

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Tenth year of publication

FEBRUARY 1954

TEN SECONDS SELL

page 18

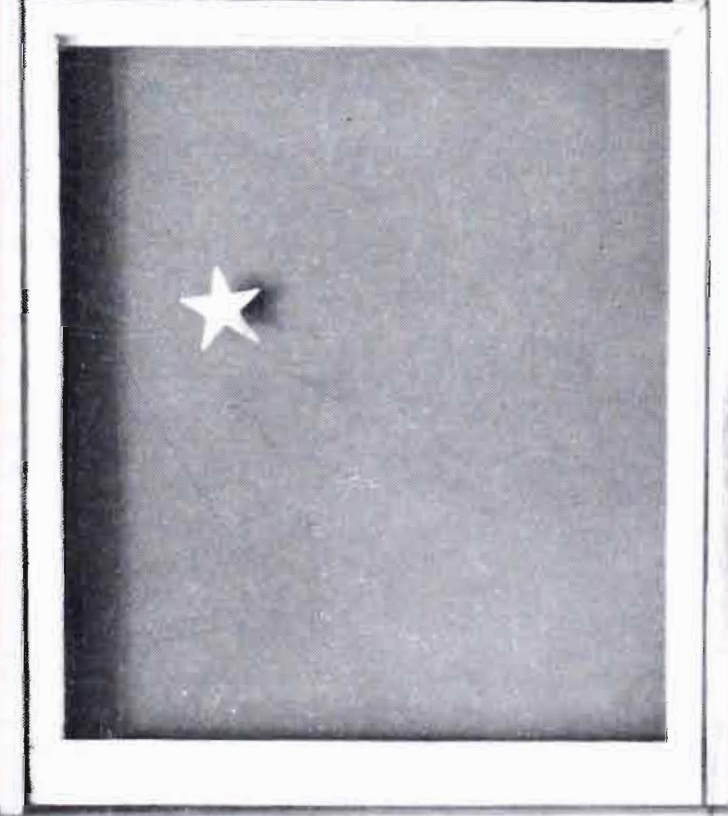
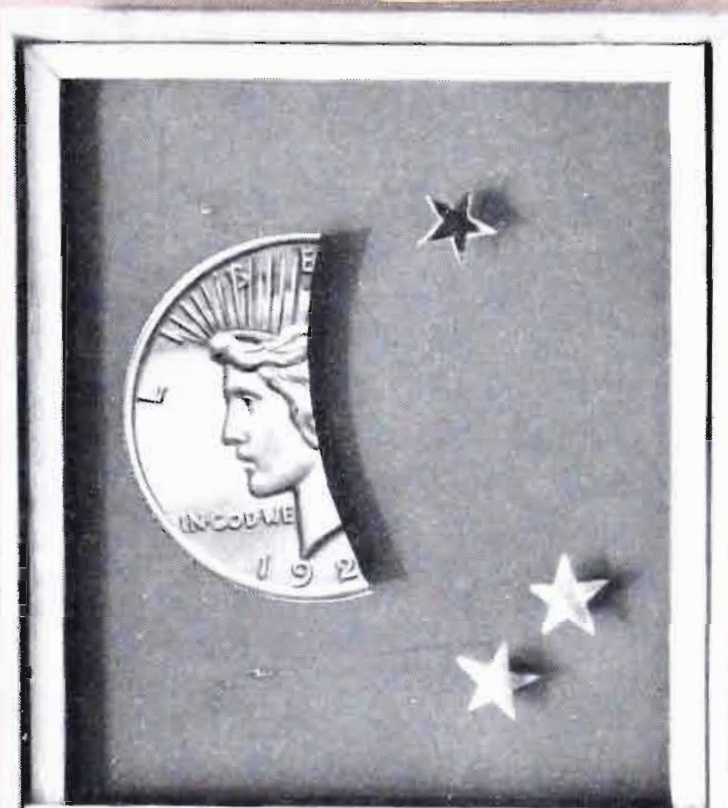
Sunday Is Wide Open

page 31

OMNIBUS—an appraisal

page 20

TM 12-54 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



ONE SUN BEATS A HALF MOON One average dollar invested in NBC daytime television delivers 621 advertising impressions. The same dollar invested in the average nighttime television show makes only 303 advertising impressions—less than half as many. Clear as daylight itself is the fact that Daytime Dollars Buy More . . . when they're placed on **NBC TELEVISION**

a service of Radio Corporation of America

Your product is great

but how can you move it...



one way is sure
and we're ready to prove it...



to ring

the cash register bell...

let them see, hear and want it...

THEN YOU WATCH IT SELL!



KO TV - KFMB-TV

Channel 6

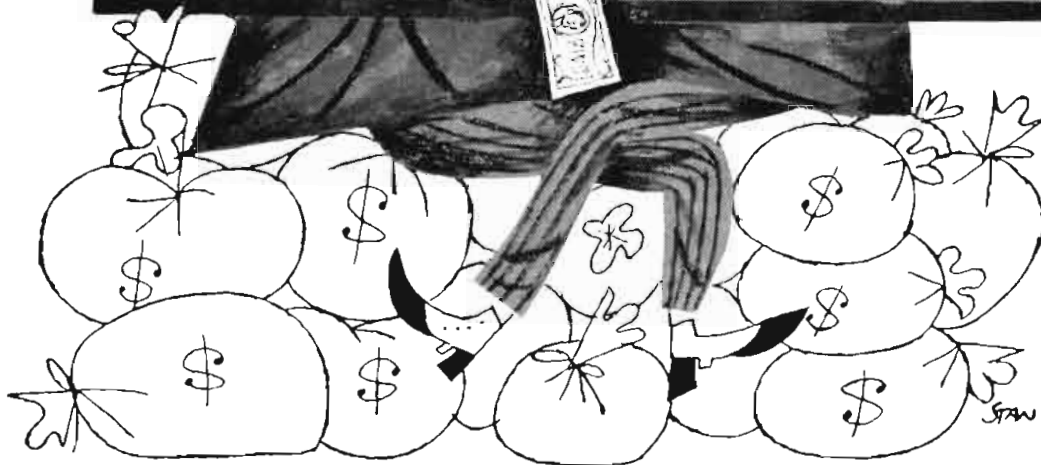
Channel 8

WRATHER-ALVAREZ, INC.
TULSA, OKLAHOMA

WRATHER-ALVAREZ BROADCASTING, INC.
SAN DIEGO, CALIFORNIA

NETWORK AFFILIATIONS: CBS, NBC, ABC

Exclusive National Representative: EDWARD PETRY & CO.



even
the
thrift
peddlers
rely on
WSM-TV
CHANNEL 4 • NASHVILLE

That's the gist of a message from Thad Crandell, executive vice president of Fidelity Federal Savings and Loan Association of Nashville, who says:

"In the 1½ years we've used WSM-TV our total assets have grown from 13 million to over 20 million dollars. We interview every new customer who opens a savings account, and we've learned that WSM-TV has produced more of our new business than any other advertising medium we've used."

For similar success, why not hook your product to WSM-TV's selling power? See Irving Waugh or any Petry Man for details.

Black and white is going strong, but...

WBEN-TV prepares for COLOR

BUFFALO EVENING NEWS

Color Television

The Federal Communications Commission recently took far-reaching action in approving an industry program for colored television. Before approval, it was subjected to scrutiny and examination to determine if it was, in fact, "in the public interest." The commission determined that it was. The program establishes standards which, in all probability, will govern color telecasting for many years to come.

Indeed, in some cases it probably will be quite a spell before the entire industry catches up with these high standards. They were developed to insure the utmost in picture and color value for the viewer. In taking this action, furthermore, the commission reversed a previous decision which would have formalized a noncompatible color system. Thus to a degree every existing black and white receiver would have been obsolete. This reversal took courage and deserves public commendation.

Since the national standards have been approved by the commission, every owner of a black and white receiver is assured that no matter how a station telecasts, in either color or black and white, he will get his money's worth through his present receiver. Indeed, due to the more critical requirements for color telecasting, the average black and white image will be sharper than at present.

Since the commission approved the new color standard, a number of prophets of doom have appeared. They have conjured a variety of difficulties which the industry and the public will face, in part, and some of which never will materialize. They appear to be especially concerned over the problems the manufacturers will encounter in developing color television receivers.

They wonder how long it will be before color television receivers are as cheap, let us say, as present-day black and white models. Well, the way to find out is to let the industry, all segments of it, go ahead and show what it

can do. Most of those interested or affected are doing exactly that right now. To bring the matters into local focus, WBEN-TV already has made some installation of color equipment. More will follow. Sylvania, another home-town enterprise, likewise is moving right ahead on this manufacturing front, and to our knowledge most of the important manufacturers are doing likewise.

Some segments of the industry say they are going into particular phases of development, hoping to skip over the difficulties — and costs — of the early stages using smaller tubes. But we have every confidence that competition will take care of these matters and spur on those who now may be lagging. But it should be recognized it is their business to determine whether they go into color or not, just as it is the manufacturer's business to determine whether he is going to concentrate upon AM radio receivers or attempt to meet the opportunity that exists in the FM field.

The purpose of all this simply is to say to the public — and we think we know at least enough about it to be qualified to say it — "Don't be misled by the cries and alarms about color television." It's coming, and will be a vast improvement over black and white. Tubes, as of today, are smaller than the larger sizes to which you are accustomed in black and white, but even now research is going on to provide larger sizes.

Once the production lines are rolling; once the manufacturers are in a position, through actual experience, to learn all the bugs and how to eliminate them, progress will be even more rapid. To that extent, color television is worth waiting for. The pioneers, who probably were the pioneers in buying black and white sets, however, are going to decide that color will be worth what the first sets cost and many know that black and white sets bought five years ago are giving very satisfactory black and white service today. Those pioneers have no regrets; they have had their money's worth, if anyone ever did.

In the meantime, for those who are not yet TV fans, black and white receivers at present prices with all the advantages they offer still are a great buy. They will not be obsolete when color comes, but after you see color you may decide that you want a color receiver but quick. Well, the people in the manufacturing and distributing end of the business who are working with these problems today will have some very desirable color receivers to offer. And if you don't want to see or hear about TV, radio still is going great guns.

Editorial
Reprinted
From The
Buffalo
Evening News

Channel Four
Buffalo 2, N. Y.

WBEN-TV

Represented by
Harrington, Righter & Parsons, Inc.

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 2, February, 1954

C O N T E N T S

ARTICLES

TELEVISION ISN'T A MIRACLE MEDIUM	17
<i>By Bryan Houston, president, Sherman & Marquette, Inc.</i>	
TEN SECOND SELL	18
<i>Why advertisers are swinging to increased use of station ID's</i>	
"... TO RAISE THE STANDARDS OF TELEVISION"	20
<i>Has the Radio-TV Workshop of the Ford Foundation reached its objective?</i>	
ARE RE-RUNS A GOOD BUY	24
<i>Many factors determine how well re-runs pay off for the advertiser</i>	
THE HAPPY ADVERTISER—SYLVANIA	28
<i>Buys outside package, concentrates on commercials</i>	
SUNDAY IS WIDE OPEN	31
<i>Large audience, lower costs, absence of strong competition make Sunday a prime buy</i>	
1000 BRAND PREFERENCE STUDY: Cigarettes Resurvey and Bread	34
<i>Continuing brand study correlating TV viewing with use and familiarity</i>	
GRASS-ROOTS AGENCIES FIGHT COSTS	39
<i>TV on the local level</i>	

DEPARTMENTS

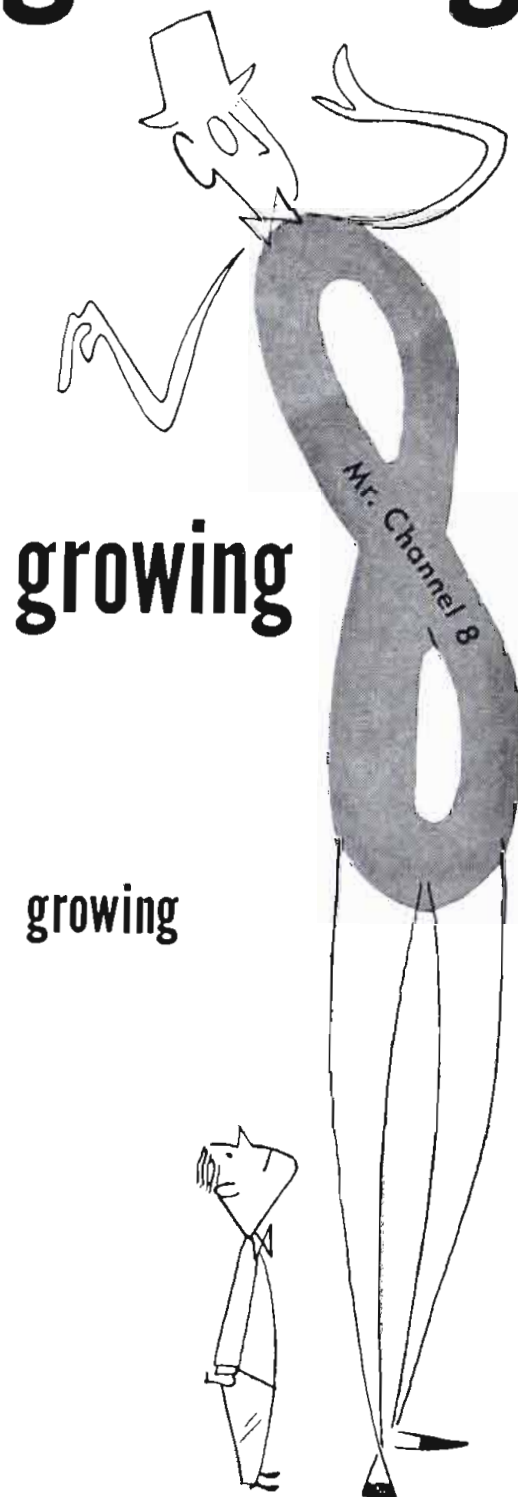
FOCUS	7
<i>Station color report . . . sponsor identification . . . early morning audience</i>	
FOCUS ON PEOPLE	11
CONTINUING COST STUDY: Local Shows	13
STATION MANAGEMENT: Promotion	41
<i>By Henry E. Ringgold, vp of TV, Edward Petry & Co.</i>	
TIMEBUYING: Ranking the TV Markets	43
<i>By Thaddeus Kelly, Manager, Timebuying, McCann-Erickson</i>	
MARKETS AND MEDIA	49
<i>Station openings . . . advertiser use . . . programs</i>	
PROPS AND PREMIUMS	54
<i>By Tad Reeves</i>	
FILM BUYING GUIDE	61
<i>Ratings and competition of western and adventure programs</i>	
STATUS MAP	66
<i>Circulation and penetration for full coverage area of each TV market</i>	
EDITORIAL	72

Who Won the Trip to Bermuda? See page 56!

ABBY RAND Managing Editor	FREDERICK A. KUGEL Editor and Publisher	GERI COHEN News Editor
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growing



WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity . . . loyal
viewing audience . . .

Write for information—

Sales Representative

M E E K E R

New York Chicago
Los Angeles San Francisco

WGAL
AM TV FM

Steinman Station
Clair McCollough, President

A black and white photograph of a snowy landscape. The scene is dominated by a thick blanket of snow covering the ground. In the foreground, a path or a slight depression in the snow leads towards the background. Several trees are scattered throughout the scene; some are dark evergreens, while others are bare deciduous trees. The lighting creates soft shadows, highlighting the texture of the snow. The overall mood is quiet and serene.

like a blanket of snow . . .



No coverage is more complete than a blanket of snow. And many advertisers say the closest thing to it in broadcasting is the coverage Storer stations provide in Detroit, Toledo, Birmingham, Wheeling, Miami, Atlanta and San Antonio.



STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	KEYL-TV San Antonio, Texas	WBRC-TV Birmingham, Ala.		
WSPD Toledo, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	KABC San Antonio, Texas	WBRC Birmingham, Ala.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director **BOB WOOD**, Midwest National Sales Mgr.
118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

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

36.1% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

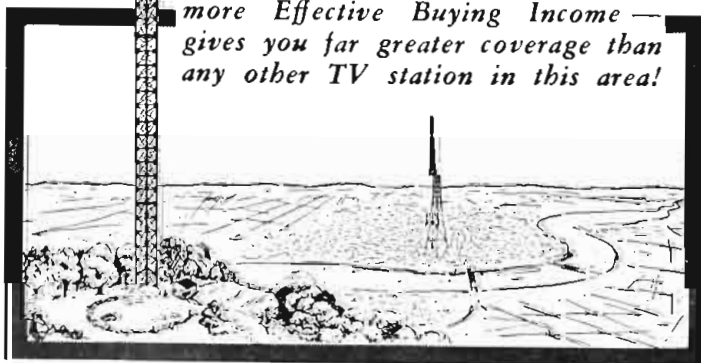
761.0% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

WAVE-TV's tower is 419 feet higher than Louisville's other VHF station! WAVE-TV is Channel 3—the lowest in this area! And WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

That's why WAVE-TV covers more homes, with a better, clearer picture than any other TV station in this area. Add WAVE-TV's top-notch local programming, plus the best from the NBC, ABC and Du Mont Television Networks, and you've obviously got THE winner.

Let NBC Spot Sales give you the whole WAVE-TV story, *soon*.

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!



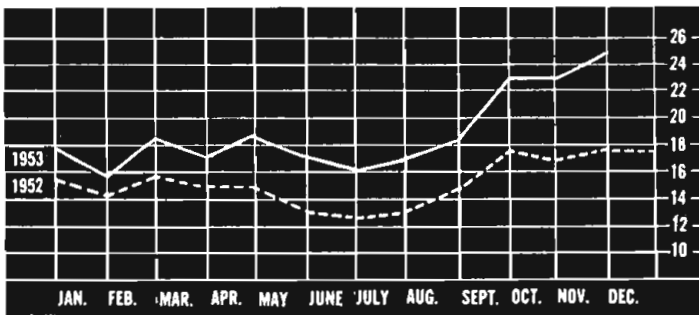
LOUISVILLE'S
WAVE-TV
Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC Spot Sales, Exclusive National Representatives

FOCUS



	for Dec. '53	for Dec. '52
ABC	\$ 2,619,862	\$ 1,331,588
CBS	10,381,879	7,088,506
DuM	1,617,058	1,211,316
NBC	10,062,808	7,830,806
	<u>\$24,681,607</u>	<u>\$17,462,216</u>

TWENTY-SIX STATIONS EQUIPPED WITH COLOR

With an initial expense ranging from \$18,000 to \$30,000 for facilities to transmit network color, stations are sending in orders almost daily to the major equipment manufacturers.

RCA reports shipments to twenty-six stations, with fifty more between now and June. GE and DuMont are beginning their shipments this month.

By the end of this month about ten stations will be equipped to originate live color programming. With costs close to \$100,000, only the richest stations can be expected to go this far during the coming year.

Equipment for transmitting slides and films is in the high brackets too, varying between \$65,000 and \$90,000. RCA, GE and DuMont have slated shipments between now and summer. Philco is planning to ship their 35 mm film equipment by June.

TOP 10 PRODUCT GROUPS

Gross Network Time Billings

Food & food products	\$4,274,875
Smoking materials	3,341,588
Toiletries & toilet goods	3,124,395
Automotive, accessories & equipment	2,622,904
Household equipment & supplies	2,561,861
Soaps, cleansers & polishes	2,115,152
Drugs & remedies	998,555
Beer, wine & liquor	644,325
Confectionery & soft drinks	527,557
Industrial materials	519,986

Source: PIB (November 1953)

SETS IN USE

Per Cent of TV Homes Using TV
(Average per minute)

6 am - 12 noon	6.6
noon - 6 pm	20.2
6 pm - 12 mid	47.3

Source: Nielsen Television Index (10/53)

VIEWERS PER SET

	Sunday	M-F	Saturday
9 am - 12 noon	2.83	2.37	2.33
noon - 6 pm	2.88	2.33	2.72
6 pm - 11:30 pm	2.82	2.68	3.02

Source: National Videodex (December 1953)

TOP 10 PROGRAMS

Nielsen (December 13-26)

Program	Rating
1 I Love Lucy	56.1
2 Dragnet	48.1
3 Bob Hope Show	47.9
4 Jackie Gleason Show	47.2
5 Colgate Comedy Hour	47.1
6 Pabst Blue Ribbon Bouts	43.0
7 Seasons Greetings	42.5
8 Arthur Godfrey's Scouts	42.3
9 Arthur Godfrey (Liggett & Myers)	41.2
10 Arthur Godfrey (Pillsbury)	40.9

MORNING SET USE IN FIVE CITIES

A five city check shows the basic pattern of early morning viewing holds steady. Of the four cities that carry *Today*, three achieve sizable set use figures before 9:00 am. The big jump in morning viewing comes at 10:00 am in Atlanta and Boston and at 9:00 in Chicago — all with the advent of *Godfrey, Ding Dong*, in Godfrey-less New Orleans, brings a set use spurt at 9:00 am almost as high as any in the redhead's territory. Los Angeles, with only three stations on before 11:00 am, doesn't get going until noon, when KTTV comes on and KNXT's 6.6 for *Big Payoff* swells the four station total to 11.3.

By noon, Atlanta and Chicago have reached a sets in use figure which is close to their averages for the noon to 6:00 pm period. Pre-noon viewing in Boston and New Orleans runs to about two thirds of the average afternoon figure; in Los Angeles, it is about half.

High-rated local shows in the morning include *Charm Circle* with an 8.0 and *World News* with 8.1 on WAGA-TV, Atlanta, and *Noontime Comics* on WNBQ, Chicago, with 9.7.

	Atlanta	Boston	Chicago	Los Angeles	New Orleans
7:00 am	1.6	4.3	4.8	.6	4.5
8:00 am	2.7	5.3	5.6	1.6	5.7
9:00 am	4.0	1.8	17.6	2.8	10.5
10:00 am	16.2	18.0	16.6	5.1	14.5
11:00 am	17.0	18.1	11.2	5.5	15.2
12:00 am	15.1	11.9	19.5	11.3	10.5
Avg. noon—6:00 pm	18.8	15.1	19.6	19.7	16.5

Source: December Telepulse

FIRESTONE LEADS IN SPONSOR IDENTIFICATION

Value of incorporating the advertiser or product name into a program title is underscored by latest Trendex report on sponsor identification, based on October and November returns. The five shows that scored the highest percentage of program viewers' correct answers to the question, "What is advertised?" are: *Voice of Firestone*, 94.8 per cent; *Playhouse of Stars* (Schlitz), 94.7; *Ford Theatre*, 93.5; *I Love Lucy* (Philip Morris), 92.3; and the *Pepsi Cola* and *Philip Morris Playhouses*, which tied for fifth place with 91.7 per cent.

YOU CAN SELL

MARKET



of the TV audience* with an afternoon movie

Low cost participations, one-minute, fifteen minutes or longer segments in feature film matinees can catch and sell phenomenally large TV audiences in these markets.

The audiences which they rack up are terrific.

So are the sales—for all classifications of advertisers.

*

This is the percentage of total TV homes reached by a TV matinee in one southwestern market. Other such programs do equally well.

WSB-TV	Atlanta	WTAR-TV	Norfolk
WBAL-TV	Baltimore	KMTV	Omaha
WFAA-TV	Dallas	WTVH-TV	Peoria
KOA-TV	Denver	WENS	Pittsburgh
WICU	Erie	WOAI-TV	San Antonio
KPRC-TV	Houston	KFMB-TV	San Diego
KABC-TV	Los Angeles	KGO-TV	San Francisco
KSTP-TV	Mp'l's.—St. Paul	KOTV	Tulsa
WSM-TV	Nashville	KEDD	Wichita
WABC-TV	New York		

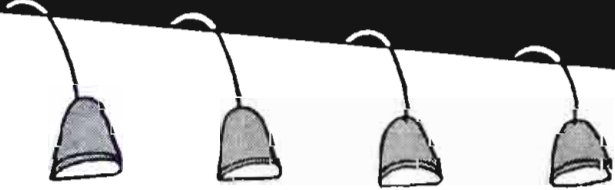
Edward Petry & Co., Inc.

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




**biggest boom
to advertisers
and agencies**

KLING STUDIOS now america's
largest facilities for television
and industrial film production



to serve you better in **CHICAGO**
KLING equips additional
modern film studio

Tremendous expansion in Chicago, too!
Complete in every way, this new production center,
with three giant sound stages, brings to the midwest
facilities equal to the most demanding film require-
ments. **Kling** . . . for the largest film facilities in the
midwest!



To serve you better
in **HOLLYWOOD**,
KLING acquires the famous
CHARLES CHAPLIN STUDIOS



**Professionally perfect facil-
ities, the famed Charles Chap-
lin studios** in their entirety, all now
under the Kling banner! For the first
time *complete Hollywood facilities*
for TV shows and commercials; in-
dustrial, training and institutional
films for business and industry. Fur-
ther proof of Kling's winning formula:
*Advertising Knowmanship plus Hol-
lywood Showmanship!*



chicago

601 North Fairbanks Ct.
DElaware 7-0400

hollywood

1416 North La Brea
HOLLYWOOD 3-2141

represented in the following cities:

CLEVELAND • DETROIT
NEW YORK • PITTSBURGH
SAN FRANCISCO
SEATTLE • ST. LOUIS



FOCUS on people

Dr. E. L. Deckinger
V.P. in charge of Research
The Biow Company, Inc.



Man on the hottest hotseat in the industry will be Dr. E. L. Deckinger, chairman of the Advertising Research Foundation's Radio-TV Ratings Review Committee, when its first report on rating standards is released. He is vp in charge of research at Biow, which he joined in 1937. After teaching math at NYU for several years, he cast about for a field with more opportunity and became interested in advertising. Biow needed an office boy in the shipping dept.—he latched on to the job. When the agency created a research department, he was put in charge. "The most important research problem," he says, "is finding out how to spend the ad dollar most effectively in terms of getting sales. You can't go out and measure that, but you can measure some of the tangential factors. Audience is one of these problems that can be measured."



BBD&O's Arthur Pryor, Jr. (left), V.P. in charge of Radio & TV; and Robert L. Foreman, V.P. in charge of the TV Department.

The men who supervise the largest agency TV billings in the world—BBD&O's \$35 million total—are Arthur Pryor, Jr. and Robert Foreman. Mr. Pryor, vice president in charge of radio-TV, has been a BBD&O man for 27 years. His baptism in broadcasting came as cornetist and announcer for a radio program featuring his father's band. Among the formats he developed for the agency: *March of Time* and *Cavalcade of America*. He is the brother of Roger Pryor, his opposite number at Foote, Cone & Belding.

Former copywriter Robert Foreman came to BBD&O in 1939 and eventually headed the agency's first radio copywriting group. He is now vice president in charge of the TV department. "Good opinion and enthusiasm," he says, "are greater tools than any bar chart invented."



George B. Storer, Sr.
President
Storer Broadcasting Co.

Mr. Big of station ownership is George B. Storer, Sr. His first business venture was in the gas and service station field in Toledo. Next came radio station WSPD, named after his gasoline product, Speedene; then more radio stations, a newspaper in Florida, and finally the TV properties. Three of his sons are in the business with him; the fourth is in the Navy.

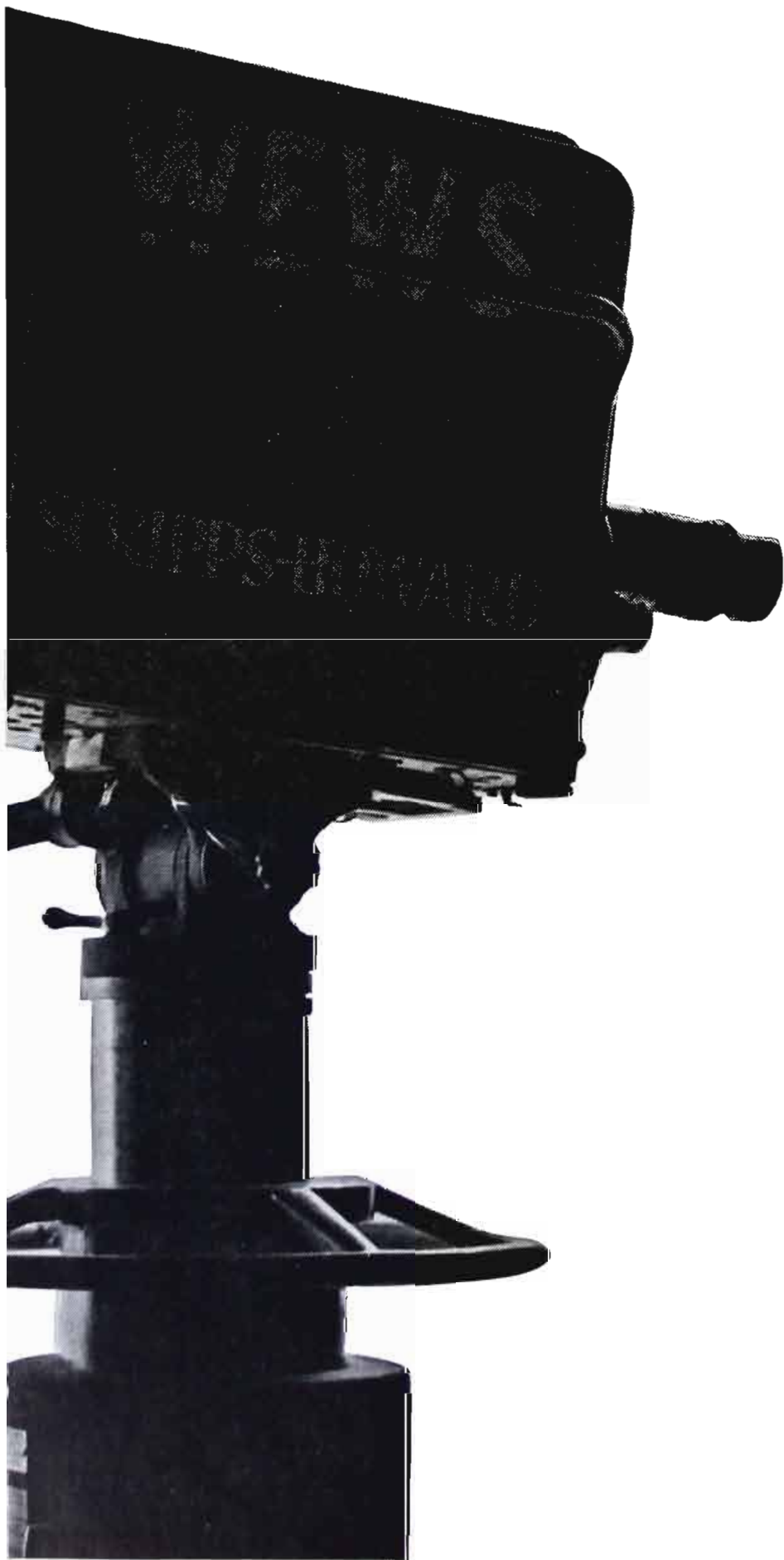
Mr. Storer was the first independent operator to acquire a full set of five TV stations and seven AM outlets. First multiple ownership operation to have its own complete New York headquarters, five-story Storer House, it is also the first in the field to float a public stock issue. When 200,000 shares were put on sale last November at \$14 a share, Storer Broadcasting revenues for 1952 were set at \$11,475,618. Capital stock and surplus totalled \$7,120,844.86. Capping his 26 years in broadcasting: \$8,500,000 purchase of Empire Coil, bringing WXEL, KPTV and Empire's parts manufacturing plant into the Storer fold.

Mrs. Helen Tullis
As You Can See
WMAR-TV, Baltimore



Unusual public service program made more unique because it is handled by a woman is *As You Can See*, conducted by Helen Tullis on WMAR-TV, Baltimore. For this show, Mrs. Tullis won McCall's "Mike" Award as the outstanding woman in radio-TV this year. Blind since 14, she has as her "guest stars" handicapped people who tell how they have overcome their obstacles and achieved normal lives. The main goal of the program: to show others that the handicapped needn't be pitied. Mrs. Tullis is married to a Chief Petty Officer in the Coast Guard. She has an A.B. from Columbia and is now working on a Master's degree.

First in Cleveland



1st

in audience—
now on maximum power to cover most
effectively America's 7th largest
television area

1st

in viewers per dollar—
reaching a 6 billion dollar market

1st

in top-rated shows—
featuring the best local and CBS-TV
programs

1st

in prestige—
awards include the George Foster
Peabody medal for outstanding local
public service

1st

in the future—
in maintaining technical leadership
with the latest transmission equipment

WEWS

CBS-TV in Cleveland





CONTINUOUS COST STUDY

YOU don't have to have a big budget in order to buy television at a cost per thousand homes as low as — or lower than — that of network programs.

For a spot participation or program sponsorship, some of the surest bets on local stations are feature film programs, cooking shows and newscasts.

In recent months, TELEVISION Magazine's Continuous Cost Study has highlighted some of the outstanding buys in these categories.

This spot check covered just a handful of shows; they weren't necessarily the best available or the most typical. They do indicate, however, the kind of cost figures the local or spot advertisers can come up with.

As a group, the feature film participations came off better on a cost per thousand basis than the cooking stanzas. Lowest scores in the January study — WPTZ's *Hollywood Playhouse* at \$1.01; WPIX's *Petticoat Theatre* at \$1.28; and KRON-TV's *Owl Theatre* at \$1.49.

Some of the cooking shows came off very well, going as low as the \$1.61 scored by *Mama Weiss*, KHJ-TV, Los Angeles. There are exceptions in the newscast category too. *Telenews Daily* on WJAR-TV, Providence, came in for \$1.23.

The advertiser whose prime consideration is getting his message to the most people at the lowest possible cost will find that feature films do the most consistent job of pulling in an audience at low cost.

But cost per thousand doesn't take into account the added impact given a food commercial when it is inserted in a program that supports the message editorially.

Some of the most effective kitchen programs have a relatively high cost per thousand. *Creative Cookery* on WNBQ in Chicago comes in at \$3.22 per thousand

homes, but the program has proved to be such a sound selling vehicle that it has a waiting list of advertisers.

The newscasts, which also tend to have a higher cost per thousand than the feature films, have their own extra advantages: vitality of programming, prestige, a selective audience.

How do these local buys compare with network programs? At the end of 1952, all daytime network programs averaged a cost per thousand homes per commercial minute of \$2.26; the nighttime average was \$3.89. Network dramatic shows averaged \$3.84; they went as low as \$1.60 and as high as \$4.27.

CITY, STATION, PROGRAM, TIME	RATING	#HOMES REACHED	ONE-TIME COST PER PARTICIPATION	COST PER M HOMES PER COMMERCIAL MINUTE
FEATURE FILMS <i>(November Telepulse)</i>				
Philadelphia, WPTZ, M-F <i>Hollywood Playhouse</i> , 1:00-2:00 pm	9.5	148,315	\$150.00	\$1.01
New York, WPIX, M-F <i>Petticoat Theatre</i> , 2:30-3:00 pm	1.4	58,545	75.00	1.28
San Francisco, KRON-TV, Sun-F <i>Owl Theatre</i> , 11:00 pm	8.4	67,167	100.00	1.49
KITCHEN SHOWS <i>(September Videodex)</i>				
Los Angeles, KHJ-TV, M-F <i>Mama Weiss</i> , 2:00-3:00 pm	3.7	62,111	100.00	1.61
Baltimore, WBAL-TV, M-F <i>Homemaker's Institute</i> , 12:00-1:00 pm	2.6	16,993	50.00	2.94
Chicago, WNBQ, M-F <i>Creative Cooking</i> , 11:00-12:00 am	3.5	62,106	200.00	3.22
NEWS SHOWS <i>(October Videodex)</i>				
Providence, WJAR-TV, M-F <i>Telenews Daily</i> , 7:00-7:15 pm	25.6*	130,347	160.00	1.23
Los Angeles, KNXT, M-F <i>KNXT News</i> , 10:55-11:00 pm	6.4	108,292	300.00†	2.08
New York, WCBS-TV, M-F <i>Six O'Clock Report</i> , 6:00-6:05 pm	5.2	216,243	630.00†	2.18

* October Telepulse

† Not participation; cost is for five minute segment



© 1954 Kaufman

You're seeing double in the daytime

Today your chances for making sales in daytime television have doubled...

Because the 10 stations represented by CBS Television Spot Sales—in two years—have:

...*doubled* their daytime audiences, today attracting 14,500,000 different viewers

...*doubled* their gains in multi-station markets, to win an average lead of 20%

...*doubled* in economy, with costs-per-M as low as 34 cents.

These 10 stations are the best way to daytime television—and daytime television is the best way to 28 million housewives—who spend over 204 million dollars each shopping day.

In 1954 your sales picture will be brighter—all day long—on these 10 big-volume television stations.

CBS Television Spot Sales

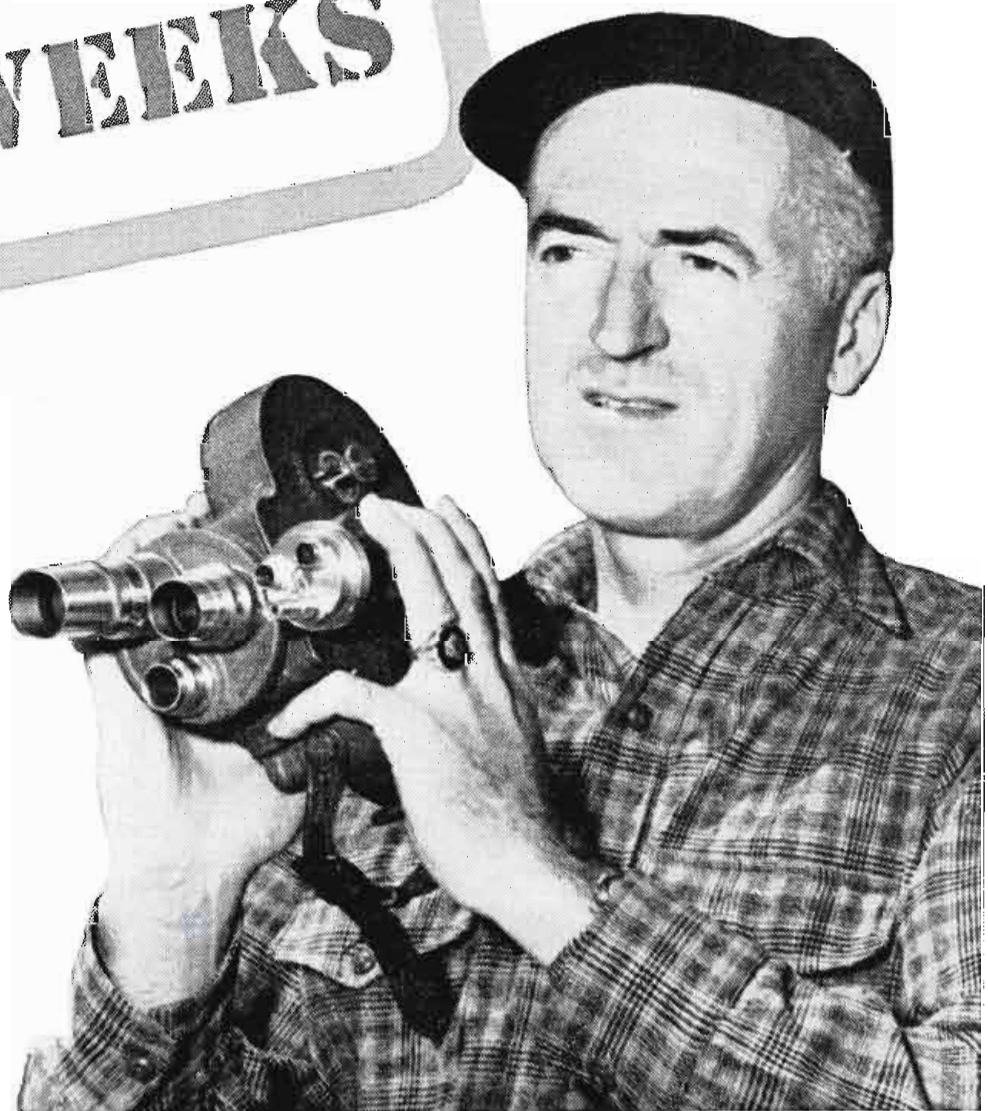
Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBT, Charlotte; WMBR-TV, Jacksonville; WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-Houston; KSL-TV, Salt Lake City; KNXT, Los Angeles and CTPN, CBS Television Pacific Network.

**PROGRAM
RENEWED
FOR 52 WEEKS**

One of Detroit's most popular TV shows is "Michigan Outdoors," with Mort Neff.

With his own plane, and his own gun camera, Mort flies and photos everywhere and everything in the state to gather timely news for his "live" weekly show . . . sponsored by the Altes Brewing Company, on WWJ-TV since April 1951.

Out of his audience, Mort Neff has created the Altes Outdoor Club with an active membership of 60,000—the largest organization of its kind, enlisted solely through the one WWJ-TV show.



The Altes Brewing Company regards "Michigan Outdoors" as its most valuable advertising property, and gives it a major share of the credit for sales increases. This was demonstrated by a renewal for another 52 weeks on WWJ-TV.

In Detroit . . .

You Sell More

on channel

4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

"Michigan Outdoors" is just one of the many indications that TV viewers find Detroit's Channel 4 the "see-more" station . . . and advertisers find it the "sell-more" channel in a market where factory wage rates are highest in the nation!

Sherman & Marquette's
President Bryan Houston —

“ Television Isn't A Miracle Medium ”



WHICH way will television advertising go? We don't know. There are too many unknown quantities in TV today to set one particular standard course. We think it will go whichever way we can make it pay for the advertiser—network, spot, or participation. There is no limit to the number of ways to use the medium profitably.

For television isn't a miracle medium. It is one of several sound advertising media available to the advertiser. Like the others, it will pay off for him in proportion to how well he makes use of it. This seems like a simple observation, but many people have failed to grasp it. Some have gone into—and out of—the medium with the belief that mere exposure on TV would produce phenomenal sales results.

Many a declining sales chart has proven that exposure of a product is not enough. The selection of a choice time period and an effective program is naturally helpful for successful TV advertising. On the other hand there have been some notable successes on Class C time with almost accidental shows.

The best possible time and program at most can produce an audience for exposure to the advertising message. If the audience isn't sold, the TV commercial isn't selling. The advertising business is the selling of goods, and if the advertiser is accomplishing that in proper proportion to his expenditure, the costs of television are warranted.

Our research department used an organization which conducts interviews with viewers in nine multi-station markets the day after a particular telecast. The percent of the people who could play back a basic copy theme has ranged from three per cent to 60 for commercials on the same program.

Research can't solve our problems for us, but it can put a floor under our mistakes. We try to build commercials that sell a product in terms of consumer

interest, in a simple, straightforward way. Research is no more than trying to find out the difference between what we actually said and what we meant to say to our prospects.

We can't expect research—or anything else—to tell us how to make the perfect TV commercial. Of course, no one has yet decided what makes the ideal magazine ad or billboard. But we can and do follow certain hard earned methods and principles which eliminate a high percentage of error.

The variation in results that the same program gets with different commercials emphasizes the importance of the creative team.

At Sherman & Marquette, we've found that media problems are best handled by having one person buy all the space and time for a particular product. On the creative side, however, the most effective job is done by someone who is thoroughly familiar with the technical intricacies of each medium. Thus, a special team, drawn from the departments directly concerned, can more swiftly and competently find the solution of a product problem.

As time goes on I believe there will be but a handful of advertisers who can afford several of their own programs, due to ever-increasing costs.

Certainly there will be more use of the “magazine insertion” idea, more alternate and shared sponsorship. Likewise, there will be a continued pressure to buy the ideal time spot following a high-rated show but without any competition. Still other people will prosper by putting such an excellent program in a bad time spot that it becomes a good time spot.

All of these things have always worked in broadcasting and will continue to work, but the greatest need in television as we see it today is for memorable commercials that leave an effective selling idea with the audience.

Ten Seconds Sell

*Spot-check shows why
advertisers are swinging to increased use
of station ID's*



RECENTLY a brewery ran a series of ten-second ID's on a New York station. Each consisted of a weather report, a news headline, a sales message and the station identification tag.

When this astounding service package failed to spiral the advertiser's sales, he declared station ID's a failure and scurried back to radio.

It's this kind of experience that has produced part of the skepticism that surrounds the use of ten-second tags. Another source of doubt is the dearth of research on the actual audience for the brief commercials.

Sandwiched between a hitchhike, chain break, cowcatcher, and regular program opening and closing commercials, ID's, some feel, create viewer resentment or indifference. Hence, a climate unfavorable to consumer selling.

Another frequent objection: the eight seconds of audio that come with an ID don't allow enough selling time for many product stories.

But talk to the people responsible for campaigns like "Nestle makes the finest chocolate" or "Smoke Kools for that clean cool smoke" and you get a clearer picture of what ID's can do for the advertiser out to make a large number of impressions at low cost.

For New York alone, Nestle's scores an estimated 6,000,000 impressions with 11 announcements a week.

Jayne Smathers, timebuyer on Nestle's at Cecil and Presbrey, which recently renewed its campaign in New York, points out that ID's were ideal for this well-entrenched product which had a simple message to hammer home.

Establishes brand identification

"The ten-second announcement," said Arthur Bellaire, in charge of radio-TV commercial copy at BBD&O, "is a sure way of registering brand identification. With an established product, it's also a good way to get across a basic theme idea or thought, a new use, or an added feature.

"Like all spot TV, it's flexible, and it has some extra advantages of its own. For instance, many ID's use live voice over which can be changed when needed." Some BBD&O accounts using ID's: Vicks, White Sewing Machine, Schaefer Brewing.

The selling problems of Kools as outlined in TELEVISION Magazine recently (*Kools \$1,500,000 Spot Campaign*, April, 1953) was recapped by Bates' account executive William Wright.

Frequency was essential in establishing the brand name and

combating the tremendous advertising outlay of the competition. With a simple copy story, ID's do the basic job.

When Kools added its first network vehicle, *My Friend Irma*, its extensive spot line-up was trimmed only slightly. While the network show allows time to amplify the cigarette's major themes, the ID's are still considered highly effective.

"The real test of success comes when we go back to sales—it's a simple fact that they've continued up with our use of the ID's," M. Wright said. "Frequency will vary with the advertising to sales ratio in each market. We've built some excellent adjacencies. Kools has been quick to buy time on the new stations to develop the same kind of franchises."

One of the outstanding exponents of ID's is Tracy-Locke, a strong regional agency in Texas, which uses over 700 ID's a week! Radio-TV director Philip L. McHugh says, "It's the creative thinking that goes into ID's that determines their success. To get viewer attention, they have to be different.

"We use film for our ID's—slides are too static. We use audio gimmicks a good deal—trick voice sound effects, unfamiliar accents. Visually, we emphasize package identification.

"One of our most successful



campaigns was a 45 day push for Budweiser, using 25 ID's a week on the three stations in the Dallas-Ft. Worth area.

"The Budweiser ID's started with the usual 1½ seconds of silence—but these were made into an attention-getting device. During that 1½ second period, the viewer sees a girl in Western clothes—rear view only. He sees the back of her head, and the Budweiser label on the back of her shirt.

"Finally, turning around to the left, she delivers the brief Budweiser tastes better pitch in an accent designed to strike Texans as southern, but strange."

"Where does the Budweiser girl come from?" became a hot local question, the agency reports. After the first few weeks of the campaign, the commercial was switched so that the girl turned around to face the viewer from the right. More local conversation.

35% sales gain in 45 days

The gimmicks, the agency feels, helped roll up the high 51.7 per cent playback of the basic copy theme that a random sample of the area scored.

Over the counter results were even more impressive—at the end of the 45-day campaign, Budweiser had earned a solid 35 per cent increase in sales!

The list of advertisers who have used ID's successfully is their strongest endorsement. They're working for local advertisers as well as blue chip national brands—cigarettes, soft drinks, drugs and candy bars; they're being used as supplements to other TV advertising and as the sole TV campaign.

Those who have used ID's successfully agree on the need for frequent repetition of a relatively simple copy story, which means that they are not suited to all products and purposes.

BBD&O's Arthur Bellaire outlines these key points about selling with ID's: "In ten seconds you can't get across more than one idea. Two scene changes are about the tops for films or slides. The product itself should be featured visually most of the time.

"With just ten seconds to sell, you can't afford to give much time to pure attention-getting devices. There's not much need for variation over and over again, as long as the copy story remains constant."

What about the audience for ID's? Many agencies measure homes reached for a ten second break the same way they calculate the audience for a minute announcement—by averaging the rating for the preceding and following program.

(Continued on page 65)

SOME ADVERTISERS USING ID'S:

Smoking, etc.

- Kools
- Marvel Cigars
- Parliament
- Roi Tan Cigars
- Ronson
- Viceroy

Coffee and Tea

- Lipton
- Maryland Club Coffee
- Old Dutch Coffee
- Savarin
- Standard Brands
- Tetley Tea

Candy

- Nestlé's
- Peter Paul
- Williamson
- Ziegler

Soft Drinks & Beers

- Coca Cola
- Dr. Pepper
- Griesedieck
- Royal Crow. Colo
- Schaefer
- Seven Up

Other Food Products

- Betty Crocker mixes
- Blue Bonnet margarine
- Eskimo Pies
- Flamingo
- Fritos
- Greenman Cakes
- Minute Maid
- Mrs. Baird's bread
- Mrs. Grass Noodle Soup
- Sunshine Biscuit
- Taylor Pork Roll
- Toby Jeli
- White House apple products

Dog Food

- Ideal
- Rival

Chewing Gum

- Beechnut
- Clarets

Drugs and Toiletries

- Anahist
- Boyer
- BC Headache
- Bromo Seltzer
- Chlorodont
- Groves Bromo Quinine
- Lorvin
- Lysol
- Smith Bros.
- Toni
- Vick

Household

- Angel Soft Tissues
- Cleorsihl
- Dit
- Hudson Napkins
- Jay Broilers
- White Sewing Machines

Apparel and Jewelry

- Bennus
- Bulova
- Robert Holl

Miscellaneous

- Capital Airlines
- Chesapeake & Potomac Telephone

Automotive

- DeSoto
- Ford
- Oldsmobile



“ . . . to raise the standard

*Has the Radio-TV Workshop
of the Ford Foundation
reached its objective?*

STARTING with a grant of two million dollars, the Radio-TV Workshop of the Ford Foundation has today produced some 66 hours of television programming for its revolutionary *Omnibus* series. Add to this another nine and one-half hours for *Excursion* and the total output comes to 63 individual telecasts and 75½ hours.

The annual appropriation to the Workshop for this year has been based on a \$60,000 weekly budget for *Omnibus*, plus \$20,000 for *Excursion* and additional funds for administrative expenses.

So far this season, advertisers have paid \$795,000 towards 16 telecasts of *Omnibus*. The Workshop has absorbed \$165,000. When the final figures are in, the Workshop loss might be as much as \$100,000 higher for the 1953-54 season on *Omnibus* alone.

The program costs of *Excursion*, which has been sponsorless and is going off the air shortly, will have to be absorbed by the Workshop.

But with a well-endowed project such as this, profit and loss mean very little. Any evaluation of the Workshop's efforts must be in terms of how close



The Omnibus production of *King Lear*, starring Orson Welles

of television"

it has come toward reaching its objective — to raise the standards of television and the tastes and interests of its audience.

In measuring the Workshop's success, few would argue with the statement, in the Ford Foundation's Annual Report, that *Omnibus* "has gone some distance toward confirming belief that quality and acceptance are not mutually contradictory in commercial television."

And there isn't a person in the industry who would not give the Workshop an "A" for effort. But the opinion among top programmers is that *Omnibus* could have done better—much better. They agree that much of what appeared on *Omnibus* would probably never have been seen on television. It is easy to cite such varied items as X-Ray motion pictures of the human body, the appearance of the great French family of pianists, the Casadesus', the Lincoln films.

Yet the feeling is that, with the funds available to it, the absence of sponsor interference, network poli-

tics and red tape, *Omnibus* has not even scratched the surface.

The most frequently heard criticism is that the venture often falls down because of a certain carelessness in its approach. Much of the programming appears to be based on a "let's try it—it might be interesting" attitude. The number of productions that have shown careful planning or tremendous imagination has been far too meager.

But the final judge must be the television audience and here *Omnibus* has not fared too badly.

The program is now in 79 cities. Thus far, for the 1953-54 season, Nielsen ratings average 23.5, an audience of 4,746,000 people. The high was 30.9 or 6,436,000 homes and the low a 19.0, which went into 3,787,000 homes.

Certainly, short of sensational in terms of its budget when compared with other network shows, but most encouraging considering the nature of the program, its varied content, the number of "high brow" segments, the unusual length of 90 minutes.

The concern then cannot be so much with the size



Robert Saudek—"proven mass appeal and cultural values as well"

The Radio-TV Workshop is really the brain-child of James Webb Young, a pioneer in advertising and broadcasting and a former consultant to the Foundation. Young conceived the idea of using television's extensive coverage and impact to implement the Foundation's educational objectives.

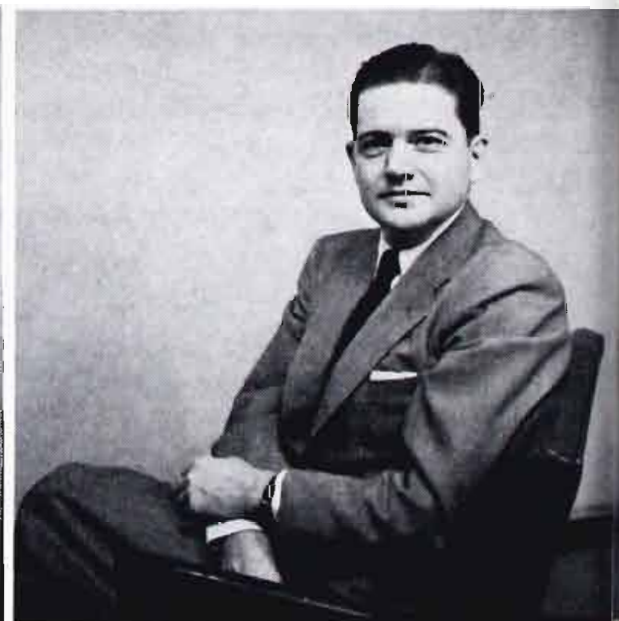
Early in 1952, a special grant was made to organize the Radio-TV Workshop. Robert Saudek, then vice-president of the American Broadcasting Company, was brought in as director. His background in broadcasting consisted of more than 20 years and put three Peabody Awards on his mantle. Saudek in turn chose John Turner to be his assistant director and right-hand man. Turner had been his associate at ABC as Script Department head.

The Workshop has a full-time staff of 45, including secretaries, producers, directors, film supervisors, editors, etc. The management team, in addition to Saudek and Turner, consists of Fred Rickey, producer for Omnibus; associate producer Paul Feigay; and George Benson, in charge of sales.

Fred Rickey
Producer, Omnibus

George Benson
Director of Sales

John Turner
Assistant Director of Workshop



FORD FOUNDATION continued

of the audience, as it is whether *Omnibus* was making a strong enough impression in increasing the standards of the audience it reached.

Viewers preferred plays to operas

In checking on the general attitude of viewers towards various segments of the program, plays scored highest on liking and opera scored highest on dislike.

Comparing volunteered likes with dislikes on specific types of features, the balance of answers indicates which type of feature attracts the most viewers:

Audience Likes and Dislikes

	% Liking	% Disliking
Plays	25.9	2.4
Opera	7.3	15.6
Ballet	1.0	8.3
Music (classical)	2.0	2.9
Lincoln Films	4.9	—
Nature Films	8.3	—

The survey, taking a typical *Omnibus* program (March 29, 1953), broke it down into categories and measured the viewing of each in Charlotte, N. C.

Profile of Audience

	Saw Any Part
Cooke—Opening	50.6%
AMF Commercial	56.2
Lincoln Funeral Train	66.3
Scott Commercial	57.3
Ethel Barrymore	65.2
Greyhound Commercial	56.2
Institutional Film	50.6
Cooke-Nevins on Ann Rutledge	74.2
Remington Rand Commercial	71.9
Gershwin Operetta	77.5
Willys Commercial	62.9
Closing Credits	51.7

Not to be discounted either is the completely adult approach of the man who holds the show together, Alastair Cooke. For Cooke does more than act as an announcer. He has a definite part in molding the character of the program.

Omnibus' contribution, though, goes beyond programming; it gets into the commercial. Here the Workshop has had a tangible effect. It literally has "shown the way" to both advertisers and networks.

It has demonstrated that television advertising can be effective in a format which is not commercial in the usual sense. It has emphasized for advertisers that there is more to media selection than the slide rule. The approach to the commercial, the setting created in most cases an entirely different atmosphere for the advertiser's message than the viewer was accustomed to on other programs.

Surveys conducted for the Workshop indicate that in the main viewers classified the commercials as among the better, more interesting types. This alone would mean a better reception for the sponsor's story.

Any attempt to enumerate the failures and successes is impossible. If *King Lear* encouraged but a single advertiser to do more Shakespeare, who is to say that it failed? Who is to say that *Omnibus* itself failed because the first filmed French ballets were duds? If their showing did nothing more than give an indication of what *not* to do in presenting the dance on television, it *can* boast a measure of success.

To quote Mr. Saudek . . . "With *Omnibus* the TV-Radio Workshop has been able to offer to commercial sponsors at going rates entertainment with now proven mass appeal, and cultural values as well. With *Excursion* the Workshop has offered to young people performances and notable personalities in the fields of the arts, history, literature, science and sports.

"Through these two programs, the Workshop is giving expression to the belief that the will to advance television as an art and as a vehicle of advertising exists among broadcasters, sponsors and creative talent. This belief has been supported by these facts:

1. creative talent has helped *Omnibus* build and maintain a creditable audience rating and assisted *Excursion* to attain a rising one;
2. *Omnibus* attained commercial sponsorship last season and has it again this year."

Excursion never defined its audience

Where the Workshop has failed was in this year's adventure into children's programming—*Excursion*. Slated to give the youth of this country a stimulating look into the future, their own, in all fields—it seemed to have overlooked the need to present material sufficiently compelling to keep the youngsters at home on Sunday afternoon.

Again, as with *Omnibus* though, the program had some highlights. Whether many children would stay in to watch an ex-President or not, those that did must have received some inspiration, some feeling of being part of history, when they were face to face with ex-Presidents Hoover and Truman.

Probably the outstanding reason for the failure of *Excursion* was the target it had set for itself in the range of children's ages—between 8 and 16. The academic age bracket is 8 to 12. To gear programming material that would be of interest or understanding to a 9 year old and a 14 year old, is just not possible, except at the broadest of levels.

Second-guessing is easy, but it has its value as a yardstick for the future. In this particular case, it points to the fact that *Omnibus* seems to have chewed off too large a bite. One and one-half hours of programming weekly is an ambitious goal. Had the program been a once-a-month production, the amount of time and thought spent on each telecast would have been that much greater—and the result refined to a much higher degree.

Never has a group had a greater challenge than the men at the Workshop—nor more responsibility. For these men, with their ample funds, have it within their power to wield a tremendous influence on the programming and advertising structure of television.

When dealing in the Foundation's broad terms and high goals, perhaps a year and a half of dubious success is a small loss.

As one programmer said, "*Omnibus* can afford to miss. And what is better for the industry than to have the Workshop carry on the experimentation that the networks and advertisers can no longer afford?"

Associate Producer Paul Feigay greets *Omnibus* guest Frank Lloyd Wright



Are Re-Runs A Good Buy?

*Time, market, property, competition,
merchandising, price — many factors determine whether or
not the advertiser gets a good
buy from re-runs*

BY now everyone who buys television film has been bombarded with statistics that show how well re-runs do. The tables on the accompanying page summarize some of these figures.

They indicate conclusively that re-runs can deliver an audience on the second, third or even fourth time around that is equal to or better than its first-run pull.

The word "can" is used advisedly.

A re-run can break records in one market and be a dismal flop in another, even for the same sponsor.

The flop could have been caused by an inadequate time period, slotted between weak adjacencies or facing powerful competition.

Re-runs tend to be cheaper than new product, but the difference in cost might not always make up for

the difference in potential performance.

In a mature market, where set penetration is very high and the number of new set owners low, a program will eventually hit a saturation point.

No one has yet found the point of diminishing returns on repeats — some series have been playing the same markets for three and four years.

Attractive prices, network-quality product, greater flexibility and proven performance records with often spectacular success stories are very real advantages which the far-sighted film buyer cannot afford to overlook.

The increasing number of sets in the area, tune-ins by families who missed the first showing, the desire of some of the first-run audience to see an episode again — all are favorable factors.

There's no valid argument against the re-run concept, *if the show is good and is used properly.* The record shows that it is possible for a return engagement program of almost any type to reach a sizable audience, comparable to that of high-rated network programming. (See charts on facing page.)

Before buying a re-run then the buyer must consider how often the series has run in his market, and with what results; the kind of commercials that were used; the type of merchandising employed; the time period and competition faced by the previous rounds; other film programs currently in the market; and the amount and quality of new product available for the area.

Like any other kind of programming, re-runs can be excellent buys — if they're picked carefully and used well.

Here Is The Record

If there were no re-runs there could be no television film. No re-runs—no profit for the producer—no film, at least not at a price anyone could afford. Fortunately, the facts and figures on re-runs are good. Any way you want to use them—summer replacement, multiple-market spot buy, local show—they can be made to pay off.

How many first run episodes do viewers see?

To answer an advertiser's question about the feasibility of re-running his high-rated film program, Nielsen analyzed how many of the 21 episodes had been seen in the average home. The findings: 88 per cent of the homes had averaged only 3.7 episodes. The advertiser went ahead with the re-run.

This per cent homes	Saw this many episodes
2%	16-21
10	11-15
24	6-10
64	1-5

Source: Nielsen—Analysis of Repeat Films

Re-runs as summer replacement

Do you do better repeating your show or using a replacement for your summer advertising? The Nielsen comparison of two matched groups of programs indicates that you do better with repeats.

	Original Winter Ratings	Repeat Summer Ratings
High	46.7	40.9
Average	33.9	28.0
Low	12.8	14.6

	Winter Ratings	Summer Ratings (not repeats)
High	56.6	39.4
Average	31.6	24.0
Low	13.3	12.0

Source: Nielsen—Analysis of Repeat Films

Re-run of syndicated show—ABBOTT AND COSTELLO

	First Run		Second Run	
	Rating (average)	Share	Rating (average)	Share
Baltimore	11.2 (11/52-5/53)	27%	9.6 (10-12/53)	26%
Chicago	10.1 (5-11/53)	20	14.1 (10-12/53)	46
Los Angeles	16.8 (10/52-4/53)	28	11.5 (5-11/53)	21
New York	14.2 (12/52-5/53)	27	10.0 (10-12/53)	48
Washington	7.0 (4-10/53)	20	12.0 (10-12/53)	41

Source: ARB

Network re-run of network show—RACKET SQUAD

	Share of Audience		% of Increase
	June 1951	September 1953	
Atlanta	53.8%	64.3%	10.0%
Birmingham	53.8	78.9	25.1
Boston	40.9	74.5	33.6
Chicago	25.8	68.8	43.0
Cincinnati	46.6	68.0	21.4
Columbus	33.0	67.6	34.6
Dayton	36.3	84.6	48.3
Detroit	28.8	68.7	39.9
New York	20.5	67.0	46.5
Philadelphia	24.5	76.5	52.0
San Francisco	40.9	65.1	24.2

Source: Telepulse; ABC Film Sales

Re-run via syndication after network showing—VICTORY AT SEA

	First Run (11/52)		Second Run (10/53)		% of Increase in Homes
	Rating	Homes Reached	Rating	Homes Reached	
New York	5.2	159,000	11.3	403,000	153%
Chicago	10.6*	134,000	13.4**	210,000	57
Washington	6.5	26,000	15.6	73,000	180
Cleveland	6.7	44,000	10.9	86,000	95
Houston-Galveston	23.0†	55,000	31.9	88,000	60
San Francisco	13.1	61,000	22.9	159,000	160

* Average rating: 12/52 and 1/53

** Average rating: 9-10/52

† April 1953

Source: ARB

Program shown twice in one week—WOR-TV's "Double Exposure"

	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)

Source: New York Telepulse (October 1953)

These VHF Stations Serve About **35%**

On February 1,

WBZ-TV

BOSTON

AND

WPTZ

Become Represented By

PHILADELPHIA

of All U.S. Television Sets

in almost 10,000,000* homes

EASTERN

		VHF 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 CP	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth—Superior	6 CP	CBS
WDAY-TV	Fargo	6	NBC
WBAP-TV	Fort Worth—Dallas	5	ABC-NBC
KMBC-TV	Kansas City	9	CBS
WCCO-TV	Minneapolis—St. Paul	4	CBS

WESTERN

KBOI	Boise—Meridian	2	CBS
KBTW	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC

* 35.1% or 9,767,455 on January 11, 1954, according to Broadcasting-Telecasting.



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
444 Madison Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798



The Happy Advertiser — Sylvania

Buys outside package, concentrates on commercials

WITH all the frenetic activity which goes into the sponsorship of a network TV show — cost problems, control problems, clearance problems—it is no wonder that many a national advertiser is often found reaching for the aspirin. But though they may be few and far between, there are exceptions. One of them is Sylvania Electric Products, Inc., sponsors of *Beat the Clock*, and member of the happy breed of the satisfied advertiser.

Three and a half years ago, when there was still Class A time to be had at comparatively low prices, the company decided to enter the TV field. The agency, Cecil & Presbrey, brought in four packages for Sylvania's approval. President H. Ward Zimmer, Robert

Bishop, then Vice President in Charge of Sales, and Director of Advertising and Sales Promotion T. P. Cunningham sat down and made their selection.

Beat the Clock seemed the show that best suited the company's needs. Sylvania has seven major product divisions—Lighting Products, TV Picture Tubes, Radio Tubes, Photoflashlamp, Electronics, and Fluorescent Fixtures. The primary aim was to sell Sylvania as a unit, and the quiz show allowed them to do just that. During the entire half hour, the company could feature the Sylvania name visually as part of the set behind the contestants, use it in various production gimmicks, and tie it in with the questions, all in addition to the regular commercials.

Needless to say, the operation was not entirely free of problems. The first was to arrange for cost sharing by the various divisions, each of which has its own advertising budget (based on distribution) and its own advertising manager.

At first the divisions not manufacturing consumer products couldn't see the advantage. All, however, fell in line, and a plan was worked out by which each division was to be charged a percentage of its advertising budget to defray expenses — all to share equally in commercial time.

The program was initially bought on a thirteen week trial basis, but at the end of that time the response from the Sylvania distributors, jobbers, and sales-

(Continued on page 64)



The Beanstalk Stopped...

... but the set count in the greater Ft. Worth-Dallas area GROWS, GROWS, AND GROWS!

It has now grown to:

308,716

in this

\$2,500,000,000⁰⁰ market!

WBAP-TV



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

AMON CARTER | AMON CARTER, JR. | HAROLD HOUGH | GEORGE CRANSTON | ROY BACUS
Chairman | President | Director | Manager | Commercial Manager

FREE & PETERS, Inc. - National Representatives



**Why Gamble
with your TV dollars?**

Make Sure of More in '54

with

**WJBK-TV
CHANNEL 2**

**FACT
No. 1**

POWER

Farthest reaching TV signal in the Michigan area . . . gigantic 1,057 foot tower with maximum 100,000 watt E.R.P. . . . plus favored Channel 2 dial position add up to

MAXIMUM CIRCULATION

**FACT
No. 2**

PROGRAMMING

Daytime and nighttime, viewers customarily turn to Channel 2 for the best in entertainment, news and sports. And that means

MAXIMUM VIEWING

**FACT
No. 3**

RATINGS

Consistently leading with high-rated CBS, Dumont and local programs. For example, Pulse ratings for December, '53, show 9 out of the 15 top shows on WJBK-TV. And that gives you

MAXIMUM IMPACT

Eliminate guesswork when you're buying TV time in the rich Great Lakes area. Make your money go farther, literally and figuratively, on WJBK-TV, Detroit's only full power station. Look at the facts! Prove to yourself that Channel 2 is the place for you. Get maximum return for your TV dollars on WJBK-TV.

WJBK-TV

Detroit

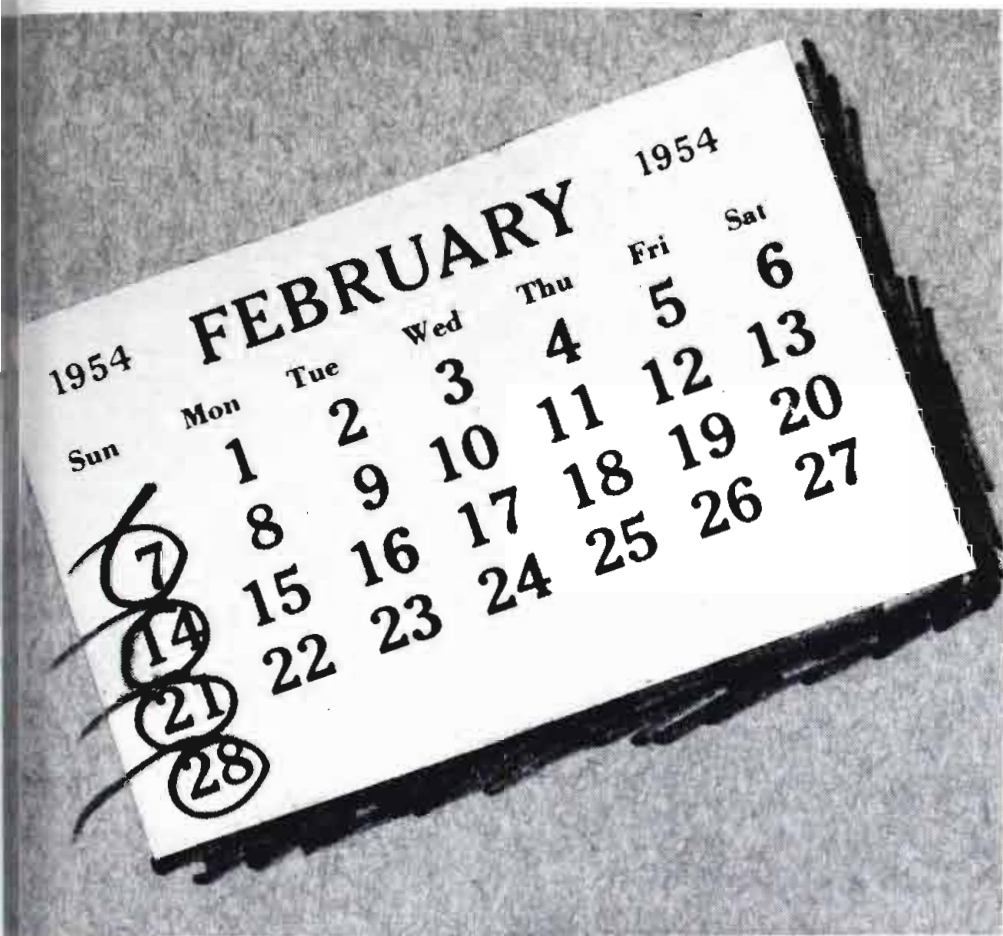
BASIC CBS NETWORK & DUMONT



**Represented
Nationally by**

THE KATZ AGENCY

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



Sunday afternoon is wide open

*Large audience, lower time cost
and the relative absence of
program competition make
Sunday a prime buy*

SUNDAY afternoon, long regarded as the source for a family audience, is able to turn up any kind of audience the advertiser is out to buy.

If men are his target, pro-football (and other sports in season) can summon a predominantly male viewing group.

If youngsters are his goal, he can use the westerns and children's programs that bring them out in force.

Although women are outnumbered during sports telecasts, they are very much available at all other times on Sunday afternoon. As soon as the football game ends, the normal pattern resumes, with considerably more women than men before the sets.

Together, the adults outnumber the children and teen-agers as much as three to one. Many programs beamed specifically to youngsters pull an audience that is at least 50 per cent adult.

Sunday audiences are large audiences. The average number of viewers per set is at its peak. National Videodex figures show 2.9 people watching each receiver during Sunday afternoon. For Sunday nights, the score is 2.8; for weekday nights, 2.6.

Sets in use figures are also high. At 2:00 pm in Chicago, there are

468,365 families watching TV, according to the December Pulse.

In New Orleans, the same report shows 39.5 per cent of the sets are in use at that hour — 67,481 homes. In Los Angeles at 2:00 pm there are 599,029 homes tuned in; in Philadelphia, 549,565. The Boston mark: 326,085.

Sets in use in these five cities between noon and six Sunday averages about three quarters of set use during weekday evenings.

In four of these markets, more TV homes were available to the advertiser on Sunday than on Saturday afternoon.

Although the exact pattern varies from city to city, set use generally starts its upward swing at 2:00 pm.

It continues on the upgrade until 4:00 or 5:00 pm. After a slight dip, it keeps climbing until it reaches the mid-evening peak.

What size audience you reach on Sunday depends on what programming is put out as bait. Feature films and syndicated packages do well, especially in the early hours, before 2:00 pm.

When network programming really gets under way, the local originations frequently come off second best. There are exceptions though. In Boston, *Pleasure Playhouse* on WBZ-TV earns 21.5 against *Omnibus*' 15.3. In Philadelphia, *Ramar* hits 14.0 on WFIL-TV while *Omnibus* scores 12.8.

(Continued on page 71)

SUNDAY SETS IN USE COMPARISON

(Average Sets in Use—December Telepulse)

	Sunday Noon-6:00 pm	Mon-Fri Noon-6:00 pm	Saturday Noon-6:00 pm	Mon-Fri 6:00 pm-Midnight
Boston	25.7	15.1	27.9	37.6
Chicago	27.3	19.1	25.5	38.1
Los Angeles	28.3	19.7	19.5	40.0
Philadelphia	30.9	18.7	25.8	39.4
New Orleans	35.7	16.5	33.7	44.3

Ready and for remote



right telecasts

New! Portable Camera Chain



Switching Unit TV-47-A

Camera Control & Monitor TM-6-A



Portable Camera PC-4-A



HOME TEAM	7	0	
VISITORS	0	7	

Units provided:

- Camera, PC-4-A
- Viewfinder, TV-20-D
- † Camera Control & Monitor, TM-6-A
- † Switching Unit & Panel, TV-47-A
- Sync Generator, PG-2-A
- Camera Cable Assembly, PV-15-A, 50 ft.:
 - a. Metal Tripod
 - b. Friction Head
 - c. Single and Double Phone Headsets
- † Power Supply, TP-10-A
- Power Distribution Box, TC-19-A

TV Baltar Lenses (50, 100, 152 mm)

Accessories:

- † Portable Master Monitor Group, TM-15-A
- Wipe/Insertion Unit, TV-46-B
- Desk, PR-22-A
- Camera Dolly
- Tripod Dolly—3 Wheel
- Special Lenses and Cable
- Single Chain Adaptor, TV-48-A
- Camera Cover, Lens shades and neutral density filters

† Includes vibration isolation mounting.

Get this new booklet!

Contains full details and specifications on General Electric's new Portable Camera Chain. Includes systems diagrams, plus complete equipment features and photos. Write *General Electric Company, Section 6024, Electronics Park, Syracuse, N. Y.*





Improved performance and complete program flexibility!

HERE is the most advanced portable camera chain yet developed! Thirteen bonus features! Check them over...compare them with any features of other equipment on the market today and you'll specify G-E for your station.

Designed primarily to improve picture quality, General Electric has also successfully attained the greatest possible portable equipment maneuver-

ability. All units have been thoroughly field tested...their versatility clearly demonstrated in *actual station use*.

Call your nearest General Electric broadcast representative today! Be sure to get all the facts on this new development. Equip your station with a G-E portable camera chain—engineered to meet every studio and remote requirement!

13 Bonus Features

Minimum Weight • Low Power Consumption • Small Size • Interchangeable Sync Generator (station or remote use) • Binary Counters (provide extreme accuracy) • Built-In Wipe and Corner Insertion Control (for special effects*) • Locate Switching Control Panel up to 1000' from Equipment • Electronic Switching (laps and fades both manually and automatically) • Simplified Cabling System • Handle Greater Range of Light Levels (Lenses stop up to $f\ 64$) • Intercom Amplifier • Audio Level Control and Preview Monitor Selector Switch on Switching Unit • Switching and Control Unit Handles 4 Cameras Plus 2 Remote Composite Signals.

**Wipe/Insertion Amplifier...optional accessory unit.*

Complete Television Equipment for UHF and VHF

GENERAL  ELECTRIC

**Summary of Familiarity and Use
Total Panel**

CIGARETTES — % of Panel

Brand	Familiarity	Use
Camel	59.1	9.0
Chesterfield	69.5	21.5
Dunhill	2.6	.4
Encore	.2	.1
Herbert Tareyton	3.0	1.4
Raleigh	4.9	2.3
Kool	4.4	1.0
Lucky Strikes	50.0	6.4
Old Gold	23.0	2.2
Pall Mall	42.1	11.8
Philip Morris	38.0	7.7
Regent	.8	.1

BREADS — % of Panel

Brand	Familiarity	Use
Fisher	7.9	3.3
Silver Cup	41.5	16.5
Taystee	29.9	9.1
Ward	20.0	4.2
Wonder	27.2	11.2
A & P	7.7	4.8
Arnold	11.6	4.4
Dugan	9.2	4.2
Krug	3.7	2.5
Messing	4.3	1.4
Pepperidge Farm	7.7	3.7

BRAND STUDY: Silver Cup, Chesterfield lead in use & familiarity

This month: breads and re-survey of cigarettes. One thousand interviews and pantry checks are conducted each month for TELEVISION Magazine's continuous brand study by The Pulse, Inc., in TV homes in 12 counties in metropolitan New York. Persons interviewed are given a selected list of programs and asked to check off those they have viewed. They are then asked to name brands they are familiar with in each category. Following this, a check is made to find which brands are used. The index of performance serves as a comparative measure of effectiveness. If the proportion of buyers among viewers and non-viewers is equal, a program may be said to have no effect in getting people to buy the product. In such cases, the index of performance would be 100. The greater the effect of the program, the higher the percentage of buyers among viewers.

DESPITE the heavy cigarette advertising flooding all media, television continues to accomplish the job of making the brands better known and of keeping customers for the companies.

Presented here are the results of the second survey on cigarettes, as well as the first survey on bread. The previous survey on cigarettes was published in October.

Although there is naturally some statistical variation, the results of the second study follow the pattern of the earlier one. *I Love Lucy* again obtained the highest index scores.

The program was particularly effective in creating an awareness for Philip Morris. Over twice as many viewers as non-viewers of the program were familiar with the brand. *I Love Lucy* was able to rack up a use of Philip Morris among viewers of 8.2 per cent as compared to 4.6 per cent for non-viewers of the program.

Most impressive are the results for Chesterfield's two shows. 21.5 per cent of the total panel smoked the brand. However, in analyzing the audience for the *Perry Como Show* and *Dragnet*, the figures jump

to 25.4 and 24.4 respectively of the viewers using the cigarette.

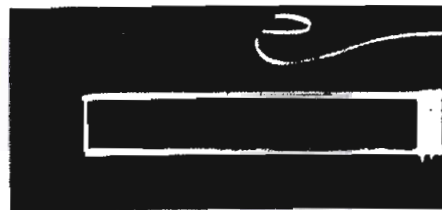
Dragnet index of familiarity jumped from 112 in the first survey to 127, and the index of use climbed from 156 to 171.

Chesterfield was number one in use in the total panel, followed by Pall Mall, Camels, Philip Morris and Lucky Strike. This is an indication of the reliability of the sample, for these figures are in line with cigarette sales in the New York area.

Four out of the five bread programs surveyed were children's programs. Taystee Bread, the exception, used a weather show.

Howdy Doody racked up the highest index for familiarity among the all-adult panel, 171, and also for use—174. Among *Howdy Doody* viewers, 15.3 per cent had Wonder Bread in the pantry, while only 8.8 per cent of the non-viewers had the bread on hand.

Of the total panel, 4.2 per cent had Ward Bread in the kitchen. However, twice as many of the viewers of Ward's *Time for Fun* used their product—8.5 per cent.



CIGARETTES

Familiarity with Brand

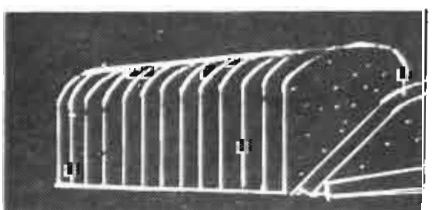
Brand	Program	Dec. % Viewers	July % Viewers	Dec. % Non-Viewers	July % Non-Viewers	Dec. Index of Familiarity	July Index of Familiarity
Camel	Toppert†	9.2		8.9		104	
Camel	Camel News Caravan	62.5	72.0	56.4	60.4	111	119
Chesterfield	Perry Como	74.9	71.7	62.3	68.7	120	104
Chesterfield	Dragnet	74.1	72.5	58.2	64.7	127	112
Kool	My Friend Irma†	4.7		4.1		*	
Lucky Strikes	Private Secretary	51.4	50.4	44.8	50.1	118	101
Old Gold	Two for the Money	27.9	20.1	20.0	14.8	140	136
Old Gold	Judge for Yourself†	28.1		21.8		129	
Pall Mall	Big Story	45.0	54.3	38.9	40.9	116	133
Philip Morris	I Love Lucy	41.2	46.1	19.9	11.9	207	387

Presence of Brand in Home

Brand	Program	Dec. % Viewers	July % Viewers	Dec. % Non-Viewers	July % Non-Viewers	Dec. Index of Use	July Index of Use
Camel	Toppert†	9.2		8.9		104	
Camel	Camel News Caravan	10.2	12.1	8.1	5.4	126	224
Chesterfield	Perry Como	25.4	22.8	16.3	16.3	156	140
Chesterfield	Dragnet	24.4	21.7	14.3	13.9	171	156
Kool	My Friend Irma†	1.4		0.6		*	
Lucky Strikes	Private Secretary	8.2	8.1	4.9	5.8	167	140
Old Gold	Two for the Money	2.3	2.0	2.1	1.7	*	*
Old Gold	Judge for Yourself†	2.6		2.1		*	
Pall Mall	Big Story	12.2	13.3	11.4	7.8	107	171
Philip Morris	I Love Lucy	8.2	7.2	4.6	5.6	178	129

* Too few in sample to yield reliable index

† Program not included in July survey



BREADS

Familiarity with Bread Brand

Brand	Program	% Viewers	% Non-Viewers	Index of Familiarity
Fisher	Western Roundup	11.1	7.2	154
Silver Cup	Rootie Kazootie	41.5	41.5	100
Taystee	Weatherman	34.1	28.7	119
Ward	Time for Fun	23.2	19.7	118
Wonder	Howdy Doody	36.9	21.6	171

Presence of Brand in Home

Brand	Program	% Viewers	% Non-Viewers	Index of Use
Fisher	Western Roundup	4.7	3.0	157
Silver Cup	Rootie Kazootie	17.1	16.3	105
Taystee	Weatherman	10.8	8.6	126
Ward	Time for Fun	8.5	3.8	*
Wonder	Howdy Doody	15.3	8.8	174

* Too few in sample to yield reliable index

ZIV'S NEW TV CHAMPION

"MR. DISTRICT ATTORNEY

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCERS



HURRY! ALREADY SOLD
IN 14 MARKETS!

52 weeks firm in NEW YORK, PHILADELPHIA, CHICAGO,
SAN FRANCISCO, LOS ANGELES, CINCINNATI, CLEVELAND,
MINNEAPOLIS, KANSAS CITY, DALLAS, DETROIT,
HOUSTON, BALTIMORE, AND WASHINGTON!

Hurry! A quick decision may bold your market!

THE INSPIRED NEW SERIES THAT OUTSHINES
THEM ALL FOR DRAMA, ACTION, REALISM!

- Inside a real INTERROGATION ROOM
- Inside a real SHOW-UP ROOM
- Inside a real COURTROOM
- Inside a real CRIME-LAB

FOR SALES-MINDED ADVERTISERS!

Champion of
the people,
defender of
truth, guard-
ian of our
fundamental
rights to life,
liberty and
the pursuit
of happiness



...HOLLYWOOD'S DYNAMIC

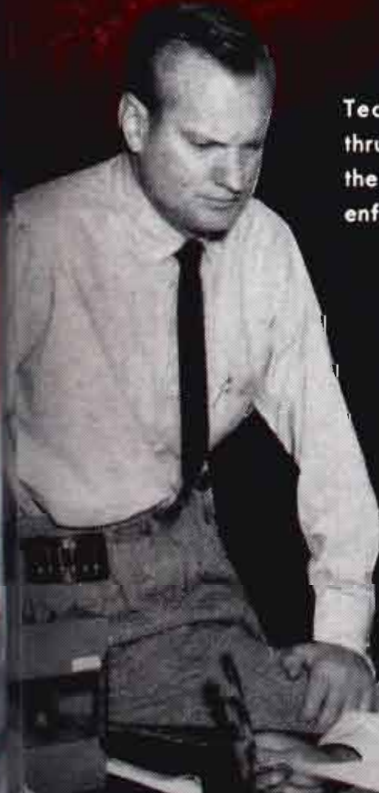
Meet Mr. D. A. Himself

David Brian

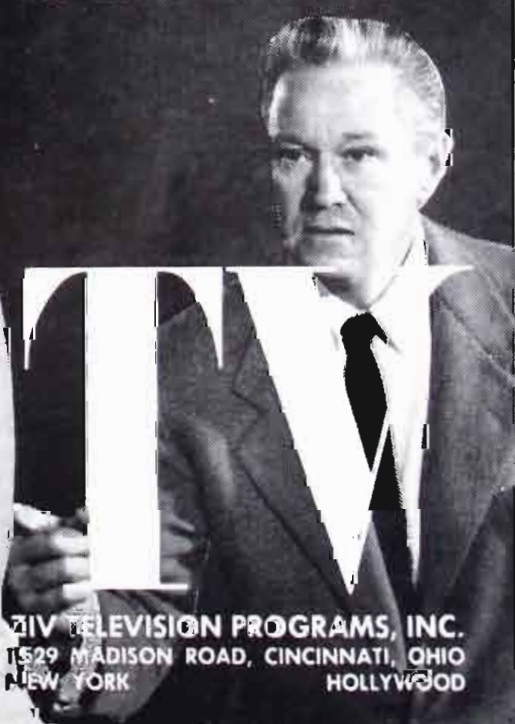
He looks, he acts, he IS MR. D. A.

ATION!

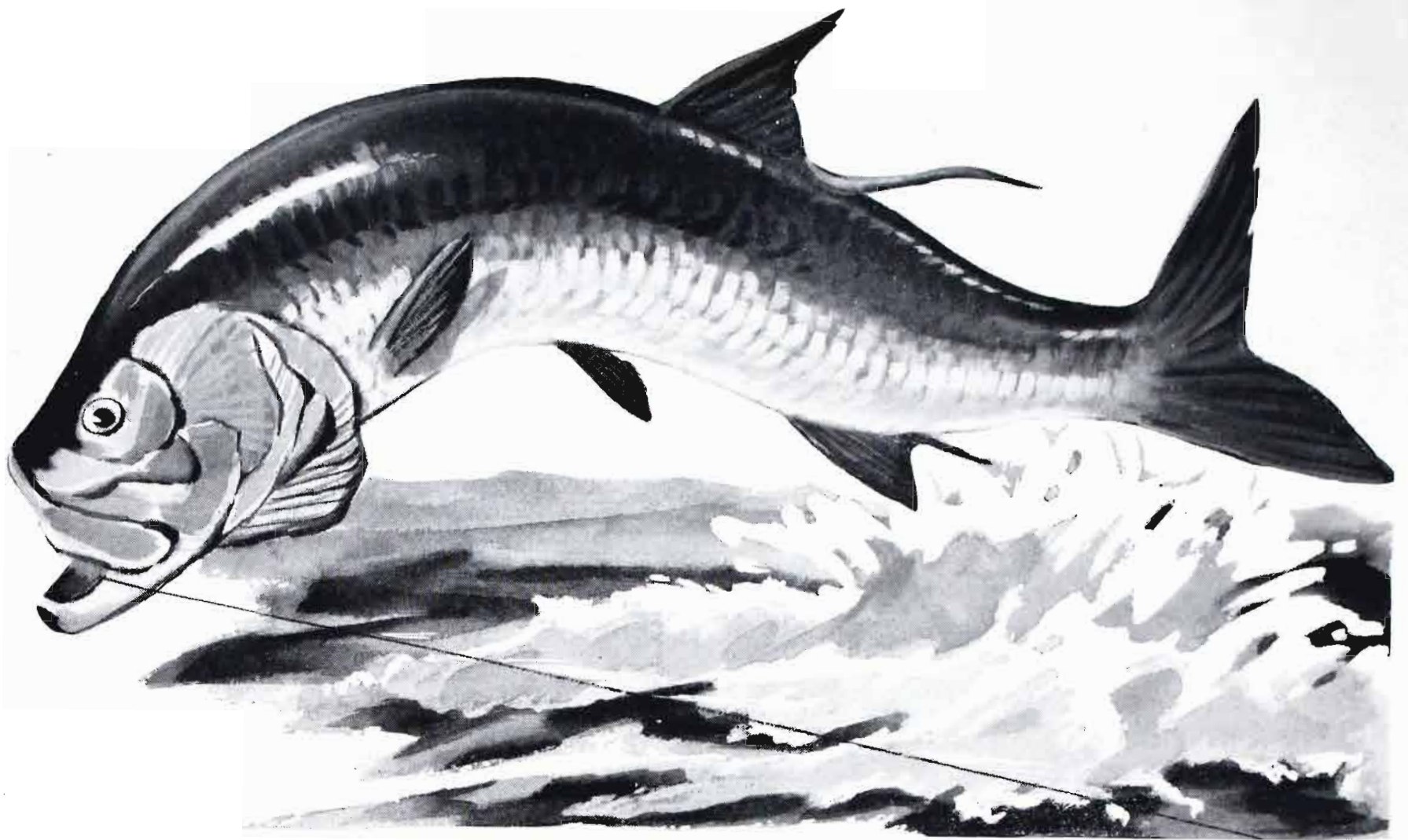
Technical supervision
thru the cooperation of
the Los Angeles law
enforcement agencies.



Write Wire
or phone



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



YOU MIGHT CATCH A 247-LB. TARPON* —

**BUT . . . YOU NEED WKZO-TV
FOR BEST TELEVISION RESULTS
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.

Latest Pulse figures show that WKZO-TV gets more than twice as many Western Michigan and Northern Indiana viewers as the next station, morning, afternoon and night!

Latest Hooper figures show that WKZO-TV dominates the area around Kalamazoo-Grand Rapids, too—actually delivers 55% more evening viewers than the next station, twice as many morning viewers, four times as many afternoon viewers!

WKZO-TV is looked-at, listened-to most in over 315,000 television homes.

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Felzer Stations

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

* In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.

GRASS-ROOTS AGENCIES FIGHT COSTS

WHETHER it be programming or commercials, the problem becoming more difficult as production costs constantly mount is the one facing local advertising agencies trying to come up with effective television that will stand comparison when sandwiched between high-budget network offerings.

No one knows how to handle the problem better than the off-Madison Avenue boys. And it is to them that TELEVISION Magazine turned to find some of the answers to low-cost television.

A few of the agencies queried were completely frank in their appraisal. They said they hadn't been able to produce any low-cost commercials that would merit special attention. Most of them pointed out that their biggest problem area is in the producing of commercials.

Outlined on these pages, as the start of a new series, is how some advertisers and agencies throughout the country are meeting the cost problem of television, effectively.

Silent Film Pulls for Delaware Realty Company



Inexpensive slides for as low as \$7.00 each and a five-minute silent film for \$200 are some of the means that the John Gilbert Craig Agency of Wilmington, Delaware has used to compete successfully for audience attention.

The five-minute silent film which cost \$200 was made for Brookside Homes. The film took the viewer on a tour of two modern houses; the accompanying script, done live by an announcer, was purely descriptive. The actual sales plug to "see" the exhibit homes was done by live commercials and superimposition of transparencies, giving location and price of each of the homes shown.

The agency also produced ten and 20-second sound commercials for their Class A time spots. These were produced for a total cost of around \$625.

In producing these spots, the agency learned a lot about where money could not be cut. While the films were a bit jerky in some places, the results were still satisfactory.

For a Wilmington bank, the Equitable Security Trust Company, a 20-second spot was produced at a cost of \$900. Results were so satisfactory that two more films are going into production.

By producing two at the same time, considerable savings were possible. The total cost for both spots, complete with sound, will be \$1300. The bank still uses slides for station ID's and as an introduction and closing for a live show. The cost: approximately \$35.00 each, including the original art work.

According to TV director of the agency, Don Madden, Equitable has been using television on WDEL-TV since its first telecast five years ago.

For another client, the Delaware Safety Council, they were able to produce slides at a cost of \$7.00 each. Costs were kept low by having a printer set the type and draw proof on heavy stock. Proofs in turn were sent to a local photographic studio for transparent reproduction.

Unique Premium Tie-in Works for Tea and Coffee in Providence



Brownell & Field has been sponsoring for over a year now *The Unexpected* film series for its Autocrat brand of coffee and tea on WJAR-TV in Providence.

Each week the agency, Horton-Noyes, screens the film and prepares commercials which are partially integrated with the story through the use of a tie-in gimmick, wherever possible.

For example: A string of beads played an important part in a recent program. The commercial that week offered a string of pearls with each package of tea.

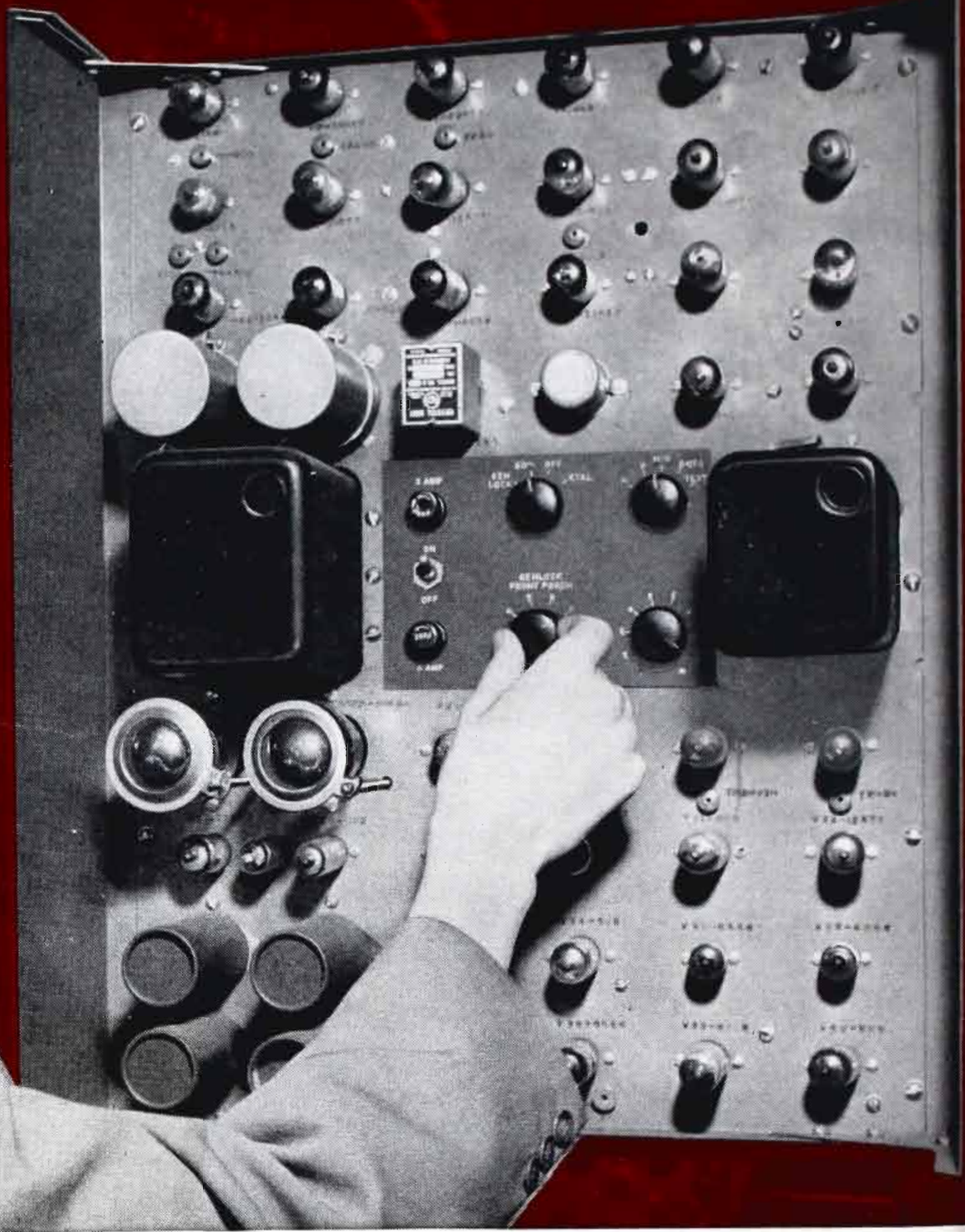
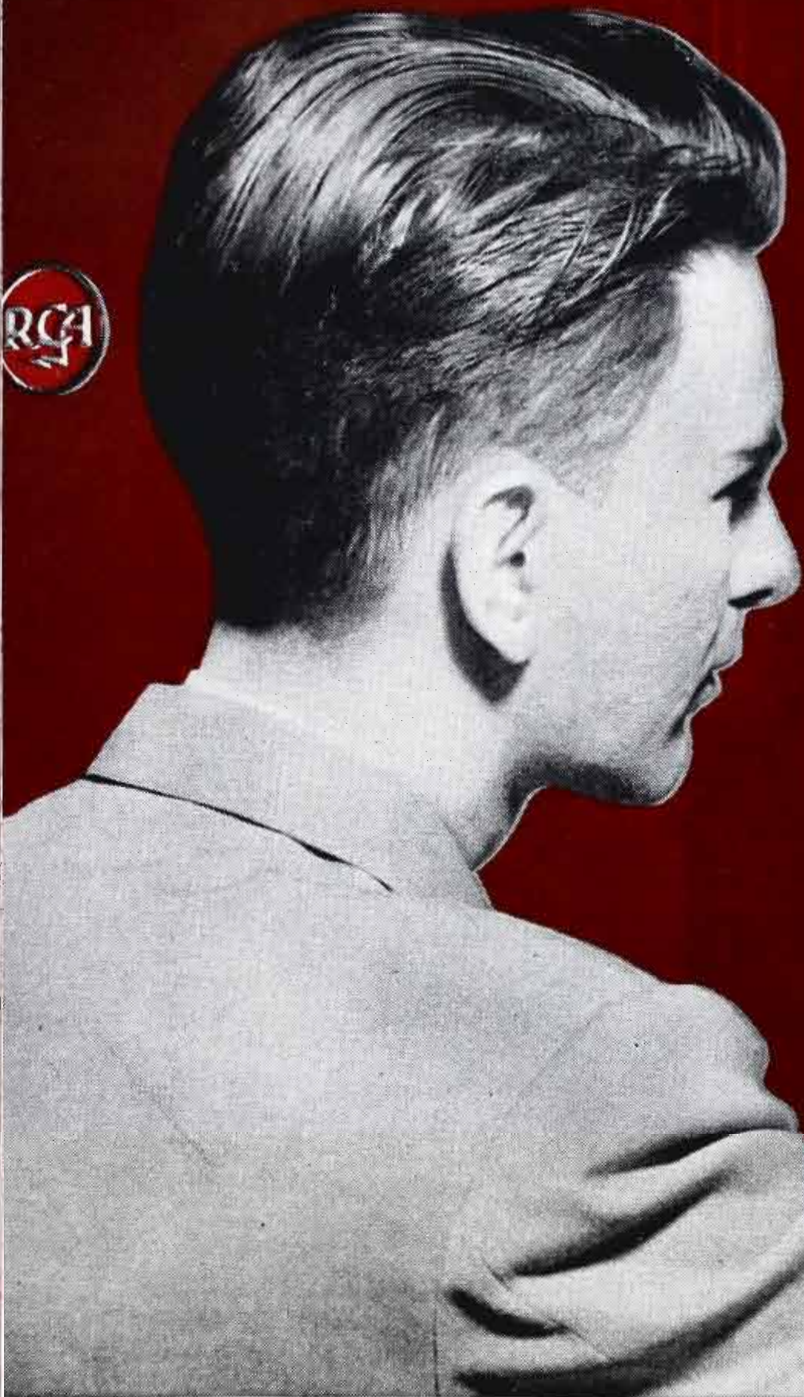
Company credits television for healthy increase in the sales volume of its products in a year when many report sales reverses.

With the first 52-week cycle nearing completion, Brownell & Field is again renewing for a weekly program and is considering sponsorship of an additional show directed to children for its coffee syrup, which is used to make milk more palatable to small fry.

Net Co-op Program Answer for Washington Bank

Local tie-in with network television has proved successful for First Federal Savings and Loan Association in Washington, D. C. In combination with other media and a strong merchandising idea,

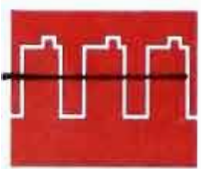
(Continued on page 69)



New RCA single-unit Sync Generator takes less than one-third the rack space needed by other sync systems

Smallest, finest Studio Sync Generator ever built!

RCA Type TG-2A



COMPLETELY NEW THROUGHOUT—and incorporating a revolutionary new multivibrator circuit—Type TG-2A is, we believe, the *ultimate in synchronizing generators*. It combines all synchronizing functions into a single chassis (includes a Genlock, a Dot Generator, a grating generator, and a regulated power supply). It takes only 21 inches of rack space (one-third that required by other sync generators)—is so compact you can easily install two of these units (one a stand-by) and an RCA changeover Switch MI-26289 in a single rack. It uses fewer tubes than other sync generators (38 miniatures, 2 rectifiers). And, of course, the TG-2A can be operated in conjunction with a Color Frequency Standard.

RCA Type TG-2A's are now available for all TV stations—VHF and UHF. For technical details and delivery information, talk to your RCA Broadcast Sales Representative.

Only RCA's TG-2A has these features

- In a SINGLE standard chassis it includes:
 - synchronizing generator
 - dot generator
 - grating amplifier
 - regulated power supply
- Entire unit takes only 21 inches of rack space
- Only 4 operating controls
- Adjustable pulse output voltages
- Pulse outputs have sending end-terminations
- Adjustable "front porch" width
- Operates with Color Frequency Standard
- Can be remotely-switched to Genlock operation
- Provides Dot Convergence Pattern
- Fewest tubes of any sync generator (38 miniatures, 2 rectifiers)
- Test jacks for circuit checking
- Pulse widths and delays STABILIZED against tube aging
- Choice of 5 ways to control basic frequencies
- Characteristics more than meet FCC and RETMA standards



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

A review of the accomplishments and the increasing importance of sales service, research and creative selling in the spot television business today.

The role of promotion in TV station representation

By Henry E. Ringgold, Vice President & Manager of TV, Edward Petry & Co., Inc.

MORE and more in recent years, the larger and more successful station representative organizations have been utilizing promotion in the building of national spot sales.

This is due partially to the intensified competition created by the rapid increase in the overall number of stations, partially to buyers' insistence upon more facts and less blue sky.

As spot TV has swiftly grown to the large volume business which it has, the promotion, sales service and research functions have taken on even greater importance in this field of the representation business.

Furthermore, speed being of the essence in spot purchasing, they have been demanding that the facts and figures be delivered faster and in more polished form than ever before. The result is that the major representative firms have been building up their promotion departments into high-powered operations.

The availability or absence of a specific presentation, "quickie" rating analysis, program description and/or any combination of same can mean the difference between clinching a sale, and either having a market left off the list or losing out to the competition.

This growing need for promotion on the part of the representative's salesmen in no way obviates or reduces the need for strong promotional effort on the part of the TV stations.

In fact, quite the opposite is true. Fortifying the representative

with all the necessary facts, figures, and data which he needs on the station's activities calls for an even larger station promotion output and closer cooperation.

Increasing emphasis on promotion by leading TV reps stems from six major problems:

1) Assuring the Market a Place on the list

The need to sell hard to get even large markets on an advertiser's schedule is frequent. Whereas in radio, many spot lists include the top 150 or even 200 markets, in TV, higher production costs might make an equivalent list only one-quarter or one-third as large. In fact, the average spot TV list runs closer to between 20 and 30 markets.

Of course, the markets selected are determined largely by the advertiser's distribution, seasonal factors, etc.

How Petry TV's Promotion Department Is Set Up

A seven-man operation, headed by promotion director Robert Hutton, the department consists of the following people: George Johannessen, research manager; Marcy Tinkle, presentation writer; Jeanne Habjan, research statistician; Diana Parisi, presentation production; Joan Malloy, sales service and Dolores Lopez, librarian.

But all other things being equal, parlaying what the advertiser might consider a "marginal market" onto such a list calls for a strong market story—one which draws upon all the good marketing points of the area. Such a pitch must be dramatically presented, given wide national trade distribution, and, in many cases, be adapted to apply to the specific account.

2) Keeping the Station at the Top of the Heap

No TV station has the ten-to-one geographical coverage advantage over its competition which is so common in radio. The nearly equalized coverage of the TV stations in any one market calls for harder toe-to-toe slugging via well-conceived audience analyses, imaginative programming and facilities stories, and other sales pitches based upon the few other competitive advantages which one TV station may have over another.

3) Staying with TV's Fast-Paced Programming

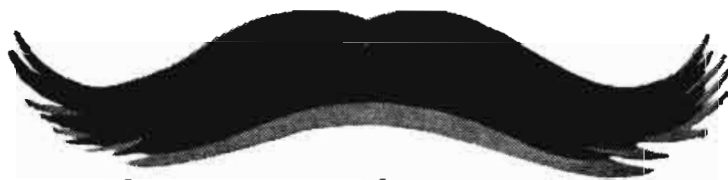
Because of the rapid changes in TV programming—additions of new shows, shifts of established shows from one time bracket to another, time change reshuffling and frequent adjustments in program and talent costs—a strong sales service subdivision of promotion is necessary as well as advisable.

A conservative estimate of the monthly output on sales services alone by Petry TV comes to over
(Continued on page 57)



a half-hour of wholesome fun
for the young'uns

MONDAY thru **FRIDAY 5:30**



classic two-reel slapstick comedies

of the keystone era with narration

keyed to the kids.

"Jolly" Jack Gleason handles the narration,

the moppets, and the commercials.

Twenty-five children on set emphasize the commercial impact.

RATING: 2.6 on first pulse

MAIL: 3,214 in first 10 days

note: Follows "Junior Frolics" top local station show in Metropolitan New York market.

COST: \$500 per program

NATIONAL REPRESENTATIVES
WEED and Co.

w a t v channel **13**



TELEVISION
MAGAZINE

TIMEBUYING

Ranking the TV markets

By Thaddeus Kelly—Manager, Timebuying
McCann-Erickson, Inc.

TODAY the astute buyer has to think in terms of *television markets*—the full area covered by the stations within a market. Old definitions of size, such as the standard metropolitan county area, do not always conform to present coverage patterns.

Take the case of a midwestern metropolitan county market which ranks just outside the top 150, according to the county area definition. For the advertiser counting the number of potential homes he can reach via TV, it ranks within the first 75.

The comparative value of TV markets can be developed in a number of ways. One method which can be utilized for some problems is ranking markets according to the potential number of homes within a station's coverage area. This data, in combination with current penetration levels, market characteristics and advertiser objectives, provides a basis for many buying decisions.

Set and penetration estimates for individual markets can be converted into estimates of the number of homes located within a station's coverage area. The circulation reports continually supplied by TELEVISION Magazine are one source for such data.

A use of this method enables us to plan ahead by judging present penetration and the projected potential audience that the market will be able to deliver. Next come the questions: How rapidly will circulation grow? How many operating stations will share this audience? Do current and anticipated rates make them efficient buys?

Many network and spot line-ups are currently running from 75 to 85 outlets. These represent the national advertiser's most promising markets, the obvious choices for a new or expanding line-up.

But let's take a look at the markets in the bottom half of our ranking; this means markets number 81 through 162.

These may be the smaller potentially profitable buys. They're the ones from which he might pick

and choose, to find those that will yield added impressions at a favorable cost per thousand.

The potential number of homes in this group ranges from the 179,711 homes of the 81st market to the 162nd's 19,140—a difference of over 800 per cent. (This ranking deals with markets on the air as of October 1, 1953.)

Rates, we all know, are not necessarily related to size. Within this market grouping the gross network Class A hour ranges from \$100 for a post-freeze market to a \$575 rate for a pre-freeze market with almost 90 per cent penetration.

That \$100 rate is certainly the exception for new stations. Most have signed on at \$150 or \$200.

There is also little correlation between the base rate and the number of stations which are now operating or had received grants at the time of our study. Some of the markets where a \$150 rate prevails have one station; others have three.

The number of competitive outlets within a market is a prime consideration. One of the potentially best markets we studied has a base rate of \$200 for the first station. It will soon have three competitors.

Obviously, a particular program's share of audience might be lower in a four-channel market than in a smaller one-channel market. The latter would therefore be a better buy at the same, or even higher, gross rate.

There is, however, a hazard in new one-station markets. Circulation growth is not always as rapid as it is in multi-station cities. The buyer might have to ride out a low set count period for a prohibitive length of time. A multi-channel market with less potential might then be a more efficient buy.

In making an intelligent TV recommendation we must weigh all of these factors in the light of the overall advertising plan and a detailed knowledge of the client's business market by market.

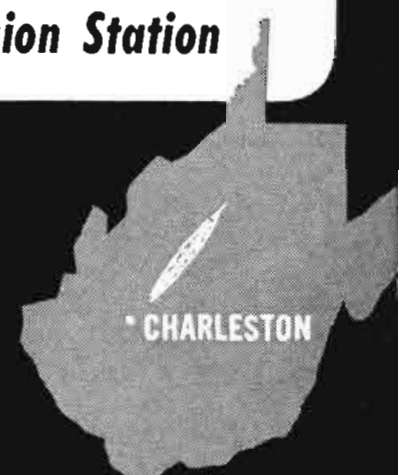
(Chart showing ranking of TV markets appears on page 45)

ONE . . .

and only ONE
television station
effectively covers
CHARLESTON,
West Virginia!

WKNA-TV

Charleston's OWN
Television Station



No matter how you try, you can't cover West Virginia's first market with any television but Charleston's OWN station! Only WKNA-TV has the "power" to do it . . . with strong signal, three network tie-ins and choice local programming "slanted" to and for the Charleston market. Get the facts today on how easy it is for you to share in over \$620,000,000 a year this market has to spend.

*Based on actual survey made by a leading radio engineering firm. (name sent on request)

WKNA-TV
the personality
station



Programming from the ABC • DUMONT
and CBS TELEVISION NETWORKS
Joe L. Smith, Jr. Incorporated

Represented nationally by
WEED TELEVISION

MANEUVERABILITY

never before achieved!

NEW!

for Film and TV Cameras

NEW! CIRCULAR STEERING

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

VERSATILE WHEEL POSITIONS

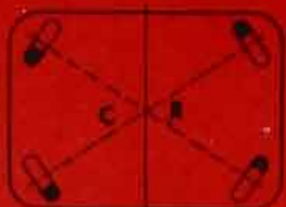


STRAIGHT TRACKING

PARALLEL STEERING



CIRCULAR STEERING



PIVOTING



HOUSTON-FEARLESS CINEMOBILE

NEW! HYDRAULIC BOOM LIFT

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

NEW! MANEUVERABILITY

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

NEW! HANDLING EASE

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

NEW! LOW SLUNG CHASSIS

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

NEW! VERSATILITY

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

SEND FOR FULL INFORMATION NOW!

The
HOUSTON FEARLESS
Corporation

THE HOUSTON-FEARLESS CORPORATION

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

Send information on Cinemobile Film Processors All Metal Tripod
 Panoram Dolly Camera Crane TV Pedestal

Name _____

Firm _____

Address _____

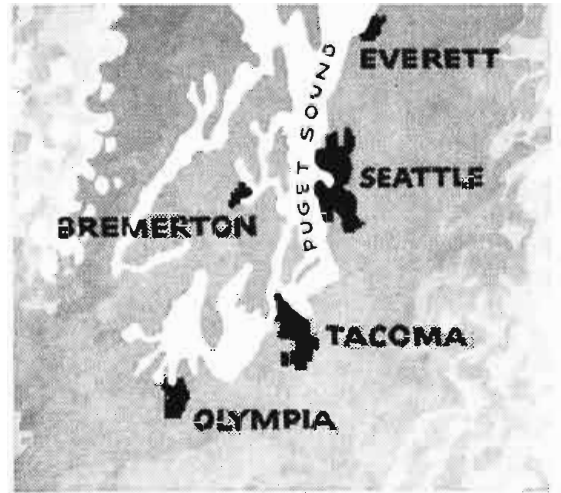
City _____ Zone _____ State _____

This ranking of TV markets was developed by Thaddeus Kelly, Manager, Time-buying, McCann-Erickson, from TELEVISION Magazine's circulation and coverage figures. "Total Homes Covered" does NOT refer to current circulation; it represents the number of homes within the full market coverage area. For Mr. Kelly's comments, see preceding page.

Market	Total Homes Covered	Market	Total Homes Covered
1 New York City	4,646,390	82 Harrisburg	* 178,260
2 Chicago	2,257,400	83 Salt Lake City	173,401
3 Los Angeles	1,944,899	84 Hannibal-Quincy	172,621
4 Philadelphia	1,794,500	85 Hutchinson	165,382
5 Boston	1,380,400	86 Atlantic City	* 162,062
6 Detroit	1,354,900	87 Raleigh	* 159,268
7 San Francisco	1,189,900	88 Rockford	158,200
8 Pittsburgh	1,090,000	89 Bethlehem-Allentown-Easton	* 155,822
9 St. Louis	1,040,900	90 Wilmington, Del.	152,583
10 Cleveland	945,500	91 Muncie	* 150,529
11 Baltimore	755,600	92 Texarkana	149,971
12 Charlotte	733,700	93 Santa Barbara	147,727
13 Atlanta	691,300	94 Decatur	* 146,906
14 Minneapolis-St. Paul	690,100	95 Henderson	145,578
15 Milwaukee	667,800	96 Wichita, Kans.	* 138,138
16 Dallas-Ft. Worth	620,099	97 Columbia, S. C.	* 135,834
17 Washington, D. C.	612,500	98 Wichita Falls, Tex.	126,477
18 Providence	607,600	99 Tyler	126,233
19 Indianapolis	601,699	100 Phoenix	123,300
20 Kansas City, Mo.	577,500	101 Madison	* 122,632
21 Davenport-R.I.-Moline	552,300	102 Elmira	* 122,198
22 New Haven	540,500	103 York	* 122,040
23 Huntington	533,301	104 St. Joseph	121,552
24 Houston-Galveston	515,899	105 Battle Creek	* 118,343
25 Seattle-Tacoma	514,900	106 Zanesville	* 109,990
26 Birmingham	508,400	107 Sioux City	109,357
27 Kalamazoo	504,799	108 Honolulu	109,290
28 Cincinnati	504,300	109 Rome, Ga.	105,403
29 Memphis	502,500	110 Spokane	101,256
30 Buffalo	442,700	111 Austin, Minn.	101,183
31 Bloomington	441,700	112 Jackson, Miss.	* 99,833
32 Greensboro	438,000	113 Lima	* 98,647
33 Johnstown	436,300	114 Montgomery, Ala.	* 97,939
34 Columbus, Ohio	434,500	115 Sioux Falls	94,491
35 Louisville	424,591	116 Lincoln	94,466
36 Lansing	414,600	117 Little Rock	* 93,385
37 Binghamton	408,700	118 Mobile	92,271
38 Bridgeport, Conn.	* 398,833	119 Bangor	92,186
39 New Orleans	397,300	120 Charleston, S. C.	91,332
40 Oklahoma City	395,599	121 Rochester, Minn.	90,817
41 Reading	* 393,158	122 Ft. Lauderdale	* 88,940
42 Schenectady-Albany-Troy	392,096	123 Lubbock	88,809
43 Dayton	384,599	124 Springfield, Mo.	88,622
44 New Britain-Hartford	* 384,463	125 Ann Arbor	* 88,571
45 Ames	381,600	126 Duluth	* 87,247
46 Lancaster	373,200	127 Longview	* 87,209
47 Nashville	371,500	128 Ashtabula	* 86,956
48 San Antonio	366,200	129 Bakersfield	85,400
49 Syracuse	365,000	130 Lawton	82,981
50 Altoona	361,588	131 Boise	82,125
51 Grand Rapids	357,101	132 Baton Rouge	* 77,993
52 Toledo	350,100	133 Oshkosh	* 76,923
53 Youngstown	* 334,942	134 Salinas-Monterey	75,410
54 Norfolk	330,400	135 Meridian	74,809
55 Holyoke-Springfield	* 324,819	136 Chambersburg	73,855
56 Tulsa	314,600	137 Lafayette, Ind.	* 73,029
57 Portland, Ore.	309,835	138 Pueblo	72,753
58 Rochester	300,100	139 Macon	69,875
59 Knoxville, Tenn.	296,367	140 Amarillo	69,159
60 Omaha	294,630	141 Chico	68,965
61 Denver	282,204	142 Abilene	68,910
62 San Diego	279,649	143 El Paso	66,148
63 Miami	278,100	144 San Luis Obispo	64,322
64 Akron	* 270,491	145 Monroe, La.	63,400
65 Jacksonville	259,800	146 Colorado Springs	60,664
66 Richmond	254,109	147 Medford	59,730
67 Wilkes-Barre	* 248,670	148 Tucson	58,050
68 Lynchburg-Roanoke	247,763	149 Fargo	54,195
69 Utica-Rome	229,400	150 Albuquerque	53,977
70 Erie	226,400	151 Yakimo	* 52,285
71 Scranton	* 222,184	152 Asheville	52,100
72 Green Bay	220,889	153 San Angelo	49,901
73 St. Petersburg	* 217,270	154 Portland, Me.	* 44,151
74 Cedar Rapids	217,232	155 West Palm Beach	* 43,309
75 Greenville, S. C.	* 205,343	156 Butte	41,590
76 New Castle, Pa.	* 199,305	157 Bellingham	41,356
77 Peoria	* 194,730	158 Ft. Smith	* 39,844
78 Saginaw	* 192,920	159 Minot	25,521
79 Fresno	* 190,528	160 Reno	22,261
80 South Bend	* 184,176	161 Roswell	20,983
81 Austin, Tex.	179,711	162 Las Vegas	19,140

* UHF coverage only.

Best... Over Puget Sound



Don't buy PART when you can get it ALL!

KTNT-TV

Covering Seattle, Tacoma and
the Puget Sound Area

125,000 WATTS
CHANNEL 11

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 contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

Affiliated with CBS and Dumont
Television Networks

Contact
WEED TELEVISION

Again and again...



... number one ... **1**

...proof of leadership

Month after month, ONE station leads in Chicago television.
Month after month, ONE station wins greater audience acceptance.

Quarter-Hour Firsts?*

Station WNBQ programs are credited with the top rating
in more quarter-hours than any other Chicago station—

—27 per cent MORE than Station B.

—44 per cent MORE than Stations C and D COMBINED.

Average Ratings?*

The average rating for Station WNBQ for all quarter-hours
is greater than that for any other Chicago station—

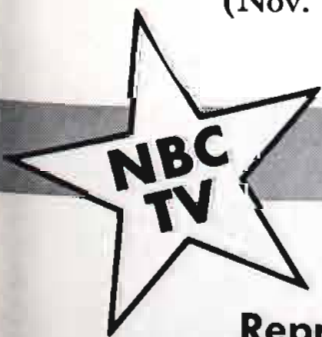
—5 per cent GREATER than that for Station B.

—14 per cent GREATER than the COMBINED average
ratings for Stations C and D.

This is only another chapter in a continuing story, proving to all
advertisers that the largest audiences in Chicago television, guar-
anteeing greatest sales returns, are offered by

the QUALITY STATION in Chicago Television...

*American Research Bureau
(Nov. 1953)



Quality Programs
Quality Services
Quality Audience



Represented by NBC Spot Sales

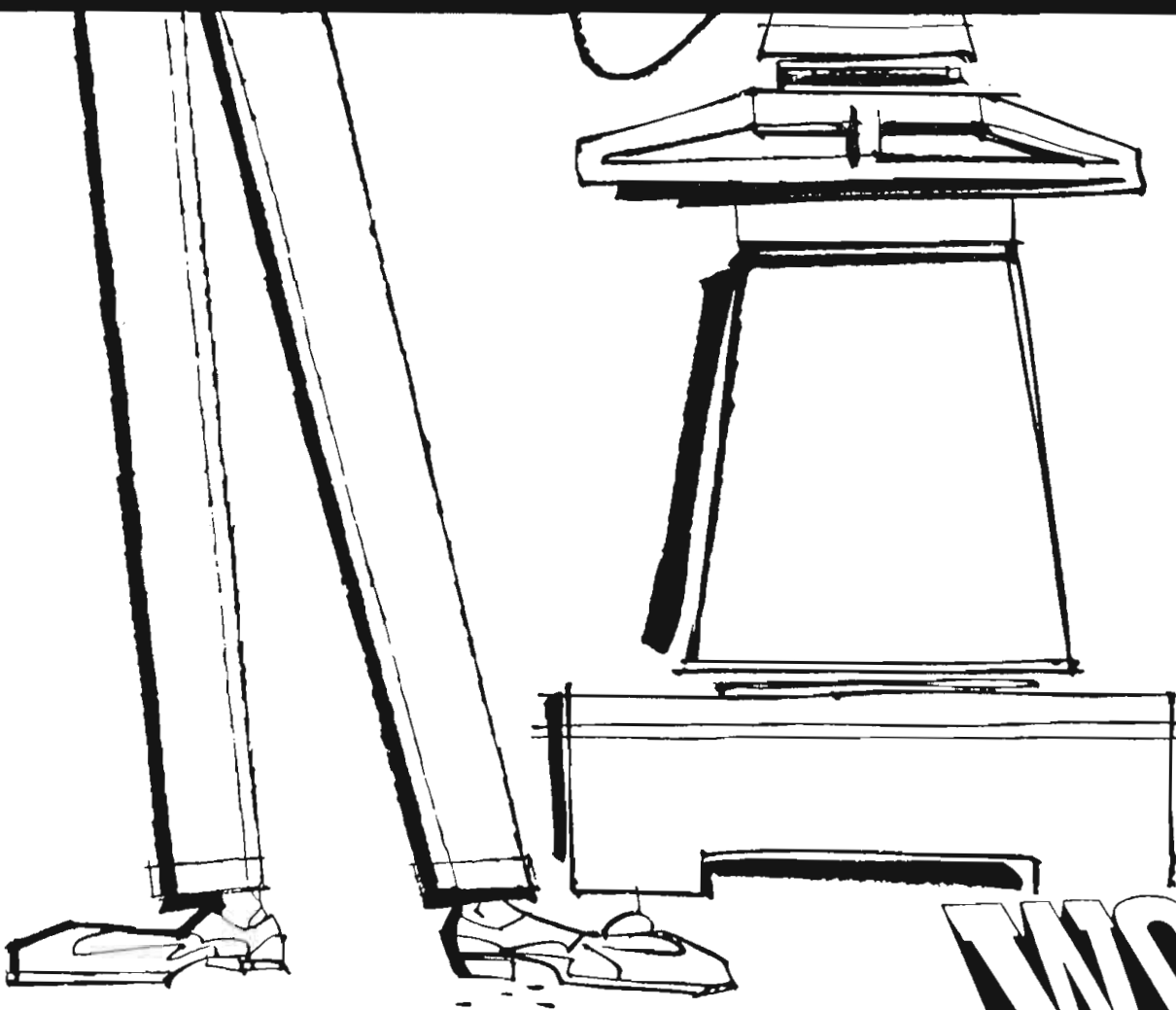


Now every other TV home in Milwaukee enjoys top rated CBS programming on **WCAN-TV**. Conversions continue to soar! **235,000 UHF** sets and *only* 18 weeks on the air.

(Look to 60% by February 15th)

... in MILWAUKEE, Fastest Growing UHF Market in America

WCAN-TV LEADS in 13 out of 20- $\frac{1}{4}$ hours over other VHF Station*



Here's your chance to put your promotion dollars to work on **WCAN-TV** to show and sell your product in Milwaukee's fabulous billion dollar market. And, **WCAN-TV** helps you merchandise and promote your program on television . . . radio . . . in the newspaper and on carcards and billboards.

Write now for rate cards and success stories

WCAN-TV
channel **25** Milwaukee
Represented Nationally by
Alex Rosenman • 347 Madison Avenue
New York, New York



Basic Optional

*ARB Survey on 5:30 — 6:30 P.M. Monday — Friday "Tales of the West" computed on basis 20 quarter hours.

New Stations...Advertisers...Programs

Who's buying the new stations

Albany, N. Y.

WROW-TV

Network: Admiral, American Chicle, American Home Products, American Oil Company, American Tobacco, B-B Rol-Rite Pens, Carter Products, Chrysler, Ekco, Gemex, General Electric, International Silver, Longines-Wittnauer, Sherwin-Williams, Simmons Mattress Company, United States Steel, Westinghouse.
National spot: Admiral, American Chicle, American Tobacco, Chrysler, RealLemon Puritan Company, Roma Wine, Westinghouse.

Rochester, N. Y.

WHEC-TV

Network: Aluminum Company of America, American Cigarette & Cigar, American Home Products, American Machine & Foundry, American Oil, American Tobacco, Best Foods, Block Drugs, Bristol-Myers, Campbell Soup, Carter Products, Chrysler Corporation, Colgate-Palmolive-Peet, Converted Rice, Electric Auto-Lite, Electric Companies, General Electric, General Mills, General Motors Corporation, Greyhound Corporation, Hoover, International Cellu-cotton Products, International Silver, Kellogg, Knorck, Lever Brothers, Liggett & Myers, Lincoln-Mercury Dealers, P. Lorillard, C. H. Masland & Sons, Philip Morris, Nestle, Norwich Pharmacal, Pharmaceuticals, Pillsbury Mills, Procter & Gamble, Prudential Life, Purex, Revlon, Schick, Scott Paper, W. A. Sheaffer, Simmons, Singer Sewing Machine Co., Snow Crop, Star-Kist Foods, Swift, Sylvania, Toni.

National spot: Alliance Tenna Rotor, Anahist, Babo, Boyer Aspirin, Blue Bonnet Margarine, Bond Clothes, Buick, Bulova, Chase & Sanborn, Filbert's Margarine, Florient, Ford, General Tires, Gleem Tooth Paste, Ivory Snow, Kools, Lava Soap, Minute Maid Orange Juice, Oh Henry Candy, Pacquins, Peter Paul Candy, Philadelphia & Reading Coal, RDX, Revlon, Royal Puddings, Sun Oil Company.

San Diego, Calif.

KFSD-TV

Network: Adolph's Food Products, Amana Society, American Tobacco, Armour, Armstrong Cork, Avco, Beltone, Benrus, Block Drugs, Bristol-Myers, Campbell Soup, Cat's Paw Rubber, Chrysler, Coca Cola, Colgate-Palmolive-Peet, Consolidated Cosmetics, Continental Baking, Corn Products Refining Company, Doeskin, Ekco, Firestone, Ford, General Electric, General Foods, General Motors, Gerber, Gillette, The Glidden Company, Good-year, Griffin, Hall Brothers, Hazel Bishop, International Shoe, Johnson & Johnson, S. C. Johnson & Son, Kellogg, Knorck, Kraft Foods, James Lees & Sons, Lehn & Fink, Liggett & Myers, P. Lorillard, Luden's, Minute Maid Corporation, Nash-Kelvinator, Nestle, Packard, Pet Milk, Philco, Procter & Gamble, Prudential Life, RCA, Reynolds Metal Company, R. J. Reynolds, Scott Paper, Schwayder Brothers, Simoniz, Singer Manufacturing Company, SOS, Speidel, Standard Brands, Sunbeam, Toni, U. S. Tobacco, Welch.

National spot: American Chicle, Bardahl, Brown & Williamson, Bulova, California Wine



Knox La Rue
KTVU, Stockton



J. W. Woodruff, Jr.
WRBL-TV, Columbus



Don C. Wirth
WNAM-TV, Appleton



Duane L. Watts
KHOL-TV, Kearney



Harold Essex
WSJS-TV, Winston-Salem



Thomas E. Sharp
KFSD-TV, San Diego



Harold C. Burke
WRTV, Asbury Park



Ansel E. Gridley
WWOR-TV, Worcester

All the new TV station managers above come to the medium with a long record in radio. Four of them—Sharp, Essex, Woodruff and Wirth—still head the AM affiliates of their new video outlets. WFGM, Fitchburg, and WBAL, Baltimore, were, respectively, Ansel Gridley's and Harold Burke's former posts. Duane Watts left Hastings radio station KHAS to take over as KHOL-TV vp and gm. La Rue, starting as an announcer, was vp with George P. Hollingbery and has a number of radio properties in addition to his new TV station.

Association, Cardinet Candy, Chesebrough, Chevrolet, Druggist Supply Company, Folger's Instant Coffee, Ford Dealers Advertising Association, Frito, General Mills, Goebel Beer, Leslie Salt Company, Lewis Dog Food Company, P. Lorillard, Liggett & Myers, Los Angeles Brewing Company, Lucky Lager Beer, Miles Company, Arthur Murray, National Biscuit, Pacific Telephone & Telegraph, Procter & Gamble, Regal Amber Brewing Company, Roma Wine, San Francisco Brewing Corporation, SOS, Standard Brands, Storz Brewing Company, Vick Chemical Company, Wring-Easy Mop Company.

Wilkes-Barre, Pa.

WILK-TV

Network: Admiral Corporation, American Chicle, American Cigarette & Cigar, American Home Products, Atlantic Refining, Bayuk Cigars, B-B Rol-Rite Pen Company, Camel Cigarettes, Ekco, Hazel Bishop Cosmetics, Hatpoint Appliances, Kraft Foods, Lambert Company, Phillips Tooth Paste, Sealy Mattresses, Sherwin Williams, Speidel, Standard Oil, C. A. Swanson & Sons, Toni Company, Tydol, United States Steel, Wine Corporation of America.

National spot: Alliance Manufacturing Company, American Chicle Company, Anahist, Bayer Aspirin, Best Foods, Brawn & Williamson, Buick Motors, Carr Biscuit Company, Chase & Sanborn, Chrysler Corporation, Coca Cola, Duffy-Mott Company, Ford Motor Company, General Electric, General Motors Corporation, Kaiser-Frazer, Kools, Miller Brewing Company, Motorola Television, Nash, Parker Pens, Peter Pan Peanut Butter, Products Service Company, Rayco, RealLemon Puritan Company, Tasty Baking Company, Technical Tape Company, Tender Leaf Tea, Utica Club Beer, Virginia Dare Wine, Westinghouse, Wise Potato Chips.

7 Stations Open in January

Market	Station	Channel
Appleton, Wis.	WNAM-TV	42
Asbury Park, N. J.	WRTV	58
Cadillac, Mich.	WWTV	13
Charlotte, N. C.	WAYS-TV	36
Greenville, S. C.	WFBC-TV	4
Pensacola, Fla.	WEAR-TV	3
Shreveport, La.	KSLA	12

22 Set to Open in February

Market	Station	Channel
Adams, Mass.	WMGT	74
Augusta, Ga.	WRDW-TV	12
Bay City, Mich.	WNEM-TV	5
Cheyenne, Wyo.	KFBC-TV	5
Danville, Va.	WBTV-TV	24
Fairmont, West Va.	WJBP-TV	35
Fort Myers, Fla.	WINK-TV	11
Fresno, Calif.	KBID-TV	53
Kingston, N. Y.	WKNY-TV	66
Manchester, N. H.	WMUR-TV	9
Providence, R. I.	WNET	16
Salem, Ore.	KPIC-TV	24
San Francisco, Calif.	KBAY-TV	20
	KSAN-TV	32
San Juan, P. R.	WKAQ-TV	2
Savannah, Ga.	WTOG-TV	11
Schenectady, N. Y.	WTRI	35
Scranton, Pa.	WARM-TV	16
Sedalia, Mo.	KDRO-TV	6
Tulsa, Okla.	KCEB	23
Valdosta, Ga.	WGOV-TV	37
Weslaco, Texas	KRGV-TV	5

(Continued on page 53)

what's up ?



NETWORK TELEVISION IS UP. Set circulation is up to 28 million...viewing time to 132 million hours a day...advertising investment to 227 million dollars—*each with a year's gain of more than 25 per cent!*

CBS TELEVISION IS UP. PIB figures, just released, confirm that advertisers invested more of their 1953 budgets on CBS Television than on any network for any year of broadcasting history.

They expressed this confidence in CBS Television because its program schedule won the greatest network popularity* (*with a 19 per cent lead at night and a 29 per cent lead during the day*)...because CBS Television brought this popularity into more and more markets (*up from 74 to 156 stations in one year*)...and because they were enabled to sell their products in American homes at the lowest cost per thousand in all television. **CBS TELEVISION**

"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



Stations

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUtail 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.
347 Madison Avenue
Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

(Continued from page 49)

Programming around the country



Voice of experience

Probably the best-qualified hostess in the business is Eve Martin of Austin, Texas. With eleven youngsters of her own, and number twelve on its way, Mrs. Martin finds time for her weekly *Life Begins* program on KTBC-TV. The quarter-hour show is aimed at the new or prospective mother and illustrates proper child handling and care techniques.

Junior chefs in Providence

Sugar 'n Spice, Junior, on WJAR-TV, is a morning cooking show with a difference—it caters to the culinary instincts of preschoolers. Hosted by Betty Adams, program turns over the studio kitchen facilities to its young guests.

Candy-coated classics

An attempt to combine educational features with entertainment is WMAL-TV's dubbing of classical music in the place of the regular soundtrack on station's daytime kid cartoon shows. Idea has scored a hit with D C mothers, too.



Rear screen projector studies traffic

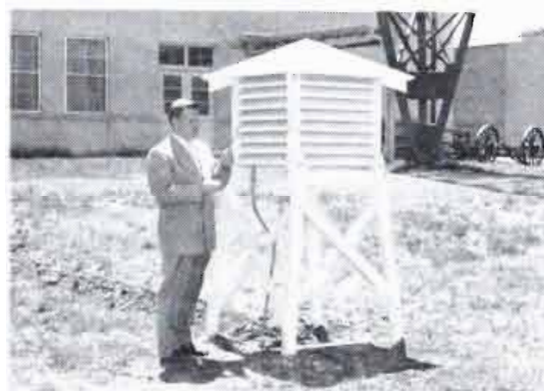
WAAM in Baltimore has come up with a novel attempt to unsnarl the city's traffic problems. An alternate-week half-hour show by Henry A. Barnes shows troublesome intersections on a rear screen projector, with Barnes pointing out problem areas and possible solutions.

Charlotte station builds orchestra

A novel approach to good music is WBTV's *House of Music*, which introduces a different instrument and player each week and illustrates their functions. Program time stretches as the orchestra grows, and is to be concluded with a half-hour segment devoted to a musical performance by the full group.

Sears, Roebuck aims at daytime audience

Los Angeles housewives and night-shift industrial workers are the target for Sears' *Double Drama*, company's new KTTV vehicle. Telecast at 12:45 pm, show presents two half-hour syndicated films daily, with live introduction and commentary by Dude Martin.



Weather station on the premises

Weather is big news in Texas, and its importance to the area's economy was an influential factor in WBAP-TV's decision to build its own weather station. Instruments are used on the station's daily weather shows as well as for its twenty-second station-break reports.

Family doctor on TV

WTVJ in Miami, in cooperation with the Dade County Medical Association, programs *Prescription for Living*, a weekly panel show designed to acquaint the layman with basic medical knowledge. Rotating panel is composed of three physicians and answers questions of general interest.

Massachusetts travelogue

Boston's WNAC-TV is taking its remote camera crews into places of cultural and educational interest in the area. *Yankee Goes Calling* has already visited the Museum of Fine Arts and the Boston Public Library, with trips to Harvard, M.I.T., and Massachusetts General Hospital planned for the near future.

NOW!

MORE

TV SETS

There are now over 34,000 sets in the WFTV market, representing a 46% saturation.

MORE

COVERAGE

100% of the sets in this vast Duluth, Superior market are equipped to receive UHF. The nearest TV station is 160 miles distant.

MORE

FACILITIES

Very shortly WFTV will move to NEW studio-offices with the most complete and most modern telecasting facilities in the Upper-Midwest.

MORE

SALES

With greater coverage and the best facilities, YOU will surely receive more sales.

FIRST WITH TELEVISION

IN THE
TWIN PORTS

WFTV

DULUTH-SUPERIOR

JAMES C. COLE, Mgr.
HOTEL DULUTH
DULUTH, MINN.

Represented by . . .

ADAM YOUNG
TELEVISION, INC.

TELEVISION
MAGAZINE

**PROPS AND
PREMIUMS**

By Tad Reeves

SET THE STAGE

The answer to your production man's lament for background displays that are reasonably priced, can be easily handled and changed, and are compact enough to store in small spaces, and yet offer a unique and interesting backing for his programs, can be found in Photo Mural Backgrounds. Actual photo-scenic reproductions on fine, soft, close-weave rayon crepe, are durable enough for constant re-use and storage.

In four or five-panel units, which can be washed or dry-cleaned, these Photo Murals are reproduced in blue, brown, green or wine for excellent TV results. Five-panel units are 100 inches high, 210 inches long; four-panel units are 100 inches high, 168 inches long. Each panel is 42 inches wide, and priced at \$11.00 per panel.

Backgrounds offered include winter, woodland, campus, garden, skyline, tropical and interior scenes. Order from Decorative Displays, 57 63rd Street, Maspeth, Long Island, New York, or write for the illustrated pamphlet.



Guaranty's Ranch House
A sure-fire premium offer

JUNIOR HOMESTEADER

Something special in the way of a contest prize—competition will be keen when the reward is a sure-enough Ranch House, realistic in every detail. Made of extra heavy corrugated board, with reinforced stress points, the Ranch House is sturdy enough to take a lot of rough and tumble action, yet is easily assembled and taken down by interlocking tabs. It's 48" high, 44½" long, and 30" deep.

Doors and windows actually open and close. There's a nameplate over the door, and it's decorated with a colorful printed interior, simulated furniture, realistic logs, fire-place, rifles, and even a hanging bearskin! The Ranch House is ideal for demonstration on TV—can be featured by the personality every day to build and maintain interest in the contest.

Order this Ranch House (and then try to get it away from your Prop Department!) for \$7.95, from Guaranty Sales Company, Box 176, Department T, Teaneck, New Jersey.

BEER FACTS

As any harassed TV continuity writer can tell you, there is beer — and there's more beer. And after the thousandth piece of copy, facts and fancy on the subject can be pretty well exhausted. Answer your continuity department's SOS with a copy of "Barley, Hops and History", published by the United States Brewers Foundation, 535 Fifth Avenue, New York 17.

It's an illustrated booklet, chock-full of interesting information about beer—from the year 2000 BC to modern times.

Copies of the booklet are available on request from the Foundation's library, which also includes pamphlets on brewing and allied subjects, from cuisine to malting.

GO WEST

Back up your cowboy personality and the western movies he introduces with authentic western props and premiums. The M. C. Wentz Company, 780 South Arroyo Parkway, Pasadena 2, California, is wholesale headquarters for a wondrous variety of western-style merchandise. The company specializes in complete table-setting units—attention-getting Indian and ranch designs, for informal entertaining that also make handsome production props.

You'll find a wealth of ideas in the handsome catalog for set dressings. And when it comes to a premium offer, or a contest prize, the young buckaroos in the audience will respond enthusiastically to such items as horseshoe hang-up lamps, chuckwagon plate and mug sets, as well as coordinated paper party units. Write for the catalog.

**LEANING
OVER
BACKWARDS
DEPARTMENT**

It appears to us that, all things considered, there are probably fewer tv viewers in our audience at a given time than there are in, say WCBS-TV's.

But we'll match 'em, audience for audience and no holds barred and throw in the *New Yorker's* too, for ferocity.

WMT
AM & TV
CHANNEL 2
CBS FOR
EASTERN IOWA
Mail address:
Cedar Rapids

National Reps:
The Katz Agency

HUTCH

T. V. story board

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

SARRA

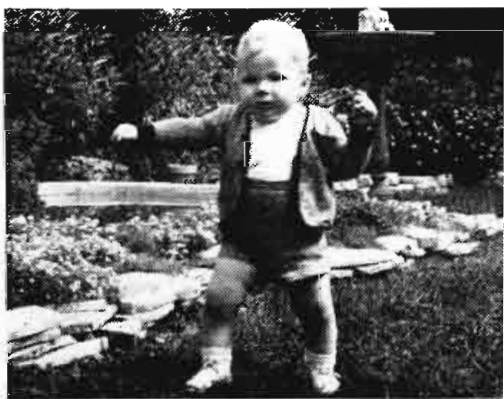
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"Whispering Power" is the theme of new one-minute TV spots for Evinrude's *Fleetwin* outboard motor. Gay, informal outdoor shots invite carefree boating fun. You *hear* the difference as the sound track picks up the quiet flow of power from Evinrude's *Fleetwin*, and the voice-over tells a hard-hitting sales story backed up by close-ups of the motor's mechanical advantages. A smooth blend of happy promise and convincing demonstration planned by SARRA with Evinrude Motors and its agency, The Cramer-Crassett Company.

SARRA, Inc.

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



TV spots created by SARRA for Bell & Howell's movie camera have everything it takes to clinch a sale: a featured price and strong product identification . . . a demonstration in close-ups of exclusive advantages . . . and emotional appeal through such human interest sequences as baby's first steps which dramatize the message—"Don't let moments like this pass you by." Created for Bell & Howell Co., through McCann-Erickson, Inc. Another example of how SARRA "shoots to sell".

SARRA, Inc.

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



In a new one-minute commercial for Jergen's Lotion SARRA merges animation with live action for effective selling. In an animated sequence winsome fingers prance to the household tasks they do with detergents and a parade of laundry, dishes, pots and pans ties in with the theme of Jergen's magazine campaign. In live action lovely hands smooth on the lotion, give a close-up of the bottle. A final romantic flash shows hands meeting as the voice-over underlines the message: "Don't let your hands let *him* know you use detergents." Produced by SARRA for Andrew Jergens Co., through Robert W. Orr & Associates, Inc.

SARRA, Inc.

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



VIDE-O-RIGINAL is Sarra's name for a quality-controlled motion picture print made in SARRA's own photographic laboratory. This print is the pay-off on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your Sarra-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

SARRA, Inc.

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



TELEVISION Magazine's Bermuda Contest *

Fred Mahlsted, Director of Operations,
CBS-Television Film Sales, Inc.

The winning entry:

"Television is business . . . big business. And whether your primary interest in television is management, programming, sales or advertising, you are vitally concerned with the business of television. TELEVISION—the business magazine of the industry—brings you monthly the information you need as a basis for your own business judgment."

In addition, these are points that Mr. Mahlsted singled out as the magazine's strongest features:

Original research—exclusive surveys on the effectiveness of TV advertising, such as Continuing Brand Study.

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.

The number one source for TV facts . . . monthly cost per thousand studies, media articles such as Three Year Media Trend, Newspapers vs TV, etc.

Honorable Mention:

Jack Mallowney,
Green Giant Co.

"Don't be a TV generalist. Be a TV specialist—read TELEVISION Magazine."

Henry M. Kennedy
Prudential Insurance
Co. of America

"TELEVISION Magazine is the only source for the essential facts and opinions that make it possible for you to get maximum value from your advertising dollar."

Larry March
McCann-Erickson, Inc.

"TELEVISION Magazine is geared to the TV executive's thinking and reading. The magazine gives a clearer insight into all current phases of the field by presenting informative articles pointed directly to the executive's problems or interests."

Wallace T. Drew,
Bristol-Myers Co.

"Better decisions on TV copy and media are possible, using the many facts available solely in TELEVISION Magazine."

George Hudak
WTCN-TV

" . . . for only a few pennies each month, you can hire a TV expert who knows research, market data, programming . . . this expert is TELEVISION Magazine."

O. A. Zahner
Ruthrauff & Ryan, Inc.

"Of all the magazines going over my desk I find that TELEVISION Magazine is consistently the best read, most marked and completely routed to those in the office having anything to do with TV."

* All-expense trip to Bermuda for two, via Colonial Airlines—ten days at the Castle Harbour Hotel

STATION MANAGEMENT

(Continued from page 41)

100 promotion pieces a month, ranging from program presentations to round-ups of program costs on all stations represented and daily bulletins on last minute changes in time and shows.

To assure not missing out on sales, each Petry TV salesman must have these facts and this selling material as soon as the news is a fait accompli on the station . . . in fact, sooner if possible.

Getting it written and presented in the most effective way possible—much of it in a form suitable for personalized direct mailing by the salesman as a follow up to his personal presentation—is the sales service function of promotion.

4) Launching the New Station— Strengthening the Old

Post-freeze television is such a fast-moving and fast-sprouting young giant. To protect an established station's franchise calls for frequent, thorough competitive analyses to offset the threats of, or set the picture straight on: new stations going on the air in the home county; coverage claims of new TV stations in the fringe areas; power increases granted to existing competing stations—and other forms of competition which crop up.

Such analyses, based upon coverage and market data, ratings, and the other tools in the promotional book, serve two purposes. They forewarn and fortify the representative's salesmen so that when they run into the competitive story they have the answers. Properly dramatized and distributed to the trade, they assure continuation of current business on the station, and help land new contracts.

On the other side of the fence, when a representative firm is in the process of helping station management to launch a new TV property in a market, the same type of promotion is called for in reverse. Then the jobs are probing the weaknesses of the stations currently in the market and building the strongest possible story to get the new baby off to as flying a start as possible commercially.

5) Development of New Spot TV Advertisers

Although spot TV has enjoyed a continuing growth for some time, there are still plenty of large and medium sized national advertisers who have never given it a try.

There are many who are scared by the various talk there's been about TV's cost, and plenty who know little about the medium and shy off for that reason.

Therefore, to fulfill the role which it should as a creative sales organization in the development of new spot TV advertisers, the TV representative firm must turn out a stream of tailor-made presentations to specific accounts.

Petry TV Promotion does just this, averaging better than one such major presentation per week throughout the year, each major one being sandwiched between several smaller, less formal pitches, some of which are in letter form.

This calls for meetings between promotion people and the agency, considerable research, preparation of the sales story, and personal presentation of it to agency and advertiser by the salesmen on the account.

The payoff? Many a new advertiser for spot TV, and, often, new business for the TV stations on the representative firm's list—sometimes on an exclusive basis—in any event, a plus on the station's ledgers.

For example, a recent new business presentation prepared by Petry has been instrumental in swinging a large percentage of one leading industrial firm's advertising appropriation into spot TV. And, by having the inside track on the campaign and coming up with follow-through presentations on its markets, stations, and specific programs, the Petry company is now assuring the TV stations which it represents a much better-than-average crack at getting the business.

6) Spot TV Industry Jobs—for Prestige and New Business

TV—and Spot TV—have grown so fast that a lot has been left unlearned and unrecorded, from an industry standpoint, in the scramble for business.

So true leadership in the TV representative business calls for reports of industry interest, creative research on such subjects as daytime TV, commercial history of the women's programs, trend in cost of reaching TV families, and other studies which lend perspective and at the same time do a long term job of business development for spot TV.

That's the overall picture—at least six of the broad reasons why promotion and research are being brought in to play more and more
(Continued on next page)

FOOTE, CONE & BELDING

American Chicle Co
GEYER ADVERTISING, INC.

"... one of the most promotion -
minded stations in Texas."

Earl M. Richards, Foote, Cone & Belding.

"... our sincere thanks for the wonderful cooperation . . . R. L. Harris Advertising Manager, American Chicle Company.

"Once again I want to express our appreciation for the excellent manner in which you have followed through . . ." Wright Nodine, Geyer Advertising, Inc.

*Effective Promotion includes:

- 24 Sheet Posters • Texas Size Post Cards • Newspaper Publicity and Ads • P. O. P. Displays • Courtesy Announcements • Sales Meetings • Promotion Reports.

effective promotion

KROD-TV

CHANNEL 4 • EL PASO, TEXAS

RODERICK BROADCASTING CORP.

Dorrance D. Roderick Val Lawrence Dick Watts
Chrm. of Board Pres. & Gen. Mgr. Sales Mgr.

THE BRANHAM CO. NAT'L REPRESENTATIVE

BMI

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music • Aid in music clearance • Help protect music ownership rights • Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the
TV Music Story today

Call or write

BMI TV FILM LICENSING
DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

16mm Film Achievements



"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject *THE LOOK OF THINGS* the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

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.



STATION MANAGEMENT

(Continued from preceding page)
by the successful representative of television stations.

This recital does not, however, do justice to, or reflect the dozens of, day-to-day functions involved in the promotion done by a top TV station representative.

Such items as:

Analyses of hour-to-hour audience trends in each market.

Audience studies and other pertinent data on which to base recommendations for rate cards on new stations, increases on others.

Station visits to obtain first hand viewing of local productions and issuing detailed reports on same.

Regular interpretive analyses of rating reports whenever they come out to bring out the strongest points of the represented stations.

The stream of daily bulletins updating salesmen on program changes, station audience promotion, power increases, new competition, facts about the old, etc.

The firm's own trade paper advertising and direct mail.

Reports on information gleaned from meetings with visiting station executives.

Consultations with stations (when requested) on such subjects as their purchase of rating services, trade press advertising and other promotion.

Quickie reports on TV films available by markets—complete with costs, cost-per-thousand, rating histories and related data.

Presentations, presentations, presentations—to switch an account from the competition in one market, to sell a marginal time period in another, to wrap up a station's new rate card (complete with all advantages), to achieve one or more of the objectives listed in points five and six above.


These are a few which come to mind—enough to give an indication of the scope of such an operation. These and the other specifics might well be the subject of another "how to" article on the subject.

Suffice it to say, know how, flexibility, organization and speed are necessary ingredients in this highly specialized kind of promotion.

The representative firm which has developed such a department is doing a superior job of selling and servicing and is bound to stay out in front in what will continue to be an increasingly thriving and fast-growing business, Spot Television.

A la carte

Think of the range of choice film offers. For with film you can select clips from libraries containing millions of feet. And film clips wisely inserted, help change pace, set new scenes without expensive location shots . . . thereby help spark "live" shows, help cut costs everywhere. They are available on nearly every conceivable subject through commercial film libraries . . . and made on **EASTMAN FILM.**



For complete information, write to:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N.Y.

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

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

ELLA RAINES



STARRING AS

"JANET DEAN REGISTERED NURSE"

A suspenseful, unusual TV film show based on a nurse's exciting adventures among the rich and poor... in big cities and small towns... in peace and war ... at home and abroad!

JANET DEAN available for local, regional, and national spot sponsorship is ready for March 1, air date with 39 half-hour custom-made films!

AUTHENTIC—each dramatic show is based on an actual case history!

HIGHLY ACCLAIMED—personnel of the Air Force Nursing Corps have called the Janet Dean show a tribute to the nursing profession!

PRODUCED BY EXPERTS—filmed by Cornwall Productions—William Dozier, executive producer; Joan Harrison, producer; Peter Godfrey, director!

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

HERB JAFFE
655 Madison Ave.
New York 21, N. Y.
TEmpleton 8-2000

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

JACK MCGUIRE
830 N. Wabash Ave.
Chicago, Ill.
Whitehall 3-1341

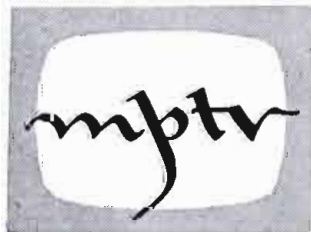
MAURIE GRESHAM
9100 Sunset Blvd.
Los Angeles, Calif.
CRestview 1-6101

**Here are the MPTV
properties available
to you now:**

- DUFFY'S TAVERN
- DREW PEARSON'S WASHINGTON MERRY-GO-ROUND
- FLASH GORDON
- JANET DEAN, REGISTERED NURSE
- more to come

MOTION PICTURES

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



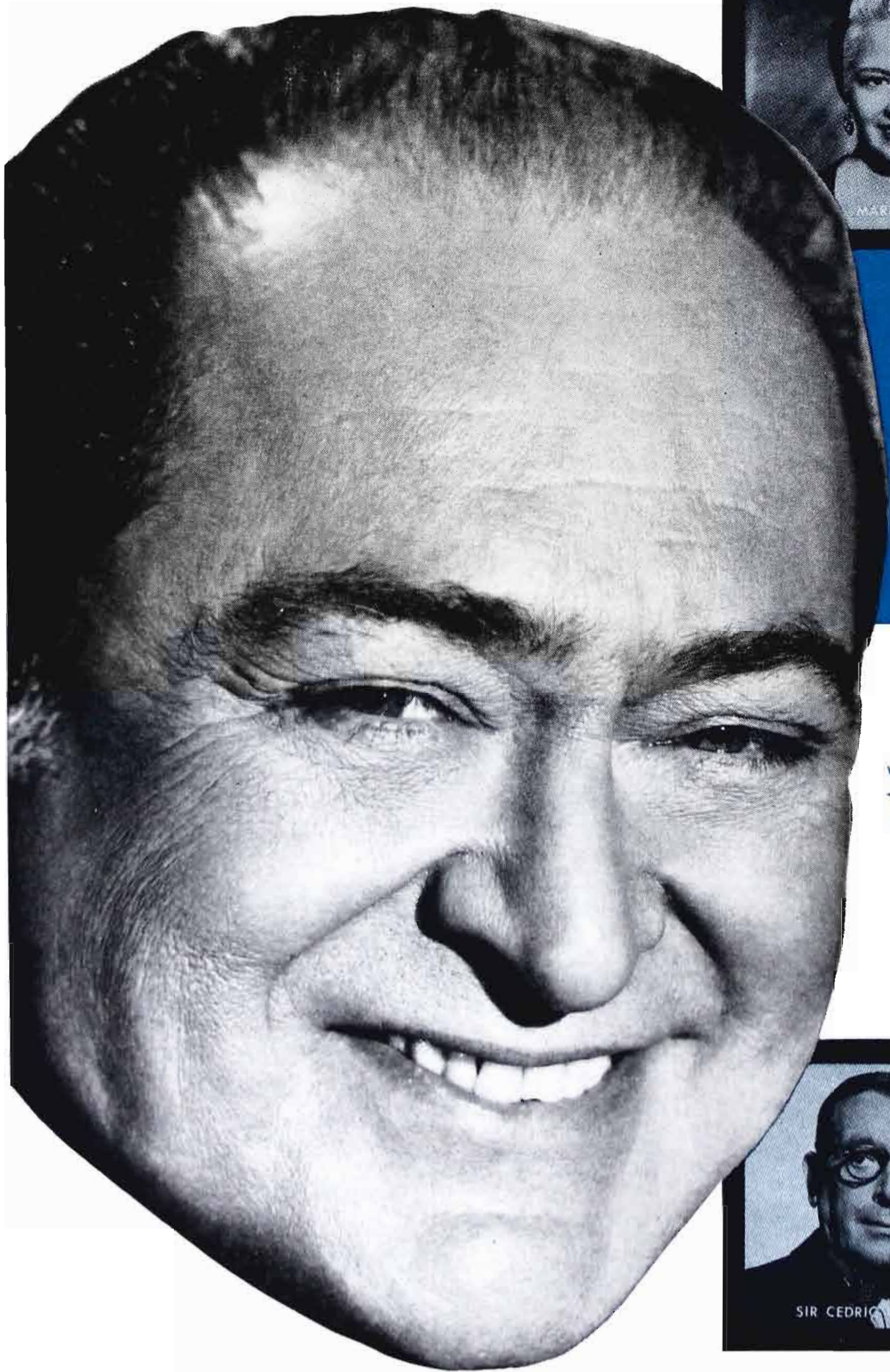
FOR TELEVISION, INC.

Film Syndication Division

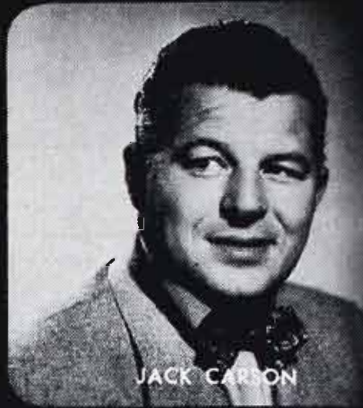
Ratings: December Telepulse

China Smith	DALLAS-FT. WORTH*		LOS ANGELES		SALT LAKE CITY			
	WFAA-TV—Th 8:00	9.4	KECA-TV—Mon 7:00	9.5	KSL-TV—Fri 7:00	29.8		
	KRLD-TV		KNXT		KDYL-TV			
	Lux Video Theatre	12.6	Studio One	21.2	Big Story	25.3		
	WBAP-TV		KNBH					
	Dragnet	42.5	The Visitor	6.4				
The Cisco Kid	ATLANTA		BALTIMORE		BOSTON		CHICAGO	
	WAGA-TV—Sat 7:00	16.3	WBAL-TV—Tu 7:00	16.0	WNAC-TV—Th 6:30	9.5	WBKB—Sun 5:00	16.6
	WSB-TV		WMAR-TV		WBZ-TV		WBBM-TV	
	Paul Winchell	12.3	7 O'Clock Final;		Sue Bennett Show;		Omnibus	9.8
	WLW-A		WMAR-TV Presents	7.0	Machine Workers	3.5	WBAP-TV	
	TV Teen Club	5.0	WAAM				Meet The Press	8.2
			Movie Time;					
			John Daly News	4.8				
Cowboy G-Men	BOSTON		CINCINNATI		COLUMBUS		DALLAS-FT. WORTH*	
	WBZ-TV—Sun 2:00	10.5	WCPO-TV—Sun 1:30	15.3	WBNS-TV—Sat 6:30	19.5	KRLD-TV—Sun 1:30	10.3
	WNAC-TV		WLW-TV		WLW-C		WFAA-TV	
	Football	18.3	Diamond-Square Dance;		Wrestling;		Football	16.2
			Sports Show	5.3	Midwestern Hayride	14.8	WBAP-TV	
			WKRC-TV		WTVN		Christian Quest	3.4
			Chapel of Dreams	3.0	Football	10.0		
Foreign Intrigue	CLEVELAND		BIRMINGHAM		LOS ANGELES		PHILADELPHIA	
	WEWS—Sun 10:00	23.0	WBRC-TV—Th 9:30	20.0	KNXT—Th 10:30	15.4	WCAU-TV—Th 10:30	11.4
	WNBK		WABT		10:30 News	6.2	WPTZ	
	Letter to Loretta	21.3	City Detective	23.5	KTLA		Mystery Hour	18.2
	WXEL				City at Night	3.7	WFIL-TV	
	Jeweler's Showcase	6.0					Diamond Theatre	5.8
Gene Autry Show	BALTIMORE		BIRMINGHAM		LOS ANGELES		PHILADELPHIA	
	WMAR-TV—Tu 8:00	18.0	WABT—Mon 6:00	27.5	KNXT—Sun 5:30	11.5	WCAU-TV—Tu 8:00	11.8
	WBAL-TV		WBRC-TV		KTLA		WPTZ	
	Milton Berle	34.5	Happy Hal Burns	11.0	Make Believe Stors	8.4	Milton Berle	30.2
	WAAM				KNBH		WFIL-TV	
	Bishop Sheen	8.3			Man of the Year	7.7	Bishop Sheen	16.6
Hopalong Cassidy	ATLANTA		LOS ANGELES		NEW YORK		SALT LAKE CITY	
	WSB-TV—Fri 6:00	14.3	KTTV—Wed 7:00	9.4	WNBT—Sat 6:30	17.2	KDYL-TV—Fri 6:30	31.0
	WAGA-TV		KNXT		WCBS-TV		KSL-TV	
	News; Wranglers;		Boxing	18.7	News Summary;		Twenty Questions	13.3
	Weather	9.5	KECA-TV		Sports—Red Barber	7.4		
	WLW-A		Sky King	4.2	WABD			
	Captain Video;				Football	4.3		
	Swingbillies	7.3						
Johnny Mack Brown	CINCINNATI		CLEVELAND		COLUMBUS			
	WCPO-TV—Sun noon	9.5	WNBK—Sat 6:30	13.5	WBNS-TV—Fri 6:00	12.8		
	WLW-TV		WXEL		WTVN			
	Starmaker Revue;		Football	16.3	Early Home Theatre	6.8		
	Floral Magic;		WEWS		WLW-C			
	City Farm Extra	4.8	Catholic Schools;		Comedy Carnival;			
	WKRC-TV		Sports—Red Barber	6.5	News & Sports	6.3		
	Facts Forum;							
	U.C. in the Home	1.9						
Ramar of the Jungle	ATLANTA		BIRMINGHAM		CHICAGO		DETROIT	
	WSB-TV—Fri 7:00	15.3	WABT—Sat 6:00	25.8	WBKB—Sun 2:00	12.0	WXYZ-TV—Fri 6:30	13.0
	WAGA-TV		WBRC-TV		WBBM-TV		WJBK-TV	
	Cowboy G-Men	12.8	Mr. Wizard	10.3	Favorite Story	8.2	Telenews Ace;	
	WLW-A				WGN-TV		Sports, Weather	5.8
	Swingbillies;				Theatre of Romance	3.6	WWJ-TV	
	John Daly News	5.8					Time Off For Sports;	
							Man About Town	5.8
The Range Rider	BOSTON		CLEVELAND		DETROIT		LOS ANGELES	
	WBZ-TV—Sun 7:00	25.8	WEWS—Sun 7:00	23.3	WXYZ-TV—Fri 7:00	14.3	KNXT—Tu 7:00	9.7
	WNAC-TV		WNBK		WJBK-TV		KTTV	
	Life With Father	13.0	Paul Winchell	15.3	Detroit This Week;		Ramar of the Jungle	6.9
			WXEL		Out of the Huddle	6.3	KNBH	
			You Asked For It	7.3	WWJ-TV		Big Break	5.5
					Art Linkletter;			
					Special Delivery	5.8		

* December Videodex ratings



MARILYN MAXWELL



JACK CARSON

YOUR

** 52 star-studded half-hours
of top TV plays*

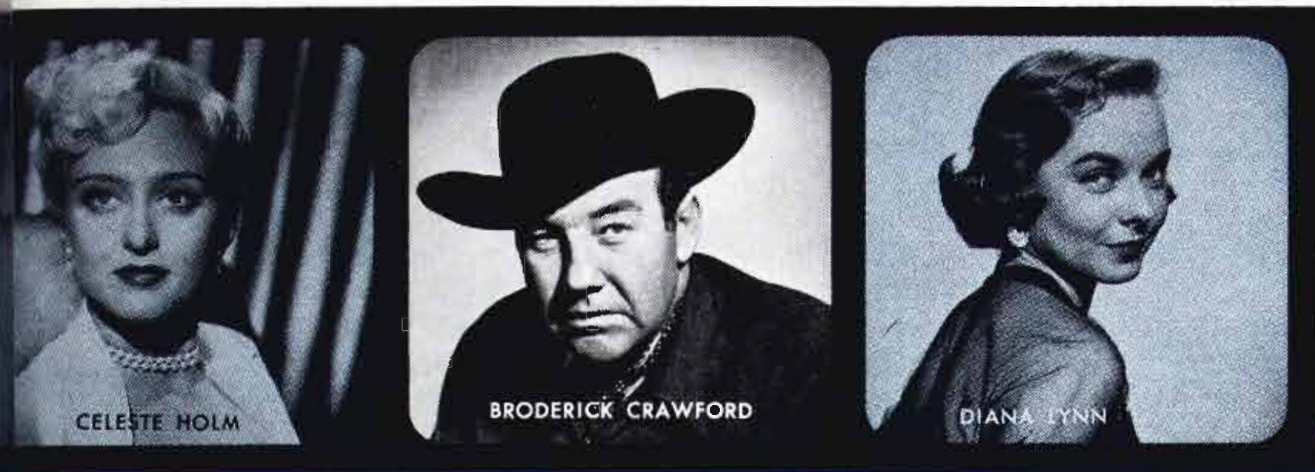


SIR CEDRIC HARDWICKE



LARRAINE DAY





CELESTE HOLM

BRODERICK CRAWFORD

DIANA LYNN



STAR SHOWCASE

with your host, *Mr. Edward Arnold*

*A successful, tested program . . .
first run in over 150 markets*

- * rollicking comedy / taut drama
- * tender romance / exciting adventure
- * spine-tingling mystery and intrigue

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

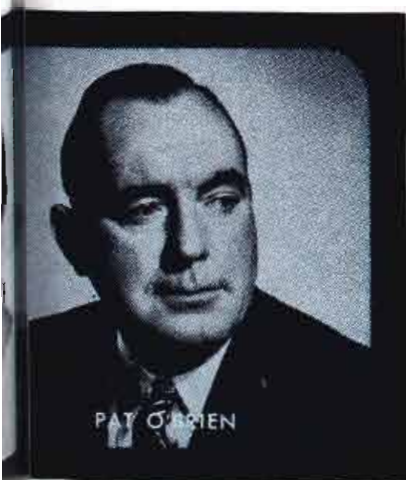
Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase “presents with pride” truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be *the* showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name.

†Videodex, February, 1953.



PAT O'BRIEN

television **p**rograms of **a**merica, inc.

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

WIDE WORLD OF TV



25 top CBS and DuMont shows!
W. D. "Dub" Rogers, president Mike Shapiro, asst. mgr. & director of sales
West Texas first Television station

EVERY-KNODEL, INC. National Representative

HAPPY ADVERTISER— SYLVANIA

(Continued from page 28)

men was so enthusiastic that it was renewed for another twenty-six. Since then it has been renewed on an annual basis. Time-buying has been uncomplicated, involving simply additional renewals.

Beat the Clock is a CBS package, produced for the network by Goodson and Todman. Sylvania purchased the entire package, including format, production, time and facilities, and has left the day-to-day matters in their hands.

There were several questions to be answered when the show went on the air — at what time should the program be shown, and over what stations in order to bring the best results.

Sylvania had bought time over the basic CBS Network, but this left many one or two-station markets in which the stations were fed by the various networks. In these, basing his decision on the number of current and potential viewers reached by a station's signal, Cunningham saw that the show was placed in the best areas of product distribution. *Beat the Clock* is now shown over a total of 65 stations, on 29 of them via kinescope.

As for time, figures reported by the stations showing the program by kinescope at different hours all indicated that the 7:30 to 8:00 slot seemed the most advantageous. It was a good compromise time for a show that has an appeal for both adults and children.

Within budgetary limitations, Cunningham is always on the

lookout for new stations with large potential audiences in high product-distribution areas, while maintaining a continual check on stations over which the show already appears.

Material for commercials comes from the divisions. Each advertising manager gives the content and slant of the pitch he wants delivered to the agency, where the copywriters give it final form. It is then resubmitted to the advertising manager for changes and corrections and goes on to Cunningham for approval. There is a balance of commercial time maintained among the divisions, except when one finds its sales figures lagging and needs the extra time in order to help boost them.

The network and packager control the running of the show itself. Cunningham, as company representative, rides the herd, keeping the functions separate and the functionaries happy.

He is also directly responsible for all major changes in the program, but keeps Vice President in Charge of Sales Wickstrum closely advised when changes are made. Such decisions as upping the ante on a bonus question (which can run as high as \$1800) or pepping up the show's format are made by Cunningham. The agency serves in an advisory capacity, suggesting and recommending any revisions.

The case of Sylvania is the case of a major advertiser, who, while maintaining close program control, leaves the daily decisions and responsibilities in the hands of the specialists. As the sponsor will attest, it has proved a sound and solid operation all around.



Director of Advertising and Sales Promotion, T. P. (Terry) Cunningham, points out that results, not ratings, tell the real story. Sylvania's *Beat the Clock* has been running in the low 20's—December ARB was 22.3—but dealer and consumer response have been high enough to warrant Sylvania's expansion into new markets.

TEN SECONDS SELL

(Continued from page 19)

Others, like Benton and Bowles, use an arbitrary rule of thumb and assume that half of this average represents the actual audience for an ID.

In the absence of other data, the average-rating system yields workable comparisons for weighing one availability against another but they offer the advertiser no enlightenment on the relative merits of ten, 20 and 60 second spots.

Schwerin: one copy point best

Figures that answer some of the skeptics' questions are found in studies made by Schwerin. Comparing copy points remembered for a group of ten, 20 and 60 second versions of the same commercial, the researcher found that the shorter spots did almost as well as the long ones in establishing brand identification.

They retained more than half of their power to get across one sales point, but came off poorly when more than one sales point was made.

How much of the sell in a 60 second commercial is retained in ten and 20 second versions?

	10 seconds	20 seconds
% of audience recalling brand name	95%	98%
% recalling brand and at least 1 sales point	56%	87%
Total sales points recalled	24%	77%

The Schwerin figures, of course, are the result of testing sessions, which are free from the distractions of home viewing. There has not been extensive research on what the audience does between programs, but there is a widely circulated belief that they do everything but watch spot announcements.

A survey taken by Borden's a few years ago showed three out of ten viewers leave the room between programs. What response you get from the remaining 70 per cent depends on the quality of your pitch.

Another set of facts in favor of ID's comes from a brand identification study made by National Biscuit before and after a five week ID campaign. The result: tremendous increase in brand familiarity for Oreo cookies.

Considering the long list of advertisers who have used ID with equal success, there should be no question that "talking billboards" can be effective — if they're done right.

WBNS-TV

the nation's

leading test market

station



Again and again WBNS-TV's Aunt Fran and Her Playmates set sales records with varied product promotions. The Strietmann-Felber Biscuit Co. recently reported a "quick turnover and fast sell out" of their Jumbo Size Circus Animal Cookies promoted on Aunt Fran.

This WBNS-TV popular, locally produced children's program appears each week day at 4 P.M.

All of this show's commercial successes reflect children's vast sales influence in the home. This is further proven by the fact that Aunt Fran has maintained a high "top ten" rating for the past year (Telepulse 1953-54), and an established reputation as one of Central Ohio's most powerful sales builders.

You can cash in on Aunt Fran's winning way with children by offering your products to her audiences who hold complete confidence in her recommendations.

For peak sales results, use WBNS-TV, the nation's leading test market station.



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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

REPRESENTED BY BLAIR TV

TELEVISION MAGAZINE FULL MARKET COVERAGE CIRCULATION

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

CIRCULATION AS OF FEBRUARY 1

Total U. S. 27,447,816
 estimates do not include stations which signed on during January.

BILENE, Texas—18.8	13,801
RBC-TV (A,D,N)	
KRON, Ohio—13.7	†37,058
AKR-TV† (A)	
LBANY-SCHENECTADY-TROY, N. Y.	292,050
FDA-TV (A,C); KGNC-TV (D,N)	†24,766
ROW-TV† (A,D);	
RGB (A,C,D,N)	
LBUQUERQUE, N. M.—55.8	30,155
GGM-TV (C); KOAT-TV (A,D);	
OB-TV (D,N)	
LTOONA, Pa.—60.1	214,831
FBG-TV (A,N)	
MARILLO, Texas—45.4	38,125
FDA-TV (A,C); KGNC-TV (D,N)	
MES, Iowa	177,000
OI-TV (A,C,D,N)	
NCHORAGE, Alaska	2,500
FIA (A,C); KTVA (D,N)	
NDERSON, S. C.	††
AIM-TV† (C)	
NN ARBOR, Mich.—12.1	†10,636
PAG-TV† (D)	
SHEVILLE, N. C.—29.2	†15,201
ISE-TV† (A,C,D,N)	
SHTABULA, Ohio—13.1	†11,409
ICA-TV†	
TLANTA, Ga.—49.8	344,267
AGA-TV (C,D); WLW-A (A);	
SB-TV (N)	
TLANTIC CITY, N. J.—15.4	†25,000
FPG-TV† (A,C,D,N)	
UGUSTA, Ga.—13.1	12,387
JBF-TV (A,D,N)	
USTIN, Minn.—32.6	33,006
MMT (A,C,D)	
USTIN, Texas—32.9	59,240
TBC-TV (A,C,D,N)	
AKERSFIELD, Calif.	62,330
BAK-TV† (D);	
ERO-TV (A,C,N)	
ALTIMORE, Md.—89.4	675,506
AAM (A,D); WBAL-TV (N);	
MAR-TV (C)	
ANGOR, Maine—31.5	29,008
ABI-TV (A,C,D,N)	
ATON ROUGE, La.—31.5	†24,606
AFB-TV† (A,C,D,N)	
ATTLE CREEK, Mich.—10.4	†12,398
BKZ-TV† (A)	
ELLINGHAM, Wash.—27.1	11,239
VOS-TV (D)	
ETHLEHEM-ALLENTOWN- EASTON, Pa.—12.1	†28,000
LEV-TV† (N); WGLV† (A,D)	
ILLINGS, Mont.—14.3	4,253
OOK-TV (C,D)	
INGHAMTON, N. Y.—40.8	166,749
NBF-TV (A,C,D,N)	
IRMINGHAM, Ala.—36.4	185,057
ABT (A,C,D); WBRC-TV (N)	
ISMARCK, N. D.—9.0	2,115
FYP-TV (C,D,N)	
LOOMINGTON, Ill.—19.9	†12,881
BILN-TV†	
LOOMINGTON, Ind.—52.1	230,126
TTV (A,C,D,N)	
ISE-MERIDIAN, Idaho—17.7	14,548
IDO-TV (A,C,D,N); KBOI-TV (C)	
ISTON, Mass.	1,195,426
BZ-TV (D,N);	
NAC-TV (A,C);	
TAO-TV† (A,D)	
RIDGEPORT, Conn.—9.3	†36,903
ICC-TV† (A,D)	
UFFALO, N. Y.	379,394
BEN-TV (A,C,D,N);	
UIUF-TV† (A,C,D)	
UTTE, Montana—16.0	6,660
OPR-TV (A,C); KXLF-TV (N)	
EDAR RAPIDS, Iowa—43.3	100,967
CRI-TV (A); WMT-TV (C,D)	
HAMBERSBURG, Pa.—14.4	†10,584
CHA† (C,D)	
HAMPAIGN, Ill.—32.6	106,866
CIA (C,D)	
HARLESTON, S. C.—37.8	34,469
CSC-TV (A,C,D,N)	
HARLESTON, West Va.—6.5	†12,126
KNA-TV† (A,D)	
HARLOTTE, N. C.—41.5	304,486
BTV (A,C,D,N)	
HCHAGO, Ill.—80.4	1,814,949
BBM-TV (C); WBKB (A);	
GN-TV (D); WNBQ (N)	
HICO, Calif.—28.4	19,587
HSL-TV (C,D,N)	
INCINNATI, Ohio—84.9	428,151
CPQ-TV (A,D); WKRC-TV (C);	
LW-T (N)	
LEVELAND, Ohio—88.2	1,020,982
EW'S (C); WNBK (N);	
XEL (A,D)	

COLORADO SPRINGS, Colo.—32.7	19,810
KKTV (A,C,D)*; KRDO-TV (N)	
COLUMBIA, Mo.—21.8	25,253
KOMU-TV (A,C,D,N)	
COLUMBIA, S. C.	38,349
WCOS-TV† (A,D); WIS-TV (N);	
WNOK-TV† (C,D)	
COLUMBUS, Ga.	27,509
WDAK-TV† (A,C,D,N);	
WRBL-TV (C)	
COLUMBUS, Ohio—78.1	339,345
WBNS-TV (C); WLW-C (N);	
WTVN (A,D)	
DALLAS-FORT WORTH, Texas—50.1	308,716
KRLD-TV (C); WFAA-TV (A,D,N);	
WBAP-TV (A,N)	
DANVILLE, Ill.—11.4	†9,148
WDAN-TV (A)	
DAVENPORT, Ia.-ROCK IS., Ill.—45.0	248,535
WOC-TV (N); WHBF-TV (A,C,D)	
DAYTON, Ohio	295,757
WHIO-TV (A,C,D);	
WIFE† (A,D);	
WLW-D (N)	
DECATUR, Ill.—28.1	†41,167
WTVP† (A,C,D)	
DENVER, Colo.—54.1	162,317
KBTW (A); KFEL-TV (D);	
KLZ-TV (C); KOA-TV (N)	
DES MOINES, Iowa—13.7	†13,769
KGTV† (A)	
DETROIT, Mich.—84.9	1,150,310
WJBK-TV (C,D); WWJ-TV (N);	
WXYZ-TV (A)	
DULUTH, Minn.—19.7	†17,251
WFTV† (A,D,N)	
EASTON-BETHLEHEM- ALLENTOWN, Pa.—12.1	†28,000
WGLV† (A,D); WLEV-TV† (N)	
EAU CLAIRE, Wis.—26.3	22,529
WEAU-TV (A,N)	
ELMIRA, N. Y.—22.5	†27,485
WECT† (N); WTVE† (A,C,D)	
EL PASO, Texas—59.9	39,582
KROD-TV (A,C,D); KTSM-TV (N)	
ERIE, Pa.—65.9	149,197
WICU (A,C,D,N)	
EUREKA, Calif.—22.2	5,463
KIEM-TV (C)	
EVANSVILLE, Ind.-HENDERSON, Ky.—9.7	†19,368
WFIE-TV† (A,D,N);	
WEHT† (C)	
FARGO, N. D.—26.1	14,145
WDAY-TV (A,C,D,N)	
FLINT, Mich.—10.1	†37,361
WTAC-TV† (A)	
FT. DODGE, Iowa—7.7	†3,857
KQTV†	
FT. SMITH, Ark.—17.5	†9,280
KFSA-TV† (A,D,N)	
FT. WAYNE, Ind.—10.0	†25,661
WKJG-TV† (A,C,D,N)	
FT. WORTH-DALLAS, Tex.—50.1	308,716
WBAP-TV (A,N); KRLD-TV (C);	
WFAA-TV (A,D,N)	
FRESNO-TULARE, Calif.—34.4	†68,420
KJEO† (A); KMJ-TV† (C,N);	
KCOK-TV† (D)	
GALVESTON-HOUSTON, Texas	269,300
KGUL-TV (A,C,D);	
KNUZ-TV† (D); KPRC-TV (A,N)	
GRAND RAPIDS, Mich.—65.1	273,000
WOOD-TV (A,C,D,N)	
GREEN BAY, Wis.—35.0	82,733
WBAY-TV (A,C,D)	
GREENSBORO, N. C.—44.6	195,348
WFMY-TV (A,C,D)	
GREENVILLE, N. C.—13.1	27,757
WNCT (A,C,D,N)	
GREENVILLE, S. C.	112,947
WGLT (A,D)	
HANNIBAL, Mo.-QUINCY, Ill.—34.2	58,810
KHQA-TV (C,D); WGEM-TV (A,N)	
HARLINGEN, Texas- MATAMOROS, Mexico—15.3	12,430
KGBT-TV (A,C);	
XELD-TV (A,C,D,N)	
HARRISBURG, Ill.—20.5	†12,296
WSIL-TV†	
HARRISBURG, Pa.—41.6	†73,994
WHP-TV† (C); WTPA† (N)	
HARRISONBURG, Va.—29.9	41,833
WSVA-TV (A,C,D)	
HENDERSON, Ky.-EVANSVILLE, Ind.—9.7	†19,368
WEHT† (C);	
WFIE-TV† (A,D,N)	
HOLYOKE-SPRINGFIELD, Mass.—26.8	†87,052
WHYN-TV† (C,D); WWLP† (A,N)	
HONOLULU, T. H.—42.4	43,256
KGMB-TV (A,C); KONA (D,N)	
HOUSTON-GALVESTON, Texas	269,300
KNUZ-TV† (D); KPRC-TV (A,N);	
KGUL-TV (A,C,D)	

HUNTINGTON, W. Va.—42.1	224,519
WSAZ-TV (A,C,D,N)	
HUTCHINSON, Kansas—24.7	56,866
KTVH (C,D)	
IDAHO FALLS, Idaho—8.1	2,290
KID-TV (A,C,D)	
INDIANAPOLIS, Ind.—63.1	379,673
WFBM-TV (A,C,D,N)	
JACKSON, Miss.	22,992
WJTV† (A,C,D);	
WLBT (N)	
JACKSONVILLE, Fla.	118,889
WJHP-TV† (A,D,N);	
WMBR-TV (A,C,D,N)	
JOHNSON CITY, Tenn.—24.6	50,296
WJHL-TV (A,C,D,N)	
JOHNSTOWN, Pa.	**283,158
WARD-TV† (A,C,D);	
WJAC-TV (A,C,D,N)	
KALAMAZOO, Mich.—62.1	313,481
WKZO-TV (A,C,D,N)	
KANSAS CITY, Mo.	326,288
KCTY† (D); WDAF-TV (N);	
KMBC-TV (C); WHB-TV (C);	
KCMO-TV (A)	
KEARNEY, Neb.—13.8	8,261
KHOL-TV (C)	
KNOXVILLE, Tenn.	48,542
WROL-TV (A,N);	
WTSK-TV† (C,D)	
LAFAYETTE, Ind.—47.8	†34,944
WFAM-TV† (D)	
LAKE CHARLES, La.—12.6	†6,008
KTAG-TV† (A,C,D)	
LANCASTER, Pa.—67.2	250,790
WGAL-TV (A,C,D,N)	
LANSING, Mich.	235,493
WJIM-TV (A,C,D,N);	
WILS-TV† (A)	
LAS VEGAS, Nev.—31.2	5,955
KLAS-TV (A,C,D)	
LAWTON, Okla.—35.0	29,031
KSWO-TV	
LEBANON, Pa.—38.2	†123,188
WLBR-TV†	
LEWISTON-PORTLAND, Me.	75,772
WLAH-TV† (A,C,D)	
PORTLAND, Ore.—33.2	†26,448
WCST-TV (N); WPMT† (A,C,D)	
LIMA, Ohio—26.6	†26,230
WLOK-TV† (C,N)	
LINCOLN, Neb.—48.5	45,994
KFOR-TV (A); KOLN-TV (D)	
LITTLE ROCK, Ark.—24.6	†22,945
KRTV† (C,D)	
LONGVIEW, Texas—15.0	†11,079
KTVE† (C,D)	
LOS ANGELES, Calif.—88.6	1,723,181
KABC-TV (A); KCOP; KHJ-TV;	
KNBH (N); KNXT (C); KTLA;	
KTTV (D)	
LOUISVILLE, Ky.	303,927
WAVE-TV (A,D,N);	
WHAS-TV (C); WKLO† (A,D)	
LUBBOCK, Texas—40.4	35,840
KCBD-TV (A,N); KDUB-TV (C,D)	
LYNCHBURG, Va.—32.6	64,222
WLVA-TV (A,C,D)	
MACON, Ga.	51,249
WETV† (A,N); WMAZ-TV (C,D)	
MADISON, Wis.—24.9	†14,735
WKOW-TV† (C); WMTV† (A,D,N)	
MEDFORD, Ore.—14.8	7,000
KBES-TV (C)	
MEMPHIS, Tenn.—45.2	227,130
WMCT (A,C,D,N);	
WHBO-TV (A,C)	
MERIDIAN-BOISE, Idaho—17.7	14,548
KBOI-TV (C); KIDO-TV (C,D,N)	
MERIDIAN, Miss.—13.4	10,082
WTOK-TV (A,C,D,N)	
MIA.MI-FT. LAJDERDALE, Fla.	165,908
WTW† (A,C,D,N);	
WFTL-TV† (N); WITV† (A,D)	
MIDLAND, Texas—8.9	4,806
KMID-TV (A,D,N)	
MILWAUKEE, Wis.	482,152
WCAN-TV† (C);	
WOKY-TV† (A,D);	
WTMJ-TV (A,D,N)	
MINNEAPOLIS-ST. PAUL, Minn.—58.4	403,018
KSTP-TV (N); WCCO-TV (C,D);	
WMIN-TV (A,D); WTCN-TV (A,D)	
MINOT, N. D.—17.5	4,451
KCJB-TV (A,C,D,N)	
MOBILE, Ala.	51,128
WALA-TV (A,C,N); WKAB-TV† (D)	
MONROE, La.	†41,450
KFAZ-TV†; KNOE-TV (A,C,D,N)	
MONTGOMERY, Ala.—16.1	†16,001
WCOV-TV† (A,C,D,N)	
MUNCIE, Ind.—30.8	†46,454
WLBC-TV† (A,C,D,N)	
NASHVILLE, Tenn.—44.6	165,689
WSIX-TV (A,C,D);	
WSM-TV (A,C,D,N)	
NEW BRITAIN-HARTFORD, Conn.—25.6	†98,682
WKNB-TV† (C)	

NEW CASTLE, Pa.—44.0	†91,000
WKST-TV† (D)	
NEW HAVEN, Conn.—79.7	430,778
WNHC-TV (A,C,D,N)	
NEW ORLEANS, La.	175,209
WDSU-TV (A,C,D,N);	
WJMR-TV† (D)	
NEW YORK, N. Y.—90.3	4,195,690
WABC-TV (A); WABD (D); WATV;	
WCBS-TV (C); WNET (N);	
WOR-TV; WPIX	
NORFOLK-NEWPORT NEWS, Va.	209,143
WTAR-TV (A,C,D);	
WTOV-TV† (A,D); WVEC-TV† (N);	
WACH-TV	
OKLAHOMA CITY, Okla.	165,361
KMPT† (D); KTVQ† (A,D);	
KWTW (C); WKY-TV (A,C,D,N)	
OMAHA, Neb.—54.2	189,152
KMTV (A,C); WOW-TV (D,N)	
OSHKOSH, Wis.—20.4	†15,678
WOSH-TV† (A)	
PANAMA CITY, Fla.—8.0	3,005
WJDM-TV (A)	
PARKERSBURG, West Va.—8.6	†6,806
WTAP-TV† (A,D)	
PENSACOLA, Fla.—17.0	†7,116
WPFA-TV† (C,D)	
PEORIA, Ill.—45.1	†87,956
WEEK-TV† (D,N); WTVH-TV† (A,C)	
PHILADELPHIA, Pa.—88.5	1,588,132
WCAU-TV (C); WFIL-TV (A,D);	
WPTZ (N)	
PHOENIX, Ariz.—53.5	67,784
KOOL-TV; KOY-TV; KPHO-TV (A,C,D);	
KTYL-TV (D,N)	
PINE BLUFF, Ark.—15.8	26,762
KATV (A,C)	
PITTSBURG, Kansas—20.7	33,264
KOAM-TV (A,C,D,N);	
PITTSBURGH, Pa.	812,050
WDTV (A,C,D,N);	
WENS† (A,C); WKJF-TV† (N)	
PORTLAND-LEWISTON, Me.	75,772
WCSH-TV (N); WPMT† (A,C,D);	
WLAN-TV† (A,C,D)	
PORTLAND, Ore.—33.2	††132,842
KOIN-TV (C); KPTV† (A,D,N)	
PRINCETON, Ind.—5.9	†9,160
WRAY-TV†	
PROVIDENCE, R. I.—85.8	521,321
WJAR-TV (A,D,N)	
PUEBLO, Colo.—28.6	20,756
KCSJ-TV (N); KDZA-TV	
QUINCY, Ill.-HANNIBAL, Mo.—34.2	58,810
WGEM-TV (A,N); KHQA-TV (C,D)	
RALEIGH, N. C.—20.7	†32,853
WNAO-TV† (A,C,D,N)	
READING, Pa.—34.3	†135,000
WEEU-TV† (A,N); WHUM-TV† (C)	
RENO, Nevada—38.6	8,563
KZTV (A,C,D,N)	
RICHMOND, Va.—65.6	166,696
WTVR (A,C,D,N)	
ROANOKE, Va.—39.3	107,880
WSLS-TV (A,N)	
ROCHESTER, Minn.—30.6	27,722
KROC-TV (D,N)	
ROCHESTER, N. Y.—74.5	223,575
WHAM-TV (A,C,D,N);	
WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill.	102,298
WTVQ† (D,N); WREX-TV (A,C)	
ROCK IS., Ill.-DAVENPORT, Iowa—45.0	†48,952
WDBF-TV (A,C,D); WOC-TV (N)	
ROME, Ga.—39.4	69,757
WROM-TV	
ROSWELL, N. M.—35.9	7,500
KSWB-TV (A,D)	
SACRAMENTO, Calif.—12.8	†28,276
KCCC-TV† (C)	
SAGINAW, Mich.—36.4	†57,888
WKNX-TV† (A,C,D)	
ST. JOSEPH, Mo.—40.0	48,697
KFFO-TV (C,D)	
ST. LOUIS, Mo.	562,086
KACY-TV†; KSD-TV (A,C,N);	
KSTM-TV† (A); WTVI† (C,D)	
ST. PETERSBURG, Fla.—22.4	†48,644
WSUN-TV† (A,C,D,N)	
SALINAS-MONTEREY, Calif.—29.5	22,236
KMBY-TV (A,C,D,N);	
KSEW-TV (A,C,D,N)	
SALT LAKE CITY, Utah—70.8	125,599
KDYL-TV (N); KSL-TV (A,C,D)	
SAN ANGELO, Texas—15.0	7,441
KTXL-TV (C,D,N)	
SAN ANTONIO, Texas—44.6	163,325
KGBS-TV (A,C,D); WOAI-TV (N)	
SAN DIEGO, Calif.-TIJUANA, Mexico—78.2	218,686
KFMB-TV (A,C); KFSD-TV (N);	
XETV	
SAN FRANCISCO, Calif.—68.9	819,841
KGO-TV (A); KPPIX (C,D);	
KRON-TV (N)	

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SAN LUIS OBISPO, Calif.—46.8	48,864
KVEC-TV (D)	
SANTA BARBARA, Calif.—46.5	68,816
KEY-TV (A,C,D,N)	
SCHENECTADY-ALBANY-TROY, N. Y.	292,050
WRGB (A,C,D,N); WROW-TV† (A,D)	†24,766
SCRANTON-WILKES-BARRE, Pa.—45.4	†120,814
WGBI-TV† (C); WTVU†; WBRE-TV† (C,N); WILK-TV† (A,D)	
SEATTLE-TACOMA, Wash.—56.6	291,433
KING-TV (A); KOMO-TV (N); KTNT-TV (C,D)	
SIOUX CITY, Iowa—62.6	68,445
KVTV (A,C,D,N)	
SIOUX FALLS, S. D.—30.0	46,044
KELO-TV (A,C,N)	
SOUTH BEND, Ind.—48.3	†88,980
WSBT-TV† (A,C,D,N)	
SPOKANE, Wash.—57.5	56,095
KHQ-TV (A,N); KXLY-TV (C,D)	
SPRINGFIELD, Ill.—24.8	†26,610
WICS† (A,C,D,N)	
SPRINGFIELD-HOLYOKE, Mass.—26.8	†87,052
WWLP† (A,N); WHYN-TV† (C,D)	
SPRINGFIELD, Mo.—34.6	30,617
KTTS-TV (C,D); KYTV (A,N)	
STEBENVILLE, Ohio	***
WSTV-TV (C)	
STOCKTON, Calif.	††
KTVU†	
SYRACUSE, N. Y.—74.5	298,969
WHEN-TV (A,C,D); WSyr-TV (N)	
TACOMA-SEATTLE, Wash.—56.6	291,433
KMO-TV (N); KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)	
TEMPLE-WACO, Texas	37,505
KCEN-TV (N); KANG-TV† (A,D)	†7,948
TEXARKANA, Texas—15.0	22,595
KCMC-TV (A,C,D)	
TOLEDO, Ohio—80.0	280,080
WSPD-TV (A,C,D,N)	
TOPEKA, Kansas—42.5	31,253
WIBW-TV (A,C,D)	
TUCSON, Ariz.—38.0	22,626
KOPO-TV (C,D); KVOA-TV (A,N)	
TULARE-FRESNO, Calif.—34.4	†68,420
KCOK-TV† (D); KJEO† (A); KMJ-TV† (C,N)	
TULSA, Okla.—44.9	142,064
KOTV (A,C,D,N)	
TYLER, Texas—16.9	†21,289
KETX-TV† (D,N)	
UTICA-ROME, N. Y.—66.5	152,551
WKTV (A,C,D,N)	
WACO-TEMPLE, Texas	37,505
KANG-TV† (A,D); KCEN-TV (N)	†7,948
WASHINGTON, D. C.—87.7	537,163
WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WATERBURY, Conn.—28.1	†77,240
WATR-TV† (A,D)	
WATERLOO, Iowa—30.1	30,278
KWWL-TV (D,N)	
WEST PALM BEACH, Fla.—11.7	†5,087
WIRK-TV† (A)	
WHEELING, West Va.—51.3	206,121
WTRF-TV (A,C,N)	
WICHITA, Kansas—29.1	†40,080
KEDD† (A,N)	
WICHITA FALLS, Tex.—32.6	41,283
KFDX-TV (A,N); KWFT-TV (C,D)	
WILKES-BARRE-SCRANTON, Pa.—45.4	†120,814
WBRE-TV† (C,N); WILK-TV† (A,D); WGBI-TV† (C); WTVU†	
WILMINGTON, Del.—90.2	159,587
WDEL (D,N)	
WINSTON-SALEM, N. C.	119,035
WSJS-TV (N); WTOB-TV† (A,D)	†29,759
WORCESTER, Mass.	††
WWOR-TV† (A,D)	
YAKIMA, Wash.—18.7	†9,753
KIMA-TV† (A,C,D,N)	
YORK, Pa.—50.6	†61,759
WNOV-TV† (D); WSBA-TV† (A)	
YOUNGSTOWN, Ohio—32.8	†109,973
WFMY-TV† (N); WKBN-TV† (A,C,D)	
YUMA, Ariz.—21.8	in U. S. 5,634
KIVA-TV	
ZANESVILLE, Ohio—31.8	†35,000
WHIZ-TV† (A,C,D,N)	

† UHF circulation.

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

††† VHF-UHF

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

** Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.

*** Data incomplete.

HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

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

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

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

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

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

Pre-freeze stations

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

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

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

Post-thaw stations

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

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

Coming: county by county market definition

TELEVISION Magazine's Third Annual Data Book, to be published in March, will again list a complete breakdown of the counties covered by each television market, correlated with circulation, population and retail sales. This is an exclusive TELEVISION Magazine feature—an essential reference source for time-buying.

Here, in 76 words, is the
Abilene story.
KRBC-TV is the only television
service in the 18-county Abilene
trade territory.

In that territory are 236,586
persons living in 78,073 house-
holds (1950 census). They
spent \$312,772,000 over
retail counters in 1952,
\$84,662,000 of that in Abilene.

In the first 120 days of
KRBC-TV operation more than
one-fourth of those families
bought television sets.

Our rates are reasonable—
\$1.50 basic hourly rate, \$18.00
for one-minute announcements.*
May we serve you?

*Film rate only.
Camera charge extra.



**NBC, ABC, and DuMont
Networks**

**Effective Radiated Power
Video 29.5 KW
Audio 14.7 KW**

Represented Nationally by
JOHN E. PEARSON TV, INC.

Offices

**New York • San Francisco
Chicago • Los Angeles • Minneapolis**

Texas Accounts Only

AIRWAVES ASSOCIATES

**Dallas—251 North Field St.
Room 769; RI-4228 RI-5612**

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

... surely you
have Abilene, Texas
on your media
list?

Surely! You can't
cover Texas without
including Abilene —
and KRBC-TV gets the
job done there.



TV ON THE LOCAL LEVEL

(Continued from page 39)

better than two and a half million dollars in new savings money has been secured in direct, traceable returns.

At the outset of 1953, it was apparent to First Federal Savings Association and to its agency, Henry J. Kaufman & Associates, that unusual efforts would have to be undertaken in order to maintain the Association's competitive edge.

A series of sound maneuverings on the part of the Association had placed it in a strong position. Two years ago the Association took a step forward when dividend rates were increased.



In 1952 much new savings money was secured by approaching adult savers through their children. The Association secured the local *Hopalong Cassidy* savings account franchise. Promotion on television via Pick Temple, local cowboy hero, had produced fantastic results.

In 1953 the situation was different. Eight other major savings associations were paying a higher dividend rate than First Federal. The juvenile program had just about reached saturation.

A merchandising idea was sought to lend substance and character to the Association's promotion. It was found in the J. K. Lasser-Sylvia F. Porter book, *Managing Your Money*. This book fulfilled all premium requirements. When offered to persons opening new savings accounts it was dignified, attractive, and provided real benefit to its recipient.

The Association's advertising budget is spread across major media — newspapers, radio, car cards, and television. But the use of television created a special problem because the Association and the book demanded high-level, well-produced programming.

The TV vehicle had to be of network calibre. The answer was found in the ABC co-op program, the American Forum of the Air,

which was available for local sponsorship. Even then, problems were not over because it was desired to keep production costs as low as possible.

The program provides three commercials — open, middle and close. Jeff Abel, radio-TV director of the agency, says, "We found that strong local sponsor identification could be secured by having Ray Michael, our selected announcer, do the lead-in to the show.

"This was followed immediately by the first commercial, also done by Michael. The show was cut away from the net while Ray Michael did the lead-in, and timing was followed very closely so that the local station rejoined the network at the opening of the program itself. Mr. Michael also did the closing commercial followed by local sign-off of the program.

"Since all commercials were being done live, we injected Mr. Thomas Hawkins, Manager of First Federal Savings Department, into the picture. He and Ray Michael did the middle commercial together.

"Use of Mr. Hawkins proved to be a happy thought. Many customers entered the Association's offices and identified Mr. Hawkins on sight without introduction or other formalities."

Mr. Abel points out that the advantages to a local advertiser tying into a network show are obvious. With a low budget he benefits from high-level production. His gain in prestige is measured in increased sales and increased results. The experience of First Federal Savings & Loan Association more than bears this out.

Louisville Children's Program Sells Hot Dogs



The impact that a slide rule cannot measure is best illustrated in the commercials of Klarer's Health Wieners and Dean Milk on WAVE-TV's children's program,

Funny Flickers, aired at noon, Monday through Friday.

Host Ed Kelly, between shorts and cartoons, sits down and has lunch with his television audience. The lunch naturally consists of that good old health wiener and Dean's Milk or cottage cheese. By having both mothers and children together at the lunch hour, Kelly actually shares his eating experience with them.

While each product gets a separate spot, since they both make up his lunch, they get an extra, complimentary participation.

The show has proved so successful that both companies are entering their second year of sponsorship.

San Francisco Clothiers Use Advertising Manager for Commercials

More and more the idea of using company officials "on camera" to help sell merchandise is proving successful on the local level.

Pauson's, one of the West's largest men's clothing stores, which has been using television on KPIX for five years now, has its advertising manager, Al Johnson, tell the commercial story. A personal invitation to viewers to consult with him in the store has been most effective.

According to Robert B. Selby & Associates, Pauson's agency, *Wm. Winter and The News* was the ideal program for the clothing store. It is a quality program which they believed would deliver a steady audience over a long period without the tendency to go stale inherent in so many other program types.

The company officials claim that one of the reasons television has been so successful for them is the fact that they have featured rapid turn-over clothing whereas many retailers have been using television to push their slow moving merchandise.

By featuring the "hot" in-season clothing they have been able to create heavy store traffic. Banners and other in-store displays direct traffic to the "television features."

(ADVT.)

Experienced in TV since 1948; all programming and production phases. Desire position as Assistant Station Manager, Program or Production Director. Write J. Loren, 2042 West 5th St., Brooklyn 23, New York.

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710 Fourteenth Street, Northwest

EXecutive 3-5670

Washington 5, D. C.

**Live
Clearance
Mid-February
in
Nation's
31st
Retail
Market**

WTRI 
SERVING
ALBANY-SCHENECTADY-TROY

**See Your
HEADLEY-REED Man
for Prime Availabilities**

SUNDAY IS WIDE OPEN

(Continued from page 31)

Westerns and adventure films seem to stand the strongest choice of beating down network competition. Between 5:00 and 6:30 pm in Los Angeles, the rating leads are hit first by *Lone Ranger*, then *Gene Autry*, and *Wild Bill Hickock*.

With few exceptions, Sunday afternoon network fare is not potent stuff. There are no blockbuster shows capable of rounding up the potentially large audience.

There is a heavy accent on "culture" and current events—*Meet the Press*, *Man of the Week*, *Omnibus*, *Excursion*. Important as these may be to the overall balance of programming, they don't build big ratings.

High ratings to be had

Sunday afternoon is wide open for a frontal attack with revved up programming. That a substantial audience can be obtained is indicated by such ratings as these: *Pro Football* with a 21.4 in Philadelphia and in Boston. *Super Circus* scores 28.3 in Philadelphia. The *Children's Hour* in that city rates a 21.6 at 11:00 am.

For the network advertiser, Sunday is one of the "last frontiers". For the regional and local advertiser it represents even greater opportunity to come in with good film or local live programming and snare a high rating.

It is one of the few time periods in which the national bankrollers haven't sewed up the best slots or set up formidable competition.

Aside from its other advantages, the Sunday hours are a good buy for the network advertiser because of their B time classification.

From 1:00 to 5:00 pm the network pricetag is 75 per cent of the Class A rate, enabling the advertiser to reach an audience at a very satisfactory cost per thousand. Although local rate patterns aren't uniform, most stations put these hours outside of Class A time.

Sets in use figures show how many people can be reached on Sunday afternoon. Audience composition figures prove that the advertiser can set up a program to attract men, women, children, or the whole family. Individual program ratings show that the Sunday market has yet to be cornered.

For all advertisers, and especially those on the local level, Sunday afternoon is ripe for the picking.

TOP TOWER plus TOP POWER for WMCT

WMCT is now operating from its 1088 ft. tower, one of America's tallest, at maximum 100,000 watts on preferred "low band" Channel 5. This represents 100% or more increase in coverage.

Now, WMCT's "fringe area" ranges from the 65 mile mark to approximately 135 miles radius of Memphis. In terms of buying power and population, WMCT now reaches an additional area representing a billion plus market in dollars, a million plus in people. Add that to WMCT's coverage area of high grade primary service—it's definite that

More people will see and hear your message on

WMCT MEMPHIS'

first TV Station

WMC WMCF WMCT

CHANNEL 5

Now 100,000 watts

NBC-TV-BASIC

Also affiliated with
ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

"Have You Stopped Beating Your Wife?"

This famous question isn't any more loaded than that presented by Edward Bernays in his recent survey on TV commercials—"Do you believe present-day TV commercials serve 'the public interest, convenience and necessity,' criteria by which the performance of the licensed television stations is judged by the United States Federal Communications Commission?"

When is the television industry going to stop being a sitting duck for every headline seeker in the country? If there ever was a survey that is pure tripe, this is the one.

We guess it's okay for Bernays, one of the more respected publicists, to do a little publicizing for himself. What better tried and true gimmick than something provocative about something new? But why on earth the television industry just sits back and lets the Senators and the newspapers and our friend Mr. Bernays keep attacking the industry, is something we'll never know.

Whatever happened to the Television Information Committee set up by the NARTB?

Is the Arrid commercial on television any more distasteful than the "pimple squeezing" ads that run in many newspapers? Why this great hue and cry against the interruption of the television commercial when, even in such an esteemed newspaper as the *New York Times*, one leafs through some 30 pages of advertising and miscellaneous news items to finish an important first page news story?

No one in his right mind would deny that there is room for plenty of improvement in the television commercial. But the television industry at least is sincerely trying to do something about it. The NARTB Code committee cannot be discounted. It has made progress and it is putting more teeth into the Code. What other mass medium has taken on the responsibility of policing itself?

Getting back to Mr. Bernays' survey, could there be anything more ridiculous than an attack against the television commercial based on statements by the president of Columbia University or the vice president of the *New York World-Telegram & Sun*? Or Dr. Pitrim Sorokin, professor of sociology at Harvard?

To quote Dr. Sorokin, "As a sociologist I view various television programs some three to ten hours a week, depending upon the character of the program. I have done this systematically for scientific purposes. . . . Intellectually, the commercials, as well as the programs, are on the level of semi-moron . . ."

Is it conceivable that Dr. Sorokin's viewpoint and understanding of a mass communications medium could be so narrow?

The very idea of presenting men of this high intellectual level as critics of the television commercial is so off base that it deserves no further comment.

Perhaps Dr. Sorokin, Mr. Bernays and a few others would do a lot better by looking at the good in television. There are more than "three to ten hours" a week of programming which would meet even the most biased critical approval of these men. What on earth has Dr. Sorokin been studying—detective stories and *Howdy Doody*?

This is not a defense of the commercial. This is a tirade against spotlight baskers; the ones who attack the most powerful medium of mass communication yet known to men, for their own selfish interests. And if it isn't for this purpose, how misguided can one get?

Mr. Bernays, who has been one of the most eminent public relations experts in the country for many years now, should know better. How much more fruitful if he were to turn his creative mind to furthering television as an instrument for good, rather than picking on the shortcomings of advertising, which to one degree or another are unfortunately prevalent in all media.

Fred Regal

WVEC-TV
channel 15

covers
greater
metropolitan
NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS

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

only WVEC-TV
IS A BASIC
NBC
TELEVISION
AFFILIATE

WVEC-TV

represented by **RAMBEAU**
NEW YORK • CHICAGO
SAN FRANCISCO • MINNEAPOLIS
LOS ANGELES