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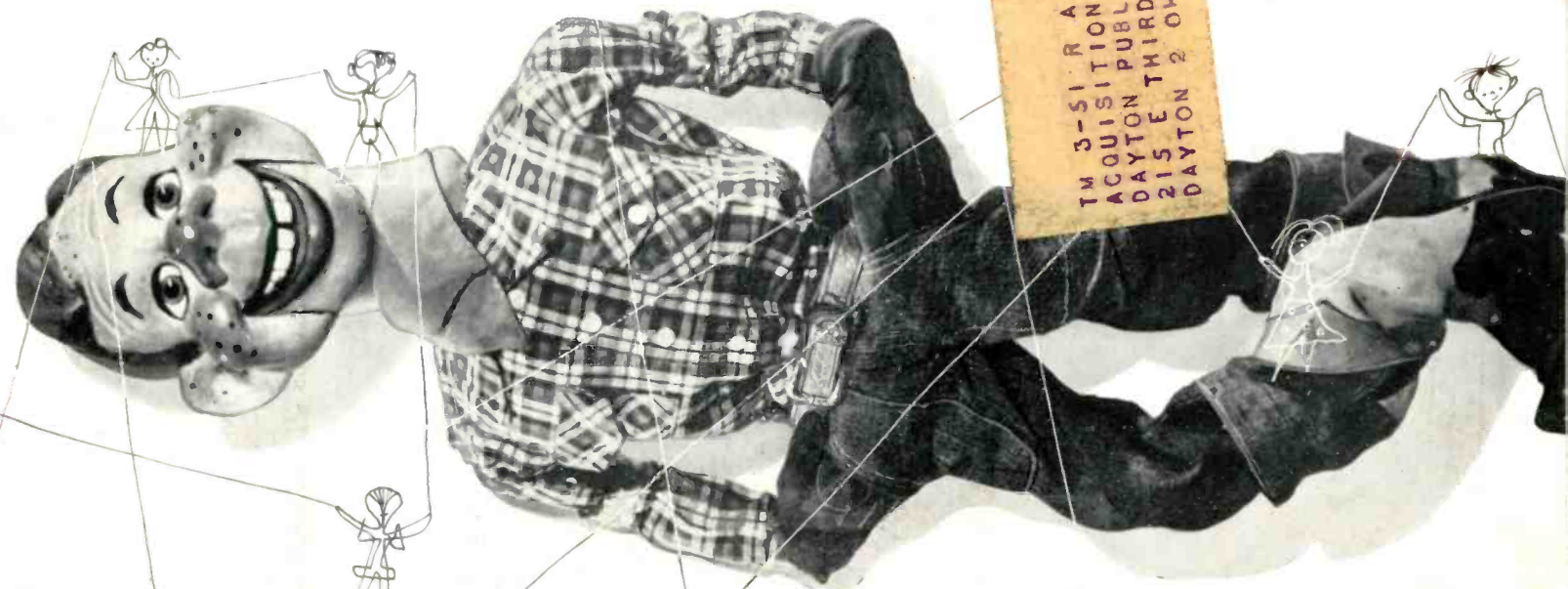
APRIL

50¢

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication



## KINGPIN IN LILLIPUT

With this little man, you'll have a busy day.

Howdy's the top-rated of all children's and all daytime shows in network television... the hero of more than 6,000,000 Doodyites a week on NBC... and the incredible sawed-off salesman who just turned up 240,000 sales with two brief demonstrations—on America's No. 1 Network.

*A few quarter-hour segments are immediately available.*

# NBC Television

moller

# Are You Serious About Getting the Most for Your Advertising Dollar?

In Los Angeles, TV Station **KTLA** *delivers a larger average evening audience than the leading network radio station — at just about half the cost.* And delivers an average audience as big as its 3 nearest TV competitors combined — at ¼ cost!

KTLA's average evening share is a healthy 15% of the combined radio-and-television audience in Los Angeles . . . more than twice the share of its closest TV competitor in this 7-TV-station market. KTLA advertisers also pick up a bonus—31% of San Diego's viewers who receive KTLA's strong signal direct, 125 miles distant.

***Amazing? Make us prove it.***

WRITE FOR ANALYSIS OF LOS ANGELES RADIO-TV COVERAGE.



**CHANNEL 5**

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363  
Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700

**KEY STATION OF THE PARAMOUNT TELEVISION NETWORK**

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THE ENTERTAINMENT-STATION



channel 13  
TELEVISION CENTER · NEWARK

# The electron tube that rivals the human eye

Invention of the iconoscope—  
TV's first all-electronic "eye"—led to  
supersensitive RCA image orthicon  
television cameras

No. 3 in a series outlining high  
points in television history

*Photos from the historical collection of RCA*

● Had you attempted to invent a television camera from scratch, odds are you'd have followed the same path as early experimenters—and tried to develop it on mechanical principles.

Illogical? Yes, in the light of what we now know about electronics. But electronics was young in television's infancy. At that time the best way to take television pictures was with a mechanical scanning disk, invented in 1884.

Revolutionary was the invention of the *iconoscope* by Dr. V. K. Zworykin, now of RCA Laboratories. Here was an all-electronic "eye" for the television camera... no moving parts, no chance of mechanical failure!



Mechanical scanning equipment, used at RCA-NBC experimental television station W2XBS in 1928, long before the present RCA image orthicon camera came into existence.



Dr. V. K. Zworykin of RCA Laboratories with his iconoscope tube. Its successor, the image orthicon, has been developed by RCA scientists to have up to 1000 times greater sensitivity.

Carrying forward the development of television pick-up tubes, RCA scientists have developed the image orthicon—eye of today's supersensitive RCA image orthicon television camera. So keen is this instrument's vision that it sees by candlelight or by the faint flicker of a match.

Despite its simplicity of operation, the RCA image orthicon tube is a highly complex electronic device. Integrated, within its slim 14-inch length, are the essentials of 3 tubes—a phototube, a cathode ray tube, and an electron multiplier!

The phototube converts a light image into an electron image which is transferred to a glass target, and scanned by an electron beam to create a radio signal. The electron multiplier then takes the signal, and greatly amplifies its strength so that it can travel over the circuits which lead to the broadcast transmitter.

Inside the tube itself, more than 200 parts are assembled with watchmaker precision. For example, a piece of polished nickel is pierced with a hole one-tenth the thickness of a human hair... a copper mesh with 250,000 holes to a square inch is used... and the glass target is bubble-thin! Yet all are assembled and made to work—at RCA's Lancaster Tube Plant—with precision.

Actually 100 to 1000 times as sensitive as its parent the *iconoscope*, RCA's image orthicon pickup tube literally rivals the human eye. And when an outdoor telecast may start in daylight and wind up in the dim light of dusk—that's a necessity!



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

# FOCUS

## SIGNIFICANT INDUSTRY DEVELOPMENTS IN PROCTER & GAMBLE'S RADIO AND TELEVISION VIEWPOINT

*Although excerpts of P&G's Vice President Howard J. Morgen's speech before the Radio Executives Club have already appeared in news publications, it is our feeling that the sober appraisal of the many problems now facing advertiser, agency and station contained in Mr. Morgen's talk deserves reprinting practically in its entirety so that our readers may have the chance to thoroughly analyze the points made by radio's largest advertiser.*

PROCTER & Gamble's viewpoint can only be important to you if you find something of value in it for the whole industry. It certainly is not important just because it is ours. The broadcasting industry is supported by the expenditures of many, many advertisers and the point of view of any one of them is not important in and of itself. For example, the trade journals occasionally report that Procter & Gamble is the largest advertiser in the country. Even so, we account for considerably less than 1% of the total dollars spent for all advertising in the United States. The largest share of our expenditures currently goes to the broadcasting industry but even there we account for a very small share—less than 3%—of the total advertising dollars that are spent in that medium. Therefore, when we talk to you today about "our viewpoint" we do so with considerable humility—recognizing that we, like any other one advertiser, are only one small part of the great broadcasting industry.

Our point of view toward radio and television is simply this:

Radio and television are both entering an extremely difficult period. Radio is in a period of declining values—which is always difficult. Television is in a period of such rapid growth that it has many boom town aspects to it, and no one knows just how high its sharply rising costs will ultimately be. Both are operating against a background of rapid and impending changes that seriously affect the economics of the media.

In these difficult circumstances, we believe that the most pressing and important task for all of us is

to make sure that radio and television are effective and efficient from an advertising standpoint.

If radio and television can deliver effective and efficient advertising in the years ahead, they have a bright future. They will serve to entertain and educate the public and they will act through advertising as a spur to our expanding economy. The benefits to all concerned will be great.

But if radio and television can not deliver advertising effectively and efficiently in the years ahead, they will languish and perhaps they will be supported by the government. In any case their prospect will not be bright from any standpoint.

It will not be easy by any means to make sure that radio and television are effective and efficient advertising media in the period immediately ahead. Both face a really tough job in making themselves strong advertising-wise in the new circumstances that lie before them. Yet their whole future hinges on how well that job is done.

That just about sums up our basic viewpoint. You can disagree with it if you wish. But if you agree with it, as we think most of you will, then we believe that all of us—advertisers, advertising agencies, networks, stations, and program producers—should be conscious of the pressing nature and importance of this task before us. All of us must face that task and devote our best thoughts and efforts to accomplishing it.

What does Procter & Gamble, as one individual advertiser, propose to do to help accomplish this task? We're deeply interested in the success of every advertising medium,

# STOP GUESSING!



## WGAL-TV

*the ideal station for testing your TV sales campaign.*

The only television station which reaches this large, prosperous section of Pennsylvania—including Lancaster, York, Lebanon, Reading, Harrisburg and adjacent area. This market fulfills all requirements for reliable testing. Viewing is unusually high and consistent because of interesting local programming and the top shows of four networks—NBC, CBS, ABC and DuMont. Write for information.

A STEINMAN STATION

## WGAL-TV

CHANNEL 4

Lancaster, Penna.

Clair R. McCollough, Pres.

Represented by

**ROBERT MEEKER**  
ASSOCIATES

Los Angeles  
San Francisco

New York  
Chicago

**NBC TV AFFILIATE**



# Famous firsts in T-V

*In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.*



*Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.*



**REPRESENTING**

Birmingham .....	WBRC-TV
Columbus .....	WBNS-TV
Los Angeles .....	KTSL
New Orleans .....	WDSU-TV
Omaha .....	WOW-TV
Richmond .....	WTVR
Salt Lake City .....	KDYL-TV
Seattle .....	KING-TV

of course. Specifically, however, how are we going to help radio and television deliver efficient and effective advertising in the period ahead? I'd like to discuss this question for radio and television separately.

Let's begin with radio:

1. First of all, as far as radio is concerned, we, as one advertiser, do not intend to be panicked by any of the figures now appearing which show the effect of television's impact on radio listening. Neither do we intend to be panicked by any casual phrases such as one occasionally hears to the effect that "radio's through and television is taking its place." We don't intend to give up any valuable radio properties, at least until after we have lived with this new situation for a while and appraised it thoroughly.

In appraising radio in its new situation, there are many factors to be considered. Just for example, we are all aware of the current rating information which shows what has happened to radio listening in television homes. However, what has happened to newspaper and magazine readership in television homes has yet to be measured accurately. Any sound judgment of the relative effectiveness of radio versus other media per dollar spent depends on such measurements as well as on other appraisals. No, we are not in any rush to give up our radio properties because of television. We think that if advertisers generally would appraise the new situation sanely and unhurriedly, it would make for stability and the continued efficiency of radio as an advertising medium.

2. In the second place, as we project television's growth, we look forward not to scrapping our radio properties but to lowering their cost so that they can continue to produce effectively for us. In doing this we look forward just as confidently to lower radio time costs, in areas of relatively high television development, as we do to higher television time costs in those areas. We also look forward to working with our radio talent to lower program costs—particularly on our higher priced shows. Our aim will be to continue the programs without any sacrifice in program quality and to keep them as effective, efficient advertising vehicles. We think that this point of view also serves the interest of healthy radio.

3. In the third place, after appraising the situation as carefully as we can and working patiently to

achieve any cost reductions that seem proper and right,—if we still cannot find a way to make a certain program into an efficient advertising vehicle—then we shall, of course, drop that program. We think that, too, will serve the interest of efficient radio. If there is anything that won't benefit radio, it is for an advertiser to keep a program on the air after it has ceased to be effective and efficient from an advertising standpoint.

## **P&G's Outlook In Radio Advertising**

That, in broad outline, is the approach that we, as one advertiser, intend to follow in regard to radio. We believe and hope that most advertisers will follow a similar approach. In doing so, advertisers will need the cooperation of the networks, of the stations, and of radio talent. We feel certain that *at the right time* such cooperation will be forthcoming because it will be in the best interests of radio generally. I stress the phrase "at the right time" because timing is a key factor in this whole situation. Any adjustments that are needed should certainly be made *before* there is a collapse of program and advertising structures in broad areas of radio. After such a collapse, no matter what adjustments are then made, it will be very difficult to rebuild those structures.

For our part, we look forward to long years of using radio extensively and efficiently. Also, I would like to say this. Although radio has lost to television some of the excitement and glamour that go with the new, and with the public spotlight, nevertheless the problems involved in steering radio as an efficient advertising medium into the future are extremely important and challenging. They call for just as much—and perhaps more—skill, ingenuity and sound judgment as any problems in television. There is a great deal at stake and, therefore, much depends on the radio executives that guide the medium.

And now for television. Television is, of course, a tremendous new force in our country. Its eventual influence on industry and on all our private lives is at this stage something we don't think anyone can fully comprehend. Its *promise* as a productive and creative force can hardly be over-emphasized and yet that promise for good can only be realized if it proves to be effective and efficient as an advertising medium in the years ahead.

At best we believe that television as an advertising medium has a bumpy, uneven road before it. Whether or not it can travel that road successfully depends first of all on the skill and ingenuity and sound judgment with which it is used. And it depends on how well all of us can keep our television costs under reasonable control. We shall certainly have increasing competition between television programs which will tend to lower ratings. We already have countless pressures operating to send time and talent costs spiraling upward and apparently we won't know from year to year just what those costs will be. With all this, it will be most difficult to keep a sound relationship between the effective result and the cost of television advertising. Nevertheless, that relationship — between the advertising result on one hand, and the cost on the other — simply must be maintained on a sound basis. The future of television depends on it.

Again, having stated our point of view, I think it's in order to say what Procter & Gamble, as one advertiser, plans to do to help make sure that television delivers effective and efficient advertising in the years ahead.

1. First of all, we recognize that we know relatively little today about television compared to what we know about other advertising media. Our first job, therefore, is to learn. We intend to learn everything that we can about this new medium. In order to do this, we must work at the learning job in an organized and thorough fashion because certainly we can't count on stumbling onto the best way to use television for our products or on finding it as the result of some chance flash of inspiration.

Just for example, we must learn how to measure the sales effectiveness of television as compared to the effectiveness of other media. We must learn *how much* television to use in a given market in order to get the maximum efficiency out of the dollars that are spent on it. We must understand how to produce good programs not only so that we can produce them efficiently ourselves, if the need arises, but so that we can intelligently buy the production of others. There are many, many things to learn.

The need for learning about television will never stop, of course. And it may well take years before

(continued on page 24)



**WHO'S  
TOPS?  
IN TV?**

In Cumulative  
Ratings...

**7 NIGHTS A WEEK  
6 PM TO SIGN OFF**

**More Sets Are Tuned to  
WMAL-TV**

**than any other Washington Station**

**TOTAL RATINGS 6 PM to Sign-off**

from American Research Bureau

TV Audience Survey - January 1950

	WMAL-TV	Station X	Station Y	Station Z
MONDAY	541.0	202.1	212.0	249.5
TUESDAY	291.6	666.5	95.7	93.4
WEDNESDAY	533.4	268.0	102.7	266.4
THURSDAY	555.1	310.1	205.3	56.4
FRIDAY	271.1	430.3	110.4	204.5
SATURDAY	464.2	242.2	182.0	102.2
SUNDAY	157.0	629.4	91.3	326.0
<b>TOTAL</b>	<b>2813.4</b>	<b>2748.6</b>	<b>999.4</b>	<b>1298.4</b>

FIRST

*Surprised!*

The Moral:

**Network Programs Alone Are Not Enough.  
Strong LOCAL Programming is Important  
in Building LOCAL Viewing HABITS!**

**[ Note MONDAY Night when ALL  
WMAL-TV Programs are LOCAL ]**

*This is important - to YOU!*

Represented Nationally by ABC Spots Sale

**WMAL-TV**

**THE EVENING STAR STATION IN WASHINGTON, D. C.**

## Starch report on commercials

**T**HE relationship between a viewer's attitude toward a commercial and his wanting to buy the product it advertises has been studied by Daniel Starch & Staff in a study recently completed and based on over 2000 interviews made on a five-month showing of the commercial. From the table which follows it will be seen that intensity of feeling, even if negative, as well as liking the commercial, influences a favorable buying attitude towards the product, although a favorable attitude seems to be most effective.



Jello leads brand acceptance gain.

Another interesting trend of the influence of TV advertising on brand acceptance is shown by a comparison after six months of TV advertising of the spread in brand acceptance by viewers and non-viewers of each commercial. Advertisers listed below are named in order of gain or loss of brand acceptance over a six-month period.

### ATTITUDE'S EFFECT ON BUYING

<i>Attitude Toward Commercial:</i>	<i>Would Buy Product</i>
11% look forward to seeing	70%
34 enjoy	59
37 no particular feeling	47
11 dislike	60
7 object to it	51



Crisco gains 10 points.

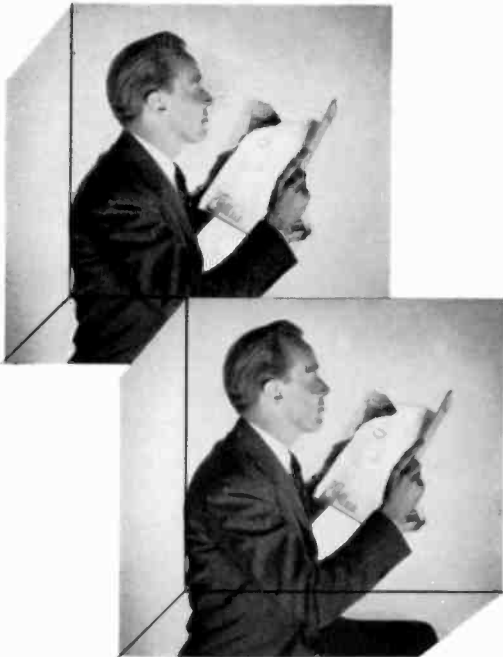
### SPREAD OF BRAND ACCEPTANCE OF VIEWERS OVER NON-VIEWERS

<i>Advertiser</i>	<i>PERCENTAGE POINTS</i>		
	<i>First Study</i>	<i>After 6 Mos.</i>	<i>Net Gain or Loss</i>
Jello	1	13	12
Crisco	3	13	10
Auto Lite	11	18	7
International Sterling	15	20	5
Pall Mall	1	5	4
Gulf	11	4	-7
Sanka	17	6	-11



In eight major markets

# television circulation leads the largest magazine 3 to 2



**I**n eight major markets (New York, Chicago, Philadelphia, Los Angeles, Boston, Cleveland, Washington and Schenectady-Albany-Troy) the nation's largest magazine has a circulation of 1,715,854.\*

In these same markets, television's circulation is 2,783,500† . . .

Your advertisement in a magazine is a combination of printed words and static illustrations.

Your advertisement in television is a combination of spoken words and living product demonstrations.

You can capitalize on the unsurpassed impact and the *mass circulation* of television,

\*Latest published market breakdown of circulation of the magazine  
†NBC Research Dept. estimates February 1950

today. Your first move is to call your NBC Spot Salesman. His expert counsel will be invaluable in planning your television campaign in these eight major markets:

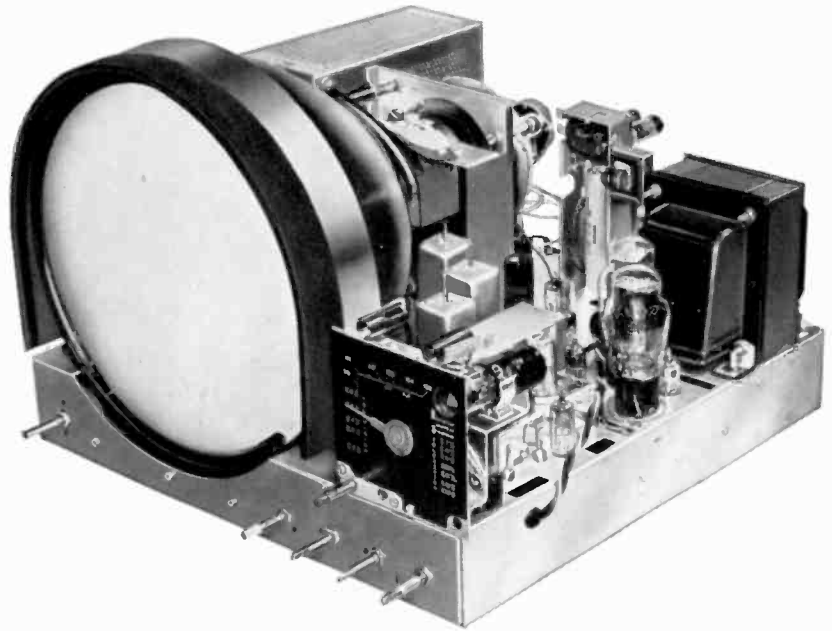
	Television Circulation†	Television Station
New York	1,060,000	WNBT
Chicago	388,000	WNBQ
Los Angeles	376,000	KNBH
Philadelphia	370,000	WPTZ
Boston	277,000	WBZ-TV
Cleveland	154,000	WNBK
Washington	101,000	WNBV
Schenectady-Albany-Troy	57,500	WRG3
<b>Total . . .</b>	<b>2,783,500</b>	

**NBC**

**S P O T S A L E S**

NEW YORK CHICAGO CLEVELAND HOLLYWOOD SAN FRANCISCO

# HERE IS THE MEASURE OF



## 1 Du Mont Picture Tube



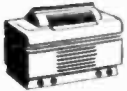
It was Du Mont's development of the cathode ray tube from a laboratory curiosity, that made electronic television commercially practical.

## 2 Du Mont Inputuner\*



High-precision electronic device for tuning to exact frequency where both picture and sound are best.  
\*Trade-mark

## 3 FM Radio



Every Du Mont includes complete FM radio using same precision tuner, high-quality audio circuit, high-fidelity speaker.

## 4 Long-life



Du Mont Telesets were first sold in 1939. Many are still in operation. Today's Du Monts are better built than ever before.

## 5 Extra-sensitivity



A recent improvement in the famed Du Mont Inputuner produces clear, sharp pictures even from very weak stations.

## 6 Automatic voltage stabilizer



Prevents picture fading by correcting for variations in electric power supply. (In Plus-powered models.)

## 7 Sharper focus



A finer-focused electronic beam "paints" the picture with sharper detail.

## 8 Full-range contrast



Du Mont's high powered electronic beam and fine engineering give strongly contrasting blacks and whites, retain full range of values.

## 9 Added tubes



Give smoother operation and a reserve of power, just as more cylinders do in an automobile.

## 10 Static reducer



Special Du Mont device screens out nuisance waves which often cause picture roll-over and distortion in lesser sets.

## 11 Automatic station signal equalizer

Keeps the picture uniformly bright by automatic amplification when the signal strength weakens. (Featured in the Plus-powered models.)

## 12 Extra-size parts



Electrical and mechanical parts are larger than ordinary engineering standards demand... a factor in Du Mont dependability.

## 13 Non-shrinking picture



The picture on the screen does not waver or change size because of fluctuations in electric power. (In Plus-powered models.)

## 14 Speed-up dial



Saves time in tuning by skipping quickly over the less used portions of the tuning dial.

## 15 Brilliant picture



Du Monts have the extra power that is needed to give a brilliant picture.

## 16 Cooler-running



Actual thermometer test shows Du Mont design runs many degrees cooler — thus lasts longer — than other makes tested.

## 17 Trouble-free operation



Oversize parts, good ventilation, careful assembly rate Du Mont Telesets high with television service men.

# DuMont ELECTRONIC LEADERSHIP





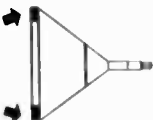






All Du Mont's 30 Extra Values Stem from  
this Electronic Masterpiece—the Du Mont Chassis

HERE ARE incorporated the Du Mont electronic developments that have led the way, and set the pattern, for the television industry. Here is expression of the Du Mont creed of engineering and manufacturing excellence, which permits no compromise with quality. Here are the benefits of the most exacting tests and quality control inspections in the television industry. There can be nothing finer in television.

## DU MONT'S 30 EXTRA VALUES

Add them up. They total *complete* and *continued* television enjoyment. When you recommend a Du Mont receiver, you do so with confidence. When you sell a Du Mont receiver, you make both a sale and a friend for your store.

COPYRIGHT 1950 ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION RECEIVER DIVISION • EAST PATERSON, N. J.

<p><b>18 Front focus control</b></p>  <p>Du Mont provides for convenient adjustment of focus. This helps get the best possible picture from every station.</p>	<p><b>22 Black Mask</b></p>  <p>Du Mont uses non-reflecting black mask for greatest eye comfort — not shiny white mask to make screen seem larger.</p>	<p><b>25 72 ohm lead-in</b></p>  <p>Du Mont engineering permits 72 ohm shielded coaxial cable to reduce collection of local static.</p>
<p><b>19 Two-hour shakedown</b></p>  <p>Every Du Mont Teleset gets two-hour test run and re-alignment for extra assurance of utmost quality.</p>	<p><b>23 Dust seal</b></p>  <p>Du Mont seals space between picture tube and safety glass to keep dust and dirt from tube face.</p>	<p><b>26 Tuning eye</b></p>  <p>Shows you at a glance when the receiver is tuned just right for TV or FM.</p>
<p><b>20 Local Distant switch</b></p>  <p>Allows adjustment for signal strength. Switches from strong or nearby stations to weak or distant stations.</p>	<p><b>24 Dial light</b></p>  <p>Helps you tune in dim light then switches off to prevent distraction.</p>	<p><b>27 High fidelity tone</b></p>  <p>Du Mont's special audio circuits and speaker give exceptional tone fidelity, volume and quality.</p>
<p><b>21 Low radiation</b></p> <p>Many lesser receivers tend to "re-broadcast" signals they are picking up. This makes trouble for other sets in the neighborhood. A Du Mont minimizes this.</p>	<p><b>28 Wide-angle masking</b></p>  <p>The design of the mask allows the full picture to be seen far over to each side.</p> <p><b>29 Handsome, hand-rubbed cabinet</b></p> <p>Sides as well as top and front are made of fine veneers and given a six-coat, hand-rubbed finish for fine furniture quality.</p> <p><b>30 Extra distance</b></p>  <p>Du Mont extra sensitivity and static resistance gives good operation far beyond normal range, exceptional operation up close.</p> <p><b>DU MONT</b> <i>first with the finest in television</i></p>	

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



# Hollywood Playhouse

*on the Air Three Weeks . . .*

*Average Rating—25.2!*

“**H**OLLYWOOD Playhouse”, WPTZ’s full length daily feature picture, had been on the air just three weeks when the first American Research Bureau survey was made. Preliminary reports from ARB show the program pulling down an average rating of 25.2. This means that better than one-quarter of the 435,000 television equipped homes in Philadelphia are tuned to “Hollywood Playhouse” every day!

What makes this terrific record even more eye-opening is the fact that WPTZ’s entire afternoon schedule also is only three weeks old and breaking established competition.

“Hollywood Playhouse” is now sold out! However, the waiting list is forming at the right with a few availabilities scheduled to open up the middle of May.

If you’re interested in participating in WPTZ’s new 6-for-1 “Hollywood Playhouse” package, drop us a line here at WPTZ or see your NBC Spot Sales Representative. Don’t delay; it’s already later than anyone thought!

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



# THE FUTURE OF THE NETWORKS

THE economics between station and network, the number of sizable cities with limited channels, the eventual high cost to an advertiser to sponsor a national network program are just some of the factors which might well change the structure and functions of the network as we now know it.

Moreover, it is highly questionable whether the network pattern established in AM will be the same when television is in full swing. Because of the higher costs of operation many stations complain that the number of free hours they must give up to the network plus the percentage of their rate card which they receive for commercial network time make it impossible for them to operate on a sound basis. As Dean Fitzer, General Manager of Kansas City Star's station WDAF-TV puts it, "Irrespective of who signs the order for the cable, it is obvious that the affiliate pays the bill in reduced revenue from network programming. The problem becomes even more vicious when considering that network programming consumes most of an affiliate's best time. The crying question is whether a television network that can offer an affiliate little or no profit can even operate."

The same problem of the affiliate also applies to the network. Their costs in television are a good deal higher. In fact they need more from the affiliates in the way of free hours. H. V. Akerberg of CBS, Vice President in charge of station relations, agrees with the economic point of view advanced by Fitzer but points to one basic fundamental in the future of network operation—circulation. "When the freeze is lifted and the networks are able to secure primary affiliates, the networks will be able to provide the circulation the advertiser needs. Substantially all the CBS AM affiliates in markets of 50,000 or over will have their counterparts in television. Therefore, the TV network structure will be the same as it is in radio. The stations will depend

on us just as much as we will depend on them."

Unfortunately, though, it isn't quite that simple. Regardless of how well the FCC does in handling the allocations when the freeze is lifted, there will always be a serious bottleneck in clearing time on any one network for complete national coverage. Of the 62 market areas which will have television by the end of the year, only four cities have four or more stations, thus permitting exclusive affiliation with one net.

Thirty-eight cities have only one station. Ten (and possibly twelve) cities have two stations. Eight cities have three stations.

Under the proposed FCC allocations plan which will come up for hearings shortly, only 61 cities will have four or more channels. Compare this to AM where NBC has exclusive affiliates in 166 cities, CBS in 187, ABC in 280 and Mutual in 532.

With a bottleneck of this nature, film will obviously be one of the main solutions. Whether the programs are on kinescope or the result of direct production remains to be seen. Right now kinescope programs are making it possible for many network advertisers to get complete coverage in non-interconnected markets and in cities where, because of previous commitments, time cannot be cleared when the show is being networked.

Interesting to watch along these lines is the operation of Paramount which owns KTLA in Los Angeles. This station has had a singular record in garnering a large share of the Los Angeles market in the face of competition from all the network affiliate stations in this area.

Because of the results that KTLA obtained, many stations wanted these programs for their own use. Paramount kinescoped the programs and sold them on a flat fee basis so that the stations could sell locally if they wished to do so. Over 25 stations are now using one or more

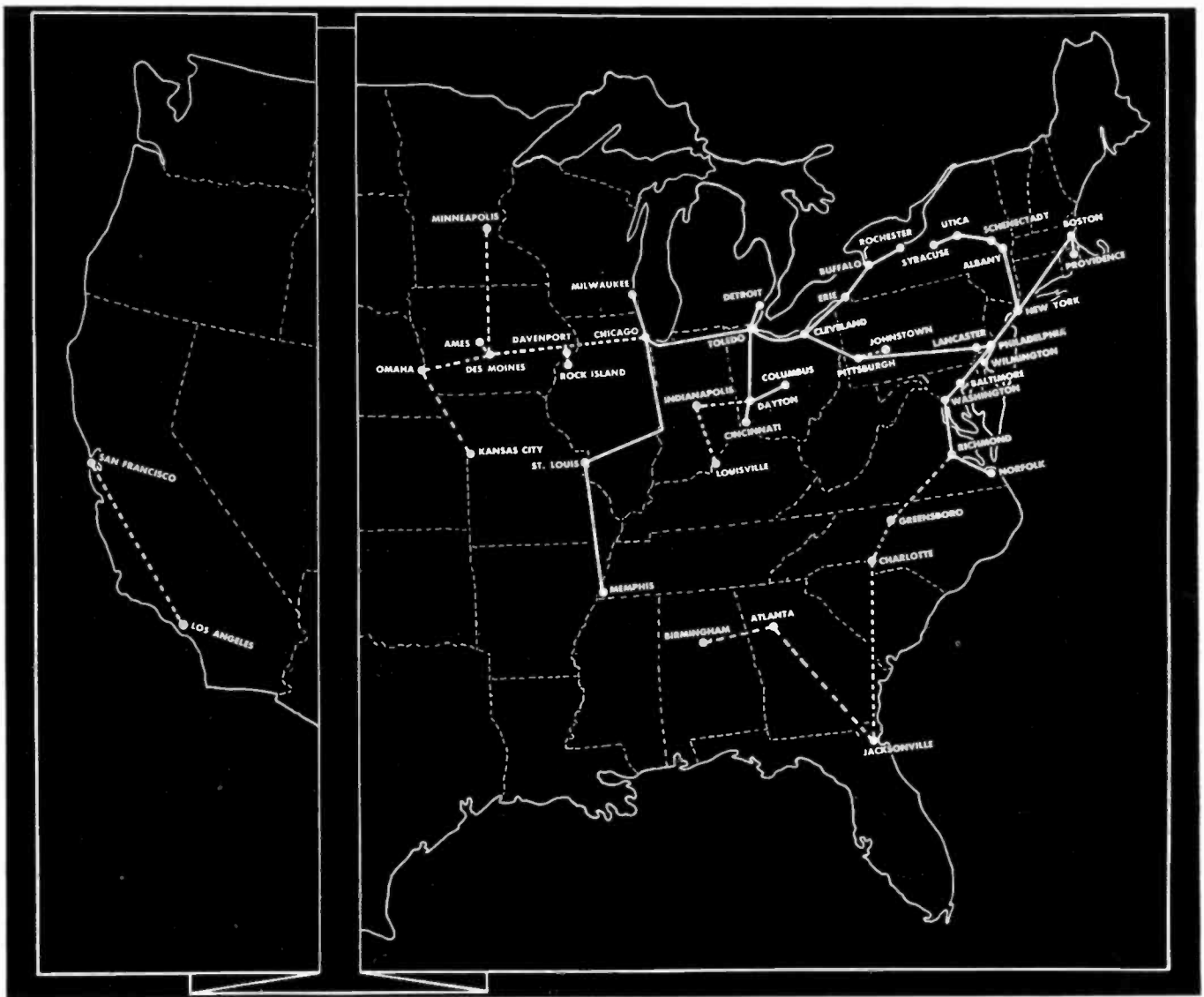
of these kinescope programs. Right now they feel that they do have one of the answers to the stations' programming problems. But whether or to what extent the supplying of these film programs will change the present broadcasting structure not even Paramount would care to venture a prediction at this time.

But on analyzing the number of national network advertisers and their present radio budgets, it's questionable—regardless of how effective television is as a sales medium—that there will be sufficient number of national advertisers who can support four networks. Howard Chapin, General Foods Advertising Director, doesn't seem too worried about this and would rather face the problem not on inflexible budget limitations but on television cost per 1000 viewers. However, he does recognize that budgets do have certain limitations. And as Texaco's Donald Stewart pointed out some time ago, in examining their present TV appropriation of some \$40,000 a week, and looking ahead to the time when larger circulation and higher talent costs might double and even triple the present appropriation, they might be forced to switch to an alternate week basis regardless of how satisfied they are with television. However, if television increases sales as expected, budgets will be larger.

Then, of course, there is the possibility that split sponsorship, participating programs, co-op shows and other cost saving methods might make it feasible for many medium-sized advertisers who could not otherwise sponsor a full network program of their own to use television on a national basis.

These are just a few of the problems for which there is no ready answer. It is largely through the efforts of the networks that radio advertising has achieved its stature as one of the country's most effective advertising media. The chances are that they'll keep their same dominant positions but conceivably on a different basis.





American Telephone and Telegraph Company—Long Lines Information Department

## coast to coast network . . . when?

IT'S apparent that cross-country network service is more a matter of telecasting economics than of engineering delays. Engineering work is now under way west of Omaha to extend radio relay channels from Omaha to San Francisco. But no date as to its completion is forthcoming from AT&T. The needs of the broadcasters, the decision on color and the continuing delay in lifting the freeze all have an important bearing on such action. It doesn't seem likely that the telecasters will request such service—not with two stations in Salt Lake City serving as the lone TV outpost on the 1,441 miles which separate Omaha from San Francisco.

The original network plans of AT&T showed a coaxial cable route through the South and Southwest, terminating on the West Coast. This was designed primarily for telephone transmission, as was most of the coax line, but undoubtedly

could be converted to television if required by the industry.

Eighty-eight television stations will have access to AT&T-built network facilities by the end of 1950. Coaxial cable and microwave or radio relays, now in operation, link 54 stations in 27 cities, with an additional 21 outlets in 16 markets due to be interconnected by December. On the West Coast, the radio relay between Los Angeles (with seven stations) and San Francisco (with three stations) will start operations in September. In addition, privately operated relays link New York with New Haven; Chicago with Grand Rapids and Cincinnati with Dayton and Columbus. Seventeen markets will have to depend on TV recordings for network programs.

Most of the 17 cities not included in AT&T's 1950 timetable are in the Southwest and West. On the list of left-outs are Albuquerque, Binghamton, Bloomington, Dallas-Fort

Worth, Houston, Huntington, Kalamazoo, Lansing, Miami, Nashville, New Orleans, Oklahoma City, Phoenix, Salt Lake City, San Antonio, Seattle and Tulsa.

AT&T's network progress is another reflection of the rapid growth of television. At the start of 1949 there were 3500 channel miles connecting 13 cities. Today, over 9000 channel miles connect 28 cities. By the end of 1950, 15,000 channel miles will link 43 markets.

Here's a quick timetable on this year's connections:

Cities	Opening
Richmond-Norfolk	April
Richmond-Greensboro-Charlotte-Jacksonville-Atlanta-Birmingham	September
Los Angeles-San Francisco	September
Indianapolis-Louisville	October
Chicago-Davenport-Rock Island-Des Moines-Minneapolis-Omaha-Kansas City	October
Des Moines-Ames	December

## BELL SYSTEM INTERCITY TELEVISION FACILITIES EXISTING AND PLANNED

Section	<i>Channels Available for Service and Direction of Transmission</i>	<i>Type Facility (Note 1)</i>	<i>Estimated Service Date</i>	<i>Intermediate Service Points</i>
New York-Philadelphia	7—5 southbound 2 northbound	Coaxial	In service	—
New York-Chicago	4—2 westbound 2 eastbound	Radio Relay	Summer 1950	Pittsburgh, Cleveland, Toledo (Note 2)
Pittsburgh-Johnstown	1— eastbound	Radio Relay	Summer 1950	—
New York-Washington	2—1 northbound 1 southbound	Radio Relay	Summer 1950	(Note 2)
Philadelphia-Chicago	4—3 westbound 1 eastbound (Note 3) (Note 4)	Coaxial	In service	Lancaster, Pittsburgh, Cleveland, Toledo; South Bend (Pickup)
Philadelphia-Washington	5—4 southbound 1 northbound	Coaxial	In service	Baltimore
Philadelphia-Wilmington	1— southbound	Radio Relay	In service	—
Baltimore-Washington	2—1 northbound 1 southbound (Note 5)	Radio Relay	In service	—
Washington-Richmond	1— southbound 2— southbound (Note 3)	Coaxial Coaxial	In service Sept. 1950	—
Richmond-Norfolk	1— eastbound	Radio Relay	In service	—
Richmond-Charlotte	2— southbound	Coaxial	Sept. 1950	Greensboro
Charlotte-Birmingham	1— southbound (Note 3)	Coaxial	Sept. 1950	Jacksonville, Atlanta
New York-Boston	2— eastbound (Note 6)	Radio Relay	In service	—
Boston-Providence	1— southbound	Radio Relay	In service	—
New York-Albany	3—2 northbound 1 southbound (Note 3)	Coaxial	In service	—
Albany-Syracuse	2— westbound	Radio Relay	In service	Schenectady, Utica
Cleveland-Erie	2— eastbound	Coaxial	In service	—
Erie-Buffalo	1— eastbound	Coaxial	In service	—
Buffalo-Rochester	1— eastbound	Radio Relay	In service	—
Toledo-Detroit	3— northbound (Note 6)	Radio Relay	In service	—
Toledo-Dayton	4—3 southbound 1 northbound (Note 3)	Coaxial	In service	—
Dayton-Columbus	3— eastbound (Note 6)	Radio Relay	In service	—
Dayton-Cincinnati	3— southbound (Note 6)	Radio Relay	In service	—
Dayton-Indianapolis	2— westbound	Radio Relay	Oct. 1950	—
Indianapolis-Louisville	1— southbound	Coaxial	Oct. 1950	—
Chicago-St. Louis	1— southbound	Coaxial	Dec. 1950	—
Chicago-St. Louis	2—1 northbound 1 southbound	Coaxial	In service	Danville (Pickup)
St. Louis-Memphis	1— southbound (Note 3)	Coaxial	In service	—
Chicago-Milwaukee	2— northbound	Radio Relay	In service	—
Chicago-Des Moines	2— westbound	Radio Relay	Oct. 1950	Davenport, Rock Island
Des Moines-Minneapolis	2— northbound	Coaxial	Oct. 1950	—
Des Moines-Omaha	1— westbound	Radio Relay	Oct. 1950	—
Des Moines-Ames	1— northbound	Radio Relay	Dec. 1950	—
Omaha-Kansas City	1— southbound (Note 3)	Coaxial	Oct. 1950	—
Omaha-San Francisco		Engineering work under way west of Omaha looking toward the extension of radio relay channels to San Francisco.		
Los Angeles-San Francisco	2— northbound	Radio Relay	Sept. 1950	—

NOTES: 1. Coaxial facilities shown provide a band width of about 2.7 mc. Radio relay facilities provide a band width of about 4 mc. 2. Temporarily not available for connections at Philadelphia. 3. One channel may be used occasionally for maintenance purposes. 4. Upon completion of the New York-Chicago radio relay facilities in 1950, one eastbound and one westbound coaxial channel between Philadelphia and Chicago will be reassigned and will not be regularly available for through television service. After this time, Note 3 will not apply. 5. Installed for use in connection with color television test transmission. 6. Occasional service in the opposite direction available on one week's notice.

# TELEVISION STATIONS

... try out this formula

$$AAP = GF = GA = MA = \$$$

You don't have to be a mathematician to figure it out . . .

<b>AAP</b>	<b>Associated Artists Productions</b>
<b>GF</b>	<b>Good Films</b>
<b>GA</b>	<b>Greater Audience</b>
<b>MA</b>	<b>More Advertisers</b>
<b>\$</b>	<b>Increased Revenue</b>

This formula has been proven by the best TV stations in the country. (See Honor Roll)

Ask us about  
**THE NEW "PHILADELPHIA STORY"**  
 Let us show you how this formula can work for you!

PAUL DIAMOND, *Director of Television*

## Honor Roll

NEW YORK CITY WABD WCBS WNBT WATV WPIX	DAYTON WHIO
LOS ANGELES KNBH KTLA KTTV	LOUISVILLE WHAS
WASHINGTON, D. C. WNBW WMAL	ST. PAUL, MINN. KSTP
CHICAGO WGN WNBQ WBKB	SAN ANTONIO WOAI
DETROIT WJBK WXYZ	OMAHA, NEB. KMTV WOW
CINCINNATI WCPO WKRC	JACKSONVILLE, FLA. WMBR
BOSTON WBZ	PITTSBURGH, PA. WDTV
ATLANTA WSB	DAVENPORT, IOWA WOC
SAN FRANCISCO KPIX KRON	CHARLOTTE WBTV
PHILADELPHIA WPTZ	HUNTINGTON WSAZ
	HOUSTON KLEE
	JOHNSTOWN WJAC
	SAN DIEGO KFMB
	SEATTLE KING

ASSOCIATED ARTISTS PRODUCTIONS

*Associated Artists Productions Ltd.*

444 MADISON AVENUE • NEW YORK • MU 8-4754

Also sole distributor: WILTON PICTURES INC.

## Owens-Corning TV Test Blooms into a 23-Market Campaign

By WILLARD Y. STOCKING

Account Exec., Fuller & Smith & Ross, Inc.

**F**IBERGLAS marquisette curtains are not being advertised on television—they are being merchandised!

The Owens-Corning Fiberglas Corporation discovered early in the promotion of this new product that to demonstrate its principle selling feature—the fact that Fiberglas curtains can be washed and re-hung in seven minutes without ironing—sold it on sight.

Within less than one year of their introduction to the market, Fiberglas marquisettes gained national distribution through several hundred class A retail outlets. We believe this to be an unusual success for a textile product woven of a new fiber relatively unknown to the housewife. "Wash & Hang" demonstrations conducted in the curtain departments of leading department stores in selected cities were an important part of the elaborate plan that brought about this result. Each store ran a sizable newspaper ad to bring women into the curtain department. As a result of these promotions, many important stores experienced sell-outs. Reorders were heavy, running into thousands of pairs.

With one success after another it was logical for the Fiberglas management and their advertising agency, Fuller & Smith & Ross, Inc., to think in terms of television as a medium to bring this demonstration right into the home. No other medium could make such a thing possible.

Through the cooperation of Columbia Broadcasting System a test was conducted on January 3rd of this year. As a guest of Dorothy

Doan on *Vanity Fair*, a 4:30 to 5:00 women's afternoon participation show, Jane Pursch of Owens-Corning Fiberglas washed and hung a ruffled Fiberglas curtain for the benefit of the viewers and talked about its features. A small plastic curtain threader was offered free to anyone who would write in for it. More than five thousand letters were received, of which over fifteen hundred praised the curtains and asked where they could be purchased.

CBS estimated their audience at 50,000. This was based on several audience checks. Certainly, we don't have to point out that a 10% response is fantastically high. Television had proven itself an effective mass medium for our "Wash & Hang" demonstration and we were encouraged to broaden our field of TV operation.

In selecting the markets to be covered, only those in which ten percent of the families or better owned TV sets were put on the schedule. Less than this would not justify the cost. Exceptions were made in cities where important promotions were scheduled in retail stores.

The next yardstick was distribution. The cities in which curtain manufacturers had their best outlets were selected except where these markets could not be covered either because they had no stations or they did not measure up from the standpoint of set ownership. Twenty-two "Wash & Hang" store demonstrations were scheduled in as many cities during the spring season and where stations were available they were put on the list.

(continued on page 18)



"The boss is coming for dinner and I'm going to wash and hang these . . ."



" . . . curtains. It'll take just 7 minutes; they're Fiberglas marquisettes."



"All you do is squeeze them through suds, then rinse and roll in a towel."



"That's all there is to it. My Fiberglas curtains are all ready to hang."

## OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate depth of penetration of area)	Receiver Circulation (Mar. 1)
Albuquerque—7.1	2,040
KOB-TV (A, C, D, N)	
Ames-Des Moines—4.8	5,611
WOI-TV (A, C, D, N)	
Atlanta—12.8	29,500
WSB-TV (A, N, P); WAGA-TV (C, D)	
Baltimore—20.5	146,200
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
Binghamton—8.1	10,320
WNBF-TV (A, C, D, N)	
Birmingham—6.2	12,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
*Bloomington—5.0	5,000
WTTV (A, C, D, N)	
Boston—23.2	305,800
WBZ-TV (N); WNAC-TV (A, C, D, P)	
Buffalo—21.8	75,700
WBEN-TV (A, C, D, N)	
Charlotte—7.0	12,170
WBTV (A, C, D, N)	
Chicago—26.9	418,400
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati—25.3	97,400
WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	
Cleveland-Akron—25.2	176,474
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
Columbus—22.1	50,000
WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	
Dallas-Ft. Worth—14.9	43,790
KBTX (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Davenport-Rock Island—7.4	8,325
WOC-TV (N, P)	
Dayton—16.7	54,700
WHIO-TV (A, C, D, P); WLW-D (N)	
Detroit—22.9	191,430
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie—20.0	21,334
WICU (A, C, D, N)	
Ft. Worth-Dallas—14.9	43,790
KBTX (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Grand Rapids—8.3	18,200
WLAV-TV (A, C, D, N)	
Greensboro—4.7	9,577
WFMY-TV (A, C, D, N)	
Houston—8.5	18,400
KLEE-TV (A, C, D, N, P)	
Huntington—4.8	6,578
WSAZ-TV (A, C, D, N)	
Indianapolis—10.7	30,000
WFBM-TV (A, C, D, N)	
Jacksonville—8.6	8,200
WMBR-TV (A, C, D, N)	
Johnstown—6.8	16,560
WJAC-TV (A, C, D, N)	
Kansas City—10.6	28,900
WDAF-TV (A, C, N)	
Lancaster—41.9	35,560
WGAL-TV (A, C, D, N)	
Los Angeles—32.6	448,737
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C); KECA-TV (A)	

• SEATTLE 1

• SALT LAKE CITY 2

• SAN FRANCISCO 3

• LOS ANGELES 7

• ALBUQUERQUE 1

• SAN DIEGO 1

• PHOENIX 1

### APRIL, 1950

(Statistics as of March 1)

Receivers as of Mar. 1,	5,005,371
Operating Stations:	103
Market Areas:	59
CP's issued:	6
Applications pending:	351

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

## RECEIVER CIRCULATION

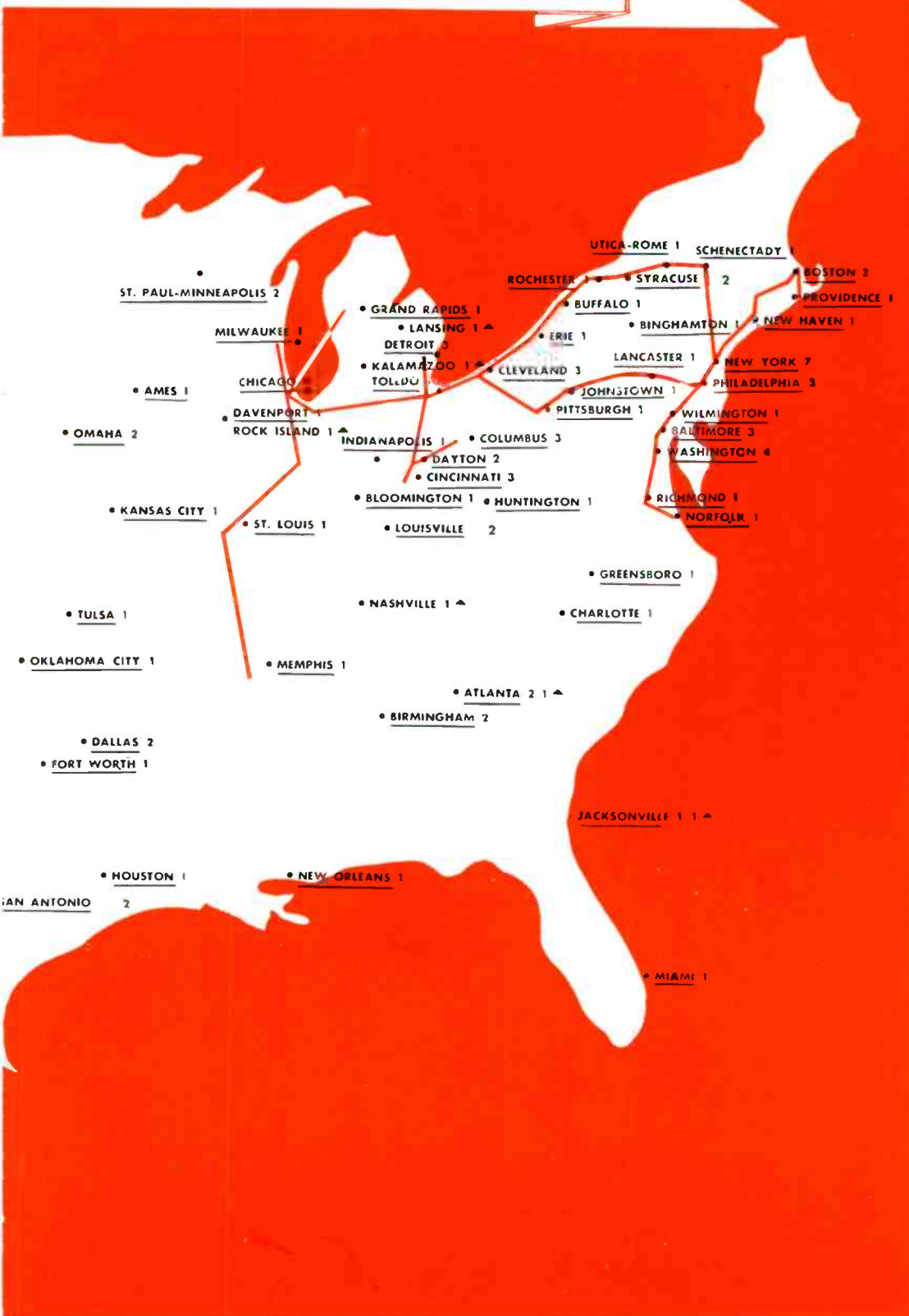
It is extremely difficult to obtain accurate figures on receiver circulation. Stations and all others concerned are doing their best to present reliable statistics. Unfortunately, there are many variable factors. The principal source for local set information are the local distributors in each market.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

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

with station factors for a city's circulation. Realizing the importance of accurate statistics, TELEVISION MAGAZINE, in the past, has set up its own receiver circulation survey. The factors used are: (1) I



# MAGAZINE'S STATUS MAP



Louisville—13.3	25,900
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—13.6	24,170
WMCT (A, C, D, N)	
Miami—17.1	20,125
WTVJ-TV (A, C, D, N)	
Milwaukee—28.6	89,420
WTMJ-TV (A, C, D, N)	
Minneapolis-St. Paul —20.1	71,900
KSTP-TV (N); WTCN-TV (A, C, D, P)	
New Haven—19.1	70,400
WNHC-TV (A, C, D, N, P)	
New Orleans—9.7	19,900
WDSU-TV (A, C, D, N)	
New York-Newark —33.4	1,252,600
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX	
Norfolk—1.8	3,600
WTAR-TV (A, C, N)	
Oklahoma City—15.7	21,540
WKY-TV (A, C, D, N)	
Omaha—11.7	16,000
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—34.2	405,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—10.6	5,200
KPHO (A, C, D, N)	
Pittsburgh—11.9	82,000
WDTV (A, C, D, N)	
Providence—3.9	40,000
WJAR-TV (C, N, P)	
Richmond—20.6	23,580
WTVR (C, D, N)	
Rochester—16.0	31,050
WHAM-TV (A, C, D, N)	
St. Louis—20.2	101,250
KSD-TV (A, C, D, N, P)	
Salt Lake City—12.6	11,700
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—7.7	10,270
WOAI-TV (A, C, N) KEYL-TV (D, P)	
San Diego—23.0	26,000
KFMB-TV (A, C, N, P)	
San Francisco—5.1	43,440
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy —24.7	62,500
WRGB (C, D, N)	
Seattle—8.7	24,450
KING-TV (A, C, D, N, P)	
Syracuse—17.0	33,760
WHEN (A, C, D); WSYR-TV (N)	
Toledo—15.2	37,000
WSPD-TV (A, C, D, N, P)	
Tulsa—13.5	16,730
KOTV (A, C, D, N, P)	
**Utica-Rome—7.3	9,300
WKTV (A, C, N)	
Washington—24.7	109,360
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington—16.6	30,320
WDEL-TV (D, N)	

\*Also claims coverage of Indianapolis  
\*\*Also claims coverage of Syracuse

## OPENING DATES:

WJIM-TV, Lansing, April 20;  
WHBF-TV, Rock Island, June 15;  
WSMT, Nashville, Sept. 6; WKZO,  
Kalamazoo, spring, 1950; WJAX-  
TV, Jacksonville, fall, 1950;  
WCON-TV, Atlanta, indef.

## CIRCULATION STATISTICS

estimates and other  
final report on each  
on figures.

great need for accur-  
TELEVISION MAGA-  
hope of standardizing  
ation information, has  
formula. Four controls  
RMA quarterly reports

on sets shipped into television areas,  
plus monthly production figures; (2)  
local estimates (station, distributor  
or electrical association); (3) mar-  
ket size, length of time of TV service,  
and number of stations; and (4) NBC  
findings.

While under this plan there can  
be no guarantee of absolute accur-

acy, we believe it not only a step  
forward in standardization, but  
probably the most realistic estimates  
on receiver circulation available at  
this time.

Detailed breakdown of TELEVI-  
SION MAGAZINE'S formula for pen-  
etration estimates is available upon  
request.

## OWENS-CORNING

(continued from page 15)

As a result of this refining, twenty-three markets were finally covered. They included New York, Philadelphia, Washington, Chicago, Los Angeles, Boston, Detroit, Cleveland, Akron, Baltimore, St. Louis, Milwaukee, Cincinnati, New Haven, Hartford, Buffalo, Minneapolis-St. Paul, San Francisco, Columbus, Atlanta, Houston and Seattle. Thirteen participations, one ten-minute musical show and five spots were purchased. One participation, *Vanity Fair*, is broadcast over a three-city network.

In clearing time, several factors had to be taken into consideration. Of primary importance was the matter of timing. Retail curtain sales are most active during the spring in April, May and June. However, this year indications were that the season might be early, beginning its upward trend in March, reaching its peak in April and sliding off in May. Therefore, thirteen weeks were scheduled starting the first week in March. This carries us well into May.

Next came the type of program. *Vanity Fair* had proved so successful we decided to buy participation shows wherever possible. The pur-

chase of ten minutes provided a two-minute-ten-second commercial. Live "Wash & Hang" demonstrations on each show seemed impractical, so a 1½-minute film was produced which allowed forty seconds for emcee lead-in and lead-out. As participations were not available in all of the desired markets, a one-minute version of the film was produced for spot time.

The film opens in a beautiful traditional living room with the housewife surprised in the act of taking down her curtains. She walks toward the audience explaining that an unexpected guest is arriving and that she is going to wash and hang her curtains in just seven minutes. She carries them to the kitchen, explaining other features.

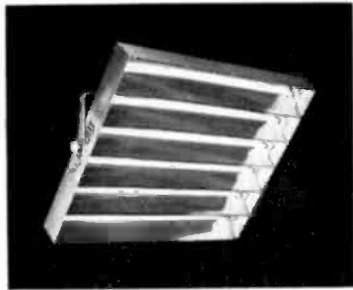
Close-ups show washing and rinsing action. She then rolls the curtains in a towel, shakes them out, shows a ruffled section to the viewer, pointing out that they are ready to hang. In the next scene she is back in the living room, the curtains are hung and she is fluffing the ruffles. A close-up shows how beautiful even the baby ruffle looks without ironing. Lip-sync continues through this.

There is a ten-second open-end over a long shot of the window of ruffled curtains which dissolves to a

modern setting in which Fiberglas tailored curtains are hung. This gives the emcee or local announcer, as the case may be, an opportunity to say that Fiberglas curtains are available in ruffled or tailored styles at various stores in the community. Five local store mentions are made on each broadcast in cities within each broadcast area. "Wash & Hang" store promotions receive special commercial treatment.

The programming was further improved by supplying Fiberglas curtains for the windows on sets, where available, for the emcee to point to during her part in the commercial. Where windows were not available, curtain panels were provided for the emcee to illustrate their translucency to the audience. The motion picture was planned to show the beauty of the curtains as well as to demonstrate its performance. It might be well to mention here that no other curtain on the market can promote performance.

It is too early to report results, as only four broadcasts have been completed as of this writing; however, several spectacular successes have been reported. Time is now being cleared for fall broadcasts and new cities will be added as set ownership climbs above the ten percent level.



### Century 6 light slimline "broads" for TV studios

These are basic lighting instruments designed to give an even "overall" illumination to the set and acting area. While usual hanging location is overhead, they are sometimes mounted on Caster Stand "floaters"—placed on either side of the camera as a fill-in to wash out shadows.

#### Features

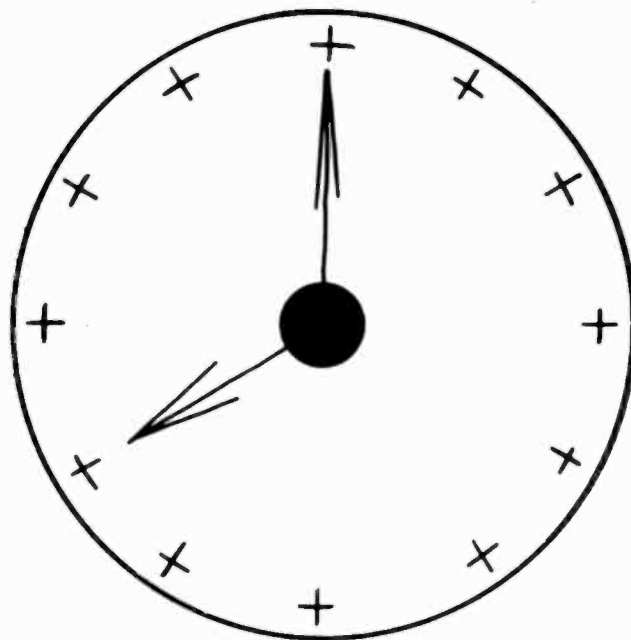
- 1 Sheet aluminum housing for light weight.
  - 2 Six individual Parabolic Specular Finish Alzak aluminum reflectors designed for control and maximum light output.
  - 3 Universal, easy to adjust, yoke for all way directional control.
  - 4 Malleable iron "C" clamp to grip up to 2" pipe.
  - 5 UL approved sockets cable (10 ft.) and connector for ready installation.
  - 6 Separate UL approved ballasts in a compact metal box (High Power Factor Ballasts.)  
#1156—6 lt. 42" Slimline "Broad" \$150.00  
425 ma Ballasts in box \$48.00  
#1156—6 lt. 64" Slimline "Broad" \$170.00  
300 ma Ballasts in box \$72.00
- Prompt deliveries; send for free catalogue.

Century

the name in lights

Century Lighting Inc.,  
419 West 55th Street, New York 19, N. Y.  
626 North Robertson Blvd.,  
Los Angeles, Calif.

## **advertising agencies' approach to time buying**



By MARY GANNON

**T**HE problems of network clearances, caused by the number of one-station television markets and the multi-affiliation contracts held by practically every station, the film rights which often prevent TV recordings and, in some cities, the tight situation on spot availabilities complicate television time-buying.

Under some circumstances the agency has little choice. On network programs, all the stations which the web can clear must be bought. In addition, where definite network connection dates are known, the nets try to sell these stations along with the other links so that time franchises can be established early. On non-connected outlets, which are serviced by television recordings, the agency has a choice. But even here, the situation is often tight—particularly in cities with better-than-average set circulation. Where there is a choice of programs, local stations tend to give the nod to the shows with the highest ratings.

### **Each Client Presents A Different Problem**

The individual sales and distribution problems and the importance of the area saleswise are the main considerations in selecting markets for both network and spot advertising. Set circulation and penetration figures are also important contributing factors although few agencies claim to follow any fixed minimum.

### **Only 15 Advertisers In Only 40 Cities or More**

With this combination of obstacles and the individual problems which each account presents, it's interesting to note that with 59 markets currently available, only 15 of the 83 sponsored network programs are shown in over 40 cities. Only five of them are in more than 50 markets. On spot advertising, only Benrus and Bulova are in more than 40 markets, with about a dozen of the more than 400 national and regional spot advertisers using between 30 and 40 stations. While there is no set pattern, here are some interesting examples of the motivating factors which have governed ad agency timebuying policies:

#### **Grey Advertising**

Markets for Ronson spot and network program campaigns were chosen mainly on receiver distribution with the minimum set at about 20,000. Grey Agency had been running a heavy spot schedule for the client in some 35 markets, but recently the budget was reallocated, the spot schedule cut to 24 markets and the TV version of their popular AM program, *Twenty Questions*, added. With this combined schedule the Ronson spots or programs are now seen in areas which total about 76% of the set circulation of the country.

#### **McCann-Erickson**

Rather than use circulation as

the dominant factor, McCann-Erickson chose the 41 markets for Westinghouse' *Studio One* on the basis of local sales and distributors' problems. Show is networked over CBS.

#### **N. W. Ayer**

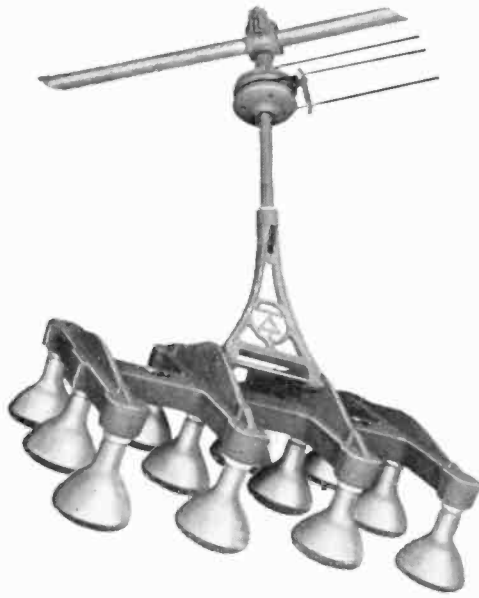
N. W. Ayer selected markets for United Airlines' spot campaigns because they were the terminal points of the service. These included Seattle, San Francisco, Salt Lake City, New York, Chicago and Los Angeles. Sealtest, another Ayer account, does not have national distribution. Hence, their semi-weekly sponsorship of *Kukla, Fran & Ollie* goes into only 40 markets.

#### **Compton**

Lack of standard film projection often a major consideration in placing film programs. Good example of this is Procter & Gamble's *Fireside Theater*, a half-hour film dramatization. Show is seen on 19 interconnected NBC stations. No non-connected affiliates are used because the Compton agency feels that this lack of standardization and the problems involved in cutting in and out leaves too much chance for error and might result in lowered program quality. Furthermore, to place these films on a spot basis would involve costs of trans-shipping and scheduling, thus running up the budget expense.

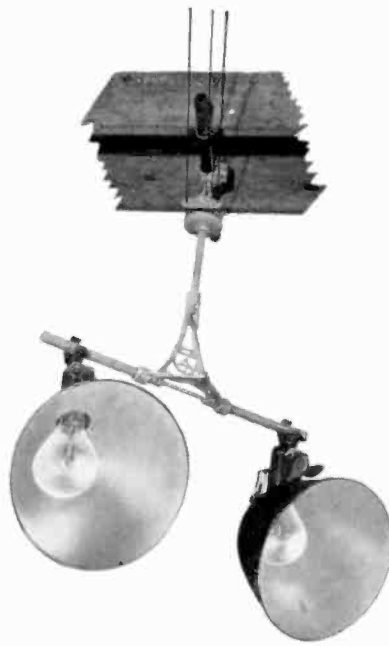
(continued on page 30)

# EVERYTHING IN LIGHTING.



**Incandescent Lamp Bank, Type TL-5A**

The standard 12-lamp light source for normal studio operation. Ideal for slow fades. Provides equal light distribution on "douses." Maximum load per circuit, 3 kw; Per unit, 6 kw. Single cast aluminum-grille construction. Rotates 360 degrees. Tilts 170 degrees. Noiseless controls.



**Rotatable Lamp Mount, Type TL-15A**

With extension bars for mounting individual or multiple flood lamps. Control spindle can rotate 360 degrees—tilt 170 degrees about the point of support.



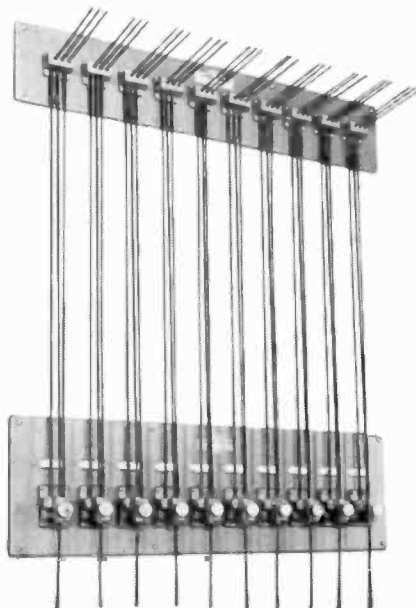
**Fairleads, Type TL-32A**

A practical way to guide mechanical control lines to control board without noise. 170-degree tilt and 360-degree angle of rotation around its point of support provides maximum flexibility for mounting anywhere. Equipped with quick-release gridiron clamp. Nine chromed bushings reduce control-line friction.



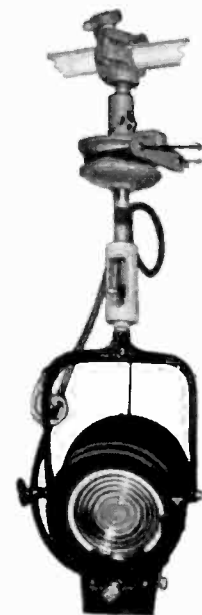
**High-Intensity Light Dolly, Type TL-26A**

The ideal mobile floor unit that puts high-intensity side illumination where you want it. Uses the TL-1A High-Intensity Fluorescent Bank. Rotates the bank from horizontal to vertical position; tilts it through 90 degrees. No high-voltage floor cables, because lamp ballast is right on the dolly.



**Light-Control Panel, Type TL-31A**

Includes ten headlocks and ten rope locks for controlling ten light banks. Available in single units or on ready-to-operate panels, as illustrated.



**Spot-Light Fixtures, Type TL-10A—TL-11A**

Standard control spindle for use with a Mole-Richardson or Oleson 2-kw Solar Spot, or a 750-watt Baby Spot. Rotates 360 degrees. Tilts 170 degrees about its point of support.

# FOR TV STUDIOS...

New silent-control lighting equipment enables you to "tailor" the lighting system to fit your studio—correctly, without expensive experimenting.

AVAILABLE for the first time—a complete line of studio-tested lighting equipment from a single manufacturer. Available for the first time—packaged studio lighting systems to match the response curves of modern studio cameras.

Combining high-intensity fluorescent banks, high-intensity spots, and incandescent banks for handling any studio set-up, RCA lighting systems are capable of delivering more than 200 foot candles of light energy. All lights can be rotated 360 degrees horizontally and 170 degrees vertically. All lights are designed for pyramid-mounting on studio ceilings. All lights are mechanically controlled through silent-operating fairleads that terminate in a central control board.

With this lighting equipment you can swing each light for basic work, modeling, or back lighting. You can direct each light to more than one acting area. You can "dim" by tilting, rotating, or cutting off half banks—and without upsetting light distribution. All equipment and wiring is off the floor. No ladder hazards or expensive catwalk installations. No danger of burning artists or technicians.

Here is the system that delivers correct illumination with as little as two-thirds to one-half the usual amount of equipment—and with proportionate savings in power. No more experimenting for the individual studio. No more junking of extensive lighting installations.

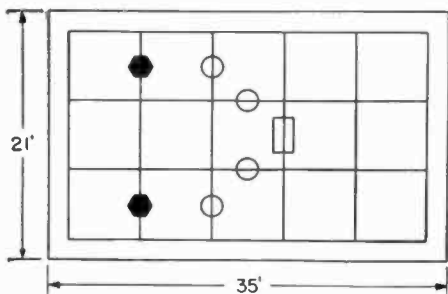
For help in planning your studio lighting—correctly—simply call your RCA Broadcast Sales Engineer. Or write Dept. 90D, RCA Engineering Products, Camden, N. J.



**High-Intensity Fluorescent Bank, Type TL-1A**

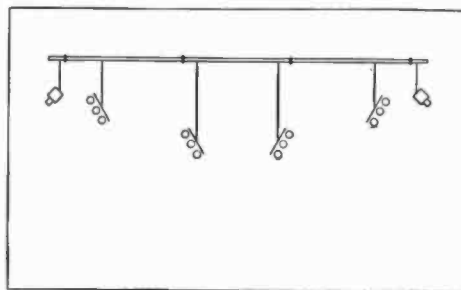
Assures optimum light response from TV studio Image Orthicon cameras. Uses six 3500-4500 Kelvin slim-line tubes. Only 600 watts connected load. Includes noise-free, double-rubber cushioned, built-in ballast units; heavy-duty jumper cord connections; instant start high-voltage striking circuit. Uses pre-focused individual alzac parabolas. Rotates 360 degrees. Tilts 170 degrees. Noiseless controls.

## TYPICAL TV STUDIO-PROVED FLOOR PLANS AND CEILING ARRANGEMENT FOR RCA LIGHTING SYSTEMS

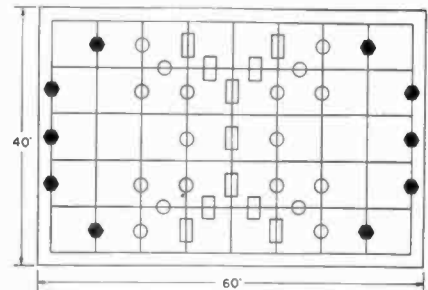


For a small interim-type studio, 21 feet x 35 feet. This plan more than meets the minimum lighting requirements of 200 foot candles and a contrast range of 2-to-1.

NO. REQD.	SYMBOL
1 HI-INTENSITY FLUORESCENT BANK	□
4 INCANDESCENT FLOOD-LITES	○
2 CONTROLLABLE SPOT-LITES	●



Cross-sectional view of a TV studio, showing RCA's inverted pyramid-type of lighting. This system delivers unobstructed light to every point in the studio.



For the average-size studio, 40 feet x 60 feet. This plan more than meets the minimum lighting requirements of 200 foot candles and a contrast range of 2-to-1.

NO. REQD.	SYMBOL
11 HI-INTENSITY FLUORESCENT BANKS	□
18 INCANDESCENT FLOOD-LITES	○
10 CONTROLLABLE SPOT-LITES	●



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

In Canada: RCA VICTOR Company Limited, Montreal



## **alka-seltzer looks critically at its tv effort**

**By L. E. WADDINGTON**

*Radio-TV Director, Miles Laboratories*



**D**ID you ever try to sell a board of directors a television show when they themselves live outside the TV hysteria range? Or when the budget is already allocated for a master merchandising plan using a producing advertising medium?

Alka-Seltzer today is selling at the same price it sold ten years ago and our fixed costs and budgets are so tight that if we transfer advertising allotments from what we are doing to television we must get a greater proportionate increase in sales. It cannot be the same—it must be better.

We firmly believe that television some day will replace radio. We feel this way because there just is not enough leisure time in the habits of families to permit both radio and television tuning habits. We feel that there will always be radio facilities but that many of the features of radio will blend and be absorbed by TV.

It was natural when we considered television that we would consider one of our AM properties. Other advertisers have taken their successful radio programs, such as *Stop The Music* and *Arthur Godfrey's Talent Scouts* and adapted them perhaps even more successfully to television and it seemed logical that we could do a similar job on *Quiz Kids*.

*Quiz Kids*, with Joe Kelly as quizmaster, has served us well for nine

years as an AM presentation. There are definite advantages in converting a show already in production. Staff is assembled and knows the ropes; as a result, costs are kept to a minimum. In addition the advertiser has a fair idea of the characteristics of the expected audience.

A year ago we confidently approached the TV problem with a Chicago airing as an experiment, followed by a network production as a serious bid for our share of the lucrative TV market. The same natural kids who have been batting answers back at Joe and working their way into the hearts of the public were now making a "sight" plus "sound" attack on our favorite customers and, as the surveys suggested, on a constantly growing field of new ones.

We have experimented with format and commercials and there are always ready answers; but, as yet, we *haven't heard* the answer we *want* to hear about television as an advertising medium.

For several years we have been using the Schwerin Research System to help answer this question in radio, (How to get more for your radio dollar), and last summer and fall we applied it to television. The entertainment portions of our show were carefully analyzed to determine the points of highest audience appeal, and changes in format have resulted in an effort to create a

higher overall liking level. All of these efforts have been directed toward making the added impact of "sight" pay off.

Let's make a quick examination of our conclusions. Here are the main points of summary and the conclusions:

(1) A manufacturer of small products with wide distribution and successful radio advertising results has a difficult decision to make when confronted with television. Budgets are stretched to the limit, new ventures are difficult to justify and it is perilous to borrow from proven radio to subsidize unknown television. Even 5,005,371 television homes (of March 1, *Television Magazine*) offers a small field compared to the 39,281,000 U.S. Radio Homes estimated by Nielsen in 1949.

One thing would help us get into TV. If the radio networks would offer a series of rate reductions in the cities in the proportions in which TV is cutting into radio, it would release that money for TV and we could maintain our "merchandising plan" coverage.

We are looking forward to the day when radio networks will sell the network minus the basic or TV cities. Then we can really climb on the TV network bandwagon with those funds. That is our challenge to the nets who are looking to old friends for TV support.

(2) We have subjected our TV operation to several types of research. Schwerin has shown that *Quiz Kids* as a TV show has a good potential. The kids are well liked under most conditions where the situation calls for a sympathetic understanding of their problems or an admiration of their actions or abilities.

Weaknesses seemed to lie in a failure to adapt the program thoroughly enough to video. It boils down to a lack of the necessary awareness of the home viewing audience.

Of course, from my own observation, it seems that we are not alone in this fault. It is an evidence of the general groping in this new field of expression. There certainly must be *some* television experts by now; but until the understanding and techniques have been developed to a greater degree by a larger percentage of the creative and production staffs we will continue to observe these weaknesses.

(3) Our particular television show is not rated as one of the top ten. We didn't expect that it *would* be, but in the last few months our executive group has become more aware of the facts and has begun to ask some questions.

Russ Johnson of Jerry Fairbanks Films made a statement at the TBA Television Clinic in New York. He said, "Sooner or later advertisers are going to measure television on a cost per something basis." I can tell him that that time has come.

A very quick and rough estimate shows that although *Texaco Star Theater* costs about five times as much as our show it is still delivering twice as many homes per dollar. Even at the best, however, the number of homes per dollar is a rather small figure; and assuming that TV is several times as effective as any other medium, it still falls short on this homes-per-dollar measurement.

This, of course, indicates the need for a reliable and acceptable yardstick of program effectiveness.

(4) *Rating Factors*. Program ratings are now our only indication and at this stage of the game there are many factors which influence the ratings.

(a) *Competition*. Competition is apparently one of the most important ones. A recent move of our show from Monday, opposite *Studio One*, to Friday, opposite *Mama*, netted us a 65% increase in rating. (That is in six cities where results were available.)

(b) *Gimmicked*. The *Quiz Kids* show has never been heavily gimmicked. It would be interesting to know if it could even approach *Howdy-Doody's* enormous return to premium offers. Their 240,000 letters, each containing a candy bar wrapper and a dime, after two plugs of 90 seconds each is quite a creditable performance. We do offer a Zenith Television set for questions which stump the *Quiz Kids* and our question return has averaged 2500 per week for the last year.

(c) *Public Acceptance*. We realize that public taste may be the most important factor in a program's success and that the public taste may now lean heavily toward comedy-variety, drama or sports. We still feel that there is room for a variety in programming and that such a versatile medium as TV will eventually develop many other forms of entertainment, information and educational programs. After all, parents are beginning to complain that unless there is better programming soon, the baby-sitter problem will be with them once again.

(5) There are yet other factors in this consideration. There are times when our agency and our package producer have had what they thought to be a pretty good TV show. The viewing public didn't have an opportunity to judge it on its merit because technical difficulties kept it from the air in its proposed form.

#### A Criticism of Production

Our groups have had the feeling that television's production staffs are overloaded. Sets and props are often incomplete at rehearsal time, cameramen are not ready and there is general lack of coordination among studio personnel.

In Chicago there is an added problem which handicaps a spontaneous show such as ours. The director is bound by a definition of his duties to handle many technical problems of setting up the shots without the privilege of talking to cameramen. We feel that he should be free to follow and call the shots unhampered by a technical middleman in order to achieve the best program continuity. A reassignment of duties and a rescheduling of activities of the production personnel could bring this about.

All of these things combined have posed the rather serious question of whether we are ready now to embrace television seriously.



"How many times have you . . . eaten more than you should? Well, when . . ."



". . . you want fast, dependable relief . . . first aid for acid indigestion . . ."



". . . just drop one or two tablets of Alka-Seltzer into a glass of water."



"Drink that sparkling solution and find how quickly it acts to sooth . . ."



"And when you go to your drugstore, buy two packages of Alka-Seltzer!"

## FOCUS

(continued from page 5)

we can know the answers to some of television's most important problems. However, the more all of us apply ourselves to the learning job, the better it will be for television generally.

2. Secondly, as part of the job of learning, we intend to experiment with the use of television. We plan to use the medium for experimental reasons and on an experimental scale whenever and wherever it makes sense to do so. Already we have conducted some experiments with film production, live production, different commercial techniques and with ways and means of holding down production costs. And more experiments will be run. We believe firmly in the experimental approach and are confident that it will help us to use this new medium with the greatest possible effectiveness.

Naturally not everyone can afford to experiment with television. However, the networks can and are doing it, certain stations can and are doing it, and large advertisers and advertising agencies can do it. There is a great need for such experimental efforts. Even before we get into the creative area, there is need for experimentation in order to lower the medium's mechanical costs. Surely, for example, there will eventually develop some less expensive method of coast-to-coast transmission than the coaxial cable or film. In the creative area itself, we feel there is need for experimentation with a whole new approach to program production if we are going to have really high program quality at a reasonable cost. Everyone who can experiment should do so in his own interests and in the interest of the medium generally because all advertisers, broadcasters, and program producers can learn from the experience of others.

3. A third point! Apart from using television on an experimental scale, Procter & Gamble intends to use it on a broad scale for one reason only and that is a straight business-like advertising reason. We are not going to use television because it's an intriguing and popular thing to do; or because it is vaguely felt to be a broad statesmanlike thing to do; or because "it's a good thing to get in on the ground floor of a new medium"; or even because salesmen and dealers take more favorable notice of television than

they do of other media to which they have grown accustomed. Television's job is to sell merchandise to the consumer. It should be used only if it will accomplish that job just as efficiently per dollar spent as other media.

It doesn't help television at all for an advertiser to sponsor a much too expensive show for a short period and then to bow out. If all television programs are bought for straight advertising reasons only, it will help more than anything else to hold costs in line with effective results and that, in turn, will help television to grow in a sound and orderly fashion.

4. A fourth point is that Procter & Gamble, like any other sound advertiser, will only use television in a manner that is clearly in keeping with the broad public interest. That's the principle which we follow in everything we do and perhaps it goes without saying. However, it's particularly important to emphasize in regard to television in its character-forming years. Everyone concerned with this new medium should remember that many pairs of skeptical eyes are turned toward it. Many people have conceived high ideals of public service, education and culture for it—often, it must be admitted, without very much knowledge of the technical and economic problems which are involved.

We should remember that this new medium is on trial not only from an advertising standpoint but from the public interest standpoint. It is and will continue to be, to an unprecedented degree, the subject of public comment, professional advice and official scrutiny. Within practical limitations, we must set alongside our exacting standards for television as an efficient advertising force equally exacting standards for television as a force for the public good. This point of view, I know, is widely held and is, of course, important to the future of the medium.

Those are the broad outlines of our approach to television. The emphasis is first of all on producing the advertising result that will justify the cost, and at the same time on holding the cost firmly in line with the result. We believe that this approach is similar to that of others who regard television thoughtfully and that it will help keep this new medium effective and efficient from an advertising standpoint in the tumultuous period ahead of it.

# Baltimore Television means WMAR-TV

AS MARYLAND'S pioneer television station, WMAR-TV consistently covers an area from Washington to Wilmington, (Del.), and from Pennsylvania to the Potomac.

The peerless propagation of Channel Two carries programs from TWO major networks, via the television station of the *Sunpapers* of Baltimore to viewers in the Chesapeake basin area. WMAR-TV's own coverage of political campaigns, sports and special events—civic, patriotic, and cultural—is unequaled in this rich, productive area.

Represented by

**THE KATZ AGENCY**  
INCORPORATED

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

**station  
participating  
programs**

**AN ADVERTISING DIRECTORY  
OF CURRENT AVAILABILITIES**

**"SHARP COMMENTS"**



An informal half-hour with Fern Sharp, central Ohio's leading commentator on fashion, food and homemaking news. A popular daily feature of this unique variety program is Miss Sharp's chatty session with outstanding guests who run the gamut from fashion designers to prize fighters.

**WBNS-TV**

COLUMBUS

**COST: \$20**  
Frequency discounts

**SCHEDULE:**  
Monday thru Friday  
4:30 to 5:00 p.m.

**CURRENT SPONSORS:**  
Kroger Company  
Mrs. Eugene Gray,  
Womens Apparel  
June SchAAF, Flowers

**"COWBOY SLIM"**



COWBOY SLIM . . . holds his own rodeos every Sunday, a real cowboy with a knack for handling youngsters. Daily tells his "pardners" about western life . . . shows latest western movies. Makes numerous personal appearances. Ask about merchandising features, like 4-color trading cards, clothing tie-ups, etc.

**KTTV**

LOS ANGELES

**COST: \$750**  
Time and Talent

**SCHEDULE:**  
Monday thru Friday  
5:45 to 6:30 p.m.

**CURRENT SPONSORS:**  
All-Breed Dog Food

**"MERCHANDISE MART"**



MINA BESS LEWIS

Television is the medium and the "Du Mont Merchandise Mart" is the means to help you move your products off the shelves. It's just the show for the careful housewife who says, "Show me" and for the Sponsor who says, "Know me."

**WABD**

NEW YORK

**COST: \$100.00**

**SCHEDULE:**  
Monday thru Friday

**CURRENT SPONSORS:**  
Sunkist  
Climalene Co.  
American Cyanamid Co.

**"LIVE WRESTLING"**



Live intermission commercials on Friday night wrestling from Sportatorium in downtown Dallas. Handled by Bob Stanford, talented TV performer. Response to his approach registers with hundreds of phone calls. Prices for participating spots are regular rates for minute or less, live or film commercials with remote charges assessed only in the case of special segment sponsorship.

**KBTv**

DALLAS

**COST: \$37.50 1 time**  
Frequency discounts

**SCHEDULE:**  
Fridays 8:30 to 10 p.m.

**CURRENT SPONSORS:**  
Bulova Watches  
Admiral Radio  
Conoco Oil & local

**"SHOPPING PRE-VIEWS"**



"Shopping Pre-Views," with emcee Valeria O'Neal, has developed into one of KOTV's most successful participating TV programs. Format, written by Miss O'Neal, highlights individual items to be shown or demonstrated. Prominent local persons and single entertainment acts occasionally make their appearance during the show. Miss O'Neal's wit and personality keep the commercial presentations informal and entertaining.

**KOTV**

TULSA

**COST: \$20 1 time**  
per 1 minute spot  
Minimum—13 spots

**SCHEDULE:**  
Tuesdays 7:30 to 8 p.m.

**CURRENT SPONSORS:**  
Muleskin Brown  
Furniture Co.  
Edna's Womens Shop  
Moody's Jewelry Store  
Davis Sporting Goods  
Store and others

**CONSULTING  
TELEVISION  
ENGINEERS**

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

**McNARY & WRATHALL**  
*Consulting Radio Engineers*  
National Press Bldg. DI. 1205  
WASHINGTON, D. C.  
1407 Pacific Ave. Santa Cruz, Calif.  
Phone 5040

**WELDON & CARR**  
WASHINGTON, D. C.  
1605 Connecticut Ave.  
Dallas, Texas      Seattle, Wash.  
1728 Wood St.      4730 W. Ruffner

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

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

**GEORGE C. DAVIS**  
*Consulting Radio Engineer*  
Munsey Bldg.      Sterling 0111  
WASHINGTON, D. C.

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


**JANSKY & BAILEY**

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

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

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

**PAUL GODLEY CO.**  
*Consulting Radio Engineers*  
Upper Montclair, N. J.  
Labs: Great Notch, N. J.  
Phones: Montclair 3-3000  
Founded 1926

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

**BERNARD ASSOCIATES**  
*Consulting  
Radio and Television Engineers*  
5010 Sunset Blvd.      Normandy 2-6715  
Hollywood 27, California

**WINFIELD SCOTT McCACHREN  
AND ASSOCIATES**  
*Consulting Radio Engineers*  
**TELEVISION SPECIALISTS**  
110 Bond Bldg.      2404 Columbla Pike  
Washington 5, D. C.      Arlington, Va.  
District 6923      GLebe 9096

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

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

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

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

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

**CONSULTING TELEVISION ENGINEERS**

*Open to Engineers and Consultants only*





George Scotti in one of his typical antics.

## ***selling homes by tv***

**T**V is virtually moving houses for the C. Bruton Realty Company of Detroit via *The George Scotti Show* on WWJ-TV.

Decision to use TV as an effective supplement to its newspaper advertising was made early last February by Bruton and its agency, Rex Advertising Company, following a spot survey in the Motor City which revealed that a heavy portion of video viewers were not homeowners. To this "ready" market Bruton could offer new and used homes for sale; and to those who did own homes, Bruton could request a fresh supply of listings to offer for resale on TV.

Since the buying of a home is a major investment and one that is carefully considered, immediate response was not expected. But surprisingly enough, before the first show had ended, eight telephone calls were received and the inquiries grew to such proportions in the first two weeks that expanded phone service was necessary to handle the calls.

When a Bruton Model Home was advertised on the show, the company received so many orders that it ran out of available lots on which to build them. The mounting roster of listings coming from TV viewers who own homes is giving Bruton's 40 salesmen plenty of sales ammunition.

Commercials on the Scotti show are handled live, with professional talent, photographs of homes, and flip cards. Brief mention of the sponsor is made at the opening, with a request made for new list-

ings of viewer homeowners inserted before sign-off. Latter points up the fact that Bruton is an accredited member of the Detroit Real Estate Board.

The strong sales pitch comes in the middle commercial via a definite situation in hard-hitting, common-sense language. Bruton and the agency made a study of the reasons why people buy—and don't buy—homes of their own. Patterning the commercial on their findings, the first half of the commercial was devoted to an institutional slant on the general housing problem and is followed up in the second half by a specific example of a Bruton house as an "adequate solution" to the housing situation. This approach, the agency feels, stimulates the desire to buy through straight-forward reason-why-copy, tinged with such emotional aspects as "pride of ownership" and "security."

Some examples of this reason-why selling are:

(1) A housewife describing her new Bruton home on the telephone to a neighbor, while pictures of the interior and exterior flash on the screen;

(2) A Bruton salesman discussing the housing problem with the TV audience and displaying photos of Bruton Budget Homes;

(3) A harassed breadwinner, worried over his rent bills, "seeing visions" of a Bruton home as "something worth owning;"

(4) An instructor on domestic relations explaining merits of home ownership on the Bruton plan.

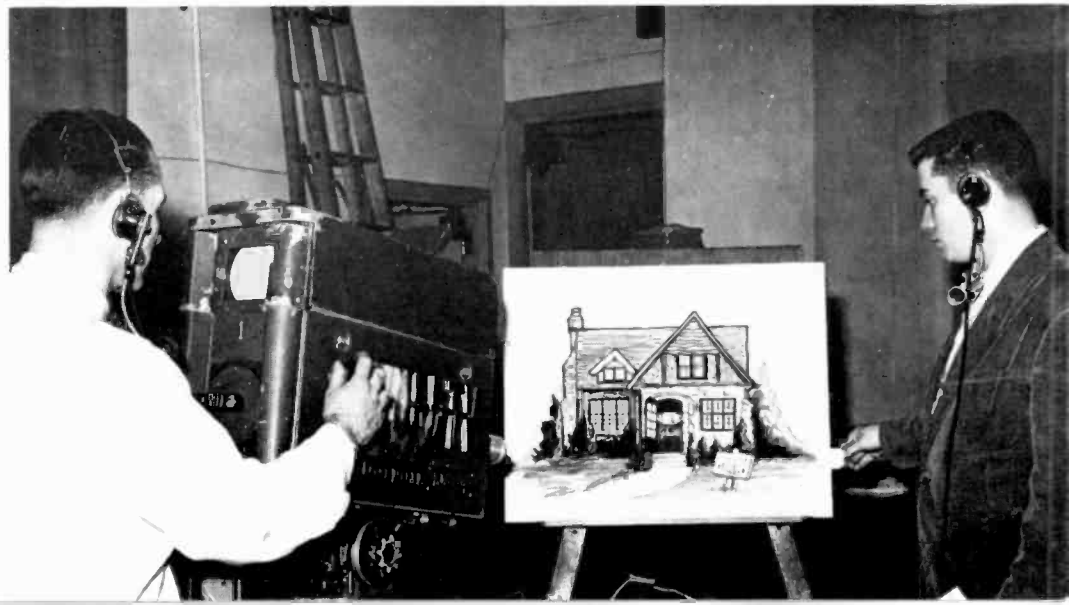
Show itself is a compact quarter-hour of music and comedy aimed at a wide, general audience, featuring George Scotti, one of Detroit's best-known professional pianists and pantomime artists.

*The George Scotti Show* was chosen as the vehicle for Bruton because of its high rating, 26.3, general audience appeal, and—perhaps as important a factor as any—its positioning between two leading across-the-board network segments: *Kukla, Fran and Ollie* and *Camel News Caravan*.

Introduced as "C. Bruton's Open House" on *The George Scotti Show*, program opens on a "For Sale—C. Bruton" sign in front of a drawing of an ideal home. Following this, camera dollies into the door of the home which "opens" on Scotti, via a trick superimposition, seated at the piano. From this point on, Scotti carries the show, which ranges from hilarious mimicry of new and old comic songs, acted out before a small rear-projection screen on which the background changes, to serious renditions of piano classics.

Program ends as the door of the ideal home slowly closes, with the camera dolling back to show the Bruton sign again—this time marked "sold."

Opening commercial shows a drawing of a Bruton home.



# current film commercials

AN ADVERTISING  
DIRECTORY OF PRODUCERS  
AND THEIR WORK



"Guber's Secret," one of a series of highly successful 1 minute films made for Chevrolet has just been selected the winner of the "Award for Distinctive Merit" for 1949. This highest of awards is bestowed by the Art Directors Club of New York for the best commercial films of the year.

ADVERTISER

Chevrolet

AGENCY

Campbell-Ewald Co., Inc.

PRODUCED BY

**ARCHER PRODUCTIONS, INC.**

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



Again, the new series of Ballantine commercials for major league baseball telecasts feature Ballantine's famous floating three rings and popular jingles built around new characters and situations.

ADVERTISER

P. Ballantine & Sons

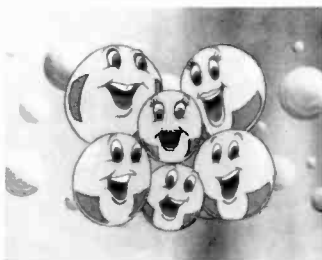
AGENCY

J. Walter Thompson Company

PRODUCED BY

**DEDICTO FILMS, INC.**

254 WEST 54th STREET, NEW YORK 19, N. Y.  
COlumbus 5-7621



Wilshire Club's "Singing Bubbles" are one of the year's most effective uses of jingle in TV. Lyrics are by Bill Bates, with animation directed by Howard Swift. Production supervision by Harry Wayne McMahan for Five Star.

ADVERTISER

Wilshire Club Beverages

AGENCY

Brisacher, Wheeler & Staff

PRODUCED BY

**FIVE STAR PRODUCTIONS**

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



Imaginative production techniques achieve high entertainment value while emphasizing package and product-in-use. Clever dance sequences and giant props introduce a freshness to these commercials, with offscreen voice providing selling copy in a jingle.

ADVERTISER

Lever Brothers Company

AGENCY

Ruthrauff & Ryan, Inc.

PRODUCED BY

**GRAY-O'REILLY STUDIOS**

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



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

ADVERTISER

Colgate-Palmolive-Peet Co.

AGENCY

William Esty Company, Inc.

PRODUCED BY

**BEN HARRISON STUDIOS**

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

For screenings and further information write the producers direct!

# current film commercials

AN ADVERTISING  
DIRECTORY OF PRODUCERS  
AND THEIR WORK



This is M-L's fiftieth TV commercial for Philco. Series covers television sets, radios, refrigerators, freezers and home air conditioners. Continuous production program coordinates Philco's TV advertising with other media as well as effecting overall economies. Prints shipped direct to dealers makes a complete TV film commercial service.

ADVERTISER

Philco Corporation

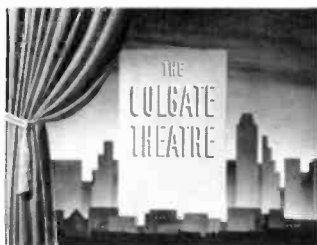
AGENCY

Hutchins Advertising Company

PRODUCED BY

**MURPHY-LILLIS PRODUCTIONS, INC.**

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



Filmed against a background dramatically suggestive of Broadway theatre, the cover of this giant theatre program turns to disclose two products at each showing. Six different groupings of Vel, Ajax, Lustre Creme and Palmolive are used in this opening for The Colgate Theatre.

ADVERTISER

Colgate-Palmolive-Peet Company

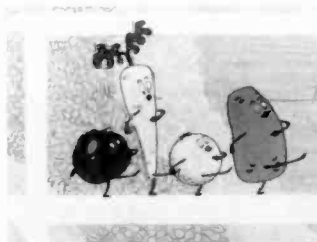
AGENCY

William Esty Company, Inc.

PRODUCED BY

**LESLIE ROUSH PRODUCTIONS, INC.**

333 WEST 52nd STREET, NEW YORK 19, N. Y.  
COLumbus 5-6430



A full animated cartoon treatment of a rumba song and dance routine features fruit and vegetable characters singing A & P's popular "Fresh Fruits and Vegetables" jingle. In this series of films, A & P's rapid farm-to-consumer service is portrayed in a few delightful seconds.

ADVERTISER

The Atlantic Commission Company

AGENCY

Paris & Peart

PRODUCED BY

**SARRA, INC.**

NEW YORK • CHICAGO • HOLLYWOOD



A combined live action and full animated cartoon opening and closing for the "Happy" Felton Knot-Hole Gang TV Show, features Curtiss Candy Bars. The film introduces and closes the Felton show before each of the Brooklyn Dodger games at Ebbet's Field.

ADVERTISER

The Curtiss Candy Company

AGENCY

C. L. Miller Company

PRODUCED BY

**SARRA, INC.**

NEW YORK • CHICAGO • HOLLYWOOD



Appetite appeal is the keynote of this one minute spot done for Swift's Premium Ham. An inviting recipe plus product identification in Stop Motion technique are the highlights.

ADVERTISER

Swift & Co.

AGENCY

J. Walter Thompson Company

PRODUCED BY

**SARRA, INC.**

NEW YORK • CHICAGO • HOLLYWOOD

For screenings and further information write the producer direct!

For screenings and further information write the producers direct!



Introductory trailer with startling effects achieved by opticals properly sets mood for magic show which follows. Filming is insurance against tricks "mistaking."



In complete harmony with their Hopalong Cassidy film programs are these Silvercup Bread commercials. Cowboy character moves easily from interesting short talk on western folklore into sales pitch. Realistic western set, props and costumes enhance realism. magic show which follows.

ADVERTISER

Amalie Division  
 L. Sonneborn Sons, Inc.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

**SEABOARD STUDIOS, INC.**

157 EAST 69th STREET, NEW YORK 22, N. Y.  
 REgent 7-9200

ADVERTISER

Gordon Baking Company

AGENCY

N. W. Ayer & Son, Inc.

PRODUCED BY

**SPECIAL PURPOSE FILMS, INC.**

44 WEST 56th STREET, NEW YORK 19, N. Y.  
 JUDson 6-0020

## TIME BUYING POLICIES

(continued from page 19)

### BBD&O

With some 30-odd clients in television, selection of markets by BBD&O depends on the individual requirements of each account. While they look for a reasonable percentage of set penetration, there is no established quota. In brief, markets are chosen due to the particular distribution needs of the product.

### William Esty

Naturally the nature of some shows makes them suitable only for simultaneous showings. Such is the case with the *Camel Newsreel*, seen in 24 interconnected cities on the NBC net, Monday through Friday. The clearance of stations has been the big problem on Esty's other two Camel programs—the *Ed Wynn Show* and *Man Against Crime*.

In Esty's policy on market selection, the timetable on network connections often plays an important part. If stations will be connected soon they are usually included. Among the rejects are isolated markets with no prospect of interconnection in the immediate future.

### Kenyon & Eckhardt

Kenyon & Eckhardt follows the general rule of at least 10% television coverage in every market, unless some particular distribution problem is involved or a time fran-

chise is wanted on a specific station. *The Ford Theater*, seen in 12 cities on alternate Fridays over the CBS web, is limited to the number of connected stations which can be cleared. Film rights on many of the plays and contracts of some of the cast are often held by the movie industry and the show, therefore, cannot be kinescoped.

### Young & Rubicam

Y&R has the same problem on the Jello-sponsored *The Aldrich Family*. As they do not hold the film rights the series can only be shown in interconnected markets.

### SSC&B

Pall Mall, clients of Sullivan, Stauffer, Colwell & Bayles, users of both spot and network time, base their selection of markets on their importance to the client as far as sales are concerned and not necessarily on set circulation. The schedule includes participation spots on nine shows covering a wide range of formats—news, sports, films, interviews, women's quizzes, etc.—a move obviously designed to interest many segments of the audience for the least money. Their spot campaign originally started with six markets; but, with added budget appropriation, has expanded to 30 stations in nine cities. Their network program, *The Big Story*, aired on an alternate week basis over NBC, is seen in 34 markets.

Obviously there are few general yardsticks for TV time buying now. But as television expands from the 63 market limit imposed by the FCC freeze, patterns for TV time buying will evolve.

**COMMONWEALTH**  
 Currently Serving the  
 Nation's Leading TV Stations

**OFFERS**

**200**  
SILENT  
AESOP  
FABLE  
CARTOONS

**13**  
SOUND  
CARTOONS

**3**  
OUTSTANDING  
SERIALS

**10** FRANKIE DARRO  
ACTION PICTURES

**12**  
CHARLIE CHAPLIN  
COMEDIES  
2 REELS  
EACH

**24**  
WESTERNS

**26** FEATURE PICTURES  
ALL STAR CAST

For further information and complete list, write to

**COMMONWEALTH**  
*Film and Television, Inc.*  
 723 Seventh Avenue, New York 19, N. Y.

## ***bid for action!***

**By DR. G. D. WIEBE**

*Research Psychologist, CBS*

*Fourth in a series on the psychological factors behind the television commercial*



ONE evening recently, a little before midnight, I was commanded to "GET A LARGE BOTTLE OF (shampoo)—TODAY!!" I was dressed in slippers and a robe at the time, and the drug store was six blocks away—so—I didn't do it.

Seriously, I wonder whether the copy writer knew at what time of night that commercial would be delivered. I doubt it. And I wonder how the presenter felt as he looked the camera in the eye and shouted, "TODAY"—a little this side of midnight.

Regardless of excuses or rationalizations, the unvarnished fact is that this particular commercial was setting up what psychologists call negative conditioning. (Advertisers call it suicide.) It was teaching me *not* to do what it told me to do.

Nearly every commercial includes the suggestion or the command that the viewer *do something*—take some step toward purchasing the advertised product. Whether it is "Buy a bottle—TODAY" or "Send for our free booklet," it serves the purpose of motivating viewer action. All of these devices can be conveniently labeled Bids-For-Action.

Slips and accidents are, of course, bound to happen. But aside from pardonable mistakes, there are many instances in which the Bid-For-Action is sold short or thrown away.

Consider a salesman in a face-to-face situation. He engages the prospect's interest. He shows his product and highlights its positive points. When he makes his Bid-For-Action it is a move compounded of skill and intuition and it is based on his estimate of the prospect's feelings as of this instant. "Is he ready to place a big order?", "Should I settle for a token or trial order?", "Can I do best, in the long run, by committing him to another conversation and leaving him a sample and some literature?"

The Bid-For-Action gets the prospect to *do something*. And the *something* is carefully calculated as the logical outgrowth of what has transpired up to the instant of the Bid-For-Action.

But the television salesman can't watch the effect of his sales message on the prospect. *He has to work in a strategy of assumed success*. So his Bid-For-Action should be calculated to capitalize on the degree of readiness that his preceding message has *probably* accomplished.

At the very least, a Bid-For-Action, taken literally and in good faith by the viewer, should be a reasonable culmination of the preceding message.

Now let's return to that shampoo commercial—at the risk of beating a dead horse—in order to review my feelings as a prospective cus-

tommer. I am lukewarm about the shampoo that I have been using. As I watch the aforementioned commercial, I have just enjoyed a good program in the comfort of my armchair and am now being told of the outstanding merits of — shampoo. Maybe I ought to pick some up tomorrow. Maybe I'll try a bottle. "GET A LARGE BOTTLE—TODAY!" My favorable inclination is turned into a ludicrous momentary frustration. Perhaps because television is still comparatively new, I have an impulse to tell the man on the screen what I think of him.

It is this realness, this immediacy, of television communication that should be most jealously guarded. For this is the secret of television's phenomenal impact.

The Bid-For-Action should have been carefully conceived to give the favorable inclination that I felt a boost toward the point of purchase—not a right angle hoist off the track! Did anyone really expect me to dress and go out for a bottle of — shampoo? Of course not! So the Bid-For-Action was basically insincere. Suppose the commercial had been delivered at 7 PM, would I have gone out especially to buy the product? Probably not a chance in ten thousand. The advertiser, it seems, has not faced up to the fact that, given reasonable ingenuity, people can be gotten to do what the

television salesman asks them to do. But the Bid-For-Action must be conceived and delivered so as not to prejudice its own success.

From this discussion we can phrase a practical formula for judging Bids-For-Action:

*Assume that the viewer is favorably disposed toward buying the product. Now what is the most probable sequence of events between the viewer's present situation before the television set and the viewer's purchase of the product? Where, in that sequence, could one most effectively apply an additional boost?*

Application of this formula to two hypothetical situations will illustrate some of the flexibility and versatility of the Bid-For-Action.

### **Low Cost, Quick Consumption Items**

Suppose we are advertising a brand of canned peas. The body of the commercial features an Inside Glimpse, showing a sequence of screens, progressively finer meshed, through which shelled peas are sifted. The smallest ones fall into the last tray—small, tender, select—those go into our brand.

Then we want to switch to a consumer situation, so we see the canned peas being poured into a bowl by a housewife.

Now the formula: We assume that the viewer is favorably disposed. She thinks maybe she will try our brand. She has finished the supper dishes. She hasn't planned tomorrow's supper. She'll order groceries tomorrow morning. What will she do between now and then? Where can we gear into her probable sequence of activities? How can we add impetus to a favorable inclination *with the least departure from what she will do anyway?*

There are many solutions. Here is one:

*(Housewife pours peas into bowl—sets empty can on table showing brand name. She hesitates, then says:)*

*"While I think of it . . ."*  
*(Takes grocery list and pencil from shelf above table. Close-up of scratch pad as she adds, "3 cans — peas" to the list. Camera to her face. She says:)*

*"You know, you might do that too—while YOU think of it."*

Is that good? We aren't sure. What percent of housewives keep grocery lists. Will her regular gro-

cer have our brand? Can we motivate her to get up from her armchair and add our item to the grocery list? Is the housewife in our commercial a person from whom suggestions will be acceptable? There is much that we need to find out. But at any rate, we are sincerely, seriously at the job of devising a Bid-For-Action that will *sell our product.*

### **High Cost, Durable Items**

In the preceding example, the decision to purchase the item did not involve a major budgetary consideration. The Bid-For-Action was calculated to increase the probability of specific behavior that will take place in a casual context if it takes place at all. No one is going to make sacrifices or lose sleep over a can of peas. But buying an automobile or a refrigerator, or insulating a home, or adding a second bathroom or buying an insurance policy—these are big decisions.

In general then, the strategy in a Bid-For-Action on a high-cost durable item should be to induce a *small, non-crucial* action that will not commit the prospect, but that will enhance the competitive standing of your *brand*. By so doing, the chances of actually getting action *at all* are substantially increased.

Suppose we are advertising an automobile. We are planning an extensive campaign for our new models. The body of the commercials will feature a new safety factor—100% front and rear visibility—along with other sales points.

We want to close with a Bid-For-Action. We are realistic enough to know that our message is not going to move a "cold" viewer to buy our product "tomorrow." We assume that our "good" prospects will already be thinking about buying an automobile. We want to get those prospects into *our* showrooms. Before settling on the standard "See the 1950 ——— at your local dealers!", we apply our formula.

We assume that the viewer is tentatively in the market for an automobile and that, at this moment, he is favorably inclined toward our product. There he sits, at home. What is the crucial series of events between now and the actual moment of purchase? He will talk with friends. We'll take our chances there. He will investigate trade-in credits. We can meet the competition there. He'll be exposed to the competitors' ads. We can't do any-

thing about that. He'll probably tend to favor the same make of car that he is now driving. He'll probably know that dealer. There's a tough spot—the feeling of familiarity that drivers of competing makes have for competing agents and agencies and for their present cars. The Bid-For-Action should motivate prospects to perform some pleasant action devoid of serious commitment that will familiarize them with our dealers, our dealer establishments, and that will also add momentum to their inclination to buy our automobile.

The solution centers on two details:

1. This year's models feature 100% rear visibility. The design of the bodies plus a new type of rear vision mirror totally eliminates the blind spots.
2. Men and wives almost always consult *together* before a car is purchased. If you get both of them into the showroom together, the chances for a sale go up.

We will have our dealers paint a white path on their showroom floors, beginning six feet out from the front door handle of our 1950 four-door model, running back around the rear of the automobile at a distance of fifteen feet from the rear bumper, and up to the opposite front door handle at a distance, again, of six feet from the side of the car.

We will plan the commercials to include a wife walking such a path around the 1950 model while the husband sits in the driver's seat, looking forward, but watching her continuously. The camera follows the *wife*. The viewer hears about, and wishes he could look into, the new mirror.

Now, the Bid-For-Action is:

*"Visit your local ——— dealer. And don't forget, sit behind the wheel and have your wife walk the visibility path. You'll see her all the way."*

We have made a bid for a specific, pleasant action that involves no serious commitment, that provides a reason for a first visit to the agency, that gets the man behind the wheel, that gives the wife a moment on parade, and that gets a man and wife together in the presence of our automobile and our salesman.



*Announcing* THE ASSOCIATION OF TWO LINES OF EQUIPMENT  
WELL-KNOWN TO THE TELEVISION AND FILM INDUSTRIES

# HOUSTON *and* FEARLESS

THE HOUSTON CORPORATION  
WEST LOS ANGELES, CALIF.

FEARLESS CAMERA CO., INC.  
CULVER CITY, CALIF.

## HOUSTON AUTOMATIC FILM PROCESSORS

Universally used by Television studios for rapid processing of news and other film programs. Illustrated, the Model 22, for reversal processing.

## FEARLESS TELEVISION PEDESTALS

Permit many of the dramatic effects employed in motion pictures to be obtained in the limited space of the smaller Television studios. More than 100 in use today.



The association of Houston and Fearless brings to the television industry a new and complete line of equipment for improving studio and film laboratory technique. These two organizations, with a combined experience totalling over 32 years, offer you, through RCA Broadcast Sales Division, the following:

## HOUSTON AND FEARLESS PRODUCTS

16mm and 35mm Film Processors  
B and W and Color

16mm and 35mm Double Head  
Printers

Television Type Panoram Dolly

Television Cranes

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Tripod Dolly

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Other studio and laboratory equipment designed to meet  
your requirements.

**THE HOUSTON-FEARLESS CORPORATION, WEST LOS ANGELES 64, CALIFORNIA**

## DUMONT DID IT FIRST

In the beginning . . . there was Du Mont. Yes, *Du Mont did it first*—built the first network between its New York station WABD and its Washington station WTTG. Now the Du Mont Television Network contains 54 stations from coast to coast.

## DUMONT GETS 'EM ALL

As for coverage, *Du Mont gets 'em all*—99% of the nation's television receivers are within reach of the Du Mont signal. (And don't forget that Du Mont signals are just as good as anybody's.)

## DUMONT CONCENTRATES

With no vested interest in other media, *Du Mont concentrates*—gives its undivided attention to television. Du Mont believes in television—with a young-minded singleness of purpose that bodes the best for sponsors.

## DUMONT CUTS THE COST

Du Mont continuous program research pioneers the way to larger audiences, smaller budgets. *Du Mont cuts the cost* of television—labors to deliver more viewers per dollar. And that's only part of the reason why—

*You'll get more out of television with the*

## DUMONT TELEVISION NETWORK

*The Nation's Window on the World*

A DIVISION OF THE ALLEN B. DU MONT LABORATORIES, INC.  
515 Madison Avenue, New York 22, N. Y.