

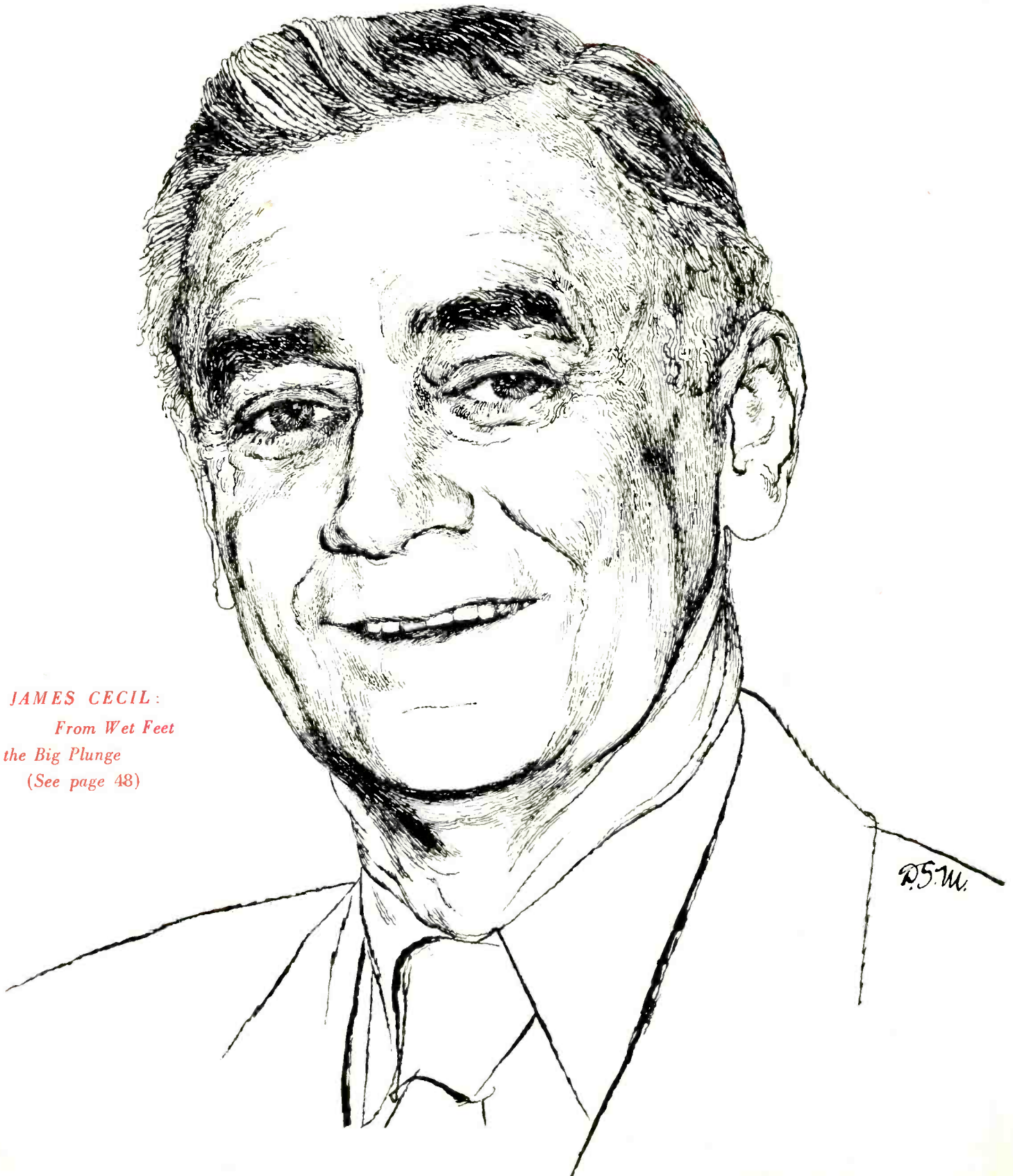
# Television Age

AUGUST 1953; FIFTY CENTS

Featured in this issue, page 72

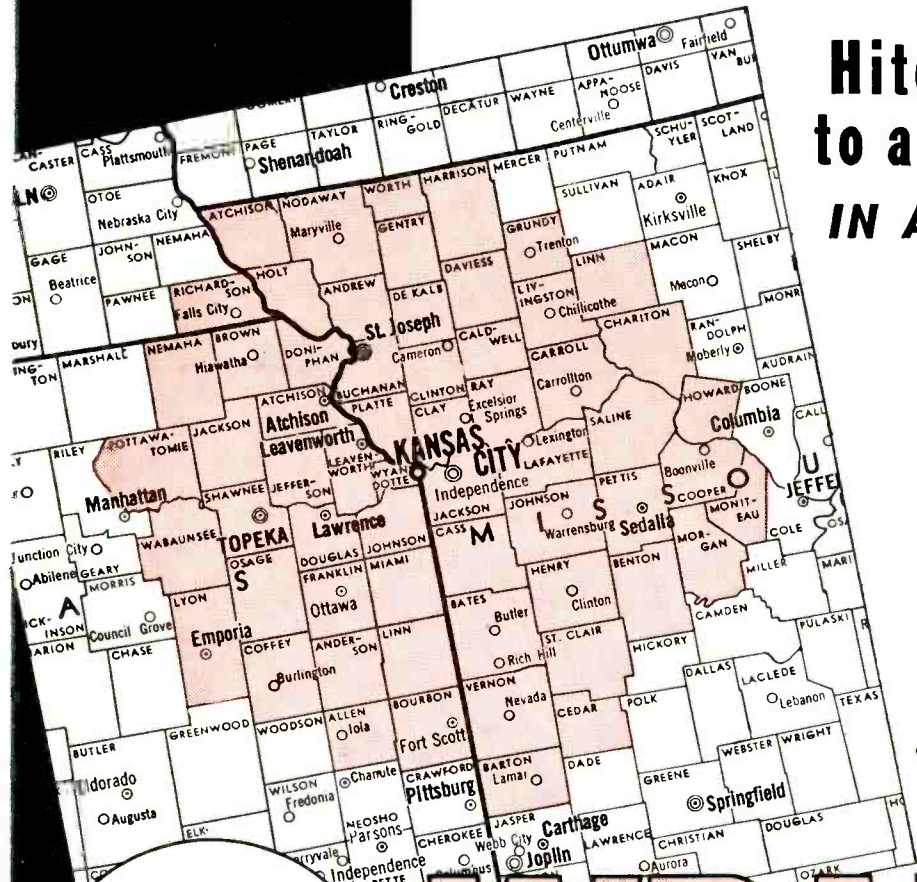
*Special Report:*  
*What advertisers should*  
*know about Color TV*

**JAMES CECIL:**  
*From Wet Feet*  
*to the Big Plunge*  
*(See page 48)*



**NOW 100,000 WATTS**

**Hitch Your Product  
to a Great Station...  
IN A GREAT MARKET!**



- ▶ **POPULATION**  
IN THESE 58 COUNTIES — 1,806,400
- ▶ **NUMBER OF FAMILIES** — 608,700
- ▶ **SET SALES** — OVER 300,000
- ▶ **RETAIL SALES** — \$1,908,353,000
- ▶ **FOOD SALES** — \$ 360,126,000
- ▶ **DRUG SALES** — \$ 85,600,000
- ▶ **EFFECTIVE BUYING INCOME** — \$2,663,950,000

▶ New Power Increase Adds 146,000 Families In This Rich Market.

The .1 millivolt signal strength line bisects the outside tier of counties shown in the map. Set sales, mail response and other data substantiate the inclusion of these 58 counties as the good coverage area of WDAF-TV.

**WDAF-TV**

OWNED AND OPERATED BY  
THE KANSAS CITY STAR COMPANY

*Channel 4*

**KANSAS CITY**

Represented Nationally by **HARRINGTON, RIGHTER & PARSONS, Inc.**

# HEADLEY-REED TV...

*Television Station Representatives*

*...a separate division  
of Headley-Reed, with top  
facilities in*

- ▶ **SALES MANPOWER**
- ▶ **RESEARCH**
- ▶ **PROMOTION**
- ▶ **TRAFFIC**
- ▶ **PRODUCTION**

*... selling and servicing  
21 TV stations in  
major markets.*

*offices in:*

**NEW YORK  
CHICAGO  
PHILADELPHIA  
ATLANTA  
NEW ORLEANS  
SAN FRANCISCO  
LOS ANGELES**

ZIV'S NEW SHOW IS  
TV DYNAMITE!

FROM  
THE

# SECRET FILE

STARRING HOLLYWOOD'S BRILLIANT ACTOR

# RICHARD CARLSON

IN THE TRUE-LIFE STORY OF A PATRIOTIC YOUNG AMERICAN WHO LED 3 LIVES IN THE SERVICE OF OUR COUNTRY!  
1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!

"I LED 3 LIVES"

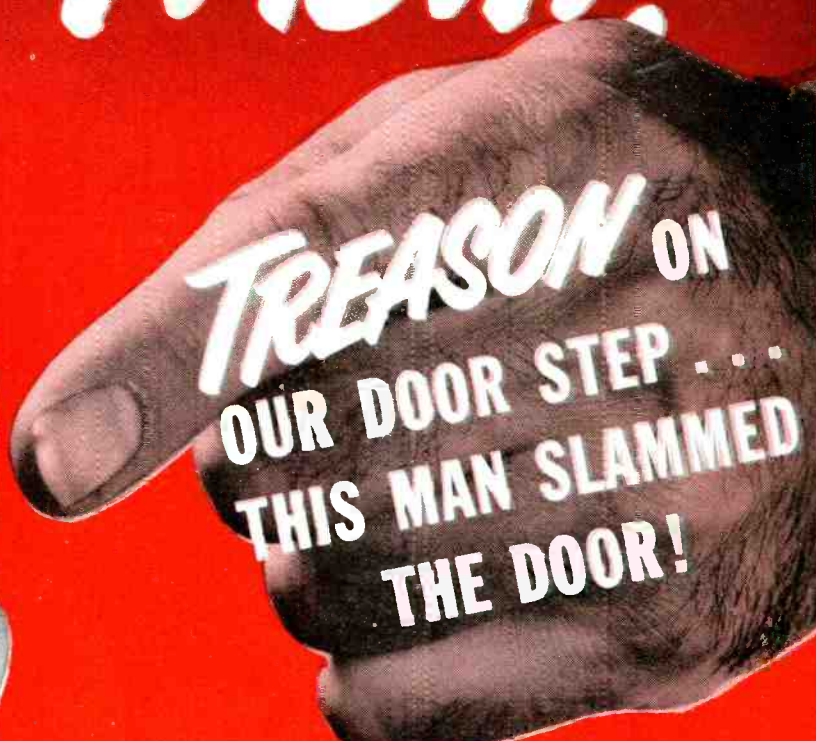
TENSE because it's FACTUAL! GRIPPING because it's REAL! FRIGHTENING because it's TRUE!

EACH HALF-HOUR A TRUE-LIFE ADVENTURE!

**YOUR OPPORTUNITY**  
TO HAVE THE MOST  
TIMELY AND IMPORTANT  
TV PROGRAM IN  
YOUR CITY!



# ES OF A COUNTERSPY FOR THE **F.B.I.!**



Not just a script writer's fantasy—but the authentic story of the Commies' attempt to overthrow our government! You'll thrill to the actual on-the-scene photography . . . the factual from-the-records dialogue.

Taken from the secret files of a counterspy for the FBI. Authentic sets and scripts personally supervised by Herbert Philbrick, the man who, for 9 agonizing years lived in constant danger as a supposed Communist who reported daily to the FBI!

**NEVER BEFORE HAS SUCH A DRAMATIC DOCUMENT APPEARED ON TV!**



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

**DIFFERENT MARKETS**  
**DIFFERENT POPULATIONS**  
**DIFFERENT NEEDS**

**DIFFERENT**

**WAGA-TV**  
ATLANTA



In Atlanta, the South's leading market, with retail sales increased over 6 times their 1940 total, more than 100,000 sets turn to and stay tuned to WAGA-TV. Accurately reflecting this productive, progressive and hardhitting metropolis, this Storer Station leads in listeners and results. Channel 5, CBS Affiliate.

**WJBK-TV**  
DETROIT



With CBS and Du Mont affiliations, plus some of the most magnetic local programs in all television, WJBK-TV has become Detroit's favorite television station. It is your best way to tap the top of booming sales in the Motor City, now at an all-time high.

Different markets — different climates, different populations, different customs, habits and needs. Each of these different key markets is served by a Storer TV Station geared to the particular interests, desires and requirements of the people. But all are linked by one strong principle — the Storer principle of close kinship between broadcaster and viewer. You can buy with confidence in the markets Storer Stations cover, knowing you'll get more for your television dollars.


**WBRC-TV**  
BIRMINGHAM



The "Pittsburgh of the South" and spokesman for the industrialization of this part of the country, Birmingham booms with a business volume in excess of two billion dollars. Tailored to serve the needs of its 560,000 hard-working citizens, WBRC-TV is the advertiser's first choice in the first market of the deep South. NBC affiliate.

# TELEVISION STATIONS

**WSPD-TV**  
TOLEDO



Toledo's only television outlet, WSPD-TV has served this great Ohio market not only with cream network entertainment, but with strong local programs in the Storer style as well. The result is a true community station that effectively reaches Toledo's nearly half-billion dollar retail sales volume.

**KEYL-TV**  
SAN ANTONIO



Three networks, CBS, ABC And Du Mont, pour their high Hooper programs into KEYL-TV, serving the third largest city in the country's largest state. Alive, active, growing fast, the gulf coast area provides rich returns for the modern merchandiser who uses KEYL-TV to reach more buyers . . . at less cost.

## STORER BROADCASTING COMPANY



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

**NATIONAL SALES HEADQUARTERS:**

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

ON THE AIR *August 15*

YOUR KEY  
TO BIGGER PROFITS  
IN THE RICH  
WICHITA MARKET

**KEDD**  
CHANNEL 16  
**WICHITA  
KANSAS**  
INTERCONNECTED  
**NBC ☆ ABC**  
TELEVISION NETWORKS  
REPRESENTED BY  
**EDWARD PETRY & CO., INC.**  
NEW YORK  
DALLAS      CHICAGO      SAN FRANCISCO  
ST. LOUIS      DETROIT      LOS ANGELES

THE *First* AND *Only* TELEVISION  
STATION IN WICHITA, THE AIR CAPITAL  
OF THE WORLD



# Television Age

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*A major industry is overhauling its techniques to fit television demands*
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*It's just around the corner—with new problems, new horizons for advertisers*

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**WJAR-TV**  
is  
**CROWING**  
ABOUT ITS NEW  
SINGING SENSATION



**RUSS  
EMERY**

Fresh from New York and fabulous success at the famed Copacabana, the Paramount, Gogi's La Rue! A sought-after singer on the "Ken Murray Show" . . . "Kate Smith Show" "Celebrity Time" . . . the "Faye Emerson Show"!

**NOW STARRING ON THE  
NEW ENGLAND  
TALENT CLUB**

Monday through Friday  
5 to 5:15 pm

Sponsored Mondays and Wednesdays by THREE MUSKETEERS and SNICKERS on Tuesdays by SIMMONDS UPHOLSTERY. A breezy quarter hour of tuneful talent, with established guest stars and enthusiastic would-be celebrities!



CHANNEL



Available now over New England's Most Powerful TV Station where you sell More People Per Penny than in any other area in the U. S. A.

AT THE SIGN OF THE ROOSTER  
**PROVIDENCE**

Represented by WEED TELEVISION

**Bill Ware**  
PRESIDENT

# KSTM-TV

Says:



Our hopes for getting KSTM-TV (St. Louis' first television station since the FCC freeze) on the air by September 1 have been dampened somewhat by the nine weeks old strike of St. Louis steel and construction workers.

Just a few days before the strike, we had begun the construction of a \$750,000 ultra-modern plant just off Forest Park in the heart of St. Louis. A 600-foot self-supporting tower and the latest in equipment and studios is planned.

KSTM-TV, as you know, will telecast from Channel 36 with 275,000 watts ERP. A basic ABC station. Television's "Big Mo" will also carry a great deal of local programming.

Despite the delay in construction, we are receiving time orders every day from our national reps, H-R Television, Inc. All orders . . . national, regional and local . . . are being processed in order of receipt.

That's the story at this point. Watch this column for additional news on KSTM-TV next month.

Affiliated With the ABC Network  
and Radio Station KSTL

# KSTM-TV

275,000 Watts

Channel 36

ST. LOUIS

On the Air . . . Soon

## Letter from the Publisher

### By Their Works Shall Ye Know Them:

Managing Editor Dick Rutter has literally been on cycles within wheels the past few months.

His last big story before tackling "Color Television" was an economic study of America's railroads, written for *Newsweek* where Dick was Business Editor before coming to TELEVISION AGE.

The railroad article, incidentally, was reprinted in last April's *Readers' Digest* and resulted in a deluge of requests for reprints.

The story on color television, Dick says, is one of the toughest he's ever done. A behind-closed-doors atmosphere prevailed until RCA filed its application for color tv with the FCC. His task thereafter became one of tying all the elements together in a piece that would be helpful to advertisers, agencies and station executives alike. One of the nation's top agency executives, after reading an advanced galley, described it as the "clearest reporting on the subject." If, after you have read the story beginning on page 72, you would like reprints, drop us a line and we will be glad to send them to you.



Dick is a graduate of Johns Hopkins University. He served in the Navy, in the South Pacific, as a Lieut. j.g. He is a former staff reporter on the Wall Street Journal.

Associate Editor Bill Ruchti found himself a chain smoker by the time he had finished "The Big Smoke".

Tackling a fiercely competitive field, he naturally found the principals reluctant to divulge their successful formulas. They all wanted to find out, of course,



what the competition was doing.

By piecing together shreds of information, carefully checking and double-checking, Bill has come up with the first comprehensive analysis of cigarette television advertising.

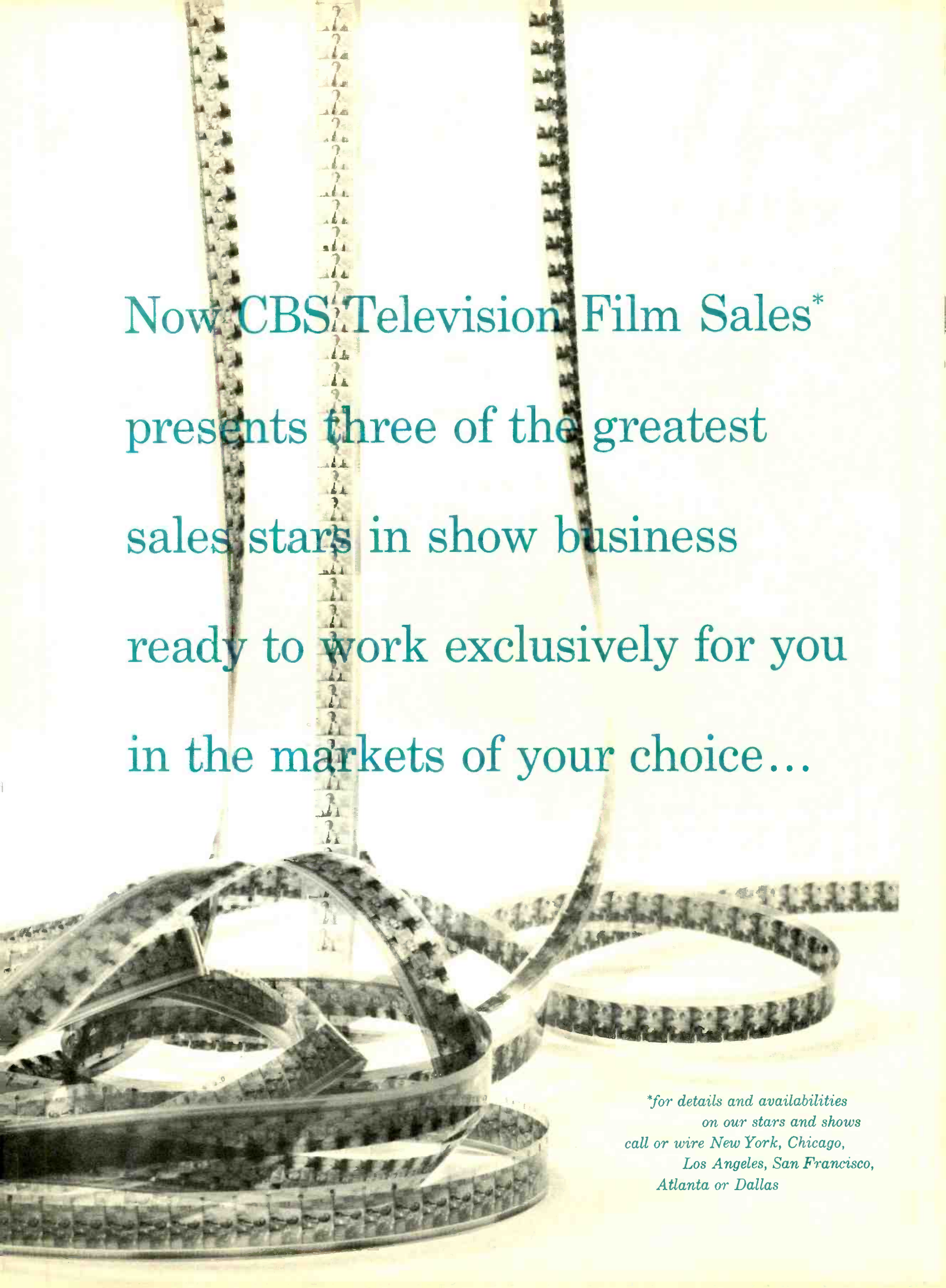
A native of Janesville, Wisconsin, Bill attended Harvard, was in the Infantry during the war (good basics for a reporter, he says) and graduated from the University of California.

Film Editor Dave Yellin ("Cinematic Chaos") was back on familiar ground assembling the material for his feature on film buying and selling. Formerly a member of the production staff of NBC, we venture he's one of the few men in this end of the business who knows a "barn door from an "Iris". His story is on page 34.



Cordially,

*A. J. Paul*



Now CBS Television Film Sales\*  
presents three of the greatest  
sales stars in show business  
ready to work exclusively for you  
in the markets of your choice...

*\*for details and availabilities  
on our stars and shows  
call or wire New York, Chicago,  
Los Angeles, San Francisco,  
Atlanta or Dallas*

# SWANSON



The queen of them all...as mistress of ceremonies and often leading lady of *Crown Theatre with Gloria Swanson*. And joining her, many of Hollywood's finest players — among them, Charles Winninger, Claude Dauphin, George Brent, Donald Woods. Twenty-six half-hours of top-flight drama produced especially for television.

R. S. Orshel

# Linkletter



Television's Pied Piper—with a successful format and an established popularity from his daytime show—in a new film series, *Art Linkletter and the Kids*. When Art meets kids (the general idea of these 39 quarter-hours) adults follow him by the millions. Questions and antics that are unrehearsed, uninhibited . . . and uproarious.

# Amos 'n' Andy



Broadcasting's longest-running hit (today leading all other network shows in its radio version). During its run on the CBS Television Network, *The Amos 'n' Andy Show* gathered more than 16,000,000 viewers a week... more than half the total viewing audience! Fifty-two half-hours, 13 of them never before shown on television.

**ALSO AVAILABLE:**

*The Gene Autry Show*  
*Files of Jeffrey Jones*  
*Hollywood on the Line*  
*The Range Rider*  
*Strange Adventure*  
*Annie Oakley*  
*Holiday in Paris*  
*World's Immortal Operas*  
*Cases of Eddie Drake*

## *This is Television Age*

**N**o business on the American scene has advanced so rapidly in so short a time as television. Similarly, no business has been faced so early with so many pressures and problems.

Out of these pressures and with a consciousness of those problems, this magazine has been conceived. Its name, TELEVISION AGE, expresses our view of the magnitude and destiny of the medium.

TELEVISION AGE is the young voice of a youthful industry too busy to speak directly for itself.

For as long as television operated in a seller's market, so long has it been the silent whipping boy for competing media.

Now, however—on the threshold of its greatest competition—television can no longer afford to absorb silently the gratuitous blows of the opposition.

Nor can it be served with one hand by those who reserve the other for another medium.

Within a few blocks of the TELEVISION AGE headquarters here on Madison Avenue over a *billion* dollars worth of advertising is placed annually.

It is the object of TELEVISION AGE to interpret the commercial facets of the business to this golden circle of buyers.

It is the overall aim of this publication to keep each segment of the business informed by analyzing the news, charting trends, and, by careful editorial selection, giving the *complete* picture of the television medium.

It is our further purpose to keep always in view that, at the focal point between the advertiser and the public, stands the telecaster. His is a public trust. He must protect his facility from the blandishments of over-enthusiastic advertisers. He must be on guard against pressure groups ever aware of the power of the medium he guards. In a real sense he is always fighting for survival. It is for the telecaster above all that TELEVISION AGE speaks.

Moreover, we are committed to the principle of a free and competitive television, free from the encroachment of bureaucracy and from the restrictive legislation of politicians.

It is our purpose, in brief, to serve television completely—and *exclusively*.

To our friends in the industry, to our supporters and well wishers and to our advertisers . . . to all those who, by heart or by hand, have expressed their faith in our future . . . we give humble, heartfelt thanks.

With them we join to say: This is the Age of Television.

And this is TELEVISION AGE.

—*The Editors*



you've heard it until  
you're bored stiff...but

**WE DO IT!**

## Keystone Merchandising Follows Your Product to the Retail Counters!

It's the kind of follow-through even your most active sales staff couldn't deliver, because local KEYSTONE station management arranges personal contact with local stores almost simultaneously with your merchandising package! Stocks are checked and recorded, order cards distributed personally, window streamers and counter cards installed, all by the personnel of KEYSTONE'S 650 HOMETOWN AND RURAL AMERICA

STATIONS who air your message. What sets this merchandising machinery in action? YOUR ORDER! The *single* order you place for any length announcement or program, for any part of the farflung KBS network. This is one of the many fine points of KEYSTONE service that add up to the biggest and best buy in radio today. It will pay you to investigate the KEYSTONE story if you want the *most* for your money!

● WRITE, WIRE OR PHONE FOR COMPLETE MARKET INFORMATION AND RATES

**CHICAGO**  
111 W. Washington St.  
State 2 6303

**NEW YORK**  
580 Fifth Avenue  
PLaza 7 1460

**LOS ANGELES**  
1330 Wilshire Blvd.  
DUnkirk 3-2910



### ✓ TAKE YOUR CHOICE

A handful of stations or the network . . . a minute or a full hour . . . it's up to you, your needs.

### ✓ MORE FOR YOUR DOLLAR

No premium cost for individualized programming. Network coverage for less than "spot" cost for some stations.

### ✓ ONE ORDER DOES THE JOB

All bookkeeping and details are done by KEYSTONE, yet the best time and place are chosen for you.



THE VOICE OF HOMETOWN AND RURAL AMERICA



What is the strategy behind the wide-open struggle between NBC and CBS?

The next six months may very well be the most important in the history of the two networks.

At NBC the byword has gone down from the top: Action.

Actively at the head of the new campaign is Brigadier General Sarnoff himself.

Symptomatic of the new temper at the networks is the current blitz activity in Norfolk.

When NBC lost WTAR-TV to CBS it quickly appointed UHF station WVEC-TV as its outlet.

NBC dispatched a six man flying squadron, spearheaded by Fred Dodge, NBC Merchandising Director. This task force has called on every dealer in the Tidewater area.

Big chunks of space have been purchased in the Norfolk Ledger (owner of WTAR-TV).

The network hopes to have the area well mined with UHF conversions—(50,000 sets, it's estimated)—by the time it moves all its NBC shows to WVEC-TV on September 19.

You can expect new and comparable demonstrations of aggressiveness by NBC in similar situations in the future.

The new fire power at NBC was sparked originally by the fighting speech made by

General Sarnoff before his near-mutinous affiliates at Princeton on May 26.

When the powder from that charge had cleared, the network still clung to threatened positions in St. Louis, Buffalo, Rochester, Milwaukee.

CBS meantime characterizes its strategy as that of a "massed flanking movement."

It will continue to go after the markets it wants.

It is hitting hard on all fronts—in all areas.

Carefully guarded under lock and key CBS has worked out detailed maps of its individual objectives.

Its overall objective: A pattern of affiliates that will cover the key 400 counties responsible for 80% of the retail sales in the U.S.

As part of that pattern CBS has been jumping into several small markets.

At first glance this may seem hit and miss.

Off the cuff, the CBS strategy is this:

1. Many of these outlets are in one-station markets. Therefore, if they can be sold they will have to be ordered through CBS.
2. The local dealers of such national industries as automotive and appliances will

demand any show that their company is sponsoring on the network. It may well come out of the dealer co-op fund.

3. CBS is adding these small stations in clusters which it can deliver as geographical packages.

The NBC reaction: These small market affiliations need careful study.

As a matter of fact, NBC has a processing line set up through which station affiliations move. Included in the processing line is Research, Finance, as well as Station Relations.

CBS may move faster on a prospective affiliation but NBC will step up its assembly line in a competitive situation.

But the secret weapon in the jockeying for power is—color.

NBC is going all out and currently has 55 affiliates signed up for color.

CBS answer: We'll start experimental color telecasting in mid-September.

Interesting sidelight about CBS color announcement is this:

It was released first to affiliates.

Usually an announcement of this type is sent out to the press in New York and then to the rest of the country.

CBS, realizing the importance of color to its affiliates, saw to it that the affiliates got the scoop.

CBS attitude toward UHF?

"We're after audiences regardless of whether the station is VHF or UHF."

Meanwhile ABC is moving cautiously but firmly into the battle. First in its programming—the indispensable infantry in any war for markets—it has signed U.S. Steel's Theatre Guild away from NBC and added the Danny Thomas and Ray Bolger shows to its roster.

ABC is equalizing its position in Kansas City, Minneapolis, Denver and Seattle.

It has yet to tap the vast resources of United Paramount and it may very well be the sleeper in the entire network facilities battle.

DuMont, too, has plans of its own that cannot be discounted.

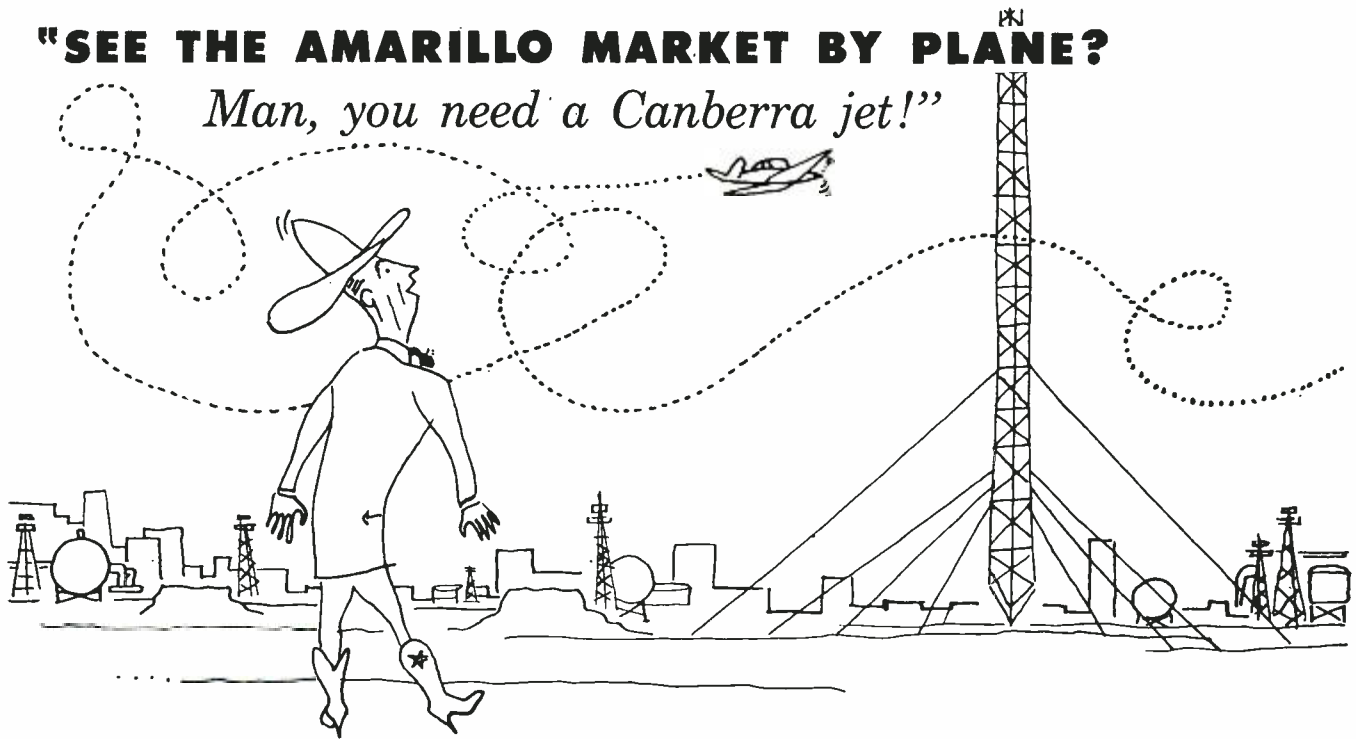
Watch for:

NBC to add 30 markets between now and the first of the year. CBS to add about 12 markets; ABC about 25 markets; DuMont, 25 markets.

As of January 1, 1954, the network picture will look something like this: Dumont 140, NBC 146, CBS 150, ABC 160.

## "SEE THE AMARILLO MARKET BY PLANE?"

*Man, you need a Canberra jet!"*



A dude from our agency wanted to see the Amarillo market. We showed him part of it from a Beechcraft Bonanza. A jet would have been more appropriate for thorough coverage, but the BB was handy—and it flies on Texas Panhandle gasoline. These are his notes; footnotes ours.

"Buzzed big ditch.<sup>1</sup> Roosted in trees. Climbed above Panhandle, headed for a town. Guide said easier to count cattle from plane than horse; must use special technique; like reading proof 20 paces. Town was Pampa, complete with new Cclanese plastic plant.<sup>2</sup> What think of next, plant of plastic; what guide said tho. Across hiway, big gun barrel factory.<sup>3</sup> Up road, boys with Erector sets.<sup>4</sup> Turned nw, over vast oil refinery.<sup>5</sup> Another town, with kids fooling around space ships.<sup>6</sup> Guide pointed out three carbon black plants with huge smokestacks, one not working.<sup>7</sup> South, over scattered dozen lonesome structures.<sup>8</sup> Thin cloud across horizon; closed in on zinc smelter,<sup>9</sup> smoking like man in cigarette commercial. Passed old ordnance plant, guide said now used to mfg. anhydrous ammonia and nitric acid. This great boon to farmers—fertilizer you can get down

wind of. Back above Amarillo; over acres of railroad yards and roundhouse; over KGNC-TV antenna, all 833 ft. of it.<sup>10</sup> Panhandle big place, all buildings new. People great—speak to stranger on street."

<sup>1</sup>Palo Duro Canyon, recreation spot. <sup>2</sup>Raw natural gas becomes plastic bases here. <sup>3</sup>Cabot Carbon's; pump units for oil wells also made here. <sup>4</sup>The Texas Panhandle oil and gas field, with 8,400 oil and 3,500 gas wells (world's greatest gas production; world's only helium plant). <sup>5</sup>Town of Phillips—entire pop. of 5,200 Phillips Oil personnel. <sup>6</sup>Town of Borger, with butadiene plant; looks like something from another world. <sup>7</sup>Wrong; working fine. New supersonic stack so efficient it's almost smokeless. 75-80% of world's carbon black (for tires, phones, ink, etc.) from Panhandle. <sup>8</sup>Natural gas pumping stations, on pipelines supplying 27 states. <sup>9</sup>The American Zinc Smelter, located near Dumas because of low gas rate. <sup>10</sup>Whence, powered with 100,000 watts, our Channel 4 signal reaches a potential audience of 398,700 in 30 Texas and New Mexico counties. Availabilities are available.



AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the O. L. Taylor Company

# Television Age

VOL. I

NO. 1

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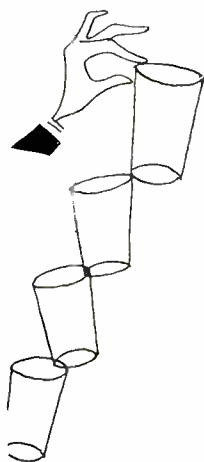
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**ANYONE  
CAN ATTRACT  
ATTENTION!**



We do more!

We make a lasting impression!

Yes, WLW Television has pulling power plus! Top ratings are reinforced to give you greater sales impact! Viewers become customers. And here's how:

Here's the pulling power. Top programming and talent on interconnected stations in Cincinnati, Dayton and Columbus—plus dynamic WLW-A in Atlanta—wraps up one of the nation's largest and richest markets.

***TV's only client service department***

Here's the *plus*. 20 distinct services work behind the scenes to help every WLW Television advertiser with special merchandising problems. This exclusive Client Service Department provides the added impact you need to make a lasting impression!

***That's right . .***

***WLW Television makes money for you!***



**WLW-T**  
Cincinnati

**WLW-D**  
Dayton

**WLW-C**  
Columbus

**WLW-A**  
Atlanta

Exclusive Sales Offices: Cincinnati, Dayton, Columbus, New York, Chicago, Hollywood, Atlanta.

the *geographical* center of the U. S. is here...



the *population* center of the U. S. is here...



***but . . . the industrial center  
of the U. S. is here . . .***

Don't be off-center. Let WSAZ-TV carry your advertising message to the TV families in these 114 counties of five states . . . and help you tap a bigger share of the *four billion dollars* they have available for spending!



*No other television station commands this high-income heart of industrial America!*



*Huntington, West Virginia*

CHANNEL 3

84,000 WATTS ERP

NBC - CBS - DUMONT - ABC

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.  
Represented nationally by The Katz Agency

**Stock Answer**

At least two prospects—top industrialists—have already turned down the offer of the NBC presidency. Reason: stock options and bonus arrangements with their present organizations. Although the proffered NBC salary would have represented a gross gain income, the net after taxes would have been negligible.

**Dessert-er**

Make no mistake about it—the two and a half million dollars that General Foods (Jell-o) is shelling out for the Hope show on NBC has come out of the printed media appropriation—all two and a half million dollars of it.

**Please Remit**

Many tv stations around the country are taking a slow burn at the way large New York advertising agencies are handling payment of their bills. Since there is no 2% cash discount involved, several large agencies are taking their time remitting. Newspapers, however, which allow 2% cash discount, are being paid right on the dot.

**Ultra High**

In view of some of the crepe-hanging done with respect to uhf overlooked is the fact that WTVI, the uhf station in St. Louis, hits the air this month *in the black*.

**Watch Out**

Look for Benrus to discontinue its present largely seasonal promotion to follow the Bulova pattern of year-round tv spot advertising.

**White House TV**

President Eisenhower informed Press Secretary James C. Hagerty, as recently as two weeks ago, that he was still very much interested in televising press conferences.

**Into The Secondary**

A five-million-dollar syndicate, headed by a prominent ex-broadcaster, is being organized to sell time on stations in secondary markets. The group,

organized along the lines of Keystone in AM, would also plan, lease, sell and finance equipment for the small-market stations, as well as handle national time sales.

**One To Go**

A private survey of the account list of Young & Rubicam, second largest television agency in America, shows that of its 42 eligible advertisers 41 are now advertising in television. The lone non-participant, Cannon Towels, may yet be an entry as soon as its budget allows.

**Christmas in September**

Lionel Corp., through Buchanan & Co., New York, has decided to start its Christmas promotion for trains with a network show in September. Results of this early promotion will be watched very carefully by other firms who are major Christmas-time advertisers.

**Oleo Activity**

Look for stepped-up activity on the margarine front within the next two weeks.

Filbert Company of Baltimore, through SSC&B, New York is preparing its schedules. Lever Bros. will use tv for Good Luck Margarine, through Hewitt, Ogilvy, Benson & Mather, New York. The latter has not decided whether network or spot will be used.

**Spot Up**

A check of station reps shows tv spot activity up about 31% for those stations that were on the air a year ago.

**Road Show**

Many New York agency buyers are hitting the road to talk to stations with respect to their spot and network clearance problems.

Among those who have been on the traveling circuit recently are George Laboda, Colgate-Palmolive-Peet; Frank Coulter and Bill Dollard, Young & Rubicam; Tim Elliott, Campbell-Ewald; Arthur Pardoll, Foote Cone & Belding; Chester Slaybaugh, Morse International.

both advertising revenues and circulation—have skidded sharply. According to a recent and authoritative *Wall Street Journal* survey, for instance, net of the giant Curtis Publishing Co. (*Saturday Evening Post*, *Holiday*, *Ladies Home Journal*) during the first quarter of this year plummeted a whopping 50 per cent below the 1952 level. Ad lineage carried by *Colliers* in the same period was down 20 per cent (said E. P. Seymour, advertising director of Crowell-Collier: "You can't watch tv and read magazines at the same time"): *Newsweek* carried 48 fewer pages of advertising; *Time* dropped six pages.

Any day now, rumor has it, the broadcasting industry may launch its own accumulative survey. The aim: to find out what has happened to the "lost" magazine audience.

**ADDED FUEL.** It began to look more and more like the Luce Empire was carrying on its own private war against tv-radio. The smoke had barely cleared away from the crossfire touched off by the *Life* study, when *Fortune* (third member of the magazine axis) ignited an inter-industry fracas. The spark: An article, *CBS Steals the Show*, a highly favorable report on the network—both financial and program-wise—at the expense of NBC.

Naturally, NBC brass, from the top down, was anything but happy about the write-up. (Board chairman Brig. Gen. David Sarnoff received a personal letter of apology from the magazine for "loose" use of decimal points in calculating respective profits.) The network was particularly perturbed because Time, Inc. owns two television stations which are NBC affiliates, KDYL-TV, Salt Lake City, and KOB-TV, Albuquerque.

Paradoxically, even CBS was somewhat miffed, flattering as the overall *Fortune* treatment was. The piece virtually conceded the color tv supremacy to RCA-NBC, a concession CBS was not at all prepared to make. The sum effect of the article was to aggravate already competition-touchy relations between the two networks.

**TNT VS. BOT.** Nathan Halpern is not a large man but he had a whale of a vision.

Halpern is the operative behind



MAX LIEBMAN

*Closed circuits: new competition*

Theatre Network Television, which, as its name suggests, features closed circuit television in movie houses around the country.

Next prospect for the firm: The Marciano-La Starza fight in September. Most impressive but little-known project of the company: A recent closed circuit address by President Eisenhower to delegates at a Ford meeting in Dearborn, Michigan.

Nate Halpern appeared to be riding high to new heights, alone in a lucrative new field whose potentialities have hardly been tapped. But then competition reared its active head. Milton N. Mound, legal counsel for NBC's *Show of Shows*, in conjunction with that program's producer Max Liebman and star Sid Caesar, announced formation of Box Office Television for closed circuit programming.

For the present, at least, the new outfit indicated it would concentrate on sports. Five-year contracts for closed circuit basketball and football were promptly signed with the Harlem Globetrotters and Notre Dame. A minimum of five "at-home" games from South Bend were scheduled.

**RETURN ADDRESS.** "... the hour is late", the letter concluded. The correspondent was former FCC chairman James Lawrence Fly writing to the present chairman of the Commission, Rosel H. Hyde. Fly, now representing the Station Representatives Assn. as legal counsel was addressing his successor in protest against the "sledge hammer" role of the networks in the

spot representation field.

The letter marked a reopening of a controversy that began with the 1947 challenge of the station reps to what Fly now called "the network encroachment upon station control and . . . competition."

"The sledge hammer force of affiliation or non-affiliation," the letter said, "may easily be used to force the independent stations to yield control of national spot competition."

The SRA was waiting for network as well as FCC reply before taking its next step.

**THE SHAPE OF COLOR.** "We've got commercials all laid out, ready to go. We've even got plans to re-design our packages for it when it gets here."

The advertising director of a leading soap company—like advertising men from Maine to Oregon, from soap to cars—was discussing color tv.

Actually, the prospects were that commercial color telecasting would not be a reality for some six months and then on a necessarily limited basis. But its sense of imminence was stepped up by an announcement by J. L. Van Volkenburg, CBS Television president, that the network intended to start experimental color telecasts with its own compatible system by mid-September. At the same time General Electric revealed that it was working on its own special color transmitting equipment and Philco has almost a million dollars of orders for its adaptable color film scanner. (For the complete recap on Color TV see page 72.)



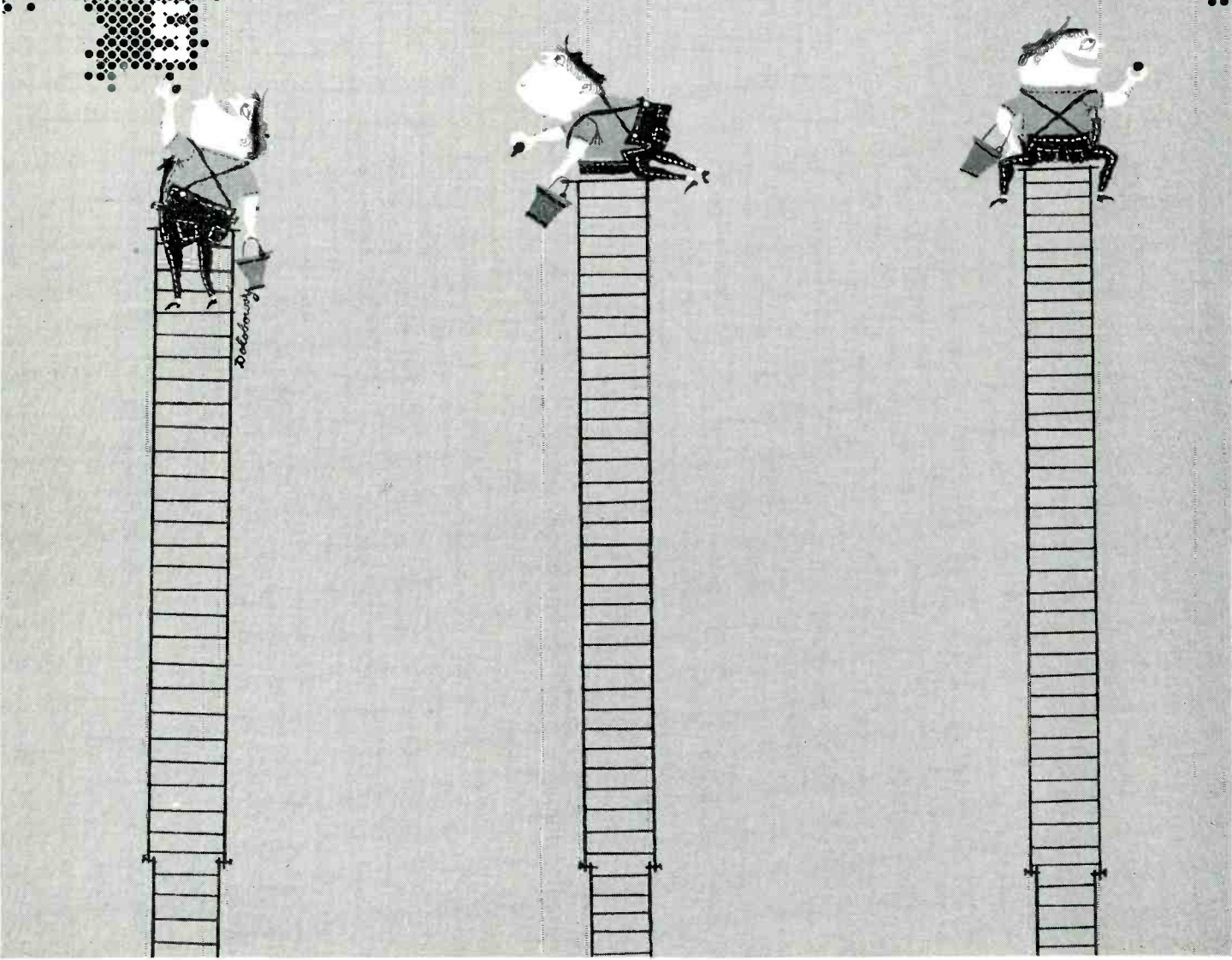
J. L. VAN VOLKENBURG  
*CBS swings to compatible color*





- NBC IS AMERICA

1 NETWORK COVERAGE  
2 HOMES DELIVERED  
3 TOP PROGRAMS  
# 4 ADVERTISER ACCEPTANCE



# IS NO. 1 NETWORK—



## More advertisers use NBC than any other network

A television network's severest critic is the advertiser. His opinion is very simply expressed by his presence or his absence.

*NBC is the advertiser's favorite night and day.* Here's how the nation's 178 network advertisers show their preference:

	NBC	NETWORK #2	NETWORK #3	NETWORK #4
NO. DAYTIME ADVERTISERS	58	38	12	6
NO. NIGHTTIME ADVERTISERS	48	43	22	18
TOTAL ADVERTISERS*	96	73	32	24

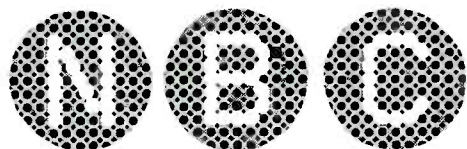
Of NBC's 96 advertisers, two-thirds use NBC exclusively.

Moreover, of the 30 *new* advertisers who entered television the first four months of 1953, 17 chose NBC—more new advertisers than used all other networks combined.

Such a vote of confidence by the nation's television network advertisers is another reason why **NBC is America's No. 1 Network.**

Soon . . . further proof.

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



## TELEVISION

*a service of Radio Corporation of America*

SOURCES: *P. I. B. January-April, 1953*

*\*Totals reflect the use of both daytime and nighttime by some advertisers*



**Things look good on WCBS-TV**

Look at cars. (Like Chevrolet, whose local dealers have used Channel 2 continuously for over five years.)

Only on TV, of all media, can you seat your prospect up front...demonstrate performance with an actual ride...focus his full attention on individual features of engineering, style, and economy.

And only on WCBS-TV will you find the best average rating, day and night all week long, in the nation's biggest television market... the most quarter-hour wins... the biggest unduplicated audience.

Your product looks good — your business *is* good — when you are on the station most New Yorkers watch most of the time...

WCBS-TV *New York. CBS Owned. Represented by CBS Television Spot Sales*



*Cigarette companies hit  
the jackpot with television—  
and the spending splurge  
is just beginning*

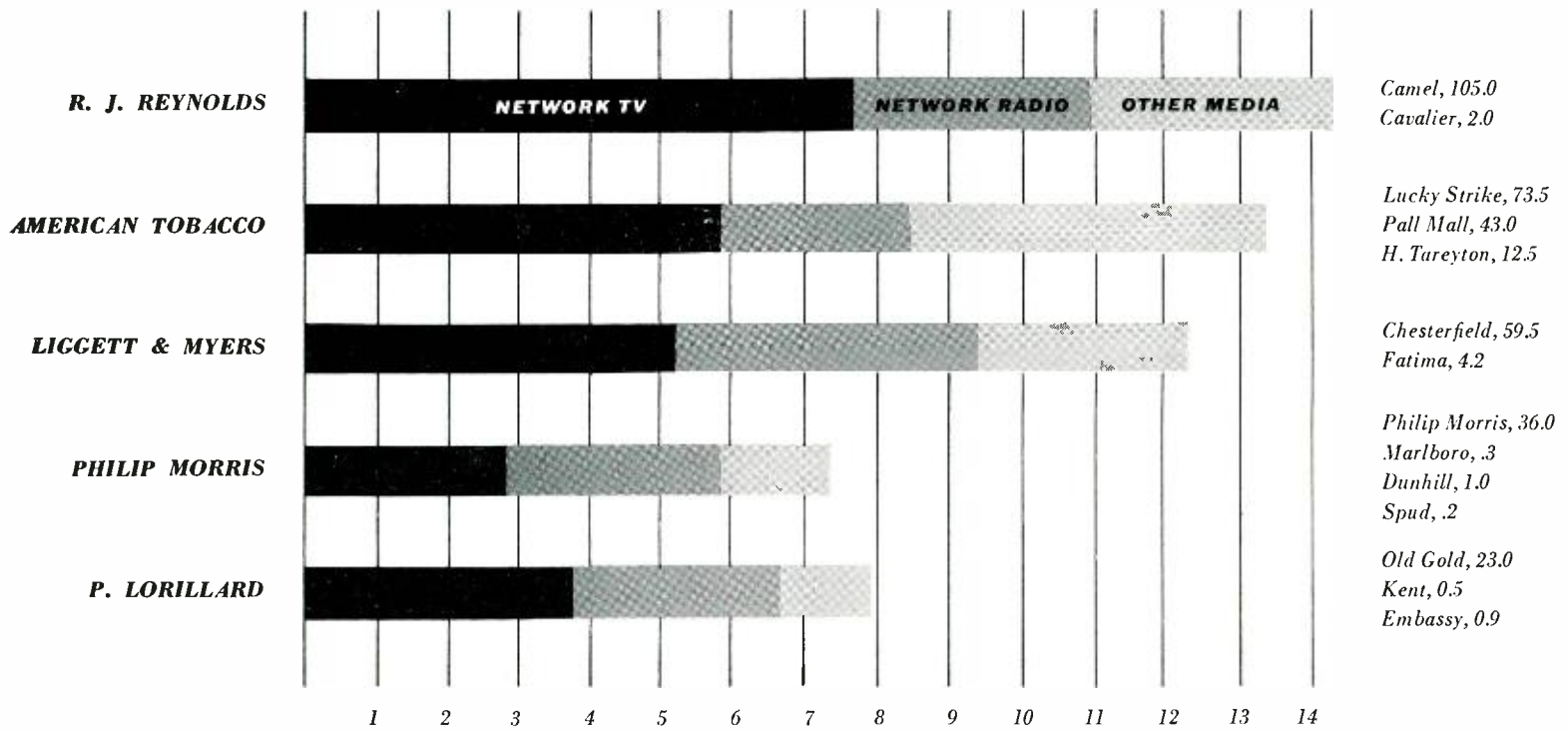
## The Big Smoke

Fire from burning cigarettes lighted up television screens last year with a \$35 million blaze. That amount spent by tobacco manufacturers for national (\$28.4 million) and spot (\$7 million) sponsorship is impressive enough. But even more startling is the fact that cigarette companies, longtime advertisers for more than half a century, in 1952 allotted nearly 50 per cent of their total promotion budgets to tv—a commercial medium which is barely seven years old.

What's more, the Big Smoke has just begun: in the first quarter of this year, manufacturers demonstrated their faith in the potency of television by boosting their network spending by some 22 per cent. Projected throughout the year, that means a flaming

## 1952 Cigarette Advertising (in millions)

SALES (in billions)



Based on Publishers Information Bureau Reports

\$42.7 million outlay for 1953. Total advertising costs for all smoking materials is likely to rise from the near \$61 million of 1952 to about \$75 million.

The heat of this spending blaze is felt even more when compared to radio sponsorship during the past two years. Makers of all types of smoking materials put more than \$20 million into network radio in 1951; last year that amount dropped to less than \$16 million. During the same period, network tv billings soared from \$18 million to well over \$28 million.

It's pretty difficult to establish an exact correlation between advertising and sales in an industry so secretive and hotly competitive that it even refuses to set up a trade association. Nevertheless, there's no getting around the fact that the biggest spenders for advertising are also the biggest sellers. Each of the three leading companies—R. J. Reynolds, American Tobacco, Liggett & Myers—shelled out more than \$12 million for promotion last year. Together, they divvy up some 77 per cent of the domestic market.

The link between television and sales is equally striking. The greatest volume was recorded by firms who made the greatest use of tv. In 1952, R. J.

Reynolds, through William Esty, diverted an estimated \$7.5 million from an estimated \$14 million advertising budget to network television. American Tobacco, via B.B.D.&O., reportedly invested \$6 million of a \$13 million budget in national programming, and Liggett & Myers, acting through Cunningham & Walsh, plunked down \$5 million of \$12 million for video. All three companies are among the leading national tv advertisers, being rated third, sixth, and seventh, respectively, and all spent more on television than on any other medium, including radio.

### Advertising a Necessity

Advertising costs, undeniably, are high for the cigarette industry: manufacturers would cut them if they could. To spend 18-20 cents per thousand cigarettes on promotion runs into big money when the industry produces, as it did last year, some 400 billion units annually. But tobacco companies are in no position to curtail their advertising campaigns—especially on tv. They must "hit" the public hard and hit it often. Here's why:

1. Cigarette manufacture is Big Business. Last year, for instance, the industry paid federal excise taxes of

almost \$1.5 billion. Tobacco inventories must be kept several years ahead of schedule to allow for proper curing. That involves a huge capital investment; American Tobacco alone has \$535 million tied up in stocks. R. J. Reynolds recorded net sales of \$881.5 million in 1952; P. Lorillard, an impressive \$214.5 million. Big Business knows it must protect its great financial stake by keeping abreast of the latest developments. Promotion-wise tobacco men cannot afford to take the challenge of television lightly.

2. The cigarette field is crowded. Ten firms turn out at least 26 different brands (including one for Sears, Roebuck) and several new cigarettes may bow this year (including a king-size for Reynolds whose Cavaliers have been lagging). The visual impact of television is a major force in establishing brand-identity with the public.

3. Although makers won't admit it, sales in the domestic market appear close to the saturation point. There are few groups—with the possible exception of southern women—still to be converted to smoking: about a pack of cigarettes finds its way each day into every American household. Companies therefore look to population increases

for providing new markets. Tobacco makers, counting on the smokers of tomorrow, realize that an important part of the television audience is made up of American youth.

4. Products are fairly similar. Although each brand has its own special and highly secret combination of tobaccos, the most popular cigarettes today all use Burley blends. They carry on a practice begun by the R. J. Reynolds Co. back in 1913, when Camels were first introduced to offset the criticism of harsh Turkish cigarettes. The variations in brands result from the extent to which Burley and Bright leaves are mixed and from the use of different sugar-casing and moisture-holding ingredients.

Nevertheless, the public fancy is notoriously fickle. An estimated one-fourth to one-third of American smokers switches brands about every two years. Here, too, television can stamp a brand name on the public consciousness.

5. Production techniques are largely standardized. Although individual companies may have certain manufacturing advantages (centralized factories) or drawbacks (more elaborate

packing methods), the actual making of any cigarette requires just about the same process, the same time, and the same type of machinery regardless of brand. Efficiency, nursed by stiff competition, has long been a hallmark of the industry.

6. Like liquor distillers, tobacco firms face a "moral" problem in selling their product. Although the late George Washington Hill made industry history when he openly advised the public to take up smoking ("Reach for a Lucky instead of a sweet"), some makers still feel it's best to let the potential smoker "catch on" by himself. Thus, while southern women constitute a potential new market, manufacturers are more likely to direct their advertising at midwest women who have already accepted the idea of smoking.

Years ago, competitors were known to employ gossip campaigns against each other (leprosy-infected workers and dung-cured Turkish tobacco), but now they nervously avoid any publicity that might result in a "talk campaign" against the industry as a whole. Their fears are not unwarranted: when a recent telecast on the state-owned British Broadcasting Corp. emphasized the

harmful effects of smoking, cigarette sales in Great Britain plummeted. This example of the negative power of television is proof that the medium, if handled skillfully, can also be a positive factor in building sales.

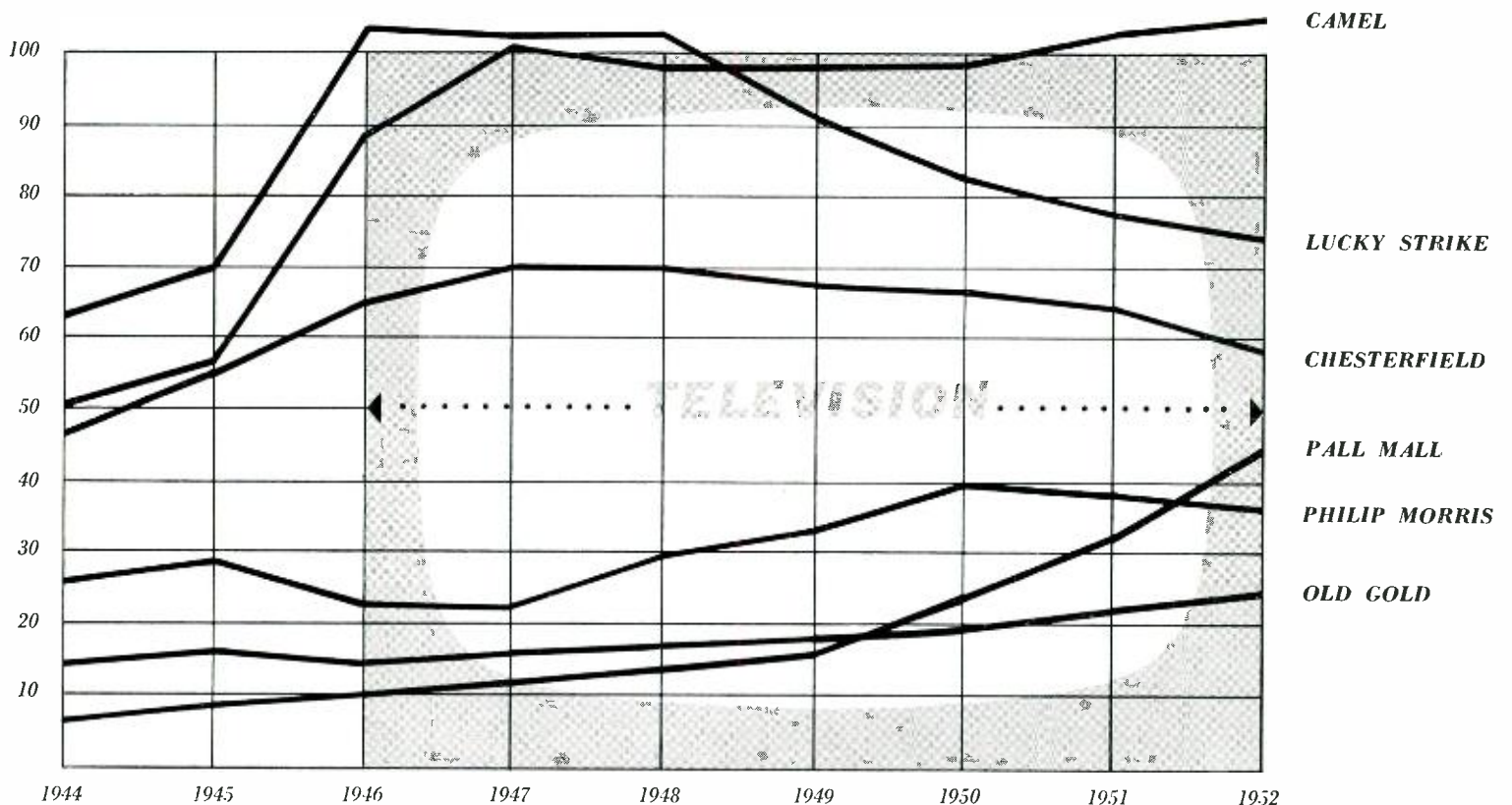
### "Kings" Are King

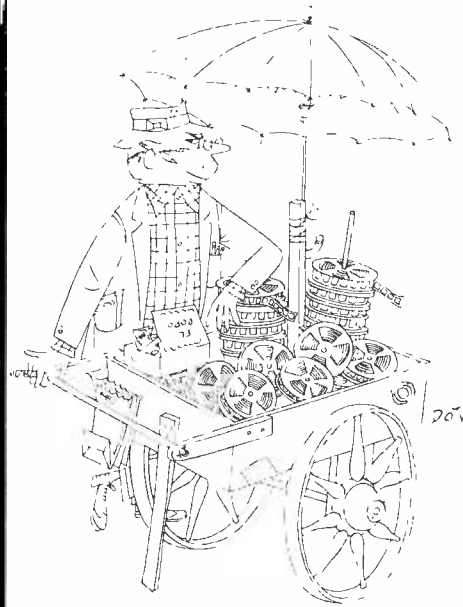
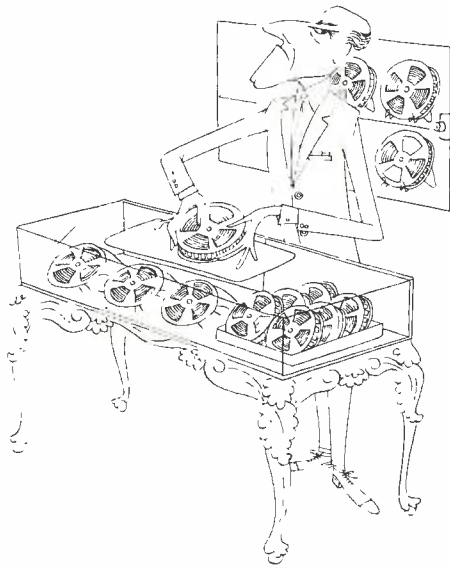
7. For the first time since the introduction of Camels, the cigarette market is undergoing a major change. Smokers in ever-growing numbers are shifting from the old, established brands to king-sized and/or filter types. Sales of "kings," for instance, last year shot up more than 50 per cent over the 1951 mark: they accounted for 77 billion units, or almost 18 per cent of total output. Some industry spokesmen say that the longer cigarettes will actually outsell standard sizes by 1956.

This new trend finds American Tobacco in a particularly solid position. It has the No. 2-seller, standard-sized Lucky Strike, as well as the No. 4 Pall Mall and the No. 7 king-sized Herbert Tareyton. R. J. Reynolds, of course, has the No. 1-selling Camel, but it makes only one other brand, the slow-

*(Continued on page 52)*

**Cigarette Sales (in billions)**





## Cinematic Chaos

*Buying and selling films for television is a hit-and-miss, "fouled-up" business*

**T**he price structure in feature films for television is in one hell of a mess!" That is the overwhelming consensus disclosed by a TELEVISION AGE survey of tv station operators and film buyers, network and agency executives, bankers, motion-picture producers and exhibitors. Motion-pictures for tv are not only big business—some \$10 million will change hands this year in buying and selling them—but they also pose one of the industry's toughest problems.

Lawrence H. Rogers, vice-president and general manager of WSAZ-TV, Huntington, W. Va., sums up the general opinion when he bluntly calls film buying and selling a "Persian market, knock-'em-down, drag-'em-out affair."

### *Critical Chorus*

Mr. Rogers' description of the horse-trading and bargaining that accompanies most film sales is comparatively restrained. Other station men speak of "chaos", "frustration", "mystery", and even "chicanery." They point out that there is nothing remotely resembling a uniform price scale—the same or similar picture will fetch a dozen different prices in a dozen different markets. Rates have little or nothing to do with station coverage: a new UHF outlet, for instance, with a comparatively small

audience, will pay as much or more for a film as a well-established VHF station with many times the set coverage. As often as not, stations conduct their film buying "in the dark"—they have no idea what their competitors in the area are paying, to say nothing of comparable-size stations in other geographical regions.

Just what has brought about this unhappy situation?

First and foremost cause for the price muddle, agree buyers and sellers alike, has been the telecasters' lack of experience in the film field. As Howard Anderson, film director of WFAA-TV, Dallas, explains: "Just because he's been in the broadcasting business for 20 years doesn't automatically make the station man a film buyer."

This lack of buying know-how has been further compounded by the merciless law of supply-and-demand. Martin Katz, now a time salesman for WOR-TV, and formerly associated with WCAU-TV, Philadelphia in the "pioneering" days of 1948, reminisces: "We wanted films by the hundreds but the few distributors around had them by the tens. Result: high prices, like it or not."

When the FCC freeze on new stations was lifted last year, the supply squeeze worsened. Now there are more

outlets—200 by the latest count—and more competition, but only a comparatively few more feature pictures available. "They have them," says a midwest operator, "and if we want them, we've got to pay their price or shut up. What else can we do? We can't very well resurrect Wallie Reid and William S. Hart and make our own."

Still a third factor has played a part in creating the price problem: a basic difference in the approach and method of buyers and sellers. Motion-picture distributors and salesmen, in the main, have been schooled in a give-and-take, day-by-day business. Film buyers for the stations, on the other hand, are largely radio "graduates": the carefully worked-out rate card is their bible.

Consider the very nature of motion-picture distribution as it has evolved over the years.

### *Many Policies*

Edward Ross, well-known eastern independent distributor, describes the *modus operandi*. "The sales policy of any company," he explains, "differs with just about every picture produced. Often, before a film is completed or even begun, the top sales executives will decide how they will market it. They decide what price category—in effect, what price grouping—it falls



into. They decide such questions as: Is it going to be an 'A' picture? If so, how much of an A? For the initial big-house run, should they ask 50 per cent of the gross plus a guarantee? Or, if it's a super-epic, can they get away with asking 90 per cent?" In this way, sales policy is hammered out.

The category into which a picture is placed decides not only its price but also the method of distribution. An inexpensive quickie, of course, will be handled differently from a multi-million-dollar epic. The distributor



Rogers: "A knock-'em-down affair"

may roadshow the epic for a year at upped prices before he puts it into general release. The inexpensive film may be offered first to the independent houses rather than to the big circuits, like Loew's and RKO, where it is almost certain to wind up as the bottom half of a double bill. A real "dog" will simply be peddled to any takers at a low, flat rental.

### Price Variety

In all, there are five general price categories for feature pictures: 1) a straight rental; 2) a percentage of the gross take; 3) a percentage of the gross up to a house's breakeven point plus a share of the profit above that; 4) a percentage plus a guarantee; and 5) a sliding percentage scale adjusted to the overall gross.

In sharp contrast to this sort of "wildcat" structure is the way radio-trained buyers and sellers have been accustomed to operate. Time and program sellers from the agencies and networks adjust their scales to the cus-

tomers' "ability to pay" rather than to what "the traffic will bear." The rate card—reflecting a station's coverage—is the determining factor.

Some motion-picture distributors have altered their pricing method to fit the radio-tv pattern. Says Arche Mayers, president of Unity Television Corp., one of the first and largest tv-film distributors: "I very soon hired only salesmen who knew the radio and transcription business." Adds Unity's national sales manager, Len Firestone: "We have 10 salesmen throughout the country. They keep close watch over the stations in their territory. We want to know the telecaster's overall policy—what kind of sponsors he wants and wants to sell to."

But this approach is the exception to the rule. Bargaining still characterizes the average film sale. Confirms Robert Paskow, film buyer for WATV, Newark, N. J.: "The feature film business is run the old movie way, with block booking, franchise selling and blind buying. Government action broke up these practices in the film industry, but there's no sign of anything similar happening in tv. Besides, most telecasters want the product so desperately, they'll do anything to get it. Everybody's hungry—stations for films, distributors for profits—no wonder it's so irrational."

Is the price picture, willy-nilly, destined to remain completely chaotic? Some station men think the first signs of order—or sanity—are beginning to appear. For one thing, they comment, television buyers are learning the ins-and-outs of film sales and purchases, simply because they must. Feature pictures are no longer fillers.

Mel Fenster, film buyer of WOR-TV, explains: "We're learning the business if only out of self-defense. It's getting bigger, not smaller, all the time. We have to find out what it's all about or we'll get hurt more than we have."

As far as supply goes, top distributors agree that 90 per cent of the film available to tv is now on the market. One result of the current famine: feature pictures already used by stations are being resold a second and a third time at even higher prices than before. Meanwhile, the Hollywood logjam piles up: four of the seven major producers—Paramount, MGM, Twen-

tieth-Century-Fox and Warners—hold a total of 4,040 released pictures.\* Add in Universal, RKO and Columbia, and the figure is well over 5,000.

### A Long Wait

Most tv men believe, TELEVISION AGE discovered, that it will be quite awhile—perhaps as much as five years—before this huge film supply can be tapped. (Matty Fox, head of Motion Pictures for Television, reportedly has made an unsuccessful offer of \$14 million for the RKO backlog.) With Hollywood in the midst of an economic crisis (some 10 movie houses closing down daily) and a technological revolution (Cinerama, 3-D, wide-screen) the cinema moguls are inclined to sit on their fat inventories until the outlook is clarified.

Not all telecasters, however, are waiting for Schenck, Skouras, Balaban & Co. to make up their minds. Many are insisting on standardized selling and pricing practices. Howard Anderson, of WFAA, expresses a fairly common attitude: "If station men and distributors would pay more attention to



Paskow: "Everybody's hungry"

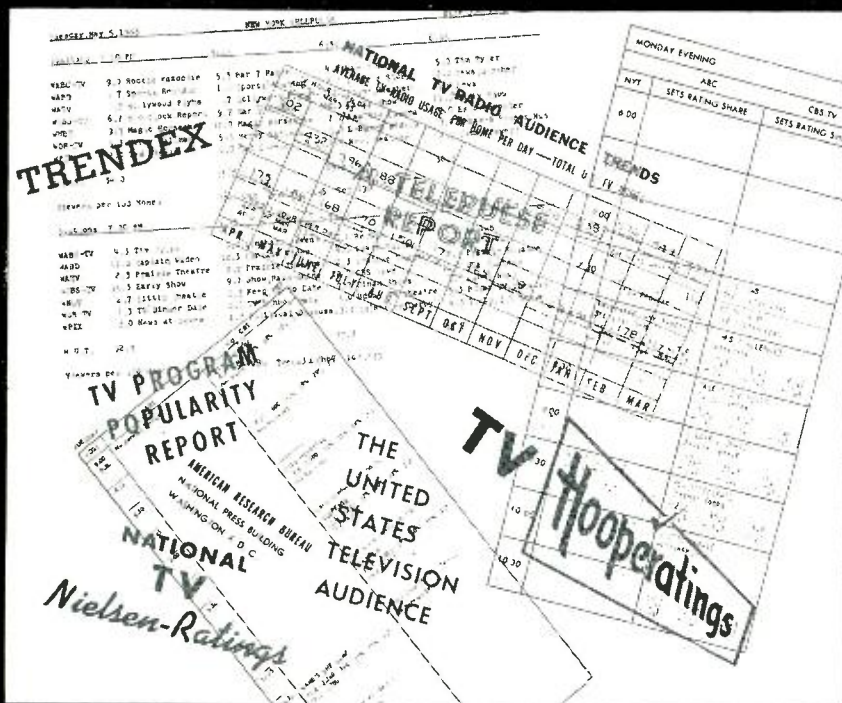
improving the business and ethical procedure of the film end of tv and less time trying to scalp each other, the chaotic price setup would be cleared up in very little time." Echoes a New England station manager: "We can't run this business under one code of ethics for film and another for the

(Continued on page 60)

\*According to a survey made by Merrill Lynch, Pierce, Fenner & Beane, the Wall Street investment house.

# Suicide by Research

BY WILLIAM DIGNAM



*An expert and critical  
look at the rating systems  
that may complicate tv's future*

Until the unlikely day when three-dimensional "feelies" come along, television is almost certain to remain the most exciting and revolutionary advertising medium of our time. Under such circumstances, you would expect everyone with an interest in the new medium to be looking for permanent—or, at least, for the best—solutions to the competitive problems that tv is bound to face sooner or later.

Actually, some of those most responsible for television's future are looking for something quite different; they are engaged in a determined search for the "ideal" rating system. This objective, long the Holy Grail of radio, may be described as: 1) scarcely worth going after; and 2) unattainable anyway. Considering radio's depressing experience with ratings, this criticism is in the nature of an understatement.

The urge to pursue and track down an ideal "measuring yard" is, in effect, a symptom of television's growing dependence on ratings as a statistical means of selling itself. It might be reasonably asked: How is it possible to speak of a *growing* dependence since, at the moment, ratings are about the only statistics by which the medium is being sold? The obvious answer: Each and every sale of television made predominately with these rating statistics definitely adds to the medium's dependence.

### *Needed: Identity*

Television's basic need is for fundamental identification of the medium in terms which have some relevancy to advertising practices and principles, an identification which will give tv a fair competitive chance against newspapers, magazines, and other media. To be sure, television now and for a long time to come does not urgently need this precise identification. Neither, for more than 20 years, did radio which is still searching for *its* identity—i.e., for its proper place—as a medium (although one of the important ratings systems announced about six weeks ago a substantial improvement in its ability to "rate" radio programs).

What precisely is wrong with depending on ratings as television's primary selling figures? Two things, fundamentally: and they are just

about equal in overall importance.

First of all, ratings—all ratings—are inherently weak figures. There is no point in trying to force them to identify even a single one of television's basic values, or its character as a medium. They are simply not up to it. To depend on them actually is to force advertisers' attention away from tv's real promise and away from its real potential. Ratings squeeze the medium into its narrowest dimensions. Assuming a rating is usually accurate—and that is an unwarranted assumption—it comes closer to measuring what an advertiser is doing with a medium rather than what television can do for an advertiser.

### *Inadequate Statistics*

This weakness is made more obvious if a situation is visualized in which an advertiser knows nothing at all about television. How can the medium's tremendous potentialities be described by statistics which chop the "whole"—as do most rating systems—into 15 and 30-minute pieces? It's close to nonsense to make something significant out of a few points difference between ratings when the figures themselves have nowhere near that much statistical reliability built into them. And even more important: is it sensible to tell tv's story by means of purely quantitative measurements—simple head-counting? Both newspapers and magazines have found that inadequate, even though they have what television can never have, the basic and incontrovertible copy counts of the Audit Bureau of Circulation.

But assume that a rating does, in fact, measure the size of a tv audience. That is all it can express. Size, however, is only one of three fundamental aspects of an advertising audience. In other words, it is not just "how many" that an advertiser would like to know, but also "which ones" and "how often." That dictates the need for *qualitative* research as opposed to mere *quantitative* research.

The second danger in ratings is that they are misused. They invite misuse (which has actually been condoned by conscientious advertisers and broadcasters alike on the ground, apparently, that it is better to use any figure than to use no figure).

In a way, ratings require misuse:

otherwise, the deficiencies of, for example, a coincidental rating would have been exposed long ago. Ratings distort even the modest dimension of audience size at a given quarter or half-hour, a factor that some of them, at least, are supposed to be measuring. They have glorified the decimal point and have made broadcast media evaluation a foolishly simple process. They have taken advantage of the advertising industry's known aversion to fine print (in either the front or the back of the book).

Go back for a moment to the case-history of radio which offers the classic example of what it means to rely on ratings. The danger is a deadly, practical one. Radio sold itself mainly—as tv is doing—in the simplest and most effective way: by its superb performance. During most of the years in which it used them, radio as a medium could not have been seriously hurt by its various rating systems. In the minds of most advertisers, the question was only *which* radio to use and not—as it became later—*whether* to use radio at all.

As the industry knows, it was not until later that the full force of the ratings' abuse was felt and the effects of depending on them to sell radio became visible. It came as a disagreeable shock to broadcasters to see the final abuse taken: Advertisers used radio's own ratings against the medium to "prove" it had lost vitality, and as a lever to pry loose radio's rate structure. Figures which could never describe radio's vitality in the first place were used as proof of a decline in radio's vitality. Competition had come to radio; and the medium was unable, with all its vast arsenal of rating statistics, to explain how and why, when and where, it was an indispensable medium.

### *Question Time*

It is difficult to visualize a future in which television will have no real competition from magazine or newspapers or from any other important medium. It is easy, in fact, to visualize a future in which advertisers will not take tv for granted, in which for lack of proper evidence they will question its values and doubt its potential.

That being the case, certain important questions are immediately raised:

Is it safe for television to rely on ratings to guarantee its competitive success in the years ahead? Are the ratings used by tv substantially different from those of radio? Do television's ratings describe this medium better than they described radio, so that tv is safely reinforced with a solid core of understanding?

Among all media statistics, ratings are the least likely to improve. Until the day arrives, therefore, when the fundamental position of an advertising medium can be described by a rating system, the answer to each of these questions must be a flat *No*.

While all the ratings concentrate on

## *Meet the Author*



*William Dignam, as senior editor of Tide, the advertising trade journal, reported and wrote on the famous rating controversies of the late 1940's. He observed at first-hand the failure of radio's first—and last—attempt to unite the industry behind a uniform measurement system. He left Tide to join the firm of Alfred Politz Research, Inc., as assistant to the president and account executive, later was director of information for Broadcast Advertising Bureau, Inc. Last year, Mr. Dignam resigned as public relations director of Market Research Corp. of America to organize his own public relations and research firm with clients in television, radio, advertising, and magazine publishing. He was a reporter for the late New York Sun, served as an Air Force Officer in Italy during the last war. Hobby: the advertising "game."*

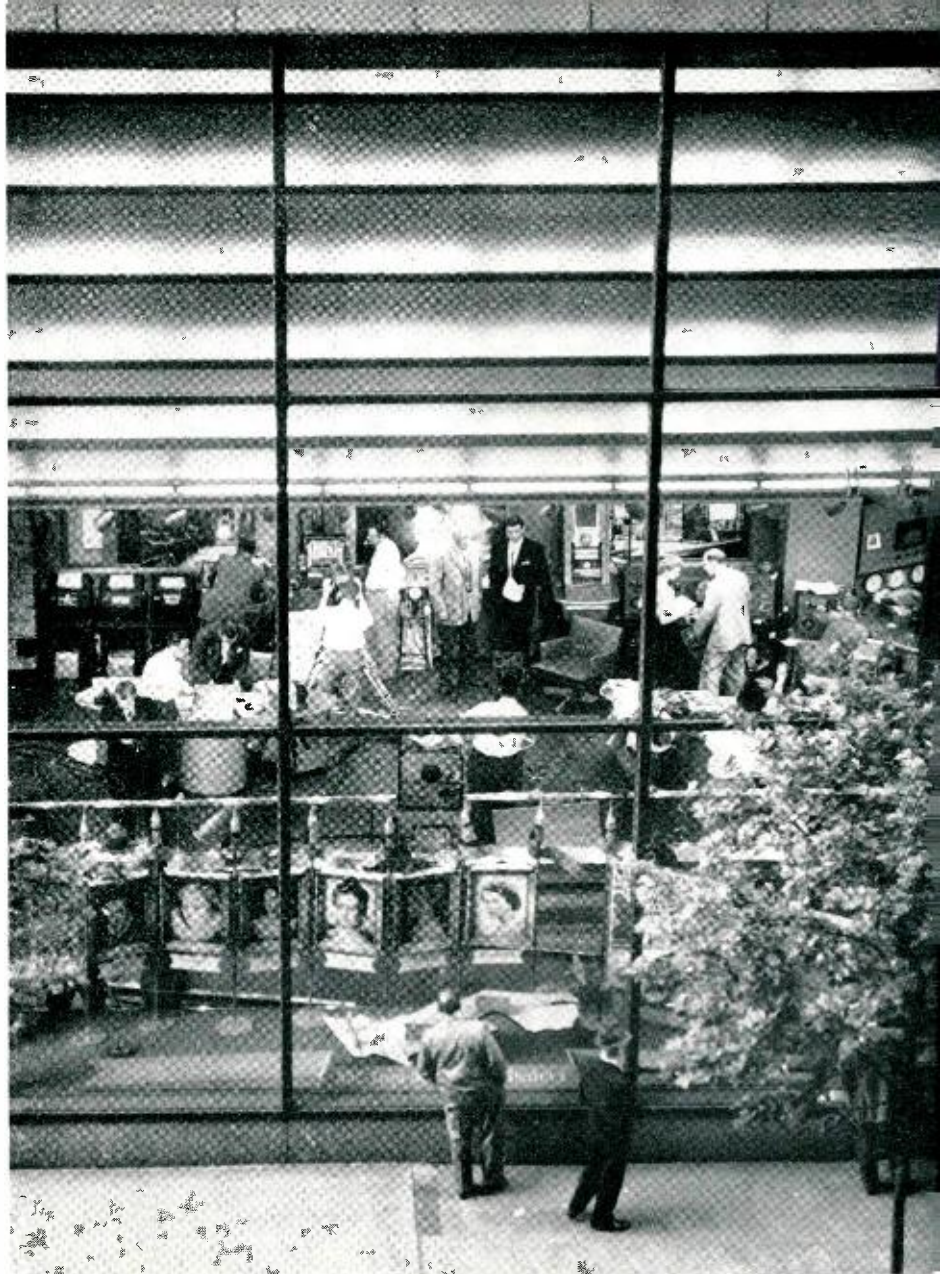
the quantitative aspect of television (i.e. the size of the audience) and cannot possibly express anything more significant, the ever-popular "coincidental" rating cannot do even that. The coincidental system has yet to be produced that can accurately measure the size of an audience for either television or radio.

How the coincidental method works can be illustrated rather simply. In "rating" two competing half-hour programs, say, 300 coincidental telephone calls are made during the broadcast

*(Continued on page 61)*

# Is There a Tomorrow for Today?

*A Progress Report  
on NBC's controversial,  
multi-million-dollar  
gamble*



**F**or 18 months, early birds from New York to Omaha have received their morning newspaper—complete with comic strip—on television screens, courtesy of NBC's Dave Garroway show, *Today*. For nearly as long, the network has been paying out close to \$120,000 a week to put the program on—with nothing like that coming back in. And the industry has frequently asked: "Why?"

NBC has many answers to that question. It feels the show has the greatest potential earning power of any on the air (\$15.5 million annually), with the lowest audience cost to advertisers (\$1 per thousand viewers). It is a "bonanza" for local stations which, prior to the audience *Today* delivers from 7 to 9 five mornings a week, were usually dark at that hour. And from an "idealistic" point of view, the program is designed to create a

better-informed public by bringing news and current affairs to people who either had no access to early morning papers or no inclination to read them.

For all these reasons, NBC has been willing to back *Today* despite a \$1.5 million loss in the first 12 months. Now the network is convinced its gamble has paid off. In the third quarter of this year, the show hit the break-even point (40 per cent of its time sold) and by the end of the year, it will probably be in the black.

## *A Television Magazine*

*Today* illustrates the "magazine concept" theory of programming—a show divided into segments such as a magazine is departmentalized, with different sponsors for each section.

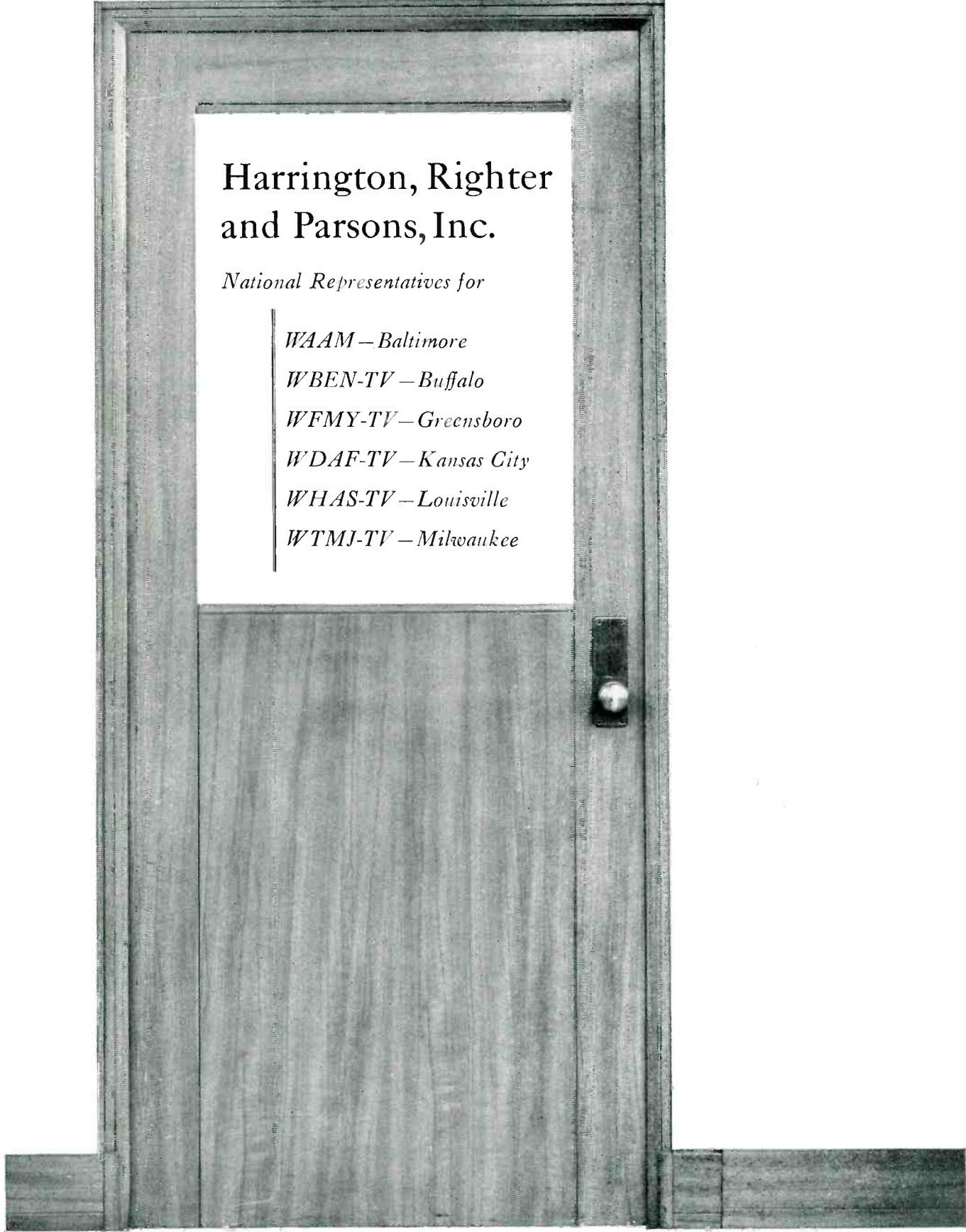
The show, two hours long by the clock, is split into 16 six-minute segments, four per half hour. In each

half-hour period, five minutes are given to the local station for local news, weather, and local advertising. The remaining four minutes are taken up by station breaks and station identifications (both of which can be sold).

## *Coming and Going*

Commercials are limited to one minute per segment and cost a sponsor \$3,738 each for the complete network lineup, less for limited coverage. He can take as many or as few as he needs, for as long or short a duration as he wants. Much as an advertiser can select his placement in a newspaper, the sponsor can choose the segment in which he'd like his product mentioned. He can order space as little as a day ahead. There is a fairly steady stream of incoming and outgoing sponsors; however, outgoing

*(Continued on page 40)*



Harrington, Righter  
and Parsons, Inc.

*National Representatives for*

*WAAM—Baltimore*

*WBEN-TV—Buffalo*

*WFMY-TV—Greensboro*

*WDAF-TV—Kansas City*

*WHAS-TV—Louisville*

*WTMJ-TV—Milwaukee*

*ask any one of them why...*



Dave Garroway: A melange of news, features, music, sports and ad-libs

ones usually come back with a new promotion, product, or campaign.

One of the drawing points of *Today* is the hour. Housewives, bound for the stores before the morning is over, can see and recall the items Garroway shows them. In fact, every agency which has brought a client into the show has, after analyzing results, recommended it to other clients. BBD&O, at this point, has 11 campaigns lined up for *Today*. Young & Rubicam has four, J. Walter Thompson four, and McCann-Erickson three. More than a dozen other agencies have or plan to take time. (see box on page 42 for 1953 sponsor list)

#### Pizzas to Lawnmowers

Advertisers range from big industry like U. S. Rubber and General Motors to the Appian Way Pizza Pie Co. of Plymouth Mass. and Montamower Distributing Co., Grand Rapids, Mich., manufacturer of lawn mowers. U. S. Rubber took a trial run—one spot a day for four weeks to plug its U. S. Boosters (thick, crepe-soled Keds). Says the agency, Fletcher D. Richards: "As a result of that campaign, we have extended the contract of U. S. Rubber Co. for 52 weeks for all products." Some areas, according to Richards, reported Father's Day sales of Keds had been the greatest in history.

Among the smaller fry, the Appian Way Pizza Pie Co. tripled its sales

and expanded its distribution as a result of participation in *Today*. Its original two-participation test campaign became a one-a-week insertion for three months; the company credits *Today* with getting its pizzas into one of the nation's leading supermarket chains for the first time. (Appian Way is off the show for the summer: pizza pies don't sell in the hot weather.) Montamower, on its first spot, offered a free booklet on lawn mowers. Result: 5,000 mail requests.

The key objective of *Today* is "pertinence." News, of course, is as up-to-date as the ten-man news staff can keep it: features are planned, usually a week in advance for an appropriate day or date. Even the music is tailored for the occasion. On rainy days, viewers are likely to hear a record of *Singin' in the Rain* as well as the day's releases.

The most valuable reference books in executive producer Richard A. R. Pinkham's office are:

1. *The World Almanac*.
2. *Famous First Facts*. A typical listing: February 3, 1691, the first paper money manufactured: 1789, the first cotton mill incorporated: 1894, the first steel sailing vessel launched: 1947, the first Negro news correspondent admitted to the Congressional press galleries.
3. *Anniversaries and Holidays*. A typical entry: January 31, 1797, Franz P. Schubert born: 1848, Nathan

Straus (industrialist) born.

One of *Today's* favorite features is what Pinkham calls *Day-After Personalities*. The day after Walter Reuther was elected president of the CIO, Garroway interviewed him; the day after Salvador Dali's new show opened in New York, he was a guest: the day after Joe Black pitched a winning game for the Dodgers against the Yankees in last year's World Series, he was on the show: the day after an airline stewardess delivered a baby in midair, she appeared.

#### Variety Act

Another type feature the program uses frequently: a celebrity on his or her way through New York. Sometimes, when a new film is about to open, *Today* will interview the star and show clips from the picture. Other features are more spectacular. On July 3, *Today* did a story on the Statue of Liberty which served as a backdrop for the decoration of Korean veterans. And earlier this spring, it had a live pickup from Niagara Falls complete with helicopter above and a boat below the Falls, plus interviews



Pinkham: Today is his baby

with honeymoon couples on the joys of married life.

In addition to last-minute news on the hour, there are discussions by experts, (such as the Korean ambassador to the United States and an anti-Syngman Rhee Korean discussing the truce crisis), features (one per hour), music, sports news, weather reports, information on hit plays and best-selling books, today in history, and

(Continued on page 42)

*Serving* more people  
*with* brighter pictures

**WOAI-TV** CHANNEL  
**4**

*Now* **100,000** watts

WOAI-TV is the first Texas station to attain the maximum power allowed by the FCC in its range.

More people will now see WOAI-TV — More people will see brighter, clearer, steadier pictures on Channel 4. People buy what they see on WOAI-TV.

**WOAI-TV**  
IS A  
**BETTER-**  
**THAN-EVER**  
**BUY**  
**!**

**nbc** AFFILIATE

**WOAI-TV**

CHANNEL 4

**SAN ANTONIO**

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

(Continued from page 42)

ad-libbing by Garroway. For, as Pinkham says, being unrehearsed, *Today* never comes out even and there's usually anywhere from 30 to 90 seconds to fill. The program also has one of the most controversial figures ever to appear on television: J. Fred Muggs, chimpanzee.

Muggs was originally hired on a 13-week trial basis as a gimmick to get the children to turn on the sets in the morning, thus establishing a pattern for the family. He was to be the visual newspaper's comic page, appearing in comic poses—answering the telephone, curled up on the sofa, snoozing—as “filler material”. Immediately the show's rating jumped, and the mail coming into NBC's Radio City offices was enormous. *Today* put him on daily.

On Queen Elizabeth II's Coronation Day, Muggs became front-page news. During the coverage, he appeared in a tartan kilt. The anti-commercial tv forces in England cited Muggs as Exhibit A to bolster their cause.

#### New Billing

NBC has a whole roster of new sponsors lined up for programs beginning in the late summer and early fall. Among those already signed for participation into 1954 are E. R. Squibb, the Florida Citrus Commission, Chase & Sanborn, American Maize, Emerson Drug, General Mills (for appliances and Betty Crocker Cake Mix), U. S. Rubber, and Morton's Frozen Foods.

Profitwise, next year should be good. Even with big returns, though, it will be two or three years before the initial cost of the show is paid off. The remodeled exhibition hall alone cost NBC somewhere around \$250,000. Running expenses are high—and could get higher: a \$119,616 weekly total. \$6.2 million per year. With a potential gross of \$15.5 million (80 segments a week at \$3,738 each), *Today* can net NBC \$9.3 million a year.

But the network isn't even thinking in terms of net yet. It is satisfied that the gross is growing and that *Today* chalks up more than even NBC's *Show of Shows*, which is currently the next longest program on the air.

*Today* has been a boon to local

stations, too. It started with 28; now there are 45, spreading as far west as Omaha and as far south as Houston and Dallas. With the end of Daylight Saving Time, NBC expects to add three more to the hookup. And, in the fall, the program may spread its wings to the west coast, by kinescoping the show in New York, editing out the news portion and airmailing it west for next-day telecasting, with live news picked up on the spot. (Live telecasting from New York is impossible because of the three-hour time gap.)

With *Today* showing these healthy signs of growth, NBC brains are already at work trying to adapt the formula to other shows. The network

feels that segment-sponsorship may well be the answer to the problem that's coming closer every month: how can the smaller businessman keep advertising on tv when the cost of network shows is getting so high that only industrial giants can meet it?

There is talk of a one-hour mid-day show (bearing no resemblance to *Today* in content) which would be sold on a similar basis, and a late night show, say 11 p.m. to midnight, called *Tonight* or *Tomorrow* which would ape *Today* but which would reach a different audience.

Is there a tomorrow for *Today*? Judging from the results of yesterday and today, the answer would appear to be: *Yes*.

### Today's Roster of Sponsors

#### Anderson & Cairns

*Masland Carpets\**

#### N. W. Ayer

*Dole Pineapple Juice*

*Red Heart Dog Food*

#### BBD&O

*Curtis Publishing*

*DeSoto\**

*Doughboy Industries*

*du Pont†*

*General Mills†*

*Lanolin Plus*

*Liberty Mutual Insurance*

*Murine\**

*Polaroid*

*United Fruit\**

*Vick Chemical†*

#### Leo Burnett

*Bauer & Black\**

*Hoover Vacuum Cleaner*

*Tea Bureau*

#### Chambers & Wiswell

*Appian Way Pizza Pie\**

#### Compton

*Chase & Sanborn*

#### Cunningham & Walsh

*E. R. Squibb*

#### Erwin, Wasey

*Adolph's Meat Tenderizer*

*Paper-Mate Pens*

#### Foote, Cone & Belding

*Dial Soap*

*Kleenex\**

#### Grey Advertising

*Anson Men's Jewelry*

*Prince Gardner Wallets†*

*Wembley Ties†*

#### Kenyon & Eckhardt

*American Maize*

#### Lennen & Newell

*Emerson Drug*

#### McCann-Erickson

*American Safety Razor†*

*Congoleum-Nairn*

*Look Magazine*

#### Fletcher D. Richards

*U. S. Rubber*

#### Ruthrauff & Ryan

*Clearasil*

*Druggist Supply†*

*Glamorene†*

*Tintair*

#### Stevens, Inc.

*Montamower Distributing\**

#### Sullivan Stauffer Colwell

#### & Bayles

*Smith Brothers Cough Drops†*

#### J. Walter Thompson

*Florida Citrus Commission*

*Parker Pen\**

*Pond's\**

*Trailer Coach Mfrs. Assn.*

#### William H. Weintraub

*Kaiser-Frazer\**

*Seaman Brothers\**

#### Young & Rubicam

*Life Magazine*

*International Silver Polish\**

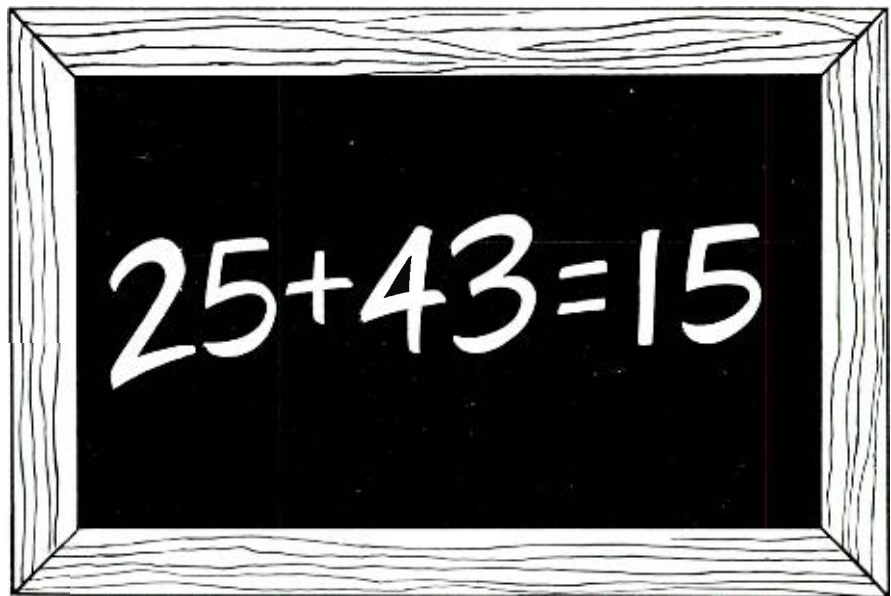
*International Sterling\**

*Time Magazine*

\* Temporarily off

† Scheduled for fall participation





*Yes, Junior—that's right!*

You see, Springfield-Holyoke, Mass., rates 43rd in size among the *metropolitan markets* of the U.S.\* Hartford, Conn., is 25th.

But — add them together and you get a total population of 1,062,558 . . . 297,175 households . . . and a whopping \$1,032,106,000 of total annual retail sales! *A combined market that rates 15th in the nation.* Bigger than Buffalo or Cincinnati or Milwaukee.

\*Population and its Distribution, 7th Edition.

And that's what you get when you buy WWLP, Channel 61 — the only NBC-ABC TV station in the Springfield-Hartford area. (That's right — WWLP carries both NBC and ABC.)

Write us direct or ask our representatives for more information about this rich New England market that you can cover with one station — WWLP.

# WWLP CHANNEL 61

SPRINGFIELD, MASS.

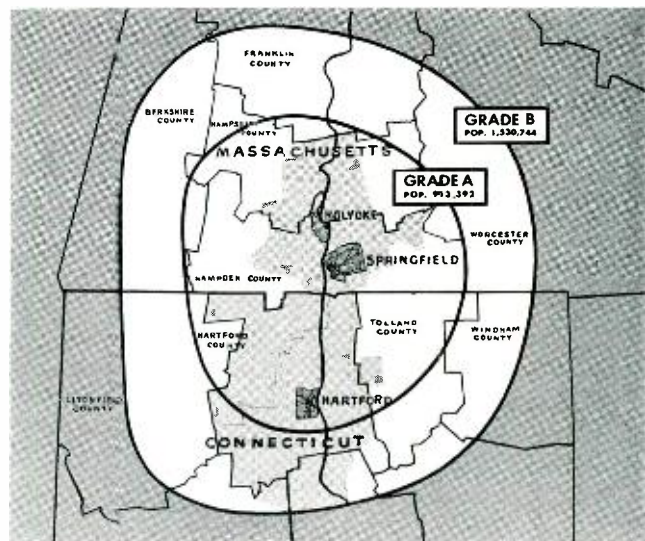
150 kw EFFECTIVE RADIATED POWER

SPRINGFIELD TELEVISION BROADCASTING CORP.  
61 Chestnut Street • Phone Spfld. 2-4181

SALES REPRESENTATIVES

*National*  
Geo. P. Hollingbery Co.

*Boston*  
Bertha Bannan



# ON AIR

## Post-freeze

*—through*

POST-FREEZE STATIONS "ON-AIR" (WITH RCA TRANSMITTERS) 6/20

**KBTV**

(VHF)  
Denver,  
Colorado

**KCSJ-TV**

(VHF)  
Pueblo,  
Colorado

**KGMB-TV**

(VHF)  
Honolulu,  
T. H.

**WLBC-TV**

(UHF)  
Muncie,  
Indiana

**WKNB-TV**

(UHF)  
New Britain,  
Conn.

**WLEV-TV**

(UHF)  
Bethlehem,  
Pennsylvania

**WCOS-TV**

(UHF)  
Columbia,  
South Carolina

**WDAY-TV**

(VHF)  
Fargo,  
North Dakota

**WFTV**

(UHF)  
Duluth,  
Minnesota

**WFPG-TV**

(UHF)  
Atlantic City,  
New Jersey

**KTBC-TV**

(VHF)  
Austin,  
Texas

**WTVE**

(UHF)  
Elmira,  
New York

**WCOV-TV**

(UHF)  
Montgomery,  
Alabama

**KROC**

(UHF)  
Rochester,  
Minnesota

**WSBA-TV**

(UHF)  
York,  
Pennsylvania

**KTVH**

(VHF)  
Hutchinson,  
Kansas

**WKNX-TV**

(UHF)  
Saginaw,  
Michigan

**WBRE-TV**

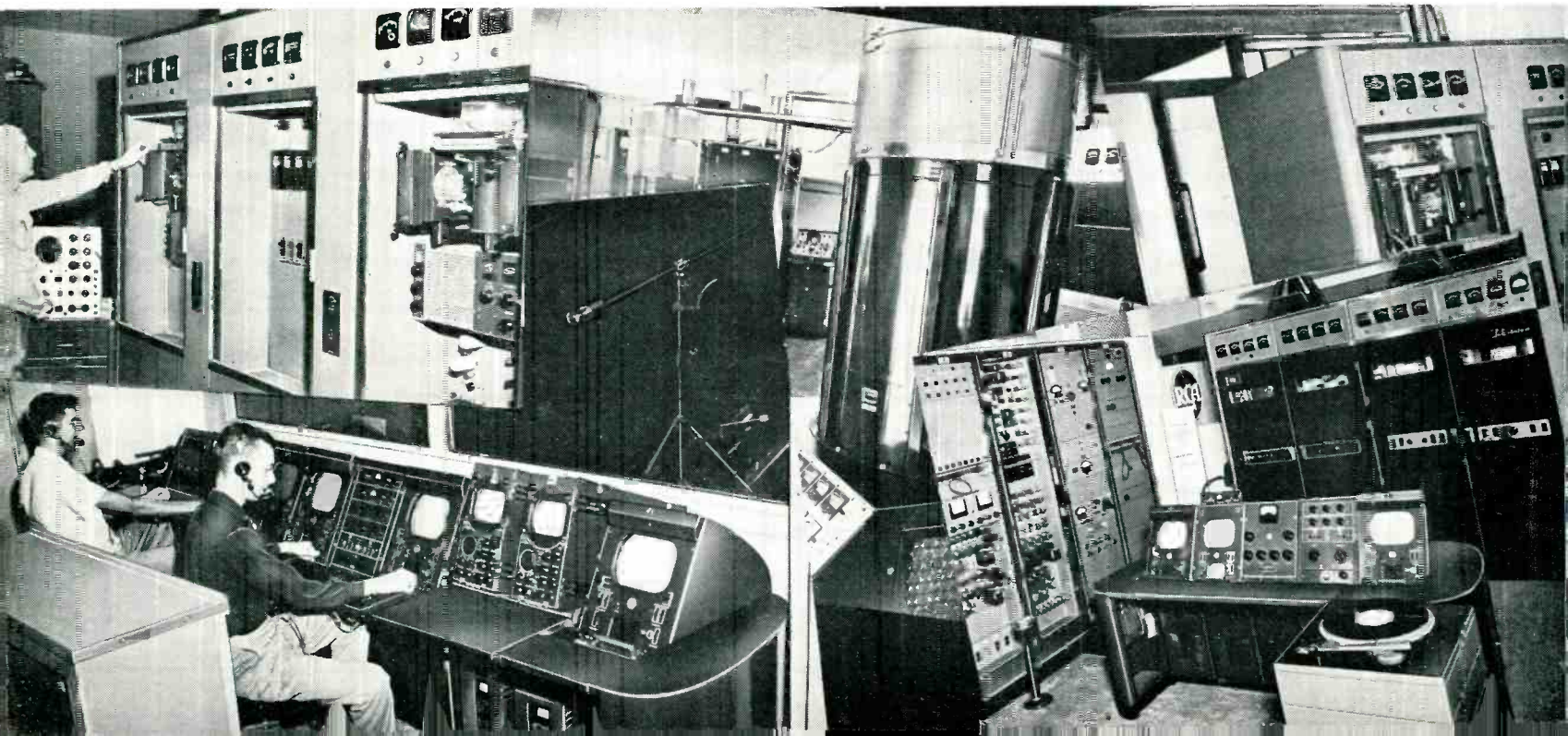
(UHF)  
Wilkes Barre,  
Pennsylvania

**WKBN-TV**

(UHF)  
Youngstown,  
Ohio

**WSBT-TV**

(UHF)  
South Bend,  
Indiana



**KSWO-TV**  
(VHF)  
Lawton,  
Oklahoma

**WFMJ-TV**  
(UHF)  
Youngstown,  
Ohio

**WROV-TV**  
(UHF)  
Roanoke,  
Virginia

**KCTY**  
(UHF)  
Kansas City,  
Missouri

**WAKR-TV**  
(UHF)  
Akron,  
Ohio

**WTPA**  
(UHF)  
Harrisburg,  
Pennsylvania

**KFEL-TV**  
(VHF)  
Denver,  
Colorado

**KPTV**  
(UHF)  
Portland,  
Oregon

# RCA Deliveries!

IN A CONCERTED EFFORT to meet the demands of "Post-Freeze" Television, RCA is *PRODUCING* and *DELIVERING* TV Station Equipment at an unprecedented schedule.

RCA's long-range planning—and ability to produce UHF and VHF transmitters and high-power amplifiers—is putting TV Stations "on-air" at rates unequalled in Television history.

These are some of the factors that

combine to make this production record . . . and assure YOU earliest transmitter delivery possible.

**RCA Engineering and Planning** is capable of anticipating station equipment requirements years ahead (take UHF development, for instance). RCA Production Engineering plans facilities and meets TV Station needs . . . **WAY IN ADVANCE.**

**RCA's Production "know-how"** is

based on more than 20 years of pioneering in TV transmitter design, construction, and operation. (RCA engineers designed and produced the world's first commercial VHF transmitter—the world's first commercial UHF transmitter—and the world's first commercial VHF high-power TV amplifier!)

Make sure you get your TV transmitter promptly. Go RCA! Order through your RCA Broadcast Sales Representative.

**WSLS-TV**  
(VHF)  
Roanoke,  
Virginia

**KROD-TV**  
(VHF)  
El Paso,  
Texas

**WBAY-TV**  
(VHF)  
Green Bay,  
Wisconsin

**KGNC-TV**  
(VHF)  
Amarillo,  
Texas

**KTTS-TV**  
(VHF)  
Springfield,  
Missouri

**WHP-TV**  
(UHF)  
Harrisburg,  
Pennsylvania

**WAFB-TV**  
(UHF)  
Baton Rouge,  
Louisiana

**KFOR-TV**  
(VHF)  
Lincoln,  
Nebraska

**KXLY-TV**  
(VHF)  
Spokane,  
Washington

**KELO-TV**  
(VHF)  
Sioux Falls,  
South Dakota

**WFAM-TV**  
(UHF)  
Lafayette,  
Indiana

**KCBD-TV**  
(VHF)  
Lubbock,  
Texas

**WHIZ-TV**  
(UHF)  
Zanesville,  
Ohio

**WSUN-TV**  
(UHF)  
St. Petersburg,  
Florida

**WBKZ-TV**  
(UHF)  
Battle Creek,  
Michigan

**KMJ-TV**  
(UHF)  
Fresno,  
California

**KTSM-TV**  
(VHF)  
El Paso,  
Texas

**WTVO**  
(UHF)  
Rockford,  
Illinois

**WFTL-TV**  
(UHF)  
Ft. Lauderdale,  
Florida

**WALA-TV**  
(VHF)  
Mobile,  
Alabama

**WABI-TV**  
(VHF)  
Bangor,  
Maine

**WJTV**  
(UHF)  
Jackson,  
Mississippi

**KFDX-TV**  
(VHF)  
Wichita Falls,  
Texas

**WKST-TV**  
(UHF)  
New Castle,  
Pennsylvania



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



# ackages on Parade

*A giant industry  
adjusts its sights to fit the special  
demands of television*

**T**he average American housewife opens about 1600 packages each year—cans, cartons, boxes, containers of all kinds. Result: packaging, a \$7 billion business, has become one of the nation's largest industries. It's also one of the most fiercely competitive, with "change" and "change again" the watchword. Even the smallest manufacturer has learned that a well-designed package can give him a competitive jump of some three years over his rivals.

And that is where television enters the picture. Package designers are increasingly aware of the enormous sales potential offered by tv: today, they are changing their concepts either partially or entirely to fit the medium. "Television," says one expert in the field, "has had a tremendous influence already. It is very responsible for current demands that package design be even better." Agrees a colleague: "The more products that appear on tv, the more we package-designers must worry about the tv appearance of a product."

The basic elements of good package design have long been generally agreed upon within the field. Simplicity, boldness, strength—these are the prime requirements. A package must be recognized and identified, quickly and effortlessly. The overall design should focus attention on one major part of the item—such as the trademark or product name—without the distraction of "busy" and unrelated art. The product name, obviously, should be spelled in letters that are compelling



and easy to read. (Research shows that the best name is always a short name.) Colors must unify and emphasize the design and, if possible, characterize the product.

These are the general principles behind any good design. Television, say package men, underscores the importance of observing them. The simplest container, for instance, reproduces most clearly on the 525-line scansion system of U. S. television. (Tiny, "sell" copy comes out as a blur, and elaborate, script lettering—no matter how large—is largely illegible on the home screen.) Boldness of design makes a package stand out even if it is only in the background as a program prop. And a strong design produces an immediate—and more important—a lasting impact. Since a commercial is actually competing for attention with entertainment before and after, the need to keep the product's appearance fresh in the audience mind is imperative.

But industrial designers who specialize in packaging have discovered that the demands of television go far beyond these basic requirements. The lighting for a tv program, for example, has somewhat the effect of that in a super-market: the fluorescent tubes have a tendency to "play tricks" with colors. Those which reflect the same amount of light—regardless of the hue—will look the same on black-and-white tv. (Red and green of the same intensity will both appear as near-black.) Flat black-and-white, as it is commonly known, will photograph



with either a slight halo or a complete lack of depth.

The lenses used in tv cameras also are temperamental: lines that cross each other have a tendency to waver and create a "moire" effect on a screen. (That's the reason Ipana toothpaste has dropped the stripes that long identified its tube.) Round shapes, looked at straight on, become slightly elliptical. Fussy backgrounds tend to overpower foreground objects. All of these considerations must be kept in mind when preparing a package design for television.

Egmont Arens, leading New York industrial designer, points out another tv influence. "Showmanship makes good television," he declares, "and showmanship makes good packaging. The former concept that poster techniques should be applied to packag-



ing is as out of date as last year's straw hat. Now packaging must be a good deal more—it must be *entertaining*." Television is responsible for this, says Mr. Arens, because it has keyed the public to expect drama and amusement as a daily diet. "Especially in competitive fields—like sugar and cereal—where the products are similar, a package has become somewhat like a tv broadcast. It must be amusing to go over."

How are packages made "alive and entertaining and exciting?" One device, suggests Mr. Arens, is the animated trade-mark. Characters like Borden's *Elsie* or the elfins that "snap, crackle and pop" on Kellogg's Rice Crispies packages catch the eye—especially of consumers' children.

Another method is to emphasize "appetite-appeal." A delicious-looking



cake, for instance, will be portrayed on the front or side of a flour-mix container. The housewife will see the same cake actually being prepared on a tv cooking show. She sees the cake on her screen, she sees the same cake on the box in her grocery, she sees herself baking it just as the program demonstrator did. The *picture* is the device which makes the package sell.

Still another way to make a package "dynamic": illustrate the directions on the box by a series of pictures. These, in effect, present a little tv show. Or tie-in a package with television personalities. Cigarette companies used this method last Christmas when they featured pictures of Perry Como and Lucille Ball on their holiday cartons.

Package planning expressly for television is still a comparatively new art—less than a dozen of the nation's industrial designers have entered the field. But some manufacturers are already readjusting their sights and ordering tv packages. And sales results are striking.

Take the case of Holsum Bread, a product name licensed regionally by



the W. E. Long Co. Subscribing bakeries around the country formerly used the brand name but each one also used its own wrapper. Naturally, brand-identity was almost nil. Early in 1951, thinking in terms of national distribution and national advertising, the Long Co. commissioned Mr. Arens to design a wrapper to be used alike by all subscribers. Stipulation: the wrapper must look good on television.

The new Holsum wrapper features the brand name in bold blue letters on a white background. The package proper is a bright red-orange with the sales copy and decorative stars in butter-colored yellow. Used on spot commercials, the image comes through sharply on black-and-white and, of course, will be even more effective on color. In fact, the shelf-appearance of the new wrapper has proved so attractive that the company is using the same design on posters, cartons, stationery, and even delivery trucks. Sales in all geographical areas have jumped anywhere from five to 45 per cent.

The Fleming Co., a large dairy operating in Kansas and Oklahoma, has also commissioned packages designed

primarily for tv appearance. (Products are even named for television: Truly Velvet Ice-Cream, Today's Vitamin Milk, and the like.) All containers feature the large initials "TV" shaded with lines suggesting a screen's scan-sion and backed by a circle comparable to a spotlight.

Among other tv-designed packages: the Ipana carton (stressing "ammoniated" and "chlorophyll", the key words in television commercials), Ingram Tooth Powder, Minit-Rub, Brillo Cleaners and Joy.

Although progress has been made toward evolving the "ideal" tv package, the job is just beginning, according to Carl Otto, international industrial designer. "A good layout," he comments, "one that is sound in the contemporary sense, also makes for a good television package. But the actual appearance on the screen is assuming greater and greater importance."

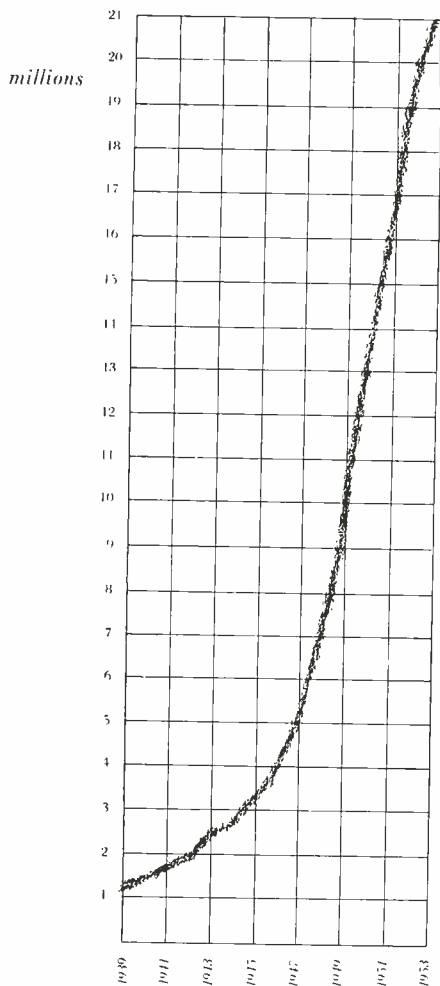
Mr. Otto's prize-winning design for the Shick Electric Razor and its package was planned to convey "dignity and masculinity" but since the carton is printed in grey and black, it will also reproduce well on tv. Another Otto project—containers for Erno Laslo cosmetics—will also lend itself to television: the black caps and base of the product name are three-dimensional, set against a marbled off-white jar.

Still another designer, Robert Vuille-



menot, head of the packaging division of Donald Deskey Associates, thinks color holds the real answer to tv packaging. "The whole idea of commercials will change completely with color." Color television will go right into the store, contends Mr. Vuillemenot, and "characterize" a product. Heavy-duty detergents, for instance, will have containers that bear hard-hitting color combinations. On the other hand, products intended for per-

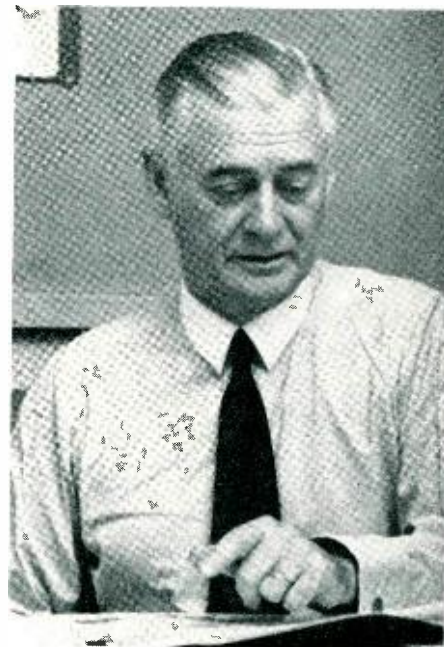
(Continued on page 55)



**Total Billings . . . higher and higher**

# Cecil & Presbrey: A Case History

*Here's how—and why—  
a television pioneer  
has moved up  
into the top circle  
of ad agencies*



*James Cecil*

**T**he term "television baby" as applied to a product or personality whose success has been directly attributable to tv—is rapidly becoming a well-battered cliché. So far, however, the phrase has rarely been pinned to an advertising agency. Now it would appear that it is finally Madison Avenue's turn.

The case history of Cecil & Presbrey, New York agency, is the tip-off. Just a few short years ago, C & P was not even listed on most rosters of the leading ad agencies. Within 40 months, it has zoomed from comparative obscurity to a place within the charmed circle of the top 30 firms. Billings have more than doubled from some \$10 million in 1949 to an estimated \$21.5 million this year. Although tv has not, of course, been entirely responsible for Cecil & Presbrey's meteoric growth, the fact remains that almost half of the agency's current business stems from that medium.

A run-down of C & P's major accounts is, in effect, a list of its television billings: Electric Auto-Lite

sponsoring *Suspense: Block Drug* (Amm-i-dent), *Danger: Sylvania Electric*, *Beat the Clock*. These are all \$1 million packages. Benrus Watch plunks down another \$2 million for tv, divided among *Show of Shows*, supplementary spots in 65 markets, plus a few radio spots. In addition, C & P handles local shows in three markets for the Redtop Brewing Co. and daytime participations for such television users as Nestle Chocolate, McCormick Tea and Whitehall Pharmacal.

### **AM Shrinks**

In contrast to this heavy tv activity, the agency has only three AM radio shows. (By C & P, at least, radio is being used more and more simply as a supplement to television.) The network radio programs: Auto-Lite's *Suspense*, Gabriel Heatter's news and *Cecil Brown and the News* for the Block Drug Co. (this is admittedly a West Coast supplement to *Danger*).

Cecil & Presbrey's spurt in the post-war television period was not just a coincidence. In the decade before the

company entered the tv picture in 1949, it had already climbed from a \$2 million to a \$10 million annual volume. C & P had all the earmarks of a "comer."

By 1949, the agency had thoroughly worked out a flexible television policy. Perhaps most important, C & P urged clients to get into tv early to assure franchises. It suggested low-cost package shows that would not outgrow advertising budgets. (The underlying theory here was that tv would prove most effective—and least expensive—if a sponsor stayed with a definite program and built up a steady audience.) C & P also recommended proven formats, to keep cost-per-thousand as low as possible. Finally, the agency insisted on keeping tight control of story lines and working out commercials with the greatest possible care.

Cecil & Presbrey got its feet wet in television with spots for Ronson Lighters and the Ed Wynn show (Speidel Watch Bands) four years ago. It made the big plunge in 1950 with five major programs and many spots and par-

ticipations. Most of these are still on the air.

Two of the early shows—*Suspense* and *Danger*—illustrate the C & P approach. *Suspense* was simply modelled on the already-popular radio program of the same name; viewers made an easy transition from AM to tv. The agency then had the happy idea—backed up with sales persuasiveness—of booking *Danger* back-to-back with the other mystery show, thus picking bigger audiences for both. The two programs have since been joined by Schick's *Crime Syndicated* to form a solid Tuesday night mystery "block" on CBS. If a similar show preceded them—in the 8 p.m. slot opposite NBC's Milton Berle—ratings, say C & P executives, might well jump another 10 points.

Whatever the rating, C & P pays unflagging attention to the commercials. Formerly, the firm put strong emphasis on endorsements. Now it also employs demonstrations, graphic illustrations, animation and stop motion, jingles, and straight personal delivery. One of the first to experiment with Walt-Disney-type animation, Cecil & Presbrey has long put cartoons to effective use: they explain, for instance, complicated Auto-Lite products on *Suspense*. For the *Danger* commercials, the agency relies on the personal appeal of announcer Dick Smart, whose delivery has been widely copied.

### Watchful Eye

The C & P television department keeps a close watch on story lines to guard against audience losses as a formula shows signs of wearing thin. Currently, *Suspense* is in the midst of a transition from a "murder, slug 'em, whodunit" phase to a documentary ap-



Edward B. Noakes

proach. Plots now emphasize human intrigue and will even utilize literary masterpieces with *Othello* scheduled for Fall presentation.

To a great degree, Cecil & Presbrey's flexibility in programming re-



David Lyon

flects an elastic personnel organization within the agency. The structure is essentially horizontal—that means, in effect, that each man is more responsible to his job than to his sponsor. This minimizes the need for a large staff. It also tends to increase efficiency since each person is pretty free to decide on his own methods instead of waiting for top-level decisions. Production chores are farmed out when necessary but agency men supervise the work closely. "We don't have tv executives," is the C & P phrase for it. And that seems to be true, in a sense, of the entire agency.

### The "Boss"

At the top is grey-haired, genial James M. Cecil, 62 (see cover). As president, he has watched his company's billing rise from \$1.2 million in 1939 to today's \$21 million-plus. Jim Cecil began as a journalist in his native Richmond, Va., switched soon to public relations. That led him in turn to advertising, then considered a brand-new concept. Cecil and his brother opened their own agency in the southern town, preceded to land such now-major advertisers as Maxwell House Coffee and Planters Peanuts. In 1926, Jim Cecil moved to Manhattan and made it the young agency's headquarters.

His subsequent career reversed the familiar advertising agency pattern wherein key men frequently leave—with lucrative accounts—to set up their

own outfits. Jim Cecil has constantly attracted top-notch people to *him*. In 1926, for instance, his agency was known as Cecil & Baretto & Cecil. By 1928, it was Cecil & Warwick & Cecil. In 1939, he joined forces with Charles Presbrey of the Frank Presbrey Co. and the result was Cecil & Presbrey (the latter shortly retired). Cecil has continued to prove a magnet for major agency talent. Recent additions to the firm have been T. J. Maloney (from Newell-Emmett) and J. D. Tarcher (who then dissolved his own company).

### Partners' Choice

Not the least important circumstance of these additions: the newcomers bring their clients with them. The secret: Jim Cecil makes it worth their while. "While the agency is a corporation," he explains, "I run it as a partnership. I encourage them to buy stock after they've been here long enough to know they want to stay." Furthermore, when the partners are opposed to something, agreement in policy is hammered out on a mutual basis. In short, the key men at Cecil & Presbrey share the ownership, profits and responsibility.



T. J. Maloney

Although the agency has a regular corporate board of directors, the actual operating authority is exercised by a seven-man executive committee. This group includes some not on the board and, conversely, excludes some board members.

On the "cooperative" C & P team:

*Eduard B. (Ted) Noakes*: former vice-president with the Frank Presbrey Co. Now head of Cecil & Presbrey's executive committee, he is responsible for merchandising, media and production. Like Jim Cecil, Noakes is a vet-

eran ad man with more than a generation of experience in the field and a firm believer in "rolling up the sleeves" and pitching in to do the day-by-day job.

*David Thomas*: a partner in his own Chicago agency for 20 years and secretary-treasurer of the New York firm. Cecil brought him in as a partner—along with Noakes and Charles Presbrey—because of his "sound methods for handling inside-agency matters."

*David G. Lyon*: vice-president in charge of radio and television. He helped launch the early Tintair promotion campaign. Son of Alfred Lyon, chairman of the board of Philip Morris, he handles that company's Marlboro campaign.

*Samuel Dalsimer*: vice-president, and supervisor of the Block Drug account. Among the first to try "split-run" copy testing, Dalsimer still works out art and copy problems. An enthusiastic traveller, he is currently vacationing among the cool fiords of Scandinavia.

### Repeat Performance

These men played such a vital role in the growth of C & P, that in 1949 Cecil decided to expand the roster. To join the agency, he invited:

*T. J. Maloney*: executive vice-president, technically second in command. Upon leaving Newell-Emmett, Maloney rounded up some 12 top men of his own staff and taxied in a body over to Cecil & Presbrey's Park Avenue offices. They were joined there shortly by five important accounts: Sylvania, Electric Auto-Lite, the U. S. Coast Guard, Texas Gas, and Graflex.



*J. D. Tarcher*

The last account is a "natural" for Maloney. Quick-moving and energetic, he publishes the monthly *U. S. Camera* on the side. Early this summer, he made a rush trip to Korea—at the request of Navy Public Relations—to set up a tour for press photographers. (Since his agency work couldn't wait while he made the junket, Mr. Maloney paid for his own air ticket.)

### Camera's Eye

His interest in photography has also led Maloney to take a major hand in C & P's television activity. "When it first came along," he recalls. "I guess I could 'see' television more easily. I was a little more inclined to admire it in photographic terms. It was just natural that I should become involved."

Newest recruit to the Cecil & Presbrey lineup is:

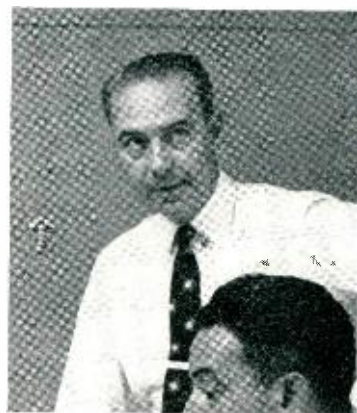
*J. D. Tarcher*: head of his own agency until early this year and now senior vice-president of C & P. He has held for years—and still does—the



*David Thomas*

Benrus account. A quiet-voiced but articulate man, Mr. Tarcher says he was attracted to his new position because "I had good friends there" and because the agency "has strength and is growing in television." When he unpacked his brief case at Cecil & Presbrey, Tarcher not only produced the Benrus account, he also unwrapped another \$2.5 million worth of business divided among Seeman Bros. (tea and coffee), Julius Wile Sons (benedictine and dry sack sherry), Persona Blades and Eagle Pencil.

A longtime tv enthusiast, Tarcher introduced Benrus to the medium in 1948 via spot announcements. "They have been friends ever since," he says



*Samuel Dalsimer*

with a grin. Benrus went on a network basis in 1951 when the coaxial cable was opened and has since dropped out of magazines completely and cut down sharply on radio time.

Television, points out Mr. Tarcher, has not only become a "big-sell" medium but it has also made advertising an increasingly bigger operation. Tv, in effect, constitutes "one more push" against the smaller agency in its "decreasing chance for survival."

C & P, however, obviously is one small agency that has survived—and survived handsomely. Jim Cecil cites three factors in this success story: 1) the increase in size of old accounts (Block Drug's ad outlay has risen from \$300-\$400,000 to \$3-\$4 million); 2) the addition of completely new accounts (many of whom were attracted by the manner in which C & P handled its older clients); 3) and the acquisition of new "partners" who brought new business.

"It's hard to say," muses Jim Cecil. "just what role television played in all this." He does point out, however, that his company "early was aware of the great importance of television and learned how to handle it successfully."

### TV Problems

But tv has also brought its share of new problems. For one thing, it has required setting up a completely new department. This has tightened the squeeze between the standard 15 per cent agency fee and steadily rising operating costs. Result: the average agency profit after taxes is only 1.2 per cent of its billing. (Television, in the opinion of many ad men, may sooner or later—and probably sooner—lead to a hike in the agency fee.)

(Continued on page 71)





26 episodes  
9 brand-new

# "Captured"

Get this exciting, fast-moving TV dramatic film series for exclusive sponsorship in your city. A smash hit as **GANGBUSTERS** on network—now released locally in new format...

with **CHESTER MORRIS** as host. This profit-proved program includes full-scale promotional support in *all* markets.

Call, write or wire

**NBC** FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES • In Canada RCA Victor Company Ltd., Montreal and Toronto

# The Big Smoke

(Continued from page 33)

moving Cavalier. Liggett & Myers is trying to offset the declining profits of its old Chesterfield by building its king-sized Fatima. P. Lorillard, whose Old Gold has gained as much as Chesterfield has lost, has asked its agency, Lennen & Newell, to push the longer Embassy. Meanwhile, king-sized Chesterfields, Philip Morris, and Old Golds have all been rushed into production.

The popularity of filtered cigarettes has just begun to grow. Benson & Hedges, assigning its expensively boxed Parliaments to Benton & Bowles, has shown that there is a wider margin of profit on a relatively small volume of a higher-priced specialty. Late in 1951, Lorillard's filtered Kents, via the Geyer agency, hit the market with so strong an impact that company officials described sales as "beyond the most sanguine expectations."

The combination of all these factors—a crowded field, shifting tastes, saturated markets—means simply that the cigarette makers must convert or find new buyers. Past experience shows that tv advertising does the trick.

## TV Spurs Sales

Sales, for instance, have risen steadily from about 240 billion units in pre-television 1944 to some 395 billion in 1952. Although first-quarter sales usually climb from about 21½ to 3 per cent, the increase this year has been between 4½ and 5 per cent: projection of that rate throughout the year indicates a record total of 450 billion smokes in 1953.

The most dramatic instance of the power of tv promotion is the story of Pall Mall. This is a cigarette which since 1946 has reached a sales volume which took years for other brands to attain. Pall Malls were first promoted by tv spot announcements in 1949, and sales rose 21 per cent to hit 17 billion by the end of the year. The Pall Mall agency, Sullivan, Stauffer, Colwell & Bayles, then suggested network tv on an alternate-week basis, a schedule that was reinforced with more spot announcements. Sales continued to rise. In 1950, the network show, *The Big Story*, was put on a weekly basis

and spots were cut proportionately. By last year, the brand had chalked up sales of 32 billion, almost doubling the volume of three years earlier. Currently, Pall Malls are promoted by *Douglas Edwards and the News* two days a week on 26 CBS stations, *The Big Story* on 46 NBC stations, and spots in three markets.

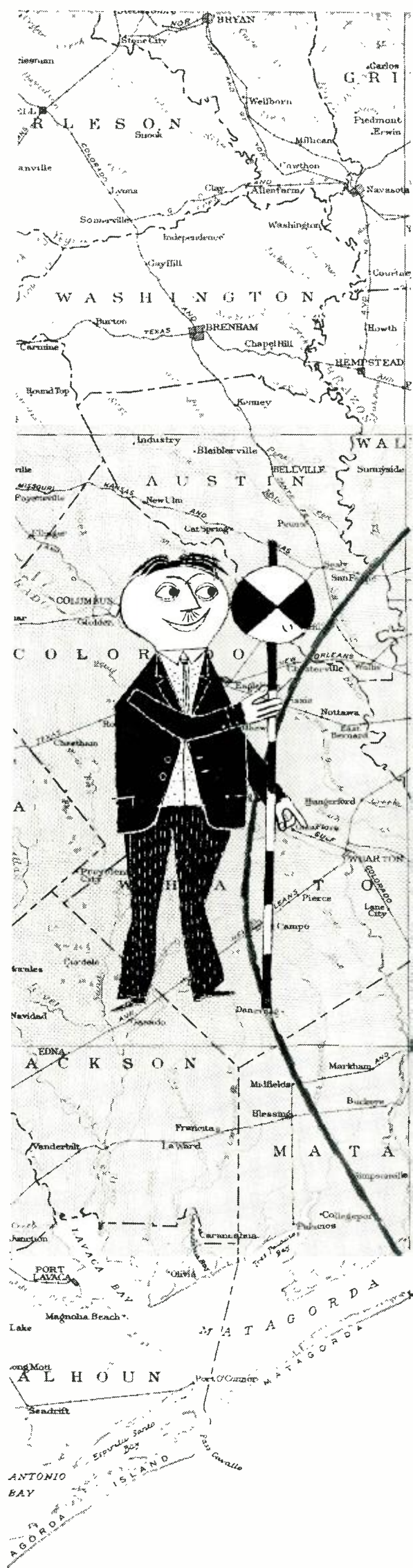
## Philip Morris Unique

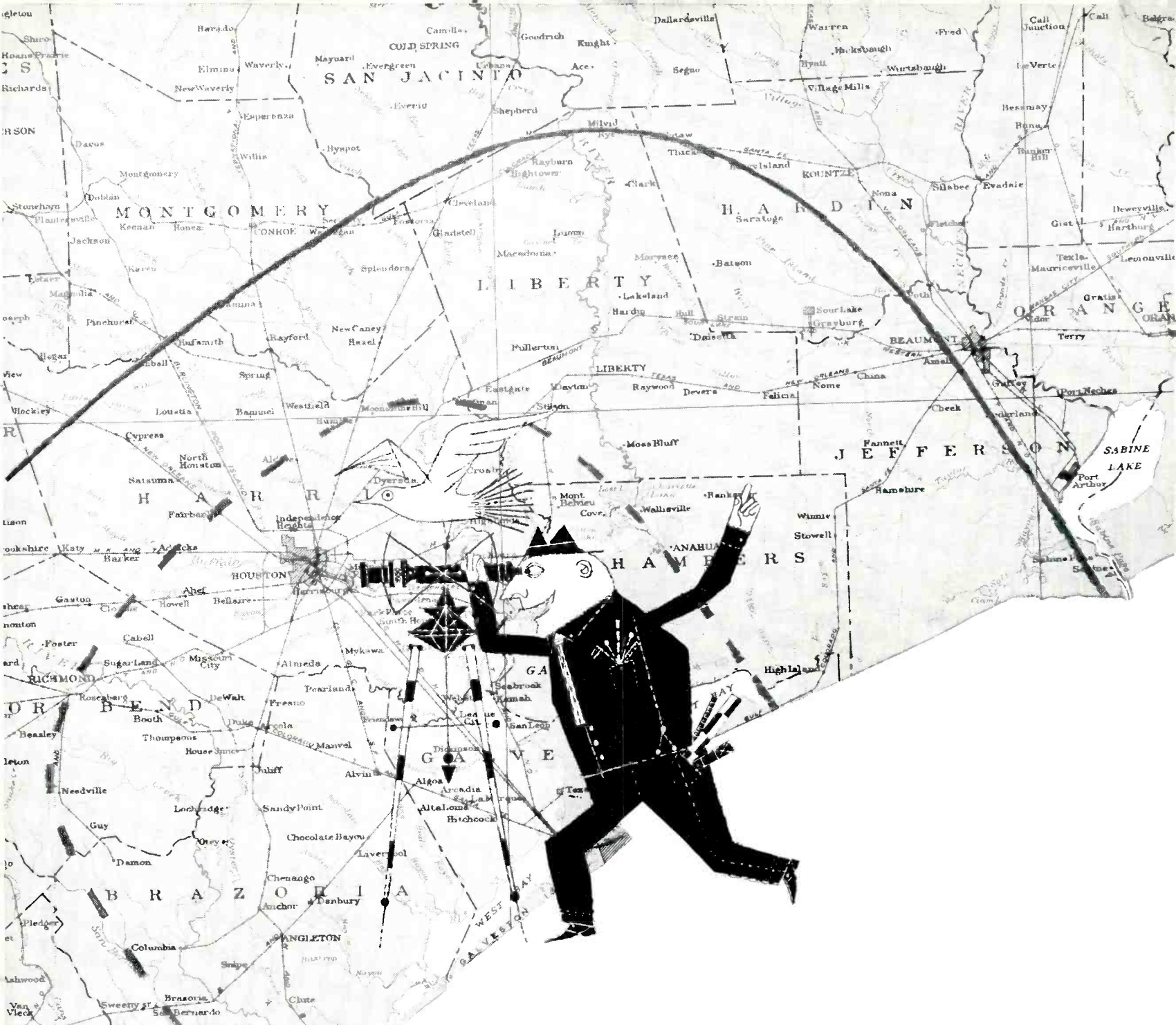
Philip Morris is unique among the top-selling brands in using spot tv almost as heavily as network—\$2 million and \$2.8 million, respectively, last year. (None of the other leaders spent more than \$300,000 on spots.) Philip Morris' network sponsorship, however, does include the enormously popular *I Love Lucy* series. To push its king-sized Dunhills last year, Philip Morris employed a \$1,035,000 spot campaign plus the weekly *My Little Margie*. Biow is the agency.

With only a single exception—Larus & Brother, through Warwick & Legler, have used *The Plainclothesman* on the Du Mont network for the past two years to plug Holiday cigarettes and Edgeworth tobacco—the smaller companies concentrate on spot television. (The smallest use no television at all.) They have found that a highly effective means of boosting sales to the point where national television can be contemplated. Last year, for instance, Brown & Williamson, via Ted Bates, spent \$2 million on a continuous, well-spread, and insistent spot campaign which bolstered Kools in the No. 7-selling position. The company used the same technique—and amount—to hike sales of Viceroy's (Ted Bates) and Raleigh's (Russel Seeds).

Chief concern right now, then, for cigarette makers is not *how much* to spend as *how* to spend in order to get the maximum response from tv advertising. R. J. Reynolds, for instance, with four network programs but only small spot schedules, finds half its entire ad budget being swallowed by television. Reynolds announced early this summer that it had dropped its share of the hour-and-a-half *Your Show of Shows* and would sponsor a 30-minute filmed series of Thorne Smith's *Topper* stories this fall. That

(Continued on page 54)





## Bigger than predicted!

And in Texas, that's *big!* KGUL-TV, with the most powerful signal in the Southwest—

- ... wings not only to Houston, *but 25 miles beyond!*
- ... brings into range a bigger metropolitan area than ever—*Galveston and Houston combined, now 14th in the nation!*
- ... one of the top dozen richest areas in the U. S. in family income, with an average of \$6,342 a year!
- ... spans more people than ever, *now 1,218,400, and more total income, now \$2,179,947,000!* Sources on request.

Any way you measure, KGUL-TV covers one of the biggest and wealthiest markets in all television.

Your CBS Television Spot Sales representative will be pleased to show you how you're really on the map when you are on...

**KGUL-TV**



Channel 11  
in Galveston-Houston  
Basic CBS Television Network

Represented by CBS  
Television Spot Sales

## The Big Smoke

(Continued from page 52)

might be the tipoff to future big brand programming: retain network billings but split them up among shows of shorter length and greater frequency.

The smaller companies, for their part, are steadily increasing their use of spot announcements. In the first quarter of this year, Dunhills were promoted by spots in 25 markets compared to 11 in 1952; sales jumped 400 per cent. And outfits never before in television are taking the leap: this month the U. S. Tobacco Co. will switch sponsorship of *Martin Kane* from pipe tobaccos to denicotinized Sanos and filter-tipped Encores.

One thing remains absolutely certain. Cigarette manufacturers will continue to invest heavily in tv. They know that television is an excellent salesman admitted freely into the family circle. They know that the advent of color will make their product appeal even more potent. They know, in short, that tv—like smoking—has caught on with the American public.

### TV SPOT PLACEMENTS

<b>R. J. Reynolds</b>	<b>\$323,807</b>
Camel	203,431
Cavalier	120,376
<b>American Tobacco</b>	<b>99,517</b>
Lucky Strike	5,857
Pall Mall	93,660
<b>Liggett &amp; Myers</b>	<b>13,781</b>
Chesterfield	13,781
<b>Philip Morris</b>	<b>2,199,147</b>
Philip Morris	1,009,722
Dunhill	1,035,625
Marlboro	153,800
<b>P. Lorillard</b>	<b>27,261</b>
Old Gold	11,900
Embassy	12,361
<b>Brown &amp; W'mson</b>	<b>3,720,806</b>
Kools	2,087,225
Viceroy	1,007,755
Raleigh	582,736
Life	43,090
<b>Benson &amp; Hedges</b>	<b>566,689</b>
Parliament	566,689
<b>Grand Total</b>	<b>6,951,008</b>

\*Based on Rorabaugh Reports; does not include participations or local shows.

## Any Questions?

Back in 1948, Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn was on vacation in Florida. While there he heard rumors that American Tobacco was on the verge of switching its \$12-million Lucky Strike account to another agency. He immediately flew back to New York.



Ben Duffy has a remarkable memory—for faces, for names, and for facts. He made good use of it in rising from office boy to president of BBD&O. And when he asks his research staff for facts, the boys in the back offices know they must deliver *all* the facts.

He called for masses of research about tobacco. He asked for reams of material about cigarettes. He demanded complete knowledge of American Tobacco's competitors. Then he asked for still more facts about Luckies.

He digested all the research and hurried over to spread his presentation before Vincent Riggio, the cigarette company's president at that time.

Ben Duffy talked about tobacco. He talked about cigarettes. He talked about competitors. He talked about Luckies. Then he stopped and waited. "I have a list of ten questions to ask you," Mr. Riggio said quietly.

Ben Duffy listened.

"But you have answered them all," Mr. Riggio smiled.

The rumors proved true: American Tobacco switched to BBD&O.

## The Big, Bad Wolff

The "office snob" is a fairly common type: he mentally computes your floor space and the depth of your carpet's nap as he enters your place of business. But it takes an uncommon type, like Nat Wolff, Young & Rubicam vice-president and radio-tv director, to arrange his come-uppance.

When Nat was transferred to New York from Y and R's west coast branch several years ago, the agency's offices were being remodeled. Nat was given temporary desk space in a cubby-hole adjoining a larger office, until workmen could get around to knocking out the wall between.

The day before the wall-wrecking was scheduled, Nat received word that one of his Hollywood friends—a television writer who thought a large, plush office as indispensable to the successful executive as a four-star uniform to the well-clothed general—was in town and intended to drop by to see him. Wolff had the script and the props ready when his visitor showed.



Right on cue were the Hollywoodian's first words: "This is your office, Nat? Terrible! Terrible!"

"Oh, it's not so bad," replied Nat mildly. "In fact, it's rather cozy."

"Cozy! Why, it's no bigger than a closet!"

"Maybe you're right," Nat mused. "I guess I ought to complain."

"Complain! I'd raise the roof, if I were you."

"By God, you're right!" agreed Wolff. Whereupon he removed an out-sized sledge hammer from beneath his desk and with a few healthy swings, proceeded to demolish the offending wall.

## Packages on Parade

(Continued from page 17)

sonal use—such as cosmetics—will need gentle, feminine colors.

The history of the Drene shampoo packages illustrates this point. A few years before the last war, only five or six liquid shampoos shared the market. Proctor & Gamble's Drene package, designed by Donald Deskey Associates, met the competition by bringing out a new bottle, shaped for easy handling by wet hands. The container was essentially black-and-white, to emphasize the hygienic factor.

Today, there are many shampoo products—creams, liquids, concentrates. Although the Drene package had been revised once, last year P & G came out with a completely redesigned parcel in soft colors—orchid, chartreuse, with some black-on-white. The product name was printed so that the package can be displayed on a grocery shelf—or in an announcer's hand—either horizontally or vertically. The new package has been used as the core of a unified advertising campaign, including television. The P & G sales reports: volume has very "definitely" gone up as a result.



The cost of such redesigning ranges anywhere from \$2,500—for a single, simple item—to \$25,000 for a family of packages. A common method to judge television appearance is to photograph the package and study a small, black-and-white print. A sterner test is to print the photo with a coarse screen on newspaper stock.

Although a good tv package does invariably boost sales, paradoxically enough, it can be fatal in the long run. Customers flocking to buy an inferior item, on the strength of its television appearance, will soon shy away. After all, emphasize both designers and advertisers, the best promotion and the best package will not for long hide the fact that "the product is the thing."

# The Guinea Pig in the Big Pond



**You** know Los Angeles television. The statistics are almost as colossal as you can find. Seven VHF stations; over 1,500,000 VHF sets; over 80% saturation. Quite a pond to be jumping into with a UHF station, don't you think?

**Location?** Our powerful new transmitter is right on the same mountain with the other seven stations . . . VHF—remember? There the resemblance ends! The problems begin . . . like—

**What** will convince over a million and a half families either to modernize their present TV sets for the new channels or to buy all-channel receivers?

**Who** is going to worry about this and be the nation's No. 1 UHF guinea pig?

**On** the brink of the pond, with construction nearing completion, stands KPIK, channel 22; owned and operated by John Poole Broadcasting Company, which also runs radio stations KBIG, Catalina Island, and KBIF, Fresno.

**Operation** Guinea Pig really began five years ago when John Poole built his pioneer UHF station KM2XAZ atop Signal Hill in Long Beach, California. Last year the operation moved to Mount Wilson, overlooking Los Angeles from a mile-high vantage point. The outgrowth was powerful KPIK, to operate commercially on channel 22.

**We** have worked out a number of problems during the past five years and are soberly preparing to work out others that remain ahead.

**MORAL:** The Guinea Pig is ready for X-ray, analysis and inspection. Maybe you'll have similar problems in your area. We'll keep you posted on progress.

## KPIK—Channel 22

JOHN POOLE BROADCASTING CO.

KPIK — KBIG — KBIF

6540 Sunset Boulevard, Hollywood 28

HOLLYWOOD 3-3205



**MOST POWERFUL IN CINCINNATI**

**NOW 250,000 WATTS  
SOON 316,000**

Power Counts! For full coverage of the Queen City trading area "people in know" use Cincinnati's Most Powerful Television Station. Yes, WKRC-TV is your best buy!

Because of its top Network and Local programming, WKRC-TV has consistently had the highest evening audience and shows a 22% increase in the daytime audience at the expense of the other two stations.\* Radio Cincinnati now owns and operates WTVN, Columbus, Ohio.

Ask us about the CDC—Tri-State Network.

\* June pulse.

*Kenneth W. Church  
Vice President and  
National Sales Manager  
Radio Cincinnati*

**WKRC-TV  
CHANNEL 12**

**CBS TELEVISION NETWORK — REPRESENTED BY THE KATZ AGENCY**

# Washington Memo

**RAISED EYEBROW.** The face of Washington has been lifted.

The ruling eyebrows of the broadcasting business have been transplanted from the FCC to Capitol Hill.

This is the most significant single development in the Washington television-radio picture.

Where previously the James Lawrence Flys, the Paul Porters, and the Charles Dennys, as Commissioners, held an oblique dominance over the destinies of the business, that power has tended to shift from their successors to the Brickers, the Wolvertons, and the Johnsons on Capitol Hill.

Where hitherto the broadcaster, in defending his interests, has had to adjust his vision to the workings of a subtle bureaucracy, he now has to sharpen his sights to the actions of free-swinging politicians.

Over the past two decades, the FCC would invoke its authority on the basis of what it *threatened* to do, rather than by what it *did*.

It was rule by innuendo and by nuance.

It was rule by the Raised Eyebrow.

It is interesting to note that, with the FCC and now with the group on Capitol Hill, both have trained their sights on programming.

Thus the Commission tried to lower the boom on broadcasters with a Bluebook. The legislators came up this session with a Gathings Investigation.

As a matter of fact, the letter that Rep. Charles A. Wolverton (R-N. J.) sent last month to John Fetzer, WKZO-TV, Kalamazoo, and chairman of the NARTB Television Code Review Board, contained an implied threat of another investigation of tv programming. As a "lever," Wolverton used the complaint of the American Medical Association against "offensive advertising methods."

At the same time, big Ed Johnson (D-Col.) was attempting to push through his bill to allow Major League Baseball to prohibit broadcasting or telecasting of its games outside a 50-mile radius of the home city.

Nevertheless, TV's legislative duo of

Wolverton and Johnson, put in a busy session of Congress.

Senator Johnson practically single handed won more money for FCC examiner teams to process station applications. When the Independent Offices Appropriation bill came to the Senate floor, it contained only enough money for 17 examiner teams (in place of the previous ten) to handle the huge backlog of applications. He persuaded the Senate to add \$300,000 to the bill, enough to create 25 teams (although he wanted 40) and perhaps enough to plow through the task in two more years or less. This was a victory for Big Ed in the face of an economy-minded Congress and in view of the fact that Johnson is a member of the minority party. His most effective argument was that it wouldn't hurt



*Sen. Ed Johnson: Eyebrows on the horizon*

Congress to put up the extra money this year, but that failing to do it would create an unbearable delay on the applicants who wanted to build stations.

Congressman Wolverton, meantime, took the lead very early in the session in pressing for some fast action on color. The hearings of his committee last March stepped up interest in color tv. They coincided with the withdrawal of the color tv freeze order, M-90, by the National Production Authority. There wasn't much doubt that this was going to happen, but the fact that it came almost simultaneously with the hearings gave the whole situation an air of immediacy. The RCA color demonstrations at Princeton created a lot of excitement, and Mr. Wolverton and his Congressional colleagues returned from Princeton last Spring en-

thusiastic over the future of color, and determined "that this shall not be kept from the American people". And there's no doubt that the pressure on the Commission to act on color will come more from Capitol Hill than from any other source.

The broadcaster is in an anomalous position on the Hill. He can get a full and fair hearing on both sides of the Capitol. But he never knows when support may turn to opposition as witness the entry into the picture of Sen. John Bricker (R-Ohio), a reliable stalwart of conservatism, as active supporter of educational tv. And Sen. Johnson, usually sympathetic to the plights of the broadcaster, went into a rage when the NARTB opposed his baseball bill.

The workings of the FCC bureaucracy were, and still are in many areas, undefinable. The practices of the politicians are unpredictable.

And although rule by the raised eyebrow has moved one mile east, from the FCC to Congress, for the broad-

caster it means unslackened vigilance—the eternal price of free and competitive television.

**TV CAMERAS ON CONGRESS.** The first session of the 83rd Congress may not have been noteworthy for the amount of legislation affecting radio-

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*The position of Chairman of the Senate Interstate and Foreign Commerce Committee vacated by the death of Sen. Charles W. Tobey is slated to be occupied by Sen. John Bricker (R-Ohio). Those telecasters who knew Sen. Tobey regarded him as a person of fervent integrity, whose views may have differed with theirs at times, but whose honesty in the espousal of those views was unquestioned. Sen Bricker, like Sen. Tobey, is a strong advocate of educational tv. (See above).*



*Pfc. Hector A. Cafferata Jr.,  
USMCR  
Medal of Honor*



IT WAS DURING the Chosin reservoir fighting. Against F Company's hill position, Reds were attacking in regimental strength. The last of Private Cafferata's fire team-mates had just become a casualty, leaving a gap in the defense line. If the enemy could exploit it, they could smash the entire perimeter.

Exposing himself to devastating fire, Private Cafferata maneuvered along the line. Alone, he killed fifteen Chinese and routed the rest. Then, wounded and in intense pain, he held till reinforcements plugged the hole.

"If we really want to protect ourselves from the Commies," says Private Cafferata, now retired because of wounds, "we've got to go all out. And one thing all of us at home can do—should do—is invest in our country's Bonds. Sure, Bonds are our personal savings for a rainy day. But they're more—they're muscle behind our G.I.s' bayonets, too!"

★ ★ ★

**Now E Bonds pay 3%!** Now, improved Series E Bonds start paying interest after 6 months. And average 3% interest, compounded semiannually when held to maturity. Also, all maturing E Bonds automatically go on earning—at the new rate—for 10 more years. Today, start investing in U. S. Series E Defense Bonds through the Payroll Savings Plan; you can sign up to save as little as \$2.00 a payday if you wish.

*Peace is for the strong!  
For peace and prosperity save with  
U. S. Defense Bonds!*

The U. S. Government does not pay for this advertisement. It is donated by this publication in cooperation with the Advertising Council and the Magazine Publishers of America.



## Washington Memo

(Continued from page 57)

television it put on the books, but it did achieve one distinction—more of its activities reached the nation's tv screens than ever before. During the last six months, networks carried a total of about 25 hours of live telecasts of Congressional hearings. That's three or four times as much attention as any Congress ever got from the unblinking tv eye.

The tv coverage was broad. It ranged from Senators McCarthy and Jenner and their Communist investigations to Elder Statesman Bernard Baruch's urging the Senate Banking Committee to give President Eisenhower authority to impose emergency wage and price controls. Senator Margaret Chase Smith (R-Maine) was observed sharply quizzing Pentagon officials about ammunition shortages in Korea; Secretary of State John Foster Dulles stated the Administration's case for \$5.8 billions in foreign aid; Air Force Chief Gen. Hoyt Vandenberg attacked a proposed \$5 billion cut in Air Force funds even as Secretary of Defense Charles Wilson defended it.

By far the greatest coverage was provided by NBC, which put on about four times as many live telecasts of Congressional hearings as runner-up ABC. CBS didn't enter the field this year.

### *Bull's-eye*

From a professional, technical standpoint the telecasts must be rated an unqualified success. They were, agreed observers, tv at its very best—bringing the viewer to a key spot where he could never be—informative, revealing, steadily fascinating. The average program lasted an hour and a half or two, started at 10 or 10:30 a.m. and ran until noon. Usually the opening shot showed a studio commentator outlining what and where the hearing was, and what, if anything, had happened till then. The committee room then faded in as the commentator identified the witness or Senator who was speaking. Thereafter, except for station breaks on the half hour, it was the policy of the networks to let the show alone and let it sink or swim by itself.

No spoken commentary was used if it could be avoided.

Were the shows well received by the public? There's no sure way of telling, for the telecasters didn't run any careful studies of audience reaction. But they do know there was a steady—and faithful—audience because webs were not long in receiving complaints when coverage had to be discontinued in the middle of a session or was dropped for several days running. One instance of viewer reaction came when, because of a misunderstanding with Senator McCarthy over the time difference between local and network time, ABC cut off the testimony of Reed Harris, acting administrator of the Voice of America. Since the previous proceedings had not been favorable to Mr. Harris and his defense of the VOA, the network heard a lot of squawks on the ground that it was discriminating against the State Department program.

### *"New Faces"*

Of all the hearings televised this past session, the one that pleased the producers most took place last May 28 when the four military men appointed as the new Joint Chiefs of Staff appeared before the Senate Armed Service Committee. This was as noncontroversial a performance as took place all year on Capitol Hill, but it definitely had "class" as a tv show. For one thing, there were four new faces, of whom only Gen. Ridgway, the new Army Chief of Staff was well-known. Admiral Redford, named chairman of the group, Gen. Twining, head of the Air Force, and Admiral Carney, Chief of Naval Operations, were all fresh "talent." Dramatic interest was high, for these were the men who, to a large degree, would be responsible for the nation's security during the next two critical years. And then the hearing fitted nicely into the time available, beginning a little after 10 in the morning and ending almost exactly at noon. Just to make things neat, the committee met in the afternoon, voted to confirm all four men, and the news was out that evening.

Will Congressional hearings become a popular fixture—perhaps a regular morning program? The answer: "probably not." The reason is purely



economic—sponsors so far show little inclination to pick up the tab for Capitol Hill telecasts. Early in July, for instance, NBC's sustaining *Ask Washington*—a political discussion show which often featured hearings—went off the air to make way for the sponsored *Hawkins Falls* and *Glamor Girl*. The network's Congressional coverage, for the moment at least, has come to a dead halt.

If live telecasts of hearings disappear will anything comparable take their place? Well, at least one scheme is being considered here for filming or kinescoping hearings during the day, editing them, inserting commentary by someone familiar with committee operations, and playing them back at night in, say, a half-hour news spot.

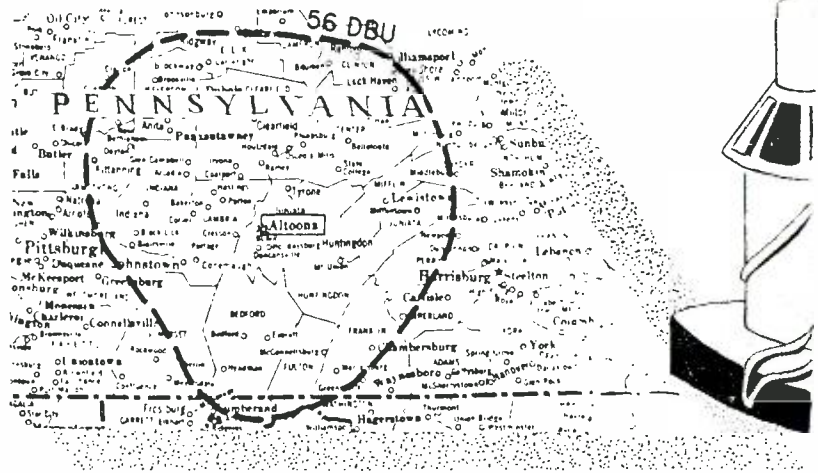
### Still a Secretary



"Zip:" Betty O'Neil does the famous stripless "strip-tease" number in *Pal Joey*, the hit musical. A former secretary at the Katz Agency in Chicago, Miss O'Neil is now touring summer theatre in *Gentlemen Prefer Blondes* and *Call Me Madam*. "Regardless of what I do," she says. "I never seem to get very far away from shorthand. In my *Pal Joey* role, I still wear a suit and horn-rimmed glasses."

## WE FOCUS ON CENTRAL PENNSYLVANIA

WITH 316,000 WATTS



WFBG-TV  
channel 10

pours on more power than any other VHF channel in Pennsylvania—more than any station in eastern U. S. with 316,000 watts.

WFBG-TV  
channel 10

reaches over a million people—300,000 families. Coverage includes such cities as Altoona, Johnstown, Punxsutawney, Williamsport, Lewistown, Lock Haven, Cumberland, Maryland, And, as a bonus, Harrisburg and Pittsburgh.

WFBG-TV  
channel 10

sells an area—not a city. You sell all central Pennsylvania. Match your sales messages to your distribution pattern. You get results.

WFBG-TV  
channel 10

really has connections—ABC—NBC—DuMont. Top network entertainment from America's No. 1 television networks in programs, audiences, stations and advertisers.

For more sales, best coverage, and low rate advertising, adjust your sales picture to . . .

# VHF Channel 10 WFBG-TV

ALTOONA, PENNSYLVANIA

ABC • NBC • DuMont

Jack Snyder, Managing Director—316,000 watts

National Representatives H-R Television, Incorporated

## Cinematic Chaos

(Continued from page 35)

rest of the operation."

Additional evidence of a positive approach to the price problem has been the recent growth of film buying combines. Last May, Amalgamated Buying Service, Inc., located in New Haven, Conn., began a complete purchasing service for independent UHF stations in the eastern area. Slated to begin operations in September is Vitapix, a new corporation capitalized at \$1 million and at present made up of 29 owners of independent and affiliated stations. Says Robert H. Wormhoudt, executive vice president: "We originally were a distribution syndicate but as a buying combine we intend to find and deliver product on a basis better suited to the tv industry."



Salk: "A . . . businesslike basis"

Still another newcomer is Station Films, Inc., a non-profit organization set up by the Katz Agency. This combine will represent 20 network-affiliated stations on a prorated fee basis. Robert H. Salk, president, sums up the aim of all these new groups. We feel that what is needed most is for single station operators to get together so that collectively they are as big as the distributors they do business with. This is the first step in putting film operations on a uniform, coordinated businesslike basis."

It is still too early, of course, to ascertain whether the combine is the answer to the price confusion. But it is an indication that the television industry itself is beginning to realize the need for direct and immediate action.



## The Do's and Don'ts of Film Buying

BY TOM KRITSER

General Manager  
KGNC-TV, Amarillo, Texas

### DO:

1. Use an "on or before" starting date when signing contracts. This came in handy in our case. The date for beginning station operations had been set for April, then changed to March 18. We had agreed to give each distributor two weeks' notice before requesting film: this we were able to do, and we received excellent cooperation from all companies concerned.

2. Watch out for public service film ordered from descriptive material. It must be screened carefully, shouldn't be used as filler but fitted into the overall schedule. Watch out for excessive commercialism. We reject about 70 per cent of all free and public-service film.

3. Read your contracts carefully. Insist on paying for film by the month and not on a per-run basis.

### DON'T:

1. Let anyone sell you film. Buy it. Know it as to quality, audience appeal, and how it fits into a schedule. Don't overbuy in any one category: work for a well-balanced diet of adventure, comedy, drama, who-dun-its, Westerns, and documentaries.

2. Buy on the basis of a pilot film. Be sure the series has been made—and tested in another market.

3. Stint in setting up a film-handling department. With 50 or 55 hours of film every week, a film department can keep things running smoothly—or it can blow things wide open.

We hired a film librarian with several years' experience in a large-market TV station; provided the best equipment we could buy for screening, editing, and handling film; and developed all necessary forms to keep track of receiving and shipping. Each program has its own file card that shows date received, and express shipping number. An index card shows the date played and the date returned, with express shipping number. All film is handled the same way—commercials, sustainers, and network kines are always checked and screened.

**REMEMBER:** Film-buying is a serious business. It requires long-range planning and it takes a program man with time to study the trade papers, news of what the various producers are doing, news of events in other markets. The sales department can't sell free public service film, can't sell travelogues, can't sell cats and dogs. A prospective client wants an exclusive product—a film show that will hold an audience. His interests and the station's are exactly the same in this respect.

Years from now we expect to continue to realize large dividends from our present-day film expenditures. With close to half a million dollars invested in equipment, it certainly doesn't make sense for us—or anyone else with a new station—to cut corners on film operation. It's worth it to us, and will be reflected in future sales.

## Suicide By Research

(Continued from page 37)

period. The highest possible amount of viewing time that the rating can account for is 150 hours—all 300 people watching tv for the full half hour. Either program would have a rating of 100.0 if all 300 phones were tuned to it for the full 30 minutes. But below this hypothetical perfect score, the possible audience combinations are almost endless.

This does not disturb the coincidental rating technique which is not concerned with the viewers themselves—who they are, how often they tune in, what they like—but solely with how many of the 150 viewing hours it can assign to either of the two programs. Consequently, 50 persons watching program A for 30 minutes each, or 100 people viewing program B for 15 minutes each will produce the same coincidental rating. The rating cannot possibly be projected to the viewing audience as a whole or to any other base that refers to people. It is purely comparative—and yet it is still being used with the utmost seriousness as a valid yardstick.

In defense of ratings as they are currently used, very little can be said. The rating was originally a program-

ming statistic—an index of comparative program popularity similar in scope and in limited usefulness to magazine “readership ratings.” Starving for any kind of statistical information, radio sales departments kidnapped ratings. This added nothing to the value of the figures. It actually took them away from performing the one function in broadcasting where their potential to do harm was likely to be negligible.

To sum up: As a competitive selling figure, the rating is still a primitive and unrevealing statistic as well as an irresponsible one. Contrasted to the primary selling figures of other media it lacks stature as well as meaning. After all, the primary function of an advertising medium's selling figures is to give it effective bargaining power against its competition. They should clarify comparative media values, not cloud them.

It was natural, of course, for television in its earliest stages to borrow heavily from radio. And, as an interim, makeshift policy, it was normal for tv to adopt ratings. But television has its future—as well as the present—to consider. It is high time for the industry to realize it is in grave danger of losing its competitive bargaining power. It is time for telecasters and

advertisers to understand the severely limited value of the present rating systems. It is time to begin a genuine search for more valid and revealing statistics on which to build the future of the medium.

## The Crystal Ball

On September 20, 1930, George M. Burbach, then advertising manager of the St. Louis Post-Dispatch and now general manager of station KSD, sat down and wrote a memo to Joseph Pulitzer, late owner and publisher of the paper. An excerpt:

“Another possibility of broadcasting is television. As you no doubt have heard, the *Chicago Daily News* has already had some reasonably satisfactory demonstrations over their station which unquestionably demonstrate the possibility of television as a tie-up with radio. This suggests the possibility of important news events being broadcast by television. If this is to be a competitive factor with newspapers, we should be in a position to be one of the pioneers.”

Station KSD, telecasting since February, 1947, expects to gross close to several million this year.

## TV's Rating Systems

**AMER. RESEARCH BUREAU**



*Uses diary technique covering first seven days of the month. Published monthly.*

**C. E. HOOPER, INC.**



*Telephone coincidental technique combined with diary method. Local only. Survey of first week. Published monthly.*

**A. C. NIELSEN CO.**



*Electronic audimeter placed proportionately throughout country. Survey covers all four weeks. Published bi-weekly.*

**THE PULSE, INC.**



*Recall method by house to house interviews. Local only. Conducted during first seven days of month. Published monthly.*

**TRENDEX, INC.**



*Telephone coincidental technique during first seven days of month. Published monthly.*

**VIDEODEX, INC.**



*Diary method using warranty list supplied by manufacturers. Report on first week of each month. Published monthly.*



now..



10 out of



every 100 viewers



are in areas



reached by



Westinghouse TV Stations!



With only *two* of the nation's 200 TV stations, you can do a tremendously effective selling job! Check NBC Spot Sales for availabilities that will bring *results* in these two key markets.



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

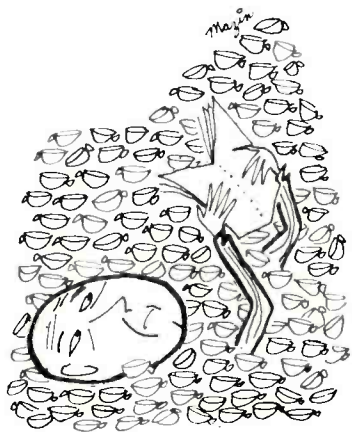
National Representatives: for TV, NBC Spot Sales; for radio, Free & Peters

## Louisville Tea Party

"Tv," says James G. Thornbury, divisional sales manager of McCormick & Co., Baltimore spice and extract maker, "is our cup of tea."

There's a good reason for Mr. Thornbury's enthusiasm. His company had long been a leader in spice and extract sales in the Louisville area, but it had never made much of a dent in the tea market. As recently as last May, McCormick tea was handled by only 10 per cent of Louisville's independent retail outlets. Less than two months later, following television promotion, that figure had risen to 23 per cent. Packaged sales had soared 101 per cent over May and June of last year; tea bags, by 67 per cent. The firm's total tea sales in and around Louisville were up a hefty 89 per cent.

McCormick launched its tea campaign by teaming up with Marian Gifford, who runs a *Good Living* menu and home economics show (WHAS-TV, 1:30-1:45 p.m., Monday through Friday). The company bought eight



60-second commercials on her Tuesday and Friday shows to offer a \$3.50 china teapot—called a "Bru-o-lator"—for \$1.25 to anyone buying a package of McCormick tea.

Miss Gifford started plugging the tie-in offer on May 17 and within 24 hours the calls started rolling in. "Where can we buy those teapots?" demanded housewives.

Before the eight-commercial campaign was over, Miss Gifford had logged over 100 calls and Thornbury had racked up 2,280 Bru-o-lator sales. The sales manager mapped his tv strategy

well. He obtained the names and addresses of all those viewers who phoned the station. He passed this information along to his salesmen who in turn contacted grocers closest to the callers. Merchants were informed that housewives in their areas were interested in the Bru-o-lator offer, so why didn't they stock McCormick's tea?

Ultimately, a total of 121 groceries set up Bru-o-lator displays. This was at a time, marvels Mr. Thornbury, "when every food company in the na-

tion is battling for display space." In one instance, a West End Louisville market, which had rebuffed a McCormick salesman on two previous occasions, actually buttonholed the man after the tv drive and asked him to stock his store.

Mr. Thornbury adds in passing that his firm decided to try local tv only after national magazine and newspaper ads failed to produce the desired results. "They were unable," he explains, "to appeal to specific local conditions."

*The Branham Network*

San Francisco  
Los Angeles  
Dallas  
Memphis  
St. Louis  
Chicago  
Detroit  
Atlanta  
Charlotte  
New York

10 Branham offices representing Television Stations

coast to coast

**THE BRANHAM COMPANY**

# TELEVISION AGE *List of Station Representatives*

(Those stations indicated by an asterisk (\*) will be on the air within 60 days; those indicated by mark (#) are scheduled to be on the air after October 1. All others are broadcasting as of publication date.)

## AVERY-KNODEL, INC.:

- \*KERO-TV Bakersfield, Cal.
- #KEPO-TV El Paso
- WKZO-TV Kalamazoo-Grand Rapids
- KCTY Kansas City, Mo.
- KDUB-TV Lubbock, Tex.
- \*WACH-TV Newport News-Norfolk-Portsmouth, Va.
- WABD New York (outside of New York)
- KTYL-TV Phoenix
- \*KATV Pine Bluff-Little Rock, Ark.
- KCSJ-TV Pueblo, Colo.
- WNAO-TV Raleigh-Durham, N. C.
- WLSL-TV Roanoke, Va.
- WHBF-TV Rock Island-Moline-E. Moline, Ill.-Davenport, Ia.
- \*WILK-TV Wilkes-Barre, Pa.

## BLAIR-TV, INC.:

- KTTV Los Angeles
- WTVR Richmond
- KFEL-TV Denver
- WTTG Washington
- KIDO-TV Boise, Idaho
- WBKB Chicago
- WXYZ-TV Detroit
- \*WHBQ-TV Memphis
- KING-TV Seattle
- \*WTCN-TV Minneapolis
- \*WHIB-TV Kansas City
- WOW-TV Omaha
- WDSU-TV New Orleans
- WBNS-TV Columbus
- WGBI-TV Scranton
- KWFT-TV Wichita Falls, Tex.
- KDYL-TV Salt Lake City
- \*KBES-TV Medford, Ore.
- \*KIEM-TV Eureka, Cal.

## THE BOLLING CO., INC.:

- \*WISE-TV Asheville, N. C.
- WNEF-TV Binghamton, N. Y.
- WHP-TV Harrisburg, Pa.
- WKNB-TV Hartford-New Britain, Conn.
- WTVU Scranton
- #WROW-TV Albany, N. Y.
- \*WBES-TV Buffalo
- \*WAYS-TV Charlotte, N. C.
- \*WCOC-TV Greensboro, N. C.
- \*WJMR-TV New Orleans
- \*KLPR-TV Oklahoma City
- \*KICU Salinas-Monterey, Cal.
- #KCEB-TV Tulsa

## THE BRANHAM COMPANY:

- WHYN-TV Holyoke, Mass.
- KOB-TV Albuquerque
- WCPO-TV Cincinnati
- WEWS Cleveland
- WMCT Memphis
- KFDA-TV Amarillo, Tex.
- KRLD-TV Dallas
- KROD-TV El Paso
- KMO-TV Tacoma, Wash.
- \*KIT-TV Yakima, Wash.

## BURN-SMITH COMPANY, INC.:

- WROV-TV Roanoke, Va.
- \*WBOC-TV Salisbury, Md.
- #WLBR-TV Lebanon, Pa.
- #WMRF-TV Lewistown, Pa.

## CAPPER PUBLICATIONS, INC.:

- #WIBW-TV Topeka, Kans.

## GEORGE W. CLARK, INC.:

- WTVP Decatur, Ill.
- \*WGEZ-TV Beloit, Wis.
- WNAM-TV Neenah, Wis.

## CBS TELEVISION SPOT SALES:

- WCBS-TV New York
- KNXT Los Angeles
- WCAU-TV Philadelphia
- WBTV Charlotte
- WMBR-TV Jacksonville
- WTOP-TV Washington
- KSL-TV Salt Lake City
- WAFM-TV Birmingham, Ala.
- WBBM-TV Chicago
- KGUL-TV Galveston
- CBS-TV Pacific Network

## DONALD COOKE, INC.:

- WKTU Utica, N. Y.
- #WONN-TV Lakeland, Fla.
- #WMEV-TV Marion, Va.
- #KJRL-TV Pocatello, Idaho

## CROSLY BROADCASTING CORP.:

- WLW-TV Cincinnati
- WLW-D Dayton
- WLW-C Columbus
- WLW-A Atlanta

## DEVNEY & COMPANY:

- \*WSVA-TV Harrisonburg, Va.

## EVERETT-McKINNEY, INC.:

- KSWO-TV Lawton, Okla.
- \*WPMT Portland, Me.
- #WDAN-TV Danville, Ill.
- #WLAM-TV Lewiston, Me.
- #WECT-TV Elmira, N. Y.
- #WEOK-TV Poughkeepsie, N. Y.
- #WRAC-TV Williamsport, Pa.

## FORJOE-TV, INC.:

- KAFY-TV Bakersfield, Cal.
- KVOS-TV Bellingham, Wash.-Vancouver, B. C.
- WTVE Elmira, N. Y.
- WKAB-TV Mobile, Ala.
- KOPO-TV Tucson
- #WITH-TV Baltimore
- WCHA-TV Chambersburg, Pa.-Hagerstown, Md.
- \*KCOK-TV Fresno-Tulare, Cal.
- \*KNUZ-TV Houston
- #WIBM-TV Jackson, Mich.
- \*KTVE Longview, Tex.
- \*WLOU-TV Louisville, Ky.
- #KDRO-TV Sedalia, Mo.
- #KUDL-TV Kansas City, Mo.
- #WTTM Trenton
- #WCIN-TV Cincinnati
- #WLOW-TV Norfolk

## FREE & PETERS, INC.:

- wscs-TV Charleston, S. C.
- woc-TV Davenport, Ia.
- KBTU Denver
- WDAY-TV Fargo, N. D.
- WBAP-TV Fort Worth-Dallas
- KCMB-TV Honolulu
- WAVE-TV Louisville
- WTVJ Miami
- wcco-TV Minneapolis
- WPIX New York
- KSD-TV St. Louis

- KRON-TV San Francisco
- #KDSH-TV Boise-Meridian, Ida.
- #WIS-TV Columbia, S. C.
- \*KMBC-TV Kansas City, Mo.

## GILL-PERNA, INC.:

- WICA-TV Ashtabula, O.
- WKNX-TV Saginaw, Mich.
- #(CP) New Orleans
- #KGVO-TV Missoula, Mont.
- #WJPB-TV Fairmount, W. Va.

## W. S. GRANT, INC.:

- KVEC-TV San Luis Obispo, Cal.
- \*KHSL-TV Chico, Cal.
- \*KIVA-TV Yuma, Ariz.
- #KMBY-TV Monterey, Cal.

## HARRINGTON, RICHTER & PARSONS, INC.:

- WAAM Baltimore
- WBEN-TV Buffalo
- WDAF-TV Kansas City, Mo.
- WFMY-TV Greensboro, N. C.
- WHAS-TV Louisville
- WTMJ-TV Milwaukee

## H-R TELEVISION, INC.:

- WFBG-TV Altoona, Pa.
- WNAC-TV Boston
- \*WGVL-TV Greenville, S. C.
- WJIM-TV Lansing
- WLOK-TV Lima, O.
- KHJ-TV Los Angeles
- WHUM-TV Reading, Pa.
- KTVH Wichita, Kans.
- \*WBUF-TV Buffalo, N. Y.
- \*KOMU-TV Columbia, Mo.
- #KLIF-TV Dallas
- #WCIG-TV Durham
- \*KNOE-TV Monroe, La.
- #WREX-TV Rockford, Ill.
- \*KSTM-TV St. Louis
- \*WTOB-TV Winston-Salem, N. C.
- #WELI-TV New Haven, Conn.
- \*WOKY-TV Milwaukee
- \*KTQV Oklahoma City

## HEADLEY-REED COMPANY:

- WALA-TV Mobile, Ala.
- WBRE-TV Wilkes-Barre, Pa.
- WCOS-TV Columbia, S. C.
- WEEK-TV Peoria, Ill.
- WEED-TV Reading, Pa.
- WFMJ-TV Youngstown, O.
- WSYR-TV Syracuse, N. Y.
- WKOW-TV Madison, Wis.
- WRDW-TV Augusta, Ga.
- \*KFEQ-TV St. Joseph, Mo.
- \*WIFE-TV Dayton, O.
- #WSJS-TV Winston-Salem, N. C.
- \*KFAZ-TV Monroe, La.
- \*WGLV Easton, Pa.
- \*WTPA Harrisburg, Pa.
- #WTQV Pittsburgh
- \*WTOK-TV Meridian, Miss.
- WOSH-TV Oshkosh, Wis.
- \*WBCK-TV Battle Creek, Mich.

## GEORGE P. HOLLINGBERRY CO.:

- WWJ-TV Detroit
- WHAM-TV Rochester, N. Y.
- WHIO-TV Dayton

(Continued on page 68)

To sell **LOS ANGELES...**  
the nation's 2nd TV market  
use **KHJ-TV, L.A.'s**  
number 1 television buy

### More Viewers Per Dollar

Check ratings\*—check availabilities—  
check costs. KHJ-TV is Los Angeles'  
best advertising dollar value.

*\*Los Angeles Telepulse (excluding Sat. & Sun. eve.  
when KHJ-TV does not broadcast full time)*

For program and spot availabilities  
that will make your budget go farther  
... call or write ...

### **H-R** TELEVISION, INC.

New York 17, N. Y.: Chrysler Building  
MUrray Hill 9-2606

Chicago 1, Illinois: 35 East Wacker Drive  
RAndolph 6-6431

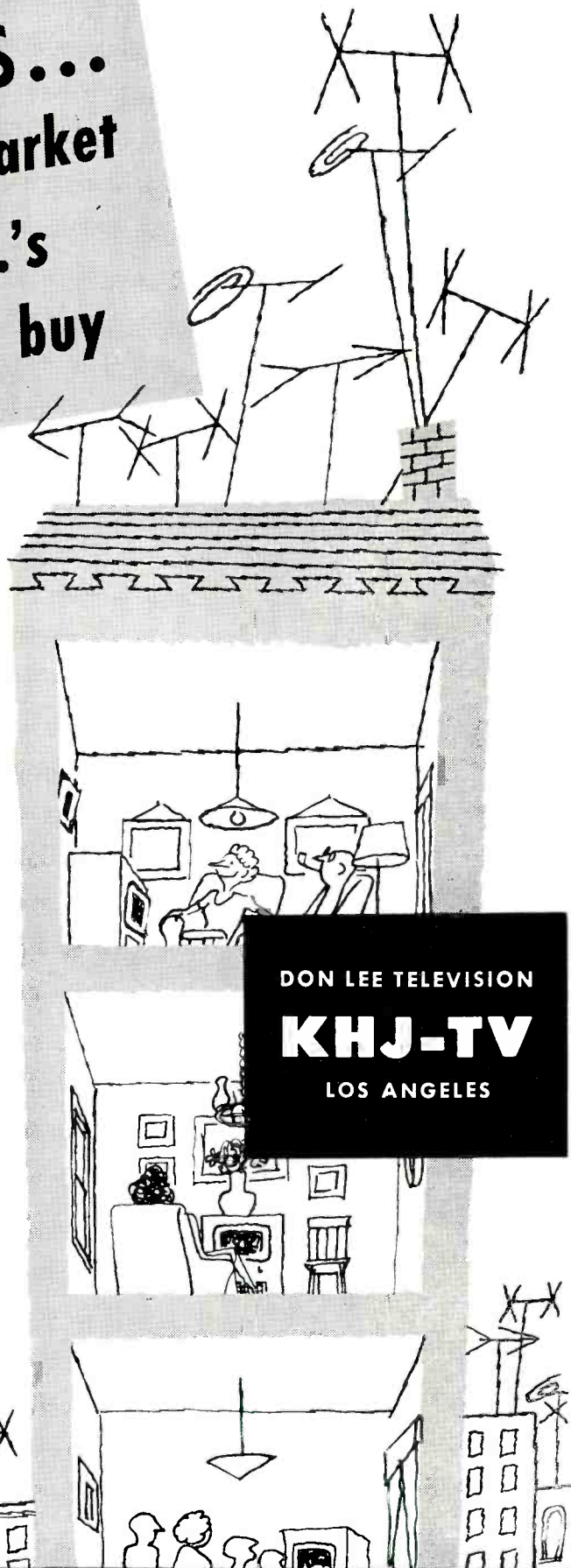
San Francisco 4, Calif.: 110 Sutter Street  
EXbrook 2-3407

or

### **KHJ-TV** DON LEE TELEVISION

Hollywood 28, Calif.: 1313 North Vine Street  
HOLlywood 2-2133

*FIRST in the WEST—PIONEER for the NATION*



DON LEE TELEVISION

**KHJ-TV**

LOS ANGELES

Owned and operated by the DON LEE BROADCASTING SYSTEM, a division of GENERAL TELERADIO, INC.

# Station Representatives (Continued from page 66)

KKTV Colorado Springs-Pueblo  
 KTSM El Paso  
 WABI-TV Bangor  
 WLVA-TV Lynchburg-Roanoke  
 WWLP Springfield, Mass.-  
 Hartford, Conn.  
 KEY-TV Santa Barbara, Cal.  
 KFXD-TV Nampa, Idaho  
 \*KOPR-TV Butte, Mont.  
 \*WCIA-TV Champaign, Ill.  
 \*KYTV Springfield, Mo.  
 \*WJDM-TV Panama City, Fla.  
 #WTRF-TV Wheeling, W. Va.  
 #KUTV Salt Lake City  
 #WNOV-TV York, Pa.  
 #WBTM-TV Danville, Va.  
 # (CP) Eugene, Ore.  
 #KTLV Des Moines  
 #KCNA-TV Tucson  
 #KJEO-TV Fresno, Cal.  
 #KITO-TV San Bernardino, Cal.  
 #KTUV Stockton, Cal.  
 #WARM-TV Scranton  
 #WEAU-TV Eau Claire, Wis.  
 \*KTVI Boise, Idaho  
 #WEAR-TV Pensacola, Fla.  
 #KWIK-TV Pocatello, Idaho  
 #KIFI-TV Idaho Falls, Ida.  
 #KLIX-TV Twin Falls, Ida.  
 #KGEN-TV Temple-Waco, Tex.

## HAL HOLMAN COMPANY:

#KFXJ-TV Grand Junction, Colo.

## THE KATZ AGENCY:

WAGA-TV Atlanta  
 WMAR-TV Baltimore  
 WKRC-TV Cincinnati  
 WXEL Cleveland  
 WTVN Columbus  
 WJBK-TV Detroit  
 WOOD-TV Grand Rapids, Mich.  
 WSAZ-TV Huntington, W. Va.  
 WFBM-TV Indianapolis  
 WJTV Jackson, Miss.  
 WJAC-TV Johnstown, Pa.  
 KLAC-TV Los Angeles  
 WNHC-TV New Haven  
 WKY-TV Oklahoma City  
 WFIL-TV Philadelphia  
 KPHO-TV Phoenix  
 KEYL San Antonio  
 KPIX San Francisco  
 KVTU Sioux City, Ia.  
 KIIQ-TV Spokane  
 WHEN Syracuse, N. Y.  
 WSPD-TV Toledo  
 WMAL-TV Washington  
 \*KFSD-TV San Diego  
 #WTOC-TV Savannah, Ga.  
 \*WMT-TV Cedar Rapids, Ia.  
 #KLZ-TV Denver  
 \*KCMO-TV Kansas City  
 \*WMAZ-TV Macon, Ga.

## JOSEPH HERSHEY

### McGILLVRA, INC.:

WPAG-TV Ann Arbor, Mich.  
 KDZA-TV Pueblo, Colo.  
 \*KRDO-TV Colorado Springs  
 #KSAN-TV San Francisco

### MEEKER TV, INC.:

WDEL-TV Wilmington  
 WLEV-TV Bethlehem-Allentown, Pa.  
 WGAL-TV Lancaster, Pa.  
 WKST-TV New Castle, Pa.  
 WTTV Bloomington, Ind.

KROC-TV Rochester, Minn.  
 KSWB-TV Roswell, N. Mex.  
 \*WEHT Henderson, Ky.-  
 Evansville, Ind.  
 #WAZL-TV Hazelton, Pa.  
 #WKNY-TV Kingston, N. Y.  
 #WKNE-TV Keene, N. H.  
 WMTV Madison, Wis.

## NBC TELEVISION SPOT SALES:

WNBT New York  
 WNBQ Chicago  
 KNBH Los Angeles  
 WPTZ Philadelphia  
 WBZ-TV Boston  
 WNBW Washington  
 WNBK Cleveland  
 KSD-TV St. Louis  
 KPTV Portland, Ore.  
 WRGB Schenectady  
 KONA Honolulu

## JOHN E. PEARSON COMPANY:

KRTV Little Rock, Ark.  
 WFPG-TV Atlantic City  
 WHIZ-TV Zanesville, O.  
 KCBD-TV Lubbock, Tex.  
 \*KCBS-TV Harlingen, Tex.  
 \*KQTV Fort Dodge, Ia.  
 \*WNET Greenville, N. C.  
 \*KMMT Austin, Minn.  
 \*KOAM-TV Pittsburg, Kans.  
 \*WTRC-TV Elkhart, Ind.  
 \*WCEE-TV Knoxville, Tenn.  
 \*KRBC-TV Abilene, Tex.  
 \*KFSA-TV Fort Smith, Ark.  
 \*WJHL-TV Johnson City, Tenn.  
 \*KANG-TV Waco, Tex.

## JOHN H. PERRY ASSOCIATES:

#WJHP-TV Jacksonville, Fla.

## EDWARD PETRY & CO., INC.:

WSB-TV Atlanta  
 WBAL-TV Baltimore  
 WICU Erie, Pa.  
 WFAA-TV Dallas-Ft. Worth  
 KPRC-TV Houston  
 KECA-TV Los Angeles  
 KSTP-TV Minneapolis-St. Paul  
 WSM-TV Nashville  
 WABC-TV New York  
 WTAR-TV Norfolk  
 KMTV Omaha  
 WOAI-TV San Antonio  
 KFMB-TV San Diego  
 KGO-TV San Francisco  
 KOTV Tulsa  
 \*KEDD Wichita, Kans.  
 \*WENS Pittsburgh

## RADIO-TV REPRESENTATIVES, INC.:

WSBA-TV York, Pa.

## WILLIAM G. RAMBEAU CO., INC.:

WFAM-TV Lafayette, Ind.  
 \*WVEC-TV Hampton-Norfolk, Va.  
 \*WATR-TV Waterbury, Conn.  
 #WJON-TV St. Cloud, Minn.

## PAUL H. RAYMER CO., INC.:

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 KMJ-TV Fresno  
 KTLA Los Angeles  
 WBRC-TV Birmingham, Ala.  
 WKBN-TV Youngstown, O.  
 WSBT-TV South Bend, Ind.

\*KVOA-TV Tucson  
 #WKJG-TV Fort Wayne, Ind.  
 \*WNOK-TV Columbia, S. C.  
 \*WTAC-TV Flint, Mich.  
 \* (CP) Worcester, Mass.

## THE O. L. TAYLOR COMPANY:

KTBC-TV Austin, Tex.  
 KELO-TV Sioux Falls, S. D.  
 KFDX-TV Wichita Falls, Tex.  
 KCNG-TV Amarillo, Tex.  
 WCOV-TV Montgomery, Ala.  
 KTXL-TV San Angelo, Tex.  
 \*WILS-TV Lansing  
 \*KCMG-TV Texarkana, Tex.  
 \*KFYO-TV Lubbock, Tex.  
 \*WCAN-TV Milwaukee  
 #WERE-TV Cleveland  
 \*WMIN-TV Minneapolis  
 #WJTN-TV Jamestown, N. Y.  
 \*KRGV-TV Weslaco, Tex.  
 #KTRE-TV Lufkin, Tex.  
 #WWLA Lancaster, Pa.

## THE WALKER COMPANY:

KXLY-TV Spokane, Wash.  
 WLBC-TV Muncie, Ind.  
 \*KXLF-TV Butte, Mont.  
 #WMTG-TV North Adams, Mass.  
 #WNBH-TV New Bedford, Mass.

## WEED TELEVISION:

WAKR-TV Akron  
 WOI-TV Ames, Ia.  
 WBKZ-TV Battle Creek-  
 Kalamazoo, Mich.  
 WFTL-TV Fort Lauderdale, Fla.  
 WBAY-TV Green Bay, Wis.  
 KOLN-TV Lincoln, Neb.  
 KCLB-TV Minot, N. D.  
 WATV Newark  
 WJAR-TV Providence  
 WTVO Rockford, Ill.  
 WROM-TV Rome, Ga.  
 WTVI St. Louis, Mo.-  
 Belleville, Ill.  
 WSUN-TV St. Petersburg, Fla.  
 XETV San Diego-  
 Tijuana, Mex.  
 KTTS-TV Springfield, Mo.  
 KTNV-TV Tacoma-Seattle, Wash.  
 \*KGGM-TV Albuquerque  
 \*WKNA-TV Charleston, W. Va.  
 #WARD-TV Johnstown, Pa.  
 \*KLAS-TV Las Vegas, Nev.  
 #WIMA-TV Lima, O.  
 #WVNY-TV Watertown, N. Y.  
 #WHRK-TV West Palm Beach, Fla.  
 \*KIMA-TV Yakima, Wash.  
 \*WKJF-TV Pittsburgh  
 #KHQA-TV Quincy, Ill.

## ADAM J. YOUNG TELEVISION CORP.:

WAFB-TV Baton Rouge  
 WFTV Duluth  
 WICC-TV Bridgeport, Conn.  
 XELD-TV Brownsville, Tex.-  
 Matamoros, Mex.  
 \*WICS Springfield, Ill.  
 #KETV Little Rock, Ark.  
 #KWTU Sioux City, Ia.  
 \*KTAG-TV Lake Charles, La.  
 \*WPEA-TV Pensacola, Fla.  
 #WKMI-TV Kalamazoo, Mich.  
 #WIL-TV St. Louis  
 #CKLW-TV Detroit  
 #KULA-TV Honolulu

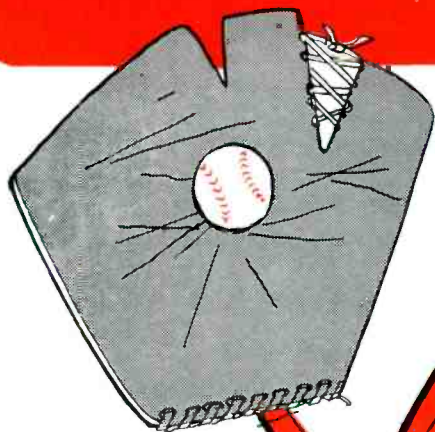


TV STATION **WTVI** Channel **54**

# St. Louis' MAJOR LEAGUE

BASEBALL STATION TELEVISES HOME GAMES OF  
THE ST. LOUIS

# Browns



PRE-GAME  
"Dugout Shows"  
POST-GAME  
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Sponsored By  
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BREWING CORPORATION

SPORTS *Galore on* **54**

Major League Baseball  
Pro Golf  
Pro Football  
(Nat'l Pro League Games)  
Network Boxing  
Pro Basketball  
Network Wrestling  
Local Sports



**WTVI** is the **DUMONT** basic affiliate in **St. Louis**

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Geneva 5434

Call **WEED TELEVISION**

NATIONAL SALES REPRESENTATIVES:  
NEW YORK • CHICAGO • BOSTON • DETROIT  
HOLLYWOOD • SAN FRANCISCO • ATLANTA

another  
**XL**  
station

**HEY!** WHAT ARE YOU DOING  
DOWN THERE  
?

I'M DIGGING A HOLE  
FOR A TELEVISION ANTENNA  
SO ALL YOU FOLKS ON THE  
SIDE HILL WILL RECEIVE  
A CLEAR, UNREFLECTED  
TV SIGNAL



Butte, "The RICHEST HILL ON EARTH", will have its television antenna **BELOW** its center of population where **every family in Silver Bow County** - - home of the fabulous **Anaconda Copper Mines** - - is in sight of this **NEW XL-TV6** station. . . . **ASSURING** direct line of sight transmission with **NO** reflection ghosts.

**KXLF-TV6**  
Butte, Montana

**PACIFIC NORTHWEST BROADCASTERS**

SEATTLE, WASHINGTON  
Jones Building  
MUTual 3377

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

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



**THE WALKER COMPANY**

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

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

CHICAGO 1, ILLINOIS  
360 North Michigan  
Andover 3-5771

Mr. Maloney brings up another major problem: the unavailability of broadcast time. "Networks will have to make television available to all clients," he declares. How? By lowering the minimum contract length. "Television should be handled more like a magazine, with 13-week, 13-day or even briefer 'insertions' available."

Mr. Tarcher seconds this theme. A million dollars, he emphasizes, just doesn't go very far in tv. And what about the day—perhaps not too far off—when even the million-dollar advertiser will not be able to afford television? As an example, Tarcher cites the skyrocketing increase in the cost of one program: Benrus' participation in *Show of Shows* cost \$8,000 per program in September, 1950. Today, Benrus pays triple that amount—\$25,000 for the same show. A suggested remedy: greater sharing of participation shows.

Looking ahead into the next decade, Jim Cecil frankly has even greater hopes for his agency. He foresees, for instance, the major impact of color tv. "Color will present the *maximum* sales power in one medium. It will incorporate voice, color and vision—the nearest thing possible to having an actual clerk selling to each listener." Color may have as drastic an effect on agency operations tomorrow as black-and-white tv has. In the case of Cecil and Presbrey that would mean doubling the volume of business in forty months or less and moving up from the bigtime to the bigger time.

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### Television Age

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Television Age  
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# WNBW

## CHANNEL 4

year after year is  
the leading television station  
in Washington, D. C.\* ...



...where glamorous *Inga* is  
television's "leading lady."

\* ARB, Oct., 1949 -

June, 1953

Represented by



SPOT SALES

# Special Report: **COLOR** TV

*Television Age presents the first complete analysis of the coming marketing "revolution" in television—what it means to networks, stations, agencies, advertisers*

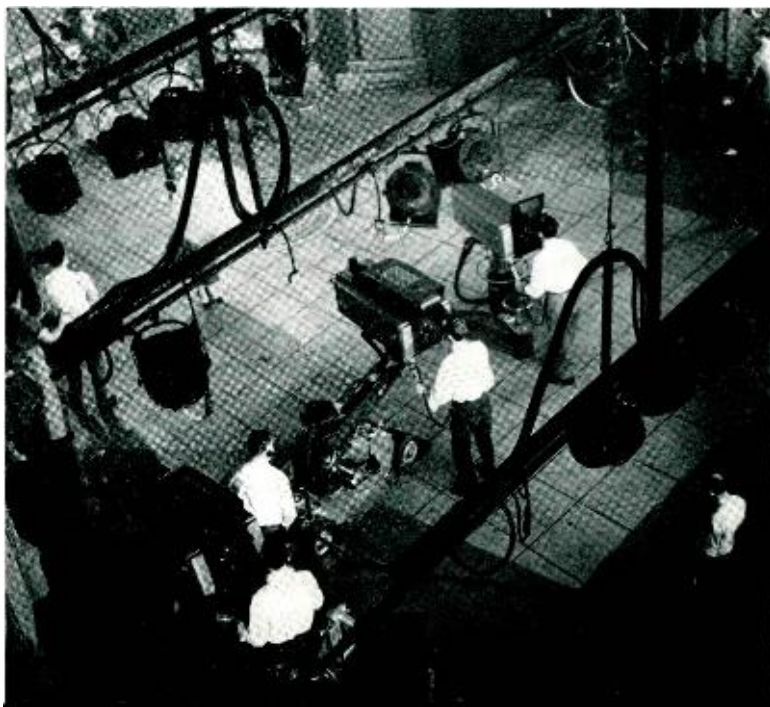
**T**his is it! Television's golden age—or, you might more accurately say, its red, green and blue age—is just around the corner."

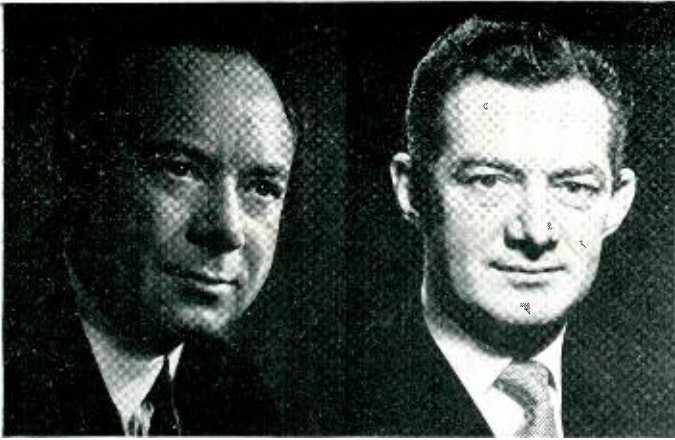
That is a top telecaster speaking—speaking about the rapidly-approaching advent of commercial color telecasting. Echoing his enthusiasm and excitement as these hot summer months wear on are station men, network officials, agency executives, set makers and major advertisers throughout the country. On all sides, those with a stake in the television industry are talking about *color*, debating *color*, and asking questions about *color*. Many problems will be involved in the gradual transition from black-and-white, it's generally agreed, but the opportunities and potentialities—especially in advertising—will far outweigh the difficulties.

## **Sudden interest**

Why does August, 1953 find color the overriding tv subject? After all, it has been in and out of the news for years; the first test telecasts were made a good 13 years ago. Claims and counter-claims of successful experiments have become commonplace. And just a few short weeks ago, more than one prominent set manufacturer was insisting that color television for home reception was still a long way off.

Actually, the color picture has quietly but very definitely been taking shape for months. On June 26, it suddenly came into sharp focus. In conjunction with its subsidiary, NBC, RCA petitioned the FCC for approval of its compatible color system. Telecasts would be receivable in black-and-white by the 24 million sets now in use as well as in color by newly-designed receivers. (Industry insiders were aware that RCA was preparing to act; few knew that the action would come so soon.) The 679-page,





*NBC's Sarnoff and Weaver: A green light?*

four-pound petition added that if the FCC gave the nod this summer, pilot production of color sets could begin within six months; the first commercial broadcasts, almost immediately.

At the same time, RCA promised to make its patents and technical know-how available to the entire broadcasting industry. Said Brig. Gen. David Sarnoff, board chairman of the company: "RCA and NBC risked \$50 million in developing and introducing black-and-white television before getting a cent in return. We are now spending \$40 million in creating this new industry of color television . . . There are approximately 210 set makers and 70 tube manufacturers . . . and approximately 190 television stations now on the air. It is my hope that all of them will participate in the effort to take the color television 'baby' out of the cradle and teach it to walk."

#### **Timetable predicted**

Reaction was swift. Sen. Edwin C. Johnson (D-Col.), long a strong color advocate, said he was "delighted." His colleague, the late Sen. Charles Tobey (R-N. H.) was more explicit: he predicted color would be available to the public within six months. Set makers, with a few exceptions (see below) agreed that initial production—though not mass output—would begin no later than the first of 1954.

The actual timetable, of course, depended on how fast the FCC acted. There were several indications that the agency would "make haste slowly", might not even schedule hearings. On July 15, RCA licensees, including most tv manufacturers, held a technical symposium in New York to obtain the latest information on the company's tri-color picture tube, discuss manufacturing techniques and development of an all-glass envelope. On July 23, at the express urging of FCC chairman Rosel Hyde, the NTSC, industry group which has been working on compati-

ble color standards for two years, submitted recommendations which closely paralleled specifications of the RCA system. Optimistic telecasters talked of an FCC decision by October 1. But as TELEVISION AGE went to press, the consensus of informed opinion—both in and out of Washington—was that the RCA compatible system would get the green—and red and blue—light "sometime before the end of the year." That would mean a fair sprinkling of color sets in the public's hands by mid-1954. By 1955 and 1956—the deluge.

This summer's headlines foreshadowed the end of an oft-turbulent controversy that dated back to 1940. For it was in that year—before even black-and-white commercial telecasting had been authorized—that CBS asked the FCC for immediate approval of its color television system. This was non-compatible—that is, it could not be received by black-and-white sets without the addition of a converter—and mechanical (employing the now-famous whirling disk) rather than electronic. In 1941, the FCC okayed limited black-and-white broadcasting and reserved opinion in the color question.

#### **And then the "freeze"**

After World War II, hearings on color were reopened and the CBS system was rejected on technical grounds. Meanwhile, black-and-white tv began its phenomenal growth. In 1948, the FCC "froze" new station applications while it studied vhf allocations



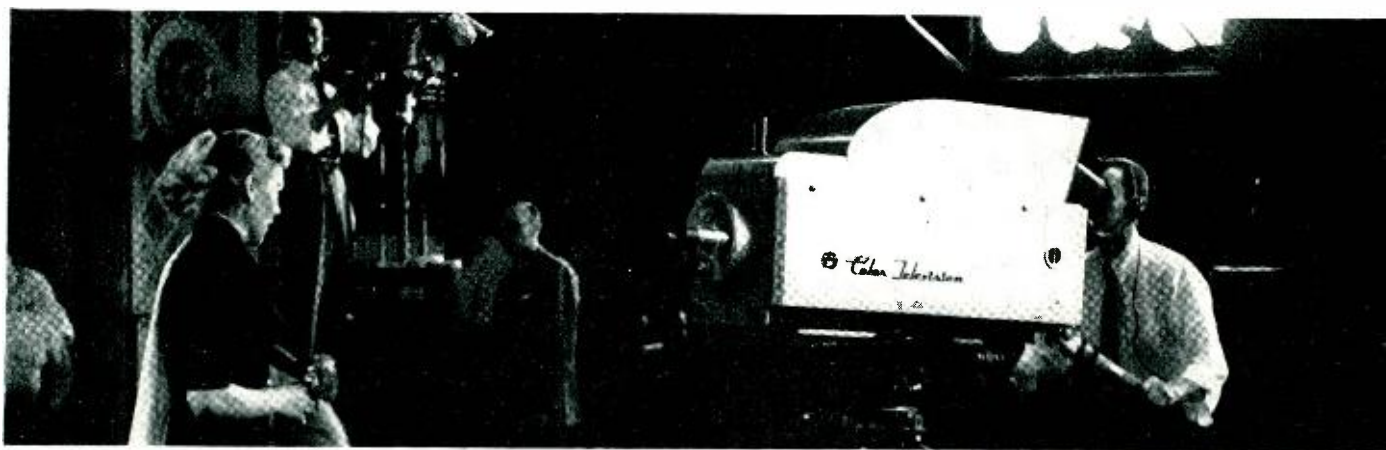
*CBS's Paley and Stanton: A counterattack?*

and the opening of the uhf frequencies. (The freeze was lifted in April, 1952.) Suddenly, in 1949, the color controversy broke out again: hearings before the FCC ran for a year and a half. CBS demonstrated its non-compatible system; RCA and most of the set manufacturers insisted that only a compatible one was practical. In late 1950 the FCC approved the

CBS system, RCA appealed the decision in vain all the way up to the U. S. Supreme Court.

The victory, however, proved rather a "hollow" one for CBS. The network did run some color telecasts and its manufacturing subsidiary, CBS-Columbia, Inc. turned out a few pilot sets. But set makers—and most telecasters—stubbornly held aloof. In 1951—some think to the considerable relief of CBS—the government, through the National Production Authority, forbade manufacture of color receivers.

ible method. committee chairman Charles Wolverton (R-N. J.) was so impressed that he confidently predicted "color by Christmas." Even CBS president Frank Stanton apparently, at least, joined the bandwagon: he called on "all elements in the industry and in the government" to settle the issue "as soon as possible in 1953." When RCA filed its petition in June, the controversy for all practical purposes had reached its climax—and end. A compatible system was definitely in the cards—and soon.



*The first commercial color telecasts should hit home receivers "sometime in 1954"*

For the next two years, the color pot was apparently held to a low simmer.

Behind the scenes, though, developments were coming to a new boiling point. Also in 1951, the set manufacturers set up the National Television Systems Committee (NTSC), comprising 200 engineers from 91 companies. It was obvious from the start that this group (which, incidentally, includes the CBS manufacturing subsidiary) was making a final and determined effort to agree on compatible color standards. Meanwhile, RCA was going all-out to perfect its system and, at the same time, bring it largely in line with NTSC thinking. Public demonstrations began from the Colonial Theatre in New York (the first telecasting studio specifically equipped for color transmission).

#### **Enter Congress**

Then early this year Congress got into the act. Sen. Johnson charged that "large interests" were conspiring to retard color until the black-and-white market was saturated. The House Interstate and Foreign Commerce Committee promptly opened new hearings at which the RCA system held the spotlight. At a demonstration at Princeton, N. J. of the compat-

#### **A fast start**

It is no secret, of course, that as soon as the FCC gives the expected nod, RCA-NBC will be off and winging in color broadcasts. (To date some 55 NBC affiliates have signed up to carry network shows.) If present plans materialize, within 24 hours of government approval, NBC will put its first commercial



*Cheaper, simpler equipment is on the way*

color program on the air. During an initial "experimental year", NBC will telecast at least two major shows a week in color from the Colonial Theatre (plans are being rushed to equip five other studios in New York and Hollywood for broadcasts; the network will soon have available 20 color cameras, 20 camera chains and some mobile equipment). These will, of course, go out on black-and-white at the same



*FCC's Hyde: Quick decision?*

time, and carry the regular advertising (during the 12-month period, NBC will absorb the added cost of color presentation). The NBC schedule includes operas in English, Toscanini concerts, as well as the regular features like Milton Berle, the *Show of Shows*, and the Robt. Montgomery plays. Remote-control gear will be used to pick up such live events as fashion shows, the Mardi Gras in New Orleans, Pasadena's Tournament of Roses. Some programs such as *Kate Smith* will be repeated so that all advertisers will get a crack at color presentation.

As far as set manufacture goes, RCA has already tooled up its Lancaster, Pa. plant to turn out 2,000 color receivers monthly within a few months after FCC approval. Equipment which will enable stations to receive and transmit network telecasts is even now being shipped out; orders are piling up for color cameras—on a license basis—and other gear.

#### **Equipment costs**

According to preliminary NBC estimates, it will cost the average tv station about \$25,000 to adapt its equipment to carry network color programs. Needed: amplifiers, a tricolor monitor, equalizers, a transmitter conversion kit. A station, however, will have to shell out an additional \$187,000—for color slide cameras, generators, film chains, three-tube camera, etc.—in order to originate color telecasts. Obviously, for a considerable period—say, through 1954—few stations will be putting on their own color programs. By then, again according to estimates, the cost of originating equipment may be down as much as 25-50 per cent.

What about CBS's color plans? Engaged in a ding-dong battle with NBC for top television billings, the network under the leadership of chairman William

Paley and president Frank Stanton is hardly likely to sit by and watch the color parade go by. CBS has been busily at work developing its own electronic compatible color tube (the mechanical wheel is apparently one with the dodo). It will start experimental telecasting in mid-September (see *Newsfront*). The first demonstrations have been made—in somewhat of a hush-hush atmosphere—and reception has been described as "excellent." CBS, says Frank Stanton, has no intention—or need—of licensing equipment from RCA; it will be ready with sets and broadcast equipment, including cameras, when the right moment arrives. Industry observers, needless to say, "are not selling CBS short."

That leaves the set manufacturers to be heard from—and, indeed, they have been in a divergent chorus.

#### **DuMont is skeptical**

First and foremost, of course, is Dr. Allan DuMont, who, in essence, poses the only major threat to early FCC approval of the RCA compatible system. DuMont has consistently urged a "go-slow" approach to the whole color question, maintaining that satisfactory home reception is still anywhere from five to 10 years away. (DuMont is a member of the NTSC, and has officially subscribed to the group's recommendations, but that does not preclude the possibility that the company will object to FCC approval and insist on hearings to present its objections.) DuMont's "secret weapon" (also held under strict publicity wraps):



*DuMont: A protest?*

a compatible, *three-dimensional* color television system. Explaining that images from this system could be received 1) in black-and-white; 2) in color; 3) in three-dimensional color; 4) in three-dimensional black-and-white, Dr. DuMont has indicated that he may demonstrate this new

development before the FCC before the end of this year. He insists that the cost of the tricolor tube is still too high and that the system is too complex.

Other set makers also cite the cost factor—the first color sets, it is estimated, will sell from \$800-\$1000 compared to \$400-\$500 for comparable black-and-white sets. Nevertheless, they agree that—cost notwithstanding—color is definitely on the way, and

that 1954 will see the beginning of the big change-over. This is what they say:

*General Electric:* W. R. G. Baker, vice president (also chairman of the NTSC): "Color tv will be a factor in . . . merchandising in the fall of 1954 . . . . Color programs, put on the networks, might be available in local markets certainly by the middle of 1954. By March, 1954, the color tube output could possibly attain a monthly rate of 2,000 to 4,000." However, adds Dr. Baker (and most set manufacturers echo this view): "We believe color will . . . be a supplementary service and will not quickly, or perhaps ever, completely replace the monochrome service. We are confident that the standard black-and-white receiver will continue to be the backbone of television sales for at least *five years* into the future." Cost? "We have heard optimistic indications that the difference in price may be as low as 25 per cent. We are inclined to believe it may be nearer 50 per cent . . . Add the cost of . . . tubes and necessary circuitry and it becomes evident that a color receiver will have to be priced at \$800 or more."

*Emerson:* Color tv will be available "in limited quantities" early next year, according to company president Benjamin Abrams. The price of sets will be "approximately three times as high as black-and-white, with \$750 a conservative estimate."

*Philco:* With FCC approval of a color tv system by Jan. 1, 1954, a "trickle" of receivers will be available by the last quarter of next year. "Mass production," according to president William Balderston, "cannot be accomplished before 1956. The lowest price at which . . . a 14-inch picture can be put on the market will be approximately \$800 to \$1000."

*Zenith:* Already making color tubes. Vice-president H. C. Bonfig feels color tv "is just around the corner."

*Sylvania:* This company has recently demonstrated its pilot color tv console. General manager of the firm's radio and television division, John K. McDonough, foresees FCC approval of compatible color and adds that Sylvania "will certainly have color television when it is ready."

#### Key problem

Naturally enough, it is apparent, tv set makers are leery about the cost of color receivers. Cost, in fact, is one of the chief problems involved in the upcoming transition from black-and-white. O. B. Hanson, vice president and chief engineer of NBC, estimates for instance, that it will cost anywhere from 30-50 per cent more to put a program on in color. The tricolor

camera alone costs three times as much as a monochrome camera—upwards of \$50,000. More powerful lighting, especially designed sets and costumes will be needed.

#### Bottlenecks need clearing

There are other "bugs" to be ironed out before color telecasting is a *fait accompli*. The Bell Telephone Co., for instance, has not completely perfected transmission of color signals—necessary for network hookups—over the coaxial cable and radio relay circuits. (Company spokesmen say, however, that only minor technical adjustments are necessary. Color telecasts have already been sent out over A T & T wires from New York to Los Angeles and back again.) Equipment is still a major bottle-



Colgate's McConnell

neck. RCA reports it will be "mid-1954" or later before it can fill orders in any quantity for cameras and other color gear. And, finally, there is a serious shortage of personnel trained in color techniques. All the networks are indoctrinating engineers, producers, directors, electricians as fast as possible, in full realization that actual color telecasts are a few short months away. NBC's color "men", for instance, have drawn up a list of do's and don'ts for costuming, makeup and sets for live color broadcasts as well as films. By the fall of 1954, the network expects to have worked out its first rate card for commercial color.

#### "An absolute revolution"

These are some "ands" and "ifs" still to be worked out. There is nothing "iffy," however, about what color tv will mean to present and potential advertisers. An exclusive TELEVISION AGE survey of some of the nation's top industrial firms finds widespread interest—and, in cases, concrete plans taking shape—in the dramatic new development. More than one manufacturer and ad agency, too, is willing to go out on the limb: "Color television will bring about an absolute revolution in advertising patterns!"

Network executives like Sylvester ("Pat") Weaver, NBC board vice chairman, echo a prevailing view when they confidently declare: "Color will affect the advertising business with as much dramatic impact



as television itself did . . . This revolution will come from the influence . . . on advertising, sales and promotion." Promotion-wise telecasters especially have in mind "shelter advertising"—placed by industries like decorating, gardening, apparel, fashions, home furnishings in such publications as *Better Homes & Gardens*, *House Beautiful* and the big women's magazines. Here is a vast segment of American business which has utilized black-and-white tv little, if at all. These companies have been telling their story by color ads in magazines, a story which obviously would gain greater impact on color home receivers. Thus, it is entirely realistic to foresee a major divergence of promotion dollars from publications to tv.

#### Advertisers are busy

Already, for instance, TELEVISION AGE learns that companies like *Colgate-Palmolive-Peet* are test telecasting color commercials, experimenting with Kodachrome and technicolor film (at a cost of 20-30 per cent above black-and-white) of various stocks.

*United Fruit's* famous *Chiquita Banana* is all set to make her eye-filling appearance on color television. The company already has a backlog of 80-second *Chiquita* commercials for use in movie houses; these can readily be adapted to tv use. *Benrus Watches* has also made test color commercials.

Says C. B. Ryan, advertising manager of *Firestone Tire & Rubber Co.*: "We feel that color will add the same impact and interest to television broadcasts that it gives to the editorial and advertising content of magazines and will prove a sales stimulant . . . We will be among the first to use color telecasts." Agrees O. S. Caesar, president of the *Greyhound Corp.*: "Color television is likely to prove a great sales stimulant. I believe that any action picture in color is bound to be more impressive than black and white." *E. I. DuPont* makes the same point: "It is our opinion, based on what color has done to stimulate product sales through other media, that it would prove a similar advantage in television."

#### "A sales stimulant"

*Procter & Gamble* "is watching the development of color with great interest, and we are sure our advertising agencies are doing likewise." Also convinced that color "could well be a sales stimulant" is the *American Tobacco Co.* which is prepared "to follow through on testing we feel appropriate."

Out in Detroit, where concern is currently being voiced over lagging new and used car sales, anticipation of color tv is especially high. *The Ford Motor*

*Co.*, for instance, believes that color will have "the same proportionate edge over black-and-white as has been the case in publication advertising." Ford, like the other auto makers, has learned "a lot of the tricks of the trade" by turning out color demonstration films for dealer shows at new model time. As for the expected added cost of color, Ford remarks: "Within reason, we'll push up our ad spending on colored tv to keep the same amount of video time as we now have in black and white." But, adds a company spokesman, if the competition goes further, Ford will too.

Account executives of *D. P. Brother & Co.*, which handles the Oldsmobile division of *General Motors* are "all hopped up" about color. "When color tv comes," says an agency spokesman, "I know we'll go right into it."

#### Great expectations

A top official of the DeSoto division of *Chrysler Corp.* chimes in: "We would certainly walk up to color tv when it comes . . . We would be crazy if we didn't."

Comments like these plainly indicate that advertisers are thinking of color, planning for color, anxiously waiting for color. That includes the "ins" and "outs" of television. Take the reaction of the *Federated Department Stores* (including such major outlets as *Filene's* in Boston, *Abraham & Straus*, Brooklyn, N. Y., and *Foley's* in Houston). Reports executive vice-president Ralph Lazarus: "We have had quite a few experiments in television advertising but have not yet discovered a method of using it economically and effectively . . . Since color is so important for much of the merchandise which we sell we are hoping that it will help us find a way to use television effectively."



*Greyhound's Caesar*

A statement like that from an "out"—department stores, in general, have done little tv promotion—is evidence enough of the great promise that color holds. The television industry stands on the threshold of its greatest era. At the end of that long-elusive rainbow: a pot of gold in the form of color tv.

HALF\*

the  
TV  
homes  
in  
the  
U.S.

can be reached with just  
9 television stations

**WNBT** *New York*  
**WNBQ** *Chicago*  
**KNBH** *Los Angeles*  
**WPTZ** *Philadelphia*  
**WBZ-TV** *Boston*  
**WNBK** *Cleveland*  
**WNBW** *Washington, D. C.*  
**WRGB** *Schenectady-Albany-Troy*  
**KPTV** *Portland, Ore.*

Now, advertisers can concentrate their television advertising in the 9 markets represented by NBC Spot Sales to reach 11,000,000 TV homes—that's 51.6% of all the TV homes in the country.

It is estimated that there will be 12,000,000 TV homes in these nine markets by summer. Keep those families sold on your product. Call your NBC Spot TV Salesman and place your summer schedule now.



**NBC SPOT SALES**

*30 Rockefeller Plaza, New York 20, New York*

*Chicago Cleveland Washington*

*San Francisco Los Angeles Charlotte† Atlanta†*

*† Bomar Lowrance Associates*

\*actually 51.6%

# In the Picture



Herbert

Fineshriber

Cott

Adams

“Disintegration”—of the non-atomic variety—has set in at NBC. In a long-expected move, the network has split its radio and television operations (programming, sales and promotion) into two separate divisions.

Heading up the tv activities is **John K. Herbert**, formerly vice president in charge of sales for both radio and television. Before joining up with NBC in 1950, he did a tour of duty with Socony Vacuum, was a cotton broker and later advertising manager for Hearst Magazines. His counterpart for the radio division is **William H. Fineshriber, Jr.**, also a NBC vice-president. In 1931, Fineshriber left Princeton with a Phi Beta Kappa key in his pocket, boarded a boat for some advance study at the Sorbonne in Paris, re-

turned to join the publicity staff of CBS. Later positions: manager of Carnegie Hall, general manager of the CBS program department, executive vice president of MBS.

Also figuring in the NBC realignment is vice president **Ted Cott**, who has been in charge of the network's radio and tv stations in New York (WNBT; WNBC). He's the new operating vice president of the radio division, reporting to Fineshriber. **Jacob A. Evans** will be in charge of advertising and promotion.

Four NBC departments—station relations; press and publicity; research and planning; production—remain in *status quo*, i.e. undivided. They report to the new radio and televisions through vice president **David Adams**.



Keesely

When he joined N. W. Ayer & Son back in 1930, **Nicholas E. Keesely** was a pro football and baseball player on the side. But not for much longer: President Ayer soon put his foot down. Black eyes and bruised noses, he declared, were not in keeping with the “dignity” of the well-groomed advertising man. So Keesely turned his full energies to radio. Executive positions with MBS and CBS followed. Joining Lennen & Newell five years ago, Nick Keesely has continued his trail blazing, this time, in television. Among his “babies”: *The Amateur Hour* for Old Gold; Herb Shriner's *Two for the Money*; *Stop the Music*. Just named a senior vice president by Lennen & Newell, Keesely will unwrap his latest effort this month: the new Fred Allen tv program, *Judge for Yourself* for Old Gold. A resident of New Rochelle (“45 minutes from Broadway”), he is an inveterate theatre-goer.



Bergmann

Every weekday morning, **Ted Bergmann**, new general manager of the DuMont network, steps into a 23-foot speedboat (141 horsepower; 32 mph cruising speed) at Manhasset, Long Island, and is off to work. Thirty minutes later, he and three other commuters, joint owners of the second-hand Higgins craft, are in New York and subway-bound to DuMont's Madison Ave. offices. That is Mr. Bergmann's ingenious answer to the summer heat and the vagaries of the Long Island Railroad. As DuMont's director of sales, he has been responsible for several other “firsts”: the *Calvacade of Stars*, one of the early multi-sponsor, high-budget shows, and the Bishop Sheen series.



Clyne



Wherry

Like most other fields, the advertising business has its summer hiatuses. This year, however, proved something of an exception as several top level appointments were announced:

**Terence Clyne**, the new senior vice president of the Biow Co., probably knows more tv station men than any person in the business. There's a very good reason: He has charge of the \$7 million Bulova account, \$6 million of which is spent on tv. A former account executive, at Free & Peters, "Terry" Clyne has a wide background in tv and radio. A native Philadelphian, he attended Amherst, is married to ex-Powers model Frances Donalon.

**Lawrence Wherry**, the new president of Sherman & Marquette, Chicago, has been account executive on the agency's largest account, Quaker Oats.

When **Leslie T. Harris**, radio-television director for Colgate-Palmolive-Peet for the past two years, suddenly resigned, the company had little trouble finding a successor. Named at once to fill the key vacancy was **George T. Laboda**, Harris' assistant.

A real New Yorker (he was actually born there), Laboda left the Army in 1946 to become Colgate's head of advertising research. As radio-tv director, he will have his hands full supervising 12 programs for one of television's biggest advertisers.



Laboda



Shupert

Heading up a new activity will be **George T. Shupert** as vice president of ABC Syndication. A refugee from the investment banking field (in Detroit), Shupert has a long background of film experience. In 1940, he joined Paramount Pictures as sales director of the Industrial Film Division, entered television as assistant to **Paul Raiborn**, president of Paramount Television Productions, later became general manager of United Artists Television Corp.

## What's in a Name?

The long and the short of agency names are well represented by Sullivan, Stauffer, Colwell and Bayles and by the Grey Advertising Agency.

Take the SSC&B designation. It was the wish of the three other partners to call the agency "Ray Sullivan, Inc." Mr. Sullivan, however, objected and insisted that the others be included in the title.

"Ray Sullivan, Inc.," argued one of them. "It's neat and simple. People will be sure to remember it."



"Sullivan, Stauffer, Colwell and Bayles," rejoined Mr. Sullivan. "It's complex. People will be doubly—no, quadruply—sure to remember it."

The agency was *not* named "Ray Sullivan, Inc."

And then there's the colorful case of the Grey agency. Its name sprung from a sheer burst of inspiration—from the shade of the walls in the company's first offices.

## Television Age

### West Coast Representative:

*Duncan A. Scott*

*San Francisco: Mills Bldg.  
Phone: Garfield 1-7950*

*Los Angeles: 2978 Wilshire Blvd.  
Phone: Dunkirk 8-4151*

# *A New BMI Service— TV Film Licensing*

With the establishment of a new TV FILM LICENSING DEPARTMENT, BMI enlarges its service to Television.

The facilities of this new department are available to TV producers, advertising agencies and their clients, TV film distributors, directors, music conductors and everyone in TV concerned with programming.

This new BMI service will:

- Assist in the selection or creation of music for films — theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions

concerning copyrights, music rights for future residual usage, and help solve all other problems concerning the use of music in TV.

*A Partial List of Some Top TV Shows  
Using BMI-Licensed Music Regularly*

BOSTON BLACKIE	MARCH OF TIME
BURNS AND ALLEN	MR. & MRS. NORTH
CAVALCADE OF AMERICA	MY FAVORITE STORY
DANGEROUS ASSIGNMENT	MY FRIEND IRMA
DINAH SHORE SHOW	PRIVATE SECRETARY
GROUCHO MARX SHOW	SCHLITZ PLAYHOUSE
I MARRIED JOAN	THE DOCTOR
LIFE OF RILEY	THE UNEXPECTED
LIFE WITH LUIGI	THIS IS YOUR LIFE
MAN AGAINST CRIME	YOU ASKED FOR IT

*Let BMI give you the TV Music Story today*

*Call or write*

**BMI** TV FILM  
LICENSING  
DEPARTMENT

RICHARD KIRK, *Director*  
Broadcast Music, Inc.  
1549 N. Vine Street  
Hollywood 28, Calif.

CLAUDE BARRERE, *Eastern Director*  
Broadcast Music, Inc.  
580 Fifth Avenue  
New York 36, N. Y.

TV Service Department: HENRY KATZMAN, *Director* (New York Office)

An organization called the Youth Research Institute says most sponsors are off-base in their efforts to reach the youth market. According to this outfit's studies, some 75 per cent of the younger generation believes that tv commercials fail to recognize youthful interests. In two words: commercials are "too childish." Anyway, that's what the Y.R.I. says. Could be, they have a point there.

\* \* \*

*On the other hand, CBS Television thinks it knows just the kind of talk the kids will understand. This is a "quote" from a typical viewer of Rod Brown of the Rocket Rangers: "What in the universe are you blasting about? You're talking a lot of relative velocity. Cut your rockets, space boy. Get back on your orbit and don't go whistling through space like a red hot comet. So get out of that ether cloud and shave it real fine like the others."*

\* \* \*

John Karol, vice president in charge of network sales of CBS Radio, incidentally, spoke recently before the Advertising Club of Toledo. His topic was *Radio's New Role*. At the bottom of the announcement was this information: "Note: this talk will not be broadcast." From that we could infer two things. Either John didn't want to let the tv boys in on the secret, or else, in view of the harsh things he's been saying about them, he was afraid they'd demand equal time.

\* \* \*

*Giving fancy names to television sales and merchandising pitches is getting to be almost as popular as the recent guessing games about Arthur Godfrey's return. Ted Cott has his Chain Lightning for WNBC-WNBT; Craig Lawrence, his Twelve Plan for WCBS-TV; Jim Gaines, Double Exposure for WOR-TV; and Larry Wynn, Tele-Dizing for WABD. Looks like there might be an opening for a gag writer at the management level.*

We caught King Adolphe I, mighty monarch of the giveaway shows, at his Savoy Plaza Hotel hideaway for a few minutes recently, and it was a pretty harrowing experience. The King, Adolphe Wenland, a reasonable facsimile of Adolphe Menjou, had originally come to New York for four days. Four weeks later and fifteen pounds lighter, at the time we saw him, he was still going like a tornado and there was no telling when he'd get back to his home base, Hollywood. Between telephone calls—mainly from agency people trying to arrange mentions on shows—we gathered that the giveaway gimmick was just a small part of his operation. His big deal is getting products displayed on tv shows.

For instance, in a new television series, he's arranged for the leading man to drive a Studebaker, whenever the script calls for him to drive a car. Also, Crosley kitchens have been installed in the studios of independent tv producers. In other shows, assorted products have been observed standing innocently in the background, making an impression on your subconscious.

Adolphe is an affable fellow who gives the impression that he's constantly surprised by the success of his venture. He has some 100 companies for which he arranges mentions or showings, plus any other type of dramatic exploitation. Beauty of the deal, he says, is that these companies get nation-wide publicity for a fraction of the cost of a straight sponsorship.

\* \* \*

*This business of larger and larger viewing tubes could be a self-defeating proposition for the television industry. The danger, now no larger than a 7-inch tube on the horizon, was pointed up recently in a survey made by the Emerson Radio & Phonograph Corp. Emerson put some men to work making thousands of observations on the proper distance for viewing television, and they found the best distance to be four to eight times the size of the pic-*

*ture tube. A 17-inch receiver looked best when viewed from 5-11 feet; a 21-inch, from 7-14 feet, while the 27-inch receiver's best viewing range was 9-18 feet.*

*You can see what this might come to. With the 30-inch tube, for instance, viewers might lose contact with the medium altogether. And who knows, out there on the perimeter of the tv world they might rediscover an almost forgotten race of humans—the people who meet and speak to one another in flesh and blood.*

\* \* \*

The problems of selling are going to be pretty tricky come color television. You may not know it, but a color consultant by name of Suzanne Caygill has typed ad men according to their color likes and dislikes. There's the cool and collected type, for instance, who likes the cool, soothing colors; the mild and meditative type that favors patina finishes, greyed blues and old wine colors; the ready and robust type, addicted to blond woods (that's right, *woods*), active patterns, bold colors, and so forth.

In other words, there'll be hell to pay if you try to sell a mild and meditative time buyer, for instance, on some big, splashy extravaganza full of bright reds and dynamic yellows. Compatible color may well turn out to be anything but.

\* \* \*

*To those of us who have seen Louis Hayward save Joan Bennett from George Sanders a half-dozen times, and whose great and abiding love even for Pygmalion has dimmed somewhat, the late-evening switch of WNBT from films to live shows comes as pretty welcome news.*

*The station inaugurated a six-week series on July 25 using flesh-and-blood people, with films shunted to the post-midnight period. Other stations are following the example. Reason for the switch, it is said, is the loss of ratings after a film has been re-run two or three times. —JOSEPH KASELOW*



*Read how  
an invasion  
was thwarted!*

THE ONLY OUTDOORSMAN in the state of Michigan, Mort Neff is "Mr. Michigan Outdoors." In his own plane, he's flown to every nook and corner of the state, and knows every hunting spot and fishing stream—intimately.

That's why he has such a large and loyal audience for his "Michigan Outdoors" TV show every week on WWJ-TV, Detroit . . . sponsored by the Altes Brewing Company.

One night recently, the "Michigan Outdoors" show aired a picture story of the invasion of the fish-killing, blood-sucking sea lamprey into the Great Lakes—a threat to all commercial and sports fishing in the area. Desperately needed were electric "fences" to blockade their spawning runs into some 200 streams emptying into Lakes Michigan and Huron, for which Congress had failed to make a sufficient appropriation.

"Mr. Michigan Outdoors" called upon his WWJ-TV audience to write Michigan's U. S. Senators for their

support. Action was immediate. 40,000 members of the "Altes Outdoor Club"—largest organization of its kind, with membership enlisted solely through the one WWJ-TV show—obtained, almost overnight, more than 100,000 signatures on Congressional petitions. Within 48 hours, Congress had *doubled* the appropriation . . . and then *quadrupled* it when petitions continued to pour in!

"Michigan Outdoors" is just one of the many shows on WWJ-TV which reach Detroit's largest audiences, and make WWJ-TV the Detroit TV choice of America's most selective advertisers.

You'll Sell More  
on channel

**4** **WWJ-TV**  
NBC Television Network

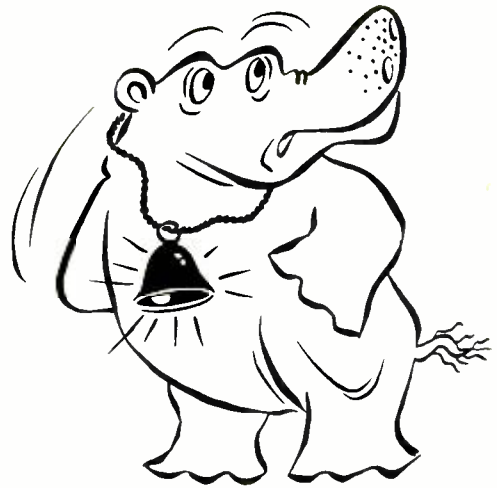
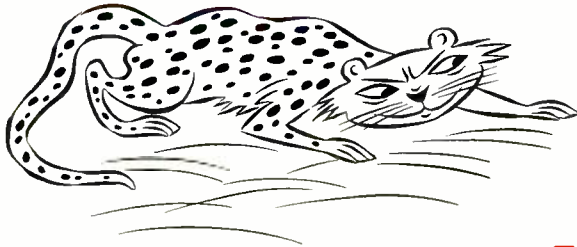
Associate AM-FM Station WWJ

FIRST IN MICHIGAN Owned and Operated by THE DETROIT NEWS  
National Representatives: THE GEORGE P. HOLLINGBERRY COMPANY

## Fables of the leopard and the hippo

### ON GETTING THE FACTS

**The Hippo:** "I've roamed everywhere possible, but can't decide what's making all that ringing."



**The Leopard:** "When stalking facts, sir, you'll find those close at hand are usually quite important."

WSB-TV ..... Atlanta  
WBAL-TV ..... Baltimore  
WFAA-TV ..... Dallas  
WICV ..... Erie  
KPRC-TV ..... Houston  
KECA-TV ..... Los Angeles  
KSTP-TV ... M'p'l's-St. Paul  
WSM-TV ..... Nashville  
WABC-TV ..... New York  
WTAR-TV ..... Norfolk  
KMTV ..... Omaha  
WENS ..... Pittsburgh  
WOAI-TV ..... San Antonio  
KFMB-TV ..... San Diego  
KGO-TV .... San Francisco  
KOTV ..... Tulsa  
KEDD ..... Wichita

REPRESENTED BY

### The Moral:

Wily advertisers know, too, that facts which clinch decisions are often right under their noses.

And more than often TV viewers also make decisions on the same basis. Of what's happening just around the corner. On their *own* Main Street.

*Spot* TV programs give them the facts. About local news, local weather, local shopping hints.

That's one reason why they produce favorable buying decisions for sponsors' brands. Easily, quickly.

You can get the facts about these seventeen leading stations' *Spot* TV program availabilities from any Petry office.

## EDWARD PETRY & CO., INC.

NEW YORK • CHICAGO • LOS ANGELES

DETROIT • ST. LOUIS • SAN FRANCISCO • DALLAS

