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12-49

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

JULY 1949

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Sponsored programs on
NBC Television are viewed in nearly
twice as many major markets
as those on any other network.*

**Averages from April Rorabaugh Report*



HOLLYWOOD'S "ARMCHAIR DETECTIVE" NATIONALLY SPONSORED

... The **FIRST** Made-In-Hollywood Television
Drama To Be Sponsored In The East!

Eastern TV audiences, starting July 6, will be seeing "Armchair Detective," the sensational West Coast mystery show originating at KTLA, Los Angeles. Paramount Video Transcriptions make possible the re-broadcast of this top-rated half-hour show over a TV Network from New York. Sponsor: Whitehall Pharmacal Co. Agency: Benton & Bowles, Inc.

Other audience-tested KTLA transcribed shows available to TV stations and TV advertisers—in 1 market or 38—are listed at the right. Syndication rates are very reasonable. Interested? Auditions gladly arranged.

KTLA Shows Available to TV Stations and TV Advertisers . . .

"MOVIETOWN R.S.V.P."

A 45-min. charade quiz originating every Sunday from the home of a different movie star and featuring stars as guests.

"HOLLYWOOD OPPORTUNITY"

KTLA's notable Thursday talent showcase hour with Nils T. Granlund as M.C.

"YER OLE BUDDY"

A 20-min. comedy show every Friday starring Bud Stefan, top Hollywood comic in recent "TeleViews" popularity poll.

"THE ENCHANTED PIANO"

A 15-min. musical show featuring Felix De Colo every Monday evening. De Colo's inimitable personality brought this show a nomination by the Academy of Television Arts & Sciences for Los Angeles' "Most Outstanding TV Program."

"SANDY DREAMS"

A delightful half-hour children's musical presented every Saturday at 6:30 P.M. to an enthusiastic and steadily building audience.

"TIME FOR BEANY"

A 15-min., 5-day-a-week children's show with unusual plastic hand puppets featuring whimsical adventures of young Beony with Copt. Huffonpuff, Dishonest John, Cecil the seasick sea serpent and others.



KTLA

5451 Marathon Street, Los Angeles 38, Calif. • Hollywood 6363
New York Offices • 1501 Broadway • BRyant 9-8700

A KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

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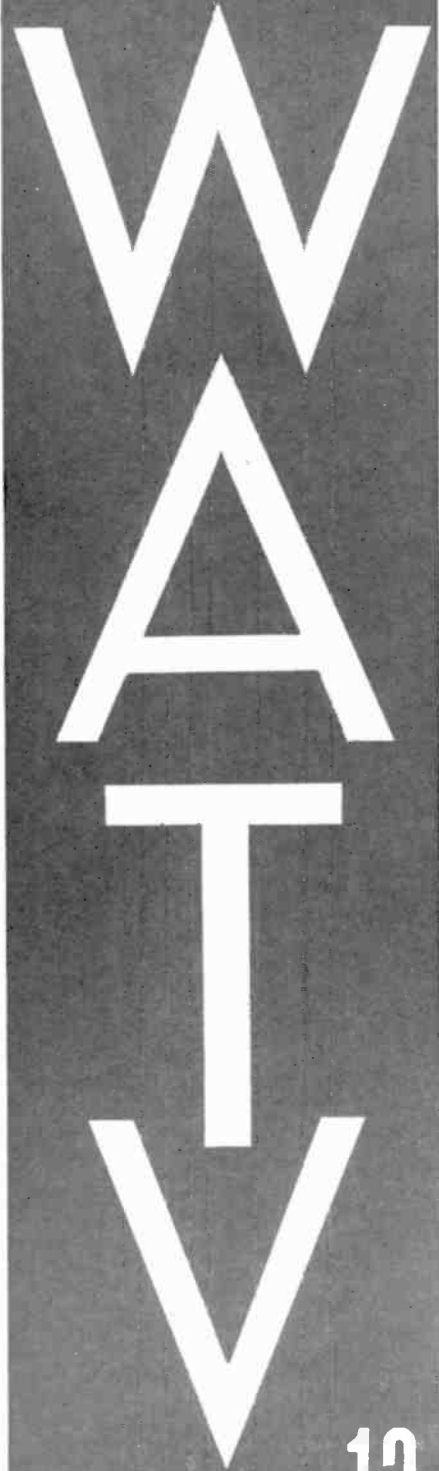
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Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y.
Single copy, 50 cents. Yearly subscription in the United States, its possessions and
nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered
as second class matter February 20, 1945, at the postoffice at New York, New York
under the act of March 3, 1879. Copyright 1949 by Frederick Kugel Company. All rights
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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK



DuMont has only one "baby."

With the Du Mont Television Network, it's television and nothing but television. When you talk television advertising to a Du Mont representative you will talk only television—he has nothing else to sell. And over the Du Mont Television Network, your message can reach 99% of all the television receivers in America.

DU MONT TELEVISION NETWORK

DU MONT

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

COPYRIGHT 1949, ALLEN B. DU MONT LABORATORIES, INC.

SIGNIFICANT INDUSTRY DEVELOPMENTS IN

FOCUS

Public Relations & Economics

WHAT this country needs, more than economic theory, is a sound public relations policy to solve its financial problems. Whether the national economy swings back from a recession or spirals downward into a major depression depends to a great extent on the psychological attitude and confidence of the buying public. In every adjustment period there is a wave of price cutting affecting almost all consumer goods. And this usually has an adverse reaction from what manufacturers plan. That is, the public may hold up on buying in the hope that they can buy at a still lower price "next month." Once the buying public (every available set of statistics shows they still have plenty of money) realizes that prices will not go any lower, business can count on a reversal of the current trend and a new buying surge.

But it could go the other way. That's why public relations can play such a vital role in our economy. Purse strings have to be loosened and that means a concentrated effort by the government, organizations like the National As-

sociation of Manufacturers, and in the advertising and public relation policies of every individual company and industry. And this holds, in particular, for the television industry.

In a period of a few months the public has seen a steady stream of announcements on new reduced TV prices. This, undoubtedly, is one of the chief reasons for the present slump in receiver sales. The notion that receivers can be sold consistently on the basis of an announced price cut is unsound. People are not buying receivers—they are buying entertainment.

1949 Set Production Now Totals 752,335

Total of 163,262 sets were produced during the month of May, with average weekly output of 40,816, according to the Radio Manufacturers Association. May figure was slightly below the April mark of 166,536, but the total was the third highest for any thirty-day period this year. Cumulative output for 1949 thus far is 752,335.

TV Circulation

While few advertisers or agencies

dispute TV's potential as an advertising medium, circulation is still the chief factor guiding many advertisers' entrance into TV. With over 1,500,000 receivers now in American homes and close to 1,000,000 receivers still to come off the lines this year, end of 1949 should show some 2,500,000 TV homes.

Just what this can mean in terms of a specific program, is indicated by Hooper figures on the Bigelow-Sanford show. With 65.6% sets-in-use and over 90% share-of-audience the program, based on 3.5 viewers-



Luckman

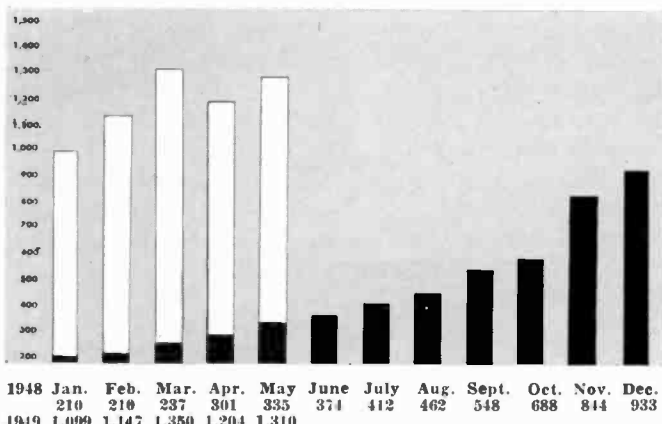
Loewi

per-set can reach an audience of about 5,000,000 by the end of the year. And while this might be small as compared to radio, it stacks up favorably with the mass circulation magazines.

Some interesting predictions in this regard were advanced by Mortimer W. Loewi, director of the Du Mont Television Network. In an article on the TV audience increase projected to next fall (see page 7), Loewi points out that the New York video audience will outstrip that of radio's top ten shows.

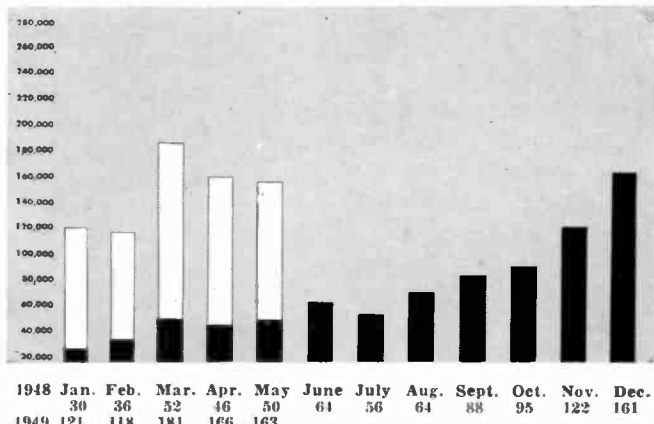
(continued on page 5)

TELEVISION MAGAZINE'S ADVERTISING INDEX
(Statistics as of June 1, 1949)

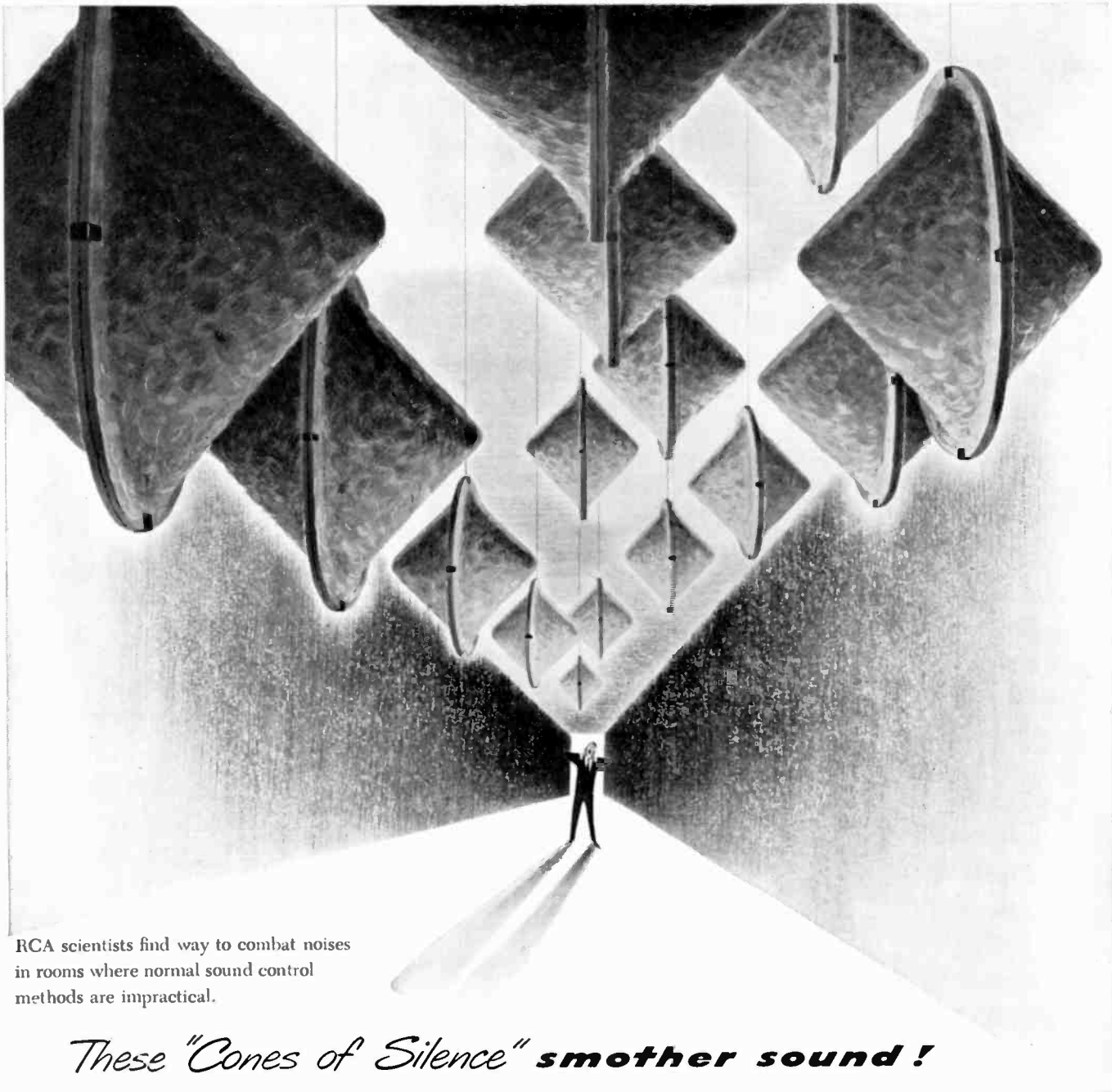


White blocks indicate 1949 figures, black blocks 1948.

RECEIVER PRODUCTION INDEX
(Statistics as of June 1, 1949)



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



RCA scientists find way to combat noises in rooms where normal sound control methods are impractical.

These "Cones of Silence" smother sound!

You think of RCA Laboratories—in part—as a place where scientists work with *sound*, for radio, television, phonographs. This is true, but they are also deeply concerned with *silence*.

One example is a recent RCA development, a way of killing clatter in places where conventional sound-conditioning—with walls or ceilings of absorbent materials—would get in your way. Overhead pipes, ducts or

other fixtures might prevent the installation of a sound-absorbent ceiling—and you wouldn't want to blanket a skylight.

RCA's invention solves the problem in this way: Cones of sound-absorbent substances are clamped together base-to-base . . . then hung in rows where not in the way. Light, inexpensive, easy to install, these "Cones of Silence" convert sound waves into heat energy, and will absorb from 60% to 75% of the clatter in a noisy room.

How you benefit:

Development of this functional sound absorber indicates the type of progressive research conducted at RCA Laboratories. Such leadership in science and engineering adds *value beyond price* to any product or service of RCA and RCA Victor.

The newest developments in radio, television, and electronics can be seen in action at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, Radio City, N. Y. 20.



RADIO CORPORATION of AMERICA
World Leader in Radio — First in Television

FOCUS

(continued from page 3)

Broadcast Management's Problem

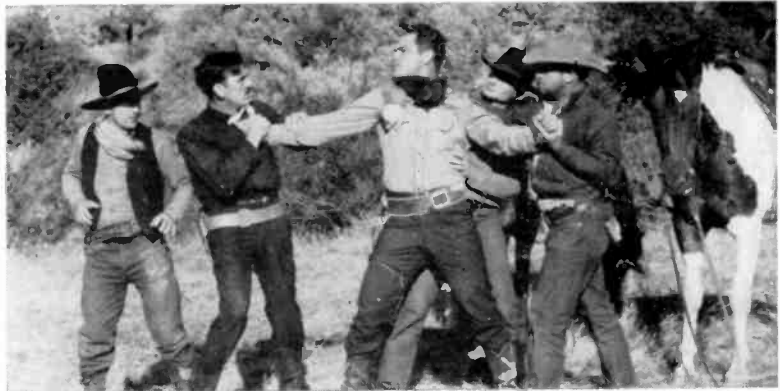
Problem facing AM management these days is how to keep up AM revenue with TV cutting into its audience. With big advertisers like Ford, International Silver, Sheffield and others announcing the dropping of radio entirely for television, management has to do some pretty fast thinking. There's no reason though that income from radio cannot keep up for several years to come, providing broadcast executives find the right answers. For regardless how fast TV moves along, there still will be only some 15,000,000 TV homes or so by the end of 1953 as compared to 40,000,000 radio homes. Arbitrarily writing off (at least as far as nighttime hours) radio listening in TV homes, it still stacks up as 25,000,000 AM to 15,000,000 TV homes. While the cream markets might be gone, there's still a tremendous coverage which only radio can offer the large national advertisers. Solution would seem to lie in some type of dual package (not necessarily dual transmission) of AM and TV. Programming package or talent conceivably would be bought for use in both media. Joint rates might well be worked out and the two media, rather than competing can supplement each other, at least for some years to come. If the stations and networks can work out some sort of dual package which will be interesting to advertisers, they should be able to keep up their AM revenue during the transition from AM to TV over the next five years or so. If broadcast management or national advertisers can't work out something along these lines, the industry can look for some severe operating losses, in fact a possible elimination of a few of the present AM networks because of financial difficulties.

Lever Brothers Reported Set For Fall Debut

Lever Bros., sitting on the sidelines of TV while some of its competitors such as P&G, were sewing up choice time periods, is about ready to make the plunge. By Fall, prexy Charles Luckman and his top brass are expected to be using the network air with a top-budget show.

ON THE WASHINGTON SCREEN

... More people watch WMAL-TV Monday thru Friday from 6 to 7:15 p. m. Than all other stations combined!*



FRONTIER THEATER TOPS THE RATINGS Monday thru Friday from 6 to 7 p.m. in the American Research Bureau Survey of television viewing in the Nation's Capital! More than twice as many viewers between 6 and 7 p.m. as the other three stations combined . . . 70% of all viewers . . . and over 50% of them adults! This is the amazing story of Frontier Theater, the show that brings an hour long, full length Western film to the ENTIRE family five nites a week—the one minute participating announcements available between the Acts offer advertisers the largest and most complete audience of its kind in the great Washington market.



JIM GIBBONS LED ALL SPORTSCASTERS, network and local, seen on the Washington Screen! His "Sports Reel" (now heard Monday thru Friday from 7:15 to 7:30 p.m.) received the highest rating of any show at that time . . . his "Sports Cartoon-A-Quiz" (Thursdays, 7:30 to 8 p.m.) received the highest rating of any studio sports show . . . and Wrestling which Jim handles each Wednesday from Turner's Arena was one of the top 15 shows (network and local) seen in Washington!

← **ACTION PACKED MOVIE SERIALS** . . . like Frontier Theater, the serials are way out in front—reaching more men, more women and more children than all other programs combined from 7 to 7:15 p.m. Monday thru Friday. Of the total viewing audience at this time, 68% is watching the serials! Let WMAL-TV or ABC Spot Sales tell you the complete 6 to 7:15 p.m. story today.



* American Research Bureau Survey
Washington, D. C. - May 11-18, 1949

(Call ABC Spot Sales to see this latest audience Survey)

THE EVENING STAR STATIONS
WASHINGTON, D. C.

WMAL

WMAL-TV

WMAL-FM

WHAT'S NEW IN TELEVISION?

Take a Look at WPTZ!



When it's "Carol Calling"...

Customers Do the Answering!

"Carol Calling" is a twice-weekly WPTZ program featuring pert Carol Reed. Built specifically for participating spots, the program has been a success right from the start. For instance, here's a letter from Ralph A. Hart Advertising, agency for Mar-Clay Nylon Hosiery:

"Our clients, the makers of Mar-Clay Nylon Hosiery, began promoting their product in this market on a real scale just when the hosiery industry began to experience "dark days." As part of our campaign, we included a mere one spot per week participation on your "Carol Calling," expecting very little to happen from so small a schedule.

"To date, the number of actual accounts opened and directly traced to our one-per-week on WPTZ, has more than doubled those attributable to our various other forms of advertising COMBINED.

"We think you'll agree, it's things like this that make TV a 'must' in any aggressive advertiser's future plans. And this is just to make 'official' my statements to you on the 'phone the other day that we're ready to 'talk turkey' about a real TV schedule for Mar-Clay Nylons on WPTZ this fall."

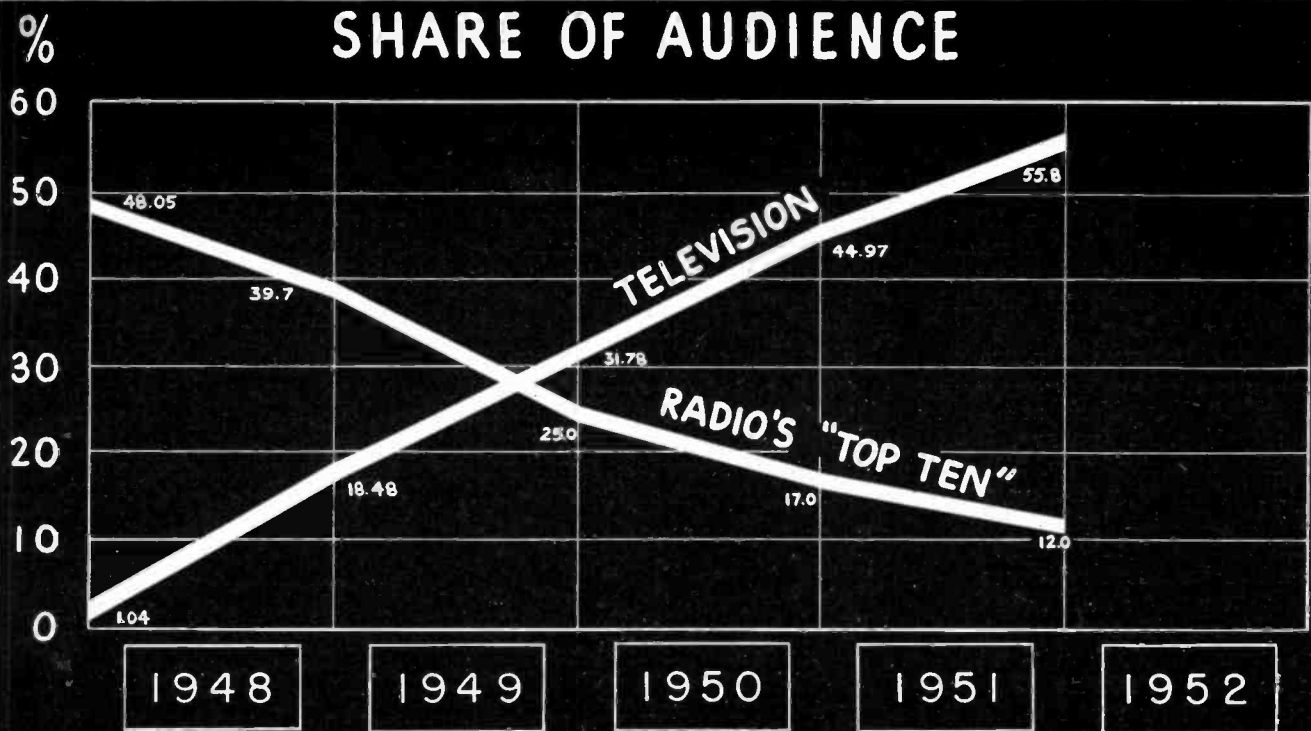
"Carol Calling" is just one of WPTZ's participating programs which have been tailor-made to help advertisers reach the country's second largest TV audience effectively and at low cost. For spot availabilities on "Your Own Home," "The Girl Next Door," "Cartoon Comics," as well as "Carol Calling," get in touch with your NBC Spot Sales representative or call us direct.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA





MATERIAL USED FOR THIS COMPARISON:

- 1. 1948 and 1949 January-February New York City Hooperatings.
- 2. N.B.C.'s forecast of TV installations in New York City to 1950
- 3. R.C.A. TV set production estimates for 1951 and 1952

FACTORS USED:

<p>1. PERCENT OF TOTAL TV SET PRODUCTION INSTALLED IN N.Y.C. AREA:</p> <table border="1"> <tr><td>1950</td><td>21.0%</td><td>(650,000)</td></tr> <tr><td>1951</td><td>17.5%</td><td>(650,000)</td></tr> <tr><td>1952</td><td>14.6%</td><td>(630,000)</td></tr> </table>	1950	21.0%	(650,000)	1951	17.5%	(650,000)	1952	14.6%	(630,000)	<p>2. TV HOMES IN N.Y.C. AREA AS OF:</p> <table border="1"> <tr><td>Jan. 1, 1950</td><td>771,000</td><td>25% U.S. Tot.</td></tr> <tr><td>Jan. 1, 1951</td><td>1,418,000</td><td>23% " "</td></tr> <tr><td>Jan. 1, 1952</td><td>2,050,000</td><td>21% " "</td></tr> </table>	Jan. 1, 1950	771,000	25% U.S. Tot.	Jan. 1, 1951	1,418,000	23% " "	Jan. 1, 1952	2,050,000	21% " "	<p>3. TELEVISION'S SHARE OF AUDIENCE IN ALL HOMES IN N.Y.C. AREA:</p> <table border="1"> <tr><td>Jan. Feb.-1948</td><td>1.04%</td><td>Hooper</td></tr> <tr><td>Jan. Feb.-1949</td><td>18.48%</td><td>"</td></tr> <tr><td>Jan. Feb.-1950</td><td>31.78%</td><td>Estimate</td></tr> <tr><td>Jan. Feb.-1951</td><td>44.97%</td><td>"</td></tr> <tr><td>Jan. Feb.-1952</td><td>55.8%</td><td>"</td></tr> </table>	Jan. Feb.-1948	1.04%	Hooper	Jan. Feb.-1949	18.48%	"	Jan. Feb.-1950	31.78%	Estimate	Jan. Feb.-1951	44.97%	"	Jan. Feb.-1952	55.8%	"
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NOTE: "TOP TEN" RADIO SHOWS ARE GIVEN 40% OF THIS REMAINING RADIO LISTENING AUDIENCE

Chart above, prepared by Du Mont, illustrates a cross-point expected to be reached in New York City next October by the total TV audience and Radio's top ten shows. At the juncture each will have about 28% of the total TV-AM audience.

New York tv will pass am by fall

By MORTIMER W. LOEWI, Director, Du Mont Television Network

TELEVISION'S share of the listening-viewing audience in New York City will equal that of radio's "Top Ten" programs by October of this year. This startling conclusion was arrived at by our Research Department after a recent check on TV's influence on radio. And, so far as I know, until now no one has presented statistical proof of this influence, nor calculated the comparative abilities of the two media to serve American business. Nor determined where each will fit into American family life in the future.

It's easy to summarize the conclusions of our Research Department: to say, for example, that in New York City 18 per cent of all Radio homes now have Television sets, too, and that, if the current trend continues, by the end of the year more than one home in five in this region will have them; or that

by October Television's share of the listening-viewing audience in New York City will equal that of Radio's "Top Ten" programs. It's significant, too, to find that the ten major markets—those cities which account for one third of this country's retail sales—are less than eight months behind New York in degree of saturation of Television homes and that by December 31 of this year, Television in all these attractive markets will claim 4,230,000 adult viewers or 36.6 per cent of the total listening-viewing audience during the hours that Radio's "Top Ten" shows are on the air.

But, intriguing as these conclusions are, it's the figures behind them that are convincing, and these I want to share with TELEVISION MAGAZINE'S readers. To establish our basis for comparison, we took the Radio programs that Hooper rated as the "Top Ten" in January

1949 and were also on the air in January, 1948. They included:

Jack Benny	Bing Crosby
Radio Theater	The Fat Man
Walter Winchell	Groucho Marx
Arthur Godfrey	Phil Harris
Bob Hope	Mr. District Att'y

We asked: What happened to these radio shows and to the television shows opposite them within that twelve-month period?

Based on Hooper reports, the answer was: Radio's "Top Ten" programs lost 3.1 per cent in popularity rating and 8.4 per cent in share of audience while the shows presented by Television in exactly the same time slots gained 6.8 per cent in ratings and 15.2 per cent in share of audience.

Specifically, the Hooper figures disclosed that in January, 1948, Radio's "Top Ten" programs enjoyed an average rating of 20.9 as

against the 1.5 rating credited to the Television programs seen at the same time. But one year later the average for these popular Radio programs had dropped to a rating of 17.8 while the Television presentations opposite them had climbed to a rating of 8.2.

Figures attesting the share of audience held by the two media in Metropolitan New York are even more arresting. In January, 1948, Television attracted only 3.3 per cent of the listening-viewing audience, while the ten best-liked programs on Radio regularly drew 48.1 per cent of the listener-viewers attending their sets at the time they were on the air. But one year later—in January, 1949, Television productions were attracting 18.5 per cent of the adults tuned to TV or radio sets at the time Radio's "Top Ten" were being broadcast. These very expensive shows, on the other hand, were themselves attracting only 59.7 per cent of their periods' listener-viewers.

The accompanying chart, on relative share of audience for Radio's "Top Ten" programs and Television presentations opposite them, shows that by October Television and Radio's "Top Ten" programs will each have about 28 per cent of the

listening-viewing audience in the New York City area.

What will happen thereafter is not hard to predict! Plotting the lines already established by Television and Radio's "Top Ten," our statisticians show graphically that, if current trends continue, Television by January, 1952, will enjoy 55.8 per cent of the audience at the time Radio's most popular shows are on the air, while these Radio presentations themselves will hold only 12.0 per cent of the audience.

The Picture Will Change Long Before 1952

But, obviously, the economics of modern business and advertising will change the picture long before 1952. Once the cross over point is passed this fall, and Television begins to draw a larger audience than Radio's "Top Ten" in the New York City area, the advertisers financing these expensive Radio programs will abandon them—an eventuality that will accelerate TV's ascendancy and Radio's decline.

In the ten major markets of the country, Television's outlook is as encouraging as it is in Metropolitan New York. During 1948, market analysts estimated that by December 31, 1949, there would be 1,949,-

000 TV homes as against 10,189,000 Radio homes in these ten major markets. Actual sales, however, have so far outpaced earlier estimates that these analysts now set 2,246,000 as the number of prospective TV set owners in these regions at the end of the year.

The question of what happens to radio listening in a home equipped with Television has caused a great deal of discussion lately. Hooper found that 69 per cent of the Television homes in New York had either TV or radio sets in use during the hours that Radio's "Top Ten" programs were on the air. Sixty-two per cent of them were viewing Television—only 7.2 per cent were listening to Radio. In other words, 90 per cent of those who had a choice chose Television—a situation that supports the conclusion that when a TV set arrives, a family's interest in night time radio practically ceases.

Certainly with such a command of the most active markets to support them, those of us who believe in Television should promote it aggressively, see to it that its growing dominance is not made to suffer by the effort to sustain Radio's position in the business world.

DID YOU SEE THIS ON TELEVISION?

PATHESCOPE PRODUCED IT!

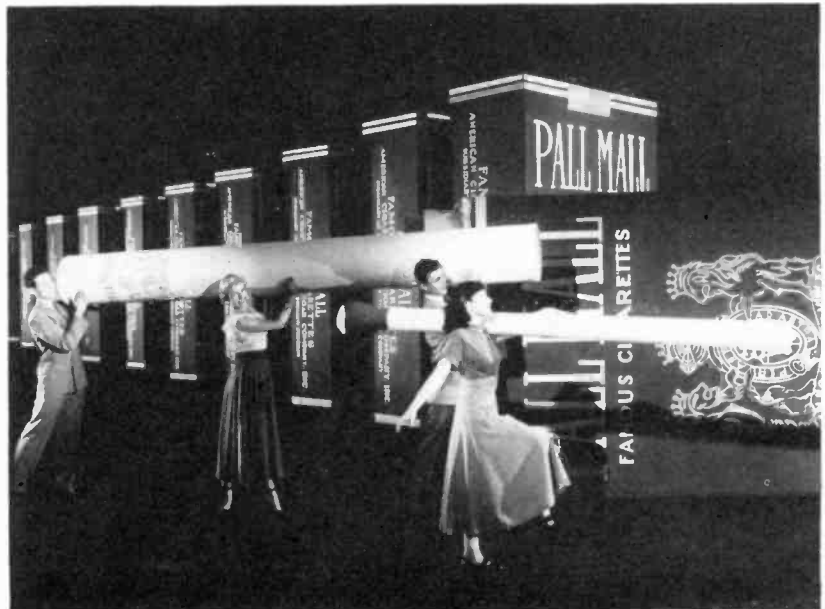
OTHER PATHESCOPE TV COMMERCIALS HAVE BEEN PRODUCED FOR

SUCH CLIENTS AS:

- COCA-COLA • GENERAL FOODS
- RCA-VICTOR • SWANK • GENERAL ELECTRIC • BALLANTINE • FORD SERVICE

SUCH AGENCIES AS:

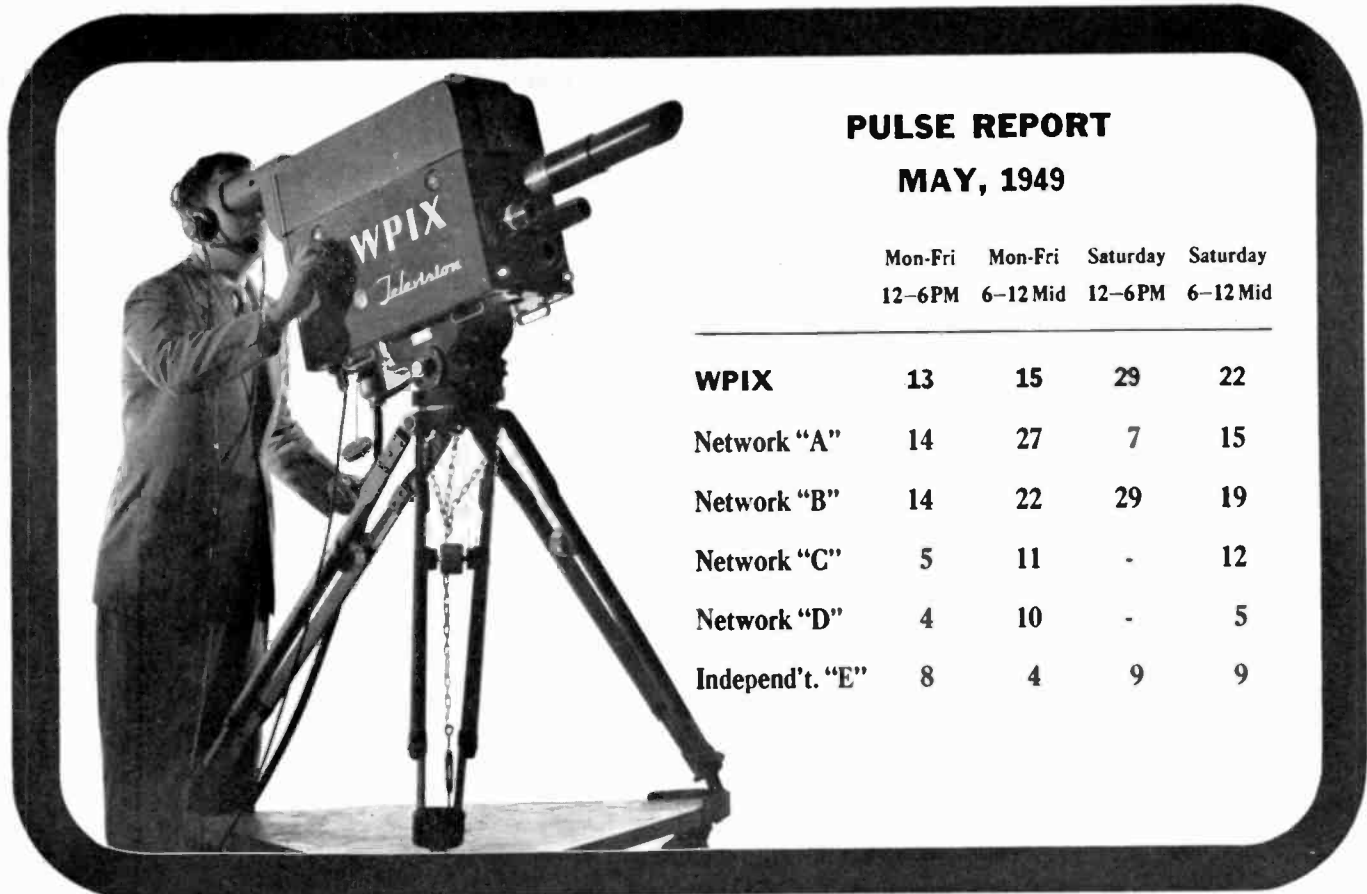
- J. WALTER THOMPSON • LENNEN & MITCHELL • YOUNG & RUBICAM
- KUDNER AGENCY • THE BIOW CO.
- SULLIVAN, STAUFFER, COLWELL & BAYLES • D'ARCY ADVERTISING CO.



PATHESCOPE PRODUCTIONS
Pioneer in Industrial & Educational Films

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

PLAZA 7-5200



PULSE REPORT

MAY, 1949

	Mon-Fri 12-6PM	Mon-Fri 6-12Mid	Saturday 12-6PM	Saturday 6-12Mid
WPIX	13	15	29	22
Network "A"	14	27	7	15
Network "B"	14	22	29	19
Network "C"	5	11	-	12
Network "D"	4	10	-	5
Independ't. "E"	8	4	9	9

WPIX IS REALLY TAILORED TO THE NEW YORK MARKET

BECAUSE it is free from all network shackles, WPIX can and does program for the New York area alone. Result is that the May Pulse places WPIX *third* in audience ratings from 6:00 PM to midnight, Monday through Friday . . . and within one point of the *highest* afternoon TV audience, Monday through Friday. What's more, WPIX is tied for first place Saturday afternoons and earns undisputed first Saturday evening.

WPIX offers a show for every viewer and advertiser. No great ups and downs on Channel 11 viewership. The audience is composed of *regulars* who keep WPIX ratings *up*.

F&P has worked for and with WPIX since it first hit the air. We know some amazing things that you may not have discovered yet about this unique independent station. Want to know them?

	<i>On the Air</i>
KSD-TV St. Louis	Now
WPIX New York	Now
WBAP-TV Fort Worth-Dallas	Now
WAAM Baltimore	Now
WAVE-TV Louisville	Now
WTCN-TV Minneapolis-St. Paul	Now
KRON-TV San Francisco	Oct. '49
WOC-TV Davenport	Oct. '49
WMBT Peoria	End '49

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

TV Time *in Detroit*

*...and
all's
clear!*



WWJ-TV advertisers are assured of two things. First, they can be certain of the *clearest pictures* of their products, because WWJ-TV's years of daily operation have given it the priceless experience it takes for better engineering. Then, they can be sure of reaching the *largest audience*, because WWJ-TV's dominant, pioneering position as the Number One television station in the Detroit market is firmly established. Hitch your sales story to this star, and its top-rated local and NBC shows. WWJ-TV is doing a great selling job TODAY!

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

REPORT

on spot advertising

spot advertising, whether a 10-second station break or a ball game, is any use of TV stations by an advertiser on a selective market basis, or the use of spot announcements by a local advertiser.

VANISHING 1-MINUTE AVAILABILITIES EMPHASIZE THE IMPORTANCE OF THE 20-SECOND FILM SPOT; SOME TYPICAL CASE STUDIES OF SPOT ADVERTISERS

By CAMERON DAY

“WE’VE been getting what amounts to a free ride. Some other sponsor picks up the tab for a network show and we follow it with a spot and get a ready-made audience for a fraction of the cost. It’s a wonderful break, and too good to last.”

While for many advertisers network programming is the best TV buy, this remark was made by one sponsor after a successful spot drive, pointing up one of the advantages of spot advertising. And there are plenty more, such as: flexibility, being able to select peak local listening periods, picking only markets where specific sales campaigns are needed, and securing the kind of local programming which delivers a loyal following. Yet, for all this, a

surprising number of brand-name products are holding back, waiting for TV circulation to soar. And, by this waiting, many of these advertisers may be left in an unfortunate position. For the fact is that relatively few key adjacencies are still available; and most sponsors who have snagged good ones aren’t letting them go.

There are, of course, some good adjacencies around but the cream time is steadily running out. Take WPTZ in the important market area of Philadelphia. Following schedule of this outlet’s peak viewing hours shows that there are not many availabilities for spots between network programs; and these are the vital positions for national brand-name advertisers.

Now, as an instance of an alert sponsor, look at the adjacencies cornered by B.V.D.’s 20-second spot, and the company is holding these times despite program changes.

Precede—*NBC Theatre* in New York

Follow—*Bigelow Floor Show* in Fort Worth and New York

Follow—*Chevrolet on Broadway* in Los Angeles

Follow—*Texaco Star Theater* in Philadelphia

Follow—*Admiral Broadway Revue* in San Francisco

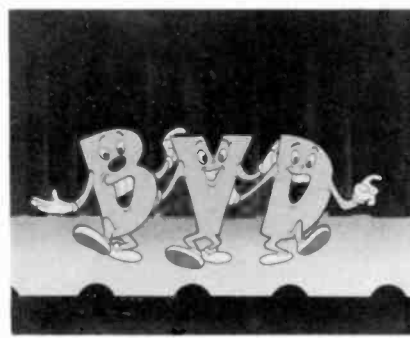
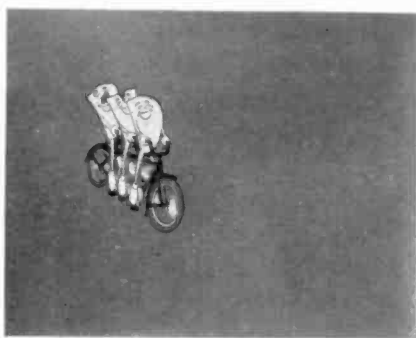
Follow—*The Goldbergs* in Chicago

Follow—*Toast of the Town* in Chicago.

Typical Spot Situation in Major Market—WPTZ Schedule for Monday Night, 6/27/49

5:45 Howdy Doody	5:59-6:00 (Availability)	6:00 Cartoon Comics (3 one-minute participating spots available)	6:14:35 Plug for coming show— (Availability)	6:15 Sports Show	6:29:35 Plug for coming show— (Availability)	6:30 Motion Picture
6:59:30 Bulova time signal—SPOT	6:59:40 White Ash Cigar —SPOT	7:00 Sports Scrapbook —Gretz	7:14:40 Wildroot—SPOT	7:15 Quick on the Draw	7:29:35 Parkway—SPOT	7:30 Mohawk Showroom
7:44:35 General Time Inst.—SPOT	7:45 Camel News Caravan	7:59:30 Bulova time signal—SPOT	7:59:40 Chevrolet Dealers —SPOT	8:00 Chevrolet on Broadway	8:29:35 Ronson—SPOT	8:30 The Clock
8:59:30 Bulova time signal —SPOT	8:59:40 Breyers—SPOT	9:00 Colgate Theatre	9:29:35 Fulton Sibley— SPOT	9:30 Americana— Firestone	9:59:30 Bulova time signal —SPOT	9:59:40-10:00 Wolffington—SPOT

selling in 20 seconds—a must



Produced by Telespot

B.V.D.'s lively cartoon animation spot does a lot of real selling within the 20-second framework.

As network operations expand, and stations come in with their own chain breaks, one-minute adjacencies will be sparser. And the 20-second message will become a more, if not the most, important time segment. At this point, it is rather late to complain that 20-seconds is too brief to put across an advertising pitch. Whether the sponsor likes it or not, it has reached a stage which, as an agencyman believes: "We've just got to learn to sell in 20 seconds."

Bulova's use of 10 and 20 seconds is a case in point. Now in TV for two years, and currently running spots on 40 stations, Bulova uses one-minute spots only in non-network markets outside New York City. And, knowing that these 60-second segments will largely have to go, Bulova is making shrewd use of shorter periods. On some 70% of its stations, the company has a 10-second break which names the station and puts Bulova into the picture. Well-known to most viewers is this break which shows the station call letters and a familiar identifying scene, with the Bulova time-piece superimposed on the screen. This device not only gives the advertiser a public service pitch with product identification, but also a somewhat lower spot rate. Naturally, the public service angle is basic in any time-piece promotion, and will continue to be. But there is evidence on all sides that more direct selling will be emphasized by all sorts of products in 20-second segments.

Presently, Bulova builds its 20-second breaks to coincide with days which imply gift-giving: Graduation, Mother's Day, Father's Day, etc. This, of course, is a familiar and presumably effective device. But, according to Terence Clyne, Bulova account executive at Biow,

the TV spot isn't in the payoff stage yet. And, while the 20-second break seems to have solid reminder value, it has yet to prove itself. Whole matter, he says, revolves about one primary consideration: TV is basically a demonstration medium, and the advertiser must devise ways to demonstrate his product within that 20-second framework. Later on, he points out, sponsors can't rely on getting one-minutes and must use shorter time periods effectively in order to justify the expense. Just as reminder copy, the tab will be too high—the product must be demonstrated and advertised, instead of loosely "promoted." So far, Clyne feels, no one has done that satisfactorily in 20-seconds; but he is confident that it will be accomplished.

Benrus' Spots Sell

Packing spots with more selling authority is apparent, again, in Benrus' spot TV. Getting into the medium five years ago, Benrus now has spots on 27 stations—one-minute, 20-second, and identification signals. At the outset, carrying over its radio theme of "official timepiece of blank airlines," Benrus incorporated a scene in the film of a plane coming in. But this sequence was deleted to allow more time for straight selling. Its new series of 10 films, now being produced, will bear down on such points as product's being shock-resistant, ornamental, etc. And, while the company will maintain its public service of giving the correct time, some 20-second spots will be devoted entirely to selling.

Selling a viewer, of course, is accomplished in various ways with various products. The purchaser of a watch or washing machine doesn't see a commercial, then run around the corner to buy the item. He must get the cumulative treatment, with

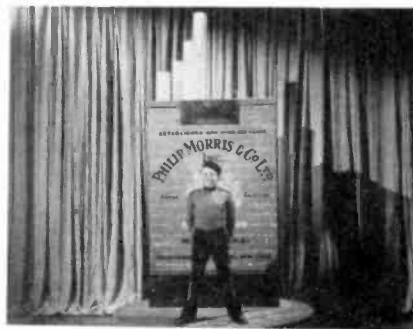
effective demonstration putting over the product's strong points. To do this, Benrus relies on straight photography as does Bulova to a great extent, though it has some stop-motion in its spots. It's the kind of product which is sold mainly by the matter-of-fact rather than the tricky approach. On the other hand, the animated 20-second B.V.D. segment sells its product by slamming home the trademark. Thinking here, according to Barbara Jones of Grey Advertising, is, in the first place, that the 20-second spot can only do a job if the product name is known. If it is, 20-seconds can implant it more strongly in the viewer's mind. B.V.D.'s animated dance, then, is primarily a reminder agent. Same time, though, the jingle manages to get in nine name mentions, plus caroling the brand name of the shorts, all in one-third of a minute. Like this:
"Sportswear—B.V.D.
Beachwear—B.V.D.
Underwear—B.V.D.
Yes Sir!—B.V.D.
For comfort, style and economy
There's nothing better than B.V.D.
Rogue Shirt—B.V.D.
Ruggers—B.V.D.
Pajamas—B.V.D.
B.V.D. Brand!"

With Ronson spots, produced through the same agency, an entirely different selling problem is involved and, naturally, an opposite technique. With the lighter, it's a matter of demonstration again, showing the product as a handsome and useful item. So this series has a trademark opening, then a demonstration by ordinary people in ordinary situations, and a concentration on merchandising closeups. In keeping with this approach, Ronson also has an institutional spot which stresses safety and the prevention of forest fires.

how often can a spot be repeated?

Since one of the main elements in a successful spot has to do with how often it may be repeated, obviously the initial cost should be considered secondary to the creative ability which goes into its production. And the matter of a few hundred, or even a thousand, dollars additional cost should not be a major concern when this extra outlay may increase the life of the spot immeasurably. To a large extent, the creative talent going into the spot production will determine how many times it may be used. And turning up such creative talent, for the output of lasting spot announcements, is handing agencies a stern test.

The life of a spot hasn't been definitely determined by anyone as yet. Some maintain animation will last longer than live action film; others hold that animation, with its effect of riveting one's attention, becomes familiar too quickly and loses punch. Whatever the ultimate conclusion on this, Lucky Strike's marching cigarettes have been cavorting nearly two years, and are still going strong. The marching cigarettes spot was produced for \$7,500, which might seem rather high, but the expense has been steadily amortized as the spot gets continued use. Moreover, while the same spot may be used over and over, narration is changed from time to time so that a different selling spiel is employed over the same film. These considerations, plus the fact that these animated spots are not scheduled with such frequency as to kill their appeal, add up to the conclusion that the spots are economical buys. In fact, probably better buys than some commercials costing \$1,000 or less,



Produced by Pathescope

Trick effects catch the viewer in 20-second attention getting spots (left) while straight photography does the job when a whole minute is given to the message.

for undoubtedly the Lucky commercials figure out at a lower cost per showing.

Cheap at \$7,500 Lucky Strike Spots

Lucky Strike, of course, is generally conceded to be the bellwether among TV spots, but Sanka and Botany rate special mention for coming up with entertaining weather spots that could stand constant repetition. Also, the new Ballantine commercial, with its catchy rhythm plus the frothy effect, gained by abstract film production to get across the trademark, is outstanding among recent efforts.

With this spot, Ballantine uses the same opening and closing but sustains the spot's appeal by regularly varying the jingles used. This device, of course, is not possible for an advertiser such as Philip Morris, having 22 stations on its schedule and running a total of 65 spots weekly. With such frequency it becomes necessary to change the entire series regularly. PM now uses

three cycles a year, and may add a fourth later. Cost of these spots ranges from \$1,500 to \$2,000 each, as special photography for 20-seconds brings their cost up to about the same as longer messages. And so far, Philip Morris seems to have gotten good mileage for the price.

Once the advertiser is satisfied he has the right spot for his product, the most important consideration becomes, of course, the adjacency. Benrus, who got in early, was highly selective in its buying, and insisted on only preceding positions to top shows. Philip Morris, also in early, has nailed down adjacencies to high-rated programs and sports events. Sponsors after a male audience—beer, cigarettes, tires, etc.—have all gotten next to sports shows where possible. From here on, however, for those who gave up key adjacencies and for those just coming in to TV, there will be considerable jockeying for position. And the advertiser who gets a good 20-second adjacency will have to use it well. That is, sell with it.

trade mark identification



Produced by Transfilm

Insistent buzzing of Golden Blossom bee was natural for product identification.

Trademark identification, when the name is known, goes a long way towards selling some products. But the problem, naturally, is something else again when neither the mark or product has much general recognition. Peter Hilton agency had such a poser with its Golden Blossom Honey spot drive, run in New York last fall. Before its TV campaign, Golden Blossom had depended largely on newspaper advertising but, on the agency's recommendation, it tossed its entire budget into TV, going in on an all-out basis

without any experimental strings attached. Here was a relatively little-known product and the first aim was to get trademark attention. To gain this, four one-minute spots were prepared, each having a cartoon opening and closing showing an animated bee buzzing around. Bee took over for 20-seconds of the spot and the remainder was devoted to merchandising. Two spots weekly were run on WNBT and WCBS-TV and four on WABD, with such desirable adjacencies as following *Toast of the Town* and *Howdy-*

Doody. These ran from November, 1948 to April and sales went up gradually at first, then spurted to such an extent that the item was completely sold out. And much of the business was repeat selling. Agency did the story-board, and the batch of four spots cost about \$5,000. Another series of one-minute Golden Blossom plugs will appear in the fall and, of course, since the buzzing bee packed such a wallop, it will be repeated for the opening and closing. For this effort, needing to push across both trademark and product merchandising, agency still feels one-minute must be used. Just how this dual purpose can be accomplished in 20-seconds is, in most opinions, an unsolved problem so far.

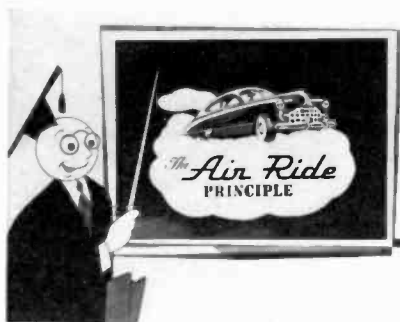
While this was a specialized local job, its success has implications for the national advertiser in that he has sometimes failed to make solid use of his trademark. For instance a recent reaction to refrigerator spots was that, while viewers saw people opening deep-freeze lockers all over the dial, the individual trademarks didn't come over with the proper punch.

With the Hotel New Yorker spot, also produced through Peter Hilton, agency had a situation which bore no resemblance to buzzing bees and honey. This was a matter of attracting patrons to a hotel, particularly the weekend trade. A one-minute spot was turned out which opened with the exterior of the establishment, played up its feature attractions such as its ice show, showed how it was centrally located and accessible to mid-town theatres, clubs, etc. This "weekend in New York" theme came over so well that the results from the spot shown in Washington, Baltimore, Philadelphia, and Boston were reported as "far beyond any expectation."

One-minute was needed for this push, and there is general agreement that the length of the spot depends entirely upon what you're selling and what you have to tell. For such a product as Philip Morris cigarettes, Biow agency has found that varying time segments may be used for different effects, and that all of them tie in on the overall impact. Using TV spot since June, 1948, Philip Morris now has 12 one-minutes plugging the nose-test

pitch, an announcement which has stayed about the same from the start. Also, company has 14 20-second breaks featuring the "no cigarette hangover" message, and designed for attention getting. PM will plough in over \$200,000 on spot announcements this year and, as well, sponsors regular shows, believing that both programs and spots have a definite place in product promotion. But spot announcements are especially important for PM coverage now, as its shows will not be kinescoped until the quality of the recording improves. PM's one-minute plugs deliver their messages in commonplace fashion; but the 20-seconds use all kinds of trick photography. Johnny, of course, appears in all spots and commercials, though his contributions are somewhat more controlled than before. For a time, when he was all over the place, some viewers, who accepted him on the cigar-counter, found him obnoxious in the living-room. However, as he's probably the only living trademark around, Johnny is bound to play a big role in TV, as he has for years in radio and through dealer tie-ins.

U. S. Rubber merchandises its spots



"It's The Principle of the Thing . . .
Yes, it's the Air Ride Principle



in tires that changed rough riding
. to smooth sailing



Paul Fennell Productions
See U.S. Royal Air Ride Tires at
the store that displays this sign."

U. S. Rubber's recent spot campaign was designed for one purpose: to punch across the Air Ride principle of low pressure, particular selling feature of its U. S. Royal Tires. And, in accomplishing this purpose, the drive furnished a standout example of how TV can put over a selling message, when the advertiser knows how to go about it. From the outset, since they had been hammering away at the same theme for some time, company officials knew exactly what points to stress, and how to stress them. Three animated one-minute spots

were produced and carried over 29 stations for 13 weeks. In general, three spots were run a week, or one of each commercial. Two plugged the Air Ride tire, and one the Royal Master Air Ride. "Easy steering, easy riding, and safety . . ." made up the main selling pitches, but only two were plugged in one minute. Curt Muser of U. S. Rubber feels that a couple of points are all that can be put across solidly within 60 seconds, and no more were attempted. Coordinating the effort throughout the areas covered, distributors pitched in on the push,

along with the company's field organization. Results were excellent and, as reported by Muser, the company is "tremendously impressed with what can be done with television."

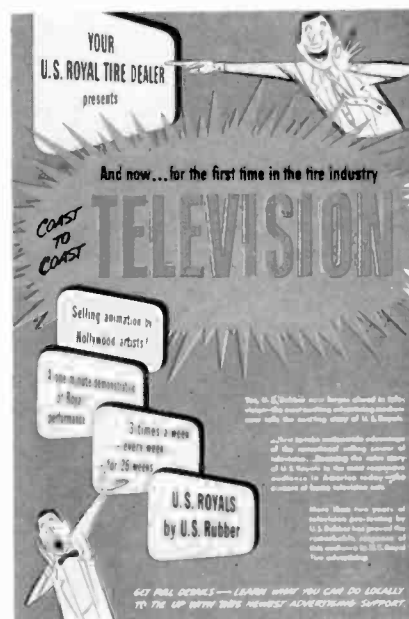
This type of product was tough to sell effectively with a radio commercial, since it needs visual demonstration. TV, of course, provided this. It was only a question of how best to demonstrate the selling points. Company decided to use animation and trick photography since, as well as its being entertaining and amusing, highlights of the de-

monstration come over more strongly through the exaggeration which the device allows. Also, as Muser explains, an animated sequence permits greater exposition of the selling theme than the cut-and-dried production afforded by orthodox photography. Cost was considerable, as with any polished job of animation; but the spots' appeal is still comparatively fresh and, though company plans on future TV are indefinite, the same plugs can be used repeatedly for an undetermined period.

In banging home its Air Ride story, U. S. Rubber shot straight for the male audience, since surveys have disclosed that women are generally indifferent to such matters as tire pressure. Schedule, on all stations, ran somewhere between seven p.m. and on through the peak viewing hours, when the men were available. Selection of stations was based on getting an approximation of coast-to-coast coverage, with each outlet picked having a set circulation of 1,000 or more. Adjacencies were taken to various types of top-rated programs, and time pre-

ceding and following sports stanzas was grabbed repeatedly. In Chicago plugs came after White Sox ball games, on WCBS adjacencies to the Kentucky Derby, Preakness, and Belmont Stakes were taken; and U. S. Royal commercials regularly bordered boxing shows on many stations. Turned loose from these positions, the spots hit the intended audience right on the nose. And, as expertly put together, they told a story in 60 seconds which, in Muser's opinion, packed the punch of a 15-minute sales spiel.

When the campaign got underway last March, U. S. Royal distributors were alerted by a brochure which highlighted all the forms of advertising support provided them by the company. Every distributor within a 50-mile radius of each station displayed a banner tying in with the drive. And those dealers who handled radio and TV equipment, as well as tires, had a natural setup to cooperate by word-of-mouth and counter displays. With this all-out backing, the drive got off to a good start. Planning and know-how in preparing the spots did the rest.



Page from the brochure alerting dealers in support of television drive.

Pall Mall tests technique via spots

The 60-second spot as an exploratory vehicle of TV selling techniques is one of the prime objectives of Pall Mall's (American Cigar & Cigarette Co.) initial use of the medium via a 13-week campaign on all 22 stations in the top six video markets.* A combined total of 47 spots are used each week in what amounts to virtual saturation of the six cities.

Because the spot marked its debut in the medium the advertiser and its agency, Sullivan, Stauffer, Colwell & Bayles, preferred the full-

* New York, Philadelphia, Baltimore, Boston, Chicago and Los Angeles.

minute segment for two basic reasons: (1) it was considered an excellent method of experimenting with commercial techniques, and (2) it provided more time in which to tell the Pall Mall story.

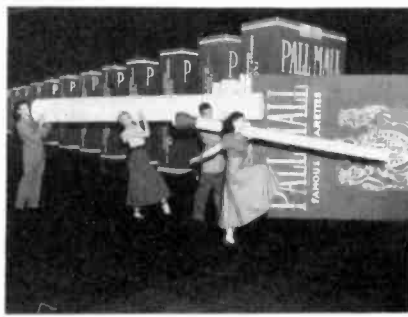
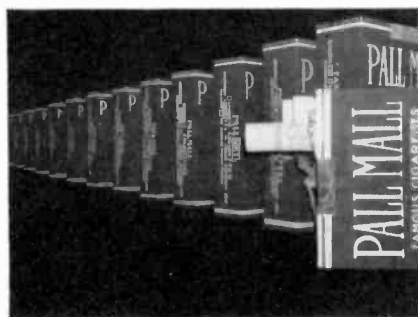
Says an SSC&B executive: "We felt Pall Mall had a different story to tell from other cigarettes and only a 60-second spot could give us the working area we needed." A factor to be reckoned with in TV, he points out, is whether the advertiser is satisfied to get his message across completely and with impact to 10 people in more time, or quickly—and vaguely—to 100. For Pall

Mall, he feels the full-minute is needed to completely do a selling job—and he's satisfied to get the impact across to the 10.

The SSC&B exec believes that the use of a spot over a relatively consistent schedule will provide the advertiser with a fairly thorough knowledge of the do's and don'ts of TV techniques. After the advertiser has mastered the approach and use of spot advertising it's a simple matter to expand into programming, since most commercials are of the one-minute variety.

The dwindling availabilities of choice one-minute segments in ma-

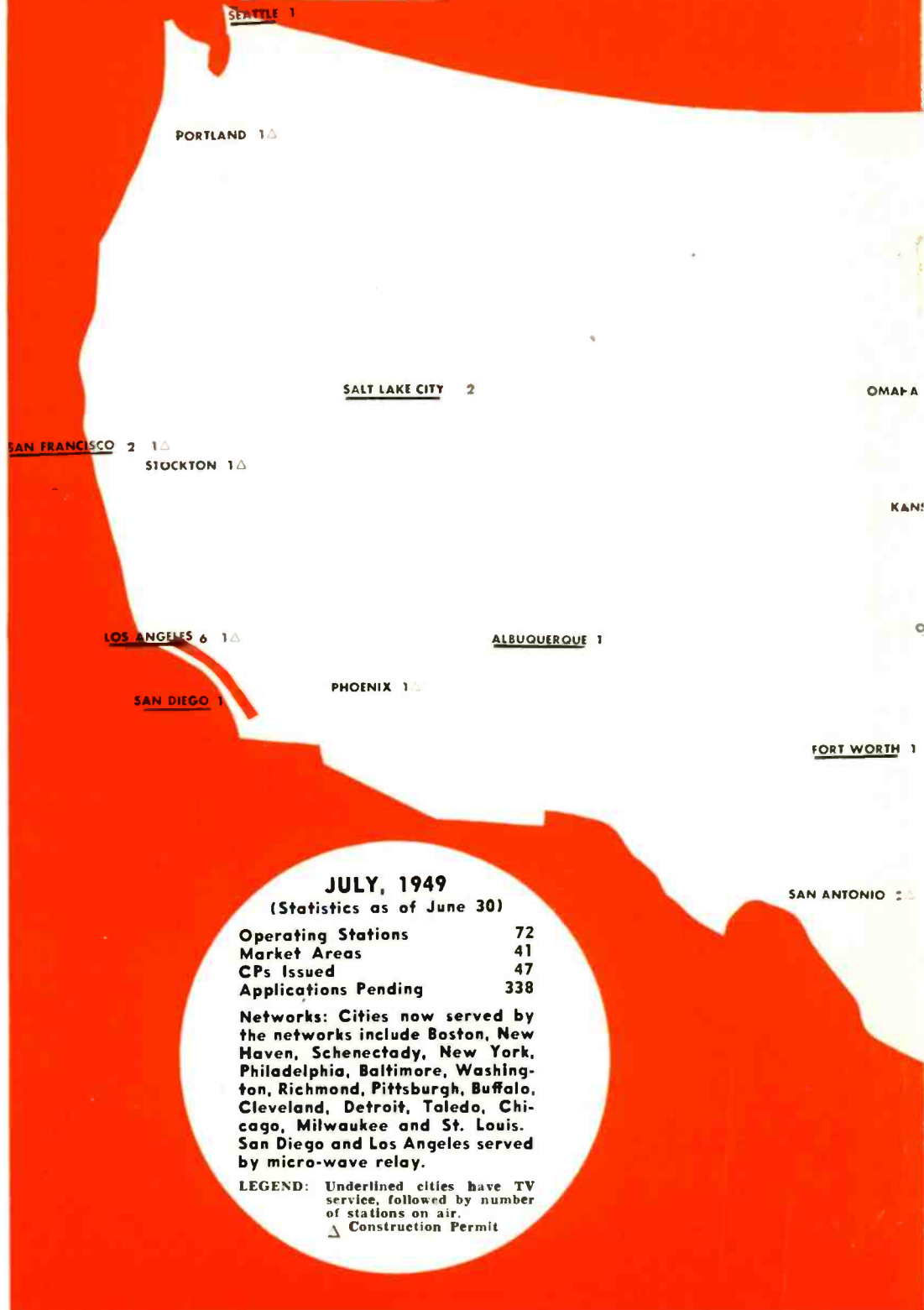
Pall Mall's size is effectively dramatized in two shots from a dance sequence. Silhouette (right) stresses filter story. Commercial involved some unusual visual techniques and was turned out by Pathecope Productions.



OPERATING STATIONS

(Network Affiliation in Parenthesis)

- Albuquerque
KOB-TV (C, D)
- Atlanta
WSB-TV (A, N)
WAGA-TV (C, D)
- Baltimore
WAAM (A, D)
WBAL-TV (N)
WMAR-TV (C)
- Birmingham
WAFM-TV (C)
WBRC-TV (D, N)
- Boston
WBZ-TV (N)
WNAC-TV (A, C, D)
- Buffalo
WBEN-TV (A, D, N)
- Chicago
WBKB (C—Oct. 1)
WENR-TV (A)
WGN-TV (C, D)
WNBQ (N)
- Cincinnati
WLW-TV (N)
WKRC-TV (C)
- Cleveland-Akron
WEWS (A, C, D)
WNBK (N)
- Columbus
WLW-C (N)
- Dayton
WHIO-TV (C)
WLW-D (N)
- Detroit
WJBK-TV (C, D)
WWJ-TV (N)
WXYZ-TV (A)
- Erie
WICU (A, C, D, N)
- Fort Worth-Dallas
WBAP-TV (N)
- Houston
KLEE-TV (C, D)
- Indianapolis
WFBM-TV (C, D, N)
- Lancaster
WGAL-TV (C, D, N)
- Los Angeles
KFI-TV
KLAC-TV
KNBH (N)
KTLA
KTSL (D)
KTTV (C)
- Louisville
WAVE-TV (A, C, D, N)
- Memphis
WMCT (A, C, N)
- Miami
WTVJ (C, D, N)
- Milwaukee
WTMJ-TV (A, C, D, N)
- New Haven
WNHC-TV (C, D, N)
- New Orleans
WDSU-TV (A, C, D, N)
- New York
WABD (D)
WATV
WCBS-TV (C)
WJZ-TV (A)
WNBT (N)
WPIX
- Oklahoma City
WKY-TV



RECEIVER CIRCULATION

ALBUQUERQUE	900
ATLANTA	11,000
BALTIMORE	63,131
BIRMINGHAM	2,200
BOSTON (PROVIDENCE)	100,000
BUFFALO	24,499
CHICAGO	145,000
CINCINNATI	26,500

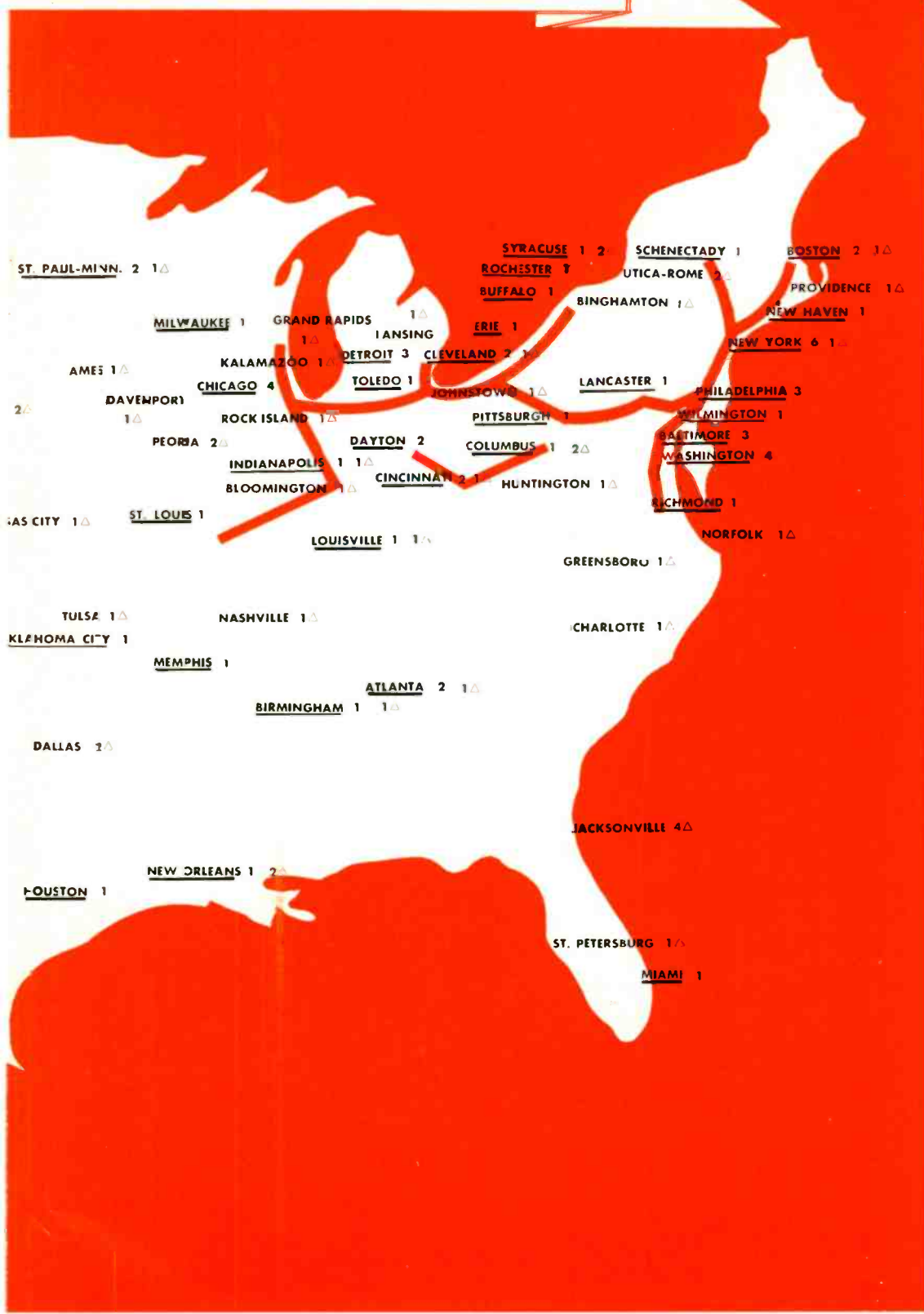
CLEVELAND-AKRON	60,000
COLUMBUS	6,890
DAYTON	9,761
DETROIT	60,000
ERIE	4,100
FORT WORTH-DALLAS	10,600
HOUSTON	4,800
INDIANAPOLIS	4,500

U. S. TOTAL AS OF

LANCASTER	
LOS ANGELES	
LOUISVILLE	
MEMPHIS	
MIAMI	
MILWAUKEE	
NEW HAVEN	
NEW ORLEANS	

NOTE: Figures are based on station, distributor and dealer estimates, and are presented as an informal figure for June 1. This figure is considerably lower than other industry estimates regarding New York City circulation due to the rising percentages of unsold production during the past few months.

ZINE'S STATUS MAP



- Philadelphia
 - WPTZ (N)
 - WCAU-TV (C)
 - WFIL-TV (A, D)
- Pittsburgh
 - WDTV (A, C, D, N)
- Richmond
 - WTVR (D, N)
- Rochester
 - WHAM-TV (C, N)
- St. Louis
 - KSD-TV (C, D, N)
- St. Paul-Minneapolis
 - KSTP-TV (N)
 - WTCN-TV (A, C, D)
- Salt Lake City
 - KDYL-TV (N)
 - KSL-TV (C, D)
- San Diego
 - KFMB-TV (A, C)
- San Francisco
 - KPIX (C, D, N)
 - KGO-TV (A)
- Schenectady
 - WRGB (C, D, N)
- Seattle
 - KRSC-TV (C, D, N)
- Syracuse
 - WHEN (C, D)
- Toledo
 - WSPD-TV (C, D)
- Washington
 - WMAL-TV (A)
 - WNBW (N)
 - WOIC (C)
 - WTTG (D)
- Wilmington
 - WDEL-TV (D)

ESTIMATED SUMMER OPENING DATES OF NEW STATIONS

Charlotte	WBTV	July 15
Cincinnati	WCPO-TV	July 25
Columbus	WBNT	August 1
	WTVN	Sept. 1
Dallas	KBTX	July
Grand Rapids	WLAV-TV	July 15
Greensboro	WFMY-TV	August 1
Kansas City	WDAF-TV	September
Los Angeles	KECA-TV	Aug. 15
Providence	WJAR-TV	July 10
New York	WOR-TV	September
Omaha	WOW-TV	September
San Francisco	KRON-TV	Oct. 1
Utica-Rome	WKTV	Sept. 1

JUNE 15, 1,720,786

8,500	NEW YORK*	585,200	SALT LAKE CITY	4,950
140,000	OKLAHOMA CITY	3,000	SAN FRANCISCO	6,800
7,500	PHILADELPHIA	173,000	SCHEENECTADY	23,800
5,600	PITTSBURGH	20,000	SEATTLE	6,700
6,300	RICHMOND	11,517	SYRACUSE	4,200
26,738	ROCHESTER	2,000	TOLEDO	15,000
30,000	ST. LOUIS	32,100	WASHINGTON	48,500
4,500	ST. PAUL-MINNEAPOLIS	17,000	WILMINGTON	4,000

Estimated approximation rather than an exact count, subject to adjustment each month. *Adjusted as of publication. However, TELEVISION MAGAZINE offers it as a realistic total since it takes into consideration the increased inventories of retailers, distributors and manufacturers.

A GREAT TV FILM BUY!
 CUSTOM MADE
 ONE MINUTE
TV FILM
 FOR ONLY
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35 MM 16 MM
 Additional prints at low cost!

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- Effective illustrations
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 Phone Harrison 7-3395

KEEPING UP ON TV

Is Not a matter of chance reading of scattered TV news items in general publications.

Is getting the complete picture in all its phases as only you can get it every month in

Television Magazine

*The Business Magazine
of the Industry*

major TV markets (including some of those in which it is now running) were of minor concern in the overall campaign. Despite the fact Pall Mall, as a new TV entrant, is faced with a limited choice of cream time in several major markets (as compared with other cigarette companies who've secured franchises through long-time spot usage) the agency feels the product will achieve effectiveness through blanket coverage of a market. Its total of 47 spots per week on all stations in the six cities are scheduled with enough repetition to insure impact.

Furthermore, the choice of the market is regarded as more important than the choice of a particular station. "Of course we look for availabilities first," says the agency exec. "Station X might not be able

to offer the top availabilities of Station B, but we might buy it anyway. Unlike radio, one TV station can't logically claim a wider viewing range than its competitors."

The Pall Mall commercial itself, whose basic theme was to illustrate the size of the cigarette, uses imaginative production techniques. Thirteen separate Pall Mall packages were constructed, ranging in height from two to 10 feet, and used as the setting for a dance sequence performed by two boy-girl teams. (see cut). Music and lyrics plug the Pall Mall theme in jingle style, preceded and followed by the straight narrative commercial. Dance sequence dissolves into a live-action shot of a model smoking a Pall Mall, then into a silhouette to illustrate the dialogue.

De Soto introduces new car via 61-station spot drive



De Soto's one-minute commercial relies on straight selling without tricks, emphasizes demonstration of car's strong points and general attractiveness.

De Soto's six-week plunge on 61 stations to herald the arrival of its '49 model is, from the standpoint of market coverage, one of the most extensive film spot campaigns to date. The schedule, which used all stations operating during the month of March and the two weeks following, supplemented a nationwide kickoff drive in other major media, with special emphasis on magazines. Here again the saturation technique was used via a total of 40 spots weekly to insure the widest possible coverage of the introduction of the

Produced by Wilding Pictures

new car. As outlined by De Soto's advertising director Karl Bronson and its agency, BBD&O, the spot campaign widened the scope of national promotion and at the same time helped the individual dealer to amplify his own effort on the local ad level.

While this schedule marked De Soto's initial use of TV, and was "factory paid" at no expense to its dealers, Bronson points out that De Soto dealers in many cities have been using the medium for some time. However, the main office

works cooperatively with the dealer on such local promotions, which may range from live or film spots to participations or full sponsorship of a regular program. A general fund is used to underwrite the costs of such local efforts, he points out.

At the close of the spot campaign, De Soto's management was apparently satisfied that the undertaking

was effective, although no results—directly traceable to TV—were available. Says Bronson: "In the automobile business it's frequently difficult to tell where and how an ad pulls. The public rarely gets excited to the point of jubilation about an auto ad, no matter what the media. It's different from the grocery business, for instance, where

you can usually trace the movement of packaged products to a specific ad or a specific campaign."

Bronson infers that one of the principal objects of an introductory campaign of this nature is the conveyance of a message to the greatest possible audience—an objective that requires the use of all major advertising media.

national and regional spot programming



Phillips-Jones (Van Heusen) used WEWS' *Dress and Guess* as a local show to stimulate Cleveland shirt sales.

Lack of sufficient number of low-cost programs suitable for sponsorship is the major deterrent to larger use of spot programming at the moment. While there are many instances of good local live shows present limitations on budgets, personnel, talent and facilities keep availabilities way down in this group.

There are, however, some encouraging instances of local studio programs being picked up by national advertisers and, recently, some fairly good film programs have been put on the market.

Unlike radio, where the backbone of spot programming on a national or regional basis is the electrical transcription (and hence a reasonably cheap commodity for the advertiser) TV programs of this type have to be on film. In addition, the station and its national representative cannot easily sell a show to a potential advertiser without an audition—an impossibility in TV unless the show has been recorded on film.

Typical use of film as spot program fare is illustrated by the campaigns the Goodall Co., Jacob Ruppert, and United Wallpaper Co. (Trimz) on the national or regional level, and the National Shawmut Bank of Boston and Seidenberg Cigars on the local level.

Goodall, manufacturer of men's apparel, is using a five-minute

sports film titled *How To Improve Your Golf*, in 17 markets, time costs of which are shared by the client and a department store in each city. Film is distributed to stores for use on a once a week basis (see DEPARTMENT STORE TV, Page 23) on local outlets.

Ruppert is using a Ziv property, *Sports Album*, a five-minute segment preceding sports telecasts in four markets (New York, Philadelphia, Detroit and New Haven). An instance of such spotting is the airing of *Album* immediately before the New York Giants' home baseball games on WPIX in New York. Indicative, perhaps, of the growing importance of quality film fare is reflected in the purchase of the rights of *Sports Album* by Ruppert for \$170,000 over a three-year span.

Another Ziv show, *Yesterday's Newsreel*, a 15-minute package, was sponsored by Seidenberg Cigars on WCBS-TV for 26 weeks. Recently the sports stanza moved to WNBT where it is scheduled for 39 weeks.

United Wallpaper Co., for its product, Trimz, is also using film as a spot program vehicle in Chicago, New York, Philadelphia and Cleveland. Company has bought *Paradise Island*, a 15-minute musical variety segment produced by Jerry Fairbanks and distributed by NBC. Show is a poor example of what TV film fare can and should be—even at this early stage—but is apparently cheaper and more flexible than live programs for the sponsor's immediate advertising purpose. *Island* features Hollywood talent—most of it relatively unknown—and runs approximately 12 and one-half minutes, open-ended for commercials.

Film packages are also being made available by such firms as United World (subsidiary of Universal Pictures), 20th-Century Fox, United Artists, Official Films, International Tele-Film Productions, and others. INS offers the advertiser daily or weekly news programs on film via its Tele-News package, a 15-minute segment ranging in price from \$400 to \$500 per week, prorated according to market. Newsreel is now on the air in 36 markets.

(continued on page 25)



Auricon-Pro
16mm "Double-System" Camera

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

Write today for Free Auricon Catalog

BERNDT-BACH, Inc.
7373 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



WHELAN DRUG STORES PRESENT . . .

Cavalcade of Stars Television's **BIGGEST SHOW**

SATURDAY NITE • 9 P.M. • WABD CHANNEL 5

ITEMS ON DISPLAY HERE, FEATURED ON WHELAN'S TELEVISION SHOW

DRUG CHAIN TV

**10 DRUG STORE FIRMS SET IMPORTANT
NEW PATTERN IN RETAIL ADVERTISING
VIA A FULL-HOUR NETWORK PROGRAM**

By JIM OWENS

TEN of America's major drug chains are using TV as the focal point of a joint promotion and merchandising campaign that is expected to produce an entirely new formula for national brand advertisers whose product distribution is handled on a similar retail basis.

The success of the project, which is perhaps unprecedented in the highly-competitive drug store business, may serve as a working guide to department stores, grocery

chains, etc., which carry the lines of dozens of national advertisers and to whom the merchandising follow-through to point-of-sale is all important.

Via *Cavalcade of Stars*, a full-hour weekly variety show on the DuMont Television Network (Saturday, 9-10 p.m. EDT) the drug chains push four individual products in 10 markets, (see list below) each identified with the show on a local basis. Costs of the show, including time and talent, run to

approximately \$10-\$12,000 weekly. With each chain—and the product manufacturer—contributing to the over-all expenditure, the individual chain outlay is considered to be well under \$1,000. The product manufacturer reportedly contributes a heavy portion of the costs, part of which are drawn from a co-op budget with the chains for promotion and advertising in all media. First four advertisers on *Cavalcade* are: Amion Tooth Powder, Wild-root Cream Oil, Heed, a powder



SEEN IN TEN CITIES

'Cavalcade' Sponsors & Stations

- Whelan's, WABD, New York
- Liggett's, WNAC-TV, Boston
- Sun Ray, WCAU-TV, Philadelphia
- Read, WAAM, Baltimore
- People's, WTTG, Wash., D.C.
- Sun Drugs, WDTV, Pittsburgh
- Gray, WEWS, Cleveland
- Walgreen's, WGN-TV, Chicago
- Cunningham's, WJBK-TV, Detroit
- Harvey & Carey, WBEN-TV, Buffalo

deodorant, and B. B. Pen, and will run on a schedule of six to 13 weeks.

Despite the fact *Cavalcade* is in its early stages, the SRO sign for sponsorship is already hung up. Numerous other advertisers are awaiting a vacancy on the show, with Toni, one of the leading home permanent wave products, expected to be the next entrant. The current setup limits four products to a show, but it's said plans are underway to expand the project to another program, perhaps another hourly stanza handled on a similar cooperative basis.

804 Stores Tie-in With Program

The 10 chains, which do a total annual volume of well over \$200,000,000, are: Whelan Drug Stores, New York; Liggett's, Boston; Sun Ray Drug Stores, Philadelphia; Read Drug Stores, Baltimore; People's, Washington, D.C.; Sun

drawn from the co-operative ad budget.

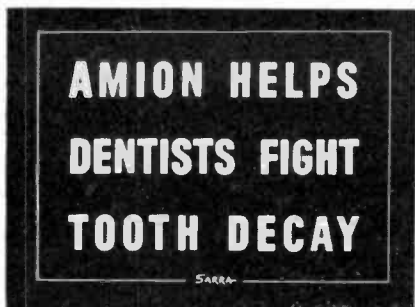
While several products will be aired on *Cavalcade* during its tenure, The Stanton B. Fisher agency points out that good taste restricts the number of commercials to four on any one show. And despite the comparative newness of the program, indications are already available that the expected sales impact has occurred.

Heed is a new product brought out only this spring, packaged in an atomizer-like container, construction of which makes demonstration a natural for video. TV was chosen as the *only* medium to introduce the product, and results have reportedly been highly satisfactory. B.B. Pen, distributed mainly on the west coast prior to *Cavalcade*, made its eastern debut on the show, and according to Fisher, is outstripping all other ball-point pens in its price range (98c) at the moment.

Chains Fully Exploit TV's Merchandising Power

Merchandisability of TV—one of the prime requisites of any drug chain ad campaign—is exploited to the hilt by the 10 chains on the *Cavalcade* bandwagon. An elaborate in-store promotion effort ties products plugged on the show right down to the sales counter—buttressed by eye-catching window posters, banners hung from the ceiling, and lapel tags worn by sales personnel. Each piece of promotion is emblazoned with bold-face headline copy to the effect that, for example, "WHELAN'S PRESENTS—*Cavalcade* of Stars"—followed by the name of the station, the time, etc.

Stanton B. Fisher, Inc., which is handling the entire campaign for the chains, sees to it that "saturation" promotion backs up the show. Agency sends out advertising and promotion kits each week to local headquarters of each chain containing newspaper mats, ad copy, photos



Clips from the Amion film commercial on "Cavalcade of Stars."



Theme of the commercial is its preferred use by dentists . . .



Produced by Sarra

Amion's package-identification obtained via a close-up shot.

Drug, Pittsburgh; Gray, Cleveland; Walgreen's, Chicago; Cunningham's, Detroit; and Harvey & Carey, Buffalo. Combined, the drug chains have a total of 804 stores which carry the merchandising theme to the sales counter level.

THE COMMERCIALS

Local identification is achieved by the insertion of a 45-second sound film inserted over the opening and closing chorus of the show as fed on the network. The four one-minute commercials on *Cavalcade*, aired at 15-minute intervals, are fed intact, with the show itself, to all 10 stations.

The four product commercials are one-minute films spotted at quarter-hour intervals on the show, and introduced briefly by emcee Jack Carter. Manufacturers supply the film themselves, of course, but actual time costs are reportedly

Drug Chain Sales

Register New Highs

Use of TV's product-demonstration sales power by the drug chains is considered a logical extension of the straight-forward, hard-hitting merchandising philosophy typical of drug store retailing which, every year since 1941 has registered new highs in gross sales. Whelan stores, which sponsors *Cavalcade* in the New York area via WABD, recorded total sales of \$41,090,077 in 1947 in 193 stores, as against \$38,847,311 the previous year. Advertising expenditures for '47 were \$354,105, the major portion of which (91.8%) went into newspapers, the remaining (8.2%) into circulars, posters, etc. Total drug sales in the U.S. during that year were \$3,627,000,000—an all time high for the industry.

and other material for in-store display. Many stores in the group have devoted one entire display section to the products advertised on *Cavalcade*, with adjoining posters emphasizing this fact. Newspaper ads, which may run from 2-column, 40 line insertions to larger sizes, are usually placed the day of the show, positioned on entertainment or sports pages.

Material supplied by Fisher is often supplemented by the local

Another of the chain store promotion pieces.

TELEVISION'S
Biggest Show!
SAT. NITE 9:00 P.M.
WEWS Channel **NO. 5**

chain's own ad and promotion effort, which may amplify the co-op promotion. Sun Ray Drugs, sponsor of the show in Pittsburgh via WTTG, has used an 800-line ad which plugged various of its items, including those currently on *Cavalcade*, in a picture-frame type of advertisement heralding the show as a Pittsburgh video feature.

Location of most of the chain outlets further enhances the local promotional effort, according to Stanton B. Fisher. Majority of the stores are situated on busy corners or intersections which, with elaborate display and poster trappings, make an excellent "eye point" for consumer traffic. He feels it's a safe bet the idea isn't missed by many passersby or drug customers.

Cavalcade is a co-operative effort among the 10 chains which has active participation—as well as supervision of top management, according to Fisher, who says the idea for such a project evolved from conversations at a drug convention a year ago. For many years an executive of the Whelan chain himself, Fisher is thoroughly familiar with the promotion and merchandising techniques of the retail drug busi-

ness. He runs the show for all the chains, from production to talent, and works in cooperation with a four-man committee representing the chains on policy and planning.

Some Chains Have Pioneered In TV

Fisher emphasizes the philosophy of "mutual effort" inherent in the campaign and offers a concrete illustration. For example, one chain may be "assigned" sponsorship of *Cavalcade* in a market where another has more individual stores. This very fact, he points out, is indicative of the over-all cooperation between the chains. In effect, what benefits one chain in the way of product promotion will obviously benefit another, since each carries the line plugged on the show.

The agency conceived and built the show and assigns eight of its personnel to handle it. Selection of the variety format was the result of considerable behind-the-scenes evaluation of many program ideas, and it was felt that a presentation of the *Cavalcade* type would be well-suited to this type of advertising. The wisdom of the selection was quickly borne out, since within three weeks after its premiere *Cav-*

alcade had registered a 38 share-of-audience Hooper in New York.

A few of the chains sponsoring *Cavalcade* have already had considerable experience with the medium. Whelan's sponsored *Charade Quiz* for 26 weeks on WABD as a local feature during the winter of '48-'49. Cunningham's Drug Stores in Detroit initiated a 10-minute interview-type sports show preceding baseball and football games on WWJ-TV and WXYZ-TV last year. In addition, the chain ran a \$10,000 giveaway contest on occasion of its 58th anniversary last October, with TV assigned a heavy portion of the promotion. Also familiar with TV as an ad medium before the advent of *Cavalcade* was Rexall (Liggett's) through spot campaigns on the west coast.

While *Cavalcade* is running as a permanent large-scale promotion showcase for the 10 chains, Fisher indicates that this is only the beginning. Fifteen other chains of equal size are expected to join the *Cavalcade* bandwagon by next fall, he says, and—later on perhaps—other shows and other techniques may represent the drug chains in every market covered by a TV signal.

all the best in
film equipment and
.....
accessories

immediate delivery from stock

sales
rentals
service

E. J. BARNES AND COMPANY, INC.
CONCOURSE SHOP 7 • 10 ROCKEFELLER PLAZA • N.Y.C.

PL 7-0200

SOUND MOTION PICTURE
PROJECTORS
TRANSCRIPTION PLAYBACKS
WIRE RECORDERS
PUBLIC ADDRESS SYSTEMS
PROJECTION SCREENS
TAPE RECORDERS
SOUND SLIDE FILM
PROJECTORS
FILMSTRIP PROJECTORS
RECORD PLAYERS
FILM EDITING EQUIPMENT
FILM STORAGE EQUIPMENT
STEREOPTICONS
CONTINUOUS PROJECTION
EQUIPMENT

THE HECHT STORE ON TV

**A MAJOR WASHINGTON (D.C.) DEPT. STORE
USES TV EVERY DAY WITH HEAVY, VARIED
AD SCHEDULE ON THREE LOCAL STATIONS**

THE Hecht Co., one of Washington's (D.C.) major department stores, is currently using TV to the following extent: a 15-minute across-the-board shopping show; a five-minute across-the-board sports film show; daily live weather spots; station breaks and participations on local programs.

Store entered TV with live weather spots on WMAL-TV more than a year ago and has gradually widened its use of the medium because of its obvious ability to promote and merchandise retail products. At the end of its first 12 months with the weather spots, which were tied in fashion wear, James Rotto, sales and publicity director of the store, said: "The weather-fashion forecast has attracted considerable favorable comment and attention. We know that this television spot has made an impression on a certain segment of the population in this area. Frequently shoppers ask to see and buy the fashion shown on TV. We're well aware of the value of being able to present our fashion merchandise in the living room of the prospective customer."

Campaign, spread over three Capital outlets (WMAL-TV, WOIC and WNBW), features the institutional approach as well as product demonstration—spotting the techniques according to a particular type of promotion.

For dresses and household products, Hecht uses live commercials, participations and slides; for store or branch store promotion, Hecht uses films. According to Harwood Martin, the Hecht agency, each has its advantage and is used accordingly. For a daily one-minute weather spot on WMAL-TV (now in its 14th consecutive month), Hecht prefers live commercials because it feels they're more flexible for the purpose: to model and demonstrate women's dresses. This spot, which is produced virtually

as a one-minute "show," has a plot built around the next day's weather forecast with a model wearing the dress considered to be ideal for the temperature. To lend atmosphere or "realism" to the demonstrations, the commercial has a background blow-up of a familiar Washington scene, such as the Library of Congress, the Capitol Building, etc. (see cut). The model controls the temperature reading of the thermometer as the announcer delivers the weather forecast. Hecht also merchandises the weather spot via an in-store display specially featuring the garments shown on TV, a plus-factor which, according to the agency, enables the store to carry the TV sales theme to the sales counter.

Another example of Hecht's heavy local TV usage, and one which illustrates the flexibility of the campaign itself is the use of a daily

quarter-hour shopping show on WOIC (Monday-thru-Friday, 7:45-8 p.m.) Program, now entering its third month, is conducted by Hariot Stem, a Harwood Martin agency staffer who has worked closely with the store for some time. Format uses guests who, with Miss Stem, demonstrate and discuss the various products sold on Hecht counters, ranging from kitchen appliances to the latest evening gowns. To give the show a ring of authenticity—while providing the distaff viewer a closer insight to the behind-the-scenes of home economics and design—Miss Stem frequently has Hecht buyers as guest experts on the show.

Still another of Hecht's consistent video promotions is the co-sponsorship of the five-minute sports

(continued on page 31)

Live weather spots, with a story line devoted to fashions, have been a Hecht regular on WMAL-TV for the past 14 months. Spots run a full minute. (6:00-6:01 P.M.) five days a week. Back drop is a blow-up photo of a familiar Capitol scene.



TOP TEN SPOT ADVERTISERS DURING MAY AND THE STATIONS THEY USED

AMERICAN TOBACCO CO. (28)

Atlanta, WSB-TV; Baltimore, WMAR-TV; Boston, WNAC-TV; Buffalo, WBEN-TV; Chicago, WBKB, WENR-TV; Cincinnati, WLW-TV; Cleveland, WEWS; Detroit, WWJ-TV; Ft. Worth-Dallas, WBAP-TV; Los Angeles, KTLA; Memphis, WMCT; Milwaukee, WTMJ; Minn.-St. Paul, KSTP-TV; New Haven, WNHC-TV; New Orleans, WDSU-TV; New York, WABD, WCBS-TV, WPIX; Philadelphia, WFIL-TV; Richmond, WTVR; Salt Lake City, KDYL-TV; Schenectady, WRGB; Seattle, KRSC-TV; St. Louis, KSD-TV; Toledo, WSPD-TV; Washington, WMAL-TV, WTTG.

RONSON ART METAL WORKS (28)

Atlanta, WSB-TV; Baltimore, WMAR-TV; Boston, WBZ-TV; Buffalo, WBEN-TV; Chicago, WBKB; Cincinnati, WLW-TV; Cleveland, WEWS; Columbus, WLW-C; Dayton, WLW-D; Detroit, WWJ-TV; Ft. Worth-Dallas, WBAP-TV; Houston, KLEE-TV; Los Angeles, KTLA; Louisville, WAVE-TV; Memphis, WMCT; Milwaukee, WTMJ-TV; Minn.-St. Paul, KSTP-TV; New Haven, WNHC-TV; New Orleans, WDSU-TV; New York, WNBT, WCBS-TV; Philadelphia, WPTZ; Pittsburgh, WDTV; Richmond, WTVR; San Francisco, KPIX; Seattle, KRSC-TV; St. Louis, KSD-TV; Washington, WNBW.

HANDMACHER-VOGEL, INC. (21)

Atlanta, WSB-TV; Boston, WNAC-TV; Buffalo, WBEN-TV; Chicago, WENR-TV; Cincinnati, WLW-TV; Cleveland, WEWS; Detroit, WJBK-TV; Ft. Worth-Dallas, WBAP-TV; Houston, KLEE-TV; Louis-

ville, WAVE-TV; Milwaukee, WTMJ-TV; Minn.-St. Paul, KSTP-TV; New York, WNBT, WPIX; Philadelphia, WFIL-TV; Pittsburgh, WDTV; Richmond, WTVR; Salt Lake City, KDYL-TV; Seattle, KRSC-TV; St. Louis, KSD-TV; Washington, WMAL-TV.

CELANESE CORP. OF AMERICA (21)

Boston, WNAC-TV; Buffalo, WBEN-TV; Cincinnati, WLW-TV; Cleveland, WEWS; Detroit, WJBK-TV; Ft. Worth-Dallas, WBAP-TV; Houston, KLEE-TV; Los Angeles, KTLA; Louisville, WAVE-TV; Memphis, WMCT; Milwaukee, WTMJ-TV; Minn.-St. Paul, KSTP-TV; New Haven, WNHC-TV; New York, WCBS-TV; Philadelphia, WFIL-TV; Pittsburgh, WDTV; San Francisco, KPIX; Schenectady, WRGB; St. Louis, KSD-TV; Toledo, WSPD-TV; Washington, WOIC.

PHILIP MORRIS & CO. (20)

Baltimore, WMAR-TV; Boston, WNAC-TV; Chicago, WBKB, WGN-TV; Dayton, WLW-D; Detroit, WWJ-TV, WJBK-TV, WXYZ-TV; Erie, WICU; Los Angeles, KTLA; New Haven, WNHC-TV; New York, WABD, WCBS-TV, WNBT; Philadelphia, WFIL-TV, WCAU-TV; St. Louis, KSD-TV; Syracuse, WHEN; Washington, WMAL-TV, WOIC.

AMERICAN CIGARETTE & CIGAR CO. (20)

Baltimore, WAAM, WMAR-TV; Boston, WBZ-TV, WNAC-TV; Chicago, WBKB, WGN-TV, WENR-TV, WNBQ; Los Angeles, KLAC-TV, KTLA, KTSN; New York, WABD, WPIX, WATV, WJZ-TV, WCBS-TV, WNBT; Philadelphia, WCAU-TV, WFIL-TV, WPTZ.

BENRUS WATCH CO. (20)

Boston, WNAC-TV; Chicago, WBKB, WGN-TV, WNBQ; Cincinnati, WLW-TV; Cleveland, WEWS; Columbus, WLW-C; Dayton, WLW-D; Erie, WICU; Houston, KLEE-TV; Los Angeles, KTSN; Minn.-St. Paul, KSTP-TV; New Haven, WNHC-TV; New Orleans, WDSU-TV; New York, WJZ-TV; Philadelphia, WFIL-TV; Salt Lake City, KDYL-TV; San Francisco, KPIX; Seattle, KRSC-TV; Washington, WNBW.

PIONEER SCIENTIFIC CORP. (19)

Atlanta, WSB-TV; Buffalo, WBEN-TV; Chicago, WGN-TV, WENR-TV; Cincinnati, WLW-TV; Cleveland, WEWS; Dayton, WLW-D; Detroit, WWJ-TV; Los Angeles, KTTV; Milwaukee, WTMJ-TV; Minn.-St. Paul, KSTP-TV; New Orleans, WDSU-TV; New York, WCBS-TV, WNBT; Philadelphia, WFIL-TV, WPTZ; San Francisco, KPIX; Schenectady, WRGB; St. Louis, KSD-TV.

GOODALL CO. (17)

Atlanta, WSB-TV; Boston, WBZ-TV, WNAC-TV; Chicago, WNBQ; Cincinnati, WLW-TV; Cleveland, WEWS; Detroit, WWJ-TV; Ft. Worth-Dallas, WBAP-TV; Houston, KLEE-TV; Los Angeles, KLAC-TV; Louisville, WAVE-TV; Memphis, WMCT; New Orleans, WDSU-TV; New York, WJZ-TV; Philadelphia, WPTZ; Richmond, WTVR; St. Louis, KSD-TV.

HARRIS HARDWARE & MFG. CO. (14)

Atlanta, WAGA-TV; Baltimore, WMAR-TV; Boston, WNAC-TV; Buffalo, WBEN-TV; Chicago, WBKB; Cleveland, WNBK; Detroit, WJBK-TV; Los Angeles, KTSN; New York, WNBT; Philadelphia, WFIL-TV; Richmond, WTVR; Salt Lake City, KDYL-TV; Schenectady, WRGB; St. Louis, KSD-TV.

NAME YOUR SIZE

20 seconds*

30 minutes†

And we'll show you what can be done. Whether it's a half hour film series or a twenty-second station break, it makes no difference to our creative and production staff. Our experience of some twenty years in making sponsored films is available to you.

Our production "know-how" can best be demonstrated by screening for you some of our productions at our conveniently located studios.

FILMS FOR INDUSTRY

135 West 52nd Street, New York 19, N. Y.

PLaza 3-2800

* such as the Schlitz Beer Commercials

† The "Cholly Knickerbocker" Show, for example.

SPOT PROGRAMMING

(continued from page 19)

Effective use of live programming on a strictly selected market basis was made by Phillips-Jones Co., manufacturer of Van Heusen Shirts. Company entered video in Boston and Cleveland last fall to bolster a faltering shirt sales market in those cities (TELEVISION MAGAZINE, March 1949), and the campaign turned up some highly encouraging results. Objective of the over-all TV drive was to achieve promotion of its product at the dealer level, which would quickly be converted into increased sales.

To accomplish this, Phillips-Jones followed the pattern of buying talent that had already achieved solid popularity with the local audience. In Boston, the shirt company sponsored *Bump Hadley Pitching*, a twice-weekly sports segment that had already become a fixture on WBZ-TV with Hub viewers. Hadley had a personal following because of his successful baseball career—a fact that insured Phillips-Jones of the loyalty of the male audience.

In Cleveland Van Heusen sponsored the weekly *Dress and Guess*, on WEWS, featuring Paul Hodges, also a local "name" personality with a heavy following.

Spot Participations

Another phase of spot program usage—participations on live local shows—is used by such national advertisers as Wildroot Cream Oil, and The Great Atlantic & Pacific Tea Co., Amion Toothpowder, Cameo Curtains, Holiday Macaroon Mix. Latter four are using spots on *Your Television Shopper*, a 60-minute across-the-board daytimer on WABD (10-11 a.m.), New York. Commercials on this show are handled both by film or live demonstration by emcee Kathi Norris, depending upon the advertiser's own particular sales pitch, with cost of each announcement ranging from \$75 to \$85. Wildroot Cream Oil uses participating announcements on *The Wendy Barry* show, also a WABD program (Wednesday, 7-7:30 p.m.)

DON'T GET CAUGHT

You will undoubtedly increase your operations this fall. Your choice of personnel will then lie between the high-salaried experienced man whose love of TV, past experience and man or the untrained amateur. Why not choose training qualify him for this work, and who, at the same time, is willing to work in any job at any salary.

I am a young, married man, experienced in commercial still and movie photography, aiming at becoming a Television cameraman. TV production schooling has enabled me to adapt my past experience to this new field. For more detailed information, please write:

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

SPOT TIME RATES

Listed below are the latest available "Class A" time charges for one-minute (or less) film spots on all operating stations. Rates are on a one time basis only.

	One 20 Sec. or Less	Min. or Less
KOB-TV, Albuquerque		\$12.00
WAGA-TV, Atlanta	\$15.00	30.00
WSB-TV, Atlanta		30.00
WBAL-TV, Baltimore		55.00
WAAM, Baltimore		52.50
WMAR-TV, Baltimore		55.00
WBRC-TV, Birmingham		20.00
WNAC-TV, Boston		60.00
WBZ-TV, Boston		50.00
WBEN-TV, Buffalo		40.00
WBTV, Charlotte	25.00	30.00
WGN-TV, Chicago		60.00
WENR-TV, Chicago		60.00
WNBQ, Chicago		100.00
WBKB, Chicago	30.00	42.50
WKRC-TV, Cincinnati		35.00
WLWT, Cincinnati		35.00
WCPO-TV, Cincinnati		35.00
WEWS, Cleveland	50.00	60.00
WNBK, Cleveland		50.00
WLW-C, Columbus		20.00
WLW-D, Dayton		20.00
WHIO-TV, Dayton		30.00
WWJ-TV, Detroit		60.00
WJBK-TV, Detroit		50.00
WXYZ-TV, Detroit		60.00
WICU, Erie		30.00
WBAP-TV, Fort Worth		30.00
KLEE-TV, Houston		30.00
WFBM-TV, Indianapolis		25.00
KLAC-TV, Los Angeles	50.00	67.50
KFI-TV, Los Angeles		25.00
KTLA, Los Angeles	30.00	42.50
KNBH, Los Angeles		100.00
KTSL, Los Angeles	35.00	60.00
KTTV, Los Angeles		100.00
WAVE-TV, Louisville		40.00
WMCT, Memphis	25.00	30.00
WTVJ, Miami		30.00
WTMJ-TV, Milwaukee	40.00	50.00
WTCN-TV, Minn.-St. Paul	40.00	60.00
KSTP-TV, Minn.-St. Paul	40.00	60.00
WNHC-TV, New Haven		30.00
WDSU-TV, New Orleans		25.00
WPIX, New York	90.00	150.00
WATV, New York	80.00	100.00
WABD, New York		200.00
WCBS-TV, New York	250.00	320.00
WNBT, New York	250.00	250.00
WJZ-TV, New York	150.00	200.00
WKY-TV, Oklahoma City		30.00
WOW-TV, Omaha		40.00
WCAU-TV, Philadelphia		60.00
WPTZ, Philadelphia	70.00	70.00
WFIL-TV, Philadelphia		70.00
WDTV, Pittsburgh	40.00	48.00
WTVR, Richmond	50.00	60.00
WHAM-TV, Rochester		30.00
KSD-TV, St. Louis		40.00
KDYL-TV, Salt Lake City		23.00
KSL-TV, Salt Lake City		30.00
KPIX, San Francisco		37.50
KGO-TV, San Francisco		70.00
WRGB, Schenectady	30.00	37.50
KRSC-TV, Seattle		40.00
WHEN, Syracuse		24.00
WSPD-TV, Toledo		30.00
WTTG, Washington		50.00
WOIC, Washington		50.00
WMAL-TV, Washington		45.00

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The DuMont Colony—11 1/2 square-inch direct-view television screen, AM and FM radio, and dual-speed automatic record player. One of a complete line of television receivers.



DUMONT *first with the finest in television*

MERCHANDISING

"MADMAN" MUNTZ INTRODUCES NEW TECHNIQUES IN ADVERTISING & MERCHANDISING HIS OWN SETS

THE attention-getting methods of Earl ("Madman") Muntz, tested in Los Angeles and now underway on a large scale in New York and Chicago, emphasize the effect of imaginative and lively sales promotion and discards the necessity of the big discount and price cutting rampant in many dealer quarters. Muntz's entry into TV illustrates what can be done in the entire field of receiver merchandising and selling if the approach to the problem is well-founded and planned.

The Muntz method, unique in its complete control of the merchandising process from manufacturer direct to the living room of the potential customer, has sold many sets to date (he claims an average of 2,000 per week). Lowered prices, ranging from a 10-inch table model at \$199.50 to a 12-inch consolette at \$299.50, are obviously an eye-catcher for the consumer. But more compelling is Muntz's "blitzkrieg" technique of promoting his product.

Muntz virtually stormed into the apathetic New York market with a barrage of varied advertising and promotion ideas that, to date, are completely new to the medium. He

used a sales story spread across all ad media—newspapers, radio, and skywriting. The latter was used to sound the arrival of Muntz TV in New York via a fleet of planes that plastered the message as many as 50 times a day for two weeks.

Dealers Can Benefit From The Muntz Method

If these techniques are beyond the reach of the average dealer, the backbone of Muntz TV merchandising—demonstration and immediate service—is not. Prospects are invited to phone for a free demonstration (usually granted within an hour). If the customer is satisfied, he may buy on the spot, for cash or terms. One of the boasts of the Muntz organization is that "no one can get a discount on a Muntz set"—thereby shattering a theory held by many dealers today as a must for consumer-buying incentive.

The Muntz set fits in with this pattern of selling. Simplicity itself in comparison with most receivers, it has only two-thirds of the basic parts of standard sets, works with three buttons (volume, selector, and picture control), and is ready for

performance by merely plugging in on any outlet. Muntz claims that his set rarely needs an antenna and this is then installed at cost. With the set, salesmen can easily put on a dramatic home demonstration, and urge that a decision on the purchase be made at once. Sets are never left in the home while the prospective buyer makes up his mind. This technique has worked well enough: past records show that 16 or 17 sales are wrapped up out of 20 inquiries. And only about 25% have been bought with installment paying.

Living Room Demonstration Shows A High Acceptance

Customers pay a flat rate of \$4 a month for service, which includes everything including the picture tube. In Chicago, service calls were answered within the hour, and New York customers are getting the same action. Company has 50 trucks with two men in each for service and installation, plus a fleet of coupes with one technician. Indications so far point to an average of three service calls per set, one of them being right after the sale to adjust the set properly.

Keeping on with his pitch of pouring on the promotion from every angle, Muntz has his trucks plastered with appropriate blurbs and, of course, his familiar trademark—the Napoleonic caricature. Front of his New York headquarters also sports the Muntz caricature, and the whole establishment (formerly an A&P) has a flashy decor and a Hollywood atmosphere, to the point of having most of the personnel wearing dark glasses. Located on Northern Boulevard in Queens, the layout has 12,000 square feet of space, and all the warehousing of stock is handled there. Story is that Muntz got the spot just by chance but, either by luck or design, he set up shop in one of the most rapidly growing sections in the entire area.

Part of the fleet of trucks Muntz TV uses to deliver and install sets on quick notice. The plant has facilities for manufacturing and displaying models under one roof.



Baltimore Television means WMAR-TV

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

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

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

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PROGRAMMING

costumes



By **PAUL DU PONT**
Costume Designer for TV & the Theater

DESPITE the familiarity with problems in costume design for TV I was able to obtain from earlier association with the medium, *The Admiral Broadway Revue* has given me my greatest experience. This production contains all the elements of a Ziegfeld Follies—and it's done every week. It was the stiffest challenge I have had in my professional career, which goes back 15 years, and, in meeting it. I have come to the conclusion that the basic thing in television costuming is not what you should do but what you *shouldn't* do. It is vastly different from the stage. In the theater you have a complete pictorial wardrobe to achieve beauty and characterization; but the artistic rules and laws of the theater cannot always be applied to TV for a number of reasons:

(1) Because of color and relation of one color to another, not as they actually are in the theater but as they appear on the television screen.

(2) Even with finest sets there is a certain amount of camera distortion that has to be taken into account.

(3) Certain physical aspects of

an actress or an actor become more prominent in television than on the stage. Therefore, by use of color and detail in the waistline, twenty pounds can be added or taken away from a person's waist. For example, in the "Silver Cord," I wanted to fatten Meg Mundy a bit and still keep her in good trim figure. A broken diagonal stripe through the midriff did this perfectly. To reduce a person's hips in television, I have found the best means is to add four times as much bulk in the costume as a person would ordinarily wear in street clothes. For example, a peplum or ruffle around the waist and the use of an exaggeratedly slim skirt reduces the hips enormously.

(4) Contrary to stage designing, the use of pattern fabrics or busy designs, such as beads and brocade, is much more interesting for an actress. In the theater I would never use for an actress any pattern other than color.

I have been doing a bit of experimenting in black and white which, of course, are supposedly taboo in television. I find that they can be used provided the texture is of sufficient quality to offset reflection of light. For example, an embroidered, eyelet pique blouse will produce no shadow or flare. In one production, a soldier wore a flat military buckle. It flared, producing a shadow that cut the man precisely in half down the middle. This was corrected by covering the buckle with soap.

It is advisable, I have found, to avoid showing an actress' forearm unless in decollete. Bare arms with-

A scene from *Cyrano de Bergerac*, a show which presented many costuming problems.



out a strapless dress create too much motion about the face when the arms are moved, thus detracting from expressions. Satin, another taboo, I have found usable provided the lustre is very slight; and even black satin is satisfactory if it is edged, where it borders on the skin, with black net.

On large production scenes such as regularly used in *The Admiral Broadway Revue*, I minimize detailed costumes in every way possible so as not to detract from the actress or actor. However, if close-ups are to be used, I keep the detail as near as possible to the face, neck and shoulders.

Most actors prefer suits that are loose, whether on the stage or in street wear. Wearing this type of highly tailored lounge suit in television is a great mistake; makes the actor look too bulky. In television men's suits should be at least a size too small. For example, some of the dancers in *The Admiral Broadway Revue*, with just their skin-tight ballet costumes, look far better proportioned than men wearing the comfortable, loose fitting suits they prefer.

TV Will Influence Women's Fashions

One of my principle projects is accumulating a television wardrobe, especially costumes that normally would be white—nurses' uniforms, sailors', dentists', waiters', etc. These I am making in what I call Television Blue, which is a kind of ice blue. It is the same color which was used in making movies thirty years ago.

One important outgrowth in television will be its vast influence on the fashions of both men's and women's clothes. There will be a problem, however, for women who try to copy the clothes they see in television, since the TV screen is deceptive. There is a vast difference in what is seen on the screen and what the costumes actually look like on the television stage. Often, expensive clothes, in good taste, are so misrepresented in television as to look downright cheesy. On the other hand, a cheaper dress which has been devised or created for a particular television situation will have far better lines, and look like a smart Parisian creation. That is the reason, in my opinion, why most television fashion shows are flops.

TUBE-MATCHING EASED BY VIDEO ANALYZER

The problem of matching and balancing camera-tubes is expected to be considerably eased as the result of the Video Analyzer recently developed by Dr. Frank G. Back, inventor of the widely-used Zoomar lens. A compact device consisting of a light source, a special transparent test target and a calibrated lens, the Analyzer permits image orthicon tube checks quickly and more accurately than possible heretofore.

Analyzer Triples TV Camera Checks

Image orthicon tubes vary greatly in their response or sensitivity to light intensity and color. And this has sometimes hurt the quality of the picture since, unless tubes with approximately the same characteristics are used in the cameras of a three-camera show, the image on the receiver suffers every time there's a switch from one camera to another. At present, cameras at most stations are balanced and adjusted only slightly before a show by focusing them on a large paper target. This consists of a variety of printed test patterns which are then checked against their images as they appear on the monitor. With this system, the best cameraman can do is to check his camera and its image orthicon for five of the many characteristics and adjustments. The Video Analyzer provides, in all, 14 important checks—about three times as many as possible under present conditions.

It's expected that images of higher quality and brilliance on home receivers will be made possible by the Analyzer, which fits directly on the TV camera lens and allows the cameraman to give his camera and its image orthicon pick-up tube a complete step-by-step check to insure maximum image quality.

THE NEW SHOWS "Volume One" Presents An Interesting Technique

At the start of *Volume One*, writer-producer Wyllis Cooper appears briefly, just long enough to remark that the forthcoming show could be done only in TV, and isn't possible in any other medium. Whether that's so or not, *Volume One*, seen sustaining over ABC, offered one of the most stimulating half-hours yet seen on TV in its opening performance.

Hard to define, but probably best described as a psychological drama, *Volume One* emphasized mood more than plot, camera technique more than sets. Three players made up the cast, and the entire action took place in a dingy hotel room—itsself more suggested than seen. Only props were a chair, a cardtable, a deck of cards, and a "mirror" (seen briefly at the end.)

Treated as the viewer's screen, the "mirror" largely gives the offering its strikingly compelling effects. Peering into the "mirror" for most of the time, the actors are seen in grim, arresting closeups. And, just as Cooper planned, the

(continued on page 31)



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PROGRAMMING

(continued from page 29)

viewer gets the almost uncomfortable feeling of looking in on weird happenings behind closed doors, rather than merely watching a play. Also, the show's appeal is heightened by vivid lighting touches, such as having a shaft of light stab the darkness of the room as a car goes by outside.

These highly-imaginative and unfamiliar devices add up to making *Volume One* a steadily fascinating show. And, while it never becomes quite clear exactly what happens (the story ends without solution) the viewer can settle this to his own satisfaction. More important, Cooper has given some credence to that oft-repeated line about TV being a unique medium, by trying something which bears this out.

Olsen and Johnson On For Buick

Marking Buick's first TV sponsorship, the new Olsen and Johnson show teed off in the now famous time slot (Tuesday, 8:00-9:00) formerly occupied by Milton Berle. As expected the show had all the slam-bang pace so typical of the pair,

and should prove a good replacement for Berle, provided it can keep coming up with fresh material to sustain 60-minutes of clowning each week. As usual, Olsen and Johnson were in everything, including the commercials, on the first show. In the fall, when Berle returns, program will get a new permanent position on NBC. Kudner is the agency and is preparing plans for an integrated promotional program which will allow Buick dealers to tie in closely.

Bank of America Sponsors Kieran's Kaleidoscope

Bank of America, world's largest financial institution, has just started sponsorship of *Kieran's Kaleidoscope*, Thursdays at 7:15 p.m. over KGO-TV, San Francisco. A weekly series of nature films, directed and narrated by John Kieran, *Kaleidoscope* covers all kinds of subjects pertaining to plant and animal life in interesting fashion, and photographed in natural habitat. Kieran, as he demonstrated on *Information Please*, rates as an authority not only on nature but also literature, sports, art and other fields; and should be able to turn up fascinating material indefinitely.

DEPARTMENT STORE

(continued from page 23)

films produced by The Goodall Co. and aired daily on WOIC. Show features various types of sports—golf, tennis, etc.—and lends itself well to a tie-in of this type. Hecht, which buys the time for the show, precedes and follows it with slides.

To supplement its program schedule and insure follow-through consistency of hitting the TV audience with every advertising technique, Hecht uses a liberal sprinkling of one-minute slide commercials or station breaks, plus participations.

Participations are used on such TV segments as the weekly *Johnny Bradford Show* on WNBW on an irregular basis, spotting participation commercials in line with promotion of a special household item. For a paint product, as an example, Hecht uses a live commercial in which an announcer or guest on the program will paint a chair or table, demonstrating the quickness and ease of application. Slide commercials or station breaks are also used liberally on the three stations each day, ranging from five to 15 separate announcements, depending upon availabilities and adjacencies.

NOW! Modern, Comprehensive TV "Staging" plus NEW TV REVENUE from Pattern Time



with the GRAY TELOP

This most versatile telecasting optical projector enables dual projection with any desired optical dissolve under exact control.

The accessory STAGE NUMBER 1 adds three functions separately or simultaneously: a) teletype news strip, b) vertical roll strip and c) revolving stage for small objects.

The TELOP, used with TV film cameras, permits instant fading of one object to another, change by lap dissolve or by superimposing. Widest latitude is given program directors for maximum visual interest and increased TV station income.

For full details write for Bulletin T-101

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category breakdown of all advertisers

TOTAL, JUNE 1, 1949	1310	FOODS, BEVERAGES	152	Florists	8
AUTOMOTIVE	135	HOME APPLIANCES & HOUSEWARES	99	Food Stores	8
Auto Manufacturers	9	HOME INSTRUMENTS	113	Furniture, Rugs, Antiques	42
Dealers	106	Distributors & Manufacturers	102	Hardware Stores	3
Motor Oils & Fuels	10	TV Accessories	11	Jewelers	17
Tires & Other Rubber Products	10	OFFICE SUPPLIES	3	Repairs & Personal Services	31
BANKS, INSURANCE & LOAN COMPANIES	37	OPTICAL & HEARING AIDS	3	Miscellaneous & Unclassified	12
BEER & WINE	82	PHOTO EQUIPMENT	8	SCHOOLS, CAMPS	6
BUILDING MATERIALS	10	PUBLISHERS, ENGRAVERS	26	SOAPS, CLEANSERS, & STARCH	17
CIGARETTES	13	REAL ESTATE	13	STORAGE	9
CLOTHING & APPAREL	64	RECREATION	23	SWEETS & CANDIES	27
DOG FOOD	8	RESTAURANT & HOTELS	26	TOILETRIES & DRUGS	36
		RETAIL OUTLETS	279	TOYS & SPORTS	27
		Appliance Stores	46	TRANSPORTATION	8
		Clothing Stores	62	UTILITIES	10
		Department Stores	47	WATCH COMPANIES	7
		Drug Stores	3	MISCELLANEOUS	69

Breakdown of Station Operations

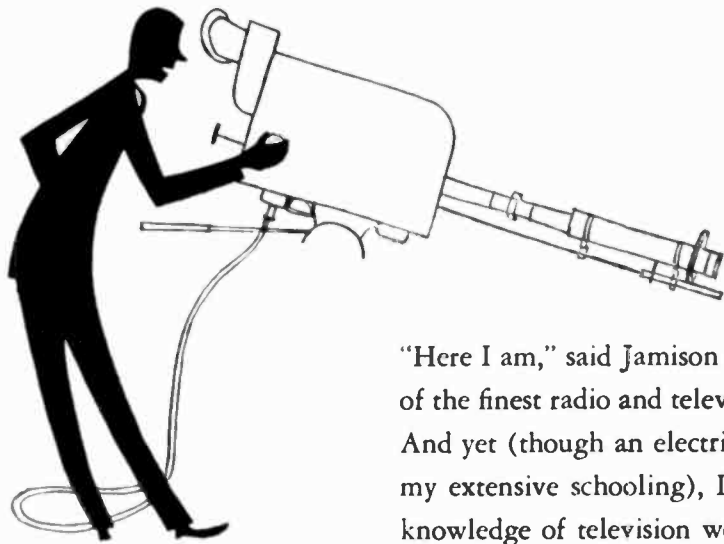
IMPORTANT: In reading the station operation chart below, several factors such as time charges, commercial sponsorship of remotes, etc., must be kept in mind for a true evaluation. Because of the varying factors, this chart should not be used for comparative evaluation. These figures are presented merely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

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WCBS-TV	57	16%	60%	24%	—	45%	55%
WATV	36	25%	19%	56%	—	38%	62%
WPIX	51 1/6	45%	25%	30%	—	34%	66%
WNBT	54	19%	64%	17%	—	40%	60%
WABD	42 1/2	24.1%	65.5%	8.2%	2.2%	35%	65%
WJZ-TV	49	20%	56%	24%	—	40%	60%
WFIL-TV	45	28.9%	13.3%	13.8%	44%	59.8%	40.2%
WENR-TV	39 1/2	30.2%	22.2%	25.6%	22%	50%	50%
WWJ-TV	49 1/6	10%	27%	16%	47%	65%	35%
KTSL-W6XAO	22	27%	33%	27%	13%*	33%	67%
WLW-T	49 2/5	36.6%	34.7%	12.1%	16.6%*	58.9%	41.1%
WTMJ-TV	55	16%	30%	14%	40%	59%	41%
WTVR	46 2/3	—	26%	7%	67%	44.9%	55.1%
WBAP-TV	33	14%	15%	24%	47%*	42%	58%
KSTP-TV	28 1/6	27%	12%	34%	27%*	69%	31%
KSD-TV	48	10%	20%	4%	66%**	67%	33%
WBKB	85 5/6	27.6%	8.3%	64.1%	—	74.8%	25.2%
WJBK-TV	35	3%	13%	16%	68%**	34%	66%
KTLA	38	40%	31%	29%	—	35%	65%
WPTZ	49	26%	25%	8%	41%	60%	40%
WBEN-TV	37	7%	18%	13%	62%**	79%	21%
WNBQ	53	5%	10%	30%	55%	80%	20%
KPIX	26	20%	12%	35%	33%	38%	62%
KLEE-TV	45	45%	1%	15%	40%*	55%	45%
WMAR-TV	70	8.7%	23.5%	33.2%	34.6%	47.9%	52.1%
WOIC	36	.3%	28%	10.7%	61%	30.3%	69.7%
KNBH	12 1/2	13.8%	30.3%	15.2%	40.7%	44.7%	55.3%
WGN-TV	54 1/2	42.1%	14.7%	12.5%	30.7%	69.5%	30.5%
WAGA-TV	13 1/2	—	—	58.8%	41.2%**	41.5%	58.5%
WEWS	53 1/6	22.9%	24.8%	3%	49.3%	66.8%	33.2%
WNBK	36 1/2	6.2%	16.5%	21.4%	60.1%	39%	61%
WBAL-TV	65	—	31%	18%	51%	28%	62%
KRSC-TV	29 5/6	30%	3%	23%	44%	52%	48%
WLW-C	44 1/2	—	56.6%	24.3%	19.1%	38.1%	61.9%
WLW-D	41	.9%	67.2%	15%	16.9%	38%	62%
KFI-TV	42	—	90%	10%	—	54 1/2%	45 1/2%
KLAC-TV	27 1/2	50%	40%	10%	—	65%	35%
WNHC-TV	50 1/2	—	—	—	—	46%	54%
WCAU-TV	51 3/4	17%	36%	8%	39%	59%	41%
WRGB	40	6.3%	16.2%	5%	72.5%**	—	—
KGO-TV	12 1/2	50%	15%	35%	—	70%	30%

*Network film recordings

**Network and film recordings

Our man Jamison . . . and the Zoomar lens

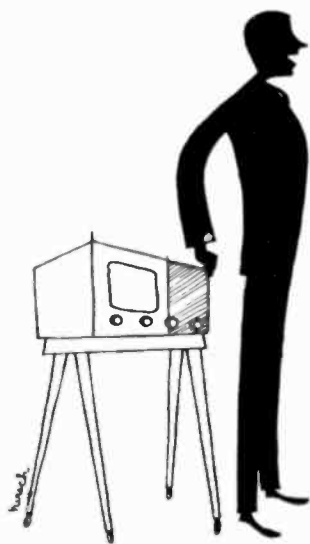


"Here I am," said Jamison to himself one day, "employed by one of the finest radio and television representatives in the country. And yet (though an electrical engineering degree was included in my extensive schooling), I feel that a more detailed knowledge of television would enable me to serve Mr. Weed's clients even better than I do now."

So he lost himself in a maze of coaxial cable, iconoscopes, kinescopes, Zoomar lenses, radio relays, programming costs and rate cards.

Jamison returned positively fluorescent from his intensive study of television. "One of the finest entertainment, communication and advertising media the world has ever known," he would state decisively and early in any conversation. "Take the Zoomar lens, for example, a most extraordinary technical development.

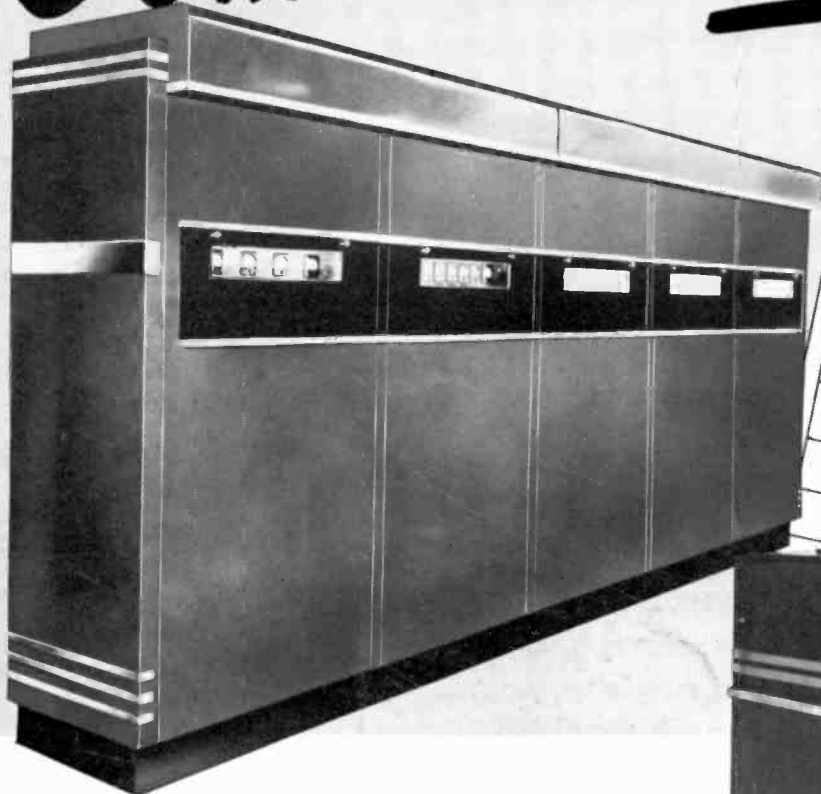
"Television's great potential is being transformed before our eyes (if you will pardon the expression) into an exciting economic reality. I am both proud and happy to be associated with a firm of representatives who are pioneering in its commercial application."



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