

J#9V7, 2000

JANUARY

50¢

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

V. 7
1952



during one week—

NBC Television programs attract more than 20,000,000 individual viewers—the largest audience in sight-and-sound.

That's something to think about—the next time you're thinking of *mass* media.

AW

NBC America's No. 1 Television Network

ADVERTISERS: Now, you can buy Hollywood-produced, audience-tested, high-Hooperated TV shows on a spot basis at prices you can afford!

"TIME for BEANY"

The West Coast's
Top Children's Puppet Show

587306



One of *Paramount's* TRANSCRIBED SHOWS: 15 minutes, five-times-weekly, open-ended for commercials. Film-recorded as broadcast over KTLA, Los Angeles, since January 1949. Syndicated throughout U.S....with some good markets still open.

RATINGS: Oct.-Nov. Hooper for Los Angeles—27.4 average weekly Telerating, with 60.2% average share-of-TV-audience. Rated far above all other shows as **TV Program liked most by Los Angeles children** in Woodbury College's November 1949 TV Survey. Voted "Top Children's Show"—both Hollywood and Coast-to-Coast—in 1949 **Tele-Views Program Popularity Poll**.

FORMAT: The whimsical adventures of a high-spirited youngster called Beany, usually aboard the "Leakin' Lena." The cast (all unusual plastic hand puppets) includes those pictured above: Hopalong Wong, a cheerful Chinese cook; Beany; Uncle-Captain Horatio

Huffanpuff; Honey, a friendly bear cub; Cecil, a versatile but frequently seasick sea serpent and Mr. Nobody, a chatterbox invisible to everyone. Also, Dishonest John, sly trouble-maker, and Clownie, a circus stray.


Paramount transcribed programs offer a wide range of tested top-rated popular entertainment: An unusual mystery thriller, charade quiz for movie stars, several big name bands, wrestling, children's variety and others... at a fraction of initial production costs. Programs are available to advertisers in one or all TV markets on a spot basis. Also available to TV stations with privilege of resale to local advertisers.



KTLA Studios • 5451 Marathon St., Los Angeles 38, Calif. • HOLLYWOOD 9-6363
New York Sales Offices • 1501 Broadway • BRYANT 9-8700

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

How to pick an agency for Television



In picking an agency for television, an advertiser should ask two main questions:

1.

Is the agency outstanding for its television shows?

Young & Rubicam's network television shows (Fall, 1949):

Arthur Godfrey's Talent Scouts—Monday, CBS—Thomas J. Lipton, Inc. (Lipton Tea, Lipton Soup)

Silver Theater—Monday, CBS—International Silver Company (International Sterling, 1847 Rogers Bros.)

The Goldbergs—Monday, CBS—General Foods Corporation (Sanka Coffee)

The Bigelow Show, Starring Dunninger and Paul Winchell—Wednesday, CBS—Bigelow-Sanford Carpet Co., Inc.

Crusade in Europe—Thursday, ABC—Time, Inc.

We, The People—Friday, NBC—Gulf Oil Corporation

Hollywood Screen Test—Saturday, ABC—Duffy-Mott Company, Inc. (Sunsweet Prune Juice and Mott's Apple Products)

The Fred Waring Show—Sunday, CBS—General Electric Company

The Aldrich Family—Sunday, CBS—General Foods Corporation (Jell-O Family of Desserts)

The Goodyear Paul Whiteman Revue—Sunday, ABC—The Goodyear Tire & Rubber Company, Inc.

2.

Is the agency outstanding for its television organization and experience?

Young & Rubicam's television organization:

A department of 94 people, capable of handling every phase of building, buying and producing television programs.

Production staff comparable to that of the major television networks (22 producers and directors).

Motion picture unit whose members have a total of 75 years' experience in film making, from script writing to producing major motion pictures.

Commercial staff of 21 supervisors and writers.

Casting directors, scene designers, costume designers, speedwriters, art directors and property men.

Young & Rubicam's television experience (some highlights):

Has conceived, developed and produced the majority of its own network shows.

Served as production and program counsel for telecast of the Republican and Democratic National Conventions.

First agency to produce a regular program simultaneously on television and radio (WE, THE PEOPLE).

First agency to present an all-film documentary made expressly for television (CRUSADE IN EUROPE).

In the past two and a half years, Y&R has produced over 750 television spots for 33 different products.

YOUNG & RUBICAM, INC. ADVERTISING

New York Chicago Detroit San Francisco Hollywood Montreal Toronto Mexico City London

DETROITERS
have the
money now



TEN CONTINUOUS YEARS of full employment for over a million workers have made Detroit America's most prosperous major market. With auto manufacturers planning to EXCEED last year's record production of 6,240,400 cars, the 1950 outlook is exceedingly bright. Looks like another three-billion-dollar year for Detroit's retailers!

WWJ-TV
has the
audience now



THE 150,000 TV sets now in the Detroit market are concentrated within easy range of WWJ-TV's strong, clear signal. Lion's share of this audience belongs to WWJ-TV, first television station in Michigan . . . two years ahead of Detroit's other two, in TV know-how and programming.

ADVERTISERS
are doing the
business now



1949 WAS A GOOD YEAR for WWJ-TV advertisers. Naturally, 1950 is proving even bigger. Aggressive advertisers seeking increased sales in this fabulously wealthy market can achieve them through WWJ-TV.

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

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FREDERICK A. KUGEL
Editor and Publisher

JIM OWENS
Managing Editor

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Business Manager

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Contributing Editor

H. G. CHRISTENSEN
Film Editor

RICHARD ROSE
Art Director

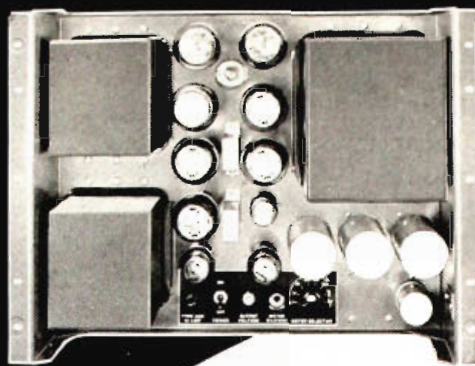
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THE
ENTERTAINMENT-STATION

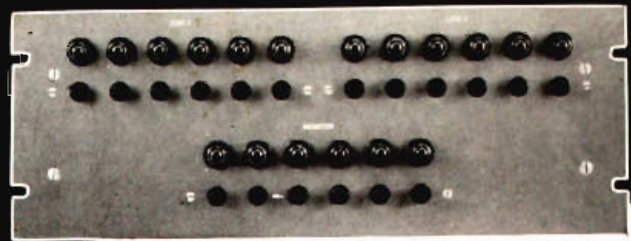


channel 13

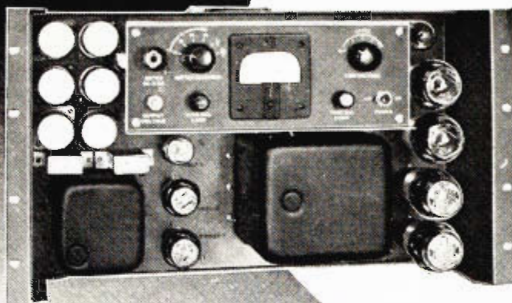
TELEVISION CENTER-NEWARK



Regulated Power Supply (Heavy-Duty) WP-33B. Provides well-regulated d-c voltage at loads of 200 to 600 ma. Adjustable output, 260 to 295 volts. Voltage variation, less than 0.2 volt between minimum and maximum load.

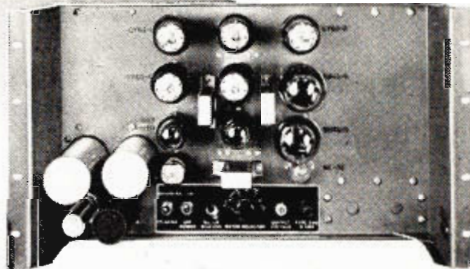


Switching Panel, TS-1A. A convenient way to switch any one of 6 different input video signals to TV transmitter, or to local and remote monitors.



Regulated Power Supply, TY-25A. Provides well-regulated d-c source at loads from 200 to 300 ma. Output is adjustable between 260 and 290 volts. Less than 0.5% variation between minimum and maximum load.

Everything in



Regulated Power Supply, 580-C. Output adjustable between 260 and 295 volts—at 50 to 400 ma. Less than 0.25-volt variation between min. and max. load. Includes meter selector switch and meter jack.



Current Regulator, MI-26090. Maintains constant current in focus coil of Studio Camera TK-10A. Current can be adjusted over a range of 65 to 85 ma.



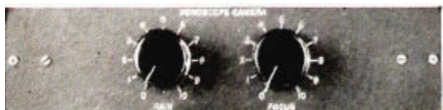
Stabilizing Amplifier Control, MI-26250. Includes three potentiometers. Controls: (1) picture gain; (2) picture clipper; (3) sync level in stabilizing amplifier.



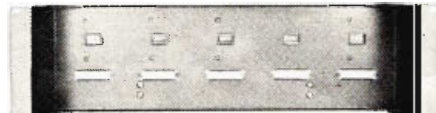
Sync Generator Phasing Control, MI-26249. Provides for phasing one of two local synchronizing generators with one remote synchronizing generator.



Relay Receiver Control, MI-26247. Controls video gain and receiver tuning. Includes 2 potentiometers, AFC "on-off" switch, tally light, and telephone jack.



Monoscope Camera Control, MI-26248. Provides remote control of video gain, and focus of monoscope camera. Includes 2 potentiometers wired to terminal board.



Elapsed Time Indicator, MI-26760. Provides constant record of "hours on" life of tubes, etc. Includes 5 individually-operated counter indicators driven by synchronous motors.



Sync Generator Switch, MI-26285. Used to switch outputs of either of two sync generators over to studio equipment. One selector for all 5 signals (horizontal, vertical, blanking, sync, and CRO sync).



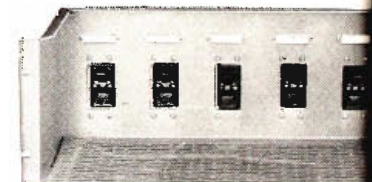
Panel Adapter MI-26254. Enables you to mount control panels (shown in left column and below) in any standard rack.



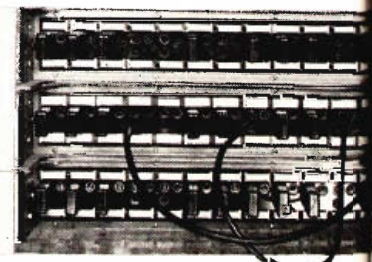
Power Remote Control, MI-26251. Operates up to 5 power supplies through 120-volt relays. Has 5 "on-off" toggle switches and 5 tally lights.



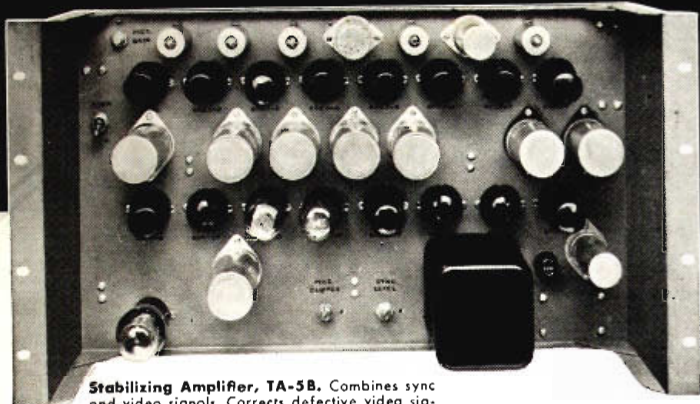
Power Relays MI-26761. Provides remote power switching in conjunction with Power Control Panel MI-26251. Includes 5 separate power relays.



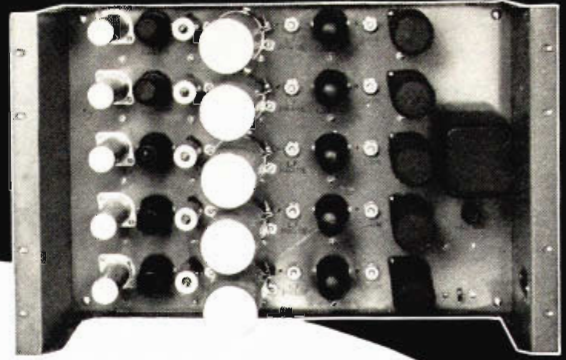
Circuit Breaker, MI-26240. Designed as a switch breaker between power line and TV studio equipment. Accommodates up to 5 breakers (choice of breakers available, extra).



Video Jack Panel, MI-26245. For watching and/or sync signals. Includes 12 groups of coax assemblies (3 per group). Video jack plugs and cords.



Stabilizing Amplifier, TA-5B. Combines sync and video signals. Corrects defective video signals. Eliminates hum. Corrects low-frequency response. Improves signal-to-noise ratio of sync signals.



Distribution Amplifier, TA-1A. Well-suited for use as: (1) video and sync signal mixer, (2) isolation amplifier, or (3) for feeding video or pulse signals from a single source to separate outlets.

Rack-mounted Units for TV stations



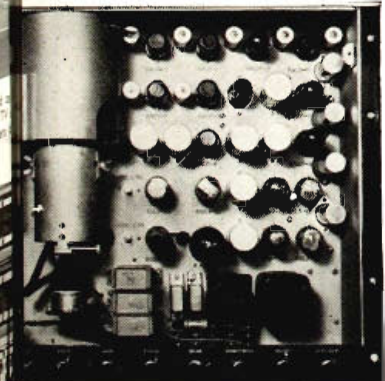
Mixing Amplifier, TA-10A. Useful as mixer, fading, remote control, or isolation amplifier. Two bridging-type inputs; one output. Positive or negative polarity.



Change-Over MI-26321. Designed for starting or simultaneous changeover of light and sound and 35-mm film programming. Handles two projector combination (16mm or 35mm).



Equalizer, MI-26313. Provides proper frequency relation of 16-mm sound reproduction. Compensator controls frequencies above 1000 cps in 2-db steps. See Shelf (MI-26581), available extra.



Stabilized Monoscope Camera, TK-1A. Ideal original source of known quality for testing: station video amplifiers, picture tubes, TV receivers. Pattern showing symmetry, vertical and horizontal resolution, contrast, and brightness.

... control panels, amplifiers, projector changeover, switch panels, relay and indicator panels, power supplies, circuit breakers, jack panels

Here is your answer for ready-to-operate units that can be installed wherever you need them.

All units are identical in design and construction to those used in RCA's regular station-proved TV Broadcast Equipment—and are built with the same high-quality components. Units are built on recessed, or "bathtub" type chassis. Tubes and components are within handy reach. Controls are centralized and clearly marked.

Representing the most comprehensive line of rack-mounted TV equipment in the industry, these

carefully engineered units can readily be mounted in enclosed-type racks or in standard open-type racks. Many types can be mounted conveniently in RCA console-type housings.

• • •

RCA rack-mounted units are being used in practically every television station in the country. For information about any one of them ... or the entire line ... simply ask your RCA Broadcast Sales Engineer. Or write Department 90A, RCA Engineering Products, Camden, New Jersey.



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

In Canada: RCA VICTOR Company Limited, Montreal

**Want a lot
for your money?**



TRY DU MONT DAYTIME TELEVISION

If you have a message for the Homemaker,
you'll find Du Mont Daytime Television is a mighty economical
way to show her while you tell her. Remember,
Du Mont pioneered Daytime Television and Du Mont
has the pick of the Daytime shows—both for
Network and local sponsorship.
Buy what you want—one market or many.
For anything in Television, call:



America's Window on the World

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

DuMont's Newest
SHOPPERS' MATINEE

An afternoon in an imaginary department store with
delightful segments on food, fashions, glamour, homemaking,
photography, song and entertainment.

FOCUS

Advtr. Philosophy For '50: "Whether" Becomes "How"

DURING the latter part of 1949, advertisers no longer had to be sold on television. '49 witnessed the change-over of "whether to use TV" to "how to use TV."

Added emphasis was given to this change-over by Lever Brothers' recent announcement that "integration of the company's headquarters in New York will prove highly effective in Lever Brothers' business and promotion activities, chiefly in working closely with the television networks" and the fact that the company would spend between \$1,500,000 and \$2,000,000 in TV during 1950.

One of the biggest problems facing the industry, and one that's likely to become increasingly serious, is the almost insurmountable bottleneck of trying to clear network time with 39 cities having only one station.

Bold competitive bid to sew up Saturday night was made by NBC in their offer to the 22 stations hooked up by coaxial cable to pay for two and one-half hours regardless of whether the time is sponsored. Not only did this bring about immediate opposition from rival nets like Du Mont, which appealed to the FCC on grounds of monopoly, but also at press time only one NBC affiliate had agreed to take the deal.

If the NBC plan should go through, it could conceivably mean that Anheuser Busch's *Ken Mur-*

ray Show and Camel's *Ed Wynn Show*, both CBS, and Drug Store Television's *Cavalcade of Stars*, Du Mont, would be frozen out of many of these cities, such as: Indianapolis, Milwaukee, Providence, Grand Rapids, Rochester, Houston, Greensboro, Albuquerque, Charlotte, Jacksonville, Memphis, Miami, Tulsa, Phoenix and other one station cities where multi-network affiliation exists.

Chevrolet's Keating Prediction Becomes Fact

Four years ago Chevrolet's general manager, T. H. Keating, told *Television Magazine* that "anyone is crazy who doesn't realize television's potential. . . I am sure that television is, and must be from its very nature, one of the most effective advertising media available to the automotive industry. It is purely a matter of circulation which will guide Chevrolet's entrance into TV on a regular commercial basis."

And now Chevrolet is probably television's largest sponsor. During the 10-day period preceding the showing of the 1950 Chevie, more than 300 spots were purchased on New York stations alone (through its agency, Campbell-Ewald) plus every availability on WOR-TV. This is probably the first time in TV his-

tory that an advertiser has bought up every available spot that a station had to offer.

Along these same lines of saturation advertising for a particular drive was Ford's buying over 20 sustaining shows on CBS and Mutual and five TV shows on the four nets for the month of January only.

Add KTLA (Los Angeles) and KSD-TV (St. Louis) to stations now operating in the black. WWJ-TV's colorful Harry Bannister reported, to quote *Variety*, "On Friday, November 4, at eight hours, 17 minutes, 20 seconds, Post Meridian Eastern Standard Time, WWJ-TV emerged from the red. Thirty-five seconds later we blew a No. 5820 tube, and operations went back into the cerise."

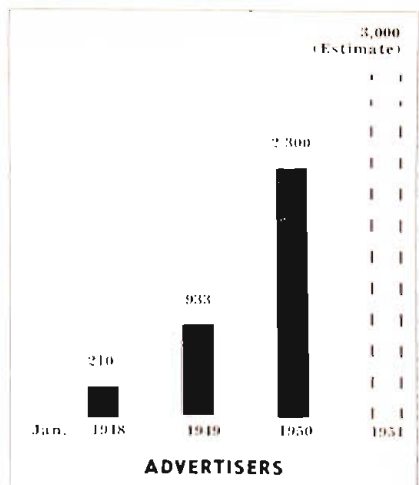
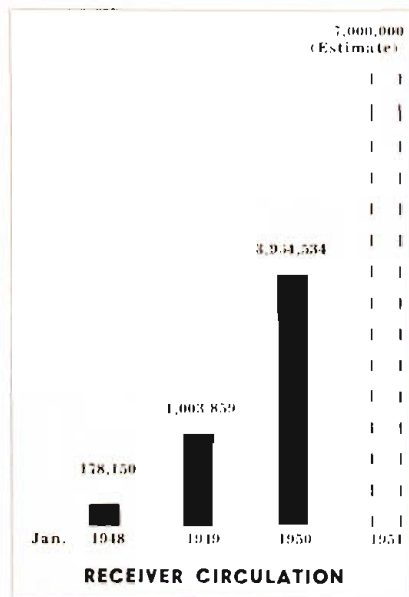
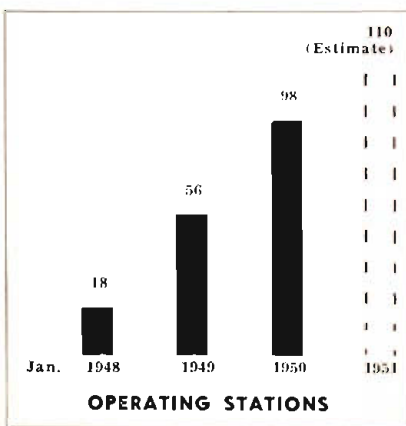
And so it is with a good many stations throughout the country. As daytime TV starts to bring in additional income, more stations will make the switch from the red to black operations.

Alternate Week Shows

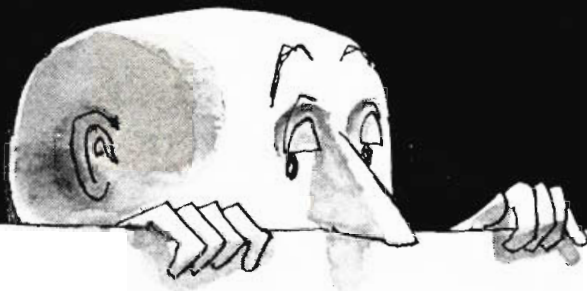
The alternate-week schedule question came into the limelight again with agency statements pro and con. BBD&O's president Ben Duffy told the Radio Executives Club that most sponsors would eventually prefer the weekly formula, because of the necessity of "frequency" in most product advertising. Some major advertisers, however, will go along with the bi-weekly or possibly monthly schedule on a straight prestige basis.

New Set Production Peak

All-time high in receiver output was registered in November, with RMA reporting member company production at 414,223. Total industry production, including non-RMA firms, was put at 517,775. Previous month's production was 360,000 for entire industry.



Get the picture



What about the market? Philadelphia is the third city in the U. S. And it's second in number of television receivers (TV audience has nearly trebled since February, 1949).

What about station? Take WCAU-TV. Transmitter located at the hub of the market. Strongest signal and best picture in the center of population.

What about program? Again take WCAU-TV. Latest Telepulse gives WCAU 8 of top 10 daytime shows, 3 of top 5 nighttime shows, and 5 of the top 10 local shows.

To get in the picture in Philadelphia, get on WCAU-TV.

WCAU  **AM
TV
FM**
CBS AFFILIATE

The Philadelphia Bulletin Stations

Television Magazine • January 1950

Starch report on commercials

NINETY-EIGHT per cent of those interviewed by the Starch organization last month mentioned they had seen the Texaco commercial. Lipton was the best-liked commercial with 51% of those interviewed indicating that they either looked forward to seeing or enjoying the commercial. Lipton also led the field in brand acceptance with a 23 point spread between viewers and non-viewers.

The average number of "brand acceptance" percentage points difference between viewers and non-viewers of each commercial for the 74 commercials checked was seven. There is considerable variation, however, in this average for different categories of commercials. Non-durable goods including food, drugs and automobile supplies averaged 9.6 points. Durable goods including automobiles, refrigerators, etc., averaged 4.4 points, whereas tobacco (all cigarettes except U.S. Tobacco's Model, 6) was only 1.7 points.

While 1.7 points numerically is only a small difference, obviously for a large volume product like cigarettes this can account for an important difference in sales.



Leaders in viewing for each category

Automotive	Texaco	98%
Cigarettes & Tobacco	Old Gold	83
Drugs & Toilet Goods	Gillette	68
Food	Lipton	91
Household Equipment & Supplies	Admiral	70
Miscellaneous	Bulova	83

Best Liked

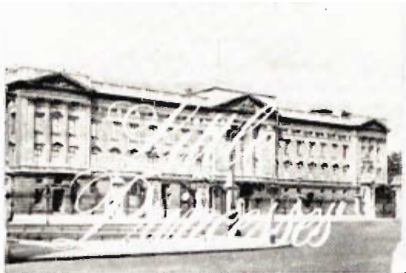
Lipton	51%
Texaco	47
Old Gold	41
Sanka	37
Bulova	35
Ivory	34
B.V.D.	34

Brand Preference Leaders

	Viewers	Non-Viewers
Lipton Tea	55%	32%
Sanka Coffee	26	10
Gillette Razor Blade	50	34
International Sterling	34	19
Ivory Soap	52	37
Crisco	51	37
Auto-Lite Spark Plugs	25	12
Canada Dry	72	59
Ajax Cleanser	46	33



**THE FIVE-MINUTE SPOT SEGMENT KEYNOTES
"THE LADIES' HOME JOURNAL" TV CAMPAIGN
ON 51 STATIONS IN 22 MAJOR MARKETS**



EMERGENCE of the five-minute time segment as a spot vehicle, which permits flexibility of combining entertainment with selling, was reflected in the 51-station,* 22-market *Ladies' Home Journal* campaign to promote its feature "The Little Princesses."

Campaign, which ran concurrently with the newsstand sale of the January issue of the *Journal*, scheduled 175 airings of the five-minute film spot while only 23 chain breaks and 13 one-minute spots were used. With time costs alone approximating \$25,000, the TV campaign was one of the most extensive yet attempted by an advertiser on a "one-shot" basis in that the effort ran for only six days—January 3rd through January 8th. "The Little Princesses" feature, however, runs for eight issues of the *Journal*.

Decision by Curtis Publishing Co., publishers of the *Journal*, and BBD&O executives to use the five-minute segment as the pivot of the

spot schedule was based, in part, on the success the agency achieved through a similar effort for the Hamilton Watch Co. Latter used the dramatization technique in five-minute film spots to "bring to life" the magazine ad theme used in its annual Christmas campaign (Television Magazine, December, 1949).

Placing Five-Minute Spot Presented Little Difficulty

During the Hamilton campaign it was manifest to the agency that the five-minute segment was not so unwieldy as might be expected from the standpoint of availabilities in "A" viewing periods. Little or no difficulty was encountered in placing the spots. The agency points out that there were many instances on local stations where sustaining fare occupied the early evening periods, which were adaptable to a five-minute cut into which the "Princesses" were slotted with comparative ease.

The five- and one-minute spots were made up of newsreels taken throughout the last 15 years of the lives of Princesses Elizabeth and Margaret. Material visualized the *Journal* story written by Marion Crawford, governess of the royal family during the childhood and early womanhood of what are prob-

ably the world's best known young ladies.

Miss Crawford, herself, provides the narration on the five- and one-minute spots, each of which uses the same material from the newsreels. The chain breaks consist of opening and closing titles of the *Journal* cover and the article, superimposed over the illustrated spread of "The Little Princesses," backed by an announcer.

United World was commissioned by BBD&O to select the newsreel sequences which depicted the written episodes. More than a half-million feet of film was scanned by United World and agency executives, out of which came approximately four minutes of spot material for the campaign.

Despite the exacting requirements, the project, including editing and production tie-ins with superimposed titles of the *Journal* feature, etc., was completed within 10 days.

Publication run of the January *Journal* reportedly exceeded the 1,500,000 average, in anticipation of the expected demand resulting from the heavy promotion. In addition to the TV schedule, Curtis used some 2,000 one-minute radio spots in 119 markets over a two-week period, plus schedules in 110 daily newspapers.

Journal spots were scheduled on the top TV markets, based on the percentage of coverage of the population. The markets and stations were: Atlanta, WBLS-TV, Baltimore, WBAP-TV, WBAL-TV, WJAZ-TV, Boston, WBZ-TV, WLAX-TV, Buffalo, WBIN-TV, Chicago, WIBC-TV, WBEZ-TV, WGN-TV, Cincinnati, WTSP-TV, WISN-TV, WIBC-TV, Cleveland, WNBC-TV, WUAB-TV, Dayton, WZLW-TV, WUO-TV, Detroit, WZZM-TV, WDFB-TV, WXYZ-TV, Los Angeles, KTLA-TV, KTLN-TV, KTLB-TV, Milwaukee, WISN-TV, Minneapolis, KSTP-TV, WYNN-TV, New Haven, WHDT-TV, New York, WHEI-TV, WABD-TV, WGBS-TV, WPIX-TV, WATV-TV, WJZ-TV, Philadelphia, WPTZ-TV, WCBS-TV, WHTL-TV, Richmond, WVEF-TV, St. Louis, KSD-TV, Salt Lake City, WUCB-TV, Syracuse, WHEN-TV, Toledo, WSPB-TV, Washington, WDCB-TV, WJLA-TV, WMAZ-TV, and Wilmington, DE, WDEL-TV.

NAMED TOP TV NEWSREEL
OF THE NATION BY NARND

WBAP-TV'S TEXAS NEWS



Assignment



Dallas Station Wagon



Fire Scene



WBAP-TV's Chartered Plane



Editing "Texas News"



ABC • NBC • Channel 5

FILMED, processed, edited and narrated completely by fast-moving WBAP-TV newsroom personnel is "Texas News," a 10-minute newsreel recently named the nation's best by the National Association of Radio News Directors.

Aired at 6:45 p. m. Sunday, Tuesday, Thursday, Friday and Saturday* on the Star-Telegram's WBAP-TV, an average "Texas News" covers eight stories — four from the Dallas area, and four from the Fort Worth area. No story is over 24 hours old, and many of them develop as late as two hours before air time.

"Texas News" staffers often travel over 300 miles by auto or chartered plane to get one story. Their filmed stories have been telecast repeatedly over NBC and other stations across the nation.

"Texas News" is a top example of station programming. WBAP-TV, the Southwest's first television station, can serve you best in the Fort Worth-Dallas area. Complete facilities for live programs, commercial film production (program or spots) are at your disposal at WBAP-TV. Contact the station or Free & Peters for details.

*Sponsored by Texas Electric Service Co. Tues., Fri., Sun. and the Southwest Chevrolet Co. on Thurs.



FREE & PETERS, INC. *Exclusive National Representatives*

Fort Worth Detroit Allanta San Francisco Chicago New York Hollywood

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



Highest Rated Local Program In All Television!

Based on the December survey of the American Research Bureau, WPTZ's hour-long Western feature, "Frontier Playhouse" is the highest rated local program on any station in any city! The December survey shows that it pulls down a whopping average rating of 49.7.

Translating this rating into terms of people and homes based on Philadelphia's current set census of 350,000 receivers, "Frontier Playhouse" each evening reaches 644,000 people. And lest some scoffer says, yeah, but it's a kid audience—we hasten to point out that the A.R.B. survey indicates that of the total audience, 364,000 are adults.

What's the secret of "Frontier Playhouse's" success? Frankly, we're not too sure ourselves. Certainly, it isn't because Philadelphians are starved for Western features. There are at least two or three on the air each day, sometimes more.

Can WPTZ's Westerns be that much better? We're in-

clined to doubt it even though we screen and select them with considerable care.

Somehow we suspect that the success of "Frontier Playhouse" goes right back to the preference Philadelphia's television audience consistently shows for WPTZ . . . a preference that has grown up through years of careful programming, superior technical skill and professional presentation that can come only with years of television broadcasting experience.

If you're considering television time to reach the Nation's second largest television audience . . . if you would like to join the 133 advertisers who are currently buying time on WPTZ to tell their story—give us a call or see 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



TELEVISION: THE LOCAL BUSINESSMAN'S MOST POWERFUL SALES MEDIUM

*A report for the local merchant or manufacturer
who is not using television*

By MARY GANNON

WHETHER the weekly budget is \$35 or \$35,000, television can do a sales job for every sponsor, from the corner drugstore to the large advertisers, who spent approximately \$10 million on network time alone last year. Some 2000 local accounts, now using TV, are proof that the medium isn't necessarily limited to a five-figure bank note.

Breweries, department stores, retail outlets of all types, appliance stores, independent grocers and large food chains, drugstores, bakeries, banks, investment and loan companies, florists, restaurants and night clubs, automobile dealers and service outlets, photographers and real estate firms, construction companies and lumber yards, dry cleaners and laundries—all the big and little businesses that service the needs of any community—use the medium.

What Does Television Offer?

Every station has a file of success stories—case histories of campaigns that paid off. Gimbel Brothers, Philadelphia, reported that television doubled the sales in one department on a special promotion . . . Willy's of Hollywood, a hosiery shop, sold 222 pairs of stockings on one TV announcement . . . Ansonia

Shoe Stores, New York, credited video with a 7% increase in sales . . . An Oklahoma dry cleaning service traced 2,000 orders for a pillow "rejuvenation" offer at 75c each after the sponsorship of only three 15-minute shows . . . Frigidinner, using television as the only advertising medium in Pittsburgh, received 300 orders for their frozen dinners from the sponsorship of a half-hour sports program . . . \$17,000 worth of organs and deep-freeze units were traced to four telecasts of a 15 minute musical show by Sherman Clay, large San Francisco music and appliance store.

But let's forget for a moment the individuals who scored bulls-eyes and analyze the basic characteristics which individualize television.

- First, television is a *sales* medium primarily. Its true value must be rated in terms of cost per demonstration or personal call, rather than the advertising formula of cost per impression.

- Television provides mass home demonstration at a fraction of previous costs.

- Television offers practically all the features of other media combined — visual brand impression, display, demonstration, sound, motion, immediacy, art work, printed copy.

- Television shows the product

at the real point of sale—the home, where decisions to purchase most items are made, and where preferences are created and strengthened.

- Television circulation is constantly increasing. The record production output of the last quarter could not keep up with the demand for sets. Lower prices have equalized the distribution among all income levels.

- When used correctly, TV is the most powerful sales tool at any advertiser's disposal—the immediate response it can create makes it an economical medium.

- Television offers all these things to every advertiser who uses it properly—to the gas station on the corner, as well as the giant oil companies.

Is Television Expensive?

Yes—for the producers of big network shows, to whose name talent budgets must be added the cost of scenery, script and music fees, rehearsal time, orchestra, large staffs, etc., plus network time charges. But even the word "expensive" is relative to what it produces.

No—for an account who buys a local spot campaign or sponsors a local program. Such programs should be kept simple and geared to the local interests. Let the elaborate

productions be the exclusive property of the network spenders. Any attempt to duplicate a \$15,000 to \$30,000 production on a three-figure budget is bound to fail.

Station packages, participation shows and network co-op programs offer a ready-made vehicle. Joint sponsorship splits the cost and such an arrangement is particularly suited to sports events where frequent intermissions, or "time outs" leave plenty of room for commercials.

These figures graphically depict television's amazing growth during the past year:

- Advertisers have nearly tripled—from over 900 in '49 to approximately 2500 today.
- Operating stations have almost doubled—54 in 30 cities to 98 stations in 58 market areas.
- Receiver production totaled 866,832 in '48. Estimate for '49 is over 2½ million sets. And the demand is still greater than the supply.
- Network facilities linking the midwest with the east opened last January with 33 stations in 16 cities served. Today 52 stations in 26 cities are connected.
- Today, TV is a billion dollar industry—and over 3 million television homes, 2500 advertisers and \$1 billion can't be wrong!

What About Circulation?

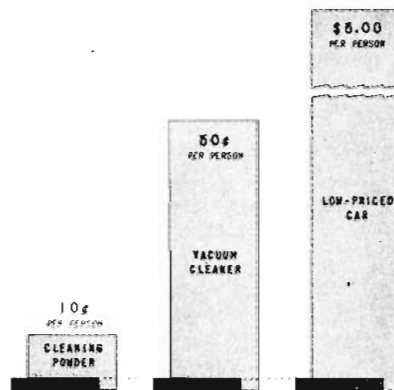
One of the standard objections against television has been that it doesn't reach enough people; that circulation isn't high enough to have it considered a mass medium, and hence it's too expensive for the audience it has. Let's take an extreme case as an example to refute this.

In a new market with set installations under the 5,000 figure, time charges will run about \$35 for a minute spot. Add another \$50 (more or less) for clever artwork or good stills to accompany the verbal copy. (And that \$50 can be amortized over several weeks.) Put the cost per showing at \$40—and stack that against showing your product or your service facilities to an average of three people in each home. Even if the set installations are only 4,000 and half are in use (2,000 receivers with 3 viewers each), 6,000 people are watching the sales pitch. That figures out to less than 1¢ for each person. (Stamps alone for 6,000 letters cost \$180, not including the preparation, handling costs, etc. Figure out what a bell-ringing

campaign to introduce a company and its product would cost per home reached.)

This same yardstick can be applied to higher budgets and larger markets. Correspondingly, sponsorship of a regularly scheduled program or sports event offers more opportunity to put a sales story across consistently.

But TV cannot fairly be compared to other advertising media purely on a circulation basis. As we have pointed out, TV offers mass demonstration for as little as 2¢ per home as the chart, (below), prepared by CBS, indicates.



Demonstration costs: Black bars represent TV's cost at 2¢ per person.

National Brewing Co. started in the Baltimore market when there were only 1600 sets in the area, expanding their schedule and their budget until today 20%, or approximately \$200,000, of their total ad appropriation is allocated to television.

National Shawmut Bank in Boston advises other banks or local advertisers to contract for time on a station when construction is started and to start planning their commercials and programs then—a certain tribute to the effectiveness of their own TV campaigns. One of the first television advertisers in Boston, Shawmut now places a feature film on Sunday, 12 newsreels, 19 weather forecasts and a dozen spots weekly, plus a half-hour multiscope daily.

What's Being Done Locally?

About 75% of all local accounts are spot advertisers, with the majority using films to put their plugs across. Many stations are working with their local accounts in devising low cost film commercials, which are shot by the station staff cameraman or local film producer.

Aside from the product spot, service spots such as time signals, weather reports, coming attractions, etc., are also available.

Slides are a less expensive method of visualization. Their static quality can be overcome greatly if the pictures or cartoons are of good reproductive quality and keyed to the copy so that a different one is shown every few seconds. Very few stations will accept live one-minute commercials due to the facilities rehearsal required, unless they are part of participation shows.

What About Local Programs?

Although the majority of local advertising is confined to spots, a regularly scheduled program obviously offers more opportunity for consistently putting a product across. About 400 studio or film programs are currently sponsored locally. Of this number approximately 65% are live studio shows; 25% are film programs, and 10% use a combination of film and studio. To this can be added seasonal sports coverage in practically every market. About 20% are daytime telecasts; 80% are programmed in the evening.

Participation and shopping programs are the answer for many low budget advertisers. As station built packages, they provide one of the least costly and easiest ways of using television; the program is regularly scheduled, usually several times a week; it is an established format with audience acceptance. Because the commercial is usually done live by the master or mistress of ceremonies, it allows for maximum flexibility in varying the products, and eliminates commercial production problems. It affords an excellent opportunity for the newcomer to wet his feet in TV; is equally as effective for the TV-seasoned account. Costs are higher than for a spot announcement, but considerably lower than for a program.

For the first time the local business man is offered an opportunity to show his own product or service under the most favorable circumstances—in the living room when the family is most receptive to an advertising message. Two thousand local advertisers are now using television. No merchant should have to be sold on the advantages of television after he has had a chance to study this new medium.

This report tells *why*; next month will tell *how*.

daytime tv emerges as effective selling force!

WABD-DuMONT REVIEWS THE RESULTS OF ONE OF 1949's MAJOR DEVELOPMENTS

BY CHRIS J. WITTING

Assistant Director, Du Mont Television Network

“THE beauty of Daytime Television to the retailer is that to women the entertainment is the commercial itself. Just as the average woman reads her newspaper for its advertising quite as much as for its news and women’s page features, so she’ll watch her television set for shopping guides quite as much as for traditionally-labelled entertainment.”

This is the conclusion, not of a broadcaster, but of an important retail store executive—Arthur See, vice president of Saks-34th, after only one month’s sponsorship of a segment of *Your Television Shopper*, a WABD daytime program conducted by Kathi Norris (11 a.m.-12 noon, Monday through Friday).

The success obtained by Saks-34th during this short period also led Mr. See to predict that retailers will find in TV “the supplement to their newspaper advertising that they have been seeking for years, especially to meet stepped-up competition.”

“Daytime Television,” Mr. See adds, “permits a sales presentation under ideal conditions — before shopping-minded women when they take time out of their day’s work for that ‘second cup of coffee’ right in the comfort of their own living room.”

The basis for Mr. See’s conclusion originated from a single, three-minute demonstration by Miss Norris of a \$6.95 dress. Saks-34th sold 110 of these by phone, mail or from the floor—“with every sale directly traceable to the program,” accord-

ing to Mr. See. On another occasion Miss Norris displayed men’s overcoats, putting one on her husband, Wilbur Stark, to show how attractive they were. At the close of the show she suggested that women viewers call their husbands “and tell him to go over to Saks-34th this afternoon.” Five men bought \$59 overcoats,—and each said his wife had called after seeing the program.

Several other advertisers who have used Daytime Television report equally impressive results:

Graystone Press took a \$75 participation in *The Needle Shop* for one time to offer a sewing book. Result: it sold 94 books at \$3.98 each—and promptly renewed.

A&P advertises its “Jane Parker Delicious Bread.” Monday through Friday, on *Your Television Shopper*. Since it started, A&P reports that sales have increased between 5,000 and 6,000 loaves per week.

Fashion Frocks, Cincinnati dress manufacturer, enlists women to sell dresses directly to other women. Firm signed a 13-week contract on *Shopper* to advertise for women agents. Twice during the run of the contract Fashion Frocks had to interrupt the series because it had exhausted its supplies of sales kits—so great was the response. Moreover, company executives told us that the quality of women agents reached through TV was above those brought in by other media. In addition, the firm signed more women per dollar than it had ever signed in more than 40 years of



Cardinal Spellman visits "Chapel."



Kathi Norris shows a kitchen item.



James and Gretchen Fraser, ski champ.

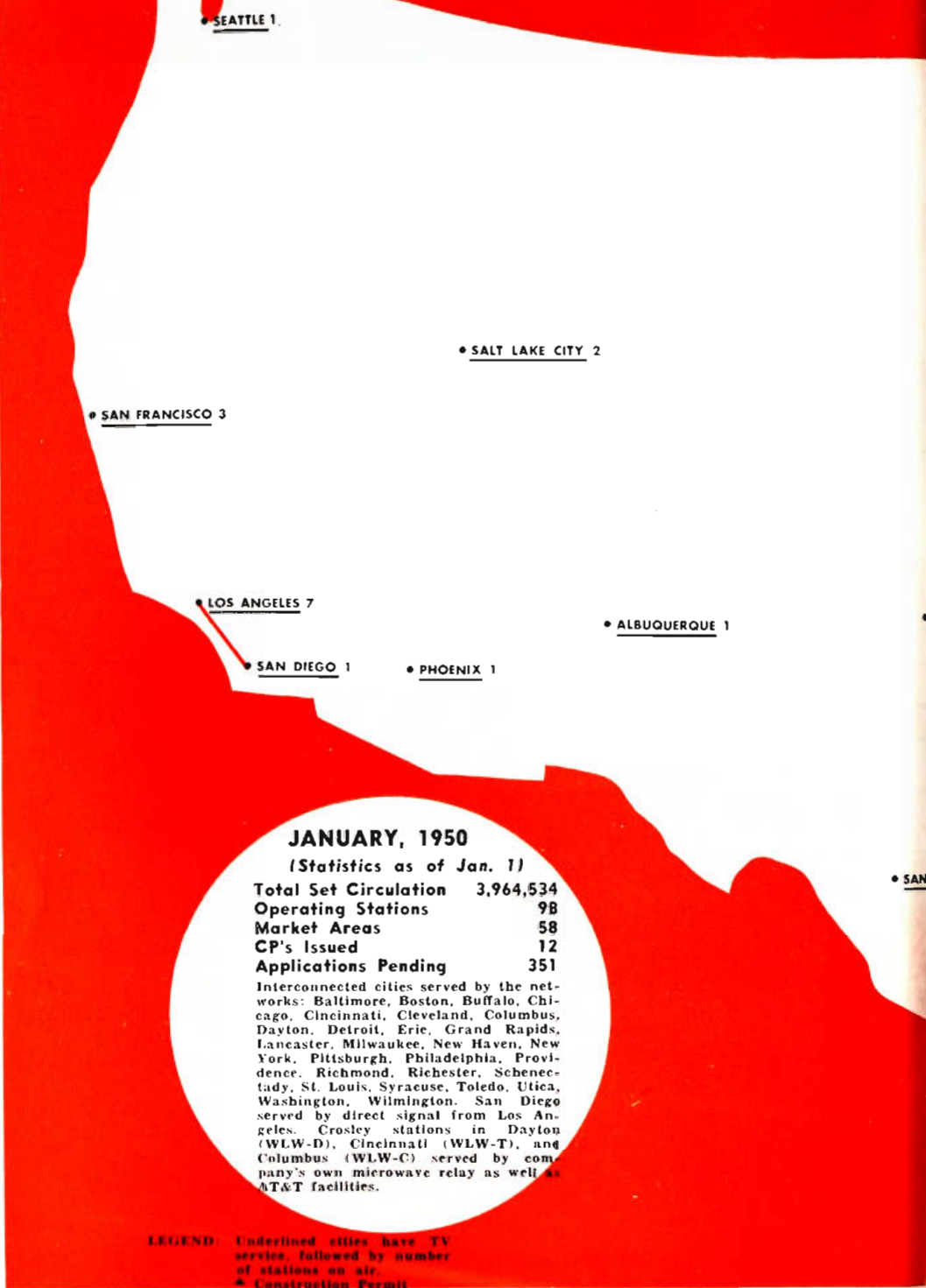
using newspapers, magazines and radio. Fashion Frocks told us that it could show a net profit of \$25,000 — directly traceable to women agents obtained through the WABD show.

Alert advertisers and agencies, studying these results, have found a new sales weapon at their command and are moving to utilize it. Typical of their opinion of Daytime TV as an effective selling force is the sponsor activity recorded at WABD toward the close of 1949.

Premier Food Products, the oldest and largest grocery wholesaler in the Greater New York area, signed for sponsorship of Johnny Olsen’s *Rumpus Room*, a noontime feature aired Monday through Friday. And Sterling Products, sponsor of Dennis James’ *Okay, Mother* for the past year, contracted to network the program to Du Mont affiliates in Philadelphia (WFIL-TV),

OPERATING STATIONS

(Network Affiliation in Parentheses)	Receiver Circulation
Albuquerque KOB-TV (A, C, D, N)	1,603
Atlanta WSB-TV (A, N, P) WAGA-TV (C, D)	25,000
Baltimore WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	123,735
Binghamton WNBZ-TV (A, C, D, N)	4,000
Birmingham WAFM-TV (A, C) WBRC-TV (D, N)	7,982
Bloomington WTTV (A, C, D)	2,000*
Boston WBZ-TV (N) WNAC-TV (A, C, D)	230,456
Buffalo WBEN-TV (A, C, D, N)	62,192
Charlotte WBTV (A, C, D, N)	13,269
Chicago WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	358,714
Cincinnati WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D)	61,190
Cleveland-Akron WEWS (A, C); WNBK (N); WXEL (A, D, N, P)	137,300
Columbus WLW-C (N); WTVN (A, D); WBNS-TV (C)	25,300
Dallas-Ft. Worth KBTX (D, P); KRLD-TV (C, N); WBAP-TV (A, N)	34,255
Davenport WOC-TV (N)	7,670
Dayton WHIO-TV (A, C, D, P) WLW-D (N)	23,800
Detroit WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	163,238
Erie WICU (A, C, D, N)	19,139
Fort Worth-Dallas WBAP-TV (A, N); KBTX (D, P); KRLD-TV (C, N)	34,255
Grand Rapids WLAV-TV (A, C, D, N)	12,200
Greensboro WFMY-TV (A, C, D, N)	8,151
Houston KLEE-TV (A, C, D, N, P)	11,760
Huntington WSAZ-TV (A, C, D, N)	4,232
Indianapolis WFBM-TV (A, C, D)	17,106
Jacksonville WMBR-TV (A, C, D, N)	7,656
Johnstown WJAC-TV (A, C, D, N)	10,000
Kansas City WDAF-TV (C, N)	25,267
Lancaster WGAL-TV (C, D, N)	26,154
Los Angeles KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C); KECA-TV (A)	343,341
Louisville WAVE-TV (A, C, D, N)	18,500
Memphis WMCT (A, C, D, N)	14,125



JANUARY, 1950
(Statistics as of Jan. 1)

Total Set Circulation	3,964,534
Operating Stations	98
Market Areas	58
CP's Issued	12
Applications Pending	351

Interconnected cities served by the networks: Baltimore, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Detroit, Erie, Grand Rapids, Lancaster, Milwaukee, New Haven, New York, Pittsburgh, Philadelphia, Providence, Richmond, Rochester, Schenectady, St. Louis, Syracuse, Toledo, Utica, Washington, Wilmington. 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.

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

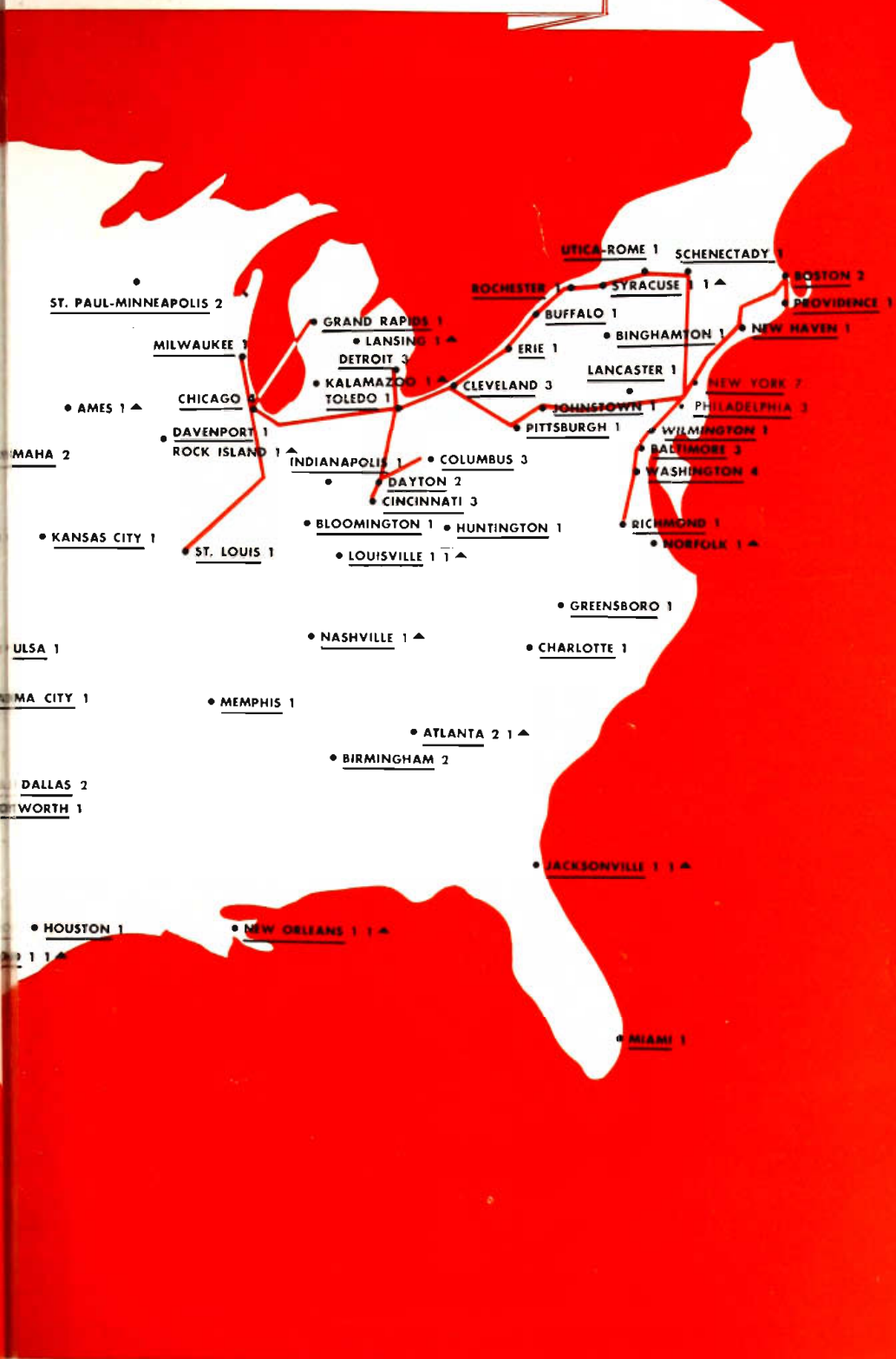
IMPORTANT ANNOUNCEMENT

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 available in this ZINE, in the receiver circulation set up its own are used: (1)

LINE'S STATUS MAP



Minneapolis-St. Paul	50,200
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Miami	14,200
WTVJ-TV (C, N)	
Milwaukee	72,195
WTMJ-TV (A, C, D, N)	
New Haven	51,636
WNHC-TV (A, C, D, N)	
New Orleans	9,696
WDSU-TV (A, C, D, N)	
New York	1,077,240
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV; WPIX	
Oklahoma City	14,132
WKY-TV (A, C, D, N)	
Omaha	12,503
KMTV (A, C, D); WOW-TV (N)	
Philadelphia	358,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix	3,155
KPHO (A, C, D, N)	
Pittsburgh	57,500
WDTV (A, C, D, N)	
Providence	27,000
WJAR-TV (C, N)	
Richmond	20,038
WTVR (C, D, N)	
Rochester	19,400
WHAM-TV (C, D, N)	
St. Louis	79,246
KSD-TV (A, C, D, N)	
Salt Lake City	8,604
KDYL-TV (N); KSL-TV (A, C, D)	
San Antonio	1,510
WOAI-TV (A, C, N)	
San Diego	20,120
KFMB-TV (A, C, N, P)	
San Francisco	24,838
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy	44,315
WRGB (A, C, D, N)	
Seattle	15,321
KING-TV (A, C, D, N)	
Syracuse	21,895
WHEN (A, C, D)	
Toledo	34,023
WSPD-TV (C, D, N)	
Tulsa	6,703
KOTV (A, C, D, N, P)	
Utica-Rome	4,500**
WKTV (A, C, N)	
Washington	93,922
WMAL-TV (A); WNBW (N); WOIC (C); WTTG (D)	
Wilmington	23,307
WDEL-TV (D, N)	

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

OPENING DATES:

Ames, WOI-TV, March 1; Atlanta, WCON-TV, April 1; Jacksonville, WJAX-TV, July; Kalamazoo, WKZO, Indefinite; Lansing, WJIM-TV, Feb. 21; Louisville, WHAS-TV, March 1; Nashville, WSM-TV, Indefinite; New Orleans, WRTV, Indefinite; Norfolk, WTAR-TV, April 1; Rock Island, WHBF-TV, May 1; San Antonio, KEYL, Feb. 1; Syracuse, WSUR-TV, Feb. 15.

RECEIVER CIRCULATION STATISTICS

ates and other report on each... need for accuracy... standardizing information, has... quarterly reports

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

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

Baltimore (WAAM) and Washington (WTTG).

Climaxing this activity was the Du Mont Television Network's announcement that it would provide two hours of programming titled *Shopper's Matinee*, from 2 to 4 p.m., Monday through Friday, for inland affiliates—a service that started December 12th.

Aside from its effectiveness as a selling force, Daytime Television's most surprising attribute is the size of its audience. I remember that when Commander Loewi announced the beginning of daytime service a year ago, many in the industry expressed skepticism about its ability to raise an audience. Both Pulse Telereports and our own experience leave no doubt as to the size and attentiveness of the daytime market.

The Pulse has found that 9.3 per cent of the sets in Greater New York are being used during the daytime hours. The steady growth of this audience, indicated by these findings, makes an interesting study. In December of 1948 approximately 28,000 sets in the New York area were in use during daytime hours. In December of 1949 this figure had grown to 89,000—more than triple the previous year.

The Pulse also reports that the current average rating of our daytime shows is 5.0, although some programs have gone higher. *Rumpus Room*, for example, achieved an 8.4 Hooperating during August and September, and *Okay, Mother* scored a 6.6 Hooper during the latter month.

Although it has been found that 5 per cent of the total TV homes in the New York area tune to WABD daytime fare every day, evidence

shows that approximately 12 and one-half per cent of the audience tunes in at least one day each week. In effect, this is equivalent to the audience of a once-a-week nighttime show with a 12 rating—but considerably less expensive for the advertiser.

As important a factor as its audience-pull is Daytime TV's low cost of time, talent and, consequently—its low cost of reaching prospective customers.

Several of our daytime advertisers are reaching viewers for an average of \$2.66 per-thousand. And as our rate card shows, an advertiser can buy time during the day for as little as \$500 an hour compared to \$1500 an hour for nighttime programs.

Therefore, on a rule-of-thumb basis, we are wont to say that advertisers can telecast a half-hour program across-the-board for approximately what it would cost to offer an evening show once a week.

How WABD Conducts Daytime Program Operation

Perhaps more important from the station management viewpoint, this daytime operation, as we conducted it through the year until we initiated network service last month, *was carried out at a profit*. In other words, one year's experience demonstrated conclusively that Daytime Television programming is economically sound.

The year's experience has taught us several things, production-wise. James L. Caddigan, our program director, builds our shows around personalities strong enough to stand

without production support and experienced enough to perform with a minimum of rehearsal. That principle, the backbone of the original concept of WABD's Daytime TV, has stood the test of 52 weeks of operation. It has not only provided the framework for all our daytime shows, but has given us some excellent evening segments.

Approximately the same number of production personnel which launched the daytime operation a year ago maintains the present schedule—including the daily afternoon two-hour network series. And while the actual number of program hours aired on a Monday-through-Friday schedule is lower than it was a year ago, we telecast approximately 100 shows each week during this period with the same production crew. Included among these are: the program supervisor and an assistant; three directors, three production assistants, and the normal complement of three camera crews and studio stagehands.

Despite the volume of program material developed from this five-day daytime schedule, we've managed to hold total program-production costs in the neighborhood of \$10,000 per week, on the average.

An example of the economy achieved in the production phase of the daytime schedule is the use of the main studio at WABD headquarters, which measures 30 by 40 feet—and from which originate all but two of the 20 programs on the daytime schedule. These two are *Rumpus Room*, which comes from the Wanamaker studios and *Man on the Street*, an interview segment aired on Madison Avenue di-

Panoramic view of WABD's daytime studio, which is divided in half to provide two individual sets. While one show is on air, another is in process of setting up.



rectly in front of WABD headquarters.

From 10:45 a.m. to 4 p.m.—the run of the daytime schedule—it's necessary to undergo approximately 18 set changes, and this has been accomplished with a minimum of effort.

The WABD studio is divided into two individual settings with a permanent curtain backdrop in front of which are placed the individual flats and props used for each show. A system of arranging each of these settings, which we call "magazine settings," was devised so that positioning and striking could be handled quickly and efficiently. This system permits sets to stand five deep in each of the studio's two divisions, and to be stacked, magazine fashion, after they've been used. Its efficiency is particularly emphasized during *Shopper's Matinee*, which requires 10 individual scene changes during two hours.

Typical Daytime Shows

We open the daytime schedule with *Morning Chapel* (10:45), a religious program, followed by *Your Television Shopper*. George F. Putnam opens our mid-day matinee with *Headline Clues*, a news show supported by INS photos. *Rumpus Room* and *Okay, Mother*, both audience participation segments, are scheduled in that order from 12:30 to 1:30. Dan Peterson then appears before the cameras in *Man on the Street*, a quarter-hour interview with passers-by. And immediately preceding the two-hour network series is Margaret Johnson with a song-and-music feature at 1:45.

With few exceptions, these programs and personalities are the same which comprised our daytime schedule when it opened last year. Several other artists, including Vincent Lopez and Maxine Barratt, have been "graduated" into nighttime periods. This program-production concept has proved so sound that we follow it on the daily afternoon series which we feed to Du Mont affiliates.

Some Conclusions From Daytime TV

Aside from programming for daytime audiences, we have learned a great deal about housewives' prac-

tices. We know, for example, that: (1) it isn't necessary for women to sit hour by hour by their sets to enjoy television, and that we can present programs that have strong audio appeal—sufficient audio appeal to hold their attention while they're working, etc.; (2) women are ready for a service program around 10:30 or 11 o'clock—about the time they enjoy a brief respite from their household chores.

Experience has also taught us that good programming in good sequences builds faithful viewing habits. Late last spring we inaugurated our "mid-day matinee" by grouping, back to back, programs of a similar type. As a result, the ratings of the shows in this period have increased 125 per cent. Their steady gain, as shown by the following

Pulse figures, presents an interesting picture:

	Headline Clues	Rumpus Room	Okay Mother	Man on Street	Needle Shop
July	2.0	2.0	3.5	1.9	2.1
August	3.9	3.5	4.6	3.3	3.2
September	4.6	4.4	4.7	3.4	3.4
October	4.9	5.6	6.6	4.6	4.2
November	4.5	5.0	6.2	4.4	4.4

This evidence, bolstered by the continued success enjoyed by daytime advertisers, would seem to make Daytime TV a dominant factor in the medium's progress—and as powerful a sales force yet devised.

With a situation like this, then, is it any wonder that station after station across the country is beginning to program its daylight hours—and that WCAU-TV (Philadelphia) has achieved ratings as high as 16.6 for its top five daytime shows? And that KFI (Los Angeles) is on the air *only* during daytime hours?

January 6, 1950

Commander Mortimer Loewi
Director
Du Mont Television Network
515 Madison Avenue
New York, New York

Dear Commander Loewi:

I can't help telling you of an interesting experience we had yesterday on Television Station WICU.

As you know, we carried your daytime programs on an experimental basis for one week. When this program was not carried yesterday, our telephone switchboards at both the Erie Dispatch and the television center were completely swamped with calls. People were protesting and demanding an explanation.

We had two carloads of women come to WICU to register their protest at the dropping of the program. They had not been able to get their telephone calls through the station. We attempted to explain to them that we were taking this on an experimental basis only, but that we were nevertheless attempting to work out the clearance of the cable so that we could continue the programs and that we hoped to hear from you about this matter in due course.

We have also had telephone calls from the largest television dealers in town telling us that they appreciated this daytime program and they hoped that this could be worked into our program schedules.

I thought you would get quite a kick out of the interest aroused in this daytime program schedule.

With best personal regards, I am

Cordially yours,
Edward Lamb
President,
WICU, Erie, Pa.

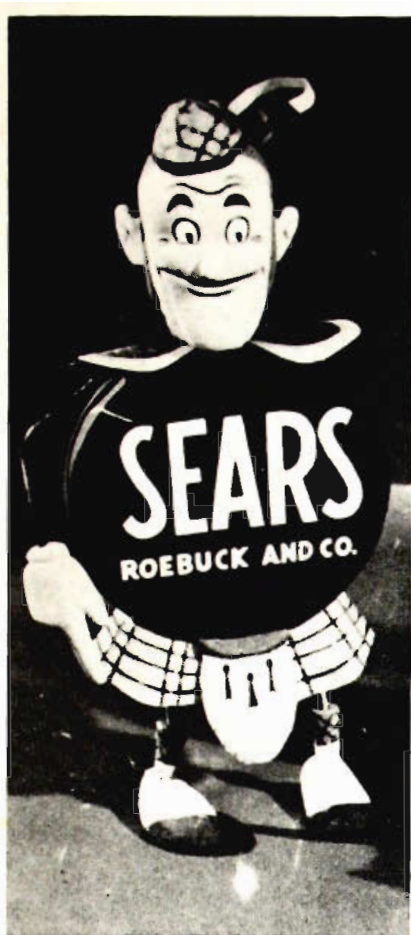
FOR THE FIRST TIME! FEATURE FILMS LIKE THESE ARE OFFERED FOR TELEVISION

<p>STAGECOACH JOHN WAYNE CLAIRE TREVOR THOMAS MITCHELL <i>Directed by</i> JOHN FORD</p>	<p>THE KANSAN RICHARD DIX JANE WYATT ALBERT DEKKER ROBERT ARMSTRONG</p>	<p>TRADE WINDS FREDRIC MARCH JOAN BENNETT THOMAS MITCHELL RALPH BELLAMY <i>Produced by</i> WALTER WANGER</p>	<p>SILVER QUEEN GEORGE BRENT BRUCE CABOT</p>
<p>SUNDOWN GENE TIERNEY GEORGE SANDERS SIR CEDRIC HARDWICKE <i>Produced by</i> WALTER WANGER</p>	<p>Slightly Honorable PAT O'BRIEN EDWARD ARNOLD BROD. CRAWFORD</p>	<p>52nd STREET KENNY BAKER LEO CARRILLO ZASU PITTS <i>Produced by</i> WALTER WANGER</p>	<p>ETERNALLY YOURS LORETTA YOUNG DAVID NIVEN BROD. CRAWFORD</p>
<p>House Across The Bay GEORGE RAFT JOAN BENNETT WALTER PIDGEON <i>Produced by</i> WALTER WANGER</p>	<p>To Be or Not To Be JACK BENNY CAROLE LOMBARD ERNST LUBITSCH <i>Production</i></p>	<p>VOGUES JOAN BENNETT WARNER BAXTER MISCHA AUER <i>Produced by</i> WALTER WANGER</p>	<p>History Is Made At Night CHARLES BOYER JEAN ARTHUR <i>Produced by</i> WALTER WANGER</p>
<p>CRYSTAL BALL PAULETTE GODDARD RAY MILLAND WILLIAM BENDIX</p>	<p>Young and Willing SUSAN HAYWARD WILLIAM HOLDEN</p>	<p>You Only Live Once HENRY FONDA SYLVIA SIDNEY <i>Produced by</i> WALTER WANGER</p>	<p>BLOCKADE HENRY FONDA MADELEINE CARROLL <i>Produced by</i> WALTER WANGER</p>
<p>Woman of the Town CLAIRE TREVOR HENRY HULL ALBERT DEKKER</p>	<p>I Married A Witch FREDRIC MARCH VERONICA LAKE <i>Directed by</i> RENE CLAIR</p>	<p>Foreign Correspondent JOEL McCREA LARAINÉ DAY HERBERT MARSHALL GEORGE SANDERS <i>Directed by</i> ALFRED HITCHCOCK</p>	<p>Winter Carnival ANN SHERIDAN ROBERT ARMSTRONG RICHARD CARLSON</p>
<p>I Met My Love Again JOAN BENNETT HENRY FONDA ALAN MARSHALL <i>Produced by</i> WALTER WANGER</p>	<p>AMERICAN EMPIRE RICHARD DIX PRESTON FOSTER</p>	<p>Buckskin Frontier RICHARD DIX JANE WYATT ALBERT DECKER</p>	<p>SPECIAL! 2 HOPALONG CASSIDYS Leather Burners Colt Comrades</p>

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sears roebuck enters tv

**LARGEST MAIL ORDER HOUSE
ORGANIZES SPOT CAMPAIGN
TO PLUG ITS LOCAL STORES**

ALMOST two years ago Sears Roebuck laid the groundwork for its TV advertising* when its group of 12 Los Angeles stores participated in a shopping program in that city.

Results of this initial effort were spotty and after four months the schedule was discontinued. This was not due to the lack of response so much as to the "lack of uniformity and the other limitations inherent in live-actor demonstrations of Sears merchandise," according to the agency, The Mayers Company, Inc.

While enthusiastic over the selling possibilities of TV for Sears, the agency felt that much of live presentation of merchandise is "too slow and awkward." And that even a very competent performer usually takes "twice as much screen-time for a sales message as would be needed if the commercial were thoroughly organized with props, diagrams, etc., and carefully timed."

The answer to this problem obviously, was commercials on films. So The Mayers Company set about preparing a series of Sears films with the same care and thought that goes into the preparation of a Sears booklet.

In this connection, it should be

* Now in Los Angeles, Chicago, Detroit, Cleveland and Salt Lake City. Other markets are expected to be added through the early months of 1950.

pointed out that although the parent company exercises broad policy control over all advertising by Sears stores, the actual advertising expenditures by these stores is completely decentralized. All decisions on the purchase of local newspaper advertising space, television time or any other medium are made by the individual store manager, and not by the parent company.

Initial expenditures for the production of the first series of 13 Sears films were authorized by Wilbur F. Plummer, sales-promotion manager for the Los Angeles group of stores. Thus Sears partially underwrote the agency's investment in research, scripts, art work and film production, over a four-month period.

To test the practicality of the techniques proposed for the first series of 13 spots, a preliminary film on the Sears refrigerator was made for preview last August by top Pacific Coast store executives and Charles H. Kellstadt, Sears' national retail merchandise manager. Following client approval, the agency proceeded with the other 12 commercials, covering tires, shoes, corsets, tools, furniture, water heaters, automatic washers, irons, vacuum cleaners, rugs, locations and parking facilities.

One of the problems in planning



"any boy who wears out Searolite Soles in 4 months gets a new pair . . . Free!"



"Searolite Soles are extra tough, they'll give ye quite a tussle . . ."



"Sears handsome styles and careful fit makes 'em the finest boys' shoes sold."



"It's verra economical to shop at Sears, ye'll see . . ."

the TV spot series was to insure that all the commercials, while presenting different items—under different brand names such as Cold-spot Refrigerator, Kenmore Synchronous Iron, Homart glass-lined Water Heater, Searolite Soles, etc.—would have a unified character and that the Sears sponsorship would be clearly identified by the video audience.

Commercials Provide Local Store Tie-ins

To meet this problem, the agency and sales-promotion manager Plummer developed a puppet, "Scotty Sears," whose body is the circular logotype used in Sears newspaper advertising, and whose costume and accent are Scotch. "Scotty Sears" pops in and out of the films, explaining or demonstrating one item of merchandise on each one-minute spot. He closes each spot by "introducing" the station announcer with the rhyme: "It's verra economical to shop at Sears, ye'll see. Now here's special information my friend will give ye . . . FREEE!"

The station announcer, talking behind a televised trailer card, reads copy provided by the local Sears store, featuring the price of the item or other localized copy. Thus each open-end, one-minute TV film, which runs an average of 55 seconds, is used by the local Sears store manager just as he uses a newspaper ad mat, in which price and other localized copy can be inserted by the newspaper.

The Mayers Company's television spots make a fitting bow to Sears extensive use of newspapers in the opening of each TV commercial. This opening shot shows a woman looking at a newspaper on which there is an headed: "In The Spotlight at Sears." Through cartoon animation, the Sears circular trademark in this ad quickly acquires the head and limbs of Scotty Sears, who then starts walking down the newspaper page saying:

"Ye'll always save money, my bonnie dears,

If ye'll do all of your shopping at Sears.

For example . . ."

Then Scotty Sears launches into his specific item story. Here is his

complete commercial on boys' shoes: ". . . Take boys' shoes, for example. There's nothing like an active boy to wear out a pair of shoes in no time. But any boy who can wear out a pair of *Searolite Soles* in less than four months can get a new pair . . . *Free!* Just try it, son, and you will find, no matter how ye *hustle*, that *Searolite Soles* are extra tough, they'll give ye quite a *tussle*. The flexible *Searolite Sole* keeps out the heat and wet and *cold*. Sears handsome styles and careful fit makes 'em the finest boys' shoes *sold*. Remember, Ma, remember, Dad, this *Searolite guarantee!* If they wear out within four months, you get a *new pair, free!*"

The Sears spots average 12 changes of scene in one minute—which is considerably faster scene-changing pace than is used in most current commercials used on TV. Mayers Company tests of audience reaction indicated that set-owners regard most television commercials as "too slow and pokey." Not a second of time on Sears commercial is spent "entertaining" the audience. The spots are 100% selling.

(continued on page 30)

SHOW WINDOW OF THE WORLD!

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



13,000 Television sets
now in use
in South Florida*



WTVJ channel 4
MIAMI

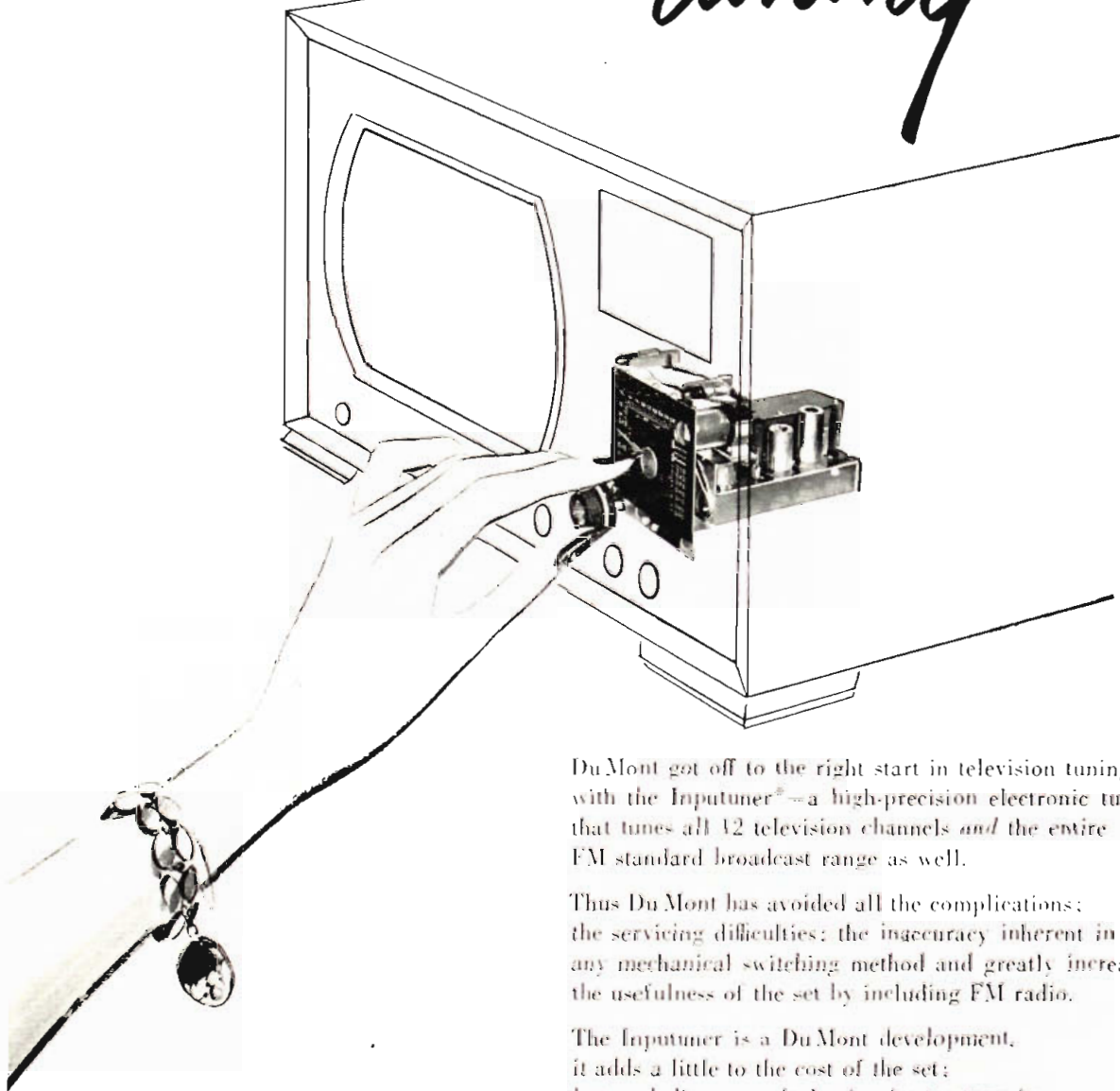
17 N.W. 3rd St., Miami, Fla.

SEE THE FREE & PETERS MAN TODAY

*estimated from NBC research and dealer survey

DU MONT LEADS THE INDUSTRY... WITH

*precision
tuning*



DuMont got off to the right start in television tuning with the Inputuner[®]—a high-precision electronic tuner that tunes all 12 television channels *and* the entire FM standard broadcast range as well.

Thus DuMont has avoided all the complications; the servicing difficulties; the inaccuracy inherent in any mechanical switching method and greatly increased the usefulness of the set by including FM radio.

The Inputuner is a DuMont development, it adds a little to the cost of the set; but we believe any dealer is wise to stress its advantages because it means less service trouble and greater customer satisfaction.

Invite your prospects to see the Morey Amsterdam Show over the DuMont Television Network. Morey is a great salesman.

DU MONT *First with the finest in Television*

Copyright 1949, Allen B. DuMont Laboratories, Inc. *Trade Mark
Allen B. DuMont Laboratories, Inc. Television Receiver Div., East Paterson, N. J., and the DuMont Television Network, 515 Madison Ave., N. Y. 22, N. Y.

m o t i o n

EDITOR'S NOTE: ONE OF TELEVISION MAGAZINE'S MAJOR EDITORIAL OBJECTIVES FOR 1950 WILL BE TO PRESENT INFORMATION SLANTED TOWARD MORE EFFECTIVE USE OF THE MEDIUM. ADVERTISING MEN WILL DO WELL TO STUDY THIS NEW SERIES, WHICH STARTED WITH THE DECEMBER ISSUE, ON THE PSYCHOLOGICAL FACTORS BEHIND THE TELEVISION COMMERCIAL.

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

Research Psychologist, CBS

TO ASK an advertising man: "Have you thought about what your words mean?" is to insult him—for these thoughts dominate his professional life. But I have an idea that many of us (we're all beginners together) might profit from pondering these questions: "What does motion mean?" "How does it contribute to the over-all selling strategy?"

Advertisers who recognize the additional effectiveness that motion in television can bring to their campaigns will not leave it to fancy or whim. The use of motion in TV should be purposeful, calculated and selective.

Motion in television advertising is the subject of much current experimentation. The variety of its use is already extensive. But the skill with which it is used spans a wide range.

In this period of experimentation, simple labels for various uses of motion can be helpful. For the systematic recognition and naming of differences in ways of doing a job is one of the surest steps toward conscious, selective control of that job.

Without any claim of comprehensiveness, I wish to suggest four phrases that seem helpful in describing current uses of motion in television advertising:

Motion as an attention getter.

Motion as an attention holder.

Motion as illustration or reenforcement.

Meaningful motion.

These uses of motion range from the first, in which motion plays a comparatively subordinate role, to the fourth in which motion plays a comparatively prominent role. Most commercials employ more than one of these kinds of motion. Many use all four.

Motion As An Attention Getter

A logical starting point is consideration of those parts of television commercials that simply add sight to sound and keep motion at a minimum. As a word is spoken, it appears on the screen, and the manner of its appearance is the only way that motion enters the commercial. The words seem to appear out of nowhere, or they float in, or jump in or emerge from far away, or materialize quickly in some similar manner.

The function of motion in these cases is that of an *attention getter*. This use of motion has precedent in the older advertising techniques. It comes to us from experience with neon signs that simulate motion, and from the older "off and on" lighted signs. In addition to its advertising antecedents, however, mo-

tion as an attention getter has very respectable scientific beginnings. Early in the history of experimental psychology, researchers found that objects on the outer edges of one's range of vision (straight out from your ears) remained unperceived while they were stationary. But *motion*, in that same fringe area of vision, would attract attention. So, motion tends to focus attention upon itself even if the motion is almost out of one's range of vision.

Motion, as an attention getter, is a legitimate tool, but it must neither be over- nor under-estimated. A loud voice and large sized type are also attention getters, but by themselves they certainly sell short the functions of print and sound in advertising.

Motion As An Attention Holder

In these cases, motion is like the old-fashioned photographer's "birdie." While you "see the birdie" gross distractions are eliminated, the feeling tone is positive, but the "birdie" does not monopolize one's sensitivities. Rather, the "birdie" mobilizes and poises one's sensitivities for the important thing—taking the picture. Motion as an attention holder sustains receptivity during the commercial message.

Television advertising furnishes

many examples. The many variations of the "animated package" employ this use of motion. In these cases, motion serves to keep attention focused on the product and company name in the identifying format that characterizes the packaged product. A second group of "attention holders" includes those many devices that might be described as putting the product (not the package) through ballet routines while the voice does the selling.

The postures, gestures and facial expressions of television salesmen who appear on the screen also fall into the category of motion as attention holders.

So far, motion, in its use as attention getter and attention holder, has served only as a *manipulator* of attention. It has had no significant content or meaning. It has been used to "set up" the viewer for the selling job, but not to sell him.

Motion As Illustration Or Reinforcement

Motion used in this way functions primarily as reinforcement of the verbal message. Its function is not to add anything new, but rather to make the impact more forceful, or the meaning more clear.

If amusing cartoon characters dance about during the singing of a jingle, the motion is used as an attention holder. But if those cartoon characters take the shape of exclamation points or of question marks, or if they wear smiles or frowns at appropriate times during the jingle, they serve to reinforce the meaning of the message as well as to sustain attention.

When the announcer says, "Look on the back of the package. You'll find nine wonderful recipes," and the package is turned, as he speaks, exposing the recipes, the motion has illustrated the speech.

When the announcer talks about a gasoline that gives you a quick getaway, and a car moves out with smooth and powerful acceleration, the motion illustrates the speech. It adds nothing new, but it increases the impact by conveying an idea simultaneously in more than one mode of communication.

Meaningful Motion

The fourth way of using motion assigns it more weight to pull in doing the selling job. Meaningful motion puts the product into meaningful action. When is the product in meaningful action? With few ex-

As We Enter January, 1950

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presents, between 6 and 11 p.m.

7^{**1**}/_{**2**} hours

of Local and National Spot Advertiser

Sponsored Programs Weekly

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other 3 Washington
TV stations combined*

STATION X—1 Hour 20 Minutes

STATION Y—1 Hour 45 Minutes

STATION Z—0

Other 3 Stations' TOTAL—3 Hours 5 Minutes

WMAL-TV COMMERCIALS, JANUARY, 1950

"Telenews Daily"—7 to 7:15 PM—Mon. thru Fri.
sponsored by Valley Forge Brewing Co.

"Tailwaggers"—7:30 to 7:45 PM—Mondays
sponsored by Arcade-Pontiac Co.

"Boxing" (Turner's Arena)—9 to 11 PM—Mondays
sponsored by Globe Brewing Co.

"Shop By Television"—7:30 to 8 PM—Tuesdays
sponsored by Hecht Co. Department Store

"Sports Cartoon-A-Quiz"—7:30 to 8 PM—Wednesdays
sponsored by L. P. Steuart, Inc.—DeSoto Dealer

"Wrestling" (Turner's Arena)—9 to 10 PM—Wednesdays
sponsored by Sinclair Refining Co.

"Wrestling" (Turner's Arena)—10 to 11 PM—Wednesdays
sponsored by Phillip's Radio & Television Co.—RCA

"Capitol Close-Up"—7:30 to 7:45 PM—Fridays
sponsored by the Occidental Restaurant

"This Week in Sports"—7:15 to 7:30 PM—Saturdays
sponsored by Trew Motor Co.—Dodge Dealer

"Hollywood Screen Test"—7:30 to 8 PM—Saturdays
sponsored by Duffy-Mott, Inc.

(5½ hours of these programs are Local Live Productions)

WMAL-TV ALSO SCHEDULES

{ 8^{**3**}/_{**4**} **Hours Weekly of Night Participating
Programs—Currently 90% Sold Out }**

CHANNEL 7 WMAL-TV WASHINGTON, D. C.

Represented Nationally by ABC SPOT SALES.

Baltimore Television means WMAR-TV

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

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

Represented by

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ceptions, the product is in meaningful action only before it is packaged, or after it is taken out of its package.

But the exceptions should not be overlooked. Let's consider one of them. Suppose a television sponsor is selling dehydrated soups. And suppose one of his sales arguments is that the package is small and convenient. A shopper tucking soup for six into her handbag would constitute meaningful motion with the product in the package. The motion makes the sales argument.

But usually, sales arguments relate to the product—not the package. Correspondingly, meaningful motion usually features the product either before it is packaged or after the package is opened.

Advertising copy is often described as having either *user orientation* (how *you* can use the product) or *product orientation* (what the product is, or what it does). The consumer has little interest in using the product before it has been processed and packaged. So meaningful motion involving the product before it is packaged will usually be *product oriented*. The white-coated chemist measuring out a special ingredient with scientific accuracy, or a harvest hand selecting only the finest fruit for the sponsor's product—such meaningful motions as these attest to the quality of the *product*. The consumer is not yet in the picture.

In contrast, meaningful motion involving the product after the package has been opened will usually be *user oriented*. The housewife making a last minute cake, or the busy man taking a quick but refreshing shave—such meaningful motion as these attest primarily to the benefits the *user* derives from using the product (forget what's in it . . . see what it does for *you*).

This point is important because it illustrates how even the beginnings of a study of motion lead quickly to very basic considerations of selling strategy. As this process takes place, the calculated, selective, discriminating use of motion promises a great range for improving advertising effectiveness.

Errors In The Use Of Motion In TV Advertising

The importance of cultivating skill in the use of motion in TV ad-

vertising can most quickly be emphasized by pointing out some obvious errors that have been made. Since we are interested in general principles and in serving a constructive purpose, the examples given below are products of my own imagination. But the types of errors illustrated by these examples have all been viewed by the television audience.

Motion as an attention getter. Letters tumble in from the edges of the screen and form the brand name. They then tumble out again, disburbing attention, and a scene with no action and little interest appears on the screen. Later, relevant motion takes place in this scene but until it does, motion has largely undone the job that it did in assembling attention.

Motion as attention holder. The product is moved past a considerable expanse of background. The camera follows it. The background has prominent vertical stripes. What the viewer sees is *not* the product in motion, but the stripes rushing past the camera. Thus, insofar as motion serves as an attention holder, it fastens attention on the background, not the product.

Motion as illustration or reinforcement. The announcer says, "Just press this button and it starts." As he says this, he points to the button, but doesn't press it, and "it," of course, doesn't start. Thus, action that the viewer expects to be illustrative or confirmatory turns out to look hesitant and apprehensive—as if the announcer didn't dare risk it.

Meaningful motion. The product, let us say a wall safe, is shown in a static picture. Then, as if by magic, the door swings open. The point of the motion, that is, the successful use of the product *by a person* is missed. No person is there. The motion says in effect "this safe door swings open without the touch of human hands." The motion belongs to a *user oriented* pitch, but careless thinking resulted in the omission of the user. And the motion argues the unreliability, not the reliability of the product.

No brief is held for one use as "better" than another. The important point is to recognize this new and powerful tool that television makes available, and to "get it into harness."



beauty and brains sell shoes

ANSONIA'S SALES INCREASED 7%
AFTER TWO-MONTH'S SPONSORSHIP
OF THE FAYE EMERSON PROGRAM



WITHIN two months after Ansonia Shoes, New York retailer, entered TV with sponsorship of *The Faye Emerson Show* (WCBS-TV, Monday, 11-11:15 p.m. EST) sales increased seven percent—directly traceable to the medium. When the show was little more than a month old, Ansonia executives had an idea of how effective a sales vehicle TV would be. More than 5,000 replies to an offer of a discount card made on the show were received at the firm's two Manhattan shops in the first six weeks—more than 80% of which were converted into actual sales.

Increase was pin-pointed to TV because Ansonia maintained its regular schedule of newspaper advertising during this period, and the rise was notable and rapid, according to store executives.

Initiated on a "trial" basis, the TV campaign mapped by Ansonia was not to exceed \$750 each week in total time and production costs. A low-cost but chic and entertaining program type—conforming to the "personality" of Ansonia shoes—was the objective.

Such a format was found in *The Faye Emerson Show*, a package produced by Hardie Frieberg Television Enterprises. An informal, celebrity-interview segment, pre-

sided over by a show-business personality whose stature has been heightened through a successful transition to TV, the program was tailored to hit a fairly sophisticated audience. Each week Miss Emerson and a guest celebrity such as Lawrence Tibbett, Henry Morgan, George Jessel, etc., discussed sundry topics calculated to interest the female audience.

Program clicked rapidly, and within eight weeks soared to a 24 Pulse rating—a sensation in view of the late viewing period.

The first commercial, which appeared midway through the show, featured "the shoe of the week," and was handled smoothly by Neva Patterson, a TV actress. Use of the latter was a wise departure from the practice of using a model; Miss Patterson delivered her lines with dignity and sincerity—a factor which doubtlessly contributed to the appeal of the show. The second commercial contained a special "dividend" or give-away hook and stressed the point of Ansonia's style "at low prices to suit everyone's budget." The "Shoe of the Week" commercial has resulted in steady orders by mail and customers in the store asking for the featured shoe.

Although Ansonia cancelled the Emerson show after the first 13-

week cycle, Morton Unger, executive vice president, insists the "trial" proved its point, and refers to the results as evidence. "We're taking this hiatus to build some type of plan in which all our stores, including those outside New York, can participate on a co-operative basis," he says. "We've been discussing this with CBS and it's possible we'll be back in television within a matter of weeks."

Ansonia is split up into subsidiaries which operate outlets in Newark, Trenton, Philadelphia, Buffalo, St. Louis and Miami—plus new shops to open in Boston and New York early this year.

In addition, the chain franchises local retailers and it's hoped these will also be included in the plan, which may emerge as a regional "network" schedule.

The Emerson show, Unger feels, is aimed primarily at the New York audience, and as such doesn't fit the merchandising pattern such a co-op effort would require. His conclusion: "When we started in TV I was only half-enthused about its possibilities. But when the show clicked so fast, and our salespeople kept telling me customers were asking for shoes featured on the show, I was convinced we could do a great deal with the medium."

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CONSULTING TELEVISION ENGINEERS

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a monthly critique
of current commercials



Quite a few advertisers like BVD have been able to get away with constant repeat showings of the same commercial by sticking close to entertainment. The Tide commercials, though, go one important step further. For not only do they entertain, but they sell and sell hard during the entire commercial and still come up with very high "like" ratings in the Starch reports, although they have shown the same commercial hundreds of times. Produced by Ben Harrison for Benton & Bowles.

*"Tide's in
Dirt's out.
Tide gets clothes cleaner than
any soap. Any soap? Yes, any soap."*



Eversharp-Schick has the answer for those who doubt that the 20-second spot allows sufficient time to get across a sales message. They not only get in plenty of sell via actual demonstration of product, but also manage to entertain at the same time in this short segment. Produced by Sarra for The Biow Agency.

*"Children frightened,
Wife upset,
Each morn' John's in a terrible fret,
Shaving, shaving, he was always raving,
But shaving happiness came to him quick--
Mary gave him an Eversharp-Schick.
Push-pull
Click-click
Change blades
That quick."*



Here, again, is effective use of a 20-second spot. Rather than relying, as most of the other watch companies do, on name identification only, Benrus has managed to include strong reason-why and demonstration in this time period. Produced by Video Varieties for J. D. Tarcher.

*"Daily shocks can ruin
an ordinary watch . . ."
". . . but not the amazing Benrus
Shock-Absorber . . . the watch that's
stronger, shock-resisting . . ."
"Airline efficiency depends on
precision instruments . . . and
precision timing. That's why
so many famous airlines have
chosen Benrus as their official
www.americanradiohistory.com*



you can
do it better

with the
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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.

SEARS ENTERS TV

(continued from page 22)

"Scotty Sears," which debuted in Los Angeles in mid-November, has proved to be a potent salesman.

In a retailing operation as large as the Sears-Los Angeles group, in which heavy newspaper advertising is used continuously, it is ordinarily difficult to trace direct results to any other medium. But the comparatively modest schedule of television advertising during November soon had a definite impact on the departments concerned. The water heater department reported a large number of calls directly traceable to the television advertising which featured the glass-lined water heater at regular prices. This despite the fact that reduced prices on these heaters had been featured in a Sears newspaper promotion just before the spots went on the air.

**TV Response Outstripped
Other Shoe Advertising**

After the Searolite Sole commercials had been on the air but a few weeks, the boys' shoes department of Sears L.A. stores reported a response to the TV spots "much greater than we had ever received from any other advertising of boys' shoes."

With these and other evidences of the impact of television established with executives of the Sears-Los Angeles group, The Mayers Company with their co-operation, presented the entire series of film spots to the parent company in Chicago. This step was followed by presentations to store managements in the Chicago area, the Detroit area, the Cleveland area, and other cities. With store managers thus contacted, the agency arranged for providing films and placements over local TV stations. It is expected that the stores contacted will all be on the air by February 1, some sooner.

Marvin C. Lunde, Sears' national advertising manager, and all Sears sales promotion managers using the spots are collaborating on the second series of films, now in production. Also co-operating are the Sears Testing Laboratories, which help establish many of the rigid specifications that form the basis for much Sears copy. With this added support, plus the invaluable experience gained in making the first series, it is expected that the

next group of spots will have even more selling potency.

To take fullest advantage of availabilities, the agency is considering including 20-second as well as one-minute spots in the new series. In Los Angeles the Sears stores are using all seven TV stations, scheduled, where possible, in the period between 7 p.m. and 10 p.m.

This policy of placing spots on all stations covering the area served by a Sears store will probably be followed in all cities.

The stores participating in The Mayers Company plan are taking their television advertising seriously, and are planning to give the medium good support within the store. For example, the script of every spot that goes on the air is provided in mimeographed form to department heads and clerks, so that they may know at all times just what Sears is saying on television. Store display cards featuring Scotty Sears, identify the departments in which the television-advertised products are featured, so that the customer passing that department may see Scotty Sears pointing to the same merchandise he is currently selling on television.

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backstage

WITH RONSON'S

20 questions

"TWENTY QUESTIONS" was such a successful radio formula for Ronson for over four years, it was decided to try it on TV as a simulcast. The transition was achieved with only a few of the concessions ordinarily demanded by the visual medium and adhered to the production principle of avoiding "too many gimmicks."

As a result, Ronson and its agency, Grey Advertising, capitalized on the show's viewable characteristics economically and without loss of entertainment value in either medium. Substantiating this is the fact that the show's mail count has jumped noticeably since the TV debut.

While there is little "movement" on *20 Questions*, Ronson and Grey reasoned that the format itself, plus close-ups of the contestants, provided considerable visual interest. Fred Van Deventer, Florence Rinard, Herb Polesie and Johnny McPhee and moderator Bill Slater make up the panel, plus a guest each week. Some indication of the program's visual quality was shown by the large studio audience attracted by the AM version. However, in planning the simulcast, every effort was made to maintain the pace and balance of the AM show.

Production-wise, certain problems had to be overcome, such as:

(1) The positioning of contestants and moderator to provide for long shots and close-ups. Questioning by the contestants is short and quick, and each has to be in camera range when he raises his hand to be heard. The single, long table used on AM was, therefore, converted



"20 Questions" panel: (rear) Johnny McPhee and Herb Polesie; (front) Fred Van Deventer, Florence Rinard, moderator Bill Slater.

into two smaller tables, placed one behind and above the other.

(2) On AM a large sign with the trademark and slogan was suspended over the table for the studio audience. For TV, the Ronson name was painted on the front table where it is caught by a covering long shot.

(3) The lighters used as a giveaway vary each week, and are referred to early in the opening of the show. It was decided, therefore, to use live shots here instead of film in order to avoid frequent and costly changes.

(4) Originally the plan was to have moderator Slater and the panel face the audience, but it was felt that a lot of "feeling" between him and the contestants would be lost. It was decided to have Slater face the contestants side-ways on stage to provide maneuverability for the three cameras to cross-shoot. At the same time, a facing, or head-on shot of panel or moderator is always possible in this arrangement.

(5) The opening and closing of each show is standardized both visually and orally, and each member of the panel is shown on close-up. The opening 15-seconds of the first commercial is a short skit, and the stage of the WOR-TV Amsterdam Theater is large enough to allow a small set plus the tables necessary for the contestants, a standing mike for the announcers, and a monitor on stage behind the contestants so that the announcer can read to the slide or film commercials.

(6) While rehearsals now consume about an hour each week, as compared to about 15 minutes for the AM-only version, most of the preparation is concerned with the

TV commercials, camera positioning, etc.

Handling of Commercials For the TV Audience

At the outset the commercial problem was difficult. Ronson lighters are jewelry pieces with high finish and fine, detailed work, and it was obviously necessary that the quality-look of the merchandise be faithfully reproduced. As the 20-second spot campaign on film was successful, footage was prepared for the commercials.

The plan was to edit the film footage each week to fit the commercial copy read by the announcers. However, upon viewing the lighters live on TV, Ronson and Grey found they achieved a better picture than on film. It was therefore decided to use live shots whenever possible. And while this presented an important advantage, a consequent problem was the achievement of motion in the commercials. Four revolving turntables provided the answer here. Turntables are decorated each week and the lighters are treated to cut down the glare—but not the finish. In the pre-Christmas series the agency wanted to show a variety of lighters on display. At first the lighters were arranged with a few simple Christmas decorations but it was found that the shot was confusing, since the lighters were seen on the front and back of the turntable simultaneously. It was then decided to place a cylinder in the middle with the lighters arranged around the edge of the turntable so that only three or four lighters were visible at one time.

programming

OUTSTANDING IN 1949



VALERIE BETTIS
Best dance presentation

OUTSTANDING for their contributions to video programming in 1949 were: the team of Tony Miner and Paul Nickell for their production of Westinghouse's *Studio One*; Ted Mills for creative production contribution of *Garro-way At Large* and *Crisis*; Ed Wynn and Peter Lind Hayes for their comedy on a plane far above the repetitious slapstick of Berle; the team of Valerie Bettis and Jim McNaughton for successfully projecting the dance on TV in the Whiteman show.

Also worthy of note was the success, rating-wise, of the Procter & Gamble film series in their *Fireside Theatre*. Full credit must go to producers Stanley Quinn and Maury Holland at J. Walter Thompson for the *Kraft Theatre* which, while rarely reaching the heights of *Studio One* or the *Ford Theatre*, has consistently maintained, week in and week out, a high level of performance at one-third the budget of most of the other dramatic shows.

Domestic comedy came into its own with the adaptation of radio's *One Man's Family* (NBC), and *Henry Aldrich* (Jello), which were adapted successfully for television and should reach the same popularity they did on radio. Others like Maxwell House's *I Remember Mama* (CBS) and the adaptation of *Our Hearts Were Young & Gay* all show excellent promise of solid television fare.

In the music category, Chevrolet's *Inside U.S.A.*, while having more polish and sparkle and most closely resembling a Broadway revue, missed out because of inadequate material, although their star, Peter Lind Hayes, definitely indicated that with the proper writers he will be able to compete successfully with the top radio comedians when they make their television debut. The *Garro-way At Large* show was the only program that made any real contribution to television technique. A tribute to the talented handling and fresh approach of the show is the fact that its director, Bob Banner, was brought to New York to step up the *Fred Waring Show*. And the results were almost immediately apparent with the visual appeal of General Electric's super musical picking up considerably. The best musical show on the air, until Banner's taking over the directorial reins of the Fred Waring program, was the *Paul Whiteman Revue*. Well paced, backed up by Whiteman's music, showmanship and personality, and the choreography of Valerie Bettis, Goodrich has an excellent musical with wide appeal.

Faced with the almost impossible task of visually presenting today's news today, *Camel News Caravan*, on NBC, has steadily improved to the point where it now can be considered an excellent news vehicle. CBS's *Television News*, sponsored by Oldsmobile, while operating with a more limited budget—which was apparent in its production—was a close second.

To Burr Tillstrom go the honors for creating the most lovable characters on TV—*Kukla, Ollie, Madame Oglepuss*, et al, assisted by the charming Fran Allison.

Perhaps the best tribute to daytime programming is its sales effectiveness despite its completely inept programming. This is programming's biggest problem for '50.



TONY MINER
Outstanding producer



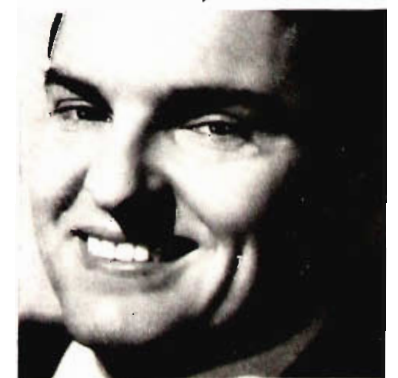
ED WYNN
TV's funniest man



TED MILLS
Best creative contribution



JIM McNAUGHTON
Best dance presentation



PETER LIND HAYES
Comedian with greatest future