

Television

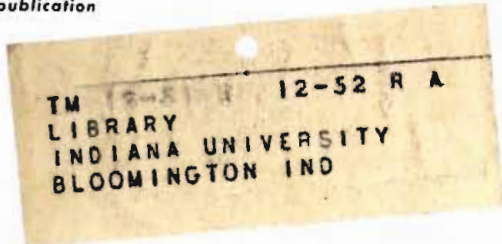
THE BUSINESS MAGAZINE OF THE INDUSTRY

10th year of publication

NOVEMBER 1952

LANGUAGE OF TV ADVERTISING
Kenyon & Eckhardt special report page 16

WHAT ADVERTISERS SAY ABOUT
SHARED SPONSORSHIP page 16



for the local advertiser
of a quality product . . .



Lilli Palmer,



"...the toast of television row"

NBC presents "The Lilli Palmer Show," the perfect program to advertise a quality product. This brand-new film series is available on a market-to-market basis . . . 26 fifteen-minute shows filled with the Lilli Palmer magic and interviews with famous personalities.

"The Lilli Palmer Show" is geared for the family audience . . . and this means a *big* audience.

The show was Hollywood-filmed expressly for television . . . they're 1952 pictures . . . of 1952 quality.

The films are backed by NBC—the network with the industry's longest, continuous experience in television programming.

For further information on "The Lilli Palmer Show"—and other NBC Quality films—write, call or wire:

NBC film programs

30 Rockefeller Plaza, New York 20

Offices in: New York, Chicago, Los Angeles

A Service of America's No. 1 Network

"She talks and she sings entrancingly."
LOOK MAGAZINE

"Miss Palmer's advantage is that she has something to say and says it with wit, charm and urbanity."
JACK GOULD — NY TIMES

"...acts as though you and she were in her living room." VOGUE

America's
TOP SHOWS

depend on Houston-Fearless Equipment



All Star Review
JIMMY DURANTE
rotating Star
NBC Television Network

"In 98% of all U.S. Television Stations"

There are many good reasons why Houston-Fearless television camera pedestals and dollies are standard equipment in a vast majority of television stations. They are skillfully designed to give complete mobility to the camera, engineered to withstand constant usage, and built to give dependable performance at all times.

They embody 26 years of leadership in manufacturing camera and film processing equipment for the motion picture studios of Hollywood and throughout the World. You can rely on Houston-Fearless for quality and dependability.

Write for catalog on television equipment.

The
**HOUSTON
FEARLESS**
Corporation

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

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

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

**DOES YOUR PRODUCT
BELONG in the HOME?**

**it will pay you
to find out more
about PAT WARD**



Columbus

**Ohio
is**



Columbus, Ohio loves Pat Ward and her woman's participation programs; you will, too, when you see what she does to your sales chart in this rich Central Ohio market. Write today for full details.

by
**Channel 6
WTVN TV
COLUMBUS OHIO**

- ★ RADIO
- ★ TV
- ★ NEWSPAPER



*National Representative
Headley-Reed Co.*

an **EDWARD LAMB** Enterprise

Edward Lamb Enterprises, Inc., New York Office, Hotel Barclay; Home Office, 500 Security Bldg., Toledo, Ohio

Always
in
Front

KTLA

By An
Overwhelming
Margin

CHANNEL 5

LOS ANGELES

First

MONDAY thru FRIDAY

4:00 P.M. TO 6:00 P.M. . . 27.5

SUNDAY

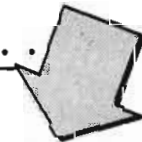
12:00 P.M. TO 6:00 P.M. . . 28.5

SATURDAY

8:00 A.M. TO 6:00 P.M. . . 51.6

SUNDAY thru SATURDAY

6:00 P.M. TO 11:00 P.M. . .



STATION "A"	STATION "B"	STATION "C"	STATION "D"	STATION "E"	KTLA	STATION "F"
10.6	9.3	13.4	14.1	13.6	25.0	15.2

Share of Los Angeles Television Audience

HOOVER TELEVISION AUDIENCE INDEX

JULY 1952



KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-6363
Eastern Offices • 1501 Broadway, New York 36 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE
New York • Detroit • Chicago • Boston • Memphis • Hollywood • San Francisco

KTLA - THE BEST ADVERTISING BUY IN LOS ANGELES

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 11, November, 1952

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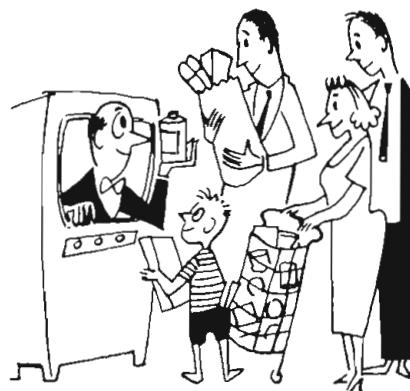
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in the
Wilmington,
Delaware,
market

WDEL-TV



reaches
more people
who
buy more*

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

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

(Sales Management — 1952 Survey of Buying Power)



Represented by
ROBERT MEEKER ASSOCIATES

New York • Los Angeles
San Francisco • Chicago





CTPN

the first regional TV network

If you sell your product west of the Rockies, these letters label an advertising package that is put together especially for you. One you have needed for a long time.

It's a new regional television network, the nation's first, tying the scattered major TV markets of the West into a unit which is not only easy to buy and use, but as sales-productive as any you will find.

It brings together more than 75 per cent of the people of California, Arizona and Utah in a single \$10-billion market area.

And it carries with it opportunities not available till now to tailor your sales message to a Western audience... to closely coordinate your merchandising... to program with a regional touch—and with the full production resources of CBS Television in Hollywood at hand.

It's here now, and your CBS Television Spot Sales representative will be happy to show you what it can deliver. It's...

CBS TELEVISION PACIFIC NETWORK

including KNXT, Los Angeles. KPIX, San Francisco. KFMB-TV, San Diego. KSL-TV, Salt Lake City, and KPHO-TV, Phoenix.

New!

DU PONT TYPE 931 HIGH SPEED RAPID REVERSAL PAN

GIVES DAYTIME QUALITY
IN NIGHT NEWS-SPORTS COVERAGE



...better TV pictures under the most difficult lighting conditions any time

Du Pont Type 931 16-mm. film answers the TV camera-man's need for an extremely fast negative taking stock for use on night assignments . . . or under the poorest daytime lighting conditions. It's designed to put top-quality images on the air in the shortest possible time . . . easily and simply.

Type 931 High Speed Rapid Reversal Pan can be processed either as a negative or as a positive by reversal at elevated solution temperatures and *ultra-rapid* processing speeds without impairing commercial picture or sound quality. Its finer grain and improved linearity give pictures with a longer tonal range and better gradation for quality television images.

For processing by reversal for immediate use where only one copy is required, Type 931 film is rated as ASA: Daylight 125-160; Tungsten 100-125. For processing as a negative . . . when you want to telecast immediately by polarity reversal and print multiple copies later for mass distribution . . . its recommended ASA exposure index is Daylight 80, Tungsten 64.

Ask your Du Pont technical representative . . . or write our nearest District Sales Office . . . for full details about the new Du Pont Type 931 High Speed Rapid Reversal film. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., 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. Calif. Avenue
CLEVELAND 14, OHIO 1033 Union Commerce Bldg.
DALLAS 1, TEXAS 506 Tower Petroleum Bldg.
LOS ANGELES 38, CAL. . . . 6656 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



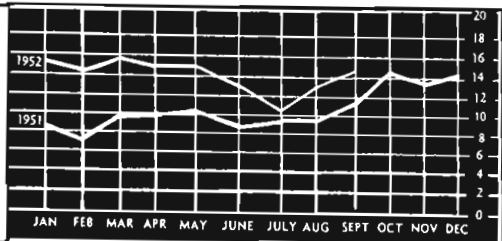
REG. U.S. PAT. OFF.

150th Anniversary

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

www.americanradiohistory.com

FOCUS



	For Sept. '52	For Sept. '51
ABC	\$ 1,203,917	\$ 1,622,482
CBS	5,835,622	4,159,213
DuM	809,475	738,578
NBC	6,581,618	5,405,243
TOTAL	\$14,430,632	\$11,925,516

September network billings: \$14,430,632.
July does not include Convention billings.

ENTER UHF: PORTLAND'S KPTV



MOST encouraging is the report from the nation's first UHF station in Portland, Oregon.

While most engineers are optimistic about the future of UHF, inadequate operating experience in varied terrain leaves coverage questions unanswered. But under ideal terrain conditions as illustrated by the picture at the left, taken 38 air miles from the transmitter in Portland, excellent coverage can be obtained.

The major problems facing prospective UHF operators are a shortage of equipment and the fact that few engineers will give the green light to UHF in such hilly terrain as Pittsburgh, San Francisco, Seattle and a number of other important markets.

RATINGS: EISENHOWER VS STEVENSON



	Network	Date	Time (EDST)	Stations	Homes (000)
Stevenson	CBS	9/1	1-1:30 pm	53	1,382
Eisenhower	NBC	9/4	9:30-10 pm	60	5,320
Stevenson	ABC	9/5	9-9:30 pm	49	2,956
Stevenson	CBS	9/9	10:30-11 pm	37	2,996
Stevenson	NBC	9/15	10:30-11 pm	48	2,700
Eisenhower	NBC	9/19	10:45-11:15 pm	56	5,110
Nixon	NBC	9/23	9:30-10 pm	62	9,136
Stevenson	CBS	9/23	10-10:30 pm	48	5,200
Eisenhower	DuM	9/25	9:30-10 pm	62	5,100

Stevenson's Average Homes: 3,042,800. Total Homes: 15,214,000
Eisenhower's Average Homes: 5,106,000. Total Homes: 15,530,000
Note Nixon's impressive record-breaking TV audience netted by his much discussed September 23rd speech. September Nielsen.

MILWAUKEE JOURNAL EDITORIALS ON TV



FOR those who view television as a medium lacking in backbone, the telecasting of front page editorials of *The Milwaukee Journal* over their station, WTMJ-TV, holds much significance. This new format might start a healthy trend toward investing the TV station with the kind of editorial strength mainly associated with the press.

The "Milwaukee" Editorial in Pictures is a once a week 15 minute program dealing with local civic problems. Film is used plus blow-ups of segments of the front page editorial.

NEW STATION OPENINGS

Since thaw:	3
November:	1
December:	3
January:	10
February:	2

MARKET	STATION	OPENING DATE	MARKET	STATION	OPENING DATE
Akron	WAKR-TV	February, 1953	Lubbock	KDUB-TV	November, 1952
Austin	KTBC-TV	January, 1953	New Castle, Pa.	WKST-TV	January, 1953
Baton Rouge	WFAB	January, 1953	Peoria	WEEK-TV	January, 1953
Columbia, S. C.	WNOK-TV	January, 1953	Roanoke	WROV-TV	December, 1952
Denver	KDEN	January, 1953	South Bend	WSBT-TV	January, 1953
Holyoke	WHYN-TV	January, 1953	Spokane	KXLY-TV	January, 1953
Jackson, Miss.	WJTV	January, 1953	Wilkes-Barre	WBRE-TV	December, 1953
Mobile	WKAB-TV	December, 1952		WILK-TV	February, 1953
			York, Pa.	WSBA-TV	November, 1953



Maybe We're Blushing, But We're Mighty Proud

Yes, we at Station WNBQ (that's NBC Television in Chicago) have thought for a long, long time now that we have been doing a good job in holding our position as the number one television station in our area. Continual leadership in programs and audience and advertiser acceptance gave us good reason to think this. It's a natural result from always meeting each assignment from listener or sponsor as though it were the most important matter in the world.

However, it remained for a client to put our aims into words. Note this excerpt from a letter from Mr. Roderick Mitchell, radio-TV director of the Chicago office of N. W. Ayer & Son, Inc.:

"When you buy a show you expect to get a good show. After all, you're paying good money for it—you have the right to expect the best. But the same money does not give you the right to feel entitled to the whole-hearted cooperation and friendly interest of all the members of the staff of the station involved. This must be freely given—and if it exists at all, it is born of that thing which is akin to artistry—a determination to do one's best."

"Last Saturday we got what we expected from WNBQ—a fine broadcast of the Little League Area finals. But beyond this, we received a cooperation and an interest in the success of the show that matched ours."

• Are you taking advantage of this
extra interest in your success?



REPRESENTED BY NBC SPOT SALES



TELEVISION 1955

What advertisers can expect in audience and costs by January 1955 in the top 125 standard metropolitan areas as reported in the new McCann-Erickson study

Circulation

Sept. 1952



18,300,000

Jan. 1955



26,800,000

The present 63 markets will absorb 3,300,000 receivers and the 62 new markets, 5,200,000—for a total increase in circulation of 8,500,000 in two and a half years.

Expenditures

National Advertisers

1952



\$415,000,000
(63)

1955



\$750,000,000
(125)

Sixty-nine per cent of the estimated \$415,000,000 expenditure for 1952 will be made among the first 100 national advertisers.

Costs

Cost per commercial minute
(half hour class A time)

Sept. 1952



63 markets

\$10,300

62 new markets

125 top markets

Jan. 1955



\$10,800

\$8,000

\$18,800

Coverage comparable to what advertisers get for their \$415,000,000 in 1952 for 63 markets will cost \$750,000,000 in 1955 for the top 125 markets. This increase of \$350 million over the current cost level is equivalent to *only five per cent* of present expenditures for all forms of selling effort by manufacturers, which now total \$2 billion for advertising, \$1½ billion for sales promotion and \$4½ billion for personal selling. McCann's feeling is that TV will eventually take over some of these selling functions.

Cost per thousand per commercial minute

	Sept. 1952	Jan. 1955
63 current markets	\$.56	\$.50
62 new markets		\$1.52
125 top markets		\$.70

Markets

Sept. 1952

U. S. Population



63 current markets
63%

Jan. 1955



125 top markets
78%

next 250 markets
87%

Retail Sales

63 current markets
68%

125 top markets
80%

next 250 markets
89%

The next 250 markets after the first 125 add only 8% of United States population and 9% in retail sales. After the primary 125 markets those remaining 1,150 cities which will have channel allocations will undoubtedly be important frontier opportunities to local and regional advertisers. Their value to national advertisers, however, will be impaired by the naturally higher costs of the added unduplicated markets.



WAVE-TV OFFERS TOP AVAILABILITY!

A few excellent spot participations are now available on "THE OLD SHERIFF"—WAVE-TV's amazingly popular film series, *for kids of all ages!*

FORMAT: A complete Western film or Mickey Mouse type cartoon shown each day. Film is cleverly introduced and summarized from an authentic Western jail setting by "The Old Sheriff", played by WAVE-TV's versatile Foster Brooks.

FOSTER BROOKS—A colorful, dynamic television personality, known and loved by thousands and thousands of WAVE-TV viewers. He gives the show a remarkable "live" touch, lifting it head and shoulders above conventional film programs!

TIME: 5:30 to 6:00 P.M., Monday thru Friday—a wonderful before-supper time slot!

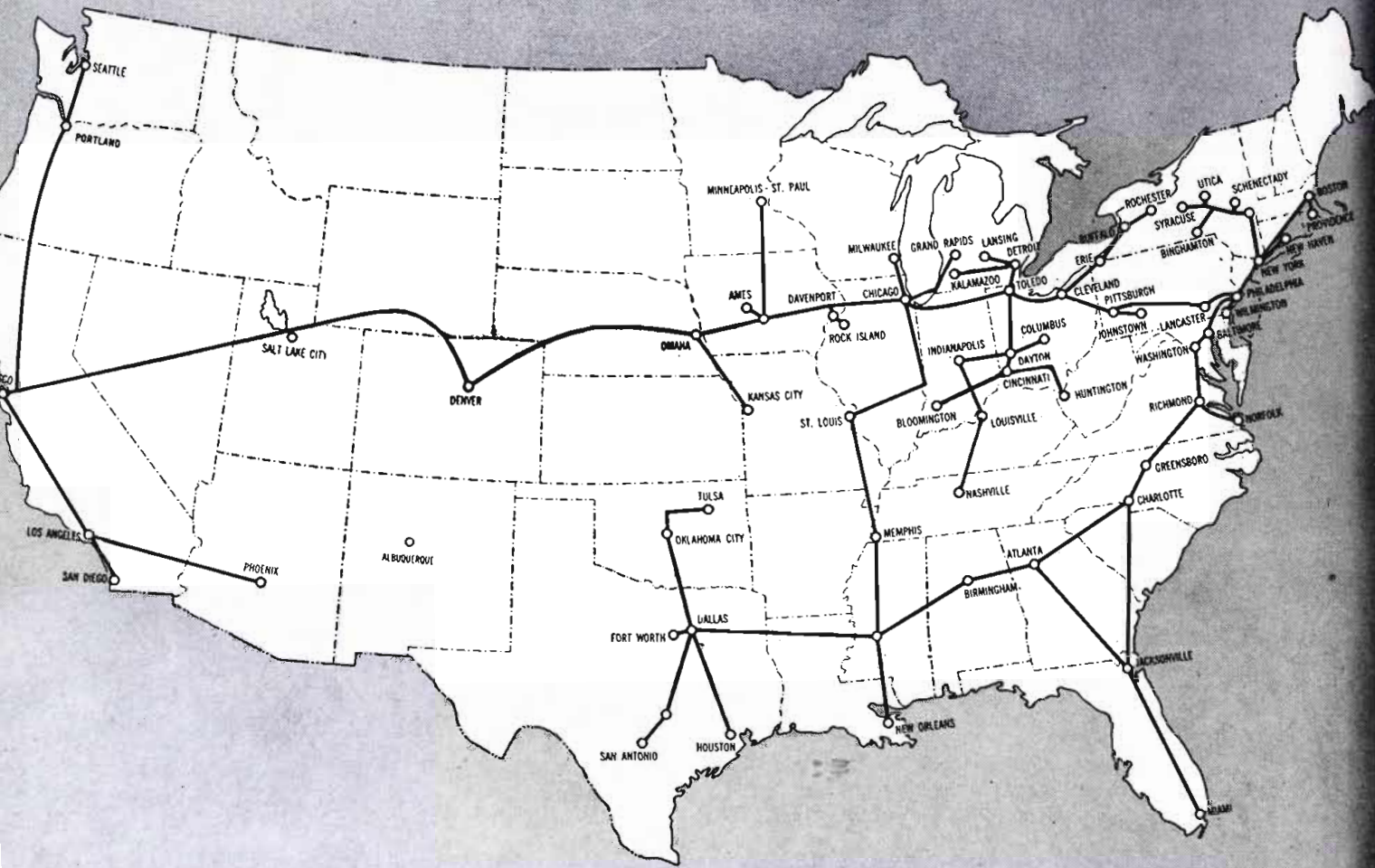
CHECK WITH: F & P!



NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.
Exclusive National Representatives

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of October 1st 19,718,526
 Source: TELEVISION Magazine
 Receiver production for September, 1952..... 755,665
 Receiver production for September, 1951..... 337,341
 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	29,152,482	65.2
POPULATION	99,454,963	64.2
RETAIL SALES	\$104,332,642,000	68.9

STATIONS AND MARKETS

Number of 1 station markets	40
Number of 2 " "	11
Number of 3 " "	9
Number of 4 or over	4
Total markets	64
Operating stations	111
Number of connected cities	63

Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.04
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

WEEI TELEVISION

TELEVISION

STATION

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF OCTOBER 1st

ALBUQUERQUE—32.5	17,465
KOB-TV (A, C, D, N)	
AMES—49.0	104,967
WOI-TV (A, C, D, N)	
ATLANTA—57.9	189,500
WAGA-TV (C, D); WSB-TV (N); WLTW (A)	
BALTIMORE*	415,014
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)	
BINGHAMTON—33.5	95,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—46.1	122,000
WAFM-TV (A, C); WBRC-TV (D, N)	
BLOOMINGTON*	181,450
WTTV (A, C, D, N)	
BOSTON*	945,914
WBZ-TV (N); WNAC-TV (A, C, D)	
BUFFALO*	292,803
WBEN-TV (A, C, D, N)	
CHARLOTTE—43.6	163,236
WBTV (A, C, D, N)	
CHICAGO—67.9	1,206,246
WBKB (C); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	374,000
WCOP-TV (A, D); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON—82.9	660,547
WEWS (A, C); WNBK (N); WXEL (A, D)	
COLUMBUS*	253,000
WBNS-TV (C); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH—40.6	189,341
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
DAVENPORT-ROCK IS.—40.6	133,322
WHBF-TV (A, C, D); WOC-TV (N)	
DAYTON*	253,000
WHIO-TV (A, C, D); WLW-D (N)	
DENVER	57,964
KBTB (C, A); KFEL-TV (C, N, D)	
DETROIT—69.8	748,303
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)	
ERIE—44.3	126,601
WICU (A, C, D, N)	
FT. WORTH-DALLAS—40.6	189,341
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)	
GRAND RAPIDS*	223,961
WOOD-TV (A, C, D, N)	
GREENSBORO—31.4	89,584
WFMY-TV (A, C, D, N)	
HOUSTON—57.1	187,500
KPRC-TV (A, C, D, N)	
HUNTINGTON—39.3	103,349
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—69.9	268,000
WFBI-TV (A, C, D, N)	
JACKSONVILLE—60.0	72,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—34.2	176,000
WJAC-TV (A, C, D, N)	
KALAMAZOO*	241,832
WKZO-TV (A, C, D, N)	
KANSAS CITY—49.0	231,707
WDAF-TV (A, C, D, N)	
LANCASTER*	167,336
WGAL-TV (A, C, D, N)	
LANSING*	114,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—75.0	1,354,088
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA; KNXT (C); KTTV (D)	
LOUISVILLE—59.7	159,710
WAVE-TV (A, D, N); WHAS-TV (C)	

MEMPHIS—43.6	128,289
WMCT (A, C, D, N)	
MIAMI—60.5	114,699
WTVJ (A, C, D, N)	
MILWAUKEE—89.1	363,176
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL—72.9	334,300
KSTP-TV (N); WTCN-TV (A, C, D)	
NASHVILLE—36.8	80,380
WISM-TV (N)	
NEW HAVEN—82.3	332,680
WNHC-TV (A, C, D, N)	
NEW ORLEANS—39.9	122,195
WDSU-TV (A, C, D, N)	
NEW YORK—71.2	3,095,442
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV; WPIX	
NORFOLK*	134,937
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—44.2	108,040
WKY-TV (A, C, D, N)	
OMAHA—62.6	145,182
KMTV (A, C, D); WOW-TV (N)	
PHILADELPHIA—64.3	1,096,784
WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)	
PHOENIX—36.2	43,796
KPHO-TV (A, C, D, N)	
PITTSBURGH—60.9	455,267
WDTV (A, C, D, N)	
PORTLAND	4,000
KPTV (N)	
PROVIDENCE*	227,000
WJAR-TV (C, N)	
RICHMOND*	141,888
WTVR (C, D, N)	
ROCHESTER*	161,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—75.8	433,000
KSD-TV (A, C, D, N)	
SALT LAKE CITY—58.2	83,545
KDYL-TV (N); KSL-TV (A, C, D)	
SAN ANTONIO—49.5	97,454
KEYL-TV (A, C, D); WOAI-TV (N)	
SAN DIEGO*	137,609
KFMB-TV (A, C, N)	
SAN FRANCISCO—47.6	464,000
KGO-TV (A); KPX (C, D); KRON-TV (N)	
SCHENECTADY-ALBANY-TROY—68.5	230,100
WRGB (C, D, N)	
SEATTLE—40.4	183,400
KING-TV (A, C, D, N)	
SYRACUSE*	195,244
WHEN (A, C, D); WSYR-TV (N)	
TOLEDO—66.5	209,000
WSPD-TV (A, C, D, N)	
TULSA—49.1	89,482
KOTV (A, C, D, N)	
UTICA-ROME*	79,000
WKTV (A, C, D)	
WASHINGTON*	388,418
WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WILMINGTON—83.7	120,479
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.

STATION GRANTS 82 STATIONS AS OF OCTOBER 24, 1952

Station	Channel
Ashtabula, Ohio	WAKR-TV 49
Asheboro, N. Y.	WRTV 17
Aurillo, Tex.	KFDA 10
Ann Arbor, Mich.	KGNC-TV 4
Asbury Park, N. J.	WPAG-TV 20
Ashtabula, Ky.	WCEE 58
Ashtabula, Tex.	WPTV 59
Ashtabula, Tex.	KCTV 18
Ashtabula, Tex.	KTBC 7
Ashtabula, Tex.	KTVA 24
Ashtabula, Tex.	WAFB 28
Ashtabula, Tex.	WQTV 46
Ashtabula, Tex.	WLUC-TV 42
Ashtabula, Tex.	WSJL 49
Ashtabula, Tex.	WTVF 23
Ashtabula, Tenn.	WOUC 49
Ashtabula, Tenn.	WTTV 43
Ashtabula, S. C.	WCOS-TV 25
Ashtabula, S. C.	WNOK-TV 67
Ashtabula, Colo.	*KBTB 9
Ashtabula, Colo.	KDEN 20
Ashtabula, Colo.	*KFEL-TV 2
Ashtabula, Colo.	Mountain States TV Co. 26
Ashtabula, Minn.	Great Plains TV Properties Inc. 38
Ashtabula, Mich.	WKAR-TV 60
Ashtabula, Mich.	KEPO 13
Ashtabula, Mich.	KROD-TV 4
Ashtabula, Mich.	KTSM-TV 9
Ashtabula, Mass.	WSEE-TV 46
Ashtabula, Mich.	WCTV 28
Ashtabula, Fla.	WFTL-TV 23
Ashtabula, Fla.	WITV 17
Ashtabula, Md.	WFMD 62
Ashtabula, Calif.	KMJ-TV 24
Ashtabula, Pa.	WHP-TV 55
Ashtabula, Mass.	WHYN-TV 55
Ashtabula, T. H.	KCMB-TV 9
Ashtabula, T. H.	Radio Honolulu Ltd. 11
Ashtabula, Tex.	KUHT 8
Ashtabula, Miss.	WJTV 25
Ashtabula, Neb.	KFOR-TV 10
Ashtabula, Neb.	KOLN-TV 12
Ashtabula, Ark.	KRTV 17
Ashtabula, Calif.	Univ. of So. Calif. 28
Ashtabula, Tex.	KCBD-TV 11
Ashtabula, Tex.	KDUB-TV 13
Ashtabula, Kan.	KSAC-TV 8
Ashtabula, Ohio	WMAC 23
Ashtabula, Ala.	WKAB-TV 48
Ashtabula, Ala.	WCOV-TV 20
Ashtabula, Mass.	WNBH-TV 28
Ashtabula, Conn.	WKNB-TV 30
Ashtabula, Pa.	WKST-TV 45
Ashtabula, N. Y.	WGTV 25
Ashtabula, Ill.	WEEK-TV 43
Ashtabula, Ore.	*KPTV 27
Ashtabula, N. C.	Sir Walter TV & B/cg. Co. 28
Ashtabula, Pa.	WEET-TV 33
Ashtabula, Pa.	WHUM-TV 61
Ashtabula, Va.	WROV-TV 27
Ashtabula, Va.	WLSL-TV 10
Ashtabula, N. Y.	WROH 21
Ashtabula, Ill.	WIVO 39
Ashtabula, Mich.	WKNX-TV 57
Ashtabula, Mo.	KFEQ-TV 2
Ashtabula, Fla.	WSUN-TV 38
Ashtabula, P. R.	WKAQ-TV 2
Ashtabula, Pa.	WGBI-TV 20
Ashtabula, Ind.	WTVU 73
Ashtabula, Wash.	WSBT-TV 34
Ashtabula, Wash.	KHQ-TV 6
Ashtabula, Wash.	KXLY-TV 4
Ashtabula, Mass.	WWLP 61
Ashtabula, Mo.	KTTS-TV 10
Ashtabula, N. Y.	WHTV 43
Ashtabula, Pa.	WBRE-TV 28
Ashtabula, Pa.	WILK-TV 34
Ashtabula, Pa.	WNOW-TV 49
Ashtabula, Pa.	WSBA-TV 43
Ashtabula, Ohio	WFMJ-TV 73
Ashtabula, Ohio	WKBN-TV 27
Ashtabula, Ohio	WUTV 21

NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA

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

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

Daytime's Flying Sorcerers



THE PAUL DIXON SHOW

—the best way yet for you to bewitch the network daytime TV audience — economically!

It's the nation's zaniest, most imaginative and most successful TV disc jockey show. It's live, too, in every sense of the word. Especially when Dixon and his distaff sergeants, Wanda Lewis and Dottie Mack, do their famous pantomimes to the tune of the country's top records.

And speaking of records, the PAUL DIXON SHOW had a not so zany average program rating of 10.1 from October '51 to September '52 when it was local (against 5.8 for Station B and 2.6 for Station C)*. Which gives you some idea of how this show will stack up now that it's on the Du Mont Network.

For an across-the-board network program that will put across your sales message to the most entertained audience in daytime TV, find out today how the PAUL DIXON SHOW can help your Dollars Do More On Du Mont.

DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y. • MU 8-2600
A Division of The Allen B. Du Mont Laboratories, Inc.

*Pulse, Cincinnati

Bishop Sheen, whose program on DuMont soon will be sponsored by Admiral, takes a sharp look at television programming.

WHAT THE PEOPLE WANT

BY BISHOP FULTON J. SHEEN

WHEN we speak of wanting, we mean certain types of programs which are not yet available in sufficient quantities. There is too little originality and too much imitation.

One quiz program begets a dozen; panels multiply like rabbits; get rich quick programs increase like the taxes. Some panel shows are like university professors who have nothing original to give the students, so they bring in books and read from each of them in turn. The result is that knowledge passes from the lips of the professors to the note books of the students without passing through the minds of either.

Television shows are born either from directors giving the people what the directors think is good for them; or from the public letting the directors know what they want. Both methods are necessary; to omit the first might create a situation like to patients telling doctors the kind of operations they wanted; to omit the second would be like doctors ignoring the patients' description of the symptoms. Since the theatre has for the most part imposed its technique and content on television, it might be well, for the sake of striking a balance, to suggest two types of programs the public would like.

1. The public wants to *learn*. Human nature is incurably curious; we all hate to have secrets kept from us, men just as well as women. Man is not a working beaver; he is a thinking biped. He wants not only to improve his health, but also to improve his mind. Granted this, television will grow in age and wisdom when it brings to the public, programs by learned men who understand their subject so well they can explain it to those who know nothing about it. Any teacher can write a book with footnotes, but few know their field well enough to explain it to beginners. How interesting, if a professor of atomic physics, told us about the little atom and how it reflects the solar system, and compared the particles of dust in the Pennsylvania Station, New York with

(Continued on page 45)

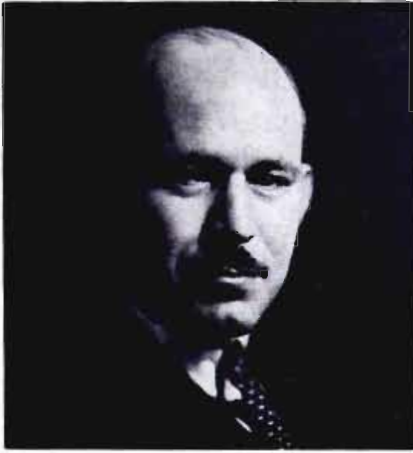


THIS CAN'T HAPPEN TO YOU:

**the star's struggles with a balky fastener
will never stop your show...**

when you USE FILM

For complete information concerning film selection and processing... special
fastman services, equipment, and materials... address: Motion Picture Film
Department, Eastman Kodak Company, Rochester 4, N. Y. East Coast Division,
42 Madison Avenue, New York 17, N. Y. Midwest Division, 137 North
Wabash Avenue, Chicago 2, Illinois. West Coast Division, 6706 Santa Monica
Boulevard, Hollywood 38, California.



WHAT HAS BECOME OF THE FEAR OF TV?

RESEARCH IS DEBUNKING THE FIVE BIGGEST CRITICISMS OF TV —
 BY CLARENCE L. JORDAN, EXECUTIVE VICE PRESIDENT, N. W. AYER

JUST a few years ago, the air was thick with gloomy predictions. Television was pictured as a mammoth Frankenstein. It was going to destroy radio, end reading, smash movies, sports and theatre—make morons out of our children, and then cost so much it would drive advertisers away!

Few, if any, industries ever faced such a barrage of criticism. Television Magazine (May 1949) was the first to debunk these fears. In a feature article, based upon research done at Princeton University by Dr. William B. Michael and Jerry Jordan, it was shown that, after a short “novelty period”, television probably would help most of the things it was accused of harming—including the actual cost of selling merchandise.

It is interesting, now that the “novelty period” is about over, to see how sound this conclusion was. (See Table).

1. The U. S. Department of Commerce, Survey of Current Business, includes spectator admissions, amusements of all kinds, books, newspapers, magazines, radio and television itself under one heading “Recreation.” That industry in 1951 was well ahead of 1949 in 6 out of 9 basic categories.
2. Radio, magazines, newspapers, informal recreation and many others were enjoying the biggest years in their entire history.
3. Sports, movies, theatre and other spectator amusements were at or near their 1949 figures.
4. The bugaboo of rising TV costs is being solved by split sponsorship and varied patterns of advertising.
5. The problem of selling is being

	1949	1951
	(In millions)	
Recreation Industry	\$10,276	\$11,308
Magazines, Newspapers, etc.	1,228	1,373
Radio, TV, Musical, etc.	1,992	2,421
Sports Supplies, etc.	1,017	1,190
Books and rental of	646	639
Movies, Theatres, Ent.	1,506	1,326
Sports, pari-mutual, etc.	529	502
Commercial Amusements	224	240
Clubs, Camps, Gardens	1,160	1,294
Participating Amusements	554	563

This table was compiled from U. S. Department of Commerce, Survey of Current Business.
 Assuming 1949 as start of “Novelty Period” nationally, 1951 figures show a 10% rise in most classifications as novelty of TV wears off.

met by ever-increasing effectiveness of commercial messages—designed to fit the varied patterns of usage, from 20-second spots to single promotions.

Maybe those criticisms and fears were good for Television. Certainly, few great industries in our history have grown so fast and had such a short “novelty period” of questioning.

Much of this has been due to sound research. I doubt if any advertising medium ever received the thoughtful and varied research that has been concentrated back of television in such a short time.

Networks, stations, manufacturers, advertisers and agencies started their research long before it was possible to earn a profit out of television. N. W. Ayer & Son, Inc., for example, tested the first TV commercials for the Atlantic Refining Company back in 1941, when there were only about 600 television sets in Philadelphia. Year after year, despite a cost of many

dollars per possible viewer, these tests went on, examining the various techniques of a selling message using both sound and sight.

Sports were studying how to use TV’s promotion value as well as its effect on attendance. Radio was finding a gold mine of local use and national spots long before TV cut its network volume. Magazines and newspapers were sharpening their editorial content to please more people. Others were studying programs and usage patterns that would solve the higher costs.

This research was made available generously to all the industry through the columns of publications like Television Magazine. Almost before the real novelty fears of TV had a chance to dig deep, the long range answers were known.

There still are questions, of course. Television hasn’t reached full maturity by a long shot. But we know now that most of the problems can be solved—and we have faith in the kind of research that will show the way.



YOUR SHOW OF SHOWS: That a limited budget is not the only reason for trying shared sponsorship is borne out by the number of blue chip advertisers using it. R. J. Reynolds has been a long time occupant of the first half hour of *Your Show of Shows* (weekly production bill, \$25,000). The straight forward explanation from Winston-Salem: "We bought circulation. We picked a high rating and hoped it would stay high. Harold L. McClinton, president of Calkins & Holden, C. McC. & S. explained why Prudential reentered TV via *Your Show of Shows* in the October TELEVISION. "Neither we nor our clients," he wrote, "are interested in pioneering programs. We want guaranteed circulation. . . . The risks and costs are too high to allow yourself the privilege of building your own audience."

WHAT THEY SAY ABOUT SHARED SPONSORSHIP

With eleven multiple sponsorship shows carrying a roster of 54 advertisers on the networks this fall, the industry-wide prophecies that cost-sharing would increase are proving right.

Advertisers now using multiple sponsorship are pretty much in agreement about its advantages. These, they say, are the reasons why they chose segments or participations in network-built packages:

- 1) Lower cost of sharing sponsorship
- 2) Guaranteed circulation of "big" programs
- 3) Top personalities that can be merchandised—the Linkletters, Godfreys, and Smiths that would be hard to come by for individual sponsorship.
- 4) Opportunity to make short term commitments; single sponsorship necessitates long range contracts, isn't always possible on seasonal or extra-push campaigns.

Those using multiple sponsorship don't consider the possible loss of identification or commercial effectiveness a prime problem. Some, like Atlantic Refining, are concerned enough to run weekly surveys to check identification. (Atlantic Refining, a long-time cost sharer on sports events, makes a weekly check of its identification record, and is pleased with its score).

But the majority are satisfied by their own sales reports and such findings as that of Colgate's 1951 study.

The drug and toiletries firm had learned that pitching four products on the *Colgate Comedy Hour* was as effective as using only two.

The advertising manager of a company with extensive cost-sharing experience, summed up the case:

"We advertisers have been spoiled by radio; it's given us a fixation about sponsor identification. Does a page in *Life* give us exclusive identification with it? Sponsoring programs isn't our business. Our job is to place a commercial against an audience, for the lowest possible price and cost per thousand."

Studies by Daniel Starch and Staff on large numbers of commercials indicate that sharing a show with other advertisers doesn't necessarily cut into effectiveness. Starch's yardstick is the *spread*, which indicates the relative number of converts a commercial makes.

The spreads for advertisers on multiple sponsorship shows form no special pattern of their own. Some compare favorably with the spreads on single sponsorship shows; some fare worse; and others do very much better.

Evidence that each commercial on a multiple sponsorship show gets an individual reaction, not influenced by the number of different advertisers on the same program, is offered by this Starch case.

STARCH EFFECTIVENESS TALLY ON COMMERCIALS: THREE-SPONSOR SHOW

	STARCH POINT SPREAD	COMPARED TO OTHER SHOWS
Advertiser A	2.0	25% below average
Advertiser B	7.8	average
Advertiser C	8.0	average



ARTHUR GODFREY & FRIENDS: "Pillsbury buys shares of Godfrey," says ad manager Earl Clasen, "but I guess if we could have him by ourselves we would be more pleased. Yet, there is very little to complain about with a personality like him when you consider this: One, he has an unquestioned sales ability, and secondly, he delivers a large circulation. What more could a sponsor want of a show?"



LINKLETTER'S HOUSE PARTY: Big-budget Lever also adopted shared sponsorship says the Surf agency, N. W. Ayer because, "it is a simulcast and we get TV's impact plus radio's rather broader coverage. One program buy gave us both. We feel that nothing whatsoever is to be lost by sharing sponsorship. The first ratings on the show are promising and so far we are certainly pleased."



KATE SMITH: "Our approach to advertising for our Esquire Shoe polish account," says Charles L. Rothschild, exec vp of Emil Mogul, "is to reach as many potential buyers as possible. TV's enormous impact can't be questioned, nor can a cost-per-thousand buy like Kate Smith—so we use TV. The combination of shared sponsorship on *Kate Smith* plus magazine and AM gives impact, frequency and sales."

PRO FOOTBALL: An old hand at cost-sharing on the big sports telecasts, Richard Borden, ad manager of Atlantic Refining Co., said, "We didn't start out with shared sponsorship in TV but we ended up with it, because of the costs. We've kept a close watch on sponsor identification by our weekly surveys and splitting a show with other advertisers has not made us lose out."



GARRY MOORE: "We have nothing at all against shared sponsorship," said Ernest Ward, advertising manager of Best Foods. "We are satisfied with the show. We had it last year and we're committed again for this. Our products are largely for women and we reach them with Moore's afternoon time slot. His easy going personality has won him many loyal friends which our ¼ hour segment converts for us."



HOWDY DOODY: John Carman, DC&S account man on Welch said: "Naturally, cost-sharing is the best way we know to beat high TV costs. Few advertisers could afford to buy a show like this outright. Alternating sponsorship to reduce costs is out for us—for a children's audience we want day to day continuity. Howdy Doody, with its low cost per thousand is now the best spot for our advertising."



JACKIE GLEASON SHOW: "We were not looking for shared sponsorship or participations," said Schick's sales promotion manager, R. S. Douglas, "but it was a matter of costs. We've included the Gleason segment into our schedule to reach a different audience than we get with *Crime Syndicated*. It's still too early to tell about identification but our dealers report a good response."



TODAY: Said advertising manager Ward Parker of Standard Brands, "We considered the audience and cost-per-thousand on *Today* more favorable than those of 20 or 60 second spot announcements. We are pleased with the response and we're satisfied that the *Today* audience is there for a long enough time to be sold. We bought the program on the basis of a spot buy rather than a network show."



ALL STAR REVUE: A spokesman for the California Packing Corp. (Del Monte foods) said, "We see no drawback in sharing commercial time with other advertisers. We understood how it would be beforehand. One of our prime considerations was large circulation." *All Star Revue* combines shared and alternate sponsorship; each of three advertisers getting the bulk of commercial time every third week.

THE LANGUAGE OF



Mr. Ule and staff study reports on tape-recordings to check viewers' reactions to commercials

Our own study of television commercial effectiveness started with the televiewers. In planning our work, we realized the inadequacy of standard research tools. Conventional research techniques tended to obtain answers from televiewers which were frequently rationalizations, which were attempts to be logical and consistent, which were guarded and reserved.

To get around these drawbacks, we adopted the loose, informal rambling conversational interview using a tape recorder to take down the entire interview, done privately in the televiewers' home.

The interview simply approached the broad problem of listening to and reacting to commercials, permitting the person interviewed to follow his own chain of thought. The method permitted us to probe just a little deeper and more significantly into televiewers' emotional and physical behavior reactions to commercials.

The study consisted of interviews with a sample of men and women in the metropolitan New York area. We used two of our professional research staff to audit every tape in the study. As the tapes were played, each of the individuals made his own running evaluation of each part of the interview. When the tape was finished, the two people compared their notes for final interpretation.

HOW are we to assure ourselves that television commercials are as effective as they can be? How can we be confident that we are consistently delivering the maximum sales impact against our television market with our commercials?

We can depend upon judgment; we can depend upon "experience". However, judgments of people have been frequently shown to be inadequate, and "experience" is too frequently tinged with bias, preconceptions and favorite points of view.

All too often experience gathered by a small group of professional and administrative people tends to be inbred. We can also depend upon research to give us part of the answer and in the last few years we have been exposed

to various types of research which offered the executive some help in judging the effectiveness of his commercials.

Out of this background, we at Kenyon and Eckhardt have attempted to come up with some affirmative suggestions on how to increase the sales effectiveness of television commercials.

In attempting to do this, we have realized that only research which digs more deeply into the areas of human reactions to commercials could come up with significant contributions to this problem. And with all of our professional reservations about our work in this field, we think that our findings have a deep significance in helping to increase the sales results from television advertising.

1. 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.

2. STRESS THE FAMILIAR

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

3. 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.

4. BE INFORMATIVE

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

5. PICK THE RIGHT PRESENTER

Who gives the television commercial is important. Properly chosen, the personality of

We think that the factors we have uncovered are helpful measures in evaluating commercials for their selling effectiveness.

Here is our evidence: For 13 per cent of the commercials which people were able to recall without aid, this recall was definitely associated with buying the product advertised. This suggests that when people could freely recall some commercials better than others, this in itself was an indication of differences in relative sales effectiveness of the commercials.

But we discovered that recall was not a sufficient condition for assuming sales effectiveness, because many of our respondents were well able to tell us about the commercials they had viewed but could give no evidence of any direct or indirect buying relation-

V ADVERTISING

**KENYON & ECKHARDT'S SPECIAL
STUDY ON EFFECTIVENESS OF
TV COMMERCIALS BY G. MAXWELL
ULE, VP & RESEARCH DIRECTOR**

the announcer can have an important reinforcing effect upon the selling effectiveness of the commercial.

6. LIMIT POINTS

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

7. DON'T DISTRACT

Improved selling effectiveness appears to be dependent to an important degree upon the elimination of distracting and irrelevant elements in the television commercial.

8. BE VISUAL

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

9. BE POSITIVE

People generally tend to become defensive and antagonistic if you attack their present habits or ways of doing things. Any challenge to present product use appears to be better

approached by the positive portrayal of superior and demonstrable benefits than by running down current habits.

10. USE PROGRAM STARS

Properly handled, the program star can be used to give the commercial in a manner which will increase its sales effectiveness. This star value can be in large part transferred to the product sell if done in terms acceptable to the viewer.

11. PERSONALIZE YOURSELF

Certain techniques appear to have a negative effect upon sales effectiveness and communication value. Some of the outstanding ones are the use of off stage voices and the use of 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.

12. DON'T BREAK MOOD

Extreme changes of mood between the program and the commercial tend to reduce the effectiveness of the commercial. The break in the mood engendered by the program, if large, will tend to have negative rather than positive effects. In the mood of the program

people seem to be more receptive to the selling message because it calls for no major emotional or attitude change.

13. KEEP IT SIMPLE

Simple and straightforward communication in the language and "images" of the viewer is still a good method of making friends and influencing people.

14. FOCUS ON PRODUCT

Television commercials would do better if they tried to avoid arousing inappropriate reactions. The evidence is pretty clear cut from our interviews that, 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 viewers because these elements have distracted people from the product.

15. 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 by the introduction of the commercial message.

ship between exposure to the commercial and buying of the product, regardless of how deeply we probed.

However, when to this simple recall of the commercial we added another dimension—*people's emotional reaction to the commercial*, we found that 22 per cent of the commercials which were both recalled and which had favorable emotional reactions from viewers were associated with actual buying of the advertised product.

This is a substantial increase in our ability to predict the relative sales effectiveness of commercials over less critical and less sensitive measures.

Our two-fold criteria: (1) recall of the television commercial, (2) a measure of people's emotional re-

action, based on interest in and acceptance of the commercial—these were the basic analytical tools by which we appraised the different elements which make for increasingly effective TV commercials.

From this appraisal we developed a broad list of suggestive points, which, if properly understood by creative people, could help to step up selling powers. The points are neither formulae, nor planning systems, nor check lists. They should be considered as broad advocates for the consumer's point-of-view. That is, in any creative meeting, they should represent the consumer.

Our study also indicated rather clearly that in addition to the commercial itself there are other im-

portant factors which have a bearing on the results which the advertiser gets from his investment. These include such factors as:

(1) There are important differences in the degree of emotional interest people show in various programs and that this can play a very vital role in the receptivity of the audience. Thus while you can get two programs with ratings of 20, one of these may have a large group of people viewing it who are not particularly loyal to the program or who are relatively inert and conservative in their buying habits.

The other program may have a high proportion of viewers who are intensely interested and loyal and

(Continued on page 47)

CASE STUDY: Canada Dry

AGENCY:

J. M. MATHES, INC.

**SPOT WAS THE ANSWER FOR THIS MAJOR BOTTLER IN WORKING OUT
CO-OP TV SPONSORSHIP WITH ITS INDEPENDENT FRANCHISERS**

PROBLEM



Super Circus

Canada Dry used a half-hour of ABC-TV's *Super Circus* for over three years, and was pleased with its ratings (June Pulse, 20.2) and its cost (production, \$4,000 per week). "The ability of the vehicle to get children as well as adult viewers," said Mathes account man Edward Benedict, "was a key factor in launching Canada Dry's split bottle, and in establishing its ginger ale as a standard soft drink for children."

But Canada Dry's advertising budget is pegged to the fact that the company owns its bottling plants in only twenty markets. Independent franchisers in all other cities pay for advertising coming into their territories. The independent bottlers electing to support *Super Circus* carried the time costs for their markets, while the parent company bore the production charges. While many of the cooperating bottlers were enthusiastic about the show, others found it hard to keep up long-term TV commitments.

Toward the end of 1951 Canada Dry realized that as some of the bottlers in ABC-TV basic network cities such as Omaha and Baltimore didn't plan to go along with the TV campaign, it wouldn't be able to meet the network's minimum line-up requirements. And as Canada Dry was not prepared to absorb these costs, the company had to withdraw from the program. But Canada Dry was sold solidly on television.

SOLUTION



Terry and the Pirates

A switch to spot was considered. A comparison by the agency of spot and network time charges in the same list of markets indicated that a spot buy would cost 25% less.

Dougfair's *Terry and the Pirates* series, based on one of the most widely circulated comic strips, seemed an ideal bet from a program point of view. But its \$24,000 price tag was considerably higher than that of *Super Circus*. Official Films, distributors of the film package, came up with an unusual offer which would defray a considerable part of this cost.



Canada Dry Charlie

The deal was for the beverage maker to pay the full production cost for each show. Official in turn would offer the program to non-competitive advertisers in the cities that Canada Dry or its bottlers did not take with Canada Dry receiving 75% of the gross in these open markets. Canada Dry takes 18 films, to be alternated over a period of one year with eight repeats.

RESULT



W. S. Brown

"It's a better deal for us than a residual rights set-up—we'll get our money back sooner," said W. S. Brown, VP in charge of Canada Dry advertising. "Of course, we'd like as many of our franchisers as possible to use the show. But if we can't count on a given market for added advertising impact, we can count on it at least for additional revenue to help cut our ultimate cost."

In trying to line up 20 stations for its own plants and 25 for cooperating franchisers, Canada Dry has latched on to what it considers excellent time slots—early evenings, or week-end afternoons, following *Big Top* or *Super Circus*. In some markets, *Terry* will alternate with Pacific Borax' *Death Valley Days*. "A hot show," Mr. Brown says, "clears markets."



DuPont's Cavalcade of America



Lambert & Hotpoint's Ozzie and Harriet

THE NEW SHOWS: DISAPPOINTING SEASON



Pepsi Cola's Short Short Dramas



Singer's Four Star Playhouse

By Abby Rand

DISAPPOINTING is the word for this fall's crop of new shows. Some of the entries seem capable of winning an audience for themselves, but by and large, this season's debutantes are a most un-captivating lot.

The pre-fabricated look is everywhere. Advertisers carrying shows over from previous years needn't be afraid that they'll appear old hat. Most of the new shows give the impression of being even older.

Film was to increase the scope of dramatic shows. In most cases, it has done little more than lengthen the list of credits.

The situation comedy creators loved *Lucy* a little too much, running their shows off on old Desilu stencil. With the exception of *Ozzie and Harriet*, they did a poor mimeograph job.

Shows like *Our Miss Brooks* and

Life with Luigi aren't exactly flops. They just aren't good enough to be roaring or even whispering successes. *Scott Music Hall* and Buick's *Circus* are pale carbon copies of TV's better variety shows. *Where Was I* looks like a road-show of *What's My Line*. And so it goes, down the list—a dozen debuts, but nothing new. The TV critics have been justifiably harsh.

The bonus bouquet of the season was tossed by *The New Yorker's* Phillip Hamburger to Milton Berle. Mr. Hamburger can't seem to adjust to the age of talking furniture. He's had a few kind words for television, but this was almost the first time he approved of a program that was purely entertainment. And this, in spite (or because) of the fact that the other critics were unanimous in deciding

that King Miltie had been re-mounted, but not on his throne.

Despite the overall critical chill, the lure of star names and radio favorites can bring the viewers around to the new entries, at least for a one-shot inspection.

FOUR STAR PLAYHOUSE (CBS-TV, Thurs., 8:30-9:00 pm, alternate weeks) Singer

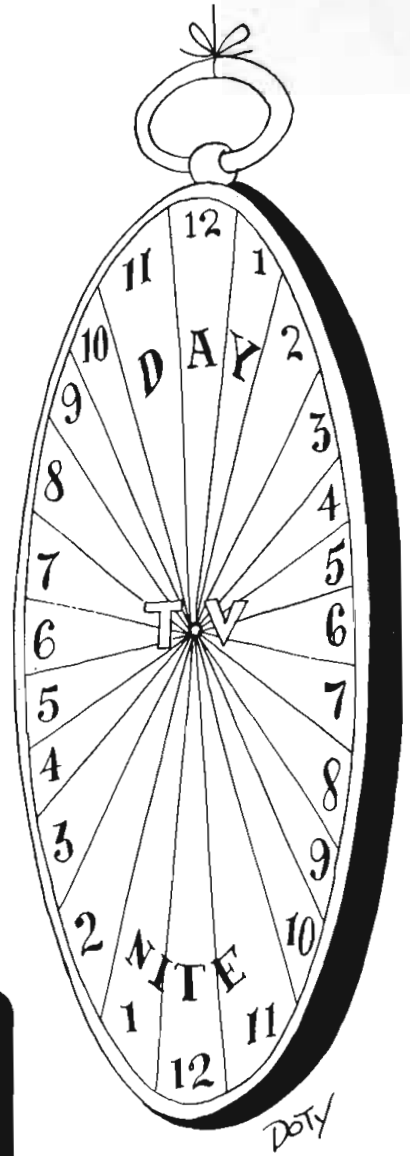
With a permanent roster of stars like Charles Boyer, Dick Powell, and Joel McCrea and itinerant players like Ronald Colman, this film entry could have gotten by on name value alone.

But everyone involved with *Four Star* appears to have taken them as seriously as though they were "real" movies. The results are amazingly good. Acting, direc-
(Continued on page 40)



**groping
for tv
program
time ?**

**you can do
better
with Spot-
much better**



There's no groping when you buy national TV coverage on a Spot basis: Full choice of markets and time offerings . . . no minimum group requirements . . . wholehearted station cooperation . . . better picture quality than kinescopes . . . savings in 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*

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

RATING STUDY

DELAYED BROADCASTS MEAN BETTER RATINGS FOR COAST

By Frank Mayans, Jr. and Norman Young

IN this first of a new series of rating studies, TELEVISION Magazine takes a look at what the difference in time zones does to the audience potential of network programs going into Los Angeles.

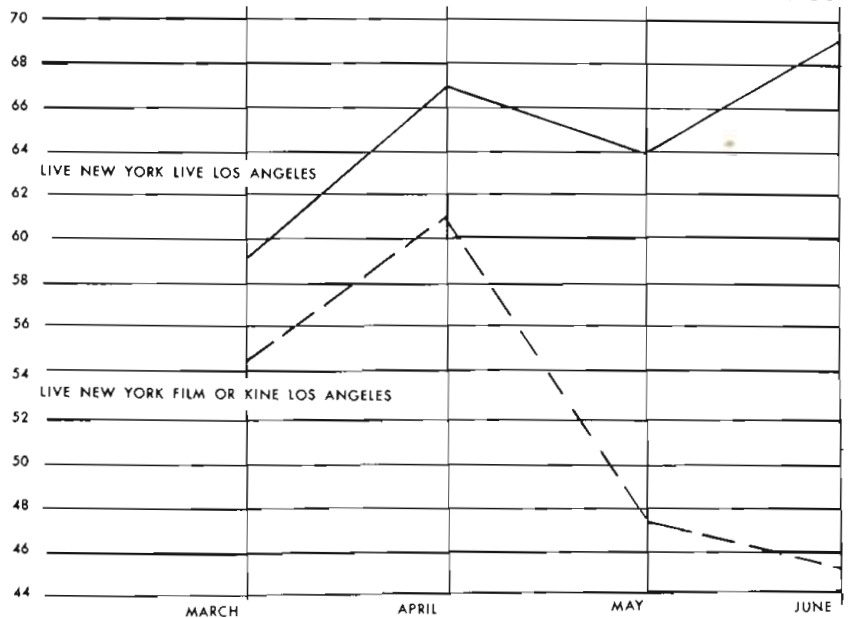
Ratings in the country's third largest market are usually lower than national tallies on the same shows. This happens in most multi-station cities, but the drop-off is greater in L. A. than even New York, also a seven-station market.

The question then for the network advertiser going into L. A. is "Will kine do better than cable?" He has the choice of (1) sending his show live all the way, which means a telecast at 9:00 pm EST hits the Coast at 6:00 pm PST, or (2) putting the show into L. A. on kine or film at an hour comparable to that of its New York origination.

If current cable users were to switch to kine, this study indicates, their ratings would (with a large variation) *average* approximately 33 per cent more than their cabled shows.

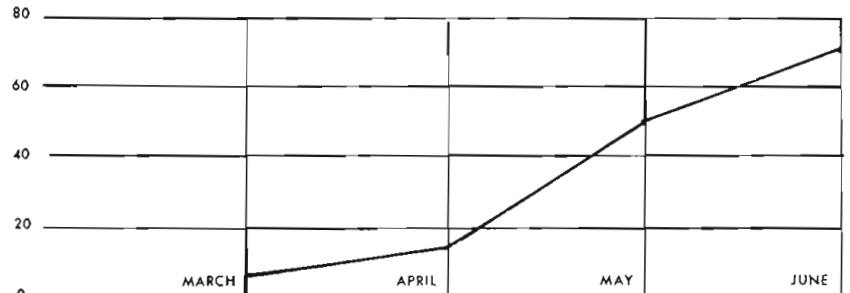
Obviously, the competition that a given program meets will affect its rating, which reflects local preferences. *Mama* for instance does about 12 times better in New York than it does in L. A., despite the fact that it is shown at a comparable hour. *You Bet Your Life*, however, rates just about the same.

PER CENT OF LOSS IN LOS ANGELES COMPARED TO NATIONAL RATINGS



Findings are based on a study of 18 network programs. Graph compares the difference in loss between national rating and LA rating of cabled shows and delayed broadcasts at later hours

HOW MUCH PERCENTAGE INCREASE IN RATING YOU CAN EXPECT BY DELAYED BROADCAST



Based on the performance of shows studied, the graph indicates the possible rating gain if a switch were made from cable to kine or film, on at a later hour. The gain increases monthly toward summer. There are of course too many variables to predict the rating of a given show

HOW LOS ANGELES COMPARES WITH NEW YORK & NATIONAL RATINGS

Videodex: March 1952
LOS ANGELES

PROGRAM
CABLED SHOWS: 9:00 PM EST-6:00 PM PST

PROGRAM	NEW YORK	NATIONAL	LOS ANGELES
FRED WARING General Electric	9.2	13.5	4.2
TV PLAYHOUSE Goodyear, Philco	21.3	31.4	6.7
STRIKE IT RICH Colgate	21.0	27.0	5.8

KINE SHOWS: 8:00 OR 9:00 PM EST-8:00 OR 9:00 PM PST

KEN MURRAY Budweiser	25.8	26.5	10.2
THE BIG STORY Pall Mall	21.4	27.5	10.7
THE COMEDY HOUR Colgate	28.9	36.1	19.6

MIRACLES MADE EASY



Television has always had to lead a sort of trailer-camp existence. There never was time to find out exactly what it was and what it needed for fluid, efficient production . . . for television was in too much of a hurry to pause for station identification.

All the same, miracles happened. Programs got on the air, in increasing dimension, to ever-increasing audiences.

It was clear at once that television was different from any other kind of show business—that it had driving demands of its own. Speed, for instance. Last year, our New York studios alone produced as many hours of program product in an average *week* as the Broadway theatre does in a *season*, or as Hollywood's biggest studio does in a *year*.

It was clearer still that television was different from any other advertising medium. It brought

with it a staggering complexity . . . and a thundering impact, with the most direct and spectacular advertising results the world had ever seen.

But the miracles had to come off more easily, speedily, economically, so we built a factory for them to happen in . . . a factory where program product could flow on an assembly line, from idea to show-time.

It is called Television City. And in Hollywood on November 15, 1952, the assembly line begins full operation. Ready to produce programs as they must be done today—with almost the speed of the light on television's screens. Capable of growing in any direction this astonishing medium may take. Providing greater delight for its constantly swelling audiences . . . and a constantly better buy for its advertisers.





GET 'EM UP!

And keep 'em up...with

FRONT PAGE DETECTIVE starring

Edmund Lowe. Ratings and sales curves reach for the sky when this top mystery-detective film series is aimed at local markets. Here's proof:

5th most popular TV show in San Diego.*

Among the Top 10 shows in Baltimore.*

Sponsor's sales up 42% in just 26 weeks.

Raise your sales sights faster with "Front Page Detective." 39 complete half-hour episodes.

Still available in many markets. Call or write...

Consolidated Television Sales

5746 Sunset Blvd., Hollywood 28, HO 9-6369

25 Vanderbilt Ave., New York 17, MU 6-7543

520 N. Michigan Blvd., Chicago 11, MI 2-5231



DEPARTMENT STORE BRAND NAME TV FILM FORMAT

**25 ADVERTISERS AND 15 DEPARTMENT STORES
TEAM UP VIA FITZGERALD SYNDICATED FILMS**

WHEN a top department store like Detroit's J. L. Hudson can sponsor the Ed and Pegeen Fitzgerald show for a total cost of only \$182.40 and when name brand advertisers like Parker Pen or Bendix Laundromat can run a spot in that show for \$100—it might be that at last a successful formula has emerged for the cooperative use of TV by department stores and brand names.

A new syndicated film version of the Fitzgerald home life, packaged by George Kamen with Seaboard Studios handling the program end might well have turned the trick. The latest tally shows that some 25 advertisers and 15 department stores sponsor this program. Here is the deal:

THE DEPARTMENT STORES pay local time charges only. They receive a well known, well tried Mr. and Mrs. format on film complete with three open-end commercials featuring name brand products which they carry. They also receive opening and closing billboards of their store on film.

THE NAME BRAND ADVERTISER for as low as \$100 per store, depending on the number of stores used, shares sponsorship with two advertisers in a department store TV program. He also receives free the one minute film commercial used on the program.

WHAT DOES THIS MEAN TO DEPARTMENT STORES?

This type of program might go far in ending the timidity with which many a big store has regarded TV.

Department stores have shied from TV not only because it is a new medium or because they are set in the respectable groove of newspaper advertising; they have not the time inclination or personnel to experiment with it. Kamen's package set-up with its tailor-made format offers the local retailer both the freedom from production worries and cost fright—the latter thanks to the participation of national advertisers.

WHAT DOES THIS MEAN TO THE ADVERTISER?

He ties in with a local program of an important retail outlet at a cost comparable to a straight spot announcement. For example, in Chicago his tab on the Carson Pirie Scott show of \$100 is just slightly over WGN's charge of \$75 for a 60 second spot. This tie-in gives added impact to national campaigns; the Fitzgerald show helps pin-point sales.



PROGRAM: the Fitzgeralds, one of AM's first husband and wife teams are packaged in quarter hour segments to provide department store and brand name tie-ins. Now 13 films in the can, another 13 are scheduled.



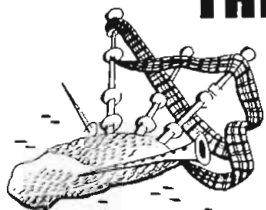
DEPARTMENT STORES from Miami's Burdine's to San Francisco's Emporium pick up local time tabs. Others include J. L. Hudson (above), Carson Pirie Scott, Famous Barr, D. L. Holmes, Hecht and Lowenstein's.



BRAND NAMES: over 25 including Bendix laundromat, Borg-Erickson scales, Gorham silver, Parker pen, Coro jewelry, Duofold underwear, Ecko products, Flint cutlery, Tappan stoves and Shalimar gloves tie in with the department stores and pay only production costs.



THE MAURER 16mm TAKES THE HIGH ROAD, TOO!



It's a high road to Scotland for a commercial documentary... high in time and expenses. Results must be perfect! So Ken Richter, filming "The Romance of Silver Design" for Reed and Barton, uses the Maurer "16"... as you'd expect. Professionals everywhere use the camera designed for professional work. Study the unique features of the Maurer "16."

maurer

means finer motion pictures!



THE 16MM. SOUND-ON-FILM RECORDING SYSTEM combines the highest fidelity in 16mm. recording practice with wide flexibility and extreme simplicity of operation.



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.

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

MINIMUM OPERATION

THERE is no more important problem facing the television station today than that of minimum operation. Obviously vital to the smaller television market, it will be just as important in the cities where there are a number of stations.

McCann-Erickson sounded the warning in its current study projecting television through 1954. Analyzing costs and circulation for nation-wide television by the end of 1954, McCann kept the report to the first 125 metropolitan markets as the limit major national advertisers could afford.

Sidney Dean, their Vice President of Marketing, bluntly stated in a speech before the Association of National Advertisers that the other markets would have to depend on regional and local advertisers.

What the prospective station operator must ask himself is—how many local spots can I sell a week—and how much can I get for them? If he should check today's operating stations in the smaller markets, he will find that current rates have already priced a large percentage of the local advertisers out of television. In radio, at \$5.00 or \$10.00 a spot, a local retailer had a good deal. Equally important, stations could make money at this rate.

But how many local or regional advertisers can afford spots at \$25.00 and up?

The very existence of small-market television and of independents in larger cities is dependent on how low they can keep their rates. To accomplish this, an absolute minimum type of operation must evolve. To find out what could be done, TELEVISION Magazine studied operation and income reports, and queried a number of present station operators.

It is conceivable that the annual television cost of an AM-TV set-up could be down as low as \$130,000. For the television station without an AM affiliation, the cost would be higher, probably \$175,-

000. Obviously, there is no chance of doubling in brass for the TV—only type of operation, and no possibility for sharing rent, office equipment, etc.

An examination of station income reports would indicate that it is possible for the small market TV station to gross \$150,000 annually. To do this, a station would have to sell approximately 175 spots a week at a rate of \$20.00 each. The small market operator would do well to forget about national billings and decide whether his city can produce 175 local spots a week.

MINIMUM STAFF EXCLUSIVE TELEVISION OPERATION

General Manager
Salesman
Program Manager
Two announcers
6 technical
2 secretaries
Bookkeeper
Handyman

Minimum operation means film, and network origination only. On this basis, the AM-TV combination can get along with a staff of 12, whereas a television station on its own will need at least 16.

This precludes the use of even one studio camera. 16 mm. film and slides will have to take care of local program interests and commercials. But this might not be possible, for the cheapest way to do a simple commercial is still life. Therefore, important is the development of a semi-automatic camera. Depending on the reliability of such equipment, the station might be able to get by without any additional personnel.

One of the present small market TV stations has been telecasting 89 hours a week—60 hours on network and 29 by local film. This

is accomplished with a staff of 13 devoted to television exclusively, with a few in top management doubling in brass. This same station was able to put out 6 hours a day for seven months with a staff of only eight.

Almost everyone will do more than one job. General Manager will have to be active in sales as well. The Program Manager will have to edit and buy film. The announcers, along with the secretaries, will pitch in on commercial scripts, and the bookkeeper will handle traffic among other functions.

To keep within this minimum budget, some type of deal will have to be worked out to get national programming.

The word "deal" is used advisedly, for it is doubtful whether networks will be able to feed top programs without the advertiser's paying for the additional markets. The answer might well be that the station will be able to deal directly with many of the major advertisers and get their programs free via film or kinescope. To the national advertiser, who obviously will insist upon his commercial identification with the program, he will be picking up bonus coverage at no cost.

Perhaps one of the most shaking statements to be made recently was that of Robert Swezey, General Manager of WDSU, New Orleans and long one of the industry's most active members. Mr. Swezey, before a recent NARTB district meeting, stated: "I wonder seriously how many cities can support more than two television services." Prospective telecasters should take this statement seriously.

They also should take strong cognizance of McCann-Erickson's relegation of all but the top 125 markets to local and regional advertisers. For a realistic approach to small market TV today will ensure profits in the future based on an operation tailor-made to the limitations of the small market.



J. B. THARPE
National Sales Mgr.
Clifton, New Jersey



H. BLOOMBERG
Central District Mgr.
Chicago



L. PETT
Western District Mgr.
Dallas



L. C. RADFORD, JR.
Eastern District Mgr.
Washington, D. C.



F. O'CONNELL
Baltimore



G. SCOTT
New York City



J. W. MORRISEY
New York City



T. W. KIRKSEY
Dallas



T. MOSELEY
Dallas



W. I. McCORD
Chicago



B. J. KLINDWORTH
Chicago



J. BECKER
Chicago



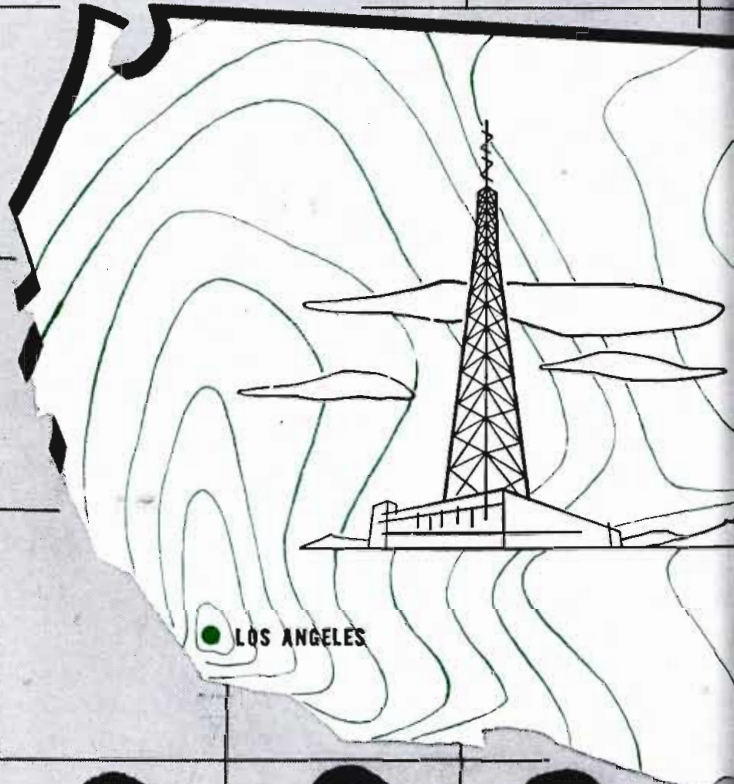
C. BELL
Atlanta-Charlotte



R. MYERS
Los Angeles



WM. C. O'BRIEN
Los Angeles

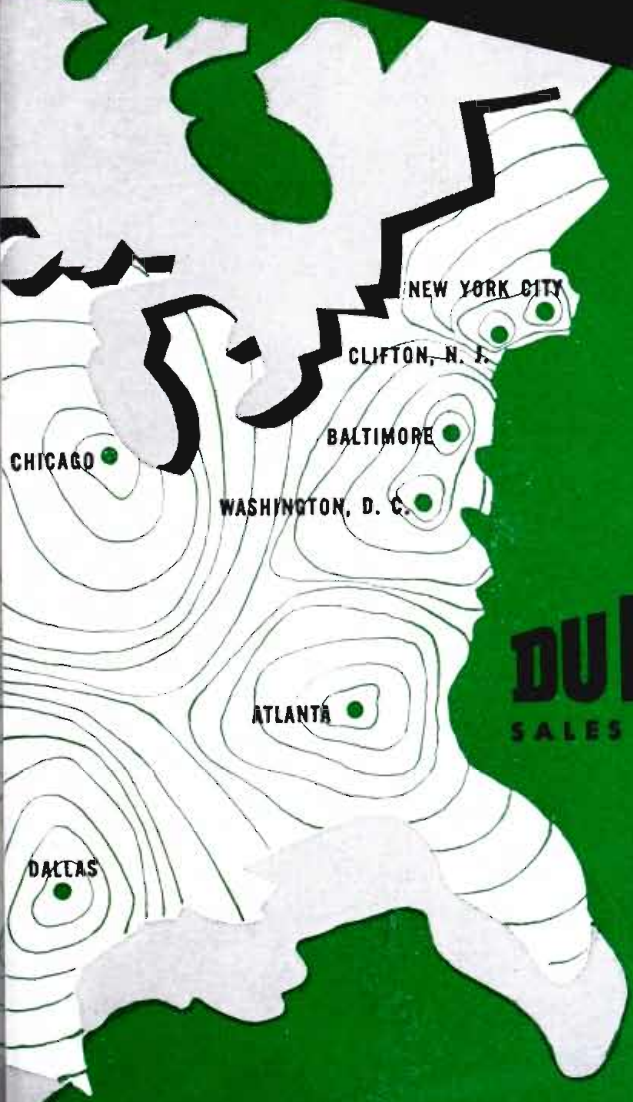


In addition to these outstanding Representatives located in your area, DuMont maintains a staff of highly experienced Sales Engineers. These men, backed by years of field experience, work in conjunction with your Representative and provide him with the necessary information and service that may be required to fulfill your particular needs.

maximum e.r.p.

Effective Regional Participation of Du Mont Representatives, now covering all areas of the nation, ready to serve you, help you to plan and to build your television station.

for still better service



DU MONT
SALES OFFICES

Allen B. Du Mont Laboratories, Inc.
Television Transmitter Division
1500 Main Avenue
Clifton, New Jersey
Phone: MUlberry 4-7400

NEW YORK CITY
Empire State Building
Room 8201
Phone: MUrray Hill 8-2600

WASHINGTON, D. C.
Television Station WTTG
Phone: STerling 5300

BALTIMORE
1351 Pentwood Road
Phone: TUxedo 6689

LOS ANGELES
1136 North Las Palmas
Phone: GRanite 1185

CHICAGO
919 North Michigan Boulevard
Room 1616
Phone: MIchigan 2-0354

DALLAS
1531 Turtle Creek Blvd.
Phone: PRospect 6220

ATLANTA-CHARLOTTE
2101 Arnold Drive
Charlotte, N. C.
Phone: CHarlotte 5-6519

START with the finest TV broadcasting equipment available. Back it with outstanding engineering born of pioneering telecasting. Round it out with on-the-spot TV specialists familiar with every phase of television. And that's the meaning of DU MONT to you in working out your telecasting plans.

Whether your needs concern initial equipment, or expansion or improvement of present facilities, contact your nearest Du Mont regional office. Our TV specialists will gladly discuss your problems and come up with the most practical and economical solutions.

Du Mont, always "First with the Finest in Television," now offers "Effective Regional Participation, in highly qualified personnel, for still better service to you."

the nation's
first commercial
UHF television
station...

KPTV

Portland, Oregon's
first television
station

announces
the appointment of
NBC Spot Sales
as National Spot
Sales Representative

KPTV • Portland • Oregon
UHF Channel 27

Started Operations September 20, 1952
Owned by Empire Coil Company, Inc.

TIME BUYING



BY ROBERT REUSCHLE
ASSOCIATE MEDIA DIRECTOR
McCANN-ERICKSON

Study of 100 Top Markets Shows Tough Clearance Problems Are Still Ahead

IN spite of the flurry of major new TV city openings like Denver and Portland, the clearance problems that were supposed to vanish with the lifting of the freeze will still be plaguing advertisers and the networks. Time buyers have prayed for the day when all markets would have 4 stations, 4 networks and 4 cables but witness that by the present channel allocation table, 50 of the 100 leading markets will have fewer than four commercial stations even combining UHF and VHF.

Only seven of the major 100 markets have been assigned enough channels to accommodate four network outlets in the lower band; 23 have been granted three VHF stations; 35 have been assigned two VHF frequencies each. 17 of the top 100 will be one-VHF-station markets; 18 cities get no VHF stations at all.

If every channel freed by the FCC were in operation at the end of three years, 70 of America's top 100 markets would still have two VHF stations or less. Of the 37 VHF current one-station markets in the list of 100 top markets, 10 will still have only one VHF channel.

Perhaps the major problem facing the national advertiser is the strength of stations in the UHF band. Obviously where a city is assigned only UHF channels, the UHF station will have clear sledding. However, in many of the markets where large VHF circula-

tion already exists, the new high band stations will have tough going for a while. In these cities, it is a question of whether present set owners will spend \$50-\$75 to adapt their receivers when they are already receiving service from the VHF stations.

The urge to install UHF strips will depend on the existing VHF service. In such top markets as Pittsburgh, Houston, and Milwaukee, where there is only at present one VHF channel with an additional one to be assigned plus three UHF stations, the TV audience will have a much greater incentive to adapt their sets to pull in all frequencies. And there are many individual problems like the Connecticut bottleneck. The New Haven-Waterbury market, ranking 32nd, remains a one-VHF-channel area. Hartford, 25th largest market, debuts with one VHF channel and one in the UHF band.

It is obvious that the allocations will make it extremely difficult for four networks to offer clearances on a truly national basis. Two networks should have no trouble at all, and therefore advertisers who can act fast and obtain valuable time franchises will have fewer clearance problems by the end of '53.

This leads to a concluding thought. If networks are forced to offer "in-city" coverage from "outside" stations in some markets, then more complete and more frequent audience measurements will be called for.

TV CHANNEL ASSIGNMENTS

100 LEADING METROPOLITAN MARKETS

Rank	Market	VHF	UHF	Educ.
1	New York	7	1	1
2	Chicago	4	5	1
3	Los Angeles	7	2	1
4	Philadelphia	3	3	2
5	Detroit	3	2	1
6	Boston	3	3	1
7	San Francisco-Oakland	4	5	1
8	Pittsburgh	2	3	1
9	St. Louis	3	3	1
10	Washington	4	1	1
11	Cleveland	3	2	1
12	Baltimore	3	2	1
13	Minneapolis-St. Paul	4	2	1
14	Buffalo-Niagara Falls	3	2	1
15	Cincinnati	3	2	1
16	Milwaukee	2	3	1
17	Kansas City	3	2	1
18	Houston	2	3	1
19	Providence	2	1	1
20	Seattle	3	2	1
21	Portland	3	2	1
22	New Orleans	2	4	1
23	Atlanta	3	1	1
24	Dallas	2	3	1
25	Hartford	1	1	1
26	Louisville	2	3	1
27	Denver	4	2	1
28	Birmingham	2	2	1
29	Norfolk-Portsmouth-Newport News	2	3	1
30	Indianapolis	3	2	1
31	Worcester	2	2	1
32	New Haven-Waterbury	1	2	1
33	San Diego	2	4	1
34	Youngstown	3	3	1
35	Albany-Troy-Schenectady	1	2	1
36	Bridgeport	2	1	1
37	Columbus	3	1	1
38	San Antonio	3	2	2
39	Miami	3	2	1
40	Rochester	2	2	1
41	Memphis	3	2	1
42	Springfield-Holyoke	2	2	1
43	Dayton	2	1	1
44	Allentown-Bethlehem	3	3	1
45	Akron	2	1	1
46	Tampa-St. Petersburg	2	1	1
47	Toledo	2	1	1
48	Wilkes-Barre-Hazleton	3	3	1
49	Fall River-New Bedford	4	4	1
50	Omaha	3	2	1
51	Ft. Worth	2	1	1
52	Wheeling-Steubenville	2	1	1
53	Syracuse	2	1	1
54	Knoxville	2	1	1
55	Phoenix	3	1	1
56	Richmond	2	1	1
57	Oklahoma City	2	2	1
58	Nashville	3	2	1
59	Charleston, W. Va.	1	1	1
60	Jacksonville	2	2	1
61	Harrisburg	3	3	1
62	Johnstown	1	1	1
63	San Jose	1	2	1
64	Grand Rapids	1	1	1
65	Utica-Rome	1	1	1
66	Canton	1	1	1
67	San Bernardino	2	1	1
68	Tacoma	2	1	1
69	Sacramento	2	2	1
70	Fresno	1	3	1
71	Salt Lake City	3	2	1
72	Flint	1	2	1
73	Wilmington	1	1	1
74	Scranton	3	3	1
75	Reading	2	2	1
76	Duluth-Superior	2	2	1
77	Peoria	1	2	1
78	Tulsa	2	2	1
79	Huntington-Ashland	2	1	1
80	Chattanooga	2	2	1
81	Lancaster	1	1	1
82	Davenport-Rock Island-Moline	2	2	1
83	Trenton	2	1	1
84	Mobile	2	1	1
85	Des Moines	2	2	1
86	Wichita	2	1	1
87	Spokane	3	1	1
88	Erie	1	2	1
89	South Bend	2	2	1
90	York	2	2	1
91	Stockton	1	1	1
92	El Paso	3	2	1
93	Charlotte	2	1	1
94	Beaumont-Port Arthur	2	1	1
95	Little Rock	2	2	1
96	Greensboro-High Point	1	2	1
97	Brockton	1	1	1
98	Binghamton	1	1	1
99	Fort Wayne	2	2	1
100	Shreveport	2	2	1

Source: FCC — Sixth Report and Order, April 14, 1952

WHAT IS AN INEXPENSIVE TV COMMERCIAL?

A *cheap* commercial is one on which creative and production costs have been drastically cut at the expense of effectiveness.

SARRA does not make cheap commercials.

SARRA does make *inexpensive* commercials.

An inexpensive commercial is one on which creative imagination and production methods have been skillfully combined to do a successful selling job.

Or an inexpensive commercial may be one so fresh and interesting that it can be used again and again without becoming tiresome

. . . one in which the repetition has a cumulative sales value. (For instance, the Lucky Strike opening is in its third year; Philco opening, second year. Pet Milk, A&P, and many others are using the same Sarra Commercials for the third year.)

An inexpensive commercial is one that comes over the home television screen with all the quality retained that went into the original. To insure this fidelity Sarra makes its own *Vide-o-riginal* prints in its own quality-controlled laboratory.



Dealers' shelves were swept clean of a combination offer of Stopette Deodorant and Poof Body Powder by first showings of this Sarra commercial on the "What's My Line?" program. Made for Jules Montonnier, Inc. through Earle Ludgin & Co.



Human interest situations dramatize the various uses for Pet milk so pleasingly and convincingly that this series of Sarra spots is still being used for the third year. Produced for Pet Milk Company through Gardner Advertising Co.



Vide-o-riginal is Sarra's name for a quality-controlled motion picture print custom-made in Sarra's own laboratory to give maximum fidelity on the home TV screen. Every print receives individual attention in quantities of one . . . or hundreds.

We'd be pleased to give you case histories on why Sarra TV commercials are *inexpensive* commercials.



New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING

HIGH BUDGET VS LOW BUDGET



Rocky King for Clorets, P & G

CONTINUOUS COST STUDY

CAN limited budget advertisers make a dent in network television that compares favorably with TV's major extravaganzas?

The figures below compare four programs in the low and four in the high budget brackets. While the shows in each category can't be matched—in fact the low budget shows listed are exceptional in their high ratings—the results conclusively indicate that the lower bracket programs can

give an advertiser as good a buy as the big productions.

In fact, some of them can compete rating-wise. And those that can't are still able to deliver a comparable cost-per-thousand impressions because of their low program cost.

For example, American Chicle and P & G share *Rocky King* for a total time and talent cost to each of only \$10,800. Though lacking a sensational rating, the low tab nets

them a proportionately low cost per thousand.

One of the best rated of the low budget shows is *Arthur Godfrey and His Friends*.

And while there might not be another Godfrey available, other low cost shows have rung the bell just as effectively. *What's My Line?*, as the chart shows, delivers on both cost-per-thousand and audience, on the same level as *Godfrey*.

PROGRAM, SPONSOR, TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS	PRODUCTION-TIME	RATING	HOMES REACHED	COST/M HOMES	C/M HOMES/ COMM. MINUTE	C/M VIEWERS/ COMM. MINUTE
LOW BUDGET SHOWS								
ARTHUR GODFREY & HIS FRIENDS Liggett & Myers—8:30-9 pm, W Cunningham & Walsh	57 (CBS)	\$10,000	\$26,970	45.7	8,100,000	\$4.56	\$1.52	\$.56
ROCKY KING American Chicle—8-8:30 pm, Th Dancer-Fitzgerald-Sample; P & G (Ivory Flakes) Compton	30 (DuM)	2,300	8,500	20.4	2,750,000	3.93	2.62	.90
STRIKE IT RICH Colgate-Palmolive-Peet—9-9:30 pm, W Wm. Esty	35 (CBS)	5,000	20,205	28.5	4,100,000	6.15	2.05	.76
WHAT'S MY LINE Jules Montenier—10-10:30 pm, Sun. Earle Ludgin	44 (CBS)	8,500	22,092	42.2	6,790,000	4.50	1.50	.58
HIGH BUDGET SHOWS								
ROBERT MONTGOMERY PRESENTS S. C. Johnson & Sons—alt 9:30-10:30 pm, M Needham, Louis & Brorby	61 (NBC)	30,000	48,500	30.0	5,505,000	14.26	2.38	.95
TOAST OF THE TOWN Lincoln-Mercury—8-9:00 pm, Sun. Kenyon & Eckhardt	45 (CBS)	30,000	38,325	38.4	6,290,000	10.86	1.81	.58
TV PLAYHOUSE Philco Corp.—alt 9-10:00 pm, Sun. Hutchins	61 (NBC)	28,000	48,225	32.6	5,970,000	12.77	2.13	.79
YOUR SHOW OF SHOWS R. J. Reynolds—9-9:30 pm, Sat. Wm. Esty	51 (NBC)	25,000	23,715	35.0	5,297,000	9.20	3.07	.96

Production costs, TELEVISION Magazine. Time costs, with exception of DuMont estimate on Rocky King, August PIB. Ratings, September ARB. Commercial time: quarter hour, 2½ minutes; half hour, 3: hour, 6.

CHAIR ON THE BOULEVARD
*new half-hour drama series, international
in both its setting and appeal. Based on
the famed short stories of Leonard Merrick,
England's O. Henry, and played by
a topflight Hollywood cast.*



THE HANK MCCUNE SHOW
*situation comedy your audience will
love at face value... the face belonging to
Hank "Ears" McCune, high-riding TV
comic-maniac. A new half-hour series
with many star supporting players.*



THOSE WERE THE DAYS
*Charles Wininger at his warm and
whimsical best. A new half-hour series of
dramas which are set in the Twenties and
which will keep viewers of all generations
chuckling from start to end.*

four top drawing cards!

Pick one of them, *any* one, and you'll have a TV film show that can't be beat.

For they're four new ace-high series with two of TV films' biggest names behind them... Bing Crosby Enterprises as producer and CBS Television Film Sales as distributor.

All four are sure bids for big audiences. Now available on a national first-run basis, they offer you broad appeal, topmost quality (at low, low cost) and all of the production values that are Bing Crosby Enterprises' trademarks.


And CBS Television Film Sales' community saturation merchandising service will help you turn the greatest possible number of viewers into customers.

We'll be happy to put our cards on the table for you. For further details and a private showing, if you like, just call in...

CBS TELEVISION FILM SALES

offices in New York, Chicago, Los Angeles and Memphis.

Also available: The Gene Autry Show. Files of Jeffrey Jones. Holiday in Paris. The Range Rider. Strange Adventure. Vienna Philharmonic Orchestra. World's Immortal Operas. Cases of Eddie Drake and Hollywood on the Line.



CROWN THEATRE

new edition of a top-rated

*ing Crosby Enterprises dramatic
anthology, available for first-run
showing. Half-hour film series with
a format that's proven its power
to draw the entire family.*



New Grand Union supermarket at East Paterson, New Jersey

SUPERMARKET TV SURVEY

THIS MONTH TELEVISION MAGAZINE'S CONTINUOUS FIELD STUDY OF ADVERTISING IMPACT LOOKS AT DETERGENTS, SOAPS AND CLEANSERS

IN this month's TELEVISION Magazine's Continuing Survey, buyers of soaps, detergents and household cleansers at a Grand Union Supermarket in New York City were interviewed. Trained interviewers asked each of the 340 buyers whether he remembered seeing or hearing the product they bought advertised, and what was said or shown about the product.

Three out of five buyers (59.7%) said they remembered the product being advertised. The results of this survey are consistent with previous studies by TELEVISION Magazine on coffee and cereals, in that more people who buy a product remember it being advertised on television than any other medium.

Of those who recalled advertising, 70.9% own television sets, while only 40.3% of those who could not remember any advertising of the product they bought, own television sets.

Next month: beer. Special 500 household pantry check

The implication of this for the effect of television on remembering is substantiated by an analysis of statements about the program on which a product is advertised or the content of the commercial. Ninety-eight buyers who remember their product being advertised on a medium were able to mention part of the advertising or state the program on which it was seen.

Far more people are able to associate the product with specific advertising or program when they have seen it on television.

Which programs or ads are best remembered in our sample? Slogans and statements about products tend to be repeated by the advertisers in all media, so it is not possible to attribute knowledge about an advertisement to any one medium. Four television programs are represented in the seven products where there was association with an ad or program.

Seventeen out of thirty-seven who bought Cheer specifically mentioned a coupon promotion.

MEDIA IN WHICH SOAP ADS ARE REMEMBERED

Television	43.4%
Radio	20.4%
Newspaper	13.2%
Magazine	9.4%
Other	14.7%

PROGRAM OR CONTENT OF ADVERTISING REMEMBERED

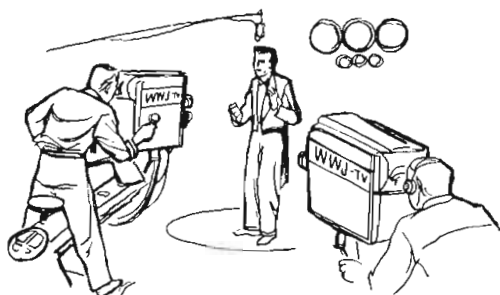
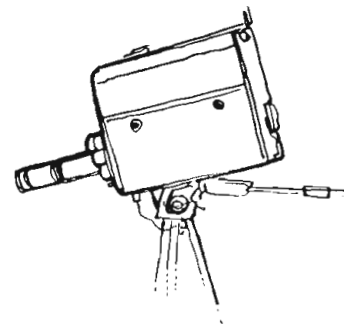
Media	Per Cent
Television	68.2
Radio	14.3
Newspaper	8.5
Magazine	3.4
Other	5.6

BRANDS PURCHASED BY 10 OR MORE PEOPLE

Tide	55
Cheer	37
Ivory Soap	30
Fab	24
Lux Soap	18
Ajax	18
Oxydol Flakes	13
Dial	12
Duz	12

WWJ-TV

busiest station in television



At time-change, a weekly total of 5½ hours of new studio shows were added to the busy WWJ-TV schedule that already averaged more than 5 hours of live studio programming daily.

MUSICALLY SPEAKING

7:15 P.M. Mondays . . . a quarter-hour variety show with Janie Palmer and Marv Welsh. *{New Era Potato Chips}*

STUMP US

6:30 P.M. Wednesdays . . . Johnny King and Mary Roy test their musical memories. *{Hekman Biscuit}*

U. OF M. FOOTBALL FILMS

6:30 P. M. Mondays . . . Fritz Crisler comments on Saturday's football game. *{Ford}*

FAYE ELIZABETH

6:00 to 6:05 P.M. Mondays thru Fridays . . . household hints.

SPORTS ROUNDUP

6:05 to 6:15 P.M. Mondays thru Fridays . . . Paul Williams, popular sportscaster reviews sports news.

CLUB ARTHUR MURRAY

8:00 P.M. Fridays . . . a popular spot with Doris Eaton Travis as hostess.

YOUR HOLLYWOOD HOST

1:00 P.M. Mondays thru Fridays . . . Bill Kennedy, star of more than 150 movies, as film host.



NBC AFFILIATE

A station that's busy is a station that's getting business for its clients. Let WWJ-TV do a selling job for your product in the 4-billion dollar Detroit market.

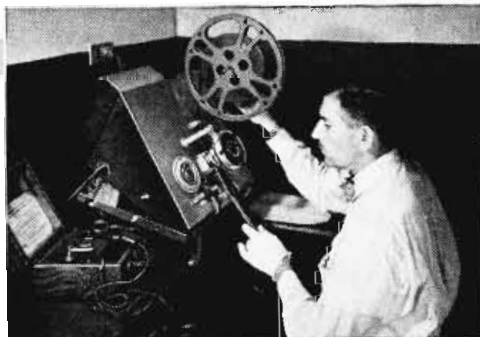
ASSOCIATE AM-FM STATION WWJ

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

Coming Up- Perfect Precision Prints

"SELECTIVE PRINTING FOR EVERY SCENE"

This is one of the essential departments at Precision which doesn't depend on automatic machinery. Only intelligence and skill can be depended on to select a timing value for the correct printing of essential elements. That's what you get in a Precision timed print — a selective printing exposure for every scene.



YOUR ASSURANCE OF BETTER 16_{mm} 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!



THE NEW SHOWS

(Continued from page 21)

tion, lighting, camerawork—all are thoroughly professional and the best advertisement yet for West Coast production.

Four Star puts the film medium to work to develop its stories fully. At the same time, it avoids the flaws of most canned entries. To begin with it doesn't look canned. There's nothing grainy about the prints. The lighting is neither too harsh nor too dull. More important, the stories themselves have that spark of spontaneity that even some live shows lack.

The "coming attractions", in which each week's star introduces the one to appear next, help build this impression. Facing *Treasury Men In Action* on NBC-TV and *Broadway to Hollywood* on DuMont, *Four Star Playhouse* shouldn't find it hard to work its way up to a top rating.

THIS IS YOUR LIFE

(NBC-TV, Wed., 10:00-10:30 pm)
Hazel Bishop

This Is Your Life has to be seen to be disbelieved. As a radio show, it had some success in whipping up human interest by confronting an unsuspecting individual with the people and things connected with his life's accomplishments. On TV, it's strictly phoney.

Movie actress Joan Caulfield was the center of one recent attraction. When she suddenly (it looked fairly sudden) realized it was her own life Ralph Edwards was about to resurrect, she looked downright panicky. Who wouldn't? As Mrs. Nusbaum once told Fred Allen, "If I had my life to live over, I'd drop dead."

A procession of relatives, colleagues, and ex-boyfriends came pouring through an upstage curtain. Dialogue:

Friend: Hello, Joannie!

Joannie: My goodness, what are you doing here?

We wondered too.

Since Hazel Bishop is pitching to women anyway, it might do far better with this solid schmaltz in a daytime slot than it will opposite the usually strong *Blue Ribbon Bouts* on CBS-TV.

CAVALCADE OF AMERICA
 (NBC-TV, Wed., 8:00-8:30 pm,
 alternate weeks)
 DuPont

Going all out to secure a prestige vehicle as solid as its radio entry, DuPont spared no expense (i.e., made no deals) to put its little hunks of history on film. But the advantages of film were disregarded in the productions to date, which, with the exception of a few galloping horses, are as limited action-wise as live performances.

The debut film in which Ben Franklin, omnipotent as a Space Cadet, rescues Washington's army, indicated that American history can be made interesting on TV. It can be safely handled, as it has been here, in a simple, straightforward manner.

Following *Camel News Caravan* should help in the ratings department, but against such competition as *Godfrey* a little excitement (or a lot of promotion) would help more.

FORD THEATRE
 (NBC-TV, Thurs., 9:30-10:00 pm)

An unusual chance to compare film to a live performance was offered on Ford's initial show, *The Life and Times of Orrin Dooley*, with Will Rogers, Jr. Last season the same show was done live on *Lux Video Theatre* with Jackie Cooper in the lead role. The film version came across as a much weaker program.

Junior, the second show in the series, showed the same technical flaws. The limp script needed all the production support that film could have provided, but within the confines of stock sets, the transparent father vs. son story just curled up and died. There were lots of flashbacks, yes, but if Edward Arnold changed so much as one necktie for them, it was lost on the viewers.

The big cause for dismay over this program is that it is produced by Screen Gems, a subsidiary of Columbia Pictures. A major studio, it was hoped, would be able to do better by TV.

Big Town on CBS-TV at the same time will make competition for *Ford* tough, but some rating points might be picked up from *Dragnet/Gangbusters* which precedes it and *Martin Kane*, which follows.

(Continued on page 43)

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

Kellogg Sales Company

1228 STANDARD BLDG., CLEVELAND 18, OHIO

Mr. Robert Thomas
 c/o Television Station WBNS-TV
 Columbus, Ohio

Dear Bob:

Just finished looking over the outstanding report of the merchandising efforts from WBNS-TV in the launching of the "Wild Bill Hickok" series.

Bob, please accept and convey our thoughts to those in your organization, our sincere appreciation for this outstanding work in support of the Sugar Corn Pops campaign. It is stimulating and encouraging to work with a station that is so keenly aware of the value of merchandising in an advertising campaign.

Yours most sincerely,
 KELLOGG SALES COMPANY

Carl W. Weber
 Carl W. Weber
 District Sales Manager

CWW:ak



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 pride themselves on their integrated merchandising and promotion. This covered wagon with the Wrangler, WBNS-TV's western hero, toured the area distributing free samples of Sugar Corn Pops and stimulating interest in the Hickok show . . . a typical example of tie-in merchandising available to WBNS-TV sponsors.

Watch Out For Invasion of Privacy Suits

By Samuel Spring
Eastman and Spring, Attorneys

"One traveling upon the public highway may expect to be televised, but only as an incidental part of the general scene. So, one attending a public event such as a professional football game may expect to be televised in the status in which he attends. If a mere spectator, he may be taken as part of the general audience, but may not be picked out of a crowd alone, thrust upon the screen and unduly featured for public view."

THESE words appearing in a judicial ruling by the highest court of New York State in the recent privacy suit (Gautier vs. Pro-Football) can well be noted by the TV industry. For the court tried to define, "the area of privacy which may not be invaded even in this modern era of TV". Invasion of this "area of privacy" may well mean still another privacy suit against sponsor, advertising agency and the TV station. For all are liable if the camera man errs, and the number of such privacy suits is rapidly mounting.

One of the leading TV stations, for instance, has been sued for sundry millions by a delegate to one of the recent presidential nominating conventions, on the theory that the television camera lingered too often and too long upon her face.

The ruling of New York's highest court, where so much of our modern television law has been made, in this Gautier case thus is of high interest to all engaged in television. The wide range afforded by the television camera is invading privacy, as the right of the individual to be let alone, has brought privacy suddenly to the fore. The right to be let alone means that the name, picture or portrait of an individual may not be used for purposes of trade or of advertising, without written consent.

These however, may be used "in connection with an item of news or one that is newsworthy". For New York's court stressed this distinction as to television, saying: "like other media of communication television may have either a trade

aspect or an informative or news aspect". The difficulty in privacy, and TV, is in drawing the distinction between these two objectives.

In the Gautier case, Gautier, a well known trainer of animals, performed under a contract with the owner of the Washington Red Skins, during the intermission of a football game; his performance was telecast to New York by the American Broadcasting Company. The AGFA standard contract signed by Gautier, the court ruled, withheld Gautier's consent to the televising of his performance.

The lower court awarded Gautier damages. The intermediate appellate court reversed largely on the extraordinary ground that Gautier as a public performer had no right of privacy. The highest court did not so agree, but held that Gautier could not recover because his public performance was a news event, and not for the purpose of trade, and not so intermingled with commercials that it could be called advertising. The decision clarifies and increases the perils of invasion of privacy for TV; and thus accents the need of care by the TV camera man.

Harrington, Richter & Parsons, Inc.

The only exclusive TV Station Representative

New York
Chicago
San Francisco

Atlanta . . . **WLTV** owned by Broadcasting, Inc.

Baltimore . . **WAAM** owned by WAAM, Inc.

Buffalo . . . **WBEN-TV** owned by Buffalo Evening News

Greensboro . . **WFMY-TV** owned by Greensboro News and Record

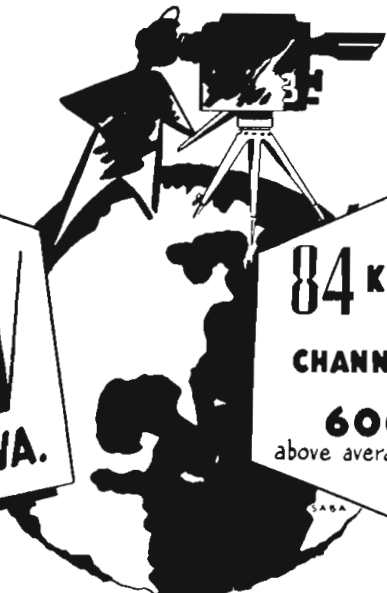
Kansas City **WDAF-TV** owned by The Kansas City Star

Louisville . . **WHAS-TV** owned by the Courier-Journal
and the Louisville Times

Milwaukee **WTMJ-TV** owned by the Milwaukee Journal

Washington **WTTG** owned by Allen B. DuMont Labs., Inc.

"World's Most Powerful"



84 KILOWATTS
CHANNEL 3
600 ft.
above average terrain

Serving...

WEST VIRGINIA ~ OHIO and KENTUCKY

1951-52
MARKET
DATA
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.

THE NEW SHOWS

(Continued from page 41)

SHORT, SHORT DRAMAS

(NBC-TV, Tues., Thurs., 7:15-7:30)
Pepsi Cola

Using old, old stories, the Pepsi series does a good job of yarn-spinning in 12 minutes. The shorter time, rather than being a handicap, keeps the scripts blessedly concise and to the point.

For cross-country rambling, however, the commercial lead-ins can't be beat. Ruth Woods, Pepsi's combination hostess and pitchlady, is the first of what will probably be many post-Convention Betty Furnesses. But the commercials, as she gives them, violate the basic rule of the Furness school; they don't sell.

When it comes to hostessing, Miss Woods is not so delicate. Right off the bat, she invites us into her apartment. (This kid's friends are on a perpetual Pepsi jag) She dribbles away the commercial and then introduces the Guest-in-Chief, who supposedly has brought with him a story. The story is told, but usually not by or

about the Guest-in-Chief, and the whole thing seems to have been a waste of precious time.

It's not certain that Pepsi Cola and Biow will get their money's worth from all this party throwing. Their main network competitor is *Captain Video*, whose interplanetary shindigs have always pulled a big crowd.

ADVENTURES OF OZZIE AND HARRIET

(ABC-TV, Fri., 8:00-8:30)
Lambert Pharmacal, Hotpoint

Both the situation and the comedy come across in this cheerful series, which makes the transition from radio to TV with all its warmth and humor intact. Even the commercials look real.

It was one of the few new shows to collect a good set of reviews. It would do just as well as a rating collector, if only it weren't slotted against *Mama*. With audiences having a choice of two top family shows, there will be dissension among viewers about which to pick.

Certainly the sponsors are going to run into clearance problems

with this time slot. For the sake of peace in the American home and higher ratings, they might do well to shake *Mama* by switching to another time.

WALTER WINCHELL

(ABC-TV, Sun., 6:45-7:00 pm)
Gruen

Walter Winchell with a hat and a typewritten script is just about as visual as TV has to get. ABC-TV has wisely overcome what must have been a colossal temptation to drench the set with chattering teletypes, sliding maps and chart-lugging females.

Winchell is almost the only man in America who can imitate a tornado sitting down, and that's what the viewers come to see. If you're willing to grant that Winchell's simplified view of world affairs is valid, and that his breathless bits about cafe society are news, you might be as eager to hear them as he is to get them out of his mouth. He was able to get away with a lot of trivia via his staccato radio delivery. But on TV the dramatic announcement between serious news flashes that some bit actress

To sell Memphis

--and The Mid-South

a market with a net effective
buying income of

\$2,809,513,000

YOU NEED BOTH

WMC

—the pioneer radio station
of The Mid-South

and

WMCT

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

WMC- 5000 WATTS
NBC • 790 KC

WMCF- 260 kw—simultaneously
duplicating AM schedule

WMCT- first TV Station in
Memphis and Mid-South

owned and operated by the
Commercial Appeal

National Representatives
The Branham Company

has a new fella makes Winchell
look downright silly.

Winchell faces tough competi-
tion—*Roy Rogers* in the saddle on
NBC-TV and *See It Now* on CBS-
TV.

THE DOCTOR

(NBC-TV, Sun., 10:00-10:30 pm)
Procter and Gamble

Compared to P & G's *Fireside*
and *Beulah* films, its new entry
looks mighty sick. The physician
in the title employs a remarkable
kind of therapy, curing one pa-
tient per week by telling him a
story.

The soapmaker's own brand of
psychoanalysis might tug at the
heartstrings of distaff viewers, but
where there's a man in the house-
hold, chances are he'll tug even
harder at the television dial, to get
The Web or *They Stand Accused*,
on at the same hour.

Wrapped in this sticky format,
The Doctor's pills are pretty hard
to swallow. On their own these
stories might have come across
with more power.

ONE MAN'S EXPERIENCE

(DuMont, Mon.-Fri., 11:30-12:00)
Sustaining

One Man's Experience is another
man's poison. A solo soap opera
without sets or elaborate props,
it's supposed to be pure drama.
Well at least, it's pure DuMont.

That network has once again
come up with a terrific idea for a
potent low budget show. And
once again it has successfully got-
ten as far as the low budget part
and then collapsed.

Each Monday a different actor
tees off a new story which he nar-
rates and acts out completely by
Friday. This segment is followed
by a woman who uses her daily
fifteen minutes the same way.

On one early stanza, the Man of
the Week was having a heart at-
tack, certainly an experience. But
it was a little tough on the view-
ers who spent a painful ten min-
utes watching him suffer.

A set-up like this calls for
subtlety, suggestion. A completely
literal presentation can't—and
shouldn't—be attempted. The idea
of ultra simple, inexpensive drama
has a terrific potential. It's the
kind of thing the whole industry
should be rooting for.

THE PICTURE THAT'S WORTH A THOUSAND SALES!

Gasoline*, Cigarettes*, Shoes*
or Cold Tablets*... on TV it's
the picture that tells your story
... shows your product in use
... and demonstrates the re-
sults. You'll do a better selling
job when you buy the services
of a producer who understands
how to use pictures to make
your product come to life—on
film—with a minimum of
words. Call JUDSON 2-3816 and
find out what we've done for
others.

WILBUR STREECH PRODUCTIONS

1697 BROADWAY N.Y. 19, N.Y.

* like Cities Service, Philip Morris,
Thom McAn or 4-Way Cold Tablets.

Statement of the ownership, man-
agement, and circulation required by
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March 3, 1933 and July 2, 1946

Of TELEVISION, published monthly at
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New York 22, N. Y.; William Forbes, 737 S.
Hill St., Los Angeles 55, California; George
Moskovics, 1216 No. Crescent Heights Blvd.,
Hollywood 46, California; Hamilton D.
Schwarz, 1 Wall Street, New York, N. Y.;
Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees,
and other security holders owning or holding
1 percent or more of total amount of bonds,
mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases
where the stockholder or security holder ap-
pears upon the books of the company as
trustee or in any other fiduciary relation, the
name of the person or corporation for whom
such trustee is acting; also the statements in
the two paragraphs show the affiant's full
knowledge and belief as to the circumstances
and conditions under which stockholders and
security holders who do not appear upon the
books of the company as trustees, hold stock
and securities in a capacity other than that
of a bona fide owner. JACK L. BLAS, Busi-
ness Manager. Sworn to and subscribed be-
fore me this 23rd day of September, 1952.
Abe Gottfried. (SEAL) My commission ex-
pires March 30, 1954.

**TOP TEN PRODUCT GROUPS
NETWORK TV TIME: PIB**

Product Group	August Billings
Food and Food Products	\$2,375,287
Smoking Materials	2,232,063
Toiletries & Toilet Goods	2,110,607
Soaps, Cleansers & Polishes	1,383,162
Automotive, Accessories & Equipment	1,131,454
Household Equipment & Supplies	664,145
Beer, Wine & Liquor	384,331
Drugs & Remedies	367,723
Confectionery & Soft Drinks	361,362
Radios, TV sets, Phonos & Music Instruments	359,664

TV MUTUAL FUND—\$19,431,491

Television-Electronics Fund, Inc., the open-end investment company whose policy and portfolio are unique in that they concentrate strictly on television, radio and electronics, is keeping pace with the industry's expansion. At the close of the third quarter of 1952, the fund's total assets stood at \$19,431,491.

Interesting to all in the business of television is the question of which stocks the fund favors. Its biggest investment is in AT&T—6,000 shares valued at \$925,500.

In addition to \$800,000 worth of U. S. Treasury Bonds, the fund holds common stocks of 68 corporations. Listed below are the 25 companies in which it has its biggest investments, and the market value of the holdings.

American Tel & Tel	\$925,500
Motorola	772,500
Westinghouse Electric	738,000
RCA	724,925
General Electric	724,500
Admiral	715,500
Philco	573,125
Otis Elevator	562,500
Sylvania Electric Prod.	542,500
Eastman Kodak	499,125
Western Union Co. A	485,375
Zenith Radio	465,000
Westinghouse Air Brake	463,500
Nat'l Cash Register	453,000
American Bosch	438,750
Columbia B'cast System-A	399,625
Western Electric Instr	383,337
IBM	327,000
Thompson products	324,450
Bendix Aviation	324,000
Hazeltine	315,000
Minneapolis-Honeywell	310,500
Int. Tel & Tel	310,250
Hammond Instrument	280,000
United-Carr Fastener	268,875

BISHOP SHEEN
(Continued from page 13)

the density of matter in the universe. We all want to know more about the world in which we live. How absorbing, if an historian would tell the television listeners interesting facts about our Founding Fathers, for example, how the Second Paragraph of the Declaration of Independence set down the basic ground of our rights and liberties.

Television cameras are for the most part concentrated in studios and theatres; they will grow up when they move into universities and pick out the two or three professors in each university who can talk intelligently and simply on their subjects without reading from notes. As the Irish woman said when she heard a Bishop read a sermon: "Glory be to God, if he cannot remember it, how does he expect us to?"

2. People also want conviction. As the theatre has over-imposed its technique on television, so has journalism. The technique of journalism is to incite controversy, to print those particular items which will provoke rebuttal, cause "talk", arouse suspicion, or summon forth an answer. The television audience living in a world of conflict, would like to have something else besides conflict. It wants conviction. It wants to listen to politicians, teachers, labor leaders, business men, philosophers, who really believe in something—and so much so, they are ready to die for it, if need be. The conscience of the audience will decide which of the good things presented, it will accept as the best—but at least, it wants to hear them. The world is hungry for an absolute; it craves a Truth which it can embrace, a goodness which compels sacrifice, a cause that demands service. As television passes from the field of controversy to conviction; when it moves from giving news, which for the most part is news only because its basis is the breaking of one of the Ten Commandments, to news, because somebody obeyed one of the Ten Commandments; when it breaks the pattern of pointing out even the dark side of the good, by finding blots on escutcheons; when it begins to revive loyalty, devotion, faith, courage, self-sacrifice, surrender to the good, altruism, charity, love of neighbor—it will have come into that maturity which will make it one of God's greatest blessings to man.

CLASSIFIED ADVERTISING

Positions Wanted

TV SET DESIGNER

Network Staff TV Set Designer experience: Dramatic, variety, panel, news commentator, commercials, etc. College Degree: architectural and exhibit background. Interested in TV films, live shows or Station staff designer. Detailed résumé on request.

Box No. 118T

Film Man

Ten years' extensive experience selling and producing minute movies for leading agencies and advertisers. Would like to head up major agency film department.

Box 93T

STATION MANAGER

Solid operation experience in leading networks. Desires to leave New York to head-up out-of-town station where agency work, programming and management background can be fully utilized.

Box 85T

TV SALES MANAGER

Presently employed in chief sales capacity of important TV organization. Strong sales background. Experienced at network and station levels. Would consider small investment in new station.

Box No. 110T

LATIN AMERICAN TV

Young American producer with extensive experience in Mexican TV. Speaks Spanish fluently. Recently returned to States. Interested in major agency branch job in South America. Have produced, written many leading programs in Mexican AM & TV.

Box No. 76T

To reach top management or key personnel in TV, try TELEVISION Magazine's Classified Advertising Department.

CLASSIFIED ADVERTISEMENTS — Payable in advance.

\$1.50 per line. Minimum 5 lines. Display ads—\$15.00 per inch.

No charge for box number. All correspondence addressed to box numbers will be forwarded to advertiser when received.

All replies to box numbers should be addressed to TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y.



The CBS "Eye," familiar symbol of CBS Television, is brought to life in 4½-second system-identification spots and 20-second program-promotion trailers—produced by Information Productions for CBS. An example of the versatility of this new film organization.

SPONSOR

CBS Television

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

5 EAST 57TH STREET, NEW YORK 22, N. Y.
 ELdorado 5-1722



A one-minute commercial for Standard Oil Company (N. J.) on fueling the Queen Elizabeth, world's largest ship. Part of the informative Standard Oil series telling the story of oil around the world. Photographed on short notice, this film indicates what Information Productions can do against a deadline.

SPONSOR

Standard Oil Company (N. J.)

AGENCY

Marschalk & Pratt Company, Inc.

PRODUCED BY

INFORMATION PRODUCTIONS, INC.

5 EAST 57TH STREET, NEW YORK 22, N. Y.
 ELdorado 5-1722



Filmed on location in beautiful Bermuda, this one minute spot tempts the travel minded. The luxury and comfort, the speed and economy, of a Colonial flight to this playland paradise are vividly portrayed through outstanding photography and skillful editing.

Once again, as in its previous Canadian Flight commercial for Colonial, Lux-Brill displays its versatility.

ADVERTISER

Colonial Airlines

AGENCY

Hilton and Riggio, Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON ST., BROOKLYN 17, N. Y.
 ULster 8-5820



Effective combining of animation, live action and special optical effects, visualizes the economy and "appetite-appeal" of the labor-saving Waring Blendor in six one minute commercials.

The inanimate Blendor is sparked to life by an artist's hand as it paints the lovable character "Scotty". Scotty tells us of the Waring Blendor's economy and utility, while Anne Seaton unfolds the many delightful dishes possible with Waring Blendor.

A series well conceived by Hicks & Greist and brought to life by Lux-Brill.

ADVERTISER

Waring Products Corp.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON ST., BROOKLYN 17, N. Y.
 ULster 8-5820



A pair of baton-twirling majorettes... costumed in keeping with the chilly theme... direct all eyes to the Chill Chest Food Freezer. Off-screen narration... assisted by animated arrows... points up the outstanding features of the freezer as the camera moves in to a close-up of the spacious storage space. We close on a full-screen shot of the trade-mark... and there you have another eye-catching... NSS one minute spot... full of solid selling!

ADVERTISER

REVCO, Incorporated

AGENCY

Prepared by Nelson Ideas, Inc.,
 Schenectady for Beeson-Reichert, Inc.,
 Advertising, Toledo, Ohio

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK, N. Y.
 Circle 6-5700

For screenings and further information write the producers direct!

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*
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Hollywood 27, California

WELDON & CARR

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1605 Connecticut Ave.
Dallas, Texas Seattle, Wash.
4212 So. Buckner 4742 W. Ruffner

JANSKY & BAILEY

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

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

E. C. PAGE

CONSULTING RADIO
ENGINEERS

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

LANGUAGE OF TV ADVERTISING

(Continued from page 19)

who are more experimental and open minded in their buying. This in itself may have a vital effect upon the productivity of advertising dollars invested in television, independent of the quality of the commercial itself.

(2) While most people feel that they are realistic in their buying decisions, we know that many purchases are made without weighing the facts. We have a number of examples where people in one breath told us that they would never buy a product advertised in a particular manner and in the next breath tell us how much they were attached to a particular program and how they bought the very type of product advertised in the very way they first told us that they had rejected.

But, and here is the important point, the evidence suggests that there are often important disparities between what the advertiser thinks will motivate people and what actually does.

The advertiser frequently has a tendency for underestimating consumer indifference or resistance to the advertiser's attempts to interfere with fairly stable and satisfactory patterns of consumption.

This is especially true of products which people have discovered through daily use are not sufficiently different from others for them to be concerned about. For example, strong claims made for a product which people know from experience cannot be much different from others tend to make people indifferent to the product and its claims.

While the deep probing type of interview leaves many broad areas completely unexplored, it offers us help to improve our creative performance in the immediate present and promises to open up even wider, more fruitful areas of investigation which should help the advertising practitioner improve the efficiency with which he spends his future advertising dollars.

This we think will happen because it will help our creative colleagues to keep themselves attuned to the mental processes and emotional reactions of their audience by the fundamental principle of improving their creative insights through the only method that makes for real creativeness — through understanding.

KALAMAZOO

IS
Bigger

THAN

KANSAS CITY

AS A TV MARKET!

(236,653 Sets
Against 218,045!)

WKZO - TV (Official
Basic C.B.S. Television
Outlet for Kalamazoo-
Grand Rapids) reaches
28 rich counties in
Michigan and North-
ern 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-KNOEL, INC., REPRESENTATIVES

EDITORIAL

HOW ARE YOUR ACCESSORY ORGANS?

For a minute I was quite concerned. I was about to call foul, but then the assuring voice of the Chesterfield announcer told me that it had to do only with my nose and throat.

HOW SINCERE CAN YOU GET?

I was about to put the stick to my wife the other night when she sounded off again on the phoney-ness of advertising. But then I looked at the TV screen, and who do you think was in there pitching for P & G on the *Fireside Theatre*? ... Dick Stark. Amazing how sin-

cere that guy can get about so many products—Ammident, Chesterfield and now the P & G line. More amazing is how advertisers fail to realize that there is no such thing as a “non-competitive advertiser.” They all compete with each other for the belief of the audience.

HOW MIRACULOUS CAN YOU GET?

“One cake of Camay Soap can bring you new loveliness.” Maybe you don’t mind it so much in print, but when you have some guy look you right in the eye via the TV screen and tell you how one cake of soap is going to change that sourpuss overnight...

Agency Media Integration Backfires

Disturbing is the trend among a number of major advertising agencies to integrate all media buying.

The reason is understandable. Television has thrown everything off kilter. Everyone from the account man to the copywriter was spending too much time on TV. The newness, enthusiasm for and glamour of television made it difficult to evaluate media properly.

Agency management in trying to rectify this situation went whole hog in setting up what they hoped would be an efficient well-balanced media operation. Everything was to be integrated. Product groups were established. Media supervisors and coordinators were appointed to give better representation in account servicing. And it made a lot of sense. But unfortunately the change was too drastic, too extreme.

OVERSIMPLIFICATION

The trend was away from the media specialist in favor of the “all around” man who could buy magazines, newspapers, radio and TV all with equal facility. And it’s precisely here that agency management was guilty of over-simplification. Media buying today is extremely complex.

How can a man be responsible for space buying and still be alert to an availability situation or spend sufficient time on a TV clearance problem.

Take the case of one of the major agencies which made the complete

media integration move. The agency had been trying for some time to clear a number of key spots in major TV markets in an involved frequency deal. The other day a station rep was able to come up with a proposal and the necessary clearances and excitedly called up the media man assigned to the account. He was told that he could not get to him for two weeks as he was in the midst of planning their '53 magazine campaign, and wouldn't he send the information along to his assistant?

MEDIA BUYERS DISCONTENT

This is why there is considerable discontent among many media buyers at the agencies. A good many of them just don't feel that they can do justice to their jobs by spreading themselves so thin.

About the only good thing that has come out of this trend, is the emergence of the media coordinator; that is, as long as it doesn't do away with the various media specialists. One of the major agencies re-organized its media departments with four coordinators supervising a number of agency accounts. This does make sense. These men perform a valuable function. They can evaluate the work of the print and time buyers; they can serve as liaison between the account, the account executive and the media department. By being detached from any one medium, they can be more objective in planning overall campaigns.

Fred Kugel