

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

10th year of publication

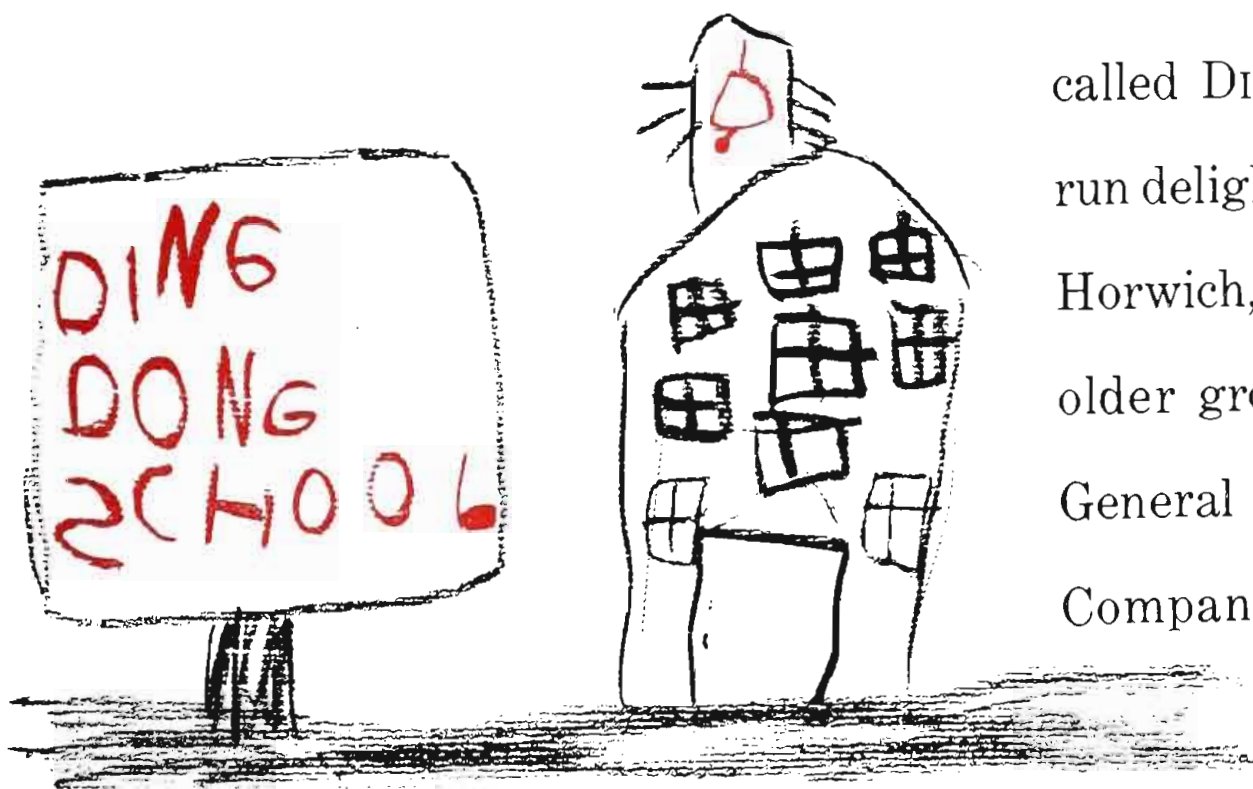
FEBRUARY 1953

HOW TV IS AFFECTING
MEDIA ALLOCATIONS page 14

ARE SECOND RUN FILMS A GOOD BUY?
page 17

TM 12-53 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

INDIANA UNIV
BLOOMINGTON IND



DIANA PORTER (age 5) and just about everyone else in her generation have discovered a wonderful network television show called DING DONG SCHOOL. It's run delightfully by Dr. Frances Horwich, and it's charming an older group also, people like General Mills and Scott Paper Company. If you'd like for mothers to buy your products, you should join General and Scott in DING DONG SCHOOL, 10 to 10:30 a. m., Monday through Friday.

NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

available **NOW**

26 brand-new

half-hour films

made expressly for

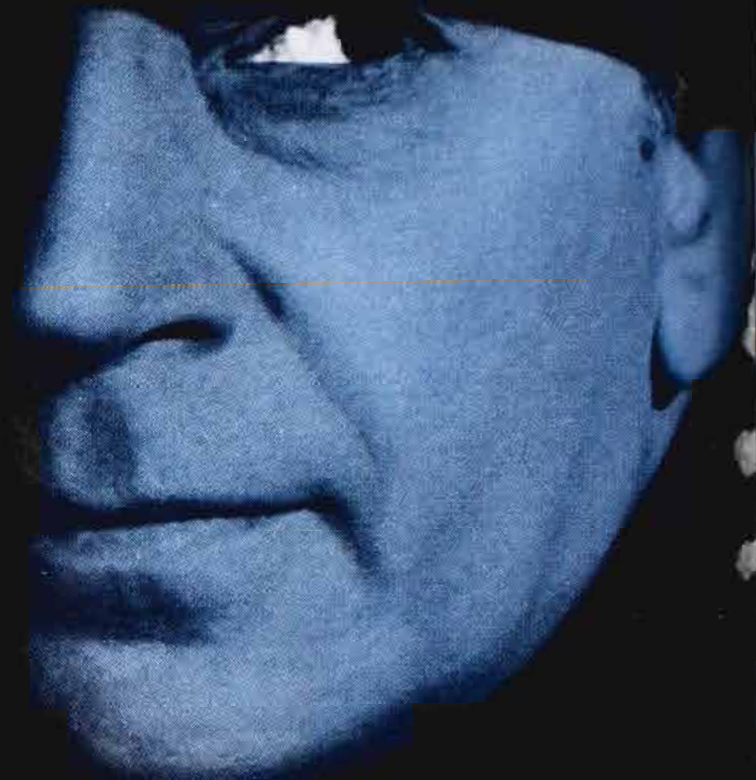
local and regional

television

GEORGE RAFT

in

I AM THE LAW



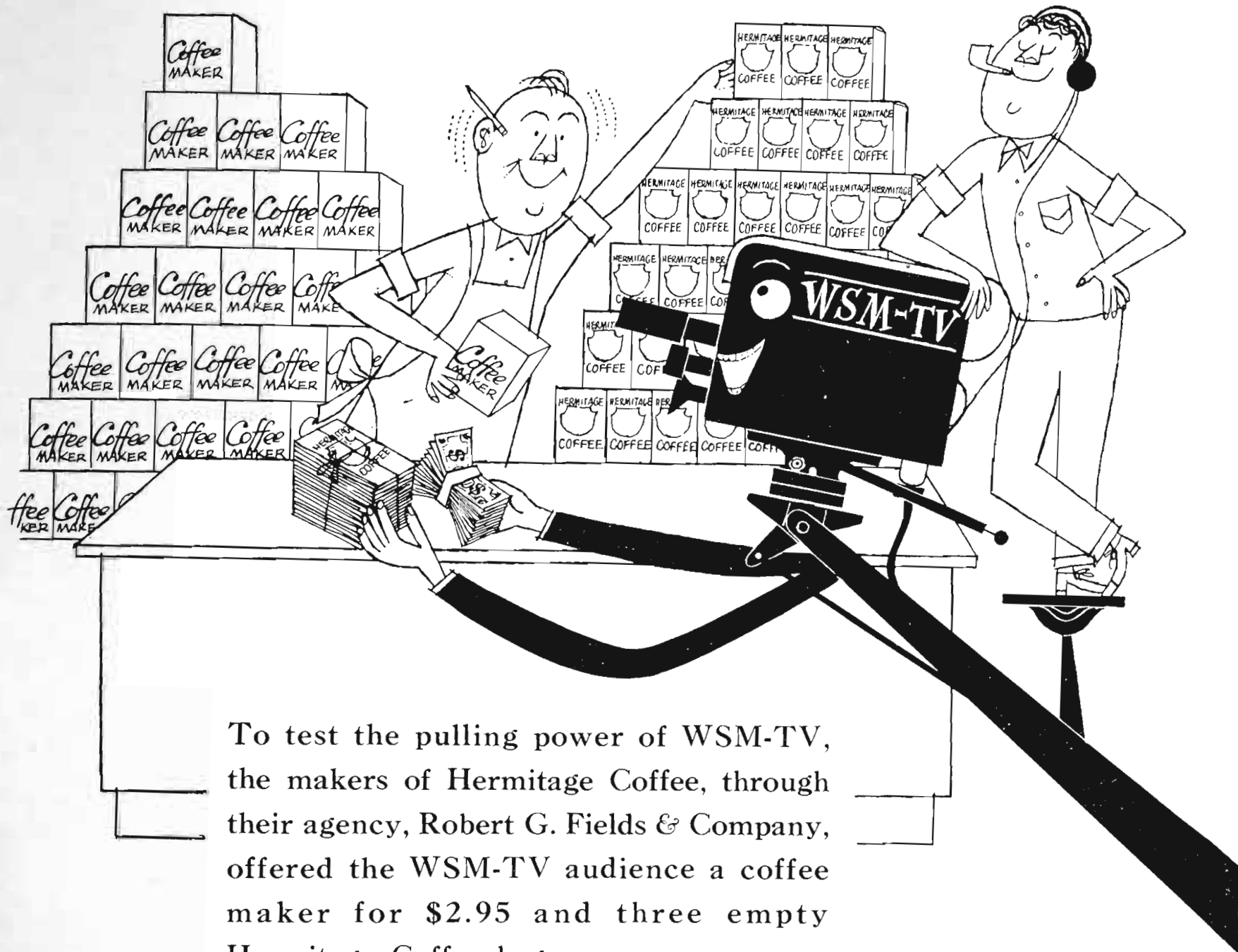
Local and regional advertisers! You can now enlist the dramatic appeal of George Raft to help sell for you, exclusively, in your own market. Skillfully written, superbly performed—these action-filled films bring a new intensity to television entertainment. For availability in your market, cost, audition screenings . . . contact the nearest MCA-TV office.

another advertising **SHOWCASE** by



NEW YORK: 598 Madison Avenue—PLaza 9-7500
CHICAGO: 430 North Michigan Ave.—DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd.—CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010
DALLAS: 2102 North Akard Street—CENTral 1448
DETROIT: 1612 Book Tower—WOODward 2-2604
BOSTON: 1044 First Building—WILson 2-2000

"2,000 Coffee makers, please"!



To test the pulling power of WSM-TV, the makers of Hermitage Coffee, through their agency, Robert G. Fields & Company, offered the WSM-TV audience a coffee maker for \$2.95 and three empty Hermitage Coffee bags.

Just five program plugs rolled up requests for the amazing total of 2,000 coffee makers!

This is just one more in a succession of equally astonishing WSM-TV success stories. Irving Waugh or any Petry Man will be happy to produce the facts and figures.

Channel 4

WSM-TV

Nashville

RCA ANNOUNCES

A new advanced film-camera for television.

THIS NEW FILM CAMERA does for TV film presentations what RCA's new TK-11A studio camera is doing for "live" pick-ups. The TK-20D camera pro-

vides a remarkable advancement in picture quality and operating convenience over former types—puts "live" quality into films regardless of scene content or shading. Low picture noise level compares with the low noise level of "live" pick-ups.

Operated in conjunction with an RCA TP-9B Film Multiplexer, one TK-20D Film Camera provides show continuity with any one of the following set-ups: (1) two RCA TP-16D 16mm Film Projectors, (2) two RCA

TP-6A Professional Film Projectors, (3) two RCA 35mm Film Projectors, (4) one 16mm and one 35mm Film Projector, (5) or one projector of either type and a slide projector.

With TV programming emphasis more and more on films, let us help you get the most from film—with the new TK-20D. Your RCA Broadcast Sales Representative is ready to help you plan the right film system for your station—*with everything matched for best results!*



Iconoscope beam current control, with indicator. A new arrangement that takes the guesswork out of day-to-day adjustments—provides a standard of comparison to help the operator adjust for optimum picture quality. The panel mounts on the housing of the film camera console, or in the remote control console.

A black and white photograph of an RCA Type TK-20D television set. The set is a large, floor-standing model with a prominent metal frame around the screen. The top section is a dark cabinet with a small window and a control knob. The bottom section is a lighter-colored cabinet with the RCA logo and the word "Television" in a stylized font. A large red arrow points from the top right towards the top of the television set.

... Type TK-20D

● "Live" quality all the time—regardless of scene content, shading, or other adjustments. New back-lighting system, and new automatic black-level control permits the TK-20D virtually to run itself!

● "Noise-free" pictures comparable to "live" shows. New high-gain cascade preamplifier, with "noise-immune" circuits, offers 200-to-1 improvement in microphonics. No high-frequency overshoot (trailing white lines). No low-frequency trailing (smear).

● Good-bye edge flare. New edge-lighting system provides substantial reduction in stray light, improves storage characteristic, stops light beam reflections on Iconoscope mosaic. Adjustable light level is provided.

● No more a-c power line "glitches" (horizontal-bar interference)—because camera filaments are operated from a separate d-c source.

● Faithful, high-quality pictures every day—through new beam-current control circuit. No more need to "ride" the shading.



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

®

What kind of pressure creates the best advertising?

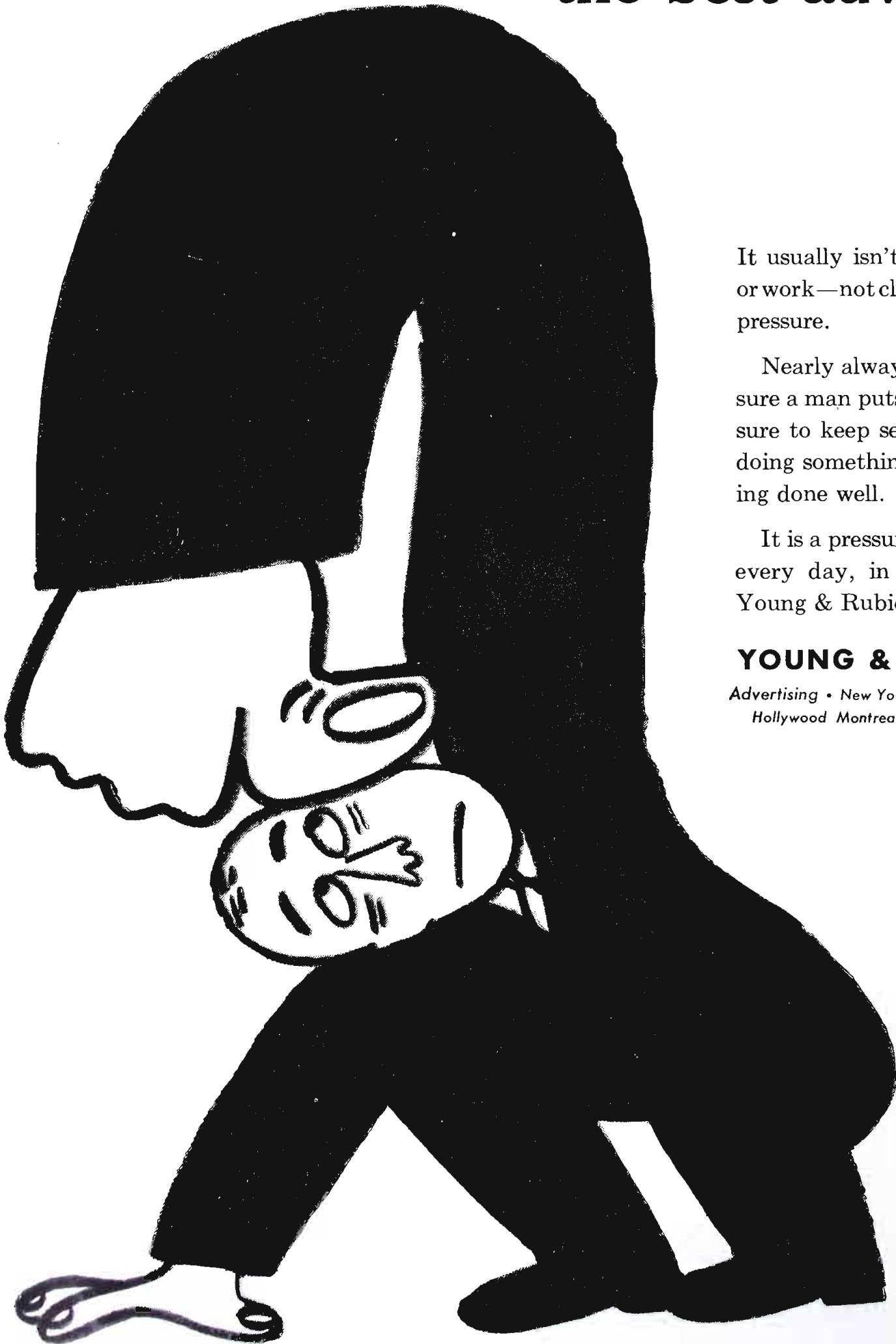
It usually isn't the pressure of time, or work—not client-pressure, not boss-pressure.

Nearly always it is simply the pressure a man puts on himself—the pressure to keep seeking a better way of doing something which is already being done well.

It is a pressure that is being applied every day, in every department of Young & Rubicam.

YOUNG & RUBICAM, INC.

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



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 2, February, 1953

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Cover: "Ding Dong School" Artist, Carol Evans, age eight.

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in the
Wilmington,
Delaware,
market

WDEL-TV



reaches
more people
who
buy more*

*WDEL-TV—the only television station in its thriving area—delivers this rich market to you.

First in per family effective buying income — Wilmington, central city in its metropolitan county area — population 100,000 to 500,000.

(Sales Management — 1952 Survey of Buying Power)



Represented by
ROBERT MEEKER ASSOCIATES

New York • Los Angeles
San Francisco • Chicago

5 out of 9



Look

Television Award winners are seen in Northern California exclusively on

KPIX

COMEDY TEAM LUCILLE BALL and DESI ARNAZ

QUIZ OR PANEL SHOW WHAT'S MY LINE

SPORTS BLUE RIBBON BOUTS

MASTER OF CEREMONIES JOHN DALY

NEWS PROGRAM SEE IT NOW (Edward R. Murrow)

*Greatest Shows
Brightest Stars*

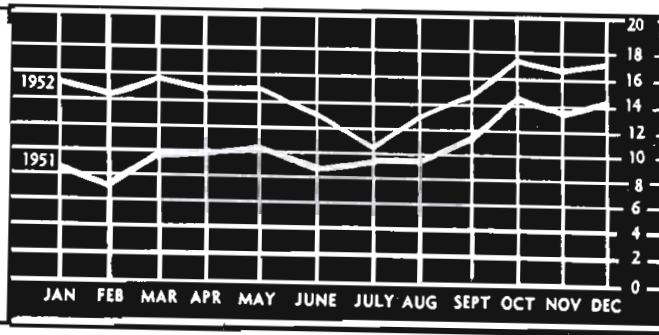
*Program and personality awards made annually by Look Magazine on the judgment of top television executives throughout the nation.



KPIX TELEVISION CHANNEL **5**
SAN FRANCISCO, CALIF.

Affiliated with CBS and DuMont Television Networks
Represented nationally by the Katz Agency

FOCUS



NETWORK TV BILLINGS

	For 1952	For 1951
ABC	\$ 18,353,003	\$ 18,585,911
CBS	69,058,548	42,470,844
DuM	10,140,656	7,761,506
NBC	83,242,573	59,171,452
Total	\$180,794,780	\$127,989,713

December network billings: \$17,462,216
July does not include Convention billings.

MEDIA ALLOCATION TRENDS



Television expenditures will continue to climb, but TV's relative share of the increasing media budget will level off. Newspapers and magazines will hold their ground and there's an outside chance that network radio might be able to maintain its 1952 level, according to TELEVISION Magazine's Media Allocation report on page 14.

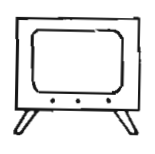
Lever Bros., alone among the advertisers studied, increased radio in the first half of 1952, raising its magazine and TV budgets at the same time. P & G, however, trimmed its overall expenditure by cutting radio, newspaper sections and magazines; its TV went up.

While \$500,000 was spent by

Lucky Strike for network TV in 1949, \$6,500,000 was the figure for 1951. On the other hand, Lucky's use of network radio dipped from \$5,200,000 to \$3,700,000. Print advertising remained fairly stable. In 1949 \$2,300,000 was spent for magazine space and in 1951 the amount was \$2,200,000.

Camel during the same period hiked its TV advertising from \$1,400,000 to \$8,600,000 but sliced its network radio budget from \$4,400,000 to \$3,400,000. Chesterfield's video spending went from \$1,600,000 to \$6,600,000 while its appropriations for magazines dropped from \$2,200,000 to \$1,400,000; newspapers from \$400,000 to \$200,000.

NO COLOR TILL MID-'54



Now that the National TV Systems Committee has come up with its progress report, it is apparent that there will be no commercial color TV this year. Here are three reasons why:

- 1) Since proposed system has important variations from previous compatible system, extensive field tests must be undertaken.
- 2) After the results of the tests are known, the manufacturers will have to get together on standards.
- 3) The petition to the FCC might come up by the end of 1953. By the time the FCC has investigated and held hearings it will probably be mid-'54.

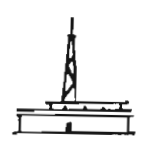
CBS has been ready and willing to go ahead with its system but will not attempt to go it alone.

1952 AM & TV NETWORK TIME TOP 10 AGENCIES



Dancer-Fitzgerald-Sample	\$25,917,011	J. Walter Thompson	12,636,196
Young & Rubicam	17,204,389	Leo Burnett	9,722,691
Benton & Bowles	17,073,135	Biow	9,508,410
B B D & O	16,542,112	Foote, Cone & Belding	8,645,611
William Esty	16,262,673	Compton	7,262,490

SCHEDULED STATION OPENINGS



Month	Station	Location	Station	Location
FEBRUARY	WAKR-TV	Akron, Ohio	KFDX-TV	Wichita Falls, Tex.
	KFDA-TV	Amarillo, Texas	KIMA-TV	Yakima, Wash.
	KGNC-TV	Amarillo, Texas	MARCH	
	WCOS-TV	Columbia, S. C.	WFBG-TV	Altoona, Pa.
	WFTV	Duluth, Minn.	WABI-TV	Bangor, Maine
	WTVE	Elmira, N. Y.	WAFB-TV	Baton Rouge, La.
	WFTL-TV	Ft. Lauderdale, Fla.	WICC-TV	Bridgeport, Conn.
	KGUL-TV	Galveston, Texas	WKNB-TV	New Britain, Conn.
	WBAY-TV	Green Bay, Wisc.	KOLN-TV	Lincoln, Neb.
	WLOK-TV	Lima, Ohio	WLVA-TV	Lynchburg, Va.
	WCOV-TV	Montgomery, Ala.	WEEK-TV	Peoria, Ill.
	WLBC-TV	Muncie, Ind.	KDZA-TV	Pueblo, Colo.
	KCSJ-TV	Pueblo, Colo.	WHUM-TV	Reading, Pa.
	WETV	Raleigh, N. C.	WROV-TV	Roanoke, Va.
FEBRUARY	KURM-TV	Reno, Nevada	KXLY-TV	Spokane, Wash.
	WKNX-TV	Saginaw, Mich.	WWLP	Springfield, Mass.
	WATR-TV	Waterbury, Conn.	KOPO-TV	Tucson, Ariz.
			KVOA-TV	Tucson, Ariz.
			WILK-TV	Wilkes-Barre, Pa.



REPRESENTING LEADING TELEVISION STATIONS:

- WOC-TV Channel 5 in DAVENPORT
- KBTV Channel 9 in DENVER
- WBAP-TV Channel 5 in FORT WORTH—DALLAS
- KGMB-TV Channel 9 in HONOLULU
- WAVE-TV Channel 5 in LOUISVILLE
- WTVJ Channel 4 in MIAMI
- WCCO-TV Channel 4 in MINNEAPOLIS—ST. PAUL
- WPIX Channel 11 in NEW YORK
- KSD-TV Channel 5 in ST. LOUIS
- KRON-TV Channel 4 in SAN FRANCISCO



FREE

Pion

HERE'LL BE MORE

BY THE TIME YOU READ THIS"

Maybe it's no surprise to you, but quite a few of our friends seem slightly amazed when we tell them the tremendous TV *coverage* that's available through stations "represented by F&P".

The strategic stations at the left can reach into 5,112,928 of the 19,440,427 TV homes in America. That's 26.3% of the total!

So whether you want to reach a *lot* of consumers with TV, or simply want to make a limited test, old Colonel F&P is your man. Sales offices in the seven cities listed below.

PETERSON, INC.

Radio Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

IN LOS ANGELES

1,000,000

UNDUPLICATED

VIEWERS PER WEEK

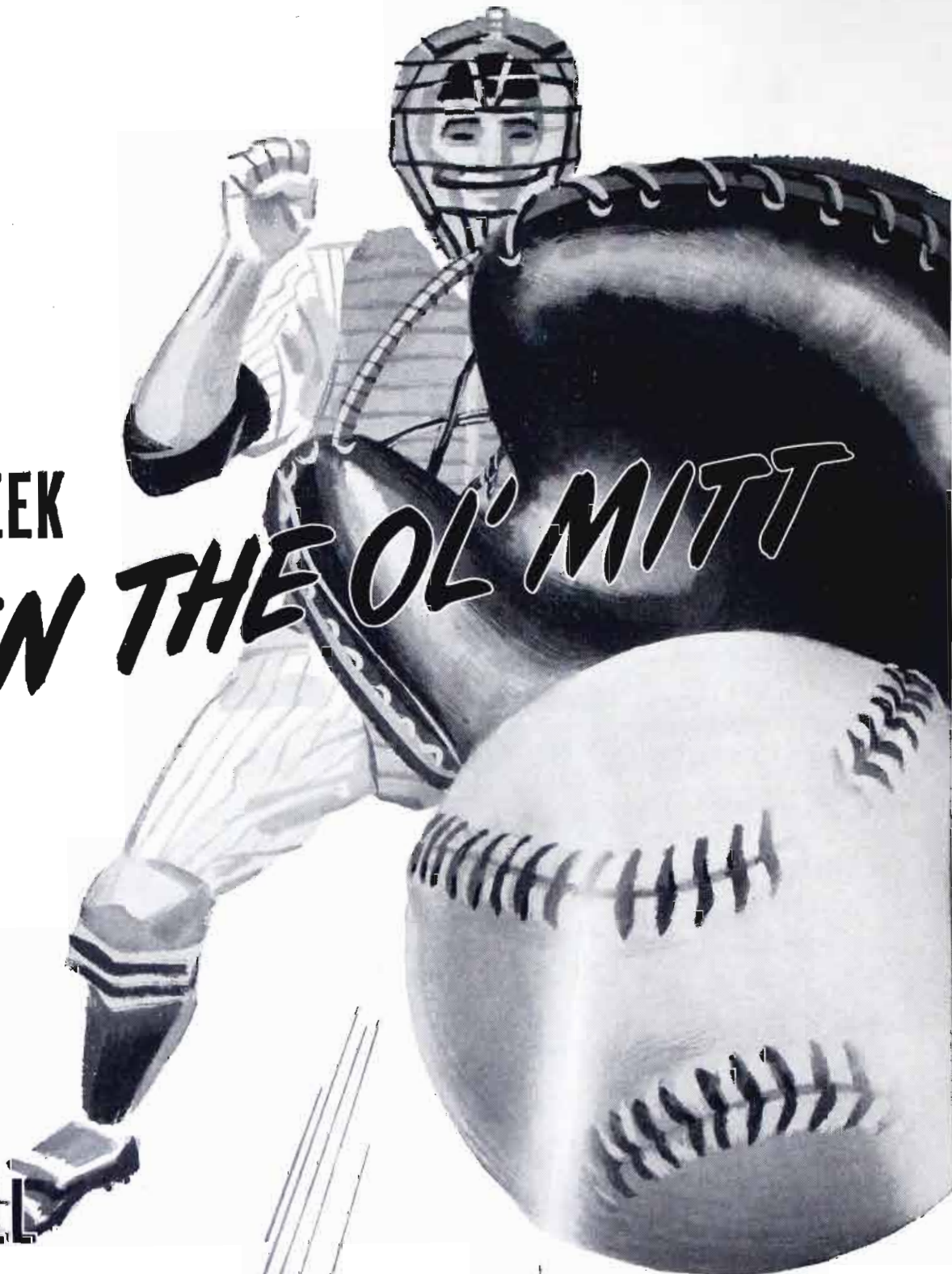
RIGHT IN THE OL' MITT

WHEN YOU BUY

KHJ-TV's

PACIFIC COAST

LEAGUE BASEBALL



Every week, more than 1,000,000 Southern Californians tune at least once to KHJ-TV's *exclusive* live telecasts on all home games of the Los Angeles Angels and Hollywood Stars. Almost half of these fans tune "Baseball" four or more times per week. The average viewing time for all fans is 5.2 hours a week. That's nearly one-third of the total time "Baseball" is on the air!

These amazing facts were disclosed through a special survey made by ARB in Sept. 1952.

To catch this big, sports-minded Southern California audience in *your* mitt, buy "Baseball"

for 24 consecutive weeks starting March 31. Put your product before these loyal fans six days a week, EVERY week... and at prime viewing times... Tuesday thru Friday nights... Saturday and Sunday afternoons.

KHJ-TV provides the outstanding sports personalities of the West for play-by-play and color, plus the most expert remote sports crew in television.

Some sponsorship is still available, but hurry... it won't last long.

Call or write for availabilities on this top buy in the nation's second television market.

FOR PINCH HITTERS..

10- and 20-second spots are available immediately before and after each game. Hurry, they're going fast!

KHJ-TV

HOLLYWOOD

DON LEE TELEVISION

KHJ-TV SALES:

1313 North Vine Street, Hollywood 28, California • 2107 Tribune Tower, Chicago, Illinois
1000 Van Ness Avenue, San Francisco 9, California • 1440 Broadway, New York 18, N. Y.

MARKETS & MEDIA

At press time, network advertisers, Admiral, American Tobacco and the Omnibus sponsors, and spot advertisers, Bulova and Brown & Williamson, seem to be moving into almost all the new TV markets.

Last month TELEVISION Magazine reported on national advertisers in 13 new TV areas. This month eight more markets are added to the list, in addition to bringing information on Reading up-to-date.

Bangor

WABI-TV

Network: American Tobacco, Carnation, Carter Products, General Electric, Goodrich, Pabst.

National spot: Brown & Williamson, Crosley, Statler Tissue Corp.

Baton Rouge

WAFB-TV

Network: Admiral, American Tobacco, Campbell, DeSoto-Plymouth, Goodyear, S. C. Johnson, Mutual of Omaha, Philco, Pillsbury, RCA, Schlitz, Singer, Texas Co., Toni, Wine Corp.

National spot: Blensol, Brown & Williamson, Bulova, Falstaff Brewing Corp.

Bridgeport

WICC-TV

Network: Admiral, Bayuk Cigars, Larus, Sweets Co., Tidewater Oil.

National spot: Sun Oil.

El Paso

KROD-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Blatz, Canada Dry, Cats Paw, Goodrich, Greyhound, Liggett & Myers, Pabst, Schlitz, Singer, Remington Rand, Scott Paper, Sylvania, Toni, Westinghouse, Willys-Overland.

National spot: not reported.

KTSM-TV

Network: not available.

National spot: Brown & Williamson, Bulova, Crosley, Ford.

Lynchburg

WLVA-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Blatz, Block Drug, Carnation, Curtis Publications, Electric Companies of America, General Electric, General Foods, Goodrich, Greyhound, Pabst, Pillsbury, Remington Rand, R. J. Reynolds, Scott Paper, Toni, Willys-Overland.

National spot: Brown & Williamson, Bulova, Coca Cola, Dr. Pepper, Ford.

Peoria

WEEK-TV

Network: Admiral, American Cigarette & Cigar, American Tobacco, Crosley, DeSoto, General Motors, Gillette, Goodyear, Liggett & Myers, P. Lorillard, Philip Morris, National Dairy, Philco, Procter & Gamble, Prudential, RCA, R. J. Reynolds, Scott Paper, Simoniz, Speidel, Texaco.

National spot: Alliance Mfg. Co., Brown & Williamson, Bulova, Crosley, Falstaff Brewing, Greisedieck Brewing, Miller Brewing, Phillips Petroleum, Purity Bakeries, Rival Dog Food, Sawyer Biscuit Co., Vestal, Inc.

Reading

WHUM-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Block Drug, Bristol-Myers, Carnation, Colgate, Electric Companies of America, General Electric, General Foods, Goodrich, Greyhound, Lever, Liggett & Myers, Lincoln-Mercury, Lorillard, Maxwell, Philip Morris, Remington Rand, R. J. Reynolds, Schick, Schlitz, Scott Paper, Singer, Sylvania, Westinghouse, Willys-Overland.

National spot: Bayuk Cigars, Brown & Williamson, Crosley, General Tire, Marvel Oil, Miller Brewing, National Brewing, Pacific Coast Baking, Pepsi-Cola, Raytheon, Rival Dog Food, Ronsor, Sun Oil.

South Bend

WSBT-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Carnation, Gillette, Goodrich, Greyhound, Gulf, S. C. Johnson, Lorillard, Mutual of Omaha, RCA, Remington Rand, Scott Paper, Willys-Overland.

National spot: Brown & Williamson, Bulova, Sun Oil.

Tucson

KOPO-TV

Network: American Tobacco, General Electric, Goodrich, Pabst.

National spot: Bulova.

Now!

- bigger audience than ever
- better reception than ever in fringe areas for

WMCT, MEMPHIS' only TV station

•
formerly
13,000 watts

NOW 60,000 watts

(as of Nov. 23, 1952)

formerly
operating on
channel 4

NOW CHANNEL 5

(also as of Nov. 23, 1952)

- National representatives, The Branham Company
- Owned and Operated by The Commercial Appeal

MEET THE NEW REPRESENTATIVE-ELECT TO WASHINGTON-TV

WTTG
WASHINGTON, D. C.
CHANNEL 5
DUMONT'S TELEVISION STATION
IN THE NATION'S CAPITAL
ELECTS

BLAIR-TV
INCORPORATED
AS EXCLUSIVE
NATIONAL REPRESENTATIVES
INAUGURATION FEBRUARY 9, 1953



BLAIR-TV calls it a red-letter day when a TV station of the stature of WTTG adds its weight to the important roster of Blair-TV-represented outlets. As an original owned and operated station of the Du Mont Network, WTTG has for the past five years presented a popular combination of local and network shows. Its early dominance of the Washington market (America's 9th metropolitan market) has paid handsome dividends in terms of an impressively large and faithful following.

Coverage . . . programming . . . aggressive, far-sighted management have provided BLAIR-TV with a sales platform the alert advertiser will want to investigate now. For the full story, phone any BLAIR-TV office today.

TV
BLAIR
D. C.

**HURDLES IN BUYING
NEW MARKETS**

By Janet Gilbert, Time Buyer
Sherman & Marquette Agency



IN making recommendations for buying the new markets, I think every media person has encountered the same set of roadblocks in attempting to obtain accurate, useful data.

We have to cope with a lack of sound circulation figures, especially in areas with overlapping coverage; announcements of target dates that in some instances have proven to be unrealistic; network affiliations that have not been completely negotiated; plus rate structures that show little correlation to market size and/or station potential.

Maybe these are necessary evils of new stations, but possibly through exchange of ideas and thoughts, some of these evils can be corrected. I think through the efforts of all of us—both sellers and buyers—we can take TV from the frantic, disorganized infant it is today to the giant business enterprise that it must be to survive, by removing some of these roadblocks.

CIRCULATION

I appreciate that it is difficult to obtain an accurate estimate of sets actually installed, or in the case of UHF stations in VHF areas, sets converted.

This information, however, is essential to a buyer, and even though in many cases figures on set counts are not lacking, the ones we receive from one source vary in some instances so greatly from the ones we receive from another source on the same area—that it is obvious one set of figures is inaccurate.

If the accurate information is not available, I would suggest loudly and proudly labelling it as “my best guess” or “I’ll bet you” there

will be so many sets in the area equipped to receive the station by air date.

An inflated market picture at the beginning, or at any time as a matter of fact, can contribute a lot to the souring of a good potential long-term TV advertiser on the medium. It has happened before in other media and it is more likely to happen in TV where more dollars are apt to be involved.

TARGET DATES

It is understandable for a station manager, after having waited out the “freeze,” to want to get on the air as fast as possible.

In his excitement and enthusiasm and desire to satisfy his community, he sometimes sets an on-the-air target date that he cannot make. If he had been less frantic and checked suppliers, tried to anticipate delays, etc., he would have realized that his date was not realistic—he couldn’t possibly have made it. He then makes another one that again is too early, and another.

Even though his desire to get on as soon as possible is understandable, the part I think he is overlooking is the general confusion he and his contemporaries cause in the offices of buyers who are trying to “keep up” with his air dates as well as a dozen or so more doing the same thing. After all, it makes little difference outside of his community whether he gets on the air the 10th or the 15th.

NETWORK AFFILIATION

It has been customary, and will undoubtedly continue to be for some time in certain instances, for
(Continued on page 36)



**WAVE-TV
OFFERS
HOME-COOKING
PROGRAM!**

A few topnotch spot participations are now available on “FLAVOR TO TASTE”—WAVE-TV’s tremendously popular home-cooking TV program!

FORMAT: Now in its fourth year, “FLAVOR TO TASTE” is telecast from WAVE-TV’s modern, well-equipped kitchen. Conducted by charming Shirley Marshall with how-to-do-it emphasis on simple recipes, and attractive, economical menus.

SHIRLEY MARSHALL: Personable, pleasant—Louisville’s top “cooking expert”. College degree in home economics, and a well-known instructor on the subject.

AUDIENCE: Big, loyal, enthusiastic. A single mention of one day’s menu drew 456 requests!

TIME: 12 noon to 12:30, Monday, Wednesday, Thursday and Friday—a mouth watering time slot!

CHECK WITH: F & P!



**NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY**

FREE & PETERS, Inc.
Exclusive National Representatives



Early Television Camera in action, Philadelphia, January, 1932

WPTZ, PHILADELPHIA . . .

One of America's Great Television Stations, now in its 21st year on the air!

Yes, as far back as January, 1932, Philco and WPTZ—then known as W3XE—were active in television. In 1941, the year the FCC first granted commercial licenses to television stations, WPTZ began commercial operation.

Now, in January, 1953, WPTZ is still Philadelphia's First Television Station.

Down through the past twenty-one years people in Philadelphia knew about television, watched it over WPTZ. Most of today's set owners saw their first TV show on WPTZ. Their first fight . . . first ball game . . . first drama . . . first political convention.

Today, with its exclusive line-up of NBC stars and shows, its many high rated local programs, its

strong hold on its viewing audience, there's little wonder that WPTZ is First in Philadelphia.

For complete details on WPTZ, give us a call here in Philadelphia, or see your nearest NBC Spot Sales representative.

In Philadelphia people watch WPTZ more than any other television station!*

*ARB

WPTZ
NBC-TV AFFILIATE

1600 Architects Building, Phila. 3, Pa.
Phone LOcust 4-5500 or NBC Spot Sales

SELF SERVICE TREND NEEDS TV PRE-SELLING

ADVERTISERS WILL RELY ON TV TO BUILD UP IMPULSE BUYING THROUGH STRONGER BRAND NAME IMPRESSION

By J. M. Mathes

President, J. M. Mathes, Inc.

THE big news for advertisers for the coming year, as far as television is concerned, will of course be the rapid expansion of TV coverage throughout the nation.

Important as this is to the advertiser, however, it is only one aspect of the problem of getting the maximum sales from advertising dollars. Equally significant is another factor in American selling technique—the growth of self-service merchandising. Although the "super market" self-service trend predates television by some few years, it is becoming more and more obvious that both of these forces are maturing at a rapid rate. As a matter of fact, the two trends go hand in hand, for television is a dependable, emphatic method of pre-selling the customer who enters the self-service store.

One of the tricks of merchandising has always been to pre-sell the dealer on the desired product, so that he in turn will pass on his preference to the customer. With the growth of self-service stores in many fields, a manufacturer can no longer depend upon a store clerk to push his line. His products get equal shelf space with his competitor's products, and the choice more than ever lies with the customer.

Because of this, it is obvious that a great advantage accrues to the manufacturer who has successfully pre-sold the customer before the latter has entered the store. Television, as we all know, has tremendous impact in this area. In the years to come, it appears obvi-

ous to me that a growing number of advertisers will rely upon it to fulfill this function. This will happen even when impulse buying is not a factor in the sale of a product.

Pre-selling is just as important in increasing store turnover of durable goods, such as electric toasters, and refrigerators, as it is, for example, in boosting the sales of the impulse items, such as cigarettes, food, candy, or Luden's cough drops, and Canada Dry products, to name a few of our larger television users. If you see refrigerators demonstrated on TV, you know what to look for when you are ready to buy. You are familiar with the features that the various brands have offered, and you have gone a long way in evaluating the various costs.

To this extent, you are already pre-sold because you have completed the preliminary shopping before the TV screen in your living room. The need for store to store shopping has been cut to a minimum, for you have already done much of shopping in the comfort of your own easy-chair, and have formulated a pre-conceived idea of what brand or type has personal appeal for you.

Perhaps this point can most dramatically be made, however, if we consider such products as food, drugs, candies and variety items. With these products, impulse buying plays a tremendous role in brand preference, as we all know. It accounts for billions of dollars a year in the sale of frequently purchased goods, and every year



"... preliminary shopping before the TV screen—a manufacturer can no longer depend upon a store clerk to push his line..."

its importance is growing, as it keeps pace with the supermarket concept of merchandising.

Already retail surveys indicate that impulse buying accounts for roughly one-third of all food store sales and somewhat more than one-third of all drug sales. In general, about \$2 out of \$10 spent in all retail outlets goes for impulse items.

As the habit of supermarket shopping spreads, that figure is bound to rise, and as it rises pre-selling on TV will play an increasingly important role in the competition for brand preference.

Brand familiarity and accept-
(Continued on page 34)

HOW TV IS AFFECTING MEDIA ALLOCATIONS

While TV expenditures have been responsible for cuts in print and network radio budgets, from here on in all the media will probably hold on to their shares of the advertising dollar

MUCH has been said about trends in media allocation. While overall figures describe the flow of advertising dollars, they can be misleading.

A study by the Magazine Advertising Bureau showed that, as a whole, increased TV expenditures were financed by new advertising money.

But Procter and Gamble in the first six months of 1952 paid for its increased use of network TV by cutting back its appropriations for newspaper sections, magazines and network radio. Lever Bros., on the other hand, covered its expanded TV budget largely through adding funds to its advertising kitty. P & G and Sterling Drug cut their national advertising budgets.

To find how individual advertisers are allocating their money, TELEVISION Magazine studied the expenditures of eight major companies.

Each of these companies increased TV time expenditures, some by more than half of the 1951 scale.

The chart here compares the budget of eight of the country's largest advertisers for the four national media measured by PIB during the first six months of 1951 and 1952 (spot estimates were not available for all companies).

American Home Products, General Mills, Procter and Gamble and Sterling Drugs added to their video allocations mostly by taking money out of other media.

MAGAZINES

Advertising in this category was sliced substantially by General Foods and P & G. It was increased by the other six companies.

NEWSPAPER SECTIONS

Expenditures increased for four of the seven advertisers using sections, and dipped slightly for a fifth. General Foods and P & G

however cut back sharply. Since they are the country's largest national advertisers their moves have a very deep effect on media revenue.

RADIO

Network time was trimmed by seven of these eight firms, with only Lever Bros. expanding its AM budget.

NEWSPAPERS

When newspapers are included in the comparison, as with the three cigarette brands charted on next page, it appears that some of the TV budgets have come from money formerly used on newspapers. Chesterfield started lopping off newspaper budgets in 1948 and Camel in 1950.

An analysis of the estimated 1953 expenditures for Chesterfield and Camel indicates that the Liggett & Myers brand's appropriation will be lower than it was in 1951 with TV and printed media nevertheless getting progressively larger shares, while network radio will drop to almost half the 1951 level. Camel's budget will expand by more than a million dollars over 1951. Here too network TV and magazines will register an increase while newspapers stay the same and network radio will be down sharply.

These estimates and charts suggest that the new money era in TV is almost over, and the thinking of top agency media men bolsters this conclusion. Said one, "To a great extent, larger companies wanted

to see how far they could go with TV, but didn't want to disturb their investments in established media. But TV will now be judged as an advertising medium, examined in light of expenditures and results."

All the media men checked were in agreement on their major premise—the American economy will continue to expand, making more dollars available for advertising. But as the pie grows larger, each medium's share of the pie will not necessarily increase proportionately.

"While dollar appropriations for magazines and newspapers might stay level, or keep going up as they have in the past year," said the media head of a major agency, "this might reflect an increase in costs rather than an increase in use by advertisers." He felt that the higher revenues earned by printed media in 1952 might cover the fact that there was a drop in actual lineage.

Another thought that it would be the smaller companies who would be taking money from other media to support their television activities, which would be largely in the form of national spot.

The media picture then, in the next few years, can be expected to be one of generally increased appropriations. Television expenditures will keep going up, but its relative share of the media dollar won't keep expanding. Newspapers and magazines will maintain a good grip on their portions, but network radio faces a loss of revenue.

WEEKLY INVESTMENT IN RADIO AND TV FOR THREE SOAP COMPANIES

Network time and production, 1951 vs. 1952 (October)

	1951 TV	1952 TV	1951 radio	1952 radio
Colgate-Palmolive-Peet	\$180,000	\$278,000	\$ 76,000	\$ 91,000
Lever Brothers	100,000	200,000	110,000	69,000
Procter & Gamble	365,000	410,000	300,000	270,000

HOW THREE MAJOR CIGARETTE BRANDS ARE EXPECTED TO SPLIT ADVERTISING DOLLARS IN 1953

	Network Television	Network Radio	Magazines	Newspapers & Supplements
Camel	55%	12%	15%	20%
Chesterfield	55	25	13	7
Lucky Strike	60	15	14	11

MEDIA FOR KING SIZED CIGARETTES—1951-1952

	Network and Spot Television	Radio	Magazines	Newspapers & Supplements
Cavalier	97%	—	3%	—
Fatima	59	20%	21	—
Embassy	100	—	—	—
Pall Mall	47	22	20	3%
Tareyton	—	—	100	—

SHARE OF MEDIA HISTORY 1946-1951

	Network TV	Spot TV	Network Radio	Spot Radio	Magazines	Newspapers & Supplements	Other
CAMEL							
1946	—	—	40%	10%	31%	10%	9%
1947	—	—	34	7	20	33	6
1948	—	—	42	6	22	26	4
1949	10%	—	31	8	15	31	5
1950	19	1%	34	2	11	29	4
1951	46	2	18	2	10	19	3
LUCKY STRIKE							
1946	—	—	48	12	17	24	—
1947	—	—	44	11	19	26	—
1948	—	—	48	12	20	20	—
1949	5	5	44	2	20	26	—
1950	14	6	45	3	14	18	—
1951	39	6	23	3	13	15	1
CHESTERFIELD							
1946	—	—	51	8	31	7	3
1947	—	—	46	7	25	20	2
1948	—	—	57	6	23	10	4
1949	14	2	52	5	21	4	2
1950	17	2	59	3	12	4	3
1951	39	1	49	—	9	2	1

MEDIA EXPENDITURE COMPARISONS—FIRST SIX MONTHS 1951 VS FIRST SIX MONTHS 1952

		Time Network TV \$	Time Network AM \$	Newspaper Sections \$	Total Magazines \$	Total PIB
General Foods	51	2,228,149	4,192,534	1,076,386	3,485,463	10,982,532
	52	4,337,154	3,575,652	867,587	3,321,347	12,101,740
Gen'l Mills	51	834,811	3,649,138	695,200	856,123	6,034,292
	52	1,719,293	2,942,456	744,235	1,209,791	6,615,775
Lig. & Myers	51	1,355,756	2,948,891		1,193,222	5,497,869
	52	2,622,930	2,570,749		1,533,760	6,727,439
Am. Home Prods.	51	119,315	3,168,331	229,869	667,787	4,185,302
	52	903,413	2,302,165	369,526	683,964	4,259,068
P & G	51	3,046,697	10,479,940	2,103,115	3,795,984	19,425,286
	52	6,990,250	8,456,639	373,761	3,555,130	19,375,780
Reynolds	51	2,185,460	1,841,135	138,200	1,218,748	5,383,543
	52	3,676,425	1,785,831	134,638	1,332,383	6,929,297
Sterling	51	301,065	4,047,545	635,601	664,561	5,648,772
	52	356,648	3,650,582	684,524	709,268	5,401,022
Lever	51	951,226	3,531,300	1,174,570	945,488	6,602,584
	52	2,678,890	3,604,891	1,633,535	990,309	8,907,625

\$2,300 TO \$61,700 RANGE FOR SHARED SPONSORSHIP

BECAUSE of the increasing trend toward shared sponsorship, TELEVISION Magazine presents audience, cost and sponsorship data on 17 network programs now available on a shared-cost basis.

Some advertisers have bought into multiple-sponsorship shows because of limited budgets; others because they wanted to spread their TV dollars over a number of vehicles.

From a cost-per-thousand viewpoint, these programs compare favorably with single-sponsor entries. *Godfrey and Friends*, with an audience of over ten million, delivers a thousand homes for \$3.73. *Today* for a five minute segment, has scored a c-p-m homes of \$2.77.

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First line gives title plus time and day of telecast. Next, in light-face type, are names of current sponsors. On the following line, program production cost is listed first, followed by time cost, and length of unit sold. The last line gives the number of homes reached per telecast, (December ARB) and the number of stations carrying the show.

ABC

SUPER CIRCUS 5-6 pm, Sun
Kellogg-Mars Candy
\$4,000, \$21,833, 1/2-hour segments
3,470,000, 45 markets

CBS

GARRY MOORE 1:30-2 pm, M-F
Ballard, Best Foods, Deepfreeze, Duff, Kellogg, Masland, Stakely-Van Camp
\$2,350, \$9,900, 1/4-hour segments
1,470,000, 59 markets

GODFREY & FRIENDS 8-9 pm, Wed
Pillsbury, Toni, Liggett & Myers
\$10,000, \$28,755, 1/2-hour segments
10,380,000, 59 markets

GODFREY TIME 10-11 am, M-Th
10-10:45 am, F
Clinton Foods, Frigidaire, Lever Bros., Owens-Corning, Pillsbury, Star Kist Tuna
\$3,500, \$6,795, 1/4-hour segments
2,200,000, 31 markets

JACKIE GLEASON SHOW 8-9 pm, Sat
Schick, American Chicle, Leeming
\$32,000 (time-program), 1/3 sponsorship
5,040,000, 37 markets

LINKLETTER'S HOUSE PARTY 2:45-3:15 pm, M-F
Green Giant, Kellogg, Lever Bros., Pillsbury
\$4,000, \$6,130, 1/4-hour segments
1,240,000, 28 markets



OMNIBUS 4:30-6 pm, Sun
American Machine, Greyhound, Remington-Rand, Scott Paper, Willys-Overland
\$13,000, \$12,500, 1/5 sponsorship
1,490,000, 50 markets

THERE'S ONE IN EVERY FAMILY 11-11:30 am, M-F
sustaining
\$2,300 package, 5 minute segments
780,000, 23 markets

DuMont

DOWN YOU GO 10:30-11 pm, Fri
Carter Products
\$2,300, \$8,100, 1/4-hour segments
1,390,000, 25 markets

PAUL DIXON SHOW 3-4 pm, M-F
sustaining
\$2,300 package, 10 minute segments
270,000, 7 markets

ROCKY KING 9-9:30 pm, Sun
American Chicle, P & G
\$2,500, \$7,200, 1/2 sponsorship
2,220,000, 25 markets

TWENTY QUESTIONS 10-10:30 pm, Fri
American Chicle, Bauer & Black
\$3,750, \$7,500, 1/2 sponsorship
1,630,000, 25 markets



NBC

HOWDY DOODY 5:30-6 pm, M-F
Kellogg, Ludens, Colgate, Standard Brands, International Shoe, Welch Grape Juice
\$1,500, \$13,000, 15 minute segments
3,840,000, 48 markets

KATE SMITH 4-5 pm, M-F
P & G, Nestle, Doeskin Products, Johnson & Johnson, Pillsbury, Gerber Products, Amana Refrigerators, Minute Maid, Simoniz, Knor-mark, Glidden, Toni
\$3,400, \$13,000, 15 minute segments
2,960,000, 60 markets

TODAY 7-9 am, M-F
Glamorene, Anson Jewelry, Florida Citrus, Jackson Perkins, Knox Gelatin, Kenwill, Mystic Foam, Pure-Pak, Riggio Tobacco, Time, Kleenex, General Motors, Masland, Willys-Overland, Buick, International Silver, Bendix
\$259, \$2,350, 5 minute segments
940,000, 38 markets

WELCOME TRAVELLERS 3:30-4 pm, M-F
Helene Curtis, P & G, Shwayder Brothers
\$1,600, \$10,500, 15 minute segments
1,670,000, 45 markets

YOUR SHOW OF SHOWS 9-10:30 pm, Sat
Bensus, Griffin, Lehn & Fink, Prudential, R. J. Reynolds, W. A. Sheaffer, S.O.S.
\$9,900, \$8,520, 10 minute segments
\$29,700, \$32,000, 1/2-hour segments
7,730,000, 49 markets

TIMEBUYING KEY TO RE-RUNS

Repeat runs of syndicated films often get audiences that are as big or bigger than first run ratings, but time slot and competition are factors that determine size

HOW well can an advertiser do by sponsoring a re-run of a television film program? The answer to this question depends on one key factor—astute timebuying.

Some second runs have fallen flat on their faces; others have delivered a considerably higher audience the second, and even third, time around.

Theoretically, if the first showing pulls in a 30 rating, 70 per cent of the potential audience has not seen the film. But it isn't quite that simple.

To find out just how well repeat performances are doing, a study was made of a number of varied film properties.

The findings cannot be applied to any one type of show. There are too many variables to come up with a definitive answer. The different time periods; the different stations carrying the program; the competition that a film encounters on its subsequent runs—these are the factors that seem to have more of a bearing than the number of times the show has been repeated.

Take the case of KECA-TV telecasting the same Autry film twice each week. As the chart shows, on Wednesday night its ratings is 1.7, but on Friday it shoots up to 13.7.

The one conclusion that can be drawn is that it is possible for almost any type of film program to deliver audiences comparable to the first run, even as far along as the fourth "return engagement."

Of course, in new markets, the situation is entirely different. Here, the circulation growth is much more rapid than in the established television cities. Many advertisers sign up the rights for first, second and third runs within an 18-month period.

Past experience has shown that an advertiser in these circumstances can safely sponsor the same program every six months and expect a considerably larger audience each time.

Program	Homes Reached	Rating	Station	Date
GENE AUTRY				
Los Angeles, Calif.	75,705	10.3	KECA-TV	11/4/50, Sat, 6:30-7
	15,606	1.7	KECA-TV	5/2/51, Wed, 9:30-10
	124,848	13.6	KECA-TV	5/5/51, Sat, 6:30-7
Ft. Worth-Dallas	23,244	15.6	WBAP-TV	1/5/52, Sat, 6-6:30
	31,500	14.0	WBAP-TV	12/3/52, Wed, 7-7:30
St. Louis, Mo.	61,790	33.4	KSD-TV	10/1/50, Sun, 5:30-6
	112,560	28.0	KSD-TV	6/28/52, Sat, 5-5:30



Program	Homes Reached	Rating	Station	Date
FIRESIDE THEATRE (re-run as Strange Adventure)				
Washington, D. C.	34,943	44.4	WNBW	12/6/49, Tue, 9-9:30
	5,770	2.6	WTOP-TV	1/5/51, Fri, 7-7:15
	19,952	5.8	WTOP-TV	3/1/52, Sat, 10-10:30
Milwaukee, Wisc.	29,997	49.5	WTMJ-TV	12/6/49, Tue, 8-8:30
	67,866	30.2	WTMJ-TV	2/4/51, Sun, 9:45-10
	69,462	22.7	WTMJ-TV	1/3/52, Thu, 10:30-10:45
Los Angeles, Calif.	97,875	13.5	KTLA	10/3/49, Tue, 10:15-10:45
	19,850	1.9	KECA-TV	11/2/51, Fri, 10:30-10:45
	150,220	11.6	KNXT	11/2/52, Sun, 5-5:30



Program	Homes Reached	Rating	Station	Date
FRONT PAGE DETECTIVE				
New York, N. Y.	169,200	7.2	WABD	5/6/51, Fri, 9:30-10
	256,041	8.7	WABD	5/2/52, Fri, 9:30-10
Chicago, Ill.	107,100	10.5	WENR-TV	11/5/51, Mon, 9-9:30
	129,800	11.8	WGN-TV	2/5/52, Tue, 9-9:30
Washington, D. C.	32,400	10.0	WMAL-TV	1/5/52, Sat, 10:30-11
	33,210	8.2	WTOP-TV	11/7/52, Fri, 10:30-11



Program	Homes Reached	Rating	Station	Date
BOSTON BLACKIE				
Chicago	200,990	20.2	WGN-TV	10/51, Tu, 9:30-10
	261,105	23.0	WGN-TV	4/52, Tu, 9:30-10
Pittsburgh	142,080	44.4	WDTV	10/51, Sat, 10-10:30
	175,440	43.0	WDTV	4/52, Sat, 10-10:30
Charlotte	32,967	37.0	WBTV	10/51, Th, 8-8:30
	82,705	59.5	WBTV	4/52, Th, 8-8:30



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	256,041	8.7	WABD	5/2/52, Fri, 9:30-10
Chicago, Ill.	107,100	10.5	WENR-TV	11/5/51, Mon, 9-9:30
	129,800	11.8	WGN-TV	2/5/52, Tue, 9-9:30
Washington, D. C.	32,400	10.0	WMAL-TV	1/5/52, Sat, 10:30-11
	33,210	8.2	WTOP-TV	11/7/52, Fri, 10:30-11



Program	Homes Reached	Rating	Station	Date
BOSTON BLACKIE				
Chicago	200,990	20.2	WGN-TV	10/51, Tu, 9:30-10
	261,105	23.0	WGN-TV	4/52, Tu, 9:30-10
Pittsburgh	142,080	44.4	WDTV	10/51, Sat, 10-10:30
	175,440	43.0	WDTV	4/52, Sat, 10-10:30
Charlotte	32,967	37.0	WBTV	10/51, Th, 8-8:30
	82,705	59.5	WBTV	4/52, Th, 8-8:30



BUYING THE NEW TV MARKETS

FACTORS ADVERTISERS ARE CONSIDERING IN SETTING UP 1953 SCHEDULES

"WHICH new markets?" rather than "how many new markets?" is the foundation of most advertisers' current policy. The consensus of opinion among national advertising managers and media specialists is that the outside number of markets anyone will want is 125, but that the average spot or network lineup will be some place between 75 and 90.

Few advertisers and agencies have set a final or official maximum. They're considering first those markets which are expected to be available in 1953.

The prime factor, obviously, is the advertisers' distribution pattern. When they speak of "market size" they mean the size of their product's market, rather than a given number of homes or level of retail sales.

If the market is important enough sales-wise to warrant a TV expenditure, the next consideration is whether or not it is covered by TV service from the outside. "Duplication" said one media man, "is the keyword in weighing new markets. Overlapping coverage hasn't been a big factor in TV so far, but it is becoming as important in television buying as it has been in radio."

Another man stated, "Originally, a station's coverage area was thought of as being a 50-mile radius of the transmitter. That grew to 60 miles, and in some cases, 100 mile areas. From now on advertisers will be favoring the power-house TV stations in the major markets, passing over the cities which can be substantially covered from the outside."

Minimum requirements for circulation and penetration are not being recommended by most agency men, although in some cases advertisers are requesting such yardsticks.

A number of advertisers are planning to buy new stations regardless of initial circulation figures. Some are large-scale users of spot, who are anxious to get good time franchises; others are buying in early because they're confident of substantial set growth in a short period.

This confidence applies mainly to VHF areas. There is some skepticism about immediate chances for UHF circulation, stemming from

AMERICAN TOBACCO:

The cigarette maker has added a number of the new cities on the theory that if the area has had no TV, interest will be high though circulation is low. Company plans to work out policy for specific markets as they come along, staying out of duplicated areas, unless reception quality in adjoining markets is poor. Not staying away from UHF as such. Maximum line-up will probably be 125 markets.

BENRUS:

First question is present and potential sales value of market. On network (segment of *Show of Shows*) 75 markets might be top. Anxious to get into wanted markets quickly to establish time franchises for spots, regardless of circulation at start. Where UHF station offers better coverage than local radio station, will switch from radio to TV. Eventually plan to pull out of radio in company's top 75 markets to use TV.

BROWN & WILLIAMSON:

Planning to add new markets to spot schedules as they come on for 1953, with some cuts in radio activity predicted. Market size, sales factors, will be important in choosing.

BULOVA:

So far, "have been going into practically everything with spots. Holding off on markets covered from outside." If no previous service, regardless of market or circulation size, "we're going in with something."

MINUTE MAID:

Now on *Kate Smith* show, has picked up as many new markets as possible so far, hasn't set minimums for saturation or circulation. Have provided for more new stations in current budget. "Our fiscal year will be over before we could reach a 100-station line-up; if we had to pick up 100 markets, we'd have to start re-appraising the whole buy." No distinction between UHF and VHF as such.

PENICK AND FORD:

Now using spot in limited number of markets. Will start using new markets on an "entirely individual market basis," pegging campaign for each area on which media are best buys for that area. "TV will be treated like newspapers."

GILLETTE:

Each market to be considered individually on basis of circulation, with no fixed minimum requirement. Won't use UHF in regions where VHF service is coming through or until prospects of substantial number of sets are available.

NATIONAL BREWING:

Expanding to spot TV activities. Company is trying to option time in new markets where it has sales coverage, as soon as possible. Though some of the markets added are UHF or in areas where question of duplication has been raised, this brewery, which was a pioneer advertiser on pre-freeze stations in Baltimore and Washington, hasn't considered these as deterring factors.

LINCOLN-MERCURY:

Toast of the Town line-up will expand on basis of number of cars usually shipped into a market (not number of receivers) weighed together with the station's rates. Will pick up new markets if not covered by other stations, if market size in terms of sales potential warrant it, or if secondary markets, where dealers are willing to pick up the tab.

the fact that many of the first UHF stations to sign on are close to existing VHF areas.

Feelings on UHF's near-future possibilities range from "not until we know about set and converter sales" to "UHF makes no difference, as long as the market is important to us and isn't reached from the outside." From UHF stations, more so than those in the lower band, advertisers are looking for proof that the area covered really represents virgin territory.

For network advertisers, the choice of markets hinges on the webs' indications of "must" buys. Network thinking puts "must" buys between 50 and 60 stations, during the coming year. CBS' required list is 35 stations; NBC's is a flexible figure, about 45 at present.

Despite the caution with which advertisers are approaching the new market situation, some are prepared to switch spot money from radio to TV, right off the bat.

BROADWAY THEATRE EXPERIMENT CLICKS

WHILE WOR-TV'S FIVE-A-WEEK DRAMAS SELDOM RATE HIGHER THAN A 6 ON ANY ONE NIGHT, THE TOTAL WEEKLY AUDIENCE SUGGESTS THAT REPEAT PERFORMANCES CAN PAY OFF IN THE LARGE MARKETS

WHEN WOR-TV first announced its *Broadway Theatre* as a revolutionary experiment which would repeat the same live dramatic show five nights a week, much skepticism was voiced about the program's chances of paying off for the station or for advertisers.

Broadway Theatre is now almost a year old. While its nightly rating isn't tremendous, it reaches a cumulative audience of 800,000 people each week. Program quality has been uneven. Some of the old theatre pieces are outdated. Acting in a good many of them has been mediocre. But—the show has delivered more hits than strikes and has piled up a Sylvania award.

January Pulse for the hour and a half show indicates that Monday, with a 6.1 rating, gets the biggest rating. Each day of the week the audience drops a bit, hitting 3.4 on Friday.

Weekly cost to the advertiser for shared sponsorship is \$3,500; the cost per thousand homes is \$4.37. Strong network dramatic shows, such as *Lux Video Theatre*, *Robert Montgomery Presents* and *TV Playhouse*, on a pro-rated basis, deliver 1,000 New York homes for \$4.67, \$7.99 and \$7.44 respectively.

On cost per thousand per commercial minute, *Broadway Theatre* comes out even better. With 11¼ commercial minutes for each advertiser per week, the cost per thousand viewers for each minute of commercial gets down to an astonishingly low \$.18.

Advertisers now sponsoring the program are: Piel Bros., Mennen, and General Tire.

The key to the program's low cost is the economics of production worked out by the show's producer and creator, Warren Wade. The station claims it can bring in five performances a week on a total budget of \$6000. Compare this to the budgets of \$28,000 and \$30,000 for *TV Playhouse* and *Robert Montgomery Presents*. This is possible because for the most part Wade relies on scripts of old Broadway shows.

No changes are made in the original script and consequently no writers are needed. The costs for stories are considerably cheaper when bought for the New York market alone. And, of course, repeating the show across the board amortizes all costs.

Take the transfer of sets. Says Mr. Wade: "If I bring in a lot of furniture it costs \$164.00, whether I use it for 15 minutes or for a week." The five-a-week technique also means savings in salaries. The minimum scale for an actor for an hour and a half is \$144. For \$270 Wade said he can get five nights of acting for 7½ hours.

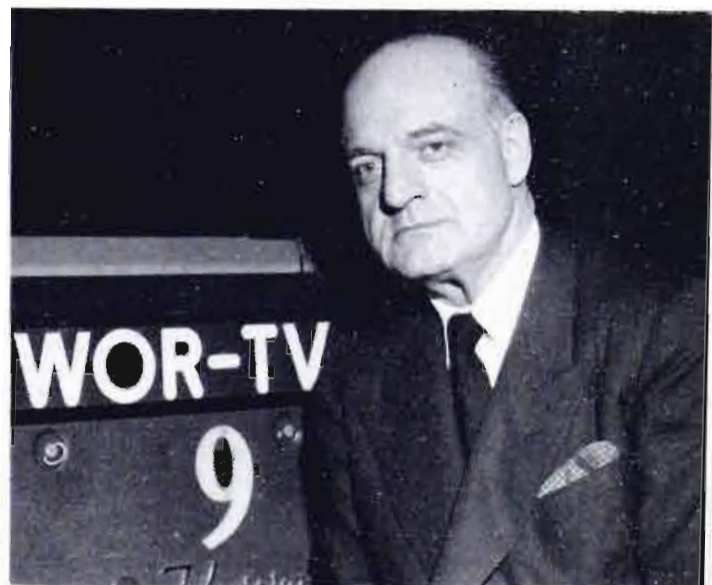
Wade also said that he pays the same amount for television royalties for 7½ hours as he would for 60 minutes.

Rehearsal time is 35 hours per week beginning on the Monday preceding the week the play is staged. Casts vary from play to play.

Plans are to put the show on the road. Dramas will be telecast in other markets after their New York run. As each play picks up mileage, costs will be further amortized.



STARS like Gene Lockhart, above, Sidney Blackmer, Victor Jory, Signe Hasso and Sylvia Sidney have been in WOR-TV's revivals of old Broadway classics like "Outward Bound", "Burlesque", "Angel Street" & "Rebecca"



WARREN WADE, producer of the program, and manager of WOR-TV, says actors like playing the same role all week—a factor that helps him get production "mileage" from using the same cast, director and simplified sets



GENERAL TIRE, Piel's Beer and Mennen are three current sponsors. Cavalier cigarettes were on for 39 weeks before cancelling. Show provides for four sponsors, at \$3,500 weekly; gives each 11¼ minutes of commercial



Fresh! Vigorous! Exciting!

TRULY THE
MOST MAGNIFICENT SERIES
OF TELEVISION DRAMAS EVER PRODUCED!

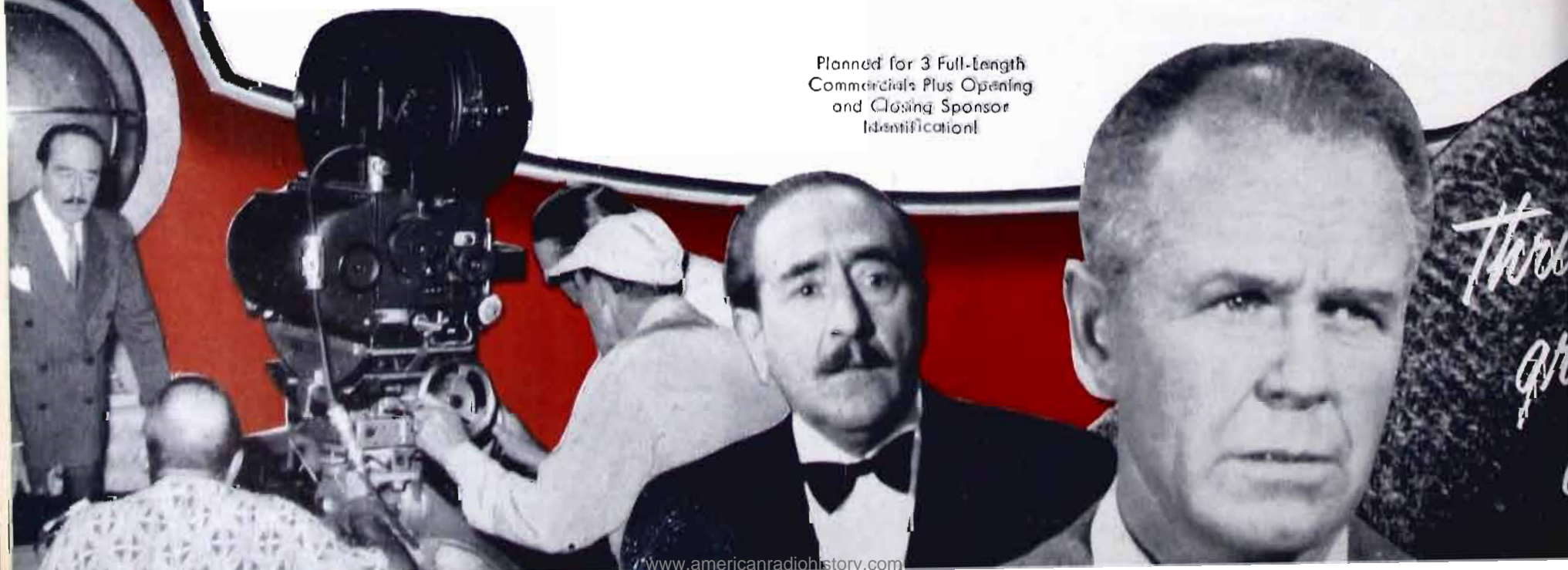
ADOLPHIE MIENJOU

YOUR STAR AND HOST IN

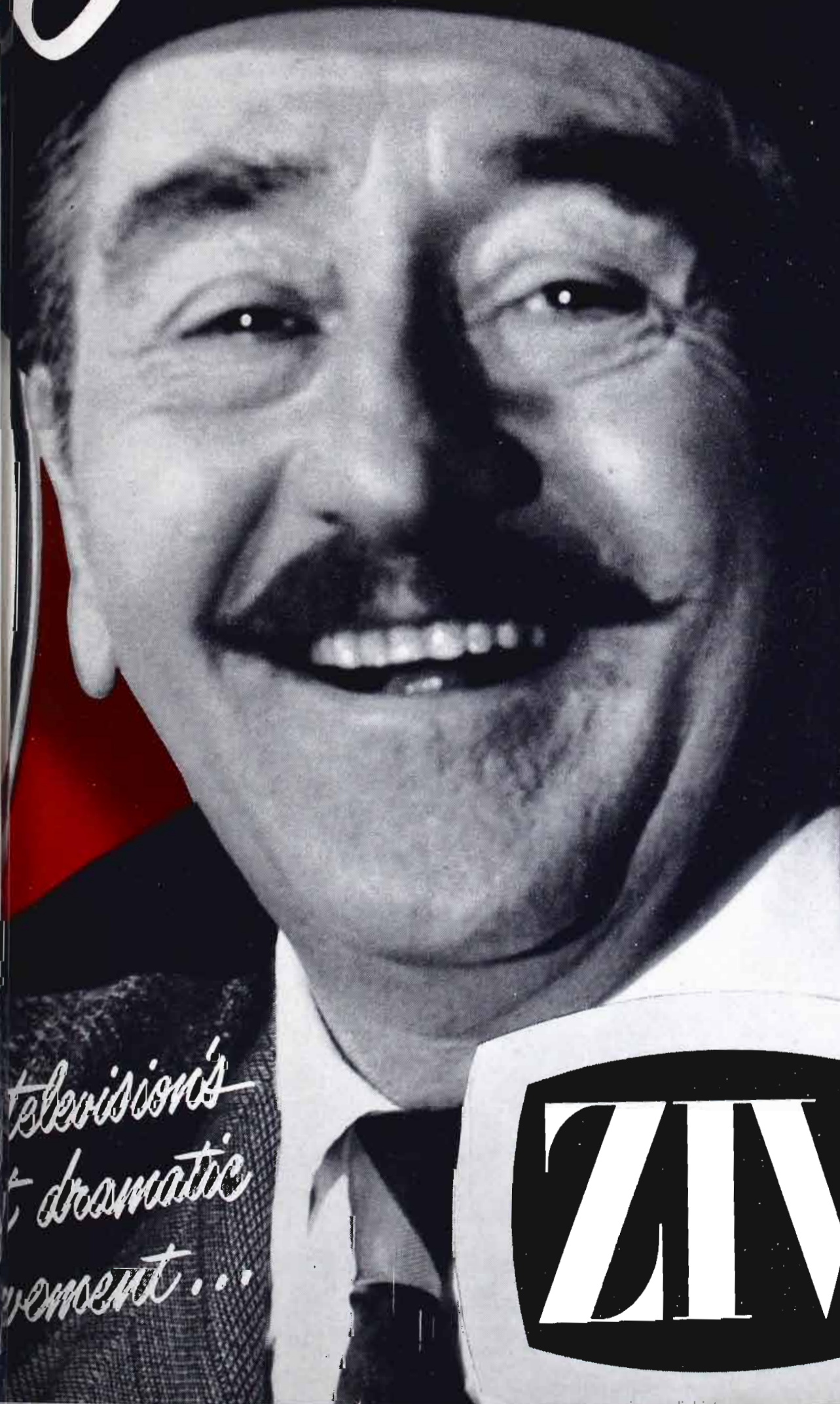
**“FAVORITE
STORY”**

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE
IN TELEVISION ENTERTAINMENT!

Planned for 3 Full-length
Commercials Plus Opening
and Closing Sponsor
Identification!



ting!

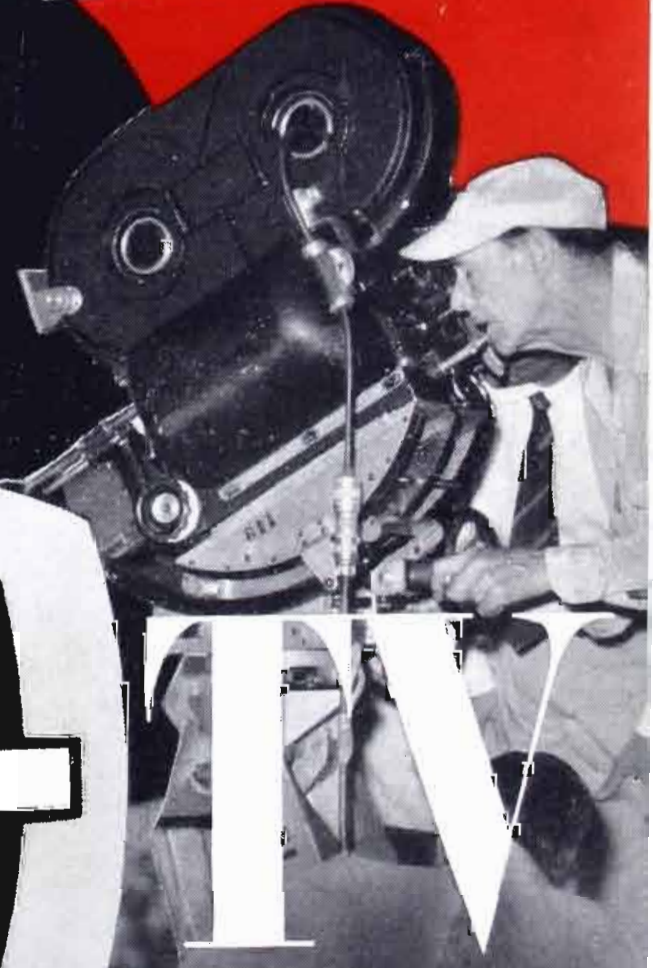


PRODUCED WITH A
Master's Flair!
NOT ANYWHERE, NOT BY ANYONE HAS
TELEVISION BEEN SO HANDSOMELY
AND LAVISHLY STAGED!

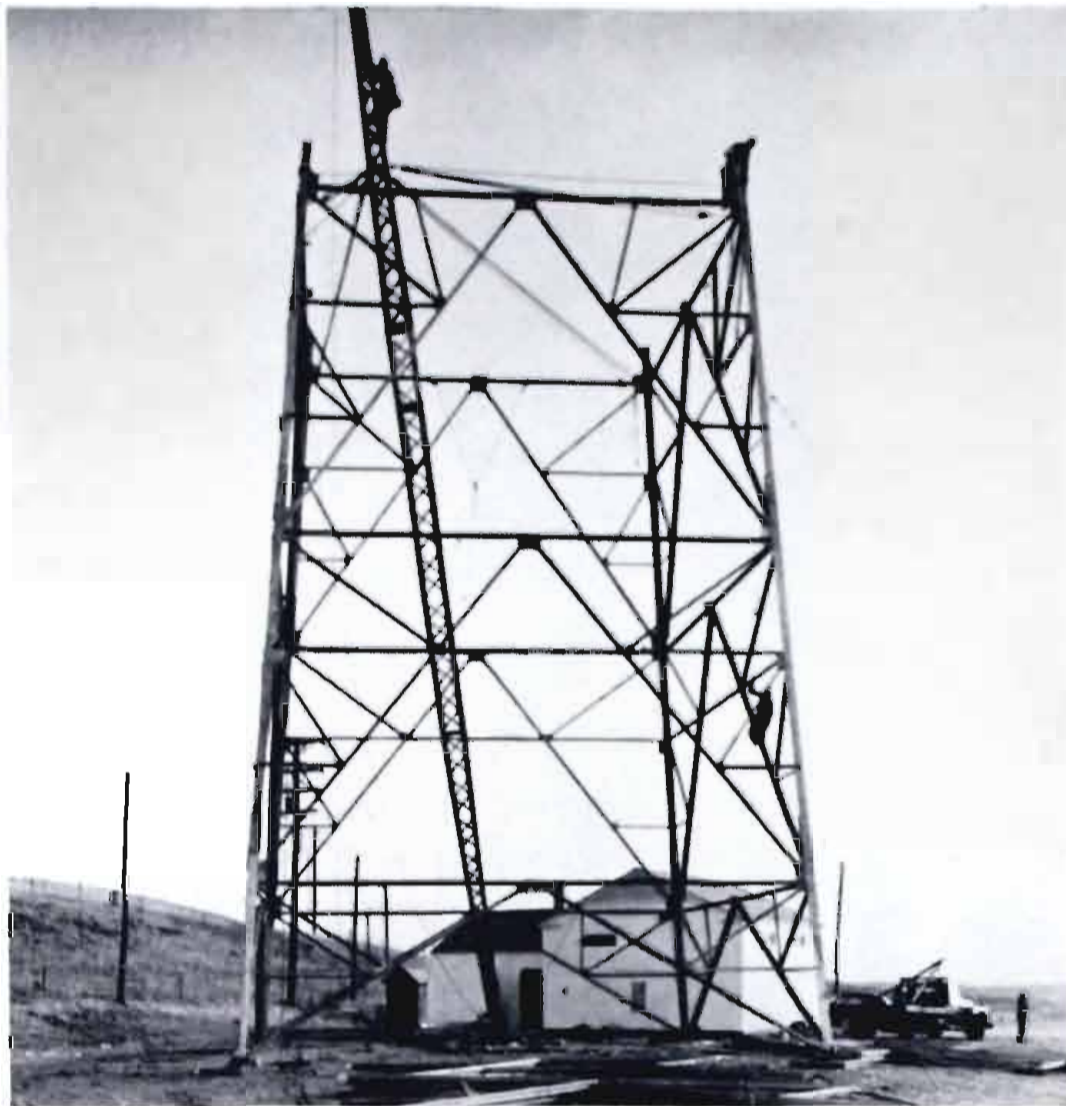
BEYOND BELIEF!
Brilliant Stories!
ALL THRILLINGLY NEW
TO TELEVISION!

NEVER BEFORE HAVE SO MANY
TALENTS BEEN COMBINED FOR
THE SOLE PURPOSE OF BUILDING
Sales and Profits!
FOR YOU!

*television's
dramatic
movement...*



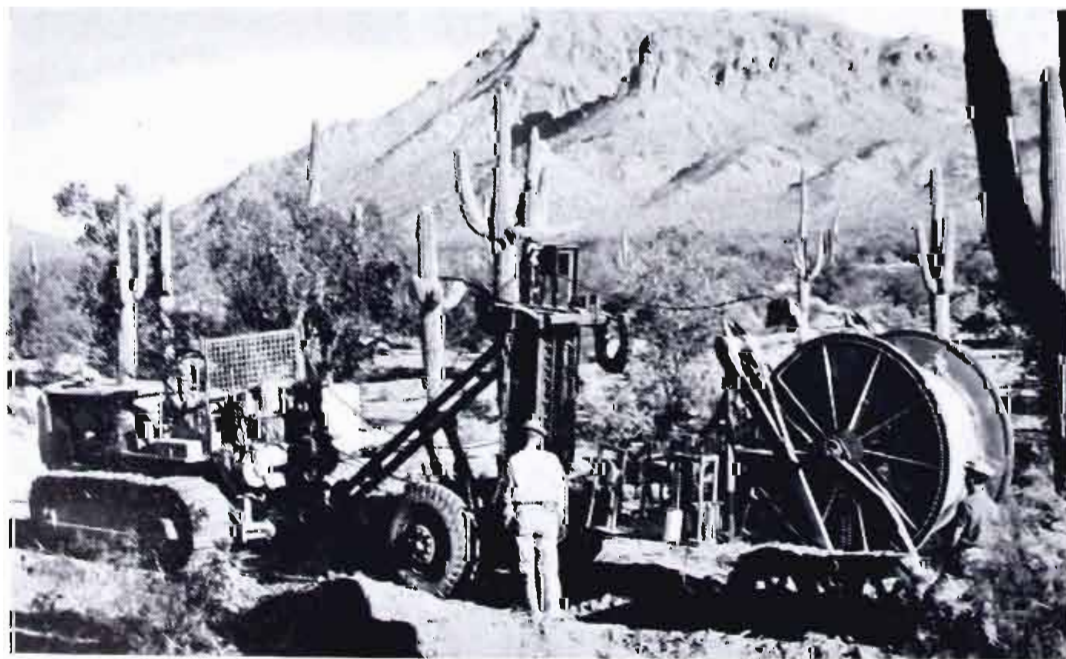
ZIV TELEVISION PROGRAMS, INC.
1529 MADISON RD., CINCINNATI, OHIO
NEW YORK HOLLYWOOD



A radio relay tower in process of construction

OPENING NEW FRONTIERS FOR TELEVISION

Cable plow train laying coaxial cable in difficult territory



In one era of history the prairie schooner made the roads to new frontiers. Now it's radio relay and coaxial cable that cross our mountains and plains to develop new territories for television.

Intercity television transmission is not very far in time from its pioneering days. Yet its progress has been great. In 1946 less than 500 channel miles of intercity television network facilities existed. By the end of 1952 this had grown to 31,500 channel miles . . . enough to reach an audience of about 92,000,000 people.

These are big figures. But they can't tell the whole story of the big job being done. Behind them are many special projects, each costly in time and money.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



Providing transmission channels for intercity radio and television today and tomorrow

STATION MANAGEMENT

AN EXCLUSIVE TELEVISION MAGAZINE SERIES DESIGNED SPECIFICALLY FOR THE PROSPECTIVE TV STATION OPERATOR

YOUR FIRST LIVE SHOWS

News and cooking shows are the basic local programs that offer the new station an effective, economical core for its initial schedule, according to the experience of three pre-freeze stations. Each of these outlets is the only one in its market.

The recommendations below point up the need for the station to start off building shows that will be quickly salable and will establish the identity of the station with the community.

WSAZ-TV'S ROGERS: NEWS MOST IMPORTANT

• L. H. Rogers, vice president, WSAZ-TV, Huntington, W. Va.:

Probably the strongest and most important local show is the newscast. Emphasizing local but authoritative commentary pays off in prestige value. Straight news service film makes even the hottest stories remote and mechanical.

On-the-spot films of events in your area are your best bet. If a news service is used, it should be complemented with live commentary, by a news man with enough experience and background to back up his analysis.

An interview with a prominent local citizen as a regular feature of at least one daily newscast builds a sense of identification between station and community which spells viewer-loyalty towards program personalities and sponsors.

The use of "news briefs", pre-viewing headlines in the news, helps fill in 20 second spots between or during network shows and also builds interest in later scheduled newscasts.

Cooking shows come in second when scheduling live programs. We've used a 45-minute program across the board since we went on the air. It's been fully sponsored all the time.

The most important factor here is the demonstrator. She should be well known in the field of home economics (the local utilities usually employ first rate home econo-

mists). Her authority and sincerity are telling factors.

A daily program devoted to the regional industry is another excellent circulation and loyalty builder. Again, the use of an outstanding personality in the community is the key. Such a program, although more expensive than news or cooking programs, pulls in fringe audience which might not otherwise be interested in "big city" programming.

A weekly or twice-weekly hill-billy program is a must. Whether your own tastes run along this line or not, you can be sure that your ratings and billings will compensate nicely. Although the costs are quite high because of large casts, it will pay for itself in sales.

Since the day WSAZ-TV opened, we've carried a local studio church service. The rotation of the talent or church groups represented is handled for us by arrangement with the local Ministerial Association. Contact with the church groups will reveal that they're anxious to work hard to adapt their particular services to TV presentations.

WTTV'S PETRONOFF: WORK WITH UNIVERSITIES

• Robert Petronoff, program manager, WTTV, Bloomington:

The local university can be your greatest asset in early programming. Scripts, talent and directors from the university clubs and departments are often professional enough to warrant half-hour or full-hour shows.

WTTV is cooperating with Indiana University and the school is now doing two thirty minute shows and one fifteen minute program each week. These range from full dramas to simple interview shows and are done in our studios.

Soon IU will have its own studio equipment and the station is installing a micro-wave relay to the campus to pick up the IU shows. At that time (probably in March) IU plans to do at least half an hour a day.

(Continued on page 26)

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

319 Bond Bldg. REpublic 2151
WASHINGTON, D. C.

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

5010 Sunset Blvd. Normandy 2-6715
Hollywood 27, California

WELDON & CARR

CONSULTING

RADIO & TELEVISION
ENGINEERS

Washington, D. C. Dallas, Texas
1605 Connecticut Ave. 4212 So. Buckner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers*

DEDICATED TO THE
Service of Broadcasting

Notional Press Bldg., Wash., D. C.

E. C. PAGE

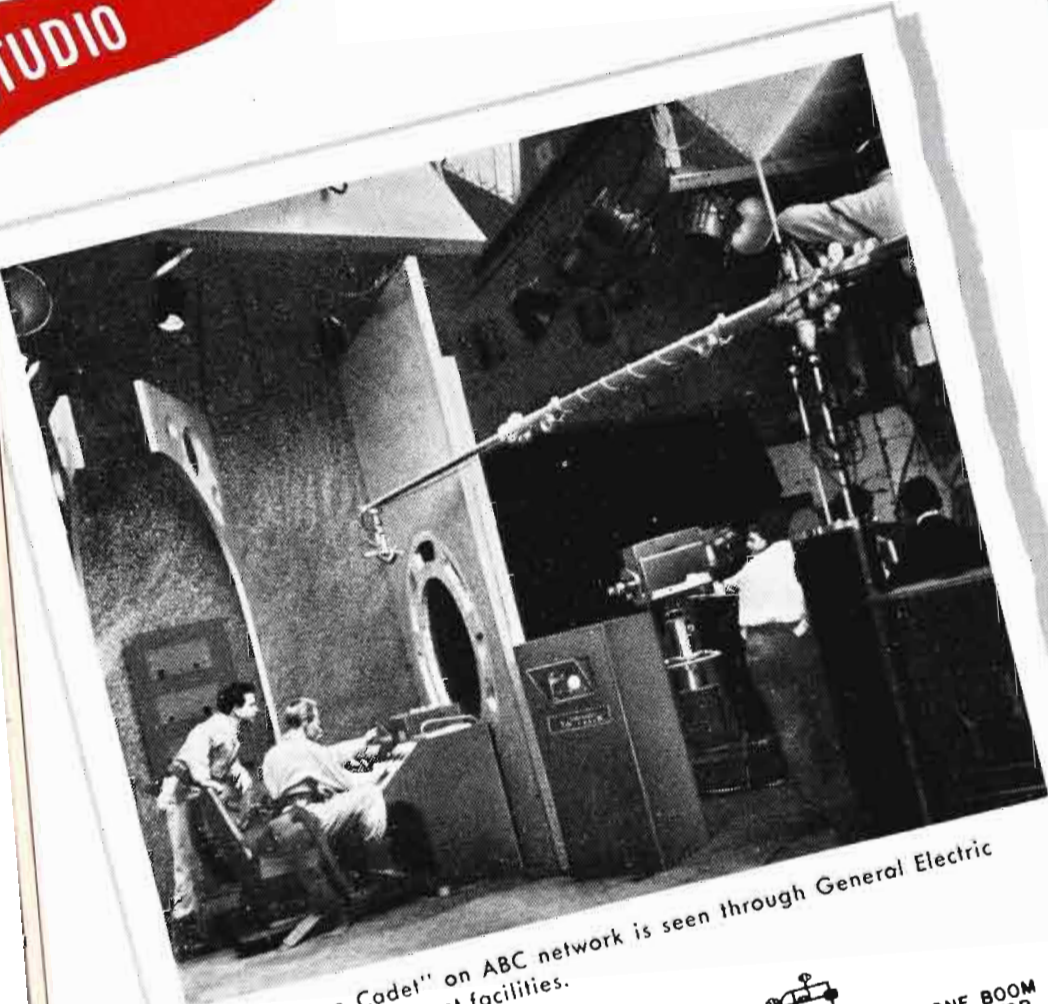
CONSULTING RADIO
ENGINEERS

Bond Bldg. EXecutive 5670
WASHINGTON 5, D. C.

75 Years of G-E

YOUR COMPLETE LINE OF

AUDIO



"Space Codel" on ABC network is seen through General Electric studio equipment facilities.

WALL SPEAKER FOR TALKBACK CUE

POLYDIRECTIONAL MIKE

MICROPHONE BOOM & PERAMBULATOR

POLYDIRECTIONAL MIKE

BOOM STAND

RIBBON MIKE FLOOR STAND

STUDIO PICTURE MONITOR

ONE MAN DOLLY

STUDIO CAMERAS

TWO MAN DOLLY

TRANSMITTER

TOWER LIGHTING



ANTENNA AND ACCESSORIES



G-E transmitter equipment in CBS-Empire State Building, New York installation.

TRANSMISSION LINES AND ACCESSORIES

MONITOR SPEAKER

DUMMY LOAD

DIPLEXER

DEHYDRATOR AND ACCESSORIES

LINE

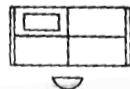
DEMODULATOR PROBE

5 KW VISUAL CONTROL CUBICLE 2 1/2 KW AURAL

TRANSMITTER

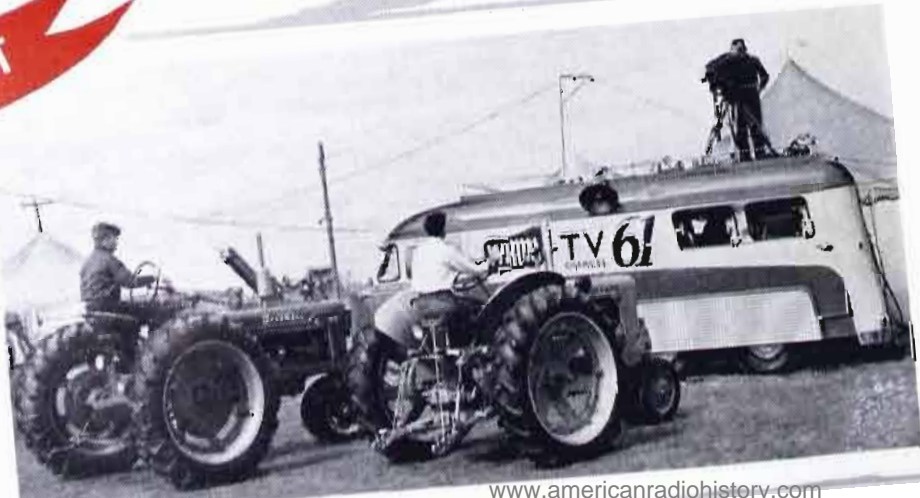
RACK-MOUNTED EQUIPMENT

RACK 1
RACK 2
RACK 3

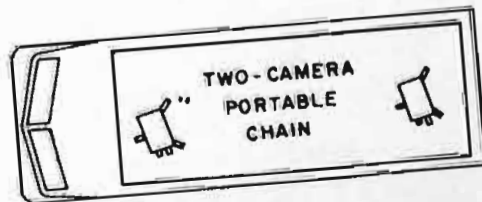


TRANSMITTER CONTROL DESK

MOBILE UNIT



G-E mobile truck used by WHUM-TV.



PORTABLE VIDEO & AUDIO EQUIPMENT

Pioneering behind

TV EQUIPMENT!

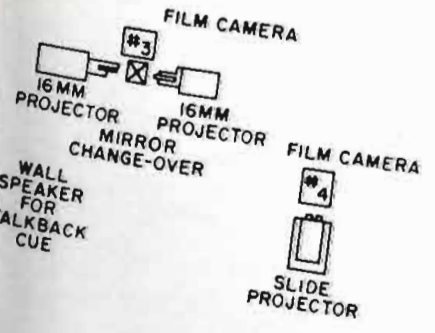
FROM the smallest portable amplifier all the way up to the UHF 12 kw transmitter...from a single-bay antenna to a 5-bay helical antenna. You name it—General Electric can supply you with all equipment necessary for television broadcasting. Look over these illustrated units in our model TV station plan. See for yourself this complete, ready-to-order line. And, remember, this advanced equipment—proved in stations throughout the *world*—is backed by G-E's 75 years of electrical and electronic progress. For further, complete details...contact the G-E broadcasting equipment sales representative in your area, or write: *General Electric Company, Section 6023, Electronics Park, Syracuse, New York.*



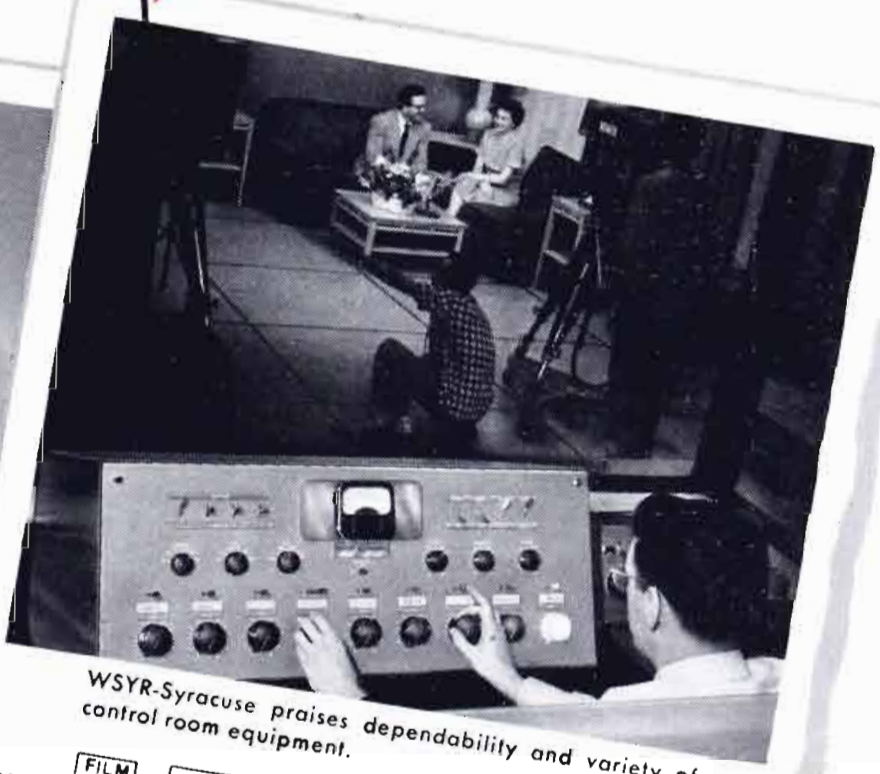
PROJECTION ROOM



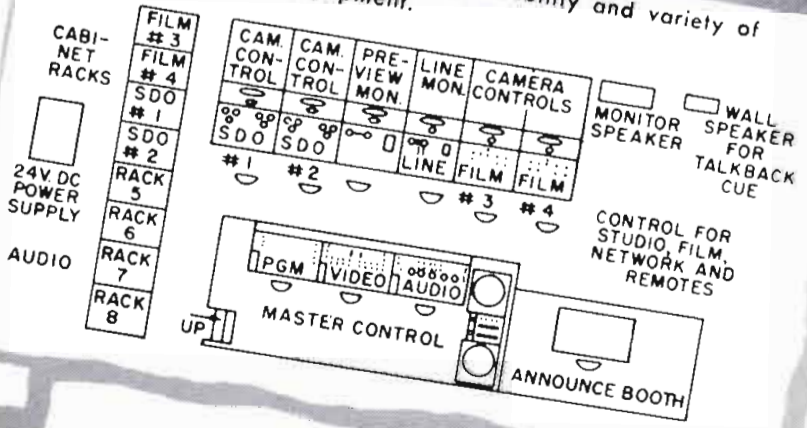
Latest G-E projection equipment being used and ordered throughout the country.



CONTROL ROOM



WSYR-Syracuse praises dependability and variety of control room equipment.



1928

First demonstration of television broadcasting.
First TV play... "The Queen's Messenger." G-E station WGY, Schenectady.
First "remote TV pick-up" on record. Gov. Smith's acceptance of democratic nomination for President.

1930

First transoceanic TV broadcast. Schenectady, N. Y. to Sydney, Australia.

1939

First long-distance reception of modern high definition television... in Schenectady, 129 miles and 7900 feet below line of sight from New York City.

1940

First TV network. New York City programs brought to the Schenectady-Albany-Troy area via 5-hop G-E microwave.
Color television demonstrated.

1941

Increased transmitter power to make WRGB the highest power television station in the world.

1950

First high power UHF TV transmitter. High power klystron tube.

1951

First high-gain side-fire type of helical antenna for UHF TV transmission.

1952

Highest power VHF TV transmitter made commercially available. Power output of 35 kilowatts.

Complete Television Equipment for VHF and UHF



PROGRAM AND TIME COSTS

Total yearly expenditures for time and production
of advertisers using network television during 1952

an exclusive feature of
Television Magazine's
Annual Data Book

Publication date — March 15

STATION MANAGEMENT

(Continued from page 23)

Newscasts should come in for heavy schedules. Together with weather and sports briefs in five or fifteen minute units they can make up as much as one hour of your live programming day.

A sure fire audience builder is the newscast using a news expert to point up the controversial sides in the headlines.

The cooking show is the best vehicle for selling time on a participation basis in daytime. I would not (and did not) attempt a half hour show of this type without two women who do nothing but prepare, direct and do the show.

Building up a personality to do the live introductions for western films has been very successful in creating a "character" identified with sponsors using the film series. The hillbilly program is almost a must for live programming. It isn't expensive and doesn't require elaborate production.

WMBR'S MARSHALL: STRESS COOKING SHOWS

• Glenn Marshall, Jr., general manager, WMBR, Jacksonville, Florida:

The cooking show offers the new station the best opportunity for profitable and easy programming in its early operation. Using one set and a locally prominent home economist our 45 minute, Monday through Friday, homemaking program has been fully sponsored for the past three years.

The entire show each day revolves about the preparation of a complete meal. The only snag we hit with this show was in getting a demonstrator with strong audience acceptance. We found, after several attempts, that a well-known *middle aged* woman does best.

(Our cooking show did so well that we created a daily 45 minute *Shoppers' Guide* for morning telecasts. It too is well sponsored on a participating basis.)

A quiz program complete with prizes and free trips (provided by VIP Service in New York) goes very well in our area. The tie-in for prizes keeps the cost quite low.

Professional-looking and inexpensive programs put on by a local university are highly recommended for the fledgling station. The University of Florida, with three hours of camera time, gives us one-hour of live programming per week.



WICU TV
THE ERIE DISPATCH STATION
ERIE, PA.



TOP SHOWS ALWAYS

SELLING: The winner of the Colgate Award for the most outstanding merchandising promotion in the nation!
PUBLIC SERVICE: WICU has received public service awards from the American Legion, the Inter-Faith Council, and educational groups. The Big Three in Erie—the Erie Dispatch, Radio Station WIKK, Television Station WICU—exist to promote the community welfare!

★ RADIO
★ TV
★ NEWSPAPER



National Representative
WICU-TV—Erie, Pa.—Headley-Reed Co.



New York Office—Hotel Barclay —Home Office—500 Security Bldg., Toledo, Ohio

TOP
NBC
SHOWS

TOP
ABC
SHOWS

TOP
CBS
SHOWS

TOP
DUMONT
SHOWS

TOP
LOCAL
SHOWS

DRAMA VS MYSTERY



CONTINUOUS COST STUDY

TV Playhouse lowest cpm per commercial minute

ON a cost per thousand homes basis, crime shows compare favorably to dramatic programs.

In a cost study of five top-rated dramatic shows and four high ranking mysteries, P&G's *Fireside Theater* came out best in the first category with a cost per thousand homes of \$7.20, while, in the cops-and-robbers division, Lever Brothers held up their end of the soap industry with *Big Town's* cost per thousand homes of \$6.91.

Half-hour programs in these categories deliver cost per thousand impressions on a comparable basis, with the balance shifted slightly in favor of the crime shows. However, a comparison of crime shows against the hour-long dramatic shows comes up with quite different results.

The extra half hour of the 60-minute dramas, doubling the commercial time but not the cost of the show, gives these shows an

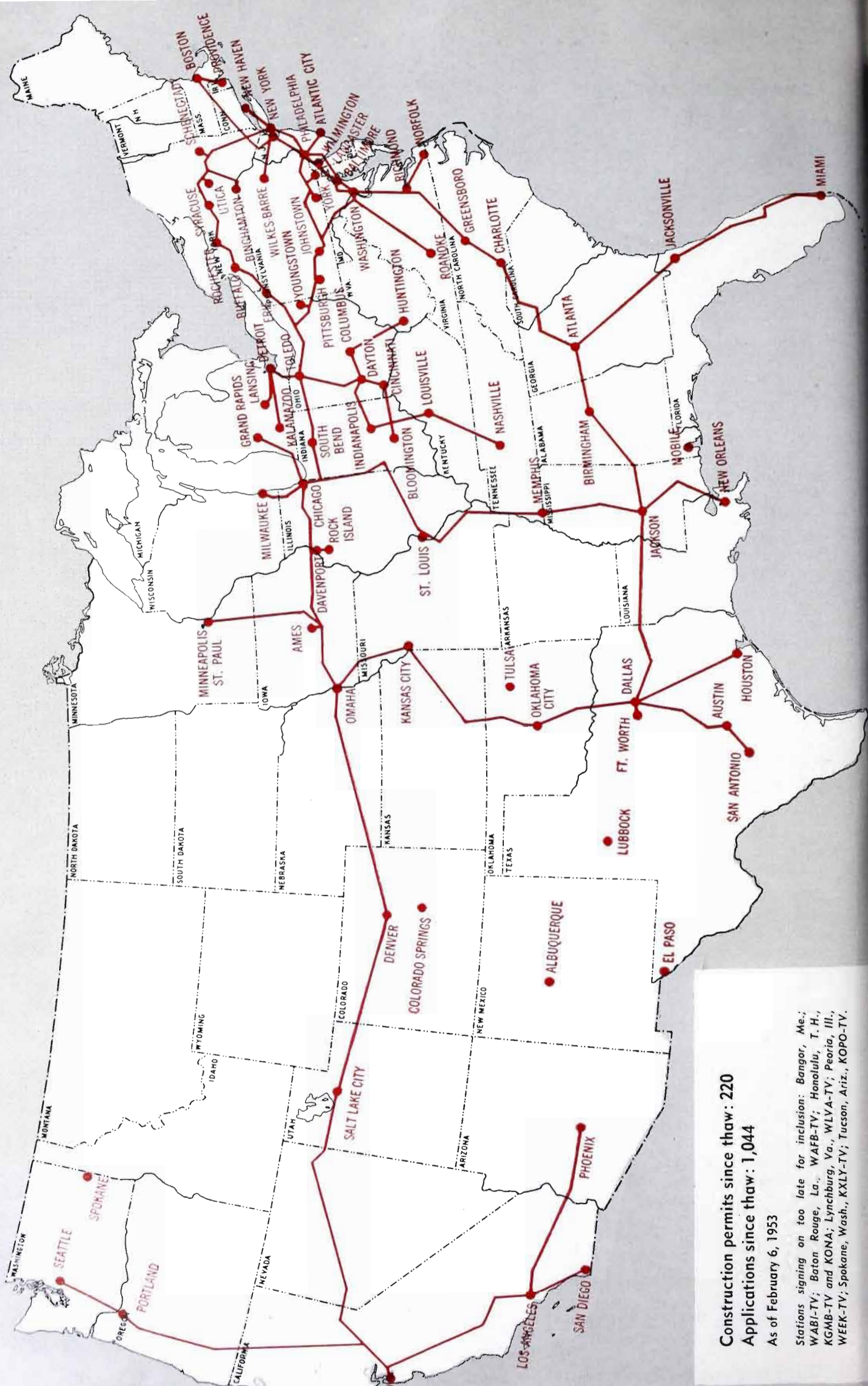
edge over the half-hour crime shows. Despite higher costs, the three hour-long dramas studied draw viewers at an average of 66¢ per thousand against the crime shows' \$1.07 per thousand.

The cost advantage of the hour-long programs is further demonstrated by the fact that P&G's comparatively high rated *Fireside Theater*, although pacing the other dramas in cost per thousand homes, loses out in costs per commercial minute.

PROGRAM, SPONSOR, TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS PRODUCTION-TIME	ARB RATING	HOMES REACHED	COST/M HOMES	COST/M HOMES/ COMM. MINUTE	COST/M VIEW- ERS/ COMM. MINUTE	
DRAMAS								
FIRESIDE THEATER P & G—9-9:30 pm, Tu Compton	59 (NBC)	\$19,000	\$29,100	33.9	6,670,000	\$7.20	\$2.40	\$1.00
KRAFT THEATER Kraft—9-10 pm, W J. Walter Thompson	47 (NBC)	17,500	42,100	32.7	5,750,000	10.37	1.73	.72
LUX VIDEO THEATER Lever Bros.—8-8:30 pm, M J. Walter Thompson	32 (CBS)	15,000	19,350	26.1†	3,725,000†	9.22	3.07	1.38
ROBERT MONTGOMERY PRESENTS American Tobacco—9:30-10:30 pm, alt. M BBD&O	62 (NBC)	30,000	50,325	32.3	6,530,000	12.30	2.05	.71
TV PLAYHOUSE Goodyear—9-10 pm, alt. Sun. Young & Rubicam	57 (NBC)	28,000	46,100	41.0	7,710,000	9.61	1.60	.55
MYSTERIES								
BIG STORY Am. Cigarette & Cigar—9-9:30 pm, F Sullivan, Stauffer, Colwell & Bayles	47 (NBC)	\$17,000	\$24,172	29.4	5,220,000	\$7.89	\$2.63	\$1.05
BIG TOWN Lever Bros.—9:30-10 pm, Th McCann-Erickson	35 (CBS)	16,000	21,030	33.7	5,430,000	6.91	2.30	.96
MAN AGAINST CRIME R. J. Reynolds—9:30-10 pm, W Esty	48 (CBS)	20,000	23,910	29.4	5,800,000	7.57	2.52	1.01
RACKET SQUAD* Philip Morris—10-10:30 pm, Th Biow	49 (CBS)	13,500	24,832	33.6	5,880,000	8.22	2.74	1.25

Production costs, TELEVISION Magazine. Time costs, November PIB. Ratings, ARB. Commercial minutes: half hour, 3; hour, 6.
*Racket Squad, now sponsored by Toni via Tatham-Laird, is currently being shown from 10:30-11 pm on alternate Thursdays.
†Videodex ratings.

TELEVISION MAGAZINE'S STATUS MAP



Construction permits since thaw: 220
 Applications since thaw: 1,044

As of February 6, 1953

Stations signing on too late for inclusion: Bangor, Me.; WABI-TV; Baton Rouge, La.; WAFB-TV; Honolulu, T. H.; KGMB-TV and KONA; Lynchburg, Va.; WLVA-TV; Peoria, Ill.; WEEK-TV; Spokane, Wash.; KXLY-TV; Tucson, Ariz.; KOPO-TV.

AS OF JANUARY 1st	DALLAS-FT. WORTH	KALAMAZOO*	NORFOLK*	SCHENECTADY-ALBANY-
ALBUQUERQUE—35.6 KOB-TV (A, C, D, N)	19,146	249,000	144,182	TROY—74.6 WRGB (C, D, N)
AMES—56.1 WOL-TV (A, C, D, N)	120,324	263,538	123,996	SEATTLE—49.2 KING-TV (A, C, D, N)
ATLANTA—67.7 WAGA-TV (C, D); WSB-TV (N); WLTV (A)	220,400	183,020	163,884	SOUTH BEND WSBT-TV (C, N)
ATLANTIC CITY WFPG-TV (A, C, D, N)	5,500	130,000	1,181,349	SPOKANE KHQ-TV (A, N)
AUSTIN KTBC-TV (A, C, D, N)	18,180	1,457,058	48,900	SYRACUSE* WHEN (A, C, D); WSYR-TV (N)
BALTIMORE* WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	453,074	187,428	527,601	TOLEDO—76.0 WSPD-TV (A, C, D, N)
BINGHAMTON—35.7 WBNF-TV (A, C, D, N)	101,450	11,350	30,734	TULSA—56.1 KOTV (A, C, D, N)
BIRMINGHAM—53.0 WAFM-TV (A, C); WBRC-TV (D, N)	140,000	180,190	254,000	UTICA-ROME* WKTU (A, C, D)
BLOOMINGTON* WTTV (A, C, D, N)	213,600	135,973	157,452	WASHINGTON* WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)
BOSTON* WBZ-TV (N); WNAC-TV (A, C, D)	1,002,032	397,853	174,500	WILKES-BARRE WBRE-TV (C, N)
BUFFALO* WBNF-TV (A, C, D, N)	321,738	350,300	160,100	WILMINGTON—89.2 WDEL-TV (D, N)
CHARLOTTE—47.9 WBTV (A, C, D, N)	178,309	15,000	472,200	YORK WSBA-TV (A)
CHICAGO—74.0 WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	1,314,899	96,168	87,300	* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific dupli- cation, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with vari- ous population and sales indices. + Penetration arbitrarily cut off at 90.0 per cent.
CINCINNATI* WCPO-TV (A, D) WKRC-TV (C); WLW-TV (N)	400,000	365,140	118,744	
CLEVELAND-AKRON —89.3 WEWS (A, C); WNBK (N); WXEL (A, D)	711,245	143,738	148,864	
COLORADO SPRINGS KKTV (A, C, D)	12,500	3,273,105	549,100	
COLUMBUS* WBNS-TV (C); WLW-C (N); WTVN (A, D)	276,700			
DALLAS-FT. WORTH —45.1 KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	209,934			
DAVENPORT-ROCK IS. —48.8 WOC-TV (N) WHBF-TV (A, C, D); DAYTON* WHIO-TV (A, C, D); WLW-D (N)	160,100			
DENVER KBTV (C, A); KFEL-TV (N, D)	268,000			
DETROIT—76.2 WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	95,000			
EL PASO KROD-TV (C, D) KTSM-TV (N)	817,000			
ERIE—51.7 WICU (A, C, D, N)	11,600			
FT. WORTH-DALLAS —45.1 WBAP-TV (A, N); KRLD-TV (C); WFAA-TV (A, D, N)	147,876			
GRAND RAPIDS* WOOD-TV (A, C, D, N)	209,934			
GREENSBORO—38.2 WPMY-TV (A, C, D, N)	229,754			
HONOLULU KGMV-TV (A, C, N) KONA (D)	108,825			
HOUSTON—68.4 KPRC-TV (A, C, D, N)	12,386			
HUNTINGTON—44.9 WSAZ-TV (A, C, D, N)	224,500			
INDIANAPOLIS—78.1 WFBI-TV (A, C, D, N)	118,000			
JACKSONVILLE—77.4 WMBR-TV (A, C, D, N)	300,000			
JOHNSTOWN—39.4 WJAC-TV (A, C, D, N)	92,900			
202,995				

TV HOUSEHOLDS BY YEARLY INCOME
(NATIONAL AVERAGE)

PERCENT OF TV HOMES	PERCENT OF TV HOMES
Under \$2000	7
\$2000-\$3999	37
\$4000-\$6999	40
\$7000 & over	16

Source: Videodex

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80

Source: Videodex

STATIONS AND MARKETS

Number of 1 station markets	50
Number of 2 " "	15
Number of 3 " "	9
Number of 4 or over	4
Total markets	78
Operating stations	129
Number of connected markets	70

PRODUCTION AND CIRCULATION

Total sets in circulation as of January 1st	21,734,154
Source: TELEVISION Magazine	
Receiver production for December, 1952	921,086
Receiver production for December, 1951	467,108
Total receiver production for 1951	5,384,798
Source: Radio-Television Manufacturers Association	

WALDEN TELEVISION

TELEVISION

STATION

REPRESENTATIVES

- NEW YORK
- BOSTON
- CHICAGO
- DETROIT
- SAN FRANCISCO
- ATLANTA
- HOLLYWOOD

Want to sample thrills thousands of miles away—
make back-at-home armchair viewers pick up and GO? Want to do all this
effectively and at low cost? Yes? Then . . . **USE FILM.**



For complete information write to: Motion Picture Film Department,
Eastman Kodak Company, Rochester 4, N. Y. East Coast Division, 342
Madison Avenue, New York 17, N. Y. Midwest Division, 137 North
Wabash Avenue, Chicago 2, Illinois. West Coast Division, 6706 Santa
Monica Blvd., Hollywood 38, California.

IF YOUR AGENCY IS NEW TO TELEVISION --



By Milton Simon

Milton Simon, partner in Memphis' Simon and Gwynn with TV billings of \$100,000 yearly, advises agency men to study their screens, visit local stations and stick with film for commercials as well as programming in early stages of use

THE first thing I would recommend to agencies who are just starting off in television is to watch it, look at it—as often as possible. Study it, study the techniques of the other advertisers. Find out just what they are doing, how they are doing it.

Second, I would recommend strongly that the agency people in charge of television spend as much time at television stations as possible, nosing around, watching TV in action. There is nothing like this actually in getting a wealth of background material. Bear in mind it's an entirely new field; new approaches are needed. One must get the feel of working and creating in the new visual medium.

STICK TO FILM AT OUTSET

Third, I think at the beginning an agency should stick pretty much to film shows—established film shows—for the entertainment portion of television. And, by all means, use film commercials to start with. You can see your errors and your shortcomings, so to speak, before they get on the air.

As a vehicle for reaching housewives effectively, most stations have excellent home economics (cooking) or shopping shows. The people who conduct these programs usually have a strong local following, built up for the most part because of previous radio work. Programs of this type provide for the elementary approach to TV selling. They are able to show the product in use; television's greatest asset. Because of the nature of this type of show, the commercials can be longer and, in the case of a shopping program, a great deal of descriptive material for a product can be worked into the program.

In the preparation of commercials we have found that the use of a story-board is most helpful. (The story-board is just one of many new terms which you will get to know about in working with television.)

Actually, the story-board consists of a series of sketches of the key elements you want to visualize along with the accompanying copy. For instance, if you visualize a close-up of a woman talking or holding up a garment, better sketch in the head of the person and with a garment held up, in exact proportion to the screen.

Quite often I find that words alone to a producer don't do the job and you end up with a medium or a long shot where you want a close-up. These story-boards, or scene treatment sketches as we call them, are a great help.

However, the most important thing of all is the basic knowledge of detailed fundamental requirements. What will show up well on the screen or what won't has to be clearly understood by someone in charge of the final production.

I mean facts like slide data should definitely be assimilated. Scanning areas should be known. Facts like original art work conforming to 3 high by 4 long ratio, a minimum border between message and edge of background, a maximum message area.

These are facts that can be gained by close association with the stations and an understanding of their requirements. Some stations, of course, have standards different from others. And that's why we are suggesting an individual approach to this problem in each particular market.

At this stage it might be a good idea to get all these basics down

in writing; put them in the form of a guide list with copies for everyone in the office.

ROLE OF THE ART DIRECTOR

The art director is probably the logical man to handle television production in the medium size agency. Of course, it obviously depends to a great degree on the volume of work that goes through the shop, and how busy the art director is.

As to the execution of production—with a good deal of it being in film commercials, I strongly rec-

(Continued on page 32)

Syndicated film programs give agency new to TV the chance to concentrate on commercials



Local production outfits can come up with film commercials meeting highest quality standards



IF YOUR AGENCY IS NEW TO TV

(Continued from page 31)

commend leaving this up to the people who know what they are doing.

With all of the various and intricate production devices necessary to bring out a smooth professional and effective selling commercial, we prefer to put our faith in the hands of the film companies. We will give them as much scope and responsibility as feasible in dramatizing what we want to bring out in our clients' products or services.

There should be consultations, of course, between the art director and the film producer; but we certainly don't advocate going into a film production company and standing over the camera telling them how to dot the "i" and cross the "t," so to speak. I think you handicap the film company when you limit them to this degree. It's like telling a surgeon how to operate, or a lawyer how to draw a will.

DON'T LET SHOW BUSINESS ANGLE THROW YOU OFF BALANCE

Recruit your TV copywriters from your copy or radio department. Don't think because television is hailed as "show business" that somebody in the theatrical field can come in and get up your commercials. It's a *selling medium* that calls for *selling techniques*.

I also think it important that each account executive absorbs the fundamentals of television production. He is going to be responsible to the client in the final analysis, and if he doesn't know the facts and know how to tell the art director what he wants, he is going to be severely handicapped when he talks to the client the next day, and the client raises merry-need about the way this particular item looked, or why his prized pot didn't look like a prized pot.

I also want to stress an important point which might seem obvious. But because it is so obvious and because television is an exciting medium to work with, it tends to be overlooked. The big thing is the *video*; the picture is the avenue the eye follows and the mind registers on first and predominantly.

The audio supports the picture and must at all times justify its existence for that reason only. Don't try to make the audio do

any more. Don't give it the lead and don't crowd in audio that is irrelevant to the picture.

Avoid tricks in the beginning. Stick to straight selling. Wipes and flips and lap dissolves and the like are all right to know about, as terminology. But don't go splashing those phrases around in your script until you've gotten your feet wet.

In summing up, if we were to put in a nut-shell our advice to a beginner in television, it would be just this: Learn the essentials, the elementary material first. Get your

background facts. Get what you can and can't do on that screen firmly established.

Then, bear in mind that good television selling is simply good advertising. It is another medium. It's as effective as your imagination and your ability to execute that imagination can make it.

There is nothing greatly mysterious or bogey-bearish about television. Television has selling power that is of inestimable value. There are very few instances of failures on television at the present time.

• 100,000 WATTS

Sell Exclusively WSAZ-TV

IS THE "1st AND ONLY" TELEVISION STATION IN WEST VIRGINIA AND IN THE RICH OHIO VALLEY AREA . . . OHIO - KENTUCKY - WEST VIRGINIA

IN THE PRIMARY AREA OF WSAZ-TV.

MARKET DATA *

- 103 COUNTIES
- POPULATION 3,299,300
- RETAIL SALES \$1,828,557,000
- EFFECTIVE BUYING INCOME \$2,873,118,000

• LARGEST ATOMIC PLANT IN U. S. COSTING OVER \$2 BILLION DOLLARS EMPLOYING OVER 36,000 PERSONS.

• \$12,000,000 EXPANSION PROGRAM AT SOUTH POINT, OHIO

• HUNTINGTON FIRM AWARDED \$1,000,000 CONTRACT

For Additional Information Call, Wire or Write Lawrence H. Rogers II, or your nearest KATZ AGENCY

CHANNEL 3 WSAZ-TV

* S. M. "Survey of Buying" 1952

BRAND SURVEY: Coffee

This month Television Magazine's continuing field survey re-examines coffee buying, finds TV impact up 73 per cent



Old Dutch scored 100—every purchaser had seen its TV spots

By Frank Mayans, Jr. and Norman Young

A swing away from house brands, a shift in the relative ranking of leading brands and an increase in sales of instant coffees between June, 1952 and January, 1953 are revealed in a second examination of coffee buyers.

Purchasers were interviewed for both periods in the same Grand Union Supermarket in New York City.

The interview group in June consisted of 153 buyers of coffee. In January, 217 purchasers were interviewed. Each sample includes instant, regular and store brand buyers.

The three house brands which had in June accounted for almost 33 per cent of all purchases, in the following January study made up only 14 per cent of all coffee bought.

In the second study, 69.3 per cent of all TV set owners mentioned TV advertising for the brands they bought, as compared to 40 per cent last June. All other media dropped. On the other hand, among non-owners, newspapers and magazines gained in number of mentions.

Notably, when viewers were asked about advertising for brands *other than the one purchased*, 45 per cent mentioned TV advertising and one third of these could quote content of TV advertising.

In comparison, half of those who saw advertising for the *brand they bought* on television could recall its content.

Interesting is the impact of the *Red Buttons* show, which came on for Maxwell House a few days before the survey was made. Of those who bought Maxwell Instant 10 per cent recalled the show as the source of advertising. Of the Maxwell Regular purchasers, 46 per cent cited the program.

Only 13 per cent mentioned *Mama*, which has been promoting the brand for several years. None in either group reported *Life with Luigi*, which had served for the previous 13 weeks as a Maxwell House vehicle.

Chase and Sanborn scored highest on remembrance of TV advertising content. All buyers of that brand who recalled its TV advertising identified it with *Garry Moore*, although it has been several months since the company sponsored the show.

Old Dutch, a heavy user of spots, scored highest with 100 per cent of its buyers recalling its TV advertising.

SHARE OF PURCHASERS

	JANUARY 1953		JUNE 1952
	Regular		
	%		%
Freshpak*	11.5	Grand Union*	13.3
Maxwell House	11.0	Maxwell House	11.1
Chase & Sanborn	9.2	Savarin	10.5
Old Dutch	6.9	Early Morn*	10.5
Sanka	5.5	Freshpak*	9.1
Sovarin	4.6		
	Instant		
	%		%
Borden's	12.9	Moxwell House	5.9
Maxwell House	8.7	Nescafe	5.2
G. Washington	5.9	Borden's	3.9
Postum	4.6		

* Grand Union Brands

TV ADVERTISING IMPACT

Brand	JANUARY	
	Per Cent that saw TV advertising	Per Cent that recalled TV content
G. Washington	7.7	—
Medaglia D'Oro	40.0	—
Savarin	70.0	71.4
Maxwell House regular	70.8	82.4
Maxwell House instant	78.9	46.7
Sanka—regular	25.0	66.7
Sanka—instant	33.3	—
Chase & Sanborn	65.0	100.0
Borden's	53.6	—
Nescafe	86.7	38.5
Old Dutch	100.0	28.6

Of those mentioning TV advertising for brand bought, 62.2 quoted content. Of those mentioning all media, 44.8 per cent remembered content.

MEDIA RECALLED BY PURCHASERS

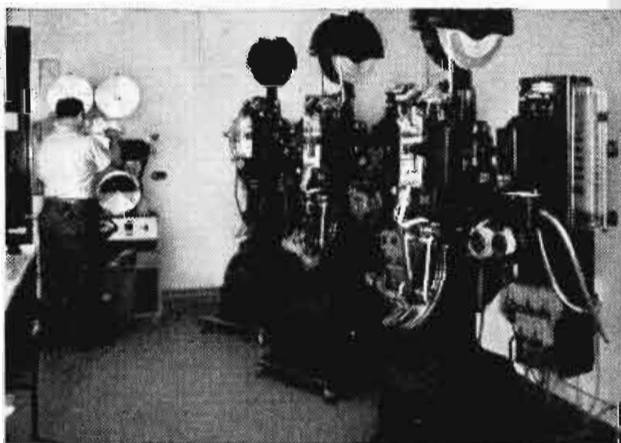
	OWNERS		NON-OWNERS	
	JANUARY 1953	JUNE 1952	JANUARY 1953	JUNE 1952
TELEVISION	69.3%	40.0%	15.8%	3.9%
NEWSPAPERS	8.8	23.6	31.8	25.4
RADIO	4.4	20.0	5.2	43.1
MAGAZINES	10.2	16.3	31.8	21.5
OTHERS	0.7	0.0	0.0	5.8

**YOUR PRODUCTION DEMANDS
THE EXCELLENCE OF**

Precision Prints

**STEP PRINTING
ELIMINATES
CONTACT SHIFTS**

The sharpness of a print depends on close contact between original and print stock. In step printing at Precision, the two films are absolutely stationary during exposure. Timing and effects are produced without notching original.



YOUR ASSURANCE OF BETTER 16_{mm} PRINTS

15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

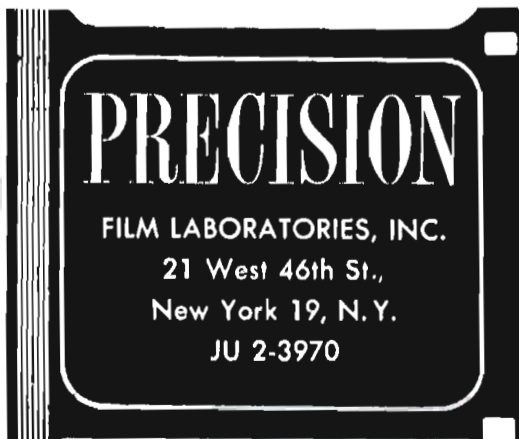
Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery

enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry—including exclusive **Maurer**-designed equipment—your guarantee that only the *best* is yours at Precision!

Precision Film Laboratories — a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



MATHES: TV PRE-SELLING

(Continued from page 13)

ance, two very important prerequisites for products that wish to capitalize on the "in-the-store" buying decisions, are nurtured by the TV commercial. People can be expected to remember much of what they see on their TV screens, because they not only see the products identified, but they also receive the added impact of seeing the product in use.

Frequently they can identify themselves with the person who is demonstrating the product, or again, they are "softened-up" for a future sale by the identification of the product with a favorite entertainer such as an Arthur Godfrey or a Kate Smith. And when the TV viewers walk into a self-service store and stand before a number of competitive brands, they remember what they have seen the day, week, or month before.

Consumer studies have shown this again and again. One of the most impressive of these was a probability sample made in the New York area, which revealed that 83.0% of TV owners recalled seeing or hearing of a certain brand of merchandise that had been promoted on TV as compared to 67.0% non-TV owners who had been exposed to other media.

Of course, here at J. M. Mathes, Inc., we know that TV is not a cure-all for every advertiser's problems. Each advertising medium must assume its proper place with each specific account, and it is our job, as it is of all agencies, to recognize when TV, radio, newspapers, magazines, outdoor, or a combination of these, will best serve the client. Canada Dry Inc., for example, has been a heavy and successful advertiser in all these media.

Long ago, we realized the importance of pre-selling in this beverage market, however. For that reason, Canada Dry became one of the early advertisers on network TV. Our job at the time was to popularize the 7-ounce, or "split" bottle of ginger ale. This campaign was spear-headed by the use of TV, and in combination with other media, Canada Dry has gone a long way in the development of new business based on the "split" size individual bottle. As a result of this fact, Canada Dry recently began its new film series, "Terry and the Pirates," which is now on 52 key stations.

CASE STUDY: Warner-Hudnut's Tru-Tint

AGENCY:

DANCER-FITZGERALD-SAMPLE

WARNER-HUDNUT INTRODUCES TRU-TINT ON TRIAL RUN BASIS;
TELEVISION FOUND MOST EFFECTIVE MEDIUM IN PHILLY TEST

OBJECTIVE



Tru-Tint

- 1) To introduce a new product, Tru-Tint Hair Coloring.
- 2) To find the best way to market and advertise Tru-Tint. Since Tru-Tint was only one member of the large Warner-Hudnut family, both production and advertising funds had to be limited according to the needs of other products.

Tru-Tint was first introduced September 1951, in Eastern Pennsylvania, Southern New Jersey and part of Delaware. Television, radio and print campaigns were inaugurated in three markets: Philadelphia, Reading and Scranton—Wilkes-Barre.

METHOD



Film commercials

In Philadelphia TV spot announcements consisting of 60 second films were used on WCAU-TV, WFIL-TV and WPTZ. Where possible, spots were placed adjacent to women's daytime shows. Seven announcements were used per week, totaling 235 from September through the following June. Radio advertising in Philadelphia was used on a co-op basis with Sun Ray Drugs. In Scranton—Wilkes-Barre, AM spot announcements were used—5 daytime one-minute spots running 39 weeks on WGBI and WBRE. Print used in all 4 cities consisted of five 1200-line black and white ads in dailies followed by twelve 500-line Sunday supplement ads in *The Bulletin*, *Inquirer* and *Scrantonian*; Sunday R.O.P. in Wilkes-Barre and Reading.



Reply cards

To test the effectiveness of this initial campaign, reply cards were put into each package of hair coloring. Consumers were asked to tell where they first heard of the product and why they bought it.

Using names obtained from the reply cards, 175 women were interviewed by the Crossley research organization in Philadelphia. They did not know that the interview was sponsored by Hudnut.

RESULTS



Don Beckett

Television was the largest single reason for the initial purchase with 25 per cent of those interviewed mentioning TV as the reason for purchasing. Experience in the Philadelphia area showed that markets with television coverage produced 11 per cent to 39 per cent more sales per capita with 31 per cent to 34 per cent less advertising per capita than markets without television effort.

Don Beckett, advertising manager for Tru-Tint, attributed the success of television, in the test, to its flexibility. He said, "It permits the before and after effect needed in a good demonstration. Our slogan, 'Brush away the years in minutes at home with Tru-Tint' is graphically brought forth by the techniques of the filmed commercials."

Still moving ahead cautiously, Warner-Hudnut proceeded to southern Ohio where Tru-Tint was again introduced on a limited basis. Company is now using six TV spots per week on WNBK in Cleveland as well as page ads in the *Plain Dealer*. This fall Tru-Tint tied in with the *Look to Lazarus* program on Columbus' WBNS-TV. Commercials were those used earlier in Philadelphia. Co-op advertising was also used on WCPO-TV in Cincinnati and WLW-D in Dayton on programs sponsored by Gal-laher stores and Dow Drug. Reply cards are still used and a close watch is kept on advertising results.

they came! they saw!
they BOUGHT!

harry m. miller, inc. advertising... merchandising

595 E. BROAD ST., COLUMBUS 15, OHIO Adams 7243

November 14, 1952

Mr. Frank Jones
WBNS-TV
495 Olentangy River Road
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,

HARRY M. MILLER, INC.

John W Corbett Jr
John W. Corbett, Jr.
Account Executive.

**WBNS-TV, the Nation's Number 1
Test Market Station.**



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and
WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV



Indicative of all WBNS-TV's product promotion, both Pickerington Creamery's product and an appealing premium were cleverly integrated into the top-rated Aunt Fran show . . . resulting in a gratifying sales increase for the client.

TIMEBUYING

(Continued from page 11)

a station to sign an affiliation agreement with the four networks. In some markets where new stations are going on the air, this situation is levelling itself off. However, there are markets where it hasn't yet and will not for some time.

In many instances these stations know which network is their prime or basic (or whatever you wish to call it) network . . . the one they really try to keep happy . . . let's face it, the one they're "partial" to . . . the one they hope to have for years to come. In these markets I see no reason why this helpful information cannot be made available. I for one would like to see the basic network listed first and the other three network affiliations shown alphabetically or in any order desired by the station. This most certainly would save some of us many memory gyrations, guessing, checking, or whatever waste motion we have to go through, in trying to obtain the necessary information that, in my opinion, could be made readily accessible.

Television is a great business and a great medium. Since the lifting of the freeze, its complexion has and will change in many respects so greatly that it is almost like an infant reborn.

All I ask is that we all get together, profit by some of the mistakes experienced by other media in the past, and bring it up to be the healthy, productive and profitable medium that it should be.

They are the markets that everyone wants, so managers need not be afraid of losing this show or that show because they have made the information available, as they'll usually be ordered.

RATES

Why is it that by and large the new stations have selected one of three rates for a Class A hour? Granted, it's easy for buyers to recall or forecast what the rate might be if none has been established, but monotonous. Couldn't some ingenious station choose an "odd" figure?

MARKET INFORMATION

County listings for all TV areas with retail, drug and food sales, EBI and population, etc.

Coming March 15
Annual Data Book

DESPITE THE DECISION—UPT MERGER CASE IS SIGN OF RISING ANTI-TRUST TROUBLES



By Samuel Spring
Spring & Eastman,
Attorneys

With surprising speed TV is getting entangled in that endless controversy called the anti-trust laws. The ABC Paramount Merger Case is a perfect example. The "Hearing Examiner", the Hon. Leo Resnick, has filed his findings. He recommended that United Paramount Theatres Inc. be allowed to merge with the American Broadcasting Co. The F.C.C. in a five-to-two decision, approved the merger on February 9.

Regardless of the decision, the controversy probably will not end. That seems to be the difficulty with our anti-trust laws. As now enforced by independent commissions such as the F.C.C. and F.T.C., the controversies involved never seem to end.

Everyone is in favor of legal relief against monopolies and prohibitions of oppressive restraints of competition in the TV industry. But so great has become the obscurity as to what the anti-trust laws mean, no small independent station dares stick its head inside a court in hopes of early relief. All it can hope for therefrom is years of litigation.

Our anti-trust delays and court fights seem a throw-back to the court comedies depicted by Dickens. The government prosecution against the investment bankers before Judge Medina has taken a longer time than even the Communists trial he presided over so ably. And it's just beginning. Once the government starts in on an anti-trust suit, if the defendant is not licked legally, he ends up harrassed to death. The motion picture companies surrendered before they were finally licked legally.

Take the ABC-Paramount case. The hearing examiner's report covers one hundred closely printed pages. He handed down one hundred and fifty two findings of fact. The case was set down for hearings

on August 8th, 1951. A year and a half passed; it was still pending. Meanwhile ABC was hung up high and dry, awaiting F.C.C. to decide what is the law.

The length and cost of government anti-trust proceedings are becoming a legal scandal. When a government lawyer starts an anti-trust case he embarks on a career; the defendant, on a check-writing Marathon. For business men to surrender because of the expense and harrassment involved means that justice is out of the window.

To blame the Commissions and the Courts of course is unfair. They have no right arbitrarily to shorten the evidence submitted or to stop the arguments of counsel. Even the Department of Justice can not be blamed too much, because its lawyers believe often they have an evangelical mission to perform—also a reputation to establish as anti-trust experts against the day when they return to private practice.

Congress primarily is to blame. Congress persistently evades the job of writing clear and precise and definite anti-trust laws. Conflicting groups always appear before Congress on an anti-trust hearing; businessmen vs. bureaucrats. So Congress ducks. It passes laws written in words of equivocating generality. Thereby Congress persistently "passes the buck" to the Courts and Commissions. The recent Maguire Fair Trade law is the latest example. No sooner was it passed than law suits started everywhere because of its equivocating verbiage.

The key statute involved in the ABC Paramount Merger Case (Section 18 of the Clayton Act) is another prime example. Congress (15 U.S.C.A. Section 18) amended the statute in 1950. To prevent monopolies, Congress forbade the acquisition by one corporation of

the stock of another, where "the effect of such acquisition may be substantially to lessen competition or to tend to create a monopoly."

This prohibition applies to all interstate commerce, including TV. The key words "substantially to lessen competition" or to "tend to create a monopoly" are as general, wide and uncertain as any legal language can be imagined.

To expect the Courts and Commissions to do the work of Congress is contrary to the democratic system. The inevitable result is absurdly protracted litigation. The duty of making the words used in the statute realistic should not be evaded by Congress.

Is the demand for a clear-cut codification of anti-trust laws too much to expect of Congress? If Congress won't, or can't, do better, what price anti-trust laws? The cure is proving almost worse than the disease. Certainly Congress can summon enough legal aid to state clearly what it wants to be done in business conduct.

All successful competition must add up to some limitation on the success of competitors. The line defining where successful competition ends and oppressive competition begins can only be drawn by Congress.

The question is far from remote in interest to the TV industry. The anti-trust blows which helped push the once great giant, the motion picture industry, to its now lowly place, is a warning to TV. What happens once, can happen again.

Whether or not one believes that the anti-trust laws were used unfairly against the motion picture industry, the fact remains that the expense, delay, and the unexpected results are a warning to the TV industry. It's next in line in the entertainment industry for the sleigh ride.

"THE FEELING OF SHARING A BIT OF SPECIFIC INSIDE INFORMATION CAN PROVE HIGHLY EFFECTIVE IN BINDING TELEVISION VIEWERS TO A PARTICULAR BRAND NAME"

THE INSIDE GLIMPSE

BY DR. G. D. WIEBE
Research Psychologist
Columbia Broadcasting System

WE are all familiar with what happens when a boy, an alarm clock and a screw driver get together beyond the scrutiny of parental eyes. There is a craving in all of us to find out how things work.

This curiosity does not die as children grow up. We all continue to have it in varying degrees of intensity. It is a psychological need. It is standard equipment for people reared in our type of society. It manifests itself in such adult behavior as watching construction through peep holes or going on conducted tours through factories, or getting back stage in a theatre.

Such phrases as "what makes it tick," "what goes on behind the scenes" and "the inside dope" reflect our universal, self-starting, curiosity about the vital creative activities that go on behind the smooth facade that is presented to the world at large.

This psychological mechanism manifests itself in an interesting and useful way in regard to advertising. It shows up in the tendency to identify ourselves with a particular finished product if our curiosity has been rewarded with a little inside information about "what makes it tick":

"I know it's a good car. I was in the factory. I saw with my own eyes how they are put together."

"It was a wonderful play, wasn't it? By the way, I watched Jones paint that second act scenery."

So we are curious about the inner workings of things, and we tend to

identify with those products, activities, institutions about which we have a little inside information.

TV Matchless Medium For "Inside Information"

Now consider television. The viewing screen on a receiver is, in itself, a miraculous "peep hole" through which we see all manner of wonderful things that are not ordinarily within our range of vision. Here is the matchless medium for setting up identification by providing glimpses behind the scenes. Not frozen pictures, not verbalized descriptions, but glimpses of the real moving meshing creative activity.

This advertising strategy has special relevance in cases where competitive products have few objective, tangible differences. Specific demonstrations of superiority are impractical in these cases. But the feeling of sharing a bit of specific "inside information" can prove highly effective in binding viewers to a particular brand name.

There is one important aspect of this sales strategy that merits special mention. It is that these "inside glimpses" should be specific, bona fide, special experiences. That is, they should, in themselves, have the impact of a new experience or a rewarding insight. If the viewer says, or thinks: "So *that's* how they do it," or "Gee, I'll tell Betty about that," he has the feeling of having made a neat little discovery, and

the "inside glimpse" has been well planned.

On the other hand, long shots of assembly lines, or of the slick outside of a production machine will be inadequate for they baffle rather than inform. Shots of ordinary men doing ordinary things will not qualify. Neither will scenes that show highly complex processes—processes too intricate to "click" on brief acquaintance.

When properly executed, the "inside glimpse" should arouse the same sort of reaction, though less intense, that one feels when a magician does a trick slowly so that you can observe the deception.

Cut-away models, slow motion processes, mock ups, magnifications, fresh special techniques, simplified laboratory gadgets, such devices as these can build personal attachment to particular brands. And there is another reason why the "inside glimpse" is an attractive and constructive alternative to battles of superlatives. It contributes to the technological sophistication of the audience—one of the outstanding attributes of the American people.

The "inside glimpse" is not a new strategy in television advertising. Specific examples of it are already to be seen. But the basic psychological principles that give the "inside glimpse" its vitality may be new to some readers, and it is the understanding of these principles that must precede the fruitful use of this advertising strategy.

MAXIMUM REACH OR CONCENTRATED COVERAGE?

AUDIENCE STUDY NO. 4: How cumulative and duplicated audience information can help advertisers select television programs and commercials which best fit their marketing and advertising policies — A. C. Nielsen data.

PROGRAM	PER TELECAST AUDIENCE		FOUR WEEK AUDIENCE		
	HOMES REACHED IN AVERAGE TELECAST	AVERAGE RATING PER TELECAST	CIRCULATION DIFFERENT HOMES REACHED IN FOUR WEEKS	FOUR WEEK CUMULATIVE RATING	FREQUENCY AVG. NUMBER OF TELECASTS REC'D PER HOME REACHED
SEARCH FOR TOMORROW	2,154,000	13.5	7,725,000	48.4	6.0 out of 20
LOVE OF LIFE	1,962,000	15.1	6,548,000	50.0	6.6 " "
FIRST 100 YEARS *	1,284,000	8.2	6,501,000	40.6	3.7 " "
HAWKINS FALLS	1,318,000	11.8	5,739,000	50.7	3.9 " "
GARRY MOORE	1,184,000	7.4	5,998,000	37.1	3.7 " "
KATE SMITH	1,670,000	10.8	8,588,000	54.9	3.9 " "
BIG PAYOFF	1,943,000	13.7	7,245,000	50.6	3.8 out of 12
STRIKE IT RICH	2,576,000	16.1	8,438,000	52.8	4.3 " "

* Program no longer telecast. BIG PAYOFF and STRIKE IT RICH telecast 12 times in four weeks. Others telecast 20 times in same period. Data: Copyright 1953 by A.C. Nielsen Co.

IT can make a big difference to an advertiser whether his shows are strong in the number of different homes they reach or the number of times they reach the same homes—whether he is getting maximum circulation or frequency.

An advertiser might want maximum circulation and so acquaint as many potential buyers as possible with his product. Or, he might prefer a show which delivers the greatest number of repeated impressions to as much of the same audience as possible.

The type of commercial a sponsor uses might also depend on whether he is getting frequency or maximum circulation. The degree of variety in his day to day pitch could be correlated with the extent his show is hitting the same homes.

The Nielsen table compares the per telecast ratings and cumulative audiences of eight daytime shows. Indications are that no one class of daytime shows is necessarily better than another in delivering these objectives.

Daytime serials which might have been expected to get the

higher frequency of hitting the same homes because of their plot continuity were equalled on this count by non-serials.

Where the audience turn-over is great, as in the case of *Kate Smith* and *Hawkins Falls*, monthly cumulative audiences many times the size of the per telecast audience can be built up. *Kate's* sponsors are getting high circulation with 8,588,000 different homes reached in four weeks.

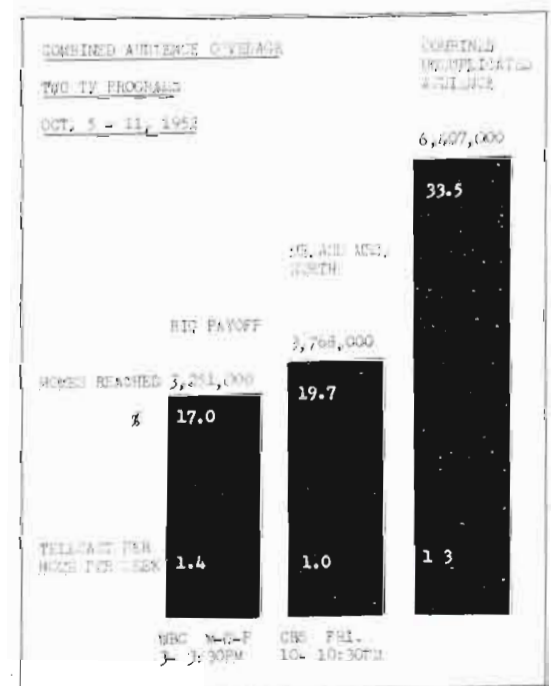
On the other hand, with higher per telecast ratings and low turn-over of audience, *Search for Tomorrow* hits the same homes with one-third greater frequency.

Some shows deliver both frequency and large circulation. *Strike It Rich* and *The Big Payoff* get 7,245,000 and 8,438,000 homes respectively on the cumulative four week basis. In average number of telecasts per home reached, *Payoff* gets 3.8 out of a possible 12 while *Strike It Rich* gets 4.3 which is about as high a frequency as the serials get.

Equally important to the advertiser is knowledge of the extent of audience duplication obtained

when he sponsors more than one program. Again, his preferences will depend on whether he wants maximum circulation or concentrated coverage.

The bar-graph below showing a daytime and an evening show sponsored by Colgate indicates that a large unduplicated audience is possible (bar on right) when a sponsor chooses shows with very different audience composition.





The CBS "Eye," familiar symbol of CBS Television, is brought to life in 4½-second system-identification spots and 20-second program-promotion trailers—produced by Information Productions for CBS. An example of the versatility of this new film organization.

SPONSOR

CBS Television

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

5 EAST 57TH STREET, NEW YORK 22, N. Y.
 ELdorado 5-1722



The Croft Brewing Company establishes immediate identity and positive acceptance for their distinguished Croft Ale, up in Boston, with this perfectly-produced, 10-second filmed commercial. One of a series of filmed spots for Croft Ale, it combines clever optical treatment of the Croft Ale bottle and take-home carton with animation of the Croft Slogan. Croft required maximum prestige and solid impact from their filmed commercials. National Screen Service more than met these requirements with top-quality production treatment.

ADVERTISER

The Croft Brewing Company

AGENCY

Cunningham & Walsh, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK, N. Y.
 Circle 6-5700



Wise's trade-mark, the wise old owl, is deftly exploited for maximum product identification in this effective TV spot. "Hoots" of praise for Wise Potato Chips, against a chorus of voices, carol the catchy theme song that precedes the "straight" sales story given by the Wise home economist. This merges into live action home and party scenes climaxed by a reprise of the owl animation and theme song.

ADVERTISER

Wise Potato Chip Company

AGENCY

Lynn-Fieldhouse

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



A minute of stop-motion magic—that's the newest of many TV commercials made by SARRA for Pet Milk Company. A chair pulls itself up to the table; a cup fills with coffee; a can pours the milk; the cup empties itself; a can hops from the shelf to the carriage. It's amazing, it's entertaining, it's product identification, it's *pure sell*. Used by Pet as a spot and on the All Star Revue with brilliant reproduction assured by SARRA'S *Vide-o-original* prints.

ADVERTISER

Pet Milk Company

AGENCY

Gardner Advertising Company

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



Again SARRA has been chosen by Cecil & Presbrey, Inc. to produce Electric Auto-Lite's series saluting automobile manufacturers of America in 2-minute TV commercials used on *Suspense*. In this spot, the new Hudson Jet is shown and discussed by Mr. N. K. Van Derzee, Hudson's Vice President in Charge of Sales. Other cars, all Auto-Lite users, to be similarly featured are Chrysler, De Soto, Dodge, Kaiser-Frazer, Nash, Plymouth, Studebaker and Willys.

ADVERTISER

The Electric Auto-Lite Co.

AGENCY

Cecil & Presbrey, Inc.

PRODUCED BY

SARRA, INC.

NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET

For screenings and further information write the producers direct!

PROGRAMMING . . .

HOSTS, Highbrows AND Hillbillies — THE MIDWINTER CROP IS AN IMPROVEMENT

By Abby Rand

To build a program from a series of unconnected weekly episodes, broadcasting has invented *The Host*. After watching some of the newer Hosts, we concede that they're necessary but we doubt that they're being properly used. Take Adolphe Menjou for instance. Presiding over Ziv's otherwise excellent *Favorite Story Theatre*, he isn't content to be a greeter. He dons whatever costume the actors are wearing and scampers around the scenery. Since he also acts in some of the films, you can never tell if he's a character from Poe or doing a combined take-off on Milton Berle and Alastair Cooke. Of course, seeing the show in New York, where he also does the commercials for Schaefer beer, we get an exceptionally large dose of Mr. Menjou.

Douglas Fairbanks Presents is another fine dramatic series that's cluttered by too much Host-work. Mr. Fairbanks, far from mastering the ceremonies, is given an awful lot of time to fill and nothing interesting to fill it with.

Frank Wisbar, one of the few Hosts not required to drink beer on duty, officiates on Procter and Gamble's *Fireside Theatre*. He is of course the producer of the program. That should be work enough for any man, and evidently is for Mr. Wisbar. His appearances are clumsy and contrived, never conveying a glimmer of enthusiasm for the work that follows.

• • •

Comedy isn't funny when you don't hear anyone laughing. Probably *Private Secretary* (Ann Sothern), American Tobacco's contribution to the situation comedy boom, wouldn't be hilarious even if "audience reactions" were dubbed into the soundtrack, but it would be better than the present discouraging silence and poor timing. Most filmed comedies (*My Hero* is the top offender) go too far in the other direction, with long, loud laughs that could never seem real. Isn't there something available between nothing and too much?

• • •

While *Omnibus* knocks itself out trying to raise the general level of programming, two simple, straightforward film series—the *Lilli Palmer Show* and *This Is Charles Laughton*—each manages in 15 minutes to slip in more that's genuinely stimulating than the Ford Foundation sometimes get into an hour and a half. Mr. Laughton reads Shakespeare and Miss Palmer reads Lewis Carroll, and both act as though this were perfectly natural. Because they're presented neither as missionaries nor instructors they'll probably do well in both roles.

• • •

It wasn't until we saw the Gay Foster Roxeyettes swing into an old-fashioned precision tap on *Toast of the Town* that we realized what has been ailing dancing on TV. This was the first genuine chorus line we had seen on the screen in months. No plot, no ballet movements, no psychology—just pre-*Oklahoma* rhythm, and legs.

• • •

The "little" variety show isn't as little as it used to be, but it definitely seems to be on its way back, with *Club Embassy* (Mindy Carson) and *USA Canteen* (Jane Froman). Question is, though, is this just fringe hour stuff or could it go instead of, or opposite, a really big mid-evening production. The answer seems to lie in the potential of strong guest stars. If costs can be held down by simplifying production, it looks as though network advertisers might have a choice of something beside panel shows in the lower cost bracket.

• • •

Eddy Arnold has probably had more record hits than any singer alive. His radio programs, and those of his fellow hillbilly singers, have pulled in tremendous audiences in all parts of the country, in cities of every size. On TV, local country style groups have become powerful entries (see page 23). In Los Angeles, Spade Cooley has outrated anything going. Two hillbilly music shows are doing well on syndicated film. But networkwise, this field hasn't been touched.

KBTV

Transmitting Denver's
Most Powerful Signal from
Atop Lookout Mountain

•
CBS
ABC
Affiliate
•

KBTV
CHANNEL
9
DENVER

To reach the rich, expanding Denver and Colorado market, specify KBTV . . . for sales results! Check these facts and figures. Write for complete details on this productive, fast-growing market.

THE GREAT COLORADO MARKET

Population 1,325,089
% Increase over 1940 18.0
Total Retail Sales . . . \$1,257,095,000
Total Urban Population 831,318
Total Rural Population 493,771
TV Sets in Area 99,899
(Rocky Mtn. Elec. League—Dec. 1)

KBTV

CHANNEL 9 DENVER
1100 CALIFORNIA • TA 6386
Contact Your Nearest
Free & Peters Representative

MEET

ONE

OF OUR

SALESMEN*



*Commercial for CITIES SERVICE

WILBUR STREECH PRODUCTIONS
1697 BROADWAY • JUDSON 2-3816

CIRCLE 7-8300

"Hello, may I speak to Tony Miner?"

"Hi, Tony, what are you doing?"

"Nothing?"

"How come?"

9 OUT OF 10 SCREEN STARS

Our on-the-spot survey doesn't come up with anything like this. We would be glad to make a personal check among the current group of Hollywood stars. We'll start right off with Marilyn Monroe? How about it, Lux?

SPIVAK

Maybe we're just a bit old-fashioned, but something has always irritated us about *Meet the Press'* Lawrence Spivak! Finally put our finger on it. How about a little more respect, Mr. Spivak? When we saw your program a few weeks ago, you consistently referred to "Truman" and "Eisenhower". Wouldn't it be nicer to have said "President Truman" or "General Eisenhower"?

EDITORIAL

NEEDED, STRONG PUBLIC RELATIONS

For too long the broadcast industry has been a sitting duck for the Congressmen seeking headlines; for the "crusading" newspapers trying to build circulation; and for the critics who would have very dull columns indeed, if they did not criticize.

The industry must take a long

range *preventive* approach to stress its service to the public. But it also needs a Minute Man team ready with facts and figures to fight any unjustified attack, a combat team that is not afraid to use the most powerful of all communication media, its own—television, to defend itself.

ALL IS NOT LOST

In the midst of the plethora of tired programming cycles comes the commercial success of *Omnibus*. What could be more encouraging than five advertisers sponsoring a program that is still experimental?

Remington, Greyhound, Willys, American Machine & Foundry, and Scott Paper—all have flaunted the trend of buying only into an established show with a solid rating history.

On an audience or cost-per-thousand basis the *Omnibus* sponsors aren't in the running with the leaders. But they still have one of television's best buys for they will receive an impact for their commercials; a send-off for their companies, not possible in the usual programming set-up.

This is advertising without slide rules. It could be called creative media buying.

Equally significant is the fact that none of these advertisers would be able to assume full sponsorship of a program of this magnitude. While *Omnibus* has room for considerable programming im-

provement, it is another step toward the inevitable future pattern of TV advertising—the magazine structure.

Because of the economics of television, the networks will become giant publishers with a number of magazines of varied circulation, appeal, readership. There will be the mass circulation "magazines" like *Show of Shows*; specialized "publications" like *Omnibus*, and "news weeklies" like *Today*.

As the networks find themselves gradually switching over to this type of operation, television will become more effective as an advertising medium—not only because it enables advertisers with limited budgets to use television, but it also makes it possible for advertisers to increase their coverage via multi-program sponsorship. The new flexibility will mean harder hitting, advertising. And rather than limiting network advertising to a handful of corporate giants, the television business will be on much firmer ground when advertisers of all sizes will be able to use the medium.

Fred Kugel