

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

8th year of publication

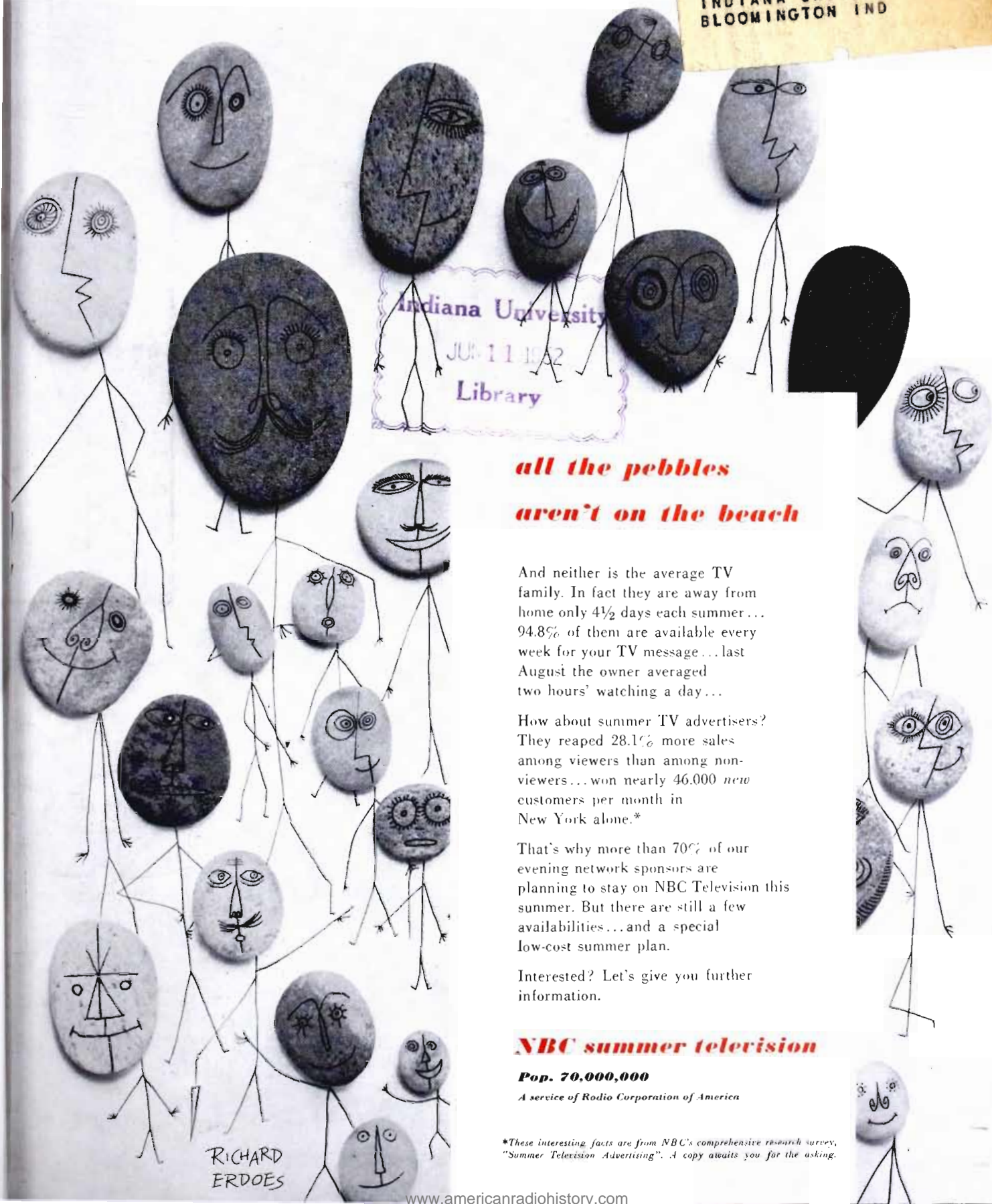
June

THE TRUTH BEHIND

TV CANCELLATIONS

DEPT. STORE TV PAYS OFF

TM 12-51 12-52 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



Indiana University
JUN 11 1952
Library

all the pebbles aren't on the beach

And neither is the average TV family. In fact they are away from home only 4½ days each summer... 94.8% of them are available every week for your TV message... last August the owner averaged two hours' watching a day...

How about summer TV advertisers? They reaped 28.1% more sales among viewers than among non-viewers... won nearly 46,000 new customers per month in New York alone.*

That's why more than 70% of our evening network sponsors are planning to stay on NBC Television this summer. But there are still a few availabilities... and a special low-cost summer plan.

Interested? Let's give you further information.

NBC summer television

Pop. 70,000,000

A service of Radio Corporation of America

*These interesting facts are from NBC's comprehensive research survey, "Summer Television Advertising". A copy awaits you for the asking.

RICHARD
ERDOES



SITTING IN ON THE POLITICAL SCENE

This July is a month to be marked in history. When the curtain goes up on the national political conventions in Chicago, people from coast to coast can watch the nomination of presidential candidates.

In seven short years the Bell System has expanded the intercity television network so that it is now possible for 99% of the television viewers across the nation to watch the same program simultaneously. Behind this expansion is a story of achievement. Radio-relay and coaxial cable

routes were planned and built. Special equipment was designed, tested and perfected. And men of special talents were trained in its special use.

The present value of the network, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is about \$90,000,000. Yet the cost of service is low. The telephone companies' total network charges average about 10 cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



Providing transmission channels for intercity radio and television broadcasting today and tomorrow

THE CABLE IS COMING!



KPRC-TV

**THE COAXIAL CABLE
ARRIVES IN HOUSTON**

JULY 1st!

KPRC-TV will carry the political conventions and campaigns during this YEAR OF DECISION! The promise of complete coverage of these vital events has already SKYROCKETED the Great Southwest TV market.

A GIANT promotion and merchandising campaign backed by KPRC-TV, the Houston Post and TV dealers and distributors is underway! TV sets are SELLING LIKE HOTCAKES! By July 1, Houston's TV audience will be GREATER than ever before!

Arrival of the Coaxial Cable Coupled with KPRC-TV Coverage of This Year's Political Events Promises a Dynamic Medium for All Wide-Awake Advertisers!

Plan Your Summer Campaign to Coincide with Houston's Vast New Audience!

Channel 2 • Houston

JACK HARRIS

General Manager

Nationally Represented by

EDWARD PETRY & CO.

IN TV FILMS

you get more for your money
with

SNADER



DICK TRACY

39 THRILLING HALF-HOURS NOW AVAILABLE

featuring
RALPH BYRD
JOE DEVLIN
LYLE TALBOTT

INTRODUCING

science

adventure

magic

"KID MAGIC"

39 QUARTER-HOURS

an exciting world
of fantasy for
kids under 90!



Washington Spotlight

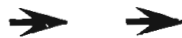
A NEW QUARTER-HOUR EPISODE RELEASED EVERY WEEK!

featuring **MARQUIS CHILDS** and a guest panel of congressmen, senators and other important Washington personalities.

DR. FIXUM

HOUSEHOLD HOSPITAL

WINNING
HIGH RATINGS!



FANTASTIC
MAIL RESPONSE!

Handy household hints... plus an endless array of "build-it-yourself" projects... cleverly presented in a visually compelling manner by **ART YOUNGQUIST**, household editor of *Science and Mechanics Magazine*, assisted by **ED PRENTISS**. Ideal for paint, lumber, building supply and other household advertisers.

78 QUARTER-HOURS NOW AVAILABLE!



This Is The Story

ED PRENTISS, America's greatest story teller... offers true and unusual tales, each with a surprisingly different ending!

13

Alexander Korda

FEATURE FILMS

INCLUDING

SEVEN DAYS TO NOON
THE WOODEN HORSE
BONNIE PRINCE CHARLIE
and many others!

800

STAR
STUDD

TELESCRIPTIONS

A complete library of brand-new musical films featuring:

* **PEGGY LEE** * **LANNY ROSS** * **KING COLE TRIO** * **GINNY SIMMS** * **MEL TORME**
* **TONI ARDEN** * and more than 100 other stars!

for full details contact

SNADER TELESCRIPTIONS SALES, INC.

MAIN OFFICE: 328 SOUTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA

NEW YORK
229 W. 42nd

CHICAGO
59 E. Van Buren

CLEVELAND
1900 Euclid

ATLANTA
735 Spring

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 6, June, 1952

c o n t e n t s

ARTICLES

- TEST TV'S IMPACT IN THE MARKETPLACE 13
By Howard D. Williams, Pres., Erwin, Wasey Agency
- THE TRUTH BEHIND TV CANCELLATIONS 14
Facts debunk claimed "mass exodus" of sponsors
- PARTICIPATION SHOWS ADMEN'S BONANZA 16
Why they're TV's lowest cost-per-thousand
- \$800,000 TV BUILDS CURTIS CIRCULATION 18
Why publishing firm boosts its web. spot TV
- LIVE STATION BREAKS BETTER THAN FILM? 19
24 advertisers test it on WNBQ, Chicago
- HOW TO PLAN A STATION 22
Tips for new telecasters by Dr. W. Duschinsky
- SUPERMARKET STUDY REFLECTS TV IMPACT 26
Field survey tests ad effectiveness of coffee
- HOW TO ADVERTISE A DEPT. STORE ON TV 31
By James Rotto, Hecht Co. Advertising Director
- HOW TO MEASURE SALES EFFECTIVENESS 33
By Thomas E. Coffin, NBC Research Director
- BENRUS \$2,200,000 TV PITCH 34
By Harvey Bond, Benrus Advertising Manager
- NINE MARKETS GO LIVE 37
Admen to win circulation via cable promotion

DEPARTMENTS

- TELEVISION MAGAZINE'S STATUS MAP 4
- FOCUS—ADVERTISING TRENDS & BILLINGS 7
- TIMEBUYER'S NOTEBOOK—STANDARDIZING ID'S 27
- RISKS & RIGHTS—LEGAL ADVICE ON SLANDER 40

FREDERICK A. KUGEL
Editor and Publisher

FRANK RASKY
Managing Editor

KATHLEEN CIRCOLA
Associate Editor

ABBY RAND
Associate Editor

JACK L. BLAS
Business Manager

JAMES COLEMAN
Advertising Manager

DUNCAN SCOTT & Co.
*Representatives
San Francisco, L.A.*

Published monthly by the Frederick Kugel Company, Inc. Publication office, 80 West Central Street, Manchester, New Hampshire. Editorial, advertising and circulation offices, 800 Madison Ave., New York 23, N. Y. PLaza 3-3071. 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 23, 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.

WAVE-TV

First
IN KENTUCKY!

First
IN AUDIENCE!

First
**IN HOURS
ON THE AIR!**

**20 MORE HOURS
PER WEEK THAN
STATION "B"**
(May 3-10, 1952)

First
IN COVERAGE!

WAVE-TV has perfect reception in the Metropolitan Area. WAVE-TV's PLUS is that in outlying "fringe" areas, 63.1% of all TV homes "get" WAVE-TV more clearly than Station "B"!

WAVE-TV

CHANNEL 5

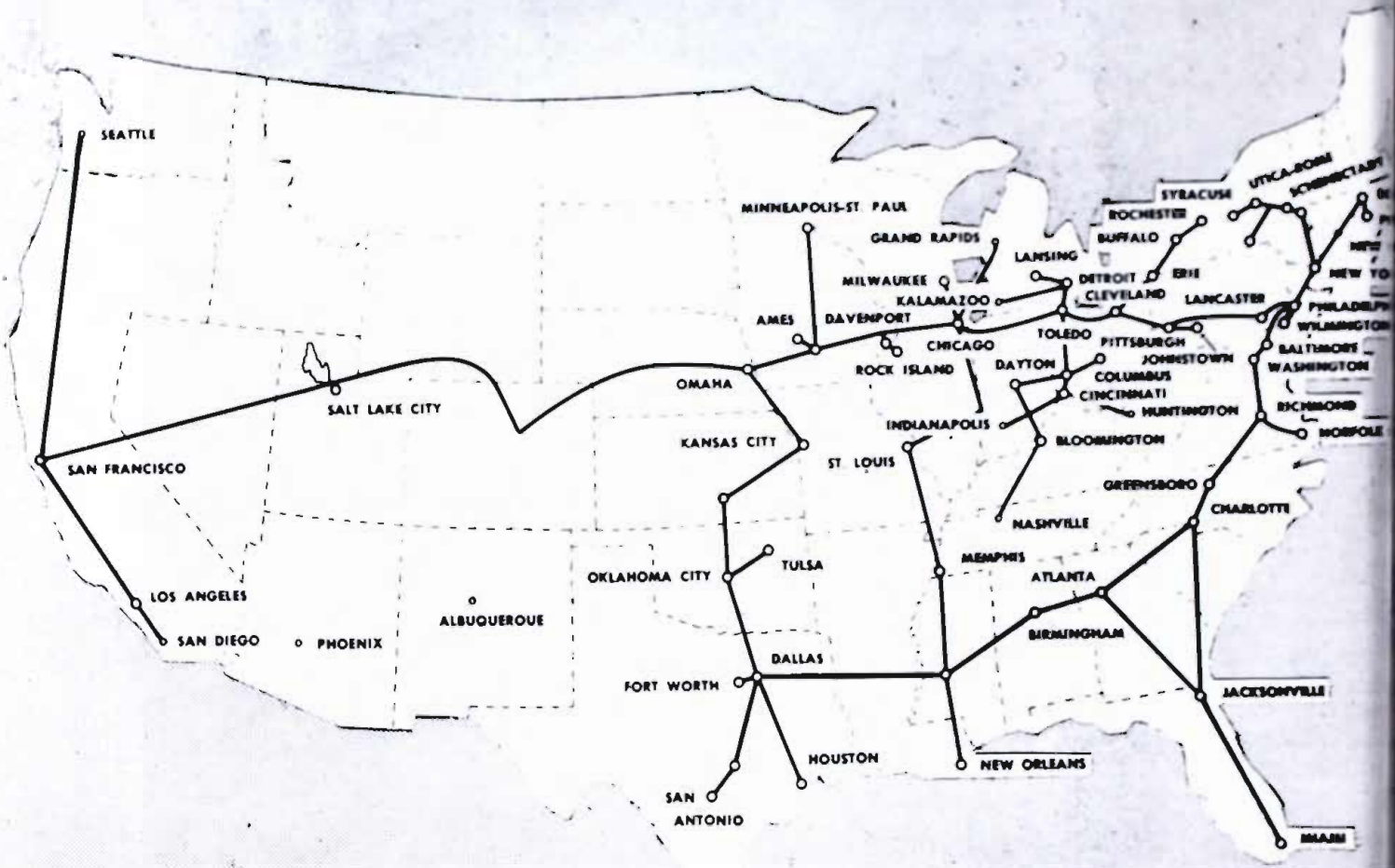
**NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY**



FREE & PETERS, Inc.

Exclusive National Representatives

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of May 1st	17,394,228
Source: TELEVISION Magazine	
Receiver production for April, 1952 (4 Wks)	316,562
Receiver production for April, 1951	500,000
Total receiver production for 1951	5,384,798
Source: Radio-Television Manufacturers Association	

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

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

SETS IN USE: NATIONAL AVERAGE² —MARCH, 1952

	MONDAY- SUNDAY	FRIDAY	SATURDAY
9:00 am-11:45 am	3.3	4.6	7.7
12:00 noon-6:45 pm	21.7	14.3	17.8
7:00 pm-11:45 pm	42.7	38.7	42.7

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

AVERAGE NUMBER OF VIEWERS —MARCH, 1952

	MONDAY- SUNDAY	FRIDAY	SATURDAY
9:00 am-11:45 am	2.32	2.13	2.59
12:00 noon-6:45 pm	3.19	2.30	2.91
7:00 pm-11:45 pm	3.00	2.67	3.03

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HOUSEHOLDS
Under \$2000	7
\$2000-\$3999	27
\$4000-\$6999	40
\$7000 & over	16

Source: Videodex

*Radio and Television
Radio and Television*

STATION REPRESENTATIVES

WEB

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AUDIENCE RESEARCH

EFFECT ON LEISURE TIME SPENT ON OTHER MEDIA: Because of TV, set-owners spend two-thirds of their time viewing the other media. Radio is by 46.1%, magazines by 32.1%, newspapers by 6%.

MINUTES PER PERSON SPENT YESTERDAY ON EACH MEDIUM

	TV-Owners	Matched Non-Owners	Relative Difference
Magazines	60.8	112.7	-46.1%
Newspapers	10.8	15.9	-32.1%
Radio	46.8	49.8	-6.0%
Average	39.7	59.7	-33.5%

Source: NBC-Hofstra "TV Today—Report 2"

TIME SPENT BY PEOPLE ON EACH MEDIUM

PER HOUR THE AVERAGE DAY: TV-owners spend more time on TV (18.3% more) than on all other media put together. The average for everyone (all family-heads in the entire market) is 13 minutes spent on TV every day. The average family-head spends more time on TV than on newspapers and magazines put together. Radio is the second-ranking medium among TV-owners—it gets more time from them than newspapers and magazines put together.

MINUTES PER PERSON SPENT YESTERDAY ON EACH MEDIUM

	TV-Owners	Non-Owners	Total Sample
Magazines	10.8	15.1	12.9
Newspapers	46.8	50.4	48.6
Radio	60.8	119.4	90.1
Average	135.3	10.2	72.8

Source: NBC-Hofstra "TV Today—Report 2"

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4

Total markets	63
Operating stations	108
Number of connected cities	63*

* See story on page 37. Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

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

Source: Videodex

AS OF MAY 1st

ALBUQUERQUE—27.7	14,874
KOB-TV (A, C, D, N)	
AMES—42.5	91,207
WOI-TV (A, C, D, N)	
ATLANTA—56.8	185,000
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
BALTIMORE*	380,263
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—21.9	62,400
WNBF-TV (A, C, D, N)	
BIRMINGHAM—35.9	95,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*	150,000
WTTV (A, C, D, N)	
BOSTON*	895,141
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO*	268,127
WBEN-TV (A, C, D, N)	
CHARLOTTE—36.7	136,691
WBTV (A, C, D, N)	
CHICAGO—78.4	613,548
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	352,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-KLRN	613,548
—78.4	
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS*	227,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	164,075
—35.2	
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	99,952
—30.4	
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON*	246,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—61.9	663,894
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—37.9	108,287
WICU (A, C, D, N)	
FT. WORTH-DALLAS	164,075
—35.2	
KRLD-TV (C); WBAF-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	217,081
WOOD-TV (A, C, D, N)	
GREENSBORO—28.4	81,000
WFMY-TV (A, C, D, N)	
HOUSTON—42.9	141,000
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—34.4	90,565
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—60.4	232,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—45.6	54,835
WMBR-TV (A, C, D, N)	
JOHNSTOWN—29.4	151,775
WJAC-TV (A, C, D, N)	
KALAMAZOO*	200,040
WKZO-TV (A, C, D, N)	
KANSAS CITY—44.0	208,598
WDAF-TV (A, C, D, N)	
LANCASTER*	146,631
WGAL-TV (A, C, D, N, P)	
LANSING*	93,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—67.7	1,222,881
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—50.5	135,312
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—39.2	116,153
WMCT (A, C, D, N)	
MIAMI—50.8	96,385
WTVJ (A, C, D, N)	
MILWAUKEE—81.2	332,460
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	322,900
—70.4	
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—28.5	62,335
WSM-TV (N)	
NEW HAVEN—66.5	269,300
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—32.7	92,977
WDSU-TV (A, C, D, N)	
NEW YORK—67.7	2,943,243
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK*	115,100
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.4	98,875
WKY-TV (A, C, D, N)	
OMAHA—55.1	127,913
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—61.0	1,041,966
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—32.5	39,400
KPHO-TV (A, C, D, N)	
PITTSBURGH—52.5	393,000
WDTV (A, C, D, N)	
PROVIDENCE*	215,000
WJAR-TV (C, N, P)	
RICHMOND*	124,342
WTVR (C, D, N, P)	
ROCHESTER*	138,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—69.9	398,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—46.7	67,160
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—38.7	76,365
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO*	124,630
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—36.9	361,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-	209,800
TROY—62.4	
WRGB (C, D, N)	
SEATTLE—31.7	144,200
KING-TV (A, C, D, N, P)	
SYRACUSE*	177,581
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—56.7	178,432
WSPD-TV (A, C, D, N, P)	
TULSA—45.0	82,150
KOTV (A, C, D, N, P)	
UTICA-ROME*	70,000
WKTU (A, C, D)	
WASHINGTON*	363,534
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—70.7	101,754
WDEL-TV (D, N)	

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

SELLOUT FOR A BOWL IN A CHINA SHOP-



Star of WHIO-TV's
Virginia Patterson Show



Dayton's Mayor Louis
W. Lohrey guests with
Virginia Patterson

Patterson Plugs Proven on WHIO-TV!

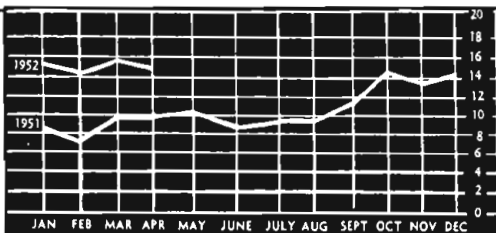
Virginia Patterson takes turns selling the products of *all* participating sponsors during her one-hour, 5-afternoons-a-week television show. Came a local china shop's turn not long ago with a special one-time TV offer (a bowl). One good Patterson commercial on the bowl sold 3000—and got orders for another 3000 that the shop couldn't fill. A not-too-significant example—but it gives you an idea of what happens when she turns her talents to foods, appliances, clothing, cosmetics and other products for other sponsors.

Virginia aims her show straight at the big WHIO-TV housewife audience she's known for 2 years—entertains them with songs, piano music, guest stars, product demonstrations, household hints and public service features. Virginia does the vocals, and she's got the background for it. She studied music at the Cincinnati Conservatory and voice at Chicago Musical College. She also played in musical comedy, worked with traveling stock companies, appeared in movies, sang as guest soloist with orchestras, pioneered on TV in 1932 experiments and worked in early radio. Her personality has her audience right where you want them—in front of their sets at 1:45 p. m. every day. Want to reach them with participating spots while they're sitting there in a buying mood? George P. Hollingbery Company representatives can fix it for you.

Pulse for April reports 7
out of top 10 weekly shows
were aired via WHIO-TV



FOCUS



Network billings in millions of dollars April: \$15,014,091

STATE OF BUSINESS

NATIONAL advertisers are taking money from their radio budgets, to increase their spending in network TV, and also to add to their magazine and newspaper section advertising.

This pattern of business emerges clearly from a TELEVISION Magazine analysis, comparing PIB advertising figures for the first quarter of 1952 with those of 1951.

TV's most spectacular gain was made in the drug-toiletries field. From January to March this year there was an increase of 131 per cent—with 1952's time charges soaring to \$7,318,028, compared to 1951's first quarter \$3,164,234. Leading companies, like P & G, Colgate, Gillette, Lever, and Bristol Myers each spent well over \$1,000,000 on total budgets, rising well above ad investments for the first three months of 1951. However, network radio took a dive of 14 per cent, going from \$13,469,529 to \$11,633,139 in 1952's first quarter.

Food-beverage advertising at the end of 1952's first quarter soared to an all-time high of \$50.8 million, 6 per cent greater than last year. Magazines gained 8 per cent; newspaper sections and radio dropped 34 per cent and 16 per cent, respectively. But network TV time took up the slack with a 68 per cent rise—\$5 million above 1951's \$7.2 million total. TV revenue for Schlitz (*Playhouse of Stars*), Pabst (*Blue Ribbon Bouts*), and Anheuser Busch (*Ken Murray*) rose particularly in the beverage field. General Foods was still top spender in the food field, increasing its TV time investment 188 per cent, or \$1.5 million more than in 1951's first quarter.

SPOT TRADE DOWN

TV spot advertising is down, with as much as a 10 per cent decrease from spring's peak expected. That's result of a TELEVISION Magazine survey of station representatives. One of leading reps summed it up this way:

"So far, our 1952 spot sales are

well above those of 1951. But in last few weeks, the number of spot advertisers has fallen off about 8 per cent. The seasonal advertisers and the big-budget sponsors in food, drugs and hard goods are still in there pitching. But some of the medium-sized advertisers have pulled in their horns, particularly with the summer dog days coming up."

NEW INDUSTRY, OLD HANDS



KSD's
George Burbach



WBAP's
Harold Hough



WTMJ's
Walter Damm



WGAL's
Clair McCallough

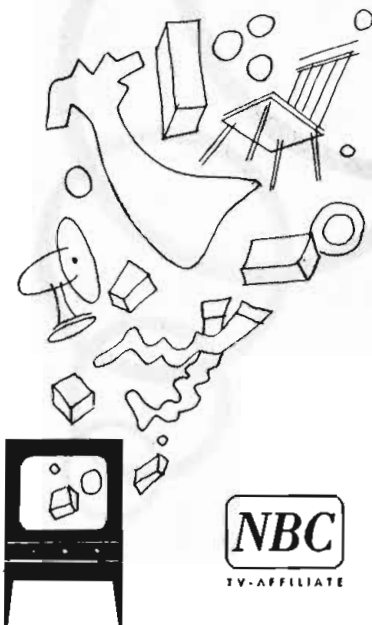
Four broadcasters who now celebrate 30th year identity with their station

MULTIPLE PROGRAMING PAYS

MULTIPLE - PROGRAMING (the same advertiser sponsoring more than one TV show) pays off handsomely in terms of recall of commercials, liking the product, and, most important, purchase of the product advertised.

That's one of findings revealed in just-released NBC-Hofstra Study, *TV Today—Report 2*. The above positive effects were demonstrated toward Camel cigarettes, three of whose TV shows were examined—*Camel News Caravan*, *Man Against Crime*, *Vaughn Monroe*. Those seeing one of the shows bought 12.4 per cent more Camels than those not viewing; those seeing two of the shows bought 32.2 per cent more; those seeing all, 66.1 per cent more.

ON THE MOVE...



products sponsored on
WGAL-TV
LANCASTER, PENNA.

Advertisers, both local and national, find their products moving—rapidly, profitably—when WGAL-TV does the selling. It's the overwhelming station favorite in the large, prosperous mid-Pennsylvania area it covers. This popularity is readily understandable because WGAL-TV is the only television station located in this buying market. It carries top shows from four networks . . . NBC, CBS, ABC and DuMont. And, its many local telecasts are carefully planned to meet the needs and interests of the communities it serves. Let WGAL-TV move your product in its wide, prosperous market area.

A Steinman Station • Clair R. McCallough, President



Represented by

**ROBERT MEEKER
ASSOCIATES**

Chicago • San Francisco
New York • Los Angeles



**REPRESENTING LEADING
TELEVISION STATIONS:**

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

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

Louisville WAVE-TV*
(WAVE, Inc.)

Miami WTVJ
(Wometco Theatres)

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

New York WPIX
(THE NEWS)

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

San Francisco KRON-TV*
(THE CHRONICLE)

*Primary NBC Affiliates



F **RE**

Pi

"HE CAN PITCH INTO 27.2%

OF ALL THE TV HOMES IN THE U.S.A.!"

Well, Buster isn't *exactly* correct, but it is true that Free & Peters represents TV *stations* that reach 27.2% of all U.S. television homes!

Those eight stations not only include KSD-TV now in its *sixth* year of operation (which F&P has represented from the outset, by the way) — they also include eight of the *best-operated* TV stations in the nation. If that seems like a mere claim, please just note the *ownership* of each

In other words, we think you'll want to listen to your F&P salesman's facts and figures — about *any* of the stations and markets listed at left — the next time he comes to call.

P
PETERS, INC.

tion Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR KALAMAZOO GRAND RAPIDS

VIEWED BY

91.9%

**MORE FAMILIES
THAN STATION "B"!**

*WKZO-TV PROGRAM LISTINGS
ARE CARRIED AS A READER
SERVICE, TO OVER 600,000 SUB-
SCRIBERS, BY NEWSPAPERS IN*

GRAND RAPIDS	GRAND HAVEN
KALAMAZOO	JACKSON
SOUTH BEND	SOUTH HAVEN
ELKHART	THREE RIVERS
FORT WAYNE	COLDWATER
LANSING	STURGIS
BATTLE CREEK	MARSHALL
SAGINAW	VICKSBURG
MUSKEGON	GOSHEN
DOWAGIAC	OSCEOLA

**WRITE US
OR AVERY-KNODEL
FOR ALL FACTS**

**FETZER BROADCASTING
COMPANY
KALAMAZOO**

TV STATIONS ON BLOCK

TV station owners are finding it pretty tough to turn down the fat capital-gains deals they're being offered for their stations. Latest to go on the block was KOTV, Tulsa, with 85 per cent of station stock selling for \$1,500,000. Also, KPHO, AM and TV, Phoenix, was sold to Meredith Publishing Co. for \$1,500,000.

A number of active groups are out making the rounds of the TV stations, with purchase offers in their pockets. Scuttlebut has it that: George Storer bid \$3,500,000 to KPIX, San Francisco, but price was upped to \$5,000,000; also \$2,000,000 has been offered for a Michigan AM-TV property; 25 per cent of KING-TV, Seattle, was sold to Hearst interests for \$350,000 and there is another \$1,500,000

dangling for the remaining 75 per cent; Mexican station can be picked up at cost of about \$250,000.

OLD SET-OWNERS LOYAL

Despite contentions by other media that TV's "novelty effect" soon wears off, the NBC-Hofstra Report shows long-time set-owners actually watch more. In fact, veteran owners spend about an hour and a half (7.3 per cent) more per week viewing TV than do new owners. "The trend is slightly stronger for women than for men," the report says, "due probably to influence of daytime TV." It found those who own a set up to five months spend 21.2 hours per week viewing; while those owning a set over two years spend 23.9 hours viewing.

TOP TEN PRODUCT GROUPS NETWORK TV TIME—MARCH*

INDUSTRY & MAJOR CLASSES	ABC	CBS	DU MONT	NBC	TOTAL
FOOD & FOOD PRODUCTS	536,161	796,450	267,855	1,490,818	3,091,284
Food Ingredients	44,370	65,850	.....	282,734	393,054
Canned & Packaged Foods	400,265	119,640	248,160	507,590	1,275,655
Frozen Foods	22,278	95,400	.....	72,200	189,878
Fresh Fruits & Vegetables .....	.....	.....	.....	.....	.....
Fresh Meat, Poultry, Fish & Dairy Products .....	.....	.....	.....	141,800	141,800
Bakery Goods & Miscellaneous Food Products	69,248	.....	.....	42,345	111,593
Food Beverages .....	.....	310,450	.....	102,070	412,520
Combination Copy—General Promotion .....	.....	205,010	19,695	342,079	566,784
SMOKING MATERIALS	130,275	972,440	85,964	1,082,760	2,271,439
Tobacco & Tobacco Products	130,275	934,670	85,964	1,082,760	2,233,669
Smoking Accessories & Miscellaneous Smoking Materials .....	.....	37,770	.....	.....	37,770
TOILETRIES & TOILET GOODS	228,740	1,152,433	44,792	589,423	2,015,388
Cosmetics & Beauty Aids	74,201	.....	.....	87,590	161,791
Personal Hygiene & Health	154,539	1,152,433	44,792	443,775	1,795,539
Miscellaneous Toilet Goods .....	.....	.....	.....	58,058	58,058
SOAPS, CLEANSERS & POLISHES	32,609	539,245	.....	1,091,758	1,663,612
Soaps & Detergents	29,040	513,625	.....	846,268	1,388,933
Cleansing Compounds .....	.....	.....	.....	82,595	82,595
Polishes & Laundry Preparations	3,569	25,620	.....	162,895	192,084
AUTOMOTIVE, AUTOMOTIVE ACCESSORIES & EQUIPMENT	263,284	399,400	.....	695,170	1,357,854
Passenger Cars & Vehicles	147,975	245,785	.....	403,545	797,305
Commercial Trucks & Vehicles .....	.....	.....	.....	.....	.....
Tractors .....	.....	.....	.....	.....	.....
Tires & Tubes	115,309	86,595	.....	291,625	493,529
Automotive Accessories, Equipment & Miscellaneous .....	.....	67,020	.....	.....	67,020
HOUSEHOLD EQUIPMENT & SUPPLIES	154,189	547,580	.....	318,035	1,019,804
Major Appliances	154,189	389,915	.....	278,875	822,979
Other Appliances and Equipment .....	.....	88,425	.....	.....	88,425
Household Accessories & Miscellaneous Supplies .....	.....	69,240	.....	39,160	108,400
Insecticides & Disinfectants .....	.....	.....	.....	.....	.....
BEER, WINE & LIQUOR	13,833	517,080	42,207	.....	573,120
Beer .....	.....	517,080	.....	.....	517,080
Wine	13,833	.....	42,207	.....	56,040
Liquor .....	.....	.....	.....	.....	.....
Miscellaneous Mixing Ingredients .....	.....	.....	.....	.....	.....
CONFECTIONERY & SOFT DRINKS	213,293	188,070	34,585	124,253	560,201
Confectionery	176,858	83,190	34,585	124,253	418,886
Soft Drinks	36,435	104,880	.....	.....	141,315
DRUGS & REMEDIES	45,360	152,360	32,490	230,232	460,442
Medicines & Proprietary Remedies	45,360	152,360	32,490	186,357	416,567
Medical Equipment, Appliances & Supplies .....	.....	.....	.....	43,875	43,875
Miscellaneous Drugs & Remedies .....	.....	.....	.....	.....	.....
Physical Culture .....	.....	.....	.....	.....	.....
RADIOS, TELEVISION SETS, PHONOGRAPHS, MUSICAL INSTRUMENTS & ACCESSORIES.....	.....	66,120	27,100	357,890	451,110
Radios, Television Sets, Radio-Phonographs & Phonographs .....	.....	.....	27,100	357,890	384,990
Radio, Television & Phonograph Supplies .....	.....	66,120	.....	.....	66,120
Phonograph Records .....	.....	.....	.....	.....	.....
Musical Instruments .....	.....	.....	.....	.....	.....

* Based on Publishers Information Bureau statistics.



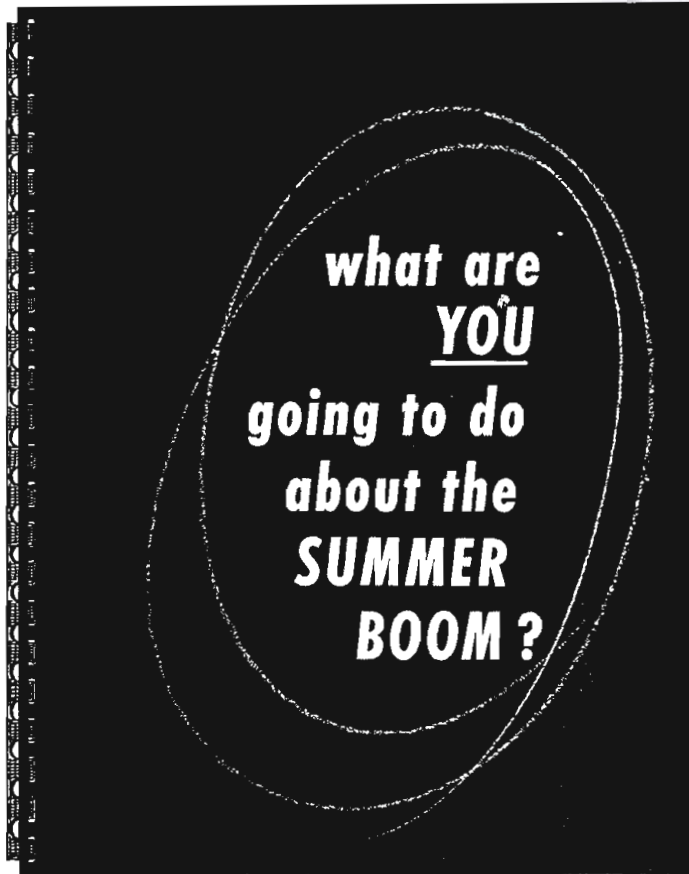
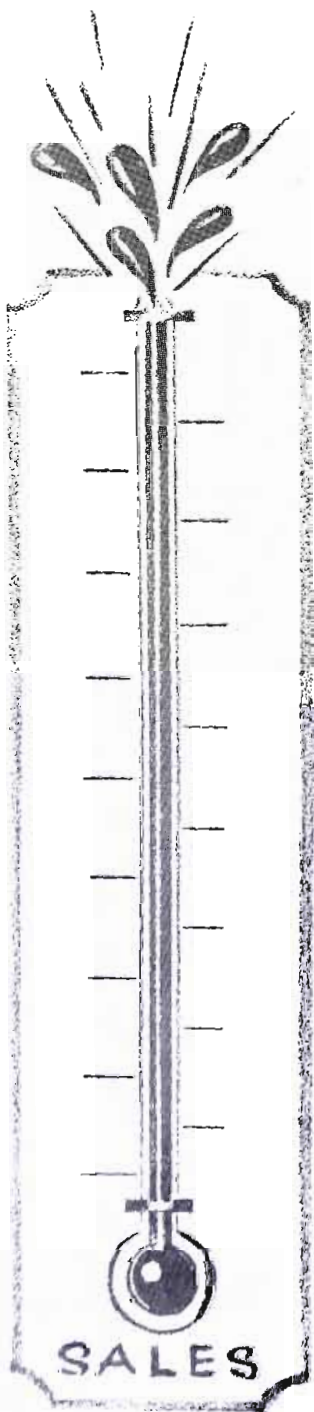
OPERATION: BOX OFFICE

"Let's take the children—catch an early show..."

► Going to the movies is part of our way of life—as American as apple pie. It is a custom observed by the family whenever and wherever good movies can be seen. For good movies are the best family entertainment investment every week of the year.

► Eastman Technical Service for Motion Picture Film is available at strategic points.

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



Possibly you're tired of hearing about the extra money the consumer *could* spend but doesn't.

Maybe all you want is some *ideas* on how you can tap this summer's record potential—while at the same time meeting management's insistence on increasing profit margins by keeping sales costs low.

If so, we recommend that you read our new study,

"what are YOU going to do about the SUMMER BOOM?"

It includes an exclusive analysis of this summer's sales outlook combined with a plan for making *effective and economical* use of television in 8 major markets which account for over 50% of all U. S. television homes.

If you don't have a copy, call your NBC Spot Sales representative or write NBC Spot Sales, 30 Rockefeller Plaza, New York 20, and ask for

"what are YOU going to do about the SUMMER BOOM?"

NBC Spot Sales

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

CHICAGO CLEVELAND WASHINGTON
 SAN FRANCISCO HOLLYWOOD
 DENVER CHARLOTTE ATLANTA

representing TELEVISION STATIONS :

WNBT New York
WNBQ Chicago
KNBH Los Angeles
WPTZ Philadelphia
WBZ-TV Boston
WNBK Cleveland
WNBW Washington
WRGB Schenectady-Albany-Troy



Test TV's impact in the marketplace

Erwin, Wasey president, Howard D. Williams, outlines
philosophy behind agency's TV billings of \$6,000,000-plus

WHILE I was working my way up from salesman to vice-president of National Cash Register Co., I was offered several shrewd, if unscientific, maxims by that company's master salesman, John H. Patterson.

"The nerves of the eye are 22 times as fast as the nerves of the ear," he used to say.

Patterson would point to his ears and say, "What goes in one ear may well go out of the other ear."

Then he would point to his eyes and say, "But what goes into your eyes has no opening at the back of your head where it may depart. So the visual message is more bound to stick."

I don't know how accurate Patterson's observations were, but they've always made sense to me as advertising principles. Inevitably, when TV came along, its combined eye-and-ear appeal seemed ideal for selling our clients' goods.

We first began exploiting the medium's visual and audial appeal when our client, Consolidated Cigar Corp., used Du Mont's *The Plainclothesman* to sell Harvester Cigars. This is the show, you'll recall, in which the camera itself played the starring role of the cop.

Since then, TV accounts for about 20 per cent of our agency's total annual billings. Our TV accounts range from Carnation and Admiral to Pertussin and Musterole.

By and large, our TV advertising philosophy is founded on three principles: (1) Integrating visually compelling commercials into the TV program as dramatically as possible; (2) Using point-of-sale merchandising as a vital adjunct of our advertising; (3) Getting out into the field, pounding the pavement from one retail outlet to

another, to check up on the advertising's sales effectiveness.

It seems to me that more agencies should devote more consideration to that last point especially. To be sure, we chart religiously our Hooper and Nielsen findings. But we also expect our accountmen to unchain themselves from their office ivory towers. We want them to get out into the marketplace—to talk to the merchant and the consumer—to find out what may be lacking in the advertising copy, or, indeed, the product.

I myself—along with four Erwin, Wasey executives—have just returned from a field trip to the stores throughout Florida. I was especially interested in the response I heard from customers buying Carnation Milk in the Jax Supermarket of Jacksonville. I was impressed by the number who volunteered the information that they'd seen the product advertised on the CBS-TV *Burns & Allen Show*. Needless to say, I was also delighted by the number who said our humorous, integrated Carnation commercials, were "The best we've seen."

In similar fashion, our agency's radio-TV director, James Douglass, (who was formerly head of TV for Colgate-Palmolive-Peet) has been on a field trip through Texas recently. His investigations should enable him to check up on audience reaction to the regional air advertising we handle for the Texas Co.

It seems to me that TV advertising will be directed along two avenues in the future. One is that of alternate week sponsorship, caused by alarming increases in time, talent and union costs. (I've been told that as many as 17 unions may be involved in the production of one TV show.) Indeed, next year we hope to find a

co-sponsor for the *Burns & Allen Show* on an alternate week basis.

The other trend of the immediate future will be an increased use of TV film. The reason why more TV shows will be produced in Hollywood is obvious—to avoid live production fluffs, and to enable the advertisers to syndicate their filmed shows.

Despite TV's soaring costs, I don't consider it a luxury medium. Its impact is too great to consider it that way. At the same time, I don't feel it will put newspaper, magazine and radio advertising out of business. After an adjustment period, each medium will find its role in the advertising picture, each a supplement to the other.

Account Man Wes Combs and Drug Copy Chief Flo O'Brien on field trip





"TV TUMBLE", the respected *Wall Street Journal* headlined on April 4. "Television Networks Are Hit by Big Wave of Ad Cancellations" the subhead ran, followed by, "Esso, Toni, Admiral Drop Big Shows; Unemployment Stalks Faye Emerson—Programming Costs Soar."

The usually conservative *Journal* touched off fresh rounds of breast-beating and counter-optimism. What is behind the alleged rash of TV cancellations?

In spreading talk of a cancellation epidemic, the *Journal* picked the wrong advertisers to lead off its story. All three are increasing their budgets. Esso now has news shows in six cities via spot. Admiral is investing \$2,000,000 in the ABC-TV political package.

Giving high costs and dubious effectiveness of network TV as the chief causes, the story listed six advertisers "jettisoning shows" plus three probable withdrawals and two time cuts. Of the six

listed as dropping shows, all but one have (some before the story ran) optioned new shows or launched new spot campaigns.

That several shows have been cancelled is obviously true. But how much truth is there in the theory that the cause has been high costs, rather than a variety of conventional policy factors?

In talking with representatives of over a dozen companies who have recently cancelled network programs, *TELEVISION Magazine* found that only Cluett, Peabody had taken a long walk because it couldn't afford the rising expenses of TV.

The reasons given by the remaining firms ran the gamut from "bad business" through "We always drop shows after six months" to "Drop? We just doubled our budget!" Several advertisers pointed out that they had used the same vehicle for a number of years, and thought it was time for a change.

Taken together, these responses reflect, not a mass exodus from a sagging medium, but the normal changes in strategy that influence every advertising schedule. When a sponsor drops a network show to go spot—or to pick up another network program—it presents as much grounds for hysteria as an advertiser's shift from *Life* to women's service magazines.

Eleven advertisers who have recently cancelled network entries already have commitments for other TV advertising. Admiral and Esso plans are mentioned above. Regent and Kaiser-Frazer dropped *Cameo Theatre* and *Ellery Queen*, respectively. Both wound up on *Today*; and the auto firm took a chunk of *Show of Shows* in addition. General Foods is reshuffling properties; it axed *Young Mr. Bobbin* and *It's News To Me* and is now lining up replacements.

Ecko, once hawked by *Frank Sinatra*, is now being sold by *Molly Goldberg*. Pearson Pharmacal checked out of *Hollywood Opening Night*; picked up Admiral's *Lights Out*. Colgate dropped *Miss Susan*; replaced it with *The Big Payoff*. Green Giant will follow its Art Linkletter next fall from ABC-TV to CBS-TV's *House Party*. P. Lorillard, despite the demise of *Stop the Music*, has held on the time slot; its new entry is *Chance of a Lifetime*.

Here's how other advertisers are re-arranging their TV sponsorship:

- **TONI CO.** (Gillette) (via Tatham-Laird), *Stop The Music*: "This show was used specifically as an extra vehicle for the introduction of Prom Home Permanent," reports Walter N. Hiller, Jr., Radio TV Manager for Toni.

RUTH BEHIND TV CANCELLATIONS

NO MASS EXODUS SEEN AS SPONSORS REVAMP THEIR CAMPAIGN STRATEGY

Ad manager Don Nathanson previously told TELEVISION Magazine that 1952 would see an increased \$2,400,000 of Toni's \$12,000,000 ad budget going into TV. Spot was planned to bolster the network entries. Remaining on Toni's schedule are one segment of *Kate Smith* daytime; and alternations on *Crime Photographer*, and *Godfrey & Friends*.

"TV," Nathanson said, "helped quicken the sales acceptance of two new products—Prom Home Permanent and White Rain Lotion."

● **HAZEL BISHOP** (Raymond Spector) *Stop the Music, Cameo Theatre, Your Prize Story*:

Since its TV debut, the lipstick company has picked up—and dropped—seven different shows. But until recently, the reason has always been the same, according to Raymond Spector, president of the firm's agency.

"After six months of using a show," Mr. Spector explained, "we've skimmed the audience. Lipstick is used by all women. Our policy is to shift every six months, so that we hit different groups. That's why we dropped *Stop the Music* to pick up NBC-TV's *Cameo Theatre*.

"When we found a better time slot that would give us a bigger list of stations, we moved from *Cameo* to Wednesday night at 10:00 with our own version of the *Cameo Theatre* style, *Your Prize Story*.

"The competition from boxing at that hour was too strong, so we cancelled at the end of the cycle. On July 5, we'll be starting again on Du Mont's *Cavalcade of Stars*, which we used before *Freddy Martin*" (which they used before *Stop the Music*).

● **BURLINGTON MILLS** (Hirshon-Garfield) *The Continental*:

"Burlington Mills," says advertising manager Stanley Kramer, "was completely satisfied with the show. Because hosiery sales always slump during the warm months, we planned to drop the show for the summer. Another 13 week cycle would have carried us too far into our slack season."

Calling the results of the show "really very good", Kramer described the success of the limited test of program strength made by personal appearances of *The Continental* in retail stores. "People came in crowds," he said. They could only have come if they'd seen the show."

● **WARNER-HUDNUT** (Kenyon & Eckhardt) *Langford-Ameche*:

Warner-Hudnut had been using three quarter-hours of the ABC-TV noon-hour variety show every week for about five months; it had reached no decision on renewal, when the network made up its mind by withdrawing the program. The high-cost entry had yielded low ratings, few sponsors. Miss J. Canne, Director of Advertising for the toiletries company, reported, "No plans for TV advertising now."

● **CLUETT-PEABODY** (Young & Rubicam) *Herb Shriner*:

Reversing the familiar bad-clearance complaint, a Cluett-Peabody official said that increased station line-ups and moving of kinescopes from Class B to Class A time ran up the bills on the firm's third crack at network TV to the point where costs exceeded the budget.

"Our overall sales didn't show an increase that would justify the

expense," he said. "We still think TV is a great selling medium, but we probably won't be using it this fall."

● **B. T. BABBITT** (Wm. H. Weintraub) *Kate Smith Evening Hour*:

Whether the cleanser company's hiatus from the alternate Wednesday 8:00-9:00 slot on NBC-TV becomes a permanent one, hasn't been decided, according to Ad Manager John L. Gardner.

Babbitt had planned to go off for the summer. Until the firm knows whether or not the show is returning, it will make no other network plans for Bab-O. A spot campaign has just been launched for another product, Glim.

● **NATIONAL BISCUIT CO.** (McCann-Erickson) *Kukla, Fran and Ollie*:

Blame the 13-week cycle system for National Biscuit's early (May 22) hiatus. "As in radio," said Harry Schroeter, Director of Media, "we've always dropped periods where there was a pronounced drop in audience for the summer.

"We prefer not to spend funds, unless viewing is high. We would have been glad to go along for four or five more weeks. Radio and TV contracts should be fixed so that a hiatus can run from the middle of June to Labor Day."

● **GOODYEAR TIRE & RUBBER CO.** (Young & Rubicam) *Paul Whiteman*:

"Two shows of the calibre of *TV Playhouse* and *Paul Whiteman* on Sunday night were too much," said Robert Eastwright, Y & R account exec. on Goodyear. The
(Continued on page 38)



Newsreel narrator Spencer Allen, left, interviews Senator Joseph McCarthy, right, on WGN-TV's "Chicagoland Newsreel". Participations for sponsors come in for \$.98 per-m-viewers

PARTICIPATION SHOWS ADMEN'S BONANZA

Survey of 93 programs reveals
TV'S lowest cost-per-thousand

By Abby Rand

IF a psychoanalyst threw the word "participation" at an advertising man in a word-association test, the answer he'd get back would undoubtedly be "cooking show". But, as more users of spot television are discovering, there are many sound participating buys available outside the kitchen.

Participating shows clearly have something to offer aside from local flavor—note the 10 shows listed with this article. All have a cost-per-thousand viewers under \$4.00. And these are just a random hand-

Western music makes top participation buys all over U. S. Here, WHIO-TV's "Trail Hands"



ful—not necessarily the highest-rated or lowest-cost in each category.

Why do advertisers buy participations? A TELEVISION Magazine survey reveals these reasons:

- Advertisers selling food or related items prefer cooking shows as the best framework for their pitches, even though ratings might be low.

- Many stations are prepared to back up participations with strong merchandising.

- Advertisers, trying to reach children, find well-priced participations in film and "club" shows effective. Visits to the studio; membership in clubs based on the program; and identification with the "Uncle" or "cowboy" increase impact.

- Other advertisers, too, gain from informal, personal selling by local people.

- Prices in some cases are lower than straight announcement rates.

- Audience response and sales results stories prove the merits of these programs.

In the past, many participations were bought in spite of low ratings. The chart indicates how many local shows can deliver for the national or regional advertiser at a remarkably low cost-per-thousand. Compare the 49-cent delivery charge on WCAU-TV's

Junior Hi-Jinx to the c-p-m of a comparable network entry.

And local shows are getting more comparable all the time. *Junior Hi-Jinx* has been networked out of Philadelphia for CBS-TV. *TV Dude Ranch* on WOAI-TV in San Antonio, Texas, earns a 41.8 Hooper—higher than many net programs—by using a regular cast of 15 plus guests. Rear-screen projection is used to elaborate the ranch house set.

Late feature film, largely available on a participating basis, is another category of programing that has been purchased despite low ratings. But on Class A time, WCBS-TV's *Early Show*, at 6:15 pm, hits a respectable 12.4 in N. Y.

Daytime movies do well, too, as shown by WBZ-TV's *Hollywood Playhouse* score of 7.6 at 1:30 pm. Mrs. Filbert's Margarine, which was buying cooking shows, (via Sullivan, Stauffer, Colwell & Bayles) recently switched to afternoon feature films to reach more housewives. Although movies might cost more, and the audience isn't necessarily as selective as that of the kitchen formats, higher ratings, the agency says, are delivered.

In unrated cities (where there is no indication of actual audience size) mail count and "success story" figures attest to the pulling power of some of the participation entries.

In Louisville, WAVE-TV's *Flavor to Taste* gets an average of 300 women to call at three General Electric dealers each week; the *hausfraus* pick up mimeographed booklets of recipes used on the show.

On KSD-TV, St. Louis, Gulf Kist Breaded Shrimp almost

Kitchen shows like WAVE-TV's are most widespread on TV air



COST PER THOUSAND VIEWERS PER ONE MINUTE PARTICIPATION

PROGRAM	TYPE	CITY AND STATION	RATING APRIL	HOMES REACHED APRIL	COST PER PARTICIPATION	C-P-M VIEWERS
CHICAGOLAND NEWSREEL M-F, 6:45-7:00 pm	Filmed news narrated by Spencer Allen	Chicago WGN-TV	9.6**	255,545	\$250	\$.98
CINDERELLA WEEKEND M-F, 11:00-11:30 am	Live quiz giveaway	Detroit WWJ-TV	4.4***	28,600	168	3.69
EARLY SHOW M-F, 6:15-7:30 pm	Feature film	New York WCBS-TV	12.4***	363,320	650	.62
HOLLYWOOD PLAYHOUSE M-F, 1:30-2:30 pm	Feature film, daytime	Boston WBZ-TV	7.6†	67,336	160	1.03
HOMEMAKING WITH KSD-TV M-F, 1:15-2:00 pm	Cooking show with Wilma Sim	St. Louis KSD-TV	7.5***	29,325	80	2.75
JUNIOR HI-JINX M-F, 5:00-5:30 pm	Kids films narrated by Willie, puppet	Philadelphia WCAU-TV	16.1***	166,152	210	.49
LUCKY 13 RANCH HOUSE M-F, 5:00-5:30 pm	Kids show, five with cartoon; Uncle Bob Campbell, MC	Dayton WHIO-TV	6.8**	12,580	35	1.26
SHOPPING FOR YOU® M-F, 2:30-3:00 pm M-F, 6:00-6:30 pm	Shoppers guide, some cooking, with Penny Chase	Baltimore WAAM	3.0** 3.9	11,400** 14,820	110	2.18
TV DUDE RANCH Th, 7:00-7:30 pm	Live Western variety	San Antonio WOAI-TV	41.8‡	30,681	85	1.15
WESTERN ROUND-UP M-F, 4:45-6:00 pm	Kids films with Wrangler Dick Zubeł	Columbus WBNS-TV	11.5***	24,805	50	.75

* Price includes participation on both early and late segments; not sold singly. ** Ratings and Homes Reached based on April Pulse. *** April Videodex. † April ARB. ‡ Special Hooper Study, January, 1952.

doubled sales during the first four weeks of using *Homemaking with KSD-TV*. In Fort Worth, WBAP-TV's *What's Cooking* sold four times as many Mayfair Cookies for Bowman Biscuit as had ever been sold in a comparable period. WNBK in Cleveland pulled 24,000 letters in a "Name the Pony" contest on *Buckskin Billy*.

A big plus offered by many participating shows is merchandis-

ing support. For instance, *Chef Milani*, KNBH's cooking show, features a different Los Angeles grocery chain each week. He demonstrates recipes based on its advertised specials and the market reciprocates with a display.

To the advertiser worried about the "quality" of a participating vehicle, syndicated programs, live and film, offer one method of control. VIP, the endorsement out-

fit, for instance, packages *Cinderella Week-end*, a live quiz emceed by a local announcer with studio audiences competing for the nationally-arranged prizes.

Whether measured in cost, c-p-m, mail pull, or sales, every station has its roster of participation successes, which provide the advertiser with effective low cost television.

Kids are attracted to shows like WBNS-TV's "Western Round-Up" and advertisers are lured, in turn, by c-p-m's like "Round-Up's—\$.75." In Philadelphia there are more fan clubs for WCAU-TV's "Ghost Rider" than there are boy scout troops. Many adults watch the children's shows too





Du Mont panel show, "Keep Posted", costs \$3,400 for production, \$8,000 time, on 17 stations; sells Ladies Home Journal, Saturday Evening Post

\$800,000

TV BUILDS CIRCULATION FOR CURTIS

Why the major magazine publishing firm is increasing its web, spot advertising

By Frank Rasky

SON: Why does a magazine publishing company become a big customer of a competing advertising medium, Pop?

Pop: Because it sells more magazines, Son.

That, in primer school essence, is the reason why the Curtis Publishing Co., manufacturer of the *Saturday Evening Post*, *Ladies' Home Journal*, and *Holiday Magazine*, is now spending at the estimated rate of \$800,000 annually on TV.

Realizing that TV is a keen rival for both the leisure time of its magazine audience and its advertising, Curtis keeps mum about the sales effectiveness of its use of video. When questioned by TELEVISION Magazine about this Gimbels-doing-business-with-Macy's switch, Don Van Metre, Curtis' circulation and advertising manager, would only concede: "We're still in the process of comparing our circulation in TV- and non-TV areas."

However, a look at Curtis' increased use of TV clearly suggests that video is helping boost—and hold—its magazine circulation.

Back in February, 1951, Curtis was sponsoring the Tex and Jinx *New York Closeup* in five markets—WBNS-TV, Columbus; WXEL, Cleveland; KTLA, Los Angeles; WAAM, Baltimore; WNBT, N. Y. After dropping that and, after a brief trial, *Meet The Press*, it started sponsoring in October, 1951, Du Mont's *Keep Posted* on 10 live

stations. Although the 8:30 to 9:00 p.m. Tuesday night show has been opposite the formidable Milton Berle *Texaco Star Theatre*, Curtis has since extended *Keep Posted* to its present 17 stations.

In addition, Curtis has been using NBC's *Today* show (five times thus far recently). It also has been buying TV spot participations throughout the country to sell *Holiday* articles dealing with local cities.

Van Metre is cognizant of such studies as the NBC-Hofstra Report, which shows that TV has caused magazines to suffer as much as a 32 per cent drop in readership. However, he told TELEVISION Magazine:

"TV has cut into the circulation of some marginal magazines only. Five years ago, people were apt to read about a half-dozen magazines. Since the emergence of TV, they've become more selective. The *Post*, for instance, is still as thoroughly read as ever."

Peak sales of the three Curtis' magazines now advertised on TV would seem to bear him out.

Curtis' major TV effort (via Batten, Barton, Durstine & Osborn) is, of course, *Keep Posted*. The program, produced by news panel specialists Lawrence E. Spivak and Martha Rountree, costs an estimated \$3,400 weekly for production and \$8,000 time. It features two newsworthy guests, who have ranged from Socialist Norman Thomas to Sen. Joseph

McCarthy, Sen. Estes Kefauver to Harold E. Stassen. It also includes a "Citizens Panel" of a dozen or more prominent citizens, who direct probing questions at the headline celebrities.

Kevin Kennedy, BBD&O account executive, says: "We started at a 2.4 rating and have gone up to a 9.1 A.R.B. We figure we reach a good market—a potential 60 per cent of all the TV sets in the U. S. And we get an intelligent, loyal audience, namely people who might tend to read the Curtis' magazines. The heartening fan mail we get is of the order of, 'Bless you, *Saturday Evening Post*, for bringing us an adult and stimulating program.'"

Besides Kennedy, the Curtis' account is handled by Oliver Presbrey, account supervisor; network timebuyer Frank Silvernail, aided by Mike Wurster; spot timebuyer Bob Tatum, aided by Milly Eberhard and Helen Lucassen; and commercial copy writer Marge Fowler.

The commercials are live, and are based on galley proofs of forthcoming articles, which BBD&O gets from Curtis' Philadelphia headquarters five weeks in advance of publication. The messages tend to be "teasers", as when announcer Allen Edwards recently displayed the *Saturday Evening Post* article, "I Grew Up With Eisenhower." As the camera spotlighted on the title of the article, a grinning picture of Ike, and the cover of the *Post*, the announcer lured readers with the spiel:

"Written by R. G. Tonkin, the General's closest boyhood friend! He hits back at biographers who have created a phony legend of the young Eisenhower!... Get your copy at your newsstand tomorrow!"

The second commercial, devoted to *Ladies' Home Journal*, is done in feminine style by Ruth Woodner. As she models a summer dress and displays a *Journal* article dealing with warm weather fashions, she spiels: "It's the *Journal* tradition to give you the new—the young point of view."

Curtis, which has merchandised its TV offerings through promotional cards to newsstands, also uses spot radio (as many as 250 announcements for the *Journal*) and newspaper ads. But from all the evidence, it will continue to extend its TV coverage—as long as the visual medium pays off in healthy support of its circulation.

LIVE STATION BREAKS BETTER THAN FILM?

**WNBQ, Chicago experiment
pulls in 24 advertisers**



Live commercial for Milk Foundation is rehearsed in studio booth; ad agency provides pointers

TO cost-conscious advertisers—handicapped by widely varying station ID requirements yet seeking more flexibility than film—WNBQ's inauguration of live station breaks presents a possible aspirin cure for several spot headaches. In addition to conventional slide and film announcements, Chicago's NBC-TV outlet has introduced 10- and 20-second commercials delivered, on camera, by its own staff announcers.

Since the February 18, 1952 debut of the novel experiment, some 24 local and national advertisers have tried out the live spots. The station reports advertiser response as "excellent"; and says this application of the "Chicago school" approach to commercials will:

- Cost the advertiser less than filmed or slide commercials.
- Permit the advertiser to run a substantially different commercial every day, if he wishes, eliminating the over-repetition of one film commercial.
- Enable low budget advertisers to use TV.
- Increase the impact of the message through personal, low-pressure selling and demonstration.
- Present WNBQ as a more direct and intimate station.
- Lighten the client's copy-writing chores by requiring brief "fact sheets" rather than finished commercial copy.

Using simple props—and where possible the product itself—WNBQ staffers in a specially constructed and lighted booth studio, ad lib about sales points listed in the fact

sheets. Demonstrations are worked in wherever possible.

How do time buyers feel?

Jean Jaffee, J. Walter Thompson timebuyer for Lever's Chlorodont (which uses the breaks adjacent to *Today*) pointed out: "Live commercials—giving a personal touch—are good for some, but not all, products."

Jim Dollard, timebuyer at Young & Rubicam for Windex, called the live announcements "a darn good buy for Windex."

"TV renders its best service," he said, "when you can work in a demonstration. We've always used live demonstrations on participating shows. We didn't know if we could fit our message into 20 seconds. But we're very satisfied with the way it's working out."

On the station side, live breaks are less expensive from an operations standpoint. One camera does the job—with no need for extra stage crews to handle slides or

films. Added advantage is the speed with which a new account can be put on the air, undelayed by waits for commercial material.

"The future of the live break on television," said George A. Heinemann, NBC-Chicago program director and originator of the new technique, "should be as secure as the medium itself. The system is so flexible, that within one hour, we can either take on a new account or change a sales pitch to another item."

To launch the new announcements, WNBQ offered a super-frequency discount. For the first two months of its operation, it offered an advertiser five breaks a week for the price of the one-time rate. A strip of 20-second breaks in Class C time is now going for \$290—twice the 1-shot rate.

The rate advantage, Heinemann says, undoubtedly helped the station line up 22 sponsors for the 26 available morning spots.

Typical of the live breaks is the one "written" by Henry B. Lent and Peter White of Young & Rubicam for Windex. The instructions begin with a note to the station announcer saying, "Naturally, we'd like these spots to be as informal as possible, so we hope you'll relax."

"Folks," the suggested copy runs, "watch how easy it is to clean windows when you use Windex spray!"

Among the advertisers using live breaks have been Marshall Field; Maryland Pharmaceutical; Holsum Bread; Miles Laboratories; Venice Maid Foods; Acousticon International; Chicago Pepsi-Cola bottlers; Consolidated Cosmetics; and local laundries, a shoe store, and amusement park.



Flexible technique permits new commercial every day; eliminates films' over-repetition

Now!

You get RESULTS beyond the expect

Proudly Presented and Produced

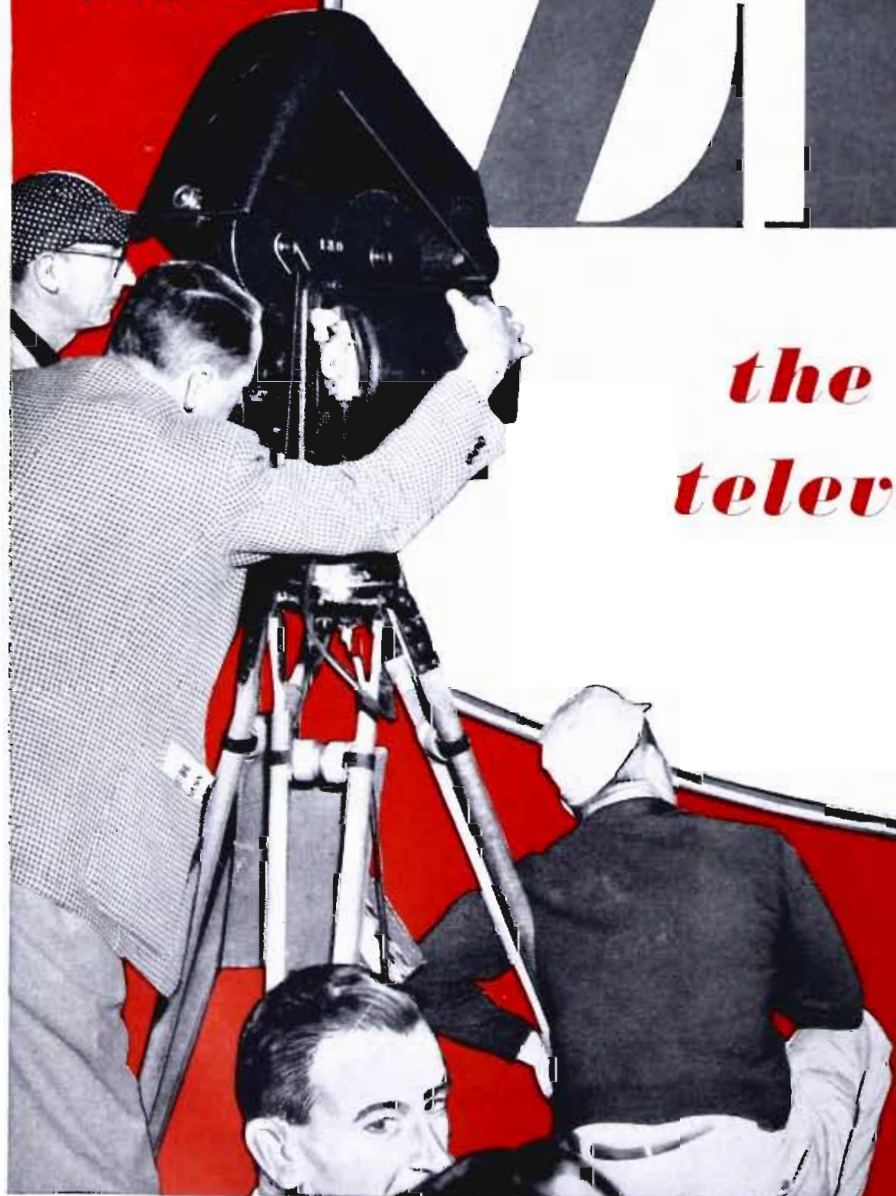
FOR LOCAL
AND REGIONAL
SPONSORSHIP
ON FILM . . .

ZIV-TV

*the greatest name
television program*

OTHER GREAT ZIV SHOWS

- BOSTON BLACKIE • YOUR TV THEATRE
- THE CISCO KID • STORY THEATRE
- YESTERDAY'S NEWSREEL
- EASY ACES
- SPORTS ALBUM • FEATURES
- WESTERNS • CARTOONS



telecast . . .

The half-hour dramas with the shock *SOCK* endings!

"THE Unexpected"

THE SELLINGEST TV PROGRAM OF THE YEAR!

Now selling for TV's top sponsors like:

- RHEINGOLD BEER WNBT, New York
- SEALY MATTRESS CO. WEWS, Cleveland
- WIEDEMANN BEER WKRC, Cincinnati
- STRIETMANN BISCUIT CO. WTAR, Norfolk

AND MANY MORE!



Virginia Grey Louis Jean Heydt Rochelle Hudson Craig Stevens Marjorie Reynolds Jeanne Cagney

Every story a success story for sponsors!

Top Hollywood actors, brilliant original scripts by Peabody Award winners, Lawrence and Lee . . . exciting background music and flawless production . . . all combine to create entertainment at its highest pitch . . . entertainment that is ready to write a success story for you!

Let us show you remarkably high ratings in market after market!

EVERY WEEK: A NEW STORY WITH A BRILLIANT NEW CAST!

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



HOW TO PLAN A STATION

Master-planning will help you keep operating costs down, determine revenue potential, map programing



By Dr. Walter Duschinsky

(Dr. Duschinsky, 42, is an architectural and engineering graduate of the University of Prague and the Polytechnic, Zurich. In the U.S., he has planned WWJ-TV, is planning for several new TV applicants, and has worked on Telecommunications facilities for the new U.N. headquarters in N.Y. He is currently planning consultant for a TV network opening in Japan and one in Turkey.)

THE some 1,000 applicants for a TV station are today asking themselves the all-important questions, "Will it pay?" and "When?"

Many are excited by the FCC's 1951 tabulation, showing that 93 of the nation's present 108 stations are already operating in the black; that the average station's gross revenue was \$1,345,000.

Now, since the level of enthusiasm of the present applicants approximates that of the gold-seeking "Forty-niners", the answers to the station profit-hunters is not hard to make.

Let's assume you're an applicant with enough capital for the initial investment, and a substantial balance to cover operating expenses for the first two or three years. The answer then to the "Will it pay?" question will undoubtedly be "Yes," depending, of course, on the size of the market. There's a fair chance, too, that it may be "Yes" in abundance within a reasonable period of time.

Now let's suppose you're an applicant with just enough to cover the initial capital costs; with little reserve to cover operating costs; but with great optimism for quick profits. The answer then will most probably be "No". This man had best stay away from TV now. His opportunity may come later.

Actually, your immediate problem as a station applicant is: "How

do I determine whether my resources place me in the category of a marginal applicant? And, if so, how much capital do I need to enhance my chances of making a profit within a reasonable time?"

That's the real poser for a prospective TV operator, and there is only one way to find out. It's decidedly not through the easy "hit or miss" method, unfortunately so common in the past. Rather, it's through a hard, scientific planning method.

Too many in station management deciding to expand are content merely to visit other TV stations. They decide on the number of studios, the kind of equipment they'll use, and so on—on the basis of what Joe Doakes has done, rather than on a thorough analysis of their own individual situation.

Compare this haphazard system with the method of other major industries. When they decide to build a new plant, or expand facilities, every additional square foot of space is considered in terms of revenue and operating expenses. This means genuine, full-scale planning, an art with which few in the broadcasting industry are familiar.

Now, of course, broadcasters, publishers, and other applicants *think* they've planned. And I'm sure all prospective operators have *gone through the motions* of what they consider is planning for their new stations. However, have you really made a well-thought-out, fact-backed Master Plan?

Step 1, The Planning Group: First step in creating a Master Plan is the formation of a top-level planning group.

It should include the top executive, treasurer, secretary, tech-

nical director, and top executives of the Sales and Public Relations Departments. Their first task will be to direct a field and analytical survey. This will provide basic information for four main headings: (1) Audience; (2) Timing; (3) Site; (4) Revenue Potentials.

Step 2, Field Survey: As a second step, you would be wise to employ a professional planning group at this point to do the field survey research work. Their job will be to collect statistical data from reliable sources on such subjects as: (1) current population and population trends; (2) dwelling units; (3) local buying power; (4) retail sales; (5) existing and probable TV set owners by localities; (6) total estimated audience.

Of greatest importance will be the research done to determine your actual revenue potential. Both direct and indirect sources must be considered closely—i.e., local spot sales; local programing sponsorship; national spot sales; national sponsorship of local programs; network sponsorship; number and kind of potential sponsors.

Not to be overlooked are estimates of indirect sources of revenue. For example, an Ultra-High-Frequency station in the South might find there were no service outlets in the surrounding area; it could then set up a small engineering department to serve as service repair shop for set owners. A future station in a town like Sarasota, Fla., would consider the fact that the Ringling Bros. Circus sets up summer quarters in that community; a locally originated film program for syndication of circus activities would then be a natural.

Step 3, Determining Cost: The

revenue studies have now been assembled, and you're ready to inquire into the total cost of the undertaking. To do so, you'll first have to decide on the program character of your future station. This must be done initially, since programs very largely determine equipment, which, in turn, determines both facilities and staff.

An average of all existing TV stations shows that program costs will represent 50 per cent of your total operating expenses. In the interests of economy, your initial programing will most likely be largely on film. For film shows involve less personnel than live; provides more flexibility of timing.

Your planning group will determine what programing and production your budget will permit—and which will be acceptable to your viewing audience. It will determine whether network distribution with station film programing will be acceptable; or whether or not a small live talent studio of the interviewer type should be included.

Step 4, Equipment: Next step is

determining your equipment requirements. To do this, your planning group should first consult network managements and film supply sources. It will also have inquired into the local market for talent and program supply availability.

Now, your planning group will delegate to the technical staff the task of supplying the needed equipment to permit the programing and production decided upon under the Master Plan.

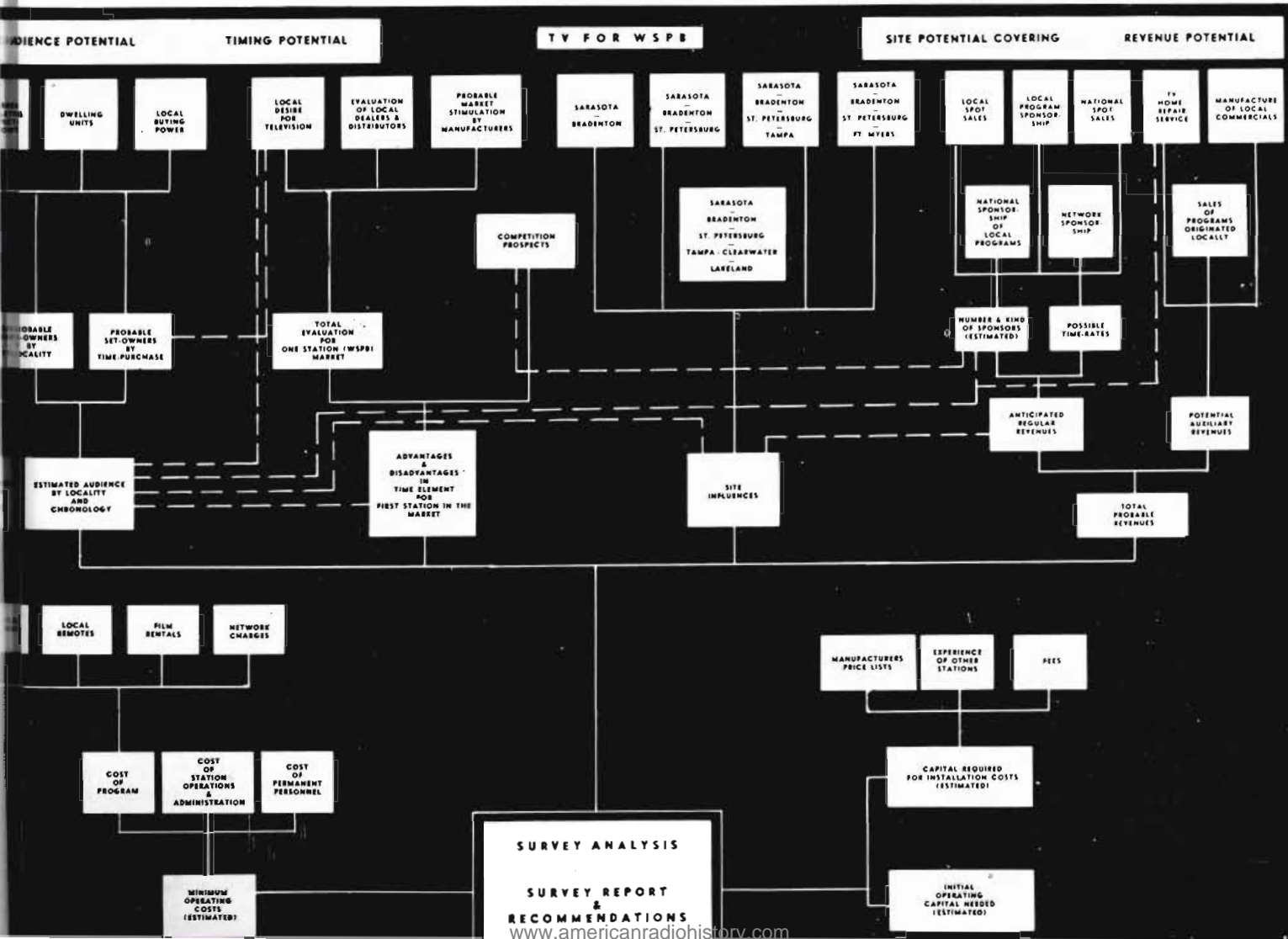
Roughly, you will find that equipped VHF station costs range from \$225,000 in cities under 50,000 to \$450,000 in cities over 1,000,000. For UHF cities in the same population groups, prices range from \$250,000 to \$475,000. The price of transmitters runs to one quarter of station costs. These round figures do not include real estate and self-supporting tower costs; engineering, consultant, or legal fees. You can also expect first-year operating expenses to range from \$150,000 to \$500,000.

Step 5, Personnel: Finally, your Master Plan will include reference

to personnel and their efficient employment.

For the first stage of a small station, your plan could well show how administration, programing, production and engineering could be handled by a staff of 15 people. It is in the personnel category that a stage-by-development will prove most satisfactory. Why? Because it will permit station management to train and prepare its own key personnel; teach them to encompass multiple functions; and train them so they may become thoroughly conversant with their tasks before attempting to move them to more important assignments.

When developed in this organic manner, your Master Plan becomes a truly analytical study and a real Operating Policy Chart. It can be completed in six to nine weeks. The final report may run from 100 to 200 pages, complete with architectural sketches and easily understood charts. Passed along to your engineers, architects, and production and operating personnel, it serves as a guide and a tool to help them find your way to the most profits.



GENERAL ELECTRIC TV 'FIRSTS' PIONEER TRANSMITTER AND

25 YEARS AGO...

Complete 1952 Line of Broadcast Equipment Shows Startling Advance in Electronic Science

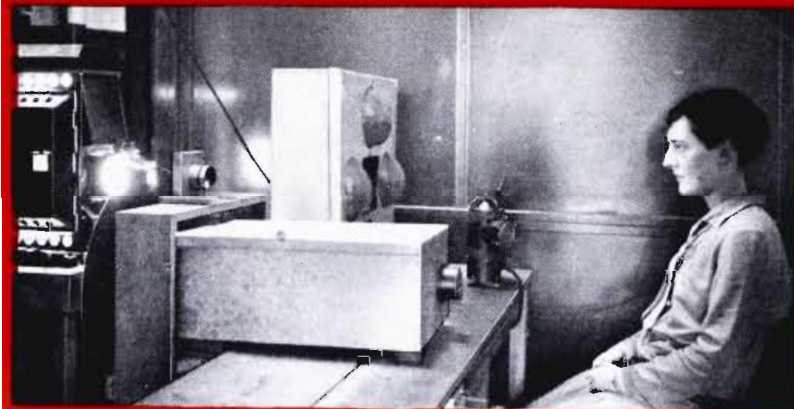
ON December 16, 1926, when Dr. E. F. W. Alexanderson, famed General Electric scientist, first demonstrated a system for transmitting pictures by radio, The New York Times hailed the event as a major achievement in electronic science.

This prolific inventor, who was issued a patent on an average of every 7 weeks during his 45-year active tenure with the company, established the tradition of bold, challenging television research that sparks the efforts of G-E engineers today. The first home receiver, the first remote pickup, the first theatre projection of TV—all were developed in Alexanderson's laboratory. He and his associates have kept up the pace for 25 years.

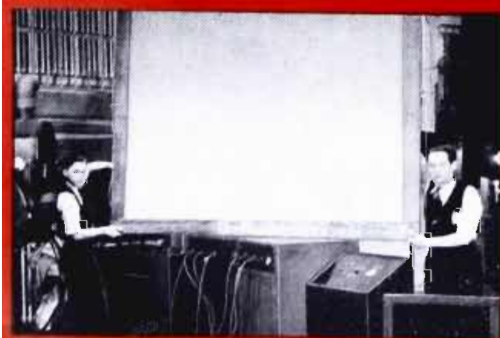
You can put your confidence in



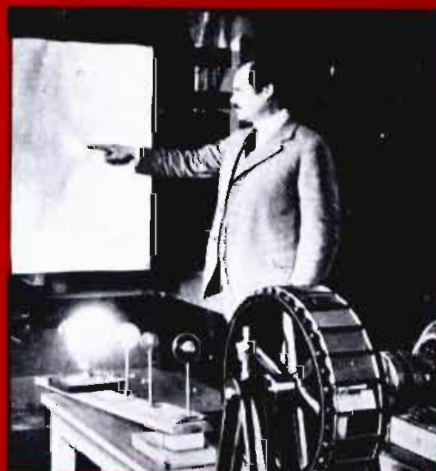
First Home TV Receiver, in 1927, at Schenectady. Dr. Alexanderson reveals his console model with a tiny 3" screen. The receiver used a rotating perforated disc to scan the image. Sound was received on a different wave length through speaker at right.



First Television "Camera." As light from electric arc at left is projected through 48 holes of revolving disc, the flashes are picked up by 4 electric eyes protruding from wooden frame on table. The impulses are then broadcast much the same as any radio message.



First Theatre Television. In May, 1930, Dr. Alexanderson produced a picture 7 feet square on a screen in Protter's Theater, Schenectady. Receiver used a light cell developed by Dr. August Korpusik.



First Television "Transmitter" is demonstrated by its inventor. Each of the 24 mirrors mounted on a wheel of the machine was set at a different angle to televise an image before 7 glasses.



First Remote Pickup. Thomas G. Thompson of Albany, 12 miles from Schenectady, picked up the image and voice of Governor Alfred E. Smith, accepting Democratic presidential nomination.

SPAN QUARTER CENTURY FROM RECEIVER TO LATEST UHF EQUIPMENT

TODAY...



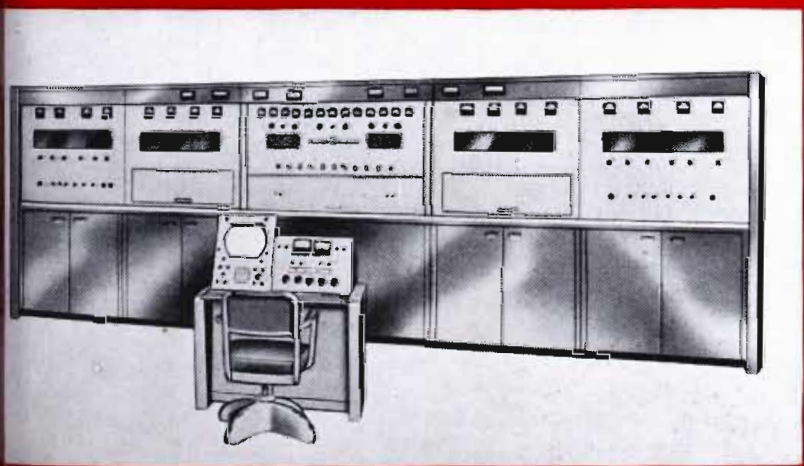
20 To 1 Power Gain! A fundamental new development of G-E engineering, this helical antenna for UHF is a 4-boy radiator of side fire design. Only 4 feed points are required. Simplified feeding system. Also available, 5-boy, 25-gain antenna.

Today, with the greatest new industry in America on the threshold of unprecedented expansion—with UHF channels soon to be claimed by scores of applicants—G.E.'s latest television developments deserve your attention. Complete studio units for VHF and UHF operation, television transmitters ranging in power from 100 watts to 50 kw, and antenna systems with effective power gains up to 25 times—are available to existing stations and prospective broadcasters.

In an expensive business, it pays to examine carefully your investment in basic station equipment. Here at Electronics Park we believe we have the most modern television factory in the world. We'd like you to see it before you make any equipment decisions. Your General Electric Broadcast Man will be glad to make the arrangements.

General Electric Company, Electronics Park, Syracuse, N. Y.

GENERAL  ELECTRIC



World's Most Powerful UHF Television Transmitter. This 12 kw unit offers a unique frequency control system. One system maintains controls both the visual and the sound carriers, and then together with a fixed separation of 4.5 mc. A number of broadcasters have already ordered for this UHF transmitter.



High-Power UHF Klystron Tube. A successful solution to the difficult problem of high power at UHF. Designed and built to G-E specifications, this tube's remarkable amplification and extreme stability actually make high-power UHF television a reality.

C O F F E E



Interviewers for Television Magazine's advertising survey spent two days questioning customers at the Grand Union Supermarket's Coffee Bar, N. Y.

Supermarket Study Reflects TV Impact

On-the-spot coffee survey reveals recall of TV advertising 71% greater than that of newspapers

WITH this issue, TELEVISION Magazine inaugurates its Continuing Survey of Television Advertising Impact.

The first field study was made of customers shopping at Grand Union Supermarket, 86th Street and First Avenue, New York. The main objective was measurement of advertising impact, with 156 buyers of coffee interviewed.

The results of the survey showed, once again, that the all-important impact of television is far greater than that of any other medium. A total of 40 per cent of those set-owners recalling advertising, remembered seeing the brand they purchased on TV.

Newspapers were the next most frequently mentioned, accounting for 23.6 per cent of the responses; 20 per cent of the set-owning group reported hearing radio advertising; magazines were mentioned by 16.3 per cent of those owning receivers. In many cases, several media were recalled.

Among those *not* owning receivers, radio was the medium reported most often, earning 43.1 per cent of the responses. Notably, 3.9 per cent of those not having

sets mentioned seeing their brand plugged on television.

TV'S IMPACT IS GREATER AMONG SET OWNERS THAN ANY OTHER MEDIA		
	Media Men- tioned by Owners	Media Men- tioned by Non Owners
TELEVISION	40.0	3.9
NEWSPAPERS	23.6	25.4
RADIO	20.0	43.1
MAGAZINES	16.3	21.5
BILLBOARDS	—	3.9
CAR CARDS	—	1.9

Every purchaser of coffee—vacuum-packed, instant, or the store's grind-it-yourself varieties—in a 10-hour period was asked: if he had seen or heard advertising for the brand he bought, and where; how long he had been using the brand; and whether there was a TV set in his own home.

If a purchaser remembered having seen or heard advertising for the brand he bought, he was asked further, whether it had been in newspapers, magazines, radio, tel-

evision or "someplace else".

The names of the media were rotated; so that the first respondent was asked about newspapers first, the next, magazines first, etc.

Among both men and women, there was a great deal of selective shopping. About 10 per cent of the purchasers were men.

There were indications of frequent brand switching. 10.2 per cent of all coffee buyers were purchasing a brand for the first time.

As is true in most supermarkets, the house brands sold best. The greatest single change in buying habits was recorded in the three Grand Union brands. The 86th Street store opened in May, 1951. There had been no Grand Union in that immediate vicinity before.

A total of 60.7 per cent of those buying the store's own brands had been using them only since the store opened; whereas 35.5 per cent of those buying all other brands combined, had been using the same coffee for less than one year.

Interesting, too, was the reaction of the woman, who was asked about the can of Beech Nut coffee

she had in her cart. Amazed, she exclaimed, "But I thought it was Savarin! That's what I meant to buy." She promptly exchanged the red Beech Nut can for a Savarin can in the same shade of red.

Grand Union sponsors two video shows in New York—*Starring the Editors*, a night time current events panel on WABD; and *Kitchen Kapers*, an afternoon program on WJZ-TV. These do not advertise Grand Union coffees.

The supermarket employees, including the manager, were conscious of, but hardly enthusiastic about, TV advertising. "When an item is featured," manager Vince Young said, "as a Special on our show, and in our newspaper ad and window display too, it does very well. But unless something is a Special, we don't notice much effect, although people do mention that they saw the store's TV show."

**Among Those Interviewed
Largest Selling Regular
Coffees**

BRAND	NUMBER BOUGHT
Grand Union*	21
Maxwell House	17
Savarin	16
Early Morn*	16
Freshpak*	14
*Grand Union brands	

**Largest Selling Instant
Coffees**

BRAND	NUMBER BOUGHT
Maxwell House	9
Nescafe	8
Borden's	6

A different point of view was expressed by salesmen for Standard Brands and General Foods, who were making calls on the store during the survey period. They knew what their companies were doing on TV, and were all for it.

Grocers, they said, mentioned TV advertising more frequently.

"TV is our number one force," said the Standard Brands man. "It's our biggest help in selling grocers—leaves a deeper impression. Royal Pudding has been using *Howdy Doody* for two months and sales have gone way up. Boy, I wish we had a show like *Mama* (Maxwell House)!"

A major objective of this Continuing Survey is the development of an economical barometer of sales effectiveness. This part of the Survey is still in the experimental stage. Various methods of measuring effectiveness will be tried, and reported in later issues.

Timebuyer's Notebook

By

Robert Reuschle

Timebuying Manager

McCann-Erickson



A PATH OUT OF THE ID MUDDLE

NOWADAYS, when a timebuyer sets out to buy TV station identifications, the process is apt to leave the fellow befuddled, bothered, and bewildered. The reason, of course, is the appalling lack of standardization of ID requirements among stations.

The striking disparity was especially noticeable in the listing of ID requirements for some 60 stations provided recently in TELEVISION Magazine's Annual Data Book. The time permitted, the layout, the positioning of the commercial—all these varied from station to station. Indeed, the only uniformity observable was the fact that most stations had facilities for 16 mm. film.

This lack of uniformity has already begun to hurt stations. Some advertisers, aware of the problems involved (and the cost of taking odd slices out of their ID commercials), are simply turning their backs on the purchase of ID's.

I'm glad to say, though, there have been efforts recently to standardize ID requirements on an industry-wide basis. This drive has been spearheaded by Don McClure, supervisor of TV production for McCann-Erickson, and NARTSR. (An over-all N. Y. agency meeting May 13 proposed that stations' IDs take only the upper right-hand corner of screen; that 1¼ seconds time be used for the opening, with 6½ seconds for copy. NARTSR has yet to approve this.)

The three most important specifications that I suggest have frequently been expounded by Don McClure.

(1) Time Allowed: For a 10-second film station identification, let's permit eight seconds audio time for the commercial and two seconds time for the station identification itself. This technique is already in usage by stations like KOB-TV, Albuquerque; WOI-TV, Ames; WAAM, Baltimore; WOW-

TV, Omaha; WJAC-TV, Johnstown; and many more. However, Petry is advocating six seconds for the commercial audio and two for the ID; and NBC wants five for the commercial and three for the ID. When stations insist on giving only four seconds for audio time for the commercial—as several have—then the real trouble begins.

(2) Commercials Preceding:

Let's have the commercial precede, rather than come after, the station identification. Several stations, in fact the majority of them, already have adopted this procedure. Why shouldn't others follow suit? Just a few of the stations who ask that ID's come after the commercial are WBKB, Chicago; WDAF-TV, Kansas City; and KOTV, Tulsa. Several other stations, until the confusion brews over, allow the commercials to come before or after the ID, among them WBNS-TV, Columbus; WOOD-TV, Grand Rapids; and KDYL-TV and KSL-TV, Salt Lake City.

(3) Commercial At Base:

Let's fix the station identification at top and allow the commercial the bottom space. Don McClure estimates there are nine different ways the visual ID and the commercial could be juggled around in sharing the space of the square screen. And, indeed, it sometimes seems that each station selects one of those layouts exactly different from its neighboring station.

By fixing the station ID right across the top, rather than right, left, or center, the ad agency won't have to worry about taking odd slices out of its commercial.

Meanwhile, let's take positive steps to standardize at least a few of the most important station ID requirements. A station identification announcement can pack a powerful billboard-style advertising impact. Let's all get together, so that the advertiser, the agency, and the telecaster, can use this selling tool most profitably.

NOW! SARRA'S OWN NEW



Vide-O-rigina/

TV FILM PRODUCTION
FOR REPRODUCTION

IDEAS • SCRIPTS • STORYBOARDS • ANIMATION • PHOTOGRAPHY • PROCESSING

FILM PROCESSING LABORATORY

BRINGS YOU

Vide-O-ri-ginal

TV COMMERCIALS

We are pleased to announce the completing link in the SARRA chain of quality control... our own modern new film laboratory, designed, staffed and equipped to deliver the ultimate in TV selling messages — the VIDE-O-RIGINAL.

VIDE-O-RIGINAL . . . WHAT IT IS

It's Sarra's name for a quality-controlled motion picture print, produced in a laboratory designed especially for the making of TV prints. Each and every print is custom-made and whether it is 1-minute or 8-seconds, it receives individual attention in quantities of one or hundreds.

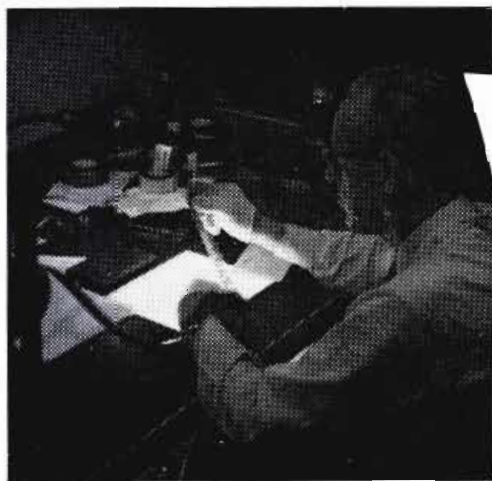
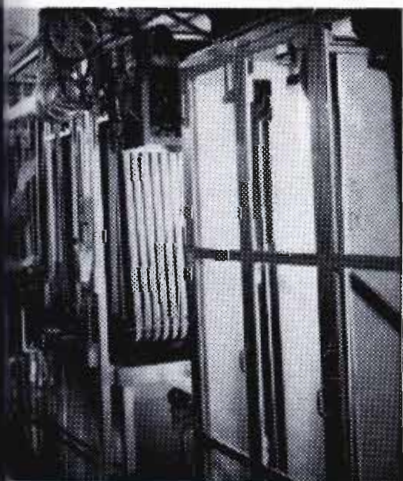
VIDE-O-RIGINAL . . . WHAT IT MEANS

It means that all of Sarra's creative photography, all of Sarra's visual selling ability, reaches the television screen with maximum fidelity. VIDE-O-RIGINAL prints combine Sarra standards with station requirements.

VIDE-O-RIGINAL . . . WHAT IT DOES

It provides complete quality protection from storyboard to home reception... it insures your investment of time, talent and money in your TV presentation.

On your next TV film commercial get a SARRA VIDE-O-RIGINAL package
... get top quality from start to finish!



As in all SARRA operations, it is the people who run the equipment who are important. Expert personal attention down the line makes the difference between an average print and a really perfect one. SARRA illustration prints have always been made with special regard to the final production. The same policy applies to SARRA VIDE-O-RIGINALS.


SORRY
... our lab service
is available for
SARRA productions only.

SARRA INC.

SPECIALISTS IN VISUAL SELLING

NEW YORK: 200 East 56th Street
CHICAGO: 16 East Ontario Street

* Copyright 1952, SARRA, INC.



This Man Can Sell Beer in Baltimore

(AUTOMOBILES IN AMES-DES MOINES OR GROCERIES IN GRAND RAPIDS)

Right today, he is successfully selling beer in Buffalo, Boston and Birmingham . . . he's finding customers for cars in Charlotte and Miami . . . he's moving groceries in Bloomington and Toledo.

He's doing a great job for 38 different sponsors in 47 television markets.

He is Brian Donlevy of radio, screen and television—star of “Dangerous Assignment”—NBC's exciting TV film program produced for exclusive local showing and local sponsorship . . . *at local cost.*

“Dangerous Assignment” is red-blooded adventure with pay-off ratings. For instance: 15.2 in New York (ARB); 20.5 in Detroit (Pulse); 22.0 in Columbus (Pulse); 23.5 in San Francisco (Pulse) and 27.5 in Atlanta (Videodex).

“Dangerous Assignment” has mass appeal combined with sales power. And because it *sells for* sponsors—it has been *sold to* sponsors in 47 markets.

For list of sponsors, prices and special audition film . . . phone, write or wire

NBC-TV Film Syndicate Sales

30 Rockefeller Plaza, New York 20, New York

YOU CAN STILL BUY
“DANGEROUS ASSIGNMENT”
EXCLUSIVELY IN THESE
CITIES IF YOU ACT FAST—

Baltimore
Ames-Des Moines
Grand Rapids
Binghamton
Lancaster
Schenectady
Syracuse
Utica
Wilmington
Providence
Jacksonville
Richmond
Ft. Worth
Cleveland
Indianapolis
San Diego



HOW TO ADVERTISE A DEPARTMENT STORE ON TV

By James Rotto
The Hecht Co.,
Washington, D. C.



SEVERAL department stores are so conditioned to newspaper advertising that they almost automatically shun the new TV medium. Some, indeed, are almost antagonistic in refusing to give TV a decent trial.

Recently, for example, Harold Abrams of the National Retail Dry Goods Association, claimed that TV "results to date have not met the standards which retailing expects."

I believe, though, that TV's visual virtues can be a tremendous selling aid to department stores. As an aid to other department stores not yet sold on the medium, I'd like to detail how The Hecht Co. has successfully televised two regular weekly half-hour shows for at least the past two years, costing us between \$500 and \$700 a week.

One of our shows is *Shop By Television*, which since Nov. 8, 1949, has been seen consistently every Tuesday, 7:30 to 8:00 p.m., on WMAL-TV, Washington, D. C. This straight-sell program has been cited by the Broadcast Advertising Bureau for its skillful use of the medium, and we have found it profitable for these key reasons:

(1) We have been able to trace a week-to-week climb in dollar volume on orders directly resulting from the show. Many shows produce \$2,000 in direct phone calls the night of the show, and there is usually an equal response the next day in the departments themselves.

(2) It prompts on-the-spot, immediate buying. We use three beautiful models to receive instant phone calls for the merchandise televised; also a staff of phone operators to handle the overflow

calls. We've had an increase from four to 40 of the number of lines needed for orders.

(3) The average number of new charge accounts opened per program has increased from 10 to 18.

Such results are achieved through smooth handling of the show's format and efficient integration between The Hecht Co. and WMAL-TV. Here are highlights of our operation:

- **Select Moderate-Priced Demonstratable Items:** Six days before the telecast, Vi Sutton, head of our Comparison Shopping division, and myself, begin selecting the average of some 16 items we use on every show. We choose as many demonstratable items as possible—for example, how to make a golden-brown, drip-proof sandwich in one minute with a Toastite. Also, since it's a show inviting instant purchase by phone, we don't usually use merchandise priced beyond what you'd be willing to spend for something you hadn't seen first. Best prices, we've found, range from \$1 to \$5.95.

- **Use Visual Co-op Sponsorship:** Since results are so easy to gauge, we're able to sell time on our TV show to our manufacturers. Our only merchandise restriction is that it must be easily ordered over the phone—no confusing patterns, or too much choice as to fabric, color and size.

- **Simple Sets:** Milton Komito, who is our producer at WMAL-TV, believes no elaborate sets are required. The space utilized at the studio is approximately 12-by-15 feet. If most of the merchandise to be advertised happens to be from one department, a suggestion of particular department is arranged with a counter, wall decorations, and so on. Usually, though, the setting and props for display of merchandise are limited to such things as a background and display stand of the correct color and height for best photographic clarity. Two cameras are employed (one with zoomar lens), to provide back-and-forth continuity between our two sales personalities, to give closeups of information signs, and to show the three model phone operators who take on-the-spot orders.

- **Informal Selling M.C.'s:** A selling team with savvy and personality is a necessity. Use of a man and a woman lends variety to the demonstrations, especially when the man can inject a bit of humor. We have both in Ruth Crane, director of women's activ-



you can see the difference on WBNS-TV

WBNS-TV maintains an auxiliary transmitter in addition to its regular transmitter in order to fully guarantee a continuity of service. This supplementary equipment, plus WBNS-TV's fine facilities, expertly operated, supervised and maintained, is further proof of why advertisers and viewers all agree—you can see the difference on WBNS-TV.



Western Round-Up 4:45 p.m.—
A popular western show complete with chuck wagon, rope tricks and brands. Excellent use of live demonstrations, slides and film make this an up-to-the-minute participation program that ranks in the top 10 listings.

TV Weatherman—10:00 p.m.—
A daily comprehensive weather show using the station's fine production facilities and complete wire and weather services. This top rated program has been continuously sponsored on WBNS-TV for 2½ years.



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

ities for WMAL-TV, and her foil, Jackson Weaver, veteran WMAL-TV announcer.

● **Ad Agency Checkup:** After each program, Harwood Martin, president of the Harwood Martin advertising agency, arranges for a "Master Result Sheet." It shows such things as the number of products advertised sold during and after the show, number of customers placing orders, number of new charge accounts opened through the show, and so on. By analysing the sheet, we can determine the most popular price range of various types of merchandise, and recommend a similar price range for that type of goods on future shows.

It also helps us compare and balance our handling costs. For example, 62 phone orders for pink-ing shears at \$2.59 bring in only \$8.23 more volume and call for much higher handling costs than 13 orders for \$10.95 dinner sets. The orders for less expensive items on each program are an excellent way to attract and hold new customers. But scheduling of some higher-priced items on each show provides the balance necessary for more profitable advertising.

Our other TV show is *The Fashion Parade*, seen on CBS's Washington station, WTOP-TV, Mondays, 7:00 to 7:30 p.m. We use it primarily to establish us as a fashion-right store, with our own commentator. Except when there is a store-wide promotion, such as a Hecht Anniversary, we promote regular fashions on it, and try to represent most of our ready-to-wear departments.

We stud the show with occasional interviews, too. Sometimes it is a resource representative; again it may be a civic leader heralding a patriotic drive.

Throughout the show, we remind the audience of our 24-hour phone service; and that our two suburban stores are open on Monday nights until 9:30.

One of our suburban stores has a TV set right in the ready-to-wear department, where customers can view the show . . . and walk right over to where the dress they've just seen on the air is sold. Merchandising signs reading "As Show On 'The Fashion Parade'" are displayed in the departments on Monday evenings in the suburban stores, and in all three stores for the next several days.

All in all, we believe that if a retailer exploits the visual impact of TV, he can make the medium pay dividends.

Are You Measuring SALES EFFECTIVENESS The Right Way?

Present yardsticks are "robbing" advertisers, writes
Dr. Thomas E. Coffin, NBC Program Research Supervisor

FOR most advertisers and ad agencies, sales effectiveness is the ultimate test of the dollar-and-cents value of their TV advertising. Unfortunately, sales effectiveness is extremely difficult to measure.

Inaccurate checks can mislead more than they inform. And stakes in TV are too high for the advertiser to afford misinformation. Yet some of the methods now in most common use run the risk of giving distorted estimates of an advertiser's sales impact.

Erroneous techniques are those using a "TV vs. Non-TV" device—for example, comparing your sales in TV areas with your sales in non-TV areas; or in TV homes vs. non-TV homes.

Comparisons of this sort rest on a shaky assumption. Namely, that the non-TV sales figures are typical of what sales in TV areas would be, if you, as an advertiser, were not using TV.

But this assumption can only be true to the extent that the two areas are alike in all respects—except exposure to the sponsor's TV advertising. Actually, it's impossible to equate TV and non-TV areas for one crucial influence—exposure to the TV advertising of the sponsor's competitors.

The TV-vs.-non-TV techniques all suffer the sin of seriously *underestimating* a sponsor's sales effectiveness. The true yardsticks a TV advertiser should pose are:

- "What would be happening to my sales, if I hadn't been advertising on TV?"

- "Wouldn't I be experiencing a definite sales loss in TV homes, if I hadn't been using the medium?"

- "Doesn't my TV advertising give me uncounted sales effectiveness, in the sense that it helps me hang on to my present customers, as well as acquire new customers?"

Yet, these considerations aren't taken into account when you, as advertiser, compare sales:

- (1) in TV vs. non-TV homes
- (2) in TV vs. non-TV areas
- (3) in program vs. non-program areas
- (4) in the same area before and after it gets TV reception, or
- (5) in the same homes before and after they acquire TV sets.

The common shortcoming of all these comparisons is that they ignore the fact that today the airwaves are full of TV advertising



for competing brands. To draw a sound comparison between the TV and non-TV situations sketched above, you must equate the two for all other influences—except the TV commercials of the advertiser being studied.

But, ordinarily, this is impossible in the above comparisons. Since a truly non-TV group is, by definition, free from the influence of this competing TV advertising—while the TV group is subjected to this competing influence—the two groups are not at all "equated for other influences."

Let's look at an example. Suppose a sponsor wishes to check the sales effectiveness of his TV advertising. He proceeds by one of the TV-vs.-non-TV comparisons.

Let's assume that, in the non-TV areas, he finds his sales level standing at 10 per cent. In the

TV areas, perhaps he finds his sales level at 11 per cent. Still missing, though, is his most important piece of information:

What would his sales be in the TV areas, if his program were not on TV? If he had a way of estimating that, he might well find it would be in the neighborhood of 8 per cent.

In the usual analysis, a comparison would be made between the 11 per cent in the TV areas and the 10 per cent in the non-TV areas. Then the advertiser would conclude that TV advertising improved his position some 10 per cent.

Instead, the proper comparison is between the 11 per cent level in the TV areas and the 8 per cent level likely to exist there—if his TV advertising were not present, but that of his competitor was. Viewed in this light, his position is 37.5 per cent better than it would be, if he were not using TV.

Besides raising his sales somewhat, his TV advertising is preventing a 20 per cent sales loss, which would occur if he were not using the medium. The 10 per cent difference between the TV and non-TV areas is actually a meaningless figure. The 37.5 per cent difference (between where he is and where he would be without his TV advertising) is the relevant comparison. Yet this is the very information which cannot commonly be obtained by the TV-vs.-non-TV type of comparison.

Only if a given advertiser has no TV-advertised competition can the TV-vs.-non-TV comparison yield a realistic picture of his TV effectiveness. Conversely, the more TV competition a brand faces, the more unrealistic and inapplicable is the TV-non-TV comparison. The advertiser who accepts such a measure is robbing himself of credit properly due his TV advertising.

(Continued on page 39)

BENRUS' \$2,200,000 TV PITCH

Station breaks in 63 markets, plus network show, tick off sales for major watch firm

BUYING TV station-break announcements, and using them most profitably to sell products, is an art that a good many advertisers are still learning.

We at Benrus, and our ad agency, J. D. Tarcher, don't pretend to be sages who know all the answers. Nevertheless, our experience in this tricky domain may be instructive to other admen. Strategic use of air advertising, after all, was a strong factor in boosting Benrus to a leading position in the industry, both in volume and profits.

Ever since J. D. Tarcher took on our account 25 years ago, we've tended to put most of our advertising in the air medium, rather than newspapers and magazines. Indeed, we are currently spending approximately \$2,200,000—75 per cent of our total annual advertising budget—in TV.

About \$1,000,000 is devoted to our weekly 10-minute participation in the 9:30 to 10:00 p.m. portion of NBC-TV's *Your Show of Shows*. This provides us with a one-minute film commercial seen on 46 stations every Saturday night. The rest of our TV budget is devoted to 20-second station breaks in 63 markets. We use these announcements 52 weeks of the year, and average about 350 a week.

We also spend about \$500,000 annually for radio announcements in 40 to 50 markets. These AM station breaks reach those markets not covered by TV stations, or where we feel there are not yet enough TV sets to warrant the use of video advertising alone.

The rest of our advertising budget is for trade paper advertising and merchandising. Occasionally, we use newspapers for special campaigns.

Why have we favored the air media over the printed media? Largely because the air media are more economical and efficient from a marketing viewpoint.

We've found that an advertisement in a major magazine, for instance, provides a lot of waste circulation, in terms of our sales pat-

tern. However, TV and radio announcements provide an agile flexibility. We reach our customers where and when we want to.

We're also convinced that the sales impact of TV especially is extremely favorable, compared to the printed media. For example, last December we used a one-minute commercial on *Your Show of Shows* to sell waterproof watches. Traditionally, December is off-season for waterproof watches. Nevertheless, within three days of that one-minute commercial, our retail outlets got orders for 6,500 waterproof watches selling at about \$45 each.

Sales Up Since TV

In addition, studies of Benrus sales since the advent of our TV announcement campaigns have shown that we've made very rapid strides.

We made our debut with TV station breaks when video itself was just emerging as an advertising medium. Our first one was on WJZ-TV, N. Y., back in 1946.

As we began expanding to other stations, we had trouble clearing time. The reason was that our major watch-selling competitor had bought 28 short announcements a week of choice time slots in the various stations, in an effort to keep us out. However, costs became so prohibitive, it had to drop this monopolizing tactic.

With the inclusion of stations carrying *Your Show of Shows*, we've since had no trouble acquiring all the TV time we need in every market in the U. S. We buy our announcements on a 52-week basis, stressing no particular season. If a spot is good enough to buy, we feel, then it's good enough to hold the year 'round.

Our timebuying is handled by the sagacious and knowing Len Tarcher, our account executive at J. D. Tarcher. In buying time, these, briefly, are the factors he considers:

- We usually set out to buy about five or six station breaks on

By Harvey Bond
Advertising Manager
Benrus Watch Co.



a station per week, and hold them for year-'round use.

- We seek a time slot between 8:00 and 10:30 p.m., to reach the whole family.

- We want adjacencies next to network shows—naturally, the higher-rated the better.

- We take into account our knowledge of the station's market.

- We consider Benrus sales in that market.

- We determine how much we have to spend in that market.

- Then we buy up to the amount we need.

If Benrus sales are not high in a market, it doesn't mean that we automatically go easy in our TV spending there. In fact, we may well over-buy in that market, precisely to bolster sagging sales. The theory is that when there's a lapse in the sales battle, that is just the time to hit hard with the most ammunition.

The filmed commercials themselves are hard-sell, incorporating the qualities of believability and detailed "reason why" sales points. Ideas for the commercials are originated by Jack and Len Tarcher, aided by writers Charles Rabkin, Rusty Anchor, Ruth Pearse, with Alex Klein polishing up the technical film details.

Of course, we at the company's headquarters at 200 Hudson St. in

Manhattan, also contribute our share. For example, Oscar Lazrus, president of Benrus Watch Co., came up with a fortunate brain-wave last year. A devout baseball fan, Mr. Lazrus suggested a testimonial commercial by Laraine Day, the lovely wife of Leo Durocher of the Giants. Even though the time was mid-summer, when the Giants were far from top of the heap, Mr. Lazrus gambled on their winning chances. He was right, because, of course, the Giants won the pennant, and the commercial was most timely.

Trick photography has also been effective in pointing up visually the virtues of our Benrus Calendar Watch. The camera shows a miniature secretary on the wrist of Bud Collyer, saying, "It's Wednesday, Mr. Jones. Don't forget it's your wedding anniversary . . ."

Bud Collyer interrupts to say, "That would be lots of fun, but it isn't very practical." Then he goes on to sell the Benrus Calendar.

In a similar visual fashion, the camera actually shows that our waterproof watch remains waterproof even after the wearer of it is seen diving into a tank or coming out of a shower. As another promotional device, we keep our dealers informed in advance as to which of the film commercials will be scheduled for their cities.

By and large, we've been quite happy with our present TV technique—blending the use of station breaks with participation in a network show. As the cable extends further, we expect to get more than 46 stations live for our use of *Your Show of Shows*. And as more stations spring up with the current thawing of the FCC freeze, we expect to extend our TV announcements into every market that sells Benrus. TV advertising costs are admittedly high, but as long as the medium moves goods off the counter, we feel it's well worth the candle.

Filmed testimonials, by celebrities like Laraine Day, have pulled orders for 6,500 watches, following single one-minute pitch. For promotion, counter cards are given to retailers



Peabody Citation 1951

Originating Station

Johns Hopkins

Science Review

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

CHANNEL 13

ABC-Dumont Affiliate

Represented Nationally by
Harrington, Righter & Parsons

To Agency Management
Who Have Been Trying to Find

**ONE OF THE TOP
AGENCY FILM MEN
IN THE COUNTRY . . .**

If you're looking for an executive who has produced television film commercials for the largest advertisers in the country . . . who has worked with almost every major agency . . . who has a rounded experience considerably beyond film production in advertising work, such as network promotion . . . a man who can not only run your film department but also has the savvy to work with your clients as well . . . a man who can save your organization and your clients considerable money in production . . . we, believing so strongly in the importance of television film, feel that this man is just what so many agencies should have and don't have.

He can be reached by writing to:

TV 64 — TELEVISION MAGAZINE
600 Madison Avenue
New York 22, N. Y.

the **CABLE'S** *a-comin'*



**...Set sales
are a-hummin'!**

WOAI-TV will join the live network on July 1st! Local TV dealers and distributors are giving enthusiastic reports about the tremendous surge in set sales in the San Antonio market.

YOU SPOT ADVERTISERS CAN STILL BUY WOAI-TV AT RATES BASED ON SETS IN THIS MARKET ON JULY 1, 1951 — OVER 11 MONTHS AGO. TV SETS HAVE INCREASED **MORE THAN 65%** SINCE THAT TIME.

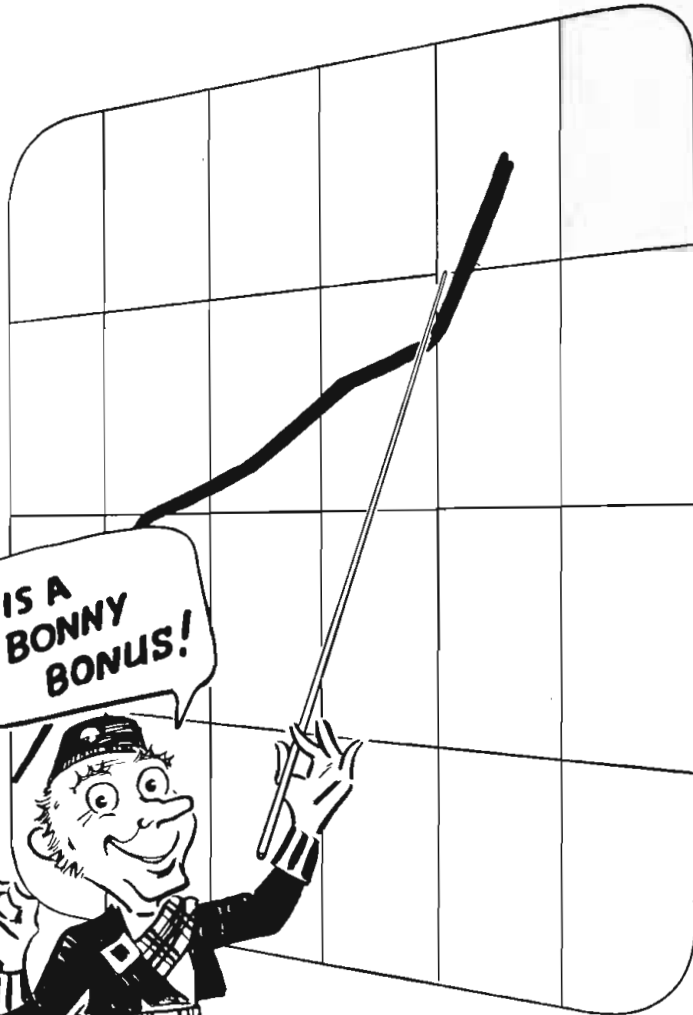
Get Pety to give you availabilities on announcements and program time on WOAI-TV. **IT'S A BONUS BUY** on San Antonio's First TV station. **First** on the air — **First** in audience!

Represented Nationally by

EDWARD PETRY & COMPANY, INC.

NEW YORK, CHICAGO, LOS ANGELES, ST. LOUIS,

DALLAS, SAN FRANCISCO, DETROIT



**'TIS A
BONNY
BONUS!**



nbc
WOAI-TV
CHANNEL 4
SAN ANTONIO

NINE MARKETS GO LIVE

Advertisers to win bigger circulation through cable promotion as 11 stations get live web TV



Typical of the all-out promotion efforts by the 11 stations is the WTVJ (Miami) dealer-distributor-utility company breakfast held to launch receiver sole booster campaign

BY now, the residents of the nine cities which will become interconnected on July 1 have been warned that "The Cable Is Coming" more frequently than they have of the shrimptoats' arrival.

Newspaper sections, station-break slides, milk bottle caps, gas bills, window displays and educational TV programs—all have been used to promote set sales in the coverage areas of the 11 new cable stations.

When facilities allocations are set, advertisers will be able to have their programs seen live in Dallas-Ft. Worth (KRLD-TV, WBAP-TV, WFAA-TV); Houston (KPRC-TV); Miami (WTVJ); New Orleans (WDSU-TV); Oklahoma City (WKY-TV); San Antonio (KEYL-TV, WOAI-TV); Seattle (KING-TV); and Tulsa (KOTV).

Meanwhile, these stations are working with dealers, utilities, and local newspapers to build circulation increases that are expected to be the greatest jumps since TV was introduced in these towns.

Inter-connection hasn't always caused tremendous surges in set sales. But the cable was rushed through to these cities in time for two of TV's biggest attractions—the Republican and Democratic con-

ventions. The interest in these events is being exploited to the hilt.

WTVJ has distributed to dealers large buttons bearing a donkey and elephant with the legend, "Cable's A-Comin' . . . Get Set Now!" Special price tags, reproducing the button, were provided to retailers.

The 36-page section run by the *Houston Post* (owner of KPRC-TV) on April 27, highlighted the "ringside seats for politics" as the first benefit of the cable.

The June 15 Sunday *Oklahoman* devotes a section to WKY-TV and the cable, which will feature a number of stories about convention coverage. The theme of this station's newspaper and slide campaign is a donkey and elephant balancing on a see-saw across the cable. Tulsa's KOTV will have a 36-page newspaper section too and forums for the Chamber of Commerce.

Typical of tie-ins with dealers is the cable plug carried in ads of distributors in the Dallas-Ft. Worth area. WBAP-TV carries a weekly *TV Facts* program by the Ft. Worth Association of Radio-TV Servicemen. The featured talks urge people to "buy now instead of waiting for the last minute," to be sure of immediate installation. Southwest-

ern Bell put on a half-hour program on this station, using charts and miniature equipment to explain the technical background.

WDSU-TV's women's programs featured interviews with the station's Chief Engineer and phone company personnel.

AT&T did two films on the subject. They have been shown recently on a number of the stations involved, and in Miami, in movie theatres.

Local power companies have also gotten into the promotion act. Florida Power and Light has tied in with WTVJ's efforts by running a two-month campaign on radio, TV, billboards, bus benches, bus cards, magazines and newspapers. Display materials have been sent to dealers and department stores. Imprints on the utility's statements herald the cable's coming.

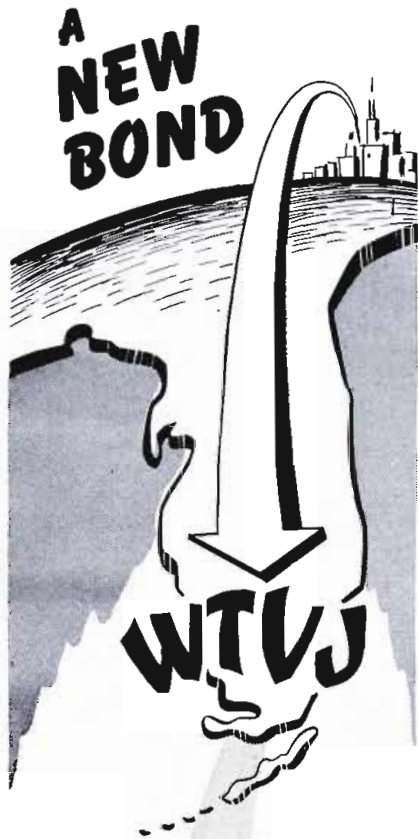
KEYL-TV's station break slides show the cameras of Hollywood, Chicago and New York focusing on KEYL and CBS-TV. Newspaper ads announce that the station and network were "first to agree to bring live programs to San Antonio."

Behind this sentence is the story of the all-out efforts of the networks, stations and AT&T to update the original target date of December 1952, and get the cable in before the conventions. CBS-TV and KEYL had offered to share or absorb the entire construction bill to bring coaxial service from Dallas. NBC-TV came in, though, in time to split the bills.

The original AT&T plan called for micro-relay coming down from Kansas City to Oklahoma and Texas. To speed the project, the telephone company worked out a relay-plus-cable system, whereby programs originating in N.Y. would go from Washington to Atlanta, and then to Jackson, Miss., and on to Dallas.

Atlanta will have three network channels, making it possible for the three stations in that city to carry live web shows simultaneously. The new cable cities, however, will have but one network route apiece, making it necessary to ration usage hours to each chain.

(Continued on page 38)



THE SOUTH FLORIDA MARKET
covered by **WTVJ** offers a year
round buying population of **825,000***

CONSUMES 5 times as much as it
produces

BUYING POWER \$1,400 per capita
for a combined total of over **1 BILLION**

SPENDING \$117,000,000 in building
contracts, \$705,000,000 in retail sales,
\$15,778,000,000 in bank reserves—
each an increase of **400%** over the
1940 figures

*SALES MANAGEMENT JAN. 1952

**WTVJ WILL MAKE THIS
YOUR MARKET**

Florida's First
TELEVISION STATION

WTVJ

CHANNEL #4

MIAMI FLORIDA

COPYRIGHT 1952 — MEDIA, INC.

NEW CABLE HOOK-UP—Continued

With negotiations still going on at presstime, no one can predict which advertisers will be reaching which stations on a live basis.

The importance of routing is indicated by the position of Miami (which can get its live productions either by way of Atlanta or Charlotte). NBC-TV is expected to have the western route, and CBS-TV the eastern or Charlotte-Jacksonville approach. The source determines which network comes through at a specific time and affects WTVJ's basic affiliation.

Seattle, which has not been definitely assured that the cable will come before the conventions, will be served via Sacramento and Portland. Being a one-station market, it is expected that KING-TV will be able to choose its own live fare. If Pacific Telephone and Telegraph gets through in time, KING-TV will beam the political events via closed circuit to public places in Portland, Oregon.

Big question is the one that comes first—how will the cable be shared for convention coverage? A cable pool is being considered, but might not go through. If not, what happens in a city like San Antonio, with its two stations?

WOAI-TV is NBC; KEYL-TV is affiliated with the other three networks. Say the Republican convention reaches its climax on Thursday night. Which network will have the cable to San Antonio then?

Which station will be carrying the big moment? Does KEYL-TV, with three network affiliations, get three times as much cable coverage as WOAI-TV or do the stations split fifty-fifty?

And which of the convention-advertisers gets the pick of the time assignments? Conceivably, San Antonians could see plugs for three competing refrigerators in an hour-and-a-half.

The same sort of procedure (worked out when the LA-NY cable system was opened) will hold for the newly added cities. A complex arrangement of strip and half or full hour segments (which fills a 20 page legal report) will be agreed upon by the four networks. Steve Flynn, representing NBC-TV, declined to reveal details on grounds that the situation couldn't be explained without causing misunderstanding.

For the advertiser, one thing is sure—the cable means increased circulation and greater impact from live, undelayed presentation.

WHY THEY DROPPED TV—Continued

Whiteman show wasn't dropped until the client could see if *Playhouse* would get enough coverage on an alternate-week basis. When the NBC-TV dramatic show passed the audience delivery test, Good-year dropped its ABC-TV entry.

● **BYMART-TINTAIR** (Cecil & Presbrey) *Somerset Maugham Theatre*:

An agency spokesman says the firm found, after using five shows on three networks, that TV didn't penetrate to enough retail markets.

● **PETERS DIVISION, INTERNATIONAL SHOE CO.** (Henri, Hurst & McDonald) *Super Circus*:

"Weather-Bird Shoes has cancelled out on *Super Circus* for the fall months," says advertising manager L. C. Hoppe. "In the advertising business we must make changes. We have carried on with *Super Circus* for more than two years, and it was our general feeling that a change would benefit both us and our retail trade.

"For fall we are going into magazine, as well as Sunday comic section, advertising; and in the Sunday comics we are going to show dealer listings. For a long time we have been anxious to try out this medium, and decided to do it for the fall of 1952."

● **STANDARD OIL COMPANY (INDIANA)** (McCann-Erickson) *Wayne King*:

"As a strictly regional marketer," Standard's advertising manager, Wesley I. Nunn says, "Standard has been handicapped in getting full benefit out of the *King Show*."

Using 10 stations, production costs couldn't be amortized as they would be, if a nation-wide network had been used. Standard will switch to sponsorship of local shows, experimenting first in some of its major markets, and gradually broadening coverage.

Nunn said: "Experimenting in radio broadcasts over many years, Standard found seven years ago that local broadcasts synchronize best with our marketing set-up." Happy with the flexibility of local radio shows, Standard plans to follow the same formula in TV.

As for its experience in network, Nunn said: "Standard will part company with Wayne King with great regret, and with high appreciation of what his show has done for the company's business."

● **ANTHRACITE INSTITUTE** (J. Walter Thompson) *The Better Home Show*:

"Conditions within our industry didn't warrant the expenditure," said Edwin H. Walker, VP in charge of public relations and advertising for this organization of anthracite-producing firms. Members had shared the costs for the ABC-TV show.

Hiatus-taking was not involved in the cancellation date, which came at the end of the contract year. The outfit has always plugged its coal products through the summers. While individual members might use TV to combat the sales slump in the coming year, there will be no appropriation for advertising—in any medium.

● **CROSLY DIV. AVCO MFG. CORP.** (Benton & Bowles) *Jessie's TV Notebook*:

A participation on ABC-TV's Tuesday 1:00 pm cooking show (about \$2,000 a week) the agency says, proved too expensive. Crosley had picked up the alternate week tab on *Paul Winchell-Jerry Mahoney* the first of the year.

● **NORGE DIVISION OF BORG-WARNER CORPORATION** (J. Walter Thompson) *Kate Smith Evening Hour*:

Projected hiatus, said a Norge spokesman, is "in line with our usual policy of limiting our national advertising activities during the summer months. While it is true, of course, that the appliance industry has been going through an 'off' period, this has certainly not been the determining factor in our television planning. As a matter of fact, we are now completing our fall advertising arrangements in which television may again play an important role." Industry pessimists will note the gentleman's use of the word "may".

● **PEPSI-COLA** (Biow) *Faye Emerson's Wonderful Town*:

Pepsi-Cola's dissatisfaction with its 9:00 pm slot on CBS-TV, Saturday and its fight to shake off competition from *Show of Shows*, have been previously noted.

Its recent move to ride out its contract with the lower-budgeted *All Around the Town* indicates the soft-drink-maker is trimming its sails, rather than going ashore.

"We plan to be very heavy on television next year," said Pepsi's advertising director, Stirling Ross Wheeler. Plans call for cooperation with bottlers on local TV, and the launching of a strong network entry by the parent concern.

SALES EFFECTIVENESS

Continued from page 33

Our own *NBC-Hofstra Studies* may be partly responsible for encouraging, by example, the TV-vs.-non-TV type of comparison. In the early days of TV, when these studies were initiated, a good case could be made for this procedure—since few competitors were then using the medium. But today, with some 7,000 different advertisers in TV, the method is largely unworkable.

A more workable procedure is to compare matched viewers vs.

non-viewers of your program. This overcomes defects, because both your viewers and non-viewers can be exposed to your competitors' programs. Thus, they can be matched for competitive exposure; and a more realistic estimate of your sales effectiveness can be obtained.

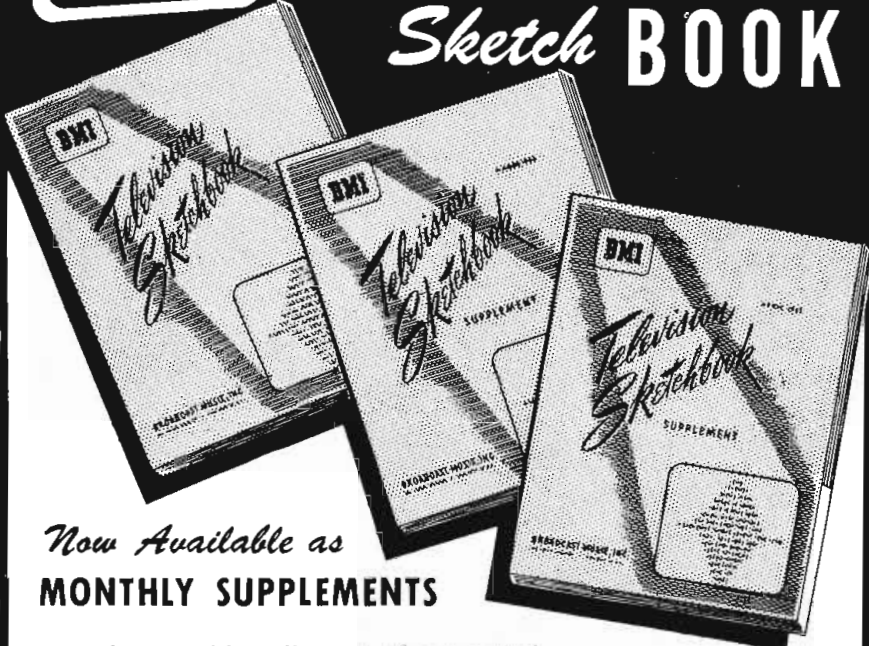
This is the reason that in our *TV Today* study and our *Summer TV Study*, we put less emphasis on the owner-non-owner comparisons than we had in the first *Hofstra Study*—and put more weight on the program-viewer vs. non-viewer comparisons.

Another
BMI
First

BMI

TELEVISION

Sketch BOOK



Now Available as
MONTHLY SUPPLEMENTS

An indispensable collection of pre-tested musical sketches for the producer, director and artist.

The BMI Television Sketch Book is now a regular monthly service containing timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest popular song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety shows, or for scene setting segments.

There are dozens of ways in which you can adapt the Sketchbook to advantage.

TV SKETCHBOOK is serviced to every BMI TV-licensee each month. A limited quantity is available to producers and directors who will find them helpful. Write to Station Service Department.

BROADCAST MUSIC, INC. 580 FIFTH AVENUE • NEW YORK 36, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD • MONTREAL

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

*Consulting
Radio and Television Engineers*

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

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

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

JANSKY & BAILEY

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

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

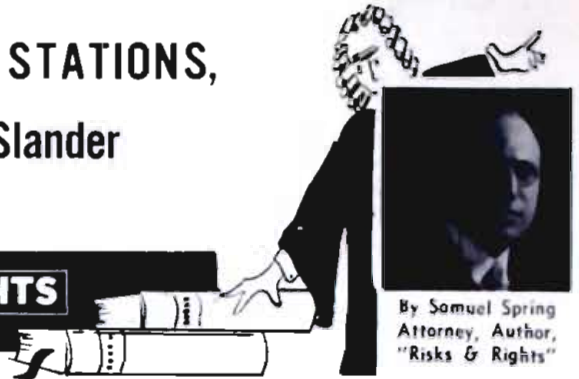
E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

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

ADMEN AND STATIONS, Beware of Slander

RISKS & RIGHTS



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

NOW that the storm of hot electioneering oratory is sweeping down on all TV stations, wary sponsors of panel forums and special event shows must begin to think of defamation suits.

For Presidential campaigners spout violent charges and extravagant name-calling. Claims of libel and slander seem a part of effective political technique.

Consider the case of the late Al Jolson. During the broadcast of a carefully pre-scrutinized radio script, the mammy-singer quipped of a famous Philadelphia hotel: "That's a rotten hotel." Promptly the hotel sued the radio station for libel.

The court battle boiled down to a contest over two words: "libel" vs. "slander." The station argued that defamation was slander, since the words used had not been written down, but were orally ad-libbed by Jolson. The hotel insisted it was a case of libel.

The verbal distinction involved was not one of academic semantics. It seemed to be the vital point determining the station's liability. Legally, defamatory and false words spoken only by mouth constitute slander. And where slander is involved, the wronged person can recover—with four exceptions—only if he pleads and proves special damages.

Special damages are hard to establish. The injury resulting must be specifically shown; it also must result in concrete loss of money.

In the Jolson case, the hotel could not point out any definitive, pecuniary damage—i.e., that a guest checked out, or a prospective guest cancelled a reservation, because of Jolson's comment. The hotel could only claim general damage to its reputation that would generally decrease its pat-

ronage; and that does not add up, legally, to special damages.

Interestingly, the Pennsylvania Supreme Court held that since the station only leases its facilities it isn't liable for defamatory words uttered. Only the sponsor, its ad agency, and the speaker who utters the words must pay.

As to political speeches, the law urgently needs straightening out by Congress. The Federal Communications Act specifies a station must not censor a political speech by a candidate. Therefore, the FCC has suggested, (in a famous Michigan case involving the Port Huron Broadcasting Co.), a station shouldn't be held liable, since the broadcaster is powerless to delete them. That sounds sensible.

But a Nebraska court ruled otherwise. It held KFAB, Lincoln, Neb., liable, when a political candidate denounced his opponent on the air as "A non-believer, irreligious, a libertine, a madman, a fool, and a Judas Iscariot." The court likened the station to a newspaper, and insisted it should exert control over all defamatory speeches broadcast.

In another odd case, a high Federal Court held a Philadelphia Westinghouse station liable. On the air, a Republican committee chairman described a certain Democrat supporter as a Communist. The court held the station responsible, because the speech had been made by the election manager, rather than the candidate himself; and so the station could have exercised supervision over the speech in the first place.

My suggestion is that whenever a station leases time for an election speech, it should examine all speeches for defamation—especially when the word "Communist" is bandied about. And it should warn the speechmaker in advance.