

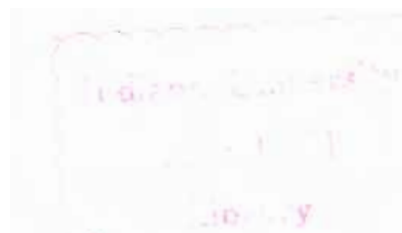
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Television

THE BUSINESS MAGAZINE OF THE INDUSTRY
Eighth year of publication

THE TV AUDIENCE
SPECIAL SPOT REPORT
NEW YORK TELEVISION

June 51



How to get the Lyons' share of television's big daytime audience

In Brooklyn, it's the Dodgers. In Cincinnati, it's Ruth Lyons!
Now, slated for early appearance nationally on NBC-TV—during the 12 to 1 PM
period—is the girl who racked up this heavy score in her home town . . .
*January 1951: Ruth Lyons scored a 11.6 between 12:30 and 1:00 PM.
The only show to top it was ABC's own Kate Smith—three hours later in the afternoon.*
*Fall, 1949: Ever since her first tv show that year, Ruth Lyons has been scoring
consistently in the same big rating league.*
For the record: the Lyons share of TV's daytime audience will go
to the first advertiser who calls . . .

NBC television

Source: Videodex, as reported by
WLW-TV in Cincinnati.

30 Rockefeller Plaza, New York • Circle 7-8300 • A Service of Radio Corporation of America

PROCESSING
is
PROFITABLE

with
Houston-Fearless
Equipment



MODEL 22
AUTOMATIC DEVELOPER

Model 22 is a portable developing machine for 16mm black and white, negative, positive or reversal film. Operates in daylight. Capacity up to 60 feet per minute. Self contained, entirely automatic, easy to operate. Complete refrigeration, re-circulating systems, air compressor and positive temperature controls. Moderately priced.

More and more television stations are discovering the many advantages in operating their own film laboratory. It enables them to develop film of news events and special features and get it on the air in a matter of minutes. It gives them processing service that is days and weeks ahead of "out of town" schedules . . . a service that can be extremely profitable when offered to other film users in the community. Houston-Fearless processing machines handle the entire job from camera to screen under fully automatic control. Quality of work is unsurpassed. Houston-Fearless equipment has been standard of the motion picture industry in Hollywood and throughout the world for 20 years. Write for information on your individual requirements.

- DEVELOPING MACHINES • PRINTERS • COLOR DEVELOPERS
- COLOR PRINTERS • CRANES • DOLLIES • TRIPODS • FRICTION HEADS

The
HOUSTON
FEARLESS
Corporation

11801 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

*"World's largest manufacturer of
motion picture processing equipment"*

OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Four years, college night schools
 One year, Los Angeles Times
 Two years, General Tire & Rubber Co.
 Four years, CBS
 Free & Peters (Hollywood Office) since Feb., 1951

Rhyme it
 'Say Now'!—

JOHN A. SERRAO!

Radio and journalism by day, college by night — that's the double-duty schedule that John Serrao followed when he first started to work, and which eventually led him to CBS. Four experienced-packed years after that, John had risen to Network Sales Service Manager of CBS' Hollywood Office. That's where we spotted him, and quickly signed him up for our F & P television team.

John, like all our other TV specialists, is a hard worker who knows the ropes.

We know *all* the facts about television in any or all the markets we serve. In addition to the usual routine data, we also have a lot of "non-statistical" information about television trends, regional variations, programming opportunities, etc., etc., etc. . . .

Smart, aggressive, creative *manpower* is F & P's long, long suit. It has always been so, and always will be, because we know it's the real "secret" of our success, here in this pioneer group of station representatives.

EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES

DAVENPORT (Central Broadcasting Co.— WHO-WOC)	WOC-TV*
FORT WORTH-DALLAS (STAR-TELEGRAM)	WBAP-TV*
LOUISVILLE (WAVE, Inc.)	WAVE-TV*
MIAMI (Wometco Theatres)	WTVJ
MINNEAPOLIS-ST. PAUL (DISPATCH-PIONEER PRESS)	WTCN-TV
NEW YORK (THE NEWS)	WPIX
ST. LOUIS (POST-DISPATCH)	KSD-TV*
SAN FRANCISCO (THE CHRONICLE)	KRON-TV*

*Primary NBC Affiliates



FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

For more than a year...

EASTMAN 16mm. TELEVISION PROJECTOR, MODEL 250

NEVER before have so many revolutionary new ideas been combined so successfully in one 16mm. projector.

Designed for continuous trouble-free performance... used for more than a year in leading key network studios... the Eastman 16mm. Model 250 is giving an amazing account of itself...

- Precise sprocket-type geneva pulldown assures exceptional film steadiness...
- Exclusive feature makes possible "still-frame" operation—permits commentary from "frozen" frame...
- Simple, convenient control system includes remote control, gives maximum over-all operating efficiency...
- Advanced optical and electronic engineering makes possible unparalleled sound reproduction...
- Improved tungsten illumination—plus "Lumenized" Kodak Projection Ektar Lenses—provide unusual mosaic screen image brilliance.

Write today for detailed information on specifications, prices, and delivery.



Available upon request: "Theater Quality 16mm. Projection." This 16-page book describes features of Eastman Projector, gives much valuable projection information. Write for your copy today.

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, New York

Midwest Division
137 North Wobash Avenue
Chicago 2, Illinois

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California

Record every program on film...

EASTMAN TELEVISION RECORDING CAMERA



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WGAL-TV

Channel 4

LANCASTER, PENNA.

WGAL-TV is the only television station located in this thriving market. Its coverage area includes Lancaster, York, Lebanon, Dauphin (Harrisburg), Berks (Reading), Cumberland and adjacent localities — with a population of more than one million — spending approximately one billion dollars yearly.

²U.S. Census figures

WGAL-TV PRODUCES RESULTS!

HERE'S A TYPICAL SUCCESS STORY:

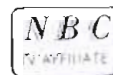
The Keystone Moving Company sponsors a work news and sports program on WGAL-TV three times a week from 12:00 to 12:10 A.M. Recently, one live announcement was made on the program offering, free, a plastic coin holder. The announcement at 12:05 A.M. showed the holder and mentioned its use. 184 requests were received following the telecast. Requests are still being received! Cost per inquiry thus far — less than 7c.

Show your product — release your sales message — in a proven Buying Market. Let WGAL-TV get results for you!

Represented by

ROBERT MEEKER ASSOCIATES

CHICAGO SAN FRANCISCO
NEW YORK LOS ANGELES



A Stationer Station
Clair R. McCullough, Pres.



tougher the better



Eddie Drake likes tough customers. The tougher the better! And whether television's newest private eye is tracking down crime suspects or sales prospects, he gets his man.

In "The Cases of Eddie Drake," his series of 13 half-hour mysteries filmed especially for television, rough-and-ready Eddie has plenty of help. With Don Haggerty ("Command Decision," "Canadian Pacific") in the title role, the cast includes "Kiss Me Kate's" Patricia Morison, and featured players Hillary Brooke, Theodore Von Eltz and Angela Greene. Scripts are written by Jason James, writer for "Suspense" and other network mysteries.

Sponsors are discovering, in TV as in radio, that crime *does* pay... *in jackpot ratings and results.* (Evidence: "Man Against Crime," "The Web," "Danger," and many others.)

If you've got tough customers on *your* hands, put Eddie Drake on the case.

Radio Sales

Radio and Television Stations Representative... CBS

Radio Sales TV Productions: THE CASES OF EDDIE DRAKE, GENE AUTRY SHOW, RANGE RIDER, STRANGE ADVENTURE, WORLD'S IMMORTAL OPERAS, VIENNA PHILHARMONIC ORCHESTRA, HOLLYWOOD ON THE LINE.

*Available exclusively through Radio Sales in all TV markets, subject to client sale.



"Live artist" quality is a characteristic of the new RCA Victor "Personal" radio, one of the most compact ever built.

How to hold a band in your hand!

Tune in this RCA Victor "Personal" radio—no bigger than a book. Out pour the full tones of any orchestra—so full of "living presence"—that it's like holding a band in your hand.

This compact instrument grows directly from basic research conducted at RCA Laboratories. Scientists and engineers here perfected highly efficient circuits and electron tubes—powered by compact RCA Batteries. Its built-in antenna gives peak performance anywhere—at home or "on the

road." Its miniature loudspeaker offers fine acoustical performance in a minimum of space.

Development of this handsome portable radio, weighing less than 4 pounds, is another example of RCA research and engineering at work for you. Result: a totally new satisfaction from a small "Personal" radio.

* * *

See the latest wonders of radio, television and electronics at RCA Exhibition Hall, 36 West 49th Street, N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.



See the compact new RCA Victor "Personal" radio today. Model B411—now on display at your local RCA Victor dealer's.



RADIO CORPORATION of AMERICA
World Leader in Radio—First in Television

FOCUS

MULTIPLE-BRAND SPONSORSHIP KEY TO THE FUTURE OF TELEVISION

Most significant research findings on TV to date are contained in the new NBC-Hofstra report. These are the revelation of the success and effectiveness of the multi-sponsor and multi-brand programs.

Looking ahead to the day when the freeze is lifted and a full network becomes a realization, few, if any, advertisers will be able to foot the bill for a nation-wide network program of their own. Therefore, nothing is more important to the future of television advertising itself than this research finding which shows that costs can be shared without harming TV's effectiveness.

Specifically, the NBC survey shows the average extra customers per month obtained for each television dollar is 15.6. On the multiple-brand programs, the average is over 21.

The result of this survey confirms a special research project undertaken by Colgate-Palmolive-Peet on the number of products they could effectively sell on their program. Originally, the Colgate Comedy Hour plugged four products. After switching to two, a research study was done, with the result that four products are again being pitched.

Bewitched, Bothered, Bewildered

This old song best describes the present state of the industry. Every business has its share of problems, but you'd have to look pretty far to find one beset with more complications than television.

Inventories now have the bankers worried.

There is no one answer. Saturation is high. In New York it's over 60% and it's pretty close to that in most of the major cities. Under normal circumstances chances are that by September set sales would pick up sharply, but whether they can pick up to the tune of 600,000 sets a month is something else.

But the situation isn't a normal one; not with the major manufac-

turers determined to fight CBS color to the bitter end and RCA scheduling public demonstrations of its own compatible system at the same time CBS starts its regular commercial color telecasts. Chances are that the public will be so completely confused that no sets will be sold at all . . . black, white, or red!

And if things aren't muddled enough along comes theatre television tying up the Louis-Savold bout exclusively for the movie houses. This isn't going to help set sales, particularly in view of the fact that so many receivers are bought because of television's great coverage of sporting events.

And speaking of extra curricular TV, the Zenith phonovision test was by no means a dud. In fact, one of the major film companies conducting its own research on the Zenith project, is getting into pay-as-you-go TV as fast as possible. Even RCA is beyond the exploratory stage in metered television.

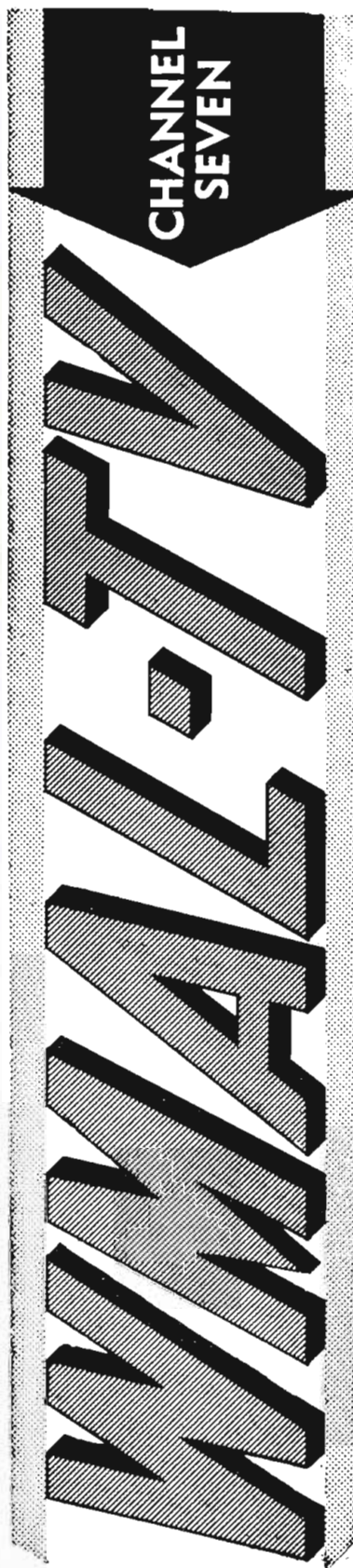
No Clear-cut Answer

Don't expect any clear-cut answers as to just which way it's going. As a matter of fact, this statement can apply to almost all of TV, except for the advertising phase, which is healthier than ever. But here, too, with the continuation of the FCC freeze, the problem of network clearances becomes more difficult every day as more advertisers want to get in on network television.

Be that as it may, by the time the freeze is actually lifted, which might well take until the end of the year, industry will still have to sit by as the Commission goes into city-by-city allocations hearings.

In addition, material shortages will be a problem by that time.

But, in spite of all these complications and obstacles, the second half of 1952, barring changes in the international situation, should see a flock of new stations getting on the air.



Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

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

Represented Nationally by
The KATZ AGENCY, Inc.

tv

film products of superior quality

by **DuPont**

Dependable Du Pont films for television are approved and widely used throughout the industry. They're especially suitable for optimum pictorial and sound results.

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	<p>Type 930—A rapid reversal panchromatic film for high-speed processing of TV shows, newsreels and general photography.</p> <p>Type 914—A fine-grain panchromatic negative film of wide latitude for interior as well as exterior work. Suitable for reversal processing.</p>	<p>Type 904 ("Superior" 1) A panchromatic film for general exterior and process background work.</p> <p>Type 926 ("Superior" 2) A panchromatic film for general studio interior and exterior work . . . combines fine grain with speed.</p> <p>Type 927 ("Superior" 3) A panchromatic high-speed film for interior and exterior work where light is limited.</p>
Sound Recording	<p>Type 802-A—An excellent sound recording film for either variable area or variable density recording.</p>	<p>Type 801*—A positive-type emulsion approximately three times the speed of fine-grain positive stock. Suitable for variable area or variable density recording.</p>
Kinescope Recording	<p>Type 824-A—A fine-grain, low-contrast film designed for TV recording. Ideal for prints intended for telecasting.</p>	<p>Type 824-B—Has same characteristics as Type 824-A.</p>
Release Prints	<p>Type 825-A—An all-around, fine-grain release film.</p>	<p>Type 825-B—Has same emulsion as Type 825-A.</p>

Any Du Pont Photo Products Department representative will gladly give you complete information about these films and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

- ATLANTA 5 802 1/2 Peachtree Bldg.
- BOSTON 10 140 Federal Street
- CHICAGO 18 3369 N. California Ave.
- CLEVELAND 14 1833 Union Commerce Bldg.
- LOS ANGELES 38 6636 Santa Monica Blvd.
- NEW YORK 11 248 West 18th Street
- PHILADELPHIA 2 225 S. 15th Street
- DALLAS 1 506 Petroleum Tower Bldg.

**Du Pont produces many other film products particularly suitable for television purposes. Ask about them.*

DuPont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

WHAT PRICE TELEVISION?



IF industry wants television as an advertising medium—and television wants industry—and they do want and need each other—then industry must support it and help it to develop and both must cultivate a more sympathetic understanding of each other's problems—particularly as they apply to network programming costs.

The networks should not make the mistake of believing that industry has unlimited financial resources to pour into TV programs. Industry should realize that, TV delivering both sight and sound, must, of necessity, cost more than radio—that TV is here to stay—that it will be used by advertisers and that a TV user is going to make effective impressions on customers the country over.

Advertisers must stop thinking of television in terms of radio or publications. TV is a new form, a new medium—different, powerful. It has tremendous potentialities in most advertising fields—not as a substitute for other media, but as a great ally.

The networks must be realistic and realize that good businessmen will evaluate TV coverage and impact with other media and will use TV only if it can prove its worth. Industry must realize that TV is a force which cannot be neglected nor minimized.

Expensive Process

I remember when the phonograph was going to ruin music, the motion picture was going to ruin the theatre, and radio was going to ruin the newspapers. Instead of which we now have more and better music, theatres and newspapers than we've ever had before.

In making these statements, I certainly don't want to condone the

many wasteful and unnecessarily expensive production and programming practices that television has picked up during its adolescence.

There are many economies, short cuts, techniques that can be used on television that will bring costs down. But the development of any worthwhile new medium is, and always has been, an expensive process.

Public Service Side

On programming, I think that television can and will make better use of its public service potentials. The Kefauver Senate Crime Investigating Committee's hearings in New York are a perfect example of television's potency in the realm of public service.

It is estimated more than 2,000,000 persons in the New York area viewed the proceedings each day, despite the fact that the meetings took place during the morning and early afternoon hours.

There should be more of this type programming. The Kefauver meetings prove to me that the American people are interested in the processes of American government, and that is a healthy sign. If more people become interested, we will find the quality of government, personnel and service upgraded rapidly.

This interest in public affairs by the people is, I believe, a challenge to accepted TV programming routine.

I feel, too, that more and more TV entertainment is going to be presented on film, as soon as studios learn to control film quality and projection.

We in television in America can take some lessons, too, from the English movie industry. The good English films—and there are a lot of them—are marvels of simplicity.

They have unencumbered story lines, simple and effective sets, and fine acting, as a rule. That is something we need badly here—simplicity and tight scripts. Of course, good acting will help too.

Mechanically, TV can make better use of the relatively inexpensive film commercial than it does at present. I have been told by experts that there is no reason why the film commercial shouldn't be as sharp and contrasty as the live commercial. In some cases more so. The proper lighting of film during projection is of vital importance, I am told, and there are not too many technicians who understand proper lighting. It has been suggested that the lighting of films during projection should be done only by the top "juicer" or cameraman. Otherwise we get the washed-out type of film commercials that makes sponsors shudder.

Production Economies

Well-made and well-lighted flats are another area where production economies can be made in my opinion. A program that makes excellent use of flats is the Sunday *Fred Waring Show*.

As for film production for TV, I feel that the industrial movie makers understand the limitations of film, animation and the client's pocketbook better than the non-commercial producer.

The completion of the coaxial cable and thawing the freeze on TV stations will be a great help to national advertisers.

More attention to public service type programs, upgrading the quality of present TV shows, more diversification and more concern for production costs, are in my opinion the great needs in television today.

*how to buy
television . . .
at
savings
up to 19%!*

This is strictly on the level. It's strictly a matter of rate-card quotations. It's strictly for *Spot program* advertisers.

In television, *Spot program* advertisers enjoy special rate advantages. They pay a lower rate – for the same time . . . on the same stations.

How much lower? As much as 19% lower than the rate for the inter-connected group of one of the major networks. Or, if you'd like to look at it the other way, network rates for that group of stations are 23% higher than the *Spot* advertising rates.

What's more, as a *Spot program* advertiser, you're a more profitable customer to the station. Despite the lower rates, stations net more from a time period sold for a *Spot program* than for a network program. They clear time more readily . . . cooperate wholeheartedly.

And to top it off, you have a completely free choice of markets as a *Spot program* advertiser. You're not confronted with any minimum station requirements. There are no "must" stations you have to use. With a *Spot program* campaign, you build your own coverage pattern to match your specific marketing problem.

That's why we say that if you're planning any television advertising, you should get the full *Spot program* story. You can get that story from any Katz representative. Ask him for the facts and figures. Ask him for "case histories." You'll see for yourself that in television . . .

you can do better with Spot. Much better.

THE KATZ AGENCY, INC. *Station Representatives*

NEW YORK • CHICAGO • DETROIT • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY



spot

IS WHERE YOU FIND IT—AND IT'S ONLY
A POPULAR MISCONCEPTION THAT
THERE'S NONE TO BE FOUND...!

NOBODY, but nobody has to be told that Spot is one of the best buys in television. Not when an advertiser can buy 4,027,464 New Yorkers at 9 p.m. for \$675.*

It's figures like these which account for Spot being almost sold out.

We say "almost" advisedly because—in spite of all the talk to the contrary—alert advertisers and agencies are still ferreting out good Spot announcements, good participations and good Spot programs.

To the time buyer or advertising manager who sits behind a desk during his working hours, Spot is sold out. These executives might well follow the lesson that department store buyers have learned—a smart store buyer, aware of good merchandise available "in the market," doesn't wait for the merchandise to come to him . . . he goes out after it.

Actually, every market has some good Spots available. A random example of this is WBNS-TV, Columbus, Ohio, which has the Cleveland Indians telecasts available on a package Spot participation basis. Because of a late cancellation by a local sponsor plagued with shortage problems, the station has the remaining 1951 Indians' series available for joint sponsorship.

Pulling a 29.0 Telepulse in Columbus last month, the first-division Cleveland Indian games still have 40 package Spots available at \$150 a unit.

Some arm-chair general is missing a bet on these highly rated weekend and holiday games in Co-

lumbus as well as similar opportunities in every other television market.

Getting good Spot today is not only a question of getting out from behind the desk, but also one of smart buying: many aggressive advertisers and agencies are already moving to "pre-empt" next year's prime Spots. Those who don't feel that they can tell their story in spot announcements, are buying Spot programs and Spot participations.

Further, alert advertisers and agencies have been requesting options from stations and their reps for Spots that may be vacated because of rate increases.

Daytime Next Big Move

Actually, with the limited number of operating stations (and the large number of single channel cities) advertisers and agencies must reconstitute their Spot buying policies along more realistic lines—lines that will permit time buyers to buy morning and afternoon Spot *in anticipation of the networks' big push into these time segments during the coming year.*

To advertisers who cannot grasp this concept and who cannot project radio's daytime payoff to daytime TV, the new NBC-Hofstra study offers conclusive proof of daytime TV's sales effectiveness.

Demonstrating that the average nighttime television program in New York delivers 18.6 extra customers per month per dollar—it goes on to prove that a similar 18.7 extra customers are delivered for every dollar invested in daytime television.

And, to the advertiser who insists that he can only sell to a nighttime, male-and-female audience — one wonders whether he turned a weath-

er eye towards slots left vacant for the summer by 'hiatus-ing' users: one wonders whether he offered 52-week, firm contracts for such vacancies. If he didn't, he missed a bet.

Assuming that an advertiser is able to scout out satisfactory 8, 20 or 60 second announcements (or—that he's found a group of good locally produced shows or has decided to go into regional sports events or film presentations) how does he handle spot announcements? How does he select one Spot over another?

Network Adjacencies

Where buying announcements is concerned, many veterans confine their thinking to Spots following highly rated network shows. Research, however, confounds this approach, demonstrating that the AM pattern of station loyalty doesn't hold in TV—it's the program in television.

The significance of program loyalty is demonstrated by a Videodex analysis which points out that a great amount of channel changing takes place among TV viewers, between programs. In practical terms, this means that a top rated spot is "where you find it" - - - following or preceding a local presentation - - - adjacent to a network show - - - but never rigidly defined in advance by adjacencies.

Thus, in a 12 city Videodex study of 60 top rated Spots, (1) approximately one-quarter were adjacent to local shows; (2) about one-third of the Spot ratings were below the ratings of both the preceding and following programs; and (3) two-thirds of the Spot ratings were higher than the figures for the preceding shows but below the ratings of the following presentations.

A further measure of audience

*20-second chain-break on WNBZ at 9 p.m. Tuesday, following Texaco Star Theatre. Ratings and viewers-per-set for this Spot compiled from May, 1951, ARB reports.

flow, of especial interest to those thinking about vertical saturation work, is indicated by additional Videodex data. Frequently, ratings of adjacent shows are so similar as to suggest a single, continuously flowing audience. Yet, on investigating two such situations, with adjacent shows of equal rating, Videodex found that only half of the viewers of the first show watched the second program and—in another instance—only 40 per cent of the first show's audience tuned to the second program.

Starch Findings

After considering buying techniques, one turns to presentation methods. Research-wise, only a limited amount of data is available in this field. But, from Daniel Starch & Staff come some interesting findings. An important point is made in Starch's observation that a commercial's effectiveness tends to be in proportion to its integration. This would seem to favor the participating program or the sports event where participations are available. If live, these can be integrated into the show they stem from—if film, at least a modicum of integration can be achieved by a live bridge. The Spot announcement, however, must run its 8, 20 or 60 seconds independent of such integration possibilities.

Important to those planning new commercials for spot use are Starch findings on word counts and music, tho these data are not represented as having a 'cause and effect' relationship. On the average, good spot commercials have a lower word count than do poor commercials. Further, most good commercials average approximately 2 per cent of their time accompanied by background or mood music—on the other hand, poor commercials devote about 37 per cent of their length to such music.

Also of importance is the element of confusion that is found to be added to many commercials by too frequent panning from scene to scene or from flip-card to flip-card.

The use of entertainment is another field that Starch has explored. The research firm feels that nothing is added to the effectiveness of Spot commercials by adding pure entertainment or attention-getting devices. Reasoning that such devices are designed to attract the audience the buyer already has, Starch points out that there just isn't enough time in a spot for

STATION IDENTIFIC

BECAUSE the 8 or 10 second station identification (or "ID") is one of the most troublesome types of announcement buys, TELEVISION Magazine presents here an analysis of the various video and audio requirements of stations.

The listing herein was prepared with the cooperation of Don McClure, manager of production in the Radio & TV Department of McCann-Erickson.

Method of Listing Described

Station requirements are listed below in the following manner: City—station—a letter indicating amount of room which must be devoted to station call letters, etc. The 22 letters used to indicate these layouts each represent one of the variations in layout acceptable by particular stations.

Thus, the letter "A" indicates that the station will accept any layout prepared by the advertiser; "B", any 1/3 of the layout should be devoted to station call letters; "C", the bottom 1/3 of the layout; "D", the right 1/3; "E", the left 1/3; "F", upper left hand corner; "G", lower 1/3 and upper left hand corner 1/6; "H", any 1/4; "I", the upper 1/4; "J", bottom 1/4; "K" upper left hand 1/4; "L", upper right hand 1/4.

"M" indicates any 1/5 of the layout; "N", the top 1/5; "O", any 1/2; "P", top 1/2; "Q", right hand 1/2; "R", any 2/5; "S", either diagonal 2/5; "T", a separate slide is required; "U", the whole area is usable by the advertiser; "V", no preparation required by advertiser (station sups its own slide, uses audio only, etc.) and "?", meaning no information is available.

Next—film facilities (16 or 35mm)—slide facilities—overall acceptable slide size—usable area of slide for advertisers' message—whether station can super slide over film—time allowable for commercial—station ID time required—position of station ID message (before or after sponsor's message, etc.):

ALBUQUERQUE — *KOB-TV* — A — 16 — trans. — 2x2 — 11/16/x 29/32 — yes — 5 — 3 — optional.

AMES — *WOI-TV* — 16 — trans. — 2x2 and 3/4x4 — ? — no — 8 — 5 — optional.

ATLANTA — *WAGA-TV* — K 16 — trans — 2x2 — 23/32x31/32 — yes — 8 — 2 — optional. *WSB-TV* — A — 16 — trans — 2x2 — 66% — no — 7 — 3 — optional.

BALTIMORE — *WAAM* — S — 35 — trans — 2x2 — 35mm — yes — 8 — 2 — optional. *WBAL-TV* — H — 16 — trans — 2x2 1/16 — 1x1 1/2 — yes — 8 — handled by station. *WMAR-TV* — C — trans & projectall — 2x2 — 7/8x1 3/16 — yes — 8 — 2 — optional.

BINGHAMTON — *WBNF-TV* — K — 16 — trans — & 35mm — 2x2 — 1x1 33/100 — yes — 6 — 2 — before.

BIRMINGHAM — *WAFM-TV* — I — trans & projectall — 2x2 — 32mmx24mm — yes — 8 — 2 — before. *WBRC-TV* — ? — 16 — projectall & balop — 2x2 1/8 — 15/16 x1 1/4 — yes — 8 — 3 — ?.

BLOOMINGTON — *WTTV* — ? 16 — trans — 2x2 — 15/16x1 5/16 — projectall — 3/4x4 1/4 — 2 3/4 x3 3/4 — yes — 8 — 2 — ?.

BOSTON — *WBZ-TV* — H — 35 & 16 — trans — 2x2 — 24mmx 32mm — balop — 2 7/8 x3 1/4 — 1 1/2 x 2 3/8 — yes — 8 — ? — ?.

WNACTV — M — 35 — trans — 2x2 — 1 5/16x7/8 — balop — 3 1/4 x4 — 1 7/8 x2 3/8 — yes — 8 — 2 — before.

BUFFALO — *WBEN-TV* — no ID's.

CHARLOTTE — *WBTB* — ? — 16 — trans — 2x2 — 7/8x1 1/4 — yes — 8 — 2 — optional.

CHICAGO — *WBKB* — C — 35 & 16 — trans — 2x2 — 1 1/8 x3/4 — yes — 4 — 2 — optional. *WENR-TV* — V — 35 & 16 — trans — 2x2 — 35mm — card — 9x12 — 7 1/2 x 10 1/2 — yes — 6 — 2 — after. *WGN-TV* — C — 35 & 16 — balop — 3 1/4 x4 1/16 — ? — 3 — yes — 8 — 2 — after. *WNBQ* — I — 35 & 16 — trans — 2x2 — ? — yes — film — 4 — 2 — after — slide — 6 — 2 — after.

CINCINNATI — *WCPO-TV* — B — 16 — trans — 2x2 — 1.2x1.53 & 0.8x1.13 — yes — 8 — 2 — optional. *WKRC-TV* — S — 16 — balop — 3 1/4 x4 — 2 1/4 x3 — no — 7 — 3 — after. *WLW-TV* — E — 16 — trans — 2x2 — 5/8 x7/8 — balop — 14x15 — 5 1/4 x7 1/2 — yes — 16mm — 6 — 4 — after.

CLEVELAND — *WEWS* — 35 & 16 — trans — 2x2 — 1 1/16 x7/8 —

ION REQUIREMENTS

balop — 5x7 1/16 — no — 10 seconds; no ID. *WNBK* — ? — 6 — trans — 2x2 — 25mmx18mm — yes — 8 — 2 — after. *WXEL* — A — 35 & 16 — trans — 2x2 1/8 — 13/16x 1 1/8 — multiscope — 3 1/4x4 1/8 — 8 — 2 — after.

COLUMBUS — *WBNS-TV* — A — 16 — slide — 2x2 — 35mm — telop — 4x5 opaque — yes — 7 — 3 — before. *WLW-C* — Q — 16 — slide — 2x2 — 7/8x3/8 — balop — 7x5 3/16 — 4 1/2x3 3/8 — no — 8 — 2 — after. *WTVN* — B — 16 — trans — 2x2 — ? — projectall — 25mmx 18mm — ? — yes — 8 — 2 — optional.

DALLAS — *WFAA-TV* — H — 16 — telop — 4x5 1/32 — 4x5 — 2 1/4x3 1/4 — no — 10 — 4 — optional. *KRLD* — no ID's.

DAVENPORT — *WHBF-TV* — ? — 35 — trans — 2x2 — 1x1.33 — no — 6 — 4 — optional. *WOC-TV* — ? — 16 — trans — 35mm — 2x2 — 1 1/16x1 — multiscope — 3x4 — 1 1/2x2 — no — 8 — 2 — after.

DAYTON — *WHIO-TV* — ? — 16 — trans — 2x2 — 1x1.33 — yes — 7 — 3 — ? . *WLW-D* — H — 16 — trans — 2x2 — yes — 6 — 2 — optional.

DETROIT — *WJBK-TV* — N — 16 — trans — 2x2 — 3/4x1 — balop — 4x4 — 1 3/4x2 1/2 — yes — 8 — 2 — after. *WWJ-TV* — ? — 16 — trans — 2x2 — ? — cards — 14x17 — ? — yes — 8 — 4 — before. *WXYZ-TV* — H — 35 & 16 — trans — 2x2 — 1 3/16x13/16 — yes — 4 — 2 — after.

ERIE — *WICU* — I — 16 — trans — 2x2 — 31/32x1 1/4 — yes — 6 — 2 — after.

FT. WORTH — *WBAP-TV* — 16 — trans — 2x2 — 1x3/4 — gray telop — 4x5 — 3x4 — yes — 10 second announcements — no ID.

GRAND RAPIDS — *WLAV-TV* — ? — 16 — trans — 2x2 — 35mm — telop — 4x5 — 4 3/4x3 3/8 — yes — 7 — 3 — optional.

GREENSBORO — *WFMY-TV* — A — 16 — trans — 2x2 3/32 — 7/8x13/32 — yes — 6 — 4 — before.

HOUSTON — *KPRC-TV* — 16 — trans — yes — no ID.

HUNTINGTON — *WSAZ-TV* — ? — 16 — trans — 2x2 — 1.2x0.9 — balop — 4 1/2x5 1/16 — 3x4 — yes — 8 — 2 — after.

INDIANAPOLIS — *WFBS-TV* — H — 16 — projectall — 3x4 1/16

— 2 3/8x3 3/8 — balop — 6x8 1/8 — 4 1/2x6 1/2 — yes — 7 — 3 — optional.

JACKSONVILLE — *WMBR-TV* — I — 16 — trans — 2x2 — 1x1.33 — yes — 8 — 2 — after.

JOHNSTOWN — *WJAC-TV* — A — 35 — trans — 2x2 — 35mm — yes — 8 — 2 — before.

KALAMAZOO — *WKZO* — I or J — 16 — trans — 2x2 — 35mm — telop — 4x5 — 3x4 — no — 6 — 2 — before.

KANSAS CITY — *WDAF-TV* — M — gray telop — 4x5 — ? — no — 4 — 2 — after.

LANCASTER — *WGAL-TV* — H — 16 — trans — 2x2 — 1 7/8x1 — balop — 3 1/4x4 — 2 1/2x1 3/4 — yes — 8 — 2 — after.

LANSING — *WJIM-TV* — B — 16 — trans — 2x2 — 1 1/4x7/8 — no — 5 — 3 — before except when on film.

LOS ANGELES — *KECA-TV* — M — 35 & 16 — trans — 2x2 — ? — balop — 4x3 1/32 — ? — yes — 6 — 4 — after. *KFI-TV* — 35 — trans — 2x2 — 8 second announcement — no ID. *KLAC-TV* — ? — 16 — trans — 2x2 — 24mmx 36mm — yes — 10 — 2 — optional. *KNBH* — M — 35 & 16 — trans — 2x2 — 25mm & 18mm — projectall — 4 1/2x3 1/2 — yes — 6 — 2 — after. *KTLA* — 35 — trans — 2x2 — 13mmx16mm — yes — 10 seconds — no ID. *KTSL* — O — 35 & 16 — trans — 2x2 1/8 — ? — yes — 6 — 2 — ? . *KTTV* — O — 16 — trans — 2x2 — ? — yes — 6 — 6 — ? .

LOUISVILLE — *WAVE-TV* — B — 16 — trans — 2x2 — 1 3/8x1 — yes — 6 — 4 — after. *WHAS-TV* — ? — 16 — trans — 3 1/4x4 — ? — balop — 3 1/4x4 — 3x2 1/8 — yes — 7 — 3 — before.

MEMPHIS — *WMCT* — ? — 35 & 16 — trans — 2x2 — 35mm — no — 8 — 2 — before.

MIAMI — *WTVJ* — ? — 16 — trans — 2x2 — 25mmx18mm — balop — 3 1/4x4 — 2 1/8x2 7/8 — yes — 8 — 2 — optional.

MILWAUKEE — *WTMJ-TV* — ? — ? — cards — 12x12 — 6 2/3x5 — 5 1/2x4 — ? — 12 words commercial — 8 words ID — ? .

MINNEAPOLIS — *KSTP-TV* — ? — 35 & 16 — trans — 2x2 — ? — balop — 5x6 1/2 — 4 1/4x5 3/4 — no —

(continued on page 34)

anything but straight selling.

On the other hand, Starch encourages the use of entertaining-type people or situations to handle the sales pitch.

These findings tie in with the conviction of one of the most prolific 20-second users. This firm, broadcasting about a Spot a day in all TV markets, has found that an announcement coupling an entertaining personality into the sales pitch is most effective.

Having almost two dozen different films on hand, this bankroller uses each film for a week at a time, rotating the entire group about three times a year.

Several of the films now in use are two years old—retailer and consumer reaction and reports from the sales force are generally the basis for scrapping or continuing with a commercial.

That 20-second Spots bought on this basis are paying off is best demonstrated by the fact that retailer purchasing patterns follow, almost exactly, the spot schedules for this firm's various products. Further proof is to be found in this advertiser's opening of a considerable number of new retail outlets, as a direct result of this activity.

Kool Sells in 8 Seconds

Another well-satisfied Spot user is Brown & Williamson, whose Kool sales continue to climb in TV markets at a steady pace.

While many regard the 8-second tool as solely a trade mark and or package identification tool, Kool Cigarettes look to their announcements as "... good, hard selling spots ...", according to William S. Cutchins, Brown & Williamson vice-president in charge of advertising.

Pointing up Kool's great advantage, Courtlandt Dixon, Ted Bates' account executive for Kool's and Viceroy, notes their years of 15 second announcement experience. "Selling Kools in 15 AM seconds," says Mr. Dixon, "thoroughly prepared us to sell in 8-second I.D.'s: it's as easy as saying, 'Gotta a cold — Smoke Kools, for that clean, cool taste!'"

In addition, both Willie the Penguin and the Kool package gain trade mark identification—what is usually thought of as the sole function of the 8-second spot.

Now in their third year of TV spot activity, Kools originally entered the medium with weather slides on station I.D.'s. Thus, they

(continued on page 34)



R. E. Krings, director of advertising for Anheuser-Busch; Roland Krebs, vice-president of D'Arcy Agency and Frank Gay, D'Arcy St. Louis co-ordinator of television, discuss an advertising poster for *The Ken Murray Show*.

BUDWEISER SALES DOUBLE IN TV MARKETS

WHILE it is difficult to say just how much the *Ken Murray Show* has increased sales of Budweiser beer, R. E. Krings, director of advertising for Anheuser-Busch, points out that "we do know that our rate of sales increase in television markets is about double that of other parts of the country."

Last season, Anheuser-Busch ranked as the second largest producer of beer. This year, however, they feel confident that their premium product will forge ahead and will become the largest selling beer in the country.

Within a few weeks, they will be turning out over five million barrels from the St. Louis brewery, with an additional output of several hundred thousand barrels from the recently opened Newark, New Jersey, plant.

New Capacity Calls For Sales Rather Than Reminder Copy

Prior to its TV entry, Budweiser advertising had largely centered around outdoor posters, supplemented by a schedule in leading national magazines. The principal function of these campaigns was

to serve as reminder advertising, since Budweiser has been rationed to its wholesalers each summer for the past 12 years. Primarily, Budweiser was concerned with maintaining its market, rather than attempting to acquire new Budweiser users they could not accommodate. With the erection of the new \$28,000,000 Newark plant and the completion of a \$66,000,000 expansion program in St. Louis, it became evident that more aggressive advertising was necessary.

Through its agency, the D'Arcy Advertising Co., a complete re-evaluation of advertising tactics was made. Although the company had by-passed radio, except for brief sponsorship of a program for malt syrup shortly before repeal, TV was given the nod for conditioning the Eastern states, in anticipation of the beer coming out of their new plant.

Although TV stretched from coast to coast, the bulk of the sets were in the Eastern states. Of the company's 1,000 wholesalers, between 250 and 300 were already located in video markets, accounting for about 50% of Budweiser's sales.

Principally responsible for Anheuser-Busch's entry into the new medium were D'Arcy vice-president, Roland Krebs, who writes all copy for Anheuser-Busch and P. J. Orthwein, vice president and account executive. Along with Frank Gay, co-ordinator of television for the agency's St. Louis office, they checked every conceivable type of program to get the one that would best fit Budweiser's needs.

Variety For Broad Appeal

What was required was something that would have the broadest possible appeal, and would also give the product a strong backbone of prestige. The *Ken Murray* format, (*TELEVISION Magazine*, May, 1951) a smoothly-paced variety hour, seemed to have the potential winning combination.

While a dramatic format of high calibre offers excellent prestige, they concluded that it would not garner a large enough audience. Such would be the case with a purely musical program also. It was felt that news programs and sporting events should likewise be avoided since these two fields were already pretty thoroughly developed by lo-

cal advertisers in all markets.

A mystery show for Budweiser was also ruled out. It was felt that the public views criminal types that would be presented on a mystery show as beer users and they did not want to lend encouragement to that feeling.

Current ratings for the *Ken Murray Show* bear out their views that it is a prestige show with mass appeal. Videodex May figures record a 31.3 rating for the Murray show. Thus, Murray reaches 3,608,000 homes on a 48 city line-up. Based on 3.4 viewers per set, the Ken Murray variety show corners a 12,200,000 audience weekly.

Originally, one of the weakest links in the Murray ratings was the important New York area, with the program drawing 20.3 Videodex rating, in October. However, the show has climbed steadily in the past few months, checking off a 32.0 during May.

To D'Arcy, which has handled the account for the past 34 years, Budweiser's TV entry was their first experience in the new medium with a network program. Due to the close relationship between sponsor and agency—as Frank Gay puts it, "We almost think of ourselves as one company—we were able to iron out many of the rough spots that plague all advertisers embarking on a campaign in a new medium."

When the show was launched in January, 1950, very little choice network time was available without strong competition. Saturday night,

however, offered no such strong opposition, and a large number of stations could be cleared without difficulty. As a matter of fact, D'Arcy succeeded in clearing a station line-up for the show only a slim week ahead of NBC, clearing for the *Saturday Night Revue*; both shows started at approximately the same time.

48-Station Line-up

At present, the program, which is channeled into 48 markets, is telecast in all but three cities on a Saturday evening. This is one of the largest station clearances on a single night.

A second reason for picking Saturday evening was the belief that it was a night particularly conducive to party entertainment. A variety format, it was felt, would be decidedly appropriate at such time, and would probably draw a very high viewers-per-set figure (latest Videodex figures 3.4 viewers-per-set, as noted, as against the national average of 2.8 viewers-per-set).

Initially, the program was on a bi-weekly status, to give Budweiser, as well as Ken Murray, a period of time in which to perfect the format. Budweiser, convinced it would lose much of its audience if a weaker package were placed in the alternate week slotting, when returning with the show in October, 1950, placed it on a weekly basis.

In addition to its doubled increase

in TV markets over non-TV ones, D'Arcy feels the program has provided other benefits: as a morale-builder, it has given great impetus to the sales organization of Anheuser-Busch. Second, the company can point to its record as the first, and one of the most successful, brewers to use the new medium on a network basis. Third, the company believes that more people are now aware of Budweiser as a leading brewery of a quality beer than at any other previous time in the firm's history.

"For a new product," Mr. Gay feels, "that requires demonstration. TV is the greatest sales medium other than sending a personal representative into the home. Garroway has proved that by installing linoleum during his program, and Ford has been able to demonstrate how the inside of its engine works. In our case, the TV show has proven our best medium for increasing Budweiser sales in a short period of time."

Recognizing the importance of women purchasers, particularly in view of the great amount of bottled beer purchased at the supermarkets by housewives, Budweiser has presented several commercials particularly aimed at Mrs. Housewife. One of them started off with, "Good evening ladies..."

With this objective in mind, several well known actresses have appeared on the show in recent weeks.

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Ken Murray, Veronica Lake, announcer Nelson Case and Tom Drake plugging for Budweiser.



TV AUDIENCE CHARACTERISTICS

Further findings in NBC-Hofstra Study on income, education, long term viewing and effects on other media.

Based on 5,067 completed interviews with male and female heads of households in the 16 counties of the New York metropolitan area in a two-month period ending January 23, 1951.

THE average income of TV owners is \$644 higher than that of non-owners; 16.7% higher. This indicates an appreciably greater buying power; the average TV family has over \$50 a month more to spend than the average non-owning family.

As an indication of their possession of greater amounts of worldly goods, the following figures are interesting:

Items	% of group who own each item		Relative Difference
	TV owners	Non-owners	
Telephone	74.9	56.0	33.8%
Refrigerator	86.6	77.7	11.5%
Automobile	61.0	39.4	54.8%

Thus, telephone ownership is one-third higher among TV owners, refrigerator ownership is one-tenth higher and car ownership is half again as high.

Not only do TV owners possess more of these goods but they are a more active market for such goods: over twice as many TV owners than non-owners have bought cars in the last six months.

Item	% of group who have bought each item in last 6 months		Relative Difference
	TV owners	Non-owners	
Refrigerators	8.1	6.8	19.1%
Automobiles	12.6	4.8	162.3%

TV families average a half-person larger in size and are half again as likely to contain young children . . . TV owners are slightly younger than non-owners and tend to concentrate more in the 30's and 40's, the active buying years . . . The TV group contains fewer people at the educational extremes, and is more concentrated in the middle educational range.

TV owners are markedly higher in income than non-owners. Exactly twice as many non-owners as set-owners fall in the lowest income group. It is true that more low-income people are buying TV now than formerly, but this trend has not been sufficient to overcome the strong tendency for the upper income levels to buy TV first and in greatest numbers.

Total Family Income	% of group who fall into each income category	
	TV-Owners	Non-Owners
Under \$3,000	18.7%	37.5%
3-4,000	28.2	26.2
4-5,000	24.4	14.9
Over \$5,000	28.7	21.4
Mean Family Income	\$4490.	\$3846.

Amount of Time Spent Watching TV

The average set-owner claims to watch TV 23 hours per week, the average non-owner 3 hours per week.

Four out of 10 TV owners are "Heavy Viewers," who claim to spend nearly 1 out of 4 of their waking hours watching their sets. Nearly half of the non-owners claim to watch TV an hour or more a week—thus making 72.6% of the total population regular TV viewers.

There is no "novelty effect" apparent in the amount of time spent on TV: long-time owners actually watch more than new owners; this is true for both rich and poor.

Old owners spend about an hour and a half (7.3%) more per week in watching TV than do new owners. The trend is slightly stronger for women than for men, due probably to the influence of daytime TV.

Length of time owned TV	TV-Owners Hours per week watch TV		
	Men	Women	Total
0-5 mo.	20.3	22.1	21.2 hrs.
6-11 mo.	22.5	23.4	23.0 hrs.
12-23 mo.	22.5	24.6	23.6 hrs.
24 mo. plus	22.8	24.9	23.9 hrs.
New Owners (Under 1 yr.)	21.4	22.7	22.1 hrs.
Old Owners (Over 1 yr.)	22.6	24.7	23.7 hrs.

TV viewing is heaviest among those of low education and low income. Young people and large families also tend to be heavier viewers.

Education	TV-Owners % in each group who are Heavy Viewers
	Grammar school
Some high school	45.6
Completed high	38.2
College	23.1

Income	TV-Owners % who are Heavy Viewers	Non-Owners % who are reg. Guest-Viewers
	Under \$3,000	48.1%
3-4,000	42.1	21.2
4-5,000	40.9	20.4
Over \$5,000	29.1	12.9

Over-All Opinion of Television

TV owners are very favorable in their general opinion of TV. Long-time owners are even more favorable than new owners.

Opinion	% who hold each opinion
Very good	64.9%
Good	20.9
Fair	10.7
Poor	1.9
No opinion	1.6
	100.0

People who have owned sets a long time do not show a cooler attitude toward TV than the recent owners. This may mean that the more ardent fans of TV tended to buy sets sooner, but it also shows that

their enthusiasm continues to remain high.

Time Owned TV	% Highly Favorable	% Favorable
Less than 6 mo.	58.9	82.4
6-11 months	62.3	85.5
1-2 years	66.6	87.2
2 years and over	69.9	88.0

Favorable opinion increases as we descend the economic ladder. This is one of several items of evidence which point out that TV is destined to be a truly "mass medium," with its impact being strongest among the classes who are most numerous.

Family Income	% Favorable to TV
Over \$5,000	80.5
4-5,000	87.1
3-4,000	86.1
Under \$3,000	91.4

Favorable opinion increases as we descend the educational scale. Education shows the same trend as income, but even more sharply.

Education	% Favorable
Some college or more	75.4
Completed High School	88.7
Some High School	86.0
Grammar School	90.0

Again, this is true for both men and women.

TV's Long-Term Effects on Other Media

During recent years, there have been many surveys showing television's long term effects on other media.

Principal error in these findings has been using as a base the people who bought television two or three years ago. They were quite different from the people who have bought sets recently. We know they were higher in income and different in other regards as well.

Though no control could be worked out for some of the other factors, NBC researchers, who were able to control for income by splitting each length of ownership group into above average and below average income groups, and these were analyzed separately. The trends are almost exactly opposite for the high and low income groups.

Relation Between Length of TV Ownership and Time Spent Per Day on TV and Other Media Among TV Owners
Minutes Per Person Per Day

	TV	Radio	News- papers	Magazines
LOW INCOME				
1st year of ownership	139.5	63	46	8
2nd year of ownership	144.5	67	44	8
3rd year of ownership	150	70	43	8
HIGH INCOME				
1st year of ownership	130	57	47	12
2nd year of ownership	129.5	57	49.5	14
3rd year of ownership	129	57	52	16

In the higher-income group, time spent on TV and radio show almost no change with length of ownership, while newspapers and magazines show a definite upward trend.

In the low-income group, magazines show no change, newspapers a downward trend and TV and radio, a sharp upward trend with long ownership. Thus, among the higher income groups, printed media go up and broadcast media stay constant; among the poor, broadcast media go up and printed media stay constant.

How The Public Divides Its Time

The average time spent watching television "yesterday" by all (TV and non-TV) the heads of families in New York was 72.8 minutes.

Of all the time the average family-head spends on the "Big Four" media, nearly one-third consists of exposure to television. The average family-head spends 49% more time per day on television than on newspapers. The average family-head spends five and a half times as much time on TV as on magazines.

Media	Minutes per person spent yesterday on each medium		
	TV-Owners	Non-Owners	Total market
Newspapers	46.8	50.4	48.6
Magazines	10.8	15.1	12.9
Radio	60.8	119.4	90.1
Television	135.3	10.2	72.8
Tot. spent on all media	253.7	195.1	224.4

This is one of the most interesting tables to come out of the entire survey. It reveals that . . . TV owners spend more time on television than on all other major media put together (18.3% more) . . . Radio is still the second-ranking medium among TV owners; and perhaps most significant is the fact that in spite of TV's high set saturation more time is spent on radio by New Yorkers than any other medium. TV owners spend only 10 minutes a day on magazines (this means any and all magazines, not 10 minutes on each magazine) . . .

The average for everyone (all family-heads in the entire market) is an hour and thirteen minutes spent on television every day. Thus the average family-head, non-owner as well as TV-owner, spends more time per day on TV than on newspapers and magazines put together.

What Advertising Medium is "Most Convincing" In The Eyes of The Public?

One of the most interesting single questions in this study is the public's report on which advertising medium it considers "most convincing." These answers, of course, do not necessarily prove that a certain medium actually is the most effective—but they do show that the consumers think it is.

In the minds of set-owners, TV is far and away the most convincing advertising medium, outranking the next highest medium by 4 to 1. Even non-owners consider TV the most convincing. Thus, among the total population at large over 50% regard TV as the most convincing medium.

TV's convincingness is felt most strongly by those of lower income and especially of lower education.

Long-time owners, despite their higher education and income, feel just as convinced by TV as short-time owners.

The more people watch TV the more they feel convinced by it; this is true of non-owners as well as owners. Increased exposure enhances rather than detracts from the feeling of the medium's power.

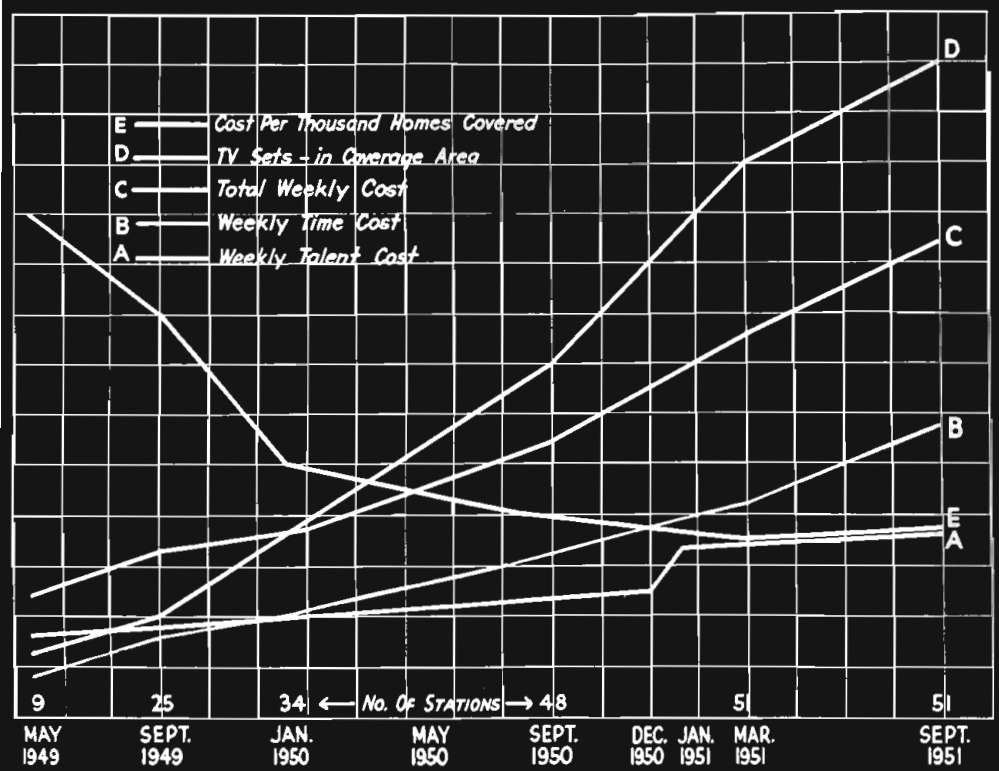
Length of Ownership:	% who think TV is "most convincing" medium
Under one year	63.6
Over one year	65.5

Research project coordinated by Dr. Thomas Coffin of NBC; conducted by Dr. Matthew Chappell for Hofstra College; sampling design supervised by Willard Simmons; control study by N. Y. U. Ad Club.

9,000,000 AUDIENCE

\$1.60 PER 1000

WESTINGHOUSE STUDIO ONE



Costs go up—but with circulation increase—cost per thousand goes down



Westinghouse's Baird

WESTINGHOUSE IS HAPPY WITH THEIR \$2,300,000 ANNUAL TV INVESTMENT IN "STUDIO ONE"

\$2,300,000 — 53 — \$43,000 — 3 — \$14,466 — 9,000,000 — \$1.60.

Not the formula for winning a lottery, but Westinghouse's winning TV combination, these are the figures that cause J. Gilbert Baird of Westinghouse to comment that, "We have never spent an advertising dollar that has caused so much conversation or brought so many direct and spectacular results in every direction as the dollars we are spending on television today."

Unraveling the figures in Westinghouse's "box score," we find that the firm budgets a total of \$2,300,000 for *Studio One* (including newspaper audience build-up advertising, dealer promotion, publicity, etc.), and, with 53 shows this year, at a cost-per-show of \$43,400. Examining these data further, Mr.

Baird, sales promotion manager of Westinghouse's electric appliance division, reports that, with three commercials per show, each on a different product, the cost-per-product-per-commercial-per-show is \$14,466. Playing to 9,000,000 people per week, *Studio One* comes up with a figure of \$1.60 per-thousand-per-product commercial.

Even willing to arbitrarily reduce the size of the *Studio One* audience, on the basis of families seeing the pitch, and thereby increase the cost-per-thousand figure to \$4.80, Mr. Baird points out that, "... anyway you slice it, our TV show pays off at a low cost-per-thousand."

Describing the purchasing pattern that he feels *Studio One* inspires, Mr. Baird humorously notes that, "Ordinarily a wife who needs

a new washing machine must put on quite a campaign while her dearly beloved is gulping his breakfast and reading the morning paper. If she comes home with the story of a beautiful automatic washer she saw that costs only \$299—all she gets is a lecture on economy and a mattered promise to look at it. Or, the old wise acre sounds off with remarks about one he saw advertised for \$149. It's a long battle.

"But—on *Studio One* it's a perfect demonstration by Betty Furness. She speaks the housewife's language—and her personality charms old tightwad. Boy—there just ain't no argument. Mother gets the green light to go ahead and make the purchase."

Talking in terms of specific sales results from the show, Mr. Baird

recalls an amazing demonstration of Betty Furness' "sell-ability" on \$70 Mobilair fans a year ago. A big 16-inch unit, this fan is not regarded as an impulse item. With no other advertising but a Betty Furness solo on *Studio One*, 872 fans—\$60,000 worth—were sold in one week.

WHAT IS A SPONSOR?

A sponsor is a client — and a client is a company — and a company is made up of a lot of people—including a treasurer with a big fat checkbook.

But all of these people are usually represented by one person on a project—such as a TV show. This person is laughingly referred to as *The Sponsor*. And this is a very enviable position to be in.

He is the fellow that has to explain all the bills. He must give the agency hell for the home office and also explain the agency's problems to his management. He finds that, each week, there are two opinions about any show. One is that it is great—the other that it stinks. Both people are sure they are right. Of course, when either opinion is expressed by the boss' wife it is really important. The fact that the wife was playing bridge at the time that her opinion was formed makes no difference.

He is the fellow they refer to when the agency goes to the network and says "This we got to change because our client won't stand for it." Of course, the fact that the client never heard of it doesn't make any difference.

He's the fellow that all the actors and the stage hands look up with that familiar question—"Can you get it for me wholesale?"

And for all his efforts—hell is the place he is told most often to go to.

This is a sponsor.

—from a recent speech by Mr. Baird

Tracing the growth of the show—which represents 11.6% of the appliance division's budget—we find that, from a modest \$400,000 outlay for nine stations, in May, 1949, *Studio One* has expanded into a multi-million-dollar proposition, using 51 stations.

Amortization of the show over an additional 42 markets has reduced the original cost-per-thousand-homes figure from \$10.00 to the \$4.80 sum.

"Beyond the simple arithmetic of the picture," Mr. Baird continues, "there are other reasons why we like TV as an advertising medium. The biggest," he says, "is that we can actually trace a lot of sales directly to the demonstrations on the show."

Pointing out that the company has a steady flow of correspondence from distributors, telling of dealer reaction and actual sales, Mr. Baird also notes that Westinghouse succeeded in getting one of the country's largest department stores to carry their major appliances as a direct result of the store president's wife being sold on the Laundromat by Betty Furness.

One of the most difficult things for major appliance makers to accomplish is the creation of enthusiasm about its advertising work among dealers. "Now," Mr. Baird points out, "for the first time in our experience, we get a steady flow of dealer correspondence telling us of their enthusiasm for the show and the sales they have made as a result of *Studio One* commercials."

And—where it probably counts the most—Westinghouse gets a great deal of fan mail from homemakers who have bought Westinghouse products as a result of the show and Betty Furness' commercials. One enthusiastic consumer went so far as to wire the company, telling of his purchase.

Another gauge of the public's careful observation of the commercials are the service calls that housewives, who incorrectly loaded laundromats after watching a careless loading demonstration on *Studio One*, put through to the firm.

\$75,000 for Newspaper Promotion Backs Program

While the show is budgeted at the \$2,300,000 figure, this amount includes \$75,000 for newspaper advertising, \$50,000 for dealer promotions, and additional sums for publicity. "We found out early in our experience," Mr. Baird says, "that simply having the show is not enough—we had to do a complete merchandising job on it to make sure that we got full value out of the investment."

This ties in with the firm's continuing investment in newspapers, magazines, billboards, radio, etc. All media are apparently believed to do a good job in their own way.

And, as Mr. Baird puts it—talking about *Studio One's* cost—"... we find ourselves right in the customer's own home, with their undivided attention, and we are demonstrating our product... with the husband and wife together... where the buying decisions are made." Who could ask for anything more?

For T.V.—
IMMEDIATE BOOKING

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

For Your Summer
Feature Programming
Use Major Company Product

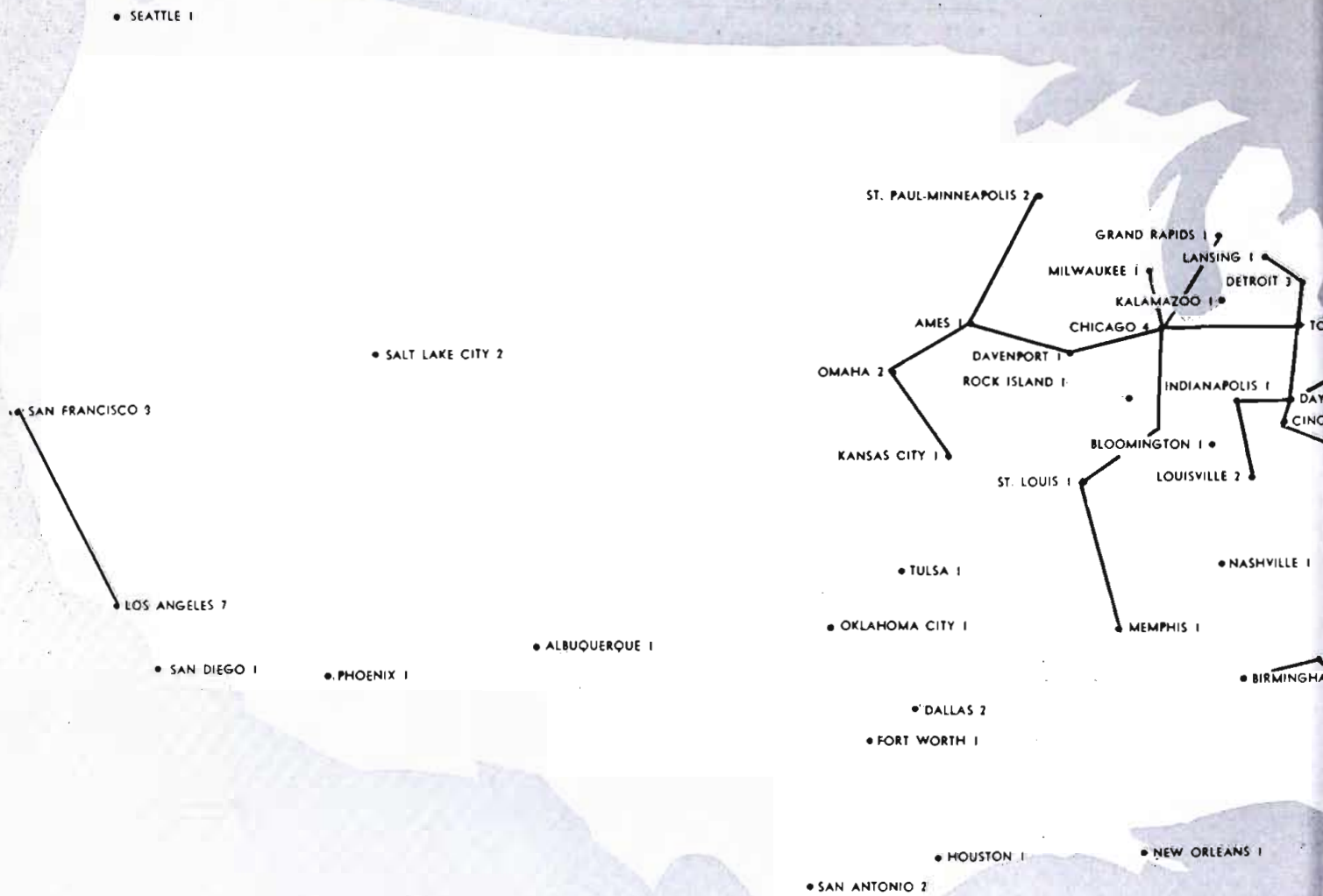
BARBARA STANWYCK
JIMMY STEWART
I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE
ROBERT YOUNG
PAULETTE GODDARD

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • SMITH BALLEW

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of Features, Westerns, Series, Cartoons
C-F-T
INCORPORATED
COMMONWEALTH
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

TELEVISION MAGAZINE'S STA



PRODUCTION AND CIRCULATION

Increase in circulation for April	327,848
Total sets in circulation as of May 1st	12,620,088
Source: TELEVISION Magazine	
Receiver production for April, 1951	469,157
Receiver production for April, 1950	542,600
Total receiver production for 1950	7,463,800
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	12
Number of 3	8
Number of 4 or over	4
Total markets	63
Operating stations	107
Number of connected cities	49
Number of non-connected cities	14
Applications pending	351
Source: TELEVISION Magazine	

POPULATION

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-Sales

SETS IN USE: NATIONAL AVERAGE*—MAY, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.8	2.0	5.8
12 noon-6:30 pm	24.1	11.1	15.2
6:30 pm-11:30 pm	42.5	41.5	45.8

*Not adjusted for area where there may be no TV service at specified hour.
Source: Videodex

AVERAGE NUMBER OF VIEWERS—MAY, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.84	1.66	2.7
12 noon-6:30 pm	3.00	2.02	2.7
6:30 pm-11:30 pm	3.06	2.54	2.7

Source: Videodex

Weed pioneer
and company



NEW YORK

BOSTON



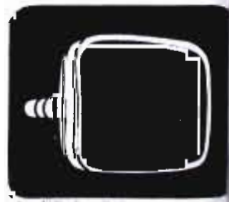
radio

CHICAGO

and television

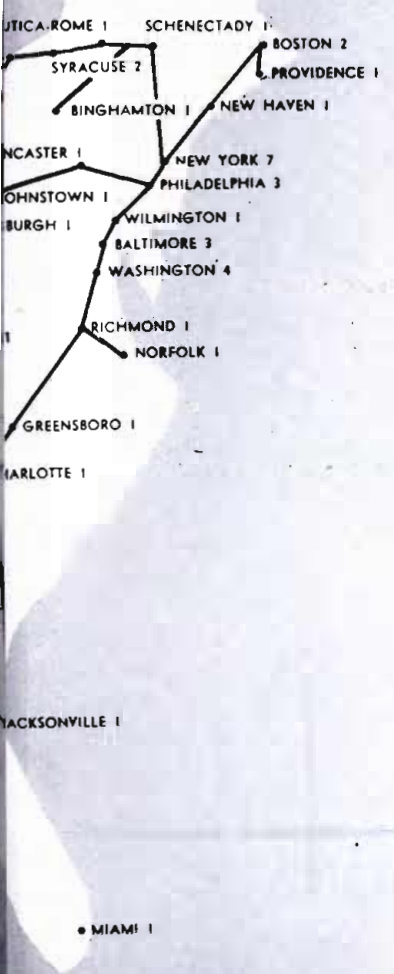
DETROIT

SAN FRANCISCO



ATLANTA

MAP



WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
2495,700	61.8
590,900	60.8
838,000	66.3

COMPOSITION OF TELEVISION HOUSEHOLDS

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

CITY BY CITY CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF MAY 1st

ALBUQUERQUE—23.6	8,600
KOB-TV (A, C, D, N)	
AMES—29.9	58,400
WOI-TV (A, C, D, N)	
ATLANTA—35.1	109,500
WAGA-TV (C, D); WSB-TV (A, N, P)	
BALTIMORE—64.4	297,368
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—46.3	38,150
WNBF-TV (A, C, D, N)	
BIRMINGHAM—19.8	50,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON—33.1	16,400
WTVV (A, C, D, N)	
BOSTON—68.2	731,638
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—64.9	201,972
WBEN-TV (A, C, D, N)	
CHARLOTTE—22.7	75,307
WBTV (A, C, D, N)	
CHICAGO—55.1	920,470
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI—62.9	272,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON†	
—58.4	470,487
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—49.1	161,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—31.6	117,068
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—27.4	56,384
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—49.9	183,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—51.1	464,135
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—55.4	47,000
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—31.6	117,068
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	115,600
WLAV-TV (A, C, D, N)	
GREENSBORO—41.3	66,972
WFMY-TV (A, C, D, N)	
HOUSTON—24.7	76,000
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—24.0	45,000
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—33.8	132,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—28.1	32,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—28.1	87,275
WJAC-TV (A, C, D, N)	
KALAMAZOO*	133,122
WKZO-TV (A, C, D, N)	
KANSAS CITY—25.1	118,523
WDAF-TV (A, C, D, N)	
LANCASTER—45.0	97,105
WGAL-TV (A, C, D, N, P)	
LANSING*	50,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—68.1	1,048,039
KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSL (C); KTTV (D)	
LOUISVILLE—34.9	89,500
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—31.9	86,221
WMCT (A, C, D, N)	
MIAMI—42.0	65,000
WTVJ (A, C, D, N)	
MILWAUKEE—63.8	238,524
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—57.4	260,400
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—14.1	29,062
WSM-TV (N)	
NEW HAVEN—29.7	153,100
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—21.8	56,364
WDSU-TV (A, C, D, N)	
NEW YORK—65.5	2,546,610
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK—32.9	67,309
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—37.9	87,636
WKY-TV (A, C, D, N)	
OMAHA—35.4	77,050
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—63.4	852,348
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—42.3	37,900
KPHO-TV (A, C, D, N)	
PITTSBURGH—35.9	260,000
WDTV (A, C, D, N)	
PROVIDENCE—36.6	149,000
WJAR-TV (C, N, P)	
RICHMOND—58.8	78,647
WTVR (C, D, N, P)	
ROCHESTER—37.5	81,417
WHAM-TV (A, C, D, N)	
ROCK IS.-DAVENPORT	
—27.4	56,384
WHBF-TV (A, C, D); WOC-TV (N, P)	
ST. LOUIS—50.7	287,911
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—53.8	45,100
KDYL-TV (N, P); KSI-TV (A, C, D)	
SAN ANTONIO—27.4	44,127
KEYL-TV (A, D, P); WOAI-TV (C, N)	
SAN DIEGO—53.5	97,500
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—19.4	188,780
KGO-TV (A); KPXI (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY	
—48.0	155,100
WRGB (C, D, N)	
SEATTLE—19.0	80,900
KING-TV (A, C, D, N, P)	
SYRACUSE—58.8	120,671
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—30.3	91,000
WSPD-TV (A, C, D, N, P)	
TULSA—41.9	72,432
KOTV (A, C, D, N, P)	
UTICA-ROME—33.8	42,000
WKTV (A, C, D)	
WASHINGTON—57.9	261,300
WMAJ-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—57.9	65,804
WDEL-TV (D, N)	

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.
†March 1st figure. Western Reserve University which compiles these figures is making an audit.



representatives

BEST FOODS • RUPPERT BREWING

LIBBY, McNEILL & LIBBY • STAHL-MEYER • KNOX GELATIN

FLORIDA CITRUS • BOVRIL • UNITED FRUIT • CANADA DRY

PERSONAL PRODUCTS ("YES")

GRAND UNION • CONTINENTAL BAKING • ARMOUR & COMPANY

McILHENNY CO. • TAYLOR POTATOES • J. COLONNA BROS. • ZIPPY PRODUCTS

ZERO FROZEN DESSERTS • RONZONI MACARONI • LA CHOY PRODUCTS

JOHN DULANEY CO. • KREY PACKING • GEM OIL

BATTER RICH • NESCO ROASTER • HAMBRO TRADING • OLD DUTCH COFFEE & TEA

N. Y. JOURNAL-AMERICAN • ZONITE (LARVEX) • STROHMEYER & ARPE

E. L. BRUCE • BROOKLYN UNION GAS • HOLLAND HOUSE COFFEE

THROWSTERS GROUP • GNOME BAKERIES • MILANI • MINWAX

POWDERENE RUG CLEANER • WISE POTATO CHIPS

BERNHARD ULLMAN (KNITTING YARNS) • SULFOAM SHAMPOO

They all agree on WJZ-TV

for the best daytime television buys in New York!

Participating spots are still available on these WJZ-TV weekday shows:

KITCHEN KAPERS

Monday-Friday, 11:30-noon

Recipes, telephone calls, prizes . . . and "TINY" RUFFNER, nationally famous radio and TV quizmaster as "Master of Recipes." There are great spots here for a food advertiser to be in!

WOODY and VIRGINIA KLOSE

Monday-Friday, 12-12:30 p.m.

The Kloses have six kids and 100 acres! City folks love their firsthand account of life in the country! Never were commercials more authentic, more believable!

DIONE LUCAS

Monday, Tuesday, Wednesday,
Friday, 12:30-1 p.m.

By popular demand, Mrs. Lucas' clear, concise cooking shows have been increased from one day a week to four! Each show demonstrates the preparation of a mouth-

watering main course and dessert—with audiences duplicating every move! Ideal for integrated commercials!

MARKET MELODIES

Monday, 1-2:15 p.m.

Tuesday, 1:15-2:30

Wednesday, 1-2:30

Thursday, 12:30-1, 1:15-2:30

Friday, 1-2

Pulled 2,000 replies with a single offer for one participating sponsor! Here's the show that has set the daytime TV pattern: fashions, home furnishings, cooking, beauty advice, dancing lessons . . . EVERYTHING (including 5,000 letters a week!).

The FITZGERALDS

Monday-Friday, 2:30-3 p.m.

Ed...Pegeen...and that special "Fitzgerald sell." It's what they call the "interrupted commercial," and it packs all the wallop of a one-two punch. The format, the guests are famous and fascinating!

NANCY CRAIG TIME

Monday, Wednesday, Friday, 4-4:45 p.m.

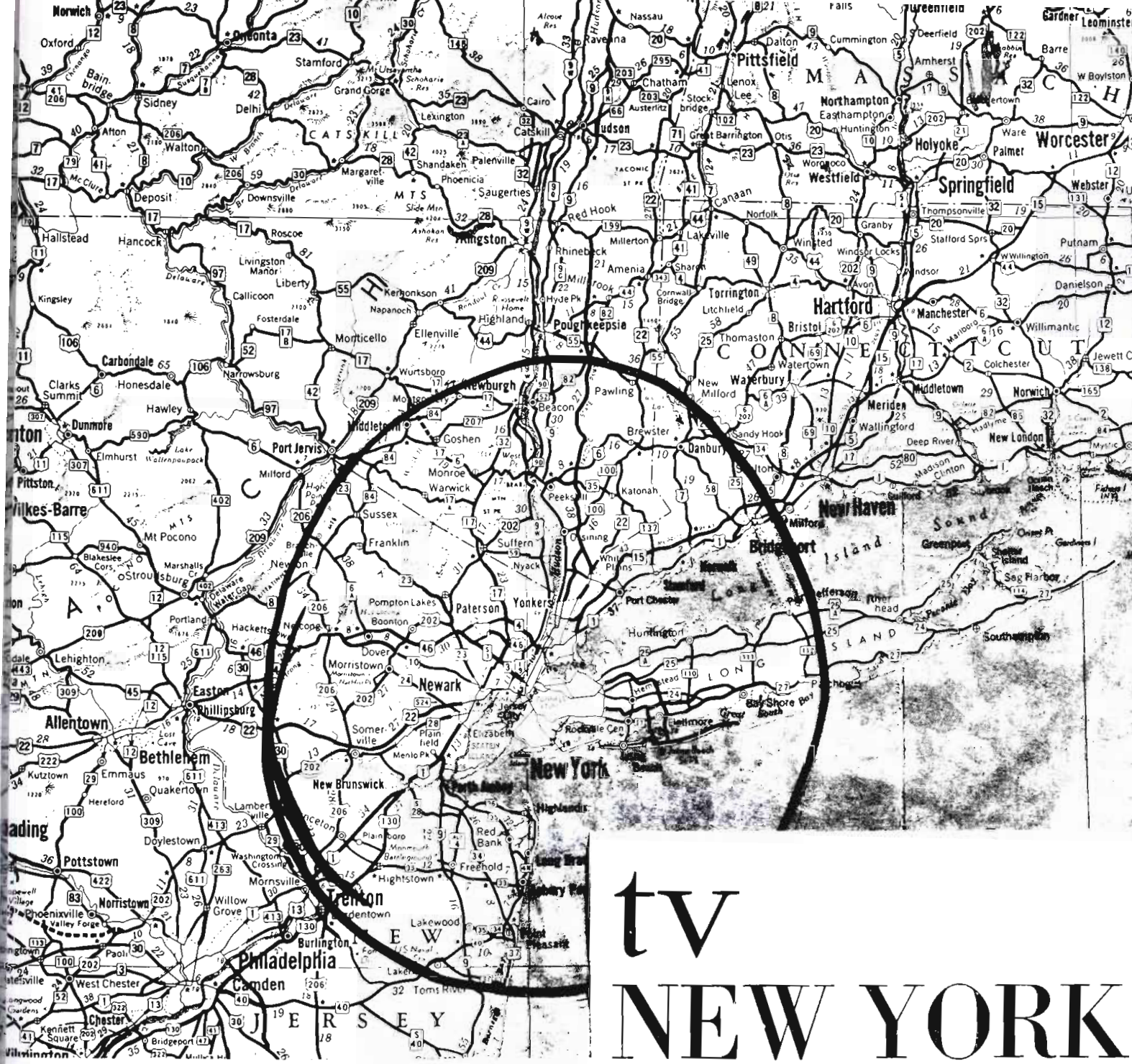
Tuesday, Thursday, 4-4:30 p.m.

Here's a women's service program by the gal who invented the formula! Every commercial message carries with it the weight of Nancy's personal endorsement—a lot of weight with a lot of women!

For full details call ABC Television Spot Sales: TRafalgar 3-7000

WJZ-TV Channel 7

American Broadcasting Company



Coverage area based on 0.1 mv/m signal intensity contour (approximately 60 mile radius).

tv NEW YORK

NEW YORK METROPOLITAN AREA* MEDIA COMPARISON

- TV Homes: 2,546,610**
(Source: Television Magazine May 1, 1951 figures)
- Radio Homes: 3,645,970**
(Source: BMB 1949 figures)
- New York Times: 391,814**
(Source: ABC circulation 9/30/50)**
- New York Daily News: 2,023,390**
(Source: ABC circulation 9/30/50)
- N. Y. World-Telegram & Sun: 581,826**
(Source: ABC circulation 9/30/50)
- New York Journal-American: 703,892**
(Source: ABC circulation 9/30/50)
- Life Magazine: 627,368**
(Source: BAB figures for March, 1949)

*The Metropolitan Area covers 21 counties in New York and New Jersey, which represents an approximate 60 mile radius.
**Newspaper figures are based on a Monday-Friday average.

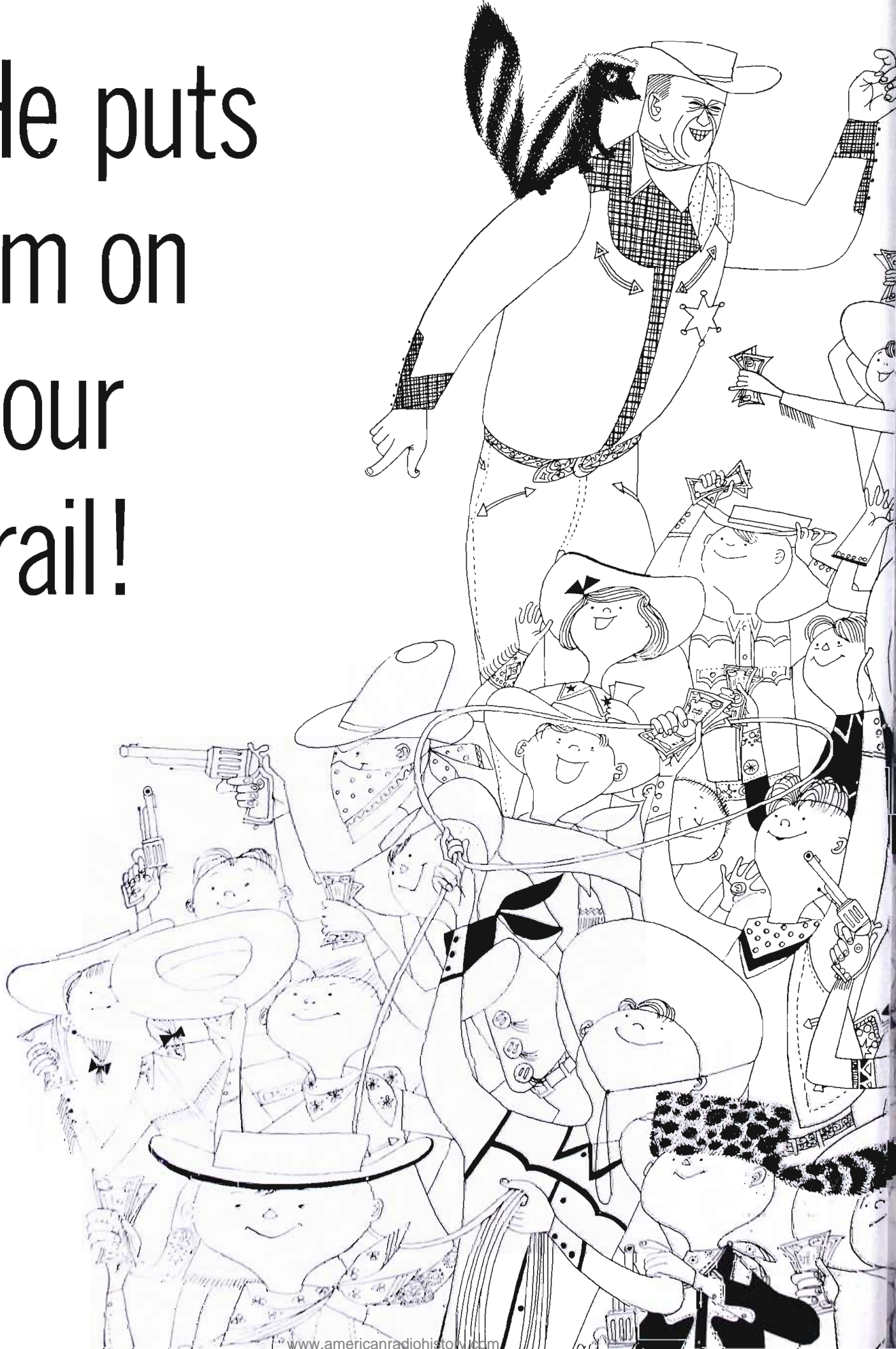
TV MARKET DATA

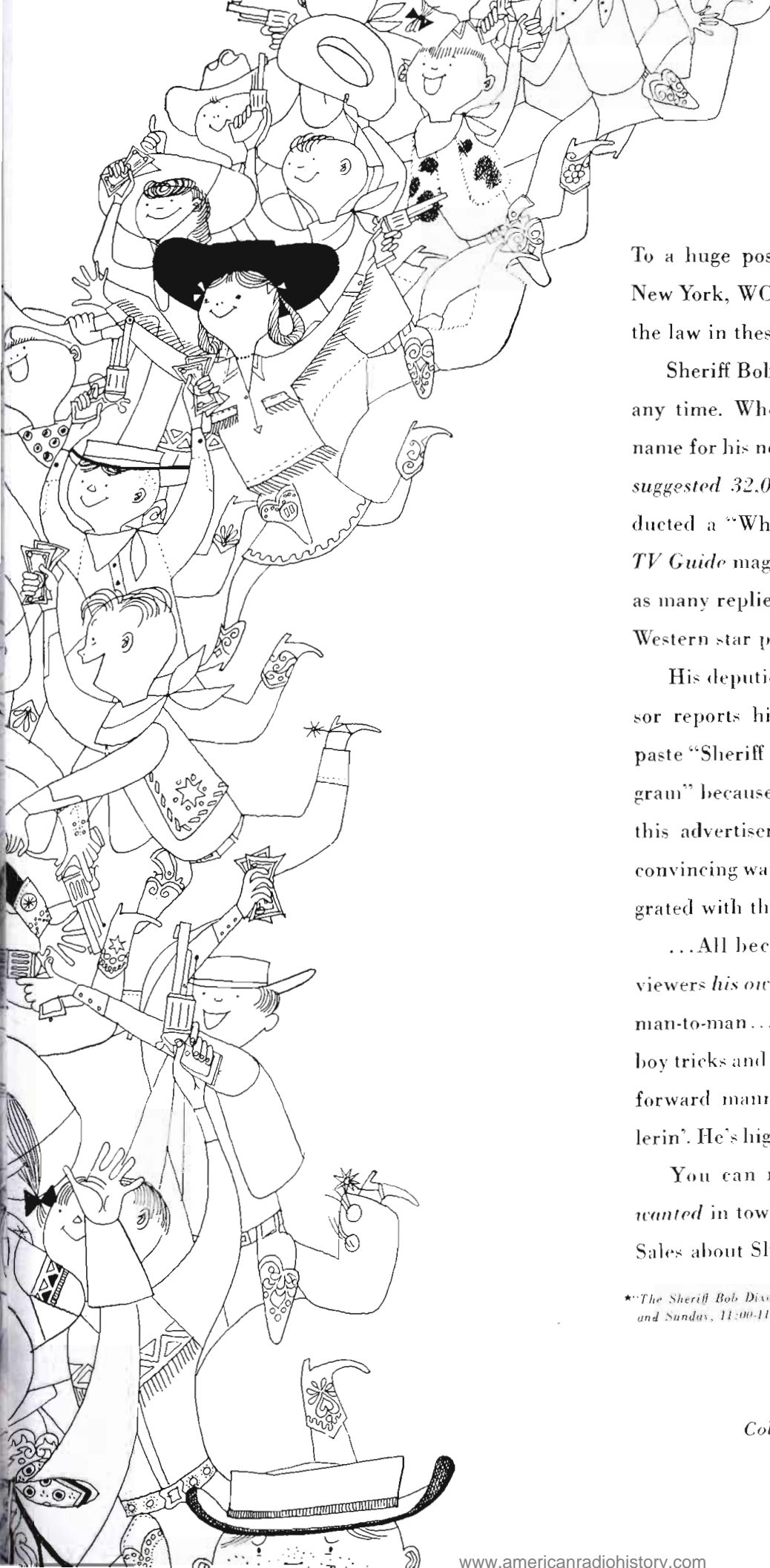
- TOTAL FAMILIES: 3,887,000**
- POPULATION: 13,431,900**
- RETAIL SALES: \$12,499,852,000**
- FOOD SALES: \$3,406,857,000**
- DRUG SALES: \$286,805,000**
- EFFECTIVE BUYING INCOME: \$23,588,845,000**

Market Information: Sales Management—N8C



He puts
'em on
your
trail!





To a huge posse of television youngsters in New York, WCBS-TV's Sheriff Bob Dixon* is the law in these parts. What he says goes.

Sheriff Bob's deputies are ready for action any time. When he mentioned he wanted a name for his new pet skunk, for instance, *they suggested 32,000 names!* And when he conducted a "Why I Like the West" contest in *TV Guide* magazine, they gave him *four times* as many replies as a long-established *network* Western star pulled in a similar contest.

His deputies bring in *sales*, too. One sponsor reports his customers ask for the tooth paste "Sheriff Bob Dixon mentions on his program" because their children demand it. And this advertiser attributes his success to "the convincing way in which commercials are integrated with the program."

...All because Sheriff Bob handles his viewers *his own unique way*. He talks to them, man-to-man... passes on Western stories, cowboy tricks and outdoor tips in an easy, straightforward manner. With no shootin' and hollerin'. He's high-caliber, *but not high pressure*.

You can make *your product the most wanted* in town. Just ask WCBS-TV or Radio Sales about Sheriff Bob Dixon today.

*"The Sheriff Bob Dixon Show," Monday through Friday, 5:15-6:00 p.m., and Sunday, 11:00-11:30 a.m.

WCBS-TV Channel 2

Columbia Owned • New York

Represented by Radio Sales

People... People... People...

and only People make markets!

Advertisers and their agencies know (profit picture) that to sell a market you must reach the people in it. To protect your profit margin, you must reach these people at the lowest possible cost . . . and WPIX charges less per hour to reach the people in the Metropolitan New York Market than do any of the Key Network Stations.

Look at this list of successful WPIX advertisers who have found out how to get customers economically

COMPANY	PRODUCT	AGENCY
American Cigar & Cigarette Co.	Pall Mall Cigarettes	Sullivan, Stauffer, Co:well & Bayles, Inc.
The American Tobacco Co.	Lucky Strike Cigarettes	Batten, Barton, Durstine & Osborn, Inc.
Arnold Bakers, Inc.	Arnold Bakers Cookies	Ben on & Bowles, Inc.
Artistic Foundations, Inc.	Bathing Suits	Thomas De'hanty, Inc.
P. Ballantine & Sons	Ballantine Beer	J. Walter Thompson Company
Barney's Clothes, Inc.	Men's & Boys' Clothing	Emil Mogul Co., Inc.
Bayuk Cigars, Inc.	"Phillies" Cigars	Neal D. Ivey Company
Birds Eye—Snider Div. of Gen. Foods Corp.	Birds Eye Frozen Foods	Young & Rubicam, Inc.
The Borden Co.	Dairy Products	Young & Rubicam, Inc.
The Borden Co.	Reid's Ice Cream	Doherty, Clifford & Shenfield, Inc.
Pioneer Ice Cream Div.		
Bristol-Myers Co.	Bufferin	Young & Rubicam, Inc.
C. H. Brown Co.	Rug Cleaning & Storage	Charles W. Hoyt Company, Inc.
Brown & Williamson Tobacco Corp.	Kool Cigarettes	Ted Bates & Company
The D. L. Clark Co.	Clark Candy	Batten, Barton, Durstine & Osborn, Inc.
Colgate-Palmolive-Peet Co.	New Palmolive After-Shave Lotion	Ted Bates & Company
Colgate-Palmolive-Peet Co.	Colgate Lather and Brushless Shaving Creams	Sherman & Marquette
Consolidated Edison Co. of N. Y.	Public Utilities	Batten, Barton, Durstine & Osborn, Inc.
Continental Baking Company	Wonder Bread	Ted Bates & Company
Eastern Wine Corp.	Chateau Martin Wine	Sid Robbins Advertising Agency
Eversharp, Inc.	Eversharp-Schick Injector Razor	The Biow Co., Inc.
Florida Citrus Commission	Oranges	J. Walter Thompson Co.
Foot Form Shoe Shops, Inc.	Indian Walk Shoes	Walter Wiley Advertising
R. T. French Co.	French's Bird Seed	Richard A. Foley Advertising Agency, Inc.
The Gruen Watch Co.	Gruen Watch	Stockton, West & Burkhart, Inc.
Hoffman Beverage Co.	Beverages	Warwick & Legler, Inc.
Hood Rubber Co.—Div. of B. F. Goodrich Co.	Rubber & Canvas Footwear	McCann-Erickson, Inc.
Howard Clothes, Inc.	Clothing Stores	Peck Adv. Agency, Inc.
Illinois Meat Co.	"Broadcast Brand" Corned Beef Hash	Arthur Meyerhoff & Co.
Jamaica Refrigerations Service Corp.	Appliances	Wm. Warren, Jackson & Delancy
Kaiser-Frazer Corp.	"Henry J" Automobiles	Wm. H. Weintraub & Co., Inc.
Wm. Knabe & Co.	Pianos	Chas. MacKenzie Advertising
G. Krueger Brewing Co.	Beer & Ale	Chas. Dallas Reach Co., Inc.
Libby, McNeill & Libby	Pineapple Juice	Foote, Cone & Belding
Liebmann Breweries, Inc.	Rheingold Beer	Foote, Cone & Belding
Lizgett & Myers Tobacco Co.	Chesterfield Cigarettes	Cunningham & Walsh, Inc.
Local Chevrolet Dealers Ass'n.	Chevrolet Automobiles	Campbell-Ewald Co., Inc.
MacLevy Salons	Slenderizing & Dance Studios	Associated Ad Service
Mastic Acres	Real Estate	Flint Advertising Associates
The Melville Shoe Corp.	Thom McAn Shoes	Nef-Rogov, Inc.
The Miller Brewing Co.	Miller High Life Beer	Mathisson & Assoc., Inc.
Montauk Beach Co.	Golden Key Homes	Flint Advertising Associates
Philip Morris & Co., Ltd., Inc.	Philip Morris Cigarettes	The Biow Co., Inc.
Personal Products Corp.	Yes Tissues	Compton Advertising, Inc.
Plantation Estates	Real Estate	Robert Conahay & Associates, Inc.
The Procter & Gamble Co.	Ivory Snow	Benton & Bowles, Inc.
Purity Bakers Corp.	Tastyec Bread	Young & Rubicam, Inc.
Caryl Richards, Inc.	Rocket Wave	Emerson-Rogers, Inc.
Richardson & Robbins Co.	Boned Chicken and other food products	Charles W. Hoyt Co., Inc.
Roux Distributing Co., Inc.	Roux Color Shampoo	Dundes & Frank, Inc.
Scars, Roeluck & Co.	General Retail Mdse.	Keystone Advertising Agency, Inc.
R. B. Semler, Inc.	Krenil Hair Tonic	Erwin, Wasy & Co., Inc.
Security-Vacuum Oil Co.	Petroleum Products	Compton Advertising, Inc.
The Sun Oil Co.	New Sunoco Dynalube Motor Oil	Hewitt, Oskilly, Benson & Mather, Inc.
Sunset Appliance Stores	General Appliances	Arnold Cohan Corp.
Sunshine Biscuit, Inc.	Krispy Crackers	Cunningham & Walsh, Inc.
Trico Products Corp.	Windshield Washers	Baldwin, Bowers & Strachan, Inc.
Westchester Racing Association	Belmont Racetrack	Al Paul Lefton Co., Inc.
Zippo Mfg. Co.	"Zippo" Cigarette Lighters	Geyer, Newell & Ganger, Inc.

—and many, many others.

Compare WPIX's potential set coverage with that of any of the other stations that will be telecasting from atop the Empire State Building.

	Total TV Sets in Metropolitan area*	1-hour Class A base rate
WPIX	2,350,000	\$1,200.
WABD	2,350,000	2,200.
WJZ-TV	2,350,000	3,100.
WCBS-TV	2,350,000	3,250.
WNBT	2,350,000	3,250.

*Source: Rorabaugh TV Report's estimate 5/1/51

Advertisers and their agencies know that once they buy time on WPIX to cover the New York market (which represents nearly 10% of national retail sales) they will not be asked to release their time to a network advertiser.

America's TOP Independent



America's TOP Market



WNBT's Colt



WJZ-TV's Doty



WPIX's Larson



WATV's Rosenhaus



WCBS's Swift



WOR's Thomas



WABD's Witting

THE single most encouraging factor about the New York market is that it's wide open for the alert, program-conscious advertiser—wide open, for it is in local programming that the big city is found lacking.

The rating picture further emphasizes the low state of local New York programming. In almost every TV city there are at least one or two local programs in the top 10. In New York not one makes the top 20. With the exception of major league baseball and a few children's programs, the ratings are way down.

One finds what almost appears to be a reluctance on the part of station management to gamble or deviate from the tried and true disc jockey, forum, interview and film programs.

True, there are a few programs that are trying to capture the flavor of New York—like WNBT's *Treasures of New York*, consisting of visits to museums, and WPIX's newsreel operation, but most of the other attempts at New York programming are as exciting as a wake.

Undoubtedly the problem of the limited budget will be advanced as the reason for the mediocre programming efforts. One of these days, though, a smart programmer, possibly somebody who has worked on a New York newspaper, will come up with a good New York program and still be within the budget restrictions.

Given a good program, though, the advertiser out after the New York market will still have a tough time bucking the high-rated network shows. Circulation-wise, it is almost impossible to compete locally against a Milton Berle or an Arthur Godfrey.

However, to the advertiser satisfied with a smaller share of the

For example, at 12:30 p.m. an advertiser buying a spot announcement on WPIX's *Morie Matinee* can reach over 96,500 viewers for an outlay of \$200.

A Friday evening sponsor on WCBS-TV's *The Late Show* can garner an 11.9 May Videodex figure at 11 p.m. and come up with an amazing 44-cent cost-per-thousand-persons reached.

**TOP 20 LOCAL N. Y. SHOWS
MAY—VIDEODEX**

1. Baseball—Bklyn & St. Louis . . . WOR Monday eve 8:30	15.5
2. Children's Hour . . . WNBT	15.2
3. Magic Cottage . . . WABD	11.2
4. Tales of the Black Cat . . . WCBS	10.4
5. 11 O'clock News . . . WCBS	9.6
6. Baseball—Bklyn & Cincinnati . . . WOR Thurs. 8:30 p.m.	9.3
7. Baseball—Bklyn & St. Louis WOR Sun. 2:00 p.m.	9.1
8. Front Page Detective . . . WABD	9.0
9. Baseball—Chicago & Giants . . . WPIX Tues. 8:15	7.5
10. Baseball—Cincinnati & Bklyn . . . WOR Sat. 1:30 p.m.	7.3
11. The Early Show . . . WCBS	7.2
12. Lilli Palmer . . . WCBS	7.1
13. The Late Show . . . WCBS	7.0
14. First Run Theatre . . . WABD	6.9
15. Baseball—Giants & Pittsburgh . . . WPIX Thurs. 8:15	6.6
16. Cisco Kid . . . WNBT	6.6
17. Junior Frolics . . . WATV	6.4
18. Wrestling . . . WOR Fri. 9:30-10 p.m.	5.6
19. News . . . WNBT Sat. 11 p.m.	5.1
20. Film Theatre of the Air . . . WCBS Tues. 9-10 p.m.	5.1

audience but a still favorable cost-per-thousand, New York TV can be one of the best advertising buys in the country.

Startling Success

An advertiser such as Premier Foods, which has been using daytime in New York for more than two years, has been garnering over 99,200 daily Gotham viewers on its *Rumpus Room* over WABD. For an estimated \$5,000 weekly budget for time and talent, Premier puts on a 30-minute five times weekly show that is now beamed into four other large cities. Originally a local program, *Rumpus Room* has helped Premier's Sauce Arturo to sell in two months what normally was sold in an entire year. David K. Kiviat, director of sales, credits 85% of the firm's Sauce Arturo sales to the TV show.

As to why Premier tried first to capture New York, account executive Sidney G. Alexander of the Peck Agency summed up company policy succinctly: "New York provides the biggest impact, but it has the toughest competition. If you get into the New York market with its 12 to 15% of the nation's buying power, it means you can crack

WPIX's Ted Steele interviews heavyweight Ezzard Charles.



WATV's Junior Frolics, a daily kiddie show, boasts six 1/2 hour bankrollers.



Commercial on WABD's *Rumpus Room* sponsored by Premier Foods.





WNBT's Horn & Hardart Children's Hour, top rated local show.

any other city. We proved that by later expanding to four other TV cities."

Another satisfied local TV user is the Brooklyn Union Gas Co., which started with a half-hour cooking demonstration on WJZ-TV's *Market Melodies*. Getting a "very good" mail response, Brooklyn Union added a half-hour weekly sponsorship on WNBT's *Tex and Jinx* program.

"We've found TV especially effective institutional-wise," Fred Rider, advertising manager, revealed. "We also think it has done very well for our appliance sales, although it is harder than newspaper advertising to prove the exact effect." As one of the largest gas company users of TV in the country, Brooklyn Union will add a second half-hour cooking demonstration on *Market Melodies*.

With the *Tex and Jinx* show, WNBT, for \$2,500 a half hour (time and talent), an advertiser can reach some 130,000 homes and an audience of 418,000 at a respectable \$6.00 cost-per-thousand figure.

Inexpensive Buys Obtainable

In the matter of costs, it is possible for an advertiser to get a story across in the largest of all markets for as little as \$150. A sponsor can purchase a 1½ minute participa-



WCBS-TV's smart use of live emcee on re-run film series *Tales of the Black Cat*.

tion, for example, on a WJZ-TV daytime show for approximately that sum. A 15-minute daytime program on the same station averages \$400 for production and \$370 for time. This is about 1/3 of the evening cost.

WCBS-TV daytime participations range from \$200 for a *Margaret Arlen* entry to \$350 for *Sheriff Bob Dixon* and *The Real McKay*. *The Late Show*, a nightly film program starting after 11:00 p.m., offers one-minute participations for \$300. The show has a few availabilities and lists 20 sponsors, such as Spud cigarettes, Marlboro cigarettes, American Tobacco, Philip Morris, Jantzen bathing suits, Chevrolet and Muriel cigars. A similar format, *The Early Show*, (Mon.-Fri., 6:30-7:30 p.m.) charges \$550 per participation.

WNBT follows a similar pattern. Daytime participations sell for \$200. Half-hour early-evening time rates (5-7 p.m., Mon.-Sat.) are \$1500, with Class A rates (7-11 p.m.) tabbed at \$1950 per half hour. Eight and twenty-second evening station breaks run for \$675.

Daytime film participations on WPIX cost \$125 for time and \$75 for program costs (film and production charges). Evening film participations are \$225 for time and \$75-85 for program costs.

Management Thinking

To the agency or advertiser groping for the right type of program to hit the New York public with, the opinions of New York station managers will prove illuminating.

Interesting is the observation of Ben Larson, general manager of the *Daily News* station, WPIX. Confronted with stiff competition from the four network stations, Mr. Larson states that "we continually keep in mind that we can't broadcast for too broad an audience. We try to keep abreast of Gotham tastes. A strong emphasis, therefore, is placed on sports.

"WPIX maintains," he continues, "the most extensive local newsreel operation, because we think people are as interested in community news as they are in world events. To us, the New York Yankees and the Giants are as important as MGM and 20th Century-Fox pictures are to a theater exhibitor. Madison Square Garden events are like adding the resources and facilities of Paramount Studios."

While the station has been very successful in programming westerns and feature films across the boards, Mr. Larson strongly favors live shows for the station's small fry programs, to give them a strictly local flavor. Film-wise, the station has been "exceptionally successful," to quote Anthony Azato, WPIX's film director. "Basically," he says, "we're going to stay with film fare more and more. There's no use kidding ourselves. An independent can't put on \$10,000 shows to compete with the networks."

The views of Ted Cott, station manager of WNBT, key station of

NEW YORK CITY PROGRAMMING BREAKDOWN BY HOURS MAY 1-7 PULSE

Feature Film	101
Women's Interest	63.75
Children	57
Western & Serials	39.25
Baseball	38.75
Quiz & Aud. Part.	35.50
Musical-Variety	35
Comedy-Variety	32.50
News	27
Interviews	23.50
Drama & Mystery	21
Film Shorts	18.75
Wrestling	14.75
Boxing	11.75
Forums, Discussions	8.25
Education & Science	8.25
Music	7.50
Test Pattern & Music/News	6.25
Racing	5.50
Comedy Situation	5
Sports News	5
Roller Derby	4
Serial Stories	3.75
Religion	4.25
Talent	3.50
Mr. & Mrs. Shows	3
Miscellaneous Sports	1.50
Pres. Truman	0.50
Miscellaneous	8.25
Total	594

the NBC network, are strongly individualistic. A dynamic young man who was identified for some years with WNEW, one of the most successful independent radio stations in the country, Mr. Cott strongly opposes the use of film for local packaging; this in spite of the fact that film is one of the safest buys in TV. He believes that most films have been seen and re-seen so many times that they must be considered fill-ins.

Such practices, Mr. Cott feels, fail to lay a permanent foundation for building a strong local following. Instead, he says a station must be prepared to make a capital

investment for programming, with the investment amortized over a period of time. When the *Kathi Norris Show* was launched, the station spent \$180,000 on merchandising and promotion. "Within three months the program showed a profit," he said. "And currently we have 20 sponsors, including Colgate, A&P Stores and Standard Brands."

Uppermost in the minds of all management is to show that TV can do a bang-up job in New York and do it inexpensively. G. Richard Smith, general manager of WCBS-TV, feels it is essential that costs be kept to an absolute minimum if TV is to be brought within reach of the local advertiser.

"We have been able to provide good television programs at comparatively low costs," he points out, "by building our shows around experienced veterans of radio and



Walter Herlihy and Sydney Smith of WJZ-TV's daytimer, *Market Melodies*.

promising young talent from elsewhere in the entertainment field. We have demonstrated that local programs with a high degree of audience acceptance result when emphasis is placed on strong, attractive personalities in uncluttered and inexpensive backgrounds.

"Further economies," Mr. Smith notes, "have been brought about by strip programming which, together with our policy of participating sponsorships, results in the widest possible distribution of costs for the advertiser."

Clarence Doty, station manager of WJZ-TV, key station of the American Broadcasting Co., thinks a network station is placed in a unique position to develop new programs. If proven effective, such shows can later be shifted to the network. At present WJZ-TV concentrates largely on daytime wo-

NEW YORK TV AUDIENCE

from NBC-Hofstra Study

TV owners are more likely to be suburbanites

MANHATTAN, with 28% TV saturation, has the lowest percentage of set-owning families of any of the 16 counties studied (the other 4 boros are over 50% in saturation). Likewise only 1 out of every 10 New York TV owners lives in Manhattan, while 3 out of every 10 non-owners live there. TV owners are more likely to abound in the "semi-suburban" areas of Brooklyn, Bronx, Queens and the nearby New Jersey counties—and the species especially favors as its habitat the truly suburban counties fringing the Metropolitan area on the New York and New Jersey sides. (Nassau, Westchester, Bergen, Passaic, Union, Monmouth, Morris, Middlesex and Rockland).

Area	% of each group living in each area	
	TV-Owners	Non-Owners
I. Manhattan (most Urban)	10.4%	30.1%
II. Brooklyn	20.9	17.5
III. Bronx & Queens	25.1	23.1
IV. Nearby N. J. counties	16.2	13.8
V. Fringe N. Y. & N. J. counties (most suburban)	27.4	15.5
	100%	100%
Urban (I, II, III — N.Y.C. proper)	56.4%	70.7%
Suburban (IV, V — Outside N.Y.C.)	43.6	29.3
	100%	100%

The 16 counties in this study have been divided into 5 major area groupings along the dimension of urbanization, ranging from most urbanized to least urbanized. The most urban area contains the smallest proportion of TV sets (far less than its proportion of population), while the least urban area contains the greatest proportion of sets.

The low proportion of sets in Manhattan may be due to: 1) the relatively low income of this area, with its large slum and foreign language districts, 2) the poorer reception resulting from interference from tall buildings and inability of many apartment dwellers to obtain outside antennas, and 3) among those who could afford TV if they would, the presence of so many counter-attractions competing for leisure hours.

TV families are larger

Over half the TV families have 4 or more persons, while less than a third of the non-owner families are this large. The average TV family contains a half-person more than the non-owning families, making it 20% larger, and is half again as likely to contain young children.

This, too, makes these families an unusually promising market: they generate a larger demand, and they have the greater wherewithal to satisfy that demand.

Number in Family	% of group falling into each category	
	TV-Owners	Non-Owners
1 or 2	19.9%	44.0%
3	27.9	23.1
4 or more	52.2	32.9
	100%	100%
Mean Family Size (persons)	3.68	3.06
% having children under 13	55.0%	34.5%

TV owners are younger

TV owners are concentrated in the "age of acquisition" group, the 30's. There are fewer very young or very old among the heads of TV households, as compared with non-owner households.

Age	% of group falling into each category	
	TV-Owners	Non-Owners
18 - 29	21.2%	23.8%
30 - 39	34.5	25.9
40 - 49	26.9	24.2
50 or over	17.4	26.1
	100%	100%
Mean Age	39.0	40.6 yrs.
Difference in average ages:	about a year and a half, or 3.9%.	

Additional data on the New York audience reported in NBC-Hofstra story on page 16.

At Precision today
we're processing
the finest
SCIENTIFIC FILMS
for nationwide
showings



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

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

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

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

men's programs. The station also has inaugurated a film service department to advise on, and if necessary, to produce film commercials at low cost for its advertisers.

As an independent station, WOR-TV places strong emphasis on sports, New York happenings and the development of successful TV personalities with former radio backgrounds, station manager Eugene Thomas, says. "We think we can match the success of radio station WOR, which was a top independent for 15 years before joining the Mutual network."

Rosenhaus Criticizes Dept. Stores' Approach

And touching on perhaps the largest single source of local advertising, the department store, (which has been singularly unsuccessful in New York on TV) WATV's president, Irving R. Rosenhaus attributes the failure to a "hesitancy of department stores to adequately test the television medium. For years," he pointed out, "department stores have utilized newspapers as their prime medium. Quite naturally, advertising managers are reluctant to take on the added responsibility of experimenting in a new medium—even though the medium could do a far better job."

In conclusion, the smart advertiser pitching for the New York market will sponsor the major sporting events; will use the participating program for low budget but good cost-per-thousand results; he'll buy carefully during network originating hours and, if he's going after the children's market, he'll be fortunate in having a number of well rated children's programs available. And, above all, he'll get his agency to find or create a program especially geared for New Yorkers.

Such a show might well be built on some of the newspaper circulation-building features, rather than the tried (and lack-luster) formats which have been pulled out of the AM moth-balls. It would yield ratings 'way above anything yet obtained locally and firmly establish the advertiser and station as an integral part of the New York scene.

But in spite of programming inadequacies, the statistics show that—if only average judgment is used in time buying—the New York TV audience can be bought at a cost-per-thousand comparing favorably with newspapers or any of the high-rated network shows, and well within the reach of even the small budget advertiser.

"CREATIVE COOKERY"

CONDUCTED BY
FRANCOIS POPE
Director of the World Famous
ANTOINETTE POPE SCHOOL
OF FANCY COOKERY

11 A.M. to 12 Noon Daily

WBKB

CBS IN CHICAGO
 CHANNEL 4—CHICAGO

"CREATIVE COOKERY"

CHICAGO'S REMARKABLE
 COOKING PROGRAM
 IS AVAILABLE FOR
 YOUR CLIENT'S
 PRODUCT

The famous Pope family of the Antoinette Pope School of Fancy Cookery is renowned for its ability to teach basic cooking, in addition to preparing attractive, delicious food and serving it properly. Francois Pope, Sr. will conduct the hour long program assisted by his equally adept sons, Francois, Jr. and Robert.

This show is a must for clients of importance.

Contact your local Weed representative for further information.

WEED AND COMPANY



NEW YORK
CHICAGO
HOLLYWOOD
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA



A series of live-action commercials demonstrating the mildness and efficiency of Ivory Snow—"for everything you wash with special care."

ADVERTISER

Procter & Gamble

AGENCY

Benton & Bowles, Inc.

PRODUCED BY

CARAVEL FILMS, INC.

730 FIFTH AVENUE, NEW YORK 19, N. Y.
Circle 7-6110



Three series of 20-second commercials on "The Pause That Refreshes" theme—work, play and drive refreshed.

These TV commercials utilize Pathescope's specially-constructed projector for artwork backgrounds. They cover a wide variety of subjects suited to all seasons and every locality.

ADVERTISER

The Coca-Cola Company

AGENCY

D'Arcy Advertising Company, Inc.

PRODUCED BY

PATHESCOPE PRODUCTIONS

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



Clear, definable trademark identification is accomplished for the Gibbons Beer Television film commercial, by National Screen Service . . . through careful consideration of tone gradations, simplicity and emphasis on contrasts most suitable for televising. Quality craftsmanship and "know-how" has earned an enviable reputation for NSS-produced films for more than thirty years!

ADVERTISER

Gibbons Beer

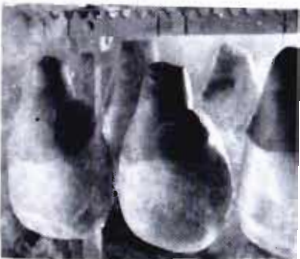
AGENCY

H. W. Gann Advertising Agency

PRODUCED BY

NATIONAL SCREEN SERVICE CORP.

1400 BROADWAY, NEW YORK 19, N. Y.
Circle 6-5700



A proud feather in Sarro's cap is this well integrated, fast-paced spot produced for Swift and Company through J. Walter Thompson, their agency. A prize winner—voted four awards and two honorable mentions at the 9th Annual Awards Competition of the Chicago Federated Advertising Club. It proceeds from a novel and imaginative introduction through product-in-use shots that play up a novel service angle. Brand identification is done with finesse and the whole minute sparkles with the distinctive touch associated with Sarro, Inc. productions.

ADVERTISER

Swift & Company

AGENCY

J. Walter Thompson

PRODUCED BY

SARRA, INC.

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



Convincing, smooth paced demonstration techniques perform an effective selling job in this one minute award winning spot produced for Paper Mate Pen. TV Ads, Inc., expert in precise closeup camera work, has completed two of a contemplated series.

ADVERTISER

Paper Mate Pen

AGENCY

The Edwards Agency

PRODUCED BY

TV ADS, INC.

3839 WILSHIRE BOULEVARD, LOS ANGELES, CALIF.
Dunkirk 8-1323



Producer Bergman briefing crew chief Hartman on field conditions and potential trouble spots.

baseball

WCAU-TV COVERAGE SET UP BY PRO'S

CHARGED for the first time with mapping out camera positions for Philadelphia's entire baseball season this year (for all three stations in the Quaker City), WCAU-TV—before moving a camera or a cable into Shibe Park—sought the counsel of the local men who know baseball best: the players and management of both Philadelphia clubs.

This thoroughness is paying off in audience, with WCAU-TV's coverage this year expected to capture an audience of over 500,000.

The station decided, after consultation with the baseball men, to use three cameras, placing them in such positions that the number of camera changes could be held down to a minimum. This gives the whole coverage a smooth flowing effect, rather than an erratic hop-scotch view.

The problem in a baseball set-up of this kind is to avoid widely-

varied shots that are confusing, while giving the fans a better show than two-camera positions provide.

Camera positions at Shibe Park are as follows:

CAMERA ONE: Behind home plate, about 20 feet above the playing surface in a plexiglass-fronted cage suspended from the second tier.

CAMERA TWO: Slightly to the right of home plate, approximately 70 feet high in the pressbox where the announcer is seated.

CAMERA THREE: (Zoomar) Sixteen feet above the ground and slightly to the right of first base, in back of the right field box seats.

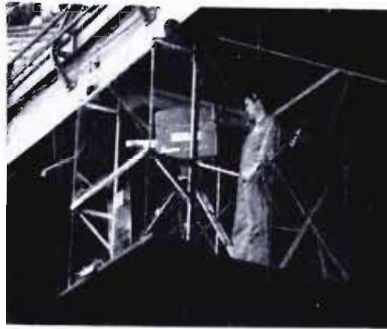
The positioning of the Zoomar is another example of the simplicity and thoroughness of the WCAU-TV camera set-up. The Zoomar, because of its low position and location behind the box seats, sometimes finds itself focused for an instant on the back of an excited

fan, jumping up to cheer at a crucial moment. After allowing the Zoomar to remain on the fan for just a second for effect, the producer flips to camera one or camera two, to capture the play. Thus, the fan at home gets the real effect of a grandstand seat.

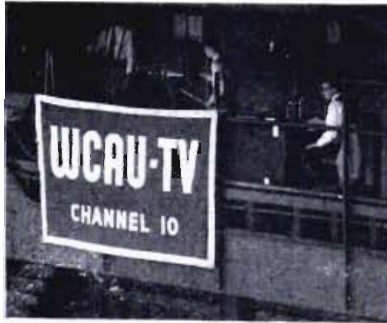
Another advantage of the Zoomar's position is evident in double plays. WCAU-TV believes its coverage of double plays is unique, in that both the play at second and at first are caught on one camera.

Shibe Park officials were so enthusiastic about this positioning that they built a special stand behind first base for the Zoomar.

To handle WCAU-TV's coverage Charles Vanda, WCAU-TV v.p., producer-director Alan Bergman, who had played varsity baseball. Before the teams went into training camps, producer Bergman consulted with Ed Pollock, sports editor of the Philadelphia Bulletin;



Camera One suspended beneath upper stands, gets basic shot of pitcher, catcher, batter, home, umpire, some infield plays.



Camera Two, perched above the upper grandstand, picks up commercials and play-by-play commentary originating in the TV booth.



Camera Three, Zoomar, located on platform behind right field foul line, enables fans to catch both parts of second-to-first double plays.

with managers Jimmy Dykes of the A's and Eddie Sawyer of the Phillies; with Bill Campbell, sports director of the WCAU stations, and with every baseball executive, player and writer he could corner.

In addition, he read everything available on baseball strategy and compiled data on players of every team. Before the start of the regular season, Mr. Bergman flew to California for four days where he observed baseball telecasting techniques.

Producer Bergman supplements this background by spending nearly two hours every Sunday covering every inch of Shibe Park.

If it has rained the night before and left field is slippery, he will keep careful watch of every play originating in left field, wary of fumbled balls and alert to the chance of the fielder slipping and losing the play. He knows every spot in the park where a ball could

lodge or bound around for precious seconds before it can be recovered.

Following his inspection of the grounds, Mr. Bergman visits both dressing rooms, talking to the managers and players. If, for example, the third baseman of the Phillies has a strained leg muscle, Producer Bergman knows the opposing team will try to lay down a greater number of third-base line bunts. If one of the players is in a batting slump and is changing his stance or swing, Mr. Bergman will bear this in mind as the man steps up to the plate—his cameras will cheat just a little towards the anticipated play.

After his visit to the dressing rooms, he holds a conference with his crew, imparting incidental intelligence and prepping them for possible eventualities accordingly.

This briefing on possible plays continues right on through the games. As each new situation arises,

the producer explains what possible plays can result and assigns the cameras to bases, runners, fielders or areas of the field in anticipation of what will occur.

This is a feat made more remarkable when one remembers that the control room is under the stands, where he can't see the field at all.

Mr. Bergman makes it a rule to use the cameras so that the play is always towards the viewer.

Thus, camera one, situated in the plexiglass cage behind home plate, picks up the basic shot of pitcher, batter, catcher and home plate umpire. This camera handles the bulk of the shooting in a quiet inning, with the Zoomar only occasionally focusing in on the pitcher or the home plate group, or camera two lending a different perspective for change of pace.

If the ball is hit in the infield between first and second base, cam-

(continued on page 40)

STATION REQUIREMENTS

(continued from page 13)

4 — 2 — optional. *WTCN-TV* — B — 35 — trans — 2x2 — 1 $\frac{1}{8}$ x $\frac{7}{8}$ — balop — 6x8 — 5x7 — yes — 8 — 2 — after.

NASHVILLE — *WSM-TV* — H — 16 — trans — 2x2 — $\frac{3}{4}$ x1 5/32 — no — 7 — 3 — optional.

NEW HAVEN — *WNHC-TV* — ? — 35 & 16 — trans — 2x2 — $\frac{7}{8}$ x 1 5/32 — balop — 3 $\frac{1}{4}$ x4 — 2 $\frac{5}{8}$ x 3 $\frac{1}{2}$ — no — 8 — 2 — after.

NEW ORLEANS — *WDSU-TV* — M — 16 — trans — 2x2 — 1 $\frac{1}{8}$ x $\frac{7}{8}$ — yes — 6 — 2 — before.

NEW YORK — *WABD* — K — 35 & 16 — trans — 2x2 — 1x1.33 — yes — 8 — 2 — before. *WATV* — P — 16 — trans — 2x2 — ? — yes — 8 — 2 — after. *WCBS-TV* — P — 35 & 16 — balop — 4x5 — 3x4 — yes — 8 — 2 — after. *WJZ-TV* — F — 35 & 16 — trans — 2x2 — 1 5/16x 15/16 — balop — 4x5 — 3x4 — opaque telop — 3 $\frac{7}{8}$ x3 $\frac{7}{8}$ — 2 $\frac{1}{4}$ x3 — stationary art — 4x5 — 2 $\frac{1}{2}$ x3 $\frac{1}{2}$ — no — 8 — 2 — after. *WNBT* — L — 35 & 16 — trans — 2x2 — 18x24mm — telop — 4x5 — 2 $\frac{1}{2}$ x3 $\frac{1}{2}$ — yes — 8 — 2 — after. *WOR-TV* — F — 35 & 16 — trans — 2x2 — 28x21mm — telop — 4x5 — 2 $\frac{1}{2}$ x3 $\frac{1}{2}$ — yes — 8 — 2 — before. *WPIX* — L — 35 & 16 — trans — 2x2 3/32 — 1x 1 $\frac{1}{4}$ — yes — 7 — 3 — after.

NORFOLK — *WTAR-TV* — I — 35 & 16 — trans — 2x2 — ? — opaque — 3x4 — 2 $\frac{3}{4}$ x3 2/3 — yes — ? — ? — optional.

OKLAHOMA CITY — *WKY-TV* — ? — 16 — trans — 2x2 — 1x1.33 — yes — 8 — 3 — before.

OMAHA — *KMTV* — U — 16 — balop — 3x4 — 1 $\frac{7}{8}$ x2 $\frac{3}{8}$ — yes — 8 — 2 — ? . *WOW-TV* — ? — 16 — trans — 2x2 — $\frac{3}{4}$ x1 — balop — 3 $\frac{1}{4}$ x4 — 2 $\frac{1}{4}$ x3 — yes — 6 — 2 — before.

PHILADELPHIA — *WCAU-TV* — ? — 16 — trans — 2x2 — 24mm x18mm — yes — 6 — 4 — after. *WFIL-TV* — B — 16 — trans — 3 $\frac{1}{4}$ x4 — 1 $\frac{3}{4}$ x2 $\frac{3}{8}$ — projectall — 3 $\frac{1}{4}$ x4 — 1 $\frac{3}{4}$ x2 $\frac{3}{8}$ — yes — 6 — 4 — after. *WPTZ* — G — 16 — balop — 6x8 — 4x5 $\frac{1}{2}$ — yes — 5 — 5 — before.

PHOENIX — *KPHO-TV* — ? — 35 — trans — 2x2 — 35mmx35mm — yes — 8 — 2 — optional.

PITTSBURGH — *WDTV* — A — 16 — trans — 2x2 — 1.13x0.8 — yes — 8 — 2 — before.

PROVIDENCE — *WJAR-TV* — ? — 16 — trans — 2x2 — $\frac{3}{4}$ x1 — yes — 6 — 2 — before.

RICHMOND — *WTVR* — ? — 16 — trans — 2x2 — 35mm — balop —

11 $\frac{7}{8}$ x8 $\frac{7}{8}$ — 11 $\frac{3}{8}$ x8 $\frac{3}{8}$ — cannot use for USI — yes — 8 — 2 — after.

ROCHESTER — *WHAM-TV* — L — 16 — trans — 3 $\frac{1}{4}$ x4 — 3 $\frac{3}{8}$ x 2 $\frac{7}{8}$ — yes — 8 — 2 — before.

ST. LOUIS — *KSD-TV* — ? — 16 — trans — 2x2 — ? — balop — 8 $\frac{1}{2}$ x11 — 6x3 — yes — not accepting additional ID.

SALT LAKE CITY — *KSL-TV* — B — 16 — trans — 3 $\frac{1}{4}$ x4 1/10 — 2 $\frac{1}{2}$ x3 $\frac{1}{8}$ — balop — same — yes — 8 — 2 — optional. *KDYL-TV* — ? — 16 — trans — 2x2 — ? — projectall — 8x10 — ? — yes — ? — ? — ? .

SAN ANTONIO — *KEYL* — B — 16 — trans — 2x2 — 1x1 $\frac{3}{8}$ — balop — 3x4 — 2x2/16 — no — 8 — 2 — optional. *WOAI* — no ID's.

SAN DIEGO — *KFMB* — H — 16 — trans — 3 $\frac{1}{4}$ x4 — 2 $\frac{1}{4}$ x3 — balop — 3 $\frac{1}{4}$ x4 — 2 $\frac{1}{4}$ x3 — no — 6 — 2 — optional.

SAN FRANCISCO — *KGO-TV* — V — 35 & 16 — trans — 2x2 — 35mm — balop — 3 $\frac{1}{4}$ x4 — 3x2 $\frac{1}{4}$ — yes — 8 — 2 — before, network; after, local. *KPIX* — ? — 16 — trans — 2x2 — ? — yes — 6 — 2 — optional. *KRON-TV* — ? — 16 — projectall — ? — ? — yes — 7 — 3 — after.

SCHENECTADY — *WRGB* — V — 35 & 16 — trans — 3 $\frac{1}{4}$ x4 — 2x3 $\frac{1}{4}$ — yes — 8 — 2 — optional.

SEATTLE — *KING-TV* — ? — 16 — balop — 3 $\frac{1}{4}$ x4 1/16 — 2 $\frac{1}{4}$ x3 — no — 6 — 4 — after.

SYRACUSE — *WHEN* — M — 16 — trans — 2x2 — ? — yes — 8 — 2 — optional. *WSYR-TV* — H — 16 — trans — 2x2 — 35mm — balop — 3 $\frac{1}{4}$ x4 — 1 $\frac{7}{8}$ x2 $\frac{3}{8}$ — no — 6 — 2 — optional.

TOLEDO — *WSPD-TV* — L — 16 — trans — 2x2 — 2 $\frac{1}{4}$ x13/16 — yes — 5 — 3 — before.

TULSA — *KOTV* — H — 16 — trans — 2x2 3/16 — $\frac{7}{8}$ x1 $\frac{1}{8}$ — yes — 6 — 2 — after.

UTICA — *WKTV* — C & E — 16 — balop — 3 $\frac{1}{4}$ x4 — 2 $\frac{1}{4}$ x3 — yes — 8 — 2 — optional.

WASHINGTON — *WMAL* — M — 16 — trans — 2x2 — 1 5/16x 15/16 — yes — 4 — 2 — optional. *WNBW* — M — 35 & 16 — trans — 2x2 — 25mmx18mm — yes — 6 — 2 — after. *WTOP-TV* — L — 16 — trans — 2x2 — 18mmx24mm — balop — 3 $\frac{1}{4}$ x4 — 1 11/16x2 $\frac{1}{4}$ — yes — 5 — 3 — after. *WTTG* — A — 16 — trans — 2x2 $\frac{1}{8}$ — 0.8x 1.13 — yes — 8 — 2 — optional.

WILMINGTON — *WDEL-TV* — H — 16 — trans — 2x2 — 1x $\frac{3}{4}$ — balop — 2 $\frac{5}{8}$ x2 — 3 $\frac{1}{4}$ x4 $\frac{1}{8}$ — yes — 8 — 2 — optional.

SPOT (continued from page 13)

had to face the problem of the special video requirements attending 8-second usage in the early days of television. (See chart.)

Rather than throw up their hands in the face of what is viewed by many advertisers and agencies as an insurmountable and overly expensive problem, Kools evolved a simple solution. A photostat of one of the Kool stills was sent to each of the stations on their schedule. A uniform method of positioning station call letters, the channel number and city name was employed... a blank was also enclosed providing room for the station to make changes in lettering, etc. To date, this uniform layout has been used by all but one of the stations on the Kool line-up.

Animation was selected for use in the Kool spots primarily because of their well known 'First Nighter' — Willie, the Penguin. In 8-second announcements, Willie stays within the confines of one of the basic Kool pitches (i.e.—“Gotta cold?—”; “Gotta cough?—”; “Throat hot?—”; “Throat sensitive?—” “... smoke a Kool...” etc.)

Both the AM and TV spot campaigns for Kools have been mapped in the face of agency and client feeling that there is no longer a national advertising medium—in the sense that, pre-TV, radio was a national medium. Thus, the country has been divided into three marketing areas, as follows:

1. markets in which TV is dominant
2. markets in which TV and AM are about equally effective
3. markets in which AM is dominant

Within the 16 major TV markets, AM budgets have been cut—leaving spots on only during the morning hours. In all markets, appropriations were determined by relating Kool's sales figures back to the media characteristics of the area.

No attempt is made to coordinate the AM and TV spot patterns. However, the method of rotating individual spots is the same for both media. Under this plan for revolving announcements, a different film (or—for AM—transcription) is used for each spot broadcast.

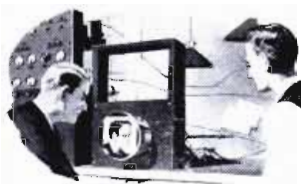
Contrasting Kool's approach to and handling of 8 second announcements is a manufacturer investing considerably over a half million dollars in I.D.'s.

Convinced that the 8 second spot
(continued on page 36)

Why Leading Dealers make

DuMont

their Leader Line



First in development — in 1931, Dr. DuMont developed the cathode ray tube from a laboratory curiosity to the tube that made electronic television commercially practical.



First with home receivers — DuMont built the first commercial home receivers in 1939. In 1946, DuMont was first with a line of fine receivers: first with the 20-inch tube; first with the 30-inch tube—the world's largest television tube.



First in telecasting — DuMont operates the first television network. Its key station, WABD, New York, was the first fully equipped, high-powered station on the air.



First in precision electronics — DuMont is the world's foremost maker of scientific precision instruments utilizing the electronic cathode ray tube.

In every field of selling, successful retailers always "hitch their wagon to a star" . . . a leader line . . . a line with widespread public acceptance that creates store traffic that results in increased over-all sales.

As an outstanding example—television dealers carrying DuMont invariably make it their leader line. They appreciate the prestige of the DuMont name . . . the quality and performance superiority of the DuMont product . . . the value of DuMont traditional leadership in all phases of television.

Furthermore, they appreciate what these advantages mean to them both in present and future sales to an ever-growing list of satisfied customers . . . the chief essential in any continuing retail success.

It is no wonder, then, that America's farsighted and successful television dealers welcome the opportunity to build their television activities around DuMont . . . to make DuMont their leader line.

TELEVISION'S MOST COVETED FRANCHISE

DU MONT

YEAR AS PIONEER

first with the first in television



First in radar — In 1933, Dr. DuMont filed a patent application which the army asked him to withdraw for security reasons. This idea, developed in secrecy, became radar.

will function solely as reminder advertising via product identification, this advertiser has about a dozen different films.

As in the case with Kool's, the spots are constantly rotated as a hedge against their becoming tiresome.

Investing well over half of its consumer budget in spots, this company is represented in most of the top 24 TV markets—area-by-area budgets being fixed primarily on the basis of the previous year's sales and, secondarily, with a view towards the market's potential.

Competitors' activity in a particular area is completely discounted by this firm, in favor of "... an expenditure almost solely reflecting the characteristics of our sales in each individual city."

Contrasts Kool Method

Contrasting Kool's spot activity are the 20-second and 1-minute announcements used by another cigarette manufacturer. The modus operandi behind this firm's selection of 1-minute spot revolves around four basic principles.

Spot was first decided on by this concern because of the dearth of cable-connected markets; the high cost of producing shows, and the inability of anything but spot to provide the frequency of impact that they wanted. The decision to use 1-minute spot was based on their desire to obtain the greatest length possible for their commercial presentation.

Research-wise, this organization is cognizant of the importance of supermarket purchases by women, and, with this in mind, the use of daytime spot is currently being considered.

While the firm originally started in spot TV with minutes, they are currently running about 50 percent 60 second spots and 50 percent 20-second announcements, because of the withdrawal of minute availabilities by stations.

Rotating their spots continuously, this firm has found that the average life of a spot is under a half year. This observation on the life of a spot comes as a result of reports from the firm's sales force, as well as information gleaned from various research studies.

In a forthcoming issue, this "Spot Report" will continue, with an analysis of participating shows and other types of spot programming buys.

HOFSTRA: Answers on Daytime And High Cost Show Problems

TO advertisers pondering the effectiveness of their TV dollars in the face of imminent rate hikes, the NBC-Hofstra Study offers a most pertinent observation.

The cumulative effect of TV-vertising is brought home with the gentle force of a smithy's hammer when one considers that—under 13 weeks of television advertising produces an average of 9.9 extra customers per dollar per month—another year of TV-vertising brings the extra customers figure up a whopping 102% —to 20! Many agencies and advertisers will do well to consider the effects of a 33 $\frac{1}{3}$ % rate increase in the face of this statistic.

Major Industry Talking Points

Establishing the fact that the average program pays off with 15.6 extra customers per month, the Study then relates this figure to two major industry discussion topics: daytime TV and 'plush budget' TV.

Daytime—which will get its big push from the nets this fall—has an even more impressive pay-off than "Class A" television. . . .

NBC-Hofstra data on daytime is particularly encouraging for smaller advertisers and advertisers frozen out of the medium because of clearance problems, as well as major bankrollers who've yet to take the plunge.

Thus, where an evening TV show delivers an average of 18.6 extra customers per dollar, daytime shows (promoting similar products) deliver 18.7 extra customers. To cap this, daytiming Kate Smith comes along with a tantalizing 38.8 extra customers per dollar.

Backing up the impact data on daytime TV, the NBC-Hofstra report goes ahead to show that, among women owning receivers—46.1% usually watch daytime TV during the week. Taking into consideration non-owning women watching regularly, approximately a quarter of the total female population of the city is regularly exposed to daytime shows.

To advertisers with sufficient funds for a plush budget TV program—but who still cast an envious eye toward low budget shows—the Study offers two points to ponder.

First, the average program with a \$17,000 per hour production tab or higher delivers about 25% more extra customers than does a show of average cost. Correlating ratings with sales results, the Study goes on to demonstrate that a 20 or better rating in New York generally means 50% more extra customers per dollar than average.

Tired Expression Dies

The Study also sounds the death-knell of a badly shop-worn expression—"TV's novelty effect." Confirming what we in the industry have been confident of, the Study shows—that where in 1949, 15 brands were getting 11.6 extra customers per dollar invested in TV-vertising — these same brands racked up 11.8 extra customers per dollar during 1950.

In establishing yardsticks for measuring the sales effectiveness of television, 30 different types of package goods, representing 143 television brand-program combinations, were covered in the study.

Results show that in television homes, the average gain for all package good products advertised on television is 26.8%.

Similar carefully matched standards were applied in measuring the sales results of every one of the 143 brand-program combinations advertising package goods. Findings show that the average increase among set owners for all 143 is 37.0% more customers among program viewers than non-viewers.

To get a complete measurement, consideration was given to the impact of the typical program on guest viewers (non-owners of TV sets.) The average increase among non-owners for all 143 is 35.2% more customers among guest program viewers than non-viewers.

As a further control for the all important "extra customers per dollar" base around which the Study is largely centered, NBC commissioned a supplementary study by the New York University Ad Club.

A group of N.Y.U. students interviewed a matched sample of 630 viewers and non-viewers on 16 brand-program combinations. Finding that TV viewing yields 40.6% more customers for a product, this special report also finds that sales are 48.7% higher for TV-vertised products, among viewers.

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

WASHINGTON, D. C.
1605 Connecticut Ave.

Dallas, Texas Seattle, Wash.
4212 So. Burkner 4742 W. Ruffner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting*

National Press Bldg., Wash., D. C.

E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

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

BUDWEISER SALES DOUBLE

(continued from page 15)



Murray and staff ironing out some of the show's kinks.

While they are not engaged specifically to plug the product, they do get across association of women, particularly important women, with Budweiser.

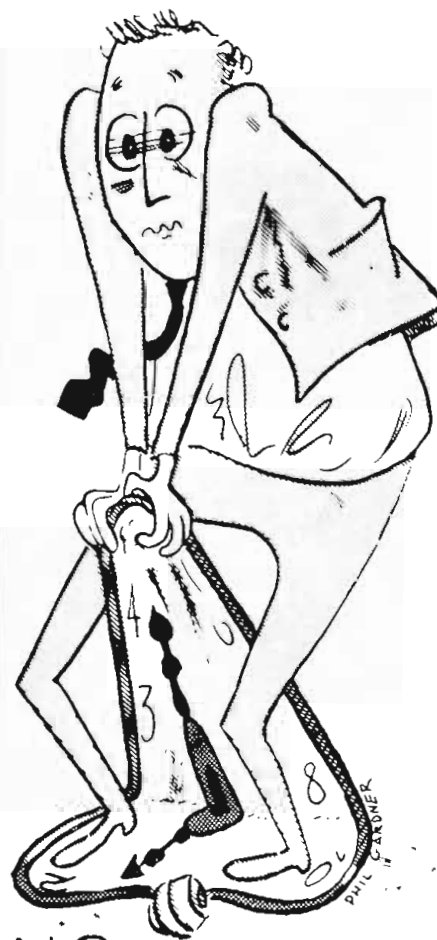
As summer replacement this year, Budweiser will fill in with a series of 13 films, many made as recently as 1948. The entire show, including commercials, and Nelson Case acting as host on the summer theatre, will be on film.

Of the three commercials on each show, one is a pitch by Ken Murray reminding the audience that he will return to the air in September. Nelson Case does a straight commercial on film similar to those he renders on the present Ken Murray show, and the third commercial will revolve around situations in the home showing how Budweiser adds pleasure to the household.

Basis For Success

On an overall operation basis, Gay credits the close agency and sponsor relationship for the success of the St. Louis side of the company's TV operation. Roland Krebs prepares the copy at the agency; R. E. Krings, Budweiser advertising director, checks the material while another copy is sent to Marek Windheim at D'Arcy's New York office. Integration of the commercial into the program takes place at the New York end, with changes being permitted in order to work in various personalities on the show that week. Final re-write of the commercial is then sent back to St. Louis for approval by Krings and Krebs.

Top management at Anheuser-Busch also takes a lively interest in the program, and it is a rarity when Colonel August A. Busch, Jr., president of Anheuser-Busch, misses the weekly show. He, as well as his top assistants, are very much aware of TV's impact.



NO

IT JUST DOESN'T WORK!

With four networks all bidding for time here in Pittsburgh — even with our unique rotating schedule—it's just impossible to keep "everybody satisfied all of the time."

Be that as it may, by adhering to our rotating schedule we are discharging our major responsibility . . . pleasing as many of the diversified interests of "our" 2,500,000 people as possible . . . within the limits of time—and the facilities of ONE STATION!

**WDTV CHANNEL 3
PITTSBURGH'S
WINDOW OF THE WORLD**

TELEVISION
DU MONT
NETWORK

**A SURVEY AMONG THE TOP
ADVERTISERS AND AGENCIES
PLACING OVER 75% OF THE
TOTAL SPOT AND NETWORK
BUSINESS PROVES THAT
TELEVISION MAGAZINE IS
THE NO. 1 INDUSTRY SOURCE
FOR BASIC INFORMATION.**

SOURCES OF TELEVISION INFORMATION AMONG LEADING ADVERTISERS AND ADVERTISING AGENCIES.

The survey was handled in its entirety by the James M. Vicary research organization. The scope of this research project, the technique employed, and the specific lists of advertisers and agencies to be queried were worked out in consultation with . . .

Blair-TV, Inc.; CBS Radio Sales; Free & Peters, Inc.; Harrington, Righter & Parsons; NBC Spot Sales; Edward Petry & Company; Weed & Company.

THE ADVERTISERS AND AGENCIES RESPONDING TO THIS SURVEY ARE RESPONSIBLE FOR OVER 75% OF THE TOTAL TV SPOT AND NETWORK BILLINGS.

The complete survey is available on request.

ADVERTISERS VOTE TELEVISION MAGAZINE TOP SOURCE FOR COMPREHENSIVE AND BASIC INFORMATION. AGENCIES RANK TELEVISION MAGAZINE SECOND.

Advertisers	Rank	Agencies	Rank
Television	1	Broadcasting	1
Sponsor	2	Television	2
Printers' Ink	3	Sponsor	3
Advtg. Age	4	Radio Daily	4
Tide (tie)	4	Printers' Ink	5

ADVERTISERS VOTE TELEVISION MAGAZINE MOST HELPFUL. AGENCIES RANK TELEVISION MAGAZINE AS SECOND MOST HELPFUL.

Advertisers	Rank	Agencies	Rank
Television	1	Broadcasting	1
Broadcasting	2	Television	2
Sponsor (tie)	3	Sponsor	3
Variety	3	Variety	4
Advtg. Age	5	Radio Daily	5

IN SPITE OF THE FACT THAT TELEVISION MAGAZINE IS NOT A NEWS PUBLICATION ADVERTISERS AND AGENCIES RANKED IT THIRD AS A NEWS SOURCE.

Advertisers	Rank	Agencies	Rank
Variety	1	Broadcasting	1
Broadcasting	2	Radio Daily	2
Television (tie)	3	Television	3
Advtg. Age	3	Variety	4
Tide	5	Sponsor	5

TELEVISION MAGAZINE RECEIVED MORE VOTES IN THIS SURVEY FROM ADVERTISERS THAN ANY OTHER PUBLICATION. AMONG AGENCIES TELEVISION MAGAZINE RECEIVED THE SECOND HIGHEST TOTAL.

Advertisers	Rank	Agencies	Rank
Television	1	Broadcasting	1
Advtg. Age	2	Television	2
Variety (tie)	3	Sponsor	3
Broadcasting	3	Variety	4
Sponsor	5	Advtg. Age	5

THESE RESULTS SIMPLY UNDERSCORE THAT TO REACH YOUR PROSPECTS—USE THE PUBLICATION THEY DEPEND ON FOR TELEVISION INFORMATION—TELEVISION, THE BUSINESS MAGAZINE OF THE INDUSTRY.

ADVERTISER RESPONDENTS

- American Safety Razor
- American Tobacco
- Anchor-Hocking Glass
- Anheuser-Busch
- American Home Products
- Avco Manufacturing
- Bonafide Mills
- Borden
- Bulova Watch
- Benrus Watch
- Best Foods
- Black Drug
- Bristol Myers
- Brown Shoe
- Bigelow-Sanford
- Canada Dry Ginger Ale
- Carter Products
- Campano Corporation
- Campbell Soup
- Cannon Mills
- Chesebrough Manufacturing
- Chrysler Corporation
- Colgate-Palmolive-Peet
- Emerson Radio
- Ford Motors
- General Motors
- General Foods
- B. F. Goodrich
- Green Giant
- Grove Laboratories
- Gruen Watch
- Gulf Oil
- Hudson Motors
- International Latex
- International Shoe
- Ironrite Incorporated
- Kellogg's
- Kroger Stores
- Lever Brothers
- Lionel Corporation
- Lipton Tea & Soup
- Manhattan Soap
- Philia Morris
- Nash-Kelvinator
- National Dairy Products
- National Carbon Division
- Mohawk Carpet Mills
- Pepsi-Cola
- Procter & Gamble
- Radio Corporation of America
- Revere Copper & Brass
- R. J. Reynolds
- Seeman Brothers
- Sylvania Electric
- Standard Oil Company of New Jersey
- Standard Brands
- Schenley Industries
- Texas Company
- Time, Inc.
- U. S. Tobacco

AGENCY RESPONDENTS

- Anderson & Cairns, Inc.
- N. W. Ayer & Son, Inc.
- Badger & Browning & Hersey, Inc.
- Ted Bates & Co.
- Batten, Bortan, Durstine & Osborn
- Benton & Bowles
- Franklin Bruck Advertising Corp.
- Brooke, Smith, French & Dorrance
- D. P. Brother
- Biow Company
- Buchanan & Company
- Coylan, Inc.
- Calkins & Holden
- Cunningham & Walsh
- Campbell-Ewald
- Cecil & Preshery, Inc.
- Compton Advertising, Inc.
- D'Arcy Advertising Agency
- Dancer-Fitzgerald-Sample
- Doherty, Clifford & Shenfield
- Roy S. Durstine
- Ellington & Company
- Erwin, Wasey & Co., Inc.
- William Estly & Co., Inc.
- Federal Advertising
- Faote, Cone & Belding
- Albert Frank, Gunther Low, Inc.
- Grey Advertising Agency, Inc.
- Gayer, Newell & Ganger
- Lawrence C. Gumbinner
- Huber Hoge & Sons
- H. B. Humphrey Co.
- Ideas Advertising, Inc.
- Duone Jones Company
- Ralph Jones Company
- Kostor, Farrell, Chelsey & Clifford
- Joseph Kotz Company
- Kenyon & Eckhardt, Inc.
- Kiesewetter, Welterou & Baker, Inc.
- Kudner Agency, Inc.
- C. J. LaRoche & Co.
- Lennen & Mitchell, Inc.
- Maxon, Inc.
- Emil Mogul Co., Inc.
- J. M. Mathes Agency
- Morscholk & Pratt Co.
- McCann-Erickson, Inc.
- Moore & Homm, Inc.
- Pedlar & Ryan
- Platt-Forbes, Inc.
- Product Advertising
- Fletcher D. Richards, Inc.
- Ruthrauff & Ryan, Inc.
- Reiss Advertising
- St. George & Kates
- Stackton, Wans' & Burthardt
- Sullivan, Stauffer, Colwell & Savies
- Tatham-Loid
- J. Walter Thompson Co.
- J. D. Tarcher & Co., Inc.
- William Warren, Jackson & Peisney
- Warwick & Legler, Inc.
- Norman D. Waters & Associates, Inc.

STAMP YOUR BRAND ON



WITH THE 3 BEST DAYTIME SHOWS

Yes—with 73,000 television homes in our 81,000-home Metropolitan County Area*—KOTV can make Tulsa exclusively yours.

For tops in afternoon entertainment, Tulsans turn to "Lookin' At Cookin'," "Glass Showcase," and "Musical Jig-Saw."

To assure top audiences for these daytime participation shows, NBC, CBS, ABC and DuMont network presentations are also offered during the afternoon. Among these are: Beulah; Four Star Revue; Burns and Allen; Garry Moore; Kate Smith; Kukla, Fran & Ollie; Strike it Rich; Howdy Doody and Horace Heidt.

To stamp your brand on Tulsa see your Adam Young man.

*May 10, 1951 "Sales Management Survey of Buying Power."

KOTV
CAMERON TELEVISION, INC.
CHANNEL 6
302 South Frankfort
Tulsa 3, Oklahoma

BASEBALL

(continued from page 33)

era one pans up with the ball to cover the entire play. If the ball is hit on the ground between second and third, camera one pans with the ball until the catch; then a switch to camera three (Zoomar) for the throw and the play at first. Thus, the throw is coming right at the viewer.

The same situation holds true for double plays. The entire play, following the initial catch, is caught on camera three, with the plays at second and first both recorded on the same camera.

Another example of WCAU-TV coverage: if a runner is on second and a single is hit to right field and the man scores, the cameras operate as follows: camera one gets the pitcher throwing the ball, the batter hitting it and pans up to follow the flight to the outfield. Switch is made to camera two to show the fielder picking up the ball. As he throws, camera three picks up the runner and follows him home, with the play coming into the camera.

The instant he crosses the plate, camera two picks up the batter, who by this time is either rounding first or approaching second. Camera two follows him until he reaches base safely or is thrown out.

Home Viewers' Advantage

So effective is the WCAU-TV coverage that at-home-viewers often see action on the field which escapes fans in attendance. For instance, during a recent game between the Athletics and the New York Yankees, rookie Mickey Mantle of the Yanks failed to touch second while going from first to third on a long hit.

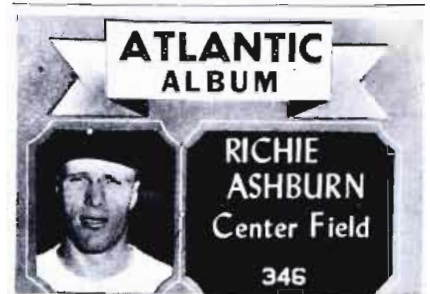
The WCAU-TV cameras caught Mr. Mantle's negligence, as did the umpire and an A's player. The player threw to the bag and the umpire called Mantle out: the fans at the park remained unenlightened, while those at home had caught the whole play.

Notable for off-field coverage are two WCAU-TV refinements: one, a parabolic dish for picking up on-the-field sounds; and, an individualized flip-card biography of each player.

Situated on the roof of the Shibe Park grandstand, directly in back of home plate and slanted down sharply, is a large parabolic dish in the center of which is a dynamic microphone.

The dish gathers in the sounds of the umpire calling balls and

strikes, the bat striking the ball or the ball pounding into the catcher's mitt, the shouts of encouragement from players to the pitcher—the color sounds which so greatly enhance the coverage of any sports event.



WCAU-TV innovation is the personalized scorecard on each player, giving name, position and batting average.

The other WCAU-TV refinement is its individualized flip-card biographies. As each player comes to bat for the first time, an easel, showing the player's picture, name, position and batting average are displayed.

Camera two (pressbox) handles this assignment, as well as all card commercials for the baseball telecasts. Camera two is also responsible for a great deal of the color shots during the game, sweeping around to catch such off-field action as fans scrambling for foul balls; new pitchers warming up in bullpens; dugout shots, and so forth.

The thinking behind this coordination with Roy Mack of the Athletics, Robert R. M. Carpenter of the National League champion Phillies and the managers and players of both teams was that of Charles Vanda, WCAU vice president in charge of television.

"Too often, television has moved in with the 'we know how' attitude that has more brass than brains," Mr. Vanda says. "We determined to avoid this pitfall by laying out camera positions to cover the field as the experts felt it should be covered."

This was a step number one in WCAU-TV's scheduled coverage of 17 Sunday doubleheaders and four Sunday single games this season. Generally, the Philadelphia schedule calls for WCAU-TV to broadcast Sunday games; WFIL-TV, carries weekday games and WPTZ, Saturday games.

Telecasts of the games are sponsored jointly by the Atlantic Refining Co., (N. W. Ayer & Son) and by P. Ballantine & Sons (J. Walter Thompson), over all three stations.