof of their usefulness has been reached. Above all, such untried ideas should not become the subject of long and sometimes unhelpful hearings in Washington.

Consider what might happen in a great hospital if every new drug or remedy which was brought to its superintendent was given unlimited publicity and was at once tried on all available and unhappy patients. Some miraculous cures might occur; on the other hand, the neighboring undertakers would undoubtedly be overworked. Medical men properly insist on long and careful clinical tests of every proposed remedy before it is approved for general practice. Indeed, publicity by ethical physicians, dealing with such new medical materials, always properly emphasizes the experimental nature and the incomplete information available for such material. In some instances it has been found that while apparent cures could be accomplished by some remedies, the secondary results at a later date, were fatal. This lesson should be taken to heart by all who are involved in television development—engineers, manufacturers, broadcasters, governmental officials, and editors.

It is easy enough to make startling and sensational proposals. How delightful it would be to use 1000-kilowatt transmitters on 10,000 mc. to send out glorious three-dimensional high-detail color pictures accompanied by three-dimensional sound. How delightful—and how utterly impracticable and premature!

A Moratorium

It is time for the television industry and its regulators seriously to call a halt on continuous suggestions for untested changes. Let us have a moratorium on changes every few months on the basis of a bright idea which has not been thoroughly worked out in the laboratory, adequately tested in the field, searchingly investigated as to its likely consequences, and studied as to its economics. Let us benefit from the English decision to crystallize television practices for a number of years. Let us take to heart the lesson of clinical tests, as practiced in medicine. Medicine deals with the life and death of individuals. Television engineers deal with the success or failure of a great industry, and of the service to the public which it can render.
A. D. RING & CO.
25 Years' Experience in Radio Engineering
MUNSEY BLDG. REPUBLIC 2347
WASHINGTON 4, D. C.

JANSKY & BAILEY
An Organization of Qualified Radio Engineers Dedicated to the Service of Broadcasting
National Press Bldg., Wash., D. C.

A. EARL CULLUM, JR.
Consulting Radio Engineer
HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

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

BERNARD ASSOCIATES
Consulting
Radio and Television Engineers
5051 Sunset Blvd. Normandy 26715
Hollywood 27, California

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.

Chambers & Garrison
Consulting Radio Engineers
1519 CONNECTICUT AVENUE
Washington 6, D. C.
Michigan 2261

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

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

CONSULTING TELEVISION ENGINEERS
Open to Engineers and Consultants only

November, 1948
ADVERTISING

688 advertisers sponsored programs during October.

tv advertising at a new high

191 new accounts started television advertising during October while 51 contract terminations were reported. This resulted in an overall total of 688—an increase of 140 over the September figure of 548.

Category-wise, retail outlets were in the lead with 161 stores advertising over television. Automobile accounts ranked second with 96 advertisers. 60 food and beverage manufacturers also were in the ranks. Following is the complete category breakdown:

Category
Accessories 2
Appliance 2
Automotive 96
Auto Mfrs. 5
Dealers 72

Motor Oils & Fuels 13
Tires and other Rubber Products 6

Banks, Insurance & Loan Companies 16
Bedding 4
Beer & Wine 50
Building Materials 18
Cigarettes 11
Clothing & Apparel 34
Dog Food & Feed 2
Foods, Beverages 60
Home Appliances and Housewares 12
Home Instruments 59
Distributors and Manufacturers 52

Marine, Aviation & Railroads 7
Nursery & Florists 4

new business placed during October

Advance Electronics—Spots, KTLA.
Allen’s—Spots, WRGB.
Arabian-American Oil Co.—“Desert Venture.” WNB TV, Friday, 8 pm, hr. institutional film. One shot. Relayed to WRGB, WBAT-WT, WPTZ, WNBW, WTVR. Kudner Agency.
Armen (Keepsake)—Spots, WCBS-TV.
Bliss & Marces, Inc.
Artistic Foundations—Spots, WIZ-TV.
Barr’s—Spots, WFIL-TV. Prager Advtg.
Bessemer-Garfield
Associated Lace Corp.—Participation in “Fashion Story,” WIZ-TV. Ray Hirsch.
Athletic Supply Co.—Co-sponsorship of high school football and basketball. Toledo Union football. WSPD-TV. Wendt Advtg.
Atlanta Coca-Cola—Spots, WSB-TV.
Austin Co.—Program, WSB-TV.
Aventi—Spots, WFIL-TV. McCann-Erickson.
Babbe-Tenda Corp.—Spots, WEWS. Lang, Fisher & Stashower.
Barlow—Spots, WYCTV. In Kitchen Klub.” WLT-W. Geer-Murray.
Barr’s—Spots, WFIL-TV. Prager Advtg.
Martin J. Barry—Spots, WJAL-TV, Paul E. Brown.
Bean & Biggs Enterprises—Spots, KTLA. Erwin McCullough.
Bennett’s—Spots, KDTV-TY.
Berman’s House of Style—Spots, KTLA.
Marketing Co.
Bickford Brothers—World Series Highlights. WBEN-TV.
Bigelow-Sanford—“The Bigelow Floor Show.” WNB TV, Thurs. 9-30 pm. Relayed to WBTZ-WT, WPTZ, WBAT-WT, WNBW, WRGB, WTVR Recordings to WLT-W. WENF-WT, WTVR-WT, WSB-WT, KSDF-TV, WVIR.
Bosun—Spots, WBZ-TV.
Boursnell-Thompson Shop—“Philip Touchdown.” WRAP-TV, 20 min. football films. C. N. W. Railway—Spots following football. KSTP-TV.

Call Carl—Spots. WNBW. Kal, Ehrlich & Merrick.
Campbell Coal Co.—Program, WSB-TV.
Capron-Bowman—Spot, KDTV-TY.
Colman—Spots, WSB-TV.
Chamber Window NYC—Spots. Chevrolet—“Chevrolet Glee Club.” WXYZ-TV. 15 min. show.
Chicago-Nash, Inc.—“1949 Nash Premiere.” WGN-TV. Thurs. 15 min. show.
Christian-Shleider Co. (Motorola)—Co-sponsorship of high school football games. WSPD-TV. Wendt Advtg.
Cincinnati Enquirer—“High School football games. WLWT.
Clifton Clothes—Boxing, WNAC-TV.
John C. Dowd, Inc.
Clement’s Pursey Shop—Spots, WNBW.
Harwood Martin.
Commonwealth Realtors—Spots, WGN-TV.

Commonwealth Sales Corp. (Phila)—“Touchdown. WTVR.
Common Prospects Corp.—Participation in “Fashion Story,” WIZ-TV. Thurs. 8 pm.
Continent Home Improvement Co.—Spots, WSB-WT.
Dallas-Fort Worth Broating Co.—“NBC Television Newsview.” WRAP-TV.
Davidson Transfer—Spots, WATL-TV.

C. Hadley Dawson—Spots, WXYZ-TV.

DEPARTMENT STORES

Department & Drygoods Co. (Heat)—Spots, WGN-TV. Ruthrauff & Ryan.
Democratic City Committee—Speech by Truman. WPTZ, Thomas LaBran Advtg.
Democratic Nat’l Committee—Speech by Truman. WENR-TV. Relayed to WXYZ-TV, WEWS, KSUT-TV, WTMJ-TV, WSPD-TV.
Daws & Legler. Also on WGN-TV, WKB.
Democratic Committee—Lause for Gov. WEWS.
Dewey-Warren Clubs—10 min. political film. WXYZ-TV. Speech by Dewey. WTMJ-TV, WCSS-TV, WRGB. Doane-Cuban, Inc.
E. B. Beer—Spots, WXYZ-TV.
Eastern Airlines—Spots, WNBW. Fletcher D. Richards.
Edwards Harris Co.—Program, WSB-TV.
Empire State Dist.—Spots, WRGB.
Emporium Dept. Store—10 min. show. KSTP-TV. One shot.
Equitable Building & Loan Co.—Spots, WATL-TV.
First Pickaus Nail Bank—Collegiate and high school football games. WTMJ-TV. Marvin Lemkuhl.

Furniture, Rugs, etc.

Floor Coverings, Inc.—Spots, WJWA-TV.
Florida Homesteads—Spots, WPIX. Flint Ford Dealers (Atlanta)—Program, WSB-TV. J. Walter Thompson.
Ford V-8 Dealers Ass’n of Phila.—Spots preceding and following “Ford Theaters.” WCAU-TV. J. Cunningham Cox.
Foremost Dairies—Program, WSB-TV.
Frankenmuth Beer—“Barbershop Quartette.” WXYZ-TV. Mon. 15 min. show.

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Television
In the New York Market

television pays off

... on WATV

For the second consecutive month—October, 1948—Hooper New York City Teleratings show that Station WATV averages more viewers per dollar than any other television station in the New York Metropolitan Area.

Here are two of WATV's high-rated, low-budgeted evening programs:

WESTERN FEATURE — 7:00-8:00 P.M.

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Cost-per-Thousand</th>
<th>Viewers-per-Dollar</th>
</tr>
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<tbody>
<tr>
<td>WATV</td>
<td>10.3</td>
<td>$2.27</td>
<td>441</td>
</tr>
<tr>
<td>A</td>
<td>10.1</td>
<td>5.18</td>
<td>193</td>
</tr>
<tr>
<td>B</td>
<td>14.0</td>
<td>5.67</td>
<td>272</td>
</tr>
<tr>
<td>C</td>
<td>2.9</td>
<td>12.89</td>
<td>78</td>
</tr>
<tr>
<td>D</td>
<td>10.1</td>
<td>5.98</td>
<td>167</td>
</tr>
<tr>
<td>E</td>
<td>3.5</td>
<td>15.02</td>
<td>67</td>
</tr>
</tbody>
</table>

FEATURE FILM — 8:00-9:00 P.M.

<table>
<thead>
<tr>
<th>Station</th>
<th>Rating</th>
<th>Cost-per-Thousand</th>
<th>Viewers-per-Dollar</th>
</tr>
</thead>
<tbody>
<tr>
<td>WATV</td>
<td>9.2</td>
<td>$2.54</td>
<td>394</td>
</tr>
<tr>
<td>A</td>
<td>14.9</td>
<td>3.38</td>
<td>279</td>
</tr>
<tr>
<td>B</td>
<td>4.9</td>
<td>10.49</td>
<td>95</td>
</tr>
<tr>
<td>C</td>
<td>10.4</td>
<td>3.59</td>
<td>279</td>
</tr>
<tr>
<td>D</td>
<td>9.3</td>
<td>6.42</td>
<td>154</td>
</tr>
<tr>
<td>E</td>
<td>7.1</td>
<td>7.40</td>
<td>135</td>
</tr>
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</table>

WATV programs now average more than 100,000 viewers per half hour. This large ready-made audience—delivered to you at WATV's sensibly scaled rates—means more for your television dollar.

Let television pay off for you now. Call—wire—write Station WATV, Television Center, Newark 1, New Jersey for details of our special "Low Budget Television Shows".

SOURCE: C. E. Hooper, Inc., New York City Teleratings—October 8-14, 1948. The above figures are based on those time periods rated by Hooper, during which all New York City Television Stations were on the air with programming. "Cost-Per-Thousand" and "Viewers-Per-Dollar" figures were computed from minimum half-hour time charges for each station.

NATIONAL REPRESENTATIVES: WEED AND COMPANY

November, 1948
<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 - 6:15</td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
<td><strong>DuMont</strong></td>
<td><strong>CBS</strong></td>
<td><strong>DuMont</strong></td>
<td><strong>DuMont</strong></td>
</tr>
<tr>
<td>6:30 - 6:45</td>
<td>Jotham (4L-5)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>6:45 - 7:00</td>
<td>The Singing Lady (2L)</td>
<td>Filmmaker (1L)</td>
<td>*The Original Am. Hour (4L-57)</td>
<td>*The Original Am. Hour (4L-57)</td>
<td>*The Original Am. Hour (4L-57)</td>
<td>*The Original Am. Hour (4L-57)</td>
</tr>
<tr>
<td>7:00 - 7:15</td>
<td>*Fistful of Frederick's (1L-14F)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>7:15 - 7:30</td>
<td>Hollywood Screen Test (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>7:30 - 7:45</td>
<td><em>The Actors Shed</em> (2L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>7:45 - 8:00</td>
<td><em>Girl Hunt</em> II General Electric (5L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<td><em>News &amp; Views</em></td>
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<tr>
<td>8:00 - 8:15</td>
<td>*Est. of the Town (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
</tr>
<tr>
<td>8:15 - 8:30</td>
<td><em>Football</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>8:30 - 9:00</td>
<td><em>Basketball</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
<td>9:00 - 9:15</td>
<td><em>Basketball</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
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<td><em>Basketball</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
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<tr>
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<td><em>Basketball</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
</tr>
<tr>
<td>9:45 - 10:00</td>
<td><em>Basketball</em> (1L)</td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
<td><em>News &amp; Views</em></td>
</tr>
</tbody>
</table>
Margo Wines—Spots. WFIL-TV. J. M. Korn. 
Marine Nat'l Exchange Bank of Milwau-
kee—"Safeguard to Industries." WMJ-TV. 
3 hr. show. KJH-4.

Musketeers—Participation in "Record 
Rendezvous." WFIL, Monday & Thurs-
day. J. A. Lynch & Fischel.

Michigan Mutual (Motorola)—Spots. WNBC-
TV. Daniel F. Sullivan.

Michigan Bell Co.—"Alan Dale Show," 
WSPD-TV. 15 min. show. O'Neil, Larson & McMahen.

Modern Industrial Bank—"America's 
Town Meeting of the Air." WIZ-TV. Tues. 
8:30 pm. Associated Metropolitan Advtg. 
Murray's Restaurant—Football forecast. 
KSTP-TV. 15 min. Faddell Co.

National Pogo Shows—Spots. WLAC-
TV.

Ned's—Spots. WXYZ-TV.

N. Y. Labor Party—Spots. WCBSTV. 
Furman & Feiner.

N. Y. Neve—20 min. participation show. 
WFIL, Sat. 10 pm.

N. Y. Star—Spots. WATX, WCBSTV. 
WBNJ, Leonard Advig.

National Furs Products—Participation in 
"Doorway to Fashion." WAAB. Mon. 7 pm. 
1/2 hr. show. Jules Mirel Advig.

Oak City Cofet Co.—Spots. WXYZ-TV. 
Flying lessons. WXYZ-TV. Advig. 

Old Plantation Inn—Spots. WSPD-TV. 
Pabst Blue Ribbon Dist. Co.—6 day bi-

cycle races. WENR-TV. Direct.

Packard-Radiant—"Television Talent Test." 
KFI-TV. Sat. Abbott-Kimball.

Parksy Motor Co. (Ford)—Spots. 
WNBI, T. I. Colby.

Philco Corp.—"Philco Television Play-
house." WNBC. Dr. dramatic show. Sun-
days. Relayed to WGRB, WATX, WXYZ-
TV, WPTZ, WNBW, WTVI. Record-
ings to KSTP-TW, WATX-WBG, WSB-
TV, WJZ-TV, KFI-TV.

Philco (Detroit) —1 hr. variety show on 
station's opening. WXYZ-TV.

Philco (Los Angeles)—Football games.

KLAC-TV.

Philco Distributors (New York)—"Touch-
down." WNBC. Sternfield-Godley. 
films. Sternfield-Godley.

B. S. Pincus (Yankee Maid Meat 
Products)—Spots. WPL, Harry Feigenbaum. 
Quaker Oats—"Roy Rogers Rodeo." 
WCTN. Friday. 8:30 pm.

RCA Victor (Ft. Worth)—Spots. WATX. 
15 min. show. Philip Klein.

RKO Pictures—Press reception for pre-
miere of "Station West." WGN-TV. Also 
"Parade on Randolph Street." 

Ripley's Believe-You-Seen. WPIX. Thurs-
days. Bobbly Advig.

Robinson Furniture Co.—Spots. WBEN-
TV.

Ross Advg. Agency—"Miss Rebecca 
Woodward-Soprano." KSD-TV.

Saks Furs—Spots. WTTG. Henry J. Kauf-
man & Assoc.

Schnittler's Peanut Products—Spots. 
WNW. Coordinated by Ferguson.

Scholix Inc.—Spots. WJW-TV. Marvin 
F. Tandy Co.

Schneider, Inc.—"Telephone News." 
KSTT-TV, Fridays.

 Sears-Roebuck—Spots. KDYT-TV.

Selby Butters—10 min. newssheet. 
WPIT.

Servigene—Spots. WFL-TV. Shapiro Advig. 
Sheraton Hotel—Spots. WXYZ-TV.

Shubuck Jewelry—Spots. KDYT-TV.

J. F. Simpson Clothing Co.—Spots. WGN-
TV.

South Park Chevrolet—High school foot-
ball games. WBNETV.

Spar & Co.—"The Inquiring Fotogra-
phers." WPIX, Thurs.

Spector Music Center—Spots. WRGB. 
E. E. Squibb & Son—Segment of "Mary 
Margaret Melrose." show. WBNJ. Tues. 
Related to WGRB, WJZ-TV, WATX, 
WPITZ, WNBW, WTVI. Newell-Emmet. 
C. F. Stockpile & Son Co.—High school 
football games. WNBC-TV. 

State Central Committee—Senator Tyl-
dings. WMAK-TV.

Tail O'The Cock Restaurant—Spots. 
KTSL-Tulsa.

Television Forecast, Inc.—Spots. WGN-
TV.

Television Guide—Spots. WATV. Direct. 

Television Forecast, Inc.—Spots. WGN-
TV. 

Television Guide—Spots. WATV, Direct. 

Texas Elec.—"Texas News." WBAP-TV.

Till's Fruit Cake—Spots. WFIL-TV, 
WKBK. Katz Advig. Spots. WABD, 
WCS-TV. Layne. Leane & Greene.

Towne Watch Co.—Participation in 
"Ship's Reporter." WXYZ-TV. Tuesday.

Union Oil Co.—Rams football games.

KFI-TV.

United Artists—Spots. WFIL, Buchanan & 
Co.

Van Heusen Shirts—"Dress & Guess." 
WEWS. Friday. Gray Advig.

Varga Fashions—Fashion show. WATV. 
Sunday. 6 pm. 15 min. show. G. Felt 
Advig.

Walthour & Hood—Program. WSB-TV. 
J. B. Reenon Ward Club—Pres. Truman's 
speech. WATV.

William Weisberg Sons—"Phil's Out-
standing Woman." WPTZ. Mon. 9:30. 
15 min. show. Philip Klein.

Westlock—Spots. WGN-TV.

Westmoreland Mfg. Co.—"Woods & Waters." 
WXYZ-TV. Marvin Hahn.

Wheeler-Terry—Spots. KSD-TV.

Wiltrop Eng. & Mfg. Co.—Spots. WATV.

Wilson Products—Spots. KSD-TV.

Gordon Crowe.

Wing Growers Guild—Spots. WABD, 
Ronig-Cooper Co.

Bernard Walkin—Spots. WFIL-TV.

Young Quinlan—1/2 hr. show. KSTP-TV. 
One shot.

Zecher's Men's Clothes—Spots. WSB-TV.

Three fashion models were se-
lected in New York, brought to Chi-
cago, and fashionably clothed and 
groomed for each of the necessary 
sequences. Agency paid a flat fee 
to a leading Chicago couturier in 
return for complete run of the shop, 
including hats, gloves, handbags, 
furs, suits, dresses, as needed. In 
addition, they agency had its two 

two women stylists working closely 
with the couturier and with the models, 
carefully grooming them for each scene before the camera. 

Every detail was carefully checked. 
Even artificial nails were carefully 
affixed to the models' hands with 
the proper color lustre because of the many closeups of these hands holding the compacts.

5,000 Feet of Film

Some 5,000 feet of film were used for the required seven scripts of one and one-half minutes each. Sev-

eral hundred compacts were on hand, and dozens of them were used in as many views to be sure that 
there would be a good selection to pick from when shooting the film. Test films were run and quick-

ly processed as a check on the prog-

ress. Films were shot at Kling Stud-
ios (Chicago) in three days, with 
final prints shipped to New York.

In Weiss' opinion, time and expense 
were saved because art director Lee 
King had made working drawings of 
every scene beforehand and knew 
precisely what the camera man was 
to do at every stage. Script writer 
Leah Brown revised her copy as 
changes were made in the produc-
tion. Final commentary was ready 
when the film was completed.

Seven People—Seven Days

Contracts with George Jessel and 
the talent were signed on a Mon-
day; first commercial copy confer-
ence was held Tuesday; arrange-
ments with the studio models, cou-
turier, props, scenes, etc., were 
handled on Wednesday; film was 
shot on Thursday, Friday and Sat-
urday. In other words, it took the 
full time of seven people from 
Weiss & Geller, in addition to the 
cameramen and technical staff at 
Kling Studios, seven days to do the 
job. Marvin R. Mann, agency V.P., 
produced the show; Edward Weiss 
and Irving Auspitz set the copy 
policy. Thanksgiving Day program 
marked the video debut of Elgin 
American with the two hour star-
studded show over the ABC net-
work. Program was film recorded 
and shown over the midwest TV 
link the following Monday.
PROGRAMMING

An analysis of current women's programs.

PROGRAMS geared specifically to women are generally divided into segments on charm, fashion, cooking, home decorating, child care and interviews with people in the news which would particularly interest women. Many of these programs are devoted to just one subject; others use integrated pattern with various topics covered in each telecast. At some stations, these programs are afternoon features. At others, where afternoon or daytime programming has not yet been developed, the shows are spotted in the evening, aimed at developing suitable formats for eventual use at a more appropriate time.

Newspaper Supplement Visualized

WFIL-TV is currently featuring two women’s programs, both of them conducted by Frances Maguire, station’s woman television commentator. “Features for Women” is telecast on Thursday evenings at 7:30. The show is a TV-visualization of the Philadelphia Inquirer’s recently inaugurated Friday newspaper section. Outstanding features in the supplement are visualized through demonstrations, interviews, and discussions. A model kitchen and living room are the usual backgrounds, with additional sets used for special features. In the kitchen Miss Maguire may prepare a dish from a new Inquirer recipe while the emcee heckles and samples. Viewer participation is invited by offering a twenty-five dollar grocery order to the person submitting the best recipe. Ingredients for the dish must be selected from products advertised in the “Features for Women” section.

Living room set is used for interviewing the guests. These include musical groups, a beautician, leader of a women’s club, the Inquirer fashion editor, or models who display the latest in fall and winter styles. Human interest angles as culled from the newspaper pages are also played up. Typical example was the little girl who appeared on one show seeking a home for her puppy.

“Meet Frances Maguire” is telecast Wednesdays at 6:30. It is also based on participation formula. Interview format is used with interesting people culled from the ranks of fashion, music, art, home economics, and sports invited to visit the television living room. Kitchen set is used to demonstrate the food products and household gadgets which are scheduled for a plug.

Floral Arrangements

“Fun with Flowers” is a WTFR Tuesday night feature in the 7 to 7:15 spot. Ivy Engard, professional colorist known for distinctive flower arrangements, handles the program. Show opens with close-up of Ivy placing flowers in a vase. Title is lapped over camera pick up, dissolves to second title slide giving the name. Various types of flower containers are shown, together with suggestions on their use, their respective purposes, etc. Unusual flower arrangements are also demonstrated. Theme of the program is to show how tasteful flower groupings may be arranged with the ordinary garden variety flowers rather than expensive or unusual varieties. Colors of flowers are not mentioned due to the black and white television transmission. Therefore flowers of the same color are used with contrasting tones of foliage and background. Standard ending is used with camera coming in for a close-up of a floral arrangement with title lapped over as the announcer signs off.

Charm Segments

WEWS has three regularly scheduled weekly women’s programs with two more now in rehearsal. Show with the heaviest mail pull features hair stylist Portaro, in a half-hour format which not only emphasizes the latest coiffures but also fashion accessories and gowns. A one man show of this type naturally depends upon the person’s ability to keep it moving quickly, while letting the home viewer learn something which will improve her appearance. Audience response would indicate that Portaro combines a certain amount of acting ability and camera poise along with his deftness at hair styling.

“Women of the Week” is built around interviews with outstanding women of the Cleveland community. Weekly parade of guests has included women bankers, lawyers, artists, style creators—even a woman blacksmith! Program is a fifteen minute format scheduled at 7 o’clock on Wednesday night.

“House Charming” features Pauline White with various interior decorating arrangements. Interesting houses in and around Cleveland are visited and photographs taken of unusual interior arrangements. These are converted to 2x2 slides and used in conjunction with the program. Owners of unusual homes are invited to appear on the program and detail their experiences in building and furnishing their houses. Of the two new shows now scheduled, one will feature a cooking format. An all electric kitchen is now being installed in WEWS’ studio and programs will originate from there.

The other new show, titled “The Garret” will star an outstanding local sculptor, Dorothy Gnait. Miss Gnait will demonstrate her skill and also deal with subjects generally in the field of art.

Cooking Shows

KFI-TV’s “Who’s Cooking” is a fifteen minute program. This originates in the KFI all electric kitchen and is handled by the home economist editor of the Los Angeles Downtown Shopping News. Station and paper have a working agreement for mutual publicity. Program is handled entirely by Miss Schaefer with out of pocket cost limited to her AFRA fees and the price of the ingredients that are used in preparing the meal. Program is designed as a participation show.

“Shop, Look and Listen,” another KFI-TV show, is a shopping at home format with the various products shown provided by participating advertisers. In both these shows the commercials are a large part of the program inasmuch as they are both the editorial and commercial material.
on-the-air show. Their feeling seems to be that the quality of film recordings can't match 35 mm. motion picture film and that the question of rights, as regards performers, is simplified. In other words, the cast is paid for their film performance, and the film can be repeated without extra talent charges.

Deal calls for 26 half-hour films, at $8,500 each, with options covering up to 156 such programs. Budget for the first 25 totals $221,000, and 25% payment has already been made by American Tobacco. Another 25% is paid as production starts, with the remaining 50% due as each picture is released. If series is continued under the option clause, total can zoom to $1,326,000.

Price tag barely covers production cost but company hopes to make their profit out of the residual rights. American Tobacco has exclusive television rights to the series as long as the contract is in effect. Marshall Grant-Realm productions hold the foreign rights which they can sell immediately, together with the American theatrical and 16 mm. rights, which become effective after one year. Repeat clause in the contract allows American Tobacco to use the films in new markets without additional charge, and also permits a certain number of repeats.

Stories are taken from the public domain and will be based on classics by R. L. Stevenson, Hawthorne, Gautier, Chekov, Pushkin, Frank L. Stockton, Bret Harte, Mark Twain and Edgar Allan Poe and others. All scripts will be geared for commercial insertions up to three minutes. This will include the sign-on, and sign-off and two commercials in the show itself. Sets and casts will be kept comparatively small, with rarely more than three people in any scene. First nine are now in production, with shooting schedules ranging from 2 to 3 days.

Fils will be shot on 35 mm. with 16 mm. prints made for stations not on the network (and where 35 mm. equipment is not available). Commercials will be sent to Hollywood and inserted in the film so that a complete print is shipped for use.

Series is scheduled to start in January and will probably be placed on the NBC network on Friday night from 9 to 9:30 or 9:30 to 10. By that time, the eastern seaboard will be cable-connected to the mid-west link, so that 14 cities will be fed over the web. Deal was arranged by N. W. Ayer, agency for American Tobacco.

Marshall Grant-Realm Productions is a newly organized outfit. The word "Realm" represents the initials of the five men who organized the production outfit. One of the leaders was Gil Ralston (R), who was in charge of Procter & Gamble's night time radio programs. Other executives include men with production know-how and agency contacts. Deal was clinched on the basis of one film prepared on speculation.

NBC-Fairbanks
One of the first exclusive television film series offered was "The Public Prosecutor," produced by the NBC-Jerry Fairbanks tie-up. Originally priced at $10,000, with a repeat clause permitting it to be re-shown in each market, series had no takers. Price has now been cut to $8,000 for the films, with repeats based on 50% of the original one time rate. Series is open end, with a middle commercial.

According to Jerry Fairbanks, while interest in television films is high, the demand is low due to the cost factor. Immediate solution necessitates waiving any immediate profits, cooperation of all Hollywood guilds and crafts, and the setting up of lower wage scales to get the industry rolling. Fairbanks claimed that this realization of necessary adjustment is vital if the Hollywood film industry is to participate in television's growth. He further stated that lower scales will add up to a higher yearly income as it will meet year-around employment rather than seasonal work.

Film Recordings
What effect film recordings will have on existing methods of film production is still in the opinion stage. Its comparatively low cost is offset, some feel, by lower quality. However, constant experimentation is steadily improving the quality.

Most interesting move along this line, and the one which may well give some of the answers, is the Paramount experiment. A studio, designed expressly for film recording closed circuit television shows under carefully controlled conditions, is now under construction in the New York theatre building. Paramount acts simply as the filming agent, with all clearance on rights, etc., up to the agency.

Paramount's rate card lists a charge of $375 for recording a half hour show on a 35 mm. negative, plus $135 for each additional print up to nine. (For 10 or more, the charge drops to $108 each.) Same technique can be applied to commercial spots, also. Costs of this method are a fraction of what the standard film rate would be.

Summing It Up
There is only one clear cut fact which emerges—costs must come down and entertainment value go up if television film (as distinguished from old releases now being used) is to be an integral part of the advertising and programming side of the medium. Whether the various producers can reap enough from their residual rights and share-the-cost deals to maintain their production schedules remains to be seen. If they do, such contracts may offer an immediate realistic approach to the problem.
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Which simply adds up to this: Before you purchase your telecasting equipment, follow the lead of others—visit Du Mont—examine Du Mont—compare performance—and draw your own conclusions.