Plain talk
to a sales-minded manager
to an ad-minded sales manager

The new KATE SMITH SHOW
— costs you less than 1⁄4¢ 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)
### HOOPER TELEVISION AUDIENCE INDEX

**AUGUST-SEPTEMBER, 1950**

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

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
## Contents

**COLOR: WHOSE . . . WHEN . . . WHERE?**
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Opinions by the nation's leading electronic engineers in regard to the FCC's color decision

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Camel's, Sealtest's, Olds' 5 a week shows gain strong cumulative audiences

**BRAND NAMES RENEW DEPT. STORE ACCORD VIA TV**
Manufacturers find store TV programs strong product merchandisers

**LATE VIEWERS READY SPENDERS**
Eleven p.m. shows draw big, responsive audiences

**FIRESTONE MAKES SIMULCAST WORK**
"Voice" has dual AM-TV audience appeal

## DEPARTMENTS

**FOCUS**

**CUTTING ROOM**

**STATUS MAP**

**NETWORK SCHEDULE**

---

**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

---

United States, its possessions and nations of the Pan American Union, $5.00; in Canada, $5.50; elsewhere, $6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York under the act of March 3, 1879. Copyright 1949 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.
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 1 1/2 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!
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 telesets!

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!

61 Stations

The Nation's Window on the World
A Division of the Allen B. Du Mont Laboratories, Inc.

Copyright 1950

Television Magazine • October 1950
FOCUS

IT HAD to come. Reversing the unrealistic AM policy of turning the other way at the mention of ad adjustments because of TV's inroads, 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 34,000,006 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."

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.
Rally round, Franklin, James and Joh 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 Shubert 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" 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

Television Magazine • October 1950
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 Hennock, 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.
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 got 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, CTI) 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. GILLET:

"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."

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 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 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 application.

I believe that when the Commission issued its Second Report, the subject of bracket standards was a new concept in the industry as a whole; the subject of bracket standards 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 was not in the First Report. I joined in that portion of the 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
WBQ . . Chicago
WPTZ . . Philadelphia
KNBH . . Hollywood
WBZ-TV . Boston
WNBK . . Cleveland
WNBR . . Washington
WRGB . . Schenectady-Albany-Troy

NBC SPOT SALES

NEW YORK • CHICAGO • CLEVELAND • HOLLYWOOD • SAN FRANCISCO

Television Magazine • October 1950
IN AT 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 - CBS
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 advantage 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-times-a-week: 14.7%
- 3-times-a-week: 13.1%
- 2-times-a-week: 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: 10%
  (under 16)

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
## OPERATING STATIONS

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<th>Signal Depth (Sept. 1)</th>
<th>Circulation</th>
<th>Receiver In Parentheses</th>
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<td>13.1</td>
<td>4,550</td>
<td>KOVT-TV (A, C, D, N)</td>
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<tr>
<td>Ames</td>
<td>11.7</td>
<td>14,258</td>
<td>WOI-TV (A, C, D, N)</td>
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<td>Atlanta</td>
<td>23.5</td>
<td>57,000</td>
<td>WSB-TV (A, N, P)</td>
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<td>WAGA-TV (C, D)</td>
<td></td>
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<td>Baltimore</td>
<td>27.8</td>
<td>207,729</td>
<td>WAAM (A, D); WBAL-TV (N, P); WMR-TV (C)</td>
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<td>Binghamton</td>
<td>9.5</td>
<td>20,419</td>
<td>WNBF-TV (A, C, D, N)</td>
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<td>Birmingham</td>
<td>11.1</td>
<td>22,600</td>
<td>WAMU-TV (A, C, P)</td>
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<td>Boston</td>
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<td>WBZ-TV (N)</td>
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<td>WAAC-TV (A, C, D, P)</td>
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<td>Buffalo</td>
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<td>WBEN-TV (A, C, D, N)</td>
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<td>Charlotte</td>
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<td>WBTV (A, C, D, N)</td>
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<td>Chicago</td>
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<td>627,881</td>
<td>WBBK (C, P); WENS-TW (A); WGN-TV (D); WNBO (N)</td>
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<td>Cincinnati</td>
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<td>157,000</td>
<td>WRECO-TV (C); WLV-T (N); WCPO-TV (A, D, P)</td>
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<tr>
<td>Cleveland-Akron</td>
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<td>WEWS (A, C); WBNK (N); WXEL (A, D, P)</td>
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<td>Columbus</td>
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<td>WLW-C (N); WTVN (A, D); WBSN-TV (C, P)</td>
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<td>Dallas</td>
<td>23.5</td>
<td>70,958</td>
<td>WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)</td>
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<td>Ft. Worth</td>
<td>20.5</td>
<td>18,373</td>
<td>WLAV-TV (A, C, D, P)</td>
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<td>Dayton</td>
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<td>WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)</td>
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<td>Grand Rapids</td>
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<td>Greensboro</td>
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<td>19,500</td>
<td>WFMY-TV (A, C, D, N)</td>
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**Notes:**
- 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, Fall, 1950.

**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.*
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

CHANNEL EIGHT

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

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, lingerie 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 Snellenburg'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," said 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," said Mr. Sarazan.

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, music 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, Cains-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; Hochschuld, Kohn & Co., Baltimore; J. L. Hudson, Detroit; The Fair, Chicago; Kaufmann's, Pittsburgh; Frederick & Nelson, Seattle; Jost'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 Itchee-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, McCrerey's, Gimbel's and Saks, New York City; Bullock's, Los Angeles, and Saks, 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 televiewers 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.
How the Sensituner* helps you tune in TV sales

THE DU MONT SENSITUNER — heart of the famous Du Mont Teleset* ... gives highest gain, sharpest tuning over all TV and FM bands.

THE DU MONT HANOVER
one of a complete line of new Du Mont 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 tuning 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.

You'll do better with DU MONT Television's most coveted franchise
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

Television Magazine • October 1950
outlay on a five-a-week basis; the Berle show would tally $150,000.

An NBC package, "Broadway Open House" depends on its ence 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 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, by tying 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. 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 depictions. 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" stand, 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, Electronic 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 televiewing would be confined largely to evening hours is swiftly.booted up with the growing evidence of success in late-hour TV.
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something to hang on to!
when you get your Century
catalog of television lighting
equipment, you'll want to
hang on to it because you'll
find that it will help solve
most of your TV lighting
problems... send for it.

CENTURY LIGHTING, INC., 521 WEST 43RD STREET, NEW YORK 18
626 NORTH ROBERTSON BOULEVARD, LOS ANGELES 46
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 televiwer," 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.

"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 Trammel. On the following Monday, it began its first series of television programs, motion pictures describing characteristics, educational needs and experience 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, makeup 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 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 6-088-4

Live action combines with Foto Animation to make the new Globe Mills TV film spots successful, with simple, graphic exposition of recipes and forceful 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 Hopalong 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.
625 MADISON AVE., NEW YORK 22, N. Y.
Plaza 9-3600

For screenings and further information write the producers direct!
This spot, for Jane Parker Pies, is one of a series of eighteen commercials produced by Sarra, Inc., for the A. & P. National Bakery Division. The usual sharp break to the commercial is softened by introducing this family group as their television set is switched on. What they and viewers see are tempting appetizing baked goods as the off screen voice points up their freshness, variety and convenience.

Advertiser: A & P National Bakery Division  
Agency: Paris & Pearl  
Produced by: SARRA, INC.  
New York • Chicago • Hollywood

Three dimensional artwork gains exciting impact for a most ingenious combination of stop motion and full animation in this outstanding opening for Lucky Strike’s “Your Hit Parade.”

Advertiser: American Tobacco Company  
Agency: Batten, Barton, Durstine & Osborn, Inc.  
Produced by: SARRA, INC.  
New York • Chicago • Hollywood

One-minute live action TV commercial for the National Safety Council showing Westinghouse worker illustrating the use of one kind of electrical equipment—the Westinghouse laundromat.

Advertiser: Westinghouse Electric Corp.  
Agency: Direct  
Produced by: FLETCHER SMITH STUDIOS, INC.  
321 EAST 44th STREET, NEW YORK 17, N. Y.  
Murray Hill 5-6626

This commercial, one of a series for the Pulitzer Prize Playhouse on ABC is unique in that live orchestral mood music provides the audio background for the entire commercial with but one quiet closing remark by the announcer—”I think that you’ll like Schlitz best, too.”

Advertiser: Jos. Schlitz Brewing Co.  
Agency: Young & Rubicam, Inc.  
Produced by: VIDEO VARIETIES CORPORATION  
41 EAST 50th STREET, NEW YORK 22, N. Y.  
Studios: West Coast Sound Studios  
510 WEST 57th STREET, NEW YORK 19, N. Y.

These live-action commercials demonstrate visually the ease of application and lasting beauty of “Johnson’s Glo-Coat.” The product story is enhanced by professional production techniques, from trick optical effects to the glamorous kitchen set.

Advertiser: S. C. Johnson & Son  
Agency: Needham, Louis & Brorby, Inc.  
Produced by: WILDING PICTURE PRODUCTIONS, INC.  
385 MADISON AVENUE, NEW YORK 22, N. Y.  
Phone 9-0854

For screenings and further information write the producers direct!
HENNOCK VIEW
(continued from page 11)
thement. Possibly some modified version of bracket standards could be incorporated into television receivers without raising the major problems of re-design and equipment procurement involved by bracket standards. Or it might be feasible to provide adaptation—either internal or external—with each receiver. The manufacturing industry is familiar with this process since it has been for a considerable time a part of the record in this proceeding. The ingenuity of the industry's electronic scientists might be able to devise some other means for arresting the problem of compatibility and thereby provide further time for the development of a practical compatible color television system.

Conference Needed
This could be done either by means of an industry conference or by a Notice of Further Proposed Rule Making requesting comments. It is of vital importance to the future of television that we make every effort to gain the time necessary for further experimentation leading to the perfection of a compatible color television system. If, as a result of such a conference or comments filed by the industry, it appears that steps can be taken within 60 or 90 days to arrest the growth of incompatibility, the final decision in this proceeding authorizing the field sequential system should be deferred until June 30, 1951. If not, those standards should be immediately adopted.

I think it important to repeat the conviction expressed in my separate views to the First Report that there is a moral obligation on this Commission to insure that a reasonable amount of valuable programming service will continue to be rendered to present set owners, both day and night, for a transitional period, e.g., three to five years, without the necessity for making any expenditure to change their sets.

STERLING VIEW
(continued from page 11)
posed bracket requirements and at the same time adhering to the proposed requirements of constant picture size and brightness. Moreover, the major effort of our engineer-

Urges More Research
For Best Method

"The design of a receiver which will operate on any combination of field or line scanning frequencies within the proposed brackets is something we do not know how to accomplish in the present state of the art. This design would follow considerable basic research for which we cannot estimate a completion date."

Several manufacturers stress the need for field testing after receivers have been made by their engineering departments. In its Report the Commission stressed the need of adequate field testing. In its First Report rejecting the RCA system, the Commission placed emphasis on the fact that this system had not been field tested and made mention that the system introduces entirely new techniques into broadcasting. So do bracket standards and yet the Commission in its failure to consider a reasonable timetable deprives manufacturers of the opportunity to field test this new device and, therefore, has taken an inconsistent stand with its enunciation of the importance of this element in the evolution of a new system. Manufacturers have a responsibility to the purchasing public and one of the important criteria of meeting this responsibility is through field testing its products prior to introducing them to the public. The competitive forces in this industry are tremendous and as in all products designed for public acceptance a manufacturer rises or falls according to the merits of his product. In my opinion, part of a reasonable timetable should include the necessity of field testing bracket standards under varying conditions of reception, including temperature, humidity, signal strength, etc.

Commission Lacks
TV Know-How

Neither the Commission nor its staff has the necessary experience in the design and manufacture of TV receivers. Consequently, the Commission must take the word of reliable manufacturers who were willing to cooperate but unable to meet the Commission's short timetable. . . .

The problems confronting manufacturers today in terms of production, procurement and manpower to meet the demands of national defense are serious ones. Surely the responses of such reliable manufacturers must be given credence and consideration. It is well known that there are serious shortages of tubes and resistors as well as basic materials. . . .

After a thorough study of the responses and taking into consideration the current problems of industry, I am convinced that the Commission's timetable presented to industry in its First Report to build in bracket standards was unreasonable. I think much could be accomplished in the interest of all concerned if we called a two-day conference with those members of the industry who indicated a willingness to cooperate with the Commission for the purpose of exploring the problem of bracket standards looking to a realistic timetable that could be met by industry without unduly aggravating the compatibility problem.

If such a conference did not result in a practical solution of the problems I have discussed, I would then join the majority in authorizing the field sequential system.

The Commission proposed a way to keep the door open for demon-

Television Magazine • October 1950
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 12 1/2 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 Commission is aware 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 12 1/2 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.
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. Pro-
gram 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-
week basis. Olds, which backed the program twice-weekly in Feb-
uary, '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 popu-
ularity with dealers and the public.

"Constant study of TV program-
ning has led us to believe that we gain more importance, 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 tele-
vision news programs in general, and across-the-board shows in par-
ticular, are sound advertising ven-
tures," Mr. Gifford told TELE-
VISION 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 endorse-
ments 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-board is in 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—Seal-
test, 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 Oval-
tine have snapped up all available portions. Again, a surprising fac-
tor 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, Intern-
national Shoe last year was called on to fill 2,000 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 an-
nouncements by all dealers before and after the program are sold out, with as many as 20 outlets alter-
nating 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 spon-
or $950. That figure is relatively inexpensive can be gleaned from the hefty 3,700,000 weekly cumu-
late audiences that show draws.

If a long-term sponsor is any in-
dication of a satisfied customer for five-a-week programming, then Du-
mont can proudly point to its "Okay Mother" and "Johnny Olson's Rump-
us 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 out-
lets. Powerhouse Candy, twice a week bankroller, tallied top returns soon after joining program. "In seven short weeks," says M. J. Kleinfield of Franklin Bruck Agen-
cy, "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 them-
selves to multi-weekly schedules. An example of the film is the Dumont program is "Frontier Theater," WMAL, Wash-
ington, 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 audi-
ence of any other show on 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 The-
ater's" effectiveness derives from its being a daily presentation, mak-
ing 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 line-
up. As of October 16, two new com-
edy-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 day-
timers (11 a.m.-5:15 p.m.) are now across-the-boarders. Biggest bank-
roller in the multi-weekly picture is NBC with its recently launched "Kate Smith Hour," most expensive of the daytime for the 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, De-
troit. Format is combination of disc jockey, interview and chit chat items. Program is beamed on Mon-
day-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 in-
stead 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 out-
fits; when he can buy participa-
tions at small cost to reach an audi-
ence which closely follows a given program—the value of across-the-
board scheduling becomes readily apparent.
Television camera with the eyes of a cat!

Why an image orthicon camera can see with only the light of a match

No. 9 in a series outlining high points in television history

Photos from the historical collection of RCA

- Show any camera fan the things a television camera is asked to do, and you'll leave him gasping!

Accustomed to using flash bulbs and floodlights—or taking time exposures in dim light—the still photographer is tied to the limitations of lens ratings and film speed. But a television cameraman operating the RCA image orthicon camera gets sharp, clear pictures—in motion—in places where lack of light would paralyze the most costly "still" camera.

The secret, of course, is that the picture signals created within the RCA image orthicon camera can be intensified millions of times for transmission.

Youthful ancestor of this supersensitive instrument is the iconoscope tube invented by Dr. V. K. Zworykin, of RCA Laboratories. It was television's first all-electronic "eye"—without any moving parts, presenting no mechanical problems.

Basing their research on principles uncovered by Dr. Zworykin's iconoscope, RCA scientists were then able to develop the image orthicon pick-up tube. Although simple to operate, and virtually fool-proof, it is actually one of the most complex and compact electronic devices ever developed.

Within its slim length—not much bigger than a flash-light—are the essentials of three tubes, a phototube, a cathode ray tube, an electron multiplier. The phototube converts a light image into an electron image, which is electrically transferred to a target and scanned by an electron beam to create a radio signal. The electron multiplier then takes the signal and greatly amplifies its strength so that it may travel over circuits leading to the broadcast transmitter.

Inside the image orthicon tube, more than 200 parts are meticulously assembled. There's a glass plate thinner than a soap bubble... a copper mesh pierced with 250,000 tiny holes to the square inch. A piece of polished nickel pierced with a hole so small you couldn't thread it with a human hair!

The image orthicon television camera, as it has been developed by scientists at RCA Laboratories, is now 100 to 1000 times as sensitive as its parent—the iconoscope... and in the dark, sees almost as clearly as the keenest eyed cat!
Pretty Darn Quick—demonstrating, impelling, selling.

Television does it PDQ. That’s why advertisers rush to KTTV in America’s second TV market, for the brightest in network (CBS-TV) and local programming. Viewers think so too—every month PULSE ratings show KTTV loaded in the top ten.

And more coming this fall—a big bonus audience for all KTTV advertisers, when football-daffy Southern California dials KTTV for all home USC and UCLA football games.

Better move fast! Ask us direct or Radio Sales—PDQ!

Los Angeles Times-CBS Television