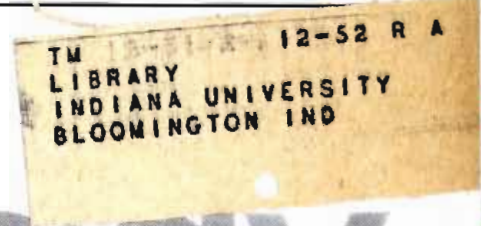
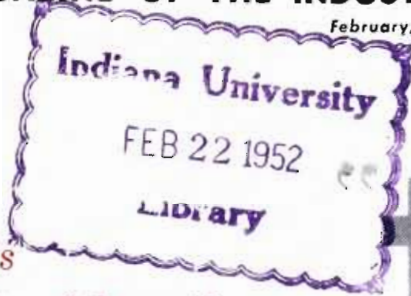


Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

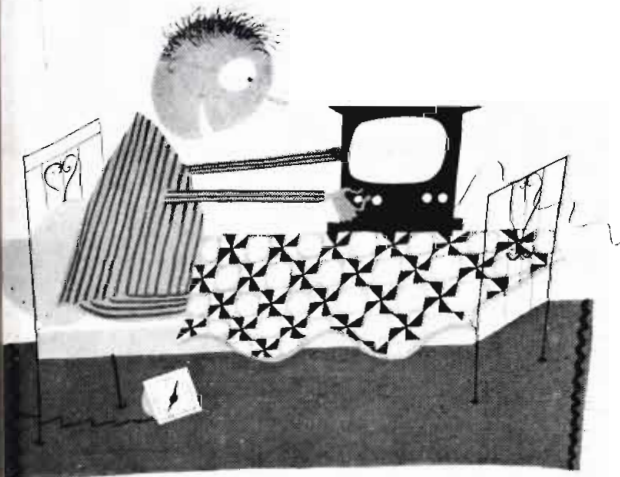
Eighth year of publication

February, 1952



The TV program that is changing the habits of the nation...

today
7:9 AM EST



"The pleasantest and most interesting 'waker-upper' I've ever seen..."

EASTON, PENNSYLVANIA



"glued to my TV set—as I have coffee on the floor..."

NEW YORK, N. Y.

GRAFT IN TV ...

page 15

HOW REYNOLDS SPENDS \$8,000,000 ...

page 18

18.0 Cumulative rating*

5.3 daily rating average*

1,129,000 average daily viewers*

\$1.79 cost-per-M per commercial minute—

20,000 mail requests from an advertiser's announcement at 8:20 AM in the morning.

"TODAY" IS NETWORK TELEVISION FOR A SONG

MARKETS are reached on a national scale, with 30 stations already taking the show live.

RESULTS start the day your first commercial hits the air and is seen by the entire family, before the shopping day begins.

PRICES start as low as \$2,200 for time and talent.

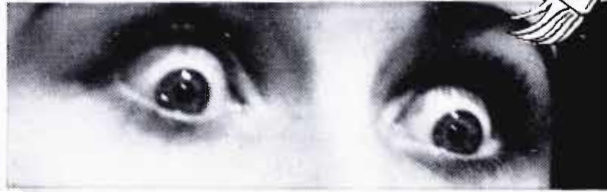
NBC television

30 Rockefeller Plaza, New York 20, New York

A Service of Radio Corporation of America

*National ARB, January 1952

We've got
their eyes
glued to
WWJ-TV



The Eyes of Detroit are upon you when you're on WWJ-TV, Detroit's NBC affiliate . . . from 7 A.M. Dave Garroway time to sign-off at midnight.



Seven of Detroit's ten top-rated multi-weekly shows are on WWJ-TV. So is Red Wing hockey. And Detroit Tiger baseball soon will be back on WWJ-TV, for the sixth consecutive year.



In 1952, join the multitude of current WWJ-TV advertisers who are profiting from this large, responsive audience on a station that commands the greatest community respect, and assures reliability of production . . . in one of the greatest marketplaces in the world today.



FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

WWJ-TV

NBC Television Network
ASSOCIATE AM-FM STATION WWJ



National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

tv

film products of superior quality

by **Du Pont**

Dependable Du Pont films for television are approved and widely used throughout the industry. They're especially suitable for optimum pictorial and sound results.

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	<p>Type 930—A rapid reversal panchromatic film for high-speed processing of TV shows, newsreels and general photography.</p> <p>Type 914—A fine-grain panchromatic negative film of wide latitude for interior as well as exterior work. Suitable for reversal processing.</p>	<p>Type 904 ("Superior" 1) A panchromatic film for general exterior and process background work.</p> <p>Type 926 ("Superior" 2) A panchromatic film for general studio interior and exterior work . . . combines fine grain with speed.</p> <p>Type 927 ("Superior" 3) A panchromatic high-speed film for interior and exterior work where light is limited.</p>
Sound Recording	<p>Type 802-A—An excellent sound recording film for either variable area or variable density recording.</p>	<p>Type 801*—A positive-type emulsion approximately three times the speed of fine-grain positive stock. Suitable for variable area or variable density recording.</p>
Kinescope Recording	<p>Type 824-A—A fine-grain, low-contrast film designed for TV recording. Ideal for prints intended for telecasting.</p>	<p>Type 824-B—Has same characteristics as Type 824-A.</p>
Release Prints	<p>Type 825-A—An all-round, fine-grain release film.</p>	<p>Type 825-B—Has same emulsion as Type 825-A.</p>

Any Du Pont Photo Products Department representative will gladly give you complete information about these films and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

ATLANTA 5 Room 435, 805 Peachtree Bldg.
 BOSTON 10 140 Federal Street
 CHICAGO 18 3289 N. California Ave.
 CLEVELAND 14 1033 Union Commerce Bldg.
 LOS ANGELES 38 6656 Santa Monica Blvd.
 NEW YORK 11 248 West 18th Street
 PHILADELPHIA 2 225 S. 15th Street
 DALLAS 1 506 Petroleum Tower Bldg.

**Du Pont produces many other film products particularly suitable for television purposes. Ask about them.*

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

In the chips— WSM-TV increases sales 30% in one season

In less than six months, with only one program a week on WSM-TV, Lay's Potato Chips showed a 30% sales increase in the Nashville area.

If your sales curve is a bit stubborn about growing in the right direction, maybe what you need is some spade work WSM-TV style.

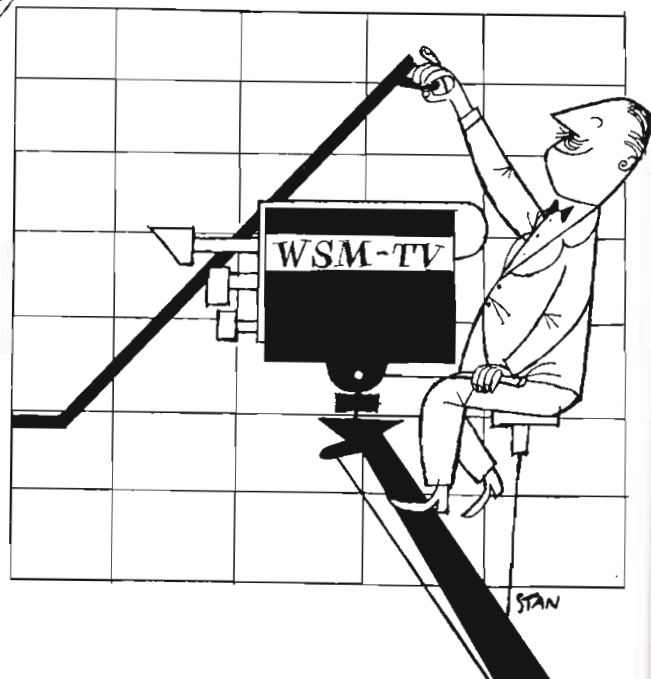
Irving Waugh or any Petry Man will welcome a chance to show you what a little intensive WSM-TV cultivation has done not only for Lay's but an impressive list of local, regional and national advertisers.

How about reaching for your phone now?

Nashville

WSM-TV

Channel 4



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 2, February, 1952

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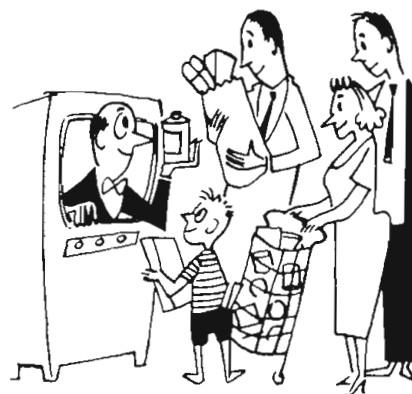
West Coast Representatives:

DUNCAN SCOTT & Co., San Francisco, L.A.

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in the
Wilmington,
Delaware,
market

WDEL-TV



reaches
more people
who
buy more*

*WDEL-TV is the *only* television station in this area rated first of all states in per capita expenditure. With NBC and DuMont network shows, many popular night and daytime programs—it's the favorite with viewers throughout the area. Write for information.

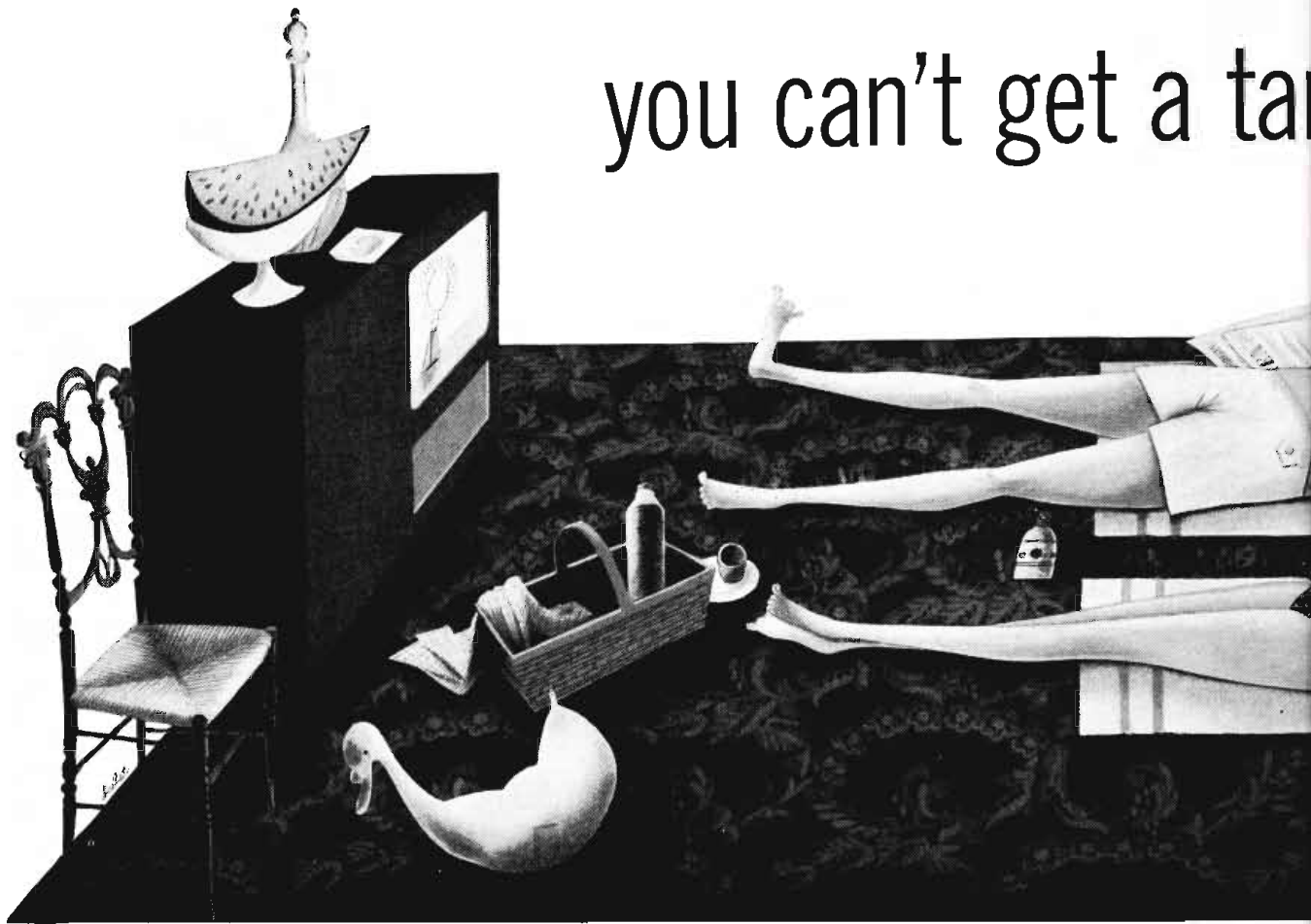


Represented by

**ROBERT MEEKER
ASSOCIATES**

New York • Los Angeles
San Francisco • Chicago

you can't get a tan



an television



•If you'd like a detailed analysis of the summer television advertising opportunity, ask CBS Television Sales for the recent publication "It Takes Four Quarters To Make A Dollar."

A peculiar summer, last summer. Hard to see how anybody got a sun-tan. Judging by statistics, most people spent the summer indoors, looking at television, just as they'd spent the winter, and autumn, and spring.

We know you can do almost anything, with television, but the fact is that nobody ever got a tan from a cathode tube.

But it's just as true that summer sponsors didn't get burned, either.

Most CBS Television advertisers who kept their names and products selling all last summer (and most of them did) found* that *...they were reaching big audiences—often larger than their October-April average ...they reached those big audiences at a low cost per thousand—frequently lower than their October-April average.*

Summer's going to be hot again this year—in CBS Television. And the people who are going to stay coolest and most collected—and collect most—are the advertisers who see to it they stay in that picture.

CBS TELEVISION

thanks

thanks to you, your family, your friends, and your neighbors — because during the months of, (Source: The Pulse), September, October and November combined you gave to WPIX the third largest share of audience in the New York market.

thanks to our local and national advertisers — and their agencies — for rewarding WPIX's proven sales ability with an increase this year of over ONE MILLION DOLLARS.

**National Sales
Free & Peters, Inc.**

*New York City
Chicago, Illinois
Detroit, Michigan
San Francisco, Cal.
Hollywood, Cal.
Ft. Worth, Texas
Atlanta, Georgia*

Compare WPIX's potential set coverage and current base rate with any of the other stations telecasting from atop the Empire State Building.

	Total TV Sets in Metropolitan area*	1-hour Class A base rate
WPIX	2,630,000	\$1,500
WABD	2,630,000	2,200
WJZ-TV	2,630,000	3,100
WCBS-TV	2,630,000	3,750
WNBT	2,630,000	3,750

*Source: NBC estimate as of 11/1/51

Advertisers and their agencies know that once they buy time on WPIX to cover the New York market (which represents nearly 10% of national retail sales) they will not be asked to release their time to a network advertiser.

America's TOP Independent



America's TOP Market

THIS IS NEWS!

Sound Masters HAS RECENTLY EXPANDED
ITS TELEVISION FILM DEPARTMENT, IN ORDER TO
ACCOMMODATE AN INCREASING VOLUME OF BUSINESS.



**WE HAVE A LOT OF GOOD IDEAS. WHEN
YOU ARE PLANNING YOUR NEXT TV
FILM JOB, LET US TALK WITH YOU.**

WE ARE today in a better position than ever to offer that wide experience and those special skills so essential to the production of outstanding TV films. William Forest Crouch has joined our organization as TV executive producer-director. With a record of 200 TV films in the last three years, he adds much to our wealth of experience.

We have a combination of creative ability and sound craftsmanship which assures to you not only "know-how" but also "can-do" and "get-done."

Whatever your product, whatever your problem, will you let us add your productions to a long list of successful TV films, a few of which are:—

- 1847 Rogers Brothers *Young & Rubicam*
- Maxwell House Coffee *Benton & Bowles*
- Best Foods *Benton & Bowles*
- Old Gold *Lennen & Mitchell*
- Flamingo Orange Juice *William Esty Company*
- Shadow Wave *McCann-Erickson*
- Plymouth Automobiles *N. W. Ayer & Son*
- Silvercup Bread *N. W. Ayer & Son*
- Sealtest Ice Cream *N. W. Ayer & Son*
- Playtex Girdles *Foote, Cone & Belding*
- Kaiser-Henry J. *W. H. Weintraub & Co.*
- Royal Lace Paper *Kicsewetter Associates*
- Ivory Soap *Compton Advertising*
- Crisco *Compton Advertising*
- Drene *Compton Advertising*
- Warner Girdles *C. J. LaRoche & Co.*



Sound Masters, Inc.

ESTAB. 1937 165 WEST 46TH STREET — NEW YORK 19 . . . PHONE PLAZA 7-6600

MOTION PICTURE
SLIDE FILM
TV SHORTS AND
COMMERCIAL



OPERATION SUCCESS!

with du mont telecasting equipment

The rich heritage of over 12 years' experience in the design, manufacture and use of telecasting equipment is reflected in every piece of Du Mont equipment today. This experience results in equipment without peer for performance, dependability and operating economies.

Du Mont-equipped stations were among the first to "break into the black" a few years ago. Today a roster of the most successful stations in the television world shows an impressive percentage of partial or

100% Du Mont-equipped operations.

It was Du Mont who first advocated the "Grow As You Earn" basis of station equipment. This has paid dividends to the many stations who recently increased their transmitting power through the Acorn-to-Oak Series Transmitters. Such power increases were achieved with no loss of "time on the air" or loss of former equipment.

Truly, a Du Mont-equipped TV station exemplifies OPERATION SUCCESS!

DU MONT

Television Transmitter Division,

Allen B. Du Mont Laboratories, Inc., Clifton, N. J.



On spot, show-sharing, Toni, science fiction trends

ADVERTISERS have been decreasing their spot TV buys over the last month, but at TELEVISION Magazine's presstime business was improving once more. Typical reassuring comment came from Milly Fulton, timebuyer at Biow Agency for Bulova Watches: "It's true Bulova cut its 10-second TV announcements, but only because sponsor identification was proved weak in that time. We've put all our spot buys into 20-second announcements in the same 63 TV markets as before."

TONI BOOSTING TV BUDGET

Toni Co., Chicago, will spend an increased \$2,400,000 of its \$12,000,000 ad budget on TV this year. Besides *Arthur Godfrey*, *Crime Photographer*, *Stop The Music*, and 15-minutes of *Kate Smith*, it will also use spot TV for "fill-ins and test purposes." Ad Manager Don Paul Nathanson told TELEVISION Magazine: "The fact that we have increased our budget for the coming year can, in a large sense, be a tribute to TV and its sales impact. TV, it is our feeling, helped quicken the sales acceptance of two new products—Prom Home Permanent, White Rain Lotion."



Don Nathanson
Toni Ad Manager

SHOW-SHARING ON INCREASE

Expect increasing number of advertisers to share big-time web shows on alternate weeks. Reasons are two-fold: soaring costs, and scarcity of prime evening network time. Most recent to double up is Johnson's Wax, sharing *Robert Montgomery Presents*, CBS-TV, every other Monday with Lucky Strike. Total of 24 web advertisers now are on alternate-week sponsorship basis.

TV SCIENCE FICTION BOOMING

It looks like more advertisers are exploiting the current TV science fiction craze. Most recent is C. H. Masland & Sons, Carlisle, Pa., manufacturers of "Beautiblend" broadloom rugs and carpets. It's signed (via Anderson & Cairns) for alternate Friday sponsorship of *Tales of Tomorrow*, on ABC-TV. Sharing the show is Kreisler watch bands (via Hirshon-Garfield). Other sponsors reaching the Man-from-Mars audience: General Foods (via Benton & Bowles) using *Captain Video*, DuMont; Ralston Purina, using *Space Patrol* on ABC-TV (via Gardner Agency).

MORE SPONSORS IN FILM



Tom Slater
Ruthrauff & Ryan Agency

Trend toward sponsors producing shows on film, then selling 2nd-rights, to low-budget advertisers, is increasing. One of the first was P & G with its *Fireside Theatre*. Latest is Lever Bros., which is converting Rinso-Spry's *Big Town* from live to film, at cost of \$20,000 per ½-hour film. Commented Tom Slater, Lever's radio-TV director at Ruthrauff & Ryan: "It's a good way for a sponsor to get his money back on his show."

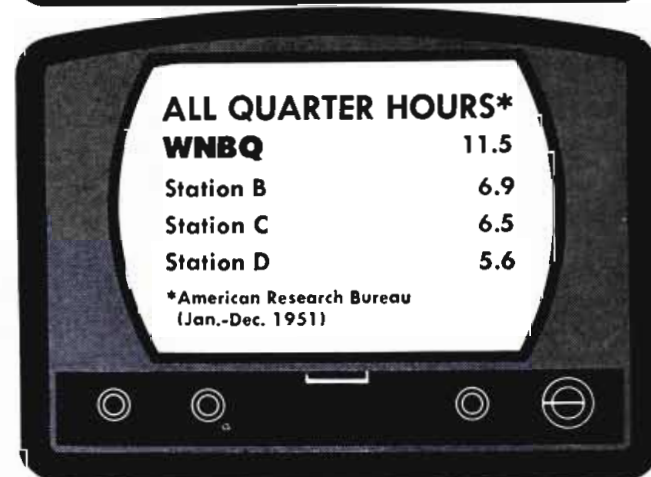
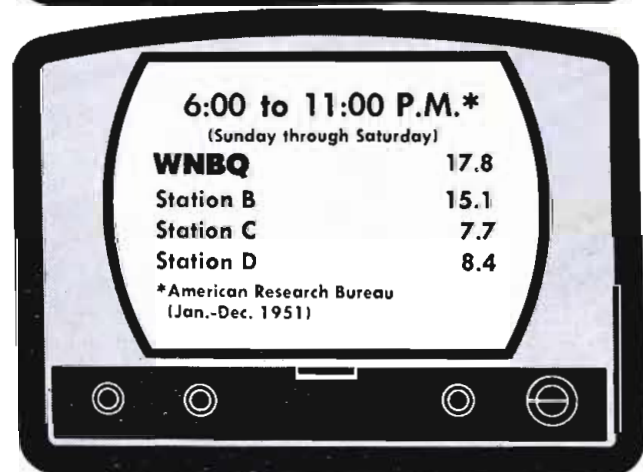
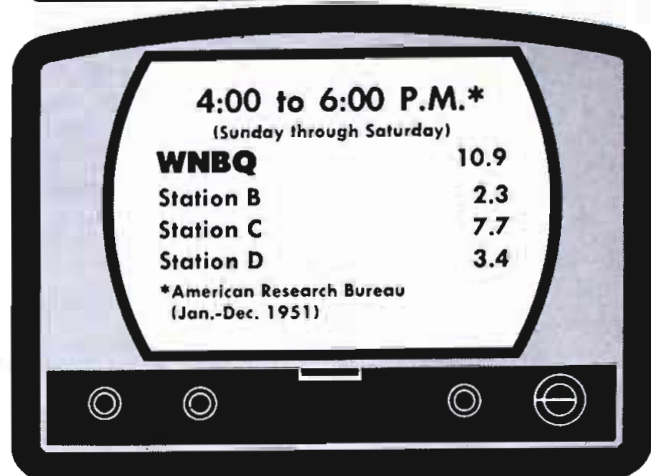
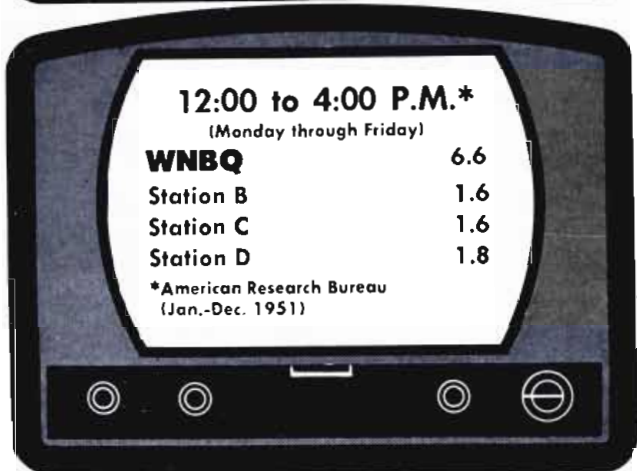
CHANNEL
SEVEN

WMAZ-TV

Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

Owned and Operated by
**THE EVENING STAR
BROADCASTING COMPANY**
724 Fourteenth Street N. W.
Washington 5, D. C.

Represented Nationally by
The KATZ AGENCY, INC.

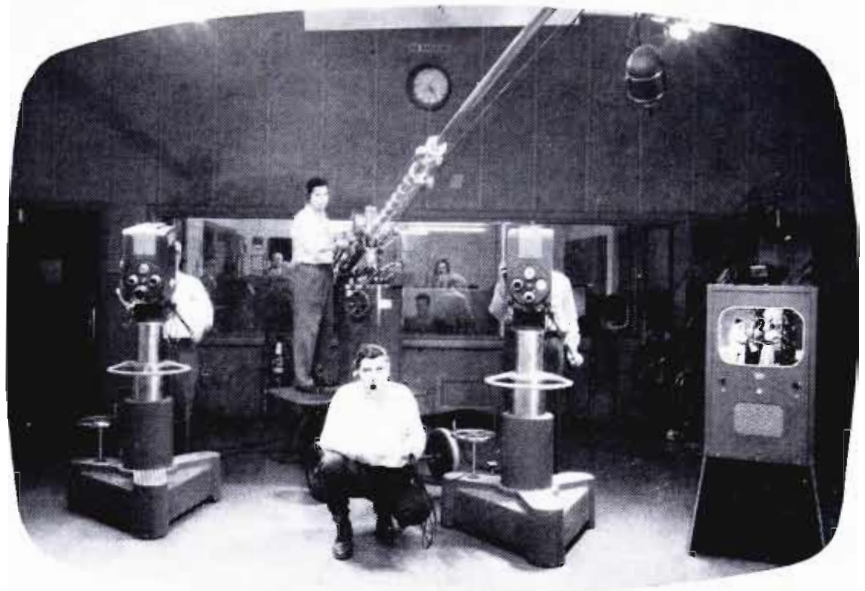


FOCUS on ideas

ADRIAN SAMISH, OF DANCER - FITZGERALD - SAMPLE AGENCY: "New York is all right for TV film commercials, if your account and copy people feel they must stay close to the filming. But from my own experience, Hollywood is the place to shoot a program or a commercial. The reasons? In New York, inadequate studio space; inadequate studio labor in every category from prop men to cameramen; actors who don't know how to work in the film medium; and slow, overcrowded labs for developing negatives and prints. Moreover, in New York craft unions work an 8-hour day and a 5-day week, after which comes overtime. In Hollywood, craft unions work a 10-hour day and a 6-day week, before you get into overtime. In shooting pictures on a tight budget, these extra hours before overtime are golden hours to the producer."

GARTH N. MONTGOMERY, OF KENYON & ECKHARDT AGENCY: "When commercial TV first came into being, we showed up in the prospect's parlor, not with a neat, persuasive sales representative of our client; nor a clear demonstration of his product. But we arrived instead with capsule musical comedies, underwater ballets, animated cartoons, and a general circus. Don't get me wrong—underwater ballets are fine, if you're selling bathing suits; animated cartoons do a hard-selling job when they fit the subject. But, in looking for ways to cut mushrooming TV costs, we are fast learning to nix the fancy gimmicks which fail in their selling."

WALLACE S. JORDAN, RADIO/TV DIRECTOR, WILLIAM MORRIS TALENT AGENCY: "All of the big TV shows are drawing from one well of talent; and that well is not growing fast enough to keep up the supply. Basic factor creating this situation is the apparent unwillingness of ad agencies and sponsors to risk a substantial amount of their advertising budget on the development of an untried personality in the entertainment field."



you can "see" the difference on WBNS-TV

There's no question about the quality of telecasts on Channel 10. Better technical facilities make for better programs and commercials. WBNS-TV is one of the most modern television centers in the country, providing advertisers with complete facilities, equipment, and technical skills for highest quality production.

Compare facilities and you'll see why Central Ohio viewers prefer WBNS-TV* and why it offers more sales impact for your money.



Ed. Sullivan introduces McGregor sports wear

Utilizing the excellent production facilities the F. & R. Lazarus Company have developed a unique but highly successful merchandise show.

Complete 16 MM Film Production and laboratory facilities.

*TelePulse December, 1951, WBNS-TV carries 8 out of 10 top once a week shows, 6 out of 10 top multi-weekly shows, three of which are locally produced.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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



To the housetops comes a new world...

Here is the signpost pointing to a new era—a vast challenge to creative imagination. Hours on end each day it offers a parade of news, tragedy, comedy—life as it passes, in uninterrupted flow.

To help the creative TV producer, writer, and advertiser achieve fuller flexibility in production and greater versatility in programming, the Eastman Kodak Company provides a full line of motion-picture films, motion-picture cameras, projection equipment, and lenses. From its offices in principal motion-picture centers is available a highly specialized staff of motion-picture engineers and technicians ready to assist in any film problem.

For helpful information about your problems, write or phone the Motion Picture Film Department, **Eastman Kodak Company**, Rochester 4, N. Y.; East Coast Division, 342 Madison Avenue, New York 17, N. Y.; Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois; West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.

THE PANEL SHOWS



"What's My Line?" is lowest cost-p-m, CBS.

ADVERTISERS seeking a relatively low-budget show and a medium-sized—but extremely loyal, quality—audience, are finding their answer in panel-style programs.

From a dollar-and-cents viewpoint, the better ones—whether they're parlor games or news forums—compare quite favorably with other types of shows.

TELEVISION Magazine's monthly analysis reveals that admen, by and large, are happy with their experiments in this field, even though the shows tend to be visually static.

As a spokesman for Longines-Wittnauer, pointed out: "It's controversial opinion that counts on our *Chronoscope* show. Our panel guests have ranged from Senator Joe McCarthy to Arthur Garfield Hayes of the Civil Liberties Union. Viewers enjoy hearing contrasting points of view."

But it's the panel shows offering

a form of competitive game—in which the audience can vicariously associate itself with the experts—that seem to do best. Leading the pack is Stopette's *What's My Line* (via Earle Ludgin), which wins the lowest c-p-m viewers of \$3.26.

It's News To Me (which costs \$5.03 per-thousand-viewers for General Food's Sanka Coffee) manages to blend the headline news approach with competition. Explains Reggie Owens, publicity director, Young & Rubicam: "The sponsor likes the show a great deal since taking it over last July. Its rating has gone up as high as 22. The panel, moderated by John Daly, must identify news items according to clues offered. And, for variation, headline personalities themselves appear. Just one example was Randy Turpin, the boxer, who was on five hours after his U. S. arrival.

Similarly, *Down You Go* (with

a \$5.62 cost-per-thousand) demands that its panelists identify slogans according to clues. Says Thomas Doughton, account executive, Lennen & Mitchell: "Old Gold has put the show on trial since last September. So far, we like it very much. It's quite different from our *Original Amateur Hour*. But the moderator, English professor Dr. Bergen Evans, has a good wit, and the format provides informative entertainment."

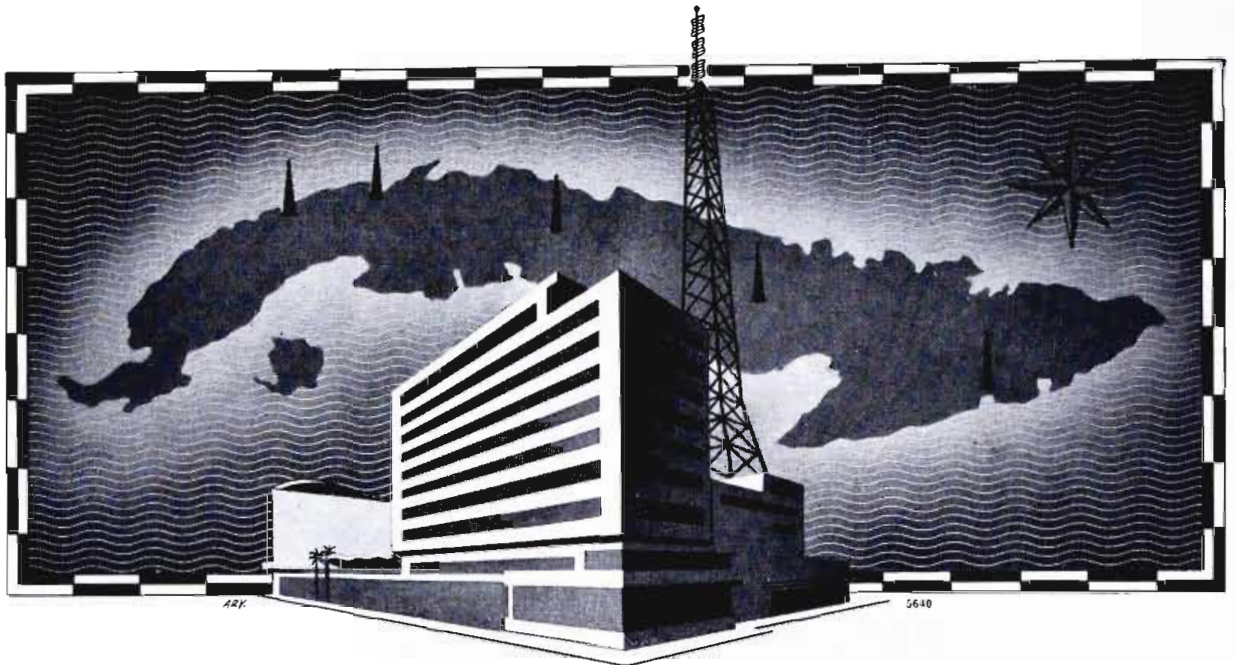
Typical of the straight news discussion show is Curtis Publishing Co.'s *Keep Posted*, with a relatively high cost-per-thousand of \$19.91. Explains Kevin Kennedy, account executive, BBD & O: "The show's only been on since October 2nd. Its ratings are nothing sensational, but they have been increasing as much as 400 per cent. It gives us a high quality audience for *Holiday*, *Saturday Evening Post*, and *Ladies Home Journal*."

CONTINUOUS COST STUDY

By KATHLEEN CIRCOLA

PROGRAM, SPONSOR & TIME	STATIONS PIB	PER BROADCAST COSTS*		RATINGS Videodex December	HOMES REACHED Videodex December	COST/M VIEWERS	AGENCY
		PRODUCTION	—TIME				
AMERICAN FORUM OF THE AIR Bohn Aluminum—1:30-2:00 pm, Sun.	8 (NBC)	\$3,294	\$5,820	4.4**	270,000	14.06	Zimmer-Keller
CHRONOSCOPE Longines-Wittnauer—11-11:15 pm, M, W, F	15 (CBS)	1,500	1,933	5.2**	360,000	11.17	Victor Bennett
DOWN YOU GO Old Golds—9:00-9:30 pm, Fri.	8 (DuM)	4,000	5,985	10.0	623,000	5.62	Lennen & Mitchell
IT'S NEWS TO ME General Foods—9:30-10 pm, Mon.	25 (CBS)	9,500	11,874	16.9	1,747,000	5.03	Young & Rubicam
KEEP POSTED Curtis Pblshg. Co.—8:30-9 pm, Tues.	11 (DuM)	3,400	7,860	3.4	257,000	19.91	B B D & O
MEET THE PRESS Revere Copper—4-4:30 pm, Sun.	45 (NBC)	3,530	17,553	9.8**	1,280,000	7.84	St. George & Keyes
WHAT'S MY LINE? Stopette—10:30-11 pm, Sun.	37 (CBS)	8,000	15,078	24.4	2,734,000	3.26	Earle Ludgin

* Time costs are based on the number of stations in the station column, using Publishers Information Bureau statistics; production costs estimated by TELEVISION Magazine. **ARB rating and homes reached figure.



CMQ *Television* HAVANA, CUBA

THE FIRST NATIONAL TELEVISION NETWORK IN LATIN AMERICA!



In March 1952 CMQ-TV will inaugurate its National Television Network, which will cover 80% of the Cuban territory—a market of over FIVE MILLION consumers. Besides the Havana station, now in actual operation, FOUR other television stations will be in operation in Matanzas, Santa Clara, Camagüey and Santiago de Cuba.

CMQ Television now offers the advertiser, THROUGH ITS NATIONAL NETWORK, total and efficient coverage of the Island of Cuba - THIRD NATION OF THE WORLD IN TRADE WITH THE U. S. AND FIRST IN LATIN AMERICA.

EXCLUSIVE REPRESENTATIVE:

Melchor Guzmán & Company, Inc., 45 Rockefeller Plaza, New York City, N. Y.

LOCATION AND POWER OF STATIONS

STATION	CHANNEL	POWER	HEIGHT OF ANTENNA ABOVE SEA LEVEL	RADIATED POWER	
				VIDEO	AUDIO
HAVANA	6	5000 watts	385 feet	9382 W.	18765 W
MATANZAS	9	500 "	760 "	1507 "	3015 "
STA. CLARA	5	5000 "	1020 "	8439 "	16878 "
CAMAGUEY	6	500 "	650 "	896 "	1793 "
STGO. DE CUBA	2	5000 "	1760 "	7802 "	15604 "

IN CUBA... LET CMQ-TV SELL FOR YOU



THE HANDOUT IN TV

Sticky fingers of graft, in form of "tips" and kickbacks, squeeze \$2,000,000 to \$5,000,000 from sponsors.

By FRANK RASKY

RECENTLY, an ad agency TV producer was examining a rehearsal script, trying to figure out ways of cutting costs, when the studio technical director sidled up to him with a blatant demand for graft.

"Listen, Mr. X," the technical director confided. "If you'll take my advice, you'll slip a \$25 'tip' to the boys in the camera crew. In fact, I could do with a fifty buck gratuity myself. You know, it's the practice around here."

The ad agency man was horrified. "You're crazy! Why in the world should I give you fellows a rake-off?"

"It's not your worry," the technical director blandly assured him. "The sponsor foots the total expenses, doesn't he? This extra dough is a pretty small sum to hand out just to keep your technicians happy."

"And what if I don't pay?" asked the ad man.

The technical director smiled suavely. "You know, there's three buttons in my machine, and I've got ten fingers to work them. Remember, a lot of mistakes can foul up your show in the dark." The technical director winked knowingly as he sauntered off. "Get smart, Mr. X. Think it over."

This shocking case of extortion is not unique. It is one of several examples recited to TELEVISION Magazine, during the course of an industry-wide survey of advertisers, ad agencies, telecasters, unions, and show packagers. According to their reports, the handout and the kickback, whether *sub rosa* or openly gouged, have reached alarming proportions throughout the industry.

Moreover, they contend the sticky fingers of graft are reaching into virtually all strata of the industry—with the sponsor playing the role of the ultimate sucker. Indeed, so many large advertisers are being bled by these illicit "hidden costs", that it's blackening the reputation of TV as an exorbitantly expensive medium. It's time the full story behind this dangerous trend came out.

How widespread is "tipping" skulduggery in TV? It's alleged that the total accumulative rakeoff is heavy because it's spread out among so many thrust-out hands. "When you divvy out 'tips' to a crew of ten technical men weekly," a Young & Rubicam executive told TELEVISION Magazine, "that amounts to a lot of cabbage." Some figures in the industry estimate conservatively that the total graft being blackjacked out of TV sponsors today ranges from \$2,000,000 to \$5,-

000,000 in a single year, probably even a fatter swag.

Payoff bamboozling in the entertainment industry, of course, is not new. In their current best-seller, *Show Biz* (Henry Holt & Co.), Abel Green and Joe Laurie, Jr., point out that in the early 1920's money corruption also afflicted the newly blown movie industry.

"Financial chicanery was so flagrant in Hollywood," they recall, "that *Variety* ran a slashing attack under the headline: GRAFT IN PICTURES. No single transaction in the production of a film, it charged, was free of rakeoff or kickback. Promoters signed stars at \$1,500 a week, who kicked back gladly with \$500 a week, because they would have been happy to sign at \$750. Stars always knew of 'the perfect story,' managing to get a rakeoff from the author's agents, who also paid off the promoters and directors. Thus a \$10,000 story sale wound up costing some \$30,000 or more.

"The director got his by signing with an agent for exclusive casting, and by kickbacks from the continuity writer he hired. Actors loved signing up for a graft-ridden production, because they knew shooting would be protracted to allow everybody to squeeze as much loot out of it as possible."

By all odds, the most flagrant cases of graft by extortion are alleged to be rampant among TV technicians. When questioned by TELEVISION Magazine, officials of two unions—the Association of Documentary & Television Film Cameramen and the National Association of Broadcast Engineers & Technicians—responded with a curt "no comment."

However, Harold Katan, assistant business manager for the International Brotherhood of Electrical Workers (AF of L) agreed, "We suspect kickbacks do exist among TV technicians, but we have no proof."

Katan said only one apparently verifiable case of graft had been reported to his union. In this instance, a cameraman had approached a star performer on a TV show and allegedly demanded, "You'd better pay me off over \$25—if you expect to come out photogenically on the screen." The performer immediately protested to the ad agency, which in turn demanded a new cameraman. The union reprimanded the cameraman, and he was transferred to another camera crew.

Katan insists that the rakeoff system in TV originated in the palmy days of radio, and that free-tipping ad agency producers are strictly to blame.

"The ad agencies would bring their radio show into CBS, NBC or ABC," he says. "And if they got treated right, they'd slip the top technicians tips to encourage their interest in the show.

"The technicians didn't gouge the cash out of the ad agencies; it was a voluntary tip. Trouble was, the word would spread among the technicians that a certain ad agency was good for large tips. Then the boys would come to expect it as a customary gratuity."

Katan maintains that only a minority among TV technicians accept kickbacks nowadays. "In the early days of TV, technicians were more vulnerable to tips because they were underpaid," he says. "Now, a top man in charge of technical operations gets about \$151, and his associate technicians from \$70 to \$135. At that salary rate, there's no excuse for them taking bribes."

Got \$100 "Fees"

Some ad agency executives contend, though, that the rakeoff has become more firmly entrenched in TV than that. "It's become so bad," one ad agency producer told TELEVISION Magazine, "that when we recently tried to hire a \$150-a-week network director for a salary of \$200, he turned us down flat. Told us he netted over \$300 a week already, through the 'extra fees' handed him by advertisers."

In obtaining these "extra fees", the plunderers often employ a delicate subterfuge. A New York ad agency man maintains he was told by the director of a Chicago TV station: "I'll need money to do some extra research for your show. Of course, I could do a routine job. But if you want any real punch in your show..."

Another producer for a big ad agency admitted he paid off kickbacks, because it was a virtual necessity. "But we're not like the big talent packagers, who pay off the network technicians indiscriminately," he said. "We offer extra fees discreetly. What we do is to call in only the top technicians—the head gaffer, cameraman, director—for a mid-week consultation. Then we pay them time-and-a-half overtime. We figure it's a good investment to keep on the good side of them. For the same reason, we buy meals for the entire crew, even though it may run up as much as \$100 for a single meal."

Kickbacks are by no means restricted to network directors and

technicians. The Grievance Committee of the Radio Writers Guild informed TELEVISION Magazine that various TV script writers allegedly had been compelled to pay a rakeoff to shady show packagers.

"According to these disgruntled writers," the Committee spokesman said, "they have to pay the packager a fat fee—or else some other writer will get the script job. There are even some TV producers who insist on sharing the credit line with the writer—even though the producer can scarcely write his own name on a blank check."

Small-time show packagers also were censured by an executive at Ruthrauff & Ryan. "A packager approached me," he told TELEVISION Magazine, "with the subtle proposal, 'If you buy our new show for your client, we'll give you a piece of it as a gift.' I told him that Ruthrauff & Ryan has a policy that even forbids its personnel to accept Christmas gifts. I said the same thing to a performer who tried to slip me an envelope containing dollar bills as a 'commission' for getting him on a TV show. We don't want overtures from people trying to buy us off. Similarly, we don't want to feel we have to bribe others to perform their salaried functions."

What can be done to halt the flow of illicit boodle in TV? Some industry figures suggested that the

American Association of Advertising Agencies establish an anti-graft committee similar to its present anti-advertising abuse committee headed by George Reeves. If a complaint about an attempt to extort graft were lodged with this committee, it would investigate; then it would take appropriate action to prevent a repetition of the rascality.

Network executives questioned by TELEVISION Magazine said they definitely frown on compulsive tipping. "We've had two such cases," one web executive said. "In both instances, the sinning employees were severely chastised. Certainly, we welcome reports of any employee attempts to gouge handouts from advertisers or ad agencies."

Others suggested that the most positive action was simply for each individual to refuse to be a party to the kickback system hereafter. And if a skilled TV craftsman tried coercion to get his handout, his malpractice should be reported immediately to his union. As a TV executive at McCann-Erickson warned, "Once you cross the palm of one TV craftsman with a bribe, you find yourself in the habit of bribing all others. And once you perpetuate corruption in TV, you scare off sponsors with the resultant squandering. So you threaten to ruin the medium for all."

HERE'S HOW GRAFT IS SHELLED OUT

TV EXECUTIVE	AVERAGE SALARY	AVERAGE "TIP"
Technical Director	\$150 to \$175	\$50 per show
Head Cameraman	\$70 to \$200	\$25 per show
Chief Electrician	\$120 to \$135	\$25 per show
Network Director	\$110 to \$200	\$50 per show
Station Producer	\$80 to \$175	\$75 plus gifts
Show Packager	\$200 up	\$100 from writers
Agency Director	\$200 up	\$100 from packagers
Agency Producer	\$200 up	\$150 from packagers
Projectionist	\$75 up	\$25 plus gifts
Cameraman	\$70 to \$130	\$25 plus "overtime"

(Note: These are isolated, rather than widespread, cases.)

TV AFTER 11 P.M.

Sponsors are swinging to live late-hour shows; movies, too, reach wide-awake night viewers

YOUR best indication of the advertising sales success of late-night TV programming is that American Limoges (which began pitching its chinaware direct to New York viewers of WPIX's *Night Owl Theatre* in April of 1950) is still using this veteran movie show.

Longines-Wittnauer (via Victor Bennet) largest user of late-night network programming, is reportedly still "experimenting" with its Monday, Wednesday and Friday 11:00-11:15 *Chronoscope* on CBS-TV. But the fact that two segments have been added to its original one, suggests that a late-night discussion of national affairs can sell watches. The audience potential is about what Longines had expected, but the show chosen might be subject to further change.

Among the highest-rated of late shows have been two network wrestling programs on a co-operative sponsorship basis. DuMont's Saturday night *Mat Bouts* (from 11:00 pm to midnight) scored a December Videodex of 33.3 in Pittsburgh; ABC-TV's Wednesday *Wrestling from Chicago* earned a 28.3 score in the steel city.

On 28 stations in nine multi-station cities, checked by TELEVISION Magazine, ratings, sets in use, and number of viewers per set, hit their top point between 11:00 and 11:15 pm; then keep going downhill from 11:15 to sign-off.

On all but two stations (in Atlanta and also in New York) the sign-off hour is past midnight.

While feature films are still the most widely-used type of late programs (accounting for 71.7 per cent of the schedules checked) there is a definite upswing in the amount of live offerings. Most of these are newscasts; but the disk jockey and small-scale variety show are also invading Class C time.

Gene Klavan's DJ strip, on WTOP-TV, Washington, runs from 11:30 to 2:00 am. With 17 participations sold, sponsors are waiting to get on that show's bandwagon.

Feature film (inexpensive program fare and an ideal vehicle for participations) offers sponsors ratings up to 10.

Does late programming pay off? Paul Gumbinner, of the Lawrence A. Gumbinner Agency, N.Y. which handles Savarin Coffee says: "Of course, rates are more advantageous for this time; and audiences are smaller. You get what you pay for. But we feel we're getting a little more. Because local evening availabilities were limited—and because of the 11:00 news-listening habit fostered by radio—Savarin chose WCBS-TV's *Saturday Night News* in the fall of 1950. At this time, our show follows a strong network line-up; it's the highest rated news show in New York. Savarin is now the



Five-minute films of comic Cliff Norton sell for Best Foods (via Benton & Bowles) on 11:10 p.m. WNBT-TV.

second-largest selling vacuum-packed coffee in the area. Certainly, the news program has contributed greatly to our success."

An unusual experimenter in late web TV is Stanley Kramer, ad manager of Burlington Mills, Hosiery, whose *The Continental* (via Hirshon-Garfield, N. Y.) recently was baptized on CBS-TV at 11:15 pm.

"Because of the relaxed and intimate nature of *The Continental*," he told TELEVISION Magazine, "we felt a late hour was most suitable for its proper reception among women taking it easy by their sets."

But what will *The Continental* say to the almost equal number of men who, according to Videodex, are usually in the audience after 11:00 p.m.?

Interesting to sponsors are the high ratings turned up in one-station markets by kinescopes of network shows. In Milwaukee (where two kines run back-to-back every night between 11:00 and midnight) *Racket Squad* scores an 18.8 at 11:30 Friday night; and *Treasury Men In Action* hits 17.9 on Videodex's Dec. scale at 11 pm.

WHY FLAMINGO'S AD MANAGER LIKES NIGHT SPOT



Milburn McCarty, Jr.

In 2-month premium air campaign, Flamingo frozen orange juice (a product of Leigh Foods, Inc.) got 500,000 can tops. Milburn McCarty, Jr., ad manager, gives major credit to after-11 p.m. TV—especially spiels on WCBS-TV's "Late Show", and stations in Chicago, Dallas, Ft. Worth. Viewers sent in 25 cents for *Swing-A-Way* wall can opener, plus 30 Flamingo can tops. "We're so bombarded," he says, "we wish they'd stop sending them in." McCarty, ex-staff writer for "New Yorker" magazine, now uses "Time For Beany" kid show on WCBS-TV, N. Y., just launched.



"Garry Moore", on CBS-TV for *Cavalier*, is Reynolds' sole try for female viewers. Cost per thousand is \$4.62—good for daytime.

"Man Against Crime" pitches Camel to family audiences over CBS-TV, Fri., 8:30-9:00 p.m. The cost per thousand viewers is \$3.12.



HOW REYNOLDS BUY

'51 Camel sales went up to 102.5 billion.



HOW does the nation's No. 1 cigaret seller manage to retain its kingly grip on the throne? The answer is "hard-sell" advertising—and plenty of it.

Last year, the titan R. J. Reynolds Tobacco Co. (via William Esty, New York) earned the title of network TV's third biggest spender. Altogether, it poured over \$8,000,000 into six web programs. Five were on behalf of Camels (still the nation's top cigaret, selling 102.5 billion weeds, according to the *Business Week* copyrighted estimate of Louisville University's Walter E. Knight). The other show was for *Cavalier* (its king-size smoke, 17th among national brands, which sold a half-billion last year).

And how does Reynolds' TV advertising shape up for 1952? Because cigaret competition is so fraught with jungle ferocity, the company's ad manager, W. T. Smither, prefers to remain grimly mute on this secret.

However, *TELEVISION Magazine* went to one of his rivals, an adman spokesman for Philip Morris Co. He came through with this calculation:

"In 1952, we estimate Reynolds will spend \$8,600,000 of its approximate total \$17,600,000 advertising budget on TV. To retain its competitive hold, it'll increase its network scheduling. And, as in the past, it will use a 'hard-sell' copy formula—along the lines of its early 'T-Zone' campaign, and its more recent '30-day mildness test' and 'more doctors smoke Camels.'

"There's a joke in the trade," he added, "that tells of customers merrily whistling the Lucky Strike jingle as they enter the tobacconist shop. But once inside, they ask for Camels. Reynolds learned the 'hard-sell' copy lesson back in 1946, '47, and '48. Then, while Camel was advertising 'I'd walk a mile for a Camel', Lucky Strike was No. 1 seller. But Camels adopted the tougher medical approach; and in 1949, '50, and '51, it's managed to stay top dog."

An analysis by *TELEVISION Magazine* shows that Reynolds' ad executives at Esty (William Esty, James J. Houlahan, E. H. Cummings, Richard Kelly) have handled the company's TV advertising shrewdly and with increasing opulence. Their programing philosophy has been:

1. Experiment with variety, news, and drama shows, to reach the nighttime family audience for Camel. If a show doesn't deliver good ratings or cost-per-thousand, it's amputated pronto.

2. Use daytime participation to lure the female audience into trying king-size *Cavaliers* (keenly competing with the phenomenally successful king-size *Pall*, which sold an estimated 31.3 billion last year.)

Reynolds is obviously developing an increasingly passionate romance with network TV. At 1951's end, it was lavishing \$175,000 weekly for its TV time and production outlay. Currently, a revamped line-up has brought the weekly total close to \$200,000.

Here's the current show line-up Reynolds is now employing:

For Camel, three NBC-TV shows, *Camel News Caravan*, *Show of Shows*, and *Pantomime Quiz*, plus one CBS-TV show, *Man Against Crime*. And for *Cavalier*, it is using two CBS-TV

\$8,000,000 ON TV

Number one cigaret-seller pours its network television dollars into broad-appeal programs for a family audience; pitches "hard sell" commercials over six web shows, spot

segments, *My Friend Irma* and *Gary Moore Show*. (For Reynolds' spot TV outlay, see box.)

Reynolds' growing happiness with network TV is dramatically illustrated by this fact: During the first six months of 1951, the big cigaret firm spent 171 per cent more for TV time than it did during the entire preceding year. In 1950, its TV time bill (about 24 percent of the total national media dollars) amounted to \$1,642,000, and was for Camel only. Its jump onto the TV bandwagon for Cavalier has since caused its video expense to leap to 41 per cent of its national media budget.

Interestingly, the additional cash has come from an increase in its total ad appropriations; not from grabbing money from its other national media. (According to PIB, this is how Reynolds' media appropriations were for the first half of 1951: \$1,218,748 for magazines; \$138,200, newspaper sections; \$1,841,135, network radio time; and \$2,185,460, for TV network time alone—a total of over \$5,300,000.)

Reynolds has had no qualms about dumping shows. Two of them it slashed over the last two years were *Jack Carter* and *Vaughn Monroe*. One reason is that it's kept a keen eye peeled on ratings and costs-per-thousand. Here's how some show up at 1951's end:

Highest Videodex rating was earned by *Show of Shows*. It out-pulled all competing programs; hit a 41.7 Videodex rating; reached 5,635,000 homes in 58 cities. With \$29,400 going for production, \$25,320 for time, its cost-per-thousand viewers was \$3.04.

Next highest rater was *Man Against Crime* at 28.6. It took \$17,571 for time on 49 stations; \$13,000 for production; reached 3,382,000 homes at a cost of \$3.12 per-thousand viewers.

TYPICAL REYNOLDS SPOT LINE-UP

Rorabaugh tally for one month: Camel, 19 stations; Cavalier, 43.

CAMEL: Using 19 stations: WNBK-TV, Binghamton; KRLD-TV, Dallas; WBAP-TV, Ft. Worth; KLAC-TV, KTTV, L. A.; WTVJ, Miami; WDSU-TV, New Or.; WKY-TV, Oklahoma C.; KPHO-TV, Phoenix; KDYL-TV, Salt Lake; WOAI-TV, San Ant.; KFMB-TV, San Diego; KGO-TV, KPIX, San Fran.; KING-TV, Seattle; KOTV, Tul.; KOB-TV, Albuquerque; KPRC-TV, Houston; WFBM-TV, Indianapolis.

CAVALIER: Using 43 stations. They are: WOI-TV, Ames; WAAM, WBAL-TV, Balt.; WNBK-TV, Binghamton; KRLD-TV, Dallas; WBRC-TV, Birmingham; WBEN-TV, Buffalo; WBTV, Charlotte; WEWS-TV, Cleveland; WOC-TV, Davenp.-Rck I.; WXYZ-TV, Detroit; WICU-TV, Erie; KPRC-TV, Houston; WMBR-TV, Jacksonville; WJAC-TV, Jahnstown; WKZO-TV, Kalamazoo; WDAF-TV, Kansas Cty.; WJIM-TV, Lansing; KLAC-TV, and KTSL-TV, Los Angeles; WAVE-TV, Louisville; WTVJ, Miami; WTMJ, Milwaukee; KSTP-TV, Minn.-St. P.; WSM-TV, Nashville; WDSU-TV, New Ors.; WATV, Newark; WOR-TV, New York; WKY-TV, Oklahoma; WOW-TV, Omaha; WCAU-TV, Philadelphia; KPHO-TV, Phoenix; WDTV, Pittsburgh; KSD-TV, St. Louis; KDYL-TV, Salt Lake; WOAI-TV, San Antonio; KPIX and KRON-TV, San Francisco; WSYR-TV, Syracuse; WSPD-TV, Toledo; KOTV, Tulsa; WKTV, Utica; WTOP-TV, Washington; WDEL-TV, Wilmington.

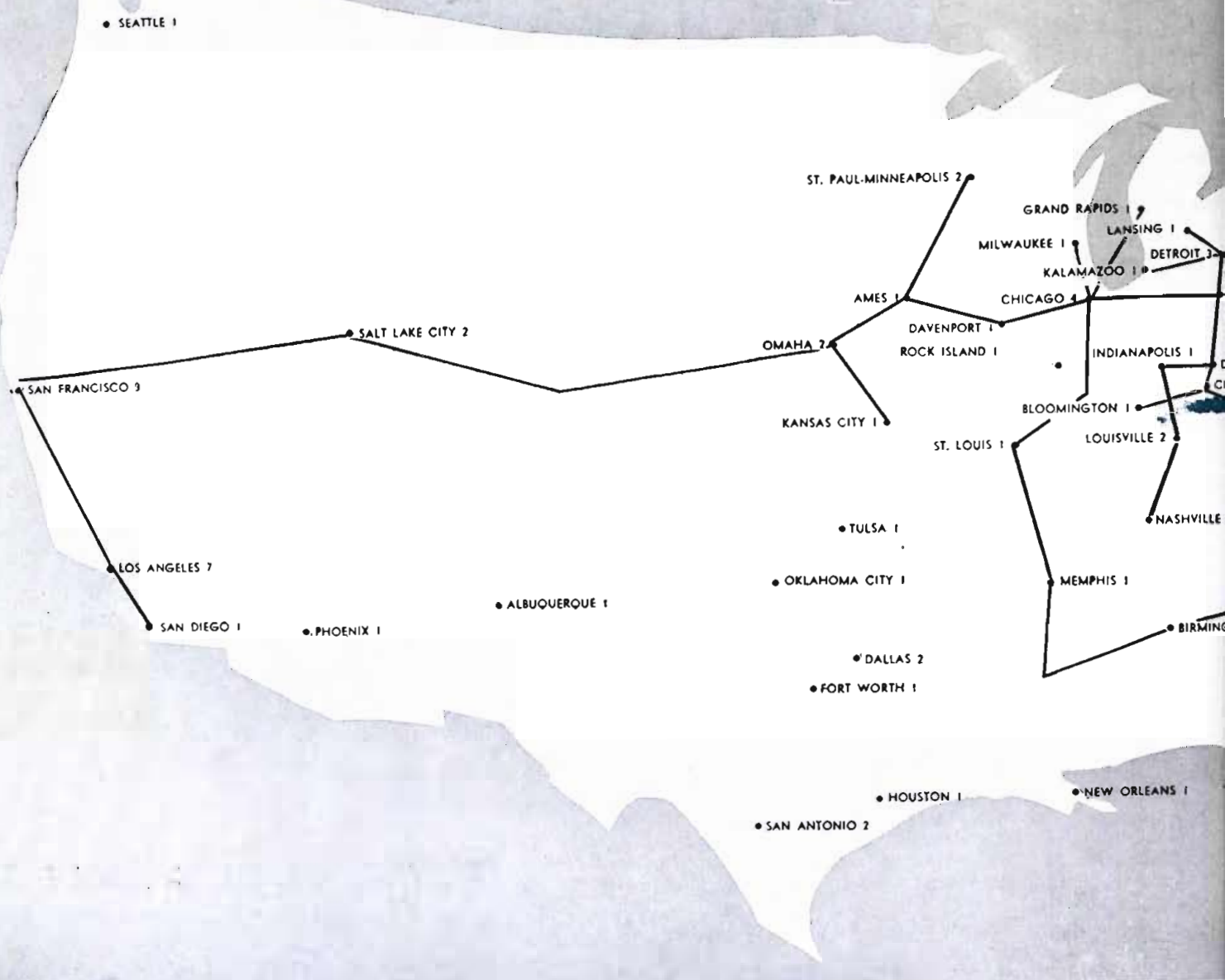


"Comel News Caravan", only Reynolds strip, gets predominantly male audience. NBC-TV, Mon.-Fri., 7:45-8:00 p.m. C-p-m is \$2.72.

9:00-9:30 part of NBC-TV's Saturday night "Your Show of Shows" hits family viewers for Camel at \$3.04 per thousand viewers.



TELEVISION MAGAZINE'S STA



PRODUCTION AND CIRCULATION

Increase in circulation for December.....	713,437
Total sets in circulation as of January 1st..	15,925,795
Receiver production for December, 1951.....	467,108
Receiver production for December, 1950.....	858,500
Total receiver production for 1950.....	7,463,800

Source: Radio-Television Manufacturers Association

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities.....	50
Number of non-connected cities.....	13

Source: TELEVISION Magazine

POPULATION

FAMILIES
POPULATION
RETAIL SALES

Source: NBC

SETS IN USE: NATIONAL AVERAGE* —DECEMBER, 1951

	MONDAY-SUNDAY	FRIDAY	SATURDAY
9:00 am-12 noon	3.7	3.8	7.5
12:00 noon-6:30 pm	23.3	13.5	24.4
6:30 pm-11:30 pm	14.1	40.9	42.9

* Not adjusted for area where there may be no TV service at specified hour. Source: Videodex

AVERAGE NUMBER OF VIEWERS —DECEMBER, 1951

	MONDAY-SUNDAY	FRIDAY	SATURDAY
9:00 am-12 noon	2.88	1.84	2.46
12:00 noon-6:30 pm	3.00	2.08	2.58
6:30 pm-11:30 pm	3.08	2.54	2.90

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

PERCENT OF HOUSEHOLDS
Under \$2000
\$2000-\$3000
\$4000-\$6000
\$7000 & over

Source: Videodex

weed

and company



NEW YORK
BOSTON
DETROIT

RADIO AND TELEVISION

SAN FRANCISCO

MAP



CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF JANUARY 1st

ALBUQUERQUE—24.2	13,000
KOB-TV (A, C, D, N)	
AMES—40.3	78,136
WOI-TV (A, C, D, N)	
ATLANTA—46.7	152,000
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
BALTIMORE—75.0	358,052
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—53.6	50,150
WNBF-TV (A, C, D, N)	
BIRMINGHAM—26.9	71,147
WAFM-TV (A, C, P); WBRG-TV (D, N)	
BLOOMINGTON [†]	125,000
WTTV (A, C, D, N)	
BOSTON—77.0	847,725
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO—70.3	247,503
WBEN-TV (A, C, D, N)	
CHARLOTTE—32.2	117,113
WBTV (A, C, D, N)	
CHICAGO—63.1	1,077,817
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI—76.0	329,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—71.3	567,692
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS—63.0	210,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—37.7	150,000
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—41.8	85,134
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON—62.7	230,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—64.8	611,235
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—63.8	56,826
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—37.7	150,000
KRLD-TV (C); WBAF-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS [†]	123,000
WOOD-TV (A, C, D, N)	
GREENSBORO—40.8	74,940
WFMY-TV (A, C, D, N)	
HOUSTON—35.3	116,000
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—34.2	66,199
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—50.2	192,588
WFBM-TV (A, C, D, N)	
JACKSONVILLE—43.3	52,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—44.1	132,732
WJAC-TV (A, C, D, N)	
KALAMAZOO [†]	167,352
WKZO-TV (A, C, D, N)	
KANSAS CITY—38.2	180,775
WDAF-TV (A, C, D, N)	
LANCASTER—60.2	130,804
WGAL-TV (A, C, D, N, P)	
LANSING—36.0	80,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—72.0	1,161,036
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—45.7	118,000
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—39.1	115,083
WMCT (A, C, D, N)	
MIAMI—43.8	83,170
WTVJ (A, C, D, N)	
MILWAUKEE—74.7	305,537
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—65.7	301,500
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—25.1	54,784
WSM-TV (N)	
NEW HAVEN—55.3	224,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—27.5	78,377
WDSU-TV (A, C, D, N)	
NEW YORK—67.7	2,811,094
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNTB (N); WOR-TV (P); WPIX (P)	
NORFOLK—47.7	97,606
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.4	98,875
WKY-TV (A, C, D, N)	
OMAHA—53.3	112,362
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—72.2	1,000,771
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—36.3	44,013
KPHO-TV (A, C, D, N)	
PITTSBURGH—48.0	359,000
WDTV (A, C, D, N)	
PROVIDENCE [†]	338,300
WJAR-TV (C, N, P)	
RICHMOND—74.2	105,258
WTVR (C, D, N, P)	
ROCHESTER—51.9	109,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—63.8	363,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—79.4	70,200
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—35.2	62,681
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO—62.4	113,597
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—33.2	315,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-	
TROY—57.6	193,700
WRGB (C, D, N)	
SEATTLE—28.2	124,500
KING-TV (A, C, D, N, P)	
SYRACUSE—70.7	160,226
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—47.7	150,000
WSPD-TV (A, C, D, N, P)	
TULSA—44.9	77,500
KOTV (A, C, D, N, P)	
UTICA-ROME—52.2	64,000
WKTV (A, C, D)	
WASHINGTON—68.6	324,375
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—62.5	89,982
WDEL-TV (D, N)	

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.

† With addition of new tower and power, WTTV now claims coverage of Indianapolis.

DEPTH TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
7,412,700	62.1
2,914,200	61.0
1,837,000	66.1

COMPOSITION OF TV HOUSEHOLDS

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

Source: Videodex



BREAKFAST FOOD?

Five Star has made commercials for RALSTON, KELLOGG'S, and 4 other Breakfast Foods.

CANNED FOOD?

Five Star has made commercials for HEINZ "57 Varieties" and 3 other Canned Foods.



MILK?

Five Star has made commercials for CARNATION, PET and 2 other Milk accounts.

FLOUR PRODUCTS?

Five Star has made commercials for PILLSBURY, GLOBE A1 and 2 other Flour Products.



FROZEN FOODS?

Five Star has made commercials for STOKELY'S HONOR BRAND and 3 other Frozen Foods.

In TV Commercials
FIVE STAR *Productions*
is
Famous for Foods

Whether your food product is Mayonnaise or Meat Sauce, Margarine or Butter, Breakfast Food or Bed-Time Snack, the *experience* is Five Star's.

Five Star has produced more than 3,000 commercials (1,400 on Foods alone!) Five Star's creative staff (all former agency men) sold Foods on radio, in print, with billboards . . . before they learned to sell it on film. They talk your language, they understand your problems, they *get results*.

If your agency is interested in better TV commercials for your Food Account, call on Five Star Productions, 6530 Sunset, Hollywood. *They're commissionable...*

BEER?

Five Star has made commercials for PABST BLUE RIBBON and 8 other Beer accounts.



SOFT DRINKS?

Five Star has made commercials for DR. PEPPER, COCA-COLA and 4 other Soft Drinks.



CHICKEN?

Five Star has made commercials for BANQUET and 2 others — plus 4 Meat accounts.

CANDY?

Five Star has made commercials for WHITMAN'S, REED'S and 2 other Candy accounts.



BREAD?

Five Star has made commercials for LOG CABIN, BUTTERNUT and 2 other Bread accounts.



EGGS?

Five Star has made commercials for SWIFT'S BROOKFIELD and 2 other Egg accounts.



COFFEE?

Five Star has made commercials for FOLGER'S and 2 others — plus the Tea Council!





PROMOTION: Roxanne sells bulbs on both magazine covers and "Beat The Clock".

SEX SELLS

This ad agency "Kinsey Report" tells how to use it discriminately on TV

LIKE Broadway's Florenz Ziegfeld, an increasing number of TV advertisers are learning that sex can be a highly profitable saleswoman—if it's packaged handsomely and presented with taste. As an aid to admen who'd like to inject a touch of sex-sell into their commercials, TELEVISION Magazine has compiled these "do" and "don't" tips:

1. Do select a model curvaceous enough, so that she can stand up as a promotional trade mark for your product. John Waters, account executive, Cecil & Presbrey, points out that beautiful Roxanne (who sells Sylvania photo flash bulbs on CBS-TV's *Beat The Clock*) also has plugged the product by appearing on the covers of *Life* and *TV-Guide*.

2. Don't allow the busty wench to reveal too much of her plunging neckline; otherwise her physical charms may overshadow the product. Larry Holcomb, account supervisor, Tatham-Laird, explains: "We take pains not to overly expose Yvette Vickers, our White Rain Shampoo girl on ABC-TV's *Stop The Music*. She's just there

to arrest attention. The jingle is the seller."

3. Do remember to use your commercial beauties for point-of-sale merchandising. Bob Kane, account executive, J. D. Tarcher, has devised the smart gimmick of sending out the Tartan Suntan Lotion models (seen on ABC-TV's *Date With Judy*) with the sponsor's salesmen when making their rounds of drugstores.

4. Don't disturb family taboos by being salacious; a touch of humor will remove any bawdy connotations. Muriel Cigar Co. (via Lennen & Mitchell) has a stogie doing a strip tease on spot TV, but it's only an amusing spoof of Mae West. Burlington Mills Hosiery (via Hirshon-Garfield) uses a sophisticated bachelor, *The Continental*, who pitches verbal woo to his lonely "darlings" on CBS-TV. But as the lothario explains: "My intentions toward the girls are slightly dishonorable—but they're just intentions. Of the 3,500 letters I got from fans when I was doing the show over KNBH-TV, Hollywood, only four complained. And all four were from envious, or disgruntled, men."

HUMOR: Gay "Continental", left, winking "Cameo Theatre" lovers, avoid taboos.



NECKLINE PLUNGE: White Rain Shampoo usually masks bosom; this "don't" shot is verboten on TV by Tatham-Laird Agency.



MERCHANDISING: Tartan Suntan Lotion model (above) calls on druggists personally. ACTION: Dance humanizes Muriel Cigars.





550 drive-in theatres, chosen from lists of General Screen Advertising and Movie Advertising Bureau, ran Ethyl's TV commercials for ten weeks each.

DRIVE-IN TV DOUBLE

Ethyl Corp. and BBD&O combine TV spot programs and movie advertising in \$650,000 summer campaign.

By ABBY RAND

ONE day last year, R. B. Weston, advertising manager for the Ethyl Corporation, approached BBD&O, New York, with a hum-dinger of a problem. For the peak auto-driving season from April to September, the famous company wanted a saturation advertising campaign that would sell its "Ethyl" gasoline throughout 14 states.

The catch was, though, that the campaign had to follow several tough ground rules. Account Executive B. F. Pope lists them thus:

"We needed a local medium. Also, a medium enabling use of a strong sales message; that would afford a new approach to the audience; and that would reach mostly men. And we needed a medium that would reach car owners in both big cities and rural areas, yet affording us the same advantages of sight, sound, and motion."

"Ethyl" solved the advertising jigsaw puzzle with a novel approach that other sponsors might well emulate. It used half-hour and 15-minute TV sport shows on 28 stations in 27 markets (which reached urban auto-owners); and it ran its filmed 80-second commercials on the screens of nearly

550 drive-in theatres (reaching autoists in the surrounding non-TV rural areas). The whole campaign cost an estimated \$650,000-plus, with about \$500,000 for spot TV, \$150,000 for its "Minute Movies", according to TELEVISION Magazine's tally.

Ethyl—which heretofore had centered its main national advertising spending on magazines, to the tune of about \$1,000,000 annually—tested this unique combination's effectiveness with Pulse and 10,000 return-postcard questionnaires. It was so pleased, it is considering the same TV-movie advertising formula this spring.

But the advertising agency makes no bones about its high appreciation of drive-in movie commercials as a bolstering supplement to TV. As BBD&O's J. A. Henrici says, "The audience in these drive-in theatres is made up of gasoline buyers. And they should be in more of a car-minded mood than usual—since they're seated in their vehicles at the time the advertising message reaches them."

The TV timebuying was handled adroitly by BBD&O's Tucker Scott and Norman Chester. Time was purchased after a tentative budget

had been set for each market, on the basis of one 15-minute slot weekly for 26 weeks. Station reps were briefed on the type of show and audience required, and the degree of merchandising cooperation that Ethyl wanted. In multiple-station markets, the reps were given identical specifications; then they were told that the TV station coming up with the best offer would get the business.

Availabilities determined length and frequency. Sports formats were chosen to hit the male target (surveys showed Ethyl men decide the grade of gas in 85% of all purchases). Since hiatus-takers were just about to vacate many good slots, Ethyl was able to line up "extremely good" adjacencies in many markets. None of the stations involved, however, was offering summer rate specials. *Telesports Digests*, syndicated 30-minute film narrated by Harry Wismer, was placed in 9 markets. *Sportscholar*, a 15-minute film package, was carried in 13 cities.

Because station rates stayed steadier than had been expected (and because some stations offered good time-plus-program packages) Ethyl was able to use half-hour

segments in some markets and 10-minute strips in other. In Los Angeles, Ethyl used post-baseball game interviews. In Chicago, WNBQ-TV custom-built a live show around sportscaster Tom Duggan.

Commercials were tied in with program matter by having name sportscasters (Red Barber, Mel Allen, Ted Husing, Bill Stern, Harry Wismer) narrate a road test comparing regular and "Ethyl" gasoline. Each man did 80 and 100-second spots in summer and spring editions. To these 10 pitches were added specially filmed "personal" appeals by Harry Wismer to be used with his package and by Fred Uttal for his *Sportscholar* films. Live pitches were run in addition to filmed spiels on all the live programs used.

The Ethyl commercials (handled by BBD&O's Robert Foreman and produced by Bernard Haber) neatly blend sight and sound with motion. They feature an actual road demonstration of a car climbing a steep grade. Seen on the instrument panel are two containers—one containing ordinary gasoline, the other "Ethyl", the premium gasoline. With ordinary gasoline, the car is heard to "knock" at 30 miles an hour; and the driver has to reduce his speed to eliminate the sound. Then the driver switches to Ethyl, and the car increases speed without knocking. The sports telecaster, describing

the action, exclaims, "There's a powerful difference between gasoline and 'Ethyl' gasoline!"

Concurrently, the 80-second filmed commercials were running as "Minute Movies" in 550 drive-ins, covering the areas between TV markets. Theatres were selected from recommendations of two "theatre reps", General Screen Advertising and Movie Advertising Bureau, New York. To insure blanket coverage, two or three outdoor movies were selected in many areas. Films were rotated in this "circuit", playing two performances, seven nights a week, for a total of 10 weeks in each theatre.

Survey Theatre Patrons

To measure effectiveness of its Minute Movies, Ethyl distributed 10,000 return-postcard questionnaires to patrons of one drive-in in each state covered. The check was run one month after the last film had been shown. A free key-chain was offered to all respondents. Among the 2,000 returns, 80% reported seeing the theatre ads.

To check its television coverage, Ethyl had Pulse ask interviewees if they had seen an Ethyl show in the previous four weeks. The yesses ran from 20% to 45% of those queried, with an average of 34% for all markets reached.

Using field men as monitors, Ethyl got a running verdict on its time and program choices, plus an assist in station merchandising efforts. Outlets carrying Ethyl shows were pledged to run on-the-air plugs, tune-in newspaper ads, lobby displays and to help spread the news to the firm's gasoline-producing customers.

In its first commercial plunge into TV, Ethyl used these stations: WOI-TV, Ames; WBRC-TV, Birmingham; WNBQ-TV, Chicago; WCPO-TV, Cincinnati; WXEL-TV, Cleveland; WBNS-TV, Columbus; KRLD-TV, Dallas; WOC-TV, Davenport; WHIO-TV, Dayton; WXYZ-TV and WJBK-TV, Detroit; WOOD-TV, Grand Rapids; KPRC-TV, Houston; WFBM-TV, Indianapolis; WKZO-TV, Kalamazoo; WDAF-TV, Kansas City; WJIM-TV, Lansing; KTTV, Los Angeles; WAVE-TV, Louisville; WMCT, Memphis; WTMJ-TV, Milwaukee; WDSU-TV, New Orleans; WKY-TV, Oklahoma City; WOAI-TV, San Antonio; KPIX, San Francisco; KFMB-TV, San Diego; KSD-TV, St. Louis; KOTV, Tulsa; and WEWS-TV, Cleveland.

Ad Manager R. B. Weston



Unique among admen, Ethyl's advertising manager, Russell B. Weston, is a graduate civil engineer, with a B.S. from Schenectady's Union College. Soon after graduation, he joined Ethyl as a field representative in 1927. Three years later, he came to N. Y. for special sales work. In 1938, he became assistant advertising manager, and took up his present post in 1947.

NEWS FLASH

Big TV and Drive-in Movie Promotion sparking your "Ethyl" gasoline sales



Here is a scene from the dramatic road test. The motor is fitted with a special device that permits the driver to switch from regular to "Ethyl" gasoline in an instant. The engine was tested for top performance, as your conversion should be, before starting on hill-climbing run. The car is mounted up the hill on ordinary gasoline and an exhaust used the engine developed a blunt speed as this exhaust itself indicates when the switch was made to Ethyl gasoline. The driver again stepped on the gas and the car reached its maximum speed.



With ordinary gasoline the maximum speed was limited to knock at 30 miles per hour. Switching to Ethyl gasoline the car was able to reach a speed of 40 m.p.h.

Major TV Stations and Drive-ins in 14-State Area

There's a powerful difference between gasoline and "Ethyl" gasoline and now the Ethyl Corporation is showing its difference to motorists via road test commercials on television and at drive-in theatres.

Gasoline consumers can see for themselves how an engine tested for top performance gives more power and better performance when using "Ethyl" gasoline.

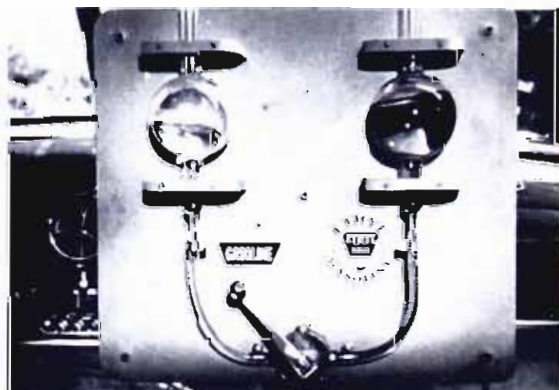
These commercials are obtained by famous sportscasters and featured in our popular TV shows. In areas where TV is not available, the same films are being shown in shows of drive-in theatres.

This special promotion will continue throughout the busy driving Spring and Summer seasons.

Campaign was merchandised through gasoline manufacturers to service stations. TV outlets ran tune-in ads, air plugs. Poster above typifies dealer promotion.



Harry Wismer, left, and Bill Stern, right, were 2 of the name sportscasters who narrated road test commercials.



Above, panel shows driver's switch from regular to Ethyl gas in road test film. Below, "Fordillac" built for test.





Offering Teddy Snow Crop hand puppet at Christmas boosted returns. Right, over 200,000 pea labels came in, hiking sales 300%.

PREMIUM CLICKS FOR SNOW CROP

TV-only puppet premium offer breaks records for Snow Crop frozen foods and Maxon agency

DESIGN a cute hand-puppet for the kiddies. Plug it seven times on a network TV show. And then watch your sales of frozen food soar 300 per cent. That, in a nutshell, is the premium formula developed by Snow Crop Marketers Division of Clinton Foods, Inc., Iowa, and the Maxon Agency, New York, who were swamped with over 200,000 orders.

Clinton's president, N. B. Barclay, calls it unabashedly: "The most successful premium offer ever made in the frozen foods industry."

The air campaign began Nov. 17 and ran to Dec. 22 on seven consecutive programs of *All Star Revue* (NBC-TV, 8:00 to 9:00 p.m.). Viewers were offered a hand-puppet fashioned after Snow Crop's trademark, Teddy, the bear. They had to send in 50 cents plus two wrappers, one of which had to be torn off a carton of peas. "The half-dollar paid for our cost of the puppet plus expenses; so we broke even," a Maxon account man told *TELEVISION Magazine*.

With orders still coming in, the total bombardment received has passed 208,000. Within 72 hours after the initial offer, requests were coming in at a rate of better than 2,000 a day. When the blizzard of Snow Crop wrappers increased to 15,000 one day, Maxon (which had

intended to process the premium itself) had the premium expert ad agency Reuben H. Donnelly Corp., New York, take over. One month later, the Donnelly people were busy tackling re-orders.

Responsible for the success of this phenomenal air blitz were H. T. Hamilton, advertising manager; Tyler Davis, account supervisor at Maxon; William Mulvey, account executive; and Pat Bartels, copy chief. Maxon's art director, Elmo Anderson, who designed the frolicsome Teddy puppet, is admirably called "the hero" of the campaign by agency personnel. (Interestingly, Snow Crop's sharing-sponsorship of *All Star Revue* costs it over \$1,300,000 annually.)

During the campaign, *Revue* stars Jimmy Durante, Danny Thomas and Ed Wynn amiably demonstrated the Teddy puppet (which was made by the National Mask and Puppet Corp., Brooklyn). Main theme of their announcement was: "Think of the fun the youngster . . . can have . . . Think of the money you save!"

Basic purpose of the premium campaign was to boost the sale of peas, (key item in the firm's frozen food line). Consumers usually start buying frozen foods with an experimental purchase of peas. If they like this item, they try other

products. Thus the "one-wrapper-from-peas" requirement.

Did it work? Sale of peas in television cities zoomed 300%; non-television sales figures clung to their norms.

But pleased with its 400,000-plus wrappers, the food firm will soon launch a supermarket-premium campaign. In this one retailers will offer Teddy directly to their customers. A hundred thousand more puppets will be distributed.

After its first bout with network video (participation on NBC's *Your Show of Shows*) Snow Crop felt it was hitting "extra" viewers at a time when the housewife wasn't thinking of groceries. Switching to spot-bought daytimers, with afternoon films in 52 markets, the firm made a good showing with housewives. But it lost the opportunity to sell the grocery men and to merchandise its TV properties.

Switching back to a big evening network program regained both advantages; while hanging on to housewife appeal. Costs were on a par with the film venture, though commercial time was more limited. The impact of the hand-puppet premium offer has assured Snow Crop and Maxon that they've found the straightest path to both targets. New TV bullseyes are ahead.

"Minute Movies" and TV ... work shoulder to shoulder!



For complete effective coverage—supplement your TV program with "Minute Movies" in your choice of over 2000 drive-in theatres!

Here is a powerful, tested advertising medium—Minute Movies in over 2000 drive-in theatres—that offers many attractive advantages to TV advertisers. Drive-in Minute Movies give blanket coverage of many fringe and in-between areas reached only partially, or not at all, by TV. Drive-in audiences are predominantly family groups and automobile owners. Minute Movie advertising can be scheduled to meet your needs exactly—on both a geographical and time basis. For these, and other good rea-

sons, many TV advertisers are combining these two media with outstanding success.

General Screen—with its many years of experience in Minute Movies, and its large file of "success stories"—will be happy to give you the complete story of drive-in theatre advertising. Learn also how you can harness the vast power of movie commercials in approximately 15,000 out of more than 19,000 conventional U. S. motion picture theatres. Write or telephone us—today!

Minute
Movies

Wrigley Building
Chicago, Illinois
WHitehall 4-5980

500 Fifth Avenue
New York, New York
Lackawanna 4-7775

Fairmont Hotel
San Francisco, California
DOuglas 2-7615

GENERAL SCREEN ADVERTISING, INC.

NATIONAL HEADQUARTERS FOR MINUTE MOVIES



Lewis H. Avery
Avery-Knodel, Inc.



George W. Bolling
The Bolling Co., Inc.



Donald Cooke
Donald Cooke, Inc.



Tom Dawson
CBS-TV Spot Sales

STATION representation is big business. A handful of these affluent, generally conservative, business organizations handle well over \$100,000,000 spot TV sales annually. Indeed, all of them (18 firms handling 108 TV stations) are collectively responsible for the estimated 35 per cent of the total \$450,000,000-plus spent on TV advertising last year.

Most of them are well-heeled. For the commissions paid them by big-city stations run as high as \$100,000 in one year. It takes no fancy analyzing, therefore, to see why the heads of the largest representation firms are yacht-owners and multiple home-owners.

Officially, a station rep is what his name implies. But in reality (and despite his opulence) he serves two masters. He is the often-harassed middleman, caught between agency and station.

How do they operate? Some are salesmen—period. Others are sound advertising men with sufficient background to help a client with all media problems. Some go far beyond sales, counseling their stations on rates, programming and network relations.

The attitudes of the stations toward their representatives vary, too. Some stations regard them as their out-of-town salesmen; others consult their reps on every management problem.

With the freeze on, the reps compete keenly to line up TV stations. The winner now is Katz, with 19 stations on its list. Petry was for a long time number one in radio. He has been knocked down

from his kingpin status by the now famous court-decision breakaway by Henry Christol, who set up an exclusively AM outfit. On the TV front, a handful of his best properties was lost to three of his men, now Harrington, Righter & Parsons, who founded the first independent firm to handle TV exclusively. Mr. Petry is expected to make a strong comeback. For the tough, shrewd, hard-hitting Petry, of course, still has one of the best station lists.

How did they get into this business? Some station rep firms are natural extensions of newspaper representative businesses. Katz and Branham began this way; Headley Reed is owned by Kelly Smith. Edward Petry got his start as a traveling timebuyer for the Biow Company on its Bulova account, before there were radio representatives.

Joe Weed was a salesman with the old Paul Block newspaper sales firm; then switched when newspaper-owned radio stations needed reps of their own. Tom Dawson, head of the TV department of CBS Spot Sales, was an announcer-salesman at Minneapolis' WCCO.

Frank M. Headley, of H-R Representatives was an FBI man. H. Preston Peters, after graduating from Amherst, spent two years in the advertising department of the *Chicago Tribune*; then he moved to N. Y. as co-founder and VP of Free & Peters.

Whatever their points of origination into the field, most station representatives are currently plagued with problems that reflect the

STATION

A profile: who they are and the problems as 18 firms

problems of the industry itself. Briefly, their key dilemmas are:

- (1) The recent drop in spot TV advertising.
- (2) The high cost of servicing both ad agencies and stations, and getting sufficient co-operation from each.
- (3) The threat of the networks encroaching into the domain of spot TV.
- (4) The need of splitting their firms into radio and TV departments.

When queried by *TELEVISION Magazine*, the station reps, naturally, had varied reactions to the problems now facing them. Here are typical responses:

About recent spot sales volume, Joseph F. Timlin of the Branham Co. said: "There's been no real decline in spot TV. Spot business always goes up and down, depending on availabilities."

"It can't go up in a straight line," agreed CBS spot's Tom Dawson, an admitted optimist, who feels time will unsnarl all current problems.

Bill Weldon of Blair-TV said: "Everybody took a licking in spot TV in December. It was caused by

Don Kearny
ABC-TV Spot Sales



James V. McConnell
NBC-TV Spot Sales



Robert D. C. Meeker
Robert Meeker Assoc., Inc.



H. Preston Peters
Free & Peters Inc.





Murray Grabhorn
Pres., NARTSR



John E. Harrington
Harrington, Righter & Parsons, Inc.



Frank M. Headley
H-R Representatives, Inc.



Eugene Katz
The Katz Agency

REPS

What they do, and their twice 108 TV stations

the usual year-end jitters, plus the boost in network costs. That meant advertisers have been shifting money from spot to cover the network increases."

Joe Weed conceded that spot TV business had dropped last December, but February buying was shaping up nicely again. His reasoning was: "Advertising decreased over the last couple of months, because sponsors were probably setting aside their extra cash to pay the new income taxes."

On the question of cooperation from stations and agencies the station reps are gallantly noncommittal. Most feel they are getting good co-operation from both groups. Others grumble about not being kept up to date on program changes by their stations or about data demands of timebuyers. One rep attributed these minor sins to "just human nature."

By and large, the reps are either tolerant or aggressive in their attitude towards the networks' move into spot TV. William B. Faber of Headley-Reed Co. explains: "The Katz firm is currently sponsoring a get-tough movement, urging reps to fight the networks' encroach-

ment. We would go along with them as a group."

But Don Kearny of ABC Spot Sales diverges: "Shared sponsorship was a threat. But now the reps are getting into it themselves. Whoever originates it—the nets or the reps—the other will follow. Anything to make TV more flexible is good."

I. E. Showerman of Free & Peters offers the philosophical attitude: "I'm not too much concerned about the inroads of the networks. Reps are inclined to shrink from shadows. Maybe we've lost some spot business to the webs. But there's no law against a man buying one-minute network rather than one-minute spot. Network TV is getting costly, and as it grows so, more advertisers will go to spot."

John Wade of Avery-Knodel is somewhat worried about the networks' growing tendency to run 20-second hitchhike and cow-catcher commercials preceding and ending TV shows, as in radio. But he adds: "The TV webs won't be able to function as much as they did in radio, because of differing time zones. Therefore, the nets will have to go increasingly to film. Once you've got a growing film trend, the natural result is to use more spot buying."

Shared, or tie-in, announcements were deplored by several reps who wailed, in their station's behalf, that when two advertisers are plugged in one spot, one of them gets a free ride. Suggested remedy: a "premium" rate, split between both advertisers.

Eugene Katz of The Katz agency was somewhat concerned over rising rates of spot TV. "Spot should be made more flexible to take care of all size accounts," he said. "This can be done by such devices as program sharing."

Most of the large reps, like Katz, Free & Peters, and Blair have already separated into radio and television departments, with Blair even going to the trouble of dividing into two separate corporations.

Murray Grabhorn, president of the 12-member National Association of Radio and Television Station Representatives, has aggressively spearheaded the campaign against network inroads into spot. He is supported by Dan (Denny) Denenholz, advertising and promotion manager of The Katz Agency, who says firmly: "We believe in the networks sticking to networks, and spot being reserved for spot, alone."

Don Cooke, head of his own firm, says his current dilemma is trying to get agencies interested in buying morning time. "But it's just like it was in radio," he says. "They have a distrust for daytime availabilities. We're just now getting timebuyers interested in early afternoon slots."

(It is interesting to note that when TELEVISION Magazine canvassed ad agency executives, many felt that several station reps were overly concerned about networks moving into spot business. "After all," said one Media Director, "spot and network each have separate functions.")

(Continued on page 33)

Paul H. Raymer
Paul H. Raymer Co., Inc.



Eugene S. Thomas
George P. Hollingbery Co.



Joseph J. Weed
Weed & Co.



William H. Weldon
Blair TV Inc.





PROMOTION: To "humanize" their glossy facades, supermarkets use performers to sell products directly. Above, Liberal Market M.C.

HOW TO SELL A SUPERMARKET ON TV

Los Angeles food chains, using budgets ranging from \$26,000 to \$82,000, are selling service, low costs, own brands, personal touch, on air

In a recent speech before the American Marketing Association, E. B. Weiss, merchandising director of the Grey Advertising Agency, N. Y., made this arresting comment:

"With the cream of retail sales being concentrated more into gigantic, robot stores—and with business through these organizations being done increasingly by 'principals' rather than salesmen—perhaps increases in the selling effort should be budgeted for *advertising* rather than to *flesh-and-blood selling*."

An increasing number of self-service supermarkets agree. What's more, the giant food chains feel a large slice of that advertising should be funneled via that nimble, visual salesman, TV.

As TELEVISION Magazine pointed out in its last roundup on supermarkets (December, 1950), virtually all of the huge food chains, like A & P, Kroger, and Safeway, were beginning to plunge into video.

But what of the medium-sized and smaller supermarkets on the local level?

A TELEVISION Magazine survey currently shows that they, too, are waking up to the values of the medium. They're using TV to:

(1) Humanize their glossy exteriors; to show that behind their modernistic facades there's as much a personal touch as in your neighborhood grocery store.

(2) Draw attention to lower prices, more efficient service.

(3) Hypo sales of those goods containing the label of the food chain.

(4) Emphasize the easy accessibility of their stores.

(5) Appeal to men (more of whom are shopping alone or with their women folk), and to children (who influence their mother's buying habits).

(6) Push the sales of products which are willing to foot the TV bill with the stores on a co-op basis.

Some of the most adroit supermarket advertising is being done on Los Angeles TV stations. Case histories culled from four outlets are perhaps typical:

ON KTTV: Last April, Roger Laverty, Jr., advertising manager for the *Thriftmart*, *Fitzsimmon & Roberts* supermarkets, started sponsorship of two quiz shows (via Edward J. McElroy Advertising Agency, L.A.). One was the Friday *What's The Verdict?* It featured students, who supplied missing verdicts in actual legal cases. The other was *Alert For News*, which

featured current event questions, with prizes of \$25 war bonds to the alert contestants.

On January 24 this year, the sponsor dropped *Alert*, evidently feeling two quiz shows were too much. But it substituted *Jeanne's Studio*, a variety show featuring music and art.

Commercials selling the various brand names—like Vernor's Ginger Ale and Iris Dietetic Fruit Juices—are neatly integrated with references to the stores. Typical pitch: "If you like rich, lean bacon, you'll love Wilson's Certified Sliced Bacon... prominently displayed and featured in all Thriftmart, Fitzsimmons & Roberts Markets."

The sponsor, which spends an estimated \$82,500 annually on its TV advertising, goes in heavy for merchandising ballyhoo. It promotes the shows on store posters (see illustration), and it co-ordinates TV sales specials with its advertising in 23 newspapers and 150,000 handbills.

What have been the sales results? Reports John R. Vrba, KTTV's promotion manager: "Since Thriftmart's shows went on the air, total sales have increased about \$300,000. This despite the fact the number of stores in the chain have been cut from 62

to 52. The sponsor feels the institutional work done on TV has contributed generally."

On KHJ-TV: Four supermarkets are now selling their wares here. The veteran is Carl Friedman, ad manager for *Mayfair Markets*, (also head of his own house ad agency, Admasters, Inc.) which began on Channel 9 two years ago. This food chain spends an estimated \$35,000 annually for motion pictures on TV.

After *Mayfair* blazed the trail, Al Wolins, ad manager for *McDaniel's Markets*, also started using movies as a commercial vehicle a year ago. The client (with Jerry Liddiard of Jack Vaughn Advertising serving as account executive) also spends an estimated \$35,000.

Arthur Reicher, ad manager for *Better Foods Markets*, fell in line six months ago. Using films, too, his stores spend about \$45,000 (via Louis Weitzman, account executive, who heads his own ad agency.)

A recent entry in the field, Bud Harris, ad manager for *Crawford's Markets*, (via Ralph Hicks Agency), spends an estimated \$26,000 annually for a half-hour Western song show, *After Supper Roundup*.

All four supermarkets plug their TV shows in newspaper ads, and with window streamers and shelf-strips.

Jim Parsons, KHJ-TV's public relations director, summarizes: "TV advertising is producing store sales in Southern California."

Wins Kid Audience

On KNBH: *Von's Markets* (via Mogge Privett Agency) recently began sponsoring *Adventures of Patches*, a puppet show dealing with an orphan boy and his rabbit, Wacky. The 18-store food chain puts on the 15-minute program two days one week, and three days the next.

The puppet rabbit himself gives the commercials. With the aid of cards, he sells Von's "free parking", "courteous service", "sale of well-known brands" and "Look for this familiar Von's Market sign in your neighborhood... 'cause it's a sign you can be sure of."

Comments the station's advertising manager, Richard Eisiminger: "Besides newspaper ad tie-ins, the stores plan a premium arrangement, whereby kids will have to go to the stores to procure contest blanks. As the show has just

started on KNBH, there's no indication of sales results.

On KTLA: A chain of 24 Shopping Bag Markets in Los Angeles County is now sponsoring a *Double Film* presentation from 2:00 to 4:30 p.m. Sunday. The chain's sales promotion manager, Edward Baltz, is handling the TV effort (via Wally McLain, account executive, Jack Vaughn Agency). He uses live and filmed commercials; a recent pitch ran: "Shopping Bag's giant annual canned food sale is now going on... Stock up and save on nationally-known brands, at special low prices... savings by the case."

Tips On Supermarket Sponsorship

1. Ask manufacturers of brands to help co-sponsor your TV effort
2. Use professional ad agency to write "humanizing" store copy
3. If you have a live show, ask M.C. to appear personally at stores
4. Tie-in newspaper advertising with TV show; plug sales in each medium
5. Promote show with shelf-strips, store window displays, cards, posters
6. To increase aisle traffic, make special pitch to male shoppers
7. Offer premiums to kids; they'll influence mother's buying habits

Store Posters Plug Shows

MERCHANDISING: Posters like this one are used by Thriftmart Markets to draw customer's attention to KTTV show, plus special brands that co-sponsor the program in Los Angeles.



featuring...

KNOX MANNING

(A Rolly Langley Production)

EVERY THURSDAY 10:15 P.M.
KTTV CHANNEL 11

Sponsored by...

ALL-PURE
EVAPORATED MILK

DIXIE PRESERVES

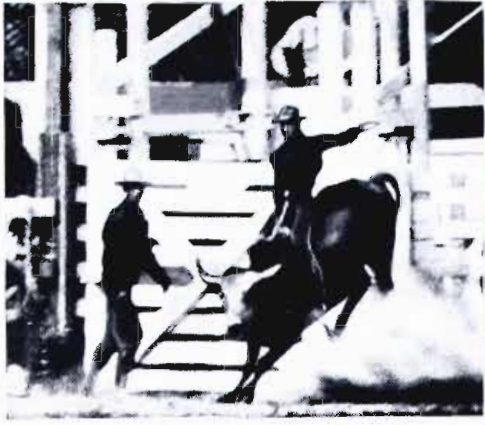
UNION MAID

Thriftmart
FITZSIMMONS
AND
ROBERTS
MARKETS EVERYWHERE

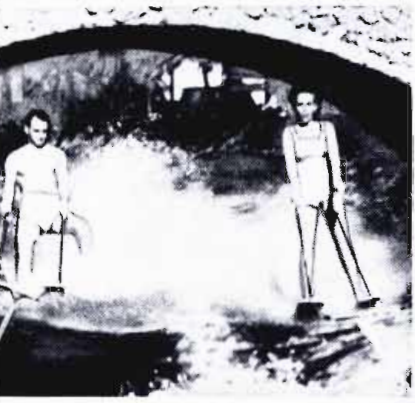
LAURA SCUDDER'S
FINE FOODS

WILSON'S HAM

GARDNER'S



A NEW *LIFT* FOR YOUR TV SPORTSCASTS with RKO-PATHE 'SPORTREEL'

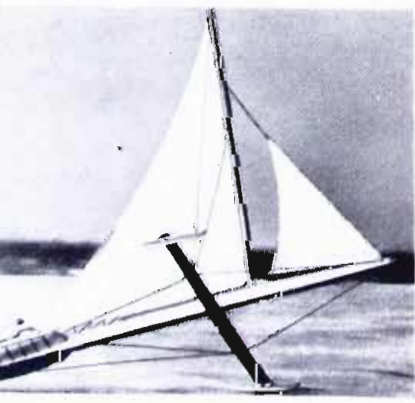


Pep up your sportscasts. Give them the added sparkle that builds audiences up and up. Show top-quality, exciting films of varied thrilling sports, shot-on-the-spot the world over!

Made by RKO-Pathe, producers of the famed "Sportsopes," played in the nation's leading theatres, "SPORTREELS" run 6 min., 15 sec. apiece and are available in two packages of 13 subjects each. They come complete with sound-on-film narration and effects. Scripts are available should your sports announcer prefer to do the narration himself.

RKO-Pathe "SPORTREELS" can be used singly for an interesting change of pace in the middle of your local sports program. Or use two "SPORTREELS" together (12 min., 30 sec.) for a special 15-minute program with commercials before and after.

Available now! Write or phone RKO-Pathe today for details.



Address:

Edward R. Evans

RKO-PATHE, INC., 625 Madison Ave., New York 22, N. Y.

Phone: PLaza 9-3600



HOW LONG SHOULD YOUR COMMERCIAL REMAIN UNCHANGED ON TELEVISION?



Dr. D. Morgan Neu

(These observations are based on Dr. Neu's seven years of experience in studying mass communications. Dr. Neu, 33, Ph.D. psychology graduate of Penn State College, was member of the government-sponsored research unit paid \$300,000 to probe the effectiveness of Army, Navy instruction films. He now directs Daniel Starch analyses of the advertising effectiveness of hundreds of TV commercials.)

THERE is a wry story, probably apocryphal, about an ad agency that was developing an advertising campaign for the Ford Motor Company. For weeks, the client saw variations of the celebrated "There's a Ford in Your Future" theme.

Then, one day, the client phoned the ad agency. "I'm sure viewers are tired of that ad copy," said Henry Ford II. "Let's change it."

"But, sir!" gasped the ad agency man. "That ad campaign hasn't even started yet."

This story reflects a common tendency among some sponsors to grow weary of a TV commercial too soon. Because they are so close to their commercial, they forget it is competing for audience interest with others on the air.

Advertisers often ask, "How long can our commercial be left on the air?" Research has yet to come up with a definite answer to this question (probably never will), but it does offer some guideposts.

In general, remember, yours is a problem of sales effectiveness or non-effectiveness — not audience like or dislike. While it's probably better to have the viewer like your commercial, he can dislike it and still be affected by it. The Biow Company, which produced the Philip Morris "nose test" commercial, concedes the commercial irritated many viewers. Yet they point out it still managed to switch over 1,000,000 people to trying their brand. In this sense, an advertiser is like the publisher of a magazine.

He prefers either a positive or negative reaction. What he does not want is indifference.

From the point of view of your commercial's repetition let's consider the necessary qualifications:

1. *The number of repeated viewings necessary to get the most out of your commercial:* There is a certain optimal number of repetitions of your commercial during which the viewer's knowledge of the facts you offer will be substantially affected. Whether you're selling soap or sewing machines, it takes a certain period of time before your message penetrates.

2. *Over-repetition:* After the positive number of repetitions have been completed, there may be a point where fatigue or boredom seriously occurs, producing a negative effect on viewers. Recently, for example, Philip Morris thought it had apparently exploited its "nose test" sufficiently. It changed to a new campaign.

3. *Varied Repetition:* One bright ray of light to offset this decline of commercial effectiveness appears in the form of varied repetition. By this, we mean variations in your approach other than the basic format of the commercial. For example, Dick Stark, in his Cecil & Presbrey commercials for Amm-i-dent on *Danger*, CBS-TV, varies his approach by using a chart; bringing a child before the camera.

You might also keep in mind that repetition is only one of many important considerations of your commercial's effectiveness. Repetition won't make a commercial more effective, if the message only entertains and does not sell. (A large cigaret company has apparently found truth in this observation: it has switched from jingle to "hard-sell.") Nor will repetition help if the commercial is so poorly constructed, it violates most of the basic concepts of mass communication—such as too many sales points, improper speed of delivery, excessive scene changes.

In the final analysis, if you want to get the greatest selling potency out of your commercial, you must first consider whether it has the proper conception and construction; only then need you begin worrying about how long it should stay on the air.

TV STATION REPS

(Continued from page 29)

HERE are all TV reps:
 ABC Spot Sales: WJZ-TV, N. Y.; KGO-TV, San Fran.; KECA-TV, L. A.; WXYZ-TV, Det.; WENR.
 Avery-Knodel, Inc.: WMBR-TV, Jack.; WKZO-TV, Kala.; WHBF.
 Blair-TV, Inc.: KTTV, L. A.; WTVR, Rich.; KDYL-TV, Salt Lake; WDSU-TV, N. Orl.; WBNS-TV, Colum.; WOW-TV, Omaha; KING-TV, Seattle, XELD, Mata.
 The Bolling Co., Inc.: WNBK-TV, The Branham Co.: KFMB-TV, San Diego; WCPO-TV, Cinci.; WEWS-TV, Cleve.; WMCT, Mem.; KRLD-TV, Dall.; KOB-TV, Alb.
 CBS TV Spot Sales: WCBS-TV, N. Y.; KNXT, L. A.; WCAU-TV, Phila.; WBTW, Charl.; WTOP-TV, Wash.; KSL-TV, WAFM-TV.
 Donald Cooke, Inc.: WKTU, Utica.
 Free & Peters, Inc.: WOC-TV, Daven.; WBAP-TV, Ft. Wrth.; WAVE-TV, Louis.; WTVJ, Miami; WTCN-TV, Minn.; WPIX, N. Y.; KSD-TV, St. L.; KRON-TV, San. Harrington, Righter & Parsons, Inc.: WFMY-TV, Greensboro; WAAM, Balto.; WDAF-TV, Kan. C.; WBEN-TV, Buff.; WTMJ-TV, Milw.; WTTG, Wash.; WLTV, Atlan.; WHAS-TV, Louis.
 Headley-Reed Co.: WICU, Erie; WTVN, Colum.; WSYR-TV, Syr.
 George P. Holingbery Co.: WWJ-TV, Det.; WHAM-TV, Roch.; WHIO-TV, Day.; WGN-TV, Chi.
 H-R Representatives, Inc.: WJIM-TV, Lsng.; WNAC-TV, Bost.; WOR-TV, N.Y., (on West coast).
 The Katz Agency: KEYL-TV, SAnt.; WOOD-TV, Grand Rap.; KLAC-TV, L. A.; WNHC-TV, NHav.; WAGA-TV, Atlan.; WFBM-TV, Indianap.; WMAR-TV, Balto.; WJBK-TV, Det.; WJAC-TV, Johnst.; WKRC-TV, Cinci.; WHEN, Syr.; WXEL, Cleve.; WSPD-TV, Tldo.; WKY-TV, Okla.; WFIL-TV, Phila.; KMTV, Omaha; WSAZ-TV, Hunt.; WMAL-TV, Wash.; KPIX.
 Robert Meeker Assoc., Inc.: WDEL-TV, Wilming.; WGAL-TV, WTTV.
 NBC Spot Sales: WNBK, N.Y.; WNBQ, Chi.; KNBH, L.A.; WNBK, Cleve.; WPTZ, Phila.; WNBW, Wash.; WBZ-TV, Bost.; WRGB.
 Edward Petry & Co.: WBAL-TV, Balto.; WSB-TV, Atlan.; WTAR-TV, Nrfk.; KSTP-TV, St. P.; KPHO-TV, Phoen.; WFAA-TV, Dall.; KHJ-TV, L.A.; WOAI-TV, SAnt.; WSM-TV, Nash.; KPRC.
 Paul H. Raymer Co., Inc.: WBRC-TV, Birm.; KTLA, L.A.
 Weed & Co.: WBKB, Chi.; WATV, Nwrk.; WJAR-TV, Provndnce.; WOI-TV, Ames.

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

Dallas, Texas Seattle, Wash.
4212 So. Buckner 4742 W. Ruffner

JANSKY & BAILEY

An Organization of
Qualified Radio Engineers

DEDICATED TO THE
Service of Broadcasting

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

E. C. PAGE

CONSULTING RADIO
ENGINEERS

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

CROSS COUNTRY

CINCINNATI: Look for more movie palaces to advertise on rival TV. JULIAN BEHR ADVERTISING AGENCY recently placed 5½ hours on WCPO-TV for 35 local movie houses. Campaign included "Who am I?" contest, with station giving clues to identity of mystery film stars.

LOS ANGELES: Ad agencies are showing interest in unique, hour-long audience participation show, *America Votes*, innovated by KECA-TV. Manager PHIL R. HOFFMAN explains format: While 4 panelists debate hot political issue, 19 phone operators receive viewers' opinions. Results of straw poll are then announced before show is off air.

OKLAHOMA CITY: Myron Kent, president, MYRON KENT SALES Co., gives WKY-TV's daytime *Danny Williams Show* full credit for introducing and moving (via 3 spots weekly) \$40,000 worth of Odor Master and Odor Master Refills within 13 weeks. Product sells at \$1.29 and 49 cents.

BALTIMORE: Advertisers can expect WBAL-TV to stage anti-immorality campaign. According to Edward Petry & Co.'s DOUG MACLATCHIE: "Just recently, the station threw *Big Story* off, because of insinuating program content; informed the network it won't carry *One Man's Family* unless it is cleaned up."

PHILADELPHIA: Hicks & GREIST, agency for DIXIE CUP Co., claims "largest mail volume ever by a TV station in response to a one-time offer" was racked up by WCAU-TV's *Junior Hi-Jinx Show*. Advertiser drew 15,133 requests

for full-color movie star portraits.

BALTIMORE: NATIONAL BREWING Co. started 3rd straight 52-week renewal of sponsorship for 13½ hours weekly on WMAR-TV. Account men are DAVE HALPERN, JOHN J. SNYDER, OWEN & CHAPPELL.

MIAMI: Expect coaxial cable to Miami to be in service by June 1, according to President MITCHELL WOLFSON, WTVJ.

PHILADELPHIA: GIMBEL BROTHERS DEPARTMENT STORE renewed for 6th year "TV's oldest, continuously sponsored program", *Gimbel Handy Man*, household repair tips show, M.C.'d by Jack Creamer, on WPTZ. When sponsor first presented show, Philly had less than 7,000 TV homes; now it claims 1,000,000 TV homes.

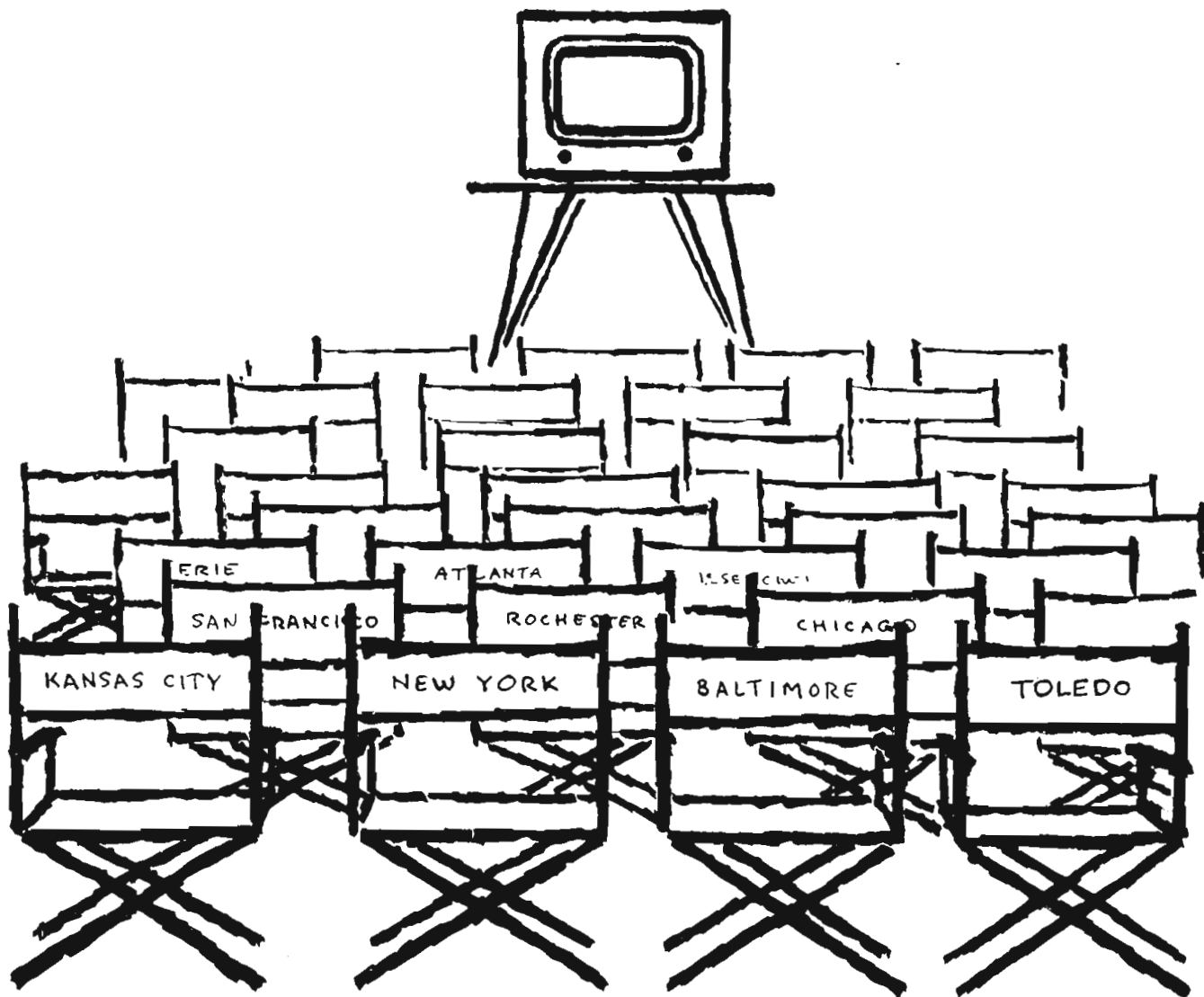
COLUMBUS: Admen JACK KAVANAGH and JOHN METZGER, BYER & BOWMAN, INC., co-authored *A Package For Joe*—half-hour public service show for local United Appeals and Red Cross campaign on WBNS-TV, WLW-C, WTVN.

DETROIT: ALTES BREWING Co. (via HUBERT R. DOERING of McCann-Erickson) signed for 13-week sponsorship of *Dangerous Assignment*, Sunday film series, on WWJ-TV.

HOLLYWOOD: Press reports that there were \$61,000,000 worth of TV film packages 'finished or in work' in Hollywood video studios for 1951 prove to be gross exaggeration. That's result of investigation by MILTON MACKEYE, writing in *Saturday Evening Post*: "Hastily organized companies announce productions 'in work' when they've paid a month's rent and bought a wastebasket."

Howard H. Colby, second left, president of Altes Brewing Co., signs for 13 week sponsorship of "Dangerous Assignment", film series, on WWJ-TV, Detroit, (McCann-Erickson Agency).





Now 14,000,000 families can watch the show

In the short time television has been on the road, it has come a long way. Only six years ago, intercity broadcasting was in the experimental stages. When the 1945 Army-Navy game was sent to New York from Philadelphia through 95 miles of coaxial cable, it was the first time in history more than one city could watch the same event at the same time with today's method of telecasting.

Today 94 television stations in 54 cities — representing more than half the country's population — can present the same show . . . and coast-to-coast transmission is accomplished with great success.

Broadcasting facilities, provided by the Long Lines Department of the American Telephone and Telegraph Company, and the Bell Telephone Companies, total 24,000 channel miles.

Planning and providing these facilities is a big job. It takes special equipment and personnel, made possible only by large investments. The present value of coaxial cable and *Radio Relay* facilities used by the Bell System for television is \$85,000,000.

Yet the cost of the service is low. The Telephone Company's total network charges average about 10 cents a mile for a half-hour program.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

SCREENINGS DIRECTORY OF FILM PROGRAMS



THE BIG GAME HUNT, an exciting package of 26 half-hour thrilling jungle adventures shot in Africa. Broad family appeal. Program has garnered high ratings wherever it's telecast. Send for brochure.

EXPLORERS PICTURES

1501 Broadway, New York, N. Y.



JOAN BENNETT and LOUIS HAYWARD star in "The Man in the Iron Mask", another in the new Peerless group of outstanding features never before released for television.

PEERLESS TELEVISION PRODUCTIONS

729 Seventh Avenue, New York, N. Y.



The new BUSTER CRABBE SHOW, a series of 26 half-hour western programs, featuring a highly personalized approach to the television audience with Crabbe as the MC. Send for audition reel.

SPECIALTY TELEVISION FILMS

1501 Broadway, New York, N. Y.



ROLLER DERBY—the sport with 30,000,000 fans—is now available for the first time on film in 52 half-hour shows. Currently scheduled on WCBS, WNAC, WXYZ, WOI, WOC, WHIO.

STATION DISTRIBUTORS INC.

40 East 51 Street, PL 9-4953



THE FEMININE ANGLE embodies Iika Choso's own interpretation of the day's news, fashion and human interest stories from the world of women the world over. Highlighting each program is an interview with a nationally known personality. 15 minutes weekly.

UNITED ARTISTS TELEVISION



WASHINGTON CLOSE-UP, an up-to-the-minute analytical program about the world's most pressing problems and the men and women in our nation's capitol who solve them. John B. Hughes acts as editor, narrator and interviewer. 15 minutes weekly.

UNITED ARTISTS TELEVISION



TIMEBUYER'S NOTEBOOK

by Robert Reuschle

Timebuying Chief, McCann-Erickson

THIS month I'd like to discuss three reasons why timebuyers grow grey.

1. Clearing Time:

Stations and their representatives have hammered away at us timebuyers to get out of network and use spot. Well, what assurance do we have that we can get on the air in a minimum number of markets—with a minimum number of spots per week—and at time positions to reach the client's market?

Take the case of Hood-Goodrich, appealing to kids, with one-minute spots for "P-F" canvas shoes.

Here's an advertiser that must have a minute to put his story across effectively. He has a limited budget; a limited market; and a short Spring-selling season.

If we *plan* such a campaign in the Fall, how do we know we will be able to get the right spots, and the right frequency, in the right markets? And what will be the rates next Spring?

So far, we've been extremely lucky; we've run two highly successful campaigns for this client. But it wasn't easy. The Hood-Goodrich dealers are looking forward to a TV campaign next Spring. I only hope we can deliver.

2. High Costs:

Major problem No. 2 is ascending rates for both time and talent. It's difficult to fix a budget in advance with any real degree of accuracy.

Up to now, cost-per-thousand circulation has been declining. But we note, for the first time, the trend has started to reverse itself. Set sales have not been keeping abreast of rate increases. Further, we know a large percentage of new sets are bought by people trading-in for larger-size TV screens.

Obviously, the potential market for set sales is declining, and rates will have to be kept in line. Yet today, it is estimated, approximately 60 per cent of the homes in the nation are in TV-service areas,

but only about 30 per cent of the total U.S. homes own sets.

What rates will be two years after the freeze is lifted, nobody knows. But, certainly, the way things are going, it looks as if only the very largest of national advertisers will be able to afford true national TV coverage in the future—unless ways can be found for time and talent economies.

3. Station Policies:

Major problem No. 3 for the buyer is lack of uniform station policies. Some stations respect network option time; others don't. Some will clear time for a live network show in network time; others won't. Most stations double, triple, or quadruple spot; a few don't.

It's hard to explain some of these actions to our clients. For example, a network advertiser has been on the air through the summer. He has been waiting 52 weeks to get on the air in an important market. He is, understandably, "disturbed" when he learns the station has given a kine time to *another account that has just entered TV*.

As in most things new, TV has its growing pains; so don't let any of the foregoing scare you away. Question is: "What are you going to do about it?" Here are suggestions:

1. Decide if TV advertising fits your marketing plans and distribution. Do this, even though you may be satisfied with the media you are now using.

2. Decide you're going to get practical TV experience soon, no matter how modest the cost.

3. Decide how you're going to use the budget. Have a plan covering budget, timing, markets, merchandising, and research.

4. Establish a separate TV budget; for robbing Pulitzer to pay Paley can be dangerous in the early stages of your venture into TV.

5. Obtain experienced guidance. There are many pitfalls along the TV road.

WAVE-TV

First
in KENTUCKY

**TV ADVERTISING
IS 152.2% MORE
EFFECTIVE THAN
NEWSPAPERS, IN
METROPOLITAN
LOUISVILLE!**

(According to scientific survey made by Dr. Raymond A. Kemper, Head of the Psychological Services Center, University of Louisville, in WAVE-TV area, June, 1951)

**AND WAVE-TV
CARRIES MORE
ADVERTISING
THAN
LOUISVILLE'S
2ND STATION!**

WAVE-TV

CHANNEL 5

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



FREE & PETERS, Inc.

Exclusive National Representatives

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK

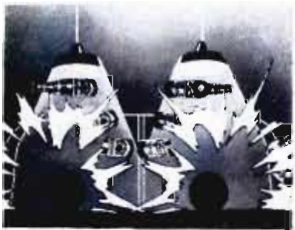


These four, easy on the eye—easy on the ear, 1-minute spots are examples of intimate direct selling with an attractive personality demonstrating the product, ASR lighters.

ADVERTISER
American Safety Razor Co.

AGENCY
McCann-Erickson

PRODUCED BY
LEWIS SOUND FILMS
71 WEST 45TH STREET, NEW YORK 19, N. Y.
BRyant 9-5963



Imagination that spells impact is used to put over the hard-selling story of National Bohemian and National Premium Beer. Bowling Ball animates down alley and scores a 'strike', tying in with singing jingle on soundtrack. Plenty of sponsor identification is cleverly woven into the animated sequences and the entire series of film commercials is an outstanding example of high-caliber, low-cost animation.

ADVERTISER
National Bohemian Beer

AGENCY
Owen and Chappell, Inc.

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



Guaranteeing the screen's finest quality, RKO-Pathé once more demonstrates how only years of experience and film experts can consistently deliver the top quality of commercials like these three 2½ minute, two 60-second and four 20-second spots for Johnson's Wax Glo-Coat and Pride. Live action with direct sound is combined with animation and narration over.

ADVERTISER
J. C. Johnson

AGENCY
Needham, Louis & Brorby

PRODUCED BY
RKO-PATHE, INC.
625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600

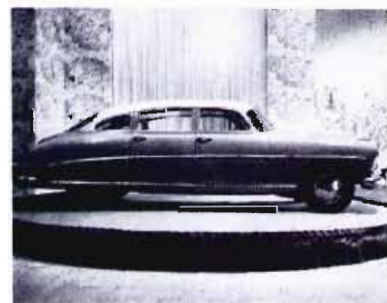


One-minute TV commercial designed to aid in promotion of CBS-HYTRON easy budget plan on TV picture tube replacements.

ADVERTISER
Hytron Radio & Electronics Corporation
Division of Columbia Broadcasting System
Salem, Mass.

AGENCY
Bennett, Walther & Menadier, Inc.
Boston and New York

PRODUCED BY
VIDEO VARIETIES CORPORATION
41 EAST 50TH STREET, NEW YORK 22, N. Y.
Studio: West Coast Sound Studios, Inc.
510 West 57th Street, New York 19, N. Y.



The fabulous Hudson Hornet and its new lower-priced running mate, the spectacular Hudson Wasp, are the subjects for 20-Second announcement spots. These spots have been planned so that glamour shots of the cars will lead the consumer to the show room.

ADVERTISER
Hudson Motor Car Company

AGENCY
Brooke, Smith, French & Darrance, Inc.

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

For screenings and further information write the producers direct!

Use your Television Film Commercials in NON-TV AREAS too!

Sixty million people, 40% of the total U. S. population, live in areas not reached by TV. These non-TV areas are an important part of the national market to most advertisers.

You can put the powerful impact of your film commercials to work right now through 9,500 theatres located in these areas. These movies have 4,500,000 seats, 80% of the total seats in all theatres in these areas.

Select just the places and theatres desired. Your film is shown at every performance for a full week, with no competitive products scheduled. Movie audiences give virtually 100% attention to your advertising message.

The minimum weekly rate of \$7.00 for a one-minute film applies in thousands of theatres.

The overall average is less than \$15.00. Agency commission is 15-2%. The weekly rate includes all planning, booking, film inspection, proof of showing and merchandising services.

More than 100 national advertisers now use all or part of the 15,000 theatres available in TV and non-TV areas. To quote Kenneth Groesbeck in his new book, INVITATION TO ADVERTISING—"Some very smart cookies among the big advertisers have used screen advertising heavily, chuckling in their whiskers, I suspect, that no more advertisers seem to have discovered the medium."

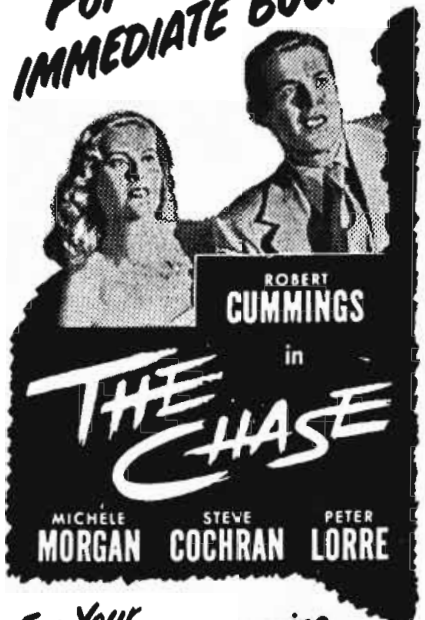
Why not get more information for your own use? Just write, wire or phone our nearest office below:

The Movie Advertising Bureau

NEW YDRK - CHICAGO - CLEVELAND - SAN FRANCISCO - KANSAS CITY - NEW ORLEANS - ATLANTA

EDITORIAL

For T.V.-
IMMEDIATE BOOKING



For Your
Feature Programming
Use Major Company Product



I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE



52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
J. CARROL HAISH BUSTER CRABBE

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • SMITH BALLEW

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of Features,
Westerns, Serials, Cartoons.

COMMONWEALTH
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

Circulation Estimates Out of Line

STATIONS, supplying estimates of their market set circulations, rely largely on local set distributors. Unfortunately, this method has a serious shortcoming. Distributors are, understandably, not anxious to let competing distributors, and their dealers, know that they are being outsold.

Consequently, they jack up their claims. In one case, where TELEVISION Magazine had access to a distributor's files, sales were 50% below claims. This does not hold true in many markets, but in enough to make the situation a serious one.

For some years now, TELEVISION Magazine has been publishing its own set figures each month. We have been using as a base the estimates of the Radio-Television Manufacturers Association. The RTMA reports all sets shipped into each TV area, county by county. These figures are, in turn, checked with the station estimates. Its figures also have a shortcoming, but a minor one—in overlapping areas, it is possible for sets to be shipped into one market, and be bought or sold into another.

Furthermore, Admiral (one of the larger manufacturers) doesn't report to RTMA. However, through RCA licensing, RTMA is able to estimate Admiral production quite closely, and to project it to other areas, in conformity with other manufacturers' shipments.

Getting the manufacturers to agree to release these figures was not an easy task. Like the distributors, they hesitated for competitive reasons.

The solution, however, was quite simple. A firm of Certified Public Accountants was appointed to handle the gathering and compilation of sales figures. RTMA then received only the totals. No one but the CPAs could know the individual manufacturer's figures.

Why shouldn't the same method be acceptable to the distributors?

Their figures, correlated with RTMA, would then adequately fill the need for accurate circulation estimates.

It behooves every station to get this plan working at once.

Football Decisions in Wrong Hands

The college athletic directors, who are responsible for the television policies of the National Collegiate Athletic Association, should be replaced by the Council of College Presidents.

The athletic director's livelihood is directly dependent, in most cases, on the gate receipts from football. Naturally, he sees TV as a threat to his own financial position. He would rather not take any chances with TV. Obviously, his orbit is too narrow.

Certainly, there are factors other than gate receipts to be considered: 1) the alumni, 2) public relations, 3) overemphasis of college sports.

If TV affects attendance at the games of smaller colleges, or secondary teams, perhaps it is all to the good. It might mean a stronger return to intramural sports.

Of course, this can act adversely as well. The big colleges, with the top teams, might even go further along the road to "professionalism" in sports.

All the more reason why the decision to telecast college football should be one for the Council of Presidents! The NARTB should take immediate steps to put its case before this group.

Fred Kugel