

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ninth year of publication

JANUARY 1953

What's ahead for 1953

THE ADVERTISER

By Colgate's Harris

page 11

THE AGENCY

By BBD&O's Duffy

page 14

TM 12-53 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

let's look in on baby!

Last January when TODAY was born, a good many people viewed it with (a) alarm; (b) curiosity; (c) apathy. This was largely because nothing like TODAY had ever been done before.

Now we can report that practically all of these people are viewing TODAY with (a) interest; (b) pleasure and (c) regularity.

In a year TODAY has increased its audience over 78% to 2,031,000 viewers. It reaches these people in 39 major markets for a price that is within the range of every national advertiser. So far 46 advertisers have bought over 4,000 sponsored minutes on TODAY with astonishing success.

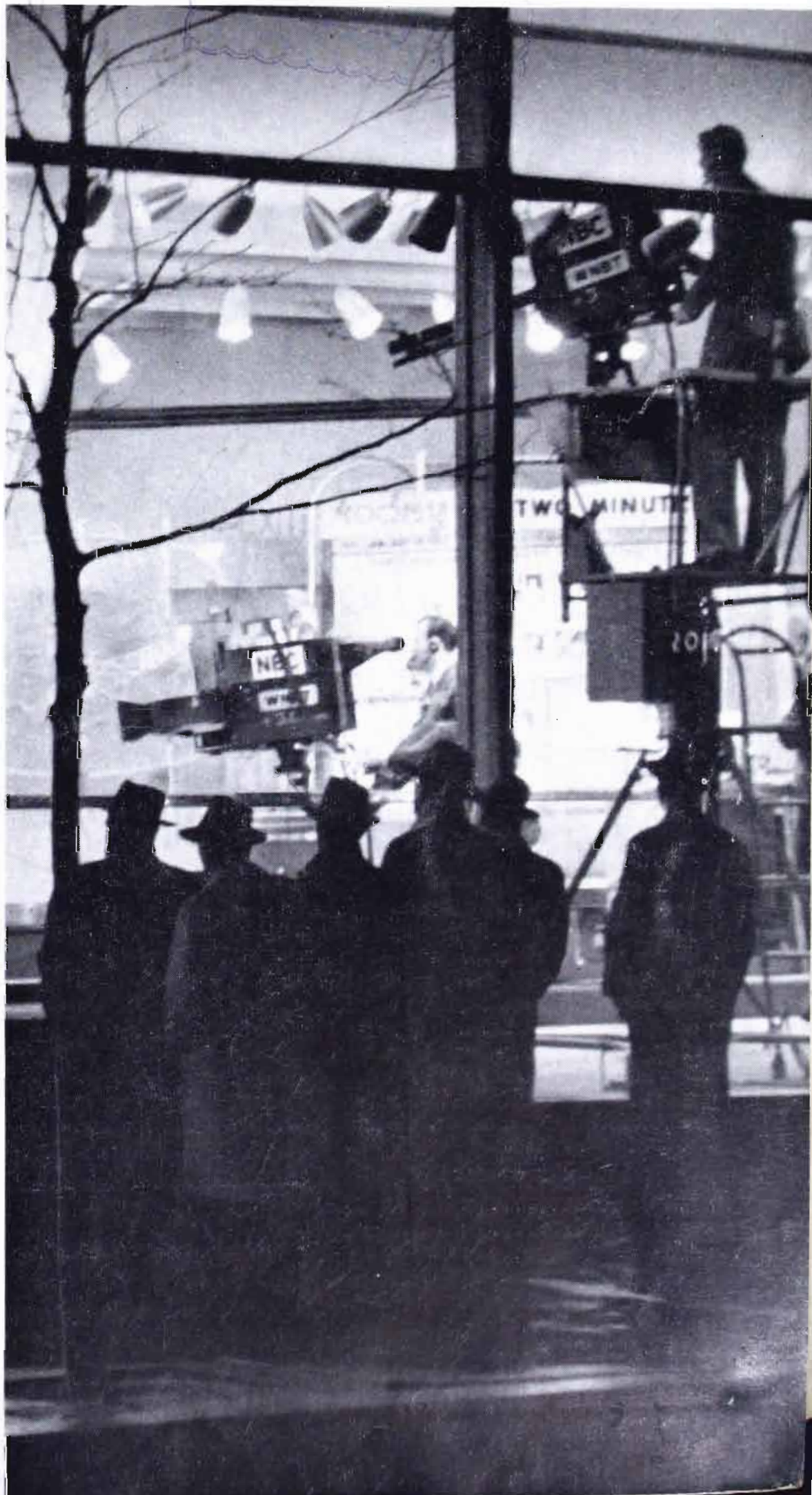
But these are details; the important thing to remember is that TODAY has uncovered a new and responsive audience . . . one heretofore untouched by network radio or television. It's an audience of men, women and children. And TODAY sells to these people just before they go out to shop. You can sell on TODAY with one segment, 52 weeks, or anything in between. The price is only \$2,812 gross time and talent for a five-minute segment.

Try TODAY today and you will view it with (a) respect; (b) pride; (c) avarice.

TODAY starring Dave Garroway (7:00-9:00 a.m.)

National Broadcasting Company

a service of Radio Corporation of America





You're set for split-second action with DuPont High Speed Rapid Reversal Pan

Provides better, faster film coverage at WBAP-TV, Fort Worth

Film lab chiefs of TV stations throughout the country will welcome Du Pont's New Rapid Reversal Pan 16 mm. Film—Type 930 for daytime action, and Type 931 for shooting at night. Many have already reported optimum pictorial and single-system sound results in addition to faster picture coverage of news and sports events.

For example, M. C. Hartung, Lab Chief at WBAP-TV, Fort Worth, Texas, wrote: "We're more than pleased with Du Pont's new 931 film emulsion. It has wonderful contrast for television and minimum grain. It has proved to be a good stop and a half faster than any other film we have used in our operation."

Speaking of both Types 930 and 931, James A. Byron, the station's news director, states in part: "We have

found the principal attributes of this film to be its fine grain, wide latitude and fast processing. May we congratulate you for having filled an outstanding need in the 16-mm. field."


Day or night, Du Pont High Speed Rapid Reversal Pan Films quickly and easily provide quality images for TV presentation. They offer fine grain and improved linearity . . . longer tonal range and better gradation. You can obtain complete information about these superior products by contacting your Du Pont technical representative . . . or writing the nearest District Sales Office, E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada: Canadian Industries, Ltd., Montreal.

DISTRICT OFFICES

ATLANTA 5, GA. 805 Peachtree Bldg.
 BOSTON 10, MASS. 140 Federal Street
 CHICAGO 18, ILL. 3289 N. LaSalle Avenue
 CLEVELAND 14, OHIO 1033 Union Commerce Bldg.
 DALLAS 3, TEXAS 506 Tower Petroleum Bldg.
 LOS ANGELES 38, CAL. 6658 Santa Monica Blvd.
 NEW YORK 11, N. Y. 248 West 18th Street
 PHILADELPHIA 2, PA. 225 South 15th Street

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

8-16-54

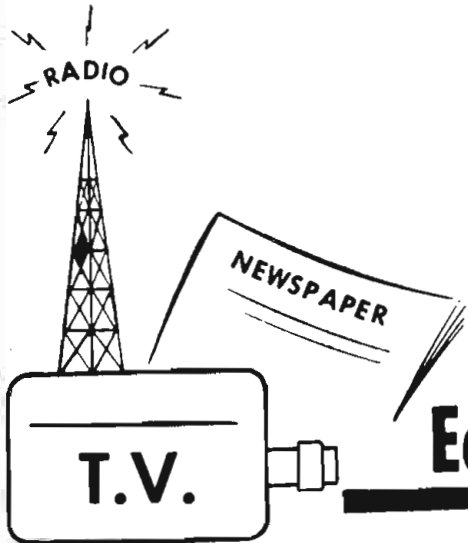


EDWARD LAMB
president

Our Motto...

"WE SERVE the MARKET WE SELL the PEOPLE"

It is our firm policy to give the people the utmost in local and public service programming, to further the progress of the community, and at all times the very best in commercial shows. To the advertiser we guarantee merchandising assistance plus and complete cooperation.



Edward LAMB ENTERPRISES INC.

New York Office—Hotel Barclay —Home Office—500 Security Bldg., Toledo, Ohio

National Representatives

WICU-TV—Erie, Pa.—Headley-Reed Co.
WTVN-TV—Columbus, O.—Headley-Reed Co.

WHOO—Orlando, Fla.—Avery-Knodel, Inc.
WIKK—Erie, Pa.—H-R Co.

ERIE DISPATCH, Erie, Pa.—Reynolds-Fitzgerald, Inc.
WTTOD—Toledo, O.—Headley-Reed Co.

WMAC-TV, Massillon, Ohio (Massillon, Akron, Canton)—now under construction

**waiting for
cable clearance
for your
TV film
program?**



you can do better with SPOT—much better

If your TV program is on film, you need never wait on the cable for clearances, or be blocked out of markets because of inadequate cable service. Build your national coverage on a Spot basis, and you'll find that stations clear time more readily for Spot—in markets of your own choice. And you'll save on Spot time charges—enough to cover film prints, their distribution and other costs.

Get the full details from your Katz representative.

THE KATZ AGENCY, INC • *National Advertising Representatives*

488 MADISON AVENUE, NEW YORK 22, NEW YORK • CHICAGO • LOS ANGELES • SAN FRANCISCO • ATLANTA • DALLAS • KANSAS CITY • DETROIT

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number I, January, 1953

C O N T E N T S

ARTICLES

TELEVISION 1953

✓ THE ADVERTISER

By Leslie Harris, Director of Radio and TV, Colgate-Palmolive-Peet

11

WALL STREET

By Robert Gilbert, Investors Management Corporation

13

✓ THE AGENCY

By Ben Duffy, President, Batten, Barton, Durstine and Osborn

14

THE CASE FOR THE NETWORKS

By Sylvester L. Weaver, Jr., Vice President, National Broadcasting Co.

16

WASHINGTON

By Leonard H. Marks, Partner, Cohn and Marks

19

✓ TV ON THE LOCAL LEVEL: A Special Report

For the businessman in the new television markets

27

DEPARTMENTS

TELEVISION MAGAZINE'S STATUS MAP

Circulation, penetration, stations, new station openings

4

FOCUS

7

MARKETS AND MEDIA

9

STATION MANAGEMENT

Projecting circulation growth

23

AUDIENCE STUDY #3—Where to Place Your Commercial

31

TIME BUYING—Policy for Buying New Markets

By Mary Dunlavey, Harry B. Cohen Agency

33

COST PER THOUSAND STUDY—Female Viewers

35

PROGRAMMING—Hope for Mild Optimism

By Abby Rand

37

CONTINUING BRAND SURVEY

Study of frozen orange juice buyers

39

FREDERICK A. KUGEL
Editor and Publisher

ABBY RAND
Senior Editor

SYDNEY COHEN
News Editor

ANN STOPP
Department Editor

JACK L. BLAS
Business Manager

EDWARD A. DALY
Advertising

DICK ROSE
Art Director

NORMAN YOUNG
FRANK MAYANS, JR.
Research Bureau

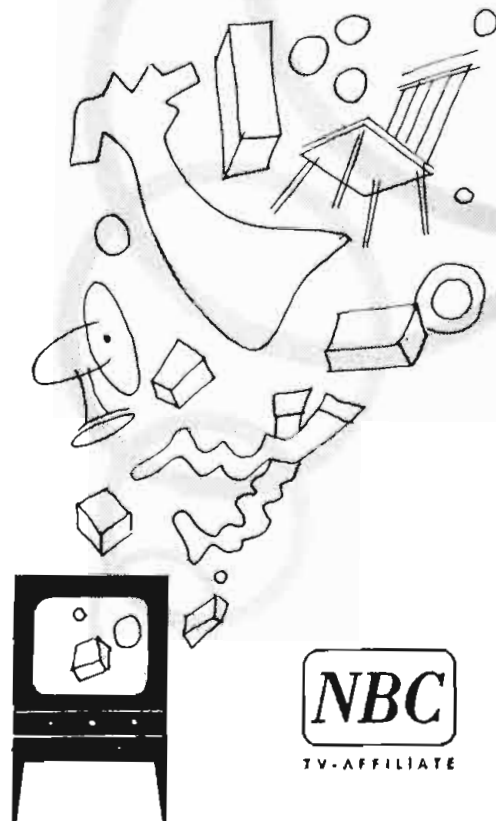
LAURIN HEALY
Chicago Office
6 W. Ontario St.

ARTHUR ENGEL
Los Angeles Manager
6525 Sunset Boulevard

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Television Magazine • January 1953

ON THE MOVE...



products sponsored on
WGAL-TV
LANCASTER, PENNA.
CHANNEL 8

Advertisers, both local and national, find their products moving—rapidly, profitably—when WGAL-TV does the selling. It's the overwhelming station favorite in the large, prosperous mid-Pennsylvania area it covers. This popularity is readily understandable because WGAL-TV is the only television station located in this buying market which includes Lancaster, York, Harrisburg, Lebanon and Reading. It carries top shows from four networks... And, its many local telecasts are carefully planned to meet the needs and interests of the communities it serves. Let WGAL-TV move your product in its wide, prosperous market area.

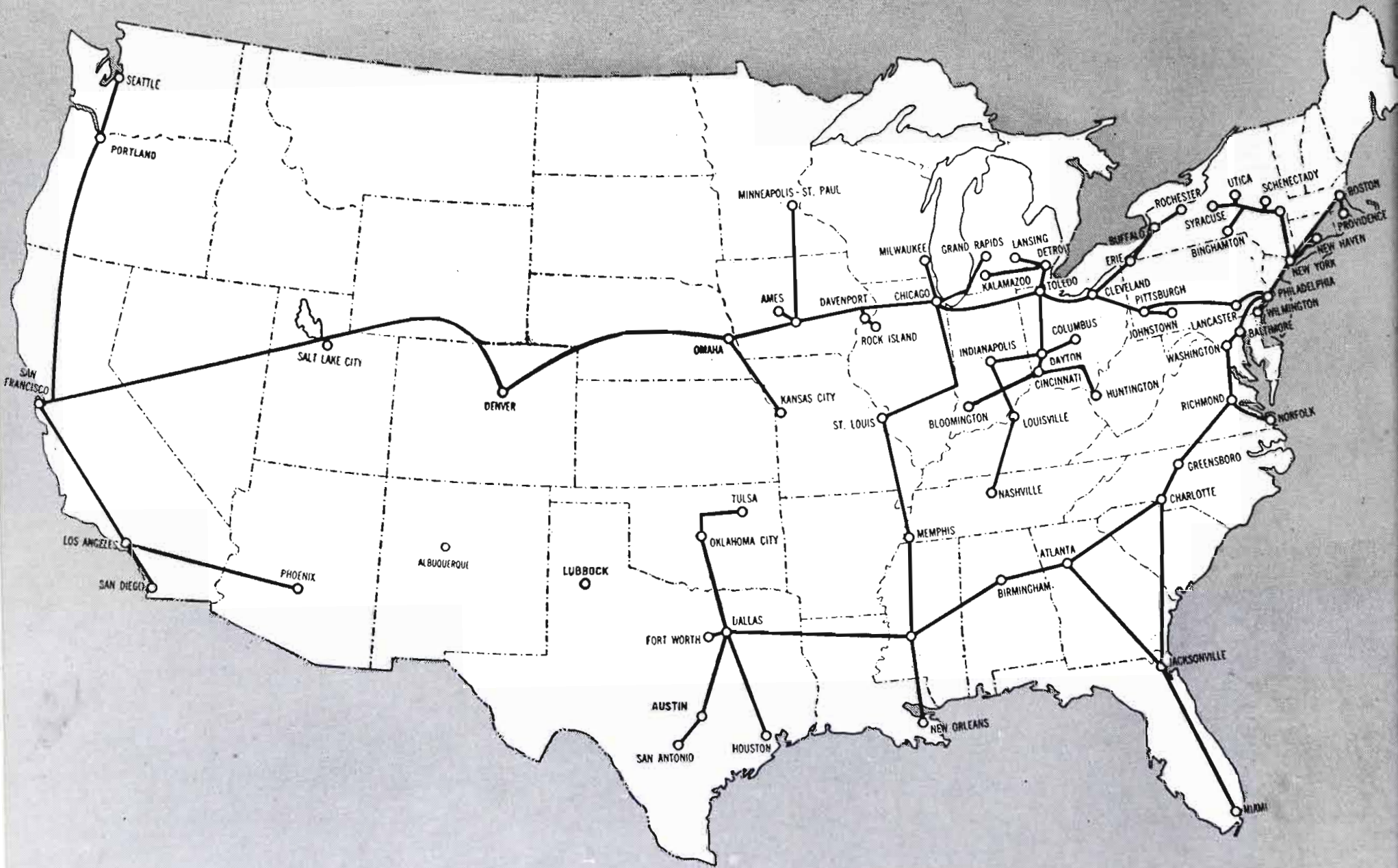
A Steinman Station • Clair R. McCollough, President

WGAL AM
TV
FM

Represented by
ROBERT MEEKER
ASSOCIATES

Chicago • San Francisco
New York • Los Angeles

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of December 1st 21,199,458
 Source: TELEVISION Magazine
 Receiver production for November, 1952 780,486
 Receiver production for November, 1951 415,332
 Total receiver production for 1951 5,384,798
 Source: Radio-Television Manufacturers Association

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
HOMES	29,605,882	66.2
POPULATION	101,055,263	65.3
RETAIL SALES	\$106,094,317,000	70.1

STATIONS AND MARKETS

Number of 1 station markets	49
Number of 2 " "	14
Number of 3 " "	9
Number of 4 or over	4
Total markets	76
Operating stations	126
Number of connected markets	68

Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

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

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

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

Source: Videodex

WEEK TELEVISION

TELEVISION

STATION

REPRESENTAT

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

RECENT OPENINGS

TOO LATE FOR INCLUSION IN MAP

Eric City, N. J.	WFPG-TV
erconnected	
ido Springs, Col.	KKTV
n-interconnected	
o, Tex.	KROD-TV
	KTSM-TV
n-interconnected	
e, Ala.	WALA-TV
	WKAB-TV
n-interconnected	
oke, Va.	WSLS-TV
erconnected	
Bend, Ind.	WSBT-TV
n-interconnected	
ane, Wash.	KHQ-TV
n-interconnected	
es-Barre, Pa.	WBRE-TV
erconnected	
e Pa.	WSBA-TV
erconnected	

SCHEDULED OPENINGS

JANUARY

port, Conn.	WICC-TV
son, Miss.	WJTV
Britain, Conn.	WKNB-TV
ia, Ill.	WEEK-TV
ling, Pa.	WHUM-TV
ooke, Va.	WROV-TV
okane, Wash.	KXLY-TV
ngfield, Mass.	WWLP
son, Ariz.	KOPO-TV
ngstown, Ohio	WFMJ-TV
	WKBN-TV
FEBRUARY	
n Rouge, La.	WAFB-TV
chburg, Va.	WLVA-TV
olo, Col.	KDZA-TV
x Falls, S.D.	KELO-TV
son, Ariz.	KVOA-TV
kes-Barre, Pa.	WILK-TV

AS OF DECEMBER 1st	
ALBUQUERQUE—34.8	18,672
KOB-TV (A, C, D, N)	
AMES—52.8	113,172
WOI-TV (A, C, D, N)	
ATLANTA—66.0	215,000
WAGA-TV (C, D); WSB-TV (N);	
WLTW (A)	
AUSTIN	15,264
KTBC-TV (A, C, D, N)	
BALTIMORE*	434,745
WAAM (A, D); WBAL-TV (N);	
WMAR-TV (C)	
BINGHAMTON—34.7	98,500
WNBF-TV (A, C, D, N)	
BIRMINGHAM—48.3	127,069
WAFM-TV (A, C);	
WBRC-TV (D, N)	
BLOOMINGTON*	201,750
WTTV (A, C, D, N)	
BOSTON*	986,567
WBZ-TV (N);	
WNAC-TV (A, C, D)	
BUFFALO*	315,738
WBEN-TV (A, C, D, N)	
CHARLOTTE—46.8	174,049
WBTV (A, C, D, N)	
CHICAGO—71.6	1,290,899
WBKB (C); WENR-TV (A);	
WGN-TV (D); WNBQ (N)	
CINCINNATI*	391,000
WCPO-TV (A, D)	
WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—87.2	694,280
WEWS (A, C); WNBK (N);	
WXEL (A, D)	
COLUMBUS*	268,000
WBNS-TV (C); WLW-TV (N);	
WTVN (A, D)	
DALLAS-FT. WORTH	
—42.3	196,985
KRLD-TV (C); WBAP-TV (A, N);	
WFAA-TV (A, D, N)	
DAVENPORT-ROCK IS.	
—47.0	154,034
WHBF-TV (A, C, D);	
WOC-TV (N)	
DAYTON*	264,000
WHIO-TV (A, C, D);	
WLW-TV (N)	
DENVER	95,000
KBTV (C, A);	
KFEL-TV (N, D)	
DETROIT—75.5	809,402
WJBK-TV (C, D); WWJ-TV (N);	
WXYZ-TV (A)	
ERIE—49.7	141,876
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—42.3	196,985
KRLD-TV (C); WBAP-TV (A, N);	
WFAA-TV (A, D, N)	
GRAND RAPIDS*	229,754
WOOD-TV (A, C, D, N)	
GREENSBORO—37.1	106,017
WFMY-TV (A, C, D, N)	
HONOLULU	5,050
KGMB-TV (A, C, N)	
KONA (D)	
HOUSTON—64.5	211,500
KPRC-TV (A, C, D, N)	
HUNTINGTON—46.0	110,987
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—76.1	292,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—74.1	88,900
WMBR-TV (A, C, D, N)	
JOHNSTOWN—38.0	195,495
WJAC-TV (A, C, D, N)	
KALAMAZOO*	249,000
WKZO-TV (A, C, D, N)	
KANSAS CITY—53.5	253,253
WDAF-TV (A, C, D, N)	
LANCASTER*	177,313
WGAL-TV (A, C, D, N)	
LANSING*	123,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—78.9	1,422,981
KECA-TV (A); KHJ-TV;	
KLAC-TV; KNBH (N);	
KTLA; KNXT (C);	
KTTV (D)	
LOUISVILLE—67.2	179,568
WAVE-TV (A, D, N);	
WHAS-TV (C)	

LUBBOCK	9,200
KDUB-TV (C, D)	
MEMPHIS—57.1	168,493
WMCT (A, C, D, N)	
MIAMI—68.4	129,973
WTVJ (A, C, D, N)	
MILWAUKEE—94.3	386,021
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—74.7	342,200
KSTP-TV (N);	
WCCO-TV (A, C, D)	
NASHVILLE—41.3	90,388
WSM-TV (N)	
NEW HAVEN—87.6	354,460
WNHC-TV (A, C, D, N)	
NEW ORLEANS—47.4	139,238
WDSU-TV (A, C, D, N)	
NEW YORK—74.0	3,228,105
WABD (D); WATV;	
WCBS-TV (C); WJZ-TV (A);	
WNBT (N); WOR-TV;	
WPIX	
NORFOLK*	144,182
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—48.7	119,496
WKY-TV (A, C, D, N)	
OMAHA—69.4	161,146
KMTV (A, C, D); WOW-TV (N)	
PHILADELPHIA—67.7	1,156,719
WCAU-TV (C);	
WFIL-TV (A, D); WPTZ (N)	
PHOENIX—38.8	47,462
KPHO-TV (A, C, D, N)	
PITTSBURGH—67.7	507,201
WDTV (A, C, D, N)	
PORTLAND	30,734
KPTV (N)	
PROVIDENCE*	248,000
WJAR-TV (C, N)	
RICHMOND*	149,436
WTVR (C, D, N)	
ROANOKE	26,200
WSLS-TV (C, N)	
ROCHESTER*	170,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—81.7	465,000
KSD-TV (A, C, D, N)	
SALT LAKE CITY—58.9	84,309
KDYL-TV (N);	
KSL-TV (A, C, D)	
SAN ANTONIO—55.7	110,212
KEYL-TV (A, C, D);	
WOAI-TV (N)	
SAN DIEGO*	143,764
KFMB-TV (A, C, N)	
SAN FRANCISCO—53.7	525,099
KGO-TV (A); KPIX (C, D);	
KRON-TV (N)	
SCHENECTADY-ALBANY-	
TROY—72.6	244,300
WRGB (C, D, N)	
SEATTLE—46.4	211,900
KING-TV (A, C, D, N)	
SYRACUSE*	201,761
WHEN (A, C, D);	
WSYR-TV (N)	
TOLEDO—76.4	230,385
WSPD-TV (A, C, D, N)	
TULSA—54.3	98,647
KOTV (A, C, D, N)	
UTICA-ROME*	83,000
WKTU (A, C, D)	
WASHINGTON*	415,657
WMAL-TV (A); WNBW (N);	
WTOP-TV (C); WTTG (D)	
WILMINGTON—87.5	125,950
WDEL-TV (D, N)	

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

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

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

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

NBC opens a new era for local advertisers . . .

fine television drama

at a

practical price

"Douglas Fairbanks, Jr. Presents



(Your Brand Name) Theater"

SOLD
and selling
Already
sold in
28 cities,
there's still
time to put
Douglas
Fairbanks
to work
for you in
38 major
markets.
Contact your
NBC Film
representative
at once.

No more must local and regional advertisers settle for less than the very *finest* TV drama to showcase their products. For now NBC presents 39 half-hour film programs that measure up to the best ever offered by network television, Hollywood, or the Broadway stage.

"Douglas Fairbanks Presents" is filmed *on location* in the great capitals of America and Europe. It stars the top talent of two continents in a variety of original and classic stories . . . it runs the gamut

of suspense, high comedy and deep drama . . . and its host, director and occasional star is Douglas Fairbanks, Jr., himself.

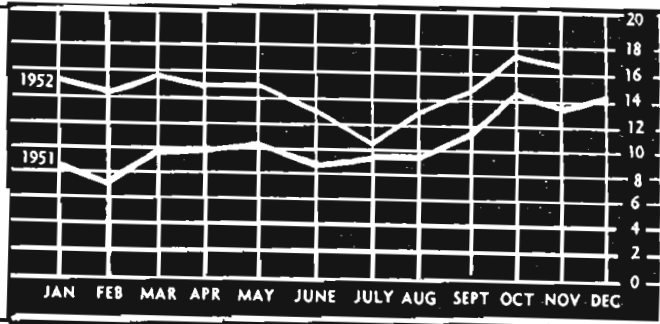
"Douglas Fairbanks Presents" is a program for local advertisers to use with pride, and success—similar network TV drama rates consistently in the 30's and 40's. Best of all, it's a fine dramatic program at a *practical* price.

For further information on this new film series, and other NBC Quality Films, write, call, or wire:

NBC film programs

30 Rockefeller Plaza, New York 20, N. Y. • Offices in: New York, Chicago, Los Angeles
a service of America's No. 1 Network

FOCUS



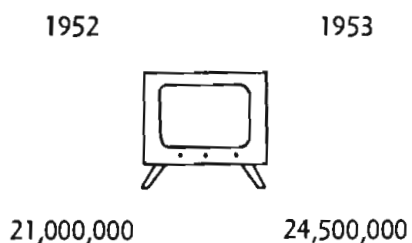
NETWORK TV BILLINGS

	For Nov. '52	For Nov. '51
ABC	\$ 1,368,552	\$ 1,911,243
CBS	6,525,176	4,605,506
DuM	1,026,566	847,373
NBC	7,957,417	6,535,907
TOTAL	\$16,877,711	\$13,900,029

November network billings: \$16,877,711
July does not include Convention billings.

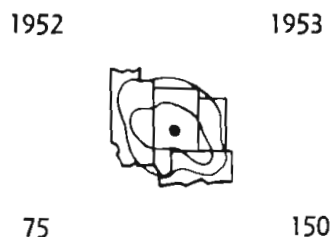
TELEVISION 1953

CIRCULATION



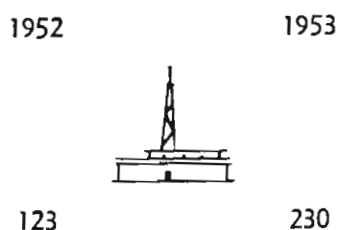
Estimate is 6.5 million sets to be manufactured in 1953. Approximately three and a half million will go into new TV homes. Two million receivers will be absorbed by the new TV markets (about 80), while existing markets will account for one and a half million new TV homes to reach an all-time high saturation point. The remaining three million sets will probably replace existing receivers, and about ten per cent will make up dealer and distributor inventory.

MARKETS



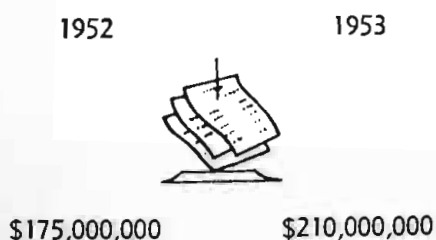
As of December 31, 1952, 165 grants have been issued covering 96 new commercial markets. These markets will bring in range 12,232,100 people and \$13,603,700,000 retail sales. While not all of the new grantees will get on the air in '53, it is probable that a minimum of 80 new markets will be opened up this year.

STATIONS



Although 165 grants were on the books as of December 31, 1952, and the FCC is issuing permits at a fast clip, delays in the production and installation of UHF equipment, going to 70 per cent of the new stations, may limit the number of new stations to begin operating in '53 to about 110.

NETWORK BILLINGS



January-October billings figures for 1951 and 1952 show a jump of \$43 million over 1951. Projecting 1952 figures through December brings the 1952 total to \$175,000,000 for an increase of 38 per cent over 1951. The addition of new network affiliates will partially offset the effect of reaching the networks' saturation point, but billings in 1953 are not expected to exceed a 20 per cent increase over '53 for a total of \$210 million.

KMTV

the most looked-at, listened-to station
in the big, prosperous Omaha market

announces the appointment of

EDWARD PETRY & CO. inc.

as national sales representatives

with offices in...

NEW YORK • CHICAGO • LOS ANGELES • DETROIT

ST. LOUIS • SAN FRANCISCO • DALLAS

MARKETS & MEDIA

WITH new markets opening rapidly, the big question for advertisers is which markets to go into, how far can they spread themselves in adding new outlets to their present line-up?

At press time, these were the contracts reported for 13 of the new TV areas. More contracts are being signed every day, so the list is by no means complete. This rundown is not a final measure of a market's appeal for national advertisers—some of the stations have been on for some time; others are weeks from their opening dates.

Atlantic City

WFPG-TV*

Network: American Tobacco, RCA, Willys-Overland, Greyhound, Remington Rand, American Machine & Foundry, Scott Paper, American Tobacco, Firestone, Johnson Wax, Wine Corp., Admiral, Mutual of Omaha, General Motors, De Soto-Plymouth, Ford, Gulf, Gillette, Gerber.

National spot: Miller Brewing.

Austin

KTBC-TV*

Network: S. C. Johnson, American Tobacco, Gillette, Crosley, Speidel, De Soto-Plymouth, RCA Victor, Prudential, Chevrolet, Mutual of Omaha, Texas Co., Buick, Goodyear, Philco, General Foods, Colgate, Griffin, SOS, Benrus, Procter & Gamble, U. S. Tobacco, Reynolds, Lorillard, Standard Brands, Pabst, Toni, Willys-Overland, American Machine & Foundry, Remington Rand, Scott Paper, Schlitz, Schick, Philip Morris, General Cigar, Singer, Sylvania, Admiral, Serutan, Wine Corp. of America, Billy Graham.

National spot: Bulova, Pearl Brewery, Frito, Lone Star Brewery, Grand Prize Beer, Brown & Williamson, Chevrolet, Duncan Coffee, Crosley, Ford Dealers, Anheuser-Busch, Southwestern Bell, Hoffman TV, Falstaff Brewery, Miller Brewing.

Colorado Springs

KKTV*

Network: Willys-Overland Motors, Greyhound, Remington Rand, Scott Paper, American Machine & Foundry, Admiral, Old Gold, Singer, Blatz, Serutan, Schlitz.

National spot: Bulova, Kools, Ford.

Honolulu

KGMB-TV*

Network: Sweets Co., Westinghouse, Admiral, Hotpoint, Johnson's Wax, American Tobacco, Liggett & Myers, Schlitz, Lorillard, Canada Dry.

National spot: Coca Cola, Bordens, Bulova, Hoffman, Standard Oil, Miller Brewing.

*Station now on air

Jackson, Miss.

WJTV

Network: Schlitz, American Tobacco, National Dairy Co., Singer, Willys Motors, Greyhound, Remington Rand, Scott Paper, American Machine & Foundry, Ford, General Motors, Gillette, Cats Paw, Simmons.

National spot: Bulova, Wrigley, O. Henry, Packard Motors.

Lubbock

KDUB-TV*

Network: Admiral, Serutan, Lorillard, Westinghouse, American Tobacco, Toni, Carnation, Willys-Overland, Greyhound, Scott Paper, Remington Rand, American Machine & Foundry.

National spot: Hoffman, Bulova, Crosley, Ford, Plymouth.

Mobile

WKAB-TV

Network: Schlitz, Westinghouse, Admiral, Wine Corp., General Mills, American Bakeries, Carnation, B. F. Goodrich, Cats Paw.

National spot: Brown & Williamson, Crosley, Blensol, Coca Cola, Falstaff Beer.

New Britain

WKNB-TV

Network: General Electric, Scott Paper, Willys-Overland, Greyhound, Remington Rand, American Machine & Foundry, American Tobacco, Westinghouse, Electric Autolite, Schick, Liggett & Myers, Pabst, Carnation, B. F. Goodrich, Block Drug, Alcoa, Jules Montenier, Oldsmobile, General Foods, Maxwell House, Schlitz, Sanka.

National spot: Rival Dog Food, Bulova, Ballantine, DuPont, Pacific Borax, Cott Beverages.

Reading

WHUM-TV

Network: Liggett & Myers, Lever, General Foods, Westinghouse, Admiral, Schick, Block Drug, Colgate, R. J. Reynolds, Singer, Ameri-

can Tobacco, Carnation, Goodrich, Schlitz, Maxwell House, Sanka, Lincoln-Mercury, General Electric, Bristol-Myers, Lorillard, Willys-Overland, Scott Paper, Greyhound, Remington Rand, American Machine & Foundry, Electric Co. of America, Philip Morris.

National spot: Miller Brewing, National Brewing, Pacific Borax, Raytheon, General Tire, Bayuk Cigars, Marvel Oil.

Roanoke

WSLS-TV*

Network: Bohn Aluminum, RCA, Hallmark, Maxwell House, Procter & Gamble, General Foods, Goodyear, Philco, Coca Cola, Colgate, Speidel, Crosley, Firestone, Pearson Pharm, S. C. Johnson, American Tobacco, Gaines Dog Food, Philip Morris, Chevrolet, Texas Co., Armstrong-Cork, Lorillard, Mutual of Omaha, Wrigley, General Electric, DuPont, Scott Paper, General Mills, American Bakeries, De Soto-Plymouth, Hazel Bishop, Liggett & Myers, Ford, Chesebrough, R. J. Reynolds, American Cigar & Cigarette, Schlitz, Gillette, Sylvania, Pet Milk, Kellogg, Del Monte, SOS, Benrus, Griffin, R. J. Reynolds, Prudential, Lehn & Fink.

National spot: not reported.

Spokane

KHQ-TV*

Network: Ironrite, American Tobacco, C. S. Johnson, Swanson, Lorillard, Skippy Peanut Butter, De Soto-Plymouth, RCA Victor, Ford, Goodyear, Philco.

National spot: Canada Dry, Hoffman TV, Standard Oil of Calif., Hallicrafters, Mercury TV, Columbia Breweries, Bohemian Brewery, Mission Macaroni, Sunny Jim James.

Wilkes-Barre

WBRE-TV

Network: Colgate, Firestone, American Tobacco, S. C. Johnson, Armstrong-Cork, Lorillard, Mutual of Omaha, Chevrolet, General Electric, Scott Paper, De Soto-Plymouth, Bordens, Ford, RCA, Gulf, Gillette, R. J. Reynolds, Benrus, SOS, Griffin, Prudential, Lehn & Frank, American Tobacco, Philco, Goodyear.

National spot: Steigmeier, Benrus, Bulova, Rival Dog Food, Sunoco, Alliance Antenna Rotor, Coca Cola, Carr Biscuit, Brown & William.

Youngstown

WFMJ-TV

Network: 2 1/2 hours (NBC "must buy")

National spot: Kool, Bulova, Rival Dog Food, Sun Oil.



FRONT ROW CENTER - U.S.A.

Whether there be green grass or white lights outside, inside they're watching television. Without tickets, without top hats, with but a single switch to turn, millions of people, day and night, watch miracles from the best seats in the house.

DuMont keeps them watching with a simple formula—sensible television. With programs that lift while they entertain, that please everyone. With programs born of imagination, not imitation.

For advertisers, too, DuMont television is

sensible television, powerful in impact but practical in cost. DuMont alone has brought this greatest of all sales mediums within the grasp of all advertisers, large or small.

Because it is unique in its appeal to viewers, and to advertisers, DuMont will always be a prime factor in the continued growth and betterment of the miracle called television.

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. MU 8-2600

A Division of the Allen B. DuMont Laboratories, Inc.

TELEVISION 1953 — THE ADVERTISER

By Leslie Harris

Colgate-Palmolive-Peet

TO paraphrase Shirley Booth's plaintive plea for the return of happier yesterdays in the symbol of her little dog Sheba, advertisers in 1953 facing TV's era of ulcers may well voice their dismay at the multifarious problems confronting them in a frantic cry to "come back little Atwater-Kent."

A thorough reappraisal of television in relation to other media, and specifically in relation to their own profit and loss picture is definitely indicated.

The basic problems which advertisers must consider in re-appraising television '53 are fairly apparent. Unfortunately neither existing research nor precedent can provide a ready solution to any of them, but it does suggest certain avenues of inquiry to follow. Briefly they are these.

Advertisers will be confronted with the question of just how many markets can they afford to use in the future. Television's somewhat unexpected rapid station expansion is considerably ahead of any basic research on which an evaluation of these new markets' potential can be based, and as a result buyers are forced to take a gamble on going into these markets in order to establish a time franchise for the future.

It is quite obvious that if TV's time costs remain the same, or are even reduced as competition becomes more keen, there must be a limit to the number of stations an advertiser can afford, unless he has a lien on Fort Knox.

Early in 1953 we may expect 120 television stations to be in operation in 75 markets. By the end

of '53 there are likely to be 250 stations in 150 markets and by 1956 it is estimated there will be 600 television stations in this country. For a national advertiser even to contemplate such an expenditure is enough to give him the blind staggers. But let's take a hypothetical case and see what actually happens.

Using average time and talent costs projected to a full network of 75 stations, the cost of a half-hour program will probably be in the neighborhood of \$57,650 per program. Assuming that 46% of U. S. homes having a television receiver could be reached, the cost per thousand would be approximately \$2.75. If we project these figures into 1954 when an advertiser will have available a network of 120 stations covering nearly 80% of the nation, but with the possibility of only 54% of these homes having a TV set, the cost per thousand would still be \$2.75 and the cost of time and talent probably around \$69,180.

While this cost per thousand figure would indicate that TV's future as a sound mass marketing medium is assured, advertisers will still be faced with the elementary question—"but can we afford it?"

Obviously in many cases the answer will be no! On the other hand, advertisers who are using the medium wisely and profiting by its mass acceptance will in all probability wish to add more stations. But television must accept the fact that very few advertisers today are enjoying anywhere near the cost per thousand position radio offered them. While the addi-



"...conceivable that advertisers will consider a network of between 90 and 120 stations to be normal coverage" says Leslie Harris, Colgate-Palmolive-Peet's director of radio and television

tion of more markets, is to most advertisers desirable, it simply becomes an economic impossibility unless costs per thousand go down. Increased station rates and talent costs will immediately upset this balance. However, if inflated talent costs can be reduced, and the production and facility unions will recognize these basic economic facts, television will prosper. Under these conditions it is quite conceivable that advertisers in the future will consider a network of between 90 and 120 television stations to be normal coverage.

Once an advertiser accepts the mass circulation thesis, the next question becomes slightly academic. "Are present commercial techniques actually taking full advantage of television's sales potential?"

In most cases, the answer would seem to be no!

COMMERCIAL TECHNIQUES NEED REEXAMINATION

To know that your commercial is being seen in 20 million homes is one thing. To sell these homes—or even establish that your commercial was remembered in them is quite another factor. It is in this area that advertisers interested in playing futures in television are vitally concerned.

While TV has added a new dimension, its acceptance has been tempered somewhat by a more mature outlook on the part of most viewers. To overcome this apathetic response, particularly in respect to commercials, it is apparent that a great deal of creative experimentation is indicated.

TRADITIONAL TIME AND PLACEMENT QUESTIONED

Most TV commercial approaches today are a hangover from radio, and most of the so called accepted practices in presenting commercial messages have been retained. It is in this area that many advertisers feel they must concentrate if they are to receive the full benefits of TV's mass circulation. So far no positive formula has been suggested, but such assists as pre-testing and pre-viewing prospective commercials on 16 millimeter film have demonstrated their effectiveness, and the new retention and impact comparison studies, appear promising.

Then too, advertisers may question whether they should continue to conform to tradition in the

length and placement of commercials. After all, it is merely an accepted practice that commercials should be placed at certain positions in a program, or that they be the same length. For successful selling in TV in the future, it would appear desirable to shake off some of the taboo's and precedents established in radio. Otherwise advertisers not able to establish an actual sales story, may abandon a medium, before finding out how to use it for maximum effectiveness.

RIDING A TREND FOR HIGH RATINGS

Still another problem, and one that is perhaps most important to many advertisers is one for which there is no positive solution—"how to pick a high rating show and hold it."

Top rating program preferences appear to run in cycles, just as do successful movies and stage shows. In radio, astute advertisers who recognized a trend were quick to take advantage of it, and then veer off when it became apparent it had passed its zenith. In TV, *I Love Lucy* is an example, but apparently cycles move much faster and unless a trend show is quickly spotted, it is quite likely that it may have passed its peak before it can be taken advantage of. Spotting these trends requires considerable application to research studies, luck, and intuition, but to really hit in the top rating brackets many feel that riding a trend is the only way.

On the other hand, there will always be certain basic type shows which, while never becoming smashes, will consistently deliver a satisfactory rating. These are the domestic comedy, detective, situation programs, with a central figure possessing recognizable characteristics. This is the safer ground.

For those who are willing to gamble in establishing a long range franchise, a review of variety and repertory drama programs is indicated. Advertisers will also bear in mind that the life expectancy of any show in TV would appear much shorter than radio, and a closer watch must be kept on its mass appeal.

ALL WAVE SETS FOR UHF

In the slightly less crucial department, advertisers in '53 will want a great deal of information on the relative values of UHF as

opposed to VHF. Many see it as unsatisfactory, adapters as a nuisance. Shortly however, sets are expected to be equipped with all-range tuning bands, and from a technical standpoint, engineers are inclined to believe there will be little difference between two wave bands.

RADIO IN FOR ANOTHER LOOK

Since radio has begun to make a case for itself, many advertisers in '53 will again review the possibility of supplementing their TV coverage with radio. Lower costs are further indicated, and with set sales up, and no recent appreciable dips in radio ratings, it is conceivable that radio may find itself back in the good graces of many advertisers who gave it the brush in favor of all out TV.

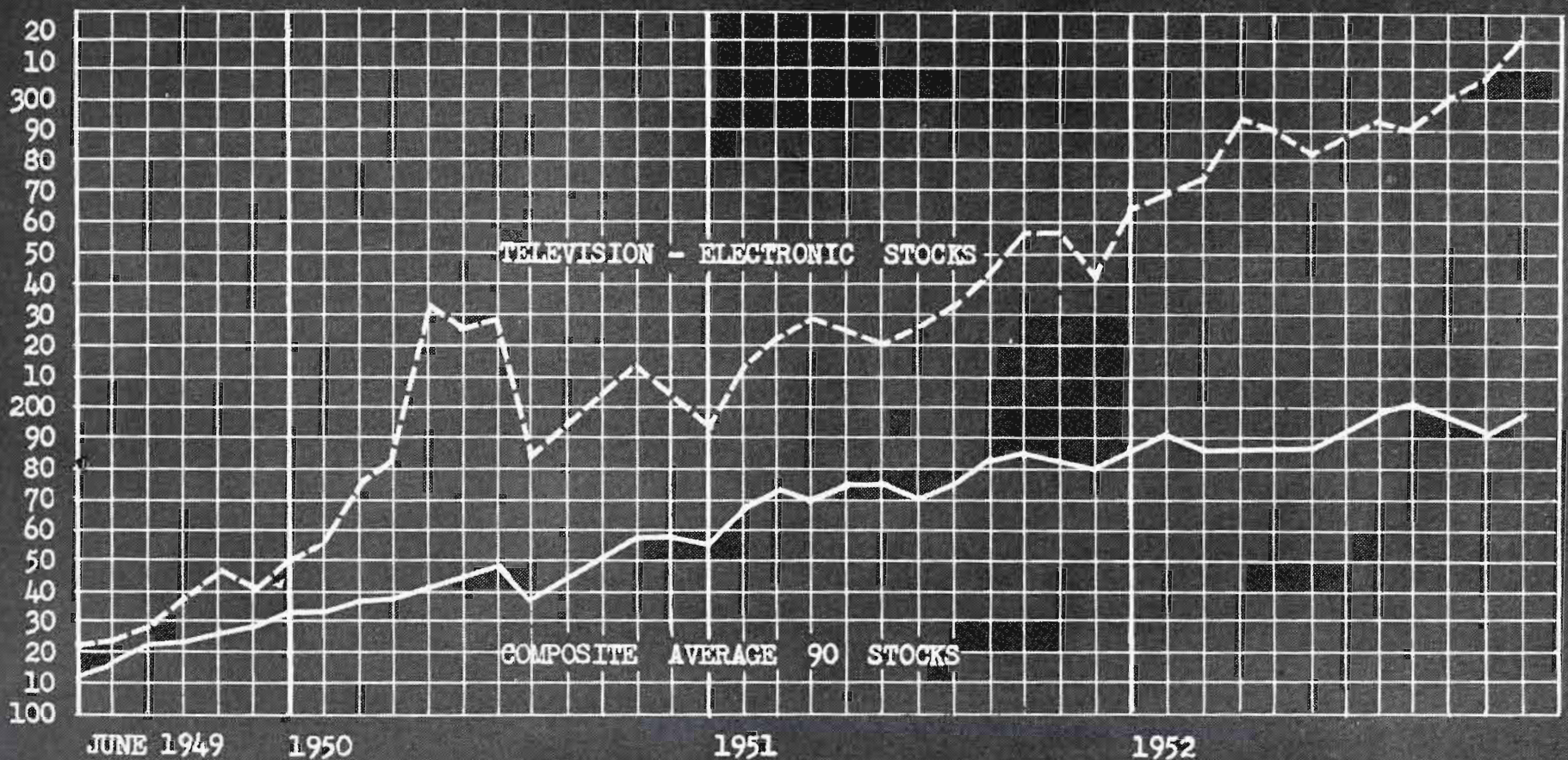
These, it would seem, are the major areas of TV vexation in most advertisers' thinking. There are others, but they are expected to resolve themselves as the relative position of TV and radio becomes clearer. Among them are such unanswered questions as: the end of the single channel markets, and development of actual competition between stations... TV's development in the daytime picture... the network program concept as opposed to the spot buy... and one which has not yet received too much attention, but will be of considerable interest in the future—the establishment of uniform time for the release of network TV's programs on a nationwide basis.

LONG RANGE VIEW ESSENTIAL FOR ADVERTISER

In taking this second look at TV, an oversize crystal ball, astrological charts, and some damp tea leaves will come in handy, since so much of TV's future as an advertising medium is at the moment veiled in considerable mysticism. In fact after peering into the depths of an image orthicon tube, one can come up with almost any prophesy for TV, and chances are he will be 50 per cent correct.

But whether TV's future can be accurately foretold or not, it would seem to be of paramount importance that advertisers take a long range view when considering this medium. Particularly is this true if the advertiser is already in television, for then the decision as to whether he should retain or surrender his present equity will depend to a large extent on how he elects to play futures.

TELEVISION 1953 — WALL STREET



LONG TERM outlook bullish for television and electronic stocks



ROBERT GILBERT, leading Wall St. security analyst and member of the staff of Investors Management Co., Inc. Opinions expressed here are those of the author and not necessarily of IVC.

TO tune in the 1953 prospects for television one must take into consideration the impact on the future of this and every industry of the most important event of 1952. This was an event in which television played a major role, and for this reason alone, television could expect to be a major beneficiary. The event is the change of administration in Washington.

If one were to measure 1953 only in terms of a careful assessment of a continuation of recent economic trends with slight modifications for a new model, one well might pause now in cautious apprehension about television's near term future.

One would see mounting set production reaching toward an annual

rate of 10,000,000 sets, and station construction in new markets soon likely to receive fewer additional permits, due to tangled procedures at the Federal Communications Commission, on contested sites. One would see large borrowings by consumers on recent purchases. One would see many other things that seem to indicate caution in investment in television shares is warranted. Such a point of view is wrong, however. It does not see the forest for the trees.

The television industry has shown a very strong trend compared to other investments, and this demonstrated strength is the principal point to consider. It is the strength that has overcome many difficulties so far, and it is the very vitality that our nation must encourage to the utmost if we are to grow as a free enterprise system, eschewing from now on the false ways of semi-socialistic inflation.

In the period of change which the election ushered in, therefore, it is most likely the television industry will find fewer restrictions than in recent years, and so it will

surmount any interim difficulties more easily than ever.

One measure of television's strength is the performance of its share prices compared to those of other industries. On this page is a chart showing how a reliable average of these shares has done compared to a composite of ninety stocks (fifty industrials, twenty railroads and twenty utilities).

Since mid-1949 the television average has gone from an index figure of 122.2 to 310.9, an advance of 154 per cent, while the ninety stock average has gone from 110.9 to 196.8, an advance of 78 per cent. Television stocks have had their periods of market weakness, as in mid-1950; but the decline then, sharp as it was, did not bring the average down to the ninety stock average.

The chart shows that in late 1951, inventory troubles resulted in a decline in television stocks, but the bottom of this decline was above the high of the previous 1949-50 advance. So investments in this industry have gone on to reflect television's bright future,

(Continued on page 34)

TELEVISION 1953 – THE AGENCY

By Ben Duffy, president

Batten, Barton, Durstine & Osborn

WARNING:

"TV costs are increasing and as the costs go higher, it becomes more difficult for the medium to produce. Therefore, other media become more competitive to TV. Many advertisers today are successful without the use of TV. Increased TV costs may make it necessary for other advertisers to be successful without the use of this medium. No one is holding a gun to the advertisers' heads and saying, 'You have to use TV in order to succeed.' It just isn't so."



ABOUT this time last year in an article in TELEVISION Magazine, I summed up as follows:

"... it is my opinion that the most important problems facing TV in 1952 will center around the factor of cost.

"How can the advertiser surmount it?

"Will the sales impact of the medium continue to justify the increased cost?

"Will the number of advertisers with appropriations high enough to use TV on a continuing basis be sufficient to support the medium?

"Will the increased number of TV stations in new markets tend to exaggerate the cost factor to a greater extent?

"These and other questions will have to be answered, and time alone will tell if TV can meet and answer them."

In forecasting for TV in 1953, I feel that now, a year later, these five questions still have not been answered and are as pertinent today as they were a year ago.

Another year's experience in TV has only intensified the questions. 1953 finds us with ever-increasing costs.

TIME AND TALENT COSTS TO BE 10 TO 15% HIGHER

Current negotiations with AFTRA indicate that the minimum scales for performers will go up during 1953, from 10 to 15% over 1952.

At this writing, the Screen Actors' Guild is in the throes of a strike against filmed commercials. We don't know yet how this is going to come out but in all probability, it's safe to figure an increase in the cost of performers in filmed commercials somewhere about the same as the increase in live performers—that is, 10 to 15%, plus some additional payments for re-use of filmed commercials.

Time costs are still going up. Almost daily some station advises that it has increased its rate. It seems safe to assume an increase in time costs over the next year of some 10 to 15%.

Costs seem to be just beginning to get ready to start going up, and are of tremendous concern, it seems, to everyone except those on the receiving ends. TV's exponents hasten to point out that even though costs are going up, the payoff cost, i.e., the cost per thousand is shrinking constantly. Nevertheless, it's cause for worry, when already, with only about 2/3 of the population within the radius of TV transmitters, advertisers, if they are real careful, may be able to get a program and a station line up for about a couple of million dollars a year.

NEW STATIONS POSE BUDGET PROBLEM

TV construction permits are being granted by the FCC more rapidly than many anticipated. As of this writing, seven new stations are already on the air.

Somewhere this side of saturation coverage, the addition of stations may be impossible budget-wise, or at least may be found to be uneconomical.

Yes, the same problems face us, the same questions arise about TV as we start into 1953 as they did at the start of 1952. The only difference is they are a little more pointed questions, and a few more should be added.

What about film versus live?

A live show still results in better reception than a film show, but more and more shows seem to be going to film. One of the reasons, of course, is the difficulty in getting any sizeable number of stations live and inter-connected at the time of the origination of the broadcast and, when an advertiser has a considerable number of delayed stations, he gets better reception with film than with a kinescope.

THE CASE FOR FILM

Further, when the advertiser's film is not controlled by a network, he is quite free to buy delayed stations direct, if the network cannot offer suitable periods. This usually results in better time periods than those offered the network by the stations.

Also, the ability to lease a film for first run at less than the negative cost is an advantage and in the cases where the advertiser makes his own film, he can bring down the high program costs by repeating shows after an adequate lapse of time.

The ever-present worry in the case of live shows, that at the last minute your star will become ill, or an accident will happen studiowise, or an actor will blow up, is eliminated with film. Also, with film, every executive of a corporation has a chance to know ahead of time exactly what's going out on the air. In some cases, this is a decided advantage.

What about the many TV false starts, or failures?

I'm not sure that much can be learned or many conclusions drawn as to why many advertisers have dropped out of the medium or why shows have not been considered successful. In some cases, the chances are the advertiser should not have been in the medium to begin with. In other cases, decisions to go in or go out were undoubtedly made for reasons having little or nothing to do with the primary functions of advertising.

FUTURE NETWORK PATTERN NOT RESOLVED

What about the future?

Will network TV prevail as does network radio—or will it be bought to a great extent locally as are newspapers? And, as a result, will most programs be on film? Or, will the network-owned shows, big and colossal in cost and appeal, be bought piecemeal by a number of clients, relieving the sponsor of the worry of producing his own show?

What effect will additional new stations in single station markets have? Will they divide the audience patronizing "the only doctor in the house" into smaller segments and thus reduce the costs of station time?

There are many more questions and the answers will vary in almost exact ratio to the number of people who are asked them.

I am inclined to believe that 1953 will see more attempts to evaluate the effectiveness of TV. As costs go up, more and more they will have to be justified and, in the long run, this will be decidedly healthy and helpful.

If we could look ahead to the time when the American public, nation-wide will have a choice of three or four TV programs simultaneously, I believe we could come closer to the answers to the questions I restated in my opening, but so far, in most instances, they are still as fresh and unanswered today as they were a year ago.



TELEVISION 19

By Sylvester L. Weaver, Jr.,
Vice President
National Broadcasting Co.

I THINK most of us who are in television believe that the big audiences are attained by this medium, not because it delivers something free, but because minute-for-minute, the entertainment provided is more enjoyable than the offering of the competitive entertainment diversions: the stage, books, magazines, radio or pictures. Not because it's free, but because it's better. Not because it's delivered to the home, but because it's fresher, it's more vital. The people have understood what we have done with television when some of the critics have not understood it.

Most of the radio-trained men know that television is not merely an art form, nor is it intimate, nor is it small screen, but it is communications—it takes people to theatres, to Broadway revue houses, to moving picture houses, to arenas, to baseball diamonds, and so forth. It has, therefore, the tremendous range of the entire entertainment world and its programming should reflect that range.

And this means eschewing any forms as dominant, and avoiding the follow-the-formula race that was of so little help to radio. It particularly means that the situation comedy is a limited field within a limited field, and while we should all try for the dozen hits, it will be a sorry day for television if we end up with

THE CASE FOR THE NETWORKS

a 100 versions of *Life in America In Its Comedy Aspects*. For farce, and even character comedy can serve no purpose beyond diversion.

Theater, that is revues, personal appearances, extravaganzas, musical comedies, variety shows can all introduce the great audience to things in which the great audience has no immediate interest. They thus serve the grand design of television, which is to create an aristocracy of the people, the proletariat of privilege, the Athenian masses—to make the average man the uncommon man.

ENTERTAINMENT NOT MOST IMPORTANT PART OF TELEVISION

This is desirable, possible, probable, and speaking for myself, a proper goal for real effort. Without great shows to attract the great audiences, one fails. Therefore entertainment must be the vital circulation giving base of television, but entertainment is not by any means the most interesting or the most important part of television. Entertainment attracts circulation and our policy at NBC is to try to attract it all.

We build shows that all of the people like, although not all of the time; rather than shows that some of the people like all of the time. In other words, not beamed programs, but mass programs, using the great general categories of programming—drama, comedy, music and so forth, that all men have liked through all times. The all-set audience is thus available to NBC advertisers to sell their goods.

The real feature, for instance, of the *All Star Revue* or the *Show of Shows* is not the individual ratings, but the fact that over three out of four homes watch these shows regularly, although not invariably. The intelligent advertiser who knows that he will reach fifteen million homes over his seasonal campaign, varying from every week regulars down to non-owning guests reached occasionally, will be able to move his products to this vast market by concentrating on his advertising problem.

When one studies the audience flow through the day and night, one realizes that NBC has the all-set circulation, the all family circulation, but that it is available in the great masses only on the top hits, like the big nighttime shows, and that even there you miss the smaller fractions who dislike some forms, or some stars, or some nights, or some times.

PROGRAM SPONSORSHIP NOT ANSWER FOR ADVERTISER

Result, the best way to make the circulations pay off for the advertiser is to measure them, profile them for audience composition, relate that profile to home activity by study of the leisure habit pattern, etc., and finally offer the advertiser whatever he wants to suit his marketing needs, rather than having him try to attract gross circulation for his advertising in the conventional program sponsorship basis.

It has been obvious for years that program sponsorship would not answer the advertiser's program nor the network's problem of delivering national circulation at low cost. Only giant corporations, most of them brokering time for their own products, can afford program television. And they will press always

for lower costs, meaning a network service too heavy with quiz shows, situation comedies, and B pictures. This cannot happen fortunately because such a program schedule will not make the network situations worth the high premium on their time, and the great network operation will be replaced by syndicate and marginal network operation if the new pattern of advertising support fails.

This in turn will make the degraded program service so obvious that public reaction will demand restoration of a great network service and it will emerge again. It is to be hoped we will not have to go through this cycle, and I am happy to report that the entrails of a chicken I read this morning look favorable. The advertisers have had 25 years of training in sponsor identification, gratitude factors, and other radio values, and they are comfortable with these known procedures.

CIRCULATION AT MUCH LOWER COST THAN OTHER MEDIA

But beyond any of these relatively minor values of radio and minor indications of measurement of power, we can deliver the whole circulation at a much lower cost than is available through other media. It is our hope that NBC will be able to give national advertising exposure to any company, any advertiser, who can afford a ¼ page in a national magazine—and if it is a big advertiser and wants the entire American market, we hope to give him the all-set circulation in a far more effective way than he has ever had it before.

However, it will not follow the radio orthodoxy; it will follow this new pattern that we have called for the past 3 years our "magazine plan", where we control the editorial content, the advertisers buy positions, the agencies create advertising to sell goods, and evaluate the various possibilities that are available, both network, syndicate, local programming, and so forth. When this time comes, advertising on

television will range from electronic billboards in color, lasting five seconds to double trucks, to all-evening spectaculars, sponsored by a single company, to combinations of various kinds, the whole magnitude of the operation will be far greater than what anyone suspects at the moment.

Now, developing these new patterns, if you are a marketing man as I am, is extremely interesting, but it is still not the interesting thing nor the important thing about television—this fact that television can sell goods more effectively than any other medium and that new ways must be found to sell those goods.

ENLIGHTENMENT TV'S REAL PUNCH

The real punch, the important, the most interesting thing about television is this area that we call enlightenment. This is news, and this is coverage of the real world. It includes shows like *Today*, our daily UN series; special events like the conventions, like the World Series. It includes integration of people into programs on a planned basis such as our Faces of the Age project, so that the NBC viewers will know on sight every person who has what we call "a name" in the world.

It includes *Operation Wisdom*, such as the Lord Russell and Robert Frost telecasts and those we are doing with Frank Lloyd Wright and many other great men of our times. It includes operation Frontal-Lobes, where we replace shows with great telementaries or cultural programs, once a year. It includes Toscanini and his symphony; *Victory at Sea*; the *Man in the Universe* show; *Authority in the Individual*; and other fomenting, brain-electrifying material. Right now we have people in Africa with Schweitzer and in Italy with Berenson.

Right now we have people working on the various ways that we can cover the real world and the people who make news and the people who are relevant to occurrences of the day, so that we can record these people, so that we will have every period, every ethnic group, every social group, on file in profile.

WE EXPECT TO CREATE A NEW WORLD

Our NBC Communications Center will have on microfilm, ready for instantaneous use, a file on the history and the present of the people, the places, the events, the histories of everyone, everywhere. We'll use this for instantaneous background and orientation material, on spot news, we'll use it for the intelligent covering of the real world. Do we do all this in order to hold our licenses—do we do it because we think we're doing a grand job? No, we do it because we expect to create a new world.

Television is a miracle. It will take you any place, it will enable you to meet and to know and to understand people, and well-handled, it is going to change social history, and for a very simple reason. Every child hitherto in the entire history of the human race has been trained in every social group, and in every time, to conform to that group. He has been disciplined in such a way that he laughs at other customs, derides other people, belittles other races. He has been a member of a "we" group, and everyone else has been a member of a "they" group.

Now, once that child is exposed through television to every other country, and custom, and ethnic group and social usage, then you will find a child

in whom you cannot build fear and hatred of others, because he will know them and understand them, and he will not be afraid of them and he will not fear them and he will not laugh at them. He will be interested in them.

INSTRUMENT FOR MATURITY

Television makes diversity the natural law, not conformity. Television shows the real world, the pluralistic world, not the world of one group's authority, no matter what group. Television, in other words, will make adults out of children. Up to now, most experiences have made big children out of little children.

That is the great thing about television. It is an instrument for maturity.

Now, radio is an extension of television—and radio and television must be planned together to make programs together. They alone compliment each other, in terms of marketing approach and, therefore, NBC has put them together back-to-back in order to cover the entire country. We use the same great entertainers in both media to attract the great audiences. We develop new patterns to give advertisers a more economical buy so they can use both media, so that they can thus reach all homes. We cover the real world and integrate into the radio and television schedules all the things that I have been discussing so that the people through radio and television will be in constant communication with the real world and will understand the problems they must face.

ONLY NETWORKS CAN BEAR THE COSTS

This brings me to my final point which I will call My Great Network Service Pitch. To build the NBC Communications Center I mentioned earlier cost a lot of money. To do the "Spectaculars" where we replace all the programming for an entire night and do some spectacular programming idea for an entire evening; to have a great symphony orchestra and Toscanini; to have a great opera company and be able to commission great composers to write originals for television; to build stock companies and have fine artists and great artists work out repertoires of vehicles for artists of various kinds; to finance our comedy development plan so we can have theaters with audience in being in New York and Hollywood for testing material (where young writers can see other people actually using the material that they wrote and see the audience re-act to it; where young comics have a chance to go, as you might say, on-the-road without leaving town and all the other facets of the comedy development plan; this too calls for great resources.

The whole extension of the writer's pool idea and the development of new talent in the dramatic field, as well as the comedy field and the writing field; this too costs a great deal of money. The great news service, naturally is a tremendously expensive undertaking which will never be compensated for by sponsored programs.

In fact, as you go through point after point in the planning of the great network service to give the people what they should have, you came slap-bang up against the point that without great resources such

(Continued on page 32)

WASHINGTON — 1953

By Leonard H. Marks
Partner, Cohn and Marks
Broadcast Attorneys

AT year end of 1952, television hopefuls were being separated into two distinct groups—

1. The 150 who were fortunate enough to get a construction permit without going through a competitive hearing, and

2. Approximately 600 who have either been designated for hearing or are awaiting a hearing date.

1953 should see the commencement of actual television operations in those new markets where construction permits have been granted. For the others, there will be a period of "trial and wait."

In most cases where construction permits have been issued, they have been for UHF facilities or for VHF facilities in relatively small markets. As these stations come on the air, they will exert considerable pressure to become affiliated with national networks so that the outstanding national programs will become available to them together with much needed revenue from national advertising.

Since the network advertiser will not be willing to purchase each and every market for television, the networks must inevitably reject some of these entreaties. In a minor market where an affiliation is made, the networks will probably require greater concessions in the number of free hours allowed or the percentage of the advertising dollar retained. This conflict and many related points of difference will ultimately lead the FCC into a reevaluation of the fundamental relationship between the networks and affiliated stations.

Important to the advertiser is

the dissatisfaction that has already been expressed by some station operators. Disgruntled affiliates have pointed out that the option hours given to a network and other provisions patterned on AM broadcasting should not be applicable in television. Moreover, the entrance of the networks into the syndicated film field has caused some affiliates to point out the parallel between the networks and the major film producing organizations whose practices with theatre exhibitors have been drastically revised after lengthy anti-trust litigation started by the Department of Justice and upheld by the courts.

Congress to Study Webs?

When these protests become more vigorous the time will have arrived for a legislative hearing, as a result of which a new mold for the television industry may be formed. When that day arrives, television will have reached a critical point which will affect all segments of the business. 1953 may well be the year for this event.

What is the outlook for the 600 television applicants awaiting hearing? Although the staff of FCC Examiners has been increased from eight to thirteen, the tremendous backlog of hearing work cannot possibly be concluded in 1953. Only a dent can be made in this hearing calendar and some applicants will not receive their day in court until 1954 and some not until 1955.

Hearings will be held principally for additional VHF channels, and some UHF facilities in the major markets of the United States now

served by one or two stations. For the existing stations in these markets, prosperity will continue since no new television competition is likely for two or three years. During that period, these stations will be able to carry *their* choice of network shows at rates designed to provide a bountiful return on their investments.

Hope for Joint Applications

One ray of light appears in this otherwise bleak picture—the possibility that competitive groups will merge to avoid the expense and delay of hearings. If stubbornness on the part of competitors is overcome by reason and optimism tempered by reality, this course of action will make available many new television stations before the end of 1953. However, where the competitors are both licensees of AM facilities, the present FCC policy would preclude such mergers on the ground that they would encourage monopoly and restrain competition. However, the FCC's present attitude rests on very shaky ground since it was adopted by a divided Commission with varying views.

Within the next few months it is anticipated that the new Republican Administration will replace one or more of the Commissioners. When that happens (or even before) the merger policy will be reexamined, and there is a possibility that some measure of approval will be given to the merger technique. At that time, the green light will be given to many new outlets and this change in policy may very well help break the log jam in the hearing schedule.



Mr. Marks, right, and his partner leaving the all-important FCC



*"Thrill to television's
greatest dramatic
achievement!"*

"FAVORITE STORY" WILL BE YOUR SUCCESS STORY!

Week after week, story after story, the most vivid and exciting dramas ever presented to any audience anywhere!

• **STORIES** that leave this week's audience eager for next week's show!

• **SCRIPTS** sparkling with the creative genius of Lawrence and Lee!

• **ACTORS** . . . always the perfect cast . . . a galaxy of headliners!

• **SETTINGS AND COSTUMES** an artistic triumph for each program!

• **MUSIC AND DIRECTION** fresh and vigorous that make each program come vibrantly alive!

• **PROMOTION** . . . finest array of merchandising aids in TV history!

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY S

ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

ADOLPHE MENJOU

YOUR STAR AND HOST IN

FAVORITE STORY

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...
A VIVID AND REWARDING EXPERIENCE
IN TELEVISION DRAMA!

*The first name in
outstanding
television production*



TV

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



**THE
MAURER 16mm
IN ROME**

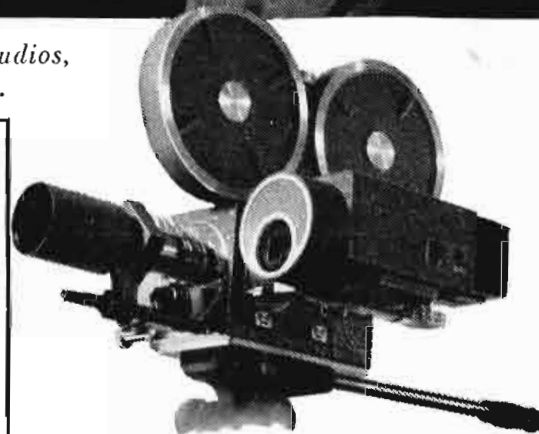


When Ken Richter makes a foreign-location documentary for a firm like Reed and Barton, Silversmiths . . . you can expect to find the Maurer "16" on the job. To the public, this sequence illustrates "The Romance of Silver Design." To the professional it proves the better results achieved with the camera designed for professional use . . . the Maurer "16."

Ken Richter at work in Cinecitta Studios, Rome, on Roman Banquet scene.



THE MODEL F PRIME RECORDING OPTICAL SYSTEM AND GALVANOMETER. A complete light modulating unit for recording sound photographically upon standard film, requires no special servicing or spare parts (other than recording lamp).



THE MAURER 16MM., designed specifically for professional use, equipped with precision high-power focusing and view-finder. Standard equipment includes: 235° dissolving shutter, automatic fade control, view finder, sunshade and filter holder, one 400-foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.



THE 16MM. SOUND-ON-FILM RECORDING SYSTEM combines the highest fidelity in 16mm. recording practice with wide flexibility and extreme simplicity of operation. For details on this and other MAURER equipment, write:

maurer means finer motion pictures!

J. A. MAURER, INC.

37 01 31st Street, Long Island City 1, New York
1107 South Robertson Blvd, Los Angeles 35, California

**16mm
maurer**

CABLE ADDRESS
JAMAURER

STATION MANAGEMENT

AN EXCLUSIVE TELEVISION MAGAZINE SERIES DESIGNED SPECIFICALLY FOR THE PROSPECTIVE TV STATION OPERATOR

WHAT TO EXPECT IN NEW MARKET SET GROWTH

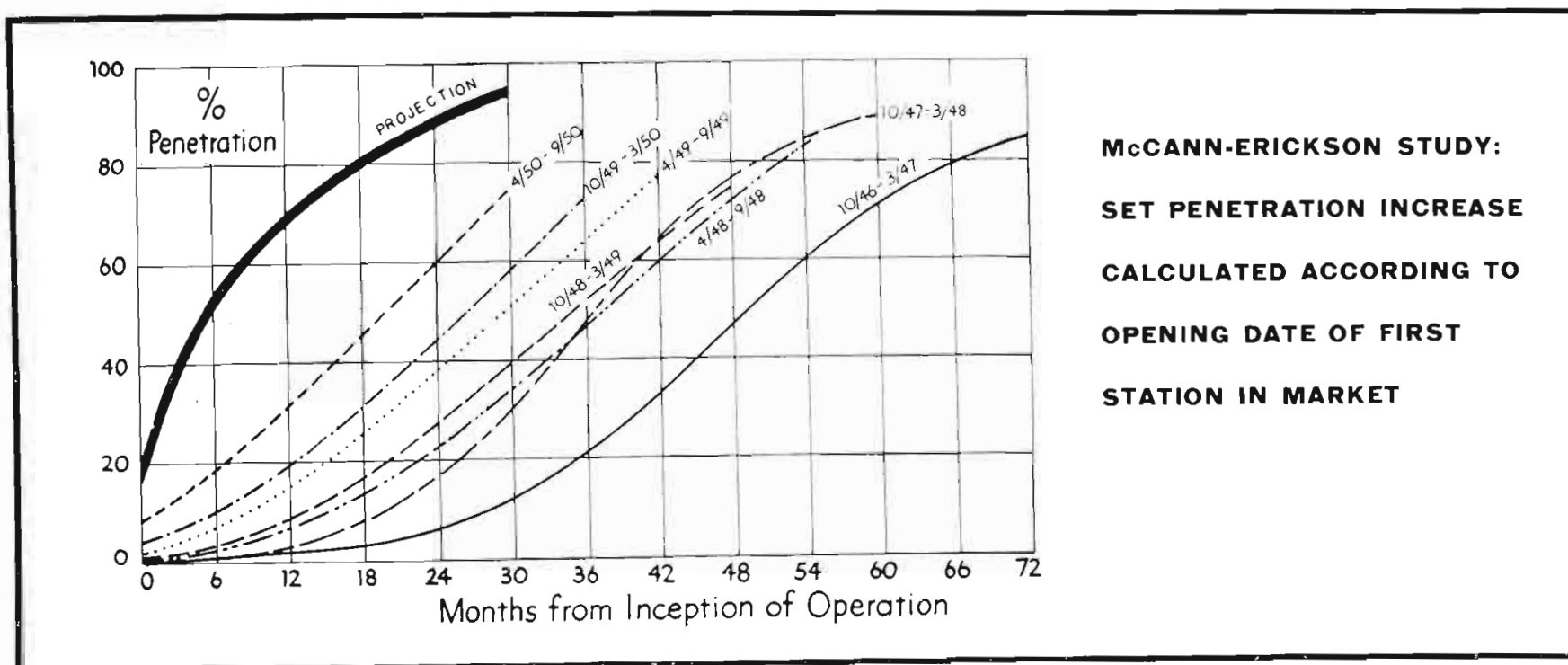


Chart shows previous rate of growth by penetration of market and projects future growth trend

A STATION which began operations at the end of 1946 could expect a 20% set penetration after three years. A station which debuted in pre-freeze 1950 could reach that figure after six months. With this kind of progress, what kind of circulation growth can be expected in the new markets?

There are many factors which influence the rate of television set penetration growth, some of which cannot be measured quantitatively. For example, quality of programming, availability of sets, skepticism of consumers, among others, are all qualitative by nature and cannot be measured precisely.

On the other hand, such factors as the price of sets, the date of network connection, the number of stations in the market, the date of initial operation and the socio-economic characteristics of the market are all quantitative factors whose influence upon television set penetration can be evaluated by correlation analysis methods.

After trials of many of these quantitative factors, two were identified to be of primary influence on the rate of television set

penetration. These are: (1) the date of inception of operation of the first station, and (2) the socio-economic characteristics of the market as expressed in terms of regional differences.

The chart on this page illustrates the various growth trends in set penetration in terms of the historical relationship between per cent penetration and the number of months from the date of inception of operation of the first station. The lowest curve on the extreme right (10/46-3/47) of the chart shows the rate of growth over a period of time for the oldest group of markets which began operation between October 1946 and March 1947. The next steepest curve to the left (10/47-3/48) shows how the rate of set penetration increased with the passage of time in those markets which began operation one year later.

From successively steeper curves at intervals of six months, it is apparent that the later the date of inception of operation, the faster was the rate of penetration. The seventh curve from the right (4/50-9/50) represents the rate of

growth in the last markets opened before the "freeze", and the fastest growing historical curve.

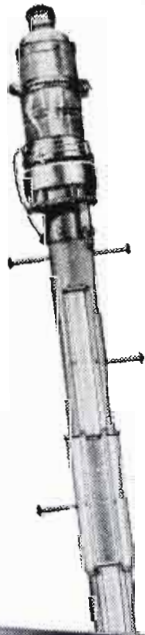
The forces which engendered the accelerated rate of growth in the original markets are still at work. Prices of sets have continued to decline; programming has constantly improved; manufacturers have more vigorous marketing policies; and sets get better installation and service than ever before.

Consequently, a new projection of set penetration was made which is considerably steeper than the historical curve, but which reflects the social and economic forces acting to accelerate the consumer purchase of television sets. This projection is expressed in a new curve which is shown in the upper left hand corner of the illustration.

EDITOR'S NOTE: As projection in the McCann-Erickson report is based on the first 125 markets in sales rank, the rate of penetration is probably higher than it would be in smaller markets. A 25% reduction of the projection curve might therefore present a safer estimate.

RCA

UHF



AGAIN, RCA sets a record in UHF technical leadership—by delivering to KPTV the entire UHF transmitter plant that put the FIRST commercial UHF signals on the air.

Out of the experimental field into the practical, *RCA transmitter-antenna combinations* like those shown here make UHF planning a practical reality. They enable you to obtain the most coverage at minimum investment.

◀ **RCA UHF PYLON ANTENNA.** The high-gain TV antenna that includes a vertical beam-tilt arrangement—enabling you to cover specific areas more effectively. Horizontal radiation pattern of the Pylon is virtually circular.



10-KW TYPE TTU-10A (FOR ERP* TO 270 KW). This UHF transmitter, and a UHF Pylon Antenna, will produce from 240 to 270 kw ERP on channels 14 to 83. The combination is capable of serving almost any metropolitan area with strong signals. Type TTU-10A is designed for straight-line or block "U" arrangements.

*Effective Radiated Power

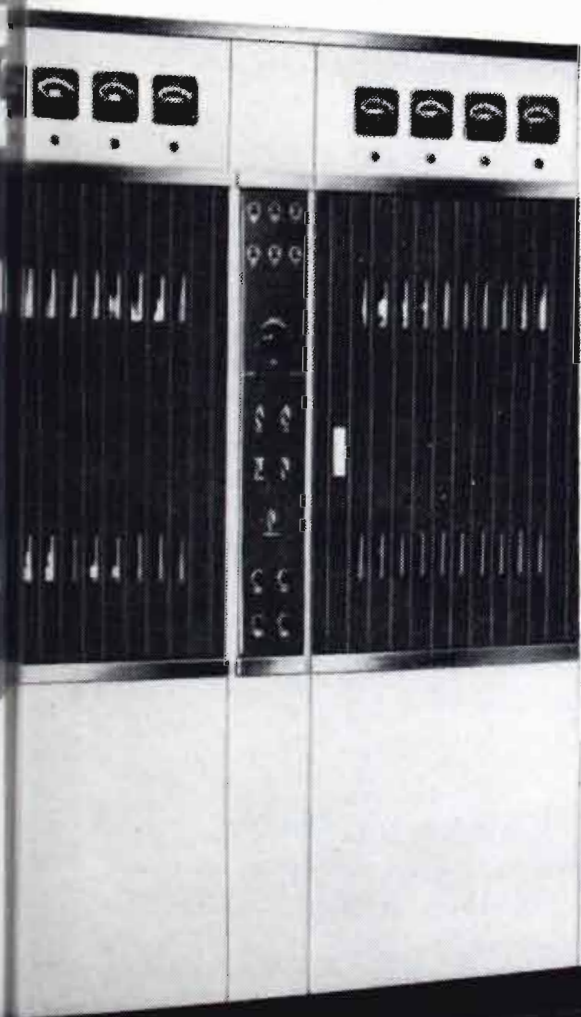
Proved in Portland!

For example, in low-power operation, RCA's lowest 1-kw UHF transmitter and a high-gain Pylon antenna combination is the most economical choice. Or, if you require higher power, RCA's 10-kw UHF and a high-gain Pylon combination approaches the ultimate in useful coverage.

In addition to transmitter-antenna combinations, RCA also has the UHF accessories you need to go "on air"; transmitter monitoring equipment, trans-

mission line fittings, towers, consoles, UHF loads and wattmeters, Filterplexers, etc. Everything is "systems matched" to work together for maximum performance. All equipment is available from ONE responsible transmitter manufacturer—RCA.

Make sure YOU get your UHF equipment when you need it. Your RCA Broadcast Sales Representative is ready to take your order—and show you what you need to go UHF at lowest cost.



1-KW TYPE TTU-1B (FOR ERP* TO 27 KW). This transmitter and a UHF Pylon Antenna, can develop from 24 to 27 kw ERP on any channel, 14 to 83. TTU-1B is self-contained and air-cooled. It is well suited as a driver for a high-power amplifier.



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

NEW FACES
for the NEW YEAR

UNITY *presents*

18 NEW FEATURES

The "Major Hollywood Package"

produced by SOL M. WURTZEL



STRANGE JOURNEY

Paul Kelly and Osa Massen
"Search for hidden uranium"

★ ★ ★

RENDEZVOUS 24

William Gargan and Maria Palmer
"World domination with atom bomb"

★ ★ ★

ROSES ARE RED

Jeff Chandler and Peggy Knudsen
"A strange impersonation"

★ ★ ★

CRIMSON KEY

Kent Taylor and Doris Dowling
"One beautiful woman knew answer"

★ ★ ★

DEADLINE FOR MURDER

Paul Kelly and Sheila Ryan
"A fast suspense thriller"

★ ★ ★

DANGEROUS MILLIONS

Kent Taylor and Dona Drake
"Shanghai, mysterious, dangerous"

★ ★ ★

TROUBLE PREFERRED

Peggy Knudsen and Lynne Roberts
"Fast-paced love comedy"

★ ★ ★

ARTHUR TAKES OVER

Lois Collier and Jerome Cowan
"A gay comedy"

★ ★ ★

FIGHTING BACK

Paul Langton and Joe Sawyer
"Fate and circumstance"



DANGEROUS YEARS

Marilyn Monroe and Jerome Cowan
"Dramatic story of teen-agers"

★ ★ ★

HALF-PAST MIDNIGHT

Kent Taylor and Peggy Knudsen
"Action-packed mystery"

★ ★ ★

NIGHT WIND

Charles Russell and Virginia Christine
"Spys and rocket research"

★ ★ ★

MISS MINK

Jimmy Lydon and Lois Collier
"Comedy of young love"

★ ★ ★

TUCSON

Jimmy Lydon and Penny Edwards
"Fast horses and action"

★ ★ ★

INVISIBLE WALL

Jeff Chandler and Virginia Christine
"Road to luxury . . . death"

★ ★ ★

SECOND CHANCE

Kent Taylor and Betty Compson
"Exciting love drama"

★ ★ ★

JEWELS OF BRANDENBURG

Richard Travis and Carol Thurston
"Fabulous treasure mystery"

★ ★ ★

BACKLASH

Jean Rogers and John Eldredge
"Jealousy, suspicion, terror"



UNITY'S Catalogue Is Growing Bigger and Better . . . Here Is One of the Greatest Packages Ever Offered to Stimulate Markets for Highest Ratings . . . Produced in Hollywood as recently as 1949 . . . now booked by CBS, New York, Washington; ABC, Los Angeles, San Francisco, Detroit; WPTZ, Phila.; WSB, Atlanta; and many other stations, sponsors and agencies.

EXCLUSIVELY DISTRIBUTED FOR TELEVISION BY

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 36, N. Y. • LOngacre 4-8234



TV ON THE LOCAL LEVEL — FOR THE BUSINESSMAN IN THE NEW TV MARKET

COSTS . . . PROGRAMS . . . COMMERCIALS — A SPECIAL REPORT TO SHOW THE LOCAL ADVERTISER HOW HE CAN USE TELEVISION AS AN EFFECTIVE, ECONOMICAL SALES MEDIUM AS SOON AS SERVICE STARTS IN HIS CITY

SOME 6,000 local businesses are now using TV—most of them, successfully, and many of them, with weekly budgets under \$100. Breweries, bakeries, department stores—operators of every kind of business have found that they *can* afford TV and they *can* compete with the programs and commercials used by giant national advertisers.

Not everyone who has tried TV has been successful. Some flopped because they didn't know how to use the medium effectively. Others have dropped out because they expected miracles and no miracles occurred.

The new TV advertiser must be wary of the mountain of success stories and case histories that will be shown to him as proof of the medium's effectiveness. You'll hear about companies that opened new plants to handle the extra business from six months of spot announcements, or retailers who quadrupled their sales with one program.

You'll hear about these phenomenal histories simply because they are phenomenal. The nature of TV makes it the most powerful selling weapon available. Expect

strong advertising results. Don't expect miracles.

No one has to be told that TV offers practically all the features of other media combined—display, artwork, printed copy, sound, motion, visual brand impression and demonstration. And it shows the product or service at the real point of sale—the home, where decisions to purchase most items are made, and where preferences are created and strengthened.

Television is a *sales* medium. Its true value must be rated in terms of cost per demonstration or personal call rather than cost per impression. It is the lowest priced form of demonstration available.

LOW COST DEMONSTRATION

What do you get for what you pay? In a new market, with 5,000 sets, time charges will run about \$45 for an evening minute spot. Add another \$30 or so for artwork (preparation of six slides, which can be amortized over many showings).

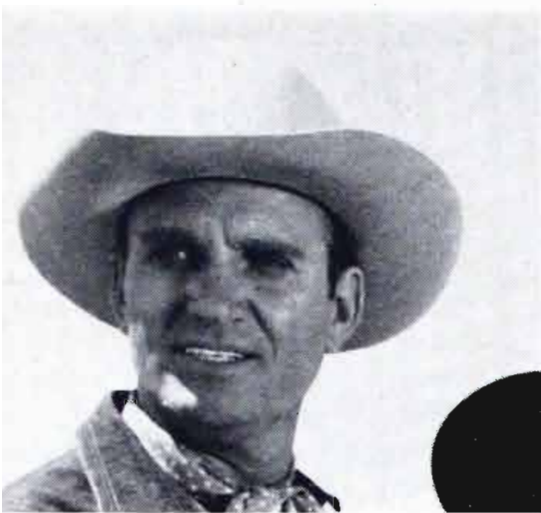
Put the weekly cost then at \$50 and stack that price against the

potential of *demonstrating* what you have to sell to more than two people in each home. Figuring that half the sets in the area are in use (a conservative estimate for one-station markets), the cost for each home demonstration is two cents, far below the cost of a door-to-door or store demonstration campaign. Hitting this many homes by direct mail would come to \$75 for stamps alone.

Should you wait until sizeable circulation is established in your area? Local merchants can ring up a profit from TV no matter how few sets there are at the start. Some of television's most sensational advertising jobs were done in its earliest days, when the sheer publicity value of being on local screens could attract new business.

Stations' time rates usually rise every six months during the first few years of operation, as circulation climbs. They'll never again be so low. Spots near top-rated network shows will go first and fast, and so will the syndicated films with the best-known stars or formats made famous in radio. All indications are that TV can be put to work as soon as the local outlet goes on the air.

TV on the local level



SYNDICATED film packages are definitely the larger local advertiser's best buy, enabling him to get quality shows and tie up properties like Gene Autry or Cisco Kid



FEATURE FILMS despite ancient vintage get considerably high ratings at all hours. Fine for participations, their low cost makes them good vehicles for full sponsorship as well



WEATHER REPORTS like WAVE-TV's and newscasts give sponsors low cost programs. Top national newsreel services are available. Also strong bets are local news shot by stations



WOMEN'S SERVICE shows like WAAM's Penny Chase consistently deliver sales results. No huge ratings, but they provide endorsement of local personality and demonstration



CHILDREN'S TALENT shows are among the most successful and popular for kids' audience. Like Horn & Hardart's entry on WCAU TV, they build, hold steady viewing



SPORTS FILMS, like Consolidated's Game of the Week, are plentiful. Pre- and post-game interview shows are effective and economical. Sports category is usually favored by breweries

PROGRAMMING

The evidence on which vehicle is best for which advertiser suggests no hard and fast rules. Mrs. Bohnet's Bread in Fort Worth uses wrestling; Table Talk Pastry in Boston uses syndicated films beamed to children.

Sports have been favored by breweries, but some, like Schaefer and Rheingold in New York, have chosen dramatic shows.

Because many good, inexpensive syndicated packages are on the market now, the local advertiser can get programming that matches network quality and name appeal. (Some of the best film buys, in fact, were on network for their first runs.)

With new set-owners being added at a rapid rate, the local advertiser can safely run the same syndicated films three times in an 18 month period. Distributors, realizing this, are offering films on a sliding scale. This means exceptionally low prices at the start for the first run, when circulation is quite low.

Local productions—news, home economics programs, sports events, disc jockeys, variety, quizzes, weather reports and talent competitions—have all built up substantial followings. They do particularly well if the emphasis is on a strong personality, well-known in the community.

While Kate Smith and Godfrey are big names, the local personalities are strong audience bait too. And they don't need the plush showcasing the network stars get. In Cincinnati, daytime network shows are outrated by such local stars as Ruth Lyons and Uncle Al.

Because of this audience loyalty to personalities, particularly on women's shows, Roger Pryor, vice president in charge of radio and TV at Foote, Cone and Belding, points out that audience turnover is small. He advises that since the commercial story has usually been put over by the end of a 13 or 26 week cycle, the advertiser would then do well to shift to another vehicle to reach different viewers.

Don't overlook the short "rider" programs, like pre- and post-game interviews. They cost less than full sponsorship of sports events yet get sizeable audiences.

SLIDES prepared by stations, like these done by WATV, cost between \$3-12 apiece. For

a 60-second spot, six slides are usual. Signature slides can be re-used indefinitely

COMMERCIALS

How can the local advertiser compete with the high cost and high quality of national advertisers' commercials? He can. In almost every television market there are locally produced commercials that can stand up to comparison.

Basically, there are three choices—to do commercials, live, on film, or with slides. Film of course is the most expensive method and wouldn't pay off for many slim-budget advertisers. However, facilities for live commercials won't be found in every station.

One advantage of using syndicated film programming is that the star of the series in most cases is available for short film plugs of the sponsor's product—exceptionally effective for children's shows.

Almost the same advantages come from participations in local programs, where the commercials can be done by the program personality or the announcer.

Integrated commercials are ideal for homemaking shows, children's programs which have a hostess or MC—any program where the commercial can be fitted in tastefully and presented by someone the audience knows.

Where this is impossible or undesirable, mechanical devices can be used to give live commercials some of the flexibility of film as illustrated here.

If the station has no facilities for live commercials, and film is considered too costly, slides can do the selling job effectively. Many advertisers have favored slides over live commercials. Most stations will be able to do all the artwork and preparation involved.

Fortunately there are "open-end" film commercials available which have been produced for a number of different categories of businesses. Their content is general in nature but provides for a local signature which can show the place of business and provides for a short specific audio plug as well.

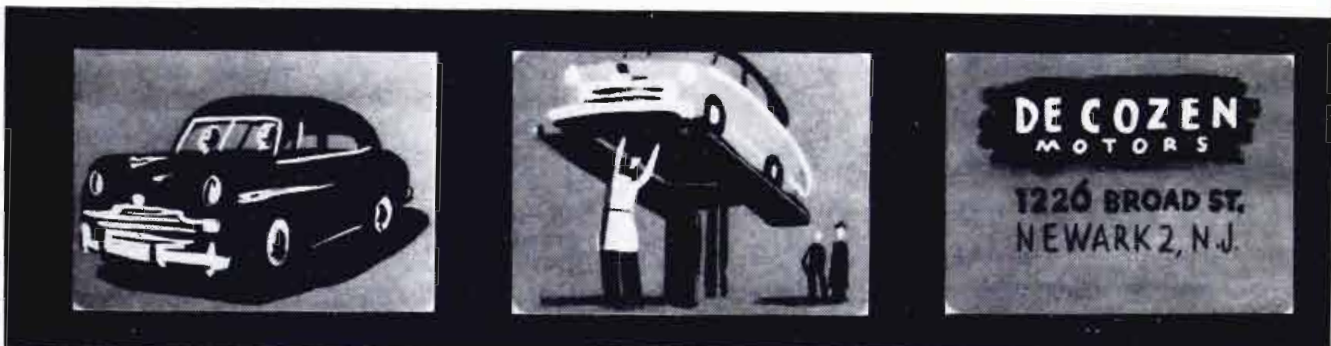
Guideposts for the content of commercials, based on the findings of an extended research project conducted by the Kenyon and Eckhardt agency, are included in this section. They are not magic formulas, but suggestions of points to be considered.

(Continued on next page)



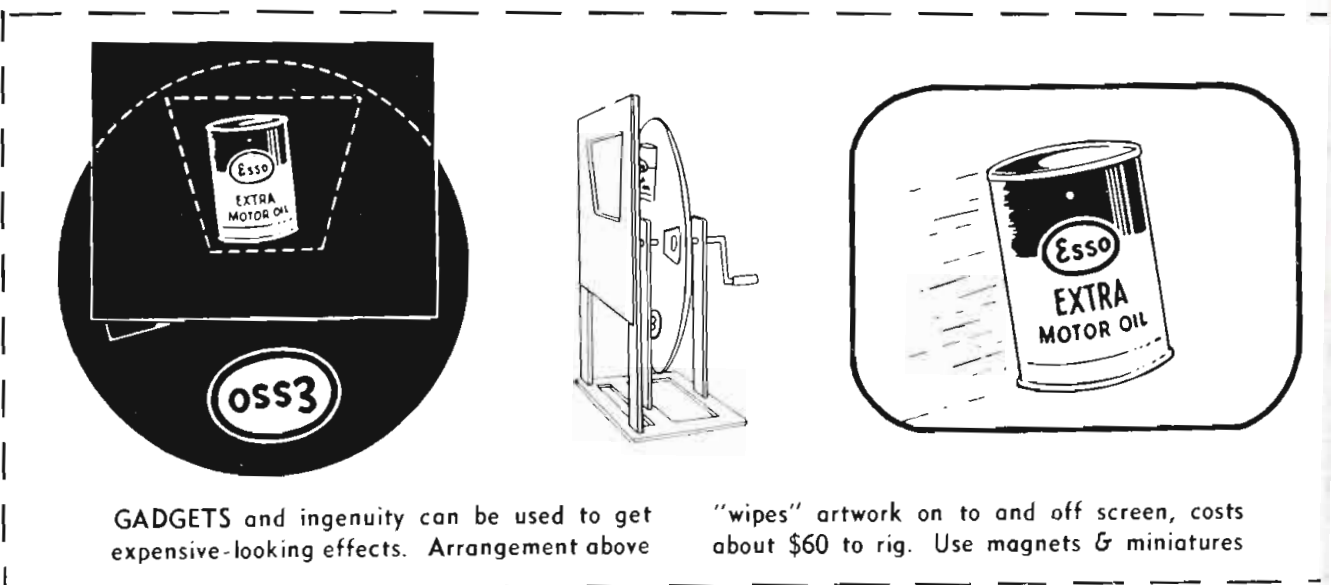
Once upon a time, way back in 1915, the best autos looked like this—

And Mother and Father rode around in automobiles like this...



The Old Buggy has a new look nowadays, and so does De Cozen Motors...

For Chrysler-Plymouth service and repair—see De Cozen, 1220 Broad St.



GADGETS and ingenuity can be used to get expensive-looking effects. Arrangement above

"wipes" artwork on to and off screen, costs about \$60 to rig. Use magnets & miniatures



FILM commercials produced by stations and agencies have done good jobs on limited budgets. Costs are much lower than in major production centers and quality can be good



OPEN END series are the least expensive film commercials. They are available via syndication for many businesses. Spots plug general sales points; sponsor's name is added

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

WELDON & CARR

CONSULTING
RADIO & TELEVISION
ENGINEERS

Washington, D. C. Dallos, Texas
1605 Connecticut Ave. 4212 So. Buckner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting*

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

E. C. PAGE

CONSULTING RADIO
ENGINEERS

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

TV ON THE LOCAL LEVEL

FIFTEEN CHECK POINTS FOR MORE EFFECTIVE COMMERCIALS

BE COMPETITIVE. Those commercials whose sales appeal or sales points tend to distinguish the product from competitive products in the field tend to be more effective than those which do not.

STRESS THE FAMILIAR. Television commercials should consider stressing the familiar and the known because these are things which people have confidence in.

VARY TREATMENT. The best seller in commercials, other things being equal, is the one where we have really effective creative thinking applied to the handling of the commercial—creative in handling the presentation of ideas, in varying the treatment of the ideas over successive broadcasts.

BE INFORMATIVE. Being helpful and informative to the viewer suggests being so from his or her point of view, not yours.

PICK THE RIGHT PRESENTER. Who gives the television commercial is important. Properly chosen, the personality of the announcer can have an important reinforcing effect.

LIMIT POINTS. Commercials should be prepared with adequate consideration for human limitations in learning, in recalling and in reacting to advertising stimuli.

DON'T DISTRACT. Eliminate distracting and irrelevant elements in the television commercial.

BE VISUAL. TV commercials should consider showing more and talking less. The televiewer is picture minded and obtains more information and emotional motivation from the picture content than from the words.

BE POSITIVE. People generally tend to become defensive and antagonistic if you attack their present habits or ways of doing things. Demonstrate benefits; don't run down current habits.

USE PROGRAM STARS. Properly handled, the program star can be used to give the commercial in a manner which will increase its sales effectiveness.

PERSONALIZE YOURSELF. Don't use off stage voices and aggressive selling. The first tends to depersonalize the message, thus losing one of the important television advantages. The second tends to antagonize the viewer, losing potential friends for the product being advertised.

DON'T BREAK MOOD. Extreme changes of mood between the program and the commercial tend to reduce the effectiveness of the commercial.

KEEP IT SIMPLE. Use simple and straightforward communication in the language and "images" of the televiewer.

FOCUS ON PRODUCT. While many people think they are selling soap or cars or appliances, they may be actually selling clothes, hats and house furnishing ideas to many televiewers because these elements have distracted people from the product.

SPACE PITCH RIGHT. In some type of program situations spacing of the commercial can play an important role in either reinforcing its value or reducing its value. Again, people are not particularly interested in being friendly to either the sponsor or the advertised product if they are being deliberately interrupted from enjoying the program.

HOW TO SELL ON TV

Cars . . . a bank . . . a department store . . . dairy products
Furniture . . . a jewelry store . . . a bakery . . . a supermarket

Reprints of these and other categories are available. Write to Reader Service,
TELEVISION Magazine, 600 Madison Avenue, New York 22, New York.

(Continued on page 38)

WHERE TO PLACE YOUR COMMERCIAL

AUDIENCE STUDY No. 3

AN ANALYSIS OF AUDIENCE FLOW BASED ON A NUMBER OF NIELSEN MINUTE BY MINUTE TV PROGRAM PROFILES

THE degree of audience flow within a single program can be considerable even in such established programs as *I Love Lucy* and *Robert Montgomery Presents*.

The importance of commercial placement is graphically illustrated by a top-rated program like *I Love Lucy* where, as the chart on this page indicates, a drop-off of 12 per cent means a loss of nearly two million viewers for the end commercial.

Chief considerations in where to place your commercial seem to be:

- 1) Type of program—the nature of its holding power and structure
- 2) Competitive environment — programs which proceed and follow a particular show on the same and other networks
- 3) Sets in use level

TYPE OF PROGRAM

- *Mysteries and dramas* hold viewer interest because of plot continuity but lose viewers after the climax, suggesting that closing pitch be placed prior to denouement.

- *Variety shows, audience participations and panels* which lack story thread have high audience turn-

over and in many cases slow build-up. A strong center commercial gets the biggest audience in these categories.

COMPETITIVE ENVIRONMENT

- *A strong preceding program on the same network* can bring sponsors a hold-over bonus audience. The earlier the commercial the greater portion of the bonus circulation will be reached.

- *A strong program following the advertiser's show* on the same network usually delivers a last-minute bonus audience made up of viewers switching from other webs or tuning in early to catch the following show. In this case, the nearer to the end of the program, the more effective the commercial.

- *If the stronger following program is on another network*, there might be a last-minute tune-out. Commercials placed far enough from the end to allow for the audience decrease would have most value.

SETS-IN-USE

- A close watch on trends in hour-by-hour sets-in-use levels is also useful to the advertiser. A com-

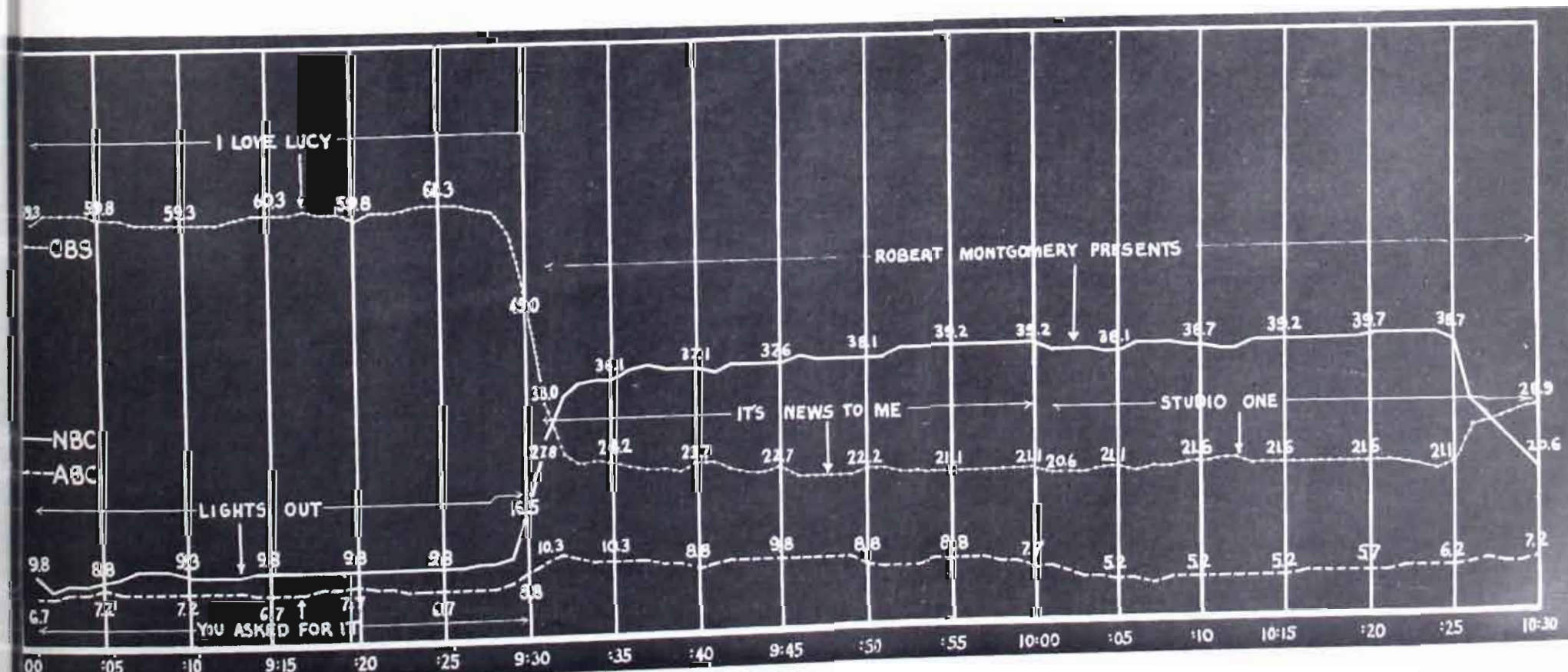
mmercial is best placed in a 10 pm show before the general sets-in-use level drops, as happens in many cities towards 10:30 pm.

NIELSEN PROFILE—THREE WEBS

The audience flow chart below illustrates the sections of a program where the build-up and the drop-offs tend to occur. *I Love Lucy* reaches its 64.3 peak at the program climax where plot complications are usually resolved. Illustrating how a strong program can help out the following show is the large audience that Lucy delivers to *It's News to Me* which follows on the same network with a 49.0 during the first minute. It then loses half its audience. Obviously the commercial for this show should be placed right at the outset of the program. *Lights Out*, a mystery with plot continuity goes along at an even keel at 9.8. Instead of the drop-off after the denouement there is a pick-up thanks to the oncoming *Robert Montgomery* show on the same network. Reverse of the *Lucy* situation—the later the commercial here, the greater the audience.

Robert Montgomery has a slow build-up which can be attributed to the weaker program which precedes it. Opening commercial would do best if delayed. As with *Lucy*, the sharp drop-off occurs after the denouement and, again, commercial would get a considerable larger audience if it preceded the climax. *Studio One*, continuing until 11:00, picked up, mid-way, viewers who had watched the *Montgomery* program, which indicates commercials would do better if concentrated in the 10:30-11:00 segment. Based on Nielsen findings in nine interconnected cities with three or more stations.

Copyright Nielsen 1952.



**they came! they saw!
they BOUGHT!**

Light Advertising 110 N. THIRD ST., COLUMBUS 15, OHIO
INCORPORATED
ADAMS 7111

WBNS-TV
33 North High Street
Columbus 15, Ohio

Attention: Mr. Robert Thomas, Sales Manager

Gentlemen:

The KoolVent Mystery Theater which is being sponsored by our client, The KoolVent Aluminum Awning Company of Columbus, has definitely been a great success from the sales point of view. In fact, Mr. Zajicek of KoolVent tells me that the program has increased their sales two and a half times!

But while we're passing along this good news from the client to you we'd like to add our own comment on the far above average cooperation we have received from your studio personnel in handling the show.

The construction of the set for the show had us worried from the start, since we wanted to use a large patio-type aluminum awning, plus some regular window awnings. But the final result which your prop man achieved was a masterpiece which even exceeded our hopes. And as the show progresses we have found that every WBNS-TV man working with us on the show does his job willingly and effectively.

It has certainly made our job easier to work with sales and studio people who are always interested in achieving the best possible results for the client.

Cordially,

William W. Kight
William W. Kight
Vice-President

WVK:po



**you can see the
difference on WBNS-TV**



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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



WBNS-TV's production facilities, available to all advertisers, were used to design this realistic Koolvent set . . . an important factor in the convincing commercial viewed weekly by the large audience drawn to *Mystery Theatre*, Saturdays at 11 P.M.

CASE FOR THE NETWORKS

By Sylvester L. Weaver, Jr.

(Continued from page 18)

as a network can provide, television will be depressed to a toy status. If amusement of the people is really our objective, then I would have long since recommended that the program business be disregarded and given over to the syndicate groups and to the agencies and to the clients.

It is necessary for the network to have resources to do the great job ahead and yet the tendencies of the past two years has not been upward but downward as far as the network operation goes.

MARGINAL SALES PROVIDE FUNDS FOR DEVELOPMENT

As you know, those of you in the radio and television business, your expenses remain fairly constant whether marginal time is programmed or not, and all sales on top of your basic volume are the high profit sales that give you the resources to do the desirable things with. With the loss of time units sold between 3 and midnight, we now find ourselves with lowered resources to do the things that we know are desirable.

This is a high risk business, particularly since the syndicate operations in television form obviously have a great advantage if the television stations are interested in short term dollars alone. Back in 1950 and 1951, we were able to announce one venture after another and to keep a continual feeling of excitement about the television medium. This has now been relegated almost to the occasional new programs that have come in.

PEOPLE DESERVE MORE THAN AMUSEMENT

I believe the medium deserves better than occasional new programs from its operators. People, too, deserve more than amusement. They deserve more than new programs to divert them. The whole broad area of great programming about the world they live in; the introduction of the culture of the whole human race to every man and woman in it and all the other possibilities that are available to us with television must be brought to fruition. In the next decade, television, handled correctly, can create a maturer society that nothing in the world can stop.

TIME BUYING

FIXING A POLICY FOR BUYING NEW TV MARKETS

AS early as the time when a CP is granted, we start analyzing a market in terms of future advertising for our clients. In this way, when a station is ready to go on the air, we may know whether or not we should recommend it.

The important factors which we can analyze prior to a station's debut include initial rates, rate protection policy, proposed network affiliation or affiliations, current set development in the area in regard to number of sets and type of sets.

Many stations are aware that usually it takes quite a while for an advertiser to realize a profitable sales return on the investment he makes with a station at the beginning of its operation, and some stations will allow additional protection against future rate increases to advertisers who "pioneer" with them.

If an area has been receiving VHF television from another city and the new station is UHF we may have to disregard or discount the already established set development. Naturally we proceed slowly in adding some of these markets.

For some clients in some markets, we add a new station as soon as it is available. For others, who must realize an immediate sales return on their investment, and to whom a good Class A franchise is not of primary importance, we wait until TV set penetration is sufficient to make the advertising expenditure more than a "pioneering effort".

Of course, in those markets where the interest in TV has been pre-stimulated by either unsatis-



By Mary Dunlavey, Time Buyer
Harry B. Cohen Agency

factory reception from another city or an aggressive advertising and publicity campaign on the part of the station and the TV set distributors or both, the chances are that the client's program will receive maximum attention from set owners, even though they may be few in number. During the early, getting-acquainted period when television is new in a home, and a set owner's viewing habits are most susceptible to influence, we have an opportunity to condition viewing habits for our program.

For one of our clients, we are using a strong film show that features personalities who are so well known that there is a ready-made audience available for the program. In such an instance, when we, the station, and the client's local distributor combine efforts to publicize the show, it is assured of a large audience from the first broadcast.

Even before we have any definite information regarding set distribution, we add some new markets for our network shows. Usually this is because the client's local sales situation warrants a test, at least for 13 weeks or until there is an indication of the rate at which the market will develop.

By adding a station to a network line-up as soon as it goes on the air, it is often possible to obtain the live time whereas if an advertiser waits for the market to develop he may find that his live time is not available.

We believe that in adding new stations there has to be a balance between caution and risk. Our policy must be extremely flexible at this stage.

FLASH!

WAVE-TV OFFERS TOP AVAILABILITY!

A few top-notch spot participations are now available on "MASTERPIECE MOVIE-TIME", at surprisingly low cost!

FORMAT: A tremendously popular series of topflight modern film features never before telecast in Louisville. Now in its second year, "MASTERPIECE MOVIE-TIME" is a master audience puller . . . a truly first-class show.

TYPICAL SHOWS: Upcoming features include "WITHOUT HONOR" (1949) with Laraine Day and Franchot Tone; "SCANDAL IN PARIS" (1947) with George Sanders and Carole Landis; "JOHNNY ONE EYE" (1950) with Pat O'Brien and Wayne Morris; and "DON'T TRUST YOUR HUSBAND" (1948) with Fred MacMurray and Madeleine Carroll.

TIME: Tuesday night at 9:45 — the perfect movie-time for televiewers.

CHECK WITH: Free & Peters!

WAVE-TV

FIRST IN KENTUCKY

Channel

5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

**THE EXCELLENCE OF
YOUR PRODUCTION NEEDS**

Perfect Precision Prints

**CUSTOM-PROCESSED
AUTOMATICALLY!**

These machines print the picture portion of the film by *step method* — original and print stock both stationary and held in intimate contact during exposure for each frame. Machines are automatically preset by the Control Strip. Color balance can be changed from scene to scene, or fades and lap dissolves added.



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

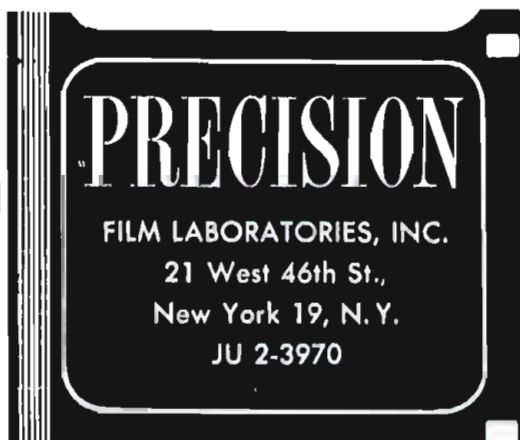
Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

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

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

enable us to offer service unequalled anywhere!

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



WALL STREET 1953

(Continued from page 13)

and so they will go on in 1953 because the future remains very favorable. Inventory accumulations and legal contests for broadcasting station sites are passing phases of no great importance at this time.

What, it may be asked, are the reasons the investor has such magnificent confidence in the long-term future of television? Some of these are internal reasons based on the potentialities for the industry's expansion, and some are external reasons of the good effects bound to accrue to an industry of great vitality from a better economic climate. There are now about 20,000,000 television sets in use, with a potential total market for some 47,000,000 users. The difference of 27,000,000 does not mean sales are limited to this figure, for many sets of present owners will be replaced. Quality is improved on new models.

Then, also, color is expected to be possible on production basis by January 1954. The compatible system for which R.C.A. has worked for so many years will appear in a much improved all-electronic device some time next year. Approval by the Federal Communications Commission may consume time, but some quarters expect manufacturing by late 1953. Color should generate another wave of set buying of several years' proportions, in present as well as new reception areas.

The much discussed transistor seems to be making progress. While it was said at first it would replace only a few tubes in the set, it is now expected to replace many, thereby greatly reducing the size and price of sets. Portable and automotive television sets are said to be made possible by transistor progress.

Station construction has been authorized for more than 100 additional stations. There is a backlog still of about 900 applicants for sites. These are duplicate or triplicate applications for the same places, in many instances, with court contests possible for some licenses. However, the change recently voted in Washington is expected to expedite the efficiency of governmental administration.

Among the other internal reasons for investor confidence is the prospect for more profitable broadcasting operations. These have not yielded much profit so far, with the black figures finally achieved in

(Continued on page 36)

FEMALE VIEWERS



CONTINUOUS COST STUDY

DAYTIME SCORES BEST CPM

WITH few exceptions, daytime offers the better cost per thousand buy for advertisers aiming at women purchasers.

This month, TELEVISION Magazine looks at four evening and four daytime shows on a cost per thousand female viewers basis. Each program advertises a product primarily bought by women.

The chart below indicates that even the top evening shows, which score a low cost per thousand viewers or homes reached, lose out

on cost per thousand female impressions. P & G sponsors *Red Skelton* with a cost per thousand viewers of \$3.10. But it costs \$9.14 per thousand women viewers. P & G's daytime soap-opera, *Search For Tomorrow* lures a thousand female viewers at \$6.28 per thousand.

With probably the lowest cost per thousand buy available on TV, nighttime *Arthur Godfrey and His Friends*, Toni gets female viewers at only a few cents less than its day-

time Kate Smith segment which delivers women at \$4.38.

The lower rated evening shows usually run up high costs per thousand and when this is reduced to female viewers, results are way out of line. This is the case with Jergen's *It's News To Me* with its grievous \$24.44 per thousand female viewers. Jergen would have done better to stick to Kate Smith which last June had a cost per thousand women viewers of \$7.70.

PROGRAM. SPONSOR. TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS PRODUCTION-TIME (estimated)	ARB RATING	HOMES REACHED	COST/M HOMES	VIEWERS	COST/M VIEWERS	% WOMEN	COST/ M FE- MALE VIEW- ERS
DAYTIME SHOWS									
ARTHUR GODFREY TIME Pillsbury, 10:45-11 am M-Th Leo Burnett	30 (CBS)	\$3,500 \$5,600	10.3	1,600,000	\$5.68	2,880,000	\$3.16	63	\$5.01
KATE SMITH Toni, 4:45-5 pm, F F, C & B	63 (NBC)	\$3,400 \$9,749	14.6	2,820,000	\$4.66	5,358,000	\$2.45	56	\$4.38
SEARCH FOR TOMORROW P & G, 12:30-12:45 pm, M-Th Biow	60 (CBS)	\$2,000 \$9,695	8.3	1,585,000	\$7.37	3,012,000	\$3.88	62	\$6.28
WELCOME TRAVELERS P & G, 3:45-4 pm, M-Th Benton & Bowles	58 (NBC)	\$900 \$9,715	8.6	1,543,000	\$6.88	2,623,000	\$4.04	62	\$6.52
EVENING SHOWS									
ALL STAR REVUE Pet Milk, 8-9 pm, Sat. alt. Gardner	57 (NBC)	\$60,000 \$16,295	39.3	7,320,000	\$11.79	23,424,000	\$3.68	41	\$8.98
GODFREY & HIS FRIENDS Toni, 8-8:30 pm, W alt. F, C & B	59 (CBS)	\$10,000 \$28,635	46.9	8,940,000	\$4.32	24,138,000	\$1.59	40	\$4.00
IT'S NEWS TO ME Andrew Jergen, 6:30-7 pm, Sat. alt. Robert W. Orr	21 (CBS)	\$11,500 \$17,000	9.1	1,060,000	\$26.88	2,650,000	\$10.75	44	\$24.44
RED SKELTON P & G, 7-7:30 pm, Sun. Benton & Bowles	56 (NBC)	\$38,000 \$27,150	34.8	6,520,000	\$9.99	20,964,000	\$3.10	34	\$9.14

Production costs, TELEVISION Magazine. Time costs with exception of It's News to Me, September PIB. Ratings, November ARB.

(Continued from page 34)

1952 said to be only a small percentage of volume. Additional stations should improve the situation substantially.

The leading networks' claims to affiliated stations have often been nominal, with the result that the expenses of programs could not be spread over enough stations consistently. Thus each of the leading networks often had connections with the same station in one city, so that a network had difficulty in guaranteeing a definite audience for the advertising sponsor. Such

stations with several web connections can shift from one network to another, from program to program.

In other words, the networks have not as yet been built, so there is no justification for concluding they cannot be profitable. In fact, one prominent broadcasting company anticipates very large profits indeed from network operations in two or three years.

So far as broadcasting is concerned, there are other favorable things to come. Ways are being found to cut costs. A large network has built a television city in

Hollywood. This project really amounts to a factory to produce lower-cost shows. Then, also, the oft-repeated statement that advertisers cannot afford television is not heard so much at this time of year when advertising is reaping benefits for sponsors. Actually, television delivers for what it costs, and its impact seems likely to continue to do so. Let us not forget that color is to be added to the impact.

A large advertising agency recently estimated (TELEVISION Magazine, November, 1952) that national advertisers would spend some \$750 million annually by January, 1955, compared to a rate of about \$415 million in 1952.

All of these excellent internal reasons for investors' confidence are now reinforced by excellent external reasons for believing the internal factors will be stronger than ever. These external reasons were to a large extent absent prior to November 4, 1952. We are now entering a period of tax reduction rather than tax increases, and this is a consideration of the utmost importance.

It means lower set prices to the consumer as well as higher profits to the producer. Taxes have reached fantastic heights; so reductions toward reasonableness should be unusually favorable. For example, in 1951 R.C.A. paid \$4.49 per share of stock in total taxes of all kinds, compared to net earnings of \$2.02 per share. A reduction in taxes of one third would therefore add about 70% to R.C.A.'s net earnings, even if the business did not grow any further, and the business is bound to grow further.

Regulation of the television industry has been particularly stupid. There was the station freeze obdurateness, and the color fiasco. Such hindrances now belong to the past, in all probability.

Advertisers will make more money too when their taxes are reduced, and capital for new products will not be difficult to obtain. The outlook for advertising use of television has also been improved by the recent change in Washington.

The investor in television securities never had a better long-term outlook than at the dawn of 1953, and it is the long-term outlook that will improve his securities.

WSAZ-TV DOES IT AGAIN!

CHANNEL 3
HUNTINGTON, W.VA.

BOZELL & JACOBS, INC. **BADVERTISING**
310 BILKINIC BUILDING, OMAHA 3, NEBRASKA
TELEPHONE JACKSON 1030
OMAHA, CHICAGO, NEW YORK, WASHINGTON, HOUSTON, DALLAS, SHREVEPORT, SEATTLE, MINNEAPOLIS, INDIANAPOLIS

December 2, 1952

Mr. Charles W. Dinkins
Promotion Manager, WSAZ-TV
Huntington, W. Virginia

Dear Mr. Dinkins:

Re: Skinner Macaroni Co.

Enclosed you will find...

We want to thank you for your fine cooperation on this contest. You will be pleased to know that Maida turned in more recipes than any other station. Will you please pass on our thanks to her for her efforts, and inform her as to the fine job she did.

Cordially yours,
Best Regards & Many Thanks
BOZELL & JACOBS, INC.
Clete Haney
Clete Haney

CH:js
Encl.

MARKET DATA

1951-52	TOTAL AREA
POPULATION:	3,299,300
FAMILIES:	812,000
FOOD SALES:	\$479,404,000
DRUG SALES:	\$48,506,000
RETAIL SALES:	\$1,828,557,000
EFFECTIVE BUYING INCOME:	\$2,873,118,000

Source: Sales Management
"Survey of Buying Power", May 10, 1952
National Representative
The Katz Agency, Inc.

WSAZ-TV

Member American Association of Advertising Agencies

PROGRAMMING . . .

HOLM, BOLGER, DAYTIME AND FILM— CAUSE FOR MILD OPTIMISM FOR 1953

○ F all the new personalities that entered the TV scene in 1952, the most intriguing were Ray Bolger and Celeste Holm. Both were established Broadway successes. Yet oddly enough, until recently, their potential value didn't occur to all those who claim they're hyperactively beating the talent bushes. Maybe it isn't so odd—maybe it's typical.

• • •
When Celeste Holm took over as MC on *Godfrey and Friends* this summer, she proved more than her own tremendous abilities. By her poise and varied talent, she demonstrated that it's possible for a woman to handle a big program on her own. She was one of the few substitutes ever put in for *Godfrey* who really did replace him. Instead of acting like an uneasy guest, ever conscious of the hovering redheaded ghost, Celeste Holm went to work and turned in a job that surpassed anything ever done by a woman on a variety show, and that includes Beatrice Lillie.

• • •
On one of the last *Colgate Comedy Hours* of the year, Ray Bolger was suddenly sprung on what has come to be called the jaded public. He's a natural—the man has a face that is as great an entertainment medium as his feet; he is terrific TV. It might take a while until Bolger starts pulling in the stratospheric ratings; but he can do it. *Colgate* and NBC had the wisdom to hang on to Donald O'Connor until he'd built up an audience; let's hope they'll be patient again.

• • •
You have to back away from the television screen and consider the development of programming in 1952 as a whole to realize that it wasn't such a bad year, after all. The segment of programming that took the biggest leap forward was daytime, which had traditionally played the role of poor relative. The *Godfrey* simulcast, together with *Today*, provided a firm top to the daytime framework. Aside from their advantages advertising-wise, they represent solid achievements. Daytime's structure still has gaps. Possibly one way to fill them is suggested by DuMont's one-man soap opera entries. While far from perfect, their cost is rock-bottom and their story material can be made surefire.

A lot of the new film shows that came on in 1952 were unexciting, but some very special items turned up too. The superiority of *Death Valley Days*, *Four Star Playhouse*, *Dragnet* and *Cavalcade* suggest that it is bad production, or poor scripting, not something inherent in film, that has spoiled other Hollywood product.

• • •
Worrying about "the almost fatal conservatism that has enveloped" TV, John Crosby on December 19 cited as a prime threat the trend toward network-packaged programs, bought in small pieces by safety-conscious advertisers. As a matter of economics, he felt, this was justified; in terms of what the audience gets, it wasn't. There might be in the future, as Mr. Crosby suspects, fewer individual TV programs, but, we feel for that very reason, there might also be better ones.

The level of TV programming doesn't depend on the number or length of shows. A two hour entry can cram in as much that is new and vital as four half-hours can. The public's strongest hope for more rewarding fare is the same as the sponsors'. *Today* and *Omnibus* or *Your Show of Shows* couldn't exist if they were forced to depend on a lone bankroller. Good TV, like anything else, takes money. Mr. Crosby says that "The advertiser will pay out only what he happens to have on him. If he can't get silk, he'll buy shoddy." Not necessarily.

There's nothing to prevent advertisers from chipping in to buy the public a unique and superlative program. The chances that they might are increased, not lessened, by the opportunity to pool their resources and minimize their risks. Sure, there is plenty of evidence in the current schedules that advertisers are avoiding experiments. But, just as cost-sharing cleared the way for *Omnibus*, the urge to save a buck might be the only force that can shake TV programming loose from its rut.

• • •
Everyone's talked about taking the camera out of the studio. At last, *Dark of Night* has finally taken a crack at it. The program takes the viewer to the scene of the story—a hospital or factory. It adds movement as well as reality. These have been the main advantages of film, but *Dark of Night* does it without film's high cost or lack of spontaneity. What ails the series is that common disease, weak scripting. That of course could be cured by some sponsor's dough, building a fine vehicle for what the theorists have always called "true television."



KALAMAZOO

IS
Bigger

THAN

ATLANTA

AS A TV MARKET!

(241,832 Sets
Against 215,000!)

WKZO-TV (Official Basic C.B.S. Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV delivers 93.4% more TV homes than Station "B"! Get ALL the facts!

WKZO-TV

FETZER BROADCASTING

COMPANY

KALAMAZOO

AVERY-KNODEL, INC., REPRESENTATIVES



SPOT ANNOUNCEMENTS

The advertiser in today's new markets has a decided edge over those in cities that were new to TV several years ago. He can take

immediate advantage of the audiences built up by network programs to reach many people by spot announcements, chain breaks (20 seconds) or station identifications (approx. 10 seconds).

While the framework of a local production might give a better send-off to a participation, such

shows might not be available between 7:00 and 10:00 pm.

The experience of many users of spot proved that a lot of selling can be done in ten or 20 seconds, but frequent repetition is needed to get full value from them.

Good bet for retailers is a spot at the same time each day that features a "TV special". Viewers will get the habit of tuning in to see what's offered.

PREMIUMS

Whenever possible, local advertisers should use premiums on TV. They can build store traffic almost immediately. They stimulate sales and promote the program. TELEVISION Magazine's Reader Service Department will be glad to help you locate good premium items that have been used successfully in other markets. The distributors of syndicated films provide premiums and giveaways that are tied in with their shows.

Merchandising possibilities shouldn't be overlooked. Personal appearances, store displays, tune-in promotions increase the value of your TV investment. Specials advertised on television should be given an extra send-off, displayed "as advertised on TV".

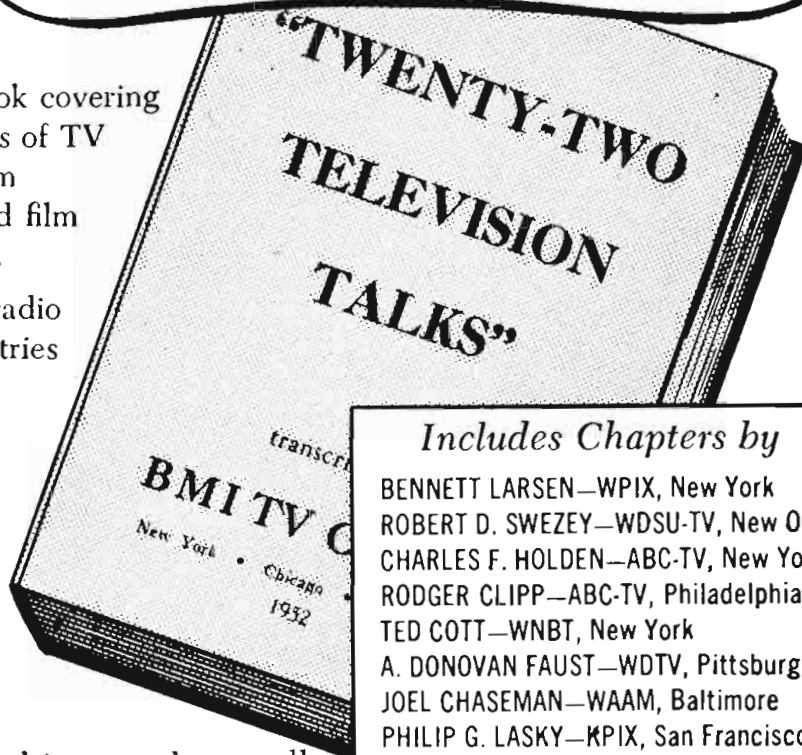


Your Pre-Publication Offer "22 TELEVISION TALKS" transcribed from the BMI TV CLINICS

An important book covering many vital phases of TV "know-how," from programming and film use to operations.

Offered to TV, radio and allied industries at the cost of transcribing and printing.

Pre-publication
price:
\$3.60 postpaid



Includes Chapters by

BENNETT LARSEN—WPIX, New York
ROBERT D. SWEZEY—WDSU-TV, New Orleans
CHARLES F. HOLDEN—ABC-TV, New York
RODGER CLIPP—ABC-TV, Philadelphia
TED COTT—WNBT, New York
A. DONOVAN FAUST—WDTV, Pittsburgh
JOEL CHASEMAN—WAAM, Baltimore
PHILIP G. LASKY—KPIX, San Francisco
PAUL ADANTI—WHEN, Syracuse
RALPH BURGIN—WNBW, Washington
A. A. SCHECTER—NBC-TV, New York
GEORGE HEINEMANN—WNBQ-TV—NBC
BRUCE WALLACE—WTMJ, Milwaukee
WALTER PRESTON—WBKB, Chicago
JAY FARAGHAN—WGN-TV, Chicago
HAROLD LUND—WDTV, Pittsburgh
WALT EMERSON—WENR-TV, Chicago
KLAUS LANSBERG—KTLA, Hollywood
ROBERT PURCELL—KTTV, Hollywood
GEORGE MOSCOVICS—KNXT, Hollywood
DONN TATUM—ABC-TV, Hollywood
JOE COFFIN—KLAC-TV, Hollywood
Foreword by
PAUL A. WALKER, FCC Chairman
Luncheon talk
by GOVERNOR EARL WARREN
of California

The twenty-two subjects embrace all important aspects of television programming. The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

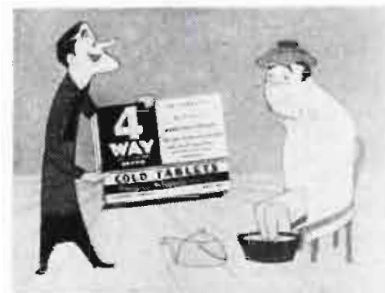
In addition, a good portion of its more than 250 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films... how to cut costs... how to build or remodel a plant... how to maintain public service... how to hold an audience... and how to direct the other TV operations.*

To make sure you receive your copy of "Twenty-Two Television Talks" immediately after publication, place your order now.



BROADCAST MUSIC INC.
580 FIFTH AVENUE • NEW YORK 36, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

MEET ONE OF OUR SALESMEN...



*commercial for 4-Way Cold Tablets

This salesman and others, like Cities Service, Thom McAn, Philip Morris and Celanese, are all on our sample reel—ready to demonstrate our creative skill and quality production—to help improve your visual selling in '53. Wire or 'phone today to:

WILBUR STREECH PRODUCTIONS

1697 BROADWAY, N. Y. 19, N. Y.
JUdson 2-3816

BRAND SURVEY: Frozen Orange Juice

THIS MONTH TELEVISION MAGAZINE'S CONTINUING FIELD SURVEY
FINDS 51 PER CENT OF PURCHASERS RECALL BRAND ADVERTISING



Flamingo Television Advertising was Best Remembered

By Frank Mayans, Jr. and Norman Young

TRAINED interviewers asked 283 purchasers of frozen orange juices at a large New York Grand Union supermarket whether they had seen or heard any advertising for the brand they'd just bought. They also checked on whether buyers could recall the content of the advertising; how long they had been buying their brand; and whether they owned a TV set.

Over half—51 per cent—reported seeing or hearing advertising for the brand purchased. Of this group, 46 per cent could recall part of the advertising content. 37 per cent of those who recalled content accurately described commercials and programs that were only on TV; others quoted copy themes used in more than one medium. Television sets are owned by 58 per cent of the interview group.

As in previous TELEVISION Magazine studies on cereal, coffee, soap and beer, TV advertising was remembered by considerably more people than was any other medium. While 49 per cent saw their brand advertised on TV, 14 per cent mentioned newspaper ads and another 14 per cent, magazines.

Freshpak, the Grand Union's house brand, as could be expected,

outsold all the national brands. Minute Maid was a close second in sales and Flamingo ranked third.

Flamingo advertising was remembered by the largest number of buyers, 72 per cent of those buying the brand. Snow Crop was next, with 71 per cent.

Of the 50 Flamingo buyers, 33 own TV sets; 36 saw or heard the brand advertised; 32 of these cited TV as the source. Eight recalled the Spanish music used in the TV commercials, five quoted the copy and eight mentioned *The Late Show*.

Snow Crop scored highest on recall of TV content. 72 per cent of those who had seen or heard the brand advertised were able to describe the dancing trademark, or name *All Star Review* (nine mentions) or *Godfrey Time* (three mentions).

Freshpak buyers didn't report seeing their brand on TV (it isn't) but 75 per cent of those who recalled advertising mentioned point-of-purchase. This indicates that although the public is TV-conscious, it doesn't automatically attribute all advertising to the new medium, but is able to relate an ad to the medium which carried it.

FROZEN ORANGE JUICES BOUGHT BY 20 OR MORE PEOPLE

	No. Bought
Freshpak	68
Minute Maid	60
Flamingo	50
Snow Crop	49
Libby	26
Sunkist	23

BRAND TURNOVER

	Buyers of Brand for year or more	Buyers of Brand for less than year
Freshpak	19	49
Minute Maid	50	10
Flamingo	36	14
Snow Crop	35	14
Libby	14	12
Sunkist	19	4

BRAND ADVERTISING IMPACT

	Had seen or heard advertising	Recalled ad content
Flamingo	72%	42%
Snow Crop	71	37
Minute Maid	53	25
Freshpak	25	10
Sunkist	57	21
Libby	19	0

MEDIA IN WHICH ADVERTISING IS REMEMBERED

	Per Cent of Purchasers
Television	49
Newspaper	14
Magazine	14
Radio	3
Other	4



The animated character, "Budget Brill" and his blackthorn stick points the way to big food savings with Brill's Budget Foods in three one minute and three twenty second combination live action-animated spots.

In one of these, our young housewife out shopping, pauses at a dump display of Brill's foods. Lifting one can, she is suprised as Budget Brill leaps from the can and illustrates a lesson in food economy by showing delicious mouth watering dishes.

Excellent kitchen set photography and fine product renderings.

ADVERTISER
 H. C. Brill, Inc.

AGENCY
 Tracy, Kent & Co., Inc.

PRODUCED BY
LUX-BRILL PRODUCTIONS, INC.
 348 LIVINGSTON ST., BROOKLYN 17, N. Y.
 ULster 8-5820



Du Pont sets out to prove their new no-rubbing car polish, "Seven-ite"®, is "seven times faster than wax". An exciting ten second test is shot on location... giving dramatic evidence to support their claims. Careful planning, expert camera work and perfect staging combine to give impact to Du Pont's sales story. Clever optical effects and smooth narration complete this TV commercial... produced for Du Pont by National Screen Service.

ADVERTISER
 E. I. du Pont de Nemours and Company, Inc.

AGENCY
 Batten, Barton, Durstine & Osborn, Inc.

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



In a series of convincing 1-minute spots for Bromo-Quinine Cold Tablets, SARRA uses ingenious photographic distortion to dramatize the misery of cold sufferers. "After" shots show glorious relief. The strong competitive message is delivered with ethical conviction and pictures of the package are animated by a blinking name.

ADVERTISER
 The Grove Laboratories, Inc.

AGENCY
 Gardner Advertising

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



This series of 1-minute spots, created by SARRA for the Society for Savings in the City of Cleveland, is rich with human interest and homey warmth, yet does a strong job of institutional selling for the bank and its services. "Product" identification is accomplished effectively through a photograph of the bank building merging into the bank's seal. It shows the building and slogan which sums up the sales impression.

ADVERTISER
 Society for Savings in the City of Cleveland

AGENCY
 Griswold-Eshleman Company

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



A series of 60-second commercials for Gerber Baby and Junior Foods are seen on the Kate Smith Hour. They combine charming live-action shots of babies with stop motion and shelf displays of the products. Gerber's trademark baby and slogan, plus a logo formed from child's building blocks, climax a sales-winning message with strong product identification. When used as spots SARRA'S Vide-o-riginal prints give the same clear reproduction as the master prints.

ADVERTISER
 Gerber Products Company

AGENCY
 D'Arcy Advertising Company

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

For screenings and further information write the producers direct!