

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

JUNE

50¢

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BLOOMINGTON IND



## The Greeks had a stage for it . . .

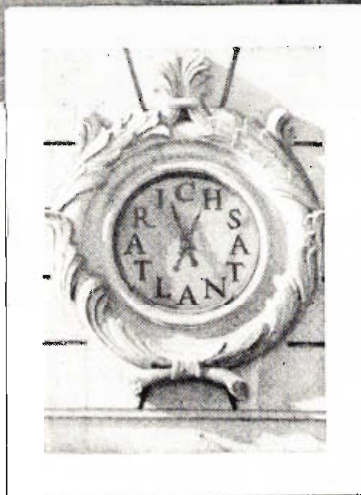
Back in the days of the tunic and laurel wreath, the Greeks started the "arena" theatre—with no stage settings or properties—but with sharp accent on story and characters. Today, in New York, in Dallas, in Seattle, throughout the country, the "arena" theatre technique is revolutionizing the legitimate stage.

In television, the arena theatre has the important asset of *economy*. NBC's *CAMEO THEATRE* brings the same swift power and dramatic impact to the living rooms of millions of viewers without the need of expensive scenery and properties . . . yet with a sharpness and intimacy that prompted *Billboard* to say of Arthur Miller's premiere script: "Gripping, beautifully produced stanza . . . a smash artistic success."

Available for immediate sponsorship on NBC, the *CAMEO THEATRE* combines *prestige* and *mass appeal* in a degree rarely found in television.

**NBC Television**





**I**N THE EMERGENCY of Atlanta's crippling transit strike, Rich's, the South's largest department store, used television . . . with WSB-TV as the vehicle, for offering its patrons a service unique in merchandising.

This was the logic: *If the customers cannot come to the store, let's take the store to the customers.*

On the eighth day the busses had lain idle in their yards, Rich's television shopping service began. WSB-TV cameras

*an emergency . . . a store . . .*

*and a **TELEVISION STATION!***

were set up in the store on the fourth floor of Rich's famous-bridge building. Then, initially, for three hours daily the store's telephone shopping service was integrated with a video display and demonstration of merchandise.

This was the idea in its stark simplicity: *"What would you like to see? . . . telephone us . . . we'll show it to you . . . we will deliver it."*

Rich's store personnel worked with WSB-TV staffers to make the program one of the most talked-of services ever offered by any department store in America. And sales have more than justified the effort.

Rich's daily telecasts are being continued over WSB-TV for the strike's duration. Already the

success of the venture is attested to. It is a significant *first* for Rich's and for WSB-TV.

Important to advertisers interested in the great Atlanta market should be this factor: When the chips were down . . . when an entirely new approach to customer service was needed . . . one of America's really great retail establishments (\$58,000,000 last year) . . . turned exclusively to WSB-TV *—the Eyes of the South!*

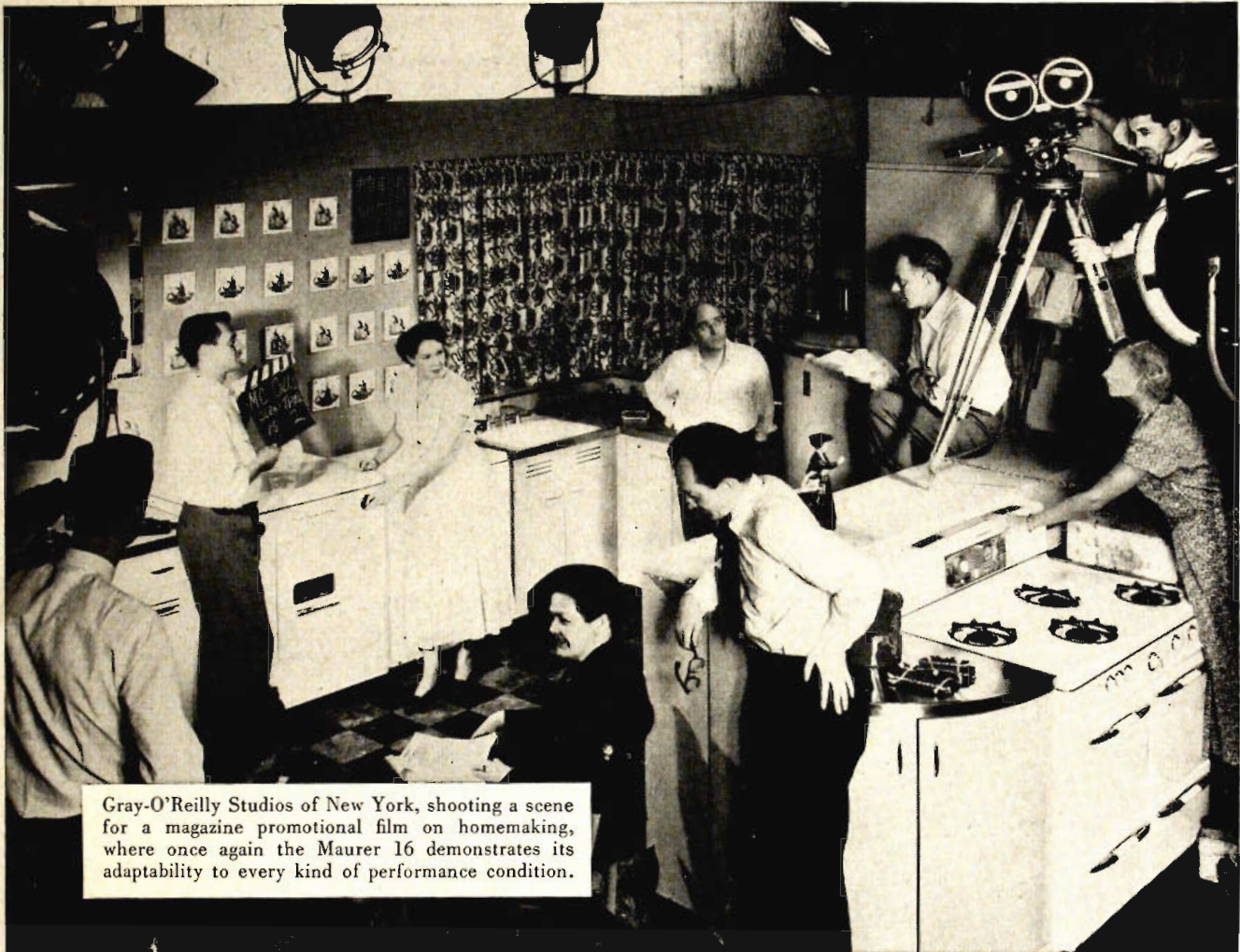
**wsb-tv**

ON PEACHTREE STREET  
ATLANTA

Represented by Edw. Petry & Co., Inc.



# Maurer **VERSATILITY** on the job!



Gray-O'Reilly Studios of New York, shooting a scene for a magazine promotional film on homemaking, where once again the Maurer 16 demonstrates its adaptability to every kind of performance condition.

Whatever the locale... the steaming heat of a tropic jungle, or the spotless test kitchen of a leading woman's magazine... you can count on the Maurer 16 mm. camera to deliver the same superb results.

This versatility in performance stems from absolutely precise registration of every frame, insured by the exclusive Maurer intermittent movement. It stems, too, from Maurer flexibility and ease of operation... and from a reputation for dependability based on the industry's highest, most advanced standards.

Facts such as these explain why so many top-flight cameramen have come to rely on MAURER equipment, and the 16 mm. camera, the only 16 designed for professional use.

For details on the many *exclusive* Maurer features, write:



**The Model F Prime Recording Optical System and Galvanometer** is a light modulating unit for recording sound photographically upon standard film. This system requires no special servicing or spare parts (other than recording lamp). Detailed instructions for mounting in your recorder are included.

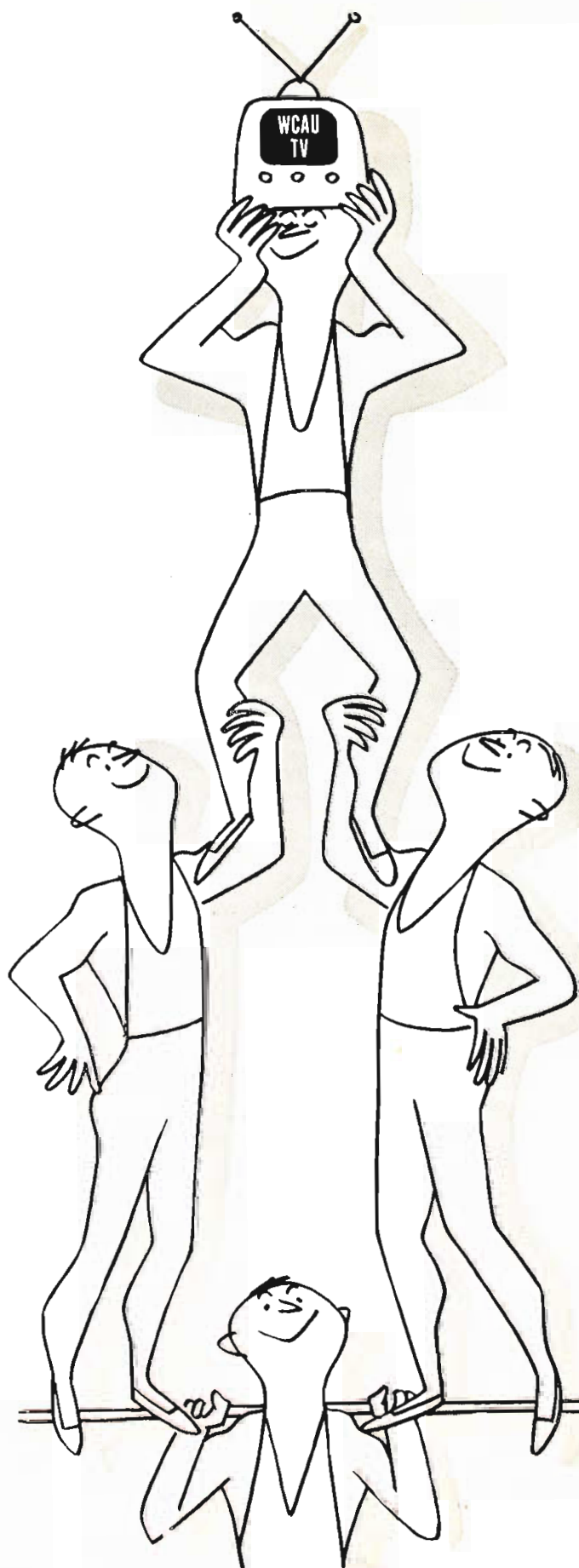
## J. A. Maurer, INC.

37-01 31st Street, Long Island City 1, N.Y.  
850 South Robertson Blvd., Los Angeles 35, California

**16mm**  
**maurer**

CABLE ADDRESS:  
JAMAURER





# TOPS IN LOCAL PROGRAMS

The big television story in Philadelphia is WCAU-TV. It's a success story hard to match.

1. WCAU is tops in local programming.—Produces more than any other Philadelphia TV station.\* And they're programs tailor-made to fit the Philadelphia audience.
2. WCAU has more hours of programming than Philadelphia's other TV stations\* . . . one reason Philadelphians have the Channel 10 habit.
3. WCAU's transmitter is in downtown Philadelphia for the most powerful signal and best picture in the area of densest population.
4. WCAU is affiliated with CBS to bring you the biggest names and greatest talent in television.

So, naturally, local retail and national advertisers favor WCAU-TV when they want results. Follow the leaders to the station where sales impact is telling a new success story in Philadelphia. Any way you look at it, it's WCAU-TV.

\*Telephoto

## WCAU-TV

THE PHILADELPHIA BULLETIN STATION

CBS AFFILIATE

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FREDERICK A. KUGEL  
Editor and Publisher

NORMAN MARKWELL  
Assistant Publisher

DR. ALFRED N. GOLDSMITH  
Contributing Editor

CYNTHIA A. BECKETT  
Assistant Editor

ARTHUR ENCEL  
West Coast Editor

DOROTHY HOLLOWAY  
Washington Editor

JAN LEVINE  
Circulation Manager

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famous  
firsts  
in

T-V

In 1927 television by radio was demonstrated — both image and sound on the same frequency band by a single transmitter.



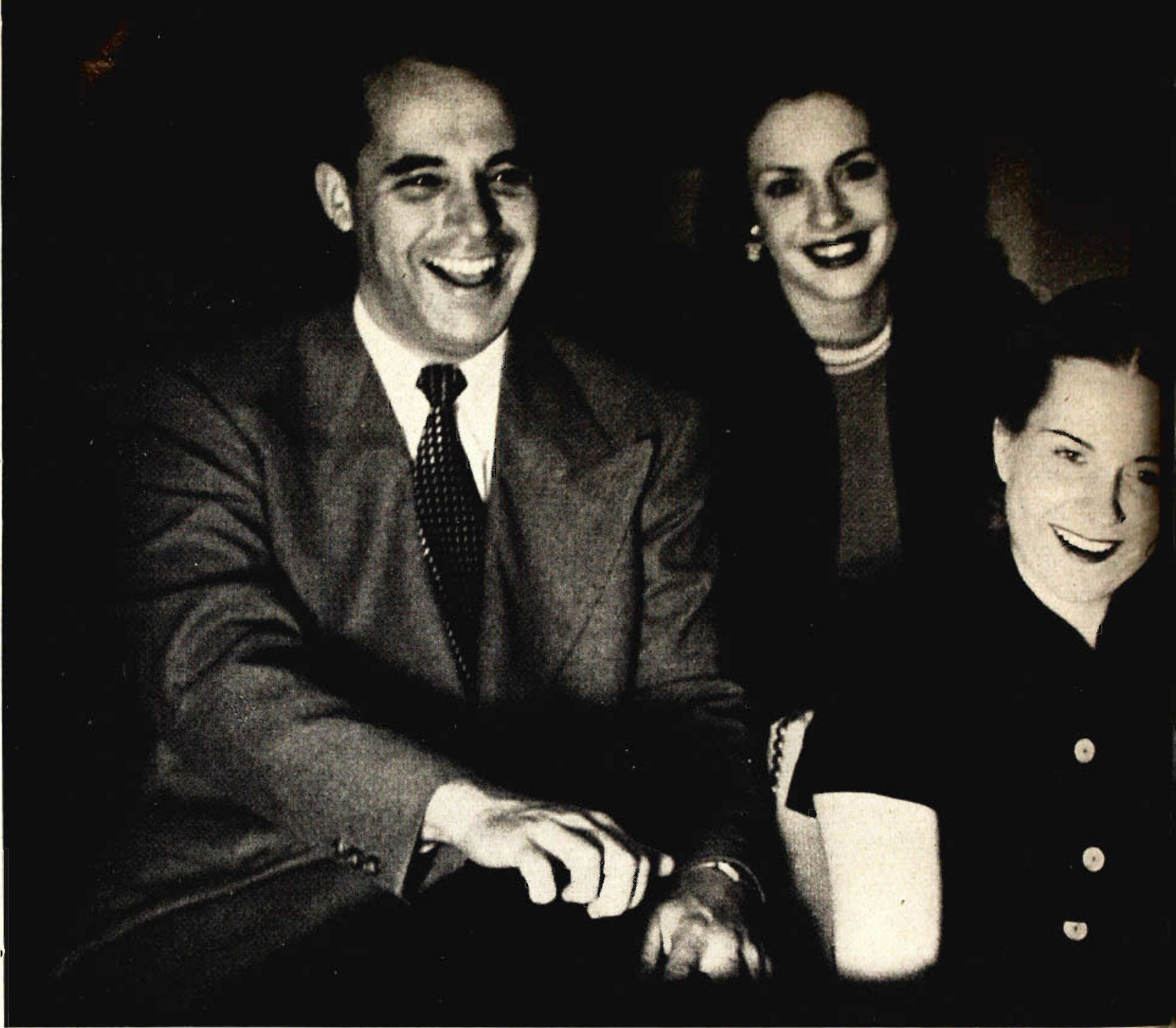
Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.

BLAIR TV INC.

#### REPRESENTING

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





## *You can have live television*

You can't get it by cable *yet*—but you can with a good show.

What's more important than how they see it—"live" or transcribed (TVR)—is *what* they see. What you're really after is live *audiences*.

When you look at single-station markets, where audiences constantly see *both* live and TVR, you find *good* TVRs beat anything in sight. Indeed, TVRs often average higher ratings in single-station cities\* than the very same shows seen "live" in multi-station, hotly competitive cities.



## *60 markets!*

Right now, of course, an advertiser buying CBS television can reach as much as 78% of the available U.S. television audience "live." But to take full advantage of today's television opportunities, he can't afford to pass up the rest of the market.

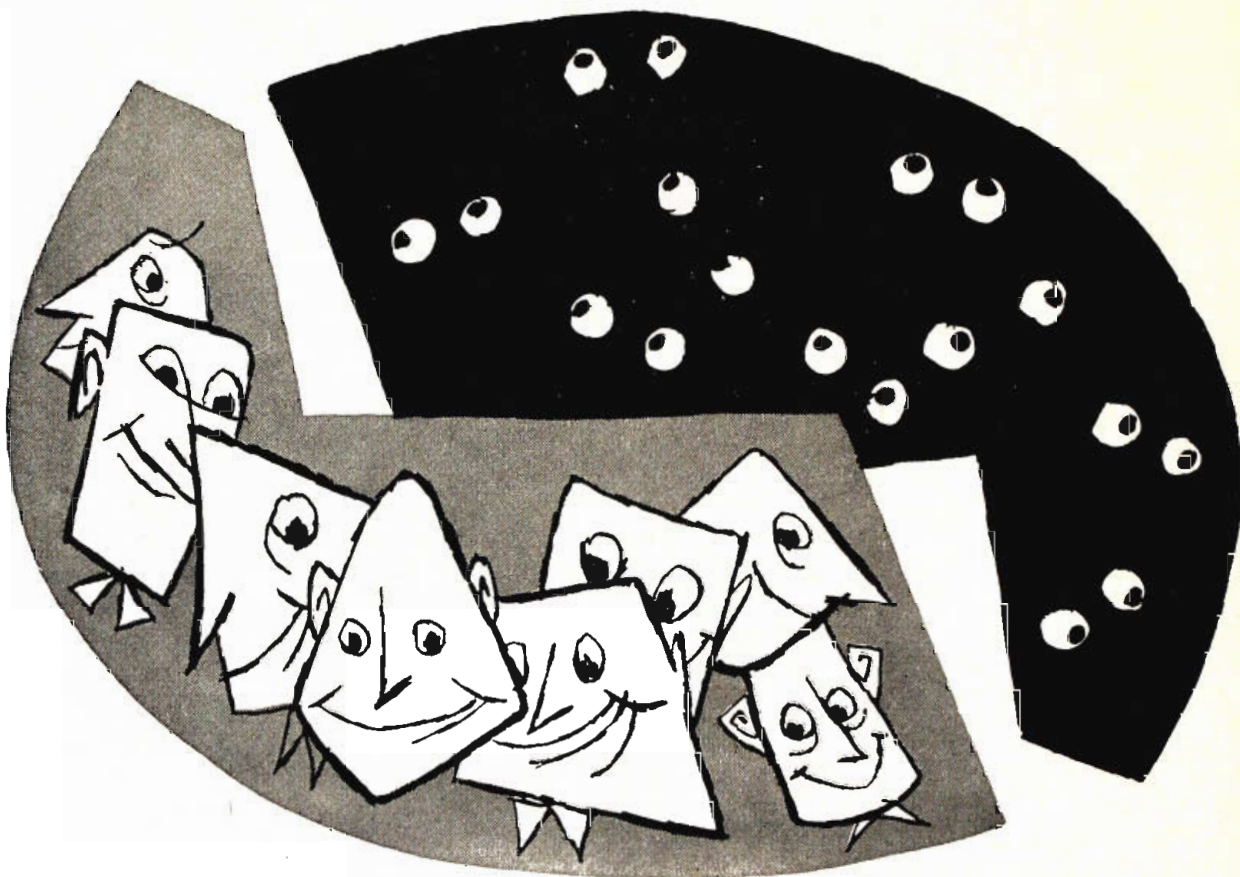
Top shows are top shows anywhere. Most of them, in television as in radio, are of course on CBS. So take your show to its *total* market... but first make sure what you've got is a CBS show.

\*A detailed analysis of present-day television opportunities, with facts and figures important to all advertisers, is available through CBS. If you haven't seen it, we'd welcome the opportunity to show it to you.

## *CBS television*



## In the Dark About Low Budget Television?



## See Daylight with Du Mont Daytime Television

Daytime TV is a bright idea. Naturally Du Mont thought of it first. That's why — network or local — Du Mont Daytime Television costs less for time and talent — does more for you. Let us show you actual cases of programs that far, far more than pay their way in direct sales.



**America's Window on the World**

515 Madison Avenue, New York 22, N. Y. • Phone: MUrray Hill 8-2600

©Copyright 1950, Allen B. Du Mont Laboratories, Inc.



# FOCUS

## Clearance Bottleneck

With so many desirable markets still one-station cities, there will be very little chance this fall for a major advertiser to clear the same time and same day for his program in even half of the 64 TV markets. Situation, because of the freeze, will become increasingly worse as more advertisers get into television. It is doubtful whether there will be much improvement in time clearances until 1952.

Where advertisers want complete coverage they will have to resort to film or kinescope and accept a variety of time periods. With many agencies still reluctant to use kinescope because of quality, CBS has come up with some rather convincing figures. On the General Electric Fred Waring show the average rating in 11 markets where it was telecast live was 26.9. The average rating for the 5 markets where it was shown transcribed was 29.8. Same pattern held true for the Bigelow show last spring with the 5 transcribed markets coming up with a 42.6 average rating or a 10 plus over the 12 live cities at 32.1.

In St. Louis, a major one-station city with a circulation of over 128,000, KSD-TV's station manager George Burbach has had to do some unique juggling and take on a considerable number of transcribed programs in order to provide the local citizens with the best shows. This in spite of the fact that St. Louis is interconnected by cable with the East. Carrying programs of all the networks both live and

kinescoped, the station offers a good chance to evaluate the acceptance of the recorded show. Here the Videodex report for March shows 5 out of the top 10 programs to be kinescoped. Recorded shows are starred on the list below:

Texaco	66.3
Kraft	58.6
*Godfrey & Friends	55.0
Life of Riley	51.6
*Colgate Theatre	50.0
*Bigelow	48.9
Quiz Kids	47.8
*Studio One	45.0
*Waring	44.5
We the People	41.3

And while there are many other qualifying factors that could account for the high ratings of these transcribed shows, it's encouraging to see the relatively high acceptance particularly for the one-station markets where the clearance bottleneck exists. Improvements in quality, though, are being made every day. Both NBC and ABC have come up with new electronic developments to improve the kinescope picture. NBC's applies to an amplifier to be used on the projector and ABC's new method is worked on the actual pick-up of the picture as well.

## 12½" Tube Set For \$99

With receiver prices scheduled for a considerable drop this mid-summer when new lines of major manufacturers are introduced, Macy's jumped the gun with a 12½" tube set for \$99. Many major retailers are now offering their own private brand 16" tube sets for under \$200. With prices coming down like this, manufacturers will undoubtedly pile up new sales records this fall after the summer slump is over. With more than 2,197,275 receivers produced in the first four months, TV will easily double its audience in 1950.

## Audience Aspects

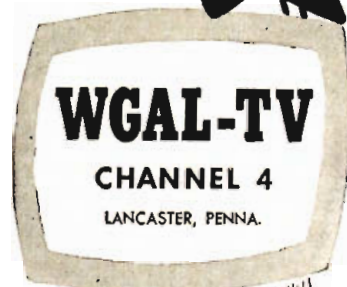
Latest Hooper reports show that the television audience is now larger than AM from 6-10 at night in Baltimore, Philadelphia, New York and Washington. Close behind are Chi-

(continued on page 30)

Important  
in your  
selling



Assures advertisers the clearest picture in this rich, important market. NBC network shows fine local programming—provide an established and growing audience. Many advertisers are now enjoying profitable returns.



The only television station that reaches this large, important Pennsylvania market. Local programming—top shows from four networks: NBC, CBS, ABC and DuMont guarantee advertisers a loyal, responsive audience.

## STEINMAN STATIONS

*Clair R. McCollough,*  
General Manager

Represented by  
**ROBERT MEEKER ASSOCIATES**

New York Chicago  
San Francisco Los Angeles



Weed

is a 2 - pay pioneer

see pages 16 & 17



CHANNEL  
SEVEN

WMAZ-TV

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

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

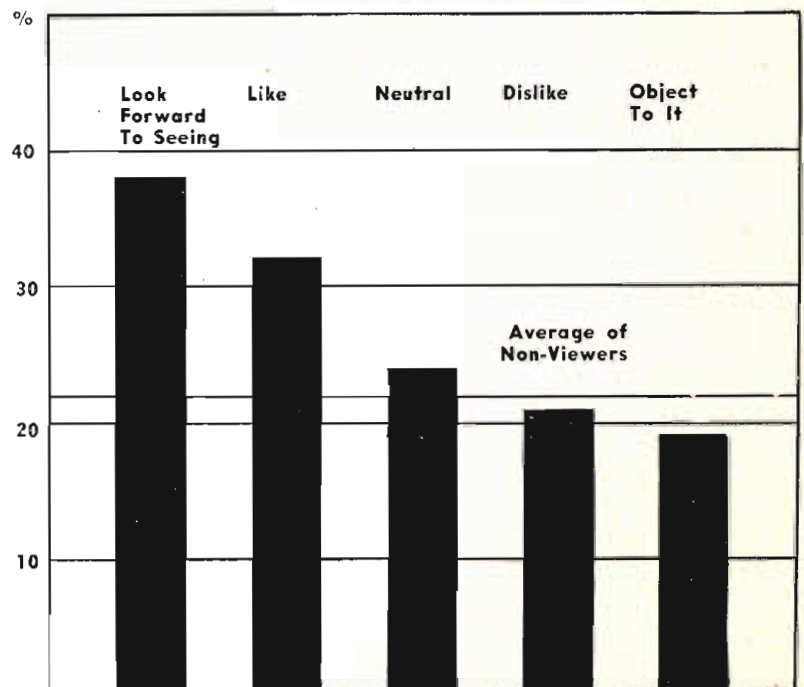
Represented Nationally by  
**ABC SPOT SALES**

## Starch report on commercials

THERE exists considerable confusion regarding the "irritate and sell" type of commercials for both TV and radio. The chart below based on over 80,000 responses (1600 interviews) should go a long way toward clearing up some of this thinking. It is apparent that the persons who are irritated not only are *not* influenced favorably, but are, in a minor degree, actually driven away from the product.

This does not mean that all of the so-called irritating commercials are ineffective. It is quite possible for such commercials with a high percentage of dislikes, to also have a high group on the like side and to have a stronger than normal selling influence on the latter group. Further data on this point will appear at a later date.

PERCENT WHO "WOULD BUY" BRAND ADVERTISED



DATA IS BASED UPON 50 COMMERCIALS  
OF ALL KINDS OVER A PERIOD OF SEVERAL MONTHS



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



## *Charm* ... leads them to the cash register!

A FEW WEEKS AGO when WPTZ took the plunge into afternoon programming, the "Charm Clinic" was scheduled as the Friday edition of our 3:00 P.M. home economics strip.

Featuring Miss Doris Hackett, Philadelphia's Dean of Charm, and an outstanding panel of guest experts such as Frances Burke Kenney, former Miss America, Suzanne Finneran, international model and Joseph of Vincent & Joseph, hair stylists—the program was an immediate success with the distaff side of the Philadelphia television audience.

As you might expect, the "Charm Clinic" was picked up for sponsorship in short order by Oppenheim Collins & Company, one of Philadelphia's smartest specialty stores. And the program is charming customers right up to the cash register!

Like all the other programs in WPTZ's highly successful afternoon schedule, the "Charm Clinic" was designed to render a real service to women and thus develop a "com-

mercially interesting" afternoon audience. That WPTZ has been successful in achieving such an audience, is borne out by such advertisers as these, all of whom are buying *afternoon programs* on WPTZ:

RCA-Victor • Philadelphia Gas Works  
Gimbel Brothers • Sealtest Corporation  
Oppenheim Collins & Company  
Philadelphia Electric Company  
Sylvan Seal Milk Co.

If you have a product which is purchased by housewives—and what isn't?—and want to reach the half-million television homes in the Philadelphia area, drop us a line or see your NBC Spot Sales representative for program and spot availabilities.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA

**NBC**

TV-AFFILIATE



# why tv does not hurt sports attendance

## PART TWO

By **JERRY N. JORDAN** \*

Graduate School, University of Pennsylvania

**I**N the May issue of Television Magazine we reported the factual analysis of 124,000,000 paid admissions which showed that television did not hurt sports attendance. Obviously, TV prevents some people from going out to see some games. All of us know of such cases personally. Our study, as well as most other studies, shows there is a marked decrease in attendance among short-term owners in the general public. But knowing this, and despite a slight drop in National Income, it is still a fact that the most widely televised sport—college football—actually had a 3.9% attendance gain in 1949. Baseball, with more hours on television than any other sport, decreased attendance only 0.7%. One of the most challenging aspects of this study was to try to determine why television did not hurt sports attendance.

### Baseball

In order to test the *length of ownership* theory we went out to the ball park and surveyed the paying customers who were actually in the grandstands, boxes and bleachers. (Figure 1). We picked two dates. One was the A's-Washington doubleheader on September 25th. Neither team was in the first division—only 4,714 fans were in the stands. The crowd represented real dyed-in-the-wool baseball fans. The other game was Phillies-Brooklyn on October 2nd. That game had much to do with who won the pennant. It was a

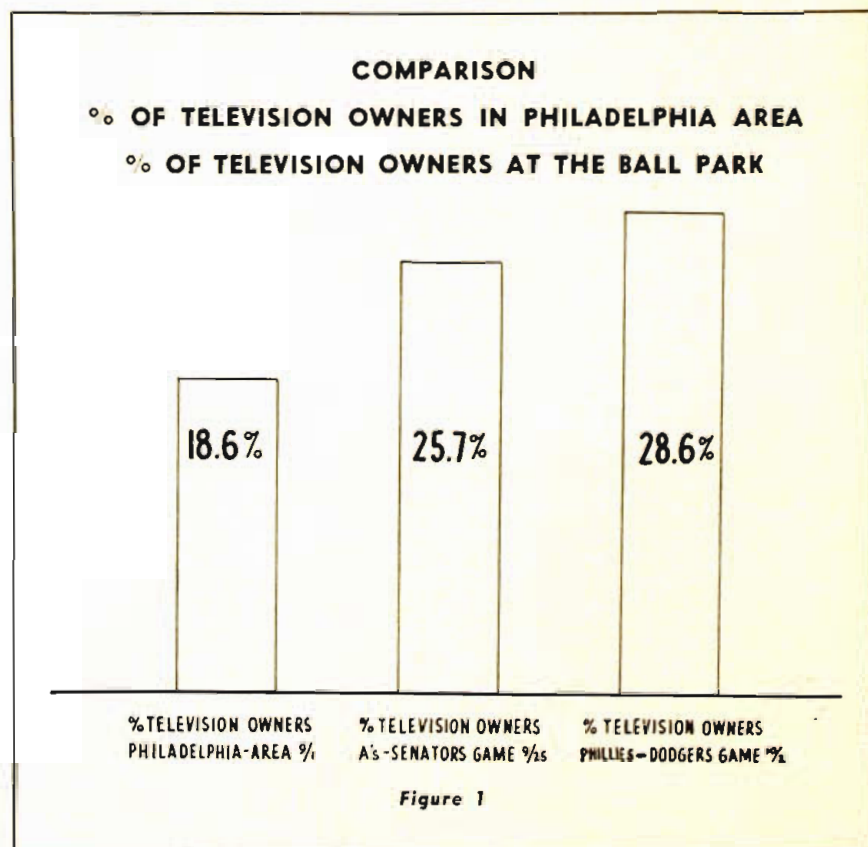
sellout of 37,217. The sports loving public was present.

Both games were played on Sunday afternoon, a time when men were at home and could stay home to watch over television if they wanted to.

On September 1st, 1949, 18.6% of the families in Philadelphia owned television sets. 25.7% of the

fans at the A's-Washington game were TV-owners; 28.6% of the people at the Phillies-Brooklyn game were TV-owners.

And, here was the real factor, 59% of the television owners in the ball park had owned their sets for more than one year—twice as high as the percentage among set owners in Philadelphia at that time (28%).





In every group tested, long-term owners showed higher attendance than either short-term owners or non-owners.

TV creates new fans, too. In reply to the question: "How did other members of your family get interested in baseball?"—TV owners gave television as the number one reason.

### Football

College football, largest of all spectator sports in dollar volume, actually increased attendance last fall despite a 3.7% decline in full time student enrollments.

Again the answer was *length of ownership*, plus the fact that alumni (who form the nucleus of football's

The same pattern held true in season ticket sales. 29% of the general alumni were TV owners. 30% of the persons who bought season tickets for the first time last year were TV owners. And 40% of the regular season ticket buyers were TV owners.

A word of caution must be inserted here. This very high incidence of TV ownership among regular season ticket buyers, and the continually recurring high attendance of long-term owners does not necessarily mean that television has increased their attendance. Our study has shown definitely that sports fans were among the first to buy TV sets, so we would expect their attendance to be higher.

Also, persons who bought their sets several years ago were generally in the upper income brackets, and had more money to spend on sports.

Everyone knows the home audience percentage among television owners is larger than the percentage among radio owners for sporting events. This fact is often construed to mean that TV hurts attendance at the park.

In a study of Philadelphia alumni we found that 20% more TV owners either watched or listened to University of Pennsylvania football games than non-TV owners. However, about the same percentage of owners (42%) and non-owners (40%) went out to see the games frequently. In other words the increase in size of the TV home audience came from persons who formerly had little or no interest in the games, not from persons who formerly attended the games.

This increased interest created through television is very important to sports. Interest must come before attendance. Without interest there would be no attendance.

Less than half the men in the Philadelphia area (46%) went to see a football game of any kind last fall. Only 45% of the men went out to see either the A's or the Phillies even once last season. Very probably a considerably smaller percentage of women went to sporting events.

Figure 3 explains what I mean. It is the story of what television owners in New York were doing on Saturday, November 5, 1949.

That was a big TV football day. Four important games—Fordham—  
(continued on page 27)

### ATTENDANCE AT SHIBE PARK AND THE TELEVISION AUDIENCE AT HOME

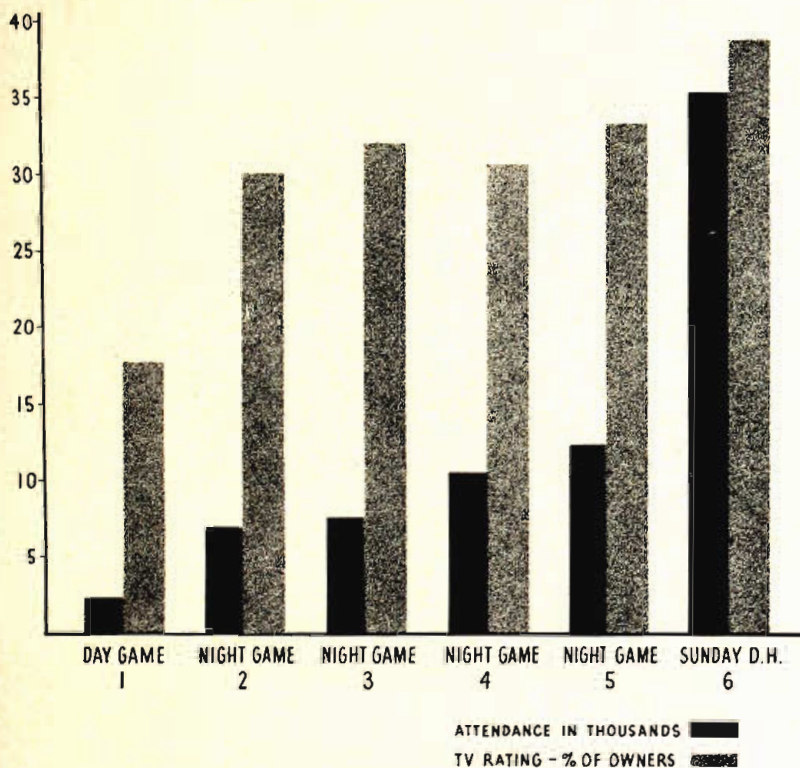


Figure 2

We also found that the size of the TV home audience had no effect on attendance at the park. (Figure 2). The grey bars are TV audience ratings; the black bars represent paid admissions. The home audience is smallest for day games, when attendance is lowest. It is fairly stable at night games regardless of attendance. And it is largest on Sundays, when attendance is largest. The home audience follows the same pattern as attendance. Free time and an exciting game, the same factors that draw a large crowd to the ball park, also draw people to their TV sets.

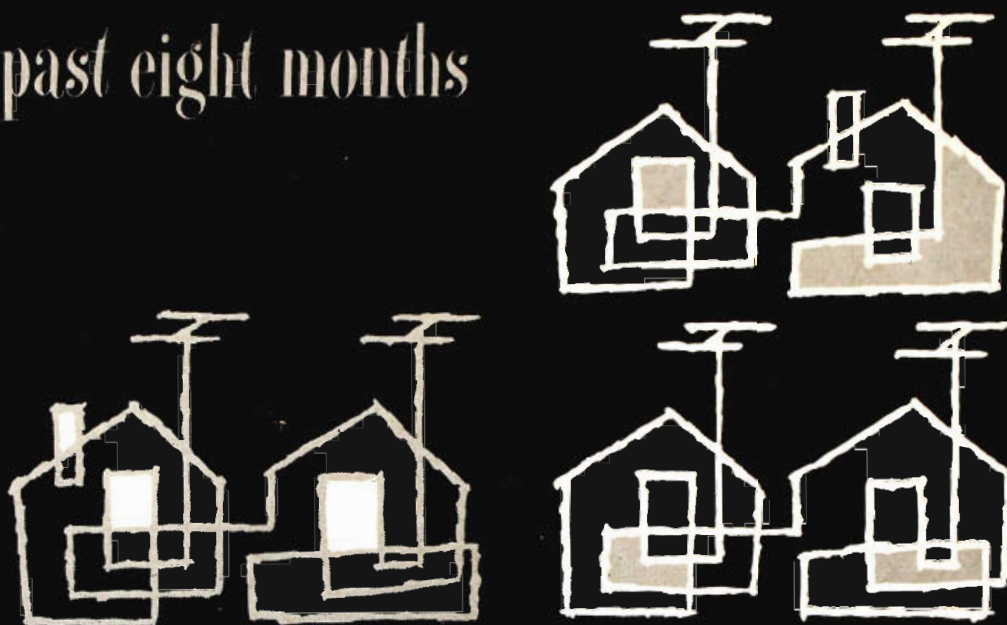
big crowds) are not affected by TV ownership to the same extent as the general public—probably due to their strong college ties.

The short-term TV owners among alumni do not show any hurt from TV. Their attendance rate is the same as non-owners. Again the long-term owners have a higher rate than either group. In a sample of alumni (non-season ticket buyers) in the Philadelphia area, we found that 39% of short-term owners attended University of Pennsylvania games frequently last fall; 40% of non-owners did; and 46% of long-term owners attended frequently.



IN EIGHT MAJOR MARKETS

# television circulation has doubled in the past eight months



moller

Since October 1, television circulation in eight major markets\* has increased from 1,764,900 to 3,578,000.

In these same markets, a one-minute announcement on each leading television station cost a total of \$730 gross in October. Today the same service costs \$1,040 gross . . . a cost increase of only 42%.

During this period when television circulation doubled, the cost for reaching each home has decreased by 28%.

No advertising medium is increasing in circulation so rapidly. No advertising medium is decreasing in cost-per-thousand so substantially. Your Spot television campaign will undoubtedly

include several of the markets listed below. You'll find that in each market, the station represented by NBC SPOT SALES will produce the best results for your product.

	Television Circulation†	Television Station
*New York	1,300,000	WNBT
Chicago	496,000	WNBQ
Philadelphia	491,000	WPTZ
Los Angeles	494,000	KNBH
Boston	368,000	WBZ-TV
Cleveland	223,000	WNBK
Washington	128,000	WNBW
Schenectady-Albany-Troy	78,000	WRGB
<b>Total . . .</b>	<b>3,578,000</b>	

†NBC Research Dept. estimates, May 1, 1950

**NBC**

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

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO





### SNOW CROP'S TV TALENT TRIANGLE

*Imogene Coca, Faye Emerson and Sid Caesar*

## *snow crop's* FROZEN FOOD TV FLURRY DEVELOPS INTO BLIZZARD

TV is giving every indication of being an ideal medium for selling frozen foods, according to H. T. Hamilton, Jr., Advertising Manager, Snow Crop Marketers Division of Clinton Foods, Inc. In fact, Snow Crop is currently devoting a major portion of its advertising budget to a 32-station TV campaign featuring the Snow Crop family of frozen concentrates and has already signed a contract to sponsor a full half-hour on NBC's Saturday Night Revue for 13 weeks next fall.

The decision to place major emphasis on selling through TV was reached after Snow Crop's first television experiment with the Sid Caesar-Imogene Coca spot on NBC's "Your Show of Shows." This Max Leibman production was bought on a five-week test basis to check the possibilities of the medium and to establish distribution for Snow Crop's latest product . . . frozen coffee concentrate.

Virtually unknown except in five test cities before TV brought it into the national sales picture, frozen coffee was put into retail distribution rather quickly due entirely to consumer demand generated by the TV show. Strictly on the strength of the TV promotion, dealers large and small began to stock the new

Snow Crop coffee to an extent that within a period of a few weeks coffee has become one of Snow Crop's fastest-moving products.

As further evidence of its confidence in TV as a year-round promotion vehicle, Snow Crop followed up its original participation, on June 7th, with a brand new show . . . "Fifteen With Faye" . . . starring Faye Emerson. This 13-week summer program has an informal—"at-home"—format. Interest and variety are developed via a series of guest stars who visit with Miss Emerson each week.

Snow Crop is anything but "commercial happy." All sales messages will be worked in as painlessly as possible. Plans call for Miss Emerson to work in integrated plugs for the new frozen coffee concentrate along with Snow Crop orange juice and lemonade. Ken Banghart . . . who announces . . . will of course lend his services as well.

"Fifteen With Faye" is seen live on Wednesdays at 8 p.m. Eastern Daylight Time over an NBC network. Twenty-five other TV stations stretching as far west as Phoenix, Los Angeles and San Francisco will carry the show via kinescope.

Snow Crop gave its new sum-

mer show an unusual send-off on June 1st with what is believed to be history's first food fashion show. The event was staged in the Rainbow Room of Radio City, with Miss Emerson acting as official hostess.

Over two hundred guests were on hand, representing the nation's leading food experts, columnists and television writers. In a half-hour show, supervised by home

(continued on page 32)

Snow Crop's Prexy, J. I. Boone, chats with Faye over product





# why do these ratings differ?

HOOPER		NIELSEN		PULSE		VIDEODEX	
APRIL		APRIL 9-29		APRIL 1-7		APRIL 1-7	
1. Texaco Star Theater	65.5	1. Texaco Star Theater	70.0	1. Texaco Star Theater	60.1	1. Texaco Star Theater	73.3
2. Talent Scouts	53.9	2. Toast of the Town	57.7	2. The Goldbergs	46.8	2. Talent Scouts	60.9
3. The Goldbergs	50.2	3. Talent Scouts	56.3	3. Toast of the Town	42.8	3. Toast of the Town	54.8
4. Toast of the Town	46.7	4. Lights Out	42.4	4. Talent Scouts	41.8	4. The Goldbergs	52.4
5. Lights Out	40.2	5. Fireside Theater	41.7	5. Studio One	39.2	5. Godfrey & Friends	48.2
6. Godfrey & Friends	38.3	6. Philco TV Playhouse	41.3	6. Sat. Night Review	36.1	6. Sat. Night Review	44.5
7. Studio One	38.0	7. Man Against Crime	39.4	7. Philco TV Playhouse	33.6	7. Philco TV Playhouse	44.3
8. Suspense	31.4	8. Godfrey & Friends	38.2	8. Godfrey & Friends	33.0	8. Studio One	39.7
9. Cavalcade of Sports	30.6	9. Sat. Night Review	37.4	9. Lights Out	31.6	9. Kraft TV Theater	37.2
10. Sat. Night Review	30.5	10. The Goldbergs	37.0	10. Suspense	31.0	10. Suspense	35.5

COMPARE the tables of audience ratings for the 10 top leading network shows given above. There are differences in ratings which in some cases are considerable and important—in fact, enough different to change the order of rank as reported by the four leading program rating services. These tables are all based on April New York audience ratings and in the case of Pulse and Videodex for the very same week.

In all research there must be a margin for error, but the difference in some ratings is also no doubt due to the methods and selection of sample audiences. Which method is most accurate is a question that would lead to endless and perhaps pointless debate. So Television Magazine has asked each of the services to state the case for themselves. Their statements follow:



## HOOPER'S ANSWER

C. E. Hooper

The basis for the accuracy of the coincidental rating lies in the fact that it is truly an audience measurement, in that one has to be either listening or looking to be counted;

that the information is gathered from the only people who possess it, the listeners or lookers themselves; and at the only time they can give it with accuracy, namely, during the program and before they forget. Furthermore it is based on sample sizes typically larger than it is feasible to employ in the application of any other method.

The coincidental method has a further advantage of lending itself to application to great numbers of random homes in individual localities. As a result it serves to provide valid records of change, particularly radio-TV comparisons—radio compared with radio, TV compared with TV and radio with TV—where the biggest changes are taking place, namely in individual markets.

Another exclusive of the coincidental is the ability in the interview to accumulate information on the listening or looking to all receivers in the home at the time of the interview thus securing representation in the results obtained from each home of the audience to AM plus FM plus TV receivers in whatever combination they are represented in that home.

The telephone coincidental may be expected to differ from mechanical or electronic measurements, in the same area, to the degree that "tuning" differs from "listening" or "looking." The telephone coincidental will differ from "aided-recall" measurements, in the same area, to the degree that (1) the respondent's memory of listening

or looking differs from actual "listening" or "looking," (2) to the degree that the respondent is "aided" or otherwise prompted during the interview, and (3) to the degree that the sample of persons interviewed differs from a sample of persons "not at home," "home not listening or looking" and "looking or listening" at the time the program was actually on.

The telephone coincidental may be expected to vary materially from any or all "unadjusted" diary ratings. The presence of the diary in the home, in the pocket of the respondent, or hanging on the knob of the receiver prompts listeners or lookers to tune during the "test" week the programs normally listened to but not necessarily every week. This results in inflation. The degree of this inflation bears a direct relationship to (a) the nature of instructions and degree of contact of surveyors with respondent during "test" week, (b) size of reward given for keeping record, (c) amount of "sell" applied to respondent when contact was established, etc., etc. None of the above invalidates the diary for use in establishing differences between groups. All of the above invalidates it for use in audience size measurement.

Inflationary influences in method will always be seen to affect lower rating shows more than higher rating shows. Reason: the top possible rating (100.0%) sets a limit on inflation in the higher ratings.

This phenomenon may be expect-



ed to show up but little in your table as I understand it is the ten top rating programs of several surveys that are listed.



### NIelsen'S ANSWER

A. C. Nielsen

The accuracy of any program rating depends upon the degree of accuracy existing in these three respects:

- (1) Accuracy of the basic data from each home.
- (2) Accuracy with which sample homes are selected—to insure that they are representative of all homes.
- (3) Accuracy arising from the size of the sample.

In respect to items "1" and "2" the accuracy of Nielsen Ratings for New York TV area is substantially 100%. Home data are gathered by infallible electronic devices, and home selection is done by the most up-to-date scientific techniques — with no compromise regarding quality of the work. Every kind of home is represented, urban and rural, telephone and non-telephone, rich, medium and poor — large, medium and small families — all levels of age, education, etc., all in proper proportions. Only by the inclusion of all kinds of homes can a *true* measure of audience size for each television program, for each broadcast of the television program, be obtained.

In respect to item "3" (size of sample) 100% accuracy is of course impossible. Nielsen Television Index policy is to use a sample which, while practicable from an economic standpoint, is of sufficient size to insure a satisfactory level of accuracy for commercial purposes.

Advertisers and agencies have long recognized the need for sound measurements of the circulation of each advertising medium. Nielsen Television Index provides the first true "circulation" figures for television programs, i.e., the number of homes reached. Obviously this is important, for television is reaching and selling homes, not abstract percentages. Unless a percentage rating can be projected, it is nothing

more than an arbitrary "index" of questionable value, and a rating is projectable only when all of the following requirements are met:

- (1) Basic data (from each home) must be indisputably accurate. If the basic facts are wrong, no projection process can make them right.
- (2) Sample homes must be truly representative. Every type of home, each in its correct proportion.
- (3) Normal habits of homes must not be altered (by the research). If habits are altered, the homes are no longer representative.
- (4) Sample must be adequate in size—to keep the statistical error within practicable commercial range.
- (5) All data used in measuring the audience to a specific telecast must be obtained from that particular telecast—not from previous telecasts of the same program.

NTI Service meets all of these requirements.



### PULSE'S ANSWER

Sidney Roslow

If there are differences between TelePulse ratings and those of other research companies, we might consider some of the following:

1. The Pulse sample, to which you refer, in New York is now based on 250 TV families visited and interviewed for each day of the week, so that a rating per ¼ hour is based on 250 TV homes.
2. These homes have been drawn in ten counties of the New York metropolitan area, using a probability-cluster design sample. We have not looked for TV antennas, nor have we gone to stations or manufacturers for names of TV families. Our sample has been drawn from house-to-house interviewing.
3. Our method is a personal interview method, in which the

interviewer visits and interviews people in their home beginning at 6 PM. This insures a family interview, in which the interviewer can talk with all members of the family who have done TV viewing.

4. The sample is a constantly changing but representative and equivalent sample of 250 families each day for eight days in a month for each month in a year.
5. We are employing a roster aided recall technique, whose accuracy and validity we believe we have established and verified by our recent Simul-Pulse-house-to-house coincidental interviewing.

It is not my intention to criticize other surveys and my remarks are not to be construed as criticism of other surveys. I have intended only to present the Pulse story in a positive manner. Furthermore, it may well be that differences between research companies are all within the realm of errors involved in measurement.



### VIDEODEX'S ANSWER

Allan Jay

Why Videodex measures true audience size accurately according to the actual ownership of TV sets in the area.

1. The radius of the market covered by a Videodex sample is 50 miles. This affords a true basis for projecting the individual rating to the full radius of the market accounting for urban, suburban and rural TV homes in proper proportion to the density of sets.

2. The sample size in New York is 700 reporting TV homes for every ¼ hour period. Here there are eight possible situations that may occur. Either a set is off, or if it is on, is tuned to one of seven channels. The Videodex sample of 700 homes is of adequate size to measure these eight possible situations with a reduced margin for error and is larger, for each ¼ hours, than the other sources of rating data combined.

(continued on page 32)



## OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of area)	Receiver Circulation (May 1)
Albuquerque—11.0	3,108
KOB-TV (A, C, D, N)	
Ames-Des Moines—8.7	10,360
WOI-TV (A, C, D, N)	
Atlanta—16.1	37,500
WSB-TV (A, N, P)	
WAGA-TV (C, D)	
Baltimore—23.0	165,843
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
Binghamton—10.3	13,185
WNEF-TV (A, C, D, N)	
Birmingham—6.8	13,332
WAFM-TV (A, C, P)	
WBRC-TV (D, N)	
Bloomington—5.9	5,900
WTTV (A, C, D, N)	
Boston—27.8	367,631
WBZ-TV (N)	
WNAC-TV (A, C, D, P)	
Buffalo—26.8	93,288
WBEN-TV (A, C, D, N)	
Charlotte—8.2	14,230
WBTV (A, C, D, N)	
Chicago—31.8	493,938
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati—33.2	128,000
WKRC-TV (C); WLW-T (N); WCPO-TV (A, D, P)	
Cleveland-Akron—32.0	224,000
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
Columbus—29.3	66,400
WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	
Dallas-Ft. Worth—17.8	52,500
WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	
Davenport-Rock Isl.—9.2	10,428
WOC-TV (N, P)	
Dayton—20.1	66,000
WHIO-TV (A, C, D, P); WLW-D (N)	
Detroit—28.7	240,224
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie—22.9	24,485
WICU (A, C, D, N)	
Ft. Worth-Dallas—17.8	52,500
WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	
Grand Rapids—14.2	31,185
WLAV-TV (A, C, D, N)	
Greensboro—5.6	11,475
WFMY-TV (A, C, D, N)	
Houston—10.0	21,900
KLEE-TV (A, C, D, N, P)	
Huntington—6.2	8,500
WSAZ-TV (A, C, D, N)	
Indianapolis—12.7	35,692
WFBM-TV (A, C, D, N)	
Jacksonville—10.3	9,978
WIMB-TV (A, C, D, N)	
Johnstown—8.6	21,400
WJAC-TV (A, C, D, N)	
Kansas City—12.4	34,267
WDAF-TV (A, C, N)	
Lancaster—52.7	44,804
WGAL-TV (A, C, D, N)	
Lansing	7,440
WJIM-TV (A, C, D, N)	

• SEATTLE 1

• SALT LAKE CITY 2

• SAN FRANCISCO 3

• LOS ANGELES 7

• ALBUQUERQUE 1

• SAN DIEGO 1

• PHOENIX 1

### JUNE, 1950

Receivers as of May 1 6,278,173  
 Operating Stations: 104  
 Market Areas: 60  
 CP's issued: 5  
 Applications pending: 351

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

**Weed** pioneer  
 and company



NEW YORK

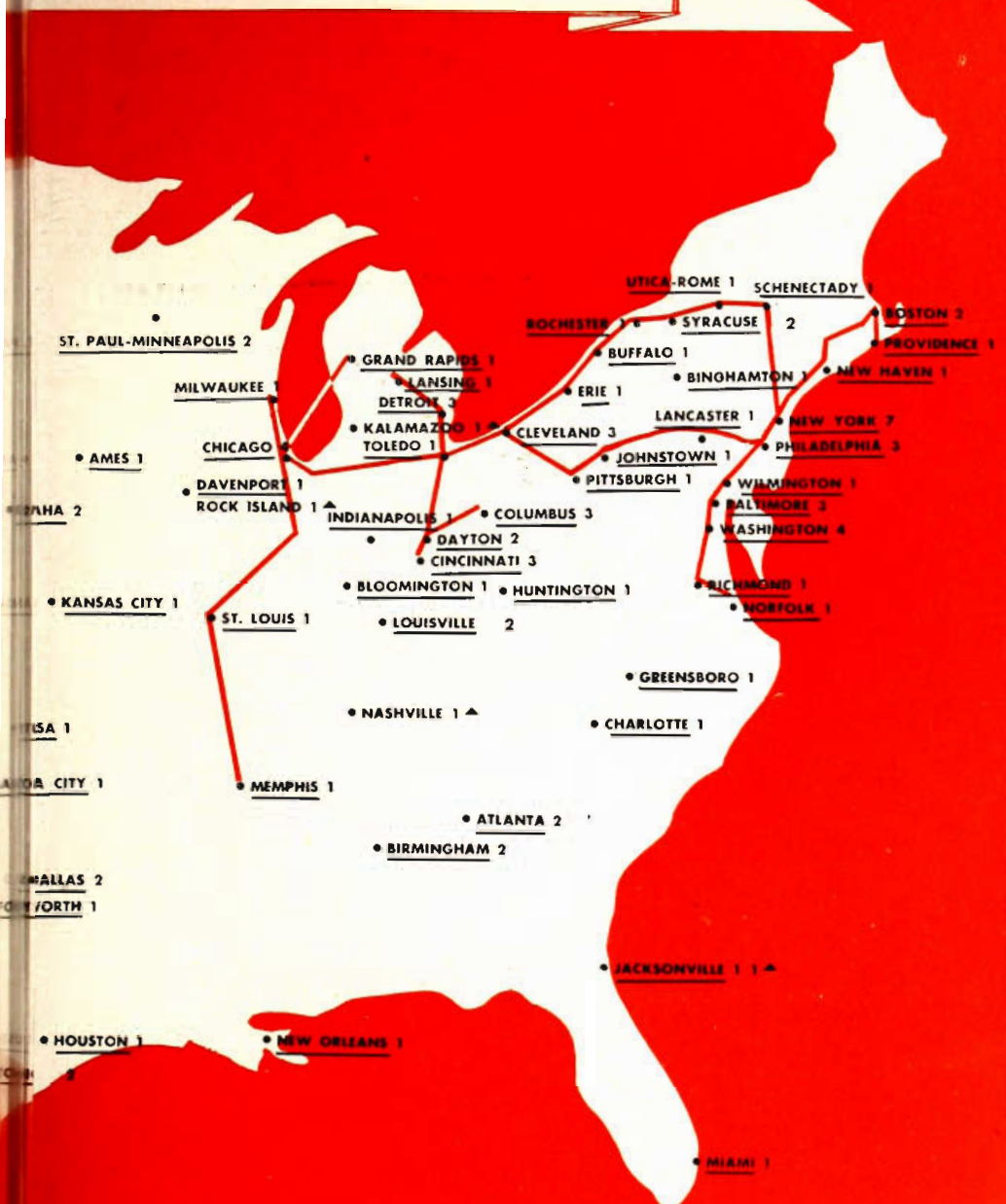
BOSTON

CHICAGO

DENVER

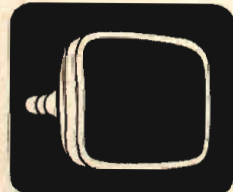


# IE'S STATUS MAP



Los Angeles—38.5	530,645
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (D); KTTV (C); KECA-TV (A)	
Louisville—16.5	32,115
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—19.6	34,706
WMCT (A, C, D, N)	
Miami—21.1	24,800
WTVJ-TV (A, C, D, N)	
Milwaukee—35.4	110,816
WTMJ-TV (A, C, D, N)	
Minn'polis-St. Paul—24.8	88,700
KSTP-TV (N); WTCN-TV (A, C, D, P)	
New Haven—21.1	77,500
WNHC-TV (A, C, D, N, P)	
New Orleans—12.8	26,276
WDSU-TV (A, C, D, N)	
New York—40.0	1,504,301
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX	
Norfolk—7.6	15,374
WTAR-TV (A, C, N)	
Oklahoma City—19.7	27,117
WKY-TV (A, C, D, N)	
Omaha—17.3	23,623
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—41.6	491,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—15.6	7,720
KPHO (A, C, D, N)	
Pittsburgh—15.2	105,000
WDTV (A, C, D, N)	
Providence—6.0	56,511
WJAR-TV (C, N, P)	
Richmond—25.3	29,073
WTVR (C, D, N)	
Rochester—20.2	39,357
WHAM-TV (A, C, D, N)	
St. Louis—25.5	128,000
KSD-TV (A, C, D, N, P)	
Salt Lake City—17.2	16,000
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—11.5	15,480
WOAI-TV (A, C, N); KEYL-TV (D, P)	
San Diego—33.0	37,000
KFMB-TV (A, C, N, P)	
San Francisco—6.6	55,000
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy—30.8	78,000
WRGB (C, D, N)	
Seattle—10.2	29,000
KING-TV (A, C, D, N, P)	
Syracuse—22.3	44,528
WHEN (A, C, D); WSYR-TV (N)	
Toledo—17.4	42,500
WSPD-TV (A, C, D, N, P)	
Tulsa—20.6	25,678
KOTV (A, C, D, N, P)	
Utica-Rome—10.2	13,200
WKTV (A, C, N)	
Washington—28.8	128,100
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington—18.9	34,742
WDEL-TV (D, N)	
<b>OPENING DATES:</b>	
WHBF-TV, Rock Island, July 1.	
WSMT, Nashville, Sept. 6; WKZO, Kalamazoo, Summer, 1950; WJAX-TV, Jacksonville, Fall, 1950;	

television



station



representatives

SAN FRANCISCO

ATLANTA

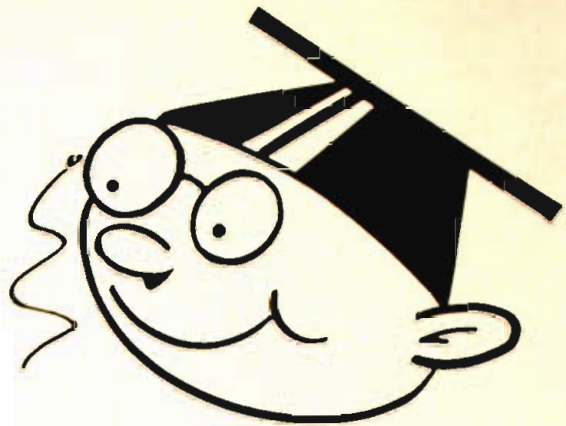
HOLLYWOOD



thank you professor!!

THE NOW FAMOUS WOODBURY COLLEGE  
IMPARTIAL SURVEY SHOWS THAT WHEN ASKED . . .

“which station do you  
use most?”



**KLAC-TV** was *more popular* than  
five other stations in the Los Angeles area

*Based on a survey of 3000 TV set owners in the  
16 Economic Districts of Los Angeles*

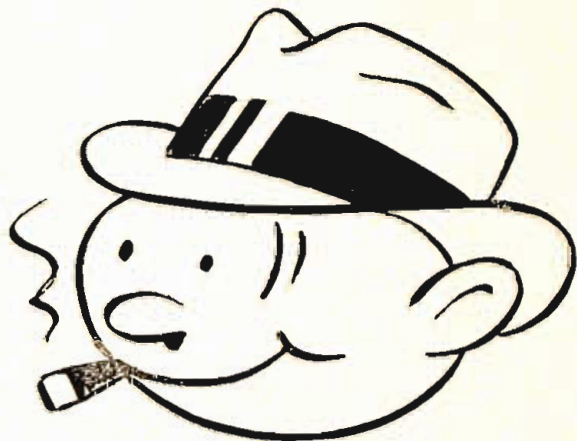
*\*Ask your Katz Agency representative for copies of this survey*

. . .

thank you Mr. Sponsor!!

IN THE MONTH OF APRIL

**KLAC-TV** had in  
excess of 1850 Advertising Units...



*A unit of advertising is a spot—a participation or a sponsored program*

. . .

**LOOK FOR THE SPONSORS . . .**

**THAT'S WHERE THE LISTENERS ARE**

**KLAC-TV** LUCKY CHANNEL **13**

HOLLYWOOD • CALIFORNIA

*\* Represented nationally by Katz Agency, Inc., New York*





"On the Avenue"  
McNellis and Grauer

CHARACTERISTIC of most of the networks, NBC, in a routine call, made a last minute pitch offering us sponsorship, for any of our clients, of the two hour Easter Parade on their full, interconnected television network. Because we have one of the biggest spending fashion accounts in the country, it seemed to us to be a likely possibility for Picturesque Stockings, made by the Sanson Hosiery Mills.

Picturesque, had, by this time, (two weeks before Easter) lined up a large, nationwide, newspaper campaign in every principal city in the country tying the stockings in with Spring and Easter fashions. This campaign was not a cooperative in which local stores participated financially, but was to be paid fully by Sanson.

The logic of the tie-in between the Easter Parade, its perfect connotation of the latest in Spring fashions, the general high tone of the atmosphere plus the inescapable fact that a network television show, at this time, would dominate the television audience, made the client quickly decide to act on our advice. He cancelled his newspaper campaign and diverted that budget to the television coverage.

Immediately with the decision to do this, a letter from the president of Sanson was sent to the president

## one shots can pay off .

HOW SANSON HOSIERY MILLS USED NEW YORK  
EASTER PARADE FOR FASHION SALES PROMOTION

By HOWARD G. BARNES

Vice President, Dorland, Inc.

of each store within the coverage of the interconnected network (29 cities), plus all of the suburban shops which were active outlets for the product, explaining what was to be done and asking their cooperation in getting behind the program promotion-wise within the store, in local newspapers, buses, television programs, etc. A similar letter was sent to the stocking buyer and merchandising supervisor of each of these stores.

NBC promotions tied in with this in a number of directives to its outlets. The local NBC stations called on the various stores to further arouse their cooperative interest. A national publicity campaign, (to the 29 cities) was launched, along with NBC's on-the-air program promotions, to implement a rounded attack-from-every-quarter. Because of the extremely short period of time before the date of telecast, such a highly integrated promotional campaign was mandatory. The response at the local station level and the local store level was more than gratifying; it was sensational, with a majority of the stores placing posters in their elevators and throughout the store, taking ads in newspapers and making special displays of stockings in street windows and on the stocking counters, indicating that . . . this is the stocking to be

seen on the NBC Easter Parade.

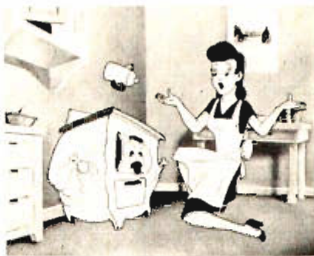
All the stores were informed that they should consider themselves co-sponsors. Many of them gratefully adopted this attitude in promoting the show in their local communities.

(continued on page 29)

**ON TELEVISION**  
**D. J. HEALY SHOPS**  
**and PICTURESQUE**  
**STOCKINGS**  
present  
**THE EASTER PARADE**  
from  
**FIFTH AVENUE, New York**  
•  
**Sunday, April 9**  
**12 Noon to 2 P.M.**  
**WWJ-TV Channel 4**  
**D.J. Healy SHOPS**

Dealers advertised the event in advance





Series of TV spots and theatre screen commercials combining ingenious cartoon animations with live action photography feature complete line of Frigidaire home appliances. Alexander field force arranges for dealer use of these films.

ADVERTISER

Frigidaire Division  
General Motors Corp.

AGENCY

Foote, Cone & Belding

PRODUCED BY

**ALEXANDER FILM CO.**  
COLORADO SPRINGS, COLO.



Technical know-how and unusual photography are combined in a series of action-packed demonstration commercials featuring '51 models of Kaiser and Frazer automobiles. These TV spots are available to K-F dealers on low-cost rental basis by Alexander representatives throughout the country.

ADVERTISER

Kaiser-Frazer Corp.

AGENCY

Wm. H. Weintraub & Co., Inc.

PRODUCED BY

**ALEXANDER FILM CO.**  
COLORADO SPRINGS, COLO.



This singing cartoon TV spot commercial, constructed for repetition, spearheaded test campaign which brought Real Gold top sales position over highly competitive field in first 30 days. Film uses unique announcer and vocal chorus technique.

ADVERTISER

Real Gold Quick-Frozen Orange Juice

AGENCY

J. Walter Thompson Company

PRODUCED BY

**FIVE STAR PRODUCTIONS**  
6526 SUNSET BLVD., HOLLYWOOD 28, CAL.  
HOLLYWOOD 9-5280



Six different costumes of a weekend wardrobe are ingeniously shown in this commercial, one of a series of live action one minute tabloid TV style shows for Celanese.

ADVERTISER

Celanese Corp. of America

AGENCY

Ellington & Company, Inc.

PRODUCED BY

**GRAY-O'REILLY STUDIOS**  
480 LEXINGTON AVE., NEW YORK 17, N. Y.  
PLaza 3-1531



"Mr. Boh," on his motorcycle, opens one of the six 1-minute spots advertising Bohemian Beer. Sparkling live-action shots of the product, used throughout the series, were combined with varied approaches of inexpensive animation and simple trick photography to obtain wide variety in all six commercials.

ADVERTISER

The National Brewing Co.

AGENCY

Owen & Chappell, Inc.

PRODUCED BY

**NATIONAL SCREEN SERVICE**  
1600 BROADWAY, NEW YORK 19, N. Y.  
Circle 6-5700  
OFFICES IN 30 OTHER CITIES



# current film commercials

AN ADVERTISING  
DIRECTORY OF PRODUCERS  
AND THEIR WORK



Easy cleaning action and many uses of Glass Wax are vividly demonstrated in this 1-minute live action commercial. Other Gold Seal products in this series of television commercials include Wood Cream, Self-Polishing Floor Wax and Snowy Bleach—Gold Seal's newest product.

ADVERTISER  
Gold Seal Co.  
AGENCY  
Campbell-Mithun, Inc.  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



One outstanding editorial feature of each current issue of "Woman's Day" is highlighted in this monthly series of 1-minute television preview commercials. Currently featured are patterns for self-made John Frederic's designed bags.

ADVERTISER  
Woman's Day Inc.  
AGENCY  
Paris & Peart  
PRODUCED BY  
**SARRA, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD



Close-up of narrator flipping pages of this guide book dissolves into alluring series of panoramic views of beaches, lakes and mountains. Effectively sells vacation attractions of Empire State.

ADVERTISER  
New York State  
Dept. of Commerce  
AGENCY  
Batten, Barton, Durstine & Osborne, Inc.  
PRODUCED BY  
**SEABOARD STUDIOS, INC.**  
157 EAST 69th STREET, NEW YORK 21, N. Y.  
Regent 7-9200



Distinguished TV programs like Studio One (CBS) demand distinguished commercials. Recognition of this quality is evidenced by the AAAA Television Committee's selection of this 1-minute live action Westinghouse commercial as outstanding example of institutional "sell." Features Westinghouse installations in Brooklyn-Battery Tunnel.

ADVERTISER  
Westinghouse Electric Corporation  
PRODUCED BY  
**FLETCHER SMITH STUDIOS, INC.**  
1585 BROADWAY, NEW YORK 19, N. Y.  
JUdson 6-3950



Delicate problem of advertising foundation garments on TV without violating station restrictions is adroitly solved in this series for Warner Brothers. Device of Fairy Godmother delivers "sell" and points up WB magazine advertising.

ADVERTISER  
The Warner Brothers Co.  
AGENCY  
C. J. LaRoche & Co., Inc.  
PRODUCED BY  
**SPECIAL PURPOSE FILMS, INC.**  
44 WEST 56th STREET, NEW YORK 19, N. Y.  
JUdson 6-0020



## current film commercials

AN ADVERTISING  
 DIRECTORY OF PRODUCERS  
 AND THEIR WORK

For screenings and further information write the producers direct!



"The Director" is TV/FILMS' 57th commercial produced for Bulova. It includes live action with animation overlays, vignetted live inset scenes, special music score. This is the first in a new series of 20-second spots.

ADVERTISER  
 Bulova Watch Co.  
 AGENCY  
 The Biow Company, Inc.

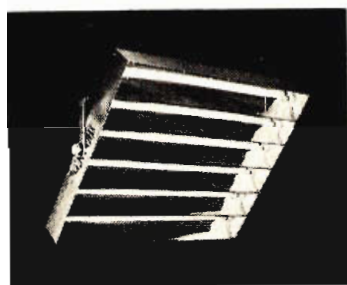
PRODUCED BY  
**TV/FILMS, INC.**  
 11 EAST 48th STREET, NEW YORK 17, N. Y.  
 Plaza 9-7888



"In a food rut—in a food rut?" asks this record player until the needle is removed. This strong, attention-getting device introduces relief for housewives' culinary monotony with a variety of lusciously photographed dishes prepared with Borden's cottage cheese.

ADVERTISER  
 The Borden Company  
 AGENCY  
 Young & Rubicam, Inc.

PRODUCED BY  
**VIDEO VARIETIES CORP.**  
 41 EAST 50th STREET, NEW YORK, N. Y.  
 MURRAY HILL 8-1162



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

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

- Features**
- 1 Sheet aluminum housing for light weight.
  - 2 Six individual Parabolic Specular finish Alzak aluminum reflectors designed for control and maximum light output.
  - 3 Universal, easy to adjust, yoke for all way directional control.
  - 4 Malleable iron "C" clamp to grip up to 2" pipe.
  - 5 UL approved sockets cable (10 ft.) and connector for ready installation.
  - 6 Separate UL approved ballasts in a compact metal box (High Power Factor Ballasts.)  
 #1156—6 ft. 42" Slimline "Broad" \$150.00  
 425 ma Ballasts in box \$48.00  
 #1155—6 ft. 64" Slimline "Broad" \$170.00  
 300 ma Ballasts in box \$72.00  
 Prompt deliveries; send for free catalogue.

Century

the name in lights

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



## mail order tv goldmine

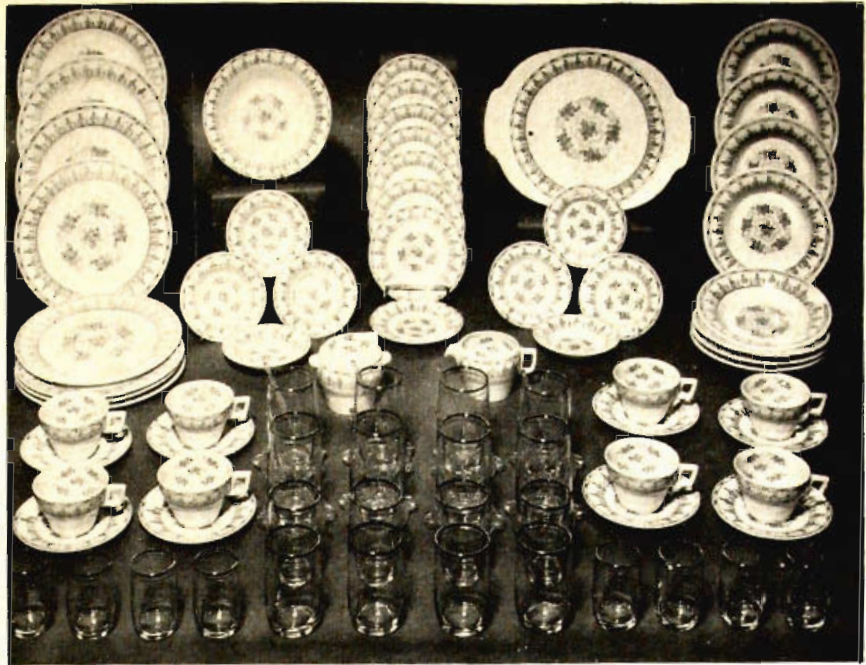
By **NORMAN GLADNEY**

Vice President, Scheck Advertising Agency

SIX months ago, we tested for the House of Myers, Larchmont, via radio and TV direct sales, a 24-piece set of stainless steel tableware—an item priced at \$5.95. A \$500.00 radio appropriation resulted in approximately 250 sales, or a \$2.00 advertising cost per unit. The television test for \$500.00 resulted in over 600 direct sales or a per order cost of less than 90 cents. Within two weeks the House of Myers was spending on an average of \$4,000.00 in TV weekly to effect direct-to-consumer sales of quality tableware, pressure cookers, electric irons, etc. In subsequent purchases of radio and television time we keyed response and found that the TV medium outpulled radio by a substantial margin.

It's only fair to point out that most of the products sold did lend themselves to TV demonstration, whereas on radio they were more difficult to describe. This illustrates why television is fast becoming a volume merchandiser. Compared to direct mailings, television again gave the House of Myers a lower advertising cost per unit and went one step further—it gave the client five times the volume he received through circularizing and through other direct mail promotion.

One of the most impressive TV campaigns we are handling is the American Limoges dinnerware ensemble. Here we have been work-



Profitable TV mail order sales on this \$27 dinnerware set

ing with a \$27.00 unit direct sale—the basic pitch being \$1.00 down, thereafter \$1.00 a week. A test was initiated on WPIX, New York. A participation was purchased in Ed Sullivan's "Little Old New York" show at a cost of \$250.00. That night over 250 direct inquiries were taken via phone—another 50 sales came in via the mails. That meant that we had secured inquiries at roughly 95c per unit—on a \$27.00 unit, remember. Within one week we were spending some \$1,500.00 advertising Limoges in the New York area alone—and we were receiving over 1,000 phone calls and mail orders per week. That figure soon grew to 2,000.

With regard to what time of day and which program pays out the best for the direct TV merchandiser, we have found that if prop-

Steak carving set giveaway with electric iron



erly used TV can garner quantitative results in almost any time segment. American Limoges fared nicely on WATV's Homemakers' Guide from 3 to 4 p.m. House of Myers received good results on WPIX's "Gail and Bill" show from 7:15-7:30 p.m., and on that station's Art Ford Show from 10 to 11 p.m. WBAL, Baltimore, and WTTG-TV, Washington, have shown to advantage on their afternoon housewives' shows, both selling raincoats and tableware in considerable quantities. But certainly the most phenomenal success we've obtained to date has been via our late evening feature film, where we bought a particular TV station from 11 p.m. to closing, showed a feature film, and inserted four break-in commercials handled by a guy-gal selling team in an informal manner.

We currently have these "Night Owl" film presentations running in New York, Newark, Philadelphia and St. Louis. We set up these late-evening theaters on the theory that network competition was at a minimum. The viewer is in a receptive frame of mind film-wise . . . and TV bargain-wise. An easy you-to-me commercial pitch is handled by the guy-gal emcees. Since most stations effect a change of rate after 11 p.m., we felt we could present our clients' commercials with reasonable assurance that the vehicle would "pay out."

We were enthusiastic—yet little



# COMMONWEALTH

Currently Serving the  
Nation's Leading TV Stations  
Offers the Following

## TV FILM PACKAGES

### 26 MAJOR COMPANY FEATURE PROGRAMS

with such stars as

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STANWYCK  
Robert  
YOUNG  
Jimmy  
DURANTE  
Claudette  
COLBERT  
Jack  
BENNY

Paulette  
GODDARD  
Jimmy  
STEWART  
Merle  
OBERON  
Melvyn  
DOUGLAS  
Raymond  
MASSEY

### 39 TOP WESTERNS

featuring

THE RANGE BUSTERS  
KERMIT MAYNARD  
SMITH BALLEW

### 52 FEATURE PROGRAMS

with such stars as

Bill "Hoppy" Boyd Jack LaRue  
Frankie Darro Pinky Tomlin  
J. Carrol Naish Buster Crabbe

### 13 MUSICAL VARIETIES

12 1/2 min each • featuring  
MOREY  
AMSTERDAM

### 13 SOUND CARTOONS

### 250 AESOP FABLE SILENT CARTOONS

### 12 CHARLIE CHAPLIN COMEDIES

12 1/2 min each

For further information  
and complete  
list, write to



# COMMONWEALTH

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

did we dream that American Limoges, on WPIX's "Night Owl" would receive close to 400 phone-ins alone at about 12-12:30 at night... or that two commercials plugging raincoats at \$2.98 would result in close to 1,000 orders on WPIX—in 500 orders on WFIL-TV. On WATV in Newark, one Limoges commercial at 12 midnight resulted in over 200 phone-ins from 12-12:30. The House of Myers, on the WPIX "Night Owl" received over 500 direct sales from one participation on their \$5.95 stainless steel tableware offer. Late-evening video had proved itself as far as we were concerned.

In projecting direct sales of merchandise locally and throughout the country, it is well to bear in mind the following:

1. Don't be afraid to experiment with unproven times of day. There is as yet no definite pattern, although during the summer months afternoon video will not be able to pull as well as does evening TV. We believe that morning television will ultimately become a year-round producer of quantitative sales results, however.

2. For the advertiser with a modest budget, it is wisest to buy participations in established personality shows where the featured performer can add his direct testimonial to the product advertised. Once the client has had sufficient encouragement, then he can proceed to buy programs like the "Night Owl" in their entirety... shows built around the particular products where full control can be exercised by both the agency and the sponsor.

3. If possible, when selling bona fide merchandise via direct TV promotion—do not discount the pulling power of a giveaway as incentive to ordering right away. A few examples: Limoges offers a coffee pot as the extra; on the raincoats, a pair of first-quality nylons is offered as inducement to the women, and 100 razor blades are given to the men who place orders. The House of Myers has successfully merchandised their electric iron by using a stag handle steak carving set as a giveaway.

4. You cannot sell merchandise direct in a one-minute commercial. Phone and mail details alone require close to 40 seconds. A minimum of two minutes is needed to get in all the salient features of the direct TV product. Be sure that the phone and mailing instruction slides are prominently displayed and repeated. Failure to do so will result in a fall-

ing off of orders. Have your M.C. handle your commercials impersonally to avoid his "reading" the commercial. He must conversationalize with the viewer—and he should try to create a "first time ever" with regard to the product. He should be in the picture at least 50% of the time for you will lose considerable effectiveness when all you have is your product rotating on a turntable with just a voice cold, describing same in the background.

5. When encouraging clients to spend, remember that when selling direct, it's the quantitative appeal, together with the quality appeal and bargain incentive that result in volume sales. Limoges features 93 pieces. Roy Rogers Sox offer featured 5 pairs of sox for \$2.00, plus a lariat giveaway. The Raincoat offer is three-fold in appeal... raincoat, free gift nylons, free gift razor blades. House of Myers Tableware offers 24 pieces of stainless steel plus giveaway of matching sugar spoon and butter knife. ALL of the offers mentioned have strong price comparison stories and can be price-checked for value.

6. What products to feature... what price range? We have found that TV can successfully project offers that are considered high cost as far as direct mail and direct order radio are concerned, and do a more effective job. You can develop volume on a \$27.00 unit such as Limoges. The House of Myers found that it could ask for and receive \$14.00 in the mail on a four-piece silver-plated tea set. Television also does a man-sized job on the standard \$1.00 and \$2.98 direct sales.

7. Stay away from direct TV unless your account has the products to rotate. You can't build anything for yourself or for the station when all of your efforts are concentrated on the quickie one-shot sale. Depending upon the nature and price of the item, you can saturate within anywhere from 2 to 10 weeks. After that, what?

8. And most important of all—be absolutely certain that all merchandise offered carries not only the guarantee of the sponsor, but the guarantee of the manufacturer as well. Stay away from deals that don't represent highest value!

Pay-out advertising, where results are carefully keyed and weighed from day to day, has certainly established TV in our minds as the most potent volume merchandising medium available... this despite the fact that TV isn't out of the romper stages.



**station  
participating  
programs**

**AN ADVERTISING DIRECTORY  
OF CURRENT AVAILABILITIES**

**"EARLYWORM'S DEN 10"**



**WBNS-TV  
COLUMBUS**

**COST: \$25 1 time**  
Frequency discounts

**SCHEDULE:**  
Monday thru Friday  
7:00 to 7:30 p.m.

**CURRENT AND PAST  
SPONSORS:**  
Taystee Bread  
Dodge-Plymouth Dealers  
Royal Amber Beer

An informal "open house" variety show with Irwin "EarlyWorm" Johnson emceeing his cast of musical talent with the easy, jovial patter that has made him one of the best known entertainers and civic leaders in Central Ohio. As a daily highlight of this popular show, the "EarlyWorm" interviews a guest celebrity.

**"CLUB 11"**



**KTTV  
LOS ANGELES**

**COST:**  
Film: \$90.00  
Live: \$100.00  
per 1 minute spot

**SCHEDULE:**  
Monday thru Friday  
6 to 7 p.m.

CLUB 11 . . . three-minute variety motion picture productions, featuring top talent like Bob Crosby, Spike Jones, Morton Downey, Louis Armstrong, Duke Ellington and over 1000 others. Program conducted by video disc jockey Bill Leyden (above), well-known Southern California personality. For more information, ask Radio Sales or KTTV direct.

**"YOUR TELEVISION SHOPPER"**



SYDNEY SMITH

Television is the medium and "Your Television Shopper" is the daytime program to help you move your products off the shelves. It's just the show for the careful housewife who says, "Show me" and for the sponsor who says, "Know me."

**WABD**

NEW YORK

**COST: \$100.00**

**SCHEDULE:**  
Monday thru Friday

**CURRENT  
SPONSORS:**  
C. A. Swanson & Sons  
Abraham & Straus  
American Cyanamid Co.

**"SMITH TENNESSEANS"**



Hillbilly music devotees are giving their old friends, the Smith Tennesseans, a mighty big welcome on their new daily television show. For sixteen years a favorite on WSPD-AM, this lively, talented quintet finds the fan mail piles bigger than ever since their switch to video.

**WSPD-TV**

TOLEDO

**COST: \$27.00 1 time**  
Frequency discounts

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

**CURRENT  
SPONSORS:**  
Post's Sugar Crisp  
Cereal  
U. S. Rubber  
Balduff Bakeries  
Dr. Kenaga

**"SHOPPING PRE-VIEWS"**



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

**KOTV**

TULSA

**COST: \$50 1 time**  
per 1 minute spot  
Minimum—13 spots

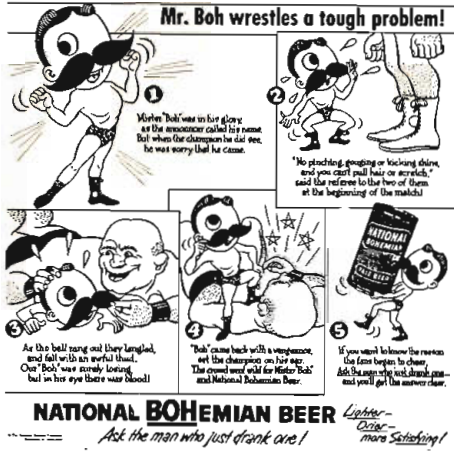
**SCHEDULE:**  
Tuesdays 7:30 to 8 p.m.

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





National's trademark, Mr. Boh, brought to life by television is featured in outdoor advertising (right) and newspaper advertising (below.)



# tv spearheads new markets for National beer

By **DAVID HALE HALPERN**  
Vice President, Owen & Chappell, Inc.

ABOUT six months ago the editor of Television Magazine asked us to write a story on the manner in which our client, The National Brewing Company, was using television in its advertising program. Our report at that time pointed out how effective television was in selling beer.

Since then, based on the results obtained in our initial efforts in Baltimore and Washington, our client is using television in Wilmington, Lancaster, Richmond, Norfolk, Cleveland and San Francisco. In what might be called the "home markets" of Baltimore and Washington, The National Brewing Company continues to be the largest individual user of television time per week. In other markets its schedule ranges from the use of spot announcements to full-hour programs.

When we start in a new market, an entire crew goes into the area and the new promotion plans are covered thoroughly with all beer outlets. Special promotion pieces are sent to the dealers by the distributor. Mailing pieces are supplied to the dealer for his customers. On the night of the first show, all the salesmen make the rounds of the taverns and other public places where the

beer is sold to make sure that the sets in these places are turned to the program.

It is quite obvious that the use of television has paid off in actual sales. Otherwise, the brewery would not have extended its activity in this medium as it has. Generalities, however, do not really tell the story. Therefore, let us be specific. In 1949 the national consumption of beer dropped a fraction of one per cent. In this same year the sales and consumption of National Bohemian and National Premium Beer, brewed by our client, increased 21.2 per cent. Furthermore, sales charts for the first four months of 1950 indicate a continued and very definite increase over a comparable period in 1949.

We wish to be quite clear, however, about one point. These increases, mentioned above, are not of the "shot-in-the-arm" variety. They are steady gains and tell the story of the healthy growth of a business. It would be foolish to state that television alone has been primarily responsible for the growth of The National Brewing Company. One must start off first with a good product that has consumer acceptance. All phases of advertising must be well coordinated with overall management plans and

naturally, a potent and aggressive sales force must do the selling job in the final analysis.

Our initial programming consisted of the sponsorship of live wrestling in Baltimore. From the very start this has proved to be a very successful vehicle to sell beer. In the Tuesday 10-11 p.m. spot it out-rates all network competition including the "Original Amateur Hour." We have just started to microwave these same wrestling bouts to Washington's WOIC.

In addition to these two cities we are now sponsoring a full hour of wrestling a week in Lancaster, Richmond, Norfolk and Cleveland. In these cities, though, we have found it more satisfactory to buy Paramount's syndicated wrestling programs. Here we knew exactly what we were getting and would not be subjected to individual negotiations with the local promoters.

It may be recalled that we pioneered in afternoon television with a series of programs called "The National Sports Parade" telecast in Baltimore and Washington every afternoon except Sunday. This series continues to be most successful with ratings at an all-time high.



We have also maintained an intensive spot schedule in Richmond, Norfolk and San Francisco and wherever possible we have tried to tie up top adjacencies like before Gillette's Friday night boxing.

In the last article written on this subject, it was stated that The National Brewing Company activated a trade mark—a little mustachioed figure that had appeared originally on the labels of National Bohemian Beer. Through television this little figure has been given life and becomes a good will ambassador for the brewery, carrying untold weight and having untold value. All advertising media on this product now highlight this figure and one dovetails its efforts with another.

As indicated by the illustrations, Mr. Boh, as he is called, is a dominant force belonging exclusively to the National Brewing Company. He is currently being starred in a series of cartoon-type newspaper advertisements. These same newspaper advertisements are adapted for television use. At the same time point-of-sale material appears all over as does outdoor advertising and even radio features "Mr. Boh's" voice.

This, to our way of thinking, is true coordination and effectiveness in advertising because no matter where the consumer turns, he or she is confronted with "Mr. Boh." And as long as "Mr. Boh" is kept interesting, fresh and imaginative, this little figure will continue to be one of the greatest salesmen the National Brewing Company could ever employ.

Although "Mr. Boh" has made it possible for us to have a light touch in all our advertising, we are strong believers in "reason why" copy. Currently we are hammering away on the slogan "ask the man who just drank one." We have a series of six commercials which are constantly rotated in these markets. However, in Baltimore and Washington where we are on so many hours each week there is obviously a need for a greater variety to keep our commercial pitch fresh. Therefore, we have made good use of a series of syndicated open-end beer commercials produced by the Armstrong Company in New York.

With the sales potency of television proved in our original experiment in Baltimore and Washington, TV has been and will be an important factor not only in building sales, but also in securing distribution in new markets.

## SPORTS

(continued from page 11)

Army, Columbia-Dartmouth, Yale-Brown and Wisconsin-Northwestern—were all televised in New York that afternoon.

But only one out of every four television sets was turned on—most of them to football. 3.9% of the TV owners were listening to their radios for other games or programs. Nearly one-third of these owners were away from home—working, shopping, going to the movies, football games, or other entertainment.

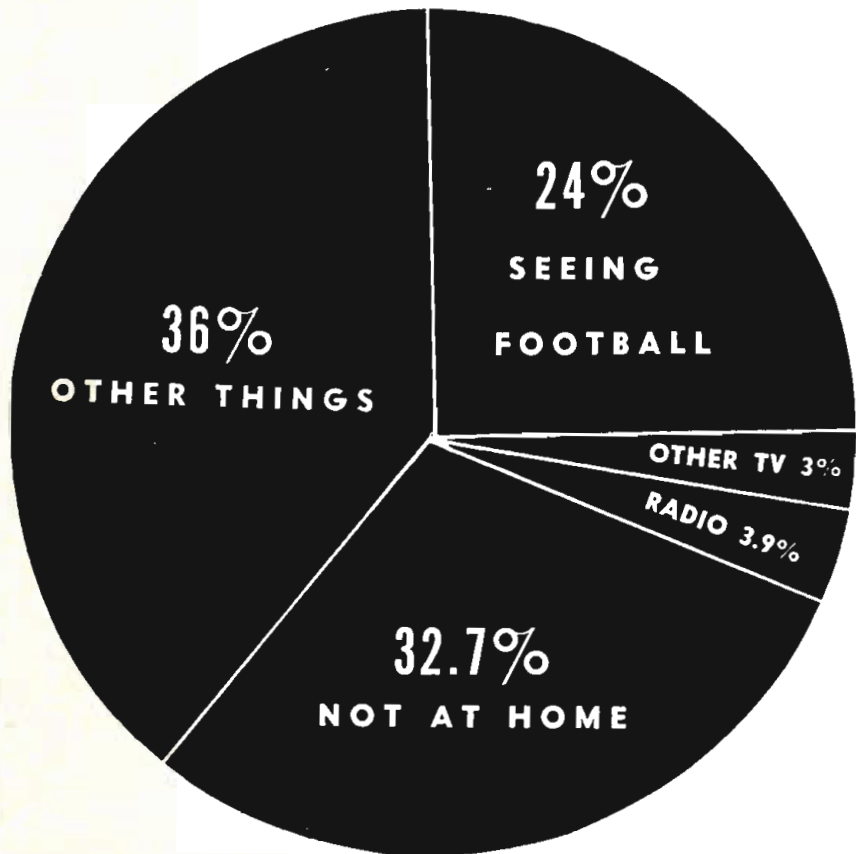
36.4%—the largest group of all—were at home, but doing something else—neither looking at nor listening to football. They were the *non-interested* group—the people who could smash every attendance record all over the country if they could be interested enough to see just one game a year.

We believe that it is because of the increasing attendance with length of ownership among regular fans, and the building of interest among non-fans, that television is not hurting sports attendance now, and *may* help to increase it in the future.

### WHAT TELEVISION OWNERS WERE DOING SATURDAY, NOVEMBER 5, 1949 IN NEW YORK

#### HOOPER TOLERATINGS

(Based on special tabulation prepared by C. E. Hooper, Inc.)



#### TV FOOTBALL

FORDHAM vs ARMY

COLUMBIA vs DARTMOUTH

YALE vs BROWN

WISCONSIN vs NORTHWESTERN

Figure 3



# CONSULTING TELEVISION ENGINEERS

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

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

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

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

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

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

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


## JANSKY & BAILEY

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

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

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

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

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

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

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

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

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

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

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

**GEORGE P. ADAIR**  
*Radio Engineering Consultants*  
Executive 1230      1833 M Street, N. W.  
Executive 5831      Washington 6, D. C.

## CONSULTING TELEVISION ENGINEERS

*Open to Engineers and Consultants only*



## ONE SHOTS PAY OFF

(continued from page 19)

One additional feature that made the program so pointed toward the local audience in each market was the use of cut-ins, following the commercials, which named the local outlets for Picturesque stockings in each community.

### Commercials Tie In

With such short time on hand the problem of how to present the commercials resolved itself very quickly to live rather than film presentation. Because the atmosphere of the Easter Parade is such a style conscious one, it was decided that the best background against which to merchandise stockings was a fashion background and so we evolved fashion-integrated commercials. Maggi McNellis and Ben Grauer, who were to do the street interviews and descriptions, lined up the guests and visitors on the program. Most of these were people whose work was related to the fashion field. Many of the women who appeared were wearing Picturesque Stockings and were thus used for potent, *al fresco* commercial mentions throughout the show.

In the course of two hours, the advertiser is entitled to 12 minutes of commercial. We operated with considerable restraint and limited ourselves to 6 commercials spaced about 20 minutes apart, each of about a minute to a minute-twenty duration; each commercial demonstrated a prime fashion point of this season by the use of live models wearing products of the world's leading designers: Balenciaga, Jacques Fath, Bonnie Cashin, Nettie Rosenstein, etc. Naturally, the point of each of the commercials was that, with such completely handsome outfits, the necessary touch was Picturesque Stockings.

One reason why television is such a good medium for merchandising Picturesque Stockings is the fact that they don't look like other stockings; they have a demonstrable feature; a special heel design which makes them outstanding and different from all other stockings and which gives them an eye interest beyond the fact that a stocking is a handsome sheathing for the leg. When the camera went in for a close inspection of the stocking, there was something for the viewer to see.

One interesting production note on the show is the following: there were no camera nor studio crews available to us for our commercials.

To do the commercials in the street would have been suicidal. Therefore, we made arrangements to use the second floor offices of the French Line in the French Building of the Rockefeller Center group, which was immediately upstairs of the NBC field television truck and we operated as a remote position from the truck control panel. Because the truck had only three camera positions we could have no more than one camera. Therefore, in order to give our commercials some eye interest through movement and change of pace, we used a Zoomar lens. Through this technique we developed an interesting, eye-catching, mobile kind of coverage that was, at some times, even more interesting than dissolves and cuts from camera to camera.

We hired Tom Lee, the noted fashion window designer, to design our sets which were built and lighted in the French Line office. Our commercials had the slick "white page" look characteristic of the Vogue and Harper Bazaar fashion portraits. Inasmuch as each commercial was thematic, our switching from Grauer and McNellis on the street to the studio for commercials was cued by a brief fashion discussion between McNellis and Grauer, theoretically based on their street-side observation and which directly dovetailed with the theme of each commercial.

### Amazing Response

The response to the show, not only as a program but as an advertising and merchandising vehicle, was fantastic. Letters and wires of appreciation and congratulations poured in from the over 250 major stores that handle Picturesque Stockings. The same from viewers all over the eastern half of the United States. And, more gratifying, were the re-orders and reports of avalanche-like sales of the stockings. This is particularly noteworthy because, from the weekend before Easter, the stocking business, traditionally, tapers off until late May when it becomes practically non-existent. In this case a very definite upsurge in stocking buying, with completely depleted stocks of Picturesque hosiery, resulted in many of the stores wiring re-orders. Sponsorship of the Easter Parade has convinced us of the potency of television and certainly of the one shot when properly promoted.

Naturally, Sanson and Picturesque are in television to stay.

## "the case of the picturesque hosiery commercials"

\*

### PROBLEM:

Because of the nature of the remote telecast of the Easter Parade only one camera was available for the commercials. This could have seriously limited the visual appeal because of the lack of movement and change of pace.

### SOLUTION:

A Zoomar lens was used and to quote Howard Barnes, Vice President of Dorland Advertising Agency, ". . . through this technique we developed an interesting, eye-catching mobile kind of coverage that was at some times even more interesting than dissolves and cuts from camera to camera . . ."

\* Case #112 from our files

46 stations throughout the country are now using the Zoomar lens for more effective programming and commercials for the advertiser. May we suggest that you investigate the techniques and possibilities in your own TV work.

Jack A. Pegler  
**TELEVISION  
ZOOMAR  
CORPORATION**

500 FIFTH AVENUE  
NEW YORK, N. Y.

.....



# FOCUS

(continued from page 7)

cago with 46% of the total AM-TV audience watching television, Dayton with 44.8% and Boston 44.3%.

And in daytime, DuMont's "Okay Mother" telecast at one o'clock is outranked by only one AM program at the same time. With NBC's flagship station, WNBT's entrance into morning TV, Pulse reported a 68% rise of sets in use in pre-noon hours.

## Shape of Things To Come

Major local advertiser and one of the largest users of both AM and TV in Boston, the National Shawmut Bank has shown some clear thinking and foresight in its dual use of AM and television. In the words of their Vice President John Barry, "... What is going to happen to aural radio, standard radio? The question involved many factors, such as listening habits, the probability of dwindling circulation in the standard radio medium, the question of standard radio's survival and in the event of survival, in what form.

"We came to the opinion that radio, as we have known it, would suffer a program collapse when national sponsors reach the conclusion that television is large enough to warrant their major or total investment. But that day has not come yet. And when I speak of program collapse in standard radio, I am thinking only in terms of the

high budgeted network shows to which we have become accustomed. Less expensive radio programs will be developed. More local origination is indicated, and advertisers to whom remnants of the present radio audience still have value will continue in radio, beaming their messages to particular segments for some time to come. I see a lengthy period of transition during which standard radio will have a continued strong appeal.

"Let me spell that out in terms of my own experience. When television came to Boston we decided then and there not to subtract from our radio coverage in order to go into television, but we planned to cut back on radio *at some future date*. At the same time, as television listening habits began to assume a pattern, we began to buy standard radio time against the day when we believed radio listening habits may radically change. And at the same time we began to buy time in periods where we believe time will be at a premium shortly.

"So that today we have more standard radio time and programs than we had when television came to our section.

"And on television we are sponsoring a feature film in what we call the Shawmut Home Theatre, 6:00 to 7:30 PM. Right now we are running off a series of Hopalong Cassidys. Seven nights a week on one station and five on the other we present International News Service's "Telenews," a newsreel prepared for television. We have a five-minute weather forecast purchased in a package from Acme News  
(continued on page 32)

No Beggars

Peddlers

Book Agents

Dogs or

Advertising Solicitors

ALLOWED IN THIS  
BUILDING

By A. WINEBURGH

Chairman of Board, Carbona Products

IT wasn't too many years ago when this sign appeared in the lobbies of many of our office buildings. Looking at television today and back some fifty years when I first started my advertising career, one can't help but realize the tremendous strides advertising has made in its effectiveness as a selling tool.

One of my first advertising jobs in 1888 was for the Best Brewing Company of Milwaukee, since changed to the Pabst Brewing Company. I was promoting the sale of "Best Tonic" for nursing mothers. The method was to ring the bell of all houses in a town leaving under the front door an envelope addressed to the lady of the house. A sample bottle (regular 50c size) was given to all doctors for which they signed a card acknowledging the delivery. These cards were shown to the drug store owners and in nearly all cases resulted in the purchase of a case at \$3.84 and then a sale to the wholesalers. Next came a bill poster who lined the curb with "gutter snipes" about 6 inches by 12 or 15 inches and every street was covered including ash barrels, fences, vacant houses and occupied homes as well. The bill poster covered everything on which paste would hold. There was no paid space. The circus pictorial poster paved the way for the acceptance by the public for other postings.

Then came the painted walls in the days of Pearline, Sapoio, Castoria and others. A bribe of a dime, that was the accepted tip in those days, to the conductors on the horse cars gave permission to hang a bunch of circulars inside the car and they were torn off by passengers and that was good advertising. It was difficult to read newspapers in the jerky cars started by drivers who used the whip and stopped with a hand brake—air brakes were un-

(continued on page 32)

# KINESCOPE

Keep Kinescope recordings free of scratches and "rain" effects right from the start. New film scratches easily unless **PEERLESS** treated.

If you are located in one of the many cities where **PEERLESS FILM TREATMENT** is available you can get your daily rushes treated before exposing them to the rigors of editing and projection. **PEERLESS FILM TREATMENT** is fast and sure.

**PEERLESS** is the complete, permanent treatment—proven by 16 years of increasing use.

Our plants in New York and Hollywood and most of our licensees can give the fast service you require. Write for "Where They Are."

PEERLESS



**PEERLESS FILM PROCESSING CORPORATION**  
165 WEST 46TH STREET, NEW YORK 19, N. Y.  
PROCESSING PLANTS IN NEW YORK AND HOLLYWOOD





Borden localizes TV

# the cow and tv

## HOW DAIRIES USE TELEVISION

**S**PEARHEADED by the two major companies, Borden and National Dairy, plus extensive local advertising, the dairy industry has emerged as one of television's ranking advertisers.

In the Sealtest Division, National Dairy now has the Kukla, Fran & Ollie program in 43 markets—28 live and 15 on kinescope. In their Kraft Division, the Kraft Theater is now seen live in 26 cities plus Los Angeles which uses a kinescope version. Twelve cities will be added to the Kraft show before the end of the year.

The Borden Company, which made a modest start in television, has been building up its TV activities steadily. Correlating the company's current television activities to the nature of its distribution was accomplished by individual consideration of the markets which composed the national market. According to J. S. Fullerton, Asst. Advertising Manager in charge of Radio and TV, "When considering television as a medium, The Borden Company had many factors to take into account. Many different high-turnover products had to be promoted with as much frequency as possible. Different products fitted into separate and distinct distribu-

tion patterns. In many cases, products were not available on a national basis.

"Because of these and other important considerations, spot television seemed to be the answer to this medium. Where flexibility was important, spot TV offered not only market flexibility but also seasonal, product, station and contractual flexibility.

"Currently The Borden Company is represented in 26 markets with over 110 nighttime spots of either twenty-second or one-minute duration. Film commercials, adapted to local conditions, have been prepared on the many Borden products and are being programmed in the best available time periods with many adjacencies to TV's leading network programs."

In a survey conducted in May by Television Magazine, 31 stations reported 45 dairy advertisers in 22 markets. These local dairies sponsor a variety of programs. The most widely used program formats are local participation, films (particularly Hopalong Cassidy), audience participation, special children's shows and spot announcements both live and film. The right hand column lists reported dairy advertisers and their TV activities.

CITY	DAIRY	PROGRAM
<b>ATLANTA</b>		
	Foremost Dairies	Puppet Show
	Dairy Queen Stores	Spots
	Georgia Milk Producers	Audience Partic.
<b>BALTIMORE</b>		
	Western Maryland	Spots
	Claverland	Spots
	Royal Dunlaggin	Spots
	Arundel Ice Cream	Spots
	Green Spring Dairy	Spots
	Cress Dairy	Spots
<b>BINGHAMTON</b>		
	Cloverdale Milk Co.	Spots
<b>BUFFALO</b>		
	Eden Dairy Farms Inc.	Participation
	General Ice Cream	Spots
<b>CHARLOTTE</b>		
	Foremost Dairies, Inc.	Hopalong Cassidy
<b>CLEVELAND</b>		
	Royal Ice Cream	Children's Partic.
<b>DAVENPORT</b>		
	Sturdevant's Dairy	Sports Film
<b>DETROIT</b>		
	Twin Pines Dairy	Children's Show
<b>GREENSBORO</b>		
	Guildford Dairy	Spots
<b>INDIANAPOLIS</b>		
	Palk Sanitary Milk Co.	Live Show
<b>LANCASTER</b>		
	Penn Dairies Inc.	Spots & Participation
<b>LOS ANGELES</b>		
	Carnation Milk	Spots
	Golden State	Participation
	Challenge Dairy	Film
<b>LOUISVILLE</b>		
	Model Farms Dairy	Children's Show
<b>MILWAUKEE</b>		
	Luick Dairy	Spots
	Reddi-Whip Company	Spots
<b>MINNEAPOLIS</b>		
	Milk Foundation	News
<b>OKLAHOMA CITY</b>		
	Meadow Gold Dairy	Hopalong Cassidy
	Central Dairy Prods. Co.	Participation
	Johnson's Dairy	Participation
	Carolene Products	Participation
<b>PHILADELPHIA</b>		
	Abbotts	
	Breyer's	
	Aristocrat	Baseball Interviews
	Sylvan Seal	Hopalong Cassidy
	Supples	Disc Jockey
<b>RICHMOND</b>		
	Curles Neck	Spots
	Southern Dairies	Hopalong Cassidy
<b>SAN FRANCISCO</b>		
	Bell Brook Dairies	Live Show
	Lucerne Milk	Spots
	Dairy Association	Spots
<b>ST. LOUIS</b>		
	Costello Cottage Cheese	Participation
	Chapman's Ice Cream	Live Show
	Dean Milk Company	Children's Show
<b>TOLEDO</b>		
	Driggs Dairy	Spots
	Reddi-Whip	Spots
<b>TULSA</b>		
	Hawk Dairies	Time for Beany



## SNOW CROP

(continued from page 13)

economist Poppy Cannon, models paraded around the Rainbow Room showing trays of food created by the food editors of various newspapers and magazines. These food displays featured new and different ways of using Snow Crop's new frozen coffee and juice concentrates . . . as drinks and for flavoring purposes.

Looking beyond its summer arrangements, Snow Crop has already laid broad plans for fall TV. At this writing the company has just signed a new contract with NBC to sponsor the first half-hour of Sid Caesar's "Your Show of Shows" . . . from 9 to 9:30 p.m., on Saturday nights, beginning September 9th.

Fastest-growing of the frozen food concerns, Snow Crop has adopted a bold approach to the visual medium . . . and plans to use it to variously promote its entire line of forty frozen food products. In the words of ad manager Tom Hamilton, Snow Crop is convinced that "TV dollars can pay big dividends." Right now his department is not overly interested in program ratings . . . listener coverage studies . . . or complex percentage charts. "We're only interested in whether a given product is selling or not," says Hamilton, "and thus far TV has certainly done a remarkable job in making merchandise move."

His only worry at the moment is making TV coverage match up with distribution. "Where a market area is supported by TV, we can't get stock to our distributors and retailers too soon. We've already learned several new lessons in demand and supply. We will also be very glad to see TV in a number of areas where it is not now available."

Where does the marriage of Snow Crop and TV go from here? Executives indicate that new stations will be added to conform with local distribution and local TV availabilities. Since its products are not of a seasonal nature, Snow Crop will probably continue with TV on a year-round basis. Many items of course will receive extra emphasis during their best selling seasons. Others, like frozen coffee, will probably be promoted "around the clock" with a seasonal twist . . . that is, hot coffee during winter months and ice coffee when the weather is warm.

## H. G. CHRISTENSEN

One of the pioneers in commercial film and our Film Editor, Hal Christensen, passed away June tenth. Chris had long been a leader in the film industry. He was formerly Vice President of Caravel Films and The Motion Picture Advertising Bureau. One of the most popular features in our book was Chris' outspoken series on the commercial film and the advertising agency.

An awful lot of people in the film and advertising fields are going to miss a great guy.

## RATINGS

(continued from page 15)

3. Probability sampling is applied to lists of TV set purchasers. Random sampling determines the characteristics of the homes of these purchasers as they do exist and allows probability methods to be employed in the interpretation and analysis of results. Periodically the increment of new set purchasers is sampled to maintain an accurate proportionate representation of all TV households. The resultant shifting of the sample provides the only accurate basis for continuing analysis in a changing market such as television.

4. A viewer diary is coincidentally recorded at the time the set is in use. This eliminates the personal interviewing bias and records sets being viewed and not merely sets turned on. Thus a screened sample is produced, selectively recruited and with a past viewing record. In other words, each home has sent in at least one month's report before qualifying as a member of the active reporting sample.

5. Videodex reports program ratings by ¼ hour segments and not time period ratings averaged together for several weeks. For example an every-other-week program with a high rating has a substitute program in its time slot on alternate weeks. Services reporting several weeks averaged together would give an undeserved upward bias to the

substitute and a downward bias to the program.

6. Videodex reports the average of ¼ hours in multiple fifteen minute programs rather than the "peak" ¼ hour periods in the listing of programs by total audience reached.

## FOCUS

(continued from page 30)

Photos running five nights a week. We have a 30-second weather forecast done by singing puppets seven nights a week and we use the same filmed puppets in spots preceding baseball games.

"I am not going to say any more about program content other than none of it is good enough, some of it is satisfactory, a lot of it is mediocre. We are still experimenting and a year from now I think I can report more satisfaction on the part of the sponsor if our plans jell.

"So much for time buying and program. What you and I must be most interested in is the sell. Being on television for prestige, or because there might be some unused radio money in the budget and why not TV doesn't make sense. The television program must attract customers to justify the expenditure.

"There is no quick reflex on the part of customers to the purchase of banking services in the use of any medium I know of which can compare to the television medium. That statement is based on results to date, but I leave this note of caution. I want more time to elapse before stating that this reflex action is a part of a pattern or should properly be attributed to the novelty of the medium.

## NO BEGGARS, ETC.

(continued from page 30)

known and at night kerosene lamps were used.

Comparing what the advertiser has at his disposal now, television is really the advertiser's dream. Properly used, it must be one of the greatest forces in business. No, the sentimental wishing for the "good old days" can't apply to advertising not with television around. Never before have advertising men had available to them such a powerful medium to sell merchandise. Although in retirement for many years now, television has almost made me become active again. Active enough to make sure that my company is using television.