

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ninth year of publication

JANUARY 1953

What's ahead for 1953

THE ADVERTISER

By Colgate's Harris

page 11

THE AGENCY

By BBD&O's Duffy

page 14

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INDIANA UNIVERSITY  
BLOOMINGTON IND

## let's look in on baby!

Last January when TODAY was born, a good many people viewed it with (a) alarm; (b) curiosity; (c) apathy. This was largely because nothing like TODAY had ever been done before.

Now we can report that practically all of these people are viewing TODAY with (a) interest; (b) pleasure and (c) regularity.

In a year TODAY has increased its audience over 78% to 2,031,000 viewers. It reaches these people in 39 major markets for a price that is within the range of every national advertiser. So far 46 advertisers have bought over 4,000 sponsored minutes on TODAY with astonishing success.

But these are details; the important thing to remember is that TODAY has uncovered a new and responsive audience . . . one heretofore untouched by network radio or television. It's an audience of men, women and children. And TODAY sells to these people just before they go out to shop. You can sell on TODAY with one segment, 52 weeks, or anything in between. The price is only \$2,812 gross time and talent for a five-minute segment.

Try TODAY today and you will view it with (a) respect; (b) pride; (c) avarice.

**TODAY starring Dave Garroway (7:00-9:00 a.m.)**

## National Broadcasting Company

a service of Radio Corporation of America





# You're set for split-second action with DuPont High Speed Rapid Reversal Pan

**Provides better, faster film coverage at WBAP-TV, Fort Worth**

Film lab chiefs of TV stations throughout the country will welcome Du Pont's New Rapid Reversal Pan 16 mm. Film—Type 930 for daytime action, and Type 931 for shooting at night. Many have already reported optimum pictorial and single-system sound results in addition to faster picture coverage of news and sports events.

For example, M. C. Hartung, Lab Chief at WBAP-TV, Fort Worth, Texas, wrote: "We're more than pleased with Du Pont's new 931 film emulsion. It has wonderful contrast for television and minimum grain. It has proved to be a good stop and a half faster than any other film we have used in our operation."

Speaking of both Types 930 and 931, James A. Byron, the station's news director, states in part: "We have

found the principal attributes of this film to be its fine grain, wide latitude and fast processing. May we congratulate you for having filled an outstanding need in the 16-mm. field."


Day or night, Du Pont High Speed Rapid Reversal Pan Films quickly and easily provide quality images for TV presentation. They offer fine grain and improved linearity . . . longer tonal range and better gradation. You can obtain complete information about these superior products by contacting your Du Pont technical representative . . . or writing the nearest District Sales Office, E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.

#### DISTRICT OFFICES

ATLANTA 5, GA. . . . . 805 Peachtree Bldg.  
 BOSTON 10, MASS. . . . . 140 Federal Street  
 CHICAGO 18, ILL. . . . . 3289 N. LaSalle Avenue  
 CLEVELAND 14, OHIO . . . . . 1033 Union Commerce Bldg.  
 DALLAS 3, TEXAS . . . . . 506 Tower Petroleum Bldg.  
 LOS ANGELES 38, CAL. . . . . 6658 Santa Monica Blvd.  
 NEW YORK 11, N. Y. . . . . 248 West 18th Street  
 PHILADELPHIA 2, PA. . . . . 225 South 15th Street

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

8-16-54

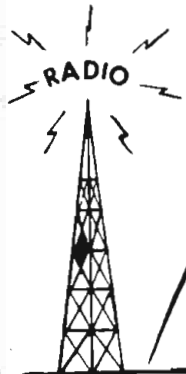


EDWARD LAMB  
president

# Our Motto...

## "WE SERVE the MARKET WE SELL the PEOPLE"

It is our firm policy to give the people the utmost in local and public service programming, to further the progress of the community, and at all times the very best in commercial shows. To the advertiser we guarantee merchandising assistance plus and complete cooperation.



# Edward LAMB ENTERPRISES INC.

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

National Representatives

WICU-TV—Erie, Pa.—Headley-Reed Co.  
WTVN-TV—Columbus, O.—Headley-Reed Co.

WHOO—Orlando, Fla.—Avery-Knodel, Inc.  
WIKK—Erie, Pa.—H-R Co.

ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.  
WTTOD—Toledo, O.—Headley-Reed Co.

WMAC-TV, Massillon, Ohio (Massillon, Akron, Canton)—now under construction

**waiting for  
cable clearance  
for your  
TV film  
program?**



**you can do better with SPOT—much better**

If your TV program is on film, you need never wait on the cable for clearances, or be blocked out of markets because of inadequate cable service. Build your national coverage on a Spot basis, and you'll find that stations clear time more readily for Spot—in markets of your own choice. And you'll save on Spot time charges—enough to cover film prints, their distribution and other costs.

*Get the full details from your Katz representative.*

**THE KATZ AGENCY, INC** • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number I, January, 1953

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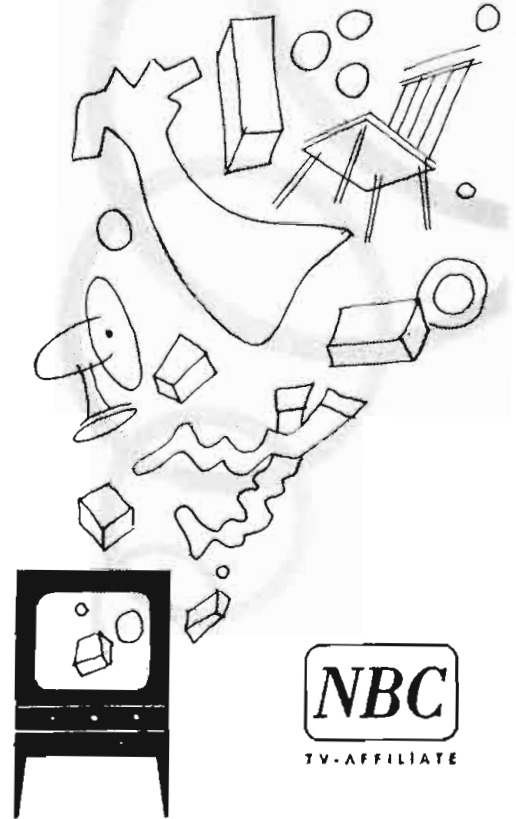
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Television Magazine • January 1953

# ON THE MOVE...



**NBC**  
TV-AFFILIATE

### products sponsored on **WGAL-TV** **LANCASTER, PENNA.** **CHANNEL 8**

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

A Steinman Station • Clair R. McCollough, President

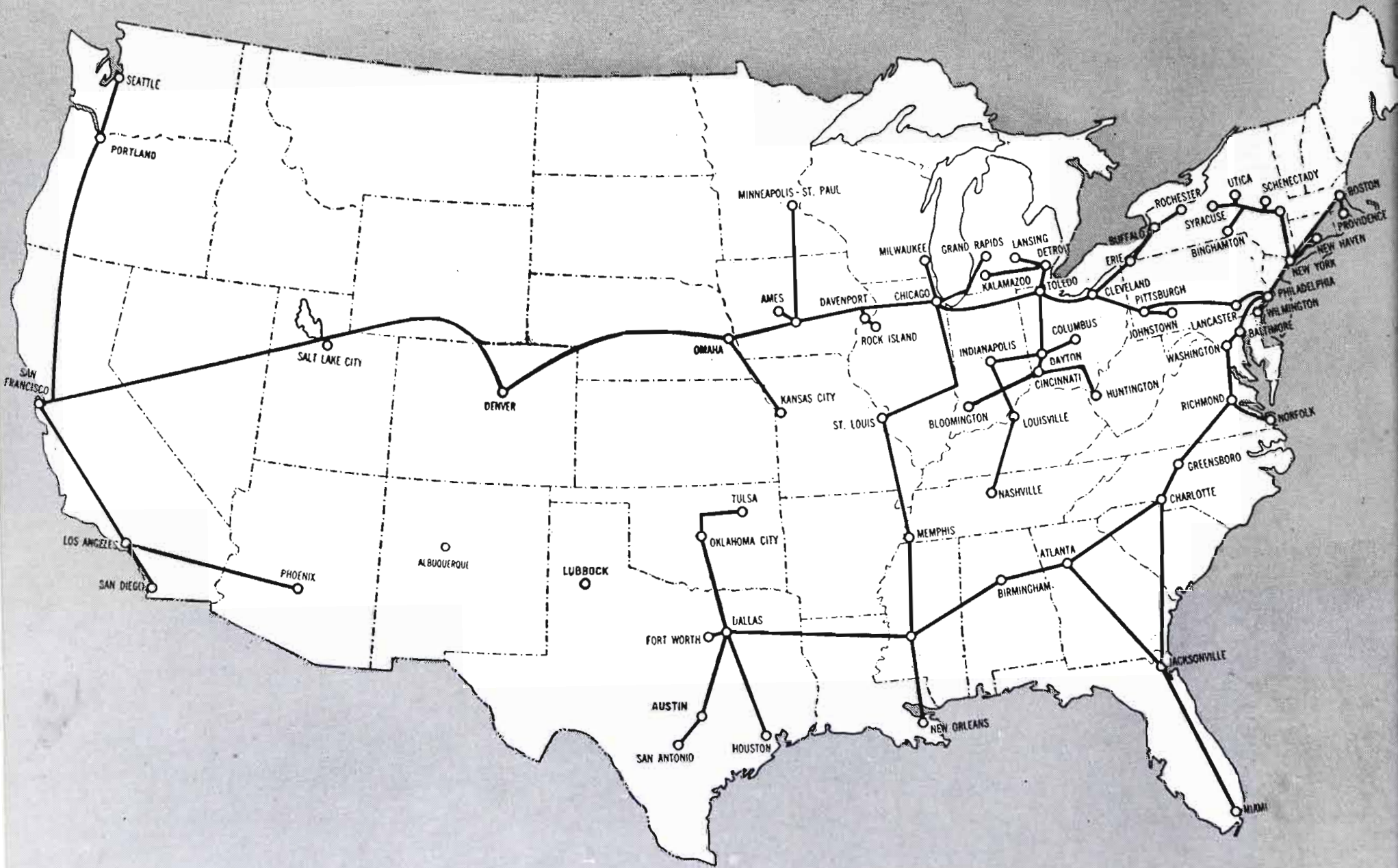
**WGAL** AM  
TV  
FM

Represented by  
**ROBERT MEEKER**  
**ASSOCIATES**

Chicago • San Francisco

New York • Los Angeles

# TELEVISION MAGAZINE'S STATUS MAP



## PRODUCTION AND CIRCULATION

Total sets in circulation as of December 1st	21,199,458
Source: TELEVISION Magazine	
Receiver production for November, 1952	780,486
Receiver production for November, 1951	415,332
Total receiver production for 1951	5,384,798
Source: Radio-Television Manufacturers Association	

## POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
HOMES	29,605,882	66.2
POPULATION	101,055,263	65.3
RETAIL SALES	\$106,094,317,000	70.1

## STATIONS AND MARKETS

Number of 1 station markets	49
Number of 2 " "	14
Number of 3 " "	9
Number of 4 or over	4
Total markets	76
Operating stations	126
Number of connected markets	68
Source: TELEVISION Magazine.	

## COMPOSITION OF TV HOUSEHOLDS

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

## TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

PERCENT OF TV HOMES	
Under \$2000	7
\$2000-\$3000	37
\$4000-\$6000	40
\$7000 & over	16
Source: Videodex	

# WEEK TELEVISION

TELEVISION

STATION

REPRESENTAT

# CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

## RECENT OPENINGS

TOO LATE FOR INCLUSION IN MAP

Eric City, N. J.	WFPG-TV
erconnected	
ido Springs, Col.	KKTV
n-interconnected	
o, Tex.	KROD-TV KTSM-TV
n-interconnected	
e, Ala.	WALA-TV WKAB-TV
n-interconnected	
oke, Va.	WSLS-TV
erconnected	
Bend, Ind.	WSBT-TV
n-interconnected	
ane, Wash.	KHQ-TV
n-interconnected	
es-Barre, Pa.	WBRE-TV
erconnected	
e Pa.	WSBA-TV
erconnected	

## SCHEDULED OPENINGS

### JANUARY

port, Conn.	WICC-TV
son, Miss.	WJTV
Britain, Conn.	WKNB-TV
ia, Ill.	WEEK-TV
ling, Pa.	WHUM-TV
ooke, Va.	WROV-TV
okane, Wash.	KXLY-TV
ngfield, Mass.	WWLP
son, Ariz.	KOPO-TV
ngstown, Ohio	WFMJ-TV WKBN-TV
BRUARY	
n Rouge, La.	WAFB-TV
chburg, Va.	WLVA-TV
olo, Col.	KDZA-TV
x Falls, S.D.	KELO-TV
son, Ariz.	KVOA-TV
kes-Barre, Pa.	WILK-TV

AS OF DECEMBER 1st	
ALBUQUERQUE—34.8	18,672
KOB-TV (A, C, D, N)	
AMES—52.8	113,172
WOI-TV (A, C, D, N)	
ATLANTA—66.0	215,000
WAGA-TV (C, D); WSB-TV (N); WLTW (A)	
AUSTIN	15,264
KTBC-TV (A, C, D, N)	
BALTIMORE*	434,745
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	
BINGHAMTON—34.7	98,500
WNBF-TV (A, C, D, N)	
BIRMINGHAM—48.3	127,069
WAFM-TV (A, C); WBRC-TV (D, N)	
BLOOMINGTON*	201,750
WTTV (A, C, D, N)	
BOSTON*	986,567
WBZ-TV (N); WNAC-TV (A, C, D)	
BUFFALO*	315,738
WBEN-TV (A, C, D, N)	
CHARLOTTE—46.8	174,049
WBTV (A, C, D, N)	
CHICAGO—71.6	1,290,899
WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	391,000
WCPO-TV (A, D) WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—87.2	694,280
WEWS (A, C); WNBK (N); WXEL (A, D)	
COLUMBUS*	268,000
WBNS-TV (C); WLW-TV (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—42.3	196,985
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
DAVENPORT-ROCK IS.	
—47.0	154,034
WHBF-TV (A, C, D); WOC-TV (N)	
DAYTON*	264,000
WHIO-TV (A, C, D); WLW-TV (N)	
DENVER	95,000
KBTV (C, A); KFEL-TV (N, D)	
DETROIT—75.5	809,402
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
ERIE—49.7	141,876
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—42.3	196,985
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
GRAND RAPIDS*	229,754
WOOD-TV (A, C, D, N)	
GREENSBORO—37.1	106,017
WFMY-TV (A, C, D, N)	
HONOLULU	5,050
KGMB-TV (A, C, N) KONA (D)	
HOUSTON—64.5	211,500
KPRC-TV (A, C, D, N)	
HUNTINGTON—46.0	110,987
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—76.1	292,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—74.1	88,900
WMBR-TV (A, C, D, N)	
JOHNSTOWN—38.0	195,495
WJAC-TV (A, C, D, N)	
KALAMAZOO*	249,000
WKZO-TV (A, C, D, N)	
KANSAS CITY—53.5	253,253
WDAF-TV (A, C, D, N)	
LANCASTER*	177,313
WGAL-TV (A, C, D, N)	
LANSING*	123,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—78.9	1,422,981
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA; KNXT (C); KTTV (D)	
LOUISVILLE—67.2	179,568
WAVE-TV (A, D, N); WHAS-TV (C)	

LUBBOCK	9,200
KDUB-TV (C, D)	
MEMPHIS—57.1	168,493
WMCT (A, C, D, N)	
MIAMI—68.4	129,973
WTVJ (A, C, D, N)	
MILWAUKEE—94.3	386,021
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—74.7	342,200
KSTP-TV (N); WCCO-TV (A, C, D)	
NASHVILLE—41.3	90,388
WSM-TV (N)	
NEW HAVEN—87.6	354,460
WNHC-TV (A, C, D, N)	
NEW ORLEANS—47.4	139,238
WDSU-TV (A, C, D, N)	
NEW YORK—74.0	3,228,105
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV; WPIX	
NORFOLK*	144,182
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—48.7	119,496
WKY-TV (A, C, D, N)	
OMAHA—69.4	161,146
KMTV (A, C, D); WOW-TV (N)	
PHILADELPHIA—67.7	1,156,719
WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)	
PHOENIX—38.8	47,462
KPHO-TV (A, C, D, N)	
PITTSBURGH—67.7	507,201
WDTV (A, C, D, N)	
PORTLAND	30,734
KPTV (N)	
PROVIDENCE*	248,000
WJAR-TV (C, N)	
RICHMOND*	149,436
WTVR (C, D, N)	
ROANOKE	26,200
WSLS-TV (C, N)	
ROCHESTER*	170,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—81.7	465,000
KSD-TV (A, C, D, N)	
SALT LAKE CITY—58.9	84,309
KDYL-TV (N); KSL-TV (A, C, D)	
SAN ANTONIO—55.7	110,212
KEYL-TV (A, C, D); WOAI-TV (N)	
SAN DIEGO*	143,764
KFMB-TV (A, C, N)	
SAN FRANCISCO—53.7	525,099
KGO-TV (A); KPIX (C, D); KRON-TV (N)	
SCHENECTADY-ALBANY-	
TROY—72.6	244,300
WRGB (C, D, N)	
SEATTLE—46.4	211,900
KING-TV (A, C, D, N)	
SYRACUSE*	201,761
WHEN (A, C, D); WSYR-TV (N)	
TOLEDO—76.4	230,385
WSPD-TV (A, C, D, N)	
TULSA—54.3	98,647
KOTV (A, C, D, N)	
UTICA-ROME*	83,000
WKTU (A, C, D)	
WASHINGTON*	415,657
WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WILMINGTON—87.5	125,950
WDEL-TV (D, N)	

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

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

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

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

NBC opens a new era for local advertisers . . .

# fine television drama

at a

# practical price

"Douglas Fairbanks, Jr. Presents



(Your Brand Name) Theater"

**SOLD**  
**and selling**

Already  
sold in  
28 cities,  
there's still  
time to put

Douglas  
Fairbanks  
to work  
for you in  
38 major  
markets.

Contact your  
NBC Film  
representative  
at once.

No more must local and regional advertisers settle for less than the very *finest* TV drama to showcase their products. For now NBC presents 39 half-hour film programs that measure up to the best ever offered by network television, Hollywood, or the Broadway stage.

"Douglas Fairbanks Presents" is filmed *on location* in the great capitals of America and Europe. It stars the top talent of two continents in a variety of original and classic stories . . . it runs the gamut

of suspense, high comedy and deep drama . . . and its host, director and occasional star is Douglas Fairbanks, Jr., himself.

"Douglas Fairbanks Presents" is a program for local advertisers to use with pride, and success—similar network TV drama rates consistently in the 30's and 40's. Best of all, it's a fine dramatic program at a *practical* price.

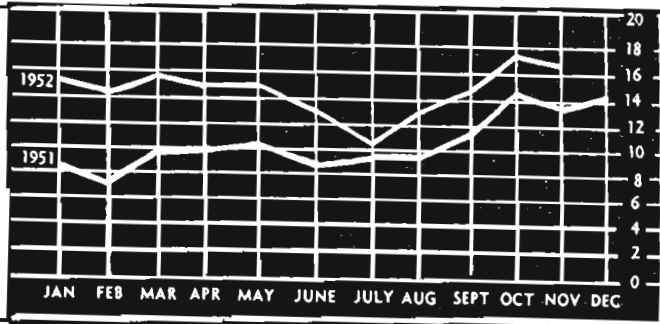
For further information on this new film series, and other NBC Quality Films, write, call, or wire:

## NBC film programs

30 Rockefeller Plaza, New York 20, N. Y. • Offices in: New York, Chicago, Los Angeles  
a service of America's No. 1 Network



# FOCUS



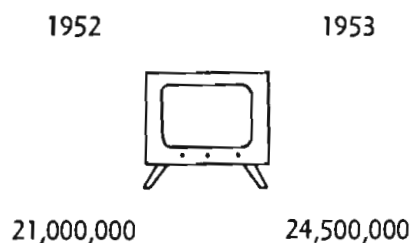
## NETWORK TV BILLINGS

	For Nov. '52	For Nov. '51
ABC	\$ 1,368,552	\$ 1,911,243
CBS	6,525,176	4,605,506
DuM	1,026,566	847,373
NBC	7,957,417	6,535,907
<b>TOTAL</b>	<b>\$16,877,711</b>	<b>\$13,900,029</b>

November network billings: \$16,877,711  
July does not include Convention billings.

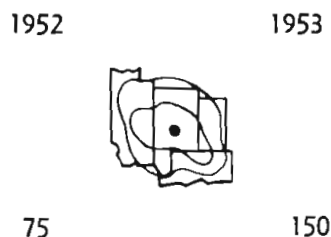
# TELEVISION 1953

## CIRCULATION



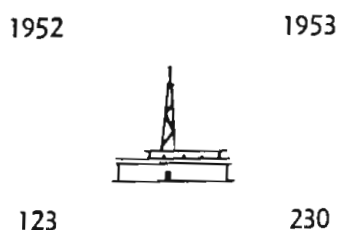
Estimate is 6.5 million sets to be manufactured in 1953. Approximately three and a half million will go into new TV homes. Two million receivers will be absorbed by the new TV markets (about 80), while existing markets will account for one and a half million new TV homes to reach an all-time high saturation point. The remaining three million sets will probably replace existing receivers, and about ten per cent will make up dealer and distributor inventory.

## MARKETS



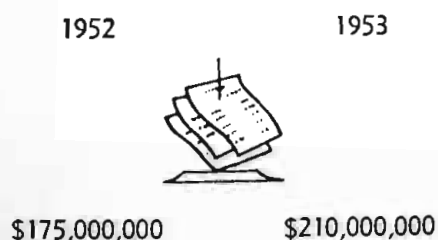
As of December 31, 1952, 165 grants have been issued covering 96 new commercial markets. These markets will bring in range 12,232,100 people and \$13,603,700,000 retail sales. While not all of the new grantees will get on the air in '53, it is probable that a minimum of 80 new markets will be opened up this year.

## STATIONS



Although 165 grants were on the books as of December 31, 1952, and the FCC is issuing permits at a fast clip, delays in the production and installation of UHF equipment, going to 70 per cent of the new stations, may limit the number of new stations to begin operating in '53 to about 110.

## NETWORK BILLINGS



January-October billings figures for 1951 and 1952 show a jump of \$43 million over 1951. Projecting 1952 figures through December brings the 1952 total to \$175,000,000 for an increase of 38 per cent over 1951. The addition of new network affiliates will partially offset the effect of reaching the networks' saturation point, but billings in 1953 are not expected to exceed a 20 per cent increase over '53 for a total of \$210 million.

# KMTV

the most looked-at, listened-to station  
in the big, prosperous Omaha market

*announces the appointment of*

**EDWARD PETRY & CO. inc.**

*as national sales representatives*

with offices in...

**NEW YORK • CHICAGO • LOS ANGELES • DETROIT**

**ST. LOUIS • SAN FRANCISCO • DALLAS**

# MARKETS & MEDIA

**W**ITH new markets opening rapidly, the big question for advertisers is which markets to go into, how far can they spread themselves in adding new outlets to their present line-up?

At press time, these were the contracts reported for 13 of the new TV areas. More contracts are being signed every day, so the list is by no means complete. This rundown is not a final measure of a market's appeal for national advertisers—some of the stations have been on for some time; others are weeks from their opening dates.

## Atlantic City

### WFPG-TV\*

**Network:** American Tobacco, RCA, Willys-Overland, Greyhound, Remington Rand, American Machine & Foundry, Scott Paper, American Tobacco, Firestone, Johnson Wax, Wine Corp., Admiral, Mutual of Omaha, General Motors, De Soto-Plymouth, Ford, Gulf, Gillette, Gerber.

**National spot:** Miller Brewing.

## Austin

### KTBC-TV\*

**Network:** S. C. Johnson, American Tobacco, Gillette, Crosley, Speidel, De Soto-Plymouth, RCA Victor, Prudential, Chevrolet, Mutual of Omaha, Texas Co., Buick, Goodyear, Philco, General Foods, Colgate, Griffin, SOS, Benrus, Procter & Gamble, U. S. Tobacco, Reynolds, Lorillard, Standard Brands, Pabst, Toni, Willys-Overland, American Machine & Foundry, Remington Rand, Scott Paper, Schlitz, Schick, Philip Morris, General Cigar, Singer, Sylvania, Admiral, Serutan, Wine Corp. of America, Billy Graham.

**National spot:** Bulova, Pearl Brewery, Frito, Lone Star Brewery, Grand Prize Beer, Brown & Williamson, Chevrolet, Duncan Coffee, Crosley, Ford Dealers, Anheuser-Busch, Southwestern Bell, Hoffman TV, Falstaff Brewery, Miller Brewing.

## Colorado Springs

### KKTV\*

**Network:** Willys-Overland Motors, Greyhound, Remington Rand, Scott Paper, American Machine & Foundry, Admiral, Old Gold, Singer, Blatz, Serutan, Schlitz.

**National spot:** Bulova, Kools, Ford.

## Honolulu

### KGMB-TV\*

**Network:** Sweets Co., Westinghouse, Admiral, Hotpoint, Johnson's Wax, American Tobacco, Liggett & Myers, Schlitz, Lorillard, Canada Dry.

**National spot:** Coca Cola, Bordens, Bulova, Hoffman, Standard Oil, Miller Brewing.

\*Station now on air

## Jackson, Miss.

### WJTV

**Network:** Schlitz, American Tobacco, National Dairy Co., Singer, Willys Motors, Greyhound, Remington Rand, Scott Paper, American Machine & Foundry, Ford, General Motors, Gillette, Cats Paw, Simmons.

**National spot:** Bulova, Wrigley, O. Henry, Packard Motors.

## Lubbock

### KDUB-TV\*

**Network:** Admiral, Serutan, Lorillard, Westinghouse, American Tobacco, Toni, Carnation, Willys-Overland, Greyhound, Scott Paper, Remington Rand, American Machine & Foundry.

**National spot:** Hoffman, Bulova, Crosley, Ford, Plymouth.

## Mobile

### WKAB-TV

**Network:** Schlitz, Westinghouse, Admiral, Wine Corp., General Mills, American Bakeries, Carnation, B. F. Goodrich, Cats Paw.

**National spot:** Brown & Williamson, Crosley, Blensol, Coca Cola, Falstaff Beer.

## New Britain

### WKNB-TV

**Network:** General Electric, Scott Paper, Willys-Overland, Greyhound, Remington Rand, American Machine & Foundry, American Tobacco, Westinghouse, Electric Autolite, Schick, Liggett & Myers, Pabst, Carnation, B. F. Goodrich, Block Drug, Alcoa, Jules Montenier, Oldsmobile, General Foods, Maxwell House, Schlitz, Sanka.

**National spot:** Rival Dog Food, Bulova, Ballantine, DuPont, Pacific Borax, Cott Beverages.

## Reading

### WHUM-TV

**Network:** Liggett & Myers, Lever, General Foods, Westinghouse, Admiral, Schick, Block Drug, Colgate, R. J. Reynolds, Singer, Ameri-

can Tobacco, Carnation, Goodrich, Schlitz, Maxwell House, Sanka, Lincoln-Mercury, General Electric, Bristol-Myers, Lorillard, Willys-Overland, Scott Paper, Greyhound, Remington Rand, American Machine & Foundry, Electric Co. of America, Philip Morris.

**National spot:** Miller Brewing, National Brewing, Pacific Borax, Raytheon, General Tire, Bayuk Cigars, Marvel Oil.

## Roanoke

### WSLS-TV\*

**Network:** Bohn Aluminum, RCA, Hallmark, Maxwell House, Procter & Gamble, General Foods, Goodyear, Philco, Coca Cola, Colgate, Speidel, Crosley, Firestone, Pearson Pharm, S. C. Johnson, American Tobacco, Gaines Dog Food, Philip Morris, Chevrolet, Texas Co., Armstrong-Cork, Lorillard, Mutual of Omaha, Wrigley, General Electric, DuPont, Scott Paper, General Mills, American Bakeries, De Soto-Plymouth, Hazel Bishop, Liggett & Myers, Ford, Chesebrough, R. J. Reynolds, American Cigar & Cigarette, Schlitz, Gillette, Sylvania, Pet Milk, Kellogg, Del Monte, SOS, Benrus, Griffin, R. J. Reynolds, Prudential, Lehn & Fink.

**National spot:** not reported.

## Spokane

### KHQ-TV\*

**Network:** Ironrite, American Tobacco, C. S. Johnson, Swanson, Lorillard, Skippy Peanut Butter, De Soto-Plymouth, RCA Victor, Ford, Goodyear, Philco.

**National spot:** Canada Dry, Hoffman TV, Standard Oil of Calif., Hollicrafters, Mercury TV, Columbia Breweries, Bohemian Brewery, Mission Macaroni, Sunny Jim James.

## Wilkes-Barre

### WBRE-TV

**Network:** Colgate, Firestone, American Tobacco, S. C. Johnson, Armstrong-Cork, Lorillard, Mutual of Omaha, Chevrolet, General Electric, Scott Paper, De Soto-Plymouth, Bordens, Ford, RCA, Gulf, Gillette, R. J. Reynolds, Benrus, SOS, Griffin, Prudential, Lehn & Frank, American Tobacco, Philco, Goodyear.

**National spot:** Steigmeier, Benrus, Bulova, Rival Dog Food, Sunoco, Alliance Antenna Rotor, Coca Cola, Carr Biscuit, Brown & William.

## Youngstown

### WFMJ-TV

**Network:** 2 1/2 hours (NBC "must buy")

**National spot:** Kool, Bulova, Rival Dog Food, Sun Oil.



## FRONT ROW CENTER - U.S.A.

Whether there be green grass or white lights outside, inside they're watching television. Without tickets, without top hats, with but a single switch to turn, millions of people, day and night, watch miracles from the best seats in the house.

DuMont keeps them watching with a simple formula—sensible television. With programs that lift while they entertain, that please everyone. With programs born of imagination, not imitation.

For advertisers, too, Du Mont television is

sensible television, powerful in impact but practical in cost. DuMont alone has brought this greatest of all sales mediums within the grasp of all advertisers, large or small.

Because it is unique in its appeal to viewers, and to advertisers, Du Mont will always be a prime factor in the continued growth and betterment of the miracle called television.

# DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MU 8-2600

A Division of the Allen B. Du Mont Laboratories, Inc.

# TELEVISION 1953 — THE ADVERTISER

By Leslie Harris

Colgate-Palmolive-Peet

TO paraphrase Shirley Booth's plaintive plea for the return of happier yesterdays in the symbol of her little dog Sheba, advertisers in 1953 facing TV's era of ulcers may well voice their dismay at the multifarious problems confronting them in a frantic cry to "come back little Atwater-Kent."

A thorough reappraisal of television in relation to other media, and specifically in relation to their own profit and loss picture is definitely indicated.

The basic problems which advertisers must consider in re-appraising television '53 are fairly apparent. Unfortunately neither existing research nor precedent can provide a ready solution to any of them, but it does suggest certain avenues of inquiry to follow. Briefly they are these.

Advertisers will be confronted with the question of just how many markets can they afford to use in the future. Television's somewhat unexpected rapid station expansion is considerably ahead of any basic research on which an evaluation of these new markets' potential can be based, and as a result buyers are forced to take a gamble on going into these markets in order to establish a time franchise for the future.

It is quite obvious that if TV's time costs remain the same, or are even reduced as competition becomes more keen, there must be a limit to the number of stations an advertiser can afford, unless he has a lien on Fort Knox.

Early in 1953 we may expect 120 television stations to be in operation in 75 markets. By the end

of '53 there are likely to be 250 stations in 150 markets and by 1956 it is estimated there will be 600 television stations in this country. For a national advertiser even to contemplate such an expenditure is enough to give him the blind staggers. But let's take a hypothetical case and see what actually happens.

Using average time and talent costs projected to a full network of 75 stations, the cost of a half-hour program will probably be in the neighborhood of \$57,650 per program. Assuming that 46% of U. S. homes having a television receiver could be reached, the cost per thousand would be approximately \$2.75. If we project these figures into 1954 when an advertiser will have available a network of 120 stations covering nearly 80% of the nation, but with the possibility of only 54% of these homes having a TV set, the cost per thousand would still be \$2.75 and the cost of time and talent probably around \$69,180.

While this cost per thousand figure would indicate that TV's future as a sound mass marketing medium is assured, advertisers will still be faced with the elementary question—"but can we afford it?"

Obviously in many cases the answer will be no! On the other hand, advertisers who are using the medium wisely and profiting by its mass acceptance will in all probability wish to add more stations. But television must accept the fact that very few advertisers today are enjoying anywhere near the cost per thousand position radio offered them. While the addi-



"...conceivable that advertisers will consider a network of between 90 and 120 stations to be normal coverage" says Leslie Harris, Colgate-Palmolive-Peet's director of radio and television

tion of more markets, is to most advertisers desirable, it simply becomes an economic impossibility unless costs per thousand go down. Increased station rates and talent costs will immediately upset this balance. However, if inflated talent costs can be reduced, and the production and facility unions will recognize these basic economic facts, television will prosper. Under these conditions it is quite conceivable that advertisers in the future will consider a network of between 90 and 120 television stations to be normal coverage.

Once an advertiser accepts the mass circulation thesis, the next question becomes slightly academic. "Are present commercial techniques actually taking full advantage of television's sales potential?"

In most cases, the answer would seem to be no!

### COMMERCIAL TECHNIQUES NEED REEXAMINATION

To know that your commercial is being seen in 20 million homes is one thing. To sell these homes—or even establish that your commercial was remembered in them is quite another factor. It is in this area that advertisers interested in playing futures in television are vitally concerned.

While TV has added a new dimension, its acceptance has been tempered somewhat by a more mature outlook on the part of most viewers. To overcome this apathetic response, particularly in respect to commercials, it is apparent that a great deal of creative experimentation is indicated.

### TRADITIONAL TIME AND PLACEMENT QUESTIONED

Most TV commercial approaches today are a hangover from radio, and most of the so called accepted practices in presenting commercial messages have been retained. It is in this area that many advertisers feel they must concentrate if they are to receive the full benefits of TV's mass circulation. So far no positive formula has been suggested, but such assists as pre-testing and pre-viewing prospective commercials on 16 millimeter film have demonstrated their effectiveness, and the new retention and impact comparison studies, appear promising.

Then too, advertisers may question whether they should continue to conform to tradition in the

length and placement of commercials. After all, it is merely an accepted practice that commercials should be placed at certain positions in a program, or that they be the same length. For successful selling in TV in the future, it would appear desirable to shake off some of the taboo's and precedents established in radio. Otherwise advertisers not able to establish an actual sales story, may abandon a medium, before finding out how to use it for maximum effectiveness.

### RIDING A TREND FOR HIGH RATINGS

Still another problem, and one that is perhaps most important to many advertisers is one for which there is no positive solution—"how to pick a high rating show and hold it."

Top rating program preferences appear to run in cycles, just as do successful movies and stage shows. In radio, astute advertisers who recognized a trend were quick to take advantage of it, and then veer off when it became apparent it had passed its zenith. In TV, *I Love Lucy* is an example, but apparently cycles move much faster and unless a trend show is quickly spotted, it is quite likely that it may have passed its peak before it can be taken advantage of. Spotting these trends requires considerable application to research studies, luck, and intuition, but to really hit in the top rating brackets many feel that riding a trend is the only way.

On the other hand, there will always be certain basic type shows which, while never becoming smashes, will consistently deliver a satisfactory rating. These are the domestic comedy, detective, situation programs, with a central figure possessing recognizable characteristics. This is the safer ground.

For those who are willing to gamble in establishing a long range franchise, a review of variety and repertory drama programs is indicated. Advertisers will also bear in mind that the life expectancy of any show in TV would appear much shorter than radio, and a closer watch must be kept on its mass appeal.

### ALL WAVE SETS FOR UHF

In the slightly less crucial department, advertisers in '53 will want a great deal of information on the relative values of UHF as

opposed to VHF. Many see it as unsatisfactory, adapters as a nuisance. Shortly however, sets are expected to be equipped with all-range tuning bands, and from a technical standpoint, engineers are inclined to believe there will be little difference between two wave bands.

### RADIO IN FOR ANOTHER LOOK

Since radio has begun to make a case for itself, many advertisers in '53 will again review the possibility of supplementing their TV coverage with radio. Lower costs are further indicated, and with set sales up, and no recent appreciable dips in radio ratings, it is conceivable that radio may find itself back in the good graces of many advertisers who gave it the brush in favor of all out TV.

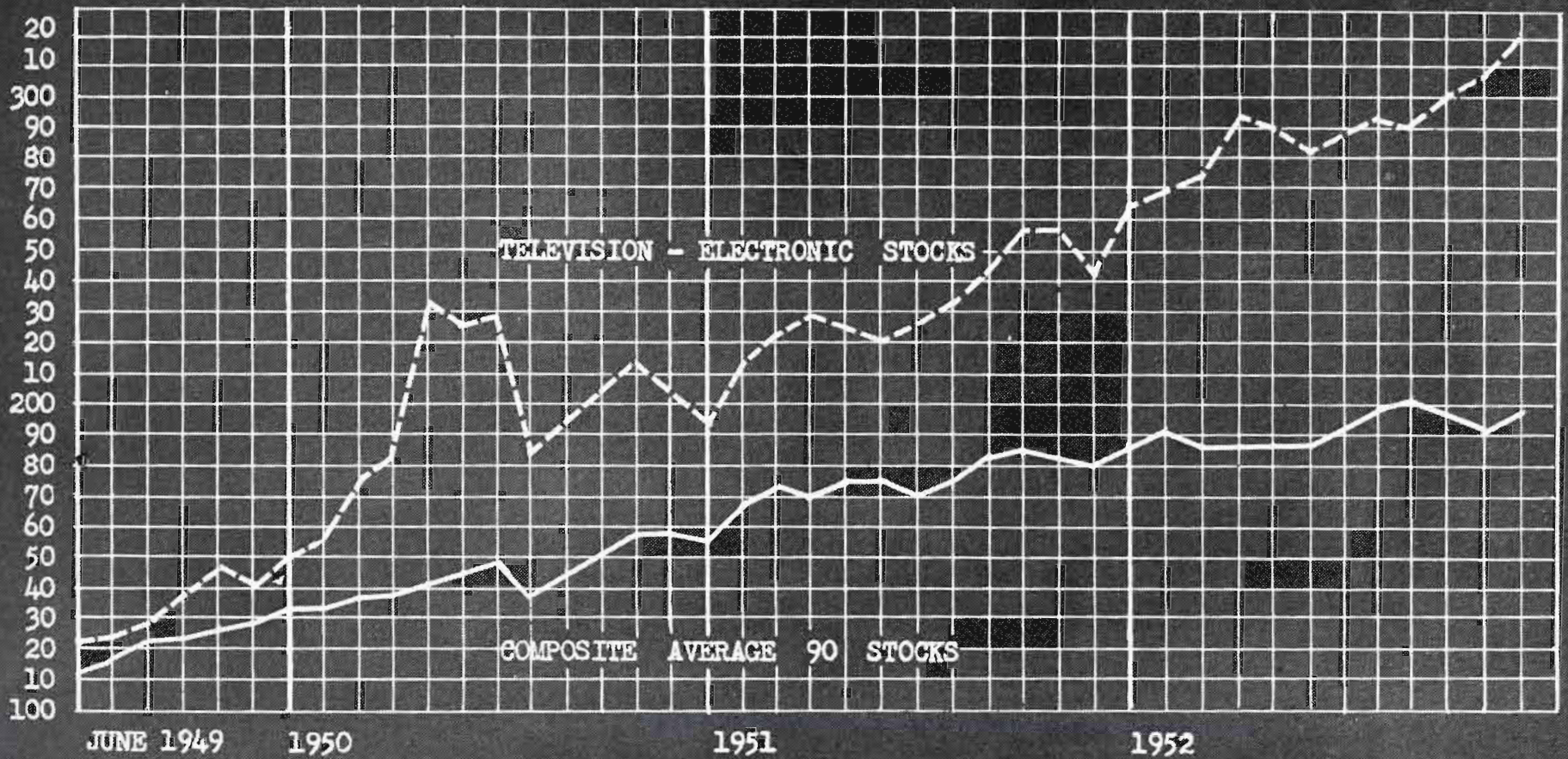
These, it would seem, are the major areas of TV vexation in most advertisers' thinking. There are others, but they are expected to resolve themselves as the relative position of TV and radio becomes clearer. Among them are such unanswered questions as: the end of the single channel markets, and development of actual competition between stations... TV's development in the daytime picture... the network program concept as opposed to the spot buy... and one which has not yet received too much attention, but will be of considerable interest in the future—the establishment of uniform time for the release of network TV's programs on a nationwide basis.

### LONG RANGE VIEW ESSENTIAL FOR ADVERTISER

In taking this second look at TV, an oversize crystal ball, astrological charts, and some damp tea leaves will come in handy, since so much of TV's future as an advertising medium is at the moment veiled in considerable mysticism. In fact after peering into the depths of an image orthicon tube, one can come up with almost any prophesy for TV, and chances are he will be 50 per cent correct.

But whether TV's future can be accurately foretold or not, it would seem to be of paramount importance that advertisers take a long range view when considering this medium. Particularly is this true if the advertiser is already in television, for then the decision as to whether he should retain or surrender his present equity will depend to a large extent on how he elects to play futures.

# TELEVISION 1953 — WALL STREET



LONG TERM outlook bullish for television and electronic stocks



**ROBERT GILBERT**, leading Wall St. security analyst and member of the staff of Investors Management Co., Inc. Opinions expressed here are those of the author and not necessarily of IVC.

**T**O tune in the 1953 prospects for television one must take into consideration the impact on the future of this and every industry of the most important event of 1952. This was an event in which television played a major role, and for this reason alone, television could expect to be a major beneficiary. The event is the change of administration in Washington.

If one were to measure 1953 only in terms of a careful assessment of a continuation of recent economic trends with slight modifications for a new model, one well might pause now in cautious apprehension about television's near term future.

One would see mounting set production reaching toward an annual

rate of 10,000,000 sets, and station construction in new markets soon likely to receive fewer additional permits, due to tangled procedures at the Federal Communications Commission, on contested sites. One would see large borrowings by consumers on recent purchases. One would see many other things that seem to indicate caution in investment in television shares is warranted. Such a point of view is wrong, however. It does not see the forest for the trees.

The television industry has shown a very strong trend compared to other investments, and this demonstrated strength is the principal point to consider. It is the strength that has overcome many difficulties so far, and it is the very vitality that our nation must encourage to the utmost if we are to grow as a free enterprise system, eschewing from now on the false ways of semi-socialistic inflation.

In the period of change which the election ushered in, therefore, it is most likely the television industry will find fewer restrictions than in recent years, and so it will

surmount any interim difficulties more easily than ever.

One measure of television's strength is the performance of its share prices compared to those of other industries. On this page is a chart showing how a reliable average of these shares has done compared to a composite of ninety stocks (fifty industrials, twenty railroads and twenty utilities).

Since mid-1949 the television average has gone from an index figure of 122.2 to 310.9, an advance of 154 per cent, while the ninety stock average has gone from 110.9 to 196.8, an advance of 78 per cent. Television stocks have had their periods of market weakness, as in mid-1950; but the decline then, sharp as it was, did not bring the average down to the ninety stock average.

The chart shows that in late 1951, inventory troubles resulted in a decline in television stocks, but the bottom of this decline was above the high of the previous 1949-50 advance. So investments in this industry have gone on to reflect television's bright future,

*(Continued on page 34)*

# TELEVISION 1953 – THE AGENCY

By Ben Duffy, president

Batten, Barton, Durstine & Osborn

## WARNING:

"TV costs are increasing and as the costs go higher, it becomes more difficult for the medium to produce. Therefore, other media become more competitive to TV. Many advertisers today are successful without the use of TV. Increased TV costs may make it necessary for other advertisers to be successful without the use of this medium. No one is holding a gun to the advertisers' heads and saying, 'You have to use TV in order to succeed.' It just isn't so."





**A**BOUT this time last year in an article in TELEVISION Magazine, I summed up as follows:

"... it is my opinion that the most important problems facing TV in 1952 will center around the factor of cost.

"How can the advertiser surmount it?

"Will the sales impact of the medium continue to justify the increased cost?

"Will the number of advertisers with appropriations high enough to use TV on a continuing basis be sufficient to support the medium?

"Will the increased number of TV stations in new markets tend to exaggerate the cost factor to a greater extent?

"These and other questions will have to be answered, and time alone will tell if TV can meet and answer them."

In forecasting for TV in 1953, I feel that now, a year later, these five questions still have not been answered and are as pertinent today as they were a year ago.

Another year's experience in TV has only intensified the questions. 1953 finds us with ever-increasing costs.

### TIME AND TALENT COSTS TO BE 10 TO 15% HIGHER

Current negotiations with AFTRA indicate that the minimum scales for performers will go up during 1953, from 10 to 15% over 1952.

At this writing, the Screen Actors' Guild is in the throes of a strike against filmed commercials. We don't know yet how this is going to come out but in all probability, it's safe to figure an increase in the cost of performers in filmed commercials somewhere about the same as the increase in live performers—that is, 10 to 15%, plus some additional payments for re-use of filmed commercials.

Time costs are still going up. Almost daily some station advises that it has increased its rate. It seems safe to assume an increase in time costs over the next year of some 10 to 15%.

Costs seem to be just beginning to get ready to start going up, and are of tremendous concern, it seems, to everyone except those on the receiving ends. TV's exponents hasten to point out that even though costs are going up, the payoff cost, i.e., the cost per thousand is shrinking constantly. Nevertheless, it's cause for worry, when already, with only about 2/3 of the population within the radius of TV transmitters, advertisers, if they are real careful, may be able to get a program and a station line up for about a couple of million dollars a year.

### NEW STATIONS POSE BUDGET PROBLEM

TV construction permits are being granted by the FCC more rapidly than many anticipated. As of this writing, seven new stations are already on the air.

Somewhere this side of saturation coverage, the addition of stations may be impossible budget-wise, or at least may be found to be uneconomical.

Yes, the same problems face us, the same questions arise about TV as we start into 1953 as they did at the start of 1952. The only difference is they are a little more pointed questions, and a few more should be added.

What about film versus live?

A live show still results in better reception than a film show, but more and more shows seem to be going to film. One of the reasons, of course, is the difficulty in getting any sizeable number of stations live and inter-connected at the time of the origination of the broadcast and, when an advertiser has a considerable number of delayed stations, he gets better reception with film than with a kinescope.

### THE CASE FOR FILM

Further, when the advertiser's film is not controlled by a network, he is quite free to buy delayed stations direct, if the network cannot offer suitable periods. This usually results in better time periods than those offered the network by the stations.

Also, the ability to lease a film for first run at less than the negative cost is an advantage and in the cases where the advertiser makes his own film, he can bring down the high program costs by repeating shows after an adequate lapse of time.

The ever-present worry in the case of live shows, that at the last minute your star will become ill, or an accident will happen studiowise, or an actor will blow up, is eliminated with film. Also, with film, every executive of a corporation has a chance to know ahead of time exactly what's going out on the air. In some cases, this is a decided advantage.

What about the many TV false starts, or failures?

I'm not sure that much can be learned or many conclusions drawn as to why many advertisers have dropped out of the medium or why shows have not been considered successful. In some cases, the chances are the advertiser should not have been in the medium to begin with. In other cases, decisions to go in or go out were undoubtedly made for reasons having little or nothing to do with the primary functions of advertising.

### FUTURE NETWORK PATTERN NOT RESOLVED

What about the future?

Will network TV prevail as does network radio—or will it be bought to a great extent locally as are newspapers? And, as a result, will most programs be on film? Or, will the network-owned shows, big and colossal in cost and appeal, be bought piecemeal by a number of clients, relieving the sponsor of the worry of producing his own show?

What effect will additional new stations in single station markets have? Will they divide the audience patronizing "the only doctor in the house" into smaller segments and thus reduce the costs of station time?

There are many more questions and the answers will vary in almost exact ratio to the number of people who are asked them.

I am inclined to believe that 1953 will see more attempts to evaluate the effectiveness of TV. As costs go up, more and more they will have to be justified and, in the long run, this will be decidedly healthy and helpful.

If we could look ahead to the time when the American public, nation-wide will have a choice of three or four TV programs simultaneously, I believe we could come closer to the answers to the questions I restated in my opening, but so far, in most instances, they are still as fresh and unanswered today as they were a year ago.



## TELEVISION 19

**By Sylvester L. Weaver, Jr.,  
Vice President  
National Broadcasting Co.**

**I** THINK most of us who are in television believe that the big audiences are attained by this medium, not because it delivers something free, but because minute-for-minute, the entertainment provided is more enjoyable than the offering of the competitive entertainment diversions: the stage, books, magazines, radio or pictures. Not because it's free, but because it's better. Not because it's delivered to the home, but because it's fresher, it's more vital. The people have understood what we have done with television when some of the critics have not understood it.

Most of the radio-trained men know that television is not merely an art form, nor is it intimate, nor is it small screen, but it is communications—it takes people to theatres, to Broadway revue houses, to moving picture houses, to arenas, to baseball diamonds, and so forth. It has, therefore, the tremendous range of the entire entertainment world and its programming should reflect that range.

And this means eschewing any forms as dominant, and avoiding the follow-the-formula race that was of so little help to radio. It particularly means that the situation comedy is a limited field within a limited field, and while we should all try for the dozen hits, it will be a sorry day for television if we end up with

## THE CASE FOR THE NETWORKS

a 100 versions of *Life in America In Its Comedy Aspects*. For farce, and even character comedy can serve no purpose beyond diversion.

Theater, that is revues, personal appearances, extravaganzas, musical comedies, variety shows can all introduce the great audience to things in which the great audience has no immediate interest. They thus serve the grand design of television, which is to create an aristocracy of the people, the proletariat of privilege, the Athenian masses—to make the average man the uncommon man.

### ENTERTAINMENT NOT MOST IMPORTANT PART OF TELEVISION

This is desirable, possible, probable, and speaking for myself, a proper goal for real effort. Without great shows to attract the great audiences, one fails. Therefore entertainment must be the vital circulation giving base of television, but entertainment is not by any means the most interesting or the most important part of television. Entertainment attracts circulation and our policy at NBC is to try to attract it all.

We build shows that all of the people like, although not all of the time; rather than shows that some of the people like all of the time. In other words, not beamed programs, but mass programs, using the great general categories of programming—drama, comedy, music and so forth, that all men have liked through all times. The all-set audience is thus available to NBC advertisers to sell their goods.

The real feature, for instance, of the *All Star Revue* or the *Show of Shows* is not the individual ratings, but the fact that over three out of four homes watch these shows regularly, although not invariably. The intelligent advertiser who knows that he will reach fifteen million homes over his seasonal campaign, varying from every week regulars down to non-owning guests reached occasionally, will be able to move his products to this vast market by concentrating on his advertising problem.

When one studies the audience flow through the day and night, one realizes that NBC has the all-set circulation, the all family circulation, but that it is available in the great masses only on the top hits, like the big nighttime shows, and that even there you miss the smaller fractions who dislike some forms, or some stars, or some nights, or some times.

### PROGRAM SPONSORSHIP NOT ANSWER FOR ADVERTISER

Result, the best way to make the circulations pay off for the advertiser is to measure them, profile them for audience composition, relate that profile to home activity by study of the leisure habit pattern, etc., and finally offer the advertiser whatever he wants to suit his marketing needs, rather than having him try to attract gross circulation for his advertising in the conventional program sponsorship basis.

It has been obvious for years that program sponsorship would not answer the advertiser's program nor the network's problem of delivering national circulation at low cost. Only giant corporations, most of them brokering time for their own products, can afford program television. And they will press always

for lower costs, meaning a network service too heavy with quiz shows, situation comedies, and B pictures. This cannot happen fortunately because such a program schedule will not make the network situations worth the high premium on their time, and the great network operation will be replaced by syndicate and marginal network operation if the new pattern of advertising support fails.

This in turn will make the degraded program service so obvious that public reaction will demand restoration of a great network service and it will emerge again. It is to be hoped we will not have to go through this cycle, and I am happy to report that the entrails of a chicken I read this morning look favorable. The advertisers have had 25 years of training in sponsor identification, gratitude factors, and other radio values, and they are comfortable with these known procedures.

### CIRCULATION AT MUCH LOWER COST THAN OTHER MEDIA

But beyond any of these relatively minor values of radio and minor indications of measurement of power, we can deliver the whole circulation at a much lower cost than is available through other media. It is our hope that NBC will be able to give national advertising exposure to any company, any advertiser, who can afford a ¼ page in a national magazine—and if it is a big advertiser and wants the entire American market, we hope to give him the all-set circulation in a far more effective way than he has ever had it before.

However, it will not follow the radio orthodoxy; it will follow this new pattern that we have called for the past 3 years our "magazine plan", where we control the editorial content, the advertisers buy positions, the agencies create advertising to sell goods, and evaluate the various possibilities that are available, both network, syndicate, local programming, and so forth. When this time comes, advertising on

television will range from electronic billboards in color, lasting five seconds to double trucks, to all-evening spectaculars, sponsored by a single company, to combinations of various kinds, the whole magnitude of the operation will be far greater than what anyone suspects at the moment.

Now, developing these new patterns, if you are a marketing man as I am, is extremely interesting, but it is still not the interesting thing nor the important thing about television—this fact that television can sell goods more effectively than any other medium and that new ways must be found to sell those goods.

## ENLIGHTENMENT TV'S REAL PUNCH

The real punch, the important, the most interesting thing about television is this area that we call enlightenment. This is news, and this is coverage of the real world. It includes shows like *Today*, our daily UN series; special events like the conventions, like the World Series. It includes integration of people into programs on a planned basis such as our Faces of the Age project, so that the NBC viewers will know on sight every person who has what we call "a name" in the world.

It includes *Operation Wisdom*, such as the Lord Russell and Robert Frost telecasts and those we are doing with Frank Lloyd Wright and many other great men of our times. It includes operation Frontal-Lobes, where we replace shows with great telementaries or cultural programs, once a year. It includes Toscanini and his symphony; *Victory at Sea*; the *Man in the Universe* show; *Authority in the Individual*; and other fomenting, brain-electrifying material. Right now we have people in Africa with Schweitzer and in Italy with Berenson.

Right now we have people working on the various ways that we can cover the real world and the people who make news and the people who are relevant to occurrences of the day, so that we can record these people, so that we will have every period, every ethnic group, every social group, on file in profile.

## WE EXPECT TO CREATE A NEW WORLD

Our NBC Communications Center will have on microfilm, ready for instantaneous use, a file on the history and the present of the people, the places, the events, the histories of everyone, everywhere. We'll use this for instantaneous background and orientation material, on spot news, we'll use it for the intelligent covering of the real world. Do we do all this in order to hold our licenses—do we do it because we think we're doing a grand job? No, we do it because we expect to create a new world.

Television is a miracle. It will take you any place, it will enable you to meet and to know and to understand people, and well-handled, it is going to change social history, and for a very simple reason. Every child hitherto in the entire history of the human race has been trained in every social group, and in every time, to conform to that group. He has been disciplined in such a way that he laughs at other customs, derides other people, belittles other races. He has been a member of a "we" group, and everyone else has been a member of a "they" group.

Now, once that child is exposed through television to every other country, and custom, and ethnic group and social usage, then you will find a child

in whom you cannot build fear and hatred of others, because he will know them and understand them, and he will not be afraid of them and he will not fear them and he will not laugh at them. He will be interested in them.

## INSTRUMENT FOR MATURITY

Television makes diversity the natural law, not conformity. Television shows the real world, the pluralistic world, not the world of one group's authority, no matter what group. Television, in other words, will make adults out of children. Up to now, most experiences have made big children out of little children.

That is the great thing about television. It is an instrument for maturity.

Now, radio is an extension of television—and radio and television must be planned together to make programs together. They alone compliment each other, in terms of marketing approach and, therefore, NBC has put them together back-to-back in order to cover the entire country. We use the same great entertainers in both media to attract the great audiences. We develop new patterns to give advertisers a more economical buy so they can use both media, so that they can thus reach all homes. We cover the real world and integrate into the radio and television schedules all the things that I have been discussing so that the people through radio and television will be in constant communication with the real world and will understand the problems they must face.

## ONLY NETWORKS CAN BEAR THE COSTS

This brings me to my final point which I will call My Great Network Service Pitch. To build the NBC Communications Center I mentioned earlier cost a lot of money. To do the "Spectaculars" where we replace all the programming for an entire night and do some spectacular programming idea for an entire evening; to have a great symphony orchestra and Toscanini; to have a great opera company and be able to commission great composers to write originals for television; to build stock companies and have fine artists and great artists work out repertoires of vehicles for artists of various kinds; to finance our comedy development plan so we can have theaters with audience in being in New York and Hollywood for testing material (where young writers can see other people actually using the material that they wrote and see the audience re-act to it; where young comics have a chance to go, as you might say, on-the-road without leaving town and all the other facets of the comedy development plan; this too calls for great resources.

The whole extension of the writer's pool idea and the development of new talent in the dramatic field, as well as the comedy field and the writing field; this too costs a great deal of money. The great news service, naturally is a tremendously expensive undertaking which will never be compensated for by sponsored programs.

In fact, as you go through point after point in the planning of the great network service to give the people what they should have, you came slap-bang up against the point that without great resources such

(Continued on page 32)

# WASHINGTON — 1953

By Leonard H. Marks  
Partner, Cohn and Marks  
Broadcast Attorneys

**A**T year end of 1952, television hopefuls were being separated into two distinct groups—

1. The 150 who were fortunate enough to get a construction permit without going through a competitive hearing, and

2. Approximately 600 who have either been designated for hearing or are awaiting a hearing date.

1953 should see the commencement of actual television operations in those new markets where construction permits have been granted. For the others, there will be a period of "trial and wait."

In most cases where construction permits have been issued, they have been for UHF facilities or for VHF facilities in relatively small markets. As these stations come on the air, they will exert considerable pressure to become affiliated with national networks so that the outstanding national programs will become available to them together with much needed revenue from national advertising.

Since the network advertiser will not be willing to purchase each and every market for television, the networks must inevitably reject some of these entreaties. In a minor market where an affiliation is made, the networks will probably require greater concessions in the number of free hours allowed or the percentage of the advertising dollar retained. This conflict and many related points of difference will ultimately lead the FCC into a reevaluation of the fundamental relationship between the networks and affiliated stations.

Important to the advertiser is

the dissatisfaction that has already been expressed by some station operators. Disgruntled affiliates have pointed out that the option hours given to a network and other provisions patterned on AM broadcasting should not be applicable in television. Moreover, the entrance of the networks into the syndicated film field has caused some affiliates to point out the parallel between the networks and the major film producing organizations whose practices with theatre exhibitors have been drastically revised after lengthy anti-trust litigation started by the Department of Justice and upheld by the courts.

## Congress to Study Webs?

When these protests become more vigorous the time will have arrived for a legislative hearing, as a result of which a new mold for the television industry may be formed. When that day arrives, television will have reached a critical point which will affect all segments of the business. 1953 may well be the year for this event.

What is the outlook for the 600 television applicants awaiting hearing? Although the staff of FCC Examiners has been increased from eight to thirteen, the tremendous backlog of hearing work cannot possibly be concluded in 1953. Only a dent can be made in this hearing calendar and some applicants will not receive their day in court until 1954 and some not until 1955.

Hearings will be held principally for additional VHF channels, and some UHF facilities in the major markets of the United States now

served by one or two stations. For the existing stations in these markets, prosperity will continue since no new television competition is likely for two or three years. During that period, these stations will be able to carry *their* choice of network shows at rates designed to provide a bountiful return on their investments.

## Hope for Joint Applications

One ray of light appears in this otherwise bleak picture—the possibility that competitive groups will merge to avoid the expense and delay of hearings. If stubbornness on the part of competitors is overcome by reason and optimism tempered by reality, this course of action will make available many new television stations before the end of 1953. However, where the competitors are both licensees of AM facilities, the present FCC policy would preclude such mergers on the ground that they would encourage monopoly and restrain competition. However, the FCC's present attitude rests on very shaky ground since it was adopted by a divided Commission with varying views.

Within the next few months it is anticipated that the new Republican Administration will replace one or more of the Commissioners. When that happens (or even before) the merger policy will be reexamined, and there is a possibility that some measure of approval will be given to the merger technique. At that time, the green light will be given to many new outlets and this change in policy may very well help break the log jam in the hearing schedule.



Mr. Marks, right, and his partner leaving the all-important FCC



*"Thrill to television's  
greatest dramatic  
achievement!"*

**"FAVORITE STORY" WILL BE YOUR SUCCESS STORY!**

Week after week, story after story, the most vivid and exciting dramas ever presented to any audience anywhere!

- **STORIES** that leave this week's audience eager for next week's show!
- **SCRIPTS** sparkling with the creative genius of Lawrence and Lee!

- **ACTORS** . . . always the perfect cast . . . a galaxy of headliners!

- **SETTINGS AND COSTUMES** an artistic triumph for each program!

- **MUSIC AND DIRECTION** fresh and vigorous that make each program come vibrantly alive!

- **PROMOTION** . . . finest array of merchandising aids in TV history!

**NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY S**

ZIV TELEVISION PROGRAMS, INC.

*Proudly Presents*

# ADOLPHE MENJOU

YOUR STAR AND HOST IN

# FAVORITE STORY

*Produced with a master's flair...*

EVERY HALF HOUR A COMPLETE STORY...  
A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION DRAMA!

*The first name in  
outstanding  
television production*



# TV

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



## THE MAURER 16mm IN ROME

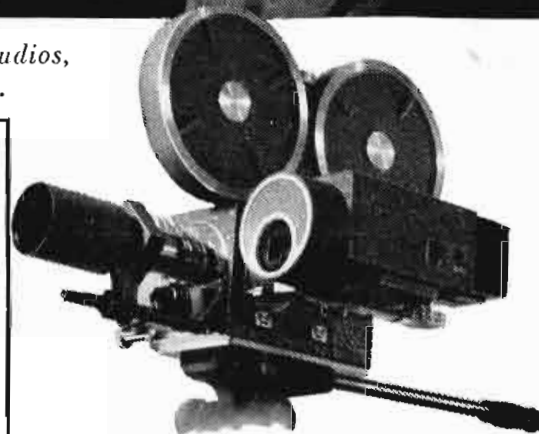


When Ken Richter makes a foreign-location documentary for a firm like Reed and Barton, Silversmiths . . . you can expect to find the Maurer "16" on the job. To the public, this sequence illustrates "The Romance of Silver Design." To the professional it proves the better results achieved with the camera designed for professional use . . . the Maurer "16."

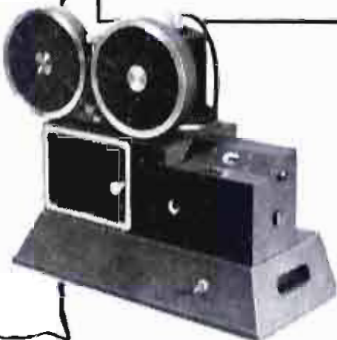
Ken Richter at work in Cinecitta Studios, Rome, on Roman Banquet scene.



**THE MODEL F PRIME RECORDING OPTICAL SYSTEM AND GALVANOMETER.** A complete light modulating unit for recording sound photographically upon standard film, requires no special servicing or spare parts (other than recording lamp).



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



**THE 16MM. SOUND-ON-FILM RECORDING SYSTEM** combines the highest fidelity in 16mm. recording practice with wide flexibility and extreme simplicity of operation. For details on this and other MAURER equipment, write:

**maurer** means finer motion pictures!

**J. A. MAURER, INC.**

37 01 31st Street, Long Island City 1, New York  
1107 South Robertson Blvd, Los Angeles 35, California

**16mm**  
**maurer**

CABLE ADDRESS  
JAMAURER



# STATION MANAGEMENT

AN EXCLUSIVE TELEVISION MAGAZINE SERIES DESIGNED SPECIFICALLY FOR THE PROSPECTIVE TV STATION OPERATOR

## WHAT TO EXPECT IN NEW MARKET SET GROWTH

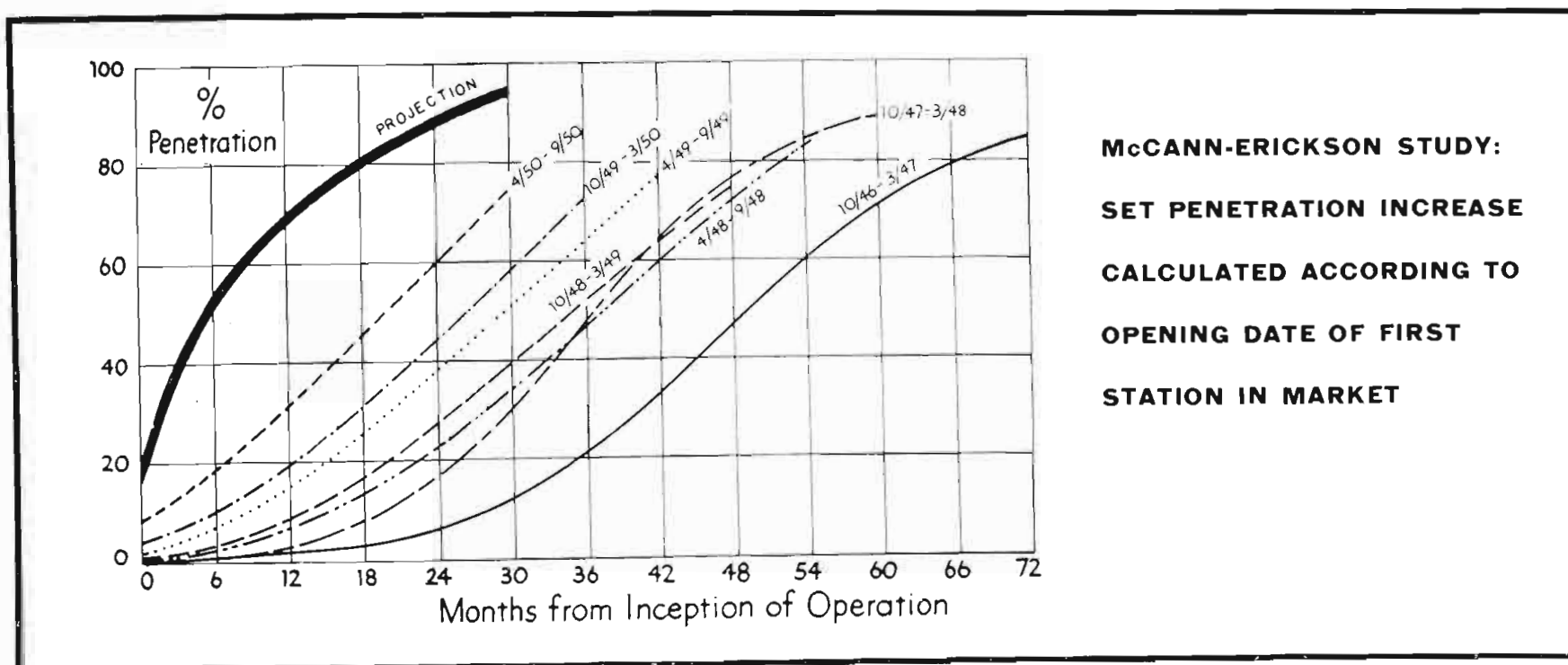


Chart shows previous rate of growth by penetration of market and projects future growth trend

A STATION which began operations at the end of 1946 could expect a 20% set penetration after three years. A station which debuted in pre-freeze 1950 could reach that figure after six months. With this kind of progress, what kind of circulation growth can be expected in the new markets?

There are many factors which influence the rate of television set penetration growth, some of which cannot be measured quantitatively. For example, quality of programming, availability of sets, skepticism of consumers, among others, are all qualitative by nature and cannot be measured precisely.

On the other hand, such factors as the price of sets, the date of network connection, the number of stations in the market, the date of initial operation and the socio-economic characteristics of the market are all quantitative factors whose influence upon television set penetration can be evaluated by correlation analysis methods.

After trials of many of these quantitative factors, two were identified to be of primary influence on the rate of television set

penetration. These are: (1) the date of inception of operation of the first station, and (2) the socio-economic characteristics of the market as expressed in terms of regional differences.

The chart on this page illustrates the various growth trends in set penetration in terms of the historical relationship between per cent penetration and the number of months from the date of inception of operation of the first station. The lowest curve on the extreme right (10/46-3/47) of the chart shows the rate of growth over a period of time for the oldest group of markets which began operation between October 1946 and March 1947. The next steepest curve to the left (10/47-3/48) shows how the rate of set penetration increased with the passage of time in those markets which began operation one year later.

From successively steeper curves at intervals of six months, it is apparent that the later the date of inception of operation, the faster was the rate of penetration. The seventh curve from the right (4/50-9/50) represents the rate of

growth in the last markets opened before the "freeze", and the fastest growing historical curve.

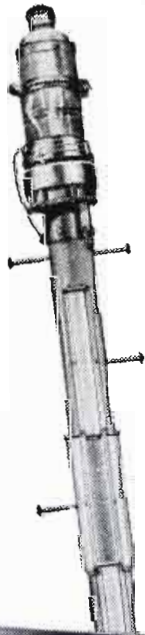
The forces which engendered the accelerated rate of growth in the original markets are still at work. Prices of sets have continued to decline; programming has constantly improved; manufacturers have more vigorous marketing policies; and sets get better installation and service than ever before.

Consequently, a new projection of set penetration was made which is considerably steeper than the historical curve, but which reflects the social and economic forces acting to accelerate the consumer purchase of television sets. This projection is expressed in a new curve which is shown in the upper left hand corner of the illustration.

EDITOR'S NOTE: As projection in the McCann-Erickson report is based on the first 125 markets in sales rank, the rate of penetration is probably higher than it would be in smaller markets. A 25% reduction of the projection curve might therefore present a safer estimate.

# RCA

# UHF



AGAIN, RCA sets a record in UHF technical leadership—by delivering to KPTV the entire UHF transmitter plant that put the FIRST commercial UHF signals on the air.

Out of the experimental field into the practical, *RCA transmitter-antenna combinations* like those shown here make UHF planning a practical reality. They enable you to obtain the most coverage at minimum investment.

◀ **RCA UHF PYLON ANTENNA.** The high-gain TV antenna that includes a vertical beam-tilt arrangement—enabling you to cover specific areas more effectively. Horizontal radiation pattern of the Pylon is virtually circular.



10-KW TYPE TTU-10A (FOR ERP\* TO 270 KW). This UHF transmitter, and a UHF Pylon Antenna, will produce from 240 to 270 kw ERP on channels 14 to 83. The combination is capable of serving almost any metropolitan area with strong signals. Type TTU-10A is designed for straight-line or block "U" arrangements.

\*Effective Radiated Power

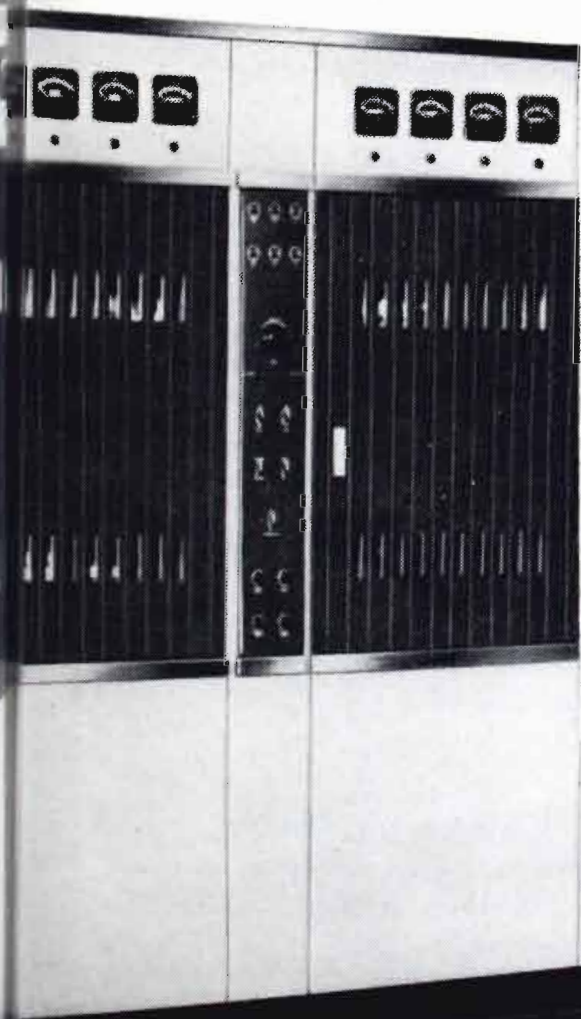
# Proved in Portland!

For example, in low-power operation, RCA's lowest 1-kw UHF transmitter and a high-gain Pylon antenna combination is the most economical choice. Or, if you require higher power, RCA's 10-kw UHF and a high-gain Pylon combination approaches the ultimate in useful coverage.

In addition to transmitter-antenna combinations, RCA also has the UHF accessories you need to go "on air"; transmitter monitoring equipment, trans-

mission line fittings, towers, consoles, UHF loads and wattmeters, Filterplexers, etc. Everything is "systems matched" to work together for maximum performance. All equipment is available from ONE responsible transmitter manufacturer—RCA.

Make sure YOU get your UHF equipment when you need it. Your RCA Broadcast Sales Representative is ready to take your order—and show you what you need to go UHF at lowest cost.



1-KW TYPE TTU-1B (FOR ERP\* TO 27 KW). This transmitter and a UHF Pylon Antenna, can develop from 24 to 27 kw ERP on any channel, 14 to 83. TTU-1B is self-contained and air-cooled. It is well suited as a driver for a high-power amplifier.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT  
CAMDEN, N.J.

**NEW FACES**  
*for the NEW YEAR*

**UNITY** *presents*

**18 NEW FEATURES**

The "Major Hollywood Package"

produced by SOL M. WURTZEL



**STRANGE JOURNEY**

Paul Kelly and Osa Massen  
"Search for hidden uranium"

\* \* \*

**RENDEZVOUS 24**

William Gargan and Maria Palmer  
"World domination with atom bomb"

\* \* \*

**ROSES ARE RED**

Jeff Chandler and Peggy Knudsen  
"A strange impersonation"

\* \* \*

**CRIMSON KEY**

Kent Taylor and Doris Dowling  
"One beautiful woman knew answer"

\* \* \*

**DEADLINE FOR MURDER**

Paul Kelly and Sheila Ryan  
"A fast suspense thriller"

\* \* \*

**DANGEROUS MILLIONS**

Kent Taylor and Dona Drake  
"Shanghai, mysterious, dangerous"

\* \* \*

**TROUBLE PREFERRED**

Peggy Knudsen and Lynne Roberts  
"Fast-paced love comedy"

\* \* \*

**ARTHUR TAKES OVER**

Lois Collier and Jerome Cowan  
"A gay comedy"

\* \* \*

**FIGHTING BACK**

Paul Langton and Joe Sawyer  
"Fate and circumstance"



**DANGEROUS YEARS**

Marilyn Monroe and Jerome Cowan  
"Dramatic story of teen-agers"

\* \* \*

**HALF-PAST MIDNIGHT**

Kent Taylor and Peggy Knudsen  
"Action-packed mystery"

\* \* \*

**NIGHT WIND**

Charles Russell and Virginia Christine  
"Spys and rocket research"

\* \* \*

**MISS MINK**

Jimmy Lydon and Lois Collier  
"Comedy of young love"

\* \* \*

**TUCSON**

Jimmy Lydon and Penny Edwards  
"Fast horses and action"

\* \* \*

**INVISIBLE WALL**

Jeff Chandler and Virginia Christine  
"Road to luxury . . . death"

\* \* \*

**SECOND CHANCE**

Kent Taylor and Betty Compson  
"Exciting love drama"

\* \* \*

**JEWELS OF BRANDENBURG**

Richard Travis and Carol Thurston  
"Fabulous treasure mystery"

\* \* \*

**BACKLASH**

Jean Rogers and John Eldredge  
"Jealousy, suspicion, terror"

★ UNITY'S Catalogue Is Growing Bigger and Better . . . Here Is One of the Greatest Packages Ever Offered to Stimulate Markets for Highest Ratings . . . Produced in Hollywood as recently as 1949 . . . now booked by CBS, New York, Washington; ABC, Los Angeles, San Francisco, Detroit; WPTZ, Phila.; WSB, Atlanta; and many other stations, sponsors and agencies.

EXCLUSIVELY DISTRIBUTED FOR TELEVISION BY

**UNITY TELEVISION CORPORATION**

1501 BROADWAY, NEW YORK 36, N. Y. • LOngacre 4-8234



# TV ON THE LOCAL LEVEL — FOR THE BUSINESSMAN IN THE NEW TV MARKET

**COSTS . . . PROGRAMS . . . COMMERCIALS — A SPECIAL REPORT TO SHOW THE LOCAL ADVERTISER HOW HE CAN USE TELEVISION AS AN EFFECTIVE, ECONOMICAL SALES MEDIUM AS SOON AS SERVICE STARTS IN HIS CITY**

SOME 6,000 local businesses are now using TV—most of them, successfully, and many of them, with weekly budgets under \$100. Breweries, bakeries, department stores—operators of every kind of business have found that they *can* afford TV and they *can* compete with the programs and commercials used by giant national advertisers.

Not everyone who has tried TV has been successful. Some flopped because they didn't know how to use the medium effectively. Others have dropped out because they expected miracles and no miracles occurred.

The new TV advertiser must be wary of the mountain of success stories and case histories that will be shown to him as proof of the medium's effectiveness. You'll hear about companies that opened new plants to handle the extra business from six months of spot announcements, or retailers who quadrupled their sales with one program.

You'll hear about these phenomenal histories simply because they are phenomenal. The nature of TV makes it the most powerful selling weapon available. Expect

strong advertising results. Don't expect miracles.

No one has to be told that TV offers practically all the features of other media combined—display, artwork, printed copy, sound, motion, visual brand impression and demonstration. And it shows the product or service at the real point of sale—the home, where decisions to purchase most items are made, and where preferences are created and strengthened.

Television is a *sales* medium. Its true value must be rated in terms of cost per demonstration or personal call rather than cost per impression. It is the lowest priced form of demonstration available.

## LOW COST DEMONSTRATION

What do you get for what you pay? In a new market, with 5,000 sets, time charges will run about \$45 for an evening minute spot. Add another \$30 or so for artwork (preparation of six slides, which can be amortized over many showings).

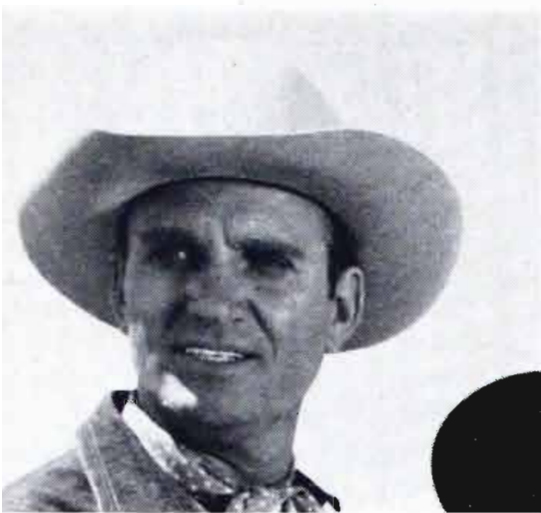
Put the weekly cost then at \$50 and stack that price against the

potential of *demonstrating* what you have to sell to more than two people in each home. Figuring that half the sets in the area are in use (a conservative estimate for one-station markets), the cost for each home demonstration is two cents, far below the cost of a door-to-door or store demonstration campaign. Hitting this many homes by direct mail would come to \$75 for stamps alone.

Should you wait until sizeable circulation is established in your area? Local merchants can ring up a profit from TV no matter how few sets there are at the start. Some of television's most sensational advertising jobs were done in its earliest days, when the sheer publicity value of being on local screens could attract new business.

Stations' time rates usually rise every six months during the first few years of operation, as circulation climbs. They'll never again be so low. Spots near top-rated network shows will go first and fast, and so will the syndicated films with the best-known stars or formats made famous in radio. All indications are that TV can be put to work as soon as the local outlet goes on the air.

## TV on the local level



**SYNDICATED** film packages are definitely the larger local advertiser's best buy, enabling him to get quality shows and tie up properties like Gene Autry or Cisco Kid



**FEATURE FILMS** despite ancient vintage get considerably high ratings at all hours. Fine for participations, their low cost makes them good vehicles for full sponsorship as well



**WEATHER REPORTS** like WAVE-TV's and newscasts give sponsors low cost programs. Top national newsreel services are available. Also strong bets are local news shot by stations



**WOMEN'S SERVICE** shows like WAAM's Penny Chase consistently deliver sales results. No huge ratings, but they provide endorsement of local personality and demonstration



**CHILDREN'S TALENT** shows are among the most successful and popular for kids' audience. Like Horn & Hardart's entry on WCAU TV, they build, hold steady viewing



**SPORTS FILMS**, like Consolidated's Game of the Week, are plentiful. Pre- and post-game interview shows are effective and economical. Sports category is usually favored by breweries

## PROGRAMMING

The evidence on which vehicle is best for which advertiser suggests no hard and fast rules. Mrs. Bohnet's Bread in Fort Worth uses wrestling; Table Talk Pastry in Boston uses syndicated films beamed to children.

Sports have been favored by breweries, but some, like Schaefer and Rheingold in New York, have chosen dramatic shows.

Because many good, inexpensive syndicated packages are on the market now, the local advertiser can get programming that matches network quality and name appeal. (Some of the best film buys, in fact, were on network for their first runs.)

With new set-owners being added at a rapid rate, the local advertiser can safely run the same syndicated films three times in an 18 month period. Distributors, realizing this, are offering films on a sliding scale. This means exceptionally low prices at the start for the first run, when circulation is quite low.

Local productions—news, home economics programs, sports events, disc jockeys, variety, quizzes, weather reports and talent competitions—have all built up substantial followings. They do particularly well if the emphasis is on a strong personality, well-known in the community.

While Kate Smith and Godfrey are big names, the local personalities are strong audience bait too. And they don't need the plush showcasing the network stars get. In Cincinnati, daytime network shows are outrated by such local stars as Ruth Lyons and Uncle Al.

Because of this audience loyalty to personalities, particularly on women's shows, Roger Pryor, vice president in charge of radio and TV at Foote, Cone and Belding, points out that audience turnover is small. He advises that since the commercial story has usually been put over by the end of a 13 or 26 week cycle, the advertiser would then do well to shift to another vehicle to reach different viewers.

Don't overlook the short "rider" programs, like pre- and post-game interviews. They cost less than full sponsorship of sports events yet get sizeable audiences.

# COMMERCIALS

How can the local advertiser compete with the high cost and high quality of national advertisers' commercials? He can. In almost every television market there are locally produced commercials that can stand up to comparison.

Basically, there are three choices—to do commercials, live, on film, or with slides. Film of course is the most expensive method and wouldn't pay off for many slim-budget advertisers. However, facilities for live commercials won't be found in every station.

One advantage of using syndicated film programming is that the star of the series in most cases is available for short film plugs of the sponsor's product—exceptionally effective for children's shows.

Almost the same advantages come from participations in local programs, where the commercials can be done by the program personality or the announcer.

Integrated commercials are ideal for homemaking shows, children's programs which have a hostess or MC—any program where the commercial can be fitted in tastefully and presented by someone the audience knows.

Where this is impossible or undesirable, mechanical devices can be used to give live commercials some of the flexibility of film as illustrated here.

If the station has no facilities for live commercials, and film is considered too costly, slides can do the selling job effectively. Many advertisers have favored slides over live commercials. Most stations will be able to do all the artwork and preparation involved.

Fortunately there are "open-end" film commercials available which have been produced for a number of different categories of businesses. Their content is general in nature but provides for a local signature which can show the place of business and provides for a short specific audio plug as well.

Guideposts for the content of commercials, based on the findings of an extended research project conducted by the Kenyon and Eckhardt agency, are included in this section. They are not magic formulas, but suggestions of points to be considered.

(Continued on next page)

SLIDES prepared by stations, like these done by WATV, cost between \$3-12 apiece. For

a 60-second spot, six slides are usual. Signature slides can be re-used indefinitely



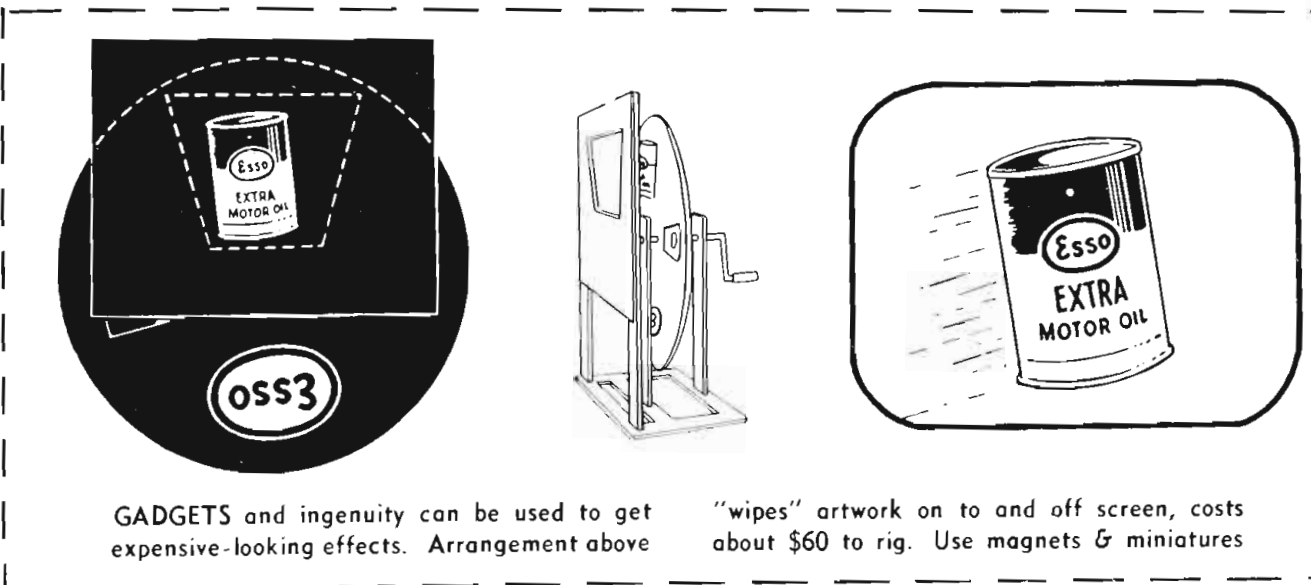
Once upon a time, way back in 1915, the best autos looked like this—

And Mother and Father rode around in automobiles like this...



The Old Buggy has a new look nowadays, and so does De Cozen Motors...

For Chrysler-Plymouth service and repair—see De Cozen, 1220 Broad St.



GADGETS and ingenuity can be used to get expensive-looking effects. Arrangement above

"wipes" artwork on to and off screen, costs about \$60 to rig. Use magnets & miniatures



FILM commercials produced by stations and agencies have done good jobs on limited budgets. Costs are much lower than in major production centers and quality can be good



OPEN END series are the least expensive film commercials. They are available via syndication for many businesses. Spots plug general sales points; sponsor's name is added

## ENGINEERING DIRECTORY

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### GEORGE C. DAVIS

*Consulting Radio Engineer*

Munsey Bldg. Sterling 0111  
WASHINGTON, D. C.

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### PAUL GODLEY CO.

*Consulting Radio Engineers*

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

Phones: Montclair 3-3000  
Founded 1926

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### JOHN CREUTZ

*Consulting Radio Engineer*

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

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### A. EARL CULLUM, JR.

*Consulting Radio Engineer*

HIGHLAND PARK VILLAGE  
DALLAS 5, TEXAS  
JUSTIN 8-6108

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### BERNARD ASSOCIATES

*Consulting*

*Radio and Television Engineers*

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

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### WELDON & CARR

CONSULTING  
RADIO & TELEVISION  
ENGINEERS

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

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### JANSKY & BAILEY

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

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

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### E. C. PAGE

CONSULTING RADIO  
ENGINEERS

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

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## TV ON THE LOCAL LEVEL

### FIFTEEN CHECK POINTS FOR MORE EFFECTIVE COMMERCIALS

**BE COMPETITIVE.** Those commercials whose sales appeal or sales points tend to distinguish the product from competitive products in the field tend to be more effective than those which do not.

**STRESS THE FAMILIAR.** Television commercials should consider stressing the familiar and the known because these are things which people have confidence in.

**VARY TREATMENT.** The best seller in commercials, other things being equal, is the one where we have really effective creative thinking applied to the handling of the commercial—creative in handling the presentation of ideas, in varying the treatment of the ideas over successive broadcasts.

**BE INFORMATIVE.** Being helpful and informative to the viewer suggests being so from his or her point of view, not yours.

**PICK THE RIGHT PRESENTER.** Who gives the television commercial is important. Properly chosen, the personality of the announcer can have an important reinforcing effect.

**LIMIT POINTS.** Commercials should be prepared with adequate consideration for human limitations in learning, in recalling and in reacting to advertising stimuli.

**DON'T DISTRACT.** Eliminate distracting and irrelevant elements in the television commercial.

**BE VISUAL.** TV commercials should consider showing more and talking less. The televiewer is picture minded and obtains more information and emotional motivation from the picture content than from the words.

**BE POSITIVE.** People generally tend to become defensive and antagonistic if you attack their present habits or ways of doing things. Demonstrate benefits; don't run down current habits.

**USE PROGRAM STARS.** Properly handled, the program star can be used to give the commercial in a manner which will increase its sales effectiveness.

**PERSONALIZE YOURSELF.** Don't use off stage voices and aggressive selling. The first tends to depersonalize the message, thus losing one of the important television advantages. The second tends to antagonize the viewer, losing potential friends for the product being advertised.

**DON'T BREAK MOOD.** Extreme changes of mood between the program and the commercial tend to reduce the effectiveness of the commercial.

**KEEP IT SIMPLE.** Use simple and straightforward communication in the language and "images" of the televiewer.

**FOCUS ON PRODUCT.** While many people think they are selling soap or cars or appliances, they may be actually selling clothes, hats and house furnishing ideas to many televiewers because these elements have distracted people from the product.

**SPACE PITCH RIGHT.** In some type of program situations spacing of the commercial can play an important role in either reinforcing its value or reducing its value. Again, people are not particularly interested in being friendly to either the sponsor or the advertised product if they are being deliberately interrupted from enjoying the program.

---

### HOW TO SELL ON TV

Cars . . . a bank . . . a department store . . . dairy products  
Furniture . . . a jewelry store . . . a bakery . . . a supermarket

Reprints of these and other categories are available. Write to Reader Service,  
TELEVISION Magazine, 600 Madison Avenue, New York 22, New York.

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(Continued on page 38)



# WHERE TO PLACE YOUR COMMERCIAL

## AUDIENCE STUDY No. 3

## AN ANALYSIS OF AUDIENCE FLOW BASED ON A NUMBER OF NIELSEN MINUTE BY MINUTE TV PROGRAM PROFILES

THE degree of audience flow within a single program can be considerable even in such established programs as *I Love Lucy* and *Robert Montgomery Presents*.

The importance of commercial placement is graphically illustrated by a top-rated program like *I Love Lucy* where, as the chart on this page indicates, a drop-off of 12 per cent means a loss of nearly two million viewers for the end commercial.

Chief considerations in where to place your commercial seem to be:

- 1) Type of program—the nature of its holding power and structure
- 2) Competitive environment — programs which proceed and follow a particular show on the same and other networks
- 3) Sets in use level

### TYPE OF PROGRAM

- *Mysteries and dramas* hold viewer interest because of plot continuity but lose viewers after the climax, suggesting that closing pitch be placed prior to denouement.

- *Variety shows, audience participations and panels* which lack story thread have high audience turn-

over and in many cases slow build-up. A strong center commercial gets the biggest audience in these categories.

### COMPETITIVE ENVIRONMENT

- *A strong preceding program on the same network* can bring sponsors a hold-over bonus audience. The earlier the commercial the greater portion of the bonus circulation will be reached.

- *A strong program following the advertiser's show* on the same network usually delivers a last-minute bonus audience made up of viewers switching from other webs or tuning in early to catch the following show. In this case, the nearer to the end of the program, the more effective the commercial.

- *If the stronger following program is on another network*, there might be a last-minute tune-out. Commercials placed far enough from the end to allow for the audience decrease would have most value.

### SETS-IN-USE

- A close watch on trends in hour-by-hour sets-in-use levels is also useful to the advertiser. A com-

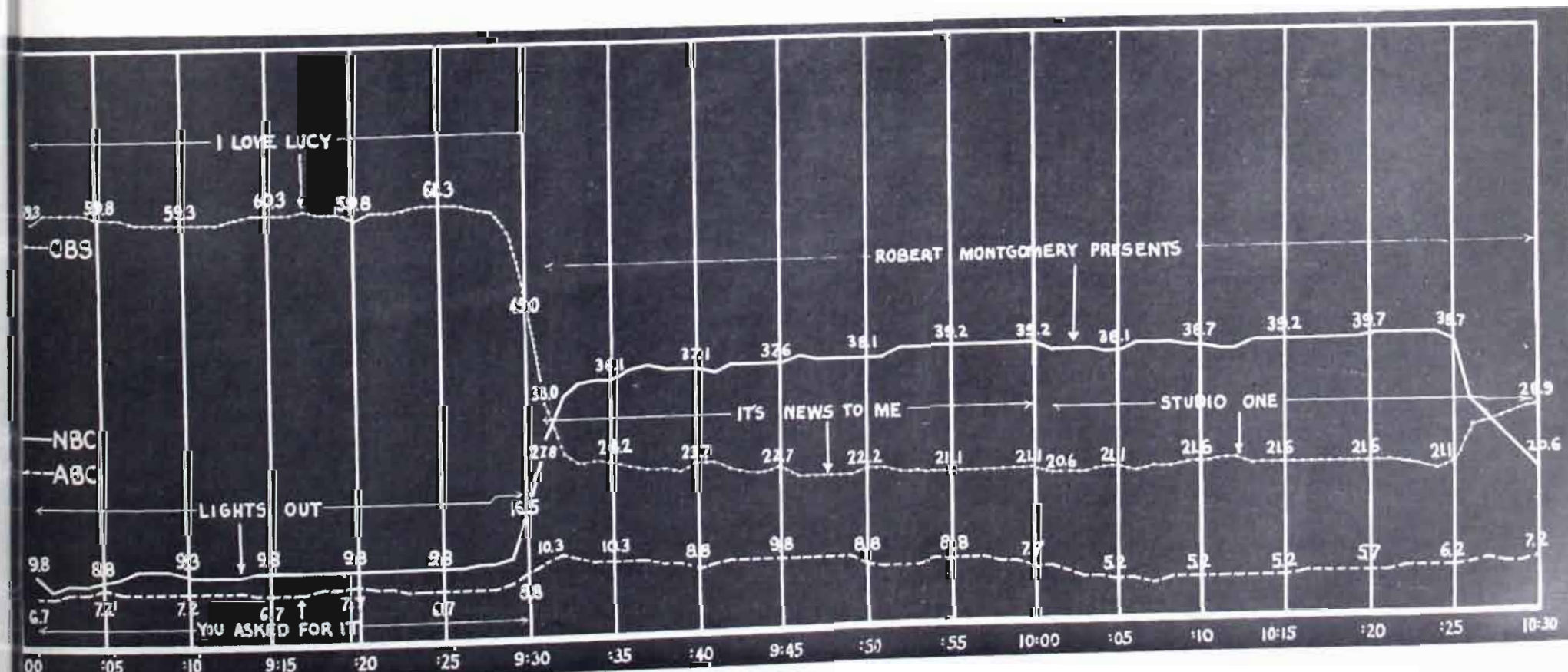
mmercial is best placed in a 10 pm show before the general sets-in-use level drops, as happens in many cities towards 10:30 pm.

### NIELSEN PROFILE—THREE WEBS

The audience flow chart below illustrates the sections of a program where the build-up and the drop-offs tend to occur. *I Love Lucy* reaches its 61.3 peak at the program climax where plot complications are usually resolved. Illustrating how a strong program can help out the following show is the large audience that Lucy delivers to *It's News to Me* which follows on the same network with a 49.0 during the first minute. It then loses half its audience. Obviously the commercial for this show should be placed right at the outset of the program. *Lights Out*, a mystery with plot continuity goes along at an even keel at 9.8. Instead of the drop-off after the denouement there is a pick-up thanks to the oncoming *Robert Montgomery* show on the same network. Reverse of the *Lucy* situation—the later the commercial here, the greater the audience.

*Robert Montgomery* has a slow build-up which can be attributed to the weaker program which precedes it. Opening commercial would do best if delayed. As with *Lucy*, the sharp drop-off occurs after the denouement and, again, commercial would get a considerable larger audience if it preceded the climax. *Studio One*, continuing until 11:00, picked up, mid-way, viewers who had watched the *Montgomery* program, which indicates commercials would do better if concentrated in the 10:30-11:00 segment. Based on Nielsen findings in nine interconnected cities with three or more stations.

Copyright Nielsen 1952.



**they came! they saw!  
they BOUGHT!**

*Light Advertising* 110 N. THIRD ST., COLUMBUS 15, OHIO  
INCORPORATED  
ADAMS 7111

WBNS-TV  
33 North High Street  
Columbus 15, Ohio

Attention: Mr. Robert Thomas, Sales Manager

Gentlemen:

The KoolVent Mystery Theater which is being sponsored by our client, The KoolVent Aluminum Awning Company of Columbus, has definitely been a great success from the sales point of view. In fact, Mr. Zajicek of KoolVent tells me that the program has increased their sales two and a half times!

But while we're passing along this good news from the client to you we'd like to add our own comment on the far above average cooperation we have received from your studio personnel in handling the show.

The construction of the set for the show had us worried from the start, since we wanted to use a large patio-type aluminum awning, plus some regular window awnings. But the final result which your prop man achieved was a masterpiece which even exceeded our hopes. And as the show progresses we have found that every WBNS-TV man working with us on the show does his job willingly and effectively.

It has certainly made our job easier to work with sales and studio people who are always interested in achieving the best possible results for the client.

Cordially,

*William W. Kight*  
William W. Kight  
Vice-President

WVK:po



**you can see the  
difference on WBNS-TV**



**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 production facilities, available to all advertisers, were used to design this realistic Koolvent set . . . an important factor in the convincing commercial viewed weekly by the large audience drawn to *Mystery Theatre*, Saturdays at 11 P.M.

## CASE FOR THE NETWORKS

By Sylvester L. Weaver, Jr.

(Continued from page 18)

as a network can provide, television will be depressed to a toy status. If amusement of the people is really our objective, then I would have long since recommended that the program business be disregarded and given over to the syndicate groups and to the agencies and to the clients.

It is necessary for the network to have resources to do the great job ahead and yet the tendencies of the past two years has not been upward but downward as far as the network operation goes.

## MARGINAL SALES PROVIDE FUNDS FOR DEVELOPMENT

As you know, those of you in the radio and television business, your expenses remain fairly constant whether marginal time is programmed or not, and all sales on top of your basic volume are the high profit sales that give you the resources to do the desirable things with. With the loss of time units sold between 3 and midnight, we now find ourselves with lowered resources to do the things that we know are desirable.

This is a high risk business, particularly since the syndicate operations in television form obviously have a great advantage if the television stations are interested in short term dollars alone. Back in 1950 and 1951, we were able to announce one venture after another and to keep a continual feeling of excitement about the television medium. This has now been relegated almost to the occasional new programs that have come in.

## PEOPLE DESERVE MORE THAN AMUSEMENT

I believe the medium deserves better than occasional new programs from its operators. People, too, deserve more than amusement. They deserve more than new programs to divert them. The whole broad area of great programming about the world they live in; the introduction of the culture of the whole human race to every man and woman in it and all the other possibilities that are available to us with television must be brought to fruition. In the next decade, television, handled correctly, can create a maturer society that nothing in the world can stop.

## TIME BUYING

### FIXING A POLICY FOR BUYING NEW TV MARKETS

AS early as the time when a CP is granted, we start analyzing a market in terms of future advertising for our clients. In this way, when a station is ready to go on the air, we may know whether or not we should recommend it.

The important factors which we can analyze prior to a station's debut include initial rates, rate protection policy, proposed network affiliation or affiliations, current set development in the area in regard to number of sets and type of sets.

Many stations are aware that usually it takes quite a while for an advertiser to realize a profitable sales return on the investment he makes with a station at the beginning of its operation, and some stations will allow additional protection against future rate increases to advertisers who "pioneer" with them.

If an area has been receiving VHF television from another city and the new station is UHF we may have to disregard or discount the already established set development. Naturally we proceed slowly in adding some of these markets.

For some clients in some markets, we add a new station as soon as it is available. For others, who must realize an immediate sales return on their investment, and to whom a good Class A franchise is not of primary importance, we wait until TV set penetration is sufficient to make the advertising expenditure more than a "pioneering effort".

Of course, in those markets where the interest in TV has been pre-stimulated by either unsatis-



By Mary Dunlavey, Time Buyer  
Harry B. Cohen Agency

factory reception from another city or an aggressive advertising and publicity campaign on the part of the station and the TV set distributors or both, the chances are that the client's program will receive maximum attention from set owners, even though they may be few in number. During the early, getting-acquainted period when television is new in a home, and a set owner's viewing habits are most susceptible to influence, we have an opportunity to condition viewing habits for our program.

For one of our clients, we are using a strong film show that features personalities who are so well known that there is a ready-made audience available for the program. In such an instance, when we, the station, and the client's local distributor combine efforts to publicize the show, it is assured of a large audience from the first broadcast.

Even before we have any definite information regarding set distribution, we add some new markets for our network shows. Usually this is because the client's local sales situation warrants a test, at least for 13 weeks or until there is an indication of the rate at which the market will develop.

By adding a station to a network line-up as soon as it goes on the air, it is often possible to obtain the live time whereas if an advertiser waits for the market to develop he may find that his live time is not available.

We believe that in adding new stations there has to be a balance between caution and risk. Our policy must be extremely flexible at this stage.

# FLASH!

## WAVE-TV OFFERS TOP AVAILABILITY!

A few top-notch spot participations are now available on "MASTERPIECE MOVIE-TIME", at surprisingly low cost!

**FORMAT:** A tremendously popular series of topflight modern film features never before telecast in Louisville. Now in its second year, "MASTERPIECE MOVIE-TIME" is a master audience puller . . . a truly first-class show.

**TYPICAL SHOWS:** Upcoming features include "WITHOUT HONOR" (1949) with Laraine Day and Franchot Tone; "SCANDAL IN PARIS" (1947) with George Sanders and Carole Landis; "JOHNNY ONE EYE" (1950) with Pat O'Brien and Wayne Morris; and "DON'T TRUST YOUR HUSBAND" (1948) with Fred MacMurray and Madeleine Carroll.

**TIME:** Tuesday night at 9:45 — the perfect movie-time for televiewers.

**CHECK WITH:** Free & Peters!

## WAVE-TV

FIRST IN KENTUCKY

Channel

# 5

NBC • ABC • DUMONT  
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.  
Exclusive National Representatives

**THE EXCELLENCE OF  
YOUR PRODUCTION NEEDS**

**Perfect  
Precision  
Prints**

**CUSTOM-PROCESSED  
AUTOMATICALLY!**

These machines print the picture portion of the film by *step method* — original and print stock both stationary and held in intimate contact during exposure for each frame. Machines are automatically preset by the Control Strip. Color balance can be changed from scene to scene, or fades and lap dissolves added.



**YOUR ASSURANCE OF  
BETTER 16mm 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.

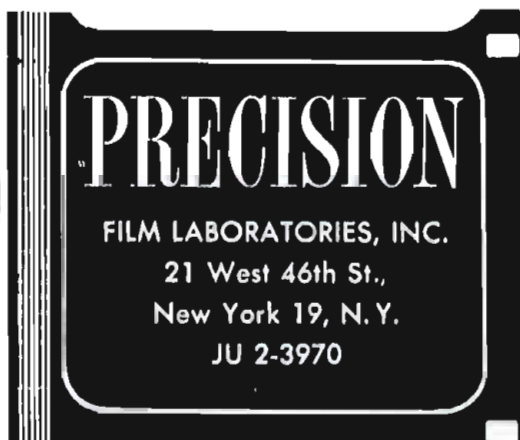
**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**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 J. 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!



**WALL STREET 1953**

*(Continued from page 13)*

and so they will go on in 1953 because the future remains very favorable. Inventory accumulations and legal contests for broadcasting station sites are passing phases of no great importance at this time.

What, it may be asked, are the reasons the investor has such magnificent confidence in the long-term future of television? Some of these are internal reasons based on the potentialities for the industry's expansion, and some are external reasons of the good effects bound to accrue to an industry of great vitality from a better economic climate. There are now about 20,000,000 television sets in use, with a potential total market for some 47,000,000 users. The difference of 27,000,000 does not mean sales are limited to this figure, for many sets of present owners will be replaced. Quality is improved on new models.

Then, also, color is expected to be possible on production basis by January 1954. The compatible system for which R.C.A. has worked for so many years will appear in a much improved all-electronic device some time next year. Approval by the Federal Communications Commission may consume time, but some quarters expect manufacturing by late 1953. Color should generate another wave of set buying of several years' proportions, in present as well as new reception areas.

The much discussed transistor seems to be making progress. While it was said at first it would replace only a few tubes in the set, it is now expected to replace many, thereby greatly reducing the size and price of sets. Portable and automotive television sets are said to be made possible by transistor progress.

Station construction has been authorized for more than 100 additional stations. There is a backlog still of about 900 applicants for sites. These are duplicate or triplicate applications for the same places, in many instances, with court contests possible for some licenses. However, the change recently voted in Washington is expected to expedite the efficiency of governmental administration.

Among the other internal reasons for investor confidence is the prospect for more profitable broadcasting operations. These have not yielded much profit so far, with the black figures finally achieved in

*(Continued on page 36)*

# FEMALE VIEWERS



## CONTINUOUS COST STUDY

### DAYTIME SCORES BEST CPM

WITH few exceptions, daytime offers the better cost per thousand buy for advertisers aiming at women purchasers.

This month, TELEVISION Magazine looks at four evening and four daytime shows on a cost per thousand female viewers basis. Each program advertises a product primarily bought by women.

The chart below indicates that even the top evening shows, which score a low cost per thousand viewers or homes reached, lose out

on cost per thousand female impressions. P & G sponsors *Red Skelton* with a cost per thousand viewers of \$3.10. But it costs \$9.14 per thousand women viewers. P & G's daytime soap-opera, *Search For Tomorrow* lures a thousand female viewers at \$6.28 per thousand.

With probably the lowest cost per thousand buy available on TV, nighttime *Arthur Godfrey and His Friends*, Toni gets female viewers at only a few cents less than its day-

time Kate Smith segment which delivers women at \$4.38.

The lower rated evening shows usually run up high costs per thousand and when this is reduced to female viewers, results are way out of line. This is the case with Jergen's *It's News To Me* with its grievous \$24.44 per thousand female viewers. Jergen would have done better to stick to Kate Smith which last June had a cost per thousand women viewers of \$7.70.

PROGRAM. SPONSOR. TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS PRODUCTION-TIME (estimated)	ARB RATING	HOMES REACHED	COST/M HOMES	VIEWERS	COST/M VIEWERS	% WOMEN	COST/ M FE- MALE VIEW- ERS	
<b>DAYTIME SHOWS</b>										
ARTHUR GODFREY TIME Pillsbury, 10:45-11 am M-Th Leo Burnett	30 (CBS)	\$3,500	\$5,600	10.3	1,600,000	\$5.68	2,880,000	\$3.16	63	\$5.01
KATE SMITH Toni, 4:45-5 pm, F F, C & B	63 (NBC)	\$3,400	\$9,749	14.6	2,820,000	\$4.66	5,358,000	\$2.45	56	\$4.38
SEARCH FOR TOMORROW P & G, 12:30-12:45 pm, M-Th Biow	60 (CBS)	\$2,000	\$9,695	8.3	1,585,000	\$7.37	3,012,000	\$3.88	62	\$6.28
WELCOME TRAVELERS P & G, 3:45-4 pm, M-Th Benton & Bowles	58 (NBC)	\$900	\$9,715	8.6	1,543,000	\$6.88	2,623,000	\$4.04	62	\$6.52
<b>EVENING SHOWS</b>										
ALL STAR REVUE Pet Milk, 8-9 pm, Sat. alt. Gardner	57 (NBC)	\$60,000	\$16,295	39.3	7,320,000	\$11.79	23,424,000	\$3.68	41	\$8.98
GODFREY & HIS FRIENDS Toni, 8-8:30 pm, W alt. F, C & B	59 (CBS)	\$10,000	\$28,635	46.9	8,940,000	\$4.32	24,138,000	\$1.59	40	\$4.00
IT'S NEWS TO ME Andrew Jergen, 6:30-7 pm, Sat. alt. Robert W. Orr	21 (CBS)	\$11,500	\$17,000	9.1	1,060,000	\$26.88	2,650,000	\$10.75	44	\$24.44
RED SKELTON P & G, 7-7:30 pm, Sun. Benton & Bowles	56 (NBC)	\$38,000	\$27,150	34.8	6,520,000	\$9.99	20,964,000	\$3.10	34	\$9.14

Production costs, TELEVISION Magazine. Time costs with exception of It's News to Me, September PIB. Ratings, November ARB.

(Continued from page 34)

1952 said to be only a small percentage of volume. Additional stations should improve the situation substantially.

The leading networks' claims to affiliated stations have often been nominal, with the result that the expenses of programs could not be spread over enough stations consistently. Thus each of the leading networks often had connections with the same station in one city, so that a network had difficulty in guaranteeing a definite audience for the advertising sponsor. Such

stations with several web connections can shift from one network to another, from program to program.

In other words, the networks have not as yet been built, so there is no justification for concluding they cannot be profitable. In fact, one prominent broadcasting company anticipates very large profits indeed from network operations in two or three years.

So far as broadcasting is concerned, there are other favorable things to come. Ways are being found to cut costs. A large network has built a television city in

Hollywood. This project really amounts to a factory to produce lower-cost shows. Then, also, the oft-repeated statement that advertisers cannot afford television is not heard so much at this time of year when advertising is reaping benefits for sponsors. Actually, television delivers for what it costs, and its impact seems likely to continue to do so. Let us not forget that color is to be added to the impact.

A large advertising agency recently estimated (TELEVISION Magazine, November, 1952) that national advertisers would spend some \$750 million annually by January, 1955, compared to a rate of about \$415 million in 1952.

All of these excellent internal reasons for investors' confidence are now reinforced by excellent external reasons for believing the internal factors will be stronger than ever. These external reasons were to a large extent absent prior to November 4, 1952. We are now entering a period of tax reduction rather than tax increases, and this is a consideration of the utmost importance.

It means lower set prices to the consumer as well as higher profits to the producer. Taxes have reached fantastic heights; so reductions toward reasonableness should be unusually favorable. For example, in 1951 R.C.A. paid \$4.49 per share of stock in total taxes of all kinds, compared to net earnings of \$2.02 per share. A reduction in taxes of one third would therefore add about 70% to R.C.A.'s net earnings, even if the business did not grow any further, and the business is bound to grow further.

Regulation of the television industry has been particularly stupid. There was the station freeze obdurateness, and the color fiasco. Such hindrances now belong to the past, in all probability.

Advertisers will make more money too when their taxes are reduced, and capital for new products will not be difficult to obtain. The outlook for advertising use of television has also been improved by the recent change in Washington.

The investor in television securities never had a better long-term outlook than at the dawn of 1953, and it is the long-term outlook that will improve his securities.

# WSAZ-TV DOES IT AGAIN!

CHANNEL 3  
HUNTINGTON, W.VA.

**BOZELL & JACOBS, INC.** **BADVERTISING**  
310 BILKINIC BUILDING, OMAHA 3, NEBRASKA  
TELEPHONE JACKSON 1030  
OMAHA, CHICAGO, NEW YORK, WASHINGTON, HOUSTON, DALLAS, SHREVEPORT, SEATTLE, MINNEAPOLIS, INDIANAPOLIS

December 2, 1952

Mr. Charles W. Dinkins  
Promotion Manager, WSAZ-TV  
Huntington, W. Virginia

Dear Mr. Dinkins:

Re: Skinner Macaroni Co.

We want to thank you for your fine cooperation on this contest. You will be pleased to know that Maida turned in more recipes than any other station. Will you please pass on our thanks to her for her efforts, and inform her as to the fine job she did.

Cordially yours,  
*Best Regards & Many Thanks*  
**BOZELL & JACOBS, INC.**  
*Clete Haney*  
Clete Haney

CH:js  
Encl.

## MARKET DATA

1951-52	TOTAL AREA
POPULATION:	3,299,300
FAMILIES:	812,000
FOOD SALES:	\$479,404,000
DRUG SALES:	\$48,506,000
RETAIL SALES:	\$1,828,557,000
EFFECTIVE BUYING INCOME:	\$2,873,118,000

Source: Sales Management  
"Survey of Buying Power", May 10, 1952  
National Representative  
The Katz Agency, Inc.

# WSAZ-TV

Member American Association of Advertising Agencies

# PROGRAMMING . . .

## HOLM, BOLGER, DAYTIME AND FILM— CAUSE FOR MILD OPTIMISM FOR 1953

○ F all the new personalities that entered the TV scene in 1952, the most intriguing were Ray Bolger and Celeste Holm. Both were established Broadway successes. Yet oddly enough, until recently, their potential value didn't occur to all those who claim they're hyperactively beating the talent bushes. Maybe it isn't so odd—maybe it's typical.

• • •

When Celeste Holm took over as MC on *Godfrey and Friends* this summer, she proved more than her own tremendous abilities. By her poise and varied talent, she demonstrated that it's possible for a woman to handle a big program on her own. She was one of the few substitutes ever put in for *Godfrey* who really did replace him. Instead of acting like an uneasy guest, ever conscious of the hovering redheaded ghost, Celeste Holm went to work and turned in a job that surpassed anything ever done by a woman on a variety show, and that includes Beatrice Lillie.

• • •

On one of the last *Colgate Comedy Hours* of the year, Ray Bolger was suddenly sprung on what has come to be called the jaded public. He's a natural—the man has a face that is as great an entertainment medium as his feet; he is terrific TV. It might take a while until Bolger starts pulling in the stratospheric ratings; but he can do it. *Colgate* and NBC had the wisdom to hang on to Donald O'Connor until he'd built up an audience; let's hope they'll be patient again.

• • •

You have to back away from the television screen and consider the development of programming in 1952 as a whole to realize that it wasn't such a bad year, after all. The segment of programming that took the biggest leap forward was daytime, which had traditionally played the role of poor relative. The *Godfrey* simulcast, together with *Today*, provided a firm top to the daytime framework. Aside from their advantages advertising-wise, they represent solid achievements. Daytime's structure still has gaps. Possibly one way to fill them is suggested by DuMont's one-man soap opera entries. While far from perfect, their cost is rock-bottom and their story material can be made surefire.

A lot of the new film shows that came on in 1952 were unexciting, but some very special items turned up too. The superiority of *Death Valley Days*, *Four Star Playhouse*, *Dragnet* and *Cavalcade* suggest that it is bad production, or poor scripting, not something inherent in film, that has spoiled other Hollywood product.

• • •

Worrying about "the almost fatal conservatism that has enveloped" TV, John Crosby on December 19 cited as a prime threat the trend toward network-packaged programs, bought in small pieces by safety-conscious advertisers. As a matter of economics, he felt, this was justified; in terms of what the audience gets, it wasn't. There might be in the future, as Mr. Crosby suspects, fewer individual TV programs, but, we feel for that very reason, there might also be better ones.

The level of TV programming doesn't depend on the number or length of shows. A two hour entry can cram in as much that is new and vital as four half-hours can. The public's strongest hope for more rewarding fare is the same as the sponsors'. *Today* and *Omnibus* or *Your Show of Shows* couldn't exist if they were forced to depend on a lone bankroller. Good TV, like anything else, takes money. Mr. Crosby says that "The advertiser will pay out only what he happens to have on him. If he can't get silk, he'll buy shoddy." Not necessarily.

There's nothing to prevent advertisers from chipping in to buy the public a unique and superlative program. The chances that they might are increased, not lessened, by the opportunity to pool their resources and minimize their risks. Sure, there is plenty of evidence in the current schedules that advertisers are avoiding experiments. But, just as cost-sharing cleared the way for *Omnibus*, the urge to save a buck might be the only force that can shake TV programming loose from its rut.

• • •

Everyone's talked about taking the camera out of the studio. At last, *Dark of Night* has finally taken a crack at it. The program takes the viewer to the scene of the story—a hospital or factory. It adds movement as well as reality. These have been the main advantages of film, but *Dark of Night* does it without film's high cost or lack of spontaneity. What ails the series is that common disease, weak scripting. That of course could be cured by some sponsor's dough, building a fine vehicle for what the theorists have always called "true television."



# KALAMAZOO

IS  
*Bigger*

THAN

# ATLANTA

## AS A TV MARKET!

(241,832 Sets  
Against 215,000!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV delivers 93.4% more TV homes than Station "B"! Get ALL the facts!

# WKZO-TV

## FETZER BROADCASTING

COMPANY

## KALAMAZOO

AVERY-KNODEL, INC., REPRESENTATIVES



## SPOT ANNOUNCEMENTS

The advertiser in today's new markets has a decided edge over those in cities that were new to TV several years ago. He can take

immediate advantage of the audiences built up by network programs to reach many people by spot announcements, chain breaks (20 seconds) or station identifications (approx. 10 seconds).

While the framework of a local production might give a better send-off to a participation, such

shows might not be available between 7:00 and 10:00 pm.

The experience of many users of spot proved that a lot of selling can be done in ten or 20 seconds, but frequent repetition is needed to get full value from them.

Good bet for retailers is a spot at the same time each day that features a "TV special". Viewers will get the habit of tuning in to see what's offered.

## PREMIUMS

Whenever possible, local advertisers should use premiums on TV. They can build store traffic almost immediately. They stimulate sales and promote the program. TELEVISION Magazine's Reader Service Department will be glad to help you locate good premium items that have been used successfully in other markets. The distributors of syndicated films provide premiums and giveaways that are tied in with their shows.

Merchandising possibilities shouldn't be overlooked. Personal appearances, store displays, tune-in promotions increase the value of your TV investment. Specials advertised on television should be given an extra send-off, displayed "as advertised on TV".

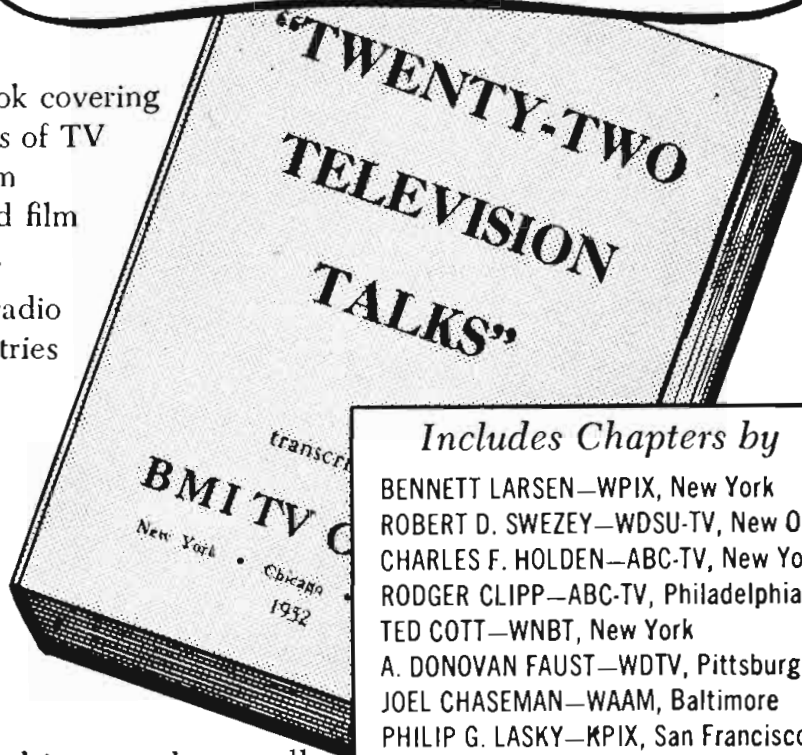


**Your Pre-Publication Offer**  
**"22 TELEVISION TALKS"**  
transcribed from the  
**BMI TV CLINICS**

An important book covering many vital phases of TV "know-how," from programming and film use to operations.

Offered to TV, radio and allied industries at the cost of transcribing and printing.

Pre-publication  
price:  
\$3.60 postpaid



### Includes Chapters by

BENNETT LARSEN—WPIX, New York  
ROBERT D. SWEZEY—WDSU-TV, New Orleans  
CHARLES F. HOLDEN—ABC-TV, New York  
RODGER CLIPP—ABC-TV, Philadelphia  
TED COTT—WNBT, New York  
A. DONOVAN FAUST—WDTV, Pittsburgh  
JOEL CHASEMAN—WAAM, Baltimore  
PHILIP G. LASKY—KPIX, San Francisco  
PAUL ADANTI—WHEN, Syracuse  
RALPH BURGIN—WNBW, Washington  
A. A. SCHECTER—NBC-TV, New York  
GEORGE HEINEMANN—WNBQ-TV—NBC  
BRUCE WALLACE—WTMJ, Milwaukee  
WALTER PRESTON—WBKB, Chicago  
JAY FARAGHAN—WGN-TV, Chicago  
HAROLD LUND—WDTV, Pittsburgh  
WALT EMERSON—WENR-TV, Chicago  
KLAUS LANSBERG—KTLA, Hollywood  
ROBERT PURCELL—KTTV, Hollywood  
GEORGE MOSCOVICS—KNXT, Hollywood  
DONN TATUM—ABC-TV, Hollywood  
JOE COFFIN—KLAC-TV, Hollywood  
Foreword by  
PAUL A. WALKER, FCC Chairman  
Luncheon talk  
by GOVERNOR EARL WARREN  
of California

The twenty-two subjects embrace all important aspects of television programming. The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

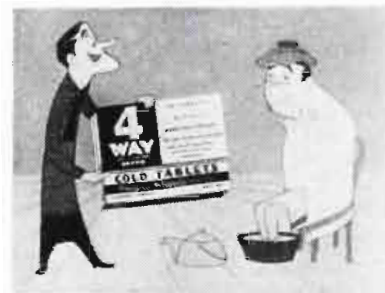
In addition, a good portion of its more than 250 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films... how to cut costs... how to build or remodel a plant... how to maintain public service... how to hold an audience... and how to direct the other TV operations.*

To make sure you receive your copy of "Twenty-Two Television Talks" immediately after publication, place your order now.



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

## MEET ONE OF OUR SALESMEN...



\*commercial for 4-Way Cold Tablets

*This salesman and others, like Cities Service, Thom McAn, Philip Morris and Celanese, are all on our sample reel—ready to demonstrate our creative skill and quality production—to help improve your visual selling in '53. Wire or 'phone today to:*

## WILBUR STREECH PRODUCTIONS

1697 BROADWAY, N. Y. 19, N. Y.  
JUdson 2-3816



# BRAND SURVEY: Frozen Orange Juice

THIS MONTH TELEVISION MAGAZINE'S CONTINUING FIELD SURVEY  
FINDS 51 PER CENT OF PURCHASERS RECALL BRAND ADVERTISING



Flamingo Television Advertising was Best Remembered

By Frank Mayans, Jr. and Norman Young

**T**RAINED interviewers asked 283 purchasers of frozen orange juices at a large New York Grand Union supermarket whether they had seen or heard any advertising for the brand they'd just bought. They also checked on whether buyers could recall the content of the advertising; how long they had been buying their brand; and whether they owned a TV set.

Over half—51 per cent—reported seeing or hearing advertising for the brand purchased. Of this group, 46 per cent could recall part of the advertising content. 37 per cent of those who recalled content accurately described commercials and programs that were only on TV; others quoted copy themes used in more than one medium. Television sets are owned by 58 per cent of the interview group.

As in previous TELEVISION Magazine studies on cereal, coffee, soap and beer, TV advertising was remembered by considerably more people than was any other medium. While 49 per cent saw their brand advertised on TV, 14 per cent mentioned newspaper ads and another 14 per cent, magazines.

Freshpak, the Grand Union's house brand, as could be expected,

outsold all the national brands. Minute Maid was a close second in sales and Flamingo ranked third.

Flamingo advertising was remembered by the largest number of buyers, 72 per cent of those buying the brand. Snow Crop was next, with 71 per cent.

Of the 50 Flamingo buyers, 33 own TV sets; 36 saw or heard the brand advertised; 32 of these cited TV as the source. Eight recalled the Spanish music used in the TV commercials, five quoted the copy and eight mentioned *The Late Show*.

Snow Crop scored highest on recall of TV content. 72 per cent of those who had seen or heard the brand advertised were able to describe the dancing trademark, or name *All Star Review* (nine mentions) or *Godfrey Time* (three mentions).

Freshpak buyers didn't report seeing their brand on TV (it isn't) but 75 per cent of those who recalled advertising mentioned point-of-purchase. This indicates that although the public is TV-conscious, it doesn't automatically attribute all advertising to the new medium, but is able to relate an ad to the medium which carried it.

## FROZEN ORANGE JUICES BOUGHT BY 20 OR MORE PEOPLE

	No. Bought
Freshpak	68
Minute Maid	60
Flamingo	50
Snow Crop	49
Libby	26
Sunkist	23

## BRAND TURNOVER

	Buyers of Brand for year or more	Buyers of Brand for less than year
Freshpak	19	49
Minute Maid	50	10
Flamingo	36	14
Snow Crop	35	14
Libby	14	12
Sunkist	19	4

## BRAND ADVERTISING IMPACT

	Had seen or heard advertising	Recalled ad content
Flamingo	72%	42%
Snow Crop	71	37
Minute Maid	53	25
Freshpak	25	10
Sunkist	57	21
Libby	19	0

## MEDIA IN WHICH ADVERTISING IS REMEMBERED

	Per Cent of Purchasers
Television	49
Newspaper	14
Magazine	14
Radio	3
Other	4



The animated character, "Budget Brill" and his blackthorn stick points the way to big food savings with Brill's Budget Foods in three one minute and three twenty second combination live action-animated spots.

In one of these, our young housewife out shopping, pauses at a dump display of Brill's foods. Lifting one can, she is suprised as Budget Brill leaps from the can and illustrates a lesson in food economy by showing delicious mouth watering dishes.

Excellent kitchen set photography and fine product renderings.

ADVERTISER  
 H. C. Brill, Inc.

AGENCY  
 Tracy, Kent & Co., Inc.

PRODUCED BY  
**LUX-BRILL PRODUCTIONS, INC.**  
 348 LIVINGSTON ST., BROOKLYN 17, N. Y.  
 ULster 8-5820



Du Pont sets out to prove their new no-rubbing car polish, "Seven-ite"®, is "seven times faster than wax". An exciting ten second test is shot on location... giving dramatic evidence to support their claims. Careful planning, expert camera work and perfect staging combine to give impact to Du Pont's sales story. Clever optical effects and smooth narration complete this TV commercial... produced for Du Pont by National Screen Service.

ADVERTISER  
 E. I. du Pont de Nemours and Company, Inc.

AGENCY  
 Batten, Barton, Durstine & Osborn, Inc.

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



In a series of convincing 1-minute spots for Bromo-Quinine Cold Tablets, SARRA uses ingenious photographic distortion to dramatize the misery of cold sufferers. "After" shots show glorious relief. The strong competitive message is delivered with ethical conviction and pictures of the package are animated by a blinking name.

ADVERTISER  
 The Grove Laboratories, Inc.

AGENCY  
 Gardner Advertising

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



This series of 1-minute spots, created by SARRA for the Society for Savings in the City of Cleveland, is rich with human interest and homey warmth, yet does a strong job of institutional selling for the bank and its services. "Product" identification is accomplished effectively through a photograph of the bank building merging into the bank's seal. It shows the building and slogan which sums up the sales impression.

ADVERTISER  
 Society for Savings in the City of Cleveland

AGENCY  
 Griswold-Eshleman Company

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



A series of 60-second commercials for Gerber Baby and Junior Foods are seen on the Kate Smith Hour. They combine charming live-action shots of babies with stop motion and shelf displays of the products. Gerber's trademark baby and slogan, plus a logo formed from child's building blocks, climax a sales-winning message with strong product identification. When used as spots SARRA'S Vide-o-riginal prints give the same clear reproduction as the master prints.

ADVERTISER  
 Gerber Products Company

AGENCY  
 D'Arcy Advertising Company

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

For screenings and further information write the producers direct!

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

10th year of publication

FEBRUARY 1953

HOW TV IS AFFECTING  
MEDIA ALLOCATIONS page 14

ARE SECOND RUN FILMS A GOOD BUY?  
page 17

TM 12-53 R A  
LIBRARY  
INDIANA UNIVERSITY  
BLOOMINGTON IND

INDIANA UNIV  
BLOOMINGTON IND



DIANA PORTER (age 5) and just about everyone else in her generation have discovered a wonderful network television show called DING DONG SCHOOL. It's run delightfully by Dr. Frances Horwich, and it's charming an older group also, people like General Mills and Scott Paper Company. If you'd like for mothers to buy your products, you should join General and Scott in DING DONG SCHOOL, 10 to 10:30 a. m., Monday through Friday.

## NATIONAL BROADCASTING COMPANY

A SERVICE OF RADIO CORPORATION OF AMERICA

available **NOW**

**26** brand-new

half-hour films

made expressly for

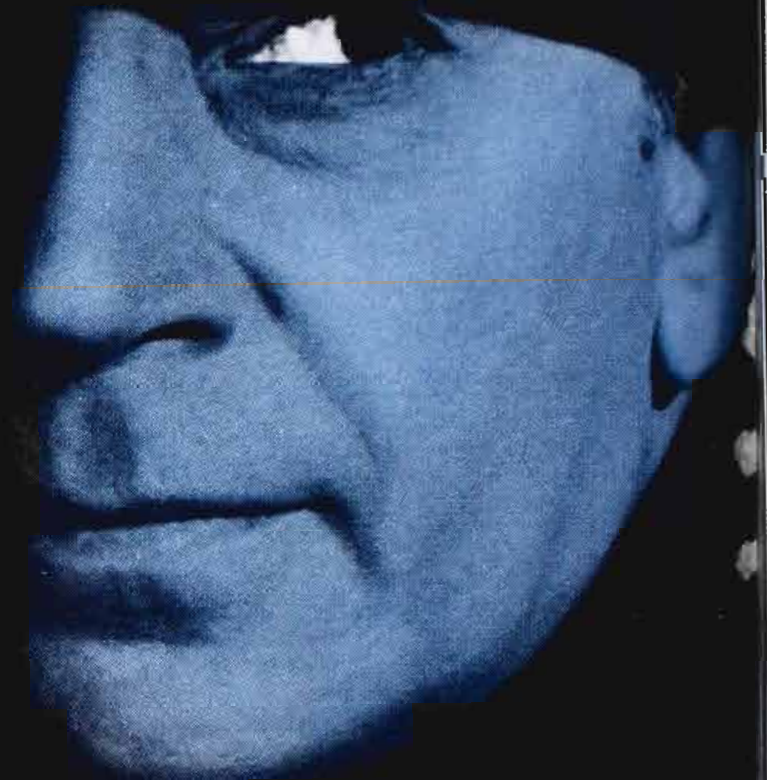
local and regional

television

# GEORGE RAFT

in

# I AM THE LAW



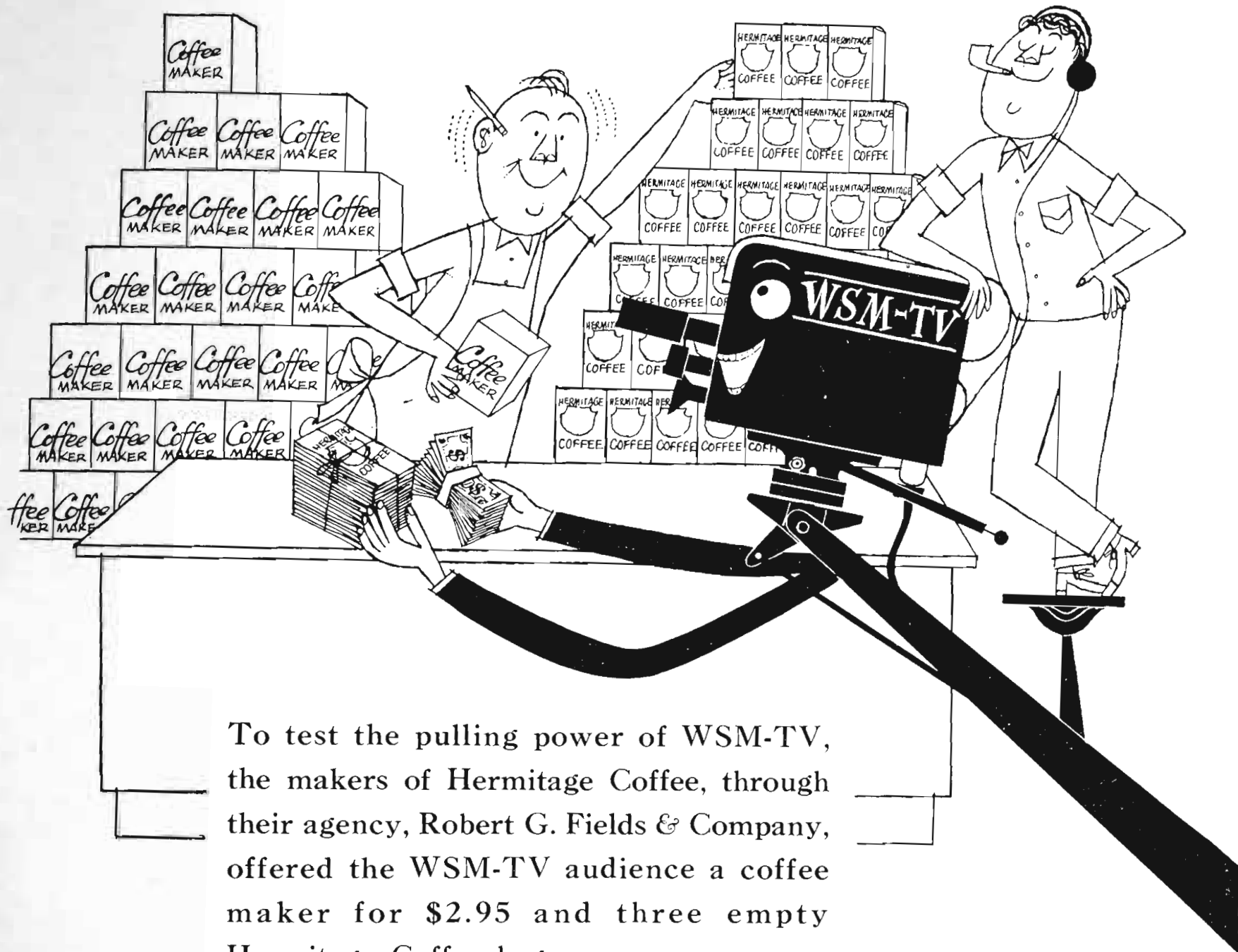
Local and regional advertisers! You can now enlist the dramatic appeal of George Raft to help sell for you, exclusively, in your own market. Skillfully written, superbly performed—these action-filled films bring a new intensity to television entertainment. For availability in your market, cost, audition screenings . . . contact the nearest MCA-TV office.

another advertising **SHOWCASE** by



NEW YORK: 598 Madison Avenue—PLaza 9-7500  
CHICAGO: 430 North Michigan Ave.—DElaware 7-1100  
BEVERLY HILLS: 9370 Santa Monica Blvd.—CRestview 6-2001  
SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922  
CLEVELAND: Union Commerce Bldg.—CHerry 1-6010  
DALLAS: 2102 North Akard Street—CENTral 1448  
DETROIT: 1612 Book Tower—WOODward 2-2604  
BOSTON: 1044 First Building—WILson 2-2000

# "2,000 Coffee makers, please"!



To test the pulling power of WSM-TV, the makers of Hermitage Coffee, through their agency, Robert G. Fields & Company, offered the WSM-TV audience a coffee maker for \$2.95 and three empty Hermitage Coffee bags.

Just five program plugs rolled up requests for the amazing total of 2,000 coffee makers!

This is just one more in a succession of equally astonishing WSM-TV success stories. Irving Waugh or any Petry Man will be happy to produce the facts and figures.

Channel 4

# WSM-TV

Nashville

## RCA ANNOUNCES

# A new advanced film-camera for television.

THIS NEW FILM CAMERA does for TV film presentations what RCA's new TK-11A studio camera is doing for "live" pick-ups. The TK-20D camera pro-

vides a remarkable advancement in picture quality and operating convenience over former types—puts "live" quality into films regardless of scene content or shading. Low picture noise level compares with the low noise level of "live" pick-ups.

Operated in conjunction with an RCA TP-9B Film Multiplexer, one TK-20D Film Camera provides show continuity with any one of the following set-ups: (1) two RCA TP-16D 16mm Film Projectors, (2) two RCA

TP-6A Professional Film Projectors, (3) two RCA 35mm Film Projectors, (4) one 16mm and one 35mm Film Projector, (5) or one projector of either type and a slide projector.

With TV programming emphasis more and more on films, let us help you get the most from film—with the new TK-20D. Your RCA Broadcast Sales Representative is ready to help you plan the right film system for your station—*with everything matched for best results!*



Iconoscope beam current control, with indicator. A new arrangement that takes the guesswork out of day-to-day adjustments—provides a standard of comparison to help the operator adjust for optimum picture quality. The panel mounts on the housing of the film camera console, or in the remote control console.

A black and white photograph of an RCA Type TK-20D television set. The set is a large, floor-standing model with a prominent metal frame around the screen. The top section is a dark cabinet with a small window and a control knob. The bottom section is a lighter-colored cabinet with the RCA logo and the word 'Television' in a script font. A large red arrow points from the top right towards the top of the television. Another red arrow points from the middle right towards the middle of the television. A third red arrow points from the bottom right towards the bottom of the television. The background is a plain, light-colored wall.

# ... Type TK-20D

● "Live" quality all the time—regardless of scene content, shading, or other adjustments. New back-lighting system, and new automatic black-level control permits the TK-20D virtually to run itself!

● "Noise-free" pictures comparable to "live" shows. New high-gain cascade preamplifier, with "noise-immune" circuits, offers 200-to-1 improvement in microphonics. No high-frequency overshoot (trailing white lines). No low-frequency trailing (smear).

● Good-bye edge flare. New edge-lighting system provides substantial reduction in stray light, improves storage characteristic, stops light beam reflections on Iconoscope mosaic. Adjustable light level is provided.

● No more a-c power line "glitches" (horizontal-bar interference)—because camera filaments are operated from a separate d-c source.

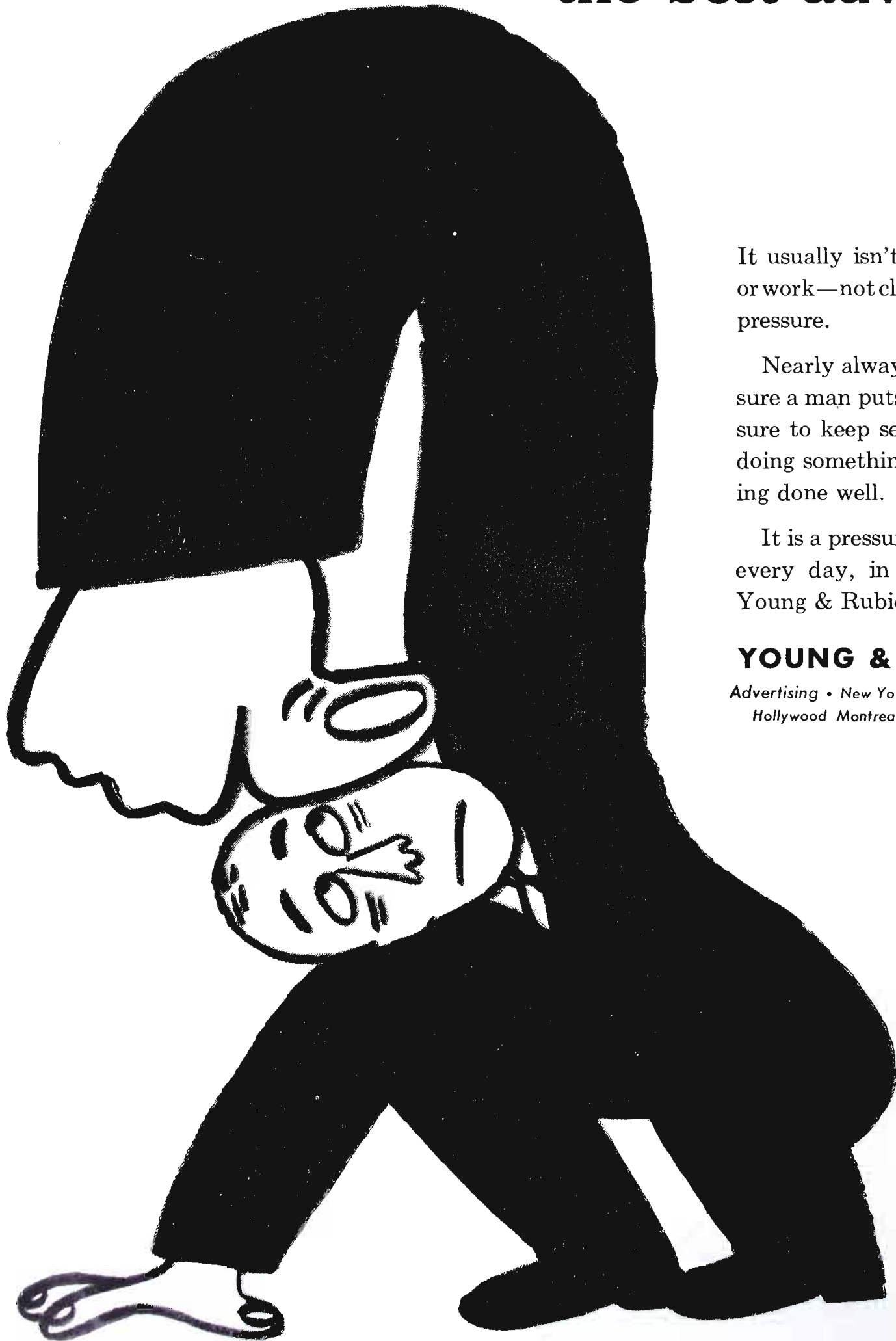
● Faithful, high-quality pictures every day—through new beam-current control circuit. No more need to "ride" the shading.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT  
CAMDEN, N.J.

®

# What kind of pressure creates the best advertising?



It usually isn't the pressure of time, or work—not client-pressure, not boss-pressure.

Nearly always it is simply the pressure a man puts on himself—the pressure to keep seeking a better way of doing something which is already being done well.

It is a pressure that is being applied every day, in every department of Young & Rubicam.

## **YOUNG & RUBICAM, INC.**

*Advertising • New York Chicago Detroit San Francisco  
Hollywood Montreal Toronto Mexico City London*



# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 2, February, 1953

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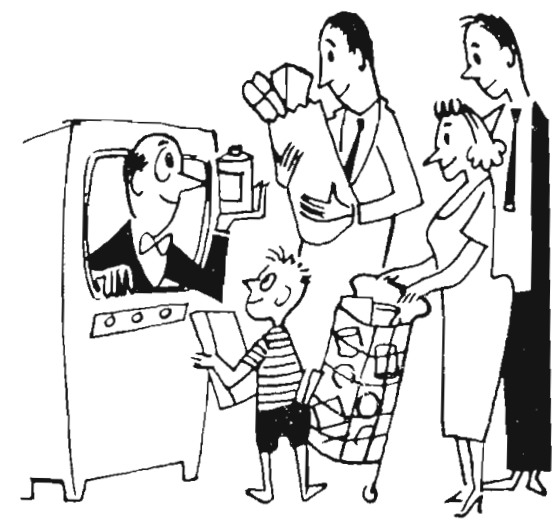
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Television Magazine • February 1953

in the  
Wilmington,  
Delaware,  
market

## WDEL-TV



reaches  
more people  
who  
buy more\*

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

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

(Sales Management — 1952 Survey of Buying Power)



Represented by  
**ROBERT MEEKER ASSOCIATES**

New York • Los Angeles  
San Francisco • Chicago

**5 out of 9**



**Look**

*Television Award  
winners are seen in  
Northern California  
exclusively on*

**KPIX**

COMEDY TEAM . . . . LUCILLE BALL and DESI ARNAZ

QUIZ OR PANEL SHOW . . . . WHAT'S MY LINE

SPORTS . . . . BLUE RIBBON BOUTS

MASTER OF CEREMONIES . . . . JOHN DALY

NEWS PROGRAM . . . . SEE IT NOW (Edward R. Murrow)

*Greatest Shows  
Brightest Stars*

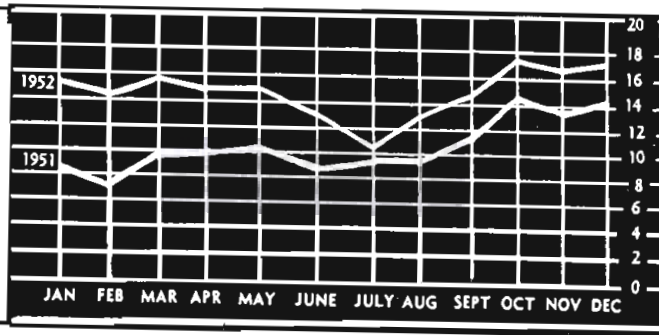
\*Program and personality awards made annually by Look Magazine on the judgment of top television executives throughout the nation.



**KPIX** TELEVISION CHANNEL **5**  
SAN FRANCISCO, CALIF.

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

# FOCUS



### NETWORK TV BILLINGS

	For 1952	For 1951
ABC	\$ 18,353,003	\$ 18,585,911
CBS	69,058,548	42,470,844
DuM	10,140,656	7,761,506
NBC	83,242,573	59,171,452
<b>Total</b>	<b>\$180,794,780</b>	<b>\$127,989,713</b>

December network billings: \$17,462,216  
July does not include Convention billings.

## MEDIA ALLOCATION TRENDS



Television expenditures will continue to climb, but TV's relative share of the increasing media budget will level off. Newspapers and magazines will hold their ground and there's an outside chance that network radio might be able to maintain its 1952 level, according to TELEVISION Magazine's Media Allocation report on page 14.

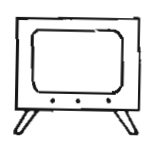
Lever Bros., alone among the advertisers studied, increased radio in the first half of 1952, raising its magazine and TV budgets at the same time. P & G, however, trimmed its overall expenditure by cutting radio, newspaper sections and magazines; its TV went up.

While \$500,000 was spent by

Lucky Strike for network TV in 1949, \$6,500,000 was the figure for 1951. On the other hand, Lucky's use of network radio dipped from \$5,200,000 to \$3,700,000. Print advertising remained fairly stable. In 1949 \$2,300,000 was spent for magazine space and in 1951 the amount was \$2,200,000.

Camel during the same period hiked its TV advertising from \$1,400,000 to \$8,600,000 but sliced its network radio budget from \$4,400,000 to \$3,400,000. Chesterfield's video spending went from \$1,600,000 to \$6,600,000 while its appropriations for magazines dropped from \$2,200,000 to \$1,400,000; newspapers from \$400,000 to \$200,000.

## NO COLOR TILL MID-'54



Now that the National TV Systems Committee has come up with its progress report, it is apparent that there will be no commercial color TV this year. Here are three reasons why:

- 1) Since proposed system has important variations from previous compatible system, extensive field tests must be undertaken.
- 2) After the results of the tests are known, the manufacturers will have to get together on standards.
- 3) The petition to the FCC might come up by the end of 1953. By the time the FCC has investigated and held hearings it will probably be mid-'54.

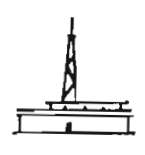
CBS has been ready and willing to go ahead with its system but will not attempt to go it alone.

## 1952 AM & TV NETWORK TIME TOP 10 AGENCIES



Dancer-Fitzgerald-Sample	\$25,917,011	J. Walter Thompson	12,636,196
Young & Rubicam	17,204,389	Leo Burnett	9,722,691
Benton & Bowles	17,073,135	Biow	9,508,410
B B D & O	16,542,112	Foote, Cone & Belding	8,645,611
William Esty	16,262,673	Compton	7,262,490

## SCHEDULED STATION OPENINGS



STATION	LOCATION	STATION	LOCATION
<b>FEBRUARY</b>			
WAKR-TV	Akron, Ohio	KFDA-TV	Yakima, Wash.
KGNC-TV	Amarillo, Texas	<b>MARCH</b>	
WCOS-TV	Amarillo, Texas	WFBG-TV	Altoona, Pa.
WFTV	Columbia, S. C.	WABI-TV	Bangor, Maine
WTVE	Duluth, Minn.	WAFB-TV	Baton Rouge, La.
WFTL-TV	Elmira, N. Y.	WICC-TV	Bridgeport, Conn.
KGUL-TV	Ft. Lauderdale, Fla.	WKNB-TV	New Britain, Conn.
WBAY-TV	Galveston, Texas	KOLN-TV	Lincoln, Neb.
WLOK-TV	Green Bay, Wisc.	WLVA-TV	Lynchburg, Va.
WCOV-TV	Lima, Ohio	WEEK-TV	Peoria, Ill.
WLBC-TV	Montgomery, Ala.	KDZA-TV	Pueblo, Colo.
KCSJ-TV	Muncie, Ind.	WHUM-TV	Reading, Pa.
WETV	Pueblo, Colo.	WROV-TV	Roanoke, Va.
KURM-TV	Raleigh, N. C.	KXLY-TV	Spokane, Wash.
WKNX-TV	Reno, Nevada	WWLP	Springfield, Mass.
WATR-TV	Saginaw, Mich.	KOPO-TV	Tucson, Ariz.
	Waterbury, Conn.	KVOA-TV	Tucson, Ariz.
		WILK-TV	Wilkes-Barre, Pa.



**REPRESENTING LEADING TELEVISION STATIONS:**

- WOC-TV Channel 5 in DAVENPORT
- KBTV Channel 9 in DENVER
- WBAP-TV Channel 5 in FORT WORTH—DALLAS
- KGMB-TV Channel 9 in HONOLULU
- WAVE-TV Channel 5 in LOUISVILLE
- WTVJ Channel 4 in MIAMI
- WCCO-TV Channel 4 in MINNEAPOLIS—ST. PAUL
- WPIX Channel 11 in NEW YORK
- KSD-TV Channel 5 in ST. LOUIS
- KRON-TV Channel 4 in SAN FRANCISCO



**F**REE

Pion

**HERE'LL BE MORE**

**BY THE TIME YOU READ THIS"**

**M**aybe it's no surprise to you, but quite a few of our friends seem slightly amazed when we tell them the tremendous TV *coverage* that's available through stations "represented by F&P".

The strategic stations at the left can reach into 5,112,928 of the 19,440,427 TV homes in America. That's 26.3% of the total!

So whether you want to reach a *lot* of consumers with TV, or simply want to make a limited test, old Colonel F&P is your man. Sales offices in the seven cities listed below.

**PETERSON, INC.**

*Radio Representatives Since 1932*

NEW YORK  
CHICAGO  
ATLANTA  
DETROIT  
FT. WORTH  
HOLLYWOOD  
SAN FRANCISCO

**IN LOS ANGELES**

**1,000,000**

**UNDUPLICATED**

**VIEWERS PER WEEK**

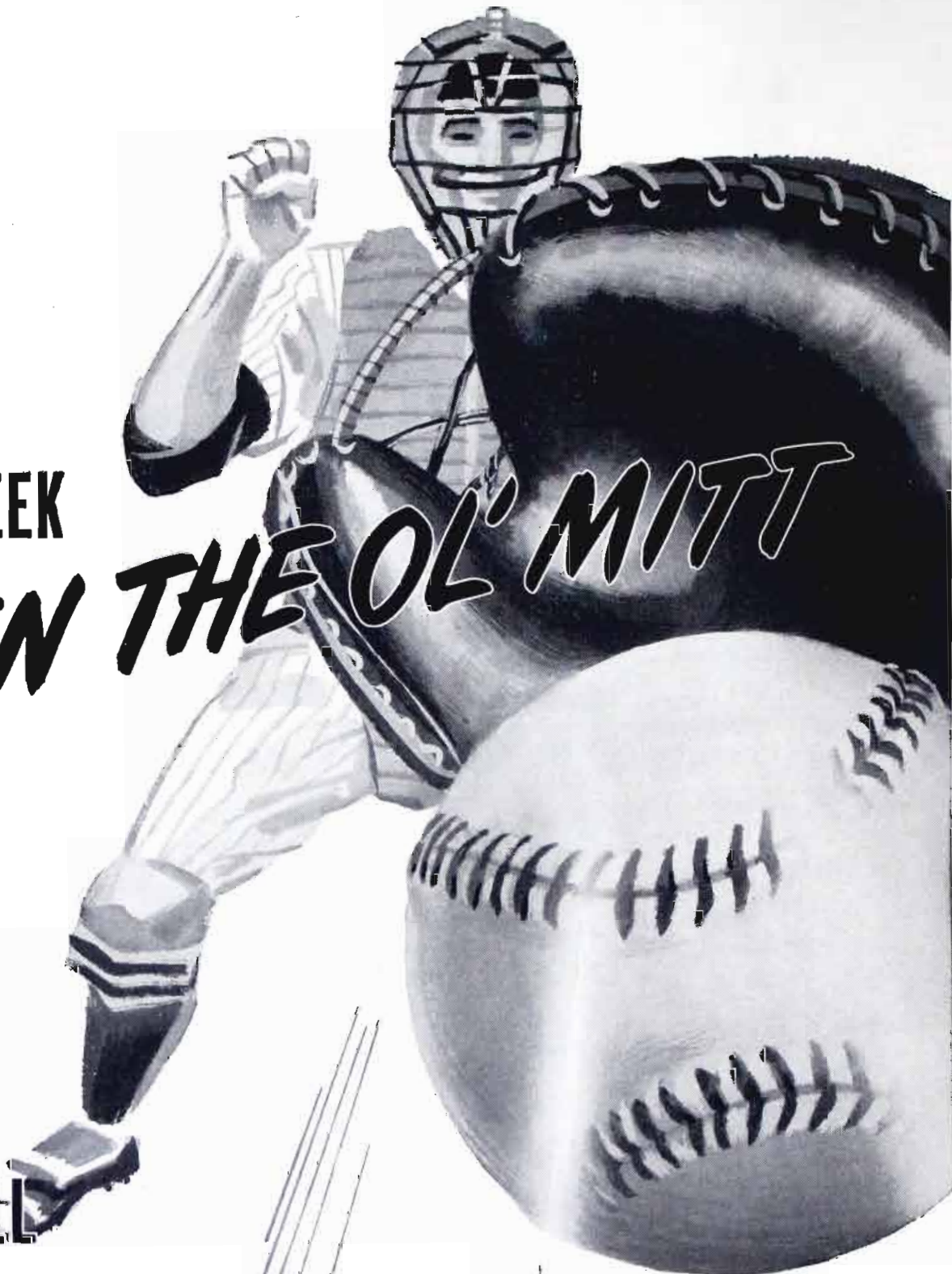
**RIGHT IN THE OL' MITT**

**WHEN YOU BUY**

**KHJ-TV's**

**PACIFIC COAST**

**LEAGUE BASEBALL**



Every week, more than 1,000,000 Southern Californians tune at least once to KHJ-TV's *exclusive* live telecasts on all home games of the Los Angeles Angels and Hollywood Stars. Almost half of these fans tune "Baseball" four or more times per week. The average viewing time for all fans is 5.2 hours a week. That's nearly one-third of the total time "Baseball" is on the air!

These amazing facts were disclosed through a special survey made by ARB in Sept. 1952.

To catch this big, sports-minded Southern California audience in *your* mitt, buy "Baseball"

for 24 consecutive weeks starting March 31. Put your product before these loyal fans six days a week, EVERY week... and at prime viewing times... Tuesday thru Friday nights... Saturday and Sunday afternoons.

KHJ-TV provides the outstanding sports personalities of the West for play-by-play and color, plus the most expert remote sports crew in television.

Some sponsorship is still available, but hurry... it won't last long.

Call or write for availabilities on this top buy in the nation's second television market.

**KHJ-TV**

**HOLLYWOOD**

**DON LEE TELEVISION**

**FOR PINCH HITTERS..**

10- and 20-second spots are available immediately before and after each game. Hurry, they're going fast!

**KHJ-TV SALES:**

1313 North Vine Street, Hollywood 28, California • 2107 Tribune Tower, Chicago, Illinois  
1000 Van Ness Avenue, San Francisco 9, California • 1440 Broadway, New York 18, N. Y.

# MARKETS & MEDIA

At press time, network advertisers, Admiral, American Tobacco and the Omnibus sponsors, and spot advertisers, Bulova and Brown & Williamson, seem to be moving into almost all the new TV markets.

Last month TELEVISION Magazine reported on national advertisers in 13 new TV areas. This month eight more markets are added to the list, in addition to bringing information on Reading up-to-date.

## Bangor

### WABI-TV

**Network:** American Tobacco, Carnation, Carter Products, General Electric, Goodrich, Pabst.

**National spot:** Brown & Williamson, Crosley, Statler Tissue Corp.

## Baton Rouge

### WAFB-TV

**Network:** Admiral, American Tobacco, Campbell, DeSoto-Plymouth, Goodyear, S. C. Johnson, Mutual of Omaha, Philco, Pillsbury, RCA, Schlitz, Singer, Texas Co., Toni, Wine Corp.

**National spot:** Blensol, Brown & Williamson, Bulova, Falstaff Brewing Corp.

## Bridgeport

### WICC-TV

**Network:** Admiral, Bayuk Cigars, Larus, Sweets Co., Tidewater Oil.

**National spot:** Sun Oil.

## El Paso

### KROD-TV

**Network:** Admiral, American Machine & Foundry, American Tobacco, Blatz, Canada Dry, Cats Paw, Goodrich, Greyhound, Liggett & Myers, Pabst, Schlitz, Singer, Remington Rand, Scott Paper, Sylvania, Toni, Westinghouse, Willys-Overland.

**National spot:** not reported.

## KTSM-TV

**Network:** not available.

**National spot:** Brown & Williamson, Bulova, Crosley, Ford.

## Lynchburg

### WLVA-TV

**Network:** Admiral, American Machine & Foundry, American Tobacco, Blatz, Block Drug, Carnation, Curtis Publications, Electric Companies of America, General Electric, General Foods, Goodrich, Greyhound, Pabst, Pillsbury, Remington Rand, R. J. Reynolds, Scott Paper, Toni, Willys-Overland.

**National spot:** Brown & Williamson, Bulova, Coca Cola, Dr. Pepper, Ford.

## Peoria

### WEEK-TV

**Network:** Admiral, American Cigarette & Cigar, American Tobacco, Crosley, DeSoto, General Motors, Gillette, Goodyear, Liggett & Myers, P. Lorillard, Philip Morris, National Dairy, Philco, Procter & Gamble, Prudential, RCA, R. J. Reynolds, Scott Paper, Simoniz, Speidel, Texaco.

**National spot:** Alliance Mfg. Co., Brown & Williamson, Bulova, Crosley, Falstaff Brewing, Greisedieck Brewing, Miller Brewing, Phillips Petroleum, Purity Bakeries, Rival Dog Food, Sawyer Biscuit Co., Vestal, Inc.

## Reading

### WHUM-TV

**Network:** Admiral, American Machine & Foundry, American Tobacco, Block Drug, Bristol-Myers, Carnation, Colgate, Electric Companies of America, General Electric, General Foods, Goodrich, Greyhound, Lever, Liggett & Myers, Lincoln-Mercury, Lorillard, Maxwell, Philip Morris, Remington Rand, R. J. Reynolds, Schick, Schlitz, Scott Paper, Singer, Sylvania, Westinghouse, Willys-Overland.

**National spot:** Bayuk Cigars, Brown & Williamson, Crosley, General Tire, Marvel Oil, Miller Brewing, National Brewing, Pacific Coast Baking, Pepsi-Cola, Raytheon, Rival Dog Food, Ronsan, Sun Oil.

## South Bend

### WSBT-TV

**Network:** Admiral, American Machine & Foundry, American Tobacco, Carnation, Gillette, Goodrich, Greyhound, Gulf, S. C. Johnson, Lorillard, Mutual of Omaha, RCA, Remington Rand, Scott Paper, Willys-Overland.

**National spot:** Brown & Williamson, Bulova, Sun Oil.

## Tucson

### KOPO-TV

**Network:** American Tobacco, General Electric, Goodrich, Pabst.

**National spot:** Bulova

# Now!

- bigger audience than ever
- better reception than ever in fringe areas for

## WMCT, MEMPHIS' only TV station

•  
formerly  
13,000 watts

## NOW

60,000 watts  
(as of Nov. 23, 1952)

formerly  
operating on  
channel 4

## NOW

### CHANNEL 5

(also as of Nov. 23, 1952)

- National representatives, The Branham Company
- Owned and Operated by The Commercial Appeal

# MEET THE NEW REPRESENTATIVE-ELECT TO WASHINGTON-TV

**WTTG**  
WASHINGTON, D. C.  
CHANNEL 5  
DUMONT'S TELEVISION STATION  
IN THE NATION'S CAPITAL  
**ELECTS**

**BLAIR-TV**  
INCORPORATED  
AS EXCLUSIVE  
NATIONAL REPRESENTATIVES  
INAUGURATION FEBRUARY 9, 1953



BLAIR-TV calls it a red-letter day when a TV station of the stature of WTTG adds its weight to the important roster of Blair-TV-represented outlets. As an original owned and operated station of the Du Mont Network, WTTG has for the past five years presented a popular combination of local and network shows. Its early dominance of the Washington market (America's 9th metropolitan market) has paid handsome dividends in terms of an impressively large and faithful following.

Coverage . . . programming . . . aggressive, far-sighted management have provided BLAIR-TV with a sales platform the alert advertiser will want to investigate now. For the full story, phone any BLAIR-TV office today.

**TV**  
**BLAIR**  
D. C.



**HURDLES IN BUYING  
NEW MARKETS**

By Janet Gilbert, Time Buyer  
Sherman & Marquette Agency



**I**N making recommendations for buying the new markets, I think every media person has encountered the same set of roadblocks in attempting to obtain accurate, useful data.

We have to cope with a lack of sound circulation figures, especially in areas with overlapping coverage; announcements of target dates that in some instances have proven to be unrealistic; network affiliations that have not been completely negotiated; plus rate structures that show little correlation to market size and/or station potential.

Maybe these are necessary evils of new stations, but possibly through exchange of ideas and thoughts, some of these evils can be corrected. I think through the efforts of all of us—both sellers and buyers—we can take TV from the frantic, disorganized infant it is today to the giant business enterprise that it must be to survive, by removing some of these roadblocks.

**CIRCULATION**

I appreciate that it is difficult to obtain an accurate estimate of sets actually installed, or in the case of UHF stations in VHF areas, sets converted.

This information, however, is essential to a buyer, and even though in many cases figures on set counts are not lacking, the ones we receive from one source vary in some instances so greatly from the ones we receive from another source on the same area—that it is obvious one set of figures is inaccurate.

If the accurate information is not available, I would suggest loudly and proudly labelling it as “my best guess” or “I’ll bet you” there

will be so many sets in the area equipped to receive the station by air date.

An inflated market picture at the beginning, or at any time as a matter of fact, can contribute a lot to the souring of a good potential long-term TV advertiser on the medium. It has happened before in other media and it is more likely to happen in TV where more dollars are apt to be involved.

**TARGET DATES**

It is understandable for a station manager, after having waited out the “freeze,” to want to get on the air as fast as possible.

In his excitement and enthusiasm and desire to satisfy his community, he sometimes sets an on-the-air target date that he cannot make. If he had been less frantic and checked suppliers, tried to anticipate delays, etc., he would have realized that his date was not realistic—he couldn’t possibly have made it. He then makes another one that again is too early, and another.

Even though his desire to get on as soon as possible is understandable, the part I think he is overlooking is the general confusion he and his contemporaries cause in the offices of buyers who are trying to “keep up” with his air dates as well as a dozen or so more doing the same thing. After all, it makes little difference outside of his community whether he gets on the air the 10th or the 15th.

**NETWORK AFFILIATION**

It has been customary, and will undoubtedly continue to be for some time in certain instances, for  
*(Continued on page 36)*



**WAVE-TV  
OFFERS  
HOME-COOKING  
PROGRAM!**

A few topnotch spot participations are now available on “FLAVOR TO TASTE”—WAVE-TV’s tremendously popular home-cooking TV program!

**FORMAT:** Now in its fourth year, “FLAVOR TO TASTE” is telecast from WAVE-TV’s modern, well-equipped kitchen. Conducted by charming Shirley Marshall with how-to-do-it emphasis on simple recipes, and attractive, economical menus.

**SHIRLEY MARSHALL:** Personable, pleasant—Louisville’s top “cooking expert”. College degree in home economics, and a well-known instructor on the subject.

**AUDIENCE:** Big, loyal, enthusiastic. A single mention of one day’s menu drew 456 requests!

**TIME:** 12 noon to 12:30, Monday, Wednesday, Thursday and Friday—a mouth watering time slot!

**CHECK WITH:** F & P!



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

**FREE & PETERS, Inc.**  
*Exclusive National Representatives*



*Early Television Camera in action, Philadelphia, January, 1932*

## WPTZ, PHILADELPHIA . . .

### One of America's Great Television Stations, now in its 21st year on the air!

Yes, as far back as January, 1932, Philco and WPTZ—then known as W3XE—were active in television. In 1941, the year the FCC first granted commercial licenses to television stations, WPTZ began commercial operation.

Now, in January, 1953, WPTZ is still Philadelphia's First Television Station.

Down through the past twenty-one years people in Philadelphia knew about television, watched it over WPTZ. Most of today's set owners saw their first TV show on WPTZ. Their first fight . . . first ball game . . . first drama . . . first political convention.

Today, with its exclusive line-up of NBC stars and shows, its many high rated local programs, its

strong hold on its viewing audience, there's little wonder that WPTZ is First in Philadelphia.

For complete details on WPTZ, give us a call here in Philadelphia, or see your nearest NBC Spot Sales representative.

In Philadelphia people watch WPTZ more than any other television station!\*

\*ARB

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**WPTZ**  
NBC-TV AFFILIATE

---

1600 Architects Building, Phila. 3, Pa.  
Phone LOcust 4-5500 or NBC Spot Sales

# SELF SERVICE TREND NEEDS TV PRE-SELLING

ADVERTISERS WILL RELY ON TV TO BUILD UP IMPULSE BUYING THROUGH STRONGER BRAND NAME IMPRESSION

By J. M. Mathes

President, J. M. Mathes, Inc.

THE big news for advertisers for the coming year, as far as television is concerned, will of course be the rapid expansion of TV coverage throughout the nation.

Important as this is to the advertiser, however, it is only one aspect of the problem of getting the maximum sales from advertising dollars. Equally significant is another factor in American selling technique—the growth of self-service merchandising. Although the "super market" self-service trend predates television by some few years, it is becoming more and more obvious that both of these forces are maturing at a rapid rate. As a matter of fact, the two trends go hand in hand, for television is a dependable, emphatic method of pre-selling the customer who enters the self-service store.

One of the tricks of merchandising has always been to pre-sell the dealer on the desired product, so that he in turn will pass on his preference to the customer. With the growth of self-service stores in many fields, a manufacturer can no longer depend upon a store clerk to push his line. His products get equal shelf space with his competitor's products, and the choice more than ever lies with the customer.

Because of this, it is obvious that a great advantage accrues to the manufacturer who has successfully pre-sold the customer before the latter has entered the store. Television, as we all know, has tremendous impact in this area. In the years to come, it appears obvi-

ous to me that a growing number of advertisers will rely upon it to fulfill this function. This will happen even when impulse buying is not a factor in the sale of a product.

Pre-selling is just as important in increasing store turnover of durable goods, such as electric toasters, and refrigerators, as it is, for example, in boosting the sales of the impulse items, such as cigarettes, food, candy, or Luden's cough drops, and Canada Dry products, to name a few of our larger television users. If you see refrigerators demonstrated on TV, you know what to look for when you are ready to buy. You are familiar with the features that the various brands have offered, and you have gone a long way in evaluating the various costs.

To this extent, you are already pre-sold because you have completed the preliminary shopping before the TV screen in your living room. The need for store to store shopping has been cut to a minimum, for you have already done much of shopping in the comfort of your own easy-chair, and have formulated a pre-conceived idea of what brand or type has personal appeal for you.

Perhaps this point can most dramatically be made, however, if we consider such products as food, drugs, candies and variety items. With these products, impulse buying plays a tremendous role in brand preference, as we all know. It accounts for billions of dollars a year in the sale of frequently purchased goods, and every year



"... preliminary shopping before the TV screen—a manufacturer can no longer depend upon a store clerk to push his line..."

its importance is growing, as it keeps pace with the supermarket concept of merchandising.

Already retail surveys indicate that impulse buying accounts for roughly one-third of all food store sales and somewhat more than one-third of all drug sales. In general, about \$2 out of \$10 spent in all retail outlets goes for impulse items.

As the habit of supermarket shopping spreads, that figure is bound to rise, and as it rises pre-selling on TV will play an increasingly important role in the competition for brand preference.

Brand familiarity and accept-  
(Continued on page 34)

# HOW TV IS AFFECTING MEDIA ALLOCATIONS

**While TV expenditures have been responsible for cuts in print and network radio budgets, from here on in all the media will probably hold on to their shares of the advertising dollar**

**M**UCH has been said about trends in media allocation. While overall figures describe the flow of advertising dollars, they can be misleading.

A study by the Magazine Advertising Bureau showed that, as a whole, increased TV expenditures were financed by new advertising money.

But Procter and Gamble in the first six months of 1952 paid for its increased use of network TV by cutting back its appropriations for newspaper sections, magazines and network radio. Lever Bros., on the other hand, covered its expanded TV budget largely through adding funds to its advertising kitty. P & G and Sterling Drug cut their national advertising budgets.

To find how individual advertisers are allocating their money, TELEVISION Magazine studied the expenditures of eight major companies.

Each of these companies increased TV time expenditures, some by more than half of the 1951 scale.

The chart here compares the budget of eight of the country's largest advertisers for the four national media measured by PIB during the first six months of 1951 and 1952 (spot estimates were not available for all companies).

American Home Products, General Mills, Procter and Gamble and Sterling Drugs added to their video allocations mostly by taking money out of other media.

## MAGAZINES

Advertising in this category was sliced substantially by General Foods and P & G. It was increased by the other six companies.

## NEWSPAPER SECTIONS

Expenditures increased for four of the seven advertisers using sections, and dipped slightly for a fifth. General Foods and P & G

however cut back sharply. Since they are the country's largest national advertisers their moves have a very deep effect on media revenue.

## RADIO

Network time was trimmed by seven of these eight firms, with only Lever Bros. expanding its AM budget.

## NEWSPAPERS

When newspapers are included in the comparison, as with the three cigarette brands charted on next page, it appears that some of the TV budgets have come from money formerly used on newspapers. Chesterfield started lopping off newspaper budgets in 1948 and Camel in 1950.

An analysis of the estimated 1953 expenditures for Chesterfield and Camel indicates that the Liggett & Myers brand's appropriation will be lower than it was in 1951 with TV and printed media nevertheless getting progressively larger shares, while network radio will drop to almost half the 1951 level. Camel's budget will expand by more than a million dollars over 1951. Here too network TV and magazines will register an increase while newspapers stay the same and network radio will be down sharply.

These estimates and charts suggest that the new money era in TV is almost over, and the thinking of top agency media men bolsters this conclusion. Said one, "To a great extent, larger companies wanted

to see how far they could go with TV, but didn't want to disturb their investments in established media. But TV will now be judged as an advertising medium, examined in light of expenditures and results."

All the media men checked were in agreement on their major premise—the American economy will continue to expand, making more dollars available for advertising. But as the pie grows larger, each medium's share of the pie will not necessarily increase proportionately.

"While dollar appropriations for magazines and newspapers might stay level, or keep going up as they have in the past year," said the media head of a major agency, "this might reflect an increase in costs rather than an increase in use by advertisers." He felt that the higher revenues earned by printed media in 1952 might cover the fact that there was a drop in actual lineage.

Another thought that it would be the smaller companies who would be taking money from other media to support their television activities, which would be largely in the form of national spot.

The media picture then, in the next few years, can be expected to be one of generally increased appropriations. Television expenditures will keep going up, but its relative share of the media dollar won't keep expanding. Newspapers and magazines will maintain a good grip on their portions, but network radio faces a loss of revenue.

## WEEKLY INVESTMENT IN RADIO AND TV FOR THREE SOAP COMPANIES

Network time and production, 1951 vs. 1952 (October)

	1951 TV	1952 TV	1951 radio	1952 radio
Colgate-Palmolive-Peet	\$180,000	\$278,000	\$ 76,000	\$ 91,000
Lever Brothers	100,000	200,000	110,000	69,000
Procter & Gamble	365,000	410,000	300,000	270,000

## HOW THREE MAJOR CIGARETTE BRANDS ARE EXPECTED TO SPLIT ADVERTISING DOLLARS IN 1953

	Network Television	Network Radio	Magazines	Newspapers & Supplements
Camel	55%	12%	15%	20%
Chesterfield	55	25	13	7
Lucky Strike	60	15	14	11

## MEDIA FOR KING SIZED CIGARETTES—1951-1952

	Network and Spot Television	Radio	Magazines	Newspapers & Supplements
Cavalier	97%	—	3%	—
Fatima	59	20%	21	—
Embassy	100	—	—	—
Pall Mall	47	22	20	3%
Tareyton	—	—	100	—

## SHARE OF MEDIA HISTORY 1946-1951

	Network TV	Spot TV	Network Radio	Spot Radio	Magazines	Newspapers & Supplements	Other
<b>CAMEL</b>							
1946	—	—	40%	10%	31%	10%	9%
1947	—	—	34	7	20	33	6
1948	—	—	42	6	22	26	4
1949	10%	—	31	8	15	31	5
1950	19	1%	34	2	11	29	4
1951	46	2	18	2	10	19	3
<b>LUCKY STRIKE</b>							
1946	—	—	48	12	17	24	—
1947	—	—	44	11	19	26	—
1948	—	—	48	12	20	20	—
1949	5	5	44	2	20	26	—
1950	14	6	45	3	14	18	—
1951	39	6	23	3	13	15	1
<b>CHESTERFIELD</b>							
1946	—	—	51	8	31	7	3
1947	—	—	46	7	25	20	2
1948	—	—	57	6	23	10	4
1949	14	2	52	5	21	4	2
1950	17	2	59	3	12	4	3
1951	39	1	49	—	9	2	1

## MEDIA EXPENDITURE COMPARISONS—FIRST SIX MONTHS 1951 VS FIRST SIX MONTHS 1952

		Time Network TV \$	Time Network AM \$	Newspaper Sections \$	Total Magazines \$	Total PIB
General Foods	51	2,228,149	4,192,534	1,076,386	3,485,463	10,982,532
	52	4,337,154	3,575,652	867,587	3,321,347	12,101,740
Gen'l Mills	51	834,811	3,649,138	695,200	856,123	6,034,292
	52	1,719,293	2,942,456	744,235	1,209,791	6,615,775
Lig. & Myers	51	1,355,756	2,948,891		1,193,222	5,497,869
	52	2,622,930	2,570,749		1,533,760	6,727,439
Am. Home Prods.	51	119,315	3,168,331	229,869	667,787	4,185,302
	52	903,413	2,302,165	369,526	683,964	4,259,068
P & G	51	3,046,697	10,479,940	2,103,115	3,795,984	19,425,286
	52	6,990,250	8,456,639	373,761	3,555,130	19,375,780
Reynolds	51	2,185,460	1,841,135	138,200	1,218,748	5,383,543
	52	3,676,425	1,785,831	134,638	1,332,383	6,929,297
Sterling	51	301,065	4,047,545	635,601	664,561	5,648,772
	52	356,648	3,650,582	684,524	709,268	5,401,022
Lever	51	951,226	3,531,300	1,174,570	945,488	6,602,584
	52	2,678,890	3,604,891	1,633,535	990,309	8,907,625

# \$2,300 TO \$61,700 RANGE FOR SHARED SPONSORSHIP

**B**ECAUSE of the increasing trend toward shared sponsorship, TELEVISION Magazine presents audience, cost and sponsorship data on 17 network programs now available on a shared-cost basis.

Some advertisers have bought into multiple-sponsorship shows because of limited budgets; others because they wanted to spread their TV dollars over a number of vehicles.

From a cost-per-thousand viewpoint, these programs compare favorably with single-sponsor entries. *Godfrey and Friends*, with an audience of over ten million, delivers a thousand homes for \$3.73. *Today* for a five minute segment, has scored a c-p-m homes of \$2.77.

## SHARED SPONSORSHIP LISTINGS

First line gives title plus time and day of telecast. Next, in light-face type, are names of current sponsors. On the following line, program production cost is listed first, followed by time cost, and length of unit sold. The last line gives the number of homes reached per telecast, (December ARB) and the number of stations carrying the show.

### ABC

**SUPER CIRCUS** 5-6 pm, Sun  
Kellogg-Mars Candy  
\$4,000, \$21,833, 1/2-hour segments  
3,470,000, 45 markets

### CBS

**GARRY MOORE** 1:30-2 pm, M-F  
Ballard, Best Foods, Deepfreeze, Duff, Kellogg, Masland, Stakely-Van Camp  
\$2,350, \$9,900, 1/4-hour segments  
1,470,000, 59 markets

**GODFREY & FRIENDS** 8-9 pm, Wed  
Pillsbury, Toni, Liggett & Myers  
\$10,000, \$28,755, 1/2-hour segments  
10,380,000, 59 markets

**GODFREY TIME** 10-11 am, M-Th  
10-10:45 am, F  
Clinton Foods, Frigidaire, Lever Bros., Owens-Corning, Pillsbury, Star Kist Tuna  
\$3,500, \$6,795, 1/4-hour segments  
2,200,000, 31 markets

**JACKIE GLEASON SHOW** 8-9 pm, Sat  
Schick, American Chicle, Leeming  
\$32,000 (time-program), 1/3 sponsorship  
5,040,000, 37 markets

**LINKLETTER'S HOUSE PARTY** 2:45-3:15 pm, M-F  
Green Giant, Kellogg, Lever Bros., Pillsbury  
\$4,000, \$6,130, 1/4-hour segments  
1,240,000, 28 markets



**OMNIBUS** 4:30-6 pm, Sun  
American Machine, Greyhound, Remington-Rand, Scott Paper, Willys-Overland  
\$13,000, \$12,500, 1/5 sponsorship  
1,490,000, 50 markets

**THERE'S ONE IN EVERY FAMILY** 11-11:30 am, M-F  
sustaining  
\$2,300 package, 5 minute segments  
780,000, 23 markets

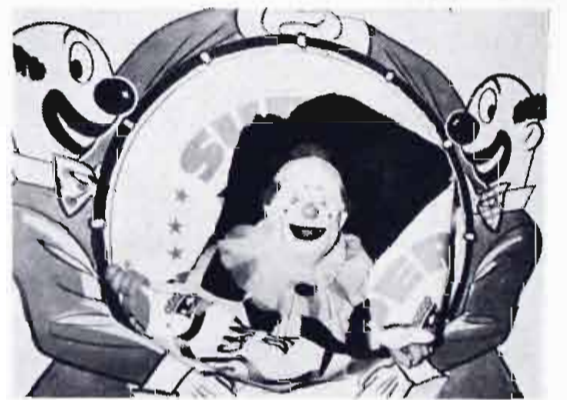
### DuMont

**DOWN YOU GO** 10:30-11 pm, Fri  
Carter Products  
\$2,300, \$8,100, 1/4-hour segments  
1,390,000, 25 markets

**PAUL DIXON SHOW** 3-4 pm, M-F  
sustaining  
\$2,300 package, 10 minute segments  
270,000, 7 markets

**ROCKY KING** 9-9:30 pm, Sun  
American Chicle, P & G  
\$2,500, \$7,200, 1/2 sponsorship  
2,220,000, 25 markets

**TWENTY QUESTIONS** 10-10:30 pm, Fri  
American Chicle, Bauer & Black  
\$3,750, \$7,500, 1/2 sponsorship  
1,630,000, 25 markets



### NBC

**HOWDY DOODY** 5:30-6 pm, M-F  
Kellogg, Ludens, Colgate, Standard Brands, International Shoe, Welch Grape Juice  
\$1,500, \$13,000, 15 minute segments  
3,840,000, 48 markets

**KATE SMITH** 4-5 pm, M-F  
P & G, Nestle, Doeskin Products, Johnson & Johnson, Pillsbury, Gerber Products, Amana Refrigerators, Minute Maid, Simoniz, Knork, Glidden, Toni  
\$3,400, \$13,000, 15 minute segments  
2,960,000, 60 markets

**TODAY** 7-9 am, M-F  
Glamorene, Anson Jewelry, Florida Citrus, Jackson Perkins, Knox Gelatin, Kenwill, Mystic Foam, Pure-Pak, Riggio Tobacco, Time, Kleenex, General Motors, Masland, Willys-Overland, Buick, International Silver, Bendix  
\$259, \$2,350, 5 minute segments  
940,000, 38 markets

**WELCOME TRAVELLERS** 3:30-4 pm, M-F  
Helene Curtis, P & G, Shwayder Brothers  
\$1,600, \$10,500, 15 minute segments  
1,670,000, 45 markets

**YOUR SHOW OF SHOWS** 9-10:30 pm, Sat  
Bensus, Griffin, Lehn & Fink, Prudential, R. J. Reynolds, W. A. Sheaffer, S.O.S.  
\$9,900, \$8,520, 10 minute segments  
\$29,700, \$32,000, 1/2-hour segments  
7,730,000, 49 markets

# TIMEBUYING KEY TO RE-RUNS

Repeat runs of syndicated films often get audiences that are as big or bigger than first run ratings, but time slot and competition are factors that determine size

**H**OW well can an advertiser do by sponsoring a re-run of a television film program? The answer to this question depends on one key factor—astute timebuying.

Some second runs have fallen flat on their faces; others have delivered a considerably higher audience the second, and even third, time around.

Theoretically, if the first showing pulls in a 30 rating, 70 per cent of the potential audience has not seen the film. But it isn't quite that simple.

To find out just how well repeat performances are doing, a study was made of a number of varied film properties.

The findings cannot be applied to any one type of show. There are too many variables to come up with a definitive answer. The different time periods; the different stations carrying the program; the competition that a film encounters on its subsequent runs—these are the factors that seem to have more of a bearing than the number of times the show has been repeated.

Take the case of KECA-TV telecasting the same Autry film twice each week. As the chart shows, on Wednesday night its ratings is 1.7, but on Friday it shoots up to 13.7.

The one conclusion that can be drawn is that it is possible for almost any type of film program to deliver audiences comparable to the first run, even as far along as the fourth "return engagement."

Of course, in new markets, the situation is entirely different. Here, the circulation growth is much more rapid than in the established television cities. Many advertisers sign up the rights for first, second and third runs within an 18-month period.

Past experience has shown that an advertiser in these circumstances can safely sponsor the same program every six months and expect a considerably larger audience each time.

Program	Homes Reached	Rating	Station	Date
<b>GENE AUTRY</b>				
Los Angeles, Calif.	75,705	10.3	KECA-TV	11/4/50, Sat, 6:30-7
	15,606	1.7	KECA-TV	5/2/51, Wed, 9:30-10
	124,848	13.6	KECA-TV	5/5/51, Sat, 6:30-7
Ft. Worth-Dallas	23,244	15.6	WBAP-TV	1/5/52, Sat, 6-6:30
	31,500	14.0	WBAP-TV	12/3/52, Wed, 7-7:30
St. Louis, Mo.	61,790	33.4	KSD-TV	10/1/50, Sun, 5:30-6
	112,560	28.0	KSD-TV	6/28/52, Sat, 5-5:30



Program	Homes Reached	Rating	Station	Date
<b>FIRESIDE THEATRE (re-run as Strange Adventure)</b>				
Washington, D. C.	34,943	44.4	WNBW	12/6/49, Tue, 9-9:30
	5,770	2.6	WTOP-TV	1/5/51, Fri, 7-7:15
	19,952	5.8	WTOP-TV	3/1/52, Sat, 10-10:30
Milwaukee, Wisc.	29,997	49.5	WTMJ-TV	12/6/49, Tue, 8-8:30
	67,866	30.2	WTMJ-TV	2/4/51, Sun, 9:45-10
	69,462	22.7	WTMJ-TV	1/3/52, Thu, 10:30-10:45
Los Angeles, Calif.	97,875	13.5	KTLA	10/3/49, Tue, 10:15-10:45
	19,850	1.9	KECA-TV	11/2/51, Fri, 10:30-10:45
	150,220	11.6	KNXT	11/2/52, Sun, 5-5:30



Program	Homes Reached	Rating	Station	Date
<b>FRONT PAGE DETECTIVE</b>				
New York, N. Y.	169,200	7.2	WABD	5/6/51, Fri, 9:30-10
	256,041	8.7	WABD	5/2/52, Fri, 9:30-10
Chicago, Ill.	107,100	10.5	WENR-TV	11/5/51, Mon, 9-9:30
	129,800	11.8	WGN-TV	2/5/52, Tue, 9-9:30
Washington, D. C.	32,400	10.0	WMAL-TV	1/5/52, Sat, 10:30-11
	33,210	8.2	WTOP-TV	11/7/52, Fri, 10:30-11



Program	Homes Reached	Rating	Station	Date
<b>BOSTON BLACKIE</b>				
Chicago	200,990	20.2	WGN-TV	10/51, Tu, 9:30-10
	261,105	23.0	WGN-TV	4/52, Tu, 9:30-10
Pittsburgh	142,080	44.4	WDTV	10/51, Sat, 10-10:30
	175,440	43.0	WDTV	4/52, Sat, 10-10:30
Charlotte	32,967	37.0	WBTV	10/51, Th, 8-8:30
	82,705	59.5	WBTV	4/52, Th, 8-8:30



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Pillsbury, Toni, Liggett & Myers  
\$10,000, \$28,755, 1/2-hour segments  
10,380,000, 59 markets

**GODFREY TIME** 10-11 am, M-Th  
10-10:45 am, F  
Clinton Foods, Frigidaire, Lever Bros., Owens-Corning, Pillsbury, Star Kist Tuna  
\$3,500, \$6,795, 1/4-hour segments  
2,200,000, 31 markets

**JACKIE GLEASON SHOW** 8-9 pm, Sat  
Schick, American Chiclé, Leeming  
\$32,000 (time-program), 1/3 sponsorship  
5,040,000, 37 markets

**LINKLETTER'S HOUSE PARTY** 2:45-3:15 pm, M-F  
Green Giant, Kellogg, Lever Bros., Pillsbury  
\$4,000, \$6,130, 1/4-hour segments  
1,240,000, 28 markets



**OMNIBUS** 4:30-6 pm, Sun  
American Machine, Greyhound, Remington-Rand, Scott Paper, Willys-Overland  
\$13,000, \$12,500, 1/5 sponsorship  
1,490,000, 50 markets

**THERE'S ONE IN EVERY FAMILY** 11-11:30 am, M-F  
sustaining  
\$2,300 package, 5 minute segments  
780,000, 23 markets

### DuMont

**DOWN YOU GO** 10:30-11 pm, Fri  
Carter Products  
\$2,300, \$8,100, 1/4-hour segments  
1,390,000, 25 markets

**PAUL DIXON SHOW** 3-4 pm, M-F  
sustaining  
\$2,300 package, 10 minute segments  
270,000, 7 markets

**ROCKY KING** 9-9:30 pm, Sun  
American Chiclé, P & G  
\$2,500, \$7,200, 1/2 sponsorship  
2,220,000, 25 markets

**TWENTY QUESTIONS** 10-10:30 pm, Fri  
American Chiclé, Bauer & Black  
\$3,750, \$7,500, 1/2 sponsorship  
1,630,000, 25 markets



### NBC

**HOWDY DOODY** 5:30-6 pm, M-F  
Kellogg, Ludens, Colgate, Standard Brands, International Shoe, Welch Grape Juice  
\$1,500, \$13,000, 15 minute segments  
3,840,000, 48 markets

**KATE SMITH** 4-5 pm, M-F  
P & G, Nestle, Doeskin Products, Johnson & Johnson, Pillsbury, Gerber Products, Amana Refrigerators, Minute Maid, Simoniz, Knor-mark, Glidden, Toni  
\$3,400, \$13,000, 15 minute segments  
2,960,000, 60 markets

**TODAY** 7-9 am, M-F  
Glamorene, Anson Jewelry, Florida Citrus, Jackson Perkins, Knox Gelatin, Kenwill, Mystic Foam, Pure-Pak, Riggio Tobocco, Time, Kleenex, General Motors, Masland, Willys-Overland, Buick, International Silver, Bendix  
\$259, \$2,350, 5 minute segments  
940,000, 38 markets

**WELCOME TRAVELLERS** 3:30-4 pm, M-F  
Helene Curtis, P & G, Shwayder Brothers  
\$1,600, \$10,500, 15 minute segments  
1,670,000, 45 markets

**YOUR SHOW OF SHOWS** 9-10:30 pm, Sat  
Benrus, Griffin, Lehn & Fink, Prudential, R. J. Reynolds, W. A. Sheaffer, S.O.S.  
\$9,900, \$8,520, 10 minute segments  
\$29,700, \$32,000, 1/2-hour segments  
7,730,000, 49 markets



# TIMEBUYING KEY TO RE-RUNS

Repeat runs of syndicated films often get audiences that are as big or bigger than first run ratings, but time slot and competition are factors that determine size

**H**OW well can an advertiser do by sponsoring a re-run of a television film program? The answer to this question depends on one key factor—astute timebuying.

Some second runs have fallen flat on their faces; others have delivered a considerably higher audience the second, and even third, time around.

Theoretically, if the first showing pulls in a 30 rating, 70 per cent of the potential audience has not seen the film. But it isn't quite that simple.

To find out just how well repeat performances are doing, a study was made of a number of varied film properties.

The findings cannot be applied to any one type of show. There are too many variables to come up with a definitive answer. The different time periods; the different stations carrying the program; the competition that a film encounters on its subsequent runs—these are the factors that seem to have more of a bearing than the number of times the show has been repeated.

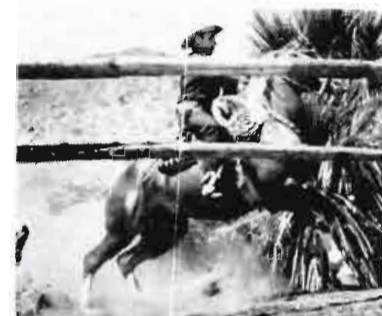
Take the case of KECA-TV telecasting the same Autry film twice each week. As the chart shows, on Wednesday night its ratings is 1.7, but on Friday it shoots up to 13.7.

The one conclusion that can be drawn is that it is possible for almost any type of film program to deliver audiences comparable to the first run, even as far along as the fourth "return engagement."

Of course, in new markets, the situation is entirely different. Here, the circulation growth is much more rapid than in the established television cities. Many advertisers sign up the rights for first, second and third runs within an 18-month period.

Past experience has shown that an advertiser in these circumstances can safely sponsor the same program every six months and expect a considerably larger audience each time.

Program	Homes Reached	Rating	Station	Date
<b>GENE AUTRY</b>				
Los Angeles, Calif.	75,705	10.3	KECA-TV	11/4/50, Sat, 6:30-7
	15,606	1.7	KECA-TV	5/2/51, Wed, 9:30-10
	124,848	13.6	KECA-TV	5/5/51, Sat, 6:30-7
Ft. Worth-Dallas	23,244	15.6	WBAP-TV	1/5/52, Sat, 6-6:30
	31,500	14.0	WBAP-TV	12/3/52, Wed, 7-7:30
St. Louis, Mo.	61,790	33.4	KSD-TV	10/1/50, Sun, 5:30-6
	112,560	28.0	KSD-TV	6/28/52, Sat, 5-5:30



Program	Homes Reached	Rating	Station	Date
<b>FIRESIDE THEATRE (re-run as Strange Adventure)</b>				
Washington, D. C.	34,943	44.4	WNBW	12/6/49, Tue, 9-9:30
	5,770	2.6	WTOP-TV	1/5/51, Fri, 7-7:15
	19,952	5.8	WTOP-TV	3/1/52, Sat, 10-10:30
Milwaukee, Wisc.	29,997	49.5	WTMJ-TV	12/6/49, Tue, 8-8:30
	67,866	30.2	WTMJ-TV	2/4/51, Sun, 9:45-10
	69,462	22.7	WTMJ-TV	1/3/52, Thu, 10:30-10:45
Los Angeles, Calif.	97,875	13.5	KTLA	10/3/49, Tue, 10:15-10:45
	19,850	1.9	KECA-TV	11/2/51, Fri, 10:30-10:45
	150,220	11.6	KNXT	11/2/52, Sun, 5-5:30



Program	Homes Reached	Rating	Station	Date
<b>FRONT PAGE DETECTIVE</b>				
New York, N. Y.	169,200	7.2	WABD	5/6/51, Fri, 9:30-10
	256,041	8.7	WABD	5/2/52, Fri, 9:30-10
Chicago, Ill.	107,100	10.5	WENR-TV	11/5/51, Mon, 9-9:30
	129,800	11.8	WGN-TV	2/5/52, Tue, 9-9:30
Washington, D. C.	32,400	10.0	WMAL-TV	1/5/52, Sat, 10:30-11
	33,210	8.2	WTOP-TV	11/7/52, Fri, 10:30-11



Program	Homes Reached	Rating	Station	Date
<b>BOSTON BLACKIE</b>				
Chicago	200,990	20.2	WGN-TV	10/51, Tu, 9:30-10
	261,105	23.0	WGN-TV	4/52, Tu, 9:30-10
Pittsburgh	142,080	44.4	WDTV	10/51, Sat, 10-10:30
	175,440	43.0	WDTV	4/52, Sat, 10-10:30
Charlotte	32,967	37.0	WBTV	10/51, Th, 8-8:30
	82,705	59.5	WBTV	4/52, Th, 8-8:30



# BUYING THE NEW TV MARKETS

FACTORS ADVERTISERS ARE CONSIDERING IN SETTING UP 1953 SCHEDULES

"WHICH new markets?" rather than "how many new markets?" is the foundation of most advertisers' current policy. The consensus of opinion among national advertising managers and media specialists is that the outside number of markets anyone will want is 125, but that the average spot or network lineup will be some place between 75 and 90.

Few advertisers and agencies have set a final or official maximum. They're considering first those markets which are expected to be available in 1953.

The prime factor, obviously, is the advertisers' distribution pattern. When they speak of "market size" they mean the size of their product's market, rather than a given number of homes or level of retail sales.

If the market is important enough sales-wise to warrant a TV expenditure, the next consideration is whether or not it is covered by TV service from the outside. "Duplication" said one media man, "is the keyword in weighing new markets. Overlapping coverage hasn't been a big factor in TV so far, but it is becoming as important in television buying as it has been in radio."

Another man stated, "Originally, a station's coverage area was thought of as being a 50-mile radius of the transmitter. That grew to 60 miles, and in some cases, 100 mile areas. From now on advertisers will be favoring the power-house TV stations in the major markets, passing over the cities which can be substantially covered from the outside."

Minimum requirements for circulation and penetration are not being recommended by most agency men, although in some cases advertisers are requesting such yardsticks.

A number of advertisers are planning to buy new stations regardless of initial circulation figures. Some are large-scale users of spot, who are anxious to get good time franchises; others are buying in early because they're confident of substantial set growth in a short period.

This confidence applies mainly to VHF areas. There is some skepticism about immediate chances for UHF circulation, stemming from

## AMERICAN TOBACCO:

The cigarette maker has added a number of the new cities on the theory that if the area has had no TV, interest will be high though circulation is low. Company plans to work out policy for specific markets as they come along, staying out of duplicated areas, unless reception quality in adjoining markets is poor. Not staying away from UHF as such. Maximum line-up will probably be 125 markets.

## BENRUS:

First question is present and potential sales value of market. On network (segment of *Show of Shows*) 75 markets might be top. Anxious to get into wanted markets quickly to establish time franchises for spots, regardless of circulation at start. Where UHF station offers better coverage than local radio station, will switch from radio to TV. Eventually plan to pull out of radio in company's top 75 markets to use TV.

## BROWN & WILLIAMSON:

Planning to add new markets to spot schedules as they come on for 1953, with some cuts in radio activity predicted. Market size, sales factors, will be important in choosing.

## BULOVA:

So far, "have been going into practically everything with spots. Holding off on markets covered from outside." If no previous service, regardless of market or circulation size, "we're going in with something."

## MINUTE MAID:

Now on *Kate Smith* show, has picked up as many new markets as possible so far, hasn't set minimums for saturation or circulation. Have provided for more new stations in current budget. "Our fiscal year will be over before we could reach a 100-station line-up; if we had to pick up 100 markets, we'd have to start re-appraising the whole buy." No distinction between UHF and VHF as such.

## PENICK AND FORD:

Now using spot in limited number of markets. Will start using new markets on an "entirely individual market basis," pegging campaign for each area on which media are best buys for that area. "TV will be treated like newspapers."

## GILLETTE:

Each market to be considered individually on basis of circulation, with no fixed minimum requirement. Won't use UHF in regions where VHF service is coming through or until prospects of substantial number of sets are available.

## NATIONAL BREWING:

Expanding to spot TV activities. Company is trying to option time in new markets where it has sales coverage, as soon as possible. Though some of the markets added are UHF or in areas where question of duplication has been raised, this brewery, which was a pioneer advertiser on pre-freeze stations in Baltimore and Washington, hasn't considered these as deterring factors.

## LINCOLN-MERCURY:

*Toast of the Town* line-up will expand on basis of number of cars usually shipped into a market (not number of receivers) weighed together with the station's rates. Will pick up new markets if not covered by other stations, if market size in terms of sales potential warrant it, or if secondary markets, where dealers are willing to pick up the tab.

the fact that many of the first UHF stations to sign on are close to existing VHF areas.

Feelings on UHF's near-future possibilities range from "not until we know about set and converter sales" to "UHF makes no difference, as long as the market is important to us and isn't reached from the outside." From UHF stations, more so than those in the lower band, advertisers are looking for proof that the area covered really represents virgin territory.

For network advertisers, the choice of markets hinges on the webs' indications of "must" buys. Network thinking puts "must" buys between 50 and 60 stations, during the coming year. CBS' required list is 35 stations; NBC's is a flexible figure, about 45 at present.

Despite the caution with which advertisers are approaching the new market situation, some are prepared to switch spot money from radio to TV, right off the bat.

# BROADWAY THEATRE EXPERIMENT CLICKS

WHILE WOR-TV'S FIVE-A-WEEK DRAMAS SELDOM RATE HIGHER THAN A 6 ON ANY ONE NIGHT, THE TOTAL WEEKLY AUDIENCE SUGGESTS THAT REPEAT PERFORMANCES CAN PAY OFF IN THE LARGE MARKETS

WHEN WOR-TV first announced its *Broadway Theatre* as a revolutionary experiment which would repeat the same live dramatic show five nights a week, much skepticism was voiced about the program's chances of paying off for the station or for advertisers.

*Broadway Theatre* is now almost a year old. While its nightly rating isn't tremendous, it reaches a cumulative audience of 800,000 people each week. Program quality has been uneven. Some of the old theatre pieces are outdated. Acting in a good many of them has been mediocre. But—the show has delivered more hits than strikes and has piled up a Sylvania award.

January Pulse for the hour and a half show indicates that Monday, with a 6.1 rating, gets the biggest rating. Each day of the week the audience drops a bit, hitting 3.4 on Friday.

Weekly cost to the advertiser for shared sponsorship is \$3,500; the cost per thousand homes is \$4.37. Strong network dramatic shows, such as *Lux Video Theatre*, *Robert Montgomery Presents* and *TV Playhouse*, on a pro-rated basis, deliver 1,000 New York homes for \$4.67, \$7.99 and \$7.44 respectively.

On cost per thousand per commercial minute, *Broadway Theatre* comes out even better. With 11¼ commercial minutes for each advertiser per week, the cost per thousand viewers for each minute of commercial gets down to an astonishingly low \$.18.

Advertisers now sponsoring the program are: Piel Bros., Mennen, and General Tire.

The key to the program's low cost is the economics of production worked out by the show's producer and creator, Warren Wade. The station claims it can bring in five performances a week on a total budget of \$6000. Compare this to the budgets of \$28,000 and \$30,000 for *TV Playhouse* and *Robert Montgomery Presents*. This is possible because for the most part Wade relies on scripts of old Broadway shows.

No changes are made in the original script and consequently no writers are needed. The costs for stories are considerably cheaper when bought for the New York market alone. And, of course, repeating the show across the board amortizes all costs.

Take the transfer of sets. Says Mr. Wade: "If I bring in a lot of furniture it costs \$164.00, whether I use it for 15 minutes or for a week." The five-a-week technique also means savings in salaries. The minimum scale for an actor for an hour and a half is \$144. For \$270 Wade said he can get five nights of acting for 7½ hours.

Wade also said that he pays the same amount for television royalties for 7½ hours as he would for 60 minutes.

Rehearsal time is 35 hours per week beginning on the Monday preceding the week the play is staged. Casts vary from play to play.

Plans are to put the show on the road. Dramas will be telecast in other markets after their New York run. As each play picks up mileage, costs will be further amortized.



STARS like Gene Lockhart, above, Sidney Blackmer, Victor Jory, Signe Hasso and Sylvia Sidney have been in WOR-TV's revivals of old Broadway classics like "Outward Bound", "Burlesque", "Angel Street" & "Rebecca"



WARREN WADE, producer of the program, and manager of WOR-TV, says actors like playing the same role all week—a factor that helps him get production "mileage" from using the same cast, director and simplified sets



GENERAL TIRE, Piel's Beer and Mennen are three current sponsors. Cavalier cigarettes were on for 39 weeks before cancelling. Show provides for four sponsors, at \$3,500 weekly; gives each 11¼ minutes of commercial



*Fresh! Vigorous! Exciting!*

TRULY THE  
**MOST MAGNIFICENT SERIES**  
OF TELEVISION DRAMAS EVER PRODUCED!

# **ADOLPHIE MIENJOU**

YOUR STAR AND HOST IN

**“FAVORITE  
STORY”**

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION ENTERTAINMENT!

Planned for 3 Full-length  
Commercials Plus Opening  
and Closing Sponsor  
Identification!



*ting!*

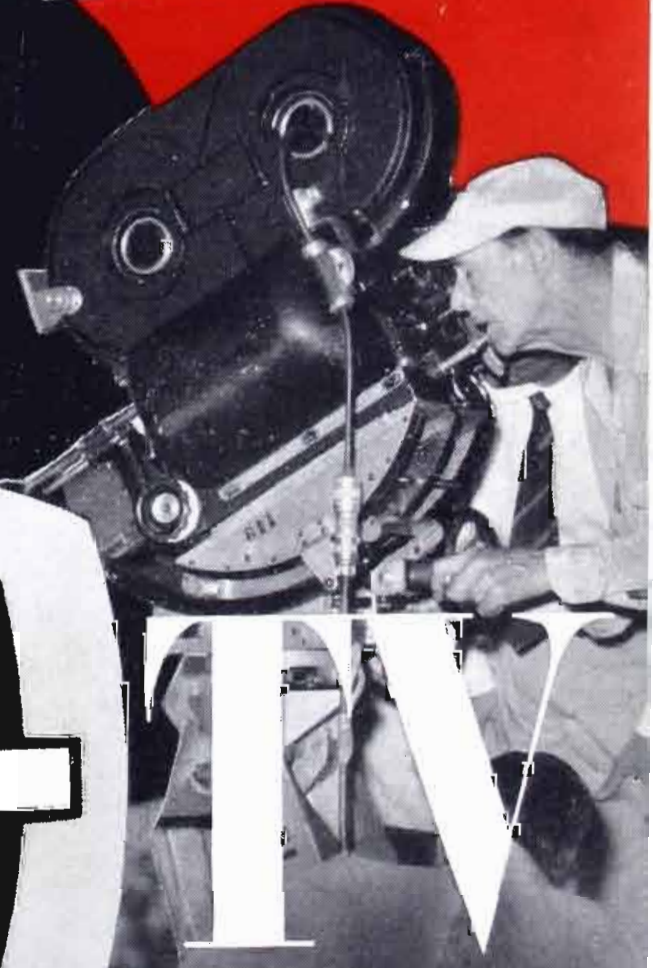


PRODUCED WITH A  
*Master's Flair!*  
NOT ANYWHERE, NOT BY ANYONE HAS  
TELEVISION BEEN SO HANDSOMELY  
AND LAVISHLY STAGED!

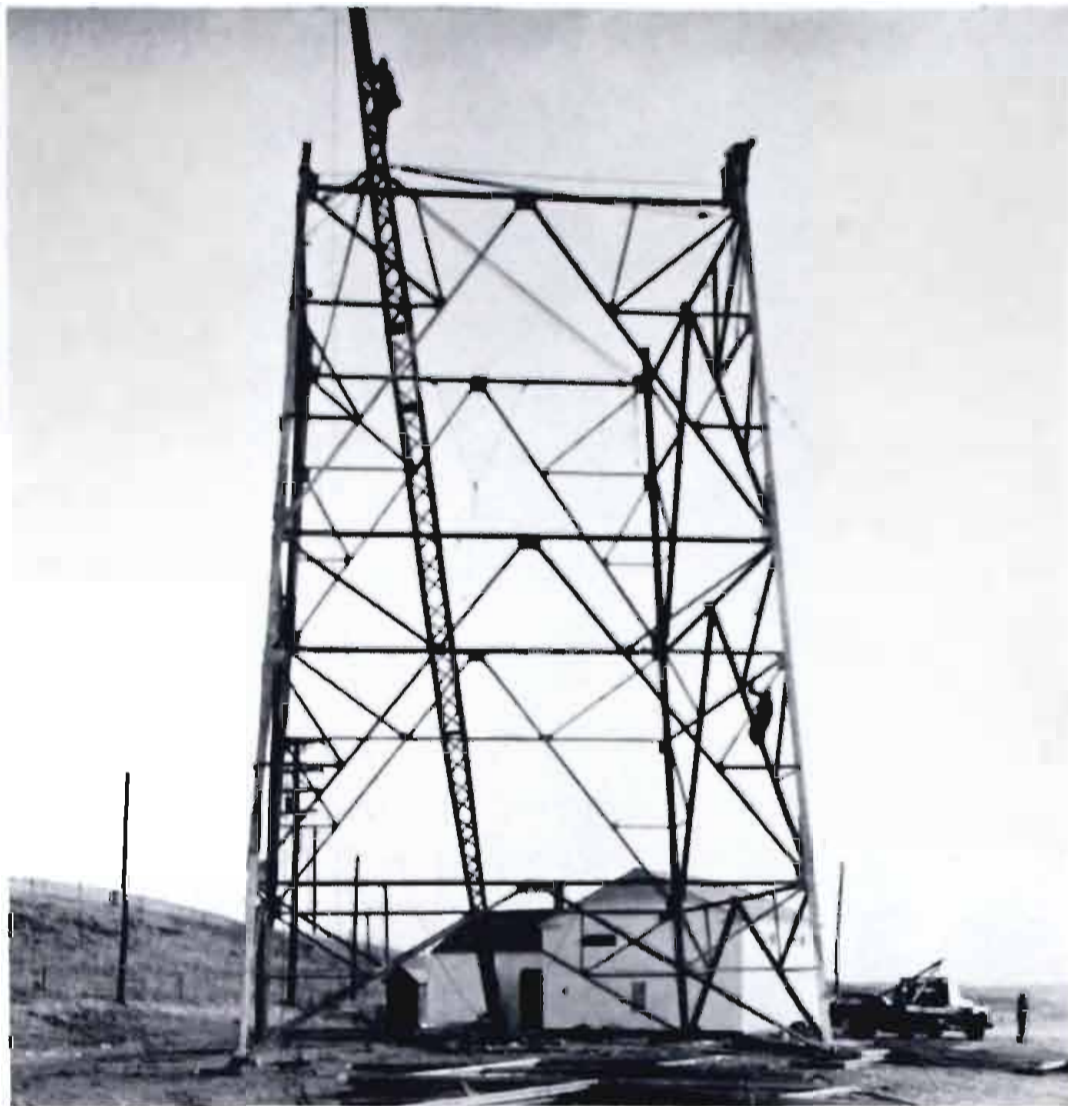
BEYOND BELIEF!  
*Brilliant Stories!*  
ALL THRILLINGLY NEW  
TO TELEVISION!

NEVER BEFORE HAVE SO MANY  
TALENTS BEEN COMBINED FOR  
THE SOLE PURPOSE OF BUILDING  
*Sales and Profits!*  
FOR YOU!

*television's  
dramatic  
movement...*



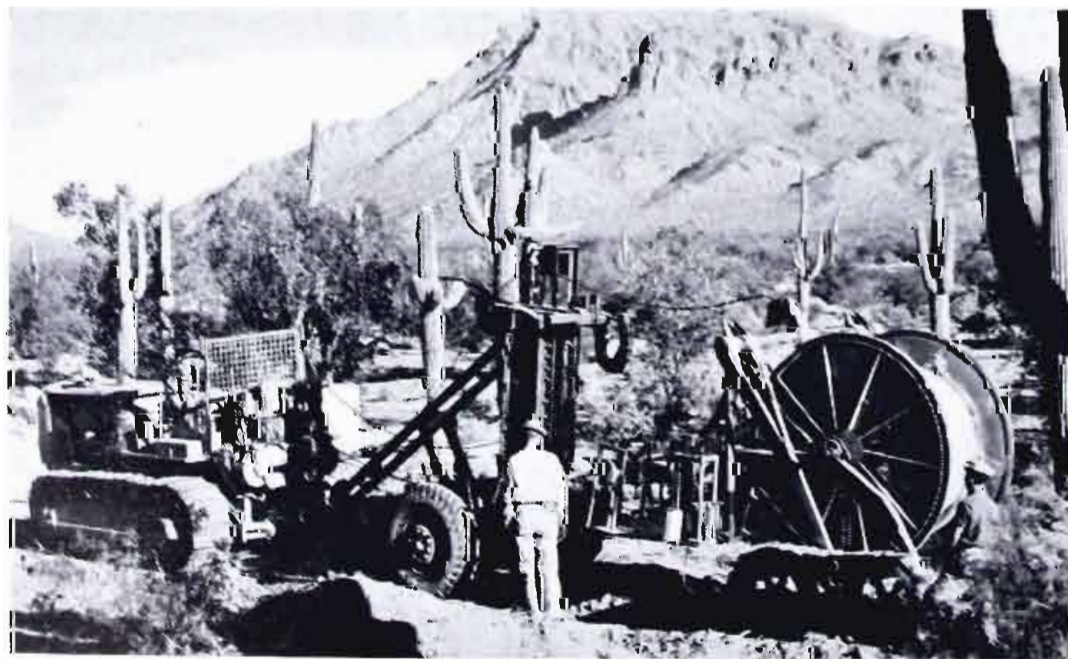
ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON RD., CINCINNATI, OHIO  
NEW YORK HOLLYWOOD



*A radio relay tower in process of construction*

## OPENING NEW FRONTIERS FOR TELEVISION

*Cable plow train laying coaxial cable in difficult territory*



In one era of history the prairie schooner made the roads to new frontiers. Now it's radio relay and coaxial cable that cross our mountains and plains to develop new territories for television.

Intercity television transmission is not very far in time from its pioneering days. Yet its progress has been great. In 1946 less than 500 channel miles of intercity television network facilities existed. By the end of 1952 this had grown to 31,500 channel miles . . . enough to reach an audience of about 92,000,000 people.

These are big figures. But they can't tell the whole story of the big job being done. Behind them are many special projects, each costly in time and money.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, 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*

# STATION MANAGEMENT

AN EXCLUSIVE TELEVISION MAGAZINE SERIES DESIGNED SPECIFICALLY FOR THE PROSPECTIVE TV STATION OPERATOR

## YOUR FIRST LIVE SHOWS

News and cooking shows are the basic local programs that offer the new station an effective, economical core for its initial schedule, according to the experience of three pre-freeze stations. Each of these outlets is the only one in its market.

The recommendations below point up the need for the station to start off building shows that will be quickly salable and will establish the identity of the station with the community.

### WSAZ-TV'S ROGERS: NEWS MOST IMPORTANT

• L. H. Rogers, vice president, WSAZ-TV, Huntington, W. Va.:

Probably the strongest and most important local show is the newscast. Emphasizing local but authoritative commentary pays off in prestige value. Straight news service film makes even the hottest stories remote and mechanical.

On-the-spot films of events in your area are your best bet. If a news service is used, it should be complemented with live commentary, by a news man with enough experience and background to back up his analysis.

An interview with a prominent local citizen as a regular feature of at least one daily newscast builds a sense of identification between station and community which spells viewer-loyalty towards program personalities and sponsors.

The use of "news briefs", pre-viewing headlines in the news, helps fill in 20 second spots between or during network shows and also builds interest in later scheduled newscasts.

Cooking shows come in second when scheduling live programs. We've used a 45-minute program across the board since we went on the air. It's been fully sponsored all the time.

The most important factor here is the demonstrator. She should be well known in the field of home economics (the local utilities usually employ first rate home econo-

mists). Her authority and sincerity are telling factors.

A daily program devoted to the regional industry is another excellent circulation and loyalty builder. Again, the use of an outstanding personality in the community is the key. Such a program, although more expensive than news or cooking programs, pulls in fringe audience which might not otherwise be interested in "big city" programming.

A weekly or twice-weekly hill-billy program is a must. Whether your own tastes run along this line or not, you can be sure that your ratings and billings will compensate nicely. Although the costs are quite high because of large casts, it will pay for itself in sales.

Since the day WSAZ-TV opened, we've carried a local studio church service. The rotation of the talent or church groups represented is handled for us by arrangement with the local Ministerial Association. Contact with the church groups will reveal that they're anxious to work hard to adapt their particular services to TV presentations.

### WTTV'S PETRONOFF: WORK WITH UNIVERSITIES

• Robert Petronoff, program manager, WTTV, Bloomington:

The local university can be your greatest asset in early programming. Scripts, talent and directors from the university clubs and departments are often professional enough to warrant half-hour or full-hour shows.

WTTV is cooperating with Indiana University and the school is now doing two thirty minute shows and one fifteen minute program each week. These range from full dramas to simple interview shows and are done in our studios.

Soon IU will have its own studio equipment and the station is installing a micro-wave relay to the campus to pick up the IU shows. At that time (probably in March) IU plans to do at least half an hour a day.

(Continued on page 26)

## 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*

Notional Press Bldg., Wash., D. C.

### E. C. PAGE

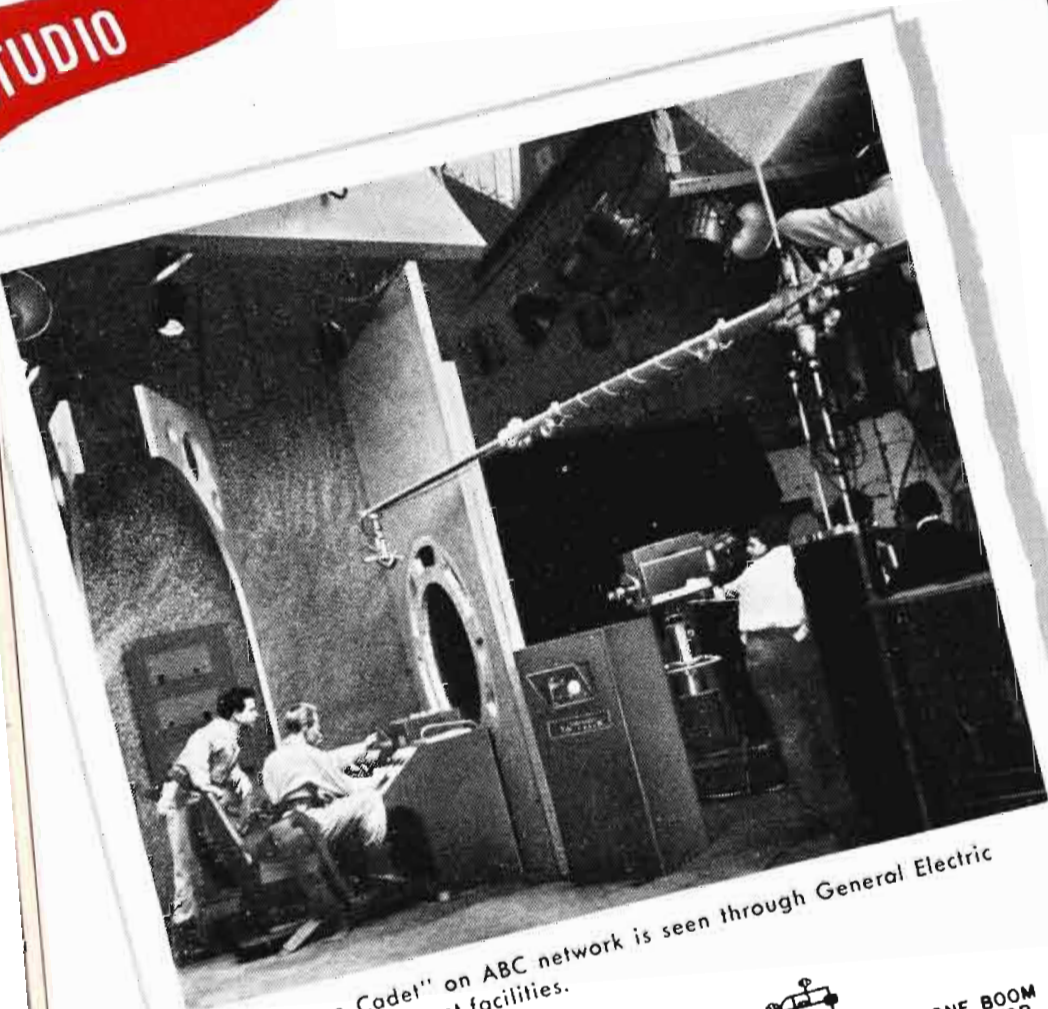
CONSULTING RADIO  
ENGINEERS

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

# 75 Years of G-E

## YOUR COMPLETE LINE OF

AUDIO



"Space Codel" on ABC network is seen through General Electric studio equipment facilities.

WALL SPEAKER FOR TALKBACK CUE

POLYDIRECTIONAL MIKE

MICROPHONE BOOM & PERAMBULATOR

POLYDIRECTIONAL MIKE

BOOM STAND

RIBBON MIKE FLOOR STAND

STUDIO PICTURE MONITOR

ONE MAN DOLLY

STUDIO CAMERAS

TWO MAN DOLLY

TRANSMITTER

TOWER LIGHTING



ANTENNA AND ACCESSORIES



G-E transmitter equipment in CBS-Empire State Building, New York installation.

TRANSMISSION LINES AND ACCESSORIES

MONITOR SPEAKER

DUMMY LOAD

DIPLEXER

DEHYDRATOR AND ACCESSORIES

LINE

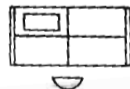
DEMODULATOR PROBE

5 KW VISUAL CONTROL CUBICLE 2 1/2 KW AURAL

TRANSMITTER

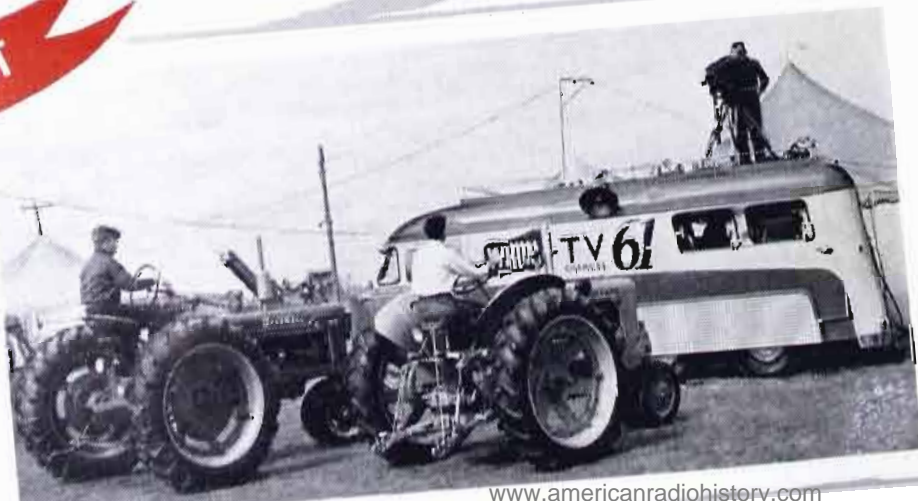
RACK-MOUNTED EQUIPMENT

RACK 1  
RACK 2  
RACK 3

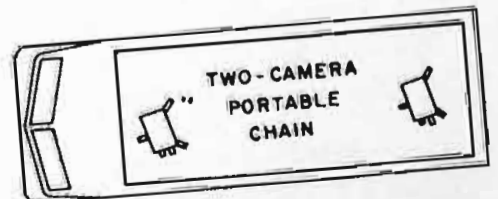


TRANSMITTER CONTROL DESK

MOBILE UNIT



G-E mobile truck used by WHUM-TV.



TWO-CAMERA PORTABLE CHAIN

PORTABLE VIDEO & AUDIO EQUIPMENT



# Pioneering behind

## TV EQUIPMENT!

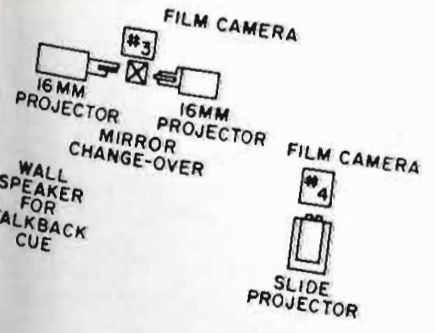
FROM the smallest portable amplifier all the way up to the UHF 12 kw transmitter...from a single-bay antenna to a 5-bay helical antenna. You name it—General Electric can supply you with all equipment necessary for television broadcasting. Look over these illustrated units in our model TV station plan. See for yourself this complete, ready-to-order line. And, remember, this advanced equipment—proved in stations throughout the *world*—is backed by G-E's 75 years of electrical and electronic progress. For further, complete details...contact the G-E broadcasting equipment sales representative in your area, or write: *General Electric Company, Section 6023, Electronics Park, Syracuse, New York.*



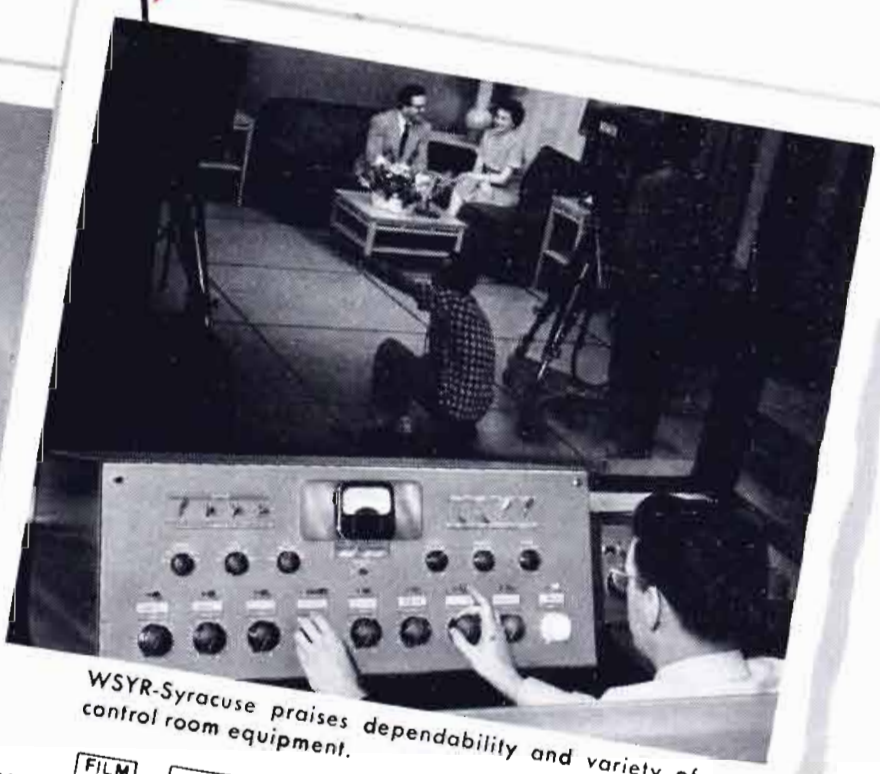
**PROJECTION ROOM**



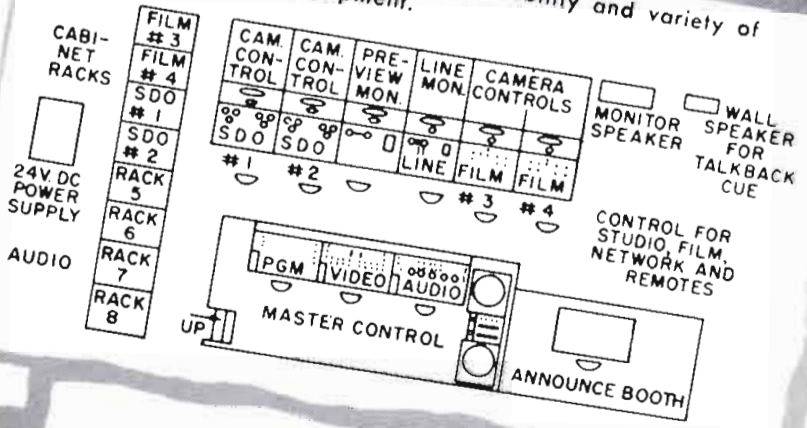
Latest G-E projection equipment being used and ordered throughout the country.



**CONTROL ROOM**



WSYR-Syracuse praises dependability and variety of control room equipment.



**1928**

First demonstration of television broadcasting.  
First TV play... "The Queen's Messenger." G-E station WGY, Schenectady.  
First "remote TV pick-up" on record. Gov. Smith's acceptance of democratic nomination for President.

**1930**

First transoceanic TV broadcast. Schenectady, N. Y. to Sydney, Australia.

**1939**

First long-distance reception of modern high definition television... in Schenectady, 129 miles and 7900 feet below line of sight from New York City.

**1940**

First TV network. New York City programs brought to the Schenectady-Albany-Troy area via 5-hop G-E microwave.  
Color television demonstrated.

**1941**

Increased transmitter power to make WRGB the highest power television station in the world.

**1950**

First high power UHF TV transmitter. High power klystron tube.

**1951**

First high-gain side-fire type of helical antenna for UHF TV transmission.

**1952**

Highest power VHF TV transmitter made commercially available. Power output of 35 kilowatts.

Complete Television Equipment for VHF and UHF

**PROGRAM AND TIME COSTS**

Total yearly expenditures for time and production  
of advertisers using network television during 1952

*an exclusive feature of*  
**Television Magazine's**  
**Annual Data Book**

Publication date — March 15

**STATION MANAGEMENT**

*(Continued from page 23)*

Newscasts should come in for heavy schedules. Together with weather and sports briefs in five or fifteen minute units they can make up as much as one hour of your live programming day.

A sure fire audience builder is the newscast using a news expert to point up the controversial sides in the headlines.

The cooking show is the best vehicle for selling time on a participation basis in daytime. I would not (and did not) attempt a half hour show of this type without two women who do nothing but prepare, direct and do the show.

Building up a personality to do the live introductions for western films has been very successful in creating a "character" identified with sponsors using the film series. The hillbilly program is almost a must for live programming. It isn't expensive and doesn't require elaborate production.

**WMBR'S MARSHALL: STRESS COOKING SHOWS**

• Glenn Marshall, Jr., general manager, WMBR, Jacksonville, Florida:

The cooking show offers the new station the best opportunity for profitable and easy programming in its early operation. Using one set and a locally prominent home economist our 45 minute, Monday through Friday, homemaking program has been fully sponsored for the past three years.

The entire show each day revolves about the preparation of a complete meal. The only snag we hit with this show was in getting a demonstrator with strong audience acceptance. We found, after several attempts, that a well-known *middle aged* woman does best.

(Our cooking show did so well that we created a daily 45 minute *Shoppers' Guide* for morning telecasts. It too is well sponsored on a participating basis.)

A quiz program complete with prizes and free trips (provided by VIP Service in New York) goes very well in our area. The tie-in for prizes keeps the cost quite low.

Professional-looking and inexpensive programs put on by a local university are highly recommended for the fledgling station. The University of Florida, with three hours of camera time, gives us one-hour of live programming per week.



**WICU TV**  
THE ERIE DISPATCH STATION  
ERIE, PA.



**TOP SHOWS ALWAYS**

**SELLING:** The winner of the Colgate Award for the most outstanding merchandising promotion in the nation!  
**PUBLIC SERVICE:** WICU has received public service awards from the American Legion, the Inter-Faith Council, and educational groups. The Big Three in Erie—the Erie Dispatch, Radio Station WIKK, Television Station WICU—exist to promote the community welfare!

★ RADIO  
★ TV  
★ NEWSPAPER



National Representative  
WICU-TV—Erie, Pa.—Headley-Reed Co.



an EDWARD **LAMB** Enterprise

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

## DRAMA VS MYSTERY



## CONTINUOUS COST STUDY

TV Playhouse lowest cpm per commercial minute

ON a cost per thousand homes basis, crime shows compare favorably to dramatic programs.

In a cost study of five top-rated dramatic shows and four high ranking mysteries, P&G's *Fireside Theater* came out best in the first category with a cost per thousand homes of \$7.20, while, in the cops-and-robbers division, Lever Brothers held up their end of the soap industry with *Big Town's* cost per thousand homes of \$6.91.

Half-hour programs in these categories deliver cost per thousand impressions on a comparable basis, with the balance shifted slightly in favor of the crime shows. However, a comparison of crime shows against the hour-long dramatic shows comes up with quite different results.

The extra half hour of the 60-minute dramas, doubling the commercial time but not the cost of the show, gives these shows an

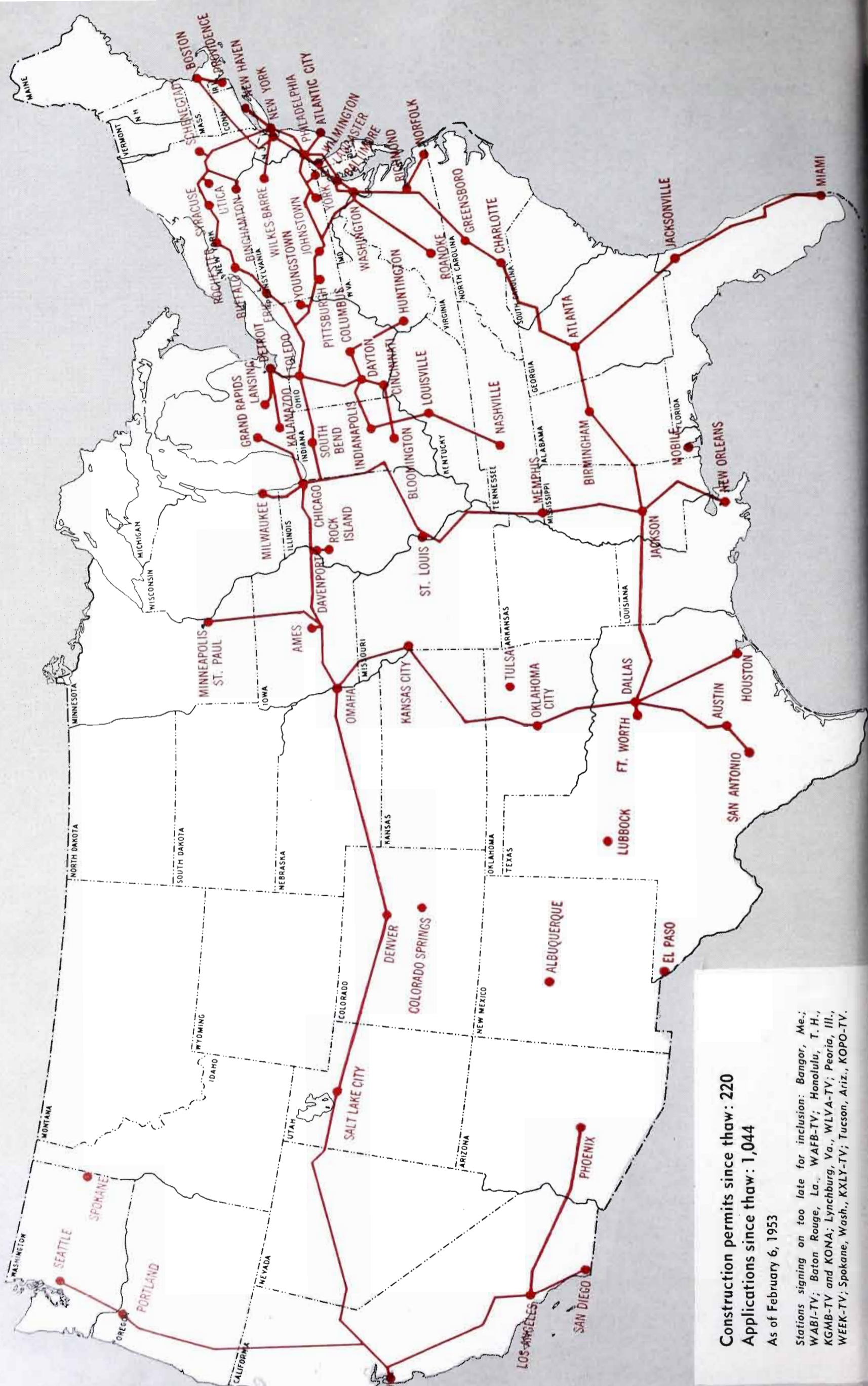
edge over the half-hour crime shows. Despite higher costs, the three hour-long dramas studied draw viewers at an average of 66¢ per thousand against the crime shows' \$1.07 per thousand.

The cost advantage of the hour-long programs is further demonstrated by the fact that P&G's comparatively high rated *Fireside Theater*, although pacing the other dramas in cost per thousand homes, loses out in costs per commercial minute.

PROGRAM, SPONSOR, TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS PRODUCTION-TIME	ARB RATING	HOMES REACHED	COST/M HOMES	COST/M HOMES/ COMM. MINUTE	COST/M VIEW- ERS/ COMM. MINUTE	
<b>DRAMAS</b>								
<b>FIRESIDE THEATER</b> P & G—9-9:30 pm, Tu Compton	59 (NBC)	\$19,000	\$29,100	33.9	6,670,000	\$7.20	\$2.40	\$1.00
<b>KRAFT THEATER</b> Kraft—9-10 pm, W J. Walter Thompson	47 (NBC)	17,500	42,100	32.7	5,750,000	10.37	1.73	.72
<b>LUX VIDEO THEATER</b> Lever Bros.—8-8:30 pm, M J. Walter Thompson	32 (CBS)	15,000	19,350	26.1†	3,725,000†	9.22	3.07	1.38
<b>ROBERT MONTGOMERY PRESENTS</b> American Tobacco—9:30-10:30 pm, alt. M BBD&O	62 (NBC)	30,000	50,325	32.3	6,530,000	12.30	2.05	.71
<b>TV PLAYHOUSE</b> Goodyear—9-10 pm, alt. Sun. Young & Rubicam	57 (NBC)	28,000	46,100	41.0	7,710,000	9.61	1.60	.55
<b>MYSTERIES</b>								
<b>BIG STORY</b> Am. Cigarette & Cigar—9-9:30 pm, F Sullivan, Stauffer, Colwell & Bayles	47 (NBC)	\$17,000	\$24,172	29.4	5,220,000	\$7.89	\$2.63	\$1.05
<b>BIG TOWN</b> Lever Bros.—9:30-10 pm, Th McCann-Erickson	35 (CBS)	16,000	21,030	33.7	5,430,000	6.91	2.30	.96
<b>MAN AGAINST CRIME</b> R. J. Reynolds—9:30-10 pm, W Esty	48 (CBS)	20,000	23,910	29.4	5,800,000	7.57	2.52	1.01
<b>RACKET SQUAD*</b> Philip Morris—10-10:30 pm, Th Biow	49 (CBS)	13,500	24,832	33.6	5,880,000	8.22	2.74	1.25

Production costs, TELEVISION Magazine. Time costs, November PIB. Ratings, ARB. Commercial minutes: half hour, 3; hour, 6.  
\*Racket Squad, now sponsored by Toni via Tatham-Laird, is currently being shown from 10:30-11 pm on alternate Thursdays.  
†Videodex ratings.

# TELEVISION MAGAZINE'S STATUS MAP



AS OF JANUARY 1st	DALLAS-FT. WORTH	KALAMAZOO*	NORFOLK*	SCHENECTADY-ALBANY-
ALBUQUERQUE—35.6	19,146	249,000	144,182	TROY—74.6
KOB-TV (A, C, D, N)	209,934	263,538	123,996	WRGB (C, D, N)
AMES—56.1	160,100	183,020	163,884	SEATTLE—49.2
WOI-TV (A, C, D, N)	268,000	130,000	1,181,349	KING-TV (A, C, D, N)
ATLANTA—67.7	95,000	1,457,058	48,900	SOUTH BEND
WAGA-TV (C, D); WSB-TV (N); WLTV (A)	268,000	187,428	1,181,349	WSBT-TV (C, N)
ATLANTIC CITY	817,000	11,350	254,000	SPOKANE
WFPG-TV (A, C, D, N)	11,600	180,190	157,452	KHQ-TV (A, N)
AUSTIN	147,876	135,973	26,200	SYRACUSE*
KTBC-TV (A, C, D, N)	209,934	397,853	174,500	WHEN (A, C, D); WSYR-TV (N)
BALTIMORE*	229,754	350,300	160,100	TOLEDO—76.0
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	108,825	15,000	472,200	WSPDL-TV (A, C, D, N)
BINGHAMTON—35.7	12,386	96,168	87,300	TULSA—56.1
WNBF-TV (A, C, D, N)	224,500	365,140	118,744	KOTV (A, C, D, N)
WNBH-TV (A, C, D, N)	118,000	143,738	549,100	UTICA-ROME*
BIRMINGHAM—53.0	300,000	3,273,105	148,864	WKTV (A, C, D)
WAFM-TV (A, C); WBRC-TV (D, N)	92,900	202,995	549,100	WASHINGTON*
BLOOMINGTON*	202,995	209,934	174,500	WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)
WTTV (A, C, D, N)	229,754	229,754	174,500	WILKES-BARRE
BOSTON*	321,738	108,825	160,100	WBRE-TV (C, N)
WBZ-TV (N); WNAC-TV (A, C, D)	178,309	12,386	160,100	WILMINGTON—89.2
BUFFALO*	1,314,899	224,500	160,100	WDEL-TV (D, N)
WBEN-TV (A, C, D, N)	400,000	224,500	160,100	YORK
CHARLOTTE—47.9	711,245	224,500	160,100	WSBA-TV (A)
WBTV (A, C, D, N)	711,245	224,500	160,100	* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.
CHICAGO—74.0	12,500	224,500	160,100	YORK
WGMB-TV (A, C, D, N); WGN-TV (D); WNBQ (N)	12,500	224,500	160,100	WSBA-TV (A)
CINCINNATI*	276,700	224,500	160,100	YORK
WCPO-TV (A, D); WKRC-TV (C); WLW-TV (N)	276,700	224,500	160,100	WSBA-TV (A)
CLEVELAND-AKRON	276,700	224,500	160,100	YORK
WEWS (A, C); WNBK (N); WXEL (A, D)	276,700	224,500	160,100	YORK
COLORADO SPRINGS	276,700	224,500	160,100	YORK
KKTV (A, C, D)	276,700	224,500	160,100	YORK
COLUMBUS*	276,700	224,500	160,100	YORK
WBNS-TV (C); WLW-C (N); WTVN (A, D)	276,700	224,500	160,100	YORK

PRODUCTION AND CIRCULATION	STATIONS AND MARKETS	COMPOSITION OF TV HOUSEHOLDS	TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)
Total sets in circulation as of January 1st..... 21,734,154	Number of 1 station markets..... 50	Number of Adults..... 2.54	Under \$2000..... 7
Source: TELEVISION Magazine	Number of 2 "..... 15	Number of Teen-agers..... .32	\$2000-\$3999..... 37
Receiver production for December, 1952..... 921,086	Number of 3 "..... 9	Number of Children—13 & under..... .94	\$4000-\$6999..... 40
Receiver production for December, 1951..... 467,108	Number of 4 or over..... 4	Average TV Homes..... 3.80	\$7000 & over..... 16
Total receiver production for 1951..... 5,384,798	Total markets..... 78	Source: Videodex	
Source: Radio-Television Manufacturers Association	Operating stations..... 129		
	Number of connected markets..... 70		

# WALDEN TELEVISION

TELEVISION STATION REPRESENTATIVES

- NEW YORK
- BOSTON
- CHICAGO
- DETROIT
- SAN FRANCISCO
- ATLANTA
- HOLLYWOOD

**Want to sample thrills** thousands of miles away—  
make back-at-home armchair viewers pick up and GO? Want to do all this  
effectively and at low cost? Yes? Then . . . **USE FILM.**



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.

# IF YOUR AGENCY IS NEW TO TELEVISION --



By Milton Simon

Milton Simon, partner in Memphis' Simon and Gwynn with TV billings of \$100,000 yearly, advises agency men to study their screens, visit local stations and stick with film for commercials as well as programming in early stages of use

**T**HE first thing I would recommend to agencies who are just starting off in television is to watch it, look at it—as often as possible. Study it, study the techniques of the other advertisers. Find out just what they are doing, how they are doing it.

Second, I would recommend strongly that the agency people in charge of television spend as much time at television stations as possible, nosing around, watching TV in action. There is nothing like this actually in getting a wealth of background material. Bear in mind it's an entirely new field; new approaches are needed. One must get the feel of working and creating in the new visual medium.

## STICK TO FILM AT OUTSET

Third, I think at the beginning an agency should stick pretty much to film shows—established film shows—for the entertainment portion of television. And, by all means, use film commercials to start with. You can see your errors and your shortcomings, so to speak, before they get on the air.

As a vehicle for reaching housewives effectively, most stations have excellent home economics (cooking) or shopping shows. The people who conduct these programs usually have a strong local following, built up for the most part because of previous radio work. Programs of this type provide for the elementary approach to TV selling. They are able to show the product in use; television's greatest asset. Because of the nature of this type of show, the commercials can be longer and, in the case of a shopping program, a great deal of descriptive material for a product can be worked into the program.

In the preparation of commercials we have found that the use of a story-board is most helpful. (The story-board is just one of many new terms which you will get to know about in working with television.)

Actually, the story-board consists of a series of sketches of the key elements you want to visualize along with the accompanying copy. For instance, if you visualize a close-up of a woman talking or holding up a garment, better sketch in the head of the person and with a garment held up, in exact proportion to the screen.

Quite often I find that words alone to a producer don't do the job and you end up with a medium or a long shot where you want a close-up. These story-boards, or scene treatment sketches as we call them, are a great help.

However, the most important thing of all is the basic knowledge of detailed fundamental requirements. What will show up well on the screen or what won't has to be clearly understood by someone in charge of the final production.

I mean facts like slide data should definitely be assimilated. Scanning areas should be known. Facts like original art work conforming to 3 high by 4 long ratio, a minimum border between message and edge of background, a maximum message area.

These are facts that can be gained by close association with the stations and an understanding of their requirements. Some stations, of course, have standards different from others. And that's why we are suggesting an individual approach to this problem in each particular market.

At this stage it might be a good idea to get all these basics down

in writing; put them in the form of a guide list with copies for everyone in the office.

## ROLE OF THE ART DIRECTOR

The art director is probably the logical man to handle television production in the medium size agency. Of course, it obviously depends to a great degree on the volume of work that goes through the shop, and how busy the art director is.

As to the execution of production—with a good deal of it being in film commercials, I strongly rec-

*(Continued on page 32)*

Syndicated film programs give agency new to TV the chance to concentrate on commercials



Local production outfits can come up with film commercials meeting highest quality standards



## IF YOUR AGENCY IS NEW TO TV

(Continued from page 31)

commend leaving this up to the people who know what they are doing.

With all of the various and intricate production devices necessary to bring out a smooth professional and effective selling commercial, we prefer to put our faith in the hands of the film companies. We will give them as much scope and responsibility as feasible in dramatizing what we want to bring out in our clients' products or services.

There should be consultations, of course, between the art director and the film producer; but we certainly don't advocate going into a film production company and standing over the camera telling them how to dot the "i" and cross the "t," so to speak. I think you handicap the film company when you limit them to this degree. It's like telling a surgeon how to operate, or a lawyer how to draw a will.

### DON'T LET SHOW BUSINESS ANGLE THROW YOU OFF BALANCE

Recruit your TV copywriters from your copy or radio department. Don't think because television is hailed as "show business" that somebody in the theatrical field can come in and get up your commercials. It's a *selling medium* that calls for *selling techniques*.

I also think it important that each account executive absorbs the fundamentals of television production. He is going to be responsible to the client in the final analysis, and if he doesn't know the facts and know how to tell the art director what he wants, he is going to be severely handicapped when he talks to the client the next day, and the client raises merry-need about the way this particular item looked, or why his prized pot didn't look like a prized pot.

I also want to stress an important point which might seem obvious. But because it is so obvious and because television is an exciting medium to work with, it tends to be overlooked. The big thing is the *video*; the picture is the avenue the eye follows and the mind registers on first and predominantly.

The audio supports the picture and must at all times justify its existence for that reason only. Don't try to make the audio do

any more. Don't give it the lead and don't crowd in audio that is irrelevant to the picture.

Avoid tricks in the beginning. Stick to straight selling. Wipes and flips and lap dissolves and the like are all right to know about, as terminology. But don't go splashing those phrases around in your script until you've gotten your feet wet.

In summing up, if we were to put in a nut-shell our advice to a beginner in television, it would be just this: Learn the essentials, the elementary material first. Get your

background facts. Get what you can and can't do on that screen firmly established.

Then, bear in mind that good television selling is simply good advertising. It is another medium. It's as effective as your imagination and your ability to execute that imagination can make it.

There is nothing greatly mysterious or bogey-bearish about television. Television has selling power that is of inestimable value. There are very few instances of failures on television at the present time.

### • 100,000 WATTS

# Sell Exclusively WSAZ-TV

IS THE "1st AND ONLY" TELEVISION STATION IN  
WEST VIRGINIA AND IN THE RICH OHIO VALLEY  
AREA . . . OHIO - KENTUCKY - WEST VIRGINIA

IN THE PRIMARY AREA  
OF WSAZ-TV. . . . .

### MARKET DATA \*

- 103 COUNTIES
- POPULATION  
3,299,300
- RETAIL SALES  
\$1,828,557,000
- EFFECTIVE BUYING  
INCOME  
\$2,873,118,000

• LARGEST ATOMIC PLANT IN U. S.  
COSTING OVER \$2 BILLION DOLLARS  
. . . . EMPLOYING OVER 36,000 PER-  
SONS.

• \$12,000,000 EXPANSION PROGRAM  
AT SOUTH POINT, OHIO

• HUNTINGTON FIRM AWARDED  
\$1,000,000 CONTRACT

For Additional Information  
Call, Wire or Write Lawrence  
H. Rogers II, or your nearest  
KATZ AGENCY . . . .

CHANNEL 3

# WSAZ-TV

\* S. M. "Survey of Buying" 1952



# BRAND SURVEY: Coffee

This month Television Magazine's continuing field survey re-examines coffee buying, finds TV impact up 73 per cent



Old Dutch scored 100—every purchaser had seen its TV spots

By Frank Mayans, Jr. and Norman Young

A swing away from house brands, a shift in the relative ranking of leading brands and an increase in sales of instant coffees between June, 1952 and January, 1953 are revealed in a second examination of coffee buyers.

Purchasers were interviewed for both periods in the same Grand Union Supermarket in New York City.

The interview group in June consisted of 153 buyers of coffee. In January, 217 purchasers were interviewed. Each sample includes instant, regular and store brand buyers.

The three house brands which had in June accounted for almost 33 per cent of all purchases, in the following January study made up only 14 per cent of all coffee bought.

In the second study, 69.3 per cent of all TV set owners mentioned TV advertising for the brands they bought, as compared to 40 per cent last June. All other media dropped. On the other hand, among non-owners, newspapers and magazines gained in number of mentions.

Notably, when viewers were asked about advertising for brands other than the one purchased, 45 per cent mentioned TV advertising and one third of these could quote content of TV advertising.

In comparison, half of those who saw advertising for the brand they bought on television could recall its content.

Interesting is the impact of the *Red Buttons* show, which came on for Maxwell House a few days before the survey was made. Of those who bought Maxwell Instant 10 per cent recalled the show as the source of advertising. Of the Maxwell Regular purchasers, 46 per cent cited the program.

Only 13 per cent mentioned *Mama*, which has been promoting the brand for several years. None in either group reported *Life with Luigi*, which had served for the previous 13 weeks as a Maxwell House vehicle.

Chase and Sanborn scored highest on remembrance of TV advertising content. All buyers of that brand who recalled its TV advertising identified it with *Garry Moore*, although it has been several months since the company sponsored the show.

Old Dutch, a heavy user of spots, scored highest with 100 per cent of its buyers recalling its TV advertising.

## SHARE OF PURCHASERS

	JANUARY 1953		JUNE 1952
	Regular		
	%		%
Freshpak*	11.5	Grand Union*	13.3
Maxwell House	11.0	Maxwell House	11.1
Chase & Sanborn	9.2	Savarin	10.5
Old Dutch	6.9	Early Morn*	10.5
Sanka	5.5	Freshpak*	9.1
Sovarin	4.6		
	Instant		
	%		%
Borden's	12.9	Moxwell House	5.9
Maxwell House	8.7	Nescafe	5.2
G. Washington	5.9	Borden's	3.9
Postum	4.6		

\* Grand Union Brands

## TV ADVERTISING IMPACT

Brand	JANUARY	
	Per Cent that saw TV advertising	Per Cent that recalled TV content
G. Washington	7.7	—
Medaglia D'Oro	40.0	—
Savarin	70.0	71.4
Maxwell House regular	70.8	82.4
Maxwell House instant	78.9	46.7
Sanka—regular	25.0	66.7
Sanka—instant	33.3	—
Chase & Sanborn	65.0	100.0
Borden's	53.6	—
Nescafe	86.7	38.5
Old Dutch	100.0	28.6

Of those mentioning TV advertising for brand bought, 62.2 quoted content. Of those mentioning all media, 44.8 per cent remembered content.

## MEDIA RECALLED BY PURCHASERS

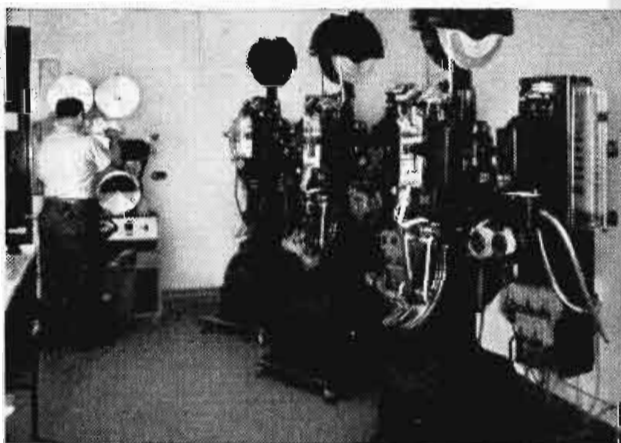
	OWNERS		NON-OWNERS	
	JANUARY 1953	JUNE 1952	JANUARY 1953	JUNE 1952
TELEVISION	69.3%	40.0%	15.8%	3.9%
NEWSPAPERS	8.8	23.6	31.8	25.4
RADIO	4.4	20.0	5.2	43.1
MAGAZINES	10.2	16.3	31.8	21.5
OTHERS	0.7	0.0	0.0	5.8

**YOUR PRODUCTION DEMANDS  
THE EXCELLENCE OF**

# Precision Prints

**STEP PRINTING  
ELIMINATES  
CONTACT SHIFTS**

The sharpness of a print depends on close contact between original and print stock. In step printing at Precision, the two films are absolutely stationary during exposure. Timing and effects are produced without notching original.



## **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.

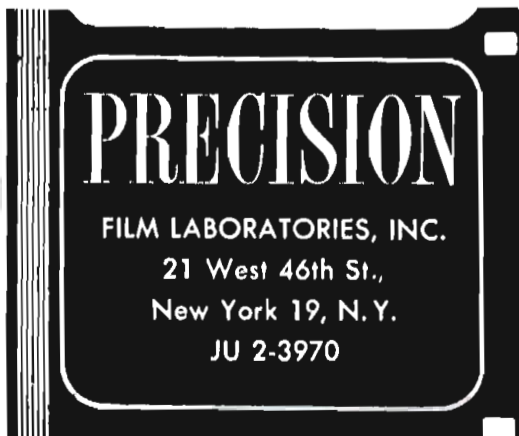
**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

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

enable us to offer service unequalled anywhere!

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

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



### MATHES: TV PRE-SELLING

(Continued from page 13)

ance, two very important prerequisites for products that wish to capitalize on the "in-the-store" buying decisions, are nurtured by the TV commercial. People can be expected to remember much of what they see on their TV screens, because they not only see the products identified, but they also receive the added impact of seeing the product in use.

Frequently they can identify themselves with the person who is demonstrating the product, or again, they are "softened-up" for a future sale by the identification of the product with a favorite entertainer such as an Arthur Godfrey or a Kate Smith. And when the TV viewers walk into a self-service store and stand before a number of competitive brands, they remember what they have seen the day, week, or month before.

Consumer studies have shown this again and again. One of the most impressive of these was a probability sample made in the New York area, which revealed that 83.0% of TV owners recalled seeing or hearing of a certain brand of merchandise that had been promoted on TV as compared to 67.0% non-TV owners who had been exposed to other media.

Of course, here at J. M. Mathes, Inc., we know that TV is not a cure-all for every advertiser's problems. Each advertising medium must assume its proper place with each specific account, and it is our job, as it is of all agencies, to recognize when TV, radio, newspapers, magazines, outdoor, or a combination of these, will best serve the client. Canada Dry Inc., for example, has been a heavy and successful advertiser in all these media.

Long ago, we realized the importance of pre-selling in this beverage market, however. For that reason, Canada Dry became one of the early advertisers on network TV. Our job at the time was to popularize the 7-ounce, or "split" bottle of ginger ale. This campaign was spear-headed by the use of TV, and in combination with other media, Canada Dry has gone a long way in the development of new business based on the "split" size individual bottle. As a result of this fact, Canada Dry recently began its new film series, "Terry and the Pirates," which is now on 52 key stations.

# CASE STUDY: Warner-Hudnut's Tru-Tint

## AGENCY:

DANCER-FITZGERALD-SAMPLE

WARNER-HUDNUT INTRODUCES TRU-TINT ON TRIAL RUN BASIS;  
TELEVISION FOUND MOST EFFECTIVE MEDIUM IN PHILLY TEST

## OBJECTIVE . . . . .



Tru-Tint

- 1) To introduce a new product, Tru-Tint Hair Coloring.
- 2) To find the best way to market and advertise Tru-Tint. Since Tru-Tint was only one member of the large Warner-Hudnut family, both production and advertising funds had to be limited according to the needs of other products.

Tru-Tint was first introduced September 1951, in Eastern Pennsylvania, Southern New Jersey and part of Delaware. Television, radio and print campaigns were inaugurated in three markets: Philadelphia, Reading and Scranton—Wilkes-Barre.

## METHOD . . . . .



Film commercials

In Philadelphia TV spot announcements consisting of 60 second films were used on WCAU-TV, WFIL-TV and WPTZ. Where possible, spots were placed adjacent to women's daytime shows. Seven announcements were used per week, totaling 235 from September through the following June. Radio advertising in Philadelphia was used on a co-op basis with Sun Ray Drugs. In Scranton—Wilkes-Barre, AM spot announcements were used—5 daytime one-minute spots running 39 weeks on WGBI and WBRE. Print used in all 4 cities consisted of five 1200-line black and white ads in dailies followed by twelve 500-line Sunday supplement ads in *The Bulletin*, *Inquirer* and *Scrantonian*; Sunday R.O.P. in Wilkes-Barre and Reading.



Reply cards

To test the effectiveness of this initial campaign, reply cards were put into each package of hair coloring. Consumers were asked to tell where they first heard of the product and why they bought it.

Using names obtained from the reply cards, 175 women were interviewed by the Crossley research organization in Philadelphia. They did not know that the interview was sponsored by Hudnut.

## RESULTS . . . . .



Don Beckett

Television was the largest single reason for the initial purchase with 25 per cent of those interviewed mentioning TV as the reason for purchasing. Experience in the Philadelphia area showed that markets with television coverage produced 11 per cent to 39 per cent more sales per capita with 31 per cent to 34 per cent less advertising per capita than markets without television effort.

Don Beckett, advertising manager for Tru-Tint, attributed the success of television, in the test, to its flexibility. He said, "It permits the before and after effect needed in a good demonstration. Our slogan, 'Brush away the years in minutes at home with Tru-Tint' is graphically brought forth by the techniques of the filmed commercials."

Still moving ahead cautiously, Warner-Hudnut proceeded to southern Ohio where Tru-Tint was again introduced on a limited basis. Company is now using six TV spots per week on WNBK in Cleveland as well as page ads in the *Plain Dealer*. This fall Tru-Tint tied in with the *Look to Lazarus* program on Columbus' WBNS-TV. Commercials were those used earlier in Philadelphia. Co-op advertising was also used on WCPO-TV in Cincinnati and WLW-D in Dayton on programs sponsored by Gal-laher stores and Dow Drug. Reply cards are still used and a close watch is kept on advertising results.

**they came! they saw!  
they BOUGHT!**

**harry m. miller, inc.** advertising... merchandising

595 E. BROAD ST., COLUMBUS 15, OHIO Adams 7243

November 14, 1952

Mr. Frank Jones  
WBNS-TV  
495 Olentangy River Road  
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,

HARRY M. MILLER, INC.

*John W Corbett Jr*

John W. Corbett, Jr.  
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



Indicative of all WBNS-TV's product promotion, both Pickerington Creamery's product and an appealing premium were cleverly integrated into the top-rated Aunt Fran show . . . resulting in a gratifying sales increase for the client.

## TIMEBUYING

(Continued from page 11)

a station to sign an affiliation agreement with the four networks. In some markets where new stations are going on the air, this situation is levelling itself off. However, there are markets where it hasn't yet and will not for some time.

In many instances these stations know which network is their prime or basic (or whatever you wish to call it) network . . . the one they really try to keep happy . . . let's face it, the one they're "partial" to . . . the one they hope to have for years to come. In these markets I see no reason why this helpful information cannot be made available. I for one would like to see the basic network listed first and the other three network affiliations shown alphabetically or in any order desired by the station. This most certainly would save some of us many memory gyrations, guessing, checking, or whatever waste motion we have to go through, in trying to obtain the necessary information that, in my opinion, could be made readily accessible.

Television is a great business and a great medium. Since the lifting of the freeze, its complexion has and will change in many respects so greatly that it is almost like an infant reborn.

All I ask is that we all get together, profit by some of the mistakes experienced by other media in the past, and bring it up to be the healthy, productive and profitable medium that it should be.

They are the markets that everyone wants, so managers need not be afraid of losing this show or that show because they have made the information available, as they'll usually be ordered.

## RATES

Why is it that by and large the new stations have selected one of three rates for a Class A hour? Granted, it's easy for buyers to recall or forecast what the rate might be if none has been established, but monotonous. Couldn't some ingenious station choose an "odd" figure?

### MARKET INFORMATION

County listings for all TV areas with retail, drug and food sales, EBI and population, etc.

Coming March 15  
Annual Data Book

## DESPITE THE DECISION—UPT MERGER CASE IS SIGN OF RISING ANTI-TRUST TROUBLES



By Samuel Spring  
Spring & Eastman,  
Attorneys

With surprising speed TV is getting entangled in that endless controversy called the anti-trust laws. The ABC Paramount Merger Case is a perfect example. The "Hearing Examiner", the Hon. Leo Resnick, has filed his findings. He recommended that United Paramount Theatres Inc. be allowed to merge with the American Broadcasting Co. The F.C.C. in a five-to-two decision, approved the merger on February 9.

Regardless of the decision, the controversy probably will not end. That seems to be the difficulty with our anti-trust laws. As now enforced by independent commissions such as the F.C.C. and F.T.C., the controversies involved never seem to end.

Everyone is in favor of legal relief against monopolies and prohibitions of oppressive restraints of competition in the TV industry. But so great has become the obscurity as to what the anti-trust laws mean, no small independent station dares stick its head inside a court in hopes of early relief. All it can hope for therefrom is years of litigation.

Our anti-trust delays and court fights seem a throw-back to the court comedies depicted by Dickens. The government prosecution against the investment bankers before Judge Medina has taken a longer time than even the Communists trial he presided over so ably. And it's just beginning. Once the government starts in on an anti-trust suit, if the defendant is not licked legally, he ends up harrassed to death. The motion picture companies surrendered before they were finally licked legally.

Take the ABC-Paramount case. The hearing examiner's report covers one hundred closely printed pages. He handed down one hundred and fifty two findings of fact. The case was set down for hearings

on August 8th, 1951. A year and a half passed; it was still pending. Meanwhile ABC was hung up high and dry, awaiting F.C.C. to decide what is the law.

The length and cost of government anti-trust proceedings are becoming a legal scandal. When a government lawyer starts an anti-trust case he embarks on a career; the defendant, on a check-writing Marathon. For business men to surrender because of the expense and harrassment involved means that justice is out of the window.

To blame the Commissions and the Courts of course is unfair. They have no right arbitrarily to shorten the evidence submitted or to stop the arguments of counsel. Even the Department of Justice can not be blamed too much, because its lawyers believe often they have an evangelical mission to perform—also a reputation to establish as anti-trust experts against the day when they return to private practice.

Congress primarily is to blame. Congress persistently evades the job of writing clear and precise and definite anti-trust laws. Conflicting groups always appear before Congress on an anti-trust hearing; businessmen vs. bureaucrats. So Congress ducks. It passes laws written in words of equivocating generality. Thereby Congress persistently "passes the buck" to the Courts and Commissions. The recent Maguire Fair Trade law is the latest example. No sooner was it passed than law suits started everywhere because of its equivocating verbiage.

The key statute involved in the ABC Paramount Merger Case (Section 18 of the Clayton Act) is another prime example. Congress (15 U.S.C.A. Section 18) amended the statute in 1950. To prevent monopolies, Congress forbade the acquisition by one corporation of

the stock of another, where "the effect of such acquisition may be substantially to lessen competition or to tend to create a monopoly."

This prohibition applies to all interstate commerce, including TV. The key words "substantially to lessen competition" or to "tend to create a monopoly" are as general, wide and uncertain as any legal language can be imagined.

To expect the Courts and Commissions to do the work of Congress is contrary to the democratic system. The inevitable result is absurdly protracted litigation. The duty of making the words used in the statute realistic should not be evaded by Congress.

Is the demand for a clear-cut codification of anti-trust laws too much to expect of Congress? If Congress won't, or can't, do better, what price anti-trust laws? The cure is proving almost worse than the disease. Certainly Congress can summon enough legal aid to state clearly what it wants to be done in business conduct.

All successful competition must add up to some limitation on the success of competitors. The line defining where successful competition ends and oppressive competition begins can only be drawn by Congress.

The question is far from remote in interest to the TV industry. The anti-trust blows which helped push the once great giant, the motion picture industry, to its now lowly place, is a warning to TV. What happens once, can happen again.

Whether or not one believes that the anti-trust laws were used unfairly against the motion picture industry, the fact remains that the expense, delay, and the unexpected results are a warning to the TV industry. It's next in line in the entertainment industry for the sleigh ride.

"THE FEELING OF SHARING A BIT OF SPECIFIC INSIDE INFORMATION CAN PROVE HIGHLY EFFECTIVE IN BINDING TELEVISION VIEWERS TO A PARTICULAR BRAND NAME"

## THE INSIDE GLIMPSE

BY DR. G. D. WIEBE  
Research Psychologist  
Columbia Broadcasting System

WE are all familiar with what happens when a boy, an alarm clock and a screw driver get together beyond the scrutiny of parental eyes. There is a craving in all of us to find out how things work.

This curiosity does not die as children grow up. We all continue to have it in varying degrees of intensity. It is a psychological need. It is standard equipment for people reared in our type of society. It manifests itself in such adult behavior as watching construction through peep holes or going on conducted tours through factories, or getting back stage in a theatre.

Such phrases as "what makes it tick," "what goes on behind the scenes" and "the inside dope" reflect our universal, self-starting, curiosity about the vital creative activities that go on behind the smooth facade that is presented to the world at large.

This psychological mechanism manifests itself in an interesting and useful way in regard to advertising. It shows up in the tendency to identify ourselves with a particular finished product if our curiosity has been rewarded with a little inside information about "what makes it tick":

"I know it's a good car. I was in the factory. I saw with my own eyes how they are put together."

"It was a wonderful play, wasn't it? By the way, I watched Jones paint that second act scenery."

So we are curious about the inner workings of things, and we tend to

identify with those products, activities, institutions about which we have a little inside information.

### TV Matchless Medium For "Inside Information"

Now consider television. The viewing screen on a receiver is, in itself, a miraculous "peep hole" through which we see all manner of wonderful things that are not ordinarily within our range of vision. Here is the matchless medium for setting up identification by providing glimpses behind the scenes. Not frozen pictures, not verbalized descriptions, but glimpses of the real moving meshing creative activity.

This advertising strategy has special relevance in cases where competitive products have few objective, tangible differences. Specific demonstrations of superiority are impractical in these cases. But the feeling of sharing a bit of specific "inside information" can prove highly effective in binding viewers to a particular brand name.

There is one important aspect of this sales strategy that merits special mention. It is that these "inside glimpses" should be specific, bona fide, special experiences. That is, they should, in themselves, have the impact of a new experience or a rewarding insight. If the viewer says, or thinks: "So *that's* how they do it," or "Gee, I'll tell Betty about that," he has the feeling of having made a neat little discovery, and

the "inside glimpse" has been well planned.

On the other hand, long shots of assembly lines, or of the slick outside of a production machine will be inadequate for they baffle rather than inform. Shots of ordinary men doing ordinary things will not qualify. Neither will scenes that show highly complex processes—processes too intricate to "click" on brief acquaintance.

When properly executed, the "inside glimpse" should arouse the same sort of reaction, though less intense, that one feels when a magician does a trick slowly so that you can observe the deception.

Cut-away models, slow motion processes, mock ups, magnifications, fresh special techniques, simplified laboratory gadgets, such devices as these can build personal attachment to particular brands. And there is another reason why the "inside glimpse" is an attractive and constructive alternative to battles of superlatives. It contributes to the technological sophistication of the audience—one of the outstanding attributes of the American people.

The "inside glimpse" is not a new strategy in television advertising. Specific examples of it are already to be seen. But the basic psychological principles that give the "inside glimpse" its vitality may be new to some readers, and it is the understanding of these principles that must precede the fruitful use of this advertising strategy.

# MAXIMUM REACH OR CONCENTRATED COVERAGE?

AUDIENCE STUDY NO. 4: How cumulative and duplicated audience information can help advertisers select television programs and commercials which best fit their marketing and advertising policies — A. C. Nielsen data.

PROGRAM	PER TELECAST AUDIENCE		FOUR WEEK AUDIENCE		
	HOMES REACHED IN AVERAGE TELECAST	AVERAGE RATING PER TELECAST	CIRCULATION DIFFERENT HOMES REACHED IN FOUR WEEKS	FOUR WEEK CUMULATIVE RATING	FREQUENCY AVG. NUMBER OF TELECASTS REC'D PER HOME REACHED
SEARCH FOR TOMORROW	2,154,000	13.5	7,725,000	48.4	6.0 out of 20
LOVE OF LIFE	1,962,000	15.1	6,548,000	50.0	6.6 " "
FIRST 100 YEARS *	1,284,000	8.2	6,501,000	40.6	3.7 " "
HAWKINS FALLS	1,318,000	11.8	5,739,000	50.7	3.9 " "
GARRY MOORE	1,184,000	7.4	5,998,000	37.1	3.7 " "
KATE SMITH	1,670,000	10.8	8,588,000	54.9	3.9 " "
BIG PAYOFF	1,943,000	13.7	7,245,000	50.6	3.8 out of 12
STRIKE IT RICH	2,576,000	16.1	8,438,000	52.8	4.3 " "

\* Program no longer telecast. BIG PAYOFF and STRIKE IT RICH telecast 12 times in four weeks. Others telecast 20 times in same period. Data: Copyright 1953 by A.C. Nielsen Co.

IT can make a big difference to an advertiser whether his shows are strong in the number of different homes they reach or the number of times they reach the same homes—whether he is getting maximum circulation or frequency.

An advertiser might want maximum circulation and so acquaint as many potential buyers as possible with his product. Or, he might prefer a show which delivers the greatest number of repeated impressions to as much of the same audience as possible.

The type of commercial a sponsor uses might also depend on whether he is getting frequency or maximum circulation. The degree of variety in his day to day pitch could be correlated with the extent his show is hitting the same homes.

The Nielsen table compares the per telecast ratings and cumulative audiences of eight daytime shows. Indications are that no one class of daytime shows is necessarily better than another in delivering these objectives.

Daytime serials which might have been expected to get the

higher frequency of hitting the same homes because of their plot continuity were equalled on this count by non-serials.

Where the audience turn-over is great, as in the case of *Kate Smith* and *Hawkins Falls*, monthly cumulative audiences many times the size of the per telecast audience can be built up. *Kate's* sponsors are getting high circulation with 8,588,000 different homes reached in four weeks.

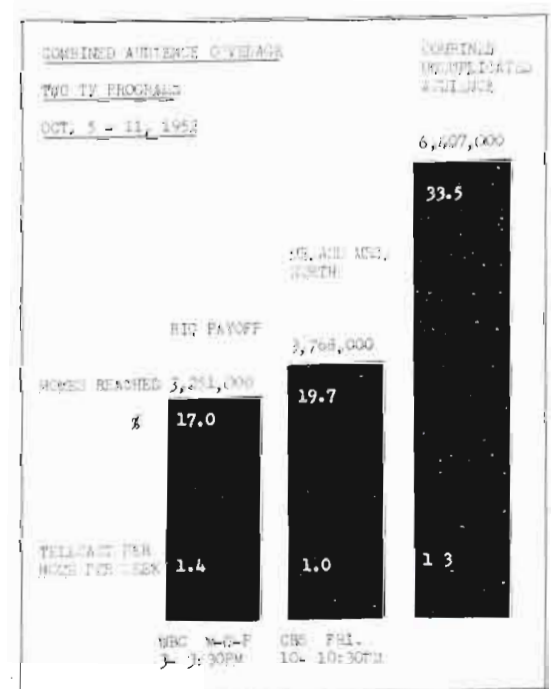
On the other hand, with higher per telecast ratings and low turn-over of audience, *Search for Tomorrow* hits the same homes with one-third greater frequency.

Some shows deliver both frequency and large circulation. *Strike It Rich* and *The Big Payoff* get 7,245,000 and 8,438,000 homes respectively on the cumulative four week basis. In average number of telecasts per home reached, *Payoff* gets 3.8 out of a possible 12 while *Strike It Rich* gets 4.3 which is about as high a frequency as the serials get.

Equally important to the advertiser is knowledge of the extent of audience duplication obtained

when he sponsors more than one program. Again, his preferences will depend on whether he wants maximum circulation or concentrated coverage.

The bar-graph below showing a daytime and an evening show sponsored by Colgate indicates that a large unduplicated audience is possible (bar on right) when a sponsor chooses shows with very different audience composition.





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

SPONSOR

CBS Television

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

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



The Croft Brewing Company establishes immediate identity and positive acceptance for their distinguished Croft Ale, up in Boston, with this perfectly-produced, 10-second filmed commercial. One of a series of filmed spots for Croft Ale, it combines clever optical treatment of the Croft Ale bottle and take-home carton with animation of the Croft Slogan. Croft required maximum prestige and solid impact from their filmed commercials. National Screen Service more than met these requirements with top-quality production treatment.

ADVERTISER

The Croft Brewing Company

AGENCY

Cunningham & Walsh, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

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



Wise's trade-mark, the wise old owl, is deftly exploited for maximum product identification in this effective TV spot. "Hoots" of praise for Wise Potato Chips, against a chorus of voices, carol the catchy theme song that precedes the "straight" sales story given by the Wise home economist. This merges into live action home and party scenes climaxed by a reprise of the owl animation and theme song.

ADVERTISER

Wise Potato Chip Company

AGENCY

Lynn-Fieldhouse

PRODUCED BY

SARRA, INC.

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



A minute of stop-motion magic—that's the newest of many TV commercials made by SARRA for Pet Milk Company. A chair pulls itself up to the table; a cup fills with coffee; a can pours the milk; the cup empties itself; a can hops from the shelf to the carriage. It's amazing, it's entertaining, it's product identification, it's pure sell. Used by Pet as a spot and on the All Star Revue with brilliant reproduction assured by SARRA'S Vide-o-original prints.

ADVERTISER

Pet Milk Company

AGENCY

Gardner Advertising Company

PRODUCED BY

SARRA, INC.

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



Again SARRA has been chosen by Cecil & Presbrey, Inc. to produce Electric Auto-Lite's series saluting automobile manufacturers of America in 2-minute TV commercials used on *Suspense*. In this spot, the new Hudson Jet is shown and discussed by Mr. N. K. Van Derzee, Hudson's Vice President in Charge of Sales. Other cars, all Auto-Lite users, to be similarly featured are Chrysler, De Soto, Dodge, Kaiser-Frazer, Nash, Plymouth, Studebaker and Willys.

ADVERTISER

The Electric Auto-Lite Co.

AGENCY

Cecil & Presbrey, 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!



# PROGRAMMING . . .

## HOSTS, Highbrows AND Hillbillies — THE MIDWINTER CROP IS AN IMPROVEMENT

By Abby Rand

To build a program from a series of unconnected weekly episodes, broadcasting has invented *The Host*. After watching some of the newer Hosts, we concede that they're necessary but we doubt that they're being properly used. Take Adolphe Menjou for instance. Presiding over Ziv's otherwise excellent *Favorite Story Theatre*, he isn't content to be a greeter. He dons whatever costume the actors are wearing and scampers around the scenery. Since he also acts in some of the films, you can never tell if he's a character from Poe or doing a combined take-off on Milton Berle and Alastair Cooke. Of course, seeing the show in New York, where he also does the commercials for Schaefer beer, we get an exceptionally large dose of Mr. Menjou.

*Douglas Fairbanks Presents* is another fine dramatic series that's cluttered by too much Host-work. Mr. Fairbanks, far from mastering the ceremonies, is given an awful lot of time to fill and nothing interesting to fill it with.

Frank Wisbar, one of the few Hosts not required to drink beer on duty, officiates on Procter and Gamble's *Fireside Theatre*. He is of course the producer of the program. That should be work enough for any man, and evidently is for Mr. Wisbar. His appearances are clumsy and contrived, never conveying a glimmer of enthusiasm for the work that follows.

• • •

Comedy isn't funny when you don't hear anyone laughing. Probably *Private Secretary* (Ann Sothern), American Tobacco's contribution to the situation comedy boom, wouldn't be hilarious even if "audience reactions" were dubbed into the soundtrack, but it would be better than the present discouraging silence and poor timing. Most filmed comedies (*My Hero* is the top offender) go too far in the other direction, with long, loud laughs that could never seem real. Isn't there something available between nothing and too much?

• • •

While *Omnibus* knocks itself out trying to raise the general level of programming, two simple, straightforward film series—the *Lilli Palmer Show* and *This Is Charles Laughton*—each manages in 15 minutes to slip in more that's genuinely stimulating than the Ford Foundation sometimes get into an hour and a half. Mr. Laughton reads Shakespeare and Miss Palmer reads Lewis Carroll, and both act as though this were perfectly natural. Because they're presented neither as missionaries nor instructors they'll probably do well in both roles.

• • •

It wasn't until we saw the Gay Foster Roxeyettes swing into an old-fashioned precision tap on *Toast of the Town* that we realized what has been ailing dancing on TV. This was the first genuine chorus line we had seen on the screen in months. No plot, no ballet movements, no psychology—just pre-*Oklahoma* rhythm, and legs.

• • •

The "little" variety show isn't as little as it used to be, but it definitely seems to be on its way back, with *Club Embassy* (Mindy Carson) and *USA Canteen* (Jane Froman). Question is, though, is this just fringe hour stuff or could it go instead of, or opposite, a really big mid-evening production. The answer seems to lie in the potential of strong guest stars. If costs can be held down by simplifying production, it looks as though network advertisers might have a choice of something beside panel shows in the lower cost bracket.

• • •

Eddy Arnold has probably had more record hits than any singer alive. His radio programs, and those of his fellow hillbilly singers, have pulled in tremendous audiences in all parts of the country, in cities of every size. On TV, local country style groups have become powerful entries (see page 23). In Los Angeles, Spade Cooley has outrated anything going. Two hillbilly music shows are doing well on syndicated film. But networkwise, this field hasn't been touched.

# KBTV

Transmitting Denver's  
Most Powerful Signal from  
Atop Lookout Mountain

•  
CBS  
ABC  
Affiliate  
•

**KBTV**  
CHANNEL  
**9**  
DENVER

To reach the rich, expanding Denver and Colorado market, specify KBTV . . . for sales results! Check these facts and figures. Write for complete details on this productive, fast-growing market.

### THE GREAT COLORADO MARKET

Population .....	1,325,089
% Increase over 1940.....	18.0
Total Retail Sales.....	\$1,257,095,000
Total Urban Population.....	831,318
Total Rural Population.....	493,771
TV Sets in Area.....	99,899

(Rocky Mtn. Elec. League—Dec. 1)

# KBTV

**CHANNEL 9 DENVER**

1100 CALIFORNIA • TAboR 6386

Contact Your Nearest  
Free & Peters Representative

MEET

ONE

OF OUR

SALESMEN\*



\*Commercial for CITIES SERVICE

WILBUR STREECH PRODUCTIONS  
1697 BROADWAY • JUDSON 2-3816

**CIRCLE 7-8300**

"Hello, may I speak to Tony Miner?"

"Hi, Tony, what are you doing?"

"Nothing?"

"How come?"

**9 OUT OF 10 SCREEN STARS**

Our on-the-spot survey doesn't come up with anything like this. We would be glad to make a personal check among the current group of Hollywood stars. We'll start right off with Marilyn Monroe? How about it, Lux?

**SPIVAK**

Maybe we're just a bit old-fashioned, but something has always irritated us about *Meet the Press'* Lawrence Spivak! Finally put our finger on it. How about a little more respect, Mr. Spivak? When we saw your program a few weeks ago, you consistently referred to "Truman" and "Eisenhower". Wouldn't it be nicer to have said "President Truman" or "General Eisenhower"?

# EDITORIAL

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## NEEDED, STRONG PUBLIC RELATIONS

For too long the broadcast industry has been a sitting duck for the Congressmen seeking headlines; for the "crusading" newspapers trying to build circulation; and for the critics who would have very dull columns indeed, if they did not criticize.

The industry must take a long

range *preventive* approach to stress its service to the public. But it also needs a Minute Man team ready with facts and figures to fight any unjustified attack, a combat team that is not afraid to use the most powerful of all communication media, its own—television, to defend itself.

## ALL IS NOT LOST

In the midst of the plethora of tired programming cycles comes the commercial success of *Omnibus*. What could be more encouraging than five advertisers sponsoring a program that is still experimental?

Remington, Greyhound, Willys, American Machine & Foundry, and Scott Paper—all have flaunted the trend of buying only into an established show with a solid rating history.

On an audience or cost-per-thousand basis the *Omnibus* sponsors aren't in the running with the leaders. But they still have one of television's best buys for they will receive an impact for their commercials; a send-off for their companies, not possible in the usual programming set-up.

This is advertising without slide rules. It could be called creative media buying.

Equally significant is the fact that none of these advertisers would be able to assume full sponsorship of a program of this magnitude. While *Omnibus* has room for considerable programming im-

provement, it is another step toward the inevitable future pattern of TV advertising—the magazine structure.

Because of the economics of television, the networks will become giant publishers with a number of magazines of varied circulation, appeal, readership. There will be the mass circulation "magazines" like *Show of Shows*; specialized "publications" like *Omnibus*, and "news weeklies" like *Today*.

As the networks find themselves gradually switching over to this type of operation, television will become more effective as an advertising medium—not only because it enables advertisers with limited budgets to use television, but it also makes it possible for advertisers to increase their coverage via multi-program sponsorship. The new flexibility will mean harder hitting, advertising. And rather than limiting network advertising to a handful of corporate giants, the television business will be on much firmer ground when advertisers of all sizes will be able to use the medium.

*Fred Kugel*