

# Television

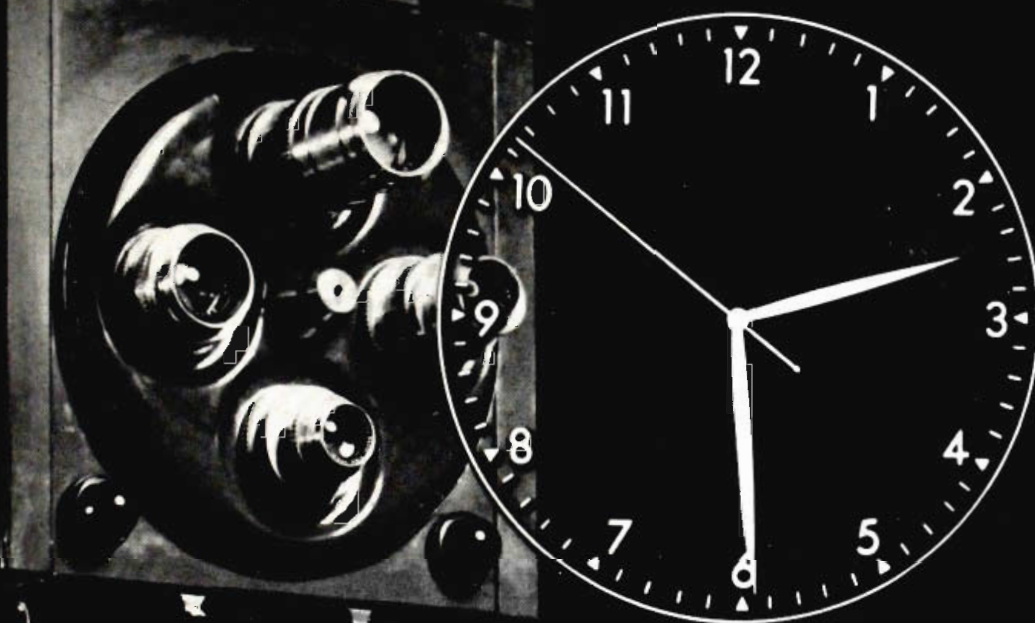
DECEMBER

50¢

THE BUSINESS MAGAZINE OF THE INDUSTRY

Sixth year of publication

## Television—year ten



**2: 29: 50 PM** That was nine years ago... the first television commercial... a Bulova time signal on NBC.

In those days, television was an advertising luxury, even for its few hardy pioneers... its biggest reward the prestige of a historic role in developing a radically new medium.

Today, only a decade later, it's as plain as TV's myriad roof-top antennas that *television has changed from an advertising adventure to an advertising necessity.*

*This is the year NBC Television will blun-*

*ket areas containing 60% of America's families... 144 of the nation's 200 leading counties... the richest sales markets from coast to coast. And the products sold by NBC Television sponsors will range all the way from mass consumer items to the luxe motor cars.*

Amid these gargantuan strides, only one key fact in television remains unchanged. In 1950, just as in '47 and '48 and '49, NBC Television plays to far more viewers... with more popular programs... for more advertisers... than any other network.

**NBC** America's No. 1 Television Network



# **TWICE as much in the 9th largest TV market!**

In four months, the number of television receivers in use in the area served by WLW-Television . . . microwave-linked stations WLW-T, Cincinnati; WLW-D, Dayton; and WLW-C, Columbus . . . has nearly doubled!

The WLW-Television area embraces 3¼ million people—935,000 families—80,250 TV set owners.\* It is the 9TH LARGEST TV MARKET IN THE NATION . . . the 4TH LARGEST TV MARKET IN THE MIDWEST.

Further, the cost-per-potential-viewer on WLW-Television is as low as 36¢ per thousand . . . the 3RD LOWEST IN THE MIDWEST.

This phenomenal rate of growth in TV set ownership means that by selecting WLW-Television today, you will soon be buying the lowest cost television, per potential viewer, in the Midwest . . . in one of the Midwest's largest TV markets . . . with rate protection for six months.

For further information, contact any one of the WLW-Television sales offices in New York, Chicago, Hollywood, Cincinnati, Dayton or Columbus.

*\*As of November 1, 1949*

**WLW-TELEVISION**  
**WLW-T** **WLW-D** **WLW-C**  
CINCINNATI DAYTON COLUMBUS

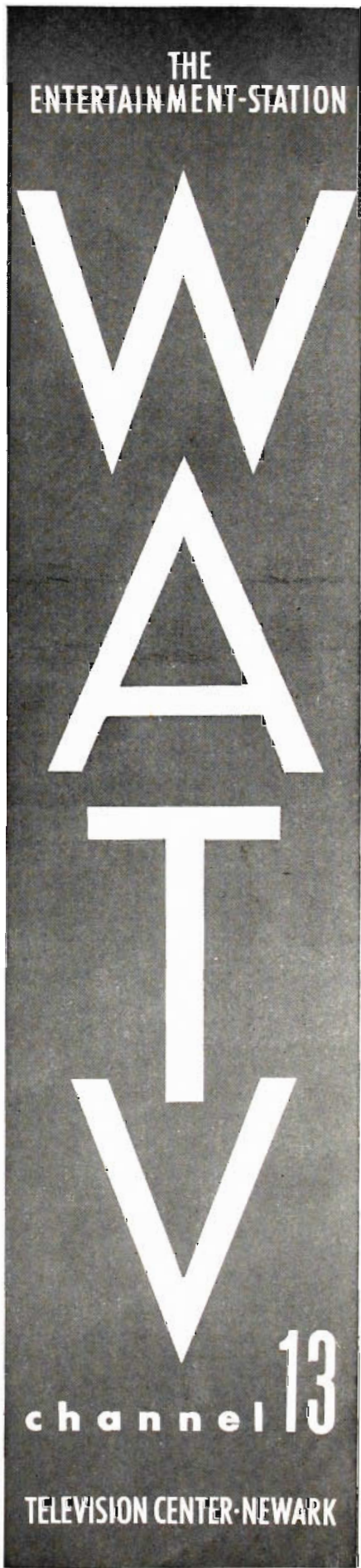
Television Service of The Nation's Station • Crosley Broadcasting Corporation

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**over  
140,000  
TV SETS  
in Detroit!**

AND over and over again . . . they tune to WWJ-TV, Michigan's first television station, now completing its third year of undisputed pioneering, service and leadership.

No matter what you sell . . . if you seek dominance in your own field . . . you need WWJ-TV, which dominates television in the nation's fourth market.

first in Michigan . . . Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

**WWJ-TV**

NBC TELEVISION NETWORK

ASSOCIATE AM-FM STATION WWJ

## Starch report on commercials

### AN EXCLUSIVE MONTHLY FEATURE

**T**HIS month brand preferences between viewers and non-viewers of television commercials are beginning to show some significant differences. To this extent Starch findings do provide a degree of measurement of advertising effectiveness.

Starch determines brand acceptance by showing all respondents a series of cards with each card listing a limited number of brands of one type of product. The top major brands are used and usually include four manufacturers. Before the respondent is shown the commercials he first sees each product card and is asked which he would buy. Analysis of these figures is then broken down into viewers and non-viewers.

The advertisers with the highest acceptance in this category are listed in the chart below. All of these advertisers obtained a preference by viewers of over 2 to 1 as against non-viewers. Others, while not obtaining as high a preference ratio, do show important differences. For example, Ivory Soap was chosen by 53% of the viewers and 35% of non-viewers. Obviously, for a large volume product like soap, this can mean a tremendous difference in sales.

On the other end, Bigelow Carpets, with a high-cost product, should be more than pleased with television when the findings show a preference by viewers of 14% over the non-viewer.

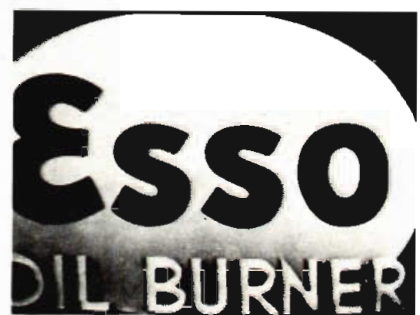
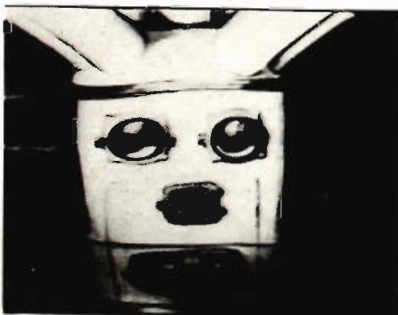
The highest viewer-preference went to the Esso Oil Burner commercial with a ratio of 4 to 1 against the non-viewer. Interesting is the fact that Esso also advertised their motor oil on the same program with no difference in brand acceptance between viewer and non-viewer.

While there is a correlation between best-liked commercials and brand preference, it is still much too early to point to any one effective trend in commercials. And this is good. Advertisers far too often have a tendency to take the easy way and lean on trends rather than approaching the commercial purely from their own advertising objective and nature of the product.

Among the commercials that ranked highest in brand acceptance, there is a great variance in type and presentation. Esso Oil Burner commercial achieved its high acceptance with a straight animated sales pitch. Sanka Coffee, on the other hand, has the principal actor, Molly Goldberg, integrate the commercial with the program. Texaco goes even further and via Sid Stone, the pitch man, concentrates on entertainment but still gets in the sales pitch. Gulf swings away from entertainment and uses strong product identification and emphasis on the "world's finest motor oil."

It's encouraging to find commercials achieving high ratings in brand acceptance while varying considerably in technique. For there are indications lately of a determination by many advertisers to entertain even at the sacrifice of their sales pitch. And this isn't good.

Advertisers	Men & Women % Who Selected Advertiser Brand	
	Viewers	Non-Viewers
Esso Oil Burner	21	5
Sanka Coffee	26	9
Gulfpride Motor Oil	13	4
Auto-Lite Sp. Plugs	26	13
Texaco	24	12
Goodrich Tires	12	5
Lustre-Creme Shampoo	30	15



These clips from the Esso Oil Burner film commercial show how the three ingredients—humor, "reason why" selling, and product identification—were used. These are portions of the commercial story board used by Starch for interviews. Commercial was shown five times during period of survey. While Esso had a brand acceptance ratio higher than any other commercial (21% of viewers vs. 5% of non-viewers), only 13% of men and 10% of women remembered seeing it. Opinion that a liked commercial indicates brand acceptance is deflated by the fact that none of the men, and only 7% of the women, looked forward to seeing it.



**if you  
want to  
cover the country...**

talk to Du Mont. 99% of the  
television receivers in the country  
can receive your program  
over the Du Mont Television Network,  
either live or by teletranscription.



America's Window on the World

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

**Du Mont programs  
shown live on  
these stations**

WAAM	Baltimore, Md.
WVAC-TV	Boston, Mass.
WSEN-TV	Buffalo, N. Y.
WGN-TV	Chicago, Ill.
WCPO-TV	Cincinnati, Ohio
WEWS	Cleveland, Ohio
WTVN	Columbus, Ohio
WHIO	Dayton, Ohio
WJBR-TV	Detroit, Mich.
WDCU	Erie, Pa.
WLA-TV	Grand Rapids, Mich.
WJAC-TV	Johnstown, Pa.
WGAL	Lancaster, Pa.
WTMJ-TV	Milwaukee, Wis.
WNHC-TV	New Haven, Conn.
WABC*	New York, N. Y.
WFL-TV	Philadelphia, Pa.
WDTV*	Pittsburgh, Pa.
WTVB	Richmond, Va.
WHAM-TV	Rochester, N. Y.
WGBE	Schenectady, N. Y.
FSD-TV	St. Louis, Mo.
WHEN	Syracuse, N. Y.
WSPD-TV	Toledo, Ohio
WTTG*	Washington, D. C.
WDEL-TV	Wilmington, Del.

**Programs shown on these  
stations by Du Mont  
teletranscription**

KOB-TV	Albuquerque, N. M.
WAGA	Atlanta, Ga.
WBRC-TV	Birmingham, Ala.
WBT-TV	Charlotte, N. C.
KBT-TV	Dallas, Tex.
WFMY-TV	Greensboro, N. C.
KLEE-TV	Houston, Tex.
WSAZ-TV	Huntington, West Va.
WFEM-TV	Indianapolis, Ind.
WMBF-TV	Jacksonville, Fla.
KTSI	Los Angeles, Cal.
WAVE-TV	Louisville, Ky.
WMCT	Memphis, Tenn.
WTVJ	Miami, Fla.
WDSU-TV	New Orleans, La.
WKY-TV	Oklahoma City, Okla.
EMTV	Omaha, Nebr.
KSL-TV	Salt Lake City, Utah
EPIX	San Francisco, Cal.
WTCN-TV	St. Paul, Minn.
KING-TV	Seattle, Wash.

\*Du Mont owned and operated  
stations.



# FOCUS

## Sterling Drug Puts Daytime Show Into Four Markets

WITH their Dennis James' *Okay, Mother* averaging a fat daytime rating of 6 in New York, Sterling Drugs, via the DuMont net, has extended coverage to Philadelphia, Baltimore and Washington.

DuMont, encouraged by high ratings, inaugurated a special daytime package this month. Network will underwrite all cable charges (over \$15,000 per month) for the daily Monday through Friday two hour package.

Program, to be aired from New York between 2:00 and 4:00, is so designed that stations will be able to sell participations to local advertisers. Tab for the stations will be based on percentage of their rate card with a maximum of \$100 per hour. Format of show is essentially service type interspersed with entertainment.

## Daytime TV Paying Off

Daytime television is starting to click throughout the country. Latest station to come up with some solid success stories for this time period of telecasting is WCAU-TV (Philadelphia). Lit Brothers' Department Store stated most significantly that, *in addition to boosting their show's AM rating*, the TV version of *Lit's Have Fun* increased store traffic, sold 200 hams with one spot, 1800 packages of frozen peas in one week, and a minimum of 100 dozen dresses on each of five dress promotions. And most astounding of all is the high 16.6 average rating for WCAU-TV's top five daytime programs as reported by Telepulse.

## Monthly Time Billings More Than \$2,000,000

It's estimated that TV advertisers are spending more than \$2,000,000 per month for time, with about half this amount going to the networks. Total network billings alone

for the first nine months of this year, according to PIB, \$6,461,492.

Reflecting TV's rising income is the expanding use of the medium by major advertisers such as Lever Brothers, which created the new post of television manager and assigned it to John Allen, formerly vice president in charge of video for Grant Advertising.

## Nielsen Advises Food Advtrs. To Get Into Television Now

Researcher A. C. Nielsen, pointing to figures in his radio and TV index—which showed the latter cutting deeply into AM's nighttime listening (but leaves daytime radio largely unaffected)—advised food advertisers to give video an early spot in their ad budgets, even if it had to be considered a "capital expenditure."

Bolstering reports of TV's rising dominance in nighttime listening came from Baltimore, where several advertisers were checking out of nighttime AM slots and scrambling for daytime segments.

## 360,000 TV Receivers Produced During October

October receiver production was the highest to date, with RMA reporting a total of 304,773 sets, a 35% increase over September's 224,773. Total industry output, including non-RMA firms, was estimated at 360,000. 1949 total to date: 1,707,613.

Joseph B. Elliott, vice president in charge of RCA Victor's consumer products, predicted the year's total would reach some 2,300,000. 1950 production would reach 3,100,000, with a total retail value of approximately \$700,000,000 he said.

## Seven Drug Chains Added For Network Co-op Program

*Cavalcade of Stars*, aired on the DuMont net (Saturday, 9-10 P.M. EST.), started six months ago on a cooperative basis with ten major drug chains. Now enters its second 26-week cycle with 17 chains (many of them competitors) underwriting show along with four advertisers per program. With costs shared by so many, drug chains get almost a free ride. That's one of the reasons why they are buying a second 60-minute program on DuMont.

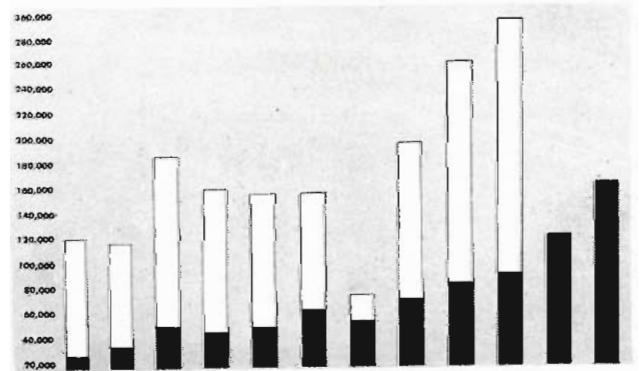
Chains now participating in *Cavalcade*, and the cities in which they sponsor the show, are: Whelans, New York; Liggett's, Boston; Sun Ray, Philadelphia; Read, Baltimore; People's, Washington, (D.C.); Sun, Pittsburgh; Gray, Cleveland; Walgreen's, Chicago; Cunningham's, Detroit; Harvey and Carey, Buffalo; Dow, Cincinnati; Gallaher, Dayton; Snyder, Minneapolis; Hood, Indianapolis; Lane-Rexall, Atlanta; Taylor, Louisville; Thrifty, Los Angeles; and Gray, Columbus.

National advertisers who have participated on the show to date include: Wildroot Hair Tonic, Heed, Amion, BB Pen, Toni Home Permanent, Dr. West's Tooth Powder, ASR Lighters, Serutan and Johnson & Johnson.

## Program Syndication

Another step in the solution of the major bugaboo in the economic pattern of station operation—program production and talent costs,—already undertaken by Paramount's KTLA, KLAC-TV and DuMont network, was made by L.A.'s KTTV via open-end package syndication.

RECEIVER PRODUCTION INDEX  
(Statistics as of Nov. 1)



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

# commercial of the month

## CHEVROLET'S "INSIDE U.S.A."

<b>CLASS OF SERVICE</b> This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.	<b>WESTERN UNION</b> <small>JOSEPH L. EGAN PRESIDENT</small>	1203 <b>SYMBOLS</b> DL = Day Letter NL = Night Letter LC = Deferred Cable NLT = Cable Night Letter Ship Radiogram
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The time shown to the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA037 PD=PITTSBURGH PENN 29 947A=

BELIEVE IT OR NOT, THERE ARE TWELVE TOWNS  
 IN THE U.S.A. NAMED "PARADISE" (I JUST  
 LOOKED IT UP) SO I'M ON MY WAY IN MY  
 CHEVROLET TO PARADISE, P-A-  
 PETER=

Telegram helps to establish the locale of an upcoming sketch on "Inside U.S.A."

IF ever a program provided an advertiser with the perfect setting for presentation of a sales message, it's Chevrolet's *Inside U.S.A.* Undoubtedly the nature of the show must have been one of the principal reasons Chevrolet bought the program (CBS, alternate Thursdays 8:30-9 P.M. EST).

Based on the Broadway revue, show consists of a series of skits featuring various parts of the country. Instead of the usual intermission curtain between scenes, "Traveler" Peter Lind Hayes, star of the show, ties the acts together through such visual methods as film clips, telegrams, postcards—all mirroring his progress across the song-and-dance country.

The film strips, showing Hayes moving from one locale to another in a Chevrolet, proved a perfect collaboration between the program's format and the sponsor's product. In the weeks this technique has been used, audience response has been even better than anticipated. Comments show that viewers link Chevrolet with the appealing personality of Hayes and the subsequent entertainment each film clip introduces.

*Inside U.S.A. With Chevrolet* is designed for TV entertainment; therefore, insofar as practicable, that same factor is used to create an arresting sales message. Enjoyment makes people more receptive.

In the show itself is some of the finest talent drawn from Broadway and Hollywood. And, unlike other TV revues, *Inside U.S.A.* has a con-



Clip from one of the film strips used between sequences on the show.

tinuing theme designed to integrate and strengthen the individual numbers on the program.

All of this was carefully weighed when Campbell-Ewald's television department started work on the commercials. The agency's creative

Live commercial at the end of "Inside U.S.A." becomes a production number with Hayes and entire cast participating.



men — headed by senior V.P. Winslow H. Case, Leo Langlois and Ray Mauer—wanted to avoid unnecessary slowing of the pace of the program. Instead, they hoped to take advantage of the flavor and mood of the musical, peopled by such excellent performers as Hayes, Mary Healy and Celeste Holm.

The next step in the plan to take full advantage of the overall action was to integrate oral commercials into the skits. One or two lines, punching home a significant point each time, again proved their worth. On the premiere performance, and in subsequent productions, the comedy routines had quick, effective Chevrolet selling in them.

An example is the Margaret O'Brien sketch which had Hayes asking his movie-star daughter (O'Brien) for the car. That much was part of the original script. Campbell-Ewald's TV men made good use of it by changing "car" to "Chevrolet," then adding a plug for the economy of Chevrolet's engine. The commercial stayed in context, and had the added value of reaching viewers at a time when they were at peak attention because they were enjoying themselves.

For the full-dress commercial, at the close of the show, selling through entertainment still topped the check-list. In its final shape, this Chevrolet message became the finale of the show. The "Yea and Nay" routine was spruced up for the initial Thursday night. Scored and choreographed to include the entire cast, it became the exciting climax of *Inside U.S.A. With Chevrolet*.

In each instance, the power of the overall show was tied to the commercial, greatly adding to the effectiveness of the selling job.



# Rx

## SUCCESS FORMULA FOR TV FILM PROGRAMMING

- 1: Feature motion pictures so far have proved much more popular TV fare than most shows . . . KTLA, Los Angeles, [with 43 of the "Top 50" Hooper telecasted time segments—(August-September)] employs film features to buck its strongest competition . . . KTLA's hold on LA viewers is due in no small measure to its policy of booking the most and the best available film features and booking them ahead of its competition. (*Television Magazine*, Nov., 1949.)
- 2: Associated Artists Productions, Ltd., supplies KTLA with a great number of their top feature films. Rights to these audience-building Hollywood-made feature films are available on exclusive or non-exclusive basis in cycles of 13, 26 or 52.
- 3: Select from the largest feature film library available for TV programming. Write, wire or phone for full information.

**PAUL DIAMOND**  
Director of Television

**ASSOCIATED ARTISTS PRODUCTIONS, LTD.**

30 WEST 57th STREET • NEW YORK 19, N. Y. • PLAZA 7-0975



## Getting bigger every day

● As our favorite child, it's fun watching television grow up. Keeping it growing is our business, too. A business of making television commercials with vivid, dramatic visual sell.

That is one reason why many leading advertisers have turned to us for custom-selling their products

to sound and sight audiences. Another reason is the speed and versatility of our techniques at prices all advertisers can afford.

We will be glad to *SHOW* you what we have done. In commercials. In entertainment. Explain, too, the plan of our organization that makes our pricing unique.

## *Special Purpose Films, inc.*

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

*motion pictures . . . sound slide films . . . television commercials . . . packaged entertainment for television*



# *the freeze must be lifted*

Continuation of the freeze is a serious threat to our national economy. The decisions on color and frequency allocations now confronting the Commission are of major importance far beyond the narrow confines of one industry.

With our country rebounding only recently from a close encounter with a major recession, our economy simply cannot afford the holding back of a major industry such as television.

There are now over 350 applications pending for television stations. If one-half of these applications were granted it could easily mean an investment of \$150,000,000 in equipment and operations next year. An investment which means far more than profits to a few manufacturers, but jobs for thousands of people. And this, of course, is vital to the full employment this country needs if we are to enjoy any sustained period of prosperity.

At least 100 additional cities would receive television service with the lifting of the freeze. This would mean that receiver manufacturers would not only be able to continue their present high rate of production, but in all probability would be able to increase this rate. And it's pretty obvious what high production means in an industry which can account for retail sales in 1949 of more than \$450,000,000.

Certainly, it is very much in the public interest to have coast-to-coast programming and only with the addition of these cities will it become economically feasible. The high cost of nation-wide relay facilities must be shared by as many stations as possible. The number of stations now operating is not sufficient to bear this cost.

Consideration of color is one of the factors holding up the allocation of frequencies. Surely, it is more in the public interest to maintain a sound economy than to make certain that the television audience see Milton Berle in color. The Commission has suggested that the manufacturing companies approach color in terms of 6-mg. band width so that the advent of color would not obsolete present black and white receivers. Manufacturers have proceeded along these lines without any objection. Therefore, it would seem that the allocation of frequencies cannot in any way put a ceiling on the future use of color in television.

Granted that there is no ready solution to the industry problems which confront the Commission. But because the solution of these problems can affect our national economy, it is imperative that every step possible be made to lift the freeze immediately. The country's economic welfare is directly tied in with the number of stations in operation. Lifting the freeze means not only more stations operating, more television service available to more people, but of far greater importance—it means employment and capital investment which will result through higher receiver production, transmitter manufacture and profitable operation.

With hundreds of millions of dollars being held back, with the employment of thousands at stake, it is urgent that the Commission make its decision now on the allocation of frequencies.

*Frederick A. Kugel*



**HAMILTON'S SPOT CAMPAIGN IS BASED ON DRAMATIZATION OF FAMILIAR MAGAZINE ADS**



**...study**

**H**AMILTON Watch Company's intensive spot campaign, via 183 airings on 30 stations in 16 major markets, is built around a direct complete translation of its annual Christmas promotion theme used with conspicuous success in magazines.

Familiar *To Peggy* and *To Jim* printed ads, are brought to life via a five-minute film in which the sentimental episodes of a man and wife are given dramatic effect and imaginative entertainment. Emphasizing the latter, Hamilton has held its commercial down to a 30-second sequence at the close of the film. Each scenario shows, in flashback, the endearing incidents of *Peggy* and *Jim's* married life that both treasure but rarely speak of. Films are, in effect, enactments of the notes each wrote to the other in the printed ads.

**Stations & Markets**

Hamilton spots run an average of three a week in each market, and where possible, are scheduled to precede or follow regular network nighttime segments. Some difficulty was encountered, however, in obtaining choice time because of the length of the spots.

Spots are aired on the following

stations: WRGB (Albany, Troy, Schenectady); WBAL-TV, WMAR-TV, and WAAM (Baltimore); WNAC-TV, WEBZ-TV (Boston); WBEN-TV (Buffalo); WBKB, WENR-TV, and WNBQ (Chicago); WLW-T, WKRC-TV (Cincinnati); WEWS, WNBK (Cleveland); WWJ-TV, WJBK-TV (Detroit); WGAL-TV (Lancaster); KTLA (Los Angeles); WTMJ-TV (Milwaukee); WNHC-TV (New Haven); WCBS-TV, WJZ-TV, WNBT (New York); WCAU-TV, WFIL-TV, WPTZ (Philadelphia); KSD-TV (St. Louis); and WNBW, WOIC, WTTG (Washington).

**Dealer Promotion**

In addition to complete bankrolling of the spot campaign, Hamilton backed the effort with heavy dealer promotion via an eight-page full-color brochure illustrating frames from the film spots together with the regular magazine ads. And to encourage TV support at this level, Hamilton made prints of the *Peggy* and *Jim* reel for local dealers.

Dramatization required more time than provided in the one-minute spot, according to the agency. At that, certain "sentiments" embodied in the printed ads were not

transferrable because of the time element. For this reason it was decided to use the five minute segment, but to "program" the spot with entertainment. Agency executives reason that the printed ads for Hamilton, while they have substantial "sell" about them, also obtain heavy readership because of the "drama" inherent in the theme.

To insure professional quality in acting, Hamilton and its agency, BBD&O, assigned the title roles to Harvey Stephens and Jeanne Shepherd, each having extensive theatrical and Hollywood backgrounds.

This is Hamilton's third use of TV during the Christmas and New Year seasons, and agency comment is that Hamilton's experiences with the medium "have been happy ones." While it will forego a special Christmas program this year (which it sponsored for three years running), Hamilton has bought a New Year's eve telecast, originating from New York's Times Square and featuring ventriloquist Paul Winchell and Jerry Mahoney (NBC, 11:45 p.m.-12:05 a.m. EST.)

The companion printed ads are running in full color two-page spreads in national TV magazines concurrently with the TV spot schedule.



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



## The Story of the Popcorn that didn't pop!

**Y**OU'VE probably heard of the Handy Man show on WPTZ. Sponsored by Gimbel Brothers, it's the oldest commercial television program on the air anywhere.

In any case, a few Friday nights ago the Handy Man demonstrated among other things a new electric corn popper. That is, he tried to, but instead of exploding into a fluffy white mass, the kernels neither snapped nor popped as they did in rehearsal... they just lay there and sneered.

It was a nightmarish situation even for as seasoned a performer as the Handy Man. Finally he called a halt to the demonstration and bluntly told the television audience not to buy the popper until he could show them that it worked and worked right.

As a result, two things happened—first, quite a few people disregarded the Handy Man's advice and bought the popper anyway. Second, the makers of Seazo Popcorn Oil called up after the show and suggested their product as the solution to the Handy Man's troubles.

The following show the Handy Man tried the

demonstration again and it worked like a charm. The next day, Gimbel Brothers sold over 300 of the poppers at \$8.35 each! Moreover, 75% of the shoppers demanded the Seazo Popcorn Oil!

Everybody was very happy, particularly the Seazo Popcorn Oil people. Here is what Adrian Bauer, advertising agency for Seazo, had to say about it: "What makes this remarkable is... the fact that an adjunct to the main article being sold was *so carefully watched by the viewing audience* that they demanded the popcorn oil right along with the popper."

That gets us down to the point of this story: Philadelphians, who make up the second largest television audience in the country (over 300,000 sets), watch WPTZ programs with an eagle eye. If you would like them to give equal attention to your product or service, call us or get in touch with your nearest NBC Spot Sales representative.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA





## ***let's talk about profits***

**N. W. Ayer & Son's**

**Executive Vice President,**

**Clarence L. Jordan,**

**outlines this 73-year-old agency's**

**philosophy toward television**

**T**ELEVISION MAGAZINE (October) stated that "station executives are becoming more optimistic about approaching profitable operations—many by the first of the year." I hope that's right. Certainly, the day will be hastened if the industry can lick a few of the things now preventing sales from expanding even faster than at present.

The fantastic growth of video has obscured the fact that television has faced a problem different from that of almost any other American business. Usually, we build our infant industries by years of public trial and error—slow, but sure, progress—earning small profits and plowing them back in.

Not so—television.

From the very first year that TV sets were available in quantity, the

public expected this new medium to measure up to the very best in entertainment and showmanship. Few people ever thought of the birth of TV in terms of the old crystal sets of radio days; of the Model T automobile; or the early flickers of the motion picture industry. They wanted this new baby to spring up at maturity like the birth of Venus—and to be just as attractive! It is a great credit to the television industry that it recognized this condition and accepted the responsibility.

I don't know how many stations, networks, advertisers and agencies are still working "in the red" to make this dream come true. But I do know that the great majority of all factors have tried to put the public first, and figured that profits would come later.

Maybe, as TELEVISION MAG-

AZINE suggests, this is the time to start talking about profits. If so, we've got to recognize that, in our capitalistic system, an industry doesn't reach the mature stage of profitable operations until *every important factor can make a profit—and plan for future expansion on the sound basis of earnings*. Not just stations, but networks, advertisers, agencies, manufacturers, suppliers, performers, labor—every one must go on a profit basis before there is real security for anyone.

What are some of the obstacles to this kind of operation now?

In my judgment, one of the big ones is FEAR.

That may sound surprising, because no one could question the courage of an industry that has poured millions of dollars into television without expectation of imme-



diate profits. This subject of FEAR is not for the future of television itself—but FEAR of what it might do to radio, gate receipts, movies, show business, reading, advertising budgets, traditional operation, etc. Decisions that might mean an even more rapid move toward improvement and profits have been delayed or influenced by these fears.

Let's examine just a few of them.

### FEAR of Declining Sports Attendance

Sports events have been one of the best sources of program operation in the early days of TV. Without them, most stations would be deeper "in the red" than at present—and sets would not have sold as quickly. But the asking prices on rights for sports events today are based more on the FEAR of losses in attendance than on a sound business approach. Many club owners and promoters have refused to sell television rights at any price.

TV rights, in other cases, are already nearly as high as AM rights, despite the audience differential. Some prominent clubs have even asked that the sponsor guarantee them against attendance losses. This attitude can impose an intolerable burden on the advertiser—who, after all, has to pay the bill if anyone in video is going to make a profit.

I would be the last person to suggest selling sports rights if that action cost profits on admissions. But there is almost no evidence, except for some early research among new TV owners, to support this opinion. Nearly all available facts show just the contrary. Football attendance is up 4% this fall—the highest in history, according to the Associated Press survey of 305 games (Figure 1). Attendance at major league baseball—while down 3%—is off only about half the pre-season estimates based on economic conditions. It was still the second highest in the history of the game. Minor Leagues had their biggest year in 1949—475,000 increase over record-breaking 1948, based upon the Sporting News' survey of 59 leagues. Basketball, last winter, was the No. 1 spectator sport—with an estimated 100,000,000 attendance—yet it is doubtful if New York's Madison Square Garden and others will televise this year.

All spectator sports combined, according to admission tax figures, had their highest dollar volume in

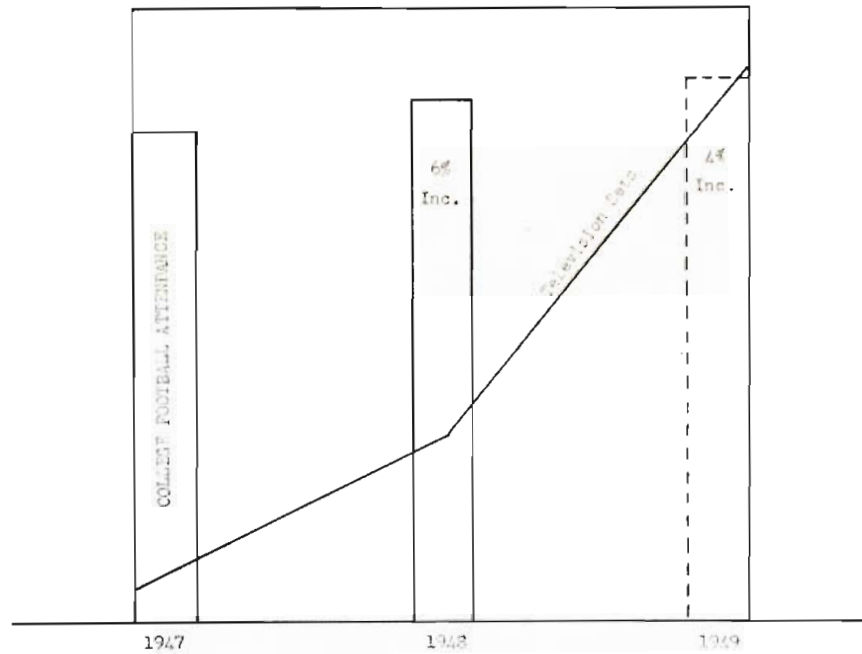


Figure 1. College football attendance rose 6% in 1948 over 1947. Associated Press half-season estimate shows another 4% rise in 1949 over 1948—the highest in history—despite the growth of TV and more games televised than ever before.

history in 1948—4.4 times as big as the so-called "Golden Age of Sports" in 1929. The nation's personal income was only 2.5 times that of 1929. This year won't change those comparisons very much, according to current estimates.

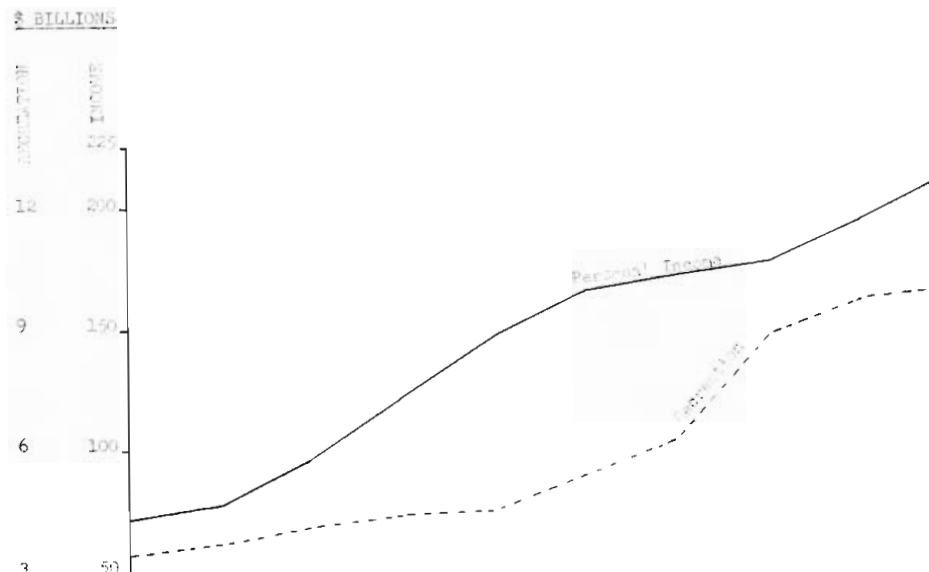
I remember going to see Connie Mack in the early days when baseball was just as fearful of the effect of AM Sportscasting on gate receipts. The "Old Master," with the vision and courage for which he is noted, took the affirmative side. He said that if the public wanted baseball broadcasting, he felt they should have it—and that baseball

would have to find a way to make it help, not hurt, gate receipts.

Well, baseball attendance is about two and one-half times as great today as it was then. Radio didn't do that, of course, but I've yet to find a man who doesn't think it helped.

In my opinion, sports should be fighting to get on television, at reasonable rates, instead of fighting against it. TV may well usher in another "Golden Age of Sports"—and help to set up entirely new attendance records. The only long-range research I have seen on this (Michael & Jordan, Princeton University. TELEVISION MAGA-

Figure 2. Curves showing personal income (national) and the amount of money spent on recreation of all types, including admissions. There is no indication yet that the rapid rise of TV threatens this field.



ZINE, May) indicates that TV owners act pretty much like "normal" people after they have had their sets a year or two.

We need that normal approach now.

### FEAR of Movie Box Office Losses

Hollywood certainly will play a big role in television. But here, again, FEAR has held the motion picture industry back. Who knows but that mass production of TV shows at lower costs may not prove to be a profitable expansion of this industry—as well as a great build-up for good theatre attendance and other forms of recreation.

There is evidence this can happen. Shorter working hours, with high personal income, have combined to boom the entire recreation industry (Figure 2). The few individual losses within this industry are probably due to normal American competition and quality of performance. The thing to do is to stop blaming TV—and start looking for the real trouble. There is need for well-planned, long-range research to find the true answer. I'm willing to bet it will result in lower costs and better shows—and earlier profits.

### FEAR of Radio Losses

Nearly all the "prophets of doom" seem to agree that even if television doesn't kill spectator sports and movies, it certainly will kill radio. We don't believe it! We don't believe that TV is going to take all of radio's budget, or even profits—certainly, not in the near future, if ever. It isn't going to help the industry a bit to switch red figures from TV to radio. That's just a bookkeeping operation in many cases. Magazines didn't kill newspapers—and radio didn't kill either one. Why should television suddenly become the "Big Bad Wolf" of advertising?

There is great need for considerably more work than has been done in developing "simulcasts," where one talent budget, one rehearsal, and one production may enable the advertiser to use both radio and TV to get the national coverage he needs at a cost he can afford. There are real profits in that direction for all concerned. Perhaps, both stations and networks should give more thought to clearing simultaneous time before they commit themselves



H. L. McClinton, (seated) vice president in charge of radio and TV, and James H. Hanna, V.P. & Mgr., Radio-TV dept.

too far on the FEAR that radio and TV cannot grow together.

We all know TV is going to be expensive—but who furnishes all the information to those who say it will cost 3, 4, 5 and 6 times as much to reach a person by TV as by radio? A number of advertisers who have hesitated have done so because they didn't want to start something they couldn't keep up at a profit.

I wouldn't be at all surprised if TV doesn't actually *lower the cost of reaching people effectively.*

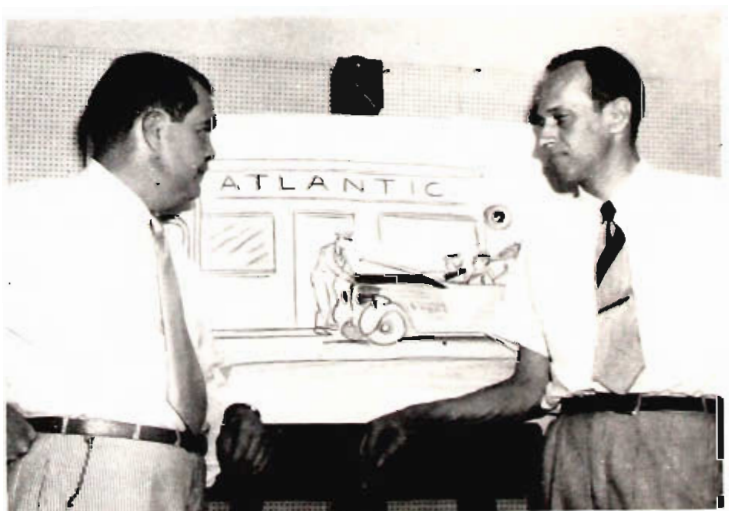
The industry may have to change a few cherished ideas that TV has to follow radio's pattern—but *why should it follow that pattern?* May-

be video's high sponsor identification and impact will enable some advertisers to use lower frequency and still hit more people at lower costs. Certainly, more creative, rehearsal and production time between shows might also improve the programs—which will be a deciding factor in getting a bigger audience.

It may be possible that the big "name" stars who have done so much for radio, will find it difficult to turn out a bang-up TV show every week. A lot of experimental work is under way on this—and also on co-sponsorship, sharing sponsorship, and alternating spon-

(continued on page 32)

Don McClure, supervisor of TV production, and G. David Gudebrod, manager of Ayer's motion picture bureau, examine an Atlantic Refining cartoon used in televising a University of Pennsylvania football game in 1941 over WPTZ.





MANUFACTURERS OF SETS AND PARTS

	Recent* Price	1948 High	1949 Range	1948	Earnings 1949-(partial)	Dividends 1948
RCA	12%	15	14%-9%	\$1.50	\$ .85-9mos.	\$ .50
Admiral	28½	22%	29¼-14¼	\$3.78	\$4.63-9mos.	\$ .85
Philco	29¼	45½	40%-22¼	\$6.32	\$1.33-9mos.	\$2.00 ( & stock)
Motorola	24%	21½	25%-14	\$4.44	\$3.34-9mos.	\$1.25
Emerson	17%	16¼	18¼-12%	\$3.00	\$2.82-39wks.	\$ .92½
Zenith	28¼	35	32-20%	\$5.50	\$ .35-3mos.	\$1.50
Avco	5%	7½	7½-4%	\$1.11	\$ .35-9mos.	\$ .60
General Electric	40	43	40-34	\$4.36	\$2.34-9mos.	\$1.70
Westinghouse Elec.	27%	33¼	29½-20%	\$3.88	\$3.64-9mos.	\$1.25
Sylvania	18½	26	24½-17¼	\$2.84	\$1.11-9mos.	\$1.40
Du Mont	13¼	16	16¼-11½	\$1.29	\$ .80-40wks.	\$ .25
Magnavox	11%	21	19%-5	\$2.01	D.\$1.35-4mos.†	\$1.00
Raytheon	6%	9%	7%-4%	\$ .49	D.\$ .42-3mos.†	.....
Hallicrafters	3½	5¼	5¼-3	\$ .47	\$ .60-12mos.	.....

BROADCASTING

CBS	25	32%	25¼-17%	\$2.94	\$1.17-39wks.	\$2.00
ABC	7¼	10¼	10½-5½	\$ .28	D.\$ .03-6mos.†	.....

\*Prices as of mid-November 1949.  
†Deficit.

## *tv from an investor's viewpoint*

**By ROBERT A. GILBERT**

*Investors Management Company, Inc.*

*Mr. Gilbert is a member of the staff of Investors Management Company, Inc., which operates two investment trusts: Fundamental Investors, Inc., and Investors Management Fund, Inc. A financial executive for many years, Mr. Gilbert has been closely associated with television investment activities. The opinions expressed in this article are those of the author and not necessarily those of Investors Management Company, Inc.*

**W**HEN the television industry was first noticed in a big way by the stock market, shares of the receiver manufacturers in 1945-49 rose very strongly, while TV broadcasting stocks—due to initial losses—were not favored particularly.

After his first enthusiasm, the investor in the early part of 1949 became over-cautious on television

prospects, as receiver model and broadcasting regulation changes became industry problems. The fact that some companies had inventory troubles, others were changing designs, and the FCC's proposal of additional channels, were, for a while, appraised by the market as serious obstacles for so young an industry. The growth trend of television, however, reasserted itself and at present TV set shares are becoming popular again. In addition, there seems to be more interest in the broadcasting stocks.

The table above shows the considerable variation in prices of set manufacturing stocks now as compared with the 1948 highs of the first wave of optimism. Note also that recent prices of some stocks

are above last year's highs where others are substantially lower. Earning comparisons also show converse trends for different companies. Dividend payments are, in most cases, not yet a large percentage of earnings. It would seem therefore that these stocks are bought for appreciation in value rather than immediate income.

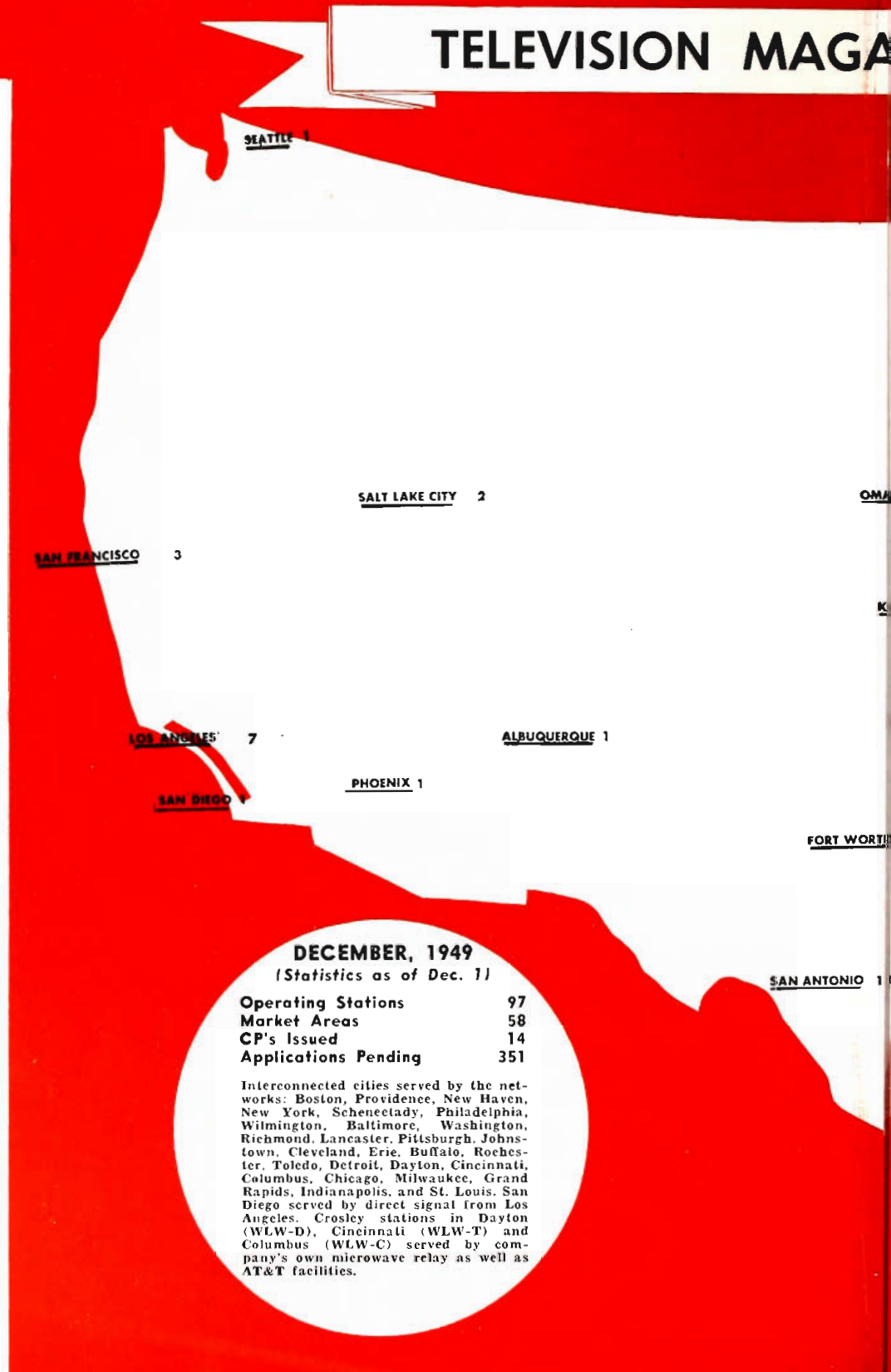
### **Price Variations Not A Detering Factor**

Should the recent uneven performance of TV stocks, in price and earnings per-share, influence the investor to avoid the industry? Not in my opinion. However, it could lead him to a policy of diversification. It would be foolish for the investor to avoid the industry in view

(continued on page 18)

## OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
<b>U. S. TOTAL AS OF DECEMBER 1, 3,415,475</b>	
Albuquerque	1,500
KOB-TV (A, C, D, N)	
Atlanta	22,520
WSB-TV (A, N)	
WAGA-TV (C, D)	
Baltimore	109,756
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	
Binghamton	2,300
WNBZ (A, C, D, N)	
Birmingham	6,636
WAFM-TV (C)	
WBRC-TV (D, N)	
Bloomington	14,000*
WTTV (D, N)	
Boston	198,924
WBZ-TV (N)	
WNAC-TV (A, C, D)	
Buffalo	52,000
WBEN-TV (A, C, D, N)	
Charlotte	9,800
WBT (A, C, D, N)	
Chicago	304,296
WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati	44,000
WLW-TV (N); WKRC-TV (C); WCPO-TV (A)	
Cleveland-Akron	119,103
WEWS (A, C, D); WNBK (N)	
Columbus	20,750
WLW-C (N); WTVN; WBNS-TV (C)	
Dallas-Fort Worth	26,225
KBT (D, P)	
KRLD-TV (C)	
Dayton	26,800
WHIO-TV (A, C)	
WLW-D (D, N)	
Davenport	5,030
WOC-TV (N)	
Detroit	138,800
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie	18,000
WICU (A, C, D, N)	
Fort Worth-Dallas	26,225
WBAP-TV (A, D, N)	
Grand Rapids	8,000
WLAV-TV (A, D)	
Greensboro	7,325
WFMY-TV (A, C, D, N)	
Houston	10,000
KLEE-TV (A, C, D, P)	
Huntington	2,700
WSAZ-TV (A, C, D, N)	
Jacksonville	6,000
WMBR-TV (C, D, N)	
Johnstown	7,850
WJAC-TV (N)	
Indianapolis	14,000
WFBM-TV (C, D, N)	
Kansas City	20,434
WDAF-TV (A, C, D, N)	
Lancaster	15,974
WGAL-TV (A, C, D, N)	
Los Angeles	288,872
KFI-TV; KLAC-TV; KN8H (N); KTLA (P); KTSN (D); KTTV (C); KECA-TV (A)	
Louisville	14,238
WAVE-TV (A, C, D, N)	
Memphis	12,210
WMCT (A, C, D, N)	



### DECEMBER, 1949

(Statistics as of Dec. 1)

Operating Stations	97
Market Areas	58
CP's Issued	14
Applications Pending	351

Interconnected cities served by the networks: Boston, Providence, New Haven, New York, Schenectady, Philadelphia, Wilmington, Baltimore, Washington, Richmond, Lancaster, Pittsburgh, Johnstown, Cleveland, Erie, Buffalo, Rochester, Toledo, Detroit, Dayton, Cincinnati, Columbus, Chicago, Milwaukee, Grand Rapids, Indianapolis, and St. Louis. San Diego served by direct signal from Los Angeles. Crosley stations in Dayton (WLW-D), Cincinnati (WLW-T) and Columbus (WLW-C) served by company's own microwave relay as well as AT&T facilities.

## IMPORTANT ANNOUNCEMENT

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 city's circulation.

Realizing that accurate statistics are essential, ZINE, in the receiver circulation set up its own are used: (1)

# LINE'S STATUS MAP



Miami	12,900
WTVJ (C, D, N)	
Milwaukee	60,000
WTMJ-TV (A, C, D, N)	
New Haven	46,045
WNHC-TV (C, D, N)	
New Orleans	8,816
WDSU-TV (A, C, D, N)	
New York	960,068
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV; WPIX	
Oklahoma City	12,631
WKY-TV (A, C, D, N)	
Omaha	10,342
KMTV (C); WOW-TV (N)	
Philadelphia	324,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D)	
Phoenix	3,000
KPHO (A, C, D, N)	
Pittsburgh	45,819
WDTV (A, C, D, N)	
Providence	19,500
WJAR-TV (C, N)	
Richmond	18,589
WTVR (D, N)	
Rochester	15,931
WHAM-TV (A, C, D, N)	
St. Louis	67,700
KSD-TV (A, C, D, N)	
St. Paul-Minneapolis	41,300
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Salt Lake City	7,776
KDYL-TV (N); KSL-TV (A, C, D)	
San Antonio	1,200
WOAI-TV (A, C, N)	
San Diego	10,612
KFMB-TV (A, C)	
San Francisco-Oakland	15,920
KPIX (C, D, N)	
KGO-TV (A)	
KRON-TV (N)	
Schenectady	38,879
WRGB (A, C, D, N)	
Seattle	13,716
KING-TV (A, C, D, N)	
Syracuse	17,048
WHEN (A, C, D)	
Toledo	29,536
WSPD-TV (C, D, N)	
Tulsa	6,600
KOTV (A, C, D, N, P)	
Utica	13,000*
WKTV (A, C, D, N, P)	
Washington	78,700
WMAL-TV (A); WNBW (N); WOIC (C); WTTG (D)	
Wilmington	21,804
WDEL-TV (D, N)	

\* Claims coverage of Indianapolis area; 3,000 of this used to compute national total.

\* Claims coverage of Syracuse area; 3,000 of this used to compute national total.

## RECEIVER CIRCULATION STATISTICS

estimates and other  
nal report on each  
n figures.

great need for accu-  
TELEVISION MAGA-  
type of standardizing  
ion information, has  
formula. Four controls  
IA 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 accu-

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 cir-  
culation estimates is available upon  
request.

## OPENING DATES:

Dec. 17, Cleveland, WXEL; IN-  
DEFINITE: Ames, WOI-TV; Atlan-  
ta, WCON-TV; Boston, WRTB;  
Jacksonville, WJAX-TV; Kalamazoo,  
WKZO; Lansing, WJIM-TV;  
Louisville, WHAS-TV; Nashville,  
WSM-TV; New Orleans, WRTV;  
Norfolk, WTAR; Rock Island,  
WHBF-TV; San Antonio, KEYL;  
Syracuse, WSyr-TV.



## TV FROM INVESTOR'S VIEWPOINT

(continued from page 15)

of the clear-cut patterns of its growth trend.

Competition will become more intense, no doubt, and receiver changes frequent, but since TV reception is still confined to a relatively small area of the U.S., the industry's market potential is tremendous. Moreover, the popularity and advertising effectiveness of the medium have been proved in areas of only moderate penetration. Obviously, development of the national market must mean greatly increased business for the entire industry.

Thus, the investor can logically conclude that occasional hesitation in the activity of these stocks is something to be overlooked rather than emphasized. This is not to say that some companies will not diminish in importance—from an investment point of view. In fact, the stock of one of the radio companies (not listed in the above table) decreased from a high of 11 3/8 last year to about 1 in 1949. There are others, however, which have doubled in price from 1949 lows.

Competition may bring shifts in the relative standing of both set makers and broadcasters, but this may be regarded as a healthy sign of vigorous attempts to develop the new potential.

### Set Production Outlook

A recent survey by Television Shares Management estimated 1949 set production among the various major manufacturers as follows: RCA—410,000; Admiral—400,000; Philco—315,000; Motorola—250,000; Emerson—215,000; Zenith—160,000; Crosley—160,000; General Electric—150,000; Westinghouse—125,000; Teletone—110,000; DuMont—85,000; Hallicrafter—85,000; and Magnavox—70,000.

Some of these manufacturers turn out high-priced sets, so their numerical unit total does not necessarily indicate their dollar volume, as for an example, DuMont.

If these figures are used as a guide, it's interesting to note the substantial gains made by the smaller manufacturers during this year. Whether or not the same relative performance can be expected next year, the fact remains that their 1949 activity is typical of the opportunities for profitable investment in a new growth industry.

Competition in the broadcasting field has been marked this year by a

struggle for talent between two major networks—with television a significant factor. From the investor's standpoint, it's an indication that the broadcasting industry is preparing for the large TV audience expected in due course.

Numerous surveys have established the fact that TV's share of audience is cutting heavily into radio. A recent Hooper cross-section of U.S. cities, towns and farm areas showed in January of this year that TV had 5.4 percent of the total audience, but by August had increased to 11.4 percent. Other surveys have indicated that TV's share of the New York audience in autumn would surpass radio's top ten. Thus, the recent increases in television time charges seem justified.

### Radio's Decline & The Investor's Position

Should the investor in broadcasting shares be concerned about radio's decline? Will the radio business decrease as much as TV increases—leaving the investor without a net gain?

Several radio officials assert that there is a hard core of AM business not likely to be lost. They point out that a number of advertisers, who for years have sought prime time on radio, could not obtain it until recently. One prominent advertising agency believes radio will stabilize at about its 1941 level. Furthermore, the investor should not ignore the fact that TV rates will probably be three-to-five times radio rates. Thus, on gross volume, a television network of only 40 percent of radio's size could produce more dollar sales than AM's present volume. While the net earnings picture cannot be forecast, as yet, some moderate indication of the potential should be shown during 1950.

### TV's Growth Trend An Investment Yardstick

A measure of the substantial growth possible for television is available in a recent estimate by AT&T that receiver circulation will reach 19,100,000 sets by January of 1954. Receiver production during 1950 alone is expected to approximate 3,100,000, compared to an expected output of 2,300,000 for the current year.

While only 7.5 percent of total U.S. families will own TV sets by the beginning of 1950, according to industry estimates, this figure is expected to jump to 44.4 percent

by January of 1954. And although the total of sets in use at that time will be less than radio's total now, the actual size of the TV audience could exceed that of radio. If this growth is considered too rapid, experience in areas now served by a variety of good programs lends weight to the forecast.

Twenty-two percent of New York families own TV sets (as of Oct. 1, 1949) and other cities reflect substantial degrees of penetration. Philadelphia, with three stations operating, has approximately 19.2 percent families with TV; Los Angeles (seven stations), 15.5 percent; Chicago (four stations), 13.6 percent, etc. Obviously, the activity involved in bringing other cities up to New York's level, percentage-wise, would involve substantial business for some time.

### Rates Have Increased With Network's Growth

However, the growth trend seems stronger than merely filling the vacuum. According to latest estimates New York, with 880,642 sets in operation as of November 1, according to Television Magazine, led all other areas in receiver demand during September. Philadelphia, Los Angeles, Chicago and Boston also had substantial increases in receiver sales.

With the growth of the networks, sponsorship activity and, accordingly—rates—have been increased. Ultimately rates are expected to be three to five times higher than that of radio, and may be increased about twice yearly while the audience continues to grow.

Some of the major radio networks amounting to 40 percent of their radio operations. And even if no more station construction permits are issued, the higher rates on TV could permit ultimately greater gross volume than radio, so that television broadcasting should soon become important to the investor.

In conclusion, it should be mentioned that the investor can participate in television to some extent, in unusual ways. Such companies as Eastman Kodak, Paramount Pictures, Cornell-Dubilier, etc., are affected, in varying degrees by this industry.

It is to be hoped, therefore, that in video the investor will not lose sight of the forest (the growth trend?) for the trees (the temporary difficulties).



## *the inside glimpse*

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

*Research Psychologist, CBS*

**FIRST ARTICLE IN A SERIES ON  
PSYCHOLOGICAL FACTORS  
IN TELEVISION COMMERCIALS**

**W**E are all familiar with what happens when a boy, an alarm clock and a screw driver get together beyond the scrutiny of parental eyes. There is a craving in all of us to find out how things work.

This curiosity does not die as children grow up. We all continue to have it in varying degrees of intensity. It is a psychological need. It is standard equipment for people reared in our type of society. It manifests itself in such adult behavior as watching construction through peep holes or going on conducted tours through factories, or getting back stage in a theatre.

Such phrases as "what makes it tick," "what goes on behind the scenes" and "the inside dope" reflect our universal, self-starting, curiosity about the vital creative activities that go on behind the smooth facade that is presented to the world at large.

This psychological mechanism manifests itself in an interesting and useful way in regard to advertising. It shows up in the tendency to identify ourselves with a particular finished product if our curiosity has been rewarded with a little inside information about "what makes it tick":

"I know it's a good car. I was

in the factory. I saw with my own eyes how they are put together."

"It was a wonderful play, wasn't it? By the way I watched Jones paint that second act scenery."

"I always watch *Studio One* on television. I happen to know Mr. Miner, and say, you ought to see the clever way that they give the camera men their instructions . . ."

So we are curious about the inner workings of things, and we tend to identify with those products, activities, institutions about which we have a little inside information.

### **TV Matchless Medium For "Inside Information"**

Now consider television. The viewing screen on a receiver is, in itself, a miraculous "peep hole" through which we see all manner of wonderful things that are not ordinarily within our range of vision. Here is the matchless medium for setting up identification by providing glimpses behind the scenes. Not frozen pictures, not verbalized descriptions, but glimpses of the real moving meshing creative activity.

This advertising strategy has special relevance in cases where

competitive products have few objective, tangible differences. Specific demonstrations of superiority are impractical in these cases. But the feeling of sharing a bit of specific "inside information" can prove highly effective in binding viewers to a particular brand name.

There is one important aspect of this sales strategy that merits special mention. It is that these "inside glimpses" should be specific, bona fide, special experiences. That is, they should, in themselves, have the impact of a new experience or a rewarding insight. If the viewer says, or thinks: "So that's how they do it," or "Gee, I'll tell Betty about that," he has the feeling of having made a neat little discovery, and the "inside glimpse" has been well planned.

On the other hand, long shots of assembly lines, or of the slick outside of a production machine will be inadequate for they baffle rather than inform. Shots of ordinary men doing ordinary things will not qualify. Neither will scenes that show highly complex processes, processes too intricate to "click" on brief acquaintance.

When properly executed, the "inside glimpse" should arouse the  
(continued on page 31)



You'll  
be glad

YOU WAITED FOR A

DuMont

If your dealer tells you it may be three or four weeks before he can deliver the Du Mont model you want, you may feel tempted to accept a second choice; but before you do so, here is something to think about.

The reason Du Monts are hard to get is that so many other people feel, as you do, that Du Mont is the best receiver made. If you settle for something else—something you think isn't quite as good—through all the years you have it, there will be the feeling that you might be enjoying better television reception if you had only waited for the DuMont.

Here's how Du Mont is using big-space newspaper ads to help Du Mont dealers spread out their peak holiday demand.

Du Mont dealers find three big advantages in selling the Du Mont Gift Certificate rather than trying to switch the sale to a second-choice set:

1. A better-satisfied customer.
2. Eases the peak load on the installation staff.
3. Defers the tax into another year.

DUMONT

*First with the finest in Television*

Allen B. DuMont Laboratories, Inc., Television Receiver Division, East Paterson, N.J., and the DuMont Television Network, 515 Madison Avenue, New York 22, N.Y.



DUMONT

*First with the finest in Television*



The DuMont Canterbury

The DuMont R

Copyright 1949, Allen B. DuMont Laboratories, Inc.





High school students competed on "Hoffman Hayride," the winners appearing in a featured spot on the show. Hoffman TV set went to winning school.

## ***a regional advertiser merchandises television***

**HOFFMAN RADIO CORP., L. A., BACKED ITS PROGRAM WITH AGGRESSIVE DEALER ADVTG.**

ONE of the most effective uses of television is demonstrated by the hard hitting regional and cooperative dealer advertising of the Hoffman Radio Corporation of Los Angeles. Hoffman may not be the largest producer of television sets in the country, but what it lacks in national volume it makes up in regional aggressiveness.

Operating throughout the eleven Western states plus Texas, Hoffman strategy has consistently geared its advertising to individual markets. *Hoffman Hayride* is a typical example of the company's smart merchandising. Cashing in on the popularity of western talent in the Los Angeles market, the program chosen was a KTLA-produced package. Featured were Spade Cooley, well known western variety star, his

band (which records for RCA Victor) and guest stars.

Satisfied that the Cooley package supplied the necessary qualifications to gain immediate acceptance, Hoffman concentrated on the opportunity the show provided to do some solid merchandising and at the same time cement an already close relationship with dealers.

*Hayride*, the basic format of which is a youth talent hunt, made the rounds of Los Angeles city and county high schools, doing a remote show from a different school each Monday evening. A local dealer, usually in the neighborhood of the school visited by the show, acted as unofficial "host." In order to attend *Hayride*, students were required to get tickets from that particular dealer. Window cards and

banners were supplied to the dealer to assist in local promotion.

Some critics might say that store traffic is fine—but teenagers just don't buy TV sets like they buy bubble gum. While this may be true, Hoffman executives were convinced that these youngsters influence set sales to an enormous degree. Extremely impressionable, these kids soon became solid Hoffman boosters, and the boy or girl whose folks didn't have a Hoffman took a perceptible drop in the eyes of his or her companions.

Later, after the close of the school semester when *Hayride* was based permanently at Cooley's dance pavilion on Santa Monica pier, tickets continued to be distributed through dealers. Each week, the show hon-

(continued on page 23)

**President H. L. Hoffman emphasized cooperative dealer advertising.**



**Klaus Landsberg, general manager of KTLA, which packaged the Cooley show.**



**Spade Cooley, favorite of Coast audiences, starred in "Hayride."**







Atlantic Refining Co.  
 Clever use of models enabled N. W. Ayer to come up with inexpensive and very flexible commercials for Atlantic. Here the story is that 7-in-10 cars do not need premium-price gasoline. Balance

of the Atlantic story is told before a filling station with a hand placing the various props required throughout the commercial. Designed for Ayer by Richard Rose.

# cutting room\*

monthly critique  
 of current commercials

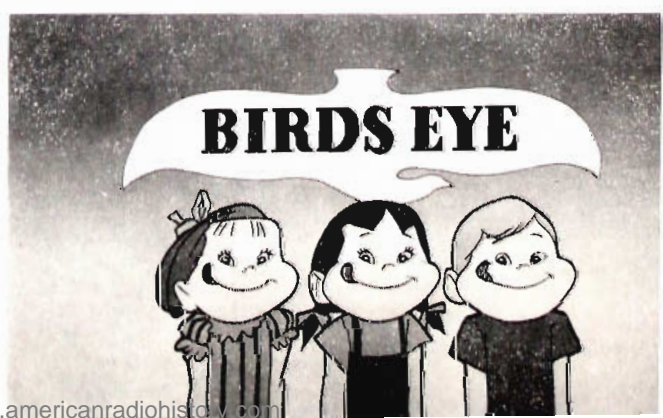
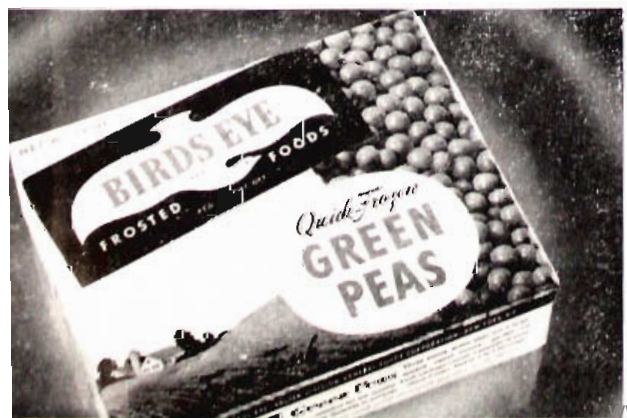
**Dodge Motor Cars**  
 Concentrating on only a few points, rather than the common practice of selling every feature of an automobile in one commercial, Dodge has come up with very superior automotive commercials. They are one of the few companies who were able

to successfully visualize comfort as they have done so effectively in the accompanying picture. Entertainment-wise, Dodge had a natural with the "talking" animals who amused—and sold—at the same time. Jerry Fairbanks produced commercials for the Ruthrauff and Ryan Agency.



**Birdseye Frosted Foods**  
 What an opportunity was missed by not letting the TV audience in on how Birdseye foods (Division of General Foods) are quick-frozen, and other interesting factors establishing the quality behind their frosted food line! How easy and effective

it would be to visualize the slogan "Farm Fresh". The spot campaign, however, did tie in beautifully with their over-all advertising schedule which was the principle objective. Film spots were produced by Ted Nemeth Studios for Y & R.





**A REGIONAL ADVERTISER**  
(continued from page 21)

ored a group of dealers from one area. For example, the dealers of Burbank, North Hollywood, and Van Nuys were honored in a group, and for that one show tickets were distributed by them exclusively.

During *Hoffman Hayride's* warm-up period, four or five students vied with each other, and the winner was selected by applause of fellow students. On the show itself, the winner was given a feature spot along with Cooley's professional entertainers. At the end of the 13-week cycle, which coincided with the closing of the current school term, all contestants appeared for the grand finals on a special full-hour program. A Hoffman TV set was then presented to the school in the winner's name.

Commercials on *Hayride* were handled by Dick Lane, a veteran in stage, screen and radio. Lane was established as a part of the show, kidding and ad-libbing with Cooley. Actual commercial, treated in simple and direct fashion, provided the audience with information about Hoffman television sets. All commercials were *selling* commercials.

and no attempt was made to institutionalize. Often simple charts were used to permit Lane to dramatize specific points.

**Hoffman TV Schedule Expanded To Other Markets**

Presently, Hoffman's TV programming in the Los Angeles market consists of sponsorship on KECA-TV of U.S.C. and U.C.L.A. home football games, plus a weekly half-hour sports show featuring Tom Harmon, former college grid and professional grid star who has built a wide following among coast audiences. *Hayride*, with the opening of the '49 school season, switched to San Francisco (KGO-TV) with the same format but a different cast. Dude Martin, another popular coast personality, handles the emcee chores.

As a result of sponsorship of *Hayride*, Hoffman and agency executives said: "It is fair to draw the conclusion that a regional manufacturer such as Hoffman can compete successfully in local markets against large national concerns through the medium of artfully conceived, intelligently presented TV, merchandised to the hilt."

you can  
do it better

with the  
revolutionary

**ALTEC**  
**21 B**  
**MINIATURE**  
**MICROPHONE**

ACTUAL  
SIZE

It achieves uniformity of response... provides greater tonal fidelity... it is omnidirectional... it is blastproof, shockproof... there is no false bass build-up... more net acoustic gain before encountering feedback... tiny size contributes to remarkable versatility of positioning... extends the fidelity of sound transmission.

*talent deserves  
to be Seen  
as well as Heard*



161 Sixth Avenue  
New York 13, N. Y.  
1161 North Vine St.  
Hollywood 38, Cal.

**wfm y-TV**  
CHANNEL 2  
GREENSBORO, N. C.

**SERVING THE RICHEST MARKET  
IN THE SOUTH'S NO. 1 STATE\***

6531 SETS IN USE AS OF NOVEMBER 1, 1949†

SALES REPRESENTATIVES  
**HARRINGTON, RIGHTER and PARSONS, INC.**

NEW YORK CITY: 270 Park Avenue MU 8-1185  
CHICAGO: Tribune Tower WH 4-0074

Owned and Operated by  
**GREENSBORO DAILY NEWS and THE GREENSBORO RECORD**

\*Source: Sales Management's "Survey of Buying Power" 1949  
†Source: NBC Research Dept.



# TELEVISION MAGAZINE'S

6:00 6:15 6:30 6:45 7:00 7:15 7:30 7:45  
 6:15 6:30 6:45 7:00 7:15 7:30 7:45 8:00

## ESTIMATED PROGRAM COSTS

(excluding time charges)

SPONSOR	COSTS
<b>Admiral</b>	
Stop The Music, ABC (first half)	\$3,500
<b>Barbasol</b>	
This Week In Review, CBS	\$1,000 per wk
<b>Best Foods</b>	
Hollywood Screen Test, ABC (NY only)	\$2,000
<b>Bristol-Myers</b>	
Break The Bank, NBC	\$5,000
<b>Chevrolet Div.</b>	
Chevrolet TV Theatre, NBC	\$5,000
Inside U.S.A., CBS	\$20,000
<b>Chevrolet Dealers</b>	
Famous Jury Trials, DuMont	\$3,500
Winner Take All, CBS	\$3,500
<b>Colgate-Palmolive-Peet</b>	
Colgate Theater, NBC	\$5,000
<b>Crosley Corp.</b>	
This Is Show Business, CBS	\$3,500
<b>Crosley Corp. (Appliances)</b>	
Who Said That, NBC	\$2,500
<b>Drug Store TV Productions</b>	
Cavalcade of Stars, DuMont	\$10,000
<b>Esso</b>	
Tonight On Broadway, CBS	\$7,500
<b>Ford Motor Co.</b>	
Ford Theater, CBS (alternate weeks)	\$17,500
United Nations Session, CBS (exclusive rights)	\$100,000
<b>General Electric</b>	
Fred Waring, CBS	\$20,000
<b>General Foods</b>	
Mama, CBS (Maxwell House)	\$7,500
Aldrich Family, NBC (Jello)	\$4,000
The Goldbergs, CBS	\$5,000
<b>General Mills</b>	
The Lone Ranger, ABC	\$18,000
<b>B. F. Goodrich</b>	
Celebrity Time, ABC	\$3,000
<b>Gulf Oil</b>	
We, The People, CBS (simulcast, TV only)	\$1,200
<b>International Silver</b>	
Silver Theater, CBS	\$8-10,000
<b>Kellogg Co.</b>	
Singing Lady, ABC	\$3,500
<b>Kraft Foods</b>	
Kraft Tele. Theater, NBC	\$7,500
<b>Lever Bros.</b>	
The Clock, NBC	\$5,000
<b>Liggett &amp; Myers (Chesterfield)</b>	
Arthur Godfrey & His Friends	\$10,000
<b>Lincoln-Mercury</b>	
Toast Of The Town, CBS	\$10,000
<b>Mohawk Carpet Mills</b>	
Mohawk Showroom, NBC (per wk)	\$3,500
<b>Old Gold</b>	
Stop The Music, ABC (second half)	\$3,500
<b>Philco Corp.</b>	
Philco Playhouse, NBC	\$13,000
<b>R. J. Reynolds (Camels)</b>	
Camel News Caravan, NBC (per wk)	\$15,000
<b>Scott Paper Co.</b>	
Dione Lucas CBS, (second half)	\$500
<b>Speidel, Inc.</b>	
Ed Wynn Show, CBS (per wk)	\$15,000
<b>The Texas Company</b>	
Texaco Star Theatre, NBC	\$25,000
<b>Wine Advisory Board</b>	
Dione Lucas CBS, (first half)	\$500
<b>Westinghouse</b>	
Studio One, CBS (per wk)	\$15,000

**SUNDAY**  
**MONDAY**  
**TUESDAY**  
**WEDNESDAY**  
**THURSDAY**  
**FRIDAY**  
**SATURDAY**

ABC	CBS	DU MONT	NBC
Greene Wicker The Kellogg Company (11:31-12)	Greene Wicker The Kellogg Company (1:31-1:47)	Burton Halm Travelogues A T and Santa Fe	Action Autographs Bell & Howell Mr. I. Magination Mr. I. Magination
No Program Scheduled	Lucky Pup Bristol-Myers (11)	Small Fry	Bob Howard (partic.)
No Program Scheduled	Small Fry	Small Fry	Bob Howard (partic.)
No Program Scheduled	Lucky Pup Bristol-Myers (11)	Small Fry	Bob Howard (partic.)
No Program Scheduled	Lucky Pup Bristol-Myers (11)	Small Fry	Bob Howard (partic.)
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No Program Scheduled	Lucky Pup Bristol-Myers (11)	Small Fry	Bob Howard (partic.)



# NETWORK SCHEDULE

8:00 8:15	8:15 8:30	8:30 8:45	8:45 9:00	9:00 9:15	9:15 9:30	9:30 9:45	9:45 10:00
Think Fast	Think Fast	The Little Review	The Little Review	TBA	TBA	TBA	TBA
Toast of the Town Lincoln-Merc. (15L 3F)	Toast of the Town Lincoln-Merc. (15L 3F)	Toast of the Town Lincoln-Merc. (15L 3F)	Toast of the Town Lincoln-Merc. (15L 3F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)	Fred Waring Gen. Electric (11L 15F)
Chicago Mystery Players Co-Op (3)	Chicago Mystery Players Co-Op (3)	Film	Film	Cross Question Co-Op	Cross Question Co-Op	Cross Question Co-Op	Cross Question Co-Op
Chesterfield Supper Club	Chesterfield Supper Club	The Colgate Theater Colgate- Palm.-Peet	The Colgate Theater Colgate- Palm.-Peet	Philco TV Playhouse Philco	Philco TV Playhouse Philco	Philco TV Playhouse Philco	Philco TV Playhouse Philco
International Silver (12L 18F)	Silver Theatre International Silver (12L 18F)	Talent Scouts Lipton Tea (8L)	Talent Scouts Lipton Tea (8L)	Candid Camera Philip Morris (9L)	Candid Camera Philip Morris (9L)	The Goldbergs Gen'l Foods (13L 4F)	The Goldbergs Gen'l Foods (13L 4F)
Newsweek Views the News (6L)	Newsweek Views the News (6L)	Al Morgan Show Co-Op (4)	Al Morgan Show Co-Op (4)	TBA	TBA	Wrestling Sunnyside Bohemian Beer (2)	Wrestling Sunnyside Bohemian Beer (2)
Chevrolet Tele- Theatre	Chevrolet Tele- Theatre	Voice of Firestone Firestone Tire & Rubber	Voice of Firestone Firestone Tire & Rubber	Lights Out Admiral Cars	Lights Out Admiral Cars	Band of America Cities Serv.	Band of America Cities Serv.
Film	Film	Film	Film	Actors Studio	Actors Studio	Suspense Electric Auto-Lite (14L 1F)	Suspense Electric Auto-Lite (14L 1F)
Court of Current Issues (8L)	Court of Current Issues (8L)	Court of Current Issues (8L)	Court of Current Issues (8L)	The O'Neils Du Mont Receiver (11)	The O'Neils Du Mont Receiver (11)	Life of Riley Pabst	Life of Riley Pabst
Star Theater Texaco	Star Theater Texaco	Star Theater Texaco	Star Theater Texaco	Fireside Theater Procter & Gamble	Fireside Theater Procter & Gamble	Wrestling Co-Op	Wrestling Co-Op
Wendy Barrie	Wendy Barrie	Look Photo Crime	Look Photo Crime	Your Witness	Your Witness	Wrestling Co-Op	Wrestling Co-Op
Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Arthur Godfrey Chesterfield (14L 26F)	Bigelow Show Bigelow Sanford (12L 15F)	Bigelow Show Bigelow Sanford (12L 15F)	Boxing	Boxing
Crisis	Crisis	The Clock Lever Bros.	The Clock Lever Bros.	The Plainclothes Man (4)	The Plainclothes Man (4)	Famous Jury Trials Local Chev. Dealers (11)	Famous Jury Trials Local Chev. Dealers (11)
Stop the Music Admiral (14L)	Stop the Music Admiral (14L)	Stop the Music Old Gold (14L)	Stop the Music Old Gold (14L)	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods	Kraft TV Theater Kraft Foods
Front Page	Front Page	Inside U.S.A. altern. wks.) Chevrolet (9L 10F)	Inside U.S.A. altern. wks.) Chevrolet (9L 10F)	Ed Wynn Speidel	Ed Wynn Speidel	Film	Film
Mystery Thea. (Film)	Mystery Thea. (Film)	Film	Film	Morey Amsterdam Dumont Labs. (9L 211F)	Morey Amsterdam Dumont Labs. (9L 211F)	Sunnyside Boxing Bohemian Beer (2)	Sunnyside Boxing Bohemian Beer (2)
Portrait of America	Portrait of America	Mary, Kay and Johnny	Mary, Kay and Johnny	Koy Kyser's College Ford Dirs	Koy Kyser's College Ford Dirs	Koy Kyser's College Ford Dirs	Koy Kyser's College Ford Dirs
Holiday Hints John David Stores	Holiday Hints (portic.)	TBA	TBA	Auction- Aire Libby Foods	Auction- Aire Libby Foods	Fun for the Money Nat'l Cellu- collon (8L)	Fun for the Money Nat'l Cellu- collon (8L)
Mama Gen'l Foods (11L 2F)	Mama Gen'l Foods (11L 2F)	Man Against Crime Comets (11)	Man Against Crime Comets (11)	Ford Thea. 54th Street Revue (alter.)	Ford Thea. 54th Street Revue (alter.)	Ford Thea. 54th Street Revue (alter.)	Ford Thea. 54th Street Revue (alter.)
Hands of Murder	Hands of Murder	Head Line Clues (3)	Head Line Clues (3)	Hunting & Fishing Club Mail Pouch Tab. (3L 3F)	Hunting & Fishing Club Mail Pouch Tab. (3L 3F)		
Line Man's Line Man's	Family Family	We, The People Gulf	We, The People Gulf	Bonni Versatile Bonafide	Maid Varieties Mills	Big Story Poll Mall alt. wks.	Big Story Poll Mall alt. wks.
Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club	Paul Whiteman's TV Teen Club	Roller Derby	Roller Derby	Roller Derby	Roller Derby
Winner Take All	Winner Take All	Film	Film	Film	Film	Film	Film
Spin the Picture	Spin the Picture	Spin the Picture	Spin the Picture	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.	Cavalcade of Stars Drug Store TV Prod.
Twenty Questions Ronson	Twenty Questions Ronson	Sessions	Stud's Place	Who Said That? Crosley	Who Said That? Crosley	Meet the Press	Meet the Press

## HOOPER NETWORK TELERATINGS Top 10 (October)

- 1. Texaco Star Theatre** 69.4  
(The Texas Co., NBC, Tues., 8-9 pm. 30 cities)
- 2. Arthur Godfrey's Talent Scouts** 55.8  
(Lipton Tea, CBS, Mon. 8:30-9 pm. 8 cities)
- 3. Arthur Godfrey and His Friends** 49.7  
(Liggett & Myers, CBS, Wed., 8-9 pm. 33 cities)
- 4. Toast of the Town** 45.6  
(Lincoln Mercury, CBS, Sun. 8-9 pm. 16 cities)
- 5. Fireball Fun For All** 40.9  
(Buick, NBC, Thurs. 9-10 pm. 32 cities)
- 6. Fireside Theatre** 39.2  
(Procter & Gamble, NBC, Tues. 9-9:30 pm. 17 cities)
- 7. Philco TV Playhouse** 38.7  
(Philco Corp., NBC, Mon. 9-10 pm. 36 cities)
- 8. Stop The Music** 37.6  
(Admiral, Old Gold, 8-9 pm. 15-13 cities)
- 9. Original Amateur Hour** 35.4  
(Old Gold, NBC, Tues., 10-11 pm. 15 cities)
- 10. Cavalcade of Stars** 35.3  
(Drug Store TV Prod., DuMont, Sat., 9-10 pm. 17 cities)

## PULSE 7-CITY NETWORK RATINGS (November)

- 1. Texaco Star Theatre** 59.9
- 2. Godfrey's Talent Scouts** 46.9
- 3. The Goldbergs** 40.4  
(Gen'l Foods, Sanka Coffee, CBS, Mon. 9:30-10 pm.)
- 4. Godfrey and His Friends** 40.3
- 5. Toast of the Town** 39.3
- 6. Stop The Music** 34.7
- 7. Fireside Theatre** 34.2
- 8. Studio One** 33.9  
(Westinghouse, CBS, Mon. 10-11 pm.)
- 9. Philco Playhouse** 31.3
- 10. Suspense** 29.1  
(Electric-Auto Lite, CBS, Tues., 9:30-10 pm.)

## TOP TEN NEW YORK CITY RATINGS A. C. NIELSEN COMPANY (October-November)

- 1. Texaco Star Theatre** 74.3  
(606,000 homes)
- 2. Toast of the Town** 50.5  
(412,000 homes)
- 3. Talent Scouts** 49.3  
(402,000 homes)
- 4. The Goldbergs** 48.9  
(399,000 homes)
- 5. Philco TV Playhouse** 39.3  
(320,000 homes)
- 6. Suspense** 37.5  
(306,000 homes)
- 7. Studio One** 36.7  
(299,000 homes)
- 8. Godfrey & Friends** 35.2  
(287,000 homes)
- 9. Fun For All** 34.3  
(280,000 homes)
- 10. Fireside Theatre** 33.4  
(272,000 homes)

SPONSORED PROGRAMS AFTER 10 P.M.: ABC—Celebrity Time (Goodrich) Sun. 10:10-10:30; Youth on March (Young People's Church of Air) Sun. 10:30; Roller Derby (Chesebrough Mfg. Co., Blatz Brewing) Thurs., Fri., 10 P.M. NBC—Quiz Kids (Miles Lab) Mon. 10:10-10:30; Original Amateur Hour (Old Gold Cigarettes) Tues., 10-11; You are an Artist (Double-day) Tues., 11:00; Break the Bank (Bristol-Myers) Wed., 10:10-10:30; Martin Kane Private Eye (US Tobacco) Thurs. 10:10-10:30; Boxing (Gillette) Fri. 10; Greatest Fights of Century (Chesebrough Mfg. Co.) Fri. 10; Sports Highlights (Bond Clothes) Fri. 10 P.M. DU MONT—Boxing (Krueger Beer) Thurs., 9:30; Professional Wrestling (Chi. Co-op) Sat., 10 P.M.; CBS—People's Platform (Household Finance Corp.) Fri., 10:10-10:30; Studio One (Westinghouse Electric Corp.) Mon. 10-11; This Week in Sports (W. A. Schaeffer Pen Co.) Tues., 10:10-10:15; Week in Review (Barbasol Co.) Sun., 10:10-10:15 P.M.

NOTE: Sustaining programs in italics. TBA: To be announced. L: Live show. F: Film. Blank time segments indicate no network program scheduled.



CHANNEL  
SEVEN

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

WMAZ-TV

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

Represented Nationally by  
**ABC SPOT SALES**

## television for banks

**SHAWMUT BANK'S EXPERIENCE  
WITH TELEVISION CAN APPLY  
TO ALL LOCAL ADVERTISERS**

By **JOHN J. BARRY**

*Vice President,  
National Shawmut Bank of Boston*

**W**HETHER banks will take to television is pretty much of an academic question for some 10,000 banks in the United States today. In the areas served by many of those banks there isn't any television as yet. However, if the Federal Communications Commission carries out its intention . . . and I think the Commission will . . . every community of the United States will be brought into potential range. The question will not be academic. Banks everywhere will be faced with the challenge of this new advertising medium.

My own institution, the National Shawmut Bank of Boston, is one of the pioneers in the use of the new medium. Sixteen months ago we began regular programs and today sponsor a feature film every Sunday, 12 newsreels and 19 weather forecasts each week, a half hour of multiscope daily and a dozen scattered spots. Our programming, at the present time, makes us one of the biggest local advertisers in television.

Out of that experience, with its full quota of headaches, I would make the following suggestions to those who are contemplating the use of the television medium.

Get your time franchises now. Don't wait for your local television station to go on the air. Make your arrangements upon application or grant of license.

The hours between 7:30 and 10:30 P.M. will be preempted by the network advertisers, but 20-second spots will be available in that three-hour segment. The early evening hours and the hours after 10:30 P.M. will be available to local advertisers. If you plan to sponsor a program as distinguished from spots, get your time now as close

to network as possible and as close to the hour of maximum circulation as possible. That means as close to 7:30 P.M. as you can buy.

Get into commercial production now. Don't wait until the last minute before TV projection becomes a reality in your community. If you intend to use television, you, your agency, your commercial film producers should be preparing the story boards now. It will be cheaper in the long run to make the mistakes in your projection room now, than later on the air. You may find it more economical to lease filmed bank advertising material while audience is building, than to expend large sums on tailor-made bank demonstrations. Many of you have had experience with "minute movies" in the neighborhood houses. This material can be leased for and adapted to television. But your bank identifications should be tailor-made and now is the time to make them and see that they are right.

Investigate all of the mechanical devices which make it possible to by-pass the more expensive filmed commercials and yet secure the animation which television demands. Do it now.

Get into the market for program material now. You may safely assume that when television first reaches your community live production will not be generally available. Your program material will probably be on film. Canvas the film market now for shorts, newsreels, weather forecasts, time signals, features.

Why all the rush?

The answer is simple. The network programs which will come into your communities are now achieving performance standards closely approximating the best that the American stage and screen offer. If you are going to bid for audience attention and consumer preferences in competition with these offerings, your programming must meet their standards. Your extended advertising messages must have the same eye appeal. Your spots must have the same shock values and impact.

You have the opportunity to do now what those of us who pioneered could only learn by trial and error of the most expensive sort.



# PROGRAMMING

Fred Allen speaks out on television;  
Reviews of new and current programs.



Allen to . . . Crosby

EVERYTHING is for the eye these days—'Life,' 'Look,' the picture business. Nothing is for the mind. The next generation will have eyeballs as big as cantaloupes and no brain at all." And that's how Fred Allen summed up television in an interview with the *Herald-Tribune's* John Crosby the other day.

Allen went on with some further pertinent observations like "When you see *Kukla, Fran and Ollie* come alive on that little screen, you realize you don't need great big things as we had in radio. They ought to get one of these African fellows over here to shrink all the actors. We're all too big for this medium.

"What gets me is why they haven't sold the Dave Garroway show. Whoever does that show is turning out real television; he's creating something for television. Berle isn't doing anything for television. He's photographing a vaudeville act. That's what they're all doing. Even *The Goldbergs*, which has been so well received, gets tiresome after you see it four or five times. You know what the uncle is going to do and you know what the kids are going to do. The trouble with television is it's too graphic. In radio, even a moron could visualize things his way; an intelligent man, his way. It was a custom-made suit. Television is a ready-made suit. Every one has to wear the same one."

Allen has been trotting around sampling opinion on TV in some effort to find out what people like. "I talked to the oysterman at Grand Central the other day," he remarked morosely. "He likes *everything* on television. Even Morey Amsterdam looks good after staring at oysters all day long.

"We all have a great problem—Benny, Hope, all of us. We don't know how to duplicate our success in radio. We found out how to cope with radio and, after seventeen years, you know pretty well what effect you're achieving. But those things won't work in television. Jack Benny's sound effects, Fibber's closet,—they won't be funny in television. We don't know what will be funny or even whether our looks are acceptable."

Allen nodded to a fan across the room. "Middle-aged," he commented. "I notice all the people who come up to me are middle-aged. No kids. I've played to three generations on radio and in show business. Now I've got to grapple with a fourth."

## REVIEWS

### The DuMont Net's "Hands of Murder"

DuMont, at long last, is starting to come up with imaginative and resourceful production techniques (something very rare at this network) which have been brought to the surface by producer Larry Menkin.

In *Hands of Murder*, the net has turned out some hair-raisers that have often paralleled in quality and entertainment some of the much more elaborate and expensive segments to be found elsewhere. Clever camera work and effective lighting has made it possible to get away with only bare props which "suggest" setting and backgrounds.

### Ford Dealers' Kay Kyser's College

Ford Dealers of America have added a sparkling program entry with a TV version of *Kay Kyser and His College of Musical Knowledge* (NBC, Thurs., 9-10 pm. EST.)

Kyser has a highly projectable personality, and his good-natured c'owning keynotes the pace of the show which is unpretentious and attempts nothing more than relaxed entertainment. It's unfortunate, however, that the Ford Dealers chose to showcase Kyser in a 60-minute segment since the format of *College* lacks the punch necessary for sustained viewing over the hour period.

In addition to the use of film commercials Ford has assigned Dr. Roy K. Marshall, a TV personality in his own right, the chore of the straight-selling live commercial. Marshall's simple and direct technique sets what may become a pattern. His background as a scientist lends authenticity to a non-techni-  
(continued on page 31)

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# let's keep it simple!

## THE BASIC VALUES OF GOOD PROGRAMMING AND HONEST SALES TECHNIQUES ARE OFTEN OBSCURED BY COMPLICATED PRODUCTION

By LEE COOLEY

Director, Television Production, McCann-Ericksan, Inc.

I CAN just hear a lot of people who remember the complicated productions we undertook for two and a half years on the Swift & Company experimental series saying, "Oh yeah?" when they read the title of this piece. So before they start playing *Hearts and Flowers* I'll hasten forth with an explanation.

In his *Essay on Circles*, Ralph Waldo Emerson speaks of true simplicity as the result of living through the ultimate in complications and finally completing the cycle to simplicity again by having learned the futility of doing things the hard way.

I don't suppose for a moment that the great philosopher had television in mind when the essay was written . . . but its fundamental truth certainly applies to the new medium! One is really not ready to attempt simple, honest TV production and programming until he's experienced the frustration and futility of involved and self-conscious production. One is never really ready to build a masterpiece until he's mastered the tools. These change each day and masterpieces are relative things . . . like *Birth of a Nation* and *Gone With the Wind*.

It seems reasonable to assume that after producing 56 consecutive commercial half hours in 1944 and 1945 for Lever Brothers on WABD and 130 consecutive weekly network half hours for Swift & Company on NBC that a few basic truths began to emerge to this producer about television programming and production—and equally important—sales techniques.

Our avowed objectives were to thoroughly explore TV as an entertainment and sales medium. Each week was a different approach to the basic problems of production, programming and sales. More than once puzzled comrades in our ulcerated fraternity stopped me on the street the next day and asked: "Cooley—what the hell were you trying to do last night . . .?"



Each time the answer was the same: "Just trying to find out what *will* work and what won't work—and WHY!"

### No Axioms— But Some Principles

Video's vagaries are such that almost no axioms for its specific use emerged from these experiments. But a lot of broad principles did and from these one day may emerge a special television philosophy that will enable those who use and those who view TV programs to live compatibly.

And that brings us to the word SIMPLE. One thing seems axiomatic—there is no shortcut to simplicity. Another synonym that may be clearer is "uncomplicated."

Back in the beginnings of television, when we didn't have so many fancy tools to work with, we may have done more effective and honest translations from script to picture—even though we roundly damned the haywire junk they called cameras that operated in stifling studios with less space than the average country three-seater.

After the war, when television finally showed signs of maturity, we entered an era of special effects and vied with each other to produce the most complicated pictures that

our electronic lunacy could conjure up. Like a windjammer sailor on his first night ashore, we went on a beaut of a binge. Sometime later we were aroused from our over-hung stupor by a couple of shows in which people—good, straight-forward, talented people—proved a point by getting the majority of the audience and holding it without resorting to a lot of technical and production razzle-dazzle. Without attempting to dim the lustre of their achievements in the least, we must conclude that in several instances the producers didn't know what they had and promptly began to dilute the punch with too much garnish.

People prize elegance, respond to its appeal, and probably seldom know what moves them. It's the dynamic force of true simplicity that they feel. There can be no elegance without it . . . and if you don't like the word elegance . . . let's just say there can be no real honesty without it, either.

I may be accused of tripping over my long hair when I say that TV is a new art. I *believe* that. And it's not half as frightening as it sounds when you stop to consider that most of the basic principles of this new art have been refined in the creative crucibles of half a dozen related arts including painting, sculpture, the theatre and motion pictures.

Those principles are utterly dependable . . . sure things . . . and if there's anything we dearly love in this business it's a sure thing! But by the time we get through violating these principles, knowingly or otherwise, we've nothing left to build on—or with. In our confusion we place the emphasis on inconsequential detail and miss the basic values entirely. Hence, we too often see the well-cast, well-mounted and well-produced drama that has absolutely everything it needs—except a good story.

This applies to the commercials, too. We can think of many and have been guilty of some, in which copywriters and producers have been carried away by their virtuosity with the jingle, animation, stop-motion photography and optical effects. The results were technical triumphs and commercial flops. The point was missed. And since sales were the point, it wasn't long before the business turned up missing, too.

And that brings us for the last time to the word SIMPLE. The net of all this is . . . that it's not so simple to be simple.



## backstage

WITH WBAP-TV'S

### *texas newsreel*



"Texas News" editor James A. Byron (seated) with brothers Jim, assistant news editor (left), and Doyle Vinson, newsreel editor, are caught by the camera after receiving poses in the background from Carter Publications, Inc., owners of WBAP-TV, for copping the NARND's award for outstanding TV newsreel.

WBAP-TV's *Texas News*, acclaimed the outstanding station TV newsreel of the nation during 1949 by the National Association of Radio News Directors, is strictly the outlet's own product—filmed, processed, edited, written and narrated by station personnel.

Made up entirely of shots taken by staffers in the Fort Worth-Dallas, state—and sometimes—national area, *Texas News* features are never more than 24 hours old. Minimum time allowed for a news story to be included in the regularly scheduled 6:45 p.m. telecast is 4:30 p.m. the same day. On occasion, however, amid fast-breaking news, (such as the recent Texas hurricane and the American Airlines plane crash which took the lives of 28 persons—both of which were aired on the NBC network that same night), the deadline has been moved back to 5:30 p.m.—exactly one hour and 15 minutes before air time.

WBAP-TV's newsroom, under the supervision of news editor James A. Byron, began operation in television on the theory that a good newsman can be taught the use of a camera or film viewer far quicker than a professional cameraman can be converted to news work outside his own field. The results justify this premise.

#### Use Staff From AM & TV

Actually, only five persons were added to WBAP-TV's regular AM newsstaff to produce the TV newsreel. Thirteen others who work on the newsreel double from the radio news side. Twelve staffers are capable of making good motion pic-

tures. Six are utilized as needed for TV writing. Four are capable film editors, and four are used for narration. Only two full-time news cameramen had previous motion picture experience when the operation began.

WBAP-TV's wide news coverage is possible through the utilization of the AM set up. When the newsreel was added the four reporters already out on daily Fort Worth-Dallas area beats began carrying 16 mm movie cameras and consistently turn in a good part of the film used on "Texas News."

The two regular cameramen work on assignment. The four man Dallas crew all use cameras and their film is rushed to the station by inter-city buses running every 30 minutes or by automobile. A direct line from the Fort Worth station to Dallas keeps the Dallas crew in close contact with the station for assignments and handling copy.

Eight to 10 stories are used in an average 10 minute WBAP-TV newsreel. Assignments from the Fort Worth newsroom are handled by Jim Vinson, assistant news editor. Doyle Vinson is newsreel editor in Fort Worth and James Kerr in Dallas.

Processing for overnight film begins at 8 a.m. in the station's complete film laboratory. The second run begins at approximately 2 p.m. and later runs as stories develop up until 4:30 p.m.

*Texas News* has proved itself in community service since its debut in Sept. 1948. A specific example of this service is the complete coverage given Fort Worth's tragic spring flood.

Action shots of city officials issuing warning and dispelling rumors were included in this and subsequent newsreels during the crisis. Water, cut off at the station, was hauled in from outlying areas to WBAP-TV and pumps were rigged up to supply the water, a necessary ingredient in developing film, to get the newsreels on the air.

#### Station Scored Beat On Dallas Plane Crash

NBC has used WBAP-TV films of major news stories breaking in the Fort Worth-Dallas area many times during the past year. The flood story was probably the most spectacular up until Nov. 29 when WBAP-TV staffers scored a clean newsreel beat by having the first reporters on the spot 20-minutes after the fatal American Air Lines crash in Dallas.

Complete films were on a plane bound for NBC in Chicago a little more than four hours after the accident occurred. The complete story went out on the co-ax over NBC at 6:30 p.m. the same day, actually 15 minutes before they were shown locally.

Apart from the regularly scheduled newsreel, the WBAP-TV newsroom turns out many special features. An example of this work is *Touchdown Tide*, a 10-minute football feature filmed and produced by the newsroom for airing on Tuesday nights.

Not one news story of significance has been missed by the WBAP-TV staff since the show's inception in September, 1948, and the NARND award is one which news editor Byron and his assistants have earned.



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Cut-away models, slow motion processes, mock ups, magnifications, fresh special techniques, simplified laboratory gadgets, such devices as these can build personal attachment to particular brands. And there is another reason why the "inside glimpse" is an attractive and constructive alternative to battles of superlatives. It contributes to the technological sophistication of the audience—one of the outstanding attributes of the American people.

The "inside glimpse" is not a new strategy in television advertising.

must precede the full-time use of this advertising strategy.

## PROGRAMMING

(continued from page 27)

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WOR-TV has come forth with its first notable program effort in Ronson's *Twenty Questions*, which has made the transition to TV with conspicuous success and without the

pear of the show is the technique of providing "participation" on the part of the home audience by showing the answers before questioning begins.

Commercials are integrated, with quiz-master Bill Slater showing the various Ronson lighters to the home audience, in addition to an extensive sprinkling of film commercials with each new question. *Questions* is a unique simulcast in that it originates in the WOR AM-TV studios but is televised on WNBT-NBC (Sat., 8-8:30 pm. EST.) Agency is Grey Advertising.

## Breakdown of Station Operations

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

Station	Average No. of Hours Weekly	Studio	Remotes	Film	Networks	Commercial	Sustaining
WABD	62½	59%	22%	29%	—	29½%	70½%
WATV	54	12	8	80	—	41	59
WCBS-TV	54	60	10	30	—	70	30
WJZ-TV	48	45	23	32	—	50.1	49.9
WNBT	50	62	16	22	—	57	43
WPIX	53½	28	36	36	—	38½	61½
WAGA-TV	24¾	—	18.28	22.22	59.50*	54.54	45.46
WMAR-TV	63½	22.45	12.44	29.16	35.95	55.67	44.33
WAAM	63	39	3	9	47**	50	50
WBZ-TV	45	13.4	8.9	22.5	55.2**	35.6	64.4
WNAC-TV	86½	24	—	16	60**	72	28
WBEN-TV	47	16	4	16	64**	81	19
WBKB	78½	7.7	4	63.6	24.7	83.7	16.3
WGN-TV	53½	25.5	29.5	25.7	19.3	49.8	50.2
WLW-T	87	45.2	3.8	13.6	37.4*	42.1	57.9
WEWS	63¼	33.09	24	12.34	33.66**	73.44	26.56
WNBK	45	17.2	5	8.9	68.9	47	53
WWJ-TV	65	36	8	25	31	42	58
WICU	50	15	—	6	79**	85	15
WBAP-TV	36	30	19	21	30**	52	48
WLAV-TV	48	20	—	22.8	57.2*	53	47
KLEE-TV	36½	5	18	8	69	58½	41½
KTLA	37	34	31	35	—	46	54
KTSL	18	19	22	47	12*	48	52
KNBH	26¼	32.3	—	31.4	36.3	47	53
WMCT	28½	16.7	14.6	29.8	38.9*	72.8	27.2
WTVJ	28¾	15	21	19	45	77	23
WTMJ-TV	56	29	9	10	52	78	22
WKY-TV	30	14	21	31	34*	48	52
WPTZ	47	12	7	16	65**	60	40
WFIL-TV	49	14.9	9	20.3	55.8	45.2	54.8
WTVR	42¼	34.9	—	4	61.1**	68.6	36.4
KSD-TV	49½	17	4	4	75	68	32
WTCN-TV	33	8	36	48	8*	70	30
WSPD-TV	42	5.6	9.5	16.4	68.5**	88.8	11.2
WTTG	52¼	48	5	7	40	66	66
WCAU-TV	91	52	5	8	35*	36	64
WFMY-TV	17	23½	—	44	32½*	39	61
WCPO-TV	89	49	16	13	22**	—	—
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## CONSULTING TELEVISION ENGINEERS

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## THE INSIDE GLIMPSE

(continued from page 19)

same sort of reaction, though less intense, that one feels when a magician does a trick slowly so that you can observe the deception.

Cut-away models, slow motion processes, mock ups, magnifications, fresh special techniques, simplified laboratory gadgets, such devices as these can build personal attachment to particular brands. And there is another reason why the "inside glimpse" is an attractive and constructive alternative to battles of superlatives. It contributes to the technological sophistication of the audience—one of the outstanding attributes of the American people.

The "inside glimpse" is not a new strategy in television advertising.

Specific examples of it are already to be seen. But the basic psychological principles that give the "inside glimpse" its vitality may be new to some readers, and it is the understanding of these principles that must precede the fruitful use of this advertising strategy.

## PROGRAMMING

(continued from page 27)

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necessity of a revamped format or the use of props. Program avoids most of the pitfalls inherent in the question-and-answer type of charades which are often dull and uninteresting. Adding to the visual appeal of the show is the technique of providing "participation" on the part of the home audience by showing the answers before questioning begins.

Commercials are integrated, with quiz-master Bill Slater showing the various Ronson lighters to the home audience, in addition to an extensive sprinkling of film commercials with each new question. *Questions* is a unique simulcast in that it originates in the WOR AM-TV studios but is televised on WNBT-NBC (Sat., 8-8:30 pm. EST.) Agency is Grey Advertising.

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WKY-TV	30	14	21	31	34*	48	52
WPTZ	47	12	7	16	65**	60	40
WFIL-TV	49	14.9	9	20.3	55.8	45.2	54.8
WTVR	42¼	34.9	—	4	61.1**	68.6	36.4
KSD-TV	49½	17	4	4	75	68	32
WTCN-TV	33	8	36	48	8*	70	30
WSPD-TV	42	5.6	9.5	16.4	68.5**	88.8	11.2
WTTG	52¼	48	5	7	40	44	66
WCAU-TV	91	52	5	8	35*	36	64
WFMY-TV	17	23½	—	44	32½*	39	61
WCPO-TV	89	49	16	13	22**	—	—
WRGB	50	20	—	2	78	70	30

\*Network film recordings

\*\*Network and film recordings



## LET'S TALK PROFITS

(continued from page 14)

sorship. For example, we have found recently that alternating two products in a single line (but with two agencies) on a single program resulted in sponsor identification as high as 80 for each product. This summer, we found that sharing TV and AM baseball sportscasts among four advertisers produced high sponsor identification for all, ranging around 70 to 80, actually with lower costs than the conventional two sponsors. We are also finding that sharing the sponsorship of a multi-weekly show produces surprisingly good results at very low cost.

Recently, we found that simulcasts of certain types of shows were thoroughly practical—providing the set-up was based upon television techniques and not just a modification of radio.

### FEAR of Breaking Tradition

I don't mean by these suggestions that the traditional weekly television show is too expensive. For a lot of advertisers, it is the best and most profitable operation. But I do mean that TV must not fear to

break away from radio tradition, if advisable. Too many people have just assumed that TV had to follow radio's pattern and eventually replace it. We believe that's the wrong way to approach the problem. Maybe it is what will happen—but nobody can know until new techniques and new ideas are tried—and sound, long-range research replaces the early opinions.

The thing to do now is to find out—before we scare the living daylights out of many advertisers who have modest budgets!

Instead of talking so much about what is going to happen to costs when the networks start charging full rates for cables and relays; when stations get 3, 4 and 5 times the present viewers; when the unions and actors finally settle on full scale rates; when rehearsals, cameras, scenery, etc. are all included at profit values—why not do a little more talking about the opportunities in this medium for a wide variety of good advertising at reasonable costs?

I'm not at all sure that TV doesn't offer the greatest flexibility we've ever had in advertising.

At least, our agency is practicing what we preach. We recently

changed our method of billing—which had been in existence since 1876—in order to adjust to the newer problems of television. This change involved discarding our traditional 16-2 3% commission on the *net* in order to bring our compensation exactly in line with the 15% on the *gross* charged by other agencies. In television, where talent and preparation costs can run far more than the cost of station time, this change represents a real saving for our clients over the former system. It was a complicated and time-consuming change to make, but we wanted to remove a possible stumbling-block in our television operations. In addition, we also defined the costs of production so that our clients can take full advantage of economies in package shows as well as agency-produced shows.

We have not only been *interested* in television from the beginning but also *active* in it. We set up a television production unit nearly 10 years ago and worked with Philco's experimental station W3XE, in telecasting football games for The Atlantic Refining Company. That was in 1940. In the next year, when the experimental station had become WPTZ, we telecast a number of games for Atlantic during which we experimented with many techniques for commercials: cartoons, motion pictures, live talent, interviews, straight announcing with visual product demonstration, and marionettes. There was no financial profit in this for anybody; maybe I can point up the experimental angle by mentioning that Philadelphia only had 700 television sets that season!

Out of 10 years of experience, our Radio-Television Department has drawn two conclusions that are very important right now:

*First* —Adopt a flexible attitude toward television instead of trying to force this new medium into a preconceived pattern.

*Second* —Quit measuring TV's future effect by the initial reaction of new owners, and look for the long-range actual performance instead.

I think, when these things are done, many of the fears about television can be eliminated, and an earlier approach to industry-wide profitable operation assured.

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