

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

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NOVEMBER • 1953

TENTH YEAR OF PUBLICATION

THIS ISSUE :

File of
Television

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Page 18

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Page 22

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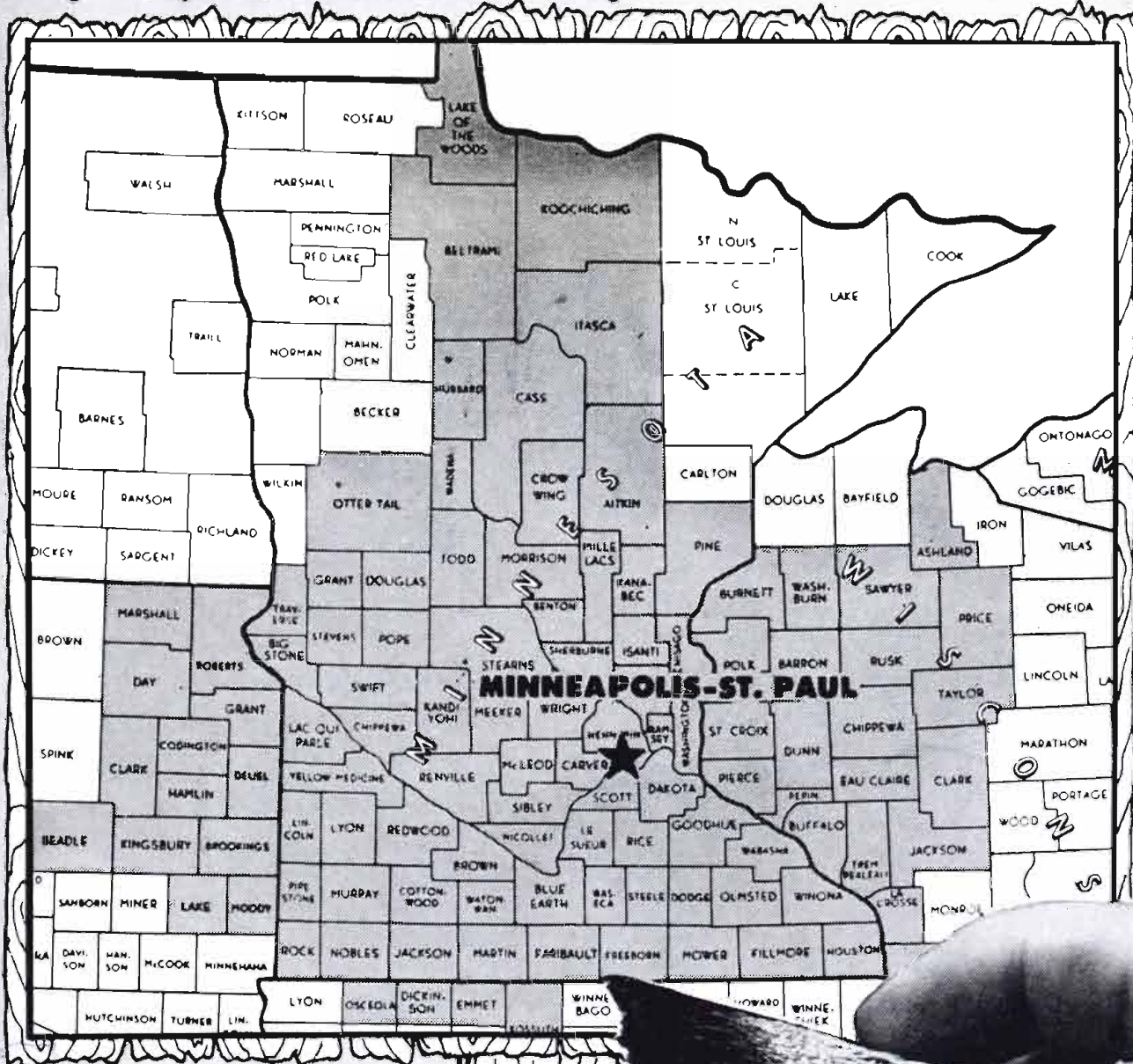
Page 26

arket-by-Market

Circulation

Page 51

INVENTORY IN *Paul Bunyan Land!*



PEOPLE
927,000 families of
higher than average
I.Q.—and earnings.

HOMES AND SETS
911,000 Radio homes
in 109 counties:
400,000 TV sets in 62
counties.

MONEY
Effective annual income
tops 4 1/3 billion dollars.

**WATCHING AND
LISTENING
HABITS**
Recent Telepulse showed
WCCO with ma-
jority of audience on
444 quarter hours of
programming. 6 of the
top 10 shows were on
WCCO-TV.

WCCO-Radio has the
largest audience of
any station in 89 coun-
ties around the Twin
Cities!

MINNEAPOLIS • ST. PAUL

WCCO CBS

clear channel

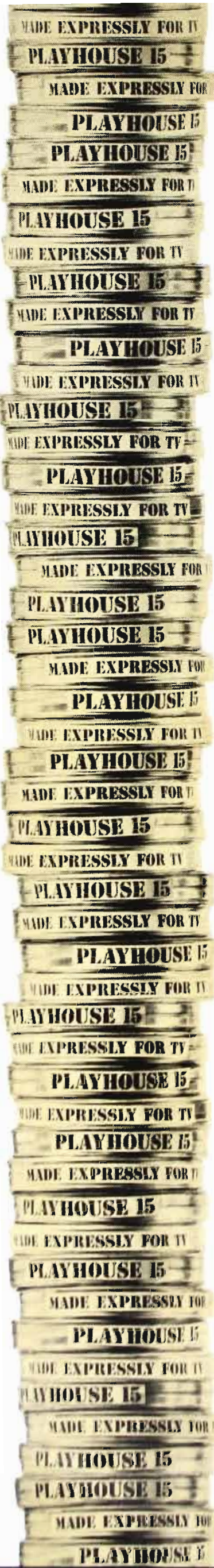
(RADIO) 50,000 WATTS — 830 K. C.

National Representatives: Radio Spot Sales

(TELEVISION) 100,000 WATTS — CH. 4

National Representatives: Free and Peters

ONE STATION COVERAGE!



78 NEW

fifteen minute dramas on film

PLAYHOUSE 15

FIRST RUN in over 115 TV markets

TOP QUALITY

- Made for television by the producer of the network hit shows *BIG STORY* and *T-MEN IN ACTION*.
- Finest stories... best authors
- Leading Broadway and Hollywood actors

HIGH UNIVERSAL APPEAL

- Full variety of stories... comedy... drama... suspense... mystery... human interest
- Combines two of the highest Nielsen popularity classifications—*drama* and *mystery* (averaging 25.7 and 28.4)

LOW, LOW COST

- Costs drastically less for time and program than a half-hour show—yet gives you the same amount of commercial time

FREQUENCY AND IMPACT

- Enables you to reach your customer two, three, or five times weekly as required.

Phone, wire or write today your nearest MCA-TV office for a private screening.

another advertising
SHOWCASE ON FILM from



NEW YORK: 598 Madison Avenue — Plaza 9-7500
 CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
 BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
 SAN FRANCISCO: 105 Montgomery Street — EXbreak 2-8922
 CLEVELAND: Union Commerce Bldg. — CHerry 1-8010
 DALLAS: 2102 North Akard Street — PROspect 7536
 DETROIT: 1812 Book Tower — WOODward 2-2604
 BOSTON: 45 Newbury Street — COpley 7-5830
 MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863
 ATLANTA: 611 Henry Grady Bldg. — LAMar 8750



*The
postman
always
rings twice!*

TV home audiences can't be seen, but they can be read. More letters mean more viewers. More viewers mean more sales.

The ring of the postman echoes the ring of the cash register.

Of all mail received by the "Letters to the Editor" column of a TV magazine covering a five-station-area (including the three in Detroit), 53.4% referred directly to programs and personalities on WWJ-TV. Many of these letters complimented . . . some questioned . . . a few criticized. But taken together, they're a good indication of the greater audience appeal of WWJ-TV, first TV station in Detroit and Michigan.

For additional proof that advertisers sell more on Channel 4, in Detroit, write or "ring" WWJ-TV or your Hollingbery man.

You Sell MORE
on Channel



WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

(WAVE-TV's superiority as of July 1, 1953, and still growing!)

Tower Height is by far the most important factor in a television station's coverage, particularly in "reaching out" to fringe areas. *Low Channel* is second in importance, and *Power* is third.

WAVE-TV's new tower on top the highest hill in this area gives us an over-all height of 1585 feet above sea level — 419 feet higher than Louisville's second station!

WAVE-TV's Channel is 3!

WAVE-TV's 100,000 watts of radiated power is the *maximum permitted by the FCC for Channel 3!*

100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local dealers and distributors about WAVE-TV's amazing new coverage and about the great WAVE-TV television market.

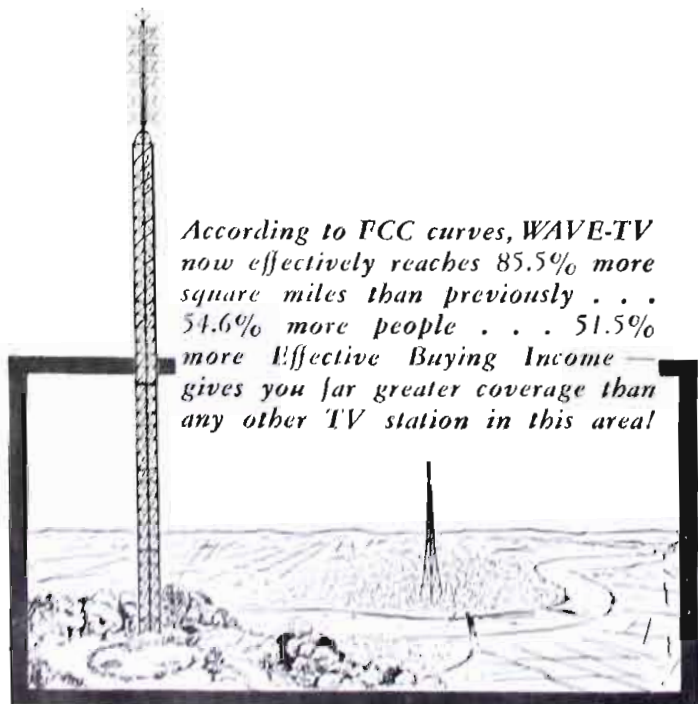
LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representatives



According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 11, November, 1953

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WLEV-TV

Bethlehem, Pa.
Allentown
Easton



prime profit market

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

1,047,110

people who spend

\$1,037,542,000

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

A Steinman Station

Represented by

MEEKER TV,

Incorporated

New York
Chicago

Los Angeles
San Francisco

NBC

TV Affiliate



"YES, THAT TO

REPRESENTING LEADING VHF TELEVISION STATIONS:

EASTERN

		<u>VHF</u> CHANNEL	PRIMARY
WBZ-TV*	Boston	4	NBC
WPIX	New York	11	IND
WPTZ*	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	ALL

CENTRAL

WHO-TV	Des Moines	13 C.P.	NBC
WOC-TV	Davenport	5	NBC
WDAY-TV	Fargo	6	NBC
WBAP-TV	Fort Worth—Dallas	5	ABC-NBC
KMBC-TV	Kansas City	9	CBS
WAVE-TV	Louisville	3	NBC
WCCO-TV	Minneapolis—St. Paul	4	CBS

WESTERN

KBOI	Boise—Meridian	2 C.P.	CBS
KBTU	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC

* Starting February 1, 1954



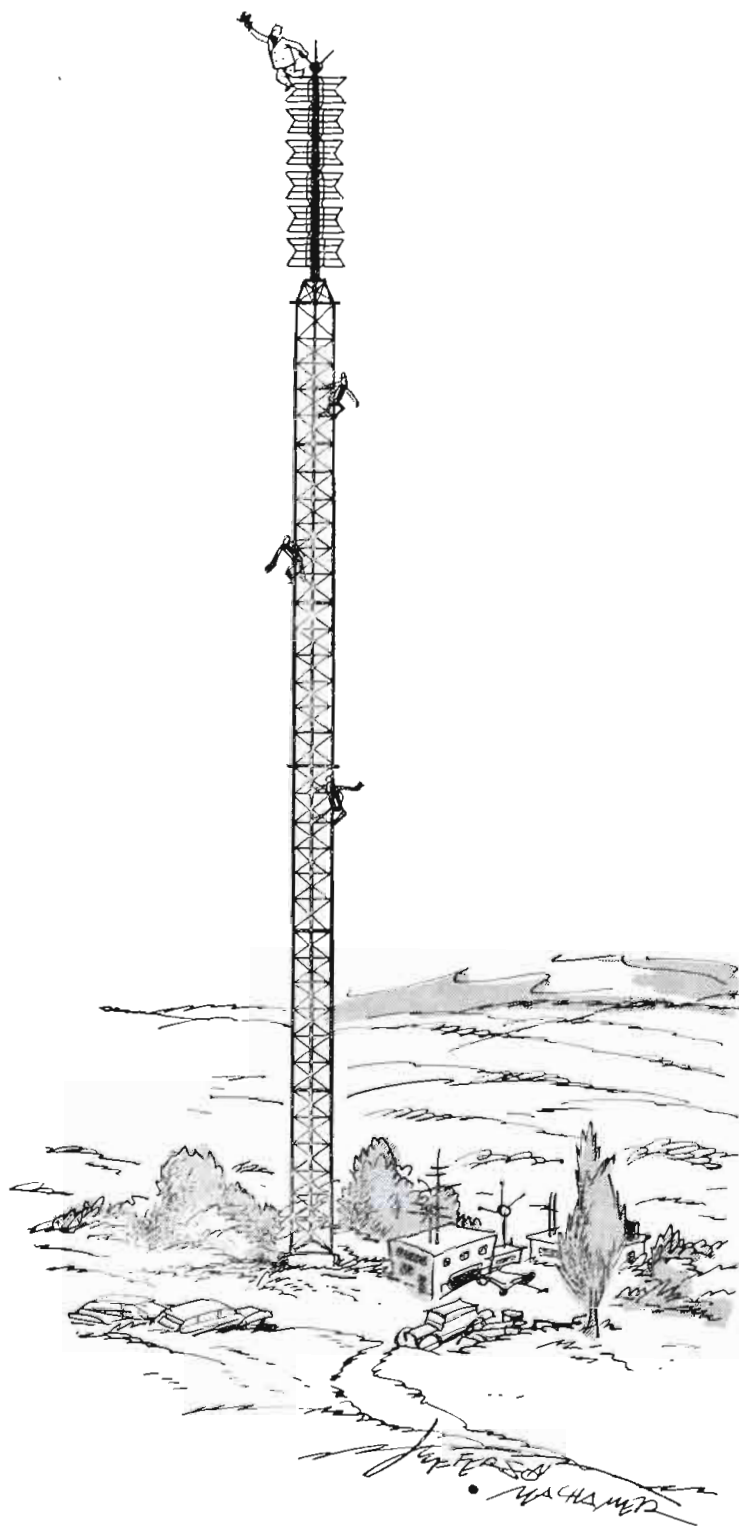
NEW YORK

MAN IS COLONEL F&P!"

Very big things have been happening recently, here in Free & Peters TV.

Today more than ever, the size of our television operation matches its quality. Our television staff alone now boasts more people than the entire F&P organization of a few years ago.

We are happy to confirm the promises made to ourselves at the inception of television — that our growth as an organization would more than match the growth of the medium — in size, in calibre and — we hope in value to you.



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

CHICAGO

ATLANTA

DETROIT

FT. WORTH

HOLLYWOOD

SAN FRANCISCO

5 DAYS A WEEK NORTHERN CALIFORNIA WONDERS—

VARIETY

SANDY SPILLMAN SHOW
With Shirley Spillman, organist
Eloise Rowan

Producer: Sam Ewing
Director: Bob Davy
30 Mins., Tues., Thurs., Fri. (15
Mins., Mon., Wed.)

Participating
KPIX, San Francisco

Music, prizes and magic salted with quiz quickies make midday dialing fun for this stanza aimed at a femme audience.

Sandy Spillman pumps magical life into what might be just another quizzer by reading the minds of contestants and plying sleight of hand tricks for audience amusement. His yack is smooth flowing, tricks are clever, and his cheerful personality and sincerity wring interesting comments from guests.

Contestants, introduced by emcee's petite wife Shirley, guess tune titles played by organist Eloise Rowan, answer true or false queries, and identify film clips. If correct answers are given to three questions, contestant wins chance to name the article in Spillman's magic top hat.

When time allows, emcee walks his mike into the studio audience and chats with visitors, teases them with tricks and asks a "question of the day."

Cameras are deft in keeping pace with emcee's magic working hands. Commercials are ear-easy and sincere.

Tone.

from Variety, September 2, 1953

WHAT'S in SANDY'S HAT?

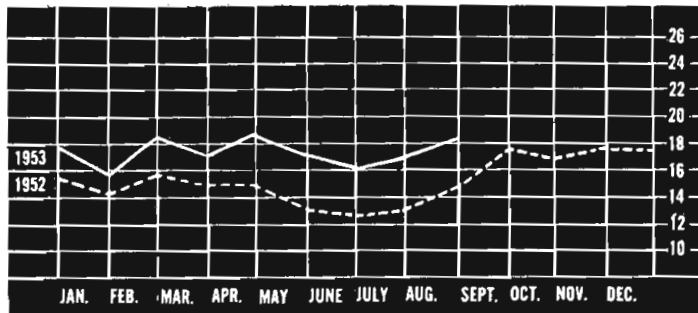


New and refreshingly different, the Sandy Spillman show is already tops in Northern California TV productions. And we'll let you in on something. Spillman's got something in his hat beside a happy prize; he has a selling genie all his own who can do a wonderful job for you. Ask your Katz man about participations in The Sandy Spillman Show on



Affiliated with CBS and DuMont Television Networks... represented by the Katz Agency

FOCUS



NETWORK TV BILLINGS—PIB

	for Sept. '53	for Sept. '52
ABC	\$ 1,376,017	\$ 1,172,057
CBS	8,504,925	5,860,751
DuM	602,566	809,475
NBC	7,748,619	6,769,228
	<u>\$18,232,127</u>	<u>\$14,611,511</u>



"Nothing is being done by television to break away from the 'crotchety practices' and vocabularies of its aging ancestor, radio"—Robert Saudek, director of the Ford Foundation Radio-Television Workshop, told Pulse luncheon

COULD TELEVISION BE OLD BEFORE ITS TIME?

While networks, stations, agencies and packagers are in the midst of plan-making, a word of caution came from Robert Saudek, Director of the Ford Foundation Radio-TV Workshop. Saudek, speaking before a Pulse luncheon reinforced his thinking with a strong plea for innovation. "The curse of television in 1953 is that it is made up of one part show business and nine parts of rate cards, contiguous rates, dollar volume discounts, annual rebates, 15 per cent commissions, favorable adjacencies, unique opportunities and double spotting."

Saudek added a feeling that too many station managers, compensated as they are in proportion to their stations annual revenue, are offered no incentive to invent new ways of doing their jobs.

What was most disturbing, according to Saudek, was that nothing was being done by television to break away from the "crotchety practices and vocabularies of its aging ancestor, radio."

And for something to contemplate, Saudek put this into the hopper: "Just suppose, for a minute, that the four television networks decided they would be a wayward bus, that they would be outward bound, as far away from today's program pattern as 1963 is far from today. Just for instance, supposing each network decided to create a clearly identifiable character for itself. Suppose that Network A were to become The Saturday Evening Post of television; and that Network B were to think of its schedule in terms of the editorial approach of Life Magazine. Then Network C and Network D might choose to be the Readers Digest and Ladies Home Journal."



Channel-sharing has its headaches, Ed Smith, head of WTCN-TV, points out—especially when it comes time for the switch over to WMIN-TV. Larry Bentson, president of latter station, stresses advantages in more rehearsal time and better production. Two stations share time on channel eleven in Minneapolis

FILM ON THE RISE

More than 10 hours of film programming has become available for syndication during the past month. Adding this to film already on the market brings the total to some 30 hours a week of programming available to the advertiser.

Three of the new properties mark Official Films, headed by Hal Hackett formerly of MCA, entrance into the syndication business. ABC Network Film Division, with George Shupert in charge, made its official debut with two network half hours released for the first time for local and regional buyers. Listed here are last month's entries to films:

My Hero	30 min.	39 avail.	Official
Terry & the Pirates	30 min.	26 avail.	Official
Colonel March of Scotland Yard	30 min.	26 avail.	Official
Joe Palooka Story	30 min.	6 avail. (78 in series)	Guild Films
Racket Squad	30 min.	98 avail.	ABC Film Syndication
The Playhouse (Schlitz Playhouse of Stars)	30 min.	26 avail.	ABC Film Syndication
Inner Sanctum	30 min.	39 avail.	NBC Film Syndication
Professor Yes 'N' No	15 min.	26 avail.	Screen Gems
Life with Elizabeth	30 min.	39 avail.	Guild Films
Water Front	30 min.	26 avail.	UTP
Ricky Jones, Space Ranger	30 min.	26 avail.	UTP
Your Gospel Singer	15 min.	26 avail.	UTP

(Continued on page 11)

Still in his thirties, Ted Bergman becomes youngest top net executive as he takes over at DuMont for Chris Witting who has assumed the presidency of Westinghouse Stations. A TV baby, Bergman joined DuMont 7 years ago



mystery



BORIS KARLOFF

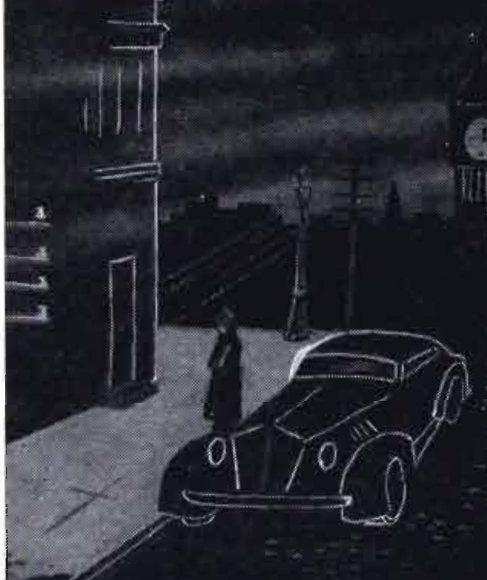
As Scotland Yard's

COLONEL MARCH

*remember when detectives
could count to 10?*

This witty gentleman is equally at home with Shakespeare and shakedowns, Heifitz and heisting. Don't let his charm deceive you. Though he carries no gun, throws no punches, and kisses no blondes — he packs a wallop with his brain!

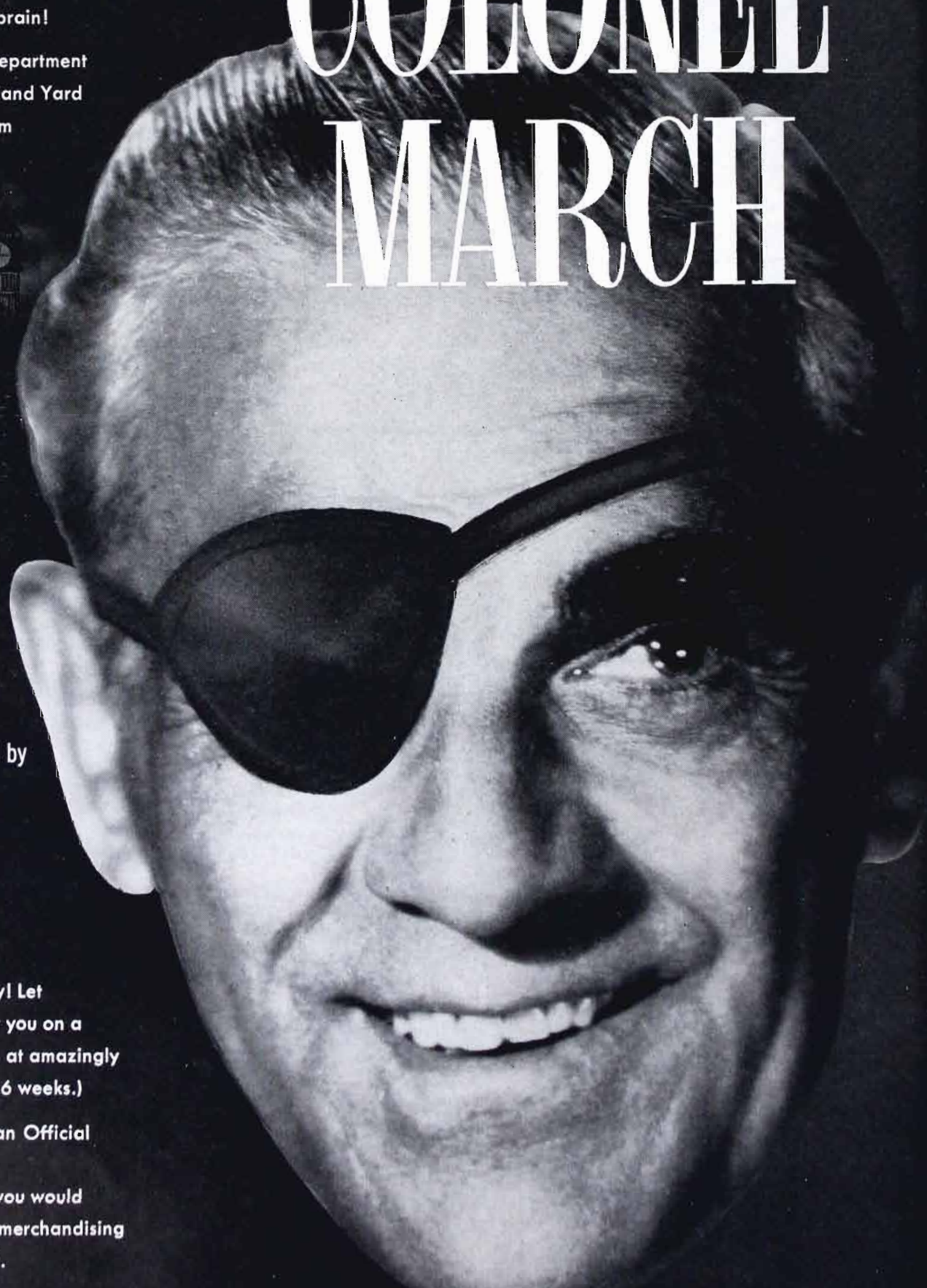
He heads D-3, the famous "Department of Queer Complaints" at Scotland Yard which unravels everything from missing men to murder.



A fascinating, **BRAND NEW** half-hour film series of scientific crime detection based on material provided by **AMERICA'S BEST-SELLING MYSTERY WRITER JOHN DICKSON CARR**

Be the first to cash in on TV's most exciting new personality! Let "COLONEL MARCH" sell for you on a regional, or syndicated basis at amazingly low costs! (Minimum time — 26 weeks.)

A telephone call will bring an Official Films representative to your office with as many reels as you would like to see — and an unusual merchandising story in full detail. PL 7-0100.



TERRY

and the PIRATES



OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than **TWENTY-FIVE MILLION READERS!**

The ratings that this half-hour show pulled for Canada Dry in 56 different markets are so amazing, they have to be seen to be believed.

(We're eager to show them to you.)

The merchandising opportunities with America's best known comic strip characters are endless and they all spell **P-R-O-F-I-T** for you.

"From every standpoint a great bet for any one of a hundred bankrollers" says **BILLBOARD**. Why not investigate today?

**NOW
AVAILABLE FOR
LOCAL OR REGIONAL
SPONSORSHIP**

adventure

ROBERT CUMMINGS

starring in

"my hero"



JOHN CROSBY, NOTED TV CRITIC, says:
"The dialogue, the staging and the production are of a very high order indeed and I see no reason why 'MY HERO' can't eventually **GIVE 'I LOVE LUCY' QUITE A RUN FOR ITS MONEY.**"

NIELSEN RATINGS SHOW: Playing opposite a top budget, hour variety show extravaganza, "MY HERO" earned a national average rating of 29.9!

YOU'LL SAY: "'MY HERO' is the funniest situation comedy now available on film!"

Here's good wholesome fun for the entire family purchasing group. Hollywood stars they can identify themselves with, right along with **YOUR PRODUCT**. This top flight show sells! Ask us, we'll give you facts and figures.

comedy

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE

Second run in most major markets; first run throughout the rest of the country.

AMERICA'S LEADING PRODUCER AND DISTRIBUTOR OF QUALITY TV FILMS



OFFICIAL FILMS INC.

25 W. 45 ST., NEW YORK 36 • PLaza 7-0100

**WISE
SPOT BUYERS
KNOW THAT**

LOCAL live television programs have the most selling power

In Los Angeles that means KTLA

KTLA has more top local live programs than any other television station in Los Angeles

KTLA, its programs and its personalities won *8 out of 21* awards for POPULARITY this year . . . that is twice as many as any other television station received and more than any other two Los Angeles stations put together



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-3181

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA - THE BEST ADVERTISING BUY IN LOS ANGELES

FOCUS: (Continued from page 7)

Boss Lady	30 min.	13 avail.	M & A Alexander
TV Kitchen	30 min.	52 avail.	Electrical Information Publications
Playhouse 15	15 min.	78 avail.	MCA-TV
Hopalong Cassidy (new series)	30 min.	26 avail.	NBC Film Division
The American Adventure	15/30 min.	13 avail.	Lux Brill

LOCAL—DOUBLE EXPOSURE

WOR-TV's concept of a free re-run of a network show in the New York area is starting to pay off. For three out of five advertisers now getting the free ride, the second run on WOR-TV pulled in higher ratings than they earned the first time up.

RATINGS FOR DOUBLE EXPOSURE — OCT. 1953

Oct. 1953 Rating — Telepulse

	On WOR-TV	On Network Station
Sky King (6:00-6:30 PM)	4.4	2.7 (WABC-TV)
Man Against Crime (9:30-10:00 PM)	5.2	4.2 (WABD)
Inspector Mark Saber (10:00-10:30 PM)	4.5	3.9 (WABC-TV)
Pulse of the City (10:45-11:00 PM)	2.0	2.3 (WABD)
Wild Bill Hickok (5:30-6:00 PM)	5.0	6.2 (WABD)

For the station, in addition to valuable program strength, there was a tangible increase in business with the sale of adjacencies to these programs to Northwest Airlines, The New York Telephone Company and Wrigley's.

LOCAL—DOUBLE HEADER

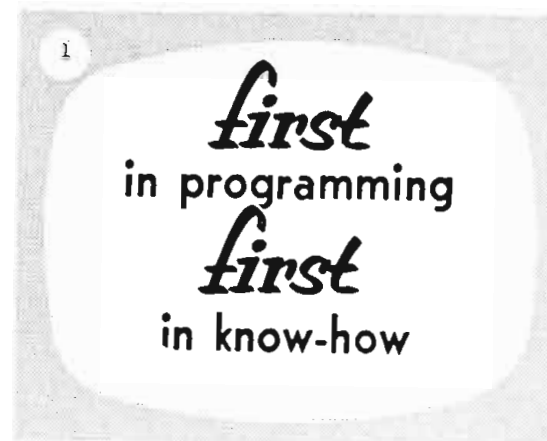
Double exposure of a different kind and the problems and advantages of dual station operation over a single channel are currently smoothing out for stations WTCN-TV and WMIN-TV who share Channel 11 in Minneapolis. Stations alternate their day on a two-hour basis sharing channel and transmitter facilities but not studios.

Edward G. Smith, General Manager, WTCN-TV, indicated that one of the major problems exists in the chain break area at the end of each two-hour segment. During this time, says Smith, station must fit in not only commercial messages and station ID but introduction and call letters of coming channel switch-overs—all of which is tight squeezing. Switch-overs have been coordinated by a synchronized clock set-up permitting the stations to bring in network fare without losing time.

One of the advantages of the dual operation, according to Larry Bentson, president of WMIN, is the added rehearsal time available afforded by the two-hour tenancy of the other station. Bentson indicated that higher quality production, as well as better maintenance of equipment, is effected by such preparation resulting in better competition against those stations which are obliged to do programming, back to back.

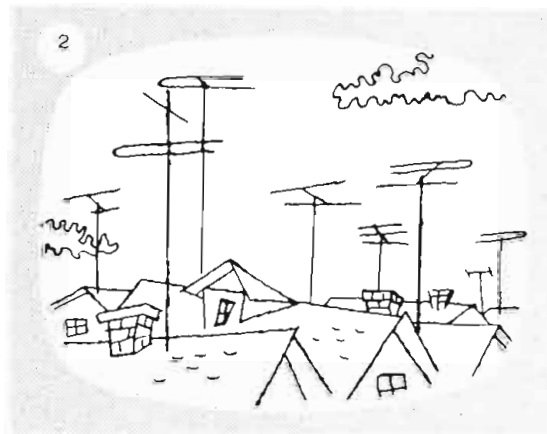
Managements of both stations agree that much must be settled in the realm of programming and sponsorship by meetings between them. A flip of the coin has, in one case, already been used to decide which station's sponsor should get a particular program available to the channel.

Both stations, while trying to establish a single identity for the channel to the audience, maintain an individual sales staff and identity to agencies and national spot buyers. When programs are sold by one station for a time period which carries over to the next station, the latter station receives payment in direct proportion.



SOUND

In Memphis, WMCT is certainly "fustes' with the mostes'" in television programming and technical know-how.



SOUND

For five years - since 1948, TV sets in the Memphis area have been tuned to WMCT exclusively.



SOUND

Today, we know that 225,000 TV sets with and without low band antennas pick up WMCT clearly.

WMCT

Memphis'

First TV Station

WMC — WMCF — WMCT

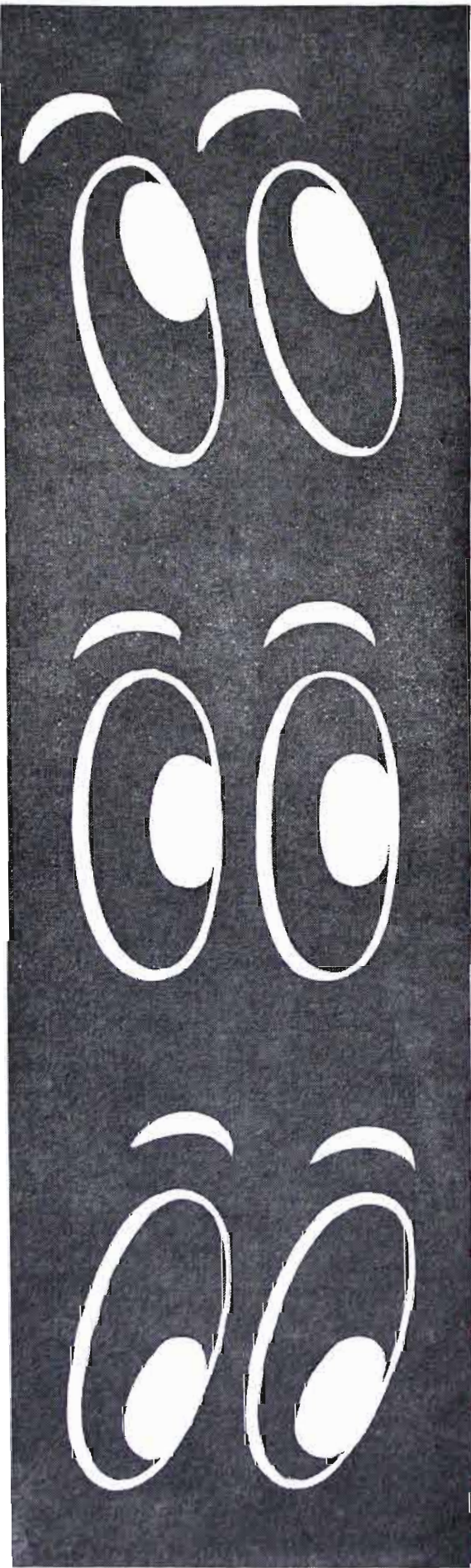
Channel 5 • Memphis

Affiliated with NBC

Also affiliated with CBS, ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives The Branham Co.



UP! UP! UP!

GOES THE SET COUNT!

AND...

**it's the sets that count -
and they count to...**



293.927

in the greater Fort Worth-Dallas area!

WBAP-TV



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

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

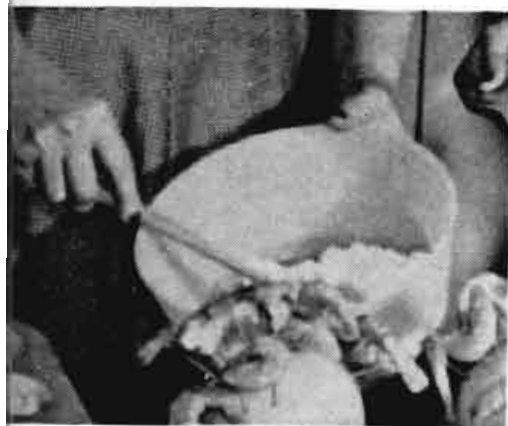
GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

*Current set count as reported
in this issue of TELEVISION

National Representatives:
FREE & PETERS, INC.

KITCHEN SHOWS



CONTINUOUS COST STUDY

SPECIALIZED programs, like specialized media, are bought for their impact, not their cost per thousand. Kitchen shows have been widely used by advertisers because they reach a selected audience of housewives when they are specifically interested in cooking and household activities and because of their possibilities for personal demonstration selling and merchandising.

Programs that have proved to be spectacular selling vehicles frequently get very unimpressive cost per thousand scores.

In view of this it is surprising to see how well some of the cooking programs come off in a cost per thousand measurement.

Mama Weiss on KHJ-TV Los Angeles reaches 1,000 homes for \$1.61 per participation. That's better than the performance of daytime network shows, which average \$2.26 per commercial minute.

Other top scores were earned by *Homemaker's Institute*, WBAL-TV, Baltimore, which came in for \$2.94, and \$3.22 for *Creative Cooking*, WNBQ, Chicago.

The seven shows charted here are all sold on the basis of "one

minute" participations. The one-time rate varies from \$50 for a participation on WBAL-TV's *Homemaker's Institute* to \$200 for a spot on WNBQ's *Creative Cooking*. Ratings vary, but are definitely in the lower brackets.

The programs in this study by no means cover the list of shows that are outstanding on either a cost or effectiveness basis. But they do emphasize that, even though there are great variations, many cooking shows can be bought because of, not despite, their cost per thousand.

CITY, STATION, PROGRAM, TIME	SEPTEMBER RATING	#HOMES REACHED	ONE-TIME COST PER PARTICIPATION	COST PER M HOMES
Baltimore, WBAL-TV, M-F <i>Homemaker's Institute</i> , 12:00-1:00 pm	2.6	16,993	\$ 50.	\$2.94
Boston, WBZ-TV, M-W-F <i>Menu Magic</i> , 2:30-2:45 pm	3.0	34,633	\$160.*	\$4.62
Chicago, WNBQ, M-F <i>Creative Cooking</i> , 11:00-12:00 am	3.5	62,106	\$200.	\$3.22
Detroit, WWJ-TV, M-F <i>Jean McBride</i> , 1:00-1:30 pm	2.5	28,047	\$168.	\$5.99
Los Angeles, KHJ-TV, M-F <i>Mama Weiss</i> , 2:00-3:00 pm	3.7	62,111	\$100.	\$1.61
Philadelphia, WPTZ <i>Pots, Pans & Personalities</i> , 2:30-3:00 pm, M-T-Th; 2:00-2:30 pm, F	2.4	37,039	\$150.	\$4.05
San Francisco, KPIX, M-F <i>KPIX Kitchen</i> , 10:00-11:00 am	2.2	17,228	\$ 60.	\$3.48

* Cost for live commercial. Ratings: September, Videodex

in Sportscasts...it's



the local touch that sells

Local sports programs have rabidly loyal audiences. Fans would rather miss a meal than a regular session with their local sportscaster. They not only get national sports news ...they get news about the boy they saw at the Arena last week...about the team that pal of Charley's plays on.

And don't forget it's not an exclusively male audience. There's a steadily growing number of women who regularly listen to sportscast.

A local sportscast costs little, pays much in increased sales.



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

Edward Petry & Co., Inc.

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

DUFFY'S TAVERN



Starring

ED GARDNER as "ARCHIE"

and featuring



ALAN REED
as
"FINNEGAN"



PATTEE CHAPMAN
as
"MISS DUFFY"



JIMMY CONLIN
as
"CHARLIE"

DUFFY'S TAVERN, produced by HAL ROACH Jr., comes to television with 39 NEW ½ hour custom made TV films

Ready for January 1st air date . . . for local, regional, and national spot sponsorship!

MOTION PICTURES

655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.

Film Syndication Division

For auditions, prices, and sales plan—write, wire, or phone:

HERB JAFFE
655 Madison Ave.
New York City
TEmpleton 8-2000

FRANK O'DRISCOLL
2211 Woodward Ave.
Detroit, Michigan
Woodward 1-2560

JOHN W. McGUIRE
830 N. Wabash Ave.
Chicago, Ill.
WHitehall 3-0786

MAURICE GRESHAM
9100 Sunset Blvd.
Los Angeles, California
CRestview 1-6101

"You'd better make it

TWICE AS GOOD

in 1954" . . . writes

Lawrence Valenstein

President, Grey Advertising



TODAY one frequently hears the question "Is TV's circulation too low in relation to the costs?" I think not, assuming that the medium is used with maximum effectiveness.

However, too many are falling into a real pitfall by attempting to gauge the effectiveness of television (or any other medium for that matter) entirely by a slide rule. Time and time again, we're asked by clients to make comparative estimates of the value of broadcasting vs. newspapers or magazines; to estimate the cost per thousand viewers against the cost per thousand readers.

Agencies, networks, media salesmen or anyone else who encourages this type of comparative research makes a grave error. One can't compare the value of an Angus Bull with a Concord Grape. In some respects, they serve a similar purpose. The same goes for print vs. broadcast advertising.

The real test of a medium is one which rests with the agency itself. Newspapers, magazines, television and radio have all proven themselves. If an advertisement or commercial fails, agencies are apt to condemn the medium. However, the condemnation should more logically be placed at the door of the time buying,

copy or art departments for not using the medium to its best advantage.

Our own documentary evidence in the case of such clients as Doeskin Tissue, No Cal Beverages, Five Day Deodorant Pads, Inhiston APC and Samsonite Luggage, as well as many others, has shown us how potent television can be. But we didn't time buy solely in terms of circulation, although naturally that was an important consideration. There is no doubt that ratings of shows, audience composition, allocation of commercial minutes, coverage patterns, UHF conversion rate, problems of alternate week vs. weekly sponsorship, advantages of participating sponsorship and all the other common denominators for researchers should and will continue to occupy a great deal of our time and thought.

However, the core of the entire matter still rests with the commercial. Our main concern is *sales impact*. And this can only come via the commercial. The case studies of top rated shows against sliding sales are adequate testimony to the slide rule type of television buying with too little commercial effectiveness.

(Continued on page 64)



THE AUDIENCE — A profile of TV

PROFILE OF THE AUDIENCE

Despite high saturation, the characteristics of TV owners are different from those of the U. S. population as a whole. Income, geographic distribution and occupation vary from the national pattern. From National Consumers Panel, Market Research Corporation of America.

Where does the TV audience live?

The northeast section of the U. S. has the highest concentration of set owners; the south, the lowest. While a large proportion of set owners are in the big cities, almost one out of every four farms have TV.

City Size	% of All TV Families in U. S.	% of Each Group Who Are TV Owners
Farm	6.5	23.4
Under 2,500	8.6	26.1
2,500 to 50,000	9.5	30.6
50,000 to 500,000	23.8	51.2
500,000 and Over	51.6	78.0
	100.0	

Geographic Area

Northeast	40.2	69.1
South	12.7	30.1
North Central	30.8	49.7
Mountain & Southwest	6.3	30.6
Pacific	10.0	46.7
	100.0	

What is the economic background of the TV audience?

Set owners are better off economically than the population as a whole. Families in the lowest economic group own the fewest sets.

Economic Class	% of All TV Families in U. S.	% of Each Group Who Are TV Owners
A (High)	30.1	58.3
B	27.9	55.4
C	25.8	49.9
D (Low)	16.2	31.8
	100.0	
Education		
Grammar School	42.8	43.0
High School	44.7	57.0
College	12.5	48.4
	100.0	



From CBS-TV's "Close-up"

Owners, their habits and preferences

Occupation	% of All TV Families in U. S.	% of Each Group Who Are TV Owners
Laborer & Operator	24.5	53.6
Prof. & Executive	21.5	54.9
Clerical, Sales, Service	18.2	52.4
Crafts, Skilled Labor	20.2	61.1
Farmer	4.8	20.3
Unclassified	10.8	28.9
	100.0	

The TV Family

Two out of three TV families have children under 10. TV families are larger than average.

Family Size	% of All TV Families in U. S.	% of Each Group Who Are TV Owners
2 Members	27.3	37.8
3 Members	25.5	51.8
4 & 5 Members	35.3	58.3
6 Members & Over	11.9	52.9
	100.0	
Age of Housewife		
Under 35 Years	41.7	57.5
35 Thru 44 Years	26.8	60.3
45 Years & Over	31.5	40.0
	100.0	

Presence of Children

5 Years & Under	27.3	58.0
6 Thru 12 Years	39.6	58.2
13 Thru 20	26.4	51.1
No Children	36.6	39.2

Source: National Consumers Panel, Market Research Corp. of America

PATTERNS OF VIEWING

There are more families watching TV during the hour 9:00-10:00 PM EST than at any other hour. There is a steady increase from 6:00 AM through to 10:00 PM with each hour having more sets on than the hour preceding, with the exception of a slight drop after the noon hour spurt.

Time	% Sets in Use	Time	% Sets in Use
6:00 AM	1.2	3:00	16.2
7:00	1.7	4:00	16.4
8:00	3.6	5:00	20.9
9:00	5.4	6:00	24.9
10:00	9.8	7:00	30.6
11:00	11.3	8:00	47.6
12:00	17.2	9:00	56.8
1:00 PM	14.6	10:00	54.9
2:00	14.5	11:00	37.8

(Copyright 1953 A. C. Nielsen)

Audience composition by time periods

Women viewers per set by time periods

Sunday	Monday-Friday	Saturday
Morning .82	1.15	.60
Afternoon 1.07	.91	.89
Evening 1.15	1.13	1.10

Men viewers per set by time periods

Sunday	Monday-Friday	Saturday
Morning .75	.41	.51
Afternoon .93	.37	.75
Evening .98	.90	.95



Children (12 and under) viewing by time periods

Sunday	Monday-Friday	Saturday
Morning 1.05	.63	1.00
Afternoon .60	.81	.85
Evening .47	.45	.71

Teen-agers viewing by time periods

Sunday	Monday-Friday	Saturday
Morning .21	.18	.22
Afternoon .28	.24	.23
Evening .22	.20	.26

Source: National Videodex; July, 1953. Morning: 9:00 AM-noon; Afternoon: noon-6:00 PM; Evening: 6:00-11:30 PM.

Audience in terms of socio-economic classifications

Upper (upper and upper middle class, about 15 per cent of U. S.):

Selective, casual about viewing. Prefer drama, music, quiz and panel shows. Generally hostile or resistant to commercials, particularly those with hard sell or fast-talking salesmen.

Middle (lower middle and upper lower, about 65 per cent of U. S.):

Enthusiastic and uncritical about TV viewing. TV is important home activity. Particularly enjoy talent shows, mysteries, variety programs and soap operas. Housewives feel guilty about daytime viewing but justify it as educational or restful. Feel commercials provide useful information and that their attention to them is payment for free entertainment, although like all groups, they resent interruptions of entertainment. Will accept claims of superiority as manufacturer's just pride, but resent any implication that advertiser considers them inexperienced or unknowing.

Lower (lower lower group, about 20 per cent of U. S.):

Casual about TV, don't watch program consistently even if they like it very much. Prefer participation programs, action and fantasy. Economic position makes them uninterested in most advertising.

Source: Social Research, Inc.

How does the audience react to summer programming?

Advertest's report on audience flow through the winter and summer seasons indicates that summer replacements lose more regular followers than do shows carried straight through without hiatus. Programs on 52 weeks hold 69 per cent of their winter audience and gain 3 per cent of this number from people who've never watched before. They lose 28 per cent of the audience to activities other than TV and another 3 per cent to competing programs. In contrast to this, summer replacements lose 59 per cent of their winter audience; 41 per cent continue to watch. To these standbys were added 22 per cent new viewers.

PROGRAM PREFERENCES

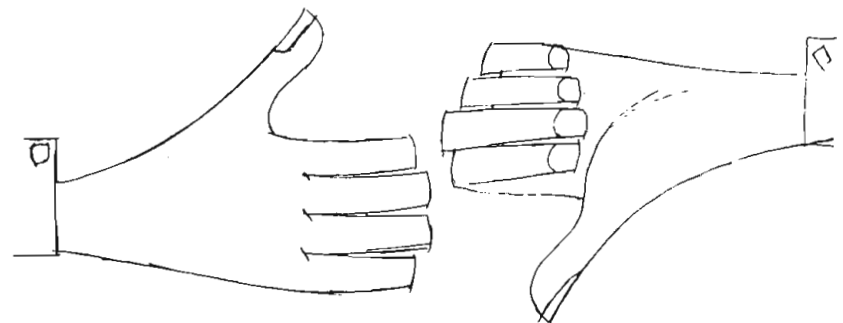
How preferences changed since 1951

Boxing, still highly popular, has lost its lead of 1951, while situation comedy and comedy variety have gained considerably. Mystery-drama and talent gained slightly but westerns have come down, according to average Pulse ratings for the five highest-rated categories during the first six months of each year.

Top 5 Categories

Jan-June 1953	Jan-June 1952	Jan-June 1951			
Program Type	Avg. Rating	Program Type	Avg. Rating	Program Type	Avg. Rating
Comedy variety	29.8	Comedy variety	23.8	Boxing	25.2
Comedy situation	22.6	Boxing	23.8	Western	18.4
Drama & mystery	19.7	Western & serial	19.0	Talent	17.3
Talent	18.3	Comedy situation	17.8	Drama & mystery	17.3
Boxing	17.0	Drama & mystery	17.1	Comedy situation	14.4

Source: The Pulse, Inc.



Does the audience follow the critics?

Programs that are critically acclaimed may be poorly received by the public. Dallas W. Smythe reports that the 20 programs receiving the most favorable reviews from N. Y. TV columnists earned an average Pulse rating of 12.6, as against the 19.6 average by the twenty highest rated programs in N. Y. On shows considered poor by the critics, the public was in closer agreement. These averaged a Pulse of 9.3

What kind of programs reach the most men? women? children? teen-agers?

Westerns and comedy variety programs, among the most numerous types of shows, get the greatest number of viewers per set. The highest number of women before the TV receiver is earned by comedy variety shows, with quiz-audience participation, drama and musical variety close behind. The programs that do the best job of attracting men are musical variety, mystery and comedy variety. The greatest number of children are on hand for children's programs and westerns.

Audience Composition for Eight Leading Program Categories

Category (# in groups)	# Men per set	# Women per set	# 13-18 per set	12 & under per set	Total viewers per set
Drama (20)	.85	1.15	.14	.40	2.53
Western (9)	.76	.89	.21	1.06	2.92
Musical variety (8)	.90	1.15	.09	.40	2.54
Children (17)	.46	.75	.19	1.21	2.60
Situation comedy (15)	.76	1.06	.15	.74	2.70
Mystery (19)	.88	1.05	.13	.46	2.52
Quiz & aud. partic. (18)	.68	1.17	.12	.31	2.28
Comedy variety (18)	.88	1.18	.16	.61	2.84

Source: National Videodex, April



THE AUDIENCE AND THE COMMERCIAL

What do viewers dislike about commercials?

Long commercials, or those that seem long to the audience, and exaggerated claims are the things most antagonizing to viewers, according to Gallup-Robinson analysis. Commercials for soaps are the most guilty of these faults. Cigarettes, appliances and dentifrices are close behind.

Viewers prefer "entertainment" commercials, according to Gallup-Robinson—especially those with jingles or animation.

What kinds of commercials are most effective?

Gallup-Robinson findings suggest that by and large factual demonstration commercials are the most effective. Least effective are those using hard sell. Although demonstration has consistently proved to be the most effective type of commercial, Gallup-Robinson finds it in use on only 19 per cent of national advertisers' commercials.

Integration with the program increases effectiveness, especially if the star delivers the message.

Source: Gallup-Robinson

How effective sales-wise are "well-liked" commercials?

Entertaining commercials are remembered but the brand name is frequently obscured, according to Gallup-Robinson. There is not necessarily a link between sales effectiveness and audience liking. A commercial must have substance to sell. Starch, in addition, reports no correlation between like-dislike and effectiveness.

Do viewers have different attitudes toward different kinds of products?

Viewers form attitudes about various products and the commercials that advertise them depending on the purpose, price and longevity of the item. The Kenyon & Eckhardt study emphasizes that what might be good for selling candy might misfire when applied to selling automobiles and suggests these standards for various kinds of products:

- Essential, low cost, frequently bought items
- modest claims
- realistic setting
- suggest ways of using food items
- matter-of-fact, not lyrical, descriptions

Beer

- friendly, relaxed approach
- familiar setting

Minor appliances and household items

- demonstration of product
- emphasis on reliability

Cigarettes

- modest claims, avoiding scientific jargon
- avoid hard sell

Durable, high priced items

- distinguish brand
- give factual information
- demonstrate unique features

Source: Kenyon & Eckhardt, *Language of TV advertising*, TELEVISION Magazine, Nov. 1952; June-November 1953.

Can you reach housewives through children's programs?

Advertest survey shows high sponsor identification by mothers on programs watched by their children. Of those whose children had ever watched *Howdy Doody*, four out of five mothers could name at least one sponsor. Seven out of ten reported that their children had asked them to buy at least one of the products advertised on various shows. Notably, nine out of ten in this group of parents went out and bought at least one of the products.

Do people recall TV advertising more than ads in other media?

The summary of seven supermarket surveys, based on 1,500 point-of-purchase interviews conducted by TELEVISION Magazine, shows that remembrance of TV advertising was more than twice as high as recall of radio, magazines or newspaper ads.

Seven Survey Summary

Per cent recalling ads in each medium

	Median Percentage
Television	43%
Radio	16
Magazines	18
Newspapers	14

Where can your commercial get the biggest audience?

Nielsen measurements of audience flow for specific network programs suggest some overall conclusions: the most important factors in determining where your commercial will get the biggest hunk of your program audience depends on type of program, the competitive environment, and the level of sets-in-use.

Type of program

Mysteries and dramas hold viewer interest throughout plot, lose their offer climax. Closing pitch best feature demonstration. Variety shows, audience participations and panels have high turnovers and often build slowly. Strong central commercial gets biggest audience.

Competitive environment

Strong preceding program on same network can bring bonus hold-over audience; the earlier the commercial, the greater the portion of the bonus audience that can be reached. A strong program following on the same network usually delivers a bonus audience at the last minute as viewers get set for next program. A strong program following on another network means an earlier commercial will reach viewers before they tune out.

Sets-in-use

Viewing drops off in most cities after 10:00 or 10:30 pm. The earlier the commercial, the higher the sets-in-use level will be for programs in this time period.



LEVER HOUSE : "television has be

STAR salesmen in the daytime—dramatic vehicles at night. This is what Lever is currently using in its TV programming. Daytime line-up—Godfrey, Linkletter, and Garroway. Nighttime—two old favorites, *Big Town* and *Lux Video Theater*.

Like all advertising placed by Lever Brothers Company, television advertising is planned, coordinated, and placed through the Advertising Services division. General manager of this group is Michael J. Roche, a Lever advertising veteran of 33 years.

Under him, John R. Allen, radio and television manager who works on programs and commercials, and Stanley H. Pulver, media manager for radio and television, together with Anton W. Bondy, media manager for print, form the nucleus of the division. Assisting them are five men assigned to specific brands, keeping directly in touch with all media plans.

"We buy the best program for the company," says Roche, "and the best time. Then we present our purchase to the divisions. The marketing heads buy into

the program. We help them on their purchases, advising on which is the best buy for their brand campaign."

This integration is a comparatively recent development. It was inaugurated with the move into the famous house of glass, built to provide a unified headquarters command for the expanding corporation. Centralized buying means more than operational efficiency.

Mike Roche, who started with Lever at Cambridge 33 years ago, says, "Before the media buying operation was centralized, there was always the possibility that the individual divisions, not knowing the over-all discount structure, would lose volume discounts because of lack of liaison with each other. Now, as a centralized buying unit, we know how to get the maximum discounts. And we can move into a buy like *Today*, holding the property for all of our brands."

Dividing the Lever vehicles calls for an understanding of each brand's marketing strategy know-how. The company has no over-all advertising kitty: the brands must pay the full freight on all ventures.

The point of decision at Lever House—M. J. Roche, seated in the center, has been a soap man since he started as a messenger with Lever 33 years ago. He's held various advertising posts with the company and is now general manager of the Advertising Services Division. Anton W. Bondy, left, print media manager since 1951, is an alumnus of the media departments of three agencies—K & E, BBD&O, and Thompson. On the selling end, he was a publisher's rep and also was with Hearst Enterprises. Stanley H. Pulver, seated at the window, is his counterpart as media manager for AM and TV. From Columbia University, he went to Columbia Broadcasting as assistant to the president and later sales service manager of its AM flagship. Switching to agency field, he joined Biow and later moved to Dancer as media director and chief timebuyer. John Allen, right, radio and TV manager, began working with TV in 1941 at NBC. From there he went to Marschalk & Pratt as AM-TV director. For 2 years before joining Lever as specialist in programming and commercials, he had his own consultant firm serving half a dozen top ad agencies.



good for the soap business”

Frequently, brands must wait in line to use a particular show, getting aboard only for their peak selling season.

Lever has eight agencies. It has four operating divisions (Lever, Good Luck, Ayer, and Pepsodent; Lipton is a completely separate Company owned by Unilever rather than by Lever Brothers.) Each has its own advertising manager and brand ad managers.

Each division prepares its own advertising budget, based on the number of cases it expects to sell during the coming year. Media proposals from each brand's agency suggest how this fund should be spent. At this point, Stan Pulver and Andy Bondy sit in with the marketing heads, advertising and sales managers to suggest how the brands could take advantage of Lever programs and generally advise on what might be the best buy. When a programming decision is to be made, John Allen is on hand.

Mike Roche defines his function as “sitting on top of the whole operation, all the purchasing and production, keeping the brand men informed.” Advertising services is part of the province of James A.

Barnett, vice president in charge of consumer relations.

Lever's total advertising budget in the past few years has been split almost fifty-fifty between broadcast media and print media. Television's share is on its way up. All Lever brands have used TV.

This year Lever added a heavy schedule on *Today* to its array of TV vehicles. It bought a minimum of 108 segments on a year's contract, starting November 9. The purchase became definite as soon as NBC could guarantee product exclusive for Lever—not a simple task since the Company plans to divvy up the participations between many products, aiming for maximum flexibility. The main reason for the purchase: Garroway. He is regarded as a super salesman along the lines of Linkletter and Godfrey, who have been under the Lever banner for some time.

“My most important function,” says program and commercial specialist John Allen, “is the ever present job of understanding creative people, keeping them steamed up about what we're doing. People can't be handled by memos; they must be worked with individually.”

(Continued on next page)



Scottish-born J. Harvey Howells, now ad manager of the Lever division, holds the degree of Member of the Institute of Bankers. Once a partner in a Scotch clothing firm, he's kept close to advertising—6 years with P & G then 3 as ad manager of Standard Brands grocery division. He joined Lever in 1950 as ad manager of the Good Luck division.



William K. Eastham, since June the ad manager of the Good Luck division, started out in banking. After the Army he became asst. ad manager of Whitehall Pharmacal. He came to Lever in '51 as brand ad mgr. on Lux & Silver Dust, was later brand merchandising mgr. for another product group. He's been active on school boards in his native Long Island.



William H. Scully has been a Lever man since he started as a messenger in 1937. With time out for Army service, he's held various advertising jobs. Now ad mgr. of the Pepsodent division, he, like his firm, is originally from Cambridge, Mass. Ad manager for Good Luck and Lifebouy are two of his previous posts. He earned his M.A. in advertising from Boston U. in 1949.

It is Allen's job to shop for, consider and recommend programs and to ride herd on their production. This includes casting and script supervision. He fills the same role on commercials.

He keeps in touch with agency programming and commercial people as well as the brand advertising staffs. "The brand men hold us responsible for quality control. Talent is handled by us. We have to check every script for each of our shows. On commercials, when a brand buys into a show, the agency comes up with ideas. The brand manager is 'the client' up to the idea stage. We make suggestions as to who is to produce the commercial and for how much and supervise actual production.

Approach to commercials

"In our commercials we try to be honest and believable. We will not go in for sensational appeals, delivered in advertising-ese. We believe the commercial will benefit by borrowing from the program.

"In programming we buy for value. Our evening shows have gotten ratings in the 25-40 brackets and our program costs are relatively low.

"Our three daytime 'salesmen' are men whose influence with audiences carry into the commercial and straight into the store. Daytime as yet has not warranted the cost of building house properties. We do own both our nighttime programs"

Lever's recent experiment in filming four weeks of *Lux Video Theater* has set off much discussion around the industry. To film or not to film isn't the question, according to Allen. "Our hope is to go to an hour program. There are many facets to be considered first. If we do go to film, it will be largely a question of technique."

Big Town cheaper on film

Lever's switch to film on *Big Town* was part of the plan that launched the show live for a nine month shakedown cruise before going to film. The reasons for putting the show in the can were better programs and economy. The program comes in for less than live network costs because Lever shares in the income from second run sales.

"We have no preconceived notions about what we must use on TV," Allen says. "We dropped *Hawkins Falls*, not because we're through with daytime serials (we still have *Aunt Jenny* on radio), but because we were in Class B time. Maybe next year we'll use daytime serials again."

Four media functions

Stanley Pulver defines the job of supervising media work for radio and TV in terms of four functions. It includes, he said, "analyzing and approving buys suggested by the agencies; occasionally initiating buys when we come across

something that the agencies or brand men might not be aware of; a responsibility to the company too, to keep each program sold and to find replacements when a brand moves to another program; and a budgetary function—forecasting for the coming year and anticipating future media needs.

"We plan a year ahead. In September, for example, we started working on 1954 plans. Of course, there are frequent adjustments during the year to tailor original plans to new marketing concepts."

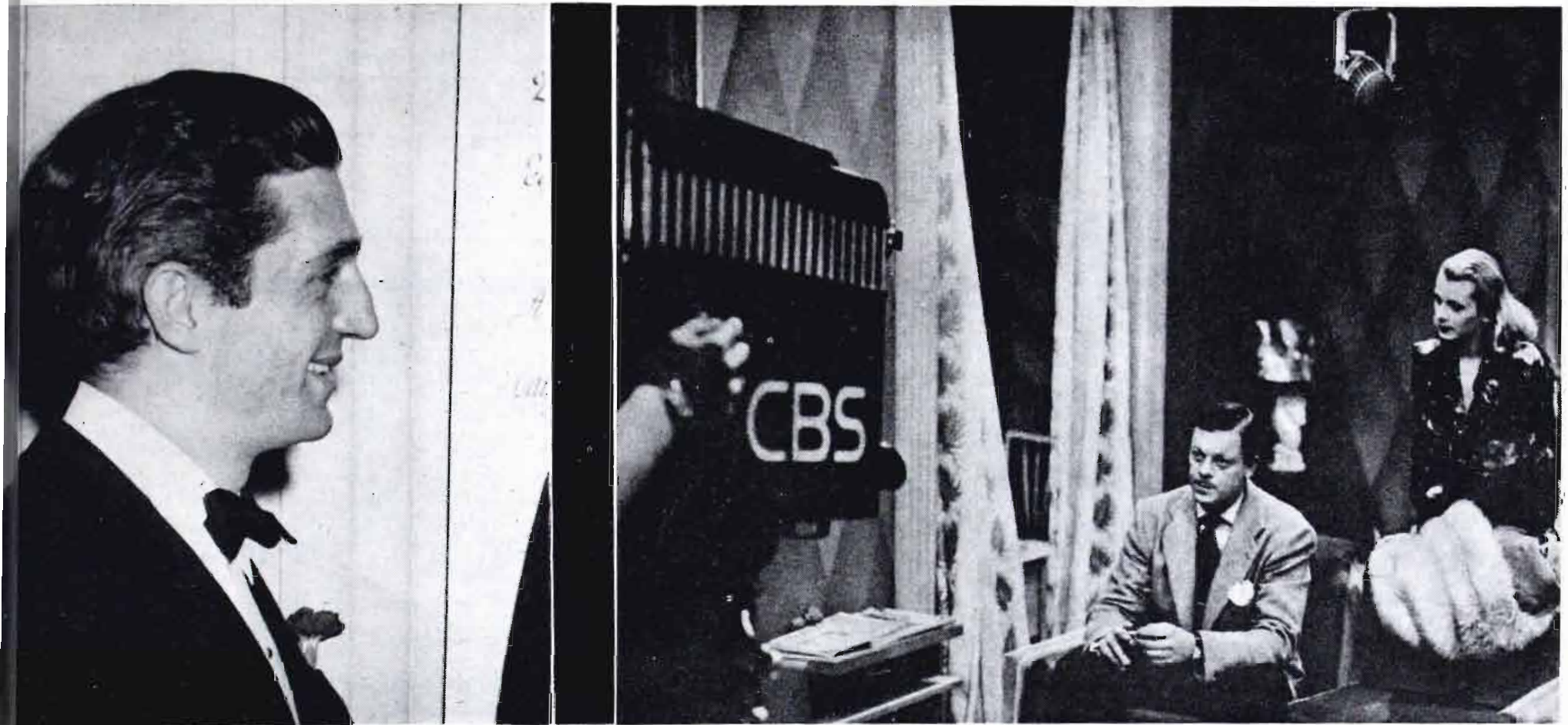
Any market is good

"We have a very simple philosophy in relation to reaching people," he continues. "Wherever people are, those people are sales prospects for us. Any market is a good market. There really are no secondary markets—even the small ones can represent a lot of people. But a thousand families in a small town can mean as much to us as a thousand families in New York—if the price and opportunity are right, they can be equally productive."

Lever has set no formula on the outside number of stations it will buy on a network, which or how many of the new stations it will add or the level of circulation required. "Our feeling," Pulver says, "is that a flat formula would cause us to miss good opportunities. At present we've been selecting new

(Continued on page 65)

AFTRA



George Heller, executive secretary, AFTRA

Gets in the Act

"We're a Powerful Group, there's no question of that."

UNMATCHED—even by John L. Lewis—is the power held by a small cigar-smoking ex-dancer who sits behind the labor chessboard of live television's biggest performers union: AFTRA.

Although a dancer by training, and an actor by experience, George Heller, executive secretary of AFTRA, has been playing heavies since 1937 in union negotiations with radio and television executives. The results of these performances were powerful enough to bring in \$8,000,000 in additional earnings for his organization.

Started as a radio performers' union, the organization then known as AFRA, is a recent entry into the television field. How it

became all-powerful in live television, however, is strictly a product of environment.

Before its creation in the 1930's, actors and other performers excluding musicians, were having a difficult time, supplementing their stage earnings with radio work. The difficulty lay less in getting work and more in getting paid for it. Among them was George Heller, then on the stage in "You Can't Take It With You."

Prophetic as the title of the play may have been, Heller decided he was going to try. With aid—in cash—from Equity and the SAG, he helped form the first radio union with three locals, New York, Hollywood and Chicago.

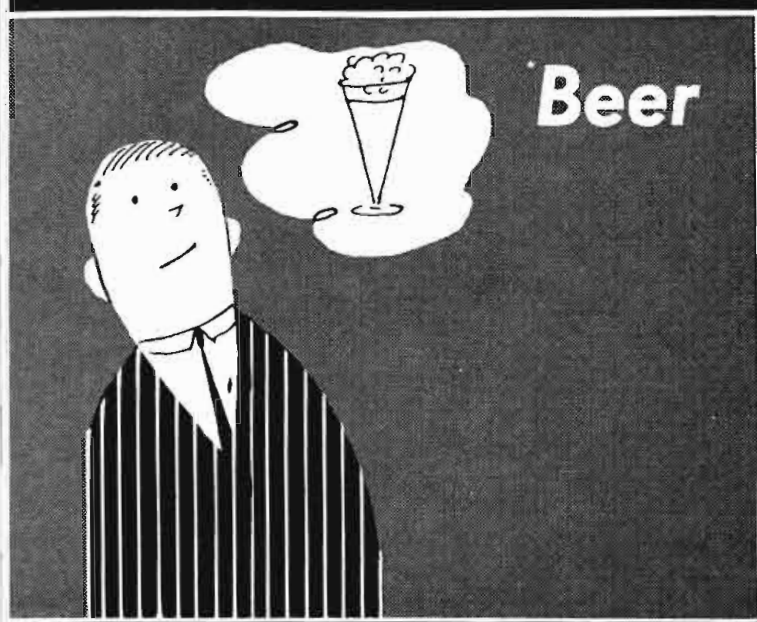
Heller, then a member of the

Council of Actors Equity Association, was preceded in his present position of national executive secretary by Mrs. Emily Holt. Mrs. Holt, who had been Associate Counsel for Actors Equity, resigned from her post in 1946.

As with all show business unions, television by 1949 had not only caught their interest but was already becoming a major source of employment for their members. With the multiple unions which individually represent special groups of talent performing in the medium, a situation similar to early radio, was occurring.

In radio, AFTRA had, with the blessing of these other unions, been successful in unifying their

(Continued on page 66)



Familiarity with Beer Brand

Brand	Program	Sept. Viewers	May Viewers	Sept. Non-Viewers	May Non-Viewers	Sept. Index of Familiarity	May Index of Familiarity
Ballantine	Foreign Intrigue	41.5	39.1	30.1	40.9	138	96
Ballantine	Yankee Baseball	48.1	45.1	27.0	36.2	178	125
Pabst	Blue Ribbon Bouts	48.6	44.4	31.0	30.7	157	145
Rheingold	Douglas Fairbanks	46.8	52.2	44.5	35.9	105	145
Ruppert	Six O'Clock Report	23.7	27.3	21.0	20.8	113	131
Schlitz	Playhouse of Stars	38.9	35.0	26.8	24.4	145	143

Brands mentioned but not checked for programming						Sept. % Familiar	May % Familiar
Budweiser						10.8	12.9
Miller						6.6	7.7
Piel's						20.4	24.5
Schaefer						45.4	40.4



Presence of Brand in Home

Brand	Program	Sept. Viewers	May Viewers	Sept. Non-Viewers	May Non-Viewers	Sept. Index of Use	May Index of Use
Ballantine	Foreign Intrigue	10.2	8.3	8.4	11.2	121	74
Ballantine	Yankee Baseball	12.7	13.0	6.9	7.5	184	173
Pabst	Blue Ribbon Bouts	5.5	4.0	3.9	6.5	*	*
Rheingold	Douglas Fairbanks	14.6	14.4	8.6	8.8	170	164
Ruppert	Six O'Clock Report	4.8	6.7	4.4	3.1	*	*
Schlitz	Playhouse of Stars	6.0	7.8	2.2	2.3	*	*

Brands mentioned but not checked for programming						Sept. % Using Brand	May % Using Brand
Budweiser						2.4	2.8
Miller						2.0	3.0
Piel's						3.5	4.1
Schaefer						10.8	9.0

* Too few in sample to yield reliable index



Familiarity with Detergent Brand

Brand	Program	Sept. Viewers	May Viewers	Sept. Non-Viewers	May Non-Viewers	Sept. Index of Familiarity	May Index of Familiarity
Dreft	Beulah	5.4	7.4	4.9	4.3	*	*
Fab	Big Payoff	27.4	38.8	24.4	25.8	112	150
Joy	Search for Tomorrow	2.0	7.6	4.4	5.2	*	*
Surf	Art Linkletter	21.6	26.4	11.0	12.5	196	211

Brands mentioned but not checked for programming						Sept. % Familiar	May % Familiar
All						11.7	—
Cheer						30.8	35.1
Tide						63.9	67.6
Vel						14.6	12.2

* Too few in sample to yield reliable index



Presence of Brand in Home

Brand	Program	Sept. Viewers	May Viewers	Sept. Non-Viewers	May Non-Viewers	Sept. Index of Use	May Index of Use
Dreft	Beulah	1.7	2.1	1.7	1.8	*	*
Fab	Big Payoff	11.0	16.4	12.7	13.5	87	121
Joy	Search for Tomorrow	1.0	5.8	1.4	1.9	*	*
Surf	Art Linkletter	5.2	7.0	4.9	7.0	*	*

Brands mentioned but not checked for programming						Sept. % Using Brand	May % Using Brand
All						7.3	—
Cheer						14.3	20.4
Tide						39.7	45.7
Vel						3.7	4.8

* Too few in sample to yield reliable index



This month: beers and detergents re-surveyed. One thousand interviews are conducted each month for TELEVISION Magazine's continuous brand study by The Pulse, Inc., in TV homes in 12 counties in metropolitan New York. Persons interviewed are given a selected list of programs and asked to check off those they have viewed. They are then asked to name brands they are familiar with in each category. Following this, pantry checks are made to find which brands are used. The index of performance for both familiarity and use serves as a comparative measure of effectiveness. This project is supervised by TELEVISION Magazine's Research Director, Dr. Frank Mayans.

$$\text{INDEX OF PERFORMANCE} = \frac{\text{percentage of viewers of a program using brand advertised}}{\text{percentage of non-viewers using brand advertised}} \times 100$$

BRAND STUDY: Ballantine leads in use, Surf in familiarity

HOW successful are the beer and soap advertisers in establishing familiarity for their brand? . . . in converting this familiarity to use of their products?

Presented here are the results of the second survey of beers and detergents conducted this September by Pulse, for TELEVISION Magazine's continuous brand study. First survey was done in May. Findings are based on 1,000 interviews and pantry checks each month.

Perhaps the most significant information is the familiarity factor and its ratio to product use. Changes in this spread from one period to another among viewers of a specific program should be tangible indication of a program's success or lack of success in building customers.

While familiarity to use for the total panel has remained fairly constant in the two surveys, when the sample is broken down to viewers and non-viewers of individual programs, some interesting changes take place. For example: 35.8 of the 1,000 interviewed were familiar with Ballantine and 9.3 of the homes checked had Ballantine on hand. However, in analyzing the audience for the *Yankee Baseball Games* which they sponsor, the figures show that 48.1 of the viewers are familiar with their brand and 12.7 of the viewers had the beer in their homes.

Changes in ratios, as expected, were slight, with no unusually heavy increase in advertising between surveys. In general, the familiarity to use ratio for detergents is lower than for beers.

Beer

Familiarity: Of the six programs for which viewing and brand familiarity were correlated, all had a higher percentage of familiarity among viewers than non-viewers.

Yankee Baseball earned the highest index of familiarity—78 per cent more viewers were familiar with Ballantine than were non-viewers. Compared to the May survey for both Ballantine TV Programs, *Baseball* and *Foreign Intrigue*, familiarity has increased among program viewers and decreased among non-viewers. This might be due to the fact that Ballantine didn't increase its advertising during the summer months, as many other beers did.

On the other hand, the seasonal advertising spurt of most beers is reflected in the higher percentage of familiarity among non-viewers of programs sponsored by four brands. Rheingold, with its intensive Miss Rheingold campaign, has made this brand more widely known among the entire sample.

Schlitz' *Playhouse of Stars* captured the largest
(Continued on page 28)

BRAND STUDY

(Continued from page 27)

audience with 597 out of 1,000 interviewed reporting having seen the program. Second in line was Ballantine's *Foreign Intrigue* with 501 viewers, and third, Rheingold's *Douglas Fairbanks Presents* with 479.

Most successful in hammering home brand name though was Pabst with 48.6 per cent of their *Blue Ribbon Bouts* viewers familiar with their name. Ballantine's *Yankee Baseball* was second with 48.1 per cent of their viewers familiar with the product, followed closely by Rheingold's 46.8 per cent for *Douglas Fairbanks*.

Interesting to note too, is that a number of advertisers while successful in creating a high familiarity for their brand have not been as successful as their competitors in converting this familiarity to use of their product.

SUMMARY OF FAMILIARITY AND USE — TOTAL PANEL

Brand	% of Panel September 1953		% of Panel May 1953	
	Familiarity	Use	Familiarity	Use
Tide	63.9	39.7	67.6	45.7
Fab	25.7	12.0	31.2	14.7
Cheer	30.8	14.3	35.1	20.4
Surf	14.3	5.0	16.3	4.2
Dreft	5.0	1.7	5.2	1.9
Joy	3.9	1.3	5.6	2.6
Vel	14.6	3.7	12.2	4.8
All	11.7	7.3	—	—

Brand	% of Panel September 1953		% of Panel May 1953	
	Familiarity	Use	Familiarity	Use
Ballantine	35.8	9.3	40.1	9.9
Blatz	5.4	.4	7.8	.7
Budweiser	10.8	2.4	12.9	2.8
Miller	6.6	2.0	7.7	3.0
Pabst	39.0	4.6	37.2	5.3
Piel's	20.4	3.5	24.5	4.1
Rheingold	45.6	11.5	41.1	10.6
Ruppert	21.8	4.5	23.1	4.0
Schaefer	45.4	10.8	40.4	9.0
Schlitz	34.0	4.5	30.0	5.2

Use: Ballantine's *Yankee Baseball* also had the highest index of use—84 per cent more viewers had that brand in their homes than did non-viewers. Rheingold's *Douglas Fairbanks* was a close second. Moreover, both these programs and Ballantine's *Foreign Intrigue* showed higher use indices than they did in the May survey.

Rheingold, Schaefer and Ballantine led in product use which is in line with the sales figures reported for the New York market.

Detergents

Familiarity: Leading in familiarity among viewers as compared to non-viewers is *Art Linkletter*; 96 per cent more of his watchers mentioned Surf than non-watchers did. Fab, sponsoring *The Big Payoff*, came down considerably from the first survey. The addition of an evening *Big Payoff* (not advertising Fab) undoubtedly reduced its index.

Between surveys, there was a drop in familiarity of the four detergents whose programs were studied. The surge of All probably explains this overall decrease.

FINDINGS OF PREVIOUS STUDIES

CANNED MILK

Familiarity with Milk Brand				
Brand	Program	Viewers	Non Viewers	Index of Familiarity
Pet	Original Amateur Hour	46.3	37.1	125
Carnation	Burns & Allen	78.6	59.9	131
Non-TV brands mentioned by sample			Per cent familiar	
Borden				23.3
Nestles				21.8
A & P				21.6

Presence of Brand in Home				
Brand	Program	Viewers	Non Viewers	Index of Use
Pet	Original Amateur Hour	8.5	7.4	115
Carnation	Burns & Allen	33.4	23.1	145
Non-TV brands used by sample			Per cent using brand	
Nestles				6.9
Borden				6.1
A & P				5.3

CIGARETTES

Familiarity with Cigarette Brand				
Brand	Program	Viewers	Non Viewers	Index of Familiarity
Chesterfield	Dragnet	72.5	64.7	112
Camel	Man Against Crime	71.9	59.4	121
Philip Morris	I Love Lucy	46.1	11.9	387
Philip Morris	Racket Squad	44.8	37.8	119
Lucky Strike	Robt. Montgomery Presents	50.5	50.0	101
Pall Mall	Big Story	54.3	40.9	133
Chesterfield	Perry Como	71.7	68.7	104
Old Gold	Chance of a Lifetime	21.1	15.5	136
Camel	Camel News	72.0	60.4	119
Lucky Strike	Private Secretary	50.4	50.1	101
Old Gold	Two for the Money	20.1	14.8	136
Chesterfield	Godfrey and His Friends	71.2	64.8	110

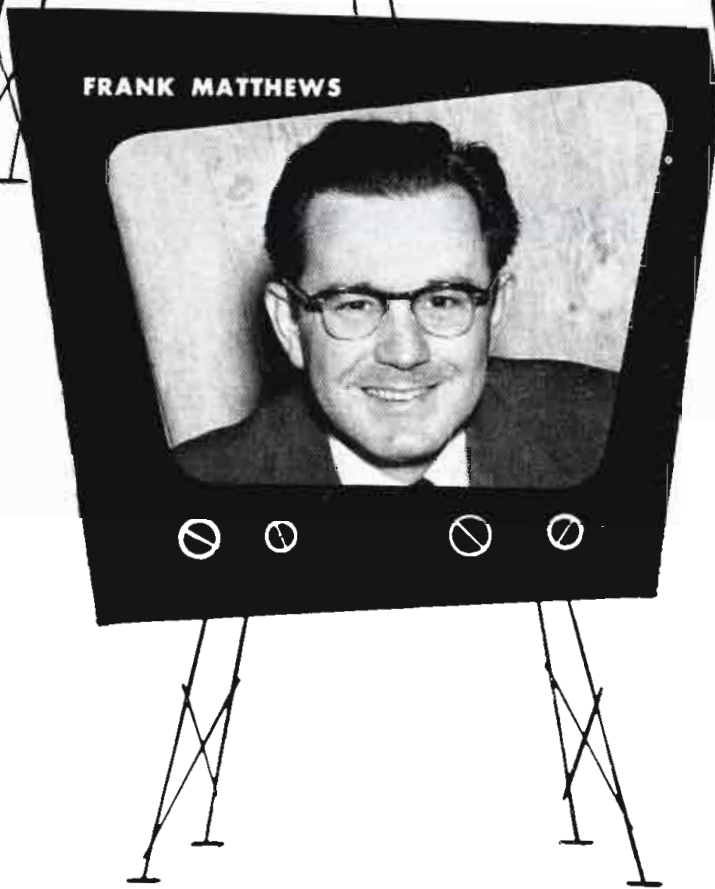
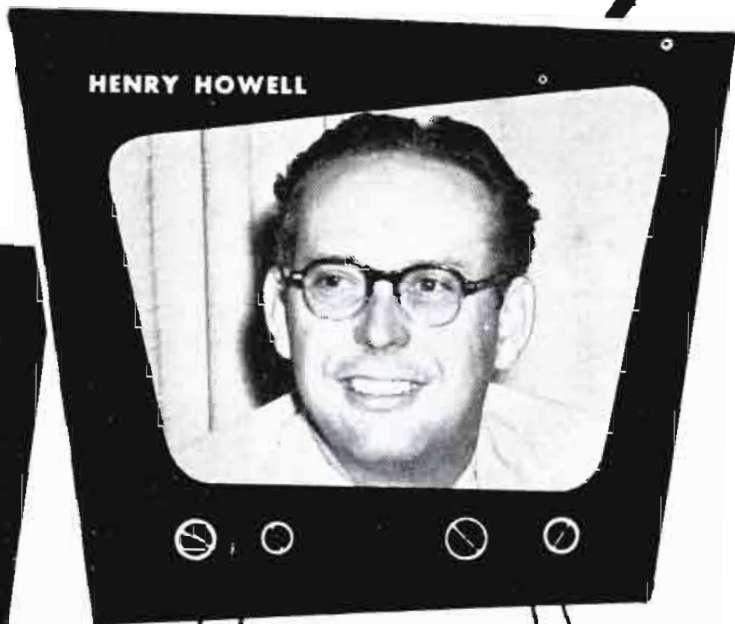
Presence of Brand in Home				
Brand	Program	Viewers	Non Viewers	Index of Use
Chesterfield	Dragnet	21.7	13.9	156
Camel	Man Against Crime	9.4	6.6	142
Philip Morris	I Love Lucy	7.2	5.6	129
Philip Morris	Racket Squad	8.3	5.2	160
Lucky Strike	Robt. Montgomery Presents	6.6	6.2	106
Pall Mall	Big Story	13.3	7.8	171
Chesterfield	Perry Como	22.8	16.3	140
Old Gold	Chance of a Lifetime	3.7	1.4	*
Camel	Camel News	12.1	5.4	224
Lucky Strike	Private Secretary	8.1	5.8	140
Old Gold	Two for the Money	2.0	1.7	*
Chesterfield	Godfrey and His Friends	20.9	11.9	176

* Too few in sample to yield reliable index



NEWS

worthy



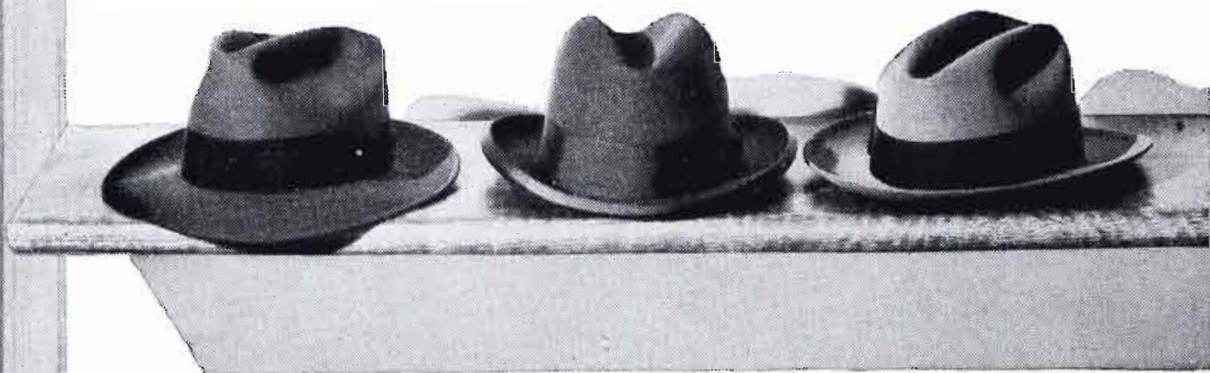
Here at WOAI-TV we think news is worthy —worthy of a staff of specialists—worthy of editing, rewriting and presentation by men who give all their time and thought to news—men who are known and respected as experts in their field. In addition WOAI-TV has all three wire services, AP, UP, INS, plus our own staff of local reporters. When you hear and buy news on WOAI-TV you know it's the best in the Southwest.



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

CONFERENCE
ROOM

*which one
will make
the sale?*



We can't tell you his name. But you can be sure he's the salesman best equipped to understand the problem—and best able to give the buyer a profitable answer.

Specialization is today's key to successful selling. That's why we maintain that quality TV station representation demands *exclusive* attention, uncompromised by demands of other media. Television is that important.

(... don't try to guess which hat above belongs to the Harrington, Righter and Parsons man. He made his call ahead of the pack, and probably added to the spot billing of the distinguished TV stations listed here.)

Harrington, Righter and Parsons, Inc.

*New York
Chicago
San Francisco*

*WAAM Baltimore
WBEN-TV Buffalo
WFMY-TV Greensboro
WDAF-TV Kansas City
WHAS-TV Louisville
WTMJ-TV Milwaukee*

Exclusively television – no newspapers, no radio

Adults

Outnumber

Kids 2 to 1

CHICAGO delivers 415,227 homes at 7 p.m.
NEW YORK tallies 1,192,395 homes at 7 p.m.
PITTSBURGH registers 226,512 at 6 p.m.
ATLANTA delivers 75,220 at 7 p.m.
WASHINGTON records 127,339 at 6 p.m.

Early Evening Television

WITH prime evening time virtually sold out on key outlets, for both spots and network programming, advertisers who don't want to go to daytime are being forced into fringe hours. One of the most promising periods is the weekday slot between 6:00 and 7:30 pm.

In most areas of the country, the differential between local time and the Eastern Standard time by which network schedules are set, brings network shows in between 6:00 and 7:30 pm. And in one-station markets, network kines are found running into fringe time. Buying early evening time for such areas is pretty much like buying any other type of network adjacency.

But stations in the Eastern time zone (and in some cases, Central) offer the advertiser local programs or spot adjacencies that in most cases do not fall into the station's highest rate bracket.

Sets-in-use between 6:00 and 7:30 is usually higher than at any point during daytime, though a bit below the 5:00 to 5:30 mark. Videodex for September shows these median figures for Monday-Friday:

	National	New York	Washington
6:00	20.3	21.1	24.6
6:30	22.5	23.5	23.8
7:00	23.7	28.8	27.2

The fact that these are based on the first week of September might underrate the time period.

Granted that a substantial number of TV homes have their sets turned on at this hour, the question is how many of those watching are adults?

Viewing by children twelve years old or younger hits a peak at 5:00 pm during the week, and then starts trickling off. At 6:00 pm Monday through Wednesday there are as many women viewers per set as there are children and teen-agers combined. On Thursday and Friday, there are more women.

At 6:00 adult men are just a fraction behind the number of children gathered before the set. At 7:00 pm the men forge ahead. *Together, adults of both sexes greatly outnumber those under 18.*

The concentration of children's programming that once existed in early evening has slackened considerably. Feature films and news (including sports and weather) now predominate. Syndicated film is popping up with greater frequency. The kids shows are still to be found of course.

Only network shows now bucking these local efforts are DuMont's *Captain Video* at 7:00 pm, and ABC-TV's news strip with John Daly at 7:15.

Early evening TV runs the gamut of programming types, with just about every category doing well rating-wise, one place or another.

Some of the top scores: *Yankee News* at 6:00, WNAC-TV Boston, hits around the 14 mark, averaging

a c-p-m homes of \$1.57 for a minute participation. *Esso Reporter* in one-station Charlotte gets as high as 16 on WBTW . . . *Sagebrush Trail* on WBEN-TV Buffalo, undoubtedly pulling in some of the younger viewers, scores between 26 and 30 at 6:00 pm. *Sports Spotlight*, a strip on the same station at 6:45 earns ratings between 12 and 17.

In four-station Washington, WNBW scores get up to 12 on its *Footlights Theatre* strip at 6:00. Shows which are beamed to kids spill over into the early evening slots in Baltimore. On WBAL-TV, *Superman* gets a 13.5 at 7:00 pm. *Cisco Kid* hits 16.4 same time, same station during another day of the week.

Kit Carson on WMAR-TV gets a 12.9 at 6:00. *Movie Time* on WAAM, 6:15 to 7:15 starts off in the 11 range, goes as high as 13.5. In Philadelphia WCAU-TV gets good ratings at 7:00 with syndicated film—*Cisco Kid* gets 15.9 and *Boston Blackie* 14.4.

Many of the shows that are supposedly for children pick up substantial adult audiences. *Kit Carson* averages 1.8 adult viewers per home against 1.7 under 18. *Terry and the Pirates* hits 1.6 grown-ups per home and .98 teenagers and kids. (National Videodex.)

Actually, early evening is wide open for strong programming. The first one to break into this time
(Continued on page 58)



TO FLASH BACK

to the candidate's early life...
to do this realistically 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.

Pitfalls in Commercial Techniques

The Language of
TV Advertising
Last in series
By Joseph C. Franklin
director copy research
G. Maxwell Ule
vp & director of
research
Kenyon and Eckhardt

The way in which a commercial is presented can shape the viewer's reaction to it as much as can the content of the message. Good presentation can't cover up failures of the commercial to get its story across, but it can strengthen acceptance and effectiveness.


In previous articles, we have talked about various commercial techniques in their relation to establishing brand identification and choosing the commercial presenter. Further analyzing the reactions of viewers from our series of depth interviews, we find that viewers' likes and dislikes suggest several points about techniques as such.



CHARTS, SURVEYS AND COMPARISON TESTS

These devices are more often disbelieved than believed. Even more frequently, charts, graphs and surveys are considered dull and uninteresting by viewers. We have found, moreover, that they are often misunderstood. In general, they have been so cheapened by use and abuse in television advertising that even when they are rational appeals they backfire.

Surveys are commonly regarded as either rigged or faked. Either viewers don't know enough about survey methods and sampling ("I was never asked and I don't know of anybody else who was"), or they know too much about them ("Philip Morris never finds any man on the street who they stop who doesn't smoke Philip Morris").



CARTOONS AND JINGLES

Most viewers like cartoons and jingles. They enjoy them and feel that the advertiser is offering them something which can be entertaining without reference to the commercial message, even when the commercial message is an integral part of the cartoon-jingle commercial.

The most successful commercials of this type are for products with which viewers are already somewhat familiar—low cost, high turnover items. These commercials are characterized by the "light touch" story-fantasy treatment, considerable action. They have tunes "catchy" enough not to bore with repetition.

The selling points in cartoon-jingles should be few in number, fit in well with, and be emphasized in the story or program content of the commercial. One cannot expect to impart much information or to encourage consumer deliberation using this technique.

Therefore, it is preferable that the cartoon-jingle be short and to the point, with care taken that the entertainment it provides does not leave the viewer unaware of the commercial message. Cartoon-jingles are especially potent in reinforcing brand awareness and producing brand memorability.



SPOT COMMERCIALS

Cartoon-jingles are better liked and better recalled than all other types of commercial presentation.

In general, all other types of spot commercials are often so short and so crowded together that before they can make any "contact" with the viewer, they are gone. Only those spot commercials which are simple, and stand out from the rest will, through repetition, be sufficiently distinguished to actually register selling messages. And only those spot commercials which interest viewers will continue to receive any active response when they are repeated.

In our opinion, spot commercials do not get seen and heard as often as program commercials (given the same frequency of telecast) because they are surrounded by competing spot and program commercials and because they appear at times when viewers customarily switch channels or divert attention from their television sets.

Although we have found several spot commercials which have been more effective than program-associated commercials, in general, viewers regard them as of less importance and express more negativism toward spot commercials.

Costwise, however, spot commercials for products widely advertised elsewhere (and on television programs) may contribute more than their share toward the effectiveness of an advertising campaign.



FILMED COMMERCIALS

Well made films do not suffer in comparison with live commercials. In most cases it is impossible for viewers to detect at the time of exposure or in later recall whether or not given commercials were an film. The fact that a commercial is or was an film, however, is occasionally noted.

This usually occurs when such commercials are poor in execution, quality, or content, or when they are disliked, or when commercials on film contrast sharply with the live action of the program or with live action in other parts of the commercial in which the film is used. ▶



RAMAR

of the jungle

Here's a TV film series that combines mass appeal with a stirring program content that's unique in television.

The jungle locale . . . the exciting shots of wild animals . . . the Hollywood-scaled production—give Ramar pay-off audiences in any time period, against any competition. Ratings like 24.1 in Philadelphia . . . 21.8 in Detroit . . . 30.7 in Houston are typical of Ramar performance.

Avoid Identity-Loss with RAMAR

With Ramar, there's no chance of sponsor mis-identification because of confusion with similar program types. There can't be any confusion with Ramar because there's no other show like Ramar on television.

No wonder this TPA package is smashing all distribution records. If you're interested in a sure sales builder, write or wire for remaining availabilities.



arrington

JON HALL

the only show
of its kind
in all
television

a
TPA
sales-builder

televisi**o**n **p**rograms of **a**merica, inc.

729 SEVENTH AVENUE, NEW YORK 19, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.



KROD-TV "ropes" more viewers because our full-power transmitter with mountain top location gives the greatest coverage. We "hog-tie" more viewers because we give them top rated programs both locally and nationally.

Why don't you "brand" them with your brand by taking availabilities on KROD-TV?

**YOU'LL SELL MORE
ON CHANNEL 4**

Let a BRANHAM MAN help you select choice availabilities and give you complete details on EL PASO — the IDEAL Test Market.

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



RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK
Chairman of Board

VAL LAWRENCE
Pres. & Gen. Mgr.

DICK WATTS
Gen. Sales Mgr.

The BRANHAM CO.
National Representative

Pitfalls in Commercial Techniques —Continued



ANNOUNCERS

Although commercial announcers need not be remembered by name by viewers, we have found that they should achieve a degree of recognized individuality. Individuality in an announcer (when it is highly accepted by viewers) is very helpful in establishing rapport with the viewer. When rapport can be built with the viewer he most accepts and believes the commercial message he sees and hears.

Announcers who have achieved the kind of identity we have referred to tremendously increase the effectiveness of the commercial they deliver. In using such announcers, however, avoid two common errors. First, viewers remember them through time.

If they have spoken on behalf of directly or indirectly competitive products in the past, or are presently doing so, viewers become confused and alienated. Second, avoid using announcers in ways which violate viewers' images of their personalities. We have found that there is readiness to accept women announcers provided that they are competent and acceptable personalities.



TESTIMONIALS

Women are more impressionable with regard to testimonials than are men except for the products with which they have considerable experience. In general, although we find that testimonials have less commercial effectiveness than their frequency of use might suggest, it is clear that personal testimonials are superior in commercial effectiveness to so-called laboratory, medical and scientific "facts."

People are more interested in other people than in impersonal institutions, statistics, and abstract ideas. Be sure that the testimonial is in an area in which the experience can be believed by viewers. Make certain that the identity and personality of the testimonial giver is in keeping with the product. Arrange to have the text and manner of delivery of the testimonial in keeping with the personality and character of the testimonial giver.

We have found that the quasi-testimonials of program stars and announcers who are associated with programs to be much more effective than "canned" testimonials. This is because these quasi-testimonials occur within the relationship between these persons (the stars and announcers), their program and audience identification with them. Hence audience skepticism is least aroused against the testimonial. Here, too, effective use of humor and ridicule involving the sponsor and his product can actually enhance the value of the testimonial.



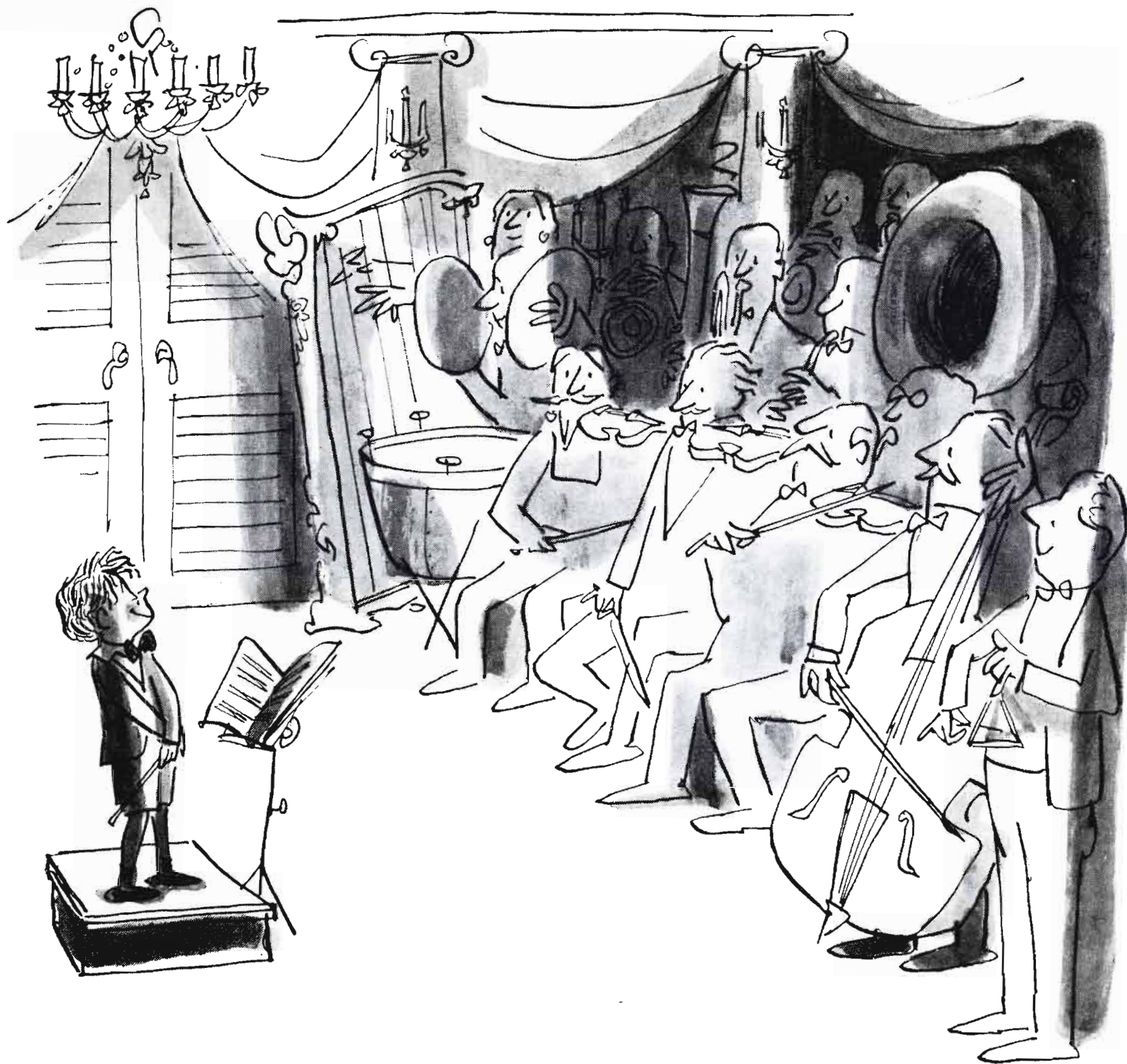
PITCHMEN

It is well-recognized by viewers that pitchmen play a special role. Therefore, viewers will react favorably to devices and techniques used by pitchmen which they will reject when they are encountered in non-pitchman commercials. Some viewers are interested in the "pitch" for its own sake, that is, as program entertainment. When the "pitch" is humorous and has program interest the "hard sell" becomes part of the act.

Pitchmen are most acceptable salesmen when they permit the viewer the freedom not to take them seriously. In our experience only a minority of viewers respond favorably saleswise to the pitchman approach.

In many cases, viewers have bought something advertised by a pitchman and feel they have been cheated. Their reaction toward all pitchmen then becomes negative. It is a case of "once bitten, twice shy."

Some people are born leaders



...like WCAU, Philadelphia

TELEVISION—National spot advertisers place 24% more program segments with WCAU-Television than with Station B, 38% more than with Station C.

RADIO—National and local sponsors advertise with greater frequency and spend more money on WCAU-Radio than on any other Philadelphia station.

Sources upon request

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales

The **XL** Stations

K XL
PORTLAND

K XL Y
SPOKANE

K XL F
BUTTE

K XL L
MISSOULA

K XL J
HELENA

K XL K
GREAT FALLS

K XL Q
BOZEMAN



K XL Y - TV4
SPOKANE

K XL F - TV6
BUTTE



YOU CAN'T COVER
the PACIFIC NORTHWEST
WITHOUT The **XL** Stations

When You're Way Up High Everyone Can See You

KXLY-TV4

spokane, washington

Highest antenna in the
Pacific Northwest!

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUtual 3377

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

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



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

THE WALKER COMPANY

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

CHICAGO 1, ILLINOIS
360 North Michlgan
Andover 3-5771

How to Make Effective Low Cost Slide Commercials

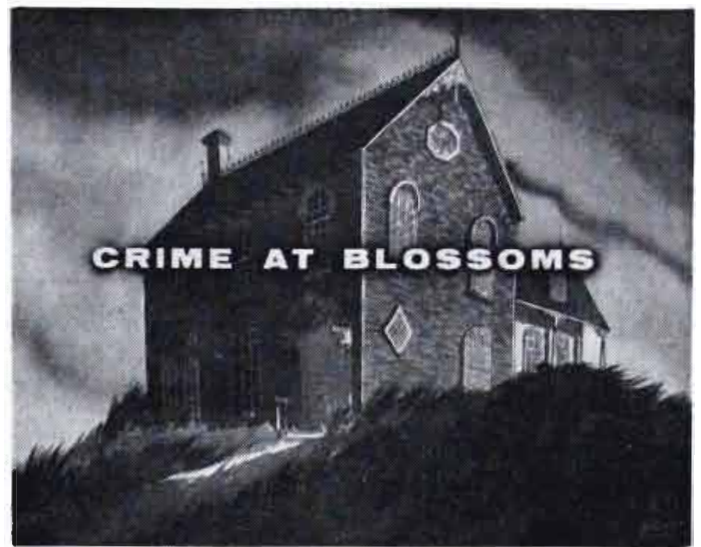
ONE of the biggest problems facing small agencies and new stations is the creation of low cost commercials which can stand up in comparison to the efforts of major advertisers whom they may directly follow on the air.

Perhaps the chief shortcoming has been the attempt to try too much, particularly in view of the shortage of good artists in many cities. One of the answers is in slides and telops, certainly an economical method of presenting the advertiser's message or station's identification.

TELEVISION Magazine asked Georg Olden, Director of Graphic Arts for CBS-TV, winner of the Art Directors Club medal, for his advice.

Olden offers the following down-to-earth "do's" and "don'ts" from his eight years of experience:

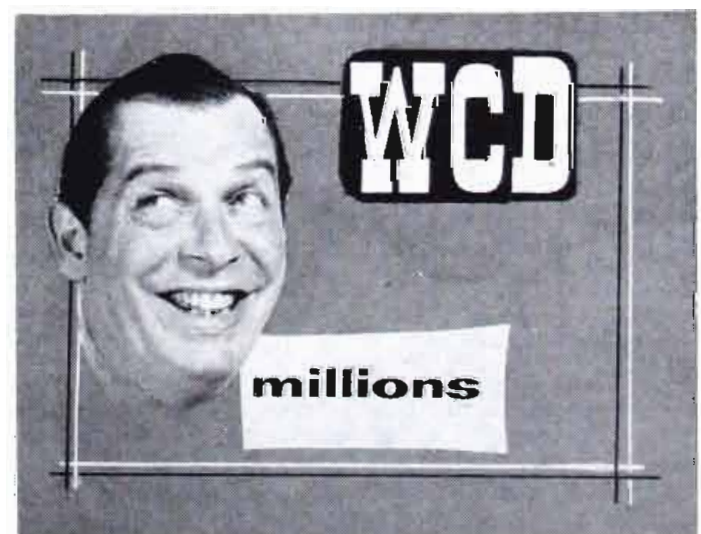
- DON'T** expect top talent to be found easily. It is unlikely that a really talented commercial artist will remain for long in the small market. Nothing shows up worse than mediocre illustration or amateurish cartoons. Remember the TV audience is subjected to the best of advertising art not only in television but in the national publications.
- DO** use photography as an art substitute. Good photographers—that is, technically speaking—are available in almost any town. Put your artist to work organizing the layout.
- DON'T** try to hand-letter. Hand-lettering is slow and costly.
- DO** try to use simple prepared letters, printing or other mechanical means. A good investment would be the purchase of a hot press. This machine turns out clear lettering in short order. Another system for neat lettering jobs is the LeRoy pan-to-graph engraved letters from a prepared alphabet. Not to be overlooked are other methods such as phototype, dimensional Mitten block letters, plaster, etc., all relatively inexpensive.
- DON'T** try to draw pictures of a product unless you can do a better job than a photographer.
- DO** make use of art work made for other media. If possible, cut out and paste up for use on television.
- DON'T** try to work directly to telop size.
- DO** the small work on oversize area. In reduction, the work will be more likely to have neatness and legibility.
- DON'T** try to be tricky or "creative" on program openings, identification ads and promotional spots. You'll be much safer with a simple announcement than a bad drawing.
- DO** try to give variety by use of more than one card if spot is longer than 20 seconds. Simple animation can be effected by lap dissolves between similar art work.
- DON'T** try to tell all your message on the telop or slide.
- DO** represent the product or show on the slide and let your announcer tell the message behind this.
- DON'T** forget that your program will be compared to those network shows which precede and follow it.
- DO** remember that imagination, ingenuity and simplicity, more than anything else, will help modify what money and facilities cannot.



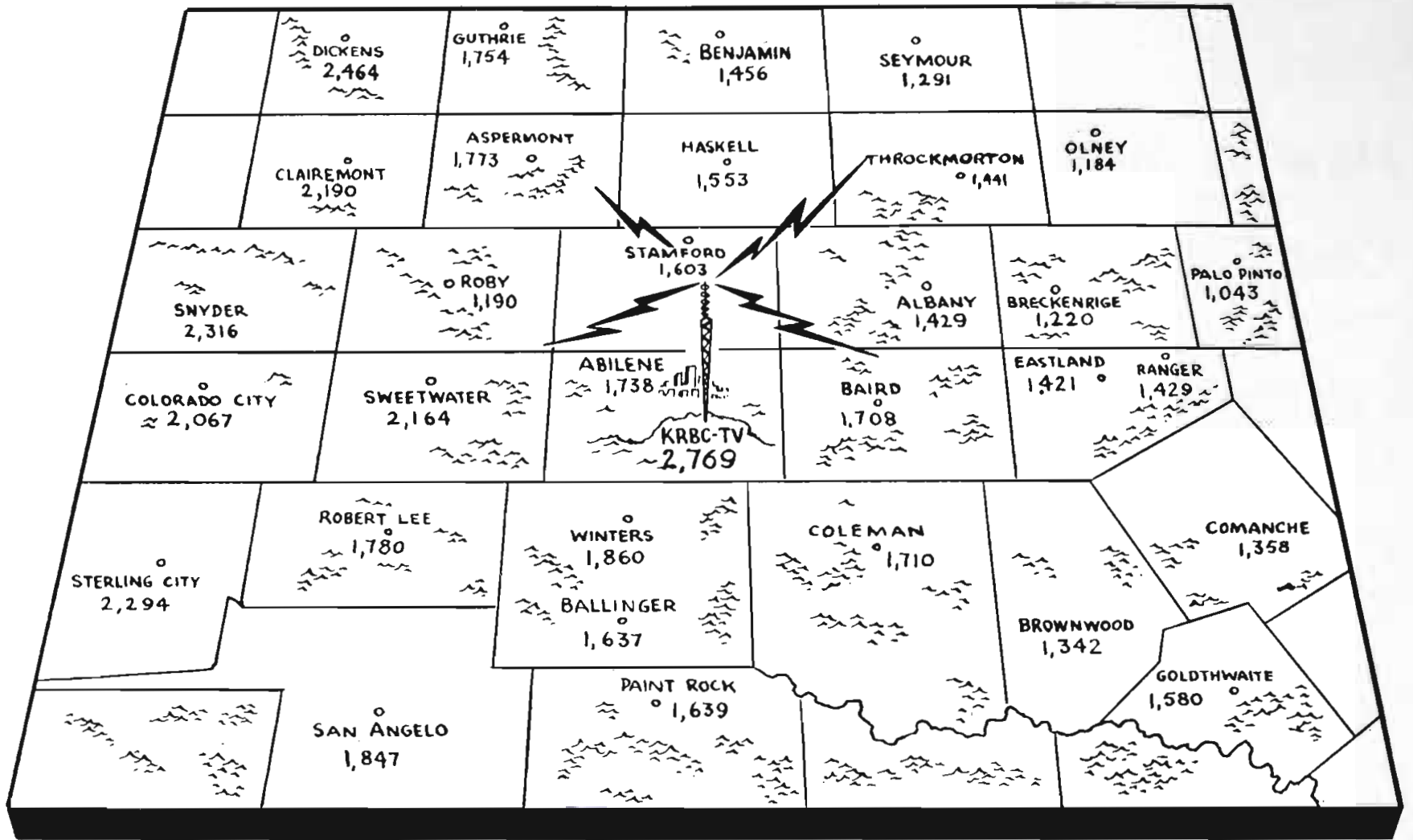
Topnotch illustrative artwork as above for CBS-TV's *Studio One*, is costly and unavailable outside the major art centers. By using hot press lettering over available material such as public domain paintings similar effects can be realized locally.



Three dimensional Mitten letters lend neatness and variety in size and form to the stations daily artwork needs. These letters which can be glued to neutral backings for photography or placed before the live camera add a high calibre effect at a low cost.



Publicity stills and artwork from other media, combined with prepared type, are inexpensive, easily obtainable and give understandable and professional looking identification.



THE FLAT TRUTH ABOUT TELEVISION IN ABILENE, TEXAS

Anybody who has ever traveled across West Texas by car, train, plane or camel will recall that the terrain is flat.

Anybody who knows the first thing about television knows a signal travels best in a straight line—preferably across level country.

Put the two together, and you come up with the new facts of advertising life in Abilene.

We built a 400-foot tower, and put it on a mountain 600 feet high. (Everything is relative so out here, everything else being so level, a mountain is any hill over 100 feet high).

The KRBC-TV antenna is 772 feet above average terrain. It is 2,769 feet above sea level, and 1,031 feet above Abilene, the principal city it serves.

We thought we would get out with a pretty good signal. Being modest, conservative Texans we did not anticipate we would hit 'em so hard eighty or so miles away.

We hardly expected, for example, that the elderly gentleman in Turkey, Texas—which is 150 miles away from Transmitter Hill—

would pick us up. He did, and wrote a letter advising us that Hoot Gibson, one of our shoot-'em-up artists, was wearing the wrong kind of holster.

We did not expect the fan letters we got from Odessa (160 air-miles distant), or Clovis, N. M. (255) or Mason (112).

KRBC-TV got on the air in 90 days flat, which we were the next day. The engineers are still souping up our signal, which was pretty fair when we started. Programming is fine, with NBC net shows and a lineup of local talent that is strictly of, by and for West Texans.

If you'd rather look at pictures than read, gaze on the map above. You can see that KRBC-TV is on the level, which is the only way to operate in this business.

Somebody around here likes television. They bought 10,000 sets in 30 days, and the rush is still on.

These folks have money. If you want to go after some of it, let us tell you how.

Effective Radiated Power
Video 29.5 KW
Audio 14.7 KW

Texas Accounts Only
Associated Radio Stations
927 National City Building
Dallas, Texas
Telephone: STerling 1670

NBC Primary Affiliate
Represented Nationally by
John E. Pearson TV, Inc.

Offices
New York San Francisco
Chicago Los Angeles
Minneapolis



BUSINESSMEN SHOW HOW TO USE PRODUCTS

Format and sponsors plug do-it-yourself on WATV's Home Reporter

WHEN a small budget advertiser can't hope to compete with expensive entertainment, "the only thing he can do," points out Jay Victor, head of the Newark, N. J. agency bearing his name, "is to provide some other benefit." The benefit is the instruction provided by the *Home Reporter* program on WATV, Tuesday, 9:30.

Fitting in with the do-it-yourself trend and matching the needs of home products advertisers, *Reporter* concentrates on practical demonstrations of how to repair and decorate things around the house.

The talent doing the demonstration is what makes the program unique. What can be done with airfoam was explained by a top executive of Goodyear Rubber. A vice president of Congoleum Nairn rolled up his sleeves to show how easy it is to lay Congo Wall. U. S.

Gypsum men put on a demonstration on how to use their wall board. And this is typical of the "talent" they have been able to attract to the program.

At first the agency found it difficult to line up all this top brass for a local TV show. But they are now getting dozens of calls from the Public Relations Departments of some of the country's largest companies offering their cooperation. Now the agency has a waiting list.

Photographs of the guests in action are sent to their companies and in turn have been used in house organs and dealer mailings. Postcards to dealers have frequently been used to alert them to the appearance of a company executive on the program.

Production costs for the package run to \$250 a week. Half hour time cost on WATV is \$500. Format allows for three participat-

ing sponsors. At present they are Koolvent Awning of N. J.; the Hibner Company, which makes a water-proofing product, and Schwartz Chemical for their VC-2.

Because of the informality of the program and the fact that the "guests" know their products, 60 to 90 minutes rehearsal before the program is all that is required.

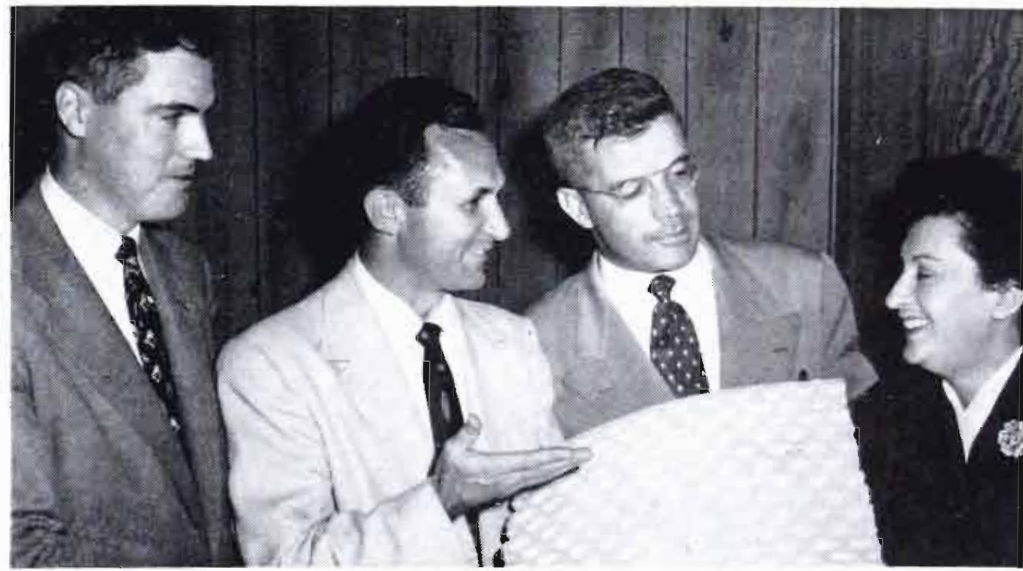
While the rating is small (1.7) the advertisers feel that the very nature of the show attracts the type of audience who would be prime prospects for their products. Actually, the 1.7 rating is not too bad for a service program, particularly in face of six other stations telecasting in the New York area.

Not only has the program provided a solution for the local agency with low-budgeted clients, but it also has proved valuable as a door-opener for the station with the "guest companies."

Black and Decker executive demonstrates home power tool kit and its uses



Airfoam merchandisers show viewers tricks of home-made upholstery



Southeastern Cotton execs show how their fabrics can dress up bedroom



Sponsor Hibner rolls up his sleeves to demonstrate Higo's virtues



**WATCH
KOLN-TV
GROW
IN
LINCOLN-
LAND**

**THE
OTHER
BIG
MARKET
IN
NEBRASKA!**

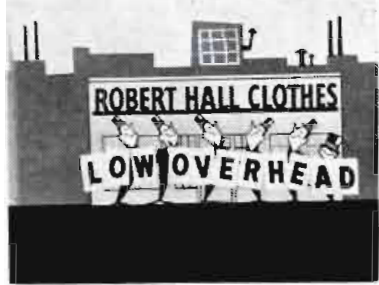


The Fetzer Stations

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

Associated with
WMBD — PEORIA, ILLINOIS

CASE STUDY



Television and the Clothing Chain

Agency: Frank B. Sawdon, Inc.

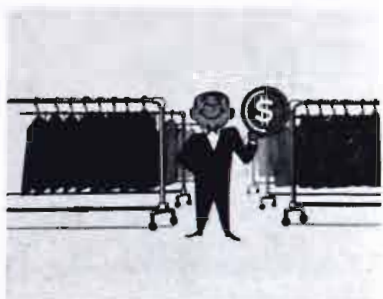
SPOT TV REVITALIZES SAGGING MARKETS FOR ROBERT HALL

PROBLEM



After years of using radio in 90 markets to move clothes from its "plain pipe racks," Robert Hall found that in 20 of those markets, radio was no longer holding up. After a thorough survey by its agency, Frank B. Sawdon, Inc., the low-overhead company decided that television was needed to give new life to their advertising. Their problem: how to accomplish this in face of television's higher-than-radio-cost, without appreciably increasing their advertising budgets.

SOLUTION



The agency's analysis of other media in these 20 markets showed that newspaper advertising, according to their standards, was not delivering in ratio to the costs. A cut-back in their newspaper expenditures plus a realignment of their radio advertising, made it possible to step up their television advertising efforts.

Depending on the market size, purchase of from one to three stations with 20 to 30 spots weekly was made. The spots, mainly of one minute length, were primarily live although in most cases they were preceded by an animated jingle on film. Wherever possible both Robert Hall and the agency felt that participation purchases in personality programs would be most effective.

With each entrance into a new TV market, a member of the agency staff goes to both station and local store to set up the details of the new TV campaign. Using film and special scripts prepared for the store by the agency, station personnel are shown how to present the Robert Hall message when combined with the film portion of the commercial. Spots, as in radio, feature low prices.

RESULTS



Jerry Bess

Spending about \$300,000 on radio and television, the Sawdon agency can pin-point at least 99 per cent of the markets currently using TV spots as successfully revitalized.

According to Jerry Bess, vice president in charge of radio and television for the agency, an important aspect of the success was found in the type of response to their television advertising.

"With other media we have been successful in putting across the name of Robert Hall." "Now," says Bess, "they come into the store and ask for a particular suit or coat which they have just seen on television."



YOU MIGHT CLEAR 15' 7³/₄"* —

**BUT . . . YOU NEED WKZO-TV
TO GO OVER IN
WESTERN MICHIGAN!**

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

SHARE OF AUDIENCE

MON. — FRI. — APRIL, 1953

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

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

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — serves more than 300,000 television homes in 27 Western Michigan and Northern Indiana counties. This is a far larger *television* market than Rochester, New Orleans or Denver!

WKZO-TV has a higher TOWER, lower CHANNEL, greater POWER, better RELAY FACILITIES and superior PROGRAMMING—delivers more than twice as many *viewers* as the next Western Michigan station, morning, afternoon and night!

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Felzyer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

* Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.

Needed: a single system of uniform, impartial ratings

By Mary McKenna

Time Supervisor, Benton & Bowles

ONE of the greatest needs in the broadcasting industry is the maintenance of good listening and viewing surveys which are acceptable both to broadcasters and to advertising agencies.

That's why everyone has been looking forward to the results of the Advertising Research Foundation's investigation of rating methods. By setting down what an ideal method of audience measurement should do, and by judging how closely the existing services come to this ideal, the Foundation will have taken the first step toward a much needed clarification of the rating situation.

Before the results of the ARF project are in, I'd like to suggest that the entire industry begin seriously working toward a single system of uniform and impartial rating information. This should be placed high on the business agenda of the NARTB sessions and conventions. It is a question that the stations must ultimately act on, a question that has been side-tracked too long.

From the timebuyer's standpoint the task of selecting a good broadcast basis is made easier if the mode of measurement is not beclouded by such issues as whether a coincidental is as good a technique as recall, or whether 750 calls per quarter hour is as adequate a sample base for Chicago as for Peoria. For the buyer of spot advertising, one fact he must ascertain is the number of people he can reach—the net audience per time segment.

Considerable money is spent within one market to support several divergent surveys. If the resources were pooled to provide one sound survey, acceptable to and used by all, both broadcaster and advertiser would have a certified, impartial measurement. Data would be comparable for all areas. More frequent surveys of the smaller markets would be possible.

TELEVISION
MAGAZINE

TIMEBUYING



On this basis, ratings could be used as they should be—not as sales promotion tools for the stations, but as accurate measurements of the audience. I think this would be as much to the station's advantage as to the advertiser's.

Insofar as the AM broadcasting business is concerned, an unfavorable showing in a survey can sometimes determine the survival of a station or even an entire medium in a particular market by drying off the economic life-blood of a station—advertising revenue. If the only survey available is inadequate for its functions, then it becomes doubly tragic for a station to die because it is not justly measured.

Therefore, the adoption of a uniform acceptable measurement will be helpful to the buyer, but it is probably *critically vital* for radio stations everywhere.

There are precedents for industry-wide cooperation on similar problems. Going back to the BMB surveys or the more recent Nielsen survey, we can see how valuable it has been to have a single standard of measurement.

The idea of one standard service doesn't preclude the need for others. The function of the research companies would be to provide more specialized information, to measure factors other than audience size.

After the research people have brought out their findings, let's have a really wide survey of opinion among all the people on the buying end. Timebuyers and others should be queried about which system they prefer, what advantages and disadvantages they have found in existing techniques.

Re the cost of supporting such a unified rating survey, we believe the stations and networks should continue to bear the major share of the cost with agencies holding paid subscriptions.

Let's take this up at the 1954 NARTB Convention—seriously!

use all the
IMPACT of

WVEC-TV

CHANNEL 15

in the Great
Norfolk Area!

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

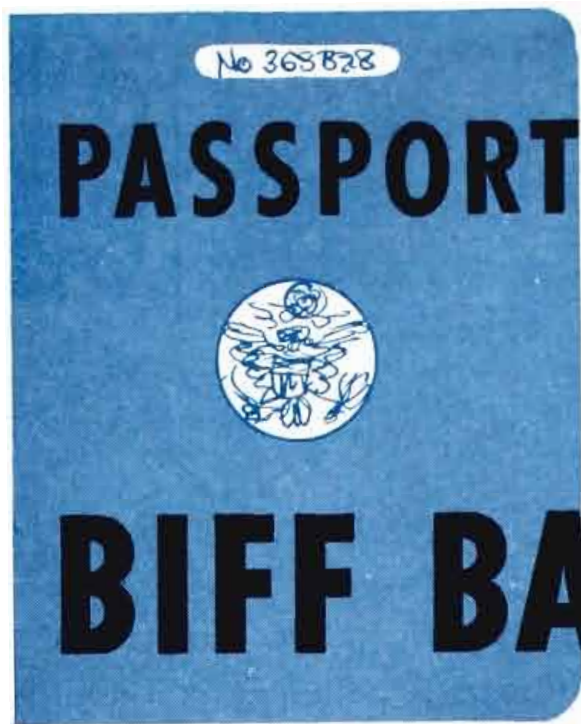
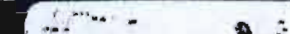
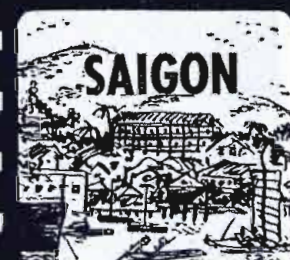
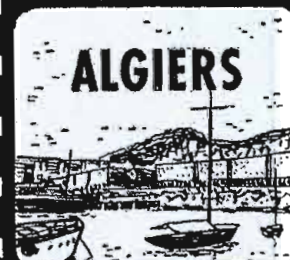
Here's selling power PLUS in the great Norfolk Metropolitan Area where *only* WVEC-TV is NBC . . . bearing your sales message right to the core of this dynamic multi-city market.

only WVEC-TV

is **N B C**

Represented by
WILLIAM G. RAMBEAU

NEW YORK • CHICAGO • SAN FRANCISCO • MINNEAPOLIS • LOS ANGELES



PASSPORT *to adventure...*

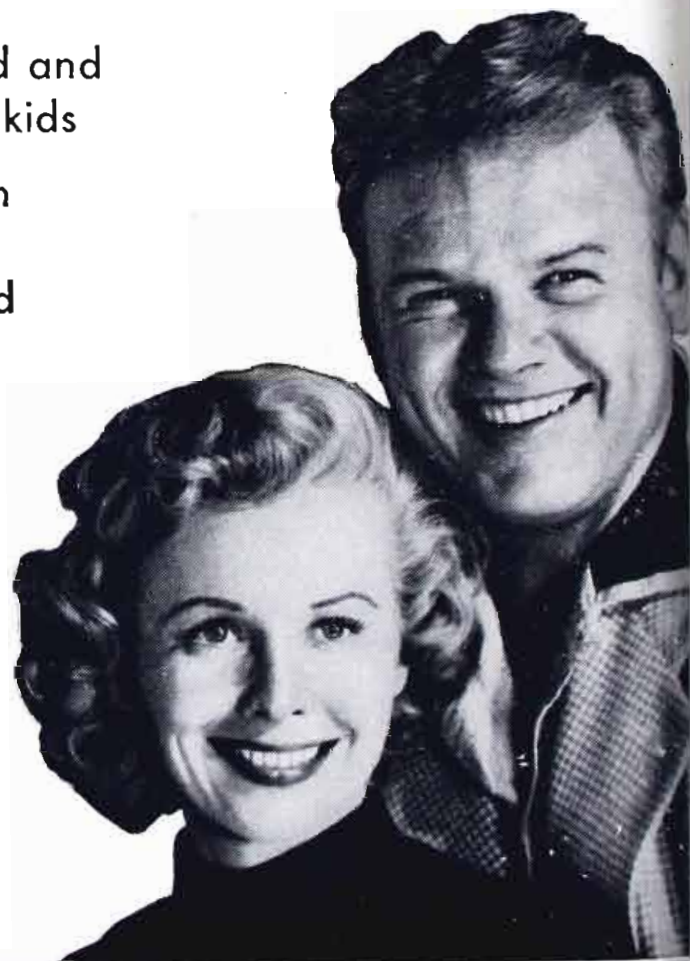
for the whole family

BIFF BAKER, U.S.A.

FIRST RUN ...available in over 120 TV markets!

- 26 half-hour films, already completed . . . produced in Hollywood expressly for TV
- Network quality at *local* prices
- A new and different *family* adventure series. . .without the conventional blood and thunder . . . safe and satisfying for the kids
- Full of overseas intrigue and color with Alan Hale, Jr. and Randy Stuart as an American husband and wife behind and in front of the Iron Curtain
- For local and regional advertisers — two young, fresh American stars to help merchandise products.

Check your nearest
MCA-TV office for first or
re-run availability and
private audition screening
TODAY!



another advertising

HOWCASE ON FILM from



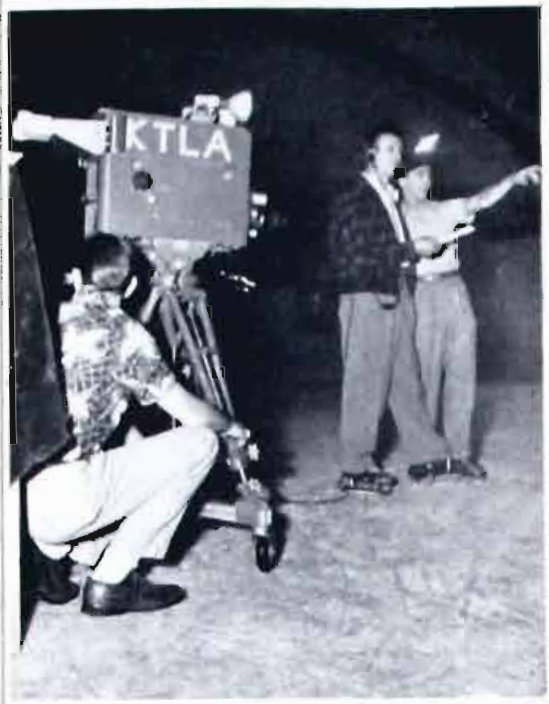
NEW YORK: 598 Madison Avenue — PLaza 9-7500
 CHICAGO: 430 North Michigan Ave. — DElaware 7-1100
 BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
 SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
 CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
 DALLAS: 2102 North Akard Street — PRDspect 7536
 DETROIT: 1612 Book Tower — WOodward 2-2604
 BOSTON: 45 Newbury Street — COpley 7-5830
 MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7863
 ATLANTA: 611 Henry Grady Bldg. — LAMar 6750

This month: MYSTERY-ADVENTURE SHOWS

Ratings Videodex—September

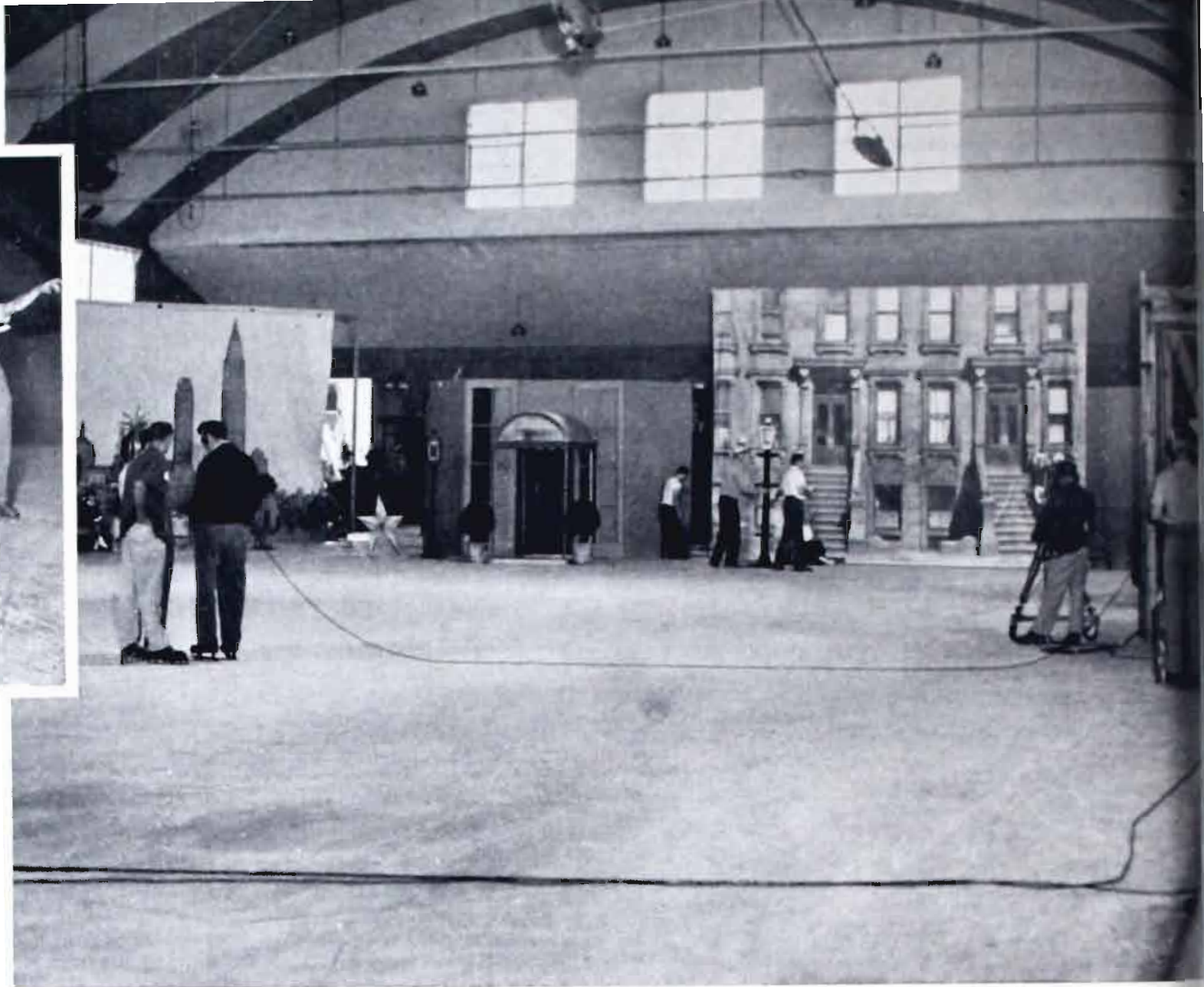
Boston Blackie	BALTIMORE	CHICAGO	DALLAS-FT. WORTH	LOS ANGELES	WASHINGTON
	WBAL-TV—Wed 10:30 12.5 WMAR-TV Blue Ribbon Bouts 15.5 WAAM Wrestling 12.3	WGN-TV—Th 9:30 14.2 WBBM-TV City Hospital 13.9 WNBO Foreign Intrigue 10.5	WBAP-TV—Wed 9:00 10.3 KRLD-TV March of Time 10.1 WFAA-TV Public Prosecutor; Champ. Baseball 3.9	KNBH—Sat 8:00 15.2 KNXT Larry Storch Show 14.6 KTLA Sadie Cooley 12.0	WTOP-TV—Tu 8:30 14.7 WNBW Break th Bank 16.2 WTTG The Music Show 7.5
China Smith	CLEVELAND	DETROIT	LOS ANGELES	NEW YORK	SAN FRANCISCO
	WNBK—Th 10:30 11.7 WEWS Favorite Story 12.8 WXEL Fable For Summer Night 7.4	WXYZ-TV—Th 8:00 9.4 WWJ-TV Dragnet 39.3 WJBK-TV Lux Video Theatre 11.3	KECA-TV—Fri 8:30 4.4 KNXT 4-Star Playhouse 14.1 KTLA Lawrence Welk's Music 11.0	WABC-TV—Sun 6:30 1.4 WNBT Roy Rogers WCBS-TV You Are There 5.5	KGO-TV—Fri 9:00 10.6 KRON-TV Soundstage 18.5 KPIX Candy Theatre 6.5
City Detective	ATLANTA	BUFFALO	CLEVELAND	LOS ANGELES	SAN FRANCISCO
	WSB-TV—Sat 10:30 11.3 WLW-A Wrestling 9.4 WAGA-TV Dancing Party 1.6	WBEN-TV—Th 10:30 22.4	WNBK—Wed 10:30 11.3 WXFL IBC Boxing 15.6 WEWS Koolvent Theatre 7.1	KNBH—Mon 10:30 9.2 KNXT News 6.5 KLAC-TV Feature Film 3.4	KRON-TV—Fri 10:00 16.2 KGO-TV Film 7.1 KPIX News; Music 6.3
Dangerous Assignment	CHICAGO	DALLAS-FT. WORTH	LOS ANGELES	NEW YORK	SAN FRANCISCO
	WBKB—Fri 9:30 7.4* WBBM-TV Favorite Story 16.9 WGN-TV Down You Go 13.5	WFAA-TV—Wed 9:30 6.3* WBAP-TV Wrestling Film 9.5 KRLD-TV Music Hall 7.6	KNBH—Tu 10:30 12.2* KTTV Heart of the City 8.0* KNXT News 7.3	WOR-TV—Sat 9:00 4.5* WCBS-TV Two For the Money 19.7 WNBT Sat. Night Revue 11.7	KPIX—Sun 8:00 12.4* KRON-TV Feature Film 35.9 KGO-TV Laurel & Hardy 6.4
Foreign Intrigue	CHICAGO	DALLAS-FT. WORTH	DETROIT	LOS ANGELES	NEW YORK
	WNBO—Th 9:30 10.5 WGN-TV Boston Blackie 14.2 WBBM-TV City Hospital 13.9	KRLD-TV—Sat 9:30 8.1 WFAA-TV The Plainclothesman 11.5 WBAP-TV Western Theatre 8.7	WJBK-TV—Sun 10:00 12.5 WWJ-TV Adventure Ho 9.1 WXYZ-TV Stranger Than Fiction; Hour of Decision 2.9	KNBH—Th 10:30 11.5 KNXT News 5.9 KTLA City at Night 5.5	WNBT—Th 10:30 12.7 WCBS-TV City Hospital 16.5 WOR-TV Starlight Theatre 2.4
Front Page Detective	DAYTON	LOS ANGELES	NEW YORK	SAN ANTONIO	WASHINGTON
	WLW-D—Sun 10:00 8.8 WHIO-TV News; Feature Film 8.5	KTTV—Sun 9:00 6.2† KNXT Toast of the Town 21.4 KNBH TV Theatre 18.2	WABD—Fri 7:30 6.1† WNBT Coke Time, News 11.1 WCBS-TV News; Perry Como 9.9	WOAI-TV—Sun 9:00 13.9 KEYL News 10.7	WTOP-TV—Sun 7:00 6.2* WMAL-TV You Asked For It 15.6 WNBW Winchell-McManey 14.7
Hollywood Off-Beat	CINCINNATI	COLUMBUS	LOS ANGELES	SAN ANTONIO	
	WKRC-TV—Wed 8:00 11.3 WLW-TV Kraft TV Theatre 20.1 WCPO-TV Strike It Rich 18.8	WBNS-TV—Sun 8:30 16.5 WLW-TV TV Playhouse 28.2 WTVN The Plainclothesman 14.6	KTTV—Wed 8:30 11.7 KNXT Man Against Crime 17.4 KTLA Frosty Frolics 12.4	KEYL—Fri 9:00 14.3 WOAI-TV Hollywood Theatre 12.7	
Into the Night	ATLANTA	CHICAGO	DALLAS-FT. WORTH	DETROIT	MINNEAPOLIS
	WSB-TV—Wed 10:30 1.4 WLW-A Sky Theatre 4.6 WAGA-TV Feature Film 1.2	WBBM-TV—Sat 11:15 pm 1.4 WGN-TV Wrestling; Feature Film 3.3 WBKB Feature Films 3.0	KRLD-TV—Th 9:30 1.6 WBAP-TV Craig Kennedy 12.6 WFAA-TV Religion in American Life 4.6	WJBK-TV—Tu 10:30 2.1 WXYZ-TV Nash Theatre Hour 5.7 WWJ-TV Life Begins at 80; Sports 5.3	KSTP-TV—Th 9:30 9.6 WCCO-TV Play of the Week 11.0
Orient Express	COLUMBUS	DETROIT	KALAMAZOO	LOS ANGELES	PHILADELPHIA
	WLW-C—Fri 8:30 12.7 WBNS-TV Hollywood Theatre 16.6 WTVN Half Hour Theatre 14.3	WWJ-TV—Th 9:30 14.0 WJBK-TV Your TV Theatre 16.0 WXYZ-TV Motor City Fights 10.4	WKZO-TV—Wed 8:30 16.5 WOOD-TV (Grand Rapids) Douglas Fairbanks 12.4	KECA-TV—Tu 8:30 7.6 KNXT The Web 14.3 KTTV Terry & Pirates 12.5	WPTZ—Tu 10:30 11.3 WFL-TV P.A.L. Fights 9.1 WCAU-TV Youth Takes a Stand 4.7
The Unexpected	LOS ANGELES	MINNEAPOLIS	SAN ANTONIO	TOLEDO	
	KECA-TV—Sun 8:30 3.2 KNBH The Big Payoff 15.0 KTTV Voice of Victory 7.3	WCCO-TV—Th 8:30 16.4 KSTP-TV Life Begins at 80 10.4	KEYL—Th 9:30 11.3 WOAI-TV Yesterday's Newsreel; "Stranger Than Fiction" 11.6	WSPD-TV—Th 10:30 17.0	

* Second Run; † Third Run



Preparing to "put the show on wheels."

Scene: Spacious Pasadena Winter Garden, home of TV's "Frosty Frolics." Stagehands arranging set for number in this "icetravaganza."



Du Pont 824B Film Puts "Live" Quality into "Kines" of Popular TV Ice Revue

Premiering as a summer replacement only two years ago, "Frosty Frolics," produced by Paramount's Station KTLA, Hollywood, Calif., today is one of the top TV "drawing cards" on the Coast. Television's only musical comedy on ice, the "Frolics" show has grown so popular that it's now being kinescoped for many West Coast and Southwest stations.

After testing various films for kinescope operations, KTLA technicians chose Du Pont Type 824B Fine Grain Low Contrast Positive Film. They're more than satisfied with its performance. This 35mm. positive film has met every exacting demand . . . provides picture clarity and detail rivaling that of "live" productions.

Versatile, Type 824B Film may be processed in picture negative or release positive baths. It offers the low contrast and wide latitude essential for superb reproductions . . .

delivers sharp results from both negative and positive images. And you obtain all the speed you need in recording programs from TV monitor tubes. Both network and local stations are using Type 824B Film to put "live" quality into "kined" shows.

So, for top-quality results in kinescope recording, load your camera with Du Pont Type 824B. This film features extremely long tonal range and precise gradation for lively, striking pictures . . . tough emulsion, to meet the requirements of standard or super-fast processing . . . and dependable speed for outstanding

coverage of every assignment. Try Type 824B Film—its quality, plus your skill, assures lifelike footage. For more details on this excellent product, contact the Du Pont District Office in your area, or write: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware: *In Canada: Canadian Industries, Ltd., Montreal.*

DISTRICT OFFICES

ATLANTA 5, GA. 865 Peachtree Bldg.
 BOSTON 10, MASS. 149 Federal Street
 CHICAGO 18, ILL. 3289 N. California Ave.
 CLEVELAND 14, OHIO 1033 Union Commerce Bldg.
 DALLAS 1, TEXAS 506 Tower Petroleum Bldg.
 LOS ANGELES 38, CALIF. 6656 Santa Monica Blvd.
 NEW YORK 11, N. Y. 248 West 18th Street
 PHILADELPHIA 2, PA. 225 South 15th Street

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS

TELEVISION
MAGAZINE

PROPS AND PREMIUMS

By Tad Reeves

SEEING IS BELIEVING

Storyboards to the rescue when local sponsors want to see their commercial presentation in its 'borning' stages. Ideal for the purpose are Tomkins Telepads. Each pad contains fifty sheets of fine white visualizer paper, and each page is divided into twelve perforated sections, with pre-printed areas for video and audio continuity. In neat, orderly fashion, action sequences of commercial presentation can be laid out, with art sketches and continuity marching along together for the sponsor's easier comprehension. These pads can be used for 'live' commercials and camera cards, as well as for slide and film commercials enabling the client and production crew to follow and participate in all the planning stages of the commercial. Available from Arthur Brown Company, 2 West 46th Street, New York City, Tomkins Telepads are \$3.50 each, \$38.50 a dozen.

WINTER WONDERLAND

Problems of reflection and glare encountered by the TV cameras when faced with the usual bright, white snow effects, can be solved with Spray-It-Snow Kolor-Flock, because it's available in colors. Kolor-Spray also provides a welcome and attractive depth for displays with its thick and fluffy texture. Easy to apply, it's packaged in twelve ounce cans, with simple lever releases that enable you to spray and use as much or as little as desired.

For winter backgrounds for commercials and live program settings, floral displays, Christmas scenes and the like, Kolor-Flock offers the effect of expensive flock at a fraction of the cost. TV cameras, and viewers, take to pink snow, but try the other six colors for various results. Order Kolor-Flock from Illinois Bronze Powder Company, 2023 South Clark Street, Chicago.

BEST FOOT FORWARD

The route from wear-appeal to eye-appeal to buy-appeal has proven to be a particularly successful one for shoe retailers making the journey through the TV medium. As a general rule, shoes, especially women's, are at their best when displayed on live models.

Here, it is most necessary to prevent distortion by showing them on a hard surface, such as wood or linoleum. And surprisingly enough, local wallpaper dealers can be most helpful. New textured papers are available, including simulated brick wall which, when laid flat, resembles brick walks, and provide an excellent display background.

The display surface should be several feet above the floor level, with the camera lens placed as a level slightly above the shoe, in a position to catch the detail and styling to the best advantage. A 90mm lens is good for shoe shots. For delicate fashion styling, downward shots sometimes prove most effective. Care must be taken to avoid shots from toe-on position whenever possible, since they tend to foreshorten the shoe.

LAZY SUSAN ON TV

A battery-operated display turn-table unit, Turna is one of the many units manufactured by Hertvy Company, Rego Park 74, New York City . . . Convenient to use since it needs no electrical outlet, Turna can give mobility and greater eye-catching appeal to live TV commercial displays. A display on a Turna can be tight, small and compact, utilizing every inch of minimum studio space, but at the same time provide the variety of shots that action can offer.

Especially effective for food and shoe displays, the use of these Turna units brings motion to small static displays. Seven and a half inches in diameter, a sample Turna unit is \$8.75, postpaid . . . Hertvy Company also manufactures Turnettes, similar to Turnas but with smaller bases, and Seela, a ceiling turner for heavy mobiles—all equipped with dependable battery-operated motors.

SUCCESSFUL GO-AROUND

Self-liquidating premiums for \$1.00 that have been proven and tested on children's programs are the movable Merry-Go-Rounds from Edith Party Creations. Colorful metal Merry-Go-Rounds, approximately ten inches high, are made mobile when candle horses are lighted. Designed for special occasion use—on birthday cakes, for Christmas, etc.—these Merry-Go-Rounds are ideal for offering on children's programs.

The \$1.00 cost, at first seemingly high, has proven no barrier to the successful use of these premiums—results have been outstanding when used with local sponsor tie-in. Available in their own mailing cartons for easy handling, these Merry-Go-Rounds can be ordered from Edith Party Creations, 972 Dean Street, Brooklyn, New York.

WE'RE GROWING



RAPIDLY!

- **LARGER AUDIENCE:**

Our total set-count is expected to exceed 32,500 by the end of next month. This is a 33% coverage of this progressive area of over 300,000 population.

- **MORE INDUSTRY:**

Our new industries . . . oil refining, taconite mining, building, and industrial development are pouring wages and profits into this area at an increasing rate.

- **MORE SALES:**

More buying power is making this area a fertile field for selling many products . . . and selling yours.

First and only TV station at the
Head of the Lakes

WFTV

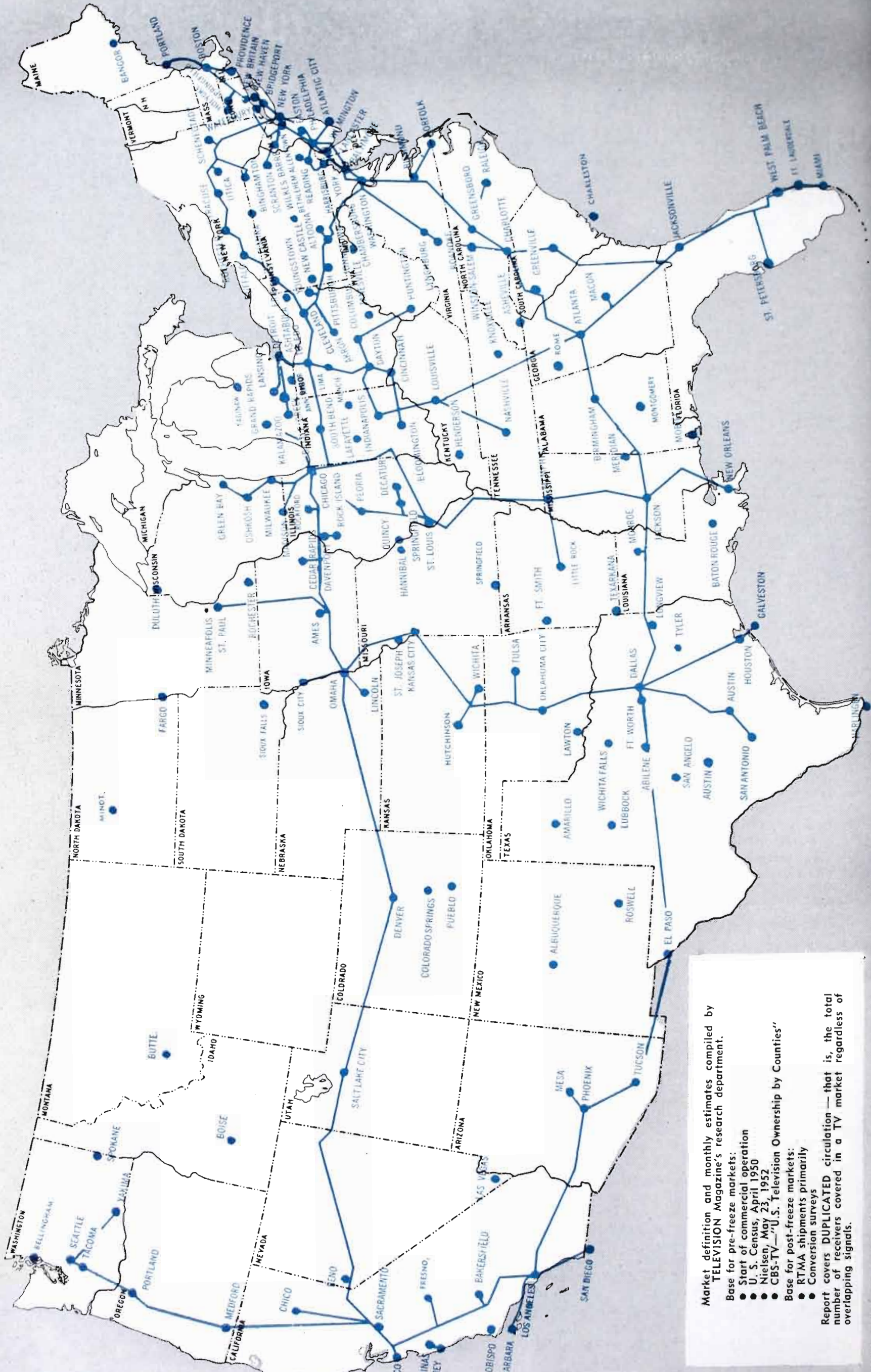
Duluth, Minn.

Superior, Wisc.

Represented by
Adam Young

New York Chicago St. Louis Hollywood

TELEVISION MAGAZINE'S STATUS MAP



Market definition and monthly estimates compiled by TELEVISION Magazine's research department.

- Base for pre-freeze markets:
- Start of commercial operation
 - U. S. Census, April 1950
 - Nielsen, May 23, 1952
 - CBS-TV—"U.S. Television Ownership by Counties"
- Base for post-freeze markets:
- RTMA shipments primarily
 - Conversion surveys

Report covers **Duplicated** circulation—that is, the total number of receivers covered in a TV market regardless of overlapping signals.

TELEVISION MAGAZINE FULL MARKET COVERAGE CIRCULATION

STATION AS OF NOVEMBER 1ST	Market	Circulation	STATION AS OF NOVEMBER 1ST	Market	Circulation
Not include stations which signed previous month.					
Texas—8.9	6,133		DULUTH, Minn.—17.4	†15,181	468,796
Ill.—12.2	†33,000		WFTV (A, D, N)		468,796
Pa.—49.3	178,263		EASTON-BETHLEHEM-ALLENTOWN, Pa.—15.2	†23,685	†64,212
Texas—37.0	25,589		WGLV (A, D); WLEV-TV (N)		
A, C); KGNC-TV (D, N)	175,536		ELMIRA, N. Y.—17.2	†21,018	386,456
—46.0	14,340		WTVE (A, C, D); WECT (N)		
A, C, D, N)	8,336		EL PASO, Texas—49.2	32,545	
R, Mich.—4.9	†4,340		KROD-TV (A, C, D); KTSM-TV (N)	143,764	
D)			ERIE, Pa.—63.5	9,159	
N. C.—16.0	8,336		WICU (A, C, D, N)		
A, C, D, N)	†6,000		FARGO, N. D.—16.9	9,159	
Ohio—6.9	†6,000		WDAY-TV (A, C, D, N)		
—			FT. LAUDERDALE, Fla.—26.7	†23,747	
Ga.—48.0	331,824		WFTL-TV (N)		
(C, D); WLW-A (A);			FORT SMITH, Ark.—10.9	†4,343	
—			KFSA-TV (A, D, N)		
CITY, N. J.—14.6	†23,661		FT. WORTH-DALLAS, Texas—47.4	293,927	
A, C, D, N)			WBAP-TV (A, N); KRLD-TV (C);		
inn.—24.0	24,284		WFAA-TV (A, D, N)		
C, D)			FRESNO, Calif.—19.9	†37,915	
Texas—27.0	48,522		KMJ-TV (C, N); KJEO (A)		
A, C, D, N)			GALVESTON-HOUSTON, Tex.—50.7	261,561	
LD, Calif.	36,052		KGUL-TV (A, C, D); KPRC-TV (A, N)		
D); KERO-TV (A, C, N)	†12,690		GRAND RAPIDS, Mich.—61.5	219,617	
E, Md.—88.3	667,195		WOOD-TV (A, C, D, N)		
D); WBAL-TV (N);			GREEN BAY, Wis.—26.3	58,094	
(C)			WBAY-TV (A, C, D)		
Maine—23.1	21,295		GREENSBORO, N. C.—41.9	183,522	
A, C, D, N)			WFMY-TV (A, C, D, N)		
UGE, La.—27.1	†21,136		GREENVILLE, S. C.—10.5	†21,561	
(A, C, D, N)			WGLV (A, D, N)		
EEK, Mich.—7.0	†8,284		HANNIBAL, Mo.—QUINCY, Ill.—19.5	33,661	
(A)			KHQA-TV (C, D); WGEM-TV (A, N)		
M, Wash.—23.3	9,636		HARRISBURG, Pa.—30.4	†54,191	
D, N)			WHP-TV (C); WTPA (N)		
A-ALLENTOWN-PA, Pa.—15.2	†23,685		HENDERSON, Ky.—2.6	†14,849	
(N); WGLV (A, D)			WEHT (C)		
TON, N. Y.—39.0	159,393		HOLYOKE-SPRINGFIELD, Mass.—19.3	†62,690	
(A, C, D, N)			WHYN-TV (C, D); WWLP (A, N)		
A, Ala.—34.5	175,398		HONOLULU, T. H.—18.3	20,000	
C, D); WBRC-TV (N)			KGMB-TV (A, C); KONA (D, N)		
TON, Ind.—49.3	217,758		HOUSTON-GALVESTON, Tex.—50.7	261,561	
(A, C, D, N)			KPRC-TV (A, N); KGUL-TV (A, C, D)		
ho—8.8	7,227		HUNTINGTON, W. Va.—39.2	209,054	
C, D, N)			WSAZ-TV (A, C, D, N)		
Mass.	1,177,481		HUTCHINSON, Kans.—18.6	30,761	
D, N); WNAC-TV (A, C);			KTVH (C, D)		
(A, D)	†54,089		INDIANAPOLIS, Ind.—61.9	372,452	
RT, Conn.—9.0	†35,895		WFBS-TV (A, C, D, N)		
(A, D)			JACKSON, Miss.—17.4	†17,371	
N. Y.	371,868		WJTV (A, C, D, N)		
(A, C);			JACKSONVILLE, Fla.—42.0	109,116	
(A, D, N)	†48,529		WMBR-TV (A, C, D, N)		
Montana—6.1	2,537		JOHNSTOWN, Pa.	**273,996	
(A, C); KXLF-TV (N)			WJAC-TV (A, C, D, N); WARD-TV (C) † †		
RAPIDS, Iowa—25.0	54,308		KALAMAZOO, Mich.—60.3	304,394	
(C, D); KCRV-TV (A, N)			WKZO-TV (A, C, D, N)		
SBURG, Pa.—7.6	5,613		KANSAS CITY, Mo.	315,315	
D)			KCTY (D); WDAF-TV (N);	†27,760	
ON, S. C.—29.2	26,669		KMBC-TV (C); WHB-TV (C);		
(A, C, D, N)			KCMO-TV (A)		
TE, N. C.—40.4	296,415		KNOXVILLE, Tenn.—6.0	17,782	
C, D, N)			WROL-TV (A, N)		
Ill.—79.4	1,792,376		LAFAYETTE, Ind.—23.6	†17,235	
(C); WBKB (A);			WFAM-TV (D)		
(D); WNBQ (N)			LANCASTER, Pa.—65.4	244,073	
Calif.—19.8	13,655		WGAL-TV (A, C, D, N)		
(C, N)			LANSING, Mich.—56.8	235,493	
ATI, Ohio—82.5	416,048		WJIM-TV (A, C, D, N); WILS-TV (A) † †		
(A, D); WKRC-TV (C);			LAS VEGAS, Nev.—21.4	4,096	
N)			KLAS-TV (A, C, D, N)		
ID, Ohio—87.2	824,476		LAWTON, Okla.—27.3	22,654	
(C); WNBK (N); WXEL (A, D)			KSWO-TV		
O SPRINGS, Colo.—24.7	14,984		LIMA, Ohio—15.3	†15,093	
(C, D)*; KRDO-TV (N)			WLOK-TV (C, N)		
A, S. C.—19.3	†26,216		LINCOLN, Neb.—42.2	39,865	
(A, N); WNOK-TV (C, D)			KFOR-TV (A); KOLN-TV (D)		
S, Ohio—76.0	330,220		LITTLE ROCK, Ark.—13.5	†12,607	
(C); WLW-C (N);			KRTV (C, D)		
(D)			LONGVIEW, Texas—4.3	†3,750	
ORT WORTH, Texas—47.4	293,927		KTVE (C, D, N)		
(C); WFAA-TV (A, D, N)			LOS ANGELES, Calif.—87.7	1,705,677	
(A, N)			KECA-TV (A); KHJ-TV; KLAC-TV;		
RT, Ia.—ROCK IS., Ill.—44.9	247,983		KNBH (N); KTLA; KNXT (C); KTTV (D)		
(N); WHBF-TV (A, C, D)			LOUISVILLE, Ky.—60.5	256,878	
Ohio—74.2	285,373		WAVE-TV (A, D, N); WHAS-TV (C)		
(A, C, D); WLW-D (N)			LUBBOCK, Tex.—36.3	32,238	
Ill.—17.1	†25,121		KCBD-TV (A, N); KDUB-TV (C, D)		
(C, D, N)			LYNCHBURG-ROANOKE, Va.—30.4	75,320	
Colo.—48.4	136,587		WLVA-TV (A, C, D, N);		
(C); KFEL-TV (D, N)			WLSL-TV (A, C, N)		
Mich.—83.8	1,135,406		MACON, Ga.	19,549	
(C, D); WWJ-TV (N);			WETV (A, N); WMAZ-TV (C, D)	†9,157	
(A)			MADISON, Wis.—14.7	†18,027	
			WKOW-TV (C); WMTV (A, D, N)		
			MEDFORD, Ore.—6.3	3,763	
			KBES-TV (C)		
			MEMPHIS, Tenn.—44.0	221,100	
			WMCT (A, C, D, N); WHBQ-TV (A, C)		
			MERIDIAN, Miss.—8.4	6,284	
			WTOK-TV (A, C, D, N)		
			MIAMI, Fla.—57.5	159,908	
			WTVJ (A, C, D, N)		
			MILWAUKEE, Wis.	468,796	
			WTMJ-TV (A, D, N); WCAN-TV (C);		
			WOKY-TV (A)	†64,212	
			MINNEAPOLIS-ST. PAUL, Minn.—56.0	386,456	
			KSTP-TV (N); WCCO-TV (C, D);		
			WMIN-TV (A, D); WTCN-TV (A, D)		
			MINOT, N. D.—11.9	3,037	
			KCJB-TV (A, C, D, N)		
			MOBILE, Ala.—35.9	33,233	
			WALA-TV (A, C, N); WKAB-TV (C, D)		
			MONROE, La.	8,934	
			KFAZ-TV; KNOE-TV (A, C, D, N)	†5,957	
			MONTGOMERY, Ala.—13.2	†12,928	
			WCOV-TV (A, C, D, N)		
			MUNCIE, Ind.—24.4	†36,729	
			WLBC-TV (A, C, D, N)		
			NASHVILLE, Tenn.—43.4	161,231	
			WSM-TV (A, C, D, N)		
			NEW BRITAIN-HARTFORD, Conn.—20.3	†78,046	
			WKNB-TV (C)		
			NEW CASTLE, Pa.—17.7	†35,277	
			WKST-TV		
			NEW HAVEN, Conn.—77.0	416,185	
			WNHC-TV (A, C, D, N)		
			NEW ORLEANS, La.—42.7	169,647	
			WDSU-TV (A, C, D, N)		
			NEW YORK, N. Y.—90.0	4,181,751	
			WABC-TV (A); WABD (D); WATV;		
			WCBS-TV (C); WNBC-TV (N);		
			WOR-TV; WPIX		
			NORFOLK, Va.	199,231	
			WTAR-TV (A, C, D); WVEC-TV (N)	†44,827	
			OKLAHOMA CITY, Okla.—39.4	155,866	
			WKY-TV (A, C, D, N)		
			OMAHA, Neb.—63.3	186,501	
			KMTV (A, C); WOW-TV (D, N)		
			OSHKOSH, Wis.—14.3	†11,000	
			WOSH-TV (A)		
			PEORIA, Ill.—27.8	†54,135	
			WEEK-TV (D, N); WTVH-TV (A, C)		
			PHILADELPHIA, Pa.—87.0	1,561,215	
			WCAU-TV (C); WFIL-TV (A, D);		
			WPTZ (N)		
			PHOENIX, Ariz.—48.2	59,431	
			KPHO-TV (A, C, N); KTYL-TV (D)		
			PITTSBURGH, Pa.	796,790	
			WDTV (A, C, D, N); WKJF-TV (N);	†95,615	
			WENS (A, C)		
			PORTLAND, Me.—29.9	†13,201	
			WPMT (A, C, D, N)		
			PORTLAND, Ore.—31.0	†96,049	
			KPTV (A, C, D, N)		
			PROVIDENCE, R. I.—84.3	512,207	
			WJAR-TV (A, D)		
			PUEBLO, Colo.—23.1	16,806	
			KCSJ-TV (N); KDZA-TV		
			QUINCY, Ill.—HANNIBAL, Mo.—19.5	33,661	
			WGEM-TV (A, N); KHQA-TV (C, D)		
			RALEIGH, N. C.—12.3	†19,590	
			WNAO-TV (A, C, D, N)		
			READING, Pa.—33.6	†132,101	
			WEEU-TV (A, N); WHUM-TV (C)		
			RENO, Nevada—11.5	2,560	
			KZTV (A, C, D, N)		
			RICHMOND, Va.—64.0	162,630	
			WTVR (A, C, D, N)		
			ROANOKE-LYNCHBURG, Va.—30.4	75,320	
			WLSL-TV (A, C, N);		
			WLVA-TV (A, C, D, N)		
			ROCHESTER, Minn.—24.0	21,796	
			KROC-TV (D, N)		
			ROCHESTER, N. Y.—72.6	217,873	
			WHAM-TV (A, C, D, N)		
			ROCKFORD, Ill.	53,708	
			WTVO (D, N); WREX-TV (A, C)	†32,820	
			ROCK IS., Ill.—DAVENPORT, Ia.—44.9	247,983	
			WHBF-TV (A, C, D); WOC-TV (N)		
			ROME, Ga.—37.0	38,999	
			WROM-TV (A, C, D, N)		
			ROSWELL, N. M.—12.0	2,518	
			KWSL-TV (A, D)		
			SAGINAW, Mich.—20.1	†38,777	
			WKNX-TV (A, C, D, N)		
			ST. JOSEPH, Mo.—34.4	41,814	
			KFEQ-TV (C, D)		
			ST. LOUIS, Mo.	550,636	
			KSD-TV (A, C, N); WTVI (D)	†74,336	
			ST. PETERSBURG, Fla.—14.4	†31,287	
			WSUN-TV (A, C, D, N)		
			SACRAMENTO, Calif.	† †	
			KCCC-TV (C)		
			SALINAS-MONTEREY, Calif.—21.0	15,836	
			KMBY-TV (A, C, D, N);		
			KSBW-TV (A, C, D, N)		
			SALT LAKE CITY, Utah—65.4	113,404	
			KDYL-TV (N); KSL-TV (A, C, D)		
			SAN ANGELO, Tex.—9.1	4,541	
			KTXL-TV (C, D, N)		
			SAN ANTONIO, Tex.—41.6	152,339	
			KEYL (A, C, D); WOAI-TV (N)		
			SAN DIEGO, Calif.—75.9	212,254	
			KFMB-TV (A, C, N); KFSD-TV (N)		
			SAN FRANCISCO, Calif.—67.2	799,613	
			KGO-TV (A); KPPIX (C, D);		
			KRON-TV (N)		
			SAN LUIS OBISPO, Calif.—22.3	14,344	

"Death of a Salesman"

comes to life with buyers' market

First in a series on sales policy

By Peter R. Levin

METHOD OF SALES COMPENSATION		
	One-station or Two-station market	Three stations or more in market
MAJOR MARKET		
New station	Low salary Moderate commission rate Regressive rates Special prizes Bonus Maximum cutoff point	Moderate salary Moderate commission rate Progressive rates Special prizes Fringe benefits
Older station	Moderate salary Low commission Mixed rates Special prizes Bonus or profit-sharing Fringe benefits Maximum cutoff point	High salary Moderate commission Regressive rates Special prizes Bonus or profit-sharing Fringe benefits Maximum cutoff point
LARGE MARKET		
New Station	Low salary Moderate commission Regressive rates Special prizes Bonus Maximum cutoff point	Moderate salary Moderate commission Progressive rates Special prizes Bonus Fringe benefits
Older station	Moderate salary Low commission Mixed rates Special prizes Bonus or profit-sharing Fringe benefits Maximum cutoff point	High salary Moderate commission Mixed rates Special prizes Bonus or profit-sharing Fringe benefits Maximum cutoff point
MEDIUM MARKET		
New station	Low salary High commission Progressive rates Special prizes Maximum cutoff point	Moderate salary Moderate commission Progressive rates Special prizes Bonus
Older station	High salary Low commission Regressive rates Special prizes Bonus or profit-sharing Fringe benefits Maximum cutoff point	High salary Low commission Mixed rates Special prizes Bonus Fringe benefits
SMALL MARKET		
New station	Drawing or low salary High commission Progressive rates Special prizes	
Older station	Moderate salary Moderate commission Mixed rates Special prizes Bonus Fringe benefits Maximum cutoff point	

THE "post-freeze" stations have rapidly changed the seller's market into a buyer's market.

To many station executives, this abrupt change has meant a wide-ranging review and reinforcement of sales policy. Careful scrutiny of rate changes and discount practices, heavier servicing of advertisers through merchandising assistance, stronger promotion and harder emphasis upon the station, a search for new and diversified accounts—all of these are winning increased attention from management.

And the complexity of management's task is made no easier by the lack of qualified salesmen.

The handful of experienced salesmen are a tempting lure to every new operator looking for a commercial manager with some previous proximity to a TV station. Either that, or the truly successful salesman is becoming an even greater success through the simple expedient of adjusting his compensation upward on the same volume of business.

Of course, such practice has its economic limits—namely, the point where the cost of sale results in zero profit. But, in reality, the limit is reached a good deal sooner. For the highly paid salesman—especially in so small an organization as a TV station—presents a morale problem.

Management personnel and ownership, whose incomes generally depend upon the total volume of business and/or profit (in comparison to the salesman's usual dependence upon only a fraction of billings), grow dissatisfied. Other salesmen, with thinner envelopes
(Continued on page 54)

Mr. Levin, an economist, has for the past four years served as a consultant on station management problems.

Why UHF stations prefer the RCA "1-KW"

- **UHF stations can get an RCA "1-KW"** when they want it (shipments are being made within 30 days after order).
- **RCA UHF engineering experience pays off for YOU.** WBRE-TV writes: "Not only are we getting the coverage where we wanted it—WE ARE GETTING COVERAGE FAR BEYOND OUR ORIGINAL EXPECTATIONS!"
- **RCA UHF spells Reliability and Simplified operation.** WTPA-TV says: "Our

TTU-1B operates as reliably as any AM transmitter. It's easy to maintain too—just a routine weekly maintenance and cleaning is all that's needed."

- **RCA can supply every UHF accessory you need.** WSBT-TV reports: "We like to get everything from one place, work with ONE responsible supplier—RCA."

Your RCA Broadcast Sales Representative is at your service for technical help. Let him get going on your UHF plans.



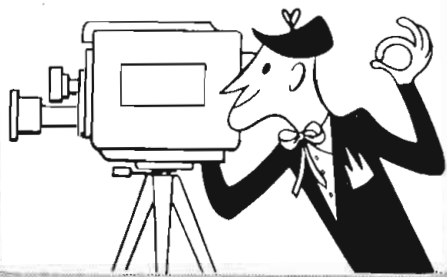
Exclusive features of the RCA "1-KW"

- * You can change power amplifier tubes in LESS THAN A MINUTE
- * The only 1-KW UHF with true centralized front panel control
- * High Level (PA) Modulation for superior linearity and flat response

30-DAY DELIVERY



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



**designed for
TV**

IT'S NOW AVAILABLE TO YOU!

**GOLD SEAL
SPECIAL**

**THE FASTEST MOVIE FILM
ON THE MARKET!**

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

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

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

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

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



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

STATION MANAGEMENT

(Continued from page 52)

and later entry into television, view the wide difference in pay not as a spur to emulation but as a chasm of hopelessness.

They reason: "I work just as hard as he does. But he's got the choice accounts in this town. What chance have I?"

Obviously, to pass off these reactions as petty jealousy is to duck the difficulty. The root of the problem lies elsewhere—in the scarcity of trained personnel on the one hand and the shift in selling conditions on the other hand.

Careful Recruiting

New stations in particular are likely to start with green staffs. And so the big question is: What kind of background makes a good TV salesman?

The retreat from radio or newspaper has had attractions so plain that they need no further amplification here. Yet, he may have drawbacks not quite so evident.

This is the salesman's subconscious fear of price. For better or worse, the unit of sale in TV is the same as in radio. But the cost to the advertiser is so much higher that many a reconverted radio salesman has lost his nerve at the crucial point: signing the advertiser to the proper four or five figure contract that produces results, and therefore renewals.

Finally, the service demands of the TV account are so much heavier that an unadjusted salesman, remembering the good old days of radio, begins to think his customers are "wasting too much of his time."

Perhaps a most striking source is the experience of one of the country's major stations. Here, there is much satisfaction with the performance of several one-time insurance agents. The virtues of this group appear to be an easy familiarity with rates, facility in the preparation of complicated sales proposals, acceptance of the necessity to service clients, dependability in work outside the office, and willingness to cultivate new accounts of divergent possibilities.

Systematic Training

No one yet has produced the born TV salesman, but several stations have developed well-versed streetmen by being willing to invest time, effort and money in preparing him for his job.

A mandatory first step in such training is to make certain that the

new salesman learn what happens inside his station—in the studios and film department, in traffic, in production and merchandising service.

Another device, used successfully at Nashville's WSM-TV, has been assignment of a trainee salesman to account service for three to five months before he hits the street.

This builds complete familiarity with the sales routine and thoroughly integrates the newcomer within the station's organization.

But perhaps most important to the creation of a permanent staff is managerial patience. Sales training never ends. The weekly or semi-weekly sales meeting is more useful as an educational conference than a pep session.

Reasonable Work-Loads

On the whole, where accounts are assigned individually, few superiors expect their salesmen to call and service more than 35 to 40 consistently active clients. The outside limit appears to be 50 advertisers—including seasonals and sporadics.

At one eastern UHF outlet, three men are working at near capacity with 71 local accounts. There, the general manager triples as a streetman and overseer of national sales.

A pioneer midwestern station has three men (including the commercial manager who also handles national business) selling and servicing 90-100 local advertisers. They freely admit the need of an additional man. Still another eastern outlet with numerous small accounts in two adjacent cities requires a force of six salesmen.

Contrasted to radio, the problem of sales work-load centers on the amount of service required for each account. When depending upon commissions as a major basis of pay, salesmen tend to protest the service time "stolen" from sales time. From the station's standpoint, too, this is legitimate cause for concern.

Consequently, Louisville's WAVE-TV routes all continuity contacts through the continuity department. Detroit's WWJ-TV and several others have placed all merchandising service in the hands of promotion and publicity personnel.

And, as a time and manpower saver, WSM-TV turns over sales service on all house accounts to a special assistant who also supervises all copy, slides and artwork on local business. Another saving

(Continued on page 55)

STATION MANAGEMENT

(Continued from page 54)

and administrative convenience in Nashville has been the inauguration of a scheduled courier service between the station and local advertising agencies. In the opinion of Commercial Manager Irving Waugh, these practices have eliminated the need for another salesman while giving his present staff more freedom to sell.

Fair Compensation

How much pay do TV salesmen receive? All in all, their actual compensation varies according to market size, station rate-structure, overrides taken by managerial superiors, and the types and amount of service rendered by the station. For an experienced man, a rough average in small markets is 10 percent of his net billings. This percentage decreases gradually to 5 or 6 percent of paid billings in the major markets.

The manner of payment has even greater variation. There are local salesmen who average less than \$100 per week, and, in several large metropolitan centers, a few who earn over \$35,000 annually. Within these extremes, compensation is composed of salary,

commissions, bonuses, fringe benefits and special prizes — and, in virtually every station, the salesmen's envelopes contain a different mixture of the ingredients.

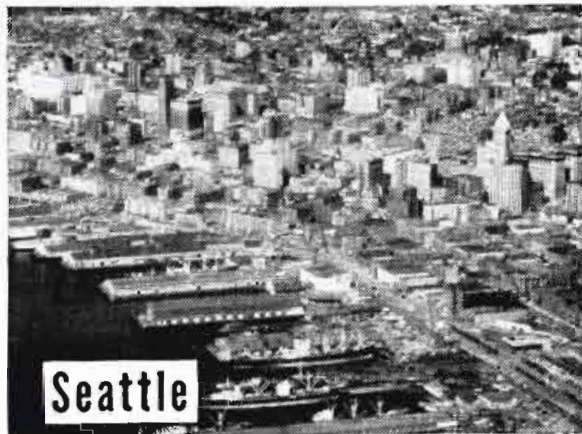
Still, several check-points stand out in the payment of a TV salesman. Where commissions are the big share of his compensation, seldom can the rate exceed 20 percent on any appreciable increment of his sales. If his salary base is low, the largest increments of time-sales should average between 8 and 12 percent of billings. And should his salary base be high, that increment should range at rates between one and four percent.

Compensation plans must obviously be tailor-made to the station. For example, one station in a two-station market pays a straight salary supplemented by a retirement plan; its competitor pays a substantial base salary plus a small percentage of commissions and an annual bonus. Both are satisfied with their plans.

Another station has its senior men on straight salary and its juniors on straight commission.

As a general rule, the amount of service required of a salesman is a determinant in the method of his

(Continued on page 57)



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

**SEATTLE
TACOMA
BREMERTON
OLYMPIA**

KTNT-TV

**CHANNEL 11
125,000 WATTS**



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

SEATTLE-TACOMA

in the center of the fabulous
PUGET SOUND AREA

(Served by KTNT-TV)

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



KTNT-TV AREA

QUICK FACTS AND FIGURES
Population Distribution

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

TOTAL (1,250,000) 100.00%
Grade A contour covers over 1,000,000
people; Grade A and B contour covers
over 1,250,000 people; INFLUENCE AREA
covers over 1,500,000 people

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

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
1001 Connecticut Av. 4212 S. Buckner Blvd.

JANSKY & BAILEY, Inc.

*An Organization of
Qualified Radio Engineers*

DEDICATED TO THE
Service of Broadcasting

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

PAGE, CREUTZ, GARRISON & WALDSCHMITT

Consulting Engineers

Bond Building EXecutive 3-5670
Washington 5, D. C.

▶ **GET COMPLETE INFORMATION ON**

PHILCO

BROADCAST PRODUCTS

- **Television Studio Equipment**
- **Television Microwave Equipment**
- **Communications Microwave Equipment**



Write Department TV for full details—Today!

PHILCO CORPORATION

GOVERNMENT & INDUSTRIAL DIVISION, PHILADELPHIA 44, PA.

STATION MANAGEMENT

(Continued from page 55)

compensation. Where service is the keynote, straight salary is very nearly mandatory. A midwestern VHF station uses its sales staff as a kind of service pool and also assigns its men to periodic work on national accounts. It has found that straight-salary payment eliminates staff friction.

One commercial manager interviewed, feels that straight salary "gives us a cleaner operation inside and with our advertisers." His salesmen, he says, don't oversell or make blanket promises. Their salaries vary in rough proportion to individual sales production and responsibility; but there is no griping about account service and no problem in the assignment of accounts.

Contrariwise, managers of newer stations, uncertain of the lasting qualities of their salesmen and the potentialities of their home markets, like to base compensation on a percentage of sales volume. Some are experimenting with sliding scales, both up and down; others favor the simplicity of a straight percentage.

The biggest danger here rests in the possibility that a plan conceived to fit a temporary collection of circumstances will harden into a permanent scale. A change of rate structure automatically influences the size of a commission envelope. So too, the passing of local advertisers into Class B and Class C time-slots may cause violent repercussions in the helpless salesman's take-home pay.

Lee Wailes, executive VP of Storer Broadcasting, sums it up this way: "At the present time our stations run the gamut in compensation plans. However, we have in the hopper now an idea which might well be the answer for at least our stations.

"First point is an adequate base salary; a salary sufficiently large to take care of a man's responsibilities and make him feel that he belongs; that he is part of the organization.

"The second point is based on a strong belief that some incentive is essential and here we are trying to work out a commission on talent and program sales rather than time sales. This particular area is where I think all of us need greater selling effort."

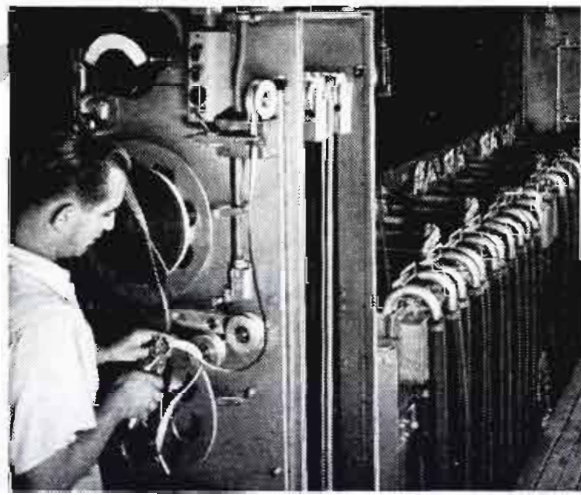
Next month's sales story will cover the national sales picture and relations with the station representative.

Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

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



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

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

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

PRECISION

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

wbns-tv

your top test market
station



Rated Tops for coverage in the rich Central Ohio market, WBNS-TV, the nation's No. 1 test market, carries 12 of the 15 top rated once-a-week programs and 8 of the 10 top multi-weekly shows. (Columbus Telepulse, 1953.) Backing these top ratings are WBNS-TV's extensive facilities, the most complete in Central Ohio. From creative inception to on-the-air presentation, the art, film, slide, talent, copy and promotion departments continually "pay off" on the numerous test campaigns placed on this station. Such facilities are available to you for use on spot adjacencies to top network and local programs, all pre-tested for peak sales value.



wbns-tv

COLUMBUS, OHIO • CHANNEL 10

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

EARLY EVENING TV

(Continued from page 31)

period should send up the sets in use figures considerably.

One approach to give more form to this time period is WNBT's 7:00 *O'clock Theater*, bringing a different half hour program "for the whole family" each weekday night.

To make this program as attractive as possible to all sizes of advertisers, full or participating sponsorship will be available. The line-up now includes H. V. Kaltenborn, a panel show and rerun of *Victory at Sea*.

A strong boost to this segment is the purchase by the N. Y. Chrysler dealers of 7:00 Wednesday for the *Stork Club*, which had long been a network entry. This represents a sizeable programming investment for a strictly local vehicle and is thus a strong endorsement of this time period's potential. Other sponsors coming in the new WNBT 7:00 strip: Blue Cross, Regent, Lincoln Mercury dealers, and Thom McAn.

WABC-TV is moving in to bolster its early evening line-up, too. Musical format with Gloria DeHaven runs 7:00 to 7:10 Monday, Wednesday and Friday, and an interview show, *Dinner with Lisa*, fills the slot on Tuesday and Thursday. Bill Stern follows across the board with a five minute sportscast, leading in to John Daly's network news show at 7:15.

The usual benefit of fringe time—lower rates—doesn't always come with a 6:00-7:30 pm purchase. For spot purposes, the definition of Class A time varies greatly, even within markets. On the majority of the stations, however, the highest rate doesn't start until 7:00 pm, so that 6:00-7:00 purchases are about 25 per cent below peak rates.

While this is higher than daytime, ratings and sets in use are larger. On a cost per thousand basis, early evening time can match the performance of any portion of the telecasting day.

Despite current superstitions that no adults are watching "because the commuters aren't home yet and everyone's eating dinner," the record shows that there is enough of an audience to make a profitable buy for the advertiser. Ratings aren't tremendous, but at least one-fifth of the sets are in use between 6:00 and 7:30. And, most important, in what is still regarded as "the children's hour," adults outnumber the youngsters, two to one.

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

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



A hard-hitting, ethical story for BC tablets and powder is told by SARRA in one-minute and 20-second TV spots with only a flash of the headache sufferer. Laboratory background shots indicate the scientific reliability of the remedy. An illustrated equation has the force of a medical prescription. Strong product identification unites with a sincere, simple sales message to make a deep impression. Created by SARRA for B. C. Remedy Company, through Harvey-Massengale Company, Inc.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Gaiety, gusto and strong product identification are the essence of the three sets of five 20-second-spots — with 10 second adaptations — created by SARRA for Campbell Taggart Associated Bakeries. Animation is set to a rollicking theme song and different instrumental arrangements adapt it to a variety of settings. The animation was so planned that it could be used for three different brands of bread — *Rainbo*, *Fair-Maid* and *Colonial* — with a minimum of alteration.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



SARRA deftly combines live action with animation in an unusually effective one-minute commercial to sell ENCORE Cigarettes. The cigarette box opens . . . the cigarette flies out, rests on an ash tray and magically lights while a moving message appears on its side to spell out, "IT FILTERS THE SMOKE . . ." The message is cut off by the filter and smoke emerges from the filter tip to form the words, "BUT NOT THE TASTE". Live action photography personifies quality with a smartly dressed young lady in a luxury setting. A final close-up shot of the package climaxes product identification. Created by the Kudner Agency, Inc. and produced by SARRA for the United States Tobacco Company.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



For the third successive year a SARRA commercial raises the curtain on the Philco Television Playhouse. Introduction and general format have been retained while superb photography introduces the new 1954 line of appliances and leads the viewer artistically from scene to scene by the ingenious use of the famous Philco Medallion. Produced by SARRA for Philco Corporation through Hutchins Advertising Company, Inc.

SARRA, Inc.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Announcing...

**THE OPENING OF A
NEW YORK OFFICE
TO SERVE YOU BETTER**

Our many customers in the East are invited to call Mr. Paul Sparre, our New York representative, for service or information on Houston-Fearless television and motion picture equipment.

NEW YORK REGIONAL OFFICE
ROCKEFELLER CENTER

620 FIFTH AVE., NEW YORK 20, N.Y.
Circle 7-2976

HOME OFFICE AND FACTORY
11801 W. OLYMPIC BLVD.
LOS ANGELES 64, CALIF.
BRadshaw 2-4331

The
**HOUSTON
FEARLESS**
Corporation

Advertiser Activity High on New UHF Stations

32 Stations Open in October

Market	Station	Channel	Market	Station	Channel	Market	Station	Channel
Albany, N. Y.	WROW-TV	41	Harrisonburg, Va.	WSVA-TV	3	Pensacola, Fla.	WPFA-TV	15
Albuquerque, N. M.	KGGM-TV	13	Houston, Tex.	KNUZ-TV	39	Phoenix, Ariz.	KOOL-TV	10
	KOAT-TV	7	Johnson City, Tenn.	WJHL-TV	11		KOY-TV	
Cedar Rapids, Iowa	KCRI-TV	9	Johnstown, Pa.	WARD-TV	56	Pocatello, Idaho	KWIK-TV	10
Charleston, W. Va.	WKNA-TV	49	Knoxville, Tenn.	WROL-TV	6	Portland, Ore.	KOIN-TV	6
Columbus, Ga.	WDAK-TV	28		WTSK-TV	26	St. Louis, Mo.	KSTM-TV	36
Dayton, Ohio	WIFE	22	Lebanon, Pa.	WLBR-TV	15	Springfield, Mo.	KYTV	3
Eureka, Calif.	KIEM-TV	3	Louisville, Ky.	WKLO-TV	21	Waco, Tex.	KANG-TV	34
Fresno, Calif.	KJEO	47	Milwaukee, Wisc.	WOKY-TV	19	Wheeling, W. Va.	WTRF-TV	7
Harlingen, Tex.	KGBS-TV	4	Newport News, Va.	WACH	33	Winston-Salem, N. C.	WSJS-TV	12
			Oklahoma City, Okla.	KTVQ	25	Yuma, Ariz.	KIVA-TV	11



Walter Valerius
WECT, Elmira



Larry Israel
WENS, Pittsburgh



Paul H. Goldman, KNOE-TV, Monroe; Sheldon Hickox, NBC Station Relations; Frank Headley, H-R Reps



William B. Quarton
WMT-TV, Cedar Rapids

These new TV managers share a rich background of broadcasting experience. Most of them hit the top after successful careers in sales. Bill Quarton has been with WMT since 1935, first as commercial manager, then gm. Larry Israel left his post as commercial manager of WDTV to run WENS. Walter Rothschild still handles national sales at both KHQA-TV and WTAD, its radio affiliate. Ben McKinnon came to WGVL from the sales department of WBT in Charlotte. Like McKinnon, many of these men began as newspapermen before turning to radio and TV. W. H. Linebaugh handled national advertising for the Knoxville News Sentinel for 23 years before joining WROL.

Walter Valerius has had 22 years of newspaper and radio experience. On the programming end are H. Moody McElveen and Paul Goldman. Goldman got his start by producing plays on a college radio station which later turned commercial. McElveen took over management of WNOK after seven years as program director of the station. Sheldon Anderson constructed three radio stations in California and two TV affiliates, including KAFY-TV, Bakersfield, and KCOC-TV. Recently sold controlling interest in KAFY-TV to KRON-TV, the San Francisco Chronicle station. Rogan Jones happened into radio from the savings and loan business in 1929 and established himself as a pioneer of community TV and also developed the ARBI system of sales measurement.



Ben McKinnon
WGVL, Greenville



William H. Linebaugh
WROL-TV, Knoxville



H. Moody McElveen, Jr.
WNOK-TV, Columbia, S. C.



Sheldon Anderson
KCOC-TV, Tulare-Fresno



Rogan Jones
KVOS-TV, Bellingham



Walter Rothschild
KHQA-TV, Hannibal

National Advertisers in New TV Markets

Buffalo, N. Y.

WBUF-TV

Network: Admiral, American Cigarette & Cigar, Armour & Co., B. B. Pens, Hazel Bishop, Block Drug, Bristol-Myers, Brown & Williamson, Colgate-Palmolive-Peet, Commercial Solvents, Ecko Products, General Electric, General Foods, Gruen Watch, Kraft Foods, Lever Bros., Lipton's Tea, Lincoln-Mercury, P. Lorillard, Oldsmobile, Parliament Cigarettes, R. J. Reynolds, Sealy Mattress, Sheaffer Pen, Sweets Co., Thor.

National spot: Bobo Cleanser, Ballantine's Beer, Bulova, Dodge, Gallo Wine, Hamilton Watch, Pond's Extract Co., Rival Dog Food,

Roma Wine, Sun Oil, U. S. Anti-Freeze, Vick Chemical Co., Virginia Dare Wine.

Elmira, N. Y.

WECT

Network: American Tobacco, Block Drug, Buick, Consolidated Royal Chemical, Crosley, DeSoto Div. Chrysler, General Motors, Gulf Oil, Pontiac, R. C. A. Victor, Speidel.

National spot: Frigidaire, Nucoa, Oldsmobile, Plymouth, Sunbeam.

WTVE

Network: Admiral, American Tobacco, Atlantic Refining, Chrysler, DeSoto-Plymouth,

Gulf Oil, Miller Brewing, Mogen David Wine, RCA, U. S. Steel, Westinghouse, Willys-Overland.

National spot: Best Foods, Borden Co., Eastern Research Co., Garden Research Labs, Grant Tool Co., NBC Bread, New York Telephone Company, Oldsmobile, Rival Dog Food, Schaefer Beer, Sun Oil.

Greenville, S. C.

WGVL

Network: Admiral, American Cigarette & Cigar, American Tobacco, Armstrong Cork, Buick, C. A. Swanson, Col-

(Continued on page 62)

MARKETS & MEDIA

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gate-Palmolive-Peet, Ecko Products, Gillette, Gulf, Hazel Bishop, Kraft Foods, Mutual of Omaha, Pet Milk, Pepsi-Cola, Pontiac, Sherwin-Williams, Sunbeam, Thor, Westinghouse.

National spot: Alko-Seltzer, Ballard & Ballard, Brown & Williamson, Bulova, C. F. Sauer, Cloverleaf Dry Milk, Dentyne, DeSoto, Dyanshine, Ford, Frigidaire, Gordon Foods, Hollywood Bread, Jewel Shortening, M & M's Candy, Nash, Orkin, Pet Ice Cream, Pillsbury Mills, Plymouth, Quality Bakers of America.

Hutchinson, Kan.

KTVH

Network: Alcoa Aluminum, American Tobacco, Block Drug, Chrysler, Colgate-Palmolive-Peet, Commercial Solvents, DuPont, Electric Companies, Ford Motor, General Cigar, General Foods, Goodrich, Lever Bros., Liggett & Myers, Lincoln-Mercury, Lipton's Tea, P. Lorillard, Philip Morris, Pabst, Pacific Coast Borax, Pillsbury, Revlon, R. J. Reynolds, Schick, Schlitz, Sealy Mattress, Serutan, Swanson, Sylvania, Toni, Westinghouse.

National spot: Beatrice Foods, Bulova, Coca Cola, Ethyl, Gallo Wine, Gleem, Kools, Koolvent, McKesson & Robbins, Phillips Petroleum, Plymouth, Viceroy.

Pittsburgh, Penn.

WENS

Network: American Dairies, American Tobacco Co., Amoco, Armour Company, Autolite, B-B Roll-Rite Pens, Hazel Bishop, Block Drug, Brown & Williamson, Carnation Milk, Carter Products, Cavalier Cigarettes, Chrysler, Colgate-Palmolive-Peet, Commercial Solvents, Duffy-Mott, DuPont, Ecko Products, Gemex Watches, General Foods, Gruen Watches, International Silver, Johnson Wax, Kellogg's, Lambert Company, Lever Brothers, Lipton Tea, Mars, Pepsi Cola, Prudential Insurance, R. J. Reynolds Tobacco Co., Rosefield Packing, Speidel Watch Bands, Thor, Tootsie Roll.

National spot: Alliance Tenna Rotors, American Bakeries, Ben Gay, Benrus Watches, Bulova Watches, Virginia Dare Wine, Dodge Motors, Durkees Foods, Max Factor Creme Puff, Motorola, Northern Tissues, Pacquin Hand Lotion, Prestone, Rival Dog Food, Sun-kist, Sun Oil, Viceroy.

Pittsburgh, Penn.

WKJF-TV

Network: Armstrong Cork, Borden Company, Buick, Chevrolet, General Foods, Gillette, Hallmark, Kraft, Mutual of Omaha, Philco, Quaker Oats, Reynolds Metals, RCA, Scott Paper, Sunbeam.

National spot: "All" Detergent, Alliance Manufacturing, Ballantine, Imogene Shepherd Cosmetics, Motorola, Ponds Creams, Rival Dog Food, Rox Paint, Serta Mattress, USI Chemicals.

Raleigh, N. C.

WNAO-TV

Network: American Tobacco, Hazel Bishop, Block Drug, Brown & Williamson, Carnation Milk, Carter Products, Chrysler, Colgate, Crosley, DeSoto, Gillette, General Foods, Gulf, Lever Bros., Lincoln-Mercury, Liggett & Myers, Lorillard, Mogen David Wine, National Dairy, Nescafe, Pacific Coast Borax, Philip

Morris, Pillsbury, R. J. Reynolds, R.C.A., Schick, Schlitz, Sheaffer Pens, Speidel, Singer, Toni.

National spot: Brown & Williamson, Bulova, Barton Dyanshine, Ford, Easy Monday Starch, M & M's Candies, Nucoa, Pillsbury Mills, Prestone.

St. Joseph, Mo.

KFEQ-TV

Network: Admiral, Carter Products, Chrysler Corp., Commercial Solvents, General Foods, Liggett & Myers, P. Lorillard, Mogen David Wine, Nestle, R. J. Reynolds, Schick, Seeman Bros., Schlitz, Sheaffer Pen, Singer Sewing Machine, Westinghouse.

Six of the general managers below stepped into TV from long experience in radio. Ervin Lyke began his career with CBS engineering in New York. Don Burton inaugurated WLBC in his own home 27 years ago. Joe Hartenbower was with ABC sales in Chicago. Weldon Stamps ran the gamut from announcer to gm in Oklahoma City before joining KFSA. By contrast, Milt Friedland jumped right into TV from teaching at Northwestern; Gary Cohen had run a drive-in theatre; Ashley Robinson was a manufacturer and broker.



Ervin Lyke
WVET-TV, Rochester



Donald Burton
WLBC-TV, Muncie



E. K. Hartenbower
KCMO-TV, Kansas City



Ashley L. Robinson
KCCC-TV, Sacramento



Gary L. Cohen
WBUF-TV, Buffalo



Weldon Stamps
KFSA-TV, Fort Smith



Milton D. Friedland
WICS, Springfield, Ill.



John Clegharn
WHBQ-TV, Memphis

National spot: American Beauty Macaroni, Beatrice Foods, Brown & Williamson, Bulova Watch, Goetz Brewing, Griesedieck Brewing, Hamm Brewing, Prestone, Rival Dog Food, Tafon.

Santa Barbara, Calif.

KEYT

Network: Admiral, American Cigarette & Cigar, American Machine & Foundry, B-B Pens, Chrysler, Colgate-Palmolive-Peet, General Motors, Gillette, Greyhound, Lever Bros., Philip Morris, Nescafe, Pabst, Prudential Insurance, Purex, Quaker Oats, RCA, R. J. Reynolds, Schaefer, Schick, Scott Paper, Simoniz, Speidel, Toni, Westinghouse, Willys-Overland.

National spot: Interstate Bakeries, Kools, Langendorf Bread, Life Cigarettes, Miles Labs., Nehi Corporation, Richfield Oil, Roma Wine, Dr. Ross Dog Food, Viceroy.

November Scheduled Openings

Market	Station	Channel
Anchorage, Alaska	KFIA	2
Augusta, Ga.	WJBF-TV	6
Battle Creek, Mich.	WBCK-TV	58
Berkeley, Calif.	KQED	9
Billings, Mont.	KOOK-TV	2
Bloomington, Ill.	WBLN	15
Boise, Idaho	KBOI	2
Charlotte, N. C.	WAYS-TV	36
Champaign, Ill.	WCIA	3
Columbia, S. C.	WIS-TV	10
Columbus, Ga.	WRBL-TV	4
Denver, Colo.	KLZ-TV	7
Des Moines, Iowa	KGTV	17
Durham, N. C.	WCIG-TV	46
Evansville, Ind.	WFIE	62
Festus, Mo.	KACY	14
Flint, Mich.	WTAC-TV	16
Ft. Dodge, Iowa	KQTV	21
Ft. Lauderdale, Fla.	WITV	17
Ft. Wayne, Ind.	WKJG-TV	33
Great Falls, Mont.	KFBB-TV	5
Greenville, N. C.	WNCT	9
Harrisburg, Ill.	WSIL-TV	22
Holdrege, Neb.	KHOL-TV	13
Ithaca, N. Y.	WHCU-TV	20
Lake Charles, La.	KTAG	25
Massillon, Ohio	WMAC-TV	23
Midland, Tex.	KMID-TV	2
Nashville, Tenn.	WSIX-TV	8
Neenah, Wisc.	WNAM-TV	42
New Orleans, La.	WJMR-TV	61
Norfolk, Va.	WTOV-TV	27
Oklahoma City, Okla.	KLPR-TV	19
Panama City, Fla.	WDJM	7
Parkersburg, Va.	WTAP	15
Pensacola, Fla.	WEAR-TV	3
Pine Bluff, Ark.	KATV	7
Pittsburg, Kan.	KOAM-TV	7
Pocatello, Idaho	KWIK-TV	10
Princeton, Ind.	WRAY-TV	52
Rochester, N. Y.	WHEC-TV	10
	WVET-TV	
St. Cloud, Minn.	WJON-TV	7
St. Paul, Minn.	WCOW-TV	17
San Francisco, Calif.	KBAY-TV	20
Stockton, Calif.	KTVU	36
Temple, Tex.	KCEN-TV	6
Topeka, Kan.	WIBW-TV	13
Tulare-Fresno, Calif.	KCOC-TV	27
Tulsa, Okla.	KCEB	23
Valdosta, Ga.	WGOV-TV	33
Wheeling, W. Va.	WLTV	51
Worcester, Mass.	WWOR-TV	14
York, Pa.	WNOW-TV	49

"BUTTE...iful"

BUTTE

America's RICHEST Secondary Market

A BUTTE of a Test Market!

NOW HAS

A BUTTE of a Television Station

KXLF - TV6

with

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

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

A BUTTE of a Network (NBC-DuMont)

MONTANA'S FIRST!

on the air August 14, 1953.

The **XL** *Stations*

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUTual 3377

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

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



THE WALKER COMPANY

MINNEAPOLIS 2, MINN.
1607 N.W. Nat. Bank Bldg.
GENeva 9631

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

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

the WINNAH! and NEW TV CHAMPION

JOE PALOOKA

with a ready-made audience of . . .

70 MILLION FOLLOWERS



- HAM FISHER'S beloved ALL AMERICAN CHAMP . . . now brings the impact of his unparalleled influence and public acceptance to Television . . . high adventure, romance, humor, boxing . . . in a superb Hollywood production with an ALL-STAR CAST, including Joe Kirkwood, Cathy Downs, Sid Tomack and Maxie Rosenbloom.
- JOE PALOOKA, dramatic half hour series, is your best guarantee of maximum audience . . . maximum results.

2 GREAT NEW *Guild* SHOWS FOR LOCAL AND REGIONAL SPONSORSHIP

PLUS . . . Comprehensive Promotion, Exploitation and Merchandising Aids

Exciting!.. Human!.. Love-able!

Life with Elizabeth

LIFE WITH ELIZABETH is 30 minutes of the gayest, funniest and most heart-warming comedy to capture the hearts of television audiences . . . starring TV Academy Award winner, Betty White, voted "Queen of Hollywood television" and featuring 'irrepressible' Del Moore. tested and proved successful on the West Coast . . . now available on film . . . your opportunity for greater sales . . . 39 episodes — half-hour weekly — sponsor's commercials cued without impairing or interrupting the show!



STARRING BETTY WHITE

Guild Films
COMPANY INC.

420 MADISON AVE., NEW YORK 17, N. Y.

MURRAY HILL 8-5365

HOLLYWOOD PORTLAND KANSAS CITY CHICAGO CLEVELAND IN CANADA S.W. CALDWELL LTD. TORONTO

OTHER GUILD SHOWS
LIBERACE
SECRET CHAPTER
INVITATION PLAYHOUSE
LASH OF THE WEST
SPORTS LIBRARY
JUNGLE MACABRE
FEATURE FILMS

VALENSTEIN: Make it better in '54

(Continued from page 17)

Television today is more competitive than at any other time in history. The emergence of ABC now creates a three-way race for the viewer's attention. And don't overlook Dumont. That chance at a 50 per cent share of audience will now slide down to a 33 1/3 per cent at best. And some of our slide rule experts are now telling us that the costs of much TV can't be justified in terms of cost per thousand viewers.

You know that in print copy one advertiser gets a dime's worth of value compared to another advertiser's dollar's worth—in space that costs the same amount. Too, in TV.

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

We try to select top notch air salesmen to do our job for us and shoot for maximum sales effectiveness, such talent as Sid Caesar and Imogene Coca, Dave Garroway, Bert Parks, and Kate Smith.

For more TV despite costs

Today Grey is recommending television to every important client we feel can utilize it successfully with the firm belief that the medium represents added dimensions to magazine advertising. Only color is absent for now and, here again, we are already developing staffs to handle this not-too-distant development.

This transition is being made in spite of the circulation costs of TV. I'm not worried as long as we continue to develop effective commercials that will do a real selling job. The added coverage TV will now afford as a result of post-freeze stations, plus the additional sale of sets throughout the country, will help amortize costs that have been rising at a fantastic rate.

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

Effective commercials, proper merchandising, sales promotion and intelligent time buying— isn't that really the only answer to rising TV costs?

LEVER HOUSE

(Continued from page 24)

markets on the basis of existing circulation and total population. If set circulation and all other factors were equal, Lever's preference would be for the market with the largest number of people.

"We've been selecting new areas that will add sales for us as they've opened up. We've bought some stations that had very low circulation, but we knew that TV ownership would increase quickly."

There has been no separate policy on UHF; ultra band stations have been judged on the same basis as VHF.

Role of Spot TV

"Spot is used to augment or intensify a national campaign for a nationally distributed product, or to cover a particular area where sales are regional," Pulver explains. "Network is more economical for a nationally distributed product; we're buying in volume and so we get volume discounts. When a brand is part of a network show, it brings the entertainment, and we can steer the entertainment to appeal to the kind of prospect we want. *Big Town* is sponsored by products bought and used by both men and women; its audience is divided between both. *Lux Video Theater* reaches more women; it sells a woman's product."

"We buy daytime," says Pulver, "because women are our target and that's one way we can reach them. But we need nighttime, too. For products like *Lux* we need the prestige of big star evening programming and to reach the 16,000,000 women who work during the day.

"Television's cost per thousand in general has stabilized, but the gross cost of doing business in television has gone up. Rate increases from the old stations in the past few months haven't been frequent, but new stations of course add to the cost.

Bonus stations foreseen

"Possibly TV will follow the pattern of radio, where the networks increased line-ups from the original 60 to 70 stations by offering large discounts for taking the full network, and by offering bonus stations. In smaller markets, with less than 10,000 homes, the bonus set-up might be the only

answer. They can't get circulation without big programs and they can't get big programs without circulation.

"The choice of a medium is determined by the objective of the brand itself. Good Luck margarine is starting a campaign based on its superiority in packaging. Because it is a visual appeal and because the biggest market is with city dwellers, TV is right. When Lifebuoy came up with a fog horn theme, it was a natural for radio.

As to radio, Pulver says, "Not only have we not cut back, we've augmented our use of radio. As long as it continues to deliver audiences at a good cost and sells merchandise, there's no reason not to use it.

"Our basic job is to help the brands get more advertising for less money and to reach the proper sales prospects profitably."

Cut-ins help Good Luck

The value of centralized purchasing to the various divisions was emphasized by William K. Eastham, ad manager of the Good Luck Division. "We wanted to use TV to tell our new packaging story because it's ideal for a news story. Even though our product is regional, we could make use of a great salesman like Linkletter. Advertising services helped us by lining up other brands to make use of the commercial time by cut-ins in areas where Good Luck isn't distributed. Our commercials go into our distribution area which contains 60 per cent of the population and 75 per cent of all TV sets."

TV budget grows with medium

In 1944 and 1945, when there were just a few thousand sets in New York, Lever Brothers launched its first television program, a soap opera on *WARD*. Nine years later, with national circulation around the 25,000,000 mark, Lever Brothers is spending over \$10,000,000 a year in the medium, according to *TELEVISION Magazine* estimates.

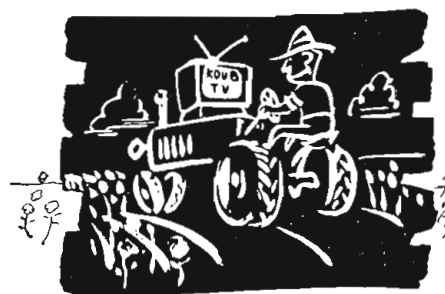
If any formula is to be found in the Company's approach to TV, it lies in having no fixed formulas at all, in keeping a sharp eye out for what's happening to advertising and sales, in being able to shift and adjust depending on opportunity and price. The men at Lever sum it up—"Television has been good for the soap business."

K'DUB-TV

LUBBOCK, TEXAS



Large irrigated farms & communities are scattered over a wide area hereabouts, so TV caught on quick as the dominant entertainment medium.



This rural market, with a per-family income 3.80 times above the national average, is covered by no other single medium so completely as with KDUB-TV



KDUB's live programming is largely directed to this audience. A dozen friendly shows such as the county agent's PLAINS TALK, CIRCLE 13 DUDE RANCH, RECIPE ROUNDUP, etc., apply the local flavor

Ask your Avery Knodel man

DUMONT CBS PARAMOUNT

LUBBOCK, TEXAS

K'DUB-TV

W. D. "Dub" Rogers, President Mike Shapiro, Asst. Mgr., Director of Sales

UNIONS: AFTRA

(Continued from page 25)

position towards the stations and networks. Throughout the country, they had been able to set minimums for announcers, as well as other before-the-microphone performers, with the exception of musicians.

Although the situation was similar in television, it was the general feeling among many of the talent unions represented by AFRA in radio, that the addition of television would give the union too much power.

On April 16, 1950, AFRA, along with unions representing variety, musical and legitimate performers, created of themselves a special hybrid organization as a collective bargaining agent for television. Called TVA—this stood for television authority—the new organization had, to no one's amazement, George Heller, as its founding father.

Heller, with no reference to his dancing, was on his toes at once. From his vantage point and with the representative power of 25,000 performers under his jurisdiction, he immediately pressed the four major networks, agencies and producers toward the signing of a new contract. Said Heller in defense of his high pay scale:

"On television, a performer's life is decapitated. Most of them could do no more than one show a week because of rehearsal conflicts."

The networks took a firm stand with the result that a strike was called for November 19, 1950. Heller's decision followed a full day of negotiation which, according to both sides, failed.

With almost the same tension, perhaps more, that accompanies the timing of network shows, both parties watched the clock. At 7:25 AM—35 minutes before the scheduled strike, the networks capitulated. It was no secret that behind the surrender was the last ditch effort in which AFRA, until then not involved, agreed to respect the picket lines. This meant, of course, in two words: NO RADIO. And, therein lies the story.

During its formative years, the then only-radio AFRA, was faced with attacks from both inside and out. Heller, still shuddering recalls the day when gangsterism threatened to invade the union and he was obliged to say "no" to a henchman of Willie Bioff, after a sinister ride through New York

streets in a closed sedan, to his hide-out.

Threatening words, NO RADIO, were heard at least six times before television became a part of the union's activities. Each time the only means of combating rising expenses for the networks was to give in and then cut down on the number of performers. Throughout all these activities, all concerned felt that Heller drove a difficult and hard bargain but were quick to add that he was a man of honor and a gentleman.

In the union set-up, the presidency is held as an elective office from the performers themselves. Among those who have served are Eddie Cantor, Lawrence Tibbett and Knox Manning and Alan Bunce. Under the presidency is the executive board which represents locals throughout the country. All board members and officers, both local and national serve without pay. The board meets every two weeks.

Overseer in all these events is Heller with his staff who administer to the national need.

When in November 1952 AFRA after much aggravation and negotiation, won jurisdiction over live television, it changed its identification to include the name of the new medium. The change within AFRA, however, as a mechanism was barely noticeable,—TVA having occupied the same building under the leadership of Heller.

Today, AFTRA, with Alan Bunce as president and with its myriad members and often puzzling payment scale, still occupies the same address. But there have been some changes.

Principal among these is the increased dependency of its members upon television employment. Possibly this change is the union's justification for its concern over the use of kinescopes. Actually the concern is not for the use but for the re-use, and their contracts now contain a clause which guarantees the original performers a full fee when a kine is used as a re-run.

As to the increased use of film and its effect on AFTRA's "live" performers, Heller feels, "Television should be regarded as a live industry. It must not ape methods of other fields but produce programs of its own that definitely establish it as a vital, self-dependent and healthy industry. This would help create a healthy atmosphere for all who work in the field—from management to labor."



Tavern sales are stressed in this first of a series of four 45-second National Screen TV Commercials produced on Croft Ale. In the succeeding three spots, live insert shots and animation highlight the packaging, the King Size bottle and the Awards of Merit achieved by Croft. Powerful product identification and thirst-provoking appeals are combined with the Showmanship of National Screen's 33 years of experience . . . to produce another series of TV Film Commercials packed with sales appeal!

Advertiser

The Croft Brewing Company

Agency

Cunningham and Walsh, Inc.

Produced by

National Screen Service
1600 Broadway, New York, N. Y.
Circle 6-5700

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946

Of TELEVISION, published monthly at Manchester, N. H. for October 1, 1953.

1. The names and addresses of the publisher, editor, and business managers are: Publisher and Editor, Frederick A. Kugel, 600 Madison Avenue, New York City; Business Manager, Jack L. Blas, 600 Madison Avenue, New York City.

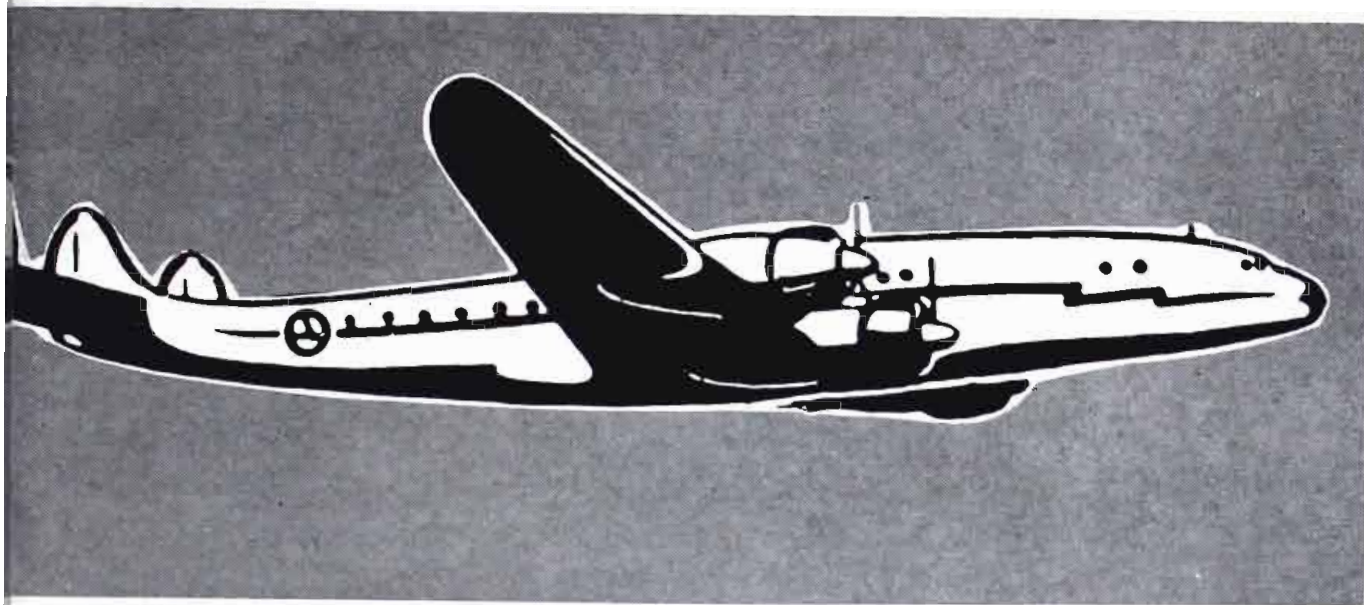
2. The owner is: Frederick Kugel Company, Inc., 600 Madison Avenue, New York 22, N. Y.

Frederick A. Kugel, 600 Madison Avenue, New York 22, N. Y.; William Forbes, 737 S. Hill St., Los Angeles 55, California; George Moskovics, 1216 No. Crescent Heights Blvd., Hollywood 46, California; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Estate of Thomas Clark, 65 Broadway, New York, N. Y.

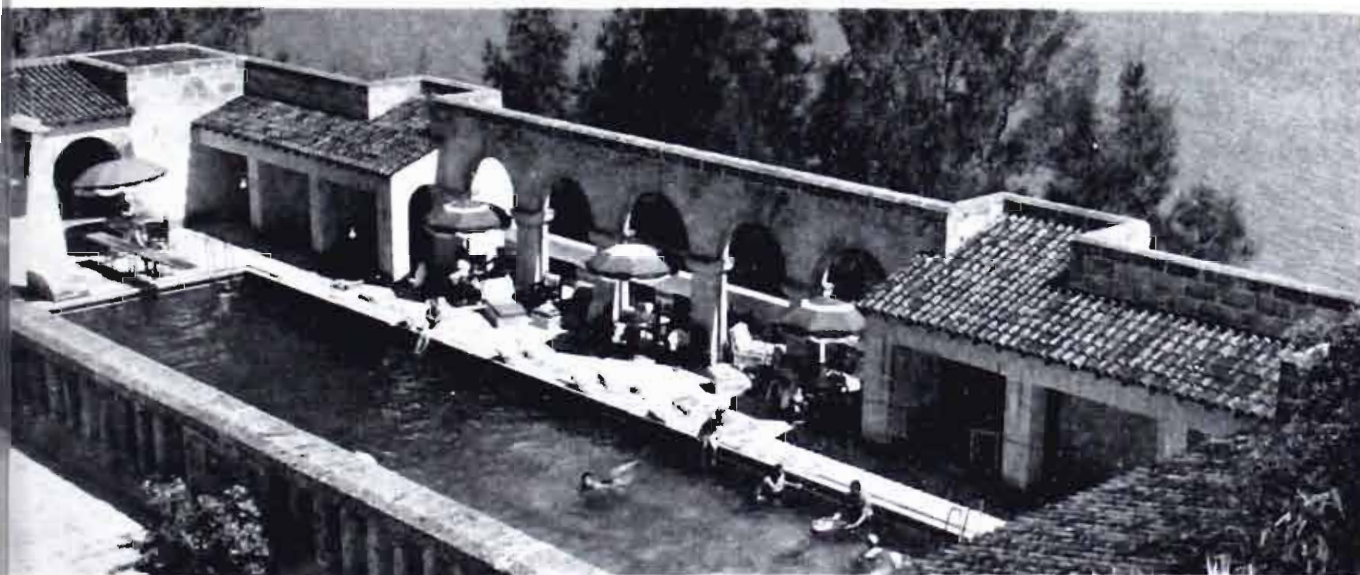
3. The known bondholders, mortgagees, and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. JACK L. BLAS, Business Manager. Sworn to and subscribed before me this 29th day of September, 1953. Isidore Gottfried. (SEAL) My commission expires March 30, 1954.

WIN A FREE TRIP TO BERMUDA



**FLY VIA COLONIAL AIRLINES AND STAY AT THE
BEAUTIFUL CASTLE HARBOUR HOTEL**



10 DAYS FOR TWO AS GUESTS OF TELEVISION MAGAZINE

HOW TO ENTER THE CONTEST

1. Check three of the circulation promotion points (from list A at the right) that you feel best sell the magazine to other advertising people.
2. From list B check the three articles from the October and November issues that you think should be brought to the attention of prospective readers.
3. Then write in 50 words or less, what you think would comprise an additional effective promotion point for TELEVISION Magazine . . . for example, "Read TELEVISION Magazine because it's the only magazine which gives you the complete story of TV."
4. Clip and send us this page with your choices along with your promotion points and return to: Contest Editor, TELEVISION Magazine, 600 Madison Ave., New York 22, N. Y. BE SURE TO INCLUDE YOUR NAME AND ADDRESS.

The Bermuda Holiday will be awarded to the entry containing the most effective sales ammunition for a circulation letter, as judged by a panel of direct mail experts. The winner will be announced in the January issue. Deadline: entries must be postmarked before midnight December 14.

Name _____
 Company _____
 Address _____

LIST A. Check 3 of the following promotion points that you think best sell the magazine to advertising people.

- 1 Original research—exclusive surveys on the effectiveness of television advertising, such as Continuing Brand Study (each month 1,000 personal interviews and pantry checks are made correlating program viewing and use of product).
- 2 The only source outside of station estimates for market by market set count . . . for county by county breakdown of each TV market . . . full coverage area.
- 3 Know-how articles designed for specific advertiser needs, like our Film Buying Guide, the only listing of syndicated films, their ratings and competition.
- 4 The number one source for TV facts . . . monthly cost per thousand studies, media articles such as Three Year Media Trend, Newspapers vs TV, etc., etc.
- 5 Voted first for TV information by advertisers responsible for placing 75 per cent of network and national spot TV billings.
- 6 Complete story in depth all in one place but geared for the busy executive. For example: Case histories are kept down to one page.
- 7 TV is too complex to rely on the occasional article in the general advertising publications.
- 8 TELEVISION Magazine, now in its 10th year of publication, is devoted exclusively to presenting the basic information that the advertiser must use in his television work.

LIST B. Check 3 articles that you feel should be called to the attention of prospective readers. (Taken from October and November issues of TELEVISION Magazine)

- 1 Supermarkets in Television
- 2 Lever House: "TV Has Been Good for the Soap Business"
- 3 The Big Switch—Three Year Media Trend
- 4 Low Cost Slide Commercials Can Be Effective
- 5 The Television Audience
- 6 Early Evening TV
- 7 If the Price Is Right (Language of TV Advertising)
- 8 What Shows are They Buying?
- 9 Continuous Brand Study
- 10 I Like TV But—

FOLLOW THE LEADER

The cycle in programming is well known to all of us. Unfortunately, the same "creativity" is now very much in evidence in the television commercial. The leader that everyone is following these days is Westinghouse with Betty Furness. To us, the most trying bit of copycatism is General Electric's Kathi Norris. Similar companies with similar products, "you can be sure if it's Westinghouse" or "you can have confidence in G.E." — and now personal selling along identical lines.

Surveys have shown how difficult it is to obtain brand distinction for refrigerators and other major appliances. Certainly, the fact that Westinghouse, G.E. and Thor are each using women to present commercials is a great step toward making the brands totally indistinguishable.

And while we are on commercials, let's get down to one of the most important elements — placement in the program. Undoubtedly, thousands of hours have been spent kicking this one point around.

Probably the outstanding use of the television commercial in relation to a program is that of Kraft. Five years ago TELEVISION Magazine in a story, "The Big Cheese in Television," singled out Kraft for the sound reasoning behind their television commercials. "No people, no plot, nothing interferes with the dramatic line of the *Kraft Theater*. Just close-ups of hands and their various products in use; no convincing announcer . . . only voice over."

So successful has this formula been that Kraft has added a second dramatic hour on another network, rigidly adhering in every detail to the original pattern of program and commercial.

In spite of all the experience of other advertisers, along comes U. S. Steel with their Theater Guild television hour. Highly successful programming — and then right smack in the middle of one of the tensest moments of the play, comes the commercial, which turns out to be a play within a play, a domestic comedy on the many uses of U. S. Steel products. As a matter of fact, an excellent commercial, but oh, how bad was the placement!

Another sorry example that comes to mind is Philco's current commercial on *TV Playhouse*. That "deep . . . deep . . . deep . . . dimension . . . dimension . . . dimension" reverberates straight into the second act, making the sharpest possible break between program mood and commercial.

Television can be a powerful selling medium, but only if it is used properly. Certainly the placement of these commercials dilutes their effectiveness. As Lawrence Valenstein, president of Grey Advertising, points out in his article on page 17, competition for audiences is getting tougher; commercials will have to be twice as good to do an effective selling job in 1954.

UHF VERSUS VHF

There's been too much talk and too many "provocative" stories on UHF vs VHF. All this has done is to create needless confusion and set up an artificial separation. The method of transmission isn't important to the advertiser; it's the circulation.

As Stanley Pulver, radio and TV media manager at Lever says elsewhere in this issue, "We're not buying UHF or VHF; we're buying circulation."

To be sure there is a lot the timebuyer has to know about UHF. The fact that the coverage may not be as large as it is for VHF can be a factor in some areas. But the chief concern is how many people can be reached via a specific station. The UHF operators would be much better off if they kept their internal problems to themselves. Their sales story lies in the large circulation and results they are now delivering to the advertisers using their facilities.

Fred Kugel