

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Tenth year of publication

JANUARY 1954

What's ahead in 1954

THE ADVERTISER  
By Bristol-Myers' Lantz

THE AGENCY  
By BBD&O's Duffy

TM 12-53 R A  
LIBRARY  
INDIANA UNIVERSITY  
BLOOMINGTON IND

THREE TIMES THE TIME IN DAYTIME



Indiana University  
JAN 16 1954  
Library

Put it this way: The average half-hour nighttime television show (all networks) costs \$40,797 and gives you three minutes of commercial time. The same money put in NBC daytime TV will give you three quarter-hour shows on three different days totalling *nine minutes* of commercial time. In the clear light of day, it's obvious that Daytime Dollars Buy More when judiciously placed on NBC Television.

**NBC TELEVISION WHERE DAYTIME DOLLARS BUY MORE**

a service of Radio Corporation of America

SOURCES: Gross time cost: PLB January-April, 1953. Talent cost: Variety estimates November, 1952.



684341

**THIS  
WAY  
IS**

**UP!**



**UP!...UP!...UP!  
goes the set  
count!**

**AND...IT'S THE SETS  
THAT COUNT - AND THEY  
COUNT TO ...**

**302,555**

*in the greater  
FORT WORTH - DALLAS  
area*

**WBAP-TV**

CHANNEL



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER  
Chairman

AMON CARTER, JR.  
President

HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager



# SARRA INC.

## TV COMMERCIALS



### SALESMANSHIP

Sarra's commercials are extremely effective "visual selling"—they make friends and motivate buying action.



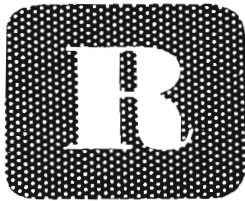
### ATTENTION

Sarra's ingenious use of audio-visual techniques compels attention for the product's complete story.



### RETENTION

Sarra's commercials possess an unforgettable quality—the impression lasts long after the broadcast.



### RECOGNITION

Sarra's advertising experts never forget the primary importance of strong product identification.



### ACTION

The advertiser gets results when Sarra's team of creative advertising men and expert technicians apply their talents.

More than 2500 TV commercials already produced, and over 20 years' experience as specialists in Visual Selling give Sarra "know-how". Find out how it can work for you.



VIDE-O-RIGINAL is the name for a quality-controlled motion picture print made in Sarra's own photographic laboratory. And whether you order one—or one hundred—each is custom-made for maximum fidelity.

**OTHER SUCCESSFUL TV ADVERTISERS SERVED BY SARRA**

The STUDEBAKER Corp.—Roche, Williams & Cleary, Inc.  
 NORTHERN TISSUE, Northern Paper Mills—Young & Rubicam, Inc. (Chicago).  
 JERGENS LOTION, Andrew Jergens, Inc.—Robert W. Orr & Associates, Inc.  
 SYLVANIA TV sets, Sylvania Electric Products, Inc.—Roy S. Durstine, Inc.  
 The GREAT ATLANTIC & PACIFIC TEA COMPANY—Paris & Peart.  
 RAINBO, FAIR-MAID, COLONIAL breads, Campbell Taggart Associated Bakeries.

**CLIP BOARD OF RECENT SARRA RELEASES**

LUCKY STRIKE, American Tobacco Co.—Batten, Barton, Durstine & Osborn, Inc.

STOPETTE Deodorant, Jules Montener, Inc.—Earle Ludgin & Company

PET Milk Co.—Gardner Advertising Co. Awarded Chicago Art Directors' Club Gold Medal.

Pabst "BLUE RIBBON" Beer, Pabst Sales Co.—Warwick & Legler, Inc.



NEW YORK: 200 East 56th Street

CHICAGO: 16 East Ontario Street



SPECIALISTS IN VISUAL SELLING

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



WWJ-TV leads in  
**46 out of 77**

IN DETROIT, there's a weekly group of 77 nighttime quarter-hours when more than 50% of Detroit's TV sets are in use. In more than half of these big-audience periods (46 out of 77) WWJ-TV, Channel 4, has the highest ARB rating of the 3 TV stations in the market.

This is just another of the many indications that TV viewers find Detroit's Channel 4 the "SEE-More" station . . . and advertisers find it the "SELL-More" channel in a market where bank savings are now over one billion dollars!

You Sell MORE  
on Channel



**WWJ-TV**

NBC Television Network  
DETROIT

Associate AM-FM Station WWJ

# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 1, January, 1954

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## WDEL-TV

Wilmington, Delaware

Channel • 12

Hundreds of local and national advertisers use WDEL-TV consistently . . . proof positive of its profit potential. Write for information.

Sales Representative

## MEEKER

New York  
Los Angeles

Chicago  
San Francisco



Steinman Station



**a drop in barometer can**





# mean a jump in sales!

**VERY TRUE** in the case of local TV weathercasts. For no subject is of wider interest than the weather.

And when forecasts are pinpointed to the local market—and put on by a well-known local personality—they rate high and sell hard.

One 6:15 P.M. weathercast captures over one-third of the total TV audience—per telecast.

Each of these programs does an excellent selling job. Each can do much to help jump your sales.)

**WSB-TV . . . . . Atlanta**  
**WBAL-TV . . . . . Baltimore**  
**WFAA-TV . . . . . Dallas**  
**KOA-TV . . . . . Denver**  
**WICU . . . . . Erie**  
**KPRC-TV . . . . . Houston**  
**KECA-TV . . . . . Los Angeles**  
**KSTP-TV . . . . . Mp'l's.—St. Paul**  
**WSM-TV . . . . . Nashville**  
**WABC-TV . . . . . New York**

represented by

## **Edward Petry & Co., Inc.**

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • DALLAS

**WTAR-TV . . . . . Norfolk**  
**KMTV . . . . . Omaha**  
**WTVH . . . . . Peoria**  
**WENS . . . . . Pittsburgh**  
**WOAI-TV . . . . . San Antonio**  
**KFMB-TV . . . . . San Diego**  
**KGO-TV . . . . . San Francisco**  
**KOTV . . . . . Tulsa**  
**KEDD . . . . . Wichita**



YOU MIGHT SKATE FIVE MILES IN 14½ MINUTES\* —

**BUT . . . YOU NEED WKZO-TV  
TO BREAK RECORDS  
IN WESTERN MICHIGAN!**

**WKZO-TV AREA PULSE  
(27 COUNTIES)**

**SHARE OF AUDIENCE**

**MON. — FRI. — APRIL, 1953**

	8 a.m.— 12 noon	12 noon— 6 p.m.	6 p.m.— 12 midnight
<b>WKZO-TV</b>	62% (a)	52%	52% (a)
<b>STATION "B"</b>	26%	25%	25% (a)
<b>OTHERS</b>	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

WKZO-TV has the lowest channel and the best TV programming in Western Michigan. These superiorities show up vividly in the Hooper ratings for Grand Rapids-Kalamazoo, as well as in the 27-county area Pulse statistics, at left.

**THE RESULT:** WKZO-TV serves more than 310,000 television homes in 27 Western Michigan and Northern Indiana counties — *actually delivers twice as many viewers as the next Western Michigan station, morning, afternoon and evening!*

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — a far larger television market than many of the majors!

Let your Avery-Knodel man give you the whole story!

(80,000 WATTS VIDEO — 40,000 AUDIO)

# WKZO-TV

**OFFICIAL BASIC CBS FOR WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives



*The Felzer Stations*

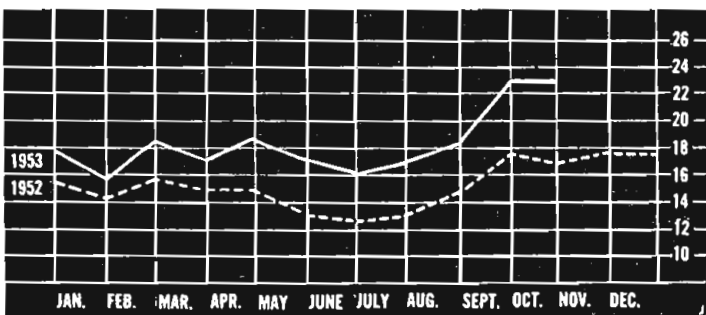
WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD — PEORIA, ILLINOIS

\* Ross Robinson set this record on February 12, 1927, at Lake Placid, New York



# FOCUS



	for Nov. '53	for Nov. '52
ABC	\$ 2,396,203	\$ 1,396,999
CBS	9,778,028	6,654,812
DuM	1,790,981	1,026,566
NBC	9,665,078	8,026,017
	<u>\$23,630,290</u>	<u>\$17,104,394</u>

## OUTSTANDING IN '53



General David Sarnoff earned new claims to his title of General Video with his vision and drive, making news on all fronts with the reorganization of NBC management and the impetus he gave toward the introduction of color and tape.



Television's most memorable program was the Ford anniversary show. Men responsible for this creative landmark were producer Leland Hayward (left) and Henry Ford II.



Edward R. Murrow proved that TV can win the respect of its audience by asserting its seldom-used right to editorialize. Giving a much-needed dimension to news coverage, *See It Now* raised the stature of the medium.

To get highly competitive manufacturers to pool their research work was the Herculean task of General Electric's Dr. W. R. G. Baker. As Chairman of the National Television System Committee, he coordinated the efforts of hundreds of engineers in perfecting color standards.



## PROGRAM PREFERENCES STABILIZE

Analysis of program preferences as reflected in Nielsen's Top Ten ratings from January through mid-November shows no marked changes in viewer habits, aside from good ratings for some summer replacements. *Lucy*, *Godfrey*, *Groucho Marx* and *Milton Berle* dominated the list throughout 1953, and *Dragnet* moved steadily up. *Racket Squad*, as a summer entry, topped the list in August. *I Love Lucy* ranked first every month it was aired, with an average rating of 65.5.

Ranking of Shows Appearing Regularly in the Nielsen Top Ten Ratings—1953

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov
Circus Hour	3	5	6								
Colgate Comedy Hour	5	3	7	5	2	2				3	
Dragnet		8	5	6	4	4	3	6	1	2	2
Godfrey & Friends	4	6	4	4	3	6	5	2	3	8	7
Godfrey's Talent Scouts		2	2	3	6		10	3	7	6	3
Groucho Marx	9		9	10					4	7	5
I Love Lucy	1	1	1	1	1	1	1			1	1
Jackie Gleason										9	8
Milton Berle	2	4	3	2	8	10				5	6
Pabst Blue Ribbon Bouts				9		9	6	8			
Philco TV Playhouse					9	3				10	10
Racket Squad							2	1	2	4	
Westinghouse Theatre							4	7	9		

Source: Nielsen Television Index (first report each month).

## NETWORK BILLINGS HEAD FOR \$227,000,000

Network billings keep barreling upwards, 24 per cent over the comparable January-October period last year.

January-October 1952	\$143,098,954
" " 1953	\$178,975,411

Estimated 1953 year-end billings are up 26 per cent over 1952 figures.

1952 (year-end total)	\$180,794,780
1953 (year-end, estimated)	\$227,000,000

The number of network program sponsors in the first three-quarters rose 17 per cent over the period, from 144 to 168.

A network-by-network breakdown, January-October, for 1952 and 1953:

	1953	1952
ABC	\$16,094,615	\$15,485,502
CBS	77,367,723	54,220,665
DuM	8,533,233	7,793,817
NBC	76,975,411	65,399,420

## RECEIVER PRODUCTION LOWER IN 1954

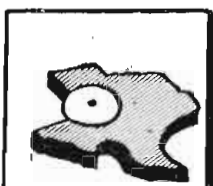
While 1953 figures have shown a rise in both production and profits over 1952 (see Wall Street Story on page 16) set manufacturers look for a production cutback during 1954. The principal reasons . . . current market saturation and uncertainty how the public will react to the imminence of color. While manufacturers estimate 120,000 color receivers rolling off the lines this year starting in the summer, they put down 200,000 if the public will buy. Many manufacturers need the business and will produce as many as the public will take.

Year	No. Sets Manufactured	Net Earnings (Millions) 12 companies
1952	6,096,000	\$81.37
1953	7,000,000	\$88.66

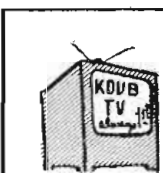
(Continued on page 8)



# KDUB-TV



396,829 POTENTIAL CUSTOMERS



35,789 SETS IN SERVICE



25 TOP CBS & DUMONT SHOWS



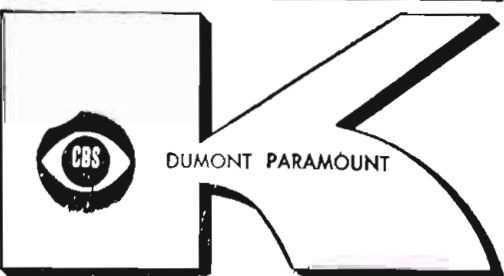
FIRST TV STATION IN WEST TEXAS



VOTED SOUTH PLAIN'S FAVORITE STATION



TOPS IN LOCAL PROMOTION



DUMONT PARAMOUNT

# TEXAS

W. D. "Dubs" Rogers, president

Mike Shapiro, asst mgr. & director of sales

# KDUB-TV

EVERY-KNODEL, INC. National Representative

## FOCUS: Continued from page 7

### STEADY RISE IN NETWORK SHOW COSTS

During the past year, production costs of live network programs have been climbing steadily, and in some cases, sharply. A sampling indicates that increases range from 9 per cent on *Danger* to 100 per cent on *What's My Line*.

Some of the new shows this year were launched with high level budgets. But that a "medium-price" program can still be put on the air is proven by the \$26,000 price tag on *My Favorite Husband* and the \$12,500 tab for *Jamie*.

Cost increases frequently represent the affect of escalator clauses in talent and packages contracts rather than new demands.

DRAMATIC SHOWS:	Network Show Production Costs	
	March 1953	January 1954
TV Playhouse	\$25,000	\$30,000
Robert Montgomery	31,000	35,000
Kraft	17,500	20,000
MYSTERY & ADVENTURE:		
The Web	12,000	18,000
Danger	11,500	13,000
VARIETY:		
Milton Berle	59,000	68,000
Toast of the Town	30,000	35,000
Colgate Comedy Hour	50,000	80,000
OTHERS:		
Talent Scouts	20,000	25,000
What's My Line	8,500	17,000
NEW SHOWS:		
Make Room for Daddy		39,000
My Favorite Husband		26,000
Jamie		12,500
U. S. Steel Hour		40,000
The Man Behind the Badge		13,000
Judge for Yourself		25,000
Meet Mr. McNutley		39,000
Letter to Loretta		30,000

### SYNDICATED FILM COST TREND

The costs of syndicated film have remained stable . . . so far. Ziv, leading producer of film for TV (see Film Round Up) cites prices that have remained constant in two markets over a four-year period. Other producers, too, have been able to hold the line.

How long this will continue is questionable. With production costs on a steady increase, and keen competition existing, only continually expanding distribution, which keeps ahead of rising costs, will be able to keep prices at current levels. Tape, a money and time saver, is still too far off to be an answer.

### STATIONS & MARKETS

Stations and new TV markets mushroomed all over the nation during 1953. 11-month totals show rapid expansion of markets in each size category, as well as in total number of operating stations.

The figures:

	January 1, 1953	December 31, 1953
1-channel markets	50	122
2-channel markets	15	52
3-channel markets	9	25
4 or more	4	10
Total markets	78	209
Operating stations	129	352

### MORE AND MORE AD \$\$ FOR TV

At the rate the top 50 advertisers were spending in the first half of 1953, TV's share of the advertising pie is still climbing up. By June, 34 had increased their network expenditures over 1952, 14 out of these top 50 made network television their No. 1 medium. Newspapers were No. One for 16 companies. This included four whose major products are not acceptable for broadcasting. Magazines got the first nod from 12; radio from eight.

The end of 1953 should see television definitely established as the No. One medium among the major national advertisers.



# The RCA VHF 25 KW is

## "air-cooled" throughout!

AIR-COOLED THROUGHOUT, this 25-KW equipment is your answer for an economical high-power VHF plant. Add up these technical and money-saving advantages:

•RCA's "25-KW" operates entirely without water pumps, water interlocks, tanks or plumbing (lower installation and maintenance expense for you).

•RCA's "25-KW" uses the lowest priced P.A. tubes of any high-power VHF equipment (aural and visual amplifiers employ the "proved-in" RCA-5762—suggested price, only \$195 each). You save on tube replacements. You save on tube inventory!

•RCA's "25-KW"—with its modern "rollback" doors—eliminates door-swing space and saves you money by reduction of costly floor area. (Yes—and RCA 25-KW cubicles are small enough to move through standard doorways, and in and out of standard elevators).

•IMPORTANT: This 25-KW VHF can be operated from 10 to 25 kilowatts (to remain within FCC Regulations for 100 KW ERP, if you operate "low band").

RCA 25-KW VHF transmitters and power amplifiers are being shipped to TV Stations regularly. For a delivery estimate and technical information, call your RCA Broadcast Sales Representative.



Low-cost RCA-5762 P.A. triode—"proved-in" in more than 8 years of service in TV, FM, communications, and industrial operations. Readily available at your RCA Tube Distributor.

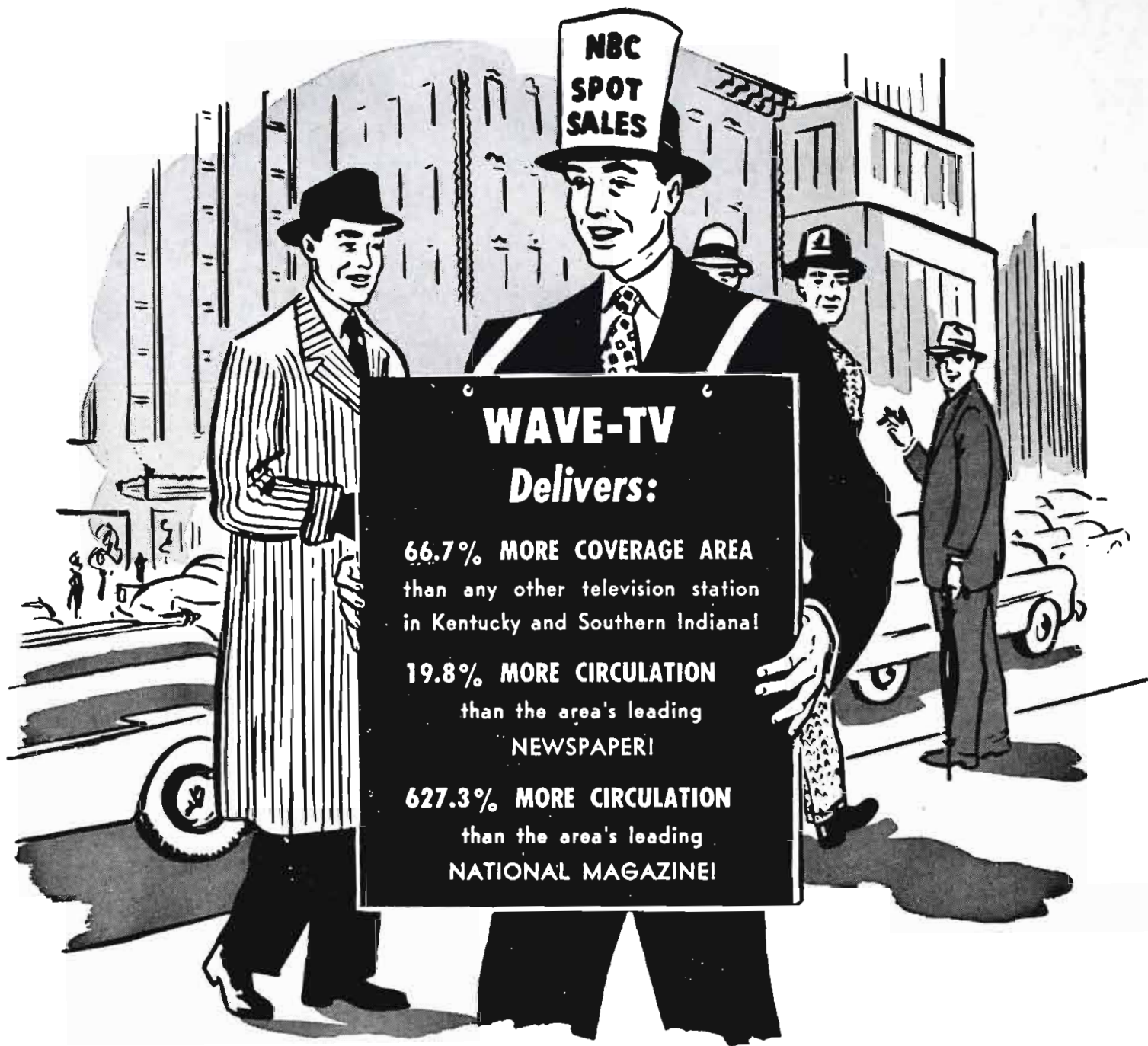
RCA TT-25BH Transmitter  
in operation at KBTW



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N.J.





## Now NBC SPOT SALES

**will bring you our story!**

*(effective January 1, 1954)*

Everybody knows that tower height is a TV station's most important asset in delivering *coverage* — that low channel is next most important, power third. *Look at the WAVE-TV score on all three counts:*

**WAVE-TV's tower is 419 FEET HIGHER THAN LOUISVILLE'S OTHER VHF STATION!**

**WAVE-TV is Channel 3 — THE LOWEST IN THIS AREA!**

**WAVE-TV's 100,000 watts of radiated power is the MAXIMUM PERMITTED BY THE FCC FOR CHANNEL 3!**

Let NBC Spot Sales give you all the facts about WAVE-TV's tremendous new coverage.

LOUISVILLE'S

# WAVE-TV

**FIRST IN KENTUCKY**

NBC Spot Sales, National Representatives

**Channel 3 • Affiliated with NBC, ABC, DUMONT**





## CONTINUOUS COST STUDY

**D**ESPITE cries of "no more good product" and the fact that some of the available features have played to the same audience over and over again, feature films are still pulling in a sizeable audience, no matter what the time of day. This, plus their comparatively low participation costs, has proved a consistent lure for advertisers of all types.

In Los Angeles, people are watching feature film as early as 8:30 am and as late as 11:15 pm. An advertiser using KNBH's *Early Date* and *Late Date* reaches a thousand TV homes for \$3.05 and \$2.44 respectively. In New York, too, viewing is still at a high at midnight; WCBS-TV's *Late Show* gets a cost-per-thousand of \$1.54.

Comparable values can be found on almost every station schedule.

Always a dependable buy for the advertiser aiming at a general

audience, feature films have become a sound daytime vehicle for reaching women. And they remain one of the surest ways to utilize fringe time successfully.

Delivering a thousand Philadelphia homes for \$1.01, WPTZ's *Hollywood Playhouse* earned the best score in this study of 28 feature films. A daytimer, running 1:00-2:00 pm across the board, *Playhouse's* 9.5 average was also one of the highest in the study.

Highest rating of all was the 17.0 tallied by *Western Theatre*, WABT, Birmingham. *The Early Show* on Baltimore's WMAR-TV scored 11.9 in the 6:00 pm slot. Its namesake on WCBS-TV gets a 10.0 five-day average at 6:15.

You can buy a film participation in a major market for less than \$100. This low price scale, especially in fringe time, makes even

some low-rated stanzas profitable buys. With a 1.2 rating, KNBH's *Early Date* costs \$62.50. *Midday Movie*, on WXEL, Cleveland, costs \$75 and gets a cost-per-thousand of \$1.86. WPIX's afternoon feature, *Petticoat Theatre*, brings in 1.4 per cent of New York TV homes for \$75, garnering a \$1.28 c-p-m.

Though films might lack some of the merchandising potential of the cooking program or the personality-appeal of the local variety show, they can be excellent selling vehicles.

Coca Cola scored higher on brand familiarity with WCBS-TV's *Early Show* than it did with its network program in TELEVISION Magazine's December brand study on soft drinks. Also, 71 per cent more *Early Show* viewers were familiar with Super Coola than were non-viewers.

CITY, STATION, PROGRAM, TIME	TELEPULSE NOVEMBER RATING	#HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
Baltimore, WAAM, M, Tu, Th, F Nocturne Movies, 11:00 pm	4.9	32,693	\$ 65.00	\$2.52
Baltimore, WMAR-TV, M, W, Th, F The Early Show, 6:00-7:00 pm	11.9	79,396	\$130.00	\$1.64
Birmingham, WABT, M-Sat Western Theatre, 4:00-5:00 pm	17.0	29,818	\$ 75.00	\$2.52
Boston, WBZ-TV, M-F Night Owl Theatre, 11:30 pm, M 11:45 pm, Tu-F	7.5	88,311	\$140.00	\$1.59
Boston, WBZ-TV, M-F Hollywood Playhouse, 1:00-2:30 pm	8.1	95,376	\$160.00	\$1.68
Cincinnati, WKRC-TV, M, Tu, Th, F Early Home Theatre, 6:00-7:15 pm, M, Tu, F 6:00-7:00 pm, Th	5.9	32,868	\$100.00	\$3.04
Cincinnati, WKRC-TV, Sun-Sat Late Home Theatre, 11:15 pm	8.8	36,612	\$110.00	\$3.00
Cleveland, WXEL, M-F Night Owl Theatre, 11:20 pm	5.9	48,644	\$ 90.00	\$1.85
Cleveland, WXEL, M-F Midday Movie, 1:00-2:40 pm	4.9	40,399	\$ 75.00	\$1.86

(Continued on page 13)



# COMPATIBLE COLOR...

## Here's what WPTZ is doing about it

**F**OR the past 2½ years, WPTZ has been working in compatible color for television. Through our experimental station—KG2DXT—we've cooperated in producing and airing over 70 different color test programs. These have ranged from experimental slide tests to public demonstrations of commercial products. For instance...

### August 4, 1951—Slides

Color slides were used for initial checking purposes. Various colors were studied for clarity and definition and compatibility checks were made.

### February 6, 1952—Slides and Live

Additional checks were made in improvements of slide fidelity. Live color tests were made for the first time under the compatible system.

### June 26, 1953—Howdy Doody from NBC, New York

The colorful Howdy became the first network star to be seen in full color on an intercity network. Compatibility was checked on regular receivers.

### October 30, 1953—Local color demonstration for advertisers

The first slide and film demonstration of compatible color was made available to Philadelphia advertisers. Commercial products were demonstrated and the first continuous film projector was used in this demonstration. Four separate showings were held.

### October 31, 1953—Opera "Carmen" from NBC, New York

Philadelphia's first public demonstration of compatible color was presented by WPTZ to an audience of civic leaders and dignitaries.

When commercial color television becomes a reality, WPTZ will be ready to program and service your needs with experienced personnel and the finest equipment—just as it has served your black-and-white TV requirements since January 1932.

# WPTZ

## FIRST IN TELEVISION IN PHILADELPHIA

*Power-peaked at 100,000 watts—now delivering a stronger signal to more people over a wider area than any other television station in Pennsylvania.*



**WESTINGHOUSE RADIO STATIONS Inc**

**WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ**

National Representatives: Free & Peters, except for TV; for WBZ-TV and WPTZ, NBC Spot Sales



Feature Films Cost Study (Continued from page 11)

CITY, STATION, PROGRAM, TIME	TELEPULSE NOVEMBER RATING	#HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
Cleveland, WNBK, M-F One O'Clock Playhouse, 1:00-2:15 pm	8.9	73,378	\$115.00	\$1.57
Columbus, WBNS-TV, M-F Armchair Theatre, 11:20 pm	9.0	29,270	\$ 90.00	\$3.03
Dayton- WHIO-TV, M-F Penny Arcade, 11:15 pm, M-W 11:45 pm, Th, F	8.8	25,113	\$ 75.00	\$2.99
Los Angeles, KNBH, M-F Early Date at the Movies, 8:30-10:00 am	1.2	20,468	\$ 62.50	\$3.05
Los Angeles, KNBH, M-F Late Date at the Movies, 11:15 pm	3.0	51,170	\$125.00	\$2.44
Los Angeles, KTLA, Sun Sunday Movies, 7:30-9:00 pm	7.4	126,220	\$275.00	\$2.18
Los Angeles, KTLA, M-F Movie Theatre, 5:30-6:30 pm	2.6	44,348	\$125.00	\$2.82
New York, WCBS-TV, M-F The Early Show, 6:15-7:25 pm	10.0	418,175	\$725.00	\$1.73
New York, WCBS-TV, Sun-Sat The Late Show, 11:15 pm, Tu, Th, Sat 11:30 pm, Sun, M, W, F	7.0	292,723	\$450.00	\$1.54
New York, WPIX, M-F The First Show, 7:30-9:00 pm	4.4	183,997	\$475.00	\$2.58
New York, WPIX, M-F Petticoat Theatre, 2:30-3:00 pm	1.4	58,545	\$ 75.00	\$1.28
Philadelphia, WCAU-TV, M-F The Early Show, 6:00-6:55 pm	9.5	148,315	\$210.00	\$1.42
Philadelphia, WPTZ, M-F Hollywood Playhouse, 1:00-2:00 pm	9.5	418,315	\$150.00	\$1.01
Philadelphia, WPTZ, Tu, W, Th, F Night Playhouse, 11:20 pm, Tu, W, F 11:45 pm, Th	4.2	65,571	\$150.00	\$2.29
San Francisco, KPIX, M-F Del Courtney Movie Matinee, 12:30-2:00 pm	6.6	52,774	\$ 90.00	\$1.71
San Francisco, KRON-TV, Sun-F Owl Theatre, 11:00 pm	8.4	67,167	\$100.00	\$1.49
Washington, WNBW, M, W Feature Playhouse, 1:00-2:30 pm	5.4	28,411	\$ 65.00	\$2.29
Washington, WNBW, M-F Footlight Theatre, 6:00-6:40 pm	7.5	39,460	\$100.00	\$2.53
Washington, WTOP-TV, Sun-Sat The Late Show, 11:15 pm, Sat 11:30 pm, M-F 11:45 pm, Sun	5.4	28,411	\$ 85.00	\$2.99



# Mary, Mary—quite UN-CONTRARY

or

How to shoot it... show it... and be sure of it...

again—and again...

Trained technicians—directors, cameramen,  
effects and laboratory men—have always been able  
to accomplish tremendous things with film.

Today the tricks of their trades become more and more important.

For the show on film is the show that "lives" to be shown  
without change, or quirks of temperament

—day after day—on-and-off network.

Difficult to film a show? No! It's easy...

economical, too—when you SAVE IT... on

**Eastman Film.**

*For complete information write to:*

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Eastman Kodak Company  
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East Coast Division  
342 Madison Ave.  
New York 17, N. Y.

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.: Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.





By Walter P. Lantz, Vice President Bristol-Myers

## TELEVISION 1954—The Advertiser

*“The burden of*

*building programs will rest with the networks”*

**E**VEN in the beginning, television promised a tremendous advertising opportunity. It had audience impact, although even at that time it had cost. As the years changed places on the calendar, the opportunity increased as did the audience, the impact, and the cost. It is the last which has been the subject of great controversy.

The complaints about the high cost of television are continuing. Advertisers in 1954 will continue to be articulate about higher costs—that is, cost per thousand of delivered audience. Television differs from other media in that the extremes between a low-cost program and a high-cost program are great when measured by the advertiser's yardstick of cost-per-thousand.

Variations in effectiveness of magazine and newspaper advertising are relatively small, and hence it is possible to use the phrase “magazine costs and newspaper costs.” This is a serious mistake when referring to television because the averages are meaningless. When referring to the cost of television, specific programs should be used, as some shows are excellent buys in terms of cost per thousand homes, and others are frightfully expensive.

Television takes too much of a share of the advertising budget to guess wrong on a program. If a program gets a satisfactory rating, then a program cost which might seem high may not be a problem at all, in terms of the number of people it reaches. If it doesn't get that rating, though, the cost can be prohibitive, even though the program costs may be only a fraction of a *Gleason* or *Show of Shows*. This is the real problem in TV—namely, to reduce the risks on blue chip expenditures.

This need for assured audiences probably points up the most serious problem of all.

If television is to have the rich and wondrous future contained in the promises of all its prophets, continuous experimentation and programming is essential.

This burden, however, will have to be borne by the networks and stations. Advertisers just won't be able to afford it. How can this all-important work be continued?

The summer replacement has always been an excellent area for the try-out. The hiatus season should be used more and more for program development. The network owned and operated stations can be another proving ground.

Remember, too, that in radio, many of the best program innovations came up via the “independents.”

Perhaps a try along the lines of the legitimate theater would be the answer. The program could be tried and tested out of town before it is brought in to the “big time.” The response might provide sufficient evidence to the advertiser for his going ahead with the national sponsorship of such a program.

Because of this need for what amounts to a “guaranteed audience,” pre-tested films and participation shows might well be the favorite vehicles for the local advertiser. For here he will be able to buy a program with either an established rating in his market or one with a track record gained in other areas.

With the right program, television can be a most effective and economical medium. That's why to us, at Bristol-Myers, the opening of new stations and new markets presents a great opportunity to reach more people. We want to cover every area possible.

This wider use of television naturally makes the cost of television still higher and redoubles the burden of the advertiser and his agency to make the audience watch and listen. While commercial effectiveness is improving constantly, a greater effort in the commercial approach is essential to assure the advertiser of getting full value for his money.

In 1954 the burden of building programs to capture the large audiences will rest primarily with the networks. The burden to capitalize on these audiences will rest clearly with the advertiser and his agency.





## TELEVISION 1954 — Wall Street

ROBERT GILBERT, Wall Street security analyst and member of the staff of National Securities and Research Corp., reviews the investment outlook, as he has done in these pages for the past 3 years

# Another good year coming for television investments

FOR a time in 1953 television stocks outperformed the average of the industrials, but in the later months the old recurrent fears of inventories in excess, plus some apprehension about color, caused a lack of interest and these shares drifted off in price. The market traditionally "discounts" the future months in advance.

It would seem therefore that so far as the shareholders are concerned, the first half of 1954 with all its problems has already been passed through.

Accordingly we can say that as of January 1, 1954 there is every reason to retain and add to television investments because these share prices should in a few months begin to reflect the last half of 1954 with its beginning of a dynamic phase in color.

Color's better definition is a factor that should sell these sets as rapidly as they can be produced, in either new or old markets. Better definition should also attract great advertising interest for it adds another stimulus to the appeal to the public.

The question thus becomes one of production, and the TV industry has shown remarkable ability to overcome barriers to output. Toward the end of 1954 color set production should be rising rapidly. What does this trend mean to TV shareholders?

The chart at the right compares production with an index of the earnings of 12 leading companies in this

field. Earnings in 1953 are estimated to have exceeded those of 1952 despite some excess profits taxes and a total production which added to inventories at a rate above the expectation of some. As a matter of fact, in 1953 earnings started to climb again after two years of consolidating most of the great gain of 1950.

Not all of the earnings of these companies come from the television business—some have military contracts and other divisions.

Set production for 1954 has been shown on this chart as a possible six million sets, divided into five million black and white, and one million color equivalent of black and white. The latter figure is simply the multiplication of the possible 250,000 color sets by four, to adjust for their higher price.

Whether 1954 production works out to be the total of six million sets, or varies upward from this figure, the investor can say that it does not contain as large an inventory risk as the seven million sets of 1953 posed at the beginning of that year.

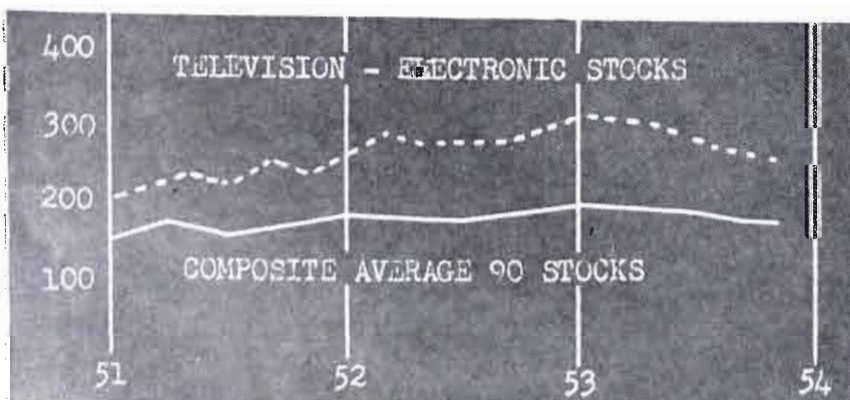
Some one million high priced sets are, in effect, sold and the five million black and white sets offered at lower prices in expanding markets should present no problem if the industry supports sales by educational campaigns in set economics.

Color will make its own market, and black and white sets will find a disposable income in 1954 considerably higher than in 1951 when some 5,385,000 sets were sold.

There may be some who will say this statement glosses over somewhat the competition between color and black and white. Let it be pointed out, in this connection, that TV is not the only industry with deluxe and lower priced models of the same products. Cadillacs, Chryslers and Lincolns compete, year in and year out, with Chevrolets, Plymouths and Fords. Fur coats compete with cloth coats. Champagne competes with beer, and so on.

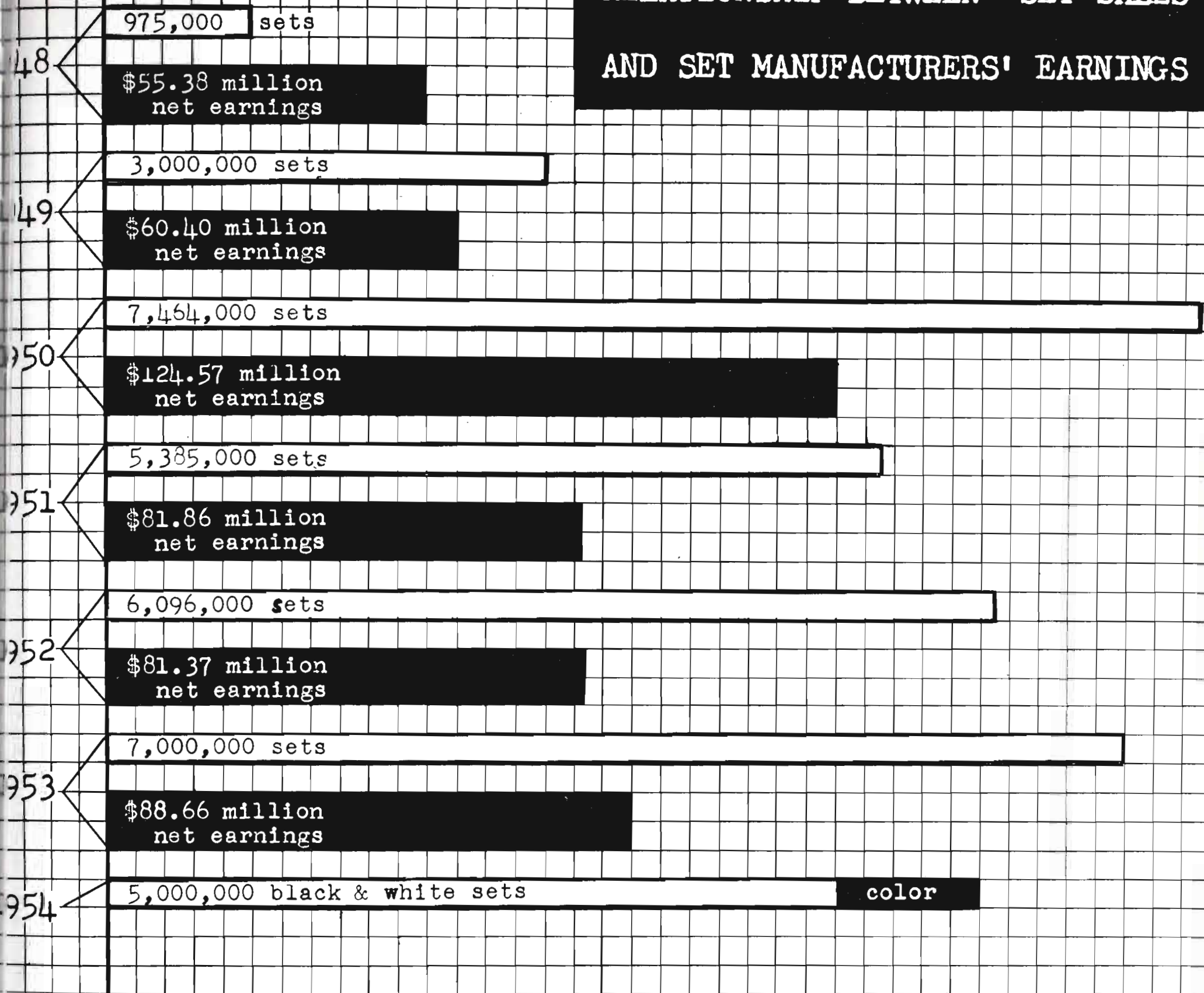
It is difficult for any one who has confidence in the management ability of our TV companies to be concerned greatly about the problems in handling two models of a line with a price disparity as wide as that

TV-ELECTRONICS STOCKS STILL AHEAD OF GENERAL MARKET





# RELATIONSHIP BETWEEN SET SALES AND SET MANUFACTURERS' EARNINGS



Net earnings of 12 key manufacturers closely follow set output

likely to prevail between color and black and white sets.

Assuming good merchandising, therefore, the investor can estimate that 1954 profits should compare very favorably with those of 1953. His estimates will be buoyed somewhat by the knowledge that no excess profits taxes need be paid if company operations go well.

He will regard this as more of an incentive for well managed companies to do well rather than as insurance against declining earnings.

Furthermore, the investor toward the close of 1954 will be able to make some calculations as to earnings from rapidly rising color production. If 1955 should witness color production of 750,000 sets, these could be the equivalent of three million black and white sets. To this it will be possible still to add several million "Fords" of the industry.

By 1955 it will be over six years since the industry sold as few as three million black and white sets, and hence the merchandising of three to four million of these seems no particular problem. All in all the out-

look for profit margins is very favorable, once color is established.

In assessing the financial future of TV the gradually disappearing drag of taxes should not be overlooked. The expiration of excess profits taxes, as already mentioned, is a stimulus of importance. In addition, personal income taxes are being reduced some ten per cent.

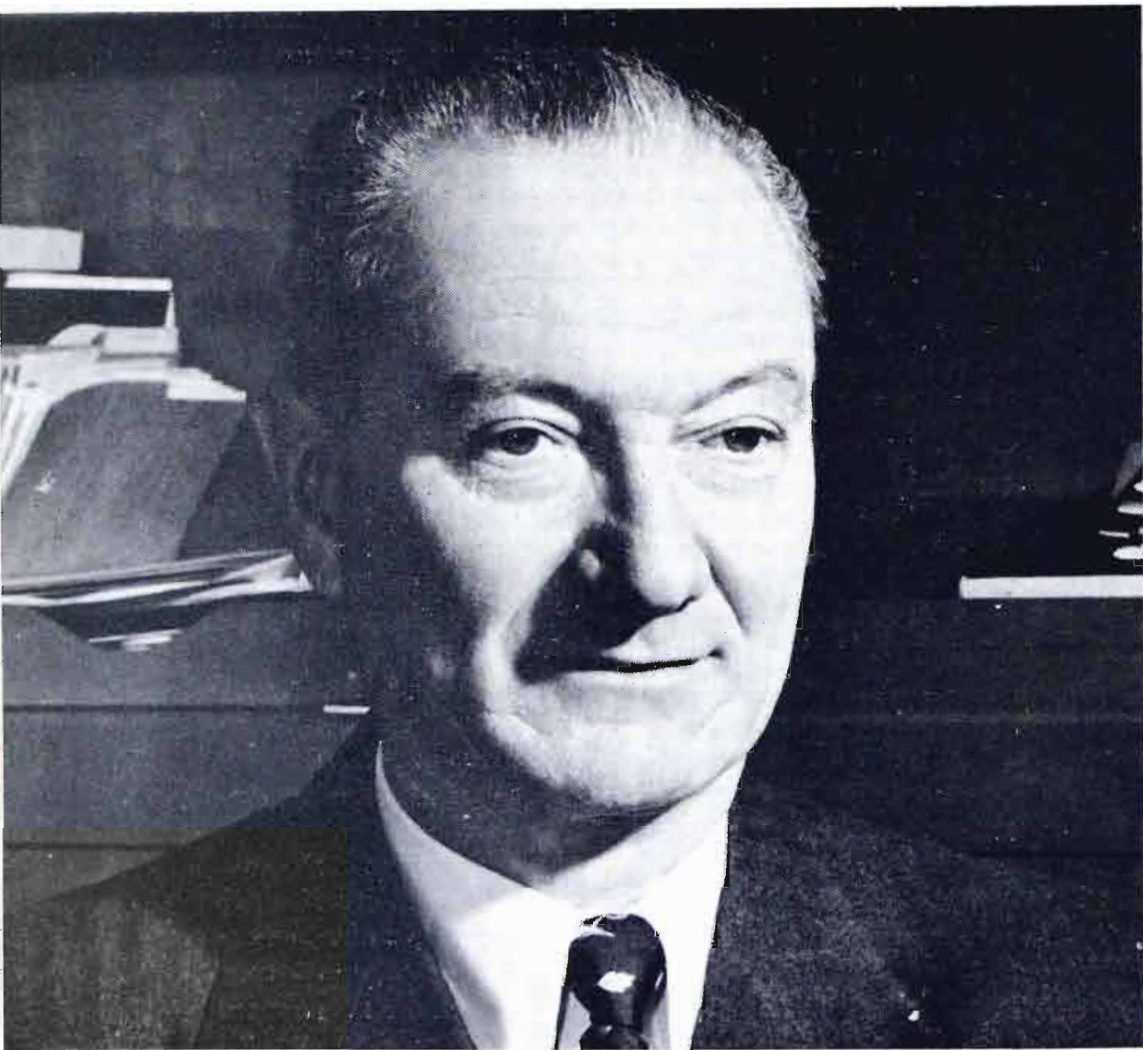
However, the excise taxes on sets are still too high, and the regular corporate tax rate is not as low as a thrifty government can bring it. Some relief on both of these is possible in 1954. In a closely balanced year of transition, even a slightly favorably impetus can keep industry's momentum going forward, and so such relief will be most timely.

New broadcasting stations are being opened at the rate of about one per day with about 350 on the air at the end of 1953, compared to 129 at the end of 1952. In 1954 the investor receives assurance from the prospective addition of 250 more stations, on a curve, he notes, that goes on rising to some 800 in 1958.

(Continued on page 58)



# "Will the Sales



## TELEVISION 1954 — The Agency

*By Ben C. Duffy, President*

*Batten, Barton, Durstine & Osborn*

TWO years ago, I summed up an article in TELEVISION Magazine 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 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."

A year later I opened another article with the statement that another year's experience had not answered these questions, but only intensified them.

Today, for the third year, even though many new questions could be added, the basic ones, in my opinion, are still the same.

### **Costs are to be higher**

Granted that the cost per thousand in television is declining, time costs are still climbing. This is going to make it more difficult for new advertisers to get their feet wet in TV.

In addition, increased coverage available to advertisers through the mounting number of new stations across the country will boost the present advertiser's total investment in station time.

The agreements establishing fees for actors—with AFTRA for live performances and with SAG for film commercial performances—run until November 1954 and March 1955, respectively.

New agreements for the services of AFM members are in the discussion stage, and it is improbable that the new scales which will prevail in 1954 will be at the same or at a lower rate.

Costs of technicians, studio and production facilities are not left behind. Writers are preparing demands that will up their fees and expand their rights and increase the overall costs.

Again, as last year, increased costs must be anticipated for time and talent. Color, which is probably much closer than even the most optimistic prophecy, is also going to add to the investment required to use the medium.

Yes, the stakes are high, and going high, and going higher, but current TV advertisers generally are increasing their investments in the medium, and the list of advertisers is growing.

### **Film vs. Live**

In the year coming to a close, the case for film vs. live programming has not changed radically. While film has improved, a live show still results in better reception. The number of shows on film has increased, and for the same reasons as in the past.

Film is the answer for the advertiser who is not interested in maximum coverage, and who wants to



# Impact Continue to Justify the Cost?"

use selected markets for budget or distribution reasons, or both.

Also, a film is better than a kinescope on a delayed station, and when an advertiser's film program is not controlled by a network, he is free to buy time on delayed stations direct, if the network cannot offer suitable periods. The results, still, are usually better time periods than those obtainable through the network.

Among other advantages of film that still prevail are—the elimination of the danger of a performer's unexpected indisposition at the last minute before air time—accidents and errors studio-wise—the opportunity to know ahead of time exactly what is going to go out over the air.

Video tape, the new method of capturing the picture as well as the sound on magnetic tape, which shows every promise of perfection in the near future, will have a tremendous effect on TV. It promises a much better recorded picture than film, as it eliminates the gradual degradation in the production of a film due to the necessary processes and steps between photography and the final-print stage. It is a simpler and cheaper process, and we are told it extends into color projection.

I believe it will have a profound effect on the whole medium. In addition to improving the reception of recorded programs, it should be an invaluable tool in perfecting live production. With it, directors and producers of live shows can record rehearsals and improve the air show by being able to play back instantly, for study and perfection, all or any part of the performance any number of times.

Just a few weeks ago the RCA laboratories in Princeton, New Jersey, demonstrated the new video tape before groups of advertising and television executives. It was the consensus of opinion of those who saw the demonstration that by the time color television becomes practical, film will be obsolete.

## What about the future?

Will network TV prevail as does network radio, or will it be bought to a great extent locally, and will most programs be on film as a result?

Will network shows be bought "piecemeal?"

What effect will additional stations in single-station markets have?

Will they divide the audience into smaller segments and thus reduce the cost of station time?

Nothing has happened in a year to indicate any specific answers to these questions.

The purchase of network time by advertisers has continued at a rate that indicates a possible SRO condition for all networks in 1954—with the natural exception of time periods that are just too tough to consider. Spot and local purchases reflect the same condition.

The purchase of network shows "piecemeal" has continued, especially in the expanding daytime segments.

The addition of new stations in single-station markets will, of course, tend to cut down the size of the audience tuned to the station previously enjoying a

monopoly. But the ever increasing number of homes with TV, plus the rating histories of programs in areas where the audience has had a free choice of program selection from a number of stations for an adequate length of time, does not indicate that this will seriously affect the cost or value of the medium.

No, nothing has happened that indicates a sharp trend or divergence from the situation prevailing a year, or even two years, ago.

We are all getting more aware of TV's strength, its uses and its "do's and don'ts."

Consideration of the medium and recommendations are beginning to be based upon fact and research, rather than hunch and hope.

Occasionally, we get the uncomfortable feeling that the science and engineering of electronics are progressing so fast that today's television is already obsolete, and we've not yet really had a chance to get well acquainted with it.

However, as we get more used to it, and have more opportunity to examine where we are and where we are going—rather than where we have been—the answers to the basic questions, restated at the beginning, will begin to emerge.

Advertisers today realize that the impact of television is great. The success of television itself with advertisers who manage to get the jump on others is perhaps the best sales tool the medium enjoys today.

However, in advertising, competition quickly adjusts its plans to meet the challenge of new media. As soon as all the competitors enter the medium, the impact is neutralized, and, of course, television becomes more competitive with other media in which advertisers have been competing for public attention, good will, and patronage for many, many years.

Perhaps the greatest challenge, however, will be color. Color will not only magnify the advertiser's problems but emphasize certain needs. Undoubtedly, it will be responsible for changing many package designs. Today any manufacturer who designs new packages without having color television in mind is not looking to the future.

Concerning TV as an entertainment medium, nothing has come along to change the TV picture. The fact still remains that good shows bring high ratings.

Interestingly enough, competitive media—magazines and newspapers have not suffered to any great extent dollar-wise or percentage-wise by the increasing number of dollars being spent in television.

Television dollars have greatly increased but so have the advertising dollars in newspapers and magazines. This simply means that other media are holding their own—a picture which would have been difficult to forecast a year or two ago.

In summing up, there are still many unanswered questions about television, but isn't this true of all advertising media, and, as a matter of fact, isn't it true of advertising itself? But a pattern is being formed, which enables one at least to chart the course a little more soundly, a little more scientifically, and probably a little more profitably than could have been done a year or two ago.



## TELEVISION 1954 — The Network

By Sylvester L. Weaver, Jr.

President, National Broadcasting Company

# "TV already has the pattern which can take color's added costs"

AS we go into 1954, a great force is driving all pressures in the television industry to accelerate the moulding of the medium. This force is color. There can be no underestimating this force by the planners of television's tomorrow.

For color in programming will bring reality to the TV screen, and once people have been exposed to reality on the screen of those color sets placed in public meeting places, or the homes of the fortunate few who get the first pilot models next year, then the clamor for color will mount, and the industry will respond with production increases beyond present planning.

And color in advertising, on top of the present values of television, gives the final touch to selling.

No advertiser is likely to think of copy stories, or imaginative presentations, or demonstration techniques that cannot be fully and completely executed in color television. Thus all present advertisers will begin to press toward color advertising in television at once, before the broadcasters have made the transition to a color system.

### You can't wait for color

This is because the advertisers will realize, and we will help them realize, that color is the power-plus on top of the greatest selling medium ever devised, and that regardless of the number of color sets at any given time, properly handled color advertising will mean more impact to those sets, just as strong as the impact to the black and white sets of previous advertising.

Using color advertising in television more effectively than the competition will rapidly become the life-and-death problem of the major consumer goods companies. The study of color, excluding the cautious school who once watched broadcasting without use commitment while those who used it built their businesses right past those of the cautious school, will change present thinking of the advertisers who be-

lieve they can wait out color until a few million sets are built and out.

If color on top of television has the additional impact I am claiming, there will be many who will see it, and act upon it. If it then works, even in the smallest circulation groups, the after-swell through the American scene will be so potent that the leaders will feel the results in sales, in trade circle talk, in being part of the living conversation of the times, with all that means to position and sales.

Therefore, behind the vanguard of these leaders who believe, will come those who are forced to speed up their thinking and deliberation because of what their field forces tell them about marketing changes that are following color television impact, and all this still before there is substantial circulation.

In this connection it is interesting to remember that in early television studies, we found that we could tell which people viewed television as guests, non-owners who viewed as guests, by their buying habits and by pantry checks. When one has this kind of power, it goes right past the basic circulation.

The place in moving trade mark brands of the switcher, and the conversation about the brand by the switcher, and the place of talk about the brand by people generally, has never been clarified, but there are many of us who feel that this phenomenon and particularly this entrance of the brand into general conversation is most important.

So far, I am exhorting advertisers and agencies to get ready to go into color at once and extensively. We are making ourselves ready for its appearance at the broadcasting phase. Here we face major undertakings. The capital investments to make the change to color are huge at the network level. It will cost millions of dollars to change NBC over to a color broadcasting network. The increase in size of facility brings up other increases in cost.

Yet while it may now seem impossible to make this transition, it must and will be made.





What actually happens in the advertising community will control the speed and completeness of our conversion to color and the conversion of others. And my advertising experience leads me to predict that color will be so vital a factor to sales, and so far ahead of the circulation factor, that color will become necessary to and demanded by the advertisers quickly.

#### **Magazine concept the key**

The course of television broadcasting has already set up the pattern which can take the additional cost of color, and make all television advertising expenditures more efficient. I am referring to the pattern of the "magazine concept," which I outlined in this magazine a year ago, and which has been the basic premise of most NBC television programming since 1949.

In the analysis of just how advertising sells goods, and how television advertising sells goods, and how color television advertising will sell goods, we will come back, I hope, to examining again what we are trying to do. It is not relevant, or significant, that we established certain patterns in radio usage, except where those usages can be applied to today's needs and make their case on merit.

The radio pattern had many drawbacks, not the least of which was that it never developed opportunities for the majority of national advertisers in the American economy to use its power.

No one who has studied the radio circulation and the audience flow patterns and the sales effectiveness of radio can deny that the job radio did for the great corporations it could do as well for the small national

advertisers. But a prosperous radio industry did not need those extra resources, and never developed efficient advertising buys for those advertisers.

We did not wait in television to broaden the base of advertiser support in our network planning. Suffice to say that every major NBC undertaking was sponsored by more than one company — in fact, practically all pivotal hits since 1949 were multiple sponsored.

But the articulation of the magazine concept is still muted by strong differences of opinion, although it is becoming more widely accepted at higher levels, as witness the piece on the subject last month in these pages by Fax Cone.

And it is this sort of support and argument that will lead American management to demand that its advertising people, and its advertising agencies, face the new costs of color television with a functional, an empirical approach to all kinds of television patterns.

Once the makers of low brand-loyalty items, for instance, realize that a magazine concept television system can give them the frequency they demand in a far more efficient form than the conventional radio pattern of buying programs and inserting commercials, then those major budgets are going to join the pressures which will work for a television liberated from old commercial patterns.

Once small companies see the opportunity of harnessing the power of nighttime, all-set, all-family circulation attractions to their products and services, they too will join the magazine plan group.

When advertisers begin to realize the values of rotation of advertising positions, understand how related products can be used in single announcements to get wider coverage without losing impact and focus the attention of agency creative brains on a one-minute color commercial in the same sense that they once concentrated on color pages, we will begin to see the future of this new advertising medium.

In building a new industry, we must beware of the wastes that we know we have in our forerunner industries. We know that in television there is waste in utilizing too much commercial time advertising a single product in a single show (with exceptions, of course).

We know there is waste in advertising too often to a single audience if the same expenditure can widen that audience without diminishing the impact upon it.

#### **Too often there is waste**

We know there is waste when the creative emphasis is not working on the advertisement with as much interest in producing a "stopper" in television as for an advertisement in the printed media. We know there is waste when campaigns run with a weak copy story, or too much gloss and not enough punch, or with any one of the many reasons why campaigns fail.

There is waste in broadcasting when we fail to give advertisers selling opportunities that fit the realities of the advertiser's problems — seasonal, budgetary,

*(Continued on page 53)*



# Ten Approaches to Television —

*An appraisal by leading agency executives*

*from a special series in TELEVISION Magazine*

*Leo Burnett, President  
Leo Burnett Company, Inc.*

**M**R. Burnett suggests six methods of tackling cost problems.

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

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

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

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

4. *Networks and stations must find a way to accommodate the*

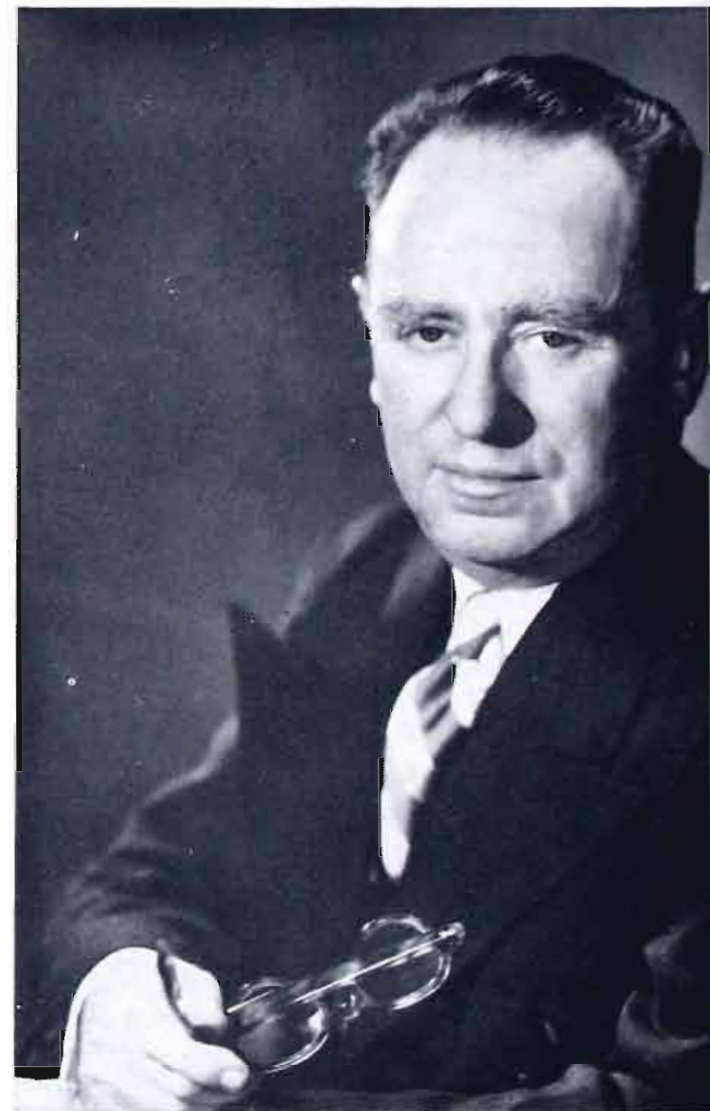
*seasonal needs of certain major advertisers.* No one can argue with the desirability of year-round continuity in any medium, but if TV is to serve business and be supported by business, it must realistically recognize the varying conditions of business.

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

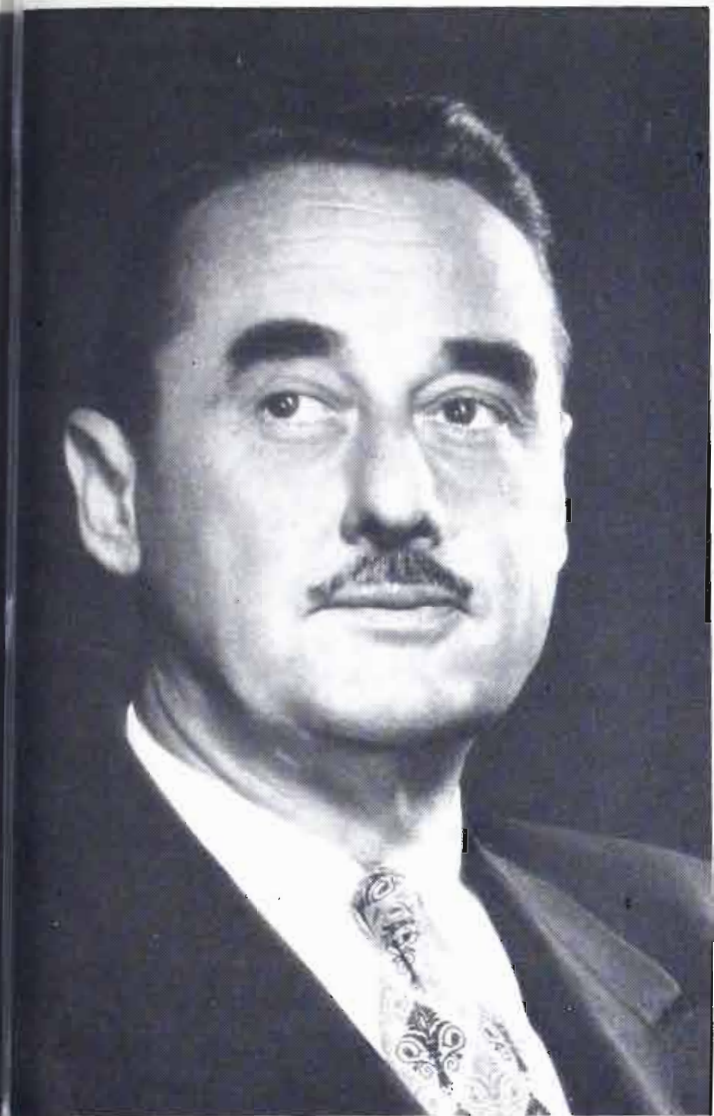
Of course, the three most important points about daytime TV from the standpoint of the advertiser are:

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

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







*John P. Cunningham, Exec. V.P.  
Cunningham & Walsh, Inc.*

**I**N line with TV's flexibility, I think more admen are growing aware of the remarkable value of spot campaigns. Despite all the talk of TV being the medium of millionaires, a modest appropriation can do wonders with participations in local personality shows. Spending a few thousand dollars for a 13-week cycle, an advertiser can strengthen greatly his advertising position in a TV market.

Admen might also well re-evaluate their techniques in approaching TV commercials. Many have yet to learn that TV is a new copy vehicle. Vague claims about flavor and taste may have their place in

radio commercials. But for TV, let's *show* them that a wax-wrapped package keeps that flavor immune, by actually displaying that package under a faucet of water.

At the same time, flashy gimmicks on TV are not enough. Merchandising experts can talk themselves blue in the face about contests, deals, premiums, 1-cent sales, and other selling gimmicks. It is only good advertising content that gives companies stature, respect, individuality and *permanence*. Gimmicks are fine to make a "fast buck." But it takes good copy to make a slow million bucks.

*William R. Baker, Jr.,  
Chairman of the Board,  
Benton & Bowles, Inc.*

**T**V while still new is too expensive to be a novelty; has grown so large so fast that it can keep its place as an advertising medium solely by its ability to page and sell people at a satisfactory cost per thousand.

The ever mounting costs within an advertising agency have been spelled out in recent years by some spokesmen for our business. It's not hard to convince most of the smart advertisers today that they have been getting far more for their 15% in the last decade than they ever obtained in the previous three. This is due of course not only to the arrival of radio and television but to all manner of research expenditures (particularly in broadcasting).

An advertising agent must be honest in making the soundest recommendation for his client. If he is a good agent he is entitled to 15% on the advertising dollars spent on the consumer by his client, provided his acts and services measure up to the best standards which are available today.

These standards include a "business" approach to the market rather than simply a creative or advertising approach.

Responsibility for the success of an advertiser's product means a depth of service that isn't measured in terms of commission on one more or less specific part of the advertiser's appropriation.

In view of the mounting costs of television, how can a potential spender, who lacks sufficient funds for a big, glamorous program, take advantage of the force of TV for his sales messages? The answer to this oft-raised question is definitely in the affirmative. It is possible, for example, for an advertiser to find effective short-term ways of using video with sufficient merchandising and exploitation values to keep him rolling between excursions into the new medium.

Another avenue open to the small advertiser to participate in a low cost yet effective and practical manner in television is through the use of what has been termed the "magazine" concept of TV sponsorship.







*J. M. Mathes, President  
J. M. Mathes, Inc.*

*Clarence L. Jordan, Exec. V. P.  
N. W. Ayer & Son, Inc.*

**I** DOUBT if any advertising medium ever received the thoughtful and varied research that has been concentrated back of television in such a short time.

Networks, stations, manufacturers, advertisers and agencies started their research long before it was possible to earn a profit out of television. N. W. Ayer & Son, Inc., for example, tested the first

**A**LTHOUGH 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.

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

TV commercials for the Atlantic Refining Company back in 1941, when there were only about 600 television sets in Philadelphia. Year after year, despite a cost of many dollars per possible viewer, these tests went on, examining the various techniques of a selling message using both sound and sight.

There still are questions, of course. Television hasn't reached full maturity by a long shot. But we know now that most of the problems can be solved—and we

the years to come, it appears obvious 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.

You are already pre-sold because you have completed the preliminary shopping before the TV screen in your living room.

Brand familiarity and acceptance, two very important prerequisites for products that wish to capitalize on the "in-the-store" buying decisions, are nurtured by the TV commercial.



have faith in the kind of research that will show the way.



*Fairfax M. Cone, President  
Foote, Cone & Belding*

**I** BELIEVE there is an answer that has to come: the magazine concept of telecasting.

Under this plan, and it might be confined to a few hours a day to start, stations and networks would select and produce all programs within these periods.

The advertiser is really not in a position to decide what the American people should see. His interest cannot lie in "editorial" judgment of what types of programs should be on the air, if you will.

Just as a newspaper or magazine editor selects the editorial content of his publication, station and network producers would build their programs, keeping in mind their

twin responsibilities to inform and entertain, and to provide programs that will win large audiences and make the stations prosperous.

But it is most important in such a plan for the networks to rotate commercial messages, just as magazine publishers rotate their pages of advertising, to give all their advertisers a fair break.

I see no reason why a little group of companies should continue to own all the best time.

I believe the cost of cultural programs should be shared by all advertisers. That is the only way we will get good cultural programs in good time periods.



*A. L. Billingsley, President  
Fuller & Smith & Ross, Inc.*

**W**E at Fuller & Smith & Ross feel that television's investment is too costly to justify as a buy for advertising impressions alone. A television program must be more than a vehicle for a commercial. It must be the springboard for merchandising and sales. They must work hand in hand.

To accomplish this objective special merchandising activities must be integrated with every TV campaign.

Another phase of television

which has proved extremely effective is the use of television to form a strong foundation for better public relations. It can impart to a large manufacturing company a human quality with personality and inventiveness which would not be possible through any other medium.

Other media, whether it be radio, newspaper, magazines, outdoor, all deliver circulation — television, though, has the power to do considerably more.



*H. Austin Peterson,  
Partner, Ted Bates & Co.*

**P**EOPLE who have had TV sets for several years have become a bit jaded; their enthusiasm has dwindled; they're more critical, harder to please. Over the years a great TV audience has been built up. What are we going to have to do to hang onto it? There are two ways to answer this: program improvement and technical development.

Let us take up program improvement first. One of the biggest needs is better material. Good fresh writing is all too rare. Many top comedians and dramatic shows, too, have been criticized this year for mediocre scripts.

We need new faces, too.

In trying to find new writers and performers we must look beyond New York and Hollywood. We should investigate and encourage more local shows. New stars, new

script material helps keep the viewer interested.

New programs, new formats will have to be dreamed up.

Engineers will have to keep ahead of the public, too. Kines have improved but are still erratic. Projectors must be brought up to higher standards. More 16's should be replaced by 35's.

More lighting experts must be trained.

Stage set costs might be brought down by the intelligent use of rear projection or by scene mattes now being developed by several different inventors.

Foreign backgrounds will be used more extensively.

Biggest shot in the arm to tired TV viewers will of course be color. No matter how bored you may get with black and white one look at a variety show in full color will send your eyeballs popping.





*Lawrence Valenstein, President  
Grey Advertising Agency, Inc.*

**I**F an advertisement or commercial fails, agencies are apt to condemn the medium. However, the condemnation should more logically be placed at the door of the time buying, copy or art departments for not using the medium to its best advantage.

The core of the entire matter still rests with the commercial. Our main concern is *sales impact*.

Television today is more competitive than at any other time in history. The emergence of ABC now creates a three-way race for the viewer's attention. And don't overlook Dumont. That chance at a 50 per cent share of audience will now slide down to a 33 1/3 per cent at best. And some of our

slide rule experts are now telling us that the costs of much TV can't be justified in terms of cost per thousand viewers.

To me, it only means one thing. Commercials will have to be more effective than ever before. You won't get a crack at that viewer as often as in 1952 or 1953, so you'd better make it twice as good in 1954.

Naturally, I'm not any happier about rising rates than any other agency head. But the potency of TV has been so effectively demonstrated that our job is to squeeze every ounce of sales impact out of it that we can. In this way, we can help control TV costs against the sales of our client's products.

*Harold L. McClinton, President  
Calkins & Holden, Carlock,  
McClinton & Smith, Inc.*

**A**DVERTISERS will meet the problem of television's increasing cost, I think, not by leaving the medium, but with new patterns of TV advertising.

Instead of fewer users of the medium, there will be more and more. But—they will be using it less often. The tremendous impact of the medium will allow this.

Local and regional TV have become more important in the past years. They will continue to grow, until they become the dominant form of telecasting, because the costs involved are less.

National spot and network will, I'm sure, always be with us. A handful of top advertisers will be able to meet whatever price increases come along. More important, though, will be the reliance of seasonal advertisers on the concentrated impact of network programs.

The pattern that has already been set by such programs as *Today* will help make it economi-

cally feasible for national advertisers to use network packages.

Television can't price itself out of existence. It is far too valuable to advertisers.

The buying of participations or segments on network shows has already made TV possible for many substantial advertisers who have extensive budgets but are unwilling to put all their eggs in the expensive TV basket.

Neither we nor our clients are particularly interested in pioneering programs. We want guaranteed circulation and good time clearances. The risks and costs are too high to allow yourself the privilege of building your own audience.

The established program with a ready-made audience has another big advantage. It frees top level agency thinking from program production and focuses attention where it belongs—on the client's commercials.







1948

1949

1950

1951

1952

1953

# NOW THAT WE'RE 5!

A fellow matures rapidly in television. KPIX, San Francisco's pioneer station, went on the air on December 22, 1948. Now, five years later, KPIX has the wisdom that characterizes television's veterans... the wisdom, among other things, to recognize that in television you **can't** stay young... and you must never grow old.



**kpix**  
CHANNEL **5**

SAN FRANCISCO, CALIF.

*...affiliated with CBS and DuMont Television Networks*

*...represented by the Katz Agency*



**“To attain brutal realism in the story of ‘Martin Luther,’ we chose a film known for exceptional contrast, speed and wide latitude,”**

**declared cameraman Joseph Brun, ASC.**



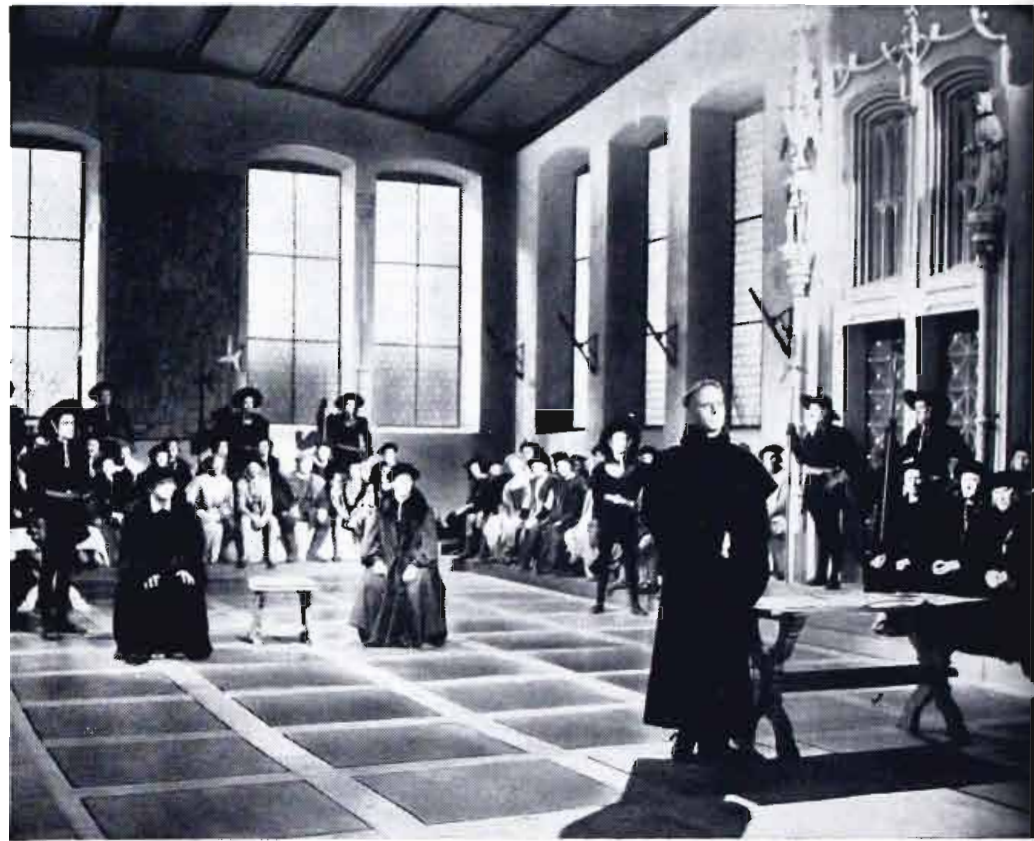
Joseph Brun, left, confers with assistant on location during filming of the story. Note the Eclair Came "300" reflex studio camera used by Mr. Brun.

**Inspired career of Martin Luther  
filmed on DU PONT "SUPERIOR" 2**

In discussing the film story of "Martin Luther," proudly produced and released by Louis de Rochemont Associates for Lutheran Church Productions, Inc., cameraman Joseph Brun enthusiastically praised the qualities of Du Pont Motion Picture Film: "We required a film which would enable us to create an artistic portrayal of the man and the issues involved in this theological picturization.

"Because the story was filmed in locales where the original action took place, in Germany during the 16th century, many of our sets were huge naves, unending corridors, and immense halls. Some of the action took place at night and with snow on the ground. It proved a challenge in lighting . . . and, quite understandably, necessitated a film that would capture every detail."

That Du Pont "Superior" 2 was the film selected to photograph this outstanding production further testifies to its wide acceptance by many of the country's foremost cinematographers. That the picture won immediate acclaim as a photographic achievement, and is being extensively shown, although not originally produced for general distribution, is proof anew of the fine work an artist can achieve with the best of tools.



Niall MacGinnis, at table, played the role of Martin Luther in this masterful Louis de Rochemont production now enthraling audiences everywhere.



Typical scene from the authentic story produced by Lothar Wolff. All backgrounds and settings were those actually used in the 16th century, when

**DU PONT  
MOTION PICTURE FILM**

NEW YORK • CHICAGO • LOS ANGELES



BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY



By Edwin K. Wheeler  
General Manager WWJ-TV, Detroit

## "Rates won't go much higher this year"



IN Detroit we visualize 1954 as another big television year, and we're glad to have the chance to say so. We don't believe the DP's—depression persuaders—can talk us into a depression, a recession, or just a plain slow-down.

"On Channel Four we'll sell more" for our advertisers. We think every good channel in every good market can do the same. It will take imagination. It will take sell. But what business are we in?

Sylvester L. (Pat) Weaver, Jr., new President of NBC, recently stated, "As advertising men, we (at NBC) believe in building this great national medium to serve American business as the most efficient means by which it can sell its goods and services.

"We intend to make it possible for any advertiser who can afford any national advertising medium at all, to afford our facilities, too."

Most large station operators find no fault with this concept. We at WWJ-TV have been doing the same thing on the local and regional level for some time, and we plan to further our efforts along this line.

One of the smartest agencies we deal with has already asked us to give them first refusal on any solid new program sales vehicles we come up with for the spring and summer of 1954.

As to the networks killing off possible spot business by their use of these imaginative and intelligent program structures, we simply don't believe it. For every advertiser we lose, two or three new ones are created—many of whom have never previously used the great medium in any way, network or spot.

Rates in the larger, well-established television cities probably won't go much higher in the ensuing year.

Most stations who have had any reason to have already increased rates during the last half or quarter of 1953. Some others in the same markets may catch up a bit; but it is doubtful that there will be any wholesale or wide-scale increases.

There may be an effort to pass along more facilities or production costs in large local markets as a means of additional revenue. In many of these cities, the stations' production and engineering expenses have really gone up. Now, with a few years behind them, most are getting into some semblance of a good business operation.

These expense items are not always controllable, nor have the ones directly attributable to given commercial programs been always charged to the advertiser.

There will be less "bait" advertising, fewer pitchmen, as our less-bright brethren learn that slime does not pay.

There will be less of the ID-Spot-ID-Spot technique between nighttime network programs as they find that all that glitters is not gold they can hold. They can lose it in a twinkling as their listeners and advertisers catch up with them.

Thus, during 1954, there will be greater adherence to the NARTB Code of Good Practice, as it is found that it isn't only good practice, but good business as well.

As the networks get more and more into daytime programming, enticing more advertisers with attractive sales devices, stations will

have less time to program locally, and will be able to do a much better daytime job for local and regional advertisers.

This is bound to result in more dollars for stations; and it is expected that billings will once again hit a new high in 1954.

1954 should be the year of *settling down* as far as the larger, well-established stations are concerned. There is no reason to believe there will be more film, or that there will be more live programs on these stations.

Formats are fairly well established; we know what will sell in our markets, and what won't.

Naturally, we'll all keep our imaginations open, but this year should be one of better over-all management—looking at the costs and finding better ways to control them; fine-tooth combing all expense items, large and small; tightening all operations; looking more closely—much more closely—at union agreements, seeing what can be done and sometimes what can be undone with them. Not a year of reckoning, but rather a year of recomposition.

Of course, there's color. Any large station operator, advertiser or agency man who isn't color conscious by the end of this year, will have to be unconscious.

Advertising's most important role during 1954 will be to keep our economy expanding. Despite the few public purveyors of pessimism, people still have money to spend. We feel it's television's job to help the advertiser to not only maintain, but increase the demand for his product. We're going to have to work at it — we want to work at it.





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

## 2nd GREAT YEAR NOW IN PRODUCTION!

### TOP RATINGS in market after market!

These leaders have  
**RENEWED FOR 2ND YEAR!**

- **BLATZ** Beer in **3** markets
- **DREWRY'S** Beer in **9** markets
- **OLYMPIA** Beer in **6** markets
- **GENESEE** Beer in **5** markets
- **SCHAEFER** Beer in New York City

- **SEATTLE—1st Place!**

Sat. eve.—rates 53.3—Telepulse, June 1953  
Beats Robert Montgomery, Mr. & Mrs. North  
Eddie Cantor, Ford Theatre, Playhouse of Stars,  
This Is Your Life.

- **KANSAS CITY—1st Place!**

Fri. eve.—rates 32.3—Telepulse, Aug. 1953  
Beats Philco-Goodyear TV Playhouse, Ford Theatre,  
Kraft TV Theatre, This Is Your Life, G.E. Theatre,  
What's My Line, Godfrey's Talent Scouts, Play-  
house of Stars, Lux Video Theatre, Burns & Allen.

- **PITTSBURGH—1st Place!**

Thur. eve.—rates 41.5—Telepulse, Aug. 1953  
Beats This Is Your Life, Down You Go, Ford Thea-  
tre, Playhouse of Stars, Robert Montgomery.

- **SAN ANTONIO—2nd Place!**

Tues. eve.—rates 26.3—Telepulse, Aug. 1953  
Beats Suspense, Blind Date, Burns & Allen, Kraft  
TV Theatre, Toast of the Town, Beulah, G.E.  
Theatre, Robert Montgomery, Lux Video Theatre,  
The Goldbergs.

- **WASHINGTON, D. C.—2nd Place!**

Tues. eve.—rates 21.4—Telepulse, Aug. 1953  
Beats Danger, Break the Bank, Suspense,  
Kraft TV Theatre, Douglas Fairbanks Presents, Lux  
Video Theatre.

- **PORTLAND—2nd Place!**

Tues. eve.—rates 58.5—Telepulse, Sept. 1953  
Beats Break The Bank, Chance of a Lifetime, Play-  
house of Stars, The Goldbergs, Big Story.

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

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



ZIV TELEVISION PROGRAMS, INC.

*Proudly Presents*

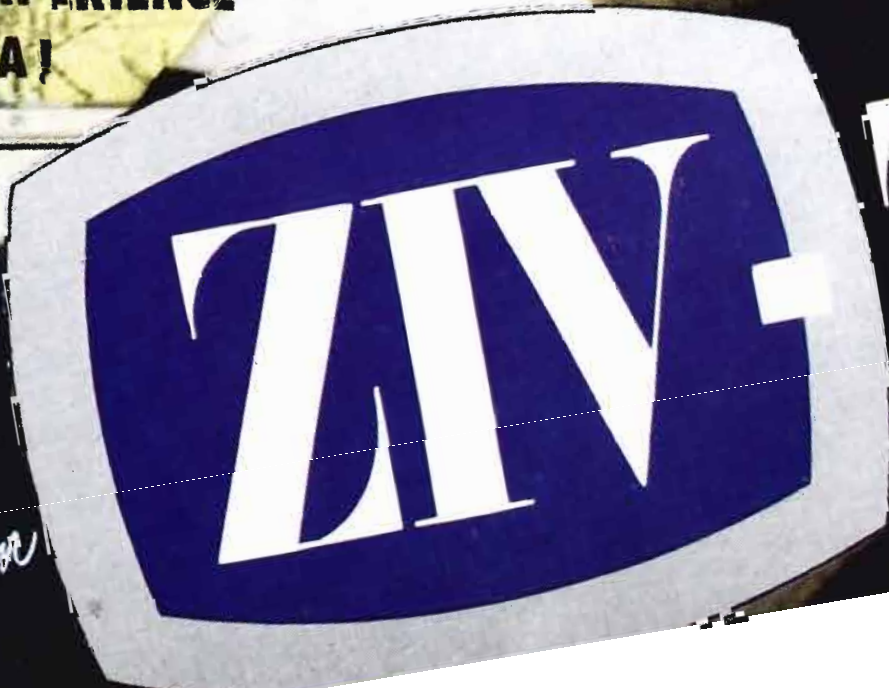
# ADOLPHE MENJOU

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*

ZIV TELEVISION  
1529 MADISON RD.  
NEW YORK



# FILM in '54 — level price

## . . . stepped-up



**Frederic W. Ziv**

Chairman of the Board

Ziv Television Programs, Inc.

*" the sponsor is paying no more for his show than he did 4 years ago "*

**I**N the half year ending on June 30, 1953, Ziv-TV business equaled that of all 1952. Production and distribution continued to accelerate at an even greater rate all through the last half of '53.

More and more local businessmen see others reaping profit from sponsoring syndicated film series and are clamoring to "get into the act."

Also, '53 saw a strong upswing in the number of national corporations selecting syndicated film series targeted to *specific* markets. TV is solving the programming problems of such corporations . . . among them Kent Cigarettes in 30 cities with Kent Theatre, Phillip's 66 Gasoline in 23 markets with *I Led Three Lives*.

Through the success of one show after another, demand is actually created among more advertisers.



**Carl M. Stanton**

Director, NBC Film Division

*" we have been preaching the gospel of the rerun "*

**A**LTHOUGH the NBC Film Division has been operating as one of the company's three major operating divisions only since last March, we have been able to observe the emergence of an economic pattern which makes possible a few predictions for 1954:

While we will continue to produce new TV film series specifically for syndication (like *Inner Sanctum*, *Douglas Fairbanks Presents* and *Hopalong Cassidy*), we will also emphasize the rerunning of quality film programs—whether they were produced originally for the NBC Television network or directly for syndication by the NBC Film Division.

The pattern of success which we have established with reruns makes this course inevitable.

Since the beginning of the year we have been preaching the gospel of the rerun. Despite a certain



**Michael M. Sillerman**

Executive Vice President

Television Programs of America, Inc.

*" merchandising until now has merely been skimming the cream "*

**F**OR syndicated film, 1954 will be the Year of Merchandising. Not that TV merchandising is exactly a revolutionary idea. It isn't.

But until now its great potential has remained relatively untapped. The reason for this is simple. Until recently a seller's market has prevailed, in which there was no great need for exploitation of products already proving successful. But now all that is beginning to change.

Merchandising, which until now has been carried on perfunctorily, has merely been skimming the cream. This was all well and good as long as there was plenty of cream, but now competition has made sponsor-identification demands so great that the only answer is vast advertising and merchandising.



# ... better product merchandising

The current production of the second year of the popular *Favorite Story* with Adolphe Menjou brings the present number of programs to 78. *I Led Three Wives*, starring Richard Carlson in the true-life role of the FBI's famous counterspy Herbert Philbrick, continues in production because of the show's success as an advertising medium and public service.

*Cisco Kid*, well past the century mark in number of programs, is still growing. Though not to be aired before early spring of 1954, sponsors are already lining up for Ziv-TV's *Mr. District Attorney*, an entirely new story treatment of the great top-rated series. New *Boston Blackie* films are nearly out of the planning stage.

*Cisco* and *Blackie* are available in color, as will be the new *Favorite Story* group. Ziv-TV color has

tested out successfully. Ziv-TV is ready for color whenever color is ready for Ziv.

Only one thing can be said about costs in 1954 . . . they are going up!

Everything involved in production of films requires more money than previously. Costs for special services to the sponsor and station will follow a similar upward path.

Will the expanded number of markets mean a price break for sponsors of syndicated film shows? Yes . . . when he buys from a syndicator whose distribution increases in equal or greater proportion to the growth of the number of markets.

The number of cities seeing television will not affect price so much as the number seeing a specific series . . . *Boston Blackie*, *Favorite Story*, *Cisco Kid*,  
(Continued on page 46)

amount of initial opposition on the part of stations and the press, our stand has been thoroughly vindicated.

We maintained that the rerun makes possible the local showing—at a local cost—of programs of the highest quality. The emerging pattern of the industry has already made it apparent that enormous advantages accrue to the public, the television station and the advertiser through the rerunning of good film series.

A rerun is not only an economic necessity for the producer and distributor, but—because of the constantly expanding television audience—it also reaches a larger audience than did the first run. Because of the price structure a rerun gives the advertiser a wonderfully low cost per thousand.

Although film syndication is already a multimillion dollar business, much of this investment remains to be recovered. Few film series made today specifically for syndication can recover all costs on their initial run. It is still impossible for a really fine series—which may cost as much as a million dollars—to do so. The rerun, therefore, becomes economically important.

We also cited the growth of the television audience (at the rate of about ½ million new sets per month, which means approximately 1,300,000 new viewers per month), the fact that millions of viewers miss even the highest rated episodes of the highest rated series the first time around, and the fact that when popular TV film shows are repeated they almost in-  
(Continued on page 56)

campaigns growing out of TV, campaigns which must begin at the beginning . . . in the city and town.

Not via the network, but market by market, for it is here, on the local level, that the heart of the family can be reached directly.

The next step becomes very clear: merchandising through the local and regional advertiser, whose success depends on local and regional acceptance of his product. He is the one most concerned with meeting his immediate competition. He has to be, in order to stay in business. And from our point of view, he will reach the greatest number of people if his campaign is focused on specific areas.

Premiums will be identified with the local sponsor; even our licensing will be geared to the local adver-

tiser, striking much closer to home than it otherwise might. In the case of *Ramar of the Jungle*, for example, there are many premiums offered . . . jungle jackets, boots, pith helmets, socks, camouflage gear.

If the local sponsor is the Brown Baking Company, the premium becomes Brown's *Ramar of the Jungle* pith helmet, or jungle jacket, or camouflage poncho. It is placed on a local customer-local advertiser basis, and, in a sense, buys us right into the family.

Another territory which has been explored but not fully developed is the comic book field. There have been comic book treatments of TV film characters in the past, but we intend to take this idea one step further.

We plan comic books which will include ads telling  
(Continued on page 59)



SUMMARY OF FAMILIARITY AND USE  
TOTAL PANEL

Coffee—% of Panel

Brand	Familiarity	Use
<b>Regular</b>		
A & P	31.1%	16.2%
Beechnut	11.7	4.1
Chase & Sanborn	14.9	2.5
Chock Full O'Nuts	4.7	1.8
Ehlers	7.2	2.7
Martinson	9.5	3.5
Maxwell House	45.4	19.5
Old Dutch	11.3	3.1
Sanka	10.4	1.5
Savarin	30.4	12.6
<b>Instant</b>		
Borden	20.1	9.5
Chase & Sanborn	9.4	2.5
Ehlers	2.7	.4
G. Washington	8.1	1.0
Martinson	2.4	.5
Maxwell House	35.0	16.1
Nescafe	20.8	8.5
Sanka	7.3	1.4

Dentifrices—% of Panel

Brand	Familiarity	Use
Ammident	32.2%	13.3%
Colgate	81.8	51.3
Craig-Martin	3.0	1.8
Chlorodent	9.9	3.9
Fluorident	.1	—
Ipana	27.6	6.0
Kolynos	8.3	2.2
Listerine	5.0	1.6
Lyons	13.3	3.6
Pepsodent	35.4	8.4
Phillips	2.5	.9
Squibb	5.3	1.8

# BRAND STUDY : Colgate leads in use, Maxwell House in familiarity

This month: coffees and dentifrices. One thousand interviews and pantry checks are conducted each month for TELEVISION Magazine's continuous brand study by The Pulse, Inc., in TV homes in 12 counties in metropolitan New York. Persons interviewed are given a selected list of programs and asked to check off those they have viewed. They are then asked to name brands they are familiar with in each category. Following this, pantry checks are made to find which brands are used. The index of performance serves as a comparative measure of effectiveness.

## COFFEES

### Familiarity with Coffee Brand

Brand	Program	Viewers	Non Viewers	Index of Familiarity
Chase & Sanborn	Early Show	15.1	14.8	102
Ehler's	Pulse of the City	11.1	7.0	*
Martinson	Dione Lucas	10.0	9.5	*
Maxwell House	Mama	48.2	42.9	112
Sanka	Our Miss Brooks	11.1	9.4	118
<b>INSTANT</b>				
Maxwell House	Red Buttons	38.9	28.1	138
Nescafe	Jackie Gleason	22.3	15.6	143
Geo. Washington	Journey Through Life	11.2	7.4	*

### Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
<b>REGULAR</b>				
Chase & Sanborn	Early Show	3.1	2.1	*
Ehler's	Pulse of the City	6.7	2.5	*
Martinson	Dione Lucas	4.0	3.5	*
Maxwell House	Mama	21.1	18.1	117
Sanka	Our Miss Brooks	1.9	.1	*
<b>INSTANT</b>				
Maxwell House	Red Buttons	17.8	13.1	136
Nescafe	Jackie Gleason	9.1	6.3	144
Geo. Washington	Journey Through Life	2.7	.1	*

\* Too few in sample to yield a reliable index



THE spreads in familiarity and use between viewers and non-viewers of programs sponsored by coffee and dentifrices again point up the effectiveness of television advertising. This is particularly striking in the face of the heavy advertising in all media for these product categories.

For a high-use product like Maxwell House, the *Red Buttons* program was able to rack up a presence-of-the-brand among viewers of 17.8 per cent, as compared to 13.1 per cent for non-viewers of the program.

The results of television are even more striking for the smaller brands; for example: Ehler's coffee was on the pantry shelves of 2.7 per cent of the total panel. And 7.2 per cent of the homes checked were familiar with the brand. However, in analyzing the audience for Ehler's television program, *Pulse of the City*, the figures jump to 6.7 per cent of the viewers using the product and 11.1 per cent of the viewers familiar with Ehler's.

Nescafe led the coffee field in the index of use with 44 for its *Jackie Gleason* sponsorship; 9.1 per cent of the viewers had the product on hand as compared to 6.3 per cent of the non-viewers.

A number of coffees reported for the total panel—like A & P, Savarin and Old Dutch — don't sponsor programs but are using spot campaigns. Of the coffees used by the panel as a whole, 37 per cent were instant brands and 63 per cent regular.

In dentifrices, the same pattern holds — use and familiarity are higher among viewers than non-viewers. The one exception is Colgate, the largest selling and best-known brand among the panel. Colgate has just about the same percentage in viewing and non-viewing groups for both its programs — *The Comedy Hour* and *Strike it Rich*.

This high use and familiarity among non-viewers as well as viewers may be due to saturation because of other heavy advertising by Colgate. This corresponds to last month's panel, where internationally famous Coke was known to the largest number on that panel, non-viewers of its programs as well as viewers.

Yet it would also seem to emphasize a factor brought out in NBC's study on sales curves. Holding on to customers and getting new ones to make up for customers lost is obviously a vital function of advertising, particularly in a volatile field like the tooth paste business.

Spectacular are the findings on the two Lever brands, especially for Godfrey's morning program. 85 per cent more viewers of his program use Pepsodent than non-viewers do. This underlines once again the tremendous power Godfrey has as a salesman. Last month, in TELEVISION Magazine's study on cigarettes, the index of use among viewers of *Arthur Godfrey and His Friends* for Chesterfields was 176.

## DENTIFRICES

### Familiarity with Dentrifice Brand

Brand	Program	Viewers	Non Viewers	Index of Familiarity
Armident	Danger	35.3	29.1	121
Chlorodent	Big Town	12.9	6.5	199
Colgate	Colgate Comedy Hour	81.5	82.5	99
Colgate	Strike it Rich	82.2	81.3	101
Ipana	Pride of the Family	32.3	27.3	118
Kolynos	Love of Life	10.2	7.9	129
Pepsodent	Arthur Godfrey (AM)	35.6	35.2	101

### Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
Armident	Danger	13.6	13.0	105
Chlorodent	Big Town	6.2	1.3	*
Colgate	Colgate Comedy Hour	49.1	56.4	87
Colgate	Strike it Rich	52.0	50.2	104
Ipana	Pride of the Family	9.7	5.8	*
Kolynos	Love of Life	2.8	2.1	*
Pepsodent	Arthur Godfrey (AM)	10.9	5.9	185

\* Too few in sample to yield a reliable index







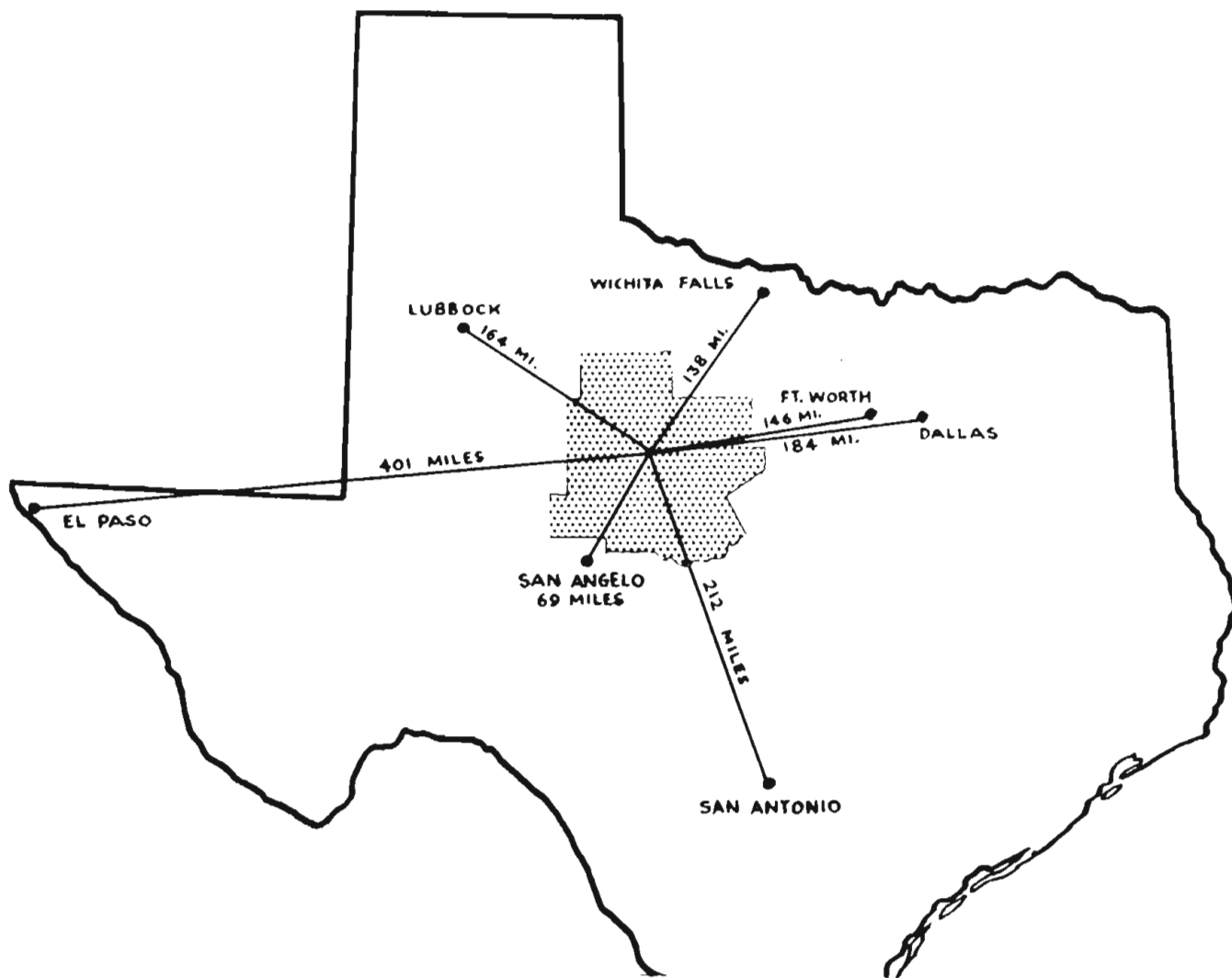
# This month: Former Network Programs

Ratings: November Telepulse

<b>Amos 'N' Andy</b>	<b>BOSTON</b> WBZ-TV—Tu 11:15 13.0 WNAC-TV What's My Line 13.5	<b>CHICAGO</b> WBBM-TV—Sun 2:30 6.8 WBKB Hank McCune 5.8 WNBQ Excursion 3.4	<b>NEW YORK</b> WCBS-TV—Sun 2:00 6.0 WABD Football 13.2 WPIX Double Feature Theatre 2.0	<b>SAN ANTONIO</b> WOAI-TV—Mon 9:30 23.0 KEYL-TV Studio One 35.3	<b>SEATTLE</b> KING-TV—Tu 7:30 32.5 KTNT-TV Ramar of the Jungle 14.0 KMO-TV County City Bldg; News 2.5
<b>Badge 714</b> (re-run of Dragnet)	<b>BOSTON</b> WNAC-TV—Sat 2:00 13.5 WBZ-TV Press Box Review; Football 10.5	<b>DETROIT</b> WWJ-TV—Sun 7:00 11.8 WXYZ-TV You Asked for It 19.3 WJBK-TV Meet UAW-CIO 4.5	<b>LOS ANGELES</b> KTTV—Sat 7:30 7.5 KNBH Ethel & Albert 8.0 KNXT Mirror Theatre 6.5	<b>SAN FRANCISCO</b> KPIX—Wed 9:00 23.3 KRON-TV Kraft TV Theatre 21.3 KGO-TV Liberace 12.8	<b>WASHINGTON</b> WNBW—Wed 7:00 10.2 WTTG Captain Video; Marge & Jeff 8.8 WTOP-TV Mark Evans 5.8
<b>Captured</b> (re-run of Gangbusters)	<b>BALTIMORE</b> WAAM—Th 10:30 6.3 WMAR-TV Amateur Hour 12.0 WBAL-TV Death Valley Days 11.5	<b>DETROIT</b> WWJ-TV—Sat 11:00 8.8 WJBK-TV Gasinator Theatre 9.5 WXYZ-TV Feature Film 7.3	<b>LOS ANGELES</b> KTTV—Sat 8:30 4.9 KNXT Jackie Gleason 21.8 KTLA Spade Cooley 10.4	<b>NEW YORK</b> WOR-TV—Wed 10:00 3.9 WNBT This is Your Life 26.7 WCBS-TV Boxing 15.2	<b>SAN FRANCISCO</b> KRON-TV—Tu 10:30 10.0 KPIX News; Public Prosecutor 11.0 KGO-TV Chevron Theatre 9.3
<b>Heart of the City</b> (re-run of Big Town)	<b>BOSTON</b> WBZ-TV—Th 11:15 8.0 WNAC-TV Dealers' Theatre 9.5	<b>CINCINNATI</b> WKRC-TV—Wed 9:00 20.0 WLW-TV Kraft TV Theatre 22.5 WCPO-TV Strike It Rich 18.8	<b>DETROIT</b> WXYZ-TV—Wed 7:00 10.0 WJBK-TV Carpet Theatre 13.8 WWJ-TV Douglas Fairbanks 8.8	<b>LOS ANGELES</b> KTTV—Fri 10:30 5.9 KLAC-TV Wrestling 7.9 KNXT 10:30 News 5.2	<b>SAN FRANCISCO</b> KRON-TV—Mon 10:30 13.5 KPIX News; Don Regan 11.0 KGO-TV Payless Theatre 3.3
<b>Times Square Playhouse</b> (re-run of The Unexpected)	<b>CHICAGO</b> WGN-TV—Wed 9:00 3.2 WNBQ This is Your Life 23.0 WBBM-TV Boxing 20.4	<b>CINCINNATI</b> WLW-TV—Fri 9:30 15.8 WKRC-TV Our Miss Brooks 30.5 WCPO-TV Comeback Story 8.0	<b>LOS ANGELES</b> KLAC-TV—Wed 8:30 4.0 KNBH My Little Morgie 15.5 KNXT Godfrey & Friends 15.5	<b>SEATTLE</b> KTNT-TV—Th 7:00 7.3 KING-TV The Cisco Kid 38.5 KMO-TV Dick Tracy 2.3	
<b>Victory at Sea</b>	<b>BOSTON</b> WBZ-TV—Fri 11:15 10.3 WNAC-TV Name's the Same 13.0	<b>CHICAGO</b> WNBQ—Sun 9:30 11.6 WBBM-TV What's My Line 30.8 WGN-TV Ethel Barrymore 7.6	<b>DETROIT</b> WWJ-TV—Sun 6:30 10.8 WXYZ-TV Boston Blackie 19.0 WJBK-TV You Are There 9.8	<b>SAN FRANCISCO</b> KRON-TV—Mon 7:00 15.8 KPIX Studio One 29.5 KGO-TV Sky King 7.8	<b>WASHINGTON</b> WNBW—Mon 7:00 6.2 WTTG Captain Video; Movie Quick Quiz 10.4 WTOP-TV Mark Evans 7.2
<b>The Visitor</b> (re-run of The Doctor)	<b>DAYTON</b> WLW-D—Mon 7:00 7.5 WIFE News; Marge and Jeff 19.7* WHIO-TV Walter Winchell; Orchid Award 19.5	<b>LOS ANGELES</b> KNBH—Mon 7:00 4.2 KNXT Studio One 21.9 KECA-TV The Cisco Kid 10.7	<b>SEATTLE</b> KTNT-TV—Tu 8:00 14.0 KING-TV Favorite Story 33.0 KMO-TV Milton Berle 7.8		
<b>Your All Star Theatre</b> (re-run of Ford Theatre)	<b>CLEVELAND</b> WXEL—Th 10:30 7.3 WEWS Favorite Story 21.8 WNBK Into the Night 10.8	<b>DETROIT</b> WWJ-TV—Tu 10:30 9.8 WJBK-TV Favorite Story 16.0 WXYZ-TV Name's the Same 14.5	<b>MINNEAPOLIS-ST. PAUL</b> WCCO-TV—Mon 10:00 16.8 KSTP-TV News, Weather, Sports 18.3 WTCN-TV Three Star Final 5.3	<b>SAN FRANCISCO</b> KRON-TV—Sun 4:30 8.0 KPIX Football 28.3 KGO-TV Frank Leahy 5.5	

\* UHF station; rating is percentage of UHF homes





## You cannot sell Abilene, Texas from anywhere else

The airline distances show how far it is between metropolitan centers in the big state.

No matter what you sell, no matter how large your budget is, you cannot adequately cover Abilene from any of the other cities shown above. This is a hard fact, whether you use printed or electronic media. No outside radio station, television station, newspaper or magazine gets into Abilene with enough coverage and enough impact to make sales.

If you are an advertiser depending on some medium outside the city of Abilene, check your operation in this manner:

*Compare sales per capita in Abilene with sales per capita in the city where your advertising is running.*

We have had distributors tell us they were going great guns in some areas, while Abilene, dependent on outside coverage, was falling short on every basis of comparison.

Are you missing your fair share of this rich, growing market for the same reason?

The shaded area is the primary coverage territory of KRBC-TV. In these 14 counties live 246,226 persons. There are 76,337 homes. Retail sales in 1951 totaled \$78,764,000.

While you're studying the Abilene market, look us over thoroughly. KRBC-TV went on the air August 30. Already we have written some impressive sales stories for clients who got aboard early. While the list is growing, we still have choice times and choice programs available.

KRBC-TV is the only medium in Abilene that can:

1. Go into the home where buying decisions are made;
2. Establish the proper selling mood for the product;
3. Display and demonstrate the product itself;
4. Combine the product-demonstration with the human voice with all its warmth and persuasiveness to clinch the sale.

If you would like to talk to Abilene, we would like to talk to you. See our representatives for rates and availabilities.

Represented Nationally by  
JOHN E. PEARSON TV, INC.

**Offices**

New York                      San Francisco  
Chicago                        Los Angeles

Minneapolis

Effective Radiated Power  
Video 29.5 KW  
Audio 14.7 KW



NBC, ABC, and DuMont  
networks

**Texas Accounts Only**

AIRWAVES ASSOCIATES  
Dallas  
251 North Field St.  
Room 769  
RI-4228            RI-5612

Houston  
520 Lovett Rd., No. 1-D  
JU-1601



# The New Stations — Openings & Advertiser Use

## 30 Stations Open in December

Market	Station	Channel
Adams, Mass.	WMGT	74
Anchorage, Alaska	KFIA	2
	KTVA	11
Anderson, S. C.	WAIM-TV	40
Bismarck, N. D.	KFYR-TV	5
Bloomington, Ill.	WBLN-TV	15
Cheyenne, Wyo.	KFBC-TV	5
Columbia, Mo.	KOMU-TV	8
Danville, Ill.	WDAN-TV	24
Denver, Colo.	KOA-TV	4
Eau Claire, Wis.	WEAU-TV	13
Ft. Lauderdale, Fla.	WITV	17
Greenville, N. C.	WNCT	9
Greenville, S. C.	WFBC-TV	4
Harrisburg, Ill.	WSIL-TV	22
Idaho Falls, Idaho	KID-TV	3
Jackson, Miss.	WLBT	3
Jacksonville, Fla.	WJHP-TV	36
Midland, Texas	KMID-TV	2
Oklahoma City, Ok.	KWTV	9

Panama City, Fla.	WJDM-TV	7
Pensacola, Fla.	WEAR-TV	3
Pine Bluff, Ark.	KATV	7
Pittsburg, Kansas	KOAM-TV	7
Portland, Me.	WCSH-TV	6
Princeton, Ind.	WRAY-TV	52
Seattle, Wash.	KOMO-TV	4
Steubenville, O.	WSTV	9
Stockton, Cal.	KTVU	36
Worcester, Mass.	WWOR-TV	14

Fairbanks, Alaska	KFIF	2
Fairmont, W. Va.	WJBP-TV	35
Fresno, Cal.	KBID-TV	53
Great Falls, Mont.	KFBB-TV	5
Greensboro, N. C.	WCOG-TV	57
Jackson, Miss.	WSLI-TV	12
Jamestown, N. Y.	WJTN-TV	58
Kearney, Neb.	KHOL-TV	13
Kingston, N. Y.	WKNY-TV	66
Louisville, Ky.	WLOU-TV	41
Lufkin, Texas	KTRE-TV	9
Old Hickory, Tenn.	WLAC-TV	5
Pittsburgh, Pa.	WTVQ	47
Pocatello, Idaho	KWIK-TV	10
Salinas, Cal.	KICU	28
San Francisco, Cal.	KSAN-TV	32
San Juan, P. R.	WKAQ-TV	2
Scranton, Pa.	WARM-TV	16
Sedalia, Mo.	KDRO-TV	6
Shreveport, La.	KSLA	12
Spartanburg, S. C.	WSCV	17
Tulsa, Ok.	KCEB	23
Valdosta, Ga.	WGOV-TV	37
Westaco, Texas	KRGV-TV	5

## 32 Set to Open in January

Market	Station	Channel
Appleton, Wis.	WNAM-TV	42
Asbury Park, N. J.	WRTV	58
Augusta, Ga.	WRDW-TV	12
Bay City, Mich.	WNEM-TV	5
Cadillac, Mich.	WWTV	13
Camden, S. C.	WACA-TV	15
Charlotte, N. C.	WAYS-TV	36
Danville, Va.	WBTV-TV	24



Frederic S. Bailey  
WTAO-TV, Boston



R. B. Williams  
KVOA, Tucson



Don Searle  
KOA-TV, Denver



Harry Huey  
KZTV, Reno



Harry Y. Maynard  
WCIA, Champaign



Charles Garland  
KOOL-TV, Phoenix

The experience which the above television station managers bring to their new posts is derived from either the broadcast and print media or advertising. Harry Maynard comes to WCIA after five years as sales manager of KTLA in Los Angeles. A 27-year stint as advertising executive for a number of Southwestern newspapers preceded Harry Huey's arrival at KZTV as its

first gm. KOOL-TV's Garland began his broadcasting career in 1925 with radio station WBBM in Chicago, which he left almost 20 years later to manage KPHO in Phoenix. Bailey and Williams, respectively of WTAO-TV and KVOA, are also experienced in the field, having served in executive capacities for a number of radio stations in the past several years.

## National Advertisers Buying the New Television Markets

### Champaign, Ill.

#### WCIA

**Network:** Admiral, American Machine & Foundry, American Tobacco, Black Drive Company, Carter Products, Chrysler Corporation, Colgate-Palmolive-Peet, General Foods, Greyhound Corporation, Lincoln-Mercury, Mogen David Wine, National Dairy, Nestle's, Old Gold, Pabst Sales Company, Prudential Life Insurance Company, R. J. Reynolds, Schick Razor Company, Scott Paper, Shaeffer Pen.

**National spot:** Alliance Tenna-Rotor, Bedrice Foods, Bulova, Crane Potato Chips, Griesedieck Brothers, Harlan Moore Company, S. C. Johnson, Kelly Potato Chips, Manor House, Perfect Potato Chips, Philco, Schultz Bakery, Stag Beer.

### Chico, California

#### KHSL-TV

**Network:** Admiral Corp., American Tobacco, Brown & Williamson, Chrysler Corp., Continental Baking, Crasley Corp., General Electric, General Foods, General Motors, Gillette Razor Co., Mogen David Wine Co., Schick Razor Co., Westinghouse.

**National spot:** Admiral TV, Alliance Tenna-Rotor, Allstate Terminals, Bartz Beer, Bonine Dog Food, Borden's, Burgermeister Beer, CBS TV, Crystal Creamery, Dr. Peppermint, Eagle Food, Folger's Instant Coffee, Gay In-stant, Gump's Goose Potato Chips, Hall's Instant TV, Ladies' Over & Food, Langdon's Baking, Lu Ky Lager Beer, McKesson-Kubany, Mermaid TV, Night Aides, O. K. Public, Williams, Olympia Beer, Pabst TV & Refrigerator, Pioneer Baking Co., Purdy Swingers, RCA TV, Royal Pale Beer, Santa Porter & Sleeper Mattresses, Seven Up, Smith-Sylvania TV, Tra-Pak Frozen Foods, Van Westinghouse TV.

### Reno, Nevada

#### KZTV

**Network:** Admiral Radio-TV Television, American Tobacco, Chrysler Dealers, DeSoto-Plymouth, General Foods, Marlon-TV Television, Norge Dealers, Pet Milk, United States Steel.

**National spot:** Bonine Dog Food, Burgermeister Beer, E. J. DuPont de Nemours, Grumpy Goose Potato Chips, Grant Tool Company, He-La Antennas, Lu Ky Lager Beer, Pacific Greyhound Bus Lines, Plymouth Motor Company, Purity Biscuit Company, Stewart Warner.

### Tucson, Ariz.

#### KVOA-TV

**Network:** American Tobacco, Borden, Buck, DeSoto, Hazel Bishop, S. C. Johnson, Marlon-TV Television, Pet Milk, RCA TV, Scott Paper, Sunbeam.

**National spot:** Alliance Tenna-Rotor, Allstate Terminals, Bartz Beer, Bonine Dog Food, Borden's, Chrysler Corporation, Folger's Instant Coffee, Lucky Lager Beer, Mogen David Wine, Schick Razor Company, Shaeffer Pen, Scott Paper, Sunbeam.

### Wheeling, West Va.

#### WTRF-TV

**Network:** Black, Colgate-Palmolive-Peet, General, Chrysler Corporation, Firestone Tires, Englehard, General Foods, General Motors, Gulf Motor Oil, Larkin Shoe Polish, Hazel Bishop, Kool Cigarettes, Lu Ky Strike, Old Gold, Pabst, Quaker, Pullman, Pet Milk, etc., A. Rexlon, Remington-Union, Spindel, Scott Paper, Sherwin-Williams, Simons, Sunbeam, 505 Cleaner, Viceroy.

**National spot:** Alliance Tenna-Rotor, Borden, Bulova, Duquesne Beer, Quaker State Motor Oil, Red Top Beer, Salada Tea, Westinghouse Beer, Wonder Bread.

(Continued on page 41)



# "BUTTE...iful"

## **BUTTE**

*America's RICHEST Secondary Market*

*A BUTTE of a Test Market!*

**NOW HAS**

*A BUTTE of a Television Station*

**KXLF - TV6**

*with*

*A BUTTE of a Rate (\$100 Hr.  
for time and facilities.)*

*A BUTTE of a Buy (20% Savings  
with other XL Stations.)*

*A BUTTE of a Network (NBC-DuMont)*

**MONTANA'S FIRST!**

*on the air August 14, 1953.*

*The* **XL** *Stations*

**PACIFIC NORTHWEST BROADCASTERS**

SEATTLE, WASHINGTON  
Jones Building  
MUTual 3377

SAN FRANCISCO 5, CALIF.  
116 New Montgomery St.  
EXbrook 2-8033

HOLLYWOOD 28, CALIF.  
6381 Hollywood Blvd.  
Hollywood 9-5408



**THE WALKER COMPANY**

MINNEAPOLIS 2, MINN.  
1687 N.W. Nat. Bank Bldg.  
GEneva 9631

NEW YORK 17, N. Y.  
147 Madison Avenue  
Murrayhill 3-5830

CHICAGO 1, ILLINOIS  
360 North Michigan  
Andover 3-5771



Stations on Air Since Thaw (as of December 31)

Market	Station	Channel	Market	Station	Channel	Market	Station	Channel
Abilene, Texas	KRBC-TV	9	Hannibal, Mo.	KHQA-TV	7	Pine Bluff, Ark.	KATV	7
Adams, Mass.	WMGT	74	Harlingen, Texas	KGBS-TV	4	Pittsburg, Kans.	KOAM-TV	7
Akron, Ohio	WAKR-TV	49	Harrisburg, Ill.	WSIL-TV	22	Pittsburgh, Pa.	WENS	16
Albany, N. Y.	WROW-TV	41	Harrisburg, Pa.	WHP-TV	55		WKJF-TV	53
Albuquerque, N. M.	KGGM-TV	13		WTPA	71	Portland, Maine	WCSH-TV	6
	KOAT-TV	7	Harrisonburg, Va.	WSVA-TV	3		WPMT	53
Altoona, Pa.	WFBG-TV	10	Henderson, Ky.	WEHT	50	Portland, Ore.	KOIN-TV	6
Amarillo, Texas	KFDA-TV	10	Holyoke, Mass.	WHYN-TV	55		KPTV	27
	KGNC-TV	4	Honolulu, T. H.	KGMB-TV	9	Princeton, Ind.	WRAY-TV	52
Anchorage, Alaska	KFIA	2		KONA	11	Pueblo, Colo.	KCSJ-TV	5
	KTVA	11	Houston, Texas	KNUZ-TV	39		KDZA-TV	3
Anderson, S. C.	WAIM-TV	40	Hutchinson, Kans.	KTVH	12	Quincy, Ill.	WGEM-TV	10
Ann Arbor, Mich.	WPAG-TV	20	Idaho Falls, Idaho	KID-TV	3	Raleigh, N. C.	WNAO-TV	28
Asheville, N. C.	WISE-TV	62	Jackson, Miss.	WLBT	3	Reading, Pa.	WEEU-TV	33
Ashtabula, Ohio	WICA-TV	15		WJTV	25		WHUM-TV	61
Atlantic City, N. J.	WFPG-TV	46	Jacksonville, Fla.	WJHP-TV	36	Reno, Nevada	KZTV	8
Augusta, Ga.	WJBF-TV	6	Johnson City, Tenn.	WJHL-TV	11	Roanoke, Va.	WSLS-TV	10
Austin, Minn.	KMMT	6	Johnstown, Pa.	WARD-TV	56	Rochester, Minn.	KROC-TV	10
Austin, Texas	KTBC-TV	7	Kansas City, Mo.	KCTY	25	Rochester, N. Y.	WHEC-TV	10
Bakersfield, Cal.	KAFY-TV	29		KMBC-TV	9		WVET-TV	10
	KERO-TV	10		WHB-TV	9	Rockford, Ill.	WTVO	39
Bangor, Maine	WABI-TV	5		KCMO-TV	5		WREX-TV	13
Baton Rouge, La.	WAFB-TV	28	Knoxville, Tenn.	WROL-TV	6	Rome, Ga.	WROM-TV	9
Battle Creek, Mich.	WBKZ-TV	64		WTSK-TV	26	Roswell, N. M.	KSWB-TV	8
Bellingham, Wash.	KVOS-TV	12	Lafayette, Ind.	WFAM-TV	59	Sacramento, Calif.	KCCC-TV	40
Berthelem-			Lake Charles, La.	KTAG-TV	25	Saginaw, Mich.	WKNX-TV	57
Allentown, Pa.	WLEV-TV	51	Lansing, Mich.	WILS-TV	54	St. Joseph, Mo.	KFEQ-TV	2
Billings, Mont.	KOOK-TV	2	Las Vegas, Nev.	KLAS-TV	8	St. Louis, Mo.	KSTM-TV	36
Bismarck, N. D.	KFYR-TV	5	Lawton, Okla.	KSWO-TV	7		WTVI	54
Bloomington, Ill.	WBLN-TV	15	Lebanon, Pa.	WLBR-TV	15	St. Petersburg, Fla.	WSUN-TV	38
Boise, Idaho	KIDO-TV	7	Lewiston, Maine	WLAM-TV	17			
Boston, Mass.	WTAO-TV	56	Lima, Ohio	WLOK-TV	73	Salinas-Monterey, Calif.	KMBY-TV	8
Bridgeport, Conn.	WICC-TV	43	Lincoln, Neb.	KFOR-TV	10		KSBW-TV	8
Buffala, N. Y.	WBUF-TV	17		KOLN-TV	12	San Angelo, Texas	KTXL-TV	8
Butte, Mont.	KOPR-TV	4	Little Rock, Ark.	KRTV	17	San Diego, Calif.	KFSD-TV	10
	KXLF-TV	6	Longview, Texas	KTVE	32	San Luis Obispo, Calif.	KVEC-TV	6
Cedar Rapids, Iowa	WMT-TV	2	Louisville, Ky.	WKLO	21	Santa Barbara, Calif.	KEY-TV	3
	KCRI-TV	9	Lubbock, Texas	KCBD-TV	11	Scranton, Pa.	WGBI-TV	22
Chambersburg, Pa.	WCHA	46		KDUB-TV	13		WTVU	73
Champaign, Ill.	WCIA	3	Lynchburg, Va.	WLVA-TV	13	Seattle, Wash.	KOMO-TV	4
Charleston, S. C.	WCSC-TV	5	Macon, Ga.	WETV	47	Sioux Falls, S. D.	KELO-TV	11
Charleston, W. Va.	WKNA-TV	49		WMAZ-TV	13	South Bend, Ind.	WSBT-TV	34
Cheyenne, Wyo.	KFBC-TV	5	Madison, Wis.	WKOW-TV	27	Spokane, Wash.	KHQ-TV	36
Chico, Calif.	KHSL-TV	12		WMTV	33		KXLY-TV	4
Colorado Springs, Colo.	KKTV	11	Medford, Ore.	KBES-TV	5	Springfield, Ill.	WICS	20
	KRDO-TV	13	Memphis, Tenn.	WHBQ-TV	13	Springfield, Mass.	WWLP	61
Columbia, Mo.	KOMU-TV	8	Meridian, Idaho	KBOI-TV	2	Springfield, Mo.	KTTS-TV	10
Columbia, S. C.	WCOS-TV	25	Meridian, Miss.	WTOK-TV	11		KYTV	3
	WIS-TV	10	Midland, Texas	KMID-TV	2	Steubenville, Ohio	WSTV	9
	WNOK-TV	67	Milwaukee, Wis.	WCAN-TV	25	Stockton, Calif.	KTVU	36
Columbus, Ga.	WDAK-TV	28		WOKY-TV	19	Tacoma, Wash.	KTNT-TV	11
	WRBL-TV	4	Minneapolis-				KMO-TV	13
	WDAN-TV	24	St. Paul, Minn.	WMIN-TV	11	Temple, Texas	KCEN-TV	6
Danville, Ill.	WIFE	22		WTCN-TV	11	Texarkana, Texas	KCMC-TV	6
Dayton, Ohio	WTVP	17	Minot, N. D.	KCJB-TV	13	Topeka, Kansas	WIBW-TV	13
Decatur, Ill.	KBTW	9	Mobile, Ala.	WALA-TV	10	Tucson, Ariz.	KOPO-TV	13
Denver, Colo.	KFEL-TV	2		WKAB-TV	48		KVOA-TV	4
	KLZ-TV	7	Monroe, La.	KFAZ-TV	43		KCOK-TV	27
	KOA-TV	4		KNOE-TV	8	Tulare, Calif.	KETX-TV	19
Des Moines, Iowa	KGTV	17	Montgomery, Ala.	WCOV-TV	20	Tyler, Texas	KANG-TV	34
Duluth, Minn.	WFTV	38	Muncie, Ind.	WLBC-TV	49	Waco, Texas	WATR-TV	53
Easton, Penn.	WGLV	57	Nashville, Tenn.	WSIX-TV	8	Waterbury, Conn.	KWWL-TV	7
Eau Claire, Wis.	WEAU-TV	13	New Britain-			West Palm Beach, Fla.	WIRK-TV	21
Elmira, N. Y.	WECT	18	Hartford, Conn.	WKNB-TV	30	Wheeling, W. Va.	WTRF-TV	7
	WTVE	24	New Castle, Pa.	WKST-TV	45	Wichita, Kansas	KEDD	16
El Paso, Texas	KROD-TV	4	New Orleans, La.	WJMR-TV	61	Wichita Falls, Texas	KFDX-TV	3
	KTSM-TV	9	Newport News, Va.	WACH-TV	33		KWFT-TV	6
Eureka, Calif.	KIEM-TV	3	Norfolk, Va.	WTOV-TV	27	Wilkes-Barre, Pa.	WBRE-TV	28
Evansville, Ind.	WFIE-TV	62		WVEC-TV	15		WILK-TV	34
Fargo, N. D.	WDAY-TV	6	Oklahoma City, Okla.	KLPR-TV	19	Winston-Salem, N. C.	WSJS-TV	12
Festus, Mo.	KACY-TV	14		KTVQ	25		WTOB-TV	26
Flint, Mich.	WTAC-TV	16		KWTV	9	Worcester, Mass.	WWOR-TV	14
Ft. Dodge, Iowa	KQTV	21	Oshkosh, Wis.	WOSH-TV	48	Yakima, Wash.	KIMA-TV	23
Ft. Lauderdale, Fla.	WFTL-TV	23	Panama City, Fla.	WJDM-TV	7	York, Pa.	WNOW-TV	49
	WITV	17	Parkersburg, W. Va.	WTAP-TV	15		WSBA-TV	43
Ft. Smith, Ark.	KFSA-TV	22	Pensacola, Fla.	WEAR-TV	3	Youngstown, Ohio	WFMJ-TV	73
Ft. Wayne, Ind.	WKJG-TV	25		WPFA-TV	15		WKBN-TV	27
Fresno, Calif.	KJEO	47	Peoria, Ill.	WEEK-TV	43	Yuma, Ariz.	KIVA-TV	11
	KMJ-TV	24		WTVH-TV	19	Zanesville, Ohio	WHIZ-TV	50
Galveston, Texas	KGUL-TV	11	Phoenix, Ariz.	KOOL-TV	10			
Green Bay, Wis.	WBAY-TV	22		KOY-TV	10			
Greenville, N. C.	WNCT	9		KTYL-TV	12			
Greenville, S. C.	WGVL	23						
	WFBC-TV	4						





**WATCH  
KOLN-TV  
GROW**

**IN  
LINCOLN-LAND**

**THE OTHER  
BIG MARKET  
IN  
NEBRASKA!**



*The Fetzer Stations*

- WKZO — KALAMAZOO
- WKZO-TV — GRAND RAPIDS-KALAMAZOO
- WJEF — GRAND RAPIDS
- WJEF-FM — GRAND RAPIDS-KALAMAZOO
- KOLN — LINCOLN, NEBRASKA
- KOLN-TV — LINCOLN, NEBRASKA

Associated with  
WMBD — PEORIA, ILLINOIS



TELEVISION  
MAGAZINE

PROPS AND  
PREMIUMS

By Tad Reeves

PAINT JOB

Professional or non-professional, many a TV personality groans in despair at what the off-set monitor shows him. Now, however, you can take advantage of the professional Television Make-Up know-how and assistance offered by Max Factor of Hollywood.

With ample foresight, Factor started to create and perfect special make-up for this new medium as far back as 1932. Working with five basic grays, which he lists as almost white, light gray, medium gray, dark gray, and nearly black, Factor's Television Make-Up, TV-N Series, offers a range of make-up colors which facilitate control of complexion tones as they are televised.

In addition to the basic make-up which has been designed for all ordinary needs of television, Factor also offers a series for character effects, from clown white to black-face.

Also available are such items as black tooth enamel, false eyelashes, nose putty, and the like, for special make-up jobs. And for those with no budget to back a make-up department, Factor offers professional make-up cases at nominal cost. For copies of his Television Make-Up booklet, write Max Factor Hollywood, Special Service Department, Hollywood 28, California.



each. The United Plastic Corp., of Fitchburg, Mass., is Earth Headquarters for these Rocket Drink Shakers.

ATTENTION, JUNIOR SPACEMEN

Veteran merchandising men, hardened to the astounding reaction to juvenile premium offers, are shaking their heads in wonderment over the power of Outer Space.

You can take advantage of this palpitating audience with the latest gimmick purported to hail from the outer regions—a self-liquidating premium, the Rocket Ship Drink Shaker.

Made of durable transparent plastic, in assorted colors, the Rocket Ship eliminates the need for extra glassware, since liquids can be mixed, shaken and served in the same clever container. The nose of the ship can be flipped back for insertion of a plastic straw, which is included with the shaker.

The whole thing comes packed in its own individual carton, and, in quantity lots, can be offered for as little as 25¢

BEAUTY IN BURLAP

Lowly burlap has come into its own, with a color range that results in a variety of shades of gray, and a texture that helps it star on television. Production men will go for the many uses of burlap—it's fine for interesting backdrops, excellent for textured effects to back small commercial displays, makes ideal screens for small set scenes, and is even practical for draperies.

Use it for backgrounding wooden block price figures on commercial flip cards, for interesting super-imposition shots, even for covering such studio standbys as the upright piano or electric organ for protection and for good looks from any camera angle.

As reasonable as it is practical, Designer Burlap can be had for as little as 49¢ a yard in quantities of 25 yards or more, in 8 handsome decorator colors. Write for samples, or order from American-Dutch Burlap Import Company, 5-13 Market Street, Paterson, N. J.

MAIL BAG

This column has received requests which, although already answered personally, we are answering in print in order that others who may be interested may share the ideas offered.

For example, in answer to a request for a suggestion for an extremely inexpensive premium offer, we called attention to the Miracle Plastic Top, distributed by the Brittain Products Company, 380 East Exchange Street, Akron, Ohio.

This top is a fascinating toy that seemingly defies gravity; a sharp twirl on the stem starts it spinning, and while it's going 'round and 'round, it turns upside down! There's plenty of space for an identification imprint, and it's a good attention-getter premium.

Another example: A good glamour-touch for your promotion can be provided by Hawaiian orchids. Beautiful, fresh orchids are flown to you in time for any stated deadline, for as little as 10¢ each, from Orchids of Hawaii, 49 East 49th Street, New York 17, N. Y.



designed for  
**TV**

IT'S NOW AVAILABLE TO YOU!

**GOLD SEAL**  
SPECIAL

THE FASTEST MOVIE FILM  
ON THE MARKET!

You'll swear it's supersonic. This amazing new discovery presented by Kin-O-Lux Laboratories, GOLD SEAL SPECIAL, is just the film you home and professional movie-makers have been looking for.

Originally designed for television, the demand was so great from the shutterbug fraternity that a portion of the output has been channeled into camera stores and is now available for home consumption.

GOLD SEAL SPECIAL is of the pan type, unusually sensitive, and with a Weston tungsten rating of 225, (300 tungsten by ASA rating) just think of the action shots you'll be able to get!

GOLD SEAL SPECIAL is now available at your dealers in 8 and 16 MM and sound.

So you home and professional moviemakers... get the fastest and most sensitive film on the market. Ask your dealer for Kin-O-Lux GOLD SEAL SPECIAL... TODAY!



**KIN-O-LUX Inc.**  
105 WEST 40TH ST., NEW YORK, N. Y.



This is the last article in a series on sales policy by Mr. Levin, an economist who, for the past four years, has served as a consultant on station management problems.

# How much local business can you get?

By Peter R. Levin

ON the West Coast, a post-freeze TV station is drawing about two-thirds of its billings from local advertisers. On the East Coast, another new station pulls almost seventy-five percent of its revenue from home-county business. Both are in the black.

Is there significance in these rates? The answer seems to be yes.

National advertising—the backbone of pre-freeze telecasting—is growing; but it isn't and can't stay abreast of the expansion in stations and availabilities. Every indication points toward a continuing gap; advertising budgets dedicated to network and national spot will not cover the costs of building, programming and operating the great majority of stations in most markets.

This situation focuses a searching light on the effectiveness of local sales policy. For to most operators—in TV as in radio and newspapers—the billings to be found in one's own backyard spell the difference between economic health and starvation.

Obviously, how much of a station's business must be cultivated locally will depend upon many factors—size and location of the market, terms of network affiliation, audience coverage, competition from other stations, to cite only a few considerations. But how much local business the station actually puts on its books depends upon its sales policy.

In defining that policy, two primary questions for management are: "Whose business do we want?"

And "How much are we likely to get?"

The element of snobbery is not involved here (although ethics do impose certain limitations). But clearly, one big objective of sales policy points toward maximizing billings while minimizing the cost of securing them and keeping them in the house.

Clearly the biggest problem in view of television's high operating costs is to keep rates low enough to be attractive to the local advertiser.

This isn't an easy task. It is further complicated by the fact that the trading area of a city in many cases does not coincide with the pattern of a TV signal. Rates may be based on full coverage but a local retailer might be interested in the home county only.

Should the local furniture store man, who isn't capable of attracting a swarm of customers from the next county, pay the same rate (when a lot of coverage is surplus) as a regional brewery or national advertiser who is interested in the entire market?

With so many stations depending on local advertising for the bulk of their revenue, it is only reasonable that a local rate be established. The trick in drawing up a local rate, though, is somewhat more perplexing. Where does one begin to find potential customers? What can the retail merchants afford?

Personally, I've found no pat formula that can be applied with equal chance of success to even a bare majority of stations. Short of

intensive analysis, though, a workable local rate can be constructed on the following basis:

1. If national business takes up only 15 or 20 per cent of the total you need to break even, take a rate that will attract no less than 100 solid, regular accounts.

2. Then, make certain that, at the same rate, you can see another 200 intermittent accounts.

3. For each ten per cent that your national business takes you toward break-even, set your local rate to cut back five or seven per cent on your local prospects.

4. Apply this rule-of-thumb to each 40-hour bloc of time; but be sure that you don't mix the classifications; keep A and B rigidly separated, or you're asking for the receiver.

In several markets, well-informed management prefers to divide its rates between "general" and "retail." On these stations, the telephone company pays full fare, as does the coffee packer; but the supermarket chain and the clothier enjoy the privileges of their over-the-counter trade.

A careful study of local rates of stations in markets of comparable size, taking into consideration effective buying income and the various sales indexes, can be of considerable help.

Perhaps most important is an operation and programming structure that will enable a station to gear its rates low enough to be effective and still remunerative. If this seems elementary, one need go

(Continued on page 47)



# MANEUVERABILITY

*never before achieved!*

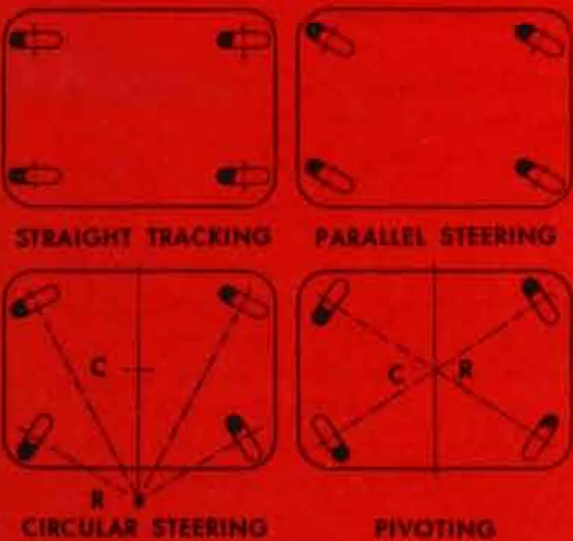
## NEW!

for Film and  
TV Cameras

### NEW! CIRCULAR STEERING

Entirely new steering mechanism makes possible easy, smooth, sharp turning on own axis or in any desired arc. Wheels can also be locked parallel for straight tracking in any direction.

VERSATILE WHEEL POSITIONS



### NEW! MANEUVERABILITY

The extreme flexibility of the steering mechanism makes possible fast positioning in small, crowded studios.

### NEW! HANDLING EASE

Weights only 500 pounds. Cameramen and grips appreciate easy dollying, turning, raising and lowering boom.

### NEW! LOW SLUNG CHASSIS

Cinemobile is built low down for better balance, greater stability and smoother rolling.

### NEW! VERSATILITY

Makes possible a wide range of camera effects formerly achieved only with larger, heavier equipment. Priced to fit the budget of smaller studios.

## HOUSTON-FEARLESS CINEMOBILE



### NEW! HYDRAULIC BOOM LIFT

Camera boom is raised and lowered smoothly, quietly, effortlessly, automatically by hydraulic system. Extreme high and low lens heights are readily achieved even when dolly is in motion.

SEND FOR FULL INFORMATION NOW!

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

THE HOUSTON-FEARLESS CORPORATION

11803 W. Olympic Blvd. • Los Angeles 64, California

Send information on  Cinemobile  Film Processors  All Metal Tripod

Panoram Dolly  Camera Crane  TV Pedestal

Name \_\_\_\_\_

Firm \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_



use all the  
**IMPACT** of

**WVEC-TV**

CHANNEL 15

in the Great  
**Norfolk Area!**

**NORFOLK  
HAMPTON  
PORTSMOUTH  
NEWPORT NEWS  
VIRGINIA BEACH  
WARWICK  
WILLIAMSBURG  
SMITHFIELD**

Here's selling power PLUS in the great Norfolk Metropolitan Area where only WVEC-TV is NBC . . . beaming your sales message right to the core of this dynamic multi-city market.

**only WVEC-TV**  
IS A BASIC

**NBC**

TELEVISION  
AFFILIATE

Represented by  
WILLIAM G. RAMBEAU

NEW YORK • CHICAGO • SAN FRAN-  
CISCO • MINNEAPOLIS • LOS ANGELES

FILM: ZIV

(Continued from page 32)

*I Led Three Lives*, all running in well over 100 cities, represent the kind of distribution that enables Ziv-TV to protect sponsors from being affected by the rise in production costs.

Here's how the company has held to the price-line in two representative cities in the face of mounting costs: Production costs were on their way up in early 1950 when *Boston Blackie* sold for \$565 per program in Buffalo and \$300 per program in Louisville.

In 1951, *The Unexpected*, new that year, sold for \$565 per program in Buffalo and \$300 in Louisville.

The following year, with costs still climbing, the first *Favorite Story* series sold in Buffalo and Louisville for the same \$565 and \$300, respectively . . . the second series of *Favorite Story* (the same format featuring Adolphe Menjou in the same quality production) is priced at \$565 in Buffalo for 1954 and \$300 in Louisville.

Thus, the sponsor is paying no more for his show than he did four years ago and is selling to a far larger market than he did in 1950.

The buyers' current concern for cost, though legitimate, is not well directed. The sponsor is in danger of looking too closely at numbers of cost dollars to see the pertinent and business-like question "What do I get for my money?"

Ziv-TV has concentrated on providing a satisfactory answer to this question.

#### Blueprint includes promotion

Here's how it's done: When Ziv-TV blueprints a new series, planning story, talent, production, and so on, the problems of *service, promotion and merchandising for the sponsor* get equal attention to that given to the other, more obvious, phases of building a series.

A Ziv-TV sponsor doesn't simply buy a series of weekly half-hour divertissements . . . he buys an entire promotional, advertising and press campaign.

His show doesn't work for him just a half-hour a week but *every day, all day* from the time he signs his contract, weeks before opening date, right through to the end of the last performance . . . and often beyond.

A Ziv-TV Promotion Kit is complete with press campaigns, promotion plans, teaser copy for the

air, ad mats for show and merchandise, press photos and full-size samples of every suitable kind of point-of-sale and personalized promotion piece . . . all written and designed by Ziv-TV . . . each show has its own kit.

Month after month, new promotions, new premiums, new publicity are added to these Kits.

This is a free Ziv-TV service, as is the 24 hour a day press operation behind every Ziv-TV show and sponsor.

The press department serves every market and every sponsor directly and individually, assuring the show and its sponsor the utmost press coverage. The schedule for creating, producing and distributing merchandising aids for sponsors, expands constantly.

In fact, Ziv-TV's promotion department already has doubled its personnel within the past year to meet the growing schedule of projects and maintain a standard of activity and quality which is marking out new horizons for the most promotion-minded sponsors.

#### South American film boom

The impact of Ziv-TV promotion is being felt South of the Border where General Electric, Mexico, sponsors *Favorite Story* in its Spanish language version and backs the sponsorship with regular Ziv Promotion Kit features, also translated into that language.

Spearhead of their campaign are letters sent to 1200 dealers, over the signature of star Adolphe Menjou, announcing the program, G.E.'s sponsorship and the importance of the program to retail sales.

*Boston Blackie, Cisco Kid* and other Ziv shows are in Mexico City, scheduled to spread out as markets are opened in that country.

American Airlines, with *Yesterday's Newsreel*, is another enthusiastic Ziv-TV sponsor in Mexico City. In Havana, *Favorite Story, Boston Blackie* and *Cisco* are the only TV film series on "Circuito CM", largest Latin American chain. CMQ covers 5 markets and Ziv-TV is in all of them in the Spanish language.

When television makes its February 1st debut in San Juan, Puerto Rico, *Cisco Kid* will sell Pet Milk and *Boston Blackie* will sell Ford Motors. Many U. S. stations are also telecasting Spanish as well as English versions of Ziv films, a service desired by viewers and sponsors in many U. S. cities.



*(Continued from page 44)*

no further than to analyze the programs and participating vehicles available on the successful stations as compared to those who are finding it tough to get the "local boys" on television.

Many stations have to go even beyond this and practically perform the functions of an advertising agency, preparing commercials, suggesting how to present the merchandise, counselling on the choice of announcer, and so forth.

In this direction, one of the easiest outs is to get the advertising agencies really excited about TV. Market after market has found that one "hot" agency can make all the difference in billings.

Most small agencies are afraid of TV. They don't know anything about it. They doubt whether they can make any money out of it. They don't see how, on a local budget, they can come up with a commercial that compares favorably with the commercial of a national advertiser costing many thousands of dollars which might directly follow it.

A little patience and some hard work and an aggressive, savvy agency in television can be developed in any size market. (See TELEVISION Magazine, April, 1953, *How a Small Agency Handles TV*; August, 1952, *Does TV Pay for a "Small" Agency*; September, 1952, *Oklahoma Agency Hits \$200,000 Gusher*.)

Another point to be emphasized is the type of salesman handling local sales. If you can possibly recruit a good local newspaperman you will be so much ahead of the game. They usually have a good working knowledge of the problems of most merchants. They know about their objectives; their competitive story, whether institutional or hard-sell, has worked best in the past.

The one thing to be used with the utmost caution is the sales pitch based on success stories. It is the salesman's weakest crutch.

It will tell about companies that opened new plants to handle extra business, or retailers who tripled their sales with one program. We all hear about these phenomenal stories simply because they are phenomenal.

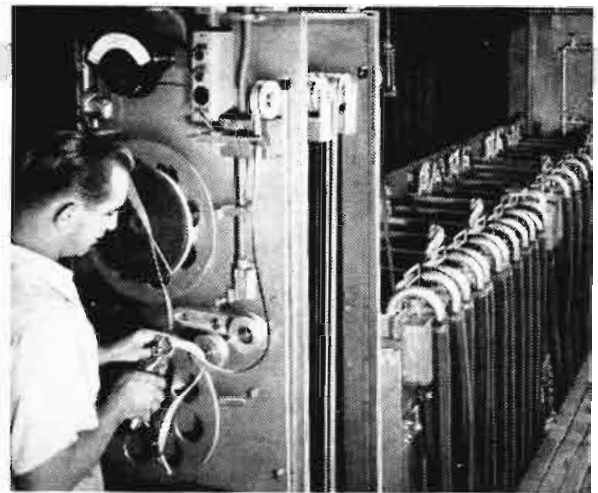
The nature of TV makes it the most powerful selling weapon available—sell the local merchant on strong advertising results but don't get him expecting miracles.

# Precision Prints

**YOUR PRODUCTIONS  
BEST REPRESENTATIVE**

## CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

**16 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!

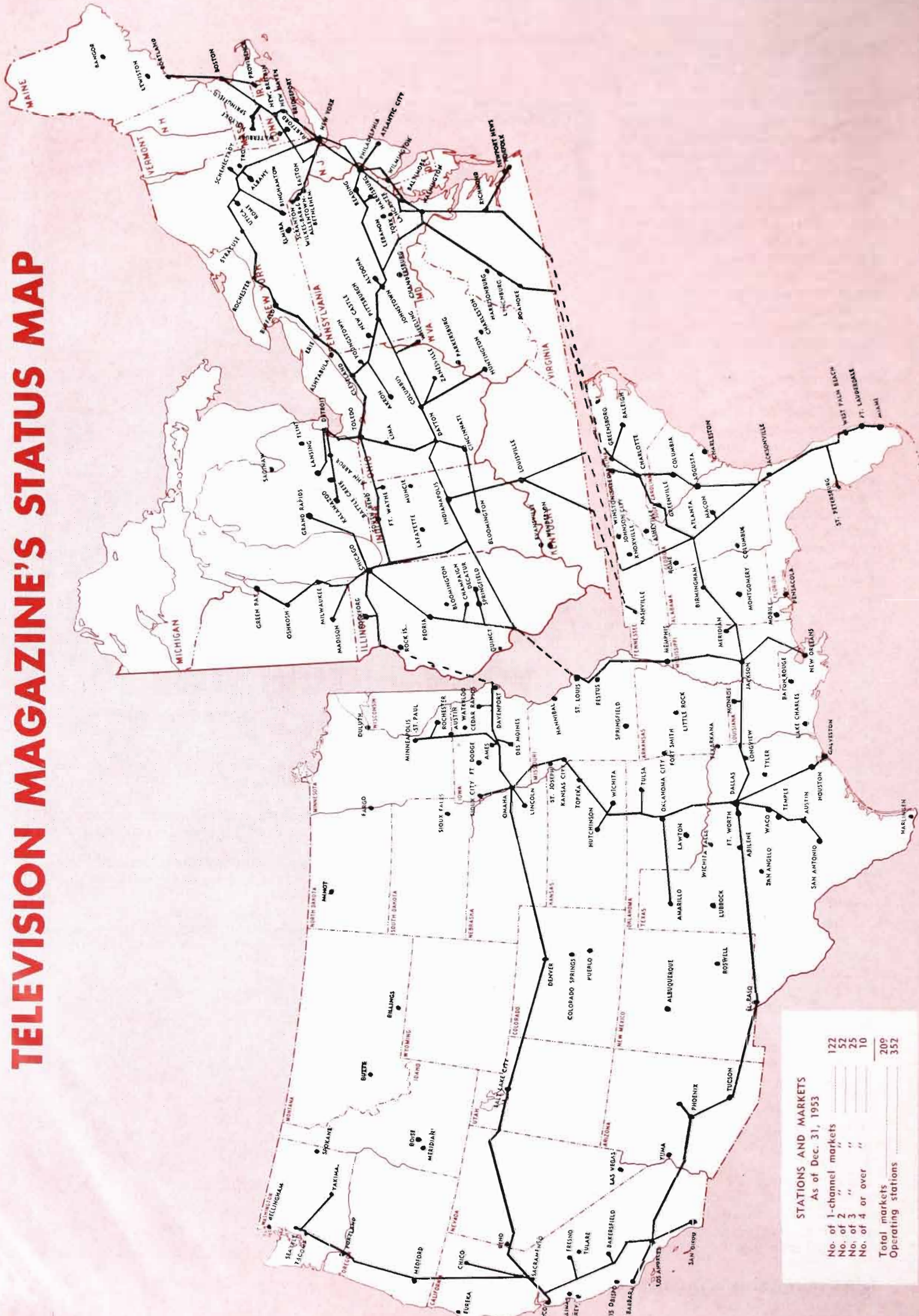
**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

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





# TELEVISION MAGAZINE'S STATUS MAP



**STATIONS AND MARKETS**  
As of Dec. 31, 1953

No. of 1-channel markets	122
No. of 2 " "	52
No. of 3 " "	25
No. of 4 or over " "	10
<b>Total markets</b>	<b>209</b>
<b>Operating stations</b>	<b>352</b>



# TELEVISION MAGAZINE FULL MARKET COVERAGE CIRCULATION

The circulation estimates presented here are independently compiled by TELEVISION Magazine's research department. Figures for individual stations will vary depending upon channel, antenna location and height, power, etc. Report covers DUPLICATED circulation—that is, the total number of receivers covered in a TV market regardless of overlapping signals. These statistics may not be reproduced in any form whatsoever without written permission.

## CIRCULATION AS OF JANUARY 1ST

Total U. S. 26,849,222  
 Estimates do not include stations which signed on during December.

BILENE, Texas—16.8	12,371
RBC-TV (A, D, N)	
KRON, Ohio—13.0	†35,000
YAKR-TV† (A, N)	
LBANY-SCHENECTADY-TROY, N. Y.	289,324
WROW-TV† (A, D); VRGB (A, C, D, N)	†19,628
LBUQUERQUE, N. M.—49.3	26,655
WOB-TV (D, N); KGGM-TV (C); COAT-TV (A, D)	
LTOONA, Pa.—57.1	204,131
VFBG-TV (A, N)	
MARILLO, Texas—43.0	36,112
FDA-TV (A, C); KGNC-TV (D, N)	
AMES, Iowa	176,299
VOI-TV (A, C, D, N)	
ANN ARBOR, Mich.—10.9	†9,603
WPAG-TV† (D)	
SHEVILLE, N. C.—27.0	†14,043
WISE-TV† (A, C, D, N)	
SHATABLA, Ohio—11.0	†9,583
VICA-TV†	
ATLANTA, Ga.—49.3	340,810
VAGA-TV (C, D); WLW-A (A); VSB-TV (N)	
ATLANTIC CITY, N. J.—15.1	†24,500
WFPG-TV† (A, C, D, N)	
AUGUSTA, Ga.—11.5	10,887
WJBF-TV (A, D, N)	
AUSTIN, Minn.—29.8	30,206
MMT (A, C, D)	
AUSTIN, Texas—31.6	56,740
CTBC-TV (A, C, D, N)	
AKERSFIELD, Calif.	56,049
KAFY-TV† (D)	†18,000
KERO-TV (A, C, N)	
BALTIMORE, Md.—89.1	673,239
WAAM (A, D); WBAL-TV (N); WVAR-TV (C)	
BANGOR, Maine—28.5	26,208
WABI-TV (A, C, D, N)	
BATON ROUGE, La.—30.8	†24,038
WAFB-TV† (A, C, D, N)	
BATTLE CREEK, Mich.—8.7	†10,333
WBKZ-TV† (A)	
BELLINGHAM, Wash.—25.7	10,639
KVOS-TV (D, N)	
BETHLEHEM-ALLENTOWN-EASTON, Pa.—16.0	†25,000
WLEV-TV† (N); WGLV† (A, D)	
BILLINGS, Mont.—11.6	3,453
KOOK-TV (C, D)	
BINGHAMTON, N. Y.—40.2	164,297
WNBF-TV (A, C, D, N)	
BIRMINGHAM, Ala.—35.8	182,007
WABT (A, C, D); WBRC-TV (N)	
BLOOMINGTON, Ind.—51.2	226,150
WTTV (A, C, D, N)	
BOISE-MERIDIAN, Idaho—13.6	10,917
KIDO-TV (A, C, D, N); KBOI-TV (C)	
BOSTON, Mass.	1,192,666
WBZ-TV (D, N); WNBC-TV (A, C); WTAO-TV† (A, D)	†82,179
BRIDGEPORT, Conn.—9.2	†36,500
WICC-TV† (A, D)	
BUFFALO, N. Y.	377,180
WBN-TV (A, C); WBUF-TV† (A, D, N)	†114,851
BUTTE, Montana—13.6	5,660
KOPR-TV (A, C); KXLF-TV (N)	
CEDAR RAPIDS, Iowa—39.0	90,967
WMT-TV (C, D); KCRI-TV (A, N)	
CHAMBERSBURG, Pa.—12.1	†8,919
WCHA† (C, D)	
CHAMPAIGN, Ill.—31.4	102,866
WCIA (C, D)	
CHARLESTON, S. C.—35.3	32,269
WCSC-TV (A, C, D, N)	
CHARLESTON, West Va.—4.2	†7,747
WKNA-TV† (A, D)	
CHARLOTTE, N. C.—41.1	301,550
WBTV (A, C, D, N)	
CHICAGO, Ill.—80.1	1,808,177
WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	
CHICO, Calif.—25.5	†7,587
CHSL-TV (C, D, N)	
CINCINNATI, Ohio—84.2	424,620
WCPO-TV (A, D); WKRC-TV (C); WLWT (N)	

CLEVELAND, Ohio—87.9	895,173
WEWS (C); WNBK (N); WXEL (A, D)	
COLORADO SPRINGS, Colo.—30.2	18,310
KKTV (A, C, D)*; KRDO-TV (N)	
COLUMBIA, S. C.—21.5	†††29,215
WCOS-TV† (A, D); WIS-TV (N); WNOK-TV† (C, D)	
COLUMBUS, Ga.	26,009
WDAK-TV† (A, C, D, N); WRBL-TV (C)	†9,557
COLUMBUS, Ohio—77.5	336,737
WBNS-TV (C); WLW-C (N); WTVN (A, D)	
DALLAS-FORT WORTH, Texas—49.1	302,555
KRLD-TV (C); WFAA-TV (A, D, N); WBAP-TV (A, N)	
DAVENPORT, Ia.—ROCK IS., Ill.—45.0	248,535
WOC-TV (N); WHBF-TV (A, C, D)	
DAYTON, Ohio	292,296
WHIO-TV (A, C, D); WIFE† (A, D); WLW-D (N)	†32,153
DECATUR, Ill.—22.5	†33,058
WTVP† (A, C, D, N)	
DENVER, Colo.—52.4	157,317
KBTV (A, C); KFEL-TV (D); KLZ-TV (C)	
DES MOINES, Iowa	††
KGTV† (A)	
DETROIT, Mich.—84.5	1,144,890
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
DULUTH, Minn.—18.2	†16,000
WFTV† (A, D, N)	
EASTON-BETHLEHEM-ALLENTOWN, Pa.—16.0	†25,000
WGLV† (A, D); WLEV-TV† (N)	
ELMIRA, N. Y.—18.8	†23,000
WECT† (N); WTVF† (A, C, D)	
EL PASO, Texas—58.3	38,582
KROD-TV (A, C, D); KTSM-TV (N)	
ERIE, Pa.—65.1	147,386
WICU (A, C, D, N)	
EUREKA, Calif.—15.7	3,863
KIEM-TV (C)	
EVANSVILLE, Ind.	††
WFIE-TV† (A, D, N)	
FARGO, N. D.—22.8	12,345
WDAY-TV (A, C, D, N)	
FESTUS, Mo.	††
KACY-TV†	
FLINT, Mich.	††
WTAC-TV† (A)	
FT. DODGE, Iowa	††
KQTV†	
FT. SMITH, Ark.—16.6	†8,838
KFSA-TV† (A, D, N)	
FT. WAYNE, Ind.	††
WKJG-TV† (A, C, D, N)	
FT. WORTH-DALLAS, Texas—49.1	302,555
WBAP-TV (A, N); KRLD-TV (C); WFAA-TV (A, D, N)	
FRESNO-TULARE, Calif.—29.9	†59,420
KJEO† (A); KMJ-TV† (C, N); KCBK-TV† (D)	
GALVESTON-HOUSTON, Texas	266,720
KGUL-TV (A, C, D); KNUZ-TV† (D); KPRC-TV (A, N)	†22,666
GRAND RAPIDS, Mich.—66.0	235,686
WOOD-TV (A, C, D, N)	
GREEN BAY, Wis.—31.2	73,733
WBAY-TV (A, C, D)	
GREENSBORO, N. C.—43.7	191,406
WFMY-TV (A, C, D, N)	
GREENVILLE, S. C.—16.3	†33,603
WGV† (A, D)	
HANNIBAL, Mo.—QUINCY, Ill.—28.6	49,310
KHQA-TV (C, D); WGEM-TV (A, N)	
HARLINGEN, Texas—MATAMOROS, Mexico—14.4	11,730
KGBS-TV (A, C); XELD-TV (A, C, D, N)	
HARRISBURG, Pa.—39.5	†70,411
WHP-TV† (C); WTPA† (N)	
HARRISONBURG, Va.—28.7	40,133
WSVA-TV (A, C, D)	
HENDERSON, Ky.—10.5	†15,200
WEHT† (C)	
HOLYOKE-SPRINGFIELD, Mass.—24.6	†80,186
WHYN-TV† (C, D); WWLP† (A, N)	
HONOLULU, T. H.	33,000
KGMB-TV (A, C); KONA (D, N)	
HOUSTON-GALVESTON, Tex.	266,720
KNUZ-TV† (D); KPRC-TV (A, N); KGUL-TV (A, C, D)	†22,666

HUNTINGTON, W. Va.—41.2	219,720
WSAZ-TV (A, C, D, N)	
HUTCHINSON, Kans.—29.4	52,866
KTVH (C, D)	
INDIANAPOLIS, Ind.—62.7	376,890
WFBM-TV (A, C, D, N)	
JACKSON, Miss.—19.4	†19,331
WJTV† (A, C, D, N)	
JACKSONVILLE, Fla.—38.3	117,849
WMBR-TV (A, C, D, N)	
JOHNSON CITY, Tenn.—20.2	41,296
WJHL-TV (A, C, D, N)	
JOHNSTOWN, Pa.	**280,105
WARD-TV† (A, C, D); WJAC-TV (A, C, D, N)	†9,412
KALAMAZOO, Mich.—61.5	310,452
WKZO-TV (A, C, D, N)	
KANSAS CITY, Mo.	322,823
KCTY† (D); WDAF-TV (N); KMBC-TV (C); WHB-TV (C); KCMO-TV (A)	†56,842
KNOXVILLE, Tenn.	31,256
WROL-TV (A, N); WTSK-TV† (C, D)	†5,255
LAFAYETTE, Ind.—43.5	†31,753
WFAM-TV† (D)	
LAKE CHARLES, La.	††
KTAG-TV† (A, C, D, N)	
LANCASTER, Pa.—66.6	248,551
WGAL-TV (A, C, D, N)	
LANSING, Mich.	235,493
WJIM-TV (A, C, D, N)	†22,896
WILS-TV† (A)	
LAS VEGAS, Nev.—29.6	5,655
KLAS-TV (A, C, D, N)	
LAWTON, Okla.—32.6	27,031
KSWO-TV	
LEBANON, Pa.—36.1	116,188
WLBR-TV†	
LEWISTON-PORTLAND, Me.—27.5	†23,191
WLAM-TV† (A, C, D); WPMT† (A, C, D)	
LIMA, Ohio—23.0	†22,701
WLOK-TV† (C, N)	
LINCOLN, Neb.—46.6	43,994
KFOR-TV (A); KOLN-TV (D)	
LITTLE ROCK, Ark.—22.4	†20,945
KRTV† (C, D)	
LONGVIEW, Texas—11.5	†10,072
KTVE† (C, D, N)	
LOS ANGELES, Calif.—88.3	1,717,347
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KNXT (C); KTLA; KTTV (D)	
LOUISVILLE, Ky.	264,546
WAVE (A, D, N); WHAS-TV (C); WKLO† (A, D)	†22,666
LUBBOCK, Texas—39.2	34,838
KCBD-TV (A, N); KDUB-TV (C, D)	
LYNCHBURG, Va.—31.1	61,222
WLVA-TV (A, C, D, N); MACON, Ga.	45,966
WETV† (A, N); WMAZ-TV (C, D)	†12,098
MADISON, Wis.—19.4	†23,804
WKOW-TV† (C); WMTV† (A, D, N)	
MEDFORD, Ore.—14.8	7,000
KCBK-TV (C)	
MEMPHIS, Tenn.—44.8	225,120
WMCT (A, C, D, N); WHBQ-TV (A, C)	
MERIDIAN-BOISE, Idaho—13.6	10,917
KBOI-TV (C); KIDO-TV (C, D, N)	
MERIDIAN, Miss.—11.2	8,382
WTOK-TV (A, C, D, N)	
MIAMI-FT. LAUDERDALE, Fla.—69.9	164,913
WTVJ (A, C, D, N); WFTL-TV† (N); WITV† (A, D)	†35,005
MILWAUKEE, Wis.	479,480
WCAN-TV† (C); WOKY-TV† (A, D); WTMJ-TV (A, D, N)	†147,249
MINNEAPOLIS-ST. PAUL, Minn.—57.6	397,498
KSTP-TV (N); WCCO-TV (C, D); WMIN-TV (A, D); WTCN-TV (A, D)	
MINOT, N. D.—14.5	3,710
KCJB-TV (A, C, D, N)	
MOBILE, Ala.—42.3	†††39,157
WALA-TV (A, C, N); WKAB-TV† (D)	
MONROE, La.	16,103
KFAZ-TV†; KNOE-TV (A, C, D, N)	†11,962
MONTGOMERY, Ala.—15.2	†14,876
WCOV-TV† (A, C, D, N)	
MUNCIE, Ind.—29.2	†44,000
WLBC-TV† (A, C, D, N)	
NASHVILLE, Tenn.—44.3	164,575
WSIX-TV (A, C, D); WSM-TV (A, C, D, N)	

NEW BRITAIN-HARTFORD, Conn.—24.1	†92,414
WKNB-TV† (C)	
NEW CASTLE, Pa.—43.8	†90,726
WKST-TV†	
NEW HAVEN, Conn.—78.8	425,914
WNHC-TV (A, C, D, N)	
NEW ORLEANS, La.	172,030
WDSU-TV (A, C, D, N); WJMR-TV† (D)	†14,519
NEW YORK, N. Y.—90.2	4,191,044
WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WNBTV (N); WOR-TV; WPIX	
NORFOLK-NEWPORT NEWS, Va.	205,839
WTAR-TV (A, C, D); WTOV-TV† (A, D); WVEC-TV† (N); WACH-TV	†74,102
OKLAHOMA CITY, Okla.	162,196
KLPR-TV† (A, D); KTVQ† (A, D); WKY-TV (A, C, D, N)	††
OMAHA, Neb.—63.9	188,268
KMTV (A, C); WOW-TV (D, N)	
OSHKOSH, Wis.—17.1	†13,178
WOSH-TV (A)	
PARKERSBURG, W. Va.	††
WTAP-TV† (A, D)	
PENSACOLA, Fla.—13.8	†5,750
WPFA-TV† (C, D)	
PEORIA, Ill.—41.5	†80,969
WEEK-TV† (D, N); WTVH-TV† (A, C)	
PHILADELPHIA, Pa.—88.0	1,579,160
WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)	
PHOENIX, Ariz.—51.9	65,700
KOOL-TV; KOY-TV; KPHO-TV (A, C, D); KTYL-TV (D, N)	
PITTSBURGH, Pa.	808,780
WDTV (A, C, D, N)	†155,285
WENF† (A, C); WKJF-TV† (N)	
PORTLAND-LEWISTON, Me.—27.5	†23,191
WPMT† (A, C, D); WLAM-TV† (A, C, D)	
PORTLAND, Ore.—31.1	†††124,625
KOIN-TV (C); KPTV† (A, D, N)	
PROVIDENCE, R. I.—85.3	518,282
WJAR-TV (A, D)	
PUEBLO, Colo.—27.2	19,756
KCSJ-TV (N); KDZA-TV	
QUINCY, Ill.—HANNIBAL, Mo.—28.6	49,310
WGEM-TV (A, N); KHQA-TV (C, D)	
RALEIGH, N. C.—18.6	†29,537
WNAO-TV† (A, C, D, N)	
READING, Pa.—34.1	†134,000
WEEU-TV† (A, N); WHUM-TV† (C)	
RENO, Nevada—22.8	5,040
KZTV (A, C, D, N)	
RICHMOND, Va.—65.2	165,680
WTVR (A, C, D, N)	
ROANOKE, Va.—38.2	104,933
WLSL-TV (A, N); ROCHESTER, Minn.—28.5	25,796
KROC-TV (D, N)	
ROCHESTER, N. Y.—74.0	222,007
WHAM-TV (A, C, D, N); WHEC-TV (A, C); WRET-TV (A, C)	
ROCKFORD, Ill.	92,298
WTVO† (D, N); WREX-TV (A, C)	†40,820
ROCK IS., Ill.—DAVENPORT, Iowa—45.0	248,535
WHBF-TV (A, C, D); WOC-TV (N)	
ROME, Ga.—39.7	41,800
WROM-TV (A, C, D, N)	
ROSWELL, N. M.—19.1	7,000
KSWB-TV (A, D)	
SACRAMENTO, Calif.—10.8	†23,844
KCCC-TV† (C)	
SAGINAW, Mich.—25.9	†49,277
WKNX-TV† (A, C, D, N)	
ST. JOSEPH, Mo.—38.5	46,814
KFEQ-TV (C, D)	
ST. LOUIS, Mo.	558,963
KSD-TV (A, C, N)	†160,981
KSTM-TV (A, C); WTVI† (D)	
ST. PETERSBURG, Fla.—19.8	†43,039
WSUN-TV† (A, C, D, N)	
SALINAS-MONTEREY, Calif.—26.7	20,136
KMBY-TV (A, C, D, N)	
KSBW-TV (A, C, D, N)	
SALT LAKE CITY, Utah—70.1	124,357
KDYL-TV (N); KSL-TV (A, C, D)	
SAN ANGELO, Tex.—14.6	7,241
KTXL-TV (C, D, N)	
SAN ANTONIO, Tex.—43.6	159,663
KEYL (A, C, D); WOAI-TV (N)	

(Continued on next page)



CIRCULATION AS OF  
JANUARY 1ST

(Cont'd from preceding page)

SAN DIEGO, Calif.-TIJUANA, Mexico—77.6	217,008
KFMB-TV (A, C); KFSD-TV (N); XETV	
SAN FRANCISCO, Calif.—68.3	812,702
KGO-TV (A); KPX (C, D); KRON-TV (N)	
SAN LUIS OBISPO, Calif.—39.5	44,814
KVEC-TV (D)	
SANTA BARBARA, Calif.—43.8	64,816
KEY-TV (A, C, D, N)	
SCHENECTADY-ALBANY-TROY, N. Y.	289,324
WRGB (A, C, D, N)	†19,628
WROW-TV† (A, D)	
SCRANTON-WILKES-BARRE, Pa.—42.9	†113,894
WGBI-TV† (C); WTVU†; WBRE-TV† (C, N); WILK-TV† (A, D)	
SEATTLE-TACOMA, Wash.—56.0	288,344
KING-TV (A); KTNT-TV (C, D)	
SIoux CITY, Iowa—58.0	63,445
KVTV (A, C, D, N)	
SIoux FALLS, S. D.—26.8	41,010
KELO-TV (A, C, N)	
SOUTH BEND, Ind.—43.5	†80,232
WSBT-TV† (A, C, D, N)	
SPOKANE, Wash.—55.3	53,873
KHQ-TV (A, N); KXLY-TV (C, D)	
SPRINGFIELD, Ill.—12.2	†13,139
WICS† (A, C, D, N)	
SPRINGFIELD-HOLYOKE, Mass.—24.6	†80,186
WWLP† (A, N); WHYN-TV† (C, D)	
SPRINGFIELD, Mo.—31.6	27,928
KTTS-TV (C, D); KYTV (A, N)	
SYRACUSE, N. Y.—75.0	273,750
WHEN-TV (A, C, D); WSyr-TV (N)	
TACOMA-SEATTLE, Wash.—56.0	288,344
KTNT-TV (C, D); KING-TV (A); KMO-TV (N)	
TEMPLE-WACO, Tex.	34,505
KCEN-TV (N); KANG-TV† (A, D)	††
TEXARKANA, Texas—12.1	20,360
KCMC-TV (A, C, D)	
TOLEDO, Ohio—79.7	279,029
WSPD-TV (A, C, D, N)	
TOPEKA, Kansas—41.9	30,753
WIBW-TV (A, C, D)	
TUCSON, Ariz.—36.4	21,700
KOPO-TV (C, D); KVOA-TV (A, N)	
TULARE-FRESNO, Calif.—29.9	†59,420
KCOK-TV† (D); KJEO† (A); KMJ-TV† (C, N)	
TULSA, Okla.—43.8	137,795
KOTV (A, C, D, N)	
TYLER, Texas—16.5	†20,789
KETX-TV† (D, N)	
UTICA-ROME, N. Y.—66.4	152,321
WKTV (A, C, D, N)	
WACO-TEMPLE, Tex.	34,505
KANG-TV† (A, D); KCEN-TV (N)	††
WASHINGTON, D. C.—87.1	533,487
WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WATERBURY, Conn.—25.9	†71,258
WATR-TV† (A, D)	
WATERLOO, Iowa—27.1	27,256
KWWL-TV (D, N)	
WEST PALM BEACH, Fla.—9.9	†4,287
WIRK-TV† (A)	
WHEELING, W. Va.—51.9	165,252
WTRF-TV (A, C, N)	
WICHITA, Kansas—25.0	†34,537
KEDD† (A, N)	
WICHITA FALLS, Tex.—31.5	39,781
KFDX-TV (A, N); KWFT-TV (C, D)	
WILKES-BARRE-SCRANTON, Pa.—42.9	†113,894
WBRE-TV† (C, N); WILK-TV† (A, D); WGBI-TV† (C); WTVU†	
WILMINGTON, Del.—89.8	158,879
WDEL (D, N)	
WINSTON-SALEM, N. C.	114,906
WSJS-TV (N); WTOB-TV† (A, D)	†22,981
YAKIMA, Wash.—15.8	†8,249
KIMA-TV† (A, C, D, N)	
YORK, Pa.—48.5	59,259
WNOV-TV† (D); WSPA-TV† (A)	
YOUNGSTOWN, Ohio—32.5	†108,951
WFMJ-TV† (D); WKPH-TV† (A, C, D)	
YUMA, Ariz.—3.7	***
KIVA-TV (D)	
ZANESVILLE, Ohio—31.2	†34,500
WHIZ-TV† (A, C, D, N)	

† UHF circulation.

†† Because of incomplete data, UHF circulation is not reported for all markets.

††† UHF-UHF.

\* Colorado Springs area only. Signal, however, covers Pueblo.

\*\* Yakima area only. Does not include Pabstville, whose station has sizable share of audience.

\*\*\* Data incomplete.

# HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

These are SPOT circulation figures — the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

Using all available data — the research services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing — TELEVISION Magazine has defined the Total Coverage Area for each TV market.

When there are two or more stations in a market, the estimate is for the station with the greatest range. This is Grade B coverage, 0.1 mv/m contour for channels 2-6, 0.2 mv/m for channels 7-13, and 0.5 mv/m for channels 14-83.

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. **THEY ARE NEITHER NETWORK NOR STATION ESTIMATES.**

These are the only figures compiled monthly for every TV market, with continuous examination of market definition and circulation growth.

### Pre-freeze stations

The starting point for our method was "Television Ownership by Counties" prepared and published in May by CBS-TV Research Department. Following their method, set counts for pre-freeze markets have been derived by projecting from curves based on four points:

- 1) Start of station operation.
- 2) U. S. Census, April, 1950.
- 3) Nielsen, May 23, 1952.
- 4) CBS-TV, May, 1953, supplemented by TELEVISION Magazine.

Projected figures are then checked against RETMA reports of set shipments, and again, with power and antenna height increases and introduction of new stations.

### Post-thaw stations

For new markets, the procedure is reversed. There being no Nielsen base, RETMA is used for finding the number of sets shipped into the area. Projections of circulation growth serve as a checkpoint.

The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. A number of surveys have been made, which, while not fully projectable, give some indication of conversion rates in a number of markets.





**DEC.  
21  
1953**

# FIRST ANNIVERSARY

**AND A YEAR FULL  
OF FIRSTS FOR  
WSBT-TV**

**FIRST**



UHF on the air in Mid-America!

**FIRST**



UHF live studio telecast—anywhere!

**FIRST**



UHF to feed programming to a VHF station!

**FIRST**



UHF remote telecasts of basketball!

**FIRST**



UHF origination of college football!

**FIRST**



To televise four 1953 home games of college football!

**FIRST**



Closed-Circuit coverage of college football practice!

There are 84,120 authenticated Channel 34 sets in the WSBT-TV Northern Indiana-Southern Michigan coverage area (through November, 1953). And South Bend's own viewers are FIRST in the Nation in Effective Family Buying Power. This rich market is yours with WSBT-TV.

# WSBT-TV

*Owned and operated by  
The SOUTH BEND TRIBUNE*

**CHANNEL 34**

**SOUTH  
BEND,  
IND.**

**CBS • NBC  
DuMont • ABC**

**Get the full story from PAUL H. RAYMER COMPANY, INC., National Representatives**



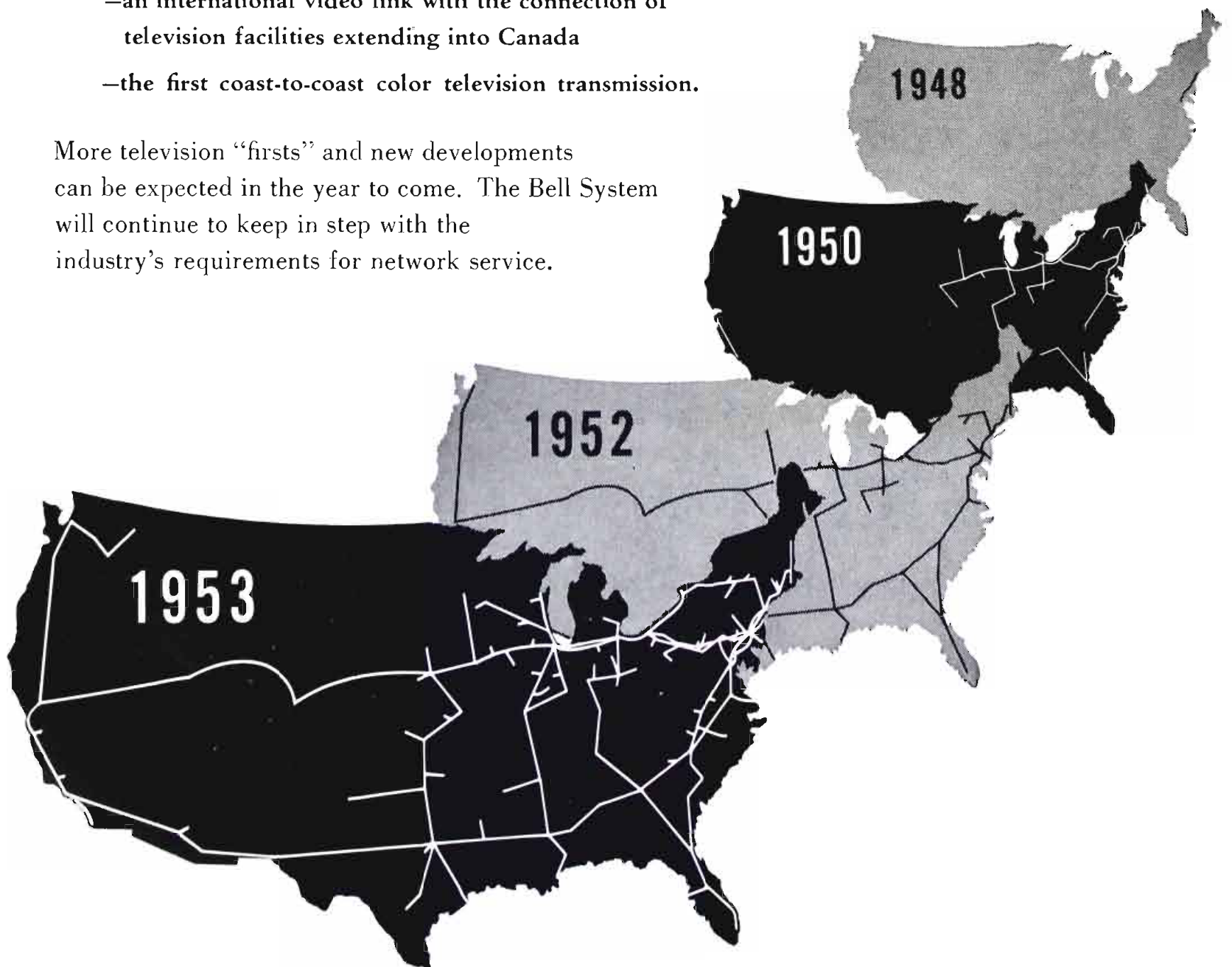
# YEAR-END REPORT ON BELL SYSTEM NETWORK TELEVISION SERVICE

In 1953 the Bell System added some 17,000 channel miles to radio relay and coaxial cable routes for video transmission. More than 45,000 miles of coast-to-coast and border-to-border network now connects some 240 stations in 150 cities with a potential audience for a single program of 100,000,000 people.

1953 moved ahead with—

- a record number of stations added to the Bell System television network
- an international video link with the connection of television facilities extending into Canada
- the first coast-to-coast color television transmission.

More television “firsts” and new developments can be expected in the year to come. The Bell System will continue to keep in step with the industry’s requirements for network service.



**BELL TELEPHONE SYSTEM**

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY  
RADIO AND TELEVISION TODAY AND TOMORROW



THE NETWORK: WEAVER

(Continued from page 21)

audience selection, market selection, et cetera.

There is waste in the medium when great circulation attractions do not sell the products advertised on the show, and no amount of ritualistic double talk can hide the failure in these cases of the advertising.

If the advertiser does not measure up to this fabulous opportunity to say something interesting enough to hold the audience, and interesting enough to make the viewer aware of his product and the reasons why it should be used, or tried, or examined, then that advertiser needs work. It is not the medium but the advertiser that is failing.

For the delivery of this interested and selective audience to the advertiser, and the delivery to the advertiser of an instrument which, with color, will allow him to show anything he and his agency can create in the way of persuasion and conviction, give any company a real incentive to try to take the measure of any other company in competitive selling.

It is the job of the advertising agency primarily to create such advertising for its clients. Whenever the supporting services of the agency cloud this primary function, or whenever this primary function is weakened, then the client is in trouble.

The coming transition of television to color and to a magazine type medium is going to perform a real service to advertisers in making them go back to first principles in selling, at both the advertiser and the agency level. The many important factors in merchandising, media selection, research, et cetera, are still only peripheral.

The great big center is still selling the product to the consumer with a message that reaches him, makes him aware of its meaning to him, and make him finally act upon that awareness. Advertising can do this better on television.

It does not need all the intangibles of radio, but it still has them, and they are available to those advertisers who determine after weighing them, and costs, that they are worth it.

In my belief, most of them will decide that most of the intangibles can go, that color television ads, placed to reach circulations that make sense for the advertiser, with

(Continued on next page)

# WBNS-TV

the nation's

leading test market

station



**A recent TV Time Popcorn test** campaign using live participation spots on WBNS-TV's top rated Western Round-Up program, resulted in effecting distribution among 75% of all independent grocery outlets and the majority of the top grocery chain outlets in the area.

Such peak sales results are consistent on this popular daytime western show aired daily in Central Ohio.

Your products too can build sales and distribution records on WBNS-TV, the nation's leading 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 St.

REPRESENTED BY BLAIR TV



# Reaching MORE PEOPLE



★ **KOIN-TV is Oregon's most powerful station**

KOIN-TV's strong 56,000 watt signal (soon to be 100,000 ERP) plus a towering antenna height of 1,114 feet above average terrain is resulting in effective coverage of far more area in the rich Oregon and Southern Washington market than any other Portland station. Set sales are skyrocketing!

★ **KOIN-TV is Portland's only VHF station**

KOIN-TV's sharp VHF signal is the only television reaching many shadow areas. Reception and picture quality are excellent.

★ **More people mean more sales**

KOIN-TV's tremendous coverage—its great lineup of CBS and selected ABC shows, as well as solid local programming has built a loyal, responsive audience. Write, wire, or phone for availabilities and complete market data. KOIN-TV is your best buy in this rich Oregon market.

# KOIN-TV

CHANNEL 6 • PORTLAND, OREGON

Avery-Knodel, Inc.—National Representatives



## THE NETWORK: WEAVER

(Continued from preceding page) a repetition cycle needed by the advertiser to make the sale, and with the economy inherent in multiple sponsorship, can do the big selling job.

What will happen will be a good competitive solution, as some companies go one road, and some another, as they have done to date, but with a definite general tendency to the broader based, multiple sponsorship television system.

There will always be programs with single advertisers, although few if any with single products.

The question points again to the vital role of the advertising agency, for it gains most from the magazine concept. Once agencies are competing for accounts on the basis of their creative ability to develop advertising that sells goods and services for clients, then the other values of agency service will be seen in perspective.

To the network, the magazine plan means most of all that new experimental programming can be continually scheduled. For, as I have often pointed out, no client is going to want to put his entire fortune on an untried entry in the circulation sweepstakes.

But, let us sell a series of advertising positions which give the advertiser a projected circulation he can count on, and we can always have new shows in the pattern. If they fail, we replace them. If they hit, they stay, and we move to the next problem spot. After all, the network is responsible for the overall schedule, and for the influence of that schedule upon our viewers.

Since broadcasters have program control, they must present a balanced, intelligent program schedule which provides service of interest to all segments of our population. Any other direction brings on the threat of making the heavy-user television viewer as the objective of every program, with all the weaknesses to the program service that brings about.

To the advertiser, color means revolution, again, and the magazine plan means the use of broadcasting for any national advertiser, regardless of his budget, in color television, and more efficient use of his funds to sell his goods in color television, no matter how large or how small, because of the wide range of possible patterns he can use to fit his own problems.

1954 should be an interesting year.



...in  
the  
cause of  
Peace...



“Every American who joins this Crusade for the support of Radio Free Europe can be sure in his heart of these things:

1. He is supporting the cause of Peace throughout the world.
2. He is helping arm the spirits of captive people with *hope* and *courage*.
3. He is helping to keep Central and Eastern Europeans strong-hearted, nationally proud, determined to win *their own way* back to freedom.

I urge every American to support this independent American enterprise dedicated to strengthening the will-to-freedom.”

PRESIDENT OF THE UNITED STATES

Radio Free Europe is a public American enterprise supported by private citizens. A “Truth-Dollar” for RFE can help stop World War III *before it starts*. Send yours today to Crusade for Freedom (which supports Radio Free Europe), c/o your local postmaster.



**RADIO FREE EUROPE**  
supported by  
**CRUSADE FOR FREEDOM**



ENJOY A  
PROSPEROUS  
NEW YEAR  
WITH

**WFTV**



television station

in northern

**MINNESOTA**

and

**WISCONSIN**

serving

**DULUTH - SUPERIOR**

THE WORLD'S LARGEST INLAND PORT

\$4,500 annual income per family

\$11,135,000 Retail Sales (1952)

CONTACT: James C. Cole, Manager

Hotel Duluth

Duluth, Minnesota

Represented Nationally by: Adam J. Young Television, Inc., New York - Chicago - St. Louis - Hollywood - Boston.

NBC - CBS - ABC - DuMONT  
Networks

FILM: STANTON

(Continued from page 33)

variably reach a larger audience than they did the first time.

Now that ARB figures are in for *Victory at Sea*, *Badge 714* (formerly *Dragnet*) and other properties which we are syndicating, we find that our beliefs have been substantiated far beyond our expectation.

*Victory*, for instance, is reaching more than twice as many homes now as it did on its network run. Individual station ratings are higher, too.

Despite the new techniques—color television and videotape—which now have been publicly demonstrated, we will continue in 1954 to produce our series on film, in black-and-white.

Although our producers have experimented in color, we have produced no series in color—in view of the fact that the current economy may not justify syndicated film properties in color for the next few years.

The eventual development of new techniques—and not the immediate development of new TV markets—will bring down costs to stations, advertisers and agencies.

A new market costs more to sell than an established market—because a new market is apt to be a small one, and the return of the syndicators' investment is proportionately small.

Selling, shipping, merchandising, promoting and publicizing a film property cost about the same in any market—and the smaller the market the more expensive the operation for the syndicator.

One bright ray of hope is shed by the eventual use of videotape, which will cut down drastically on both production and processing costs of each program.

Recording black-and-white programs on film is estimated to be at least five times as costly as it would be on 1/4 inch magnetic tape, assuming that the tape would be reused many times.

In making copies for distribution to stations, a half-hour program could be taped for less than \$15 per copy, provided the tape is reused many times.

Even greater economies are estimated for making the original tape recording of color TV programs, which under normal operating circumstances could be handled for only five per cent of the cost entailed in color film programming.

In making copies on tape that is to be used over and over again,

NOW you can  
**COVER  
HARTFORD  
COUNTY**

plus Central  
**CONNECTICUT**  
plus Western  
**MASSACHUSETTS**

**WKNB-TV**  
CHANNEL 30

A CBS Television Affiliate

**112,562\* SETS!**

UHF receivers and converters equipped for Channel 30 totaled 112,562 as of November 30, 1953.

With Hartford County's only television station, you are sure of reaching the rich Hartford-New Britain Metropolitan Market — which is 1st in per family income — 3rd in per capita income.

\*Authoritative figures from the records of 29 distributors in this area, attested by sworn statement.

Call for full details today

**WKNB-TV**

213 Main Street 11 Asylum Street  
New Britain, Conn. Hartford, Conn.

Represented by:

**THE BOLLING CO., INC.**



tape recording of a half-hour color program would cost roughly \$20.

NBC is in business to service stations with the best kind of programming, whether it be live or on film. Far from constituting a threat to the network, the NBC Film Division is an extension of NBC's program service to the stations.

The Film Division supplements network service by selling in non-network time to network stations, to non-affiliated stations or to stations not included in a national advertiser's network line-up.

And we fill their local programming hours far less expensively than they could themselves, with locally originated shows of similar quality.

Confidence in the sound future of the NBC Film Division has been resoundingly voiced from three quarters: NBC, which has invested large sums of money in the production of new properties for syndication and which has expanded every facet of the Film Division within its first nine months of operation; the stations throughout the country, which have bought our properties in large quantities; and the many local advertisers—local, regional and national spot—who have found our programs to be

streamlined selling vehicles for their products or services.

Syndicated films are filling a large part of the new programming hours made available by this rapid upsurge in the number of stations.

As of December 10, four NBC series have been sold in more than 100 markets: *Dangerous Assignment* in 145; *Hopalong Cassidy* in 137; *Badge 714 (Dragnet)* in 124; and *Douglas Fairbanks Presents*, 114.

*Inner Sanctum*, just made available for syndication, has already been sold in over 50 markets.

All of which leads us to be particularly sanguine about the syndicated film in 1954. More stations will come on the air, making even more hours of local programming available.

Because we have a well-rounded inventory of fine film series and because we have completed and refined our distribution machinery, we can fill these new local hours with programs which will constitute both fine entertainment for the local TV audience and effective selling tools for the local advertiser.

This, in the final analysis, is the confidence which we feel in ourselves.



The Grade A Contour of  
KTNT-TV completely  
encompasses the entire  
city limits of:

**SEATTLE  
TACOMA  
BREMERTON  
OLYMPIA**

**KTNT-TV**

**CHANNEL 11**

**125,000 WATTS**



Affiliated with  
CBS and DuMont Television Networks  
REPRESENTED NATIONALLY BY  
WEED TELEVISION

## SEATTLE-TACOMA

in the center of the fabulous  
**PUGET SOUND AREA**

(Served by KTNT-TV)

**The Puget Sound Area  
Cannot Be Purchased by  
Buying One City Alone**



### KTNT-TV AREA

QUICK FACTS AND FIGURES  
Population Distribution

City of Seattle .....	37.65%
Balance of King County .....	21.37%
Pierce County (Including Tacoma) .....	22.22%
Balance of Areas West and South .....	18.76%

TOTAL (1,250,000 .....

Grade A contour covers over 1,000,000 people; Grade A and B contour covers over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

**THE EYES**



of

**SOUTHWESTERNERS**

are on

**KROD-TV**

**CHANNEL 4**

**EL PASO, TEXAS**

KROD-TV offers more and better programs, both nationally and locally, than any other TV station in the Southwest. Besides the top-rated shows on CBS, DuMont and the ABC Networks—KROD-TV offers many outstanding local shows including:

Allen Smith Entertains  
Sports Slants  
News Room  
The Wayne Johnston Show  
Red Brown's Ranch  
Adventures in Home Making  
My Friend Bernie

**Yes**

**They see More--  
You'll Sell More  
on CHANNEL 4**

KROD-TV'S Tower is 1,585 feet above average terrain — the highest installation in Texas. Its transmitter operates on 56,300 watts on VHF 4. Let a BRANHAM MAN give you full details on KROD-TV availabilities and EL PASO — the IDEAL Test Market.

**KROD-TV**  
CHANNEL 4 • EL PASO, TEXAS

KROD-TV is affiliated with KROD  
(600 — CBS — 5000 watts)  
and the El Paso Times

**RODERICK BROADCASTING CORP.**  
Dorrance D. Roderick  
Chairman of Board

Val Lawrence      Dick Watts  
Pres. & Gen. Mgr.      Gen. Sales Mgr.

The BRANHAM Co.  
National Representative



(Continued from page 17)

These mean new markets for sets, of course, but they also mean substantial station equipment business for some companies.

These stations also mean a larger volume and profit for the broadcasting divisions, some of which do not yet return the investor as much as they should for network operation.

The investor can now say the networks will no longer be able to excuse mediocre results by the statement, "There are not enough stations to make firm commitments for our chains on all our programs."

#### Color interest encouraging

The broadcasting divisions seem to be looking forward to color avidly. Its much discussed, over-emphasized problem of high costs

of programs begins to fade in significance as leading advertisers vie for position in the initial color telecasts.

For the investor this is indeed a relief, as he has been told ever so often that telecasting was becoming much too expensive for the advertiser and that after one more round of rate increases, volume would be decimated.

Now as networks mature, the cost problem seems to be less important. So the way is finally cleared for the development of the steady earning power typical of the franchise nature of the business. Radio broadcasting had this stability of earnings for years, but so far TV has been unable to deliver the same profit margins to its investors.

#### Replacement a factor

The tube replacement business needs mention in any investor appraisal. This grows in importance with the number of sets outstanding. In the replacement field now we have also large screens taking over from small screens, and of course color supplanting black and white soon.

When color begins to supplant outstanding black and white sets in existing markets, we shall indeed be on the threshold of a development of tremendous potentialities.

As the president of a rapidly growing set manufacturing company said recently to the author, "We are back at 1947, and we shall do it all over again."

The public has not yet seen color, but when the public does, the superlative qualities for entertainment are likely to make the price no object for sometime. The enthusiasm to own a color set, if it develops as it can, will translate itself to interest in the shares of TV companies. Sometime in 1954 this enthusiasm and this interest should be made manifest.

---

# BMI Product and Service Reach a New High!

**W**ITH each succeeding year BMI's products and services attain new highs in volume and value.

The large and growing catalog of BMI-licensed music in all classes—popular, folk, standard, symphonic, operatic, educational—gives continuing evidence of the quality and ability of the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. BMI not only serves its broadcast licensees—AM, FM and TV—with a steady flow of practical program aids, but provides its repertoire and facilities to every user of music . . . ballrooms, night clubs, motion pictures, hotels, restaurants, skating rinks, amusement parks, wired music, industrial plants, symphony orchestras, chamber music groups, choirs and choruses, motion picture exhibitors using intermission music and many others.

BMI-licensed pop song hits are maintaining leading positions in all of the music trade popularity charts—the Hit Parade, the Variety scoreboard, Billboard charts, Downbeat polls, the everyday best-seller lists—and for the past four consecutive years were voted Number One in all categories by the nation's juke box operators in the Annual Cash Box Popularity Poll.

In the field of Concert Music, BMI continues to foster composition and encourage public interest through its annual Student Composers Radio Awards, its support of the American Composers Alliance, and the extensive publication of Concert Music through its wholly owned subsidiary, Associated Music Publishers, Inc.

Similar BMI services and efforts in the entire field of music are being conducted throughout the Provinces of Canada by BMI Canada Limited.

## BROADCAST MUSIC, INC.

580 FIFTH AVENUE • NEW YORK 36, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



Don't

be

low

man

on

the

totem

pole

for

pass-

along

office

copies

Send in your own subscription. Get your personal copy coming straight to you (we'll send it to your home if you wish).

TELEVISION Magazine  
600 Madison Avenue  
New York 22, N. Y.

*Editorial Leadership for TV Facts*

FILM: SILLERMAN

(Continued from page 33)

where and when a particular film can be seen, and pages carrying the labels and commercial messages of our sponsors. In this way the retail stands become an outlet for our sponsors as well as for ourselves.

1954 will present a buyer's market in the entertainment as well as in the commercial sense. There is a new type of individual sitting before his TV set in ever-increasing numbers. He's the selective viewer.

We are gearing all our efforts toward this selective viewer. For our new 52-week series, *Your Star Showcase*, released this month, we screened 345 plays before selecting 45 we considered worth showing. (To these we're adding seven new plays.)

TV has had to depend on the "quickie", the hurry-up film with originality and technical quality to match. The easy excuse has always been that costs required tight shooting schedules, and that under the circumstances it was the best that could be expected.

But the days of the quickie (and the excuse) are rapidly coming to an end. Although time is still of the essence, experience and perfection of methods are achieving continually higher quality. These factors, together with such innovations as electronic tape, will improve it still further.

With the increased talent resources to draw from, there will be a greater accent on star values, on superior writing and on top direction.

Looking ahead then, the year 1954 will be one of ever-increasing demands for the syndicated product, for better program quality, and for specific market by market sales and merchandising techniques.

As one of the newest, largest and most imaginative organizations in the field, we at TPA hope to supply some explicit and effective answers to these demands.

We believe in saturation selling. That has been our policy on film properties, and with great success. By releasing only one film at a time, our organization has been able to concentrate its efforts on making that one film click; and by "click" we mean by doing the best possible sales and merchandising job for the local advertiser. All our promotion efforts, all our services, are aimed at this objective.

ENGINEERING DIRECTORY

GEORGE C. DAVIS

*Consulting Radio Engineer*

Munsey Bldg. Sterling 0111  
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Phones: Montclair 3-3000  
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JANSKY & BAILEY, INC.

*An Organization of  
Qualified Radio Engineers*

DEDICATED TO THE  
*Service of Broadcasting*  
National Press Bldg., Wash., D. C.

PAGE, CREUTZ,  
GARRISON & WALDSCHMITT

*Consulting Engineers*

710 Fourteenth Street, Northwest  
EXecutive 3-5670  
Washington 5, D. C.



# 1954 — The Year of Research

THE arrival of color, the prospect of tape, the impetus toward the magazine concept of network programming spell a revolution for television in the next few years.

The excitement of these new developments, though, might well overshadow television's crying need today — a re-appraisal of the use of TV. Too much of television advertising is derivative of advertising in other media. A lot more basic research is needed; perhaps more important, a lot more attention to research is needed.

Terms like "psychological motivation" have been known to get account executives and television men running for the nearest exit. This kind of data in the past has been strictly for the copy and research boys.

It isn't enough for an advertising man to have a superficial knowledge of how damaging the wrong kind of announcer can be to a product, or that animated jingles are best liked. It behooves all of us in the industry to know the very basic advantages of television and how to translate them into action. How many of us realize what "meaningful motion" implies? A research psychologist could explain that when a refrigerator opens by itself to the off-screen narration of an announcer, the motion is not meaningful to the viewer.

A lot of this we know by instinct, but a clear understanding of these principles would have an effectiveness in television advertising beyond any expectations.

Take the case of mass brand products where competitively there are few, if any, tangible differences. Surveys have shown that demonstrations or claims of superiority are considered unbelievable by most TV viewers. Here again a research psychologist might introduce a slant which could be a strong competitive advantage. For example, he might suggest that people like to be "in" on things. By demonstrating a particular phase of manufacturing or distribution which is not usually

known, the viewers are given a feeling of sharing "inside information". This can prove very effective in binding viewers to a particular brand name, a constructive alternative to the battle of superlatives.

Now, none of this is exactly new thinking. But it is the kind of thought that all of us should pay a lot more attention to.

The big problem is not so much that of the top 50 advertisers; they and their agencies have the funds to conduct the necessary research. (The failing for this group is in their not paying enough attention to the findings of their research people.)

The real problem is how to make basic research available to the local and regional advertiser. Unfortunately, this group will not be able to pay for the kind of research that should accompany their television efforts.

Nielsen, Gallup-Robinson and others will be out of their budget range. But still their expenditures will be too high to be left to the intuition of the creative men. Somewhere along the line this group of advertisers must be given help. NBC made a step in this direction some time ago with their plan for a closed circuit testing of commercials. CBS continues to use their Stanton-Lazarsfeld Analyzer.

Somehow, if television is to be effective for all advertisers . . . is to reach its full stature . . . the networks and research organizations are going to have to find some way to help out the low budget advertiser in his use of this most powerful of all media of communication.

But even then the smaller advertiser must realize that he will have to allocate a substantial part of his budget to checking and testing his TV advertising.

Consider the laboratory and research work that goes into a product before it ever reaches the market . . . the field testing . . . the market analysis . . . the product performance standards . . .

Why not the same application to selling the product?

