

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

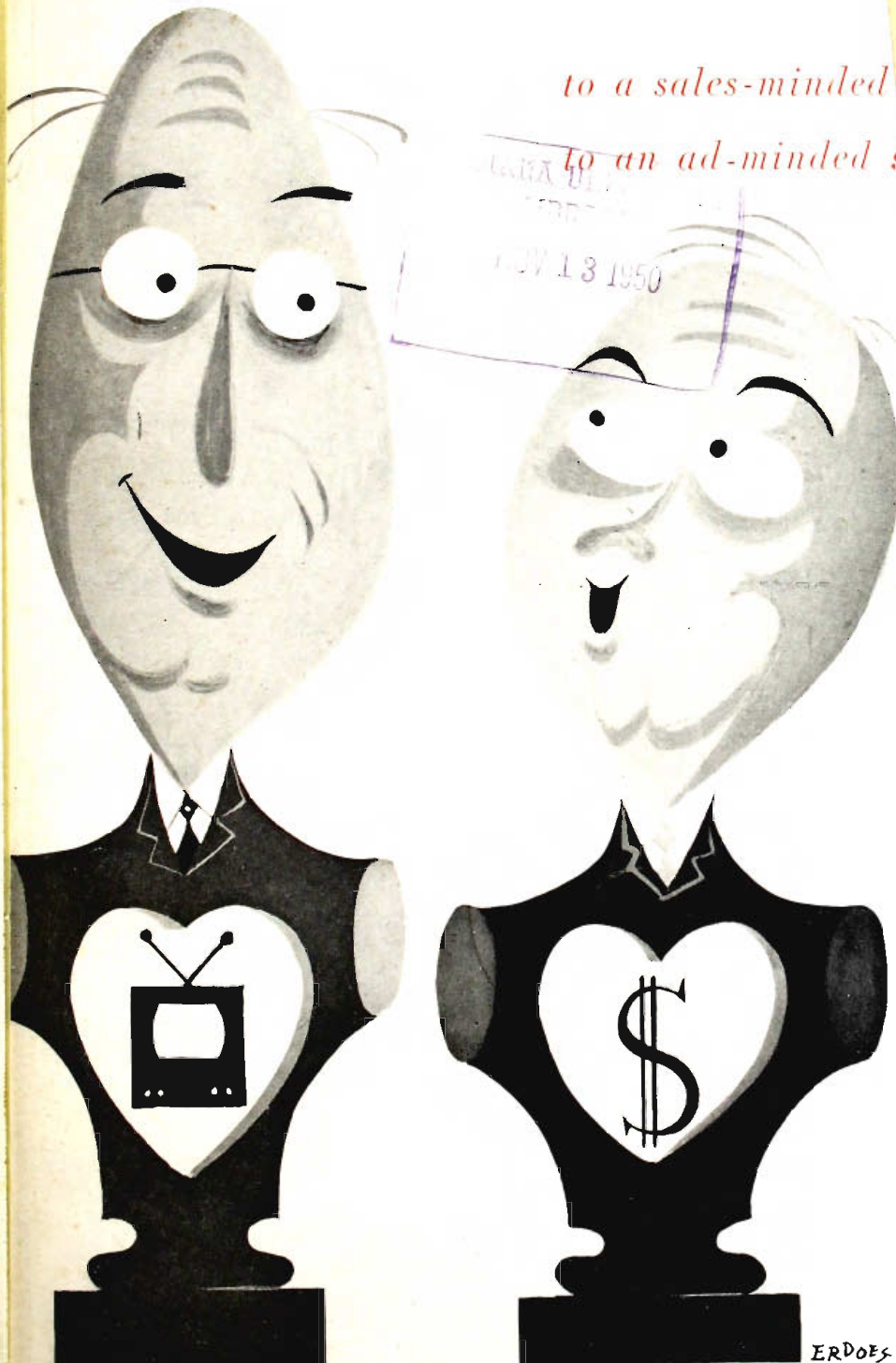
Seventh year of publication

COLOR REPORT

Plain talk

to a sales-minded manager

to an ad-minded sales manager



The new KATE SMITH SHOW
—costs you less than $\frac{1}{2}$ ¢ per sales demonstration inside the home

—costs you considerably less-per-thousand woman viewers than the average full page ad noted in the four leading women's magazines

—reaches over ten times more homes than any other daytime woman's program

THE KATE SMITH SHOW

on **NBC** Television

(Source: *The U. S. Television Audience*. American Research Bureau, October 1-8, 1950)

ERDOES

CHANNEL

5

KTLA

THE BEST ADVERTISING BUY IN LOS ANGELES

HOOPER TELEVISION AUDIENCE INDEX

AUGUST-SEPTEMBER, 1950

SHARE OF TELEVISION AUDIENCE

TIME	TV SETS- IN-USE	TV Station "A"	TV Station "B"	TV Station "C"	TV Station "D"	KTLA	TV Station "E"	TV Station "F"	OTHER TV
SUNDAY AFTERNOON 12:00 NOON-6:00 P.M.	25.9	6.9	26.4	24.9	1.9	38.9	-	-	1.0
SATURDAY DAYTIME 8:00 A.M.-6:00 P.M.	11.0	3.4	21.4	32.0	-	40.8	-	1.0	1.5
EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M.	44.5	18.3	6.2	10.4	10.6	38.5	8.6	7.2	0.2

700,000 TV Receivers in Los Angeles area, October 15, 1950



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

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

Paul H. Raymer Company, Inc., National Representatives

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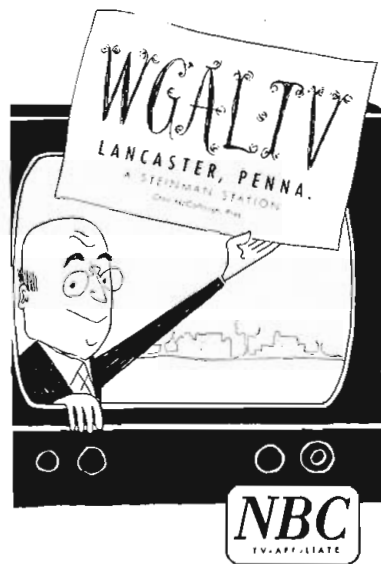
The
One
and
Only...

the only TV station that can sell your products to this prosperous TV audience

the only tv station located in this large thriving Pennsylvania market — Lancaster, York, Lebanon, Reading, Harrisburg and adjacent areas. In addition to its ability to do a profitable selling job for you, WGAL-TV is ideal for market tests . . . the area is compact, its industry diversified, economy stabilized, rates are reasonable. With top shows from four networks; NBC, ABC, CBS and DuMont and good local programming, WGAL-TV assures you a consistently high and growing audience. It's important to investigate.

Represented by
ROBERT MEEKER
Associates

Chicago San Francisco
New York Los Angeles



America's Key Network Stations Use RCA TV Equipment... *WNBT for instance*

ON THE AIR LONGER than any other TV station in the New York metropolitan area, this key network station of the National Broadcasting Company is setting a record for on-air time—with more than 312 hours of local and network transmission a month to a potential audience of 1½ million families.

Well-known in the business for its high-quality programming . . . and technical excellence of operation . . . we are proud that WNBT is supported by RCA television equipment *throughout the station!*

For instance, a complete transmitter room—with all associated equipment. Everything in field equipment—including microwave relays. Film projection equipment. Remote video relay switching. Studio control room equipment. Control consoles, amplifiers, projection changeovers, synchronizing generators, power supplies, etc.

When you face up to the job of planning your TV station . . . or add on facilities to your operations . . . select the same equipment the key network stations use. *Go RCA!*

Your RCA Television Equipment Sales Engineer is at your service.

From camera lens to antenna—everything in WNBT is RCA! ▶





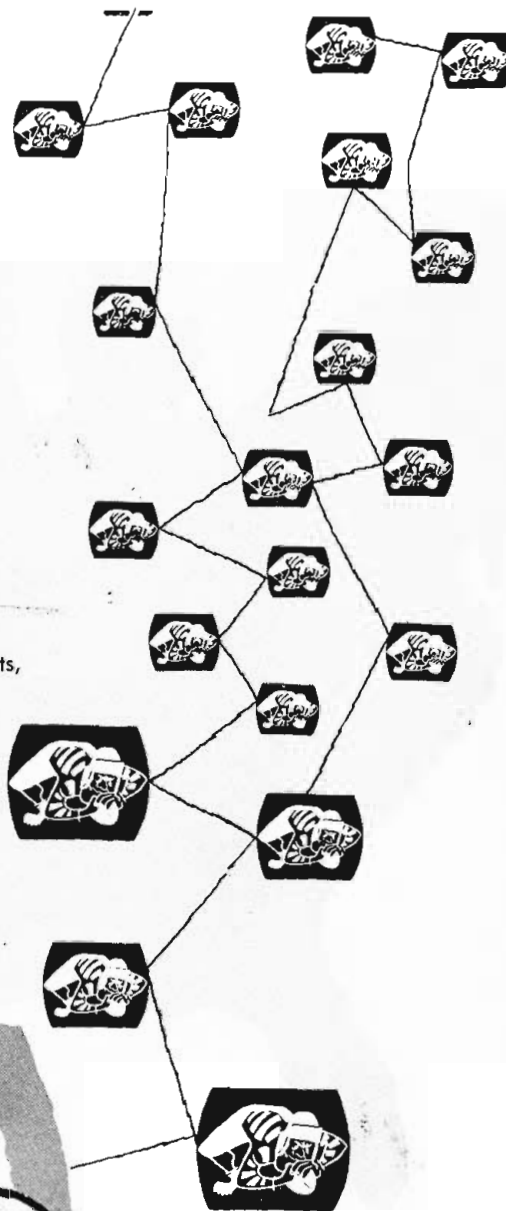
TELEVISION BROADCAST EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

**DU MONT
CLEARS
LARGEST
LIVE
NETWORK
IN TV
FOR CHEVROLET**

For its Chevrolet-sponsored telecasts of the Notre Dame football games, Du Mont has cleared the largest live network in television — 44 major markets, inter-connected for the first time and covering 6.5 million TV families, 83% of all America's teletests!

Network or local — programs or spots — look to Du Mont to clear time and talent for any budget. And Du Mont — daytime or nighttime — continues the pioneering that brings you ever larger audiences at ever lower costs!



- NEW YORK
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- TOLEDO
- ROCHESTER
- DETROIT
- ST. LOUIS
- NORFOLK
- CHICAGO
- COLUMBUS
- CINCINNATI
- DAYTON
- GRAND RAPIDS
- SYRACUSE
- JOHNSTOWN
- CLEVELAND
- MILWAUKEE
- RICHMOND
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- MEMPHIS
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- OMAHA
- INDIANAPOLIS
- ROCK ISLAND
- PROVIDENCE
- AMES
- MINNEAPOLIS
- KANSAS CITY
- UTICA
- GREENSBORO
- CHARLOTTE
- JACKSONVILLE
- KALAMAZOO
- BIRMINGHAM
- HUNTINGTON
- NASHVILLE
- BLOOMINGTON
- ATLANTA
- LANSING

61 Stations
TELEVISION
DU MONT
NETWORK

The Nation's Window on the World

A Division of the Allen B. Du Mont Laboratories, Inc.

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

Copyright 1950

MUrray Hill 8-2600

FOCUS

IT HAD to come. Reversing the unrealistic AM policy of turning the other way at the mention of another way at the mention of adjustments because of TV's in-roads, NBC has finally come up with a plan for the joint use of radio and TV.

One program idea is a radio show made up of excerpts from the nets' biggest TV programs, to be sold to the sponsors of these shows for full coverage via TV plus radio.

Another idea advanced was a rotating participation on both a radio and TV program for three advertisers.

The taping of TV highlights, according to NBC, gives the advertiser now in TV access to the 34,000,000 families who have radio but no television. To quote Charles Denny, the network's executive vice-president, "It delivers this mass audience at a small additional cost, and it permits the advertiser to get a great added value out of his television talent investment. It will cost an advertiser about \$7,500 a week in time and talent.

"Then we sell the radio show to the six television sponsors who are identified with the performers included in it. Each advertiser's announcement is slotted next to the highlight from his television show. Each advertiser pays one-sixth of the additional talent and union costs for radio use of the television material, plus orchestra, m.c., and other new elements. The result is simply astounding. What we come out with is a fast paced, bright variety show."

Weed
station representation
is **3**
ways better
see pages 16 & 17

Color

Present state of confusion will last at least through December. Best hope for straightening out the public and industry as well is in RCA's demonstration in December meeting Commission's approval. If this doesn't take place, count on CBS making definite in-roads with their color system. Until then and probably for some time to come, set sales will remain off.



CBS's ADRIAN MURPHY
Super Strategist

Reports have it that "the guy who started it all," Paul Keston, is spending more time at CBS in his consultant capacity. Regardless of current industry opinion on CBS, no one can deny the super sales job and determination of CBS VP Adrian Murphy, who took over where Paul Keston left off in carrying the color ball.

Network Facilities

FCC ruling limiting amount of time for any one network in markets of less than 4 stations will probably become effective. Legally the Commission might have trouble in getting stations to comply with stipulation to allocate evening time with at least 3 networks. But it may be within their right to limit amount of time of any one network.

This can mean that NBC might lose out on their clearances for some of their advertisers. These sponsors in turn might have to use the other networks if they want key evening time.

Television's TOP Sales Opportunity

WILMINGTON

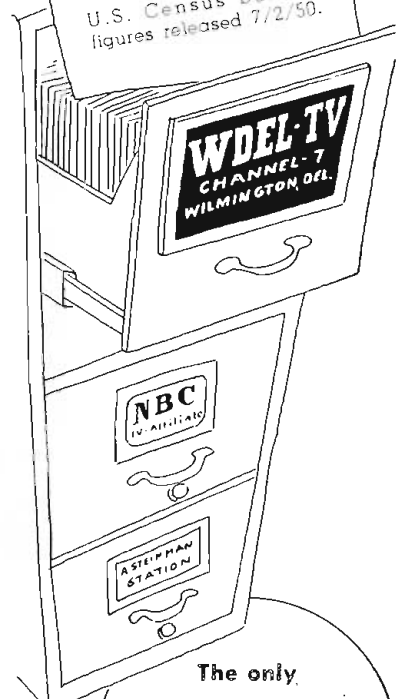
—first in income per family among all U.S. metropolitan centers of 100,000 or over.

Sales Management
1950 Survey of Buying Power.

DELAWARE

—first in retail stores purchases; has highest per capita expenditure of any state.

U.S. Census Bureau
figures released 7/2/50.



The only
Television station in
Delaware—it delivers
you this buying
audience.

If you're on Television —

WDEL-TV

is a must.

Represented by
ROBERT MEEKER
Associates

New York San Francisco
Los Angeles Chicago

CUTTING ROOM

Rally round, Franklin, James and John, for brother Elliot is selling mother down the river. Perhaps we're a little out of our milieu, but we feel it's better to pension Elliot off than to commercialize one of the greatest living women. As delegate to the United Nations and widow of the late President, she just can't be identified with selling orange juice, etc. Yes, NBC, you should be ashamed, too, and what a complete contrast with her outstanding NBC-TV program. Rally round boys; it's still not too late to save mother.

. . .

Everybody is introducing everybody. The big build-up is really taking place in TV. Not only does the host introduce the emcee, who in turn introduces the performer (as in the DODGE ANTA program), but it's catching on also with commercials. In a recent pitch for FRESH soap, opening shot is in the studio, with a very agreeable druggist telling about the product. But then the build-up has to come. So the druggist introduces some guy who supposedly is impressive because of his white uniform. The commercial then is elaborated on film. Not only does this sponsor have to worry about integrating a commercial into the program, he has the added headache of integrating a commercial into a commercial. Gets as involved as some of James Joyce's prose.

. . .

Welcome is the kidding of sponsor by Ed Wynn on Laughtime. Comedian tried to sell a French glamour doll a MOTOROLA set. He rounded up a bundle of odd characters as translators. While somewhat repetitious, novel slant and light touch proved highly effective. Wynn could have half the rating of other shows, and still do a better job for his sponsor.

. . .

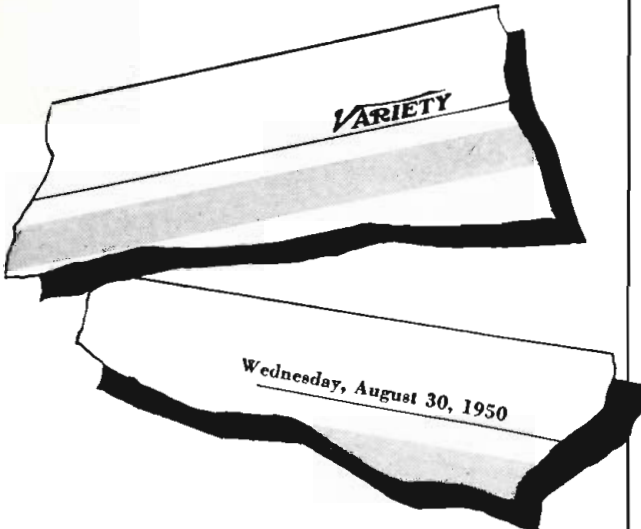
Biggest hullabaloo in TV circles revolves around spiraling production costs. Efforts to pare down expenses haven't met with much success. Cameo Theater, a recent NBC casualty, mounted its half-hour drama for a puny \$1,800. Principal emphasis was placed on close-ups and lighting techniques—not costumes, lush settings and star names. Unfortunately show tended toward the arty. However, program's possibilities are worth exploring.

. . .

DODGE'S Showtime...U.S.A. provides a wonderful format for getting around one of TV's toughest snags: How consistently to obtain top grade story material for a weekly program. Under the aegis of ANTA, show has a limitless backlog of past hits from which to draw, with the assured cooperation, in most cases, of the original stage performers. Result is sparkling, superlative televiewing. Another program, Musical Comedy Time, has similar possibilities, but so far, sponsor has found set-up too complicated. Show boils down vintage Schubert musicals to one-hour extravaganzas. The material is there, but the first two shows haven't clicked. More theatrical savvy is needed.

. . .

About the only really outstanding feature in the Lux Theater is the terrific commercial tie-in. Star appears after the play and tells about her visits that day to the theater, to the rehearsal hall and now on TV. But wherever she appears it's always as a LUX girl. And believe it or not, it comes across effectively. Watch it yourself.



WILLIE THE WORM
 With Warren Wright
 Director-producer-writer: Wright
 30 Mins., Mon.-thru-Fri., 5 p.m.
 Sustaining
 WCAU-TV, Phila.

of-ugh adult bor is a the old pres A the and the the ight also pro- n of ns in s seg- rainer spot- Car- andy- the the n, a dard his day ther that a to ing the e a pme nme s. ns, tile nil- n

Ed Tow (27) a la cause stral only but hold gram Vinc and Steb the van one M "Un ame in th an A score temp too expla show of th fine ing o unison with the p Blanc with Cor of yo with draft seen had bag- might good porte dres caste audl Allee noon Fir man Satuc

"Willie the Worm" is an idea of Charles Vanda, v.p. in charge of television at WCAU-TV. As worked up by staffer Warren Wright, the show shapes up as Grade A moppet fare. Program features a worm puppet which relates serialized animal stories. To test audience pull, program shows drawings sent in by youngsters about various activities of "Willie," as well as suggestions for unique ties, which the puppet wears. Three film cartoons break up "Willie's" appearances on the video screen.

Wright, who also directs Snellenburg's hour-long "TV Jamboree," does the voice and the puppet manipulations. He has a pleasant, informal and seemingly extemporaneous manner, and avoids the irritating loud gags sometimes found on children's programs.

The worm puppet occupies most of the screen with tall grass as a background. Cleverly contrived, the puppet manages by its movements to hold visual attention while it tells the stories. Wright's voice is the compelling behind-scenes factor. Since its inception two months ago, "Willie" has caught on and outrates "Howdy Doody" locally, according to the figures from the American Research Bureau. Recently the station postponed the program because of a lengthy United Nations telecast, and the switchboard was swamped with complaints. Strictly for juves, its adult appeal is slight, but oldsters forced to attend a program with their toddlers won't find it hard to take. Gagh.

"Willie" is just one of the locally produced programs in WCAU-TV's 17-hour day—the biggest and busiest schedule of any television station in America.





WPTZ is proud to announce that the Atlantic Refining Company, through its agency, N. W. Ayer & Son, Inc., again is sponsoring its telecasts of the home games of the University of Pennsylvania football team. This marks the 11th consecutive year that Atlantic and WPTZ have combined to bring these games to Philadelphia television viewers. Not only is this the oldest series of football telecasts in America, but the Atlantic Refining-WPTZ association marks the longest, unbroken client-station relationship in the television industry.

Philco Television Broadcasting Corp. • 1800 Architects Building • Phila. 3, Penna. • Telephone LOcust 4-2244

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TV-AFFILIATE

COLOR

WHOSE? WHEN? WHERE?

Whose Color?

IT'S definitely CBS now, and unless RCA can come up with the necessary improvements while CBS is trying to marshal production for its system, it might well be CBS all the way. Because it will be some time before the proponents for CBS can get any appreciable number of units on the market, RCA still has time to get its system up to FCC requirements for color. If it does, it will be RCA color, for FCC would then naturally adopt a compatible system.

What's Wrong With CBS Color?

Picturewise there's little wrong with it so far as the public is concerned. CBS color receivers do deliver a very satisfactory picture. At present, the size of the picture, however, is limited to that of a 12½ inch tube and it has a mechanical spinning disc which most engineers feel must be outmoded eventually by an all-electronic system. CBS's system, however, can work with the much talked about color tube. This would eliminate objections on size of picture and mechanical part of system. It then gets down to a highly technical discussion of the CBS field sequential method as against RCA's dot interlace. Field sequential is not compatible with present black and white receivers. But it does work. If the dot interlace system worked to the Commission's satisfaction because of compatibility, it will win out and not because of mechanical discs or size of picture.

What's Wrong With RCA Color?

According to FCC findings, the RCA picture has not been of a high enough quality to be approved. It's also claimed that the technique of the RCA system is so complicated that it will be considerably more expensive than CBS's method.

What's the Effect?

Set sales have already been hit very hard. Whether they can bounce back is questionable, for the public

will be subjected to a prolonged battle on both sides. And Radio and Television Manufacturers Association members have allocated \$1,000,000 for promotion to counteract the slump in receiver sales because of color. CBS is pulling no punches and led off with a network talk by its president, Frank Stanton, warning the public on buying receivers that could be adapted to CBS color. The situation closely parallels the battle of the record industry with Columbia's LP's against RCA's 45's. The confusion will become worse as demonstration sets and converters are marketed for CBS color. The only possibility of clearing the atmosphere would be a successful stay of execution of the FCC ruling.

Why Color Now?

In simplest terms, the Commission felt unless color standards were set now, the incompatible situation would increase each month. Consequently they chose a system,

i.e., CBS, which was ready now rather than wait on the possibility of a perfected compatible system. The majority of the Commission believed that any further delay would mean just so many more receivers in the hands of the public that would not be able to pick up color television.

When?

Except for a probable few converters and a handful of color receivers designed mainly for exhibition in public places, it's doubtful whether there will be any substantial color production on the receiver end for at least six months. And, of course, if Pilot and RCA are successful in their lawsuits, color will be postponed indefinitely.

What About the Freeze?

Hearings are now under way on allocations. Controversy here will be on whether the ultra high frequencies are suitable for television use. Because of the great amount of time the FCC has already spent on color and probably will devote to color in the future, these hearings will take a considerable amount of time. It's doubtful whether any decisions will be made until the Spring of '51. And that's if everything works right. Judging from the Commission's handling of color, things won't work right and there will be further delay. Don't count on any new stations getting on the air before '52. And only then if government priorities haven't clamped down on production of necessary transmitters and towers.

FCC HAMSTRINGS THE INDUSTRY . . . AN EDITORIAL

The reasons for the continuation of the freeze for over two years, the unnecessary interjection of color television at this time and the present state of chaos of the entire industry, can be directly attributed to the inadequacy of the Federal Communications Commission to cope with the admittedly difficult problems of allocations and color.

The inadequacy of this government body is clearly outlined in its recent color rulings containing the now famous bracket standards. To expect the manufacturers within a period of two months to incorporate a switching device which is still on the drawing board, to make the necessary changes in design because of increased power requirements and to convert their production completely, clearly shows the lack of comprehension of the business the FCC is trying to regulate.

This is not an attempt to judge the relative merits of any one system of color television. It is a plea for action. Action which will either reorganize the FCC or demand a new commission. The present group has failed miserably in its responsibilities. Only Commissioners Sterling and Henneck, who dissented from the color ruling, showed any comprehension of the television industry. Printed on the following pages are the dissenting opinions of these two commissioners. They show a realistic and intelligent appraisal of the television industry.—F.K.

ENGINEERS ADJUDGE COLOR DECISION

OPINIONS BY TOP TV CONSULTANTS



GEORGE C. DAVIS:

"The CBS system now is obviously simpler. However, I would like to see an all-electronic system for comparison purposes. If the FCC says that the CBS standard is the one to be used, then they should attempt to persuade manufacturers to have two scanning rates applied instead of requiring receivers to operate at any rate between the two limits."

PAUL GODLEY:

"It's my conviction that the FCC decision is premature, and I'm not at all sure it's the correct decision. As to the CBS system, I'm unable to enthuse about any system that is not all-electronic. Also, I think the future will prove the FCC's bracket standard proposals unsound. The fact that the FCC imposed a standard at this time reminds me of the old Chinese proverb about the woman who went to bed early to save candlelight and begot twins."

MILLARD GARRISON OF CHAMBERS & GARRISON:

"The present CBS picture is a little superior to the last RCA one. But I don't think it has the future potentialities that an all-electronic system has. The TV makers' reaction to bracket standards pretty well sums up my view. I don't believe color is necessarily required at the moment, therefore, why set standards? Why not wait until we have further developments of an all-electronic system? If you adopt the CBS system, you do slow development of other systems. In fact, it may preclude for some time the development of other systems. I don't see any reason for holding up allocations because of the color question. Whatever color system is

finally agreed on, it should be specified beforehand that it must fit into the six mg. structure."

JOHN CREUTZ:

"The CBS system is the simpler one. It's much easier to develop and better developed now to its ultimate full capabilities. Its one defect is an inability to make a large picture. The other systems (RCA, CTR) are relatively new and demand new electronic techniques. As to the FCC's 'simplified' bracket standards proposal, my opinion is beyond description. I think the Commission has little comprehension of set manufacturer problems."



GLENN D. GILLETT:

"I think the FCC statement on the conclusions of the three systems is accurate and valid. The summary is remarkably fair to all concerned. On the basis of the evidence presented they had no alternative but to adopt the Columbia system or hold everything in abeyance. The Commission's rating shows either of the other systems could not be produced commercially. The Columbia system is the only one that can be put into a commercial product."

RAYMOND M. WILMOTTE:

"It's a pity the Commission was unable to come to a decision earlier. Then it would have been relatively simple—there wouldn't have been many sets in the field. It might have been preferable now to wait a substantial length of time to give more consideration to the three present systems as well as wait developments on any other systems. However, there was a great deal of outside pressure brought on the Commission to come to a decision now. At present, the Columbia system gives a better picture, but that doesn't mean to say the RCA system can't become better. Had we

waited it might have been possible to utilize the UHF band for the best television system."

MR. KENNEDY OF KEAR & KENNEDY:

"I'm inclined to agree with Mr. Godley that we shouldn't adopt any definite standard at this stage of the game. I don't think the CBS or the RCA system is a satisfactory system. It's too early to freeze color standards."

A. D. RING OF A. D. RING & CO.:

"The CBS system is the best at the present time, but I'm greatly disturbed about the limit on the picture size. I don't want to be confined to a 10 or 12½ inch tube for home use. Due to limit on size of the CBS picture, there's grave doubt in my mind that we should settle on the CBS system. In view of rapid strides made in the electronic field, there is a great possibility here of obtaining a larger picture. It would be a different story if the CBS picture could be made larger. The FCC's bracket standard proposals should be a matter for manufacturers to decide, based on whether they consider it good business to include the apparatus. If it's good business, then do it; if not, don't do it."



JOE WALDSCHMITT OF E. C. PAGE:

"Based on the recent FCC decision I'd say the CBS system is in the lead. Actually, we don't know enough to make a decision at this time. As the matter stands, it's too direct a threat to TV manufacturers. The FCC set up standards that weren't conducive to a nice answer from manufacturers. Therefore, I'm not sure the FCC wants those standards, since they can't be adopted in 30 days."

DISSENTING VIEWS:

FRIEDA HENNOCK
FCC Commissioner



AS I indicated in my separate views to the Commission's First Report on Color, I am of the firm belief that every possible effort should be made by this Commission and the television manufacturing industry to achieve a practical and useful compatible color television system. Considering the fact that there are currently well over 7-million receivers in the hands of the public which can receive, in their present form, only signals broadcast on present monochrome standards, many grave

GEORGE E. STERLING
FCC Commissioner



IN THE First Report of the Commission on the Color Television issues, I joined with the majority in the proposal for bracket standards with the understanding that if any insufficient number of assurances were received from manufacturers concerning their plans for incorporating bracket standards in their receivers, the Commission would issue a final decision adopting the CBS color standards.

Since the responses were not in accordance with the Commission's proposal, the majority have adopted the CBS color standards. I dissent from this premature action taken by the majority at this time for the following reasons:

The subject of bracket standards

problems will be posed by the adoption of the incompatible field sequential color television system.

The owners of these sets must eventually suffer a diminution in television service or they will be forced to make some expenditure to adapt or convert their sets for the reception of color signals. The cost of such changes and the servicing difficulties which they will entail pose a problem of great magnitude, and the end result in the case of adaptation will be a monochrome picture of reduced resolution. The broadcaster will find that to the extent that he employs color transmissions, he will lose part of his audience, and this will create a long and difficult period of transition.

I agree with the Commission's evaluation of the color systems which have been proposed and demonstrated in the instant proceeding. I felt at the time of the First Report, and still feel, that, in the light of this evaluation, it is eminently desirable that the problem posed by the number of television receivers in the hands of the public as regards the incompatible field sequential color system be arrested

was not an issue in the hearing nor was the subject even advanced during the hearing. There is no doubt in my mind that manufacturers were taken by surprise at the Commission's proposal on this subject as set forth in the First Report.

I do not agree with the majority in their Second Report that the responses of the manufacturers were merely a restatement of the parties' contentions made during the hearing, since the subject of bracket standards was a new concept in the field and line scanning proposed after the hearing record closed. It came as a surprise to the industry and was not based upon information appearing in the record of this proceeding.

Several manufacturers were confused by the Report as it related to bracket standards and representatives of different manufacturers communicated and met with the staff at various times for the purpose of securing an interpretation of the Commission's intent. The exchange of correspondence with the Philco Corporation subsequently made public is a classic example of the confusion aroused in the minds of manufacturers who evidenced a sincere interest in the problem.

The Columbia Broadcasting System found it necessary in this re-

at its present level. I believed that the concept of "bracket standards" set forth in the First Report was a practical method for achieving this end, and I therefore joined in that portion of the First Report.

The comments filed in response to our Second Notice of Further Proposed Rule Making indicate quite clearly that the bracket standards proposal is not a feasible method for containing the problem of incompatibility at its present level. Most of the comments did not indicate whether other means for achieving this aim are available, although a few did discuss possible alternative methods.

But in the light of the progress made in the development of color television since the start of the instant proceeding, I think it essential to defer final decision in this matter until June 30, 1950. This could still be done if some means for preventing the growth of incompatibility could be devised by the television manufacturing industry. The fact that bracket standards could not achieve this result does not automatically preclude its at-

(continued on page 30)

spect to voice its concern as to the interpretations that might be made of paragraph 5(c) and therefore consulted with the staff for clarification of the language. CBS also suggested that the Commission make clear by public statement what was intended by the language of paragraph 5(c).

Because bracket standards were new, I am now of the opinion that the Commission should have treated the subject at greater length in its First Report. Because of the time lost in seeking clarification of the Commission's intent and the necessity of the September 29th deadline, manufacturers were unable to make a full appraisal of how they could build-in bracket standards and when. . . .

The Capehart Farnsworth Corporation's response stated, in part, as follows:

The serious problems that confronted the Belmont Corporation, which also expressed a desire to cooperate, are stated, in part, as follows:

"We have been unable to find any record in technical literature nor in our past experience of an attempt to produce a linear sweep for electromagnetic deflection systems covering the wide range of the pro-

(continued on page 30)

**Television's
largest audiences
available NOW**

... at one-half the station-break rate



Having difficulty buying adjacencies to television's *highest rated* shows? Then it's time to investigate the lowest cost-per-thousand service in television, the station identification sharing commercial. Your message will profit by all of television's exclusive advantages, sight, sound and motion, *plus an enviable position surrounded by NBC network evening programs.*

The cost for delivering some of the largest audiences in television is only *one-half*, that's right, only *one-half the station break rate.*

Station identification sharing announcements are available in choice evening time on each of the eight major television stations represented by NBC Spot Sales.

If you are looking for television's largest audiences at the lowest costs on the rate card, advertise your product through station identification sharing announcements on the stations listed below:

WNBT . . . New York
WNBQ . . . Chicago
WPTZ . . . Philadelphia
KNBH . . . Hollywood
WBZ-TV . Boston
WNBK . . . Cleveland
WNBW . . . Washington
WRGB . . . Schenectady-Albany-Troy



SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO



WHAT DO THEY SEE IN TCHAIKOVSKY?

They see *sales*... scores of them. Shrewd businessmen *know* there's money in music. Especially when it's the music of Tchaikovsky (and Beethoven, Mozart, Strauss and Schubert) as played in the Vienna Philharmonic Orchestra TV films, now available *exclusively* through Radio Sales.

This series of 13 concerts looks so good (and sounds so good) it got this kudo from *Variety*: "*has great appeal... music excellently performed... well recorded.*" And its appeal includes *all* viewers. Because these films have music for everybody—selections like "Tales from the Vienna Woods" and "The Unfinished Symphony." All superbly filmed in the world-renowned music centers of Vienna and Salzburg.

Looking for low-cost TV advertising? You'll see the perfect sales instrument in the Vienna Philharmonic Orchestra films.* Just call Radio Sales.

RADIO SALES TV FILM PRODUCTIONS

Vienna Philharmonic Orchestra • Gene Autry Show • Hollywood on the Line • Strange Adventure British Features • World's Immortal Operas

*Subject to prior sale in each market.
Represented by Radio Sales, Radio and Television Stations Representative Inc., CBS

CAMELS



SEALTEST



OLDSMOBILE



SPONSORS PROVE

ACROSS-THE-BOARD

PROGRAMMING

DIGS PAY DIRT

THE big format, the name personality and the single, sock impact provide a high measure of prestige for certain products. Backed by advertising in other media, the sponsor gets satisfactory returns from such one-shotters. Frigidaire, with its Bob Hope and Bobby Clark layouts, is an example of such planning. For others, a weekly package provides sufficient selling potency.

But the advertiser interested in hitting with hammer-and-tongs frequency, will find exceptional value in across-the-board programming. Moreover, frequency of use need not drive up his overall costs.

Camel Cigarettes, one of the first and heaviest of across-the-board programmers, is sold on the five-a-week format. With a weekly production outlay of \$15,000, "Camel News Caravan" garners a hefty cumulative audience (turnover factor of 2.1) of 5,000,000 different viewers each week in 27 markets.

For an hour and 15 minutes of programming, sponsor pays no more than for average once a week hour format. But Camel has the ad-

vantage of getting 15 commercials per week as compared to four in an hour package. On a cost-per-commercial basis, Camel is 'way ahead of the game.

Daily cost of \$2.54-per-thousand-viewers adds further to the bright picture. Another plus factor is the number of times per week the show gets tuned in by each video fan, a situation not available to the weekly sponsor. American Research Bureau figures for frequency of viewing in New York, Philadelphia and Chicago reveal the dividends available to across-the-board sponsors:

5-times-a-week	11.7%
4 " " "	14.7%
3 " " "	13.1%
2 " " "	22.1%
1-time-a-week	38.4%

An interesting sidelight is the type of audiences company manages to corral. ARB figures show Camel, biggest of the cigarette sponsors, pitching in the right direction. "Caravan's" New York audience breaks up as follows:

Men	45%
Women	45%
Children (under 16)	10%

Since the sponsor's chief buying power derives from adults, the program manages largely to hit that audience segment.

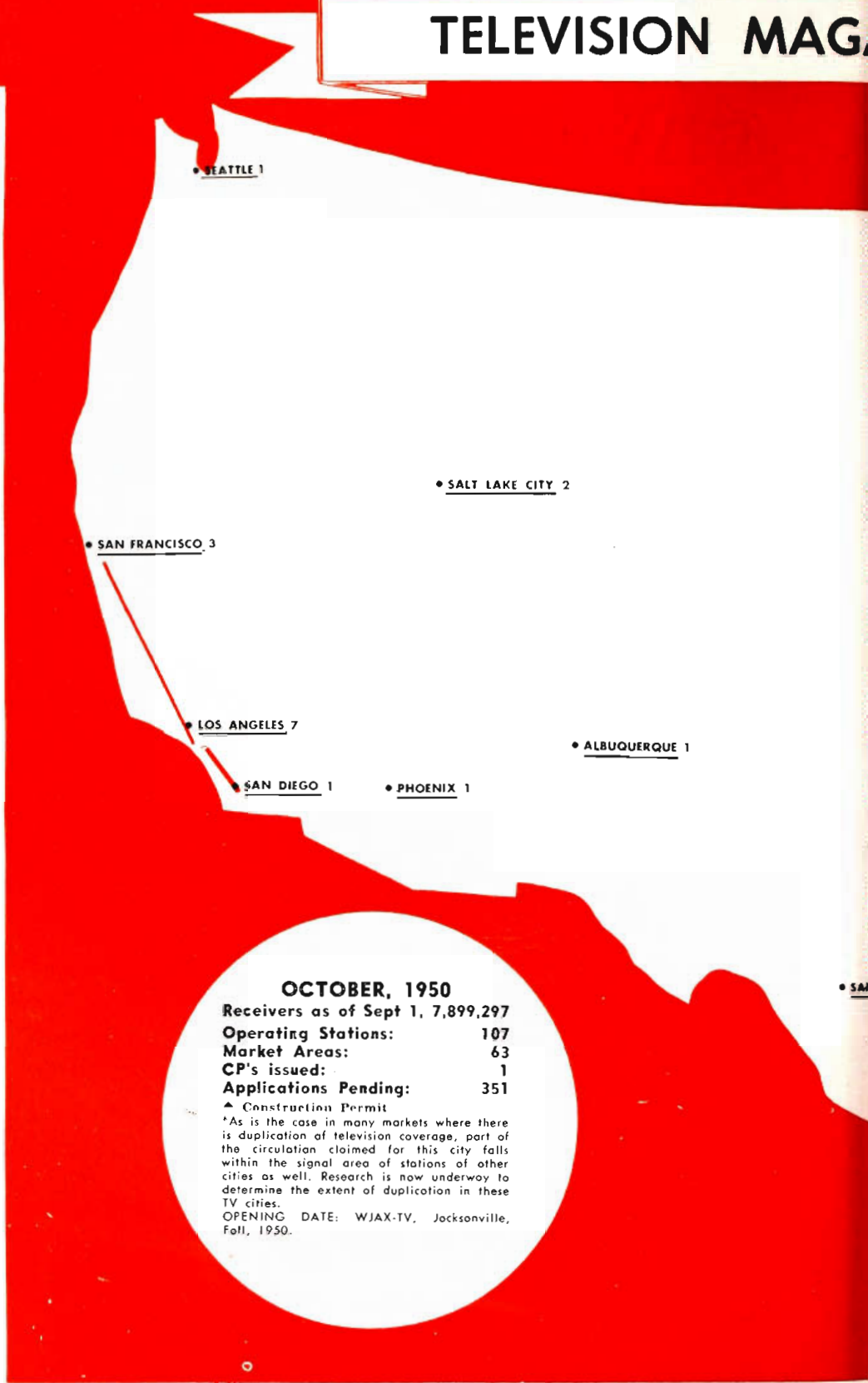
Possible obstacle to across-the-board programming is the problem of producing shows five times a week. There's no such difficulty here for Camel or its agency, William Esty, since NBC assumes all the headaches of whipping up the package. One of the first problems Camel had to solve was the task of providing three daily commercials, or a total of 15 weekly spots without becoming repetitious. One-minute commercials are repeated monthly. Twenty-second spots are re-run about every two weeks. Most pitches are filmed with occasional live spots thrown in. Main advertising slant ties-in with Camel's emphasis on name-endorsement of product, although other spots include dance numbers, oddities of nature, animated cartoons.

Currently beamed over 36 stations of the NBC-TV network, "Caravan" racked up a 16.3 August ARB rating based on a 27-city

(continued on page 32)

OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of Area)	Receiver Circulation (Sept. 1)
Albuquerque—13.1 KOB-TV (A, C, D, N)	4,550
Ames—11.7 WOI-TV (A, C, D, N)	14,258
Atlanta—23.5 WSB-TV (A, N, P) WAGA-TV (C, D)	57,000
Baltimore—27.8 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	207,729
Binghamton—9.5 WNBF-TV (A, C, D, N)	20,419
Birmingham—11.1 WAFM-TV (A, C, P) WBRC-TV (D, N)	22,600
Bloomington—4.3 WTTV (A, C, D, N)	10,500
Boston—35.8 WBZ-TV (N) WNAC-TV (A, C, D, P)	489,942
Buffalo—33.9 WBEN-TV (A, C, D, N)	120,464
Charlotte—9.5 WBTW (A, C, D, N)	22,218
Chicago—40.1 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	627,881
Cincinnati—35.6 WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	157,000
Cleveland-Akron—35.7 WEWS (A, C); WNBK (N); WXEL (A, D, P)	287,498
Columbus—40.4 WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	86,000
Dallas-Ft. Worth—23.5 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	70,958
Davenport-Rock Isl.—16.1 WOC-TV (N, P) WHBF-TV (A, C, D);	18,373
Dayton—14.8 WHIO-TV (A, C, D, P); WLW-D (N)	84,000
Detroit—35.7 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	306,420
Eric—46.3 WICU (A, C, D, N)	30,406
Ft. Worth-Dallas—23.5 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	70,958
Grand Rapids—20.5 WLAV-TV (A, C, D, N)	47,846
Greensboro—8.3 WFMY-TV (A, C, D, N)	19,500
Houston—13.4 KPRC (A, C, D, N, P)	37,000
Huntington—14.5 WSAZ-TV (A, C, D, N)	20,783
Indianapolis—27.1 WFBS-TV (A, C, D, N)	72,500
Jacksonville—18.9 WMBR-TV (A, C, D, N)	19,000
Johnstown—8.9 WJAC-TV (A, C, D, N)	31,000
*Kalamazoo—34.4 WKZO (A, C, D, N)	90,000
Kansas City—15.6 WDAF-TV (A, C, D, N)	50,542
Lancaster—30.7 WGAL-TV (A, C, D, N, P)	58,884



OCTOBER, 1950

Receivers as of Sept 1, 7,899,297

Operating Stations:	107
Market Areas:	63
CP's issued:	1
Applications Pending:	351

▲ Construction Permit

*As is the case in many markets where there is duplication of television coverage, part of the circulation claimed for this city falls within the signal area of stations of other cities as well. Research is now underway to determine the extent of duplication in these TV cities.

OPENING DATE: WJAX-TV, Jacksonville, Fla., 1950.

Weed pioneer
and company



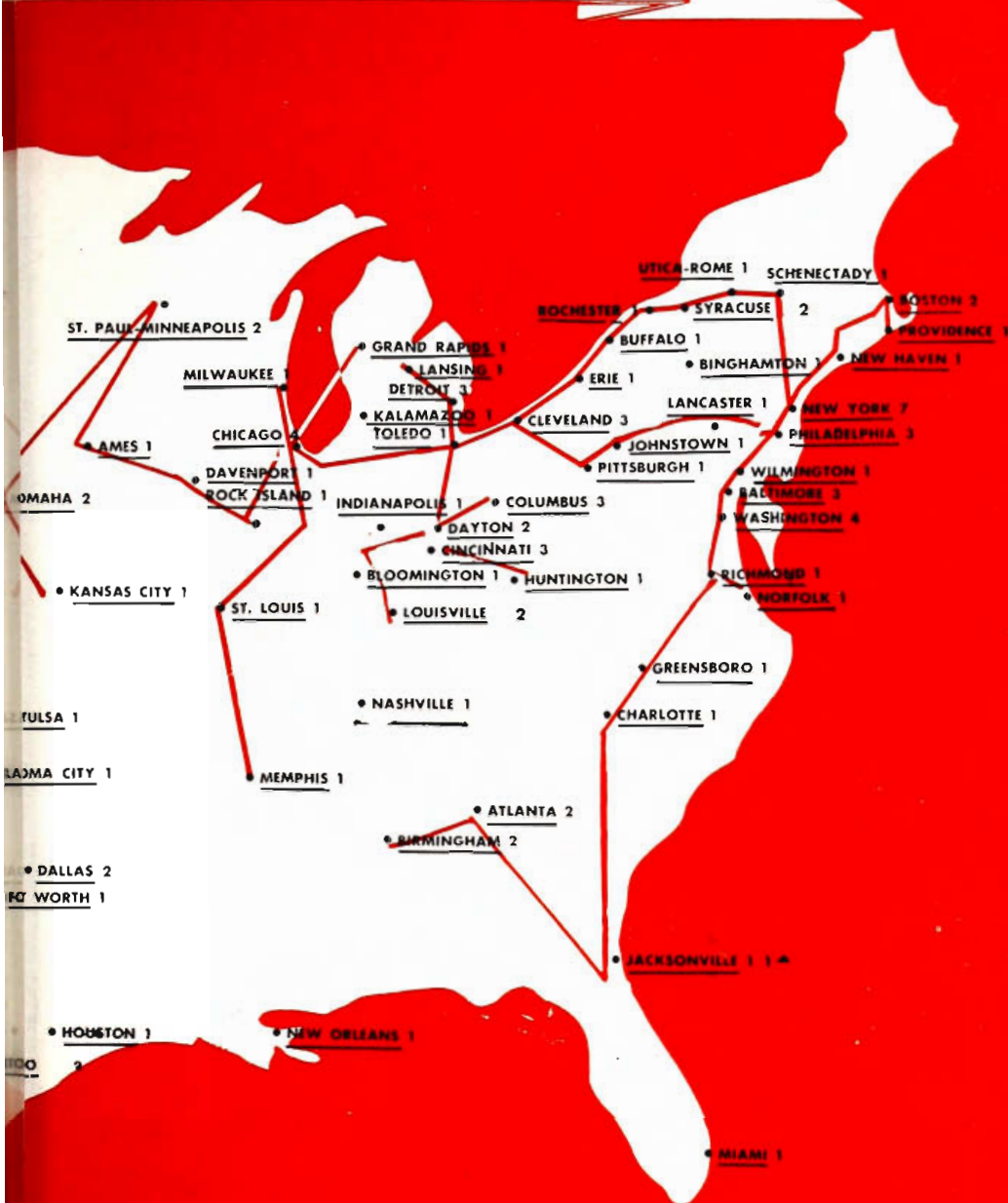
NEW YORK

BOSTON

CHICAGO

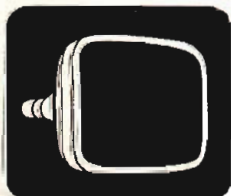
DETROIT

LINE'S STATUS MAP



*Lansing—30.4	32,000
WJIM-TV (A, C, D, N)	
Los Angeles—47.6	693,369
KFI-TV; KLAC-TV; KNBH (N);	
KTLA (P); KTSL (D); KTTY (C);	
KECA-TV (A)	
Louisville—22.4	45,708
WAVE-TV (A, D, N, P);	
WHAS-TV (C)	
Memphis—26.0	49,278
WMCT (A, C, D, N)	
Miami—21.7	33,675
WTVJ (A, C, D, N)	
Milwaukee—46.0	145,557
WTMJ-TV (A, C, D, N)	
Minn'polis-St. Paul—31.4	121,400
KSTP-TV (N);	
WTCN-TV (A, C, D, P)	
Nashville—	3,500
WSM-TV (N)	
New Haven—25.7	95,500
WNHC-TV (A, C, D, N, P)	
New Orleans—16.3	34,348
WDSU-TV (A, C, D, N)	
New York—44.7	1,736,104
WABD (D); WATV; WCBS-TV (C);	
WJZ-TV (A); WNBT (N); WOR-TV	
(P); WPIX (P)	
Norfolk—17.0	29,365
WTAR-TV (A, C, N, P)	
Oklahoma City—22.6	42,254
WKY-TV (A, C, D, N)	
Omaha—22.1	31,296
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—51.0	600,000
WPTZ (N); WCAU-TV (C);	
WFIL-TV (A, D, P)	
Phoenix—16.3	16,100
KPHO (A, C, D, N)	
Pittsburgh—19.3	133,000
WDTV (A, C, D, N)	
Providence—7.0	78,980
WJAR-TV (C, N, P)	
Richmond—38.3	39,926
WTVR (C, D, N, P)	
Rochester—24.9	48,631
WHAM-TV (A, C, D, N)	
Rock Island—16.1	18,373
WHBF-TV (A, C, D, P)	
St. Louis—32.5	165,500
KSD-TV (A, C, D, N, P)	
Salt Lake City—17.0	23,036
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—18.2	25,207
WOAI-TV (A, C, N);	
KEYL-TV (D, P)	
San Diego—30.0	55,000
KFMB-TV (A, C, N, P)	
San Francisco—9.7	85,345
KPIX (C, D, P); KGO-TV (A);	
KRON-TV (N)	
Schenectady-Albany-Troy	
—37.1	99,500
WRGB (C, D, N)	
Seattle—10.5	37,800
KING-TV (A, C, D, N, P)	
Syracuse—30.8	63,372
WHEN (A, C, D); WSYR-TV (N, P)	
Toledo—21.1	55,000
WSPD-TV (A, C, D, N, P)	
Tulsa—33.5	39,150
KOTV (A, C, D, N, P)	
Utica-Rome—9.0	22,100
WKTU (A, C, N)	
Washington—35.2	160,575
WMAL-TV (A); WNBW (N);	
WTOP-TV (C, P); WTTG (D)	
Wilmington—37.6	42,777
WDEL-TV (D, N)	

television



station



representatives

SAN FRANCISCO

ATLANTA

HOLLYWOOD



WANT THOSE DALLAS DOLLARS?

THEN BUY KNOWMANSHIP!

Follow the lead of the *Big Three* retail stores in Dallas—*Sanger Brothers*, *A. Harris*, and *Titche-Goettinger!*

Seeing is *Believing* and *Selling* is simple, when you choose WFAA-TV to tell your sales story and demonstrate your product!

Three examples of WFAA **Knowmanship**—

- Sanger Brothers, "Webster Webfoot"
- A. Harris, "Harris' Riverside 3755"
- Titche-Goettinger, "Afternoon at Titche's"

WFAA-TV

C H A N N E L E I G H T

TELEVISION SERVICE OF THE DALLAS MORNING NEWS

MARTIN B. CAMPBELL, *General Manager*

Network Affiliations—NBC, ABC, DuMont, Paramount

Represented Nationally by Edward Petry & Co., Inc.

BRAND NAMES



Staff of 41 required for Snellenburg's "TV Jamboree" on WCAU-TV.

RENEW DEPT STORE ACCORD VIA TV

DEPARTMENT Stores and brand name manufacturers are "going steady again," at least before the nation's televisioners.

The department stores claim to be America's traditionally leading merchandisers. For a decade or so, brand name manufacturers have thought otherwise, reportedly insofar as their belief in the ability of stores to push nationally advertised products is concerned. How long this will last is problematical.

Some stores already seem to be getting away from heavy use of cooperative money, one source informed TELEVISION Magazine.

"The reason is that the store has found it is getting the best return for its dollar when it dramatizes and features timely, seasonal articles rather than simply running an item because cooperative funds are available."

Get Valuable Return

But the manufacturers were closely watching the apparently impulsive leap department stores made into television. The result: Brand name products are starred and paying performers on hundreds of television programs put on by America's department stores.

In general, the brands advertised on these shows cover appliances, houseware, fabrics, wearing apparel, cosmetics and gadgets, representing such names as General Electric, Admiral, Wembley Ties, Jantzen, Frigidaire, Esquire Polish,

Johnston Originals, Poll Parrot Shoes, Cameo Curtains, Easy Washer, Hoffmann, Mil-Art, Tappan and more than 300 others, 92 of which, for example, appeared in one month on Schuster's, leading Milwaukee department store, program.

According to one store executive, the TV shopper shows have corralled at least two brand name classifications—cosmetics and low-price dresses—which never before provided much in the way of cooperative funds to stores. Most cooperative sponsors, it was reported, are "on a 50-50 basis, with secondary brands tying in on a full basis."

"The major brand names backing much department store televising, however, are those which historically have been cooperative," Howard P. Abrahams, of the National Dry Goods Association, told TELEVISION Magazine. He said these include manufacturers of bras, corsets, appliances and men's jewelry and accessories.

Mr. Abrahams believes the current cooperative effort of the stores and manufacturers in television was mutually arrived at, with department stores going to the manufacturers, and the latter approaching the department stores. He believes, however, that department stores should be credited with pioneering the TV field, "even though they made the mistake of trying to be all things to all people in their original TV programming." He referred to programs that tried to sell children's cowboy boots, lin-

GENERAL ELECTRIC . . . JANTZEN
ESQUIRE POLISH . . . WESTINGHO
. . . FRIGIDAIRE . . . JOHNSTON OR
ADMIRAL . . . TAPPAN . . . HOFFM
. . . POLL PARROT SHOES . . . CA
CURTAINS . . . CHATHAM . . . MIL
. . . EASY WASHERS . . . WEMBLEY

gerie and blast horns on one show.

Department stores now use a "beamed program" technique. Mr. Abrahams pointed out, "with hard selling of one specialty directed to one segment of the audience per program." He went on to say:

"There's no doubt about the fact that retailers are in TV for keeps. They realize they made a mistake in not getting into radio fast. Their big worry now is that the big boys will want all the television time and freeze them out."

Undoubtedly, the department stores have planted a platinum stake in the medium. For example, a recent study showed that four large department stores each report spending more than \$100,000 a year in television. Moreover, they say this is from "specially appropriated funds."

Factors Involved

Cooperative television funds remain high, according to one source, because of three factors:

1. Increased pressure from department stores has caused many manufacturers to add television to their list of media in which cooperative funds are available.

2. With the growth of television, compared to a year ago, far more manufacturers consider TV a major type of advertising.

3. With time becoming increasingly difficult to purchase in many markets, some manufacturers have found they must resort to coopera-

tive advertising in order to get desirable time.

The average store, according to reports, is spending close to \$50,000 a year in television. Nearly half of the stores say they have a special appropriation for TV advertising. Some, however, plan to cut their expenditure in newspapers and radio, and will use from 20% to 50% of their total budgets in television advertising in the coming years.

As the department store dollar expenditure in television increases, the problem of how to handle this type of advertising becomes a greater burden. It is still undecided who in the stores is best suited to supervise the programs, and whether an advertising agency should be used, is still a question. It was shown, however, that of the larger department stores, 32% of those doing \$20- to \$50-million a year in business, and 46% of those doing over \$50-million a year, use an outside advertising agency to handle all or part of their television advertising.

Co-op Deals Vary

Although most cooperative deals range from supplying film commercials and packaged scripts to sharing of time and program costs, the store's advertising department, one of its department heads, or its advertising agency, is left with the responsibility of getting that show before the cameras. The most successful shows are either produced jointly by department store people gifted in showmanship and TV station personnel, or are handled entirely for the stores by their advertising agencies.

One of those successfully handling television for department stores is Robert J. Enders Advertising, Inc., Washington, D.C., which came up early with a convincing television package especially designed for store merchandising. One of the few syndicated TV programs of its type, the shows are called "TV Jamboree" or "Television Shoppers."

Today, Enders' productions are on for Snellenburg & Co., Philadelphia; R. H. White, Boston; The Hecht Co., Washington; The Hub and The Hecht Bros., Baltimore; Gimbel Bros., Pittsburgh; and Cain-Sloan, Nashville.

The "national script" for the shows is written by the agency's top producer, Bob Howard, former Bob Hope scripter. The Howard script is used first by Snellen-

burg's in Philadelphia, then sent to the various other cities where Enders' local staff supplies material for the local program, including gags with special local meaning and commercial copy for products the store is currently featuring.

The "TV Jamboree" package consists of a personable emcee, a fashion moderator, models, a musical trio and a male and female vocalist. It features guest stars, such as Rudy Vallee, Ruth Hussey, Xavier Cugat, and other top names who happen to be in town.

Tickets to the show are procured by customers at special booths in each store. In addition, in most cases, the stores take full and half-page newspaper space, and use TV spots, window displays and point-of-sale material to publicize their show. "Usually a week's, and sometimes a two-week's, supply of tickets, is gone the Monday it is put on the counters," Bert Sarazan, vice-president of the Enders agency, stated. Audiences range from about 75 to 900 attendants, depending on the store or studio space available. "The best show time was found to be between two and three in the afternoon," Mr. Sarazan said.

Mr. Enders, who would not reveal what each program cost a department store, pointed out that costs vary substantially in every city, where station time, talent, musician and general production rates are variously priced.

As much as 75% of the cost, it is estimated, is borne by the nationally advertised brand products.

Ratings for the programs are high, it is shown. In Philadelphia, the program for Snellenburg's averages 14.42 for each 15-minute period, while its opposition rates 2.3 for each quarter-hour interval within the same time period.

The Cramer-Krasselt Co., Milwaukee, Wis., is another advertising agency which has developed a strong television section for department stores, handling Schuster's store, Milwaukee, and The Golden Rule, St. Paul, Minn.

Switch to Shoppers

According to Jerry Stolzoff, vice-president, Cramer-Krasselt Co., The Golden Rule was using a heavy schedule of cooperative spots on KSTP-TV, but has switched to afternoon and evening shopper programs "with no more than 20% of their commercials devoted to cooperative items. And in every case

these cooperative announcements are carefully screened to make sure that they represent items with a substantial, immediate volume potential," he said.

During the coming holiday season, it is reported, "many toy, game and Christmas ornament manufacturers will also cooperate."

Leading Stores on TV

Besides White's, Gimbel's, Snellenburg's, Hecht's, The Hub, Cain-Sloan, The Golden Rule, Schuster's and Hecht Bros., other leading department stores with television shopper programs include: Crowley, Milner, Detroit; Makoff, Salt Lake City; Lit's, Philadelphia; Hochschild, Kohn & Co., Baltimore; J. L. Hudson, Detroit; The Fair, Chicago; Kaufmann's, Pittsburgh; Frederick & Nelson, Seattle; Joske's, San Antonio; Rich's, Atlanta; Wolff & Marx Co., San Antonio; F. & R. Lazarus, Columbus; Kann's, Washington; Miller & Rhoads, Richmond; Curlee's, Miami; Shillito's, Cincinnati; Sanger Bros., A. Harris & Co., and Titche-Goettinger Co., Dallas; Stern & Co., Philadelphia; D. H. Holmes Co., New Orleans; Smith & Welton's, and Rice's, Norfolk; The Baker Co., Minneapolis; Arnold Constable, Macy's, McCreery's, Gimbel's and Saks, New York City; Bullock's, Los Angeles, and Sach's, Chicago.

Not that urging seems necessary now, but in a full-page ad in "Women's Wear Daily" last May, John B. Knox, president, R. H. White's, Boston, made an appeal:

"Top manufacturers can sponsor on a cooperative basis New England's most pretentious Television Revue, an hour-long, fun-packed audience participation show on Boston's key NBC Television Station.

"R. H. White's Television Revue is beamed every day, Monday through Friday, direct from our Television Auditorium in the store.

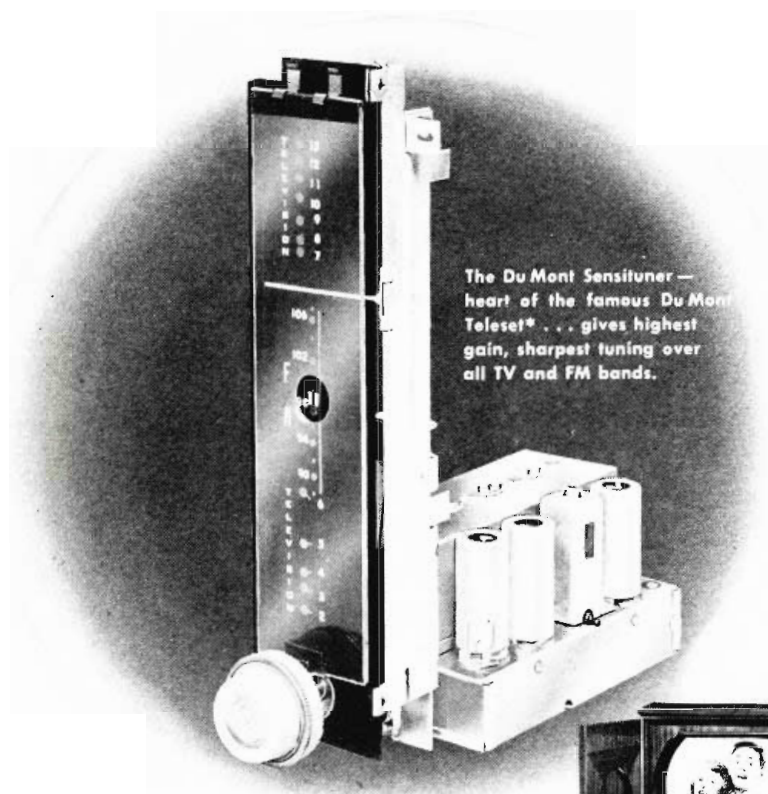
"R. H. White's offers you a 15-minute segment of this full hour's show each week for 13 weeks to reach 324,000 viewers daily and a capacity audience.

"Sales successes on this eight-weeks old show are direct evidence of the value of this medium in the vast New England Market—America's Third Largest."

Whether or not the stores and brand name manufacturers are really enjoying a serious affair together, they're certainly having fun riding the same bandwagon in the meantime.

First in a series of DuMont product information messages

How the Sensituner* helps you tune in TV sales



The DuMont Sensituner —
heart of the famous DuMont
Teleset* . . . gives highest
gain, sharpest tuning over
all TV and FM bands.

THE DU MONT HANOVER
one of a complete line of new
DuMont television receivers.



THE SENSITUNER, above—just one example of the extra television values that make the DuMont franchise so satisfying. An improvement on the famous DuMont Imputuner,* the Sensituner has added a fourth tuned circuit which gives greatly increased gain and selectivity. This extra circuit uses every bit of the signal and greatly improves the signal-to-noise ratio—an important feature particularly valuable in weak signal areas.

The Sensituner provides continuous tuning, not only over the entire TV range but also covering all FM broadcast frequencies. It has a speed-up mechanism which allows rapid tun-

ing over less frequently used portions of the dial, yet provides precise tuning to desired stations. Like the entire DuMont Teleset, it represents the finest performance obtainable.

Every DuMont contains the most advanced circuitry, oversize parts, extra tubes, better shielding, wider component separation. Every DuMont is subjected to the most rigid quality control in the entire television industry.

That is why DuMont — first in television, only in television — means more prestige for your store. For these extra television values are the hallmarks of DuMont.

* Trade Mark

You'll do better with **DU MONT** Television's most coveted franchise
first with the finest in Television

Copyright 1950, Allen B. DuMont Laboratories, Inc. Television Receiver Division, East Paterson, N. J., and the DuMont Television Network, 515 Madison Ave., N. Y. 22, N. Y.

LATE VIEWERS READY

AFTER 11 P. M. RATES AS TOP TIME BUY



Anchor Hocking's Jerry Lester and company responsible for a 3,000,000 weekly audience in 22 markets on late hour "Broadway Open House." Sponsor has re-signed for another 26 weeks.

HORACE Greeley's advice to venturesome friends to head West currently applies, it is found, with equal force to sponsors who missed the night-time boat. With time availabilities largely gobbled up, venturesome sponsors must look elsewhere. Many have shifted to daytime activities (TELEVISION Magazine, September) with striking results. Others are getting their baptism by treading into late-hour slots. Results have been phenomenal.

Success of such programming has shown that a large, receptive audience is available in the late hours, and at a low-cost-per-person-reached figure. Since such programs are beamed after 11 p.m., the time cost immediately can be chopped in half. High-price talent and sumptuous formats also can be discarded. A feature film or simple

variety set-up has filled the bill successfully to date.

Outstanding is the now famous "Broadway Open House," sponsored by Anchor Hocking Glass Co., and funnelled over 36 NBC affiliates. Show draws a huge 3,000,000 audience in a 22-city area and is aired Monday-Friday, 11 p.m.-12 midnight. NBC projecting a 6-city August American Research Bureau rating of 10.6, estimates 460,000 sets in use, over 2.5 viewers per set, giving the show a nightly audience of 1,221,000 fans. With a turnover factor of 2.5, the show draws over 3,000,000 viewers who see it at least once a week.

In New York City the stanza has shown remarkable gaining power since its May debut. ARB July figures record a 10.6 rating; August, 14.0; second week in September, 13.2. Prior to its launching, 12.3%

of 1,667,805 New York City sets were turned on after 11 p.m. By August, 25.1% were turned on, more than doubling sets in use. Figure shows that a good program will create a whole new audience regardless of time, since most of its fans were not late viewers in pre-"Open House" times.

For every thousand viewers reached, sponsor pays \$2.22, a respectable figure for any type of TV comparison. Production tab of \$2,000 nightly is fantastically low for a full hour stanza. Comparison with other evening musical-variety shows on an hourly basis reveals a striking price contrast. Hourly production costs range from \$9,000 for "Cavalcade of Bands" to more than \$30,000 for the "Texaco Star Theater." Cost-wise, "Cavalcade of Bands" would require a \$45,000

SPENDERS



WCAU-TV's "Ghost Rider" corrals nearly 200,000 nightly audience.

outlay on a five-a-week basis; the Berle show would tally \$150,000.

An NBC package, "Broadway Open House" depends on its emcee to carry the show (Morey Amsterdam and Jerry Lester alternate duties). As sponsor, Anchor Hocking permits cut-ins by various breweries which use its glass products. Ruppert in New York; Pfeiffer, Gunther, Blatz, Genesee, Utica Club and Red Top have tied-in with the show.

Program has elicited complete sponsor satisfaction with one participant reporting: "Our salesmen and salesmen of distributors . . . say that it is one of the finest things we have ever done to promote our product." Anchor Hocking just signed for another 26 weeks.

To the sponsor concerned about alertness and receptivity of the audience at these late hours—after 11 p.m. sells and sells hard. WPIX's "Night Owl Theater" is a case in point. Telecast Monday-Saturday, 11-12 p.m., it shows a small 2.7 September Videodex rating, with about 46,000 sets tuned to program. But consumer reaction is evidenced

Over 100,000 raincoats were sold on WPIX's "Night Owl Theater."



Television Magazine • October 1950

in outstanding mail order business. Each evening, following a sports event, the station presents a feature film.

So successful has the plan proven that many of the same sponsors have enlarged their advertising budget to move into other markets. Sponsors, working largely through department stores, have tied-in with similar late-hour film programs in Philadelphia, Baltimore, Utica, Pittsburgh and Chicago.

Most items on WPIX and other stations range in the \$1-\$2 category, with vegetable slicers, ironing boards, gadgets and table items examples of typical sponsors' products. At present, WPIX's show is completely sold out with a long list of sponsors ready to jump in whenever an opening occurs. Six sponsors, each taking over one night per week, bankroll the show.

Based on the experiences of several sponsors, cost figures break down as follows:

On a \$1 item, cost runs to about 50 cents. From a 50-cent gross profit, 10-15 cent cost-of-producing sale is deducted. Overhead charges come to 10 cents, leaving the advertiser about 25 cents profit per item sold. Sponsors click off an average of 1,000 inquiries per night with 25% of mail containing multiple orders.

Film tab for the show is estimated \$250-\$300; time cost about \$600 (less discount on multiple basis); only other expense is the cost of commercials, kept to a minimum by avoiding fancy background and props. Selling pitches are performed live and usually employ a demonstrator or two, a table and the product. Strong response indicates that the audience can be made buyer-conscious at a late hour not only in general sense of remembering sponsored product, but in specific sense of writing in for item.

Throughout the country, other late hour programs are proving sound buys for distributing goods. One of the more successful is Cincinnati's WCPO, which runs

through to early morning hours each Friday and Saturday. "Boxing Films," televised at 1:00-2:05 a.m., Sunday morning, on October 8 came up with a sponsor, Wisconsin Pipes, probably the first time a package has been purchased at that hour. Station charges regular rates on this and other late hour packages—yet manages to bring in satisfactory returns.

Also doing a bang-up job on late hour video is WCAU-TV, Philadelphia. One of its most sales-potent programs is a western film screened Monday through Friday at 11 p.m. Of 35 selling availabilities through the week, all but three are filled. Show is introduced by "Ghost Rider."

After an eight-month run, the program registers a tidy 12.0 ARB rating, garnering a nightly two hundred thousand audience. Viewer response can be gleaned from case of D. M. S. Kitchens which spotted two announcements offering 10 assorted kitchen knives and a meat cleaver for \$4.95. Station tallied 375 orders, enabling sponsor to chalk up a sales figure of \$1,856.25. Cost to sponsor was less than \$300 or 79 cents an order.

In an effort to handle its Christmas business, KTTV, Los Angeles, last year spotted its zany duo, Wheeler and Rourke, at a late hour to handle its holiday business. Participating show (Mon.-Fri., 11-12 p.m.), was smash success, enabling station to keep program running for entire year. The pair was recently switched to afternoon schedules, and replaced by Bill Anson's "Glancin' at Anson." Layout follows informal pattern spotlighting emcee's deft impersonations. Show has 13 sponsors, pulls down a September Pulse rating of 4.6 and is channelled into over 38,000 homes.

One of Detroit's most gigantic participating formats is WXYZ-TV's "Pat 'n Johnny" stanza, running from 2-4 p.m., and 11:15 p.m.-1 a.m., Monday through Saturday. As an example of the evening layout's pulling power, Electromatic Paint Sprayer received 570 orders after four five-minute participations. Phone-order item sold for \$7.95 each, giving sponsor \$4,600 for an investment of \$365. Needless to say, station has a large list of night-time bankrollers for its variety stanzas.

The belief that televising would be confined largely to evening hours is swiftly booted again with the growing evidence of success in late-hour TV.

A. C. NIELSEN CO.
National — 4 wk. — Sept. 9

1. Fireside Theater	44.6
2. Martin Kane	42.1
3. Toast of the Town	41.5
4. Your Show of Shows	39.1
5. Your Show of Shows	37.6
6. Jack Carter Show	35.6
7. Your Show of Shows	34.7
8. Lights Out	34.3
9. Toni Twin Time	33.3
10. Original Amateur Hour	32.9

HOOPER NETWORK RATINGS
12-city survey (Oct. 1-15)

1. Texaco Star Theater	57.6
2. Toast of the Town	38.8
3. Godfrey Talent Scouts	36.1
4. Fireside Theater	35.3
5. Godfrey and His Friends	33.5
6. Cactus Jim	33.3
7. Philco TV Playhouse	33.2
8. Robert Montgomery	32.3
9. Man Against Crime	30.6
10. Original Amateur Hour	30.2

A. C. NIELSEN CO.
Top 10, New York Area
(Four weeks ending Oct. 7)

1. Texaco Star Theater	62.1
2. International Boxing Club	48.3
3. Godfrey & Friends	37.9
4. Godfrey & Talent Scouts	36.2
5. Godfrey & Friends	35.8
6. Fireside Theater	34.0
7. Philco Playhouse	33.8
8. Your Show of Shows	33.6
9. Colgate Comedy Hour	32.6
10. Toast of the Town	31.2

AMERICAN RESEARCH BUREAU
N.Y.C. week of Sept. 8-15

1. Star Spangled Revue	56.4
2. Talent Scouts	44.2
3. Saturday Night Revue	37.1
4. Philco TV Playhouse	36.6
5. Comedy Hour	36.5
6. Robert Montgomery	32.4
7. Lights Out	32.2
8. Garry Moore Show (Wed.)	31.0
9. Toast of the Town	30.8
10. Children's Hour	30.5

PULSE N.Y.C. RATINGS
Week of Sept. 5-11

1. President Truman	49.6
2. Your Show of Shows	37.9
3. Philco TV Playhouse	36.6
4. Comedy Hour	36.1
5. Jack Carter Shows	34.4
6. Godfrey's Talent Scouts	31.6
7. Robert Montgomery Show	29.3
8. Studio One	27.7
9. Toast of the Town	27.0
10. Lights Out	24.8

HOOPER TELERATINGS
Los Angeles (Aug.-Sept.)

1. Movies	43.2
2. Hopalong Cassidy	35.7
3. Spade Cooley Show	30.7
4. Wrestling	29.2
5. Lone Ranger	26.2
6. Chevrolet Feature Theater	22.8
7. Pinky Lee	20.5
8. Wrestling	19.9
9. Ina Roy Hutton	19.0
10. Tim McCoy	17.4

KEY

*Big Story alternates with The Chuck
*Ford Theater alternates with Magnificent Theater
*Mingo State alternates with Quess Rich
*Lucky Strike alternates with S & C's Musical Comedy Time
*Family Theater alternates with Sam As Late
SBA—to be announced.

		6:00	6:15	6:30	6:45	7:00	7:15	7:30	7:45	8:00
SUNDAY	ABC	Rex Bell Show	Rex Bell Show	The Ruggles	The Ruggles	Goodyear P. Whiteman Review	Goodyear P. Whiteman Review	Dodge Showtime U.S.A.	Dod Showtime U.S.	
	CBS			Lamont, Corliss Mr. I. Magination	Lamont, Corliss Mr. I. Magination	Wm. Wrigley Gene Autry	Wm. Wrigley Gene Autry	Amer Tob. This is Show Business	Amer T This is Busin	
	DU MONT					Co-op Starlit Time	Co-op Starlit Time	Co-op Starlit Time	Co-a Starlit	
	NBC					Regent Cigarettes Leave It to The Girls	Regent Cigarettes Leave It to The Girls	Jello Aldrich Family	Jello Aldrich Family	
MONDAY	ABC					News :05 Club 7	Club 7 :25 News	Hollywood Screen Test	Hollyw Screen	
	CBS			TBA	Kellogg Tom Corbett Space Cad.	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry C	
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Captain Video	Captain Video	Susan Roye	Manhat Spotlit	
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	Reyno New	
TUESDAY	ABC					News :05 Club 7	Club 7 :25 News	P & G Beulah	P & G Beulah	
	CBS			TBA	Kellogg Tom Corbett Space Cad.	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Pepsi-C Foye Emer	
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Johnson Candy Captain Video	Johnson Candy Captain Video		Co-o Joan Edwar Song	
	NBC	Cactus Jim	Cactus Jim			Sealtest Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Von Camp Little Show	R. J. Reyno New	
WEDNESDAY	ABC					News :05 Club 7	Club 7 :25 News	Bendix Chance of a Lifetime	Bendix Chance of a Lifetime	
	CBS			TBA	Kellogg Tom Corbett Space Cad.	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry C	
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Rosefield Co. Captain Video	Rosefield Co. Captain Video	The Most Important People	Manhat Spotlit	
	NBC	Cactus Jim	Cactus Jim			Ford Motor Kukla, Fran & Ollie	Ford Motor Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	R. J. Reyno New	
THURSDAY	ABC					News :05 Club 7	Club 7 :25 News	General Mills Lone Ranger	General Mills Lone Ranger	
	CBS			TBA	Kellogg Tom Corbett Space Cad.	The Stork Club	The Stork Club	CBS-TV News Oldsmobile	Pepsi-C Foye Emer	
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Johnson Candy Captain Video	Johnson Candy Captain Video	Susan Roye	Co-o Joan Edwar Song	
	NBC	Cactus Jim	Cactus Jim			Sealtest Kukla, Fran & Ollie	Sealtest Kukla, Fran & Ollie	Von Camp Little Show	R. J. Reyno New	
FRIDAY	ABC					News :05 Club 7	Club 7 :25 News	Green Giant Life With Linkletter	Green Giant Life With Linkletter	
	CBS			TBA	Kellogg Tom Corbett Space Cad.	The Stork Club	The Stork Club	Oldsmobile CBS-TV News	Liggett Myers Perry C	
	DU MONT	Co-op Small Fry Club	Co-op Small Fry Club	Co-op Magic Cottage	Co-op Magic Cottage	Captain Video	Captain Video	The Most Important People	Manhat Spotlit	
	NBC	Cactus Jim	Cactus Jim			R.C.A. Kukla, Fran & Ollie	R.C.A. Kukla, Fran & Ollie	Mohawk Mills Mohawk Showroom	R. J. Reyno New	
SATURDAY	ABC					TBA	TBA	General Mills The Erwins	General Mills The Erwins	
	CBS	Lucky Pup	Lucky Pup	The Big Top	The Big Top	The Big Top	The Big Top	A.C. Gilbert Boys RR Club	Pepsi-C Foye Emer	
	DU MONT					Captain Video	Captain Video	Countryside	Countryside	
	NBC	Amar. Forum of the Air	Amar. Forum of the Air	Smiling Ed McConnell	Smiling Ed McConnell	Peter Paul Hank McCune Show	Peter Paul Hank McCune Show	Manhattan Soap Co. One Man's Family	Manhat Soap One Man's Family	

NETWORK SCHEDULE

8:00 8:15	8:15 8:30	8:30 8:45	8:45 9:00	9:00 9:15	9:15 9:30	9:30 9:45	9:45 10:00	10:00 10:15	10:15 10:30	10:30 10:45	10:45 11:00	11:00 11:15	11:15 11:30
Hollywood Premiere Theatre	Hollywood Premiere Theatre	Sit or Miss	Sit or Miss	Marshall Plan In Action	Marshall Plan In Action	Soap Box Theatre	Soap Box Theatre	Gospel Bldg. Ass'n Old Fash. Revival	Gospel Bldg. Ass'n Old Fash. Revival	Buster Keaton	Buster Keaton	Ladder of Success	Ladder of Success
Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	Lincoln-Mercury Toast of the Town	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	General Electric Fred Waring Show	B. F. Goodrich Celebrity Time	B. F. Goodrich Celebrity Time	Stopette What's My Line	Stopette What's My Line	Arnold Robert Q. Lewis	
Rhythm Rodeo	Rhythm Rodeo			Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party	Arthur Murray's Party	They Stand Accused	They Stand Accused	They Stand Accused	They Stand Accused		
Colgate Comedy Hour	Colgate Comedy Hour	Colgate Comedy Hour	Colgate Comedy Hour	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Philco Corp. Philco TV Playhouse	Langoleum- Nairn Garroway At Large	Langoleum- Nairn Garroway At Large	Nescafe Don Ameche Show	Nescafe Don Ameche Show	News	
Chrysler Treasury Men In Action	Chrysler Treasury Men In Action	Author Meets Critic	Author Meets Critic	Pharma-Craft Am. Safety Razor College Bowl	Pharma-Craft Am. Safety Razor College Bowl	TBA	TBA						
Lever Bros. Lux TV Theatre	Lever Bros. Lux TV Theatre	Lipton Talent Scouts	Lipton Talent Scouts	Phillip Morris Horace Heidt	Phillip Morris Horace Heidt	Sanko The Goldbergs	Sanko The Goldbergs	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One	Westinghouse Studio One
		Co-op Al Morgan Show	Co-op Al Morgan Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
Speidel Winchell & J. Mahoney	Speidel P. Winchell & J. Mahoney	Firestone Co. Voice of Firestone	Firestone Co. Voice of Firestone	Admiral Lights Out	Admiral Lights Out	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	American Tobacco Co. Lucky Strike Theatre*	Co-op Who Said That	Co-op Who Said That	Anchor- Hocking Open House	Anchor- Hocking Open House
Game of the Week	Game of the Week	Buck Rogers	Buck Rogers	Hudson Billy Rose	Hudson Billy Rose	Mogan & David Can You Top This	Mogan & David Can You Top This	Arnold Life Begins at 80	Arnold Life Begins at 80	American Tobacco Co. Roller Derby	American Tobacco Co. Roller Derby		
Prudential Family* Theater	Prudential Family* Theater	Prudential Family* Theater	Prudential Family* Theater	R.J. Reynolds Vaughn Monroe Show	R.J. Reynolds Vaughn Monroe Show	Electric Auto-Lite Suspense	Electric Auto-Lite Suspense	Block Drug Danger	Block Drug Danger	Red Barber	In the First Person		
				Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Drug Store TV Cavalcade of Bands	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time	Food Store Prgs. Corp. Star Time		
Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	Texas Co. Texaco Star Theatre	P & G Fireside Theatre	P & G Fireside Theatre	Armstrong Circle Theatre	Armstrong Circle Theatre	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	P. Lorillard Orig. Amat. Hour	Anchor- Hocking Open House	Anchor- Hocking Open House
Arnold Life Begins at 80	Arnold Life Begins at 80	Dick Tracy	Dick Tracy	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Philco Corp. Don McNeil Show	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling	Co-op Wrestling
Toni A. Godfrey & Friends	Pillsbury A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	Liggett & Myers A. Godfrey & Friends	TBA	TBA	P. Lorillard The Web	P. Lorillard The Web	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Pabst Co. International Boxing Club	Philip Morris Sports Interview		
				Co-op Famous Jury Trials	Co-op Famous Jury Trials	Consolidated Cigar Plainclothes- man	Consolidated Cigar Plainclothes- man	Tidewater Oil Broadway to Hollywood	Tidewater Oil Broadway to Hollywood				
Motorola Four Star Review	Motorola Four Star Review	Motorola Four Star Review	Motorola Four Star Review	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Kraft Foods Kraft TV Theater	Bristol-Myers Break the Bank	Bristol-Myers Break the Bank	Armour Stars Over Hollywood	Armour Stars Over Hollywood	Anchor- Hocking Open House	Anchor- Hocking Open House
Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Admiral, P. Lorillard Stop the Music	Packard Holiday Hotel	Packard Holiday Hotel	Gruen Blind Date	Gruen Blind Date	Seeman Bros. I Cover Times Square	Seeman Bros. I Cover Times Square	Blatz Co. Roller Derby	Blatz Co. Roller Derby	Roller Derby	Flaheim Shoe Red Grange Predicts
Columbia Records* The Show Goes On	Columbia Records* The Show Goes On	American Razor The Show Goes On	American Razor The Show Goes On	Esso Oil, Kroger Co. Allan Young Show	Esso Oil, Kroger Co. Allan Young Show	Lever Bros. Big Town	Lever Bros. Big Town	Philip Morris Truth or Consequences	Philip Morris Truth or Consequences	Nash Motors Airflyte Theater	Nash Motors Airflyte Theater		
				Kaiser- Frazer Ellery Queen	Kaiser- Frazer Ellery Queen	Boxing	Boxing	Boxing	Boxing	Boxing	Boxing		
DeSoto Groucho Marx Show	DeSoto Groucho Marx Show	Hawkins Falls Pop. 6,200	Hawkins Falls Pop. 6,200	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	Ford Dealers Star Review	U.S. Tob. Martin Kane Private Eye	U.S. Tob. Martin Kane Private Eye	TBA	TBA	Anchor- Hocking Open House	Anchor- Hocking Open House
Ranson Twenty Questions	Ranson Twenty Questions	Sun Oil Co. N.Y. Giant Football Huddle	Sun Oil Co. N.Y. Giant Football Huddle	Schiltz Pulitzer Prize Playhouse	Schiltz Pulitzer Prize Playhouse	Tin Pan Alley	Tin Pan Alley	Best Foods Penthouse Party	Best Foods Penthouse Party	Diane Daxee	Diane Daxee	Esquima Form Bras Robins Nest	
General Foods Mama	General Foods Mama	R.J. Reynolds Man Against Crime	R.J. Reynolds Man Against Crime	Ford Motor Theater Ford	Ford Motor Theater Ford	Ford Motor Theater Ford	Ford Motor Theater Ford	Kelvinator Star of the Family	Kelvinator Star of the Family	Sylvania Electric Beat the Clock	Sylvania Electric Beat the Clock		
		Esquire Boo Polish Hold That Camera	Esquire Boo Polish Hold That Camera	Bond Stores Hands of Destiny	Bond Stores Hands of Destiny	Rascoe Karns Inside Detective	Rascoe Karns Inside Detective	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars	Drug Store TV Cavalcade of Stars		
Miles Quiz Kids*	Miles Quiz Kids*	Gulf We, the People	Gulf We, the People	Bonafide Mills Versatile Varieties	Bonafide Mills Versatile Varieties	American Cigs. Cig. Big Story*	American Cigs. Cig. Big Story*	Gillette Boxing	Gillette Boxing	Chesbrough Greatest Fights	Chesbrough Greatest Fights	Anchor- Hocking Open House	Anchor- Hocking Open House
Amer. Dairy Paul White- man TV Teen Club	Amer. Dairy Paul White- man TV Teen Club	Paul White- man TV Teen Club	Paul White- man TV Teen Club	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Roller Derby	Derby Roller	
Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Anheuser- Busch Ken Murray Show	Frank Sinatra	Frank Sinatra	Frank Sinatra	Frank Sinatra	Carter Sing It Again	Carter Sing It Again	Ludens Sing It Again	Ludens Sing It Again	Sterling Drug Sing It Again	Sterling Drug Sing It Again
Country Style	Country Style	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden	Sat. Night at Garden
Campbell Soup Jack Carter	Whitman's Jack Carter	Johnson's Wax Jack Carter	Wildroot Jack Carter	Snow Crop Show of Shows	Minn. Mining & Mfg. Show of Shows	S.O.S. Show of Shows	Benrus Show of Shows	Crosley Show of Shows	Crosley Show of Shows	American Tab. Hit Parade	American Tab. Hit Parade	Co-op Wrestling	Co-op Wrestling



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 when you get your Century
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 most of your TV lighting
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FIRESTONE

SIMULCAST OF 'VOICE' HAS DUAL AM-TV APPEAL



The oldest commercial TV program is "Voice of Firestone."

THE Voice of Firestone "is really a television show with a few unimportant compromises to make it as attractive to the radio listener as it is to the viewer," A. J. McGinness, national advertising manager, said in speaking of the simulcast Firestone Rubber & Tire Co., Akron, O., is sponsoring over NBC's radio and television networks.

How those "few unimportant compromises" came about when Firestone pioneered television's first simulcast, was described recently to TELEVISION Magazine.

"Many people know of this company as a pioneer in the rubber tire business. They also know that it became one of the first radio network users, with the 'Voice of Firestone' program broadcast over NBC beginning Dec. 3, 1928. On Nov. 29, 1943, Firestone's 'Voice' marked its 15th consecutive year on the air, and that same evening became the first commercial sponsor of a network television show. The program featured an interview between Harvey Firestone, Jr., president of the tire company, and NBC's Niles Trammell. On the following Monday, it began its first series of television programs, motion pictures describing characteristics, educational needs and ex-

perience necessary for success in various types of work. The series was dropped, however, due to World War II, when the manufacturer concentrated on making war products."

Then on March 21, 1948, Firestone returned to telecasting, with a musical program featuring Toscanini and the NBC Symphony Orchestra. The next day, according to Mr. McGinness, when Firestone went to Studio 8-H to put on its radio program, the lighting equipment used in the previous day's telecast was still up.

On the spur of the moment, Firestone decided to telecast as well as broadcast its show that evening.

Monotony of personalities, lack of action, dull backgrounds, make-up and costuming, and sets, were among the problems faced in simulcasting, he reports, but most important, they wondered how to word the commercial announcements "so that they not only sounded logical to the radio audience but also matched the action on television."

First, separate commercials were used for AM and TV, but the demand of timing made this impractical. Now, Mr. McGinness reveals, the commercials are written for AM and camera action to match "is put in afterward."

All commercials are presented live on television, except those on the company's principal products—tires, tubes, batteries and brakes—which call for use of film.

Simulcasting, Mr. McGinness pointed out, made it necessary to abandon Firestone's policy of using only one or two regular artists during the year. "In radio people seldom complained about having the same artists week after week; but in television the public complains bitterly about seeing the same faces too frequently."

Firestone met this problem by signing more artists and using none more than five times annually. "As a result," Mr. McGinness said, "there has been a sustained interest on the part of the television audience and a new interest—evidenced by Hooper and Nielsen ratings—has been created on the part of the radio audience."

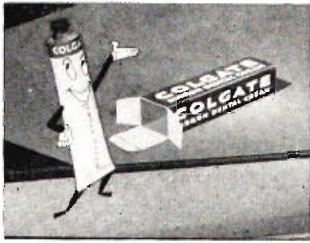
Simulcasting has enabled Firestone to work more "selling" into its commercials, it is admitted. Of this Mr. McGinness said:

"Our products lend themselves admirably to demonstration, and the company regards TV as the most effective selling medium except for personal contact."

"In any event, the 'Voice of Firestone,' now 22 years old, will surely remain on the air in radio and/or television for many years to come," he added.

"We feel we have a great show. Our dealers are very enthusiastic. We just had Psychological Research Corporation do a national survey of the show—10,000 interviews. 'Voice' got a 19.2 rating of regular viewers or listeners, much higher than other ratings made for it on a smaller scale."

Firestone spends \$500,000 a year in TV now, and plans to up this to \$700,000 in '51. Best guess as to its total ad budget, and not according to Mr. McGinness, is \$7-\$10 million annually for all media.



An animated tube of Colgate Toothpaste lends efficient and amusing help to a live-action dentist in showing his young patient the advantages of starting early in life with Colgate's.

ADVERTISER

Colgate-Palmolive-Peet Co.

AGENCY

Ted Bates & Co.

PRODUCED BY

FILM GRAPHICS, INC.

245 WEST 55TH STREET, NEW YORK 19, N. Y.
JUdson 6-0083-4



Live action combines with Fata Animation to make the new Globe Mills TV film spots successful, with simple, graphic exposition of recipes and farcetic product sell. Clair Callihan supervised for the agency.

ADVERTISER

Globe Mills

AGENCY

Leo Burnett Company, Inc.

PRODUCED BY

FIVE STAR PRODUCTIONS

6526 SUNSET BLVD., HOLLYWOOD 28, CAL.
HEmpstead 4807



The opening and closing titles filmed for the Pulitzer Prize Playhouse reflect the distinguished character of the program. More than 30 years of motion picture "title" experience adds to NSS produced TV titles the atmosphere and "feeling" that only expert craftsmanship can provide.

ADVERTISER

Jos. Schlitz Brewing Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

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



From a series of five 1-minute live action spots being used as part of an overall advertising campaign to introduce Super Kem-Tone. Dramatically illustrating the complete covering qualities of Super Kem-Tone, the spots tie in with national campaign by using a duplicate of living room set featured in ads.

ADVERTISER

The Sherwin-Williams Company

AGENCY

Fuller & Smith & Ross, Inc.

PRODUCED BY

PATHESCOPE PRODUCTIONS, INC.

580 FIFTH AVENUE, NEW YORK 17, N. Y.
PLaza 7-5200



One of a group used by Post Cereals in conjunction with the Hapalang Cassidy TV series. Real ranch settings provide a colorful background for the singing jingles and tie into the atmosphere of the "Hoppy" films.

ADVERTISER

Post Cereals Division
General Foods Corp.

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

RKO-PATHE, INC.

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strations of new systems, improvements of existing systems that came to light after the hearing record had closed, and demonstrations of the CBS system on large-size tri-color tubes of two or three manufacturers. Because the Commission would not take time to discuss with representatives of the industry who indicated a willingness to cooperate, the door has been closed.

In its First Report the Commission stated:

"Since there was no demonstration on the record of a direct view tri-color tube on the CBS system, the record does not contain a definitive answer as to whether direct-view tubes larger than 12½ inches are possible with the CBS system. Thus two difficult courses of action are open to the Commission. The first course of action is to re-open the record and to have a demonstration on the record wherein a tri-color tube or other technique for displaying large size direct-view pictures could be tried out on the CBS system."

The record indicates that present color phosphors such as are used with tri-color tubes would not yield the same fidelity that is possible from filters as employed with the CBS disc receivers. By providing a reasonable timetable without seriously aggravating the compatibility problem such a demonstration could have been made on the record and the question resolved once and for all. By closing the door at this time the Commission also passed up the opportunity . . . of increasing the resolution of color pictures. . . .

Action Results In TV Dislocation

As the result of the Commission's action in immediately adopting CBS standards, proponents of new or improved systems must now look to an experimental license to do their testing and demonstrating. The Commission has stated in its Second Report a new color system or other improvements will have to sustain the burden of showing that improvements which result are substantial enough to be worthwhile when compared to the amount of dislocation involved to receivers in the hands of the public. Therefore, we see that the public and industry at some later date again may be faced with the problem of compatibility.

I joined with the majority in the First Report with regard to what was said about the problems that

seemed to confront a compatible color system and with the conclusion that no satisfactory compatible color system had been at the time the record closed.

New developments came fast in the closing days of the hearing and immediately thereafter.

Activity Stimulated

It was pointed out in the First Report that the institution of the color proceedings stimulated great activity in color developments and that fundamental research cannot be performed on schedule, and that it is possible that much of the fruit of this research has begun to emerge. This is confirmed by the facts, which include the announcement of two new compatible systems and by the RCA Progress Report of July 31, 1950, that the number of dots in the RCA tri-color tubes has been increased from 351,000 to 600,000 with the attendant increase in resolution. Other improvements were also made in the RCA system after the record was closed. I am convinced that it would have been prudent to have taken time out to view these recent developments before moving finally to adopt an incompatible system.

I find it necessary also to dissent from the belief expressed by the Commission in the Second Report and which was not in the First Report in which I joined with the majority. In paragraph 12 in the Second Report, the Commission states:

"The Commission believes that the attractiveness of color pictures may be sufficiently great to cause people to prefer a direct-view receiver with a 12½ inch tube or a larger size projection receiver if they can get color as against a 16 inch, 19 inch or larger direct-view receiver that is limited to black and white pictures."

I do not agree with this belief. I believe that the rapid acceptance by the public of receivers incorporating larger sized black and white tubes as they moved from 7" to 10" to 12", then to 16" and 19" clearly indicates the preference of the public for large size TV pictures and they will not be satisfied with smaller pictures because they are in color. Due to the fact that color adds so much to television both from the program as well as the advertising standpoint, both the public and the sponsor will demand large size color tubes.

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ACROSS THE BOARD

(continued from page 15)

survey. Sponsor's satisfaction is evidenced in that Reynolds Tobacco has renewed for another semester. While the telecast is only part of Camel's overall campaign, the company is sold on getting over its message with daily frequency. Program also deserves some measure of credit for keeping the tobacco outfit on top for another year.

Very similar in content is Oldsmobile's "Douglas Edwards With the News," also sponsored on five-a-week basis. Olds, which backed the program twice-weekly in February, '49, jumped two months later to a three-time basis and recently increased its budget to provide for the across-the-board set-up.

R. E. Gifford, Olds' advertising manager, says the company upped the budget to provide for daily stanzas due to the program's popularity with dealers and the public.

"Constant study of TV programming has led us to believe that we gain more immediate, as well as potential, impact from our frequent, five-times-a-week selling messages for Oldsmobile than from any other type of video program . . . We of Oldsmobile are convinced that television news programs in general, and across-the-board shows in particular, are sound advertising ventures." Mr. Gifford told TELEVISION Magazine.

Oldsmobile commercials employ standard 20-second opening and closing messages. Company gets around the problems of repetition in commercials with its 60-second, mid-section pitch, where it rotates its backlog of 20 celebrity endorsements with at least three weeks elapsing between showings. Screen, radio and recording stars tie-in with Olds' singing sweethearts, Johnny & Lucille, Kenny Baker, Ruth Hussey, Mel Torme, Mercedes McCambridge and Diana Lynn have recently plugged the product. As with NBC for "Camel Caravan," CBS packages the show and carries it over 11 stations.

Split Sponsorship

Another type of successful across-the-boarder is the split-sponsorship set-up under which an advertiser only assumes costs for days when he presents his message. Outstanding example is "Kukla, Fran and Ollie" (Mon.-Fri., 7-7:30 p.m.), which enables three sponsors—Sealed, Ford and RCA Victor's record division—to divide costs. The pro-

gram is broad enough to appeal to the small fry, yet subtle enough to corral 50% of its audience from oldsters, a fact greatly appreciated by the sponsors.

Another example of the kiddy across-the-board format is "Howdy Doody," a combination of live and puppet figures. Colgate, Kellogg, International Shoe, Mars and Ovaltine have snapped up all available portions. Again, a surprising factor is that a toothpaste, cereal, shoe, candy and grocery company can come up with satisfactory sales figures by using the same program, and in this case, one slanted for the younger crowd.

Premium Requests

As a result of its tie-in, International Shoe last year was called on to fill 2,000,000 requests for kiddie premiums. During a year when shoe sales generally sagged, International maintained pace or improved figures in all markets where show was telecast. Spot announcements by all dealers before and after the program are sold out, with as many as 20 outlets alternating in each market. Local tie-ins have made dealer feel he is part of the program. "Howdy" clicked off a 17.6 Nielsen August rating and reaches a maximum of 43 markets. Fifteen-minute segments cost sponsor \$950. That figure is relatively inexpensive can be gleaned from the hefty 3,700,000 weekly cumulative audience that show draws.

If a long-term sponsor is any indication of a satisfied customer for five-a-week programming, then Dumont can proudly point to its "Okay Mother" and "Johnny Olson's Rumpus Room," as examples. Under Sterling Drug patronage since December 1948, "Mother" was first aired exclusively in New York. Three other markets have since been added. "Rumpus Room's" sponsor, Premier Food Products, has bankrolled the show since January, and recently broke all sales records plugging for its Sauce Arturo.

Further endorsement for Dumont five-a-week line-ups is "Captain Video," beamed over 13 web outlets. Powerhouse Candy, twice a week bankroller, tallied top returns soon after joining program. "In seven short weeks," says M. J. Kleinfeld of Franklin Bruck Agency, "Powerhouse has become one of the leading sellers in its field in metropolitan areas. This would not have been possible on a once-a-week basis."

Throughout the country stations are placing greater emphasis on across-the-board activities. Disc jockeys, women's participation, kiddy and film shows lend themselves to multi-weekly schedules. An example of the film format is "Frontier Theater," WMAL, Washington, D.C., running for more than a year-and-a-half on a six-day, 6-7 p.m., basis. Daily western feature attracts more than triple the audience of any other show on at that time, has the same five sponsors each day and a long waiting list of advertisers who want to participate. A great deal of "Frontier Theater's" effectiveness derives from its being a daily presentation, making it almost a part of the family's daily routine. So successful has the show proven that WMAL recently slotted another across-the-board feature film for early afternoon.

Network Acceptance

That across-the-board set-ups are gaining in network acceptance, also can be seen in CBS's afternoon lineup. As of October 16, two new comedy-variety shows have been added to the CBS five-a-week schedule. Garry Moore heads the 1:30-2:30 p.m. stanza, and Robert Q. Lewis emcees a similar stanza from 2:30-3:30 p.m. Eight of nine CBS daytimers (11 a.m.-5:15 p.m.) are now across-the-boarders. Biggest bankroller in the multi-weekly picture is NBC with its recently launched "Kate Smith Hour," most expensive of the daytime formats. Even in late hour programming, NBC's "Broadway Open House" has whipped up a huge nightly following and a group of mighty satisfied beer sponsors. (See page 22). Working toward some kind of an endurance record with almost four hours of daily programming is the "Pat 'n Johnny" show on WXYZ-TV, Detroit. Format is combination of disc jockey, interview and chit chat items. Program is beamed on Monday-Saturday basis, 2-4 p.m. and 11:15 p.m.-1 a.m., Monday through Saturday. Advertiser can get a one-minute participation for \$75.

When a sponsor can punch across his message five times a week instead of weekly, at a relatively low cost figure; when he can command the same audience over a period of time, yet split his costs with other outfits; when he can buy participations at small cost to reach an audience which closely follows a given program—the value of across-the-board scheduling becomes readily apparent.