

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ninth year of publication

APRIL 1953

TELEVISION'S DILEMMA

by Leo Burnett

page 17

NEWSPAPERS vs. TELEVISION

page 18

*Bus*

TM 12-53 R A  
LIBRARY  
INDIANA UNIVERSITY  
BLOOMINGTON IND

# today's audience doubled since september



Indiana University  
APR 29 1953  
Library

Over a million more people have got the TODAY habit since September, 1952... bringing the total to over 2½ million viewers daily. Tune in tomorrow to see how your commercials would look in 1,180,000\* homes, at a cost of less than a dollar twenty-five cents per thousand viewers.

**today**  
7-9 a.m. Monday through Friday

\*Latest Nielsen Rating



**Television**

a service of Radio Corporation of America



*Television's Finest*

# PORTABLE CAMERA MOUNT

*for Complete Mobility*

## HOUSTON-FEARLESS ALL-METAL TRIPOD

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

## HOUSTON-FEARLESS FRICTION HEAD

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

## HOUSTON-FEARLESS TRIPOD DOLLY

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

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

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

**MAIL  
 TODAY**

THE HOUSTON-FEARLESS CORP.  
 11803 W. Olympic Blvd., Los Angeles 64, Calif.  
 Please send catalogs on  Friction Head  Tripod  
 Tripod dolly  Panoram dolly  TV Cranes  
 Camera pedestals  Film Processors  Remote  
 control parabola.  
 Name \_\_\_\_\_  
 Station or firm \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

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



THE THREE MUSKETEERS WERE A PERFECT TEAM



SO IS

**WICU-TV, THE ERIE DISPATCH, WIKKAM**

**WHEN IT COMES TO SELLING ONE ERIE, PA. MARKET**



by **EDWARD LAMB**  
ENTERPRISES

**ERIE, PA.—WICU-TV**

*Headley-Reed Co.*

**ERIE, PA.—WIKK AM**

*H-R Co.*

**ERIE, PA.—THE ERIE DISPATCH**

*Reynolds-Fitzgerald, Inc.*

**MASSILLON, OHIO—WMAC-TV**

*Now under construction*

**TOLEDO, OHIO—WTOD AM**

*Headley-Reed Co.*

**ORLANDO, FLA.—WHOO AM-FM**

*Avery-Knodel, Inc.*

In olden days the three Musketeers were a perfect team—In modern times the Erie Dispatch—Erie's oldest and first Newspaper—WIKK a 5000 Watts, top-rated radio station and WICU-TV—Erie's great VHF station with the best from all 4 networks are the perfect team when it comes to selling Pennsylvania's Third City and adjacent areas.



- ★ RADIO
- ★ TV
- ★ NEWSPAPER

**EDWARD LAMB Enterprises INC.**

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



# WESTERN UNION (03)

1201

## SYMBOLS

DL=Day Letter  
NL=Night Letter  
LT=Int'l Letter Telegram  
VLT=Int'l Victory Ltr.

### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

When time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA189 PD=AR NEW YORK NY 18 1151A=  
PAUL DIXON, DU MONT TELEVISION NETWORK,  
WCPO-TV =

1953 FEB 18 PM 12 07

NO NEED TO BUY HIGH PRICED TALENT.  
LOVE THAT PAUL DIXON SHOW. REALLY GREAT JOB  
AND ALL VERY PLEASED. CONGRATULATIONS=  
JIMMY BERGMAN RIVER BRAND RICE MILLS INC=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

For full information about  
**The Paul Dixon Show...**

DuMont's high-rating,  
low-cost daytime buy...

write or phone:

**DU MONT** TELEVISION NETWORK

515 Madison Ave., N. Y. 22, N. Y., MU 8-2600  
or  
435 N. Michigan Ave., Chicago 11, Ill., MO 4-6262

A Division of the Allen B. DuMont Laboratories, Inc.

# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 4, April, 1953

## C O N T E N T S

### ARTICLES

- ✓ LEO BURNETT'S TELEVISION DILEMMA 17  
*Chicago agency president with 18 million in TV billings re-examines television's problem areas*
- ✓ NEWSPAPERS VERSUS TELEVISION 18  
*Special study of nine network programs and corresponding newspaper circulation and costs*
- LIFE ON TELEVISION 20  
*Three way program and promotion deal sets new pattern*
- FILM BUYING GUIDE 22  
*Report on ratings and competition of syndicated film programs*
- THE REAL DANGER IN THE SAG AGREEMENT 27  
*Effectiveness of film commercials threatened*
- KOOLS \$1,500,000 SPOT CAMPAIGN 31  
*How Kools bucks the big budgets of the major brands via spot*
- CONTINUING BRAND SURVEY 35  
*Second study of cereal buying*
- PUBLIC SERVICE PROGRAMMING A MUST 37  
*WBNS-TV's programming director Tad Reeves outlines public service programming which won DuPont Award*
- ✓ HOW TO SELL REAL ESTATE ON TV 43  
*One in a series on TV at the local level*

### DEPARTMENTS

- FOCUS 7  
*Advertising billings, cost per thousand results, Chicago letter*
- MARKETS AND MEDIA 11  
*Advertiser use of the new markets, set penetration report, scheduled openings*
- TIME BUYING — MANOR HOUSE COFFEE 15  
*By Jane Daly, Earle Ludgin & Co.*
- STATUS MAP 30  
*Circulation, penetration and stations*
- EDITORIAL 48

FREDERICK A. KUGEL  
Editor and Publisher

ABBY RAND  
Senior Editor

GEORGE TICHENOR  
Associate Editor

ANN STOPP  
Department Editor

JACK L. BLAS  
Business Manager

DICK ROSE  
Art Director

FRANK MAYANS, JR.  
Research Bureau

LAURIN HEALY  
Chicago Office  
6 W. Ontario St.

ARTHUR ENGEL  
Los Angeles Manager  
6525 Sunset Boulevard

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

Television Magazine • April 1953

# WLEV-TV

Bethlehem, Pa.

Allentown

Easton

prime

profit

market

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

**1,047,110**

people who spend

**\$1,037,542,000**

annually in retail sales. For bigger sales . . . buy WLEV-TV. Top time available now. Write!

A Steinman Station

Represented by

## MEEKER TV,

Incorporated

New York  
Chicago

Los Angeles  
San Francisco

NBC  
TV Affiliate



# AWARD WITH A

STEINBERG



*Signature of Steinberg*

*Allegro et bene scribitur et bene scribitur  
et bene scribitur et bene scribitur  
et bene scribitur et bene scribitur*

*Handwritten signature in cursive script.*



*Handwritten text in cursive script, including the word 'Bene' in a large, decorative font.*

*Allegro et bene scribitur et bene scribitur  
et bene scribitur et bene scribitur  
et bene scribitur et bene scribitur*



A collection of various calligraphic flourishes, signatures, and decorative elements, including large loops, swashes, and stylized letters.



# DOUBLE MEANING...

Maybe you feel awards are getting out of hand—and meaningless, except to jewelers and calligraphers.

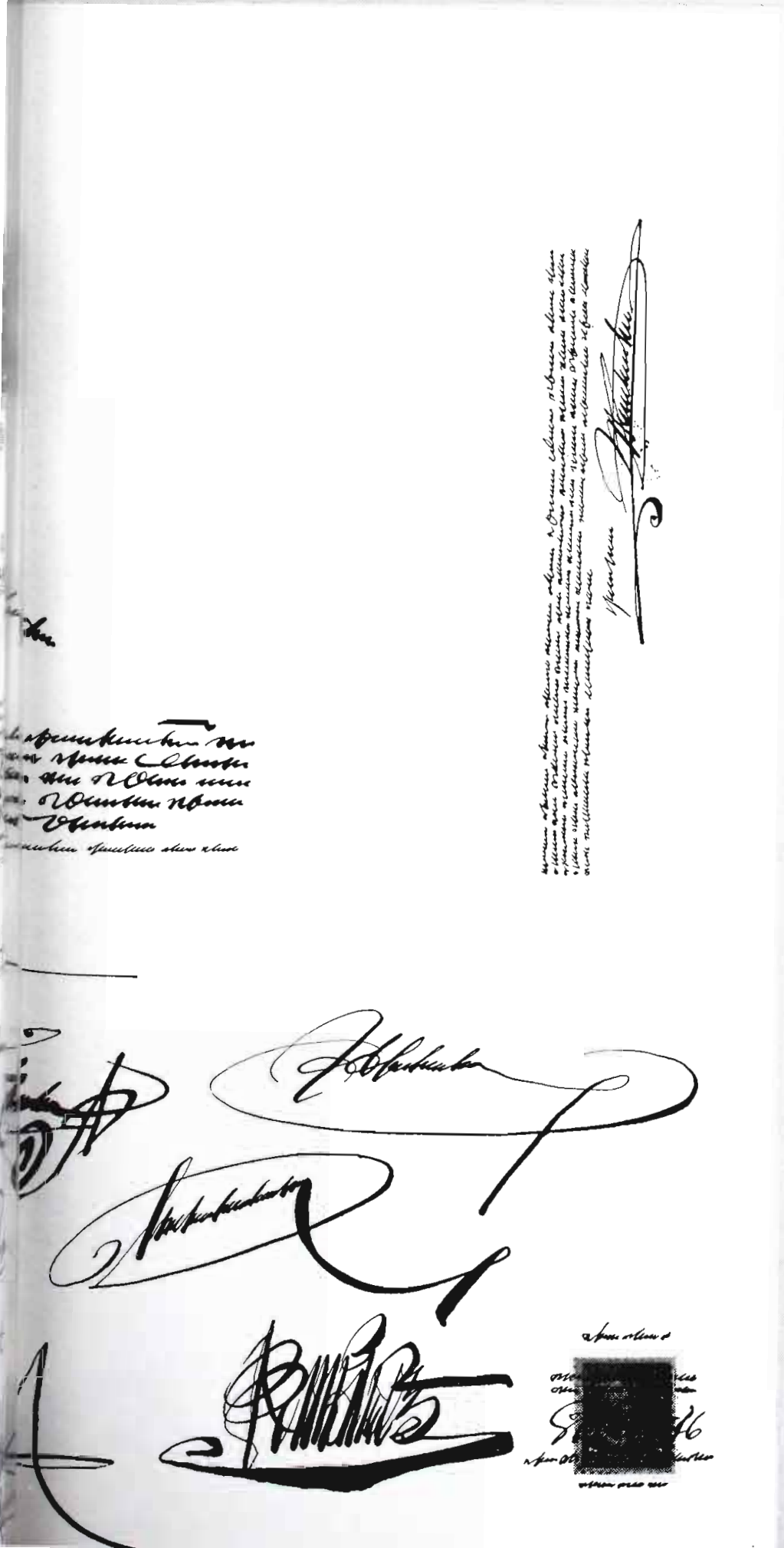
But television is so many different things—drama, comedy, music, news, public affairs, sports—there's room for lots of awards.

CBS Television shows and showmen received 87 this past year—as well as the most meaningful award of all: *top program popularity*. This is the one the audience gives—week after week—in the nation's leading markets.

For advertisers it's an award with specific sales meaning: bigger customer traffic for all their shows on the network... larger average nighttime audiences... the lowest cost per thousand.

So consider, in this season of laurels, our 88th award. It's one we can share with all our advertisers.

**CBS TELEVISION**





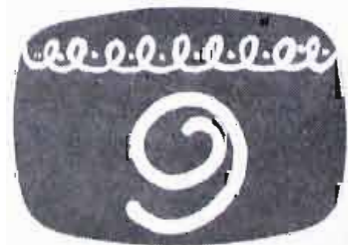
Rosemary Pettit and Basil Rathbone in "The Firebrand"

## Broadway TV Theatre

A Warren Wade Production

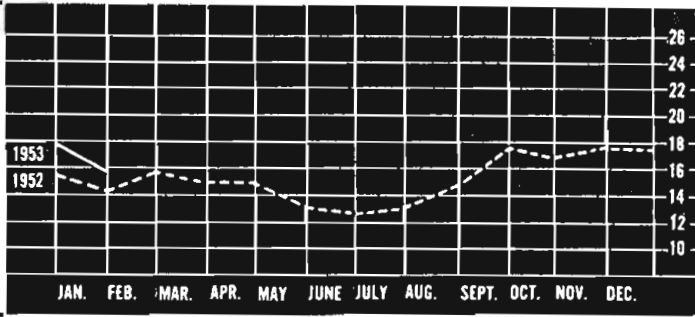
Since its first curtain-rise, April 14, '52, "Broadway TV Theatre" has consistently played to weekly audiences of over one million people... has earned profitable returns for five leading advertisers at astonishingly low rates. "Broadway TV Theatre" now ranks in the top ten programs in all New York TV\* and currently offers one additional advertiser the unique opportunity of amortizing production costs while selling New York family audiences with live drama, repeated seven days a week.

WOR-TV channel





# FOCUS



## NETWORK TV BILLINGS

	For Feb. '53	For Feb. '52
ABC	\$ 1,481,032	\$ 2,148,467
CBS	6,744,928	5,103,043
DuM	873,539	748,544
NBC	6,820,529	6,813,549
	<hr/>	<hr/>
	\$15,920,028	\$14,813,603



## Network Advertising

Network television advertising is largely concentrated in five categories of business, according to the fifth annual report of National Advertising Investments. These categories are: food & food products, smoking materials, toiletries & toilet goods, household soaps & cleansers and automotive accessories.

For 1952 these classes accounted for 68.3 per cent of total time billings, as compared to 64.4 in 1951 and 57.0 in 1950.

The soap & cleanser industry showed the greatest increase, upping the 1951 TV time expenditure by more than 90 per cent, accounting for \$21,004,194.

Smoking materials' time expenditures were up 58 per cent over 1951 and toiletries & toilet goods increased over the 50 per cent mark.

Food & food products again led the industry in network television having spent 33.8 million in 1952.

The top ten national television advertisers in 1952 accounted for 37.4 per cent of network TV's billings. The big ten included four tobacco companies: R. J. Reynolds (\$7.5 million); American Tobacco (\$5.9 million); Liggett & Myers (\$5 million); and P. Lorillard (\$3.7 million).

Three were largely in the soap business: Procter & Gamble (\$14.2 million); Colgate-Palmolive-Peet (\$8.2 million), and Lever Brothers (\$6.6 million). There were two food companies: General Foods (\$7.3 million) and General Mills (\$3.9 million); and one automobile manufacturer, General Motors (\$5 million).

This report compiled from the Publishers Information Bureau service, covering the general magazines, farm publications, newspapers sections and radio and television networks, shows that during 1952 total national advertising rose to an all-time high of \$958,347,692—an increase of more than nine per cent over the 1951 figure. Network television billings for 1952 were \$180,794,780, 18 per cent of the total national advertising in five major media.

## C-P-M Drops 12.5%

Cost-per-thousand, according to a special report by Nielsen shows a drop of 12.5 per cent over last year. The study is based on 18 sponsored network shows covering all rating levels:

	Nov.- Dec. 1951	Nov.- Dec. 1952
18-show average	\$8.83	\$7.72
Mystery (4 shows)	7.40	6.77
Drama (4 shows)	8.74	7.73
Variety (5 shows)	11.11	9.97
Situation Comedy (3 shows)	8.93	7.03

## Advertiser Scorecard

Network advertising changes during past month show biggest switches in daytime and Saturday night sponsor rosters: Pet Milk graduates from shared to full sponsorship with *Original Amateur Hour* going into last half of its old *All Star* slot. . . Dunhill's *My Hero*

takes over first half of *All Star* time and Pearson Pharmacal adds the period vacated by Dunhill. . . Another Pearson switchover on Monday as firm drops *Hollywood Opening Night* to pick up alternate week tab on Robert Montgomery's new *Eye Witness* package

DuPont awards for "meritorious service", established by Mrs. Jessie duPont, were presented by Dr. Francis Gaines (both above) to WAAM commentator Gerald W. Johnson (below left) and to stations WMT and WBNS-TV. Edgar Wolfe, board chairman, (below right) accepted for WBNS-TV.



Two up and three to go—Herbert Mayer owns WXEL & KPTV; holds CPs for Denver, Indianapolis, Kansas City. Mr. Mayer, head of Empire Coil, entered the broadcasting field for the first time just three years ago.

Philip Morris president, O. Parker McComas, told a financial group that *Lucy* "... is nearly three times more efficient dollarwise ... than *LIFE* or your own Philadelphia newspapers. Although the entire sum sounds huge, it is probably one of ... the most efficient advertising buys in the entire country."



# WMCT

## MEMPHIS

OFFERS

# D. A.

### (Delivered Audience)

that's  
*slightly phenomenal!*

In a recent Hooper survey of 23 TV cities,

## WMCT was the 2nd highest rated station

The first 15 shows on WMCT have teleratings from

### 76.0 to 60.0! \*

The next 22 highest rated shows have teleratings from

### 60.0 to 50.0. \*

and it doesn't take much figuring to compute the Delivered Audience from WMCT'S 200,000 TV homes.

\* TV area Hooperatings — Nov., 1952.

# WMCT

National Representatives:

**THE BRANHAM COMPANY**

•

Owned and operated by

**THE COMMERCIAL APPEAL**

•

**CHANNEL 5 • MEMPHIS  
AFFILIATED WITH NBC**

•

**ALSO AFFILIATED WITH  
CBS, ABC AND DUMONT**

FOCUS—continued

—all on NBC. . . At CBS-TV, Leeming drops its chunk of Jackie Gleason, and Nescafe grabs it . . . Bristol Myers leaves the Gleason show and Procter & Gamble fills the gap . . . Day-side, Lever Bros. bows out of *Hawkins Falls* but serial stays on NBC sustaining. . . Also on NBC, Continental Baking and Standard Brands pick up additional segments of *Howdy Doody* and P & G goes five a week on *Welcome Travelers* . . . *Paul Dixon* strip on DuMont adds three sponsors—Dr. Scholl, Vita-man Corp., Minute Brand Rice . . . NBC has announced no plans to plug up gaping hole left by Colgate's shift of *Big Payoff* and *Strike It Rich* to CBS-TV . . . Palm Beach Co. buys half of DuMont's *Palm Beach Golf Tournament* coverage . . . Gillette picks up tab for ten horse racing events on NBC . . .

### Focus on Chicago

CHANGE is the Television pattern in Chicago this month as viewers get used to a switch in channel numbers and station call letters, and a thorough-going shuffle in local programming on three of the city's four stations. CBS's Les Atlass, top Chicago man in the newly-named WBBM-TV, Channel 4, this month pulled CBS network daytime shows away from Col. McCormick's WGN-TV, an affiliate of the DuMont network which until now has been programming many CBS daytime programs.

Frank Schreiber, WGN-TV station manager, has bought a large number of film shows for the daytime hours, and with his station ready to start its every-day exclusive telecasts of White Sox and Cubs baseball games, WGN-TV will continue its successful battle of local programming against network shows.

WBKB, whose Channel 4 was sold to CBS, is now on Channel 7, key station in the United Paramount-American Broadcasting Company. Many old WBKB local stars, like Danny O'Neill, News forecaster Ulmer Turner and "Two Ton" Baker, the only one-man musical group in the business, are moving to Channel 7. WBBM-TV is replacing them with many veteran WBBM radio personalities who until now have had no television experience in Chicago. Francois Pope, Chicago's top cooking expert, also is leaving WBKB for WNBQ, Channel 5, this month.

S. C. Johnson signs as co-sponsor (with Bayuk Cigars) of ABC's *Saturday Night Fights*. . . Nash Kelvinator signs for *Break the Bank* on NBC. . . Texaco ends sponsorship of Milton Berle . . . P&G cancels *Those Two* after all, but NBC quickly sells the time to Coca Cola for *Eddie Fisher* . . . Fram Corp. bumps *Meet the Veep* into a new Friday 7:00 pm slot by buying its Sunday niche for *Vacationland America*, featuring John Cameron Swayze and family. . . Brown Shoes drops *Smilin' Ed* film series, after a two and a half year run . . . Thor places *Quick as a Flash* on ABC and the American Federation of Labor enters *Both Sides*, same network . . . *Omnibus* with its five sponsors leaves CBS-TV for the season after May 2. The Sunday 5:00-6:00 slot will be filled by *Adventure*, produced in conjunction with the American Museum of Natural History.

Even the local Chicago weekly program magazine, TV Forecast is getting a new name to further confuse television fans. Purchased by the national Annenburg interests, it is being renamed TV Guide, and is getting a new editor, former staff-writer Tom O'Malley.

About 150 Chicago television leaders are meeting this month to celebrate something they never believed possible—observance of the fact that Chicago is on the way back to its 1920's heyday as the radio capital of the world. Today there are ten network TV programs originated in Chicago, in addition to two wrestling originations, (more than the number of network shows coming from Hollywood).

Chicago now ranks second only to New York in network programs. The fact is being celebrated by members of Chicago Unlimited, a non-profit organization founded to convince advertisers that programs produced in Chicago cost less and have more advertising appeal than any others.

Chicago Unlimited members buy an interest in the organization for \$25 a share, and the money is used to promote Chicago television, radio and advertising. Since December 1, when Joseph M. Seiferth was made executive director of the group, membership has soared from less than 50 to more than 150 members.

Biggest advertiser on Chicago television this year appears to be  
(Continued on page 41)





## "more business than any other dealer"

LIDDON PONTIAC, INC., Middle Tennessee's largest dealer, through its agency, Walter Speight Advertising Agency, has been a consistent user of WSM-TV time.

How successfully has television sold for Liddon Pontiac? Here is the story in the exact words of its president, W. M. Liddon:

".... We have been able to pinpoint television results and can give you credit for many successful selling jobs. For example, in November and December when the used car market was low, we ran a special promotion and did more business than any other dealer."

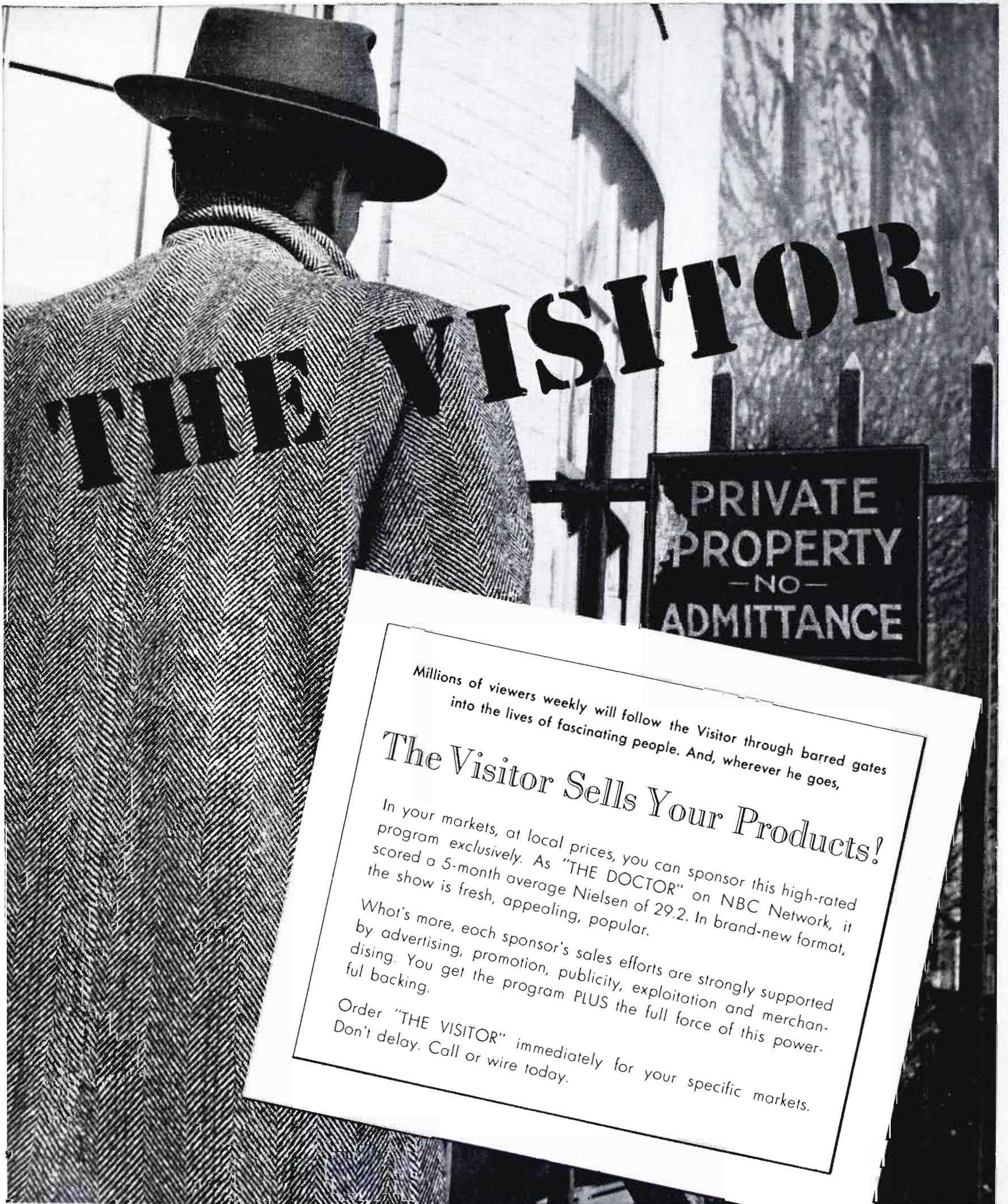
Used cars, coffee... whatever you have to sell in the Nashville market, WSM-TV can show you success stories for similar products. For full facts, ask Irving Waugh or any Petry man.

Channel 4

# WSM-TV

Nashville





# THE VISITOR

PRIVATE  
PROPERTY  
-NO-  
ADMITTANCE

Millions of viewers weekly will follow the Visitor through barred gates into the lives of fascinating people. And, wherever he goes,

## The Visitor Sells Your Products!

In your markets, at local prices, you can sponsor this high-rated program exclusively. As "THE DOCTOR" on NBC Network, it scored a 5-month average Nielsen of 29.2. In brand-new format, the show is fresh, appealing, popular.

What's more, each sponsor's sales efforts are strongly supported by advertising, promotion, publicity, exploitation and merchandising. You get the program PLUS the full force of this powerful backing.

Order "THE VISITOR" immediately for your specific markets. Don't delay. Call or wire today.

# NBC FILM PROGRAMS



NEW YORK, CHICAGO, LOS ANGELES



# MARKETS & MEDIA

## WHO'S BUYING THE NEW TELEVISION MARKETS . . . SET PENETRATION REPORT . . . SCHEDULED OPENINGS

When TELEVISION Magazine published the McCann-Erickson estimates on the rate of set penetration in new markets (January, 1953), some were skeptical about the extremely sharp rise in penetration that was predicted.

Accurate circulation figures for the new markets are hard to pin down. There is however enough evidence to indicate that new cities—providing they're among the 125 biggest markets—might well reach the predicted 60 to 75 per cent penetration during the first year of operation.

Denver in a little over six months hit 53% penetration by February 1st. Portland (UHF) scored 43 per cent saturation in its fifth month of operation.

While the McCann projection

was based on the top 125 markets only, sales during the first few months in the smaller markets indicate that their rate of penetration won't be far behind the big cities.

Early reports show that in areas which had been receiving VHF and are now exposed to UHF, converters and receivers are being bought at the rate of approximately 15 per cent of families in coverage area the first month.

### New Station Billings

Current billings on the country's new TV stations in the secondary markets are most encouraging. Strong regional and local billings are making up for any slack in national spot. One station represent-

ative reported a 50 per cent increase in business out of its Dallas office due to regional accounts buying time on their Texas stations.

Network advertising is surprisingly strong. Many of the smaller markets with fingers crossed before they went on the air, now find themselves with a healthy roster of the top network shows which are so essential for audience building.

National spot advertisers with the exception of a few "all out" companies like Bulova, Brown & Williamson, American Tobacco and Benrus, are taking their time before going into the new markets.

Local business is beyond expectations. The fact that a TV spot is so much more costly than radio hasn't deterred the local merchant. And TV is delivering on the local level.

KDUB-TV in Lubbock reports such success stories as these:

*Thomas Jewelry Store* traced direct sales of 400 pairs of earrings to three spot announcements.

*Sandreifer Real Estate* attributed sales totalling \$212,000 to 70 one-minute commercials. The conclu-

Nine out of these ten new station managers are old radio hands. Kenyon Brown of KWFT-TV began as an announcer, became part owner of station. James D. Russell of KKTU owns its AM affiliate. Peter Kenney of WKNB-TV put in time on the agency end then switched to radio. Tom Kritser of KGNC-TV started out in AM merchandising. Horace Fitzpatrick is a 13-year man with WSLs and John Snyder's been under the WFBG banner for 20 years. Paul Taft of KGUL-TV sat on the advertiser's side of the table as a coffee company exec. Norman Hawkins began in radio, then flew for Pan American, returned to the fold as sales manager of WWJ, then moved over to Spokane to head up KXLY-TV



James Stewart, part owner, and Paul Taft, General Manager KGUL-TV



Tom Kritser  
KGNC-TV



James Russell  
KKTU



Harold Anderson  
KOLN-TV



Peter Kenney  
WKNB-TV



Horace Fitzpatrick  
WSLS-TV



Jack Snyder  
WFBG-TV



With CBS-TV station relations men Robert Wood and Herbert Akerberg, network vice-president, at his right and Fritz Snyder at his left is Ken Brown of KWFT-TV, Wichita Falls, Texas



Paul N. Goode  
KSWO-TV



Norman Hawkins  
KXLY-TV



**Now 10 times more powerful...**

# WKRC-TV

**CINCINNATI'S MOST POWERFUL**

**TELEVISION STATION**

**CINCINNATI'S BEST BUY!**

**CHANNEL  
12**

**250,000 WATTS  
RADIATED POWER**  
WITH OVER 200,000 ADDITIONAL  
PERSONS COVERED

**10 TIMES THE POWER OF STATION B!  
5 TIMES THE POWER OF STATION C!**

**SOON  
316,000 WATTS**

**RADIO CINCINNATI NOW OWNS AND  
OPERATES WTVN, COLUMBUS, OHIO**

*Kenneth W. Church, National Sales  
Manager Radio Cincinnati*

**CBS TELEVISION NETWORK**  
REPRESENTED BY THE KATZ AGENCY



**MARKETS & MEDIA—continued**

sion from this advertiser: "There is no other medium of advertising that can compare with television from a dollar-investment standpoint."

S & Q Clothiers reported gift certificate sales of \$418 the day following a 6:45 PM announcement. The previous day the merchant had sold only \$80 worth. Two other spots kept the orders for gift certificates over \$400 a day

right up to Christmas time. Store was able to directly trace orders because customers specifically asked for the "miniature hat boxes" they had seen on television. And this is typical of almost all the new markets.

**Who's Buying the New Markets**

**Altoona  
WFBG-TV**

**Network:** Admiral, Borden's, Clorets, General Mills, Gulf Oil, Lorillard Tobacco, Nash-Kelvinator, Pet Milk, Philco, Philip Morris, P&G, Serutan, Schlitz, Scott Paper, Tydol, Wrigley  
**National spot:** Anchor Sanitary, Black Angus, Bulova, Carlings Beer, Coca-Cola, Crosley-TV, Emerson Radio, Ford Motor, Philco-TV, Tele-King-TV

**Baton Rouge  
WFAB-TV**

**Network:** Admiral, Amana, American Machine & Foundry, American Tobacco, Charles Antell, Block Drug, Campbell Soup, Carnation, Carter Products, Colgate-Palmolive-Peet, DeSoto-Plymouth, Falstaff, General Electric, General Motors, Gerber, Gillette, Goodrich, Goodyear, Greyhound Bus, Gulf, Liggett & Myers, Lorillard, Jules Montenier, Mutual of Omaha, Pabst, Pet Milk, Philco, RCA, Remington, Reynolds, Schlitz, Scott Paper, Singer Sewing Machine, Texaco, Toni, Willys-Overland, Wine Corp.  
**National spot:** Blensol, Brown & Williamson, Bulova, Crosley, Falstaff.

**Galveston  
KGUL-TV**

**Network:** American Tobacco, Block Drug, Bristol Myers, Carnation, Carter Products, Cat's Paw, Colgate, General Cigar, General Electric, General Foods, B. F. Goodrich, Lever Brothers, Lincoln-Mercury, P. Lorillard, Norwich, Oldsmobile, Pall Mall, Pabst, Revlon,

R. J. Reynolds, Schick, Schlitz, Singer, Sylvania, Toni, Pillsbury, Liggett & Myers, Westinghouse.

**National spot:** Absorbine, Jr., Alliance Tenderer, Alka Seltzer, Brown & Williamson, Bulova, Casite, Conoco, DuPont, Ham's Beer, Ideal Dog Food, Mennen's, Quality Bakers.

**Green Bay  
WBAY**

**Network:** Admiral, American Tobacco, Colgate, Cat's Paw, Carnation, General Foods, Goodrich, Philip Morris, R. J. Reynolds, Schlitz, Singer, Toni.

**National Spot:** Alliance, Admiral, Budweiser, Brown & Williamson, Blatz, Bulova, Hoberg Paper Co., Kingsbury Beer, Kuehn Company, Motorola, Quality Bakers, Rival Dog Food, Restonic Mattress.

**Lincoln  
KOLN-TV**

**Network:** Admiral, Mogen David Wine, Serutan

**National spot:** Alliance Manufacturing, American Trailways, Crosley Television, Fairmont Dairy Products, Ford, Heileman Brewing Co., Petersen Baking Co., Polaroid Corp., Vapor Products.

**New Britain-Hartford  
WKNB-TV**

**Network:** Admiral, American Chicle, American Machine & Foundry, Blatz, Block Drug, Bristol-Myers, Cavalier, Chesterfield, General Electric, Greyhound Bus, Lever Bros., Loril-

lard, Nestle Co., Oldsmobile, Pall Mall, Remington, Revlon, Sanka, Schick, Schlitz, Scott Paper, Singer Sewing Machine, Westinghouse, Willys-Overland, Wine Corp.

**National spot:** Alka-Seltzer, Bulova, Dodge Motor, Durkee-Mower, Goldstein Wine, Hudson, Kools, Reddi-Wip, Rival Dog Food, Rupert, Sun Oil, Viceroy.

**South Bend  
WSBT-TV**

**Network:** Admiral, American Cigarette & Cigar, American Machine & Foundry, American Tobacco, Benrus, Carnation, Carter Products, Colgate-Palmolive-Peet, DeSoto-Plymouth, Firestone, General Foods, Gillette, Goodrich, Goodyear, Greyhound Bus, Griffin, Gulf Oil, Lever Bros., Liggett & Myers, Philip Morris, Mutual of Omaha, Oldsmobile, Philco, Prudential, RCA, Reynolds, Schick, Scott Paper, Singer, Toni, U.S. Tobacco, Westinghouse, Willys-Overland.

**National spot:** Alka-Seltzer, Alliance Manufacturing, Bulova, Crosley, Interstate Bakery, Kools, Manor House Coffee, Rival Dog Food, Stark, Wetzel & Co., Sun Oil, Viceroy.

**Springfield, Mass.  
WWLP**

**Network:** American Tobacco, Charles Antell, Benrus, Cott Beverages, Crosley, Firestone, Gillette, Goodyear, Griffin, Gulf, S. C. Johnson, Liggett & Myers, Lorillard, Mutual of Omaha, Philco, Prudential, RCA, Reynolds, Texaco, U.S. Tobacco.

**National spot:** Benrus, Bulova, Crosley, Kools, Sun Oil, U.S. Envelope, Viceroy.

**Stations in Operation Since the Thaw — as of March 29, 1953**

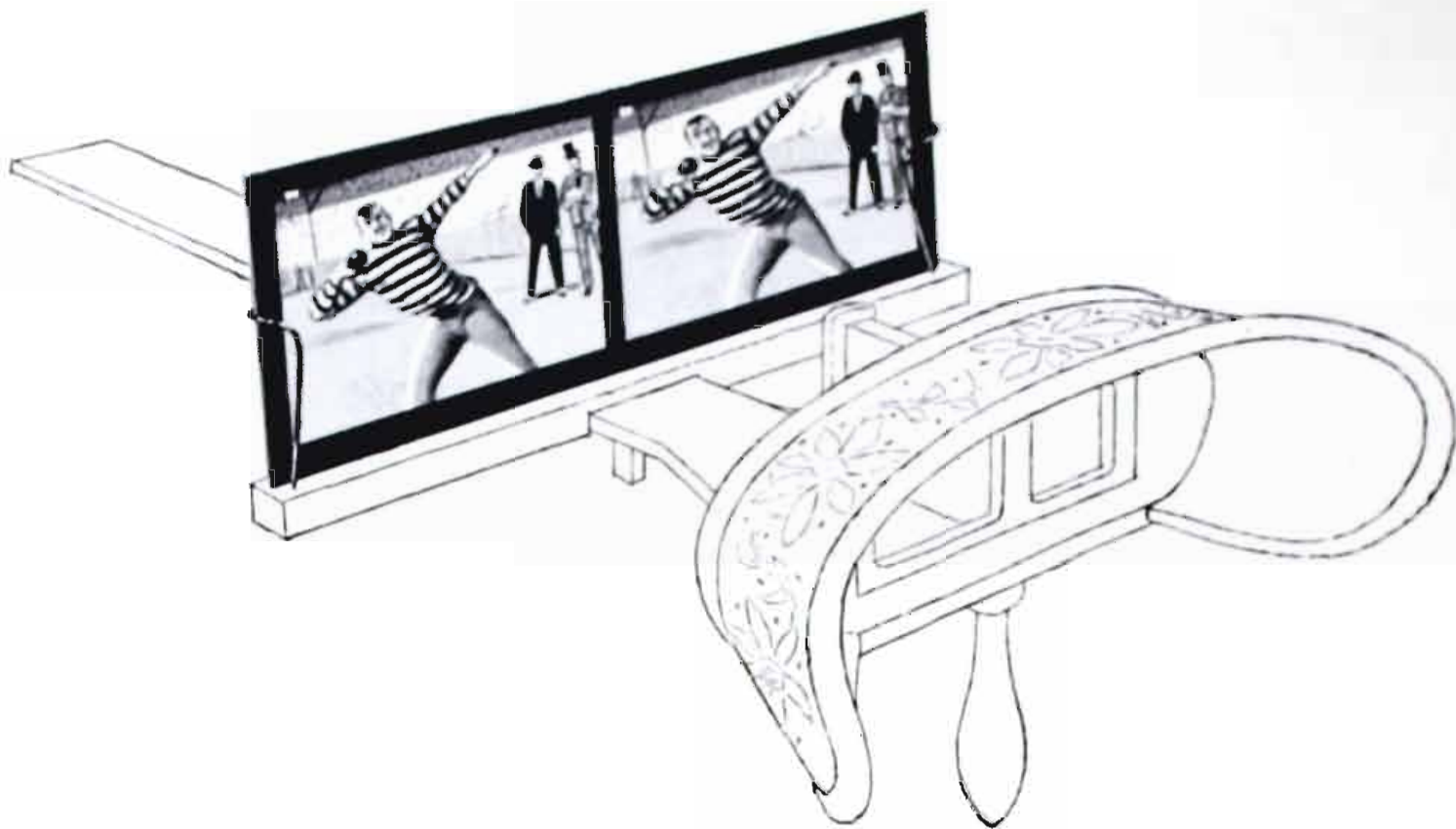
Market	Station	Date	Rep	Network Affiliation
Altoona	WFBG-TV (10)	3-1-53	H-R Reps	A, N
Atlantic City	WFBG-TV (46)	12-21-52	Pearson	A, C, D, N
Austin	KTBC-TV (7)	11-27-52	Taylor	A, C, D, N
Bangor	WABI-TV (5)	1-31-53	Hollingbery	A, C, D, N
Baton Rouge	WAFB-TV (28)	2-15-53	Adam Young	A, C, D, N
Colorado Springs	KKTU (11)	12-7-52	Hollingbery	A, C, D
Denver	KBTU (9)	10-2-52	Free & Peters	A, C
	KFEL-TV (2)	7-18-52	Blair-TV	D, N
El Paso	KROD-TV (4)	12-14-52	Taylor	C, D
	KTSM-TV (9)	1-4-53	Hollingbery	N
Galveston	KGUL-TV (11)	3-18-53	CBS Spot Sales	C
Green Bay	WBAY-TV (2)	3-18-53	Weed	A, C, D, N
Honolulu	KGMB-TV (9)	12-1-52	Free & Peters	A, C, N
	KONA (11)*	11-22-52	Forjoe	D
Holyoke	WHYN-TV (55)	3-15-53	Branham	C
Jackson, Miss.	WJTV (25)	1-15-53	Katz	A, C, D, N
Lawton, Okla.	KSWO-TV (7)	3-1-53	Everett-McKinney	
Lincoln	KOLN-TV (12)	2-17-53	Weed	D
Lubbock	KDUB-TV (13)	11-13-52	Avery-Knoedel	C, D
Lynchburg	WLVA-TV (13)	2-8-53	Hollingbery	A, C, D
Mobile	WALA-TV (10)	1-4-53	Headley-Reed	A, C, N
	WKAB-TV (48)	12-30-52	Forjoe	C, D
New Britain	WKNB-TV (30)	2-13-53	Bolling	C, D
Peoria	WEEK-TV (43)	2-1-53	Headley-Reed	A, C, D, N
Portland	KPTV (27)	9-19-52	NBC Spot Sales	N
Pueblo	KDZA-TV (3)	3-22-53	McGillvra	
Reading	WHUM-TV (61)	2-22-53	H-R Reps	C
Roanoke	WROV-TV (27)	2-23-53	Burn-Smith	A, D
	WSLS-TV (10)	12-11-52	Avery-Knoedel	C, N
South Bend	WSBT-TV (34)	12-22-52	Raymer	C, N
Spokane	KHQ-TV (6)	12-22-52	Katz	A, N
	KXLY-TV (4)	1-20-53	Walker	C, D
Springfield	WWLP (61)	3-15-53	Hollingbery	A, N
Tacoma	KTNT-TV (11)	3-1-53	Weed	C, D
Tucson	KOPO-TV (13)	2-1-53	Forjoe	C
Wichita Falls, Tex.	KWFT-TV (6)	3-1-53	Blair-TV	C
Wilkes-Barre	WBRE-TV (28)	1-1-53	Headley-Reed	N
York	WSBA-TV (43)	12-22-52	Radio-TV Reps	A
Youngstown	WFMJ-TV (73)	3-8-53	Headley-Reed	N
	WKBN-TV (27)	1-11-53	Raymer	A, C, D

\*Off the air pending reorganization

**Scheduled Openings**

APRIL	
Ann Arbor, Mich.	WPAG-TV
Bethlehem-Allentown, Pa.	WLEV-TV
Bridgeport, Conn.	WICC-TV
Colorado Springs, Colo.	KRDO-TV
Harrisburg, Pa.	WHP-TV
Lima, Ohio	WLOK-TV
Lincoln, Neb.	KFOR-TV
Lubbock, Tex.	KCBD-TV
Mesa, Ariz.	KTYL-TV
Montgomery, Ala.	WCOV-TV
Muncie, Ind.	WLBC-TV
New Castle, Pa.	WKST-TV
Oshkosh, Wisc.	WOSH-TV
Pueblo, Colo.	KCSJ-TV
Raleigh, N. C.	WNAO-TV
Reading, Pa.	WEEU-TV
Reno, Nev.	KZTV
Saginaw, Mich.	WKNX-TV
Sioux Falls, S. D.	KELO-TV
Wichita Falls, Tex.	KFDX-TV
	KTVW
Wilkes-Barre, Pa.	WILK-TV
MAY	
Battle Creek, Mich.	WBKZ-TV
Beaumont, Tex.	KBMT
Belleville, Ill.	WTVI
Bellingham, Wash.	KVOS-TV
Charleston, S. C.	WCSC-TV
Columbia, S. C.	WCOS-TV
Duluth, Minn.	WFTV
Elmira, N. Y.	WTVI
Fall River, Mass.	WSEE-TV
Fargo, N. D.	WDAY-TV
Ft. Lauderdale, Fla.	WFTL-TV
Little Rock, Ark.	KRTV
Rochester, Minn.	KROC-TV
Rockford, Ill.	WTVI
St. Petersburg, Fla.	WSUN-TV
Scranton, Pa.	WTVU
Texarkana, Tex.	KCMC-TV
Wichita, Kan.	KEDD
Zanesville, Ohio	WHIZ-TV





In one man's lifetime



When Dad was a boy, it was the stereoscope that made a hit in most parlors. But how the picture has changed since then!

Existing intercity television channels make it possible for live network programs to reach over 92 million people. The Bell System's nationwide network of television channels now totals more than 32,000 miles and interconnects over 120 television stations in 75 cities. Eight thousand miles of channels were added to the network in 1952 to meet

the growing needs of the television industry.

Any way you measure it, providing intercity channels for the expanding television industry is a big job. Building the radio-relay and coaxial cable routes for television takes lots of time, special equipment and skill . . . and money.

Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW



# Planning and Buying Television for Manor House Coffee



by Jane Daly, TV Director,  
Earle Ludgin & Company

**N**OW in its fourth year of consistent television advertising, W. F. McLaughlin & Company, Chicago, has faced and solved most of the problems met by major regional advertisers. The company's Manor House Coffee is a leader among brands in the middlewest and as such must offer top quality entertainment at prime evening times, even though much of the desirable time is committed to the national networks for high-budgeted shows.

For a variety of reasons, TV planning for McLaughlin has always been done on a market-by-market basis. In recent years the company has entered several new territories; and, as a result, the share-of-market enjoyed by the Manor House brand ranges from high percentages in cities where demand has been long established to lower figures in newer areas.

Thus individual market potentials and proportionate budgets roughly follow the same ranges. Population characteristics, station programming, set penetration and other factors also differ considerably and provide additional reasons for tailor-made plans in each TV city.

First step in planning television advertising in a Manor House market is a thorough study of the station's programming structure and market TV data. This is done in discussions with the station's representatives and frequently with the management of the station,

both in the Earle Ludgin & Company offices and in the field.

This kind of close-working cooperation has made possible proper matching of programs and available times. In practice, this objective has resulted in sponsorship of a wide variety of programs — live shows, syndicated films of many types and network co-op programs. The selection of programs on the basis of analyses of program preferences in each market has made it possible to obtain and retain larger audiences which can be influenced effectively and efficiently.

Although coffee advertising is traditionally seasonal, starting in the early Fall and running through late Spring, constant investigation of new film packages and discussion of new show ideas are carried on. Information on programming changes in each market is constantly assembled and studied as background both for the following year's plans and for interim changes when cycles or program sequences run out at off-season periods.

In each market our first commitment is for a good time period. Then, as mentioned earlier, locally produced live shows, film shows and network co-op shows are evaluated and recommendations are made.

● In Chicago, in the 1952-1953 advertising season McLaughlin has used a variety of television programs and announcements in order to reach the widest possible cross-

(Continued on page 46)

**COMING  
SOON**

**NEW**

**POWER**  
200 kw

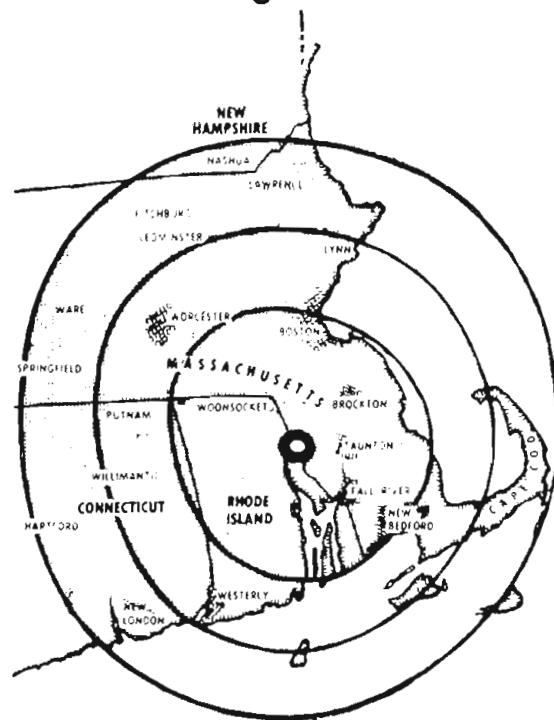
**NEW**

**COVERAGE**  
709,648 Sets

**NEW**

**CHANNEL**  
To **10** from 11

Authorized changes will be made this spring, pinpointing your persistent salesman in the prosperous Southern New England Market.



**WJAR-TV**  
**CHANNEL 11**  
**PROVIDENCE**

Represented Nationally by  
**WEED TELEVISION**





**“Pardner—  
I roped 5,396 letters  
with only two  
announcements!”**



“I’ve been a trick rider and roper in rodeos, but never had a stunt equal what happened when I asked our WPTZ television audience to see how many four-letter words they could make out of the name of our show, ‘Ranch House’.

“I asked them only twice, and I didn’t offer the Grand Canyon for the most words—just a wrist watch from a local jeweler, but—

**“We were swamped . . . with 5,396 letters, packed tight with words our fans took time to figure out.**

“Maybe they like our show because it’s not high-brow or high-pressure. Just a friendly get-together for some guitar, singing, and square dancing, three times a week—Tuesday, Thursday, and Saturday. But whatever it is, we’ve made real friends, of youngsters and grown-ups, too.

“You still have time to get in on ‘Ranch House’—we have a few participations open,\* and we’ll make you at home. Can’t promise 5,396 letters every time, but **we’ll sure try!**”

(Signed)

*Rex Trailer*



\*Call us at WPTZ, or see your nearest NBC Spot Sales representative.



1600 Architects Building  
Philadelphia 3, Penna.  
Phone LOcust 4-5500



# LEO BURNETT'S "TELEVISION DILEMMA"

Mr. Burnett, whose Chicago Agency places 18 million dollars in TV billings, takes a close look at television's major problems.

THE growing amount of TV recommended and handled by our agency is the best evidence of the way we feel about it. We believe that properly used it is the most demonstrably powerful selling force in America today, second only to a personal endorsement from one person to another over the back fence, which is and always will be the most effective of all selling influences.

The critics who predicted that "the novelty will wear off" have been pretty well silenced.

In New York, for example, where television has been available for several years on a major scale, we know that the hours spent with TV in a TV home are about the same year after year.

But if the industry is to grow and prosper, television cannot become the tool of the 25 or so largest advertisers of the country, fighting it out among themselves.

If American industry is going to continue to foot the bill and if our economy is going to remain competitive, TV must become available on an economical and efficient basis to hundreds of good progressive companies.

We recognize of course that the networks are conscientiously struggling with the cost problem and have been helpful with such methods as contiguous rates, alternating sponsorship, multiple sponsorship of individual programs and special concessions on program costs during the summer months.

This is good, but ever-increasing production costs, union rates, added markets and minimum requirements are making TV an in-

(Continued on page 47)



1 *Caution in "must" line-ups of stations by networks.* The networks must use keen judgment and restraint in their selection of "must" or required stations for the national network advertiser. It will be costly enough to add new markets—overlappage and doubling-up are luxuries no budget can readily absorb.

2 *Ideas are still trumps. So are warm, engaging personalities.* Ratings do not necessarily reflect the selling power of a program. Mere exposure of a brand in a TV commercial, no matter how cleverly done, does not necessarily plant conviction in the mind of the listener. The content and execution of TV commercials is of No. 1 importance.

3 *Re-runs of good shows, both film and live, must be permitted and encouraged.*

If the people in this industry are at all interested in its economic soundness, substantial savings should be possible on live and film show repeats.

4 *Networks and stations must find a way to accommodate the seasonal needs of certain major advertisers.* No one can argue with the desirability of year-round continuity in any medium, but if TV is to serve business and be supported by business, it must realistically recognize the varying conditions of business.

5 *Recognition of the increasing potential of daytime television.* A recent swing around the country by one of our top merchandising people revealed a definite consciousness of the power of daytime TV by chain store buyers and executives.

Of course, the three most important points about daytime TV from the standpoint of the advertiser are:

- A higher percentage of allowable commercial time.
- The increase in audience which continues.
- The ability to reach this audience at a comparatively low cost.

6 *Further development of the simulcast, which with its relatively small additional talent cost offers almost 100% coverage of American homes.*





\$1.00 buys 297 viewers



\$1.00 buys 249 readers

# Newspapers versus Television . . .

Study of nine network shows and corresponding newspaper coverage reveals TV less expensive than newspapers on cost per m basis

With re-examination of media now taking place because of television's ever increasing share of the advertising dollar, the yardstick is still cost per impression. On this basis as the charts indicate, television, for the national advertiser with mass consumer products, delivers circulation at a more favorable cost per thousand than newspapers do. The chart directly to the right summarizes the results of this study. The two charts on the next page are the work sheets which show all the cost elements and circulation for each program and data for corresponding newspaper coverage. The fact that the sponsor of a half hour program in reality receives three commercials or insertions has not been taken into consideration.

### Cost per thousand comparison

	People	Cost	Cost per M/People
Racket Squad	12,124,000	\$45,510	\$3.75
Newspapers	10,262,357	42,072	4.10
My Hero	15,523,000	48,895	3.15
Newspapers	8,714,187	34,212	3.93
Schlitz Playhouse	13,023,000	46,930	3.60
Newspapers	7,813,040	30,936	3.96
Martin Kane	13,112,000	45,510	3.47
Newspapers	10,792,008	44,316	4.11
Name's the Same	12,720,000	31,797	2.50
Newspapers	9,361,790	37,152	3.97
Dennis Day	13,378,000	49,840	3.73
Newspapers	9,211,593	37,326	4.04
I Married Joan	16,781,000	61,902	3.69
Newspapers	10,684,795	43,980	4.12
The Doctor	13,080,000	43,253	3.31
Newspapers	8,928,688	35,700	4.00
Suspense	10,934,000	32,189	2.94
Newspapers	7,697,533	29,436	3.82



**N**OBODY questions television's impact, but many do question its cost. This study shows that TV costs per impression are substantially lower than newspapers.

Chosen for this comparison were the nine sponsored network programs that came closest to the rating averaged by all nighttime half hour network commercial shows.

To see what a similar investment in newspapers would turn up, TELEVISION Magazine selected the newspaper with the largest circulation in each of the markets covered by these specific TV programs, and computed the cost of a 1200 line ad in these papers.

Since there is no standard equivalent for television time in terms of lineage, the size of the ad (roughly half a page in non-tabloid newspapers) was selected arbitrarily.

The results show that the 1200 line yardstick, if anything, works to the advantage of the papers, yielding a cost in almost every case

below that of the comparable network program.

To detail the method used, let's take as an example *Racket Squad*. TV cost per thousand viewers was figured by projecting the show's February rating of 29.5 to 6,062,000 homes reached, multiplying this by the 2.0 viewers per set scored by this program to get a total of 12,124,000 people.

Time cost for *Racket Squad* as reported by PIB was \$30,510. TELEVISION Magazine's estimate of program cost was \$15,000. The total cost — \$45,510 — was divided by the total number of viewers, giving a cost per thousand people reached of \$3.75.

To arrive at the number of people who would have been exposed to 1200 line newspaper ads in all the cities reached by *Racket Squad*, their circulation as recorded in Standard Rate and Data was totaled — a potential of 15,490,350 people. To this we applied the figure of 26.5 per cent noters — the average number of men and wo-

men noting 1200 line ads as measured in the Continuing Newspaper Study, 125 Paper Summary.

The number of noters was multiplied by 2.5, the standard generally accepted as the average number of readers per copy, to yield a total of 10,262,357 people.

Next step was to arrive at the total cost per line of a 1200 line ad in the newspapers within the program area. This figure was \$35.06, resulting in a total expenditure of \$42,072. Again dividing the total by the number exposed, the cost per thousand readers comes to \$4.10. (Newspaper ad production was disregarded as were TV commercials.)

In summing up, *Racket Squad* reaches 12,124,000 people at a cost of \$45,510 and a c-p-m of \$3.75. Its equivalent in newspaper lineage reached 10,262,357 people at a total cost of \$42,072, or \$4.10 per thousand.

In every case, television's performance per dollar was better than that of newspapers.

#### Cost per thousand people for each TV program

	Rating Nielsen	Homes Reached	Viewers/ Set ARB	Number of Viewers	Time Cost PIB	Program Cost Television Mag.	Cost/M Viewers
My Hero	30.7	5,544,000	2.8	15,523,000	\$23,895	\$25,000	\$3.15
Schlitz Playhouse	31.3	5,209,000	2.5	13,023,000	21,930	25,000	3.60
Martin Kane—Private Eye	28.6	5,960,000	2.2	13,112,000	30,510	15,000	3.47
Name's The Same	27.5	5,088,000	2.5	12,720,000	21,797	10,000	2.50
Dennis Day	27.2	4,778,000	2.8	13,378,000	24,840	25,000	3.73
Racket Squad	29.5	6,062,000	2.0	12,124,000	30,510	15,000	3.75
I Married Joan	30.4	6,215,000	2.7	16,781,000	31,902	30,000	3.69
The Doctor	28.9	5,232,000	2.5	13,080,000	25,253	18,000	3.31
Suspense	28.8	4,754,000	2.3	10,934,000	21,189	11,000	2.94

#### Corresponding newspaper data for each show in total program area

	Circulation	Total Noters	Total Readers	Total per Line Cost	Total Cost	Cost/M Readers
My Hero	13,153,490	3,485,675	8,714,187	\$28.51	\$34,212	\$3.93
Schlitz Playhouse	11,793,269	3,125,216	7,813,040	25.78	30,936	3.96
Martin Kane	16,289,824	4,316,803	10,792,008	36.93	44,316	4.11
Name's the Same	14,131,003	3,744,716	9,361,790	30.96	37,152	3.97
Dennis Day	13,904,292	3,684,637	9,211,593	31.03	37,236	4.04
Racket Squad	15,490,350	4,104,943	10,262,357	35.06	42,072	4.10
I Married Joan	16,127,992	4,273,918	10,684,795	36.65	43,980	4.12
The Doctor	13,447,263	3,571,475	8,928,688	29.75	35,700	4.00
Suspense	11,618,918	3,079,013	7,697,533	24.53	29,436	3.82





# LIFE

## ON TELEVISION

ONE of the sweetest current three-way promotions around is the "Life in . . ." series now being telecast in Cleveland and Detroit, with New York and Washington next in line. The program points up a pattern which might well be developed by other groups of advertisers.

Based on LIFE's special issue which examined "The American and His Economy", the series provides the local advertiser with an exceptionally effective program to cement community relations. To quote Loring L. Gelbach, President of Central National Bank, sponsor of the program in Cleveland . . . "These programs will bring Cleveland industries and other segments of our civic life to thousands of viewers in our community. If by so doing we can bring about a better understanding of our economy and a deeper appreciation of our American ideals, the bank will feel its undertaking of the sponsorship of this show will be very much worth while."

The station in turn receives valuable programming assistance and strong public relations among its viewers and advertisers alike.

In Detroit the Mayor sent personal invitations to a selected group of civic and industrial leaders asking their attendance at a luncheon to launch the series.

Return for LIFE? As co-producer, the equivalent of sponsorship of a half hour weekly program.

LIFE's contribution is the assignment of a full-time researcher-reporter to the programming staff, plus general advice by the director of the project, Richard Krolik. The magazine's chief expense is in picking up the tab for the "kick-off" luncheon or banquet.

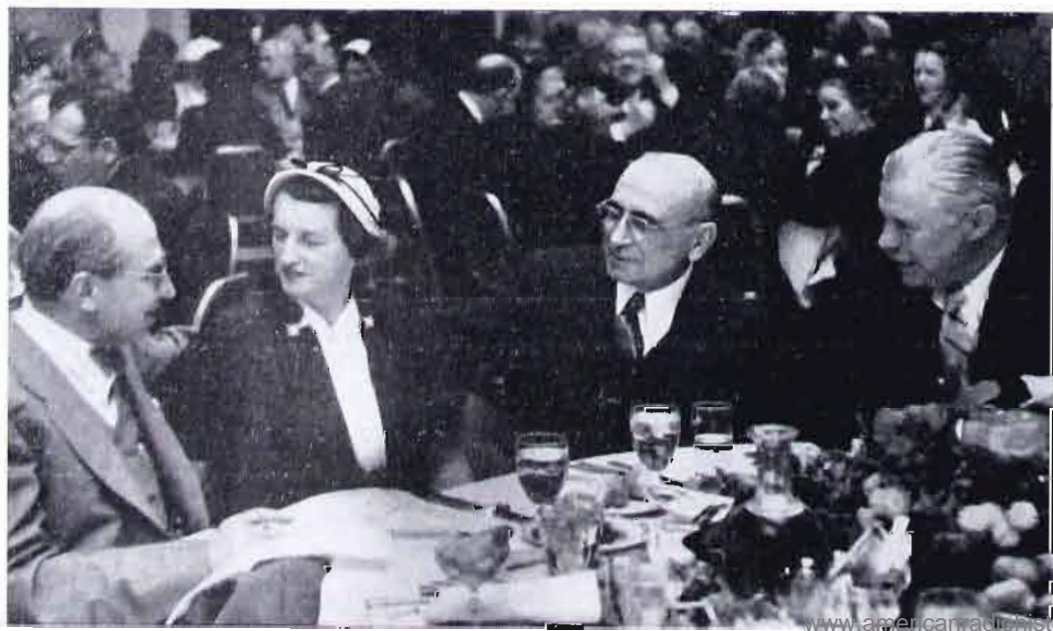
The program received an exceptionally good press in both cities. And although reports indicate that it has had a few misses, the following review from the Cleveland Press is perhaps the best tribute to the show's vitality.

" . . . last night's coverage of a Republic Steel furnace tapping was a bold bit of progress in TV programming. . . WNBK's Ed Wallace, producer of the series . . . made the heart of Republic a living, breathing thing. . . the dumping of that furnace was something symbolic—you live in a town and know nothing about it. . . Presto—on TV you see how an open hearth furnace functions and you have a new respect for your town."

Program gets plenty of audience promotion. Flyers calling attention to the show are inserted in all copies of LIFE in the city where the program originates. Posters at newsstands also call attention to the series.

Key to the power of program is the strong community tie-in. Above Mayor Albert E. Cobo addresses Detroit's "kick-off" luncheon. Below, banking, advertising and newspaper executives at Cleveland's debut.

For \$1,000 weekly Cleveland's Central National Bank drew a 10.5 Pulse rating in that city. Sponsor for the Life show in Detroit on WWJ-TV was the Blue Cross Hospitalization Plan.

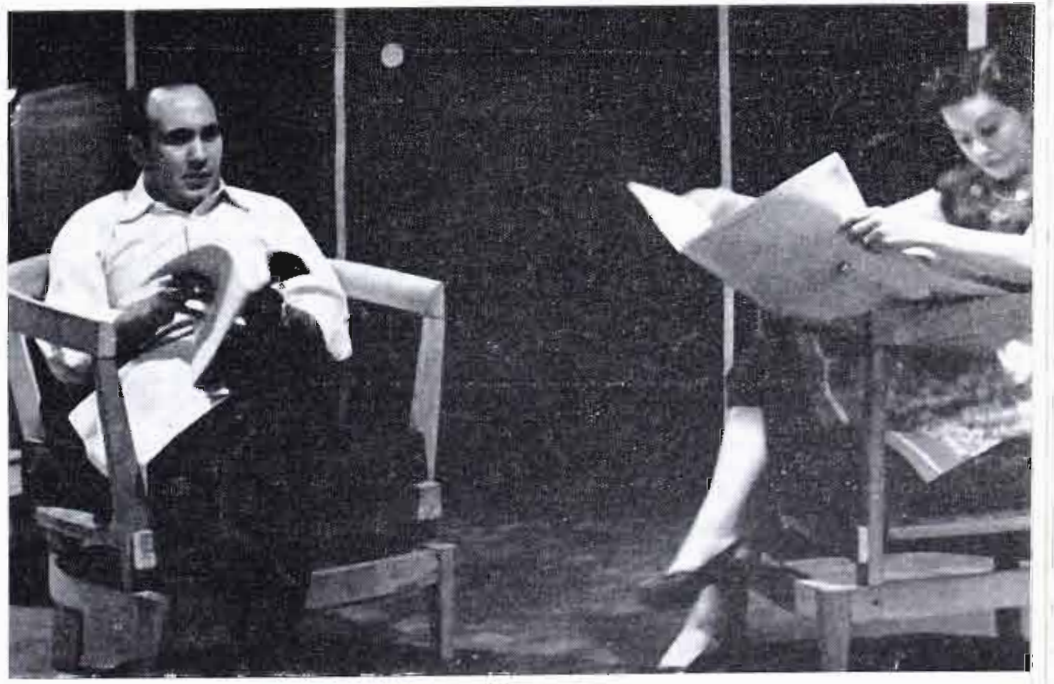






**PROGRAM TREATMENT.** WNBK in Cleveland used straight documentary on location technique to demonstrate living in that city. Above, at Republic Steel plant for "The Steel Story" pick-up. Other programs, "Heart-beat," a visit to the Institute for the Blind — how a city supports its handicapped. "Hand-clasp," the story of labor relations in Cleveland's clothing industry. "Front Line," the defense economy, from Cadillac's tank as-

sembly plant. Detroit approach was thematic—actors are used to dramatize contrasts in living. Scenes below from first in series, "The Big Change," show a studio telecast of living in 1953 in typical home and remote dramatic sketch from Dearborn for view of life in 1900. Second program, "The Time Machine" via dramatization of Burroughs Adding Machine showed how much faster we do things today.





	BALTIMORE	BOSTON	CHICAGO	COLUMBUS	DETROIT
Boston Blackie		WNAC-TV—Sat 7:00 WBZ-TV Beulah	35.9 8.6 WGN-TV I've Got a Secret WNBQ China Smith	27.8 14.8 14.2 WBNS-TV—Sat 9:00 WLW-C Show of Shows WTVN Boxing	31.2 24.8 12.4 WWJ-TV—Sun 6:30 WJBK-TV See It Now WXYZ-TV Goin' Steady
Dangerous Assignment	WBAL-TV—Mon 10:30 WMAR-TV Studio One WAAM Boxing	12.7 18.0 17.0	WBKB—Tues 10:00 WNQB Weatherman WGN-TV Cloverleaf Theater	12.6 22.3 13.9 WBNS-TV—Sun 9:30 WLW-C TV Playhouse WTVN Plainclothesman	14.4 27.2 17.2
Dick Tracy	WBAL-TV WMAR-TV Stork Club WAAM Film Playhouse	18.1 6.1 7.3 WBZ-TV—Sat 1:00 WNAC-TV March of Time	23.9 5.7		WXYZ-TV—Tues 9:00 WJBK-TV Crime Syndicated WWJ-TV Fireside Theatre
Foreign Intrigue		WNAC-TV—Sat 10:30 WBZ-TV Hit Parade	15.3 37.8 WGN-TV Request Playhouse	12.9 19.7 10.0 WBKB—Wed 10:00 WNBQ Weatherman WGN-TV Request Playhouse	WXYZ-TV—Fri 10:30 WWJ-TV Cavalcade of Sports WXYZ-TV Down You Go
Heart of the City			WBKB—Fri 9:30 WBBM Favorite Story WNBQ Cavalcade of Sports	3.9 18.3 28.1	WXYZ-TV—Wed 7:00 WWJ-TV Scotti & Short Drama WJBK-TV Pathe H'lights & Laughton
Jeffrey Jones		WBZ-TV—Tues 10:30 WNAC-TV Favorite Story	20.1 12.7		WJBK-TV—Sun 6:00 WXYZ-TV Starlit Stairway WWJ-TV Commander Theater
Unexpected	WBAL-TV—Tues 10:30 WMAR-TV Wrestling WAAM Name's the Same	14.3 20.7 11.7 WNAC-TV—Fri 6:30 WBZ-TV Bump Hadley Pitching	8.4 2.3 WNBQ Club Embassy	19.7 21.6 9.0 WBNS-TV—Tues 9:30 WLW-C Firestone Theater WTVN Film Featurette	22.4 31.6 0.4
Range Rider		WBZ-TV—Sun 7:00 WNAC-TV Gene Autry	35.9 17.2		
Hopalong Cassidy	WBAL-TV—Sat 5:30 WMAR-TV Bailey Goss	23.3 4.0 WBZ-TV—Sat 1:00 WNAC-TV Super Circus	20.1 9.2 WGN-TV Hormel Theater	19.4 11.3 3.5 WBKB—Sun 3:00 WNBQ Kukla, Fran & Ollie WGN-TV Hormel Theater	21.2 4.4 0.4 WBNS-TV—Sat 1:00 WLW-C Continuous Show WTVN Mary and Art
Cisco Kid	WBAL-TV—Tues 7:00 WMAR-TV Washington Spotlight WAAM-TV Visit with R. Stewart	31.3 3.7 1.7 WNAC-TV—Thurs 5:30 WBZ-TV Howdy Doody	10.2 25.8 WGN-TV Theater of Romance	25.2 3.9 3.2 WBKB—Sun 2:00 WNBQ City Desk WGN-TV Theater of Romance	23.4 9.2 9.2 WBNS-TV—Thurs 7:00 WTVN Captain Video WLW-C Short Short Dramas
Kit Carson	WMAR-TV—Tues 6:00 WBAL-TV Slvr Saddle, Poul's Ppts WAAM Shopping for You	15.8 10.3 2.3 WNAC-TV—Mon 5:30 WBZ-TV Howdy Doody	12.4 26.5		WBNS-TV—Sat 7:30 WTVN Live Like Millionaire WLW-C Midwestern Hayride
Gene Autry	WMAR-TV—Sun 7:00 WBAL-TV Red Skelton WAAM You Asked For It	21.7 11.3 25.7 WNAC-TV—Sun 7:00 WBZ-TV Range Rider	17.2 35.9 WNBQ Red Skelton	15.5 21.6 15.9 WBNS-TV—Sun 7:00 WLW-C Red Skelton WTVN You Asked for It	24.0 26.0 13.6 WJBK-TV—Sun 7:00 WWJ-TV Red Skelton WXYZ-TV You Asked for It



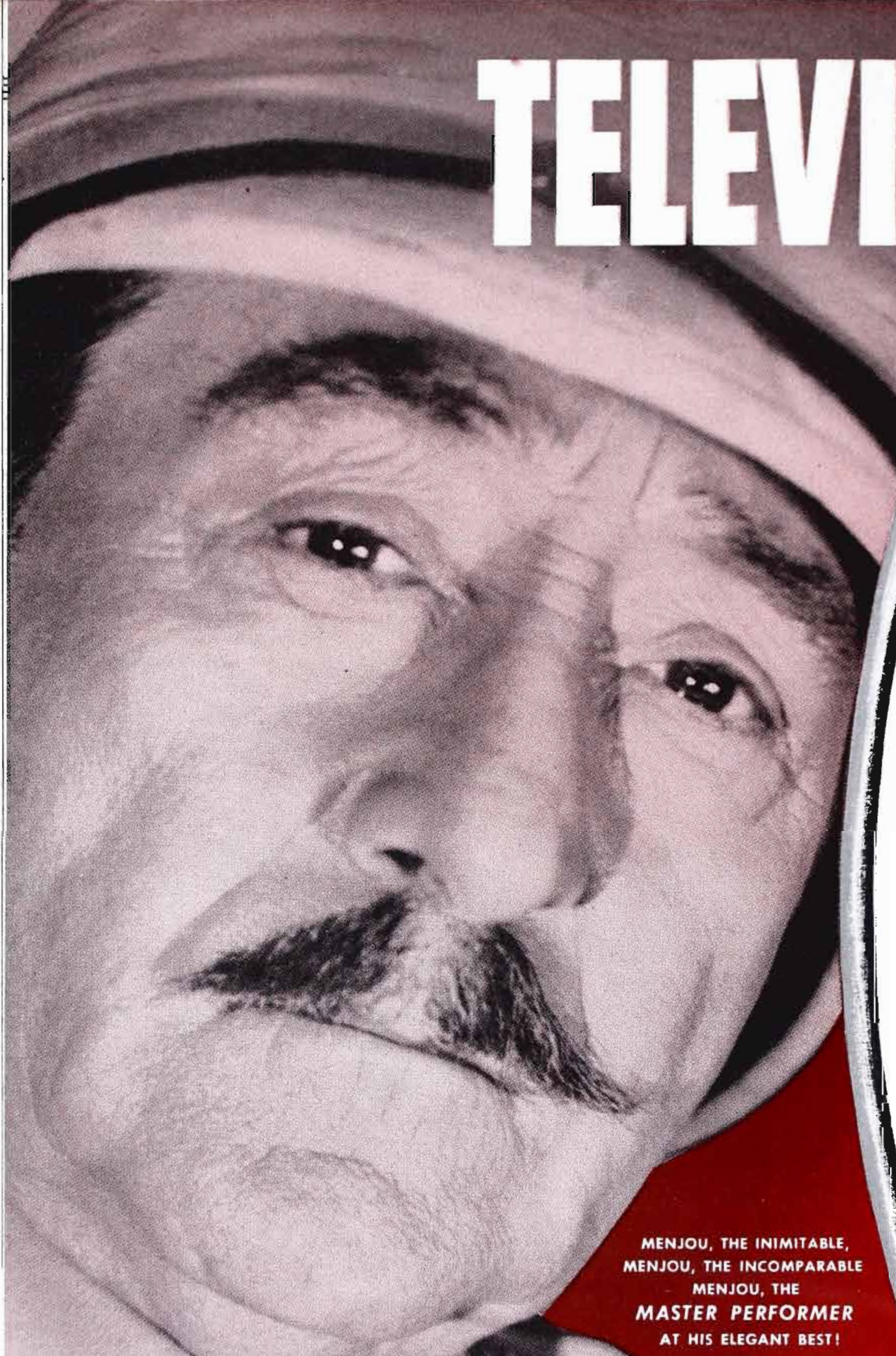
# AM BUYING GUIDE

Ratings — American Research Bureau

LOS ANGELES	NEW YORK	PHILADELPHIA	SAN FRANCISCO	WASHINGTON, D. C.	
	<b>WABD—Fri 9:30</b> WCBS-TV Our Miss Brooks WNBT Aldrich Family	<b>11.7</b> WFIL-TV Walsh Looks 'Em Over WPTZ Big Picture	<b>24.7</b> KRON-TV—Sun 9:30 KPIX Toast of the Town KGO-TV Talent Patrol	<b>20.4</b>  33.3  .4	Boston Blackie
<b>WABD—Fri 10:30</b> WCBS-TV Verling Shift Theater	<b>15.9</b> WNBT—Mon 10:30 WCBS-TV Studia One WABD Feature Boxing	<b>14.3</b> WPTZ—Tues 10:30 WFIL-TV Stage "S" WCAU-TV Death Valley Days	<b>14.2</b>  25.3  6.2		Dangerous Assignment
<b>WABD—Wed 10:30</b> Night Nite KRON-TV Verling	<b>3.0</b> 10.0 7.8			<b>WTTG—Sun 5:30</b> WNBW Meet the Veep WMAL-TV Super Circus	<b>10.7</b> Dick Tracy 10.7 16.4
<b>WABD—Mon 10:30</b> Verling The Writer	<b>16.5</b> WNBT—Thurs 10:30 WCBS-TV I've Got a Secret WPIX College Basketball	<b>19.3</b> WCAU-TV—Sat 10:00 WPTZ Show of Shows WFIL-TV Wheelchair Review	<b>22.4</b> KGO-TV—Wed 8:00 KRON-TV I Morried Joan KPIX Candid Camera	<b>16.2</b> WNBW—Thurs 10:30 WTOP-TV I've Got a Secret WMAL-TV Wrestling from Chicago	<b>19.3</b> Foreign Intrigue 16.4 8.2
<b>WABD—Fri 9:00</b> Night Nite KRON-TV Mystery Theater	<b>5.1</b> 15.1 9.7		<b>KGO-TV—Thurs 10:00</b> KRON-TV Martin Kane KPIX My Little Margie	<b>4.8</b> 16.4 12.2	Heart of the City
			<b>KPIX—Sun 8:00</b> KRON-TV Golden Stote Movies KGO-TV Remember These Things	<b>10.7</b> 44.5 3.0	Jeffrey Jones
<b>KRON-TV—Wed 8:00</b> I Morried Joan Mystery Frolics	<b>4.1</b> 21.4 14.1	<b>WCAU-TV—Thurs 10:30</b> WFIL-TV Stegmaier Time WPTZ Mystery Hour	<b>8.8</b> KRON-TV—Thurs 8:30 KPIX Burns & Allen KGO-TV Chance of a Lifetime	<b>28.5</b> 28.1 8.1	Unexpected
<b>KRON-TV—Tues 7:00</b> Fear of the Jungle KRON-TV Beach	<b>7.6</b> WABD—Sun 4:30 WCBS-TV Omnibus WNBT Zoo Parade	<b>2.3</b> WPTZ—Sat 6:00 WFIL-TV Anywhere USA WCAU-TV John Wayne Theatre	<b>18.8</b> KPIX—Tues 7:00 KRON-TV Science in Action KGO Beulah	<b>25.5</b> 17.8 6.7	Range Rider
<b>KRON-TV—Wed 7:00</b> Ribbon Bouts Boston Blackie	<b>7.3</b> WBNT—Sat 6:30 WABC-TV Stu Erwin Show WCBS-TV What in the World?	<b>19.3</b> WPTZ—Tues 6:00 WFIL-TV Movie Matinee WCAU-TV Today's Movie	<b>27.7</b> KGO-TV—Thurs 6:30 KPIX Doug. Edwards KRON-TV Movie Quick Quiz	<b>24.0</b> WNBW—Sun 2:00 WTOP-TV Sunday Theater WTTG Modern Matinee	<b>19.6</b> Hopalong Cassidy 4.6 1.8
<b>KRON-TV—Mon 7:00</b> Rio One Herman at Sea	<b>14.3</b> WBNT—Mon 7:00 WCBS-TV Early Show WABD Captain Video	<b>10.0</b> WCAU-TV—Fri 7:00 WFIL-TV Walsh Looks 'Em Over WPTZ Herman Hickman	<b>33.5</b> KRON-TV—Thurs 7:00 KGO-TV Gene Autry KPIX Sports	<b>31.0</b> WNBW—Sat 6:30 WTOP-TV Early Show, News WMAL-TV Family Playhouse, News	<b>17.7</b> Cisco Kid 5.9 2.8
<b>KRON-TV—Mon 7:30</b> Name of Song Rio One	<b>14.4</b> 14.4 13.2	<b>WPTZ—Sat 6:30</b> WFIL-TV Newsreel, Weather WCAU-TV What in the World	<b>24.4</b> 1.5 3.8		Kit Carson
<b>KRON-TV—Sat 7:00</b> Herman Fette Fights KRON-TV Redie Martin	<b>7.0</b> WCBS-TV—Sun 7:00 WNBT Red Skelton WABC-TV You Asked for It	<b>17.5</b> WCAU-TV—Sun 7:00 WPTZ Red Skelton WFIL-TV You Asked for It	<b>19.1</b> KGO-TV—Thurs 7:30 KRON-TV Cisco Kid KPIX Sports	<b>13.3</b> WTOP-TV—Sun 7:00 WNBW Red Skelton WMAL-TV You Asked For It	<b>13.9</b> Gene Autry 19.6 20.3



# TELEVISION'S



MENJOU, THE INIMITABLE,  
MENJOU, THE INCOMPARABLE  
MENJOU, THE  
MASTER PERFORMER  
AT HIS ELEGANT BEST!

Never before such  
exciting portrayals...  
such a galaxy of  
dramatic talent!

AN

MA

“EAS

*Television*

EACH M





# MASH HIT!

*week, brilliant beyond belief...*

# DOLPHIE ENJOU

OUR HOST AND STAR IN

# “THE TERRITORY”

Planned for 3 Full-Length  
Commercials Plus Opening  
and Closing Sponsor  
Identifications!

*greatest dramatic achievement...*

THE STORY A COMPLETE AND CAPTIVATING  
HALF-HOUR DRAMA!



# ZIV-TV

## SOLD ...

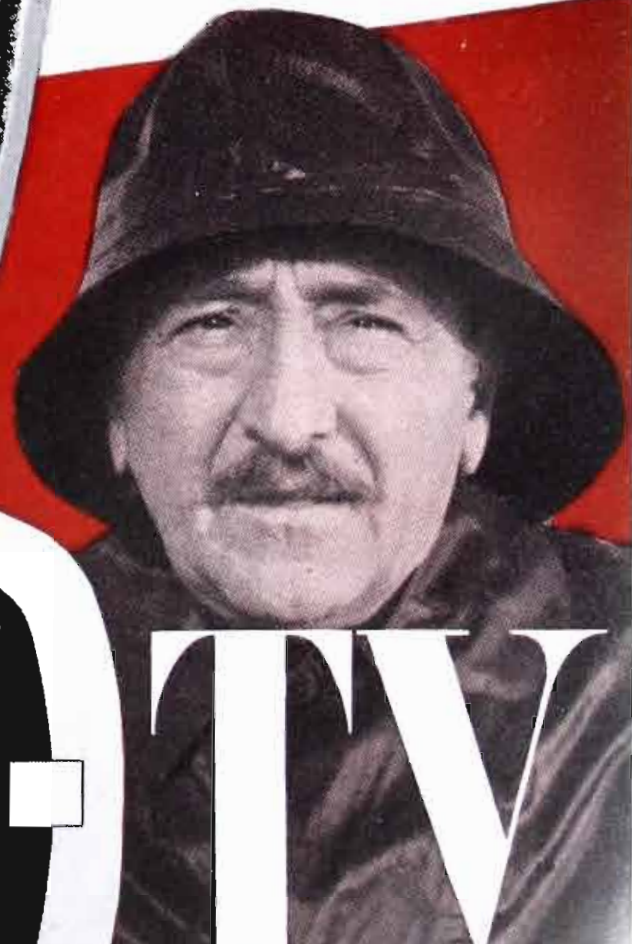
- To SCHAEFER BEER for NEW YORK!
- To TUMS for CHICAGO and ST. LOUIS!
- To BLATZ BEER for MILWAUKEE!

## SOLD ...

- To DREWRY'S BEER for 6 MARKETS!
- To OLYMPIA BREWING CO. for 6 MARKETS!
- To GENESEE BREWING CO. for 5 MARKETS!

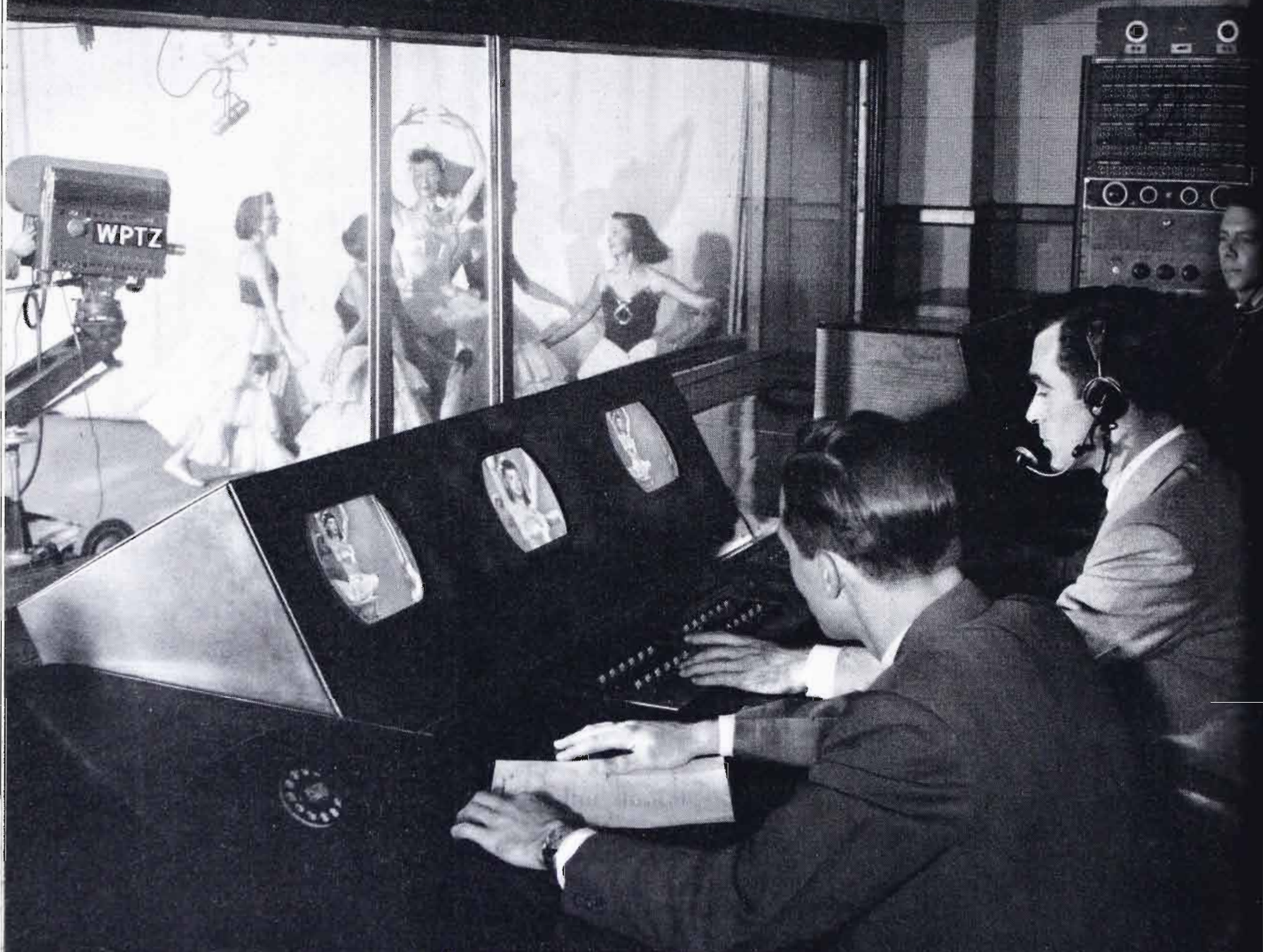
## SOLD ...

- To SMITHFIELD PACKING CO. for NORFOLK!
- To ZINSMASER BAKERY CO. for MINNEAPOLIS!
- To SUN DRUG COMPANY for PITTSBURGH!



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





## Like to catch Philadelphia

... or New York, for example, with a "live" Hollywood  
glamour show at 9 P.M. (EST) ... then "air"

the same show same day in Los Angeles 3 hours later—9 P.M. (PST)?

Want to bridge this coast-to-coast gap of time and space effectively,  
brilliantly—at low cost?

**ANSWER: Use Eastman Film** (Air for N. Y.  
and TV-Record at 6; be ready to project and  
show in L.A. at 9 as specified).

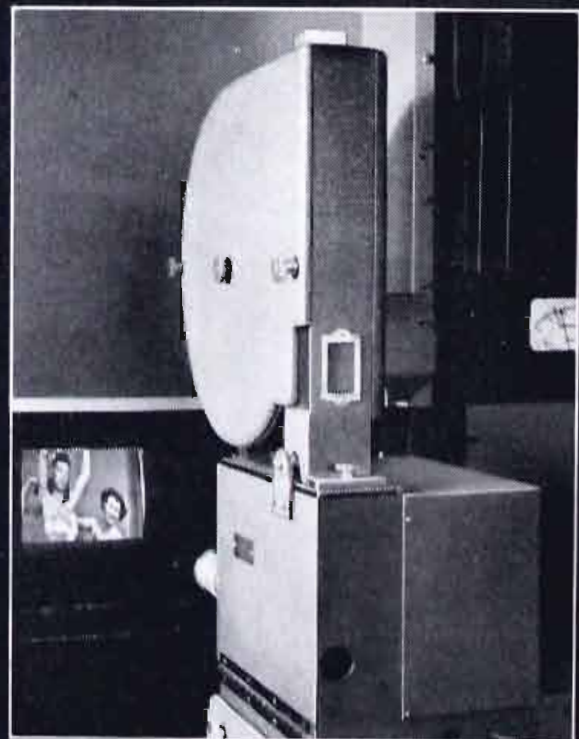
*For complete information write to:*

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

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

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

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



Eastman  
Television  
Recording Camera  
Installation—  
NBC—  
New York.



proposed measures advanced to counteract effects of the agreement indicate that it's not the 20% increase in costs but the new commercial approach that can be most damaging.

## The real DANGER in the SAG agreement

- a serious threat to the effectiveness of the film commercial.
- an increased use of local participating programs.
- more live, more animation, simpler film commercials.
- a minimum rise in costs of 20%.
- loss of flexibility in commercial use.
- less work for non-name talent, more work for names.

These are some of the effects of the new SAG agreement, as seen by agencies and advertisers checked by TELEVISION Magazine.

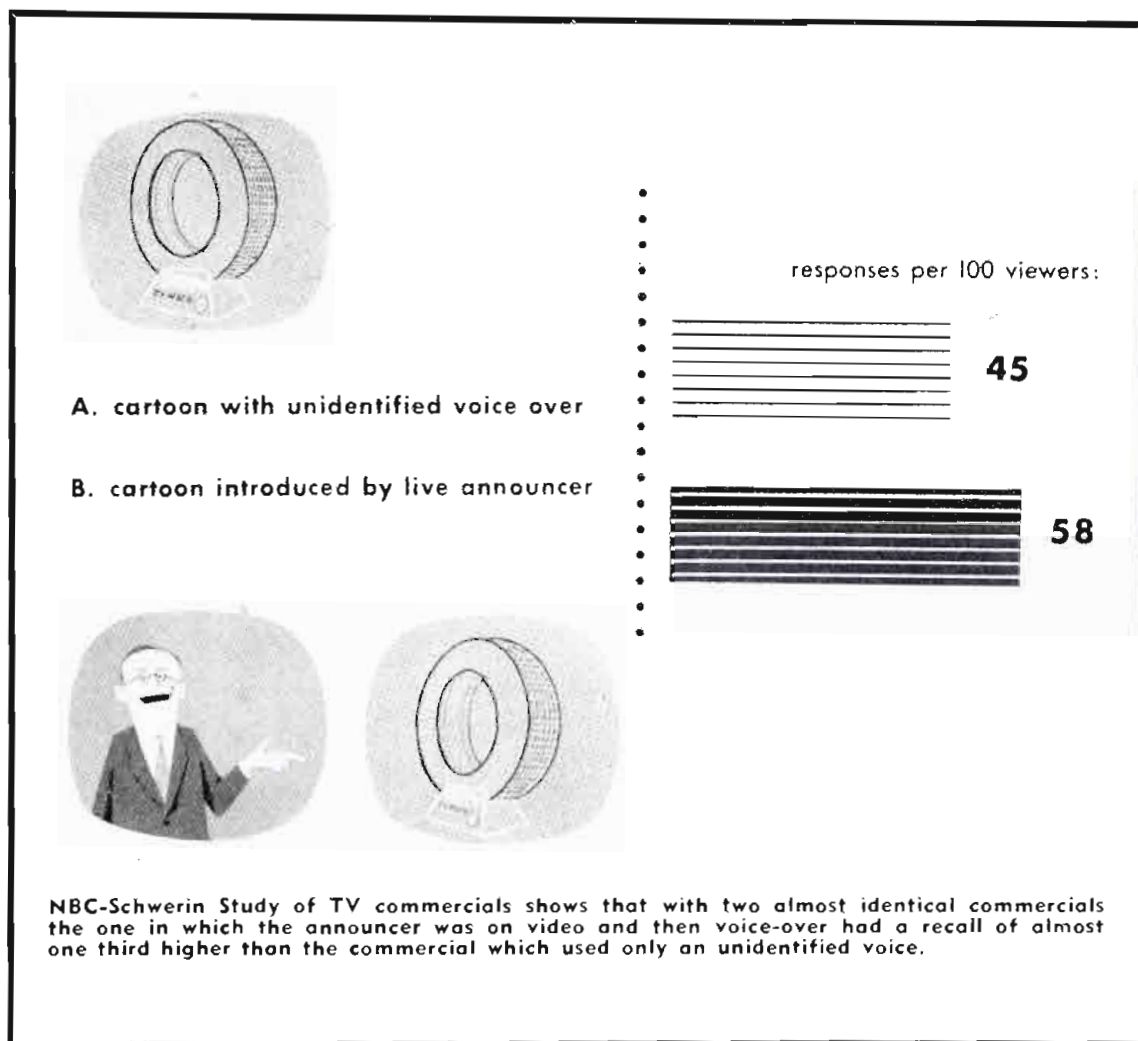
An evaluation of reactions to the SAG agreement and proposed measures to counteract its effects, indicates that it's not the 20 per cent increase in costs, but the "new commercial approach" that can have the more damaging effect for television.

The new approach features off-stage voices, table photography and the use of extras. Every bit of research done to date on TV commercials shows that certain techniques have a definite negative result upon sales effectiveness and communication value.

One of the chief offenders is the off-stage voice which tends to de-personalize a message, thus losing one of the most important of television's advantages.

And the much talked about use of extras, because of their low cost, can mean only cluttering up the commercial—for it is expressly stipulated in the agreement that they can have nothing to do with the product. This is directly opposed to the basic tenet of "keeping it simple."

The larger agencies, however, still feel that in spite of these limitations and the higher cost factor, most commercials will continue to be on film and costs in most cases will be kept down to no more than a 20 per cent increase.



Young & Rubicam's film chief, John Freese, stated, "From the pressure of increased costs new techniques will be developed which will be for the better."

Echoing this sentiment was filmman Dave Gudebrod of N. W. Ayer who emphasized, "with smart planning, costs can be kept down without sacrificing quality . . . there will be just as many film commercials produced but they will be done differently. Documentaries done on location with non-professional actors might be one of the solutions."

Gudebrod further predicted that the stiff prices involved in the repeat stipulation will mean a greater use of name talent, the assumption being that near-min-

imum will now be high enough to attract top bracket actors.

McCann-Erickson's Frank Bibas thought that "The new price structure takes away our flexibility. Before the agreement, a commercial could be put to work on all fronts to meet any merchandising problem that might crop up—a special spot campaign; a new program—but that's all out now."

Bibas pointed out the area that was particularly bothersome is where clients require precise budgets. Now, this is extremely hazardous for it's difficult to forecast the specific use of a commercial and the number of markets it will be in. The addition of a few stations at a later date might change the entire cost structure.

(Continued on page 28)



# FLASH!

## WAVE-TV OFFERS TOP PARTICIPATING PROGRAMS!

"FLAVOR TO TASTE"—Louisville's best cooking program.

"DIAL FOR DISCS"—popular disc jockey show.

"OLD SHERIFF"—Western films, for kids of all ages.

"MAN ON THE STREET"—entertaining downtown street interviews.

"POP THE QUESTION"—studio-audience quiz show with prizes.

"MARKET BASKET"—informative food shopping-guide program.

"MASTERPIECE MOVIE TIME"—recent top-flight film classics, Tuesdays at 9:45 p.m.

"SPORTS SLANTS"—early-evening sports show.

"HEALTHY, WEALTHY & WISE"—children's audience-participation quiz.

"FARMS AND FOLKS"—Louisville's only agriculture program.

"MATINEE THEATER"—daytime show of popular, full-length movies.

For full details, see your Free & Peters Colonel or write direct.

# WAVE-TV

FIRST IN KENTUCKY

Channel

# 5

NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.

Exclusive National Representatives

## SAG AGREEMENT

(Continued from page 27)

The effect on the smaller budget advertiser is markedly different. Here the trend will be away from film and a greater reliance on participations in local shows.

According to Samuel Schweitzer of the Peck Agency, advertisers using national spot on limited budgets will find the new agreement raising costs beyond their ability to pay.

"We have got to go along with the scale but we also must go along with our clients. Our emphasis must now be on live spots. But this doesn't pose a particularly difficult problem for we have been using live commercials successfully for some time now for clients like Premier Foods. We have been scheduling as many as 20 live spots a week and with close supervision have had excellent results."

The classification set up by SAG as far as the national spot advertiser is concerned almost automatically puts him in the "A" category (spots being used in 20 or more markets), for the agreement stipulates that the use of any two of the three big markets—New

York, Chicago or Los Angeles—constitute "A" classification.

The regional advertiser who might not have distribution in these major cities, will be able to benefit by the "B" and "C" classification.

Another major headache of the SAG agreement, and one which imposes a considerable burden on the agency, is that of traffic. Complicated bookkeeping must be put into effect. Rigid controls are necessary to make sure that films don't get re-runs beyond planned schedules.

Touching another point, one agency film man said; "It's obvious that the one group, aside from the advertiser, most seriously affected is the non-name actor. He'll just be eliminated. While SAG was successful in increasing scales, it only benefits the highest paid members. The rank and file—the ones really needing higher wages—are directly penalized."

Perhaps the best summing up of the Agreement is that by Arthur Bellaire, in charge of television and radio copy at BBD&O, who poses the question: "As I figure ways to simplify my use of talent, are my commercials going to lose some of their selling value?"

### HIGHLIGHTS OF SAG AGREEMENT

The scope of use of commercials, either as spot or as program commercials, is divided into three classes:

Number of Cities in Which Telecast	Class
1 to 5 cities	C
6 to 20 "	B
Over 20 "	A

In determining the classification for the use of commercials as spots, and as program commercials, New York, Chicago, and Los Angeles each count as seven cities.

The following are the minimum fees for unlimited use of commercials as spots for the periods shown.

Class of Use	On Camera	Off Camera
Class C	\$70 — 13 weeks \$35 — each 13-week renewal	\$35 — 13 weeks \$35 — each renewal
Class B	\$105 — 13 weeks	\$52.50 — 13 weeks
Class A	\$140 — 13 weeks	\$70 — 13 weeks

Following are the minimum fees for use of commercials on Class A programs:

Class A	On Camera	Off Camera
Single use	\$70	\$45
Individual re-use	\$50	\$35

Due to the complexity of the SAG memo agreement, the breakdown above is only intended to indicate high points.



*Now*

# WMBR-TV

who has been opening doors for  
sponsors since 1949 with a sure-handed  
combination of CBS Television and local shows  
(46 local shows per week, 27 *live*)

*in*

# JACKSONVILLE

with North Florida and South Georgia,  
one of the South's wealthiest  
TV markets . . . with a 10% higher per capita income  
than the South's average

*is represented by*

# CBS TELEVISION SPOT SALES

who offers you the keys to Jacksonville  
and nine other big-city  
*and big-money* TV markets, including  
the nation's four largest.\*

*\*CBS Television Spot Sales also represents  
WCBS-TV, New York, WCAU-TV, Philadelphia, WTOP-TV, Washington,  
WBTV, Charlotte, WBBM-TV, Chicago, WAFM-TV, Birmingham,  
KCUL-TV, Galveston-Houston, KSL-TV, Salt Lake City, KNXT, Los Angeles,  
and CTNN, the CBS Television Pacific Network.*



# HALF\*

the  
TV  
homes  
in  
the  
U.S.

can be reached with just  
9 television stations

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

Now, advertisers can concentrate their television advertising in the 9 markets represented by NBC Spot Sales to reach 11,000,000 TV homes—that's 51.6% of all the TV homes in the country.

It is estimated that there will be 12,000,000 TV homes in these nine markets by summer. Keep those families sold on your product. Call your NBC Spot TV Salesman and place your summer schedule now.



**SPOT SALES**

*30 Rockefeller Plaza, New York 20, New York*

*Chicago Cleveland Washington  
San Francisco Los Angeles Charlotte<sup>†</sup> Atlanta<sup>†</sup>*

*<sup>†</sup> Roman-Louisiana Associates*

\*actually 51.6%



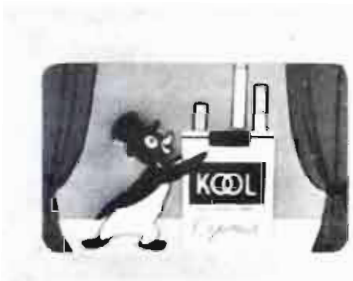
# CASE STUDY:

BROWN & WILLIAMSON

Ted Bates Agency

## \$1,500,000 Spot Campaign Sells Kools

### PROBLEM

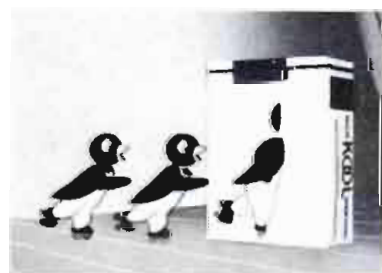


Station ID

"Will it sell cigarettes?" With that phrase as their creed and in the face of competition from major brands, who held larger purses for advertising, the Ted Bates Agency set about to correct a profit lag for a client, Brown and Williamson and their cigarette, Kools.

The problem for the Bates people was inherent in the nature of the product which stood in the speciality field—it was mentholated. Unable to compete, because of budget limitations, through the use of national program identification, a means was needed to get people to smoke that cigarette. The decision: Not to buck the major brands but to duck them by using spots exclusively.

### SOLUTION



20-second spot

"Will it sell cigarettes?" Sticking to their creed the agency took a leaf from the radio book rather than the tobacco plant and formed a three-fold plan of attack against public indifference:

1. Operation Saturation
2. Operation Adjacency
3. Operation Inoffensive

Approaching the first step of their plan with vigor, spots were placed in every existing TV market in the country as early as 1949. By starting early, ground was cleared for point two of the plan, with efforts to purchase choice locations as new stations rise. Through these purchases, adjacencies to top shows were secured which netted high audience.

In purchasing the time, favor is shown for the 20-second spot with the agency feeling the message is harder hitting than the time allotted by a 10 second identification. Purchases are made for a minimum of three spots a week with the present maximum at 17—the latter an experiment. Average is about 10 spots per week depending on the sales picture for the market.



"Smoke KOOLS"

On point three of their plan the agency asked Willie the Penguin to come out from behind his pack and work in 10 and 20 second spots. These animated commercials were designed to be inoffensive—through a not-too-serious approach—and tell the menthol story. Willie was taught to cavort before the camera and advise all to "Smoke Kools."

### RESULTS



Courtlandt Dixon

"Will it sell cigarettes?" The answer, according to the Ted Bates people is yes—with the brand doing a cool 96 per cent of the menthol business through the exclusive use of spot advertising. Their client, Brown and Williamson is now showing a profit rise of 10.5, a 3.8 sales gain over 1951. Although Kools is still a distance from the big three of the cigarette world, it does run a healthy sixth. All this mentholated smoke from a million and a half dollar advertising blaze—a small budget by comparison but the lion's share of the Radio-TV expense account for that client.

Says Bates' Courtlandt P. Dixon, "The objective of Kools advertising is to reach as many people as possible for the money spent—but a low cost-per-thousand viewer figure is not the only criterion. When all is said and done, the final strength of our copy story—of our media selection—rests with sales—"Will it sell cigarettes?" To date, our TV strategy has certainly paid off. But, we do not intend remaining still. During the coming year we will experiment and explore the possibilities of different copy appeal."











# how high?

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

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

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

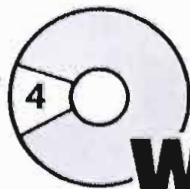
BANK SAVINGS climbed sky-high to over a billion dollars . . . 80 millions UP in one year!

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

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

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

Channel



**WWJ-TV**

NBC Television Network  
ASSOCIATE AM-FM STATION WWJ

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY





Highest tv recall — 92%

## BRAND SURVEY: Cereals

This month Television Magazine's continuing field survey re-examines cereal buying, finds 81% of Post Ten buyers mentioned Roy Rogers, 76% of the Post Toasties purchasers recalled Captain Video.



Post cereals lead all other brands in terms of impact of its television advertising. TELEVISION Magazine's March, 1953 survey on this product group, paralleling the study made in September, 1952, revealed that 92 per cent of Post Toasties buyers and 90 per cent of the Post Tens buyers interviewed remembered seeing TV advertising for their product.

Over 90 per cent of the Post Toasties buyers identified the program on which it was advertised and almost half quoted the content of the commercials. On Post Tens, 90 per cent identified the TV programs and 30 per cent quoted the content of the commercials.

The interviews were conducted among shoppers in a Grand Union Supermarket in New York.

Corn Flakes was again the best selling brand. About a third of its

buyers had seen it advertised on TV but only six per cent could identify a specific program or quote the content of the commercial.

In the first cereal study, 48 per cent of those interviewed remembered seeing TV ads for the brand they bought. In March, the figure was 43 per cent.

Magazine ads originally were recalled by 13 per cent of the purchasers. In March, the score climbed to 34 per cent.

Newspaper and radio recall went down slightly.

The greatest degree of program identification was scored by the Post Tens buyers, 81 per cent of whom saw the brand advertised on *Roy Rogers*. Of the Post Toasties buyers, 76 per cent had seen it on *Captain Video*. *Jinx* was identified with H-O Oats by 50 per cent of those who had seen it on TV.

### MEDIA MENTIONED BY PURCHASERS

	MARCH 1953	SEPTEMBER 1952
Television	43%	48%
Magazines	34	13
Newspapers	14	16
Radio	9	16
Other	0	7

### TV ADVERTISING IMPACT—MARCH

Brand	% of buyers see- ing TV ad	% of buyers citing content
Post Toasties	92%	84%
Post Tens	90	81
H-O Oats	54	36
Corn Flakes	37	5
Quaker Oats	33	33
Cheerios	25	—
Wheaties	10	10
Rice Krispies	10	10

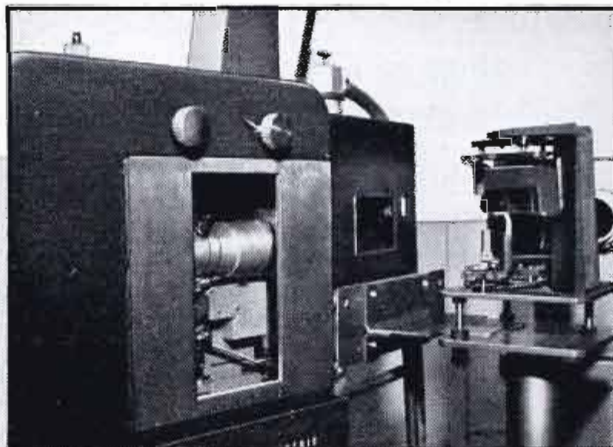
### SHARE OF PURCHASES

MARCH 1953	%	SEPTEMBER 1952	%
Corn Flakes	20	Corn Flakes	26
Rice Krispies	11	Rice Krispies	8
Cheerios	9	Wheaties	6
Post Toasties	7	Sugar Crisp	5
H-O Oats	6	Raisin Bran	5
Post Tens	6	Quaker Oats	4
Quaker Oats	3	Kix	
		Post Tens	

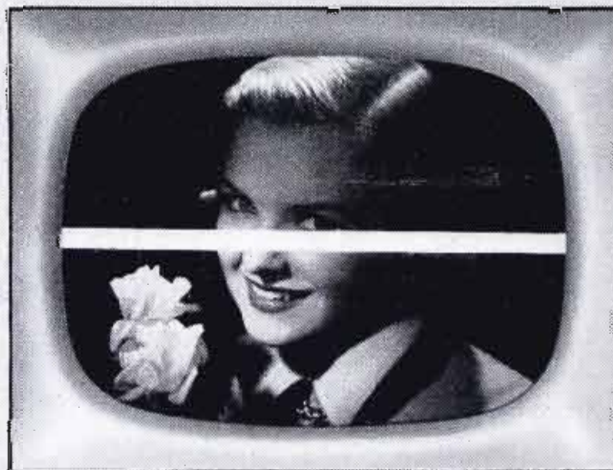


# Compare G-E Synchro-Lite Projector Performance

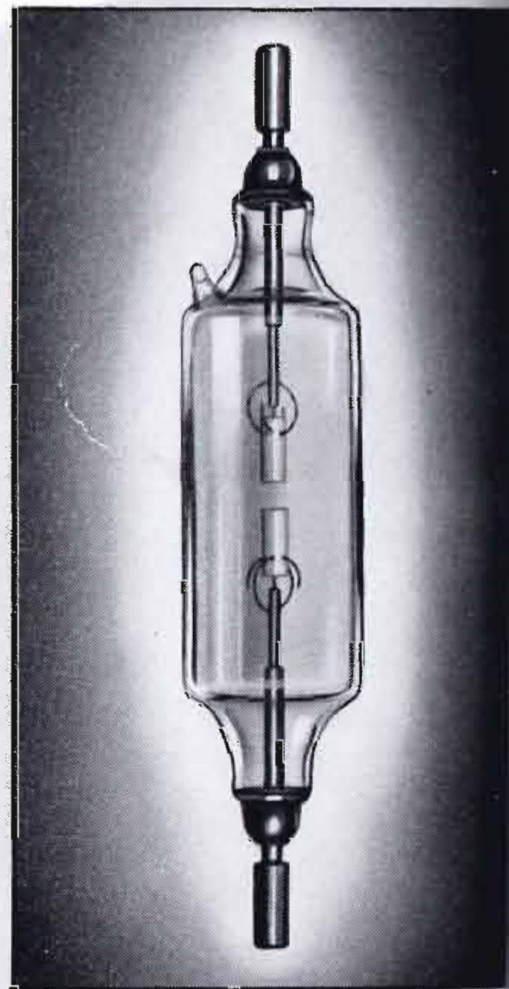
- Slave Operation
- Instant Stop and Start
- Preview Any Frame
- No Phasing Bars
- Super-Positions



• You get higher quality results from any film used—even high density film. Iconoscope tubes respond more favorably to a Synchro-Lite source than to standard incandescent sources.



• Forget annoying phase bars and "travel ghosts" and concentrate on the versatile effects you can get from the G-E Synchro-Lite Projector.



**SYNCHRO-LITE FLASH TUBE, FT-231**

• Money-maker and money-saver! G-E Synchro-Lite Projector gives you long lamp life, no instantaneous lamp failure, and requires low power input.

Now your commercial possibilities become unlimited—with a G-E Synchro-Lite Projector. For the first time you can superpose local film on remote presentations. Here's the only TV projector that can be slaved to a network or a remote source assuring smooth, continuous programming of a quality never before attainable! A touch of a button brings the film to a standstill within a second. Preview on the monitor

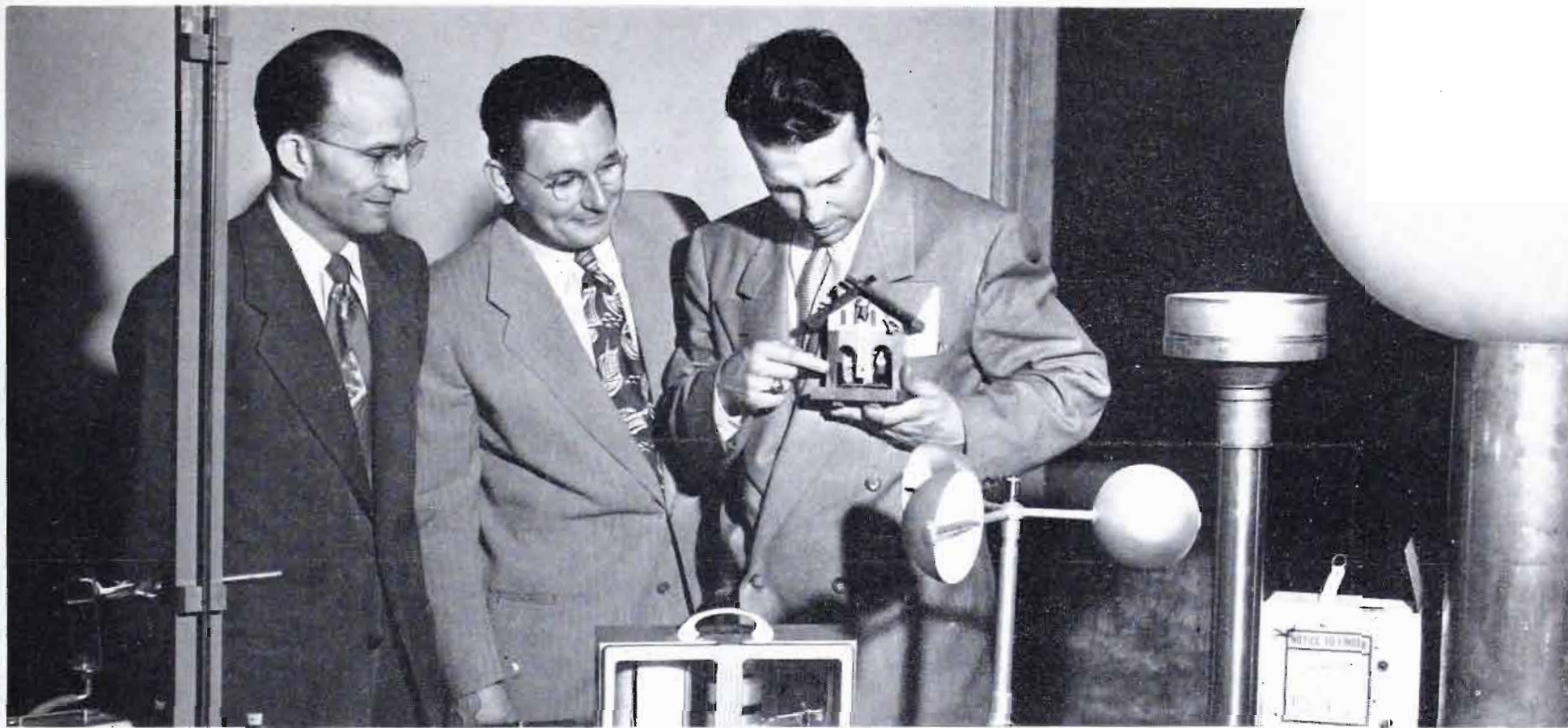
any single frame of the film—from start to finish—without scorching or burning. Another touch and film starts. These days, when so much of your money-making commercial and regular programming depends on film, get the utmost in projector performance—insist on a G-E Synchro-Lite Projector. Write for complete information: *General Electric Company, Section 6043, Electronics Park, Syracuse, N. Y.*

Complete Television Equipment for VHF and UHF

GENERAL  ELECTRIC



## Public Service Programming A Must



WBNS-TV program, *Engineering Your Life*, ties in Ohio industry with engineering opportunities

By Tad Reeves, Program Director, WBNS-TV  
Winner Alfred I. duPont Foundation Award for  
programs in the public interest

**I**N the rush to get on the air and get into the black at the earliest possible moment, the new stations are apt to forget the very backbone of their operation—public service programming.

Regardless of the percentage of program hours allocated to this category, it is the public service shows that give a station standing in a community; create a strong bond with its viewers and a loyalty which might seem intangible but which is all-important in making a station the number one TV outlet in a city.

Fortunately, public service programming need not be expensive to be effective.

The programs described below were part of two units, "*Ideals of Freedom*" and "*Service to the Community*." These two units represented some 17 programs that were produced locally and which received the Alfred I. duPont Foundation Award for outstanding and meritorious service in encouraging, fostering, promoting and developing American ideals of

freedom and for loyal and devoted service to the nation and to the communities served.

Almost all the WBNS-TV shows outlined here can be duplicated by other stations. Outlined below are brief descriptions of a number of programs in the *Ideals of Freedom* unit.

### The Three Faiths

Religious programs consist of a weekly half-hour *Columbus Churches* series produced jointly by the local Council of Churches, the Diocese of Columbus and five central Ohio Jewish Congregations; *Storytable*, a series of 13 weekly programs consisting of Bible stories with a variety of visual aids, and a series of programs entitled *Within This Book*, a story of family life via half-hour dramatizations, both presented in cooperation with the Board of Education of the Lutheran Churches.

In addition to occasional special filmed programs provided by *B'nai B'rith*, the *Family Theatre* and the *Protestant Radio and Television Commission*, WBNS-TV currently carries two film series, *This Is The Life*, produced by the Lutheran Church, Missouri Synod, and *What's Your Trouble?* featuring

Dr. and Mrs. Norman Vincent Peale, and distributed by the National Council of Churches.

### Bar Association

To give our viewers a better understanding of the execution of justice, we conceived a half-hour panel quiz produced in cooperation with the Columbus Bar Association. This series is a lawyer's quiz, with a rotating panel of three and a moderator, all members of the local Bar Association.

On this bi-weekly show the panel studies and discusses facts of an actual case as given by the moderator. Each panelist then renders a verdict which is compared to the actual court decision rendered. Every program also features a famous legal trial which the panel attempts to identify from three visual clues shown them.

All cases presented are true and represent all phases of law. While some cases are selected because they are unusual, the majority are chosen to demonstrate the derivation, execution, and evolution of our laws. Thus as viewers are intrigued by their role of armchair judges, they also learn how their courts of law function.

(Continued on page 40)

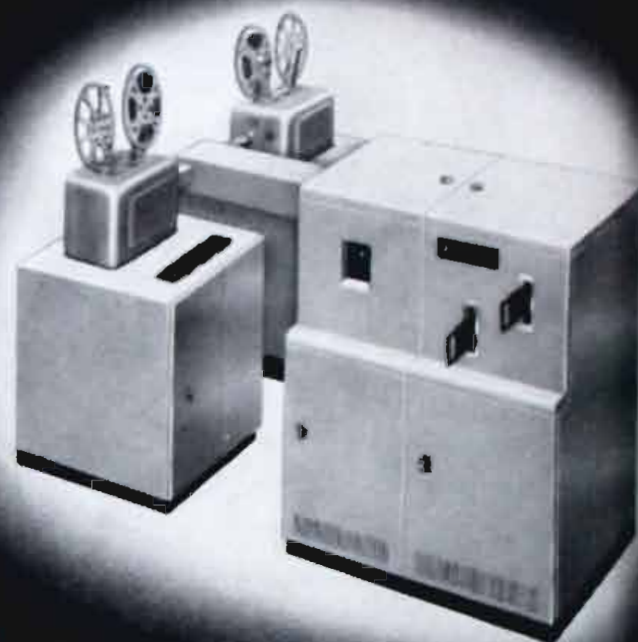


**THIS IS THE *Only* WAY...**

*to guarantee  
the finest TV film  
reproduction*

*Now* **COMMERCIALLY AVAILABLE**

**REVOLUTIONARY**



**NEW...**

*a full year ahead of schedule...*



FOR THE COMPLETE STORY  
ON THE FILM-SCANNER  
WRITE FOR BROCHURE TR-394

A year ago when the Film-Scanner was first shown, everyone who saw it operating wanted to know "When?" Deliveries were quoted as being, at the earliest, in 1954. Through a tremendously stepped-up development program, the Film-Scanner is now ready for scheduled production. Some time will elapse before production can possibly catch up to the unprecedented demands for this equipment. Orders are being accepted and deliveries scheduled on priority basis.

**DU MONT HAS CONSTANTLY MAINTAINED LEADERSHIP  
IN TELEVISION SCANNER PRODUCTION AND DEVELOPMENT**



**SMOOTH, SIMPLE OPERATION:** 16 mm film pickup can be remotely started, stopped, *reversed*, or operated single frame. Simple switching of video from 16 mm film to opaque pickup.

**NO SHADING OPERATOR REQUIRED:** Shading controls are not required. Picture inherently free from edge flare and shading—simple, high quality operation.

**FILM MOVES CONTINUOUSLY:** No noisy, wearing, tearing, intermittent claw mechanisms — extremely quiet, continuous-motion operation.

**NEW CATHODE-RAY TUBE:** The Heart of the Film-Scanner. The result of years of Du Mont leadership in Cathode-Ray Tube design. The brightest scanner raster yet developed — light intensity many times the output of conventional tubes—extremely long life.

**SPECIALLY DESIGNED MULTIPLIER PHOTOTUBE:** Extremely high gain accomplished by extra-sensitive

photocathode averaging 60 ua/lumen—multiplication factor: 700,000 to 2,000,000. High degree of stability. Spectral response predominates in visible region.

**FILM AND OPAQUE-SLIDE PICKUP:** Finest reproduction of 16 mm movie or 4" x 5" glossy or matte finish prints.

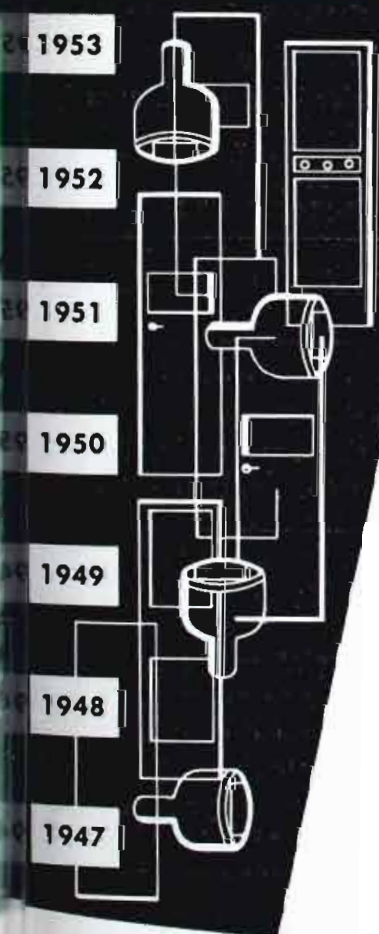
**SIMULTANEOUS SIGNALS:** Simultaneous video from each of two 16 mm film pickup machines or from each of two opaque pickups.

**FILM SHRINKAGE COMPENSATOR:** Built-in unit reproduces old or new film alike—smooth operation.

**GAMMA CORRECTED:** Excellent reproduction of the gray scale.

**AUTOMATIC SLIDE CHANGER:** Provision made for 2" x 2" glass slide automatic changer — a plus feature of the Film-Scanner.

# Film-Scanner



HERE is the film pickup system everyone has been talking about since its first public demonstration at the 1952 N.A.R.T.B. Show. Here is the seemingly magic device that has been hailed as one of the greatest advancements in television . . . now as a commercial reality . . . ready for you.

The Film-Scanner offers the television broadcaster entirely new standards of *film, opaque and slide* pickup far superior to any system employing iconoscope or image orthicon tubes. In addition, operating costs of this system are a fraction of the costs of any previous system.

The development of scanner techniques is backed by knowledge gained through years of experience. From the great engineering achievements of the Monochrome and Universal Color Scanners, Du Mont has applied these well learned and proved principles to the ultimate in fine film reproduction equipment—the **FILM-SCANNER**. Years of experience in scanner techniques combined with the new continuous motion mechanism has resulted in a film pickup system of extreme simplicity. This is the final solution in answering all television film pickup problems of small and large stations alike.

**TELEVISION TRANSMITTER DIVISION**  
ALLEN B. DU MONT LABORATORIES, INC., CLIFTON, N. J.

**DU MONT**



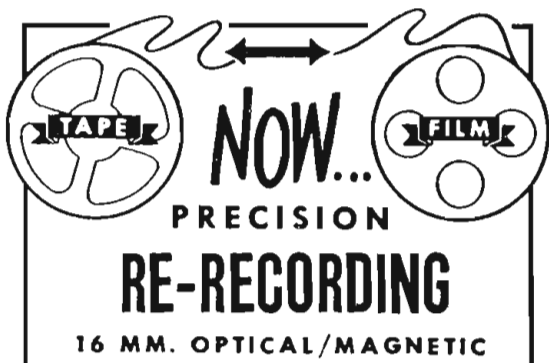
WANT A DIFFERENT TV SHOW?

# The Sportsman's Club

Nothing else like it. 15 minutes of hunting, fishing, and outdoors with Dave Newell and a panel of experts. Popular, well rated, entertaining, and reasonable in cost. 52 units now ready. Write for audition prints.

## SYNDICATED FILMS

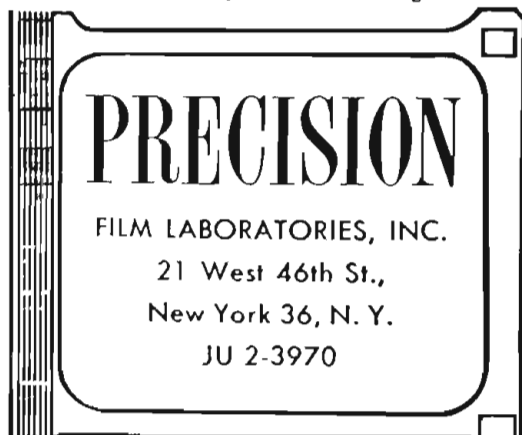
1022 Forbes St.  
Pittsburgh 19, Pa.  
Phone: EXpress 1-1355



**TAPE** **NOW...** **FILM**  
**PRECISION**  
**RE-RECORDING**  
16 MM. OPTICAL/MAGNETIC

Now — get top-notch service on all types of sound transfer! Magnetic tape to film optical track or reverse, sync or non-sync. Any type of re-recording now can be done to *Precision standards*.

All the skill of MAURER sound and professional 16mm. motion picture equipment and engineering, *combined with* the finest in film laboratory processing for which **PRECISION** is famous! Take advantage of this unbeatable combination! Let Precision fill **your** re-recording needs!



**PRECISION**  
FILM LABORATORIES, INC.  
21 West 46th St.,  
New York 36, N. Y.  
JU 2-3970

## STATION MANAGEMENT: Public Service

(Continued from page 37)

The unit covering *Service to the Community* dealt with those WBNS-TV programs which in the majority of cases tied in directly with community projects.

For the 'little folks' we have 45 minutes five days a week with Aunt Fran designed to prove that pre-school education and entertainment can be molded into an interesting TV program.

As an example, recently she cast "Freddie Flute" and "Chester Cello" in leading roles on her show to promote the Young People's Concert of the Columbus Little Symphony.

Another program specifically pointed to help the homemaker become more aware of civic and community activities, is *Touring the Town*. Among the weekly participants on these telecasts are such organizations as: The Ohio State University Medical Center, League of Women Voters, Ohio State University Museum, Columbus Gallery of Fine Arts.

During 1952 WBNS-TV conducted spot campaigns and special programs for 64 different local service organizations, in addition to the 71 agencies which form the United Appeals organization. In most cases visual material, either slides, film or cards, were prepared at station expense, and frequently the copy was prepared by the Continuity Department.

The annual WBNS-TV Red Cross "Learn to Swim" campaign is promoted via spots and integrated participations on *Aunt Fran* and *Western Roundup*.

The campaign is designed to enroll local youngsters in Red Cross swimming courses held at neighborhood swimming pools. Staff members make weekly appearances at all of the pools and films are taken by the station's Motion Picture Dept. of the youngsters, and shown on the above shows.

Many stations throughout the country are doing similar public service programming. We've all found that it takes determination, imagination and an "esprit de corps" of the entire production and talent staffs.

There is no lack of source material and through the cooperation of the many public, charitable and industrial organizations, costs can be kept low, and valuable programming assistance is always available.

## ENGINEERING DIRECTORY

### GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111  
WASHINGTON, D. C.

### PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000  
Founded 1926

### JOHN CREUTZ

Consulting Radio Engineer

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

### A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE  
DALLAS 5, TEXAS  
JUSTIN 8-6108

### BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

### WELDON & CARR

CONSULTING  
RADIO & TELEVISION  
ENGINEERS

Washington, D. C. Dallas, Texas  
1605 Connecticut Ave. 4212 So. Buckner

### JANSKY & BAILEY

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

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

### E. C. PAGE

CONSULTING RADIO  
ENGINEERS

Bond Bldg. EXecutive 3-5670  
WASHINGTON 5, D. C.



FOCUS on Chicago

(Continued from page 8)

the National Tea Company, a giant supermarket chain. Last month National Tea contracted for a total outlay in time, production and talent charges of \$600,000 a year. National Tea has long been the top food advertiser in Chicago newspapers, and not so long ago its dynamic president, Harley MacNamara, told the Chicago Federated Advertising Club that newspaper advertising was principally responsible for his firm's soaring growth. Now he is in television with 22 different shows a week to out-saturate everyone else.

Chicago has no advertising agencies in the top ten in overall national billings, but the midwest's Leo Burnett Company, which ranks 14th nationally, is in the top ten on television billings. Of Burnett's total billings of some \$37,000,000, \$18,000,000 is for television. Second largest Chicago TV agency is Needham, Louis and Brorby which ranks 30th nationally.

One of Chicago's most successful auto dealers is the man who used television first, Jim Moran, "The Courtesy Man" who launched his *Courtesy Hour*, a variety show, several years ago and is still its master of ceremonies. Moran, one of Chicago's top Television personalities because of this, also has had wide success in originating a series of Sunday night film showings of foreign films like *Open City* and *Paisan*. Listener interest has surprised everyone.

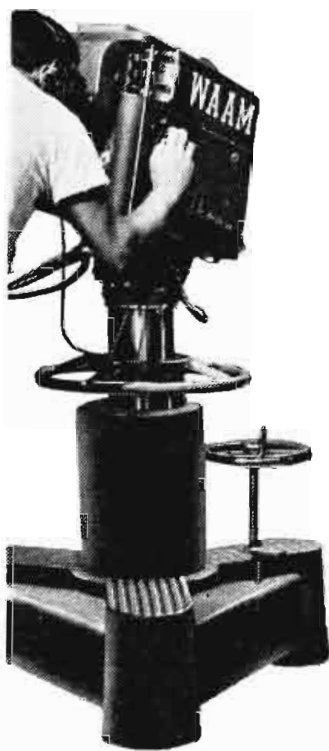
Perhaps the most ambitious show put on in Chicago last month was WGN-TV's three and a quarter hour coverage of the automobile show on two successive days. WGN-TV got over 20 sponsors together to agree on the program which used two mobile units and seven cameras at the large International Amphitheater where Eisenhower was nominated, to cover the extensive show.

WGN-TV has come up with another interesting manner of finding a sponsor. Last month it put on a special one-time dramatic program on Thaddeus Kosciusko, the Polish-American Revolutionary hero. Its sponsor was the Polish American Congress. The station is planning to do more of the same.

—Laurin Healy, Chicago

Another Coveted Award to

WAAM <sup>BALTIMORE</sup> CHANNEL 13



In 1950: The Peabody Citation for the "Johns Hopkins Science Review" . . . and now the 1952

*Alfred I. du Pont  
Award*

To WAAM's Distinguished Staff Commentator

**GERALD W. JOHNSON**

QUESTION: Does the fact that WAAM is the only Baltimore television station that has been honored with two major awards mean anything in particular to advertisers and advertising agencies?

We think it does.

The same alert, talented staff that collaborated in producing *two* award-winning programs stands ready to televise *your live program* in America's sixth city.

Don't underestimate the big difference this can make in Results.

The WAAM staff knows how to stage your commercial for maximum effect. And they're always willing and eager to pitch in if you say so.

Drop your Baltimore television problem in our laps and see how successfully we work it out for you.

*Maryland's Most Honored Television Station*

WAAM <sup>Baltimore</sup> Channel 13

AFFILIATE DUMONT TELEVISION NETWORK—AMERICAN BROADCASTING COMPANY

*Represented Nationally by*

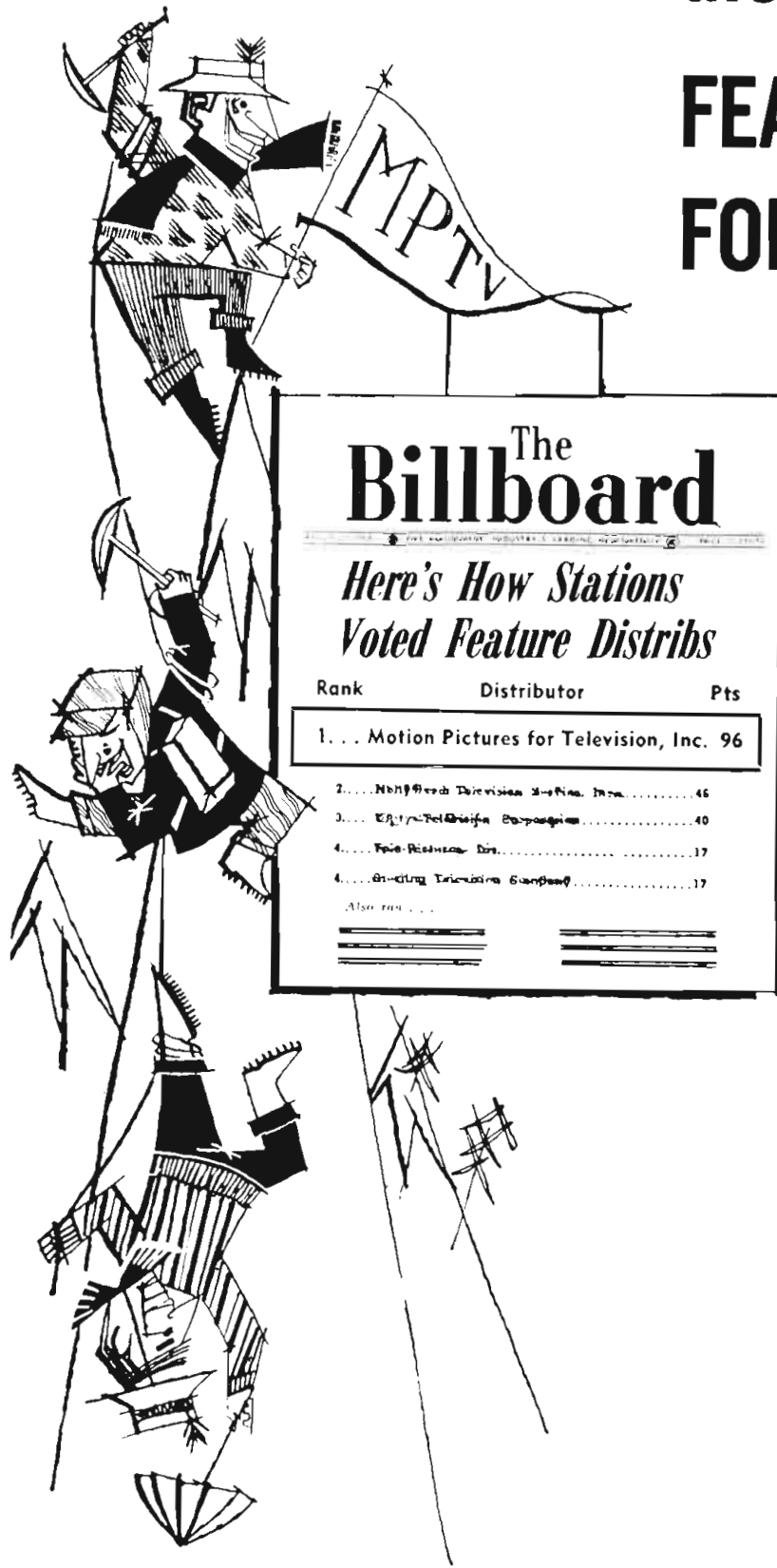
HARRINGTON, RIGHTER & PARSONS, INC.—NEW YORK—CHICAGO—SAN FRANCISCO



# MPTV 1

Voted number 1 distributor of  
FEATURE FILMS  
FOR TELEVISION

*by the TV stations of the nation*



Our function is to supply TV stations with . . .

- the largest and most complete selection of feature film programs, westerns, and serials for TV.
- the finest "on the spot" distribution service . . . and beyond question
- QUALITY

*This we have done and will continue doing to the very best of our ability.*

*There is an MPTV branch office with a complete "on hand" film selection in your area:*

New York	655 Madison Ave.	E. H. Ezzes
Boston	216 Tremont Street	Fred Yardley
Chicago	830 North Wabash Ave.	John Cole
Dallas	3905 Travis Street	Ken Rowswell
Detroit	2211 Woodward Ave.	Art Kalman
Los Angeles	9124 Sunset Blvd.	Dave Wolper

*See Us at the NARTB Show in April . . .*

*Call or write your local representative or —*

## MOTION PICTURES FOR TELEVISION, INC.

655 Madison Avenue, New York City 21 — TEmpleton 8-2000



# HOW TO SELL REAL ESTATE ON TV



LOUISVILLE RECOMMENDS SPOT ANNOUNCEMENTS, DENVER AND OMAHA USE PROGRAMS, PARTICIPATIONS FOR N. Y.

**S**ELLING homes via television might require special techniques and unusual formats, but realtors all over the country are using TV to increase their sales.

Typical of the success in this field is the Denver Board of Real Estate's *Your Future Home* (KFEL-TV, 1:00-2:00 pm Sunday). The Board attributes the selling of 20 per cent of all property televised to this program.

One Denver realtor reported 10 sales from 13 plugs on the show.

Show is packaged by Video Enterprises headed by Dick Charles. Format closely follows the program that Charles set up and still produces for the Real Estate Board of Omaha. The Real Estate Board there decided to use television, not by financing its own entry, but by having costs shared by participating members.

With an average of 53 homes featured monthly, the cost was pro-rated among participants. A company could show one house for \$15.

Breakdown of the program cost:

Time .....	\$400.00
Photos .....	100.00
Producer .....	150.00
Advertising .....	50.00
Miscellaneous .....	50.00
	<hr/>
	\$750.00

Forty-five minutes of the pro-

gram is devoted to showing of the "best values" in homes offered by members of the Real Estate Board. Ten minutes is allotted for a public relations job for the Real Estate Board.

This segment during the first 26 weeks consisted of panels and interviews with realtors, giving their answers to problems sent in by the television audience.

## Contest Plugs Board

The second 26 week period was devoted to a contest designed to educate the public on the functions of a realtor. Viewers were asked to sign in at a real estate office where they received a printed official definition of a realtor.

Each week during the program one telephone call was made. If the contestant answered correctly he would get a small bonus prize and a chance at the jackpot. To win the jackpot, he was asked to pick a number from one to 232.

These numbers corresponded with the pictures of Real Estate Board members on file. After he selected the number, the corresponding picture of the Realtor who had been given that number appeared on the television screen. If he were able to identify that Realtor or salesman—he won the jackpot.

The remaining 5 minutes covered institutional topics—such as explaining to the TV audience that

Sunday was set aside by Omaha realtors as the public's day for looking at real estate.

The pictures shown on the program are taken with a 4 x 5 Speed Graphic camera, with name, address and telephone number of the realtor, superimposed. Audio is kept down to 125 words—about the equivalent of a newspaper advertisement.

Homes are featured according to price. Those under \$10,000 are shown first; then \$10,000 to \$15,000; \$15,000 to \$20,000, and the last bracket, those over \$20,000.

## Open House Draws 1500

Over 24,000 entries were received in the "Know Your Realtor" contest. In one case 1500 people turned out to an open-house advertised on TV only. Sixty-eight real estate firms had participated in the program which averaged 53 homes per week.

Program is now in its 126th consecutive week over KMTV in Omaha.

## Shoppers Format

A different approach to real estate TV programming is *The House Detective*, a weekly half-hour show on WOR-TV and WPIX in New York. Producer and M. C. Cy Newman, asks the audience to write in what they are looking for

(Continued on page 44)



**ONLY**  
**Precision**  
**Prints**

**CAN DO FULL JUSTICE  
 TO YOUR PRODUCTION!**

**ELECTRONIC PRINTING**

This latest Maurer development in the printing of optical sound from magnetic original, as recorded on 16 mm film coated with magnetic material, is used exclusively at Precision for kinescope and other magnetic recording direct to film optical track.



**YOUR ASSURANCE OF  
 BETTER 16<sub>mm</sub> PRINTS**

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

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

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

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

enable us to offer service unequalled anywhere!

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

**PRECISION**

FILM LABORATORIES, INC.

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

**REAL ESTATE**

(Continued from page 43)

and then shows pictures via slides of interior and exterior views of houses in the price range requested, along with full information on location, price and even the down payment.

The program hasn't been too successful in snaring real estate advertisers, with chief participating sponsors being products for the home—such as food and home appliances.

Latest innovation in *The House Detective* series is the use of 3-minute film visits. Film shows not only house and grounds but schools, churches and the general environment of interest to prospective buyers. Cost for the film is \$150; subsequent runs pegged at \$60.00 per minute.

A different report on the use of TV for real estate selling comes from WAVE-TV in Louisville. Here the feeling is that spot announcement campaigns do a better job than programs. One series of 13 quarter hour programs featuring a young married couple just did not do a sales job.

The best results were obtained by four different realtors all using nighttime 60-second announcements, giving the price, location and picture of the home for sale. Slides were also used for the realtor's name, address and telephone, with the audio portion requesting viewers to telephone for an appointment. In some cases the viewer would be asked to see a specific salesman who would be at the home shown at a certain time.

While the number of people looking for a new home can only be a small portion of the television audience, if costs are kept low either via the participation program or spot announcements, television proves to be an exceptionally inexpensive method of selling almost any kind of real estate.

Every month watch for

**HOW TO SELL ON TV**

Previous issues covered: cars . . . banks . . . shoes . . . department store . . . dairy . . . bakery . . . jewelry store . . . supermarket

For reprints, write:  
 TELEVISION Magazine's  
 Reader Service  
 600 Madison Avenue  
 N. Y. 22, N. Y.





"The eyes of all America are focussed on Servel" and "Servel is on everyone's lips" are the themes of the twenty second TV commercials . . . which broke the campaign heralding the arrival of the new Servel ice-maker refrigerator . . . that makes ice cubes without trays and puts 'em in a basket automatically.

Rotating prism photography . . . dramatic close-ups . . . creative use of sound . . . combine to illustrate the creative thinking of Hicks & Greist and technical know-how of LUX-BRILL.

ADVERTISER  
 Servel Inc.

AGENCY  
 Hicks & Greist, Inc.

PRODUCED BY  
**LUX-BRILL PRODUCTIONS, INC.**  
 348 LIVINGSTON STREET  
 BROOKLYN 17, NEW YORK  
 ULster 8-5820



A smooth dissolve and we're visiting one of the many Hamilton Dealers. Clever set design and expert staging, by skilled NSS craftsmen, add dignity and elegance to this Jeweler's Showcase and the appointments of his shop. Brilliant camera work, perfect lighting, skilled direction and precision editing capture all the glory of Hamilton watches with crystal clarity . . . providing maximum visual salesmanship, a heretofore hard-to-achieve effect in shooting watch commercials. This is just one of a series of top quality commercials for The Hamilton Watch Company . . . produced, on film, by National Screen Service!

ADVERTISER  
 The Hamilton Watch Company  
 AGENCY  
 Batten, Barton, Durstine & Osborn, Inc.

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



Sheer magic in stop motion . . . To the bounce of the conga beat in the theme song, "Luckies Taste Better", a line of Lucky packages dances from one conga drum to another. Cigarettes hop out to form letters L.S.M.F.T.; and the tobacco from a cigarette stands alone in Lucky's "tear the paper" test, then falls into a heap of "fine tobacco". The latest of many ingenious stop-motion Lucky Strike commercials produced by SARRA.

ADVERTISER  
 The American Tobacco Company  
 AGENCY  
 Batten, Barton, Durstine & Osborn, Inc.

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



Realistic "how to" technique sparks this new TV commercial produced by SARRA for Helena Rubinstein's Stay-Long Lipstick. Demonstration and sell are deftly interwoven as an attractive mother applies her lipstick, then turns with engaging spontaneity, to kiss her little girl as the "voice over" emphasizes the message, "you're confident your lipstick will not smear." In a change-of-pace ending a novel animation of the lipstick repeats the demonstration and the final shot completes product identification with a galaxy of glittering lipsticks.

ADVERTISER  
 Helena Rubinstein, Inc.  
 AGENCY  
 Hewitt, Ogilvy, Benson & Mather, Inc.

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



From the word "Go" in the "Go Cunard" opening, the universal urge to travel is really stimulated in this 1-minute TV spot that packs every second with sell. Quick glimpses of famous foreign sights merge into glamour shots of fun and luxury on board . . . convincing proof that Cunard's way of "Getting there is half the fun!" A reprise of the "Go Cunard" opening clinches the sale for a Cunard sailing.

ADVERTISER  
 The Cunard Line  
 AGENCY  
 Kelly, Nason, Inc.

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

For screenings and further information write the producers direct!



they came! they saw!  
they BOUGHT!

KELLY AND LAMB

Advertising Agency

897 HIGGS AVENUE  
COLUMBUS 8, OHIO  
K.Londike 3383

Mr. Frank N. Jones  
Account Executive WBNS-TV  
33 North High Street  
Columbus, Ohio

March 10, 1953.

100 Cars Sold In A Few Days!  
The most successful new car presentation  
in 35 years!  
Continued listing in the top 10 rated shows!

All this and more, Frank, can be truthfully said of  
the George Byers Sons 11 o'clock News program  
with Bill Pepper reporting.

Proven by the "Test of Time", Byers local news show has  
appeared uninterrupted on WBNS-TV across the board  
for two years and has successfully withstood the  
competition of 11 o'clock news shows on two other  
local stations.

Obviously, we could not have accomplished all  
this for our client without the wonderful cooperation  
of all departments of WBNS-TV. Film, slides, live  
studio, set changes and news pictures are all handled  
smoothly on this one camera show, and the station's  
promotion has been most gratifying.

Our sincere thanks and appreciation for helping to  
maintain such a consistent success story for our client,  
George Byers Sons. We always count on WBNS-TV  
for the best, and are never disappointed!

Sincerely,

Dorrit F. Williams  
Account Executive

WBNS-TV, the Nation's Number 1  
Test Market Station.



wbns-tv

COLUMBUS, OHIO  
CHANNEL 10

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



WBNS-TV's com-  
petent coverage of  
over 274,000  
homes assures you  
too, of sales im-  
pact such as is  
achieved on Byers  
program with Bill  
Pepper's nightly  
reports of last  
minute news.

## MANOR HOUSE COFFEE

(Continued from page 15)

section of audience frequently. On WBKB the company sponsors *Austin Kiplinger and the News* three nights each week and the well-rated *Foreign Intrigue* film series at 10:00 PM on Wednesdays.

● In addition, a schedule of one-minute spots has run weekly with additional 20-second chain breaks and minutes having been added when new Manor House Instant Coffee was introduced early in 1953. Incidentally, the flexibility of TV advertising permitted the concentration of all commercials on Instant Coffee during the introductory period.

● In Milwaukee, the second largest market for Manor House Coffee, McLaughlin will soon conclude its fourth year of sponsoring *Who Said That?* This NBC co-op program has been successful in most markets and especially so on WTMJ-TV. The same show has recently been taken on for WSBT-TV in South Bend.

● In Indianapolis, Gilbert Forbes' nighttime news show over WFBM-TV has long plugged the Manor House brand—first for three nights each week and currently for two.

● Among the syndicated film shows used for Manor House are *Dangerous Assignment* over WOC-TV, Davenport, for the full cycle; over WOOD-TV, Grand Rapids, and now over WEEK-TV, Peoria; *China Smith* currently in Davenport and *Royal Playhouse* in Kalamazoo. A schedule of spots is being run in Lansing over WJIM-TV.

Because sales figures in McLaughlin's television cities have shown greater gains than have non-television cities, the Company is interested in adding new TV markets. The entering of these new markets is being planned with the same degree of carefulness and flexibility.

Data on channel grants, construction permits, starting dates help anticipate where TV may be possible. Set sales, set conversions in UHF areas, coverage and overlapping coverage map analyses are assembled and carefully studied by the agency.

Every attempt is made to move quickly—but with reasonable care. Peoria and South Bend are the newest additions, and it is confidently expected that other new television cities will soon be added to the Manor House Coffee list.



**LEO BURNETT:  
TV DILEMMA**

(Continued from page 17)

creasingly difficult club to get into or to stay with. But the time has come when stations, networks, artists and technicians of all kinds can no longer look on the client's appropriation as an overflowing feed bag.

We are well aware of the low cost of homes reached per dollar and per thousand homes per commercial minute. That is all well and good, but at the present rate of station growth, along with other mounting costs, there is an ever-increasing number of advertisers who just plain can't afford so many homes or so many commercial minutes, on a national year-round basis, regardless of the per home, per person, per housewife or per minute bargain.

As the TV industry matures it seems to me that it must take a sober look at the whole field of advertising communication and must relate itself to other media in a sensible and businesslike way.

**All Media Necessary**

There is no doubt in my mind that radio, the newspapers and the magazines are here to stay.

I want TV, but even if my sales in TV areas go up, I may have to start recalculating, if this sales increase is at too high a dollar cost.

I think I might rather pay some dividends and put in the new machinery or build a new plant which enables me to produce a better product at a lower price than to bask in the glory of a prestige nighttime show, regardless of its rating, if it is not selling my goods, my services and my ideas at an overall price that is compatible with my immediate potential.

Let's not let the birth rate of new costs for the national advertiser rise faster than the birth rate of new customers.

**Magazines**

I want and need TV, but maybe I also want and need magazines and supplements for the authority which they give my brand—for recipes and other service information, for coupons, for color, for advance merchandising, and for a more detailed description of my products and services.

**Radio**

I may want radio, not only for its supplemental coverage, but for the housewife who does not yet have a TV set in the kitchen, and for the 23,000,000 or so radio equipped automobiles. As we all know, radio listening in TV homes still remains remarkably high.

**Newspapers**

I may also want and need newspapers for their local impact and flexibility.

**Business Papers**

I may need business papers to keep my dealers posted on the selling opportunities I am offering them.

In certain lines of business I may need outdoor to give my brand the constant familiarity and elevation it needs.

While all-out impact in one medium might well serve some advertisers, many businesses which I have observed need a carefully calculated combination of certain of these forces of communication.

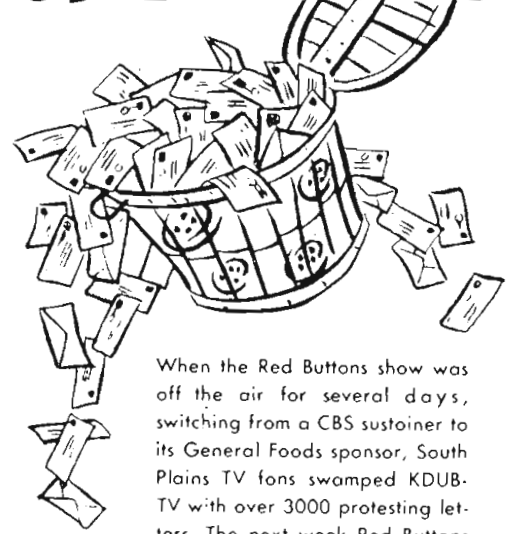
In defense of TV costs, I wish the trade press and certain newspapers would stop throwing around those box car figures which give everybody the wrong impression. "Isn't it awful," says the man on the street, "that they are paying that guy \$75,000 a week!"

It is like reporting the profits of General Motors or U. S. Steel without giving information on taxes, employee benefits and the relatively modest returns per share.

Be that as it may, however, it seems apparent to this observer that the honeymoon is over and that everybody up and down the line must work toward a solution which will make TV a practical tool of business, not only with a 40 or 50 station line-up but with 200 or more stations.

Television is a great medium with fantastic possibilities for the future. Actually it is a great public trust. I hope the people responsible for its development will exercise a maximum of statesmanship, common sense and restraint to make good on its great promise and to keep it economically available to advertisers who may also need other forces of communication which, too, have demonstrated their power to penetrate the human skull with a selling idea.

**IN THE CASE OF BUTTONS**



When the Red Buttons show was off the air for several days, switching from a CBS sustainer to its General Foods sponsor, South Plains TV fans swamped KDUB-TV with over 3000 protesting letters. The next week Red Buttons was on again with his new sponsor, and Maxwell House Coffee sales are on the rise in West - Texas.



Red Buttons and his KDUB-TV fan letters

Here are 317,700 potential customers with the third highest buying income per capita in the nation! They are watching KDUB-TV. Nuff said?

W. D. ROGERS - President  
and STANBRO - Commissioner

EFFECTIVE	POWER
30,000 WATTS	VISUAL
17,000 WATTS	AURAL

SALES HUB OF THE SOUTH PLAINS MARKET  
KDUB-TV  
JUBROCK TEXAS CHANNEL 13

AVERY-KNOXEN, Inc.  
National Representatives

affiliates: Paramount DuMont

**Television Magazine's Annual Data Book**  
Features: advertiser expenditures for time and program; market data giving all counties in TV area with sales, population and income data.  
The only book designed for the advertiser and agency.





**First**

**IN LINCOLN**

NEBRASKA'S CAPITOL CITY



COVERING 450,000 PERSONS IN THE RICH SOUTHEAST NEBRASKA MARKET

**First**

**IN PROGRAM AVAILABILITIES**

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

Represented Nationally by

**WEED TELEVISION**

## EDITORIAL

### How to Increase Circulation

Think I've come up with a plan to double receiver sales (or break up a good many homes). Schedule the best children's and adult programs at the same time.

In our household, we've been alternating Roy Rogers and Edward Murrow—the final solution for peace and harmony, a two-set home.

### Public Service Programming is Good Business

The "Life in ——" story in this issue contains a rather glowing report by the president of the Central National Bank, on why they are sponsoring the program in Cleveland.

To be sure, the reasons are so lofty that they sound like a Chamber of Commerce pamphlet. But we are still inclined to agree with the reasoning.

It's not a matter of idealism. The Bank is sponsoring the type of program which is the very basis of television, enabling people to see

life with a realism and appreciation not otherwise possible.

As with the sponsors of *Omni-bus*, here is creative media buying, that, because of the nature of the program, gives the advertiser a better send-off for his own story.

### Co-sponsorship of Spots?

The Association of National Advertisers asks stations to be more receptive to co-sponsorship of spot announcements for tie-in promotions of two different advertisers. At another session the ANA discussed the evils of hitch-hikes and multiple-spotting.

A strong objection to tie-in announcements is the possible loss of revenue to stations and reps. But more important is the feeling that they can compound the evils of multiple spotting.

Perhaps the solution is for the ANA to screen for the Station Representatives Association some examples of how joint announcements can be done skillfully, to avoid the devastating effect of "quadruple" spotting.

### Educational Channels Should be Reserved for an Additional Period

Educational television holds far too much promise to be abandoned in New York or any other state. However, we concur with the New York State Commission's recommendations against a 10-station state-wide network. Antiquated facilities, overcrowded schools, underpaid teachers—these are a few of the problems that the State must meet first.

The answer might well be in encouraging educational television via private endowment. One need go no further than to compare the effectiveness of the Government owned "Voice of America" with that of privately sponsored "Radio Free Europe."

But whether state ownership or private endowment, every effort must be made to hold open the channels allocated for educational purposes at least another two years.

During this period, sufficient information about the practicality of educational TV can be obtained

from the stations that have been fortunate enough to receive funds.

In the meantime would it not make sense for New York State to appropriate money for a Television Bureau? This bureau would not only be able to observe educational programming in all its phases, but would also serve as a clearing center for educational programs and come up with specific suggestions of its own. It would find ways to use existing institutions to produce programs for current use.

There is nothing more important facing the industry today than this subject of educational television. In its broadest sense, it will lift television out of the category of entertainment media and give it the strength and character that it must possess if it is to realize its full potential as the world's most powerful means of communication.

*Fred Kugel*