

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

ECONOMICS
OF
TELEVISION

TM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

HERE'S A FELLOW WITH MORE THAN FANTASY...

and you can put him to work right now

Jack Gould called the Kuklapolitans "a most charming and heart-warming excursion into pure make-believe." But beyond that, Kukla, Fran and Ollie can serve you with coldly realistic *selling* which will warm the cockles of your treasurer's heart. To wit...

BIG FAMILY AUDIENCE ... seen by over 4 million viewers daily, over half of them adult

LONG STATION LINE-UP ... over 40 cream TV market areas representing 72% of all TV homes

LOW PROGRAM COST ... less than one-third the cost of an average evening half-hour show

LOW COST-PER-THOUSAND ... as low as \$1.28 per commercial minute.

University
DEC - 6 1951
Library

NBC TELEVISION

Write, wire, or phone your nearest NBC-TV representative today for full information on availabilities.



Guessing?

... **OR FACTUAL PLANNING**

for that television station

The proper choice and arrangement of equipment are of the utmost importance in a successful TV station operation. A guide, reflecting the unequalled experience of Du Mont in this field, is now offered in the form of an illustrated, easy-to-follow book. Detailed renderings along with exploded views and systematic floor plan arrangements follow the text graphically. Complete breakdown of equipment complements with approximate prices are indicated throughout. Be sure to have this information in your file whether you are planning a new station or the expansion of your present operations.



*Write today
for your
free copy...*

Available upon request to all
managers and station engineers.

DU MONT

TELEVISION TRANSMITTER DIVISION
ALLEN B. DU MONT LABORATORIES, INC.
Clifton, New Jersey
Dept. TN

out of 10...

TOPS!

That's a remarkable record for any TV station in any market. In Detroit, **WWJ-TV** has it!

According to Pulse, Inc. July-August ratings—seven out of the top ten multi-weekly shows are on **WWJ-TV** Five** of these seven originate with **WWJ-TV** and its staff.

Two* are NBC shows.

This teaming of talents and reliability of production have consistently enabled **WWJ-TV** to provide its advertisers with the largest and most responsive audience in the great and prosperous Detroit Market—where family income is the highest of all major cities in the U. S. A.

- **George Scotti
- **Man About Town
- **Eleven O'Clock News
- *Camel Caravan
- **Let's Take a Holiday
- **Curtain Call
- *Cactus Jim

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ



\$40,000

**in sales from two weeks'
participation on a WGN-TV
morning program!**



This is exclusively a WGN-TV story . . .
NO OTHER ADVERTISING WAS USED!



Call your WGN-TV representative for top availabilities



The Chicago Tribune Television Station

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 11, November, 1951

contents

ECONOMICS OF TELEVISION 13

Exploring the problems that confront TV today . . . and tomorrow . . . by Nort Wyner

DJ—LOW COST VARIETY 15

Video has spawned a new breed of disc jockeys—they go far beyond their platter-spinning radio counterparts

HOW THE NEW SHOWS ARE DOING 20

Chesterfield's *Sound-Off Time*; General Foods' *Young Mr. Bobbin*; P&G's *Red Skelton*; The *Frank Sinatra Show*; *SatEvePost's Keep Posted*; Schick's *Crime Syndicated*; multi-brand *Cosmopolitan Theatre* . . . by Abby Rand

DAYTIMERS SHOW WIDE COST-PER-1000 RANGE 22

TELEVISION Magazine's Continuing Cost Study reports on sponsored daytime programs

TV ON \$200 A WEEK 24

Spot schedule builds awareness, traffic, sales for Cincinnati furniture store

CINCINNATI: A FILM STUDY 26

TELEVISION Magazine puts three stations under the microscope for close-up study on how film is used in one city

TIME BUYING PRIMER 28

Part I of a three-installment series . . . by Robert Reuschle

DEPARTMENTS

FOCUS 7

Morning TV On The Rise

EDITORIAL 11

Thank You Senator Benton and Mr. Rubicam, Too!

STATUS MAP 16-17

Nation-wide report on stations, circulation, penetration and other pertinent data

FREDERICK A. KUGEL
Editor and Publisher

L. WILLIAM GILLETTE
Asst. to Publisher

NORT WYNER
Managing Editor

KATHLEEN CIRCOLA
Associate Editor

ABBY RAND
Associate Editor

JACK L. BLAS
Business Manager

JAMES COLEMAN
Advertising

RICHARD ROSE
Art Director

Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Plaza 3-3671, 3672, 3673. Single copy, 50 cents. Yearly subscription 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 February 20, 1945, at the postoffice at New York, New York under the act of March 3, 1879. All rights reserved. Editorial content may not be reproduced in any form without permission.



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 Steinmon Station • Clair R. McCullough, President

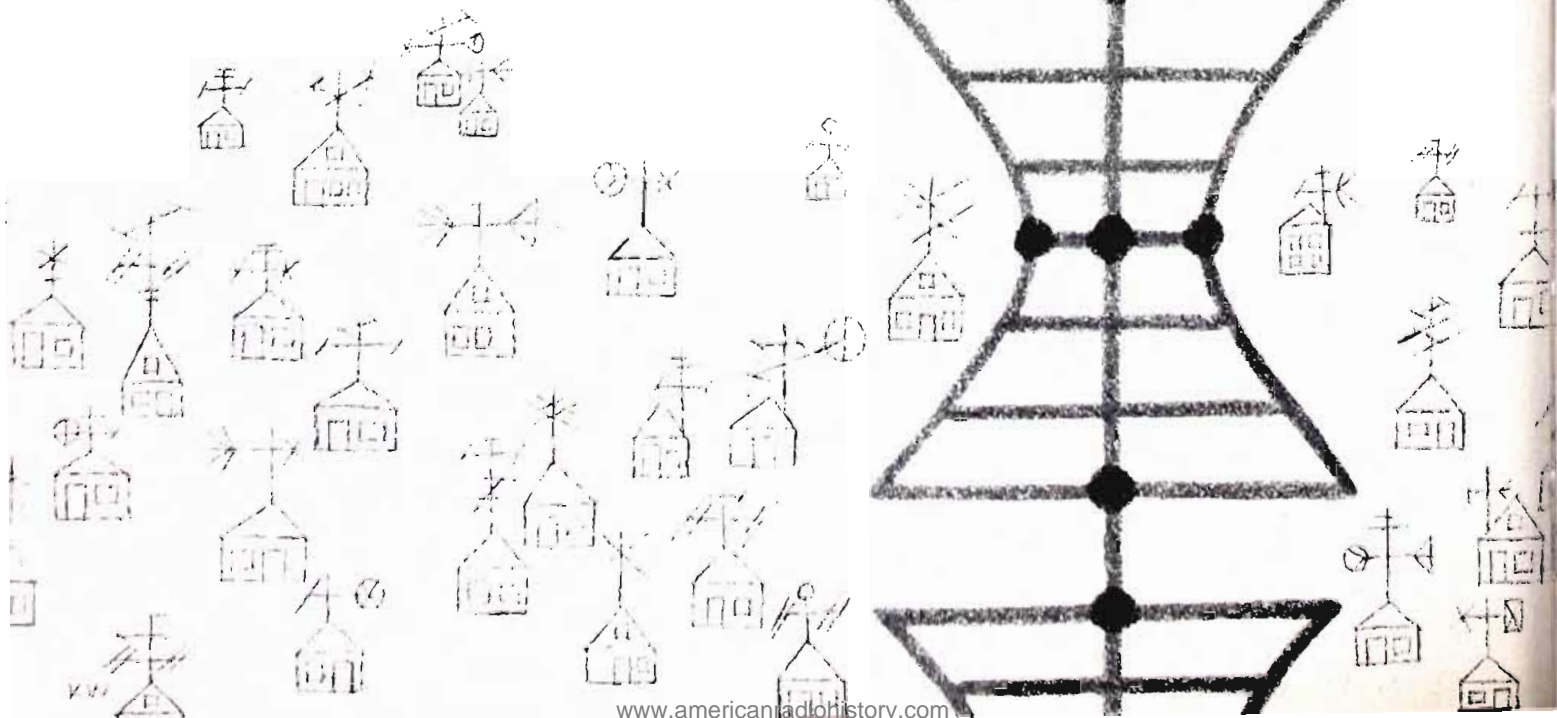
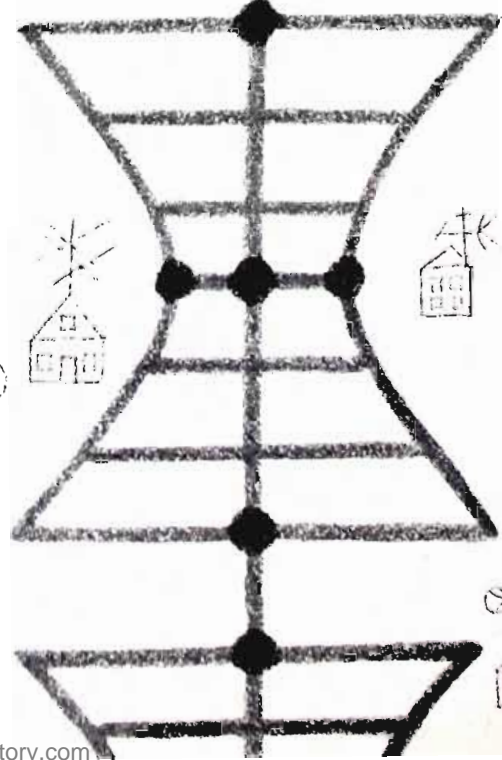
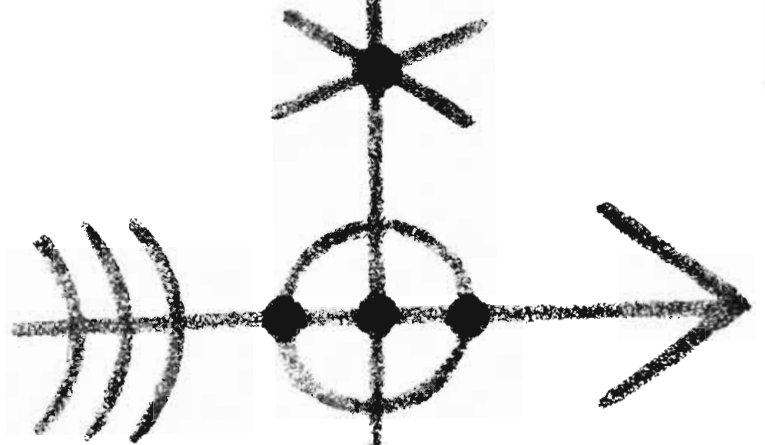
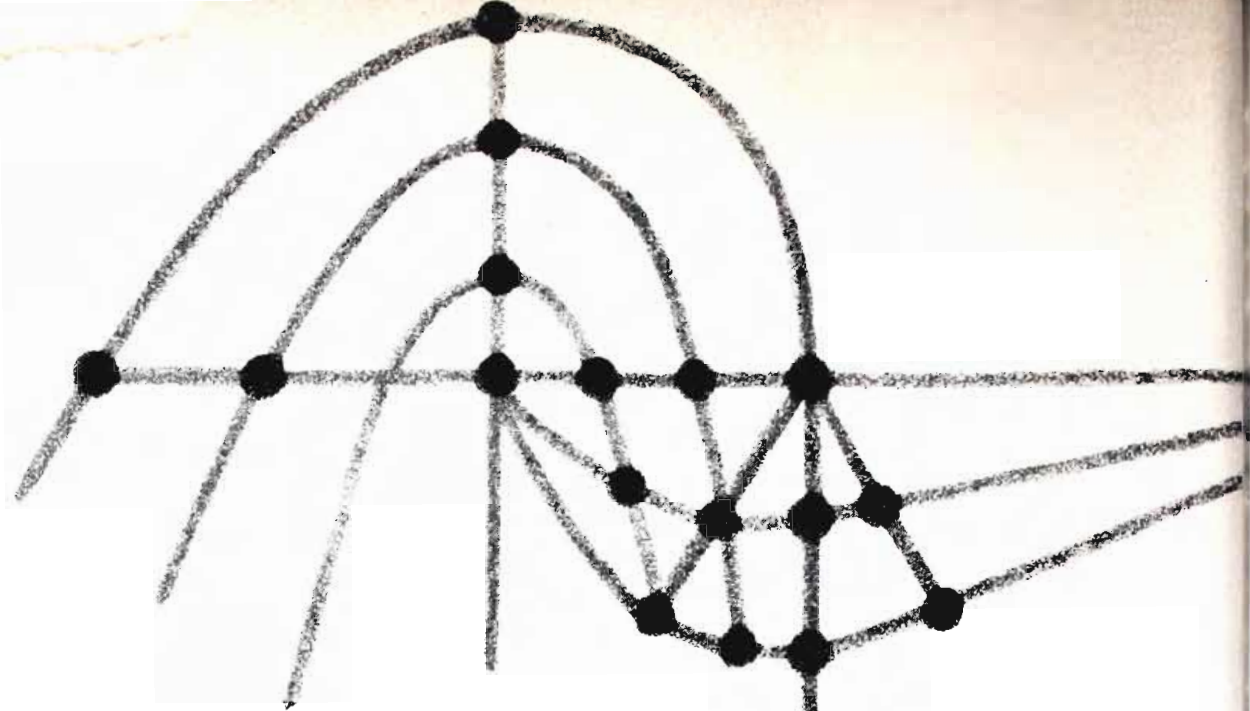


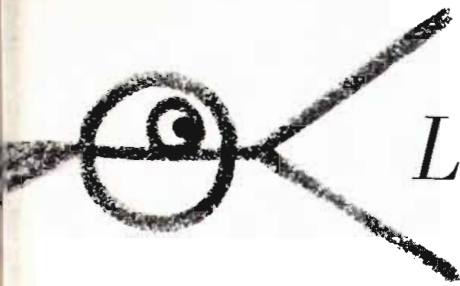
Represented by

ROBERT MEEKER ASSOCIATES

Chicago • San Francisco

New York • Los Angeles





Look what's up in L.A.!

KNXT is on Mount Wilson! And, for advertisers, that's *way* up. Because the same switch that this week boosted the former KTSL's power 10 times—from a transmitter that's almost a full mile above Los Angeles—gives advertisers an out-of-this-world audience!

Viewing's up—and zooming! KNXT's high-flying new signal carries your message to Los Angeles' 1,000,000-plus television homes more brightly and clearly than ever before... and into an area almost four times larger. All the prospects you want to see can now see you!

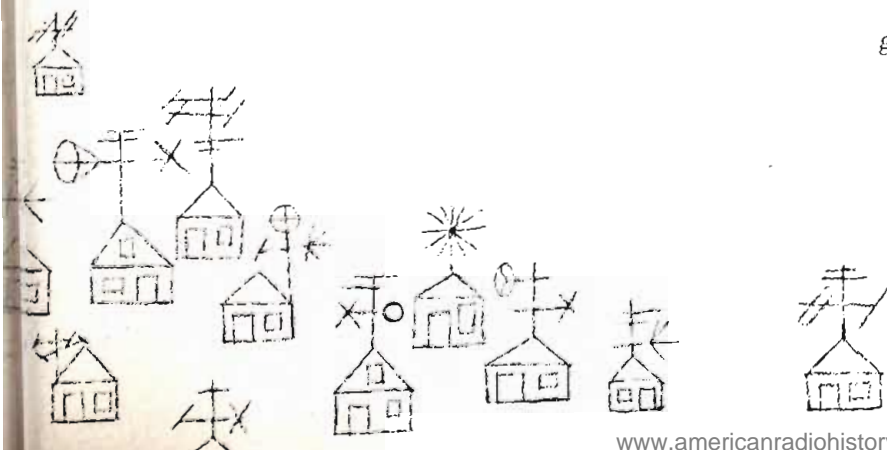
Our new name is up! We're painting the town this week. *Literally.* It's up with KNXT—the *new* Channel 2... CBS Television's key station on the Coast—wherever we can find space. And it's up with KNXT's stars, *already* well on their way to being Los Angeles' highest!

Hitch your product to KNXT! And you'll have the best team in town. KNXT's new signal will get you into Los Angeles' living rooms, and KNXT's fast-rising stars and shows will *keep* you there. To sit on top of the world in the nation's second largest television market...

get on **KNXT** today!
The new Channel **2**

Los Angeles • CBS Owned

Represented by CBS Television Spot Sales



Lawyers, judges hand down big sales decision in MIAMI!



WTVJ

RUFFE JAL-O-SEE, INC.
 Ruffe Jal-O-See, Inc., manufacturers of aluminum jalousies, recently renewed 26-week contract for "Law of the Land", 15-minute panel show, Wednesday nights. Panel is composed of prominent local lawyers and judges who give opinions on legal questions sent in by viewers.
 C. E. Grentner, Jr., sales manager, reports that "Law of the Land" has increased the percentage of people familiar with the product from approximately 30% to 75%, that it has doubled the number of sales leads received on the day after the telecast, and that each television dollar produces greater returns than any other dollar in the advertising budget.

OLIN'S, INCORPORATED
 Olin's, Incorporated, used car dealers, sponsored one routine Friday night boxing match, 10 to 10:45 p.m.
 Customers started arriving at 7 a.m. the following morning - two hours before regular opening. Sales for Saturday and Sunday came to 49 cars, as compared with 24 on average week-end with normal promotion.
 Will continue telecasts.

- REPRESENTING TELEVISION STATIONS:**
- DAVENPORT WOC-TV*
(Central Broadcasting Co.—
WHD-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)
- * Primarily NBC Affiliates

*Yes, Spot Television Sells Goods!
For Further Facts, Ask:*

FREE & PETERS, INC.

*Pioneer Station Representatives
Since 1932*

- NEW YORK
- CHICAGO
- DETROIT
- ATLANTA
- FT. WORTH
- HOLLYWOOD
- SAN FRANCISCO

FOCUS

MORNING TV ON THE RISE

AUDIENCE PARTICIPATION PROGRAMS

RACK-UP TOP MORNING SETS-IN-USE TOTALS

Take a large piece of relatively inexpensive audience participation, add variety or disc jockey, mix in either a bit of cooking, shopping, fashions or interviews and season lightly with some film or music—and there you have the perfect recipe for substantial sets-in-use figures as early as 7:30 or 8:30 in the morning.

As the chart below shows, many early sign-on cities are racking up sets-in-use figures that rival afternoon segments. For example—a 7.0 in Cincinnati at 8:30 a.m.; a 3.2 in Philadelphia, at 7:30; a 5.0 in Detroit, at 9:00; a 12.2 in Columbus, at 11:30. As is to be expected, sets-in-use figures rise as the hours click off. Significant, too, are the fine showings made by CBS-TV's *Strike It Rich* in several of these markets.

An audience participation show

and a feature film combine, in Cincinnati, to rack up the 7.0 at 8:30. Splitting the audience almost equally at this time, WCPO-TV beams *Morning Movies*, an hour-long feature film, while WLW-TV puts its money into *Morning Matinee*, female audience participation show. Latter is simulcast; was started 8 years ago by Ruth Lyons of *50 Club* fame; carries a vocalist and is seen over all three Crosley outlets.

Peak sets-in-use figure of 10.4 in Cincinnati comes at 11-11:15, with a children's show, a home economics program and an audience participation-quiz fighting it out for popularity . . . the latter coming off best. Here, WCPO-TV offers *Al Lewis*, reading stories to the kiddies and cutting in a laugh movie—WKRC-TV puts on *Home Cookin'*, a cooking show—and

MORNING SETS-IN-USE

AVERAGE FROM LOCAL SIGN-ON TO 12 NOON

PULSE, OCTOBER 11-15, 1951

Time	Cincinnati	Philadelphia	Columbus	Dayton	Detroit	Cleveland
7:00- 7:15	1.1	.7	—	—	—	—
7:15- 7:30	1.3	1.3	—	—	—	—
7:30- 7:45	1.4	3.2	.4	.2	1.0	—
7:45- 8:00	1.4	3.0	.5	.3	1.2	—
8:00- 8:15	4.1	2.5	.9	.6	2.0	1.0
8:15- 8:30	4.4	2.4	1.2	.8	2.1	1.2
8:30- 8:45	7.0	2.0	3.5	2.7	2.8	2.2
8:45- 9:00	7.1	2.2	3.6	2.9	3.1	2.3
9:00- 9:15	7.3	3.1	3.4	4.0	5.0	2.9
9:15- 9:30	7.3	3.3	3.3	4.0	5.3	3.0
9:30- 9:45	6.7	3.3	3.5	3.8	5.8	3.9
9:45-10:00	7.0	3.1	3.6	3.7	5.9	4.1
10:00-10:15	8.3	4.6	4.5	3.5	5.2	3.7
10:15-10:30	8.6	4.9	4.5	3.5	5.6	3.9
10:30-10:45	9.7	5.8	5.7	3.3	6.0	4.1
10:45-11:00	10.0	5.9	6.5	5.1	7.4	4.7
11:00-11:15	10.4	5.6	8.3	6.0	7.4	5.7
11:15-11:30	9.6	5.9	8.6	5.2	7.4	6.2
11:30-11:45	9.3	6.6	12.2	7.0	8.4	7.4
11:45-12:00	9.1	7.1	12.4	6.7	8.8	7.8

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY

54.7%

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

CHANNEL
SEVEN

WMAZ-TV

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

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

Represented Nationally by
The KATZ AGENCY, Inc.

FOCUS

(continued from preceding page)

WLW-TV telecasts *Quiz the Misses*, an audience participation and quiz show that also has a singer and ventriloquist.

WPTZ's Ernie Kovacs jumps from an 0.7 at 7 a.m., to a 3.2 at 7:30, before any of the other Philadelphia stations sign-on. Kovacs' famed *3 to Get Ready* is a disk jockey show, with the weather and time announcements thrown in for good measure. Sets-in-use continue to climb throughout the morning in the Quaker City, reaching an 11:45 peak of 7.1, when an audience participation show, an educational program and a homemaking-hints stanza face each other: WCAU-TV holds a commanding lead with CBS-TV's *Strike It Rich*, audience participation-quiz—WFIL-TV beams *TV University*, prize-winning educational and cultural show, and WPTZ offers *Rhona Lloyd*, interviewing guests and offering homemaking hints.

Audience Participations Hold 2-1 Edge in Columbus

Columbus' 3.6 sets-in-use at 8:45 is impressive, considering that only WLW-C is telecasting. Walking away with this 3.6 is *Morning Matinee*, the audience participation show that did so well for WLW-TV. WBNS-TV signs-on at 10 and, as would be expected, sets-in-use rise to a 4.5. At this time, WBNS-TV faces its *Homemakers' Hob Nob*, a women's-page-of-the-air using Snader telecriptions and a telephone quiz as well as beauty and household tricks, against WLW-C's *Breakfast Party*, another Crosley audience participation offering. At 11 a.m., sets-in-use spurt upwards again to 8.3, as third station, WTVN, beams out its *Farmer's Friend*, a report to housewives on food and grocery prices and good buys, with a general store backdrop. Facing this are WBNS-TV's *Kitchen Fair*, featuring a well-known home economist, and the WLW stations' *Quiz the Misses*, audience participation show. Latter show is still on at 11:45, when sets-in-use hits a 12.4 figure—WBNS-TV takes the lead at this time with CBS-TV's *Strike It Rich*, while WTVN offers ABC's variety-audience participation show, *Dennis James*.

A Western feature film and an audience participation show are the answers to the big surge to a 5.0 sets-in-use at 9 a.m. in Detroit: WJBK-TV offers *Pioneer Play-*

house, while WXYZ-TV telecasts *Coffee & Cakes*, aptly named audience participation show which serves its audiences coffee and doughnuts in-between music, contests, interviews and skits. By 11:45, Detroit sets-in-use hits 8.8, with the last-halves of two cooking shows and a network audience participation quiz fighting it out. Here, WXYZ-TV offers *Charm Kitchen*, featuring famed home economist Edith Fern Melrose—WWJ-TV beams Jean McBride's cookery—and WJBK-TV telecasts CBS-TV's *Strike It Rich*.

Strike It Rich Leader in Dayton

Big jump in Dayton to a 2.7 sets-in-use, at 8:30 a.m. is accounted for by a disk jockey and by another audience participation program. Latter is Crosley offering called *Morning Matinee*, beamed by WLW-D. DJ is *Reveille with Ryan*, telecast for an hour by WHIO-TV. Peak segment in Dayton is 11:30, when sets-in-use hits 7.0, with WHIO-TV leading the way via CBS-TV's *Strike It Rich* and WLW-D beaming *Quiz the Misses*.

Cleveland's 4.1 at 9:45 belongs to WEWS's *Kitchen Clinic*, sole offering at this time. *Clinic*, as one might guess, is a cooking show, and is preceded by such other WEWS presentations as cleverly titled *Comes The Yawn*, an 8 a.m. DJ; *Beauty for You*, a half hour of figure trimming exercises at 8:30, and *Western University*, 30 minute educational show. Ratings continue gradual climb all morning, with WNBK and WXEL signing-in, with peak reached at 11:45, when a network audience participation-quiz, a fashion discussion and interview show and a variety program buck each other for a share of the 7.8 sets-in-use. In that order, they are CBS-TV's *Strike It Rich* on WEWS; WNBK's *Idea Shop*, and WXEL's *Soup's On*.

Nets to Offer Godfrey, Garroway

Considering how well CBS-TV's *Strike It Rich* does, the industry should look to a considerable rise in sets-in-use during the early morning hours when the networks get going on projected early-bird shows. Expected to start around the first of the year are a simulcast Godfrey show for CBS and a Garroway stanza for NBC, either of which should do a bang up job at sun-up.



S.O.S.
"Magic Bunny"
on NBC
"Show of Shows"



Pet Milk
"Fantasy Series"
on NBC
"All-Star Revue"

Pabst
Blue Ribbon
on CBS
"Pabst Fights"



Kellogg's
Sugar Corn Pops
on "Wild
Bill Hickok"



Pillsbury
Pancake Mix
on CBS
Arthur Godfrey

The Top COMMERCIALS On the Top Shows of TELEVISION

Swift & Co.
TV Spots
on NBC
"All-Star Revue"



Come From . . .

FIVE STAR *Productions* ★ ★ ★ ★ ★

More and more you hear of this unique film production organization devoted exclusively to the Television Commercial. (More than 2,800!)

It takes advertising men to produce advertising films. Five Star's three key men are former agency executives who know how to develop selling ideas on film.

Next time you're in Hollywood, drop in at Five Star and see how fine craftsmen with fine facilities produce a superior product.

Integrated
Commercials
on Ziv
"Story Theater"



Carnation
Milk
on CBS
Burns & Allen



Kellogg's
Rice Krispies
on NBC
"Howdy Doody"



Ralston
Breakfast Foods
on ABC
"Space Patrol"

Interstate
Bakeries
on Ziv
"Cisco Kid"



Cory Appliances
on ABC
Langford-
Ameche Show





New portable radiotelephone, of less weight but longer range, designed and built by RCA engineers.

Longer range, but lighter weight for the "Take-along Radiophone"

You've read how useful our Armed Forces found their portable radiotelephones. Now this indispensable instrument has become even more efficient.

At the Signal Corps request, RCA engineers undertook to streamline the older heavier model, which many a soldier of World War II called "the back-breaker." Following principles of subminiaturization—promoted at RCA Laboratories—every one of its hundreds of parts was redesigned. Models were built, tested, rebuilt, and finally, RCA came up with an instrument

weighing only 29 pounds. Its range is double that of the World War II model.

Even more important, under present conditions, RCA was able to beat the most optimistic estimate of the time needed to design such an instrument by nearly three months. Signal Corps engineers have called this "A major engineering and production achievement."

See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 47th St., New York. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, N.Y.



Comparison with the older model portable radiotelephone shows how RCA engineers have reduced its size with their new instrument.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

Thank You Senator Benton and Mr. Rubicam, too!

WE kind of like the old saying, "There's nothing like a reformed drunkard." It reminds us a bit of a couple of ex-hucksters who have been quite prominent in the news of late.

Yes, these two reformed hucksters are just what television needed. They've awakened the industry; panicked it from lip service right through to the formulation of the proposed NARTB Television Code.

Doubtlessly, the industry would have gotten around to such a code sooner or later—but, sans Benton, it might have been a "later" in which the FCC took a hand—a grim prospect, to understate the case.

The Committee deserves a lot of credit for getting the Code into shape in a relatively short period of time.

Obviously, with any such code there must be griping, disagreement, and changes. Considering the few rumbles that it's generated, the Committee has done a good job. But—their work has just started; will the networks and stations be able to enforce provisions such as:

"The use of horror for its own sake will be eliminated; the use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible"?

If so, that means a lot of important advertisers are going to have to be "told off" like Auto-Lite, sponsors of *Suspense*; Admiral, for *Lights Out*; Mogen David, for *Charlie Wild*; Cavaliers, for *Plainclothesman*; Shick for *Crime Syndicated*; Camels, for *Man Against Crime*.

Or, how far will the stations and networks go to enforce:

"A sponsor's advertising messages should be confined within the framework of the sponsor's program structure. A television broadcaster should seek to avoid the use of commercial announcements which

are divorced from the program whether by preceding the introduction of the program (as in the case of the so-called 'cow-catcher' announcements) or by following the apparent sign-off of the program (as in the case of so-called 'trailer' announcements)?"

And, we wouldn't want to wait around until the networks told the cigarette companies this one:

"Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions."

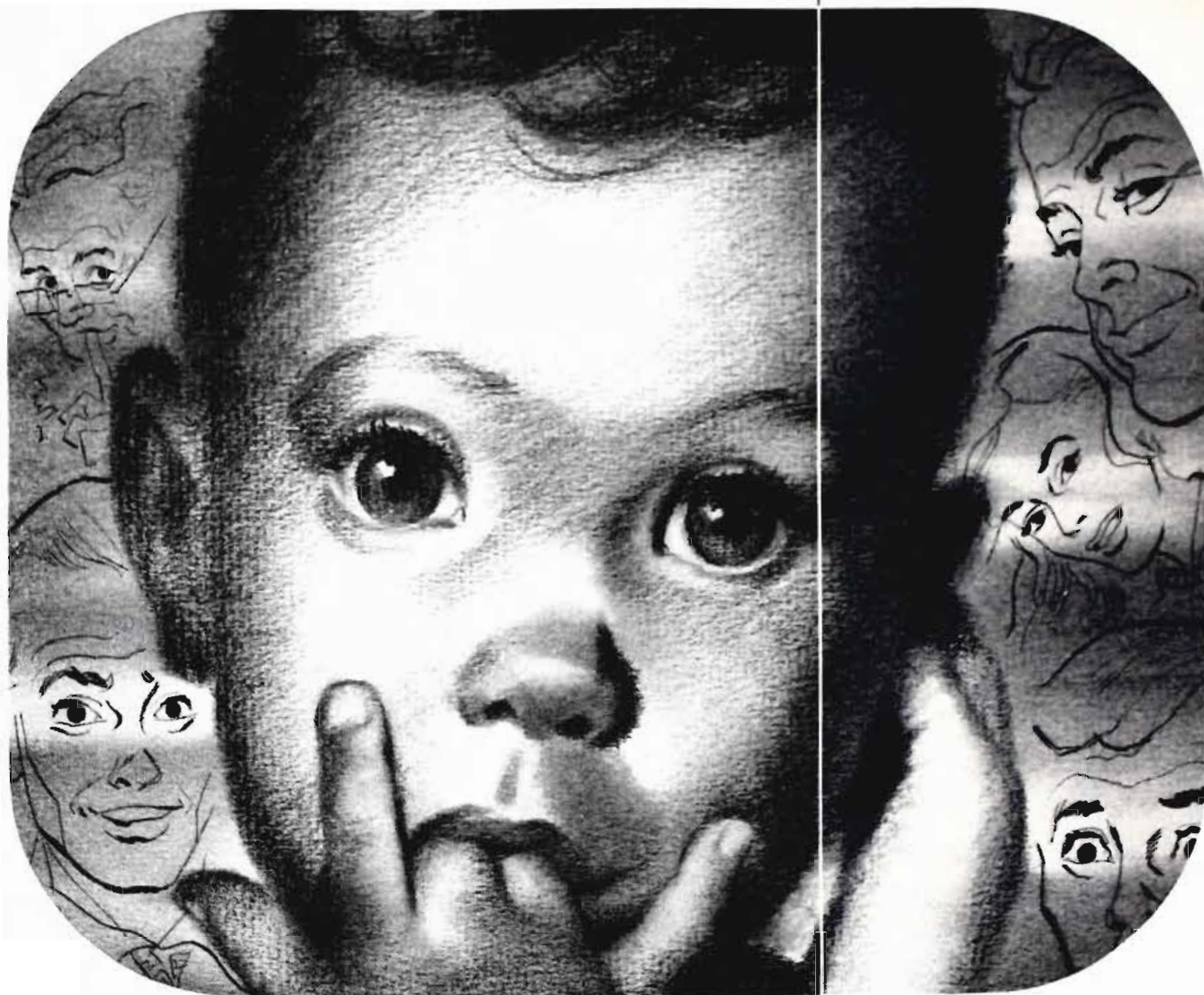
If the code is to have any standing, any authority, these and similar clauses must be enforced—otherwise they should be stricken out. And that would be too bad because many of the other provisions forbidding profanity, obscenity, the disapproval of "alley cat," "broad" or "chippy" as applied to women, etc., are important but are pretty much within the realm of good taste. These few transgressions would soon be eliminated, if only for self interest.

What's more at stake is how television is used. The presentation of physical agony or brutality might have much more harmful effects than an occasional lapse of good taste.

And the "cow-catcher" announcements or quadruple spotting, if continued, will undoubtedly damage the very effectiveness of television advertising—as will the ridiculous advertising claims and competitive pitches of the cigarette companies which tend to drag down the value of all honest advertising.

These are the problems which the code committee must face realistically. As we've already pointed out, its job has just begun . . . so stick around Senator Benton and Mr. Rubicam, for, while we can't say that we agree with your thinking, your activity will make sure the committee keeps working.

Fred Kugel



**Thousands of brand new eyes
can see your product on WSB-TV**

This report is directed to time buyers and others responsible for producing sales. A vast and *entirely new* audience in the South has been opened up by WSB-TV. On September 30 WSB-TV began telecasting over Channel 2 with 50 kw. radiated power from the 1062-foot tower. Response was immediate—and terrific. From the Carolinas, Alabama, Florida, Tennessee and deep South Georgia excited reception reports are being verified. Distributors are shipping thousands of sets. Since all characteristics of these powerful facilities are not yet known we temper our enthusiasm. Suffice to say at this time—WSB-TV today offers you the biggest dollar's worth in Southern television history.

*Affiliated with The Atlanta
Journal-Constitution. Rep-
resented by Edw. Petry Co.*



ATLANTA, GEORGIA

ECONOMICS OF TELEVISION

**Exploring the problems
that confront TV today
. . . and tomorrow**

By NCRT WYNER

THE big trouble with television today is that too many speeches are being made and, realizing that a good speech should be provocative, industry leaders are tossing around some irresponsible statements about the future of the industry. A day doesn't go by but that someone asks—

With television viewing down, receiver sales off and costs still spiralling, won't many TV bankrollers have to bow out of the medium?

Will TV budgets already over the million mark for top shows be big enough for post freeze 150-station network coverage?

What's the future of the networks?

Will the economy support 1000-station television?

Isn't the very economic foundation of television based on advertising inadequate and unsound? Isn't the answer in subscription TV?

To set the score straight at the outset, let's point up the following factors which demonstrate television's sound economics today:

1. **THE ADVERTISER**—investments in network television are currently running at the rate of over \$100 million annually for time alone; network TV billings passed network AM billings during September of this year; network TV attracted 206 advertisers, compared with only 153 for network radio, during the first nine months of this year. These statistics would be impossible if TV wasn't sound enough to pay off for advertisers.

TV is delivering on a cost-per-thousand basis at least comparable to print and, in many cases, to radio. As against a \$3.43 average cost-per-thousand for eight of the top national magazines, \$4.51 and \$5.48 figure for newspaper ads of 1,000 and 500 lines respectively.

**Magazine figures include: Life, SatEvePost, Collier's, Look, Ladies Home Journal, Women's Home Companion, McCall's and Good Housekeeping—based on Winter '50-'51 rates and using Starch 'noting' averages. Newspaper costs are based on 104 cities of over 100,000 population, using the Advertising Research Foundation's Continuing Study of Newspaper Reading. Radio data developed by NBC-AM, using fourth quarter, 1950, American Research Bureau information. Television data developed by NBC-TV, using first quarter, 1951, ARB information.*

and a \$2.23 figure for radio, this winter, television delivered at \$2.45.*

2. **TELEVISION STATIONS**—this year, no fewer than 75 percent of them will show a profit. This is quite a trick, unless the industry is on an economically sound footing.

3. **TELEVISION NETWORKS**—at least two of them could show a profit, if they wanted to—instead they're making capital investments that will pay off in the future. The ability to show a profit, no less the willingness to temporarily forego it, is certainly a sign of a solid structure.

3. **THE PUBLIC**—comment to the contrary, is not losing interest in television. Sets-in-use figures show no drop and, for those who like to play with ratings—ARB October '50 and October '51 ratings show healthy increases in total average ratings for all CBS and NBC 6 to 11 p.m. weekday shows.

The future of the industry?—whether or not advertisers will be able to foot the bill for national coverage—whether 1,000 stations can be supported—whether the networks will be as dominant as they were in radio—the answers are in the hands of advertisers, stations, networks and the public, for it must pay-off for all concerned.

The answer to whether or not advertisers will be able to afford 100 or 150 station national networks resides in cost-sharing and the various cost-sharing techniques. The most recent Hofstra study, Colgate-Palmolive-Peet and a host of other advertisers have proven that multiple-sponsored shows pay-off for their advertisers.

Advertisers can stretch TV dollars thru buying participations; segments of multi-brand shows; alternating sponsorship shows and rotating programming. Or, they may eventually go a step further and secure co-operation on a local level—the manufacturer-advertiser taking half of a show's costs, the remaining expenses being equally pro-rated among dealers in each broadcast city.

Two other factors weigh heavily when considering advertisers' ability to pay the freight. When advertising agencies let out long, bleak wails about " . . . what advertiser will be able to afford post-freeze television costs? . . ." they are really pointing-up their own shortcomings!

(continued on the following page)

Will advertising budgets expand?

Specifically, in the years 1929 to 1950, while total national income almost trebled, advertising expenditures tumbled by 43 percent—from 4 percent of the national income to 2.3 percent. In the process, slide-rule masterminds came up with the interesting plum that advertising has increased in its efficiency.

Not so: it's just that advertising agencies during the past 20 years have failed to sell advertising to top management . . . and, unfortunately, there have been too many "small" investors who, with potent public opinion on their side, have demanded increased stock dividends (despite their inflated values).

Thus, while print and radio budgets may be con-

tracted to get television advertising dollars in the coming decade, many advertisers may find themselves expanding their total advertising budgets along more realistic lines to satisfy both TV and these other media.

That this may be the pattern is best indicated by the Magazine Advertising Bureau's analysis of network TV advertisers' budgets. Comparing first six months, 1951, expenditures with first six months, 1950, figures, MAB finds that TV investments are up 294 percent, while overall magazine, network radio and Sunday supplement advertising also increased on an average of 1.5 percent: a sign of sponsors' ability to up their total budgets for complete media coverage.

Costs up, viewing off: fact or myth?

Second important consideration is that much of the basis for speculation on rising costs may be without foundation. Certainly there will be additional expenses involved for time charges in the post-freeze era—but it does not necessarily follow that talent and production costs will continue to spiral, as many believe.

Even in today's high cost era such consistently top-rated shows as *Big Town*, *Fireside Theatre*, *Mama*, *Man Against Crime*, *Suspense* and *Kraft TV Theatre* come in at production costs of \$11,000; \$14,000; \$6,900; \$6,547; \$8,000 and \$11,500, respectively—greatest proof that comparatively low cost programs can deliver large audiences.

Most of the advertisers and agencies that howl loudest about talent and production expenses are the very firms that are bankrolling high production cost programs—they're the very people who've up-bid talent. Production costs on radio have come way down, yet there've been few cries of anguish from nets, stations, packagers, talent or the unions. When programming costs are really too high in television, the law of supply and demand will take over and, the unions notwithstanding, costs will slide back to a more realistic level.

When all is said and done, there will always be a reservoir of new talent available—and ready to work at union scale: today's TV soap operas are probably best evidence of this situation.

Much irresponsible talk has been heard in the last few months of the alleged "drop-off in TV viewing".

Most recent of these public utterances came from the

president of one of the top 10 agencies who said, ". . . Everyone admitted that television could not possibly hold people glued to their sets for the long hours they give it when their sets are new. The Pulse Rating Service confirms this trend in those cities which have been exposed to television for some time. The decrease in viewing is not yet alarming—10% less than a year ago in July; 5% in September. . . ."

BUT, what this agency president neglected to mention is that the decreases in sets-in-use recorded by Pulse (1) pertain only to a single hour-long show placed by his agency and (2) cover only 11 cities, for July, and only 10 cities, for September.

AND, what this agency president totally overlooked was that sets-in-use for these cities—for the entire week in which Pulse rated them, from 12 noon to 12 midnight—actually increased in 1951 by 1½ percent, in July, and by 8 percent, in September!

AND, what's more, the value of comparisons between 1951 and 1950 Pulse ratings is subject to question, in view of the fact that the Pulse interviewing techniques varied from '50 to '51!

Also, compare this type of irresponsible talk with the nationally projectable NBC-Hofstra report which demonstrated that (1) among low income groups, there was a five minute a day increase in TV viewing in both the second and third years of ownership and (2) among high income groups, there was a half a minute a day decrease in viewing in both the second and third years of ownership.

Cost-sharing, answer in post-freeze

Because it is improbable that more than a few advertisers will be able to afford 150-station network coverage, cost sharing—one of the answers will mean a considerable overhauling of network structure.

However, it should be emphasized that this cost problem is *not* a question of the soundness of television's economic structure—but is solely a question of the organization of advertisers' budgets.

Similarly, no one questions the impact or soundness of national magazines because of their high costs—advertisers unable to shell out \$100,000 a week for a black and white page in *Life Magazine* compromise and buy smaller units of space or less frequent schedules.

And, this cost problem may lead the networks into a publication-type structure. Thus, just as news-

papers and magazines publish editorial matter and sell advertising in and around it—it may come to pass that the nets will supply all of the "editorial" material (i.e. programming) and simply sell advertisers various lengths of time: an advertiser "requesting position" would pay a premium for sponsorship of a particular show or time segment.

Actually, the foundation for this type of existence already exists in network produced participating shows, or NBC's *Show of Shows*, CBS's *Frank Sinatra Show*, etc.

By the time that this metamorphosis takes place, the stage will also be set for "Operation First Aid": five years hence, with at least 500 stations on the air, owning a television station may not be the lark it seems today. Dozens of stations that are beyond the

(continued on page 30)



PAUL DIXON & CREW, WCPO-TV hit, only network DJ. Jene home permanent sponsors ABC nighttime stanza.



ERNE KOVACS, WPTZ, pacing morning trend, pulls down strong 4.3 average ARB between 7:00 and 8:00 a.m.

DJ—LOW COST VARIETY

MOST national advertisers are not buying disc jockeys as such. They are buying well rated availabilities. That many are pleased with the ratings turned up by the DJ's is borne out by the roster of national spots the jockeys are carrying. Typical of these national advertisers are Celanese, Borden's, Robert Hall, Minnesota Mining, Lever, Westinghouse, Kraft, Raleigh, Cavalier and Alka Seltzer.

To timebuyers, as to most people in the industry, the question isn't "Is the disc jockey good television?" but rather, "Just what is a television disc jockey?" The old radio term doesn't fit the new improved TV model.

Video has spawned a new breed of entertainer—the emcee of a low-budget variety show, who might happen to spin a few records. Going far past radio's record spinning, the TV jockey uses film, drawings, pantomime and even live musical numbers.

Rating-wise, some of these shows do surprisingly well, considering

their low budgets. Al Jarvis, doing a five hour a day stanza on KLAC-TV, Los Angeles, averages a higher Telepulse than the shows facing him. Bob Maxwell, WWJ-TV, Detroit, hits an 11.6 September Pulse. In Cincinnati Videodex ratings for WCPO-TV's Paul Dixon have gone as high as 13.4.

Pulse score for Lex Boyd's *Club Four*, KRON-TV, San Francisco, consistently hits around 20. Twenty-odd spot advertisers take advantage of the large nighttime audience he attracts with his *Make Believe Ballroom* type approach.

Preferred hours for DJ shows are after 10 evening slots and mid-afternoon hours.

In many cases, the TV disc jockey is a film jockey, getting his visual elements from short musical films distributed by Snader Telescriptions or soundless, record-coordinated film shorts put out by Screen Gems. Al Jarvis, KLAC-TV, even squeezes a full-length feature film into his all-afternoon *Hollywood on Television*.

53 stations are currently leasing Snader's library of 800 musical films, paying a yearly rental based on market size. Price tags range from \$8,000 to \$90,000, annually. Use during the year is unlimited. KRON-TV for instance, builds nine hours of programming a week from the library, concentrating them largely on Lex Boyd's hour and a quarter across-the-board *Club Four* stanza.

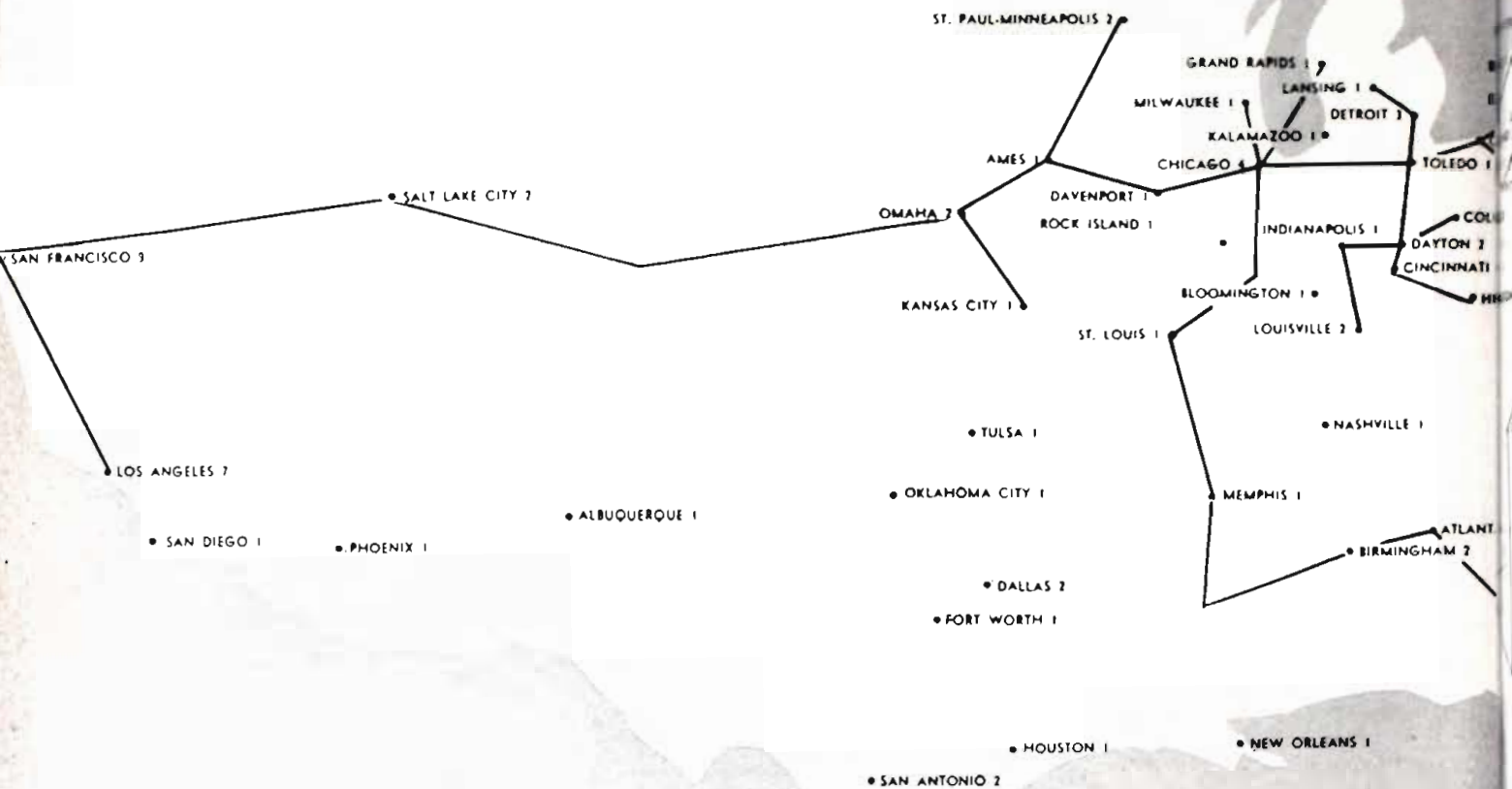
One of the big problems for stations using these films is the difficulty of making smooth transitions from live to film. One method is to shoot from the DJ to a still photo of the performing artist and then to the film, a la nite club intros of singer before the song.

Some times the nature of the format points the way. WAVE-TV, Louisville, has put Snader's films into *Reuben and Rachel* with Foster Brook as a country storekeeper and Jan Dooley as his daughter "seeing" the film on a prop television

[continued on page 19]

TELEVISION MAGAZINE'S STATUS

• SEATTLE 1



PRODUCTION AND CIRCULATION

Increase in circulation for September 363,817
 Total sets in circulation as of October 1st.....14,039,602
 Source: TELEVISION Magazine

Receiver production for September, 1951 337,341
 Receiver production for September, 1950 843,800
 Total receiver production for 1950 7,463,800
 Source: Radio-Television Manufacturers Association

STATIONS AND MARKETS

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

Total markets 63
 Operating stations 108
 Number of connected cities 50
 Number of non-connected cities 13
 Source: TELEVISION Magazine

POPULATION AND SALES

FAMILIES
 POPULATION
 RETAIL SALES
 Source: NBC-Sales Management

SETS IN USE: NATIONAL AVERAGE* —OCTOBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	3.9	2.8	6.9
12 noon-6:30 pm	22.3	16.5	25.5
6:30 pm-11:30 pm	43.5	39.2	42.7

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

AVERAGE NUMBER OF VIEWERS —OCTOBER, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.56	1.80	2.28
12 noon-6:30 pm	2.88	2.02	2.52
6:30 pm-11:30 pm	2.88	2.42	2.84

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HOMES
Under \$2000	5.4
\$2000-\$3999	35.9
\$4000-\$6999	39.9
\$7000 & over	18.8

Source: Videodex

weed
and company

NEW YORK
 BOSTON CHICAGO
 DETROIT
RADIO AND TELEVISION
 SAN FRANCISCO



WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
7,412,700	62.1
2,914,200	61.0
1,837,000	66.1

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

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF OCTOBER 1st

ALBUQUERQUE—19.3	10,400
KOB-TV (A, C, D, N)	
AMES—35.1	68,025
WOI-TV (A, C, D, N)	
ATLANTA—39.9	130,000
WAGA-TV (D); WSB-TV (A, N, P); WLTW (C)	
BALTIMORE—68.1	324,993
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—46.0	43,115
WNBFTV (A, C, D, N)	
BIRMINGHAM—23.6	62,500
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON—36.7	18,400
WTTV (A, C, D, N)	
BOSTON—71.4	786,790
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—63.0	221,972
WBEN-TV (A, C, D, N)	
CHARLOTTE—24.5	89,134
WBTW (A, C, D, N)	
CHICAGO—58.1	995,630
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI—69.8	297,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON—64.1	510,922
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—53.7	179,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH—34.1	135,656
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.—33.2	67,805
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—55.1	202,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—57.4	541,760
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—59.9	53,380
WICU (A, C, D, N)	
FT. WORTH-DALLAS—34.1	135,656
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*—33.2	131,334
WOOD-TV (A, C, D, N)	
GREENSBORO—40.4	74,113
WFMY-TV (A, C, D, N)	
HOUSTON—28.2	92,884
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—28.6	55,350
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—37.9	145,479
WFBM-TV (A, C, D, N)	
JACKSONVILLE—33.3	40,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—37.3	112,300
WJAC-TV (A, C, D, N)	
KALAMAZOO*	146,181
WKZO-TV (A, C, D, N)	
KANSAS CITY—30.3	143,558
WDAF-TV (A, C, D, N)	
LANCASTER—52.1	113,243
WGAL-TV (A, C, D, N, P)	
LANSING*	65,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—63.2	1,020,000
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	

LOUISVILLE—40.6	105,000
WAVE-TV (A, D, N, P); WHAS-TV (C)	
MEMPHIS—33.5	98,769
WMCT (A, C, D, N)	
MIAMI—41.9	79,449
WTVJ (A, C, D, N)	
MILWAUKEE—65.3	266,965
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL—60.1	275,600
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—18.3	40,070
WSM-TV (N)	
NEW HAVEN—45.4	184,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—22.1	62,850
WDSU-TV (A, C, D, N)	
NEW YORK—63.5	2,637,464
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
NORFOLK—39.8	81,556
WTVR-TV (A, C, D, N)	
OKLAHOMA CITY—38.9	95,275
WKY-TV (A, C, D, N)	
OMAHA—42.7	89,950
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—65.1	902,955
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—31.7	38,500
KPHO-TV (A, C, D, N)	
PITTSBURGH—41.8	313,000
WDTV (A, C, D, N)	
PROVIDENCE—41.1	165,000
WJAR-TV (C, N, P)	
RICHMOND—63.0	89,286
WTVR (C, D, N, P)	
ROCHESTER—43.4	91,010
WHAM-TV (A, C, D, N)	
ST. LOUIS—55.7	317,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—59.2	52,377
KDYL-TV (N, P); KSI-TV (A, C, D)	
SAN ANTONIO—29.2	52,000
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO—58.3	106,000
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—25.3	247,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—51.4	172,800
WRGB (C, D, N)	
SEATTLE—22.4	99,000
KING-TV (A, C, D, N, P)	
SYRACUSE—59.8	135,630
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—33.5	105,460
WSPD-TV (A, C, D, N, P)	
TULSA—42.5	77,500
KOTV (A, C, D, N, P)	
UTICA-ROME—43.2	53,000
WKTV (A, C, D)	
WASHINGTON—61.1	288,650
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—56.2	80,877
WDEL-TV (D, N)	

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.



BOB VAN CAMP
WSB
Atlanta



DICK STEVENS
WTCN-TV
Minneapolis



ALEC GIBSON
WTVJ
Miami



GEORGE EISENHAUER
WDTV
Pittsburgh



LEX BOYD
KRON-TV
San Francisco



BOBBY PETERS
WBAP-TV
Ft. Worth



WARREN CLARK
WOW-TV
Omaha



HARRIETTE ROBB
KEYL-TV
San Antonio



PAUL ABBOTT
WSYR-TV
Syracuse



FRED McCALL
KEYL-TV
San Antonio



FRED BRIGGS
KFMB
San Diego



FRED BECK
KPHO
Phoenix



DALE KLINKERMAN
KEYL-TV
San Antonio



RUSS COGLIN
KRON-TV
San Francisco



GENE NORMAN
KNBH
Los Angeles



EDEN RYL
KDYL-TV
Salt Lake City



BOB KERR
WDAF-TV
Kansas City



CHARLIE FEATHERSTONE
WSYR-TV
Syracuse



CARL WHITTINGTON
WCPO-TV
Cincinnati



DICK TUCKER
WBZ-TV
Boston



BONNIE KEVER
KRON-TV
San Francisco



SAM LINN
WSAZ-TV
Huntington



BOB DUNDAS
KPRC
Houston



BOB KAY
WAVE-TV
Louisville



LEN GOORIAN
WCPO-TV
Cincinnati



RAN JENSEN
WOC-TV
Davenport

● From coast to coast, America's leading Disc Jockeys have switched from radio to television . . . and **SNADER TELESCRIPTIIONS** is proud to have played a part in this move. We salute the more than 100 Disc Jockeys on over 50 TV stations who are now spinning **SNADER** film platters! Congratulations, boys! You're doing a fine job, and we'll continue to do our very best in supplying you with outstanding **TELESCRIPTIIONS** by the nation's top artists!

AMERICA'S LEADING DISC JOCKEYS
HAVE SWITCHED TO **TV**

with
SNADER TELESCRIPTIIONS

P.S. Have you seen our new library of 800 films . . . including 150 big-name stars . . . artists like Ginny Simms, Tito Guizar, Tony Pastor, Sarah Vaughan, The Harmonicats, Andy and Della Russell, Frankie Carle, Connie Haines, Allan Jones, Lionel Hampton and The King Cole Trio?

SNADER TELESCRIPTIIONS SALES, Inc.

328 SOUTH BEVERLY DRIVE
BEVERLY HILLS, CALIFORNIA
REUB KAUFMAN, President

SALES OFFICES in
NEW YORK • CHICAGO • ATLANTA

Produced in Hollywood by
SNADER TELESCRIPTIIONS CORP.
LOUIS D. SNADER, President

DJ—LOW COST VARIETY

(continued from page 15)

receiver set up in the studio.

On WABD, Sandra Deel and Bob Haymes segue with dialogue and props fitting the subject of the upcoming number and poses that match the opening shots.

On shows using Screen Gems, the boys are jockeying both record and film. Each strip carries a dance number or cartoon tailored to the tempo and running time of a specific record.

Latching on to the 6-week trial offer of this Columbia Pictures subsidiary are 13 stations buying on their own and 9 more getting the films leased for them by National Brewing, Wildroot or Television Buyers Guild.

Interesting is the experience of Wildroot who, recognizing the success of the AM jockeys, was anxious to try out their TV counterparts. After using Screen Gems in six markets, Wildroot and BBD&O felt they had found an excellent way to video-ize a record show, and wanted to stick with it. But Screen Gems had run off only enough films to cover its initial experiment. Until full production starts, BBD&O is casting about for existing DJ segments in these markets.

Many DJs are doing very well

with a filmless format. Former orchestra leader Del Courtney does 7½ hours of variety-plus-records each week on San Francisco's KPIX. Between records come name guests, comic skits, a talent search and presentations of puppies to Bay area youngsters.

Ernie Kovac's transition from AM to TV was so successful that NBC networked his show out of WPTZ, as a summer filler.

In 1950 he pioneered the 7:00-9:00 AM slot with *3 to Get Ready*, blazing the early morning trail for shows now planned by other local outlets and the networks.

Time, news and weather are featured, with a sweep second clock always on view. To make things visual, Ernie is always on the go with screwball antics ranging from wrestling leopard cubs to swallowing cigarettes. ARB gives him an average 4.3 rating, with no Philly stations competing at these hours. 20 advertisers buy a total of 50 spots each week, at a rate of \$90 per participation.

Art Ford, NBC's summer replacement for *One Man's Family*, solved the problem of televising a DJ by using 4 of them at once, in a quiz show panel. Jockeys were flown into New York from their home cities to be queried about records and performers. Rating-wise, the

Ford show trailed competing network airters with an August Videodex of 4.2.

Since Ernie Kovacs and Art Ford retired from their summer stints, sole network jockey is ABC's Paul Dixon. He sends 2 evening shows out from WCPO-TV, Cincinnati. The Wednesday 8:00-9:00 period is sustaining. Jene, home permanent maker, through S. R. Rodgers agency, has put him into 6 ABC cities at 10:00-10:30 Thursday.

The network stanzas, which follow the pattern of his local program, have earned low ratings (2.4 October Videodex on Thursday) in comparison to the 7.0 Videodex averaged by his hometown show—*Paul Dixon's Music Shop*—which faces competitors like Kate Smith (8.4) and Bert Parks (3.7). Of the 21 participating sponsors on his local show 16 are national accounts.

With the aid of Dottie Mack, artist Wanda Lewis, singer Jule Hoffman and the Jim Stacey trio, DJ Dixon keeps the pot boiling Monday through Friday, 2:30-4:30. Skits, sketches, pantomime, and live music space the records.

Now that the TV disc jockey has found his format, his local following, plus his "hep" production treatment, makes him a good low-cost vehicle for spot advertisers aiming at selected markets.



SNADER LIBRARY of 800 musical shorts, featuring star performers like Peggy Lee, is in use at 50-odd stations.



REUBEN & RACHEL, WAVE-TV, characteristic of new DJ breed, jockey Snader Telescriptions instead of records.



BOB MAXWELL, WWJ-TV, Detroit, DJ, has pulled 11.6 Pulse rating for *Man About Town*, across-the-board stanza.



CHATANOOGA SHOESHINE BOY, typical of Screen Gems' new approach, sync's silent film to pop records.



OLD RUBBER FACE HITS THE JACKPOT



SINATRA ET AL DON'T SEEM WORRIED



BOBBIN STIRS AGENCY-NET DISCORD

HOW THE NEW SHOWS ARE DOING

By **ABBY RAND**

SUNDAY and Tuesday are shaping up as main arenas of competition for nighttime audience favor. The Sunday battle represents a realignment of forces with fresh recruits. Tuesday brings a two-front attack on Berle's supremacy.

First ratings, obviously, on a debating show are bound to fall below the scores earned by established programs. Many of these new ratings will pick up or level off after the shows have been around for a while. In this light, Red Skelton's easy victory over the Sunday 10 o'clock contenders is phenomenal. After 4 weeks, Skelton had Chicago's highest Videodex, 7 points above King Miltie.

CHESTERFIELD'S SOUND OFF TIME

Liggett & Myers have pre-empted NBC's 7:00 Sunday slot, *Leave It To the Girls*, and filled it with *Sound Off Time*. Rotating Bob Hope, Jerry Lester and Fred Allen, the format follows the specialties of each star. After the first 3-week cycle, no one comedian had rung the bell.

In spite of the uninspired writing, *Sound Off Time* walks away with rating honors, indicating that the bigger the name, the bigger the audience, even if one opposing name rides a horse.

Last year, Gene Autry was top dog in this time segment, followed by *Leave It to the Girls*, which has since moved into another time.

October ARB shows:

Sound Off Time	46.4
NBC Liggett & Myers	
Gene Autry	18.4
CBS Wrigley	
Paul Whiteman Review	8.0
ABC Goodyear	

GENERAL FOODS' YOUNG MR. BOBBIN

This major food company gets a strong hold on NBC's Sunday viewers, hitting them between 6:00 and 7:00 with Hoppy and again at 7:30.

Replacing *Henry Aldrich*, General Foods, through Y&R, put *Young Mr. Bobbin* in for Jello. Now, it is reported that NBC is dissatisfied with *Young Mr. Bobbin*, who turns out to be merely an older Henry Aldrich. Story lines are almost identical.

Swansdown Mixes hitchhike on to end commercial.

So far, ratings on *Young Mr. Bobbin* indicate that it is weaker than *The Aldrich Family*, which consistently outpulled *This Is Show Business* last year. October Videodex for the 7:30 slot gives the '51 lead to the CBS-TV program.

Young Mr. Bobbin	13.7
NBC General Foods	
This Is Show Business	24.3
CBS American Tobacco	
Music In Velvet	3.3
ABC Sustaining	

PROCTER & GAMBLE'S RED SKELTON

Skelton turns in a television job for TV's largest spender that is far superior in material and appeal to its radio forerunner. Not since his early vaudeville days has Skelton been this funny. The night Fred Allen kidded television, Skelton impartially ribbed both TV and movies—but Skelton smiled!

Procter & Gamble brings the show live from the Coast to pitch for Tide, with Camay and Drene sharing some of the selling time. Show emanates from L.A. at 7:00 p.m., reaching N.Y. at 10:00 p.m.

Last year, Dave Garroway, in the same time slot, ran a tied race with *Celebrity Time*; Skelton has developed a big lead over the CBS-TV show.

Red Skelton	42.0
NBC Procter & Gamble	
Celebrity Time	12.3
CBS B. F. Goodrich	
They Stand Accused	3.3
DuM Crawford Clothes	
Hour of Decision	1.7
ABC Billy Graham Evang. Assoc.	

FRANK SINATRA TAKES ON BERLE

The Frank Sinatra Show, planned as a threat to the *Texaco Star Theatre*, turns out to be a pale carbon copy of it.

One week, someone pointed to Sinatra and asked, "Is it animal, vegetable or mineral?" Over at NBC, Berle was asking of Arnold Stang, "Is it animal or vegetable?" Berle got more laughs with his version, and that's the way it's been going all the way down the line.

The Voice is no longer what he used to be, but don't write him off as a TV personality. In such bits as his reminiscences of Hoboken, the old charm shines through.



KEEP POSTED AIMS FOR SELECTIVE AUDIENCE



HEARINGS PROMISED IF RATINGS DON'T RISE



TOP BRASS SEND-OFF FOR COSMO THEATRE



SOUND OFF RATINGS TURN TABLES ON CRITICS

Sole sponsor is Ekco, hawking its kitchenwares in the first quarter hour with soft music, soothing voices and filmed demonstrations. Operating in a field that is largely unbranded, Ekco is bound to pick up sales from this segment.

If CBS-TV really wants to break viewers of the Berle habit, it should remember—it still takes an ace to beat a king.

Pulse ratings for October 16th show:

Frank Sinatra CBS, ¼ hr. Ekco	13.4
Texaco Star Theater NBC, 8:00-9:00 Texas Co.	40.4
Charlie Wild ABC, 8-8:30 Mogen David	8.3
How Did You Get That Way? ABC, 8:30-9 Sustaining	5.1
Keep Posted DuM, 8:30-9 Curtis	4.5

**SATEVEPOST'S
KEEP POSTED**

Letting CBS and NBC slug it out for the favor of the comedy fans, Curtis Publishing Co. is wisely aiming for Tuesday's TV abstainers with a current events forum, *Keep Posted*. Presumably, the thinkers in the audience have become attached to DuMont's 8-9 slot through its original occupants, *Johns Hopkins Science Review* and *Georgetown University Forum*.

Greatest value to Curtis of a Tuesday pitch is the opportunity to push the Post via cover blowups, inserts and the magazine itself right before it hits the newsstands.

Washington origination builds the stature of the program and makes available a wide choice of experts and Citizens' Panel Members.

Curtis and BBD&O have made a very shrewd buy, paying \$3,400 for the Rountree & Spivak (producers

of *Meet the Press*) package and \$5,000 for time; cost per thousand figures should look healthy, even with relatively low ratings.

Pulse ratings for October 16th were:

Keep Posted DuM, 8:30-9 Curtis	4.5
Frank Sinatra Show CBS, ¼ hr. Ekco	13.4
Texaco Star Theater NBC, 8:00-9:00 Texas Co.	40.4
How Did You Get That Way? ABC, 8:30-9:00 Sustaining	5.1

**SCHICK'S
CRIME SYNDICATED**

Rudolph Halley launches each session with a civic-type essay on corruption and crime, a routine he developed under other auspices. What follows is an effective, well-produced dramatization of a problem discussed in the introductory lecture. In addition to being a good cops-and-robbers story, the dramatic portion of the program makes a point.

Important criticism of public officials using their office to become television performers (a criticism with which many people in the industry concur) was made recently by The Herald Tribune's John Crosby:

"Halley has dwelt on the abuse of public trust implicit in official connivance with the underworld. He has a sound point there, but I'd like to interject the thought that there is a certain abuse of public trust in former chief counsels of Congressional committees who suddenly become TV stars on the strength of the public clamor they kicked up in their former roles."

Crime Syndicated has tough competition, facing well established *Fireside Theatre* and the potentially strong *Cosmopolitan Theatre*.

Fireside ratings are pretty much the same as they were last year.

Crime Syndicated CBS Schick	12.0
Fireside Theatre NBC Procter & Gamble	34.8
Cosmopolitan Theatre DuM Rotating Sponsors	13.2
United Or Not ABC Sustaining	0.6

**MULTI-BRAND
COSMOPOLITAN THEATRE**

The same drugstore package outfit, Product Advertising Corp., put *Cavalcade of Bands* in this slot last year, bucking CBS' Vaughn Monroe and the current NBC line-up, but ratings thus far don't establish *Cosmo* as a better entry.

Though debuting *Cosmopolitan Theatre* lags behind *Fireside*, *Circle Theatre* and *Suspense* (these established shows are holding their own) Product Advertising Corp. and DuMont have an attraction with real potential. These hour long dramatizations of stories from *Cosmopolitan Magazine* are ingeniously produced and well acted.

Sponsored by rotating group of four of the following drugstore products each week: Tintair, Serutan, Heed, Pepsodent, Personna, Luden's and Johnson & Johnson bandages, the show also provides for local drug chain cut-ins.

Cosmopolitan Theatre DuM: rotating sponsors, 9-10	13.2
Fireside Theatre NBC: P&G 9-9:30	34.8
Circle Theatre NBC: Armstrong 9:30-10	26.2
Crime Syndicated CBS: Schick 9-9:30	12.0
Suspense CBS: Auto-Lite 9:30-10	27.3
United Or Not ABC: Sus. 9-9:30	0.6
On Trial ABC: Sus., 9:30-10	1.8

Except where specified, ratings are National Videodex, October, 1951.

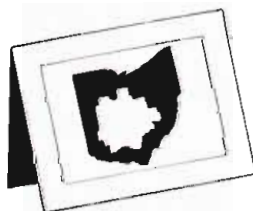
top value for your T.V. dollar



One of the top ten multi-weekly shows* "Armchair Theater" is a natural for national advertisers. It provides a ready and responsive central Ohio audience at low participating rates that assure top value for your TV dollar.

This popular late evening show features exclusive first TV run motion pictures—outstanding feature films with famous stars. Phone Blair TV or write direct for list of coming attractions and complete details on the "Armchair Theater" series.

*Pulse, Sept. 1951



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV Network. Affiliated with Columbus Dispatch and
WBNS-AM. General Sales Office: 33 North High Street

DAYTIMER

STILL Queen of the sponsored week-day network shows is *Kate Smith*, with day-by-day ratings ranging from 9.9 to 11.4 (Videodex, first week of October). Next, come *Strike It Rich*, *Bert Parks* and *Miss Susan*, in that order, with ratings of 6.5; 6.4 and 6.3.

Outstanding climb in ratings among these four programs, is that of *Strike It Rich*, currently running at better than double its spring showing.

As the chart illustrates, there are wide variations in ratings and costs-per-thousand from show to show—caused largely by programs that just can't make the grade and also by new shows, which haven't been on long enough to build audience. It wouldn't be fair to judge Ruth Lyons' *50 Club*, for example, on the basis of its ratings here inasmuch as it was rated during its first week on the air for the network.

Really significant fact is that, despite the hue and cry about high programming costs, one of the highest budgeted offerings, *Kate Smith*, delivers at the lowest-cost-per-thousand-impressions.

And, while cost-per-thousand figures supply comparative indices, these cannot be the sole criteria, particularly since most daytime programs are bought because advertisers want an opportunity to hit an audience on a selective basis. The obvious inference here is that most of the daytime shows are bought despite their ratings—they're bought because they reach an all homemaker audience. That these programs can sell merchandise is best attested to by the list of over 50 products that are hawked on the 15 shows.

In the bankrolling department, Procter & Gamble is by far the largest spender, its \$195,000 a week total outlay almost matching the totals for the next four largest spenders! Following P&G, in order of size of their expenditure, are: Colgate-Palmolive-Peet, spending \$76,000 a week; General Electric, \$60,000; American Home Products, \$40,000, and General Foods, \$35,000.

HOW WIDE COST-PER-1000 RANGE

PROGRAM, SPONSOR & TIME Listing all sponsored weekday network shows, between 12 noon and 5 p.m.	STATIONS PIB	PER BROADCAST COSTS** PRODUCTION—TIME	RATINGS Videodex October	HOMES REACHED* Videodex October	COST/M VIEWERS
STEVE ALLEN —12:45-1:30, M-F Procter & Gamble—1:15-1:30 Tu. & Th.	24 (CBS)	\$2,100 \$3,348	2.2	192,000 (25)	14.19
BRIDE & GROOM —3:15-3:30, M-F Hinds Hand Lotion—3:15-3:30 Tues. Hudson Paper Napkins—3:15-3:30 Thurs.	29 (CBS) 30 (CBS)	3,190 4,550 3,190 4,330	3.8 2.7	355,000 (20) 182,000 (12)	11.47 21.73
FIRST HUNDRED YEARS Procter & Gamble—2:30-2:45, M-F	55 (CBS)	3,200 6,755	3.1	311,000 (32)	12.31
BILL GOODWIN General Electric—3:30-4:00, Tu. & Th.	53 (NBC)	4,500 11,035	—	—	***
HOMEMAKER'S EXCHANGE 13 participation sponsors—4:00-4:30, M-F	18 (CBS)	1,698 1,698	2.3	150,000 (12)	7.55
LANGFORD-AMECHE SHOW —12-1:00, M-F Clicquot Club—12:30-12:45, Th. Cory Corp.—12:45-1:00, Tu. & Th.	27 (ABC) 38 (ABC) 27 (ABC) 30 (ABC)	2,400 3,197 2,400 3,197 2,400 3,197 2,400 3,140	1.9 2.4 (Tu.) 1.9 (Th.) 1.7	196,000 (27) 258,000 (30, Tues.) 196,000 (27, Thurs.) 176,000 (26)	10.66 10.66 14.31
DuPont Orlon—12:45-1:00, Fri.					
LOVE OF LIFE Amer. Home Pdc'ts.—12:15-12:30, M-F	39 (CBS)	2,000 5,980	2.9	232,000 (34)	18.01
RUTH LYONS —12:00-12:30, M-F Penick & Ford—1/4 hr. Thurs. Corn Products—1/4 hr. Thurs.	27 (NBC) 27 (NBC)	750 4,900 750 4,900	2.5 2.5	175,000 (19) 175,000 (19)	18.88 18.88
MISS SUSAN Colgate's Fab—3:00-3:15, M-F	49 (NBC)	1,800 6,248	6.3	653,000 (36)	6.85
GARRY MOORE —1:30-2:30, M-F General Electric—1:30-1:45, M, W, F Best Foods—Tu. & Th. Standard Brands—1:45-2:00, M, W, F Junket—1:45-2:00, Thurs. Procter & Gamble—2:00-2:15, M-F R. J. Reynolds—2:15-2:30, M, W, F DuPont's Orlon—2:15-2:30, Tues. Quaker Oats—2:15-2:30, Thurs.	47 (CBS) 45 (CBS) 35 (CBS) 24 (CBS) 54 (CBS) 56 (CBS) 34 (CBS) 32 (CBS)	1,750 7,112 1,750 6,190 1,750 4,790 1,750 3,690 1,750 6,459 1,750 6,775 1,750 5,095 1,750 4,973	3.3 3.0 3.3 3.0 3.2 3.3 — 3.0	343,000 (32) 306,000 (31) 343,000 (32) 306,000 (31) 333,000 (32) 343,000 (32) — 306,000 (31)	17.21 11.85†† 12.70 11.85 16.47 16.55 + 14.65
BERT PARKS General Foods—3:30-4:00, M, W, F,	43 (NBC)	3,300 8,254	6.4	710,000 (36)	7.75
RUMPUS ROOM —12:30-1:00, M-F Francis H. Leggett Co.—1/2 hr., M, W, F	5 (DuM)	750 2,125	2.1	86,000 (4)	15.88
SEARCH FOR TOMORROW P & G's Lift and Joy—12:30-12:45, M-F	57 (CBS)	2,000 8,080	2.9	323,000 (46)	17.53
KATE SMITH —4:00-5:00, M-F P & G—4:00-4:15, M-F Pillsbury—4:15-4:30, M Simmons—4:15-4:30, Tu. Jergens—4:15-4:30, W, F Simoniz—4:15-4:30, Th. Cheseborough—4:30-4:45, M Esquire Polishes—4:30-4:45, Tues. Durkee Foods—4:30-4:45, W, F Minute Maid—4:30-4:45, Thurs. Cannon Mills—4:45-5:00, Mon. Singer Sewing Mach.—4:45-5:00, Tues. Gerber—4:45-5:00, Wed. Hunt's Food—4:45-5:00, Thurs., Fri.	50 (NBC) 50 (NBC) 40 (NBC) 51 (NBC) 47 (NBC) 49 (NBC) 59 (NBC) 57 (NBC) 41 (NBC) 45 (NBC) 59 (NBC) 58 (NBC) 59 (NBC)	2,900 5,757 2,900 7,387 2,900 5,405 2,900 6,278 2,900 7,315 2,900 5,950 2,900 8,275 2,900 6,625 2,900 5,490 2,900 7,055 2,900 8,255 2,900 8,155 2,900 6,625	10.1 9.9 — 9.5 11.4 9.9 — 9.5 11.4 9.9 — 10.6 9.9	1,362,000 (60) 1,323,000 (60) — 1,265,000 (60) 1,535,000 (61) 1,323,000 (60) — 1,265,000 (60) 1,535,000 (61) 1,323,000 (60) — 1,408,000 (59) 1,328,500 (61)	3.13 3.70 + 3.45 3.16 3.19 + 3.45 2.59 3.58 + 3.74 3.41
STRIKE IT RICH —11:30-12:00, M-F Colgate, all prod.—11:30-12:00, M, W, F	52 (CBS)	3,000 9,034	6.5	759,000 (51)	8.34

*Discrepancy between number of stations reported in "Stations" and "Homes Reached" columns exists because the number of markets taking a specific program varied from week to week. Homes reached figures are based on Videodex' city-by-city reports for the number of stations program was telecast on during the week of their research.
 **Time costs are based on the number of stations in the station column; production costs estimated by TELEVISION Magazine; time costs, Publishers' Information Bureau.
 ***Rating and homes-reached information not typical because baseball preempted many markets during rating week. †Rating and homes reached information unavailable. ††Thursday only; Tuesday information unavailable.



TV on \$200 a week

Spot schedule builds awareness, traffic, sales for Cincinnati furniture store

SPENDING a little over \$200 a week, Stille & Duhlmeier, an away-from-the-shopping-center Cincinnati furniture store, has used TV successfully since April, 1949.

Two years ago, when there were about 20,000 receivers in Cincinnati, S. & D. bought a schedule of 20 one minute spots a week, at \$12 per, run-of-schedule. Came January, 1950, and a rate hike, the store decided to try an 18-a-week schedule of 10 second chain-breaks, at a \$15.75 rate.

During the period April, 1949, to July, 1951, the store watched cost-per-thousand drop from a \$2.59 high to \$1.12. (Cost-per-thousands calculated by averaging ratings for segments immediately preceding and following the S. & D. spots.) Also, during this time, S. & D. management gradually lessened its modest newspaper and radio usage, experimenting with local programs on WLW-T.

And then came the blow: the station-break rate went to \$23.51 in July of this year, with the Crosley outlet guaranteeing 278,000 circulation. Halving its schedule, the store continued with nine 10 second spot announcements at the higher rate . . . and reaching Cincinnati homes at a 77¢ cost-per-thousand. Still occasionally experimenting with programs (the last one was

NBC Newsreel), the store gulped when informed of the rate jump to \$37.50 up-coming in January of next year—and then contracted for 9 announcements a week at the new rate. Why?

Here's one reason: located a \$1.20 cab ride from the center of town, Stille & Duhlmeier plugged away at "Free Yellow Cab" copy in its spots; customers wanting to cab to the store can do so at S. & D. expense.

Second big reason for this furniture store's success is its simple and unfettered advertising approach: live pitch consists of the store name and address; the free yellow cab line and current sale or special at the store. This technique was evolved by Bud Stille, collaborating with the Holland agency, which places the store's advertising.

Schedule structure exhibits a healthy long-term philosophy: with furniture shopping peaked on Mondays and again on Fridays and Saturdays, the S. & D. line-up heavies on preceding days—but the store is represented every day of the week with announcement generally spotted after 6 p.m., on a run-of-schedule basis. Thus, the sched looks like this—Sunday: 2 announcements—Monday: 1—Tuesday: 1—Wednesday: 1—Thursday: 2—Friday: 1 and Saturday: 1.

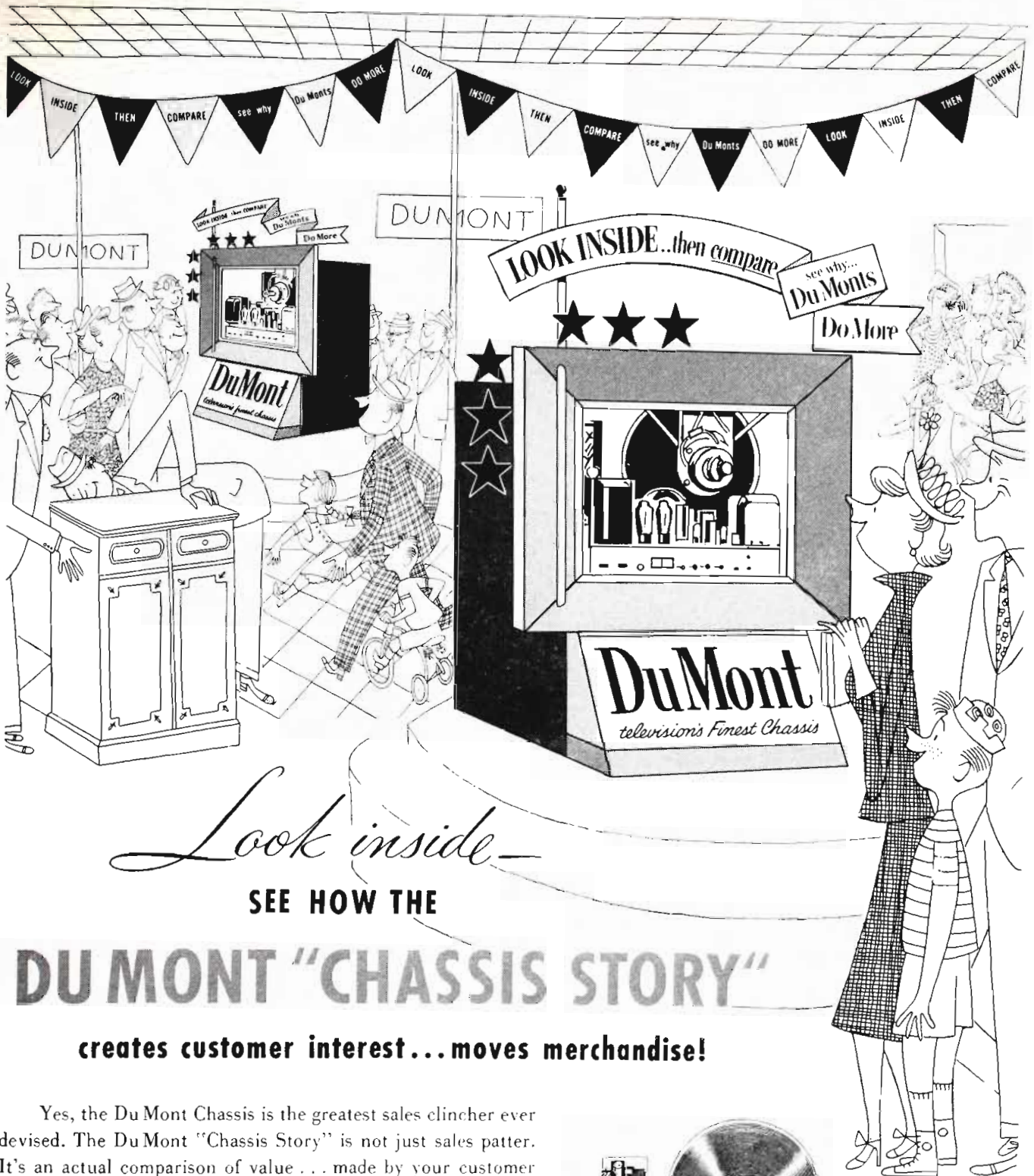
To determine the over-all effects of S. & D.'s television usage, WLW-T conducted a random sample telephone survey, completing 1,000 interviews, asking respondents if they'd ever heard of S. & D.; if they had ever been in the store, and if they'd bought anything at S. & D. over the past two years.

To question number one, 69 percent of the non-TV homes reply that they've heard of the store—91.3 percent of the TV families have heard of the store; 32% more TV homes had heard of the store.

Next, 13.6 percent of non-TV owners reported that they'd been in the store—16.5 percent of the TV owners had been in the store: 21 percent more store traffic among TV families.

Last—0.9 percent of the non-TV respondents had bought something in S. & D. over the past two years—2.1 percent of the TV owners had bought during the last two years: 133 percent more purchasing among TV families.

Foresight enough to buy into an infant medium—doggedness in sticking to it despite rate hikes—removing obstacles in the path of potential purchasers who have a long trip to the store—and hammering away with the store name: these are the things that made television pay-off for S. & D.



Look inside—

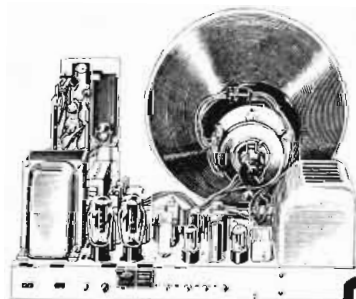
SEE HOW THE

DU MONT "CHASSIS STORY"

creates customer interest...moves merchandise!

Yes, the Du Mont Chassis is the greatest sales clincher ever devised. The Du Mont "Chassis Story" is not just sales patter. It's an actual comparison of value . . . made by your customer himself. He need not be an expert . . . when he looks inside, when he compares a Du Mont Chassis with another . . . he sees for himself just why Du Mont turns in the finest performance in television!

So pick up the phone now. Your Du Mont Distributor has the promotion package all wrapped up. Get on the inside of the Du Mont "Chassis Story."



DU MONT

First with the finest in Television

*Trade Mark

Copyright, 1951, Allen B. Du Mont Laboratories, Inc., Television Receiver Division, East Paterson, N. J., and the Du Mont Television Network, 515 Madison Avenue, New York 22, New York



CRUSADE IN THE PACIFIC, ONE OF TEN SYNDICATED SHOWS TELECAST BY THE THREE STATIONS

CINCINNATI: A FILM STUDY

WITH everyone getting into the film act and glowing reports coming in daily, TELEVISION Magazine put Cincinnati, with three highly competitive stations under the microscope for a close-up study of how film is used in one city.

Of the 3 television stations in Cincinnati, WKRC-TV telecasts approximately 35% film as compared to the national average of 30%. WCPO-TV uses 32%. WLW-T falls below this national average, telecasting film only 3 hours per day—16% of its total output.

Perhaps the most significant fact is the light use of syndicated programs in comparison to the number available. While station management, as everyone else, emphasizes the great need for film made expressly for TV, the bulk of Cincinnati film programming is Hollywood feature film. Only 10% of all film used here is syndicated.

The current list of syndicated programs being telecast includes: *Candid Camera*, *Crusade in the Pacific*, *Madison Square Garden*, *Boston Blackie*, *Cisco Kid*, *Front Page Detective*, *Royal Playhouse*, *Touchdown*, *Cactus Pete*, *The Cases of Eddie Drake*.

WKRC-TV calls itself "Cincinnati's Film Station."

This CBS affiliate carries 3 features across the board (approximately 19 hours weekly)—6:00-7:15 p.m., Monday through Friday and a double feature 11:10 p.m. to 1:30 a.m. nightly. Only syndicated programs carried are *Candid Camera*, for Pfeiffer Brewing Company, and *Crusade in the Pacific*, for Miller High Life Beer.

31.7% of WCPO-TV's programs are on film, with about 33% of its schedule, local live and the balance, network. *Morning Movie* (8:00-9:00 a.m.), *Six Gun Playhouse* (4:30-5:40 p.m.) run across the board. Every night but Saturday, *Movie Time* comes at 11:00 p.m. Cartoons, westerns and an afternoon feature are added on weekends.

WCPO-TV carries 6 syndicated programs, more than any other station in town. These are: *Royal Playhouse*, a re-run of the second series of P&G's *Fireside Theatre* which is sponsored by the Cincinnati Gas & Electric Co.; *Madison Square Garden* (Hudepohl Beer); *Boston Blackie* (Weidman Beer); *Cisco Kid* (Interstate Bakeries); *Front Page Detective* (Hudepohl Beer); and *Touchdown* (sustaining).

Rating-wise the syndicated film packages are doing all right. *Royal*

Playhouse, on Monday at 6:30 p.m., earned an 8.3 Videodex in September, against *Perry Como's* 6.3 and *Camel News Caravan's* 9.8. *Cisco Kid*, in the same month, came in 4 Videodex points below *Hopalong Cassidy*; but was almost 10 points ahead of *The Big Question*, network summertimer.

The Crosley station, WLW-T, breaks its 18 hour day down to 7½ hours network; 7½, live local; and 3 hours of film. Daily film features are *Family Theatre* at 11:10 p.m. and *Reserve For Drama*, which follows it. Monday through Friday, *Mother's Movies* runs from 1:30 to 2:30 p.m. and *Cactus Pete* (syndicated) 6:00-6:30 p.m. Saturday schedule includes *Industry on Parade*, 6:15-6:30 p.m. and *Comedy Streamliner*, 11:00 a.m. to noon.

Sunday WLW-T runs *Cases of Eddie Drake*; a public service film; and *Theater for Youth*.

Newsreels, offered in a variety of package deals, are served to the Cincinnati stations by INS, NBC and, newcomer to TV, United Press which operates in conjunction with Twentieth Century-Fox.

In a three-cornered fight to get the biggest hunk of audience via the best films, the Cincinnati stations are concentrating on features

for the late evening shows. WLW-T recently purchased a large number of mystery films, many of them made since 1946.

WLW-T, however, foresees a decline in its use of film. On the other hand, WKRC-TV reports a marked increase and says that its use of film will go even higher.

Summertime is film time, according to WCPO-TV spokesmen. Their use of film goes down with the mercury, when hiatusing network stanzas return. The big increase in film usage, they say, will occur in the number of films produced especially for television, which WCPO-TV execs believe will succeed in solving clearance problems.

The sales of syndicated shows are simplified (from the stations' point of view) by the current tendency of producers to sell their product directly to advertiser and agency.

Crusade in the Pacific and *Cisco Kid*, for instance, were handled in this way, while *Madison Square Garden* was sold by WCPO-TV to Hudepohl Beer.

Nine National Sponsors

In the feature film department, each station seems proud of the length of its sponsor list. National advertisers buying into the movie programs include Bromo Seltzer; Westclox; Union Oil; Seven Up; Shulton; Robert Hall; Sunshine Biscuits; Shasta and Hazel Bishop. The local list runs the familiar gamut from auto dealers through dry cleaners to restaurants.

WKRC-TV, which pioneered the late movie in the Ohio Valley with its 11:10 p.m. *Home Theatre*, was encouraged by the line of sponsors waiting for spot availabilities and as a result added *Early Home Theatre* at 6:00 p.m.

A double feature was eventually tacked on the 11:10 feature; billed as *Swing Shift Theatre*, it runs 'til about 1:30 a.m., pulling an audience largely made up of defense workers.

25-year-old Dick Hageman, emcee and announcer of the late film shows, has become one of Cincinnati's most popular—and most highly paid—TV personalities.

On a feature film, spots are limited to 3 by WCPO-TV. WKRC-TV permits 5 commercials on its *Early Home Theatre* and 6 on the late *Home Theatre*.

Typical of the promotion efforts backing up the scheduling of film is WLW-T's "Hollywood premiere" for a group of newly purchased movies. Burgess Meredith was brought

to town for a personal appearance, tied in with the kick-off film, "The Story of G.I. Joe."

Full-scale promotion was launched for WCPO-TV's debut of *Boston Blackie* with a newspaper teaser campaign. The station followed this up with a live teaser—a man dressed in Blackie's cape costume who made the rounds of the local taverns, leaving his calling card, which gave the time and place of the first program. The sponsor, Weidman Beer, joined the promotion with streamers on its truck fleet.

Hoop-la arranged for WKRC-TV's recent inaugural of *Crusade in the Pacific* included special showings for veterans' organizations, schools and ROTC groups.

Boston Blackie Promotion

Of course, one of the advantages of film is that it requires little or no production outlay by the station or advertiser. Most films in Cincinnati go on the air without special presentation, but Westerns aimed at younger viewers get a little window dressing.

WKRC-TV's *Smokin' Guns*, carrying spots for Donald Duck Frozen Foods and the local Coca Cola bottler, is emceed by "The Drifter," who sings a few cowboy songs and delivers commercials beamed straight to the kids.

Typical of intros for feature films is WLW-T's opening for *Movie Time*. The station plays its own theme behind the titles and credits, then dissolves to an MC in a living room set.

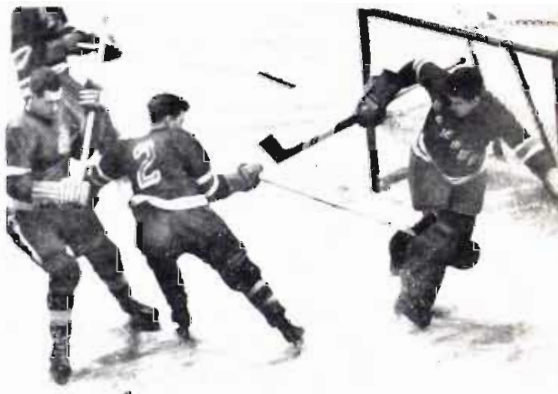
Most production emphasis is put into the commercials, on the theory that viewers who watch regularly will tire of the same pitch. Gags and costumes are used.

Any attempt to evaluate syndicated film vs. live programming is made difficult by the fact that, to the viewer, *Boston Blackie* or *Candid Camera* is a "television show", not a "movie". Neither do ratings on feature films give an adequate measure of their effectiveness for advertisers, since their fringe time-slottings preclude the possibility of their delivering ratings comparable to shows in key time periods.

That advertisers, local and national, find film a good buy shows up in the list of sponsors carried on these shows and the fact that between 11:00 p.m. and midnight, which is movie time on all Cincinnati stations, Videodex reports 32.7% of all sets in the area are in use.



BOSTON BLACKIE GETS 23.3 VIDEODEX



HUDEPOHL USES MADISON SQ. GARDEN



3 STATIONS BEAM 5 FEATURES DAILY



ROYAL PLAYHOUSE STILL BIG DRAW

For T.V.-
IMMEDIATE BOOKING



ROBERT CUMMINGS

in
THE CHASE

MICHELE MORGAN STEVE COCHRAN PETER LORRE

For Your Summer
Feature Programming
Use Major Company Product

BARBARA STANWYCK

JIMMY STEWART

I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE

ROBERT YOUNG

PAULETTE GODDARD

52 FEATURE PROGRAMS

with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
J. CARROL NAISH BUSTER CRABBE

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

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of features,
Westerns, Serials, Cartoons

C.F.T.
INCORPORATED

COMMONWEALTH

Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

TIME BUYING PRIMER

PART I



ROBERT REUSCHLE

AM/TV time buying mgr., McCann-Erickson

IF the science of advertising could be reduced to formulas there would be no need for advertising men. As ever before, experience and judgment play a major role in the planning and execution of any advertising campaign . . . and always will.

This is particularly true of television advertising. A high priced network show or an expensive animated film spot announcement does not necessarily lead to successful sales.

We think we have considerable know-how about this fascinating medium . . . and yet from time to time I've wished we had more convictions than opinions in trying to make the right decision.

No Magic Formula

Continuing experience and research is showing the way but there is no magic formula and good judgment must often rule. No buyer can tell you how to buy time unless he knows what you are trying to sell . . . plus all facets of the marketing objectives of your product or service.

Time buying, as compared to space buying, is a complex business procedure. So first let's consider the function and scope of a timebuyer's job.

To a great extent, the responsibility for improving a client's time position rests with the buyer assigned to the account. Time is a limited commodity. Under normal conditions, a magazine or newspaper can increase its advertising space by increasing its pages. A station or network enjoys no such advantage . . . advertising "space" is limited by the rotation of the earth. Thus, time on the air assumes a somewhat different value

for the advertiser.

A good time is a property to protect and hold on to. Some advertisers in radio have spent years to get outstanding times on the air, changing from relatively poor positions to better ones as they became available. The time buyer must be ever familiar with all availabilities, and find ways to get them for his clients when he needs them.

The timebuyer should be well versed in his knowledge of networks, stations, management, markets, rates and broadcasting policies of stations and networks. The recommendation of a time period to a client results from intensive study, and a knowledge of, such basic yardsticks as sets-in-use, programs preceding and following, plus the audience appeal of these programs . . . competition, your own program appeal, etc.

These yardsticks must be applied against the advertiser's marketing objectives, his distribution, budget, merchandising, other advertising and over-all advertising strategy.

Once authority for the purchase of time has been given by the client, the services performed by the buyer are multiple. Not only must the formal authorization be issued for the time but clearance for your program must be achieved. Often the buyer through personal contact with stations can work out time clearances.

Hiatus Planning Complicated

Studios, engineers, lines and remote originations, cut-in commercials, budget to client, final estimated costs, contracts and many other problems must be dealt with. Another function of the buyer is negotiating for a summer hiatus

and this can sometimes become a complicated maneuver.

Spot broadcasting is, if anything, even more exacting in selectivity and purchase. Here an intimate knowledge of markets, local conditions, station management and programming is essential. Spot requires constant attention because of ever shifting programming on networks and stations. Billing and accounting problems are many, for you are dealing with many individual stations and their rate cards.

Over and above all this detail, a good station relations job must be done by the buyer. If he fails in this respect he can't get the best for his client. Add to the above a dash of intestinal fortitude, a sense of humor, mix well, and you're a time buyer.

Three Basic Buys:

Network, Local, Spot

There are three basic ways to use the television medium, network, local programming and announcements—all three of which break into several sub-classifications or methods of use.

Network program purchases for example, may vary all the way from the single quarter hour daytime—as in the case of one quarter hour per week of Kate Smith—to the full hour once a week like *Studio One*. In between these extremes are the half-hour, once a week programs; the fifteen minute, five time a week newscasts; the alternating half-hour and hourly programs and many other combinations of program and time segments. They all share one thing in common . . . they are a single program origination going out over cable and relay and to affiliated stations of the particular network.

Local programs are bought on an individual station basis—market by market—and may take many forms. Some of the types available are: locally produced live shows; network cooperative programs; film shows arranged through the library of the local station, as well as film shows produced by the advertiser and placed on a local spot basis.

Spot announcements are the commercials which generally break down into time segments of 10, 20, and 60 seconds. These are usually on motion picture film.

Next issue, Mr. Reuschle continues with an analysis of the use of network, spot and local buys.

Our answer to a question every TV

broadcaster has been asking!

**HOW CAN WE CONVERT
RADIO'S DISC JOCKEY TO TV?**

TV Disc Jockey Toons



SMOKE GETS IN YOUR EYES



PISTOL PACKIN' MAMA



12th STREET RAG



BEER-BARREL POLKA

TV DISC JOCKEY TOONS is a film series made especially to synchronize with pop and standard discs. Preliminary runs have been successful in 22 markets . . . can be used as a station-owned library service.

SCREEN GEMS, INC.

729 SEVENTH AVE., NEW YORK, N. Y. • CI 5-5044

WILL BALTIN, Nat'l Sales Manager

budgets of network sponsors may be floundering around, not being able to sell prime time and worthwhile vehicles at a reasonable enough price for local advertisers.

Several plans to help these marginal stations may be advanced by the nets. One possibility is that the webs may inaugurate a "Minute Man Plan" similar to the one now in the works at NBC-AM. By feeding marginal operators first-rate programs for local use, the networks will be giving them an injection of life-blood.

Another possibility is that secondary market stations will be offered network shows on a "carry the show free and build good local spot availabilities" basis. After the howling on this one dies down, there would probably be plenty of takers.

Also in the realm of conjecture is that the networks may step in with a "B Network"—such a "B Network" would offer stations network shows not being placed in "B Network cities"—with the "B Network station" cutting-in local spots in these programs. A hypothetical example: a top budgeted show is sold to four sponsors who take a 90 city network (. . . the "A Network"). The net then offers the show to its various "B Net-

work affiliates"; these stations take the show and substitute locally-cut-in commercials for those of the show's network sponsors.

This would give marginal, secondary-market stations an opportunity to offer the public and sell local advertisers top-notch entertainment, supplementing their own local coverage and facilities. The networks, for their part, would hand over a portion of their income from "B Network showings" to the show's "A Network" sponsors, thus reducing their costs.

However, before the nets step-in Galahad-like to save these smaller stations—they're bound to have their own shake-down cruise. Few industry leaders believe that four networks can long endure on TV, on a basis similar to AM's four webs.

Thus, while there are already five network candidates, it's possible that they will divide their emphasis as follows: two nets might concentrate on the top 80-100 cities—two others might devote most of their attention to the next 100-200 smaller towns—while the remaining web might limit its attention to the top 20-30 cities.

In addition, regional networks will probably become even more important than they were in AM.

Can advertising support 1000 station TV?

Of course, this analysis of television's future could hardly be complete without answering the industry's Archdeacon of The Prophets of Doom, economist Millard C. Faught (consultant to subscription-TV-minded Zenith). Fortune Magazine, discussing Mr. Faught's contention that the economic foundation of TV is both inadequate and unsound, notes that ". . . there has been no public rebuttal" of his thesis.

Forthwith a public rebuttal.

Mr. Faught describes a future economy containing four networks of 250 stations each, costing \$1.7 billion a year and, by virtue of this cost figure, concludes that television's economic foundation is unsound. To point up his thesis, Mr. Faught notes that television would have to sell another \$80 billion worth of goods and services to pay the \$1.7 billion tab—using the 1948 figure of 2.1 cents for advertising out of every dollar of the gross national product.

First crack out of the box, let us say that Mr. Faught's thesis has as many holes as a spaghetti strainer.

Number one unrealistic premise is his four networks of 250 stations each. Aside from the fact that he allows no consideration for independent station operations—and there will be plenty of them—how many 250 station nets were there in the heyday of radio?

Second misconception, in trying to demonstrate television's "unsound economic structure"—purely on the basis of advertising expenditures—was his use of the \$80 billion worth of additional goods and services figure: total national income has risen by \$152 billion since 1929 . . . assuming the same rate of climb over the next decade, we could certainly be selling the additional \$80 billion worth of goods and services by the time Mr. Faught's hypothetical 1,000 station network was set up.

Third error is in pegging advertising costs at 2.1 cents out of every dollar of gross national product. A less inflated tool—and far more practical—would be the relating of advertising expenditures to total national income. In addition, Mr. Faught pegs ad expenditures to a \$230 billion gross national product

for 1948—the gross national product in 1948 happened to have been \$259 billion.

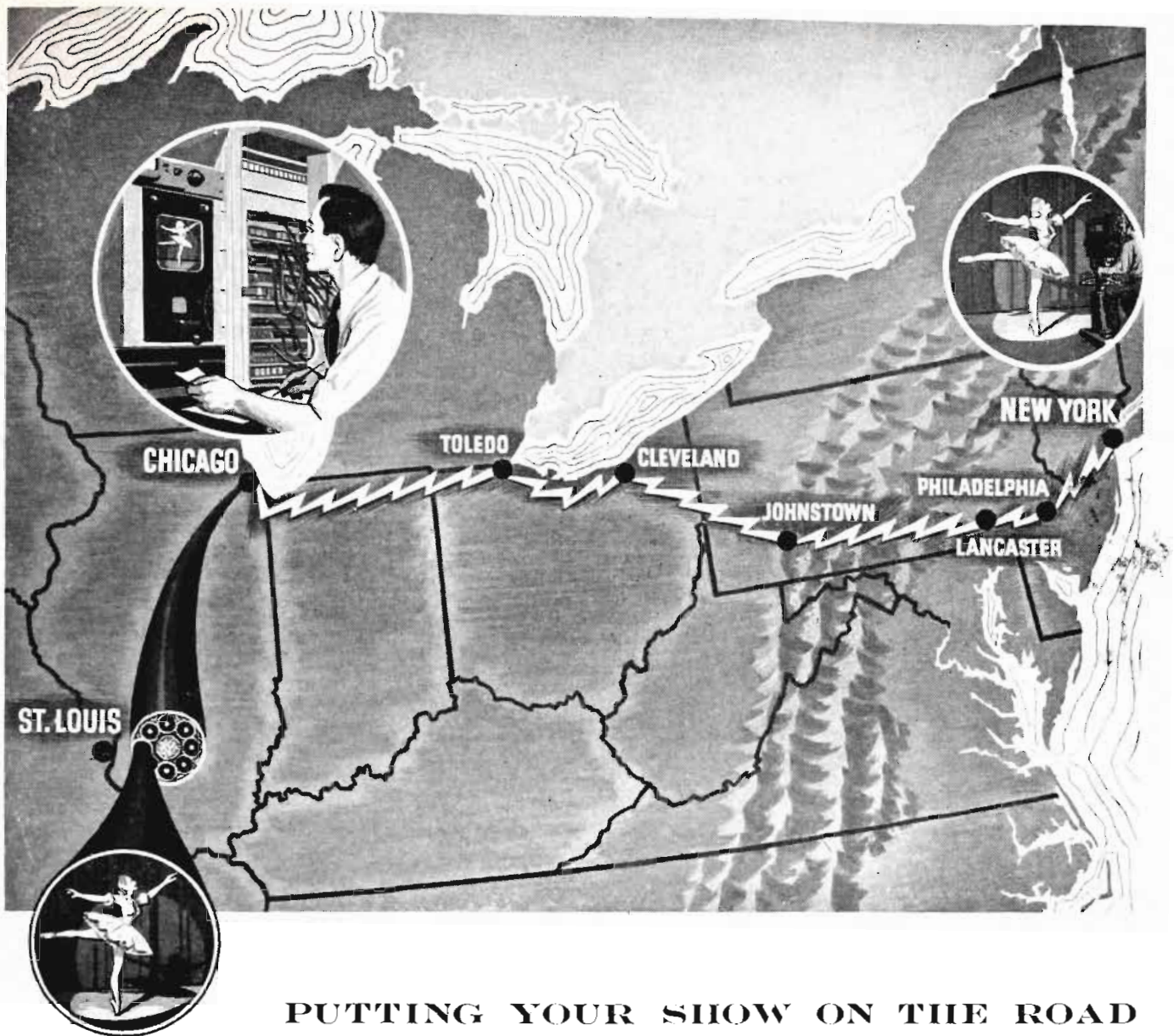
Fourth error, is the assumption that ad expenditures will perennially remain at the 1948 ratio—they have already moved up, if only fractionally—and, as we pointed out earlier, have a long way to go to match 1929 figures.

Fifth puncture-point is Mr. Faught's analysis of programming costs; he envisions 40 hours of programming at \$50,000 an hour and another 40 hours of programming at \$30,000 an hour, divided among his four networks each week—these figures are so out of line, that they undermine the base for his entire thesis. Right now, with 62% of the population within the TV coverage area and performers being paid fantastically high fees, only a handful of shows get up this high.

In dispensing with Mr. Faught, one instinctively turns to subscription television. It was originally hailed as the only way TV could operate on an economically sound basis, but the most salient point here is that television's economic structure is and can be sound in the future without pay-a-you-view TV . . . its only proponents are those seeking subscription television channel allocations.

Summarizing then, television is economically sound today. Advertising budgets that run into millions of dollars are consistently being increased: Procter & Gamble, for example, is currently spending at the rate of over \$10 million annually . . . 5,000 local advertisers are ringing up sales thru TV-vertising . . . three-fourths of the country's stations are operating in the black . . . and, perhaps most basic of all, is that recent surveys show that—even among those families owning receivers for a number of years—there's no drop-off in TV viewing because of the talked-up "novelty factor."

As for the future, there are plenty of problems ahead. Changes will come. But there have been no reasons advanced yet, that can stand up to close scrutiny, which prove that television will not pay off in the tomorrow of 1,000 station television.



PUTTING YOUR SHOW ON THE ROAD

Building the pathways for television takes time, toil and money. Every one of the more than 23,500 existing channel miles was a new challenge to the imagination and skill of Bell engineers. Take, for example, television transmission between New York and St. Louis.

From New York to Chicago, engineers plotted, scouted and tested possible *Radio Relay* routes to find the one that would span forests, mountains and cities—and would carry microwaves around reflective surfaces

of lakes and plains. *Radio Relay* stations were then built about every twenty-five miles—some 200 feet high.

At Chicago, video signals are switched to a coaxial cable and go underground through the hard limestone bottom of the Kankakee River, the sticky blue clay of the Kaskaskia . . . across the Mississippi . . . under the city of St. Louis for 20 miles to the broadcasting station.

Planning, building and maintaining television pathways for the nation

is costly and complex, calling for continued investment of money, special equipment and trained personnel. The present value of this network, provided by the Long Lines Department of the American Telephone and Telegraph Company is nearly \$85,000,000.

Yet the cost of this service is low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW



Maximum product-impact with a minimum of cost is shown in this sequence from a series of film commercials produced by NSS for Pearson Pharmacal Co. Daisy appears on screen as title ENNDS pops on followed by "will leave you fresh as a daisy!" In addition to this kind of trick photography NSS used live action scenes and graphic presentations to further tell the sales story of ENNDS to the TV audience.

ADVERTISER

Pearson Pharmacal Co.

AGENCY

Harry B. Cohen Advertising Co., Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK 19, N. Y.
 Circle 6-5700



Here again is the kind of "unusual technique" which is a specialty of RKO-Pathe. Masterful lighting and camera experts do full justice to the beauty of hair treated with Toni Home Permanent, making these four one-minute commercials certain hits for Foote, Cone & Belding. Live action photographed on location and in studio with vocal group and narration over.

ADVERTISER

Toni Company

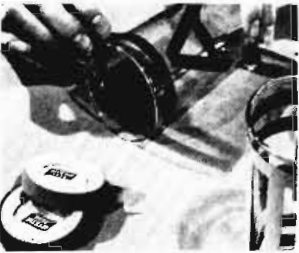
AGENCY

Foote, Cone & Belding

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
 Plaza 9-3600



"How To Do It" is the title of a series of 60-Second spots for Mystik Tape. Live action in each spot shows several practical uses for this washable cloth tape. Its availability in thirteen colors and easy handling are features of each how-to-do-it spot.

ADVERTISER

Mystik Adhesive Products

AGENCY

George H. Hartman Company

PRODUCED BY

SARRA, INC.

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



Ease in opening the specialty package, nine-minute baking time and appetizing finished baked products simply presented, make these 20-Second Ballard Biscuit spots easy to take, easy to remember. Each spot emphasizes another use for these "Oven Ready" biscuits.

ADVERTISER

Ballard & Ballard Co.

AGENCY

Henri Hurst & McDonald Inc., Chicago

PRODUCED BY

SARRA, INC.

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



A series of 1 minute, 50 second, and 20 second commercials featuring Imogene Coca (co-star of The Show of Shows), in her first testimonial commercial for television. The series introduces the 1952 automatic washers manufactured by Thor. They combine the indefatigable humor of Miss Coca with factual demonstrations of the new Thor automatic washer.

ADVERTISER

Thor Corp., Chicago

AGENCY

Henri, Hurst & McDonald, Inc.

PRODUCED BY

VIDEO VARIETIES CORPORATION

41 EAST 50TH STREET, NEW YORK 22, N. Y.
 Studios: West Coast Sound Studios
 510 WEST 57TH STREET, NEW YORK 19, N. Y.