

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighteenth year of publication

April, 1952

STATION MANAGEMENT PROFILE
HOW TO CUT NETWORK COSTS
THE "SMALL" AGENCY IN TV

TM 12-52 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



TV HAS A NEW

matinee idol

RALPH (9.5) EDWARDS

In only two months on the air, Ralph Edwards has romped into company with the top five among all daytime shows.

His national rating? A stout 9.5*

His audience? A plump 2.7 million.

His time spot? 3:30 to 4 pm, Monday through Friday—right between Kate Smith and

"The Big Payoff"—both in the top five set.

Can Ralph sell? That's a matter of record that we'd like to tell you about.

Can you afford it? The price for a 15 minute segment is cut to fit practically any national advertiser's budget. Call us and see.

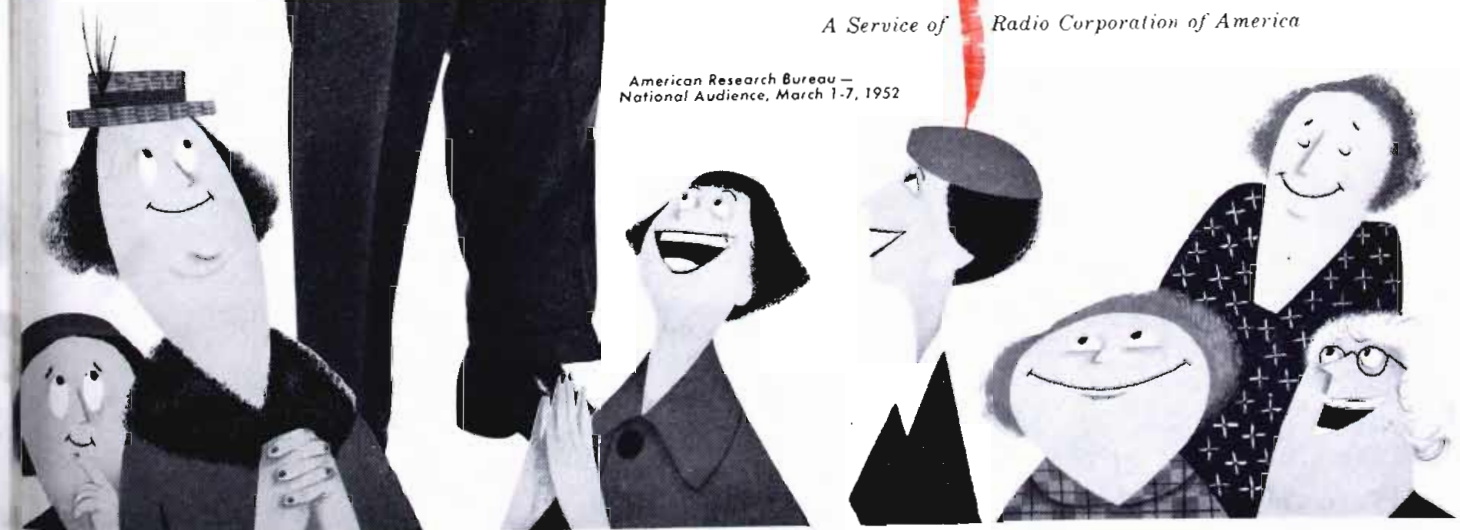
Indiana University
APR - 7 1952
Library

NBC TELEVISION

NO. 1 MEDIUM FOR YOUR SALES SUCCESS

A Service of Radio Corporation of America

American Research Bureau —
National Audience, March 1-7, 1952



TERRIFIC!



NEW TV CRANE

by
Houston-Fearless

Extreme versatility, maneuverability and ease of operation are combined in the new Houston-Fearless TV Crane, model TC-1. It provides new convenience and comfort for the cameraman. It allows continuous shooting while raising or lowering camera boom from 9'-6" (lens height) high to 3'-6" low, two types of smooth panning, steady rolling-dolly shots or any combination of these actions. High Houston-Fearless quality for complete dependability. This is the perfect answer for top-flight television showmanship.



Write for complete information on the new Houston-Fearless TV Crane, model TC-1 and other television studio equipment.

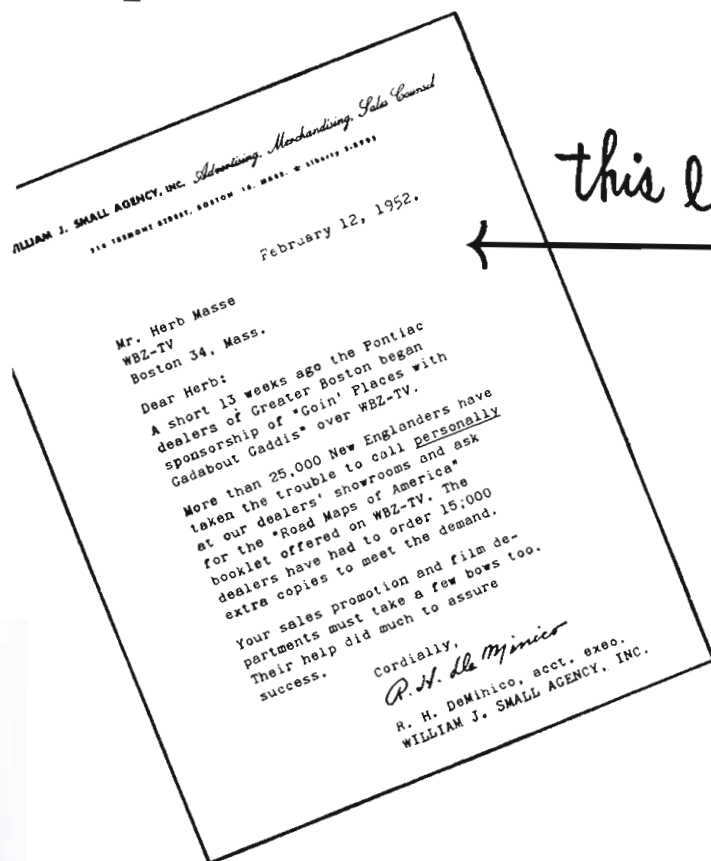
The
**HOUSTON
FEARLESS**
Corporation

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

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

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

WBZ-TV program brings 25,000 viewers into sponsor's salesrooms



this letter speaks for itself !

Can we do for others what we did for the Pontiac Dealers? Maybe even more... because WBZ-TV's influence keeps getting stronger every day. For availabilities, check with WBZ-TV or NBC Spot Sales.

WBZ-TV

CHANNEL 4
BOSTON, MASS.

Represented Nationally by NBC Spot Sales

WESTINGHOUSE RADIO STATIONS Inc

KDKA • KYW • WOWO • KEX • WBZ • WBZA • WBZ-TV

Sales Representatives for the Radio Stations. Free & Peters

Even the most enthusiastic believer in television would hardly consider office supplies and equipment as easy items for it to sell.

However, McQuiddy Printing Company of Nashville, after watching WSM-TV

Want to push your sales up 20%?

pile up success stories in equally difficult fields, decided to see what it could do with office supplies. A short announcement schedule followed by a once weekly half hour was started the first of January, 1952. As of February 1, 1952, sales for the office supply division were up approximately 20% over January of the year before. And the WSM-TV schedule was the only advertising done by McQuiddy Printing Company!

Just one more bit of evidence that WSM-TV can sell practically anything you put in front of its cameras. If you'd like to hear more about this or any one of the many other WSM-TV success stories, ask Irving Waugh or any Petry man. They're eye openers!



Nashville Channel 4

WSM-TV

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 3, April, 1952

CONTENTS

ARTICLES

PERSONAL SHOWMANSHIP IN TV ADVERTISING	15
<i>By James Cecil, president, Cecil & Presbrey</i>	
WANTED: SPONSOR, OFFER: FREE TV SHOW	16
<i>Arthur Murray offers talent for ABC-TV show</i>	
HOW I'D CUT TV COSTS	18
<i>Tips by J. M. Mathes Agency, CBS-TV experts</i>	
STATION MANAGEMENT—A PROFILE	22
<i>The men who guide destinies of 108 stations</i>	
HOW TO SELL GARDEN SUPPLIES ON TV	28
<i>By Thomas Hook, media director, S. A. Levyne Agency</i>	
PRODUCER: BALLANTINE, SELLER: J. W. THOMPSON	31
<i>Why brewery syndicates \$13,000 "Foreign Intrigue"</i>	
HOW A "SMALL" AGENCY HANDLES TV ACCOUNTS	33
<i>By partners of Simon & Gwynn Agency, Memphis</i>	
SUMMERTIME IS TV OPPORTUNITY TIME	37
<i>Why dog days appeal to low-budget advertisers</i>	

DEPARTMENTS

FOCUS	7
TELEVISION MAGAZINE'S MONTHLY LAURELS	8
TIMEBUYER'S NOTEBOOK—PICKING STATIONS	13
TELEVISION MAGAZINE'S STATUS MAP	20
RISKS & RIGHTS—TV LEGAL PROBLEMS	38

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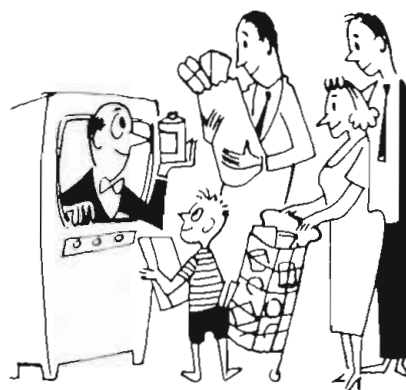
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in the
Wilmington,
Delaware,
market

WDEL-TV



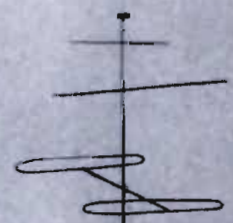
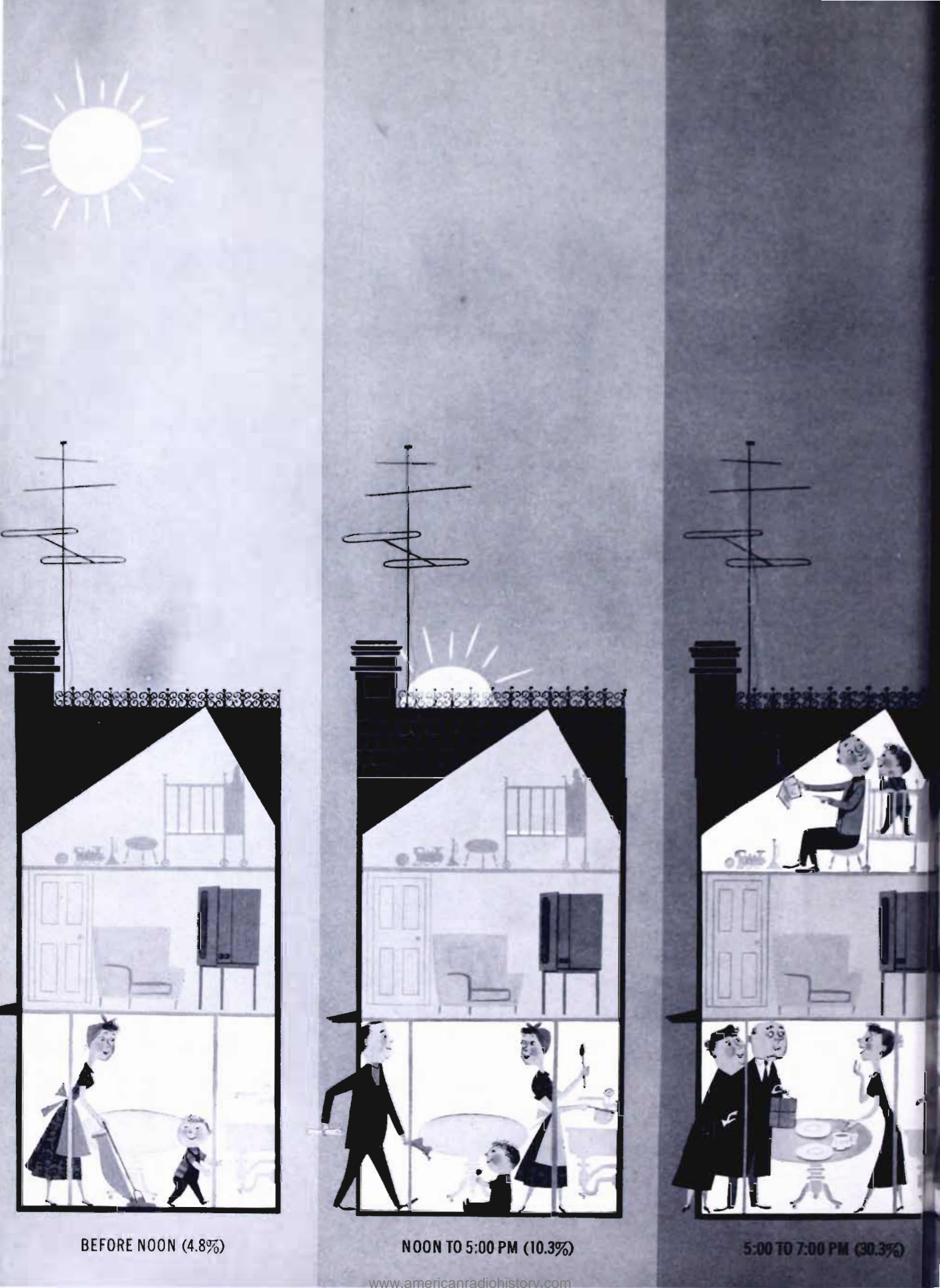
reaches
more people
who
buy more*

*WDEL-TV is the *only* television station in this area rated first of all states in per capita expenditure. With NBC and DuMont network shows, many popular night and daytime programs—it's the favorite with viewers throughout the area. Write for information.

WDEL AM
TV
FM

Represented by
**ROBERT MEEKER
ASSOCIATES**

New York • Los Angeles
San Francisco • Chicago



BEFORE NOON (4.8%)

NOON TO 5:00 PM (10.3%)

5:00 TO 7:00 PM (30.3%)



Better late than ever...

Count the house any way you like. Television movies in New York — big box-office for advertisers always — are better at getting an audience late at night than any other time. *And* WCBS-TV's "Late Show" is best of all.

In a new study of TV feature film shows in the New York metropolitan area (we'd be pleased to show you a copy). Advertiser finds:

Of the 78% of New York viewers who regularly watch TV movies, more than half prefer to watch weekdays after 11 p.m.

They named WCBS-TV more often than all other stations combined as their first-choice station for TV movies.

And more than twice as many viewers tune in WCBS-TV's "Late Show" as any other feature film show, early or late, on any other station.

Or take the word of advertisers who have already been on "The Late Show"... like the one who recently increased his sales by 73% in just two months. *And cost is running as low as 78 cents per thousand viewers.*

You (and your product) can be the idol of this big home audience. *At amazingly little cost.* Ask WCBS-TV or your CBS Television Spot Sales representative about participations on "The Late Show" today.

WCBS-TV CBS Owned
New York, Channel 2

Represented by CBS Television Spot Sales



8:00 TO 11:00 PM (45.8%)

AFTER 11:00 PM (51.1%)

TELEVISION HISTORY

is being made on

WDTV

Pittsburgh's Pioneer Station is now operating
24 hours a day on a regular weekly schedule

FEATURING

"THE SWING SHIFT THEATRE"*

(1 a.m. to 7 a.m. Monday through Friday)

The more than 200,000 workers in the Tri-State District, who finish work at midnight, wanted entertainment while they relaxed after their labors. We're giving them fine shows throughout the night—the FIRST regular round-the-clock COMMERCIAL TV operation in the nation.

FOR THE BEST SHOWS AND THE BEST RESULTS IT'S

Du Mont **WDTV** Channel 3

Harold C. Lund, General Mgr.

CHAMBER OF COMMERCE BUILDING, PITTSBURGH 19, PA.

*MPV Features



HOW MANY TV WEBS AHEAD?

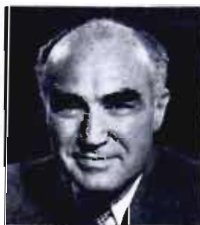
INDUSTRY expectations that Mutual's new chief, Thomas F. O'Neil, will originate TV network programming from New York next fall raises flock of unanswered questions about future of all webs.

In past, speculation has revolved around whether there's enough advertising revenue to support four or five TV networks. More pertinent is whether FCC allocations (which will still limit number of metropolitan markets with four or more stations) will make it possible for four webs to win sufficient clearance for national coverage.

Present situation has made it extremely tough for Du Mont and ABC to come up with kind of clearances sponsors are requesting. Indications are that final FCC allocations will, at outside, give four or more stations to no more than 25 of the really top markets.



Tom O'Neil



Henry Luce

TV Empires Abrewing?

Because of this major obstacle, web planners feel regional networks will become much more important in TV than in radio. That's why 36-year-old O'Neil, owner of 58 per cent of Mutual, president of Don Lee-Yankee Networks, is important man to watch.

5 STATIONS FOR LUCE?

Magazine baron Henry Luce, who's coveted TV for lo many years, tipped his hand in first of many upcoming moves, by acquisition of KOB-TV, Albuquerque, and ex-FCC Boss Wayne Coy. For years now, Luce has issued orders to *Time* and *Life* staffers for stepped-up TV coverage. It's

On Mutual's TV web, Luce, new stations, set sale trends

understood that *Life*, at one time, was to run a TV feature every other issue.

Not to be discounted is Time, Inc.'s co-operative TV program venture, *Inside Our Schools*, already shown in Louisville, Schenectady, St. Louis. Add to that, programming of subsidiary March of Time with its *Crusades in Europe*, *Pacific* series, and it's clear ground work has been laid for a strong Luce public service programming stand. Time, Inc., should have little trouble getting FCC's okay for five TV stations in months ahead.

23 NEW STATIONS IN '52

Twenty-three new TV stations will be on the air by the end of 1952; and 171 at the end of 1953. That's the "most realistic schedule" estimated after a thorough study by a Task Force Committee of the Radio & Television Manufacturers Association. Key points made in its 50-page report:

(1) Of the some 1,000 station applications now before the FCC, 140 are expected to get construction permits in 1952; 190 by end of '53.

(2) Total of 28 very-high-frequency transmitters are now in hands of 28 prospective telecasters; 20 are in manufacturers' stock; 149 are in process, for which material availability is assured.

(3) No prospective telecaster now has a UHF transmitter, but five are in process.

SET SALES BOOM IN FRINGE

While sales of TV sets in metropolitan areas are "off", business is booming in fringe areas over 50 miles distant from TV stations. That's trend spotlighted by Gerald Kaye, vice-president charge of sales, Bruno-New York, Inc., RCA distributors, and one of nation's largest. He explains: "Buyers in areas like Southampton, L. I., 100 miles from Manhattan, find they're getting excellent reception on the more powerful TV Supersets."

WAVE-TV

First
IN KENTUCKY!

First
IN AUDIENCE!

First
WITH LOCAL ADVERTISERS!
(22.5% more!)

First
WITH NATIONAL ADVERTISERS!
(13.0% more!)

First
IN COVERAGE!

WAVE-TV has perfect reception in the Metropolitan Area. WAVE-TV's PLUS is that in outlying "fringe" areas, 63.1% of all TV homes "get" WAVE-TV more clearly than Station "B"!

WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives

CHANNEL
SEVEN

WMAZ-TV

Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

Owned and Operated by
**THE EVENING STAR
BROADCASTING COMPANY**
724 Fourteenth Street N. W.
Washington 5, D. C.

Represented Nationally by
The KATZ AGENCY, INC.



TELEVISION MAGAZINE'S LAURELS OF THE MONTH



BISHOP FULTON J. SHEEN, for single-handed ability to hold audience 30 minutes in his "spiritual workshop", Du Mont's "Life Is Worth Living", with Trendex of 10.8 (against Berle), weekly 4,000 mailpull. Credit initiation of show to producer, Rev. Edwin Broderick, Du Mont's director Chris Witting



FRANK RIGGIO, president, Riggio Tobacco Corp., for rare courage in giving green light to creative programming on "Comeo Theatre", NBC-TV. Producer Albert McCleery condensed 5½-hour "Peer Gynt" into 3 half-hour shows. Handling Regent Cigarette account: Brook, Smith, French & Dorrance Advertising Agency, N. Y.



SHELDON REYNOLDS, 27-year-old triple-threat producer, director, adapter of ½-hour "Foreign Intrigue", for providing top film production at low-cost \$13,000 each. (See Ballantine story p. 31 for full details)



BEN COHEN, president, WAAM of Baltimore, for inaugurating the WAAM Television Fellowship, designed to foster industry scholarship. Award is to person professionally active in TV; offers him nine-month stipend of \$4,500 to \$6,000, while he studies at Johns Hopkins University any subject that will better his TV knowledge, effectiveness later



LUCILLE BALL, DESI ARNAZ, for shrewd combination of business and showmanship. Hollywood couple produce, star in, one of best film shows, "I Love Lucy" (for Philip Morris, CBS-TV); are also smart business people, making handsome profits through their own packaging company, Desilu Productions, L.A.

Tested... Proved...

SPECIFIED by the nation's key network studios...

The Eastman 16mm Projector, Model 250

Here is a basic unit of station equipment whose dependability and versatility have been proven by over two years of trouble-free service in key network studios. And, with 16mm film now established as the prime ingredient of program and continuity structure, this fine instrument is being specified by engineering and programming staffs as an essential part of station equipment. Since a limited number are now available, check these five advantages with your staff today. For further information, fill out and mail the coupon, below.

1. **Amazing film steadiness** . . . through advanced-type geneva pull-down.
2. **Unexcelled sound reproduction** . . . through new optical and electronic engineering.
3. **Maximum over-all operating efficiency** . . . through simplified control system which can be connected to a remote control station.
4. **Unusual mosaic screen image brilliance** . . . through use of improved illumination (Kodak Television Ektar Lenses).
5. **"Still frame" operation** permitting commentary from "frozen" frame . . . through revolutionary new design.

Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

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

Eastman Kodak Company, 343 State Street, Rochester 4, N. Y., Department 8-4-2

Please send me more information about
Eastman 16mm Projector, Model 250, to address shown herewith.

NAME _____

COMPANY (TV STATION) _____

STREET _____

CITY _____ ZONE _____ STATE _____



"HE HAS

**REPRESENTING LEADING
TELEVISION STATIONS:**

Davenport WOC-TV*
(Central Broadcasting Co.—WHO-WOC)

Fort Worth-Dallas WBAP-TV*
(STAR-TELEGRAM)

Louisville WAVE-TV*
(WAVE, Inc.)

Miami WTVJ
(Wometco Theatres)

Minneapolis-St. Paul WTCN-TV
(DISPATCH-PIONEER PRESS)

New York WPIX
(THE NEWS)

St. Louis KSD-TV*
(POST-DISPATCH)

San Francisco KRON-TV*
(THE CHRONICLE)



FREE

Pioneer

*Primary NBC Affiliates



4,266,402* TV HOMES IN HIS POCKET!

Whether you want to make a market test in one typical medium-size TV market — or want to cover 4,266,402* television homes using eight of the finest TV stations in America — the Old Colonel is *your man!*

Those TV set figures above are from the latest compilations available. They show that the eight stations represented by Free & Peters serve 26.8% of *all the television homes in America!* Pretty good, eh?

*As of Feb. 25, 1952. There'll be *more* by the time you read this!

& PETERS, INC.

Station Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

1949 **4 stations**

1950 **6 stations**

1951 **7 stations**

1952 **8 stations**

8 important television stations in 8 key markets of America. These successful stations know the full meaning and benefits derived from the separate and *undivided* representation provided by Harrington, Righter & Parsons, Inc. The principle preached in 1949—that television was different and important enough to deserve the attention in the national field of a company uncompromisingly devoted to the television medium — has become the positive fact of 1952.

At Harrington, Righter & Parsons you find a solid, experienced and well-rounded organization whose only interest is television. There is no compromise. That's why these 8 important television stations in 8 key markets have appointed us their exclusive national representative.

Harrington, Righter & Parsons, Inc.
the only exclusive television station representative

WLTW ATTI
owned by Broadcasting, Inc.

WAAM BALTI
owned by WAAM, Inc.

WBEN-TV BU
owned by Buffalo Evening News

WFMY-TV . GREENSB
owned by Greensboro News and Re

WDAF-TV . KANSAS
owned by The Kansas City Star

WHAS-TV . LOUIS
owned by the Courier-Journal &
the Louisville Times *effective March 2

WTMJ-TV . MILWA
owned by the Milwaukee Journal

WTTG WASHI
owned by Allen B. DuMont Labs., I

NEW YORK
CHICAGO
SAN FRANCISCO

TIMEBUYER'S NOTEBOOK

POINTERS IN PICKING STATIONS

Part 4 in a series

By Robert Reuschle

Radio-TV Timebuying Chief

McCann-Erickson



THERE'S a hoary cliché among some Madison Avenue admen. They say the average timebuyer often "flies by the seat of his pants" when he sets out to buy time. They nurse the suspicion that we timebuyers actually ignore our imposing ranks of station statistics, and, that when the chips are down, we really depend on crystal balls, black magic, and perhaps a little personal prejudice commingled with horse sense.

That raises the interesting question: Just exactly what criteria should a timebuyer use to make his decisions? Why should we buy time on one station rather than another: choose one type of TV program over another?

"Figures Not Everything"

There can be a lot of reasons besides the normal yardsticks of sets-in-use, physical coverage, ratings, cost, and so on.

Undoubtedly, the "do's" and "don'ts" that I now suggest are old-hat stuff to veteran timebuyers. Still, a little review might be helpful.

(1) *Do take time out to analyze the product's marketing strategy.* View the commercials in your shop to see what audience the advertiser is trying to reach; what the "purchase proposition" is. It will help you make your timebuying decisions more intelligently.

I'll use a simple example. Recently, we were buying one-minute spots for a product designed for kiddy consumers. By learning the exact age group the client sought, we were able to decide between a *Howdy Doody*-type show (with an audience of moppets) as against a *Western Theatre*-type TV program (where viewers were aged between six and 14). The latter, as it turned out, better suited our client's needs.

(2) *Don't worship blindly before the shrine of ratings;* a lower-rated show may actually do a better selling job for your product.

For example, a local show with a

10 rating may not produce as much results as an 8-rated show, which has a lower cost and a reputation for proven sales. This especially applies if the success stories offered by the lower-rated show deal with products akin to—or aiming at—the same audience as the one your client is trying to sell.

(3) *Do be skeptical of "averages" in ratings;* if you accept an average rating alone, without considering other factors, you may be trapped.

To take an actual case: One of our clients had tested TV in various markets, with a view to staging a daytime spot campaign. The client asked, "What's the average rating we can expect in daytime TV?"

An examination of local ratings for three stations revealed an average daytime rating of 14. Naturally, the client would have been pleased to get such a high rating, and would have expected a 14 for his future spots.

However, a more cautious study of the facts by the timebuying department revealed that these "average" ratings took in network shows like *Kate Smith*. It was almost impossible for us to get adjacencies near these high-rated shows, especially for minute spots. More realistically, we ran off averages, not counting network programs, and came closer to an 8.0.

(4) *Don't neglect to consider a station's standing in its own community.* A station that specializes in public service, say, wins a reputation for integrity and neighborliness that may carry over to the advertised products. Too, a station that has built up a reputation for TV news or sports coverage is obviously going to draw more loyal viewers if your commercial is designed for that kind of audience.

(5) *Do use horse sense.* After all, that's only another term for common sense . . . and that's hard to beat.

WKZO-TV

OFFICIAL
BASIC CBS
OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY

54.7%

MORE FAMILIES
THAN STATION "B"!

WKZO-TV PROGRAM LISTINGS
ARE CARRIED AS A READER
SERVICE, TO OVER 600,000 SUB-
SCRIBERS, BY NEWSPAPERS IN

GRAND RAPIDS	GRAND HAVEN
KALAMAZOO	JACKSON
SOUTH BEND	SOUTH HAVEN
ELKHART	THREE RIVERS
FORT WAYNE	COLDWATER
LANSING	STURGIS
BATTLE CREEK	MARSHALL
SAGINAW	VICKSBURG
MUSKEGON	GOSHEN
DOWAGIAC	OSCEOLA

WRITE US
OR AVERY-KNODEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

WWJ-TV
*grabs the
sport-light
again . . .*

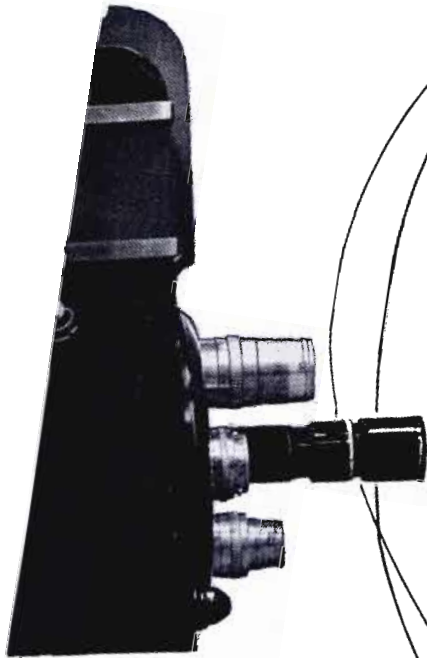


For the sixth consecutive year, WWJ-TV will do the exclusive televising of Detroit Tiger ball-games . . . with 35 games on the 1952 TV schedule.

To those who know the magic of the words "Play Ball!" in Tiger Town, it means that about 30% of Detroit's 550,000 TV sets (and about 90% of the total P.M. audience) will be focused on Channel 4, from the first pitch to the last out.

Grabbing the sport-light is a habit with WWJ-TV . . . whether it's the sport of pitches or punches, pucks or pigskins. But that's not all. Teamed with NBC, WWJ-TV has 7 of Detroit's 10 top-rated shows!

It's little wonder WWJ-TV is doing such a rewarding job for its advertisers in this 4-billion dollar market.

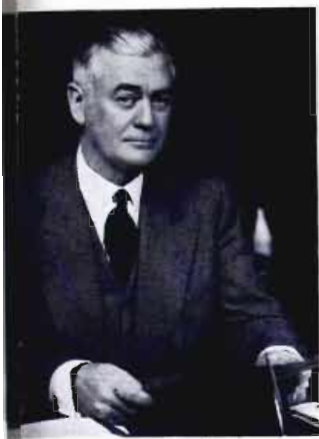


FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

NBC Television Network

PERSONAL SHOWMANSHIP IN TV ADVERTISING



James Cecil

Agency president James Cecil, of Cecil & Presbrey, N. Y., urges "intimate" commercials, multiple-sponsorship on TV

I REMEMBER back in the 1930's when I was once trying to get Will Rogers to perform every Sunday night on radio. We began discussing the delicate matter of price.

In those days, the cowboy philosopher was earning some \$500,000 annually from Broadway and his column writing. He didn't really need the extra money, and, in fact, he said he would give all his radio earnings to charity.

Still, he cocked a quizzical eye at me and asked: "Who's the highest paid performer on radio today?"

"Eddie Cantor," I said.

"How much does he make?"

I told him—a sum somewhat less than \$7,500 a show.

"Well," said Will, in that familiar deadpan manner of his, "I want more than Eddie. I don't care what the exact sum is, as long as people say that I get more from radio than everybody else makes."

In the end, we wound up paying Will \$7,500 a program, and he starred successfully for two years—until his tragic death in a plane crash.

But I never forgot Will's words. To him, the cash didn't matter; it was simply a matter of personal pride in the worth of his showmanship.

In these hectic days of advertising's advance into television, I often feel that many of us forget the value of personal showmanship. In our awe over streamlined cameras, fabulous sets, and animated cartoons, we overlook the fact that it's the human, personalized showman who is most apt to strike a responsive chord among the buying audience.

We at Cecil & Presbrey have always emphasized the intimate, live approach in our commercial salesmanship, whether it be Dick

Stark selling Amm-i-dent on CBS-TV's *Danger*, or Rex Marshall selling Electric Auto-Lite auto parts on CBS-TV's *Suspense*. And sales have borne us out—it's the warm personality, who gets up and makes an appeal as informally as though he were speaking over a counter, who draws a response from the customers.

We learned our lesson back in 1945, when we made our first experiment in TV. A New York TV station, which couldn't sell time, offered to give Cecil & Presbrey a half-hour every Saturday night. All we had to provide were the sets—which were little more than beaverboard.

It was good experience. TV then was as crude as radio in its crystal set days, or talking pictures in their *Jazz Singer* period. The entertainment consisted largely in the excitement of being able to view anything at all on the screen. But even then, we displayed the various products of our accounts with an informal sales spiel.

We gained further experience in 1948, when we acquired our first commercial TV account. It was a 15-minute *Career Woman* show on WNBTV-TV.

TV advertising has progressed miraculously since then. It's almost fantastic to consider that last year 30 per cent of Cecil & Presbrey's total billings of about \$20,000,000 was derived from TV; or that TV advertising played such a major role in helping Tintair sell over \$8,000,000 worth of hair coloring in its first year of business.

Yet TV's maturation into a glamorous, big business should not obscure the advertising man's vision of what I consider the medium's two sorest defects:

One is lack of complete coverage. With TV still restricted to 64 markets, a national advertiser cannot reach all of his markets of distribution. For instance, with Tintair, its *Somerset Maugham Show* and Du Mont musical programs

did not penetrate sufficiently to all the retail markets.

The medium's second chief weakness, of course, is that of rising costs. You don't have to be a mathematician to understand why TV can not follow the same single sponsorship pattern common to radio. Multiplying time and talent costs won't permit it.

What's the answer? Multiple-sponsorship of a single show, as in *Stop The Music*, is certainly one pattern that will become increasingly popular.

I feel that another course—alternate-week sponsorship—remains to be proven. And by that, I mean sales results, which is the only criterion of effectiveness. True, our account, Tintair, alternated with the *Robert Montgomery Show* for six months. But I have not yet seen enough comparative data to prove the worth of this advertising technique.

Despite these carping comments, I do not intend belittling TV. Its selling power is so phenomenally great, and it's such an exciting medium, that I am sure we will find ways of overcoming its deficiencies. Certainly, local advertisers will support TV far more than they did radio.

I only ask admen not to forget the personalized showmanship touch when they approach the medium. Otherwise, if they become overwhelmed by the bigness of TV, they may find their mechanized commercials laboring like a mountain—and producing a mouse.

Personalized pitch, as Dick Stark's for "Danger", helps agency sell \$6,000,000 on TV



WANTED: ONE SPONSOR OFFER: FREE TV SHOW

By FRANK RASKY

WANTED: one sponsor. Will get free network TV show, costing \$10,000 to \$20,000 weekly to produce. Must only pay time costs. Consult world's greatest dancemaster, Arthur Murray."

This purely fictitious want ad actually summarizes the current status of Arthur Murray and his half-hour ABC-TV show, *The Arthur Murray Party* (handled by Ruthrauff & Ryan, N. Y.). Ever since the Sunday 9-9:30 p.m. show began on ABC-TV two years ago, the dance impresario has been seeking—and been approached by—national advertisers willing to pay the time charges.

"But either they've been the kind of sponsors I wouldn't want to associate with my name," says Murray. "Or else they haven't been able to clear enough time on sufficient stations to warrant my outlay on the production costs. Recently, though, since we've been getting a 14.8 Trendex rating, a greater number of potential sponsors have been approaching me. Maybe we'll get the right one yet."

Meanwhile, Murray and his Studio Branch Managers are spending at about the rate of \$1,000,000 annually for *The Arthur Murray Party*. Advertising men perhaps go to dancemaster Murray for lessons in piloting a partner around the ballroom floor. They might also come to him for instruction on his shrewd handling of TV advertising on a cost-sharing basis. His technique might well be adopted by business chains whose branches all operate under one name—whether they be dance studios, shoe stores, or restaurant chains.

Few realize that Murray—born Murray Teichman 56 years ago on New York's lower East Side—is a Business Administration graduate of Georgia Tech University. There, while he earned \$15,000 a year on the side teaching wallflowers how to dance, he also specialized in mail-order selling and advertising. He now administrates an empire of 250 dance studios throughout the U. S., Canada and Hawaii, which last year grossed \$22,000,000. (One of his 16 New York studios collected about \$1,400,000 in 1951; an L.A. branch \$1,000,000; a Washington, D. C., branch \$800,000.) In

return for the 10 per cent of their annual gross that each branch franchise pays him, Murray supplies the prestige of his assiduously publicized name, plus advertising and merchandising guidance.

In the daily memos he and his wife send to his branch franchises, the Murrays have always advocated three advertising formulas:

(1) Emphasize a positive "you" approach in all copy. (He found that "Come and dance with Arthur Murray who has won prizes" was too self-boastful a slogan; "Are you a wallflower?" too negative; while "You can be a graceful dancer in six hours" did the trick.)

Advertise 25% of Gross

(2) Invest in advertising 25 per cent of the gross business you want over a given period. (When some branch managers complained they couldn't afford to spend \$2,000 in advertising for an \$8,000 expected business within 30 days, Murray memoed: "This is all poppycock! We know from experience that any money spent in advertising will come back long before the bills are due. The amount of money spent on advertising should have no relation to the amount of business you are now doing.")

(3) Make your advertising copy tell a full, sustained story, rather than a brief one, even if it does cost more money. (Memoed Murray: "The salesman who pokes his head into your office and briefly announces, 'I sell encyclopedias,' sells you nothing. The person in-

Arthur Murray seeks sponsor to pay time costs with dance studio footing talent bill

terested in learning how to dance, wants all the information you can give him.")

Murray realizes heavy advertising is necessary, because he's in a keenly competitive big business. According to the *Wall Street Journal*, an estimated 6,000,000 to 8,000,000 people this year will spend about \$100,000,000 on dance instruction. Enjoying the current boom in the fancy footwork hobby are such impresarios as Fred Astaire, who has a chain of 75 studios; Monty MacLevy, who's built up in three years a \$1,150,000-a-year dance volume; and Murray Dale, whose 17 studios stretch from Manhattan to Denver. But the kingpin of them all is Murray, who, by both snob and mass-appeal advertising, has drawn such student dancers as Ingrid Bergman, the Duke of Windsor, Walter Winchell, Thomas E. Dewey, and the late Wendell Willkie.

Murray, who used to sell dance lessons by mail in the '20's, is still a great believer in mail-pull offers for TV advertising. Though he never had trouble with his mail-order collections, he once received this gem of advice from William Jennings Bryan: "Here's how to be sure you'll collect. Make up one set of lessons for the right foot, and one for the left. When they write in, send them the right foot course—and don't give them the left 'till their cash comes in!"

Murray accepted his own tips when he started *The Arthur Mur-*

MURRAY'S BRANCH ADVERTISING LESSONS



Mrs. Arthur Murray

1. If you operate a chain, urge franchises to invest in advertising 25% of gross business expected in given period.
2. In return for 10% gross you get from each chain, offer merchandising guidance; share costs of TV show with each operator.
3. Make your commercials tell a full, sustained story, rather than brief one; even if it costs more money, it'll pay off.
4. Draw customers to every branch by asking viewers to send answers for weekly TV contest to "nearest branch in your area."
5. Enhance name of chain, TV show, by publicizing company head in press, magazines.



Attractive girls dancing on "Arthur Murray Party" lure male customers, who are 90% of total clientele. Commercials mock "stay-at-home" men, show ease of lessons and popularity

ray Party on ABC-TV. During the program's two year existence, he has both supervised its production and drafted the outline of all commercials (aided by Ruthrauff & Ryan's account executive John Grayhurst and copy writers Bernie Lubar and Frank Dennis).

To be sure, the show has had a rather erratic past. It has shifted from ABC-TV to CBS-TV to Du Mont and back to ABC-TV again. And its coverage has also varied. At one time it was seen on 36 stations, but currently it is on four ABC-TV stations, in Chicago, Washington, Detroit, and New York.

Why has the show shifted so? Murray explains: "When I first put the show on network, I asked the various city branches to pay for their time costs. But you'll always have a few neurotics who won't go along with any strong advertising program. At the start, I paid for the complete time coverage as well as production costs. But now the time costs—amounting to \$5,700 a week—are paid by the four city branches on a shared basis."

Nevertheless, Murray is quite happy with the show's present sales impact. Using his mail-order background, he makes a point of incorporating into each show a "Mystery Dance" contest. Contestants sending in the correct name of the untitled dance number win two free dance lessons at their nearest Arthur Murray studio.

"By Tuesday afternoon," says Murray, "we're able to tell how effective our pitch has been. In the New York area alone, our weekly

mail response has been as low as 450 replies and as high as 5,000."

Some critics have suggested snidely that the show is one long commercial. In fact, this only appears so, because the format is centered around the art of dancing at an informal party, M.C.'d by Murray's indefatigable, 45-year-old wife, Kathryn. Murray recognizes this has value as institutional advertising ("everybody on the street recognizes Kathryn when she passes"), but he points out the show has no dearth of expensive talent. Guest stars have included

Helen Hayes, Franchot Tone, Charles Coburn, Cornelia Otis Skinner and other high-priced performers.

Mrs. Murray, who admits she has acquired an ulcer recently, says of her M.C. duties: "The one thing I've learned is to try to take it easy in front of the camera. I don't work with a script; I just try to treat the guests as informally as though we were at a house party."

In the days of his mail-order courses, Murray found that male buyers accounted for 90 per cent of the business. Consequently, his TV commercials direct their appeal mainly to men.

"One of our best commercial devices has been the before-after approach," says Account Executive John Grayhurst. "We show 'One-Step Charlie', 'Stay-At-Home Sam' and 'Cut-in Joe' being duds on the floor. Then, after being taught to dance by Arthur Murray, they're popular, with plenty of poise and confidence."

Curiously, although he has promoted his name by writing a number of books, circulating a *Murray-Go-Round* house organ, and signing the *Encyclopedia Britannica's* section of popular dancing, Murray has missed one promotional bet on his TV show. He neglects to allow orchestra leader Emil Coleman to play *Arthur Murray Taught Me Dancing In a Hurry* as a show theme. Why?

Murray, who seeks the millions as an audience, says laconically, "Unless it's sung, not enough people recognize the ballad."

Arthur Murray's smart promotion acumen helps 250 dance studios gross \$22,000,000 yearly

Newspaper ads merchandise show; ballyhoo big-name guests. Talent costs: \$10,000 to \$20,000. Total annual cost: about \$1,000,000



If I were an agency executive



E. CARLTON WINCKLER, CBS-TV production operations manager, is 30-year veteran of show business. He began as Tony Sarge puppeteer; was theatre manager; helped Billy Rose produce "Jumbo", "Aquocades"; with Theatre Guild; Don Lee-TV, ABC-TV

If I were a web executive



READ HAMILTON WIGHT, radio/TV director, J. M. Mathes Agency, is 25-year veteran in air advertising. Harvard graduate, he was in P&G ad department; with World Broadcasting System; William Morris; producer of ABC's "Paul Whiteman" show

By **E. Carlton Winckler**,
Production Manager, CBS-TV

WHEN I was working as a TV production Manager and Program Director in Hollywood not too long ago, one of the scripts called for a performing ostrich. When the bird arrived on the set, it proved to be as ornery a prima donna as ever I'd seen in my 30 years of show business. The cantankerous creature nipped at the other actors, knocked over the furniture, and swallowed the drapes before we got it into line. But the show went on—and it was pretty good.

Since then, I've concluded that nothing is impossible in TV (except maybe teaching stage manners to an ostrich). Even those worrisome problems of rising TV network costs can be made to behave, if agencies, packagers, and network production people work in close cooperation.

What are ways to save money on television production costs? Let me list a few:

(1) **PRE-PLANNING AND COOPERATION** still top the list as economy twins. If the producer will make up his mind just what he needs, in time to fabricate or secure it before overtime rates are unavoidable—that's money in the bank. Those last-minute ideas are what add skyrocket to the cost sheets. Then, too, enlisting the cooperation of the network's trained personnel can usually turn up a whole flock of time- and material-savers. Remember, these network boys can put their fingers on all kinds of stock scenery and effects. Chances are, they'll have something that can be adapted, with minor altera-

tions, to just fit Mr. Producer's latest idea.

(2) **KEEP YOUR IDEAS FLEXIBLE.** Just a tiny alteration in your mental picture of the setting for your show can often save a very complicated building job, and probably be a better effect in the bargain.

(3) **SUBSTITUTE IMAGINATION FOR LUMBER.** Don't build elaborate scenery when a shadow, a projection, or a miniature can give the idea a stronger impact or a greater impression of reality—and this is often the case. (Just look at the miracles performed on science fiction shows.)

Use Special Effects

(4) **EXPAND THE USE OF REAR PROJECTED BACKGROUNDS, "MATTES," INTEGRATED FILM AND MONTAGE EFFECTS.** These not only save a pile of money, but they also add scope and movement to your production. The development in the equipment for producing these effects is amazing, and their flexibility and usefulness are increasing daily.

(5) **DON'T INSIST ON USING THEATRICAL TECHNIQUES.** Theatrical painting of scenery, with its overlay of many colors, is extremely expensive and rather ineffective. Simple, clean lines and sharp, flat, paint jobs are much better for TV photography. Build only the part of the set you plan to "shoot"; never mind filling up the whole stage, because the viewing audience is never going to see it. Remember, all sets look large on TV. Recently, on *Toast of the Town* a rear projection effect of rolling waves appeared back of a vocalist; viewing it at home on my set, I was unable to understand how they had

HOW I'D

gotten such a large projection; I was sure it was at least 18 feet wide. Of course, I should have known better, because a later check revealed that the projected image of the waves was only 5 feet, 6 inches, and if an effect can fool me—well!

(6) **MAKE GREATER USE OF LIGHTING.** The lighting field in TV—because it is usually overlooked—is virtually untouched, but it is also unlimited. Take time to discuss your show with the network's lighting supervisor. He can be a real help in replacing lumber with imagination; he can make limited sets appear extensive—often he can even make you think you see sets that aren't there at all.

(7) **DON'T BE MISLED BY "BOY WONDERS"** and other assorted geniuses who know unheard-of short cuts, and science constructors who claim to do big jobs for practically nothing. The network's production staff has heard all these stories before; has carefully checked and investigated every one of them; and, believe me, if they have any value we're already using them. Before you hire one of these bright boys at a fancy salary (on the basis of a sales talk that sounds like the greatest thing since the atom bomb) check up to see if some one hasn't come a cropper over this idea elsewhere.

Web Wants to Help

In conclusion, I'd like to point out that it is imperative for the agency, the packager, and the networks to keep their heads together to keep production costs down—and together we can do it. The network is even more anxious than the agency, or packager, to keep these costs down, because there isn't a TV network or station in the country today that makes a penny on these costs. In fact, they all lose money on the service, because it always costs more than we can bill out. Even so, we are ready, willing, and able to help you with your production problems.

With care, planning and imagination, all of us together can control costs. After all, with a little ingenuity, perhaps even a rambunctious ostrich can be made to behave!

CUT TV COSTS

By Read Hamilton Wight
Radio/TV Director
J. M. Mathes Agency

TV network executives should pay genuine heed, rather than lip service, to ways and means of shearing costs.

A lot of idle words have been uttered about this bone of contention. But I often think many telecasters have not really come to grips with the full consequences of their airy dismissal of this pertinent topic.

For the time has come when the networks are in very real danger of killing the goose that's laid their golden eggs. By that, I mean their short-view, squander-lust spending is pricing not only medium-sized, but also some big advertisers, out of the TV market.

If I were a TV network executive, I would consider these techniques for cutting down needless time and talent costs:

(1) **OVER-PRODUCTIONITIS:** Too many network executives have a Billy Rose-Ziegfeld-De Mille complex. They regard advertisers as Broadway "angels", rather than as businessmen who utilize TV shows simply as audience-catchers which will help sell products. Many, too, fail to realize that simplicity of scenery and props is often more effective showmanship directed to the parlor audience. For instance, we were most pleased with the way the *Jackie Gleason Show* staged a "Last Mile" scene for our Ludens account. There was no lavish scenery, props or costumes; an effective use of lighting on a bare stage gave the scene stark drama.

(2) **HANDLING PROPS:** The network charges for handling props have risen to ridiculous proportions; and their inefficiency in hauling them about has become even worse. For example, we once bought a kitchen table for \$15 to be used in a network show. We were charged \$3 a week storage; \$4 a week for transporting it to and from the studio; and in the end, when we asked for it back, we were told, "The table was lost in the shuffle somewhere."

(3) **PRE-PLANNING:** The networks tell us they can help us cut costs if we pre-plan our shows far

enough in advance. But mostly, this is an "out" for their own lack of pre-planning. You can give them your script one month ahead of time, and still your set costs will be as expensive as ever.

(4) **SPECIAL EFFECTS:** I am glad to see some of the networks making greater use of rear projection, "mattes", and other special effects. This is a step in the right direction, which is bound to help trim scenery costs.

(5) **TALENT BIDDING:** In blindly bidding fantastic sums for often-mediocre nightclub performers, the webs have been throwing stardust into the eyes of both the talent and the potential sponsors. Talent, naturally, grabs at all the traffic will bear; sponsors, equally naturally, begin shying away from the medium with such exorbitant demands. It seems to me the networks could convince talent to take a more rational view, pointing out that TV has actually built

about the quantity of promotion, and more attention to the show itself.

There are probably no more than 200 big companies in the U. S. which can afford to spend \$1,500,000 annually on one advertising medium alone. Yet we have reached the point when network TV demands that huge a slice out of a total ad budget. And when a national advertiser spends 80 per cent of his yearly appropriation on one medium alone, he ceases to do a well-rounded advertising job. Indeed, when the end of the year rolls around, he's apt to find he is no longer in business: he is now an "angel" for show business.

Many are in the same dilemma as one of our accounts—Cutex—which evacuated the excellent *Laraine Day Show* after 13 weeks, simply because costs scared it away to more economical advertising pastures.

Despite these complaints, I do

HOW CBS-TV CUTS COSTS ON PRODUCTION SCHEDULE

1. Fifteen days before show goes on air, network requests streamlined pre-planning schedule. After a script has been procured, adapted and cleared by agency producer, a preliminary conference is arranged for him with the web's production supervisors, to iron out bugs.
2. Second conference is held to prepare estimates and finalize a sound, tight production. Producer makes known his amended script requirements, from set design to studio facilities. Instead of voluminous correspondence, he fills out forms for reps of each production dept.
3. Third phase—seven days before show is on air—covers actual assembly. Stock is selected, sets painted and dried, trucks convey props, setting and lighting in studio is set up.
4. Last phase is final rehearsal, and then show is ready to go on air.

the reputations of such ex-night club performers as Danny Thomas and Dean Martin & Jerry Lewis.

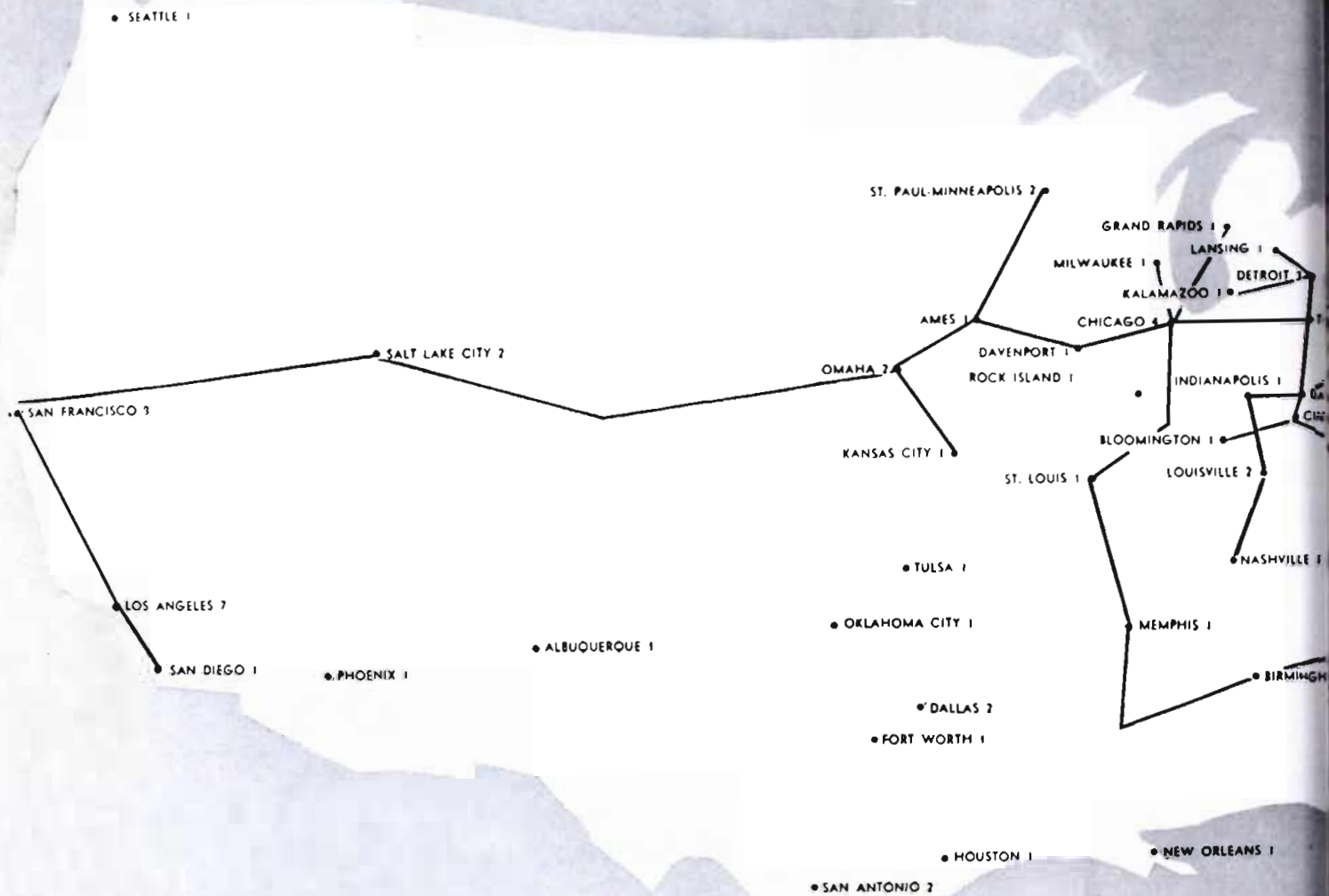
(6) **MASS PERSONNEL:** A network advertiser is impressed by the hordes of seemingly functionless executives who swarm about his TV show. There are assistants to assistants. More concentrated energy, and less quantity, would surely reduce costs.

(7) **EXCESSIVE BALLYHOO:** Sometimes the webs spend almost as much money in promoting their extravaganzas as on the extravaganza itself. They flood you with their promotion. Admen would appreciate a little more discretion

not wish to suggest that I am a Cassandra predicting woe for all network TV. Many web participations programs—like the *Gary Moore Show*—offer an extremely sensible buy. Many telecasters—like WAVE-TV, Louisville, for example—take great pains to reduce expenses to a minimum. And despite skyrocketing costs, many advertisers—like our own account, Canada Dry, using ABC's *Super Circus*—have found the sales impact of TV worth the candle.

Still, if network executives were to take the long-range view, they would make greater efforts to slice needless TV expenses right now.

TELEVISION MAGAZINE'S STA



PRODUCTION AND CIRCULATION

Total sets in circulation as of March 1st....	16,840,034
Source: TELEVISION Magazine	
Receiver production for February, 1952 (4 Wks)	400,646
Receiver production for February, 1951.....	679,319
Total receiver production for 1951.....	5,384,798
Source: Radio-Television Manufacturers Association	

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities.....	50
Number of non-connected cities.....	13
Source: TELEVISION Magazine	

POPULATION

FAMILIES
POPULATION
RETAIL SALES

Source: NBC-S

SETS IN USE: NATIONAL AVERAGE² —FEBRUARY, 1952

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	3.8	5.0	9.7
12:00 noon-6:30 pm	25.1	16.0	18.8
6:30 pm-11:30 pm	44.5	40.8	44.0

* Not adjusted for area where there may be no TV service at specified hour. Source: Videodex

AVERAGE NUMBER OF VIEWERS —FEBRUARY, 1952

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	1.72	1.32	2.18
12:00 noon-6:30 pm	2.52	1.58	2.16
6:30 pm-11:30 pm	2.56	2.26	2.56

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME² (NATIONAL AVERAGE)

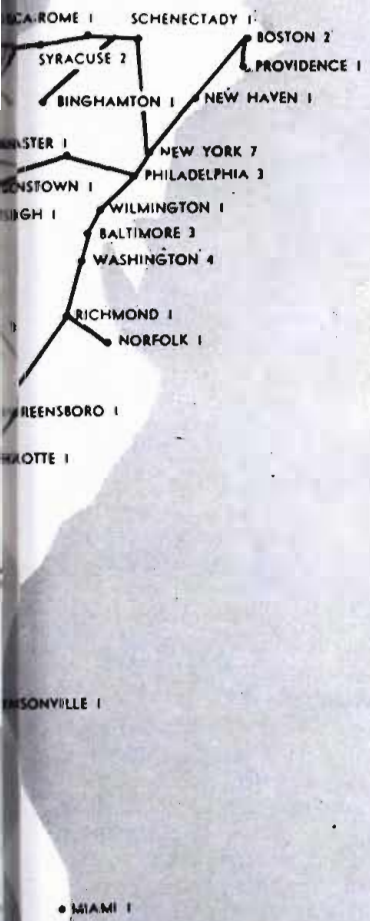
PERCENT OF
Under \$2000
\$2000-\$3999
\$4000-\$6999
\$7000 & over

Source: Videodex

*Radio and Television
Radio and Television*

STATION REPRESENTATIVES

WEE



AS OF MARCH 1st

ALBUQUERQUE—26.8	14,400
KOB-TV (A, C, D, N)	
AMES—40.0	86,464
WOL-TV (A, C, D, N)	
ATLANTA—49.5	161,300
WAGA-TV (D); WSB-TV (A, N, P); WLTV (C)	
BALTIMORE*	369,905
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—32.6	53,585
WNBF-TV (A, C, D, N)	
BIRMINGHAM—34.3	91,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*	134,000
WTTV (A, C, D, N)	
BOSTON*	873,761
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO*	258,940
WBEN-TV (A, C, D, N)	
CHARLOTTE—35.0	132,338
WBTV (A, C, D, N)	
CHICAGO—62.0	1,107,185
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	335,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—75.6	595,015
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS*	217,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—33.0	157,868
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—44.9	91,563
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON*	240,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—59.6	639,432
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—66.6	59,293
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—33.0	157,868
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	192,600
WOOD-TV (A, C, D, N)	
GREENSBORO—27.4	78,239
WFMY-TV (A, C, D, N)	
HOUSTON—38.8	127,500
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—28.7	76,000
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—53.8	206,546
WFBM-TV (A, C, D, N)	
JACKSONVILLE—45.6	54,835
WMBR-TV (A, C, D, N)	
JOHNSTOWN—47.9	144,116
WJAC-TV (A, C, D, N)	
KALAMAZOO*	177,890
WKZO-TV (A, C, D, N)	
KANSAS CITY—41.3	195,674
WDAF-TV (A, C, D, N)	
LANCASTER*	139,552
WGAL-TV (A, C, D, N, P)	
LANSING*	85,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—66.5	1,200,000
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—49.0	127,235
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—47.8	112,700
WMCT (A, C, D, N)	
MIAMI—47.5	90,219
WTVJ (A, C, D, N)	
MILWAUKEE—78.5	320,945
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—69.4	318,200
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—30.1	65,785
WSM-TV (N)	
NEW HAVEN—61.8	250,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—30.0	85,359
WDSU-TV (A, C, D, N)	
NEW YORK—66.2	2,881,587
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK*	107,101
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.4	98,875
WKY-TV (A, C, D, N)	
OMAHA—52.0	121,777
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—59.8	1,022,000
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—37.7	45,705
KPHO-TV (A, C, D, N)	
PITTSBURGH—49.7	372,200
WDTV (A, C, D, N)	
PROVIDENCE*	205,000
WJAR-TV (C, N, P)	
RICHMOND*	113,505
WTVR (C, D, N, P)	
ROCHESTER*	138,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—67.1	382,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—73.5	65,000
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—37.4	69,476
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO*	119,589
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—34.9	341,250
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY	
TROY—60.3	202,800
WRGB (C, D, N)	
SEATTLE—29.0	133,800
KING-TV (A, C, D, N, P)	
SYRACUSE*	171,126
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—50.2	158,000
WSPD-TV (A, C, D, N, P)	
TULSA—42.5	77,500
KOTV (A, C, D, N, P)	
UTICA-ROME*	70,000
WKTV (A, C, D)	
WASHINGTON*	344,004
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—65.8	96,081
WDEL-TV (D, N)	

* Duplicated Circulation: a considerable part of this city's circulation is also reached by a neighboring-city station. Because there are no reliable statistics available on county-by-county circulation it is impossible to report accurate receiver circulation in overlapping areas. The estimates published for these markets, therefore, rarely extend beyond the metropolitan trading area which in many cases might account for one-half to two-thirds of a station's coverage. For these reasons, it is impossible to report depth of penetration. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.

WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
1,412,700	62.1
2,914,200	61.0
2,837,000	66.1

COMPOSITION OF TV HOUSEHOLDS

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

NEW YORK
BOSTON
CHICAGO
AND COMPANY
DETROIT
SAN FRANCISCO
ATLANTA

STATION MANAGEMENT



HARRY BANNISTER, WWJ-TV: Station management lost one of its most colorful figures when he recently resigned to become station relations executive for NBC. Bluff, tough Bannister is industry champion, one of strongest advocates of public service programs, which has enhanced the status of the station, and the parent Detroit News



KLAUS LANDSBERG, KTLA-TV: Like WMC's Hank Slavick, WSM's De Witt, WKY's Sugg, among others, is another engineer who made grade. Noted for keeping KTLA No. 1 in L.A. for years in face of web competition, he attributes strong position to public service; has cut scheduled shows for news pickups of local import, despite costs



USUALLY, the word "publisher", whether it pertains to a smalltown weekly or a giant metropolitan daily, carries with it a weighty esteem and respect. However, the telecaster—who in many cases reaches more people than the newspaper—often doesn't enjoy this same community prestige.

Why?

Is it the lack of personal stature of the men who run the nation's 108 TV stations? Hardly. Is it because newspaper publishers, in contrast, have made it their business to appear as spokesmen for the community? Probably.

In fact, the relatively calm acceptance by station management of one public attack after another hurled against their industry recently serves to point up one of its major current problems—lack of a coherent, unified public relations policy. It also underlines the need of telecasters to face their obligations, in controlling what is perhaps the most powerful medium of communication yet developed.

Three years ago—when the broadcast industry won a bitter fight for the right to editorialize—there was hope that, at last, the industry had matured. That it would have character and scope far beyond the purveying of entertainment. But with few exceptions, the all important right to editorialize has been by-passed.

Indeed, one noted station president, in answer to a nation-wide station management survey conducted by TELEVISION Magazine, said he couldn't see the point of air editorializing. He cited the long-standing editorial crusades of Colonel Bertie McCormick in his Chi-

cago *Tribune*. Then the station operator dismissed them with the comment, "McCormick couldn't even claim the election of an assemblyman to the Chicago City Council!"

Nevertheless, industry leaders point a finger at what happened after Speaker Sam Rayburn's recent arbitrary decision banning TV cameras from House Committee hearings.

If ever there was a pitifully deficient use of a communication man's own resources, it was seen in the way telecasters battled this ruling. Most station operators merely ground out publicity releases to the press; dispatched wires and phone calls to their political friends in Washington.

As far as it is known, *not one station manager used his own all-powerful medium—TV—to lay the industry's story before the public.*

And what a visually potent case they could have made. They might have shown film clips of the Kefauver hearings; interrupted the telecast with the statement that no longer would the TV audience be able to witness such hearings again.

Perhaps the telecaster's mass-appeal, sometimes non-elevating programs do not help to build prestige. But newspaper publishers dispense comics and gossip columns, and are not disinclined to feature sex, sin and murder in their headlines.

Another contributing factor which cannot be dismissed is the willingness of telecasters to allow their performers to belittle them on the air—a vogue initiated by Fred Allen's one-man tirade against the imbecility of network vice-presidents. Only a few weeks ago on the *Colgate Comedy Hour*, Martin & Lewis were permitted to lampoon, by indirection, all telecasting management. To play the role of Pat Weaver, NBC's vice president of television, the comedians employed a stooge one stage above a village idiot. That might have been okay if the boys were having a little fun at a cocktail party, but not on a national hook-up.

JOHN FETZER, WKZO-TV: He serves one of industry's most important roles in '52—heading TV Code with fellow members J. Leonard Reinsch, Cox Stations; Mrs. A. Scott Bullitt, KING; Walter J. Damm, WTMJ; Ewell Jett, WMAR. Another manager to start as engineer, Fetzler during war served with Byron Price in the Office of Censorship, in charge of radio

A PROFILE

108 telecasters, grossing \$239,500,000, face problems: community prestige, government sniping, rising costs

The station managers themselves surveyed by TELEVISION Magazine disagree on the relative standing in a community of a telecaster. Robert D. Swezey, general manager of WDSU-TV, New Orleans, explains it this way:

"It is sometimes true that station management does not enjoy prestige equal to that of the local newspaper publisher," he said. "It is largely due to the fact that station management has contented itself with operating its station as it would a drug store or any other local business enterprise. It has not taken appropriate steps to establish the station as an institution in its community. Any station management that takes a sincere, active, and helpful part in the varied phases of community life will automatically achieve stature in that community."

Lawrence Rogers II of WSAZ-TV, Huntington, agreed: "In every community I have been in, station management does not enjoy the same relative prestige as newspaper publishers. In many instances, it is hardly surprising, because the majority of station managers are Johnny-come-latelies, compared with newspaper publishing groups."

In addition, Rogers pointed out, "Normally, station management's extra-curricular activities involve church, Chamber of Commerce, Community Chest, and other worthwhile activities. But very rarely is personal publicity asked for, or attached to, these endeavors."

And in this very last sentence, many believe, might lie the crux to the matter. It would seem that television operators have not been as quick as their newspaper brethren in realizing that community activity is good business.

Richard A. Borel, of WBNS-TV, Columbus, believes station operators improve their public relations in relation to how active they participate in public affairs. He himself is member of the board of trustees of Columbus Academy, trustee of the Veterans' Memorial Building Committee, and is active



CHARLES CRUTCHFIELD, WBTV (left), VICTOR SHOLIS, WHAS-TV (right) are examples of top-calibre telecasters. Crutchfield, ex-announcer, was lend-leased by WBTV to State Dept. in 1951 for mission to Greece. Sholis was special assistant to Harry Hopkins



HELEN ALVAREZ, KOTV (left), ELOISE HANNA, WBRC-TV (right) ably represent distaff side, as also does Code member Mrs. A. Scott Bullitt, of KING-TV, not shown. Helen Alvarez is part owner and general manager of KOTV. Mrs. Hanna has been associated with WBRC since 1928; in 1945 she became president and general manager; currently touring Europe



ROBERT SWEZEY, WDSU-TV (left); LEE WAILES, FORT INDUSTRY stations (right): Wailes has solid broadcast background in research, management; was general manager of Westinghouse stations. Swezey is industry's roving ambassador, ex-NBC attorney, one of the prime movers of the NARTB Code; WDSU vice president is noted for industry work



LAWRENCE ROGERS, WSAZ-TV (left), DONALD THORNBURGH, WCAU-TV (right): Ex-CBS vice-president, now president of Philadelphia "Bulletin's" AM-TV operations, Thornburgh is firm believer in integrating station with community. Rogers typifies young man in management

in Columbus Urban League and Red Cross affairs.

Clair R. McCollough, executive vice president of the Steinman stations, takes the divergent view: "Many station managers do a better public relations job than newspaper publishers, and are better known in their community.

Going along with McCollough is WCPO's Mort Watters, one of the smartest operators in the business: "I do not believe that station management enjoys more or less prestige than newspaper publishers, as a group. However, if station managers do find their prestige second to newspaper publishers in their respective communities, a quick analysis of their own efforts—and those of the newspaper publishers who enjoy the greater prestige—will give these managers their own answer."

But regardless of their community standing, no one can deny that as businessmen, they are among the most successful practitioners.



TED COTT: Creative programming responsible for his fast rise from WNYC, at age of sixteen to V. P. of NBC, N. Y. stations

And they are so busy coping with the actual operations of TV, with all its new problems, that many telecasters can't get too excited about their own personal standings; at least they don't have the time to do much about it in these hectic days. However, more and more general managers are turning over the actual operation of their stations to other men, so that management can spend more time on all-important policy matters. And there are plenty of these.

Because of the higher cost of running a TV station (as compared to AM) relations with the networks have an important bearing on their profits. As has always been the case, stations have been quick to protest the amount of free and option time the networks demand. In AM, though, the nature of these protests were largely in the line of improving their bargaining position.

In television it's a different story, though. As Lee Wailes of Fort Industry points out: "It's necessary for the stations to have network affiliations. On the other hand, the arrangements that the networks are forcing on their affiliates are so unfair, that something has to be done."

Playing up this problem many of the reps have gone all out to sell spot by attacking the networks. The largest TV station rep, The Katz Company, has aggressively taken up the fight. It has shown how many national advertisers—via spot film programming—were getting better coverage, and under more favorable circumstances, than would be possible through the networks. They pointed out that this was only natural, what with the stations making more money on spot as compared to an approximate 30% of their rate card for network time.

Another major problem is whether rising costs are squeezing



RICHARD A. BOREL, WBNS-TV, shows varied origination of telecasters. He started in banking, later switched to post at WBNS

small-budget advertisers out of television. By and large, station management was acutely aware of this problem. Almost every station is witnessing the paradox of local advertisers boasting of strong success stories on TV, yet dropping the medium the following year. In almost every case, this was due to rate increases which priced them out of the picture.

Klaus Landsberg, vice president of Paramount's KTLA-TV, for example, felt that the use of film on daytime shows would help many small-budget advertisers. "You must remember," he added, "that station time rates are not increasing as drastically as station production costs."

McCollough confirmed this with the explanation: "It's talent costs, rather than time rates, that are getting out of hand. Even then, TV sells so much more powerfully than any other medium, that advertisers

should consider the merchandising results they get from their investment."

"Things being purely relative," said Rogers of WSAZ-TV, "the small advertiser is already priced out of the market. But it depends on what he wants. If his product can do a job with daytime participations, then he is very much in TV advertising."

Lee Wailes said: "In many cases, the small advertiser is being priced out of the market today. But once the freeze is lifted, and TV returns to normalcy, adjustments will be made, both in rates and programming. So almost every type of advertiser will be able to use TV."

A note of warning was sounded by Paul Adanti of WHEN-TV, Syracuse: "The biggest problem in operating a TV station is the production of a high-quality product, at a cost low enough to put it within the reach of the majority of local advertisers. Yet we cannot succumb to the theory that



HAROLD LUND, WDTV, isn't lethargic, though operating 1-station market. Has begun 24-hour-day program schedule recently

anything will go as long as it is cheap enough."

Senator E. C. Johnson of Colorado (chairman of the Interstate & Foreign Commerce Committee) best summed up the current status of telecasters when he told TELEVISION Magazine: "There are a few bad apples in every barrel. Personally, I have great faith . . . in the sound judgment of the vast majority of telecasters."

For the fact is, in spite of the many diatribes against the broadcasting industry appearing in the press, station management can look back on an impressive record of public service. Unfortunately, it is often obscured by an almost complete lack of public relations.

Nevertheless, TV, because of its vast potential as a medium of communications, is above the shortcomings of any individual. As the medium itself flourishes, management will grow with it.

What happens in Los Angeles on Wednesday nights?

WEDNESDAY

1. FROSTY FROLICS	Non-Net.....	8:00- 9:00.....	KTLA	24.5
2. JUNGLE ADVENTURE	Non-Net.....	7:30- 8:00.....	KTLA	13.9
3. BREW 102 THEATER (SON OF MONTE CRISTO; S. OF PAGO PAGO)	Non-Net.....	7:00- 9:00.....	KTTV	13.0
4. FILM (CAGED FURY)	Non-Net.....	9:00-10:00.....	KTLA	11.8
5. CITY AT NIGHT	Non-Net.....	10:00-11:00.....	KTLA	11.7
6. CELANESE THEATER	ABC.....	7:00- 8:00.....	KECA	11.6
7. GODFREY & FRIENDS (KINE).....	CBS.....	9:00-10:00.....	KNXT	9.5
8. LIBERACE	Non-Net.....	7:30- 8:00.....	KLAC	8.9
9. DUDE MARTIN	Non-Net.....	9:00-10:00.....	KTTV	8.7
10. KRAFT TV THEATER (KINE).....	NBC.....	9:00-10:00.....	KNBH	6.6

Here's how the top 10 nighttime shows rate according to the latest Videodex report. The number 1 film show . . . the number 2 program in the top ten is "The Big Game Hunt" now showing on KTLA as "The Jungle Adventure"

In film conscious Los Angeles there could be no better endorsement of the popularity and appeal of this exciting series.

The Big Game Hunt

26 half-hour adventure films with the fabulous Martin and Osa Johnson.



PRODUCED AND RELEASED BY — EXPLORER PICTURES CORP. JULES B. WEIL, PRES.
1501 BROADWAY - N. Y. C. LO. 4-5592

For BIG results . . . for BIG audience response . . . the BIG one today is The Big Game Hunt

Danaher's Assignment

STARRING BRIAN DONLEVY

SOLD

IN 39 MARKETS

IN LESS THAN 3 MONTHS



DANGEROUS ASSIGNMENT's first play-date was January 6, 1952.

Immediately, the rush was on!

DANGEROUS ASSIGNMENT was snapped up by top, TV-wise advertising agencies: B.B.D. & O., Leo Burnett, Campbell-Ewald, Campbell-Mithun, Kenyon & Eckhardt, McCann-Erickson . . .

TV-experienced advertisers — national & local — lost no time getting in on Dangerous Assignment — such sponsors as Chevrolet Dealers, Durkee Famous Foods, Crosley Appliances, Master White Bread, Nashville Pure Milk Co., Pontiac Dealers, Piel's Beer, Sinclair Oil, Hampden Brewing Co.

From coast (Boston, New York, Miami) to coast (Seattle, San Francisco) and from the Great Lakes region (Detroit, Chicago, Minneapolis) to the Gulf (New Orleans, Houston) . . . Dangerous Assignment is selling products for its sponsors.

THE RESULT: by February 28th Dangerous Assignment was sold in 39 out of 63 television markets. And the others are going — *fast*.

YOU MUST ACT FAST TO SECURE THE EXCLUSIVE IN YOUR MARKET ON ONE OF THE GREATEST TV BUYS AVAILABLE TODAY . . .

Adventure, mystery, action, chair-edge excitement—continuing the famous NBC radio show that held 3,500,000 homes spellbound. And now holds its TV audiences right through the story and your commercial.

Audiences: Here are sample ARB-TV ratings that tell the story of its pulling power: Boston, 16.9 (Jan. 8); Detroit, 23.3 (Jan. 13); San Francisco, 23.8 (Jan. 12).

Planned for five (5) product identifications including three full-length commercials for your product—to make sales for you.

Fast-moving, exciting complete story in each program. And 39 Assignments will be produced during 1952. Brian Donlevy stars throughout.

Top Star of screen, stage and TV, Brian Donlevy is the two-fisted adventurer "Steve Mitchell"—on Dangerous Assignment for his government.

Hollywood-produced—with top writing, direction, production and a fine supporting cast.

Lure of a big-name, big-time TV network caliber show, produced for TV by TV people—for exclusive local showing at local cost.

**PHONE, WRITE OR WIRE FOR COMPLETE INFORMATION—PRICES,
RELEASE SCHEDULE AND SPECIAL AUDITION FILM**

NBC-TV FILM SYNDICATE SALES

30 Rockefeller Plaza, New York 20, New York

HOW TO SELL GARDEN SUPPLIES ON TV



By Thomas S. Hook
Media Director
S. A. Levyne Agency, Baltimore

NOW that spring is upon us, the ads of garden supply houses—seed companies, lawn dealers, fertilizer manufacturers—will be blooming in newspapers like crocuses.

But what of their local TV advertising? Though some pioneers have entered video, a great many have yet to discover the visual virtues of this medium.

Why have so many missed the boat?

William Steinar, publisher of the national *Garden Magazine*, says: "TV, with its ability to demonstrate products, is an excellent medium for the producer or retailer of garden supplies. It's especially good for reaching homeowners. But some dealers are scared off by high costs. Too, some reputable manufacturers have been reluctant to use it, because they've heard that many dubious mail-order houses have taken over the medium for selling bulbs."

Actually, the majority of garden supply firms who've had their baptism on TV, sell worthy products, and have found the costs worth the sales.

Last spring, walking sprinklers, sprayers, power lawn mowers, electric hedge-trimmers, and plant food—all proved a natural to spur impulse-buying from the TV audience over stations from WTVJ, Miami, to WOC-TV, Davenport, Iowa.

Viewers don't necessarily have to be land-holders and suburbanites, either. Hydroponic studies have made indoor-gardening popular with TV-viewing apartment-dwellers and shut-ins everywhere. Plant food and soil-conditioners can be explained (and a sales pitch made) to every member of the audience.

What's the most effective way of advertising garden supplies on TV?

M. C.'s with know-how, simple sets, demonstration, make sales grow on shows costing \$175 to \$250.



M. C. Alampi uses soil in studio, trims trees on set, on "Home Gardener", in making visual demonstration of each garden tip



Phil Alampi, M.C. of the popular *Home Gardener* show, WJZ-TV, N. Y. (Saturday, 1-1:30 p.m.) offers these "how-to" tips:

(1) **SELECT AN M.C. WITH A SOUND BACKGROUND IN GARDENING.** (Alampi, 39, was raised on a truck farm, majored in agriculture at Rutgers, New Brunswick, N. J.; he and his 31-year-old wife, Ruth, now operate a chicken farm in their spare time.)

(2) **MAKE SURE YOUR M.C. PROJECTS HIS PERSONALITY INFORMALLY,** but let him stay away from gag comedy. Gardeners take their hobby seriously. (Alampi usually wears overalls or work clothes, his wife a gingham dress or slacks on the show. They don't use a script, but their ad libbing is all carefully planned.)

(3) **USE SIMPLE, BUT SCENIC, SETS THAT WILL ALLOW YOU TO DEMONSTRATE.** (Alampi uses a half-dozen cubic yards of dirt for demonstration purposes, and four



sets: a potting shed which contains a work bench and a 12-inch-by-18-inch "flat" box for planting seeds; an outdoor terrace, which contains a backdrop showing an expansive lawn and a real picket fence in the foreground; a kitchen utility room, containing table and chairs; and an informal living room.)

(4) GIVE PRACTICAL, DOWN-TO-EARTH GARDENING ADVICE—BUT ACT IT OUT, rather than talk about it. (For example, if Alampi is discussing what to do about bare spots in lawns, he will actually re-seed and fertilize the barren area; similarly, he will show how to plant a geranium. In this sense, Alampi feels, *The Garden Club of the Air* verbal forum on WENR-TV, Chicago, tends to be confusing, rather than visually helpful.)

(5) INTEGRATE COMMERCIALS WITH THE GARDENING ADVICE. (For example, Alampi, while demonstrating the "dormant spraying" of trees, will naturally work in three commercials: for the spray oil itself; the sprayer; and the dealer who sells both.)

(6) LET THE M.C. HAVE JURISDICTION OVER ACCEPTABILITY OF THE COMMERCIALS. If he has the power of refusing to sell products which his tests show to be inferior, he will gain the respect of his fans. (Once, Alampi advised his viewers to buy potassium cyanate for kill-

ing crab grass, and the stores recommended were completely sold out the next day.)

(7) URGE YOUR M.C. TO MERCHANTISE YOUR GOODS—AND THE SHOW—by having him make personal demonstrations at retail outlets and booths at garden fairs. (Alampi has done this so frequently that he has had to turn away sponsors this spring, and his show has been awarded best on the air by the New Jersey State Fair.)

Mail-order advertisers have obtained remarkable results from the *Home Gardener*, which has 5 sponsors. For example, Jackson & Perkins drew 205 responses after a single pitch for three rose plants selling at \$4.95 each.

2 Homes Per Penny

One of the most consistently effective outlets for the garden supplier has been *The Garden Shop, With Mirandy*, KECA-TV, Los Angeles (its time slot recently switched from Saturdays to Sundays, 1:00 p.m.). Co-sponsors of this 15-minute show are Bandini Fertilizer Co. (via The Mayers Co. Agency) and Aggeler & Musser Seeds (via Julian Besel Agency).

By splitting costs, the advertisers are reaching 65,000 homes regularly, at a cost of only \$2.50 per thousand homes—two homes for a penny. Total weekly time and

talent costs for the show come to less than \$350; which means about \$175 for each sponsor. This is considerably less than the cost of an evening chainbreak (\$220) on KECA-TV.

Program format opens with a close-up of the *Garden Shop* sign waving in a slight breeze. Camera takes a close-up of the two product signs; full view of the exterior of the shop; then pans through the 18-paned window into the interior. *Mirandy*—a green-thumb gardener really named Mrs. Frederick Bauersfeld, famous rose-grower and judge of flower shows—stands at the counter, surrounded by potted flowers and garden products.

She greets viewers with a warm, "Howdy", and launches into an ad-lib quarter-hour demonstration on floriculture.

Some garden supply men offer good tips they've learned from their TV advertising. One is Harry W. Jones, Sr., Miami independent dealer and distributor. He has advertised Pincor lawn mowers and National walking lawn sprinklers over WTVJ, Miami. He used two-minute commercials weekly on an evening show, *Shopper's Guide*, and two-minute commercials thrice weekly on afternoon shows.

"I found that evening programs gave the best results," he says. "In the afternoon, we were bothered by calls made by children, tying up the telephone."

Films Cost \$300

Herb Petzold, Oswego, N. Y., dealer in garden Rototillers, believes in making his own TV films. Last spring, he used them on a half-hour Sunday afternoon show over WNBK-TV, Binghamton, N. Y.

Petzold estimates the cost of making his films—with aid of a local photographer—to be about \$300. However, he pointed out, the films also can be used for other types of advertising, such as garden club lectures.

In conclusion, it might be said that sets for TV garden shop shows are not difficult to produce; the talent is not high-priced (as low as \$90 for a 15-minute show); and the type of programming is a good commercial answer to the National Association of Educational Broadcasters' wails over the dearth of educational shows. Browse through your neighborhood garden supply store; you'll see the wide variety of products that can be demonstrated—and sold—through TV garden shops this spring.

M. C. Mirandy (KECA-TV) uses simple set; show reaches 65,000 homes at \$2.50 per 1,000



IN TV FILMS

you get more for your money
with

SNADER



DICK TRACY

39 THRILLING HALF-HOURS NOW AVAILABLE

featuring

RALPH BYRD
JOE DEVLIN
LYLE TALBOTT

INTRODUCING

science

adventure

magic

"KID MAGIC"

39 QUARTER-HOURS

an exciting world
of fantasy for
kids under 90!



Washington Spotlight

A NEW QUARTER-HOUR EPISODE RELEASED EVERY WEEK!

featuring

MARQUIS CHILDS and a guest
panel of congressmen, sena-
tors and other important
Washington personalities.



39 THRILLING
HALF HOURS READY THIS FALL!

At Last, a WESTERN DRAMA that's really different!



Unusual adult stories with a psychological
twist . . . based on the characters buried in
the famous Boothill Cemetery in Phoenix,
Arizona.

78 QUARTER-HOURS NOW AVAILABLE!



This Is The Story

ED PRENTISS, America's
greatest story teller . . .
offers true and unusual
tales, each with a surpris-
ingly different ending!

13

Alexander Korda

FEATURE FILMS

INCLUDING

SEVEN DAYS TO NOON
THE WOODEN HORSE
BONNIE PRINCE CHARLIE
and many others!

800

STAR
STUDDER

TELESCRIPTIONS

A complete library of brand-new musical films featuring:

* PEGGY LEE * LANNY ROSS * KING COLE TRIO * GINNY SIMMS * MEL TORME
* TONI ARDEN * and more than 100 other stars!

for full details contact

SNADER TELESCRIPTIONS SALES, INC.

MAIN OFFICE: 328 SOUTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA

NEW YORK
229 W. 42nd

CHICAGO
59 E. Van Buren

CLEVELAND
1900 Euclid

ATLANTA
735 Spring

PRODUCER: BALLANTINE SELLER: J. W. THOMPSON

Other advertisers sponsor "Foreign Intrigue"
on 19 stations; help amortize \$13,000 cost

RECENTLY, TV editors throughout the nation were surprised to receive in their morning mail a picture postcard from Sweden. Handwritten on the back was the message:

"Haven't had a chance to write since leaving the U.S., but hope you're enjoying *Foreign Intrigue* on TV as much as we enjoy the thrill of making it for Ballantine Ale and Beer." It was signed "Sydna Scott & Jerome Thor", U.S. stars of the show, on location.

This unique promotion stunt was devised by Henry Gorsky, advertising manager of P. Ballantine & Sons, Newark, N.J., to ballyhoo the brewery's first venture into European film packaging.

By now, everybody knows that Ballantine is filming *Foreign Intrigue* in Sweden (to save costs and exploit the foreign locale); that it's showing the series in 11 TV markets (to sell beer); and that it has syndicated first-run rights to other advertisers (who're showing the series in 19 TV stations outside of Ballantine's own market).

Distribution Costly

But other advertisers who intend rushing into similar film-producing deals to save costs (just as P & G did with *Fireside Theatre*, and Lucky Strike with *Story Time Theatre*) might well proceed with caution. For what isn't widely known is that Ballantine is "a long, long way" from amortizing its original investment. An executive at J. Walter Thompson, N.Y., which handles the account, explained why to TELEVISION Magazine: "Because of the unforeseen high costs of servicing and distributing the films."

Counting total time and production costs, Ballantine, the nation's third largest brewers, is now spending at the estimated rate of \$1,500,000 annually on TV advertising. Each half-hour *Foreign Intrigue* film (produced, directed, and adapted by wonder boy Sheldon Reynolds aided by Swedish Europa Films) costs Ballantine ap-

proximately \$13,000. When each film arrives in New York, two weeks ahead of its scheduled showing, it is then processed by about 10 people at J. Walter Thompson, headed by Howard Reilly, radio/TV account supervisor.

Naturally, price of syndication rights to other advertisers varies, depending on the size of the local TV station, and its time costs. A current rundown shows these advertisers syndicating the film in the following markets:

Syndicate: 19 Stations

Drewrys, WOOD-TV, Grand Rapids, WJBK-TV, Detroit, WHBF-TV, Rock Island, WSPD-TV, Toledo; Ford Dealers, WDTV, Pitts.; Cribben & Sexton, WHN-TV, Chi.; Falstaff, KSD-TV, St. Louis; Lucky Lager, KNBH-TV, L.A., KGO-TV, San Fran., KFMB-TV, San D., KPOH-TV, Phoe., KING-TV, Seat.; Kirschman Furniture, WDSU-TV, New O.; Straus-Frank Bendix distributors, KPRC-TV, Hous.; 1st National Bank, KSTP-TV, Minn.; Huepohl, WKRC-TV, Cinc., WHIO-TV, Day., WBNS-TV, Columb.; Miller High Life, WEWS-TV, Cleveland.



Boy wonder Reynolds (centre) gets foreign locale, economy, by shooting on streets

Ballantine executives admit they're happy with beer-sales effectiveness of the show. Says one: "You can see that by the fact that the series ran 26 weeks, and we've since renewed for another 26 weeks."

Plan New Pitch

Ballantine's commercials (written by JWT's Don Daigh, Bayard Hale, Don Thorburn, Paul Belanger) stress the catchy "Ask the man for Ballantine" jingle, and testimonials by seven foreign correspondents. Currently, though, the sponsor plans a new pitch to simulate a bar, and show bottle and glass of suds in full view.

Trade guess is that Ballantine will continue boosting its TV budget in the face of keen competition. In 1951, Schlitz and Anheuser-Busch remained No. 1 and 2 beer sellers respectively (both producing over 5,000,000 barrels, according to *American Brewer*.) But experts contend Pabst may well challenge Ballantine's No. 3 spot, with a 4,375,000 barrel output, when final figures are all toted up.



In N. Y., films are reviewed, distributed by J. Walter Thompson group: George Gladden, Howard Reilly, Norman Varney, Edward Rice. TV outlay costs Ballantine \$1,500,000; hope recoup show costs. Brewery sells beer via film in 11 TV markets, helps make it No. 3 seller

there's no doubt about united world tv film programs

**they're timely,
tested,
exciting!**



"SPORT SCHOLAR"

52 Issues—Produced for
 $\frac{1}{4}$ hour programming.
Available in 13-week segments.

Now in
DISTRIBUTION:

"STRANGER THAN FICTION"

65 Issues—Each $\frac{1}{4}$ hour.
Ideal for low budgets.

AVAILABLE
MARCH 1st:

"HEADLINES ON PARADE"

$\frac{1}{4}$ hour news quiz show.
A new series.

PRODUCTION FACILITIES AND
"KNOW-HOW" FOR ALL TYPES OF
TV AND COMMERCIAL FILMS!

Some Recent Spot Commercials
Motorola for Ruthrauff & Ryan
Lincoln-Mercury for Kenyon-Eckhardt
Eastman-Kodak for J. Walter Thompson
Prell for Benton & Bowles

And An Incomparable Catalogue of Many Others Including Religious, Educational, Public Service and Children's Film

For Information Call, Write or Wire

TELEVISION  DEPARTMENT
UNITED WORLD
FILMS, INC.

445 Park Avenue, New York City • TR 6-5200 • PL 9-8000

www.americanradiohistory.com

HOW A "SMALL" AGENCY HANDLES TV ACCOUNTS

Small by Madison Avenue standards, Memphis agency does top job for \$96,000 TV billings; stresses use of film

By Milton Simon and H. N. Gwynn
Partners, Simon & Gwynn Agency, Memphis



Milton Simon



H. N. Gwynn

LIKE many other medium-sized U. S. advertising agencies, we have a human interest story behind our television baptism.

Our story begins back in 1948, when WMCT first entered TV. We could see the dramatic sales potential of this great medium immediately.

Unfortunately, though, we could not get any clients, at that pioneering stage, to spend any dollars without assurance of a sizeable number of TV sets in use.

So what did we do? On opening night of December 11, 1948, we took an hour from 7:30 to 8:30 p.m. We called the show *Television Preview*, and sponsored it ourselves as an advertising agency.

After paying the whole freight, we broke the hour into six 10-minute segments. Then we suggested capsule versions of shows and commercials for six of our consumer-goods clients. There were two 10-minute hillbilly chapters; a homemaker show; a charade quiz using university students; a condensed movie entitled, *A Man, A Dog, A Gun*; and a variety

Live-wire local producer helps agency make quality film commercials; use film shows



musical show. Actually, it was estimated 100,000 people saw the show, even though there were 5,000 sets indicated.

Significantly, three of our clients bought the shows which we suggested to them actually on the air. And that more than paid for our investment.

Today we estimate that 16 per cent of our agency's \$600,000-plus gross billing last year came from TV.

Indeed, practically all of our consumer-goods accounts are using TV at the present time. One account is spending approximately 54 per cent of its budget on TV; another about 30 per cent; a third, about 33 per cent.

How, you may ask, does an advertising agency of our size handle its TV accounts, compared to the big, glossy agencies on Madison Avenue?

To answer that, I think you get right back to the fundamental concept of all advertising. The idea is the thing; and an idea seems to have no especially favorable climate, whether in a large or small agency.

Ever since my partner, H. N. Gwynn, and the writer, founded our agency in May, 1936, we have prided ourselves on being an idea agency, an extremely merchandise-minded agency. Though we may not have as huge a staff as the flossy, Madison Avenue empori-

American Ace Coffee commercial uses jingle and singing animated coffee bean, senarito



Idea-minded TV department is headed by W. E. Davidson, Jr., Art Director Carlos Gordon

ums, we can provide a more personalized service, a more enthusiastic concentration of energy, for our TV clients. To this end, W. E. Davidson, Jr., head of our TV Department, works very closely with our Art Director, Carlos E. Gordon.

Our TV clients use either regular programs or spot schedules. For example, one account is running *The Old American Barn Dance* in a number of south and southeastern markets. In Nashville, we are running *Public Prosecutor* for a coffee account. In Memphis, we are handling *Craig Kennedy, Criminologist*, for a shortening account. Also, we're running a number of TV spots in Memphis and other southeastern markets for a spaghetti and macaroni advertiser.

By and large, an ad agency of our size tends to emphasize the handling of filmed rather than live shows. This is natural, because our personnel thus can concentrate on our clients' commercials. We feel we are particularly fortunate in having the facilities of an organization such as Fotovox, Inc. This is a Memphis TV producing firm, which, to our way of thinking, is turning out work of high calibre. Some of the biggest national advertisers are using this firm. And since we are so close to Fotovox from the point of proximity (and since we work so closely with them professionally) we find the interchange of thought most advantageous.

(Continued on page 34)



you can see the difference on WBNS-TV

Central Ohio's only TV station with complete art facilities, WBNS-TV offers a commercial art department equipped to do an inspired art job from beginning to end.

Progressive and versatile in every respect, its functions include planning and developing commercial slides, creating sets and TV effects, graphic art, brush work, silk screening, paper maches, set construction and rendering . . . thorough development of an idea from its conception to its completion.

Yes, you can undoubtedly SEE the difference in art and photography results on WBNS-TV.



Jean's Kitchen Fair . . . 10:45 daily . . . an excellent program where full facilities of art and photography are used in presenting effective commercial messages with slides, films, set arrangements, etc.



WBNS-TV's own photographic studio and laboratory guarantees uniform and exacting conversion of various forms of art work, layouts, typesetting, etc., into slides, Balops and Camera Cards; producing the utmost in production techniques.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

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

"SMALL" AGENCY

(Continued from page 33)

We are great believers in mail-pull offers and merchandising promotion. Practically all of our TV clients use newspaper advertising at the very outset to call attention to their show; and they constantly use posters and window streamers to call attention to the program at point-of-sale.

In Nashville, for our coffee account, we ran a Christmas card mail-pull offer for about six to eight weeks preceding Christmas. We were amazed at the tremendous pull WSM-TV drew, compared to a similar offer we were running on radio there. We found that by showing the Christmas cards live, close-up, we created a tremendous acceptance for the value itself.

Here, I think, is one of the most significant things about TV. The surface, in our opinion, is not yet scratched on the great potential of tying in premiums as an incentive for selling over TV.

In summary, we can say we don't think TV necessarily represents a medium of high cost in those markets where penetration is 50 per cent or better. The whole question of costs must be viewed in relation not only to the number of people reached by the medium; but also the sales impact with which they're reached. For this reason, TV has become truly a mass medium. And to the group of similar-sized agencies (with billings under \$1,000,000) still concerned over whether they have the facilities to handle TV and do it at a profit, all we can say is we find ourselves happy with this amazing new medium.

EDITOR'S ARTICLES WIN AWARD

TELEVISION Magazine is pleased to report that its new managing editor, Frank Rasky, is author of the series of articles on *Red Channels* which recently won a George Polk Memorial Award citation. The citation was made for distinguished journalism "in the spirit of George Polk", the CBS correspondent believed to have been killed by Communists in Greece. Rasky, formerly on the editorial staff of the *New York Herald Tribune*, has written for most of the major national magazines, and was last senior editor of *Sponsor*, where his *Red Channels* analysis appeared.

Mueller's COMEBACK

ATURE

TRADITIONALLY, when an advertiser finds TV does not increase sales as much as expected, he angrily drops it. Then he switches to another medium, without considering that there might be nothing wrong with TV's potency—if the medium is used in a different fashion.

Last fall, the C. F. Mueller Co., Jersey City, N. J., (a former Duane Jones account, now under the Scheideler, Beck & Werner banner) decided that its 20-second TV station break campaign was not getting across its full sales story—and it took a more positive stand.

Instead of fleeing from that "mysterious medium," the noodle-products firm set out this spring on a five-month comparative evaluation campaign of its three principal media—newspapers, radio and television. In TV, this has meant a switch—from filmed 20-second spots adjacent to well-rated local and network shows in 12 markets, to longer live announcements in participation set-ups in seven markets.

Why did Mueller switch from highly rated 20-second TV announcements to participations on TV *hausfrau* local shows? Asked this question by TELEVISION Magazine, Account Executive Hulshizer launched into a detailed description of Mueller's unique blending of farina with the customary semolina flours; the resulting reduction in cooking time; and the comparative anatomy of rib-a-roni and elbow macaroni.

"You see", said Hulshizer, "it's taken me five minutes just to mention our sales points; in 18 seconds (actual commercial time) we could do nothing more than flash in a picture of a finished dish and a few words of copy. It was nothing more than reminder advertising—like car cards."

Mueller is now using demonstrations with a "reason why" message for its television commercials on two 15-minute segments of the *Ruth Lyons* show over the WLW

Cincinnati, Columbus and Dayton TV hook-up.

Similar participations are used on three daytime homemaking programs: *Mary Landis*, WBAL-TV, Baltimore, on Monday, Wednesday and Friday; *Shoppers Guide*, WBEN-TV, Buffalo, Monday-Friday; and *Open House*, WHAM-TV, Rochester, Wednesday.

In Washington—where many housewives wear white collars instead of aprons—SB&W's timebuying chief, Vera Brennan, recommended a 7:00 pm slot on WTOP-TV, *The Mark Evans Show*.

The macaroni manufacturer's media test was launched in 27 cities on Jan. 24. Thirty-four newspapers, 12 radio stations and seven TV outlets are being used singly, and in various combinations, to find the medium best suited to each local trading area. In Rochester, TV is being used with radio; in Cincinnati, Dayton and Columbus, video is being used alone.

The trial is scheduled to last through May. But, says Eugene Hulshizer, Mueller's account executive at Scheideler, Beck & Werner: "To get measurable sales results, the comparison might have to be continued through the fall."

According to C. Frederick Mueller, executive vice president and advertising chief, the firm's strategy has always been to keep its advertising fluid by buying locally.

"We'd like to use television in more cities," says Mr. Mueller. "But we have to choose a medium that fits each market. For each area, we'll measure TV against the size, scope, and merit of newspapers and radio."

With a wider distribution than any of its 200 competitors, Mueller's selling area runs from Buffalo to Florida; and west as far as Ft. Wayne. To plug its eight macaroni products, the company has used about half of its advertising dollars for radio news shows and participations; about 30 per cent for newspapers; the remaining 20 per cent for TV.

20-second station breaks flop; so firm puts \$100,000 in TV women show participations

Mueller output: 2,000,000 lbs. noodle goods weekly



The venerable Mueller Co. has always believed in the homey, yet experimental, selling approach. Back in 1867, its founder, Christian F. Mueller, peddled home-made egg noodles in brown paper bags from door to door in Jersey City. His son, the late Henry Mueller, used to say: "Aim your copy at the woman with the biggest wash in the neighborhood hanging out in back."

A list of copy points, a batch of recipes, and sample commercials are prepared for each of the TV "kitchen canaries" by SB&W's Ed Hauser. Main copy theme is: "Mueller's has just completed a food survey that shows—for an average family of four compared to a meat or fish and two-vegetable meal, a Mueller one-dish dinner saves you \$1.67."

Mueller Tips On Women's Show Use



C. Frederick Mueller
Advertising chief, executive v.p.

1. Pick experienced M.C. (e.g. Ruth Lyons) whose show has proven sales results
2. Provide detailed copy pointers, but let M.C. make pitch in her own style
3. Make occasional on-the-air records as check on how copy is being handled
4. Offer special commercial copy that can be integrated with show format
5. Measure pulling power by offering viewers such material as recipes



↑
Here in the center of Hollywood, film workshop of the world, are Five Star's studios — every phase of production under one roof.

Heart of Five Star's operation is the Production Control Board. Here department heads doily check each step of your commercial.



Special sets are designed and constructed for every series of commercials. This assures your film of a custom-built individuality.



↑
Five Star's production staff goes to work. Three are former advertising men, which accounts for the superior sell in Five Star spots.



↑
Five Star's Art Director has more than 2,000 film commercials to his credit. He follows your work all the way from script to screen.

It Takes Top FACILITIES To Produce Top TV COMMERCIALS

Five Star is famous for superior ad-wise creative writing and for superior production facilities:

Two live action stages, complete animation units, camera, editing, shipping and executive operation *all under one roof* — a permanent staff specializing *exclusively* in quality TV commercials.

Next time you're in Hollywood, see for yourself...

FIVE STAR *Productions* ★ ★ ★ ★ ★

Has Them ALL UNDER ONE ROOF!

Five Star maintains a permanent, practical kitchen set for its many Food accounts, changes it to fit your exact specifications.



↑
Top Hollywood animators head Five Star's famous cartoon department. Here the S.O.S. "Magic Bunny" and many others have been created.

For the new Latin American TV and Theater market, many of Five Star's successful domestic films are also made in Spanish.



↑
In bright, airy offices Five Star's permanent Inking and Painting Departments achieve constant high quality in cartoon "cells".

Five Star has four permanent editing units under its roof, maintains all its own equipment for faster, more efficient service.



Finally, Five Star's extensive vaults and filing guarantee safe storage and continued service on your films at no extra charge.



↑
It takes many skilled craftsmen, working as a team, to produce a successful TV commercial. Five Star has the finest... *under one roof!*





Set-owners view only 20 minutes less per day than in January

Why TV In Dog Days Is Good Buy

1. The small-budget advertiser who can't afford network TV on 39-week basis will now get on for 13 weeks
2. Competition for audience will be less tough, as many of the big-name shows will get summer replacements
3. Local advertiser, who can't get on during A time, and is usually forced to buy after 11 p.m. or before 7 p.m., now will be able to get prime time
4. Research shows 94.8 per cent of TV families are at home in any given week during the summer time period
5. Of those families who do go away, 29 per cent watch TV on vacation

SUMMERTIME IS TV OPPORTUNITY TIME

Low-budget sponsors, newcomers, regulars seeking better time slots, will lease evacuated June-August TV shows

By ABBY RAND

SUMMERTIME this year is shaping up as "opportunity time" for low-budget advertisers who've been waiting to take their first crack at network, spot or local TV.

A TELEVISION Magazine survey shows that many regular sponsors will not carry their network TV advertising through the coming dog days, despite the high sets-in-use figures and barrage of fancy presentations designed to prove TV can sell profitably 52 weeks a year.

However, while the need for maintaining their precious station lineups and time slots will discourage more skeptical sponsors from hiatus-taking than in previous summers, there'll be enough holes left in the webs' summer schedules to encourage newcomers.

From all indications, the seasonal advertiser, the debutante, the sponsor angling for a better TV position, will be quick to pick up a summer lease on evacuated time segments.

Backing up the use of year-round TV advertising were such studies as NBC-TV's *Summer Television*. This survey revealed that 94.8% of TV homes are available (i.e. not on vacation) during an average summer week.

The case for summer TV was nutshellled by Kenyon & Eckhardt's timebuying chief, Phil Kenney,

who predicted that many advertisers would stay on through July and August. "Unless an advertiser is in a strictly seasonal business," Kenney said, "budget limitations should be the only block to his using the medium on a 52-week basis. In view of network frequency discounts and special low cost packages, the dog days are a good time for experimentation."

With NBC-TV preparing low-cost replacements for *All Star Revue* and the *Kate Smith Evening Hour* (which will have production tabs 50% below the originals) and the other networks following suit, the '52 picture will show many advertisers using summer TV primarily in self-defense.

Obviously, though, summer TV isn't a good buy for all advertisers. "With a 9:00 p.m. sunset, early TV shows can't be as popular," said Walker G. Everett, account executive at Ted Bates, for Continental Baking Co. (which used the WLW "Operation Sunburst" last summer). He added: "Summer is a good time to experiment with TV, but you can't use it to sell profitably."

On the other hand, a J. Walter Thompson field representative, who worked with Cincinnati and Dayton Ford dealers in their use of "Operation Sunburst" last summer, was warmly approving. He said: "Our reasons were simply low-cost advertising, to move new and used cars. The 'Sunburst' packages

gave us the opportunity for tremendous promotion at low cost per person reached. It also offered excellent research in how to use TV for Ford dealers on a local level." And the Ford dealers, notably, kept a good hunk of their summer buys in the fall.

And, of course, summer TV is made to order for such seasonal advertisers as Noxema and Tartan suntan lotion. Mary Ayers, account executive for Noxema, at Sullivan, Stauffer, Colwell & Bayles, reported the advertiser was very happy with the ratings turned up by its summer only *Cameo Theatre* on NBC-TV last year, but plans to try spot TV for the '52 push. (*Cameo* is cited by network officials as one of several summer replacements that grew into regular shows, as is Old Gold's *Down You Go on Du Mont*.)

While summertime sets-in-use, according to a CBS-TV report, dropped 15.3 per cent from winter figures, seven out of 11 key CBS nighttime shows actually *gained* in homes reached last July-August. Despite various objections raised by some advertisers about continuing during the dog days, it might be said that the majority who do take a hiatus really do drop out rather because of their over-all yearly budget and the advertisers' tradition of cutting down in hot weather.

Seasonal sponsors (Tartan) use TV beauties



ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

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

Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

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

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

Consulting

Radio and Television Engineers

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

WELDON & CARR

WASHINGTON, D. C.
1605 Connecticut Ave.

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

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers*

**DEDICATED TO THE
Service of Broadcasting**

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

E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

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

RISKS & RIGHTS



A new series on TV legal problems

By Samuel Spring, Author

Avoid libel pitfalls in TV shows

EDITOR'S Note: Advertisers, ad agencies, and telecasters, seeking a reliable guide through the legal brambles that are beginning to plague television, will find some of the answers in a new series of articles by attorney Samuel Spring beginning next month in TELEVISION Magazine. Mr. Spring is author of the newly published book, "Risks and Rights" (W. W. Norton, \$7.50). Mr. Spring among other posts, was advisory counsel for RKO Pictures, and copyright attorney for Motion Picture Producers and Distributors of America, Inc. He is now partner of the New York law firm, Spring & Eastman.

Here are a few highlights from Mr. Spring's authoritative book, typifying the kind of legal problems he will be treating in his forthcoming articles:

Watch Slander, Privacy

Be careful of ad lib statements on a panel show that can be construed as slanderous. Mr. Spring cites the case of the late Al Jolson, who, on a radio show, departed from his script to call a certain hotel "rotten." Interestingly, in such cases, the station is usually not held liable; but the defamer, the sponsor, and the ad agency are.

Take care you don't invade privacy when dramatizing news events. Spring tells of a California radio station that was held liable when it broadcast a dramatization of a hold-up, using the victim's name without consent.

Curiously, Spring reports that a New York Federal Court holds that defamation by TV is regarded as slander, rather than libel—as long as the defamation is not read from a written script. He illustrates with the noted Bentley-Remington case, when Elizabeth Bentley called the Government official a "Communist" on the TV *Meet The Press* show.

While titles, "stage business" and

performers' "gags" are usually "not included within the protection of a copyright" (though titles may be protected under unfair competition laws), original TV commercials can be copyrighted.

If you intend dramatizing briefly a ballad on TV, according to Spring, the law is not clear whether you require a "grand right" licensed by the copyright proprietor, or a "small right" licensed by ASCAP. Spring suggests the safest course is to get both.

Law on Piracy, Censors

To avoid charges of piracy, be sure all show ideas submitted to you go through proper legal channels. Spring points out that CBS had to pay \$35,000 as result of the charge it had purloined the idea for a submitted radio program, *Hollywood Idea*.

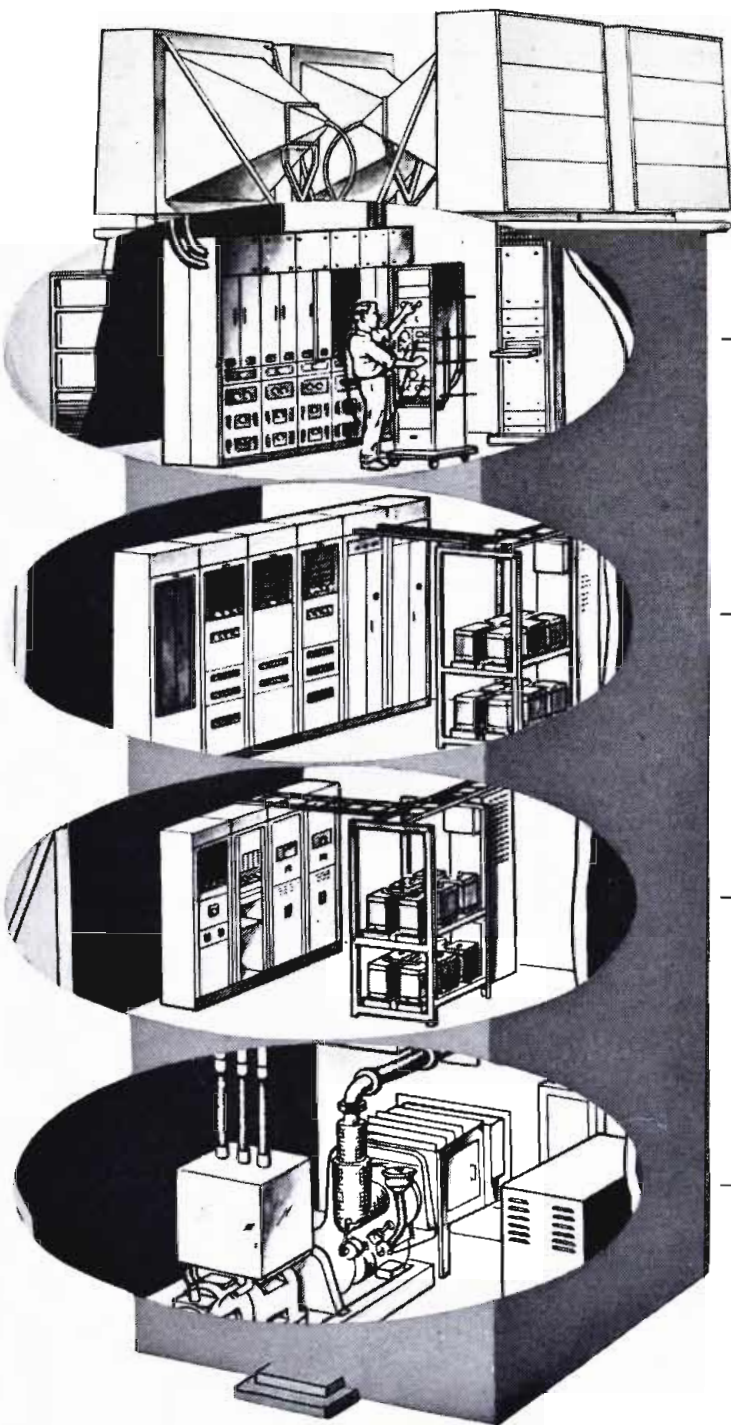
The law, Spring finds, is still not clear on whether a station has the power of censoring the material of a political candidate. He explains that the FCC, in one instance, held that a station could not exercise this power, even though it feared the candidate's script contained libelous matter. On the other hand, Nebraska's Supreme Court held a station was liable for defamatory words contained in a broadcast political speech.

Spring's chief plea is that our copyright laws be revised to take TV under their jurisdiction. At this point, TV is not even mentioned in the Copyright Act; nor is it referred to in the recent statute prohibiting profane language over the air. "So many valuable copyright properties are involved," he says, "that legislative intervention clearly is called for."

If you have legal problems involving television you would like to see discussed in Mr. Spring's articles, please send your suggestions along to TELEVISION Magazine.

WHAT'S INSIDE A RADIO- RELAY STATION?

Sending television signals across the country is a complicated job, requiring 123 radio-relay stations between Boston and Los Angeles. This view of a typical unattended station shows the arrangement of the apparatus which amplifies the signal and sends it on.



ON THE ROOF

are the lens antennas, each with its horn tapering into a waveguide which leads down to equipment in the building.

ON THE TOP FLOOR

the signal is amplified and sent back to another antenna on the roof. Normally unattended, the station is visited periodically for maintenance.

ON THE THIRD FLOOR

are power supplies for several score electron tubes.

ON THE SECOND FLOOR

are power supplies for additional electron tubes. Storage batteries on both floors will operate the station in an emergency for several hours, but

ON THE GROUND FLOOR

is an engine-driven generator which starts automatically after anything more than a brief power failure.

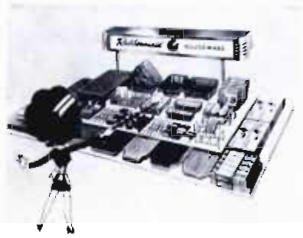
Anything that happens—even an opened door—is reported to the nearest attended station instantly by an automatic alarm system.

Most of this equipment is complex, and expensive. The present value of the nationwide network, provided by the Long Lines Department of the American Telephone and Telegraph Company and the Bell Telephone Companies, is nearly \$85,000,000. Yet the charges for the use of this network are low—averaging about 10 cents a mile for a half-hour program.



Providing transmission channels for the radio and television industries today and tomorrow

BELL TELEPHONE SYSTEM



Miss Rubbermaid demonstrates her "Kitchen Cabinet Magic" to TV audiences in this series of one-minute spots. Background music and full cartoon-animation plus live-action combine to make the films a highly successful series featuring nationally known Rubbermaid Houseware.

ADVERTISER
 Wooster Rubber Co.

AGENCY
 Ketchum, McLeod & Grove, Inc.

PRODUCED BY
ALEXANDER FILM CO.
 COLORADO SPRINGS
 NEW YORK — CHICAGO — DALLAS
 SAN FRANCISCO



"World's largest seller at 10c!"

A combination of live action and animation tells a powerful price and quality story in four topnotch TV commercials for St. Joseph Aspirin and St. Joseph Aspirin for Children — another conspicuous example of hard sell and smart visualization with emphasis on production quality, AND . . . at sensible cost, TOO!

ADVERTISER
 Plough Incorporated

AGENCY
 Lake-Spiro-Shurman, Inc.

PRODUCED BY
FOTOVOX, INC.
 286 MONROE AVENUE, MEMPHIS, TENN.
 37-4127



Whether it's a spot to accomplish a selling job or an urgent appeal as in this case, **TOM KELLEY PRODUCTIONS** is fully equipped and prepared to satisfy the special requirements of the advertiser. The Bishop's Fund, a charitable organization serving victims of war torn countries, called upon Tom Kelley to create a series of spots containing the impact necessary to move the TV audience across the nation into financially supporting the Fund's annual drive. This type of spot demanded the utmost care in casting, plus a genuine understanding in transferring the delicate situations to film.

ADVERTISER
 National Catholic Welfare Conference

PRODUCED BY
TOM KELLEY PRODUCTIONS
 736 NORTH SEWARD ST., HOLLYWOOD 38
 GRanite 6831



Here's a station identification spot that proves that ten seconds can be filled with hard-hitting SELL! Flashing across the scintillating, starry background a comet explodes, brilliantly revealing a glass and bottle of the product and is followed by the sponsor's message animating on at left. Eye-catching animated titles get real attention for the product—in ten action-packed seconds!

ADVERTISER
 Gibbons Beer

AGENCY
 Henry W. Gann Advertising

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



A dash of imagination captures viewer attention for current series of low budget spots produced by TV Ads, Inc. Man in billboard "comes to life" and delivers convincing sales pitch for Modern Realty Associates. Matte shot techniques, as here employed by TV Ads' personnel, offer unlimited possibilities for injecting the surprise element into the video image.

ADVERTISER
 Modern Realty Associates

AGENCY
 Ted H. Factor Agency

PRODUCED BY
TV ADS, INC.
 3839 WILSHIRE BLVD., LOS ANGELES, CALIF.
 DUnkirk 8-1323

For screenings and further information write the producers direct!