

DU MONT Type TA-124-B

Dual Image Orthicon Chain

Split-second action through quick setup and finger-tip controls; accessibility for time-saving inspection and immediate maintenance; superlative image pickup with precise electronic viewfinder checkup; handy matched units for all required power, synchronizing, amplifying and monitoring functions plus latest camera effects—such explains the popularity of the Du Mont Type TA-124-B Dual

Image Orthicon Chain for studio and outdoor telecasts alike.

Whatever your telecasting plans or requirements—from modest start (Acorn Package) to most ambitious setup—whether local station or network—be sure to get the details of this outstanding camera equipment. From camera to antenna, it's DU MONT for "The First with the Finest in Television."

FEATURES...

Heavy-duty cables and "Jifty" Connectors for trouble-free operation. Built in intercommunications.

Camera: Four-lens turret. Electronic viewfinder and camera integral assembly, but separately operable. Heater and blower for wide variation of ambient temperatures. Pan-handle operation of focus control. Remote iris adjustment from camera rear. No screwdriver controls. Factory-aligned peaking in video pre-amplifier.

Auxiliary: Pentode control of focus-coil current. Independent cable delay compensation for multiple camera hook-ups.

Power Supplies: Rugged construction. Super-regulating supplies for video circuits.

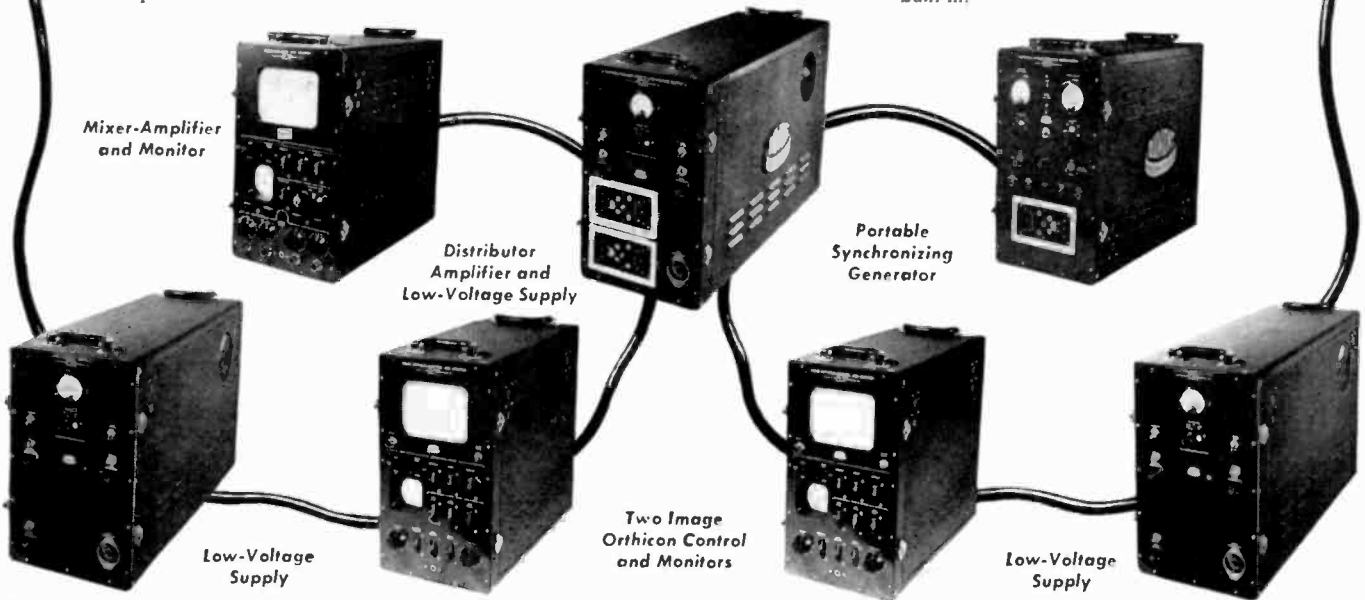
Control and Monitor: Thumb-wheel controls. Line-to-line clamp circuits. Single-camera chain operation if necessary.

Sync Generator: Smallest and lightest

portable unit extant. Better rise time of pulses and freedom from adjustments than most studio type sync generators.

Distribution Amplifier; Equipment set up to handle up to four cameras without use of junction boxes.

Mixer Amplifier and Monitor: Automatic lap dissolve and fading circuits (four speeds) applicable up to four channels. Normal manual mixing and fading, also built in.



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

Televiser

THE JOURNAL OF TELEVISION

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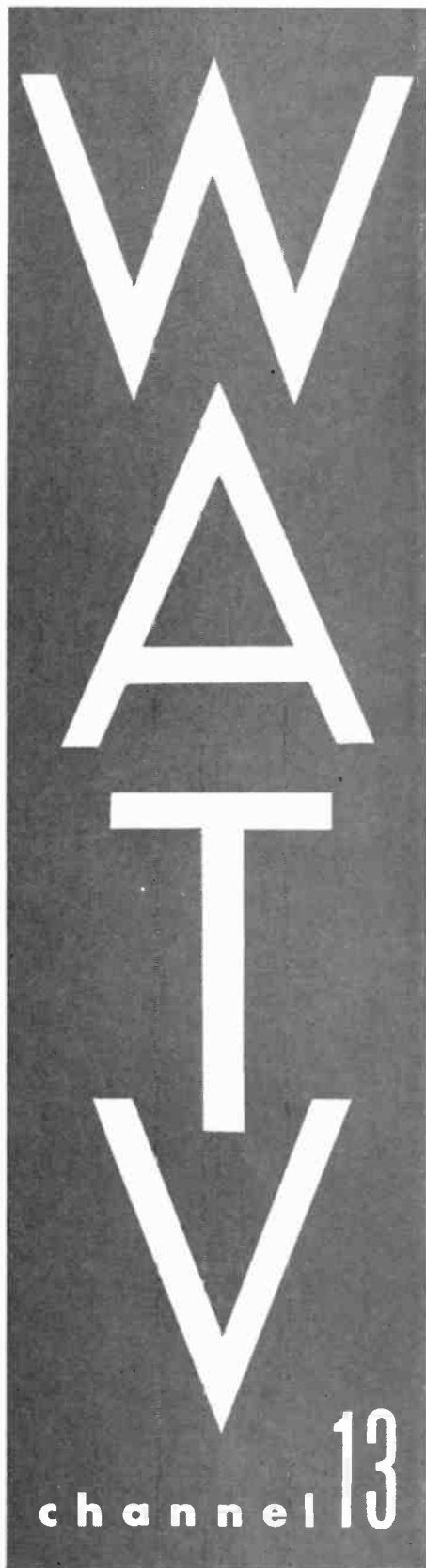
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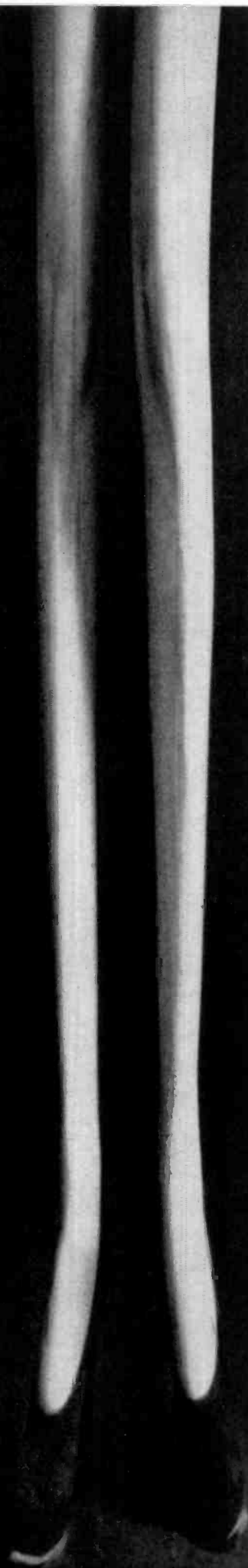
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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

ankles



The Coney Island-mirror distortions you see on some television screens can add alarming pounds to the prettiest girl you know. But it doesn't happen at CBS-TV.

ANKLES ARE SLIMMER HERE... because CBS engineers "stretch" them, to counteract the tendency toward widening effects on the TV screen. By the time you see them they're as pretty as they ought to be.

ACTORS ARE COOLER AT CBS... more at home... because they don't fry in tropical studio temperatures, thanks to "cold light," also developed by CBS experts.

are slimmer on CBS

THE SCENE IS LIVELIER AT CBS... because backgrounds can be made more fluid and variable with rear-screen projection... another CBS-TV development.

AND PROGRAMS ARE BETTER ON CBS... built with the same skill, enthusiasm and care that have given CBS-TV its technical leadership. Indeed CBS is today the largest and most successful creator of package programs in television.

YOUR PROGRAM WILL DO BETTER ON CBS-TV... the network with six of the top ten Hooper-rated programs, four of which are CBS package programs.



TELEVISION *at a Glance*

(NEWS)

THIS MONTH'S BOX-SCORE

(As of April 20, 1949)

Stations-on-Air	61
Cities with TV Service.....	35
Construction Permits	58
Applications	320

TV GROSSES \$5,240,665 IN FIRST THREE MONTHS OF 1949: Gross expenditures for tv time sales for the first quarter of 1949 totalled \$5,240,665 according to the N. C. Rorabaugh Co. Sales have showed a steady increase since the first of the year from January, \$1,351,576, to February, \$1,803,345 to March, \$2,085,744. Total number of advertisers jumped from 727 in January to 917 in February and to 1,027 in March.

ONLY SMALL PART OF SET MARKET REACHED: The 1,500,000 tv receivers sold to date represent only a three-percent saturation of the market, John W. Craig, Avco Manufacturing Co. vice-president told members of the National Retail Furniture Association last month. Craig predicted that in the next decade television will provide stability and strength to organizations in the retail furniture, department store and appliance field.

RMA APPOINTS TV COMMITTEE: Paul V. Galvin, president, Motorola,

Inc., is the chairman of a new Radio Manufacturers Associations television public relations committee. The RMA committee has been formed for the presentation of information on tv to the public, the government and other interests, according to RMA president Max F. Balcom.

TV TO PROMOTE MOVIES: George R. Shupert, director of commercial operations, television division, Paramount Pictures, Inc. said last month, "Television is certain to prove of far greater help than harm to the movie industry. . . . In motion pictures we have a product . . . designed expressly for high sight-and-sound appeal. Television is the perfect medium to promote it. . . . There are 55,000,000 prospects our advertising usually fails to stir. When television blankets the country, it can do an unprecedented selling job for us."

NEW TECHNIQUE TO PICK TV SITES: A new technique for selection suitable tv and fm transmitter sites based upon actual field tests employing airborne equipment was outlined by Edward S. Clammer, RCA Engineering Products Dept., at the NAB convention in Chicago last month. The new system would provide information on field strength and incidence of echoes within the proposed service areas by employing transmitter and antenna radiating pulses of short duration, high peak power, and low recurrence rate from a helicopter or balloon.

RCA ENGINEERING CLINIC, MAY 9-13: The seventh in a series of television technical training courses will be held by the RCA Engineering Products Department at the RCA Victor Camden plant, May 9-13. Course will

feature demonstrations and instruction in the use of "community" type tv equipment, including a new 500-watt tv transmitter, and projection and film recording equipment.

TUBE SALES FIGURES FOR 1948: Cathode ray receiving tube sales in 1948 numbered 1,265,472 valued at \$31,985,461, according to RMA. The 1947 figures were 274,000 tubes valued at \$7,756,203.

VIEWERS WILLING TO PAY FOR MOVIES SAYS ZENITH: According to the Zenith Radio Corporation, a recent survey in 25 American cities reveals that four telephone subscribers out of five are willing to pay one dollar a picture to see first run movies on television sets in their own homes. The average phone subscriber, says Zenith, has seen in the theatre less than half of the 21 greatest box office successes released in the last ten years. Says Zenith president, Commander E. F. McDonald, Jr., "the American people do not expect to see new movies free of charge, and . . . they are perfectly willing to pay to see them on television."

CO-AX ALLOTMENTS: Allotment of time periods on three new westbound coaxial channels between New York and Chicago, which will be available on May 1, have been completed and will be in effect until Aug. 31.

DERBY SPONSORED: The 75th running of the Kentucky Derby, May 7, will be televised live for the first time by WAVE-TV, Louisville, under the sponsorship of Gillette Safety Razor Co. (Maxon). The Derby will also be seen on film on the CBS-TV network twenty-four hours after its completion.

TV EFFECT ON RADIO: Classical music, news, quiz and audience participation shows and comedy situation programs are holding up best in radio against inroads made by television, according to a special study made by WOR, N.Y. Report showed that radio listening in tv homes was almost 75 percent below the level prevailing in all homes for the 6 p.m. to 10:30 p.m. period. Findings were based on January Pulse reports. Hardest hit radio programs were mysteries, general dra-

FOR

SMART

TELEVISION

COMMERCIALS

1 **VV** RESPONSIBILITY

2 **GET PRICES FROM VIDEO VARIETIES BEFORE YOU ORDER FILMS**

SYMBOL OF



RESPONSIBILITY

VIDEO VARIETIES CORPORATION

OFFICE
41 E. 50th ST.
STUDIOS
510 W. 57th ST.
NEW YORK
MURRAY HILL 8-1162

matic human interest, and variety-comedy shows.

ANOTHER OBSOLESCENCE ANSWER: Television Shares Management Co., sponsor of Television Fund, Inc. told members of its distributing group in April that television receivers now purchased are likely to be replaced at the pleasure of their owners for various reasons in line with improvements, long before they become obsolete because of frequency changes. Until the FCC determines how the UHF band is to be used "much of the equipment development must be delayed and at least one year and maybe several years after the commission makes its decisions will be required before UHF television can really be considered a service."

RADIO IS DOOMED: In a recent issue of Look, Merlin A. Aylesworth, first president of the National Broadcasting Company, said, "I predict that within three years, the broadcast of sound, or ear radio, over giant networks will be wiped out. Powerful networks television will take its place, completely overshadowing the few weather reports and recorded programs left to . . . radio stations."

TELEVISION COMMERCIALS

Cartoon - Technical
Animation

•

LIVE PHOTOGRAPHY
Optical Effects

•

Everything done in our
own studios—prompt
service—fair prices!

•

LOUCKS & NORLING STUDIOS

245 WEST 55th STREET
NEW YORK 19, N. Y.
CO. 5-6974-5-6

•

"In business since 1923"

RADIO IS NOT DOOMED: Max F. Balcom, president, Radio Manufacturers Association, said in Chicago last month that radio will not be killed off by television, "anymore than the phonograph was liquidated by radio." He said that although radio-set production has declined in recent months, the number of radios which will be produced this year will out-number tv sets four or five times.

1949 SET SALES: During 1949 television sets will be purchased by at least 1,580,000 families, but as many as 2,710,000 sets may be sold if selling techniques are improved, according to a survey just completed by the Sylvania Electric Products, Inc.

Stations and Networks

RATE CARDS FOR OHIO STATIONS: Rate cards for WLW-D, Dayton, and WLW-C, Columbus, have been released by the Crosley Broadcasting Corp. All Crosley tv rate cards allow a discount of from 25 to 40 percent for frequency. Rates range from \$200 per hour to \$20 for one minute.

WSYR-TV SET FOR FALL: WYSR-TV, Syracuse, plans a Fall opening. Col. Harry C. Wilder, president, announced recently. Ground for its transmitter will be broken shortly at Sentinel Heights, 1,440 feet above sea level. WSYR-TV broadcasts will be primarily network during the first months of operation. Equipment is being manufactured by General Electric.

KLAC-TV APPOINTS KATZ: The Katz Agency, Inc., has been appointed national advertising representative for KLAC-TV, Los Angeles.

WGN-TV NEW ANTENNA: By May 1 the new WGN-TV Chicago antenna will be installed and in operation on top of the Tribune Tower.

KTSL REALIGNS PROGRAMS: KTSL, Hollywood, has realigned its program structure to five nights a week, eliminating Tuesdays and Wednesday, effective April 15.

DuMONT HONORED: The American Legion "Achievement of Distinction Award," was presented jointly to the DuMont Television Network and the United States Veterans Administration April 7 for the program series, "Operation Success," a public service telecast for veteran training and job opportunities.

(Continued on page 8)

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.

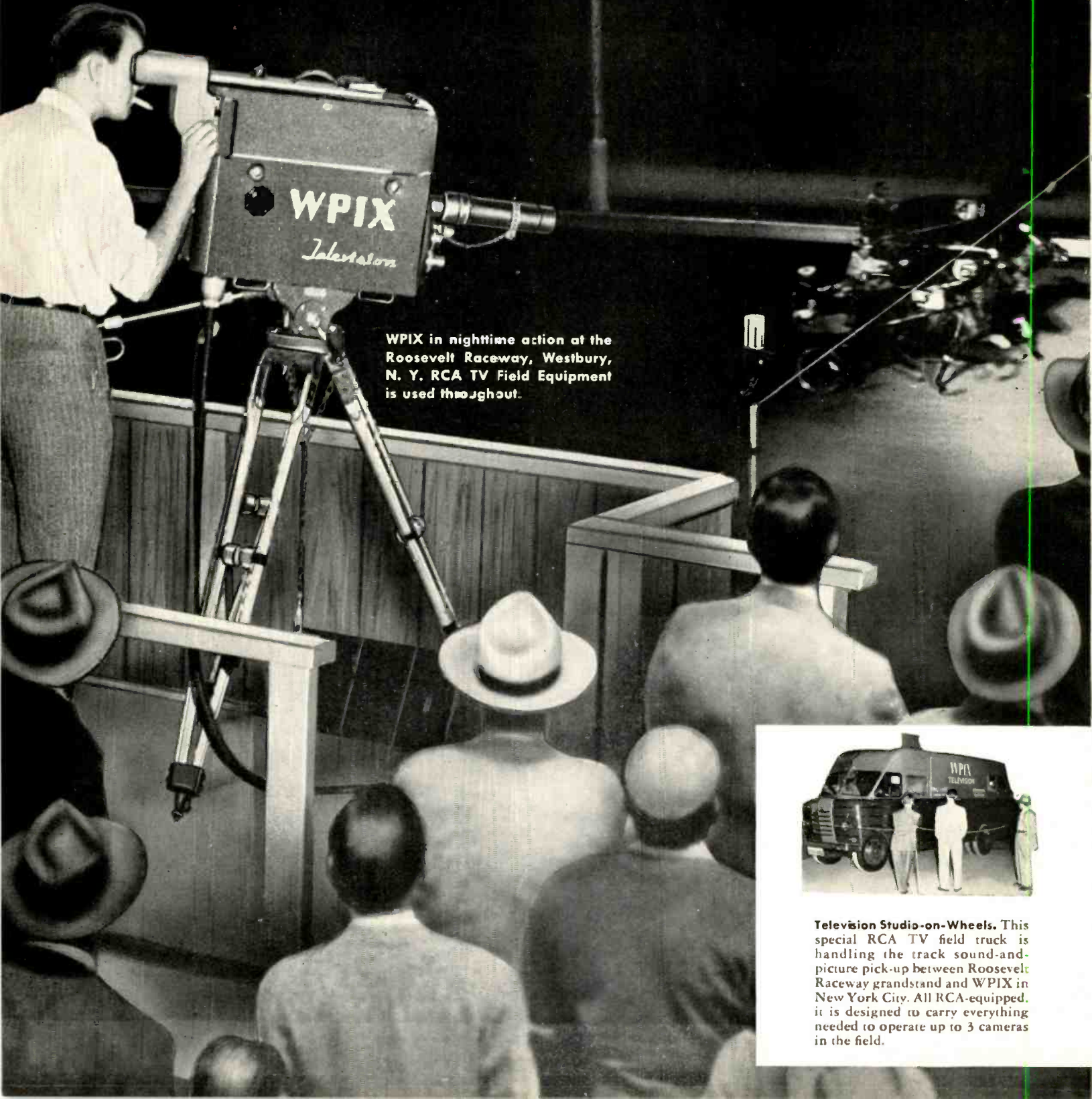
WMAR-TV's coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequalled in this rich, productive area.

Represented by

THE KATZ AGENCY INCORPORATED

ATLANTA • CHICAGO • DALLAS
DETROIT • KANSAS CITY • LOS ANGELES
NEW YORK • SAN FRANCISCO

Everything for TV



WPIX in nighttime action at the Roosevelt Raceway, Westbury, N. Y. RCA TV Field Equipment is used throughout.



Television Studio-on-Wheels. This special RCA TV field truck is handling the track sound-and-picture pick-up between Roosevelt Raceway grandstand and WPIX in New York City. All RCA-equipped. It is designed to carry everything needed to operate up to 3 cameras in the field.

... complete field equipment,

for instance —

● That exciting finish you see is being covered by television field equipment, all-RCA from camera to microwave relay antenna.

Thoroughly practical for quick, on-the-spot pick-ups, this highly compact and portable equipment is designed to handle outdoor telecasting under all sorts of conditions. Complete pick-up and relay equipment includes: two image orthicon cameras (with telephoto lens); camera tripods; camera control units; on-the-air master monitor; camera switching system; synchronizing generator; microwave relay equipment; associated power supplies; reels of cable—all carried in one special truck.

Why this preference for RCA field equipment among the majority of TV stations now in operation?

Because RCA TV Field Equipment has been worked out by television experts who know

the business. All gear, for example, is completely portable and subdivided into small units for easy handling. All field cameras are equipped with 4-position turret lens and electronic view finders. There are complete switching facilities that help the operators deliver faster-moving shows. And there is a special truck that carries the equipment to location... with all the facilities required to run most of the equipment *right from the vehicle itself*. No wires needed to get the picture signals back to the station. High-efficiency microwave radio relay does it—airline!

Overlook none of the technical and economical advantages of correct initial station planning. Your RCA Television Specialist can help. Call him. Or write Dept. 89E, RCA Engineering Products, Camden, New Jersey.



TELEVISION BROADCAST EQUIPMENT RADIO CORPORATION of AMERICA ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



RCA Microwave Relay Transmitter TTR-1A. Transmits the picture signals from field to studio (or from studio to transmitter). It includes a parabolic antenna with hook-shaped wave guide, built-in transmitter, and remote control unit. Matching receiver unit at the station picks up the microwave relay signal.



RCA Field Camera Control TK-30A. For monitoring the picture and controlling its quality. Unit No. 1 includes one 7" picture monitor tube and one 3" oscilloscope (to observe video signal waveform). Unit No. 2 is the power supply.



RCA Field-Switching System TS-30A. Nerve center of TV field pick-up operations. Switches intercom circuits and picture signals between cameras and monitor. Unit No. 1 provides for video switching, sync signal insertion, and master monitor switching. Unit No. 2 is the power supply.



RCA Field Synchronizing Generator TG-10A. Produces timing pulses for TV field equipment. Unit No. 1 includes pulse-forming circuits, frequency-control circuits, and power supply. Unit No. 2 includes the pulse-shaping and output circuits.



**20 second
GIANT...**
...the BULOVA
"COMET"
film spot

This fast-paced film commercial carries *impact* in a brief 20 seconds. Its visual and audio appeal are achieved by a combination of animation and special effects. We're proud to have produced it for the Bulova Watch Company, Inc., through the Biow Company, Inc.

You must see it to appreciate what can be accomplished in 20 seconds. We'd like to show it to you.

* * *



70 EAST 45th ST NEW YORK 17 N.Y.
MURRAY HILL 6-8933

Television At A Glance

(Continued from p. 5)

KGO - TV BEGINS OPERATIONS: KGO-TV, ABC San Francisco outlet, will begin regular program service on May 5. Other ABC owned and operated stations are WJZ-TV, New York; WENR-TV, Chicago; and, WXYZ-TV, Detroit. A fifth, KECA-TV, will begin operation in Los Angeles sometime this year, KGO-TV, operating on channel 7, began test pattern telecasting on February 21.

WAAM's TWO HOUR SPORTS SHOW: WAAM, Baltimore, has started a two hour daily program, "The WAAM Sports Room," Monday through Saturday. The show gives the latest sports results including racing, baseball, field events, etc. and features guests from the sporting world.

WENR-TV EXPANDS: WENR-TV, ABC Chicago outlet, has acquired an additional 4,000 square feet of space in the Opera Building, which will be used for additional studio facilities and storage space.

WOR-TV SETS FIRST SHOW: WOR-TV New York, scheduled for June 1 opening, has signed Schaefer Beer for a minimum of 13 Brooklyn Dodger night games. WOR-TV will commence test patterns on channel 9 this month. Regular Dodger games are telecast on WCBS-TV which cannot handle the night schedule. Lewis Cigars has bought the fifteen minute segment preceding each nightgame.

WGN-TV SIGNED TO DuMONT: WGN-TV, Chicago, has signed a full primary affiliation with DuMont, effective April 13.

WBKB JOINS CBS: WBKB, Chicago, owned and operated by Balaban and Katz, will become the key outlet in Chicago of the CBS Television network. Affiliation agreement calls for WBKB to join CBS within not more than six months, and for the station to carry the full CBS-TV schedule, commercial and sustaining.

KFMB-TV STARTS MAY 15: KFMB-TV, San Diego will start broadcasting May 15 on channel 8 with twenty hours of programs per week. Of the total, Jack Gross, owner and general

manager, announced, one-third will be film recordings of ABC, CBS, and NBC shows, one third of programs film and remotes, and the remaining third studio originations.

Television Publications

Recent books, releases, brochures and other publications of interest to televisioners. For further information write Publications Department, TELEVISER, 1780 Broadway, New York 19, N. Y.

The Dynamic Television Industry. Released by the research department, Bache and Co., 36 Wall St., New York 5, N. Y.

Three-page mimeographed report on the growth of tv and its status today. Interesting comments on tv effect on other industries. Carefully researched.

Modern Radio Advertising (with an analysis of television advertising) a Printers' Ink Business Bookshelf volume by Charles Hull Wolfe. Funk and Wagnalls Co., New York, N. Y., \$7.50. A thorough (766 pages) coverage of radio and television advertising by the director of the radio and television testing bureau at Batten, Barton, Durstine and Osborn giving factual, easy-to-grasp information on planning campaigns, buying time, writing commercials and testing for results. Covers reasons and methods of using selective broadcasting, network advertising, and other subjects. Television section provides information on planning tv programs, and determining results.

**TRANSMISSION "T"
Stop Calibration
for TELEVISION Lenses**

- Lens Coating.
- Designing & Manufacturing specialized lens mountings, equipment for television cameras.
- Bausch Lomb "Baltar Lenses" and others for Television and Motion Picture Cameras.
- Rentals - Sales - Repairs: - Mitchell, Eyemo, Bell & Howell, Wall and Cine Special Cameras.

NATIONAL CINE EQUIPMENT, INC.
20 WEST 22nd ST. NEW YORK 10, N. Y.

PEOPLE

Stations - Networks

KGO-TV, SAN FRANCISCO: Harry Jacobs appointed station engineer at the Sutro Mountain site. James Mehrens named as his assistant.

WHTM, ROCHESTER: John Crosby, former manager of the RCA Exhibition Hall, N.Y.C., appointed production manager. George S. Driscoll placed in charge of television studio engineering.

WGN-TV, CHICAGO: Harry Creighton, WGN announcer since 1943, joined WGN-TV announcing staff April 10. He will assist sports service manager Jack Brickhouse in coverage of Cubs and White Sox games this season.

WBKB, CHICAGO: Frank Gosfield promoted from video switcher to director. Jean Armentrout named continuity editor.

KDYL, SALT LAKE CITY: Homer Griffith joined the sales executive staff.

DuMONT NETWORK: Tony Kraber, former program manager of WABD, N.Y.C., named manager of program presentation for the network.

WLW-D, DAYTON: Wayne Osborne, former major league baseball player, appointed as sports director. Charles Vaughan, former manager, promoted to junior producer.

KPIX, SAN FRANCISCO: Lou Simon named commercial manager. Sanford Spillman appointed operations supervisor. Forrester Mashbir appointed director.

KRON-TV, SAN FRANCISCO: Harold P. See, formerly with WBAL-TV, Baltimore, appointed director of television for San Francisco Chronicle Pub. Co.'s KRON-TV.

WNBW-TV WASHINGTON: William R. McAndrew named general manager of NBC's three Washington stations, WRC, WRC-FM, and WNBW-TV. George Y. Wheeler was named assistant general manager for the three, and Charles Kelly, former business manager of WNBW-TV is now business manager for all three stations. Charles H. Colledge has been appointed WNBW-TV operations supervisor.

WNBQ, CHICAGO: In Chicago, C. E. Reed promoted to technical film director.

WCBS-TV: James M. Connors appointed to the newly created post of WCBS-TV

business manager. He was manager of the salary division of the personnel relations department.

MUTUAL: Theodore C. Streibert, president of WOR, appointed chairman of the board of the Mutual Broadcasting System. He has been an important factor in WOR's growth and in the establishment of its two tv stations, WOR-TV, New York, and WOIC, Washington, D. C.

WTVJ, MIAMI: Roger Krupp, former ABC, NBC and CBS announcer, has joined the staff.

WABD, NEW YORK: Miss Lynn Cleary appointed manager of the continuity acceptance department.

Agencies

WHITE ADVERTISING: Tulsa, Okla., agency has appointed F. M. Randolph as head of its new radio-tv-motion picture department. He was with KVOO.

RUTHRAUFF AND RYAN: Frank Dennis named director of copy, radio and television. He was radio director for Richardson-MacDonald.

THWING AND ALTMAN: Joe Gans named vice-president in charge of radio and television.

GLENN ADVERTISING, INC.: Monty Mann appointed vice-president in charge of this Ft. Worth agency's Dallas office.

GARDNER ADVERTISING: Arthur Casey joins this St. Louis agency as director of radio and television.

YOUNG AND RUBICAM: William Sterling joined Y&R Hollywood television department. He was with Paramount Pictures publicity. Robert B. Masson joined radio-tv staff.

GRANT ADVERTISING AGENCY: John R. Allen appointed new vice-president in charge of tv.

KENYON AND ECKHARDT: Gordon A. Hellman, formerly with ABC-TV, joined television department of the agency. C. G. Alexander appointed business manager of the radio-tv department.

GREY: Nelson Schrader named executive director of the radio and television department.

GARDNER AGENCY, St. Louis: Arthur Casey appointed radio and television director. He was public relations director for Stix, Baer and Fuller, St. Louis.

The ONE-STOP STORE for

FILM PRODUCTION EQUIPMENT

Since 1926 S.O.S. has supplied leading film producers with Studio, Cutting Room and Lab equipment. **IN STOCK** — Cameras, Lenses, Booms, Blimps, Dollies, Moviolas, Recorders, Printers, T.V. Background Projectors, Processors, etc—UNDER ONE ROOF.



CATALOG "STURELAB"

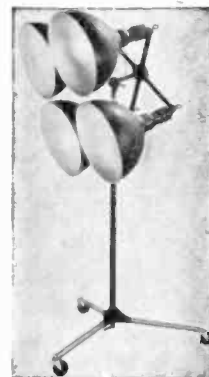
Listing over a thousand "Best Buys" in new and rebuilt apparatus is ready. Well-named "The Bible of the Industry" it's worth having. Write for your **FREE** copy—edition is limited.

MULTIPLE VIDEOLITE

Four 18" Alzac giant reflectors for 750/2500 lamps, Mercury Vapor or 3200° Kelvin. Numocushion stand raises to 8'6". Head section will hang or set anywhere. Includes cable and casters. Entire unit folds compactly.

\$190

Less stand
With stand add \$28.



Flash! Famous Color-Tran Light Kits
Now available at S.O.S. (Outside N.Y. area)

SPECIAL VALUES for THIS MONTH

2000W Fresnal spots with heavy yoke.....	\$57.50
Arriflex motorized newsreel camera,	
four lenses	795.00
New Cine Special Blimp (Plus tax).....	295.00
Neumade 16/35MM automatic film	
cleaner	194.50
Houston 16MM KIA film processing machines	
(similar to Model 11) rebuilt.....	3485.00
B and H automatic 16/35MM hot splicer	795.00
16MM Sound Readers, amplifier, speaker,	
complete	147.50
Bardwell McAlister 5KW Floodlites.....	111.75
35MM Cinephone Recorder.....	495.00
Synchronous Motors 1/12 H.P.....	57.50

S.O.S. CINEMA SUPPLY CORP.
Dept. P, 602 W. 52nd St., New York 19, N. Y.

Televiser's Forum

Each month TELEVISER devotes this space to a discussion of some important phase of television by various industry leaders. Here are the answers to this month's question, from several advertising executives:

"It has been suggested that television break away from radio's traditional weekly schedule and thirteen week minimum contracts in order to encourage the activity of sponsors who can afford occasional shows, but not regular weekly expenditures. Do you think this is feasible?"

Donald S. Shaw, vice-president, Geyer, Newell and Ganger, Inc.

"If radio has proven only one thing in its many years, it has been the value of continuity of effort. Radio accomplished the weekly presentation of selling effort where all other advertising media have failed in their efforts to persuade the advertiser that reiteration is the soul of good selling.

"For television to captiously wander from this established pattern would be foolhardy in the extreme.

"Radio listening and television viewing are matters of habit. Just as no one missed the big Thursday nights in radio with the Rudy Vallee show starting the parade at 8 o'clock, just so Tuesday night at 8 o'clock has become a television must. Do you think for a moment that Milton Berle could maintain that tremendous rating if the viewer had to remember whether the show was "this week—or next?"

"Two groups seem to have been fomenting the idea of doing television on a skip-week basis—some dramatics and some comedians. In the case of the former, there is a legitimate problem of production—neatly solved by agencies using two production teams to alternate on shows. In the case of some problem children in the radio comic field, it's just plain "jitters." They can't all be Berles, of course, but appearing only every other week won't make them any funnier.

"No—sports and special events are obviously all right on a skip basis but remember the thousands of lines of newspaper publicity in news stories to tell the viewer that 'tonight's the night'—but for an entertainment type show, wait till you can afford to do it weekly."

George F. Foley, Jr., director of television, Newell-Emmett Co.

"We do not have as yet, sufficient information to determine the impact of single messages as compared with frequency messages on television. However, if the medium is as effective as we believe it is, this might be a way of solving the problem of high budgets for medium class advertisers. However, we must remember that tele-

vision, if it is more effective, might produce more in sales and advertisers many find it practical to increase their budgets in this medium, but with shorter time segments."

N. E. Keesely, director of television, Lennen and Mitchell.

"No. The thirteen week cycle makes for sound procedure and permits the industry to operate on some regulated basis. In the early days of radio when you could purchase time for short durations, we learned that it was impossible to establish any kind of real listening habit and it was unfair to the advertiser who was investing in the medium with a good show week after week. A thirteen week requirement also protects the industry against the tendency of some advertisers judging the medium's worth without giving it a fair trial."

Alice V. Clements, director, radio and television, the Clements Co.

"Our answer is no. We do not think it advisable in either radio or television to broadcast less than at least once a week. A weekly broadcast is necessary to maintain a continuity and listening audience, and to build up a steady increase in listeners. Any longer lapse than a week leads the public to forget a program.

"We also feel that there should be a thirteen week minimum, since it requires at least thirteen weeks to build up a satisfactory audience with any program. While a monthly magazine advertisement may stand on its own feet, and its effectiveness last over a period of time since it is in printed form, a radio or television program is more ephemeral in nature, and to register a real sponsor identification, and to build up a worthwhile listening audience, a weekly performance is absolutely essential. "There is no substitute for continuous effort. For example, our Horn & Hardart Children's Hour has been heard over radio every Sunday for over twenty years, and is now being seen on television simultaneously as well. We believe that much of the success of the Horn & Hardart Children's Hour on television is due to the fact that it is a twenty year old radio feature."

(Continued on page 23)

... tv's future may be affected by ...



Operation Education

"THERE is so much more today for all the peoples on the earth to learn about themselves and about the world they live in, and unless they learn faster and better than any generation ever has before them, their world as they know it may blow up in their faces."

Educational film consultant, William F. Kruse, told this to members of the Society of Motion Picture Engineers recently, suggesting educational TV might be the answer. He also said that, "Television's growing need for interesting local programs may so stimulate the production of 16 mm films by talented and enterprising educators, clergymen, social workers, and doctors as to challenge the supremacy of the printed word as our chief means of mass communication."

Even without referring to the old Chinese cliché regarding the relative worth of words and pictures, the wisdom of this statement is apparent. For television, combining words pictures and motion, provides a tool for the educator far more effective than any yet devised.

Easily Explained

The most complex aspects of science can be easily explained through the use of fascinating visual demonstra-

tions. The day may come soon when everyone within the reach of television may hear and see an Einstein lecture on physics, a Damrosch discuss music, or a Beard talk on American History. Seeing and hearing such authorities is a privilege which only a relative handful of present day students enjoy. Yet, through television, it is possible for these renowned educators to reach more students with single telecast than they could in a lifetime without video.

No one doubts this. Educators and broadcasters are in full agreement on the tremendous potentiality of video as a medium for mass instruction. Many questions, however, are being asked and important problems remain to be solved.

Network Programs

What is being done now in this field? Currently many top network programs are highly informative as well as entertaining. Typical examples are: *Americana*, *Author Meets Critics*, *Explorers Club*, *Natural Treasurers*, *Nature of Things* on NBC; *Court of Current Issues* on Dumont; *Critics at Large* on ABC and *John Hopkins Science Review* on CBS.

(Continued on next page)

Some 2,000 public, private and parochial school children in Philadelphia are currently getting a look at special video programs in their classrooms. Philco and RCA have installed sets in 51 schools, and WPTZ, WCAU and WFIL-TV are telecasting specially designed programs which are also received in homes. NBC will soon commence a five times a week educational series.

Advertising Permitted?

Will schools permit sponsored programs with their advertising messages to be shown in classrooms? Leon C. Hood, head of the English Department, Clifford Scott H. S. in East Orange, believes the answer is "yes." Mr. Hood, who is also head of the New Jersey Teachers Association says, "95 per cent of the schools in our area would be happy to except such programs if the advertising message is on the subdued side."

He feels that Standard Oil's *Standard Broadcast* in California sets such a precedent. It is a symphony music appreciation broadcast and its institutional advertising message is not objected to by the West Coast schools. From the sponsor's point of view it is certainly an ad-

vantage to be assured of an additional audience consistent in size and type.

What Material?

What program material is most suitable? Television could certainly take the place of field trips. Students could see machines in operation, products being made, events while they're happening, all without budging from the school seats.

All levels of education are being reached in the WCAU experiment called "Operation Classroom."

Monday programs are designed for groups from grades one to four, Tuesday shows for the fifth and sixth grades, Thursday for senior high pupils, and Fridays for students at the junior high level.

For fifteen minutes on Mondays, the children are told legends and lore of foreign countries. Youngsters dressed in native costumes and pictures provide visual interest to the stories.

The Wednesday programs feature a variety of subjects designed mainly to interest the children in working with their hands, broadening their knowledge of other lands, and increasing their interests in other peoples.

From 1:00 to 1:30 p.m. *WCAU Career Forum*, popular radio show on vocational guidance, is televised Thursdays.

On Fridays, the show's purpose is to interest the children in projects that will make them better citizens. One week, a group presented, "We Plan Our City," a show in which the school children showed models of an ideal city. They discussed local improvements and reported on a project they were developing in their own section of Philadelphia and showed before and after pictures of it.

Operation: Blackboard

Operation Blackboard is presented by WPTZ on Wednesdays, Thursdays, and Fridays at 2 to 3 p.m.

All programs are directed to the senior high school level of the school system. The wide range of subjects covered on this series includes, *How to Prepare for College Entrance Examinations, Sports Clinics, Career in Business, Science and Chemical Experiments.*

Caroline Burke, television production supervisor for the NBC Public Affairs and Education Departments has her own slant on educational programming. She would avoid fairy-tale stories that con-

tribute to what she terms "The American Dream." Most youngsters expect to live in luxuries far beyond that which their parents have known. They want to marry the boss or the boss' daughter and live like a millionaire. Children in other countries take more pride in craftsmanship. They wish to learn the trade of the parents and to improve upon them. Miss Burke thinks of television as an extension of school education.

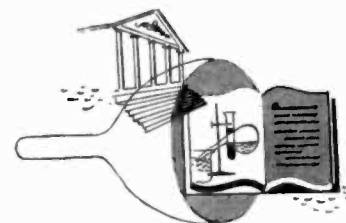
NBC's educational series is accordingly scheduled for after school hours to permit coordination of parent, teacher and pupil activity. Music, science, literature and art, civics and geography will be covered on consecutive days during the week. A distinguished advisory committee, each member of which is particularly prominent in one of these fields, is working in cooperation with NBC.

"In School" Effects

What have been the effects of "in school" television? Officials at the stations and schools have been conducting continuing surveys which reveal that youngsters are highly enthusiastic about the project. The majority of teachers report that the programs spark great interest in the subjects they cover. Television is still new enough to be dramatic and arresting to most people and the teachers say these shows capture the absolute attention of their pupils. As a result, they find that most of the points made on the shows stay with the student.

A faculty member of each of the participating schools in the WPTZ project organized a committee of seven students to work with them in evaluating the programs.

A special questionnaire was prepared which includes an evaluation of the reception of the program as to quality of picture, voice and sound, the number of pupils viewing the program, an educational evaluation indicating the basis on which the student audience was selected, the grade or grades represented, the degree of interest of the group, and the extent to which pre-program briefing



● Complete Recording Facilities

● Sound Stage, 1,000 sq. ft.

● Projection Room

● Television Spots

● Art Direction

● Special Effects

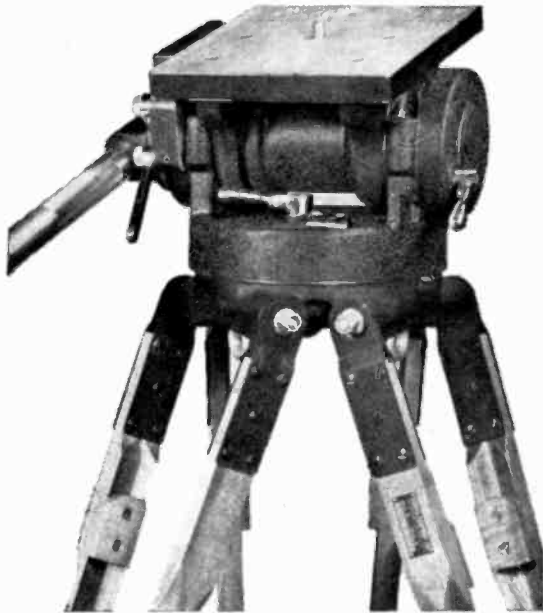
● Script Writing

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

Floating Action!

for all TV Cameras



"BALANCED" TV TRIPOD

This tripod was engineered and designed expressly to meet all video camera requirements.

Previous concepts of gyro and friction type design have been discarded to achieve absolute balance, effortless operation, super-smooth tilt and pan action, dependability, ruggedness & efficiency.

3 wheel portable dolly with balanced TV tripod mounted.

Complete 360° pan without ragged or jerky movement is accomplished with effortless control. It is impossible to get anything but perfectly smooth pan and tilt action with the "BALANCED" TV Tripod. Quick-release pan handle adjustment locks into position desired by operator with no "play" between pan handle and tripod head. Tripod head mechanism is rust-proof, completely enclosed, never requires adjustments, cleaning or lubrication. Built-in spirit level. Telescoping extension pan handle.



Write for further particulars

CAMERA EQUIPMENT CO.
FRANK C. ZUCKER
1600 BROADWAY NEW YORK CITY

and follow-up discussion were used.

The form also calls for a report, by the teacher in charge of the group, as to the value of television as a medium for the topic presented—what were its unique appeals, its drawbacks and how it might have been more effectively presented.

Results Summarized

Summarizing the results, Associate Superintendent of Philadelphia schools, Edwin W. Adams, who has been instrumental in getting the current series started, feels the experiment is most profitable in stimulating interest and increasing knowledge among pupils. "There is no doubt in my mind as to the tremendous value of television in the presentation of educational subjects including its possibility in fields such as Science, English, Mathematics and the like," he said. "Our young people who participated in these programs are widening their acquaintance with other young people and are learning much through their active participation in the programs."

Future For TV

What does the future hold for educational television? Although schools realize the tremendous potentialities of video, and occasionally very vital events are available on television during school hours, such telecasts are so infrequent that it is unlikely many schools will attempt to provide receiving equipment. The Philadelphia project is an important step in overcoming this condition. A question arises as to whether the large or the medium sized screens are the most practical for schools. Martha A. Gable of the Philadelphia Public Schools says, "At the moment, the thinking in this area is in favor of a medium-sized screen for the use by fairly small groups. This permits the discussion and real classroom use of programs. The large screen for auditorium use is rather expensive for the average school and uneconomical for regular classroom reception."

Television is not thought of as ever replacing the teacher, but rather as a valuable vocal-visual aid to instruction. It will also stimulate interest in daytime video. If certain scattered prejudices can be overcome educational television may also prove a boon to the TV advertiser.

Television as a dramatic blackboard may even save our civilization.

—By Robert E. Harris

... tv sells service, builds prestige, says ...

The Banking Industry

... the case history of a Syracuse Bank ...

by Bud Stapleton, Barlow Advertising Agency

This account of the activity of the Lincoln National Bank and Trust Co., Syracuse, N. Y., represents one of the earliest and one of the most effective uses of tv by a local bank. It is the first in a series of "Sponsor Studies" through which TELEVISER will present a comprehensive coverage of all local, network, and spot tv advertiser categories.

Banking institutions have always been cautious in accepting new methods of advertising. Radio did not come into general use by this group until 1940. Today, however, with tv barely out of its swaddling clothes, this fresh medium is already in use by over thirty banks. The attitude of the American Banking Association and of leading banking institutions indicates that widespread, large-scale application of tv to banking promotion and advertising is not far off. This sponsor field is of major importance to the station interested in increasing its local revenue.

A pioneering effort in television is reflected in the use of three, one-minute film-strip spots per week over tv Station WHEN by the Lincoln National Bank & Trust Co. of Syracuse, N. Y. This bank made the decision to use television for a number of sound advertising and business reasons. The bank and its agency, The Barlow Advertising Agency, Inc. believed that it had some very outstanding services to offer Central New York customers. These were somewhat difficult to explain thoroughly in small newspaper space or radio commercials. Another factor, affecting the decision, was that there were excellent availabilities on WHEN's schedule in these early stages. Initial

rates were low. Another important reason for using tv lies in the character of the bank, itself. It is not an OLD bank. In the short period of 19 years (young by most bank standards) it has grown along progressive lines to a position of decided prominence in the community. Its advertising manager, Thomas D. Walsh, along with the agency, was convinced use of this medium was a forward-looking and worthwhile step. The fact that the bank would gain a great deal of regional prestige was another consideration.

For several years, Lincoln Bank has

made successful use of small space in newspapers, local radio programs and spot commercials, direct mail and other advertising techniques. Television was added to this program . . . it did not replace any of it.

The three services to be sold on tv are: free parking at its two downtown offices, the convenience of location of these offices for both business and individual patrons, and the 24-hour banker service at the main office. It was decided to sell each service by itself and to do it on film.

After we finished the shooting scripts

Behind the Scenes



Those responsible for the Lincoln National Bank and Trust Co.'s tv activity: left to right, seated, Christopher Garth, continuity writer; Henry Millard, Barlow agency art director; Edward S. Barlow, president, Barlow Agency; Thomas D. Walsh, advertising manager, Lincoln Bank; Hugh H. Goodhart, account executive, Barlow agency; and, standing, Robert Elliot, photographer; Bud Stapleton, Barlow tv director.

in the agency's television department, experienced motion-picture photographers, Telepackage Inc., were engaged.

Exterior shooting in wintertime presented a number of problems, which were anticipated and solved before one foot of film was shot. Poor winter light shone on the face of the buildings to be pictured, only at short intervals of the day. Snow on the ground would *date* the film. In the meantime, interior studio work was completed. When the light was just right, and the ground clear, all exterior footage was shot.

Sponsor identification was assured by use of a six-second opening and a four-second closing signature, as well as strategic use of Lincoln Bank signs and billboards in the background of the films. The signature, instead of using a flat, artwork logotype of Lincoln's profile, used a bronze bust of Lincoln, which, with proper lighting and background, utilized the three-dimension quality of TV.

Sight and Sound

It was agreed that the picture, itself, must sell the service, *even if the sound were turned off*. By the same token, we knew that the service must be sold by the *sound* alone if the viewer were look-away from the set. The two, sight and sound, however, had to be integrated. Sound-over-film was used and no lip-synchronization was employed. During exterior traffic shots, subdued traffic sound-effects were used in the background of the sound track.

Pan shots were kept to a minimum. When used, they were never more than 15 to 20 degrees. Motion was carried *within* the frame, either by street traffic or pedestrians.

The agency felt there was no more graphic way to *sell* free parking than by first picturing the congestion and lack of parking space in the mid-town area . . . a condition which the Syracuse City Administration and its Parking Authority have branded, "acute."

Borrowing a Central New York Power Company truck, used for repairing street lights, a moving, elevated view of jammed curbs and congested traffic was shot. The sound track told a story of exasperation, as a motorist tried to park to do his banking. The next scene showed a car effortlessly pulling from heavy traffic, first into the parking lot at the Lincoln Branch Office and then into the Lincoln Parking Garage at the main of-

American Banking Association on tv . . .

The American Banking Association, well cognizant of the growing importance of television, assigned John B. Mack Jr., deputy manager, advertising department, to write an article about the new medium. This is a quote from Mr. Mack's article, which will appear in the June issue of *Banking*, the Journal of the American Banking Association, and is printed with permission as the ABA's informal appraisal of television.

"Banks sell intangibles. Safety, security, happiness, convenience, peace of mind. Television, by merging eye and ear appeals, and bringing the living images into the home, enables banks to translate the intangible benefits they offer into powerful appeals. It enables banks to demonstrate the advantages they offer, to show and describe the automobiles, homes, appliances and other things that saving or borrowing can help a person to attain, to illustrate the dangers of paying with cash, the ease of banking by mail, the safety provided by a safe deposit box. Television does not ask the viewer to think or visualize, it does these things for him.

"Another fact about television that is of special interest to banks is that it has a local radius of about forty miles. This means that local rates are based on 'horizon-wide' reception. And, generally speaking, the horizon is the far boundary of most banks'

service areas, and television is the local medium serving the area of the local bank.

"Banks are out in front as pioneers in the use of television. This will surprise many. Banks have been slow to accept and use advertising in general. It is only in the past two decades that newspaper and direct mail advertising have come into general use among banks. Radio was slowly accepted during and after the war, and is currently used by about two thousand banking institutions. Acceptance of display advertising, outdoor posters, car and bus cards has been even slower in developing. But hear in a brand-new medium, television, which has the power to revolutionize the entire advertising business, banks are among the leaders studying, experimenting, appraising this new force as a means of merchandising bank services and building better public relations.

"This virile newcomer to the ranks of advertising media presents banks some interesting possibilities and at the same time some knotty problems. At the present time, the alert banker will want to keep in close touch with television as it develops, watch how it works for other banks around the country, get the facts about local stations, and be thinking about ways and means of putting this potent force to work for his own bank, when and if such a course is justified by the facts."

fic. No parking available . . . *free* parking available. It's as simple as that.

Location

Next, came convenience of Lincoln Bank Office *location*. This again was kept simple and direct. The main shopping and commercial district of Syracuse is centered in a four block by three block area in the heart of the city. At the northern end of this district is the Lincoln main office. At the southern end is the Chimes Building Office. First, to show this situation, the location of the main office was established by a sweep

shot which took in a widely-known landmark, the Soldiers and Sailors Monument on Clinton Square, the Bank's street sign, and the front face of the Bank Building. Then came footage of the Chimes Building, another landmark. To tie this up, a long pan shot was made from the main office, looking four blocks down the street to the Chinese Building, which conveniently stands out against the skyline half of which is visible from the main office. Again, the sound track did not have to carry the ball, but was designed to sell this idea if the viewer was looking away.

(Continued on page 32)

TELEVISION A

(Stati

receiver distribution

(AS OF APRIL 1, 1949)

— DISTRIBUTION OF TELE RECEIVERS —

AREA	Installed	Homes	Public Pls.	Families In 40-Mile Service Area‡
Albuquerque	725	500	225	22,000
Atlanta	7,300	7,150	150	233,000
Baltimore	51,476	48,976	2,500	732,000
Boston	68,373	63,916	4,457	1,175,000
Buffalo	18,270	16,530	1,740	323,000
Chicago	121,447	114,247	7,200	1,438,000
Cincinnati	20,031	18,228	1,803	384,000
Cleveland-Akron	38,675	35,249	3,426	695,000
Columbus	1,300	1,050	250	225,000
<i>Dallas*</i>	4,275	4,040	235	277,000
Dayton	4,700	4,370	330	291,000
Detroit	47,000	44,000	3,000	839,000
Erie	2,700	2,420	280	112,000
Fort Worth	4,225	3,960	265	269,000
Houston	3,500	3,000	500	217,000
<i>Indianapolis</i>	900	630	270	281,000
Los Angeles	112,952	106,202	6,750	1,372,000
Louisville	6,103	5,188	915	188,000
Memphis	4,440	4,350	90	177,000
Miami	3,100	2,235	865	117,000
Milwaukee	21,589	19,946	1,643	327,000
Minneapolis-St. Paul	12,649	12,300	349	333,000
New Haven-Bridgeport Area	24,100	22,490	1,610	557,000
New Orleans	4,200	3,915	285	225,000
New York	535,000	519,500	15,500	3,597,000
Philadelphia	135,000	132,000	3,000	1,184,000
Pittsburgh	10,000	9,250	750	742,000
<i>Providence**</i>	7,830	6,705	1,125	1,011,000
Richmond	9,005	8,655	350	130,000
Salt Lake City	3,900	3,550	350	93,000
San Francisco	5,400	5,010	390	825,000
Schenectady-Albany-Troy	20,000	18,700	1,300	258,000
Seattle	5,100	4,710	390	307,000
St. Louis	25,500	22,300	3,200	474,000
Syracuse	2,400	2,180	220	199,000
Toledo	10,000	9,000	1,000	241,000
Washington	40,750	39,550	1,200	691,000
Total Installed	1,393,915	1,326,002	67,913	

*Partially included in coverage area of Fort Worth station. **Partially included in coverage area of Boston stations. †NBC estimate of families. Cities without TV service shown in Italic.

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T A GLANCE

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advertising report

(MARCH 1, 1949 TO APRIL 1, 1949)

Summary figures of last month's TV advertising, supplied by stations and station representatives.

Station	No. of Advertisers				Times Sales in Hrs.-Min.			
	Local	National-Regional	Net	Total	Local	National-Regional	Net	Total
WAGA-TV, Atlanta	9	3	2	14	6:23	:27	6:00	12:50
WMAR-TV, Baltimore	53	18	16	87	26:30		55:51	82:26
WBZ-TV, Boston	18	10	24	52	16:26	2:85	71:00	90:51
WNAC-TV, Boston	20	12	21	53	26:05	2:20	41:15	69:40
WBEN-TV, Buffalo	67	18	28	113	33:45	6:38	97:50	138:13
WGN-TV, Chicago	13	28	12	53	17:21	73:59	34:00	125:20
WENR-TV Chicago		7†	26	33		22:16†	16:16	38:32
WBKB-TV, Chicago	21	9	1	31	127:44	:48	11:30	140:02
WEWS, Cleveland	24	16	17	57	42:42	8:05	50:08	100:55
WJBK-TV, Detroit	24	8	14	46	2:31	2:12	9:00	13:43
WWJ-TV, Detroit	24	17	26	67	27:20	10:10	61:45	99:15
WXYZ-TV, Detroit	17		6	23	5:55		2:30	8:25
WBAP-TV, Fort Worth	14	10	12	36	20:00	15:00	36:30	71:30
KTSL, Hollywood	19	25	3	47	2:45	4:30	10:00	17:15
KTTV, Los Angeles	25	10	4	39	7:25	2:14	9:15	18:54
KTLA, Los Angeles	50	25		75	8:19	12:08		20:27
KNBH, Los Angeles	16	5	11	32	2:55	2:30	27:10	5:55
WAVE-TV, Louisville	8	9	11	28	6:16	17:58	31:20	55:34
KSTP, St. Paul-Minn.	9	12	9	30	19:30	8:55	34:30	62:55
WNBT, New York	4	25	28	57	:07	1:54	37:20	39:21
WCBS-TV, New York	2	26	20	48	:16	8:16	52:20	60:52
WABD, New York	12	24	5	41	6:30	46:46	18:06	71:22
WJZ-TV, New York	11	26	4	41	3:37	10:57	5:15	19:49
WPIX, New York	47	17		64	43:03	1:54		44:57
WTMJ-TV, Milwaukee	70	5	28	103	54:47	:45	82:23	137:55
WFIL-TV, Philadelphia	38	18	7	63	42:10	17:20	19:15	78:45
WPTZ, Philadelphia	32	13	28	73	16:00	10:18	62:30	88:48
WDTV, Pittsburgh	13	23	20	56	12:31	14:07	63:20	89:60
WTVR, Richmond	11	8	28	47				20:30
KDYL-TV, Salt Lake	47	9	8	64	15:46	1:48	31:40	49:31
KRSC-TV, Seattle	27	8	10	45	17:29	1:41	7:25	26:40
KSD-TV, St. Louis	32*		27	59	24:00		83:15	107:15
WHEN, Syracuse	11	4	3	18	14:18	:52	11:00	26:10
WOIC-TV, Washington, D.C.	20	13	20	53	3:07	2:52	39:35	45:34
WTTG, Washington, D.C.	17	5	4	26	22:07	2:05	10:08	34:20

*KSD-TV, St. Louis: Includes National Advertisers †WENR-TV Chicago: Includes Local Advertisers

... a backward glance ...

.... the lessons of experience

the sponsor

... after two years of

Toast of the Town

... Emerson is in tv to stay

by Stanley Abrams, Emerson tv sales manager

AS one of the leading manufacturers of radio and television receivers, it was only natural that Emerson Radio & Phonograph Corporation would migrate to the entertainment phase of video for advertising purposes. In past years, Emerson Radio has employed every conceivable media for the exploitation of its products. In gaining our position as the world's largest manufacturer of small radio, we had advertised extensively in newspapers and nationally circulated magazines.

Eventually, we undertook the sponsorship of several radio programs, always endeavoring to buy time and programs which would gain the largest audience for us. Television, as an advertising media, presented unlimited possibilities by the

combination of "sight, sound and motion". As a manufacturer of radio and television receivers, our messages must concern both the styling of receivers as well as the price. It looked as though the television medium was definitely for use.

Possibilities Unlimited

With it, we could take our product into the people's homes—we could demonstrate it by using live models—we could keep their attention by the use of various skits to dramatize the need for and the pleasure derived from radio and television receivers. Indeed, the possibilities for favorably presenting our products to the public were unlimited!

Television was something new and dramatic in home entertainment and the

public has been eagerly awaiting the opportunity to indulge in its unique presentations. However, entering the television field of advertising presented several problems which did not confront us when we undertook radio sponsorship. The field was in its infancy—sets were just beginning to gain wide circulation—the video area of reception was still very limited.

In order to sell our message to the largest number of listeners and viewers, it was necessary that we secure a top-rate show of the highest caliber in entertainment. In addition, the time element is of vital importance in television broadcasting, and we had to make certain that we got a time that would be suitable for the largest number of members of each viewing family. Consequently, we settled on a top-notch variety show which had already made its mark as a vastly entertaining production—"Toast of the Town"—it had all the requirements—first-rate talent and entertainment—excellent time slot (Sunday evening at 9:00 P.M.)—AND an established televiewing audience.

Education Began

So we had the show—the top TV show at the time—and our education in television broadcasting had just begun.

The first and most difficult problem which confronted us was the preparation of the commercial portion of the show. Conferences were held, long discussions ensued, and many varied opinions were thrown on the table. The problem ques-

(Continued on page 20)



Stanley M. Abrams, television sales manager of Emerson Radio and Television Corporation, is one of the country's youngest sales executives. Only 26, he has been with Emerson over three years. He started as a tester and assembler in the production line and has gone up the ladder as salesman, regional manager, and sales promotion manager. His extensive knowledge of the television industry comes through actual experience in receiver production sales and promotion.

... from two major programs

the producer

... seventeen hundred hours on the ...

Philco Playhouse

... is a long time ...

by Fred Coe, producer-director

AFTER producing and directing the Philco Television Playhouse series (NBC, Sunday 9:00-10:00 PM) for 28 consecutive weeks (1700 hours) there are, I know, many blunders to excuse and explain. But television producers have one characteristic in common with normal humans, they dislike remembering their mistakes, preferring to recall their happier moments. And since this article, at this point, is being designed for those of you near the television medium, perhaps it would be more *intelligent for me*, and more intelligible for you, if I consumed the remaining allotted space to one simple fact ... I am still alive. ...

After working with, and (seldom being made to feel against) some *thirty five Broadway and Hollywood stars*.

After directing, listening to excuses, suggestions (good and bad), scheduling, lunching, coaching, arguing, and more often enjoying the talent and intelligence of *over four hundred members of Actor's Equity*.

After discussing, planning, sketching, plotting *more than 140 sets* with the patient and talented (if a little breathless by now) NBC scenic designer, Otis Riggs.

After hovering over the busy typewriters of Sam Taylor and Sam Carter as they cut, adapted and rewrote *twenty eight plays and novels* which resulted in a total of *over 1500 typewritten pages of dialogue*.



Before joining NBC-TV in April, 1945, Fred Coe's experience had been primarily in the theatre. At Vanderbilt University, he was director of the drama group, then spent two years with the Yale Dramatic School and four with the Civic Theatre in North Carolina. Before producing and directing the Philco Playhouse, he worked on dramatic presentations for Kraft and Borden.

After fast, efficient and always intended politeness while interviewing actors twice a week with Maynard Morris, casting director for the series.

After production meetings (not less than once a week) with my assistant Everett Gammon and our script girls and secretary, Sara Macon, Joyce Beeler and Rose Sheeky, where such "untheatrical" matters were solved as, "Where will we get two more dressing rooms for the twenty five extras in 'Pride and Prejudice' "?; or "Tell the prop man to use hot tea for the 'whiskey' that Jose Ferrer is to drink in the second act of 'Sammy' and not coke".

After worming out a few hasty conferences a week with such capable technical directors as Frank Burns (now a director) and Henry Bomberger where prob-

lems in lighting, set layout, and camera mechanics, were discussed.

After consulting and remaining a little dazed still at the know how and organized creativeness of Rose McDonough, NBC Costume Designer, when in less than a week, she plotted, planned, selected, and designed costumes for such shows as "Cyrano de Bergerac," "Twelfth Night," "St. Helena" and "Quality Street."

Full Length Beards

After listening to the quiet, orderly problems of Richard Smith, NBC Make-up artist, who, with crepe hair and spirit gum manufactured full length beards faster than I am able to remove my five o'clock shadow.

After quick, undigested luncheons with
(Continued on page 21)

tion was—"Shall we present live or filmed commercials?" The various factors were taken into consideration—Emerson needed flexibility in its advertising messages—new models were constantly being introduced—prices could be revised at any time—with these important facts in mind, it was decided that live commercials could much more suitably present the "Emerson Story".

Solving this problem was our basic step—but only the very, very beginning. Now our planning, promotion and presentation must be decided upon. One of the first barriers we hit against was the use of our various colored models in the commercials. We found out that the black and white of television can do much to detract from the beauty of a highly colored radio or television set. Experiments had to be made with the various models—red, ivory, tan, green, ebony, maroon. Some colors completely lost their luster in front of the television camera and turned into a washed-out, unattractive, dull gray—certainly not providing a very enticing picture to the viewing audience. After a great deal of this experimentation we were finally able to pick out the most photogenic colors and were able to present the vari-

ous models to their most attractive advantage. However, this problem is still a very prominent one in television broadcasting and still remains to be solved in the future with the further advancement of television engineering.

Ticklish Situation

The manner of presentation of our commercials was a ticklish situation, to say the least. Many, many plans were presented to us, some good—some completely impractical. In radio, the addition of some identifying sound is used as an innovation to a dry, oral speech elaborating on the fine qualities of the particular product—catchy little jingles, tunes and slogans have been used repeatedly by advertisers to drill their products' names into the minds of the public. These have proven very irritating at times, yet the more irritating the commercial, the more it stuck in Mr. John Q. Public's mind—and that's precisely what the advertiser wanted.

But now—something pretty—something interesting—something to keep the watcher turned in and actually enjoying the commercial could be presented via this new medium. A clever skit, a pretty girl, a humorous incident, could all be depicted pictorially, and in such a way

as to make the viewer sit up and take notice!

Several ideas were tried—a little human interest by the use of a particular family and their need for radio, a scene in a home showing the added beauty of an Emerson set . . . every new idea and thought added another milestone to the road of progress we were making toward more interesting and entertaining commercial presentations.

Good Speaking Voice

Again, comparing television to radio, in radio a good speaking voice is a necessity. Beyond that, there are no explicit requirements insofar as appearance of the speaker is concerned. There has always been considerable humorous comment concerning the physical appearance of a personality who portrays a strongman on the radio, but who is in reality completely different from the impression received by his deep, turbulent voice, or the fashion and beauty advisor who may very likely need some of her own advice.

In television, the face and form **MUST** fit the voice . . . there's no question about that fact. The announcer, whose face is shown in the commercials, must be a fairly good-looking individual, with a pleasant manner—after all, he plays the part of a salesman stepping right into a customer's home—and his attitude must be pleasing to his prospective customer if he intends to make a sale.

The camera plays just about the most important part in a television broadcast. Good camera work and direction can be the making or breaking of a TV program. At first, we were undecided as to the number of cameras to use which would prove most advantageous in the final programming. Trials were made and finally it was decided to use a camera to the left, one to the right, and one to shoot from the center—three in all. Then improvisations were made—one of the stationery cameras (to the right of the stage) was set up to operate on a "dolly" which enabled the cameraman to move both up to and away from his subject—thus providing the possibility for many more additional views and a more comprehensive picture of the performers on stage. A fourth camera was added which could "dolly" on the stage from the left, also getting many more varied shots of the participants.

Fairly Adequate System

Thus, by constant attempts to improve on the camera set-up, a fairly adequate

Emerson's Live Commercial



Master of ceremonies Ed Sullivan helps in the preparation of Emerson's live commercial on "Toast of the Town." Commercial was usually built around skit or incident in keeping with the program format.

system was set up which was used throughout the entire period of Emerson's sponsorship of "Toast".

Back in September, 1946, at the inception of Emerson's sponsoring of the show, it was only possible for a television program (originating from New York City) to partially cover the Atlantic Seaboard. At that time, "Toast of the Town" was televised to only five stations—these were in New York City, Philadelphia, Boston, Baltimore and Washington, D.C. But, in a matter of a few short months, the infant which had been television, grew steadily and with the introduction of the coaxial cable extending to the West, TV transmitting stations sprung up throughout the United States, and by February, 1947, at least a dozen or more stations were receiving the show directly, with an additional number who received the show via kinescoped films.

These films were made in the TV studio while the show was in progress. Then the completed films were shipped to the various CBS station affiliates not on cable or relay.

Tremendous Response

The tremendous response received from the public with regard to the show never ceased to amaze us. Every day our desks were flooded with criticism, both favorable and unfavorable—but nevertheless showing the great interest the televiewing public took in one of their high-spot programs. This proved to us that the public needs and demands top-flight show formats in this latest and still undeveloped source of home entertainment.

Emerson's belief in TV will be further extended as set production and video service areas expand, with plans already under way for new shows. However, we ARE definitely sold on the variety type of show, a vehicle which is in keeping with the type of advertising Emerson prefers to do.

From September, 1946 to March, 1947, Emerson Radio sponsored one of the most consistently top-rated television shows of the time. We made many mistakes. We learned a great deal through these mistakes. But there is no doubt in our minds that the most unique, dynamic method of broadcasting is here to stay and that we, here at Emerson, intend to get in on the ground floor and be included among the pioneers who will make their mark in this medium.

Play Parley



One of the most highly lauded of the Philco presentations was "Cyrano de Bergerac." Here producer-director Fred Coe holds a last-minute conference with the cast. Left to right, Coe, star Jose Ferrar, Francis Reid, Robert Carroll, and Paula Lawrence.

Philco Playhouse

(Continued from page 19)

Harry Sosnik, musical director and composer of the series, where inadequate words here use to sketch the mood and body that the music should possess to enhance a particular scene.

After leaving the bewildered composer at these luncheons, usually on a Tuesday to write a one hundred sheet score for plays like "Cyrano de Bergerac" . . . all those little notes and bars, bless them, were arranged in their proper order, orchestrated and copied after those ulcered luncheons for the following Saturday night rehearsals and performance on Sunday.

After conferences with Pierson Mapes, vice president of Hutchins Advertising Agency, representative for Philco Corporation, and Bert Lytell, Actors Equity representative on the fundamental problems of the series . . . play selection, casting, plot and story clearance, budget meetings, and a multitude of "behind the

camera" discussions that always lead to intelligent decisions but never creative compromises.

After the one hour performance each Sunday night in which two to three hundred camera cues were coordinated . . . from fifty to sixty music cues were blended . . . mikes were lowered and moved from set to set . . . sound effects cues were called, and anywhere from ten to fifty actors were raced from set to set, costumes being changed during the transit period . . . After hearing the closing notes of the Philco theme at 9:59:25

(Continued on page 22)

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Philco Playhouse

(Continued from page 21)

(off the air time) . . . after a few spasmodic words from the actors and friends on how the show looked . . .

Mr. King—Mr. Muni

After sleeping a little later on Monday morning following a Sunday night performance, but returning to the twenty eight weeks rehearsal cycle and addressing Dennis King as "Mr. Muni," aware after a much delayed double take that it is Mr. King who is rehearsing this week it was Mr. Muni the week before.

After hearing intelligent praise and criticism from actors, directors, from the public and the press, but never having time to gather the comments together and use them as part of your own thinking for future shows "the future show" is only a few days off and Betty Field will be at rehearsal early to go over some notes on "Street Scene" . . . or Ralph Bellamy has a few changes he would like to make in the third act . . . and Ruth Chatterton would like to talk about . . . and the props aren't ready . . . and the lighting can't be exactly . . . the music can't be . . . the girl who walks across in . . .

That's part of the Philco series—just part of it—there were disappointments, failures—there were good shows and bad shows—if you saw them, you know the results better than I.

However, if this diatribe results in your thinking I learned nothing from the Philco television series, you are wrong. After another twenty eight weeks, I believe I could top the fine performance that Dennis King gave in our presentation of "St. Helena" — the role was Napoleon.

Some of the Problems

More specifically, these are some of the problems we encountered:

One producer-director can not produce an hour long TV show every week at top efficiency. We hope next Fall to have one man who will oversee the entire series while alternating with another director each week on the actual production of the show.

Rights and clearances on many of the Broadway plays used were often not obtained far enough in advance. The last two presentations on the Philco series were taken from novels. They can be an excellent source of story material for

hour long productions. This reservoir of suitable material does not bring television in conflict with Hollywood.

About 500 novels are published monthly of which only a small fraction is ever used by Hollywood. The Hutchins Agency, new owners of the Philco package will use novels exclusively when the series is resumed in the Fall.

Last Season

Last season the package was owned by Actor's Equity, handled by Music Corporation of America. It was sold to Hutchins Advertising Agency. Philco sponsored the series through Hutchins. The original contract calling for 26 weeks of drama was extended for two additional weeks during which we presented, *Dinner at Antoine's* and *What Makes Sammy Run?*

Television is moving so fast that in many respects it is getting ahead of itself. Certainly it is true from a financial standpoint. In many respects engineering and electronic equipment is ahead of the current programming. Some TV shows are so poor that the electronic equipment might as well be turned off com-

(Continued on next page)



Revista Mensual de Orientacion
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(Continued from previous page)

pletely. On the other hand, much can be done to studio design for a dramatic show. Higher and larger studios are needed.

Cyrano

In our recent production of *Cyrano de Bergerac* the need for additional height was particularly felt. It was difficult to establish the relationship between the ground level and balcony in one of the principle scenes between Roxanne and Christian. Viewers with a knowledge of television techniques thought the scenes showing Roxanne on the balcony and her wooer beneath were being shot on two separate sets. Not until Christian climbed to the balcony were we able to show the height relationship. Higher sets are also needed to enable us to use long panoramic shots.

Lighting is certainly a basic consideration in studio design. If we are to approach anything like motion picture technique picture-wise we must have far greater flexibility in lighting than presently exists. This calls for cat-walks and the like in a studio. It is too important a factor to be resolved on a hit and miss method. Serious consideration and planning must go into solving this problem. Expensive and elaborate scenery

is currently being constructed to lend mood and atmosphere to the play. Correct lighting could often do the job as effectively and far more economically.

Television's lighting problems are far different from those of Hollywood. Lights are not set up for individual shots but for a whole scene. A lighting engineer, therefore, must understand all television's peculiar problems both from an artistic and technical point of view.

Scenic designers, lighting engineers and directors should participate in the planning of future studios. These men, through actual experience in production, are the ones that best understand the basic needs for the most effective studios. An ideal setup, of course, would be for each type of show to have its own specially constructed studio.

Dramatic Form

With regard to dramatic form, the pace of a television drama is far faster than that of the motion picture. Mechanically it must be and esthetically it should be. Viewers take in a whole scene at one glance on a television screen whereas their eyes wander across the tremendous theatre screen taking in only part of the scene at a time. Editing for films also slows down the pace. Splicing the various takes often slows action. Even films made

exclusively for television while satisfactory in other factors have so far overlooked this important consideration.

Kinescope film recording may be the answer. The cuts and dissolves are done instantaneously on the video equipment. A month before the Philco series began we did an entire dramatic play entitled, *A Dangerous Man*, using this technique of pre-shooting the scenes on film recordings.

Greater Boon

From a financial point of view, kinefilms may prove an even greater boon. *A Dangerous Man* was shot in seven hours—one long afternoon and a morning's work. Such a technique eliminates the necessity of shooting each scene several times and getting test rushes. As the scenes are shot, they are, of course, seen on the monitor. This show cost only five or six hundred dollars more than it would live.

I have integrated kinefilm sequences in several of the plays on Philco. Forty-five takes were made for sequences in a recent production. The same thing could not have been duplicated by Hollywood in less than 200.

The Philco series was a hectic, but happy experience. Yes, after 28 weeks I'm still alive, but I'm not kicking.

Televiser's Forum

(Continued from page 10)

Edward J. Whitehead, director of television, Marschalk and Pratt Co.

"Whether an advertiser can use television to advantage through a "magazine type" schedule is a question that has still to be answered. No one knows as yet whether the advertising impact of television is such that monthly program would be as effective as the weekly impressions that have become standard in radio broadcasting. The idea has undoubtedly occurred to both agencies and advertisers. The Ford Theater schedule has been an outstanding example of this type of programming, but Ford's long range TV plans don't contemplate the continuance of this type of telecasting, as far as I know.

"Frankly, I don't feel that this suggestion is a factor in encouraging sponsors to embrace the television medium. At this stage of the game, it is possible for an advertiser to operate in this manner, if he so desires. Whether he could continue it definitely depends on a number of factors, the foremost being demand for television network time segments. Television networks will resist this type of scheduling as it will complicate their long range program planning, among other things.

"Let's say the plan is possible but not probable in the long run. To reiterate, I don't believe the idea, as a

means of encouraging sponsor activity, has great value. There will probably always be "one-shot" programs on the market in holiday special event and sport classifications. An agency should be able to evolve a sound television campaign for the advertiser with a small budget. If not, television should not be recommended to that advertiser."

* * *

J. S. Stolzoff, radio - television director, The Cramer - Krasslet Co.

"Modern living habits are based on weekly activities. Television listenership has fallen into these same patterns.

With the exception of public events and sporting activities, it would seem wise to keep programming on a weekly basis. How many viewers will remember that "The Jim Brown Show" is on the third Thursday of the month.

The limited budget advertisers who want to use television has three methods of approach:

1. Shorter, lower-budget shows
2. Selective market advertising
3. Spots

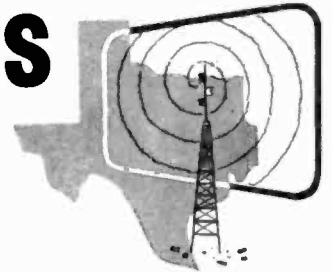
Almost every media automatically rules out certain advertisers who cannot afford its use."

Station Studies:

The first in a series of articles on American television stations by Mr. Bretz, noted tv director, inventor, and technician, and author of the forthcoming, "Tools of Television."

Television in Texas

WBAP-TV, Ft. Worth - KLEE-TV, Houston



by Rudy Bretz

TEXAS television is represented by only two stations today—but two very different and unusual types of operation. There are two CP's, KLRD-TV, Dallas, and WOAI-TV, San Antonio, building toward fall opening, but for the present KLEE-TV, Houston and WBAP-TV, Ft. Worth, hold the field.

The nature of Texas itself, its wide-open spaces, its spirit of get-up-and-go, its friendly, direct people, has produced in Ft. Worth the most ambitious studio layout between New York and Los Angeles, and in Houston a station operating on the other extreme but completely solvent and staying in the black each month.

Both stations started from scratch in their television construction. There is no making over of old AM studios, spreading out over several offices in different buildings which so often is the case. Both built special studio buildings far out from town beneath their 500 foot towers. But one played close and one went all out, and only the course of Texas television over the next few years can determine which was the wiser beginning.

Over A Million

WBAP-TV Fort Worth has gone whole hog—or perhaps it should be whole steer—in Fort Worth. They have invested over a million dollars in a tremendous building containing 9 studios, three for television, 6 for AM and FM (which will duplicate the same programs). \$600,000 worth of television



Rudy Bretz, veteran TV inventor, technician, cameraman and director, formerly with WCBS-TV and until recently production manager of WPIX, New York, has just returned from a field trip which covered 36 TV stations from coast to coast. He is at present associate producer of "Through the Crystal Ball," a series of dramatic ballet programs being telecast on CBS-TV.

equipment is already installed. Their big studio 85 feet long is the rival of anything in use today for network origination. And to further increase its scope, fifteen-foot wide doors open from both sides of the studio, open onto the great Texas out-of-doors. Herds of cattle kept in a handy corral will be driven across the stage on cue. Men on horseback are as natural a part of this Texas television as mere performers on foot. Ringling Bros. elephants and a Fruhauf trailer truck were studio props on some of their recent shows.

Texas life centers around cattle. Several hundred stockmen nearby hold yearly cattle sales and auctions. Nothing is of more interest or importance to the Texas

audience. Accordingly, WBAP-TV is arranging for a series of these cattle auctions to be held in the studio—not performances, but the real thing.

Biggest and Best

Amon Carter, part owner of Ft. Worth, wealthy newspaper man with large oil and cattle holdings is behind this huge development. If Amon Carter is going to have a television station, it's going to be the biggest and the best television station that can be had. He called Harold Hough, veteran Texas figure, circulation editor of his Ft. Worth Star Telegram, and said, "Build it. Get together with Joe Pellich (local architect of schools, churches, etc.) and lay out what you need—I'll

spend whatever it costs. See if you can't get something going that will interest the folks around here." Carter is one of those rare executives who hires a man because he has confidence in him and lets him feel that confidence. This is reflected right down the line. Every boss gives his underling a job to do and then lets him have his head so he can do it. The only rule that Hough makes to the boys who are producing programs is just not to make the same mistake twice.

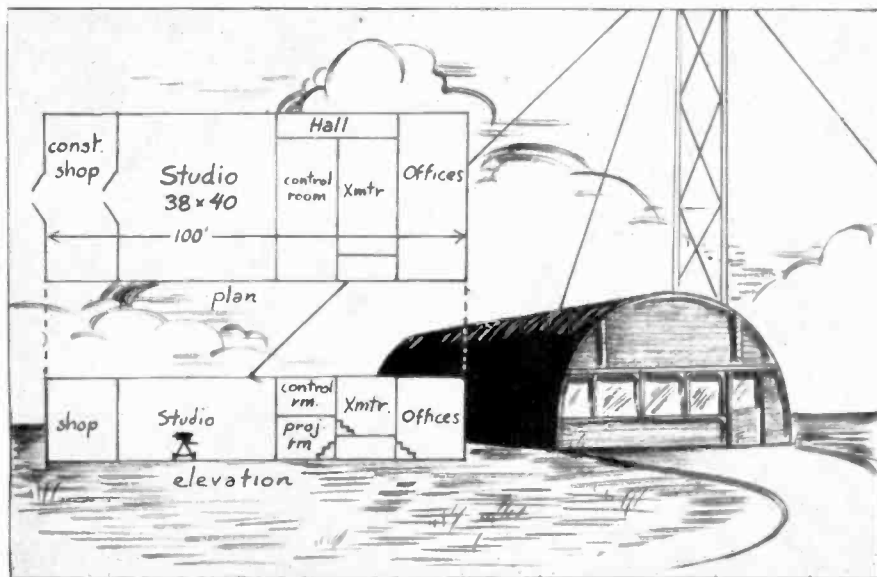
Carter has been out to see the million dollar building twice since it has been in operation, although he watches the programs carefully. He refuses to hover over anybody's shoulder.

Live Stock Center

Nobody knows what this will develop into. Harold Hough says, "This station may become the center of live stock trading in Texas." Or it may collapse of its own weight. "If it does," he says candidly, "it will be the biggest bust in the history of television." Texas never does anything in a small way.

On the other end of the scale, a few hundred miles to the south, is KLEE-TV in Houston. Here is a station that is making television news by making money. Just as unusual, just as spectacular

KLEE-TV, Houston



KLEE-TV's, small but profitable facilities are housed in a hundred foot Quonset hut, sketched above by Mr. Bretz. Shop, studio, control room, projection room, transmitter and executive offices are all contained in this space.

as the Fort Worth extravaganza, this station is the exact opposite. Instead of a million dollar building of brick and steel, KLEE put up a large Quonset hut. It is a modern Quonset hut with modern colors and textures. Inside, a 38x40 foot

studio is insulated against the summer's heat and finished with blown-on asbestos wool on the ceilings, regular plaster up to six feet on the walls. The rest of the building is finished in the regular way with plastered walls, wooden door trim etc., allowing space for a large control room, projection room beneath, transmitter room, office and dressing room space and a large construction shop opening onto the studio with an overhead garage door. They had two automobiles on the studio floor for a commercial program a few weeks ago.

As Big As Market

Maybe they can't drive herds of cattle through, but they can get a horse or two onto the stage. The point here is, however, that KLEE-TV is no bigger now than the market that it serves. Its 5 thousand dollar a month profit is going toward paying off the original investment. As the market grows here, so will the station.

Like Ft. Worth, the Houston station is owned and operated by one powerful man. In this case, he is W. Albert Lee, hotel man, and stockman by avocation. He chose as station manager (and also as commercial manager) a local ball of fire called Sid Balkin, who sold so much of the station's time that within the first

WBAP-TV, Fort Worth



In WBAP-TV's main studio, two production, "Saturday Night Square Dance," and "Flying X Ranchboys" rehearse. Facilities like these make the production job easier.

month it was operating in the black. Alive with enthusiasm for the station he is serving, Balkin gives a sales talk few can resist. This department seems to be somewhat of a minus quality in most stations, where the AM sales staffers are adding the new medium to their regular selling.

Operation Studied

Station managers from many parts of the country have made trips to Houston to study this operation. Sid is proud to open his books for anyone's inspection. (Anyone, that is, except the boys up in Fort Worth). He runs his station with a staff of 26, which includes all employees down to the porter and night watchman. (They have 35 to 40 in Fort Worth who are strictly television, many others who divide their duties with radio). Every expense is figured carefully, down to the 16 dollars an hour depreciation on the one studio image orthicon tube in the one General Electric studio camera. \$118 an hour is his average running expense. That comes to about half the cost of another station visited in a similar market area which is on the air about 5 hours a day at a running cost of \$7,000 per week.

Texas people are different, and they want a different type of entertainment than the folks up north and in the East. There are no Hooper-ratings here, but these stations don't need that to tell them what the people don't like. Folks call up and jam the switchboard. They don't seem to go for many of our New York shows. Rapid-fire comedians, the more sophisticated entertainers, dialect entertainers are definitely out.

This condition has given rise to the thought that a future Texas or southern television network would be practical,

Television Conference



One of the first television closed-circuit business conferences is pictured above showing network, agency and sponsor executives conducting a detailed discussion of sales and promotion plans for Canada Dry relating to its sponsorship of "Super-Circus," (ABC-TV, 5-5:30, Sundays). Regional and district sales personnel of Canada Dry gathered at eight ABC-TV stations in eight different cities to watch and listen.

based on the theory that only Texas can produce the kind of shows that Texans want to see. The management of WBAP-TV admit no plans for making their station the origination point of such a network, but they also admit to not knowing exactly what is ahead.

Cooperated With Schools

Integration into the cultural life of the community is of importance too. WBAP-TV cooperates with all the local schools; Southern Methodist, Baylor, Texas Christian, in the production of dramatic shows and many other program types. KLEE-TV hires as cameramen, students from the photography department of the University of Houston, rates them as apprentice engineers and proclaims them excellent. WBAP-TV is staffed entirely with local personnel, except for the program manager, Seymour Andrews, who had done television production on the Coast, and Bob Gould, production manager, who grew up with television in that thorough training ground, WRGB in Schenectady.

There seem to be two basic policies on which stations off the cable base their new television operations — when they have policy. The first is to invest a great deal of money in good facilities and good

programs, in order to speed the sale of sets in the locality, and to shorten the time before there are enough in the hands of the public, so that you can run your station at a profit. This would seem to be the motivation behind the great Fort Worth investment were it not for the fact that budgets are rather limited for programs there.

Second Policy

The second policy of operation is to start small and grow only as fast as your expanding market will allow. Sets sell slower of course, you hit periods when they slow down altogether, and you wait for the stimulus of a second station, mobile unit coverage, or the coming of the coaxial cable to start them on the upgrade again. This is probably the policy in Houston.

It is doubtful if anyone has enough facts on hand to really evaluate these two policies. The accurate prediction of costs and markets which is possible in most fields of business is not so easy in television.

As we watch this industry take form, special attention should be given to television in Texas which has started out so courageously in opposite directions.

... A top tv network executive asks ...

Is The Rating Worth The Rate?

... A discussion of present audience measurements methods

by **Mortimer W. Loewi, director, Dumont Television Network**

WHEN I was a youngster, and for many years before, fruit and produce were sold by the dozen, half dozen, quarter peck, etc. Then it was discovered this system of measurement was unfair and unsatisfactory. Items varied in size and weight. Seldom did comparable units, as sold then, contain identical food volume. Hence, a more equitable method of merchandising was instituted. Apples, bananas, etc. were sold by *weight*. Strange to say, in the beginning this move met with opposition of both merchants and housewives. Even though it was a truer judge of value—it constituted a change from the established method—and change, regardless of merit, always meets with opposition.

Television finds itself in that same position today. For years radio program ratings have been based upon a mathematical formula, the recording of a mechanical device, or "diary" reporting.

Without debating the relative merits of the competing systems (and they *do* compete) it should be clearly understood that ratings, as now used, indicate merely that (1) the comparatively small number of persons called were listening *at the time they were called*; (2) the mechanical device recorded certain station's frequencies had been dialed; (3) diary entries listed stations listened to during a given period.

Not Entirely Accepted

These methods have never been entirely accepted by the radio industry. Their reflection of the true facts concerning television is even more remote. Because, as in our analogy of the produce, the important factor is not present in



Mortimer W. Loewi, director of the DuMont Television Network, has been with the Allen D. DuMont Laboratories, Inc., since its inception in 1935. As director he is responsible for the operations of DuMont's three owned and operated stations, the acquisition of affiliates, and the building of tv programs to meet the widely disparate needs of the tv audience.

the computations. That factor is *sales impact*. And it is *sales impact* that justifies television. The all-important impact is delivered by *sight* . . . visual demonstration of merchandise . . . establishment of product identification.

Some thirty years ago a scientist predicted visual aids would eliminate the need for teachers and reduce the school day to three hours. That is an exaggeration, but I do know the U.S. Navy, by using visual aids, found the trainees assimilated the subject 35% faster and they remembered what they had *seen and heard* 35% longer. Such is the impact of sight.

Surely there can no longer be any doubt as to the effectiveness of simultaneous sight and sound selling.

The show rooms and show windows of approximately 1,770,000 retail establishments in this country represent an investment of several billion dollars. The

annual operating expense of these facilities runs to hundreds of millions of dollars. They are there for just one purpose, and that, to enable millions of prospective buyers to *see* the products in the flesh, and provide the background against which millions of retail salesmen *personally* demonstrate and *sell* merchandise.

Favorable Conditions

Before television, what national distributor of merchandise could put his product on display in 1,222,202 (as of March 1 number of receivers) show rooms where personal dramatized demonstrations could be made simultaneously under the most favorable conditions? Who had 100,000 show rooms? Or even a hundredth of 1,222,202 show rooms?

No one, for while they did exist, no one advertiser could control them.

Before television what sales manager would not trade his right arm to obtain

simultaneous demonstrations of his merchandise —under ideal conditions — in 1,222,202 show rooms?

Television now makes this possible. But until those persons responsible for sales realize television's mission in life is the *demonstration* and *sale* of merchandise—the full value of the medium will be lost to them.

Personal salesmanship is the most important consumer demand-creating force known to business. Television not only multiplies this dynamic force by the number of receivers in use, but magnifies its effectiveness by projecting the sales message into the home. Here products are demonstrated and services presented without the barrier of artificial sales-resistance being raised.

The sales message—your pre-tested sales message, perfected to the umph

degree, is presented to an audience relaxed and receptive. This leads to but one result—stimulation of sale of the merchandise or services demonstrated.

TV A Sales Medium

Television is a *sales* medium. Why then, should radio units of measurement (sets tuned to station, size of audience, etc.) apply to television? Obviously, it is wrong to do so.

The problem resolves itself to one simple question. What does the sponsor want to do, entertain an audience or sell merchandise?

Everyone realizes there would be more people in the theatres than in the stores on Broadway—if the admission was free. Similarly, a Broadway show on television will attract a larger audience than a more conservative merchandising program.

But again I ask, is the sponsor interested in entertaining the public or does he want to sell his products.

Just one block below my office a wrecking company is dismantling a large building. I have watched the crowds being "entertained" by the workmen as they remove section after section of the structure. Since the start of this operation, probably many thousands of people have stopped and watched. Recently I asked the superintendent if he had received any orders from his audience for similar work. In other words, had this tremendous audience *bought* his services.

His reply was a very highly flavored, " . . . NO . . . "

Directly across the street from the demolition work is a block of small stores selling a variety of items. Seldom does any one store attract more than a half dozen people to its windows at a given time. But from the smaller audience a high percentage become purchasers. I have seen them stop, look and then enter the stores and *buy* the merchandise displayed.

Television Sells Bread



Bill Slater, right, discusses his product, Messing Bread, with Pan-American catering supervisor Joseph Raviol, left, and stewardess Ellen Murdock.

MESSING Bakeries is helping to prove that television can be the ideal advertising medium for the average local sponsor.

Their half-hour audience participation show, *Prize Party*, has a Hooper rating of 17 and a weekly mail pull of six hundred. Televised each Friday over WCBS-TV the budget is just over one thousand dollars per week, including six hundred dollars for class A time.

More Stores

With only eighteen of its scheduled 52 weeks run behind it, the program has already proved its value. Ten percent more stores are now carrying Messing products. Messing sales are up over last

year, while sales of the baking industry, generally, are down 7.4.

Messing advertises their bread and cake products via visual opening and closing commercials, plus a minute and a half interview, conducted by Bill Slater with various food specialists. In the other two commercials an off-camera announcer reads the advertising message while the viewers, attention is directed to the actual products.

Game Suggestions

The mail consists primarily of party game suggestions to be tried by contestants on the show. Although the viewer need purchase nothing, suggestion blanks must be obtained from her grocer who also receives a prize if the game is chosen.

The winner of each of the shows five games receives a prize averaging in value, seventy-five dollars. If any one contestant can successfully perform all five stunts, they also get a four-hundred dollar stove as a jackpot prize. As in other giveaways, the prizes cost the sponsor nothing.

More Economical

Richard Ash, general manager of their agency, Blaine-Thompson, feels, "Video can be successfully used by local advertisers far more economically than can radio. A good AM program demands high priced talent to maintain listener interest. The visual qualities of TV make it far simpler to keep the audience entertained."

Audience or Sales?

Do *you* want an audience, or do *you* want to sell merchandise?

Certainly an "audience survey" would be overwhelmingly in favor of Sidewalk Superintendents, Inc. But a survey based on "sales effectiveness" would probably list Sidewalk Superintendents, Inc. as "no sales found in this sample".

The spectacular results on television are now norm for the course. Those of us in the industry see them every day, but to emphasize again that factor not considered in today's "ratings" let me quote several examples.

On a television program a few years ago, a Yale professor demonstrated a folding globe of the world and offered it for sale at one dollar. He received one order (with cash) for every 25 television sets in the New York area at the time.

The President of the Advertising Club of New York in discussing this success story said, "If Jack Benny pulled such a high percentage, he would draw 160,000 dollar bills from the greater New York area alone, and so far as I know, neither he nor any other radio artist ever has done that by a single performance."

Do you want an audience—or do you want to sell merchandise?

We have, on WABD, DuMont's New York station, a program called

"Kathi Norris-Your Television Shopper" (10:30-11:00 a.m.) Monday through Friday). Every letter and telephone call directed to Miss Norris (and she received over ten thousand on just *one* item) is carefully tabulated. Hundreds of letters carry cash to purchase items displayed on her programs. In the analysis of Kathi's mail and calls we found a considerable number originated *outside* the area usually surveyed for ratings. Telephone inquiries that cost the caller twenty-five and thirty cents were received in numbers, and mail from the very perimeter of WABD's service area flooded the station. In an audience survey few of these viewers would be counted. But thousands of dollars of orders *have* been received. We think the sponsors prefer response to a rating.

Success Duplicated

The success of our television shopper type of program has been duplicated in all parts of the country. Seldom will any of them appear in the "top ten", rating-wise, but for actual, accountable results, they stand among the leaders.

Again, the application of radio ratings to television proves inconclusive.

Sometimes I like to compare two shows on television with two salesmen at a party. One, a big jovial fellow soon takes over. He sings the loudest, puts on the ladies' hats, rolls up his trousers, does imitations, and just about has the party in shambles. He is truly the life of the party. Everyone agrees he is some boy, all right, yes sir, he keeps everybody in stitches.

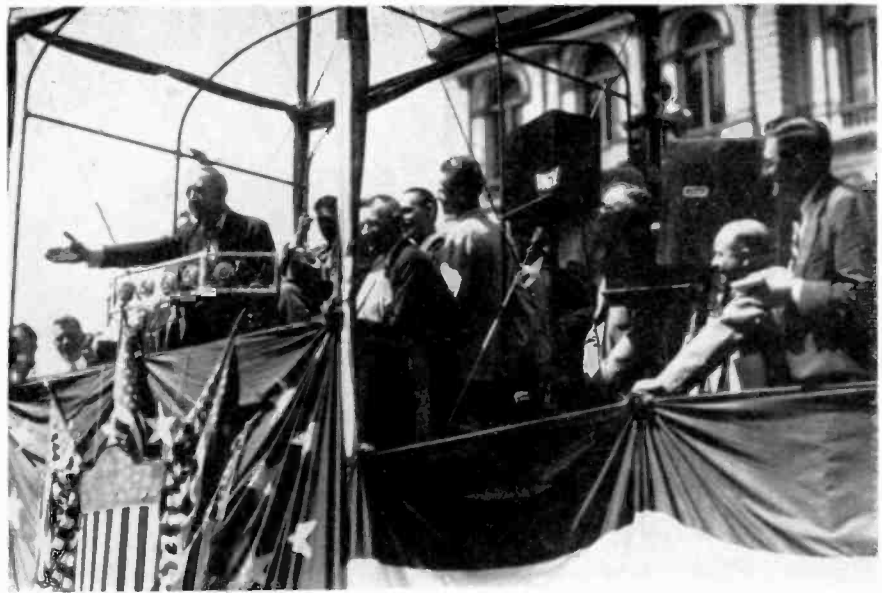
But, over in a corner, salesman number two quietly talks business. He speaks of his company's latest product in an earnest and interesting manner. Then goes home with a pocketful of orders for his firms' merchandise. One has the audience—but the other has the orders.

There is still another "carry-over" value of television not measured by present "ratings:" Package identification.

Many are the statistics that have been compiled on this subject—if you need statistics. However, I am sure your own experience has often proved this point . . . in the aural medium a sponsor's product may be described as "look for polka-dots on the label". Then your mind either dismisses it entirely, or makes you wonder how the polka-dots are arranged on the label; or what does the label look like.

(Continued on page 30)

A Fifth of a Century in Television



Telecast of Alfred E. Smith accepting the Democratic nomination, August, 1928, WGY, Schenectady.

The tremendous commercial impetus given tv in the last twenty-four months has created the attitude among many in the industry that the medium has sprung full-grown from American inventiveness in just a few years. Actually, of course, its beginnings go back to the 19th Century, and even back beyond that. More specifically, however, regularly scheduled tv broadcasts have been on the air for twenty years. This month General-Electric celebrates a fifth of a century of telecasting. In May, 1928, WGY, the G-E radio station in Schenectady, began telecasting three times a week. The history and development of the G-E station (now WRBG), is that of television itself.

Three months after this start, in August, 1928, G-E engineers set up their equipment for a telecast of Alfred E. Smith's acceptance speech of the Democratic nomination from Albany. This was the first outside, or remote, pick-up ever attempted. Visible in the right of the picture, above, are the G-E cameras. Not visible is the harassed crew which worked for

weeks in preparation for the event, then had to tear down and move all of the equipment indoors when it started to rain.

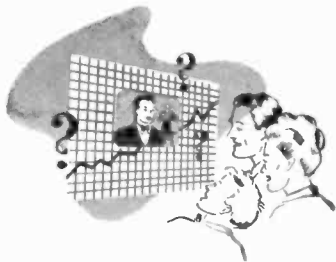
The cathode tube had not yet been adapted for tv. In its place a revolving disk process was used through which the subject to be telecast was broken into lights and shadows, which were in turn converted into electric impulses by photo-electric cells. A powerful light source (in this case the sun) was required. The pick-up by this method was radioed by GE's short wave station, 2XAF, and the sound broadcast over WGY's regular frequency.

There were, at the time of this remote, only six receivers in existence, all in Schenectady. The picture produced was reddish, two by three inches in size, and barely discernible.

Crude as these methods and results were, they represent one of the important beginnings of contemporary tv broadcasting for the twenty-odd people that witnessed Smith's speech increased to 10,000,000 for the recent Presidential inauguration telecast.

Ratings

(Continued from page 29)



But when the commercial is presented on television you *see* the package; you *know* how the polka-dots are arranged, and you *know* the label. Then, as you enter a store wherein the sponsor's merchandise is sold, you immediately recognize the package. In all probability you will *purchase* the product you have *seen* demonstrated on television.

Because of the greater sponsor identification achieved through actual product demonstration, television's effectiveness cannot be judged on *size* of audience *alone*.

Television, as a *sales* medium, stimulates business not only in the industry displayed on the tube, but extends its influence to secondary or associated lines. Let me give you an example.

In the midst of the usual heat of summer, father arrived home from the office hot, sticky and exhausted. Being too uncomfortable to eat he turned on his television receiver. Quickly there flashed across the face of his screen, the most inviting vacation resort he had ever seen. The cool, clear streams winding down the mountainside—horseback riders trotting along the bridle path with hair blowing in the breeze—the happy

group diving from the raft at the lake. Then, as the narrator spoke about "sleeping under two blankets in the pine-forest cabins every night" . . . he made his decision.

"Mother," he called, "pack the bags and call the kids; we're going to Mountainlake and get out of this heat."

"But dear", reminded his wife, "don't you remember we disposed of our luggage last year?"

"And Daddy," said Barbara, "I'll need a new bathing suit."

"My tennis racquet is shot," called Arthur . . . etc. etc. etc.

So they purchased new luggage, additional clothing and accessories, had the car serviced, filled with gas, took the dog to the kennel and arranged with the neighbor's youngster to cut the grass. All of which contributed to general business stimulation, but originated with the showing of a commercial film on the merits of a vacation resort.

Television Credit

Should not television receive credit for the additional purchases? Certainly our present "rating" methods do not measure business increases—the only true measurement of television effectiveness.

In the above example, the vacation resort might use a five minute film, which, because of the very nature of the show, would be a solid five minutes of commercials. Conceivably a program of this type could (and probably would) be responsible for the *sale* of more merchandise than a spectacular hour-long show featuring the glamorous stars of Hollywood. Which brings to mind another point of interest.

Let us use a highly emotional dramatic show for exhibit X. I have watched several of these. The acting was superb, sets elaborate, direction of the highest caliber and camera work excellent. All the ingredients for perfect productions were present. And yet I can't remember the sponsor's product, nor for that matter, the sponsor's name.

For the very important reason that the shows reached such emotional heights my mind became occupied with the plays and at once unconscious of all extraneous matter.

Do They Sell Goods

Wasn't this precisely the way the authors planned it? Weren't the produc-

tions designed and produced to transport the viewers to the land of the theatre? Did the programs enjoy good ratings? We can answer in the affirmative to all of the above. But did they sell merchandise? I, of course, do not have the sales figures at hand. There is one point, however, of which I am sure; if dramatic shows are so powerful and absorbing as to overshadow the commercial message, little opportunity is given the sponsors for the identification of their merchandise.

What, then, is the solution of the "rating" problem. I, frankly, do not have the answer at this time. We, at DuMont, are giving it considerable study and will probably make recommendations in the near future. There is one major point on which we are all in agreement, and that—the present rating systems as used by radio do not adequately measure the television impact on an audience. Nor can they be applied as measuring rods for competing television programs.

I believe we have reached the time to sell our merchandise by weight—not by the dozen.

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

- . . . for your Television Shows!
- . . . Technically Correct!
- . . . over 100,000 in stock!

from Broadway's Famous Costumer . . .

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

TELEVISER



BIG TIME VAUDEVILLE ACTS
. . . such as were shown at
Keith's-Proctor's-Orpheum Circuits
Sensational aerial acts! Trapeze and slack
wire artists! Trained animals! Bicyclists,
skaters, dancers, acrobats! Available
sound or silent. From producers of
"WOMAN SPEAKS", most successful
short on video today!

FILM STUDIOS OF CHICAGO
135 S. La Salle—Dept. T—Chicago 3

—Programs Available To Sponsors—

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Station desiring listings must return the TELEVISER advertising questionnaire by the fifteenth of each month, previous to the month of publication.

WBKB, Chicago

"Here's How"—Live. A thorough "how-to-do-it" featuring Philip Lewis and two teen-age assistants who demonstrate new gadgets, toys, household appliances, manufactured items with unusual sales appeal. Mr. Lewis answers questions and works out a weekly project with seasonal appeal for his audience.

COST: \$100 Net. (Time: \$200)

Television Newsreel, Weekly Sound on Film—Sunday evening—Film—An INS Sound on film newsreel that compares favorably to Paramount and Pathe newsreels as seen in motion picture theatres.

COST: \$150 complete. Commissionable.

Movie Money—Half hour show—Film—A glance back at the "good old days" via ancient films starring Charlie Chaplin, Buster Keaton, Lon Chaney, etc., but with a modern twist that gives viewers a chance to win prizes and allows Russ Davis to carry on amusing commentary.

COST: \$420 per program. Commissionable.

WHIO-TV, Dayton

"The Cut-Out Lady"—Friday—5:30-5:45 p.m.—Live—Ann Rike works against a large easel background upon which she sketches in each scene of the original story she is telling. She then cuts out the main characters and places them in the scenes.

COST: \$57.50. Commissionable. (Time \$80.)

WJBK-TV, Detroit

Korda Feature Films—Saturday—8:00-9:30 p.m.—Film reissue of outstanding English movies.

COST: \$350—Commissionable. (Time: included.)

Ziv Feature Film—Sunday—5:45-7:00 p.m.—Live—Reissue of American movies.

COST: \$350—Commissionable. (Time included.)

WXYZ-TV, Detroit

Studio Party—Saturday—9:00-9:30 p.m.—Live—Audience participation with prizes for contestants. Prizes include roasters, toasters, etc.

COST: \$200. Commissionable. (Time: \$252.)

World Adventure—Sunday—6:00-6:30 p.m.—Film and Live—World adventures, i.e. C. Vanderbilt; McMillan; H. Wilkins appear live and describe trips with film.

COST: \$225.00. Commissionable. (Time: \$252.00)

WBAP-TV, Ft. Worth

Texas Newsreel—Tuesday thru Saturday (except Wednesday)—6:45-6:55 p.m.—Film—Daily motion picture news shots made by WBAP-TV newsreel crew.

COST: \$125. Commissionable. (Time: included.)

WAVE-TV, Louisville

Sports Slants—Tuesday—7:30-7:45 p.m.—Live—Emceed by WAVE-TV's Sports Director, Bernie Bracher,

who airs weekly and features demonstrations and explanations of sports. Sports celebrities, who demonstrate their speciality, are featured on the program.

COST: \$20 Net. (Time: \$116.)

Carl Bonner—"The Song and Laugh Man"—Tuesday thru Saturday—6:30-6:45—Live—Carl Bonner at the piano, answers song requests sent in by the television audience and delivers them in an intimate and refreshing manner. Sings in 6 languages.

COST: \$18.25. Net (Time: \$116.)

WATV, Newark

"Junior Frolic"—Wednesday thru Sunday—5:00-5:30 p.m.—Film and Live—Guest stars, special cartoons and film shorts with a lively narration by one of the younger sets favorite personalities—Uncle Fred.

COST: \$407.50. Commissionable. (Time: Included.)

Requestfully Yours—Friday—9:30-10 p.m.—Film and Live—Paul Brenner, disc-jockey in a fast moving musical show with top name stars from stage screen and radio and featuring a novel television film gimmick.

COST: \$900. Commissionable. (Time: Included.)

WNBT, New York

The Three Flames—Wednesday—10:40-11:10 p.m.—A variety musical featuring comedy and musical antics of Three Flames Trio plus guest stars.

COST: \$1,120. Commissionable (Time: \$600)

The Mystery Chef—Tuesday and Thursday—3:00-3:15 p.m.—Live—Cooking demonstrations presided over by the Mystery Chef.

COST: \$255. Commissionable. (Time: \$200.)

WJZ-TV, New York

Ship's Reporter—Monday, Wednesday, Friday—6:45-7:00 p.m.—Film—Interviews of celebrities coming and going aboard ship in New York Harbor and arriving or leaving from LaGuardia Airport.

COST: \$250. Net. (Time: \$300.)

Market Melodies—Saturday—10:00-12:00 noon; Tuesday thru Friday, 2:00-4:00 p.m.—Film and Live—Women's participation program featuring Ann Russel. Includes recipes, homemaking suggestions, fashion advice, decorating ideas, children's stories, bridge lessons and film shorts.

COST: \$540. Net. (Time: \$540.)

WPTZ, Philadelphia

So You're A Sports Expert—Thursday 7:15-7:30 p.m.—Live—A quiz master presents to four self-styled "experts" visual clues that may be associated with a particular sport. One question is directed to television audience who answer by mail and may qualify to appear on the program as an "expert."

COST: \$165. Commissionable. (Time: \$220.)

The most complicated film strip, and the only one in which an effect was used, concerned the 24-Hour Banker, located in the waiting room of the Lincoln Garage at the main office. In the 24-Hour Banker, customers can open an account, make a deposit, make payments on loans etc., anytime of the day or night, seven days a week. To accentuate the time-convenience element, a clock face, with hands rotating at a medium-fast speed, was used as a frame within which all action took place. The port-hole effect also served to focus attention on the selling message. The 7-days-a-week element was highlighted by showing leafs of a daily calendar being withdrawn from a pile.

Monday through Sunday. Exterior and interior sequences in this film strip were shot at night, again to stress the time-convenience element. Within the clock-effect, a man and woman illustrated the "walk-in or drive-in" feature, while the sound track pointed up both this and the time-convenience angle.

Results? In the 6 weeks the commercials have been on Station WHEN, there has been an increase in use of Lincoln Bank Free Parking facilities, and in the use of the 24-Hour Banker. Nothing phenomenal, but healthy enough to warrant the expenditure. The total increase,

however, cannot be entirely credited to TV because radio and newspaper advertising have been selling the same services, at the same time.

Added Prestige

Television, in this particular instance, was not tested for its effect, when used alone. Rather, it was tested for its contribution to an already well-rounded advertising program. One extremely important result of Lincoln Bank TV advertising has been the comment and interest it has aroused in this section. Customers, present and potential, large and small, are aware that Lincoln Bank is on television. This knowledge has added immeasurably to the bank's reputation as a progressive institution.

As for costs involved, the figures given below should not be used by other advertisers as a yard-stick, unless their circumstances parallel these. The photographers agreed to charge a minimum fee, to help promote this initial effort. Station WHEN was more than cooperative as regards projection room time, etc. Fortunately only one scene, which showed beautifully in projection, washed out on the screen. It had to be re-shot. Total production costs to the bank were, therefore, only a little over \$600 for the three film strips, or about \$200 a spot. A rough estimate would place normal costs for these film strips at \$900 to \$1100.

The Lincoln Bank, and its agency, are convinced that television is a sound medium for Bank Advertising. No other

medium with its sight, motion, sound and wide graphic scope could as effectively sell some of the major services of the bank. It used no cute tricks or "gimmicks." It had a sales message which was sound, simple and direct.

TV Sponsor Advice

Advertising manager Walsh, advises others contemplating TV advertising: (1) Don't expect miracles, but good results can be had from intelligent, consistent use of Television. (2) Don't be penny-wise and pound-foolish. Get expert advice and help. Good photography costs money, but only good photography transmits clearly. (3) Sell on one idea per commercial. It's hard enough to get people to remember that one idea, without tossing in two or three more. (4) Don't get too complicated or "cute." The easier and more interesting you make it for the viewer, the more likely he is to watch. Simplicity is the key to effectiveness.

CLASSIFIED ADS

\$5 for 50 Words; \$8.50 up to 100 Words

WANTED: An opportunity; not just a job in television. TV Workshop; 2 years, 2 years of AM and FM radio; announcing, programming and assistant program director. Full details upon request. Box YCO.

SPOT OR FLOODLIGHT STANDS, Detachable leg type, BARDWELL & McALISTER. Extends from 3 ft. 3" to 7 ft. 6" with 3" roller casters. Regular Price \$34.08, our price, in original cartons, \$22.00 F.O.B. New York City.

WALTERS ELECTRIC, THE HOUSE OF LIGHT, 740 Third Ave., New York 17, N.Y.

YOUNG MAN: Intelligent, cultured, who has faith in the future of Television, would like on-the-job training under the GI Bill in all phases of telecasting. I am particularly interested in color transmission. Write to: Louis T. McGee, 1924 Albany St., Los Angeles 15, Calif.

THE HOUSE OF LIGHT FOR PHOTO BULBS

LIGHTING EQUIPMENT

for The Motion Picture and Advertising Industry

BARDWELL & McALISTER Sales - Service - Parts

WALTERS ELECTRIC

740 3rd Ave. (at 46th St.) N. Y. 17 PL. 3-2316

Program Directors: Deal Direct With Producer For Your Western Films . . .

**Available: 4 Ken Maynard Westerns
8 Range Buster Westerns
6 Rex Bell Westerns**

Audience builders all—proven by TV station orders . . . and REorders! May we send you the Facts and Figures? They'll fit YOUR budget. Write . . .

M. & A. Alexander Productions

6040 SUNSET BLVD., HOLLYWOOD 28, CALIF.

RESERVE Your Own Personal Copy of TELEVISER

Don't Be the Last Man in Your Organization to Read
A Dog Eared Copy of TELEVISER

DURING 1949 DON'T MISS THE MOST AUTHORITATIVE COVERAGE OF TELEVISION

- ... ADVERTISING — FACTS AND FIGURES
- RECEIVER DATA
- ... SPECIAL SPONSOR CASE HISTORIES
- PROGRAMMING
- ... PRODUCTION AND DIRECTION
- STATION MANAGEMENT
- ... PROGRAM AVAILABILITIES
- PROGRAMMING AIDS
- ... STATION OPERATION
- THE TELEVISION FILM INDUSTRY
- ... NEW TECHNIQUES AND EQUIPMENT
- LEGAL ASPECTS OF TELEVISION BROADCASTING
- ... SPECIAL REPORTS ON STATION CONSTRUCTION
- SPECIAL REPORTS ON STATION PRODUCTION FACILITIES
- ... PERTINENT DIRECTORY LISTINGS

PERMANENCE—

You will want to save each copy of TELEVISER for ready reference.

↓
Please Enter My
Subscription for

Televiser

monthly journal of television
1780 Broadway, New York 19, N. Y.
PLaza 7-3721

- One Year
At \$5.00
- Two Years
At \$8.50
- Three Years
At \$12.00

Remittance
is Enclosed

Bill Company

Bill Me

Add \$1.00 for all for-
eign, except Canada.

NAME _____ POSITION _____

FIRM _____

ADDRESS _____ ZONE _____

CITY _____ STATE _____

NAME _____ POSITION _____

FIRM _____

ADDRESS _____ ZONE _____

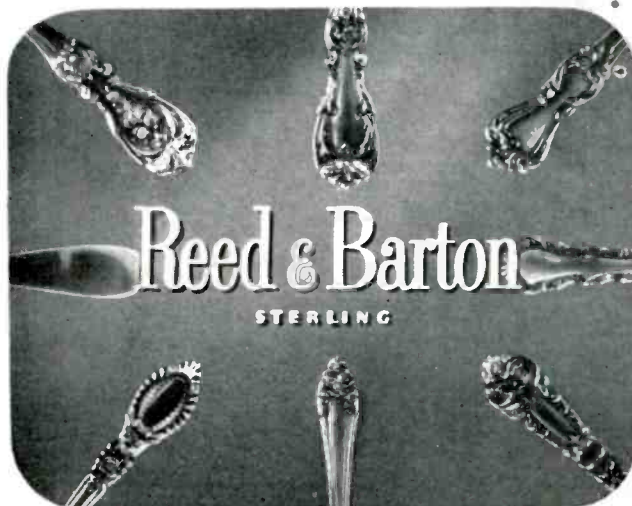
CITY _____ STATE _____

Dayton Public Library
215 E. Third St.
Dayton 2, Ohio
Att: Acquisition Dept.

The Advertiser
REED & BARTON
Silverware

The Agency
BADGER and BROWNING & PARCHER

have you seen this one?



This is just ONE FRAME of the REED & BARTON one-minute commercial films ...telecast over 21 TV stations from coast to coast during the month of April.

Combining live-action, narration, animation and simple trick photography ... these commercial films are evidence of National Screen Service "know-how" in the production of commercial "films-for-television"!

On the Television screen ... Notice the detail in that hard-to-shoot silverware! Note the smooth blending of live-action and animation! The fine craftsmanship in the lettering! The careful, even lighting and softly-blended television "greys" that maintain fine definition without hot spots or flares!

It's National Screen's contribution to television ... of 30 years of motion picture production experience!

No wonder that advertisers, advertising agencies and television stations have named "The Prize Baby" of the motion picture industry, "The Prize Baby" of TV commercial films!

Thirty-one offices, four laboratories and two great studios to serve YOU, too!



Film Commercial
produced by

NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

630 Ninth Avenue • New York 19, N. Y.

Circle 6-5700