

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eight year of publication

September

DOES ALTERNATING
SPONSORSHIP WORK?

page 24

HOW ADVERTISERS
ALLOCATE MEDIA DOLLARS

page 9

Brew

TM 12-51 12-52 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

2 new Hopalong Cassidy programs . . .

for local sponsorship

You can still buy
Hopalong Cassidy
in these markets:

Albuquerque
Ames
*Atlanta
Binghamton
Birmingham
Bloomington
*Charlotte
*Chicago
*Cincinnati
Davenport
Fort Worth
Greensboro
*Houston
Huntington
Indianapolis
*Jacksonville
Kalamazoo
Lancaster
Lansing
*Los Angeles
Memphis
*Miami
*Minneapolis
Nashville
Omaha
Phoenix
Richmond
San Diego
Utica
Wilmington

Over ten million people watched each weekly Hopalong Cassidy adventure last year. Now Hoppy is making 52 brand-new half-hour television films exclusively for NBC-TV. The first will be ready for showing in October, and will be available on a *local market* basis — at local cost.

Probably you already know about Hoppy's giant drawing-power. Just to remind you though — during the sixteen months he was sponsored by General Foods, his average Nielson national rating was 32.6. His farewell appearance for that sponsor clocked 36.2 — 4,563,000 homes.

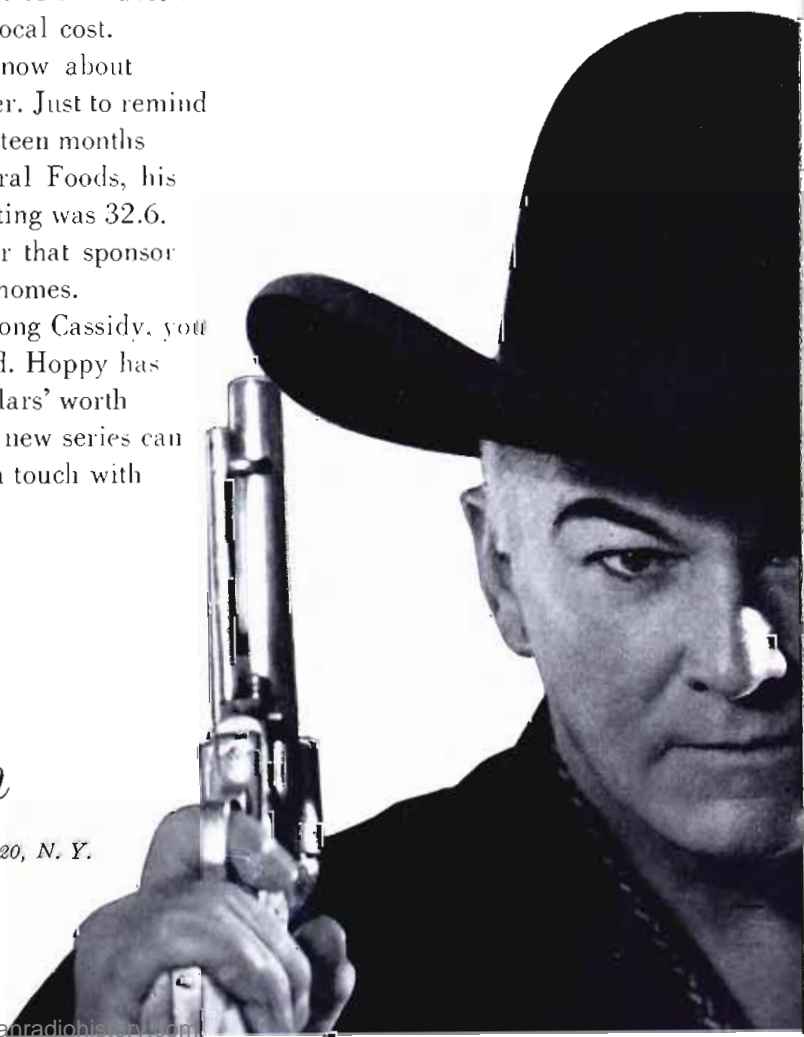
When you sponsor Hopalong Cassidy, you sponsor an American legend. Hoppy has already sold millions of dollars' worth of goods of every kind. His new series can do the same for you! Get in touch with NBC-TV Film Sales *today*.

NBC

film division

30 Rockefeller Center, New York 20, N. Y.

*Available on
alternate-week basis
in these, and some
other markets.



SMOOTH ACTION



NEW *Houston-* *Fearless* **TV** **CAMERA** **PEDESTAL**



Camera is raised quickly, easily by lifting on steering wheel.

New smooth action...new stability...new convenience and ease of operation are offered in the new Houston-Fearless Television Camera Pedestal, Model PD-3. Camera is accurately counter-balanced, making it possible to raise and lower quickly, smoothly by simply lifting or pressing on steering wheel, even with pedestal in motion. Three pairs of dual-wheels assure smoother rolling-dolly shots. Two types of steering: for straight tracking or sharp turning. All controls are within easy reach of cameraman for maximum convenience. Dependable Houston-Fearless quality throughout. Makes possible better, more showmanlike productions in any studio. Write for details today.

The
HOUSTON
FEARLESS
Corporation

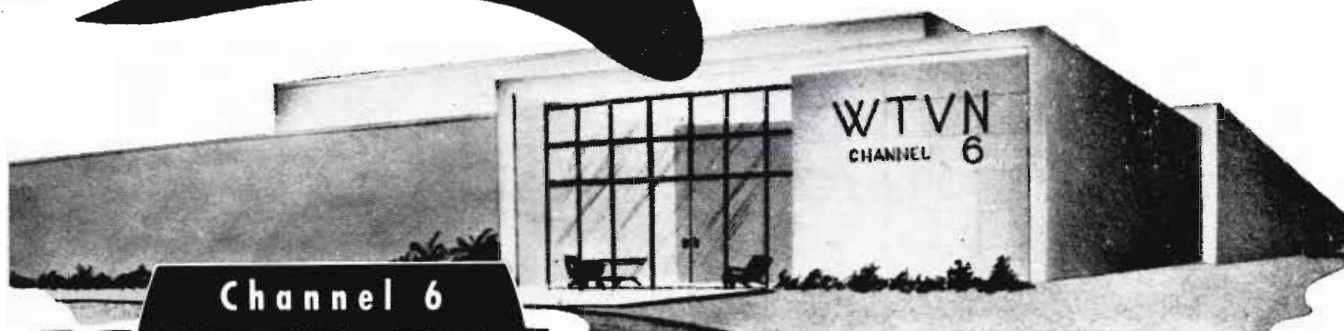
• DEVELOPING MACHINES • COLOR PRINTERS • FRICTION HEADS
• COLOR DEVELOPERS • DOLLIES • TRIPODS • PRINTERS • CRANES

11803 W. OLYMPIC BLVD • LOS ANGELES 64, CALIF.

"WORLD'S LARGEST MANUFACTURER OF MOTION PICTURE PROCESSING EQUIPMENT"

it's the most

MODERN TV CENTER



Channel 6
WTVN
COLUMBUS OHIO

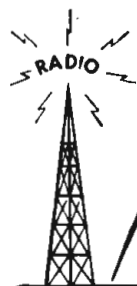
TV has **MORE** of everything

POWER **COVERAGE** **FACILITIES** **STAFF**

When you specify WTVN to do the job for you in the Giant Ohio market, you'll receive the ultimate in programming and production facilities engineered to your needs, and merchandising assistance plus. Television Center WTVN is designed to *sell products* quicker and cheaper. Remember, Columbus, Ohio is served and sold by WTVN. Write or telephone for complete information today.

but **MOST** of all...

*More
Merchandising
Assistance*

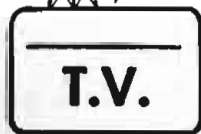


COLUMBUS OHIO



by **WTVN Channel 6**

Write for details today



Edward **LAMB** ENTERPRISES INC.

Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.

WICU-TV—Erie, Pa.—Headley-Reed Co.

WHOO—Orlando, Fla.—Avery-Knodel, Inc.

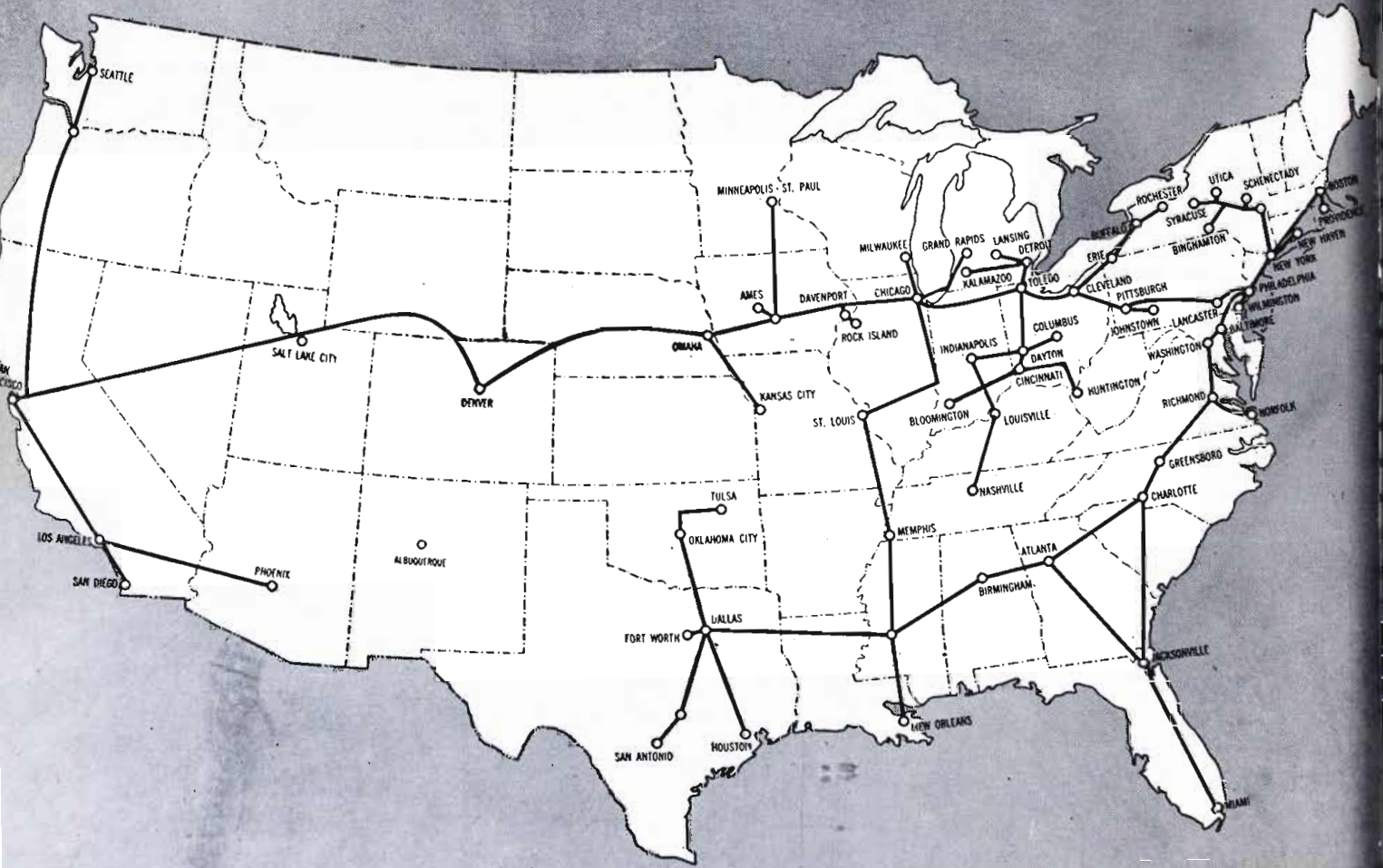
WTOD—Toledo, O.—Headley-Reed Co.

WTVN-TV—Columbus, O.—Headley-Reed Co.

WIKK—Erie, Pa.—H-R Co.

ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of August 1st....	18,531,428
Source: TELEVISION Magazine	
Receiver production for July, 1952.....	195,252
Receiver production for July, 1951.....	116,000
Total receiver production for 1951.....	5,384,798
Source: Radio-Television Manufacturers Association	

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
FAMILIES	27,412,700	62.1
POPULATION	92,914,200	61.0
RETAIL SALES	\$92,708,837,000	66.1
Source: NBC-Sales Management		

SETS IN USE: NATIONAL AVERAGE[®] LAST REPORTED QUARTER

	MONDAY-	FRIDAY	SATURDAY
	SUNDAY		
9:00 am-11:45 am	4.1	5.2	4.1
12:00 noon-6:45 pm	15.2	19.8	13.5
7:00 pm-11:45 pm	33.9	32.7	30.3

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

AVERAGE NUMBER OF VIEWERS LAST REPORTED QUARTER

	MONDAY-	FRIDAY	SATURDAY
	SUNDAY		
9:00 am-11:45 am	2.83	1.99	2.54
12:00 noon-6:45 pm	2.48	2.20	2.71
7:00 pm-11:45 pm	2.92	2.71	2.88

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HO
Under \$2000	7
\$2000-\$3000	37
\$4000-\$6000	40
\$7000 & over	16

Source: Videodex

WEEK TELEVISION

TELEVISION

STATION

REPRESENTATIVE

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF AUGUST 1st

ALBUQUERQUE—31.0	16,658
KOB-TV (A, C, D, N)	
AMES—44.9	96,433
WOI-TV (A, C, D, N)	
ATLANTA—56.0	182,600
WAGA-TV (D); WSB-TV (A, N, P); WLTW (C)	
BALTIMORE [®]	402,829
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—29.9	85,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—41.5	110,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON [®]	170,000
WTTV (A, C, D, N)	
BOSTON [®]	920,928
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO [®]	279,204
WBEN-TV (A, C, D, N)	
CHARLOTTE—38.2	142,387
WBTV (A, C, D, N)	
CHICAGO—65.5	1,165,367
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI [®]	361,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	—80.1
WEWS (A, C); WNBK (N); WXEL (A, D, P)	637,684
COLUMBUS [®]	242,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	—39.0
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	182,073
DAVENPORT-ROCK IS.	—37.4
WHBF-TV (A, C, D); WOC-TV (N, P)	123,000
DAYTON [®]	246,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DENVER	9,000
KFEL-TV (C, N, D)	
DETROIT—66.4	712,481
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—40.7	116,381
WICU (A, C, D, N)	
FT. WORTH-DALLAS	—39.0
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	182,073
GRAND RAPIDS [®]	225,581
WOOD-TV (A, C, D, N)	
GREENSBORO—29.7	84,801
WFMY-TV (A, C, D, N)	
HOUSTON—51.6	169,675
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—37.2	98,137
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—65.1	250,000
WFBI-TV (A, C, D, N)	
JACKSONVILLE—51.6	62,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—31.9	164,501
WJAC-TV (A, C, D, N)	
KALAMAZOO [®]	240,316
WKZO-TV (A, C, D, N)	
KANSAS CITY—46.0	218,316
WDAF-TV (A, C, D, N)	
LANCASTER [®]	159,067
WGAL-TV (A, C, D, N, P)	
LANSING [®]	104,300
WJIM-TV (A, C, D, N)	
LOS ANGELES—69.9	1,262,184
KECA-TV (A); KHJ-TV; KLAG-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—54.4	145,884
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—41.5	122,186
WMCT (A, C, D, N)	
MIAMI—55.0	104,479
WTVJ (A, C, D, N)	
MILWAUKEE—84.6	346,085
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	—71.2
KSTP-TV (N); WTCN-TV (A, C, D, P)	326,700
NASHVILLE—32.2	70,400
WSM-TV (N)	
NEW HAVEN—76.6	310,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—38.2	108,676
WDSU-TV (A, C, D, N)	
NEW YORK—67.2	2,993,243
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
NORFOLK [®]	125,800
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—41.0	100,375
WKY-TV (A, C, D, N)	
OMAHA—58.2	135,242
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—62.8	1,072,259
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—34.1	41,343
KPHO-TV (A, C, D, N)	
PITTSBURGH—56.2	420,519
WDTV (A, C, D, N)	
PROVIDENCE [®]	225,940
WJAR-TV (C, N, P)	
RICHMOND [®]	136,822
WTVR (C, D, N, P)	
ROCHESTER [®]	149,032
WHAM-TV (A, C, D, N)	
ST. LOUIS—72.5	413,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—54.5	78,313
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—44.9	88,372
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO [®]	128,880
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—44.3	433,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY	—TROY—65.3
WRGB (C, D, N)	219,400
SEATTLE—36.0	163,700
KING-TV (A, C, D, N, P)	
SYRACUSE [®]	184,450
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—61.4	193,000
WSPD-TV (A, C, D, N, P)	
TULSA—45.7	83,350
KOTV (A, C, D, N, P)	
UTICA-ROME [®]	75,000
WKTV (A, C, D)	
WASHINGTON [®]	382,932
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—78.8	113,414
WDEL-TV (D, N)	

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

NEW TV STATIONS OPENING

FCC has granted construction permits for following 15 new TV stations in 12 cities in addition to the 18 granted in 11 cities as listed by TELEVISION Magazine August:

Firm	Channel No.	New
Pa. Tex. Roderick Broad. Co.	4	
Tri-State Broad. Co.	9	
Alford, Fla. Gore Publishing Co.	23	
Gerico Investment Co.	17	
Meriden, Conn. Harry L. Liftig	49	
Madison, Ky. Polan Industries	59	
Orlando, Fla. Modern Broad. Co.	28	
Scranton, Pa. Appalachian Co.	73	
Scranton Broad., Inc.	22	
Worcester, Mass. Hampden-Hampshire Co.	55	
Montgomery, Ala. Pursley Broad. Service	48	
Honolulu, T. H. Hawaiian Broad., WKAB	9	
San Juan, P. R. El Mundo Broad., WKAQ	2	
Albany, N. Y. State Board of Regents	46	
New York City State Board of Regents	25	

Source: FCC; * indicates educational grant. Total of 755 new and amended applications have been filed with the FCC, including 100 already granted.

STATIONS AND MARKETS

Number of 1 station markets	40
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	64
Operating stations	109
Number of connected cities	63

Source: TELEVISION Magazine.

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

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.

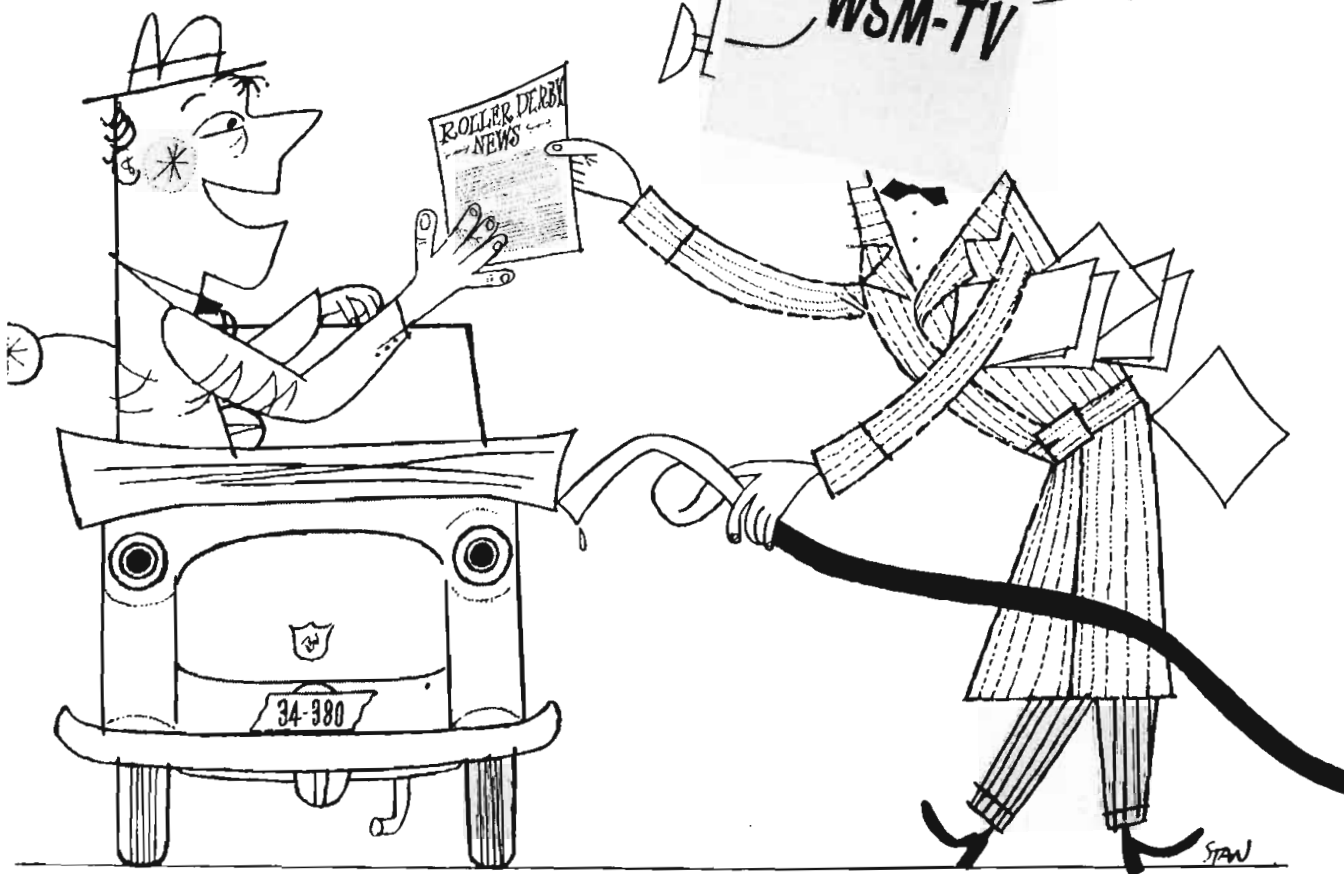
Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

WSM-TV pumps up 20% sales increase for SHELL

On February 9, 1952, the American Oil Company (local Shell distributor) contracted for a half hour film show (Roller Derby) over WSM-TV. At the end of thirteen weeks two highly significant things had happened:

- 1. Shell stations had handed out 10,000 copies of Roller Derby News.
- 2. Shell gas sales were 20% ahead of the corresponding 13 week period in 1951.

If you like advertising results you can measure at the cash register, let Irving Waugh or any Pety Man tell you how WSM-TV has rung up equally impressive results for many advertisers.



Nashville **WSM-TV** Channel 4

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 9, September, 1952

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FREDERICK A. KUGEL
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Research Bureau

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

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To sell Memphis

--and The Mid-South

a market with a net effective
buying income of

\$2,809,513,000

YOU NEED BOTH

WMC

—the pioneer radio station
of The Mid-South

and

WMCT

—Memphis' only TV Station
now serving over 145,000
sets in The Mid-South area

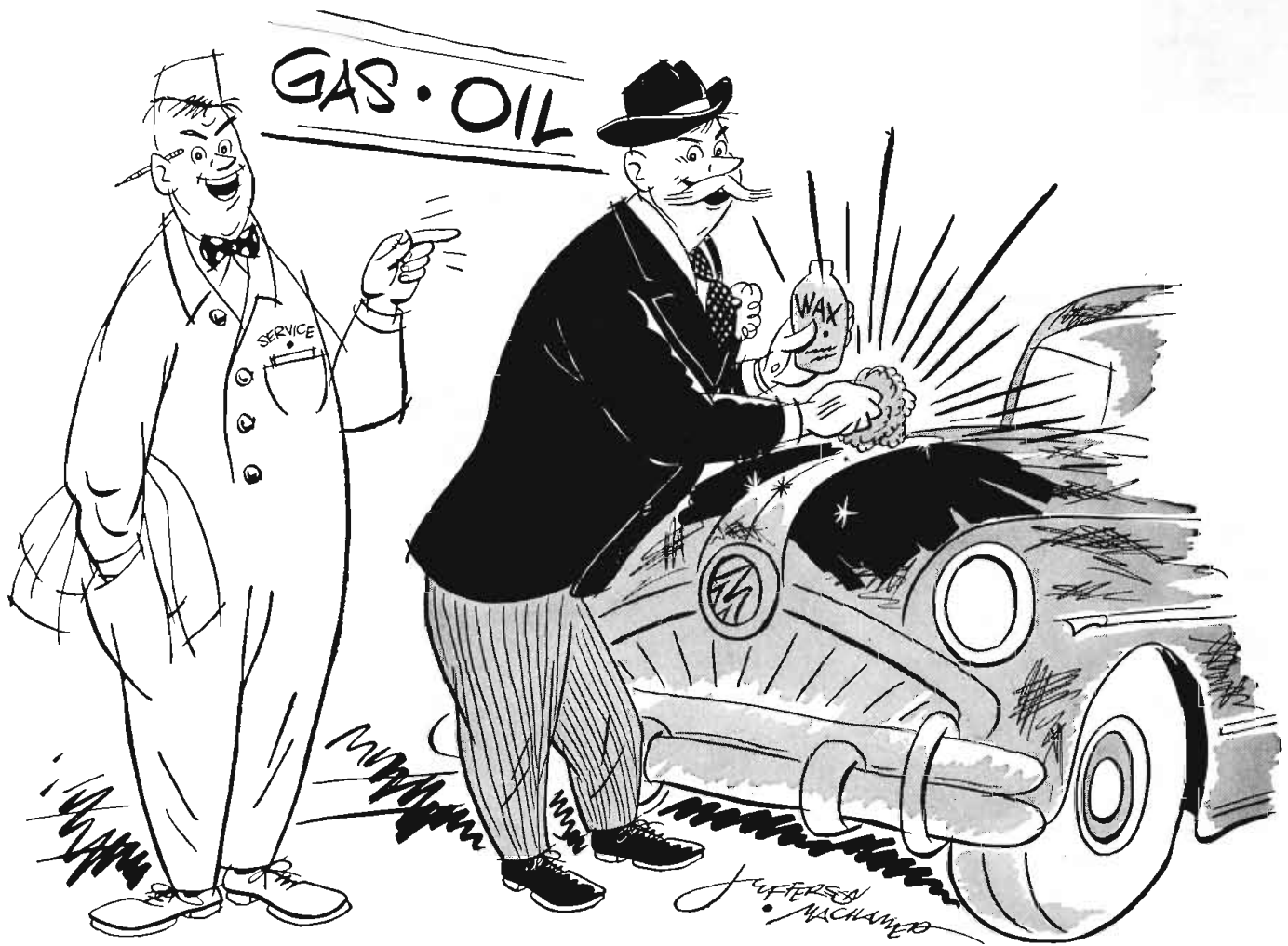
WMC- 5000 WATTS
NBC • 790 KC

WMGF- 260 kw—simultaneously
duplicating AM schedule

WMGT- first TV Station in
Memphis and Mid-South

owned and operated by the
Commercial Appeal

National Representatives
The Branham Company



**REPRESENTING LEADING
TELEVISION STATIONS:**

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

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

Louisville WAVE-TV*
(WAVE, Inc.)

Miami WTVJ
(Wometco Theatres)

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

New York WPIX
(THE NEWS)

St. Louis KSD-TV*
(POST DISPATCH)

San Francisco KRON-TV*
(THE CHRONICLE)



FREE &

Pioneer States

*Primary NBC Affiliates

WE'LL BE DEMONSTRATING THAT FOR MILLIONS OF OWNERS, TONIGHT!"

If you have anything to sell to the great mass market — most especially, anything whose beauty, utility, efficiency or economy can be demonstrated visually — *television is your medium*. Compared with printed advertising of any sort, television is so dramatic, so persuasive, so personal as to dwarf the potentials of the graphic arts. . . .

Free & Peters represent stations that serve 27% of all the television homes in America. We can offer available time and programs on one station serving 110,000 homes, or on all eight stations serving nearly 5,000,000 homes, or on anything in between. If you're interested in testing your program, we can submit a typical city in almost any population range, up to and including the vast New York market. Let us give you the costs — on both the per-station basis and the cost-per-thousand-viewers *reached*.

PETERS, INC.

Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

THE BEST ADVERTISING BUY

CHANNEL 5

IN LOS ANGELES

ANY NIGHT IN THE WEEK!

HOOPERREPORT

SHARE OF LOS ANGELES TELEVISION AUDIENCE

Evenings—Sunday thru Saturday, 6:00 p.m. to 11:00 p.m., May '52

Average TV Sets-in-Use	41.2%
KTLA's Share	23.5
STATION "A"	19.9
STATION "B"	13.6
STATION "C"	13.4
STATION "D"	10.6
STATION "E"	10.5
STATION "F"	9.2

KTLA creates its own top-rated TV programs—shows that win and hold large and loyal audiences. Sponsored on a participating basis these KTLA programs produce highly satisfying results—more sales per advertising dollar!



Typical of KTLA-developed programs is "Bandstand Revue"—Sunday night 9-10 P.M., a sparkling music and variety hour

featuring the nation's top bands and musical personalities...

... Popular singing star Harry Babbitt emcee's "Bandstand Revue" which originates weekly in KTLA's Hollywood



"studio theatre." Participating sponsorship in 20-minute segments are now available.

For an audition print, wire, write or telephone . . .

KTLA Studios • 5451 Marathon St., Los Angeles 38 • Hollywood 9-6363

Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

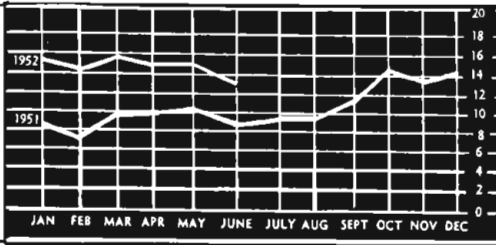
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

New York • Detroit • Chicago • Boston • Memphis • Hollywood • San Francisco



ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

FOCUS



Network billings: June \$13,324,972

HOW ADVERTISERS ARE SPENDING THEIR MONEY

ANALYSIS OF P.I.B. FIGURES, COMPARING ADVERTISING FROM JANUARY TO JUNE 1952, WITH THE FIRST HALF OF 1951, FOR MAGAZINES, NETWORK RADIO, NETWORK TV, AND NEWSPAPER SECTIONS

TELEVISION Magazine's study shows that expenditures for all four media were up 11 per cent. Network radio and newspaper sections were the only ones to drop (13 and 8 per cent respectively). Magazines held their own with an 11 per cent increase. And TV was the leader with a jump of 61 per cent.

Among the major purchasers of air time, TV seemed to be gaining at radio's expense. Nevertheless, advertisers' appropriations for radio still remained quite substantial. P & G, for its soaps and cleansers, spent 12 per cent less for network radio, and increased its TV budget 92 per cent. But it was still allocating about \$5½ million for each medium in this category alone.

Lever and Colgate, in the same class, while increasing their network television by 210 and 111 per cent, also increased network radio by 19 and 23 per cent respectively.

There were also some outstanding major hold-outs. AT&T were spending for network radio over \$400,000, but still had not taken the TV plunge.

Prudential Life Insurance spent \$66,000 in the first six months of 1951 with their *TV Theatre*, and tried unsuccessfully to buck Milton Berle. The first six months of '52, though, saw them dropping TV and increasing their radio appropriation by 11 per cent.

TOBACCO MEN INCREASE SPENDING

Advertising expenditures by companies listed in the General section of P.I.B. increased 15 per cent in the first half of the year. Magazine advertising, at \$28.6 million, rose 11 per cent above the corresponding period in 1951. Network TV was the second-ranking medium, with a total revenue of \$16.8 million, representing an in-

crease of 66 per cent. Network radio time charges from these advertisers dropped 12 per cent below 1951 to \$12.7 million and newspaper sections increased 11 per cent with a total revenue of \$3.1 million.

The five leading tobacco manufacturers again this year added sizable amounts to the advertising budgets they had in 1951.

COMPANY	INCREASE
R. J. Reynolds.....	\$1,545,540
Liggett & Myers.....	1,229,570
American Tobacco.....	1,100,875
P. Lorillard.....	465,586
Philip Morris.....	585,762

With the exception of Philip Morris, which favored network radio, the other four had network TV time charges as the largest cost for advertising in the media analysed by P.I.B. Each of the five maintained radio schedules that cost over \$1 million in time charges; but each also showed a moderate decline in comparison with last year's budget for this medium. The three leaders, R. J. Reynolds (\$6.9 million), Liggett & Myers (\$6.7 million), and American Tobacco (\$6.6 million) each spent over \$1 million for magazine space.

DRUGS-TOILETRIES GAIN 10 PER CENT

Drugs-Toiletries advertising followed a rising trend, as expenditures in the first half of 1952 rose 10 per cent above 1951. Magazine revenue, at \$28.8 million, was up 7 per cent; newspaper sections gained 6 per cent; and television 122 per cent. Network radio was the only one of the four media analysed by P.I.B. to drop below last year's total.

It is interesting to note that of the \$15 million spent in television for Drugs-Toiletries advertising, (Continued on page 12)



WAVE-TV OFFERS TOP AVAILABILITY!

A few excellent spot participations are still available on WAVE-TV's unique audience-participation show, "MAN ON THE STREET!"

FORMAT: On-the-street interviews by Foster Brooks. Louisville's most colorful television personality! Theater tickets and prizes awarded to people interviewed and to those who send in questions.

FOSTER BROOKS: A top-notch MC and wit — has appeared with Arthur Godfrey, Vaughn Monroe, Spade Cooley and others!

TIME: 11:45 to 12:00, Monday thru Friday — popular "rest period" in which thousands of extra housewives watch TV!

AUDIENCE: Large and loyal a "guess-the-correct-answer-by-telephone" part of the program had to be discontinued because it always swamped our switchboard for hours!

CHECK WITH: F & P!



NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

tale of two

Observe the rooftop on the left.

It marks a *television* home, of which the U.S. now contains some *17,100,000* — each one located somewhere within range of a television station.

Represents quite an advertising market, doesn't it?

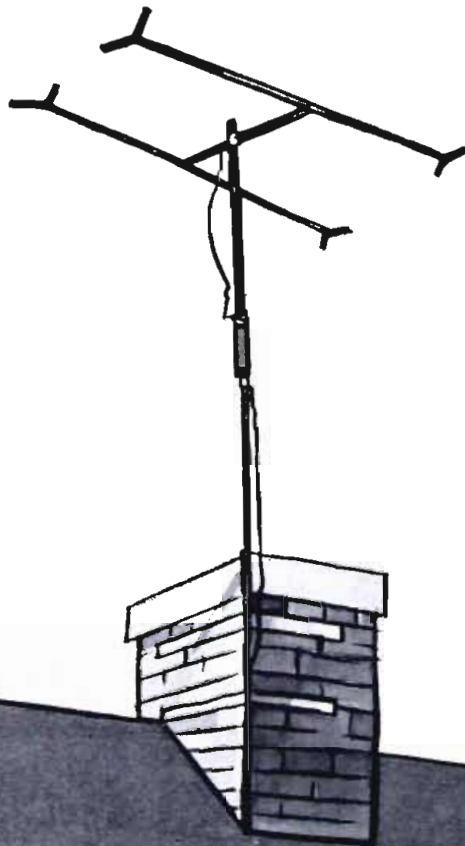
Look now at the rooftop on the right.

This marks a *radio-only* home, of which "Non-TV America" alone contains over *17,200,000* — each one located beyond range of any TV.

Represents quite an advertising market, doesn't it?

Yes, the plain fact is this: for every TV home in America, there's a radio-only home in the 45-state area of "Non-TV America"!

Mutual's Mister PLUS is perched on



rooftops...

the righthand rooftop for a very simple reason. An independent, 1,000,000-interview research into actual listening throughout "Non-TV America" (Feb.-Mar., '52) proves that Mutual dominates this entire market by 2 to 1 over any other network.

What's more, Mister PLUS earns this rooftop perch for his clients by another simple fact: Mutual serves "Non-TV America" with more stations than the three other networks combined.

No wonder Mutual offers the Number One route to "Non-TV America"... as well as the lowest-cost route to all America.

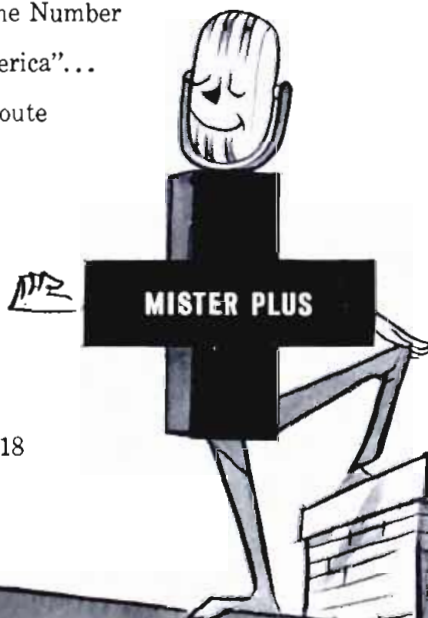
Compare audiences...

compare networks...

and consult

Mister PLUS...

440 Broadway, New York 18



the
MUTUAL
network
of 560 affiliates

— 416 FOR "NON-TV AMERICA" ALONE

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. RRepublic 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.

FOCUS—Continued

\$11 million could be accounted for by the 17 leading advertisers of Toiletries and Toilet Goods.

FOODS-BEVERAGES SPEND \$102 MILLION

The first half of 1952 found Foods-Beverages advertising expenditures still climbing. The first six months total—\$102 million—marked a new record for this period of time. Magazines, with a \$48.6 million revenue from the industry, maintained its role as the leader among the four media. Radio, at \$23.7 million, and television, at \$23 million, were running fairly even for second choice. Magazine advertising for the period rose 8 per cent; TV rose 48 per cent; and radio dropped 17 per cent.

General Foods in the first half of the year spent \$11.6 million dollars, with \$2.9 million going for magazine advertising; \$3.5 million for radio time; \$4.3 million for TV time; and the balance for newspaper sections. This huge expenditure represented a 10 per cent increase over their total expenditure for January-June, 1951. General Mills, with a \$6.5 million budget for the four media, and Campbell Soup and National Dairy Products, with \$4 million each, followed. In all, 14 advertisers of Food and Food Products spent over \$1 million each in the first half of the year.

COCA-COLA LEADS SOFT DRINKS

In the Confectionery and Soft Drink classification, Coca-Cola, with a \$1.8 million advertising appropriation for the media analysed by P.I.B., was 18 per cent ahead of 1951 spending. Wm. Wrigley Co., and Mars, Inc., each with expenditures over \$1 million, followed closely. The greater part of the Coca-Cola expenditure was for magazine advertising; while the Wrigley budget favored radio and Mars concentration was in TV.

The three leading beer advertisers—Schlitz, Pabst, and Anheuser-Busch—each spent over \$1 million. For Schlitz and Anheuser-Busch, these figures represented gains over last year; but the Pabst total was off 11 per cent. The other four leading advertisers in the brewing industry (Schenley, U. S. Brewers Foundation, Miller Brewing Co., and Ballantine & Sons) dropped below their 1951 total.

While Pabst was off 11 per cent, general magazines and network TV were up 9 and 34 per cent respectively, with radio taking a cut of 51 per cent. Schlitz followed the same pattern, increasing TV by 46 per cent and general magazines by 11 and cutting radio by 7 per cent. Anheuser spent \$839,000 in the first six months of 1952 for network television—a jump of 52 per cent. General magazines went up 20 per cent.

INTERNATIONAL SHOE CO. UP 26%

Advertising in the shoe industry again in the first months of 1952 was for the most part the story of International Shoe Co. and Brown Shoe Co. Each spend far more than the rest of the competitors. International, at \$897,883, was 26 per cent ahead of last year; while Brown, at \$630,003, fell off 1 per cent. Each one split its budget between magazines and television.

U.S. STEEL, REYNOLDS, OVER \$1,000,000

While U. S. Steel stuck to radio, and left television alone, their air budget dropped 20 per cent. Reynolds Metals spent \$667,000 of their \$1,200,000 appropriation in TV. Radio received \$245,000. Neither media were used in the '51 period.

Aluminum Company of America was also a newcomer to the air waves, with an expenditure of \$453,000 for network TV in the first six months of '52. Revere Copper spent \$523,000 for network TV—a 64 per cent increase over the '51 period, with the balance of their total appropriation, in the five media analysed, of \$54,000, going to general magazines.

ADMIRAL REVERSES FIELD

Radio and TV set manufacturers advertising schedules for 1952 were considerably lower than those used in the first half of 1951. Of the seven leading manufacturers, Sylvania Electric was the only company that increased its advertising investment this year. The leader, RCA, at \$1.9 million was off 19 per cent; Admiral 30 per cent; Philco 22 per cent; Motorola 30 per cent; General Electric 65 per cent; and Zenith 46 per cent.

However, Admiral, always a spectacular advertiser, upped its network radio budget by 126 per

(Continued on page 41)

Once again Detroiters vote for WWJ-TV... 2 to 1!

Whenever all 3 Detroit TV stations telecast the same event . . . such as the World Series or the President's speech . . . Detroit's TV advertisers get additional visual proof of Detroiters' preference for WWJ-TV. The recent convention telecasts confirmed this again . . . when more Detroiters saw the conventions on WWJ-TV than on both other stations combined. Here are the survey figures:



WWJ-TV's Share of the Audience During Convention Telecasts

Monday 7/7	
8:30-11:00 P.M.	48%
Tuesday 7/8	
8:30-11:00 P.M.	53%
Wednesday 7/9	
8:30-11:00 P.M.	50%
Thursday 7/10	
8:30-11:00 P.M.	63%
Friday 7/11	
7:00-9:00 P.M.	60%

Source: American Research Bureau

At all other convention sessions—morning, afternoon and late evening—viewers' preference for WWJ-TV was in the same ratio.

Ask the Hollingbery man for further facts, figures—and availabilities.



FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ TV

NBC Television Network



Meet our Mr. L



*Right is Mr. Edward A. Larkin of Los Angeles,
r J. Richardson Laughlin of Chicago. Or name
our men from A to Z.*

umma cum sales

Whenever television spot is your problem, Mr. L. would like a few words with you. His reasons are far more than academic.

Mr. L. knows you can't ring up top TV spot sales unless you have the best research to start with. And he can give it to you.

For he works hand-in-glove with the biggest research staff in TV spot.

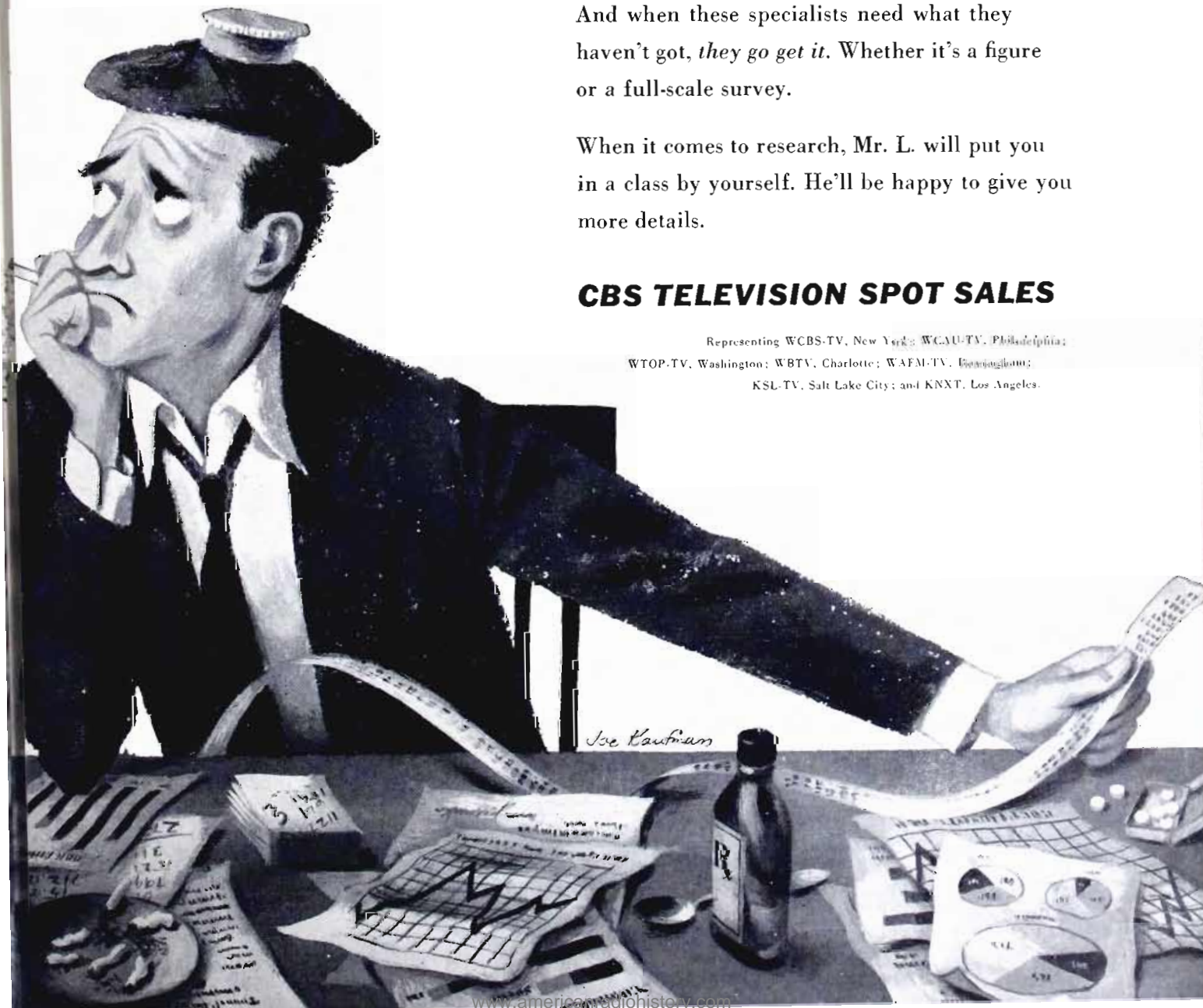
His specialists offer you the most complete and up-to-date file of data on seven of your leading stations and markets (333,669 separate items, by latest count).

And when these specialists need what they haven't got, *they go get it*. Whether it's a figure or a full-scale survey.

When it comes to research, Mr. L. will put you in a class by yourself. He'll be happy to give you more details.

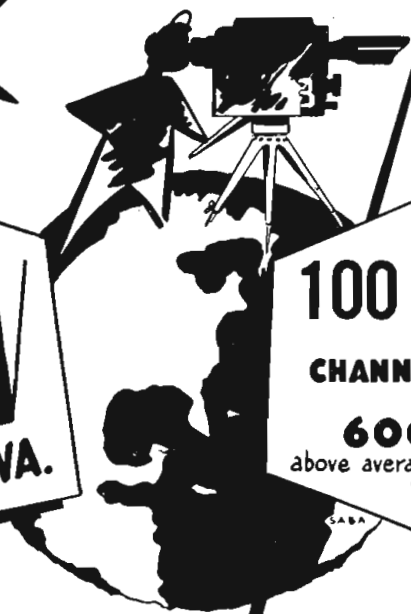
CBS TELEVISION SPOT SALES

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



WORLD'S MOST POWERFUL TELEVISION STATION

WSAZ-TV
HUNTINGTON, W.VA.



100 KILOWATTS
CHANNEL 3
600 ft.
above average terrain

Serving...
WEST VIRGINIA - OHIO and KENTUCKY

WSAZ-TV, Huntington, West Virginia, with the acquisition of the *FIRST* high-powered Transmitter-Amplifier produced, has become the world's **MOST POWERFUL** commercial television station—beamed to a 67-County Market Area of over 2,000,000 people with 100,000 watts video power on Channel 3.

For full details on rates and availabilities to stake out your claim in this rich new market, wire, call, or write Lawrence H. Rogers II, General Manager, or contact your nearest office of The Katz Agency.

SET *Your* SIGHTS ON *channel*  WSAZ - TV !

TIME BUYING

By
Robert Reuschle
Associate Director of Media
McCann-Erickson



PRE-EMPTION POLICY UNFAIR

(Pinch-hitting for Mr. Reuschle, on vacation, is Philip Kenney, Timebuying Manager of the Kenyon and Eckhardt Agency.)

I WOULD like to usurp this space to sound off on a pet peeve of mine, and to issue a positive suggestion for reform.

My peeve has to do with the way stations pre-empt an advertiser's time slot to substitute programs "in the public interest."

Now, of course, no national advertiser will quibble when a TV network asks to pre-empt time for a speech by the President, or for the Republican and Democratic conventions. These occasions are obviously in the public interest, and the FCC issues its licenses on the proviso that stations cover such functions. The networks reimburse the national advertisers for the time and also for the sponsors' out-of-pocket talent expenses. And everybody is happy.

However, a pre-emption by individual stations is another cup of tea. Because stations reimburse advertisers for their *time cost only*.

Apparently, many stations are unaware that the national advertiser must charge a pro-rata share of his talent to each station's area.

Now, if a station takes an advertiser's time to *sustain* a program in the public interest, the advertiser is glad to cooperate and share the expense with the station to the tune of his talent cost.

On the other hand, if such public interest program, like a local football game, is sponsored by another advertiser, this causes the blow-up! "Why", asks he, "should so-and-so take my time?" "Why should I have to pay for something I've contracted for and get nothing?" And this attitude is justifiable.

For example, let's take the automotive industry, where it's common practice for Dealer Associations across the country to band together to sponsor a national TV show. Each Association pays for the time cost of the stations in his

area and a pro-rata share of the talent bill.

When a station pre-empts time in the area of one of these Dealer Associations, what happens to the talent bill? The dealers naturally complain, "We pay the bill, and we get nothing. We have every right to be resentful."

For the agency to get the individual station to pay for the talent bill has been impossible thus far. A national show is handled through the network—there are no direct contracts or payments made to individual stations.

In any case, the station, if pressed, correctly argues that its FCC license stipulates that it must operate in the "public interest, convenience and necessity."

It *should* do so, and it should pre-empt for local public interest. But it should also operate with a sound business-like policy and afford fair treatment to its advertisers—not "excuse" its actions by pointing to its franchise requirement.

What's the answer? Certainly, I'm not suggesting local stations should curtail their telecasts of public interest programs.

However, I suggest that when they sell the pre-empted time to a local advertiser, they should charge him for:

(1) The pro-rated talent cost that the national advertiser would ordinarily have to pay in that market.

(2) Plus the time and production costs of the local sports program or civic event.

That being done, the station would then reimburse the pre-empted national advertiser for his lost time and talent.

Though this improved system would involve additional auditing, I think it is both worthwhile and necessary. If the Dealer Associations and District Sales Managers of national advertisers grow sour about paying unused talent costs, they may well influence their parent companies to grow sour about the TV medium itself.

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY

93.4%

MORE FAMILIES THAN STATION "B"!

WKZO-TV PROGRAM LISTINGS
ARE CARRIED AS A READER
SERVICE, TO OVER 600,000 SUB-
SCRIBERS, BY NEWSPAPERS IN

GRAND RAPIDS	GRAND HAVEN
KALAMAZOO	JACKSON
SOUTH BEND	SOUTH HAVEN
ELKHART	THREE RIVERS
FORT WAYNE	COLDWATER
LANSING	STURGIS
BATTLE CREEK	MARSHALL
SAGINAW	VICKSBURG
MUSKEGON	GOSHEN
DOWAGIAC	OSCEOLA

WRITE US
OR AVERY-KNODEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

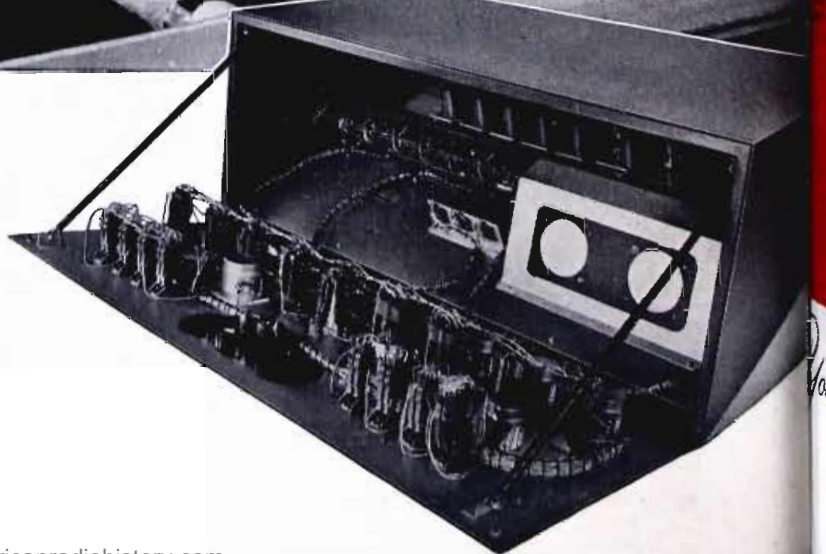
GENERAL ELECTRIC OFFERS FIRST



Nothing like it
in the
industry!

Simplifies your audio operation. When used in 2-channel operation, this G-E console lets you audition, preview, and cue without tying up the program monitor channel. Extra mixer and switching permits separate control of grouped inputs. Key switches are of the telephone type. There are no push buttons anywhere!

All wiring is in a 10-inch space. Single drop-down front panel permits mounting console flush with wall or window. Standard components in a minimum number of types keep the design simple. Note the mask supplied for single or double VU meter use.



The **BIG** *buy in New York*

Channel **WABD, New York**

Big in Dollar Time Value
Big in Program Value
Big in Facilities Value
Big in Production Value
Big in Audience

Key Station of The

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y., MU 8-2600
A Division of the Allen B. DuMont Laboratories, Inc.

One of a series by leading
advertising agency executives

HOW IS TV GOING TO HANDLE US?

**BECAUSE OF HIGH COSTS, MAGAZINE TYPE
INSERTION WILL SUPPLANT CYCLE SYSTEM**

By John P. Cunningham, Executive V. P.
Cunningham & Walsh, Inc., and President,
American Association of Advertising Agencies



IN one of the six Videotown surveys conducted by our agency in New Brunswick, N. J., a woman said:

"My husband used to go out and get drunk every night. We got the TV set and now he gets drunk at home. It's much cheaper."

Another woman said: "I got the TV set to keep my husband home every night. But he's crazy about wrasslin'. I hate it. So now I go out every night."

Amusing though they may be, responses of this kind reflect how profoundly TV is revolutionizing the recreational habits of Americans. In a similar fashion, TV is stirring the buying of advertising media into a ferment—to such an extent, that it's time admen with a long-range view began re-evaluating those same media.

I'd like to take this opportunity to express a few evaluations myself. Right off, I'd better admit I'm a strong believer in the advertising power of TV. To me, comparing the visual impact of other media with TV is like comparing black-and-white with color illustrations. TV simply offers more.

Our agency's romance with TV begins back in 1944. In those days, Du Mont offered us free air time to experiment in the old John Wanamaker studios, as long as we and our clients shared the talent and production costs. Our agency's Edward Franklin, now account executive for Pan-American Coffee, took up the task zealously.

Heavens knows, the total costs were picayune—something like \$150, for a complete show, meaning a singer or a South American quartette. The commercial—meaning the holding up of the product—were also conducted with zest for clients like Liggett & Myers, Procter Electric, Sunshine Biscuits, and Kirkman Soap.

Nowadays, of course, the medium is more complex. And today, when 50 per cent of our agency's multi-million annual billings is derived from TV and radio, we can no longer dismiss it as an experimental toy.

The over-riding fact about TV is that it will have to be sold more flexibly as costs rise. The time is not too far off when there will be 40,000,000 TV sets. And then, even

the 100 national advertisers who can spend \$1,000,000 on one medium, won't be able to sponsor a full network show.

Inevitably, that means that the telecasters will take over complete editorial control of the networks. Then they'll sell insertions, just as the *Saturday Evening Post* does. Indeed, I can foresee the day when sponsors will be buying one inning apiece of coverage of a Yankees-Indian baseball game. It will be equivalent to radio's attempt to "sell a piece of Red Skelton."

I don't think newspaper and magazine circulation will suffer much by virtue of TV's impact. But radio is a different story. Even today, nighttime radio has yet to find its place. Despite what radio salesmen claim, TV has definitely cut sharply into radio listening.

Currently, the networks are trying to integrate the sales of radio and TV shows. If you buy shows in each medium simultaneously, you get a special rate on the AM buy. This arrangement may prove to be a good bargain for a sponsor today—especially with some 27,000,-

(Continued on page 40)

ZIV Presents...

THE
OUTSTANDING
SERIES OF
TELEVISION DRAMAS!

YOUR BEST TV BUY!

Always rated high* among the nation's leading television programs . . . "Your TV Theatre" (originally on Network as "Fireside Theatre" for Proctor & Gamble) is consistently tops! Month after month it maintains its high position . . . beating many of the supposed-to-be best programs on TV! For record-breaking, sales-making success . . . make "Your TV Theatre" yours!

*Ratings on request.

"YO T THE

YOURS . . . because
titled with your own name
it's "Society TV Theatre"
apolis, it's "Red Top TV
Richmond—Norfolk, it's
Theatre". Every time
named, the sponsor is
on the air, in the pre
person . . . assure
SPONSOR IDENTIFICATION



R

T

WIRE"

YOURS... high drama, exciting stars, excellent production and direction all combine to create the kind of high-caliber entertainment that turns viewers into customers. Superb showmanship in this dramatic series that is **MOST COMPELLING . . . SUREST SELLING!**

**HALF-HOUR
MASTERPIECES
OF DRAMATIC
SHOWMANSHIP!**

MYSTERY!



SUSPENSE!



ACTION!



INTRIGUE!



COMEDY!



ELEMENT!



TV

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

ROMANCE!

WHAT ADVERTISERS SAY ABOUT ALTERNATE WEEK SPONSORSHIP

By Frank Rasky

ALTERNATE week sponsorship of network shows is becoming increasingly the style among cost-conscious national advertisers. By May of the 1952 season, 30 advertisers had taken to the alternating type of sponsorship. And this fall should see at least a half-dozen more adopting this cost-saving technique.

Heretofore, advertisers have been using two key alternating devices:

(1) They've taken turns at sponsoring the *same* program every other week—as Lucky Strike and Johnson's Wax do with *Robert Montgomery Presents*.

(2) Or they've taken turns at sponsoring a *different* show but in the identical time slot every other week—just as Schick sponsored *Crime Syndicated* and Carter Products sponsored *City Hospital* every other Tuesday, at 9:00 p.m., on CBS-TV.

As a new twist this fall, advertisers will be sponsoring both the same radio *and* TV shows every other week. Thus, Henry Dorff, advertising manager of Gruen Watch Co., is seeking an alternate-

COST SAVING IS HIGH, LOSS OF SPONSOR IDENTIFICATION IS LOW SAY ADMEN NOW ALTERNATING NETWORK PROGRAMS

week co-sponsor of *Walter Winchell* on AM and TV. And the Hot-point Co. and Lambert Co. have signed to sponsor both the radio and TV version of ABC's *Adventures of Ozzie And Harriet* on an alternate week basis.

Chief problem worrying would-be alternate week advertisers is: "How much sponsor identification do we lose by going on every other week?" As Lawrence Shenfield, chairman of the board of Doherty, Clifford & Shenfield Agency, pointed out to *TELEVISION Magazine*:

"Sponsor identification can be so keen, that even today many consumers link up the name of Jack Benny with that of Jell-O—though that product hasn't sponsored his radio show for some years."

One of the more extensive research studies of alternate week TV shows has been conducted by Advertest Research, Inc., New Brunswick, N. J. Last June, 1951, its TV director, Richard Bruskin, arranged for 770 personal interviews with adults in the New York area. Analysis of their findings

suggest that sponsor identification is more closely linked with effectiveness of the commercial, rather than frequency of a show's sponsorship.

The investigation showed that the average sponsor identification for six pair of alternating programs ranged from a high of 87 per cent to a low of 6 per cent. For 12 comparative weekly programs, the sponsor identification range was from 74 to 15 per cent.

It is interesting to note that Lucky Strike and Tintair, which were then sponsoring *Robert Montgomery Presents* and the *Somerset Maugham Theatre* on an alternate week basis, respectively garnered 49.4 per cent and 38 per cent sponsor identifications. A comparable dramatic show, Westinghouse's *Studio One*, sponsored on a weekly basis, won a sponsor identification of but 35.1 per cent.

How do admen handling alternate week shows feel about the effectiveness of their TV advertising themselves? *TELEVISION Magazine* queried a dozen advertisers and agency executives, with the following results:



Robert Montgomery Presents

Ad manager Connolly



● **S. C. JOHNSON & SON, INC.**, sponsoring *Robert Montgomery Presents* on NBC-TV, alternately with **LUCKY STRIKE**:

William N. Connolly, former Johnson advertising director, currently its director of public relations: "We are happy with the evidence we have of the sales effectiveness of *Robert Montgomery*. We are satisfied that we are getting good identification of our company, and our products, with the show.

"I should not care to make a blanket recommendation to other advertisers in regard to the alternate week sponsorship arrangement. About all I can say on this score is for companies with problems comparable to ours, and in light of steadily rising TV costs,

such an arrangement may very well be a most satisfactory one."

George Case, of BBD&O, which handles the Lucky Strike account: "Alternate week sponsorship is not an ideal arrangement. But in lieu of anything better to reduce costs, it works well.

"Certainly, because we alternate, we lose a certain amount of audience gratitude toward the sponsor. People who like or dislike a Johnson's Wax production are just as apt to write in to us. But I'm not so sure that sponsor identification is that important. In any case, we get sponsor continuity by use of an exchange commercial at the end of each show. It's a selling commercial, and announces what the other sponsor will have on the following week. It helps bridge the gap."



Ad manager Roberts

● **JACQUES KREISLER MANUFACTURING CORP.**, sponsoring *Tales of Tomorrow* on ABC-TV, alternately with Masland Carpet Co.:

Kreisler advertising manager Joseph Roberts: "We're satisfied with the alternate week arrangement. It's helped alleviate high TV costs.

"Though we haven't made any studies, I imagine sponsor identification would be greater, if we

were on every week. As it is, we feel the commercials made for us by the Hirshon-Garfield Agency are put to a greater test. They must have that much more impact.

"So far, we've been happy with the sales effectiveness of *Tales of Tomorrow*. Retailers have obtained requests for specific styles advertised on the show, and they've opened new accounts, thanks to the show."



Dragnet

● **LIGGETT & MYERS**, whose *Fatima* has been sponsoring *Dragnet* on NBC-TV alternately with Chesterfield's *Gangbusters*:

Norman Gort, radio-TV director, Cunningham & Walsh Agency, handling Liggett & Myers accounts: "Lawrence W. Bruff, the Liggett & Myers advertising manager, has been pleased with the alternate arrangement. Both shows started from scratch, both on film; both based on live shows.

"Our alternate arrangement changes this fall. We'll be sponsoring *Dragnet* on a weekly basis—only because Phillips H. Lord, producer-writer of *Gangbusters*, finds the strain of turning out the show too much.

"We don't believe that the alternate arrangement caused viewers to be confused in their brand identification. We could tell by the letters people sent us—they related certain shows accurately, either to Chesterfield or *Fatima*."



One Man's Family

● **MANHATTAN SOAP**, sponsoring *One Man's Family* alternately with Miles Laboratories, on NBC-TV, Saturday:

Vera Brennan, timebuyer, Scheideler, Beck & Werner Agency, handling Manhattan account: "Manhattan had the show two years—one year of full sponsorship, and the next year on an alternate week basis.

"Then Manhattan cancelled out. Not because of the alternating

technique, but because it was not satisfied with the time slot. Saturday evening is a bad time to sell soap—people can't go shopping for it the day after.

"We feel we didn't lose any sponsor identification with the alternating technique. Manhattan will be returning to TV this new season, and if rising costs warranted it, it would probably take on another alternate week show."



TV Playhouse

● **PHILCO CORP.**, sponsoring the *TV Playhouse* on NBC-TV Sunday alternately with **GOOD-YEAR**:

Gene Schiess, account executive, Hutchins Agency, handling the Philco account: "Of course, sponsoring a weekly show is to be preferred. But when an alternate week arrangement cuts your costs in half—and costs are \$50,000 a week for the show—then it becomes necessary.

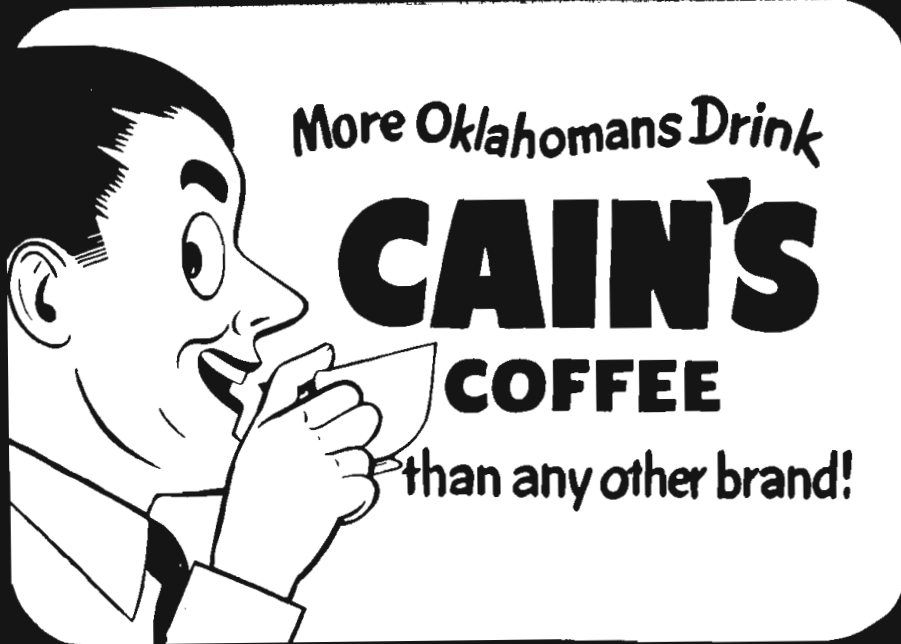
"In a shared sponsorship show, like *Your Show of Shows*, there's no sponsor identification at all. But for the *Playhouse*, which we've been using since 1948, the pattern is set. Goodyear got a good buy with it, but the show is still referred to as the *Philco Playhouse* by viewers.

"We get a sense of continuity by keeping the musical theme and general format the same. The last 50-second spot, showing the cover of the book and play for next week's show plus its sponsor, helps a lot.

"Though it's a prestige show largely, the *Playhouse* has scored definite sales. People have come to retailers, asking for the 'balanced beam' chassis and the 'golden grid', when those terms were introduced only on TV."

Rod Erickson, account liaison director, Young & Rubicam, handling the Goodyear account: "An alternate week arrangement pays off, according to the product advertised. A product that must be sold every single minute of every

(Continued on page 43)



FILMING commercials, like this for Cain's Coffee, helps ease work of Runkle Agency; permits staff more time to devote to shows; film also gives agency more control on pitch

OKLAHOMA AGENCY HITS \$220,000 GUSHER

UNIQUE REGIONAL AGENCY USES OWN CAMERA DEPT. TO SHOOT PROGRAMS, COMMERCIALS; TV IS 22% OF \$1,000,000 BILLINGS



By Lowe Runkle
Pres., Runkle Agency

Owner of agency since 1946, Runkle says: "TV is paying off for us in Oklahoma."

TV offers a shining future to advertising agencies of our size, far from the big, metropolitan advertising centers.

We're pinning our stakes on the belief that many sizeable advertisers, not large enough to use network TV, will be in the market for locally produced programs. And they'll want their shows to be handled by regional agencies such as ours, who are "on the ground" to supervise production and check results.

We hope to get our lion's share of this business. Already, about 22 per cent of our \$1,000,000 total billings—about \$220,000 worth—is derived from TV.

We're a uniquely self-sufficient agency in the sense that we shoot a lot of our own commercial and program film. I don't mean to in-

fer that we're equipped to tackle an *I Love Lucy* or *Groucho Marx* production. I refer to simple TV shows where newsreel, industrial, or travelogue-type coverage is all that's required.

Actually, since there were no commercial film companies in Oklahoma City when WKY-TV went on the air, we were more or less forced to get in the picture business out of self-defense. Originally, we purchased a camera and a small amount of lighting equipment to use when it was necessary to get a "rush job" through; or to pinch-hit in case of emergency. The idea proved so practical, we now have a well-equipped camera department.

We not only feel it's possible for an agency our size to make a profit on TV—we know it is. It cannot be done, however, on a straight 15 per cent agency commission with our size billings. We have a production, or service, charge on practically every TV show we handle. If we didn't, we would lose our shirts.

Our first TV account was Dulaney's, state distributor for RCA Victor, Estate ranges, IH refrigerators, and Coleman floor fur-

naces. Their first programing was the local wrestling matches, a remote done the first week WKY-TV went on the air. Since then, we've been handling TV for clients like Cain's Coffee Co., regional coffee roasters; Big Red Warehouse, largest volume furniture store in Oklahoma; Grady Musgrave, the state's biggest home builder; and Liberty National Bank & Trust Co. This September, we're starting a test TV program in Oklahoma City and Fort Worth for Ralston Purina Co. for Purina Chows.

TV sales results have often been amazing. In many instances, our TV commercials have enabled Dulaney's to get a dealer to carry a certain line of appliances, when their salesmen had not quite been able to turn the trick.

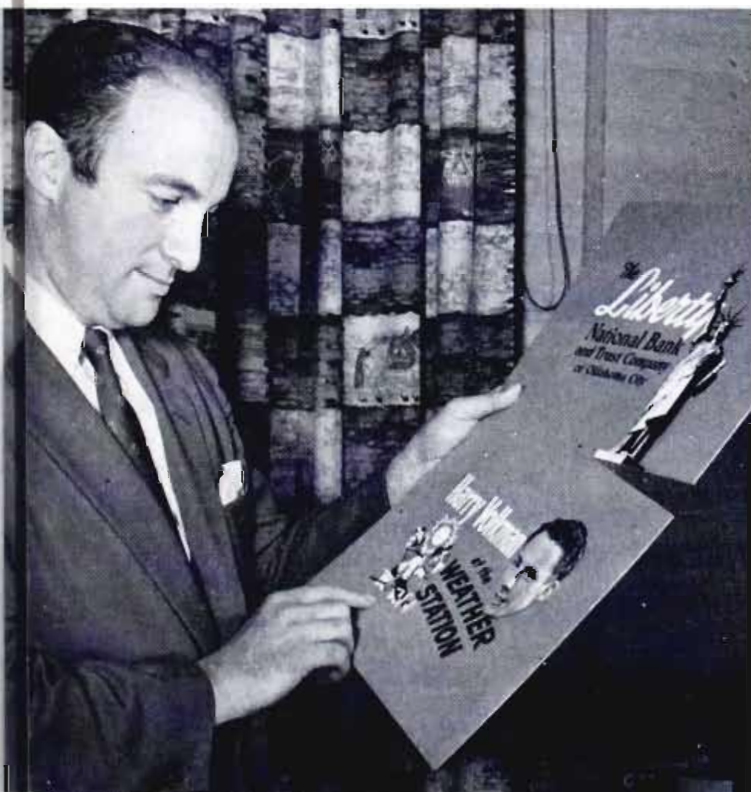
Happily, our growth in TV—we have four people devoting all or part time to TV in our agency—hasn't been at the expense of other media. Our radio billing is higher today than three years ago, when Oklahoma saw its first TV picture. Our TV billing has come from new accounts; or accounts adding TV to media. We think TV is a wonderful medium going places. We want to go there with it.



SYNDICATED film works for agency and clients. Grady Musgrave, home builders, had 3,000 people out to see houses after a telecast of its "Dangerous Assignment". Other clients use film library, "Riders of Purple Sage". AM-TV Director Swysgood, above, checks each print run



LIVE PROGRAMS and commercials are used for furniture and appliance accounts; goods here are timely, need to be moved quickly. Stars on WKY-TV "The Sooner Shindig" half-hour Western dance show make personal appearances at store of sponsor, Big Red Warehouse Furniture



SUPERVISION of accounts is provided by four-man TV staff; agency also hires freelance movie cameraman. Here Account Executive Howard Neumann for Liberty National Bank processes commercials for live "The Weather Station", Sunday weather news show on WKY-TV



FILM SHOOTING for programs is handled by Film Director Monty Mann. For two years, agency has shot 12-minute film documentaries for Southwestern Bell Co.'s "What's Behind Your Telephone." Examples: in an Okla. coal mine; bringing in the harvest; scope of lumber industry



AVALANCHE of 500,000 Flaminga orange juice tops answered two-month TV offer. Swing-A-Way can opener went for 30 tops, 25c

HOW TO USE TV PREMIUMS PROFITABLY

By Abby Rand

PREMIUM promotion first was launched in U. S. advertising back in 1851, when the B. T. Babbit Co. offered lithographed panels in exchange for soap wrappers.

It hit TV in 1946, when the same enterprising company got four per cent of the known viewing audience to send in 25 cents for a stick of jewelry.

In the spring of 1952—when Mars Candy, Inc., via Leo Burnett Agency, pulled 500,000 dimes and wrappers for *Howdy Doodly* puppets after five TV announcements—premium promotion in all media had burgeoned into a \$2,000,000,-000 industry.

Yet, despite the fact that over 400 national advertisers made 909 premium offers last year in all media, many are not taking full advantage of TV.

"The premium opportunities of TV are simply not being fulfilled," TELEVISION Magazine was told by W. Parlin Lillard, sales promotion manager of General Foods, and president of the Premium Advertising Association of America.

This is verified by the same company's premium manager, James Street. "TV premium mer-

chandising hasn't been perfected yet, because the field hasn't been scratched sufficiently," he says.

How can an advertiser make most profitable use of TV premium merchandising? To find the answer, TELEVISION Magazine queried over a dozen experienced advertisers, ad agency executives, and telecasters, all expert in making a box-top sit up and sing for its supper.

TV's response, they believe, comes in more quickly than from other media, making it ideal for testing offers.

"In one week you can tell how you're doing," says Ray T. Bailey, merchandising director of the Borden Co. Adds Herbert Gold, premium specialist for the Franklin Bruck Agency: "In two weeks on TV, you can establish how many you've sold; at the end of three, you can tell what the final amount will be."

"Actually," says W. E. Holden, premium expert at Doherty, Clifford & Shenfield Agency, "the biggest premium headache today is finding a quality item that can be liquidated at 25 cents."

Says Herbert Gold of the Bruck

Agency: "You have to consider the number of offers, the number of cities carrying the show, the price and quality of the premium, and the season. Our first premium offer on *Captain Video* for Powerhouse Candy pulled 55,000 returns from N. Y. alone. For 1950, it was sensational. But you can't measure a current offer against that."

To test premiums, Robert Degen, premium specialist at Ted Bates Agency, suggested these two methods:

(1) **House - to - house Survey:** On a woman's item, display pairs of offers; ask, "Which would you like best?"; then compare the winners.

On kids' items, show the child a large group at once; then check his mother. For both, ask, "What do you think this item is worth?" Put in a proven premium success as a control.

(2) **Mail Order:** Using names of previous premium-takers, send a simple mimeographed sheet describing the new premium. A good item will result in 15 to 25 per cent returns. Follow up with a "satisfaction" questionnaire to those who bought.

YOU HAVE AN IDEAL PREMIUM PRODUCT IF —

- 1** Your product is a staple that the consumer is willing to store until ready for use. For example, a housewife is willing to have a few extra bars of soap on her shelf, if she can make good profitable use of the wrapper.
- 2** Your product is one that is similar to mass-produced competitive products. Mother will try a new cereal or pudding to keep the kids happy, but might be less willing to put out money for a unique commodity she's never used.
- 3** Your product is low-priced. A consumer is far more likely to take a chance on a 20-cent product than a 75-cent one, to get a box-top prize.
- 4** Your product is sold by retailers at a high margin. Greater their profit, the more willing dealers are to give valuable display space to your promotion.
- 5** Your product sales can be increased by sampling. Premiums have little effect on products like Coca-Cola, since almost all have tried it before.

TIPS ON USING TV PREMIUMS

- 1** Use the story line of the program to whip up viewer interest in the premium. Captain Video, for instance, was saved from death several times by a flying saucer ring. After six weeks of this teaser campaign, over 2,000 kids sent 20 cents to General Foods for their own version of this space weapon.
- 2** So far, kids' and women's shows, in the 5 to 7 p.m. time periods, have proved best for premium offers. Men lack women's bargain instincts and the kids' urge to show off something new.
- 3** Make sure your TV premium looks attractive on home receiver. Some agencies, like Ted Bates, have used closed circuit tests, to make sure that the premiums were photogenic.
- 4** The "how-to-get-it" should be visually demonstrated, too. Show how the coupon is to be filled, how the box-top is to be taken off package.
- 5** Keep the address simple. For instance; "Hoody Doody, Box 9, New York 9, N. Y." Since the Post Office insists on zone numbers, use the same digits as often as possible, as above. Show the address slide at start, middle, and end of your TV program.
- 6** Have a character in your show wear the premium, play with it, or escape with it in outer space. Idea is to capitalize on viewers' feeling of identity or regard for the character in show.
- 7** If story tie-in isn't possible, a premium connected with the product is a good bet.

WHY ADVERTISERS USE PREMIUM PROMOTION

- 1** To entice non-customers into buying their products and continue using them.
- 2** As a gauge of how well a TV program influences its audience, though a premium pull is no direct measure of the advertising success of show's commercial.
- 3** Premium offers are "news" to dealers, and give salesmen extra "talking points." If salesman convinces retailer of the promotion's value, it means better shelf position, more display, bigger orders.
- 4** Premium returns give the advertiser a perfect mailing list for house-to-house solicitation, for checking consumer satisfaction after the offer, or for testing and comparing other premiums.
- 5** Premiums can help bolster sales in special markets. Sales may rise far more than premium returns indicate. People often buy the product to get the box-top or wrapper, but forget to mail it.
- 6** Incentive premiums, in form of contest prizes, help advertiser create good-will among his dealers and salesmen.

DO'S AND DON'TS ON TV PREMIUMS

- 1** Avoid competing premiums offered on multi-sponsorship TV programs.
- 2** Do fit your premium to your audience. Women prefer a usable item not ordinarily bought—paring knives, kitchen gadgets. Eight to 10-year-olds go for cowboy and space items; younger kids for puppets, cut-outs, simpler-type toys.
- 3** Be open-minded about price limits. It's possible that \$1-\$2, or \$3 items will do well, though lower prices have scored best results in other media.
- 4** Don't go ahead until you've looked at a prospective item through a TV screen. The item may have a beautiful color, glow or gleam, but maybe the camera won't tell the story.
- 5** Do ask yourself whether you need film to do a good job on a prospective premium. Jewelry, for example, must be photographed with special care, with lots of shots to choose from. However, film makes for expensive promotion and can rarely be used again.
- 6** Make sure you examine the mathematics of TV in relation to the premium. Do you want to devote commercial time to the offer, instead of the product?
- 7** Don't pick a premium item that parents might consider dangerous (guns, knives) or messy (paints, water pistols).
- 8** Don't tell young viewers to "Take the premium to school to show the kids." Teachers violently object to this.
- 9** Try not to make a kiddie offer during school vacations. It cuts off valuable word-of-mouth promotion.



Kid's puppet theatre is typical of contest premiums available to stations, advertisers

Premiums Build Stations' Shows

By Jerome (Tad) Reeves
Program Director, WBNS-TV, Columbus

Premiums are one of the most effective audience-builders designed to create interest in new programs. We've been using them at WBNS-TV for contest give-aways, write-ins, or for direct-mail campaigns to program audiences. They help us to help our advertisers merchandise their programs.

Of the unusual premiums we have in stock, ready for the right advertiser and program this fall, one is a small cardboard hand puppet. It's easy to mail, demonstrates well, has high eye appeal, is cheap enough to be a free offer.

Program content of some shows is naturally suited to premiums. Our "Hob Nob" show has a how-to portion called Slick Trick. We mail an 8-page bulletin of descriptions of homemaking hints featured on the show monthly. We get about 2,000 monthly requests for it.

Intern'l Shoe	Spinner & picture	Super Circus, ABC
Kellogg's Pep	Disguise kit—top, 25c	Space Cadet, ABC
Kellogg's Rice Krispies	Beanie—top, 25c	Howdy Doody, NBC
Kellogg's Pep	Goggles—top, 25c	Space Cadet, ABC
Lever's Rinso	Seeds—top, 25c	Godfrey Time, CBS
Lever's Spry	Birthday kit—label, 35c	Big Town, CBS
Lever's Lux	Cash—sentence, 2 wrappers	Video Theatre, CBS
Lever's Rinso	Rings, watches Beauty sets—contest, top	Big Town, CBS
Lipton's Frostee	Cash—sentence box front	Talent Scouts, CBS
Lipton's Soup	Cutlery—box front, \$1	Talent Scouts, CBS
Lipton's Soup	Shears—box front, 50c	Talent Scouts, CBS
Mars Candy	Side show—wrapper, 10c	Super Circus, ABC
Mennen's Toiletries	Kit—questions used; \$25 bond—stump questions	Twenty Questions, DuMont
Minute Maid juice	Diet—2 tops, 10c	Gayelord Hauser, ABC
Nash Refrigerator	Bonds, appliances, auto—talent contest	TV Teen Club ABC

ILLUSTRATIVE of the impact of a premium offer in just one TV market is this case history:

Advertiser: Nicholay Dancey Co.

Product: New Era Potato Chips.

Agency: Thomas Schroeder.

Premium: Harmonicas, which were packed in 10,000 of the total boxes distributed. Cost to company: nine cents. Cost to purchaser: nothing.

Objective: To build distribution quickly and increase sales in Columbus, Ohio; also, to test premium for possible use in other markets.

Method: Only six announcements were used on *Western Round-up*, WBNS-TV, Columbus. Kids were told over the air that New Era packages, with special blue stickers, contained a free harmonica.

Result: At end of the first week, after three one-minute announcements, 5,000 harmonica packages had been sold. Five thousand more were placed in stores, and moved out after three additional announcements.

Said Schroeder Agency's account executive Arnold Pegler: "We had to pull out after 10,000, or we would have been in the harmonica business. But kids still follow New Era delivery trucks down the street, asking for more harmonicas. We got the sales and extra outlets we were after. We'll try the same thing in most of the seven markets we'll be using in the campaign set for October."

Backing up the premium men's enthusiasm for TV promotion is the growing number of advertisers using video offers. Typical of res-

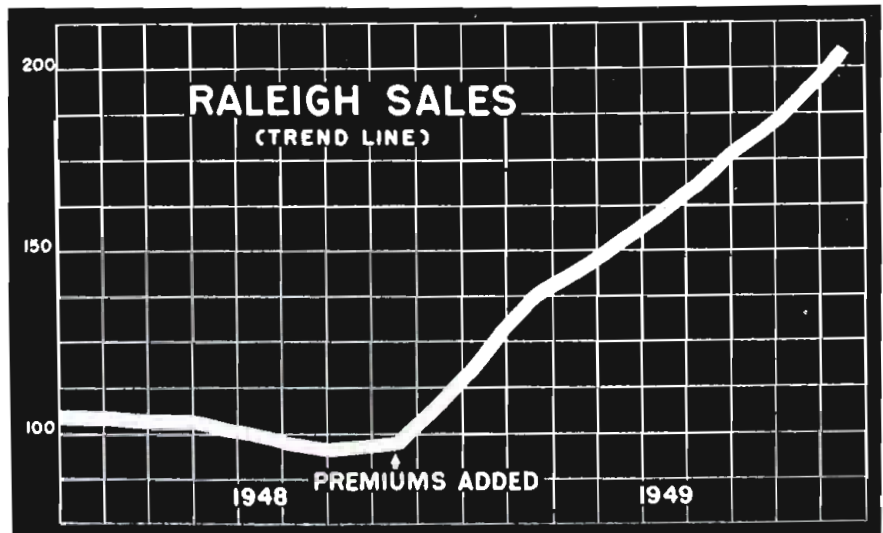
cent contest and premium campaigns:

ADVERTISER	PREMIUM OFFER	PROGRAM
Amend's Chuckles	Champ crown—2 wrappers, 25c	Hail The Champ, ABC
Arnold's Bread	Recipe, watch—problems read	Life Begins At 80, ABC
Corn Product Linit	Blouse—end flap, \$1	Garry Moore, CBS
General Mills' Cheerios	Trips, scholarship, cameras—essay on U.S.A.	The Lone Ranger, ABC
General Mills' Flour	Cash, Crosley appliances—sentence, trademark	Bride & Groom, CBS
General Electric	Toaster handle—50c	Garry Moore, CBS
Hollywood Candy	Flying-saucer toy—3 wrappers, 10c	H'wood Jr. Circus, NBC

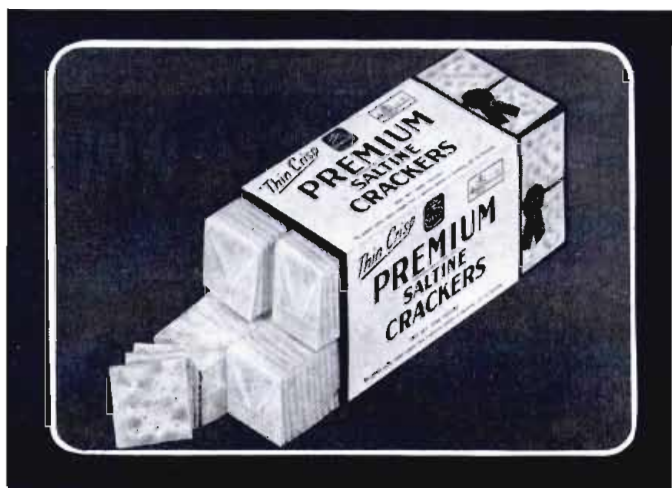


Premium pointers in this special report were developed by Robert Degen of Ted Bates agency, left, and Ralph Smith of SSC&B, right

Coupon schemes such as Colgate's and Raleigh's develop brand loyalty as buyers save up for wanted items. Colgate is now testing TV in Atlanta to promote its Octagon Plan. Classic case is Raleigh, which aroused advertising circles with its recent "I'm getting weighed on a Raleigh Cigarette advertisement" pitch. Chart below shows how re-introducing coupon via all media lifted Raleigh sales from postwar slump. Spot TV has been used



NABISCO'S \$1,000,000



TELEVISION SWITCH

20-SECOND SPOTS IN 60 MARKETS WILL HELP FIRM TACKLE SALES PROBLEMS ON LOCAL LEVEL, PUSH REGIONAL ITEMS

AT the New York offices of the kingfish of the cracker world, National Biscuit Company, a change in TV strategy is quietly shaping up for this fall.

The company was well pleased with its sponsorship of NBC's *Kukla, Fran & Ollie* last year (via McCann-Erickson), and was disappointed when the network sliced the show to a 15-minute strip. But in the new 1952-53 season, it's switching instead to a heavy spot campaign—consisting of almost \$1,000,000 worth of 20-second announcements in over 60 TV markets.

Certainly, the conservative, 54-year-old Nabisco (which grossed a peak sales revenue of \$330,000,000 last year), cannot be accused of blow-hot, blow-cold tactics. Then why its sudden desertion of network video? George Oliva, director of advertising for Nabisco, outlined these reasons to *TELEVISION Magazine*:

● "We feel we'll get more coverage in spot."

● "Spot's flexibility will let us handle different sales problems in each local area. Thus, we know that we can adjust our commercials for the South, which favors vanilla wafers, and the West, which favors graham crackers, and the Mid-Atlantic states, which like social tea biscuits."

● "Cookies do not require an involved demonstration, and so a 20-second film can get their story across nicely.

● "Finally, though it doesn't mean we won't consider using network TV again sometime in the future, we're worried about rising costs of network TV. For example, as markets are added to the basic network, an advertiser will have to buy them whether he wants them or not."

As Harry F. Schroeter, Nabisco's director of media, points out, the company's advertising strategy is keyed closely to the slogan: "All business is local." This philosophy dates back to old Josiah Bent, who baked the first water crackers in 1801 in Milton, Mass. He'd devote three days to baking and the next three to personally delivering the fresh crackers in a market basket to people in his territory.

In similar fashion, Schroeter says, explaining the value of spot TV: "Our 3,000 salesmen sell directly to about 500,000 retailers.



"All business is local," says Advertising Director George Oliva, who began as office boy with Nabisco in 1905.

With no jobbers or food brokers in the picture, the job of selling becomes more personal, with more of a local orientation."

Moreover, Nabisco's biggest competitors are frequently hometown and regional bakers. In some markets, these rivals exert stronger influence than others. Indeed, in the past, Nabisco has developed products (it now has some 200) for just one market area, in order to meet the threat of a new cookie prepared by a local company.

Nabisco's spot timebuying is based on a long-term Master Plan drawn up months ago by McCann-Erickson's Robert Reuschle. The plan is to reach as many housewives as possible, and therefore prime nighttime availabilities have been bid for long in advance.

To make room for its spot TV campaign, Nabisco will cut into its magazine budget somewhat. It used to be extremely heavy in radio spot, but in recent years has cut down on AM, too, though still sponsoring Arthur Godfrey on his CBS-radio morning strip.

Sums up ad director Oliva: "Against TV's high cost, you must always measure its cost-per-1,000 viewers and its extra visual impact. There's no doubt that it's helped our sales. The surest proof comes from those who ought to know—our men working in the retail field."

tv

film products of superior quality

by **Du Pont**

Dependable Du Pont films for television are approved and widely used throughout the industry.

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	Type 930-A —a rapid reversal panchromatic film for high-speed processing of TV shows, newsreels, documentary subjects.	Type 904-B ("Superior" 1) a panchromatic film for general exterior and process background work. Type 926-B ("Superior" 2) a panchromatic film for general studio interior and exterior work . . . combines fine grain with speed. Type 927-B ("Superior" 3) a panchromatic film of exceptional speed for interior and exterior work where light is limited.
Tele-transcription and Television Release Prints	Type 824-A —a fine-grain, low-contrast film designed for TV recording and high-detail, low-contrast TV release prints.	Type 824-B has same characteristics as Type 824-A.


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 5 505 Peachtree Bldg.
 BOSTON 10 141 Federal Street
 CHICAGO 18 3289 N. California Ave.
 CLEVELAND 14 1033 Union Commerce Bldg.
 DALLAS 1 506 Tower Petroleum Bldg.
 LOS ANGELES 38 6636 Santa Monica Blvd.
 NEW YORK 11 248 West 18th Street
 PHILADELPHIA 2 225 S. 15th Street

**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.

150th Anniversary

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



BILLINGS

WHERE DO THEY COME FROM?

By Lee Wailes, Executive V.P., Storer Broadcasting

WHEN a new TV station opens, there are several important questions that management immediately faces. But, perhaps, two of the most important are those affecting the income of the new operation. The manager of the new station wants to know:

- (1) Where will his revenue come from?
- (2) How much should the advertisers be charged?

Obviously, you cannot give pat answers to these two questions. They'll depend on such considerations as the size of the market; the number of families possessing TV sets within the coverage range of the station; the number and quality of competitive advertising media, including other television stations; and so on. Nevertheless, it is possible to suggest some general tips, based on the experience we have had in almost four years of active television broadcasting.

Setting Initial Rates

In the first place, carefully consider the factors affecting the determination of your rate. In a new television market—that is, where no TV station is in operation—receiver distribution is a basic problem. People don't want to buy sets until good programs are available. And it follows that the limited number of sets in the area prevents the new station from charging a rate for its time high enough to produce revenues sufficient to meet the cost of operation. The station in a new TV market must provide test pattern and programming to facilitate the installation of sets and to create the desire for ownership.

Of course, if there are other TV stations operating in the market, and a known number of television receivers, it is reasonable for the new station, possessing comparable coverage, to charge a rate ap-

proximately equivalent to the established stations.

The TV operator in the new television market, however, will have to arbitrarily pick a rate having some relationship to his estimated cost of operation. He will then have to exert aggressive efforts to build the television audience to a point where his initial rate may not only be thoroughly justified, but which will enable him to increase the value of his medium. In some established TV markets, the degree of saturation of television set ownership has reached a point where rates are becoming relatively stabilized and rate increases are less frequent and in smaller amount than previously.

In the new TV market, however, the station must pursue an aggressive rate policy—raising its rates at no less than six month intervals, where such increases can be justified by set ownership.

If our experience in operating television stations WSPD-TV, Toledo; WJBK-TV, Detroit; WAGA-TV, Atlanta, and KEYL-TV, San Antonio, is representative, you will find that your two major sources of income are national spot and local. Our four stations, on the average, derive approxi-

mately 75 per cent of their income from these two sources, divided almost equally but with national spot just a shade ahead as of this writing. There are individual variations, of course, but on the whole, the overall picture is about 40 per cent national spot; 35 per cent local; and 25 per cent network.

Network Affiliation

Because of the terrific expense involved in network television broadcasting (in connecting the stations by means of cable or microwave), the affiliation arrangements between television networks and their outlets have, up to this point, not been very attractive from the affiliate's viewpoint. To offset the relatively low percent of its revenue coming from the national networks, the new television station operator must make proper arrangements for aggressive and effective national spot sales. And he must, additionally, put a sales force on the field locally that is sufficient in number and possessive of the brains and energy to produce the needed volume from local merchants.

What constitutes the proper sales staff? I am of the opinion that, in an average situation, you will need a sales manager and at least three local salesmen.

As stated above, the network—if the new station is affiliated with one of the major television networks—may supply you with 20 or 25 per cent of your income but it will use probably up to 50 per cent of your time on the air. This highlights the necessity of the most careful arrangements for providing for national spot and local revenue because, with about 50 per cent of your time, you are going to have to produce 75 per cent of your revenue.

(Continued on page 36)

SOURCE OF STORER BILLINGS

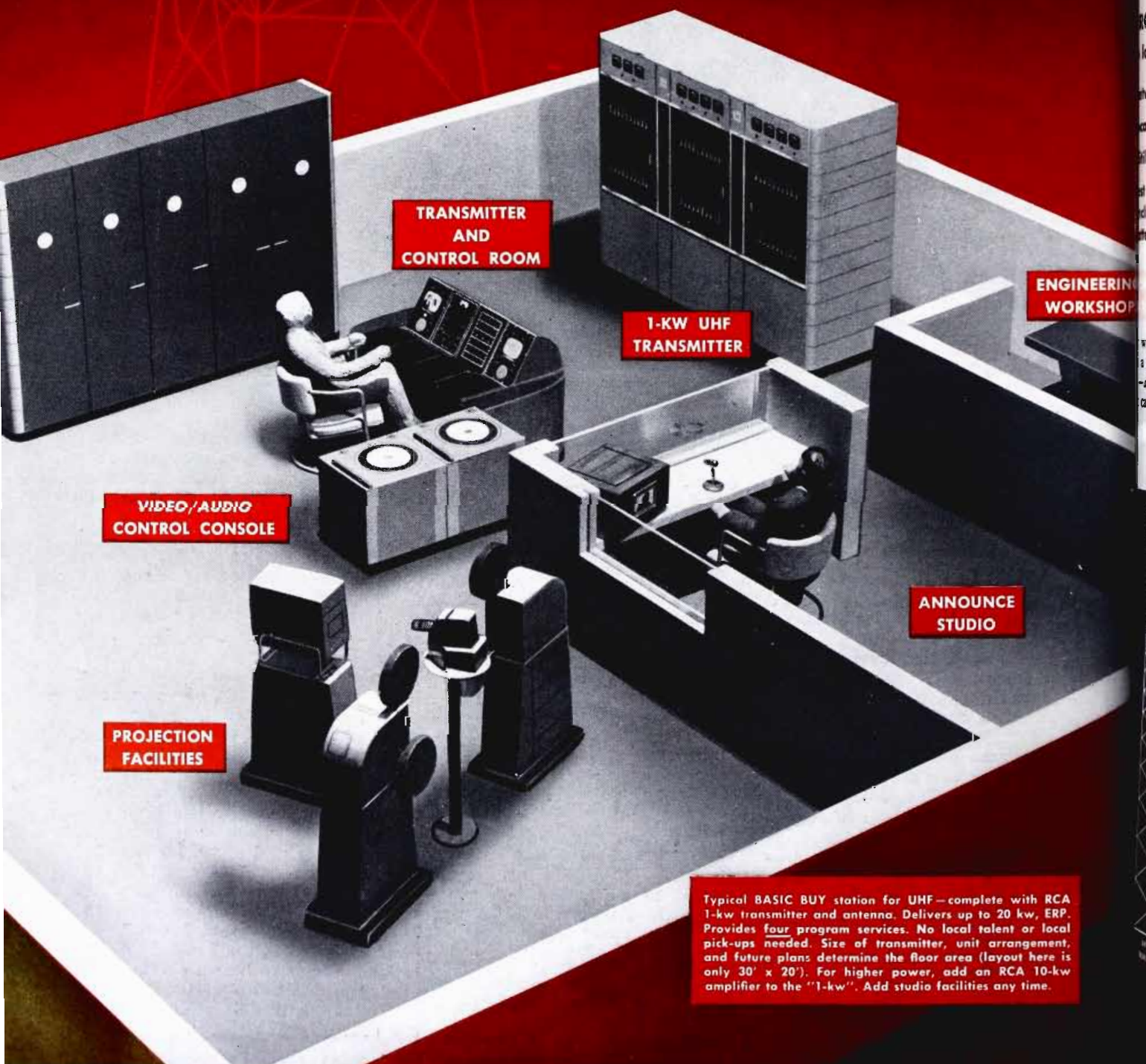
BILLINGS

National spot	40%
Local	35
Network	25

AIR TIME

National spot	}	50
Local		
Network		50

RCA'S TV "Basic"



TRANSMITTER
AND
CONTROL ROOM

1-KW UHF
TRANSMITTER

ENGINEERING
WORKSHOP

VIDEO/AUDIO
CONTROL CONSOLE

ANNOUNCE
STUDIO

PROJECTION
FACILITIES

Typical BASIC BUY station for UHF—complete with RCA 1-kw transmitter and antenna. Delivers up to 20 kw, ERP. Provides four program services. No local talent or local pick-ups needed. Size of transmitter, unit arrangement, and future plans determine the floor area (layout here is only 30' x 20'). For higher power, add an RCA 10-kw amplifier to the "1-kw". Add studio facilities any time.

Buy" does the most

-VHF or UHF!

PROGRAM SERVICES

- Local studios needed!
- Network programs
- Local films (16mm)
- "Still" from local slide projector
- Test pattern from monoscope
- Including individualized station
- Pattern in custom-built tube

from the network and provides station identification and locally inserted commercials as required. In addition, it offers an independent source of revenue—by including film and slide facilities for handling local film shows and spots, or network shows on kine recordings.

The BASIC BUY includes: A transmitter and an antenna (necessary for any TV station); monitoring equipment (required by FCC); film and slide equipment (for local programs—and extra income); monoscope camera for reproducing a test pattern of known quality (important for good station operation and as an aid to receiver adjustment); and a control console that saves operator time and effort (it enables one technical

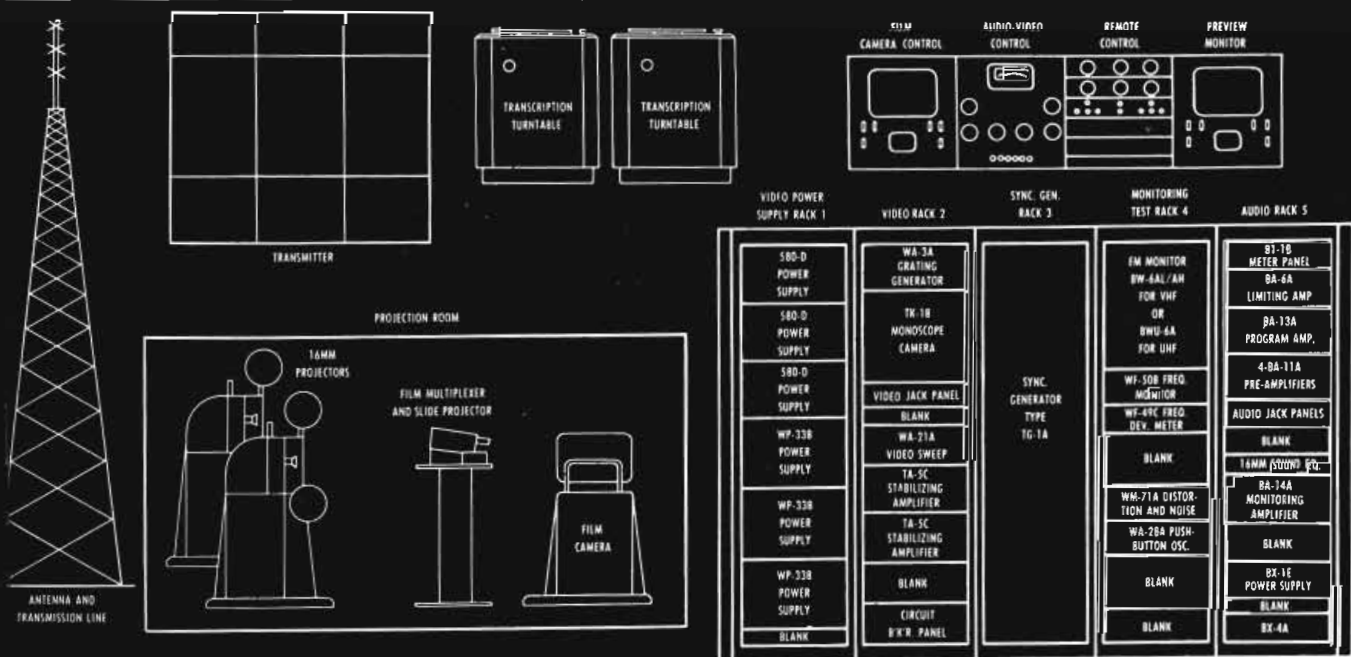
man to run the station during nearly all "on-air" periods).

RCA's BASIC BUY can be used in combination with any RCA TV transmitter and antenna, of any power—VHF or UHF. Matched design and appearance make it easy to add facilities any time (you need never discard one unit of a basic package). And note this: *RCA BASIC UNITS ARE IDENTICAL TO THE RCA UNITS USED IN THE BIGGEST TV STATIONS!*

RCA's BASIC BUY is already being adopted by many TV station planners. Let your RCA Sales Representative work out a flexible package like this for you—show you how to do the most with the least equipment!

THIS PICTURE ILLUSTRATES the minimum equipment a TV station should have to start up—and earn an income. The arrangement can handle any TV show received

This is what the BASIC BUY includes!

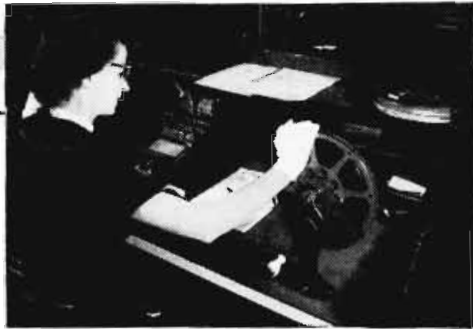


RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N. J.

Coming Up- Perfect Precision Prints

PREPARATION

Here your film receives its first, careful inspection. Experienced workers examine it for defects, check over splices, perforations, synchronism of sound track general condition. Your printing instructions are carefully correlated to the film itself.



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

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

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

enable us to offer service unequalled anywhere!

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



STATION MANAGEMENT (Continued from page 33)

Do not overlook the small retailer. You will find, if you are in a fair sized market, that substantial and continuing orders may be procured from local retailers, if you have wisely established your rates, and if you are running a "heads up" operation that will give them proper cooperation. Go after the local jewelers, bakers, furniture stores, dairies.*

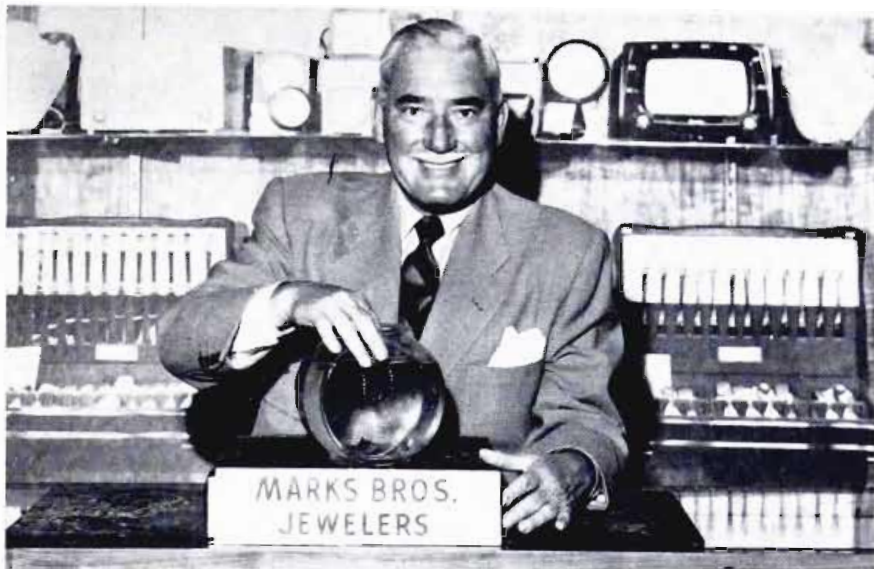
Don't Overstaff

If I may add a word or two of counsel on matters other than income, it would be to strongly urge that you avoid the temptation to overstaff. Don't burden yourself either with excess equipment or excess personnel. After all, the income we have been talking about must be sufficient to conduct your business and it won't be if you try to keep up with the Joneses. You have had several years now to observe the operations of those hardy souls who pioneered television broadcasting in this country; and you, doubtlessly, have observed quite a bit of equipment stored around the premises of some stations, which equipment cost a lot of money but was soon discarded.

After four years of operating our own TV stations, we are more convinced than ever that a few carefully chosen, well paid employees are many times more effective than at a station where the staff is permitted to grow so large that you find your payroll much higher than it should be. Just because some other TV station in your market or in some other market known to you makes a big fuss about having the world's largest staff, don't you fall into that trap. You can probably run a much better station than he can and make more profit if you provide yourself with a carefully selected group and pay them well.

Just one final word. Take it easy. Don't start out with an ambitious schedule of live studio programs and remotes. Well produced local news shows, added to carefully purchased film, woven around a network schedule should provide you with programs that are appealing to your audience and programs that are salable to those who have products or services to sell in your market.

* See page 37, "How to Sell Jewelry on TV", one in an exclusive series—how to use TV on the local level.



DEMONSTRATION of watches underwater is typical of "proof" commercials. Agency ran test campaign which showed "long" copy outpulled "short" copy by 5 to 3

HOW TO ADVERTISE A JEWELRY STORE ON TV

TWO CLASS-C TIME FEATURE FILM SHOWS, PLUS ANNOUNCEMENTS ARE 24-KARAT PAYOFF FOR MARKS BROS. JEWELERS, CHICAGO



By Arnold Isaak
Pres., Isaak Agency,
Chicago

"TV works for us by stressing name-brands, sound reputation of firm"

I'D like to describe how one of our clients, Marks Brothers Jewelers, of Chicago, has obtained excellent sales results with video. For the last year, Marks, which enjoys a 57-year reputation on Chicago's main shopping row, State Street, has been using announcements on WENR-TV and WBKB; and since February, 1952, two full-length feature film shows, *Video Playhouse*, on WGN-TV.

Its success formula is keyed around three main points:

- Our sales messages have promoted "two great values"—name-brand merchandise and the sound reputation of Marks Brothers Jewelers.

- Our commercials have exploited TV's visual virtues by emphasizing demonstration.

- Our timebuying policy has

produced admirable results, despite the purchase of Class "C" fringe time.

Actually, the story of Marks Brothers Jewelers entry into TV begins back some two years. At that time, Chicago jewelry promotion advertisers had experienced a steady decline in sales returns of:

- (1) Direct mail advertising
- (2) Newspaper advertising
- (3) Newspaper comic-section advertising.

The reasons seemed obvious. Too many jewelers were featuring the same merchandise and reaching the same audience. It resulted in virtual saturation of the market.

In February, 1952, Marks Brothers started their first feature film show, *Video Playhouse*. The WGN-TV show started at 12 noon Saturday, with the film running approximately 70 minutes, and permitting us five commercials.

We picked 12 noon Saturday as a result of comprehensive research. We discovered that Class "A" time will seldom pay off in a direct sales approach, because time costs are too high. Class "B" time will pay off, if there is little competition.

But Class "C" time, such as noon Saturday, will pay off in winter

months. Reason: though considered fringe time, most of the audience we are trying to reach does not work on Saturday; thus, they'll be home to view TV then.

We've also discovered that good movies cannot be equalled for local results. And, it doesn't matter whether the movies have been telecast two or three times previously. If the name and story of the film is good, there's an audience for it.

Though we've used the show primarily to get direct sales leads, over-all benefits have been gratifying. For example, one commercial on the show advertised \$29.95 electric fans. Immediate result: 46 phone orders. Also, in the next two weeks, a steady stream of customers came to Marks as a result of the commercial—even though "phone orders only" was advertised.

The commercials are all done live by Vin Gottshalk, a Chicago announcer. Gottshalk, who looks like a banker, with light grey hair and a moustache to fit, blends well with the picture of dependability we are trying to convey.

He demonstrates each product in natural, dramatic form. For the Benrus Self-Winding Watch, he actually drops the timepiece into a fishbowl of water to prove it's waterproof; then, after it's fished out, he drops it on the desk to prove it's shockproof.

For the commercial of a Dulane Fryryte deep-fat fryer, he cooks a dinner; and he actually shaves during the Remington "60" Shaver commercial.

All this is done before a background that is an actual blow-up of part of the interior of the Marks store. Gottshalk stands behind a glass showcase filled with assorted watches and jewelry. On the counter is a placard: "Marks Brothers Jewelers."

Marks merchandises its TV effort with an attractive display of the items advertised and large *Video Playhouse* signs in its store window.

After the Saturday *Playhouse* proved itself, Marks bought a second "C" time film show—on 11:30 p.m. Sunday—on WGN-TV. As warm weather set in, results of our Saturday show dropped, and it was decided to cancel the Saturday show for the summer.

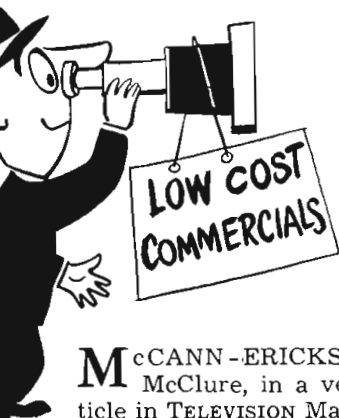
We feel a lot has yet to be learned about jewelry advertising on TV, but so far, the medium has proved to be a bonafide, 24-karat investment.



STORY line tells of antique treasure-hunter, Luke, who dives for buried jewels, only to find slogan, "Look in yellow pages" of phone book



CAMERA shifts from slide to slide to give effect of animation, while announcer's voice off-camera describes action of story in rhyme



LIMITED ANIMATION LOW BUDGET BUY

HOW TO PRODUCE LOW COST FILM COMMERCIALS
BY NORMAN TATE, TV ART DIRECTOR, N. W. AYER

McCANN-ERICKSON'S Don McClure, in a very good article in *TELEVISION Magazine*, May, 1951, covered the use of gimmicks and ingenuity in producing low-cost program commercials supervised by agency personnel. The problem is different, though, when the advertising program calls for spot commercials that will have no supervision. Here the use of slides or film is indicated.

Well, a succession of slides lasting for a minute can be pretty deadly, and this kind of operation is far from foolproof. Film—where cartoon is considered—can get pretty expensive. Is there any happy medium?

Yes! Reproduced above is the story board of a commercial by N. W. Ayer. It's one of eight one-minute spots, done for Chesapeake and Potomac Telephone Company, featuring a character named "Luke." Luke is always looking for something, and always finds it, in the Yellow Pages of his telephone book.

As you will see in the story board reproduced, in this commercial only 12 drawings are used, and they are still drawings; but there is as much camera movement as full animation. No. 1, we open on a drawing of Luke, with suitable sea chantey music. The camera moves towards the right, to center on the framed coins, as the announcer informs us that coin collecting is Luke's hobby. We cut

back to a close shot of Luke and the cloud fades in over his head.

No. 4, we cut to Luke at sea, and the music swells bravely in a "yo-ho-ho" phrase. We fade to No. 5 and, in pace with the rhyme, we change drawings 6-7-8, advancing the plot and building anticipation.

No. 9, the pay off, is the signal for a zoom into the message. Numbers 10-11-12 are rapidly changing drawings to sustain interest, until the overlay of classifications moving upward over the book, proves the point that anything can be found in the Yellow Pages. The final message dissolves through on 14.

The effect of the commercial in its finished form is very creditable indeed. It has charm. Interest holds up throughout. It rated high with the Art Directors Club, who included it in their show this year.

Considering the low cost of these spots (under \$900) their performance has been remarkable. This can be accounted for by a fine job of writing (Jerry Roscoe) and artwork (Milton Gutsche) plus excellent production. While, strictly speaking, the technique employed here is not new, working on these spots established some guide posts which might be of interest:

First pitfall to avoid is calling for a drawing that needs animation to explain it. In a commercial such as this, it would be nice to have Luke, himself, say the key-line, "Look in the Yellow Pages".

But as soon as you moved his mouth you'd expect his legs to move, too; and soon you'd be calling for full animation. On the other hand, if you made a partial job of animation, you would feel the limitation of action far more strongly than you do with none at all.

What about sound effects? For offstage happenings, OK. Onstage, no; for they must be explained by animation.

Pitfall No. 2 is bad pacing. Rhyming helps the pace; it gives the signal for changing to a new drawing; sets a rhythm of change that, conversely, allows you to hold a drawing longer than you could without the meter. The audience is satisfied that a change will come, because pacing has been established.

Pitfall No. 3 is writing too much wordage. If this is done, music has no room to play an important part. The announcer has no elbow room for inflections and significant pauses; and the viewer has not the opportunity to appreciate fully either the words or the picture.

The few drawings required by this technique are responsible for its low cost, but its success depends upon perfection of execution. It isn't easy; but if you can bring it off successfully, you'll find it's a writer's tour de force, and an artist's picnic. Creating a good commercial for little money has all the thrill of larceny; but is that a crime?



7 keys to a brand-new world

HERE, before your eyes, are keys that open wide the doors of human perception to a brand-new world . . . great towers that challenge belief with the vastness of their scope.

To the potential of amazing new equipment has been added the power of imaginative programming . . . with wider and wider use of film. Thus, directors are permitted to go far beyond studio confines in their search for material . . . are allowed to present shows unhampered by time zone limits.

Complete technical information concerning the use of film and its selection and processing is available . . . together with details concerning special Eastman services, equipment, and materials. Address:

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division, 342 Madison Avenue, New York 17, New York . . . Midwest Division, 137 North Wabash Avenue, Chicago 2, Illinois . . . West Coast Division, 6706 Santa Monica Blvd., Hollywood 38, California.

they came! they saw!
they BOUGHT!

TOM SCHROEDER AGENCY

Advertising Counselor

Cor. Hendrie and Grandy Ave.

Detroit 11, Michigan

April 18, 1952

Mr. Robert D. Thomas
WBNS-TV
33 N. High Street
Columbus 15, Ohio

Subject: Nicolay-Dancey, Inc.
"Western Roundup"

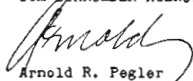
Dear Bob:

If ever you have need for a testimonial on the effective powers of WBNS-TV as a promotional medium ... we'll be able to provide you a dandy. Needless to say ... "an honest one at that!"

It isn't very often that an audience can be so taken with the presentation of a sales promotion that immediately following the close of the announcement they gather to close upon our distributors' trucks as they make their routine deliveries. This is just exactly what is happening, and the net result ... 10,000 harmonicas have been disposed of in one week's time. As you know, yours has been the only media of advertising the account is using.

All in all, we never have been able to come across an organization so embedded with the spirit of cooperation as that found at WBNS-TV.

Sincerely,
TOM SCHROEDER AGENCY



Arnold R. Pegler

ARP/dk



you can see the
difference on WBNS-TV



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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



WESTERN ROUND-UP
One of WBNS-TV's powerful sales-pulling daily programs that draws such voluntary letters as the one reprinted here. Your products too, will know a sales volume increase beyond your fondest hopes on the top-rated Western Round-Up program ... 4:45 to 6:00 P.M.

CUNNINGHAM

(Continued from page 21)

000 car radios in operation—but tomorrow will be different.

As TV gets full national set-ownership in the next three years, radio's evening listenership will be further dissipated. My own guess is that in the hours when TV family viewing is greatest—6 to 10:00 P.M.—radio rates will have to be cut to the bone. And nighttime radio programming itself will be restricted largely to music, personality-disk jockies and news.

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

Admen might also well re-evaluate their techniques in approaching TV commercials. Many have yet to learn that TV is a new copy vehicle. Vague claims about flavor and taste may have their place in radio commercials. But for TV, let's show them that a wax-wrapped package keeps that flavor immune, by actually displaying that package under a faucet of water.

We've found that one argument in a TV commercial is better than four; then stick with it. If you offer more than one argument, it dilutes all of them.

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

Also, the good commercial sells not only the product, but something of the character of the maker. That is what makes small shops into big stores; makes Macy's more than a department store on a certain corner.

In summary, I'd like to say that TV challenges all of us in advertising to use that rare commodity, foresight. The question we must face is not restricted to: "How are we going to handle TV?" But includes, too: "How is TV going to handle us?"

cent. RCA increased its network TV 98 per cent but dropped radio by 68 per cent.

**TRANSPORTATION
ADVERTISING BOOSTED**

Both General Motors and Ford made substantial changes in their advertising budgets for this year. General Motors, with a 19 per cent rise, hit \$6.9 million in the period for advertising in magazines, newspaper sections, radio, and television. An even more striking increase of 43 per cent brought the Ford total to \$4.6 million for six months. The GM rise came for the most part from the increased use of network television—CBS *News* and *The Dinah Shore Show*. General magazine space (\$4.1 million), however, accounted for the largest share of General Motors' advertising dollars.

Goodyear and Firestone again paced the tire industry in advertising expenditures. The former with \$2.8 million was 62 per cent ahead of last year, the Firestone investment came to \$1.4 million, an increase of 25 per cent over the first half of 1951. U. S. Rubber Co. in the third spot spent \$987,776 as compared to \$70,658 in the period January-June, 1951.

Goodyear increased its appropriations in all media except newspaper sections. TV went up 164 per cent and radio 26 per cent. Firestone upped their TV allocation 80 per cent but dropped network radio 10 per cent. Goodrich spent 50 per cent more on TV and didn't use radio in either period.

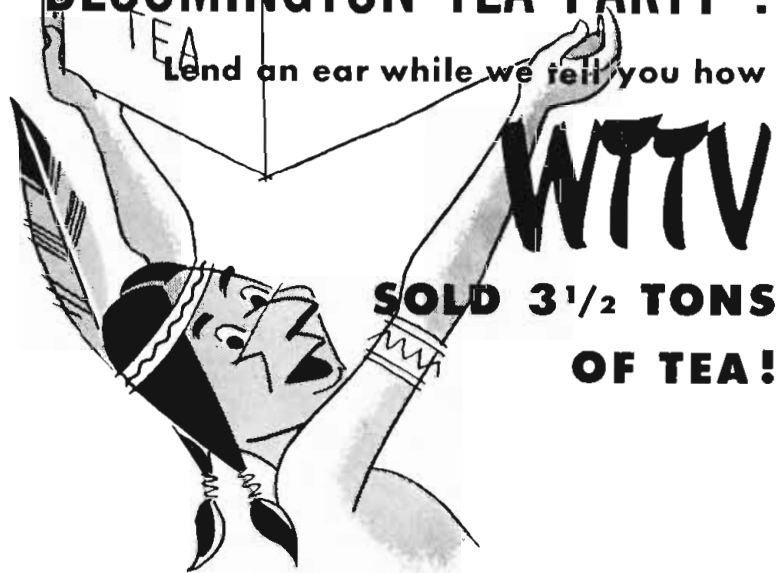
In the first six months of the year Texas Co. was the only million-dollar advertiser in the oil industry. Their total of \$2.8 million was 64 per cent above last year. Gulf Oil Corp. in the runner-up position had a total of \$897 thousand for the four media.

Texaco upped all media with the exception of farm magazines. Increases were 72 per cent for network TV, 31 per cent for network radio, 80 per cent for general magazines and no use of newspaper sections. Gulf upped TV and farm magazines but lowered their appropriation for network radio and general magazines. Socony placed \$465,000 of its \$498,000 appropriation in network radio and skipped TV altogether. Cities Service did the same and increased radio 62 per cent.

**Speaking of historical events,
have you heard about the big**

"BLOOMINGTON TEA PARTY"?

Lend an ear while we tell you how



WTTV

**SOLD 3 1/2 TONS
OF TEA!**

Once a week, the IGA—an Association of Independent Grocers—sponsors a half hour, using Brian Donlevy in "Dangerous Assignment" on WTTV. Each week the show features a single, specific food item. Recently, according to wholesaler John R. Figg, when the featured item was TEA, the program sold 7,000 pounds! And, that from just ONE program in just ONE week! Normal sale of TEA by these same 56 IGA Stores in a whole year is only 6 tons!

Increases in other featured items—such as peanut butter, pork and beans, catsup, and jelly—are almost as spectacular as the TEA story.

The "Bloomington Tea Party" is a spectacular success story, but you expect such results when you consider WTTV coverage area in Indiana accounts for

OVER 34% of total population
of total retail sales
of total retail food sales
of total retail drug stores

STATION WTTV Affiliated with NBC • CBS • ABC • DUMONT

Represented Nationally by ROBERT MEEKER ASSOCIATES, Inc.



The constant and copious supply of steaming hot water furnished by a Ruud Water Heater... is dramatically demonstrated by this charming young housewife... in laundry... bathroom... and kitchen sets that are a home-maker's dream! Unstinting quality... in production and presentation of the Ruud sales message distinguish this TV Film Commercial from National Screen Service.

ADVERTISER
Ruud Manufacturing Company
AGENCY
Ketchum, MacLeod & Grove, Inc.
PRODUCED BY
NATIONAL SCREEN SERVICE
1600 BROADWAY, NEW YORK, N. Y.
Circle 6-5700



The value of having a checking account at Chase is quickly established in this 20-second live-action spot featuring Milton J. Cross. The "voice-over" subtly flatters the viewer by identifying him with this celebrity and closes against a shot of the bank's name-plate with its slogan: "28 convenient locations". One of a "personality" series by SARRA.

ADVERTISER
The Chase National Bank
AGENCY
Hewitt, Ogilvy, Benson & Mather, Inc.
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



A charming mother and child sequence happily blends video and audio to put over convincing sales points for Nabisco Honey Grahams with strong product identification. Strikingly photographed, this series of 20-second spots is a typical example of SARRA'S Vide-O-iginal "production for reproduction".

ADVERTISER
National Biscuit Company
AGENCY
McCann-Erickson, Inc.
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



What could have more sales appeal than sheets that are easy to put on—and won't pull out? What better way to show them than in home bedrooms with attractive young wives demonstrating their advantages? In a series of 20-second commercials by SARRA the exclusive sales points of Pacific Mills contour sheets are convincingly established. The closings show the packaged sheets and give the clincher... cost no more, get them at your favorite store.

ADVERTISER
Pacific Mills
AGENCY
J. Walter Thompson Company
PRODUCED BY
SARRA, INC.
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This series of television films is currently on the air for the new Simoniz Self-Polishing Floor Wax, and Body Gard Automobile Cleaner and Polish. Another quality Video Varieties job for a top-flight client.

ADVERTISER
The Simoniz Company
AGENCY
Sullivan, Stauffer, Colwell, & Bayles, Inc.
CONSULTANTS
Film Counselors, Inc.
PRODUCED BY
VIDEO VARIETIES CORPORATION
41 EAST 50TH STREET, NEW YORK 22, N. Y.
Studios: West Coast Sound Studios
510 West 57th Street, New York 19, N. Y.

For screenings and further information write the producers direct!

SUPERMARKET STUDY

THREE TIMES AS MANY CEREAL BUYERS RECALL TV AS RECALL RADIO AND NEWSPAPER ADS



A TOTAL of 253 purchasers of cereal were questioned by four trained interviewers at the Grand Union Supermarket on 86th St. and Second Ave., New York City.

Every purchaser of cereal was asked: if he had seen or heard advertising for the brand he bought, and where; how long he had been using the brand; and whether there was a TV set in his own home.

If a purchaser remembered having seen or heard advertising for the brand he bought, he was asked further, whether it had been in newspapers, magazines, radio, television or "someplace else".

The names of the media were rotated; so that the first respondent was asked about newspapers first, the next, magazines first, etc.

Three out of every five shoppers interviewed remembered seeing the product they bought in one or more media. Of the media on which people saw or heard their product advertised, TV was mentioned by half of this group.

MEDIA ON WHICH CEREAL BOUGHT WAS SEEN OR HEARD ADVERTISED

Media	% buying product and seeing it advertised
Magazines	13
Newspapers	16
Radio	16
Television	48
Others	7

The best remembered TV programs by the cereal buyers were "Howdy Doody", "Lone Ranger" and "Space Cadet". In radio the

leaders were "Carlton Fredericks", "Lone Ranger" and "Tarzan".

The most popular cereal was Kellogg's Corn Flakes. It sold more than its next four rivals put together.

OF THE 37 CEREALS BOUGHT, THESE WERE PURCHASED BY AT LEAST 6 PEOPLE

Leading Brands Bought	No. Bought
Kellogg's Corn Flakes	67
Kellogg's Rice Krispies	21
Wheaties	16
Sugar Crisp	13
Kellogg's Raisin Bran	12
Quaker Oats	10
Post-tens	10
Kix	10
Post Toasties	9
Cheerios	9
Kellogg's Shredded Wheat	9
Kellogg's Pep	8
Kellogg's Corn Soya	8
Kretschner's Wheat Germ	7
Wheat Chex	6

While one may assume varied reasons for buying cereal, the surveyors found some interesting volunteered statements on why a particular brand was bought.

Editor's Note: This study should be used solely as a measure of advertising impact on the purchases of cereals in the New York market. It should not be used as a comparison of sales effectiveness, for no attempt has been made to isolate the dollars spent for each media.

ALTERNATING SPONSORSHIP (Continued from page 25)

single day—a soap or cigarette—should have its own weekly show. But for a relatively expensive product, with a prestige-sales message, like Goodyear, alternate week works fine.

"Sponsor identification studies have been made, but they're not reliable. To our knowledge, sponsor identification on the *Playhouse* has never dropped below 70 per cent. That's double the identification you get in radio.

"To cut down costs, rotating sponsorship is becoming a need. In fact, TV is gradually assuming the advertising insertion pattern. Just as radio was trying to sell 'a piece of Red Skelton', so *Your Show of Shows* has sold three half-hour slices of the package to one sponsor in the new season."

● **CARTER PRODUCTS**, sponsoring *City Hospital* on CBS-TV, Tuesday, alternately with *Schick's Crime Syndicated*, and *I've Got A Secret*, Thursday, alternately with *Toni's Crime Photographer*:

Barrett Welch, account executive, Sullivan Stauffer, Colwell & Bayles Agency, handling Carter account: "Under our present system of sponsoring two different alternating shows on CBS-TV, we have the equivalent of a half-hour show every week—costing over \$1,000,000 a year. But by using the alternate technique, we get a wider coverage, on good time periods, without tying up our budget to just one show. It gives us more impact for each drug product.

"We haven't measured sponsor identification. But it hasn't bothered us. We believe in getting that wide dispersion through varying strong commercials. We've been using three one-minute commercials on each show, and varying the products from show to show."

● **HOTPOINT CO.**, sponsoring *Adventures of Ozzie and Harriet* alternately this October on ABC-TV and AM with Lambert Co.:

Maxon Agency representative, handling Hotpoint account: "We feel this AM and TV alternate sponsorship will be a good thing for several reasons. First of all, we'll get a greater geographic coverage, reaching radio markets not yet covered by TV. Also, by using two shows, we'll get a greater impact. Finally, in these days of rising costs, this double alternating arrangement is ideal."

in the
Wilmington,
Delaware,
market
WDEL-TV



reaches
more people
who
buy more*

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

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

(Sales Management — 1952 Survey of Buying Power)



Represented by
ROBERT MEEKER ASSOCIATES
New York • Los Angeles
San Francisco • Chicago

NEW YORK TIMES SETS PATTERN

BELIEVABILITY OF ALL TV ADVERTISING AT STAKE

THE New York Times' recent refusal to accept the Richard Hudnut advertising campaign for home permanents should be carefully studied by those in television.

Nowadays, too much of TV advertising is becoming dangerously incredible; addicted to debunking the claims of competitors; and based on unscientific "surveys."

Too many TV advertisers are being penalized unfairly by the few who violate the standards of good taste and sound reason.

And when a major network permits an advertiser like Arrid to demonstrate underarm perspiration—by an ugly closeup revealing the blotchy ring under a lady's blouse—that network is performing a disservice to all its other advertisers.

Telecasters might well emulate the 4A's little-known Special Committee on Improvement of Advertising Content, headed by George Reeves, director of J. Walter Thompson, Chicago. This body was set up by the 4A's in 1946 as

a kind of self-policing watchdog of the advertising industry.

To regulate advertising considered in bad taste, the Committee has induced over 300 ad agencies throughout the U. S. to participate in what it calls "interchange of opinion on objectionable advertising." This simply means that any of the participants who spot a disreputable ad or commercial pass their complaint along to the Committee, which, in turn, brings it to the attention of the sinning ad agency responsible.

As Reeves has said, the Interchange has no desire to stir up harmful publicity or exercise censorship. "Its aim is merely to encourage—not legislate—good taste and honesty in advertising."

The NARTB Code also offers many positive provisions for self-regulation.

But for practical execution, stations and networks should set up their own conscientious commercial-policing departments, equivalent to that of the New York Times. And the department would be headed, not by a youngster, but by a seasoned advertising man.

TOO MUCH HAM

THE other day, we had lunch with an executive who heads up the radio and TV department of a major advertising agency.

We got to talking about commercials. But we didn't get very far. Commercials, this VP said, were relegated strictly to his agency's copy and creative department. His sole interest was programming.

Well, maybe we're a bit old-fashioned. But how far can you go with specialization?

It would seem to us that programming is bought only for one reason. That is, as a vehicle for the advertising message. Wouldn't it make more sense to decide on the commercial strategy first; and then get the program which would provide the best send-off? Or, at the least, encourage program and commercial executives to work hand-in-hand?

The answer would seem pretty obvious in this case. Probably our

friend, like all of us, is a little bit too enamored with the glamour of showmanship. Evidently, we all have enough ham in us to become bedazzled by the star dust of show business. The danger lies in neglecting our business interest. Sure, it's important for our friend to obtain a program that will capture a large audience. But it's more important to find a show that is best designed to hard-sell his client's product and services.

Happily, advertisers, brushing TV's star dust aside, are becoming more concerned with commercials. A lot more money is being spent on copy testing and research.

Particularly encouraging are the findings of the Gallup-Robinson studies. Everyone in the industry, too, should look forward to the soon-to-be-released report by NBC on the findings, accumulated through the years, by the Schwerin Research Corp.

Fred Kugel