

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

fifth year of publication

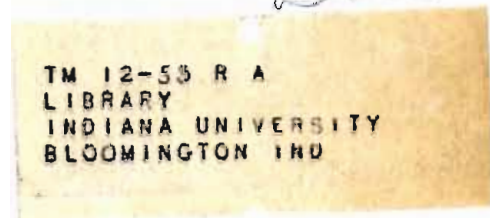
DECEMBER 1952

WHAT'S HAPPENING TO DAYTIME ?

page 16

FILM DEALS: how are advertisers buying their film shows ?

page 18



NBC opens a new era for local advertisers . . .

fine television drama

at a

practical price



"Douglas Fairbanks, Jr. Presents

(Your Brand Name) Theater"

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

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

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

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

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

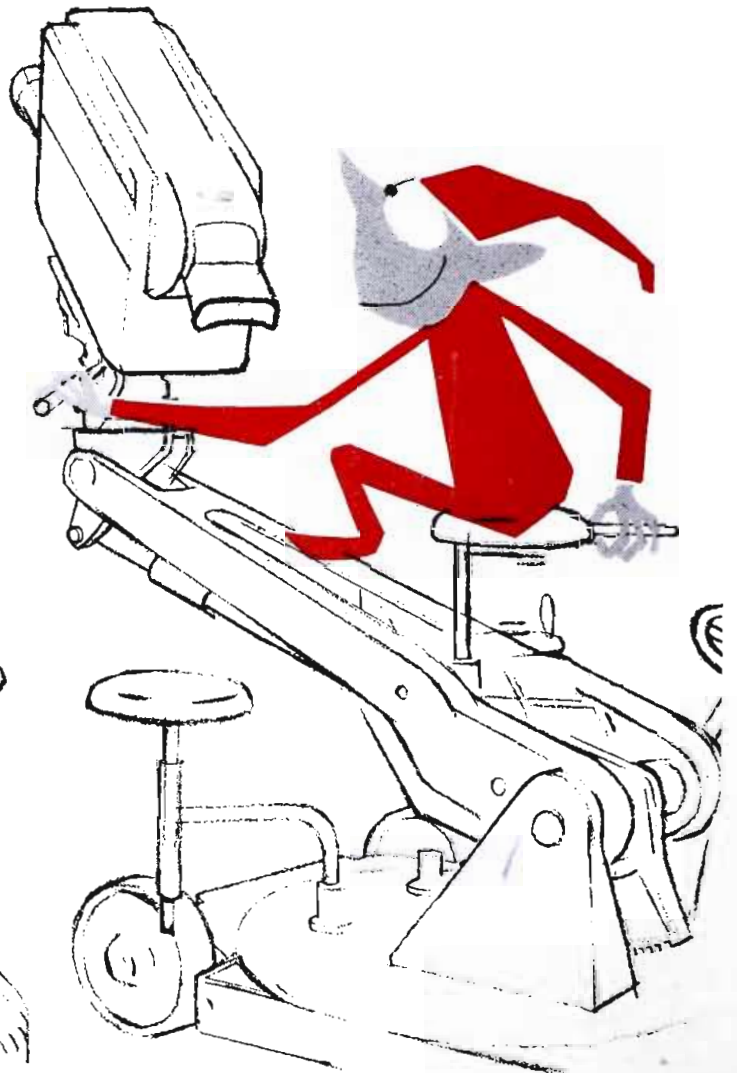
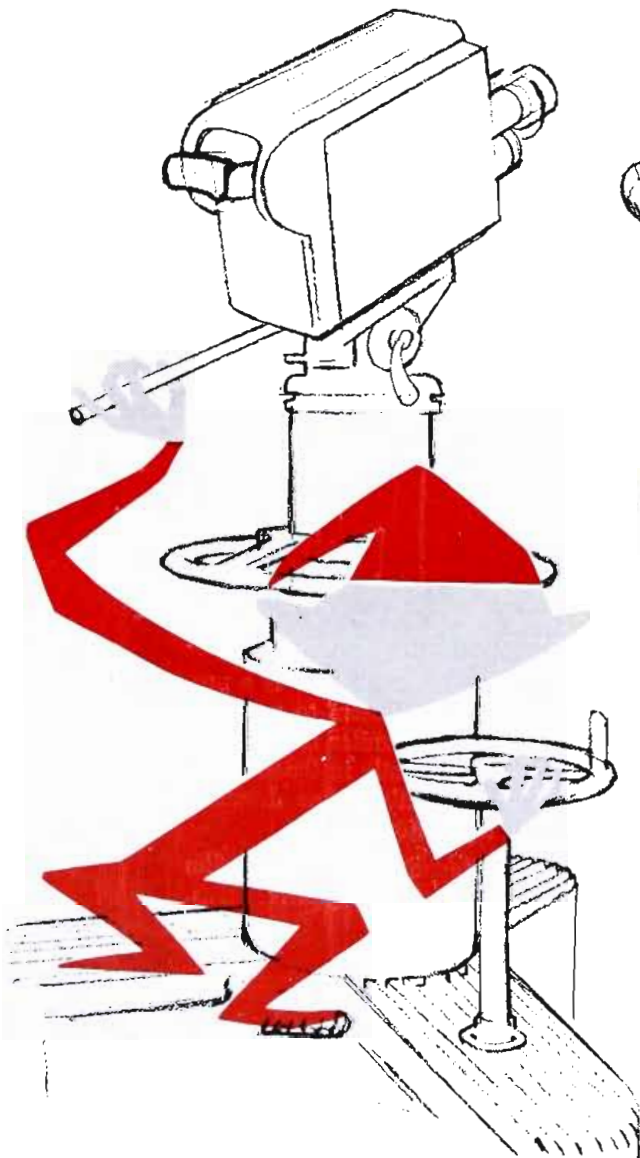
NBC film programs

30 Rockefeller Plaza, New York 20, N. Y. • Offices in: New York, Chicago, Los Angeles

a service of America's No. 1 Network

www.americanradiohistory.com

"Douglas Fairbanks Presents" was sold in 23 cities before its first appearance. There's still time to put it to work in 63 major markets. See your NBC-TV film representative now.



**NEW YORK?
HOLLYWOOD?
CHICAGO?**

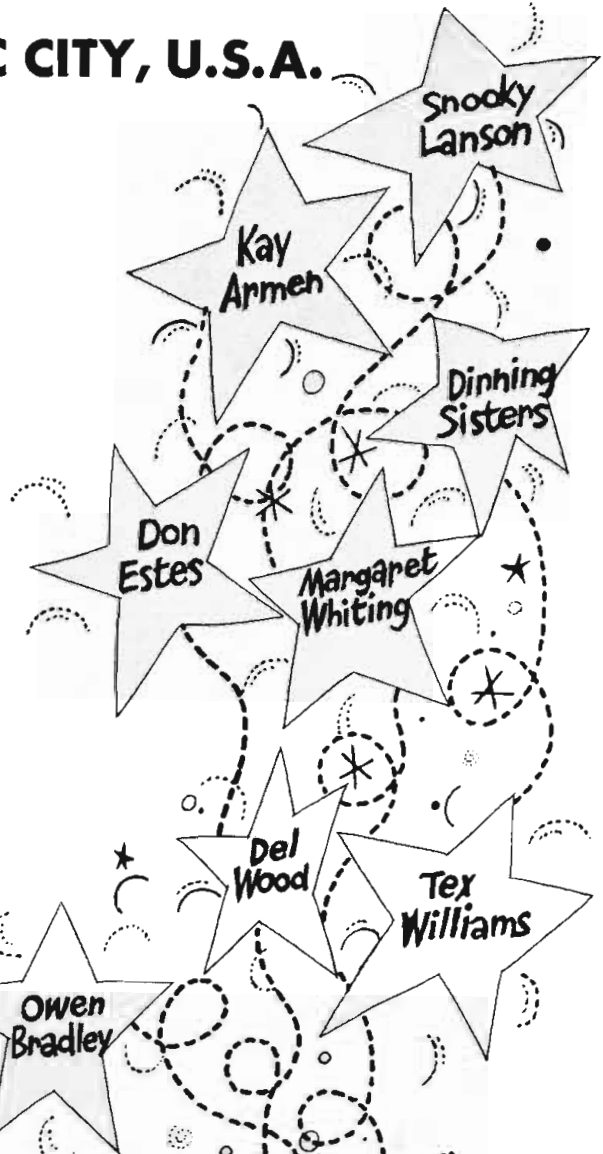
no—they're watching MUSIC CITY, U.S.A.

As the final answer to those who believe bigtime TV programming to be possible only on million dollar budgets from the nation's glamour spots, we give you WSM-TV's Music City, USA, written, produced, directed and televised live down in Nashville, Tennessee.

Sponsored by Nashville's Happy Day laundry, tailored to fit a local budget, Music City USA, now well into its second year, is a weekly variety half hour of top network quality. The names above are random samples of a Music City, USA guest roster capable of making any network producer turn green.

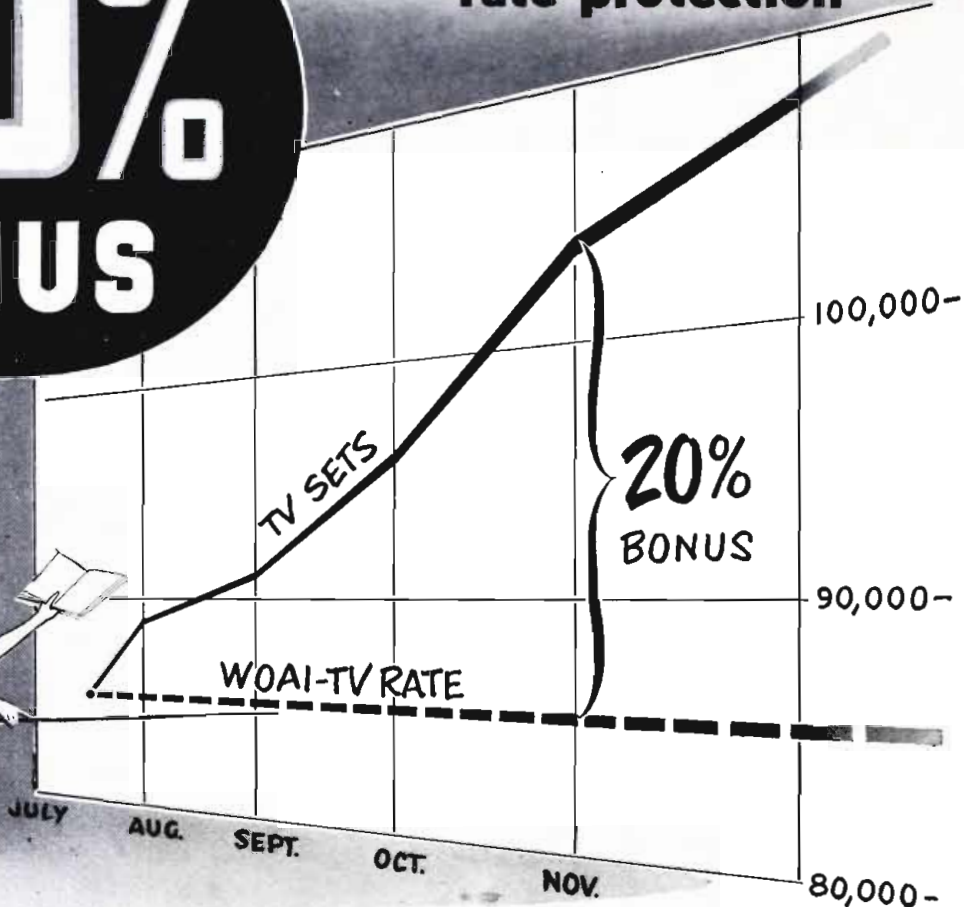
How does it happen? Well—big time programming has been a traditional with WSM. And WSM-TV is simply following in the parent station's footsteps. Let Irving Waugh or any Petyr Man show you how this caliber of local television programming can score for you in the nation's fastest growing television market.

Channel 4 **WSM-TV**
Nashville



**20%
BONUS**

**+ minimum six months
rate protection**



Total sets in the
WOAI-TV market
HAVE INCREASED
MORE THAN 20% in
the last 16 weeks—

from 85,742 on July 15th to more
than 103,000 on November 1st.
Set sales are averaging above
1100 per week and the Christmas
buying season is still to come.

**YOU CAN BUY WOAI-TV AT
JULY 15th RATES and get 20%
more coverage plus the accumu-
lative bonus of all sets sold for a
minimum of 6 additional months.**

**MORE LISTENERS — BETTER
PROGRAMMING — SHARPER
PICTURES**

**WOAI-TV IS A
BETTER THAN EVER BUY**

Represented Nationally by

EDWARD PETRY & COMPANY, INC.
New York, Chicago, Los Angeles,
St. Louis, Dallas, San Francisco, Detroit.

nbc AFFILIATE
WOAI-TV
CHANNEL 4
SAN ANTONIO

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 12, December, 1952

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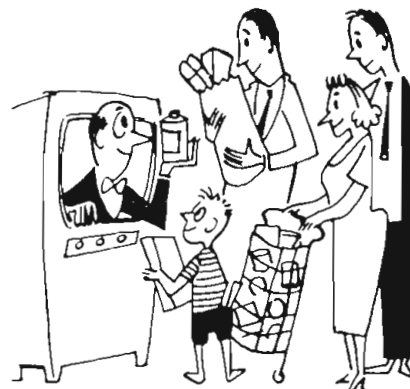
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in the
Wilmington,
Delaware,
market

WDEL-TV



reaches
more people
who
buy more*

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

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

(Sales Management — 1952 Survey of Buying Power)



Represented by
ROBERT MEEKER ASSOCIATES

New York • Los Angeles
San Francisco • Chicago



**REPRESENTING LEADING
TELEVISION STATIONS:**

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

Denver KBTW
(Colorado Television Corporation)

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

Louisville WAVE-TV*
(WAVE, Inc.)

Miami WTVJ
(Wometco Theatres)

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

New York WPIX
(THE NEWS)

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

San Francisco KRON-TV*
(THE CHRONICLE)



FREE &

Pioneer Station

*Primary NBC Affiliates

WE SAID OVER 15,000,000 PEOPLE COULD BE WATCHING US TONIGHT!"

As of September 22, 1952, the stations listed at the left cover nearly five million television homes — offer a potential audience of perhaps 15,000,000 viewers, or nearly 10% of the United States' total population.

Actually, of course, no advertising medium ever *reaches* its total "potential" audience. But if you would like some conservative and reliable figures — and costs — for actually *reaching* television viewers in any or all the markets at the left, we have them for you. A lot of conscientious work has gone into this research. You'll be interested!

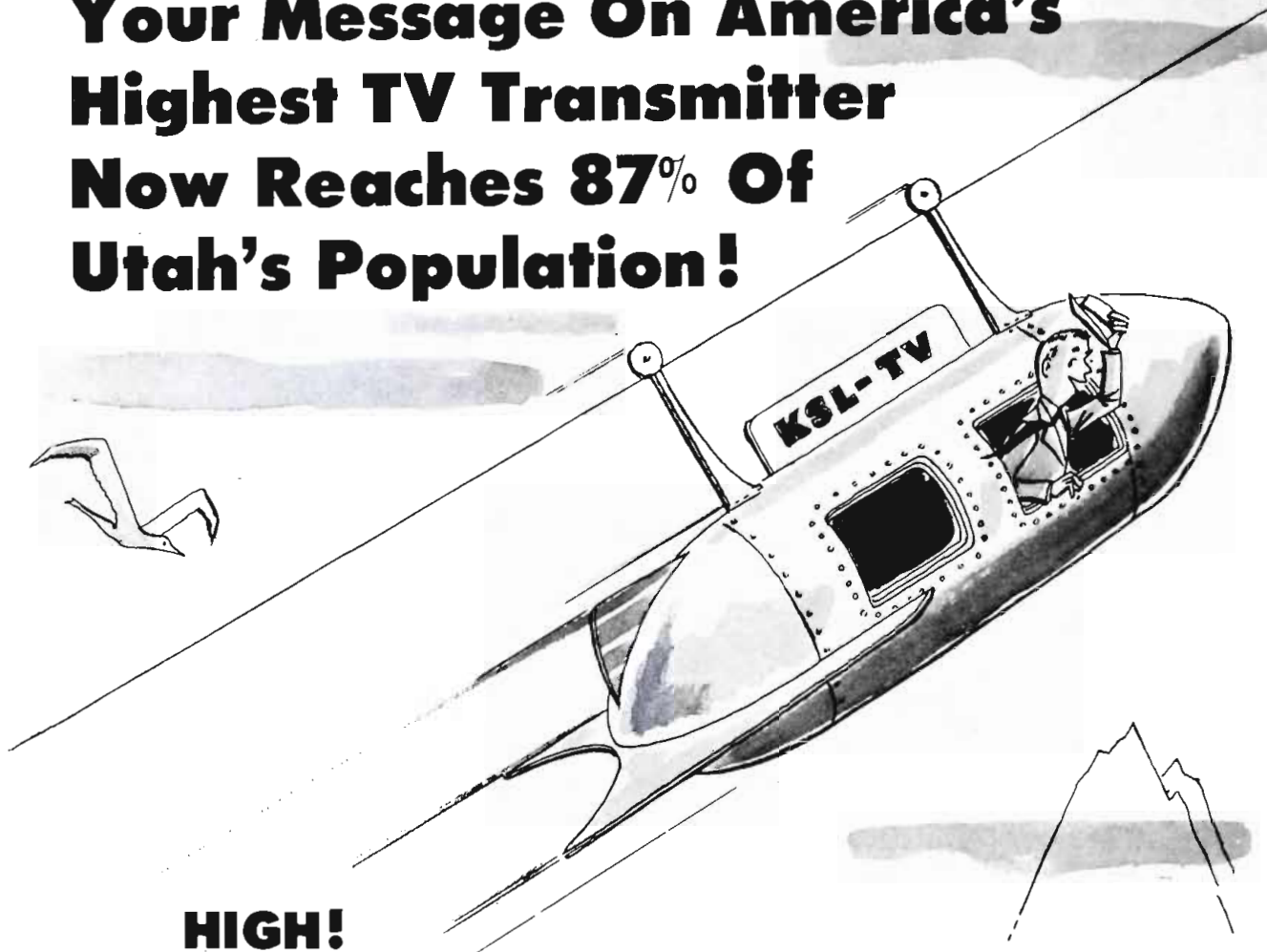
PETERS, INC.

Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO



Your Message On America's Highest TV Transmitter Now Reaches 87% Of Utah's Population!



HIGH!

Put your product on America's highest TV transmitter, and you're on your way to top sales in Intermountain America. 9,425 feet high — almost two miles up — it's so high an overhead tramway will be used to reach it!

WIDE!

You'll get coverage over a wider area than TV ever offered you before . . . an area which includes 87% of Utah's population (not to mention thousands of Idahoans and Nevadans), 89.7% of the state's effective buying income or \$854,491,000!

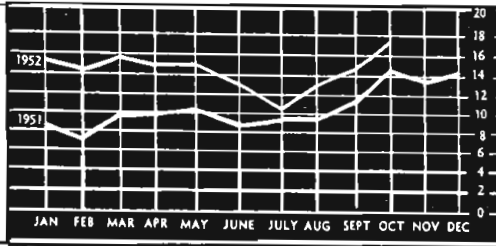
HANDSOME!

That's the word for the profits you will make if you get on KSL-TV early . . . if you beat the rush . . . if you ask us or your CBS Television Spot Sales representative for details today.

the new KSL-TV **CHANNEL 5**
SALT LAKE CITY

Represented by CBS Television Spot Sales

FOCUS



October network billings: \$17,009,086
July does not include Convention billings

NETWORK TV BILLINGS

	For Oct. '52	For Oct. '51
ABC	\$ 1,453,811	\$ 1,897,427
CBS	6,754,231	4,731,219
DuM	995,376	768,684
NBC	7,805,668	7,060,289
TOTAL	\$17,009,086	\$14,457,619

TOP TEN PRODUCT GROUPS NETWORK TV TIME: PIB

Product Group	September Billings
Food & Food Products	\$2,923,833
Smoking Materials	2,360,879
Toiletries & Toilet Goods	2,017,611
Soaps, Cleansers & Polishes	1,836,245
Automotive, Automotive Accessories & Equipment	1,129,730
Household Equipment & Supplies	732,640
Drugs & Remedies	473,203
Beer, Wine & Liquor	388,637
Confectionery & Soft Drinks	355,997
Political	322,579

WEB BILLINGS 21% OVER '51

This September saw a 21% hike in gross network billings over September, 1951, according to PIB. The biggest web spender category was Food and Food Products. Its TV billings represented a \$512,876 or 20% increase over that of the previous September and a 25% gain over the normally lower budget month of August, 1952. Smoking Materials, in second place, went \$695,714 beyond its

expenditures of September 1951, an increase of about 40%.

Other substantial gains in gross network billings by product group were accounted for by Drugs and Remedies, 153%; Insurance, 91%; Soaps, Cleansers and Polishes, 72%; Beer, Wine and Liquor, 59% and Industrial Materials, 59%. Household Furnishings dipped 60%. Radios, TV Sets, Phonos and Music Instruments also bucked the trend by taking a 34% cut.

POPULARITY VERSUS HOMES

WHILE ratings and homes-reached are obviously important to the advertiser who wants to know just what he is getting for his money, equally important are popularity ratings. Confining its survey to multi-station markets, Trendex eliminates the distortion of one-station markets and their captive audiences and consequently presents a more accurate picture of viewer preference. (Chart Below)



I Love Lucy

PROGRAM	October 1951	TRENDEX RATING	PROGRAM	October 1952	TRENDEX RATING
Star Theater		54.4	I Love Lucy		60.2
Godfrey Talent Scouts		41.2	Godfrey Talent Scouts		46.2
Your Show of Shows		37.4	Gangbusters**		45.7
Red Skelton		36.5	Life with Luigi		39.7
Man Against Crime		36.1	Godfrey & Friends		39.5
Fireside Theater		35.3	Toast of the Town		37.6
Schlitz Playhouse		34.8	You Bet Your Life		36.1
Toast of the Town		31.4	Your Show of Shows		34.2
Rocket Squad		30.8	Rocket Squad		33.6
Godfrey & Friends		29.2	Jock Benny		33.5

Buick's *Circus*, on Tuesday, hanging on to Berle's audience, places second on ARB's scale in terms of homes reached. It is not in the Trendex top ten, indicating that where viewers have a choice of channels, it does not do so well. The ARB high score is due more to a good station line-up than to strong viewer preference. *Life with Luigi*, for example, places high on multi-station-market Trendex, but doesn't show up as top home-reacher on ARB. With a 40 per cent increase in set circulation over October 1951, almost all of the top shows are reaching more homes. (Chart Below)



Texaco Star Theater

PROGRAM	October 1951	(000) HOMES—ARB	PROGRAM	October 1952	(000) HOMES—ARB
Star Theater		8300	I Love Lucy		12,250
Your Show of Shows		6300	You Bet Your Life		9810
Red Skelton		5800	Godfrey & Friends		9750
World Series (Sat.)		5650	Circus Hour*		8600
Fireside Theater		5300	World Series (Oct. 5)		8490
Godfrey & Friends		5180	Your Show of Shows		8400
You Bet Your Life		5100	Toast of the Town		7900
TV Playhouse		5100	Gangbusters**		7890
Talent Scouts		4950	Talent Scouts		7300
Mama		4480	Jack Benny		7280

* Buick *Circus Hour* has time slot of *Texaco Star Theater* every fourth week.
** *Gangbusters* alternates with *Dragnet*.

21% INCREASE IN COOKIE SALES IN 5 MONTHS

That's what the Cal Ray Cookie Company (one of Los Angeles' largest and oldest manufacturers) did on KHJ-TV in the first 5 months of their daytime TV spot campaign. No other advertising was used during this period.

You will be amazed at the low rates and the high ratings of KHJ-TV in Los Angeles.

Note to other food accounts:

The entire Cal Ray budget spent on KHJ-TV would have bought ¼ page weekly in only one of the leading Los Angeles newspapers.

For further information on how you, too, can increase your Los Angeles market sales, call or write

KHJ-TV SALES

1313 North Vine Street
Hollywood 28, Calif. • HUdson 2-2133

KHJ-TV SALES

c/o WOR-TV, 1440 Broadway
New York 18, N. Y. • LOngacre 4-8000

KHJ-TV SALES

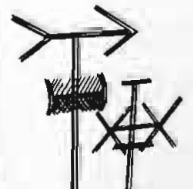
2107 Tribune Tower
Chicago, Illinois • SUperior 7-5110

KHJ-TV SALES

1000 Van Ness Avenue
San Francisco 9, California
PRospect 6-0500



KHJ-TV
Channel 9
DON LEE TELEVISION



NEW MARKET OPENINGS

DURING the next 30 days approximately 14 new TV markets are expected to open. Served by 15 stations, 11 are VHF and the balance UHF. All told, these new markets, including two November openings account for 1,841,400 families and \$8,908,327,800 in retail sales.

Where coverage figures are not available, *Sales Management* Standard Metropolitan County Area statistics are used which means in most cases, conservative estimates of station coverage.



WFPG-TV

FRED WEBER

Atlantic City, N. J.—WFPG-TV—UHF, Channel 46.
NBC, Dumont, CBS. Rep: Pearson.

Owned by Neptune Broadcasting. General Manager is Fred Weber. 37,000 VHF circulation now, 5,000 UHF converters and sets expected by December 20, target date.

Standard Metropolitan County Area is responsible for \$202,672,000 in retail sales and 41,400 families.



KTBC-TV

JESSE C. KELLAM

Austin, Texas—KTBC-TV—VHF, Channel 7.
CBS. Rep: Taylor.

Owned by Texas Broadcasting. General Manager is Jesse C. Kellam. 15,000 circulation claimed at November 27 opening.

Standard Metropolitan County Area accounts for \$169,832,000 in retail sales and 45,200 families.



WAFB-TV

THOMAS GIBBENS

Baton Rouge, La.—WAFB-TV—UHF, Channel 28.
CBS. Rep: Adam Young.

Owned by Modern Broadcasting Co. of Baton Rouge. General Manager is Thomas Gibbens. Station expects 20,000 circulation by January 1 target.

Standard Metropolitan County Area includes \$164,088,000 in retail sales and 47,600 families.



WICC-TV

PHILLIP MERRYMAN

Bridgeport, Conn.—WICC-TV—UHF, Channel 43.
ABC. Rep: Adam Young.

Owned by Bridgeport Broadcasting. General Manager Phillip Merryman expects 15,000 UHF sets and converters by Xmas target.

Standard Metropolitan County Area is responsible for \$642,631,000 in retail sales and 150,800 families.



KROD-TV

VAL LAWRENCE

El Paso, Texas—KROD-TV—VHF, Channel 4.
CBS, Dumont. Rep: Taylor.

Owned by Roderick Broadcasting. Affiliated with *The El Paso Times*. General Manager is Val Lawrence.

Station claims \$2½ billion in retail sales and 75,000 families for coverage area. Expect 10,000 circulation by opening.



KGMB-TV

RICHARD EVANS

Honolulu, T. H.—KGMB-TV—VHF, Channel 9.
ABC. Rep: Free & Peters.

Owned by Hawaiian Broadcasting. Affiliated with *Honolulu Star Bulletin*. Richard Evans is the General Manager.

Standard Metropolitan County Area is responsible for \$331,800,000 in retail sales and 86,300 families.



WJTV

JOHN ROSSITER

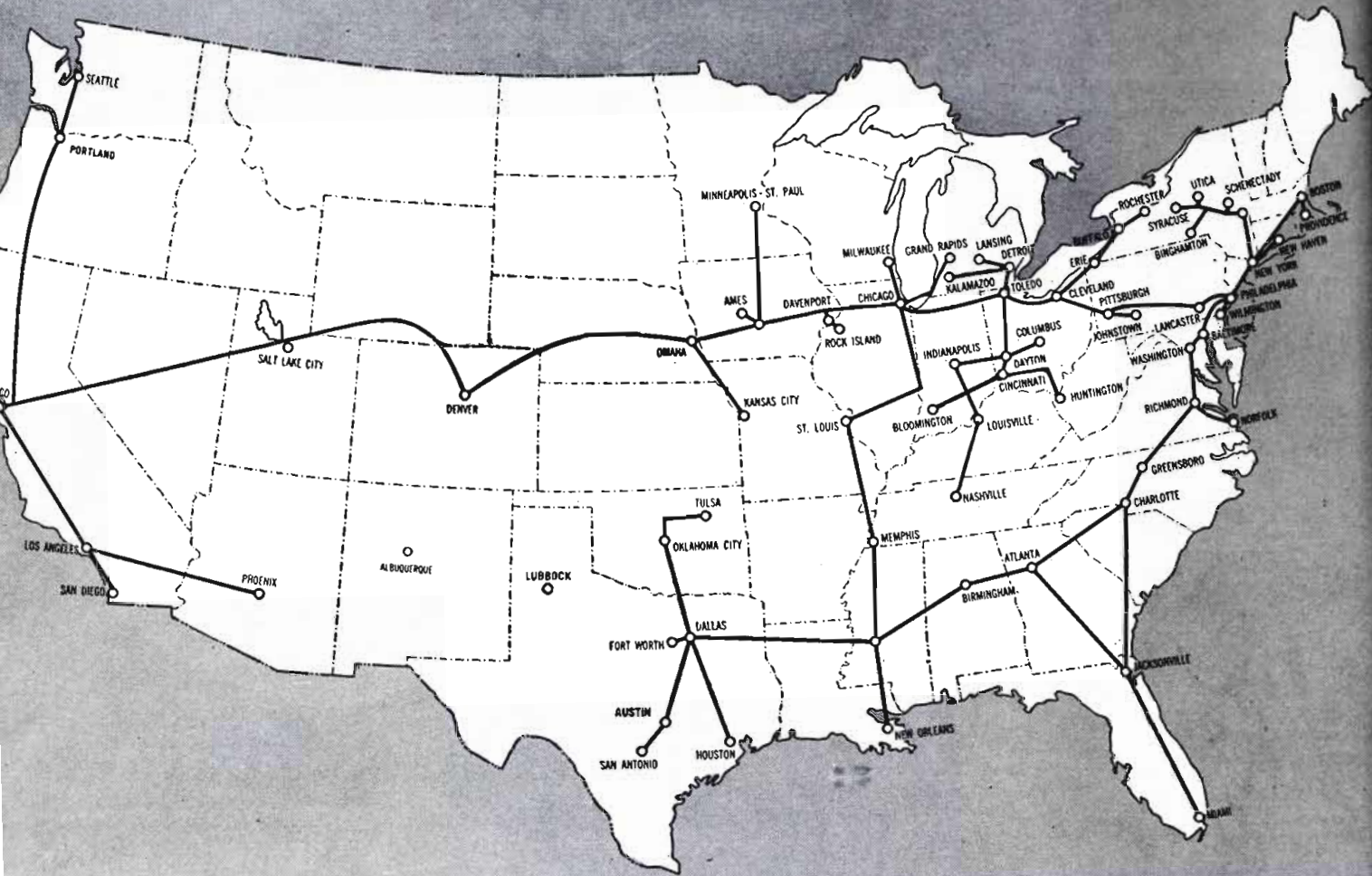
Jackson, Miss.—WJTV—UHF, Channel 25.
CBS. Rep: Katz.

Owned by *The Jackson Clarion-Ledger* and *The Jackson Daily News*. General Manager is John Rossiter. Station claims service will reach ¼ of the state population.

Standard Metropolitan County Area is responsible for \$134,460,000 in retail sales and 39,700 families.

(Continued on page 32)

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of November 1st 20,426,498
 Source: TELEVISION Magazine
 Receiver production for October, 1952..... 724,117
 Receiver production for October, 1951..... 441,867
 Total receiver production for 1951..... 5,384,798
 Source: Radio-Television Manufacturers Association

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
HOMES	29,229,182	65.4
POPULATION	99,734,563	64.4
RETAIL SALES	\$104,602,939,000	69.1

STATIONS AND MARKETS

Number of 1 station markets 42
 Number of 2 " " 11
 Number of 3 " " 9
 Number of 4 or over 4

Total markets 66
 Operating stations 113
 Number of connected markets..... 64
 Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

Number of Adults 2.54
 Number of Teen-agers32
 Number of Children—13 & under94
 Average TV Homes 3.80
 Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

PERCENT OF TV HOMES	
Under \$2000	7
\$2000-\$3999	37
\$4000-\$8000	40
\$7000 & over	16

Source: Videodex

WEED TELEVISION

TELEVISION

STATION

REPRESENTATIVE

Market	Station	Channel
Akron, Ohio	WAKE-TV	49
Albany, N. Y.	WRTV	17
Albuquerque, N. M.	KFDA-TV	10
Albany, N. Y.	KGNC-TV	4
Ann Arbor, Mich.	WPAG-TV	20
Asbury Park, N. J.	WCEE	58
Asheville, N. C.	WICE-TV	62
Ashland, Ky.	WFTV	59
Atlantic City, N. J.	WEPG-TV	46
Austin, Tex.	KCTV	18
	*KTBC	7
	KTVA	24
Baton Rouge, La.	WAFB-TV	28
Battle Creek, Mich.	WBCK-TV	58
	WBKZ	64
Belleville, Ill.	Signal Hill T/cg. Co.	54
Bethlehem, Pa.	Assoc. B/crs.	51
Binghamton, N. Y.	WQTV	46
Bridgeport, Conn.	WICC-TV	42
	WSJL	49
Buffalo, N. Y.	WTVF	23
Charleston, S. C.	WCSC-TV	5
Chattanooga, Tenn.	WUCB	49
	WTVT	43
Columbia, S. C.	WCOS-TV	25
	WNOK-TV	67
Decatur, Ill.	Prairie Tv.	17
Denver, Colo.	KDEN	26
	KIRV	20
Duluth, Minn.	WFTV	38
East Lansing, Mich.	WKAR-TV	60
Elmira, N. Y.	Elmira TV	24
El Paso, Tex.	KEPO-TV	13
	KBOD-TV	4
	KTSM-TV	9
Fall River, Mass.	WSEE-TV	46
Flint, Mich.	WJAC-TV	16
	WCTV	28
Ft. Lauderdale	WFTL-TV	23
	WITV	17
Ft. Smith, Ark.	KFSA-TV	5
Frederick, Md.	WFMD-TV	62
Fresno, Calif.	KMJ-TV	24
Gadsden, Ala.	J. A. Newborn, Jr.	21
Galveston, Tex.	Gulf Tv. Co.	11
	Rudman Tv. Co.	41
Green Bay, Wis.	WBAY-TV	2
Greensboro, N. C.	WCOG-TV	57
Harrisburg, Pa.	WHP-TV	55
Henderson, Ky.	WSON-TV	50
Holyoke, Mass.	WHEN-TV	55
Honolulu, T. H.	KGMB-TV	9
	*KONA	11
	KUHT	8
Houston, Tex.	WBNS-TV	48
Jackson, Mich.	WJTV	25
Jackson, Miss.	WARD-TV	56
Johnston, Pa.	KFOR-TV	10
Lincoln, Neb.	KOLN-TV	12
Lima, Ohio	WLOK-TV	73
Little Rock, Ark.	KETV	23
	KRTV	17
Los Angeles, Calif.	KUSC-TV	28
Lubbock, Tex.	KCBD-TV	14
	*KDUB-TV	13
Lynchburg, Va.	WLVA-TV	13
	WWOK-TV	16
Manhattan, Kan.	KSAC-TV	8
Massillon, Ohio	WMAC	23
Mobile, Ala.	WKAB-TV	48
Montgomery, Ala.	WCOV-TV	20
Muncie, Ind.	WLBC-TV	49
New Bedford, Mass.	WNBH-TV	28
New Britain, Conn.	WKNB-TV	30
New Castle, Pa.	WKST-TV	45
New York, N. Y.	WGTV	25
Pensacola, Fla.	Southland Tv.	26
Peoria, Ill.	WEK-TV	43
Pueblo, Colo.	KCSJ-TV	5
	KDZA-TV	3
Raleigh, N. C.	WETV	28
Reading, Pa.	WEEU-TV	33
	WHUM-TV	61
Roanoke, Va.	WROV-TV	27
	WLSL-TV	10
Rochester, N. Y.	WROH	21
Rockford, Ill.	WTVO	39
Saginaw, Mich.	WKIX-TV	57
St. Joseph, Mo.	KFEQ-TV	2
St. Petersburg, Fla.	WSUN-TV	38
San Bernardino, Calif.	KITO-TV	18
San Juan, P. R.	WKAQ-TV	2
Santa Barbara, Calif.	St. Bar. B/cg.&T/cg.Co.	3
Scranton, Pa.	WGBI-TV	20
	WTVU	73
Sioux City, Iowa	Cowles B/cg. Co.	9
	KWTV	36
Sioux Falls, S. D.	KELO-TV	11
South Bend, Ind.	WGBT-TV	34
Spokane, Wash.	KHQ-TV	6
	KSLY-TV	4
Springfield, Mass.	WWLP	61
Springfield, Mo.	KTTS-TV	10
Syracuse, N. Y.	WHTV	43
Tucson, Ariz.	KOPO-TV	13
	KVOA-TV	4
Waco, Tex.	Central Tex. Tv. Co.	34
Warren, Ohio	WHHH-TV	67
Waterbury, Conn.	WATR-TV	53
Wichita Falls, Tex.	White Tv. Co.	22
Wilkes-Barre, Pa.	WBRE-TV	28
	WLK-TV	34
	WEAK-TV	36
Williamsport, Pa.	WNOW-TV	49
York, Pa.	WSBA-TV	43
	WFMJ-TV	73
Youngstown, Ohio	WKBN-TV	27
	WUTV	21

* Now in operation.

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

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF NOVEMBER 1st

ALBUQUERQUE—33.6	18,037
KOB-TV (A, C, D, N)	
AMES—50.1	107,415
WOI-TV (A, C, D, N)	
ATLANTA—59.7	194,250
WAGA-TV (C, D); WSB-TV (N); WLTV (A)	
BALTIMORE*	428,133
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	
BINGHAMTON—34.2	97,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—48.3	127,069
WAFM-TV (A, C); WBRC-TV (D, N)	
BLOOMINGTON*	185,000
WTTV (A, C, D, N)	
BOSTON*	966,890
WBZ-TV (N); WNAC-TV (A, C, D)	
BUFFALO*	305,102
WBEN-TV (A, C, D, N)	
CHARLOTTE—45.2	168,377
WBTV (A, C, D, N)	
CHICAGO—70.8	1,258,765
WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	383,000
WCPO-TV (A, D); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON—85.3	679,012
WEWS (A, C); WNBK (N); WXEL (A, D)	
COLUMBUS*	261,000
WBNS-TV (C); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH—41.4	193,130
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
DAVENPORT-ROCK IS.—41.4	146,000
WHBF-TV (A, C, D); WOC-TV (N)	
DAYTON*	259,000
WHIO-TV (A, C, D); WLW-D (N)	
DENVER	57,964
KBTV (C, A); KFEL-TV (N, D)	
DETROIT—72.5	777,268
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
ERIE—46.8	133,842
WICU (A, C, D, N)	
FT. WORTH-DALLAS—41.4	193,130
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
GRAND RAPIDS*	229,754
WOOD-TV (A, C, D, N)	
GREENSBORO—35.7	102,000
WFMY-TV (A, C, D, N)	
HOUSTON—61.5	201,000
KPRC-TV (A, C, D, N)	
HUNTINGTON—40.6	106,970
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—73.7	282,598
WFBB-TV (A, C, D, N)	
JACKSONVILLE—66.6	80,000
WJMR-TV (A, C, D, N)	
JOHNSTOWN—36.0	185,051
WJAC-TV (A, C, D, N)	
KALAMAZOO*	249,000
WKZO-TV (A, C, D, N)	
KANSAS CITY—51.4	243,357
WDAF-TV (A, C, D, N)	
LANCASTER*	172,646
WGAL-TV (A, C, D, N)	
LANSING*	120,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—77.1	1,390,294
KECA-TV (A); KHJ-TV; KLAG-TV; KNBH (N); KTLA; KNXT (C); KTTV (D)	
LOUISVILLE—63.2	169,124
WAVE-TV (A, D, N); WHAS-TV (C)	

MEMPHIS—45.0	132,344
WMCT (A, C, D, N)	
MIAMI—64.3	121,940
WTVJ (A, C, D, N)	
MILWAUKEE—91.7	374,877
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL—73.4	337,500
KSTP-TV (N); WCCO-TV (A, C, D)	
NASHVILLE—38.9	84,786
WSM-TV (N)	
NEW HAVEN—84.1	340,000
WNHC-TV (A, C, D, N)	
NEW ORLEANS—46.9	133,213
WDSU-TV (A, C, D, N)	
NEW YORK—72.9	3,167,854
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV; WPIX	
NORFOLK*	139,282
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—46.4	113,471
WKY-TV (A, C, D, N)	
OMAHA—65.1	151,103
KMTV (A, C, D); WOW-TV (N)	
PHILADELPHIA—65.9	1,124,585
WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)	
PHOENIX—37.6	45,534
KPHO-TV (A, C, D, N)	
PITTSBURGH—64.2	479,887
WDTV (A, C, D, N)	
PORTLAND	4,000
KP-TV (N)	
PROVIDENCE*	230,000
WJAK-TV (C, N)	
RICHMOND*	145,594
WTVR (C, D, N)	
ROCHESTER*	168,096
WHAM-TV (A, C, D, N)	
ST. LOUIS—79.3	451,000
KSD-TV (A, C, D, N)	
SALT LAKE CITY—58.4	83,907
KUJL-TV (N); KSL-TV (A, C, D)	
SAN ANTONIO—52.5	103,335
KEYL-TV (A, C, D); WOAI-TV (N)	
SAN DIEGO*	143,764
KFMB-TV (A, C, N)	
SAN FRANCISCO—50.5	492,965
KGO-TV (A); KPIX (C, D); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—70.7	237,400
WRGB (C, D, N)	
SEATTLE—43.4	197,300
KING-TV (A, C, D, N)	
SYRACUSE*	201,761
WHEN (A, C, D); WSYR-TV (N)	
TOLEDO—69.7	219,138
WSPD-TV (A, C, D, N)	
TULSA—51.5	93,827
KOTV (A, C, D, N)	
UTICA-ROME*	81,000
WKTU (A, C, D)	
WASHINGTON*	405,213
WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WILMINGTON—85.9	123,540
WDEL-TV (D, N)	

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

WCAU-TV

ELECTED BY A LANDSLIDE!

THE ADVERTISER'S CHOICE!

In the first three-quarters of 1952, more advertisers bought more time on WCAU-TV than on any other Philadelphia TV station.*

- MORE ANNOUNCEMENTS'
- MORE PARTICIPATIONS
- MORE SPONSORED UNITS
- MORE NATIONAL SPOT ADVERTISERS
- MORE TOTAL ADVERTISERS

THE PEOPLE'S CHOICE!

- WCAU-TV CARRIES 8 OF THE TOP 10 PROGRAMS IN THE PHILADELPHIA MARKET.**

SPEAKING FOR FREEDOM



WCAU-TV

*Rorabaugh **ARB Sept. 1952

TIME BUYING



BY ANNE C. WRIGHT

J. Walter Thompson

LONG RANGE PRESELLING NEEDED

A LOT of presentations are made in radio and television with volumes of figures, case histories and costs per thousand. Costs are estimated, audiences are calculated, set figures are projected and audience composition is scrutinized. Many of these develop into a sale. There are also sales which we call "fast" ones, but behind these you will nearly always find a long and strong "preselling" job done on most of the many selling levels involved.

Preselling is really the long-haul educational job which provides the knowledge for on-the-spot discussions and decisions.

Any media salesman's job should include a large allotment of time for preselling. It is far from a waste of his time when he presents a story that gives general background information without a list of prospects in mind. And the day is never lost if no contracts come rushing right at him. If he has put across some feeling for a new way of buying time, or a new type of show that differs from any done so far, or an expansion of a station's operation showing that it can now handle a different kind of production, he has sold the agency a better idea of the flexibility of his medium which can later be applied to meet a client problem.

Media people within the agency, are to a great extent, media salesmen in making recommendations to the client.

In order to cover successfully the fast answer to an immediate problem, people handling media within an agency need to be well informed. The sure way to lose out altogether is to say all networks and representatives will be rechecked and you'll report back

in a couple of weeks. An urgent problem needs a fast answer or at least a good suggestion as to what might be done. Then it encourages keeping radio and TV in the picture.

An agency media man must be pre-sold in order to cover these many emergencies. General information on the types of programs a station puts on or can put on locally is valuable background for deciding whether a program idea under discussion is feasible or not.

In the case of network advertising, it is important to have up-to-date knowledge of new programs coming on the air, program shifts being planned, and programs available on a shared-sponsorship basis.

The background necessary for a quick suggestion can only be obtained before the problem presents itself. The wise seller (either within the agency or at a station or network) will spend as much time gathering information on what can happen as what is happening.

In these days of rating madness, it is sometimes difficult to convince anyone that a low rated show may reach the specific audience and accomplish a specific purpose more efficiently and at a lower cost than a high rated show with the greater glamor.

Of course, the real finesse in salesmanship on both sides of the fence, agency as well as medium, is keeping someone sold after the final contract is negotiated! It is at this point that the real job begins. Anticipating problem spots from week to week and starting on the solution early can, in many instances, avoid a crisis as well as a delay on the renewal.

FLASH!

WAVE-TV OFFERS TOP AVAILABILITY!

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

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

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

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

CHECK WITH: Free & Peters!



NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives



TO SHOW the insides of a
ticking watch *enlarged 20 times*—
to do it efficiently and at low cost—
USE FILM . . .

Complete information concerning film selection and processing available . . . also details concerning special Eastman technical services, equipment, and materials.
Address: Motion Picture Film Department,
Eastman Kodak Company, Rochester 4, N. Y.
East Coast Division, 342 Madison Avenue,
New York 17, N. Y. Midwest Division, 137 North
Wabash Avenue, Chicago 2, Illinois.
West Coast Division, 6706 Santa Monica Blvd.,
Hollywood 38, California.

HOW CAN WE HOLD OUR TV AUDIENCE?

BY H. AUSTIN PETERSON
Partner, Ted Bates



PEOPLE 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.

Where is this flow of new writing blood coming from? Everything written for radio in the past twenty years has been gleaned over for possible switching to TV. Book shops and libraries have been ransacked for stories and plots. Hundreds of writers from radio, pictures, newspapers, magazines, the theatres are turning out new scripts by the thousands and still that electronic incinerator demands more.

New writers have to be discovered, developed, brought along. One of the best methods is the junior writer system. To a head writing team you add one or two young, promising newcomers. Maybe the neophyte's first efforts aren't even used—but if he has any talent at all, he will improve under guidance of the veterans and soon will be right in there pitching with the

oldsters. The next step? Head writer himself.

Because of the high cost of TV production there is a tendency to cut out the young writers and save a bit on the budget. It is an economy that hurts the industry immeasurably in the end.

We need new faces, too. Network and advertisers have to be willing to gamble a little because the rewards of discovering a new personality are great. Donald O'Connor was new to TV when he was put on the Comedy Hour. The sponsor stuck by him and today Colgate has a valuable addition to its roster.

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. NBC has made a stride forward with the acquisition of Paramount's top producer Bob Welch. You can look forward to seeing many of the pictures' top writers, directors and producers switching over in the near future. Television needs all the brains it can pick.

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. We are woefully short in

this field. Diffused light now being used quite extensively by Columbia Pictures, MGM and Burns and Allen to name three, should be studied to see what applications it might have to other types of programs or films.

An eye should be kept on the picture recording magnetic tape being perfected by the Crosby foundation. The putting of the picture and sound on tape could help reduce production costs by elimination of costly lab fees. Producers would also have the advantage of instant playback. Maybe it's the answer to the kine.

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. TV films are being shot today in spots all over the world. Drab stories become more interesting and exciting when filmed in actual locales. Good stories become even better.

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.

When the public gets tired of color TV? Who knows? Maybe Cinerama TV with speakers coming at you from the living room, bedroom and bathroom. Nothing is impossible. TV isn't even in its infancy. It's still a gleam in its mother's eye.

WHAT'S HAPPENING TO DAYTIME ?

A RE-EXAMINATION OF DAYTIME EFFECTIVENESS - - AUDIENCE, COST, PROGRAMMING, ADVERTISER USE

By Mary James

EVERYONE isn't happy with daytime. Not by a long shot. Sponsors have dropped out because of high costs or lack of sales results. Many were dissatisfied with the audience their money was buying. Advertisers like O-Cedar switched to nighttime and reported better results on a cost basis.

Conversely, Colgate with three network daytime programs claims daytime is doing an excellent job and points to costs as low as \$1.35 per thousand viewers per commercial minute.

Probing the facts reveals that while there has been a definite dissatisfaction on the part of some advertisers, the talk about daytime going downhill is off-base. It all started last spring with the run on the *Garry Moore Show*, which lost most of its sponsors and a lot of its rating. And when *Kate Smith*, the Number 1 daytime show, started out this season without the usual SRO sign, scuttlebutt had it that daytime was in a bad way.

The facts are that daytime is bigger than ever. The audience is up considerably, as the charts on this page show; rates are more attractive; and advertiser-use way over last year. The big problem in daytime is in its instability. Advertisers, agencies, networks and stations are all groping for the right formula, if there is such a thing. At this stage of daytime, there is only one thing sure—no one agrees on the answers. But there is tremendous interest and more acceptance than rejection.

The field is still wide open for the advertiser who makes a creative buy in both programming and time. Good clearances, sizable audiences, peak time periods and a package for almost every size budget are all available.

PROGRAMMING

What are the best daytime shows?

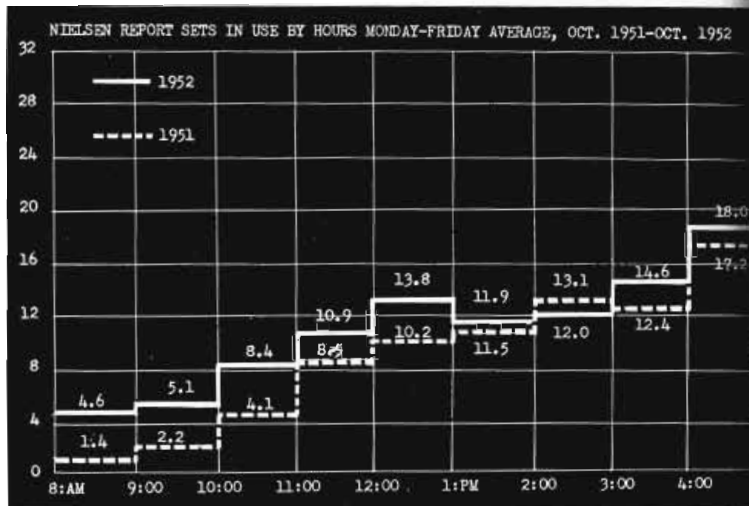
What program types look like the best bets?

That depends . . . depends on a lot of factors. Most daytime advertisers are more interested in "sell" than ratings and size of audience. A good many buy personalities chiefly because of the merchandising possibilities of the star.

In New York, the top rated shows until 5:00 are *Strike It Rich*, *Kate Smith*, *Godfrey*, *Welcome Travelers*, *Garry Moore* and *Love of Life*.

Nationally, Nielsen reports the top five daytime shows are *Strike It Rich*, *Search for Tomorrow*, *Kate Smith*, *Love of Life*, and *Hawkins Falls*. The spread between these five is only 1½ rating points.

Perhaps more significant is the Trendex rating on popularity in the multi-station markets. Here, the top five, in order of rank, are: *Strike It Rich*, *Bride and Groom*, *Houseparty*, *Welcome Travelers*, and *Kate Smith*.



NATIONAL SETS IN USE percentages increased over 1951 in every daytime period except 2:00-3:00, as shown in the hour by hour, Monday-Friday averages of the Nielsen TV Index for the last two weeks of October. Biggest increases are before 11:00, caused by *GODFREY* and *TODAY*. More network programs were aired at noon last year, but jump in soap opera ratings and entrance of *BRIDE AND GROOM* sparks a sizeable jump in sets in use figures 12:00-1:00 for 1952. Copyright November 1952 Nielsen Television Index.

TIME	NEW YORK		CINCINNATI		NEW YORK		CINCINNATI	
	% SETS	HOMES REACHED	% SETS	HOMES REACHED	% SETS	HOMES REACHED	% SETS	HOMES REACHED
7	—	—	2.9	90,915	—	—	4.8	16
8	—	—	4.2	131,670	3.7	10,286	6.9	23
9	—	—	3.2	97,320	2.9	8,062	13.3	45
10	1.4	35,700	4.3	134,805	4.7	13,066	6.1	21
11	4.2	107,100	9.6	300,960	5.9	16,402	10.6	36
12	7.2	183,360	11.5	360,525	16.2	45,036	17.3	59
1	10.4	265,200	31.3	981,255	14.4	40,032	23.3	82
2	34.9	889,950	42.4	1,329,240	28.2	78,396	27.4	94
3	30.1	767,550	37.7	1,181,895	33.0	91,740	27.5	94
4	24.7	629,850	23.1	724,185	27.2	75,616	14.1	48
5	14.9	379,950	25.2	790,020	11.9	33,082	19.0	65

CINCINNATI & NEW YORK comparing October 1951 to October 1952 shows a marked increase in homes reached. New York at 10:00 has added 100,000 homes; at 11:00, it's gone up 200,000. In Cincinnati at 1:00, homes reached has doubled in 1952; at 9:00, it has gone up sixfold. Big jump in the afternoon is caused by *World Series*



TODAY 7:00-9:00



GODFREY 10:15-11:00



STRIKE IT RICH 11:30-12:00



LOVE OF LIFE 12:15-12:30

NEW YORK DAYTIME starts with TODAY on WNBT with a 7.4 rating and peaks to 15.3 by 8:00, going down to 7.4 by 8:45. When WCBS-TV signs on at 9:00 with a 1.9 rating, sets in use stands at 5.9. GODFREY enters at 10:15 with 9.5, bringing sets in use up to the 12 range. At 11:00, WPIX, WABD & WJZ-TV sign on, hiking set use to 16.3. WCBS-TV holds GODFREY viewers for 6.9 at 11:15

Sets in use jump to 17.4 as STRIKE IT RICH comes on WCBS-TV with a 9.6 at 11:30, followed by BRIDE AND GROOM at noon with 7.5. LOVE OF LIFE gets 8.3. SEARCH FOR TOMORROW, on next, holds the soap opera audience with a 7.9. Rest of sets are split between WABD, WNBT, WJZ-TV. Set use stays in 16 bracket from 11:15-12:45, then slips to 12.1, as WCBS-TV's KOVACS dips to 3.4



GARRY MOORE 1:30-2:00



BIG PAYOFF 3:00-3:30



WELCOME TRAVELERS 3:30-4:00



KATE SMITH 4:00-5:00

Sets in use zoom to 24.1 at 1:00, when WATV signs on and GARRY MOORE, WCBS-TV, earns 10.0. JINX at 2:00 gets a 5.2 rating for WNBT, as DOUBLE OR NOTHING on WCBS-TV scores 6.2. At 2:30, WOR-TV signs on with 2.6; WPIX's TED STEELE snares 4.2; & GUIDING LIGHT hits 6.7 on WCBS-TV. LINKLETTER follows with 5.4 at 2:45. PAYOFF hits 6.3, WNBT, at 3:00; set use is 25.1%

As sets in use climbs to 27.1 at 3:30, WNBT's WELCOME TRAVELERS gets 7.5. Variety and movies on other stations at this hour split the remaining ratings, three of them in the 4-bracket. When KATE SMITH comes on WNBT at 4:00 and snags a third of the audience with an 11.4 rating, sets in use climb toward 36. Next highest rater is TED STEELE. Source: New York, November, 1952 Videodex

There are definite viewing peaks, but with programming far from stabilized it is still too early to assume any permanent pattern of viewing or preferences. Any attempt to evolve a formula from the present top-rated shows could be misleading. Certain broad conclusions, though, can be drawn. A personality show seems to be able to deliver a high rating almost any time of the day—Godfrey at 10:30, Kate Smith at 4:00. It is these programs which are the most merchandisable and usually give the most "sell". And this is one category where the local guys and gals can knock off the network personalities. In Cincinnati, *Strike It Rich* is the only network show among the first five. Local personalities and a film show edge out *Godfrey* and *Kate Smith*. WLW-T's *Ruth Lyons*, a Cincinnati personality from way back, is the leader at 12. Close behind is WCPO-TV's *Uncle Al* who pulls down a high 8.3 rating at 9 A.M.

However, the audience participation giveaway shows do well, too. *Strike It Rich* has been a constant leader at 11:30, and *The Big Payoff* does well at 3:00.

The service-shows, cooking and otherwise, are usually low-rated, but deliver the kind of audience that certain advertisers are specifically after. Therefore, while audiences are comparatively small (ratings rarely go above 2), they are usually sold out and, again, where the personality is strong, do a consistent selling job.

And the soapers are doing much better this year. Ratings have just about doubled. In fact, the latest Nielsen shows *Search For Tomorrow* and *Love of Life* in the daytime top five. Costs on serials packaged by the ad agencies have come down, too. The P&G soap operas, produced by Biow and Compton, are

coming in for a weekly program tab of \$8500 for 15-minutes across-the-board.

Perhaps the most important trend is that toward the simulcast. The combined AM-TV show seems to have found its strength in daytime. CBS has three of them. *Godfrey* is simulcast four days a week and is sponsored by Starkist Tuna, Frigidaire, Owens-Corning Fiberglas, Lever and Pillsbury. The TV production of Colgate's *Strike It Rich* is taped for radio as is *Art Linkletter's Houseparty* which has Green Giant, Pillsbury, Lever and Kellogg as advertisers.

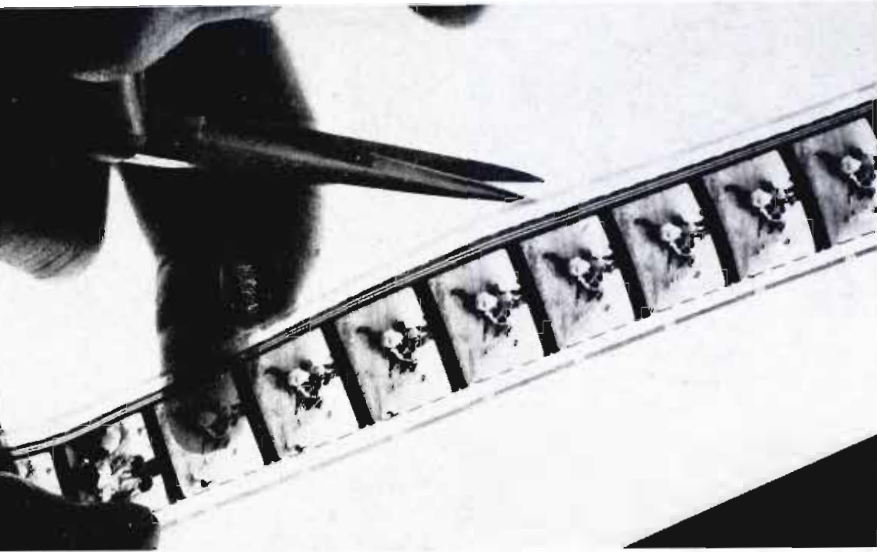
In spite of the increase in daytime viewing, there is a definite need for stronger programming. Program talent has been concentrated on building nighttime. Daytime now needs the same push, the same concentration. Relatively untried is the idea of daytime reruns of half-hour nighttime film programs. Here are shows that have been tested—and are known to deliver high ratings. Economically and programming-wise, this might be one of the answers that are being sought to improve the before-five programming structure.

THE COSTS

Following the radio pattern, daytime rates were pegged at 50 per cent of nighttime. There has been considerable pressure on the nets and through them, on their affiliate stations, to change the price structure, mainly on the grounds that the audience does not warrant the going rate. A number of advertisers have dropped daytime specifically because they felt costs were out of line.

(Continued on page 44)

**RUN DOWN OF DEALS BEING MADE
FOR FILM SHOWS INDICATES FEW
SPONSORS GAMBLING ON RESIDUALS**



HOW ADVERTISERS BUY THEIR FILM SHOWS

THE question in sponsoring a film package is no longer "Can we get a deal?" It's become "Which kind of deal is best?"

Despite the excitement over residual rights, whereby the original sponsor of a film show gets a cut on subsequent sales, this method is not the most popular among the five basic kinds of deals now being made.

TELEVISION Magazine's study of 25 programs breaks down this way: Ten advertisers pay less than the full cost with the producer counting on subsequent runs for his profit; six pay the full cost without any share of residuals; five own their own packages and all rights (of these one sells residuals and one is considering sale of concurrent rights); three advertisers will share in residual revenues from packages they don't own; and two advertisers share in concurrent rights sales in markets they don't use.

FULL COST FOR FIRST USE

Why do five advertisers pay the whole tab instead of angling for a cut? Miller Brewing and the producers of the *March of Time* feel the news basis of documentaries makes subsequent showings unlikely.

Kellogg pays full cost for *Wild Bill Hickok*, but can get three runs for its money.

Lucky Strike picked out *Biff Baker USA* as a strong property. Talent commitments made it necessary to do the show on film.

Other advertisers have picked up

the full bill where bidding for a property was hot, or where they were willing to go all out for prestige and quality vehicles. In most cases, the "full" cost leaves only a slim margin for the producer who hopes to make his real profit from subsequent sales.

LESS THAN FULL COST

Currently the most favored arrangement. Said one advertising manager, "It brings our costs down to a level with those of live shows and keeps us out of the film business."

The producer, on the other hand, gets an immediate return that covers most of his nut and collects a good sales and rating story for subsequent runs by getting his films on the air under the aegis of a name advertiser.

RESIDUAL RIGHTS

The dangers of long-range investment in an unfamiliar product are keeping most of the big boys out of blue sky residuals. In only three cases were the advertisers counting on trimming their costs by assuming an equity in their film shows.

CONCURRENT RIGHTS

A safer bet than long-term residuals, the concurrent rights twist has been given two of the film deals checked.

Canada Dry and Ballantine have chosen it because they wanted specific shows but did not want them for full nation-wide use. *Foreign*

Intrigue is syndicated for Ballantine by its agency, J. Walter Thompson; they pay less than the full production cost for first run use, but more than they would pay for a syndicated film buy for the 11 markets they wanted. The only way that they could tie up the property was to gamble on the syndication themselves, and keep costs down by selling the film to other advertisers in the remaining markets.

They found that distribution costs were higher than had been expected and were eating considerably into the returns they'd counted on from other markets.

Canada Dry, on the other hand, pays full cost on 18 films of *Terry and The Pirates* which it runs on alternate weeks. Eight films are repeated to stretch over one year. It receives 75 per cent from the distributor, Official Films, on sales of simultaneous runs to other advertisers.

This plan was worked out by Canada Dry because it owns its bottling plants in only 20 TV markets. Not sure how many independent franchisers would go along with the program, the concurrents deal was insurance on recovering some of its outlay from markets they weren't in.

However, the show met a phenomenal response. Enough of the bottlers came in on the show and the insurance wasn't necessary, since the total line up now stands at 57 markets for the parent company and its franchisers.

(Continued on page 38)

CURRENT FILM DEALS

AMERICAN TOBACCO

BBD & O

Pays full cost for first run rights in five year deal with options on re-run rights.

BIFF BAKER USA

Revue

HOT POINT

Maxon

As alternating sponsor, pays under cost for first use.

OZZIE & HARRIET

Volcano

P. BALLANTINE

J. Walter Thompson

Buys first run rights, syndicates films through Thompson in markets it doesn't use for itself. Pays less than full production cost and gets all first run revenue from non-Ballantine markets.

FOREIGN INTRIGUE

Sheldon Reynolds

KELLOGG

Leo Burnett

Pays full cost for three run use. After third repeat, film ownership reverts to producer; Kellogg does not share in subsequent profits.

WILD BILL HICKOK

Brady

BLATZ

Weintraub

Network owns package and residual rights. Blatz pays set price for first run and percentage of original price for second use.

AMOS 'N ANDY

Hal Roach

LAMBERT

Lambert & Feasely

As alternating sponsor, pays less than full cost for first use of each film.

OZZIE & HARRIET

Volcano

CANADA DRY

Mathes

Pays full cost on 18 films to be used on alternate weeks with repeats to cover one year, in limited number of markets. Gets 75% of revenue from simultaneous first run use in remaining market by other advertisers.

TERRY AND THE PIRATES

Dougfair

LEVER BROS.

Ruthrauff & Ryan

Pays only \$12,000 (same as the tab for previous live version) of \$18-21,000 production cost; and gets a cut of second run rights.

BIG TOWN

Gross-Krasne

COLGATE

Sherman & Marquette

Pays less than full cost for first run rights, will share in sale of residuals.

MR. & MRS. NORTH

Federal Telefilms

MENNEN CO.

Grey

Pays full cost and owns package.

OH BABY

Barry-Enright

DUFFY-MOTT

Young & Rubicam

Owns package and all rights, pays full production cost. Using limited number of markets. Duffy-Mott is considering selling concurrent rights but is not now counting on sale of residuals.

CHARLES LAUGHTON

Smith

MILLER BREWING

Matthison

Pays full production cost. Producer feels property doesn't lend itself to subsequent runs, but films will be used in "public relations" showings.

MARCH OF TIME

March of Time

DUNHILL

Biow

Pays less than full cost for first run rights.

MY HERO

Don Sharpe

PACIFIC BORAX

McCann-Erickson

Owns package and pays full cost. Doesn't plan to sell subsequent rights.

DEATH VALLEY DAYS

Flying A

DU PONT

BBD & O

Owns package, paying full cost. Not counting on sale of residuals, but planning to re-use films for non-TV public relations efforts.

CAVALCADE

Screen Televideo
Chertok, Screen Gems

PACKARD

Maxon

Pays less than full cost for first use.

REBOUND

Bing Crosby

GENERAL ELECTRIC

Young & Rubicam

Pays less than full cost for first run use.

I MARRIED JOAN

Joan Davis

PEPSI COLA

Biow

Pays full cost, shares residuals.

SHORT SHORT DRAMAS

Review

GENERAL FOODS

Young & Rubicam

Pays less than full production cost for first use.

OUR MISS BROOKS

Desilu Prods.

PHILIP MORRIS

Biow

Pays less than full cost for first run use.

I LOVE LUCY

Desilu

PROCTER & GAMBLE

Compton

Owns package and film production company. Residual rights to last year's series were sold to Ziv for \$7,500 per film and 45 percent of gross profits.

FIRESIDE THEATRE

Frank Wisbar (P & G)

GENERAL MILLS

D-F-S

Pays full cost but does not own package or share in residuals. Pays additional sum for exercise of option on second runs.

THE ERWINS

Roland Reed

SCHLITZ

Lennen & Newell

Pays less than full cost for first use.

PLAYHOUSE OF STARS

Meridian

GENERAL MILLS

D-F-S

Pays full cost for first run rights, additional sum for exercise of option on second runs. Does not share in residuals.

LONE RANGER

Jack Chertok

SINGER

Young & Rubicam

Pays less than full cost for first run use.

4 STAR PLAYHOUSE

Don Sharpe

TONI

Weiss & Geller

Pays less than full cost for first run use.

RACKET SQUAD

Showcase



PROGRAMMING



For one of TV's finest efforts, Richard Rodgers, composer, Robert Russell Bennett, orchestrator and conductor, Henry Salomon, producer. These are three of the men who make it *Victory at NBC*

By Abby Rand

WHILE taking issue with *Omnibus* is a little like robbing orphans, the experiment is too important for us to overlook its deficiencies.

In lauding *Omnibus*, Jack Gould of the *New York Times* wrote, "Its premiere had so many treasures they can only be taken up individually." Had Mr. Gould meant to crucify the show, he could have hit the same nail.

The individual ingredients of the first few shows ranged from interesting to excellent, but viewers might have wondered what x-rays, for instance, have to do with Maxwell Anderson. The first *Omnibus* was reminiscent of the first *Today*—too many doodads and no pacing.

The program has unquestionably presented superior television fare, but mixed in with these have been elements that were contrived (the Phillippe Hallsman films), confused (the Julio de Diego bit), or dull (soil erosion).

Ninety minutes is a long time to hold an audience. So far, each show has lacked cohesion. The quality of the individual ingredients has been uneven, and the narration has not welded them together. It couldn't have.

The brains behind the show are too good, its financing too strong, to permit *Omnibus* to run away with itself. Editing is the show's biggest flaw. As its staff gets the feel of week to week production, they should be able to conquer the difficulties of the hour and a half format.

On the points where *Omnibus* fails, *Victory At Sea* is most successful. It has been edited with amazing skill and imagination and has the unity that similar efforts have lacked. Richard Rodgers' fine score is much more than background music; it tells the story.

And for once, the narration doesn't hog the soundtrack.

Victory draws on excellent raw materials and a sizeable reservoir of cash; it couldn't have been a bad program. The fact that it comes off as one of the wisest and most professional jobs ever done in television is a credit to all who are involved in its production.

Surprisingly, the only element missing from *Victory* is a commercial sponsor.

COMEDIANS FIND NEW TREND

Lorillard has a pretty good thing in *Two for the Money*. Herb Shriner has finally found his niche. The formula of comedian-as-quizmaster, developed originally for Groucho Marx, might well be the answer for comics afraid of the rate at which TV burns up their material.

This might shape up as the trend to come after the situation comedy cycle. It gives a comedian an endless supply of new material which can be used without a radical change in his style. A Jack Benny or a Bob Hope could afford to go on TV more frequently. And a sponsor could afford his talents more often, since an audience participation format costs far less than a big variety showcase. There's only one disadvantage—this idea could revitalize the giveaway shows.

THE OLD SCOURGE OF OVERPRODUCTION

In television, too much isn't enough. Consider the stars and formats that have really clicked in TV. In most cases they have had a direct and simple appeal. A good chase, an attractive character, a string of top variety acts—these have been rating insurance.

MORE LEMONS THAN PEACHES . . . VICTORY AT SEA A PRIZE DOCUMENTARY
. . . NEW TREND FOR COMEDIANS IN MAKING . . . LUCKY STRIKE TAKES
FEEBLE POKE AT CHESTERFIELD . . . OMNIBUS: E PLURIBUS CONFUSION



The David O. Selznick fixation has abated somewhat this year, but the producers of such shows as *Circus Hour* are still afflicted. A real circus is supposed to look frenzied and complex. The Buick model takes the idea too literally.

The story line more or less in use on this stanza is slack enough to trip even solid performers like Dolores Gray and Joe E. Brown. It's hard to see whether *Circus* is suffering from the absence of Berle, the presence of Berle, or the ghost of Berle.

POOR FORMATS DON'T HELP

The weak personalities which blight some shows can't be alibied by the lack of stronger ones. There are some perfectly good new faces around, but many of them have been hidden behind dreary showcases, and have gone almost unnoticed.

Eddie Albert is a prime example. *Leave It to Larry* could be a sound situation comedy; in Albert, it has a fine central character. But so far, it's a sleeper that's still sleeping. Given tighter direction and stronger material, it could catch on.

It's true of almost every kind of show—personality is the basic ingredient. *My Hero* should collect a good audience for its sponsor, Dunhill, not because it's solid comedy. It isn't. But its star, Robert Cummings, is an attractive guy.

Sex appeal as audience bait has hardly been exploited in TV, with the exception of a few low cut necklines and the Continental. In a lot of homes, the hand that rocks the cradle twists the television dial. Probably a good share of *Lucy's* popularity can be credited to Desi Arnaz.

A lot of advertisers are overlooking the fact that

the quickest way to a woman's pocketbook is through her heart.

Lucky Strike's *Biff Baker USA* is off to a slow but not hopeless start. The disappointment here is that one of the country's largest advertisers had to settle for a film series that is a second-rate rewrite of *Foreign Intrigue* (which isn't exactly first-rate itself).

Aside from the shortcomings of the program, *Baker* faces a formidable obstacle—the competition of *Dragnet* on NBC-TV at the same time.

With Liggett and Myers's *Dragnet* placing consistently in the top five shows, American Tobacco seems to have launched a suicide attack.

DAYTIME NEEDS PERSONALITIES

It used to be a fairly simple matter to give white goods away to a studio audience. A surplus of such programs has made it necessary for the quizees to work harder for their loot. CBS-TV's *There's One In Every Family* requires a quorum of each family to be present. One of the tribe must have done something eleemosynary to become eligible—a sort of ex post facto *Strike It Rich*.

Presumably watching this stuff is more fun than housework, but rating-wise, it presents a literally yawning chasm between *Godfrey* and *Bride and Groom*. John Reed King has had a good record of pulling in women for audience participation programs in radio. He's chipper enough, and doesn't barge in on the audience-participants' lines, but he isn't the show—he's just on it. And in daytime, the personality on a show is more important to the TV viewer than how the deep freezes are given away to the studio audience.

JOHN B. DANIEL, JR.
TEMPLE

C. BRIEN DILLON
HOUSTON

FRED R. ERISMAN, JR.
LONGVIEW

L. DEWITT HALE
CORPUS CHRISTI

THOS. H. LAW
FORT WORTH

BOARD ADVISOR

W. W. NAMAN
AMICABLE BLDG
WACO, TEXAS

COMMITTEE ON AMERICAN CITIZENSHIP

State Bar of Texas



CO. CHAIRMEN:

DAVID A. WITTS
MERCANTILE SECURITIES BLDG
DALLAS 1, TEXAS

VICK GOULD
416 CITIZENS STATE BANK BLDG
HOUSTON 2, TEXAS

W. CARLOSS MORRIS, JR.
HOUSTON

JAMES T. NESBITT
LAREDO

ELMER H. PARISH
WICHITA FALLS

JACK POPE
SAN ANTONIO

SECRETARY:
WM. E. POOL
930 LITTLEFIELD BLDG
AUSTIN 15, TEXAS

November 19, 1952

K P R C - TV
Lamar Hotel
Houston, 2, Texas.

Attn.: Mr. Jack Harris, Mgr.
In re: Public Service - Nov. 3, 1952

Gentlemen:

Although I can not speak for the entire committee because we have not had a meeting since your broadcast of November, 3, 1952, I would like to extend my personal congratulations and thanks for what I consider an outstanding public service.

Your presentation of all local candidates as a public service the night before the election was a sterling example of good citizenship and fair play at its best.

Few people ever have such an opportunity to render so great a service to the principle of self government. I sincerely hope that similar election eve broadcasts will continue to be a policy of your television programming.

To vote intelligently, every citizen needs the opportunity to look each candidate squarely in the eye and observe the candidates demeanor as well as hear what he stands for. It is my personal opinion that a voter in the quiet of his home can best compare and judge for himself which of the candidates is best suited for the office.

Because you, with television, have afforded this opportunity to your fellow citizens, particularly when you were the only one in this area who could do so, you deserve, and I believe have, the genuine and appreciative thanks of every qualified voter in Harris County.

Sincerely,

Vick Gould

KPRC-TV
CHANNEL 2 • HOUSTON

In the City of Houston, 995% more votes were polled for mayor than in the largest previous vote (1950) . . . 919% more votes for the school board than in the largest previous vote (1951) . . . and 831% more votes for the City Council than in the largest previous vote (1950).

JACK HARRIS, Vice President and General Manager
Nationally Represented by EDWARD PETRY & CO.

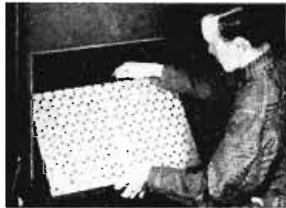
CASE STUDY: Owens-Corning Fiberglas

AGENCY:

FULLER & SMITH & ROSS, INC.

HOW FIBERGLAS USED GODFREY SIMULCAST TO SPARK PLUG STRONG MERCHANDISING CAMPAIGN: RESULT WIDE DISTRIBUTION AND SALES

OBJECTIVE



Dust Stop Air Filter

WHEN Owens-Corning Fiberglas Corp. was again able to produce in large quantities for civilian consumption, this past year, one of their main marketing problems was to persuade buyers and distributors to promote Fiberglas products. They had to be convinced that a strong consumer demand would be stimulated.

Products, already in distribution, such as Dust-Stop air filters and Fiberglas home insulation needed an appeal direct to the consumer. Manufacturers of curtains and draperies also had to be assured that a good market would be ready for finished products.

METHOD



Godfrey Washes Curtains

Fiberglas curtains, which never need ironing, lend themselves beautifully to demonstration. Therefore, in 1950 their "Wash and Hang" demonstrations were put on TV with limited but encouraging results on CBS-TV's *Vanity Fair*. Last Spring Owens-Corning went a step further and bought a quarter-hour segment on the *Garry Moore* show. The response was good in its 37 markets but agency and advertiser agreed that nothing less than the strongest merchandisable personality was needed to get the greatest retailer and manufacturer cooperation.

Arthur Godfrey, who was considered "the nation's top selling force", was the man they wanted. Selected for sponsorship was the Godfrey morning simulcast on CBS on 28 TV and 186 radio stations. Sponsoring the show twice a week, the estimated cost is \$375,000 for 13 weeks.

A full-scale merchandising campaign was launched. Elaborate brochures, special bulletins, mats, mailers and all sorts of promotion pieces were built around Godfrey. Retailers were assured of the job that Godfrey would do for Owens-Corning products.

RESULTS



John Dougherty

According to John Dougherty, Textile Division Retail Sales Manager: "The response to the announcement of the Godfrey sponsorship was almost immediate. Over 1,000 stores ordered merchandise aids featuring Godfrey."



Arthur Duram

According to Arthur Duram, Radio and TV Director at Fuller & Smith & Ross: "It wasn't long before women were going into stores asking for the 'Godfrey curtains'. Most encouraging were the results obtained for the insulation and filter products, heretofore difficult to get across advertising-wise. Again Godfrey proved ideal. Rather than base their appeal to the man of the house as in the past, Godfrey showed his women viewers that changing filters in hot air furnaces means cleaner homes. And it worked."

Mr. Duram also emphasized the pre-merchandising value of Godfrey. "Buyers, a fairly hardheaded crew, were more than willing to tie in with local promotions of Owens-Corning Products because of their confidence in Godfrey's salesmanship and believability and they backed this willingness with large orders."

Sponsors who are
NEW like these:

- STRIETMANN BISCUIT CO., Louisville, Ky. WHAS-TV
- PHOENIX BREWERY CORP., Buffalo, N. Y. WBen-TV
- WISCONSIN IND'P'T. OIL CO.
Milwaukee, Wis. WTMJ-TV
- GERITOL
Kansas City, Mo. WDAF-TV
- GILL COFFEE
Richmond, Va. WTVR
- FAYGO BEVERAGES
Norfolk, Va. WTAR-TV
- YES TISSUE /
SPEIDEL
Detroit, Mich. WXYZ-TV
- New York, N. Y. WABD

become sponsors who
RENEW like these:

- * VANITY FAIR TISSUES
Boston, Mass. WNAC-TV
- * WIEDEMANN BREWING CO., Columbus, O. WBNS-TV
- * DAW DRUG COMPANY, Cincinnati, Ohio WLW-T
- * PETER HAND BREWERY
Dayton, Ohio WHIO-TV
- * SUN DRUG CO.
Rochester, N. Y. WHAM-TV
- * BUCKEYE BREWERY
Syracuse, N. Y. WSYR-TV
- * 2nd YEAR!
Utica, N. Y. WKTV-TV
- Chicago, Ill. WBKB-TV
- Pittsburgh, Pa. WDTV
- Toledo, Ohio WSPD-TV

“BOSTON BLACKIE



“STARRING KENT TAYLOR AS “BLACKIE”
WITH LOIS COLLIER AS “MARY” AND
FRANK ORTH AS “FARRADAY”

AMERICAN
ADVENTURE

SPONSORS BUY IT BECAUSE THEY KNOW
THEY RENEW IT BECAUSE IT'S PROVED GOOD
SPONSOR IT AND THE PROFITS ARE

PS like these:

(JUNE VIDEOEX)	39.3	1st	ALL WEEK ALL STATIONS
	27.8	1st	ALL WEEK ALL STATIONS
(AUG. VIDEOEX)	40.8	2nd	THURSDAY NIGHT ALL STATIONS
(AUG. VIDEOEX)	57.7	1st (Tied)	ALL WEEK ALL STATIONS
(SEPT. VIDEOEX)	63.2	2nd	THURSDAY NIGHT ALL STATIONS
(SEPT. VIDEOEX)	32.7	3rd	THURSDAY NIGHT ALL STATIONS

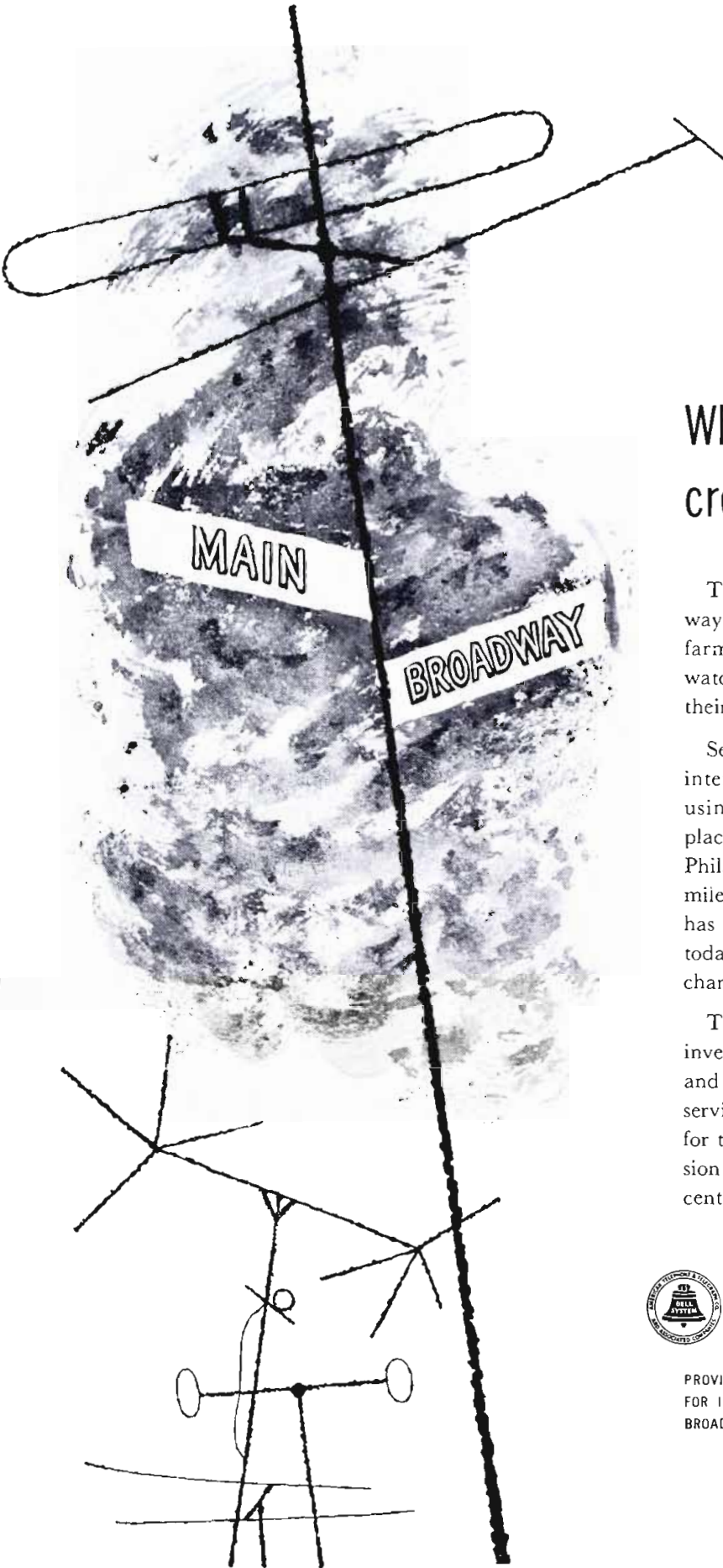
ON "THE"

SUCCESSFUL
THE SHOW!

WRITE!
WIRE!
PHONE!



ZIV TELEVISION PROGRAMS
1528 MADISON



Where Broadway crosses "Main Street"

The curtain goes up on Broadway and people in towns and on farms across the country can watch from front row center on their television sets.

Seven short years ago the first intercity television broadcast, using today's methods, took place between New York and Philadelphia—a distance of 95 miles. Since then the Bell System has expanded its network until today it contains over 30,000 channel miles.

This expansion required great investments of ingenuity, effort and money. Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about 10 cents a mile for a half hour.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS
FOR INTERCITY RADIO AND TELEVISION
BROADCASTING TODAY AND TOMORROW.

SATELLITE OPERATION

THE biggest problem facing small market television is how to control operating costs so that rates can be low enough to attract the local advertiser. In many of the smaller areas where TV is planned, even a minimum operation, as outlined in this department last month, with annual operating costs certainly not less than \$150,000, will be too high.

The answer might well be in a type of operation that has been dormant for some time now—the satellite station.

The FCC's principal objection to satellite stations in the past has been that this type of operation could not originate local programming and therefore would not be "in the public interest". What the FCC will soon realize though, is that the economics of telecasting will mean either satellite operation or none at all for a good many of the small markets where channels are allocated.

This type of telecasting, while costing almost as much as a regular station to set up (approximately \$150,000) will result in considerable economy on the operations end.

Operation costs would be between \$75,000 and \$100,000, for a savings of at least \$50,000 compared to regular operation—and this is the difference between profit and loss.

Satellite operation with this budget would mean no local program origination, not even film, and only slides for the local commercials. Telecasting hours would have to be restricted to an eight hour day, possibly from 3:00–11:00 pm.

Personnel-wise, a general manager, two engineers, one programming man to handle announcing and commercials, and a secretary-bookkeeper would round out the staff. Naturally, everyone would double in brass.

Program costs would be practically nil. The station would rely almost entirely on network programs plus possibly feeds from the closest program originating station.

The chances are that the satellite would receive no revenue from carrying network programs. Its income would be derived from the cut-in spots it would sell on a local basis.

While it is doubtful that any regular station could possibly afford to sell spots below the \$20 mark, the satellite station should be able to do well with a \$10 rate. This would certainly put television ad-

vertising within the reach of a great many local retailers.

which would otherwise be unavailable to them. While the set-up described above is important to the small market operator, equally important to a program originating metropolitan station is the type of satellite operation which increases its coverage in nearby communities by using a "booster" transmitter to relay its signal.

This can be a vital factor in solv-

MINIMUM OPERATION			
REGULAR STATION		SATELLITE STATION	
Equipment	\$150,000	Equipment	\$150,000
Operating costs	150,000	Operating costs	75,000
Personnel	Fifteen	Personnel	Five
General Manager		General Manager	
Salesman		Two engineers	
Program Manager		Program man	
Six technical men		Secretary-bookkeeper	
Two announcers			
Bookkeeper			
Two secretaries			
Handyman			

vertising within the reach of a great many local retailers.

If the total circulation were only 10,000 receivers in a satellite coverage area, with half the sets in use (5,000 homes with two viewers each) the \$10 rate would mean 10,000 people could be reached at a cost-per-thousand viewers of \$1.

The local advertiser would be able to reach 5,000 homes at less than a quarter of a cent per home. Compare this to direct mail or to the cost of a bell-ringing campaign, or to what \$10 would buy in local newspapers. Stamps alone for a direct mailing of 5,000 letters cost \$75.

If television is sound on this basis for the local advertiser, then satellite operation will be the answer to the economics of small market television. And from the public service viewpoint, the small communities will be receiving the country's finest programming

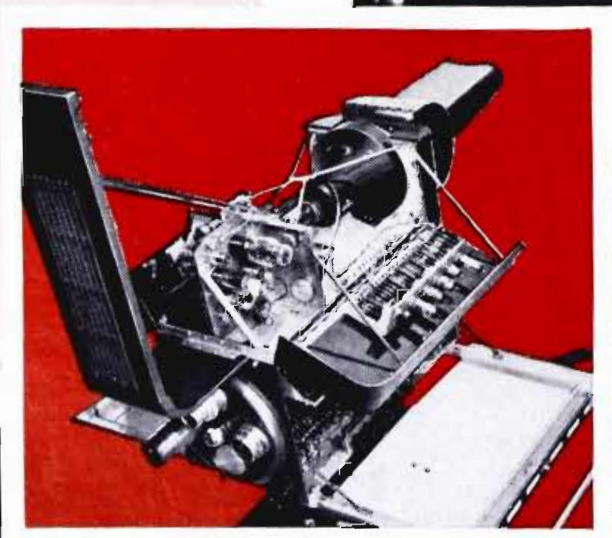
ing some of its economic problems. It can mean better coverage in sub-fringe areas and bonus circulation for the advertisers.

By spotting such a station in the outlying centers of population, outside the metropolitan station's own area, an important addition can be made to the total circulation. The capital investment in a metropolitan station is usually around the \$500,000 mark. Its booster station could come in for between \$10,000 and \$50,000.

Operating costs would be spread by the increased coverage. With a lower capital investment and lower operating costs, substantial potential audience can be reached.

Not only will this "sub-station" operation mean bringing television to new areas, but it will also improve the economics of telecasting, which in the long run, means better programming and a lower cost-per-thousand for the advertiser.

Completely



New accessibility puts every component at your fingertips. One latch opens both hinged sides and top. Dual bar handles provide better grip and easier carrying.

New!

RCA TV CAMERA

TYPE TK-11A

Here is the all-new TV camera the industry is talking about. The camera the leading networks are planning to use in their new Hollywood studios! The camera which will be used in most of the new stations this year—and next!

Leading network engineers (after

careful tests) have proclaimed the TK-11A the finest camera ever produced, easiest in the world to handle, and the simplest one to get at.

The TK-11A has all the proven performance of the world-renowned RCA TK-10—plus these new features:

NEW 7-inch viewfinder picture tube produces larger, brighter, and sharper pictures to help the cameraman.

NEW plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.!

NEW fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!

NEW plug-in blower for cooling the deflection coil and the Image Orthicon!

NEW electronic-protection system guards your Image Orthicon against deflection failure, or loss of driving signals.

NEW "overscan" control takes burden off Image Orthicon during warm-ups and rehearsals; new vertical reverse switch for film pick-ups.

For complete information on the TK-11A,
call your RCA Broadcast Sales Representative.



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

DUMONT

now on



We will continue to present the finest entertainment from all four networks plus outstanding productions by local sponsors.

And for the 200,000-odd defense workers and others who finish work around midnight we have the "SWING SHIFT THEATRE" a midnight-to-morn show which has evoked widespread approval.

PITTSBURGH'S *FIRST* TELEVISION STATION

WDTV

DUMONT

CHANNEL 2

NOTE: AS SOON AS TRANSMITTER ALTERATIONS ARE COMPLETED, EARLY IN 1953, WDTV WILL HAVE SIX TIMES MORE POWER MAKING A GREAT TV STATION GREATER.

HAROLD C. LUND, *General Manager*

CHAMBER OF COMMERCE BLDG. — PITTSBURGH

AUDIENCE STUDY

ANALYSIS OF SIX CITY SUNDAY VIEWING HABITS SHOWS WIDE VARIATION IN LEVEL OF SET USE

By Frank Mayans, Jr. and Norman Young

LOOKING at Sunday sets-in-use patterns in six cities, TELEVISION Magazine continues its series of audience studies. This report indicates that the level of sets-in-use varies greatly from city to city, but variations in the hour by hour pattern are not so great.

Sets-in-use follows the same line in all six cities—slow morning, gradual pick-up during the day, peak in the evening, rapid decline in late evening hours.

The biggest difference in local habits shows up after 10:00 pm. Los Angeles and Dallas-Ft. Worth viewing falls off sharply after that hour, much more than viewing in New York, Philadelphia, Chicago and Toledo.

This suggests that while at 11:00 pm in New York has always been considered a good time for a news roundup, in the southwest or west a 10:00 slot is obviously better.

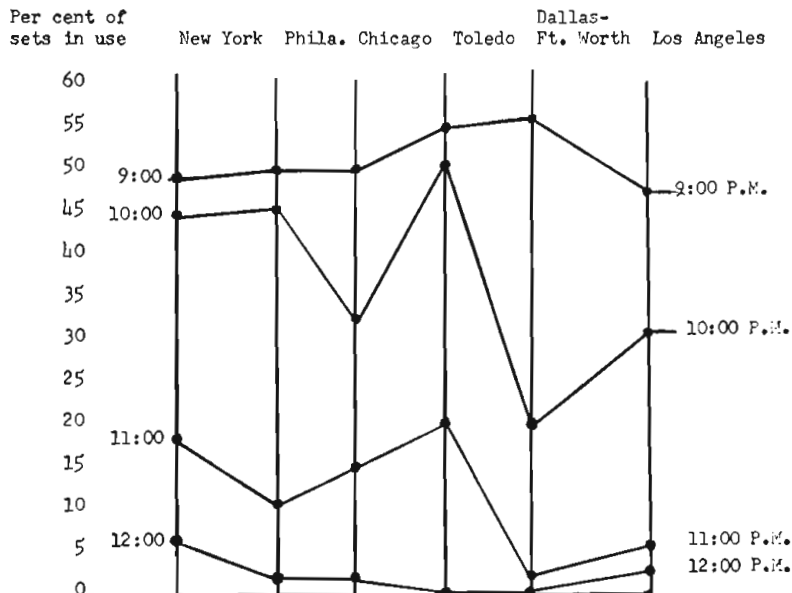
AVERAGE NUMBER OF SETS IN USE 12:00 P.M. to 4:00 P.M.	
Chicago	27.5%
Toledo	20.7
Dallas-Ft. Worth	20.0
Philadelphia	17.9
Los Angeles	17.6
New York	14.4

Sets-in-use is higher in Chicago than in any of the other five cities before 5:00 pm starting off at 10:00 am with a 6.5. Los Angeles at that hour has a 3.9; New York, 4.4. The windy city stays far above the others at most points, hitting 36.5 at 2:00 pm, compared to 29.7 in Toledo or 20.8 in Philadelphia.

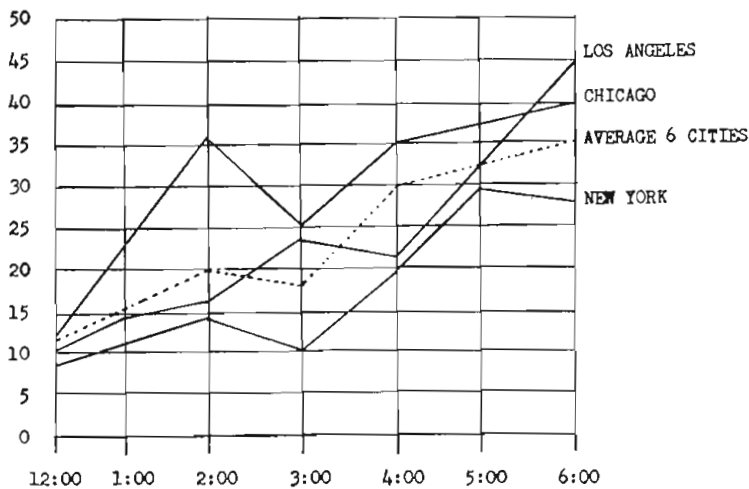
New York, on the other hand, follows the general hourly pattern, but stays well below the sets-in-use figures of the other cities.

All six markets show a dip in viewing some time in the afternoon, usually at 3:00 pm. There is a sharp increase in viewing between noon and 1:00 pm in every city but New York, which really gets going at 5:00 pm, and Philadelphia, which perks up at 2:00 and again at 4:00.

SETS IN USE 9 P.M. - 12 A.M. — VIDEODEX, MARCH 1952



SETS IN USE 12 P.M. - 6 P.M. — VIDEODEX, MARCH 1952



SUNDAY PEAK VIEWING

	Number of Stations	Peak % Sets in use	Time*	Highest Rated Show
New York	7	54.2	8	Comedy Hour
Philadelphia	3	51.4	8	Comedy Hour
Chicago	4	51.8	7	Comedy Hour
Toledo	1	62.0	8	Toast of the Town
Dallas-Ft. Worth	3	56.7	9	Red Skelton
Los Angeles	7	59.5	7	Red Skelton

* Time is standard time in use in each city.



KDUB-TV

W. D. ROGERS

Lubbock, Texas—KDUB-TV—VHF, Channel 13.
CBS, Dumont. Rep: Avery-Knodel.

Owned by Texas Telecasting. President and General Manager is W. D. Rogers, formerly one of the owners of KEYL in San Antonio. Circulation claimed at 7,000 on November 13 opening.

Standard Metropolitan County Area accounts for \$150,465,000 and 31,500 families.

Mobile, Ala—WKAB-TV—UHF, Channel 48.
No web affiliation yet. Rep: Forjoe.

Owned by Pursley Broadcasting Service. General Manager is Robert H. Moore. Station expects 25,000 circulation by Xmas opening.

Standard Metropolitan County Area accounts for \$188,608,000 in retail sales and 67,500 families.

Peoria, Ill.—WEEK-TV—UHF, Channel 43.
NBC. Rep: Headley-Reed.

Owned by West Central Broadcasting. Fred C. Mueller is the General Manager. Station expects 17,000 UHF circulation by January 1 opening.

Coverage area yields \$260,455,000 in retail sales and 77,600 families.



WHUM-TV

HUMBOLDT GREIG

Reading, Pa.—WHUM-TV—UHF, Channel 61.
CBS, H-R reps.

Humboldt Greig is the owner and General Manager. Station anticipates 100,000 circulation by December 15 target. "First of higher power UHF stations on air".

WHUM-TV claims its area covers \$2,565,000,000 in retail sales, 760,000 families and a total population of 2,675,100.



WROV-TV

FRANK KOEHLER

Roanoke, Va. Standard Metropolitan County Area includes \$154,760,000 in retail sales, 38,100 families.

WROV-TV—UHF, Channel 27.
ABC, Dumont. Rep: Burn-Smith.

Owned by Radio Roanoke. General Manager is Frank Koehler. Station will use same RCA equipment as Portland's KPTV. It expects to cover a minimum 30 mile radius with its 1 kw transmitter.

WLSL-TV—VHF, Channel 10.
NBC, CBS. Rep: Avery-Knodel.

Owned by Shenandoah Life Stations Inc. James A. Moore is the General Manager. Station begins interconnected via microwave to webs. Expects 45,000 receivers and claims 314,000 families reside in its coverage area.



WSBT-TV

R. H. SWINTZ

South Bend, Ind.—WSBT-TV—UHF, Channel 34.
CBS. Rep: Raymer.

The South Bend Tribune is the owner. General Manager is R. H. Swintz. Expect over 45,000 circulation by late December target.

Standard Metropolitan County Area is responsible for \$265,640,000 in retail sales and 62,100 families.

Spokane, Wash.—KXLY-TV—VHF, Channel 4.
CBS. Reps: Pacific N. W. Broadcasters and Walker.

Symons Broadcasting and Bing Crosby own most of station's stock. Ed Craney is the General Manager. Station claims service will reach a population of 500,000. Will use kine and film until microwave arrives in the fall.

Standard Metropolitan County Area yields \$243,853,000 in retail sales and includes 72,500 families.



WWLP

ALLAN TINDAL

Springfield, Mass.—WWLP—UHF, Channel 61.
NBC. Rep: Hollingberry.

WWLP Inc. is station owner. General Manager is Allan Tindal. All GE equipped, its transmitter will use 12 kws—same as WHUM-TV installed.

Station will cover an area responsible for \$476,986,000 in retail sales and 131,100 families.



WSBA-TV

WALTER J. ROTHENSEIS

York, Pa.—WSBA-TV—UHF, Channel 43.
ABC (NBC, CBS). Rep: Radio Reps.

WSBA Inc. is affiliated with The York Dispatch. General Manager is Walter J. Rothenseis. Expects 20,000 circulation by opening.

Station claims coverage area represents \$791,000,000 in retail sales and 225,000 families.

COMMUNITY TV

**FRINGE AREA CABLE SYSTEM
GETS BONUS CIRCULATION FOR
ADVERTISERS AND STATIONS**

WITH almost 200 community television systems in operation or under construction, the business of piping TV service via privately owned cables into regions not covered by commercial TV is snowballing into a boom.

Latest reports indicate a total circulation of 75,000 to 100,000, with an average of 7,500 homes being added each month.

To the advertiser, the community system offers a bonus audience, homes which could otherwise not be reached through TV. To the regularly licensed stations, the system means increased coverage at no additional cost. Where the station itself might undertake such an operation, community TV develops a source of extra profit.

And the community TV systems are profitable. While some "CT" setups have been going for three or more years, there has recently been a rash of new operations. Many CTs are in areas that will soon get regular service (Wilkes-Barre, Harrisburg, etc.). In these cases the operators figure on writing off their investment before the stations get on the air and count on a profit from receiver sales.

The operators are a diverse group, but many of them are in the appliance or electrical con-



Community TV antenna brings programming from Huntington, W. Virginia to Hazard, Kentucky

tracting business; some are prospective TV station operators. These groups have an obvious advantage in selling TV receivers early.

A post-freeze survey was made by the National Community Television Association, Inc., whose members run some fifty CT systems. According to its president, Martin F. Malarkey, Jr., "Even after all channels allocated by the FCC are in operation, figuring on maximum antenna heights and maximum power increases, there will still be several hundred communities without their own television service."

About possible competition from regular TV stations which might run satellite operations into CT territory or increase power or antenna heights so that CT subscribers could get direct service, Mr. Malarkey said, "There would be no reason for a TV station to start satellite operations or put up a new antenna to reach an area it was already covering by community TV systems, at no cost."

Whether it's on a stop-gap or long term basis, community TV can meet the consumer demand at a profit. Costs vary with population, distance from master receiving tower, type of equipment and local terrain, but the Association estimates that a first rate system

can be established for \$50,000.

Revenue comes from home installation charges which average \$135 and service-maintenance charges running around \$3.75 monthly. Consumers buy their own sets, which to the many appliance dealers who are operators is the prime source of profit.

The CT operators do not pay for the signals they re-transmit, the stations being happy to get the extra circulation. In most cases, the CT systems receive the signals of two or three stations.

"The majority of the CTs report that profits are expected during the second, and in some cases not until the third, year of operation", Mr. Malarkey said. Assuming an initial investment of \$50,000 the operator can recoup his costs with a circulation of 500 homes.

Typical circulation estimates: Laconia, N. H., 500-600; New Philadelphia, Ohio, 800-900; Williamsport, Pa., 500-600; Schuylkill Haven, Pa., 500-600; Wilkes-Barre, Pa., 1500-1800; Pottsville, Pa., 2,200.

The signals are piped into the community via coaxial cable and amplified periodically. Usually the signal distribution line is tapped and messenger lines run to subscribing homes, like telephone

(Continued on page 34)

they came! they saw!
they BOUGHT!

Sullivan, Stauffer, Colwell & Bayles, Inc.

407 FIFTH AVENUE · NEW YORK 16

Mr. Jerome R. Reeves
WBNS-TV
495 Olentangy River Road
Columbus, Ohio

Dear Tad:

Afraid I have waited much too long in writing to tell you what an excellent job your station did on the film spots for the Beeman's Pepsin commercial production project. So now I would like to register a most sincere thanks to you, your Film Department and other members of your staff who participated in this project, for your splendid cooperation.

We all felt the finished results were most satisfactory, and have just gotten approval to extend this spot campaign in Columbus through June 30.

You may be interested to know that Beeman's Pepsin sales for the Columbus area during the month of April showed the improvement hoped for. Since TV is the "plus" advertising being done on this brand in your market, this seems to indicate that our spot campaign out there has produced results.

Again, my sincere thanks for a job well done.

Best regards,

Bill Anderson

G. William Anderson, Jr./fdg



you can see the
difference on WBNS-TV



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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



Film commercials for the successful Beeman's Pepsin spot campaign were produced in WBNS-TV's own 16 mm. laboratory, and are indicative of WBNS-TV's all inclusive services available to local, regional and national advertisers.

COMMUNITY TV

(Continued from page 33)

lines. Local utilities rent use of their wire-carrying poles for \$1.50 per pole, per year.

So far, all of the CT systems have relied completely on closed circuit transmission of the signals of the originating stations in nearby cities. A new slant is being tried in Huron, S. D., where all programming will be originated via closed circuit without any pick up from existing stations.

A group headed by Berger Indseth, local GE dealer, has set up a cable system and installed \$18,000 worth of camera and projection equipment. They plan to remote local events, use syndicated film and get donations of kinescopes from network sponsors, carrying the commercials free. If *Texaco Star Theatre*, for instance, is carried, they hope to sell local Texaco dealers adjacent spots. Paid advertising on these systems is an innovation in itself.

With a \$75 per family installation fee and the \$3.50 monthly service charge, the Huron system can break even with its target circulation of 1,400. Sale of receivers will be the major objective and source of profit.

A significant and powerful entrant into CT is Telemeter, 50 per cent owned by Paramount Pictures. Initially it planned to use Palm Springs, California as a springboard for a test introduction of pay-as-you-see TV.

Because the pull of competing free programs was needed to give a real test of the subscription system, the company is going all out with CT. Cost for setting up the Palm Springs system will be about \$100,000. In addition to this, the company will manufacture and sell CT equipment.

The Palm Springs CT will bring in all of Los Angeles' seven channels plus the Telemeter channel. The operator of a local 600-seat movie theatre is tying in with the experiment which will start in February. Telemeter will carry the same feature picture being shown at the movie theatre.

To date the CTs have had the advantage of being able to operate without federal authorization. "The FCC could bring us in under its wing," Mr. Malarkey said, "but most of us are already operating on a quasi-public-service basis, as utilities. All they can do is ask us to give an accounting of our operation and tell us to go ahead."



PABST—top impact

BRAND	PROGRAM SPONSORED	% PROGRAM VIEWERS	% NON-VIEWERS
		BUYING BRAND	BUYING BRAND
Ballantine	Foreign Intrigue	15%	12%
Blatz	Amos 'n Andy	1.6	.65
Krueger	Powerhouse	1.4	1.1
Miller	Pro Football	6	2
Pabst	Blue Ribbon Bouts	9	2
Piel	Dangerous Assignment	6	3
Rheingold	The Unexpected	22	12
Schaefer	Schaefer Theatre	19	10
Schlitz	Playhouse of Stars	7	4

CONTINUING BRAND SURVEY

BEER BUYING IN TV HOMES SUBJECT OF 500 PERSONAL INTERVIEWS

THIS month's Continuing Brand Survey reports on beer purchasing, based on 500 interviews conducted in New York television homes for TELEVISION Magazine by The Pulse, Inc.

Interviewees were asked if they had bought beer in the previous two weeks, and, if so, which brands they had purchased. They were also asked about viewing habits on nine specific TV programs sponsored by breweries.

RHEINGOLD SCORES

Responses showed that for every brand sponsoring a TV program, there is a higher percentage of buyers among those who had viewed the program than among those who had not.

This percentage spread was greatest for Pabst and Miller, while Rheingold scored the largest percent of purchasers among viewers.

PABST 4½ TO 1

Nine per cent of those who had seen *Blue Ribbon Bouts* purchased Pabst, while only two per cent of non-viewers bought that brand, a ratio of 4½ to 1. For Miller, six per cent of those who viewed *Pro Football* bought the sponsoring brand, against two per cent of those who had not—a 3 to 1 ratio.

Purchases of beer for home use were made by 278 families, each buying an average of 1.4 brands. No beer purchases had been made by 222 families.

SPORTS BEST BUY

Sports shows did a better job of reaching a beer-buying audience than did mystery or dramatic shows. *Powerhouse*, a sports news program on for Krueger Brewing, leads with an audience of which 70 per cent buys beer for home use.

At the other end of the scale, 52.5 per cent of the *Schaefer Theater* audience purchases beer for the home. This is below the 55.6 per cent of beer buyers in the panel as a whole.

Interestingly, Schaefer, which had the lowest percentage of beer consumers in its *Schaefer Theatre* audience, scored second highest on the percentage of its viewers who bought the brand, a 2 to 1 ratio.

Krueger, on the other hand, got the highest proportion of beer drinkers in its audience, but had the lowest proportion of viewing buyers to non-viewing buyers.

On brand purchases reported, Schaefer and Rheingold are tied for first place, each being bought by 15.8 per cent of the panel. Ballantine is next; it was bought by 13.4 per cent of the panel.

BEER PURCHASES BY VIEWERS OF PROGRAM

	No. of Viewers	% Who Purchased Any Beer
Pro Football	143	68.5
Schaefer Theater	118	52.5
Dangerous Assignment	149	60.4
Unexpected	175	54.9
Blue Ribbon Bouts	247	60.7
Amos 'n Andy	193	59.5
Foreign Intrigue	208	58.7
Playhouse of Stars	259	55.6
Powerhouse	70	70.0

BRANDS PURCHASED — 500 HOMES

	No. of Purchasers	% of Homes
Schaefer	79	15.8
Rheingold	79	15.8
Ballantine	67	13.4
Ruppert	29	5.8
Pabst	29	5.8
Schlitz	28	5.4
Budweiser	22	4.4
Piel's	20	4.0
Miller	16	3.2
Krueger	6	1.2
Blatz	5	1.0
R & H Crown	3	.6
Misc.	16	3.2

Our Mr. H.* is an extra



pecialist



The symptoms are common. You are putting together a TV spot schedule. You're eager for facts, then baffled and, in the end, mentally myopic... you have TV spots before your eyes.

That's where our Mr. H. comes in. As a TV spot specialist, he is prepared for your most delicate operation. And as an *extra-specialist*, he offers you more than anyone else.

He's the best-traveled account man in his seven top television markets... with the most first-hand facts and the best perspective on these markets you'll find anywhere.

He works side-by-side with TV spot's finest research staff. If it's thorough, case-hardened research you are looking for, they are the consultants for you.

And our Mr. H. has the surest hand with local live talent in the business. He will guarantee the product you sell its warmest welcome ever.

Next time you're planning TV spot, let's talk about *your* operation. Mr. H. will be most happy to take the case.

CBS TELEVISION SPOT SALES

Representing WCBS-TV, New York; WCAU-TV, Philadelphia;
WTOP-TV, Washington; WBTV, Charlotte; WAEM-TV, Birmingham;
KSL-TV, Salt Lake City; and KNXT, Los Angeles.

**Mr. H. H. Haltshouser of Memphis, or
Mr. Robert E. Hoag of New York. Or
then again, our Messrs. A. through Z.*

YOUR POSITIVE ANSWER

Perfect Precision Prints

**MECHANICAL MEMORY...
AUTOMATIC CONTROL
... NO NOTCHING-**

Each individual film has its own Printing Control Strip, which determines printing exposures, filter changes (for color) and effects, and stores up this knowledge for transfer to the printing machine itself. This Control Strip permits exact duplication at any time.



YOUR ASSURANCE OF BETTER 16_{mm} PRINTS

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

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

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

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

enable us to offer service unequalled anywhere!

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



HOW ADVERTISERS BUY FILM SHOWS

(Continued from page 18)

ADVERTISER OWNS THE PACKAGE

Cavalcade of America and *Death Valley Days* were originally radio packages owned by DuPont and Pacific Borax, respectively. Although both own all rights to their shows, neither is expecting to sell residuals. Duffy-Mott, which owns its *Charles Laughton* package, has no immediate plan for second run sales, but might put concurrent rights for some unwanted markets on the block.

The now classic Proctor and Gamble formula has been untried by other advertisers. P & G is the sole owner of its *Fireside Theatre*, and through a subsidiary (Frank Wisbar), the producer of the films. Future distribution rights on last year's series have been sold to Ziv for a reported \$7,500 per picture, plus 45 per cent of gross profits.

Theoretically, P & G can come out with money in its pocket, but most other advertisers shy away from producing their own film shows.

Mennen owns its *Oh Baby* package but feels that the subject matter is so clearly tied to its own infant products that it wouldn't want the film associated, even for subsequent runs, with any other advertiser.

ALTERNATION AND REPEATS

Among the cost-cutting plans now current are arrangements for spreading the dollar by repeats, alternate sponsorship, and every-other-week telecasts. Pacific Borax and Canada Dry are using the last-mentioned method. *Ozzie and Harriet* and *Burns and Allen* each have two rotating bankrollers.

General Foods' *Our Miss Brooks* and Canada Dry's *Terry* have repeats scheduled for the first year of the program. *Amos 'n' Andy* was originally scheduled for repeats by Blatz, but after dealer and viewer complaints, they were abandoned.

Conversely General Mills has found it reaches new and larger audiences when it runs its *Lone Ranger* films for a second time. The cereal products firm went through 78 weeks of *Ranger* and then repeated the entire series.

It is just starting on 52 new productions and plans to rerun them each next year. Set-up for the same company's *Stu Erwin* films puts in a repeat after two shows which have never run before.

MALE VIEWERS



Gillette's Cavalcade of Sports

CONTINUOUS COST STUDY

CAN an advertiser trying to reach only one segment of the public pick a television program that will hit his target without too much "waste circulation"?

This month TELEVISION Magazine analyzed five programs sponsored by advertisers of products bought and used almost exclusively by men. Since pipe tobacco, shaving cream, razors, and razor blades are goods having little or no appeal for women, sponsors of these programs are obviously interested in getting a high percentage of male viewers at a satisfactorily low c-p-m.

The programs studied fell into two categories: sports and mysteries. Of the five shows surveyed, the sports shows scored better than mysteries, coming up with lower costs per thousand male viewers.

The two 15-minute sports shows, *Greatest Fights* and *Sports Spot*, register the lowest cost per thousand

and male viewers, \$3.82 and \$3.95 respectively.

Less difference between the two types of shows is indicated in the cost per thousand viewers (total of men, women, and children). *Martin Kane* came out with a cost per thousand viewers of \$5.33, but *The Plainclothesman* crept under *Cavalcade* with \$2.90. The 15-minute program, *Greatest Fights*, hits bottom with \$2.06, with General Cigar's *Sports Spot* only 3¢ behind.

These cost per thousand figures indicate that the sports shows are hitting the male segment of the household at a c-p-m which is most satisfactory.

Surprising is the number of advertisers who are more interested in ratings than whom they are reaching. Not so W. L. Rubin, Advertising Manager, General Cigar Company, who told TELEVISION Magazine: "Even in newspapers we have requested space in or

near the sports section. We do feel that sports shows are the best way to advertise our product, and we are certainly satisfied with what *Sports Spot* has accomplished sales-wise."

U. S. Tobacco, aware of *Martin Kane's* large female following, has capitalized on it by pitching cigarettes as well as pipe tobacco. Said John L. Nanovic, account executive, Kudner Agency: "We added *Encore* and *Sano* cigarettes two years ago, giving three plugs for the cigarettes to every one for *Old Briar*."

Though cost per thousand figures are an important measurement, the impact of a medium is more significant in the final analysis. Explaining U. S. Tobacco's continued sponsorship of the relatively high cost per thousand *Martin Kane*, Mr. Nanovic said: "We feel it is that 'natural' commercial which helped build sales terrifically in the past four years."

PROGRAM, SPONSOR, TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS		RATING	HOMES REACHED	COST/M HOMES	VIEWERS	COST/M VIEWERS	% MEN	COST/M MALE VIEWERS
		PRODUCTION-TIME (estimated)								
CAVALCADE OF SPORTS Gillette 10-10:30 pm, F Maxon	51 (NBC)	\$10,000	\$26,190	27.8	4,745,000	\$7.63	10,913,500	\$3.22	54.5	\$6.22
MARTIN KANE U. S. Tobacco 10-10:30 pm, Th Kudner		\$16,000	\$30,225	20.3	3,940,000	\$11.73	8,668,000	\$5.33	40	\$13.33
THE PLAINCLOTHESMAN Larus & Brother 9:30-10 pm, Sun. Warwick & Legler	23 (DuM)	\$7,000	\$14,371	19.6	2,630,000	\$8.13	7,364,000	\$2.90	42	\$6.91
GREATEST FIGHTS Chesebrough 10:30-10:45 pm, F Cayton	28 (NBC)	\$4,000	\$11,660	25.5	3,300,000	\$4.75	7,590,000	\$2.06	54	\$3.82
SPORTS SPOT General Cigar 10:45-11 pm, W Young & Rubicam	26 (CBS)	\$3,500	\$10,530	27	3,050,000	\$4.60	6,710,000	\$2.09	53	\$3.95

Production costs, TELEVISION Magazine. Time costs, September PIB. Ratings and audience composition, October American Research Bureau (ARB).

THE ANTITRUST STATUTE AND TV STATIONS

By Samuel Spring
Spring & Eastman, Attorneys

THE Sherman Antitrust Act is well known to TV stations, particularly for the limitations it imposes upon station operators. But it also protects TV operators.

An interesting illustration of this is found in a recent decision of the Supreme Court of the United States (*U. S. vs. Lorain Journal Co.*, 342 U. S. 143). In 1948 the radio station WEOL started operating in and around Lorain, Ohio. *The Lorain Journal*, a daily long established in the area, with only a Sunday newspaper as competitor, did not like radio as a direct competitor.

The *Journal*, as the court found, enjoyed a monopoly in the dissemination of news in the area and thus controlled a medium of advertising the local merchants couldn't do without, so the publisher of the *Journal* set out to prevent its advertisers from broad-

casting over WEOL. The cutting off of the local income to WEOL would be disastrous, for the Supreme Court found that only 16% of the station's income came from advertisers located outside the immediate area.

The court's summary of what the local paper attempted to do is precise:

"... the publisher monitored WEOL programs to determine the identity of the Station's local Lorain advertisers. Those using the Station's facilities had their contracts with the publisher terminated and were able to renew them only after ceasing to advertise with WEOL. The program was effective. Numerous Lorain County merchants testified that, as a result of the publisher's policy, they either ceased or abandoned their plans to advertise over WEOL."

A sweeping injunction was granted by the Court against such conduct by the newspaper to bar advertisers from using station WEOL. The Court found that the newspaper could not use such methods to restrain the competition of WEOL. Similar suits have now been started by other stations, in reliance upon the ruling established by the Supreme Court of the United States.

TV stations as a result of this interpretation of the Sherman Antitrust Statute, if they are alert, need not fear fair methods of competition for advertisers from other media engaged in the dissemination of ideas or in the sale of advertising facilities within the area.

TV stations, though newcomers in an area, find themselves able to compete on a fair equality with older established media. This seems fair enough; but to those enjoying an entrenched position, due to years of hard work in the field, the decision might seem drastic. But since the decision is that of our highest court, disagreement or evasion thereof will be perilous to those who compete with TV.

Mr. Spring is the author of *Risks and Rights in Publication and Television*.

SUCCESS!

OVER WSAZ-TELEVISION "THE WORLD'S MOST POWERFUL"

A WELL-USED WORD . . . but COLGATE-PALMOLIVE-PEET CO. Believes WSAZ-Television Came Through Magnificently . . . Read Their Story and Find The Facts . . .

COVERAGE AREA:

- 103 Counties—in W. Va., Ohio, Kentucky and Virginia
- Over 3,000,000 Population
- 1,828,557,000 Retail Sales
- 2,873,118,000 Effective Buying Power
- 84,000 WATTS

C H A N N E L 3
HUNTINGTON, W. VA.

COLGATE-PALMOLIVE-PEET COMPANY
601 CARRK TOWER
CINCINNATI 2, OHIO

October 15, 1952

DONALD D. MADDEN
Purchase Sales Manager

Dear Mr. Rogers:


It certainly was a pleasure to be able to participate in the Huntington Big Payoff. The promotion, without a doubt, was the most successful that we have ever had a chance to participate in, anytime or anywhere.

The complete Brochure has been reviewed by our people in this office and we have sent it on to our Home Office Management in Jersey City for their observation. Our Home Office has been kept up to date concerning all the developments of this promotion, but when they see the Brochure, we are certain that they will agree with us in saying that, your Huntington Big Payoff was the finest promotion that we have ever had on any of our television shows.

We trust that the promotion was as successful as you hoped it would be. We most sincerely thank you and all of your people for putting together such an outstanding promotion.

We are sure that WSAZ-TV has created an indelible impression upon the minds of the people who participated in the many fine prizes.

Kindest personal regards,

Very truly yours,

Donald D. Madden

Mr. L. H. Rogers
WSAZ-TV
Huntington, W. Va.

WSAZ-TV



PREMIUM pushed powdered milk on "Aunt Fran"

BECAUSE many dairy products can be demonstrated in actual use, television has been an ideal medium for their advertising.

These recommendations on the best ways to present milk, butter and cheese on TV have been worked out from the experiences of Pickerington Creamery, Beatrice Foods and Borden's on WBNS-TV, Columbus.

1) REACH HOUSEWIVES THROUGH CHILDREN

To promote sales of its Mayflower powdered chocolate milk and to increase its distribution, Pickerington Creamery began running one announcement a week on WBNS-TV. Rather than going on a homemaker's show, the creamery chose *Aunt Fran*, a children's program. It found that interesting youngsters in "the chocolate milk Aunt Fran makes" attracted their parents as customers.

The commercial starts with Aunt Fran and the eight children who are her guests that day singing the Mayflower jingle. Aunt Fran serves each child a glass of milk and they are all seen downing it, illustrating to mothers that kids enjoy the drink.

To save time, the milk is made up in advance but a container of water and box of powdered milk are used to tell how it was made. Copy points up economy, nutrition.

John W. Corbett, Jr., account exec on Pickerington at the Harry M. Miller agency said, "The reaction from the trade has been highly satisfactory. We have gained distribution in many new outlets and repeat orders for the product are good."

2) USE PREMIUMS TO FORCE NEW SALES

During its first two weeks on *Aunt Fran*, Pickerington ended the commercial with a teaser ref-

erence to a "nice big surprise". During the third week (by then the creamery had added another spot to the weekly schedule) Aunt Fran introduced a premium offer—a fingertip puppet theatre with six animal characters.

This self-liquidating offer called for a boxtop from the five quart package, selling for 45¢, and a quarter. After eight spots, the response was over 1,000. "The results," said Mr. Corbett, "are far above average."

3) USE A PROGRAM WITH A STRONG SELLING PERSONALITY

Fern Sharp has become well established as a radio and television personality in Columbus. Her show, *Sharp Comments* is not a cooking program. She does no demonstrations. Speaking from a desk, she discusses women's activities in Columbus, accenting "social interest" items.

The Borden Company has used *Sharp Comments* to plug its butter, milk and cheeses. A model of Elsie the Borden cow is visible on a corner of her desk, as are the products featured in the commercial.

News items frequently serve to lead into the commercial. Sometimes Fern Sharp pauses between items to say "I see Elsie here wants me to tell you something."

In all cases, the commercials are given a personal, informal send-off.

4) INTEGRATE THE COMMERCIALS WITH THE PROGRAM

Beatrice Foods, one of the largest suppliers of butter in the central Ohio region, found that it could use *Jean's Kitchen Fair* to sell both butter and margarine, using integrated commercials.

On days when butter was the featured product, Jean Phair builds

HOW TO ADVERTISE A DAIRY ON TV

her program around recipes that call for butter. In preparing the dishes, she talks about the flavor of Beatrice's butter. If the dish is fried chicken, she highlights its advantages in frying foods.

On margarine days the same technique is used to stress the nutritive value of the product.

By using the program guests in action to bridge into the commercial, the children drinking Mayflower chocolate milk achieve the same objective on *Aunt Fran*.

5) HOMEMAKING SHOWS CAN INCREASE SALES BY TEACHING NEW PRODUCT USES

To promote its powdered white milk, a product with less direct appeal for children than the chocolate drink, Pickerington took spots on *Jean's Kitchen Fair*. For each commercial, Jean Phair uses the powdered milk in a different recipe. The accent is put on new ways of using powdered milk, rather than its advantages over whole milk.

6) LOOK FOR SPECIAL TOPICAL ANGLES

The month before Easter, Borden's campaign focused on its cottage cheese. Fern Sharp built her commercial around the idea of using discarded cheese cartons as Easter baskets, showing how easily it could be done.

George Leslein, local sales manager of Borden's Ohio branch, said, "We thought it was one of the best specialty advertising acts Borden has ever sponsored, and the sales results were much better than we had expected.

"The promotion was so good that we're already making plans to repeat the offer next Easter. 300,000 cartons of cottage cheese were made up for the month's campaign, and the supply was exhausted at the end of three weeks."



The CBS "Eye," familiar symbol of CBS Television, is brought to life in 4½-second system-identification spots and 20-second program-promotion trailers—produced by Information Productions for CBS. An example of the versatility of this new film organization.

SPONSOR

CBS Television

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

5 EAST 57TH STREET, NEW YORK 22, N. Y.
ELdorado 5-1722



A one-minute commercial for Standard Oil Company (N. J.) on fueling the Queen Elizabeth, world's largest ship. Part of the informative Standard Oil series telling the story of oil around the world. Photographed on short notice, this film indicates what Information Productions can do against a deadline.

SPONSOR

Standard Oil Company (N. J.)

AGENCY

Marschalk & Pratt Company, Inc.

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

5 EAST 57TH STREET, NEW YORK 22, N. Y.
ELdorado 5-1722



The beauty and varied uses of the new Servel Wonderbar are depicted in five new twenty-second spots. This portable refrigerator styled as smart furniture is shown in various rooms, indoors and outdoors.

A novel approach as well as a tie-in with Coca-Cola aids the local dealer.

ADVERTISER

Servel, Inc.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON ST., BROOKLYN 17, N. Y.
ULster 8-5820



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

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

Excellent kitchen set photography and fine product renderings.

ADVERTISER

H. C. Brill, Inc.

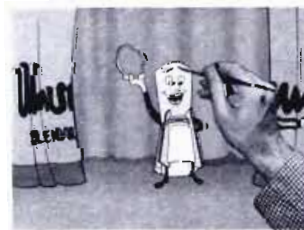
AGENCY

Tracy, Kent & Co., Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON ST., BROOKLYN 17, N. Y.
ULster 8-5820



Effective combining of animation, live action and special optical effects, visualizes the economy and "appetite-appeal" of the labor-saving Waring Blendor in six one minute commercials.

The inanimate Blendor is sparked to life by an artist's hand as it points the lovable character "Scotty". Scotty tells us of the Waring Blendor's economy and utility, while Anne Seaton unfolds the many delightful dishes possible with Waring Blendor.

A series well conceived by Hicks & Greist and brought to life by Lux-Brill.

ADVERTISER

Waring Products Corp.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON ST., BROOKLYN 17, N. Y.
ULster 8-5820

For screenings and further information write the producers direct!



A windswept rain storm . . . a workman falling from a ladder . . . a man taking a tricky stop-motion leap into a pair of shoes . . . these and many other effects were required by The Prudential Insurance Company of America to translate dreams of security into concrete demands for Prudential policies. National Screen Service met these requirements with the master craftsmanship and skilled technical know-how that comes from over 30 years experience in serving the motion picture industry. The result is a tightly-knit TV commercial campaign that is creating interest . . . and making sales.

ADVERTISER

The Prudential Insurance Company of America

AGENCY

Calkins & Holden, Carlock, McClinton & Smith

PRODUCED BY

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



The authority of a "man's man" . . . against a setting that implies good taste, and selective judgment . . . was utilized for a "straight-from-the-shoulder" message on the outstanding qualities of Narragansett Beer, in this recent TV Film Commercial from National Screen Service.

ADVERTISER

Narragansett Brewing Company

AGENCY

Cunningham & Walsh, Inc.

PRODUCED BY

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



Surprise is the keynote in a series of live-action spots for Hostess Cup-cakes. A typical example shows the jaded rajah spurning gold and jewels, but a-ah, when the Hostess Cup-cakes appear! . . . Fantasy merges into stop-motion shots of the cakes, a point-of-sole success story, and a home scene of happy eating. Smooth blends of entertainment and persuasive selling.

ADVERTISER

Continental Baking Company, Inc.

AGENCY

Ted Bates & Company

PRODUCED BY

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



20-second commercials made for use on the Jackie Gleason Show have a novel twist. While a personable young man on the live show describes the advantages of Schick Electric Shaver, flash-back shots of the same man in a variety of settings show him shaving and illustrate the points he is making. Pictures and message combine to carry extra conviction.

ADVERTISER

Schick, Inc.

AGENCY

Kudner Agency, Inc.

PRODUCED BY

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



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

ADVERTISER

Gerber Products Company

AGENCY

D'Arcy Advertising Company

PRODUCED BY

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

For screenings and further information write the producers direct!

WHAT'S HAPPENING
TO DAYTIME

(Continued from page 17)

If television were bought purely on a cost per thousand basis, nighttime would be a better buy. Of course there are some daytime shows which do deliver on a cost per thousand comparable to nighttime. But these are few.

However, there are many products, bought almost exclusively by women, where the appeal is directed solely to the housewife. To evaluate cost per impression fairly, nighttime should be broken down into cost per thousand women. But then as previously pointed out

most advertisers use daytime because of the audience composition—in the case of a cooking show, the chance to reach the housewife when she is specifically interested in what the advertiser has to say—and the added impact from the longer commercial time allowed per broadcast period.

That the cost factor was one of the chief blocks to the greater use of daytime is evident by the increase in sponsorship that came with the announcement of the recent frequency discount plans.

In a number of the major cities, particularly New York and Los Angeles, spot daytime last spring was just not selling. One of the

first positive approaches to induce more advertisers to get into daytime was the WCBS-TV 12 plan. The plan was arrived at after a study of frequency, flexibility and a cost per thousand measure, based on what audience could be reached in daytime, how often they should be reached for effective use and at what rates. From the results of this study WCBS-TV instituted its 45 per cent discount for non-Class A time to purchasers of 12 or more announcements a week.

This gave the advertiser the frequency of impression that he needed for a real sales job. Twelve spots a week well placed can hit most of the daytime audience each week at one time or another.

That the plan has worked is proved by a before and after comparison. During the week of April 20th, 27 daytime advertisers were using 56 announcements as compared to the week of October 19th when 46 were placing 267 spots or participations on WCBS-TV.

WNBT in New York has also issued a new rate card aimed at making daytime more attractive. It is based on the fact that one of the cardinal principles of advertising is repetition and that daytime TV's main obligation is to create sufficiently low cost per unit packages to provide for the necessary continuity of advertising.

So gratifying has been the advertiser response to the WCBS-TV 12 plan that many other TV markets are putting similar frequency discount plans in practice.

THE AUDIENCE

As the charts indicate, the daytime TV audience has grown considerably. Circulation has jumped 40 per cent since October 1951. Furthermore, the percentage of sets-in-use has increased an additional 23.2 per cent. Last year with the exception of a few markets, there was no programming before nine o'clock. Now at 8:00 A.M., on *Today* an advertiser can reach, nationally, 1,980,000 homes—and in New York City alone, 131,670 homes.

In October 1951, total sets in use in New York at 1:00 P.M. was 265,200. This October, in the same time period, there were 981,255 sets tuned on for an increase of 270 per cent. As the Nielsen graph indicates, there is almost a steady climb of sets-in-use, with a peak at 4:00-5:00 P.M. when 3,549,000 homes have their TV sets on. The

(Continued on page 46)

**MORE and MORE PEOPLE
are tuning to channel 6...**

Channel 6
WTVN TV
COLUMBUS OHIO

**TOP LOCAL PROGRAMS in COLUMBUS
PLUS
ABC · DUMONT**

COLUMBUS, OHIO **SEVED AND SOLD** by WTVN TV

T.V. **an Edward LAMB ENTERPRISE**

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

National Representative
Headley-Reed Co.

RADIO

NEWSPAPER



Highest rated
daytime TV show
you can buy

The Kate Smith Hour 4 to 5 p. m., EST

To reach and sell the women of America, you should have these advantages—Kate Smith's *exclusive* advantages:

1. A rating that's still climbing. Compare this October's 12.2 to last October's 11.5*.
2. Reaches more homes than any other daytime TV show*.
3. Twice the sales effectiveness, per dollar spent, of the average TV show. (NBC's study, "TV Today.")
4. No network competition.
5. Big 57-station live network.
6. A merchandising natural. NBC's Merchandising service will help you capitalize at the point of

sale on Kate's famous name and faithful following.

7. Demonstrated selling success with these famous advertisers represented now: Procter & Gamble, James Lees, Nescafe, Doeskin, Block Drug, Johnson and Johnson, Pillsbury, Gerber, Penick and Ford, Minute Maid, Simoniz, Knomark, Glidden, Toni.

Add the inherent advantages of television—action, product demonstration, personal selling—and you have the most assured advertising buy you can make in the lucrative women's market. A 15-minute segment every week on the full 63 station network costs only \$204,464, time and talent, for 13 weeks.

*Nielsen October (Average Audience)

NBC Television

a service of Radio Corporation of America

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

WELDON & CARR

CONSULTING
RADIO & TELEVISION
ENGINEERS

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

JANSKY & BAILEY

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

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

E. C. PAGE

CONSULTING RADIO
ENGINEERS

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

DAYTIME

(Continued from page 44)

only network program on during this time is *Kate Smith*, NBC-TV.

The drop-off from last year is in, the two o'clock period where there are three debuting shows.

ADVERTISER COMMENT ON DAYTIME TV

• **COLGATE - PALMOLIVE - PEET:** According to Leslie Harris, radio and television director, daytime is doing an excellent job, earning the top ratings and delivering audiences at a low cost per thousand. *Strike It Rich*, over CBS from 11:30 to 12, Monday, Wednesday and Friday, reaches 61 markets at \$1.10 per 1000 viewers per commercial minute. *Search For Tomorrow*, also aired over CBS from 12:30 to 12:45, costs \$1.45; while *The Big Payoff*, reaching 59 markets on NBC-TV, Monday, Wednesday, and Friday, costs \$1.62.

• **O-CEDAR CORP.:** This company sponsored a segment of *Garry Moore* for the first six months of 1952. R. E. Smith, vice president, said: "Although we think the show was well conducted and produced, we do not feel that the audience was sufficiently large to consider it a mass medium and we were not satisfied with the cost per thousand.

"To compare the medium with other media, on a strictly cost per M basis, would not be fair in our opinion, but we do not think the cost per M compares favorably with nighttime television and feel that unless there are sizable increases in daytime television audiences, the networks should reduce their rates considerably. At present, we are using nighttime spots in New York."

• **FOOTE, CONE & BELDING:** Roger Pryor, vice president in charge of radio and television, believes that where the audience composition is the one you want, daytime provides the same impact as nighttime TV.

Mr. Pryor believes that local participations are of great value on a periodic basis because of the association of the product with the local personality. However, since audience turnover is small, due to viewer loyalty, the commercial story is usually told by the end of a 13 or 26 week cycle. The agency plans to increase its daytime spot business by 200 per cent to 300 per cent in the next few months, for

MEET
ONE
OF OUR
SALESMEN*



*Commercial for CITIES SERVICE

WILBUR STREECH PRODUCTIONS
1697 BROADWAY • JUDSON 2-3816



Prospectus may be
obtained from

Andre de Saint-Phalle & Co.

Members
New York Stock Exchange

25 Broad Street
New York 4, N. Y.

Send me a Prospectus describing
the Company and its Shares

NAME

ADDRESS

CITY

CLASSIFIED ADVERTISING

Positions Wanted

TV SET DESIGNER

Network Staff TV Set Designer experience: Dramatic, variety, panel, news commentator, commercials, etc. College Degree; architectural and exhibit background. Interested in TV films, live shows or Station staff designer. Detailed resumé on request.

Box No. 118T

TV PRODUCTION SUPERVISOR

Formerly with NBC; heavy network experience handling varied type shows. Also theatre directing, acting and stage manager. College graduate-school training. Am. cost conscious with working knowledge of budgeting controls and estimates. Able to produce much on minimum budget.

Box 126 T

MAJOR AGENCY EXECUTIVE RADIO/TV

Now heading radio and television operation of leading AAAA agency. Many years experience in supervision of network programming, commercials and extensive spot campaigns for major advertisers. Experienced administrator; thorough knowledge of production, both radio and TV. Desires change for personal reasons.

Box No. 124T

TV SALES MANAGER

Presently employed in chief sales capacity of important TV organization. Strong sales background. Experienced at network and station levels. Would consider small investment in new station.

Box No. 110T

LATIN AMERICAN TV

Young American producer with extensive experience in Mexican TV. Speaks Spanish fluently. Recently returned to States. Interested in major agency branch job in South America. Have produced, written many leading programs in Mexican AM & TV.

Box No. 76T

To reach top management or key personnel in TV, try TELEVISION Magazine's Classified Advertising Department.

CLASSIFIED ADVERTISEMENTS — Payable in advance.

\$1.50 per line. Minimum 5 lines. Display ads—\$15.00 per inch.

No charge for box number. All correspondence addressed to box numbers will be forwarded to advertiser when received.

All replies to box numbers should be addressed to TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y.

General Foods in particular. In his opinion, Frigidaire's sponsorship of *Godfrey* will provide a tremendous stimulus and the visual impact of the product will be terrific.

• **MINUTE MAID:** This company, with a limited budget and limited distribution, has concentrated on daytime television, with the exception of a few spots in early evening shows before seven P.M. That Kate Smith has done a fine job for them is evidenced by their renewal for the third year. Mr. Rayen believes that advertisers have to pick a good time slot; by four o'clock women are through their housework and have some leisure. Last year, when the show was in 45 markets, their cost per M was \$5.32, which they feel compares favorably with higher budgeted evening programs.

• **SCHEIDELER, BECK & WERNER:** Walter Ware, television director, reports that last fall the agency bought quarter hour segments of *Ruth Lyons* in Cincinnati, Columbus and Dayton on Sweetheart, Mueller, A-1 Sauce and Soilax. To test the effectiveness of daytime, a pin was offered for 25¢ and Sweetheart labels, simultaneously on the three-city TV hook-up and the 185 radio station network. The entire AM return was 150,000; the three tele cities pulled in 70,000—nearly half as much as radio and at the low, low cost of 2¢ per return.

• **DOESKIN PRODUCTS:** "The *Kate Smith Show*," said Raymond Marcus, merchandising manager, "is tailor-made for our present campaign. We wanted a program in which the commercial would be

integrated into the show. Big evening programs often lack this feature. *Kate Smith* with her chatty lead-ins to our animated commercials gives our product identification with her personality. Her name has permitted the use of the campaign slogan, 'Doeskin goes bigtime.' Our salesmen have already received excellent promotional cooperation from retailers who recognize the selling power of the *Kate Smith* personality."

• **PENICK & FORD:** Charles Fleischmann, advertising manager, believes the quarter hour sponsorship of *Kate Smith* does a good job for them within their budget since they cannot afford nighttime network television. Although the program reaches 56 markets, their coverage is supplemented by participations.

• **CANNON MILLS:** Last year Cannon was in daytime television but dropped it and is now looking around for a nighttime program. Their original buy was a ¼ hour segment of *Kate Smith*, but according to George Beyer, Jr., advertising manager, more commercial time and a better opportunity to integrate commercials were needed. Next a TV version of their radio program, *Give and Take* did well for Cannon audience-wise and rating-wise. But because it was on once a week there were no multiple discounts, and the cost per thousand exceeded \$20. A program like *Kate Smith*, Cannon feels, is a good cost per thousand value, but the potential of reaching the audience is better at night.

WHAT PRICE UHF CONVERSION?

WITH many UHF markets already containing a number of VHF sets receiving fringe signals, the degree of change-over will depend largely on the basic programming of the local station, but costs are also a determining factor. Conversion ranges from \$20 to \$100. It's possible to have a strip put in a receiver for as little as \$5.95. A minimum antenna adjustment of about \$11 plus service charges and special lead-in wire will bring it up to the \$20 minimum.

The strip, which must be made by the manufacturer of the specific set to be changed over, involves taking the receiver apart, replacing an R. F. coil, and is good for only one channel. Additional strips must be inserted for each new UHF channel.

Preferred, are selectors, as RCA calls them, which are actually separate tuning units. These can be used for any receiver and are simple to attach. Costs depend on the number of channels and vary from \$9.95 for a one-channel selector to \$59.95 for one capable of receiving the entire band. RCA estimates \$37.50 for a new UHF-VHF antenna.

CALIFORNIA HERE WE COME?

EDITORIAL

GRIPING IS IMPORTANT

That's how *Variety's* George Rosen headlined his recent front page report on CBS's new Television City. We added the question mark. We don't share his enthusiasm.

Not that we doubt the West Coast will become the major production center. Facilities have always been there for film. And with CBS' magnificent TV plant plus NBC's new studios and the existing facilities, Hollywood is all set to become the nation's television program center, whether production be live or film.

What we do question is how this will affect the quality of programming. The vitality of television programming is dependent on the vitality of its creative people. And you can't be vital in Hollywood's tight orbit, where producers, talent, agency men and writers talk only to each other.

They can't get the pulse beat of the country from the small talk of "the inner circle".

There is no disputing the capabilities of the Hollywood programmers. But we maintain that regardless of their individual brilliance, their output must become sterile.

That has been the history of the motion picture business. Some of the best creative brains have gone out to Hollywood and were responsible for one or two good pictures, and then were lost in the Hollywood vacuum.

Cities like New York offer creative people the opportunity to escape from the confines of a Beverly Hills, a Grosse Point or a Scarsdale and from the inbred atmosphere of their own profession or set.

A writer or a producer cannot omit from his experience people who make significant contributions in fields other than TV or radio. We recommend other voices in other rooms—whether it be New York, Chicago or Minneapolis.

Cunningham and Walsh has been running a series of ads which perhaps best illustrates the need of getting creative people out into the field. A copywriter on a gasoline account might spend a week as a serviceman, an account executive might work behind a tobacco store counter and a programming man do a stint as a department store salesman.

Perhaps this is a formula to save Hollywood from itself and television from Hollywood's inbreeding.

It is the constant griping about high costs, poor programs, ineffectual commercials, production inefficiencies and a million other things that keep the industry on its toes and make for better television.

Once in a while though, it's good to look through the gripes to see the progress that television is making; the faith that all factors have in this most powerful of communication media. Let's remember that companies such as Procter & Gamble are spending at an annual rate over \$10,000,000 for network television alone, and consider the smaller companies such as Doeskin, which is spending over \$600,000, or 80 per cent of its total advertising budget, in television.

And these expenditures are being more than matched by the networks and stations. Look at CBS's Television City—a many million dollar investment with the finest production facilities in the country.

Or take a look at the individual stations and their new plants that are springing up throughout the country. For example, WWJ's new television studios, large and exceptionally well planned, might prove the stimulus to revive the National Motor Show and right in the capital of the auto industry.

Or take WTVJ's new studio in Miami, capable of originating top caliber network shows from what might well become a new and important source of programming. And the solution for stars who insist upon long winter vacations.

Closing out the year 1952, television has come a long way—not because of any one segment of the industry, nor solely because of its inherent strength but because everyone—advertisers, agencies, stations, networks, programmers, trade publications and manufacturers—contributed their own vigor to the medium.

Fred Kugel