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Television

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THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

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Quality street

a thumbnail sketch of the average television family

You don't have to guess any more—here's the *factual* story proving that TV families are better sales prospects than any other mass audience in America:



television families are better off . . .
% in upper and upper middle income groups 50.9%
% of all U. S. families in same groups 24.6%



television families are bigger . . .
median number of persons in TV homes 3.4
... in non-TV homes 2.9



television families have higher living standards . . . more washing machines . . . more refrigerators . . . more telephones . . . and more home ownership than non-TV families.

Credit Roper and 5,000 personal interviews with this vital fact: *your advertising strikes a richer vein in television.*

For the most families, the richest vein of all, credit NBC—America's No. 1 Television Network.

NBC Television

where seeing is believing for 22,000,000 individual viewers a week.

The MAURER 16 MM

designed to keep
production costs DOWN!



Raphael G. Wolff Studios, Hollywood producers of top-notch motion pictures and TV shorts, shooting a scene for a commercial with the Maurer 16 mm. for a major refrigerator and range manufacturer.

*The New Maurer
Multiple Sound Track
Details on Request*

THE many *exclusive* features of the precision-built Maurer 16 mm. camera make it ideal for low-budget films for TV and general release.

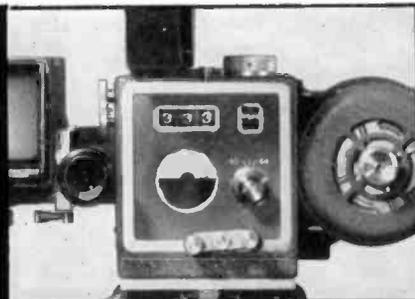
The flexibility and simplicity of operation give it unmatched adaptability to all types of production . . . under all conditions.

This is truly perfection and dependability in camera manufacture. Consistent performance and quality results have been proven over the years in its increased use by the industry's leading technicians.

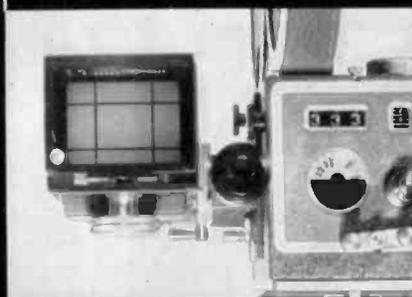
This is *the professional 16 mm. camera* for your diversified motion picture requirements.

**The 16 mm. Camera Designed
Specifically for Professional Use!**

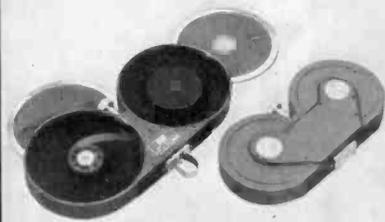
*For details on these and other exclusive
Maurer features, write:*



The unique Maurer 235° variable shutter allows you to produce many versatile effects and make rapid and accurate changes of exposure while shooting. Automatic fades and smooth lap dissolves are easily and accurately accomplished . . . in the camera.



The accurate parallax-corrected Maurer view finder gets what you see on the film and gives you the clearest and largest image of all erect-image view finders. Clear and bright to the edges, it provides quick masking for fields of the usual focal length lenses, one knob moving all four framing wires and the indicator.



The gear-driven film magazines allow for rapid loading—saving you time and money. Automatic feed and take up operate efficiently in either the forward or backward drive—with no belts to change—or pulleys to reverse. The 1200 foot film magazines give you 33 minutes of consecutive shooting!

J. A. Maurer, Inc.

37-01 31st Street, Long Island City 1, N.Y.

CABLE ADDRESS: JAMAURER

**16mm
maurer**

ANOTHER DUMONT FIRST!

COLOR

TELEVISION

FOR INDUSTRY



◆ Du Mont—the name synonymous with the finest in television—famous for many of television's "firsts"—now adds another "first" to its long list of accomplishments.

The new Du Mont "first," a product of the world-known Du Mont Laboratories, is the *first wideband, high-definition, full-color television system offered commercially to Industry*. Designed specifically for closed circuit industrial applications, the new Du Mont system is not restricted by bandwidth and resolution problems existing in television broadcast equipment.

Designed to a specification of 18 megacycle bandwidth, 525 lines at 180 fields per second, the new Du Mont

TA-164A Industrial Television System provides high-definition picture quality never before obtained for commercial use.

From chemistry to jet propulsion—from marine to aircraft—from medicine to merchandising—wherever Industry *must see*—safely and accurately—there is an application for the new Du Mont TA-164A Industrial Color Television System.

Providing full-color and high-definition picture performance, the Du Mont TA-164A Industrial Color Television System retains the portability, flexibility, accessibility and dependability that have made Du Mont famous throughout the television world.

© ALLEN B. DUMONT LABORATORIES, INC.

DUMONT

First with the Finest in Television

● FOR BROADCASTING ● FOR INDUSTRY ●

ALLEN B. DUMONT LABORATORIES, INC., 1000 MAIN AVE., CLIFTON, N. J.

TELEVISION TRANSMITTER DIVISION

When is a dot not a dot?

Look carefully at the pictures on this page, to see how television creates an image

No. 2 in a series outlining high points in television history

Photos from the historical collection of RCA

● As parlor magicians say: "The hand is quicker than the eye!" But modernize the statement so that it becomes: *Television magic is quicker than the eye*—and that's why you see a photographic image in motion . . . where actually there is only a series of moving dots!

To explain this to laymen, ask them to examine a newspaper picture through a magnifying glass.

Surprisingly, few people know that newspaper pictures are masses of tiny dots "mixed" by the eye to make an image. Even fewer know that the same principle creates a television picture . . . and, when picture after picture comes in rapid succession, the eye sees motion.

Devising a successful way to "scan" an image—to break it into dots which could be transmitted as electrical impulses—was one of television's first basic problems. Most of the methods dreamed up were *mechanical*, since electronics was then a baby science. You may remember some of the crude results transmitted mechanically.

Television as we now know it, brilliant images on home receivers, begins with the invention of the *iconoscope* tube by Dr. V. K. Zworykin of RCA Laboratories. First all-electronic "eye" of the television camera, this amazing tube scans an image—"sees" it even in very dim light—translates it into thousands of electrical impulses which are telecast, received,



Felix the Cat was the "stand-in" when this 60-line image was made *mechanically* in tests at NBC's first experimental television station.



Improved definition is obvious to anyone in this *all-electronic* 120-line image of Felix—transmitted in the early days of NBC television.



By increasing the number of scanning lines to 441 lines in each picture frame, RCA scientists gave us a sharper, clearer television image.



And here you see the deep blacks, clear whites, and subtle half-tones as transmitted by NBC with our present 525-line scanning system.

and re-created as sharp, clear pictures in black-and-white—on the phosphorescent screens of today's home television receivers.

And, just as the first flickering "30-line" pictures—produced mechanically—eventually became our present sharp 525-line images, so the iconoscope itself was improved until it became today's super-sensitive RCA image orthicon television camera. All-electronic, the image orthicon peers deep into shadows, needs only the light of a candle to see and transmit dramatic action.

But every single television development made by scientists at RCA Laboratories depends, in the end, on a basic physiological fact: When the human eye sees a series of swift-moving dots on a television screen, it automatically "mixes" them into a moving photographic image!



Radio Corporation of America
WORLD LEADER IN RADIO—FIRST IN TELEVISION

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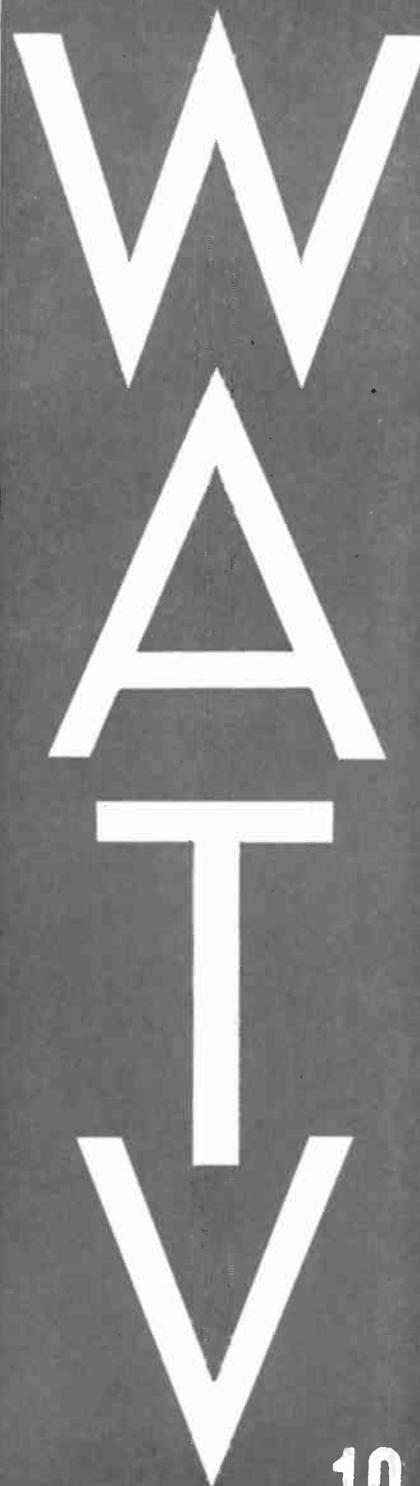
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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER · NEWARK

FOCUS

TV Film Shooting Technique May Prove Program Boon

SUCCESS of International Silver's experimental use of film via the Jerry Fairbanks multi-camera system in its screening of *Silver Theater* may have sweeping effect on the whole phase of production.

Client and its agency, Y&R, eminently pleased by the initial effort—particularly since it was brought in at approximately \$6,000 net (below several of the live segments of *Silver Theater*)—will film the remaining 13 editions of the show.

Y&R producer Frank Telford told Television Magazine he was pleased with the outcome of the first venture but said there were still "many kinks to be ironed out." Telford pointed out the first show, "His Brother's Keeper," was filmed in eight hours, although cameras were grinding only about a full hour.

In Telford's opinion "most of the major dramatic shows, within another year, will be on film." He points to the economy—production costs can be spread via re-use of the films; and quality—finished product is the way you want it—no fluffs, no bad shots.

Shape of Things To Come

WFIL (Philadelphia) has put through its first adjustment in AM rates because of TV. Said general manager Roger W. Clipp: "We believe that within a few years the drawing power of TV will affect the size of the nighttime radio audience to the point where a rate adjustment is indicated. We are doing today what we believe most of the industry will do tomorrow."

19-Station Spread For NBC's "Saturday Revue"

Whether or not NBC's *Saturday Night Revue* (8-10:30 pm.) conformed to FCC network option regulations, or was a threat to the reps on a national spot business basis—as charged by NARSR—the show clicked with the TV audience from the opening camera shot.

Opening segment of *Revue* scored a 38.4 Hooper (average) for the full two and one-half hour period, with a 60.1 share of the video audience.

At the end of the first five weeks four advertisers—United Fruit Co., Swift & Co., Whitman's Candy, and RCA-Victor—were on the list of spot advertisers, with a fifth reportedly nearing the signature stage.

Nineteen stations which carried the commercial portion (9:30-10 pm.) of *Revue* to date were: WNBT, New York; WNBW, Washington; WNBK, Cleveland; WNBQ, Chicago; WDEL-TV, Wilmington; WSYR-TV, Syracuse; WBAL-TV, Baltimore; WPTZ, Philadelphia; WBZ-TV, Boston; WKTV, Utica; WGAL-TV, Lancaster; WTVR, Richmond; WNHC-TV, New Haven; WLW-T, Cincinnati; WLW-D, Dayton; WLW-C, Columbus; WJAR-TV, Providence; WMCT, Memphis; and WLAV-TV, Grand Rapids.

Receiver Production—419,485

Traditional post-holiday slowdown did not hold for TV receiver output in January, during which RMA member companies turned out 335,588 sets.

January production exceeded the December figure and all months of 1949 except November (a five-week month.) Average weekly output in January was 83,897, an increase of 15% over the December average. Weekly production hit an all-time peak in the final week of the month when 97,986 rolled off the lines.

Total industry output for January, including non-RMA firms, reached 419,485 sets.

TV's Audience Share

TV's growing share of the total nighttime broadcast audience in New York—44.7 in December-January—is sharply reflected in the recent comparative AM-TV program ratings released by Hooper. *Texaco Star Theater* (WNBT,

Tuesday, 8-9 pm.) with a 25.5 rating, led the first 15 shows, which included nine video stanzas. Complete list and their ranking:

Program	Rating
1. <i>Texaco Star Theater</i> (TV)	25.5
2. <i>Godfrey's Talent Scouts</i> (TV)	17.6
3. <i>Toast of the Town</i> (TV)	16.2
4. <i>Godfrey's Talent Scouts</i> (AM)	14.5
5. <i>Radio Theater</i> (AM)	14.0
6. <i>The Goldbergs</i> (TV)	13.9
7. <i>My Friend Irma</i> (AM)	12.9
8. <i>Bing Crosby</i> (AM)	12.9
9. <i>Godfrey & Friends</i> (TV)	12.7
10. <i>Studio One</i> (TV)	12.3
11. <i>Jack Benny</i> (AM)	12.2
12. <i>Philco TV Playhouse</i> (TV)	12.0
13. <i>Walter Winchell</i> (AM)	11.8
14. <i>Lights Out</i> (TV)	11.8
15. <i>Suspense</i> (TV)	11.5

Trend is further emphasized by the fact that WNBT had a higher share of audience than sister-AM-station WNBC, with 13.3 vs 10.9 respectively.

WNBT and WCBS-TV both scored a 13.3 share for this period, pointing up the nip and tuck battle for viewer attention.

Also bolstering TV's rise is the fact that the daytime share (12-6 pm.) at 22.5, exceeded the nighttime (6-11 pm.) share, at 19.7, a year ago.

Theater TV System Installed By L.I. Circuit

Latest movie exhibitor to get into theater TV is the Century Circuit, Inc., 34-theater chain, which recently ordered the RCA system for two of its major houses in Brooklyn and Long Island.

Significant comment on the pressure of TV vs movie attendance came from Fred Schwartz, vice president of Century, in regard to the large-screen installations: "It is our conviction, based on our own observations and the experience of other exhibitors, that theater television is the cure for boxoffice doldrums. It is not merely an effective answer to the competition of home television programs, but a vital new force in the entertainment world." Schwartz said sports and news events would be included in his theater-TV programs.

Billy Rose on TV

Commenting on lack of quality in present day TV programming, Billy Rose, in his syndicated newspaper column, points out that in New York alone some 294 half-hour programs are needed weekly to fill seven stations' air time. As an experienced showman, Rose says, "Even 30 good live shows a week is wishful thinking." His solution: a marriage of movies and TV: movie-made TV programs on film and TV programs in movie theaters.

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



Hollywood Playhouse

the Newest and Most Economical Buy in Television!

THANKS to "Hollywood Playhouse", Philadelphia area television families are watching a full length, feature movie every afternoon. Naturally, it's on WPTZ—another Philadelphia first on Philadelphia's first station.

The 700 or so theatres which run daily matinees in our area attest to the fact that Philadelphians like movies, day or night. And a review of Pulse over the past year shows that feature films on television have averaged a rating of 17.3.

Musicals, detective stories, comedies, dramas now are served daily in thousands of television homes via WPTZ at 2:00 o'clock. Philadelphians like movies and

"Hollywood Playhouse" is your calling card to these thousands and thousands of customers.

We don't mean for one visit a day, or two, or three, but six messages each day—all for the price of a single participation! Yes, it's WPTZ's new six-for-one "Hollywood Playhouse" package. It's hour long coverage for the cost of a spot! It's the newest and most economical buy in television.

For full information on this "plus" program, drop us a line here at WPTZ or see your NBC Spot Sales representative.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TV-AFFILIATE

Starch report on commercials

Recapitulation of the latest Starch findings based on 400 personal interviews in New York, Boston, Chicago, and Philadelphia. Complete information on specific commercials, frequency, attitude and other pertinent data, is contained in the report published monthly by the Starch organization.

COMMERCIAL	MEN	WOMEN	MEN & WOMEN		COMMERCIAL	MEN	WOMEN	MEN & WOMEN	
	Per Cent Who Remember Having Seen		Brand Acceptance Per Cent Who Selected Advertisied Brands Viewers Non-Viewers			Per Cent Who Remember Having Seen		Brand Acceptance Per Cent Who Selected Advertisied Brands Viewers Non-Viewers	
AUTOMOTIVE					FOOD				
N Auto-Lite	76%	68%	30%	15%	N Ballantine Beer	94%	76%	29%	15%
N Chevrolet	77	65	20	17	N Bisquick	20	38	43	30
N Firestone Tires	51	44	16	14	N Canada Dry	61	64	70	63
N Ford	78	76	10	8	N Cheerios	28	40	37	18
N Goodyear Tires	43	34	26	16	N Crisco	24	34	54	41
N Goodrich Tires	53	44	10	5	N Jell-O	44	62	70	55
N Gulfpride Motor Oil	56	40	9	5	N Kraft Cheese	50	70	49	39
N Lincoln	81	71	15	9	N Lipton Tea	93	95	55	36
N Mercury	81	73	Data Inadequate		N Maxwell House Coffee	47	52	29	29
N Oldsmobile	62	47	23	13	N Pabst Beer	60	56	22	17
N Texaco	96	97	23	12	N Sanka Coffee	77	85	25	19
S Chrysler	37	26	11	8	N Sealtest Ice Cream	32	44	36	28
CIGARETTES & TOBACCO					HOUSEHOLD EQUIPMENT & SUPPLIES				
N Camel	75	69	15	11	N Admiral Refrigerator	74	72	11	6
N Chesterfield	96	97	32	32	N Ajax Cleanser	30	41	45	36
N Old Gold	90	93	7	6	N Duz	32	40	43	30
N Philip Morris	73	65	10	8	N General Electric Television	67	54	9	7
N U. S. Tobacco	72	72	10	4	N International Sterling	54	68	40	20
N&S Pall Mall	76	65	11	6	N Ivory Soap	34	57	48	41
S Kool	71	76	Data Inadequate		N Philco Television	74	70	13	8
S Lucky Strike	69	52	13	12	N RCA Victor Radio	49	59	Data Inadequate	
DRUGS & TOILET GOODS					MISCELLANEOUS				
N Alka-Seltzer	28	25	24	21	S B. V. D. Men's Wear	57	69	14	7
N Colgate Dental Cream	47	64	47	34	S Benrus Watches	80	81	15	7
N Gillette Razor Blades	84	63	53	40	S Bulova Watches	81	79	38	32
N Ipana Tooth Paste	41	45	18	16					
N Luster-Creme Shampoo	22	34	25	16					
N Lux Toilet Soap	28	28	30	26					
N Pepsodent Tooth Paste	22	26	20	17					
N Resistab	25	23	7	7					
N Sal Hepatica	29	30	16	13					
N Vaseline Hair Tonic	54	46	22	17					
N Vitalis Hair Tonic	48	47	25	19					

N—Network S—Spot

Du Mont Daytime Television



Sells!

Let us show you the actual case histories of daytime selling programs, on a wide variety of products, that have paid their cost many times over in direct phone and mail sales.

- ★ *low time costs!*
- ★ *low talent costs!*
- ★ *big sales results!*



America's Window on the World

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

Copyright 1950, Allen B. Du Mont Laboratories, Inc.

the sponsors

**THEY HAVE THEIR BEEFS BUT
THEIR TV MORALE IS HIGH**



Gillette's J. P. Spang, Jr.

"... as television stations are added to existing facilities, and as the number of sets increase, we expect to decrease our use of radio."

ADVERTISERS who have pioneered, plunged and persevered for more than three years in television advertising are all enthusiastic about the effectiveness of TV as an advertising medium. And their enthusiasm has not been dampened by minor mishaps attending their baptismal experience.

But now that their baby is over three years old, the sponsors expect TV to outgrow and correct some infantile habits which still cling. With over four million TV homes now and eight million predicted by the end of the year, the sponsors, heretofore in the role of an experimental parent, are now beginning to lay down rules for the conduct and behavior of their TV child.

Superior potency of TV advertising appeal is nowhere questioned. Chief concern is cost—both production costs and time charges measured against audience delivery. But most sponsors feel that as the audience grows, the sales effectiveness of TV will, on a dollar-for-dollar basis, compare favorably to other media.

Where will the TV advertising appropriation come from? Some sponsors feel that the addition of TV advertising will result in sales increases, thus releasing additional advertising funds for TV. Others are already diverting funds from other media into TV advertising.

For example, the Gillette Safety Razor Company plans switching some of its broadcast advertising from AM to TV. President J. P. Spang, Jr., says, "As television stations are added to existing facilities, and as the number of sets installed in homes increase, we expect to decrease our use of radio broadcasting. We anticipate no change in the use of printed media.

"It is our feeling at Gillette that television is proving itself to be a most effective advertising medium. The rapid progress this medium has made in but a few years is remarkable. In addition to the effectiveness of television in the advertising field, we feel this medium will contribute importantly to an ever increasing national economy and prosperity."

But AM and TV advertising are

by no means mutually exclusive. True, they are frequently competitors, but they can also be partners by the simulcast method. Sometimes the nature of an established success in AM broadcasting lends itself admirably for simulcast. An outstanding example of this double-barreled air advertising is Lipton Tea's *Arthur Godfrey's Talent Scouts*.

William Brooks Smith, director of advertising for Thomas J. Lipton, Inc., no longer considers television as a "coming medium." According to Smith, TV is "definitely here already" in the Lipton scheme of things. "With station time costs advancing substantially, and more TV stations being added to its network," says Smith, "TV is getting an increasing share of the Lipton appropriation."

Increasing station time costs is the cause of no little concern to Lipton since the increase in set installations is being roughly paralleled by hiked-up station time costs, thus postponing needed relief from today's high cost-per-viewer.

Lipton has solved cost problems



LIPTON'S SMITH
TV's triple play

perhaps more successfully than many TV advertisers. (Smith points out Lipton's good fortune in having a property like *Talent Scouts* at this time.) Anyway, Lipton has shown a high degree of TV "savvy" by recognizing and successfully extending to TV an established AM show such as *Arthur Godfrey's Talent Scouts*, thereby executing a TV triple play: (1) secured a valuable time franchise, (2) reduced costs by simulcast economy, (3) established a top-rating TV show right from the start.

The superior selling power and advertising impact of television have been unquestionably proven to the Kraft Foods Company who, since the early days of television, has ranked high among the top users of TV.

John H. Platt, who is vice president in charge of advertising and public relations of Kraft, foresees a steady growth for Kraft's television



HECHT'S ROTTO
no longer playing around

advertising activities. Says Platt, "Three years experience with the *Kraft Television Theatre* has convinced us that television's living-room projection of combined sound and motion make it potentially the most effective of all advertising media. For us it has continually demonstrated its tremendous impact and selling power, its ability to move merchandise.

"Possibly because of its startling newness and rapid expansion, television's growing pains have in some cases been unusually severe. Some showmanship is bad. But even with its present imperfections, television is doing a wonderful job, and certainly will more than earn its way in our future advertising plans."

Hecht Co. Now "Realistic" User of TV as Ad Medium

More direct proof of TV sales effectiveness is incontrovertibly offered by department store sponsors, for here the use and cost of TV, like all other advertising media, is directly and specifically checked against sales results. The experience of one of the country's leading department stores, The Hecht Company in Washington, is interesting for here again, is evidence of a sponsor having emerged from the cocoon stage of TV experimentation into a full-fledged and realistic user of the medium. James Rotto, sales and publicity director of Hecht, puts it this way: "While we have played around with television since its inception in Washington about two years ago, it is only during the last ninety days that we have gone into television advertising as a serious medium.

"Besides occasional spot announcements that we buy, we have two important shows on the air as follows: Every Tuesday night on WMAL-TV, 7:30 to 8:00, a direct selling program presenting 15 items each week with full description and prices presented by a team consisting of Jackson Weaver and Ruth Crane with telephone orders actually taken in the studio while the show is on the air. On Station WNBW, 2 to 3 P.M. daily a full one-hour audience participation show with stunts, entertainment, and prizes on a manufacturer's cooperative basis."

Rotto adds: "We sincerely believe that we are on the verge of finding out how to use television as a real selling tool. For the time being ap-



KRAFT'S PLATT
severe growing pains

propriations are coming out of an additional budget, but in due course and as television expands, some of the money is bound to come out of other advertising mediums, and some of it will pay for itself by increased sales volume."

The early days of radio had few yardsticks but the machinery for measuring radio shows (Hooper, Pulse, Neilsen, etc.) was in existence and needed only minor adaptations for measuring TV in its early stages.

But, according to L. E. Waddington, radio and TV director for Miles Laboratories (Alka Seltzer), the factors affecting the ratings are the important things to study. The most important factors he considers are competition, format, commercials and public acceptance. Says Waddington, "Competition is apparently one of the most important ones. A recent move of our show

(continued on page 26)



ADMIRAL'S MINTZ
selling and building prestige



Company representative speaks for Autolite



Arthur Godfrey speaks for Lipton's Tea

Expert Dr. Roy Marshall speaks for Ford



Star Molly Goldberg speaks for Sanka

who speaks for you in your tv commercials?

Third in a series on the psychological factors behind the television commercial—by Dr. G. D. Wiebe, Research Psychologist, CBS.

IMAGINE this: An agency wants very much to sell a client on a fine advertising idea. To do this, the agency prepares a series of slides, and records the commentary to go with them. A dinner is arranged for the prospective client's top brass. No representative of the agency attends. The presentation and the recorded commentary are "engineered" by two anonymous men presumably employed by the agency.

Smart salesmanship? Hardly! The great big thing that is lacking is the presence of a high level, congenial, well-informed agency representative who gives a flesh and blood identity to the agency, and who pays the appropriate respect and attention to the prospective client.

This is quite obvious. But what is perhaps not so obvious is that many television commercials are vulnerable on a very similar count. This statement can be checked on your own television set. Simply keep a tally of the television commercials

that can be characterized as: *Unidentified voice of unseen person providing commentary for visual material.*

Who speaks to your prospective customers in the television homes of the United States? A person whose name is Anonymous? Whoever he is (or they are), they may be referred to collectively as *Presenters*.

The importance of the Presenter is a characteristic of audio media. He is usually of secondary importance in printed media. Printed advertising, in most cases, does not seem to emanate from a person. There are, of course, exceptions.

But in the audio media, the advertiser communicates via a *human being* who delivers his message to prospective customers. Even though invisible, radio announcers and the many other radio Presenters (MC's, actors, singers, comedians, reporters, etc.) are, to a remarkable extent, thought of as personal acquaintances by radio listeners. This, of course, is one of the pluses for radio.

The television Presenter appears to have been overlooked as a major selling factor in much current television advertising. In a remarkable

number of cases, he is, for no apparent reason, simply an anonymous voice. In some cases, of course, the Presenter must be subordinate. For example, many successful campaigns are based on cartoons or caricatures. In such cases, the Presenter adopts the role of narrator, or perhaps of a ventriloquist. Obviously then, he should be subordinated to the visual elements. There are other advertising strategies which dictate a subordinate role for the Presenter. But aside from these instances, the frequent consigning of the Presenter to a shadowy half-presence suggests that some advertisers may be overlooking an important selling factor.

There are at least three major roles in which Presenters currently are appearing as flesh and blood, full-fledged human beings. They are: (1) Entertainer-Presenters, (2) User-Presenters, (3) Company-Presenters.

The Entertainer-Presenter. This very successful formula comes straight from radio. Arthur Godfrey is the prototype. The personality that entertains you and also tells you about the product.

The success of the formula depends on whether the Presenter's (continued on page 18)

PROGRAM PRODUCTION CHART

how much should a program cost?

ALTHOUGH many program types and techniques have standardized in the past 12 months, program costs are still deep in the realm of paradox, and still as unanswerable as the well-worn cliché: how high is up?

The ever-constant demand for quality entertainment continues to push prices upward. Production costs for shows on the level of *The Philco Playhouse*, *Texaco Star Theater*, and others with elaborate staging and "name" talent, are estimated to have jumped as high as 25% over a year ago.

Most agency men are frankly concerned about rising program costs and wonder when—if ever—they'll level off. But TV advertisers are not necessarily doomed to a five-figure outlay on programs in the sense that choice of vehicle is limited. Perhaps in no other advertising medium is the range and variety of entertainment format so widespread as in television.

An advertiser's S.I.Q. (Sponsor Identification Quotient) may rate very high on a relatively modest budget, and conversely, disappointingly low on a big-and-brassy five-figure program. It depends on what the advertiser wants to do—how he chooses to house his sales message.

Consequently, he must consider whether a program such as DuMont's *Hands of Murder*, a simple but effective show with a moderate budget and relatively no star performers, is a better buy for his purpose than more elaborate programs with name talent which, by

reason of their bigness, reflect the advertiser's objectives of prestige and leadership. An excellent example is Kraft's satisfaction with its *Television Theater*. While it enjoys consistently good ratings, around 22, popularity is below the more elaborate dramatic offerings of *The Ford Theater* and the *Lucky Strike Theater*, which average around 30. However, Kraft comes in budget-wise for a fraction of the cost of these programs and sales results have been such that Kraft has been on TV with the same show longer than any other advertiser (150 consecutive performances). Other factors besides costs enter into the selection of the program. General Electric could have purchased any number of satisfactory musical programs at considerably less than what they pay Waring; but none would have the prestige or class or family appeal that GE was looking for.

While costs are lower outside the major metropolitan areas, production quality can only be compared to the more expensive network shows in certain categories, such as quiz, forum-discussion, service and shopping shows, and in some cases, western-musical. But in general the obvious lack of facilities and top talent in these markets preclude competition, production-wise, with big-budget network programs.

Chart presented here offers a cross-section of the major program types currently on the air, and is an indication of how similar formats can range in costs and production ingredients.

CATEGORY	PROGRAM FORMAT	Approx. Talent- Production Costs	PRODUCTION REQUIREMENTS	REHEARSAL TIME	KEY PRODUCTION PERSONNEL
DRAMATIC	"Studio One," WCBS-TV, NY, Mon. 10-11 pm. Adaptations of novels, originals.	\$10,000	3-10 sets; cast of 10-20; 3 cameras	2 weeks dry; 14 hrs on camera	Agency: supervisor Station: producer, director and ass't script editor, casting dir., set designer
	"Hands of Murder," WABD, NY, 8-8:30 pm. Friday. Original scripts with mystery-murder slant.	\$2,500	2-3 sets; cast of 6-10; 3 cameras	9 hours dry; 4½ hrs on camera	Station: producer, ass't producer; two staff writers; director and ass't.
	"Lucky Strike Theater," WNBT, NY. Alternate Mondays, 9:30-10:30 pm. Adaptations of movies, plays. Film star Robert Montgomery is MC.	\$30,000	6-15 sets; cast of 6-25; 3-5 cameras	40 hrs dry; 14 hrs on camera	Station: producer director, ass't director; production super.; casting director; set designer; music director; stage mgr; ass't stage mgr; costume super.
	"That Young Couple," WBZ-TV, Boston. Sun. 4:30-5 pm. Domestic comedy-drama with professional stock company players from Brattle Theater.	\$500	2-3 sets; cast of 6-8; 2 cameras	7 hrs dry; 3 hrs camera	Agency: super; stock co. director Station: producer, floor mgr., production ass't
WOMENS (SERVICE) PROGRAMS	"Shoppers' Matinee," WABD, NY, 2-4 pm. Monday-thru-Friday. Entertainment plus hints to the housewife.	\$3,000 per week	1 large unit set which provides two individual settings; cast of 14 performers plus 8-9 guests; 3 cameras rotate	4 hours dry; none on camera	Station: producer, ass't producer, 3 directors
	"Teleshopper," KPIX, San Francisco. 7:15-7:50 Friday. Shopping service with accent on household items, wearing apparel.	\$37.50 per partic.	1 set; cast of 2 plus guests; 2 cameras	1 hour dry; ½ hour camera	Station: producer, director, stage manager.

CATEGORY	PROGRAM FORMAT	Approx. Talent- Production Costs	PRODUCTION REQUIREMENTS	REHEARSAL TIME	KEY PRODUCTION PERSONNEL
AUDIENCE PARTICI- PATION (QUIZ)	"Penny Auction," 8:20-8:30 pm. Fri., KMTV, Omaha. Audience bids on gag items.	\$150	2 cameras, 1 set, 3 in cast, prizes, merchandise displayed, costumes, variety of gimmick prizes.	1/2 hour dry	Station: producer and assistant.
	"Who Said That?," WNBT, NY. Moderator quizzes guest-celebrities on quotes in-the-news. All ad lib. Monday, 10:30-11.	\$2,500	1 set; cast of 5; 3 cameras	None	Station: producer, director, 2 news-editors.
	"Ten Seconds To Go," WPTZ, Phila. Sat. 7-7:30 pm. Questions on sport subjects, contestants given 10-seconds to answer; prizes awarded.	\$85	2 cameras, 1 film camera; 2 sets, cast of 5; still pictures & sports props	1/2 hour camera	Station: producer, director, & stage mgr.
MUSICAL	"Paul Whiteman Revue," WIZ-TV, NY. Sunday 7-7:30. Musical revue with Whiteman band, vocalist and guest performers in production numbers.	\$10,000	1 large unit set on theater stage; cast of 20-30; 3 cameras	10 hours dry; 1 hour camera	Agency: supervisor, director & ass't. Station: producer, set designer, ass't director, costume designer.
	"Melody, Harmony & Rhythm," WPTZ, Phila. Thurs. 7:30-7:45. Straight musical numbers with vocal dance orchestral trio.	\$350	5-7 sets; cast of 4-6; 2 cameras; band trio	5 hours dry; 2 1/2 hours camera	Station: producer, director, ass't director, stage mgr., assoc. producer.
	"Garroway At Large," 10-10:30 pm. Sun. WNBQ, Chicago. Informal variety with singers, comic, dancers.	\$6,000	4-5 sets; 7 in cast; 28-pe. orchestra; 3 cameras	8 hrs dry; 8 hrs camera	Agency: supervisor Station: producer, director, ass't director, technical director, stage mgr., set designer, choreographer, costume designer.
AMATEUR SHOWS	"Original Amateur Hour," WNBT, NY. Tues. 10-11. Non-professionals bid for audience votes and careers in show business.	\$3,500	Theater-stage; and orchestra; 10-12 performers; 2-3 cameras	1 hour dry; 3 hrs camera	Agency: supervisor Station: producer, assoc. prod., director; pre-show audition board (5 members).
	"March of Talent," WATV, Newark. 10-11 pm. Sat.; Winners from local theaters. TV audience votes for favorites by mail.	\$250	2 sets; piano; approx. 12 performers; 2-3 cameras	1 hour camera 2 hours dry;	Station: producer director; ass't director; floor manager.
	"Let's Rehearse," Fri. 9-9:30 pm. WDAF-TV, Kansas City. Non-professional talent performing in "rehearsal" by showing various behind-the-scenes settings.	\$50	2-3 sets; approx. 15 contestants; 5-piece orch.; 2 cameras	3 hours dry; 1 hour camera	Station: producer, director.
COMEDY- VARIETY	"Arthur Godfrey and His Friends," 8-9 pm. Wed., WCBST-TV, NY. Informal variety show with Godfrey.	\$8,000	2 sets; 11 in cast; 6-pe. orchestra; 3 cameras	5 hrs camera 6 hrs dry;	Agency: supervisor Station: producer, two ass't producers, director, costume designer, stage manager.
	"Texaco Star Theater," 8-9 pm. Tues., WNBT, NY. Milton Berle with top name guests and variety acts.	\$25,000	Theater-stage, plus 3-5 individual settings; 25 in cast; 12-pe. orchestra; 3 cameras	8 hrs camera 12 hrs dry;	Agency: supervisor, ass't supervisor, free lance director. Station: stage manager.
NOVELTY	"The Hobby Club," 7:10-7:25 pm. Sun. WFMY-TV, Greensboro. Hobbies demonstrated and displayed.	\$15	1 camera, 1 set	1 hour dry; 1/4 hour camera	Station: producer, director.
	"Dog Session," 7:15-7:30 pm. Tues., WAAM, Baltimore. Prize dogs shown, with tips on training, handling, breeding, etc.	\$35	2 cameras, 1 set, MC and animals	None	Station: producer, stage mgr.
	"Crossword Quiz," 9:30-10 pm. Tues., WSB-TV, Atlanta, Ga. Viewers and studio contestants compete in working out big crossword puzzle for prizes.	\$75	2 cameras, 2 sets, 4 in cast; crossword puzzle board, scoreboard	None	Station: producer, director.



"First in quality, first in flavor, It's Wiedemann's fine Beer," sing Wanda Lewis, Paul Dixon, Dotty Mack.



Wanda Lewis "visualizes" a platter—Patti Page's 4-voice harmony, "With My Eyes Wide Open I'm Dreaming."



Versatility is essential on a 2-hour disc jockey show; so Wanda and Dotty give with one of "dem mountain songs."

Is the disc jockey good television?

CONTRARY to all the experts who predicted that nobody could click with a record show, the conversion of this AM standby to TV has already been successfully accomplished. And to bear this out one need only look at the ratings of WCPO-TV's (Cincinnati) *Paul Dixon's Music Shop*.

December Pulse figures show Dixon with a multi-weekly rating of 12.8, and as high as 13 during his 3 to 5 pm. segment—considerably higher than the competition. Dixon, in fact, has been in the top 10 Pulse figures in Cincinnati for some time.

That the disc jockey is good television is important to both the advertiser and station. To the advertiser it means cashing in on the large following of a strong local personality via comparatively inexpensive participations. It also means

a specialized handling of their commercials which has made the disc jockey one of radio's best salesmen. To the station it means low cost programming and an excellent vehicle for spots. Dixon has also proved to be a highly salable personality. Approximately eight local advertisers now buy multi-weekly spots on the show.

One of Cincinnati's most popular disc jockeys on AM, Paul Dixon had never been before a camera in his life until he was put on the day WCPO-TV opened for two straight hours. He was an immediate hit and has never even had to rehearse a line. A case of sheer drive and personality (typical of so many of the better disc jockeys), Dixon's Record Shop with the assistance of two attractive girls runs two hours a day, six days a week between 3 and 5 in the afternoon. He mugs

and hams, ad libs the commercials and thoroughly enjoys himself—and it works.

The production of the show is peculiar to the station. There is no such thing as one man to one job at WCPO-TV. Behind or before the cameras, at the director's panel or in the announcer's booth, it's all the same to the production staff. The Dixon show itself is strictly a one-camera, one-set production, and all commercials are live, handled by Dixon. Visualization is given to show by Dixon and gals mimicking to the recordings, dancing, interviews and general horsing around.

Perhaps the secret of the show's large audience is that Dixon seems to convey the impression that his program is a gay neighborhood party and he's glad his viewers could come to it.

Paul kidded "dreamboat Watters," WCPO-TV's VP & Gen. Mgr., so Watters' "henchmen" gave him a going over.

Dixon puts across commercial for Andrea TV receiver by demonstrating set with local distributor.

One guest was Vic Damone, who plays along with a gag as well as the next guy, once played Bugs Bunny in skit.





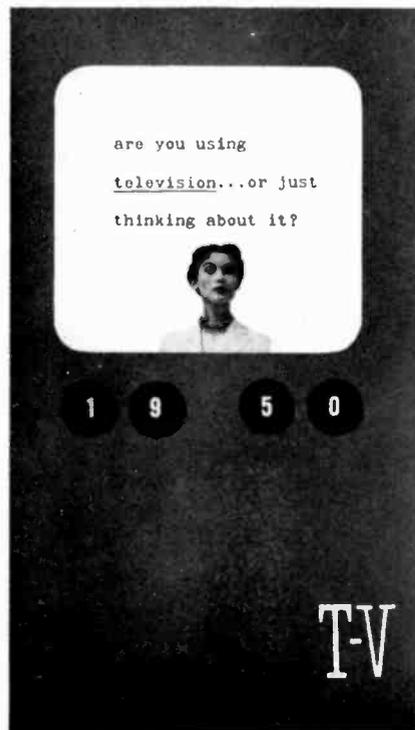
sells co-operative tv campaign to stores in 90% of its markets.

By **ROBERT DORFMAN** *Advertising Manager, Sacony Fashions*

IT ALL started just about a year ago. Two or three of our retailers had written us asking if we would have any television commercials available for them for use during the current Spring selling season for Sacony suits of Palm Beach cloth.

Despite the fact that we provide some 30 advertising and promotional services for our thousands of top retail establishments, television was not one of them. We had considered it but had turned it down—for a number of reasons: (1) only about 50 cities had television; (2) and in these cities, very few of our type of stores used television; (3) our competition had tried it with a resulting mixture of successes and failures and were not planning to continue it; (4) it seemed expensive from the varied and frequently confusing presentations that were made to us by producers; (5) there

Booklet showed retailers exactly how Sacony films could be used locally.



was some question as to how practical it would be to turn out necessarily short-lived TV fashion films.

But television was growing fast. We knew that if it weren't included among our comprehensive promotional services this year, it would be the next year or the one following. Furthermore, we realized that if we were going to provide professional selling commercials at some later date, we'd better get some practical experience at once. The heads of our organization agreed that this was the wise thing to do and told us to go ahead.

After much discussion among the creative people in our own advertising department, our advertising agency and various producers, we decided to follow through on the theme we used in our national advertising—"buy two suits, get four suit changes." However, for the dramatic impact of television, we changed this simply to "1 plus 1 equals 4." Once we decided on this, the story boards were developed rather easily and the next step was to produce the commercials. We needed help and lots of it—tangible, original, stimulating help.

And now a word about television producers. Many "characters" came knocking at our doors. Some represented organizations. Some had their offices in their hats. There were obvious amateurs, Hollywood big shots with tiny little thoughts, sophisticated intellectuals who just couldn't be bothered with our realistic selling problems. Actually there wasn't much choice. We narrowed it down to three producers and then requested estimates. One bid was so high, as to make the whole project impossible. Another went to the other extreme, it was much too low and even we knew it. We accepted the middle bid which was submitted by Special Purpose Films, Inc. And there were more reasons than price alone. This company had made proven *sales-producing* films for Procter & Gamble and others.

Television is apparently too new to have developed any specialists or experts in any particular field of industry—certainly not fashion. We ran into all kinds of trouble. Script writers who knew nothing about the language of style. Fashion writers who knew nothing about the technique of sound films. Models who could not act and actresses who couldn't model. Sets that were theatrically unreal or realistically dull. Sometimes our advertising experience helped, sometimes it was a hindrance and nuisance to all concerned. And yet 5 one-minute commercials and five 20-second commercials were completed in a nominal amount of time.

Merchandising the Commercials

By the time the films were finished, we were almost finished ourselves. We were exhausted from seeing and hearing the same sets, actors, clothes, plots, voices, script. Everything seemed old, tired and uninspired. We were more than a bit afraid that our newest advertising service was too poor to represent our respected brand name or stack up against the *proven* quality of our other promotional services. And those who were invited to see the previews didn't do too much to instill us with confidence. They came to be critical and judged our films as if we were contenders for Oscar awards.

Well, we'd spent the company's good money and we were determined to make the most of it. And among the things that Sacony knows how to do to a fare-thee-well is merchandise its advertising. We decided to promote our television service in many ways—in trade advertising, in letters to merchandise managers and top management, in direct mail, in our promotion kits and catalogues. We also recommended to store managers the use of these TV films in local movie adver-

tising. We showed the films in our sales offices and asked our salesmen to do what they could to sell them—though we knew they could accomplish little this way since they had completed their selling of the merchandise months previous. We sent sample films to TV stations, and wrote to them about our service, telling them which were our stores in their communities, the store executives to contact.

And that wasn't all. Each year, during January and February, our sales manager and I go off on trips to stores. He goes in one direction, I go in another and between us we cover some 25 cities. We hold pre-arranged meetings with the store executives who determine the merchandising and promotion of our nationally-branded fashions. The purpose of these meetings is to line up a definite step-by-step program for the selling of our merchandise during the forthcoming season.

This year, we decided to extend ourselves, to stay out six to eight weeks and make at least 35 cities which had TV facilities. We wrote advance letters to stores to make the necessary arrangements for our meetings and advising them that we would take this opportunity to show our new television commercials. In addition, we wrote to the TV station managers asking for their local cooperation in providing a projector, screen and operator for the various meetings we had arranged in our stores in each of their cities. In almost every instance, the stations were wonderfully cooperative.

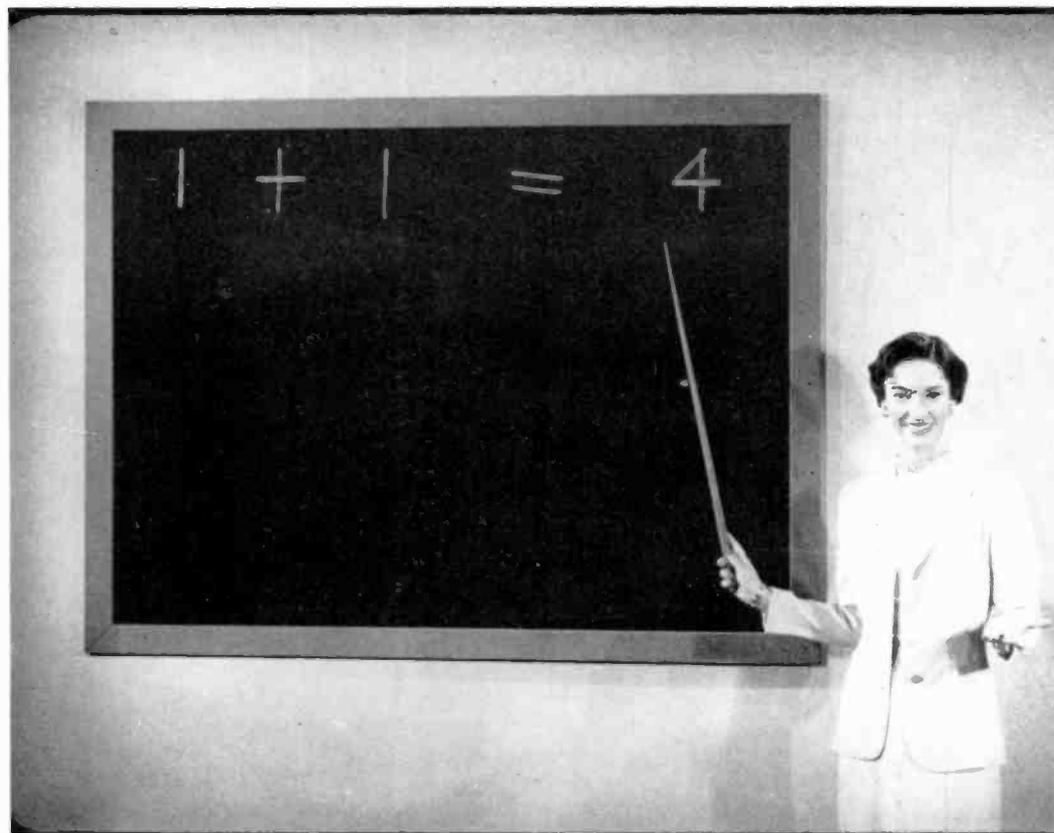
Sacony Films Accepted In 90% Of Its Markets

We have just completed our respective trips and they were far more successful than our fondest or wildest hopes before starting out. Where we have been, one or more stores in almost every city has agreed to use the Sacony television commercials.

By mid-March some 30 stores, covering 90% of our markets*, had agreed to use the films, including such quality outlets as Burdine's in Miami, Slattery's in Boston, and Lytton's in Chicago. On top of that, we have just finished a letter to executives in those stores who have

(continued on page 32)

* Albuquerque, Miami, Boston, New Orleans, Chicago, Cincinnati, Rochester, Milwaukee, Dallas, Atlanta, Erie, Fort Worth, Buffalo, Greensboro, Houston, Huntington, Indianapolis, Milwaukee, Minneapolis, New Haven, Oklahoma City, Omaha, St. Paul, Salt Lake City, San Antonio, Syracuse, Tulsa, Washington (D.C.), Detroit, and Birmingham.



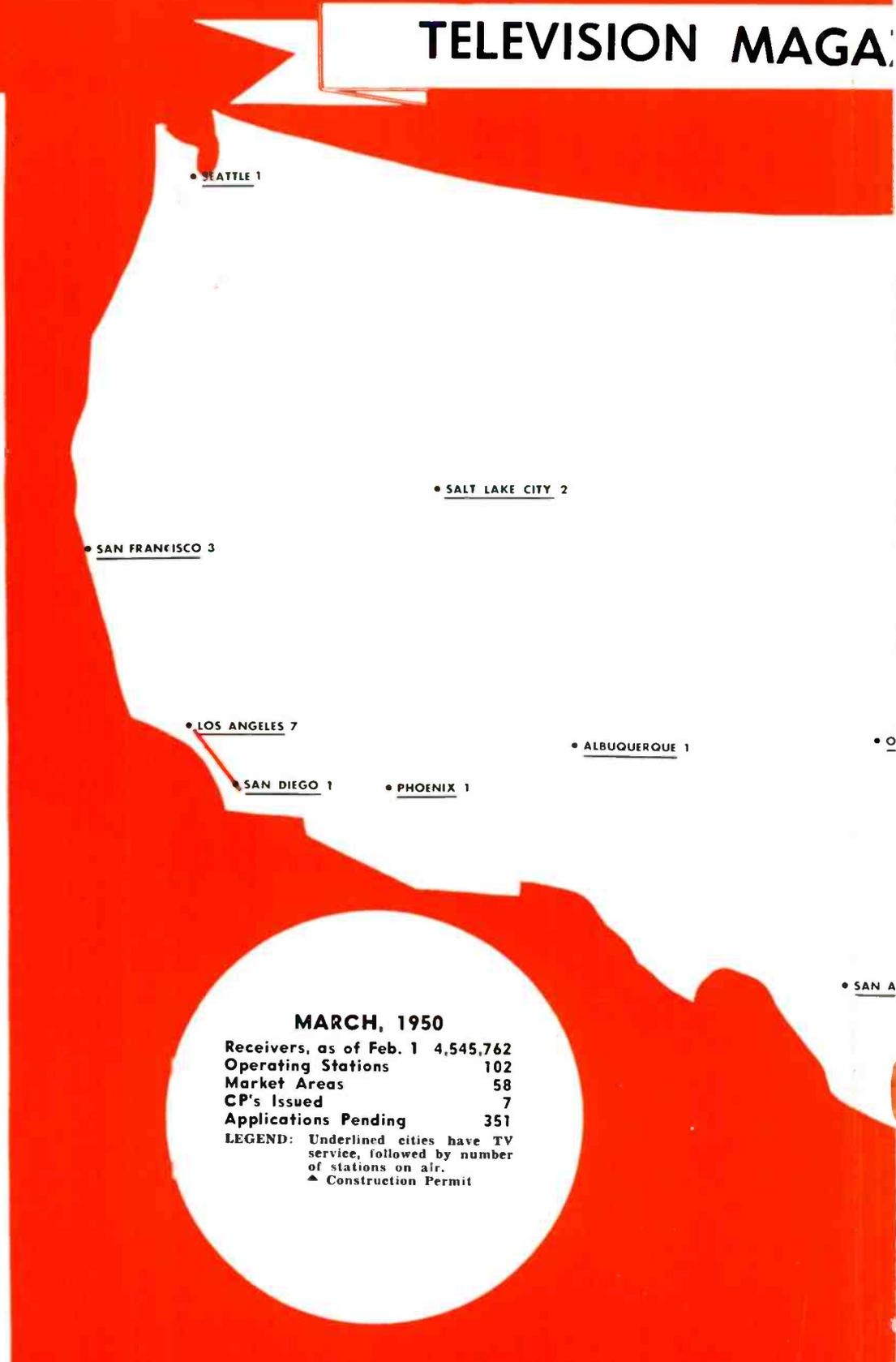
Sacony's slogan: "One plus one equals four" is the theme of the film commercials, emphasizes the economy angle, stimulates the sale of two garments instead of one. Sacony furnishes the open end spots and local stores pay for air time.

Both flexibility and economy of the product are illustrated in another sequence from the spots, showing the girl in four different outfits. Retailers felt the Sacony spots were the best selling TV commercials they'd ever seen in the fashion industry.



OPERATING STATIONS

(Network Affiliation in Parentheses; %'s indicate Depth of Penetration of area)	Receiver Circulation (Feb. 1)
Albuquerque—6.3%	1,812
KOB-TV (A, C, D, N)	
Ames-Des Moines—2.9%	3,500
WOI-TV (A, C, D)	
Atlanta—11.2%	26,000
WSB-TV (A, N, P)	
WAGA-TV (C, D)	
Baltimore—18.8%	133,248
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
Binghamton—4.7%	6,000
WNBH (A, C, D, N)	
Birmingham—5.7%	11,000
WAFM-TV (A, C, P)	
WBRC-TV (D, N)	
*Bloomington—4.0%	4,000
WTTV (A, C, D, N)	
Boston—21.0%	276,980
WBZ-TV (N)	
WNAC-TV (A, C, D, P)	
Buffalo—19.7%	68,185
WBEN-TV (A, C, D, N)	
Charlotte—6.4%	11,067
WBT (A, C, D, N)	
Chicago—24.9%	386,000
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati—21.0%	80,700
WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	
Cleveland-Akron—22.1%	154,340
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
Columbus—18.3%	41,400
WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	
Dallas-Ft. Worth—13.0%	38,500
KBT (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Davenport-Rock Island—6.8%	7,572
WOC-TV (N, P)	
Dayton—14.1%	46,100
WHIO-TV (A, C, D, P)	
WLW-D (N)	
Detroit—22.1%	184,380
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie—18.9%	20,187
WICU (A, C, D, N)	
Ft. Worth-Dallas—13.0%	38,500
WBAP-TV (A, N); KBT (D, P); KRLD-TV (C)	
Grand Rapids—7.7%	16,700
WLAV-TV (A, C, D, N)	
Greensboro—4.3%	8,774
WFMY-TV (A, C, D, N)	
Houston—7.9%	17,000
KLEE-TV (A, C, D, N, P)	
Huntington—3.8%	5,196
WSAZ-TV (A, C, D, N)	
Indianapolis—8.2%	23,000
WFBM-TV (A, C, D, N)	
Jacksonville—8.1%	7,800
WMBR-TV (A, C, D, N)	
Johnstown—5.5%	13,600
WJAC-TV (A, C, D, N)	
Kansas City—9.8%	27,000
WDAF-TV (A, C, N)	
Lancaster—35.8%	30,434
WGAL-TV (A, C, D, N)	
Los Angeles—28.8%	396,000
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C); KECA-TV (A)	



MARCH, 1950

Receivers, as of Feb. 1	4,545,762
Operating Stations	102
Market Areas	58
CP's Issued	7
Applications Pending	351

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

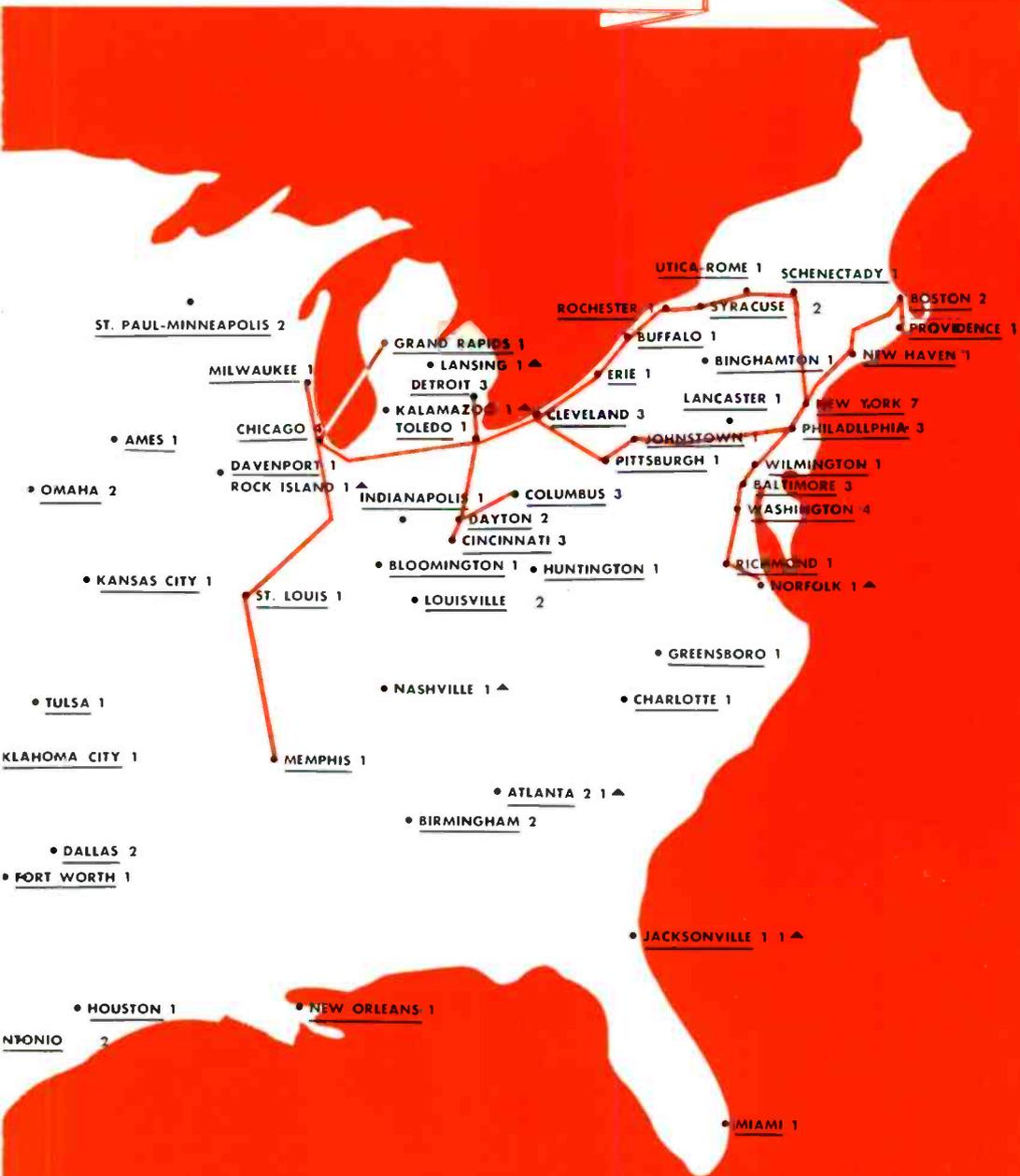
IMPORTANT ANNOUNCEMENT ON

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

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

with station estimates and other factors for a final check on city's circulation. Realizing the importance of accurate statistics, THE TELEVISION MAGAZINE, in the hope of providing receiver circulation statistics, has set up its own formula and are used: (1) RM

ZINE'S STATUS MAP



Louisville—11.9%	23,086
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—11.0%	19,497
WMCT (A, C, D, N)	
Miami—14.9%	17,500
WTVJ-TV (C, D, N)	
Milwaukee—25.9%	80,844
WTMJ-TV (A, C, D, N)	
Minneapolis—19.3%	68,800
KSTP-TV (N)	
WTCN-TV (A, C, D, P)	
New Haven—18.6%	68,300
WNHC-TV (A, C, D, N, P)	
New Orleans—7.8%	16,000
WDSU-TV (A, C, D, N)	
New York—30.9%	1,161,011
WABD (D); WATV; WCBSTV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX	
Oklahoma City—13.4%	18,421
WKY-TV (A, C, D, N)	
Omaha—10.4%	14,267
KMTV (A, C, D)	
WOW-TV (N, P)	
Philadelphia—33.3%	393,236
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—8.8%	4,328
KPHO (A, C, D, N)	
Pittsburgh—10.2%	70,000
WDTV (A, C, D, N)	
Providence—3.3%	34,000
WJAR-TV (C, N, P)	
Richmond—19.4%	22,333
WTVR (C, D, N)	
Rochester—13.2%	25,586
WHAM-TV (A, C, D, N)	
St. Louis—18.0%	90,000
KSD-TV (A, C, D, N, P)	
Salt Lake City—11.3%	10,500
KDYL-TV (N, P)	
KSL-TV (A, C, D)	
San Antonio—6.6%	8,764
WOAI-TV (A, C, N)	
KEYL (D, P)	
San Diego—20.3%	23,000
KFMB-TV (A, C, N, P)	
San Francisco—4.5%	38,517
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy —22.7%	57,500
WRGB (C, D, N)	
Seattle—6.2%	17,418
KING-TV (A, C, D, N, P)	
Syracuse—14.3%	28,479
WHEN (A, C, D)	
WSYR-TV (N)	
Toledo—14.4%	35,000
WSPD-TV (C, D, N)	
Tulsa—12.9%	16,000
KOTV (A, C, D, N, P)	
**Utica-Rome—5.6%	7,200
WKTV (A, C, N)	
Washington—22.8%	101,100
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington—15.3%	28,600
WDEL-TV (D, N)	

*Also claims coverage of Indianapolis area.
**Also claims coverage of Syracuse area.

OPENING DATES:
WCON-TV, Atlanta, indef.;
WJAX-TV, Jacksonville, fall, 1950;
WKZO, Kalamazoo, spring, 1950;
WJIM-TV, Lansing, June 1; WSM-TV, Nashville, indef.; WTAR-TV, Norfolk, April 2; WHBF-TV, Rock Island, spring, 1950.

RECEIVER CIRCULATION STATISTICS

estimates and other data report on each figure. The great need for accurate TELEVISION MAGAZINE information, has formula. Four controls A quarterly reports

on sets shipped into television areas, plus monthly production figures; (2) local estimates (station, distributor or electrical association); (3) market size, length of time of TV service, and number of stations; and (4) NBC findings. While under this plan there can be no guarantee of absolute accuracy,

we believe it not only a step forward in standardization, but probably the most realistic estimates on receiver circulation available at this time. Detailed breakdown of TELEVISION MAGAZINE'S formula for circulation estimates is available upon request.

WHO SPEAKS FOR YOU?

(continued from page 10)

personality is appropriate for both of his jobs. Assuming that he engages the esteem and affection of the audience in his entertainment role, the question is: Can he adequately fill the role of salesman without disrupting the positive relationship that he has established in his role as performer?

An advertising message doesn't become effective just because it is articulated by a popular entertainer. The problem is much more complex. Let's consider, for example, the Comedian-Presenter. We must ask such questions as these: What kind of a basic personality does our Comedian-Presenter appear to project? To what extent does his basic personality show through his comic role? Do we assume that viewers will buy the product because of the appeal of the comic role or because of the subtle components of the basic personality that show through the comic role? When we have answered this question we will have gone far toward determining whether our comedian should make his pitch straight, or in his comic role.

The interrelationships could be multiplied, but these few considerations serve to illustrate the impor-

tance of calculating the particular pattern in which the Comedian-Presenter appears.

The problems involved in achieving maximum success with a serious Actor-Presenter, or with an MC-Presenter, or a Musician-Presenter will be similar but not identical. The successful use of the Entertainer-Presenter requires skillful planning, but when carefully calculated, he has proved to be highly effective.

The User-Presenter. These range between what might be called the Expert and the General-User. The Expert indicates points of interest, as he puts the product through its paces. He is absorbed in *showing you*. But he does not appear to be an employee of the sponsor. Bobby Jones using the sponsor's golf club—and then talking about it—would illustrate this type.

The General-User is absorbed in his own success with the product. The viewer shares his success—*watching him*. An aproned housewife anticipating cheers from the family as she takes a roast from her new range would illustrate the General-User. A tobacco grower, praising a cigarette while he enjoys smoking one would approximate the mid-point between Expert and General-User.

All the variations of the User-Presenter have one basic appeal. They appear to be independent third persons who have bought the product and are pleased with it. They belong on the same side of the counter as does the viewer. They are customers.

The Company-Presenter. The Company-Presenter is obviously affiliated with the company . . . perhaps a filling-station attendant with the brand name on his uniform; or a professional demonstrator putting the product through its paces. At any rate, he is a speaking, moving, persuasive, congenial, articulate stand-in for the sponsor and he takes pride in telling the viewer about the product.

These are some of the kinds of Presenters currently to be seen in television advertising. They have in common the one important fact: they utilize the unique attributes of television in appearing as human beings with voices, bodies, personalities and names.

No sponsor can afford to overlook the fact that in television advertising, he enjoys the unique opportunity of having his personal representative seen and heard and known in hundreds of thousands of homes.

Who speaks for you?

SHOW WINDOW OF THE WORLD!

Reach South Florida's 750,000 permanent residents and the 2,000,000 visitors they entertain with your sales message over television in Miami--WTVJ

20,125 Television sets
now in use
in South Florida*



WTVJ

channel 4
MIAMI

17 N.W. 3rd St., Miami, Fla.

SEE THE FREE & PETERS MAN TODAY

*estimated from NBC research and dealer survey

television: the local businessman's most powerful sales medium

PART III

effective low-cost commercials

When a local advertiser can obtain a commercial displaying his product over television for a few dollars a slide; can have the station staff produce a minute film spot under the \$100 figure; can receive film spots on branded merchandise, without charges for tie-in on the local level; or can obtain stock film commercials from \$7 up (depending on the market), there's a place in TV for every local businessman, no matter how small his budget.

By MARY GANNON

The Film Commercial

THE film commercial used by national advertisers runs from about \$1,000 for 60 seconds to as high as \$7,500 for animated cartoons, such as the Lucky Strike dancing cigarettes. For these advertisers the cost is certainly justified for the films are used in several markets and their high repeat use amortizes the original price.

However, local film spots can be produced for as low as \$50 to \$100, through arrangements with the station's film staff or in cooperation with local film units. Such economies are possible through careful pre-planning and elimination of high-priced talent, costly props, tricky photography or cost-consuming effects. Usually these are shot on 16mm. silent film, with commercial copy read by the staff announcer in the studio.

Naturally, such spots are kept simple and confined mainly to shots of the location, the trademark, demonstration of product or service. When a heavy spot or program schedule is carried and several films are needed for visual variety, use of the standard opening and closing, with different products or services plugged in the selling portion of the commercial, also keeps the price down.

In local stations all over America today, men and women who five years ago had never been closer to a movie film than a seat on the aisle at the neighborhood theatre, are finding themselves engaged in actual motion picture production—on a small scale, to be sure, compared

by Hollywood standards—but nevertheless producing motion pictures on a commercial basis. Their products may not measure up to a DeMille spectacle, but they're meeting the approval of the television audience in their home market—and, what is more, they're selling goods for the local client at a price he can afford.

WMCT, Memphis, is a good example of how many local stations are turning out film commercials to meet the needs of local sponsors. While some stations like WSPD-TV, Toledo, a pioneer in this type of work, use an outside producer, WMCT and others like WBAP-TV, Fort Worth, have their own equipment. WMCT's production man-

Typical of the station-produced films for local advertisers is this for Melba Cigars by WMCT, Memphis.



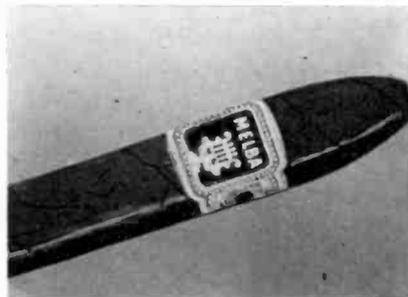
Close-up of box to music semi-fanfare.



Choicest Havana, from Cuba . . .



Enjoy that Melba taste . . .



The choice for over 50 years . . .

ger, W. R. Brazzil, has been turning out commercials like those illustrated here with a Kodak Cine-Special, an Auricon sound camera, a copy stand, Houston Processor and a Bell & Howell printer (without optical effects attachments). Even with this limited equipment, they have produced stop-motion animated commercials, laundry trucks have floated through the air and optical effects have been achieved, that normally require more expensive equipment.

At WMCT, the average minute commercial costs the advertiser from \$35 to \$85. Of course, this unbelievably low cost means that the station really absorbs most production costs and passes on only the cost of raw stock. The advertiser is indeed fortunate when such facilities are available to him.

Co-op Advertising

Many manufacturers have included television in their cooperative advertising programs and have made film spots available for their dealers. These 20, 40 and 60 second films are supplied free with the time charges handled on a 50-50 cost-sharing basis. A few companies will also share in program costs, or split the time charge on the program. In some cases, the arrangements are made with the distributor, in others directly with the factory.

Among the companies who have entered into such arrangements, as reported by the Broadcast Advertising Bureau, are Nash Kelvinator, Motorola, Northcool Suits, Sealy Mattresses, Westinghouse Appliances, Gleem Paints, Benmore Paper Draperies, Free Sewing Machine, Frigidaire, Ironrite, Universal, Parker Pen, Day & Night Heaters. Other companies will supply slides for use with audio commercials. (Complete details on the companies offering such arrangements can be obtained from Television Magazine's files.)

Syndicated Commercials

A service similar to the open end minute movies provided for theater advertising is also available to local TV accounts. Films covering hundreds of product classifications, ranging from a loaf of bread to a fur coat, may be obtained in some markets (depending on set circulation) for as low as \$7. These allow for an insertion of the store name and location at the end enabling

Good example of the syndicated commercial is this series available to banks, produced by Motion Picture Advertising Service of New Orleans.



A personal checking account provides you with ready cash wherever you are known.



It enables you to pay your bills quickly and conveniently, any day, any hour, by mail.



Pay your bills via the corner mailbox by opening a checking account . . .



. . . With this friendly bank.

the local merchant to tie in the sales story directly with his own store or service.

The Live Commercial

Very few stations will accept live one-minute commercials due to the facilities rehearsal required, unless they are part of participation or regular programs. The live commercial provides flexibility but usually requires more care and preparation. Of course, the most simple method is offered by participation or shopping shows where the commercials are generally given by the master or mistress of ceremonies.

Professionals are best at the job unless the company has a trained demonstrator with the poise and stage presence which come from speaking before live audiences. One good trick, used successfully by many local accounts, is to have one of their staff demonstrate the product, with the camera catching it in close-up as the staff announcer reads the copy offstage. This is similar to the technique used by Kraft for nearly three years—a close-up of hands arranging a cheese tray, preparing a salad, etc., to the off-camera commercial.

Commercials On Shopping Programs

Shopping programs are becoming an increasingly important feature on local schedules. They have high appeal and are adaptable to a wide variety of merchandise. Most important, they capitalize on the basic interest in shopping inherent in most women. On most of these programs, the merchandise and copy points are turned over to the station "shopper" and integrated into the show. Good example of this type of program is WBKB's *Window Shopping*, with Pat Banks and John Dunham as mcs, who demonstrate the items that are new, unusual and different. Fifteen minute show, telecast three times weekly in the early evening hours (between 6:30 and 7), *Window Shopping* is slanted to appeal to the man of the house, as well as the purchasing agent, his wife.

Integration In Participation Shows

Some commercials are completely integrated into the program. Good examples of these are the cooking programs featured on many stations as participation shows. These

offer a ready-made package to manufacturers of foods, cooking utensils and appliances, such as ranges, freezers, refrigerators, etc. In the preparation of any recipe, all these are used naturally, with the result that the entire program is really a demonstration commercial. Philco and Kelvinator use the same type format on their network afternoon shows, with their appliances getting the kitchen spotlight—Philco sponsors *The Mystery Chef*, and Kelvinator has *Homemakers Exchange*.

The Silent Plug

Another plus value of television is the strictly visual commercial—the silent plug. These types include product displays, the trademark prominently featured on backdrops, etc., which keep the company name constantly before the viewers. One inexpensive way of getting this effect is through the use of photostatic blow-ups. Good twist on this technique is the sweat shirt worn by wrestler Paul Boesch (below), who announces the wrestling bouts over KLEE-TV, Houston. Emblazoned on it are the names of Grants and Philco, the co-sponsors of the matches. During intermission, the camera picks up Boesch—complete with his sign board sweat shirt—conducting interviews.

Demonstration Plugs

Visual counterpart of the popular AM disc jockey programs is the

Art Ford Show, which had been an hour-long WPIX (New York) feature. Up to nine commercials were sandwiched in between the dancing, singing, comedy bits and novelty numbers which have comprised the entertainment segment. Most of these commercials have been handled by Ford himself. Following is a sample script of a demonstration-type plug used by Metro Washer:

CAMERA IS ON DRY WASHER ON TABLE

Dialogue (Ford): *If you've been eating your heart out for years because you don't have room in your home or apartment for a big washing machine — there's your answer.*

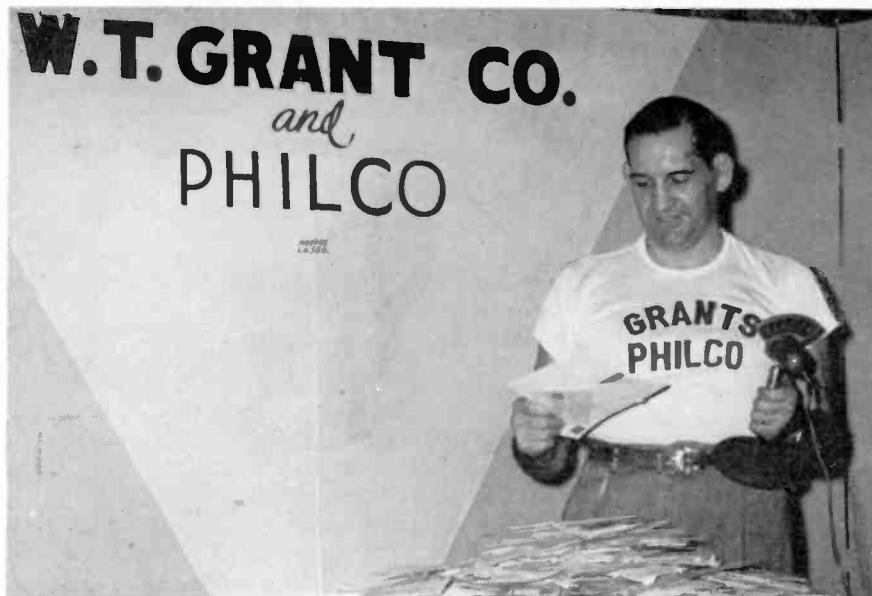
PLUG IN DRY WASHER

The Metro Washer is made ESPECIALLY for people with small kitchens. It's only 12 inches high but it is so well engineered — so sturdily constructed — it washes up to 8 pounds — yes, 8 pounds — of regular family laundry at once in less than fifteen minutes. The Metro fits right down inside your kitchen laundry tub or a deep sink. You put it there and LEAVE it there — no lifting to store it away. But it will fit on a closet shelf and weighs so little any housewife can move it around with no trouble.

CAMERA MOVES TO WET WASHER.

Now—there's the Metro Washer down inside the laundry tub. See —it fits right in the tub—the clothes are in the tub AROUND

KLEE-TV's announcer Paul Boesch typifies the silent plug for the sponsor via his "sign board" tee-shirt.



CHANNEL SEVEN

KLEE-TV

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

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

Represented Nationally by
ABC SPOT SALES

At PRECISION today
we're processing the top
TV-KINESCOPE SHOWS
of Tomorrow!



Use our Precision experience for your 16 mm. television requirements!

- Special TV techniques.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more of the best 16 mm. films today are processed at...

PRECISION

FILM LABORATORIES, INC.
 21 West 46th St., New York 19, N. Y.
 JU 2-3970

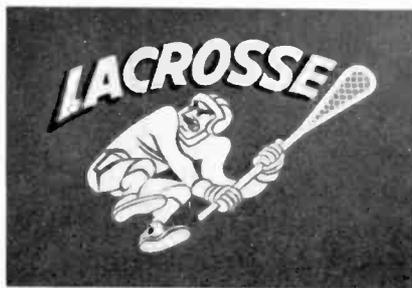
the washer. The soap is added to the water—and it's ready to...

Splitting The Costs

Split sponsorship also means split costs—another economy. *King's Court*, an audience participation show over WATV, is sponsored by Kings Super Market in cooperation with Burry's Cookies, Ehlers Coffee, Calo Dog and Cat Food, United Fruit and Bond Bread. Each company receives equal billing in the opening and closing sequences, plus an individual commercial during the show.

Slides

Slides are perhaps the lowest cost commercials available, with the prices running about \$3 each. Here again, most stations will prepare



One of a series of title slides depicting the Athletic Supply Co. sponsored sports events.



Typical of the tie-in with sporting goods products sold by Athletic Supply Co.

this material on a cost plus basis. This technique is particularly suitable when a sponsor has a number of different lines of merchandise or services to advertise and more variety is required than the cost of films would permit. They are often used in combination with films or live commercials, to show the trademark, the label, location, a diagram of some special feature, or to give the price, mailing instructions, etc. Although slides have been criticized for being too static, liberal use of imagination and frequent changes have resulted in satisfactory commercials.

Where there is a variety of items or services to be advertised, a library of slides can be built quite inexpensively and used in rotation to prevent viewer boredom and to put the whole selling story across.

The Wendt Advertising Agency, for the Athletic Supply Company, which sponsors a number of sporting events in the Toledo area over WSPD-TV, uses a cartoon series, with each sport having five slides depicting a complete action. Title slides for various events, as well as signature and merchandise cards, are also used.

Mechanical devices, such as the Multiscope or Projectall, which enable advertisers to effectively use test pattern time, also afford another low-cost TV commercial. There are many variations on their



Slides cover each sport with humorous treatment like this on golf.



Signature title slide rounds out the commercial story on each of the sports events.

use. One of the simplest is to have news reports or weather information in a continuous strip along the bottom of the screen, with the center space open for a slide of the sponsor's product or trademark, etc.

Summing Up

These are some of the methods available. But no matter what technique is used, or how good the program or spot placement, it's the execution and understanding of this new visual medium which is essential if television is to perform the

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TV shatters sales records, opens chain store markets for Premier

WHEN the addition of TV advertising boosts one product of an established line from merely a steady seller to a record-breaker in sales gains, it is strong indication that TV can greatly raise old sales potentials. This is particularly significant when the line has been as consistently and well advertised as Premier Food Products (Francis H. Leggett & Co.), and when the sales-gaining product, Sauce Arturo, has been contained in the line for 17 years.

For Premier's Sauce Arturo TV has proved to be a powerful merchandising medium which, within two months: (1) opened up new channels of distribution in such chains as A&P, Grand Union, Gristede Bros., and Peter Reeves, plus increased distribution among independent grocers; and (2) shattered all previous sales records for the product.

According to Sidney Alexander, account executive on Premier at the Peck Advertising Agency, "TV has

been breaking sales records for the past five weeks. Each successive week's business in 1950 has been greater than the week before. The results have far exceeded Premier's anticipation."

Sixty days after Premier's debut as sponsor of Johnny Olson's *Rumpus Room*, half hour across-the-board audience participation show on WABD (Mon. through Fri., 12:30 to 1:00 PM), demand was so great that it was found necessary to withdraw sale of the product from out-of-New York markets beyond the scope of the current campaign. This is easily understood since Premier recently received, in one day, orders that exceeded the *entire month's sales* of November of last year when there was no TV advertising.

While the product has been a consistent seller in the Premier line, it was never heavily advertised and its distribution was limited. Sauce Arturo shared billing in newspaper ads and subway cards with other

Premier items (of which there are 400) but had little in the way of individual promotion beyond store display and direct mail.

With its introduction on TV Sauce Arturo became a strong wedge for the salesmen at the retail level. According to Premier's director of sales, David D. Kiviat, "Once a grocer was assured Sauce Arturo was getting special promotion, he was obviously more receptive to stocking the product. And when the grocer was sold on this one item, our salesmen had a better chance to achieve wider distribution on other Premier products."

Television is given the lion's share of the tremendous sales increase by Kiviat, but he points out that radio has also been a factor in product identification. Beginning last fall, company bought participation on *The Fitzgeralds* (WJZ), *Tex and Jinx* (WNBC), and *Galen Drake* (WCBS). But TV really put "movement" into the sales and mer-

(continued on page 27)

Merchandising their TV advertising to the hilt, Premier's \$14,000 "show-room on wheels" visits a different super market each day. Truck is equipped with three TV sets, two of which are set up in the store so patrons can view "Rumpus Room."



current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



Minute spot, third in a series on the 1950 Chevrolet, uses slide film technique with art work timed against a brisk chorol arrangement of "One for the Money" jingle. Appearing on Chevrolet dealer shows and spot time on all stations.

ADVERTISER

Local Chevrolet Dealers
Association, Inc.

AGENCY

Campbell-Ewald Co., Inc.

PRODUCED BY

ARCHER PRODUCTIONS, INC.

35 WEST 53rd STREET, NEW YORK 19, N. Y.
JUdson 6-2690



"Log Cabin Luke" has been voted "most popular" TV commercial in Los Angeles (2nd: Lucky Strike; 3rd: Texaco). First "Luke" series of five 20 second cartoons screened more than 500 times in this single market area. Production cost per showing: \$6.50.

ADVERTISER

Interstate Bakeries

AGENCY

Dan B. Miner Co.

PRODUCED BY

FIVE STAR PRODUCTIONS

6526 SUNSET BLVD., HOLLYWOOD 28, CAL.
HOLLYwood 9-5280



Giant lilies come to life as three lovely ladies who symbolize the charm and beauty derived from use of Harriet Hubbard Ayer preparations. Superb photography blends it harmoniously as an opening spot for the Harriet Hubbard Ayer show, "Glamour-Go-Round," starring Ilka Chase.

ADVERTISER

Harriet Hubbard Ayer, Inc.

AGENCY

Federal Advertising Agency, Inc.

PRODUCED BY

GRAY-O'REILLY STUDIOS

480 LEXINGTON AVENUE, NEW YORK 17, N. Y.
PLaza 3-1531



Combining song and dance with hard selling, this minute spot for Vel, done in full lip sync animation rates high among TV commercials. Commenting on production methods, ad agency William Esty Co., Inc. says, "Considering the varied elements and time factors involved, you came through with flying colors."

ADVERTISER

Colgate-Palmolive-Peet Company

AGENCY

William Esty Co., Inc.

PRODUCED BY

BEN HARRISON STUDIOS

245 WEST 55th STREET, NEW YORK 19, N. Y.
PLaza 7-3217



A series of low cost TV spots combining live action with art work. Films use basic format but have different sound tracks and "ticker tapes" for each major city permitting the TV ads to be keyed into other local Fatima advertising.

ADVERTISER

Fatima Cigarettes

AGENCY

Cunningham & Walsh, Inc.

PRODUCED BY

MURPHY-LILLIS PRODUCTIONS, INC.

59 PARK AVENUE, NEW YORK 16, N. Y.
MUrray Hill 6-2142

For screenings and further information write the producers direct!

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



The teen-agers of Coca-Cola's printed page advertising come to life in these one-minute all live action dramatizations of how Coca-Cola "breaks the ice" of youthful shyness.

ADVERTISER

The Coca-Cola Company

AGENCY

D'Arcy Advertising Co., Inc.

PRODUCED BY

JOHN SUTHERLAND PRODUCTIONS, INC.

60 EAST 42nd STREET, NEW YORK 17, N. Y.

MUrray Hill 7-7815

STUDIOS: HOLLYWOOD CALIFORNIA



Fifteen problems of home entertaining are humorously depicted in animation by comic strip newlyweds. Realistic solution to problems are demonstrated by live action built around use of Crosley home appliances.

ADVERTISER

Crosley Division
Avco Mfg. Corp.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

JOHN SUTHERLAND PRODUCTIONS, INC.

60 EAST 42nd STREET, NEW YORK 17, N. Y.

MUrray Hill 7-7815

STUDIOS: HOLLYWOOD CALIFORNIA



Ingenious combination of live action photography and top quality animation permits two comic magicians (shown here as passengers) to realistically demonstrate magic quality of Ford performance.

ADVERTISER

Ford Motor Company

AGENCY

J. Walter Thompson Co.

PRODUCED BY

JOHN SUTHERLAND PRODUCTIONS, INC.

60 EAST 42nd STREET, NEW YORK 17, N. Y.

MUrray Hill 7-7815

STUDIOS: HOLLYWOOD CALIFORNIA



The introduction of a comic cartoon scientist removes the boredom and blatancy of scientific claims and graphically humanizes the causes and prevention of tooth decay. Effect of proper use of Pepsodent is cinched by the smile of a beautiful girl in live action photography.

ADVERTISER

Lever Brothers Company

AGENCY

Foote, Cone & Belding

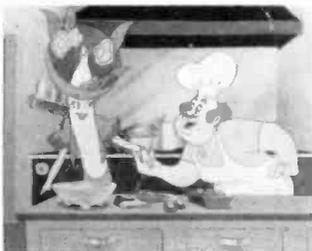
PRODUCED BY

JOHN SUTHERLAND PRODUCTIONS, INC.

60 EAST 42nd STREET, NEW YORK 17, N. Y.

MUrray Hill 7-7815

STUDIOS: HOLLYWOOD CALIFORNIA



Originally made in technicolor 80 second length for theater advertising, this series of 23 Chiquita Banana combination animation and live action photography has won high ratings as effective TV commercials.

ADVERTISER

United Fruit Company

AGENCY

Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY

JOHN SUTHERLAND PRODUCTIONS, INC.

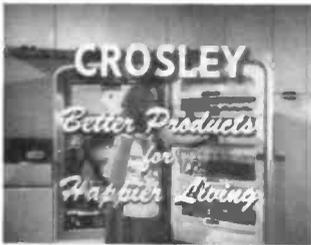
60 EAST 42nd STREET, NEW YORK 17, N. Y.

MUrray Hill 7-7815

STUDIOS: HOLLYWOOD CALIFORNIA

For screenings and further information write the producer direct!

For screenings and further information write the producers direct!



Film "billboards" are again selected by Crosley to provide opening and closing commercials for its top rating TV variety show, "This is Show Business." Illustrating an effective means of simultaneous identification of the show and the sponsor's product.

ADVERTISER

Crosley Division
 Avco Mfg. Corp.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
 Plaza 9-3600



Human hands place check mark on three written selling claims which bracket live sequences. Strong competitive sell and high attention value are achieved in this one minute commercial for Peb-Ammo tooth powder.

ADVERTISER

Lehn & Fink Products Corp.

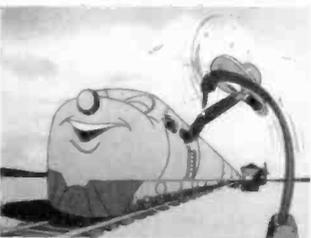
AGENCY

Lennen & Mitchell, Inc.

PRODUCED BY

SEABOARD STUDIOS INC.

157 EAST 69th STREET, NEW YORK 21, N. Y.
 REgent 7-9200



In this 20 second commercial a train, plane and motor van, each cleverly humanized through full animation, voice and act out their parts in delivering Bulova Watches' institutional theme, "America Runs on Bulova Time."

ADVERTISER

Bulova Watches

AGENCY

The Biow Co., Inc.

PRODUCED BY

TELEMATED CARTOONS

70 EAST 45th STREET, NEW YORK 17, N. Y.
 MUr-ray Hill 6-8933

THE SPONSORS

(continued from page 9)

The Quiz Kids from Monday, opposite Studio One to Friday opposite Mama netted us a 65% increase in rating. (That is, in six cities where results were available.)

"Format, pacing, high interest points and general program content in addition to acceptable commercials, are naturally important for continued audience support. Our experiments and research in this field have yielded some answers. Our commercials have consisted of slides, flip-overs, prepared film, live action and Quizmaster testimony. Commercials and program are presently undergoing Schwerin tests.

"We realize," continues Waddington, "that public taste may be the most important factor in a program's success, and that the public taste may now lean heavily toward comedy, variety, drama or sports. We still feel that there is room for

a variety in programming and that such a versatile medium as TV will eventually develop many other forms of entertainment, information and education programs."

In addition to its superior selling power, television offers the advertiser a medium unequalled for the degree and rapidity of building prestige for a product and its manufacturer. The glamour and showmanship that TV offers in comparison to a static printed page or an unvisualized radio broadcast is uniquely responsible.

Admiral Corporation's experience reflects this opinion. Seymour Mintz, advertising director of Admiral, says, "In the beginning, the medium did a great job in building and strengthening our name and position in the eyes of the public. TV's value in actually selling merchandise has been more noticeable in local markets than on national shows. However, the medium is selling, and has served a good pur-

pose in keeping the firm name before the public and building prestige.

"Funds have been separately allocated to use TV and no other medium has been slighted. Instead, we have used newspapers, magazines, and sales promotional material to supplement our TV advertising and vice versa.

"There is serious doubt that the TV medium will actually replace any of the standard media in our future plans, but we will, under current policies, continue to utilize the medium as previously stated: viz, to tie in with, supplement and strengthen other media; and to keep the name before the public."

Television presents many problems today to its sponsors but none are insurmountably serious. At worst, they are only retarding television's progress but they have not destroyed the sponsors' enthusiastic convictions concerning the potency of TV as an advertising weapon.

TV SHATTERS SALES

(continued from page 23)

chandising picture of Sauce Arturo, he says.

TV's advertising impact on the housewife has also aided in widening distribution. Many housewives phoned and wrote letters to Premier complaining that their grocers did not carry Sauce Arturo. This, of course, provided a keen selling wedge to have these grocers stock the product. "The grocer is easily convinced of the salability of a product when apprised of such interest on the part of his customers," says Kiviat.

Mobile "Showroom" Provides In-Store Promotion of Show

Premier's use of TV leaves few merchandising possibilities untouched. With the aid of DuMont engineers, company equipped a huge "showroom on wheels" which visits one store each day—usually a super-market because of the availability of space—and installs sets for each telecast of *Rumpus Room*.

The previous day announcements are made on the show as to which store will be visited. In addition, store managers publicize the occasion in advance. Turnouts have been strong, and in many instances Premier and the individual store capitalize on the promotion by newspaper coverage of the event in suburban areas.

Further indication of the popularity of the show itself is the great request for tickets. More than 6,000 requests were made to attend the show on February 22nd, Washington's Birthday. DuMont's Wanamaker Studio seats only 300.

On another occasion Premier ran a contest, asking housewives to submit recipes using Sauce Arturo, offering a \$10 prize to the winners. Despite the fact that the offer was relatively modest, and participants were not required to submit labels from the product, more than 1,000 recipes were received within two weeks—many of them written directly on the back of the label.

Premier has discovered another facet of the effect of TV. Advertised originally as a spaghetti sauce, housewives began to report, from their own experience, many new ways of using the product in meat dishes and other food dishes. This

information has contributed heavily to the manner in which the product commercial is presented in the show.

Commercials are handled live in a kitchen setting with the product shown in use in preparing various dishes. Camera shots are close-up and emphasize a woman's hands as she prepares the dishes—with the product getting all of the play. Technique used prevents the possibility of "distraction" of viewer's attention by a pretty girl, her clothing, etc. Olson, MC of *Rumpus Room*, gets into the commercial also, via a semi-comic or casual approach which establishes the ease with which Sauce Arturo can be used "even by a man."

Commercial is changed daily to give the housewife a chance to make something different—using Sauce Arturo—for that evening's meal. During Lent, for example, product is being pitched as an attractive ingredient in preparing fish dishes.

Sauce Arturo, made from fresh tomatoes and other ingredients, is an unusual product in the Premier line insofar as its production and distribution methods. Product is processed and canned in the Premier plant during one specific period (early fall) for a full year's supply and the volume of production has been based largely on anticipated sales.

Demand created by TV is expected to considerably increase production during 1950. Also significant in its sales performance is the fact that the item is the highest-priced sauce in its field (17c).

Time & Talent Costs Approximate \$2,000 Weekly

Rumpus Room was considered the ideal type of showcase for Premier's entry into the medium because of its audience-participation format and the excellent opportunity to target its commercial at a predominantly housewife audience. Production-wise the show fits in with the limited budget Premier has set for its initial TV entry, and total time and talent costs run under \$2,000 per week.

Although Sauce Arturo is playing the lead role in Premier's first TV venture, plans are in the discussion stage to promote other products on *Rumpus Room* in the near future.

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Producer-Director, Ira Skutch

Production Assistant, Elizabeth McDonald

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H. Pierson Mapes

PLAYHOUSE PRODUCTION TALENT ASSOC.

NBC

Executive Producer, Fred Coe

Director, Gordon Duff

Director, Delbert Mann

Script Ass't, Adrienne Luraschi

Script Ass't, Joyce Beeler

Technical Director, Donald Pike

Cameras

Lights

Effects

Set Designer, Otis Riggs

Costumes, Rose Bogdanoff

Make-up Artist, Dick Smith

Scripts & Clearance, Talent Assoc.

CASTING, Alex March, Talent Assoc.

Ass't-Al Levy, Talent Assoc.

Ass't Julian Claman, Talent Assoc.

Script Supervisor, Larry White

Writer, Joseph Liss

Writer, Wm. Kendall Clarke

Writer, Samuel Taylor

HUTCHINS ADVERTISING CO.

Max Enelow Vice President
H. Pierson Mapes Vice President
Maitland Jones Vice President

How Hutchins builds The Philco Playhouse

DECISION to launch *The Philco Playhouse* (NBC, Sunday, 9-10 pm EST), which recently completed its 65th telecast, involving an annual budget of approximately \$1,500,000, like any other major advertising campaign, is one of top management.

At The Philco Corporation, executive vice president James H. Carmine, one of the country's outstanding merchandisers, is responsible for *The Playhouse* on an over-all supervisory level, with advertising manager John Gilligan handling planning and allocation of budget as well as the weekly routine of approving commercial copy used on the show.

At the Hutchins agency, the top management trio working on Philco

are: Max Enelow, vice president in charge of the Philadelphia office; H. Pierson Mapes, vice president in charge of radio-TV, head of the New York office (which handles the entire Philco broadcast advertising operation), and Maitland Jones, vice president and copy chief on the Philco account.

To handle *The Philco Playhouse*, Mapes has set up two complete and independent production units—one for dramatic presentation under NBC's Fred Coe, and one for commercials under Ira Skutch, a Hutchins man.

First function of the commercial production unit is the planning and writing of the commercials which are presented live in the same studio as the show. Commercials are laid out in the rough by Jones, who sets over-all policy on commercials, in collaboration with copywriter Andrew McCullough and producer-director Skutch. The rough draft is then submitted to Enelow at the Philadelphia office and Gilligan at Philco for final approval. Upon return of the approved copy, a production meeting is held at the agency's New York office and details are turned over to Elizabeth McDonald, assistant to Skutch; Eugene Schiess, in charge of merchandise; and Robert Hurd, art director.

The production information and requirements (props, settings, etc.) are then relayed to NBC's production facilities department. Commercials are rehearsed on camera (2-3 hours) on Sunday and integrated into the show at dress rehearsal. Although they are in the same studio they are entirely separate productions. For example, for the commercial sequences Skutch moves into the director's chair and takes over in the same manner as the director of the play.

The dramatic production unit is headed by Coe, assisted by alternate directors Gordon Duff and Delbert Mann, each with his own script girl, Adrienne Luraschi and Joyce Beeler, respectively. Donald Pike is the technical director; Otis Riggs

MAPES



CARMINE



the set designer, and Rose Bogdanoff the costumer.

The Herculean task of reading and selecting novels suitable for video adaptation is accomplished by Hutchins in cooperation with Talent Associates, under the direction of Al Levy, assisted by Julian Claman.

In searching out stories for selection by the production group, Levy and his staff have to beat the motion picture companies to the punch since Philco must have kinescope rights to all scripts used on *Playhouse* because show, in addition to being telecast live on all 27 NBC inter-connected stations, is on kine in 28 other markets.

Chores of Talent Associates have just begun, however, with the selection of the script. Huge burden is relieved from Hutchins in that Levy and his staff clear the rights to the vehicle by contacting publishers, authors, copyright lawyers, agents, and whoever else has a finger in the pie. This is even more complicated than it sounds—rights had to be checked in a recent story with an author living in South Africa.

After the rights are cleared, the story is turned over for adaptation, which takes from two weeks to a month. Some of the outstanding writers who work on *Playhouse* scripts are: Samuel Taylor, author of the Rodgers-Hammerstein Broadway hit "The Happy Time"; novelist William Kendall Clarke; playwrights H. R. Hays and David Shaw; and scenario writer Joseph Liss. These writers are under the wing of Larry White who helps Coe assign them to stories suited to their individual talents.

When the adaptation has been finished and okayed by Coe, the script is sent to NBC Continuity Acceptance and the Hutchins agency. Upon their joint approval, things begin to hum. Coe, assisted by Alex March of Talent Associates, casts the show.

Coe then confers with scenic artist Riggs, going over floor plans and decor; with Miss Bogdanoff on costumes and materials; with TD Pike on camera blocking and special effects. Dick Smith, the NBC make-up artist, is consulted and instructed as to requirements, etc., and meets with Coe and Riggs for a final conference.

Immediately after casting the show the first reading is held. Then the show goes into rehearsal for 10 days prior to the telecast, the last

two days of which are on camera. The rehearsals up to the day before the telecast are held either at the Palladium Ballroom, 53rd St. & Broadway, or at the Malin Studios in the Guild Theatre Bldg. on 52nd St. That is, two shows are being rehearsed at once, one for this Sunday, and one for the next Sunday.

At the same time, the go-ahead sign is given to the publicity department under Ivan Black for Hutchins, in cooperation with Alan Kalmus and Robert Rodgers for NBC. Since the Philco show is car-

ried across the United States, the press job has to be coast-to-coast in newspapers, magazines, syndicated columns and the like. With the kine shown from two to three weeks after the original telecast, individual stories are necessary for kine cities.

All in all, more than one hundred people, each an expert in his own field, work day and night, week in and week out, to bring this fine one-hour dramatic series into the American home, a new Broadway production every Sunday night.



Pierson Mapes (center) discusses plans with the commercial staff at Hutchins for presentation of the Philco commercials on "Playhouse." Left to right: Andrew McCullough, Robert Hurd, Mapes, Ira Skutch, Elizabeth McDonald.



Scripts used on the Philco show are selected in weekly conferences such as the one above. Left to right: Mapes, Al Levy of Talent Associates, Fred Coe, Ira Skutch, Ivan Black, and Julian Claman, assistant to Levy.

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TV FOR THE LOCAL ADVTR.

(continued from page 22)

selling job which it is capable of doing.

To quote Dr. G. D. Wiebe, CBS research psychologist, analyzing "motion" in his current series (Television Magazine, January, 1950) on the psychological factor behind the commercial: "To ask an advertising man: 'Have you thought about what your words mean?' is to insult him—for these thoughts dominate his professional life. But I have an idea that many of us (we're all beginners together) might profit from pondering these questions: 'What does motion mean?' 'How does it contribute to the over-all selling strategy?'"

TV Advantages May Prove Trap Unless Combined With Sincerity

And as NBC's Fred Coe pointed out some time ago in Television Magazine (September, 1949), "... the advertiser can make use of all the dynamics of TV—and then fail miserably if his presentation lacks sincerity . . . It has the emotional impact that comes only with viewing 'live, moving, talking' people. The dynamics of TV present the advertiser with many advantages, but such advantages are themselves traps to the lazy, the uncreative, the 'do-it-as-we've-always-done-it' advertiser.

"Ironically, it has been the presence of live, moving, talking actors in some TV commercials that has led to another pitfall. I can find no other term for it but *lack of sincerity*.

"... The same pretty girl photographed 'still' in a magazine ad somehow does not demand the reality that a similar TV portrayal must own. Comparatively speaking, the magazine girl has no reality. But the TV girl opens and closes her eyes, she talks, she moves, and no matter how graciously she opens the package of gum and tastes its 'sweet, minty flavor'—it's just too hard to believe even for a sophisticated eight year old.

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

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Note!



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SPECIAL PURPOSE FILMS, INC.

44 WEST 56th STREET
NEW YORK 19, N. Y.

JUdson 6-0020

SACONY SELLS TV CAMPAIGN (continued from page 15)

not yet agreed to take on our films. In this very concise letter we state specifically the results of our trip, why so many stores are planning to use Sacony commercials and then ask for a definite commitment, one way or the other.

It's important to tell more about these trips—how we presented our TV story, what were the store reactions and why.

In the first place, we had far underestimated the quality of our commercials. Stores and stations were unanimous in saying that they were the best selling commercials they had ever seen in the fashion industry. The gimmick of "one plus one equals four" was not only interesting—it stimulated the sale of two garments instead of just one and it provided a welcome economical service for the viewing consumer. Also, we showed the new Sacony suits clearly and cleanly in two normal fashion situations in each commercial—once indoors and once outdoors. And for background and the opposite-sex interest, there was a man in each scene wearing a Palm Beach suit—a "natural" for us. The \$22.50 price was always mentioned twice and in each instance this was always followed by a woman's voice interrupting the male narration with our familiar slogan, "It's a wonderful buy!"

Furthermore, we featured each individual store as well as the merchandise—on both the film and the sound track—bringing back the original narrator to dub in the store name so that the commercials would represent the store's presentation of our merchandise. True, this is expensive but stores love it. And it gives us a justifiable reason for not participating in the cost of local time charges.

In personally presenting our TV service to stores, we did not try to sell too hard or too enthusiastically. We purposely understated. We told stores that here was an exciting new advertising medium which neither we nor they knew a great deal about but which all of us concerned with the distribution of goods should find out about quickly for three reasons: (1) that we must determine what television is worth in terms of ready-to-wear selling; (2) that none of us could afford to be experimental amateurs should television become a top retail advertising medium and; (3) the accelerating rise of television

means that rates will go up accordingly.

Of course there were problems—lots of them. Frequently, neither the merchandise manager nor the promotion director in department stores had the authority to use TV or approve a budget. In such instances, we went right to the heads of stores.

In a few places, there were too few receivers to warrant any expenditure or determine any results. Here and there, rates were out of line with number of viewers. In one large city, there was a running feud between station and stores which could only be harmful to both. Occasionally, a store had ordered insufficient merchandise to justify any TV expense. Or, the station availabilities were poor, impractical or completely unavailable.

Very few stores had any substantial TV experience. And even fewer could cite tangible results. For the most part, retail executives were apathetic about this new medium, certainly not *enthusiastically* interested.

Of course, there were exceptions, success stories and even some failure stories. In almost every instance, it took "sell" to sell television to retailers. Here and there, stores already committed to a TV schedule welcomed our service, both as a convenience and as an economy. Unfortunately, there weren't enough of these. Certainly this situation is changing rapidly as television proves its worth in terms of actual results. Never forget that any business man will purchase anything ethical that gives him a fair assurance of a profitable return!

All of our stores who will use television are planning to go on once each night during the opening week when they "break" with their 1950 Sacony suits of Palm Beach. Many of them plan to continue longer than that, some even going through the entire Spring season. We've asked them to check results carefully—one suggestion is that their salesgirls ask all customers "did you see these Sacony suits on television last night?"—and then make a note of those customers who did.

Right now we're preparing a letter with a special form to record results from television advertising. We look forward to the answers which will be of vital importance to all concerned—ourselves, our retailers and the television industry.

DUMONT LEADS THE INDUSTRY...IN

Electronic research



Du Mont's staff of 250 engineers is headed by two of the world's leading electronic authorities—Dr. Allen B. Du Mont, President, and Dr. Thomas T. Goldsmith, Jr., Director of Research.

Much of the development in the field of television since 1931 has come out of the Du Mont Laboratories. And this is only natural. For it was Du Mont's development of the cathode ray tube from a laboratory curiosity that made electronic television commercially practical; and Du Mont has pioneered every phase of television—broadcasting, and transmitter as well as receiver manufacture.

Today, every Du Mont receiver is the direct result of this vast background of technical experience. That's why we say: "What no other receiver can give you, costs you nothing in a Du Mont."

DUMONT

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Pick Radio Sales to show you how to go places in television, and you'll get the pick of the field. Because each Radio Sales TV Account Executive is firmly grounded in television. He knows (from first-hand experience and down-to-earth research) all there is to know about the six TV stations Radio Sales represents—the cream of the crop in New York (WCBS-TV), Philadelphia (WCAU-TV), Los Angeles (KTTV), Charlotte (WBTV), Salt Lake City (KSL-TV), Birmingham (WAFM-TV). Together serving 1,744,000 homes...43.8% of the nation's TV total. If you're getting ready to take-off in television—or even if you've already logged a lot of TV air-hours—use Radio Sales and you'll go far. At jet-propelled speed!



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WAPI and the Columbia Pacific Network.