

Bus

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY
TENTH YEAR OF PUBLICATION

SEPTEMBER • 1953

NEW BRAND SURVEY MEASURES
TV IMPACT page 29

TV BECOMES THE BIG MEDIUM
page 36

TM 12-53 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

only NBC offers

GUARANTEED

merchandising and promotion service

This month all NBC Television advertisers will start the fall selling season with a measurable edge on their competition, for they are guaranteed - at no extra cost - these three valuable adjuncts to successful advertising:

1. The services of a nation-wide merchandising organization which will devise a merchandising plan especially for their own particular needs.
2. A minimum of \$4,500 worth of network promotion announcements for their programs every week.
3. A newspaper advertisement promoting their shows in over fifty television markets.

No other television network makes these guarantees. NBC offers these services because they help the advertiser gain the greatest value from his advertising. Guaranteed merchandising and promotion are good reasons why...

NBC is America's No. 1 Network.

NBC television

a service of Radio Corporation of America



Now

MAXIMUM POWER

A GREATER BUY THAN EVER!

Now you'll have greater coverage than ever before in the BIG Texas Gulf Coast Market. Up goes the power, down goes your cost-per-thousand.

KPRC-TV's new, 750-foot tower with 6 Bay Antenna completes our TV Center . . . topping the South's finest telecasting facilities with a tower that handles the maximum allowed power . . . 100,000 Watts on Channel 2. KPRC-TV's clear, dominating picture now reaches a larger, richer audience!

FIRST in every time period every day, KPRC-TV continues now, more than ever, to influence the viewing and buying habits of this tremendous Texas market.

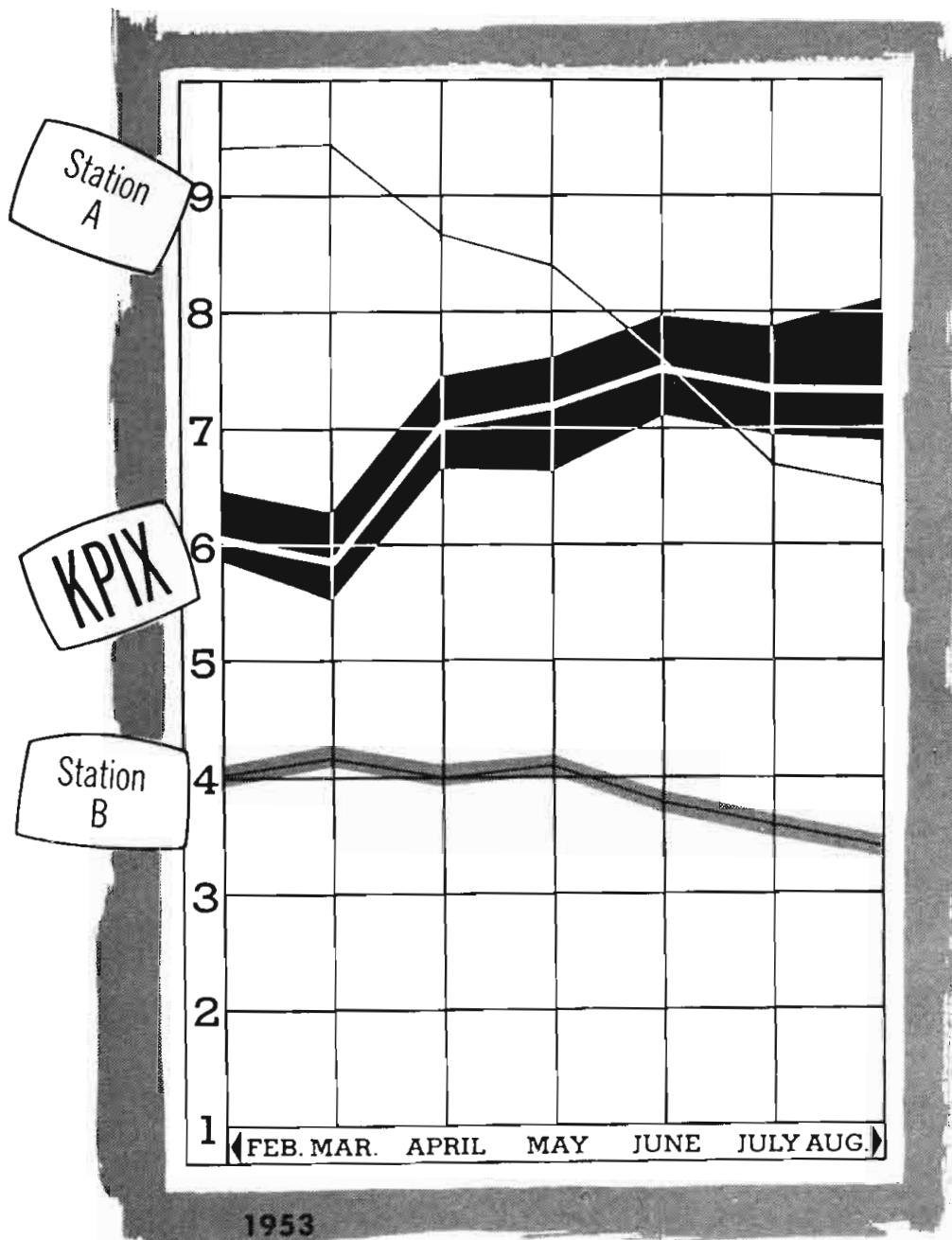


JACK HARRIS
Vice President and General Manager

Nationally represented by
EDWARD PETRY & CO.

Gad!

Look what
has happened
in
San Francisco's
daytime
television!



When spring rolled around this year, KPIX was doing all right in daytime TV . . . a good strong second and well ahead of the number three station in San Francisco. Could KPIX better its position? Take a look at the result of some serious thinking and some fine programming. As of the August Telepulse, KPIX has climbed by 22% across the daytime board to a sponsor-satisfying number one spot. Thus, always a good buy, KPIX is now a better buy than ever. Your Katz man has the hour-by-hour story.

Chart based on monthly
Telepulse reports for
the San Francisco
Bay Region.

KPIX

TELEVISION CHANNEL
SAN FRANCISCO, CALIF. **5**

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



“DEAR
MISS M^CBRIDE,
YOU ARE SO...
UNAFFECTED
AND
ALTOGETHER
HELPFUL”...*



If YOU were a housewife and you lived in Detroit, every weekday at 1:30 you'd undoubtedly be fascinated by Jean McBride's culinary showmanship and kitchen cunning on WWJ-TV . . . Channel 4.

*These simple words, by which one admirer so naturally expressed her feelings toward Miss McBride, evidently also speak for the thousands of others who respect her homey-ness, find inspiration in her daily cooking hints, and are guided by her buying-recommendations. For example, 2500 of Miss McB's copy-cooks mailed in requests for one of her special recipes featured on a recent program!

In Detroit—the nation's fifth food market—here is another “blue-plate special” in WWJ-TV's daily menu of popular local personalities.

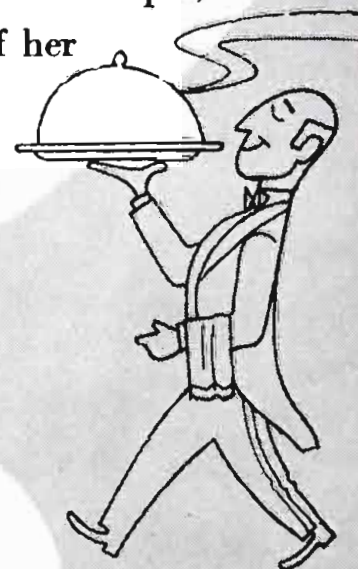
You Sell MORE
on Channel

4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-IFM Station WWJ



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 9, September, 1953

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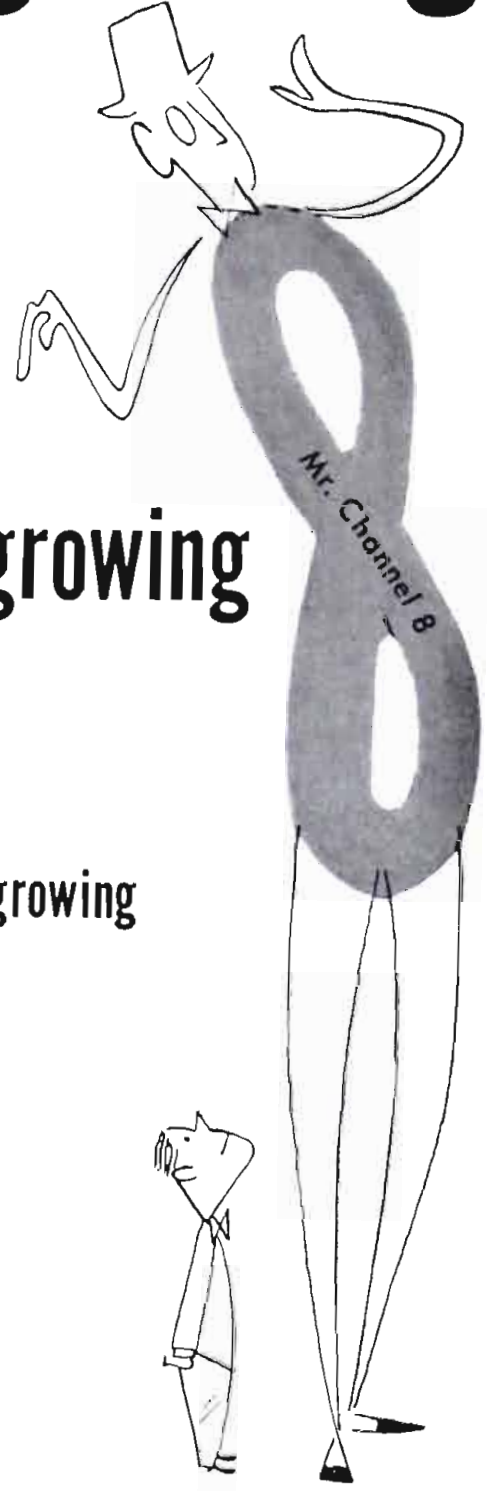
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growing



growing

growing

WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity . . . loyal
viewing audience . . .

Write for information—

Sales Representative

M E E K E R

New York
Los Angeles

Chicago
San Francisco

WGAL
AM TV FM

Steinman Station
Clair McCollough, President

THIS



A HOUSE

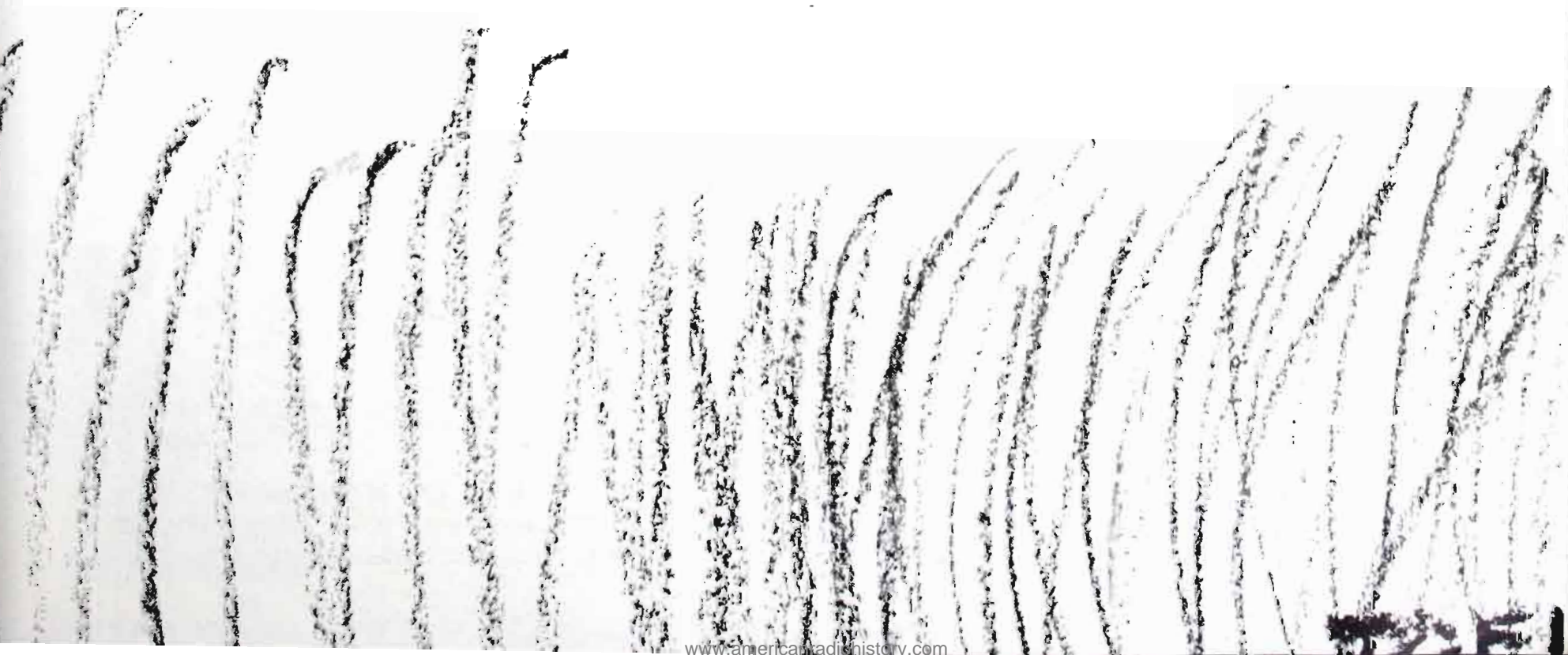
Ask a youngster to draw a house, and the chances are he'll top it off with an antenna—almost without thinking about it. The way you used to curl the chimney smoke in your own small-fry pictures.

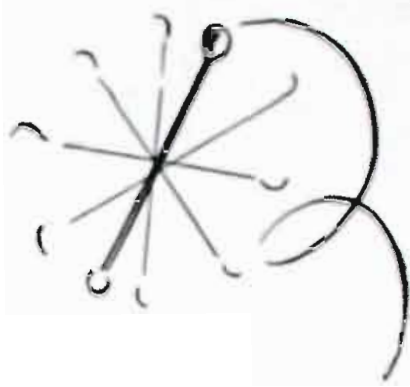


This may surprise you if you still think of television as a new advertising medium. But a house today is hardly complete without television. Television is already part of everyday living in 25 million homes—and a half million additional sets are installed every month.

For a television antenna is a sign of welcome to people with something to say—and *show*—in advertising, as in entertainment, sports, news, and public affairs. It's a sign of almost five hours of *daily* welcome on the average screen—which displays products to more people, with more appeal and impact, than any other medium in advertising history.

What assures you the biggest welcome in customers' homes is a good program. And the network with the most popular programs is CBS Television—which consistently wins most of the top ratings where popularity can be compared: *in the major markets where networks compete...* It's the network that can take your program—and product—with the greatest economy into American homes. **CBS TELEVISION**





HEIGHT COUNTS MOST!

**WAVE-TV's Far Higher Tower
Increases Area Coverage
By 85.5%!**

"Seeing 's Believing!"

In television, Tower Height is of course far more important than any other factor in "reaching out" to fringe TV areas. Low Channel is next most important, and Power is third.

WAVE-TV is now operating from a new 600-foot tower, located on top a 985-foot hill, giving an over-all height of 1585 feet above sea level. In addition, WAVE-TV is now telecasting on Channel 3 (instead of Channel 5), and with 100,000 watts of radiated power, instead of 24,000.

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

Check these engineering facts against actual coverage results. Ask your local distributors about WAVE-TV coverage, and about the great WAVE-TV television market. It's actually far greater than the Louisville Trading Area itself!

LOUISVILLE'S

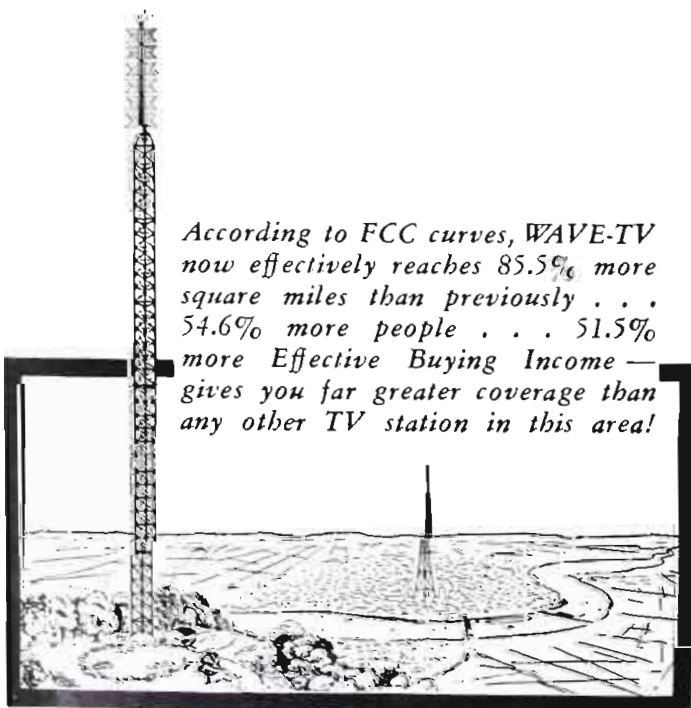
WAVE-TV

Channel 3

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

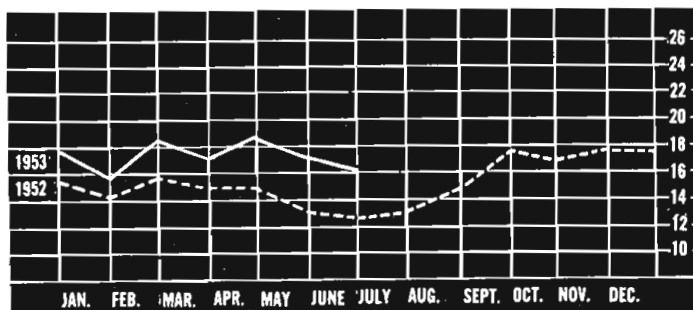
Free & Peters, Inc., Exclusive National Representatives



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



FOCUS



NETWORK TV BILLINGS—PIB

	for July '53	for July '52
ABC	\$ 1,299,471	\$ 1,082,751
CBS	7,411,657	4,916,245
DuM	511,047	799,074
NBC	6,903,092	5,963,550
	<u>\$16,125,267</u>	<u>\$12,761,620</u>



Indicating why TV is becoming the big medium (see story on page 36), C. S. Samuelson, advertising manager of General Mills says, "We're not completely satisfied with a number of things that we've done—nor will we be—but our continued use of TV is imperative because of its tremendous impact. TV now represents approximately 1/3 of our media allocations."



Enabling the off Madison Avenue agency to provide full TV servicing for its clients is the development of the "agency's agency" for TV. By handling timebuying, copy and production as the radio-TV dept. of its 25 client-agencies, Wyatt & Schuebel leads the field with \$3,500,000 billings. Regina Schuebel, left, is timebuying specialist; John Wyatt, right, was AM-TV director at Grey and Cecil & Presbrey.

Doubly important is Vitapix's acquisition of the feature film series produced by Princess Films, headed by Burt Balaban (below). The first features made expressly for TV, they will get the station-owned film buying group off the ground with its first top product.



BUSINESS has been good. July billings totalled \$16,125,267; a rousing 26.4 per cent above the previous year, despite 1952's convention business.

BUSINESS will get better. Among the top 50 advertisers of 1952, 14 made TV their number one medium. That this was greater than the number of advertisers who made newspapers their number one choice is the greatest indication of how TV is becoming The Big Medium. Detailed study of this trend appears on page 36.

NBC and **CBS-TV** are one or two time slots away from hanging the SRO sign on network Class A time. While ABC is still steaming ahead with heavy business on Sunday, Tuesday and Friday, and DuMont is running ahead of its previous billings, there still is a good bit of time available on both networks. This plus the opening up of such major one-station markets as Milwaukee, Rochester, Kansas City, St. Louis, Norfolk and Buffalo will help advertisers clear prime time in former bottleneck markets.

ENCOURAGING too is the high degree of conversion in a number of UHF areas. Where the ultra high band station has a market to itself or where fringe VHF service isn't satisfactory, UHF is as valuable as VHF. Best engineering opinion is that where VHF service from an outside market can be received by less than 90 per cent of the set owners, the VHF signal can be classified as insufficient. This means hometown UHF operation can flourish.

ONE more bright spot in the UHF picture is the case of WHUM-TV, Reading, long plagued by reports of low conversion and considered one of the "trouble areas". The pilot study conducted by Pulse in this region has uncovered one very important development: UHF circulation can be at its lowest in a station's home county, thereby giving a completely distorted picture of the sets available. In Reading's home county, 17.9 per cent of TV homes can receive the station. In Harrisburg, about 50 miles away, 32.5 per cent of the TV homes get the Reading signal.

THE REASON: About 90 per cent of TV homes in Reading proper get an acceptable picture from Philadelphia, cutting down the incentive to convert to UHF. In Harrisburg, Philadelphia stations reach less than 40 per cent of TV homes.

POTENTIAL importance of regional network sponsorship is heralded by Amoco and Hamm's Beer's splitting of the new Ed Murrow show on an East-West basis. The device is due to get more emphasis from the networks. To spread the cost of the long line-ups now available, geographically shared sponsorship can be as important as alternate sponsorship has been.

LOOK too for even greater merchandising support from stations, caused by increased demand from advertisers and intensified competition among stations. Kenyon and Eckhardt's survey on the subject shows at least 80 per cent of all TV stations offer some form of merchandising-promotion support; over 90 per cent of the responding stations offer visits or mailings to the trade. Emphasizing this trend, Fuller & Smith & Ross's president, Allen Billingsley, writes on page 23, "A television program must be more than a vehicle for a commercial. It must be the springboard for merchandising and sales."

CAPITAL gains, not bad business, is the reason why the market for buying TV stations is so brisk, with 20 stations currently on the block. One astute station manager pointed out, "They can't be too serious; their asking prices are way out of line." In spite of this, negotiations are going on. One in the works is Storer's purchase of WATV, Newark-New York.

Effective February 1, 1954

WBZ-TV Channel **4**

NBC Affiliate in **BOSTON** *serving 1,314,000* TV Sets*

AND

WPTZ Channel **3**

NBC Affiliate in **PHILADELPHIA** *serving 1,463,080* TV S*

**WILL BE AMONG THE
OUTSTANDING VHF TELEVISION STATIONS
REPRESENTED BY
Free & Peters, Inc.**

*TELEVISION AGE, AUGUST '53

EASTERN

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

CENTRAL

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

WESTERN

KDSH-TV	Boise-Meridian	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC



FREE & PETERS, INC.

Pioneer Station Representatives Since 1932

NEW YORK
444 Madison Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

A New Era
in Pittsburgh Television*

WENS

Channel 16

ABC-CBS

200,000 watts

*Begins September 1st or earlier

REPRESENTED BY

Edward Petry & Co., Inc.

New York

Chicago

Los Angeles

Detroit

St. Louis

San Francisco

Dallas

MARKETS & MEDIA

Who's Buying the New Markets

Duluth, Minn.

WFTV Ch 38 (A,D,N)

Network: Admiral, Amana, American Tobacco, Hazel Bishop, Carter's Products, Coca Cola, Crosley, DeSoto-Plymouth, Electric Companies, General Foods, Goodyear, S. C. Johnson, Liggett & Myers, Lincoln-Mercury, P. Lorillard, Mogen David Wine, Philip Morris, Philco, Pillsbury Flour, Pure Oil, RCA Victor, Rol-Rite Pen, Speidel, Toni, U.S. Steel, Willys Motors.

National spot: American Bakeries, Blatz Beer, Bulova, Drene Shampoo, Ford Motors, Hamm's Beer, Robert A. Johnston Co., Kools, Prestone, Prince Albert Tobacco, Raleigh Cigarettes, Rival Dog Food, Toni, Viceroy, Virginia Dare Wine.

Little Rock, Ark.

KRTV Ch 17 (C,D)

Network: American Tobacco, Block Drug, Carnation, Chesterfield, Chrysler, Colgate, Crosley, DeSoto-Plymouth, General Electric, General Foods, Goodrich, Goodyear, Gulf,

Johnson's Wax, Lincoln-Mercury, P. Lorillard, Philip Morris, Pet Milk, Philco, Purex, RCA Victor, R. J. Reynolds, Schlitz, Toni, Westinghouse, Willys Overland.

National spot: Benrus, Brown & Williamson, Budweiser, Bulova, Continental Baking, Folger's Coffee, Griesedieck Bros. Brewery, Institute of Commercial Art, Minute Maid Lemonade, Orkin Exterminator, Papermate Pens, Parker Products, Pillsbury Mills, Pream, Prince Albert Tobacco, RX-15 Fertilizer, Whirlpool.

Muncie, Ind.

WLBC-TV Ch 49 (A,C,D,N)

Network: Admiral, American Tobacco, Chrysler Corp., Coca Cola, Crosley, Goodyear, Gulf Oil, S. C. Johnson, P. Lorillard, Miller Brewing, Philco, Prudential, RCA Victor, Speidel Corp., Wine Corp.

National spot: American Standard, Apex, Armstrong Tire, Beatrice Foods, Kools, M & M Candy, Philco, Prestone, Revlon, Servel, Soiloff, Stokely's Frozen Foods.

Audience Composition by Time Periods

	Sunday			
	Men	Women	13-18 yrs.	12 & under
9:00 A.M. - 12 Noon	.75	.82	.21	1.05
12 Noon - 6:00 P.M.	.93	1.07	.28	.60
6 P.M. - 11:30 P.M.	.98	1.15	.22	.47
	Monday - Friday			
	Men	Women	13-18 yrs.	12 & under
9:00 A.M. - 12 Noon	.41	1.15	.18	.63
12 Noon - 6:00 P.M.	.37	.91	.24	.81
6:00 P.M. - 11:30 P.M.	.90	1.13	.20	.45
	Saturday			
	Men	Women	13-18 yrs.	12 & under
9:00 A.M. - 12 Noon	.51	.60	.22	1.00
12 Noon - 6:00 P.M.	.75	.89	.23	.85
6:00 P.M. - 11:30 P.M.	.95	1.10	.26	.71

Source: National Videodex, July 1953

Scheduled Openings for September and October

The target dates listed below have been reported by the stations. Due to unforeseen circumstances, many of these stations will probably not meet their scheduled opening dates; a few will sign on one or two months later.

SEPTEMBER

Market	Station	Channel
Abilene, Tex.	KRBC-TV	9
Ashtabula, Ohio	WICA-TV	15
Bakersfield, Calif.	KERO-TV	10
Battle Creek, Mich.	WBCK-TV	58
Buffalo, N. Y.	WBES-TV	59
Butte, Mont.	KOPR-TV	4
Cambridge-Boston, Mass.	WTAO-TV	56
Cedar Rapids, Iowa	WMT-TV	2
Champaign, Ill.	WCIA	3
Charleston, W. Va.	WKNA-TV	49
Charlotte, N. C.	WAYS-TV	36
Charlottesville, Va.	WCHV-TV	64
Chico, Calif.	KHSL-TV	12
Colorado Springs, Colo.	KRDO-TV	13

Columbia, S. C.	WNOK-TV	67
Dayton, Ohio	WIFE	22
Eureka, Calif.	KIEM-TV	3
Flint, Mich.	WCTV	28
Fort Lauderdale, Fla.	WITV	17
Great Falls, Mont.	KFBB-TV	5
Greensboro, N. C.	WCOG-TV	57
Greenville, N. C.	WNCT	9
Hampton-Norfolk, Va.	WVEC-TV	15
Hannibal, Mo.	KHQA-TV	7
Harlingen, Tex.	KGBS-TV	4
Harrisonburg, Va.	WSVA-TV	3
Henderson, Ky.	WEHT	50
Houston, Tex.	KNUZ-TV	39
Kansas City, Mo.	KCMO-TV	5
Lansing, Mich.	WILS-TV	54
Longview, Tex.	KTVE	32
Louisville, Ky.	WKLO-TV	21
Macon, Ga.	WMAZ-TV	13

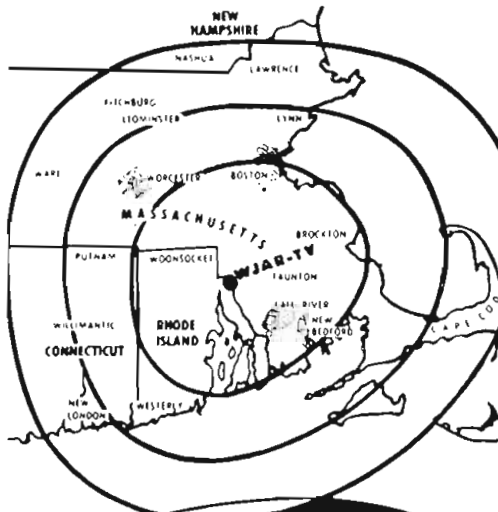
(Continued on next page)

**MORE PEOPLE
PER PENNY
SAVE ONE!***



Yes! **WJAR-TV** sells Rhode Island — the most densely populated area in the world, save one — only *Java. And who buys automobiles, chlorophyll and nylons on that island? Now — reach more people for your advertising dollar. Buy time on **New England's Powerful Television Station.**

**5,203,400 People
1,043,320 TV sets**



**WJAR-TV
CHANNEL 10
PROVIDENCE**

Represented Nationally by
WEED TELEVISION

TESTING...

**IN THE NATION'S
NO. 1 TEST MARKET**

**ON THE NATION'S
NO. 1 TEST MARKET STATION**

National advertisers throughout the country have tested the sales potential of their products and services by using the top commercial facilities of **WBNS-TV . . . COLUMBUS, OHIO.**

As the Nation's No. 1 Test Market Station, reaching over 306,950 homes, **WBNS-TV** is recognized as the focal point of Mid-West sales.

Information on sales results, both local and national is available on request.



wbns-tv COLUMBUS, OHIO
CHANNEL 10

CENTRAL OHIO'S MOST HONORED STATION

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

MARKETS & MEDIA

SEPTEMBER

Openings (Cont'd from page 11)

Massillon, Ohio	WMAC-TV	23
Memphis, Tenn.	WHBQ-TV	13
Meridian, Miss.	WCOC-TV	30
	WTOK-TV	11
Milwaukee, Wisc.	WCAN-TV	25
	WOKY-TV	19
Minneapolis-St. Paul, Minn.	WMIN-TV	11
	WTCN-TV	
Monroe, La.	KNOE-TV	8
Monterey, Calif.	KMBY-TV	8
New London, Conn.	WNLC-TV	26
Oklahoma City, Okla.	KLPR-TV	19
	KTVQ	25
Panama City, Fla.	WJDM	7
Parkersburg, W. Va.	WTAP	15
Pensacola, Fla.	WEAR-TV	3
	WPFA	15
Peoria, Ill.	WTVH-TV	19
Pittsburgh, Pa.	WENS	16
Portland, Me.	WPMT	53
Quincy, Ill.	WGEM-TV	10
Reno, Nev.	KZTV	8
St. Joseph, Mo.	KFEQ-TV	2
St. Louis, Mo.	KSTM-TV	36
Salinas, Calif.	KICU	28
San Diego, Calif.	KFSD-TV	10
Springfield, Mo.	KYTV	3
Tucson, Ariz.	KVOA-TV	4
Tulare, Calif.	KCOK-TV	27
Tyler, Tex.	KETX-TV	19
Waco, Tex.	KANG-TV	34
Waterbury, Conn.	WATR-TV	53
Wilkes-Barre, Pa.	WILK-TV	34
Winston-Salem, N.C.	WTOB-TV	26

OCTOBER

Albany, N. Y.	WROW-TV	41
Albuquerque, N. M.	KOAT-TV	7
Billings, Mont.	KOOK-TV	2
Bismarck, N. D.	KFYR-TV	5
Bloomington, Ill.	WBLN	15
Boise, Idaho	KTVI	9
Butte, Mont.	KXLF-TV	6
Chambersburg, Pa.	WCHA-TV	46
Columbia, S. C.	WIS-TV	10
Columbus, Ga.	WDAK-TV	28
Danville, Va.	WBTM-TV	24
Elmira, N. Y.	WECT	18
Evansville, Ind.	WFIE	62
Fall River, Mass.	WSEE-TV	46
Festus, Mo.	KACY	14
Flint, Mich.	WTAC-TV	16
Ft. Dodge, Iowa	KQTV	21
Fresno, Calif.	KJEO	47
Indianapolis, Ind.	WNES	67
Johnson City, Pa.	WJHL-TV	11
Neenah, Wisc.	WNAM-TV	42
North Adams, Mass.	WMGT	74
Phoenix, Ariz.	KOOL-TV } KOY-TV }	10
Pine Bluff, Ark.	KATV	7
Pocatello, Idaho	KWIK-TV	10
Portland, Ore.	KOIN-TV	6
Princeton, Ind.	WRAY-TV	52
Quincy, Ill.	WGEM-TV	10
Salisbury, Md.	WBOC-TV	16
Salt Lake City, Utah	KUTV	2
Springfield, Ill.	WICS	20
Temple, Tex.	KCEN-TV	6
Waterloo, Ind.	WINT	15
Weslaco, Tex.	KRGV-TV	5
Wheeling, W. Va.	WLTV	51
	WTRF-TV	7
Winston-Salem, N.C.	WSJS-TV	12
York, Pa.	WNOV-TV	49
Yuma, Arizona	KIVA-TV	11

You'll need a **BIGGER YARDSTICK** to measure

Pennsylvania's greatest
TV station



WPTZ

PHILADELPHIA

With maximum power on its favored low channel, **WPTZ** now delivers a better signal to more people over a wider area than any other television station in Pennsylvania!

In the A and B areas live some 6,390,000 people. These areas embrace more than 15,000 square miles in Pennsylvania, New Jersey, Delaware and Maryland.

In addition to the many communities newly served by **WPTZ**, this territory includes important markets such as Allentown, Reading, Wilmington, Trenton, Atlantic City... cities which have long looked to **WPTZ** for their favorite TV shows. Now they receive a signal as strong and clear as that delivered to the city of Philadelphia itself, or elsewhere in the booming Delaware Valley.

More than ever, **WPTZ** is your greatest buy among Philadelphia television stations. With the best coverage, programs, and production, it is Philadelphia's first television station. For availabilities, check **WPTZ** or NBC Spot Sales.



WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

-NBC IS AMERIC

1. NETWORK COVERAGE

2. HOMES DELIVERED

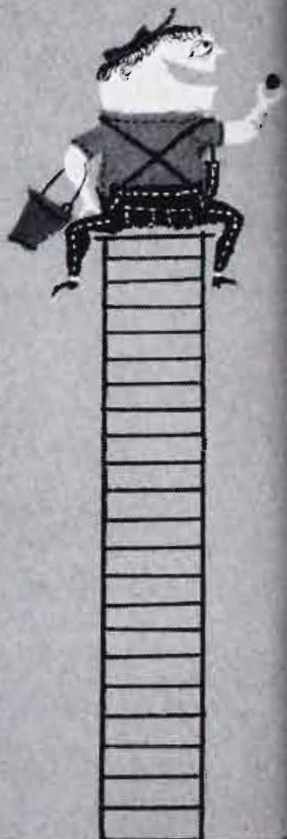
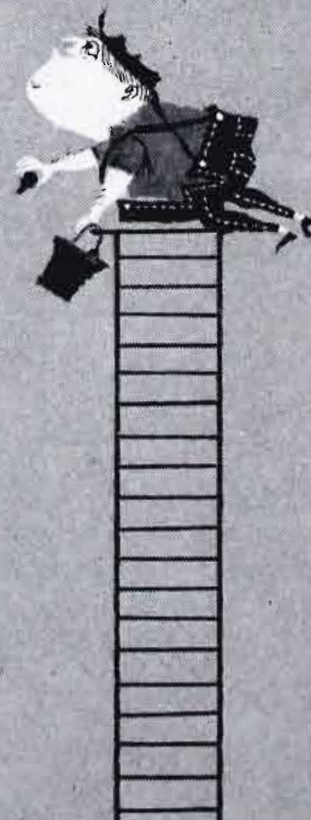
3. TOP PROGRAMS

4. ADVERTISER ACCEPTANCE

5. BIGGER AUDIENCE LEAD

6. COST PER 1,000

* 7. HOURLY RATINGS



NO. 1 NETWORK



NBC programs rate highest in 71% of evening time periods

NBC programs reach the largest audiences in television...
And in the evening when all four networks are
most competitive, NBC's lead is especially impressive.

Of the 84 weekly quarter-hour evening periods
(7:30-10:30 P. M.)*, *NBC rates highest in 60 periods,*
or 71% of the time; and the No. 2 network in 20
periods, or only 24% of the time.

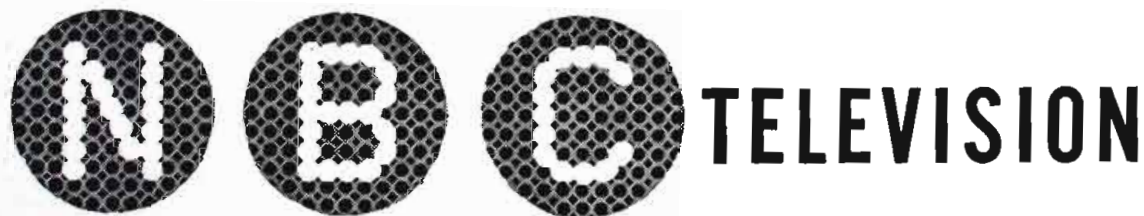
Here's how the networks rank by time periods:

NUMBER OF EVENING QUARTER-HOUR LEADS				
NBC	NETWORK #2	NETWORK #3	NETWORK #4	TOTAL
60	20	4	0	84

In ratings by time periods, as in every other measure of audience size,
the results are the same...**NBC is America's No. 1 Network.**

Next week... further proof.

NBC's Audience Advantage is to Your Advantage... Use It.

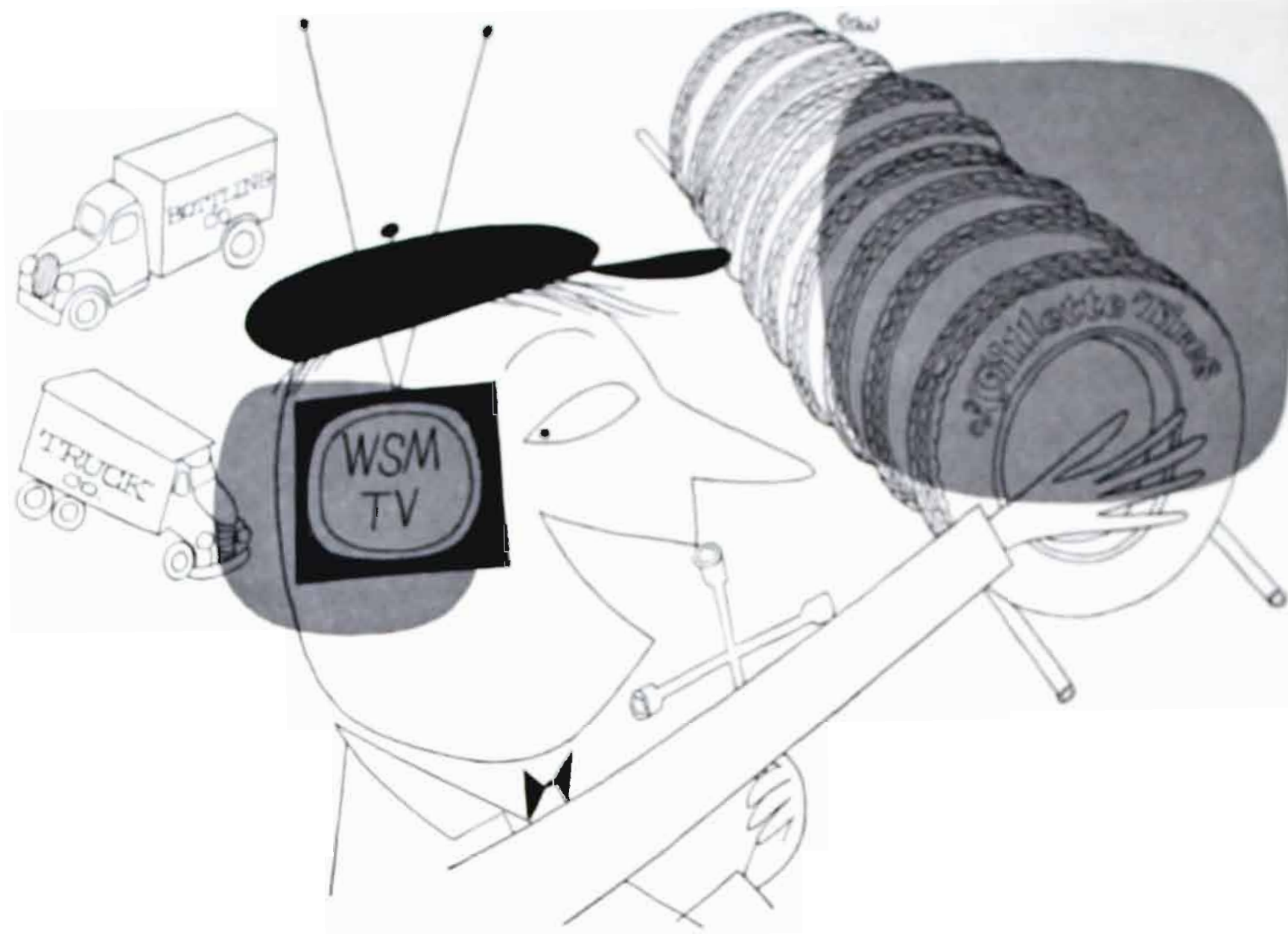


a service of Radio Corporation of America

SOURCES: *Nielsen Television Index, January-April, 1953*

NOTE: *The accuracy of the above data has been verified by the A. C. Nielsen Company*

**All evening option time periods on NBC*



“... Good Increases in Business ...”

In January, Ragland Potter and Company of Nashville, having used television through the Walter Speight Advertising Agency for other products, decided to see what WSM-TV could do for their wholesale Gillette Tire Department. Here in the words of a Ragland Potter official is what happened:

“After our first program a Bottling Plant in Kentucky made immediate inquiry preparatory to placing an order for Gillette Tires on all their trucks (they placed it!). The bus line of a progressive Middle Tennessee town has made arrangements to equip all busses with Gillette Tires as a direct result of our television advertising. Also as a result of a TV commercial, a logger gave an order for tires for eight trucks. In addition to these, our dealers have reported good increases in business.”

“Our dealers and salesmen are keyed up over our TV advertising. And judging from consumer demand, we expect to improve our position in the Tire Field as a direct result of TV advertising....”

This is no isolated instance. Irving Waugh or any Petry man can cite similar success stories in every field. How about building one for your product?

Nashville **WSM-TV** Channel 4

Old Dutch Puts Entire Budget in TV



ACCORDING to Peck Advertising Agency, "Old Dutch Coffee sales have increased so much since we have been using TV and we were able to get these results at such a favorable cost-per-thousand that, starting with our Fall 1953 campaign, our entire advertising budget will go into television."

For many years, Old Dutch Coffee was a specialty brand, used widely by top restaurants and sold for home use through a limited number of outlets. Because Old Dutch ages its coffee beans in its own South American warehouses, and roasts and blends the beans itself, rather than packaging outside blends, the Company was convinced that it had a superior product which would do well in the highly competitive consumer sales field.

Mass sales and wider distribution in the New York-New Jersey-Connecticut area which it covers became the goals of Old Dutch's advertising.

Originally newspapers and radio were used. TV entered the picture three years ago replacing newspapers on the Old Dutch budget. Broadcast media were considered best suited to the basic problem of hammering home brand identification to the widest possible audience.

Radio campaigns have used spots as well as programs. For television the formula has been: 10 and 20 second spots, spread throughout the day, to reach the housewife when she was free from household chores, especially in the early part of the day and in the late evening. Spots were chosen

rather than a program because they would allow for frequent and steady concentration at the lowest cost-per-thousand.

The saturation campaign has run continuously since it started, with more spots added as the budget increased.

Typical schedule during recent months is 12 spots weekly on WNBT.

In the morning, Old Dutch spots are adjacent to such programs as *Ding Dong School* and *Hawkins Falls*. Nighttime, spots come between the *Eleventh Hour News* and *Eleventh Hour Theatre*, high rated feature film series, and next to network programs like *Drag-net*, *This is Your Life* and *Big Story*. A similar schedule is planned for WCBS-TV this Fall.

Commercial content is based on a catchy Latin jingle. The animated trademark character—a dancing senorita with a coffee cup for a hat and an Old Dutch can for a dance floor—emphasizes the "better flavor" appeal and the brand name.

"Despite the amount of competitive advertising coming into our market," the Peck Agency said, "we've been able to establish the identity of our brand through TV. TELEVISION Magazine's supermarket survey found that 100 per cent of those buying our brand had seen our spots and more than two-thirds of them recalled our jingle or trademark. We think TV is largely responsible for having increased sales to the point where Old Dutch Coffee is one of the five leading popular priced vacuum-packed brands in the metropolitan area."



220,000*
TV screens

**make a bright
picture for your
advertising
over**



**Memphis ONLY
TV Station**

WMC WMCF WMCT

National Representatives The Branham Co.

Channel 5 • Memphis

NBC Affiliate

Owned and operated by
THE COMMERCIAL APPEAL

Also affiliated with CBS, ABC and Dumont

*Based on latest
distributors' figures

KNXT is the

No. 1 station

KNXT
is the
No. 1

W. B. Bats

KNXT is the

No. 1 station in the

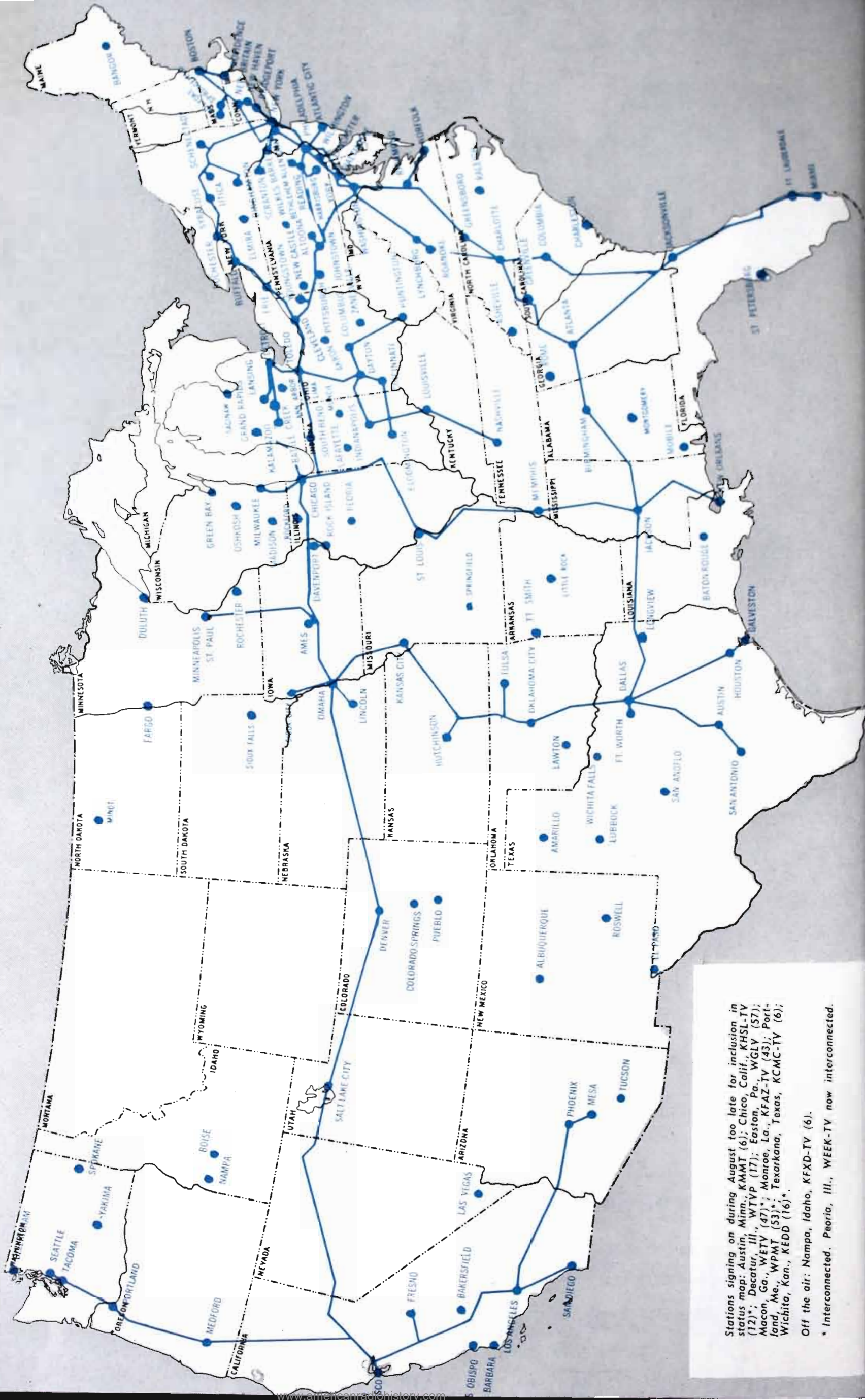
No. 2 TV market

NOW MORE THAN EVER! For now KNXT delivers a nighttime audience 25% bigger than its nearest competitor...a daytime audience 48% bigger...*half-again as much audience per dollar as the second station.* That's the picture latest research paints (ARB, July 1953). For the No. 1 buy in the \$11,000,000,000 Los Angeles television market...the biggest audience at the lowest cost...*all signs point to...*

KNXT

Channel 2
CBS Television's
key station in
Hollywood...
Represented by
CBS Television
Spot Sales

TELEVISION MAGAZINE'S STATUS MAP



Stations signing on during August too late for inclusion in status map: Austin, Minn., KMMT (6); Chico, Calif., KHSL-TV (12)*; Decatur, Ill., WTVP (17); Easton, Pa., WGLV (57); Macon, Ga., WETY (47)*; Monroe, La., KFAZ-TV (43); Portland, Me., WPMT (53)*; Texarkana, Texas, KCMC-TV (6); Wichita, Kan., KEDD (16)*.

Off the air: Nampa, Idaho, KFSD-TV (6).
 * Interconnected. Peoria, Ill., WEEK-TV now interconnected.

COB-TV (A, C, D, N)	220,806	WYOMING (N); WHBF-TV (A, C, D, N)	40,115	SPokane, Wash.—41.5	40,478
AKRON, Ohio	127,555	WHIO-TV (A, C, D, N)	111,376	KHQ-TV (A, N); KXLY-TV (C, D)	206,340
ALTOONA, Pa.—47.7	166,249	DECATUR, Ill.*	38,064	SPRINGFIELD-HOLYOKE, Mass.	154,380
AMARILLO, Tex.—31.9	22,034	DENVER, Colo.—47.7	11,613	SPRINGFIELD, Mo.—24.8	21,930
AMES, Ia.—44.0	167,904	DETROIT, Mich.—82.8	110,824	KTTV-TV (C, D)	264,649
ANN ARBOR, Mich.*	70,358	WJLB-TV (A, C, D, N)	1,678,676	SYRACUSE, N. Y.—72.5	278,145
ANN ARBOR, Mich.*	13,277	WXXZ-TV (A)	248,041	WHEN (A, C, D); WSYR-TV (N)	269,997
ASHEVILLE, N. C.**	321,455	DULUTH, Minn.—11.0	30,676	TACOMA-SEATTLE, Wash.—54.0	123,454
ATLANTA, Ga.—46.5	130,442	EASTON, Pa.**	70,979	KTNT-TV (C, D); KING-TV (A, N)	147,762
ATLANTA, Ga.—46.5	18,621	WGLV (A, C, D, N)	15,588	KMO-TV (N)	517,637
WAGA-TV (A, C, D, N)	45,688	WFTL-TV (N)	217,017	TEXARKANA, Tex.**	20,926
ATLANTIC CITY, N. J.*	653,594	WFTS-TV (A, C, D, N)	151,340	KCMC-TV (A, C, D)	99,029
WFPG-TV (A, C, D, N)	18,012	WTVT (A, N)	17,308	KOTV (A, C, D, N)	168,196
AUSTIN, Minn.**	19,466	WVTV (A, C, D, N)	458,900	UTICA-ROME, N. Y.—64.4	133,514
KMMT (A, C, D)	18,012	WVTV (A, C, D, N)	1,485	WKTV (A, C, D)	84,155
AUSTIN, Tex.—25.4	19,466	WVTV (A, C, D, N)	27,562	WASHINGTON, D. C.—84.5	136,834
KTBC-TV (A, C, D, N)	81,149	WVTV (A, C, D, N)	124,955	WMAL-TV (A); WNBW (N)	221,398
BAKERSFIELD, Calif.**	4,897	WVTV (A, C, D, N)	175,307	WTOP-TV (C); WTTG (D)	184,210
KAFY-TV (D)	4,897	WVTV (A, C, D, N)	175,307	WICHITA FALLS, Tex.—19.9	69,555
BALTIMORE, Md.—86.5	124,674	WVTV (A, C, D, N)	175,307	KFDX-TV (A, N); KWFT-TV (C, D)	131,794
WMAA (A, D); WBAL-TV (N)	124,674	WVTV (A, C, D, N)	175,307	WICHITA, Kans.**	84,155
BANGOR, Me.—19.6	19,466	WVTV (A, C, D, N)	175,307	KEDD (A, N)	168,196
WABI-TV (A, C, D, N)	19,466	WVTV (A, C, D, N)	175,307	WILKES-BARRE, Pa.*	133,514
BATON ROUGE, La.*	81,149	WVTV (A, C, D, N)	175,307	WILMINGTON, Del.—87.5	12,195
WAFB-TV (A, C, D, N)	4,897	WVTV (A, C, D, N)	175,307	WDEL-TV (D, N)	84,155
BATTLE CREEK, Mich.*	4,897	WVTV (A, C, D, N)	175,307	YAKIMA, Wash.—4.2	136,834
WBKZ-TV (A)	4,897	WVTV (A, C, D, N)	175,307	KIMA-TV (C, D)	221,398
BELLINGHAM, Wash.—16.4	124,674	WVTV (A, C, D, N)	175,307	YORK, Pa.*	184,210
KVOS-TV (N)	124,674	WVTV (A, C, D, N)	175,307	YOUNGSTOWN, Ohio*	69,555
BETHLEHEM-ALLENTOWN, Pa.*	124,674	WVTV (A, C, D, N)	175,307	WHIZ-TV (N)	131,794
WLEV-TV (N)	124,674	WVTV (A, C, D, N)	175,307		
BINGHAMTON, N. Y.—37.9	19,466	WVTV (A, C, D, N)	175,307		
WNBF-TV (A, C, D, N)	19,466	WVTV (A, C, D, N)	175,307		
BIRMINGHAM, Ala.—33.2	168,846	WVTV (A, C, D, N)	175,307		
WAFM-TV (A, C, D); WBRC-TV (N)	168,846	WVTV (A, C, D, N)	175,307		
BLOOMINGTON, Ind.—52.0	198,203	WVTV (A, C, D, N)	175,307		
WTTV (A, C, D, N)	198,203	WVTV (A, C, D, N)	175,307		
BOISE, Idaho—2.9	2,400	WVTV (A, C, D, N)	175,307		
KIDO-TV (C, D, N)	2,400	WVTV (A, C, D, N)	175,307		
BOSTON, Mass.—83.6	1,154,453	WVTV (A, C, D, N)	175,307		
WBZ-TV (D, N); WNBC-TV (A, C)	1,154,453	WVTV (A, C, D, N)	175,307		
BRIDGEPORT, Conn.*	349,981	WVTV (A, C, D, N)	175,307		
WICC-TV (A, D)	349,981	WVTV (A, C, D, N)	175,307		
BUFFALO, N. Y.—83.3	126,664	WVTV (A, C, D, N)	175,307		
WBEN-TV (A, C, D, N)	126,664	WVTV (A, C, D, N)	175,307		
WBUF-TV (A, C, D)	368,804	WVTV (A, C, D, N)	175,307		
CHARLESTON, S. C.—12.1	1,020	WVTV (A, C, D, N)	175,307		
WCSC-TV (A, C, D, N)	1,020	WVTV (A, C, D, N)	175,307		
CHARLOTTE, N. C.—39.7	291,480	WVTV (A, C, D, N)	175,307		
WBTV (A, C, D, N)	291,480	WVTV (A, C, D, N)	175,307		
CHICAGO, Ill.—78.6	1,774,474	WVTV (A, C, D, N)	175,307		
WBMM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	1,774,474	WVTV (A, C, D, N)	175,307		
CHICO, Calif.**	402,005	WVTV (A, C, D, N)	175,307		
KHSL-TV (C, N)	402,005	WVTV (A, C, D, N)	175,307		
CINCINNATI, Ohio—79.7	815,128	WVTV (A, C, D, N)	175,307		
WCPO-TV (A, D); WKRC-TV (C); WLW-TV (N)	815,128	WVTV (A, C, D, N)	175,307		
CLEVELAND, Ohio—86.2	13,148	WVTV (A, C, D, N)	175,307		
WEWS (C); WNBK (N); WXEL (A, D)	13,148	WVTV (A, C, D, N)	175,307		
COLORADO SPRINGS, Colo.—21.7	25,675	WVTV (A, C, D, N)	175,307		
KKTV (A, C, D)	25,675	WVTV (A, C, D, N)	175,307		
COLUMBIA, S. C.*	116,032	WVTV (A, C, D, N)	175,307		
WCOS-TV (A, N)	116,032	WVTV (A, C, D, N)	175,307		
COLUMBUS, Ohio—74.2	322,459	WVTV (A, C, D, N)	175,307		
WBNS-TV (C); WLW-TV (N); WTVN (A, D)	322,459	WVTV (A, C, D, N)	175,307		
DALLAS-FORT WORTH—46.3	285,090	WVTV (A, C, D, N)	175,307		
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	285,090	WVTV (A, C, D, N)	175,307		
DAYTON, Ohio—72.3	278,245	WVTV (A, C, D, N)	175,307		
WHIO-TV (A, C, D, N)	278,245	WVTV (A, C, D, N)	175,307		
DECATUR, Ill.*	127,375	WVTV (A, C, D, N)	175,307		
DENVER, Colo.—47.7	1,121,896	WVTV (A, C, D, N)	175,307		
DETROIT, Mich.—82.8	19,588	WVTV (A, C, D, N)	175,307		
WJLB-TV (A, C, D, N)	19,588	WVTV (A, C, D, N)	175,307		
DULUTH, Minn.—11.0	37,043	WVTV (A, C, D, N)	175,307		
EASTON, Pa.**	117,850	WVTV (A, C, D, N)	175,307		
WGLV (A, C, D, N)	117,850	WVTV (A, C, D, N)	175,307		
EL PASO, Tex.—44.5	29,440	WVTV (A, C, D, N)	175,307		
KROD-TV (A, C, D); KTSM-TV (N)	29,440	WVTV (A, C, D, N)	175,307		
ERIE—61.9	140,083	WVTV (A, C, D, N)	175,307		
WICU (A, C, D, N)	140,083	WVTV (A, C, D, N)	175,307		
FARGO, N. D.—12.3	6,608	WVTV (A, C, D, N)	175,307		
WDAY-TV (A, C, D, N)	6,608	WVTV (A, C, D, N)	175,307		
FT. LAUDERDALE, Fla.*	***18,213	WVTV (A, C, D, N)	175,307		
WFTL-TV (N)	11,808	WVTV (A, C, D, N)	175,307		
FORT SMITH, Ark.—7.6	13,035	WVTV (A, C, D, N)	175,307		
KFSA-TV (A, D, N)	285,090	WVTV (A, C, D, N)	175,307		
FT. WORTH-DALLAS, Tex.—46.3	28,984	WVTV (A, C, D, N)	175,307		
WFAA-TV (A, D, N)	28,984	WVTV (A, C, D, N)	175,307		
FRESNO, Calif.*	125,818	WVTV (A, C, D, N)	175,307		
KMJ-TV (C, N)	258,000	WVTV (A, C, D, N)	175,307		
GALVESTON-HOUSTON, Tex.—50.0	216,767	WVTV (A, C, D, N)	175,307		
KGUL-TV (A, C, D); KPRC-TV (A, N)	216,767	WVTV (A, C, D, N)	175,307		
GRAND RAPIDS, Mich.—60.7	27,788	WVTV (A, C, D, N)	175,307		
WOOD-TV (A, C, D, N)	27,788	WVTV (A, C, D, N)	175,307		
GREEN BAY, Wis.—18.2	175,307	WVTV (A, C, D, N)	175,307		
WBAY-TV (A, C, D)	175,307	WVTV (A, C, D, N)	175,307		
GREENSBORO, N. C.—40.0	52,174	WVTV (A, C, D, N)	175,307		
WFMY-TV (A, C, D, N)	52,174	WVTV (A, C, D, N)	175,307		
GREENVILLE, S. C.*	117,134	WVTV (A, C, D, N)	175,307		
WGVL (A, D, N)	96,765	WVTV (A, C, D, N)	175,307		
HARRISBURG, Pa.*	145,950	WVTV (A, C, D, N)	175,307		
WHP-TV (C); WTPA (N)	145,950	WVTV (A, C, D, N)	175,307		
HOLYOKE-SPRINGFIELD, Mass.*	206,340	WVTV (A, C, D, N)	175,307		
WHYN-TV (C, D); WWLP (A, N)	206,340	WVTV (A, C, D, N)	175,307		
HONOLULU—18.3	20,000	WVTV (A, C, D, N)	175,307		
KGMB-TV (A, C, D, N)	20,000	WVTV (A, C, D, N)	175,307		
HOUSTON-GALVESTON, Tex.—50.0	258,000	WVTV (A, C, D, N)	175,307		
KPRC-TV (A, N); KGUL-TV (A, C, D)	258,000	WVTV (A, C, D, N)	175,307		
HUNTINGTON, W. Va.—37.6	200,523	WVTV (A, C, D, N)	175,307		
WSAZ-TV (A, C, D, N)	200,523	WVTV (A, C, D, N)	175,307		
HUTCHINSON, Kans.—9.2	15,114	WVTV (A, C, D, N)	175,307		
KTVH (C, D)	15,114	WVTV (A, C, D, N)	175,307		
INDIANAPOLIS, Ind.—61.1	367,653	WVTV (A, C, D, N)	175,307		
WFBB-TV (A, C, D, N)	367,653	WVTV (A, C, D, N)	175,307		
JACKSON, Miss.*	15,443	WVTV (A, C, D, N)	175,307		
WJTV (A, C, D, N)	15,443	WVTV (A, C, D, N)	175,307		
JACKSONVILLE, Fla.—41.1	114,031	WVTV (A, C, D, N)	175,307		
WMBR-TV (A, C, D, N)	114,031	WVTV (A, C, D, N)	175,307		
JOHNSTOWN, Pa.—61.4	106,832	WVTV (A, C, D, N)	175,307		
WJAC-TV (A, C, D, N)	106,832	WVTV (A, C, D, N)	175,307		
KALAMAZOO, Mich.—59.2	298,884	WVTV (A, C, D, N)	175,307		
WKZO-TV (A, C, D, N)	298,884	WVTV (A, C, D, N)	175,307		
KANSAS CITY, Kans.—53.0	307,284	WVTV (A, C, D, N)	175,307		
KCTV (A, D); WDAF-TV (A, C, D, N)	307,284	WVTV (A, C, D, N)	175,307		
KMBC-TV (C); WHB-TV (C)	35,491	WVTV (A, C, D, N)	175,307		
LAFAYETTE, Ind.*	35,491	WVTV (A, C, D, N)	175,307		
WFAM-TV (D)	114,890	WVTV (A, C, D, N)	175,307		
LANCASTER, Pa.—64.2	204,501	WVTV (A, C, D, N)	175,307		
WGAL-TV (A, C, D, N)	204,501	WVTV (A, C, D, N)	175,307		
LANSING—55.4	229,523	WVTV (A, C, D, N)	175,307		
WJIM-TV (A, C, D, N)	229,523	WVTV (A, C, D, N)	175,307		
WJIM-TV (A, C, D, N)	1,025	WVTV (A, C, D, N)	175,307		
LAS VEGAS, Nev.—5.4	1,025	WVTV (A, C, D, N)	175,307		
KLAS-TV	1,025	WVTV (A, C, D, N)	175,307		

WIRE TELEVISION

STATIONS AND MARKETS
As of September 1, 1953

Number of 1 station markets	104
Number of 2 "	30
Number of 3 "	13
Number of 4 or over	4
Total markets	151
Operating stations	223

PER CENT OF TV HOMES USING TV
(Average per minute)

6 am — 12 pm	5.3%
12 pm — 6 pm	16.6%
6 pm — 12 am	42.1%

Nielsen Television Index
Copyright 1953 by A. C. Nielsen Co.

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

TELEVISION

STATION

REPRESENTATIVES



...we use the wide angle

Quality representation of a television station calls for sales volume—but much more, too. A station, properly represented, should have at its disposal many services—for its problems include more than those alone of selling time. The representative who performs the job fully brings to it a wide angle outlook encompassing *all* sales and management situations.

Successful television deserves the *complete*—not partial—attention of the representative. Without this intensity of effort, the television station fails to get all that it pays for, and should receive.

Our awareness of broad responsibilities . . . and our *sole* attention to television *only* . . . is the prime reason why Harrington, Righter & Parsons, Inc., is privileged to serve the distinguished television stations listed below.

Harrington, Righter and Parsons, Inc.

New York
Chicago
San Francisco

No newspapers, no radio—television only.

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



Advertising Impressions Aren't Enough

Allen Billingsley, president of Fuller & Smith & Ross, with air billings of some 6 million dollars, tells how his agency protects its clients' television investment by merchandising

MAYBE because television, like Topsy, just grew, its parental guidance has been neglected. Often while networks chalk up circulation and agencies consult ratings, the client, for his money, is provided only with the cost-per-thousand figures.

We at Fuller & Smith & Ross feel that television's investment is too costly to justify as a buy for advertising impressions alone. A television program must be more than a vehicle for a commercial. It must be the springboard for merchandising and sales. They must work hand in hand.

To accomplish this objective special merchandising activities must be integrated with every TV campaign. These activities are not to be confused with the usual merchandising efforts which consist mainly of gaining cooperation for point-of-purchase displays. Sales programs must be set up with one objective and that is to increase dealer inventories on the basis of the forthcoming television activity. It is this loading up operation that makes television pay off.

An example of this concept is in our purchase of the Arthur Godfrey morning show to advertise Fiberglas Marquisettes for our client, Owens-Corning. Even before Godfrey said his first kind word about the product, our task forces had established a

beachhead. Dealers were shown the tremendous audience which Godfrey commanded on radio and television. This, they explained, would more than warrant proper preparation—preparation meaning having enough stock on hand for the new business that would result because of the program.

I might add that one of the chief objectives of the campaign, to secure wider distribution, was accomplished before the program went on the air. And while Godfrey did justify our faith in his program by moving the dealers' stocks, the greatest value was in the pre-air efforts. This, then, was the full use of television as a medium. By merchandising, our task force had translated advertising dollars into dealers' inventories and in turn dealers' sales.

Another example of this integrated approach to television was in a recent program, *Freedom Rings*, for Westinghouse. Here the main objective was to build dealer traffic. And the results were way beyond expectations. 260,000 women went to Westinghouse appliance dealers to get entry blanks which would enable them to participate in the show. By

(Continued on page 55)



J. L. Van Volkenburg, President, CBS-Television

Behind the stardust CBS-TV dispenses is one of the country's most capable executive teams

Executive Suite 485 Madison

THAT CBS-Television has one of the best managements in the country can hardly be denied, not even by General Sarnoff.

Ask an advertising man and he'll tell you the network's strength is in showmanship. Probe a bit deeper and you will find it lies in *basic respect for the individual*.

Ask a CBS man and he'll confirm this. And after pondering a while he will come up with *delegation of responsibility*.

Although advertising men feel that CBS-TV has a slight edge in programming and showmanship, they have very little preference for one network over the other. The fact that CBS might be ahead in billings for one month is of no particular significance to most men in the business.

The real key to CBS' success, and the fact that it has climbed to an equal place with NBC in billings, is directly traceable to its management philosophy.

While awards for Programming and Promotion have been heaped high before 485 Madison Avenue, management consultants would certainly give their blue ribbon to CBS. To describe the operation without sounding like a seminar of the American Management Association, would be extremely difficult. There is no magic formula. It's more the skillful application of all the textbook principles.

What few realize is that CBS has a "farm system" not unlike that of major league baseball. Its owned and operated stations are the farm teams. A case in point is President Jack Van Volkenburg who started in center field for CBS at KMOX, St. Louis, back in the 1930's as sales manager; then served as assistant to the vice president for the Midwest, H. Leslie At-

lass; and from there went on to New York as sales manager of CBS Spot Sales. In 1951, Van Volkenburg was named president of CBS-Television, having served as supervisor of all the stations owned by the network, director of station administration, vice president of television, and finally (before his present position) vice president in charge of network sales.

Almost all of the department heads have come up through this farm system. Vice president Merle Jones, started with CBS in 1936 at KMOX, then switched to Chicago. From there he went to WCCO in Minneapolis and after that to the CBS stations in Los Angeles.

Frank Falknor, who joined CBS in 1933 as chief engineer at WBBM in Chicago, became general manager of KMOX in St. Louis in 1944, served another stint in Chicago and then went on to New York.

Not to be overlooked is the important role of Midwest vp Les Atlass. A number of top men have been funnelled through his domain.

This training from within has probably been more responsible than any other single factor for CBS' rise. It has created a stability throughout the organization that is so vital to the continuance of management objectives and policies. With so many top executives growing up with the company, the master touch and basic philosophy of Chairman of the Board William Paley has become part of their own thinking and method of operation.

The one exception to the within-training is in Programming, where the principal farm team seems to be Young & Rubicam. Both program vice presidents — Hubbell Robinson and Harry Ackerman — came



▲ H. Leslie Atlass, Vice President in Charge of the Central Division and General Manager of WBBM and WBBM-TV in Chicago. Founder of the former station in 1923, he remained with the network since the sale of WBBM to CBS in 1933 (right). Merle Jones, 48, Vice President in Charge of Owned Television Stations and general services. With CBS since 1936. Prior to his present position, he was general manager of KNX and KNXT, Columbia-owned Stations on the West Coast.

Hubbell Robinson, Jr., 47, Vice President and Director of Network Programs. ▶ Member of the Young & Rubicam alumni, where he had been vice-president and director of radio. With CBS since July 1947. He has held comparable positions with the old Blue Network, now ABC, and with Foote, Cone and Belding.



◀ W. S. Harrison, Vice President in Charge of Legal and Business Affairs. With CBS since 1942; he was formerly with the network's legal department.



Harry S. Ackerman, Vice President in Charge of Network Programs — Hollywood. A veteran writer, producer and director, and a graduate of the Y & R school. Started with CBS in 1948 as an executive producer in radio.



from this agency, as did Director of Public Relations, Dave Jacobson.

Because so many members of management have been part of the same team for so long, their respect for each other and their departments is complete. There is no better example of this than in the standing-room turnout at the weekly program meetings where Sales, Public Relations, Research — in fact, all the departments — sit in and exchange ideas. Here again is one of the strong points of the operation — the tremendous interchange of ideas which exists at almost every level.

Not only does this provide for complete understanding and recognition of each department and its work, but it also keeps down to a minimum the inter-departmental battles that often take place in large corporations. To be sure, there's a certain amount of griping — Programming could be dissatisfied with Sales; Sales could be dissatisfied with Promotion — but there is always a great respect for the other guy. The griping takes place in a healthy environment.

President Van Volkenburg, whose background has largely been in Sales, points up this mutual respect with the statement: "Programming is our product. It's our recognition of this that has given us a pre-eminence in this all-important phase."

Programming vp Hubbell Robinson puts it this way: "It would be difficult to find a company where creative people have so strong a voice." This is the ideal climate for the creative man.

And this doesn't begin nor end with Programming. It is found in every department of the network. That's why CBS has been so outstanding in another one of its strong points — showmanship.

Take Television City in Hollywood, well laid out and certainly a functional production set-up. The colored ramps and smart design hide the fact that the walls are just painted cement blocks. But somehow the illusion is created that this is just the biggest and best thing that has ever hit television. Not unlike the perfume manufacturers, they are master packagers.

It is part of the big build-up that CBS gives to everything it touches—everything gets the full treatment, whether it be a new building or a direct mail piece. This carries over even in their mistakes — and they have pulled some boners — color television for example. They backed up their men even when there was concern among some of their executives that they were on the wrong track. And win, lose or draw — whether they deserve it or not — solidly implanted in the public's mind is the impression that



◀ Herbert V. Akerberg, Vice President in Charge of Station Relations. In that position since 1936 and with CBS since 1929. Early in the 1930's he was Chief Engineer and Research and Development Engineer.



▲ Frank Falknor, Vice President in Charge of Television Operations. Joining CBS in 1933, as Chief Engineer of WBBM, Chicago, he later held the same title for the Network Central Division. In 1944 he was made General Manager of KMOX, St. Louis. (right) William B. Lodge, Vice President in Charge of General Engineering, started in 1931 with CBS as an engineer. Became Director of General Engineering in 1944 and was appointed to his present position in 1948.



◀ William H. Hylan, 47, Vice President in Charge of Network Sales. A native New Yorker, he has served the network for 16 years, first as an Account Executive, later as assistant to the director of Station Administration, switching to the network's TV sales staff in 1951. Before his present appointment he was Eastern Sales Manager.



Charles L. Glett, Vice President ▶ in Charge of Network Services, Hollywood. A newcomer to CBS, he was formerly vice-president in charge of television for the Don Lee Network. Joining CBS as administrative assistant of Station KTSL (now KNXT) he was appointed to his present position in August of 1951.

CBS has played an important role in the development of color.

Another great advantage that CBS-Television enjoys is in the executives of its parent company, CBS.

Among them are such experienced broadcasters as William Paley, Frank Stanton, Lawrence Lowman, Howard Meighan. While not involved in the day-to-day operations of any of their subsidiaries, their thinking, their knowledge, their contacts, are always available.

One of the biggest shortcomings in American business is the lack of executives on the planning and policy level. Of course, every company has its share of men with the word "planning" in official titles, but to a man they are all saddled with operational duties. Not so at CBS.

Behind the stardust that CBS-TV dispenses, lies a business acumen based on respect for the individual. Whether it be in show business, chemicals or automobiles, success still rests on the human equation, and this is the power of CBS.

Interesting to watch will be what happens when CBS gets deeply into the electronics field as part of its corporate expansion, when it feels the full force of General Sarnoff's reorganization.

To date, CBS has been able to match a company

many times its size. In this respect, CBS represents much of what is best in American business.

VITAL STATISTICS:

Total CBS Television personnel	1,968
CBS (parent company) 1952 gross revenue and sales	\$251,594,490
CBS-TV 1952 gross time billings ...	\$ 69,058,548
CBS-TV 1st six months 1953 gross time billings	\$ 44,205,527

CBS-owned television stations

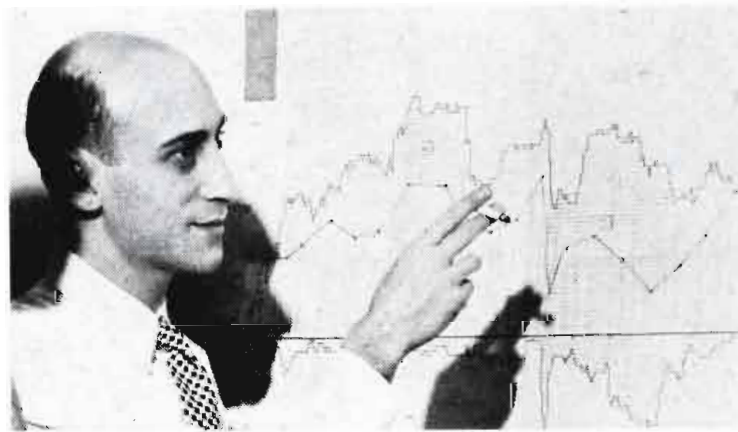
- WBBM-TV, Chicago
- KNXT, Los Angeles
- WCCO-TV, Minneapolis-St. Paul 47%
- WCBS-TV, New York
- WTOP-TV, Washington 45%



▲ William Golden, Creative Director, Advertising & Sales Promotion. Prior to his present position with the network, he held the title of Associate Director of CBS Sales Promotion & Advertising. He joined CBS in 1946.

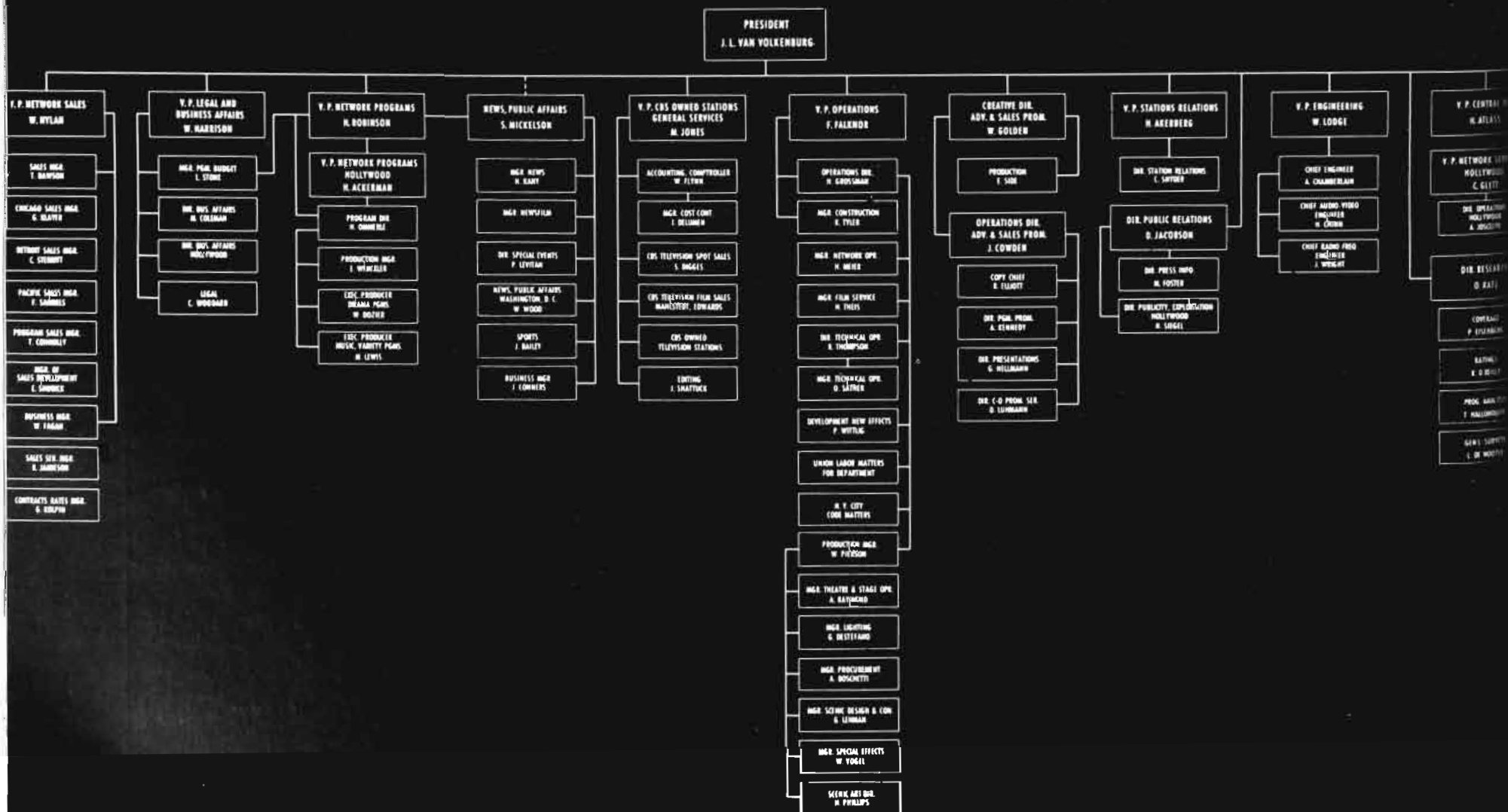


▲ David J. Jacobson, Director of Public Relations. Appointed to this newly created post in 1951. Formerly with Young & Rubicam, serving there as Public Relations Supervisor. (Right). Sig Mickelson, Director of News & Public Affairs. Starting with CBS at WCCO, Minneapolis, he was transferred to his present post in 1950. Over a seven year span at WCCO, he had been director of public affairs and production manager, as well as a consultant and director of news and special events.



▲ Oscar Katz, Director of Research. Started with the Research Department in 1938. Went into government service with the Office of Facts & Figures in 1942. Rejoined CBS as Assistant Director of Research and in 1948 was promoted to his present position.

CBS TELEVISION DIVISION



1000

(count 'em)

BRAND

PREFERENCES

A New Study in TV Advertising



New Brand Survey to Study TV's Impact on Continuous Basis

... how successful are you in establishing familiarity for your brands?

... how successful are you in converting this familiarity to use?

... what relationship is there between program viewing and your sales?

These are the questions that TELEVISION Magazine's new trend study will attempt to answer for the advertiser.

These findings on television's impact will now be available on a continuous basis.

Each month 1,000 personal interviews and pantry checks will be made for TELEVISION Magazine by Pulse, Inc. Two product categories a month will be surveyed and re-surveyed at least once again during the year.

Each interview is broken down into these three steps:

1. Persons interviewed are given a selected list of programs and asked to check off those they have viewed.
2. They are then asked to name a few brands they are familiar with in specific product categories.
3. Following this question a pantry check is made to determine household use of the products in the category surveyed.

The 1,000 interviews are based on the 12-county New York Pulse sample which is projectable to all TV homes in the metropolitan area.

Perhaps the most significant information available to the advertiser in this survey is the *familiarity factor and its ratio to product use*. While the correlation of these two factors, when interpreted in terms of viewers and non-viewers of specific programs can be indicative of the advertising effect on sales, this information can be meaningful only when used in conjunction with the company's own data on distribution, sales, other media expenditures, merchandising tie-ins, point of purchase and of course the basic acceptance of the product itself.

However, as an aid to the advertising man, an index of performance has been worked out which can serve as a comparative measure of the effectiveness of his television advertising.

An example of how the index works would be in the following hypothetical case: 45 per cent of the viewers of the program advertising Brand A bought the product as compared with 40 per cent of non-viewers who bought the brand.

If the proportion of buyers among viewers and non-viewers is equal, the program may be said to have no effect in getting people to buy the product. In such cases, the index of performance would be 100. The greater the effect of the program, the higher the percentage of buyers among viewers.

Here is how the index is computed:

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

This would mean in the Brand A example the following computation:

$$\frac{45\%}{40\%} \times 100 = \text{Index of Performance } 113.$$

This 13 per cent difference, based upon the assumption that both groups would normally be equally exposed to other advertising efforts and factors which may influence the purchase of a product, shows a definite relationship between viewing of a program and buying of the advertised brand.

As a one-time measurement, this assumption of equal exposure is not a completely defensible estimate. Other factors, such as the age of the housewife, the number of children in the family, educational attainments, etc., can have a strong influence.

However, while this might preclude us from using the one-time results as an absolute measure of the effect of television viewing on brand use, these factors should wash out as the study progresses on a continuous basis. The important point, therefore, will be to watch the trends in the ratio between familiarity and use from one study to another. An increase in this ratio among people viewing a particular program will be a tangible indication that the program is building customers. Changes in the spread from one period to another for individual brands will indicate what programs are successful in converting familiarity to use and which ones are not.

Beer

For five out of seven programs advertising beer, a greater percentage of viewers bought the brand advertised than did non-viewers.

Rheingold's *Douglas Fairbanks Presents* showed the largest difference between these two groups.

An interesting sidelight is the relation of use to familiarity for the two programs sponsored by Ballantine. According to the figures directly below, it would seem that *Yankee Baseball* does a more effective job for Ballantine than

Foreign Intrigue in publicizing and selling their beer.

	Viewers	Non-viewers
Ballantine's		
<i>Yankee Baseball</i>		
Familiarity	45%	36%
Use	13%	7%
<i>Foreign Intrigue</i>		
Familiarity	39%	41%
Use	8%	11%

Rheingold, Ballantine and Schaefer led in both familiarity and use, which is in line with sales

reports for the New York area.

The highest index of performance for use was racked up by Ballantine's *Yankee Baseball* with 173. In the familiarity index, closely grouped together and the leaders were Pabst's *Blue Ribbon Bouts*, Rheingold's *Douglas Fairbanks Presents*, and Schlitz' *Playhouse of the Stars*.

And of utmost significance, particularly on a trend basis, is the comparative ratio of familiarity to use in both classifications — viewers and non-viewers.

Presence of Brand in Home					Familiarity with Beer Brand				
Brand	Program	Viewers	Non-Viewers	Index of Performance	Brand	Program	Viewers	Non-Viewers	Index of Performance
Ballantine	Yankee Baseball	13.0%	7.5%	173	Ballantine	Yankee Baseball	45.1%	36.2%	125
Pabst	Blue Ribbon Bouts	4.0	6.5	*	Pabst	Blue Ribbon Bouts	44.4	30.7	145
Rheingold	Douglas Fairbanks	14.4	8.8	164	Rheingold	Douglas Fairbanks	52.2	35.9	145
Ballantine	Foreign Intrigue	8.3	11.2	74	Ballantine	Foreign Intrigue	39.1	40.9	96
Ruppert	Six O'Clock Report	6.7	3.1	*	Ruppert	Six O'Clock Report	27.3	20.8	131
Ruppert	Talk of the Town	5.5	3.7	*	Ruppert	Talk of the Town	21.0	23.6	89
Schlitz	Playhouse of Stars	7.8	2.3	*	Schlitz	Playhouse of Stars	35.0	24.4	143

* Less than 7.5% of panel were users of brand.

Detergents

Of the five programs surveyed in this category, *Art Linkletter* gained the highest familiarity index performance, 211 for Surf. Runner-up was the *Big Payoff* for Fab, with 39 per cent of the program viewers naming the product as compared with 26 per cent of the non-viewers for an index of 150.

All but one of the six shows racked up a higher use among

viewers than non-viewers. The highest index here again was for FAB at 121. Close behind was Tide at 119.

The No. 1 detergent for the total panel including viewers and non-viewers was Tide with 67 per cent of the panel being familiar with the product and 46 per cent having it in their homes. Second was Cheer with a familiarity of 35 per cent and a use of 20 per cent.

Presence of Brand in Home					Familiarity with Detergent Brand				
Brand	Program	Viewers	Non-Viewers	Index of Performance	Brand	Program	Viewers	Non-Viewers	Index of Performance
Fab	Big Payoff	16.4%	13.5%	121	Fab	Big Payoff	38.8%	25.8%	150
Surf	Art Linkletter	7.0	3.2	*	Surf	Art Linkletter	26.4	12.5	211
Dreft	Beulah	2.1	1.8	*	Dreft	Beulah	7.4	4.3	*
Dreft	Kate Smith	1.5	2.3	*	Dreft	Kate Smith	7.7	3.0	*
Joy	Search for Tom'w	5.8	1.9	*	Joy	Search for Tom'w	7.6	5.2	*
Tide	Red Skelton	49.8	41.7	119	Tide	Red Skelton	76.9	58.3	132

* Less than 7.5% of panel were users of brand.

* Less than 7.5% of panel were familiar with brand.

Why Didn't Life Magazine's 4-Media Study Mention KTLA?

LOOK WHAT THE FACTS SHOW:*

KTLA reaches over *four times* as many homes in the Los Angeles area each week as Life magazine claims to reach here.

KTLA reaches 43% more homes *each week* in Los Angeles than Life magazine claims to reach here in *13 weeks*.

IN FACT . . . the *average* class A spot announcement on KTLA is actually seen by one-third as many people as *an entire issue* of Life magazine in this same area.

*ARB Cumulative Data

That's Why KTLA Is the Best Advertising Buy In Los Angeles



KTLA Offices and Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-3181
Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA - THE BEST ADVERTISING BUY IN LOS ANGELES

It's Still Show Business



A new source of vitality in network programming for Fall, might well be found in ABC's V.P. Bob Weitman. Actually, Weitman's tremendous energies and drive have already illuminated many of the personalities most successful in television. His know-how as a showman, however, has stretched further than the presentation of talent leading to much of the success of the newly formed UPT. As managing director of New York's Paramount Theater, Weitman developed a new trend with personal appearances, bringing big box-office against his competitors' spectacular presentations.

BECAUSE I've spent most of my life in the theater business, people ask me "What differences do you see in television entertainment? What limitations do you find?"

But it's not like that. Television is like the theater business or any other form of show business.

There's no great cleavage between one form of entertainment and others. The public's tastes run parallel for all of them. What's hot in legit is usually hot on film. If a crooner or comedian is hitting his peak, he'll be just as popular on TV as he will in night clubs or in the movies.

You've got to find them and sell them to people—the public, the sponsor; it makes no difference.

You can't say this type of show is good; this is bad; this kind of story line won't go anymore. If it's good, you don't have to worry about the type. They said western movies were finished, but along came Stanley Kramer with *High Noon*. A lot of types are good.

But this isn't new. Anyone in show business knows it. And it hasn't made our problem any easier—building programs which can compete with the firmly entrenched properties of the other networks. In fact, studying and re-studying, checking and re-checking, looking for every possible gap that might exist in present programming, has convinced us that our competitors have been doing a darn good job.

One thing that does stand out though is the great number of imitators. It's the same old story in every field of entertainment. One chap sings in a peculiar way. It catches the public's fancy and a dozen other crooners are trying the same thing. But they rarely make the grade.

Take *I Love Lucy*. If it had been nothing, the situation comedy thing would be dead. But it was done right, and suddenly we had a cycle. But imitators are imitators. Don't find yourself a cycle. You just can't make talent. Lucille Ball was always good.

All this talk about let's find another Jack Benny, another Groucho Marx, is crazy. These men just don't happen.

Sure we all want new faces. Nobody wants to see just the same old comedians that show business has been clobbering the public with for years. But new faces usually means taking somebody who has been around, has the talent but maybe hasn't clicked in one medium. Arthur Godfrey was around a long time before anybody heard of him.

And Danny Thomas. Danny can make an audience laugh and cry in one minute. He didn't set the world

on fire in his few television appearances in the past, but that doesn't mean anything. Danny is good. He is seasoned. He has been effective in almost every field of the entertainment business. This is the kind of material ABC has to work on.

If the Danny Thomas show isn't a success, it's our fault. The talent is there. It's the same with Ray Bolger, except that in his case, his first TV show, for Colgate last year, was a natural. Bolger has everything. If we cannot make him one of the top men in the business, then I know less than I think I do about show business.

And we're pretty sure it's going to be the same with George Jessel when he starts in his new ABC-TV Network program in the Fall. Also, the new U. S. Steel full-hour program which will be under the direct producer-directorship of Alex Segal, whose brilliant talents were apparent to all when he handled the famed *Celanese Theatre* series over this network a few seasons ago. Similarly, the new Paul Hartman series, *Pride of the Family*, will be bringing a new but certainly not unknown face to video in a charming series built around the average father with a typically average American family. Another new face to television and a really young one will be Brandon de Wilde to be seen in a new series—*Jamie*. We have a feeling that we're certainly on the right track here in providing good, substantial talent in varied entertainment fare and we're rather confident and proud in the selections we've made to date. To find the talent is one thing; the big need is to give it exposure. Exploitation is half the battle. Everyone signed with ABC who has the stuff is going to get the full treatment. They'll be seen all over, not just on TV; but in theaters, night clubs—everywhere. It worked in vaudeville. It worked in the movies. We're going to see that it works in television.

If the talent is good, production is secondary. That's where you can save a lot of money. Too much dough is tossed off for sumptuous production and sets. If the star has it, you can keep it simple. We'll pay for the talent and we'll pay for the writing.

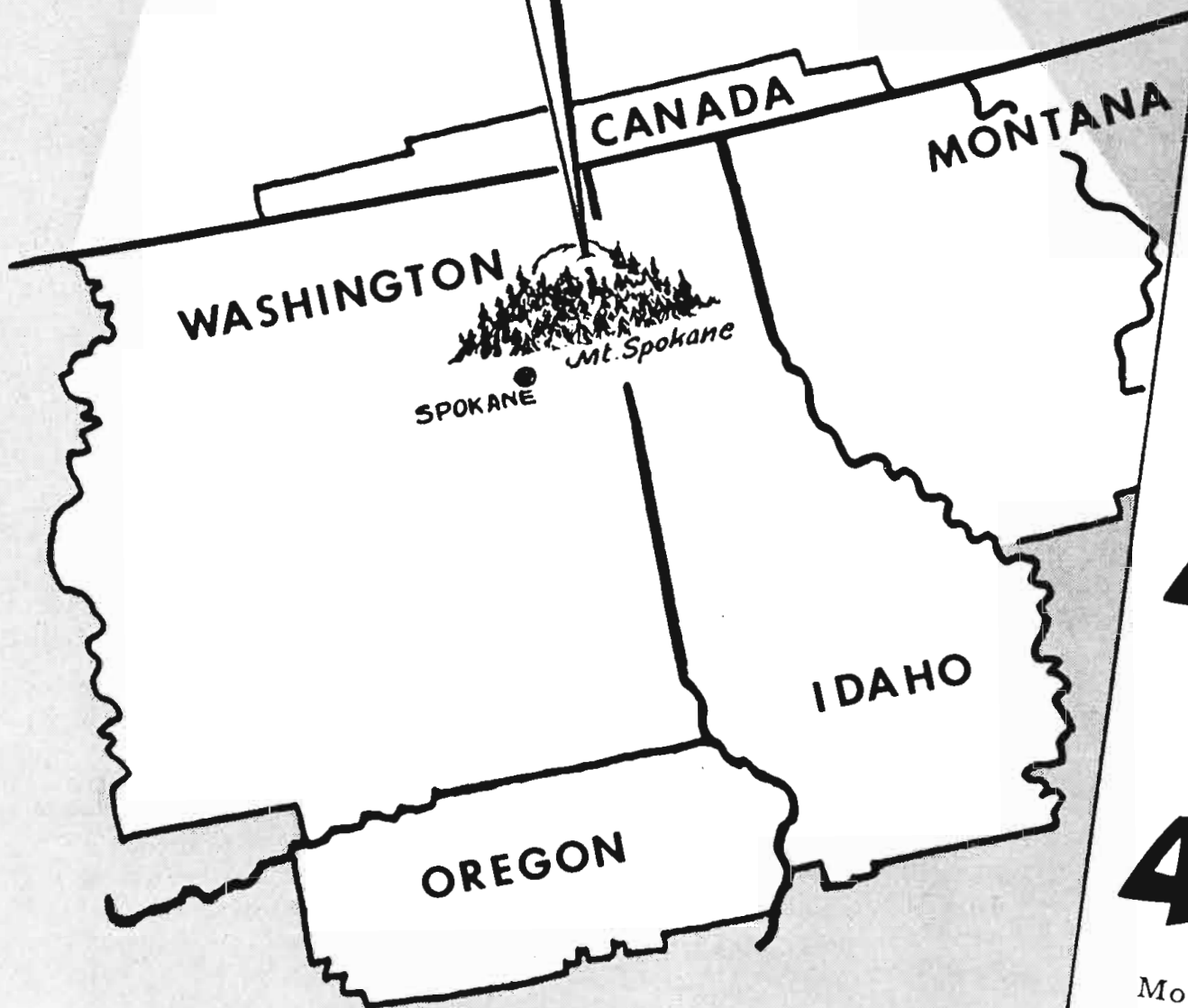
Find the talent and exploit it—that's the whole concept, the heart and the guts of what we're going to do. We'll line up the real powerhouses, the outstanding variety shows, the good situation comedies, and, above all, the new faces. We're going to build our place in the sun, turn the eyes to our channel.

Call it television—it's still show business.

KXLY-TV

4-MOST

in the
**RICH
SPOKANE
MARKET**



4 MOST HEIGHT

6018 Ft. atop Mt. Spokane. Highest in the northwest.

4 MOST Sq. Miles

Daily reports from viewers up to 300 miles away.

4 MOST Top Shows

CBS.
Dumont.
Studio (4 hrs daily)

4 MOST Families

343,950 families in KXLY-TV's wealthy area.

4 MOST Hrs. on Air

Most hours of daily programming. . . .
Live! Film! Network!

KXLY-TV

Channel 4 Spokane, Washington

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
Mutual 3377

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

HOLLYWOOD 28, CALIF.
4381 Hollywood Blvd.
Hollywood 9 5408



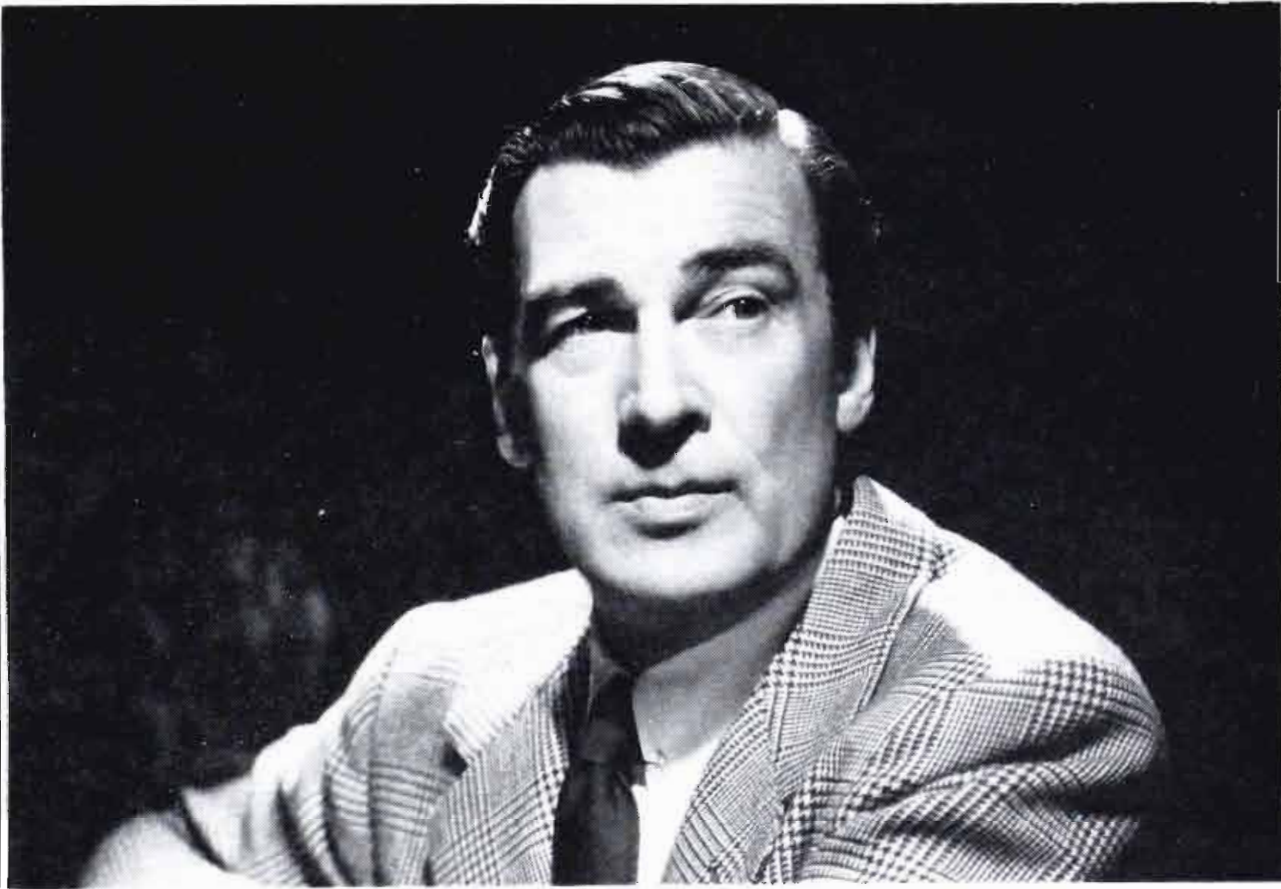
MINNEAPOLIS 2, MINN.
1687 N.W. Nat. Bank Bldg.
GEneva 9631

THE WALKER COMPANY

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

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-6771

Television's fate to a great extent is wrapped up in union policy. TELEVISION Magazine presents the second in a series, *Show Business is Union Business*, with a report on one of the major talent unions — SAG.



Says Walter Pidgeon, SAG president, "The proudest possession of the Screen Actors Guild is the American Federation of Labor Charter displayed on the wall of our Board of Directors meeting room."

SAG Takes A New Dimension

ACTORS WIN! — A F of L WINS!

Those headlines, now some fifteen years old, might have been written this year but were, in fact, the real beginning of the largest talent union in film making: THE SCREEN ACTORS GUILD.

This actors union — with its cast of thousands — made its entrance in the movie capital with a spectacle calculated to warm the heart of D. W. Griffith.

The scene: The Hollywood Legion Stadium. Assembled—bit players, character actors and stars—all of them ready to strike.

On stage was Robert Montgomery, first president of the Guild. From his pocket he produced a nondescript piece of paper. It read:

"We wish to express ourselves as being in favor of a Guild shop. . ." It had been signed by Louis B. Mayer and Joseph M. Schenck.

The uproar that followed the announcement of that agreement was deafening.

Behind that uproar were four years of preparation. It started on a May evening in 1933 when six actors met in a private home in Hollywood. From that beginning the SAG took form, and on June 30th of the same year its official birth took place, when articles

of incorporation were filed. There were no fanfares, no arc lights, — only the scratching of the pen, as one of the members wrote a check to cover expenses of the legality. The check writer was Alan Mowbray. The check he wrote left him with a ten dollar balance.

Future meetings were held quietly, for the actors well remembered the black lists following an attempt of the Actors Equity Association to organize in 1929.

In 1935, the growing group, a branch of the Associated Actors and Artists of America, added to their strength by affiliating with the American Federation of Labor.

SAG, created by actors, is operated by its members through a Board of Directors rather than labor leaders. The Board of Directors, made up of 44 members —all actors—is elected by the entire membership. The officers and board members serve without pay. All officers and one-third of the Board are elected annually.

Chief administrative officer of the Guild is the executive secretary appointed by the Board. Present executive secretary is John Dales, Jr. Officers are: Walter Pidgeon, Pres.; Leon Ames, 1st Vice-Pres.; John Lund, 2nd Vice-Pres.; William Holden, 3rd Vice-Pres.

(Continued on page 54)

TV Becomes the *BIG* Medium

When total production costs are included (as they have not been in other published media comparisons) the trend towards television is obvious

HOW the major advertisers are allocating their media funds is significant for all advertisers, regardless of size.

There is no better guide to the selection of advertising media than the pattern set by the country's largest spenders. These top bracket firms have ample funds to give them full choice among all forms of advertising, and they have extensive research on which to base their selections.

Television was the number one medium for 14 of the 50 biggest advertisers during 1952. The analysis presented here does not take into consideration the huge spot broadcasting expenditures of many of these advertisers. Were they included, there would be even more of the top 50 in the TV-first column.

If Philip Morris' spot outlay of more than \$2,000,000 were weighed in, it would show TV getting the greatest share of this cigarette corporation's money. On network expenditures alone, TV is only \$89,000 behind the newspaper budget.

Unfortunately, accurate spot expenditures are not available for most advertisers. Leaving this large factor out of consideration, and eliminating four companies whose major products are not acceptable for broadcast advertising, the TV-first advertisers outnumber those who have newspapers down for the largest chunk of their budgets.

Here is how the 50 top advertisers in 1952 chose their biggest medium:

Newspapers	16	(four with products not acceptable for broadcast advertising)
Television	14	
Magazines	12	
Radio	8	

Comparisons of gross time and space expenditures do not give a true picture of what the advertiser actually spends. The trend toward TV as the Big Medium is shown more clearly by considering production expenditures for all media; and, so as not to inflate radio and TV, by estimating the large frequency and volume discounts for these two media.

As one leading agency media director put it, "In spite of all the talk about TV's high costs and the carping about poor programs and commercials, the facts are inescapable. Television in a short space of six years has become the number one medium for the major national advertiser . . . and this couldn't have happened unless television had been delivering the goods."

METHOD FOR COMPILING TOTAL COSTS

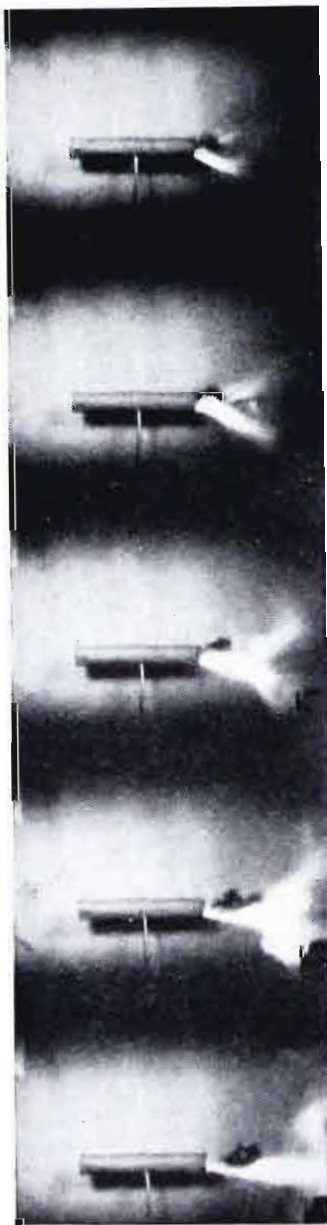
To gross media expenditures as reported by PIB and the Bureau of Advertising were applied the production cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures. To newspaper figures, 6.9 per cent was added for production; to magazine gross investments, 11.5 per cent. For broadcast media production expenditures were added to net time costs. On radio 66 2/3 per cent of gross time was taken as the cost after frequency and volume discounts; 57.5 per cent added to this net represents program expenses. On television the net was set at 75 per cent of gross. To this was added 86.2 per cent for production.

	Major Medium	Network TV	Newspapers	Magazines	Network AM
Procter & Gamble	Television	\$19,836,999	\$8,523,679	\$7,921,548	\$17,030,541
General Motors	Newspapers	6,994,793	21,648,908	14,155,900	1,281,132
Colgate-Palmolive-Peet	Newspapers	11,524,498	12,922,351	5,669,711	4,338,335
General Foods	Television	10,305,192	8,672,795	7,403,772	6,503,202
Lever Bros.	Newspapers	9,227,440	13,767,171	1,941,246	6,042,048
Ford Motors	Newspapers	4,281,445	11,608,856	6,641,556	150,823
Chrysler	Newspapers	2,250,267	12,510,279	5,800,263	991,641
R. J. Reynolds	Television	10,507,183	3,561,171	3,295,534	3,540,171
General Mills	Radio	5,525,784	4,318,581	3,061,553	6,452,426
Seagram Ltd.	Newspapers	19,993	9,789,781	6,946,952	
General Electric	Magazines	3,929,290	3,965,364	9,123,109	326,968
American Tobacco	Television	8,264,080	3,106,149	4,029,574	2,446,618
Liggett & Myers	Television	7,012,496	974,031	3,413,002	4,225,332
Gillette	Television	5,210,516	2,866,690	1,459,567	4,389,734
Sterling Drug	Radio	703,665	3,120,927	1,519,943	6,682,992
Schenley	Newspapers	1,028,312	6,792,530	4,286,991	
Philip Morris	Newspapers	3,979,312	4,069,224	1,012,320	3,246,656
American Home Products	Radio	2,984,299	2,170,850	1,463,611	4,515,517
Campbell Soups	Magazines	2,100,855	1,282,063	3,912,761	3,660,942
National Dairy Products	Television	4,111,699	2,831,063	2,965,035	1,502,738
Swift	Radio	494,866	2,890,022	3,322,335	3,302,105
Westinghouse	Television	4,863,226	1,489,156	3,431,819	891,103
P. Lorillard	Television	5,264,834	751,495	1,638,626	2,823,968
Miles Laboratories	Radio	706,475	312,552	723,793	7,365,974
Goodyear Tire & Rubber	Magazines	1,986,465	1,790,762	5,187,642	550,762
National Distillers' Products	Newspapers		4,928,323	3,851,480	
Bristol-Myers	Magazines	2,218,457	2,441,407	2,630,763	1,882,440
Quaker Oats	Newspapers	2,667,270	2,795,422	2,120,057	1,303,658
Philco Corp.	Television	3,727,474	1,214,442	1,430,659	2,642,114
Pillsbury Mills	Television	2,729,195	1,048,588	2,413,414	2,459,889
Kellogg	Television	5,007,543	1,017,138	955,694	1,899,187
Standard Brands	Newspapers	978,723	4,609,570	1,837,090	
Radio Corp. of America	Television	2,692,306	1,869,373	1,613,902	822,701
Armour	Magazines	372,836	2,057,674	2,631,949	1,395,369
Firestone	Magazines	1,724,914	908,606	2,515,576	740,748
S. C. Johnson	Radio	1,781,711	1,013,859	653,317	2,135,149
Texas	Magazines	2,246,898	71,240	3,054,986	332,608
Coca Cola	Magazines		1,798,480	2,245,605	1,078,184
Wm. Wrigley	Radio	704,338	1,928,400	404,343	2,145,143
DuPont	Magazines	187,731	1,302,301	2,978,602	694,347
Amer. Telephone & Telegraph	Magazines		31,991	4,125,673	823,435
Nash-Kelvinator	Newspapers	1,184,266	2,052,462	1,872,484	
Borden	Magazines	1,006,129	1,797,740	2,041,440	
Avco	Newspapers	1,625,717	1,264,334	1,738,028	199,526
National Biscuit	Radio	623,313	1,014,770	1,394,600	1,492,999
Jos. Schlitz	Television	1,933,468	627,300	1,511,496	418,923
Johnson & Johnson	Magazines	718,101	808,820	2,674,104	
Packard	Newspapers	38,937	2,993,428	880,092	
International Cellucotton	Newspapers		1,982,272	1,932,284	
Studebaker	Newspapers		2,036,261	1,866,685	
	Total	\$167,283,336	\$189,350,874	\$161,702,509	\$114,728,163

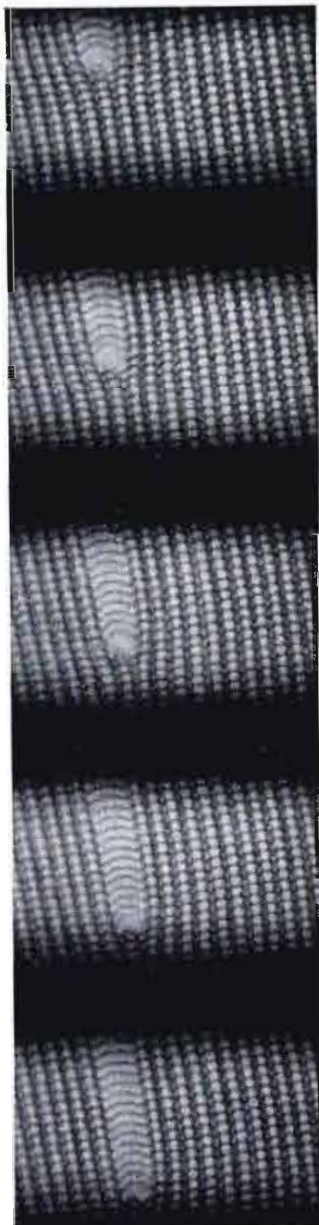


"Type 931 Film gives the cameraman the speed he needs when he needs it."

writes **John H. Waddell**, Fellow of the Royal Photographic Society and Society of Motion Picture and Television Engineers, Manager, Fastax Division, Wollensak Optical Company



Sequence of exploding firecracker taken at 8,000 FPS. in "Fastax" Camera.



Type 931 Film spotlights stocking "run." (Also exposed at 8,000 FPS.)

Maximum speed with minimum grain is a film essential for fine visual analysis by super-speed photography in industrial and research motion studies. Exposures ranging from 150 to 8,000 frames per second—even up to 16,000—demand a film that scores on both counts. As Mr. Waddell phrases it:

"Specialized high-speed photographers have long sought increased exposure speeds with a minimum grain. At last, the 'speed-grain' problem has been met—by Du Pont Type 931 Rapid Reversal Pan. But '931' not only fills a long-standing need in the field of ultra-fast photography. It's also tailor-made for all types of day or night shooting—gives the cameraman the speed he needs—when he needs it.

"We wanted to try Type 931 before making any recommendations to customers. Its performance under exacting tests of lighting quickly convinced us. Today, '931' enables 'Fastax' crews throughout the country to shoot at higher speeds both indoors and out, or reduce the diaphragm one full stop. This provides greater depth of focus than is possible with any standard commercial film, whether processed as a negative or as a reversal."

Type 931 designed for better TV sports and newsreel coverage

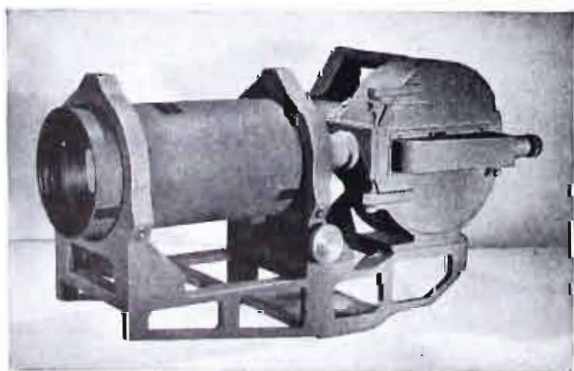
The exceptional speed of Du Pont

Type 931 Film has won quick approval among TV and newsreel cameramen everywhere. It opens up new fields. Its incandescent rating of 100-1 permits splendid results under the trickiest conditions of night lighting and produces brilliant shots which slower emulsions could not possibly record.

So convince yourself—thread your camera with Type 931 and put the 16-mm. film to the test. You'll find it offers wide latitude... longer tonal range, pinpoint gradation... reversal processing in 3½ minutes, if you need it. It helps insure faster, better coverage on every assignment. To obtain detailed information on Rapid Reversal Pan, contact the Du Pont Technical Representative in your area, or write the nearest District Sales Office listed below. E. I. duPont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. Canada: Canadian Industries, Ltd., Montreal.

DISTRICT OFFICES

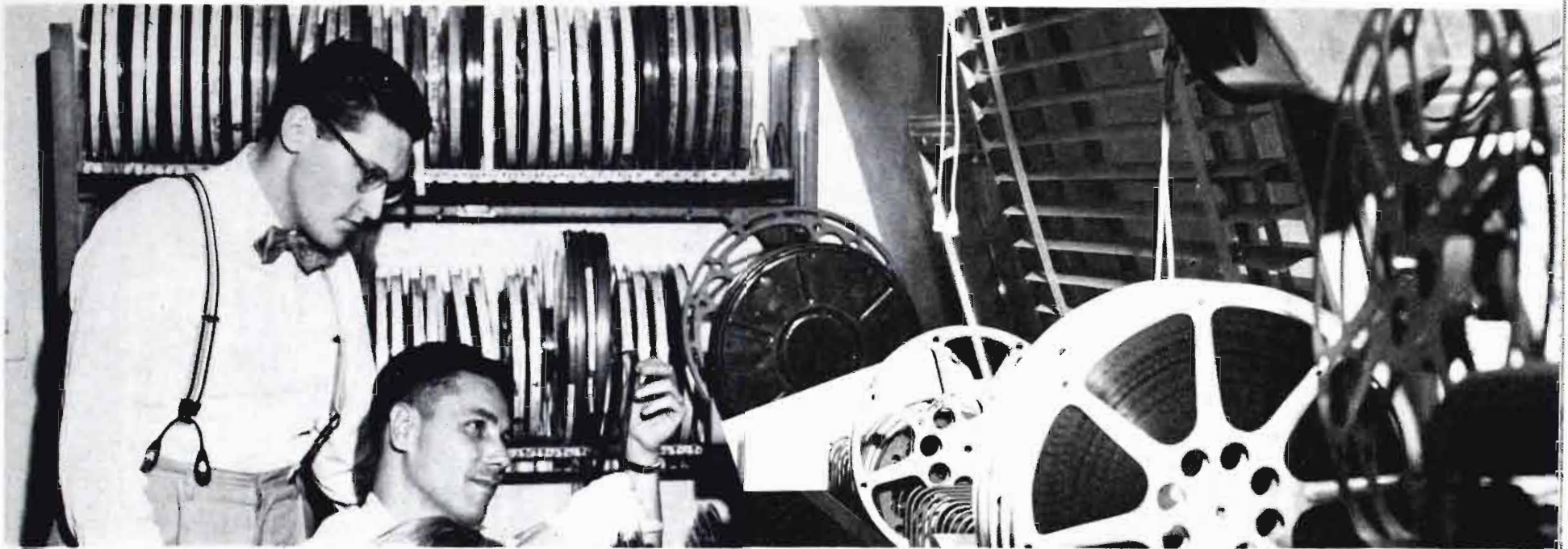
- ATLANTA 5, GA. 805 Peachtree Blvd.
- BOSTON 10, MASS. 140 Federal Street
- CHICAGO 18, ILL. 3289 N. California Ave.
- CLEVELAND 14, OHIO 1033 Union Commerce Bldg.
- DALLAS 1, TEXAS 506 Tower Petroleum Bldg.
- LOS ANGELES 38, CALIF. 6656 Santa Monica Blvd.
- NEW YORK 11, N. Y. 248 West 18th St.
- PHILADELPHIA 2, PA. 225 South 15th St.



"Fastax" Camera, used in product or process motion analysis and other forms of high-speed photography, can record up to 16,000 frames per second. (Designed and manufactured by

Du Pont Photographic Products
 FILMS • PAPER • CHEMICALS

DU PONT
REG. U.S. PAT. OFF.



Film director Anderson runs 25 hours of feature film programming weekly; believes in quality and simple presentation

Don't Gimmick Up Your Feature Films

By Howard Anderson

Film Director, WFAA-TV, Dallas-Ft. Worth

Feature film programming has been one of the most successful phases of WFAA-TV's operation, both from a programming and sales standpoint. WFAA-TV pioneered the use of daytime and evening feature film *Programming* in the Dallas-Ft. Worth area.

Up to the spring of 1951 feature film had been used strictly as a "fill" for holes in the program schedule. When we introduced *Showtime Matinee*, an early afternoon feature across the board, the afternoon time was cluttered with half hour commercials, service programs, and local interview shows. Networks had not yet made any effort to program the afternoon time.

By using first run features and promoting this period heavily, we were able to garner between 70 per cent and 90 per cent of the afternoon audience and build the afternoon sets in use from 7-10 per cent to 20-30 per cent. In fact, TELEVISION Magazine reported the Dallas-Ft. Worth area the hottest daytime TV buy in the country during the summer of 1951. Features now comprise 30 per cent of our programming time. We run 25 hours per week of feature film programming.

This includes an early afternoon feature, a late afternoon western for the kids, and a late evening movie. All three programs are across the board. The late evening show also runs Saturdays and Sundays. These features are sold on a

regular rate card participating rate and both live and filmed commercials are accepted. No premium charges are made for participations on any of these shows.

We have been able to attract the cream of outstanding national and local advertisers, including: Procter & Gamble (Shasta), Richard Hudnut (Home Permanent), Pabst Brewing (Beer), Skillern's (Drug Stores), Minute Maid (Orange Juice), Admiral (Air Conditioning), Frito Co. (Corn and Potato chips), Dallas Power & Light Co., Gulf Brewing (Beer), Lever Bros. (Oxydol), Shinola (Shoe Polish), Anacin, Oak Cliff Bank & Trust Co., Borden's (Salad Dressing), Lewis Cigar (Melba Cigars).

These are the factors which we believe have contributed substantially to the success of these feature programs: First, we approached the feature film as an important programming unit that came to us with high production value, name talent and low programming cost. Also, we knew that a national advertiser could count on the quality of the program without waiting for ratings and without having to guess at the quality of local production.

We did not take for granted, however, that because the film was complete it did not need careful selection, production, programming, promotion and sales attention. Features must be carefully selected and programmed to give variety, not only through the week

but through each day. In buying the pictures, the cost factor is important but not to the extent that it in any way would damage the appeal of the program. WFAA-TV has run the majority of A and AA pictures released for TV and has won a loyal feature following to the point that we get higher average ratings on our feature programming than any of the other stations in the market.

We have not found it necessary to use an emcee or any special "gimmicks" in the presentation. These often detract from the picture, as well as the sponsor's message. We use a simple and appealing theme signature and logo for each program. In the afternoon a billboard of all the advertisers that day is given at the beginning.

Breaks are made at a natural pause in the story, and are either film or live, but are strictly held to one minute. We allow at least 20 minutes between commercial breaks with a maximum of two spots to a break. If you are just starting a feature program it is wise to put in public service spots so your audience gets used to the breaks. This can save a lot of complaints and ill-will as the program is sold. Breaks are usually put at a natural fade coming up on program logo and theme with brief intro. Same procedure at the end of commercial, with return to feature intro.

(Continued on page 52)

Only

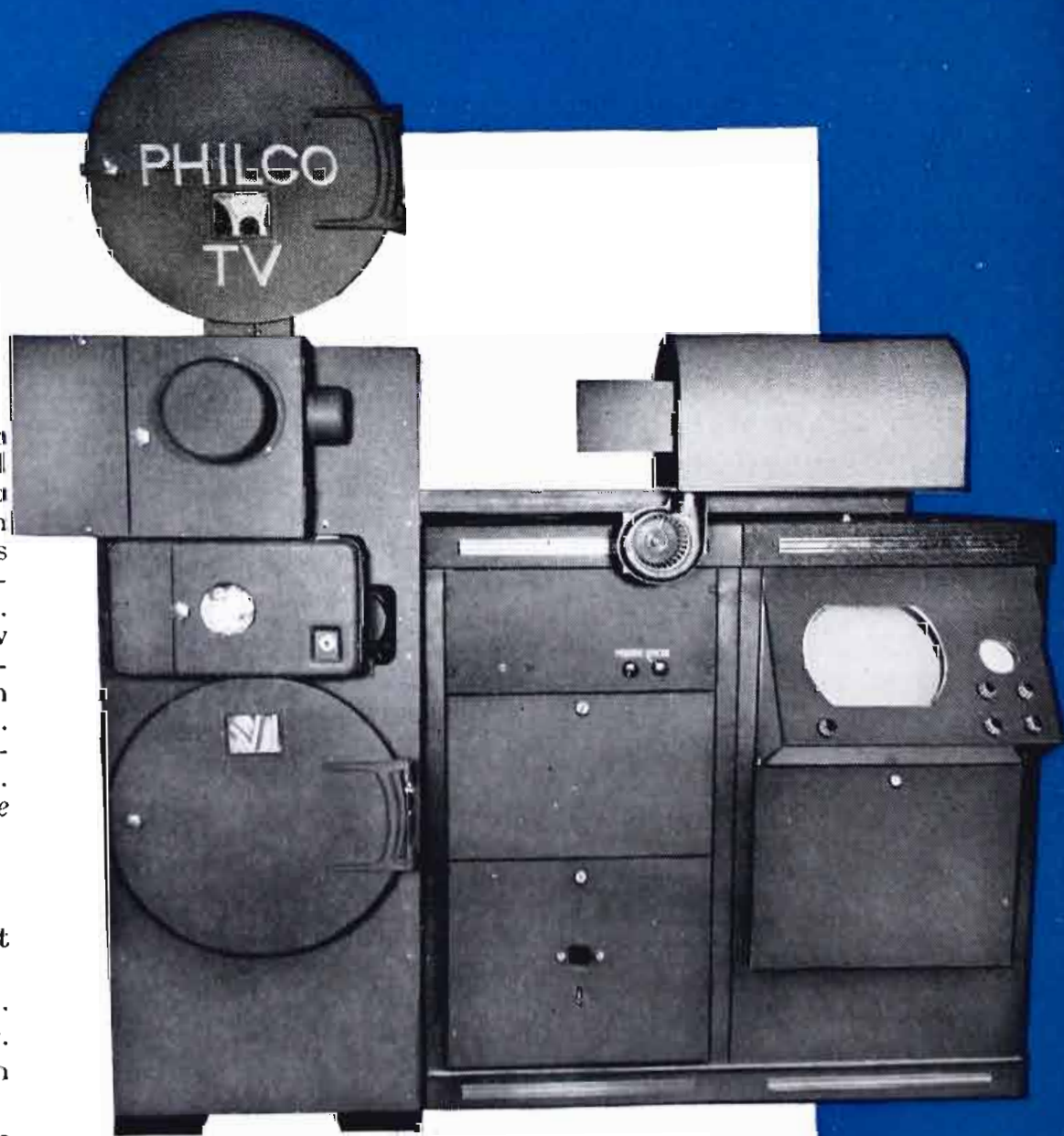
PHILCO HAS IT!

A REVOLUTIONARY NEW FILM PROGRAMMING SYSTEM

This new Philco TV Film Scanner will put realism and life into your film programs . . . It will build audience acceptance surpassing anything you have ever experienced with conventional film projection systems. Developed by Philco, this unique Film Scanner is a complete, yet inexpensive program source for both film and slides. It is quiet, compact and easy-to-operate. New design principles employing continuous film motion and flying-spot scanning techniques result in superb film reproduction and greatest reliability. Film motion is continuous and smooth . . . resulting in greater film life and utmost dependability. Moreover, this Philco Film Scanner is adaptable to any color system or any TV standard.

CHECK THESE PHILCO FEATURES:

- Operates at any Film Speed . . . Can Project Stationary Frames.
- Cold Illumination Source—No Film Burning.
- Smooth Film Movement . . . Reduces Film Wear.
- Distortionless Optical Compensation for Film Shrinkage.
- Automatic Film Registration and Extreme Picture Steadiness.
- Shading Adjustments Eliminated by Flying-Spot Scanner.



Philco 35 mm Film Scanner.

For full information write to Department TV today.



PHILCO CORPORATION

CHILDREN'S SHOWS



CONTINUOUS COST STUDY

Big Top lowest cpm per commercial minute

THE program category offering the best cost-per-thousand buy in network TV is children's shows, because of their lower talent budget and the preference for Class B and C hours (which yield lower time costs as well as more commercial minutes per show). The kid's shows as a group earned the lowest c-p-m homes per commercial minute, \$1.46, in a comparison of all sponsored network programs based on November-December 1952 ratings.

In the same study, all daytime programs averaged \$2.26 and all nighttime shows averaged \$3.89. Daytime quiz and participation vehicles scored \$2.42 and their Class A counterparts hit \$3.61. Daytime serials came in for \$1.86.

April ratings are used to give a clear picture of performance before the summer cycle.

The Chart below shows the status of seven "gunn" (westerns and space operas not included) children's shows as of last season. The cost per thousand homes per commercial minute ranges from \$1.15 for National Dairy's *Big Top* to \$2.85 earned by *Tootsie Hippodrome* for Sweets Co. The average score for these even is \$1.81.

The two highest ratings in the study are those of *Big Top* (23.5) and *Super Circus* (21.9 for the first half hour, 20.8 for the second). But even the lowest rating shows score well on the cost per thousand scale.

The success of children's vehicles is underscored by the fact that some have had the same

sponsor through several seasons and the speed with which replacement advertisers pick up dropped segments.

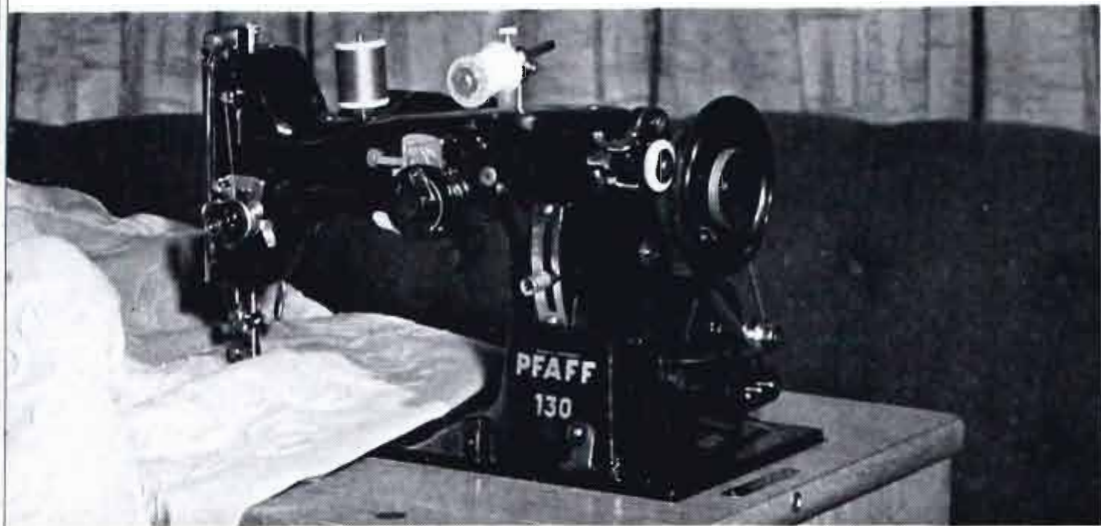
Of the seven programs here, four are sold on a multi-sponsorship basis, easing the advertisers cost burden even more. Of these, the cheapest buy is *Ding Dong*, costing an advertiser \$11,580 for a half-hour.

Food makers are the greatest users of shows beamed to youngsters. Of the 11 advertisers, four are candy companies, two sell beverages, one cereals, and one, packaged desserts. Other sponsors include a shoe manufacturer, one drug firm, and one paper product maker.

PROGRAM, SPONSOR, TIME, # COMM. MINS. AND AGENCY	STATIONS PID	PRODUCTION COSTS	ARB RAT- INGS	HOMES REACHED	COST/M HOMES	COST/M HOMES/ COMM. MIN.	COST/M VIEW- ERS/ COMM. MIN.	
BIG TOP National Dairy Products—12-1 pm, Sat., 7' N. W. Ayer	50 (CBS)	\$14,000	20,900	23.5	4,330,000	\$8.06	\$1.15	\$.44
CANDY CARNIVAL Hawley & Hoops—12:30-1 pm, Sun, 4' 15" William Esty	40 (CBS)	3,800	10,212	11.6	1,880,000	7.45	1.75	.60
* DING DONG SCHOOL —10-10:30 am, M-F, 4' 15" Scott Paper Co.—10-10:30 am, Th J. Walter Thompson	38 (NBC)	972	10,608	8.7	1,630,000	7.10	1.67	.88
* HOWDY DOODY —5:30-6 pm, M-F, 2' 30" / 1/4 hr. Int. Shoe Co.—5:45-6 pm, alt. F Henri, Hurst & McDonald	51 (NBC)	1,900	12,245	20.6	4,184,000	3.29	1.32	.60
ROOTIE KAZOOTIE Johnson Candy Co.—10:30-11 am, Sat, 6' Franklin Bruck	44 (ABC)	4,000	12,381	8.6	1,650,000	9.92	1.65	.83
SUPER CIRCUS Kellogg Co.—5-5:30 pm, Sun, 3' Leo Burnett	44 (ABC)	4,000	21,353	21.9	4,330,000	5.85	1.95	.60
Mars Candy Co. —5:30-6 pm, Sun, 3' Leo Burnett	43 (ABC)	4,000	20,529	20.8	3,730,000	6.57	2.19	.73
TOOTSIE HIPPODROME Sweets Co.—12-12:30 pm, Sun, 6' Moselle & Eisen	44 (ABC)	4,500	11,553	5.2	940,000	17.07	2.85	1.20

Production costs, TELEVISION Magazine. Time costs, February PIR. Ratings, April ARB.

* Multiple sponsorship—only one advertiser listed because of space limitations.



How to Sell Appliances On TV

Experience of Pfaff Sewing Machine in television and use to obtain in-home demonstrations can be helpful to all major appliance dealers.

ONE of the chief problems in selling major home appliances is getting into the home for a demonstration. Television has been particularly effective in accomplishing this objective.

Because the television commercial is practically a home demonstration in itself, it creates the additional appeal necessary to incur requests for in-home demonstrations.

Pfaff Sewing Machine Company has been using television most successfully for some time in New York now, for just this purpose.

And what has been most important is that four out of the five home demonstrations from TV inquiries have resulted in sales.

Reason for the success, according to Henry Genthe, president of Pfaff, "is that television is the only medium we have found which allows us to demonstrate completely to the consumer the merits of our zig-zag sewing machine."

Since 1862, Pfaff has been importing machines to this country from Germany. In 1952, imports of the Pfaff sewing machine were increased by 90 per cent under the leadership of Ricarda Genthe, vice-president and general manager.

Pfaff's television strategy was based on four distinct steps.

First step was the choice of a vehicle in which the product could be shown to its best advantage. The show selected was the *Lucille Rivers Sewing Center*. This show, which cost Pfaff about \$2,000 a week, is produced by the Demby

Productions, Inc., through the Williams Advertising Agency which handles the Pfaff account.

Principle behind the selection of the show was the attractive nature of Miss Rivers' presentation. The show, hosted by her, includes not only demonstrations of the Pfaff machine and sewing instructions, but includes ample proportions of displays of special articles, latest fashions which homemakers can make from patterns and booklets supplied to them by the show.

Second step was to bring the show to the people they wanted to sell — the housewives. Originally scheduled as a participating experiment, Pfaff took over full sponsorship as a result of its mounting success and scheduled the show at 1 o'clock on Thursdays over WABC-TV, New York.

According to the agency, the time period was chosen in an effort to appeal to a select group, rather than a mass composed of people who would not find interest in the show or a need for the machine.

Third step for Pfaff was the combining of salesmanship with showmanship. In making the program informative, Pfaff had perfect surroundings for their commercials. Demonstration is used primarily with the various advantages of the machine introduced by Miss Rivers. This, coupled with hints on how to work with various fabrics and garments, as well as suggestions on better sewing in general, is part of the Pfaff plan to "encourage and build interest in home sewing."

Fourth and last step recommended by Pfaff in merchandising home appliances on television is to hold on to the audience. The *Lucille Rivers Sewing Center* show, originally scheduled for summer hiatus, was continued through that period due to its success but primarily in the belief that the audience already interested would help to stimulate further growth for their Fall presentation.

Plans for a networking of the program are under way at present. Says Mrs. Genthe, "The New York metropolitan area presents a great sales problem. The Lucille Rivers show has successfully overcome the former inability to reach women in their own homes."

In planning for a national use of the program, strong contrast already exists between Pfaff's two major competitors, Singer and Necchi. Singer, well established in the U.S.A., sponsors a dramatic show, *Four Star Playhouse*, over the CBS-TV network, one-half hour weekly. Necchi, newer and smaller, has followed Singer's lead with a half-hour weekly film show on a local basis in New York.

Pfaff, however, feels that their product appeals mainly to those interested in sewing, and will continue to use the information format on a spot-buying basis in markets where a Pfaff sewing center exists.

With no intention of sewing up the television market, Pfaff Sewing Machine Company decidedly feels the answer to its sales problem has been found in the medium of television.

Sixty-eight jobs make a film

From planning to printing, it takes six months for Ziv Television Productions to add a single film to its Favorite Story Theatre series. Involved in the production operation are 223 permanent employees, representing 68 different job categories, including supervisory, office and maintenance personnel as well as technical and creative people.



PLANNING

Production planning begins about 23 weeks before shooting is scheduled to start. Operation is headed by producer Leon Benson, above left.



WRITING

General manager "Babe" Unger (center) assigns one to three writers to each story, from regular pool of 16. Scripting time varies from weeks to months, depending on research needed, and writers' other tasks.



CASTING

Casting director sets to work several weeks before shooting. Requirements range from 10 to 25 actors per script. Adolphe Menjou appears as host and frequently as star of Favorite Story.



SETS

Major cost factor in show like Favorite is need for widely different sets and locations. With swamps in one film and castles in the next, construction time varies greatly. Designers, set dressers, painters, carpenters, etc. work in pool on all Ziv shows.



REHEARSAL

Pre-shooting rehearsal runs from one to three days, following pattern of live TV rather than Hollywood style of no pre-rehearsal.



UNIONS

Involved in Ziv's filming operation are SAG, Screen Directors Guild, Screen Writers Guild plus three other unions and 11 different units of IATSE.



SHOOTING TIME

Working on a two-a-week schedule, shooting time takes three days. Two cameras are used. All films are shot in color.



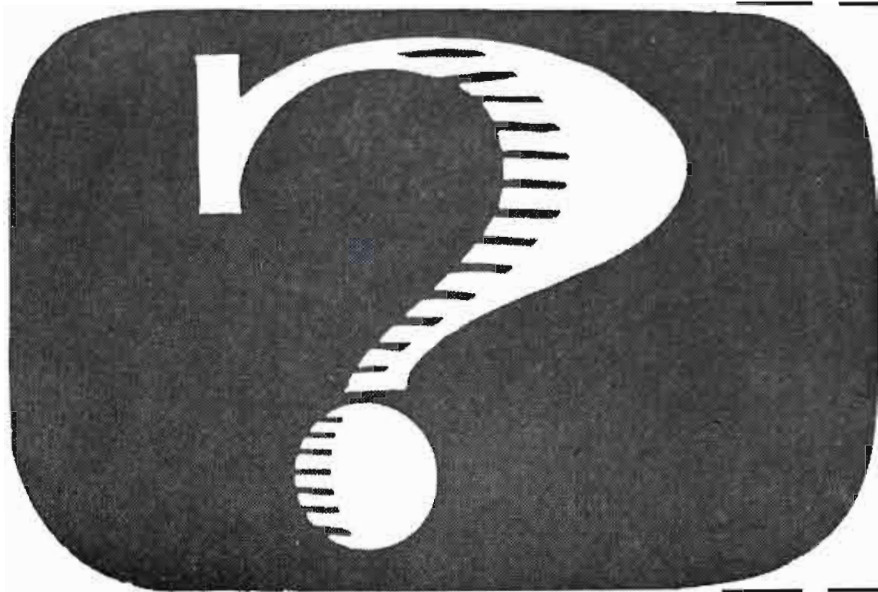
PERSONNEL

68 different specialties are used in getting film in can. Included in staff of single film are producer, director, two assistant directors, camera crew of five, lighting crew of six.



EDITING

Complete job with sound and music takes three weeks. Color and black and white prints are made in both 16 and 35 mm.



MYSTERIES
 DRAMA
 ADVENTURE
 WESTERNS

What's Your Best Buy in TV Film?

A study of 30 syndicated film programs reveals that timebuying and audience composition are two of the most important factors

SHOULD you put your money on Westerns? Or are the adventure series a better buy? What type of syndicated film program gets the biggest audience? Dramatic shows? Comedy?

There are no pat formulas that will answer these questions or do your film buying for you. But this analysis of the rating record on 30 current packages does provide general rules of thumb.

Listed in the chart below are the median ratings and share of audience for the programs studied in this article.

	MEDIAN RATING	MEDIAN SHARE OF AUDIENCE
WESTERN	17.8	45.2
ADVENTURE	14.0	35.9
MYSTERY	10.6	31.8
DRAMA	14.2	30.7

The success of a film program, like that of any other program, depends on the time, competition, station, quality of the particular series, and nature of the market. But if you are out after the biggest audience you can get, you probably will do best with a Western.

Because the Westerns and some of the adventure series are beamed primarily to younger audiences, they tend to be scheduled in early evening or week-end afternoon hours when network competition is less intense. The mysteries and dramatic offerings usually have to buck strong network shows. On the other hand, sets-in-use is higher in this time period.

Obviously, though, more important than a few rating points one way or another, is who are you trying to reach?

The advertiser who needs a strictly adult audience might do better with an 18 rating mystery than an 18 rating western show, but there is a substantial amount of adult viewers of Westerns (e.g. *Kit Carson* averages 1.8 adult viewers per home against 1.7 viewers under 18. *Boston Blackie*, a detective series, averages 1.6 adult viewers versus .53 under 18). More grown-ups are found viewing some of the adventure shows which would seem to be primarily for small fry. *Terry and the Pi-*

rates is used in more than 50 markets by Canada Dry because of its all-family appeal. It hits 1.6 adult viewers per home, plus .98 below 18.

Actually, competition is the key factor in determining ratings. *Hopalong Cassidy* in Boston gets 86 per cent share of the audience at 1:00 pm Saturday; its competition is a network educational show. In Chicago, 3:00 pm Sunday, *Hoppy* competes with baseball and gets only 23.6 per cent of the audience at that hour.

In two markets, *Heart of the City* loses out to top-ranking *What's My Line*. In four-station Chicago and seven-station Los Angeles, it earns a healthy third of the audience against news and feature films.

It takes unusually strong adult fare to contend with any show appealing to kids. Baseball in Chicago, *Groucho Marx* in San Francisco and *Studio One* in Los Angeles have the advantage over *Cisco Kid*; but the *Kid* is the winner. (Continued on page 47)



Big stretch

Only a stretch of the imagination—a *big stretch*—could visualize and create towers like this. Towers stretching high into the sky, their influence reaching far in every direction.

Along with this thinking goes the increased use of film pickup and film programming. With Eastman Film, shows are freed from the limitations of studio walls and time zones. And flexibility, both of entertainment and commercials, increases tremendously for the same dollar investment.

For complete information concerning film selection and processing, write to:

Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

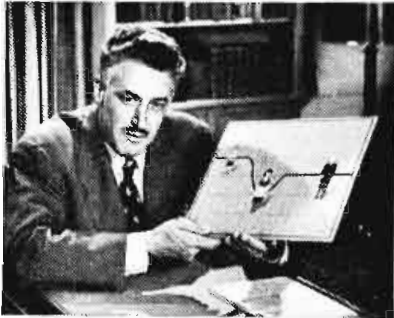
Agents for the distribution and sale of
Eastman Professional Motion Picture Films

W. J. German, Inc.

Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

current film commercials

AN ADVERTISING
 DIRECTORY OF PRODUCERS
 AND THEIR WORK



SARRA proves how exciting a nutrition story can be in this new series of TV commercials for the American Dairy Association. Dr. Herrell De Graff, outstanding food authority and Professor of Food Economics at Cornell, gives the weight of his expert knowledge to the message: "Drink one—two—three glasses of milk a day." Stop motion shows the glasses mysteriously filling up. Human interest scenes dramatize milk's value in low calorie diets . . . in baby feeding . . . and for all ages.

ADVERTISER
 American Dairy Association

AGENCY
 Campbell-Mithun, Inc.

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

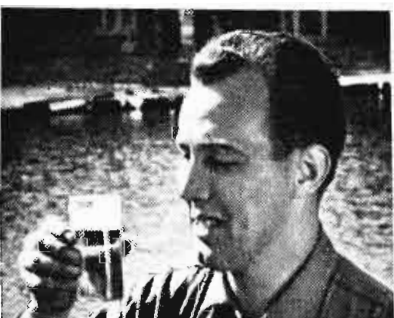


An aura of Oriental magic introduces each of a series of 1-minute TV spots made by SARRA for La Choy American-cooked Chinese foods. To the clang of Chinese gongs swirling mists dissolve to reveal this girl with a La Choy package. Appetite-appeal and "how to" live action shots show how easy it is to prepare a delicious, money-saving La Choy meal. Expert photography and lightness of touch, combined with hard sell, give the effectiveness you expect of SARRA commercials.

ADVERTISER
 Beatrice Foods Company

AGENCY
 Foote, Cone & Belding

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

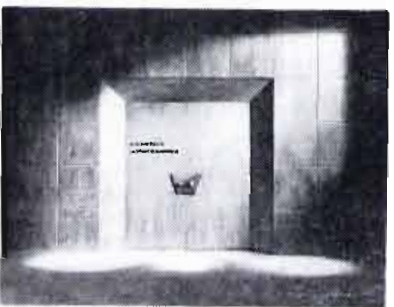


SARRA rings delightful changes on a strong-selling theme in a series of 1-minute TV commercials for Champagne Velvet Gold Label Beer. In home, tavern, picnic and sports settings, expertly cast "folks" are shown enjoying their evening beer. Ingenious "time" devices mark off the hours between 5 and 7 P.M. to symbolize the message: "After work, before supper . . . a beer that tastes better when your taste is keenest." Deft product identification climaxes each closing.

ADVERTISER
 Terre Haute Brewing Company, Inc.

AGENCY
 Weiss and Geller, Inc.

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



The camera dollies to the beautifully paneled door for a close-up of "CHRYSLER CORPORATION" . . . the doors swing open as "Medallion Theatre" appears in spotlight, followed by the medallions of the sponsor's automobiles zooming forward optically . . . holding on the insignia of the car to be featured. Here . . . in the new MEDALLION THEATRE opening . . . is *quality* commensurate with the importance of the program . . . *dignity* befitting the stature of the sponsor . . . and *flexibility* that places emphasis on any one of the five automobiles as desired . . . produced with the *showmanship* and *know-how* of National Screen Service's 33 years experience.

ADVERTISER
 Chrysler Corporation

AGENCY
 Batten, Barton, Durstine
 and Osborne, Inc.

PRODUCED BY
NATIONAL SCREEN SERVICE
 1600 Broadway, New York, N. Y.
 CI. 6-5700



Graced with humor yet filled with an advertising story well told were these of many Cott TV commercials pre-destined to sell COTT BEVERAGES.

A SOUND MASTERS' PRODUCTION.

ADVERTISER
 Cott Beverages

AGENCY
 Dowd, Redfield & Johnstone, Inc.

PRODUCED BY
SOUND MASTERS, INC.
 165 WEST 46TH STREET
 NEW YORK 36, NEW YORK
 PLaza 7-6600

For screenings and further information write the producers direct!

TELEVISION MAGAZINE'S FILM BUYING GUIDE

THIS MONTH THE RATINGS AND COMPETITION OF FOUR SYNDICATED SHOWS
RATINGS — AUGUST VIDEODEX

JOHN KIERNAN'S KALEIDOSCOPE				
Boston	Milwaukee	Philadelphia	San Francisco	
WNAC-TV—Sun 6:45 11.6 WBZ-TV Playhouse 14.9	WTMJ-TV—Sun 4:45 17.2	WPTZ—Sun 6:45 8.2 WCAU-TV Adventure 6.9 WFIL-TV Little Theatre 6.6	KRON-TV—Wed 7:30 13.6 KPIX Blue Ribbon Bouts 32.2 KGO-TV Date with Judy 9.0	
CITY DETECTIVE				
Atlanta	Buffalo	Cleveland	Los Angeles	San Francisco
WSB-TV—Sat 10:30 10.3 WIW-A Wrestling 7.6 WAGA-TV Dancing Party 4.0	WBEN-TV—Th 10:30 21.0	WNBK—Wed 10:30 10.4 WXEL Boxing; Sports Spot 12.3 WEWS Short 6.3	KNBH—Mon 10:30 5.0 KNXT News 4.5 KTTV Wrestling; Locker Room 4.0	KRON-TV—Fri 10:00 20.0 KGO-TV Big Time Wrestling 14.1 KPIX News; It's a Good Idea 4.5
CROWN THEATRE				
Los Angeles	Pittsburgh			
KTTV—Tu 8:00 10.6 KNXT The Web 10.9 KECA-TV Famous Playhouse 8.6	WDTV—Fri 9:30 30.1			
INVITATION PLAYHOUSE				
Los Angeles	Minneapolis-St. Paul	New York	St. Louis	
KLAC-TV—Wed 7:00 6.0 KNXT Blue Ribbon Bouts 16.0 KTTV Hopalong Cassidy 15.7	WCCO-TV—Fri 9:30 11.1 KSTP-TV Rocky King 12.6	WNBT—Th 7:15 4.2 WABD Captain Video 6.0 WCBS-TV Early Show 4.5	KSD-TV—Sun 4:30 13.1	

WHICH FILM TO BUY

(Continued from page 44)

ner against *Omnibus* in Detroit, *Hawkins Falls* in Boston and *See It Now* in Birmingham.

Where a Western is on against other kids' shows, the horseless entries have tough going. *Cisco Kid* soars above *Zoo Parade* in Detroit and *Candy Carnival* in Minneapolis-St. Paul. The only time *Cowboy G-Men* falls short of the top rating is when it faces *Roy Rogers* in the Twin Cities.

The ratings used in this analysis have been earned in established multi-station markets. In one-station areas, in new TV cities where program competition might not be so tough, the ratings and share of audience are bound to be

much higher.

Not to be overlooked though, and certainly a deciding factor in the choice of a film program, is the merchandising potential in the series. This is particularly important for the local and regional advertiser where store traffic can be built via give-aways connected with the program or products endorsed in commercials and point-of-purchase displays by the star of the show.

And of course there are film programs which, while they might not bring in the large audiences, might well be the best vehicle for certain types of sponsors. Dramatic programs, the news shows,

Victory At Sea, *March of Time* and others might better serve the advertiser concerned with prestige.

But there are no hard and fast rules. Take *Liberace*. This is the kind of show which an appliance store or a record shop might find ideal, but banks have been among its heaviest sponsors.

Almost all the categories of film programs available can do well. Within each category there are highs and lows which can compare favorably with other series.

The answer to what film program is best would seem to lie more in the quality of the show, its merchandising tie-ins, and smart timebuying.

ST**KOLN-TV****1st** on the air with 2 camera operation.**1st** with live full length dramatic productions.**1st** with complete up-to-the minute news and weather.**1st** with spring and fall fashion shows.**1st** with public service features.**1st** with the viewers of southeast Nebraska area.**1st** in sales results.See WEED TV
First for details
on . . .*Lincoln's FIRST
Television Station***KOLN-TV**CHANNEL **12**
LINCOLN, NEBRASKA26,900 Watts Visual
12,400 Watts Aural**" Keep Your Eye on the Program "**BBD&O VP BAYARD POPE OUTLINES
THE AGENCY MAN'S PROGRAM CREED

"TELEVISION is cheap," Bayard F. Pope, Jr., BBD&O's account supervisor on Ethyl told the Advertising Federation of America. "Also, it is one of the keenest forces available today to American business to sell goods or to influence opinion. But there are some of us who are encouraging the destruction of that medium, just as surely as bootleg liquor encourages lawlessness.

"One way we do this is by buying a ready-made program off the rack for whatever price tag happens to be on it; then taking a product or an advertiser and jamming him into it. Such a course results in only two things:

- 1) Shocking costs
- 2) Shameful failure of the medium to sell.

"The answer to efficient television, or one of the answers, is to approach it as a porcupine makes love—very, very carefully. There are six steps in this process: 1) establish the ground rules for what you want to accomplish; 2) crystallize your program thinking; 3) pick a good producer and work with him, with your hand in his glove, if not in his pocket; 4) work hard on your time slots; 5) measure your results; 6) keep your eye on it."

**NEW
GREATER
POWER****NOW 125,000 WATTS**
To Better Serve the Fabulous Puget Sound Area**KTNT-TV**

CHANNEL 11

Affiliated with CBS and Du-Mont
Television Networks. Transmitter
strategically located at Tacoma,
Washington in middle Puget Sound.SEND FOR THE COMPLETE STORY. Represented
nationally by WEED TELEVISION; represented in Pacific
Northwest by ART MOORE & SON, Seattle and Portland.



"I watch Garry Moore in the afternoon and I get all his products. I got the electric vacuum cleaner, the G. E."
 Interviewer: "He has a number of products. Do you use them?"
 Televiewer: "I try to; I think he's a lovely person. I like him very much."

Who Speaks for You in Your Commercials?

The Language of TV Advertising: Third in a series by Joseph C. Franklin, Director of Copy Research and G. Maxwell Ule, v.p., Kenyon and Eckhardt

IN our study of the effectiveness of television commercials we found, with few exceptions, that personal selling is consistently the most successful approach in television advertising. The most effective type of personal selling is the integrated commercial using the program star. Next, is the announcer who has gained a high degree of public acceptance. Third, the testimonial of an appropriate personality whether a celebrity or an unknown.

One of the pre-conditions of a successful selling message is that the person who gives the commercial establish rapport with the viewer. This is probably the single most important factor in securing interest and acceptance for your product.

Personal selling on television must be calculated to build attention, interest and acceptance for your brand on the knowledge of your prospect's needs and interests, and how the TV audience will react to your TV salesman as a person.

As some of the quoted excerpts from our depth interviews below indicate, when the TV salesman is fully acceptable to the viewers, his presentation serves as a testimonial for the product he is selling, and when he is talking in terms of the viewer's interests, most effective.

* * *

"Betty Furness has a very smooth delivery, very calm and relaxed and she seems to know what she's talking about."

"Harry Von Zell gets together with Burns and Allen in a little skit for Carnation Milk. He's always very funny and gets the points about Carnation Milk across. I remember Harry Von Zell from radio and I've always liked him."

* * *

"Well, you take some of these commercials are all cut and dried, and a person has a definite script and they go right down that script they're saying what the bosses tell them to say. Arthur Godfrey—he can sell you in his own way. I mean he makes it interesting. He puts it in a person's mind to remember a thing, but if you take some of these people that get on television and they have a definite script and they read it off, or they memorize it, it gets deadly, but the way Arthur Godfrey puts it, it's entertaining and it sticks in your mind."

* * *

And for what happens when the person who gives the commercial is not in key with the people you are reaching, the following comments are most pointed:

"Let me see if I can recall toothpaste commercials. Oh, yes, there's one—Pepsodent. I turn it off every time I see it. There's a young girl, she's standing there with the toothpaste in one hand and the toothbrush in one hand, it's a movie because she does exactly the same movements every time. She's waving the toothbrush around and she looks like a raving

idiot. She's got this—oh, it's the silliest smile on her face and she's swinging the brush and you hear someone singing in the back about Pepsodent."

* * *

"I wish Lucky Strike would get rid of Snooky Lanson; he's too confidential, too friendly. Maybe the girls like him but that's what he's there for, I suppose. He annoys me, though. He's too drawly and soothing. His partner, that little girl, Dorothy Collins, is a very sincere little thing, really painfully so. After all, all she's selling is cigarettes; I mean you don't have to give your heart's blood for it; she's a good little kid but she annoys me no end."

* * *

"Piel's is another where they use models, you know, champagne girls to advertise beer. But you can tolerate it because it's light—with a jingle. It's not supposed to be natural or real, I guess, so it isn't too bad. But it still annoys me, the model takes a sip of beer and her eyes open up three times their normal size—fake surprise, you know—it's so unreal, nobody would ever do it actually."

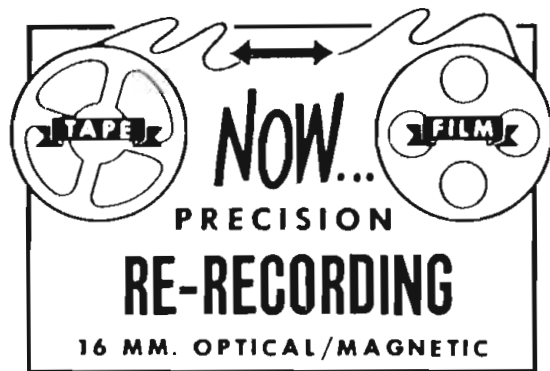
Interviewer: "Does she say anything special about the products she talks about?"

Televiewer: "Oh yes, she generally tells you how good they are and all that sort of thing."

Interviewer: "Oh, does she use them herself?"

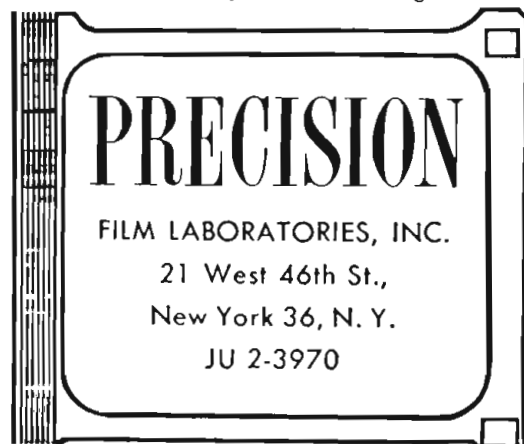
Televiewer: "Well, she claims she does."

(Continued on page 50)



Now — get top-notch service on all types of sound transfer! Magnetic tape to film optical track or reverse, sync or non-sync. Any type of re-recording now can be done to Precision standards.

All the skill of MAURER sound and professional 16mm. motion picture equipment and engineering, combined with the finest in film laboratory processing for which PRECISION is famous! Take advantage of this unbeatable combination! Let Precision fill your re-recording needs!



WANT A DIFFERENT TV SHOW?

The Sportsman's Club

Nothing else like it. 15 minutes of hunting, fishing, and outdoors with Dave Newell and a panel of experts. Popular, well rated, entertaining, and reasonable in cost. 52 units now ready. Write for audition prints.

SYNDICATED FILMS

1022 Forbes St.
Pittsburgh 19, Pa.

Phone: EXpress 1-1355

WHO SPEAKS FOR YOU

(Continued from page 49)

Interviewer: "Are you doubtful about whether she used them?"

Televviewer: "Well, the thing is that I don't see how Kate Smith would have too much time to use a sewing machine. And they use the floor wax in her house, but I don't think she herself puts it on or knows anything about it."

Interviewer: "Does that bother you?"

Televviewer: "No, I just don't think about it because I love to hear Kate Smith talk and sing, she's a wonderful woman."

We've often found that poor commercials have been relatively successful when delivered by "good" television salesmen. Those which were otherwise excellent have failed to move telev viewers because the personality of the commercial giver was unacceptable to large numbers of telev viewers.

In general, we have found that commercial presenters, in addition to having the obvious qualities of sincerity, naturalness, friendliness (without being overly friendly), do best when they are wholesome and neat, rather than handsome or fashionable. Their personalities must seem appropriate to all that they say and do. Aggressive, high-pressure approaches; stiff or bombastic manners and loud voices get little acceptance.

Our analysis of reactions to commercials indicates further that the value of testimonials has been underestimated, largely because most of the endorsements have been far from adequate. Even though they have their limitations and are the least effective form of personal selling, the personal endorsement is more often than not, more effective than laboratory and scientific testimonials at their best. People are more interested in other people than in institutions, abstractions or facts and figures.

The most successful testimonials meet these qualifications: The person is one whom telev viewers respect, admire and like. The testimonial is based on experience similar to that of the viewer—so that the endorser's judgment is relevant. The product is one which viewers can believe interests the endorser personally. The personality of the endorser is in keeping with the product. The text and manner of delivery jibes with the viewer's impression of the endorser's personality and character.

in the fabulous Southwest

KROD-TV

CHANNEL 4

EL PASO, TEXAS

CBS

ABC - DuMONT



WE HAVE THE CABLE

On October 1st, El Paso joins the growing list of interconnected cities. Already the leader in entertainment in El Paso—KROD-TV will now bring the top cable shows to the largest TV audience in the Southwest.

NOW YOU'LL SELL EVEN MORE ON CHANNEL 4

Availabilities are going fast. Let the BRANHAM MAN help you select choice availabilities adjacent to top network shows.

RODERICK BROADCASTING CORP.

D. D. RODERICK
Chairman of Board

VAL LAWRENCE
Pres. & Gen. Mgr.

DICK WATTS
Gen. Sales Mgr.

Now Nationally Represented by

THE BRANHAM COMPANY

CASE HISTORY OF A 5c CANDY

Emotional impression all important, according to Henri, Hurst & McDonald, agency for the Amend company

PROBLEM



Of all the problems in selling low-price items, handling 5¢ package candy is perhaps the most tricky, for it depends remarkably on the sweet-tooth buying whims of both children and adults. Generally, the purchase of a bar of candy is decided by the consumer for purely emotional reasons. And, since retail candy counters are loaded with an array of brands in all shapes, sizes and colors, your brand is chosen because they like the looks of it . . . the feel of it . . . the taste of it . . . and just because they "like it."

OBJECTIVE

Fred W. Amend Company and their advertising agency, Henri, Hurst & McDonald, early recognized the potentialities of TV for presenting Chuckles to consumers via powerful emotional appeal but it was felt that sales results depended greatly on how well a program and commercials put over the idea of *enjoying* Chuckles. They sought a vehicle, therefore, which would be in character with the product, "bright, cheerful and wholesome." These yardsticks were agreed upon:

1. The program must be exciting, amusing and stimulating—with none of the blood-and-thunder conflict situations of most TV children's formats.
2. Many competitors were using old western films, amateur shows and space shows every day in the week. To assure stand-out attention against these types of audience competition, it was considered especially important that a totally different program be found.
3. The format had to be keyed and directed to children since this is the Chuckles major market, but it must also contain sufficient interest for adults to reach as many grown-ups as possible.
4. The program must possess a format which permits integration of commercials into the action throughout the show.

METHOD



M. C. Howard Roberts, Champ, and assistant, Angel Casey.

A survey of available network programs showed that most live studio shows were unsuitable. They were in most cases too juvenile in appeal to reach any worthwhile percentage of adults—and most of them did not provide a favorable atmosphere for emotional appeal for Chuckles. The search was extended to include local programs—and finally an ideal package show was found in Los Angeles. It was *Hail the Champ*—and it had already proven its ability to secure a high local rating. It was a show in which kids have fun by competing in a series of amusing elimination contests—and the winner on each program is crowned "Champ." Each winner, of course was laden with "loot"—all kinds of prizes which appeal to children. The locale of the program was the "Hail the Champ Gymnasium"—of which the M.C. is the "head coach." This permitted stressing the program theme of good sportsmanship, health, and most of all, good clean fun. It was an ideal structure for the integration of commercials and had a gay and light appeal to the emotions.

RESULTS



James Shaw

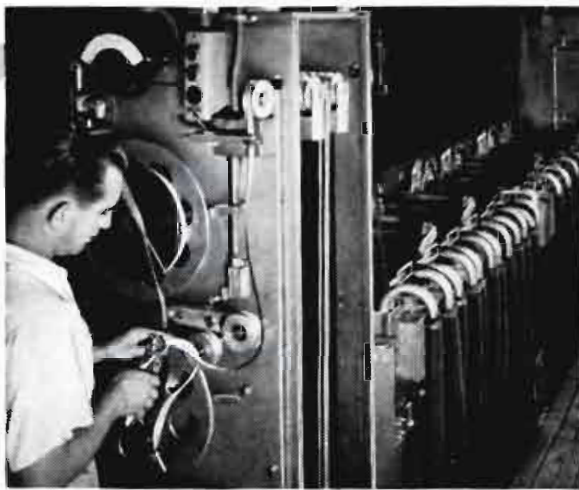
The audience response to *Hail the Champ* proved that the prescription was sound. In the face of declining industry sales, *Hail the Champ* gained ever-increasing new customers for Chuckles—and the network spread to 19 cities. Moral of the story, according to Jim Shaw, Henri, Hurst & McDonald account exec for Amend, is, "realize that ratings, promotional gimmicks, audience composition figures, and the like, are not the final answer to making your TV buy. The extra successes in TV advertising spring from the *emotional impressions* you create for your product in every facet of your activity. *Hail the Champ* did not achieve outstanding ratings in all cities, but it sold candy everywhere, because it created a believable background for appeals tailored to the nature of Chuckles. Believability is important to children . . . they'll spot a phony appeal before it hits their living room on its way from the studio."

Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

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



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

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

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

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

PRECISION

FILM LABORATORIES, INC.

21 West 46th St.,
New York 36, N.Y.

JU 2-3970

FEATURE FILMS

(Continued from page 39)

Few entire features have been bought in this market, partially because of the cost, but mainly because the stations have found they could better serve more advertisers at a greater profit on a participating basis.

If editing is necessary it is done by our own cutter. Feature must be screened first, notes taken and then the actual cutting done. We are careful in the buying and booking not to place a show that must be edited more than 15 minutes in order to fit the time segment. Much more than this and the story starts to disintegrate.

In bringing this area the first across-the-board movies, we have built a loyal audience who will stay with them as long as the movies are of good quality but are quick to desert if the value of the entertainment goes. They tune in by habit but don't watch by habit. Ratings on all three feature programs have consistently out-pulled all competition, including net, local and other feature programs. We believe this is because of the care taken in the presentation of feature movies. This is the most important factor.

Because of the comparatively few features available for television and the acute demand here (3 stations), it's been necessary to go into repeats but at no apparent loss in audience as long as the repeats are carefully booked and programmed. By buying on a multi-run basis we have been able to keep feature costs down to where they need not be sold at a premium. Subsequent runs of a picture are never shown on the same program. If the picture is run in the afternoon, it's next run in the evening, and vice versa. We have found both immediate repeats (within 7 days) and delayed repeats (4-6 months later) are equally successful under this set-up.

In effect, there is an entirely new audience available on the different programs. With one advertiser, we sold the first run to him and picked up the second and third on the package ourselves. This gave both of us a substantial saving; we were able to offer the first run at a better price than the distributor could for one run, and we got the second and third runs for far less than usual. Repeats are good business, but there again it takes care in selecting the pictures and in programming them.



Dateline Moderator Pat Michaels

dateline: WDSU-TV

NEW ORLEANS

ON the public service schedule of almost every station in the country is at least one program which attempts to present and clarify local issues. Few of them, however, succeed in arousing real community interest or in reaching wide audiences.

WDSU-TV's *Dateline New Orleans* is one of the exceptional entries that have created excitement by using TV as a news-making as well as news-reporting medium.

Typical of its approach is its handling of charges that prisoners at Angola Penitentiary were being mistreated. When Pat Michaels, the station's news director and moderator of the program, arranged for his panel of New Orleans newspapermen to visit the prison, it was the first time in eight years that the press was able to conduct a first-hand inspection of the prison. During the televised discussion of the issue, the warden was confronted with leather bats. Despite his denial that they were being used to beat his prisoners, renewed investigations were gotten under way.

Similar to *Meet the Press* in format, with a panel of local newsmen questioning those connected with each controversy, *Dateline* has frequently also resembled the Kefauver investigations. Invited guests have refused to appear when the issue became too hot. One guest brought along his attorney, answering questions only when the lawyer signaled his okay. Mayor Morrison demanded a chance to present his improvement program to the people.

The show has run the gamut of civic ills, taking up everything from waterfront reform to church bingo, police corruption to slum clearance. The series began last May as the result of WDSU-TV's unusual coverage of the Richter police bribery case, a major cause celebre in New Orleans. Because of the conflicting newspaper stories and the far-reaching implications of the case, the station invited all those involved to present their stories and to answer the queries of local newsmen. The next day's papers front-paged the story of the telecast.

So strong was the impact of this one-shot session that *Dateline New Orleans* was set up as a regular weekly program. Now telecast at 10:30 pm Tuesday, the show is officially 30 minutes. It is allowed to run "as long as necessary", at the discretion of moderator Pat Michaels, a former correspondent and commentator, now the station's news director. Most recent rating is a 32.0 Pulse.

Originally phone calls from home viewers were answered by panel members and "witnesses" as part of the show, but continually jammed switchboards ended that practice. Questions via mail and from the studio audience have been substituted. Visual interest is kept up with plenty of close-ups and reaction shots, including those in the audience as well as those on the panel.

Taking no stand on any issue, the station tries to give all sides a hearing. Local papers were at first reluctant to let their reporters participate, but now they're cooperating fully and giving the program good coverage as well.

When telephone-called-in questions to panel jammed the switchboards, studio audience was substituted.



UNIONS: SAG

(Continued from page 35)

On the East Coast, in New York, Florence Marston represents the Guild. Like many of the "hired" help, Miss Marston had a good labor organization foundation. Prior to joining the Guild she had worked for the Author's League and in June of 1937 was asked to set up the East Coast office for the then young SAG. Unlike the West Coast which has no jurisdiction over screen extras, the Eastern office does.

This situation dealing with screen extras, is typical of the SAG's attitude toward other talent groups. When the screen extras, then a part of the SAG, decided that their problems needed separate management, SAG helped set them up as a Guild, to the extent of even providing funds.

In 1937, SAG again came to the aid of another talent organization by guiding the formation of the American Federation of Radio Artists. This latter Guild, which later replaced Television Authority and became AFTRA, in 1952 came face to face with SAG in jurisdictional dispute.

The dispute was over television. SAG won the dispute and was awarded control over all performers in motion pictures whether exhibited in theaters or on television.

Now SAG felt that a fair and equitable collective bargaining contract was needed on the re-use of film commercials by ad agencies for further payment of fees to the talent involved.

SAG approached the American Association of Advertising Agencies. Here they met their first stumbling block. The agencies took the position of resistance against the first SAG proposal. SAG broke off all negotiations and after 19 years called its first strike.

With the strike under way, SAG, an actors union, tightened its AF of L affiliations and took a new tack for them. Unable to bring affiliated union strength to bear from within, such as in a movie studio, SAG prepared to strike an even harder blow against the agencies.

They were prepared to request their unions to inform the large advertisers that they would not purchase products advertised on films other than those made by the SAG.

The advertisers, their agencies and TV film producers gave in to the SAG agreement; the strike was ended and contracts were signed. Reactions to the agreement from advertisers matched the uproar heard in the Hollywood Legion Stadium 15 years before.

Some bystanders felt that the signed agreement had been stimulated by name performers rather than bit players and lesser known talent. This thinking was reflected by many major agencies who indicated that the increased costs justified the use of top talent in place of unknowns to the detriment of the rank and file.

To this, SAG pointed to their board of directors which is elected by the entire membership, annually.

Despite the pointing by either side it is safe to conclude that an affiliation once tightened cannot easily be loosened. SAG's increased association with the AF of L may eventually change the character of the Guild's past quietude to more active following of its own motto: "He best serves himself who serves others."



KSL-TV GETS AROUND A LOT OF AREA!

From the top of a 9,000-foot mountain peak,
KSL-TV reaches deep into 39 counties...

in four Western states.

To reach, and sell, the vast Intermountain West market you need KSL-TV,
the area station.

For more details and a new copy of
the KSL-TV coverage map,
contact CBS Television
Spot Sales, or

KSL-TV SALT LAKE CITY
Serving Intermountain America



**designed for
TV**

IT'S NOW AVAILABLE TO YOU!

**GOLD SEAL
SPECIAL**

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

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

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

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

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

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



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

ADVERTISING IMPRESSIONS

(Continued from page 23)

filling in these blanks the Westinghouse dealer had the opportunity of making the acquaintance of a potential customer and to learn what next major appliance she planned to purchase.

Here television was the motivating force but it was up to the dealer to make the sale, and we made sure he had the inventories. Carrying through with this approach are our plans for Sherwin-Williams' sponsorship of the new Ray Bolger show. Unless we can get the people into the stores we don't think we have used television properly. Therefore, again our sales message will be geared not only to get across the name "Super Kem-Tone", but to get them into the store where we hope we will have the dealer all set.

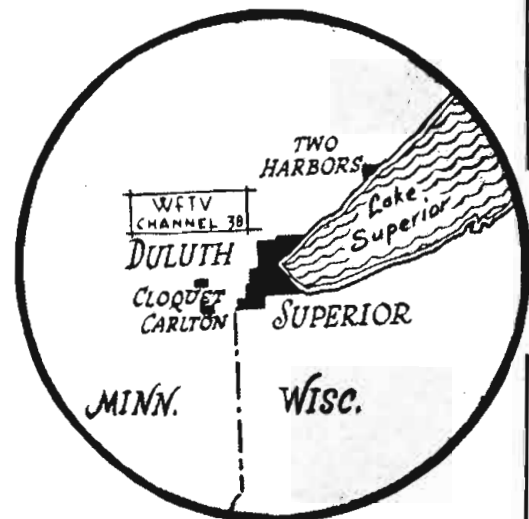
Another phase of television which has proved extremely effective, particularly at our agency where so many of our accounts are not in the package goods business, is its tremendous public relations impact. Television can form a strong foundation for better public relations. It can impart to a large manufacturing company a human quality with personality and inventiveness which would not be possible through any other medium.

In purchasing a program for The Aluminum Company of America, we wanted an environment for their story designed to appeal to a very top level group and at the same time interpret the company in the right light to the broad audience. *See It Now*, with Edward R. Murrow, was exactly what we were looking for. No small factor was the confidence generated by Murrow which carried over to the message that we were trying to get across for The Aluminum Company of America.

Circulation is important; ratings are valuable and programs and personalities make this possible, but it takes more than advertising impressions to get the full use of this new and certainly one of the most powerful communication mediums available to us.

Other media, whether it be radio, newspaper, magazines, outdoor, all deliver circulation — television, though, has the power to do considerably more.

The point—



of **NEW**
RETURNS

WFTV

WFTV . . . the first and only TV Station in Northern Minnesota and Northern Wisconsin, covers this vast **NEW** TV market.

- 80,000 families
- \$4,500 annual per family income
- Retail sales (1952): \$311,135,000

Vast oil, iron ore, grain and lumber reserves (and tourists) pouring into this wealthy Head of the Lakes Region, assure our 80,000 families within the WFTV range of continued industrial growth and prosperity.

WFTV HOTEL DULUTH
DULUTH, MINN.

*"first with Television
at the Head of the Lakes"*

Represented by -

ADAM YOUNG TELEVISION INC. NEW YORK
CHICAGO
ST. LOUIS
HOLLYWOOD

K" DUB"-TV LUBBOCK, TEXAS

the station with



*the LOCAL
TOUCH*



**AND AN EYE FOR
THE AUDIENCE**

The top CBS and DuMont shows plus a DOZEN, live, neighborly ones featuring local talent and personalities assures your product success at KDUB-TV.

Here are 396,829 potential customers with the third highest income per capita in the U. S. of A! They're channeled 13 ask your Avery-Knodel man.

W. D. "Dub" ROGERS
president

EFFECTIVE POWER
35,000 Watts Visual
17,500 Watts Aural

MIKE SHAPIRO
asst. mgr., director of sales



AFFILIATES: CBS DUMONT PARAMOUNT

THE HUCKSTER TOUCH

WITH the time for another Presidential TV round table coming up, the memory of the last one kind of frightens us. Maybe we're stuffed shirts, but we just don't go for this "Herb" and "George" routine. Sure, television is an intimate medium and provides everyone of us the opportunity to sit practically across the desk from the President.

This one though was too much like a bull session that might take place with a few company executives talking over a few business matters.

We think if they would keep the advertising agencies away from programming the President and let the network Public Affairs Dept. take over, we could have the President visiting everyone's home via TV, not losing any of the intimacy of the medium but still retaining the dignity of such a high office.

MAKE SPOT A MEASURED MEDIUM

If Spot TV is to be recognized as the major medium that it is, it must become a *measured* medium. With detailed figures available for every other key form of advertising, Spot radio and TV are being severely short-changed by the very people that have the most to gain from constant promotion.

Compared to the availability of figures on network broadcasting and print media, the tremendous volume of money going into Spot is treated like classified information. Estimates of advertising expenditures must necessarily refer to Spot as though it were a budgetary "extra."

Spot measurement would be a relatively simple matter, requiring only the cooperation of the reps and the services of a reputable public accountant.

SAD PROSPECT FOR FALL

Most of the new shows have not yet made their debuts, but we're disappointed in advance. In the dreary middle of the last season, we were encouraged by the prospect of new faces and new formats being readied for this fall. Ray Bolger, Paul Hartman, Celeste Holm — at last fresh talent would break the stranglehold of the situation comedy.

But then came the sad parade of announcements. Every single one of these great performers was to be squeezed into a situation comedy format. Oh there was one exception—Fred Allen. No domestic comedy for him. He was to be given an even more overworked vehicle—a talent competition, complete with panels and jackpot prize; a format so sorry that even the Great Godfrey is trying to give it up.

Programmers like to talk about creativity, showmanship, to bemoan the stifling grip of the program cycle. And what do they come up with? *Pride of the Family*, *My Favorite Husband*, *Meet Mr. McNulty*.

Possibly the people who concocted the Fred Allen format have never read H. I. Phillips' columns in the N. Y. World Telegram & Sun. Here would be a perfect writer for a perfect Allen vehicle—a gimmickless free-wheeling commentary, on the Will Rogers model.

Regardless of how well these new situation comedies turn out, you can have a surfeit of any type of programming.

Fred Kugel