

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

FIFTEENTH YEAR OF PUBLICATION

Bus

MAY • 1953

"ALL BUSINESS IS LOCAL"

page 16

ECONOMICS OF TELEVISION

page 13

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LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

5
OUT OF 7
3

Indiana University
MAY 17 1953
Library

of the thirteenth annual
George Foster Peabody Awards for
television went to NBC programs.
Traditionally, NBC has won most of
the major honors in the radio and television
field. And this year Peabody Awards
for distinguished achievement
in television go to:

MEET THE PRESS

Television News

MISTER PEEPERS and YOUR HIT PARADE

Television Entertainment

DING DONG SCHOOL

Television Youth and Children's Program

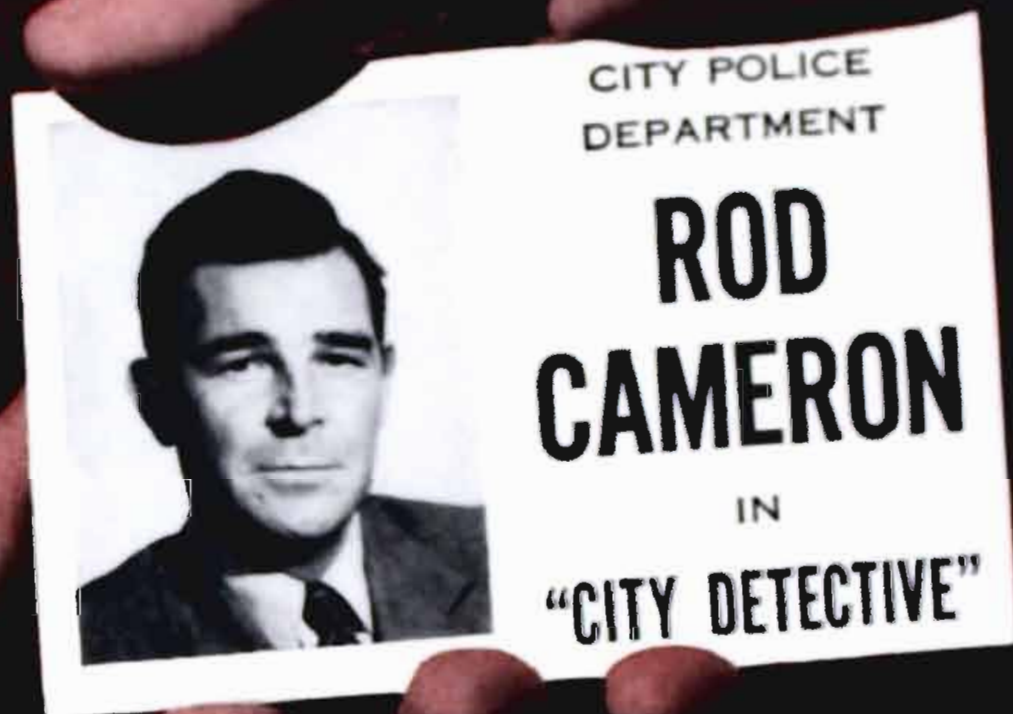
VICTORY AT SEA

Television Special Award

By virtually any test—acceptance by
advertisers, size of audiences, popularity
of programs or recognition of distinguished
achievement—NBC is clearly the leader
in network television. To advertisers
this is a guarantee of success.



THIS MAN IS GOING TO ARREST YOU



because "CITY DETECTIVE", starring Rod Cameron

... is a brand-new series of 26 half-hour films — created expressly for television — with the kind of powerful appeal that arrests the attention (and sponsor loyalty) of TV families who are your best prospects in your market.

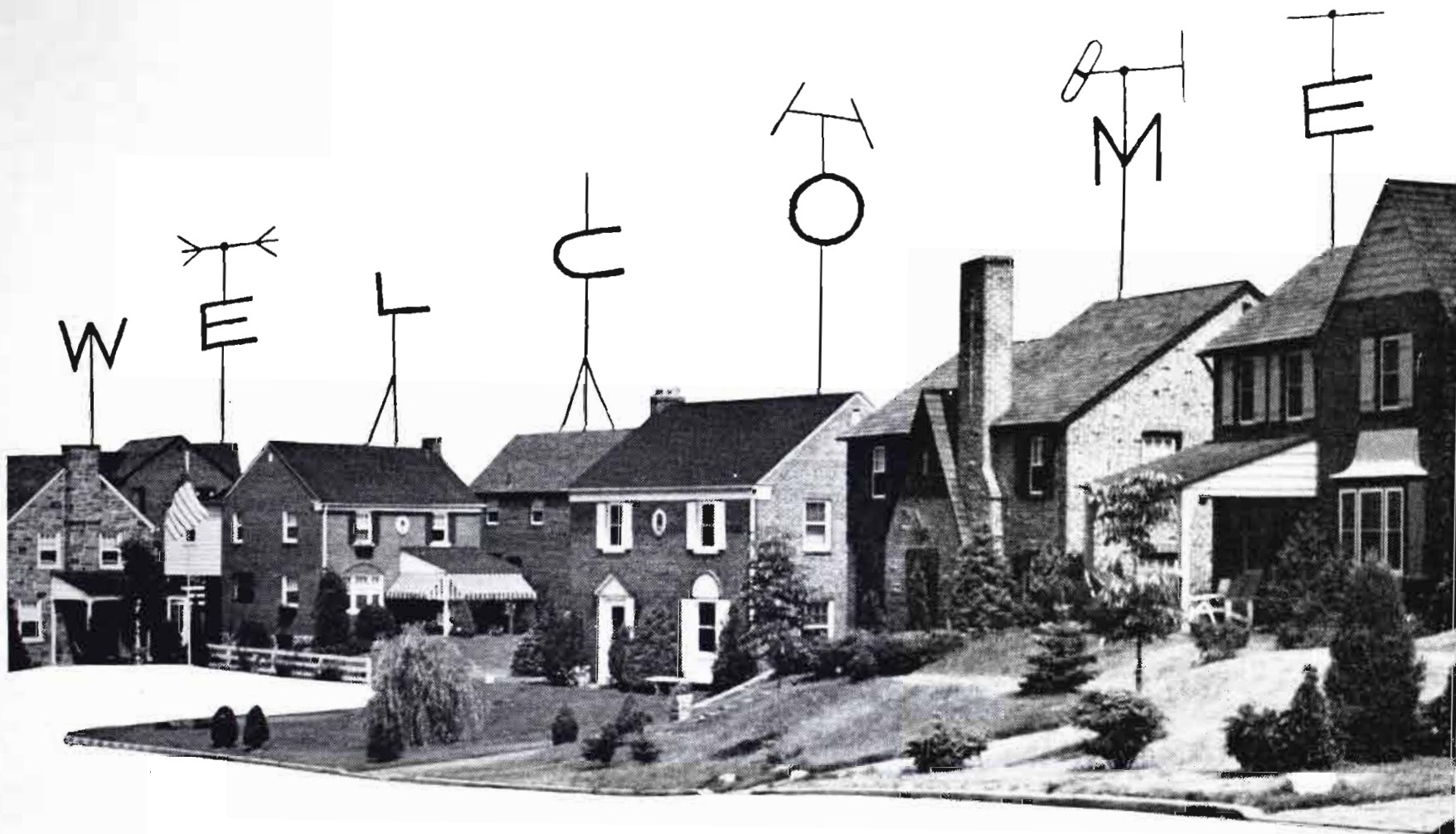
Available now to local and regional advertisers — another outstanding Advertising Showcase from MCA-TV — "City Detective" offers a truly arresting sales medium. Week after week, its masterful combination of suspense and high entertainment wins new viewers, builds ratings, makes more customers.

Put Rod Cameron in "City Detective" to work for you! Find out how by contacting any of these MCA-TV offices.

another advertising *SHOWCASE* from

NEW YORK: 598 Madison Avenue — Plaza 9-7500
CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PRospect 7536
DETROIT: 1612 Bank Tower — WOODward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863





The welcome mat is out in the "City of Homes"

In Philadelphia your message always receives a hearty welcome when it goes home on WCAU-TV.

Look at the facts. 2 out of every 3 families turn to WCAU-TV during the weekday daytime hours. Mostly kiddies? Not by a box top! WCAU-TV's superior programing attracts a daytime audience of 55% purse-holding women—nearly twice the average of Philadelphia's other TV stations. And it's a big audience! For Philadelphia has a higher percentage of TV sets (over 90% of the families) than any other major city in the country . . . and nearly 80% of the families watch daytime TV during the working week.

Conclusion? A timely one. 20% more national spot advertisers use WCAU-TV than any other Philadelphia TV station because experience has shown . . .

Source: Philadelphia ARB, Feb. 1953.

It's the time to buy...

WCAU-TV

The Philadelphia Bulletin Television Station • CBS Affiliate • Represented Nationally by CBS Television Spot Sales



how high?

Again in 1953, everyone's looking UP to Detroit, one of the nation's high-spot markets for the past 12 years!

TOTAL EMPLOYMENT in the Detroit area is up to 1,355,000 . . . and the demand still exceeds the supply!

PAYCHECKS for factory workers are up over \$90 weekly . . . 15% more than a year ago!

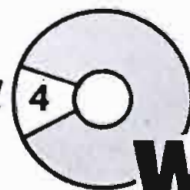
BANK SAVINGS climbed sky-high to over a billion dollars . . . 80 millions UP in one year!

RETAIL SALES went up near the 4 billion dollar mark . . . highest of any year!

UP, too, went the number of TV set-owners . . . up to more than 850,000. And still high in command of the audience is Detroit's first television station, WWJ-TV . . . NBC affiliate. January ratings substantiate this with 13 weekly ratings for WWJ-TV of 30 and more, and 13 between 20 and 30. That's practically as many high-rated shows as there are on both other Detroit TV stations combined!

To up your sales-curve, UP your Detroit budget and give WWJ-TV the job.

Channel 4



WWJ-TV

NBC Television Network
ASSOCIATE AM-FM STATION WWJ

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 5, May, 1953

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Published monthly by the Frederick Kugel Company, Inc. Publication office, 90 West Central Street, Manchester, New Hampshire. Editorial, advertising and circulation offices, 600 Madison Ave., New York 22, N. Y. PLaza 3-3671. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter April 22, 1952, at the postoffice at Manchester, N. H., under the Act of March 3, 1879. All rights reserved. Editorial content may not be reproduced in any form without permission.



**prime
profit
market**

WLEV-TV, in the heart of the rich Lehigh Valley, reaches a consistently prosperous industrial and farm market area —

1,047,110

people who spend

\$1,037,542,000

annually in retail sales.

For bigger sales . . . buy

WLEV-TV. Top time

available now. Write!

A Steinman Station

Represented by

MEEKER TV,

Incorporated

New York
Chicago

Los Angeles
San Francisco





REPRESENTING LEADING TELEVISION STATIONS:

- | | | |
|---------|------------|----------------------|
| WCSC-TV | Channel 5 | CHARLESTON, S. C. |
| WOC-TV | Channel 5 | DAVENPORT |
| KBTV | Channel 9 | DENVER |
| WDAY-TV | Channel 5 | FARGO, N. D. |
| WBAP-TV | Channel 5 | FORT WORTH—DALLAS |
| KGMB-TV | Channel 9 | HONOLULU |
| WAVE-TV | Channel 3 | LOUISVILLE |
| WTVJ | Channel 4 | MIAMI |
| WCCO-TV | Channel 4 | MINNEAPOLIS—ST. PAUL |
| WPIX | Channel 11 | NEW YORK |
| KSD-TV | Channel 5 | ST. LOUIS |
| KRON-TV | Channel 4 | SAN FRANCISCO |



FRE

P

P REPRESENTS STATIONS

REACHING 26.5% OF ALL TV HOMES!"

If you are interested in facts and figures, we've got 'em for you!

As you possibly know, the top-flight stations at the left offer coverage of 26.5% of all the TV homes in America.

This is a rather impressive fact in itself, but only the barest beginning.

On request we will gladly tell you how many *viewers* you can expect from any or all the stations we represent — the areas of viewing, the cost per million or per thousand TV impressions, or almost any other data you wish. And all of it as *accurate* as we conscientiously know how to make it.

PETERS, INC.

ion Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

THOMPSON & HOLMES, LTD. Wholesale Distributors

TELEPHONE EXBROOK 2-8154
650 SECOND STREET
SAN FRANCISCO 7, CALIFORNIA

February 10, 1953

Mr. Del Courtney
Del Courtney Television
12th & Clay Streets
Oakland, California

Dear Del:

As you know, we have been advertising our Norge Washers in connection with the give-away of "ALL" on your program for the past three or four months.

We have also been advertising on [REDACTED] program, as well as [REDACTED] and [REDACTED].

It is a pleasure to give you our costs per inquiry on all programs concerned. They are as follows:-

[REDACTED]	([REDACTED])	cost per inquiry \$.22.
[REDACTED]	([REDACTED])	cost per inquiry .28.
[REDACTED]	([REDACTED])	cost per inquiry 1.25.
KPIX-TV	(Del Courtney)	cost per inquiry .03.

In case Lou Simon ever tries to give you a bad time, Del, you can show him these figures.

As you know, we have increased our schedule with you to five spots per week on Norge, two on James Dishwashers, and intend to go even further.

Best regards.

Cordially,

THOMPSON & HOLMES, LTD.

Bob Colman

R. E. Colman, Manager
Adv. & Sales Promotion

REC/mj

in
words
of one
sponsor
:

here's
one of
the most dramatic success
stories you ever read about

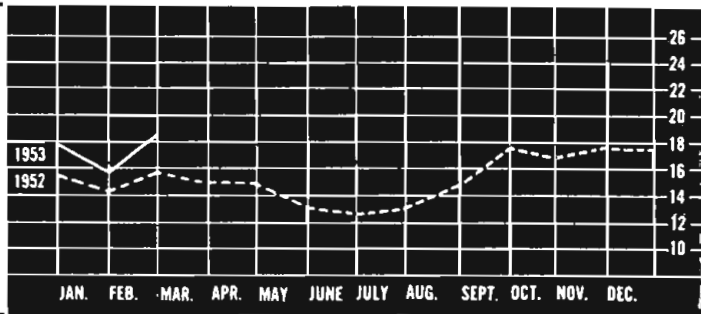


KPIX TELEVISION CHANNEL
SAN FRANCISCO, CALIF.

5

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

FOCUS



NETWORK TV BILLINGS

	For Mar. '53	For Mar. '52
ABC	\$ 1,720,946	\$ 2,065,052
CBS	7,794,774	5,643,123
DuM	1,054,857	760,593
NBC	7,938,751	7,320,338
	<hr/> \$18,509,328	<hr/> \$15,789,126



Agency TV men are too burdened with time and production details and too little with selling goods, Lennen & Newell alumnus Walter O'Meara suggested to AAAA.



General Foods' E. W. Ebel, left, and Buick's sales manager A. H. Belfie, right, by plan for Buick to sponsor Berle 2 weeks out of 3 and GF to take third week for Bob Hope prove TV's flexibility again.



Bringing an authority and color so sadly lacking in most news programs, H. V. Kaltenborn shows master's touch in his new show.



Creative media buy is Bank of the Manhattan Company's signing of Happy Felton pre-baseball series on WOR-TV. Bank president Lawrence C. Marshall, left, and Felton, right.



Increased importance of TV film is reflected in \$13,000,000 film gross racked up by Frederic W. Ziv, kingpin of the syndication business.

Summer C-P-M Below Mid-season

WITH summer plans for many advertisers still not firm, the cost per thousand figures on last summer's entries offer strong evidence on the side of using TV during July and August. Comparing the fall-winter-spring track record with summer scores, shows that cost per thousand homes per commercial minute for a group of 36 NBC programs dropped six per cent. Because of the conventions, the figures are for August only.

The drop was due largely to three factors: the number of TV homes constantly being added to the available audience, the 10 per cent discount granted year-round advertisers, and the generally lower price tags on hot weather vehicles.

Programs staying on 52 weeks earned slightly better cost per thousands than summer replacements.

20 programs staying on NBC-TV for 52 weeks

	Average Rating	Average Homes Reached	Average Time Cost	Average Program Cost	CPM/comm. Minute
Fall-winter-spring	21.0	2,705,000	\$16,733	\$9,924	\$3.37
August	14.0	2,055,000	11,346	9,924	3.19
Percentage drop	33%	24%	32%	—	6%

16 summer replacements for year-round advertisers

	Average Rating	Average Homes Reached	Average Time Cost	Average Program Cost	CPM/comm. Minute
Fall-winter-spring	29.8	4,205,000	\$15,832	\$17,495	\$3.21
August	16.3	2,546,000	11,444	9,052	3.10
Percentage drop	45%	39%	28%	48%	3%

Advertiser Scorecard

Recently announced network schedule changes . . . After first performance, ABC *Album* lands Plymouth as nine-week sponsor . . . Buick next season takes over Milton Berle for two weeks out of three, as General Foods takes every third week with Bob Hope . . . P&G drops *Beulah* and *Skelton* and puts Paul Winchell in Skelton's old slot . . . Simmons and International Silver buy alternate sponsorship on up-coming *My Favorite Husband* on CBS-TV . . . Singer *Four Star Playhouse* switches to every week schedule . . . Lorillard puts Fred Allen into *Two for the Money's* old NBC slot next fall and shifts the Herb Shriner vehicle to CBS-TV Saturday night . . . General Electric buys CBS-TV 8:00 for Ray Milland film series . . . Kate Smith set to move up from 4:00 to 3:00 pm strip on NBC next season . . . Kaiser-Frazer puts its own baseball scoreboard segment into *Today*, taking 32 segments in April and May . . . For second season, *Arthur Murray Party* sold as summer replacement; Bristol-Myers buys time, Murray pays the program tab, show moves from DuMont to CBS-TV . . . Gillette picked up tab for Kentucky Derby, CBS-TV . . . When P&G finishes its five week stint on the Gleason show, Sheaffer pen will take over its third of the CBS-TV stanza . . . Charles Antell launches two new half hours on DuMont, one on Saturday night after *Wrestling*, the other, *What's My Bid*, on Sunday . . . Congoleum-Nairn comes back to Garroway and TV with 12 segments of *Today* . . . Glidden drops its Friday segment of *Kate Smith*.

A very healthy pulse, sir!

Nashville Telepulse, Volume 1, Number 1, covering January 16-22, 1953 is now available for your information and amazement. And we use the word "amazement" advisedly. The ratings on all shows, and especially on WSM-TV produced shows, you just will not believe till you see them in black and white. For instance, WSM-TV's own 10:00 P.M. "Views of the News" leads the multi-weekly shows with a husky 46.5 rating.

Ask Irving Waugh or any Petry Man to show you this Telepulse Report. It shows you why WSM-TV is selling profitably everything from automobiles to office supplies.



Channel 4

WSM-TV

Nashville

MARKETS & MEDIA

Who's buying TV markets . . . Slated openings

A survey of over 30 new television markets during the past few months shows American Tobacco outstripping other network advertisers by reserving time in well over three quarters of the markets. Admiral is following close behind in 20 of the new markets.

On a spot basis, Bulova leads off with a saturation campaign in all of the new TV areas. Brown & Williamson is buying time heavily for Kools and Viceroy's, but holding off in new UHF areas already covered by VHF.

Cigarette and beer companies are among major network advertisers in the new markets. Lorillard, R. J. Reynolds, Liggett & Myers, Pabst, and Schlitz show up frequently in the advertisers list, while Philip Morris is being more selective with *I Love Lucy*. Other

well represented network advertisers are DeSoto-Plymouth, Carnation and Goodrich, General Electric, RCA, S. C. Johnson, Toni.

The top ten network advertisers, with the exception of the tobacco companies and General Foods, have shown marked reluctance to enter new TV markets. Gillette's *Cavalcade of Sports* shows up in a number of the major Eastern and Midwest NBC outlets, but the big three of the soap industry have bought time in only a few key markets.

Ford has limited its network expansion in favor of spot in many new markets. Other spot advertisers capitalizing on new TV audiences, both human and canine, are Sun Oil, Alliance Manufacturing, various breweries, and Rival Dog Food. (Continued on next page)

Managers of new TV stations—Major George Robinson of St. Petersburg still retains a commission in the British army; Mrs. New is one of few female TV sales execs. Warren Williamson, Dick Dunning and Philip Allen are also old radio hands. Joe Floyd of Sioux Falls has been a theater man and packager.



Warren Williamson, Jr.
WKBN-TV



Richard Dunning
KHQ-TV



Philip Allen
WLVA-TV



George Robinson, Mrs. Vera New, WSUN-TV, and Joseph Weed, station's rep



Joseph Floyd, KELO-TV, center, with NBC station relations men, Sheldon Hickox & Donald Mercer

NOW

NEW POWER

200 kw

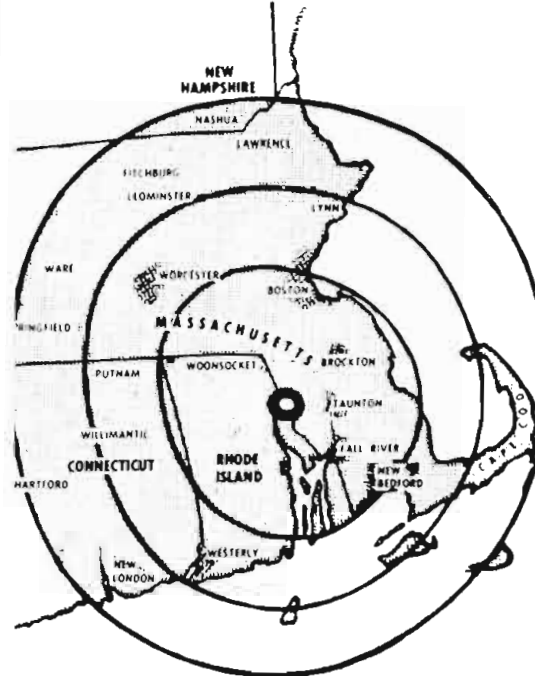
NEW COVERAGE

1,016,600 Sets

NEW CHANNEL

Channel 10

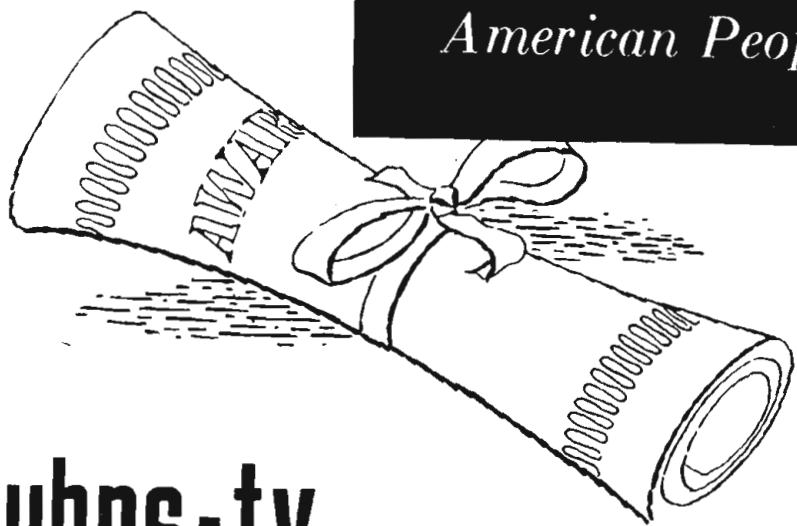
Pinpoint Your Persistent Salesman in an increased Multi-Million-Dollar Market



WJAR-TV
CHANNEL 10
PROVIDENCE

Represented Nationally by
WEED TELEVISION

*for meritorious
service to the
American People*



wbns-tv COLUMBUS, OHIO

*the Television Station to receive the
ALFRED I. du PONT AWARD for 1952!*

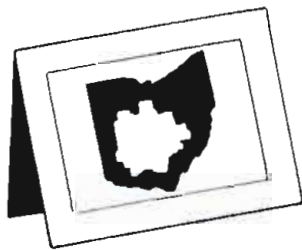
WBNS-TV is proud of this honor, and wishes to express their sincere gratitude to the industries, churches, schools, universities, civic groups and service organizations for their fine cooperation in developing our many public service features.

The same staff whose efforts contributed to the winning of the DuPont award is responsible for all of WBNS-TV's programming.

We are inspired to renew our pledge to make every continued effort to maintain the high standards of programming and promotion which have won us such heart warming recognition.

It is our constant aim to bring our viewers a better understanding of their own community and material resources, and thereby enrich their lives and way of living.

To this we pledge our services . . .



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

Who's Buying the New Markets

Amarillo

KFDA-TV

Network: American Chicle, American Tobacco, Electric Companies, General Electric, General Foods, Liggett & Myers, Lincoln-Mercury, Lorillard, Philip Morris, Nescafe, R. J. Reynolds, Schick, Schlitz, Toni.

National spot: Burtson Honey, Bulova, Champ Dog Food, Frito Co., Grand Prize Beer, Hoffman Radio Corp., Maryland Club Coffee, Raleigh Cigarettes, Viceroy Cigarettes.

KGNC-TV

Network: Admiral, Amana, American Tobacco, Coca Cola, DeSoto-Plymouth, Goodyear, Gulf Oil, S. C. Johnson, Philco, RCA, Serutan.

National spot: Bowman Bircuit Co., Bulova, Coor's Beer, Grand Prize Beer, International Horvester, Kools, Maryland Coffee, Morton's Foods, Pockard-Bell TV, Raleigh Cigarettes, Taystee Bread, Viceroy's.

Lima

WLOK-TV

Network: American Tobacco, Hazel Bishop, Coca Cola, DeSoto-Plymouth, Gulf Oil, Liggett & Myers, Lorillard, Philip Morris, RCA, R. J. Reynolds, Scott Paper, Toni.

National spot: not available.

Sioux City

KVTV

Network: Admiral, American Home Products, American Tobacco, Bristol-Myers, Colgate-Palmolive-Peet, DeSoto-Plymouth, Electric Cos., Firestone, General Electric, General Foods, Gillette, Johnson Wax, Lever Bros., Liggett & Myers, Lincoln-Mercury, Lorillard, Philip Morris, Nescafe, Pabst, Philco, Pillsbury, RCA, R. J. Reynolds, Schick, Schlitz, Serutan, Toni.

National spot: A. P. Parts Corp., Brown & Williamson, Bulova, Continental Baking, Elko, Heileman Brewing, Hill Packing Co., Hoffman Radio Corp., Necchi Sewing Machine, Oldsmobile, Phillips Petroleum, Red Dot Potato Chips, S&H Green Stamps, Williamson Candy Co.

Springfield, Mo.

KTTS-TV

Network: Admiral, American Tobacco, Carnation, Cat's Paw, Electric Companies, General Foods, Liggett & Myers, Lorillard, Philip Morris, Serutan, Toni.

National spot: American Beauty Macaroni, Bardahl, Brown & Williamson, Bulova, Crosley, Griesedieck Bros. Beer, Hoffman Television, Hyde Park Stout, Purity Bakeries, Sinclair Oil, Stag Beer.

Tacoma-Seattle

KTNT-TV

Network: Admiral, American Chicle, American Tobacco, Black Drug, Bristol-Myers, Carnation, Carter, Colgate-Palmolive-Peet, General Electric, General Foods, Godrich, Hawley & Hoops, Larus, Lever Bros., Liggett

(Continued on page 39)

*with Spot Television in just 9 markets
advertisers can now reach*

HALF* THE

**actually 51.6%*

TV HOMES**

***The better half! Families in these areas earn
33% more than families in the rest of the country.*

IN THE U.S.***

****That's 11,000,000 TV homes—giving a
potential audience of 37,000,000 people!*

*... and these are the 9
television stations that can
do it best...*

WNBT *New York*
WNBQ *Chicago*
KNBH *Los Angeles*
WPTZ *Philadelphia*
WBZ-TV *Boston*
WNBK *Cleveland*
WNBW *Washington, D. C.*
WRGB *Schenectady-Albany-Troy*
KPTV *Portland, Ore.*



SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

*Chicago Cleveland Washington San Francisco
Los Angeles Charlotte† Atlanta† †Bumgar Louwance Associates*



Bernd indicates towers (circled) which are spotted around the track. Each shoots one portion of the race ... speeds film to processing room. If race finishes at 2:31, film is ready for screening by 2:36!



His modern film processor quickly prepares the reels for projection.

Races screened from start to finish within 5 minutes

on Du Pont High Speed Rapid Reversal Pan!

Now race-track judges can check a race only five minutes after it ends! This new wrinkle in turf officiating, called the "Film Patrol," relies on 16-mm. film to record the entire event, *and* rapid reversal processing for swift projection. It enables track officials to study every detail ... detect any violation ... check their decisions.

Film for such exacting conditions must be fast ... it must be super-hardened to hold its quality in high-temperature processing. After testing various films, Lester E. Bernd, veteran race photographer, has found that Du Pont Rapid Reversal Pan Films—improved Type 930 and Type 931—are ideal for the operation.

In his words: "The requirements of ultra-rapid reversal processing, with emphasis on uniformity of film, have always presented the problem of reticulation and staining, due to the high solution temperatures necessary.

I'm happy to report that new Du Pont 930 and 931 emulsions have more than met the challenge. These films permit a 3½-minute reversal process at temper-

atures over 100°F. with consistently excellent quality. We can screen any portion of the race five minutes after the finish."

Speeds TV and newsreel sports coverage

Racing... baseball... football... boxing ... whatever the sport ... day or night... you can depend on Du Pont Rapid Reversal Pan Films for faster, superior coverage. The same outstanding qualities that make the film ideal for the "Film Patrol" and processing under high-temperature conditions also make it excellent for all types of newsreel and TV work. Fine grain, long tonal range and

sharp gradation insure sparkling images for every action-packed event. Get in touch with your Du Pont Technical Representative for more information about Rapid Reversal Pan, or write to the nearest District Sales Office listed below. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.

DISTRICT OFFICES

ATLANTA 5, GA.	805 Peachtree Bldg.
BOSTON 10, MASS.	140 Federal Street
CHICAGO 18, ILL.	3289 N. California Ave.
CLEVELAND 14, OHIO	1031 Union Commerce Bldg.
DALLAS 1, TEXAS	506 Tower Petroleum Bldg.
LOS ANGELES 38, CALIF.	6656 Santa Monica Blvd.
NEW YORK 11, N. Y.	248 West 18th Street
PHILADELPHIA 2, PA.	235 South 15th Street

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



Exploring the economics of television today and in the future . . . with costs rising for the advertiser and the telecaster alike, can television continue to expand as a financially healthy advertising medium?

Is the Glamour Kid in Trouble?

By Edward D. Madden

Television has certainly become the glamour kid of mass communications media. By now, almost everyone is familiar with the box-car figures indicating television's present status. Because these figures are so big and because the growth has been so rapid, they are a bit frightening.

That's why advertiser, agency and telecaster alike are concerned about TV's high costs.

The advertiser is worried about the large sum of his total media allocations going into television and the effect this will have on his ability to use other media.

The advertising agency which, before television, could take a rate increase in magazines or newspapers in stride, or not be too perturbed about a small rise in production costs, is now troubled by the larger costs for television programming and time.

And the networks and stations are faced with operation and equipment investments that are truly gigantic compared to radio.

What is the answer then? Is TV's load too high? Are costs getting out of hand?

Advertising volume is on the rise for all media. National advertising volume in television for 1952 is estimated at \$440,000,000 (including time, production and talent for network and national spot). This amounts to approximately 20 per cent of estimated total national advertising.

Two billion is the round figure for magazines, newspapers, radio and television. This is an 11 per cent increase over 1951 expenditures.

Television's increase over last year was almost 50 per cent. By 1956, if this trend continues, it is estimated that national advertising volume in TV, network and national spot, time, production and talent, will approximate one billion dollars and it is also possible that television will then be the No. 1 choice of advertisers. By 1956 it is estimated that total national advertising volume in all 4 media, TV, radio,

magazines, and newspapers will be well over the two billion dollar mark.

But here again we are dealing with box-car figures. So let's take a deeper look.

IN reflecting on this favorable forecast, one should note the recent *Advertising Age* survey on the comparative costs of advertising in the different media during 1952. All print media costs are up. Only TV and Radio are down. Whether you are selling merchandise or ideas, television delivers the message at a lower cost per thousand than magazines, newspapers or Sunday supplements and is second only to radio in the low cost per thousand for reaching people. The cost of reaching consumers through

TV'S increasing share of media budgets							
HOW 3 MAJOR ADVERTISERS ARE EXPECTED TO SPLIT AD DOLLARS IN '53							
	Network Television	Network Radio	Magazines	Newspapers & Supplements			
Camel	55%	12%	15%	20%			
Chesterfield	55	25	13	7			
Lucky Strike	60	15	14	11			

MEDIA HISTORY OF THESE COMPANIES 1949-1951							
	Network TV	Spot TV	Network Radio	Spot Radio	Magazines	News-papers & Supplements	Other
CAMEL							
1949	10%	—	31%	8%	15%	31%	5%
1950	19	1%	34	2	11	29	4
1951	46	2	18	2	10	19	3
LUCKY STRIKE							
1949	5	5	44	2	20	26	—
1950	14	6	45	3	14	18	—
1951	39	6	23	3	13	15	1
CHESTERFIELD							
1949	14	2	52	5	21	4	2
1950	17	2	59	3	12	4	3
1951	39	1	49	—	9	2	1



APPLYING THE NEWSPAPER SLOGAN TO A STUDY OF NINE LOCAL TELEVISION BUYS AND THEIR DOLLAR EQUIVALENTS IN NEWSPAPER SPACE

"All Business is Local"

What the TV dollar buys

	Total Cost	ARB Rating	Homes Reached	Viewers Per set	Number of Viewers	Cost/M Viewers
Memo for Milady	\$52	4.9†	14,210	2.1	29,841	\$1.74
Reward for Talent	900	23.3	108,908	3.6	392,068	2.29
Double Feature	94	13.6	63,569	2.5	158,923	.59
This is Your Zoo	579	20.8	97,223	2.8	272,224	2.09
Bob Murphy Calling	150	6.3	51,471	1.5	77,207	1.94
Bachelor Haven	2100	17.7	249,570	2.2	549,054	3.82
Peter Potter	1110	16.0	225,600	2.1	473,760	2.34
Masterpiece Movietime	140	18.5†	36,383	2.3	83,681	1.67
Ladies Fair	60	13.0†	23,075	1.5	34,613	1.73

† Pulse rating

What the same money buys in newspapers

	Total Cost	Circulation	No. Lines	% Noters	Total Readers	Line Rate	Cost/M Readers
Atlanta Journal-Constitution	\$52	418,490	59	1.9	19,782	.95	\$2.61
Baltimore Sun, M & E	900	374,717	1057	20.5	192,042	.85	4.68
Baltimore Sun, M & E	94	374,717	110	4.0	37,472	.85	2.54
Baltimore Sun, M & E	570	374,717	670	11.8	110,542	.85	5.16
Detroit News	150	457,930	122	4.0	45,793	.90	3.28
Los Angeles Times	2,100	391,842	2470	44.3	443,965	.85	4.84
Los Angeles Times	1,110	391,842	1305	24.9	243,922	.85	4.55
Louisville Courier-Journal & Times	140	374,633	175	4.0	37,463	.80	3.71
Rochester Democratic-Chronicle & Times-Union	60	226,824	115	4.0	22,682	.52	2.64

What the same money buys in newspapers and TV

	Cost	People	Cost per M People
Memo for Milady, WAGA-TV	\$52	29,841	\$1.74
Atlanta Journal-Constitution	52	19,872	2.61
Double Feature, WAAM	94	63,569	.59
Baltimore Sun, M & E	94	37,472	2.54
Reward for Talent, WAAM	900	392,068	2.29
Baltimore Sun, M & E	900	192,042	4.68
This is Your Zoo, WAAM	570	272,224	2.09
Baltimore Sun, M & E	570	110,542	5.16
Bob Murphy Calling, WJBK-TV	150	77,207	1.94
Detroit News	150	45,793	3.28
Bachelor Haven, KNXT	2,100	549,054	3.82
Los Angeles Times	2,100	433,965	4.84
Peter Potter, KNXT	1,100	473,760	2.34
Los Angeles Times	1,100	243,922	4.55
Masterpiece Movietime, WAVE-TV	140	83,681	1.67
Louisville Courier-Journal & Times	140	37,463	3.71
Ladies Fair, WHAM-TV	60	34,613	1.73
Rochester Democrat-Chronicle & Times-Union	60	22,682	2.64

As in the study of network television and newspapers last month, TV again delivers a more favorable cost per impression. Of course, a comparison of "transportation" costs stacks the cards against television, for no consideration has been made of relative impact. The chart directly to the left summarizes the results of this study. The bottom charts detail the cost elements and circulation for each program and for an equivalent investment in newspapers.

THE increasing share of the advertiser's dollar allocated to television is usually one of the chief topics of conversation at any gathering of publishers or newspapers' advertising executives.

The reason is pretty clear. It is not the glamour of the medium that is pulling advertisers into TV—it's television's superior delivery on a cost per impression basis.

In the April issue of TELEVISION Magazine, cost per thousand comparisons showed that network TV outperformed newspapers. Continuing the study this month, the comparison is drawn on the newspapers' own grounds—"all business is local."

Whether it is via a low cost participation, or a \$900 live talent program, the TV advertiser gets a lower cost per impression than he could earn by investing an identical sum of money in newspaper space.

This study is based on the measurement of the "transportation cost" of each medium. In other words, just how much money it costs to reach 1000 people in newspapers and in television—the definition of "reach" to mean people "viewing" a program or "noting" an advertisement.

For example: A bakery spends \$570 each week for sponsorship of *This Is Your Zoo* on WAAM in Baltimore. This \$570 in newspapers would give him a 670 line ad in the *Baltimore Sun*, the largest circulation paper in the city.

The March ARB rating for *This Is Your Zoo* is 20.8, with 2.8 viewers per set—an audience of 272,240 people. The cost per thousand people reached is \$2.09.

The total circulation of the two *Sun* papers (a morning and evening *must* combination buy) is 418,490.

The Continuing Newspaper Study, 125 Newspaper Summary, shows an average of 11.8 per cent of a newspaper's readers noting a national advertisement of 600 to 699 lines.

Taking the standard figure of 2.5 readers per copy, this yielded an audience of 110,542 people who could be reached by a 670 line ad. The cost per thousand newspaper readers for this size ad is \$5.16—more than twice the transportation charge of an equivalent amount of TV advertising.

The nine shows chosen represent a wide range of program types. In Atlanta, WAGA-TV's *Memo for*

Milady is a cross-the-board morning women's program with Helen Parris. On WAAM, Baltimore, the three shows selected are *Reward for Talent*, a live talent competition on Sunday, 6:00-6:30 pm; *Double Feature*, feature film show running from 1:00-3:00 pm Sunday; and *This Is Your Zoo*, sponsored by a local bakery 7:00-7:30 pm Thursday.

Bob Murphy Calling on WJBK-TV, Detroit, is a half-hour daytime variety strip. *Ladies Fair* on WHAM-TV, Rochester is a woman's interview show. In LA on KNXT are *Bachelor Haven*, Sunday, 10:00-10:30 pm, and *Peter Potter's Party* which goes from 10:30 to 12:00 on Saturday night.

In Louisville, an evening feature film, *Masterpiece Movietime* on 9:45 to 11:00 pm Tuesday, was chosen.

In each of the nine cases studied here—and these are not necessarily the highest rated or "best buys" available but a random cross-section—television delivers at a lower cost per impression than do newspapers. If, "all business is local", then it would seem cheaper to go after it via television.



Val S. Bauman, sales and advertising manager, National Tea Company, Chicago, details this large food chain's \$600,000 local program and spot television campaign

How country's 6th largest food chain uses TV



This cardboard, three-dimensional model is used in live and slide commercials. A can is usually placed beside it, and price and value appeal plugged by slide or by a device of pulling numbers and letters into camera range with a string

NATIONAL TEA COMPANY, the first supermarket chain in the Chicago area in point of sales is unquestionably the largest user of television time among all retail advertisers in Chicago, if not in the nation. It is also the largest buyer of newspaper food advertising space in Chicago. In the words of our president, H. V. McNamara, our increased sales from \$99,870,475 in 1944 to \$405,220,594 in 1952 are primarily attributed to just three factors: aggressive advertising campaigns far in excess of our competitors; modernization and expansion of stores; and improvement in personnel and management. And again quoting our president, we believe our concentrated advertising campaigns, coupled with smart merchandising, have contributed as much, if not more, to our sales as either of the other two factors.

Though National Tea Company operates only in eight states of the Midwest, it is now the sixth largest-selling food chain in the entire country, and the 13th largest among all retailers in the United States.

National was the first food chain in Chicago to use television on a major scale. Four years ago we started with a quiz program, called *Cartune-O*. That later grew into *Kids Karnival Kwiz*, with National's own personality, NATCO the Clown. Today our weekly television advertising comprises five full-scale local programs of 17 separate telecasts, in Chicago, and 22 ten-second spot announcements.

In covering the TV waterfront as completely as we do, we have concentrated our ammunition to cover these three goals:

- Create goodwill for our stores.
- Attract store traffic.
- Sell products through price and quality appeal.

Our five programs and spot announcements are devised to reach and impress every member of the family: housewives, first, and adults in general, teenagers and children for their recognized influence on their parents' purchases. National Tea Company uses three of Chicago's four television stations in its advertising campaigns. In 1953 we will spend a total of around \$600,000 in the Chicago television medium.

National uses 22 ten-second spot announcements on WNBQ—NBC in Chicago. These sell anything that is a "special" that week and has price appeal for the public. National's store fronts are prominently identified in the first slide, and the price appeal is brought home by voice over the slides used. Usually these specials run for a week on television and in our stores, and are coordinated completely with our newspaper advertising as well as store banners and promotion. We find our spot campaign is tremendously effective with the bargain-minded housewife.

National reaches the general adult market with five-times-a-week sponsorship of Clifton Utley's news telecasts from 5:50 to 6:00 p. m., Mondays through Fridays. On the Utley programs we sell two main concepts:

1. U. S. Government stamping and grading of all National meats. We are really educating the Chicago public on this subject, and are the only company so doing.

2. The National "Value Way" of trimming meat, demonstrating that the customer at National does not pay for a lot of fat and bone. Television is the perfect medium for demonstration. We believe our demonstrations of Value Way trimming, done in live motion, are believable and powerful. Certainly we are exper-

encing a very favorable reaction from this campaign and a good trend in dollars and cents at our meat counters.

National reaches the "Big and Little Kids" market with three different shows. *Range Rider* comes on every Sunday afternoon over WNBQ and is used to sell our own brand, "Top Taste" bread. We are working against formidable competition in this field. Other breads advertised on TV are available in practically every grocery store. Top Taste bread can be bought only in National's 310 stores around Chicago. Yet we are selling bread successfully in this campaign. The program is building store traffic, and it is paying off.

Ed Allen, a local actor, is the cowboy who introduces the *Range Rider* films. Right now we are holding a prize contest to give him a name, and soon *Range Rider* himself will make personal appearances at National stores and select the winning name.

Second children's show is *Lucky Seven Ranch* every Saturday afternoon on WBKB—ABC in Chicago. It, too, has a local cowboy, introducing the hour-long movies. *Lucky Seven* is used to sell NATCO preserves. Here we emphasize price, and find visual demonstrations comparing two sizes of preserve jars and showing the dramatic price differences are most effective. This is something that can be done effectively only on television.

Kids Karnival Kwiz is National's big "personality" show for the small fry. Natco the Clown, who mc's the program, is a Chicago institution, and we receive unbelievably large numbers of requests for personal appearances by him. *Kids Karnival Kwiz* has been on WBBM-TV up to this time, but we are switching it

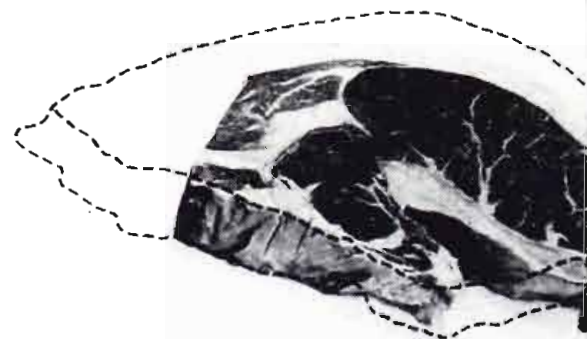
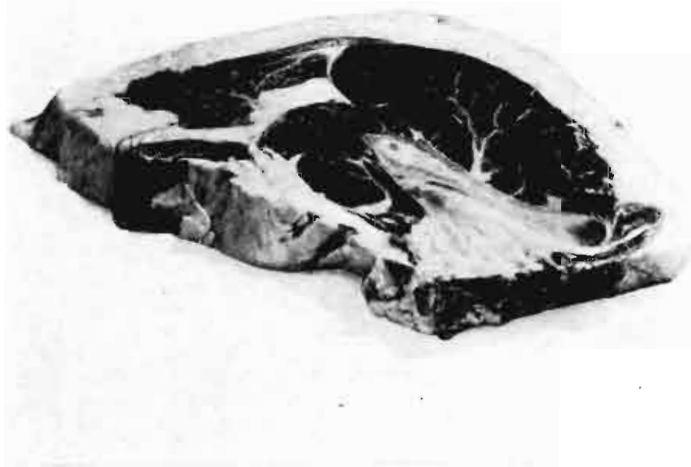
to WNBQ, timed to fill the twenty-minute slot immediately before our Utley telecasts. This way we can hope to hold the whole family for half an hour, without station changing, and in addition compare our ratings for two such different types of shows.

The effectiveness of *Kids Karnival Kwiz* may best be indicated by a recent request for letters about the kinds of movies the audience likes. This was done to avoid criticism of horror films which has gripped Chicago this winter. In two weeks Natco received 10,000 letters and postcards. As expected, kids like blood and thunder. But we found that even the mothers who complain about crime films were pleased that National Tea Company cared enough to carry out a survey. It was effective public relations. As a result, National has toned down its films somewhat.

National's fifth program is *Shoppers' Matinee*, every weekday afternoon over WBKB, which is aimed at housewives. It, too, is unique, for it sells National's chain magazine, *Everywoman's*, which is available only at National stores in the Chicago market. Commercials are devoted to selling the same products advertised in the magazine.

In the highly competitive supermarket field, National Tea Company has won its way up to first place in the Chicago area. We intend to stay there. We intend to keep on using television to reach housewives, their husbands, and their children, to build store traffic, get across our price appeal and sell products. Our well-balanced, carefully analyzed television program strategy is doing just that now, and we expect it will continue to do so.

Sometimes shown live, sometimes shown in slides, this is the National story on value way of trimming meats to save the customer cash. When done live, the fat and bone are cut off and left an inch or two from the main part of the meat. When used as slides, as pictured here, the second slide shows amount of waste which is trimmed before the weight and the price are determined



National's promotion of U. S. Government graded meat is emphasized over and over again. Slide on left shows how store plugs government markings

National's own brand of coffee, Top Taste, is shown on a slide like this. It is followed by a slide indicating the price to show National's values

Alice on Park Avenue...

Tricks of tremendous impact...
useful in a limitless
variety of dramatic and
commercial situations... are
accomplished easily, effectively,
and at low cost when you...

USE EASTMAN FILM

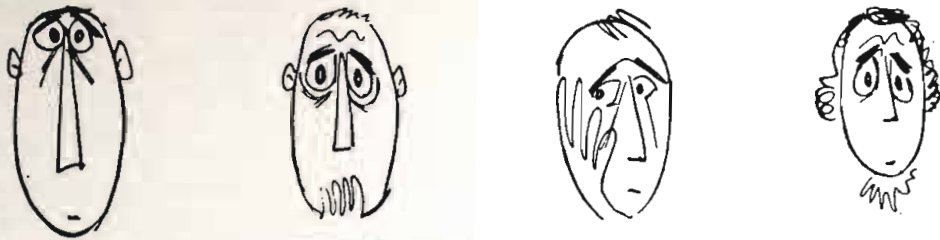
*For information concerning film
selection and processing, write to*
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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





SO TELEVISION PRODUCTION COSTS ARE UP

(So what isn't?)

By Roger Pryor, VP, Foote, Cone & Belding

IF I've heard that crack once, I've heard it a dozen times, and it's just the kind of philosophical sleeping pill which is so apt to lead us into an over-simplification of a very real problem facing us today. But rejection of this obvious avenue of retreat presents still another very real problem. The alternative is a frustrating exploration into an area which resembles nothing quite so much as Hollywood a few days after someone had uttered the magic word "sound."

We have looked to the television networks and stations more and more to supply us with such things as scenery, props, artwork, etc. in addition to the electronic requirements. In so doing, how easy it has become to point an accusing finger at the stations when, with a look of indignation, we shout, "We've been had."

As one who was reasonably involved in those early Hollywood days of "sound confusion" however, I find myself pointing very few fingers during this particular period of "picture confusion."

Whereas Hollywood had known all about pictures but very little about sound, radio people were schooled in the reverse order and since the early days of any such vast undertaking are apt to be accompanied by sky-rocketing costs, it seems to me that the same measures which helped level costs in the first instance should be effective in the second. It's all wrapped up in one word: organization.

The introduction of sound completely fouled up Hollywood production costs. As a matter of fact, it wasn't until 1933 or 1934 that organizational revisions permitted them to produce with ultimate efficiency. By then, along with their "A" epics, several major studios were providing a steady flow of routine program pictures at costs ranging from \$100,000 to \$150,000 each.

To be sure, they weren't very good pictures (those of you who have had the misfortune to watch some of the late evening films may realize I'm striking a very personal nerve here); neither were they very bad. Judged by the then current standards they were adequate. But that's beside the point — the fact remains that they were made for the most part on ten or twelve shooting day schedules at a total cost of roughly \$10,000 to \$15,000 per day of shooting.

This was almost twenty years ago and, despite tremendous inflation of talent, labor, materials costs, etc. how much are we paying for equally adequate television films today? Roughly \$10,000 to \$15,000 per shooting day. Manifestly, organization has played an important part in holding these production costs to an even keel through nearly two decades.

Sure, television production costs are too high today, but I can't subscribe to the belief that networks or stations are becoming enriched thereby. Costs are simply too high in the light of what they ought to be and I fail to see how this rising trend can be reversed until — at least as a first step — the differentiation between program cost and the cost of program "services" can be clearly defined.

Let's take the program side of it first and by all means let's not victimize ourselves into thinking that this creative group — whichever the network may be — is placed at our disposal as no more than our due. This is a going department of a large company and quite rightly is expected to operate at a profit. And what do they do that entitles them to such an expectancy?

Well, they sometimes beat us to the punch in thinking up good ideas, pay good money to writers to develop the ideas, negotiate with talent, create sales presentations etc., not to mention the

manifold other tasks involved in packaging an idea.

In short, they provide us with programming elements which at going rates we simply could not afford to underwrite ourselves. Surely, then, a reasonable margin of profit to the program department of a station is just as warranted as it would be in the case of an independent packaging group.

But here enters the villain for it is in the services a network station provides that even a Philadelphia lawyer would bog down. Here the costs — even the unhidden ones — bear no reasonable relation to what they should be. How can they when the rental of an extra boom must necessarily reflect the overhead cost of several square feet of Rockefeller Plaza or the Grand Central Station?

How can they, when time and again a crew of technicians is obliged to work through the night (golden hours, mind you) in order to create an almost exact replica of something which ten chances to one is gathering dust in another station's scenic warehouse or property room down the street? Consolidation of interests has long since provided the most effective way of reducing operating expense.

Let the major stations and key production centers get together... pool their service assets, their scenery, their props, their artwork facilities etc. in order to make them communally available at a more realistic cost.

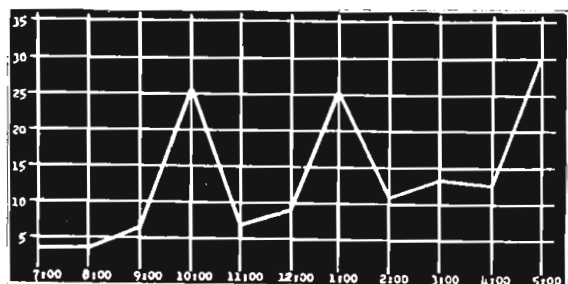
If this isn't the answer, let's think of something else. But quickly — before Walton's Transfer Company buys out *all* of us.



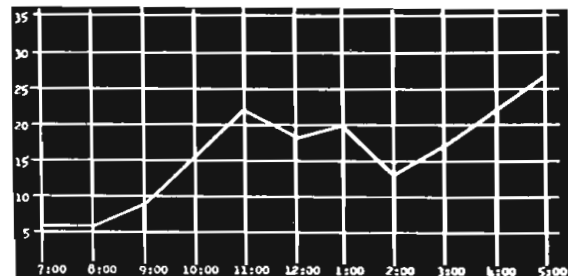
About the author: Roger Pryor was stage, screen and radio star before joining FC&B

DAYTIME PROGRAMMING — 10 City Report

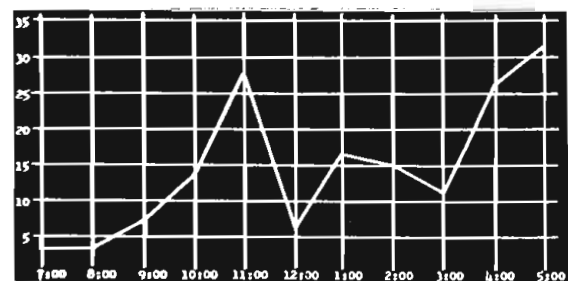
Rating analysis of local and network programs indicates strong local entries can give network daytime plenty of competition for audience. Local tastes are reflected in ratings and varying levels of set use, with hometown shows taking five of the ten highest ratings scored in cities studied in this report. Programs aimed at children and feature films lead in local division



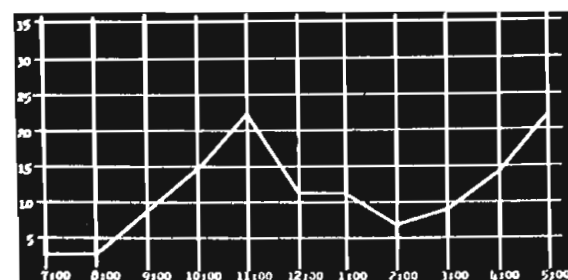
CHICAGO Top daytime show is WNBQ *Noontime Comics* with a 20.6 at noon. Closest network rival is *Ding Dong School* on the same station with a 16.3 at 9 o'clock, which beats Arthur Godfrey's 11.6 at the same time. When *Ding Dong School* goes off, Godfrey comes up to a 15.9 at 9:30. Garry Moore on WBBM-TV gets the second best network rating of 14.1.



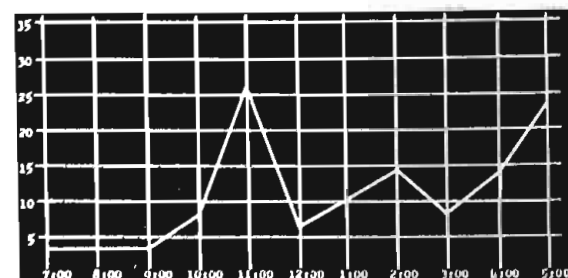
CINCINNATI The number one daytimer is WLW-T's *Ruth Lyons*, a stepped-up audience participation show which receives an 18.7 at noon. Second is another local program, *Six Gun Playhouse*, on WCPO-TV, with a 15.9 at 4:45. *The Big Payoff* is the leading network entry with a 13 at 3:00 pm. Second highest network show is *Kate Smith* with a 12 at 4:00 pm.



PHILADELPHIA Godfrey pulls in the highest rating for network show, a 23.9 on WCAU-TV at 10:15. The second network leader is *Strike It Rich* with a 19.4 on the same station at 11:30. Top local *Ramar of the Jungle* syndicated film program attracts adults and kids, snaring an 18.9 at 4:45 on WFIL-TV, and whittles *Kate Smith* on WPTZ down to an 8.4. Second on the local rating is *Bandstand* featuring teen-age guests, records and celebrities on the same station at 4:15 with a 12 rating. Third on the local rating is *Let Skinner Do It*, a variety show on WPTZ which comes in with an 11.3 at 9:30 AM.



DETROIT Mothers and children make *Play School* the top local show with an 11.7 rating on WWJ-TV at 9:45. Second top local is *Cowboy Colt* with a 6.7 at 4 o'clock on WXYZ-TV. Godfrey leads the network shows with a 17 at 10:30 on WJBK, which also has *Strike It Rich* with a 16.3 at 11:30. *The Big Payoff* on WWJ-TV comes in third with 11.7 at 3 o'clock.



BALTIMORE Network leader *Godfrey* earns 19.7 at 10:15, WMAR-TV. Next come four programs, all hovering around the 12.0 rating—*Strike It Rich*, *Bride & Groom*, *Search for Tomorrow* and *The Big Payoff*. The leading local show is *Playhouse 13*, a feature film program on WAAM, which hits 9.5 at 4:30, against network competition of *Kate Smith* who has a 7.8. Second highest local program is *Romper Room* on WBAL-TV, a children's show which gets a 7.5 at 9:00 AM.

TAKE a large piece of relatively inexpensive children's shows, mix in some feature film, and season lightly with audience participation—combine this with Godfrey, Kate Smith, Art Linkletter, and you have the recipe for daytime television.

Actually, a breakdown of "before five programming," reveals the top 10 local programs in this ten-city study are:

Two audience participation shows; three feature film programs and five children's shows (three live and two film comics).

The top ten network shows are: four variety-personality, four audience-participation, one children's program and one soap opera.

The network daytimers get lively competition in almost every city.

In Chicago, local *Noontime Comics* edges out network *Ding Dong School*, 20.9 to 16.3.

In Cincinnati, Ruth Lyons' frolicking ladies lead the way with a 18.7. The closest network show is *The Big Payoff* with a 13.

In Salt Lake City, local *Playtime Parties*, with a 16.7, is just under *Art Linkletter's* 18.7.

In the Quaker City, a syndicated film, *Ramar of the Jungle*, with a 19, is not far behind Arthur Godfrey's 23.9.

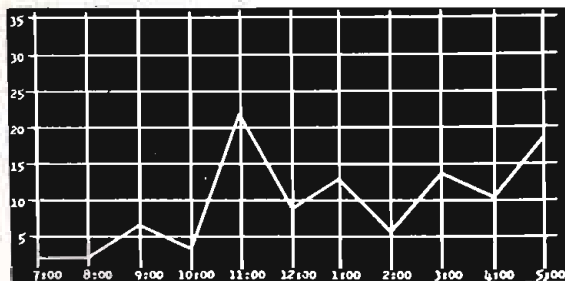
Of all daytime programs in the ten cities studied the highest rated is Arthur Godfrey with a 23.9 which was racked up in Philadelphia. The number one local program *Noontime Comics* in Chicago had a 20.9.

In the top ten daytime programs listed below, five are on network and five on local:

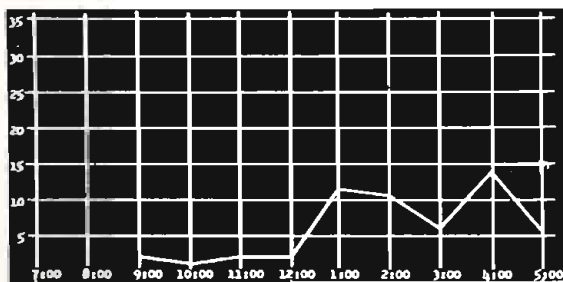
- 1 Arthur Godfrey in Philadelphia: 23.9
- 2 *Noontime Comics* in Chicago: 20.6
- 3 *Strike It Rich* in Philadelphia: 19.4
- 4 *Ramar of the Jungle* in Philadelphia: 18.9
- 5 *Art Linkletter* in Salt Lake City: 18.7
- 6 *Ruth Lyons* in Cincinnati: 18.7
- 7 *Kate Smith* in Boston: 18.4
- 8 *Playtime Party* in Salt Lake City: 16.4
- 9 *Ding Dong School* in Chicago: 16.3
- 10 *Six Gun Playhouse* in Cincinnati: 15.9

Following is a market by market thumb-nail evaluation of daytime programming together with sets-in-use charts for each of the 10 cities.

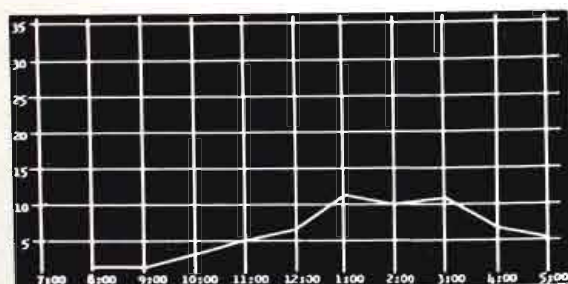
Ratings, March ARB; local time given.



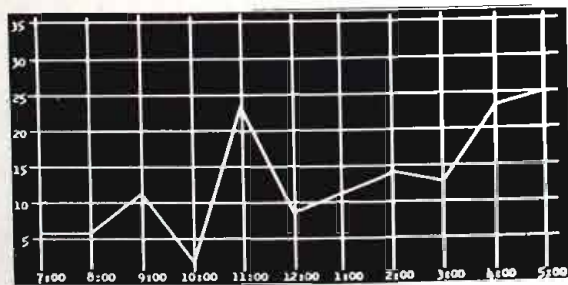
NEW YORK On the highest rung is Arthur Godfrey who hits a 13 for WCBS-TV at 10:30. *Strike It Rich* has a 10.4 at 11:30 and Kate Smith a 10 at 4:45. Highest local program is syndicated *Time for Beany*, a children's serial which gets a 5.3 at 8:15 in the morning.



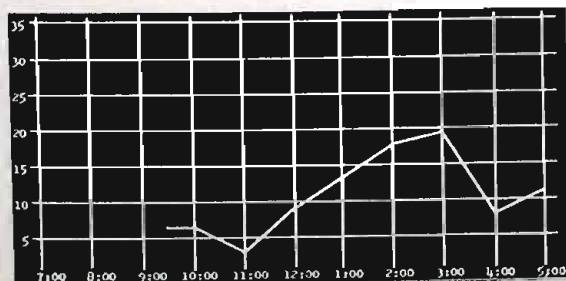
LOS ANGELES Top network program is Art Linkletter who hits a 10.1 at 11:30 on KNXT. Number two daytime program and highest rated local program is *Queen for a Day* with 8.3 at 3:00 on KHJ-TV. Second place network show is *The Big Payoff* with a 7.4 at noon. No other local show gets above a 3 rating.



SAN FRANCISCO *The Big Payoff* on KRON-TV leads the way with a 9.8 at noon. Next highest is *Kate Smith* on the same station with an 8.6 at 1:15 and Art Linkletter with a 7.6 on KPIX at 11:30. The number one local program again is a feature film show, *Golden Gate Playhouse* which pulls in a 7.0 at 2 o'clock on KRON-TV. Closest rival is *Western Film* on KGO-TV with a 5.4 at 3:15.



BOSTON *Kate Smith* hits the bell with an 18.4 at 4:30 on WBZ-TV. Practically in the same league is *Strike It Rich* on WNAC-TV with an 18.1 at 11:45. The local program is *Hollywood Playhouse*, a feature film show which hits a 12.2 at one o'clock. The highest rated local live show is *Big Brother* with a 9.7—a children's show featuring Bob Emery who for years had the top rated network show *Small Fry*.



SALT LAKE CITY The number one daytimer is *Art Linkletter* with an 18.7 at 12:45 on KSL-TV. Right behind it is the top daytime show *Playtime Party* on the same station, a children's talent and variety show with a rating of 16.4 at 4:30. *Strike It Rich* is second among the network shows with an 11.7 at 12:15. Tied for second in the local category are KDYL-TV's *Early Bird Matinee*, a feature film program with a 9.7 at 11 AM, and *Doin' the Town*, an interview and gossip show at 4 o'clock at KSL-TV.

Is the glamour kid in trouble?
(Continued from page 14)

promises to attract many new advertisers in the field of fashions, cosmetics, house furnishings and many others.

More effective commercials key to greater value for advertiser

Research studies have shown that two advertisers in the same product category can get vastly different sales results from the use of their television programs. They have found that at least 70 per cent of the television advertising time is incorrectly and often ineffectively used.

Here, then, is another powerful increment to TV selling. In finding that improving the rating of a sales message can be just as profitable—and less expensive—as improving the program rating, research has opened up another avenue of cost reduction oppor-

tunity to advertisers who are interested in getting more people to see, remember and respond to their salesmanship.

Major problem is how to use TV more effectively

The statistics clearly demonstrate that despite television's high costs, advertisers are able to afford the medium and in fact are increasing their TV appropriations.

And there is no longer any question of whether advertising can support our system of telecasting, for it is doing it.

What then is the problem? It would seem to be more a question of how to use television than how much television an advertiser can afford.

Before we can answer this question, let's probe the possibilities of expansion of national advertising volume. The records show that in spite of television, all major media with the exception of radio, have racked up larger gross revenue in

'52 than in '51—a performance record which has been going on for some years. There has, however, been a difference in the allocation of the advertising budget. Here all media, with the exception of television, are taking a smaller share.

Every indication points to expansion of national advertising volume. If the Korean war is resolved and defense expenditures curtailed, production will be channelled to consumer goods. With billions of dollars re-located for a peace-time economy, advertising will play a vital role in creating the demand and moving the new production into the consumer's hands.

Certainly, the Glamour Kid of mass communications has troubles, but none that sound research, careful planning and cooperation among TV station affiliates, advertisers and agencies won't solve. Each year brings its own different crop of problems, but that's what makes it interesting.

CURRENT FILM COMMERCIALS—An Advertising Directory



Bubbles tell the "captive carbonation" story of Hoffman Mixers in these Sarra TV commercials . . . bouncy, smiling animated bubbles . . . sparkling, lively, real Hoffman Beverage bubbles rising in glasses almost tickle your nose. Skillful audio and strong product identification add up to a sales message with powerful impact. Created by SARRA in cooperation with Warwick & Legler, Inc., for Hoffman Beverage Company.

ADVERTISER
Hoffman Beverage Company

AGENCY
Warwick & Legler, Inc.

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



The new 1953 Studebaker is featured as "The American car of the year with the European look" in this series of 1-minute TV commercials skillfully presented by Sarra. A catchy musical theme is supplemented by a strong sales message in the audio, while action shots of happy people in glamorous settings give high-style atmosphere to scenes in which the Studebaker stars. Magnificent scenery is the backdrop for the story of the car's road performance. Every element adds up to the final impression: "It's Studebaker for '53". Created by SARRA, Inc., for the Studebaker Corp. through Roche, Williams & Cleary, Inc.

ADVERTISER
Studebaker Corp.

AGENCY
Roche, Williams & Cleary, Inc.

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



Story-telling, sales-compelling stop-motion photography "rings the bell" for Schaefer Beer during this 10 second Station Identification spot . . . produced and filmed at National Screen Service. An empty glass dramatically fills with Schaefer beer as the client's trade-mark animates in. Clever lighting and smooth narration multiply the impact. Schaefer Beer establishes immediate, long-lasting and positive association for their product with these top-quality film commercials from NSS.

ADVERTISER
The F. & M. Schaefer Brewing Co.,
New York

AGENCY
Batten, Barton, Durstine & Osborn, Inc.

PRODUCER
NATIONAL SCREEN SERVICE
1600 Broadway, New York, N. Y.
Circle 6-5700

FROM THE TV SHOW — "RAMAR OF THE JUNGLE"



Gaseteria Service Stations Present . . .

"JUNGLE TALK"

Here's How to Speak the Jungle Language and Call the Animals by Their Jungle Names. Have Fun, Rafiki!

8-PAGE JUNGLE LANGUAGE BOOK



MEMBERSHIP CARD



GASETERIA'S Advertising Director B. C. McKay

Promote Your TV Show!

How midwestern gasoline chain backs up Ramar of the Jungle with premiums

By B. C. McKay, Advertising Manager
Gaseteria, Indianapolis

I FIRMLY believe a television show without promotion and merchandising will bear little fruit unless the sponsor is lucky enough to have a Godfrey. We have "Ramar," so we merchandise.

Sponsoring "Ramar," which has turned out to be one of the hotter film shows around, "Gaseteria" is spending \$750 each week on television. This covers time, talent, film cost and promotion and is spread over the 25 service stations in the WFBM-TV coverage area.

Rating-wise the program has racked up a 58.4 according to the last Hooper survey. In terms of audience in the Indianapolis area, this means 193,304 are watching the show every Thursday at 8 o'clock.

In order to have something on which to peg the show and merchandise it, I originated the "Jungle Club" which enabled us to use a number of premiums.

The Club is approximately 40,000 strong, with members of all ages. Each member gets an 8-page

"Jungle Talk" book; a membership card and a badge.

One of the most important giveaways is the "Animal of the Week" which is announced at the end of each program. These are decalcomanias of various jungle animals and can be picked up each week at the service stations. While it is free, experience to date has shown that Mommie or Daddy usually buy some of our Bonded products.

We answer all letters and requests using the Ramar name, which also sets us in good stead with the parents.

The costs are most inexpensive. The Jungle Talk books, which contain the actual Swahili language of Africa, are approximately 3¢ each; the membership cards about ½¢ each, and the animal of the week "press-ons" come to about ¾¢ each.

We use radio, direct mail, TV, point-of-sales, and infrequently newspapers to pitch our Bonded products. Of course, we have "outdoor" at our stations. I would say

TV accounts for at least fifty per cent of our appropriations.

We've been on TV (8:00 pm Thursdays) for about a year and a half. Results? Well, in our business, gallonages are kept under lock and key, and I dislike being coy. I'll say this... we feel television has provided the impact to enable our company to "stand ground," and grow in the face of local price wars, more active competition, one hundred new competitive units, and a recently inaugurated "one-way street" program.

The campaign is not too costly, and results are manifold. The children force the TV set to be tuned in. The family enjoys the show. The children get the parents to visit our stations. The parents enjoy our service, etc. etc. Everybody's happy.

The whole thing is a natural, and we are now preparing a safari to Louisville, Ky., with "Ramar of the Jungle" to promote our stations in that area.

SPONSOR-TELEPULSE ratings of top spot film shows

1 Superman

MPTV, R. MAXWELL (K) **22.1**
 PERIOD: 1-7 FEB. 1953

No. 1

produced by
ROBERT MAXWELL

renewed for
104 WEEKS by **KELLOGG**

thru
LEO BURNETT CO., Inc.

Shows among top 20 in 10 or more markets

Rank	Shows	Rank	Shows	Rank	Shows	Rank	Shows	Rank	Shows	Rank	Shows
1	Superman	2	Howdy Doody	3	Cisco Kid	4	China Smith	5	Corrado Caruso	6	Bill Carson
7	Raymond Castle	8	The Flintstones	9	Wild Bill Donovan	10	Adrian Cozzitelli	11	Gene Kelly	12	...

Current MAXWELL Productions

In Production

- LASSIE (In color)
In Association with Clarence Eurst
- EVENING BENEDICTIONS
- ENCYCLOPÆDIA BRITANNICA
 QUIZ LIBRARY

In Preparation

- HOUSE OF MYSTERY
- NATIVE LAND
- THE YOUNG REVEREND

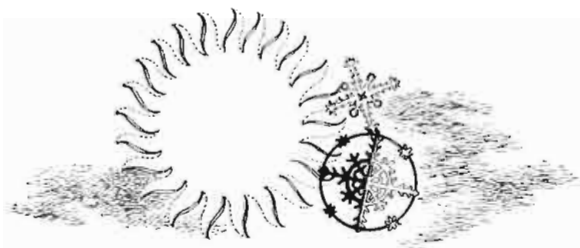
NEW YORK: 480 Lexington • Plaza 9-5700
 HOLLYWOOD: Goldwyn Studios • GRanite 5111

ROBERT MAXWELL ASSOCIATES
 RADIO and TV PRODUCERS

TELEVISION MAGAZINE'S FILM BUYING GUIDE

	CHICAGO		DETROIT		COLUMBUS		NEW YORK		SAN FRANCISCO	
Abbott & Costello			WXYZ—Wed 9:30 WWJ-TV Television Theater WJBK-TV Man Against Crime	11.3 25.4 22.9	WLW-C—Fri 9:30 WBNS-TV Marathon Theater WTVN Golden Gloves	20.0 26.4 6.7	WCBS-TV—Fri 10:30 WNBT Cavalcade of Sports WABD Down You Go	10.7 30.0 10.5	KPIX—Fri 9:30 KRON-TV Big Story KGO-TV Tales of Tomorrow	15.4 25.9 10.0
China Smith	WNBQ—Thurs 9:30 WBBM-TV Boston Blackie WGN-TV I've Got A Secret	10.6 27.8 12.8	WXYZ-TV—Thurs 8:00 WWJ-TV You Bet Your Life WJBK-TV Burns and Allen	10.3 42.3 15.3	WBNS-TV—Sun 9:30 WLW-C Television Playhouse WTVN Plainclothesman	11.9 29.5 18.7		KGO-TV—Fri 9:00 KPIX My Friend Irma KRON-TV Aldrich Family	16.8 25.7 7.3	
Cowboy & the Men			WWJ-TV—Sun 2:30 WXYZ-TV Wisdom of Ages Sunday Matinee WJBK-TV	5.7 1.3 16.7	WBNS-TV—Sat 6:30 WLW-C Hit Parade WTVN Feature Film	20.4 17.8 .6	WPIX—Sun 5:30 WABC-TV Super Circus WCBS-TV Omnibus	1.9 16.7 8.1		
Douglas Fairbanks Presents	WGN-TV—Tues 9:30 WBKB Name's the Same WBBM-TV The Unexpected	5.0 19.9 18.8	WWJ-TV—Tues 10:30 WXYZ-TV Name's the Same WJBK-TV My Favorite Story	10.0 15.3 11.3			WNBT—Wed 10:30 WCBS-TV Blue Ribbon Bouts WABC-TV Special News; Wrestling	16.7 18.5 3.5	KRON-TV—Sat 8:00 KPIX Jackie Gleason KGO-TV Famous Plymouze	24.1 34.8 1.0
Famous Playhouse	WGN-TV—Sun 5:00 WBKB Magic WBBM-TV You Are There	5.3 16.6 8.3	WXYZ-TV—Sat 7:00 WJBK-TV Stork Club WWJ-TV International Town	15.7 16.0 2.0	WBNS-TV—Sun 10:00 WLW-C The Doctor WTVN Hour of Decision	19.7 20.8 3.5		KGO-TV—Sat KPIX Jackie Gleason KRON-TV Douglas Fairbanks Presents	1.6 34.8 24.1	
Favorite Story	WBBM-TV—Fri 9:30 WNBQ Cavalcade of Sports WGN-TV Golden Gloves	19.1 25.4 8.6					WNBT—Sun 10:30 WCBS-TV What's My Line WOR-TV Premiere Theater	9.7 42.3 6.6	KRON-TV—Fri 10:00 KGO-TV Big Time Wrestling KPIX Wm. Winter & News	18.4 21.0 5.1
Am the Law			WXYZ-TV—Tues 9:00 WWJ-TV Fireside Theater WJBK-TV Crime Syndicated	11.0 29.3 16.9			WABD—Mon 8:00 WCBS-TV Lux Video Theater WNBT Winchell-Mahoney	6.3 24.3 14.5	KRON-TV—Thurs 8:30 KPIX Burns & Allen KGO-TV Chance of a Lifetime	32.7 27.0 8.9
March of Time	WBKB—Thurs 10:00 WNBQ Weatherman, Connors WBBM-TV Special News	3.1 23.1 13.8	WJBK-TV—Fri 7:00 WXYZ-TV Variety Theater WWJ-TV Animal Fare	7.7 16.3 3.3	WBNS-TV—Fri 7:00 WTVN Captain Video WLW-C Al Morgan	16.4 12.7 10.5	WNBT—Wed 7:00 WCBS-TV Early Show WABD Captain Video	6.0 11.5 5.8	KGO-TV—Mon 8:30 KPIX Lux Video Theater KRON-TV Voice of Firestone	12.9 29.8 15.1
Ramar of the Jungle	WBKB—Thurs 7:00 WNBQ You Bet Your Life WBBM-TV Burns & Allen	16.3 34.4 15.6	WXYZ-TV—Fri 6:30 WJBK-TV Telenews Ace WWJ-TV Sports Closeup	17.5 4.0 1.0	WBNS-TV—Sun 4:00 WLW-C Kukla, Fran & Ollie WTVN Prescription for Living	24.5 9.5 2.5				
Superman	WBKB—Fri 7:30 WBBM-TV My Friend Irma WNBQ Walt's Workshop	26.5 30.9 2.7	WXYZ-TV—Wed 6:30 WWJ-TV Stump Us WJBK-TV Telenews Ace	24.7 3.0 3.0	WBNS-TV—Wed 6:00 WLW-C Comedy Carnival WTVN Nita's Guestbook	17.3 8.9 .3		KGO-TV—Wed 6:30 KPIX D. Edwards & News KRON-TV Movie Quick Quiz	17.2 9.5 5.1	
Time For Beany			WGN-TV—Tu-F 5:00 WBKB Laugh Time WNBQ Elmer The Elephant	0.7 16.5 9.8			WCBS-TV—M-F 8:15 WNBT Today	5.3 2.6	KPIX—Mon 5:00 KGO-TV Melodies in Money KRON-TV Those Two	15.6 3.8 1.9

from
**STIFLING
 CUBAN HEAT**



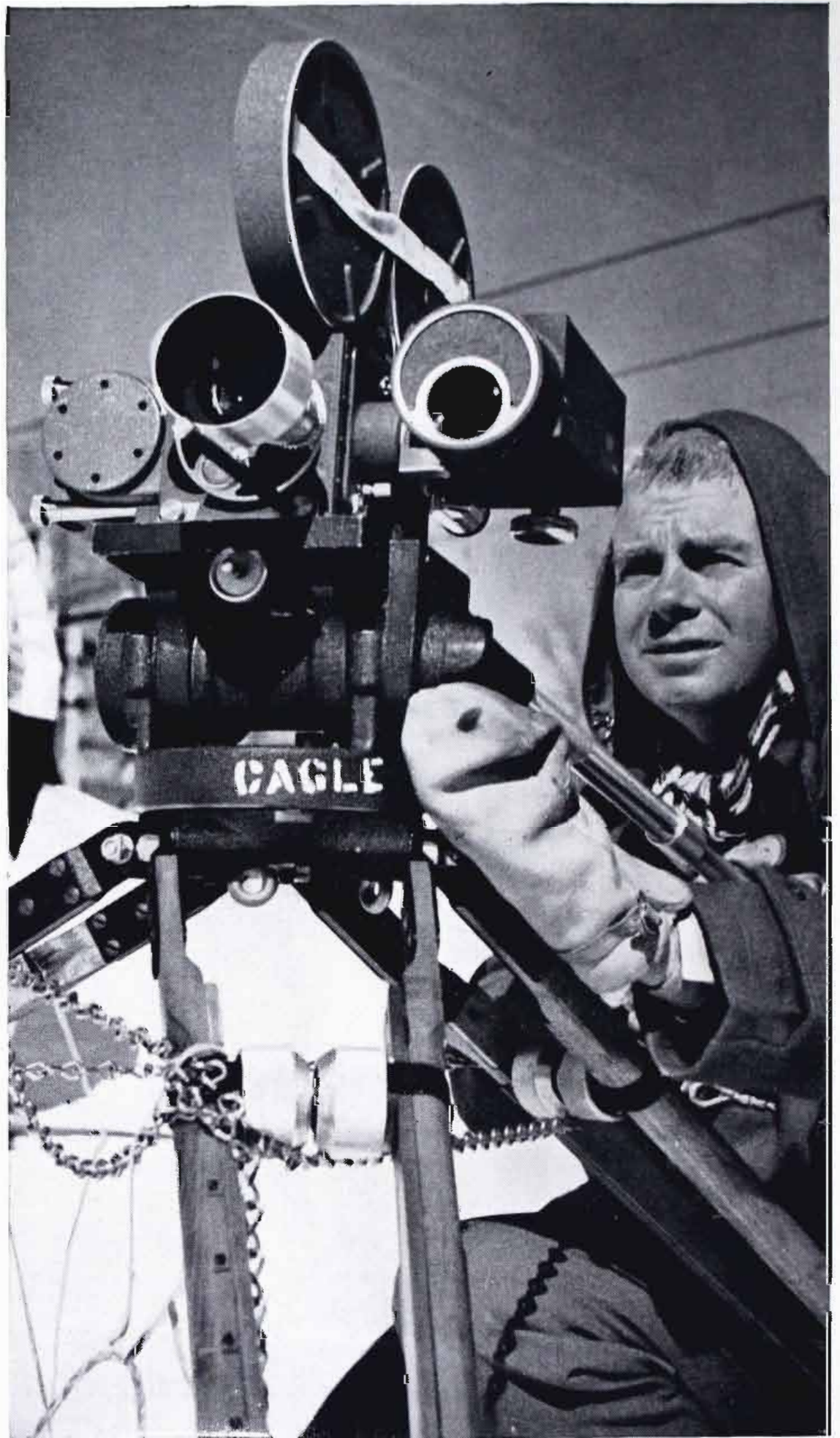
to
**FRIGID
 VERMONT COLD....**
all in one week

"Hot or cold, it's all the same to my Maurer," says Howard Cagle, well-known cinematographer. "From the stifling heat of a Cuban cane field 'burn-off' to a frigid Vermont mountain top one week later — up in the clouds with snow twelve feet deep! Despite the extreme temperatures, my *Maurer* functioned perfectly!"

Top performance under all conditions of light, temperature and humidity — that's what you get with the Maurer "16," choice of the world's top professionals.



THE MAURER 16MM., designed specifically for professional use, equipped with precision high-power focusing and view-finder. Standard equipment includes: 235° dissolving shutter, automatic fade control, view finder, sunshade and filter holder, one 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.



Howard Cagle shooting skiing sequence with his Maurer "16," at Bromley, Vt.

J. A. MAURER, inc.
 37-01 33rd Street, Long Island City 1, New York
 1107 South Robertson Blvd., Los Angeles 35, California
 Cable Address: JAMAURER



maurer means *finer* motion pictures!

STATION MANAGEMENT



Philip Merryman
President, WICC-TV

TV Ordeal in Bridgeport, Conn.

Mr. Merryman's comments on the problems of launching a new station are taken from a recent article in the Wall Street Journal by Joseph M. Guilfoyle.

WE didn't realize it at the time, but when we got our construction permit from the F.C.C. last July we also got a sackful of headaches.

Like all other hopefuls, I suppose, we had prepared a budget of how much we thought it would cost us to put the station on the air. But from our experience, I would advise anybody just starting out to double any figures they may have, just to be safe.

At the outset, we calculated that the cost of putting WICC-TV on the air—from filing of incorporation papers to throwing the switch on the first commercial program—would approximate \$285,000. Actually, when the first signal left the transmitter one Sunday, the final figure on the expense ledger was \$508,000.

As in everything else, we ran into a number of things we hadn't counted on. For instance, we originally planned to rent studio and office facilities here in town for WICC-TV, possibly in the same building which houses our radio operation. But when we learned it would cost \$8,500 to \$10,000 a year just to transmit programs from the studio to our antenna about seven miles northwest of here in Trumbull we decided it would be cheaper in the long run to build studios at the transmitter site.

We could have done that for, say, \$60,000. But if we were going to build why not put up one that would be big enough to handle WICC's radio operation, too? When the building was completed a few weeks ago the final outlay was close to \$160,000.

The same thing happened on the equipment. Originally, we esti-

mated that transmitting and other gear would cost approximately \$200,000. Actually it was closer to \$270,000. One reason:

Instead of getting along with just one camera as was intended at the start, it was decided to have two cameras. Additional cost: \$20,000.

Some of the other expenses incurred incidental to getting WICC-TV on the air included: \$5,000 for legal and engineering costs in connection with its application to the F.C.C.; \$6,000 for filing of the corporation charter, local attorney and accounting fees; \$5,000 for furniture and fixtures; \$15,000 for the staff training program; and \$10,000 for organizational expenses.

Raising the Money

Watching costs pyramid was aggravating enough, but the thing that really gave us sleepless nights was trying to raise the money.

The Southern Connecticut company's capitalization consists of 11,000 shares of class A \$25 par stock and 11,500 shares of class B \$1 par stock.

The Bridgeport Broadcasting Co. immediately took 6,000 shares of the class B stock. And we thought we could sell the rest of the shares to a small group of investors. As you've probably guessed, it didn't work out that way. By late November, last year, it was pretty evident there would have to be a public offering of the shares to complete the financing.

At that time there remained unsold 5,632 shares of the class A stock and 2,816 shares of the B. These were offered to the public in units of two shares of A stock and one share of B at a price of \$51 a unit. Sale of all the stock would give the company \$143,616. At the present time, only about \$50,000 of the shares remain to be sold.

In addition to this financing,

WICC-TV arranged an equipment loan of \$152,625 which is secured by a mortgage on the equipment—transmitter, antenna and the like. To obtain additional working capital it's trying to arrange a \$55,000 mortgage loan on the new building.

On top of this, Bridgeport Broadcasting Co. agreed to advance Southern Connecticut \$25,000 a year over the next three years if it needs the money. Arrangements also have been made to borrow \$25,000 on a short-term basis.

Further Troubles

You'd think we'd had enough trouble, but we were still a long way from being out of the woods. One of the toughest problems we've come up against and one, incidentally, that most other new UHF stations will have to contend with, is the reluctance of some big, national advertisers to buy time on UHF stations.

We've talked to at least 50 of them and I can tell you it's not an easy job to sell them. When we took to the air we had signed fewer advertisers than most VHF stations had when they first started broadcasting.

In the case of Bridgeport, some 340,000 families in the area have VHF receivers on which they're getting programs from New York's seven VHF stations. So far only about 7,500 of these families have added adapters to their sets so they can pick up WICC-TV's programs, too.

Advertisers, quite naturally, take the position that there's no economic justification for using UHF stations until a substantial number of receivers can pick up their programs. This is especially true when they can put their advertising message into the area over VHF stations.

The problem will lessen, however, as more and more set-owners convert their receivers and as manufacturers step up their pro-

YOUR PRODUCTION DESERVES

Precision Prints

PROFESSIONAL PREVIEW VISUAL and AURAL

The final result of all motion picture production is the image on the screen and that is why the final inspection of prints at Precision is carried out by checking under actual projection conditions, both visual and aural, and with modern equipment.



YOUR ASSURANCE OF BETTER 16_{mm} PRINTS

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

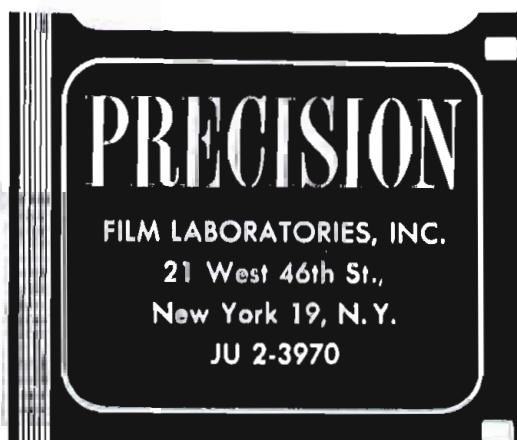
Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

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

enable us to offer service unequalled anywhere!

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

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



duction of combination VHF-UHF receivers.

Cutting Personnel Costs

To keep costs as low as possible we intend to operate with a minimum of personnel. We don't go along with the idea that you have to use a flock of people to put on a TV program. For example, we know of one station not far from here which claims you have to use 14 people on a one-camera show. We believe it can be done with only four.

At the start, at least, the station will have a staff of 18, including four production men, an announcer, three engineers, a staff artist, four salesmen and a newsman.

WICC-TV from now until the end of the year will need income of approximately \$250,000 just to meet out-of-pocket expenses for running the station. When fixed charges, such as interest and depreciation, are included, it will need revenue of approximately \$300,000 to break even.

Revenues during 1954 will be in the neighborhood of half a million dollars, with operating expenses of \$262,389. By 1955 gross will be around \$700,000 and expenses at \$351,689.

Station Programming

"Because of the competition from New York stations we intend to lean heavily on local, live shows," reports Wallie Dunlap, the station's director of operations. "We plan to do about 3½ hours daily of live shows, including news, local interviews and sports commentaries. In other words we're going to try to do a job of 'country journalism'."

The balance of WICC-TV's programs will consist of network shows—it's a basic affiliate of the American Broadcasting Co. and also will take some DuMont programs—and films projected from its own studios. Mr. Dunlap estimates that for the remainder of this year the station will spend about \$45,000 for feature films and short subjects.

WICC-TV will not do any remote or out-of-the-studio programming, except on film.

WICC-TV charges advertisers \$200 an hour for air time during the peak evening viewing hours from 7 p. m. until 11 p. m. The station is on the air from 4:30 p. m. to 11:15 p. m. daily.

AUDIENCE STUDY #5

Analysis of track record of 12 mystery-detective shows to determine effectiveness of two principal types.

Which is a better program buy — main character or unrelated mysteries?

DO YOU NEED a permanent central character to keep the viewers coming back or can you use a series of unrelated dramas, held together only by a regular narrator or common theme? Comparing the audience-holding power of the main character "related" mysteries (*Martin Kane*, *Big Town*) with that of the "unrelated" series (*Danger*, *The Web*) gives the answer. Both types of shows do equally well.

Whether an advertiser is trying to reach as many different people as possible or to hit the same people every week, his chances are the same with either category.

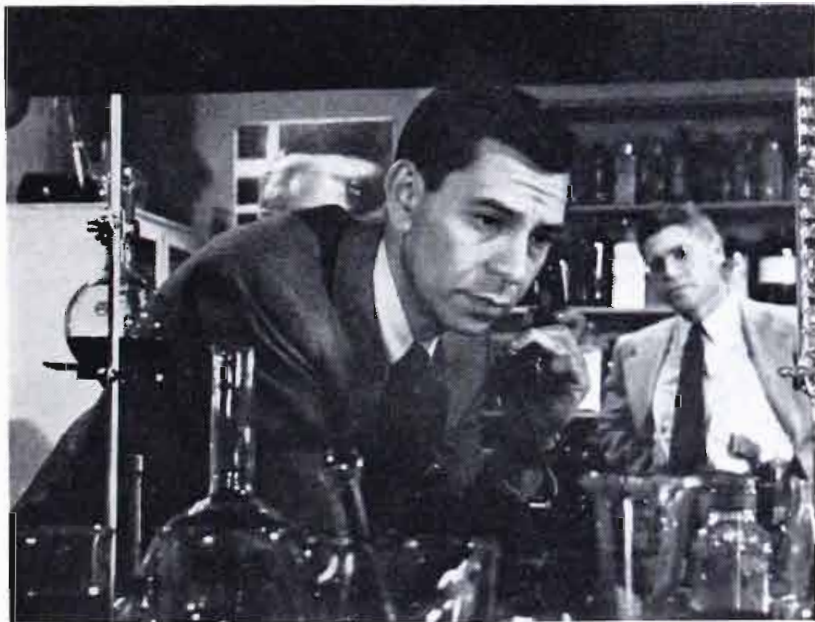
The related programs in this study show a slightly higher per telecast rating, 31.0, than the unrelated series which score 28.4. This reflects the influence of *Dragnet's* high score, which usually runs about 15

rating points ahead of the top-scoring unrelated show, *Big Story*.

The record indicates that to build an audience, the advertiser can choose either related or unrelated types. The individual program proposed and its price-tag are his guides. Having the same sets and leading characters might help him save money, but the related type of mystery is not necessarily a low budget entry. *Rocky King* comes in for about \$5,000 for talent and production and *Martin Kane* for \$16,000, but *Dragnet* has a \$30,000 budget.

On the side of the unrelated programs is the potential of featuring new name stars each week. But for the advertiser using a filmed mystery which might be syndicated at a later date, the central character mysteries have greater merchandising and promotional possibilities.

RELATED MYSTERIES



average rating per program	4 week cumulative rating	average # of telecasts seen per home	turnover factor: cumulative ÷ weekly rating
31.0	55.6	2.3	1.9

PROGRAMS:

Big Town
 Dragnet
 Inspector Mark Saber
 Man Against Crime
 Martin Kane
 Mr. and Mrs. North
 Plainclothesman
 Rocky King

UNRELATED MYSTERIES



average rating per program	4 week cumulative rating	average # of telecasts seen per home	turnover factor: cumulative ÷ weekly rating
28.4	52.8	2.2	1.9

PROGRAMS:

Danger
 Suspense
 Treasury Men In Action
 The Web

VICTORY AT SEA

Four years in the making!

"TV's best effort to date"

—Bob Foster, San Mateo California Times

"A work of art"

—Jack Gould, New York Times

"In a class by itself"

—Chicago News

"Magnificent"

—Ted Loizza, New Orleans Star

"Stirring"

Time Magazine

"Greatest contribution to television since the switch-off knob was invented"

—Jack Cibett, Woman's Day

"The most exciting film ever made"

—London Daily Graphic

Now available for exclusive local sponsorship at a local market price. Call or wire immediately for complete information.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES



99% saw Pabst TV

PROGRAM	% PROGRAM VIEWERS BUYING BRAND	% NON-VIEWERS BUYING BRAND
Ballantine's Foreign Intrigue	15.0	7.0
Blatz' Amos 'n' Andy	5.5	1.8
Pabst Blue Ribbon Bouts	7.0	4.0
Piel's Dangerous Assignment	6.7	3.7
Rheingold Theatre	23.0	14.6
Ruppert's Bill Leonard Show	15.3	10.0
Schaefer Theater	13.6	26.7
Schlitz Playhouse of Stars	2.7	4.0

Continuing Brand Study: BEER

TELEVISION Magazine's second report on beer buyers (first report, December 1952) was conducted at point of sale in two Grand Union Supermarkets in New York. The 431 purchasers interviewed were asked whether they'd seen or heard advertising for the brand just bought, in what media; if TV was mentioned, they were asked to specify program and quote or describe commercial. All those interviewed were asked about viewing of all TV programs sponsored by breweries.

FOR six out of the eight beers currently advertised on TV programs in New York City, there is a higher percentage of people buying a brand among those who view the beer's program than among those who do not.

The highest ratio of viewers to non-viewers was scored by Blatz, with 5.5 per cent of the people who watch *Amos 'n' Andy* buying Blatz

against 1.8 per cent of non-viewers buying the brand.

Schlitz and Schaefer were the two brands that had a higher percentage of buyers among those who hadn't seen their TV vehicles than among viewers.

NEW BRAND CONVERTS

Of those buying Rheingold, 24 per cent have been buying the brand for less than one year. Almost one-fourth of the new buyers had been using the brand one month or less.

Ruppert also showed a high percentage of recent converts, with 19 per cent of its purchasers using the brand less than a year. On the other hand, 86 per cent of Schlitz buyers had bought the brand for four or more years and 71 per cent of the Blatz purchasers had used the beer for three years or more.

EXPOSURE TO TV

Of those buying Pabst, 99 per cent had seen the brand advertised

on TV. Next came Ballantine, Blatz, Piel's and Ruppert, in that order. These same brands scored well in the number of buyers who correctly named the program sponsored by the brand they bought as well as the number who accurately quoted the content of the commercials.

POPULARITY OF PROGRAM

Of all those interviewed, a higher percentage had watched Pabst's *Blue Ribbon Bouts* than had watched other beer-sponsored programs. Ballantine's *Foreign Intrigue* was a close second. *Douglas Fairbanks Presents the Rheingold Theatre* ranked third.

TV'S IMPACT

When purchasers were asked in what media they had seen or heard advertising for their brand, 42 per cent mentioned TV, as against 29 per cent naming magazines.

TV ADVERTISING IMPACT—APRIL

	% of Brand Buyers Seeing TV Advertising	% of Brand Buyers Quoting Commercials	% of Brand Buyers Naming Program	% of Brand Buyers Owning TV Sets
Ballantine	87.2	53.0	43.6	85.4
Blatz	86.0	50.0	21.0	78.0
Budweiser	38.0	6.2	12.5	43.7
Krueger	6.2	—	37.5	81.0
Miller	22.7	—	4.0	54.5
Pabst	99.0	30.0	80.0	84.6
Piel's	85.7	42.8	33.3	85.7
Rheingold	74.3	23.4	24.7	88.0
Ruppert	85.1	32.0	21.2	68.1
Schaefer	63.0	14.7	17.8	89.4
Schlitz	13.3	—	6.6	60.0

PROGRAM POPULARITY

Program	% of Panel
Blue Ribbon Bouts	65.3
Foreign Intrigue	61.0
Douglas Fairbanks Presents	54.0
Playhouse of Stars	51.0
Dangerous Assignment	38.0
Amos 'n' Andy	37.0
Schaefer Theater	36.0
Bill Leonard Show	15.0

MEDIA MENTIONED BY PURCHASERS

TV	42%
Magazines	29
Radio	19
Newspapers	10



First

IN LINCOLN
NEBRASKA'S CAPITOL CITY



COVERING 450,000 PERSONS IN THE RICH SOUTHEAST NEBRASKA MARKET

First

IN PROGRAM AVAILABILITIES

- Time for Beany
- Boston Blackie
- Favorite Story
- China Smith
- Life with Riley
- Story Theatre
- Boxing
- Wrestling
- And many more

Represented Nationally by

WEED TELEVISION

PROGRAMMING NOTES

A NEW vitality has been injected into programming. Strangely enough it is in the "public service" phase. Strangely, because in the past, in spite of all the avowed high objectives, public service programming has been relegated to the "something we have to do" department.

But that concept has changed. The whole programming structure is taking on a new strength and balance.

Victory at Sea is one of the longest steps in this new direction. And now the two recently announced CBS projects—*Adventure*, produced in conjunction with the American Museum of Natural History, and *The Search*, with 21 universities cooperating, will push this trend still further.

• • •

In last month's issue, Leo Burnett plumped for repeats of live as well as film programs on the grounds of economics. We'd like to add a postscript that live repeats would also be good programming.

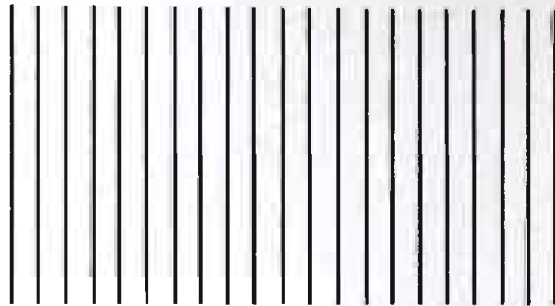
Dramatic shows, especially hour-long efforts like *Montgomery*, *Studio One* and *TV Playhouse*, can't possibly find enough original scripts or even adaptations to grind out 39 or 52 hits a year.

In the early or Burns Mantle phase of TV, such shows relied heavily on revivals of Broadway classics. Why not revivals of television classics? All the arguments for second film runs apply just as well to shows not in the can. Look at *Amahl*—millions have—three times. Its third performance was a 23.6 Nielsen—4,000,000 homes.

• • •

The A F of L entered TV, its officials say, because they're afraid people aren't informed about legislative issues. The reasoning is commendable but the method (*Both Sides*, ABC) seems peculiar. If watching a Republican and Democrat hurl charges from opposite sides of a microphone constituted enlightenment, the viewing public would be downright omniscient. The custom of roadshowing both houses of Congress reached its peak in the election period, but still accounts for a sizeable chunk of the Sunday schedule.

(Continued on page 38)



KALAMAZOO

IS **Bigger**

THAN

SEATTLE

AS A TV MARKET!

(241,832 Sets Against 232,700!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets 129.3% more evening viewers than Station "B"! Get all the facts!

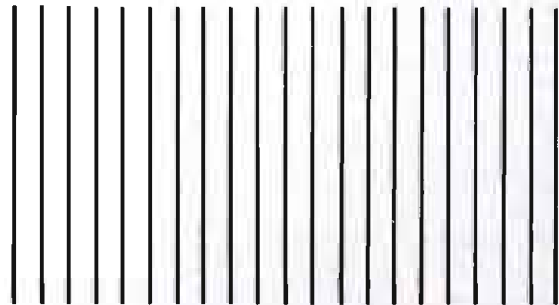
WKZO-TV

FETZER BROADCASTING

COMPANY

KALAMAZOO

EVERY-KNODEL, INC., REPRESENTATIVES



Industrial Advertising on TV

AMERICAN MACHINE & FOUNDRY COMPANY

Agency: Fletcher D. Richards, Inc.

OBJECTIVE



"Invention in Action"

As part of an expansion program, American Machine & Foundry Company wanted to bring its company and products to the attention of the public. While this might seem strange for a manufacturer of industrial equipment, President Morehead Patterson thought that television could best get across their story—"Invention in Action". Obviously, on a cost-per-impression basis any number of business publications would be able to deliver a selective audience of prime prospects on a considerably more favorable basis. But the excitement of television and the opportunity to demonstrate their products in action, company officials believed, would create an impact and lasting impression which could not be duplicated by any other medium. After they decided to go ahead with television, a search was started for a suitable program vehicle that would reach an audience which would include industrial leaders as well as the average viewer.

SOLUTION



Omnibus

The ideal program was soon found in *Omnibus*. According to President Patterson, "*Omnibus* is a very interesting program, especially in its constant attempt to do something new, which is a viewpoint shared by our company."

The commercials featuring the "inventiveness" of the company were on film and showed in action the many varied machines and products of AMF, whether it be a pretzel-bender, slip-stitching machine or bicycle. Mr. Patterson himself took over one commercial to do an institutional job on his company.



Product demonstration

According to E. S. Reynolds, radio-TV director of Fletcher D. Richards, many firsts have been chalked up for AMF via its "editorial" commercials which have drawn national attention and prestige in specific industrial and government channels. For example—the homing torpedo was shown for the first time on *Omnibus*.

Exceptionally effective are the column ads that the company has been running in national publications like *Time* featuring the program for the week and the particular AMF product which will be demonstrated.

RESULTS



Morehead Patterson

Said President Patterson, "we have received a great deal of response from *Omnibus* viewers. In one case over 6,000 pieces of mail following a booklet offer. A large number have thanked us for our part in bringing the television show into their homes, and a great many more have written that they enjoy our commercials featuring films of our various products and would like to see more of them. With response like that we can't help but be pleased with our first venture on television.

"We believe that our co-sponsorship of *Omnibus* has answered our long-felt desire to present to the public the inventive nature of AMF's work in many fields."

MR. LYNN POOLE, *originator and producer,*
THE JOHNS HOPKINS SCIENCE REVIEW



For Distinguished Achievement



IN A
TELEVISION
EDUCATIONAL
PROGRAM

The Peabody Award

TO JOHNS HOPKINS SCIENCE REVIEW
TO ORIGINATING STATION WAAM, BALTIMORE
TO THE DUMONT TELEVISION NETWORK

It is our privilege to be associated with the Johns Hopkins University and the DuMont Television Network as the originating station for the Johns Hopkins Science Review. This is the program that has already won twelve awards of national importance. Now comes the 1952 George Foster Peabody Award for distinguished achievement in a television educational program. The Johns Hopkins Science Review is proof that an educational program in the right hands can be as fascinating as anything on the air. WAAM's show-wise staff and model facilities have made channel 13 the channel Baltimore keeps its eye on.

Maryland's Most Honored Television Station

WAAM Baltimore **13**
Channel

AFFILIATE DUMONT TELEVISION NETWORK—AMERICAN BROADCASTING COMPANY

Represented Nationally by

HARRINGTON, RIGHTER & PARSONS, INC.—NEW YORK—CHICAGO—SAN FRANCISCO

PROGRAMMING NOTES

(Continued from page 36)

Jack Gould pointed out in the *New York Times* a few weeks ago that legislators weren't the only informative opinion-molders. Certainly a large labor organization should have something to present in the way of opinion-molders besides the standard matched pair of congressmen.

• • •
On radio, *You Are There* had impact because it had a gimmick. On television the gimmick just gets in the way. The viewer doesn't need a covey of commentators spiling around to set the scene. On television, you are there already. The dramatic portions of the program are fine, but the business with the commentators, which worked out well for radio, seems false and contrived on TV.

• • •
Lest monodrama become a monomania, we mention a recent telecast of *Four Star Theatre* in which Ronald Colman, with about 90 seconds of outside help, held forth (or back) in a semi-whimsical piece, *The Man Who Walked Out on Himself*.

Done, not too neatly, with mirrors, telephones and an off-camera sound track representing inner thoughts, the story told about a man who leaves his wife, thinks it over, goes back home. The pace was slow and the logic was flimsy; what's worse, nothing happened. Novelty-conscious programmers looking for panaceas had better look harder.

• • •
In the mythology of broadcasting, the oldest established character is The Sponsor's Wife. Kathryn Murray, the greatest living exponent of sponsor's wifeism, has never had grounds for the traditional plaint that her husband's name wasn't mentioned often enough.

When the show first started, her most noteworthy attribute was courage, but Mrs. Murray—and the program—have come a long way. What was once a gauche half-hour commercial has become a substantial and lively variety program. What the Murrays have been after all the time is an outside sponsor to pick up the time tab, while they paid the program costs. Bristol-Myers signed 'em up for summer, but if anybody's looking for a good free show, *Murray Party* is ripe for fall picking.

Abby Rand

MARKETS & MEDIA

(Continued from page 10)

G Myers, Lincoln-Mercury, Lorillard, Nestle, Oldsmobile, Pall Mall, Pillsbury, Procter & Gamble, Revlon, R. J. Reynolds, Schick, Schlitz, Serutan, Singer, Sylvania, Toni, Westinghouse, Wine Corp.

National spot: Arthur Murray, Best Foods, Bluebell Potato Chips, Bulova, Coppus Engineering, Eleven Cellars Wine, Ford, Hood Rubber Co., Kools, Langendorf Bread, Lucky Lager Beer, Northwest Airlines, Pacific Tel & Tel, Shell Oil, Sicks Brewery, SOS, Sunbeam Bread, Union Pacific R.R., West Coast Airlines.

Wichita Falls

KFDX-TV

Network: American Cicle, American Tobacco, DeSoto-Plymouth, Gulf Oil, Johnson Wax, Lorillard, RCA, Scott Paper.

National spot: Budweiser, Bulova, Grand Prize Beer, Kools, Maryland Club Coffee, McKesson & Robbins, Viceroy's, Y-B Cigars.

KWFT-TV

Network: Admiral, American Tobacco, General Electric, General Foods, Liggett & Myers, Lincoln-Mercury, Lorillard, Schlitz, Serutan, Toni.

National spot: Alka Seltzer, Alliance Tena Rotor, Brockles Food, Budweiser, Bulova, Champ Dog Food, Continental Trailways, Dr. Pepper, Grand Prize Beer, Hoffman Radio & TV, Kools, Maryland Club Coffee, Oldsmobile, Pabst, Purity Bakeries, Tafon, Viceroy's.

Scheduled Openings

Market	Station	Channel	Market	Station	Channel			
MAY								
Battle Creek, Mich.	WBKZ-TV	64	St. Petersburg, Fla.	WSUN-TV	38			
Beaumont, Texas	KBMT	31	Scranton, Pa.	WTVU	73			
Belleville, Ill.	WTVI	54	Texarkana, Texas	KCMC-TV	6			
Bellingham, Wash.	KVOS-TV	12	Wichita, Kan.	KEDD	16			
Bethlehem-Allentown	WLEV-TV	51	Zanesville, Ohio	WHIZ-TV	50			
Charleston, S. C.	WCSC-TV	5	JUNE					
Columbia, S. C.	WCOS-TV	25	Buffalo, N. Y.	WBUF-TV	17			
Duluth, Minn.	WFTV	38	Columbia, S. C.	WNOK-TV	67			
Easton, Pa.	WGLV	57	Fort Smith, Ark.	KFSA-TV	22			
Elmira, N. Y.	WTVE	24	Fresno, Calif.	KMJ-TV	24			
Fall River, Mass.	WSEE-TV	46	Greensboro, N. C.	WCOG-TV	57			
Fargo, N. D.	WDAY-TV	6	Lafayette, Ind.	WFAM-TV	59			
Little Rock, Ark.	KRTV	17	Lake-Charles, La.	KTAG	25			
Lubbock, Texas	KCBD-TV	11	Lincoln, Neb.	KFOR-TV	10			
Mesa, Ariz.	KTYL-TV	12	Pensacola, Fla.	WPFA-TV	15			
Muncie, Ind.	WLBC-TV	49	Rochester, Minn.	KROC-TV	10			
Oshkosh, Wisc.	WOSH-TV	48	St. Cloud, Minn.	WJON-TV	7			
Pueblo, Colo.	KCSJ-TV	5	St. Joseph, Mo.	KFEQ-TV	2			
Raleigh, N. C.	WNAO-TV	28	Scranton, Pa.	WGBI-TV	22			
			Tacoma, Wash.	KMO-TV	13			
			Tucson, Ariz.	KVOA-TV	4			
			Waco, Texas	KANG-TV	34			

TV COSTS GOT YOU DOWN?

The Sportsman's Club

You'll be surprised at the reasonable cost of this popular, well rated show. 15 minutes of hunting, fishing and outdoors with Dave Newell and a panel of experts. 52 units now available. Write for audition prints.

SYNDICATED FILMS

1022 Forbes St.
Pittsburgh 19, Pa.

Phone: EXpress 1-1355

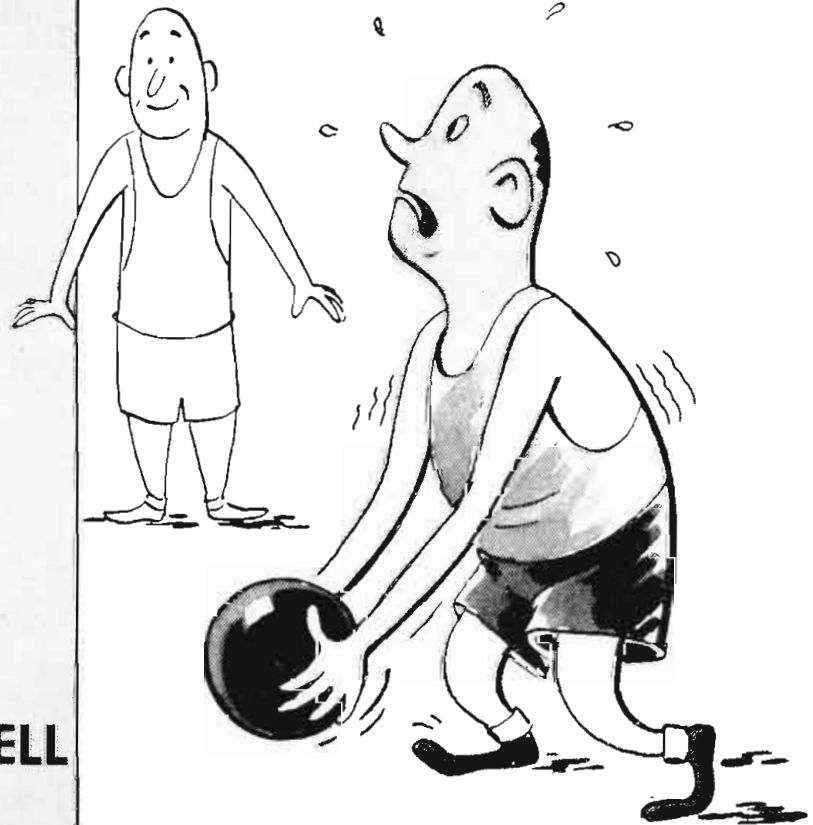
... NOR
CAN YOU SELL
ERIE, PA.
WITHOUT
WICU-TV
CHANNEL 12

- * RADIO
- * TV
- * NEWSPAPER



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

You can't play basketball with a cannon ball



WHO ever heard of a cannon ball being substituted for a basketball—Foolish eh? Same as trying to sell Erie, one of the nation's top test markets, without WICU-TV! Some 200,000 TV sets in this rich area watch Channel 12 only. WICU-TV carries all four networks.



National Representative
Headley-Reed Co.

10th Year of Publication

IT was back in May 1944 that TELEVISION Magazine's first issue was published. And that's about all the looking back we plan to do.

More important are the editorial plans ahead of us. Next month we will publish for the first time, revised circulation estimates based on a new method of compiling receiver circulation, which we sincerely believe will be the most reliable yet available to the industry. Next month we will also announce a new continuous survey on television's impact—one thousand personal interviews and pantry checks will be made each month.

As always, we are concerned with the facts first. At times I guess this has caused us to go overboard with our statistics and neglect the human side of the business. But we'll take care of that, too.

It hasn't been an easy task to publish a magazine devoted exclusively to one medium. Advertisers and agencies among our readers have accused us in the past of seeing everything television through rose-colored glasses. But, because television's impact and growth have been so fantastic, it would be almost impossible to report on this new medium without consistently showing growth curves and advertiser success that no other medium could match.

On the other hand, there has been a lot of high-powered propaganda directed against television which is largely responsible for so much loose talk about TV's high costs. We would be remiss in our duties as a television business paper if we did not counter this propaganda.

That's why we will continue to publish stories like "All Business Is Local" on page 16. This comparison of newspapers with television is not a biased report but a statement of fact showing television's superiority on a cost per impression basis.

The development of TELEVISION Magazine has followed closely the growth of the industry itself. In our earliest issues, we devoted a lot of space to equipment, to technical innovations. As television grew into an advertising medium, the most basic problem was programming, and our editorial emphasis shifted to that sphere.

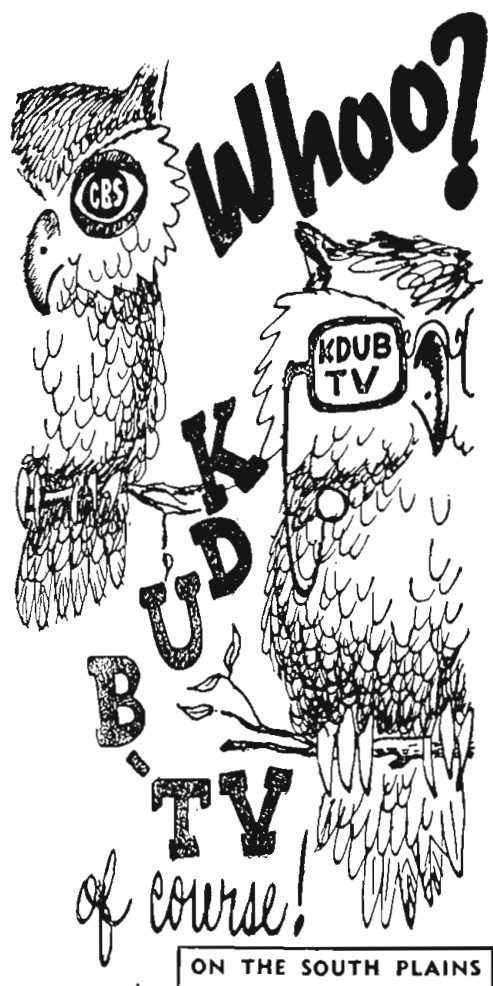
In the past year we have concentrated more and more on media questions, reflecting advertisers' increased need for media evaluation. And in the year ahead we will keep our focus on the more effective use of TV—commercial techniques, programming, research in all spheres. We'll continue to remain sensitive to the television advertiser's needs, whatever the problem area.

Despite limitations and frustrations when revenue was limited over the past years, we are still proud of the fact that we were voted "The number one source for television information" and "The publication most helpful in the long run" by the country's largest advertisers, responsible for over 75 per cent of network and national spot billings.

And we've just started to grow. Our advertising revenues matched the industry's growth, and we're up 40 per cent over last year. And of course this means that editorially we finally have shifted into high gear.

Just watch us go.

Fred Kugel



Since November 13, 1952 the first operating TV station in West Texas!



The South Plains station with EXPERIENCED PERSONNEL!

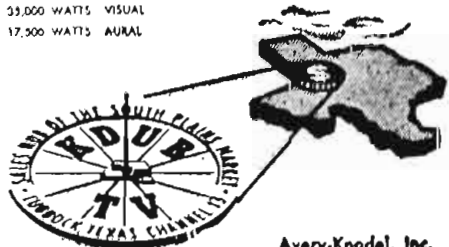


Your south plains market—a high income population of 317,700 potential customers!

signed, sealed and channeled.

W. D. "DUB" ROGERS — President
MIKE SHAPIRO — Commercial Mgr.

EFFECTIVE POWER
33,000 WATTS VISUAL
17,500 WATTS AURAL



Avery-Knodel, Inc.
National Representative

affiliates: Paramount  DuMont