

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

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BLOOMINGTON IND

DECEMBER • 1953

TENTH YEAR OF PUBLICATION

THIS ISSUE :

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Page 19

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Page 24

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Page 36

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Page 56



Rest Ye, Merry Gentlemen . . . but not on Christmas Day!



We offer an un-ortho-
dox Holiday sugges-
tion to those of you
who have time
scheduled on our
stations:

In the 107 counties of
Paul Bunyan Land,
where WCCO is tuned

in on more sets than any other sta-
tion, Christmas is a home day. All
the family is around the receiver—
even those usually not able to enjoy

daytime shows. We estimate the
increase in listeners and viewers to
be as much as 80%.

This tremendous increase in audi-
ence offers a challenge to sponsors:
Express your seasonal sentiments
. . . but tell the folks, also, what you
make that can add to their comfort,
pleasure or well-being!

Let's exchange greetings . . . but,
shucks . . . there's still a lot of
potatoes to be dug!

— The
Paul Bunyan Buy!

WCCO

TELEVISION 100,000 WATTS CH. 4
(Free and Peters)
RADIO 50,000 WATTS 830 K. C.
CLEAR CHANNEL
(Radio Spot Sales)

www.americanradiohistory.com

3 TOP-QUALITY, STAR-STUDED SHOWS FOR THE BUDGET-CONSCIOUS ADVERTISER

MYSTERY

BORIS
KARLOFF

As Scotland Yard's **COLONEL MARCH**

A fascinating, BRAND NEW half-hour film series of scientific crime detection based on material provided by America's best-selling mystery writer JOHN DICKSON CARR.

Let "COLONEL MARCH" sell for you on a regional or syndicated basis at amazingly low costs! 26 weeks of programming available.



COMEDY

ROBERT
CUMMINGS

Starring in "MY HERO"

JOHN CROSBY, NOTED TV CRITIC, says "The dialogue, the staging and the production are of a very high order indeed and I see no reason why "MY HERO" can't eventually give "I LOVE LUCY" QUITE A RUN FOR ITS MONEY."

EXCITING RATINGS: Playing opposite a top budget hour variety show extravaganza, "MY HERO" did a spectacular job for DUNHILL CIGARETTES.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE.
Second run in most major markets; first run throughout rest of country.



ADVENTURE

TERRY
and THE PIRATES

OFFICIAL FILMS' fabulously successful, faithful reproduction of the beloved comic strip that appears regularly in over 220 newspapers with a combined circulation of more than 25,000,000 readers!

This half-hour show pulled ratings like these for Canada Dry in 56 different markets: ATLANTA—23.5; BUFFALO—33.3; CLEVELAND—20.8; ROCHESTER—37.3; ST. LOUIS—35.0

NOW AVAILABLE FOR LOCAL OR REGIONAL SPONSORSHIP.
26 Weeks of programming available.



OFFICIAL FILMS, INC. 25 W. 45th St., N.Y. 36 • PL 7-0100

★ ★ ★ ★ AMERICA'S LEADING PRODUCER AND DISTRIBUTOR OF QUALITY TV FILMS ★ ★ ★ ★



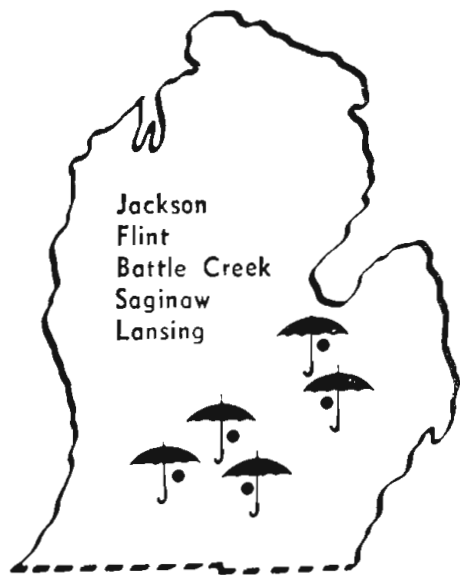
**More
Coverage !
More
Power !**

NOW IN OPERATION . . . new
600 ft. tower

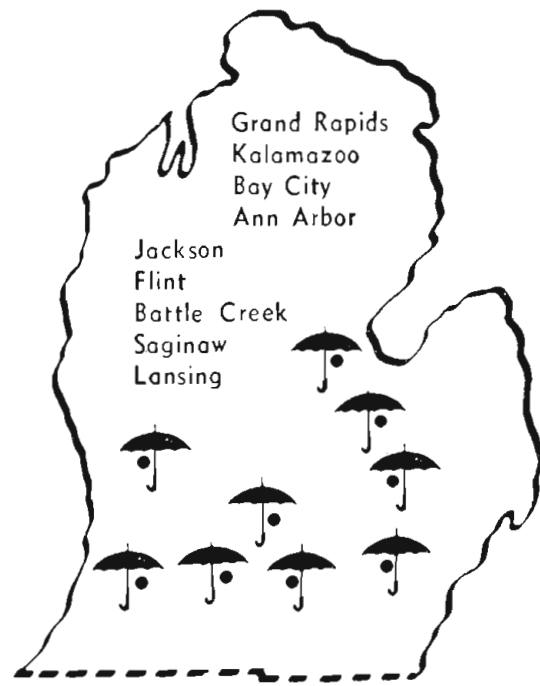
. . . power increase from 19 kw
to 31 kw

. . . primary area now includes
Flint, Saginaw, Jackson and
Battle Creek.

. . . new service area includes
Bay City, Ann Arbor, Kalamazoo
and Grand Rapids.



OLD



NEW

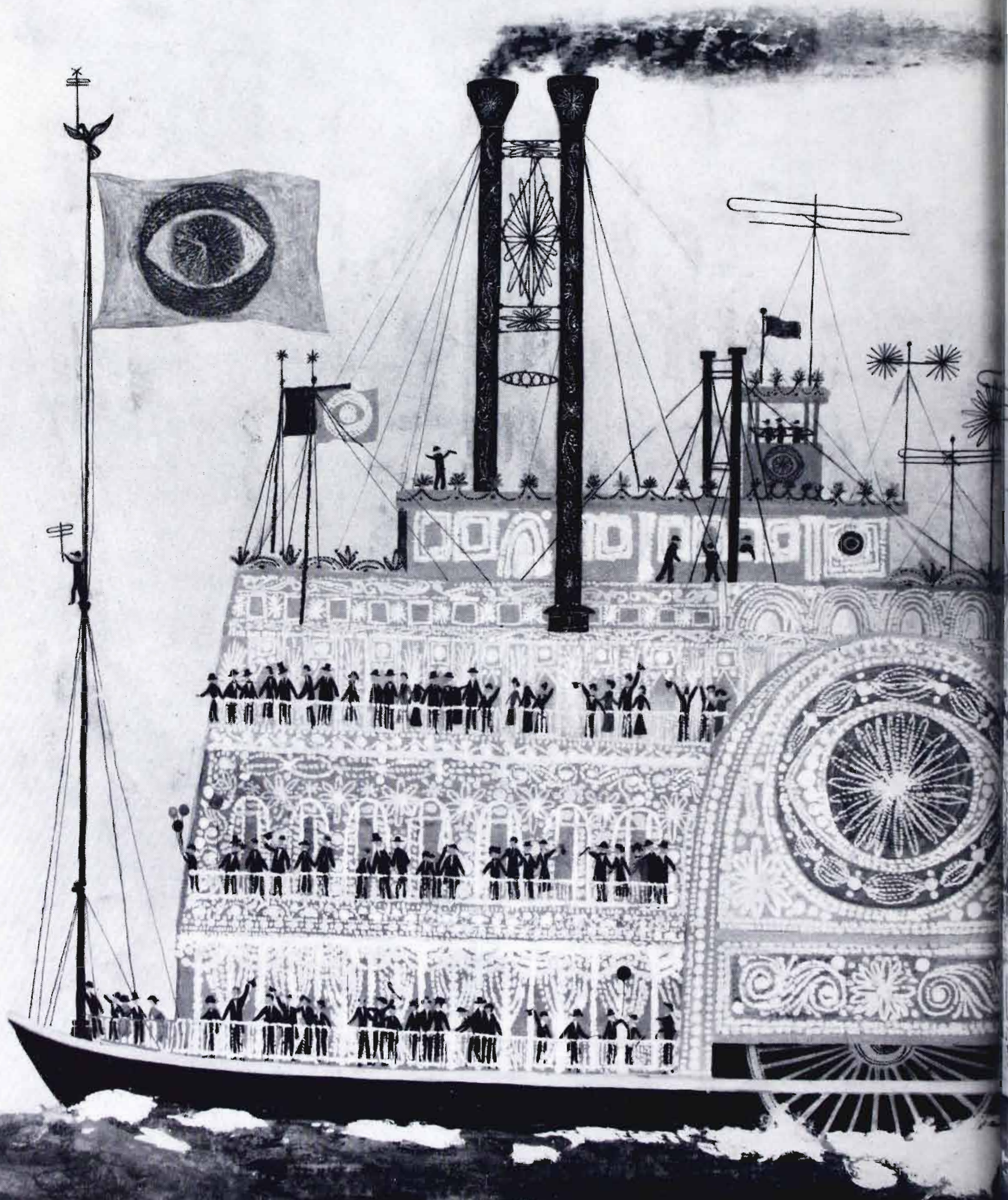
WJIM-TV

CHANNEL 6

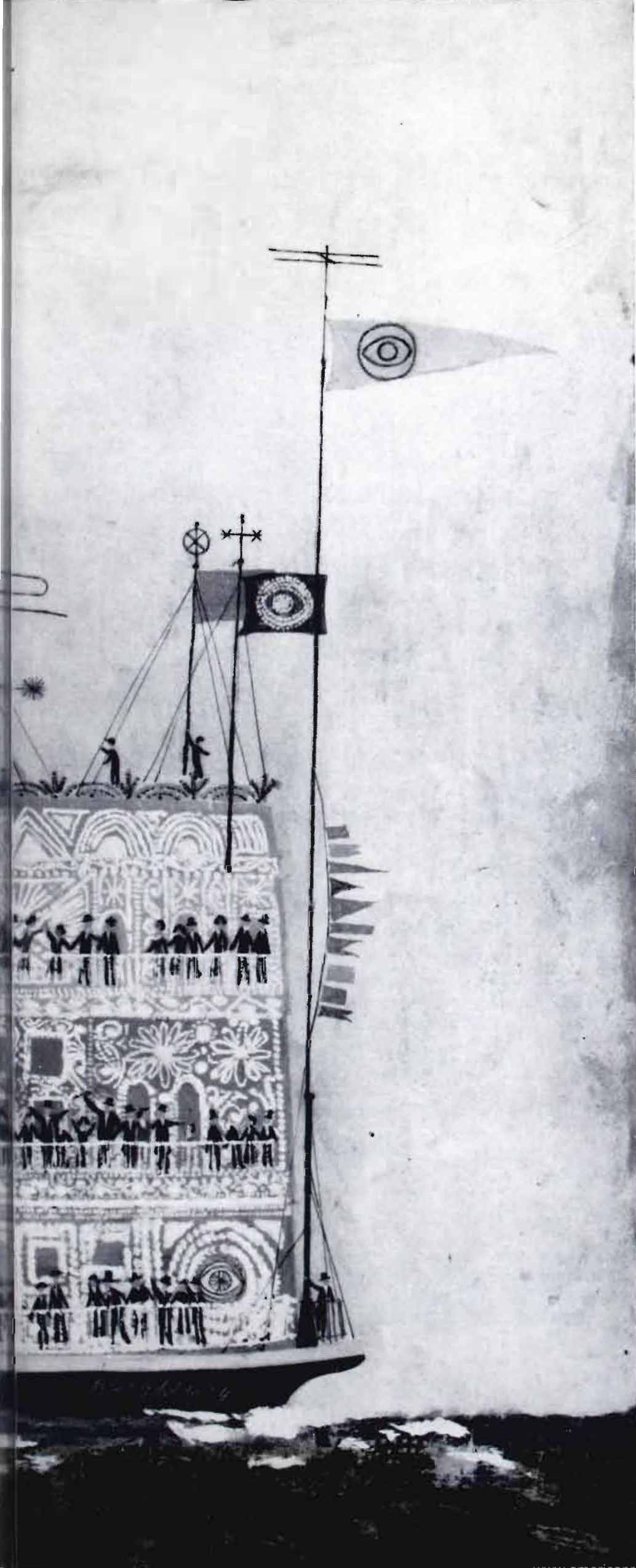
Truly an Area Station!

H-R Representatives

THEY'RE ALL



ABOARD



The new season is around the bend, and its attractions are in full view.

With all the shows of all the networks back on the air, CBS Television is again off to a fast start—as the November study of program popularity* reveals:

It leads at night with *seven* of the Top Ten—and a 21 per cent higher average rating than any other network.

It's ahead during the day—with *eight* of the Top Ten—and an average rating higher by 35 per cent.

This popularity has specific meaning for advertisers. For it's a measure of network competition in the markets where you can best measure competition—in the major markets where networks compete... and the audience has a choice of what to see.

We're bringing this popularity into more and more markets. For the CBS Television Network has grown from 74 stations last year to 156 today. And our sponsors are using an average nighttime network that's bigger by 68 per cent.

This ever-widening popularity explains why advertising billings on CBS Television are bigger than on any other network during the first nine months of 1953—and bigger today than ever in television history.

CBS TELEVISION



HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

In VHF television, *Tower Height* is the most important factor in "reaching out" to fringe areas. *Low Channel* is next most important and *Power* is third.

WAVE-TV's tower soars 1585 feet above sea level — 419 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3 — the lowest in this area!

WAVE-TV radiates 100,000 watts of power — the maximum permitted by the FCC for Channel 3!

Write direct or ask your Free & Peters Colonel for all the facts about WAVE-TV's tremendous new coverage and about the great WAVE-TV television market.

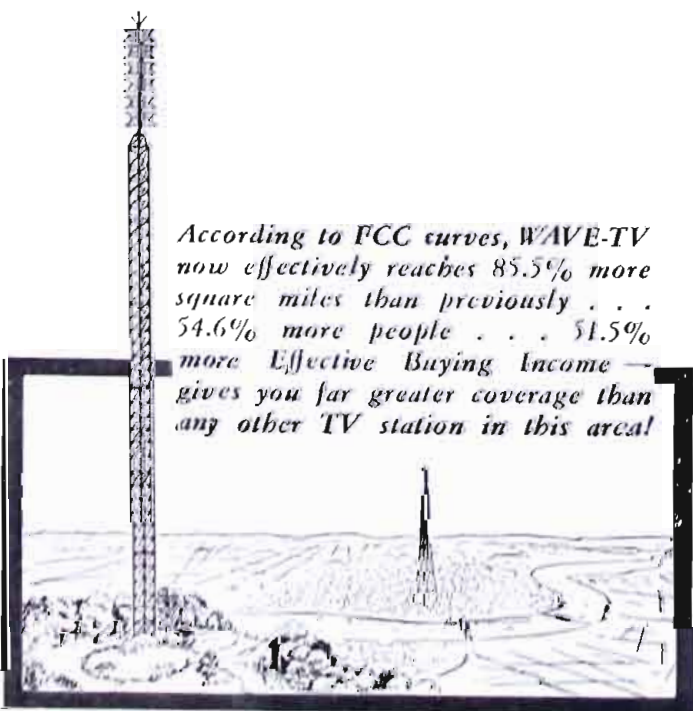
LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representative



TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 12, December, 1953

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Published monthly by the Frederick Kugel Company, Inc. Publication office, 90 West Central Street, Manchester, New Hampshire. Editorial, advertising and circulation offices, 600 Madison Ave., New York 22, N. Y. PLaza 3-3671. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter April 22, 1952, at the postoffice at Manchester, N. H., under the Act of March 3, 1879. All rights reserved. Editorial content may not be reproduced in any form without permission.

growing



growing

growing



WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity . . . loyal
viewing audience . . .

Write for information—

Sales Representative

M E E K E R

New York
Los Angeles

Chicago
San Francisco

WGAL
AM TV FM

Steinman Station
Clair McCollough, President



“knowing the ropes . . .”

Spectacular stunts are a poor substitute for steady, consistent performance. Quality television stations want the long pull of hard work and mature experience in advertising.

They want *exclusive* attention to their needs . . . and all the services each individual station deserves . . . that only a representative devoted *exclusively* to television can provide.

How well this describes Harrington, Righter and Parsons, Inc., can best be told by the stations listed here.

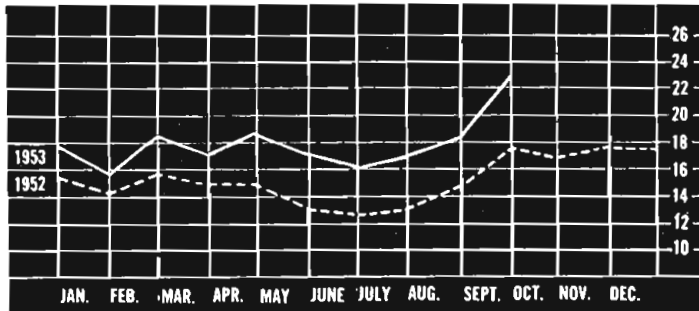
Harrington, Righter and Parsons, Inc.

New York
Chicago
San Francisco

Exclusively television — no newspapers, no radio

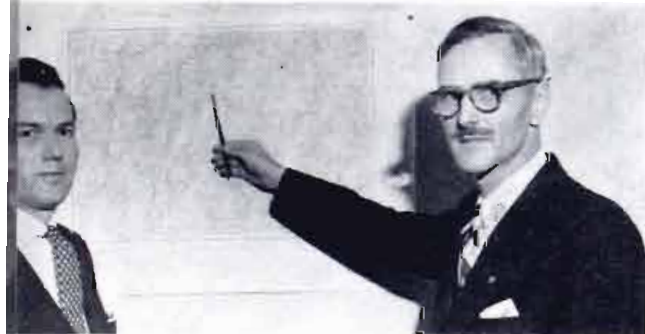
WAAM *Baltimore*
WBEN-TV *Buffalo*
WFMY-TV *Greensboro*
WDAF-TV *Kansas City*
WHAS-TV *Louisville*
WTMJ-TV *Milwaukee*

FOCUS



NETWORK TV BILLINGS—PIB

	for Oct. '53	for Oct. '52
ABC	\$ 2,297,862	\$ 1,453,811
CBS	9,421,202	6,896,674
DuM	1,373,808	959,674
NBC	10,394,200	8,076,843
	\$23,487,072	\$17,385,537



Latest to sign "affiliate" deal with the WPIX "little network" is John T. Parsons, gen. mgr. WMGT-TV, Adams, Mass., pictured above (right) with Fred Thrower, WPIX vp.



How big a regional buy can be was pointed out by MCA-TV topper Dave Sutton after Falstaff Brewing bought City Detective for 118 markets. "The Falstaff order, incidentally the largest of its kind yet consummated, is another confirmation of the growing trend by the local and regional sponsor toward TV use," said Mr. Sutton. "Via film, such advertisers are able to select the markets and TV stations within their specific sales areas."



Sparked by Oscar Katz, research director of CBS-TV, the network is sponsoring, on its own, the next census of U. S. television ownership. Project will again be done by Nielsen. Results ready Feb. '54.

IMPLICATIONS OF TAPE

It is conceivable that two years from now many of today's film programs such as *I Love Lucy*, will be shot "electronically" and, because of tape, with estimated savings as high as 25 per cent.

The networks and their advertisers will be the first to benefit from tape; not only will costs be lower, but because of the instantaneous playback feature, advertisers will be able to get more uniform time periods for their network shows throughout the country.

Next in line to reap the benefits of tape will be the local advertiser and the individual stations. Syndicated "tape programs" should be lower in cost. And once the station has tape equipment, it will be able to set up a better balanced programming day.

Fortunately, the advent of tape in a few years should not affect film production today. Tape and film are compatible. The switch from a reel of film to a reel of tape is purely a mechanical procedure.

While there are still some bugs to be worked out—undoubtedly new problems will crop up when tape is tested in the field under actual operating conditions—the recent demonstration by RCA was so amazingly good that there can no longer be any doubt that tape, with all its potentials, will meet the time-tables set up by General Sarnoff and his engineers.

"LITTLE NETWORK" GETS GOING IN EAST

Important move for both regional advertiser and independent stations is the kick-off of the WPIX (Daily News station in New York) "Little Network." First step is the networking of Madison Square Garden events to Scranton, Pa. (WTVU); Bethlehem, Pa. (WLEV-TV) and Adams, Mass. (WNGT-TV); with negotiations under way for Kingston and Troy, N. Y., Hazleton and Harrisburg, Pa.

The program relay plan can prove a powerful shot in the arm to the independents and, of course, to the advertiser it can mean a calibre of programming not usually available in these markets.

First report from the field comes from WLEV-TV in Bethlehem. The exclusive three times a week sporting events have occasioned a marked upswing in conversion.

Fred Thrower, vice-president and general manager of WPIX, sums it up this way: "This development not only offers many advantages to WPIX and to its clients, but also to the television industry in general.

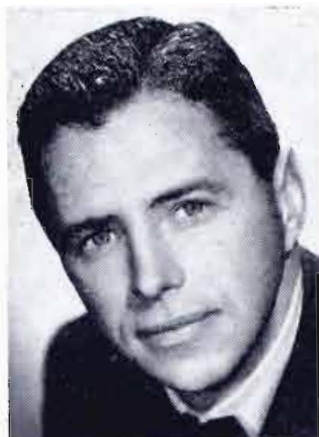
"Primarily it will give WPIX advertisers the opportunity to reach larger audiences. Secondly, it will provide many new UHF television stations with much-needed top-flight programming at low cost, which should induce viewers to convert their sets to UHF.

"Finally, our associate plan will enable WPIX to present more attractive programming to its own viewing audience by increasing the base over which the cost of local programming can be spread."

MAGAZINE CONCEPT MUST COME

With both giant spenders and the small investors coming aboard, cost-sharing plans were never more important. Fairfax Cone, chairman of the Board, Foote, Cone and Bolding, in discussing the magazine concept of TV on page 19, says that it hasn't been carried far enough. TV, as he sees it, is a medium where "the stations and networks would produce and pay for their programming, and sell commercial time inserted between programs, just as pages of advertising are inserted into the editorial content of periodicals. But it is most important in such a plan for the networks to rotate commercial messages . . . to give all their advertisers a fair break. I see no reason why a little group of companies should continue to own all the best time."

(Continued on page 8)



Today gets counterpart on west coast as Columbia Television Pacific Network makes its first big splash with Panorama Pacific. Under the wing of James T. Aubrey, Jr. (above), CTPN general manager, the show is telecast Monday-Friday, 7:00 to 9:00 am, combining music, news, time and weather reports, sports, etc. Hills Bros. Coffee and Pontiac are first advertisers to buy into the new participation vehicle. In addition to the originating station, KNXT, other outlets on the Panorama web are KPIX, San Francisco and KFMB-TV, San Diego—together they cover 85 per cent of the TV receivers in California.

Accenting the increased use of alternation and multiple sponsorship to bring network TV within the reach of more advertisers is this set of figures from PIB. The number of advertisers buying network time in September 1953 was up 14 per cent over that month last year, while the number of sponsored programs had increased eight per cent. Last fall, 144 companies teed off on 157 vehicles; this season got under way with 168 companies riding 147 programs. That oldtime advertisers were growing with the medium is indicated by the fact that over this one-year period, gross billings climbed 28 per cent. And the curves are still shooting upwards—October billings climbed over the \$23,000,000 mark, gaining \$5,000,000 over the September tally.

THEATER TV ON ITS WAY OUT?

“The theater exhibitor just isn’t geared for theater television. We’ve tried to shake him out of the rut but to little avail.” This is the comment, and a pretty accurate picture of theater television today from one of the country’s leading film men.

Notre Dame, a gridiron powerhouse this season, proved strictly third-string box office to the Century Theaters, New York area chain which screened the games in two of its 35 houses via Box Office Television.

Technical reception was excellent and audience reaction favorable, but too many empty seats, possibly attributable to New York’s general apathy toward collegiate football, kept the games from being a financial success. Only the Notre Dame-Georgia Tech contest played to full houses. The Century chain, theater TV exhibitors for four years, has yet to show a profit on the venture, although it still declares in its favor.

One area which might prove to be the primary use for theater TV is that of meetings and conventions. According to Theater Network Television, Inc., which has held a number of these closed circuit conventions for some of the country’s largest corporations, final details are currently being worked out on a plan which will allow two-way connections. Members of the audience, whether they be dealers or salesmen, will have the opportunity to speak directly with the persons they are viewing on the screen.

Another facet closely allied to theater TV is subscription television. Still backed by well-heeled companies and a sizable flock of lawyers in Washington, pay-as-you-see television will be indefinitely stymied unless it can receive FCC permission for use of the airways.

Latest large scale attempt to prove the value of subscription TV is the Palm Springs experiment of International Telemeter (of which Paramount owns a substantial interest). Enthusiasts for this system hope that results will be sufficiently encouraging to make the FCC sit up and take notice.

UHF CONVERSION UPSWING

While a number of markets are having tough sledding in conversions, particularly those saturated by VHF stations, most encouraging is the rapid UHF growth in major cities like Milwaukee, St. Louis, Buffalo and Norfolk. Milwaukee hit conversion of approximately 40 per cent, delivering to the advertiser over 129,288 homes via its UHF stations.

FRINGE TIME FRUITFUL

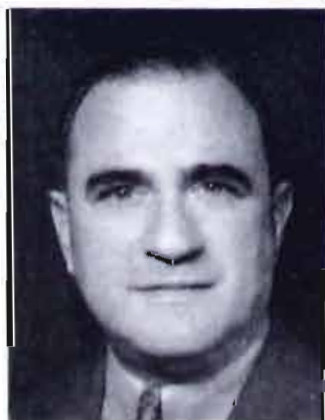
Is the viewer of late-hour live TV alert . . . or is he dozing in his chair, half asleep? That’s what the Biow company wanted to discover in regard to *The Steve Allen Show* (New York, WNBT, M-F, 11:20 pm-12:00 m) for its client, Ruppert Breweries.

Using as premiums various jewelry items fashioned to resemble Father Knickerbocker, symbol of Ruppert’s Knickerbocker Beer, they soon found out. The results emphasize the vitality of late evening TV and forecast a greater use of the 11:00 pm-12:00 m time slot.

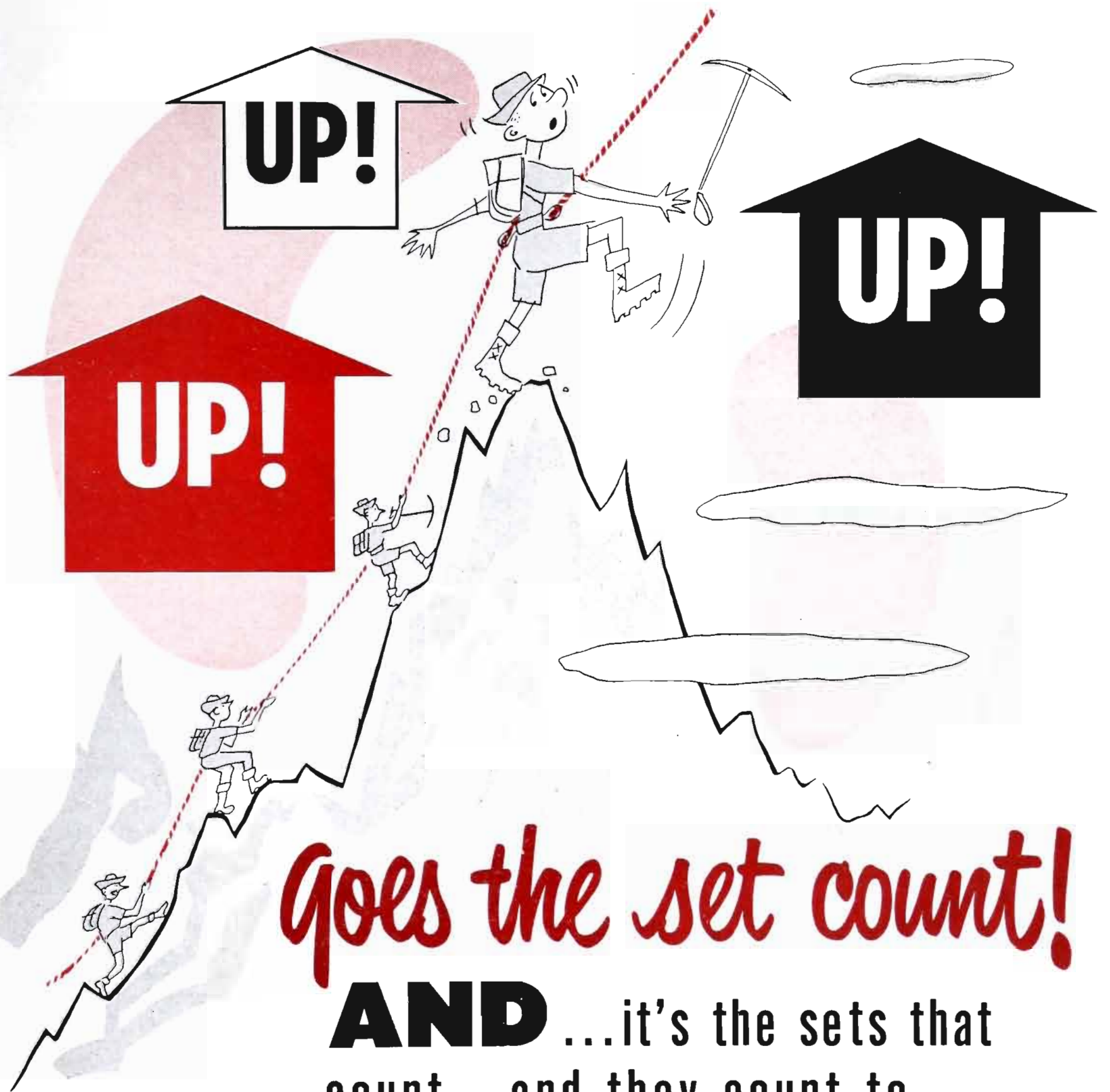
Allen made a single announcement of the offer on a Thursday night show, the offer to close by midnight Saturday. The response was 7,000 pieces of mail.

Recently, another premium was offered (again free) in the form of a “Kan-Kup”—an object punched into the can to serve as a combination can opener and drinking device. There were 7,500 replies.

While ratings show that a large number of people watch late-hour TV, this premium survey seems to go a step beyond the ratings, indicating that for live TV many of these viewers are still very wide awake.



January issue of the Proceedings of the IRE will give the basic information the industry needs in planning for color. Particularly important will be the recommendations of Panel II-A which will completely cover use of film for color. Chairman of the panel is electronics pioneer Dr. Alfred Goldsmith (above) who has just received the Institute’s coveted Founders Award.



Goes the set count!

AND ...it's the sets that
count -- and they count to ...

298,241

...in the Greater Fort Worth-Dallas area!

WBAP-TV

CHANNEL



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

2 TOP-RATED

EACH A PROVEN NETWORK SUCCESS

The Playhouse

Thrilling starlit dramas for every member of the family!

Now—from the current *Schlitz Playhouse of Stars* series, 26 half hours that sparkle with box-office favorites like Joan Caulfield, Peggy Ann Garner, Preston Foster, Maureen O'Sullivan. And what wonderful stories! By Somerset Maugham, F. Scott Fitzgerald, Thomas W. Phipps, and many other "greats." A tried-and-proven way for the smart advertiser to win big audiences, week after week! Just *how* big is evident from these local ratings.*

Boston	32.8	St. Louis	41.5
Dayton	30.5	Chicago	25.2
Minneapolis . . .	29.5	Seattle	48.0

Use these faces to launch a sales campaign!
Top stars appear regularly on THE PLAYHOUSE.



JOAN
CAULFIELD



MAUREEN
O'SULLIVAN



PEGGY
ANN
GARNER



PRESTON FOSTER



Write—phone—wire
your reservation
today

SMASH HIT SHOWS

OFFERED LOCALLY FOR THE FIRST TIME

TENSE! TIMELY! TERRIFIC!
RACKET SQUAD
98 SIZZLING ADVENTURES OF THE LAW VS. CRIME



REED HADLEY
(Captain Braddock of "Racket Squad")

This is the TV film series that zoomed into a 45.3 Nielsen rating (Aug. 1953) — the nation's Number One show! It's based on actual cases from the files of police confidence and racket squads. Each half-hour show is an action-packed chapter in the annals of rackets and "confidence games" that could victimize you. Big public-service appeal... a real buy for advertisers looking for quick, profitable sales. Here's how RACKET SQUAD rates locally:*

Cleveland	37.5	Chicago	30.4
New York	28.5	Toledo	56.0
New Orleans	42.5	Pittsburgh	46.3

*Rating Source: Telepulse, December 1952

FILM SYNDICATION

In New York: Don L. Kearney, 7 West 66th St., SU 7-5000; In Chicago: John Burns, 20 North Wacker Drive, ANdover 3-0800

KOTV

Channel **6**

TULSA

KFMB-TV

Channel **8**

SAN DIEGO



If YOU'VE a product hard to beat then
tell your story, make it sweet let them
SEE it, show it WELL on these TWO
stations **THEN WATCH IT SELL!**

KOTV Channel 6

WRATHER-ALVAREZ, INC. • TULSA, OKLA.

KFMB-TV Channel 8

WRATHER-ALVAREZ BROADCASTING, INC. • SAN DIEGO, CALIF.

Exclusive National Representatives
EDWARD PETRY & CO.



CONTINUOUS COST STUDY

ALWAYS one of the hottest buys in radio, news shows are coming into their own in TV. Sports, weather and general news with a local flavor offer some of the medium's best spot and local cost figures.

For a one minute participation, WJAR-TV's *Telenews Daily* reaches 1,000 Providence homes for \$1.23. On a five minute program segment, *KNXT News* in Los Angeles gets a cost of \$2.08 per thousand homes per commercial minute at 11:00 pm. A ten minute

program, *Richard Harkness and the News*, WNBW, Washington, scores \$2.33 per commercial minute.

What makes them good buys? A recent Advertest survey showed that TV owners have come to rely on the visual medium for their daily news. Ratings might not be phenomenal, but since most newscasts run in fringe time, their costs are comparatively low.

Add to this all the usual advantages of using a strong locally known personality—viewer loy-

alty, merchandising potential, and personal selling if the newscaster does the commercial.

There are great variations among the news shows in ratings and cost performance. But they represent one of the strongest areas of local programming and therefore one of the soundest spot buys.

One of the reasons for these variations is the differences in advertisers' objectives. For a maximum impact and identification a ten minute strip might be better than a participation schedule, whatever the cost per thousand.

CITY, STATION, PROGRAM, TIME	VIDEODEX OCTOBER RATING	# HOMES REACHED	PROGRAM COST	TIME COST	TOTAL COST	COST PER M HOMES	COST/M HOMES/ COMM'L MINUTE
PARTICIPATING							
Providence, WJAR-TV, M-F <i>Telenews Daily</i> , 7:00-7:15 pm	25.6†	130,347	—	—	\$160.00	\$1.23	\$1.23
Washington, WTOP-TV, M-F <i>Siegel On Sports</i> , 6:35-6:45 pm	7.5	39,047	—	—	95.00	2.43	2.43
5-MINUTE							
Cleveland, WNBK, M-F <i>The Weather Show</i> , 6:40-6:45 pm	8.4	68,938	—	—	200.00	2.90	2.18
Los Angeles, KNXT, M-F <i>KNXT News</i> , 10:55-11:00 pm	6.4	108,292	—	—	300.00	2.77	2.08
New York, WCBS-TV, M-F <i>Six O'Clock Report</i> , 6:00-6:05 pm	5.2	216,243	—	—	630.00	2.91	2.18
Washington, WNBW, M-F <i>Lief Eid & the News</i> , 6:50-6:55 pm	9.4	48,939	\$ 77.00	\$125.00	202.00	4.13	3.10
10-MINUTE							
Atlanta, WSB-TV, M-F <i>News</i> , 11:00-11:10 pm	9.1	29,756	20.00	140.00	160.00	5.38	4.30
Philadelphia, WCAU-TV, M-Sat <i>John Facenda News</i> , 11:00-11:10 pm	6.4	99,573	226.00	297.50	523.50	5.26	2.63
Washington, WNBW, M-F <i>Richard Harkness & the News</i> , 11:00-11:10 pm	8.2	42,691	60.00	113.75	173.75	4.07	2.33

† Telepulse



You can advertise successfully

SPOT

Local TV kids' programs work wonders
... on audiences and sales.

They're scheduled just when most kids can be
reached in each market. And they're tailored right
to kids' own interest... which makes the kids
ask for products they see advertised.

When they do, parents buy. One national advertiser

WSB-TV . . . Atlanta
WBAL-TV . . . Baltimore
WFAA-TV . . . Dallas
***KOA-TV . . . Denver**
WICU . . . Erie
KPRC-TV . . . Houston

KECA-TV . . . Los Angeles
KSTP-TV . . . Mp'l's.—St. Paul
WSM-TV . . . Nashville
WABC-TV . . . New York
WTAR-TV . . . Norfolk
KMTV . . . Omaha

WTVH-TV . . . Peoria
WENS . . . Pittsburgh
WOAI-TV . . . San Antonio
KFMB-TV . . . San Diego
KGO-TV . . . San Francisco
KOTV . . . Tulsa
KEDD . . . Wichita

*In operation on or about December 24th

over kids' shoulders with . . .

TV

put his product (a first aid supply) into 22,000 homes . . . all within a month . . . using only two participations weekly in one kid's program.

Local TV kids' programs dig right into the markets where you sell your product. You'll have many extra merchandising opportunities. You'll have complete flexibility in buying just the time periods you need.

REPRESENTED BY

Edward Petry & Co., Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • DALLAS

www.americanradiohistory.com

a **LAUGH** for every week in the year!

A **52** half-hour film hits for local and regional sponsorship
the **Abbott and**



Costello show!

filmed expressly for television in Hollywood . . .

26 new films just completed! The ABBOTT AND COSTELLO Show is now set to provide alert local and regional sponsors with a total of 52 big-marquee comedy hits, plus the cash-register power of selling by TV.

- **PROVEN BY RATINGS** . . . a show which has been consistently hitting top ratings all over the country.
- **PROVEN BY EXPERIENCE** . . . a show which dozens of blue-chip advertisers have found as the ideal answer to their TV problems.
- **PROVEN BY ALL AUDIENCES** . . . because ABBOTT AND COSTELLO are as wonderful for the kids as they are for adults in literally millions of homes.

Contact your nearest MCA-TV office for further information **TODAY!**

In San Francisco
25.0
Pulse

In New York
18.0
Pulse

In Columbus
29.0
ARB

In Philadelphia
21.5
Pulse

another advertising **SHOWCASE ON FILM** from



NEW YORK: 598 Madison Avenue — Plaza 9-7500
CHICAGO: 430 North Michigan Ave. — Delaware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — CRestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — EXbrook 2-8922
CLEVELAND: Union Commerce Bldg. — CHerry 1-6010
DALLAS: 2102 North Akard Street — PROspect 7538
DETROIT: 1612 Book Tower — WOODward 2-2604
BOSTON: 45 Newbury Street — COpley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg. — LINcoln 7883
ATLANTA: 811 Henry Grady Bldg. — LAMar 8750



The Male Audience-- How to Reach it

By Jean Carroll, Timebuyer,
Sullivan, Stauffer, Colwell & Bayles, Inc.

ATTRACTING the attention of men is fun for a girl. That is, unless she happens to be a TV time-buyer with a "sell" problem similar to the one we have on Carter Products' Rise Shave Cream. Then, it's hard work.

In this case, the objective is to spot a strong one-minute Rise commercial on the TV screen at a time to reach a predominantly male audience. In order to do so, there are two primary considerations—the correct time spot and proper programming. Actually, in order to achieve the ultimate goal, these two requisites cannot be separated.

As far as the time slot is concerned, we have learned that male viewers can be reached best at only a few strategic times compared with the female daytime monopoly of the family TV set.

For example, men do watch the TV screen during the early morning hours, on weekends and nights after 7:00 o'clock. However, even if we put our Rise commercial on at these particular times, we will not be fulfilling the obligation to our client unless we insure proper programming as well.

We know that sports programs, documentaries, news shows, mysteries and variety shows, in that order, are most effective in capturing men viewers. Therefore, the ideal would be to spot our commercial directly before or after a highly-rated sports program during the evening.

Since this ideal is seldom possible, let's look at the figures. General programs seldom bring the percentage of men in the audience higher than 30 per cent or 40 per cent, whereas a program with a larger percentage of men viewers might have a lower rating.

As a consequence, it is frequently more economical to buy a program or adjacency with a lower percentage of men in order to reach a greater number of them, paradoxical though it may seem.

For instance, a show with a 20 rating which reaches a 40 per cent male audience is a better bargain than a show with a 10 rating which reaches a 60 per cent male audience.

At SSC&B we have found that in some cases it is advisable to buy sports programs or spots next to sports programs even if we have to pay a slight premium because reaching our desired audience justifies the additional cost to Rise.

The popularity of various sports events in different areas is of specific significance. In one area bowling might be the draw, while baseball might be a bonanza or a dud. We find, for example, that wrestling does particularly well in one-station markets, while the audience for wrestling shows has fallen off considerably in multi-station markets. (In spot buying these sports preferences must be taken into careful consideration.)

Interest engendered by specific sports events fluctuates to a high degree. For example, prizefight fans are always with us. Yet, championship bouts will have many more fans than a routine prizefight. The draw, in one case, can be spectacular and, in the other case, merely average.

In short, the national sports picture lacks uniformity in this regard. Another consideration, aside from the lack of uniformity, is the seasonal nature of sporting events, which means that your December viewers may have left you by May. In addition, we know that football schedules do not create the same kind of loyal team following that baseball does.

The political arena is a notably fine market for closing in on your male audience. This type of programming, however, has the drawback of seldom being economical.

Economy figures advantageously in spots after 11:00 P. M., partic-

(Continued on page 62)

WVEC-TV
channel 15

covers
greater
metropolitan
NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS

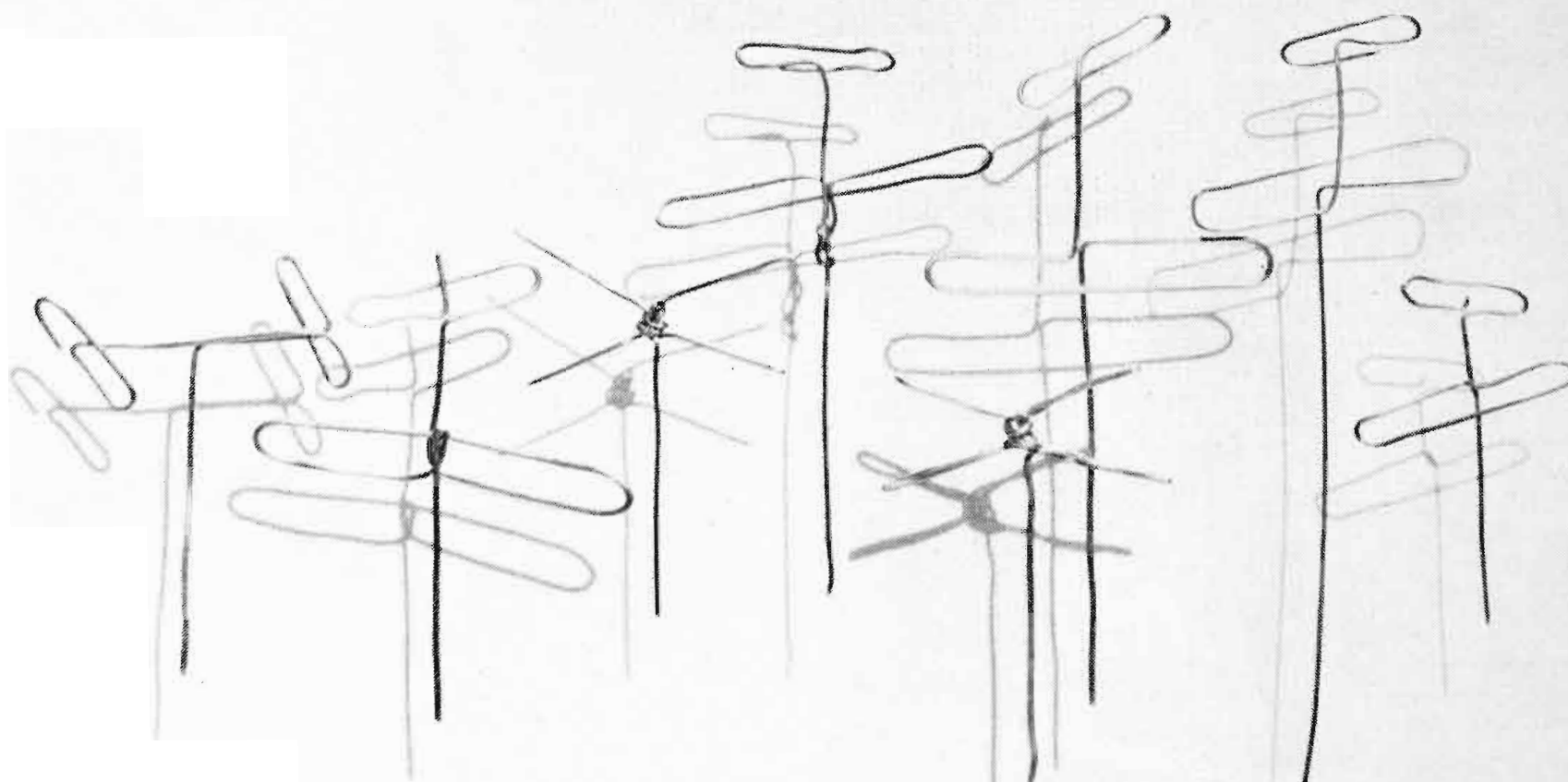
Here's selling power PLUS in the great Norfolk Metropolitan Area where only WVEC-TV is NBC... beaming your sales message right to the core of this dynamic multi-city market.

only WVEC-TV
IS AN
NBC
TELEVISION
AFFILIATE

represented by **RAMBEAU**
NEW YORK • CHICAGO
SAN FRANCISCO • MINNEAPOLIS
LOS ANGELES



DAYTIME DOLLARS BUY MORE



In NBC daytime television your advertising dollar becomes more elastic and more efficient. Compared to the average of all nighttime television shows, the average NBC daytime TV program reaches more homes per dollar . . . gives you up to three times more commercial

time for your money . . . and gives you up to three times the commercial frequency. These are only a few of the reasons why *daytime dollars buy more* when they are wisely placed in NBC daytime television.

N B C T E L E V I S I O N

a service of Radio Corporation of America



*Fairfax M. Cone,
Chairman of the
Board, Foote,
Cone & Belding, says*

The Magazine Concept Must Win Out

THE cost of television for most sponsors, even for a single program, will shortly become prohibitive.

The rapid growth of new stations to be added to the networks, and the greatly increased expenses of color telecasting, will soon mean that few advertisers can carry out a consistent advertising program on television unless they go out of all other media.

Scarcely 50 of the nation's top companies can even now afford a weekly half-hour network program.

And these firms virtually monopolize the prime time segments, so that new companies cannot obtain equally good time and win the same size audiences, because they can buy only time on the fringes of the best listening hours.

I see no reason why a little group of companies should continue to own all the best time.

Such a monopoly creates a very dangerous situation, one containing elements that could be capitalized upon to increase still further government's control of telecasting in America.

Television, the greatest advertising and communications medium ever to come along, cannot remain a vassal of any group. Television does not belong to the stations. It does not belong to the networks; or to the advertisers. It belongs to the people.

It is the people's air, and only the people, not any of these special groups, may say "This is what TV should be."

But let me emphasize that I believe in free enterprise, and not in government control. Television, which must serve all the people all the time, should serve them through the time-honored American principles of enlightened private ownership, not of government control.

And yet, unless we who are in this dramatic new medium provide services in the public interest ourselves, there may come a day when government will try to take over. That would be fatal to our principles of freedom of the press and communication.

What can be done about it? I believe there is an answer that has to come: the magazine concept of telecasting.

Under this plan, and it might be confined to a few hours a day to start, stations and networks would select and produce all programs within these periods.

Just as a newspaper or magazine editor selects the editorial content of his publication, station and network producers would build their programs, keeping in mind their twin responsibilities to inform and entertain, and to provide programs that will win large audiences and therefore make the stations prosperous.

(Continued on page 61)

How to Work with your Dealers

service rather than fun

WHEN Bulova management began to swing its healthy advertising budget from radio to television, it was convinced that the new sound-picture medium was the way to sell its style-beauty-accuracy story to the public.

Today, because of its national campaign, Bulova owns prime spot time in every TV market in the country, accounting for the lion's share of all Bulova ad money. Not so well known is Bulova's work on the local level.

Guiding hand in making the radio to television transition has been Bulova's president, John H. Ballard, who realized many years ago that in TV lies the future of much of the local jeweler's advertising budget.

But obstacles stood between the local jeweler and this brand new advertising vehicle. Bad programming, sloppy production, weak selling approaches could easily "unsell" local jewelers on the medium that requires more of a spe-

cialist's touch than the more familiar media of radio and newspapers.

Co-op advertising at its best has always been a headache to both the dealer and national advertiser. Control of funds has been difficult; effectiveness, questionable.

Bulova's answer was to set up, over two years ago, the TV-radio Merchandising Department—virtually an advertising agency operation—for the thousands of authorized Bulova jewelers from coast to coast.

Its director is Norman Gladney, who channels the men and materials which help local jewelers use television effectively.

Fieldmen visit the jeweler, help him work out spot or program times with the local TV station, and in many cases, recommend the vehicle to which the jeweler ties his TV advertising.

This operation is completely apart from national campaigns. Everything is geared to the local

level. Commercials differ considerably from those in Bulova's national advertising.

Tied in with the commercials are window displays and newspaper ad mats—all built around the TV advertising. Transcribed radio spots dramatizing the same offers are also available. These are open-end, and feature some of the country's top selling voices.

Because TV eats up material at a rapid pace, Bulova goes into the film studios four times a year to shoot new commercials to keep the voracious TV schedules of its jewelers supplied.

A close check is kept over each dealer's TV efforts to help him keep his advertising at peak efficiency. Additional personal visits or phone calls serve to monitor the operation.

Where results fall off, Bulova might suggest a switch to cheaper fringe time, or from softer one-minute commercials to harder-selling two-minute films. Each jeweler and each market represent different advertising problems.

Typical of the response to the Bulova approach is found in this midwest dealer's letter to the TV Merchandising Department: "I can say that the results achieved by our use of your television promotions were so good that the sales far outdistanced our ability to obtain these watches from your firm. Never in the history of our business have we sold so many of one model watch in one store in so short a time—in addition we sold many regular dress watches because of the interest created in our store by this program."



The dealer commercials are specially written and produced for retail results. They are one or two minutes in length, and are built on a personality-demonstration, followed by an audience incentive offer, such as a ten-day free trial.

Commercials end with a complete local store identification, showing store front, dealer's slogan, address and phone number. Telephone and mail orders and in-the-store traffic are the goals of these custom-made commercials.

Bulova Watch emphasizes

top co-op effort

Norman Gladney
Director, TV-Radio Merchandising Dept.
Bulova Watch Company, Inc.

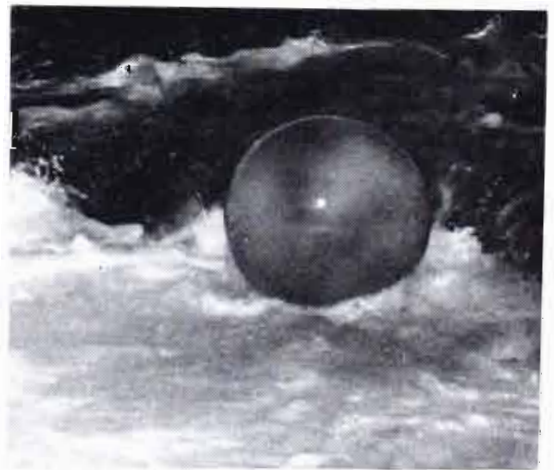
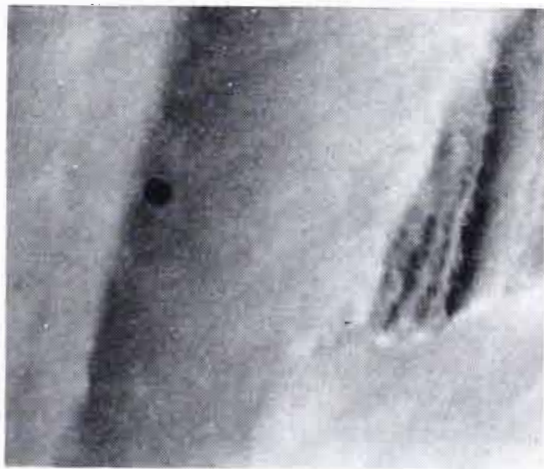
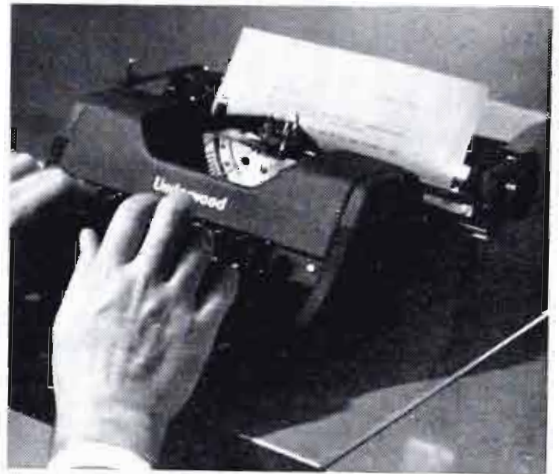
Unusual is Bulova's approach to their dealers' other merchandise. Aware that increased store traffic means an increased sale of their watches, the Merchandising Department supplies commercials for the jewelers' other major lines such as diamonds and appliances. This phase of the operation, naturally, has garnered considerable dealer good will.

Prior to Bulova's appearance on the scene, the dealer had been using 10-second institutional spots with less than spectacular results. On the advice of a Bulova TV man he was advised to graduate into harder selling. "Actually make an offer . . . just as you do in your newspaper and direct-mail advertising. And plug your credit story," he was told.

Another quote from a dealer's letter to the Bulova Merchandising Department, labeled by them as par for the course, said in part: "Your preparation of individual films for our use gave our presentation a professional touch and what really counts — productive business — we sold 20 Clippers from one spot resulting in a total of \$1,200.00 in sales."

That the Bulova plan of "taking the jeweler by the hand" into television with emphasis on service rather than funds has paid off is evident in the large number of dealers throughout the country who are now using their commercials and constantly calling on the TV-Radio Merchandising Department for aid in their local advertising.

Key point in the success of Bulova's local dealer program has been the production of dramatic commercials, powerful enough to "sell" the jewelers who are to run them at local expense. Typical of this kind of commercial is the new *Niagara Falls* demonstration of the shockproof, watertite qualities of the Bulova automatic Clipper man's watch. Filming was so sensational that it made the major columns from coast to coast.



SUMMARY OF FAMILIARITY AND USE —
TOTAL PANEL

Soft Drinks—% of Panel

Brand	Familiarity	Use
Canada Dry	19.4	5.8
Coca Cola	56.0	15.4
Cotts	4.4	1.1
Hoffman	50.2	18.5
Kirsch	9.1	2.5
Kirsch No Cal	8.5	2.4
Mission	4.1	.9
Myers	7.4	1.4
Pepsi Cola	48.6	16.0
Seven Up	15.2	4.7
Super Coola	9.7	2.4
White Rock	8.0	3.0

Shampoos—% of Panel

Brand	Familiarity	Use
Charles Antell	9.7	4.7
Breck	14.2	9.7
Conti Castille	9.1	5.2
Dial	1.4	.5
Drene	22.9	6.2
Finesse	3.6	1.2
Fitch	6.3	2.0
Halo	38.6	11.9
Lustre Creme	14.3	7.4
Mulsified Coconut	2.5	.9
Prell	10.4	3.9
Shasta	10.7	3.5
White Rain	25.7	6.6
Woodbury	5.5	3.5

BRAND STUDY: Halo leads in use, Canada Dry in familiarity

This month: soft drinks and shampoos. One thousand interviews and pantry checks are conducted each month for TELEVISION Magazine's continuous brand study by The Pulse, Inc., in TV homes in 12 counties in metropolitan New York. Persons interviewed are given a selected list of programs and asked to check off those they have viewed. They are then asked to name brands they are familiar with in each category. Following this, pantry checks are made to find which brands are used. The index of performance serves as a comparative measure of effectiveness.

SHAMPOOS



Familiarity with Shampoo Brand

Brand	Program	Viewers	Non Viewers	Index of Familiarity
Dial	Journey Through Life	1.8	1.3	*
Finesse	What's My Line	3.8	3.1	*
Halo	Colgate Comedy Hour	43.0	28.2	152
Lustre Creme	Strike it Rich	16.9	10.5	161
Prell	Welcome Travelers	9.8	10.6	92
White Rain	Godfrey & Friends	27.8	19.2	145

Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
Dial	Journey Through Life	.6	.5	*
Finesse	What's My Line	1.0	1.6	*
Halo	Colgate Comedy Hour	14.0	7.0	200
Lustre Creme	Strike it Rich	7.7	7.0	110
Prell	Welcome Travelers	4.2	3.8	*
White Rain	Godfrey & Friends	7.3	4.5	*

* Too few in sample to yield reliable index

DESPITE the large volume of advertising in all media for soft drinks and shampoos, television is definitely accomplishing the job of making the brands better known and of converting and, equally important, keeping customers.

Particularly significant is the comparison of familiarity and use for the total panel against viewers and non-viewers of specific programs. For example: 8.5 per cent of the total panel were familiar with Kirsch's No-Cal and 2.4 per cent of the homes checked had No-Cal on hand. However, in analyzing the audience for their television program, *People Are News*, the figures show that 16.7 per cent of the viewers were familiar with their brand and 5.6 per cent had the soft drink in their homes.

Even for a sales leader like Colgate's Halo, the results are most impressive. As against the total panel findings of a 38.6 per cent familiarity and 11.9 per cent use, the percentages for viewers of the *Colgate Comedy Hour* are 43 per cent familiarity and 14 per cent use.

For the ten programs sponsored by soft drinks in

New York, viewers of these shows were more familiar with the brand than were non-viewers.

The highest index of familiarity—174—was earned by *Terry and the Pirates* for Canada Dry; i.e., 74 per cent more *Terry* viewers mentioned the brand name than did non-viewers. Next came Super Coola, which hit an index of 171 with *The Early Show*.

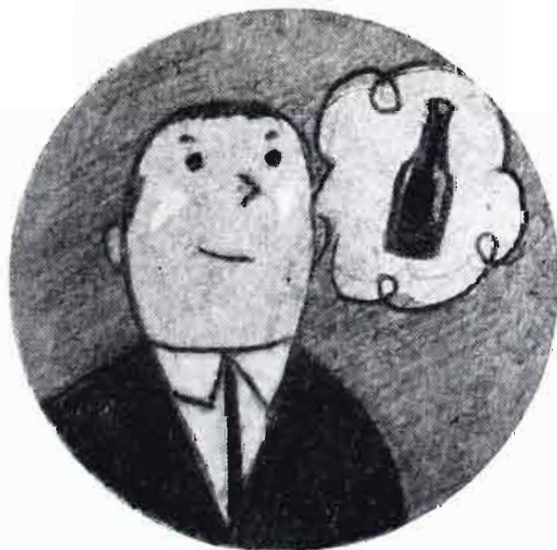
Leading in use is Hoffman (entire line) with Pepsi Cola and Coca Cola close behind. These same brands were the ones most familiar to the panel.

Five of the six shampoo brands using TV recorded more brand familiarity among program viewers than among those who had not been exposed to their shows.

Two Colgate products earned the highest scores on familiarity—Lustre Cream hit an index of 161 on *Strike It Rich* and Halo, an index of 152 on *Comedy Hour*. Next came White Rain with 145 on *Godfrey and Friends*.

Highest index of use yet to be scored in TELEVISION Magazine's brand study was Halo's 200—twice as many *Comedy Hour* viewers used the brand than did non-viewers.

SOFT DRINKS



Familiarity with Soft Drink Brand

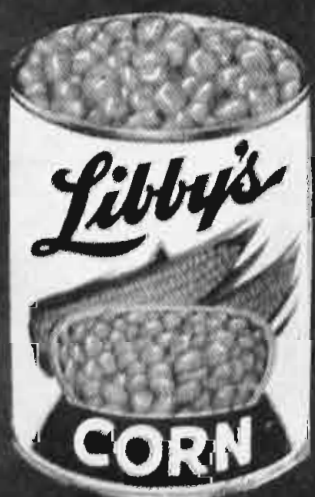
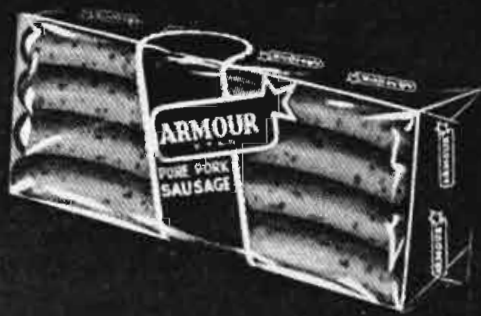
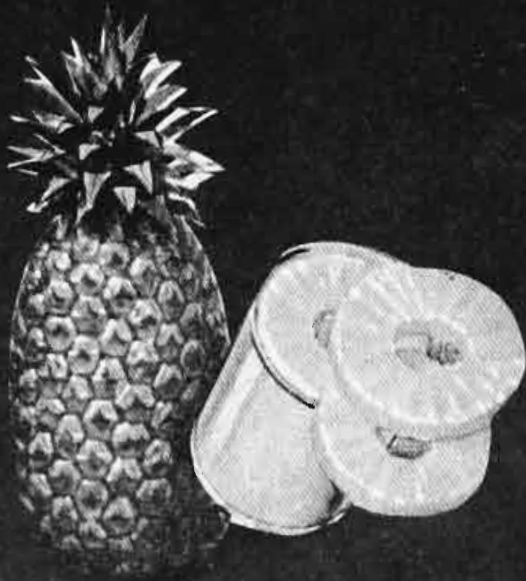
Brand	Program	Viewers	Non Viewers	Index of Familiarity
Canada Dry	Terry & The Pirates	30.7	17.6	174
Coca Cola	Eddie Fisher	57.3	55.3	104
Coca Cola	Ernie Kovacs	58.5	55.7	105
Coca Cola	Early Show	61.0	53.4	114
Cott	Amos 'n Andy	4.7	4.3	*
Kirsch No Cal	People are News	16.7	8.0	*
Pepsi Cola	Ted Steele Show	51.8	47.8	108
Pepsi Cola	Pepsi Cola Playhouse	51.6	47.9	108
Super Coola	Early Show	13.3	7.8	171
White Rock	News—K. Kennedy	8.3	8.0	*

Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
Canada Dry	Terry & The Pirates	4.4	6.0	*
Coca Cola	Eddie Fisher	14.2	16.1	88
Coca Cola	Ernie Kovacs	14.4	15.5	93
Coca Cola	Early Show	19.1	13.5	141
Cott	Amos 'n Andy	.9	1.1	*
Kirsch No Cal	People are News	5.6	2.2	*
Pepsi Cola	Ted Steele Show	16.1	16.0	101
Pepsi Cola	Pepsi Cola Playhouse	16.5	16.0	103
Super Coola	Early Show	3.8	1.7	*
White Rock	News—K. Kennedy	3.0	3.0	*

* Too few in sample to yield reliable index





A special report on the changes in the food industry that have created a \$60-billion a year market

FOOD REVOLUTION makes television use vital for advertisers

FORTUNE, analyzing the revolution that has created a \$60 billion a year national food bill, called its report "The Fabulous Market for Food"—a title that has special meaning for those concerned with television.

Americans are now spending 26 per cent of their disposable income for food. In 1941 that figure was 22 per cent, which means a tremendous jump in terms of dollars.

The food industry in turn has spent an increasingly large share of its income for advertising, especially television advertising. Food makers and sellers are television's biggest customers. They pay out one-quarter of all gross network expenditures.

In the first nine months of 1952 food and beverage companies invested \$33,374,564 in TV; in the same period of 1953, this expanded to \$36,594,593.

On the spot side, there are many more food advertisers putting TV to work. Eight of the top 25 spot advertisers are in the food business. Among these, National Biscuit and Standard Brands are almost exclusively users of spot rather than network.

All of the six largest supermarket chains are using television, indicating that a revolution has occurred in food advertising as well as in marketing.

Val S. Bauman, sales and advertising manager of National Tea, the country's sixth largest chain, pointed out in TELEVISION Magazine (May 1953) that while his chain is still the largest buyer of newspaper space in Chicago, it is also the largest local buyer of television time, with a \$600,000 annual tab.

Many food advertisers have shifted their emphasis away from printed media. Some, such as Old Dutch Coffee, have done so well in TV that they have staked their entire budget on the new medium.

Regional and local food advertisers have been among the greatest beneficiaries of TV. Television

has been the wedge with which they've forced a larger share of the market for themselves.

Its impact has created the necessary brand consciousness among consumers, the kind of acceptance that was almost impossible for a local company to gain in newspaper competition with the rich national companies.

This success accounts for the fact that food products and dealers are the largest users of TV on the local level. Norman Knight, General Manager, WABD, New York, reports that this category makes up 53 per cent of the station's local sales.

The basic revolution in food marketing means that food advertisers, no matter what their size or distribution, will inevitably be relying on television more and more.

The revolution itself has been much discussed and often charted. Summarizing Fortune's findings: the growth of the food market has been caused mainly by the growth of cash income and of population. These trends in turn have produced tremendous changes in consuming habits.

People are eating more and eating better—most important of all, they are putting out increasingly large sums for *convenience* items. Processed foods, which do much of the housewife's work for her, have taken over. Most of the foods sold today arrive on the grocery shelf as packaged, branded products.

The biggest users of the convenience foods (frozen fruit, cake mixes, trimmed meats, etc.) are those in the upper income brackets, particularly families whose earnings are above the \$4,000 mark. It is at this level that canned food consumption falls off and use of frozen foods begins to soar.

The higher cost of convenience foods might limit their consumption to the top brackets; on the other

(Continued on next page)

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hand, Fortune feels, mass production might bring prices to the point where all groups will be able to afford them.

This boom in processed foods has occurred during the period in which the supermarkets have taken over retail distribution. This is not a coincidence.

Supermarkets (departmentalized self-service stores grossing over \$375,000 a year) now make up only four per cent of all grocery outlets. But they account for 44 per cent of all retail volume.

The superettes (stores grossing \$75,000 to \$375,000) account for 35 per cent of sales. Numerically, they represent one-fifth of all grocery stores.

In 1944 the supermarkets and superettes together had about half the business; today they have close to four fifths of it.

Although marketing costs have risen drastically, it is the retailers rather than the farmers or processors who have gained the most. The retailers' take is up 260 per cent over 1941.

For the makers and sellers of food this expanding market with its emphasis on packaged food means harder, more competitive selling. And this means more advertising.

J. M. Mathes, president of the Mathes Agency, wrote in TELEVISION Magazine, "With the growth of self-service stores in many fields, the manufacturer can no longer depend upon the store clerk to push his

line . . . It is obvious that a great advantage accrues to the manufacturer who has successfully pre-sold the customer . . . Television has tremendous impact in this area . . . Pre-selling on TV will play an increasingly important role in the competition for brand preference."

Canned foods have always been heavy advertisers in television. Most frozen food advertising so far has been concentrated on juices, which account for 20 per cent of all frozen foods sold.

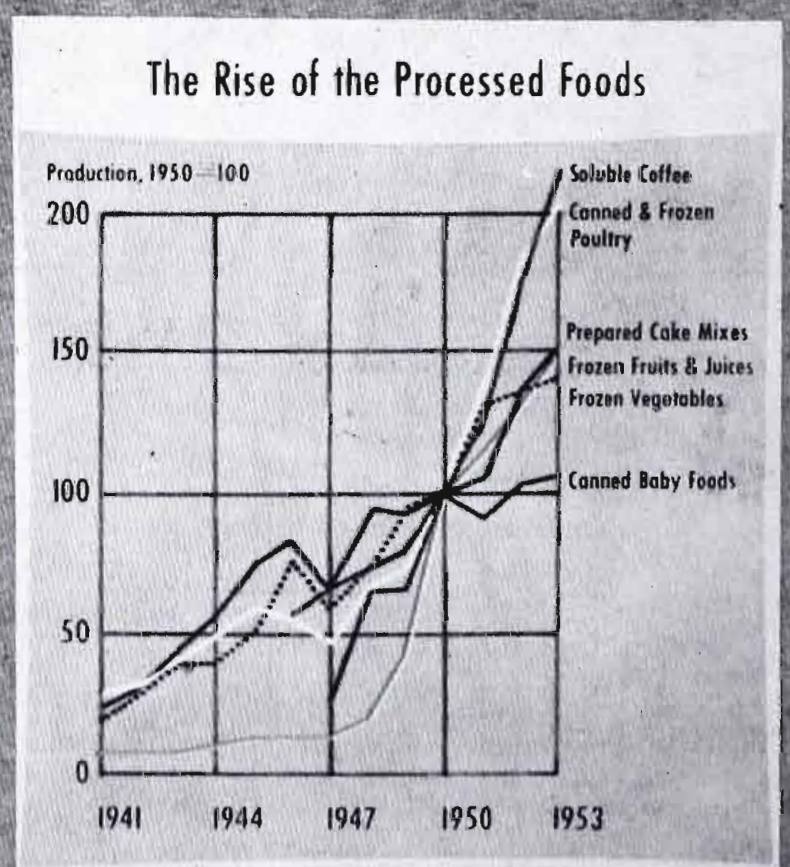
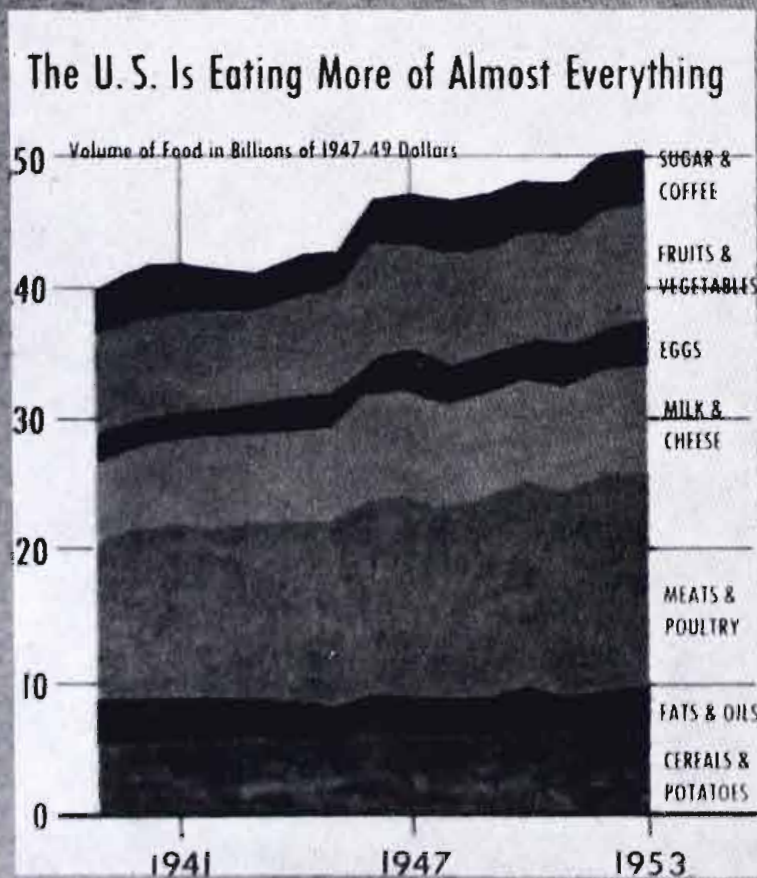
The top five advertisers on network TV, with their January-September gross time expenditures: General Foods, \$4,615,256; General Mills, \$3,957,341; National Dairy, \$2,533,344; Pillsbury Mills, \$2,452,852; Campbell Soup, \$2,444,517.

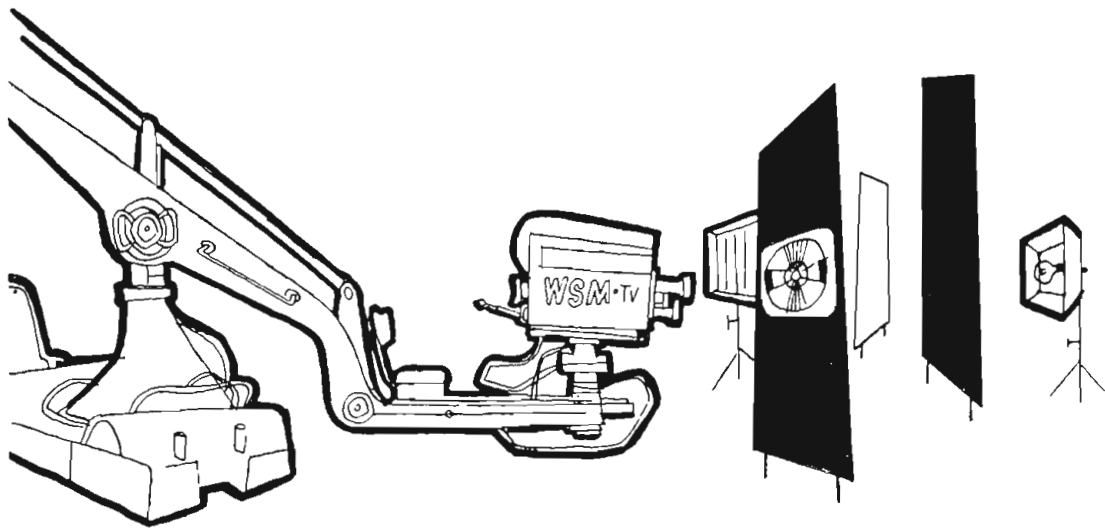
With the growth of the supermarkets there has developed a tremendous increase in the sale of non-food lines by grocery outlets. Super Market Institute estimates that at the end of 1952 the number of stores carrying specific non-food items went as high as 90 per cent.

The strategy of supermarket selling then must be borrowed by advertisers in fields outside the food industry.

The future of "the fabulous food market," the development of the supermarket and the continued growth of television are inevitably linked together. The greatest profits will go to those who understand the trends that make this a fact.

Charts reproduced from October 1953 Fortune; copyright 1953 Time, Inc.





a TV picture developed in Radio

This is a television advertisement that begins with a statement about radio.

Or to be exact—about a specific radio station, WSM.

Never has any radio station been so publicized in so many national magazine stories. The Saturday Evening Post—Collier's—Wall Street Journal—American—Coronet—Nation's Business—New York Times Magazine. These are but a few of the journals which have told the WSM story of talent, production know-how, technical facilities. To quote one, an excerpt from Collier's: "The Nashville muse has won the entire nation . . . If the rest of the radio industry is in the doldrums, WSM has more business than it can handle . . ."

Our point is this—

The formula for success that has built WSM into its unique position in the radio industry has been used in shaping the future of WSM-TV.

We have the writers, the producers, the unique talent staff of over 200 nationally famous stars who now are on the combination WSM and WSM-TV payroll.

We have the technical skill developed by the radio station. As proof, witness the longest privately owned TV micro-wave relay in the world which our engineers built from Louisville to Nashville to bring network TV to this market 3 years before the cable could be completed.

We have the know-how which has enabled WSM to become the only radio station outside New York—Chicago—Hollywood production centers which during the past year originated and fed over 1200 network shows throughout the nation.

For four years now a maximum effort—both creative and financial has gone into the building of WSM-TV into a dominant entertainment and advertising medium. As a result we make this suggestion:

If you as an advertiser or agency time buyer are interested in reaching the 132,630 television homes (impressively larger than the daily circulation of either Nashville newspaper) contact us or any Petry Man for additional details. We believe you will discover that WSM-TV is a station that is unusual in its selling power—the Number 1 television station in a prosperous market.



W S M TV

NASHVILLE, TENNESSEE

.....
To sell the Central South . . . WSM RADIO

—————
**For concentrated selling in the
 Middle Tennessee Market . . . WSM-TV**

Our Powerful New Transmitter Atop The Empire State Building Now Blankets The Metropolitan Area

The Best Television Buy For Advertisers In This Market

WATV's New Transmitter Means . . .

- A new station on the dial in millions of homes.
- An increase in audience at no increase in cost.
- Television at a price you can afford.
- Availabilities on top-rated programs.
- The time to establish your franchise is now.

PHONE: BARclay 7-3260 in New York
MITCHELL 2-6400 in New Jersey

WATV TELEVISION CENTER
Newark 1, New Jersey

Sharper, Clearer, Steadier Reception Better, More Popular, Family Programs

★ **FEATURE MOVIES** — Exclusive first showing in the Metropolitan Area of full length feature pictures.

★ **WESTERN MOVIES** — Exclusive first showing in the Metropolitan Area of full length feature cowboy movies starring Johnny Mack Brown, Whip Wilson and others.

WATV made the action-packed cowboy movie a major factor in this market; these new features will add to that appeal.

★ **KID SHOWS** — "Junior Frolics" is the top-rated local program for the moppet audience in this market. This combination of animated film funnies and Uncle Fred's narration have made this a small-fry must.

"Fun Time", new to the WATV junior parade. Filmdom's zaniest slapstick comedies with the narration of a new voice will keep the small-fry and the adults glued to channel 13.

★ **TEEN SHOWS** — "Requestfully Yours" with Paul Brenner, top disk jockey, is grooved for the teen audience. Top recording stars as guests, studio dancing, quizzes, games and prizes.

"Junior Town Meeting" melds entertainment and education. The first such show in this area. Exciting to both teen-agers and grownups.

★ **SPORTS SHOWS** — Live sports are a major factor in WATV programming. Just scan this schedule:

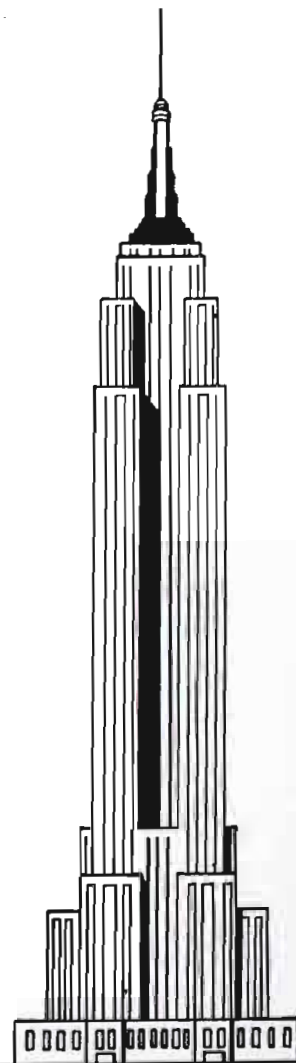
BASKETBALL — the home games of Seton Hall, NIT champs, of Princeton, and of St. Peters — direct from the campus.

BOWLING — the top professional bowlers in a league that hits a high for every kegler in the area.

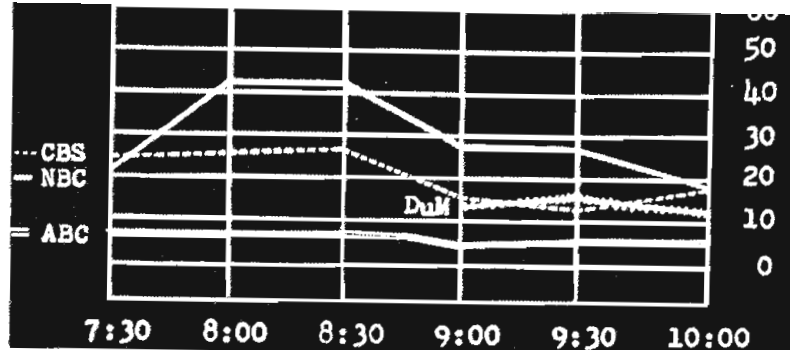
BOXING — every bout on the card each week from Laurel Gardens makes this a must with club-fight fans.

WRESTLING — only on WATV can grapple & grunt fans get so great a variety of the best in wrestling.

This friendly, intimate programming has made WATV the family station. Now, with the Empire State transmitter, WATV will become YOUR FAMILY STATION too.



Charted here for the seven nights of the October 1-7 period are the Videodex ratings earned by programs on each of the four networks. Some of the new entries had not debuted. Absence of a line for a network indicates no national network service at that hour.



How the New Shows Are Doing

WHETHER you're a retailer buying one local newscast or a national advertiser with extensive schedules on network and spot, the competitive picture of network programming obviously affects your buy especially when the rating pattern is changed by the entry of new shows and the shuffling of old ones.

Now that the early returns are in on the great audience election of 1953, the score on 36 new program periods (including old shows in new time slots) is:

- 19 are getting higher ratings than the previous tenants of their time slots
- 12 have started out on weaker footing than last year's contenders
- five are delivering at about the same level

While October ratings came too early in the season to forecast precisely how the new shows will do, they do give strong indications of which way the audience is going.

Among the big schedule changes which materialized by the October rating period, there are 36 new program-times clustered into 24 network time periods. Comparing National Videodex scores for this period with those of October 1952 reveals that the rating lead has changed in eight situations.

Roy Rogers on NBC-TV last year was kingpin of the Sunday 6:30 pm slot; this year, it's *George Jessel* on ABC-TV. *The Web* (CBS-TV), which used to outrank NBC-TV's *The Doctor*, has lost its crown this season to *Letters To Loretta* on NBC.

Martin Kane on NBC ran second to last year's *Racket Squad* on CBS-TV; since the debut of *Philip Morris Playhouse* as its CBS-TV opposition, Kane has the top rating.

Life of Riley on National beats out *Man Against Crime* on Columbia; previously it was second to CBS-TV's *My Friend Irma*.

Judge For Yourself on NBC is currently outrating *Danger* on CBS-TV; its predecessor in the Tuesday 10:00 pm slot, *Two for the Money*, ran behind.

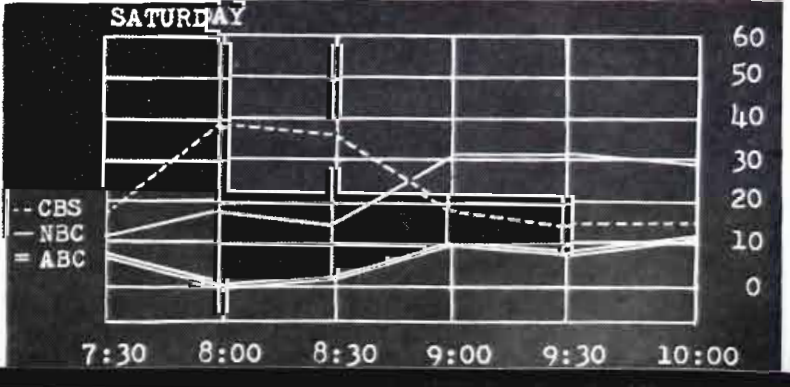
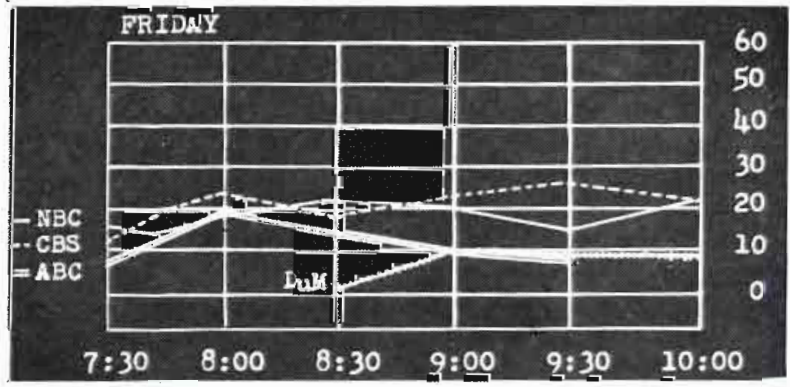
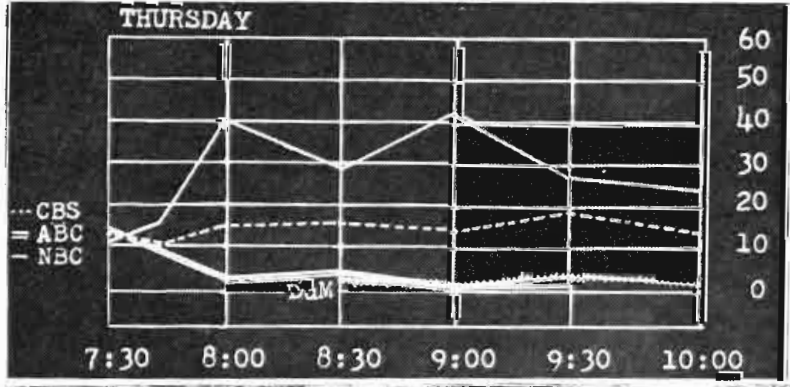
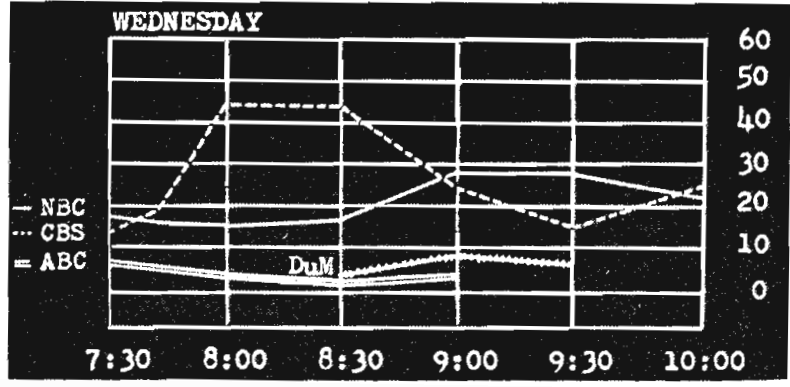
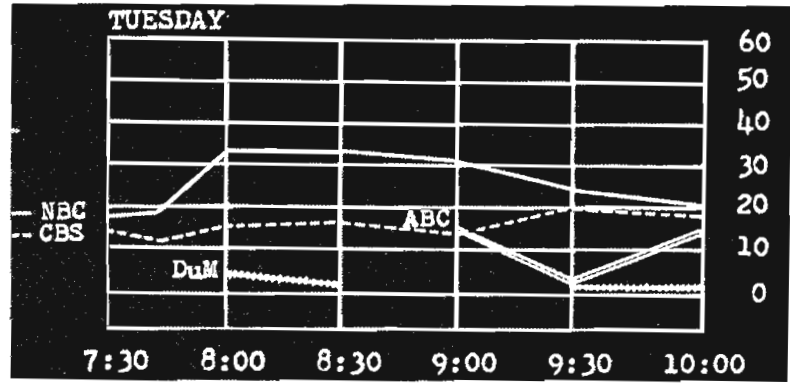
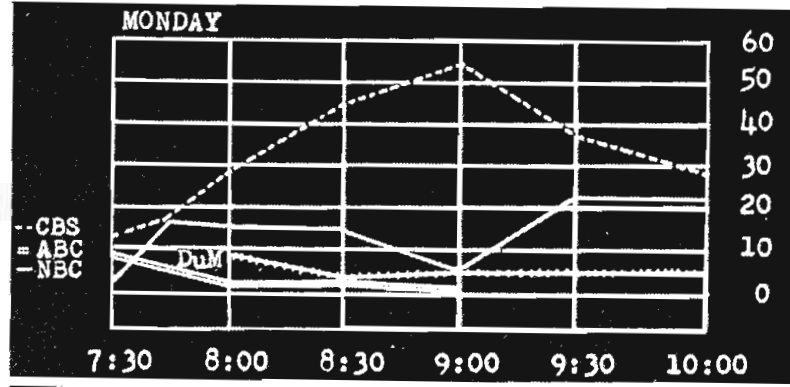
NBC's *Cavalcade of Sports* last October was a good bit ahead of the CBS-TV entry, *Mr. and Mrs. North*; now that *Irma* is opposite the boxing bouts, the ratings are almost tied. Since ratings on sporting events vary with each week's offering, this one pair of ratings is far from conclusive.

The same goes for NBC's *Greatest Fights* which is against *Person to Person* at 10:30 on CBS-TV. The new Murrow show came out slightly ahead of the fight films, whereas last year's *Calvalcade-Greatest Fights* combination stanza faced no CBS-TV network service at 10:30 and was well in front of the DuMont entry.

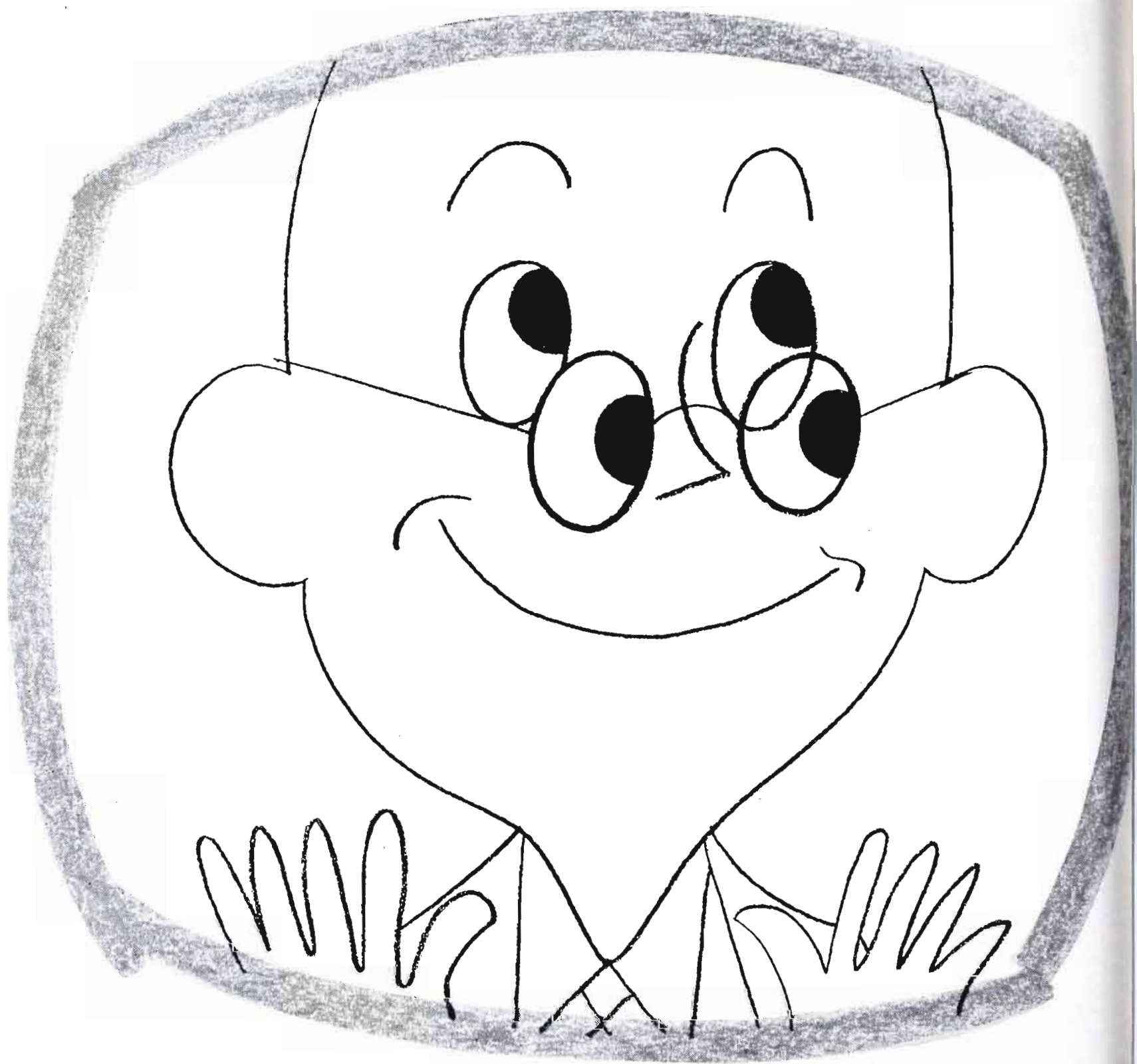
Jackie Gleason for CBS-TV this semester has topped the opposing stanzas *Bonino* and *Amateur Hour* on NBC and *Football* on DuMont; last October, *All Star Revue* on NBC-TV was leading the pack.

So far, there have been no sensational newcomers but a few promising ones. The highest rated of all the new entries in October was *Judge For Yourself*, 21.0. Close behind were *Letters to Loretta* which hit 19.7, DuMont's *Football* at 17.7, *Bonino* at 18.4.

Of course, it takes time for an old program to settle down in a new period, but the only one of the shifted batch that improved its rating position was *Two for the Money*. In its new Saturday at 9:00 slot on CBS-TV it has picked up a few points over its old Tuesday night position on NBC.



take another look ...



What's happened to WBBM-TV



You'll see at night—

8 of the "top ten"...
15 of the "top 20"...
shows are WBBM-TV shows.



While during daytime—

6 of the "top 10"...
9 of the "top 15"...
Mon-Fri shows are also WBBM-TV shows.



In top-ranking quarter-hours—

WBBM-TV again leads the field with 163
week-long first-place periods...
34% more than the second-place station...
More than the third and fourth stations combined.



Finally, you'll see that—

WBBM-TV delivers an average week-long
quarter-hour audience
31% larger than that of Station B...
38% greater than that of Station C...
A whopping 79% more than Station D.

WBBM-TV



CHICAGO'S SHOWMANSHIP TELEVISION STATION

CBS OWNED

CHANNEL **2** CHICAGO

All this in just 8 short months since *Chicago's Showmanship Television Station* took the air.

Scores of new advertisers are taking a long look at WBBM-TV... and they like what they see. From their example, you too may profit by calling your nearest CBS Television Spot Sales representative or Whitehall 4-6000... and see all the facts first-hand.

Source: *Telepulse of Chicago*, September, 1953

BMI in peace and WAR

In its thirteenth year, the broadcasters' music

slugging while it serves

WHEREAS "music hath charm," the power resulting from its control, especially the ownership of several hundred thousand compositions, is of importance to the television industry—because of this importance, Broadcast Music, Inc. exists.

In 1940, broadcasters formed BMI. It was organized to serve as competition against ASCAP—the American Society of Composers, Authors and Publishers—who, until that date, had held full sway over the music used on the air.

It was to this control that the broadcasters were adverse. They felt that under ASCAP's domain prices were so high—7½ per cent of the individual stations' advertising gross sales—that something had to be done to insure a reasonable profit.

What occurred during the years between that date and today is a typical case of history repeating itself. While the broadcasters claimed monopoly of the music copyright by ASCAP, the latter in turn charged conspiracy.

In October 1953, 33 ASCAP members filed a complaint familiar to the reader of Broadcast Music history, charging BMI with conspiracy to destroy their business. Said BMI, "Again?"

The simple fact for this continued tango between BMI and ASCAP is money. According to broadcasters, stations now use more music for less money with writers and publishers receiving higher compensation for their efforts than ever before. To understand this, let us assume a position in time during the summer of 1939.

The location is Atlantic City. The event, the annual convention of the National Association of Broadcasters. A report concerning the negotiations for a new contract with ASCAP was heard.

Music, controlled by ASCAP then, was broadcast by stations holding a license with them and the fee was on a basis set by ASCAP for the industry.

A committee of broadcasters had asked ASCAP what its rates would be and was told that the information was not available. When the convention sent the committee back a second time, ASCAP again declined to announce a rate in advance of the contract deadline.

The then worried broadcasters, in another meeting in Chicago during November of that year, put the bite on themselves for 50 per cent of their 1937 ASCAP fees, and pledged this amount for the formation of a new music organization. One month later, BMI was formed under a corporate charter granted in the state of New York.

Objective of the newly formed music organization was to build up a stack of non-ASCAP music to keep stations and networks provided with sufficient material.

In effect, according to Carl Haverlin, president of BMI, the organization was formed to establish competition. To effect this competition three main sources were established: (1) popular songs by independent authors and composers; (2) music of non-ASCAP publishers and performing rights societies; (3) new copyright arrangements of music in the public domain.

As 1940 came to a conclusion, the Department of Justice noticed the struggle. A criminal action was started against ASCAP. BMI early in 1941 signed a Consent Decree as a guide for the ASCAP Consent Decree.

In October 1941, after ASCAP had been off the air almost 100 per cent for nine months, they signed the network stations to nine-year pacts. The agreed rate was 2¾ per cent of gross time sales for networks and 2¼ per cent for local stations under a blanket license.

ensing organization is still

Carl Haverlin, President of BMI, is a collector of Americana, operates a home on both coasts with thoughts of another in the mid-west and is one of the most popular men in the broadcast world. Offered the presidency of NARTB he turned it down to serve his first love, BMI. Even during the three years in which he took time out to serve as stations relations up for Mutual, he was a BMI board director.

his new rate showed the effect of BMI's presence; was a sharp reduction from their prior rate.

since those days, both ASCAP and BMI have been the move, in march time. Haverlin, from his office where BMI presently occupies the entire floor at 1580 Fifth Avenue, describes this moment, "As the result of the competition created by BMI, music writing is no longer a monopoly of Tin-Pan Alley." With energetic gestures, Haverlin likes to show the various lines of activity which courses from the departments under his direction.

With his hands forming a rectangular symbol of a television picture, he describes such services as the BMI Television Sketch-Book which provides information on the treatment of music visually and the BMI TV Clinics. He speaks of BMI publishing books covering the various speeches made during the clinics and the formation of a new division to ease the music clearance problem of the television film producer as well as station and network.

This latter division, the TV-Film Music Department, according to Robert J. Burton, BMI vice-president, is a special problem. Someone controls the performance rights to the music contained in each film. As part of BMI's service to the broadcaster, in television, BMI attempts to provide help in discovering the ownership of the rights.

This energetic approach stems, to a great degree, from Carl Haverlin, who has been in radio since 1924, when he became sales manager of KFI-KECA, Los Angeles.

(Continued on page 63)





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

2nd GREAT YEAR NOW IN PRODUCTION!

TOP RATINGS in market after market!

- These leaders have
RENEWED FOR 2ND YEAR!
- **BLATZ** Beer in 3 markets
 - **DREWRY'S** Beer in 9 markets
 - **OLYMPIA** Beer in 6 markets
 - **GENESEE** Beer in 5 markets
 - **SCHAEFER** Beer in New York City
- **SEATTLE—1st Place!**
Sat. eve.—rates 53.3—Telepulse, June 1953
Beats Robert Montgomery, Mr. & Mrs. North
Eddie Cantor, Ford Theatre, Playhouse of Stars,
This Is Your Life.
 - **KANSAS CITY—1st Place!**
Fri. eve.—rates 32.3—Telepulse, Aug. 1953
Beats Philco-Goodyear TV Playhouse, Ford Theatre,
Kraft TV Theatre, This Is Your Life, G.E. Theatre,
What's My Line, Godfrey's Talent Scouts, Play-
house of Stars, Lux Video Theatre, Burns & Allen.
 - **PITTSBURGH—1st Place!**
Thur. eve.—rates 41.5—Telepulse, Aug. 1953
Beats This Is Your Life, Down You Go, Ford Thea-
tre, Playhouse of Stars, Robert Montgomery.
 - **SAN ANTONIO—2nd Place!**
Tues. eve.—rates 26.3—Telepulse, Aug. 1953
Beats Suspense, Blind Date, Burns & Allen, Kraft
TV Theatre, Toast of the Town, Beulah, G.E.
Theatre, Robert Montgomery, Lux Video Theatre,
The Goldbergs.
 - **WASHINGTON, D. C.—2nd Place!**
Tues. eve.—rates 21.4—Telepulse, Aug. 1953
Beats Danger, Break the Bank, Suspense,
Kraft TV Theatre, Douglas Fairbanks Presents, Lux
Video Theatre.
 - **PORTLAND—2nd Place!**
Tues. eve.—rates 58.5—Telepulse, Sept. 1953
Beats Break The Bank, Chance of a Lifetime, Play-
house of Stars, The Goldbergs, Big Story.

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

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

ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

ANDOLPHIE MENJOU

YOUR STAR AND HOST IN

FAVORITE STORY™

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...

A VIVID AND REWARDING EXPERIENCE

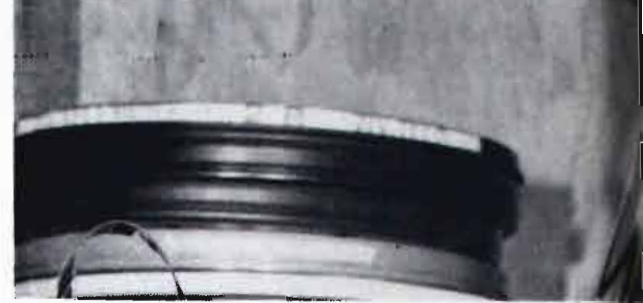
IN TELEVISION DRAMA!



TV

ZIV TELEVISION PRO
1529 MADISON RD., CINCINNATI
NEW YORK

*The first name in
outstanding
television production*



Top Man on the Film

*More product, more re-runs
more use by advertisers*

ON paper, there's enough syndicated film around to glut the market for a decade. The fact, however, is that there's scarcely more than 30 hours of legitimate programming available. Even some of this is of dubious quality, including series that have been around for years without going any place, except into the new markets.

The roster of really good packages is changing. The number, though, stays pretty much the same. In spite of this:

Plenty of mileage in old properties

More than ever before, the man on the buying end is in the driver's seat. He has a good range of choice. There's plenty of mileage left in the solid properties that have been around for several years; there are more and more former network packages up for syndication; there's promising new product coming out every month.

True, the good stuff costs money. Even mediocre product is not cheap. And while there's more product around, there are more people eager to latch on to it.

An advertiser shopping for a mystery series can take his pick of about 15 shows; in few markets will he find all the best bets sold. If he has his eye on a specific property, particularly a re-run of a top network show like *Dragnet* or *Racket Squad*, he might have to move fast to get it sewed up.

Merchandising more vital than stars

The man on the selling end no longer has to sell film. He has to sell *his* film. And this means selling his merchandising, premium and promotion support. These aids aren't competitive window dressing, a bonus thrown in to close a

sale. The distributor has found that to keep a sponsor sold he has to show him how to put film to work. Premium potential can mean as much as star names.

So important is merchandising in the use of film that much of the exclusivity problems anticipated in overlapping station coverage areas will be centered around it.

An advertiser's reluctance to see his film hero on a neighboring bakery's bread label is expected to be a greater headache than the advertiser's fear of losing viewers if his show is telecast in a nearby city at a better time.

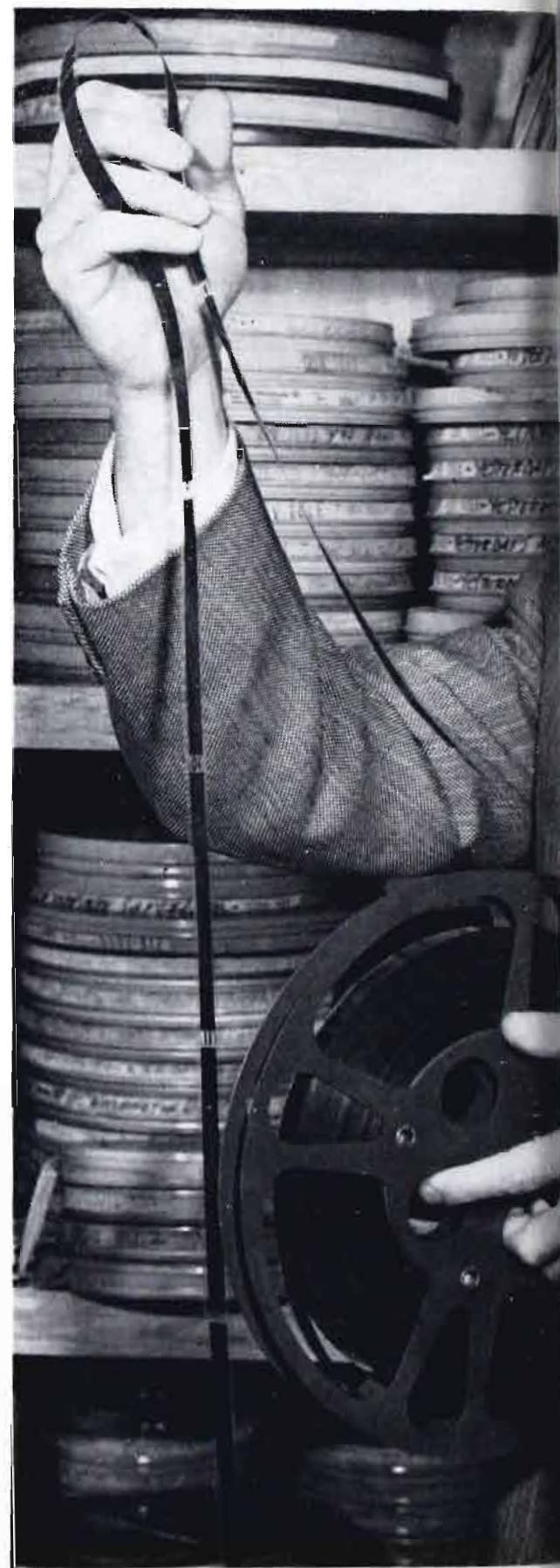
Distribution areas of regional or local products are usually larger than station coverage areas. Where there might be little crossviewing there might be considerable duplication in two advertisers' sales territories.

Overlap might hurt smaller markets

For the distributor, the desire for exclusive rights might mean foregoing a sale in a minor market in order to get his show in a larger city nearby. One or two distributors have decided to sell their shows wherever they can and leave any worrying about overlap to the prospective buyer. Others are planning to decide each duplication problem as it comes up.

For the advertiser in a small market this might put a limit on which films will be available to him. For all users of film, it should be pointed out that noncompetitive products have successfully shared merchandising rights on network personalities like Garroway and Godfrey.

Some of the biggest advertiser and audience bait on the market are the re-runs. Buyers get a known quantity, complete with



otem Pole — the Buyer

re merchandising — all sizes

documented track record. They get, even in old markets, large untapped audiences. They get good product. Film men for a number of seasons tried to sell their best product to network advertisers first to get their money back as quickly as possible.

Now the thinking has switched. The big outfits feel they can get more money back by going to syndication first. The distributors who have built strong sales organizations are no longer afraid to plunge into syndication with virgin product.

And this has been good for the local and regional advertiser. Some of the recent syndication-only packages have hit quickly—*Ramar* and *Liberace* are just two that established their value to advertisers without benefit of previous network rating histories.

High ratings

First run or fourth, syndicated film has racked up exceptional ratings. Against strong network entries: *Boston Blackie* in 3-station Detroit scored 21.6 against 20.4 for *The Web*; *I Am The Law* hit 36.2 versus *Lux Video*'s 19.2 in San Francisco; in Birmingham, *Kit Carson* with a 34.8 outdistanced *Berle*'s 21.0.

Syndicated film can outrank any kind of local live programming: *Hopalong Cassidy* in San Francisco beat out a newscast, 18.3 to 9.3; *Kit Carson* in Baltimore outranked two facing kids' shows; *Foreign Intrigue* doubled the score of a feature film opposing it in Los Angeles; so did *Hollywood Off Beat* in San Francisco.

In Minneapolis-St. Paul *Wrestling from Hollywood* scored 14.9 against a local fashion stanza's 8.1. *Ramar* with 18.5 was the high-

est rated local daytime program in Philadelphia.

These ratings (May, Videodex) are a scattered handful pulled from TELEVISION Magazine's Film Buying Guide. Any rating booklet will offer more evidence of how well syndicated film has done in comparison with other kinds of shows available to the local and non-network advertiser.

Success stories by the dozen

In terms of advertiser results, your nearest distributor can provide you with an overwhelming stack of success stories. Perhaps the best evidence of their value is the length of time some advertisers have stuck with their programs.

The directory of available film on these pages indicates the range of product now available. Significantly, most of the films come from a few established distributors, via the studios of the "TV majors," the producers who have been consistently turning out quality programming that has sold well.

Distribution alone doesn't pay

While the film situation has improved for the advertiser, the distributor and producer despite record grosses are not coming up with financial statements liable to excite their boards of directors. Production and distribution costs are going up. Syndication prices can't keep pace with these increases and still be competitive. Sales in the post-thaw areas are brisk, but prices are so low that it's still the established markets which bring in the revenue.

Second, third and even fourth runs have done extremely well for the advertiser. Despite the emergence of new product, subsequent runs will always be salable be-

cause of their lower price. The producer with a good property therefore stands a fair chance of getting his money—eventually.

That's why practically all of the distributors now own all or part of the properties they handle. The distributor has found that, even if it means going into the production business, he must have financial return from both ends of the sale in order to reap a profit.

Use of film, especially on a national scale, has skyrocketed. Wander Co., for Ovaltine, is using Republic's serial packages as *Captain Midnight* in 62 markets.

Canada Dry, Falstaff buying on network scale

Canada Dry is launching *Annie Oakley* in about 80 markets on an alternate week basis. Local sponsors will be able to buy up the intervening weeks. This pattern has tremendous possibilities for both national and local bank-rollers—the big fellow gets program continuity even though he must spread his dollars by alternation; the hometown company gets a crack at top product with a steady audience.

Falstaff Brewing has placed *City Detective* in 118 markets—more stations than the longest network line-up ever bought. And there are at least 20 other advertisers using syndicated film on a "network" scale.

Both the optimists and pessimists are quick to point out that the advent of tape or color can put an end to the value of re-runs. Increased investments by the film divisions of the people most closely connected to these developments, the networks, is probably the best answer available at present to these fears.

Film Directory — "more product, more re-runs"

One Hour Films

Johnny Mack Brown
26, Vitapix
Hopalong Cassidy
54, NBC Film Div.
Ringside with Rasslers
52, Consolidated
Wrestling-Hollywood
Continuing, Paramount

Half Hour Films

CHILDREN'S

Hans Christian Andersen Tales
26, Interstate TV
The Great Foodini
26, Smith E. Bunin
Junior Cross Roads
52, Sterling

DOCUMENTARY

Candid Camera
100, Funt
Crusade in Europe
26, 20th Century Fox
Crusade in the Pacific
26, March of Time
March of Time Through the Years
26, March of Time
Victory at Sea
26, NBC Film Div.

ADVENTURE, MYSTERY & SUSPENSE

Armchair Adventure
52, Sterling
Badge 714
48, NBC Film Div.
Big Game Hunt
26, Specialty TV
Biff Baker
26, MCA-TV Ltd.
Boston Blackie
78, Ziv TV
Captured
26, NBC Film Div.
Cases of Eddie Drake
13, CBS-TV Film Sales
City Detective
26, MCA-TV Ltd.
Colonel March
26, Official
Craig Kennedy, Criminologist
26, L. Weiss
Dangerous Assignment
39, NBC Film Div.
Dick Tracy
39, Combined TV-Pictures, Inc.
Files of Jeffrey Jones
39, CBS-TV Film Sales
Flash Gordon
26, 39 planned, MPTV
Follow that Man
26, MCA-TV
Foreign Intrigue
39 cont., J. W. Thompson

Front Page Detective

39, Consolidated
Hollywood Off-Beat
13, United TV
I Am the Law
26, MCA-TV Ltd.
I Led Three Lives
39, Ziv
Inner Sanctum
39, NBC Film Div.
Joe Palooka
39, Guild Films
Orient Express
26, Prockter
Racket Squad
98, ABC
Ramar of the Jungle
26, Arrow
Rocky Jones, Space Ranger
13 (plan 26) United TV Programs, Inc.
Scotland Yard
13, DuMont
Secret File U. S. A.
26, Official
China Smith
26, PSI-TV
Terry and the Pirates
26, Official
Waterfront
13 (plan 39), United TV

COMEDY DRAMA

Abbott & Costello
52, MCA TV, Ltd.
Amos 'N Andy
65, CBS-TV Film Sales
Boss Lady
13, Wrather
Duffy's Tavern
39 in production, MPTV
Life of Riley, The
39, NBC Film Div.
Life with Elizabeth
39, Guild
My Hero
39, Official
Ruggles, The
52, Station Dist.

GENERAL DRAMA

American Wit and Humor
13, March of Time
Barrymore, Ethel TV Theatre
13, Interstate TV
Counterpoint
26, United TV
Crown Theatre
26, CBS-TV Film Sales
Electric Theatre
26, Screen Televideo
Douglas Fairbanks Presents
39, NBC Film Div.
Famous Playhouse
192, MCA TV Ltd.
Favorite Story
39, Ziv TV
Four Star Playhouse
60 plus, Official

General Electric Theatre

13, Stuart Reynolds
Heart of the City
104, United TV
Hollywood Half Hour
26, Consolidated
Impulse
plan 26, Official
Janet Dean, R.N.
plan 39, MPTV
King's Cross Roads
104, Sterling
Play of the Week
26, Prockter
Royal Playhouse
52, United TV
Sovereign Theatre
26, Stuart Reynolds
Story Theatre
26, Ziv TV
Strange Adventure
26, CBS-TV Film Sales
The Playhouse (Schlitz)
26, ABC
Unexpected, The
39, Ziv TV
Visitor, The
44, NBC Film Div.
Your All Star Theatre
39, Screen Gems
Your TV Theatre
54, Ziv TV

WESTERN

Annie Oakley
52 in production, CBS-TV
Gene Autry Show
78, CBS-TV Film Sales
Cisco Kid, The
104, Ziv TV
Cowboy G-Men
26, United Artists
Hopalong Cassidy
26, NBC Film Div.
Range Rider, The
78, CBS-TV Film Sales
Wild Bill Hickok
48, William Broidy

MUSICAL

Holiday in Paris
13, CBS-TV
Liberace
117, Guild Films
Old American Barn Dance
26, United TV
Paradise Island
26, Consolidated

SPORTS

All American Game of the Week for '53
30, Consolidated TV
Boxing Matches from Rainbow Arena
26, Kling
Madison Square Garden
65 (plan 26 more) DuMont
National Pro Highlights
13 each fall, Tel Ra

Roller Derby
52, Television Exploitation
Sports on Parade
52, Sterling
Women's TV Kitchen
52, Kling

Quarter Hour Films

CHILDREN'S

Funny Bunnies
26, MPTV
Superman
16, MPTV
Uncle Mistletoe
26, Kling
Unk & Andy
26, United Artists
Willie Wonderful
65, Official

COMMENTARY

Clete Roberts World Report
200, United Artists
Hollywood Reel
52, Paramount
Fulton Lewis Jr.
52, United TV Programs
Drew Pearson
Continuing, MPTV

DOCUMENTARY

Great Americans
26, Assoc. Program Service
John Kieran's Kaleidoscope
104, United Artists
This Land of Ours
26, Sterling
Yesterday's Newsreel
139, Ziv

MYSTERY

Jungle Macabre
39, Guild Films
Secret Chapter
39, Guild Films

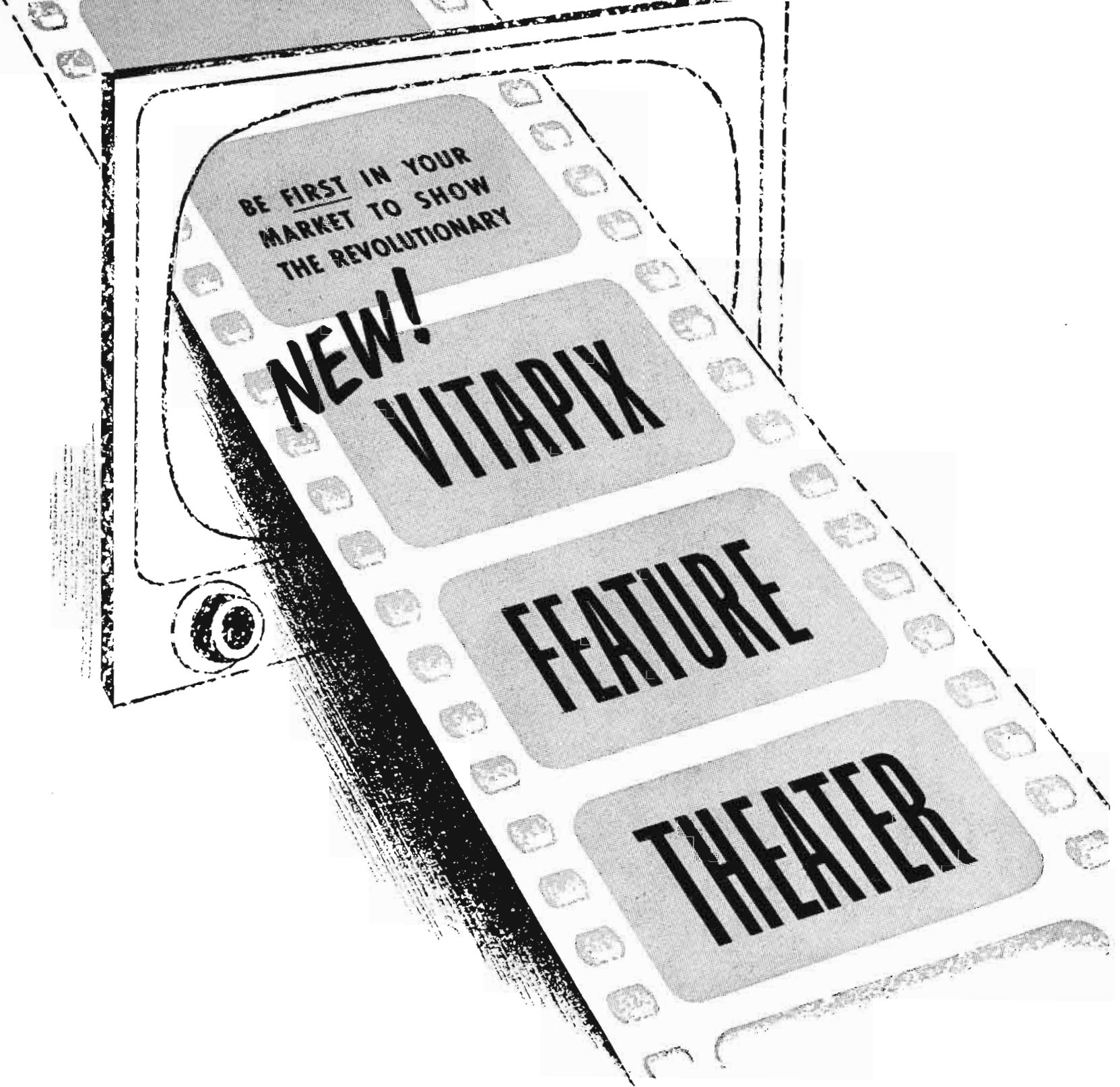
COMEDY

Chimps, The
13, UTP
Paul Killiam Show
26, Sterling

GENERAL DRAMA

Invitation Playhouse
26, Guild
Jonathan Story
52, Sterling
Lash of the West
plan 51, Guild
Little Theatre
52, Teevee
Night Editor
26, Mansfield
Playhouse 15 (Short Short Drama)
78, MCA-TV Ltd.
Pulse of the City
26, Telescene

(Continued on page 66)



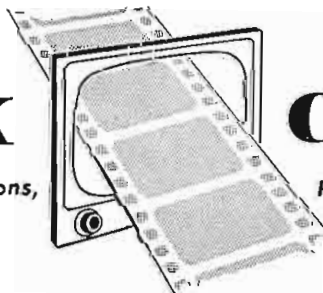
*For the first time in history
feature films produced* expressly for TV!*

26 NEW FILMS

- available in 70-minute
- and 54-minute versions
- using top talent
- many of them in color
- with positive pricing equitable to all
- and complete merchandising service

VITAPIX

An organization owned by TV stations,



CORPORATION

producing and distributing films for TV

FOR COMPLETE INFORMATION,
PHONE, WRITE OR WIRE
YOUR NEAREST OFFICE IMMEDIATELY

New York
509 Madison Avenue
PLaza 8-3013

Chicago
30 N. La Salle St.
ANdover 3-2950

Los Angeles
8949 Sunset Boulevard
BRadshaw 2-1764

**Produced by Princess Pictures, Inc.*



ADVENTURE—
WITHOUT BLOODSHED
THRILLS—
WITHOUT CRIME
RESULTS—
WITHOUT QUESTION

That's CAPTAIN FORTUNE!

Pete Abenheim loves kids. More than that, he respects them. And even more, Northern California's younger generation, from first grade to junior high school, love and respect him in his KPIX role of "Captain Fortune."

With enthusiastic parental approval they watch him and his young guests by the tens of thousands each weekday afternoon. With his puppet pal, John O'Copper, he takes them on daily flights of fascinating fancy, a soldier of fortune in distant worlds, new worlds for kids to conquer.

Those same tens of thousands of kids have been making his sponsors happy for going on three years, setting sales records your Katz man will gladly tell you about. Captain Fortune can be good fortune for you in Northern California.


kpix
CHANNEL **5**

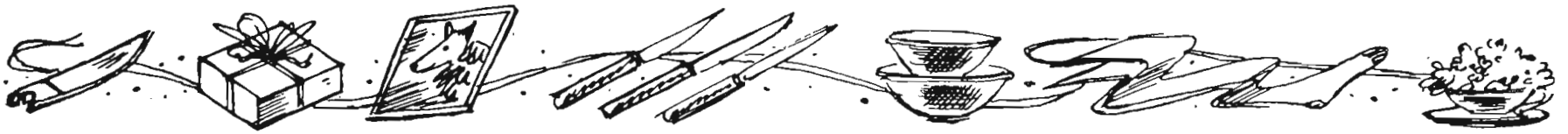
SAN FRANCISCO, CALIFORNIA

... affiliated with CBS and DuMont Television Networks

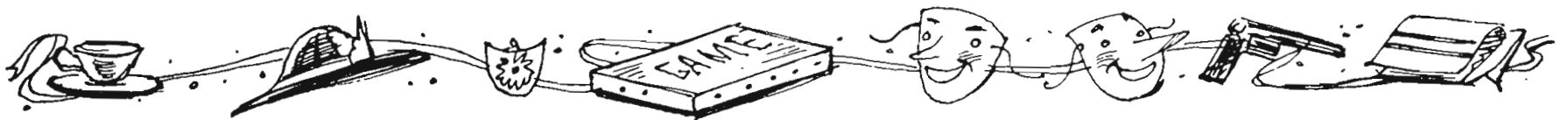
... represented by the Katz Agency



The use of premiums on TV can be highly profitable. An expert in the field outlines the key factors to consider in getting the most out of your premium offer



How to make premiums more effective



SPEAKING off the cuff, one of the country's top premium men offered these pointers on getting maximum results from children's premiums:

First, I would hesitate to offer a children's item for over \$1.00 in the mail. . . I have a hunch that, with all the companies striving to hit a high retail value and therefore offering more expensive premiums to children, the merchandiser who came along with a 10¢ item today might have a sleeper.

This goes back to the fundamental principle that there are many more dimes than fifty-cent pieces or dollars available under any economic situation.

Advertisers have been successful with \$1.00 and 50¢ items. We know that a relatively expensive item, if the value is there, will draw the anticipated response.

It is part of my premium belief that if an item ties in directly with the format of the show and can be skillfully integrated with the action itself, the chances of getting high returns are considerably improved.

I believe that a premium offer should be made during the time when school is in session, since I can visualize children through word of mouth passing the premium message along. If the item itself can be carried to school and shown or traded, it stands to

reason that the desire to own would increase and, therefore, returns would also increase.

I feel that a central mail-in address is necessary for a successful offer. By this I mean that the station or network should seldom be used, on the basis that the possibility of confusion is narrowed down considerably when a central address is given.

If I were to have a gripe about TV premium commercials in general, it would be that the address identification panel is seldom exhibited for a long enough period of time.

This address must be simple since it is beyond the powers of a six, seven, or eight-year old to write down P.O. Box 7983, Minneapolis, Minnesota, in the time normally allotted to the showing of the address. (If I were writing a TV premium commercial, I would be inclined to show the premium in actual use.)

Depending, of course, on the product being advertised, it would seem logical that were a successful premium campaign run once, it would be sensible practice to continue additional new and exciting premium offers as often as it can be done without sacrificing too much product sell.

It is a strong belief of mine that a well planned premium promotion adds considerable excitement in the living room when commer-

cial appear. The length of time to run a premium possibly should depend on the rate of return the item is pulling.

The question has arisen as to whether support in other media besides TV is necessary. I have always considered that the more promotion in any direction behind a premium offer, the better the results of that promotion will be.

If I were choosing a premium for television, I believe that I would be inclined to look for something new, exciting, and having a quality that is definitely "playable with". . . it would not necessarily have to tie in with product use, such as, a musical toothbrush with toothpaste, and should appeal much more directly to the kids themselves than to their parents.

I am a firm believer in the theory that premium purchases start with the children and that if it were up to the parents to send in for an item they thought was good for the children, the returns would not be as great as for an item that the children thought was good for the children.

To illustrate this point . . . while parents would perhaps go for a beautifully printed World Atlas in condensed form, it would be my psychology that children get enough geography in school and would think twice before sending in.



Like to catch Philadelphia

... or New York, for example, with a "live" Hollywood
glamour show at 9 P.M. (EST) ... then "air"

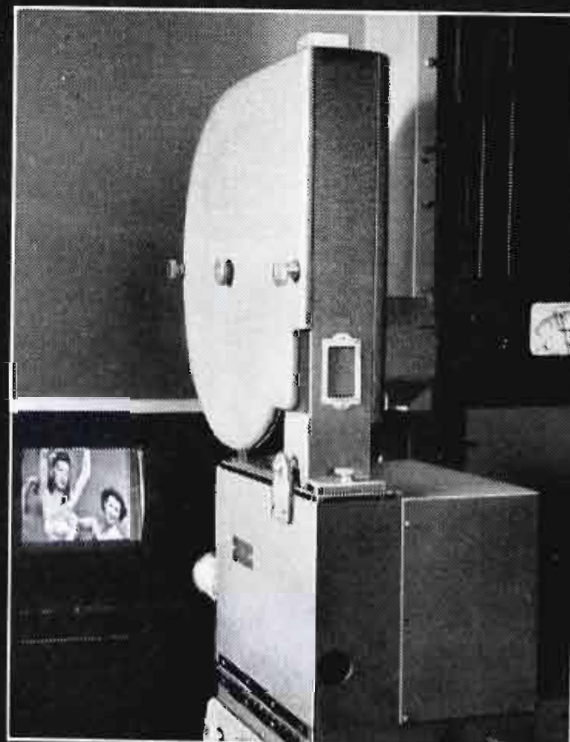
the same show same day in Los Angeles 3 hours later—9 P.M. (PST)?

Want to bridge this coast-to-coast gap of time and space effectively,
brilliantly—at low cost?

ANSWER: Use Eastman Film (Air for N. Y.
and TV-Record at 6; be ready to project and
show in L.A. at 9 as specified).

For complete information write to:

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



Eastman
Television
Recording Camera
Installation—
NBC—
New York.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

The Man with the Acetate Ulcer*



* For reasons which will become dazzlingly apparent within a few score of words, this dainty little diatribe will be unsigned, innominate, anonymous. The problems of the average agency TV film supervisor are legion; but rather than try to catalogue them all, perhaps some useful purpose will be served by discussing a random few.

PROBLEM NUMBER ONE

Thin Scripts is Thing One. These are the vicious one-minute perorations written by an ex-radio writer with five thumbs and no visual sense whatever. To be blunt about it, a one-minute radio announcement is written by a commercial copywriter. Then this writer tries to graft picture onto this script—and puts these heretofore disembodied words into the mouths of living, breathing people. The off-spring of this shotgun wedding of sound and sight, are nasty little monsters lacking in grace, continuity, believability and dramatic value. But their creators cherish them . . . and no she-lion could defend her whelps more fiercely!

PROBLEM NUMBER TWO

Amateurs! Gentlemen, there are more amateur film authorities than any other specie of homo-sapiens! The corner offices of any industry will yield at least four men or women who will glibly tell C. B. DeMille how to direct a film. Within the walls of any substantial advertising agency, account executives, radio producers, copywriters and artists will, with the greatest of aplomb, tell any agency film supervisor exactly what to do. Even more frequently what *should* have been done! (Somehow, Time Buyers and Space Buyers never get this complex. Is this significant?) Also within the fold of so-called commercial film producers, you will have no difficulty in rounding up a passel of amateurs.

PROBLEM NUMBER THREE

Ignorance. Despite the fact that motion pictures have been used as an advertising medium for at least fifty years, advertisers and advertising agencies wallow in a slough of paleolithic ignorance. What is worse, it is stubborn ignorance—a refusal to admit that a specific problem exists—or even if the problem is admitted, there is a refusal to understand why it exists. The man who knows that only so many characters in eight point type will go in one column inch denies that it is impossible to empty a ten ounce bottle of molasses in five seconds. His answer is, "Shoot it faster! But listen, kid, keep that announcer in the shot and don't louse up his talk!"

PROBLEM NUMBER FOUR

This is Figures! An agency TV film supervisor never lasts very long unless he is circumspect in his use of figures. Charles Q. Tanglefoot, account representative, has a standard opening gambit, quote My client wants to go on television. How much does a one-minute spot cost? Unquote. The unwary film supervisor who names a figure at this point is doubly-damned. If he does, he's wrong. If he doesn't, he's uncooperative and "doesn't understand our problems". And that's that! There's no sense in retorting, "How long is a piece of string?" Then there's another set of figures: Estimated costs on competitive bids. Just try to explain to a VIP how come one price for a commercial is \$423.76 while another is \$1,398.07. It's 90 feet long, isn't it?

PROBLEM NUMBER FIVE

Time. Every advertising manager, assistant advertising manager, account executive and vice president knows that monthly publication color deadlines are 10 to 12 weeks before publication. Unfortunately, there is no carry over of knowledge between media. Let the poor benighted film supervisor tentatively suggest that this commercial will take eight weeks to produce and what happens? Outrage! "The man is crazy! Why, I could shoot it myself in half that time. We gotta be on the air in two weeks."

Five is a nice round number. It could be ten, twenty or forty. The agency TV film supervisor has got problems that exist nowhere else. To solve these problems, he's got to be a combination of Diplomat, Salesman, Cost Accountant, Machiavelli and Rhinoceros. Also it helps to be twins.

Production, anyone?

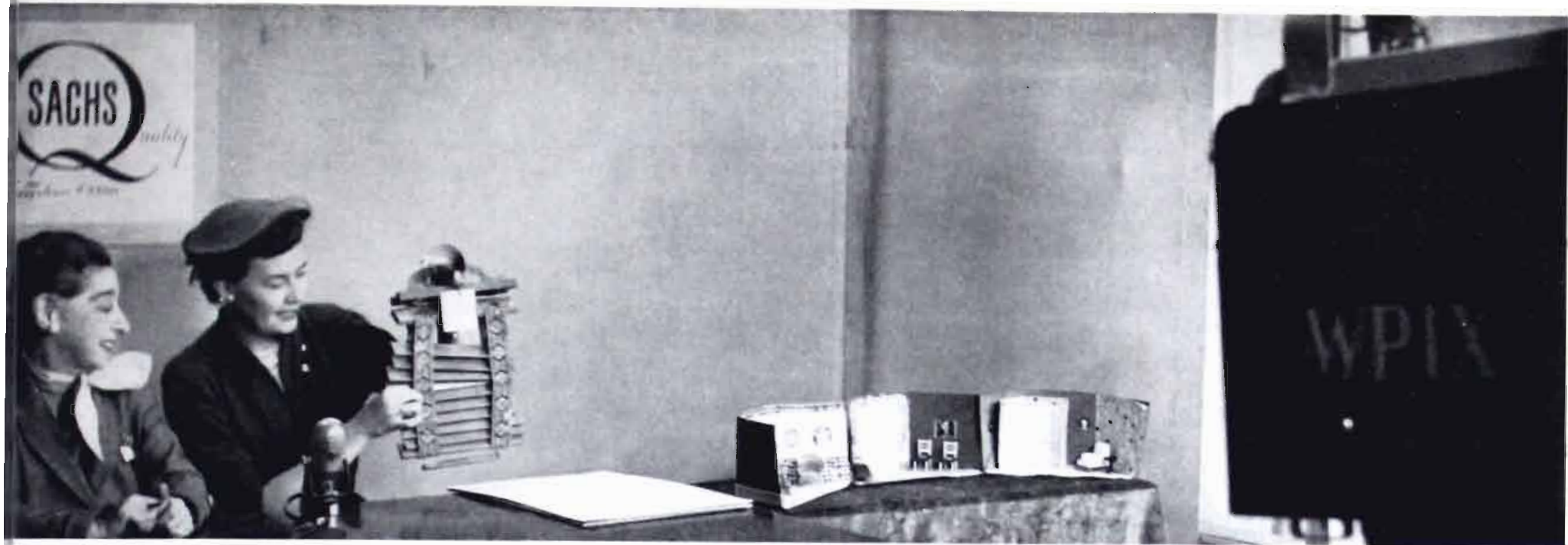
**WATCH
KOLN-TV
GROW
IN
LINCOLN-LAND**

**THE OTHER
BIG MARKET
IN
NEBRASKA!**



The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS



Sachs Quality Stores accents store services on Decorator's Workshop, WPIX, N. Y.

How Five Furniture Stores Use TV

*Sachs, Mazors & Kurtz stay institutional-
Craine & Ludwig-Bauman like hard sell*

BUILDING store traffic is one of the primary aims of all retail advertising. Furniture retailers do this by featuring the services and conveniences of the store itself, by emphasizing quality and/or price of specific items, or by combining both methods. Here is how five companies are using these appeals on TV.

On its *Decorators' Workshop* (WPIX, New York), Sachs Quality Stores uses the last approach. On the *Workshop*, presented Sunday afternoons from 1:15 to 1:30, Grace King answers letters from viewers with home decorating problems.

The letters chosen are those which tie-in with items being featured in the Sachs Stores that particular week, a format which lends itself to easy commercial integration and great flexibility. Photographs and floor plans are generally used in visual presentation.

Although actual sales resulting from the show can't be measured, it is felt that the program pays off by making people aware of Sachs' decorating service as well as its items of merchandise.

Sometimes there are good phone or mail order replies, sometimes

not; but Sachs does not look for immediate returns. Furniture-buying, for the most part, requires a large financial outlay, and for that, they feel, people must first be sold on the store institutionally and then be brought in to buy.

Institutional advertising is the keynote of Mazors Masterpieces, top quality furniture retailer in Washington, D. C. In TV, as in other media, it sells only the name Mazor to the public.

Sponsoring *Richard Harkness and the News*, one night a week over WNBW, Mazor institutional copy backs up slides showing furniture groupings.

Mazor, like Sachs, does not look for immediate viewer response. Unlike Sachs, which prefers the Sunday afternoon segment, they feel that evening is the best time for them to reach the largest number of buyers of top quality merchandise.

New York's Ludwig Bauman-Spears are more concerned with a direct sell. Their 15-minute show on WABC-TV, Monday through Friday, at 5:00 pm is *TV Newspaper*.

A feature of the program is a

Letters to the Editor column. A wristwatch goes to the viewer sending in the letter read on the show.

Featured personality is Ken Roberts, who handles all the commercials, using models and photographs. The emphasis is always on specific items.

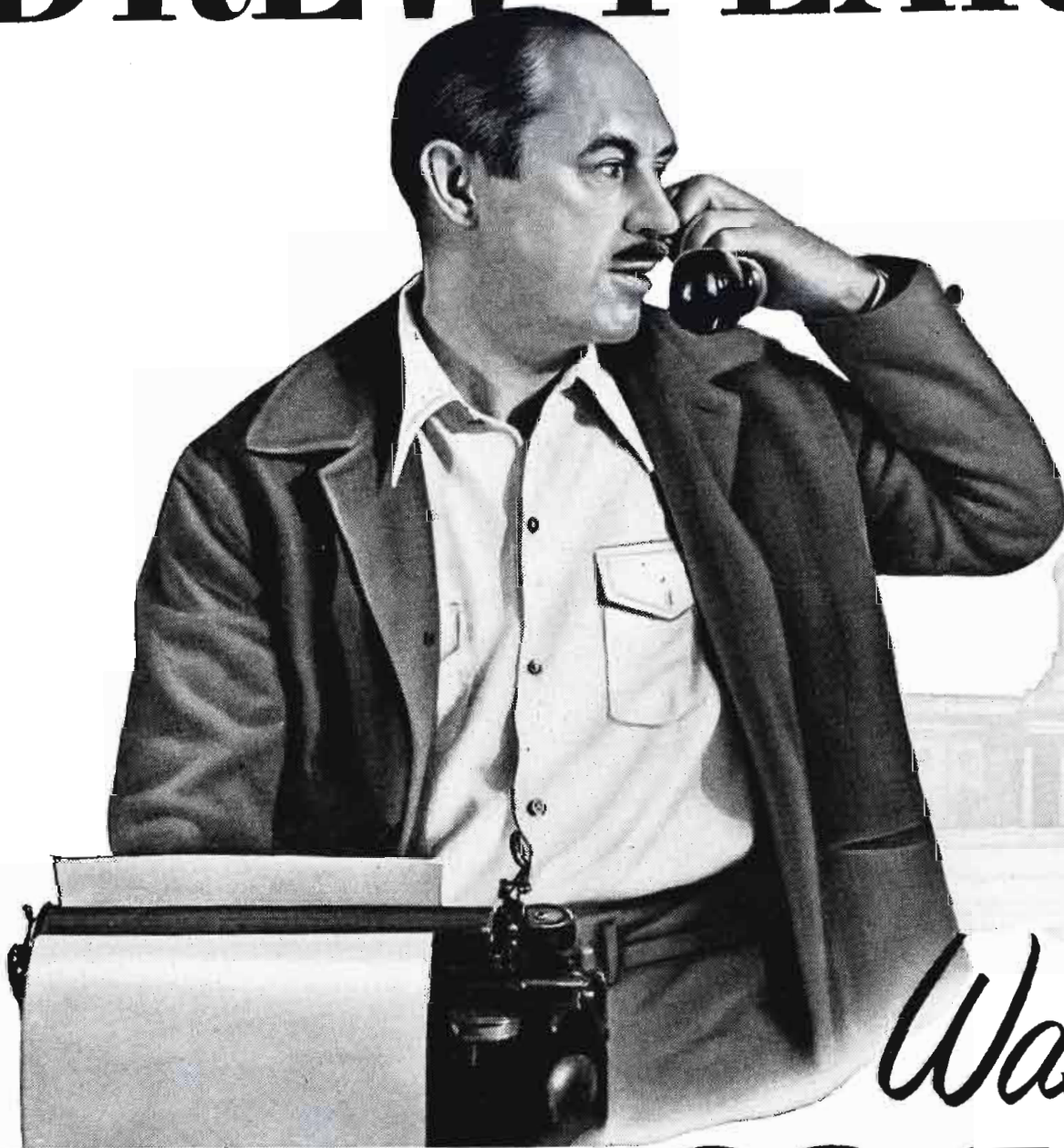
Budd Getschal of the Getschal Company, agency for Ludwig Bauman-Spears, explains the point of view . . . "Three questions must be answered when presenting an item. Why buy the item? why buy it at LBS, and why buy it now? That's the key to retail selling." Commercials are tailored accordingly.

There are eight Ludwig Bauman-Spears stores, a fact which is pointed up secondarily, with addresses of the various stores presented on each show. A particular store is chosen daily.

Response to *TV Newspaper* has been excellent. One reason for the show's success, they say, is Roberts, a capable handler of the news, who at the same time has considerable sex appeal for a primarily female audience.

(Continued on page 64)

DREW PEARSON'S



Washington

MERRY-GO-ROUND

A TELEVISION FILM EXCLUSIVE!

Drew Pearson, world famous Washington reporter... syndicated in 600 newspapers and broadcast by 280 radio stations... comes to television with 26 fifteen-minute, weekly, custom made TV films! • Timely films are made late each week... and rushed on Friday morning, via air express, for week-end viewing • Featured on each film will be **Drew Pearson's: Washington exclusive! Washington feature story! Amazing, accurate predictions!** • *Ready for January 8 air date... for local, regional, and national spot sponsorship!*

• **For auditions, prices, and sales plan, write, wire, or phone:**

• **HERB JAFFE**
655 Madison Ave.
New York City
TEmpleton 8-2000

• **FRANK O'DRISCOLL**
2211 Woodward Ave.
Detroit, Michigan
Woodward 1-2560

• **JACK McGUIRE**
830 N. Wabash Ave.
Chicago, Ill.
Whitehall 3-0786

• **MAURIE GRESHAM**
9100 Sunset Blvd.
Los Angeles, California
CRestview 1-6101

MOTION PICTURES

655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.

Film Syndication Division

**FILM BUYING
GUIDE**

This month: COMEDY-DRAMA

Ratings Videodex—October

bbott nd ostello	BALTIMORE WMAR-TV—Sat 6:30 10.8* WBAL-TV Football 15.3 WAAM Film Playhouse 3.2	BOSTON WNAC-TV—Sat 6:00 9.8 WBZ-TV Football 17.0	CHICAGO WBKB—Sun 5:00 7.4 WBBM-TV Omnibus 10.6 WNBQ Meet the Press 4.2	LOS ANGELES KTTV—Wed 7:30 12.2 KNXT Blue Ribbon Bouts 19.9 KLAC-TV Liberace 18.8	WASHINGTON WNBW—Mon 10:30 14.5 WTOP-TV Studio One 33.7 WTTG Boxing 5.1
rown heatre	CHICAGO WBKB—Tu 10:00 13.0 WNBQ Weatherman; J. Angell, News 10.7 WGN-TV 4 Leaf Clover Theatre 10.3	LOS ANGELES KTTV—Tu 8:00 13.4 KNBH Milton Berle 14.2 KECA-TV Corina Playhouse 8.4	PITTSBURGH WDTV—Fri 9:30 33.1	SAN ANTONIO KEYL—Th 9:30 11.8 WOAI-TV Yesterday's Newsreel; Stranger than Fiction 13.1	SAN FRANCISCO KPIX—Sun 7:00 14.8 KRON-TV Winchell-Mahoney 24.0 KGO-TV Football Hilites 8.1
ouglas airbanks resents	DETROIT WWJ-TV—Wed 7:00 15.9 WJBK-TV Carpet Theatre 17.2 WXYZ-TV Theatre 6.2	LOS ANGELES KNBH—Th 7:00 11.1 KTTV Pet Exchange 11.2 KTLA Newsreel; Surprise Twist 8.2	SAN ANTONIO KEYL—Th 10:00 14.1 WOAI-TV 10 O'Clock News; Doorway to Danger 11.0	SAN FRANCISCO KRON-TV—Sat 8:00 16.3 KPIX Jackie Gleason 31.4 KGO-TV Evening Cinema 3.2	WASHINGTON WTOP-TV—Fri 10:30 17.1 WNBW Greatest Fights; Saturday Kickoff 12.7 WMAL-TV Person to Person 10.6
amous layhouse	BALTIMORE WMAR-TV—Mon 11:00 16.1* WAAM Nocturne Movies 6.2 WBAL-TV News, Weather, Sports; Picture Playhouse 3.5	KALAMAZOO-GR. RAPIDS WKZO-TV—Tu 7:00 13.0 WOOD-TV Big Story 10.2	LOS ANGELES KTTV—Tu 7:30 12.8† KECA-TV Name's the Same 12.9 KTLA Roberta Linn 11.7	LOS ANGELES KECA-TV—Tu 9:30 4.9* KTLA Ina Ray Hutton 13.5 KNBH Circle Theatre 13.3	SAN FRANCISCO KGO-TV—Tu 10:30 7.5† KRON-TV This is Your Life 18.9 KPIX News; Public Prosecutor 8.6
avorite tory	ATLANTA WAGA-TV—Tu 7:00 14.2 WLW-A Swingbillies; Marge & Jeff 8.3 WSB-TV Successful Gardening; Sunshine Boys 7.3	CHICAGO WBBM-TV—Fri 9:30 15.2 WGN-TV Down You Go 12.8 WNBQ Greatest Fights; Saturday Kickoff 9.0	DALLAS-FT. WORTH WBAP-TV—Fri 9:00 15.1 KRLD-TV My Friend Irma 24.7 WFAA-TV Covalcade of Sports 19.0	LOS ANGELES KTTV—Wed 8:00 9.6 KNXT Godfrey & Friends 30.6 KNBH I Married Joan 11.6	PHILADELPHIA WPTZ—Sun 7:00 18.7 WCAU-TV Douglas Fairbanks 15.1 WFIL-TV You Asked For It 13.9
heart of he City re-run of ig Town)	ATLANTA WLW-A—Wed 8:00 4.3 WAGA-TV Godfrey & Friends 42.2 WSB-TV I Married Joan 15.1	BOSTON WBZ-TV—Th 11:15 10.3 WNAC-TV Chevrolet Theatre 10.9	LOS ANGELES KTTV—Fri 10:30 6.2 KNBH Alvino Rey 9.6 KLAC-TV Wrestling 7.1	SAN FRANCISCO KRON-TV—Mon 10.30 14.6 KPIX News; Don Regan KGO-TV Payless Theatre 6.0	
led three ives	CLEVELAND WEWS—Fri 10:30 17.4 WNBK Greatest Fights; Short 16.1 WXEL Down You Go 7.4	DALLAS-FT. WORTH WFAA-TV—Sun 9:00 13.0 KRLD-TV The Web 16.8 WBAP-TV Letter to Loretta 15.3	DETROIT WJBK-TV—Th 10:30 13.2 WXYZ-TV Black Spider 6.8 WWJ-TV Michigan Outdoors 6.6	NEW YORK WNBT—Sun 10:30 11.3 WCBS-TV What's My Line 23.9 WATV Bowling 3.7	SAN FRANCISCO KRON-TV—Th 10:30 16.5 KGO-TV Football Film 9.8 KPIX News; Little Theatre 7.7
imes Square layhouse re-run of he nexpected)	BOSTON WNAC-TV—Fri 10:30 16.0 WBZ-TV Greatest Fights; Saturday Kickoff 14.3	CHICAGO WGN-TV—Wed 9:00 6.0 WBBM-TV Blue Ribbon Bouts 19.0 WNBQ This is Your Life 18.5	CINCINNATI WLW-T—Fri 9:30 10.7 WKRC-TV Our Miss Brooks 22.7 WCPO-TV Comeback 4.0	DAYTON WLW-D—Fri 9:30 10.2 WHIO-TV Our Miss Brooks 30.2	LOS ANGELES KLAC-TV—Wed 8:30 11.2 KNXT Godfrey & Friends 27.6 KNBH My Little Margie 16.2
our All tar Theater re-run of ord heatre)	CLEVELAND WXEL—Th 10:30 2.6 WEWS Favorite Story 11.5 WNBK China Smith 14.0	DETROIT WWJ-TV—Tu 10:30 6.0 WJBK-TV Favorite Story 14.2 WXYZ-TV Name's the Same 11.3	MINNEAPOLIS-ST. PAUL WCCO-TV—Mon 10:00 11.4 KSTP-TV News; Weather; Sports 14.3 WTCN-TV Three Star Final 2.7	SAN FRANCISCO KRON-TV—Sun 4:30 9.0 KPIX Jack Benny 27.4 KGO-TV Football 7.2	

Re-run; † First run as Chevron Theatre

WWJ-TV leads in
46 out of 77

IN DETROIT, there's a weekly group of 77 nighttime quarter-hours when more than 50% of Detroit's TV sets are in use. In more than half of these big-audience periods (46 out of 77) WWJ-TV, Channel 4, has the highest ARB rating of the 3 TV stations in the market.

This is just another of the many indications that TV viewers find Detroit's Channel 4 the "SEE-More" station . . . and advertisers find it the "SELL-More" channel in a market where bank savings are now over one billion dollars!

You Sell MORE
on Channel



WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

The New Stations — Openings & Advertiser Use

29 Stations Open in November

Market	Station	Channel
Anchorage, Alaska	KFIA	2
Augusta, Ga.	WJBF-TV	6
Billings, Mont.	KOOK-TV	2
Bloomington, Ill.	WBLN-TV	15
Champaign, Ill.	WCIA	3
Columbia, S. C.	WIS-TV	10
Columbus, Ga.	WRBL-TV	4
Denver, Colo.	KLZ-TV	7
Des Moines, Ia.	KGTV	17
Evansville, Ind.	WFIE-TV	62
Festus, Mo.	KACY-TV	14
Flint, Mich.	WTAC-TV	16
Ft. Dodge, Ia.	KQTV	21
Ft. Wayne, Ind.	WKJG-TV	33
Lake Charles, La.	KTAG-TV	25
Lewiston, Me.	WLAM-TV	17
Meridian, Idaho	KBOI-TV	2
Nashville, Tenn.	WSIX-TV	8
New Orleans, La.	WJMR-TV	61
Norfolk, Va.	WTOV-TV	27
Oklahoma City, Okla.	KLPR-TV	19
Parkersburg, W. Va.	WTAP-TV	15
Rochester, N. Y.	WHEC-TV } WVET-TV }	10
Temple, Tex.	KCEN-TV	6
Topeka, Kan.	WIBW-TV	13
Tulare-Fresno, Cal.	KCOK-TV	27
Waterloo, Ia.	KWWL-TV	7
York, Pa.	WNOW-TV	49

34 Set to Open in December

Market	Station	Channel
Adams, Mass.	WMGT	74
Appleton, Wis.	WNAM-TV	42
Bismarck, N. D.	KFYR-TV	5
Cadillac, Mich.	WWTV	13
Charlotte, N. C.	WAYS-TV	36
Cheyenne, Wyo.	KFBC-TV	5
Columbia, Mo.	KOMU-TV	8
Danville, Ill.	WDAN-TV	24
Denver, Colo.	KOA-TV	4
Eau Claire, Wis.	WEAU-TV	13
Ft. Lauderdale, Fla.	WITV	17
Ft. Myers, Fla.	WINK-TV	11
Great Falls, Mont.	KFBB-TV	5
Greenville, N. C.	WNCT	9
Idaho Falls, Idaho	KID-TV	3
Jackson, Mich.	WIBM-TV	48
Jackson, Miss.	WJDT	3
Kearney, Neb.	KHOL-TV	13
Midland, Tex.	KMID-TV	2
Oklahoma City, Okla.	KWTV	9
Panama City, Fla.	WJDM-TV	7
Pensacola, Fla.	WEAR-TV	3
Pine Bluff, Ark.	KATV	7
Pittsburg, Kan.	KOAM-TV	7
Portland, Me.	WCSH-TV	6
Princeton, Ind.	WRAY-TV	52
Scranton, Pa.	WARM-TV	16
Seattle, Wash.	KOMO-TV	4
Shreveport, La.	KSLA-TV	12
Steubenville, O.	WSTV-TV	9
Stockton, Cal.	KTVU	36
Tulsa, Okla.	KCEB	23
Weslaco, Tex.	KRGV-TV	5
Worcester, Mass.	WWOR-TV	14



Harry Stone
KCEN-TV, Temple



Hugh B. Terry
KLZ-TV, Denver



Allen M. Woodall
WDAK-TV, Columbus



Lou Poller
WCAN-TV, Milwaukee



M. F. Woodling
KHSL-TV, Chico



Soren Munkhof
WREX-TV, Rockford



Troy McDaniel
KGBS-TV, Harlingen



Harry L. Goldman
WROW-TV, Albany

Radio, journalism and advertising stand in the foreground as the areas where these new TV station managers acquired their experience. KCEN-TV's Harry Stone began his successful career in 1928 on WSM, Nashville, where he spent twenty-three years, rising from announcer to gm and vice-president. Credited for the discovery of a number of currently famous radio and television personalities, Stone also initiated *Grand Old Opry* while with the Tennessee station. He comes to KCEN-TV after a two-year stint as manager of KPHO-TV, Phoenix. Allen Woodall of WDAK-TV and Lou Poller of WCAN-TV also bring the benefits of intensive training to their new posts. Woodall founded WDAK-AM in 1943, following approximately twenty years with Georgia and Alabama newspapers. He has served in an executive capacity on the Georgia Radio Institute and the National Association of Broadcasters and is currently an active member of the boards of a number of radio and television licensees. Lou Poller built AM stations WARM in Scranton, WPWA in Chester and WARL in Arlington, and still owns the latter two in addition to Milwaukee's WCAN-AM and TV. "Woody" Woodling's apprenticeship was served on the West Coast, with stations KJBS and KQW (now KCBS). He joined the McClung stations, of which KHSL-TV is the youngest, in 1936, and has remained with them ever since. Copywriting and selling were Hugh Terry's occupations before becoming gm of KLZ (AM) in 1941. Troy McDaniel was advertising manager of the Harlingen Valley Morning Star prior to his appointment as general manager and vice-president of KGBS twelve years ago. Harry Goldman, now managing WROW-TV, Albany, was a salesman for WOKO when it was the only radio station in the Tri-City area. Soren Munkhof turned from theory to practice when he left Creighton University, where he taught journalism, radio and television for over ten years, to assume his current office at WREX-TV, Rockford.

National Advertisers Buying the New TV Markets

Boise, Idaho
KIDO-TV

Network: Admiral, American Tobacco, B-B Rol-Rite Pens, Brown & Haley, Buick, Carnation Milk, Chrysler Corp., De Sota, Electric Companies of America, General Foods, Good-year, Lincoln-Mercury, Lucky Strike, Mogen David Wine, Motorola, Nalley's, Old Gold, Philco, Plymouth, Prudential Life Insurance, RCA, Sunbeam, U. S. Steel.

National spot: Borden, Brown & Williamson, Bulova, Cinch Cake Mix, DuPont, Dyan-shine, Flav-R-Pak, Frigidaire, James Dishwashers, Lucky Lager, Nash, Prestone, Sego Milk, SOS, West Coast Airlines, White Star Tuna, B. F. Woodward Co.

Cedar Rapids, Iowa
WMT-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Bauer & Black, Bristol-Myers, Brown & Williamson, Chesterfield, Chrysler, Colgate, Electric Companies of America, General Cigar, General Foods, Greyhound, Hamm Brewing Co., Johnson & Son, Lincoln-Mercury, P. Lorillard, Nestle, Oldsmobile, Pabst, Pall Mall, Parker Pen, Philip Morris, Pillsbury, Prudential Life Insurance, R. J. Reynolds, Sheaffer Pen, Schick, Singer Sewing Machine Co., Toni, Westinghouse.

National spot: Alliance Tenna-Rotor, Anker Sewing Machine Co., Blatz, Brown & Wil-

(Continued on page 51)



YOU MIGHT JUMP 456 FEET* —

**BUT . . . YOU NEED WKZO-TV
TO SET RECORDS
IN WESTERN MICHIGAN!**

**WKZO-TV AREA PULSE
(27 COUNTIES)
SHARE OF AUDIENCE
MON. — FRI. — APRIL, 1953**

	8 a.m.— 12 noon	12 noon— 6 p.m.	6 p.m.— 12 midnight
WKZO-TV	62% (a)	52%	52% (a)
STATION "B"	26%	25%	25% (a)
OTHERS	12%	23%	23%

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

WKZO-TV delivers more than twice as many viewers as the second Western Michigan station, *morning, afternoon and night!*

That's a lot of viewers. The WKZO-TV market includes more than 300,000 TV homes in 27 Western Michigan and Northern Indiana counties — far more than in such markets as Dayton, Memphis or Seattle! WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It is a tremendous television buy — *the Western Michigan leader by any yardstick you care to use!*

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

* Tauno Luiri of Finland made this unofficial world's record at Oberstdorf, Germany, in 1951.



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WM BD — PEORIA, ILLINOIS



Owners of KSBW-TV, Salinas—gen. mgr. John Cohan, comm'l mgr. W. M. Oates, Lewis A. Turner, Jr.

All but one of the managers above come to television from an allied field. John Cohan, president of the Salinas Broadcasting Corp. (KSBW-AM-TV) since early 1951, spent the preceding ten years in the advertising agency business and still acts as consultant to a number of national advertisers using radio and TV. Bob Ferguson, Executive Vice-President and general manager of the Tri-City Broadcasting Company, owners of WTRF-TV, was a newspaperman until 1943. He came to WTRF radio in 1947, following four years of service in the Navy. Les Etter is one of the founders of WLBR and still holds the title of Secretary-Treasurer and General Manager of the AM as well as the TV station. In contrast to the above, KJEO marks Jack O'Neill's initial venture into the communications media. A highly successful cattleman and rancher, O'Neill has a distinguished career in community services to his credit. Joe Bonansinga is general manager of WGEM AM and FM as well as TV.



J. E. O'Neill
KJEO, Fresno



Robert W. Ferguson
WTRF-TV, Wheeling



Lester P. Etter
WLBR-TV, Lebanon



Joe Bonansinga
WGEM-TV, Quincy, Ill.

liamson, Bulova, Deep Rock Oil Co., De-Stroy Laboratory, Kent Feeds, My-T-Fine, Plymouth Motor, Prestone, Reddi-Whip, Rival Dog Food, Rybutol, Shell Oil, VCA Laboratories, Wishbone Salad Dressing.

Columbia, S. C.

WNOK-TV

Network: American Machine & Foundry, American Oil, American Tobacco, Block Drug, Brown & Williamson, Carnation Milk, Carter Products, Chrysler Corporation, Colgate-Palmolive-Peet, General Electric, Greyhound Bus, General Foods, Lever Brothers, Liggett & Myers, Lincoln-Mercury, P. Lorillard, Mogen David Wine, Pabst, Philip Morris, Pillsbury Mills, Prudential Insurance, R. J. Reynolds, Schick, Schlitz, Scott Paper, Singer Sewing Machine, Toni, Westinghouse.

National spot: Alliance Tenna-Rotor, Bulova Watch, Cloverleaf Dry Milk, DeSoto, Johnson & Johnson, Kools, Orkin, Pillsbury Mills, Prestone, Cinderella Raisins, Suribeam Bread, Texize, Viceroy.

Denver, Colorado

KLZ-TV

Network: Alcoa, American Cigarette & Cigar Co., American Dairy Association, American Home Products, American Machine & Foundry, American Tobacco Co., Best Foods, Block Drug, Bristol-Myers, Brown & Williamson, Campbell Soup, Carnation Co., Carter Products, Inc., Cat's Paw Rubber Co., Chrysler Corp., Colgate, Converted Rice, Electric Autalite, Electric Companies of America, Englander Co., General Cigar, General Electric, General Foods, General Mills, General Motors, Gillette Safety Razor Co., Goodrich Co., Greyhound, Green Giant, Hoover Co., International Silver, S. C. Johnson & Son, Inc., Jules Montenier, Kellogg Co., Kleenex, Knor-mark Mfg. Co., Lever Bros., Longines Wittnauer Co., Masland, Nash-Kelvinator Corp., National Dairy, Nestles, Norge, Kellogg, Lever Bros., Liggett & Myers, Lincoln-Mercury, Lipton, Longines, P. Lorillard, Olds-

mobile, Pabst Sales Co., Pacific Mills, Philip Morris, Pillsbury Mills, Procter & Gamble, Prudential, Purex, Remington Rand, R. J. Reynolds, Schaeffer, Schick, Schlitz, Scott Paper, Seeman Bros., Serutan, Star Kist, Simmons, Singer, Swift & Co., Sylvania, Toni Co., Westinghouse.

National spot: Absorbine, Jr., American Maize Products, Armour & Co., Bardahl Oil Co., Best Foods, Brown & Williamson, Bulova Watch Co., Colgate-Palmolive-Peet Co., Conoco, DeSoto, Druggist Supply Corp., Dupont, Elgin Watch Co., Florida Citrus, Folger's Coffee, Frito Co., Garret & Co., General Motors, Grove Labs, Hamilton Watch, Hamm's Beer, Helena Rubinstein, Italian Swiss Colony Wine, Lehn & Fink, Liggett & Myers, P. Lorillard Co., Miles Labs, Minute Maid Orange Juice, Nash, National Biscuit Co., Northern Paper Mills, Pacific Coast Borax, Procter & Gamble, Reddi-Wip, Stakeley's Foods, Toni, Trico Products Corp., Tyler Manufacturing Co., Union Pacific, Whitehall Pharnacal Co., Williamson Candy Co.

Ft. Smith, Ark.

KFSA-TV

Network: Admiral, American Tobacco, Chrysler, DeSoto-Plymouth, Gulf Oil, Liggett & Myers, Mogen David Wine, Pet Milk, Pillsbury, RCA Victor, Schlitz, Speidel.

National spot: Ballard Biscuits, Barton Dyan-shine, Bulova, Fritos, Griesedieck Bros., Maryland Club Coffee, Northern Paper, Orkin Ex-terminating, Stewart-Warner, Strongheart Dog Food, Wilson Co.

Hannibal, Mo.

KHQA-TV

Network: Admiral, American Tobacco, Chrysler, General Foods, Lincoln-Mercury, Mogen David Wine, Nescafe, Prudential Life Insurance, Sheaffer Pens, Schick, Toni.

National spot: Alliance Manufacturing, Casite, Drewry's Beer, Griesedieck Bros., Quick Elastic Starch, Stag Beer.

Harlingen, Texas

KGBS-TV

Network: Admiral, American Tobacco, Brown & Williamson, Carnation Milk Co., Chrysler, Electric Companies, General Foods, B. F. Goodrich, Liggett & Myers, Lincoln-Mercury, P. Lorillard Co., Nestle, Pillsbury, Prudential Life, R. J. Reynolds, Schick Co., Schlitz, Sheaffer Pen, Singer Sewing Co., Toni Co.

National spot: Admiral, Brown Shoe Co., Bulova, Falstaff Beer, Ford Dealers, Fritos, Holsum Bread, Kool Cigarettes, Lone Star Beer, Pearl Brewing Co., Seiberling Tire Sales, Southern Select Beer, Stewart & Stevenson, Viceroy.

Salinas-Monterey, California

KSBW-TV, KMBY-TV

Network: Admiral, American Tobacco, Buick, Chrysler, Lincoln-Mercury, Maxwell House, United States Steel, Westinghouse.

National spot: Bardahl Lubricants, Belfast Beverages, Burgermeister Beer, Buster Brown Shoes, Crosley, Jenkel Davidson Co., Lucky Lager Beer, Milani Salad Dressings, Miles Laboratories, Pacific Greyhound Lines, Philco, Sealy Mattress, Sylvania, Westinghouse.

Winston-Salem, N. C.

WTOB-TV

Network: Admiral, American Cigar & Cigarette, American Home Products, American Tobacco, Armour & Co., B-B Ral-Rite Pens, Bristol-Myers, Brown & Williamson, Carter Products, Derby Foods, Ecko, Ex-Lax, Gemex, Gruen Watch, Hazel Bishop, J. C. Johnson, Kellogg, Kraft, Mars Candy, Pepsi Cola, Rosefield Packing, Sealy Mattress, Speidel, Sterling Drug Co., Super Kem-Tone, Swanson, Sweets Co., United States Steel, Thor.

National spot: Amoco, Camel, Cavalier, Chatham Blankets, Coca-Cola, Crosley, Du-lane Fryrite, DuMont TV, Gruen Watch, Orkin, Pabst Blue Ribbon Beer, Piedmont Airlines, Pillsbury, Prince Albert, RCA, Remington.

This is the second article in a series on sales policy by Mr. Levin, an economist who, for the past four years, has served as a consultant on station management problems.

Setting sales policy to increase national business

By Peter R. Levin

THE speedy multiplication of TV stations involving shifts of network affiliations, changes in market definitions and sharing of heretofore exclusive audiences, forces a reexamination of national sales policy

According to FCC statistics, in 1952 national advertisers accounted for \$83,438,000 or 43 per cent of all time sales by TV stations. The average station could look to 41 per cent of its revenue from this source.

No figures for 1953 are available for comparison, but a few examples of specific station and market performance are highly significant.

One pre-freeze, single-station market has seen national business on its veteran outlet slide from 41 per cent last year to about 36 per cent in 1953. Only a rate increase has maintained the dollar volume. But two new stations, in this market, find their national accounts averaging between 18 and 20 per cent of their revenues. Lower rates than their older competitor give their combined total a smaller dollar volume.

An eastern UHF station, after eight highly gratifying months of operation, is learning to be satisfied with 15 per cent of its sales in national business. Another younger outlet has now recognized one-tenth of its revenue from national spot was as healthy a starting condition as it could expect.

Frightening? Not really, unless management has geared its financial structure or operational policies and costs to heavy national sales.

Naturally, large stations in the major markets do count on the bulk of their revenue coming from national billings. The Storer Stations last year estimated that 40 per cent of their billings came from national spot; 35 was local and 25 network.

The smaller markets cannot possibly count on this much national billings, but their operations are geared for a higher local percentage.

Six months ago, KGNC-TV in Amarillo reported the following breakdown: Network 4 per cent, national spot 14 and local 82. KDUB-TV in Lubbock was pretty much the same with 6 per cent for network, 11 for national spot and 83 local.

Estimating dollar volume

Behind all this lies the biggest question of all: How much in dollar volume can a station expect to receive? This is more than a 64 dollar query, for the answer can spell the difference between solvency and bankruptcy.

Very few representatives will attempt to estimate this one for their stations. "We won't go out on that kind of a limb," says one of the largest firms in the field. "Our clients have a habit of holding us to guesses made over the lunch table," says another.

Yet, the need for an answer is plain if a station hopes to develop a policy and control costs on national sales. Moreover, because the operator is so much closer to his

own market, it is logical that he accept the chore.

The project involves analysis of what percentage various categories of retail sales are in his market as compared to the national figures. By estimating, with the help of his representative and the trade publications, TV expenditures of the national spot advertisers, he should be able to come up with an approximation of what to expect in his market. There is a good deal of work involved in arriving at these figures, and while obviously they should not result in any hard and fast quotas, they can formalize what experienced station executives and national representatives have been doing by "feel" and instinct.

What can be done, though, to increase a station's percentage of national business? In the area of network sales, considerable pressure is being brought to bear by the secondary market stations on food brokers and retail outlets of the national advertisers in an effort to obtain the all-important audience building network programs.

In national spot most important is the relationship between station and representative. The biggest area for improvement seems to lie in the realm of communication.

There is the wide-spread and well-founded suspicion that many time salesmen lack an adequately stocked arsenal of facts on the clients they represent. The fault though isn't easily assignable to the salesmen.

(Continued on page 54)

Completely Matched TV Systems

from one dependable source—**RCA!**

**VHF
or
UHF**

To GET PEAK PERFORMANCE from your TV system, every unit from transmitter to antenna must match precisely!

RCA can supply Completely Matched TV Systems, and the hundreds of individual components required in *any* carefully planned television plant—VHF or UHF.

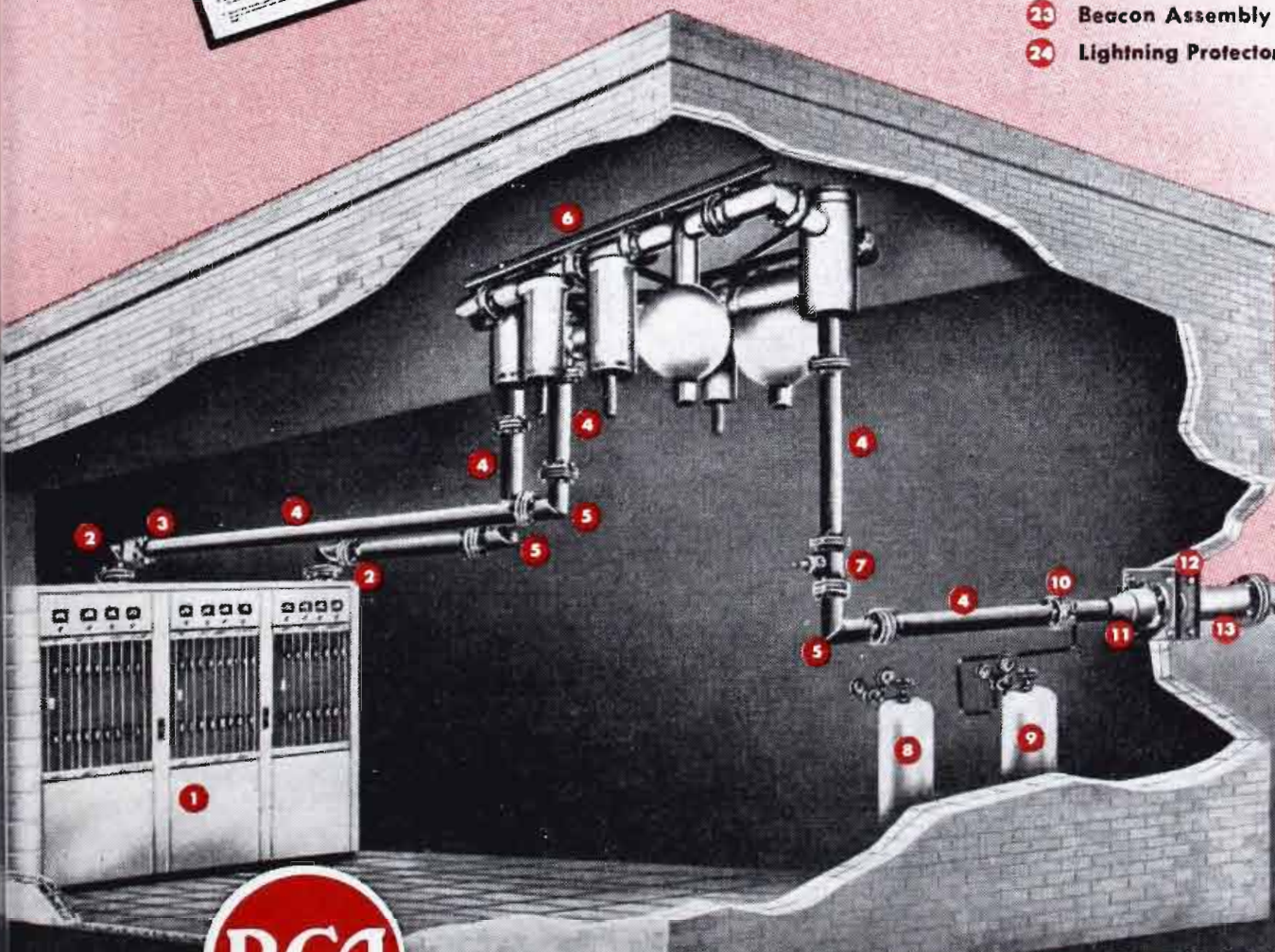
Save the time it takes to shop around. Save the money it costs to make extensive and critical adjustments with mismatched components. Go RCA all the way . . . and start **RIGHT!** Your RCA Broadcast Sales Representative is ready to help you plan.



NEW comprehensive 28-page brochure on RCA UHF Transmission Lines and Fittings. Includes detailed charts, drawings, curves, installations, etc. Ask your RCA Broadcast Sales Representative for a copy.

USE THIS HANDY CHECK LIST OF MAJOR COMPONENTS

- 1 1 KW UHF Transmitter (Type TTU-1B)
- 2 3 1/8" 90° Mitre Elbow (Special Single Bullet Type)
- 3 Solder Type Flange Adapter
- 4 3 1/8" Transmission Line (Special Section Less Anchor Insulator)
- 5 3 1/8" 90° Mitre Elbow
- 6 UHF Filterplexer
- 7 Directional Coupler and Housing
- 8 Filterplexer Gassing Equipment
- 9 Line Gassing Equipment
- 10 Gas Stop
- 11 Reducer Transformer—6 1/8" to 3 1/8"
- 12 Horizontal Anchor Assembly
- 13 6 1/8" Transmission Line
- 14 Roller Assembly Support
- 15 6 1/8" Transmission Line (Special Section Less Anchor Insulator)
- 16 Lateral Braces
- 17 Two 6 1/8" 90° Mitre Elbows in Series (Combined as One Unit)
- 18 Spring Expansion Hanger
- 19 Fixed Hanger—6 1/8" Line
- 20 Two 3 1/8" 90° Mitre Elbows in Series (Combined as One Unit)
- 21 Fixed Hanger—3 1/8" Line
- 22 UHF Pylon Antenna
- 23 Beacon Assembly
- 24 Lightning Protector



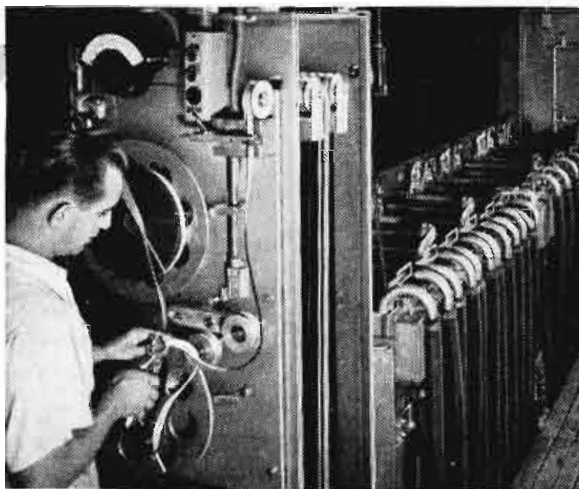
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.

Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

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



YOUR ASSURANCE OF BETTER 16mm PRINTS

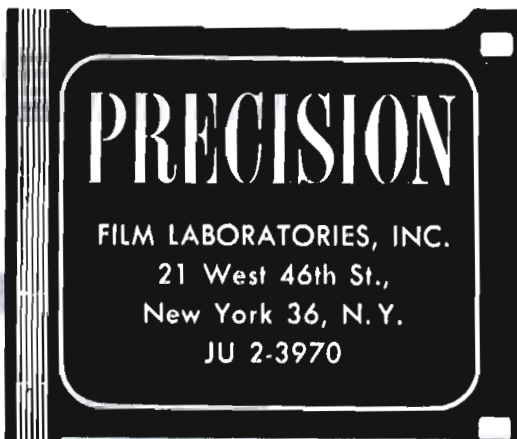
16 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

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

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

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

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



STATION MANAGEMENT

(Continued from page 52)

In fact, most of the station representatives are constantly enlarging their promotion and research departments to cope with the specialized requirements of their own stable of stations.

Along Madison Avenue the general cry is "Our stations don't give us all we need; they're too slow about forwarding schedule changes and answering questions." Many station managers counteract this with, "They don't use all the material we give them."

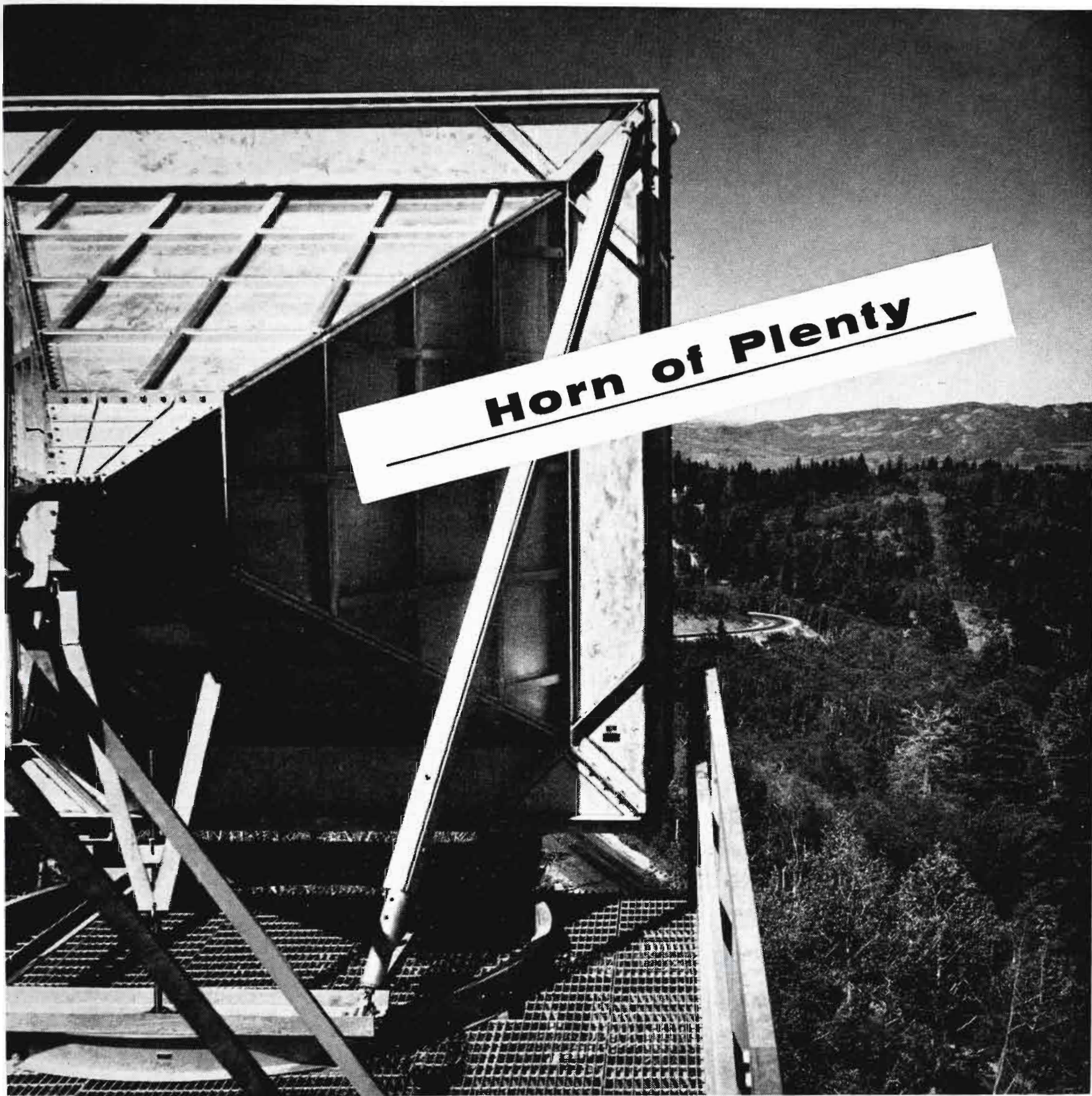
The best light on this problem is in this observation by a top time-buyer: "Stations and reps would do well to concentrate on a few specific points. Many times we are smothered with a mass of uncorrelated data."

There is a lot in what this time-buyer has to say. Too many stations don't have a clear cut picture of their own story. Nowhere is this more evident than in the ineffectiveness of a good portion of their trade paper advertising. Only a few manage to hammer home a specific advantage of their station or create the kind of impression that they want to firmly implant in the minds of advertisers and agencies.

Learn from agency visits

Another important phase of national sales is the station's visits to New York and Chicago. Obviously, one of the main objectives of these trips by the manager or sales director is (aside from personal entertainment) to bulldog the representative and pin-point specific agencies and advertisers. Actually, to the station the best results of such trips can be in the shaping of their own sales policy. After the usual guided tours of the advertising agencies, the station man should know first-hand just where his sales pitch is weak and what is needed to get additional business.

Timebuyers, as a rule, are not adverse to seeing the out-of-town visitors; that is, when they have something important to say. As one media man put it, "Visits with station men can be very helpful; they give us a good insight into how a station operates and the calibre of management. A lot of times they come loaded with important material. It would seem, though, that more of this data should be put in the hands of their reps. After all, we see them almost every day."



Like giant horns on the horizon, radio-relay towers carrying television programs throughout the country are now standard fixtures in the American scene.

Today these radio-relay systems together with coaxial cable facilities make possible an audience of one hundred million people who may see and hear the same event at the same instant.

The ability to carry important public events, programs of education and entertainment for

millions of Americans truly makes the horn-shaped radio-relay antennas an important addition to our nation's resources.

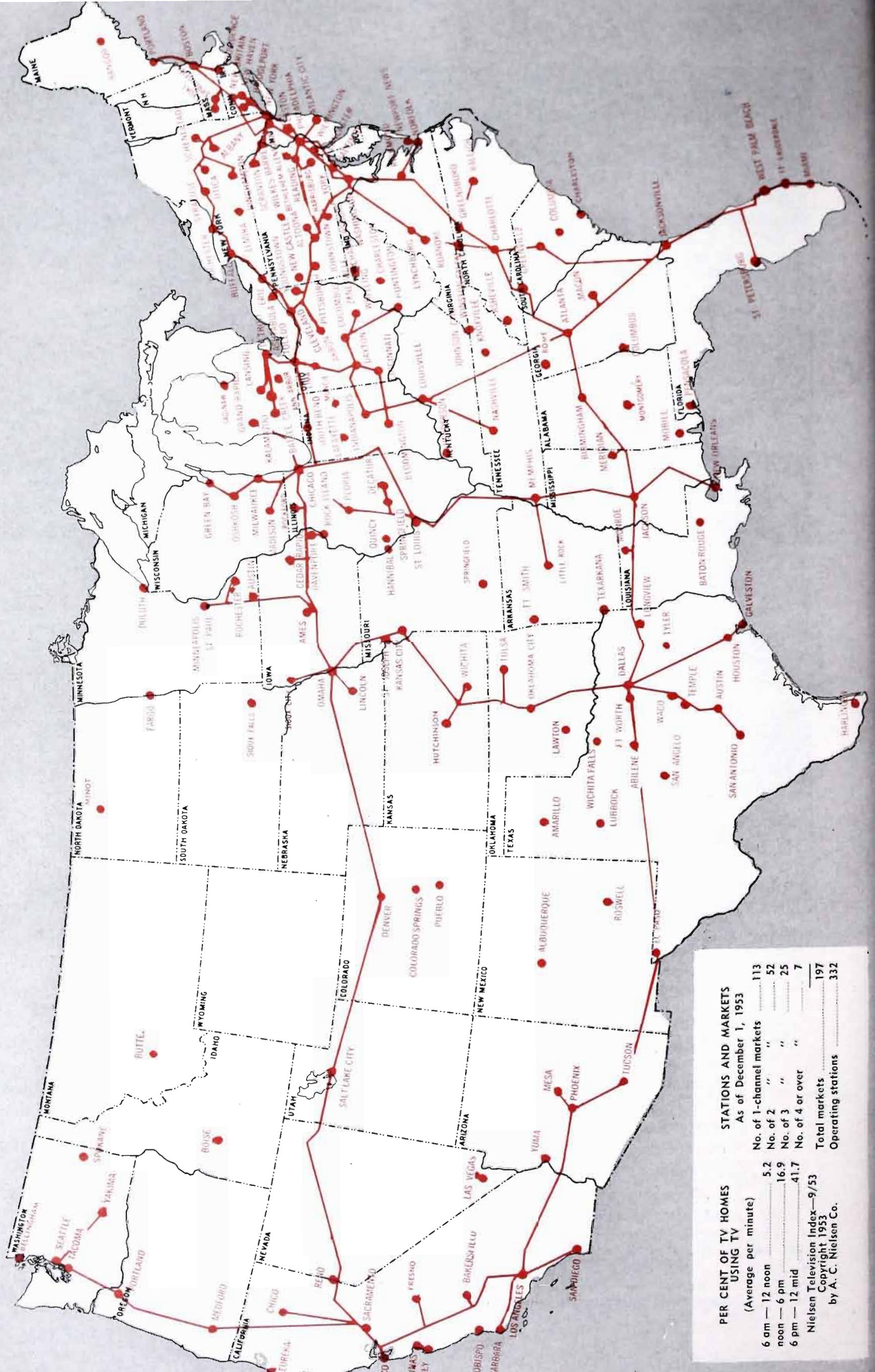
Already more than \$100,000,000 worth of Bell System facilities and equipment are devoted to furnishing television network service. The rapidly expanding television routes extend from coast to coast and from the Great Lakes to the Gulf of Mexico. They total some 40,000 channel miles.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW



TELEVISION MAGAZINE'S STATUS MAP



PER CENT OF TV HOMES USING TV (Average per minute)		STATIONS AND MARKETS As of December 1, 1953	
6 am — 12 noon	5.2	No. of 1-channel markets	113
noon — 6 pm	16.9	No. of 2 " "	52
6 pm — 12 mid	41.7	No. of 3 " "	25
		No. of 4 or over	7
Nielsen Television Index—9/53		Total markets	197
Copyright 1953		Operating stations	332
by A. C. Nielsen Co.			

TELEVISION MAGAZINE FULL MARKET COVERAGE CIRCULATION

The circulation estimates presented here are independently compiled by TELEVISION Magazine's research department. Figures for individual stations will vary depending upon channel, antenna location and height, power, etc. Report covers DUPLICATED circulation—that is, the total number of receivers covered in a TV market regardless of overlapping signals. These statistics may not be reproduced in any form whatsoever without written permission.

CIRCULATION AS OF DECEMBER 1ST

† does not include stations which signed during previous month.

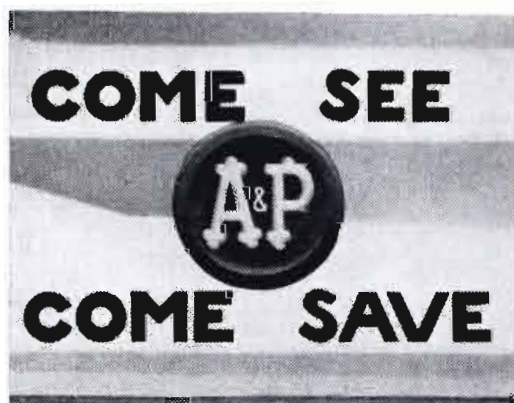
LENE, Texas—10.9	8,000	DECATUR, Ill.—19.9	†29,239	LYNCHBURG-ROANOKE, Va.—31.7	78,520	ST. JOSEPH, Mo.—36.0	43,814
BC-TV (A, D, N)		WTVPT (A, C, D, N)		WLVA-TV (A, C, D, N);		KFEQ-TV (C, D)	
ION, Ohio—12.6	†34,000	DENVER, Colo.—49.3	151,317	WLS-TV (A, N)		ST. LOUIS, Mo.	554,800
KR-TV (A, N)		KBTW (A, C); KFEL-TV (D)		MACON, Ga.	21,049	KSD-TV (A, C, N);	†149,796
ANY-SCHENECTADY-TROY, N. Y.	286,209	KLZ-TV (C)		WETV (A, N); WMAZ-TV (C, D)	†10,657	KSTM-TV (A, C); WTVI (D)	
OW-TV (A, D);	††	DETROIT, Mich.—84.2	1,140,826	MADISON, Wis.—16.7	†20,527	ST. PETERSBURG, Fla.—16.4	†35,539
GB (A, C, D, N)		WJBK-TV (C, D); WWJ-TV (N);		WKOW-TV (C); WMTV (A, D, N)		WSUN-TV (A, C, D, N)	
UQUERQUE, N. M.—45.0	24,350	WXYZ-TV (A)		MEDFORD, Ore.—13.3	6,263	SALINAS-MONTEREY, Calif.—23.7	17,836
B-TV (D, N); KGGM-TV (C);		DULUTH, Minn.—15.5	†15,500	KBES-TV (C)		KMBY-TV (A, C, D, N);	
AT-TV (A, D)		WFTV (A, D, N)		MEMPHIS, Tenn.—44.4	223,100	KSBW-TV (A, C, D, N)	
POONA, Pa.—51.5	184,263	EASTON-BETHEHEM-ALLEN-TOWN, Pa.—15.4	†24,000	WMCT (A, C, D, N); WHBQ-TV (A, C)	6,784	SALT LAKE CITY, Utah—69.5	123,381
BG-TV (A, N)		WGLV (A, D); WLEV-TV (N)		MERIDIAN, Miss.—9.0		KDYL-TV (N); KSL-TV (A, C, D)	
ARILLO, Texas—39.3	27,189	ELMIRA, N. Y.—18.4	†22,486	WTOK-TV (A, C, D, N)		SAN ANGELO, Tex.—13.2	6,541
DA-TV (A, C); KGNC-TV (D, N)		WECT (N); WTV (A, C, D)		MIAMI, Fla.—58.4	162,104	KTXL-TV (C, D, N)	
ES, Iowa—46.2	176,299	EL PASO, Texas—50.7	33,545	WTVJ (A, C, D, N)		SAN ANTONIO, Tex.—42.6	156,001
I-TV (A, C, D, N)		KROD-TV (A, C, D); KTSM-TV (N)	145,575	MILWAUKEE, Wis.	473,470	KEYL (A, C, D); WOAI-TV (N)	
N ARBOR, Mich.—9.1	†8,077	ERIE, Pa.—64.3	3,563	WCAN-TV (C);	†129,288	SAN DIEGO, Calif.—76.8	214,771
AG-TV (D)		WICU (A, C, D, N)		WOKY-TV (A, D);		KFMB-TV (A, C); KFSD-TV (N)	806,752
HEVILLE, N. C.—20.8	†10,800	EUREKA, Calif.—14.4		WTMJ-TV (A, D, N)		SAN FRANCISCO, Calif.—67.8	
SE-TV (A, C, D, N)		KIEM-TV (C)	10,159	MINNEAPOLIS-ST. PAUL, Minn.—56.8	391,976	KGO-TV (A, C); KPIX (C, D);	
ITABULA, Ohio—8.0	†7,000	FARGO, N. D.—18.7		KSTP-TV (N); WCCO-TV (C, D);		KRON-TV (N)	
CA-TV†		WDAY-TV (A, C, D, N)	†26,777	WMIN-TV (A, D); WTCN-TV (A, D)		SAN LUIS OBISPO, Calif.—25.4	16,344
LANTA, Ga.—48.7	336,663	FT. LAUDERDALE, Fla.—30.1	8,406	MINOT, N. D.—13.9	3,537	KVEC-TV (D)	
AGA-TV (C, D); WLW-A (A);		WFTL-TV (N)		KCJB-TV (A, C, D, N)		SANTA BARBARA, Calif.—38.7	57,216
B-TV (N)		FORT SMITH, Ark.—15.8	298,241	MOBILE, Ala.	††36,233	KEYT (A, C, D, N)	
LANTIC CITY, N. J.—14.7	†24,000	KFSA-TV (A, D, N)		WALA-TV (A, C, N); WKAB-TV (D)		SCHENECTADY-ALBANY-TROY, N. Y.	286,209
PG-TV (A, C, D, N)		FT. WORTH-DALLAS, Texas—48.4	298,241	MONROE, La.	10,934	WRGB (A, C, D, N);	††
STIN, Minn.—26.5	26,784	WBAP-TV (A, N); KRLD-TV (C);		KFAZ-TV†; KNOE-TV (A, C, D, N)	†7,457	WROW-TV (A, D)	
MT (A, C, D)		WFAA-TV (A, D, N)	†43,915	MONTGOMERY, Ala.—14.2	†13,928	SCRANTON-WILKES-BARRE, Pa.—36.1	†96,000
STIN, Texas—28.0	50,322	FRESNO, Calif.—23.0		WCOV-TV (A, C, D, N)	†38,229	WGBI-TV (C); WTVU†;	
BC-TV (A, C, D, N)		KJEOT (A); KMJ-TV (C, N)	264,141	MUNCIE, Ind.—25.4		WBRE-TV (C, N); WILK-TV (A, D)	285,769
KERSFIELD, Calif.	38,052	GALVESTON-HOUSTON, Tex.—51.2	††	WLBC-TV (A, C, D, N)	163,088	SEATTLE-TACOMA, Wash.—55.5	
FY-TV (D);	†14,000	KGUL-TV (A, C, D); KNUZ-TV (D);		NASHVILLE, Tenn.—43.9		KING-TV (A); KTNT-TV (C, D)	
RO-TV (A, C, N)		KPRC-TV (A, N)	232,044	WSM-TV (A, C, D, N)		SIoux CITY, Iowa—52.1	56,945
LTIMORE, Md.—88.8	670,973	GRAND RAPIDS, Mich.—64.9		NEW BRITAIN-HARTFORD, Conn.—21.6	†83,046	KVT (A, C, D, N)	
AM (A, D); WBAL-TV (N);		WOOD-TV (A, C, D, N)	64,652	WKNB-TV (C)		SIoux FALLS, S. D.—25.1	23,678
MAR-TV (C)		GREEN BAY, Wis.—27.4	187,464	NEW CASTLE, Pa.—43.4	†89,802	KELO-TV (A, C, N)	
NGOR, Maine—24.5	22,595	WBAY-TV (A, C, D)		WKST-TV†		SOUTH BEND, Ind.—38.2	†70,407
ABI-TV (A, C, D, N)		GREENSBORO, N. C.—42.8	†26,000	NEW HAVEN, Conn.—77.9	421,049	WSBT-TV (A, C, D, N)	
TON ROUGE, La.—29.0	†22,636	WFMY-TV (A, C, D, N)		WNHC-TV (A, C, D, N)		SPOKANE, Wash.—49.4	48,173
AFB-TV (A, C, D, N)		GREENVILLE, S. C.—12.6	35,661	NEW ORLEANS, La.—43.0	170,839	KHQ-TV (A, N); KXLY-TV (C, D)	
TTLE CREEK, Mich.—7.1	†8,484	WGLV (A, D)		WDSU-TV (A, C, D, N); WJMR-TV (D)	††	SPRINGFIELD, Ill.—6.5	†7,012
BKZ-TV (A)		HANNIBAL, Mo.—QUINCY, Ill.—20.7	11,137	NEW YORK, N. Y.—9.1	4,186,397	WICST (A, C, D, N)	
LLINGHAM, Wash.—24.0	9,936	KHQA-TV (C, D); WGEM-TV (A, N)		WABC-TV (A); WABD (D); WATV;		SPRINGFIELD-HOLYOKE, Mass.—20.5	†66,690
OS-TV (D, N)		HARLINGEN, Tex.—	†62,191	WCBS-TV (C); WNBT (N);		WWLP (A, N); WHYI-TV (C, D)	24,928
THLEHEM-ALLEN-TOWN-EASTON, Pa.—15.4	†24,000	MATAMOROS, Mexico—13.7		WOR-TV; WPIX		SPRINGFIELD, Mo.—20.8	
EV-TV (N); WGLV (A, D)		KGBS-TV (A, C); XELD-TV (A, C, D, N)		NORFOLK-NEWPORT NEWS, Va.	202,535	KTTS-TV (C, D); KYTV (A, N)	
NGHAMTON, N. Y.—39.6	161,845	HARRISBURG, Pa.—34.9	34,874	WTAR-TV (A, C, D);		SYRACUSE, N. Y.—74.5	271,925
NBF-TV (A, C, D, N)		WHP-TV (C); WTPA (N)	†15,000	WVEC-TV (N); WACH	†63,799	WHEN-TV (A, C, D); WSYR-TV (N)	
RMINGHAM, Ala.—35.2	178,957	HARRISONBURG, Va.—24.2		OKLAHOMA CITY, Okla.	159,031	TACOMA-SEATTLE, Wash.—55.5	285,769
ABT (A, C, D); WBRC-TV (N)		WSVA-TV (A, C, D)		KTVQ (A, D); WKY-TV (A, C, D, N)	††	KTNT-TV (C, D); KING-TV (A);	
DOMINGTON, Ind.—50.3	222,175	HENDERSON, Ky.—10.4	†66,690	OMAHA, Neb.—63.6	187,384	KMO-TV (N)	
TTV (A, C, D, N)		WEHT (C)		KMTV (A, C); WOW-TV (D, N)		TEMPLE, Texas—17.8	23,158
ISE, Idaho—11.2	9,227	HOLYOKE-SPRINGFIELD, Mass.—20.5		OSHKOSH, Wis.—16.3	†12,500	KCEN-TV (N)	
DO-TV (C, D, N)		WHYN-TV (C, D); WWLP (A, N)	21,000	WOSH-TV (A)		TEXARKANA, Tex.—9.0	13,498
STON, Mass.	1,185,764	HOLYoke-LUOLU, T. H.		PENSACOLA, Fla.	††	KCMC-TV (A, C, D)	279,029
BZ-TV (D, N);	†72,626	KGMB-TV (A, C); KONA (D, N)	264,141	PEORIA, Ill.—37.4	†72,932	TOLEDO, Ohio—79.7	
NAC-TV (A, C);		HOUSTON-GALVESTON, Tex.		WEEK-TV (D, N); WTVH-TV (A, C)		WSPD-TV (A, C, D, N)	
TAO-TV (A, D)		KNUZ-TV (D); KPRC-TV (A, N);		PHILADELPHIA, Pa.—87.5	1,570,187	TUCSON, Ariz.—24.1	14,000
EDGEPORT, Conn.—9.1	†36,000	KGUL-TV (A, C, D)		WCAU-TV (C); WFIL-TV (A, D);		KOPO-TV (C, D); KVOA-TV (A, N)	
ICC-TV (A, D)		HUNTINGTON, W. Va.—40.2	214,387	WPTZ (N)		TULSA, Okla.—42.7	134,334
FFALO, N. Y.—84.6	374,524	WSAZ-TV (A, C, D, N)	44,866	PHOENIX, Ariz.—48.5	59,800	KOTV (A, C, D, N)	
BEN-TV (A, C);	†97,751	HUTCHINSON, Kans.—18.6		COOL-TV (C); KOY-TV (C);		TYLER, Texas—14.1	†17,789
BUF-TV (A, D, N);		KTVH (C, D)	374,859	KPHO-TV (A, C, D); KTYL-TV (D, N)		KETX-TV (D, N)	
BES-TV (D, N)		INDIANAPOLIS, Ind.—62.3		PITTSBURGH, Pa.	803,330	UTICA-ROME, N. Y.—66.2	152,000
ITTE, Montana—8.4	3,537	WFBM-TV (A, C, D, N)	†18,371	WDTV (A, C, D, N);	†154,239	WKTV (A, C, D, N)	
PR-TV (A, C); KXLF-TV (N)		JACKSON, Miss.—18.4	110,415	WENT (A, C); WKJF-TV (N)		WACO, Texas	††
DAR RAPIDS, Iowa—33.1	77,308	WJTV (A, C, D, N)		PORTLAND, Me.—32.1	†14,201	KANG-TV (A, D)	
MT-TV (C, D); KCRV-TV (A, N)		JACKSONVILLE, Fla.—42.5	36,405	WPMT (A, C, D)		WASHINGTON, D. C.—86.5	529,812
HAMBERSBURG, Pa.—9.0	†6,613	JOHNSON CITY, Tenn.—16.5		PORTLAND, Ore.	††112,022	WMAL-TV (A); WNBW (N);	
CHA (C, D)		WJHL-TV (A, C, D, N)	**277,051	KOIN-TV (C);		WTOP-TV (C); WTTG (D)	
HARLESTON, S. C.—32.1	29,269	JOHNSTOWN, Pa.		KPTV (A, D, N)		WATERBURY, Conn.—23.5	†63,845
CSC-TV (A, C, D, N)		WARD-TV (C); WJAC-TV (A, C, D, N)	307,423	PROVIDENCE, R. I.—84.8	515,244	WATR-TV (A, D)	
HARLESTON, West Va.	††	KALAMAZOO, Mich.—60.9		WJAR-TV (A, D)		WEST PALM BEACH, Fla.—7.8	†3,382
KNA-TV (A, D)		WKZO-TV (A, C, D, N)	319,358	PUEBLO, Colo.—24.5	17,806	WIRK-TV (A)	
HARLOTTE, N. C.—40.7	298,616	KANSAS CITY, Mo.	†42,174	KCSI-TV (N); KDZA-TV		WHEELING, W. Va.—48.2	159,252
BTV (A, C, D, N)		KCTY (D); WDAF-TV (N);		QUINCY, Ill.—HANNIBAL, Mo.—20.7	35,661	WTRF-TV (A, C, N)	
HICAGO, Ill.—79.8	1,801,405	KMBC-TV (A); WHB-TV (C);		WGEM-TV (A, N); KHQA-TV (C, D)		WICHITA, Kans.—21.0	†28,898
BBM-TV (C); WBKB (A);		KCMO-TV (A)	18,782	RALEIGH, N. C.—16.8	†26,621	KEDD (A, N)	
GN-TV (D); WNBQ (N)		KNOXVILLE, Tenn.	††	WNAO-TV (A, C, D, N)		WICHITA FALLS, Tex.—25.7	32,481
HICO, Calif.—22.6	15,605	WROL-TV (A, N); WTSK-TV (C, D)	†28,295	READING, Pa.—33.8	†133,000	KFDX-TV (A, N); KWFT-TV (C, D)	
HSL-TV (C, N)		LAFAYETTE, Ind.—38.8		WEEU-TV (A, N); WHUM-TV (C)		WILKES-BARRE-SCRANTON, Pa.—36.1	†96,000
NCINNATI, Ohio—83.4	420,586	WFAM-TV (D)	246,312	RENO, Nevada—13.8	3,060	WBRE-TV (C, N); WILK-TV (A, D);	
CPO-TV (A, D); WKRC-TV (C);		LANCASTER, Pa.—66.0		KZTV (A, C, D, N)		WGBI-TV (C); WTVU†	
LW-T (N)		WGAL-TV (A, C, D, N)	235,493	RICHMOND, Va.—64.8	164,663	WILMINGTON, Del.—89.4	158,171
LEVELAND, Ohio—87.6	828,258	LANSING, Mich.—56.8	††	ROANOKE-LYNCHBURG, Va.—31.7	78,520	WDEL (D, N)	
EWS (C); WNBK (N); WXEL (A, D)		WJIM-TV (A, C, D, N);		WLS-TV (A, N);		WINSTON-SALEM, N. C.	110,906
OLORADO SPRINGS, Colo.—26.3	15,984	WILS-TV (A)	5,096	WLVA-TV (A, C, D, N)		WSJS-TV (N); WTOB-TV (A, D)	†16,636
KTV (A, C, D); KRDO-TV (N)		LAS VEGAS, Nev.—26.7		ROCHESTER, Minn.—26.3	23,796	YAKIMA, Wash.—13.6	†7,124
OLUMBIA, S. C.—20.0	†27,216	KLAS-TV (A, C, D, N)	24,654	KROC-TV (D, N)		KIMA-TV (C, D, N)	
COS-TV (A); WNOK-TV (C, D)		LAWTON, Okla.—29.7		ROCHESTER, N. Y.—73.3	219,973	YORK, Pa.—45.2	†55,134
OLUMBUS, Ga.	††	KSWO-TV	††	WHAM-TV (A, C, D, N);		WSBA-TV (A)	
DAK-TV (A, C, D, N)		LEBANON, Pa.		WHEN-TV (A, C); WVET-TV (A, C)		YOUNGSTOWN, Ohio—29.9	†100,000
OLUMBUS, Ohio—76.8	333,696	WLBR-TV†	†16,093	WHEC-TV (A, C);	55,708	WFMJ-TV (N); WKBN-TV (A, C, D)	
BNS-TV (C); WLW-C (N);		LIMA, Ohio—16.3		WREX-TV (A, C)	†36,820	YUMA, Ariz.	††
TVN (A, D)		WLOK-TV (C, N)	41,865	ROCKFORD, Ill.		KIVA-TV (D)	
ALLAS-FORT WORTH, Texas—48.4	298,241	LINCOLN, Neb.—44.3		ROCK IS., Ill.—DAVENPORT, Ia.—45.0	248,535	ZANESVILLE, Ohio—30.9	†34,000
RLD-TV (C); WFAA-TV (A, D, N);		KFOR-TV (A); KOLN-TV (D)	†15,607	ROCK IS., Ill.—45.0		WHIZ-TV (A, C, D, N)	
BAP-TV (A, N)		LITTLE ROCK, Ark.—16.7	†6,121	WHBF-TV (A, C, D); WOC-TV (N)	40,000	† UHF circulation.	
AVENPORT, Ia.—ROCK IS., Ill.—45.9	248,535	KRTV (C, D)		ROME, Ga.—38.0		†† Because of incomplete data, UHF circulation is not reported for all markets.	
OC-TV (N); WHBF-TV (A, C, D)		LONGVIEW, Texas—7.0	†6,121	WROM-TV (A, C, D, N)		††† VHF-UHF.	
AYTON, Ohio	288,835	KTVE (C, D, N)	1,711,512	ROSWELL, N. M.—14.4	3,018	* Colorado Springs area only. Signal, however, covers Pueblo.	
HIO-TV (A, C, D);	†28,884	LOS ANGELES, Calif.—88.0		KSWW-TV (A, D)		** Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.	
IFET (A, D);		KECA-TV (A); KHJ-TV; KLAC-TV;		SACRAMENTO, Calif.—6.5	†14,350	*** Data incomplete.	
LW-D (N)		KNBH (N); KNXT (C); KTLA; KTTV (D)	260,712	KCCC-TV (C)			
		LOUISVILLE, Ky.		SAGINAW, Mich.—21.9	†41,777		
		WAVE (A, D, N); WHAS-TV (C);		WKNX-TV (A, C, D, N)			
		WKLO-TV (A, D)					
		LUBBOCK, Texas—37.8	33,538				
		KCBD-TV (A, N); KDUB-TV (C, D)					

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



How ingeniously flexible TV commercials can be is shown by this series created by SARRA for The Great Atlantic & Pacific Tea Company, through Paris & Peart. The basic version opens with a cartoon sequence set to a rollicking theme song; animation highlights the refrain: "Come See—Come Save at A & P!" Live action shots of a woman shopping permit close-ups of A & P brands which provide strong identification. "Open ends" allow the insertion of daily changes in products and prices. Pre-planned cutting, plus extra footage on major A & P products, yield a variety of spots.

SARRA, Inc.

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



An effective balance of live action and stop motion is used by SARRA in this series to create a lasting impression of Virginia Dare's "dry sweetness" story. The opening is given immediate appeal with a strikingly beautiful girl coming off the label to sing Virginia Dare's "Say It Again" theme in hauntingly persuasive tones. Live action scenes of home entertaining register prestige and flavor enjoyment. Stop motion magic of moving bottles and filling glasses lead to the reprise, "Say It Again . . . Virginia Dare". Created by SARRA, Inc. for Garrett & Co. Inc., through David J. Mahoney, Inc.

SARRA, Inc.

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



Fine scripts, expert casting and some really outstanding live action photography make this series of 6 one-minute TV Spots one of unusual interest and conviction. The product story is tactfully woven into the script with delicate persuasion by a charming home maker who takes the viewer to Northern Paper Mills. Here—with the manufacturing processes as a backdrop—Northern's "softness" is demonstrated and dramatized. Excellent brand identification throughout is climaxed by close-up product display at the close. Created by Young & Rubicam, Inc. (Chicago), and produced by SARRA, Inc. for Northern Paper Mills.

SARRA, Inc.

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



A new high in captivating entertainment is achieved in this truly novel series of spots by SARRA. Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and the action of the dance are synchronized to convey a message of strong competitive "sell" to both eye and ear. Produced by SARRA, Inc. (Chicago) for Jules Montenier, Inc., through Earle Ludgin & Co.

SARRA, Inc.

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

TELEVISION
MAGAZINE

**PROPS AND
PREMIUMS**

By Tad Reeves

THE REAL THING

Need a genuine, old, weather-beaten wagon wheel . . . or some ice cubes (plastic), or a couple pounds of cork bark? You can get these, and many other unusual items, from the National Sawdust Company. As authentic as a coyote's yowl, the wagon wheels actually had rough use many years ago, so are fairly scarce and sold subject to prior sale. Diameter sizes range from 30" to 48", priced at \$12.50 each, and are ideal for background live intros to your western serials.

Order them from the Display Department at 69 North Sixth Street, Brooklyn 11, New York. . . . Contact this same company for an astounding variety of fascinating display materials—ranging from star fish to gold nuggets; from pine cones to old-fashioned horseshoes.

TV WORLD TRAVELER

A newscaster without a map is unheard of, so combine necessity with good looks, and use colorful wall maps to decorate your newsmen's set. Your viewers will like the interesting effect of a map on the wall, and your newsmen can actually refer to it during the program for extra action. Colorprint wall maps are available from American Map Company, 16 East 42nd Street, New York 17, New York, for as little as \$10.00 for a ready-to-frame 86"x54" size.

SCREENING SERVICE

Time and space are of the utmost importance in a local TV station, and changing a set can present its own particular nightmare to the producer in charge. His prop men will do it easier and in less time if he uses Flexible floor screens for set backdrops, and they're excellent for set highlights and quick changes during back-to-back programming.

The budget department will like the fact that he can make all these handsome set changes at about \$20 per screen. The Hough Shade Corporation, Janesville, Wisconsin, creates the Belmar Flexible Floor Screens in eight decorator colors, making them of sturdy woven basswood strips, with no heavy frames to add to their less-than-ten-pounds weight.



Milcraft's Fingertip Puppets

FINGERTIP TALENT

For an exceptional self-liquidating premium to catch the eye of the younger generation, Fingertip Puppets provide a proven answer. Extremely successful when used on a show for pre-school and grade-school children, Fingertip Puppets catch on like the proverbial wild fire.

Distributed by Milcraft Products Corporation, 187 Linden Boulevard, St. Alban's, New York, Fingertip Puppets sell for \$2.20 per dozen, in lots of one thousand. Made of durable card board, the animal puppets are colorful and cleverly designed with cut-outs so the child's fingers can supply the character's nose and paws.

They fold flat for easy mailing, and are small enough for even the youngest child to operate. Especially interesting is the fact that they can be tied in with holiday promotions. Each unit includes a theatre and six puppet animals, each one an intriguing invitation to ownership when introduced and displayed on the youngsters' very own favorite TV program.

GOOD ENOUGH TO EAT

Mouth-watering food displays, prepared with loving care and hours of good, hard work, can too often deteriorate while waiting for the TV camera to turn their way. This problem of wasted food and wasted effort can be solved with food items that need no refrigeration, are sanitary as well as super-attractive, and do not deteriorate—all in stock from dairy foods to canapes—at the Imitation Food Display Company, 107 Lawrence Street, Brooklyn 1, New York.

Everything in the way of foodstuffs is in stock—a thick, juicy T Bone, Swiss cheese, sliced watermelon or asparagus.

Reasonably priced (a roasting chicken is \$3.50) these food items are made of durable materials so they can be used over and over again. . . . And be sure to consider the Blue Plate Specials for use in setting up general food product commercial displays—you'll be ready to sit right down to any one of the complete meals they create!



**designed for
TV**

IT'S NOW AVAILABLE TO YOU!

**GOLD SEAL
SPECIAL**

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

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

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

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

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

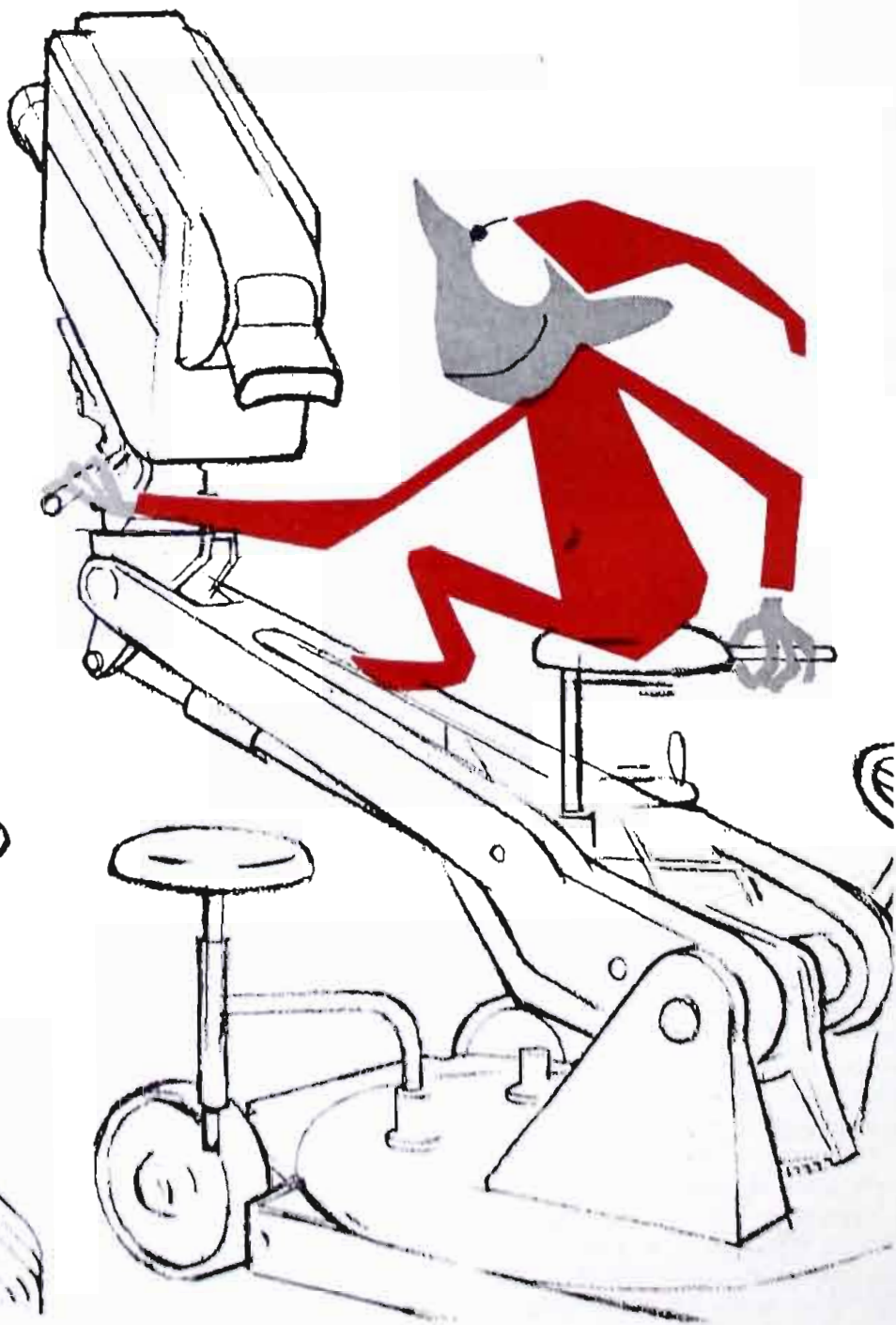
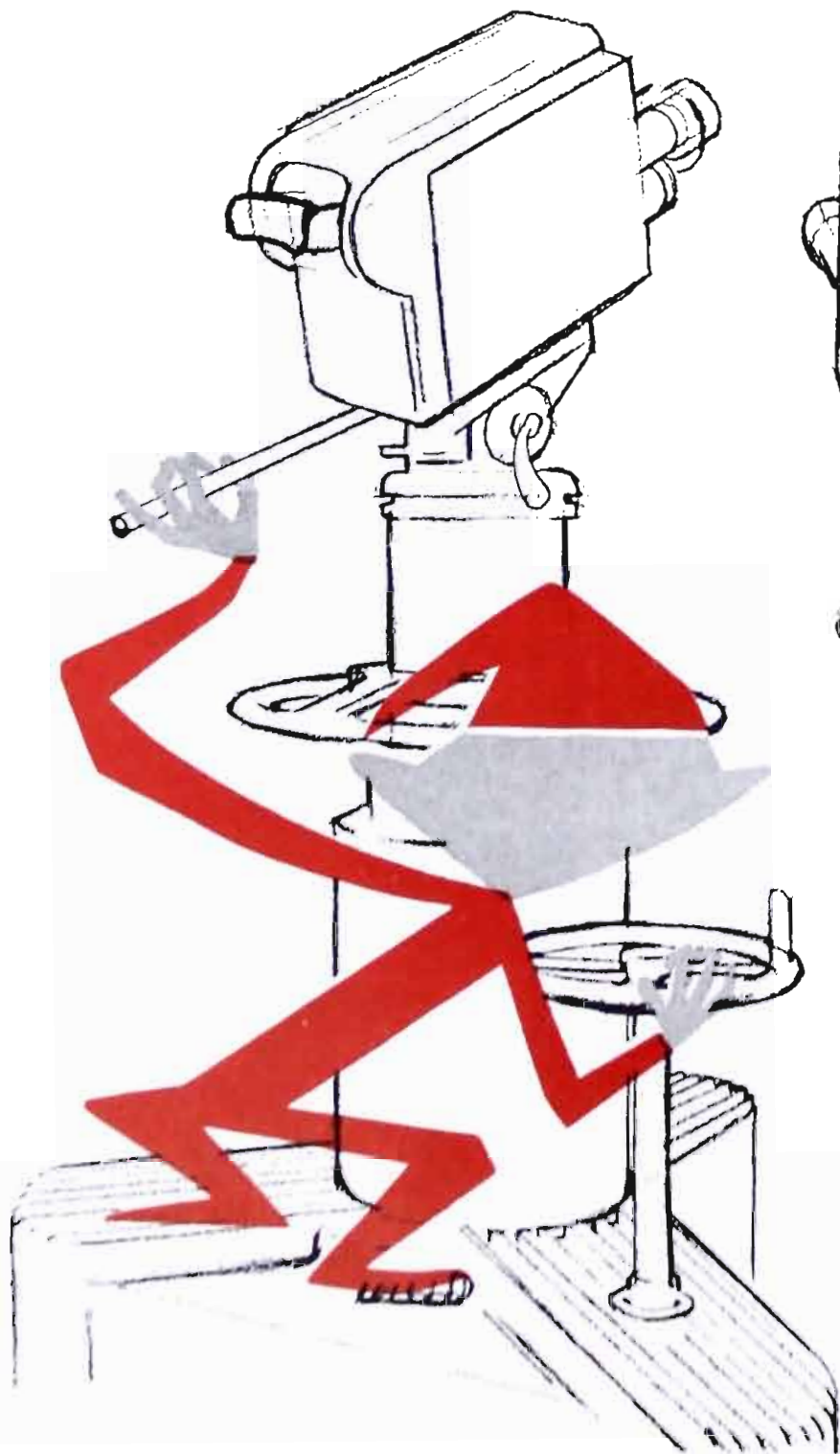
So you home and professional moviemakers . . . get the fastest and most sensitive film on the market. Ask your dealer for Kin-O-Lux GOLD SEAL SPECIAL . . . TODAY!



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



The
**HOUSTON
FEARLESS**
Corporation



FAIRFAX CONE: Magazine Concept
(Continued from page 19)

The stations and networks would produce and pay for their programming, and sell commercial time inserted between programs, just as pages of advertising are inserted into the content of periodicals.

But it is most important in such a plan for the networks to rotate commercial messages, just as magazine publishers rotate their pages of advertising, to give all their advertisers a fair break.

A program like *Your Show of Shows* is not really the magazine-idea. Though it has several sponsors, they do not change from week to week as advertisers appear in a magazine's pages.

In fact, rotation of commercials is the only fair way, I fervently believe.

Let's look at this problem: Suppose we have a client who is just getting into television in December, 1953. He wants to buy a network show. But the "prime" time is all gone.

You cannot buy time for a program that is on the air at 10 p.m. in New York and 7 p.m. in California.

Our new client has to pay the same money for "fringe" time within the "A" time rates. He cannot conceivably get the same size audience, though his advertising costs him just as much.

Would advertisers like this idea of rotating commercials, you may ask. Well, advertising agencies are in a dilemma. If we have a client who is already in a prime spot, our economic requirements mean we should oppose it.

If we want to get better time for our clients, we'd be all for it. But the medium of television is plenty strong to bring it about, in the interests of balanced programming and a fair shake for everyone.

Advertisers must share costs of public service

There is another important reason why the magazine concept should be adopted. The future greatness and promise of television goes hand in hand with its contribution to the public good, to the causes of education, culture and enlightenment. The big question is—who will pay for this?

Company A, let us say, has prime time to put on a program like *Dragnet*, with a top audience. But Company B would have to pay the same amount to sponsor the Philharmonic concerts.

I believe the cost of such cultural programs should be shared by all advertisers. That is the only way we will get good cultural programs in good time periods.

Sure, there are several fine cultural programs on the air. But with rare exceptions they are on out-of-the-way time, when few people have a chance to see them.

And though television people talk piously about better programming, I have noticed that as soon as they have a half hour free they are most likely just to copy the best rated shows. Such a formula makes for dismal programs.

Ratings are a bad test of program value and sales power, anyway. The competition for high rating is idiotic. Ratings don't necessarily mean sales. *I Love Lucy* is perhaps the outstanding example of this. Lucille Ball's huge audience has not meant that Philip Morris has increased its position among cigarette sales.

There is no indication that ratings and sales go side by side. (Let's be honest about it. The Starch and other ratings for magazines are not an indication of sales either.) You may have a very low-rating show, and yet do a tremendous sales job. Nor do you have to own an entire program to achieve this goal.

TV largely responsible for Dial success

Foote, Cone and Belding has advertised Dial Soap since it was introduced by Armour and Company four years ago. We have used only two media for this, until recently: the Dave Garroway *Today* program and comic strips.

Garroway has never had a high rating, in terms of the top evening shows. And Dial has always been just one of many sponsors sharing this program.

Yet in four years Dial Soap has come from nothing to up among the very top few in soap sales. Its sales are reaching up now to support half an hour of network "A" time on *Your Show of Shows* and *Pride of the Family*.

We credit Garroway, originally in radio and later in TV, with a large share of responsibility for the success of Dial.

Television is the greatest advertising medium we have ever had. Yet it is enormously expensive, perhaps because it does reach so many people.

It is almost too expensive for reminder advertising. Maybe that is why cigarettes like Philip Morris, Lucky Strike and Chesterfield have not won such dramatic results from television.

But when a product can be demonstrated, and when it makes news, television can be phenomenal.

Compare the results of Kent Cigarettes' TV advertising with those of more commonplace, established brands.

In the appliance field there is no medium to compare with television. For these products are demonstrable, and television does a selling job for them that is impossible by any other mass medium.

However, television, I think, has one shortcoming. The television experience is total. When you are looking at one program, you cannot be watching another. If your potential customers are looking at another program while yours is on, you have completely lost your message to those people.

In magazines or newspapers, readers can read a Westinghouse ad on one page, turn the sheet and read one on Frigidare.

They can compare different, competitive products on different pages.

Share the audience by rotating commercials

That's why the magazine concept and the rotation of television commercial messages might indeed mean that all advertisers could reach a far larger proportion of the nation's viewers than they do today.

In television today it's difficult to buy a smaller but highly desirable audience for less money, as you can in the magazine field. The result is that an advertiser is likely to buy a bad, popular show, instead of a better, less popular one. This brings on copying, and constant rushing for "ratings" to the detriment of the public.

The advertiser is really not in a position to decide what the American people should see. His interest cannot lie in "editorial" judgment of what types of programs should be on the air, if you will.

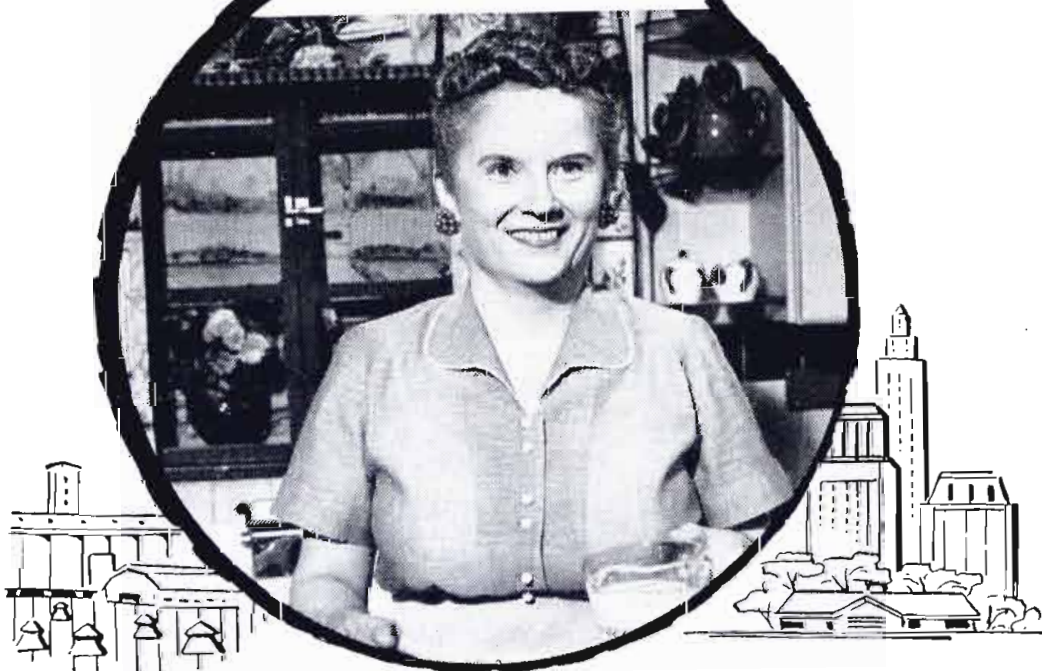
That should be the job of someone in the position of the periodical editor, who, to be sure, must have his magazine make a profit, but at the same time recognizes his responsibility to provide a balance of all that makes a good, constructive and always-improving publication.

When network and station executives realize this necessity, and assume this responsibility to the public, television will grow up.

WBNS-TV

the nation's

leading test market
station



Recipes for Good Food and Sales get top testing daily in Columbus on WBNS-TV when Aileen Hammans, home economist, appears on "Kitchen Fair."

Mrs. Hammans is a native of Ohio, with an extensive home economists background and a winning personality. Her convincing advice concerning advertisers' products on this spot participation show continues to produce peak sales results for both local and national advertisers in the rich Central Ohio market covered by WBNS-TV, the nation's leading test market station.



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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

TIMEBUYING: Jean Carroll

(Continued from page 17)

ularly in the Central Time Zone, where network programming is over by 9:30 or 10:00 P. M. In that case, spots built around feature films or sports events were found extremely practicable.

Generally, we use spot announcements successfully in major areas as a plus for added weight. In the same way, we use local spots, as a rule, to hit certain targets not reached by network shows due to network clearance problems.

Rise shares time on Carter Products' five network programs—*I've Got A secret*, *This is Show Business*, *Down You Go*, *The Plainclothesman* and *Walter Winchell*.

A bonus factor is represented in the fact that these shows also reach a large women's audience. In recent years, preparations such as Rise have become big supermarket items and it is estimated that a reasonable percentage of total sales on this product are accounted for by women purchasers.

Generally speaking, media is defined as an agency's purchasing department for advertising space and time. In a way media people are the "trustees" for the client in the spending of his money. Therefore, our philosophy at SSC&B is that the most effective selling copy in the world will not produce the desired results—increased sales at a profit—unless it is placed in the right media at the right time.

Superficial work by a media department will kill the most effective copy. Media work should be thorough, creative and imaginative. Its aim should be to increase the effectiveness of copy.

Broadcasting and telecasting media, unlike print, have always found it difficult to deliver a segregated audience. Despite this and other problems we have encountered with regard to Rise, we feel we have been able to drive home the advantages of our product through the actual demonstration which the TV commercial affords.

The Rise copy story is a visual one and TV is the only broadcast medium we at SSC&B have used for Rise since its introduction in 1949. The effectiveness of our sales push is indicated by the fact that since the introduction of this aerated shave cream in 1949, Rise sales have climbed steadily and the product is now in second place among shaving preparations.

BMI IN PEACE AND WAR

(Continued from page 33)

From there he became station relations manager for a large music and transcription firm. In 1940, "before the furniture got there," Haverlin went to BMI which had just been formed. He has since then been a moving force, first in the all-important station relations department and presently as president, directly responsible for most of BMI's public service projects.

But BMI is on the move in many other ways as well. Shortly, they will move their offices to a new building directly across the street. This move will involve the shifting of their equipment, the core of their operation—the countless IBM-BMI machines required to log and set charges to telecasters and payments to writers and publishers.

This tremendous logging operation is the system by which BMI serves the users of music and charges them for the right to perform it. Believing that it is impossible, without gigantic expenditures, staffs and machines, to get a complete grasp of music performed over the air, BMI uses a sampling arrangement.

Each month a group of stations is selected from a statistical analysis of their size, power, affiliation, geographic area, population, and time on the air. They are then required to send monthly reports on the music performed during that time over the air.

This information, placed on a printed log form by the station, is turned in to BMI. Song titles listed on the station's log are identified by a staff of log editors who search through a series of files containing more than 100,000 cards.

Those compositions licensed by BMI are represented on a pre-punched IBM tabulating card. These cards are drawn for each performance on a station over a monthly period.

By means of a high-speed sorting machine, the cards are arranged by title, composer and publisher. They are then processed by a tabulating machine which prepares a statement showing a list of titles performed, the number of times each title was performed, and the total performances of BMI-licensed titles per station.

At the end of a three-month period, the machines prepare an automatic statement showing a total payment for each publisher and a total payment for each composer, with payment for actual

performance being the basis for the whole operation.

The fee charged for the right to use BMI music over television is the same percentage of time sales revenue as is paid in radio—whether live, transcribed or on film.

The importance of television to the BMI organization becomes clear when a quick glance is taken at the special service to TV stations. In addition to the TV-Film Department and the Sketch Book, it also has its field men at work showing stations how to use music in the most visual way possible. The Television Service Department, too, tries to provide aid and counsel.

One of the stumbling blocks which BMI faces at present is the tendency of most stations to neglect the use of music in their programming. It is countering this through the sketchbooks, which contain outlines, directions and suggestions of various proved ways of translating the songs into visual terms.

In the field of television licensing, BMI has made it clear that—possibly with an eye to the increasing growth of new stations—there should be no rise in costs between radio and television music rights.

Back at BMI, the people concerned, from Carl Haverlin on down, watch television with the same concern as ASCAP, but with perhaps friendlier eyes. Haverlin, who has no executive vice president, meets with his board of directors about seven times a year and, through his close contact with the departments of the organization, is able then to present his activities to the board of key broadcasters without passing it through too many wringers.

How that board will react to the present situation can best be projected by the statement made by Haverlin following the complaint of the 33 ASCAP songwriters:

"Obviously, this action is not being brought on behalf of all songwriters of the United States, or of 3,000, as the complaint pretends. On the contrary, thousands of writers have received their first and only opportunity to win popular favor through the instrumentality of BMI.

"We are convinced that the plaintiffs in this action are being used by the very people who still yearn for the old days of monopoly. The action will be vigorously opposed and we have no doubt that BMI's position will be completely sustained."



Riding High... in the Fabulous Southwest

More TV viewers in El Paso look up to KROD-TV and look at KROD-TV programs than any other station in the Southwest.

KROD-TV has the highest and the finest transmitter location in the Southwest—1,585 feet above downtown El Paso.

KROD-TV has been operating on full power—56,300 watts—since Aug. 1.

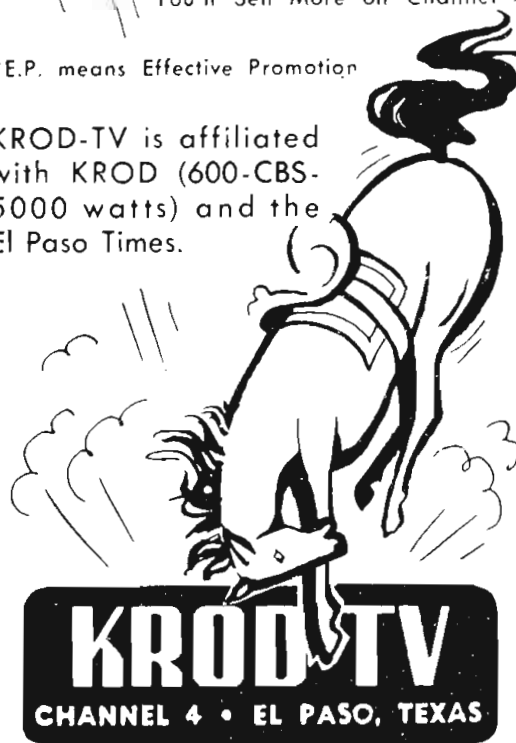
KROD-TV has wider coverage than any other TV station in the Southwest.

KROD-TV carries top-rated CBS, DuMont, ABC Network shows plus unrivalled local programs.

Add E.P.* to the above and
You'll Sell More on Channel 4

*E.P. means Effective Promotion

KROD-TV is affiliated
with KROD (600-CBS-
5000 watts) and the
El Paso Times.



**Roderick Broadcasting
Corporation**

**Dorrance D. Roderick
Chairman of Board**

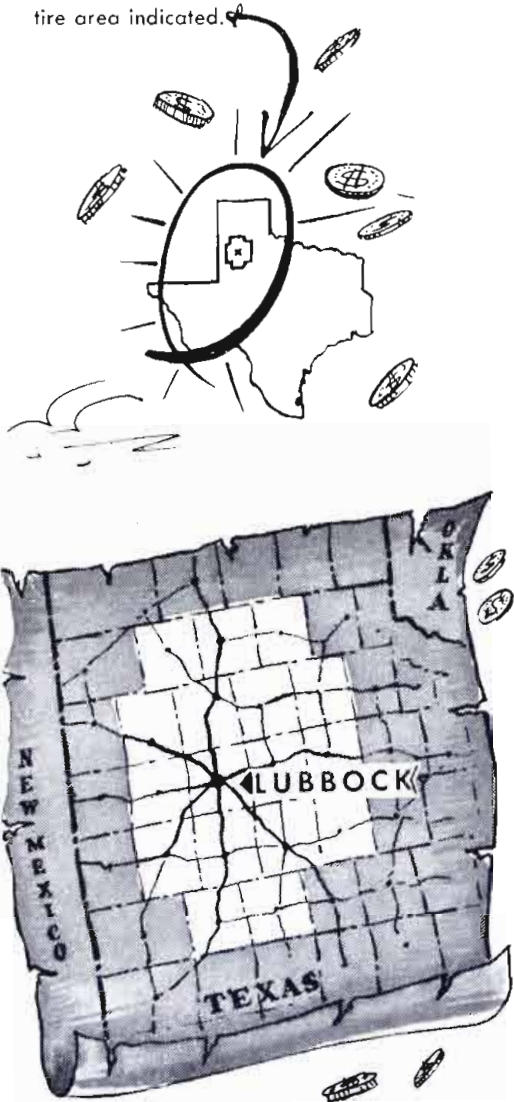
**Val Lawrence
Pres. & Gen. Mgr.**

**Dick Watts
Gen. Sales Mgr.**

**The BRANHAM Co.
National Representative**

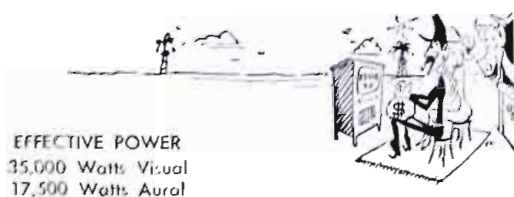
DID YOU KNOW?

The TOP South Plains market has moved! Check that coverage map; you'll find no other TV market as rich or greatly populated in the entire area indicated.



K-DUB'S TV TREASURE ISLAND

KDUB-TV was Texas first post-freeze station; first on the air in all West-Texas! No other station equals KDUB in live production, top network shows, sales results or local promotion in this rich area. KDUB-TV your surest coverage medium!



DUMONT PARAMOUNT



represented nationally by Avery-Knodel

KDUB-TV

LUBBOCK, TEXAS

W. D. "Dub" Rogers, president
Mike Shapiro, asst. mgr. & director of sales

FIVE FURNITURE STORES

(Continued from page 45)

The show uses co-op funds from appliances, TV, and bedding lines.

Also sponsoring on a co-op basis is the Kurtz Furniture Company in Cleveland. Here, as with Mazor, the approach is institutional.

On Wednesdays and Thursdays, Kurtz shares the last fifteen minutes of a half-hour daily cooking show with Tappan Range. The show, featuring Ethel Jackson, is aired over WEWS, 1:00-1:30 pm.

Kurtz' copy emphasizes easy credit terms, playing down of items and prices.

Having previously sponsored two night-time shows, *Paradise Island*, a film package, and *NBC News*, Kurtz still leans toward night-time TV, but says it has run into the bottleneck facing all local advertisers—lack of available time. They'd like to get back into an evening segment, and will if they can find the right set-up.

Craine Furniture Co., Davenport, Iowa, has been a firm believer in broadcast media since company was formed six years ago. Radio-TV advertising is credited with helping it build its way from one store in Alton, Ill., to four outlets in the midwest and two in Texas.

In the Quad City areas Craine was a pioneer among retailers on TV, and is now using two half-hour programs each week. One, *Buddies of the Airlines* on WHBF-TV features a musical group long identified with the store on radio. On WOC-TV, Craine uses a wrestling program directly after the Gillette fights.

For the most part, the store uses live commercials featuring complete furniture groupings and individual pieces. To these are frequently added rear screen projection slides which show an entire store floor, with the featured item on display.

Hard-selling Joe Craine, the store's owner, is a great believer in give-aways.

Favored gimmick is autographed pictures of the Buddies of the Airlines. Commercials plug these, plus standing offer of a gift to any customer making a purchase of \$25 or more.

At Thanksgiving and Christmas, each customer who buys \$49.50's worth of merchandise is presented with an oven-ready turkey. TV is used heavily to promote this offer.

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

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

5010 Sunset Blvd. Normandy 2-6715

Hollywood 27, California

WELDON & CARR

CONSULTING

RADIO & TELEVISION

ENGINEERS

Washington, D. C. Dallas, Texas

1001 Connecticut Av. 4212 S. Buckner Blvd.

JANSKY & BAILEY, Inc.

*An Organization of
Qualified Radio Engineers*

DEDICATED TO THE

Service of Broadcasting

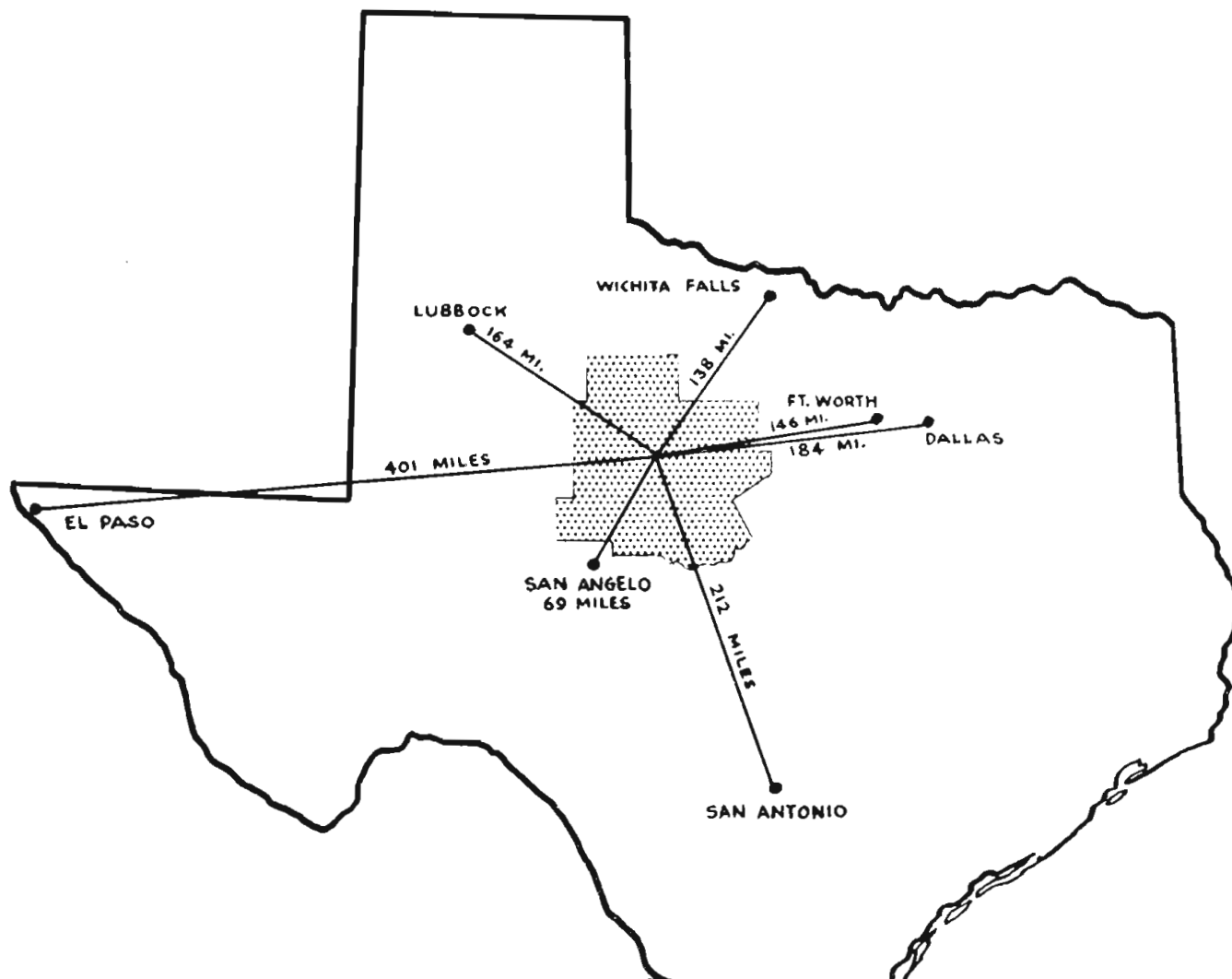
National Press Bldg., Wash., D. C.

PAGE, CREUTZ, GARRISON & WALDSCHMITT

Consulting Engineers

Bond Building EXecutive 3-5670

Washington 5, D. C.



You cannot sell Abilene, Texas from anywhere else

The airline distances show how far it is between metropolitan centers in the big state.

No matter what you sell, no matter how large your budget is, you cannot adequately cover Abilene from any of the other cities shown above. This is a hard fact, whether you use printed or electronic media. No outside radio station, television station, newspaper or magazine gets into Abilene with enough coverage and enough impact to make sales.

If you are an advertiser depending on some medium outside the city of Abilene, check your operation in this manner:

Compare sales per capita in Abilene with sales per capita in the city where your advertising is running.

We have had distributors tell us they were going great guns in some areas, while Abilene, dependent on outside coverage, was falling short on every basis of comparison.

Are you missing your fair share of this rich, growing market for the same reason?

The shaded area is the primary coverage territory of KRBC-TV. In these 14 counties live 246,226 persons. There are 76,337 homes. Retail sales in 1951 totaled \$78,764,000.

While you're studying the Abilene market, look us over thoroughly. KRBC-TV went on the air August 31. Already we have written some impressive sales stories for clients who got aboard early. While the list is growing, we still have choice times and choice programs available.

KRBC-TV is the only medium in Abilene that can:

1. Go into the home where buying decisions are made;
2. Establish the proper selling mood for the product;
3. Display and demonstrate the product itself;
4. Combine the product-demonstration with the human voice with all its warmth and persuasiveness to clinch the sale.

If you would like to talk to Abilene, we would like to talk to you. See our representatives for rates and availabilities.

Represented Nationally by
JOHN E. PEARSON TV, INC.

Offices

New York San Francisco
Chicago Los Angeles
Minneapolis

Effective Radiated Power
Video 29.5 KW
Audio 14.7 KW



NBC, ABC, and DuMont
networks

Texas Accounts Only
AIRWAVES ASSOCIATES
Dallas
251 North Field St.
Room 769
RI-4228 RI-5612

Houston
520 Lovett Rd., No. 1-D
JU-1601

FILM DIRECTORY

(Continued from page 38)

EDUCATIONAL

Dr. Fixum
26, Vogue Wright
Nature Time
33, Assoc. Prog.
Watch the World
26, NBC Film Div.

INTERVIEW

Hollywood on the Line
26, CBS-TV Film Sales
Lilli Palmer Show
26, NBC Film Div.
Linkletter & the Kids
39, CBS-TV Film Sales

MUSICAL

Vienna Philharmonic
13, Sterling
Your Gospel Singer
26, United TV Programs, Inc.

QUIZ

Beat the Experts
65, Sterling
Headlines on Parade
26, United TV
Look Photoquiz
260, United TV
Movie Quick Quiz
780, W. Schimmer
Professor Yes 'n No
26, Screen Gems

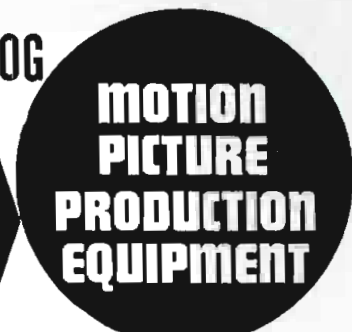
SPORTS

Going Places with Gadabout Gadis
26, Sterling



FREE! CATALOG

THE BIGGEST OF ITS KIND!!
80 pages, more than 1000
different items with prices
and over 300 illustrations. For
Producers, TV Stations, Film
Labs., Industrial Photography,
Educational Institutions, etc.



S.O.S. CINEMA SUPPLY CORP., Dept. K, 602 West 52nd St., N. Y. C.

S.O.S. OFFERS ATTRACTIVE PACKAGE DEALS on Film Taking
and Editing Layouts for New TV Stations. WRITE FOR FULL DETAILS

Sports Album
26, Ziv
Sportscholar
52, United World
Sportsman's Club
52, Syndicate Films
This Week in Sports
Weekly, INS
TV's Baseball Hall of Fame
77, MPTV, Inc.
World's Greatest Fighters, The
52, Greatest Fights, Inc.

TRAVEL

Fitzpatrick Travelogues
26, Sterling
Going Places
39, United World
Vacationland America
13, Robt. Lawrence Prod., Inc.

VARIETY

Stranger than Fiction
65, United World

WOMEN'S

Feminine Touch
52, Sterling
Home is Happiness
195, Packaged Programs

SHORTS & SEGMENTS

Crusader Rabbit
195, Consolidated
Music Hall Varieties
1000, Official Films
Studio Telescriptions
1120, United TV
Tele Discs
101, Vitapix
TV Disc Jockey Films
60, Screen Gems



News Dealer selects and presents customer with new copy of Reader's Digest from newsstands . . . and camera closes in to show featured articles . . . in another dramatic live-action demonstration of National Screen T.V. film commercial production! Newsdealers are featured with personalized tag endings. All production of typical N.S.S. high quality — resulting from 33 years of experience in producing advertising films.

Advertiser

Reader's Digest

Agency

Batten, Barton, Durstine & Osborn

Produced by

National Screen Service
1600 Broadway, New York, N. Y.
Circle 6-5700



SEA-TAC AIRPORT
IS MIDWAY BETWEEN
SEATTLE and TACOMA
Air Entrance to
FABULOUS PUGET SOUND
(Served by KTNT-TV)

KTNT-TV is strategically located in Tacoma, the center of the Puget Sound market, for greater penetration of the entire area.

The entire city limits of Seattle, Tacoma, Olympia and Bremerton are within the Grade A contour of KTNT-TV.

KTNT-TV AREA

Quick Facts and Figures

POPULATION DISTRIBUTION

City of Seattle.....	37.65%
Balance of King County	21.37%
Pierce County (Including Tacoma)	22.22%
Balance of Areas West and South	18.76%

TOTAL (over 1 1/4 Million People)100.00%

Fabulous Puget Sound cannot be purchased by buying one city alone.

Represented by
WEED
TELEVISION

KTNT-TV

CHANNEL 11
NOW 125,000 WATTS



BASIC

"BUTTE...iful"

BUTTE

America's RICHEST Secondary Market

A BUTTE of a Test Market!

NOW HAS

A BUTTE of a Television Station

KXLF - TV6

with

*A BUTTE of a Rate (\$100 Hr.
for time and facilities.)*

*A BUTTE of a Buy (20% Savings
with other XL Stations.)*

A BUTTE of a Network (NBC-DuMont)

MONTANA'S FIRST!

on the air August 14, 1953.

The **XL** *Stations*

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUTual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbrook 7-8033

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



THE WALKER COMPANY

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

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

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

About the good side of TV

Perhaps too many times this page has been devoted to examination of what's wrong with television. With the Christmas spirit about us it seems only timely to write about the good in television.

And there is plenty of good in television. Let's just look at programs "in the public interest" (Whatever this might be depends pretty much on one's own narrow definition for this all-encompassing phrase. We, for one, think that mysteries are "in the public interest"—they can be awfully relaxing to the tired man who has spent a full day in the office or in the machine shop. Maybe that's more important than a forum by a couple of dull Congressmen).

But let's get back to the kind of programming that is generally considered "public service." Here's a sampling of one week's fare in New York that can make better-informed citizens of all of us:

Directors from two of the country's outstanding museums; the head of a top zoo—on separate programs—graphically discussing the subject of art of various cultures in history and life in ancient Egypt; animals and how to identify them, life on the desert.

The Chicago Symphony and its performance of Mozart's Symphony No. 39 in E flat major; excerpts from the comic opera, *La Serva Padrona*; a light opera concert with stars from the Metropolitan Opera; beautifully executed demonstrations and history of dancing throughout the world, featuring stars from the N. Y. City Center Ballet; the celebrated St. Paul's Choir which sang at the Coronation.

History came to life in a dramatization of the Pilgrim's voyage; a vivid account of one of the major sea battles in the last war; a fascinating portrayal of some of the greatest moments in the life of Daniel Webster.

On the political scene—Senator John Butler discussing communism in unions; two other Senators—Ferguson of Michigan and Kennedy of Massachusetts—in a Town Hall type of program; United Nations delegate Abba Eban of Israel discussing the Middle East; Secretary of the Interior Douglas McKay interviewed by reporters; summary of the activities of President Eisenhower.

And our fund of general information was increased by a professor of psychology at Hunter College elaborating on how current events can affect our emotional life; Bishop Sheen and his philosophy and observations on the world around us; a fascinating film showing how medical science keeps tabs on all of us via X-ray motion pictures; a discourse on Toulouse-Lautrec by Lilli Palmer, with a guest singer from the Moulin Rouge; a forum of faculty members and students of New York's four universities on "The College and the Community;" Dr. & Mrs. Norman Vincent Peale on "Relax for Easy Power."

And there are many more. This doesn't even scratch the surface. For example, every news show has a Washington report; programs like *Today* constantly present interviews with outstanding personalities like Frank Lloyd Wright. And of course there are the many fine religious programs, particularly on Sunday.

Few realize, even those in the business, how much of this good programming is on the air. While a lot of it is awfully dull, some of it is extremely stimulating and excellently produced. This leads to another idea.

Wouldn't it make sense for the newspaper radio and TV critics to have special listings of this type of programming and what the specific subjects will be? Here is a constructive job that might well develop much larger audiences for the types of programs that the critics have always been clamoring for.

While it might be amusing to read some clever observation on last night's show, how much more useful their columns would be if they could preview or highlight the shows to come.



