

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

August

## TESTING TELEVISION

A Special Report

TM 12-52 R A  
LIBRARY  
INDIANA UNIVERSITY  
BLOOMINGTON IND



this man

can sell

groceries in

Cleveland



ice cream in Indianapolis

or soft drinks in Jacksonville

You can still buy

"Dangerous Assignment"

if you act fast—in:

LANCASTER

WILMINGTON

PROVIDENCE

JACKSONVILLE

FORT WORTH

MES-DES MOINES

CLEVELAND

GRAND RAPIDS

INDIANAPOLIS

SAN DIEGO

**Proof?** Look at his nation-wide record. He's selling Durkee's foods in San Francisco and Los Angeles . . . he's boosting sales of Manor House Coffee in Davenport . . . he's creating customers for jewelry stores in Erie, Pa. and Huntington, West Va.

He's moving a lot of merchandise for 40 different sponsors in 53 TV markets. *He can do it for you.*

**Who is he?** Brian Donlevy, top radio and TV personality, and star of "Dangerous Assignment"—NBC-TV's exciting adventure-mystery film program produced for exclusive *local sponsorship at local cost.*

**How does he do it?** By attracting king-size audiences and holding their attention . . . right through the commercials. Stations report these typical May ratings: 22.1 in New York (ARB); 34.5 in Detroit (ARB); 18.8 in Columbus (Pulse); 24.2 in San Francisco (ARB); 45.5 in Milwaukee (Pulse); and 55.5 in Pittsburgh (April Pulse).

**You must act fast!** "Dangerous Assignment" sells *for* sponsors—that's why it was sold *to* sponsors in 51 TV markets in less than five months. For special audition film, list of sponsors and prices, write, wire or phone:

## NBC-TV film syndicate sales

30 Rockefeller Plaza, New York 20, New York

*Television's Finest*

# PORTABLE CAMERA MOUNT

*for Complete Mobility*

## HOUSTON-FEARLESS ALL-METAL TRIPOD

Combines extreme ruggedness, adaptability, rigidity, ease of operation and portability not found in any other tripod. For studio or field use. Levels automatically. Tubular steel legs are easily adjusted for height—lock positively to prevent slipping. Folds compactly. Two sizes:  $\frac{3}{4}$  and full length.

## HOUSTON-FEARLESS FRICTION HEAD

Provides smooth, easy panning and tilting of TV cameras. Pans 360° on ball bearings. Tilts 45° up or down with camera counterbalanced at all times. Variable drag and brake are provided on both pan and tilt. Adjustable handle. Fits Houston-Fearless and other standard tripods, pedestals, dollies and cranes.

## HOUSTON-FAEARELESS TRIPOD DOLLY

Gives convenient mobility to tripod-mounted television cameras. In the studio, it offers a rapid means of moving camera. Wheels swivel for maneuverability or can be locked parallel for straight line tracking. In field, provides easy means for positioning camera. Strong, lightweight tubular steel. Folds compactly.

*Write for information on specially-built equipment for your specific needs.*

*The*  
**HOUSTON  
FEARLESS**  
*Corporation*

MAIL  
TODAY

THE HOUSTON-FAEARELESS CORP.  
11803 W. Olympic Blvd., Los Angeles 64, Calif.  
Please send catalogs on  Friction Head  Tripod  
 Tripod dolly  Panoram dolly  TV Cranes  
 Camera pedestals  Film Processors  Remote  
control parabola.

Name \_\_\_\_\_  
Station or firm \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"



# TV and RADIO assistance given to ERIE DISPATCH *Kitchen Products* ADVERTISERS



Every Wednesday, 3:30 to 4:00 PM, Dispatch Television Kitchen offers merchandising co-operation—at no extra cost. Demonstrations of kitchen products tie in beautifully with Thursday Erie Dispatch food issues.

As an additional bonus on radio station WIKK, merchandising assistance and co-operation on the Erie Dispatch household program. With 5000 Watts, WIKK has extra coverage and proved listenership in the Erie area.



Newspaper advertising in the Erie Dispatch, plus TV and Radio Merchandising assistance—at no extra cost! That's the successful formula for Kitchen Products advertising in Erie, Pennsylvania.

## A new combination to promote sales in the Greater Erie Market

THE Erie Dispatch offers as a bonus to kitchen products advertisers (1) a live Kitchen Arts Show on WICU-TV with a large responsive audience which has followed it closely since 1949 (2) participating announcements on radio station WIKK. These two merchandising assistance and co-operative offers will assure kitchen products advertisers of the most complete coverage of Erie, Pennsylvania and vicinity ever offered. Write or call Erie Dispatch, Erie, Pa., (or Lamb Enterprises, Inc.) for complete details on this truly remarkable offering to national advertisers.

*Merchandising  
assistance you  
can't get anywhere else  
in the U. S. A.!*

Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.

- ★ RADIO
- ★ TV
- ★ NEWSPAPER

WICU-TV—Erie, Pa.—Headley-Reed Co.  
WIKK—Erie, Pa.—H.R. Reps.  
WTVN-TV—Columbus, Ohio—Headley-Reed Co.  
WHOO—Orlando, Fla.—John E. Pearson Co.  
WTOD—Toledo, Ohio—Headley-Reed Co.  
Erie Dispatch—Erie, Pa.—Reynolds-Fitzgerald

# 2,252 requests...

or one bank run that made the bankers happy!

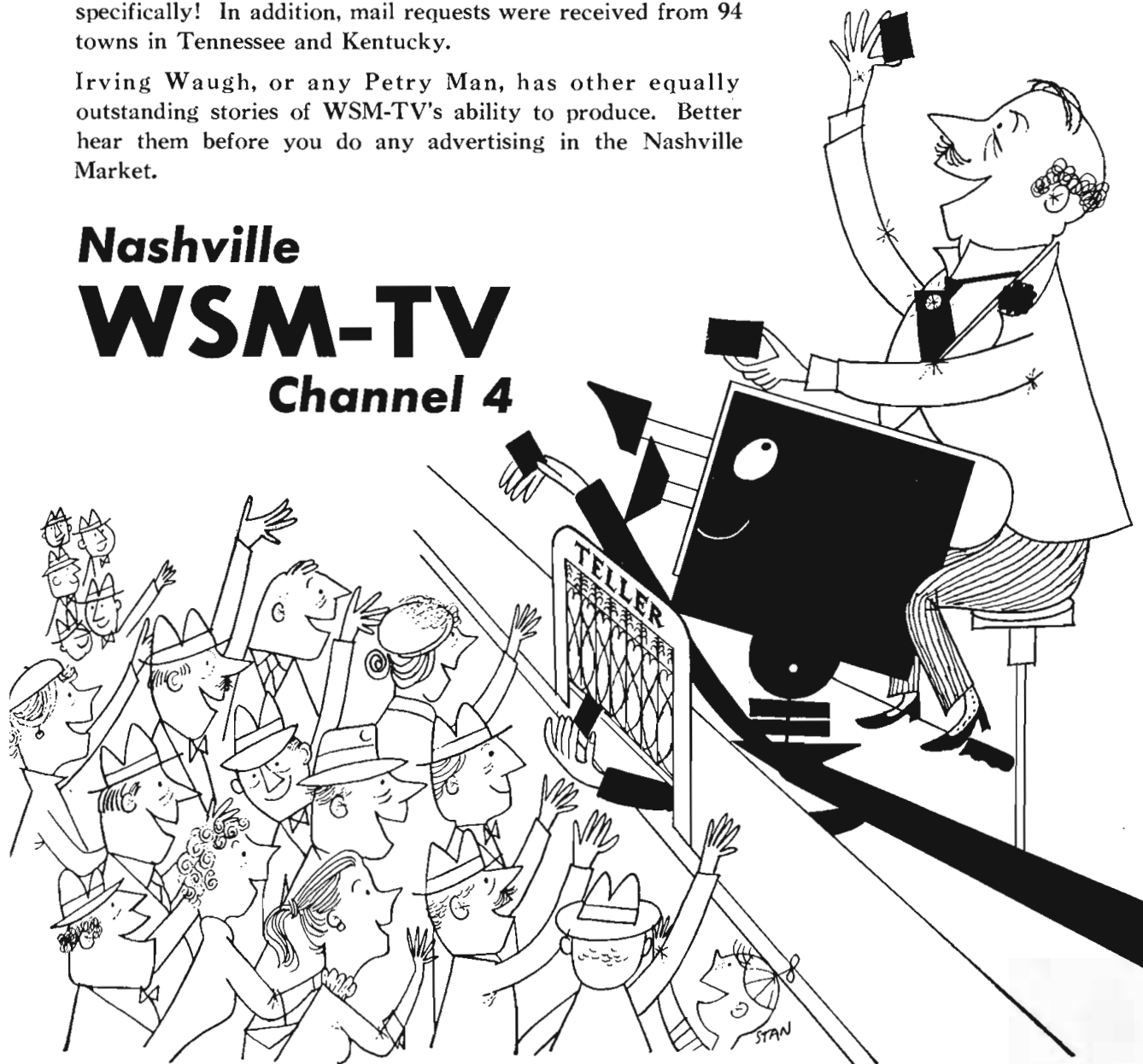
After sponsoring Movietime on WSM-TV for several months, the First American National Bank of Nashville decided to find out just how much audience this Sunday night feature really had.

On the May 4th program, a small plastic dime savings bank was offered to anyone who would stop by any one of American's 14 branches and ask for it.

By the end of banking hours Monday, May 5, 2252 banks had been given out. Four of the 14 branches had their supply completely exhausted. This, in spite of the fact that they were kept out of sight and given out only when asked for specifically! In addition, mail requests were received from 94 towns in Tennessee and Kentucky.

Irving Waugh, or any Petry Man, has other equally outstanding stories of WSM-TV's ability to produce. Better hear them before you do any advertising in the Nashville Market.

**Nashville**  
**WSM-TV**  
**Channel 4**



# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 8, August, 1952

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## WAVE-TV OFFERS TOP AVAILABILITY!

A few absolutely top-notch spot participations are now available on "Masterpiece Movietime", a tremendously popular series of top-flight film features.

**AUDIENCE:** Large, loyal, enthusiastic. One request for viewers' opinions of the show swamped our nighttime switchboard gal with hundreds of calls, well into the early morning. Mail is still pouring in. Typical comments: "The best show on television"... "If you take Masterpiece Movietime off, I'll sell my set."

**TIME:** Tuesday night at 10—the perfect movie-time for televiewers.

**TYPICAL SHOWS:** Alexander Korda's *Seven Days to Noon*, *The Wooden Horse*, *Interrupted Journey*, *Hideout*. Also, *The Ware Case*, *The Four Just Men*, *Convoy*, *The Fall of the House of Usher*, etc.

**CHECK WITH:** F&P!

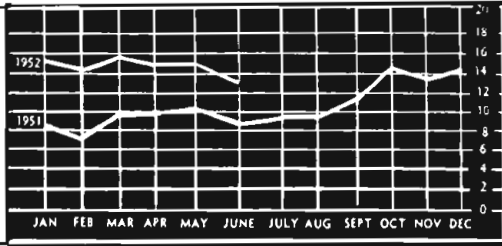


NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
*Exclusive National Representatives*



# FOCUS



Network billings: June \$13,324,972

## NETWORK BILLINGS DIP

WITH summer bow-outs under way, June network billings dipped to \$13,324,972. Still some 46 per cent above June, 1951, this score is 9.5 per cent below the May, 1952 TV time total.

The top 10 product groups retain the same relative order as they did in May. This June, Gasoline, Lubricants and Other Fuels, almost nudged the Radios, Television Sets, Phonographs group out of its tenth place.

## WHICH WAY MANAGEMENT?

NOT only network programing, but also its management is now running in cycles. Top brass at both NBC and CBS seem to have reached end of whirligig circle in splitting and then bridging up radio and TV.

Some years ago, CBS began separating its radio and TV operation. NBC followed by making a complete split into two divisions, with entrance of Sylvester (Pat) Weaver in charge of TV.

Then CBS integrated management of its air media. So, J. L. Van Volkenburg, instead of being TV V.P., was in charge of radio-TV sales. Other top echelons assumed a dual supervision, men like Hub Robinson looking after radio and TV programing.

The next CBS step was a reversal, with a complete overhaul of its internal structure. Volkenburg went to become president of CBS-TV and Adrian Murphy president of CBS-Radio.

Most recently, NBC has swung to the opposite side of the pendulum. All top management (like Pat Weaver) is handling radio and TV. Where the circle will end, nobody knows.

## VIEWERS RETURN FROM HIATUS

In estimating audiences for the Conventions, the very handy figure of 70,000,000 viewers was constantly used. First ARB ratings give the Republicans an audience of 50,930,000, who saw at least part of the show.

That 70,000,000 audience (figur-

ing circulation at 17,000,000) would have meant that every single member of television's average family (3.8 persons including children) would have had to be watching, with three-tenths of a neighbor thrown in. Set usage would have had to total 100 per cent.

Consider, then, this tremendous audience, in relation to recent sets in use figures scored by Trendex. For the first week in July, usage was at 27.5, a considerable dip from May's 39.5.

Viewers, unexcited by meager summer replacement fare, got out of the viewing habit. It took a strong program, (and solid promotion) to bring them off the front porch and back into the living room. Continuously strong summer programing is the only thing that will keep them there, and the convention demonstrated that it can.

## TV HIGHLIGHTS OF MONTH

Washington and Canada are combining to pry loose more feature film for TV. Department of Justice brought conspiracy suit against 12 film producers, charging them with restraining 16 mm product from reaching TV screen. Lou Chesler, Montreal stockbroker, and Du Mont are angling for 800 RKO features made before 1949, in another film move.

Entrance of 20th Century-Fox, Hollywood major, into TV film was solidified with its announcement of three new TV shows for fall in addition to its *Crusade In Europe*.

Screen Director's Guild finally got together with TV Film Alliance, representing among others, Directors and Assistants thereof. SDGA and TVFA agreed on extra payment for members on subsequent showings of TV pix. Deal to run to April 4, 1958 is first of its kind.

CBS signs largest contract ever for film processing with De Luxe Labs. Deal provides for minimum

of 100,000,000 feet of film processing.

First and second UHF TV grants in U.S. went to Empire Coil Co., Cleveland, licensee of WXEL-TV (Clevel.). Channels allocated are 26 in Denver and 27 in Portland, Ore. Transmitter equipment to be installed before year is out.

Colorado's first TV outlet, KFEL-TV, took to air last month at Denver, only 20 days after FCC lifted freeze which had frozen Denver and area from TV. RCA rushed thousands of pounds of equipment to Denver via "air lift" less than 48 hours after FCC gave nod.

Portland, Oregon, with no TV channel in operation, gave 250,000 citizens a treat to Chicago conventions via cable and microwave relay on closed circuit. Sets were installed in Portland Auditorium, Armory, parking lots. Sets were fed by KING-TV, Seattle.

How does the coming of the cable affect a TV station? Of interest to advertisers is the before-after-situation in WOAI-TV, San Antonio.

Its manager, Arden X. Pangborn, reports that the cable hook-up has increased the station's total quarter-hour weekly telecasts from about 209 in April to 260 today.

In April, before the cable, the station's total commercial and sustaining kinescope time was 55.5 per cent.

"Now," says Pangborn, "combined with studio productions, WOAI-TV's programing, all air time, is over 70 per cent live. The total of all commercial and sustaining programing from the cable and kinescopes is 52.3 per cent. The balance is commercial film, local and spot business, plus public interest programs."



Arden X. Pangborn  
Manager, WOAI-TV, San Antonio

As Milton R. Rackmil, president of Decca, moved in as president of Universal, Nate Blumberg moved upstairs to the chairmanship of the Universal board. So the record business married the movie industry. Expected offspring: TV.

NBC's film library, 15,000,000 feet, worth \$1,000,000, starts leasing footage to agencies, packagers and commercial film producers.

### SPEEDING UP THE FCC

Passage of the McFarland Act is expected, in the long run, to keep the FCC to a speedier schedule, although it might slow down the current television proceedings at the start.

Under the new law, the Commission must make final decisions

within three months of filing (or within six months after a hearing is finished) or tell Congress why. If a hearing is deemed necessary, the Commission must detail its reasons to the applicant—a new step in FCC procedure.

The body must answer petitions within 15 days; allow 30 days for filing of protest; and bear the burden of proof on objections to license renewals. The anti-trust clause has been cut from the Communications Act, and the FCC staff is not allowed to intervene in a case, unless all the parties involved have the right to refute staff recommendations.

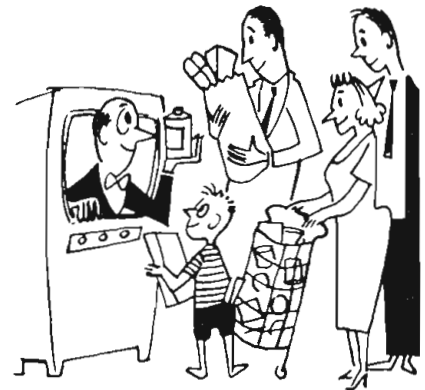
The Commission gains the power to issue cease-and-desist orders, in addition to its ability to revoke licenses.

### TOP TEN PRODUCT GROUPS NETWORK TV TIME—MAY\*

INDUSTRY & MAJOR CLASSES	ABC	CBS	DU MONT	NBC	TOTAL
<b>FOOD &amp; FOOD PRODUCTS</b> .....	\$440,621	\$826,468	\$242,445	\$1,366,116	\$2,875,650
Food Ingredients .....	74,555	.....	.....	247,565	322,120
Canned & Packaged Foods .....	371,968	112,720	222,750	418,882	1,126,320
Frozen Foods .....	.....	111,780	.....	80,025	191,805
Fresh Fruit & Vegetables .....	.....	.....	.....	.....	.....
Fresh Meat, Poultry, Fish & Dairy Products .....	.....	.....	.....	146,200	146,200
Bakery Goods & Miscellaneous Food Products .....	68,653	.....	.....	28,230	96,883
Food Beverages .....	.....	305,055	.....	139,995	445,050
Combination Copy—General Promotion .....	.....	222,358	19,695	305,219	547,272
<b>SMOKING MATERIALS</b> .....	224,300	1,060,205	83,928	1,147,816	2,516,249
Tobacco & Tobacco Products .....	224,300	1,001,660	83,928	1,147,816	2,457,704
Smoking Accessories & Miscellaneous Smoking Materials .....	.....	58,545	.....	.....	58,545
<b>TOILETRIES &amp; TOILET GOODS</b> .....	62,735	1,241,644	65,920	726,747	2,097,046
Cosmetics & Beauty Aids .....	.....	.....	.....	137,100	137,100
Personal Hygiene & Health .....	62,735	1,241,644	65,920	517,922	1,888,221
Miscellaneous Toilet Goods .....	.....	.....	.....	71,725	71,725
<b>SOAPS, CLEANSERS &amp; POLISHES</b> .....	28,800	379,345	.....	1,133,332	1,541,477
Soaps & Detergents .....	28,800	379,345	.....	915,254	1,323,399
Cleansing Compounds .....	.....	.....	.....	82,675	82,675
Polishes & Laundry Preparations .....	.....	.....	.....	135,403	135,403
<b>AUTOMOTIVE, AUTOMOTIVE ACCESSORIES &amp; EQUIPMENT</b> .....	118,290	382,330	15,225	740,245	1,256,090
Passenger Cars & Vehicles .....	118,290	223,960	.....	470,575	812,825
Commercial Trucks & Vehicles .....	.....	.....	.....	.....	.....
Tractors .....	.....	.....	.....	.....	.....
Tires & Tubes .....	.....	87,510	.....	269,670	357,180
Automotive Accessories, Equipment & Miscellaneous .....	.....	70,860	15,225	.....	86,085
<b>HOUSEHOLD EQUIPMENT &amp; SUPPLIES</b> .....	158,701	514,000	.....	154,540	827,241
Major Appliances .....	158,701	355,915	.....	113,700	628,316
Other Appliances & Equipment .....	.....	91,575	.....	.....	91,575
Household Accessories & Miscellaneous Supplies .....	.....	66,510	.....	40,840	107,350
Insecticides & Disinfectants .....	.....	.....	.....	.....	.....
<b>BEER, WINE &amp; LIQUOR</b> .....	.....	513,125	71,193	.....	584,318
Beer .....	.....	513,125	.....	.....	513,125
Wine .....	.....	.....	71,193	.....	71,193
Liquor .....	.....	.....	.....	.....	.....
Miscellaneous Mixing Ingredients .....	.....	.....	.....	.....	.....
<b>DRUGS &amp; REMEDIES</b> .....	69,810	166,600	32,700	243,270	512,380
Medicines & Proprietary Remedies .....	69,810	166,600	32,700	160,910	430,020
Medical Equipment, Appliances & Supplies .....	.....	.....	.....	82,360	82,360
Miscellaneous Drugs & Remedies .....	.....	.....	.....	.....	.....
Physical Culture .....	.....	.....	.....	.....	.....
<b>CONFECTIONERY &amp; SOFT DRINKS</b> .....	177,138	190,622	28,824	41,412	437,996
Confectionery .....	142,323	84,152	28,824	41,412	296,711
Soft Drinks .....	34,815	106,470	.....	.....	141,285
<b>RADIOS, TELEVISION SETS, PHONOGRAPHS, MUSICAL INSTRUMENTS &amp; ACCESSORIES</b> .....	.....	71,450	7,320	241,780	320,550
Radios, Television Sets, Radio-Phonographs & Phonographs .....	.....	.....	7,320	241,780	249,100
Radio, Television & Phonograph Supplies .....	.....	.....	.....	.....	.....
Phonograph Records .....	.....	71,450	.....	.....	71,450
Musical Instruments .....	.....	.....	.....	.....	.....

\* SOURCE: PIB.

# in the Wilmington, Delaware, market WDEL-TV



reaches  
more people  
who  
buy more\*

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

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

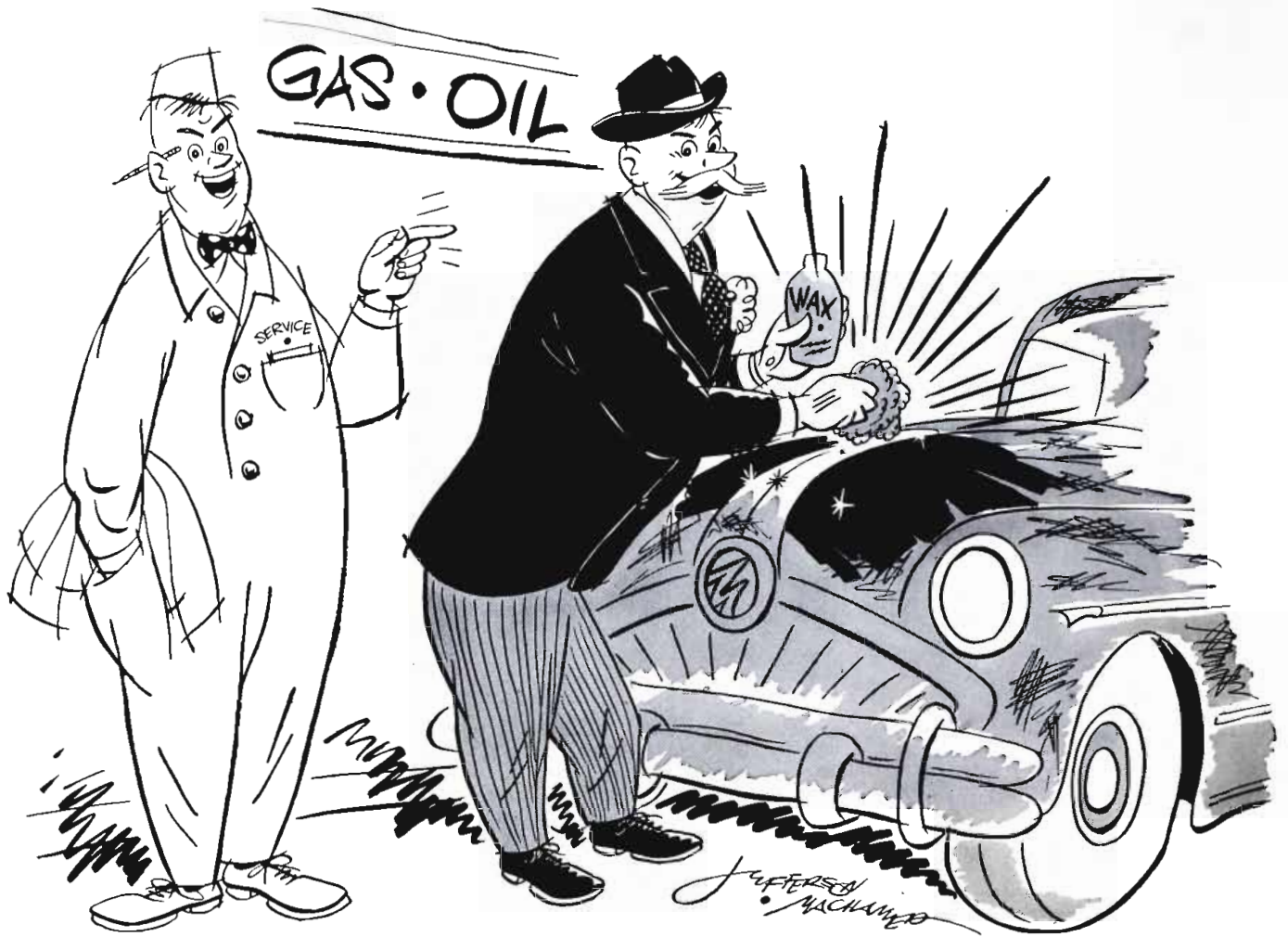
(Sales Management — 1952 Survey of Buying Power)



Represented by  
**ROBERT MEEKER ASSOCIATES**

New York • Los Angeles  
San Francisco • Chicago





**REPRESENTING LEADING  
TELEVISION STATIONS:**

Davenport                      WOC-TV\*  
(Central Broadcasting Co.—WHO-WOC)

Fort Worth-Dallas      WBAP-TV\*  
(STAR-TELEGRAM)

Louisville                      WAVE-TV\*  
(WAVE, Inc.)

Miami                              WTVJ  
(Wometco Theatres)

Minneapolis-St. Paul      WTCN-TV  
(DISPATCH-PIONEER PRESS)

New York                        WPIX  
(THE NEWS)

St. Louis                        KSD-TV\*  
(POST-DISPATCH)

San Francisco              KRON-TV\*  
(THE CHRONICLE)



**F**REE &

*Pioneer Stat.*

\*Primary NBC Affiliates



# HE'LL BE DEMONSTRATING THAT FOR MILLIONS OF OWNERS, TONIGHT!"

If you have anything to sell to the great mass market — most especially, anything whose beauty, utility, efficiency or economy can be demonstrated visually — *television is your medium*. Compared with printed advertising of any sort, television is so dramatic, so persuasive, so personal as to dwarf the potentials of the graphic arts. . . .

Free & Peters represent stations that serve 27% of all the television homes in America. We can offer available time and programs on one station serving 110,000 homes, or on all eight stations serving nearly 5,000,000 homes, or on anything in between. If you're interested in testing your program, we can submit a typical city in almost any population range, up to and including the vast New York market. Let us give you the costs — on both the per-station basis and the cost-per-thousand-viewers *reached*.

# P PETERS, INC.

*Representatives Since 1932*

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

In Houston...

**KPRC-TV**

**SELLS!**

**BARBECUE SETS**

A "TV Special" advertised on KPRC-TV by Sears, Roebuck and Co., featuring a five-foot barbecue set consisting of a table and two benches at \$19.88 sold 247 sets in nine hours, PLUS a good number of higher priced sets.



**CLOTHING**

106 OUT-OF-SEASON ladies' suits featured at \$39.00 each by BOND STORES, INC., were sold as a result of one fifty-three second announcement on KPRC-TV. These suits were not advertised or displayed by any other means than television.



**AUTOMOBILE AIR CONDITIONERS**

Following a one time offer on KPRC-TV, Automobile Dealer EARL McMILLIAN received eighty-six (86) calls in person or by phone regarding Refrigaire Air Conditioning units for automobiles... a high cost luxury item. He sold all he had in stock, and will be filling orders for weeks to come.



If you want to **SELL** the South's **Richest market** You want your **sales message** on **KPRC-TV**

**FIRST-**  
in the South's First Market

JACK HARRIS, General Manager  
Nationally Represented By  
EDWARD PETRY & CO.

**CHANNEL 2  
HOUSTON**





# TOP 10 RATING SHOWS



Philip Morris' "I Love Lucy" is lowest cost-p-m

## CONTINUOUS COST STUDY

By KATHLEEN CIRCOLA

**I**N spite of rising costs, TV's cost-per-thousand viewers compares far more favorably than any other advertising medium, with the exception of radio.

TELEVISION Magazine's regular cost-per-thousand-viewers study—this month devoted to the 10 top-rated ARB network shows—reveals how variable the costs of comedy-variety programs can be.

They can be as low as *Godfrey's Talent Scouts* (\$1.48-per-thousand) or as high as *Texaco Star Theatre* (\$4.76-per-thousand).

Interestingly, the lowest-cost-per-thousand, \$1.21, is ranked by the highest-rated show (65.6), the film program, *I Love Lucy*. George Weissman, executive assistant to the president of Philip Morris, told TELEVISION Magazine: "We're naturally happy about its cost-per-thousand and rating—so much so, that we're glad to renew it for the coming season."

Gerard Johnston, account executive, Kudner Agency, said: "We're happy about the Milton Berle Show's cost-per-thousand, because

of the program's impact. We'll be sponsoring the show only three out of every four weeks this fall. But that's because of rising costs and the strain of weekly production, not the cost-per-thousand viewers."

Among the astute buys in the top 10 are Pabst's *Blue Ribbon Bouts*, which wins a good \$1.94 cost-per-thousand.

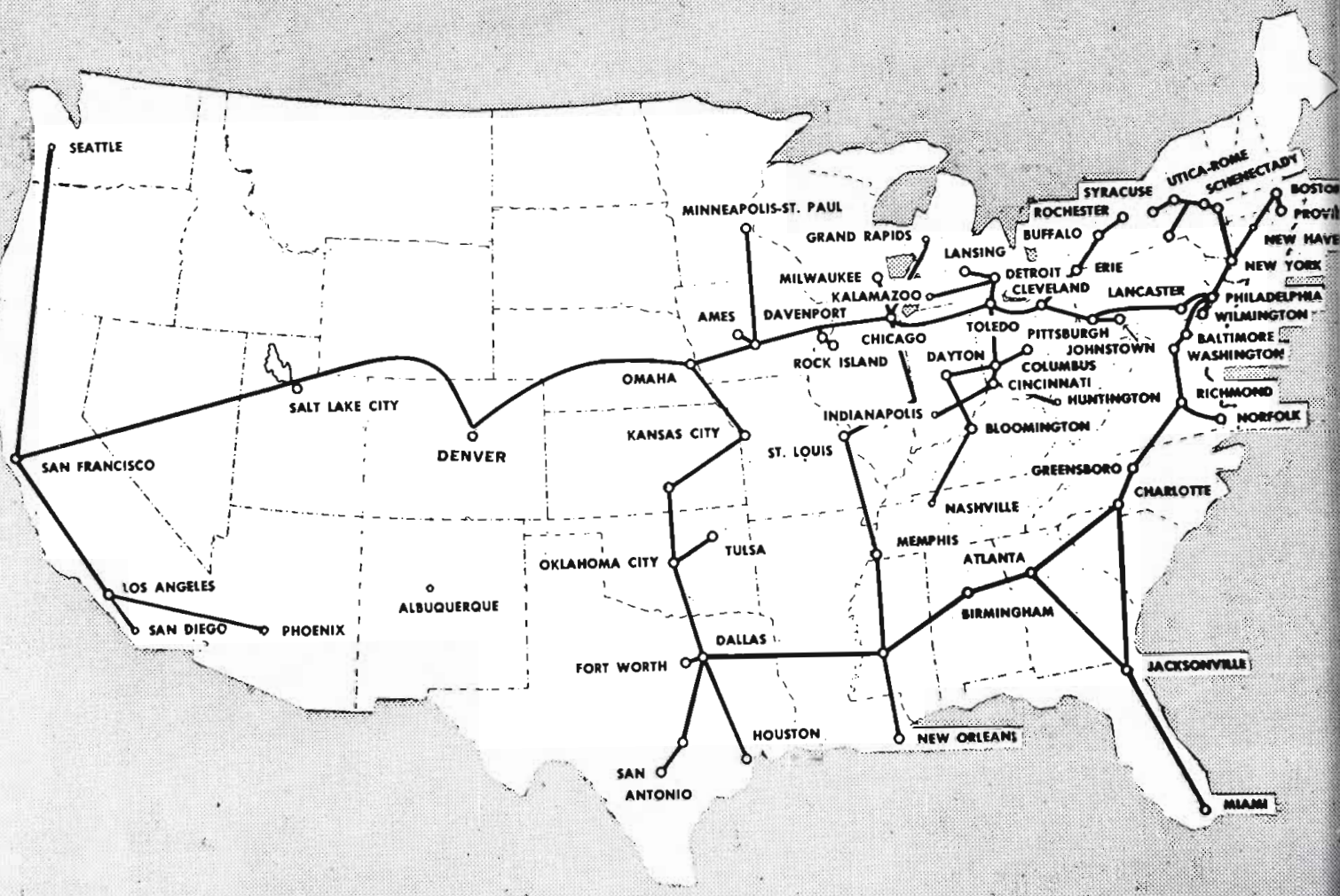
Cost of a program is obviously not the determining factor in the final results. *I Love Lucy* costs \$25,000 for production, but not far behind is *What's My Line* at \$8,000.

PROGRAM, SPONSOR & TIME	STATIONS PIB	PER BROADCAST COSTS* PRODUCTION—TIME	RATINGS ARB June	VIEWERS REACHED ARB June	COST/M VIEWERS	AGENCY
<b>I LOVE LUCY</b> Philip Morris—9-9:30 pm, Tues.	62 (CBS)	\$25,000	\$26,430	65.6	34,200,000	\$1.21 Biow
<b>GODFREY'S TALENT SCOUTS</b> Lever Brothers—8:30-9 pm, Mon.	21 (CBS)	11,660	13,215	54.8	16,713,000	1.48 Young & Rubicam
<b>RED SKELTON</b> Procter & Gamble—10-10:30 pm, Sun.	60 (NBC)	35,000	26,235	49.4	23,896,000	2.55 Russell Seeds
<b>BLUE RIBBON BOUTS</b> Pabst—10-conclusion, Wed.	46 (CBS)**	2,769**	29,280	44.1	16,512,000	1.94 Warwick & Legler
<b>YOU BET YOUR LIFE</b> Chrysler Corp.—8-8:30 pm, Thurs.	62 (NBC)	17,700	28,489	44.0	20,860,000	2.21 B B D & O
<b>GODFREY &amp; FRIENDS</b> Pillsbury—8-8:30 pm, alt. Wed. Liggett & Myers—8:30-9 pm, Wed.	51 (CBS) 53 (CBS)	9,500 9,500	22,815 23,745	43.7 43.7	19,446,000 19,446,000	1.71 1.71 Leo Burnett Cunningham & Wolsh
<b>JACK BENNY</b> American Tobacco—7:30-8, Sun. June 1st	54 (CBS)	50,000	23,760	40.8	17,422,000	4.23 B B D & O
<b>WHAT'S MY LINE</b> Jules Montenier—10:30-11 pm, Sun.	38 (CBS)	8,000	18,705	39.8	14,690,000	1.81 Earle Ludgin
<b>TOAST OF THE TOWN</b> Ford Motor Company—8-9 pm, Sun.	37 (CBS)	29,500	31,550	38.8	17,472,000	3.49 Kenyon & Eckhardt
<b>STAR THEATRE</b> Texas Company—8-9 pm, Tues.	63 (NBC)	45,000	45,225	37.5	18,923,000	4.76 Kudner

\* Time costs are based on the number of stations in the station column, using Publishers Information Bureau statistics; production costs estimated by TELEVISION Magazine. \*\* June PIB figure.



# TELEVISION MAGAZINE'S STATUS MAP



### PRODUCTION AND CIRCULATION

Total sets in circulation as of July 1st	18,151,354
Source: TELEVISION Magazine	
Receiver production for June, 1952	361,152
Receiver production for June, 1951	326,547
Total receiver production for 1951	5,384,798
Source: Radio-Television Manufacturers Association	

### POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
FAMILIES	27,412,700	62.1
POPULATION	92,914,200	61.0
RETAIL SALES	\$92,708,837,000	66.1
Source: NBC-Sales Management		

### SETS IN USE: NATIONAL AVERAGE\* —JUNE, 1952

Time Period	MONDAY-FRIDAY-SATURDAY		
	SUNDAY	FRIDAY	SATURDAY
9:00 am-11:35 am	4.1	5.2	4.1
12:00 noon-6:45 pm	15.2	10.8	13.5
6:55 pm-11:35 pm	33.0	32.7	30.3

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

### AVERAGE NUMBER OF VIEWERS —JUNE, 1952

Time Period	MONDAY-FRIDAY-SATURDAY		
	SUNDAY	FRIDAY	SATURDAY
9:00 am-11:45 am	2.83	1.09	2.64
12:00 noon-6:45 pm	2.48	2.20	2.71
7:00 pm-11:45 pm	2.02	2.71	2.88

Source: Videodex

### TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

Income Level	PERCENT OF TV HOUSEHOLDS
Under \$2000	7
\$2000-\$3999	37
\$4000-\$9999	40
\$7000 & over	16

Source: Videodex

# WEEED TELEVISION

TELEVISION

STATION

REPRESENTATIVE



# CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

## NEW TV STATIONS OPENING

The FCC has granted construction permits for the following 18 new TV stations in 11 cities:

City	Firm	New Channel No.
Denver, Colo.	Eugene O'Fallon, Inc.	2
	Colorado TV Corp.	9
	Empire Coil Co.	26
Portland, Oreg.	Empire Coil Co.	27
Springfield, Mass.	Hampden-Hampshire	55
	Springfield TV Corp.	61
Youngstown, O.	Vindicator Printing	73
	WKBN Broadcasting Co.	27
Flint, Mich.	Trans-American TV Co.	28
Bridgeport, Conn.	Southern Conn. TV	43
New Britain, Conn.	New Brit. TV. Co.	30
New Bedford, Mass.	E. Anthony, Inc.	28
York, Pa.	Helm Coal Co.	49
	Susquehanna Broadcast Co.	43
Spokane, Wash.	Symons Broadcast Co.	4
	KHQ, Inc.	6
Austin, Tex.	Texas Broadcast Co.	7
	Capital City TV Co.	18

Source: FCC order granting construction permits. Note: The FCC also ordered hearings for other TV markets now in dispute by applicants.

## STATIONS AND MARKETS

Number of 1 station markets	40
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	64
Operating stations	109
Number of connected cities	63

Source: TELEVISION Magazine.

## COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.64
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80

Source: Videodex

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

AS OF JULY 1st

ALBUQUERQUE—30.7	16,500
KOB-TV (A, C, D, N)	
AMES—43.2	92,635
WOI-TV (A, C, D, N)	
ATLANTA—54.6	178,100
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
BALTIMORE <sup>®</sup>	395,888
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—28.1	80,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—41.5	110,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON <sup>®</sup>	160,000
WTTV (A, C, D, N)	
BOSTON <sup>®</sup>	911,256
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO <sup>®</sup>	273,995
WBEN-TV (A, C, D, N)	
CHARLOTTE—37.8	140,975
WBTV (A, C, D, N)	
CHICAGO—65.1	1,157,367
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI <sup>®</sup>	357,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—78.9	628,540
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS <sup>®</sup>	237,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—37.9	176,861
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—37.9	176,861
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON <sup>®</sup>	246,000
WHIO-TV (A, C, D, P); WIW-D (N)	
DENVER	9,000
KFEL-TV (C, N, D)	
DETROIT—65.7	704,481
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—40.0	114,381
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—37.9	176,861
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS <sup>®</sup>	223,961
WOOD-TV (A, C, D, N)	
GREENSBORO—29.3	83,865
WFMY-TV (A, C, D, N)	
HOUSTON—48.7	160,000
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—36.3	95,637
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—63.8	245,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—49.9	60,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—30.8	159,000
WJAC-TV (A, C, D, N)	
KALAMAZOO <sup>®</sup>	238,336
WKZO-TV (A, C, D, N)	
KANSAS CITY—45.1	214,000
WDAF-TV (A, C, D, N)	
LANCASTER <sup>®</sup>	154,733
WGAL-TV (A, C, D, N, P)	
LANSING <sup>®</sup>	102,580
WJIM-TV (A, C, D, N)	
LOS ANGELES—69.3	1,252,184
KECA-TV (A); KHJ-TV; KLAG-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—53.5	143,264
WAVE-TV (A, D, N, P); WHAS-TV (C)	

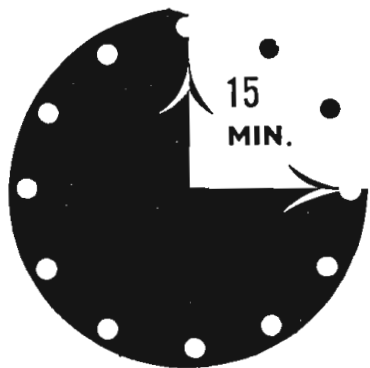
MEMPHIS—41.1	121,066
WMCT (A, C, D, N)	
MIAMI—54.0	102,479
WTVJ (A, C, D, N)	
MILWAUKEE—83.4	341,155
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—73.4	336,791
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—31.8	69,440
WSM-TV (N)	
NEW HAVEN—73.6	298,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—35.9	102,281
WDSU-TV (A, C, D, N)	
NEW YORK—68.4	2,973,243
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK <sup>®</sup>	122,313
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.5	98,875
WKY-TV (A, C, D, N)	
OMAHA—57.3	132,955
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—62.2	1,062,259
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—37.0	40,863
KPHO-TV (A, C, D, N)	
PITTSBURGH—55.3	413,719
WDTV (A, C, D, N)	
PROVIDENCE <sup>®</sup>	222,000
WJAR-TV (C, N, P)	
RICHMOND <sup>®</sup>	131,854
WTVR (C, D, N, P)	
ROCHESTER <sup>®</sup>	146,972
WHAM-TV (A, C, D, N)	
ST. LOUIS—70.6	405,600
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—54.4	78,213
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—43.0	84,730
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO <sup>®</sup>	127,180
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—41.7	407,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—64.1	215,600
WRGB (C, D, N)	
SEATTLE—33.6	153,000
KING-TV (A, C, D, N, P)	
SYRACUSE <sup>®</sup>	182,650
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—60.5	190,200
WSPD-TV (A, C, D, N, P)	
TULSA—45.0	82,150
KOTV (A, C, D, N, P)	
UTICA-ROME <sup>®</sup>	73,500
WKTV (A, C, D)	
WASHINGTON <sup>®</sup>	376,871
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—76.5	110,153
WDEL-TV (D, N)	

\* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.

These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.

Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

# ON THE AIR



- THE QUARTER HOUR
- T. V. TIME SLOT
- WHEN COMBINED
- WITH FILM SERIES
- "PULSE OF THE CITY"
- DRAMATIC SHOW
- IS A NATURAL
- FOR THE LOCAL
- LOW BUDGET
- SPONSOR BECAUSE
- "PULSE" IS ON FILM
- THE COST IS LOW
- SO VERY LOW
- THAT YOU SHOULD
- WRITE OR WIRE TO

**TELESCENE**  
FILM PROD. CO.

237 First Avenue  
New York 3, N. Y.  
ALgonquin 4-8470

## Timebuyer's Notebook

By

Robert Reuschle  
Timebuying Manager  
McCann-Erickson



## PLANNING A FALL CAMPAIGN

**M**ORE and more, as the fall planning period rolls around, timebuyers are being called in to help make recommendations to advertisers.

There are at least three reasons why the account group seeks the guidance of timebuyers:

- Account executives know or have heard of the pitfalls involved in TV, and they wish all the expert advice available. They want suggestions as to what kind of TV should be recommended—network or spot? What kind of spot? What frequency should be suggested? How will rates stack up in October? And, most important, what time slots will be available?

- Timebuyers in recent years have earned a more solid status in agencies.

- Timebuyers are being consulted more, by virtue of the fact that more ad agencies have integrated them with the media department. Thus, working closer with the printed media men, the timebuyer can often suggest that a campaign slated only for newspapers and magazines should also be rounded out with air advertising ammunition.

It's been my experience that a timebuyer consulted for fall advertising strategy is most valuable if he does two things: If time permits, draw up a master buying plan for the advertiser at least 60 days before a campaign is launched; and condition the account executive and advertiser to expect possible last-minute changes in the TV picture.

Let me illustrate. Assume an advertiser selling a women's product is planning now for an October campaign. His agency's timebuying department sets up a potential TV schedule, indicating frequency, cost, and so on, in the various markets. To reach the housewife audience, two one-minute daytime announcements may be suggested taking advantage of the copy length. To reach all women including working women in the same market, three 20-second nighttime announcements may be proposed.

Now, the very fact that your TV plan may be made 60 to 90 days in advance may well result in the station refusing to keep the spots open. The station can't be blamed for selling the availabilities to a more immediate buyer. And the advertiser must be conditioned to expect that contingency. So, in the preliminary planning discussions, the timebuyer would be wise to suggest a possible secondary strategy—such as, the possibility of buying five announcements all in the daytime, or even other media.

Setting up a master buying plan well in advance provides an additional strategic advantage. Even if the station won't hold the valuable nighttime slots open, it is made aware that this advertiser is planning a national spot campaign. Therefore, if another advertiser should cancel out good time spots, the station will immediately contact the master-planning timebuying department. And, if the timebuyer has conditioned his client to be ready to give him quick decisions on making buys, the desired time will be promptly acquired.

Conditions as I see them lead me to make the following observations for the fall season:

- More daytime TV will be bought because local and network programming has become firmly entrenched.

- Stations will open up more morning time, now that NBC has set the precedent with the Dave Garroway *Today* show.

- Nighttime spots will still be hard to get, especially in one-station markets; but timebuyers with a reasonably large schedule of orders will nevertheless be able to get most of what they want.

- Because of rising costs, advertisers will use more spot and network film programming.

- Finally, spot TV will win an even higher share of the total advertising dollar devoted to television this fall.



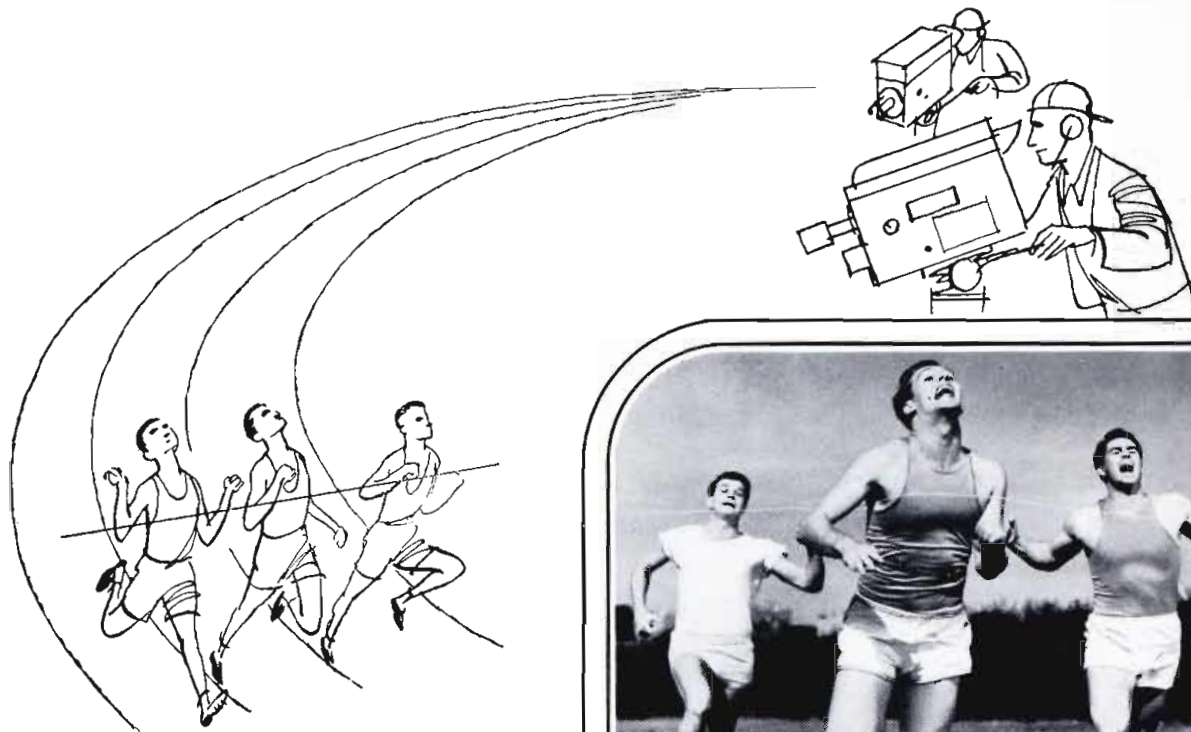


## TO FLASH BACK

to the candidate's early life ...  
to do this realistically and at low cost

## ...USE FILM

*Complete information concerning film selection and processing available ... also details concerning special Eastman technical services, equipment, and materials.*  
*Address: Motion Picture Film Department, Eastman Kodak Company, Rochester 4, N. Y. East Coast Division, 342 Madison Avenue, New York 17, N. Y. Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois. West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.*



# Photo Finish for Video Signals



The various parts of the video signals that carry a television picture through a coaxial cable travel at different speeds. When they leave the studio, they accurately represent the scene before the camera. But, like sprinters, some are faster than others and pull ahead in the "race" to the receiving point.

Bell System technicians insure a "photo finish" by making intricate adjustments to coaxial cable facilities. Using special equipment, capable of measuring fractions of a millionth of a second, they slow down the faster frequencies so that all arrive at the same time.

This is an interesting example of the great care the Bell System takes to insure high-quality transmission of television signals. It's only a small part of the total investment of money, equipment and personnel that is involved in making network television possible.

Yet the cost of the service is low. The Telephone Company's total network charges average about 10 cents a mile for a half hour of program time.



## BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION BROADCASTING TODAY AND TOMORROW



One of a series  
by advertising agency executives



## 4 POSITIVE ANSWERS TO SOARING COSTS

BY FRANK E. DELANO, DIRECTOR, EXECUTIVE VICE-PRESIDENT,  
FOOTE, CONE & BELDING AGENCY; BILLINGS \$68,000,000

THE cost of TV will undoubtedly rise to astronomic proportions within the next five years. As new stations cover the country, the advertiser will have to appropriate additional cash for expanded coverage.

However, instead of taking digs at TV's expense, what *positive* approach can we take to reconciling a limited advertising budget with soaring TV costs? Like other advertising agencies, Foote, Cone & Belding is seeking a solution. After all, we have a stake in air advertising, since a very large percentage of our total \$68,000,000 billings last year was derived from TV and radio activity, on such accounts as Armour, Frigidaire, Toni, Hallmark, Rheingold and dozens of others.

There are, it seems to me, four key answers to skyrocketing TV costs:

(1) **Shared Sponsorship on a Tie-up Basis:** We've all heard of split sponsorship of a show, as in *Your Show of Shows*; and alternate-week sponsorship, as Johnson's Wax and Lucky Strike does with *Robert Montgomery Presenting*. However, both of these cost-saving techniques have their drawback. Since none of these products are related in any way, there is bound to be a certain loss of sponsor identification.

But there is an economical solution: Just as two or three advertisers with related products will split costs of a double-spread newspaper ad, why shouldn't TV spon-

sors with related products tie-up in TV programming and commercials? Because the products are related (not competitive), they will provide a mutual service to customers, and will also help cut costs in sponsoring one identifiable TV show. The commercials themselves could be integrated as cross-plugs.

This device would be especially applicable for seasonal advertisers. Thus, a TV show could be sponsored by both a soft drink and an ice cream manufacturer; a coal and furnace producer; a gasoline and an automobile.

(2) **Magazine Insertions:** A second proposal has already been suggested by NBC's Sylvester (Pat) Weaver: namely, that network TV shows permit one-shot insertions, just as magazines do. This device would be particularly applicable to specialty products, which believe that TV is best for a mass, rather than a class, product. Magazine-style insertions would allow the specialty products to test the medium in an attempt to build up the class market.

(3) **Regional Networks:** I believe that the TV networks are making a serious mistake in not giving more consideration to regional advertisers who wish to reach a limited market—whether it's four or eight or even two stations. Sponsorship on a regional network basis will draw more advertisers.

One of our accounts, for example, spends a lot in TV. He is now taking a dimmer view of the medium. It's because the network insists that he

pay for additional stations in areas where the advertiser has no distribution of his products. Those additional outlets are valueless to him. The advertiser is willing to play along with coverage whereby 10 per cent of it is wasted; but when the waste exceeds that, he's not ready to pay for that loss.

(4) **Film Syndication:** One of the best ways to keep the cost of television film within reason is for the sponsor to buy a film program and syndicate it. That is to say, exhibit it on local stations at advantageous times only, in the districts where he desires this type of penetration. In so doing, he is not forced to purchase exhibitions in sections of the country in which he has no interest.

In conclusion, I might add, parenthetically, that the advertiser saves costs most adroitly when he derives the greatest value out of his TV commercial. At present, there are too many using a cute jingle for cuteness sake alone. On radio, a cute jingle will be effective for a long time; on TV, it dissipates its impact more quickly.

Such points as I have made are probably not strikingly new to experts, like Roger Pryor, head of Foote, Cone & Belding's radio-TV department, or our agency's TV commercial men, Tom McDonnell, George Wolf, Duane Bogie, and Bob Simpson and the others. Nevertheless, I offer them for what value they may have to all of us in television advertising, who are seeking to trim costs yet retain quality.



## HOW TO TEST TELEVISION



### AN EXCLUSIVE TELEVISION MAGAZINE REPORT FOR ADVERTISERS ON TESTING MEDIA, PROGRAMS, COMMERCIALS AND TV VIEWING

BY ABBY RAND

TELEVISION can take a hefty chunk out of an advertiser's budget. General Foods or general store, he must get the maximum return from each TV dollar. And to do this, he needs the facts and figures that only testing can provide.

Is it possible then for the smaller advertiser or agency to test television?

In the opinion of one of the country's top media men, queried by TELEVISION Magazine, "Research is too expensive for the small guy. Just as a little company can't afford top legal talent or the best production men, most of them just don't have the dough for adequate research. And if they settle for a half-baked amateur job, they're just kidding themselves."

Fortunately, the 19 other members of TELEVISION Magazine's Research Panel, to which this question was put, believed strongly in the possibility of low-budget research. Representing agencies and

advertisers, the Panel members selected are among the best-known research and media executives.

The tools of testing are available, they said. They are not the special property of the multi-million dollar firms. In the higher reaches of the advertising industry, it is generally conceded that you can't tell what's what without a graph. In television particularly, testing is an all-important prop. Smaller agencies and advertisers perhaps have even a greater need for such information. To a large extent, in the past, they have had to work without it.

The case histories presented in this report—with descriptions of testing techniques and the recommendations of TELEVISION Magazine's Panel—prove that research isn't a luxury item. *You can test TV on a limited budget.*

The overwhelming majority of the panel pointed, first of all, to the many independent outfits equipped to tell an advertiser

about audience composition; the impact and positioning of commercials; the structure and content of his programs. Some of these services can be utilized to measure the sales effectiveness of TV advertising and to assist in test market campaigns.

A listing of market research companies whose work would be applicable to TV takes up three columns in the Manhattan Classified Directory, and New York is not the only center for such firms.

College and university research operations have frequently been pressed into the act. Columbia and Rutgers are just two examples.

Such scholarly publications as *The Journal of Applied Psychology* and *The Public Opinion Quarterly* frequently delve into the commercial aspects of television, as do the public opinion pollsters.

Specific, as well as over-all, information is released from time to time by agencies (Cunningham & Walsh's "Videotown" studies), and



advertisers (Colgate-Palmolive-Peet's multibrand advertising findings). A constant stream of figures pours forth from the maws of networks, stations, station reps, and, it might be said, business magazines, like TELEVISION Magazine.

But by and large, it is the agency or advertiser himself that must carry the fact-finding ball. The larger agencies have sizeable research staffs, and list Ph.D.s among their top personnel.

BBD&O maintains two consumer panels. Leading advertisers, like Procter and Gamble or Lever Bros. are equipped to handle large-scale projects themselves.

But even the big boys, after years of measuring, say they still haven't come up with a clear-cut, accurate measurement of sales effectiveness for any medium.

The multi-brand, multi-media

Titans are still searching for the right key to unlock that mighty door. It is the small advertiser, they say, who has the advantage here. With more centralized distribution and limited budget, the local or regional user of TV can keep close and an inexpensive tab on what he's getting for his money.

An advertising manager said: "To have any value, testing must be kept going constantly. You can't test every now and then—you have to keep at it."

Said a drug company researcher: The only sure test is to launch a new product in one market using TV only, and try other media elsewhere.

EFFECTIVENESS of TV advertising is tested by Horace Schwerin (top) via sample audiences in theatre; Daniel Starch (below) uses home interviews to test TV commercials



## HOW TO PICK A TEST MARKET

**GROUND-RULES SUGGESTED INCLUDE SELECTING SMALL CITY, REPRESENTATIVE SALES MARKET, PENETRATION OVER 35%**

**N**O group of "ideal" markets for testing TV exists, the Research Panel agreed.

Each advertiser must first consider those factors peculiar to his own set-up—sales patterns, distribution, normal advertising activity, season. What his competitors have done, or will do, in the market must also be weighed.

The market must be representative of the advertiser's own business. It must present a normal competitive situation. It must be typical, too, of other cities in terms of population, character, income, and so on. A city unique in any significant factor will yield results that can't be projected to the rest of the country.

The check list for TV test markets suggested by one researcher summarizes these key points:

(1) **Select a town where your sales and advertising situations are normal and where those of competitors are, too.**

(2) **Penetration should be reasonably high, at least 35 to 40 per cent.**

(3) **There should be at least one strong television station.**

(4) **For economy, the market should be as small as possible.** For this reason, one-station cities are

the small-budget tester's best bet. One-station towns, eliminating the need to try several outlets, also reduce the amount of competitive advertising coming into the market.

(5) **The city should be close to the home base of the advertiser or agency.**

(6) **There must be facilities available for checking sales results.** Whether store audits, pantry checks or warehouse movement is to be the yardstick, the advertiser must

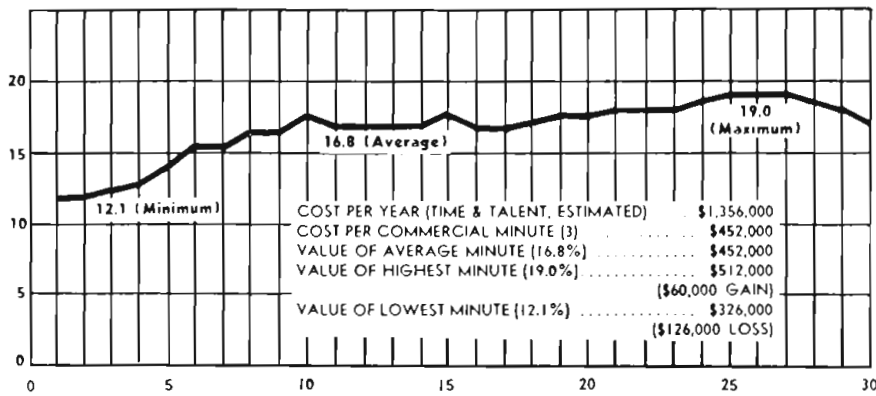
know in advance that it will be adaptable to the city.

(7) **For a clear and valid test, a comparable market should be picked in which the advertiser continues his regular advertising, or runs a test campaign in other local media.** If TV is to be tested against newspapers or radio, the circulation, strength and representativeness of these media must be considered.

Ideally, the market in which TV



**TV MINUTE-BY-MINUTE AUDIENCE FOR "BEULAH"**



A. C. Nielsen provides cost per minute of commercials

is not used should also be a television town, to equalize the effect of competitive TV advertising.

Most important, the two markets (or two groups of markets) must be matched carefully on each major factor.

The basis for selecting cities recommended by other panel members followed this check list closely on most points. One point of difference was degree of penetration. Said one research man: "A town should have at least 50 per cent saturation to be good for TV testing. That's why I think some one-station towns are poor experimental cities."

The number of stations in a market was the main point of disagreement among the research men. Those who favored single-station towns frequently gave the same argument as those who preferred

the multi-station cities: "The others are not typical." Higher circulation and penetration figures were reasons for favoring cities with two and three stations.

Markets like New York and Los Angeles were pointed out as difficult test cities for most advertisers, because they are unusually large; have a greater number of TV stations; and markedly different consumer habits.

None of the panel members felt that four or more stations were good for testing, unless the advertiser's particular problems made the use of such cities necessary.

One pair of cities was considered to be useful if the advertiser's budget was very limited; but all panel members felt that the more matched cities added, the more valid the test.

Unforeseen difficulties, and ever-changing conditions, might inval-

idate the test, if run in just one market. Weather, strikes, special effort by competitors, over-enthusiasm of sales personnel—all have been known to wreck test campaigns, making it necessary to write-off the results in several cities.

Using a larger group of test markets also gives the advertiser the chance to try his campaign in cities of different kinds, getting a range of size, number of stations, and so on.

"Don't look for unusually good time slots in a test city," one agency man warned. "Try for good availabilities, but don't fool yourself by using an exceptionally well-rated time, or show, if you know you won't be able to match it elsewhere."

"There has to be a good prospect of finding a big difference," a research director said. "If you're testing copy, you must use two violently different approaches to get measurable results. The same goes for any kind of market test. But remember, measure only one variable at a time. Don't try testing different copy; IDs versus minute announcements; and day versus night segments in one lump."

Among the cities mentioned by various Panel members as having been good testing grounds in their own campaigns were: Ames, Binghamton, Buffalo, Cleveland, Jacksonville, Salt Lake City, Syracuse, Toledo.

## HOW TO RUN A LOW-BUDGET TEST

**ONE-CITY 13-WEEK CAMPAIGN IS ENOUGH TO TELL HOW TV WILL WORK, IF EFFECTIVENESS IS CHECKED WITH CARE**

**W**HAT'S the absolute minimum basis for testing television? How little can an advertiser spend and still come up with an adequate indication of what the medium can do for him?

Can an advertiser anxious to get into television put a scientific toe in the water without getting all wet?

These questions were put to TELEVISION Magazine's Research Panel.

These are the same questions that have been asked by hundreds of agencies and advertisers, who have shied away from TV because they couldn't risk an uneducated guess.

For the advertiser anxious to test TV for the first time, the best way, the Panel agreed, was to jump right in. A brush with the medium, on whatever scale, is bound to teach valuable lessons.

For the advertiser who wants a careful measure of his initial returns, the Panel's recommendations for hypothetical Cleaner Company X point the way.

Assume, the Panel was told, that Cleaner Company X has never used television. Because it feels one of its products (a rug and clothing cleaner) would do well in demonstration, it wants to try it on a limited budget. The company is willing to divert only the smallest

part of its budget possible to get an adequate test.

Distribution, through wholesalers, is national. Through newspaper, magazine and spot radio, the brand name had become established.

The Panel recommended a spot campaign in one TV city for 13 weeks, to indicate what video could do for the product. More certain results would be obtained from a six-month test and from the use of additional cities.

Frequency of the spots and their length in Cleaner Company X's campaign were imponderables most Panel members hesitated to suggest. One media man, however,



thought three spots a week should be anybody's minimum in testing.

Shift in share of market was suggested by many as a better expression of effectiveness than actual sales or "would buy" figures.

The general ground rules for selecting a test market, described in the preceding section, would apply here. A small, single-station city, representative of the company's market, with high penetration, was the consensus choice.

How could this low-budget advertiser measure sales effectiveness? A few Panel members held

out for store audits before and after the campaign. A group of 25 stores could be checked for \$300. One researcher said, "For a six month test, it would be better to have audits made *before* the campaign, and once each month *after* it began. Seven audits would bring the research bill to about \$1,000."

Pantry checks, dealer surveys, and consumer interviews, all on a before-and-after basis, were also recommended.

Checking total sales figures, or movement from warehouses, were felt to be impractical, unless the

company's sales or distribution patterns coincided exactly with the test area.

An agency man suggested that, for a rock-bottom budget, the advertising manager himself could question dealers and their customers. He felt that an ad man with some knowledge of research might attempt an audience reaction test of his own.

A luncheon club audience, for instance, could be quizzed about two kinescopes, with different commercials. Or a specially selected group could indicate ways of improving program content.

## CASE STUDIES OF ADVERTISERS TESTING TV



Advertiser: RKO Radio Pictures, Inc.

**Objective:** To test television's ability to pull audiences for RKO's recently re-released *King Kong*, the ape epic, which grossed a modest \$750,000 in the U. S. in 1933.

**Method:** After trying TV in a limited way on the re-release of *Snow White*, RKO decided *King Kong* was a good vehicle for its first thorough trial.

A simultaneous regional premiere was set on *Kong* for 400 midwestern theatres. Using one station in each of the 14 TV towns in the pre-

miere area, 150 to 175 spots were run on each outlet in the 10 days before the show opened. These were mostly 50-second film clips from the picture itself.

**Results:** Terry Turner, RKO exploitation director, says: "Results were so terrific, we'll be using the same technique in other regions. We expect TV to bring us a \$2,500.-000 gross on *Kong*. So successful was the test, we'll spend \$250,000 to publicize it via TV."



Advertiser: Tea Council

**Objective:** To measure spot TV's performance against that of spot radio.

**Method:** Using three radio and five TV markets, the Tea Council, trade association of tea brands (through Leo Burnett, Chicago) undertook a six-month comparative campaign between November, 1951 and May, 1952.

The key market was Syracuse, set aside for a TV saturation effort of 17 spots a week. WHEN-TV carried five 60-second announcements after 11:00 P.M.; four 20-second

spots between 6:00-8:00 P.M.; and a minute announcement at 1:29 P.M. Sunday. WSYR-TV carried a 60-second film between 6:45-6:55 P.M. Monday through Thursday; plus two 20-second pitches.

Before and after the campaign had run, interviews were conducted in Syracuse grocery stores.

**Result:** Comparing the results obtained in the radio cities with those in the TV cities, the Tea Council announced in July that it would launch a 23-city TV spot campaign for hot tea in the fall. TV will be used for a 20-week period.



Advertiser: Hi-Land Dairy

**Objective:** This Salt Lake City firm had, in 1949, tried a tee-shirt premium offer in newspaper and radio to boost cottage cheese sales. In March, 1952, it launched a similar premium campaign, using TV for the first time. Hi-Land wanted to find out if TV could produce results as well as other media.

**Method:** In both 1949 and the recent campaign, Hi-Land wanted to reach youngsters. The original 13-week campaign had produced close to 2,000 orders, each with three tops

from cottage cheese cartons and 25¢.

On radio, the dairy used KUTA's *No School Today*, a Saturday morning show cooped through ABC network. In TV, it used three participations a week on KSL-TV's *Sheriff Jim's Sagebrush Playhouse*.

**Result:** With just 14 per cent of the budget, TV produced 68 per cent of the results. The radio effort accounted for 8.7 per cent of the orders, and the ads in three Salt Lake City newspapers lured in 23.4.

(Continued on page 36)



Tops!

a RATING history that's

America's Most Successful  
Adventure-Detective Show



# "BOSTON BLACKIE"

Produced Exclusively for Television

Action-packed, complete half-hour programs using the finest and latest television techniques . . . by the best technicians, writers, musicians, directors and

Starring

- ★ KENT TAYLOR  
as "Blackie"
- ★ LOIS COLLIER  
as "Mary"
- ★ FRANK ORTH  
as "Farraday"

### OTHER GREAT ZIV SHOWS

- THE UNEXPECTED
- YOUR TV THEATRE
- THE CISCO KID
- STORY THEATRE
- YESTERDAY'S NEWSREEL
- EASY ACTION
- SPORTS
- FEATURE
- WESTERN
- CARTOON



g TV history...

N  
E

# CONSISTENTLY HIGH RATINGS IN CITY AFTER CITY!

## FOR TOP SPONSORS LIKE THESE:

- ★ TERRE HAUTE BREWING CO. . . . . in 8 MARKETS
  - ★ SOUTHERN BISCUIT CO. . . . . in 4 MARKETS
  - ★ DAW DRUG CO. . . . . in 3 MARKETS
  - ★ WIEDEMANN BREWERY . . . . . in 4 MARKETS
  - ★ VITAMIN CORP. OF AMERICA . . . . . in 2 MARKETS
- AND MANY, MANY MORE!

## WITH TOP RATINGS LIKE THESE:

- ★ DALLAS-FT. WORTH . . . . . 55.0\*  
Highest rated show—all hours—all days—all week.
- ★ ATLANTA . . . . . 28.8\*  
Highest rated show Friday night. Tops all non-network shows all nights.
- ★ TOLEDO . . . . . 51.5\*  
Highest rated show Thursday night. Tops all non-network shows all nights.
- ★ CHARLOTTE . . . . . 59.5\*  
2nd Highest rated show Thursday night. Tops all non-network shows all nights.
- ★ DETROIT . . . . . 28.0\*  
2nd Highest rated show Thursday night on all 3 stations.
- ★ BOSTON . . . . . 32.0\*  
2nd Highest rated show Saturday night all stations.

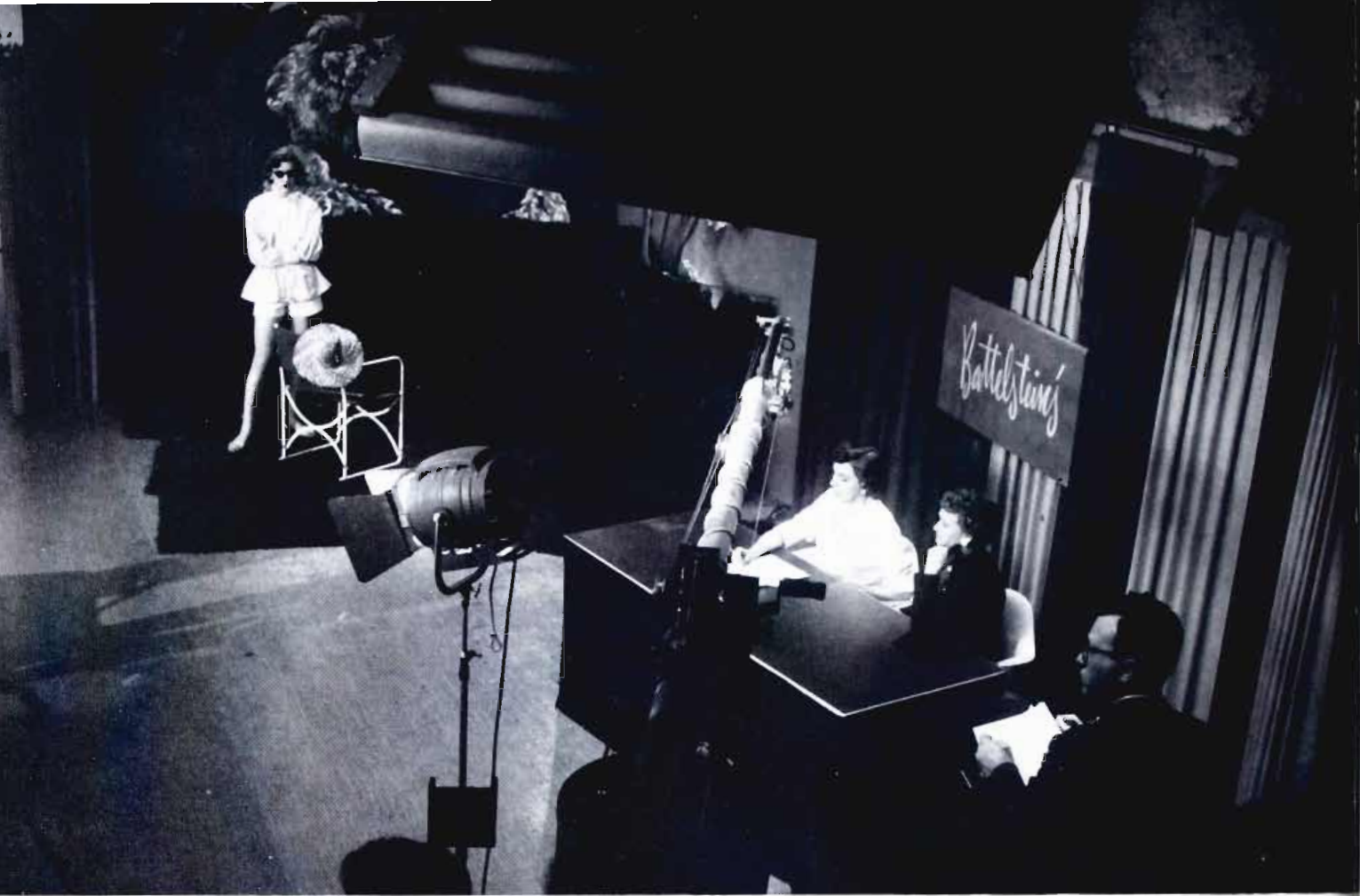
\*All Ratings Taken From  
"Videodex"



**ZIV-TV**

ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON ROAD  
CINCINNATI 6, OHIO

NEW YORK      HOLLYWOOD



Small agency handles big productions thanks to co-operation of KPRC-TV. Advertiser, Battlestein's Store, sponsors half-hour fashion show, "Fashions In Motion", which 20-man agency produces, writes script and commercials, arranges for guests. Agency TV executives: Veazey Rainwater, Joe Nerlinger

## DOES TV PAY FOR A "SMALL" AGENCY?

**YES, WRITES LESTER KAMIN, PRESIDENT OF HOUSTON, TEXAS AGENCY. ONE-THIRD OF HIS \$900,000 TOTAL BILLINGS COMES FROM TV; 80 PERCENT OF IT FROM LOCAL RETAIL MERCHANTS**

I LIKE television. I can't think of a simpler way to express my opinion of a controversial medium that is claimed by some as being the greatest thing since Edison invented the nickelodeon, and by others as being a Frankenstein monster.

Maybe I'm prejudiced in appraising this medium in such a manner. For television has brought my agency its greatest growth since I started it as a one-man operation in 1946.

Today, our agency has an annual TV billing of approximately \$300,000. This constitutes about one-third of our entire agency billing of some \$900,000, which includes 30 retail accounts alone.

We have approximately eight hours a week on television in Houston, including our spot announcements and our sponsored shows. We have almost 15 film and live shows

in the local market; and are on TV every single day of the week. With this much TV time for our clients, our billing would be tenfold in New York, because of the higher rates.

Records show that we are Houston's pioneer agency in the television field. We grew up with television, starting when the local station, KPRC-TV, had less than 3,000 sets in 1948 to its present-day coverage of more than 150,000 sets.

Before the advent of TV in Houston, our agency was largely engrossed in radio. Approximately 90 per cent of our entire billing in those days was radio. Television has not diminished our radio billing; in fact, we have even shown an increase during the past few years.

In appraising the potential of television, I like the medium for what it has done for our clients, as well. I can honestly say that every

TV account we have had, has, without exception, profited. And, moreover, we have never had a cancellation on TV because it didn't pay off. A great many of our clients have been on TV consistently for over two years.

We did have a client get off television, believe it or not—because he was getting too much business, and wasn't set up to handle the increased amount!

We took over a cleaning establishment that was vitally interested in television. This cleaning concern sponsored, on alternate Monday nights, the popular Ziv film show, *The Cisco Kid*. I might add that this show, in every current rating in this market, was rated the No. 1 show in Houston.

The Houston establishment had a small number of substations throughout the city, and was not considered, by any means, as being a large concern.



At any rate, this advertiser took the calculated risk, and invested heavily in TV while he was a relatively small operator.

Before he knew it, his business grew so tremendous, that he had established a total of 32 substations to handle all his cleaning. Soon his plant was over-expanded and over-taxed, and it was then that he simply had to cancel his TV advertising.

He took time out to regear his entire operation, and recently resumed his TV advertising, fully prepared to handle any increased business. This cleaning establishment now sponsors, on alternate weeks, a full-length movie at a cost of \$750 per showing. And you have to do a lot of cleaning to pay out that many greenbacks.

There's considerable talk among advertising agencies that TV is too high priced for local advertisers. My opinion is that the cost of television is only relative. I think it is not expensive at all—if used properly, and if not permitted to become a step-child, as so many concerns and agencies tend to treat it.

In our agency setup, close liaison with our TV advertiser is imperative. Herein lies the key to results. Our account executives work directly with the account, and virtually become a part of the firm's operations. We push our clients on what to do on TV, and constantly emphasize to them the power of this medium.

A good example of that is an independent jeweler that we service. Here is an establishment that has been in existence since 1917, and operated one downtown location. The concern decided to go all-out for TV and set up an annual budget of \$60,000. The jeweler sponsored a 10-minute newsreel, three times each week; and on alternate Sundays, sponsored a full-length feature movie. Their advertising budget was approximately \$20,000 prior to that time.

Since going on TV this account has established another downtown location. Within a short space of 1½ years, this jewelry firm has become a factor in the Houston market. And you must remember that, for 35 years, this firm had maintained one establishment, and only until it had geared itself for television did an added location crop up. And the owners definitely attribute the success of their operation directly to TV.

I'll give you a real example of close liaison with a client. We have a half-hour weekly fashion show

sponsored by a very fine store. It is a show which we produce; write its script, its commercials, get together any guests appearing, and, in short, the whole works, except the technical direction capably handled by the station, KPRC-TV.

From the outset, the store personnel, from top management to clerks, have co-operated 100 per cent. As a result, this show, year after year, has been rated one of the top shows in Houston, and has gained a high degree of acceptance not only with women, but men, too.

Now, this store understands our problem, and devotes its time and personnel toward helping to turn out a Grade A product. By devoting so much time, they've gotten the most out of the show. The store has always geared a good part of its thinking around this show; treat it as a part of their merchandising setup, rather than a step-child.

We, in turn, assign a qualified fashion copy-writer, who devotes most of her time to this fashion production, working hand-in-hand with the store's fashion co-ordinator. Moreover, we occasionally rotate copy-writers on this show in order to create new approaches and ideas.

The moderator of this fashion show has been consistently chosen as the top female personality in local TV circles. The show itself has won other numerous awards.

The resultant success has been made possible through our close liaison plan, and by the fact that our advertiser understood from the start the potential of television. His sales figures have proven our theory.

By now you must have guessed that our agency is well engrossed in local retail merchant TV adver-

tising. In fact, of all our TV billing, I would venture to say that approximately 80 per cent is devoted to local retail merchants—ranging from so-called small businesses to chain operations.

Advertising for a retail merchant calls for complex methods. Thus, from the very start, in our growth, it's been a case of trial and error. Today, our agency, which is made up of approximately 20 people, is finally on the right road, I believe.

Because of our vast TV coverage, we don't follow the usual agency pattern in our TV setup. By that, I mean there is no one certain head of our TV department, as there is in so many other agencies. We do have a TV production department, but its primary function is to gather all the necessary props, material, and so on that goes into the makeup of a show or commercial.

Every person in our organization is versed in television, because practically every account we have, has in some respect, used television, or is currently using it.

In dealing with retail merchants, products, and distributors. I have strived to give our agency a proper merchandising background, too. Thus, today, our key people all have been previously successful in one merchandising phase or another. One account executive was previously an advertising director for a chain department store; another was general manager of a grocery chain; a third one was advertising manager for a furniture operation, and still another dealt with a beverage concern.

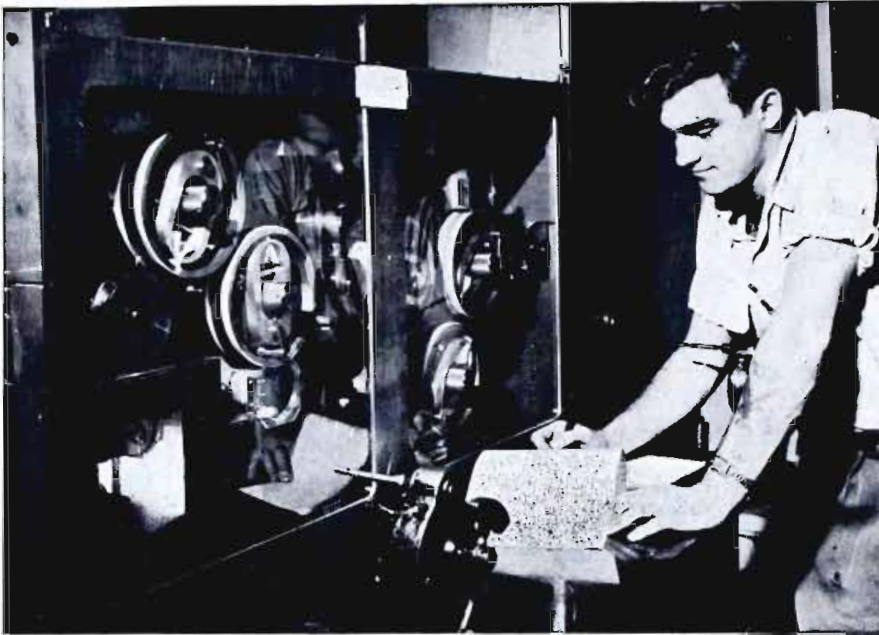
I say, without exaggeration, that we devote as much time to commercials as we do to our live shows. In fact, because commercials must

*(Continued on page 24)*

President Kamin, working on script or rehearsal, uses staff with merchandising background. He prefers film to live shows, as it permits agency to devote more time to quality commercials



(Continued from page 23)



## Precision Now Offers Unmatched Facilities For 16mm Processing!

Here at Precision, we are constantly revising our film processing technique; utilizing new engineering principles and new machinery which enable us to offer 16mm producers the finest processing service they will be able to find *anywhere*.

**Here are some of the new types of equipment that make Precision a leader among film processing laboratories:**

**New 16mm Developing Machines** automatically operated—Maurer-designed to handle the complete range of 16mm work—negative or positive promptly and efficiently.

**Automatic Temperature and Air Control** built to a Maurer design. Rigidly maintain every technical condition necessary to the finest 16mm processing.

**Electrically Heated and Controlled Drying Cabinets** on each new developing machine turn out high quality film, waxed and ready for immediate projection.

**New Electronic Printer:** For the reproduction of magnetic sound to 16mm either independently or in combination with picture prints.

**New Control Strip Printers** operate without notching original—produce fades and dissolves from A & B rolls—incorporate filter changes between scenes.



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

be considered part of the show and entertainment, we devote as much time to two or three of these live commercials presented during a 30-minute film show as we do to our entire half-hour TV fashion program.

A perfect example of what goes into commercials are those presented during an hour wrestling show each week in which our full concern are the commercials. Two sponsors (a retail merchant and a product advertiser) sponsor wrestling in Houston.

Our big problem here, the usual one, is to present the commercials interestingly enough, so that the viewers, who are rabid wrestling fans, will not, in any way, resent them. We try to blend our live commercials with the spirit of the show, and our announcer, who also happens to do the regular wrestling commentary, simply wafts into the picture. Incidentally, he (Paul Boesch) is a former wrestler himself.

We always remind our clients, particularly the retailers, that it is just as important to have the viewers' good will as to sell actual merchandise.

We avoid, for example, any play on sex. Now, don't get me wrong. We do believe that pretty girls are needed on TV, and we use numerous models in our commercials; but they must be wholesome and never used in any suggestive manner.

But back to commercials for a moment. In most cases, insofar as a retailer is concerned, we prefer live commercials. If it is a product account, we like film commercials. But we are prepared to use either where the opportunity presents itself.

In the matter of a sponsored show for our clients, we lean toward the film version in preference to "live" show for two reasons: (1) it is more professionally done, and (2) gives us more chance to concentrate on the commercials.

In giving the TV story of my agency, I must impress the fact that were it not for the splendid co-operation of our local TV station KPRC-TV, its management, directors, camera crew, announcers, success would not be forthcoming.

In summation, I would like to offer a bit of television philosophy: Don't be afraid of television. Utilize it properly, acknowledge its potential, and you will reap a harvest!





## BUDGET CONTROL = HAPPY SPONSOR

By Jerry Jacobs, The Biow Agency

**H**OW can an ad agency keep its TV budget in line, with so many contingencies and hidden costs?

How can the ad agency best avoid putting itself in the precarious position of going back to the client, cap in hand, asking for more money?

The service of an agency budget-control man may well be your answer.

No doubt, the smaller agencies will claim they can't afford the luxury of a budget-control man in their radio-TV setup.

The fact is, though, whether he's with a big, medium-sized, or small agency, a budget-control employee will save you money.

How does a budget-control man operate?

To illustrate, let's say a show is allowed \$10,000 per week of \$130,000 for the 13-week cycle. At the end of 10 weeks, according to the accounting department, \$109,000 has been spent. Thus, the remaining amount left to be spent over the cycle is \$21,000. This leaves only \$7,000 a show for the remaining

**THE AGENCY BUDGET CONTROL MAN MAY HELP YOU WHITTLE DOWN THOSE HIDDEN COSTS, KEEP YOUR TV BUDGET IN LINE**

three weeks, versus the budgeted amount of \$10,000 a week.

There are two solutions now left for the agency producer to follow:

(1) Ask the client for an appropriation of more money.

(2) Try to manage with the remaining amount of \$21,000.

In following the first solution, the client thinks perhaps he is being taken for a ride; or else that the show is being handled by an incompetent staff. By following the second solution, the producer is forced to cut down on certain show items. As a result the show might be cheapened due to lack of good talent or by the use of skimpy sets.

**Why do we only have \$7,000 a show left instead of \$10,000 per show?**

This is where the budget-control man could have saved this from happening. By working closely with the budget department of the agency, the agency producer can get a quick check on the budget of the show.

Time, talent, and production costs

are the three important factors to be considered in the preparation of a budget.

(a) **Time** is a fixed cost and will not change until the end of the cycle. Time estimates are prepared in advance, and include all possible network increases.

(b) **Talent** is a semi-fixed cost, since some actors or actresses are under contract for guaranteed weekly amounts; or are guaranteed a certain number of performances during any given cycle. Talent costs are prorated over the cycle. This means that the writer may add characters one week—but must also take into account the limitation of the talent budget and have fewer actors at other periods.

(c) **Production cost** is the place where an agency must guard most carefully against going over the budget. The normal operation production procedure—i.e., cameras, booms, rehearsal time, and film facilities—are standard set figures. Unfixed costs would occur by the use of a fourth camera, Zoomar lens, extra video or audio equip-

ment, as needed. These items would be used only when required by the script and are not considered as a constant weekly cost.

Requirements for stage sets are submitted a few weeks in advance, and an estimate of the cost is given to the agency by the network. This estimate can be used as a guide in the computation of your weekly budget cost. Another agency procedure, is to buy the stage set outright, and amortize the costs over the cycle.

Other items to be budgeted are trucking, props, insurance, storage, maintenance of sets, and payment of stagehands, which may seem routine, but pile up "hidden costs" alarmingly."

How to set up a budget is the next step to be considered. Using \$13,000 a week as a basis—let us suppose the \$13,000 is broken down as follows:—Show cost \$7,000 (talent and production cost) and \$6,000 for time cost.

Next prepare a printed form using the above as a basis:

**XYZ SHOW**

Weekly budget versus actual costs.

	BUDGET	ACTUAL
Talent	\$3000	\$3400
Music	500	700

Production Staff	500	500
Sets, props, etc.	1800	2500
Network facilities	1000	1000
Misc.	200	150
	<u>\$7000*</u>	<u>\$8250*</u>
Total: \$1250 over budgeted—		

\* All figures are of purely hypothetical nature.

By analysing each week's show budget, you can see where your budget trouble lies and make necessary steps to alleviate the situation. Looking at the WYZ Show, it appears that the casting director went overboard in the hiring of talent by \$400, or the designer spent \$700 too much on sets and props. They should be notified immediately and be told that they should make up \$400 and \$700 respectively on future shows.

Further analysis can also be made, for example, in the case of network facilities. This analysis was made.

**NETWORK FACILITIES**

	BUDGET	1st Week
Sound effects	\$50.00	—
Lighting	75.00	\$75.00
Extra audio crew	200.00	400.00
Extra video crew	200.00	200.00
Camera rehearsal	325.00	650.00
Film facilities	150.00	150.00
	<u>\$1000.00</u>	<u>\$1475.00</u>

	2nd Week	3rd Week
	—	\$50.00
	\$75.00	75.00
	200.00	400.00
	—	—
	650.00	650.00
	150.00	150.00
	<u>\$1075.00</u>	<u>\$1325.00</u>

It appears, after a few weeks of televising, that the network facilities budgeted amount of \$1000.00 will have to be increased by about \$250.00. Perhaps, after this analysis, if certain facility items can't be eliminated, the main budget will have to be revised and the Talent or Set Category will have to be cut.

The revised budget will probably look something like this.

**XYZ SHOW**

Revised WYZ Weekly show Budget Weekly budget versus actual costs.

	BUDGET
Talent	\$2750
Music	500
Prod. Staff	500
Sets	1800
Network facilities	1250
Misc.	200
	<u>\$7000</u>

**HERE IN A MARKET LARGER THAN BUFFALO — 2,000,000 PEOPLE IN 67 COUNTIES SPEND \$1,446,895,000**

**HUNTINGTON**  
**WSAZ-TV**  
**CHANNEL 5**



**FOR MORE INFORMATION CALL THE KATZ AGENCY, INC.**

**1951-52 MARKET DATA**  
**0.1mv/m CONTOUR AREA**

- Population 1,299,500
- Families 336,500
- Food Sales 203,425,000
- Drug Sales 19,509,000
- Retail Sales 810,824,000
- Eff. Buying Income 1,258,631,000
- TOTAL AREA (67 Counties)**
- Population 2,495,900
- Families 597,400
- Food Sales 356,003,000
- Drug Sales 33,596,000
- Retail Sales 1,446,895,
- Eff. Buying Income 2,261,765,000

Source: Sales Management "Survey of Buying Power", May 10, 1952





Femcee peppers name of bakery throughout 15-minute program

Newsletter is sent to letter-writers as merchandising followup

Preliminary agency conference sets theme of show; but demonstrator, local caterer, ad libs without a script

# HOW A BAKERY RAISES DOUGH WITH TV

**NEW ORLEANS BAKERY DRAWS OVER 2,500 WEEKLY LETTERS VIA WDSU-TV COOKING SHOW; ONE IN A SERIES ON HOW TO USE TV ON A LOCAL LEVEL**

**N**ATIONALLY marketed bakeries don't have to be sold on TV as a yeast-like medium that sets sales rising high. Locally marketed bakeries, though, often shy away. Unless they have funds to buy a *Hopalong Cassidy* or *Groucho Marx* show, they believe, there isn't much use of competing on TV.

But Carl Goldenberg, president, and Harold Salmon, vice-president, of Holsum Bakery, Inc., New Orleans, feel that argument falls as flat as a half-baked loaf of bread. At an estimated time and talent cost of less than \$300 a week, they have developed a strictly local 15-minute show, *Your Holsum Hostess*, on WDSU-TV, New Orleans, with a simple format and high housewife interest.

They feel they're getting full value out of the sponsorship for three reasons:

- Every week, 2,500 to 4,000 housewives write in requesting mimeographed copies of Holsum recipes featured on the show. As a merchandising follow-through, weekly one-page news-letters are sent to each woman who has submitted her name and address.

- The bakery gets local audience participation through a cost-free competition stunt. Viewers are invited to send in their favorite recipes which require Holsum bread. The recipes are demonstrated, and the best is awarded a potted plant, furnished free by a local florist, in return for a mention of the florist's name.

- Because the show's femcee peppers her baking instructions with the name "Holsum" throughout, the advertiser gets, in effect, a 15-minute commercial.

## Local Caterer is MC

Format of the show (handled by account executive Moise Bloch at the Walker Saussy Advertising Agency) is fairly simple. It features a New Orleans caterer, Katherine Bandi, who, garbed in apron on which is embroidered the words "Holsum Bread", demonstrates baking in a kitchen setting.

She uses no prepared script. In an advance conference with the agency and bakery executives, she decides which theme will highlight the show. It may be food prepared

for a slumber party, post-game football party, Halloween shindig, bridge party, or children's affair. Whatever she demonstrates, it naturally involves Holsum white, wheat, Pullman, sandwich, raisin and Roman Meal bread, or Holsum hamburger and weiner buns. It may be the baking of tea cakes (involving Holsum bread crumbs), or a new style of sandwich.

The routine for her demonstration, she says, is encompassed in the slogan, "Tell them what you're going to do. Tell them what you're doing. Tell them what you've done."

Besides her frequent references to Holsum's "goodness", there are beginning and ending commercials. The camera focuses down on a grocery store rack full of Holsum products. An announcer in the control room then reads a prepared commercial message.

Holsum's Goldenberg and Salmon, whose marketing is restricted to the three county parishes of metropolitan New Orleans only, say: "Because the show is packed with 'how-to' advice from the housewife's angle, the sales results have been good."





Du Mont "Kids & Co." talent show nets 10 rating

# REACHING A TWO-HEADED AUDIENCE -- KIDS, PARENTS

SWITCH FROM FILM TO \$9,300 LIVE KID SHOW HELPS RED GOOSE SHOES SELL TO BOTH WEARERS, BUYERS

BY FRANK RASKY

THE TV advertiser, who's selling a fairly expensive product designed for the small fry market, is often impaled on the horns of a programming dilemma.

"Shall I buy a show slanted strictly for the kiddies?" he asks himself. "Or shall I aim my selling vehicle toward the youngsters' parents who, after all, actually make the purchase?"

Such was the dilemma of the Freedman-Shelby division of International Shoe Co., St. Louis, selling some 600 styles of Red Goose children's shoes. It reached a happy solution by, in effect, reaching a two-headed audience—half kiddies, half parents.

Up until last September, Red Goose was sponsoring in 25 TV markets local film shows designed for the youngsters, consisting of Western feature films and comedy shorts. Then, as a 13-week test, it sponsored the Wyatt & Shuebel live package, *Kids And Company*, on 10 Du Mont stations.

By December, results were so encouraging, that Red Goose added 15 additional stations to its coverage. In this Saturday morning all-child talent show, emceed by Johnny Olsen, Red Goose had found itself a program whose audience is 50 per cent adults, 50 per cent juveniles.

What advantages does this live kiddiecast offer over the local film shows sponsored previously? Red Goose account executives James B. Wilson and Frank Gay, of D'Arcy Advertising Agency, supply these reasons:

(1) **Cost:** Low cost of the show, consisting of \$3,800 for weekly production, \$5,500 for time, provides a relatively high Nielsen rating of 10 for Saturday morning. "We have only one production cost to pay," they say. "Only one network service department to deal with."

(2) **Promotion:** The sponsor injects a public service promotional note into the show by a salute to the "Kid of the Week" selected by

2,000 chapters of the U.S. Jr. Chamber of Commerce. Youngsters who've done heroic deeds (like the 10-year-old who snatched a toddler from the jaws of an alligator) are flown to N.Y., entertained and interviewed by the press, and presented with gifts and plaques on the show by such celebrities as Dr. Ralph Bunche and Admiral Halsey. "We have promotion and sponsor identification built-in to the show," the D'Arcy executives say, "two plusses usually impossible with film packages."

(3) **Double Audience Appeal:** The sponsor likes the show's appeal not only to kids wearing shoes, but also to adults who do the buying. In fact, International Shoe Co. has tacked on live hitchhike commercials to the *Kids* show, one plugging its John C. Robert's men's shoes, the other its women's line, Grace Walker. "You can't sell shoes to kids alone," they say, "since mother won't buy a \$5 item just to satisfy junior—as she may with a candy

300 shoe dealers pay on co-op basis to have their stores listed on show in one-minute spot cut-in. Retailers also promote program via streamers, store cords; "Red Goose" title prominently displayed

Kid of week, chosen by 2,000 Chamber Commerce clubs, gets plaque from Adm. Halsey





bar or a box of corn flakes. You've got to sell mom, even dad, too. And *Kids* does just that."

(4) **Dealer Co-operation:** Every week 300 dealers pay, on a co-operative basis, to have their stores listed on the show in a one-minute spot cut-in. In fact, in some cities, Red Goose has had too many dealers to accommodate in the cut-in, and has been compelled to buy local time adjacent to *Kids* for the overflow. In Chicago, 15 dealers get their announcement into a half-hour film series after *Kids* signs off.

"When an average of over 10 dealers per market are ready to shell out cash to get a listing on the show, we know we have an effective show," the admen explain. "Also, more than 300 dealers are devoting a good part of their display space to streamers and store cards plugging *Kids And Company*. Dealers as distant as 160 miles from the nearest Du Mont station have reported sales directly attributable to the show."

As an additional merchandising stunt, the sponsor has been promoting on the show a point-of-sale giveaway—a bracelet, which each dealer offers along with name of the child customer inscribed.

"One dealer not sold on the program said quite heatedly he didn't think the show was going to do much good," Wilson and Gay recall. "But the following Saturday, his store was jam-packed with kids, parents in hand. Each demanded their bracelets and were ready to buy shoes to get them."

#### WHY RED GOOSE CHANGED ITS COMMERCIALS FOR KID SHOW

Original TV pitch had merely shown a shoe on a pedestal, accompanied by logotype of Red Goose used in the trade. D'Arcy Agency changed it to show a child model actually wearing one of 600 style leaders in the line. Why?

1. To get live action instead of dead static pose.
2. To suggest size of footwear. Without basis of comparison, kid shoes look like adult counterparts.
3. To more directly reach adults, live hitchhikes were introduced, promoting also sponsor's men, women shoes.

## RISKS & RIGHTS

### ON CENSORSHIP OF WSAZ-TV, WASHINGTON, "RED CHANNELS"



By Samuel Spring  
Attorney, Author,  
"Risks & Rights"

**N**OW that TV has attained a major role in mass communications, advertisers, agencies and stations must consider the perils—and sometimes the need—of censorship.

Only recently, censorship reared its head when Lawrence Rogers, general manager of WSAZ-TV, Huntington, W. Va., sent a message to Robert Kintner, president of ABC. Rogers was withdrawing Carter Pills' *Drew Pearson Show* from his one-station market, because of "Pearson's snide attack upon Gen. Eisenhower on religious grounds."

Rogers went on to say it was an "extreme effort at vilification" involving "veiled references to Catholicism", and that "WSAZ-TV will not act as a private sounding board for political poison, regardless of the party affected."

This is only one example of TV's wise attempt at self-censorship. Today, a TV station need only fear refusal by the FCC to renew its license, if its programs are held contrary to the public interest. That, of course, is a considerable peril; also a vague standard. Just exactly what is "the public interest"? Still, TV censorship by a board—whether of the American Legion, the Catholic Church, or a government body—would be far worse than self-censorship.

Recent Supreme Court decisions on motion pictures should cheer TV admen and stations. Possibility of a Federal TV censorship board is now very remote. That's because the Supreme Court has ruled that the "free speech and press" clauses of the First Amendment cover entertainment for profit.

As yet, the importance for TV of the recent Roberto Rossellini *Miracle* movie case (*Burstyn vs. Wilson*) is not fully appreciated. The Court held unanimously that motion pictures are "a significant medium for the communication of ideas . . . thus entitled to constitutional protection of a free press." That ruling is expressly applicable to TV.

The Court reversed its 1915 decision (*Mutual Film Case*). It then

held that "exhibition of motion pictures is a business pure and simple . . . not to be regarded as part of the free press or as organs of public opinion."

The orbit of now-permitted censorship on TV is precisely limited:

(1) **Profanity**, under a Federal statute, if uttered over the radio is a crime. This statute doesn't especially include TV; but you're more safe if you assume it does.

(2) **Religious views:** In the *Miracle* case, the Court held that a picture—though sacrilegious and thus offensive to a large segment of the religious public — nevertheless could not be censored.

(3) **Political views:** Advocacy of overthrow of the Government by violence clearly can be censored, or made the basis of a denial of renewal of a TV license. But that extreme isn't likely.

Short of violence advocated by Communistic propaganda, which constitutes a "clear and present danger", a station's political issues are protected by the First Amendment. In the *Pinky* case, the Court held that hotly antagonistic ethnic views could not be censored by the State of Texas.

In summary, I'd like to make these suggestions:

Avoid obscenity, too low necklines, and Communistic propaganda.

At the same time, don't steer away from controversial subjects. TV executives have tended to be too timid in this area, not realizing that controversial entertainment can be profitable and that it is permissible—as witness the success of commentators Fulton Lewis, Barry Gray, and Walter Winchell, as well as the sprightly *Meet The Press*.

One last word: Advertisers step on dangerous legal ground, if they censor performers who've been publicly attacked without valid proof. Six performers have sued *Counter Attack*, publishers of *Red Channels*, for suggesting they are Red fellow-travellers. On grounds of defamation, and malicious boycott, I think the case merits grave study.

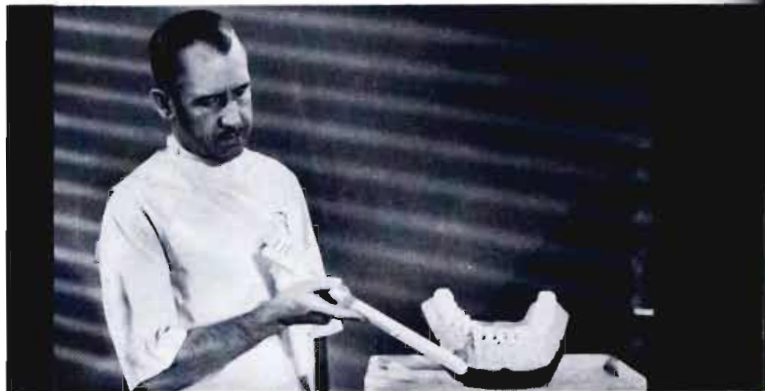
# Seaboard

STUDIOS, INC.

BRINGS TO THESE ADVERTISERS  
AND THEIR AGENCIES A SERVICE  
THAT TRANSLATES THEIR CREATIVE  
THINKING INTO EFFECTIVE FILM  
COMMERCIALS . . . . .



SCHLITZ BEER TV COMMERCIAL  
PRODUCED FOR YOUNG & RUBICAM



TINTAIR TV COMMERCIAL  
PRODUCED FOR CECIL & PRESBREY



HILLMAN-MINX TV COMMERCIAL  
PRODUCED FOR ANDERSON & CAIRNS



POLIDENT TV COMMERCIAL  
PRODUCED FOR CECIL & PRESBREY

YOU CAN SEE THESE AND OTHER EXAMPLES OF OUR FILM CRAFTSMANSHIP  
BY CALLING SEABOARD STUDIOS INC. 157 EAST 69TH ST. RE 7-9200





## FILM ON THE MARX

BY ISIDORE LINDENBAUM  
PRES., FILM CRAFT PRODNS.

HOW DE SOTO-PLYMOUTH DEALERS KEEP LIVE  
SPONTANEITY BY SHOOTING "YOU BET YOUR  
LIFE" IN ONE-HOUR TAKE BEFORE AUDIENCES

**M**ANY advertisers — though aware of the advantages of putting a drama show on film—don't feel a variety or comedy show will come off on film.

Advertisers are prone to complain that TV film shows are bloodless and mechanized; that they lack the spontaneity of audience participation common to live shows.

We believe this notion is a fallacy. We proved it so two years ago when Film Craft Productions began shooting for De Soto Plymouth Dealers (via BBD&O) the Groucho Marx *You Bet Your Life* show. It was, of course, the first TV program ever filmed before an audience.

When we started out, we had no precedents to follow. Therefore, as a guide to other advertisers who would like to have their film shows shot before an audience (and in a one-hour take!) I'd like to tell you of our problems, and how we overcame them.

**The Audience:** Our decision to evolve a new technique of TV showmanship resulted from the nature of the show. Groucho, the comedian, wished to play to his audience. He needed his audience reaction—their laughs, their applause, even the general feel of audience presence.

In a Hollywood motion picture studio, few people are admitted, and they are required to be absolutely silent. In the TV studio, they were sought after, and begged to laugh real loud belly laughs. Ultimately, we brought them before Film Craft's own stage, about 60' by 70', with regular theatre audience seats, located in the center of Hollywood's TV district.

**Sound:** But to the TV film sound engineer, an audience presents a tough problem. Not only must the stage be covered with microphones; but also the audience. Both stage and audience must be fully covered by amplifiers; so that the comedian can hear the audience and vice versa.

As the technique develops, additional improvements appeared. Now there is a sound mixer onstage, and a second one in the audience. In recent trials, a third mixer has been used, and the dialogue track recorded separately from the laughter track.

The mixer now becomes a specialist in TV film mixing. He must have the high quality of a motion picture top sound engineer. And he must also have the ability to anticipate the audience reaction, as he

has been trained to do in radio and live TV.

**Light:** To the camera man, the problem has been a nightmare. For the comedian must be able to see his audience in order to play to them.

In the film studio, a take usually lasts one to four minutes; then the actor steps out of the bright lights to rest his eyes. But in the new audience form, the take lasts a solid 60 minutes; and he cannot rest.

The normal key light is 200 to 250 candle-power. In some cases, it goes up to a 450 key light. Any such light would blind the TV actor; the heat would fry him.

Film Craft has learned to use a key light of less than 75. Thus, the comedian can see his audience; play to them as he would in a stage play.

**One Hour-One Take:** The comedian also has required continuity of the program. He doesn't want it broken up for light changes, camera position changes, film magazine changes, or for any other reason.

He wants the entire program shot in sequence so the audience understands it. He wants no interruptions to cool the audience or his own enthusiasm. He wants no movement

(Continued on page 32)

## 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. Buckner 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.

### MARX

(Continued from page 31)

of the technical men around the stage, to distract the attention of the audience. He wants no eyes to wander from him. He wants undivided attention.

That means film magazines must be loaded and ready for fast changes. That means stand-by cameras must be ready for quick change-over while reloads are made.

The cameras must be completely masked; so that neither actor nor audience can see them or any movement around them. Extra assistants must be placed in each position so no extra movement occurs. There must be no walking around while the program is on.

Film Craft started the *Groucho Marx Show* with seven 35 mm cameras; then increased the number to eight, which have now been in use for more than two years. Film Craft has also used eight cameras on the new *Fred Allen Show*, and the *Walter O'Keefe Show*.

**Synchronizing:** But now with eight cameras—not less than four running simultaneously, going on and off at different times, the film editor developed a great big headache.

There is only one synch mark permitted at the beginning of the program, no later. It was taking a top editor five days just to put the program into synch.

Film Craft then employed one of its patents created by its chief engineer, Doc Fodor, to develop a complete camera control system. The production supervisor can now not only tell each camera operator when to roll or stop his camera; he can actually start, or stop, each camera from one central position.

The camera automatically registers its start or stop position, without having to put a mark on the sound track.

The human error factor is removed. The synchronizing is now being done by an assistant editor; and the time has been cut from five days to one day.

Strange as it may seem, the one-hour take program has been far more difficult to shoot than any other kind tried so far.

However, whereas it formerly took about three days to set up and light, we can now do it in about three hours. We now move into a bare stage at about 1:30 in the afternoon, and by about 4:30 the lights are rigged and set and all positions are fixed.

## CLASSIFIED ADVERTISING

### Help Wanted

Wanted: Experienced man to head film operations of leading TV station starting about September 1. Will be responsible for production of commercials and program films as well as supervision of film program department. State all qualifications in first letter. Box 112-T.

### Time or Space Sales

Experience in advertising and broadcasting desirable. Key job on publication for right man. State full qualifications in letter which will be held confidential.

Box 110T

### Positions Wanted

#### Available for TV

Director-producer with motion picture and theatre experience. Capable of creating and dramatizing commercials. Executive and promotional ability.

Box No. 71T

### Advertising Agency TV Director

Personally handling 3 network shows out of N. Y. Contact experience with major advertisers. Moving to Los Angeles. Wants similar agency set-up.

Box 82T

### Film Man

Ten years' extensive experience selling and producing minute movies for leading agencies and advertisers. Would like to head up major agency film department.

Box 93T

To reach top management or key personnel in TV, try TELEVISION Magazine's Classified Advertising Department.

CLASSIFIED ADVERTISEMENTS — Payable in advance.

\$1.50 per line. Minimum 5 lines. Display ads—\$15.00 per inch.

No charge for box number. All correspondence addressed to box numbers will be forwarded to advertiser when received.

All replies to box numbers should be addressed to TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y.





The first training film for volunteer political workers ever made, "Henry Lends a Hand" is being widely shown this year through every audience channel. Can such a subject generate enough dramatic punch to entertain while it trains? See for yourself in "Henry Lends a Hand."

SPONSOR

The Committee for Political  
Education and Information

PRODUCED BY

**INFORMATION PRODUCTIONS, INC.**

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



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

SPONSOR

CBS Television

PRODUCED BY

**INFORMATION PRODUCTIONS, INC.**

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



A one-minute commercial for Standard Oil Company (N. J.) on fueling the Queen Elizabeth, world's largest ship. Part of the informative Standard Oil series telling the story of oil around the world. Photographed on short notice, this film indicates what Information Productions can do against a deadline.

SPONSOR

Standard Oil Company (N. J.)

AGENCY

Morschalk & Pratt Company, Inc.

PRODUCED BY

**INFORMATION PRODUCTIONS, INC.**

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



One of a series of short *information* films on the great New York State Thruway. Each film was shot in a specific locality for TV broadcast in that area. Newsreel-type budgets, and careful production planning, made possible this extremely successful public information campaign.

SPONSOR

New York State Thruway Authority

PRODUCED BY

**INFORMATION PRODUCTIONS, INC.**

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



Something different for the boys. FORTUNE wanted a new sales convention film. Information Productions created this good-natured spoof of the hard-hitting sales speech—as its victims hear it. So successful has "The Salesman" been that we've produced it in a general version for your next sales convention.

SPONSOR

FORTUNE Magazine

PRODUCED BY

**INFORMATION PRODUCTIONS, INC.**

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

For screenings and further information write the producers direct!



The heavy girl takes a tablet... walks thru the JUNEX box... and emerges transformed pounds lighter! This dramatic demonstration of JUNEX's powers... punched home with a doctor's address on the dangers of fat... is another of the many examples of the versatility... and effectiveness of TV Film Commercials from National Screen!

ADVERTISER  
 JUNEX  
 AGENCY  
 Harold Kaye Advertising Co.

PRODUCED BY  
**NATIONAL SCREEN SERVICE**  
 1600 BROADWAY, NEW YORK, N. Y.  
 Circle 6-5700



This sprightly group of TV commercials for Lone Star Beer bounce right into viewers' consciousness and hold their attention from jingle introduction through a series of product-enjoyment action scenes interpolated with appetite-appealing still-lives to the ending jingle fadeout. The sparkle of Lone Star Beer is shown to best advantage in the crystal-clarity of the SARRA VIDE-O-RIGINAL prints.

ADVERTISER  
 Lone Star Brewing Company  
 AGENCY  
 Thomas F. Conroy, Inc.

PRODUCED BY  
**SARRA, INC.**  
 NEW YORK: 200 EAST 56TH STREET  
 CHICAGO: 16 EAST ONTARIO STREET



In an aura of dignity, introduced by the distinctive twin medallions to mark its 60th Anniversary, Philco showed its entire line of products to the TV audience, in a commercial opening produced especially for presentation of the Republican and Democratic national conventions. The quality of reproduction and reception is another evidence of the excellence of the SARRA VIDE-O-RIGINAL print.

ADVERTISER  
 Philco Corp.  
 AGENCY  
 Hutchins Advertising Co., Inc.

PRODUCED BY  
**SARRA, INC.**  
 NEW YORK: 200 EAST 56TH STREET  
 CHICAGO: 16 EAST ONTARIO STREET



How to present a new product to TV viewers is ably illustrated in a series of program commercials for Finesse—the new cream shampoo of Jules Montenier, Inc. For this highly competitive market, these messages sell—and sell hard—on the product's colloidal cleansing, utilizing live action and illustrative animation sequences. As an added note, Dr. Jules Montenier himself appears in the commercial. SARRA VIDE-O-RIGINAL processing responsible for unusual fidelity of reproduction.

ADVERTISER  
 Jules Montenier, Inc.  
 AGENCY  
 Earle Ludgin & Company

PRODUCED BY  
**SARRA, INC.**  
 NEW YORK: 200 EAST 56TH STREET  
 CHICAGO: 16 EAST ONTARIO STREET



Another top-flight national advertiser chooses Video Varieties to produce its top-flight television commercials. Films introduce new Aero Shave instant lather for home use.

ADVERTISER  
 Boyle-Midway, Inc., New York  
 AGENCY  
 W. Earl Bothwell, Inc., New York

PRODUCED BY  
**VIDEO VARIETIES CORPORATION**  
 41 EAST 50TH STREET, NEW YORK 22, N. Y.  
 Studio: West Coast Sound Studios, Inc.  
 510 West 57th Street, New York 19, N. Y.

For screenings and further information write the producers direct!



## LOW-COST LOCAL PROGRAMING

**HAROLD LUND, MANAGER, WDTV, PITTSBURGH,  
OFFERS TIPS ON FORMAT, TALENT, PRODUCTION**



**T**O management opening a new TV station, low-cost local programing is eminently important.

Mostly, we've found, no given set of rules will apply to all sections of the country. That's because each station's operation differs in market, facilities, audience. What is low-cost to a \$500,000 sponsor in Philadelphia is construed otherwise by a \$5,000-a-year sponsor in Erie, Penn.

However, we can use the same yardstick if applied in the same manner.

The obvious answer to keeping costs down is not to spend money. A good workable budget, administered by all department heads, and carried through to individual programs, is the only effective policeman. This is particularly true of talent costs, and day-to-day production expenditures.

With regard to actual production, we try to keep expenses down entirely on a day-to-day basis. Placing the tag "low cost" on local programing starts with allocating live time; determining the periods of the day when greatest use can be derived from crews with least over-time.

### Scheduling Helps with Unions

We on WDTV, Pittsburgh have a very tough union situation; so this is about the first thing we consider. Obviously, these times should be scheduled to take advantage of the best periods for local programs.

Next comes determination of number, type and size of programs that can be successfully produced within this framework, and the limitation of your facilities. Strict scheduling of Monday-through-Friday programs becomes even more important in TV than radio. Lower costs are achieved through savings in talent fees, taking advantage of the frequency discount clauses of most union contracts. These usually permit the artist to

do five shows for the price of three.

It also allows a more effective use of the engineering and studio crew. Idle hours between programs contribute an indirect cost that can skyrocket prices of productions.

Also to be considered are savings in scenery and prop charges made possible through establishing a standard set—and playing the actor in it day after day.

Even further economies may be counted through the saving of rehearsal time. For artists on strip programs require considerably less rehearsal than on sporadic schedules. Their "on the air" life has a chance to become second nature to them, as I pointed out in a recent B.M.I. speech.

### Participation Show Earns Cash

What type of strip programs should you use? Many stations have found a daily participating program to be the backbone of revenue. This rapidly is becoming the small advertiser's only chance to get into the TV act. Most of these programs have a standard formula, continue to earn good money for the producing station year after year.

Such shows can be prepared and produced by the feature performers, with only a director for the actual air-cast. Usually, this eliminates need for a writer or production assistant.

Among the most consistent earners are: women's shopping programs; kitchen shows; audience participation shows; the home-making shows. Many stations have registered phenomenal results with strong personalities supported only by minor material, such as phonomimicry; occasional interviews; chatter about sundry subjects. By showing local faces of John and Mary Doe, these shows come equipped with built-in audience promotion. Visitors to the show will tell their friends and neighbors to watch for themselves.

What about talent? We've found it economical to program from a hard core of versatile staff performers—using freelance or part-time artists as window dressing or change of face.

Versatility is important. For example, among our staff announcers in Pittsburgh, we have three who sing, in addition to booth announcing and on camera work. One sings popular songs; one leans to the semi-classical; the other is best at novelty tunes. A fourth staffer has exceptional ability with puppets and pantomime.

Versatility is also desirable in freelance artists, engaged as MC's or featured performers. For instance, on three of our daily programs, the headline performers do the following:

The MC on one show sings and does pantomime. Another features co-MC's, one of whom sings and does comedy sketches, while the other plays piano and sings. Both occasionally do light dance routines. The third program features a husband-and-wife team, with the man playing the piano and singing, the woman singing and doing dramatic sketches.

### Co-MC's Save Station Money

The co-MC formula offers a distinct economic advantage. Emcee pay scales, while slightly higher, include in their rate the delivery of commercials. Therefore, an extra announcer isn't required.

One thing to remember: the "just passing" or mediocre show perpetuates itself endlessly, eating away at a station's reputation like a malignant growth. Too often, many of us accept this offering as low-cost local programing. But no matter how low cost it may be; or how much time it will fill; if it isn't good enough to be sold, it is the most expensive program a station can produce.

# How to TEST TV

and get answers that  
really mean something

WSYR-TV is the perfect station for running your own television tests:

**Syracuse Is Famous as a Test Market**—a true cross section of U. S. markets. You can be pretty sure that your results here will be an accurate measure of the average results for the country as a whole.

**Syracuse Has High Television Ownership.** More than 71% of the homes in the Syracuse area have television sets, according to Niagara Mohawk Power Corporation monthly studies.

**And WSYR-TV Really Covers this Rich Market.** Ample power and a 1636-ft.-above-sea-level antenna that sees great distances assure clear looking and listening throughout Central New York.

Regardless of the kind of test you want to make—spot, show, participating—WSYR-TV offers you complete, up-to-date facilities . . .

## PLUS

Unequaled Merchandising  
and Promotion Service.

WRITE, WIRE, PHONE  
OR ASK HEADLEY-REED

*NBC Affiliate. WSYR-AM-FM-TV  
The ONLY Complete Broadcast  
Institution in Central New York*

**WSYR ACUSE**  
Headley-Weed,  
National  
Representatives

## TEST CASE STUDIES

(Continued from page 19)

**Advertiser:** A paint manufacturer.

**Objective:** To see if TV could produce results not obtainable from other media.

**Method:** "For 13 weeks, we ran spots in four markets of varying size," says the advertising manager. "In one city, three announcements per week were carried; in the others, two. All were participations in women's shows, where we could utilize a strong local personality. Each spot offered a free decorating booklet, tied in with our color service."

**Results:** Reports the ad manager: "Number of inquiries was satisfactory compared with returns from other media we've used—but not sufficient to indicate TV was especially good for us. Two of our affiliated companies tried local TV; one of them, a Chicago company, on a high-rated participation show, is quite excited about the return. But until color TV comes along to give the same impact we get from four-color magazine illustrations, we'll still think TV is great stuff—but not for our products."

**Advertiser:** Dentrifice company.

**Objective:** To measure the effect of a network television program by comparing sales in a group of matched TV and non-TV areas.

**Method:** With data from the Nielsen Food and Drug Index, the level in sales of both areas as of May-June 1951 was fixed at 100.

Data from five subsequent Nielsen reports were figured as percentages of 100.

**Result:** By April, 1952, the dentrifice firm found that television

was doing a strong selling job. The ratio of TV to non-TV city sales stood at 110 to 81. TV city figures peaked in January-February at 120, at a time when non-TV sales stood at 86.

	TV Cities	Non-TV Cities
May-June	100	100
July-August	104	94
Sept-Oct	105	95
Nov-Dec	114	85
Jan-Feb	120	86
Mar-April	110	81

**Advertiser:** Home appliance manufacturer.

**Objective:** To find if audiences' reactions to "blood and terror" shows affected their opinions of the company sponsoring the show.

**Method:** The advertiser had become concerned about the number of protest letters received whenever psychological thrillers were produced on what was usually a straight dramatic program.

The ad agency's interviews followed this line: "Advertisers are

bringing a lot of good entertainment into our living rooms with television. Do you think they are doing a good job?" When asked about specific companies and programs, the responses showed a great majority felt the advertiser in question was bringing them good entertainment.

**Result:** The mail didn't reflect a majority reaction. Despite the introduction of the thrillers, viewers, in general, had formed a favorable opinion about the company.

**Advertiser:** Package goods firm (Doherty, Clifford & Shenfield).

**Objective:** To measure the number of new users who could be converted to a brand by a network TV program.

**Method:** Two matched panels of N. Y. residents were set up by the agency before the program went on the air; one was made up of set owners, the other of non-owners. They were asked about product and brand usage.

Six months after the show's debut, these same people were surveyed again. The owners were shown a roster of some 30 programs; asked which ones they watched and how often. Brand usage was again checked with both panels.

**Result:** The percentage of the television program viewers converted to the product was substantially higher than non-viewers who owned TV sets.

Says E. M. Reynolds, Doherty, Clifford & Shenfield's research VP, "Simply between TV owners and non-owners there was very little difference. Two factors possibly entered into this: 1—Dissimilarity between TV owners and non-owners made them less comparable on use of the product; 2—No TV program gets 100 per cent coverage, so research should study program viewers rather than just TV owners. Elementary but not always practiced!"



**Advertiser:** Package goods firm (Doherty, Clifford & Shenfield).

**Objective:** After finding how many viewers could be converted to a brand by one network program, the advertiser wanted to study the effectiveness of another network program which was beamed to children to sell another brand. On this test, the objective was expanded to include the estimated cost of converting new users.

**Method:** Using another panel of set-owners against a matched group of non-owners, "before" and "after" surveys were made. They were similar to those used in the first project. To evaluate the second

**Advertiser:** Food firm (Doherty, Clifford & Shenfield).

**Objective:** To determine the sales effectiveness of a cross-the-board children's program in correlation with frequency of viewing.

**Method:** Telephone interviews were conducted with parents in eight TV cities and five non-TV markets. They were asked which among a list of beverages they served their children. In TV cities they were asked if their children watched a number of programs; and if they did, how often.

**Result:** Among families seeing the advertiser's program, usage of

project, the agency began by measuring the relative amount of time each family spent on various media.

If, for instance, a TV owner spent 10 per cent less time each week on magazines than a non-TV owner then he was charged with 10 per cent less magazine expenditures than the non-TV owner.

Thus, once the number of new users converted by each medium was obtained, the cost of winning them over could be estimated.

**Result:** Television, in spite of the higher advertising costs involved, compared favorably with the cost-per-new-user of other media.

this type of product was one-third higher than among non-viewing families. The brand's share of the market was 12 per cent higher among viewers than non-viewers. Among those who used this type product, 50 per cent more viewers bought the advertiser's product than non-viewers.

The very frequent viewers—those who watched the show four or five days each week—were brand users 26 per cent more than those who watched three or less times weekly. Frequent impressions in this case were shown to be more effective.

## HOW TO TEST PROGRAMS AND COMMERCIALS ON TV

TEST THEATRE TECHNIQUES AND DEPTH INTERVIEWS ARE AMONG TEST DEVICES RECOMMENDED BY PANEL

A HANDFUL of agencies and advertisers have been able to set up commercial and program testing systems of their own. One of the big cigarette companies is quite pleased with the results it's getting from showing selected audiences kinescopes of its programs with different commercials.

HOW an advertiser can be certain that a prospective vehicle will appeal to the people he wants to reach is illustrated by an audience-reaction study run by BBD&O, shortly after one of its clients launched a new program.

The agency has a national consumer panel of 3,000 people; but for TV (as well as other fields) it maintains a permanent panel of 1,000 in Syracuse. A medium, non-

metropolitan city with a balance of business and industry, it represents a good cross-section, and is conveniently close to New York.

The audience of more than 100 people selected from the Syracuse panel was asked at intervals to check their reactions to the program on a special check list. At the end of the test, the audience commented on the program and then voted as a group on each comment.

The scores, as shown in the accompanying chart, are average weighted scores on a base of 100 (all liked) to zero (none liked).

The program earned an enjoyment score of 70, high enough to insure good audiences. Broken down by age, income, occupation, etc., the scores show the program

## WOW-TV OMAHA IS OUT IN FRONT

Omaha's first area survey (Pulse — 22 Nebraska, Iowa, and Missouri counties) shows that WOW-TV is—

**1st in MULTI-WEEKLY SHOWS**  
(8 of 10 top programs)

**1st in ONCE-WEEKLY SHOWS**  
(8 of 15 top programs)

**1st in SHARE OF AUDIENCE**  
(6 out of 9 time-classifications)

Backed by a total of more than 30 years' broadcasting experience (WOW & WOW-TV) in the rich Omaha area, WOW-TV can make your sales message pay off in this important market.

For full information on rates and availabilities, wire or phone any JOHN BLAIR-TV office, or—Fred Ebener, Sales Mgr. at Omaha, Webster 3400.

## WOW-TV OMAHA

Affiliated with NBC and  
DuMont Networks  
Frank P. Fogarty, General Manager  
A MEREDITH STATION

Peabody Award 1951  
Johns Hopkins  
Science Review

**around  
Baltimore  
they always  
keep an  
eye on**

## W A A M TELEVISION

CHANNEL 13

Affiliate Dumont TV Network-  
American Broadcasting Co.  
Represented Nationally by  
Harrington, Righter & Parsons

# TAKE WHEN AND SEE!

In the Number 1 Test City  
**WHEN TELEVISION**  
 Provides the Number 1 Result



*This test selected Syracuse for a saturation role, and placed 90% of its spots on Central New York's most looked at station . . . WHEN Television. WHEN is not only a good testing ground . . . but will provide*

## RESULTS FOR YOU

say "WHEN"

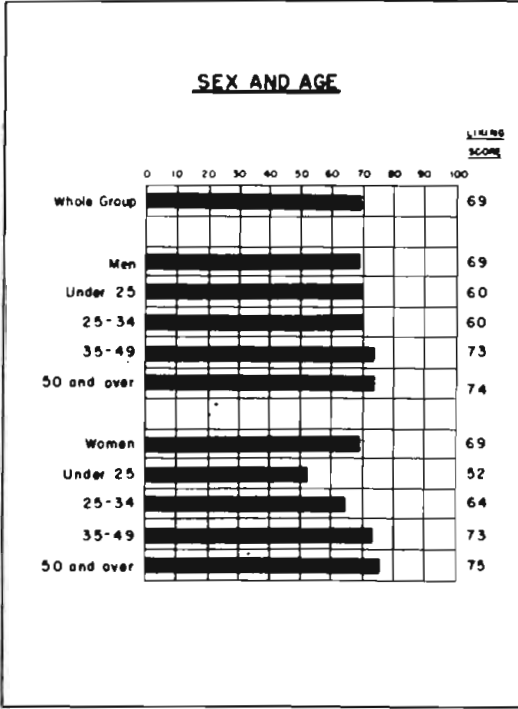
*Represented Nationally  
 by the Katz Agency*

CBS • ABC • DUMONT

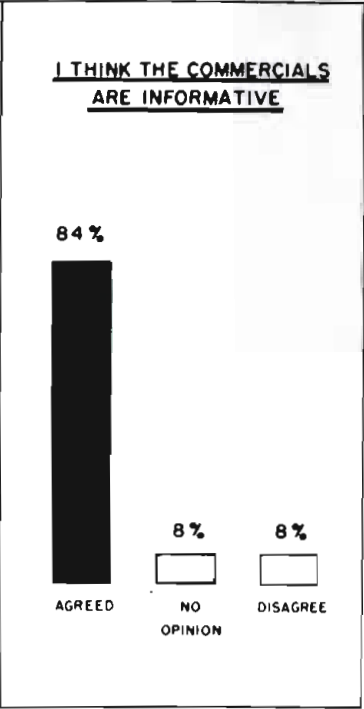


A MEREDITH STATION

### AUDIENCE COMPOSITION



### BELIEF



BBD&O audience-reaction study gets response from Syracuse on commercials, program

appeals to all groups of people, as does the client's product. TV owners like the show more than do non-owners. This, the agency feels, means it will gain more acceptance as ownership increases. The audience says it would like to watch the program at home.

The scores of those who are at home "very often or always" when the show is televised, indicate that it is in a good time slot. Some of the audience comments were helpful to the production staff in improving the show.

That 84 per cent of the panel agreed, "I think the commercials are informative", and that only eight per cent disagreed, indicates that the program is appropriate to selling the product. More detailed questions were asked about the three commercials inserted in the show and became the basis for future commercial planning.

Many more advertisers are finding it possible to work with the many independent research firms equipped to tackle the complex problems of commercials and programs.

Some of the outstanding firms which specialize in impact and retention studies are Advertest Research; Gallup and Robinson; Daniel Starch Associates; and Schwerin Research Corp. Other firms whose services have been used to examine TV include Industrial Surveys; Psychological Corporation of America; and Research

Corporation of America. There are many others.

Most rating services can arrange to test audience reaction to commercials.

The techniques fall into two main groups—the selected test audience which gives its reactions to kinescopes screened for them in a special theatre (Schwerin, Stanton-Lazarsfeld Analyzer); and the at-home interviews on commercials that might have been viewed (Gallup-Robinson, Starch, Advertest).

The Schwerin technique was developed in conjunction with NBC. In the fall, NBC will release the much waited-for analysis of all Schwerin findings.

The Stanton-Lazarsfeld Analyzer is used by CBS and McCann-Erickson, and is available to the clients of both.

While there are many points of difference in their actual operation, the Schwerin and Stanton-Lazarsfeld methods operate along the lines described in the BBD&O audience test.

At cued points in the Schwerin test, the audience checks off whether it likes, dislikes or is neutral about, the section just viewed. The Analyzer calls for viewers to press buttons, recording their continuous reactions. Rather than a group poll, the Analyzer session ends with the filling in of a detailed questionnaire. In studying commercials, the audience is asked



about argument recall, conviction, belief and so on.

Some of the problems that have been tackled with these techniques: deciding whether a radio property will do well in TV; building the best formula for pacing a variety show; finding what program elements are distasteful to viewers; choosing the right producer or director—and the list grows as more advertisers test TV.

Among the users of set-owner interviews is Starch. Questioning leads to the building up of a comparison of the number who said they would buy the product, between those who viewed the given commercial, and those who didn't.

The findings on one commercial are measured against those of similar products. Kinescopes are then studied to find what characteristics this commercial has in common with those found to be most effective and those found least effective. At quarterly meetings, Starch clients get a complete revue; some arrange for pre-evaluation of proposed storyboards.

Gallup and Robinson Television Impact Service interviews viewers in nine multi-station cities; provides clients with reports on their shows and those of their competitors every three weeks; and holds Television Impact Clinics, in which findings of the continuous studies are analysed.

Advertest Research publishes monthly reports, to which admen may subscribe for \$420 a year. Its clients vote on which subjects should be investigated, and receive reports on interviews among 750 New York families. Topics covered have included viewing after 11:00 PM, spot effectiveness, advertising effectiveness and weekly vs. alternate programs.



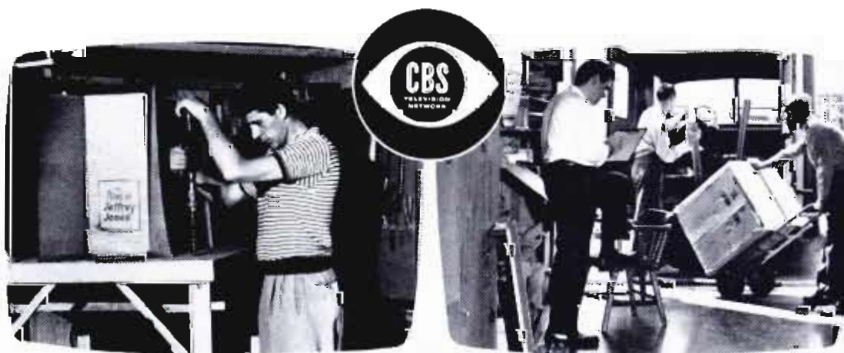
Tester A. C. Nielsen



## you can see the difference on WBNS-TV

You can readily SEE the difference in the expert sets and properties used on all WBNS-TV programming. This Kasco Dog Food set is typical of the adaptable sets designed and executed for rapid erection and knockdowns. A crew of trained men strategically arrange props to the client's best advantage. Each set is quickly placed due to the fine filing and cataloguing system used for props, making them easily accessible at all times.

A floor manager works with the property-stage department for each locally produced show, serving as liaison for production.



95% of all props and sets used on WBNS-TV are designed, built and erected on the premises by skilled men. Existing sets are repaired, and maintained, properties stored and filed in a modern, well equipped shop, and a shuttle messenger service operated between the prop storage areas within the station and outside warehouses.

Under the over-all direction of Department Manager Robert Sweinsberger, and his staff of nine men, the myriad of articles required for TV Commercials are checked out prior to each show and are promptly filed in their proper place after each telecast. Such items vary widely from a tiny 1/4 teaspoon measurer for a kitchen show, to a huge 8 1/2' x 9' x 5' awning for a commercial. Incoming bulk items are received, inspected and stored and a card file inventory maintained.



# wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

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

# RATE-CUTTING IS DISHONEST

**R**ATE cutting is nothing new in the industry; or for that matter in any business.

But there's usually a reason why prices, or rates, are slashed. And it's a simple one. If you can't sell at one price, and you can at a lower rate, there's a strong temptation to cut. Of course, if competition is a bit weaker, and they start the rate ball rolling, it makes it all the more difficult to hold the line. But there's still no excuse for rate-cutting, which has now become dangerously prevalent in a good many of our major TV markets.

Something must be radically wrong when the flagship stations of networks in New York offer special deals and rate-cuts all over the place. Every advertiser and agency who does not get a deal has reason to demand one; or feel that he has been cheated, when another advertiser—using the same facilities—is getting a better buy, rate wise.

Obviously, ad agencies don't want to see a medium debased through rate-cut deals. As Robert Reuschle, time-buying manager of McCann-Erickson Agency, pointed out in these pages recently, "bargain-basement selling harms the station itself." But because stations have let themselves open for this kind of malpractice, a major soap company has encouraged its media director to deliberately ask for rate "deals."

To be sure, many of the deals are pretty well covered up via the sale of the program and time in one package. But the under-the-counter rate cut is still there.

Rate-cutting is too easily dismissed as sharp selling or tough competition. But that's passing it off much too lightly. It's dishonest, and not much different from keeping two sets of books.

Perhaps we're naive, but we're willing to put a lot of money on the line, if anyone can come up with a rate-cut deal with the New York "Times" or "Life Magazine". Why, then, should the networks stoop to this unethical malpractice? And we mean the networks; because they can't pass the buck to their owned-and-operated stations, which, after all, are part and parcel of the same company.

Some time ago, we ran a story pointing out how station management rarely was accorded the respect given to a newspaper publisher in the same community. While there were many reasons advanced for this condition, one of the factors which doesn't alleviate the situation is the prevalent rate-cutting that has become almost standard practice in many cities.

If New York, Chicago and Los Angeles can't sell time on their rate card, then they had better examine their rate structure a bit more carefully. A lowering of rates might bring in a lot more business—and certainly on a sounder basis than through the under-the-table rate cut.

*Fred Kugel*