

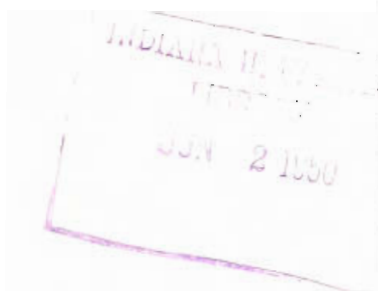
Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

MAY

50¢



How long is a story?

*As long as a stab of pain,
as short as a sweet night dream . . .*

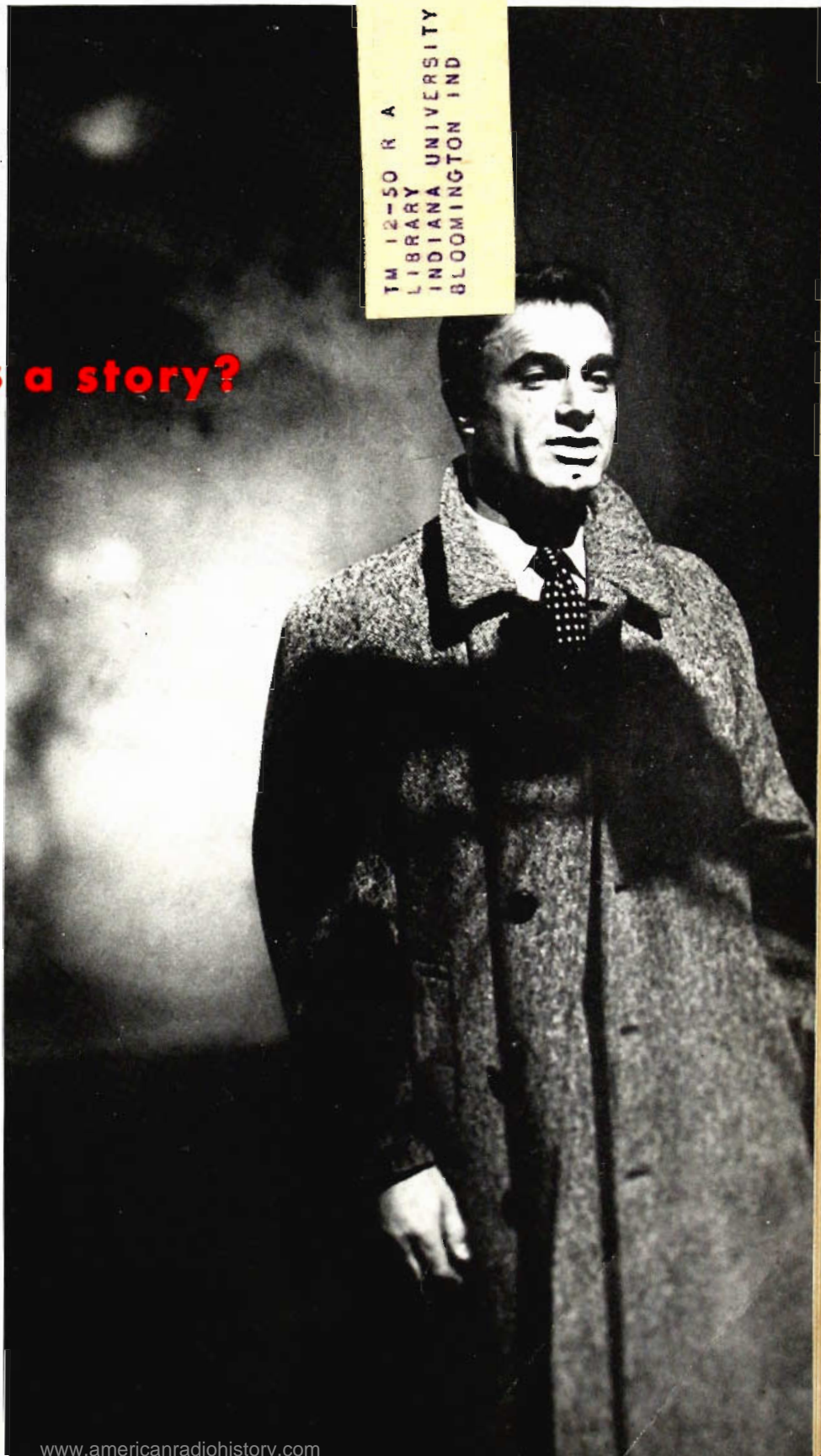
Thus speaks *Mr. Omm*, the mysterious stranger whose fascinating dramatic vignettes millions of viewers have just discovered on NBC Television.

Here is drama as peculiarly 'television' as *Garroway* or *Kukla, Fran & Ollie*.

Each program presents six or seven playlets, strung together by Mr. Omm's worldly-wise and softly compassionate commentary. They range in length from sixty seconds to six minutes—in content, anything from an original comedy to a Somerset Maugham heart-breaker. And as *Cue* remarked, "All are produced, acted and directed with as much care as a fine, full-length movie." Charles Korvin turns in an almost flawless performance as Omm.

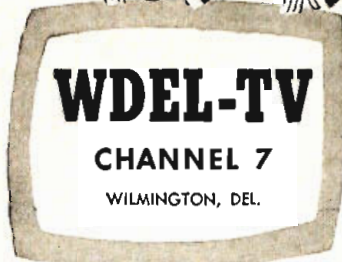
We could quote other accolades from people like *Variety* and *Billboard*—or the solid Pulse rating of 13.4 against strong competing shows. But maybe something a viewer (one of more than 600 who wrote in) said hits it on the button: "Great stuff—give us more!"

*Show still available as this
publication goes to press*

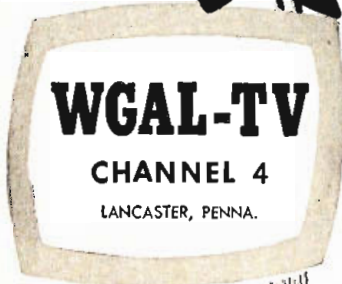


NBC TELEVISION

Important
in your
selling



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



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

STEINMAN STATIONS

*Clair R. McCollough,
General Manager*

Represented by
**ROBERT MEEKER
ASSOCIATES**

New York Chicago
San Francisco Los Angeles



INDUSTRY TRENDS IN

FOCUS

TV Stocks

From the New York Times financial page: "Since the television stocks have been conducting a stock market all their own lately, we thought you'd like to hear the comments of some of the Wall Street boys on the subject.

"The sales results of the television companies during the first quarter of the year," says Ralph E. Samuel & Co., "and the action of the television shares certainly highlight the fact that this may be the honeymoon period for this new and dynamic industry. Our only comment is that we have always found that it required extreme care and nimbleness to make worthwhile profits out of new or re-born industries. Examples of this are seen in liquor shares, aircrafts, and all phases of the radio field. Our guess would be, if one can look ahead, that when the initial and frantic demand for television sets is filled, there will follow sharp competition, price reductions and in general a buyers' market. And the industry is likely to end up in the hands of three or four strong companies, similar to the pattern witnessed in the automotive industry in recent decades."

Then there's Harris Upham & Co.'s comment that "some very sound observers are of the opinion that while there may have been excesses in television speculation, it is a big new industry that is here to stay. Furthermore, it is a potential \$1,000,000,000 business within the next year or so and the possibilities of expansion have only been partly exhausted."

The gyrations in the television stocks during the last few weeks have made the conservatives shake their heads, and some even have thought that the spree threatens the stability of the list, observes W. E. Hutton & Co. "There are two sides to this matter," the Exchange house comments. "These big television earnings are the earnings of a 'growth' industry, and the growth is just beginning rather than end-

ing. There have been fast run-ups in the television shares before this year, but the consequent reactions usually have been rather small, with the group quieting down to get its wind rather than selling off sharply. The churning about in these shares is a 'thing apart' rather than typical of speculative stocks generally. To be sure, television earnings in the second and third quarters may be less than in the first three months, but what about the fourth quarter? This is not intended so much to express an opinion as to make the television pessimists think for themselves."

Rose to Hope

From the N.Y. Daily News:
Dear Bob Hope,

According to the trade papers, you were not only paid \$40,000 for your appearance on Frigidaire's Easter telecast, but you also have a contract to do four additional programs for the same kind of take-home money.

Well, more power to you, sez I, but I'd like to ask one carping question: Do you honestly feel that you—a guy with only one head—are actually worth \$26,666.67 an hour?

Now don't give me the glove in the face, Roberto—I'm not saying you aren't good. But you and I know each other from way back and I think you'll agree that neither you nor anyone else is \$40,000 good—even though this bumptious baby of an industry has momentarily lost its sense of proportion and is offering that kind of cabbage.

Weed
station representation

is

3

ways better

see pages 16 & 17

Why, you ask, should one umbrella hustler blow the whistle on another umbrella hustler? For two very good reasons, chum: (a) in your tax bracket, the Treasury Department is going to put the snatch on virtually the entire 40 grand, and (b) your super-salary figures do both you and TV nothing but a lot of harm.

Let's see if I can't blueprint it for you.

To get out of its swaddling clothes, video must present the top performers of the theater and movies—talent like yourself. However, by insisting on so fat and fabulous a fee you're making it impossible for less reckless sponsors to buy the Al Jolsons, Danny Kayes and Bing Crosbys—gents every bit as talented as you are. These performers are a cinch to demand the same kind of money—you know actors, and you know they'd lose face if they showed theirs for less.

As I see it, the unexpendable dough Frigidaire is paying you has set a precedent which can easily hold television back a couple of years, and since show business has been plenty good to you why shouldn't it be a good idea to return the compliment by making one heck of a gesture—that is, to kick back 35 grand on your first pay check and agree to appear on the four shows coming up for five grand per each?

Money-wise, Bob, it would take darn little out of your pocket, and audience-wise it would help bring a lot of better entertainment into a lot of parlors.

Sincerely,
Billy Rose

A New Hollywood Threat

From John Crosby's column:

"Humphrey Bogart and Nunnally Johnson have been discussing an idea for a new-type Western movie which, I'm afraid, no one is ever going to produce. Rather than have this idea lost to posterity, I'd like to summarize it here. The central theme is that of the coaxial cable creeping westward, ever westward, though its progress is strenuously resisted by a primitive tribe of movie actors—Clark Gable, Mr. Bogart, Gregory Peck and a lot of others who have made a handsome living out of pictures. Every night these savages creep through the picket lines and cut the cable.

"Every morning the heroic little band of television pioneers — Sid Caesar, Milton Berle and Hopalong Cassidy—repair the damage, fight



ARE
YOUR
RATINGS
DOWN ?

Then you, too, should grant big summer discounts. Certain stations granting summer discounts probably should make it a year-round habit because in most cases, their winter ratings are below the summer ratings.

WCPO-TV holds the leading position in viewer popularity in the Cincinnati market—according to every recognized survey.

No—WCPO-TV has not nor will not grant summer discounts. Our leading position plus the higher average in summer than winter of sets in use, hasn't put us in the position of the young man above.



WCPO-TV
Channel 7
Affiliated with the
Cinti. Post
Represented by the BRANHAM CO.

WCPO-TV

CINCINNATI, OHIO

WEWS, Cleveland
is another
Scripps-Howard
TV Station — 1st
in the market.

Famous firsts in T.V.

In 1887 Heinrich Hertz first proved that electromagnetic waves could be sent through space.



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



REPRESENTING

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

FOCUS

off the savages and press westward, ever westward. Finally, near Ogden, Utah, where another historic link was once made, David Sarnoff drives the golden spike. The Far West is opened up to Milton Berle, whose first words, now enshrined in marble in the Smithsonian Institution are: "I don't have to do this for a living. I can bootleg water in the Bronx."

"What hath God wrought?"

700,400 Receivers in March

This all time industry high for production is not without its consequences. With the freeze limiting new markets, a softening is starting to take place in sales. However, the inclusion of printed circuit in manufacturing as announced by RCA should mean considerably lower prices for receivers. Come July the public will be able to buy good 10" tube sets for \$100 and under, with 12½" tube receivers only slightly higher.

These lower costs should enable manufacturers to tap a large new segment of the population and, in all probability will enable them to sell all they can produce in 1950. 1951 will be the first tough year the manufacturer have had to face yet.

Mail Order TV

More than a dozen outfits are making mail order TV pay off and substantially. Initial test campaign proved so effective that schedules are being expanded to stations throughout the country. Products range from dollar toys and books to \$4.95 kitchen knife sets. One outfit has sold more than 10,000 raincoats at \$2.98.

The Freeze and Color

Look for color decision this summer, probably in July. FCC faced with difficult problem in that CBS system is non-compatible and RCA not ready as yet. Chances are commission will give go-ahead to both companies without setting standards except within certain broad limits.

Once color is out of the way, industry can expect allocation decision in lifting of the freeze in late fall. It's doubtful whether more than a handful of stations could possibly start before the end of 1951. 1952 will literally see a stampede of station openings.

**At PRECISION today
we're processing the finest
INDUSTRIAL FILMS
for nationwide showings**



For your 16 mm. industrial film requirements use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more of the best 16 mm. films today are processed at...

PRECISION

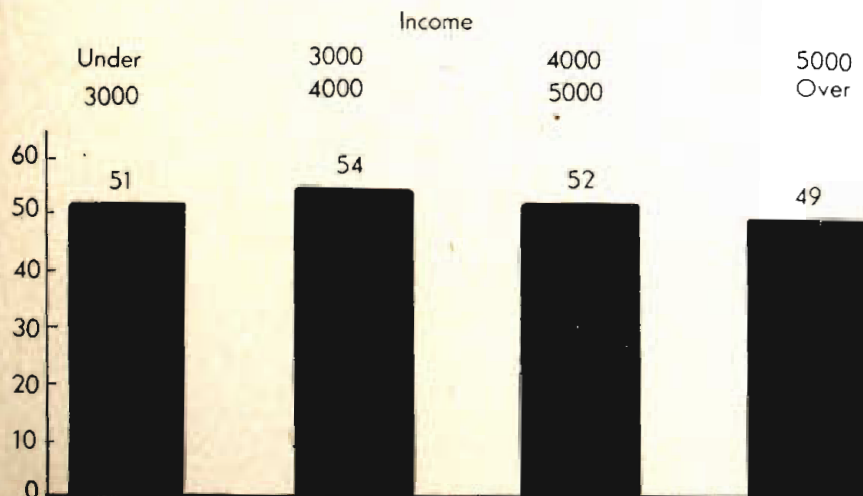
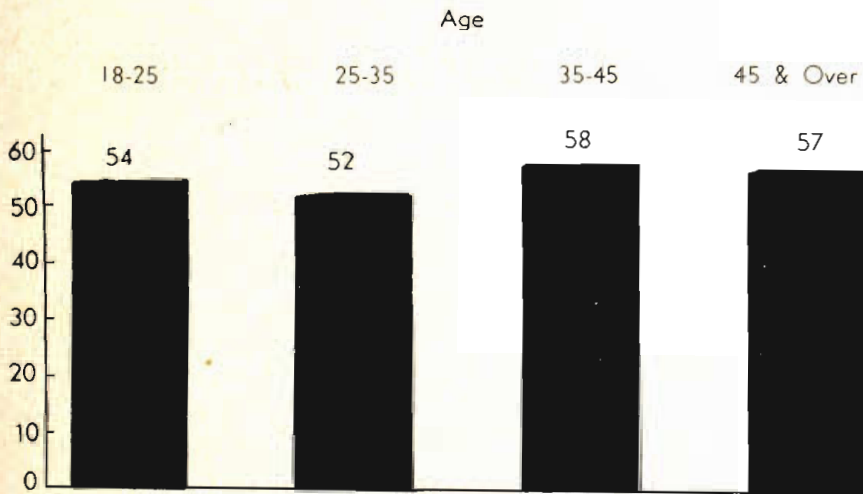
FILM LABORATORIES, INC.
21 West 46th St., New York 19, N. Y.
JU 2-3970

Starch report on commercials

THERE is no great difference in over-all viewing habits between various age groups and different income levels, it was indicated by a recent analysis of Starch TV Commercial figures.

For purposes of the study, all viewing of all persons in each age and income group were averaged covering a month's interviewing. There were many interesting variations from the norm in the case of particular commercials, especially in the age groups. However, while the over-all differences are what might be expected they are so small that the median, age and income-wise, is pretty universal in its appeal.

It is to be noted that the base is *set owners* and the figures represent degree of viewing among owners—not ownership of sets by the various groups.



CHANNEL
SEVEN

WMAZ-TV

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

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

Represented Nationally by
ABC SPOT SALES

THE PUTNAM BY DU MONT—table model in mahogany veneers—12½" picture tube—phono-jack—many high priced set features—complete FM radio—\$269.50†

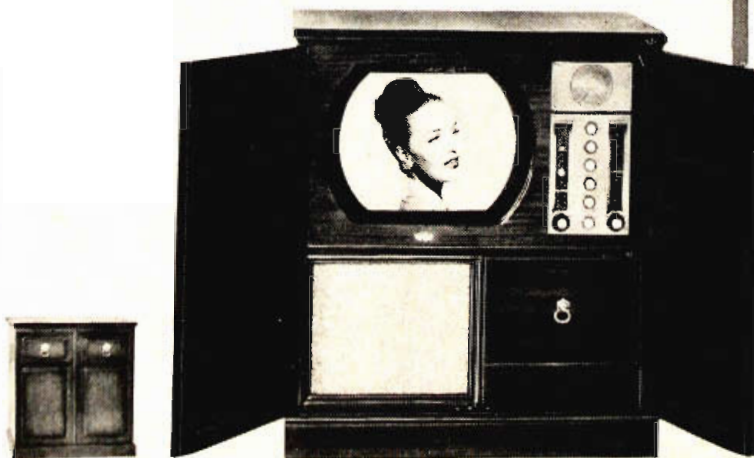


distinguished

THE GUILFORD BY DU MONT—gracious consolette in period design—12½" picture tube—phono-jack—many high priced set features—complete FM radio—\$329.50†



THE WINSLOW BY DU MONT—handsome contemporary console—19" picture tube—phono-jack—30 tubes and 4 rectifiers—complete FM radio—\$495.00†



THE SHERRBROOKE BY DU MONT—the ultimate in TV, FM, AM and phonograph performance—magnificent cabinet—19" picture tube—34 tubes and 4 rectifiers—exceptional sound fidelity—automatic phonograph plays all three sizes, all three speeds—\$695.00†

†Plus excise tax. Prices slightly higher in the South and West.

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

Now your Du Mont franchise
is worth more than ever!

NEW DU MONT *Telesets*^{*}

in traditional high quality at new lower prices.

NOW the first name in television brings you more saleable models than ever. Here is famous Du Mont craftsmanship in distinguished new designs at prices that are the lowest in Du Mont history.

Every model has a host of new Du Mont electronic developments for a new high in television performance, including—

The Lifetone^{*} picture tube—a revolutionary and exclusive Du Mont development which brings sharper, more life-like pictures than ever before. Life-Size 19" direct-view screens on three models.

The Sensituner^{*}—a new and improved version of the famous Du Mont Inputuner^{*} providing still greater selectivity for finest available tuning over the entire FM and TV bands.

The Signalock^{*}—New Du Mont electronic development to amplify

signal and screen out nuisance waves from ignitions, reflection, etc.

The Steadibeam^{*} automatic signal compensator for continuous compensation of signal level variations giving remarkable sensitivity and steadiness.

Automatic Voltage Stabilizer—prevents picture fading from other appliances turning on and off as well as outside influences that cause house voltage changes—part of the Du Mont super-power circuit that assures constant, bright, sharp pictures (featured in the 19" sets).



—Plus the many extra values that have always made a Du Mont Teleset the best buy in television.

Now, more than ever, your Du Mont franchise is valuable.
Now, more than ever, Du Mont Telesets are saleable.
Now, more than ever, you can tell your prospects:

*"You'll get more out of life with Television.
You'll get more out of Television with Du Mont."*

THE HANOVER BY DU MONT—distinguished Hepplewhite console with doors—19" picture tube—phono-jack—30 tubes and 4 rectifiers—complete FM radio—\$565.00†



^{*}Trade Mark

DU MONT *first with the finest in television*

Copyright 1950, Allen B. Du Mont Laboratories, Inc. • Allen B. Du Mont Laboratories, Inc. Television Receiver Division, East Paterson, New Jersey, and the Du Mont Television Network, 515 Madison Ave., New York 22, N. Y.

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



At 3 o'clock we're *Really Cooking!*

AS an important feature of our afternoon program schedule, "Deadline for Dinner" not only gives the housewives of Philadelphia some mighty useable ideas for tomorrow night's dinner but brings in outstanding Philadelphia chefs to tell them exactly how to prepare the special dishes.

The program, part of WPTZ 3 P.M. cooking strip, is on the air Monday and Tuesday immediately following "Hollywood Playhouse," the hour-long daily feature picture.

Results from "Deadline for Dinner" in the three weeks it has been on have ranged from excellent to staggering! For instance, the other day the chef of the Hotel Warwick demonstrated how to make Shrimp Limaze, the hotel's famous and once secret specialty. The first mail brought 1300 letters requesting the recipe! After that we lost count but it seemed like *everybody* wrote us including a chap who

owed us money who said he still couldn't pay but wanted the recipe anyway.

With four years of post war experience in producing cooking shows . . . facilities which include three full scale working kitchens for both gas and electricity, WPTZ certainly should know how to make the most of such programs.

If you have a food or household product and want to reach the 435,000 television homes in Philadelphia at reasonable cost—"Deadline for Dinner" is a steal! This successful program is now available either on a participation or fully sponsored basis.

For more complete information see your NBC Spot Sales Representative or call us direct.

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

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



HOW MUCH DOES TELEVISION INCREASE SALES?

Major conclusions of the recent Hofstra-NBC Sales Effectiveness Study.

THERE could be no more important set of statistics for the advertiser than these presented here on television sales effectiveness. And while the best of sales effectiveness surveys are subject to many variables and limiting factors, no advertiser can afford to ignore the startling fact that there is a decrease of 19.1% in use in television homes of brands not advertising on television.

Project was under the direction of Dr. Thomas E. Coffin, formerly head of the psychology department

at Hofstra, past research director of Television Magazine and now in charge of TV program research at NBC.

Findings are based on 3270 personal interviews from two surveys of a sample of TV owners and non-owners, carefully matched for area of residence, age, education, family size and other measures of income and buying power.

Consumer purchases were checked in eight separate product groups: gasoline, dentifrices, cigarettes, cheese, coffee, soap, tea and razor

blades. Within these categories 15 brands advertised on television (Texaco, Kolynos, Duz, Chesterfields, Kraft, Camel, Gulf, Maxwell House, Ivory, Ipana, Colgate, Lipton, Lucky Strike, Vel and Gillette) and 13 not on TV (Gem, Schick, Chase & Sanborn, Lux, Tenderleaf, Sacony, Maclarens Cheese, Sunoco, Pepsodent, Raleigh, Swan, Blue Moon Cheese, Rinso) were studied. To validate purchase claims of the respondents, an independent pantry check was made among 533 families. The results produced a 97.8% confirmation of purchase claims.

30.1% INCREASE IN USE IN TV HOMES

Products Advertised
On Television

% Buying In The Past Month
Non-Owners TV Owners

% Gain

Products Advertised On Television	% Buying In The Past Month Non-Owners	TV Owners	% Gain
GASOLINE	19.6	31.4	60.2
DENTIFRICE	19.2	24.4	27.1
CIGARETTES	20.6	24.5	18.9
CHEESE	57.8	67.5	16.8
COFFEE	29.1	34.3	17.9
SOAP	31.0	39.4	27.1
TEA	33.6	46.4	38.1
RAZOR BLADES	40.7	52.2	28.3
AVERAGE	25.6	33.3	30.1

Note that every type of product studied increased in sales among television owners. As a matter of fact, all 15 TV-advertised brands within these categories enjoyed greater sales among the set owners. The average gain shown above, 30.1%, represents 77 new customers per thousand sets.

(cont'd on next page)

19.1% DECREASE OF COMPETING PRODUCTS NOT ON TELEVISION

Products Not On Television % Buying In The Past Month
 Non-Owners TV Owners % Loss

GASOLINE	21.6	16.7	22.7
DENTIFRICE	19.9	12.9	35.2
CIGARETTES	2.9	2.0	31.0
CHEESE	7.0	5.1	27.1
COFFEE	14.7	11.9	19.0
SOAP	32.5	27.4	15.7
TEA	21.7	20.1	7.4
RAZOR BLADES	11.9	9.6	19.3
AVERAGE	18.3	14.8	19.1

Within these 8 product groups all 13 brands not on television had sales losses among TV set owners. The average loss, as shown, is 19.1%, or 35 customers per thousand TV sets.

SALES EFFECTIVENESS IN RELATION TO PROGRAM VIEWING

Program Viewing % Buying Average TV Brand
 In Past Month

NON-OWNER NON-VIEWERS	23.5
NON-OWNER GUEST VIEWERS	26.5
TV OWNERS	33.3
OWNERS SEEING PROGRAM RECENTLY	36.4
SEEING PROGRAM REGULARLY	37.5

According to this chart among non-set owners who do not view TV, 23.5% bought the average TV brand in the past month. Contrasting this with set owners who regularly have seen program, 37.5% have bought brand, or an increase of 60% over those who were not exposed to the TV advertising.

Television's sales influence is a durable quality—it holds up beyond the novelty stage, when the set first enters the home.

Length of Ownership

% Buying Average
TV-Advertised Brand

NON-OWNERS

25.6

1 - 9 MONTHS

32.9

10 - 15 MONTHS

33.6

16 MONTHS AND OVER

33.9

NON-OWNERS WATCH TOO

Television's influence does not stop with the set owner. Two-thirds of the non-owners had seen television within the past month—watched it for an average of 7.9 hours—with marked effect on their brand purchases.

Non-Owner
Non-Viewers

Non-Owner
Guest Viewers

Increase

**BOUGHT AVERAGE TV
BRAND IN PAST MONTH**

23.5%

26.5%

12.8%

The difference amounts to 30 bonus customers per thousand non-owner viewers. Since there were about two non-owner viewers per set at the time of the survey this becomes 60 bonus customers per thousand sets. Thus non-owner viewing adds a new dimension to the size of television and to its effectiveness as an advertising medium.

193 TOTAL EXTRA CUSTOMERS PER THOUSAND TV HOMES

The advertiser's total customer gain adds up as follows:

Comparing the percent buying in the past month among TV owners (33.3) with the unexposed non-owners (23.5) we find 9.8 more buyers per hundred, or 98 new customers per thousand TV homes.

Competing brands not using television experience a loss of 35 customers per thousand TV homes. TV brands could expect a similar loss if they were not on. Thus, television's function of protecting their existing market has saved 35 customers who otherwise would have been lost to their competitors.

Thirdly, television has brought in 60 bonus customers per thousand TV homes. It's the closest estimate of the total difference television means to the advertiser, as between using and not using the medium.

\$19.27 FOR EACH DOLLAR SPENT

Analyzing the total costs to the sponsor and the number of these new buyers obtained over a month's period, the average for the 15 brands shows a cost per new customer per month of 22c. According to the NBC findings, each of these new customers spends \$4.25 per month for each brand (weighted average for the 15 advertised brands). In transposing this to a dollar basis, the average obtained by advertisers using TV for these products is \$19.27 for each dollar spent.

before the curtain rises on the ford theatre

A PATTERN FOR PRODUCTION

Actors Tom Drake, Ian Keith, Frances Reid and a cast of 15, producer Winston O'Keefe, director Marc Daniels, set designer Samuel Leve, costumer Paul duPont, assistant director Kenneth Buckridge, script girl Emily Hosmer, assistants, aides and associates sat down on wooden folding chairs around a long, somewhat battered table. Scripts of Sir James M. Barrie's "The Little Minister" were passed around. Two Fridays and 68 rehearsal hours later, televiewers in 11 CBS network cities saw the one-hour Ford Theater production of "The Little Minister"—styled for television, costumed and set in authentic period dressings, and polished to a high TV gloss. If it were to be crammed into a nutshell, that is the production story of Ford Theater. But the production story cannot, by any shrinkage of the imagination, be squeezed into a nutshell.

NOW in its second year, Ford Theater has established a solid reputation for some of the foremost television work in the dramatic field. Its plan of production is no

apple-crate creation. Six months of planning, working and re-working production details preceded the first show in October, 1948. The approximately \$25,000 per show budget was then the biggest in television for a dramatic show.

At first, Ford Theater was a one-a-month show, which gave the staff a chance to experiment, eliminate the bugaboos and produce a show with a high sheen of professionalism. Out of this experimental period the advertising agency, Kenyon & Eckhardt evolved the "production unit" idea which it believes to be the most efficient and best organized way of producing in television.

On each show, after policy matters are cleared in meetings with agency executives (these matters usually include selection of the play and client approval), the unit cuts loose from all other agency depart-

ments and sets to work on the production details. The unit consists of all the component parts required to meet the complex problems of production in TV. These are the producer, in whom overall responsibility lies; the director, who prepares the drama; the designer; costumer; music director; assistant director; script girl; and administrative office staff.

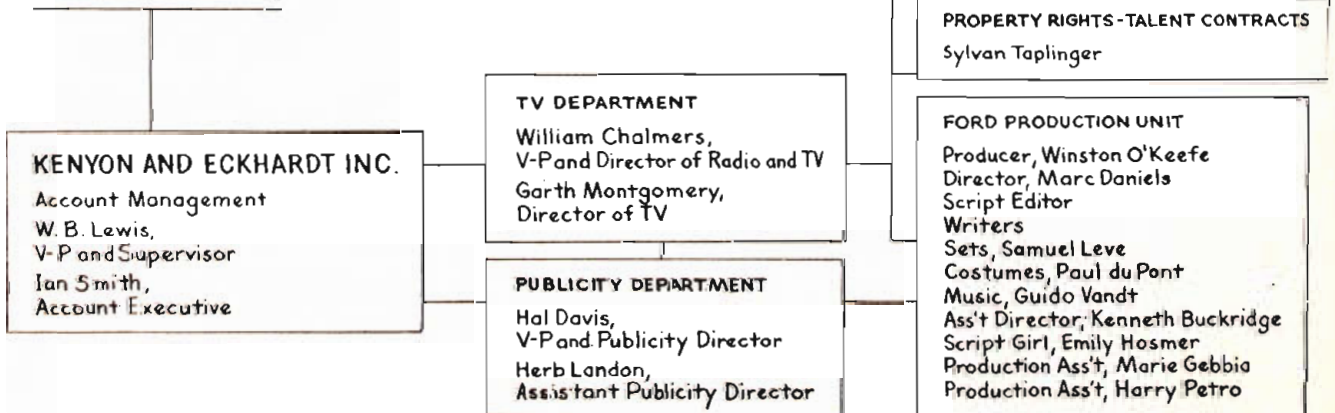
The advantage of this set-up is that the unit is self-contained with a basic permanent staff whose job it is to work exclusively on Ford Theater. It means that most of the production details have been worked out before the play goes before the cameras. The spirit and principle of the unit idea is to have that work accomplished and eliminate wasteful efforts at camera rehearsal. Thus, the director is free to concentrate on the quality of the action,



Film commercial demonstrates that a Ford motor car (stock model) can "take it" but doesn't recommend that amateur drivers try this stunt.

FORD MOTOR COMPANY Maker of Ford, Lincoln and Mercury Cars

Ben R. Donaldson
Director of Advertising



the story and the television production.

How is each "Ford" show created? It would be impossible in a few hundred words to outline the fine and complicated web of details that knit the productions together. Elsewhere on this page is a chart of *Ford Theater* operations. This shows the echelon of command. And here is the story:

Weeks before actual rehearsals begin, producer O'Keefe meets with the agency personnel (William Chalmers, V.P. and director of radio and TV; Garth Montgomery, director of TV; Sylvan Taplinger, property rights and talent buyer) and the *Ford Theater* production

tor Guido Vandt has begun creating the original mood music; antique shops have been scouted to find furniture and additional props essential to the story; the TV adaptation has been written, edited and re-edited. Now begins the long hours of actual play rehearsal.

The Rehearsal Week

Rehearsals, which start 11 days before showtime, are held in a rehearsal hall which minimizes costly studio rehearsal charges. First day is script read-through day. Director Daniels makes a rough timing of the TV play. Afterwards at a script conference, with the producer, director and script editor, the adapta-

and onto the actual set, the drama is ready to go before the cameras.

Wednesday is scheduled as Technicians' Conference day, a unique practice which the Ford production unit originated and which has proved a valuable aid in eliminating the bugs that arise at first camera rehearsals. The CBS technical crew—cameramen, technical supervisor, sound engineer, lighting expert, floor manager, music conductor, sound effects man—move into the rehearsal hall for a "dry run" of the show. Using a portable intercom system especially designed for *Ford Theater*, the technicians—minus cameras, booms, etc.—go through a mock camera rehearsal. The technicians wear their customary intercom head sets and are directed from a sound panel as they will be in the actual telecast. By so doing, they become acquainted with the actors, by name and appearance, get the feeling of the show, thereby eliminating precious (and expensive) waste of time in the studio.

On the same day, CBS Studio 41 (in Grand Central Terminal buildings) begins to take shape. Under the direction of designer Leve and producer O'Keefe, the stage-hands—working far into the night—nail the set into place. Leve, who came to *Ford Theater* with a well-known reputation as an imaginative Broadway designer, has been an important cog in the production wheel. For "The Little Minister" he designed a model village, complete with castle, kirk, surrounding forests and tiny cottages with lights that turned on and off. On the television screen, the wee village appeared life-size, was the means for setting each scene, simply, silently and effectively.

Thursday morning, first studio rehearsal day, begins at a brisk 9 A.M., ends at a weary 8 P.M., with time out for lunch and supper. Dressing rooms are assigned; make-
(continued on page 30)



Director Marc Daniels (in sweater, standing) goes over final details with the cast, technical and production staff after dress rehearsal of "The Royal Family." At far left, seated, are script girl Emily Hosmer (chin in hand) and Assistant Director Kenneth Buckridge. Standing at left rear are Producer Winston O'Keefe and Production Assistant Harry Petro. At Daniels' left with pencil and pad is Robert Payson, Floor Manager.

unit for a series of shirt-sleeve meetings. Here, plays that have been read are discussed, rejected until one is agreed upon and client approval received. From this point on, the *Ford Theater* production unit settles down to the job of creating 60 minutes of topnotch television drama.

First, property rights are secured for the selected piece. Then the producer, director and script editor confer on the television treatment. The job of adaptation is assigned to one of the *Ford Theater* writers.

Next step is casting. By the time the cast meets for the first reading on Monday, Sam Leve has designed the set and drawn a scale floor plan; Paul duPont has sketched the costumes; the lighting experts have plotted scenic effects; music direc-

tion once more goes through a cutting and shaping ordeal.

Second day, Tuesday, the show is "on its feet." Painted on the floor is a full-size outline of the sets and the furniture; a stack of chairs serves as props. On this painted set, the actors rehearse the action of the story from noon to 6 P.M. for the next eight working days.

Meantime, director Daniels is plotting the camera work, using miniature wooden cameras, scaled to size, to set up his camera angles on a scale blueprint of the set. By Wednesday of the second rehearsal week, the actors are letter-perfect in their lines, and have—by rehearsing within the confines of the simulated set—accustomed themselves to television's limited working space so that when they move into the studio



Ford commercials tie in with high-style women's fashions.



tv's effect on sports attendance



ANALYSIS OF MORE THAN 140,000,000 PAID ADMISSIONS SHOWS TV TO BE NO THREAT TO GATE

By JERRY N. JORDAN

Graduate School, University of Pennsylvania

CONCLUSIONS

1—The length of time a person has owned a television set directly influences his and his family's attendance at sports events.

2—Attendance goes down temporarily the first year of ownership. Later—usually after one season—attendance returns to normal. After 1 to 2 years of ownership, attendance is higher than among non-TV owners.

3—The long-range effect of television as it is today, therefore, will not harm sports attendance and may help to increase it.

4—Football and Baseball Attendance are affected differently, but both follow the pattern of increasing with length of ownership. The novelty effect of TV wears off during the first baseball season. It does not wear off until the second football season.

5—Television of a Minor League team does not hurt its attendance.

6—Television of a Major League team does hurt nearby Minor League teams. But less than 3% of the Minor League Clubs are within TV range of any Major League City.

7—Both small colleges and high schools in TV areas showed better attendance records than those in non-TV areas.

8—TV owners take other members of their family to sports events more frequently than non-owners.

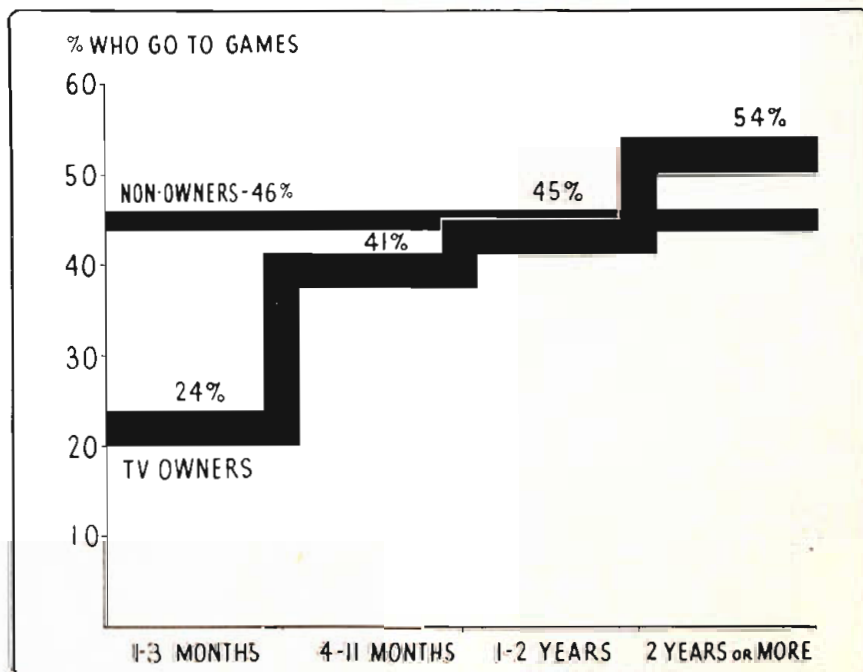
9—Among many factors affecting attendance—economic conditions, management, performance and publicity are much more powerful influences than Sports Telecasting.

WHEN we started this study of the effect of television on sports attendance nearly two years ago, we had one main objective: We didn't want it to be just another of many conflicting opinions. The men in Major and Minor League Baseball; in Colleges, Universities, High Schools, Arenas and other Sports Enterprises who cooperated with us so generously, wanted a definite answer.

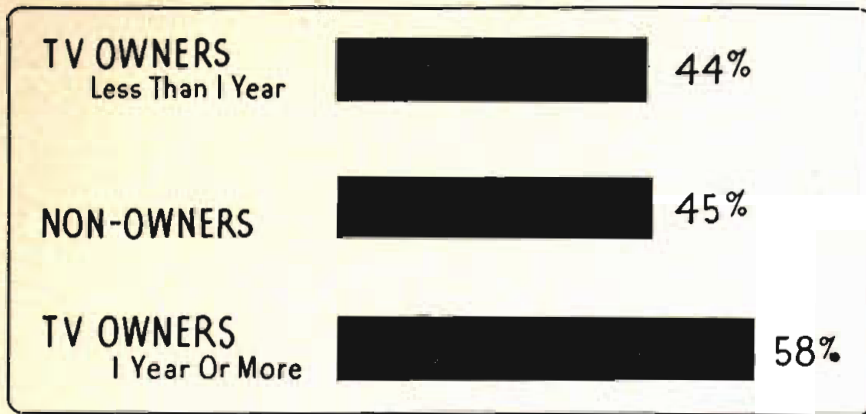
So we decided to take time enough to make the original findings—and then to test those findings against actual attendance figures before releasing them. In other words, we made our opinion survey—and then counted the votes to test its validity.

The theory back of the findings in the box opposite was developed originally in the Philadelphia 50-mile area. We personally interviewed 900 men in their homes on as nearly a

Football Attendance in Relation to Length of Ownership



**% TV Owners & Non-Owners Attending Baseball Games, 1949
(Philadelphia Athletics & Phillies)**



true random sampling technique as TV ownership permitted. Calls were divided equally between TV owners and non-owners by economic strata—300 in the city; 300 in the suburbs; and 300 in Wilmington, Delaware (25 miles away).

The Philadelphia area was selected because it is one of the very few spots where we could get adequate samples of TV owners and their sports attendance habits over periods of one, two or more than two years.

This was a necessary requirement, because length of ownership, we found, was the real answer to this problem. (Television Magazine, May, 1949).

When people first buy a TV set, it is an exciting new hobby. They stay home more—go out less to paid entertainment. Sports attendance is hurt at this time.

But a year later, when the novelty and cost have worn off, their original pattern begins to return. Attendance at sports events picks up—may even show an increase.

Figure 1 illustrates what happens to football attendance in city and suburbs when people buy a TV set. Only 24% of owners of less than three months went to see a football game of any kind last Fall. 41% of owners 4-11 months went. Owners of 1-2 years were back to normal with 45% going—and owners of 2 years or more were above non-owners, with 54% going out to see football.

In baseball, because the season is six months long—with 70 or more home dates—the novelty of TV wears off in one season. As shown on Figure 2, about the same percentage of non-owners and owners of less than one year went out to Shibe Park—but 58% of owners of one year or more went out.

This pattern was true, not only of the percentage of owners going, but also of the number of games attended. Among those who went to Shibe Park:

Owners of less than one year attended 3.7 games.

Non-owners attended 4.4 games.

Owners of one year or more attended 5.9 games.

We tested this theory in four different panels—and it proved true in every one.

However, it was still a public opinion survey.

So we decided to test it against actual paid attendance figures in all parts of the country—on all types of baseball and football games—on big teams and little teams—on net-

work and local telecasts—in fact, on just about every kind of condition we could find anywhere.

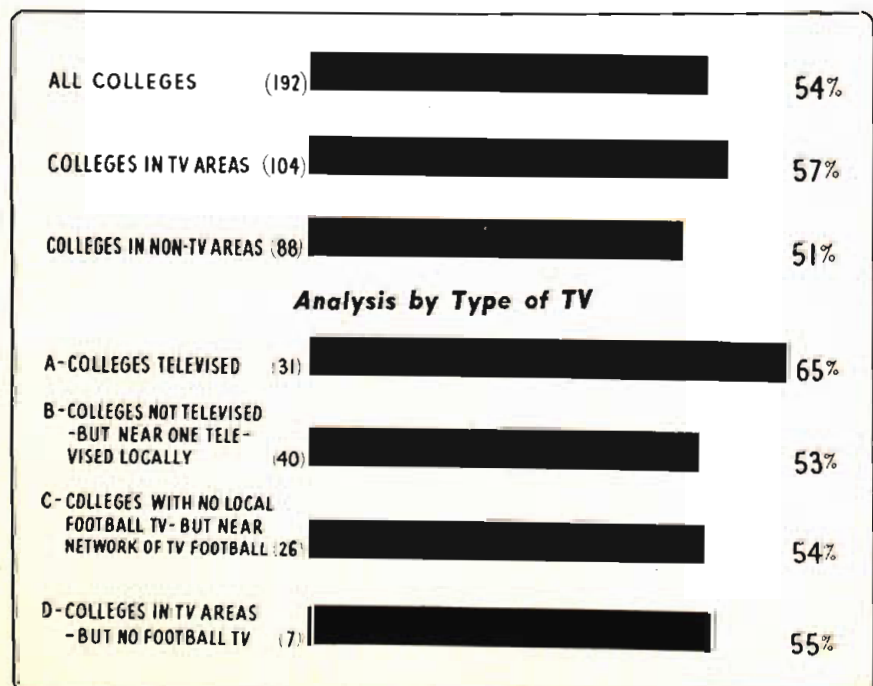
If our public opinion findings were true, television could not have any really appreciable effect upon attendance in most places. Only a part of the people are sports fans; only a part of these fans are television owners; and within this limited group, the normal or increased attendance of long-term owners and the increased attendance of TV owners' families should balance out most of the loss among short-term owners. The net loss due to television should be practically negligible.

And that is exactly what we found in analyzing more than 124,000,000 paid admissions from 460 baseball clubs, 227 colleges, universities and high schools, and 100 other sports enterprises. These 787 organizations were located in 572 cities and towns in every State in the nation. We divided the attendance records for each sport into three main groups, as shown on Figure 3—and we counted the votes.

Football was the most widely televised sport in the country during 1949. 41 out of 45 TV areas surveyed carried either local or network telecasts of football. It was also the only major sport to show a good increase—3.9% over 1948. Figure 4 shows what we found in

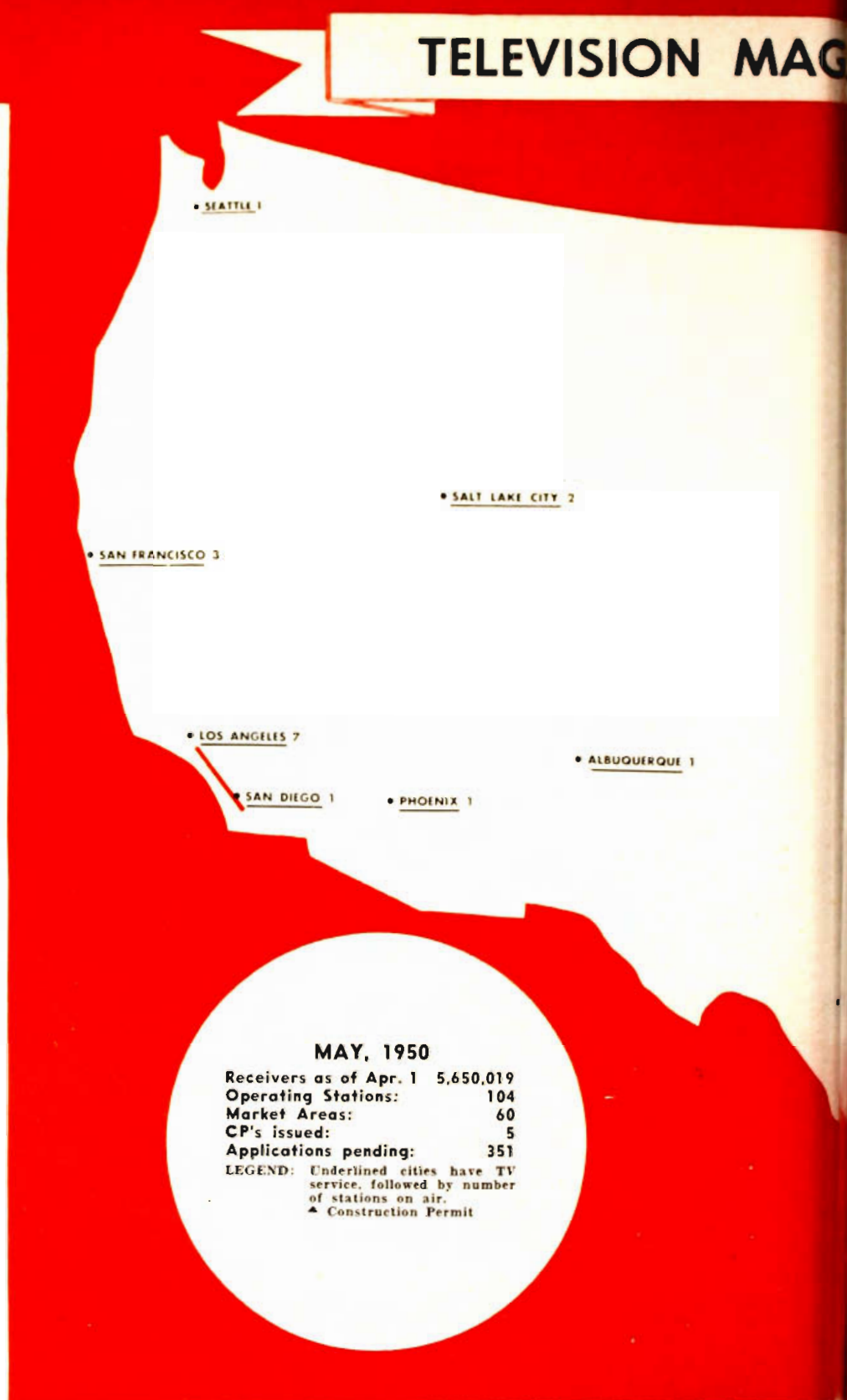
(continued on page 18)

**Actual Attendance at College Football
Percentage Increasing Per Game 1949 over 1948**



OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of area)	Receiver Circulation (Apr. 1)
Albuquerque—9.4	2,828
KOB-TV (A, C, D, N)	
Ames-Des Moines—7.4	8,860
WOI-TV (A, C, D, N)	
Atlanta—13.9	32,350
WSB-TV (A, N, P)	
WAGA-TV (C, D)	
Baltimore—22.1	158,089
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
Binghamton—8.9	11,500
WNBF-TV (A, C, D, N)	
Birmingham—6.3	12,100
WAFM-TV (A, C, P)	
WBRC-TV (D, N)	
Bloomington—5.7	5,750
WTTV (A, C, D, N)	
Boston—25.7	339,234
WBZ-TV (N)	
WNAC-TV (A, C, D, P)	
Buffalo—24.4	84,849
WBEN-TV (A, C, D, N)	
Charlotte—7.6	13,166
WBTB (A, C, D, N)	
Chicago—31.6	490,891
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
Cincinnati—29.0	111,900
WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	
Cleveland-Akron—28.6	200,269
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
Columbus—26.5	60,100
WLW-C (N); WTVN (A, D); WBNS-TV (C, P)	
Dallas-Ft. Worth—16.6	49,125
KBTB (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Davenport-Rock Isl.—8.3	9,375
WOC-TV (N, P)	
Dayton—18.8	61,800
WHIO-TV (A, C, D, P); WLW-D (N)	
Detroit—25.3	212,000
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
Erie—21.6	23,085
WICU (A, C, D, N)	
Ft. Worth-Dallas—16.6	49,125
KBTB (D, P); KRLD-TV (C); WBAP-TV (A, N)	
Grand Rapids—11.9	26,000
WLAV-TV (A, C, D, N)	
Greensboro—4.9	10,400
WFMY-TV (A, C, D, N)	
Houston—9.4	20,571
KLEE-TV (A, C, D, N, P)	
Huntington—5.7	7,800
WSAZ-TV (A, C, D, N)	
Indianapolis—11.9	32,500
WFBM-TV (A, C, D, N)	
Jacksonville—9.3	9,000
WMBR-TV (A, C, D, N)	
Johnstown—7.6	18,800
WJAC-TV (A, C, D, N)	
Kansas City—11.7	32,347
WDAF-TV (A, C, N)	
Lancaster—47.9	40,720
WGAL-TV (A, C, D, N)	
Lansing	24,000
WJIM-TV (A, C, N)	



MAY, 1950

Receivers as of Apr. 1 5,650,019
 Operating Stations: 104
 Market Areas: 60
 CP's issued: 5
 Applications pending: 351

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

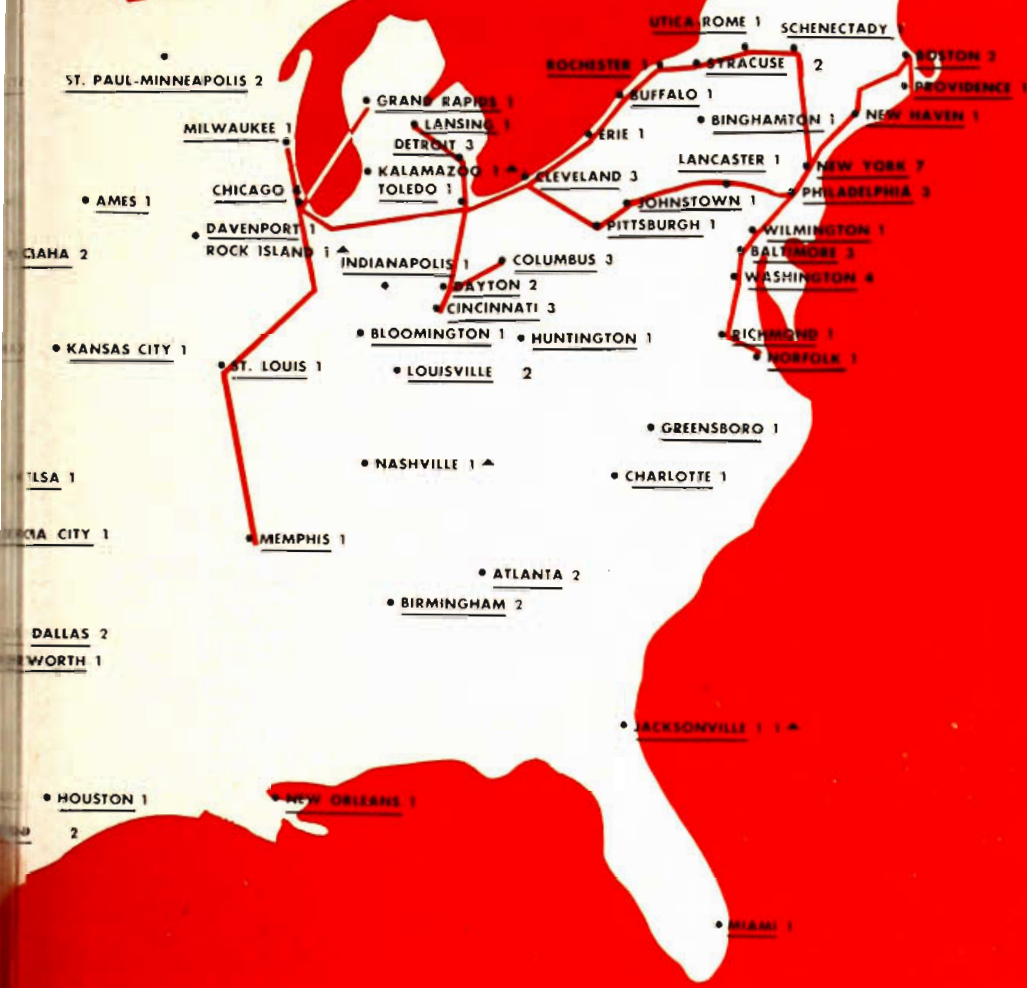
Weed has

experience

Weed has

influence

NE'S STATUS MAP



Los Angeles—36.1	496,453
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSN (D); KTTV (C); KECA-TV (A)	
Louisville—14.5	28,322
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—16.8	29,775
WMCT (A, C, D, N)	
Miami—18.7	22,016
WTVJ-TV (A, C, D, N)	
Milwaukee—32.3	101,016
WTMJ-TV (A, C, D, N)	
Minn'polis-St. Paul—22.8	81,600
KSTP-TV (N); WTCN-TV (A, C, D, P)	
New Haven—21.8	80,205
WNHC-TV (A, C, D, N, P)	
New Orleans—11.2	23,261
WDSU-TV (A, C, D, N)	
New York—37.0	1,392,469
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX	
Norfolk—2.0	8,000
WTAR-TV (A, C, N)	
Oklahoma City—18.0	24,755
WKY-TV (A, C, D, N)	
Omaha—14.1	20,361
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—38.5	456,000
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—13.4	6,600
KPHO (A, C, D, N)	
Pittsburgh—12.5	96,000
WDTV (A, C, D, N)	
Providence—4.3	49,000
WJAR-TV (C, N, P)	
Richmond—22.8	26,231
WTVR (C, D, N)	
Rochester—18.2	35,346
WHAM-TV (A, C, D, N)	
St. Louis—23.1	115,000
KSD-TV (A, C, D, N, P)	
Salt Lake City—14.5	13,521
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—9.7	13,016
WOAI-TV (A, C, N); KEYL-TV (D, P)	
San Diego—30.1	34,100
KFMB-TV (A, C, N, P)	
San Francisco—5.8	49,242
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy—27.6	70,000
WIRGB (C, D, N)	
Seattle—8.8	25,000
KING-TV (A, C, D, N, P)	
Syracuse—19.2	38,200
WHEN (A, C, D); WSYR-TV (N)	
Toledo—16.4	40,000
WSPD-TV (A, C, D, N, P)	
Tulsa—17.4	21,702
KOTV (A, C, D, N, P)	
Utica-Rome—8.9	11,500
WKTV (A, C, N)	
Washington—26.6	118,250
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington—17.8	32,669
WDEL-TV (D, N)	
OPENING DATES:	
WSMT, Nashville, Sept. 6; WKXD, WHBF-TV, Rock Island, June 15; Kalamazoo, Summer, 1950; WJAX-TV, Jacksonville, Fall, 1950.	

makes



Weed and company
 New York Boston Chicago
 Detroit San Francisco
 Atlanta Hollywood

Pioneer Radio and Television Station Representatives

attendance at college games.

There was very little significant difference regardless of TV location. Televised colleges showed the best record in percentage increasing attendance per game, but this could be misleading because the "Game of the Week" telecasts usually selected the colleges with the best performance records, and their attendance increases probably were due to that factor.

Colleges not televised themselves, but within range of local or network telecasts, did slightly better than colleges in non-TV areas.

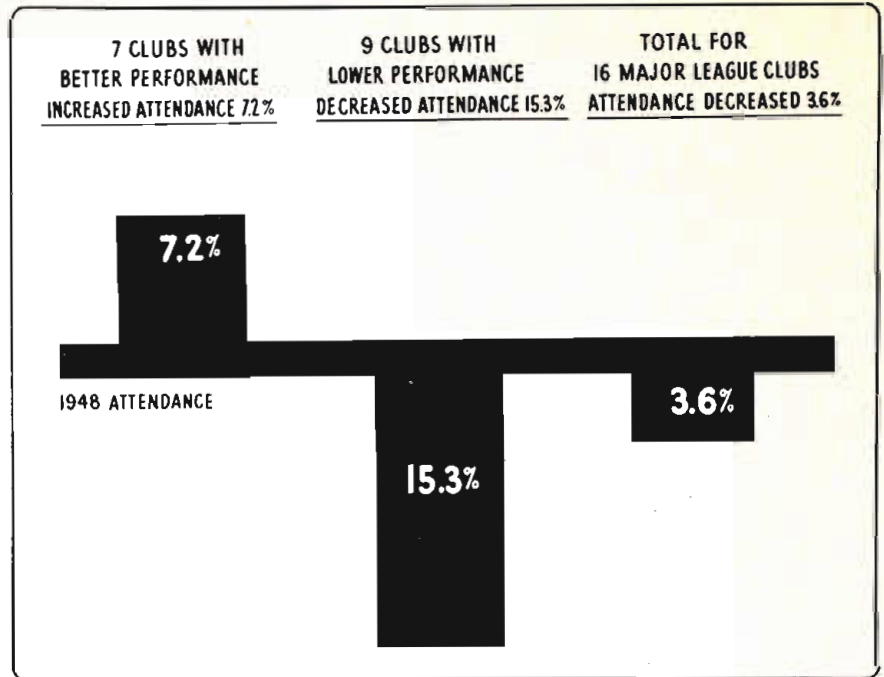
Despite the contention of many people, we could not find where the television of a large college hurt nearby small colleges or high schools. In fact, 58% of small colleges in TV areas increased their attendance while only 44% in non-TV areas did so.

The evidence of actual attendance figures clearly showed no harm to the smaller schools. The same pattern was true in high schools.

We also tested this theory by degree of saturation of TV sets, with about the same result.

There was some evidence that areas like Los Angeles and Boston, which jumped to very high saturation in one year fared worse than

Performance and Attendance in Major League Baseball—1949



the longer-established areas like New York and Philadelphia. This, we felt, was additional confirmation of the length of ownership theory.

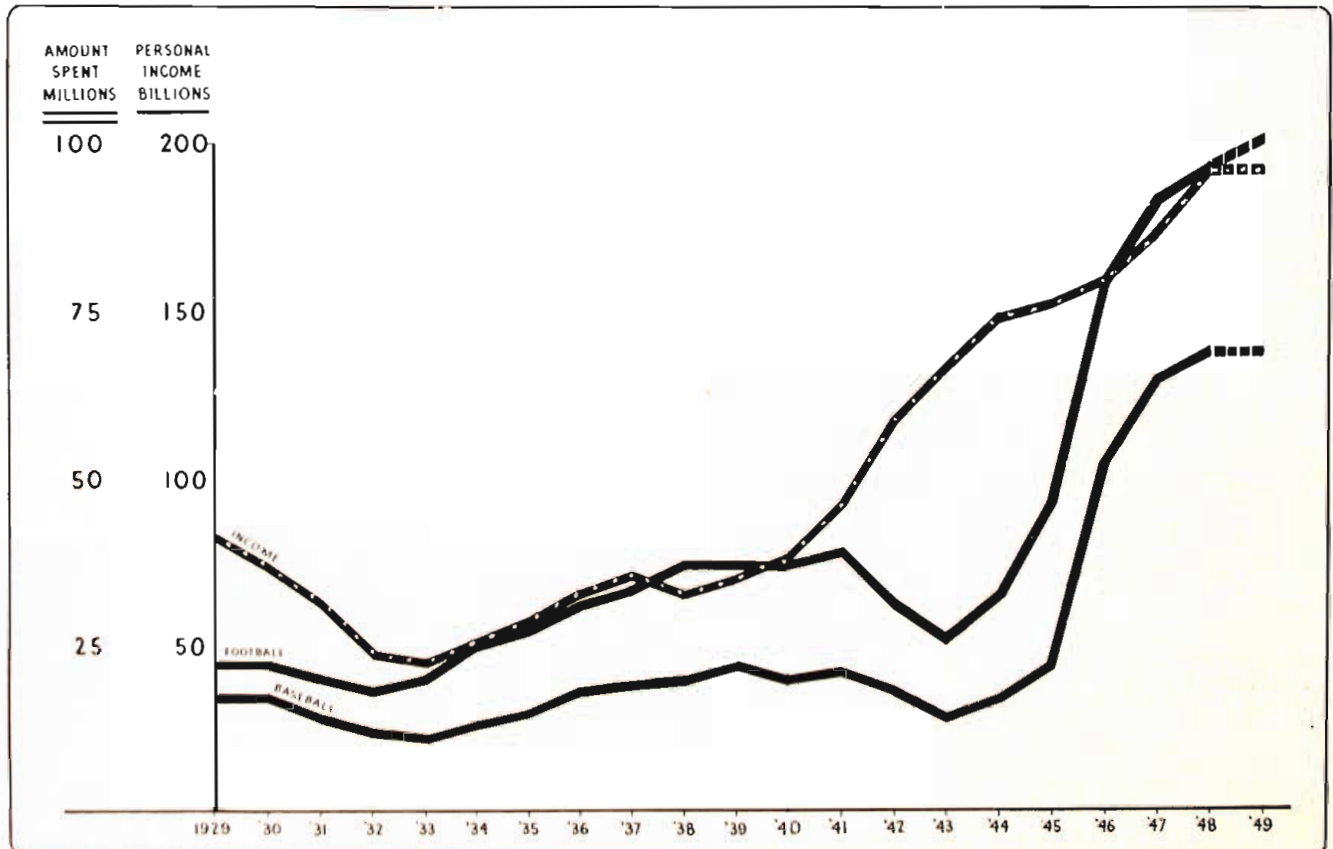
15 out of the 16 Major League Clubs televised in 1949.

7 Major League Teams improved

their performance in 1949 over 1948. These 7 increased their attendance by 7.2%. (Figure 5)

9 Clubs had a lower performance record and decreased in attendance by 15.3%. This group included (continued on page 23)

Disposable Personal Income, Baseball & Football



**leave it to the
girls to sell
15% more on tv**



Maggi McNellis, voted one of the 10 best dressed women, shows how the longer, oval shaped Regent enhances the beauty and grace of lovely feminine hands.

BY switching 100 per cent from other media to TV advertising, Regent cigarettes secured in the first month of their TV advertising more than 15 per cent sales increase. With no additions in advertising expenditure (approximately \$12,000 per month in the New York market) the company feels that they have found an advertising method which apparently circumvents the competition of leading brand cigarettes which according to Thayer Ridgway, Executive V.P. of Regent's ad agency, Brooke, Smith, French & Dorrance, "spend more in one city than Regent does in the entire national market." Since Regent cannot match the physical newspaper or outdoor advertising space of the leading cigarette brands, the only area of advertising competition remaining is found in the method of advertising, and as Mr. Ridgway axiomatically states, "In television only one program at one time can be seen on one receiving set."

Regent cigarettes hooked their advertising wagon to *Leave It To The Girls*, which they originally sponsored in New York and after one month extended to Philadelphia, Baltimore, Syracuse and Wilmington. So successful has the show been

that it will be continued throughout this summer. The show is built around Maggi McNellis, mistress of ceremonies, and a panel of attractive young career girls such as Dorothy Kilgallen, Betty Furness, Eloise MacElhone and others. Problems of all kinds, mostly social and marital are submitted to the panel for discussion and advice which is entertainingly dispensed in ad lib fashion. The commercials on the show are integrated because the agency feels that a straight selling commercial would jar the quality of the program and would not take full advantage of the personalities of Miss McNellis and the guests on the panel which, for purposes of banter, always includes one heavily outweighed man.

Great care is taken in writing the commercials so that they too seem to be ad lib. For example, Eloise MacElhone, who constantly challenges men's right to look down their noses at girls, pitches, "A lot of men have a mistaken impression that when a girl asks for a cigarette, just any old beat up cigarette will do. We girls may have to put up with just any old beat up man, but when it comes to smoking, we ought to insist on a nice fresh Regent from a Regent crush proof

box." In addition to such natural sell, the specific features of Regent cigarettes such as its king size and oval shape (10 per cent cooler smoking) are put across by a live action pitch with charts by announcer Bob Warren. This appeals to the reason why of the male audience while the attractiveness of the oval shape in feminine hands is emphasized by effective close-ups on the lovely hands of Miss McNellis, who is one of America's ten best dressed women.

The program has received enthusiastic response divided equally between men and women and dealer enthusiasm is evidenced by the report of a Regent salesman who, for the first time in 10 years, has found the demand for Regents so hot that he could not borrow a carton from one dealer to give another.



Straight sales pitch is used, too.

HOLLYWOOD FILMS



pay off in high ratings!

THE DETAILED STORY OF WPTZ'S "HOLLYWOOD PLAYHOUSE" 27.1 ACROSS-THE-BOARD DAYTIME RATING AND NEW PATTERN FOR ADVERTISING PARTICIPATION

WPTZ lifted the eyebrows of the advertising and television fraternity last month when it came up with a 27.1 across-the-board rating for its *Hollywood Playhouse* show, a daily, feature film program that is seen Monday through Friday from 2:00 to 3:00 o'clock.

Until the American Research Bureau revealed its findings—no one outside the television industry could make advertisers believe that daytime television was good time television.

Knowing that if television were to succeed financially it would have to attract viewers during the daytime hours, WPTZ long ago began casting for a suitable vehicle to make viewers turn on their sets during the day. A review of radio programs for some years back showed which programs succeeded in carrying the ball for that industry. But soap operas, while they probably will be good video fare, just aren't practical for a single station at this stage of television's growth.

The Arthur Godfrey and Don McNeill type shows also look a bit too rich for a single affiliate's blood at the present time. And these are the kind of shows that build radio's sets-in-use figures during the daytime. Thus, WPTZ had to scan the show business horizons for program material which would contain the best entertainment features of radio's leaders and yet include sufficient visual appeal to make the set owner have to watch the program to really follow and enjoy it.

Feature films were the answer. All the ingredients were included—top professional talent, story content, good musical scoring and above all, visual impact.

In looking over its available au-

dience, WPTZ researchers learned that there are nearly 700 movie houses located in the Philadelphia area. They discovered that most of these theatres run afternoon matinees, usually starting at 2:00 o'clock. Reasoning that at least 100 people would have to attend each matinee to make it worth the operator's while, WPTZ's count showed that some 70,000 people a day went to the movies in the daytime in its area. Wouldn't these people like movies in their own homes, and at the time so many have shown themselves willing to dress and attend neighborhood matinees?

Film Buying Problem

Getting feature films is a reasonably easy task if the station operator needs but one or two features a week. Five a week, every week, is another matter. So WPTZ began scouring the market for a film buy that would bring a great number of films of good quality at a price that wouldn't lead to economic ruin should the station schedule them daily.

Fortunately Associated Artists Productions were also working along the same lines. Associated believed that if films were to be used properly on TV, it would be essential to build up a library of quality films so that advertisers would be sure of a consistent supply of films on a continuing basis. Therefore, Associated had just the package WPTZ needed and was in a position to supply them with a full list of over 200 features if the station would contract on a firm basis for the entire package. WPTZ was ready for the gamble and signed the contract.

Thus it was that films, which contained all the ingredients WPTZ

sought and which were the 'pull' to get so many people out of the house each day, were the peg on which WPTZ hung its daytime structure.

Timing Show's Debut

But this should have been done years ago, some might say. WPTZ thought of that as well. Its studies of radio listening habits showed that sets-in-use in the daytime in the Philadelphia area averaged between 18 and 22 per cent. Obviously, if television in the daytime were to succeed it had to hit similar or better figures. But even hitting these figures wouldn't attract advertisers to television until WPTZ could show clients that the percentage represented a sizeable number of people. A 10.0 rating among 10,000 sets is of little interest to the average advertiser in a major market like Philadelphia.

WPTZ decided to wait until the Philadelphia area sets passed the 400,000 mark before launching its daytime structure. It projected its television sets against radio's 1,000,000 sets. A 10.0 television rating was equal to a 4.0 radio rating. And most sponsors seem pretty happy with a 4.0 daytime radio rating. Since radio's rating is split among only 3 outlets, it seemed rather logical that a good television program would reach almost as many people as a top radio program. Using the 1,000,000 radio homes to 400,000 television homes projection, WPTZ's 27.1 is equal to a radio 10.8 rating, which would place it among the top ten daytime radio programs in Philadelphia.

Hollywood Playhouse went on the air March 20, 1950. Less than three weeks later American Research Bureau took its first rating. The result so amazed the facts and fig-

ures men that they asked WPTZ for permission to conduct a coincidental survey. The coincidental confirmed the earlier report.

Unique Advertising Rate

WPTZ offered an added inducement to advertisers in the form of a unique rate setup which the station calls its "six-for-one" coverage technique.

For the single participation cost the station decided that each advertiser would get five brand identifications in addition to his full one minute commercial.

Here is the way it works.

Hollywood Playhouse opens with the usual slides and fanfares and the announcer coming in over the fade-down to say: "WPTZ presents *Hollywood Playhouse*, brought to you today by Kelvinator Refrigerators; Sweetop Cake Icing; Oscar Mayer Meat Products and Freihofer Bread." While each company name is being announced, a slide showing the product and the company name is shown on the screen. The announcer then goes into the film title and fades off as credits and sound come up.

At the time of the first participation announcement—approximately the 12 minute mark—the announcer reads: "You are watching *Hollywood Playhouse*, today featuring Kay Francis and Bruce Cabot in 'Divorce' and brought to you by Sweetop Cake Icing; Oscar Mayer Meat Products; Freihofer Bread and Kelvinator Refrigerators." The Kelvinator one minute film commercial then segues into the screen. While the announcer is saying "Freihofer, Sweetop, Oscar Mayer, etc.," these companies' slides are being shown. Following the full commercial the picture resumes.

When the second commercial time arrives, Kelvinator moves into first place and is credited vocally and visually along with the other participants. One of the four then takes his one minute commercial.

At the conclusion of the film the announcer's voice again is heard telling the audience that today's *Hollywood Playhouse* was brought by the advertisers, who are named, and the slides of each product and company are shown again.

Each advertiser gets six different brand and title identifications for the cost of his single participation advertisement.

With the high rating and large

share of the audience that *Hollywood Playhouse* brought to its daytime schedule, WPTZ was able to interest other advertisers in other daytime segments.

By the 15th of April the Philadelphia station not only had *Hollywood Playhouse* under full sponsorship, every day, but had sold six full hours of other time in the 2:00 to 5:00 P.M. segment, Monday through Friday. Included in the group are:

Gimbel Brothers Department Store which sponsors the 3:30 to 4:00 across-the-board segment;

RCA-Victor and Supplee (SEAL-TEST) who take the 4:30 to 5:00 Wednesday segment of *Whirligig*; Philadelphia Electric Company, with a 3:00 to 3:30 Wednesday cooking show; Oppenheim Collins, a major specialty shop now sponsoring *The Charm Clinic* from 3:00 to 3:30 on Fridays; Sylvan Seal Dairy, sponsors of *Hopalong Cassidy* every Friday from 4:00 to 5:00; and the Philadelphia Gas Works, who are sponsoring *Television Matinee* each Thursday from 3:00 to 3:30 P.M.; and the Philco Dealers, who present *The Mystery*

NOW **WFAA**

BRINGS 28 YEARS OF

Knowmanship

TO TELEVISION...

KBTW BECAME

WFAA-TV

MAY 21

Radio-Television Services of

The Dallas Morning News

820KC • NBC **WFAA** 570KC • ABC

Texas Quality Network

WFAA-TV

Channel Eight

for the DALLAS-Ft. Worth Area

Du Mont and Paramount Networks

NBC and ABC TV Affiliations Soon

Martin B. Campbell, General Manager

FILM SPONSORS

Make sure that audiences see and hear your message, unimpaired. Don't let film damage dissipate its force.

PEERLESS FILM TREATMENT starts prints off right, keeps them right. Protect your message. Get maximum results.

PEERLESS is the original vaporating protection for film — the complete, permanent treatment... proven by 16 years of increasing use... steadily improved... never equalled.

If your producer's laboratory is a **PEERLESS** licensee, have your film treated there. Otherwise, have it sent for **PEERLESS FILM TREATMENT** to the most convenient of our licensees. Write for "**Where They Are.**"



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

Chef Thursday, 4:30 to 5:00.

Needless to say, interest in WPTZ's *Hollywood Playhouse*, unlike *Topsy*, didn't just grow. The station saw to it that there was plenty of listener interest weeks before the show went on the air. A three-week teaser campaign was employed, using every available opening to herald the coming of the program. "Handy Man" Jack Creamer, who launched his across-the-board show for Gimbel Brothers the same day of *Hollywood Playhouse's* premiere, was presented and interviewed on every local program on WPTZ the week before the kick-off. Creamer told not only of his own show but plugged the daily movie feature.

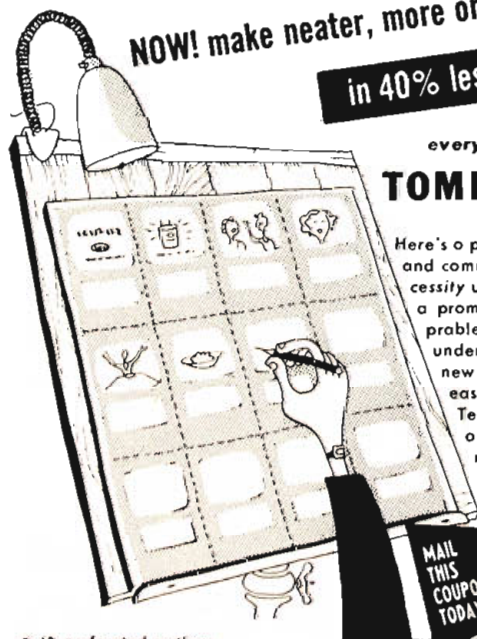
A strong publicity campaign was instituted and 'on the air' promotions were frequent and effective. Paid advertisements in the television listing columns of the Philadelphia Inquirer were used to list each day's stars and titles for the first five weeks and finally, during the week of March 20th, the week the show was introduced to the public, each day's film was rerun at the end of the normal WPTZ operating day.

The late run of the movie quickly built a large audience among Philadelphia viewers. Instead of trying to sell spots in it, the openings were used to tell the audience that the movies were being shown late at night that week only and that WPTZ was re-running each day's feature to acquaint the public with the kind of entertainment that was available during the afternoon hours.

The campaign worked. The first rating, after only three weeks on the air, *Hollywood Playhouse* received was 27.1, the highest across-the-board daytime rating ever gained by any regularly scheduled daytime program. The figures also proved that television viewers could top radio listeners in the vital set-in-use figures during the daytime hours.

Commenting on the WPTZ success with its daytime programming, Ernest B. Loveman, WPTZ Vice President and General Manager, stated: "WPTZ and Philadelphia are no exceptions. What has been done here can be done in other markets. Daytime television is a sound and valuable advertising period. We look for, and hope to see, the same thing done by WPTZ in Philadelphia duplicated in every other market in the land."

NOW! make neater, more orderly TV "storyboards"
in 40% less time!



every art department needs the

TOMKINS TELAPAD*

Here's a pad for visualizing television shows and commercials designed out of sheer necessity under actual working conditions by a prominent art director. Faced with the problem of turning out TV presentations under pressure he came up with this new visual pad idea that makes life easier for TV layout men. The Tomkins Telapad eliminates all tedious ruling and measuring—gives you a ready-made presentation format that will spur on your creative thinking. If you have television accounts—you'll welcome the time and temper saving Tomkins Telapad in your art department.

*REG. U.S. PAT. OFF.

- 12 perforated sections.
- One video panel (4"x3") and one audio panel (4"x2 1/2") in each section.
- White panels on a 70% gray background.
- High grade, crisp white visualizers paper with a fine tooth.
- Just the right amount of transparency.
- Size: 19"x24" pads—50 sheets per pad.
- \$3.00 per pad—\$30.00 per doz.

ARTHUR BROWN & BRO.
2 West 46th Street
New York 19, N. Y.

Please send me _____ Tomkins Telapads
@ \$3 each (\$30 per doz.)

Name _____

Address _____

City _____ Zone _____ State _____

Check enclosed I have account

TV'S EFFECT ON SPORTS
(continued from page 18)

Pittsburgh—the only club not televised.

Obviously, television was not a determining factor. Attendance increased or decreased in relation to performance. We realized in the beginning that we could not measure the effect of TV as if it were the only factor to cause a rise or fall in attendance. In all, we studied 15 different factors. We found that four of these—

- Higher Wages & Shorter Hours
- Performance
- Management
- Publicity

—all were much more important in influencing attendance rises and falls than was television. Actually, television is one of the publicity mediums along with newspapers and radio.

Perhaps the most important factor in the growth of the Recreation Industry has been the trend toward shorter working hours and higher wages. People now have the leisure time for entertainment and the money to enjoy that leisure time. The correlations between personal income and dollars spent on baseball, football, and total sports admissions are all above .90. When income rises, so does attendance—when it falls, so does attendance. Television's growth to more than 4,000,000 sets has not changed this pattern.

More leisure time and money are the raw materials essential to the growth of all types of recreation. Their benefits are available to all, but only sports has taken full advantage of these conditions. It is the only type of entertainment that has grown at a faster rate than income. Figure 6.

Credit for that must go to Sports Management. We found in this study that night games in baseball, more open football, bigger stadia, better schedules and other Management decisions were powerful factors in aiding the rocket-like growth of sports admissions.

The effect of performance in the Major Leagues was quoted earlier. It can be seen in the Minor Leagues and in College Football as well.

13 of the 18 Minor League Clubs televised in 1949, increased or decreased attendance in relation to performance—exactly the same pat-

tern as the year before when there was very little Minor League TV. 65% of the colleges improving their performance last year also increased attendance.

TV Creates New Fans

Nobody goes out to see a team that he never heard of or has no interest in. Interest must come before attendance. Newspapers and radio have done much to build interest in sports. Every phase of this study has indicated that television definitely creates new fans—that means more admissions in the future.

In all of this analysis, we could find only one place where TV appeared to harm attendance. Minor League Clubs very close to Major League cities are hurt, and the increased number of Major League night games is the primary cause of this hurt. The Majors now compete with nearby Minor League Clubs for attendance at night. Television has made this competition more severe.

A number of people have predicted gloomily that Major League television would destroy Minor League baseball. Actually, Minor League baseball broke its all-time attendance record for the fourth straight year in 1949. Less than 3% of the Minor League Clubs are within TV range of any Major League city. Some of these did not show attendance losses last year. That cannot threaten the future of the Minors.

Except for this one example, our analysis of the attendance figures from all parts of the country showed practically no effect from television.

There was just one other step we had to take to make sure that length of ownership was the reason why TV had little or no effect on paid admissions.

This was to survey people actually at the parks; season ticket buyers; alumni; and various special groups by income strata and location . . . to find if long-term owners in every group followed this basic pattern.

They did . . . the method and findings for this step will be discussed in Part 2 of this Report, which will appear in the June issue of Television Magazine. Part 3, in the July issue, will describe the value of sports to the Television Industry and what can be done to clarify the differences that now exist between sports and television.

COMMONWEALTH

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

TV FILM PACKAGES

26 MAJOR COMPANY FEATURE PROGRAMS
with such stars as

Barbara STANWYCK Robert YOUNG Jimmy DURANTE Claudette COLBERT Jack BENNY	Paulette GODDARD Jimmy STEWART Merle OBERON Melvyn DOUGLAS Raymond MASSEY
--	---

39 TOP WESTERNS
featuring
THE RANGE BUSTERS
KERMIT MAYNARD
SMITH BALLEW

52 FEATURE PROGRAMS
with such stars as

Bill "Hoppy" Boyd Frankie Darro J. Carroll Nash	Jack LoRue Pinky Tomlin Buster Crabbe
---	---

13 MUSICAL VARIETIES
12 1/2 min each • featuring
MOREY AMSTERDAM

13 SOUND CARTOONS

250 AESOP FABLE SILENT CARTOONS

12 CHARLIE CHAPLIN COMEDIES
12 1/2 min each

For further information and complete list, write to

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

how's your pitch?

WPIX REPORTS ON A SALES TEST

By **ARDIEN B. RODNER**

Manager of Production

IN some of our better staged commercials, how often have we seen a long shot of a salesman standing beside a refrigerator, TV set or some other product delivering his sales talk? The intended idea, of course, being that the TV camera has taken the viewer into the dealer's show room. However, that very idea gives a feeling of remoteness to one sitting at home relaxed in an easy chair. We don't want to be moved out of that chair even mentally, so we reject the idea that he is talking to us. He is talking to an audience somewhere and we're just watching . . . mildly interested but not affected. His delivery is neither personalized nor individualized.

On the other hand, have you noticed your reaction and that of others in the room when the opposite technique is used . . . when the dealer's show room is brought into your home? Where is the difference? Simply this: The salesman is introduced in a tight close-up and he seems to be talking directly to you. You can feel his sincerity, because every facial movement, every expression is clearly visible and he has an opportunity to project his personality. Then after one long shot of his show room, he brings the items he's selling to you in *close-up* while he continues to talk to you.

You think the difference is trivial? That triviality made the difference between twenty sales and two hundred and forty sales on two mail order commercials for the same item, on the same show, one week apart. Identical copy was used by the same salesman.

Of course, a lot depends on the salesman. Two prime requisites for successful salesmanship on TV commercials are naturalness and sincerity . . . projected sincerity.

Two of our most successful salesmen at WPIX are Art Ford and John Tillman. Ford's radio training in the Martin Block technique gave him a running start. He had only to adapt himself to the visual type of presentation and develop further the easy naturalness inherent in his style of delivery. Ford has been clicking regularly on commercials since last summer.

Tillman's success is more recent. It dates from the day he discarded his formal pear-shaped announcing tones and started to just talk, in close-up directly to his prospects. Since then his record of results has been growing rapidly.

Of course, editing and rephrasing commercial copy to fit the natural phraseology and style of the salesman helps him considerably. He memorizes more easily and usually becomes much more convincing

homes more easily and we can present our wares under ideal conditions . . . conditions which we control.

Every adman who has had even a brief brush with the mail order business knows that when any ad medium will support and produce for mail order advertising, that medium is a going business. Mail order advertising has to produce a dollar for every nickel spent, more or less, or Uncle Sam will approve your deduction for a capital loss.

In the last month the mail order boys have been climbing aboard the good ship TV fore, aft, port and starboard. There could be only one reason . . . the pay off . . . it's big. According to Norman Gladney, Scheck Advertising Agency, Inc., their client, the House of Meyers, received 200 orders for their home



In rehearsal Ford often tries out commercial and products on members of the cast of his WPIX program. This, he claims, gives him the personal and direct approach he feels is the secret of video selling. Here he shows songstress Toni Arden highlights in the commercial copy which he will use while showing audience the product.

in his delivery. It's more work but the results are well worth it.

The same school of thought that has dubbed people in radio "Hucksters" will call television people "Pitchmen." But have you ever watched a real pitchman at work? I don't mean the popular conception of the bombastic pitchmen as exemplified by the Sid Stone school of endeavor. I mean the smooth variety, the real ones that make twenty to fifty thousand a year. Next time you have an opportunity, watch one at work.

In TV we can sell as a house-to-house salesman would--no, as a thousand house-to-house salesmen would. And we can get into their

appliances on the Art Ford show on television at a cost of \$150, whereas the same amount on the Art Ford radio show pulled only 75 orders. Similarly, Limoges china for \$475 invested in television, received 400 orders as against 200 orders for the same \$475 invested in AM radio.

The success we've been having with our pitches at WPIX has had an exhilarating effect and has spurred us to probe deeper into the potential of television's sales effectiveness. We realize that at this point we have only a small part of the answer.

Perhaps you have found a better answer. How's your pitch?

**station
participating
programs**

**AN ADVERTISING DIRECTORY
OF CURRENT AVAILABILITIES**

"SOUNDIES"



SOUNDIES . . . three-minute variety motion picture productions, featuring top talent like Bob Crosby (above), Spike Jones, Morton Downey, Louis Armstrong, Duke Ellington and over 1000 others. Program conducted by video disc jockey, well-known Southern California personality. Starts May 15. For more information, ask Radio Sales or KTTV direct.

KTTV

LOS ANGELES

COST:
Film: \$90.00
Live: \$100.00
per 1 minute spot
SCHEDULE:
Monday thru Friday
6 to 7 p.m.

WSPD-TV

TOLEDO

COST: \$27.00 1 time
Frequency discounts
SCHEDULE:
Monday thru Friday
4:00 to 4:30 p.m.
CURRENT SPONSORS:
Post's Sugar Crisp Cereal
U. S. Rubber
Dr. Kenaga
Balduff Bakeries

"SMITH TENNESSEANS"



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

"MRS. ZANES' KITCHEN"



There are sales for makers of food products and household equipment . . . and fun for televiewers . . . in Studio K—Mrs. Zanes' Kitchen. Edwina A. Zanes, famous home economist, takes the televiewer through the actual step-by-step preparation of food, interspersed with this. Mrs. Zanes gives tips and information on latest household equipment, gadgets and food products.

WBNS-TV

COLUMBUS

COST: \$30.00 1 time
Frequency discounts
SCHEDULE:
Monday thru Friday
3:30 to 4:00 p.m.
CURRENT AND PAST SPONSORS:
Bordens
(Moore & Ross)
Kroger Company
Norge Refrigerators
Honor Brand
Frosted Foods
French's Instant Potato

"THE JULIE BENELL SHOW"



Starting May 22, the whole family can enjoy being Julie Benell's guests in her television living room for a stimulating half hour of interviews, music and discussions of current interests. With her wealth of theatre and radio experience and her currently prominent WFAA show, Julie Benell promises to be an immediate video success.

WFAA-TV

DALLAS

COST: \$37.50
Frequency discounts
SCHEDULE:
Thursdays 7:30 to 8 p.m.

"YOUR TELEVISION SHOPPER"

NEW YORK



SYDNEY SMITH

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

WABD

COST: \$100.00
SCHEDULE:
Monday thru Friday
CURRENT SPONSORS:
C. A. Swanson & Sons
Abraham & Straus
American Cyanamid Co.



qualitative audience research can boost ratings

THE quality of a television program, unlike Shakespeare's mercy, *is* strained. And the straining process separates the good from the bad. With television production and programming costs in most cases much higher than those of radio, the need for qualitative program research becomes more necessary in order to make that which is costlier more effective. Certainly television requires a greater degree of attention than radio because of its bid for the attention of the eyes as well as the ears. But there still remains the question, "Do the eyes and ears *like* what they see and hear?" For liking a program will color favorably the listener's attitude toward the advertiser and his product. And similarly, dislike or boredom will evoke related attitudes to the product advertised.

Program ratings are, of course, important, but so is the audience's attitude toward the program and indeed is an important qualifying factor of a program's rating.

Several methods of program qualitative research are being used by broadcasters and advertisers today. Important among these is the method of the Schwerin Research Corporation who have tested radio and television programs for the National Broadcasting Company and Miles Laboratories, Campbell Soup, Philip Morris, Lever Brothers and other ranking advertisers. The relation of their measurement methods

is epitomized in this statement of Horace Schwerin, president of the organization: "If you hold out two different packages of cigarettes to a man and ask him to choose one, that choice is valid. If you then ask him why he chose one brand rather than the other, his answer is subject to all the errors of rationalization. In other words, people know *what* they like and dislike (their reaction at the time of exposure to a given stimulus) but they don't know why they like it or dislike it (their attempts to rationalize their spontaneous choices)."

Testing Technique

How Schwerin obtains audience reaction to television programs is simple in detail: One way is by attracting approximately 300 individuals to an NBC studio, having them indicate minute-by-minute reactions to the kinescope version of a program by registering a favorable, indifferent or unfavorable verdict on cue, and listening to their opinions of the show in a post-screening discussion period. Another way is by transferring the studio session to 2,000 homes; "cue numbers" are superimposed on the transmitted image, and home viewers vote on integral units of the show with ballots they receive through the mail. Still a third method involves taking live TV shows off the line, with

large-screen projection equipment in a theater or studio. In actual practice, the three methods are interchangeable; Schwerin studies have established the comparability and validity of results obtained from all three.

When the records of each individual's voting, called "Reaction Sheets," the papers containing their opinions ("Opinion Ballots"), and the questionnaire which detail each respondent's characteristics are collected and tabulated, Schwerin has the raw material for his evaluation and criticism of the show.

First step is to extract from the 300-person group a "matched sample"—a smaller group (175-250 average) which will be a true representation of the TV audience available to watch the particular show which was tested. Arriving at this sample means discarding certain individuals who would otherwise throw the sample out of perspective—too many upper-income, college educated people, for instance, might produce a lower score than the show should earn. This socio-economic group tends to be specialized in their viewing; their influence—in the sample—must be kept in proportion to their numerical strength in the TV set-owning population.

Next move is tabulation. The sample group's continuing reactions are translated into "liking scores" for each segment of the program. This eventually appears in the form

of a "Profile Of Audience Reaction" (see chart below).

The "Profile" shows graphically what pleased the audience and what didn't and for how long it held their attention. On this extract, for instance, audiences expressed their satisfaction with the entertainment offered in the premiere edition of NBC's *Saturday Night Revue*—the musical number with Marguerite Piazza and Robert Merrill, the comedy routine of Sid Caesar and Burgess Meredith, and the folk-dancing of Nell Fisher and Jerry Ross in "Sweet Betsy From Pike." Other parts of the 2½-hour show fared even better, some not so well.

Schwerin never attempts to intrude on the province of the creative but simply reports on audience approval or disapproval of their effort, compares that audience reaction to similar shows, and recom-

mends changes which have proved successful in other, comparable programs. It is up to the producer, the writer, the director and the talent to present their show.

A further breakdown discloses differences in liking-score between people who are more-or-less regular viewers of a show and people who are seeing it for the first time; if it is liked better by the latter group, indications are that the program doesn't wear well on audiences. If it is liked better by people who see it regularly that indicates that the show can continue to attract new viewers and keep its old audience as well. Among the more striking examples of this type of Schwerin-tested program are the *Dave Garroway* show and *Kukla, Fran & Ollie*, both of which were not outstandingly well-liked by audiences seeing them for the first time, but which gained approval tremendous-

ly after audiences had been exposed to them over a period of time.

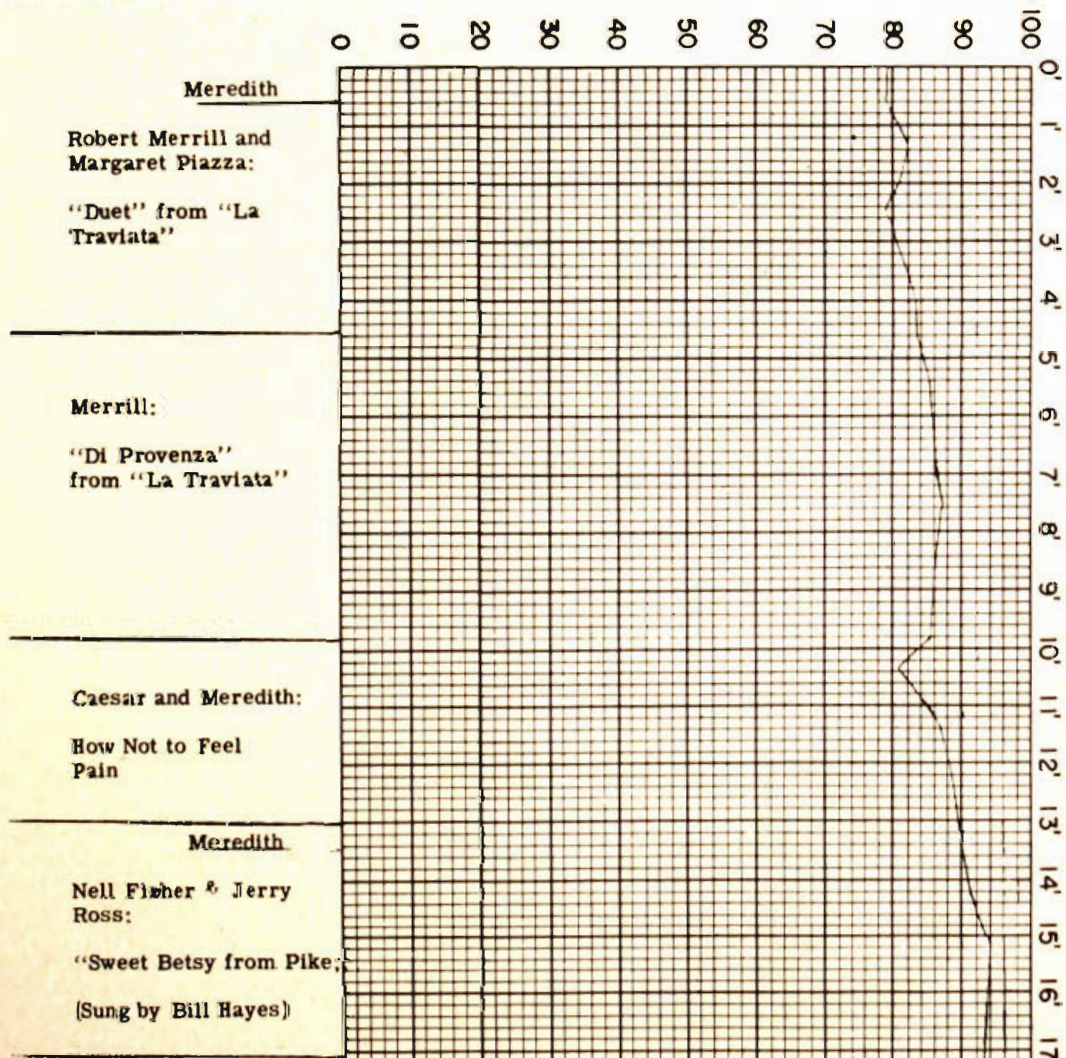
Some Case Histories

Here are a few case-histories which illustrate how sponsors translated qualitative program research into successful action:

A beauty product manufacturer, interested in a TV program which centered around the adventures of a handsome juvenile, asked Schwerin to test the audition kinescope. Purpose was to discover if the central character appealed to women of the age and income-group which the sponsor considered his primary market. Schwerin was able to report favorably on the character's appeal; the sponsor signed the star to a long-term contract.

A drug manufacturer, adapting an AM show to video, found that the most popular features of his
(continued on page 30)

SHOW OF SHOWS" 9-10:30 P.M. SATURDAY, NBC





Again, the new series of Ballantine commercials for major league baseball telecasts feature Ballantine's popular jingles built around new characters and situations. Winner of "Award for Distinctive Merit" from the Art Directors Club of New York.

ADVERTISER
P. Ballantine & Sons
AGENCY
J. Walter Thompson Company
PRODUCED BY
DEPICTO FILMS, INC.
254 WEST 54TH STREET, NEW YORK 19, N. Y.
Columbus 5-7621



"The Butter-nut Kid," Five Star's latest cartoon creation, stars in his own series of rip-roaring adventures on Butter-nut Bread's "Hopalong Cassidy" TV film series. Twelve amusing, fast-action playlets, each complete in 55 sec. Titles "Injun Trouble," "Big Train Robbery" and "Danger at the Saw-Mill."

ADVERTISER
Butter-nut Bread
AGENCY
R. J. Potts, Calkins & Holden
PRODUCED BY
FIVE STAR PRODUCTIONS
6526 SUNSET BLVD., HOLLYWOOD 28, CAL.
HOLLYWOOD 9-5280



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

ADVERTISER
Celanese Corp. of America
AGENCY
Ellington & Company, Inc.
PRODUCED BY
GRAY-O'REILLY STUDIOS
480 LEXINGTON AVE., NEW YORK 17, N. Y.
PLaza 3-1531



Combining song and dance with hard selling, this minute spot for Vel, done in full lip sync animation rates high among TV commercials. Commenting on production methods, ad agency William Esty Co., Inc. says, "Considering the varied elements and time factors involved, you came through with flying colors."

ADVERTISER
Colgate-Palmolive-Peet Co.
AGENCY
William Esty Company, Inc.
PRODUCED BY
BEN HARRISON STUDIOS
245 WEST 55th STREET, NEW YORK 19, N. Y.
Judson 6-0020



This is M-L's fiftieth TV commercial for Philco. Series covers television sets, radios, refrigerators, freezers and home air conditioners. Continuous production program coordinates Philco's TV advertising with other media as well as effecting overall economies. Prints shipped direct to dealers makes a complete TV film commercial service.

ADVERTISER
Philco Corporation
AGENCY
Hutchins Advertising Company
PRODUCED BY
MURPHY-LILLIS PRODUCTIONS, INC.
59 PARK AVENUE, NEW YORK 16, N. Y.
MURroy Hill 6-2142



Full visual treatment is given the agency-created slogan "What'll you have, Pabst Blue Ribbon?" by ingeniously combining live action with cartoon flip animation and stop motion.

ADVERTISER

Pabst Sales Company

AGENCY

Warwick & Legler, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK • CHICAGO • HOLLYWOOD



First and only television film commercial award by the Chicago Federated Advertising Club for 1950 went to this animated and live action spot for Universal Gas Ranges.

ADVERTISER

Cribben & Sexton Company

AGENCY

Christiansen Advertising Agency

PRODUCED BY

SARRA, INC.

NEW YORK • CHICAGO • HOLLYWOOD



Introductory trailer with startling effects achieved by opticals properly sets mood for magic show which follows. Filming is insurance against tricks "misfiring."

ADVERTISER

Amalie Division
L. Sonneborn Sons, Inc.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

SEABOARD STUDIOS, INC.

157 EAST 69th STREET, NEW YORK 22, N. Y.
REGent 7-9200



In complete harmony with their Hapalong Cassidy film programs are these Silvercup Bread commercials. Cowboy character moves easily from interesting short talk on western folklore into sales pitch. Realistic western set, props and costumes enhance realism.

ADVERTISER

Gordon Baking Company

AGENCY

N. W. Ayer & Son, Inc.

PRODUCED BY

SPECIAL PURPOSE FILMS, INC.

44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020



Each month Winik Films brings to life, on film, pages of "Mademoiselle." This leading fashion magazine suggests the theme for these one minute fashion shows. Used by B. Altman & Co. in New York City and other leading department stores throughout the country.

ADVERTISER

B. Altman & Co.

AGENCY

Kelly, Nason, Inc.

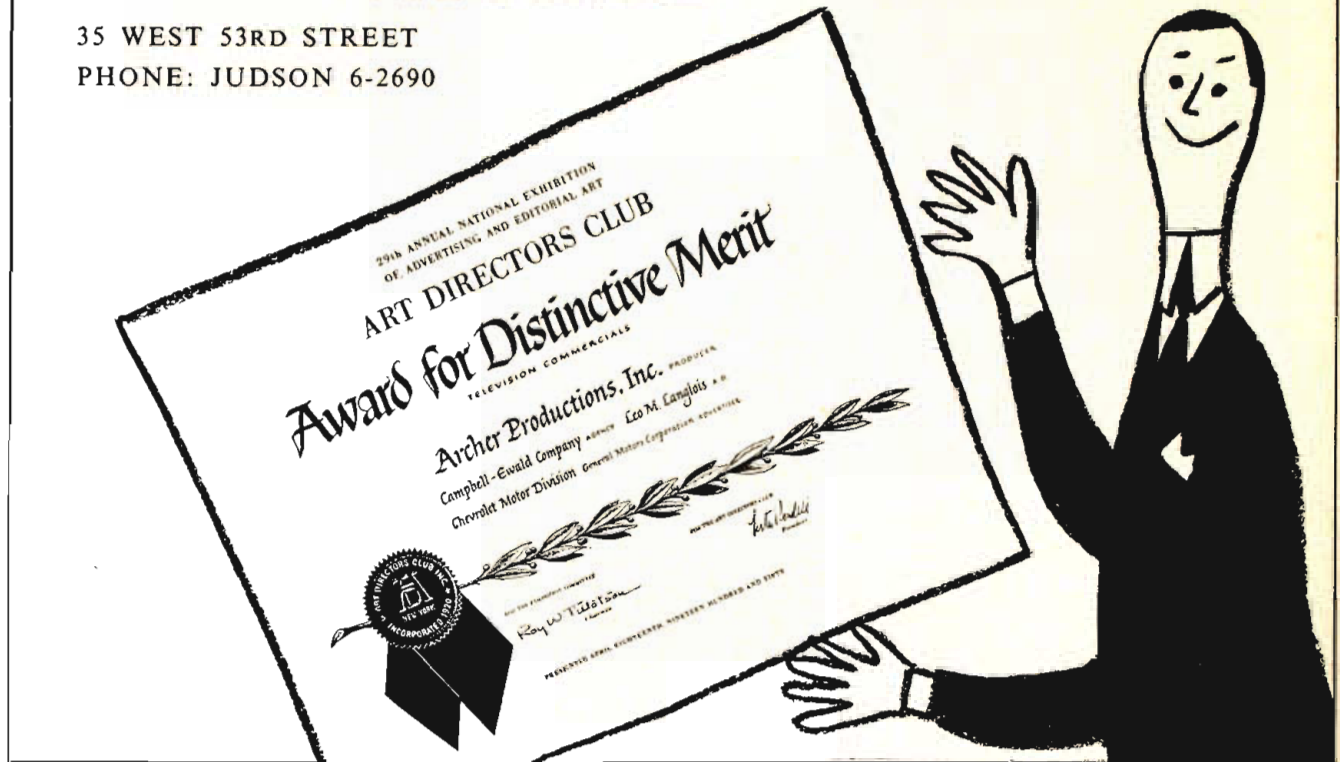
PRODUCED BY

WINIK FILMS CORP.

625 MADISON AVE., NEW YORK 22, N. Y.
PLaza 3-0684

THE BEST ART DIRECTORS IN THE WORLD HELPED US LAY OUT THIS AD!
FOR COMMERCIAL FILMS THAT SELL—
ARCHER PRODUCTIONS

35 WEST 53RD STREET
PHONE: JUDSON 6-2690



THE FORD THEATER

(continued from page 13)

up schedules arranged; and costumer duPont and his staff make final check of costumes. The stage hands, under the direction of floor manager Robert Payson, practice quick prop switches. From the control room, Daniels directs the camera work, begins the polish job of realigning stage action and camera angles for best dramatic effects on a TV screen.

On show-day, Friday, work begins at 11 A.M. with the telecine conference when film and film inserts are checked, telop cards are monitored, and for the first time, the commercial production and the dramatic production are brought together. Up to this point, the two have worked independently, except for initial conferences.

During the two week rehearsal period, the commercial production unit has been writing, costuming and producing the two (three minute) Ford Motor Company commercial spots for the show. The commercials are written by William Robinson and staged under the supervision of Allen Ducovny.

From noon to 2 p.m. Friday,

another camera rehearsal, coordinating the music and sound effects.

3:00—4:00 p.m.—the company rests, the production staff worries over a few unsettled details.

4:20—5:20 p.m.—dress rehearsal.

5:20—6:00 p.m.—Director Daniels sits down with the acting company for final corrections; meets for a similar last minute conference with the cameramen.

7:00 p.m.—makeup and costume calls.

8:30 p.m.—cast and crew assemble.

8:59.30 p.m.—a nervous twitch.

9:00 p.m. EDT—"Ford Theatre" presents . . .

Qualitative Audience Research

(continued from page 27)

radio program were least-liked on television. The individuals who did not win audience approval were de-emphasized on the TV version, focus was shifted to the individuals who were liked on TV, and the program was drastically revised from the old AM version. Continuous testing provided ammunition for continuing revisions in format; today the show enjoys nearly twice the rating that it had in its old form.

A cigarette manufacturer found that his commercials were believed by audiences when they were presented in a certain way, while the exact same message was not believed by half as many people when presented in another way.

A dramatic program, studied over a long period of time for its sponsor, wavered in its choice of story material between mysteries which centered around criminal types and dramatic stories which featured everyday, plain people. By comparing the liking-scores given various editions of the show by "mystery fans" and "non-mystery fans," he discovered that whereas "mystery fans" liked both types of story, "non-mystery fans" (who were by far the larger group, numerically) approved the stories of plain, everyday people but rejected the other type.

Although the refinements and changes effected by the findings of qualitative program research may seem slight in themselves, they often represented the marginal difference in sales results which make a television program commercially effective or ineffective.

ART DIRECTORS 29th ANNUAL EXHIBITION

TELEVISION AWARDS

Over the past 30 years the Art Directors Annual Exhibitions have reflected the best forms of art, and visual presentation current in advertising and publishing.

In no small way these exhibitions are responsible in encouraging the use of better art and design techniques for all advertising purposes. The advent of Television presents a new challenge to both the art director and the advertiser.

For the first time this year, Television Commercials were added to the exhibition, and special awards for Distinctive Merit were given to three outstanding entries in this medium. Out of some 60 entries which were submitted, a jury comprised of members of the Advisory Board and the 29th Exhibition Committee, made the special awards to Ballantine, Chevrolet and Kelvinator—"In recognition for excellence of concept and execution."

Roy W. Tillotson, *Chairman*

AWARD FOR DISTINCTIVE MERIT TO BALLANTINE



Conceived over a year and a half ago to carry out the Ballantine three-ring theme in a continuing series and plug the key advertising phrase "Ask the Man for Ballantine," this series of commercials has come in for unusually high praise because of its strong rhythmic musical score plus exceptionally clever art work. Commercial also proves the effectiveness of the application of abstract art.

Agency
Producer For Agency
Writer-Supervisor for Agency
Film Producer

Campbell-Ewald Company, Inc.
Leo Langlois
Ray Mauer
Archer Productions

AWARD FOR DISTINCTIVE MERIT TO CHEVROLET



You can sell and sell hard without the excessive pounding prevalent in radio. Instead the trick is to create a strong point of contact, give the viewer something he can associate with his own experience. With the Guber series Chevrolet often telescopes the action or uses hyperbole to heighten the humor. But they always start with a plausible, believable situation. And that belief carries through all the way.

Agency
Art Directors

Artist
Producer
Film Production

J. Walter Thompson Company
John Cook
Arthur Blomquist
Fred Siebel
Paul Belanger
Depicto Studios

AWARD FOR DISTINCTIVE MERIT TO KELVINATOR



Selling refrigerators might be classed as a rather prosaic job. But Kelvinator has injected considerable humor by using the old gag about selling an "icebox to an eskimo" in an excellent animated series of commercials.

Agency
Art Director
Film Producer

Geyer, Newell & Ganger, Inc.
Richard Lundy
Raphael G. Wolff Studios

CONSULTING TELEVISION ENGINEERS

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

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

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

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

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

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

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


JANSKY & BAILEY

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

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

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

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