

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

fifth year of publication

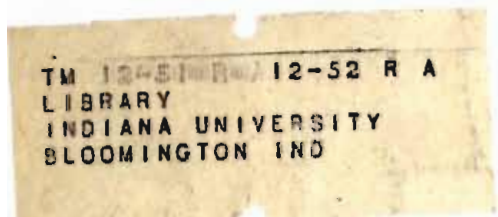
October

WHAT ADVERTISERS ARE BUYING; COST ANALYSIS

page 20

TODAY: future pattern of TV advertising?

page 18



for local and regional advertisers

NBC - QUALITY

FILMS FOR TELEVISION

You can be sure of quality when you buy NBC-TV film programs on a market by market basis. NBC backs every one of its film program offerings with the industry's longest continuous experience in television and radio network programming. Each NBC film program gives you these

- ... TV programs as fine as those produced for the national network advertiser
- ... Wide audience- and sponsor-appeal: mystery, drama, Western and sophistication
- ... *New* films produced expressly for television—new stories, new angles, new thrills, new pleasure
- ... Films that *sell* your product—films with proved, certified, documented sales records
- ... Complete advertising packages. NBC goes all the way to help you promote every film program locally—with exploitation assistance, on-the-air aids, press advertisements and merchandising.



THE WILD WEST

Back at the Old West with the Wild West's star of all. Now in production are 12 Wild West adventures this fall and year.



DOUGLAS FAIRBANKS, JR. PRESENTS

Original stories and established legends. Drama, Comedy, Suspense in Paris, London, New York, and Hollywood—all filmed with all the location. Produced, directed and starring Douglas Fairbanks, Jr.



LILLI PALMER SHOW

With mad cultured charm with that great body of theatre, screen and television, Lilli Palmer. Twenty-six 15 min. one shows available now.



DANGEROUS ASSIGNMENT

Eric Donlay is a series of thrilling excitement-packed adventures. Already getting big-time sales in 28 markets, a proved program.

Who know more about NBC-Quality TV Films? Write, call, wire

NBC film programs

30 Rockefeller Plaza, New York 20

Offices in: New York, Chicago, Los Angeles

A Service of America's No. 1 Network

Once again Detroiters vote for WWJ-TV... 2 to 1!

Whenever all 3 Detroit TV stations telecast the same event . . . such as the World Series or the President's speech . . . Detroit's TV advertisers get additional visual proof of Detroit's preference for WWJ-TV. The convention telecasts confirmed this again . . . when more Detroiters saw the conventions on WWJ-TV than on both other stations combined. Here are the survey figures:



WWJ-TV's Share of the Audience During Convention Telecasts

Monday 7/7	
8:30-11:00 P.M.	48%
Tuesday 7/8	
8:30-11:00 P.M.	53%
Wednesday 7/9	
8:30-11:00 P.M.	50%
Thursday 7/10	
8:30-11:00 P.M.	63%
Friday 7/11	
7:00-9:00 P.M.	60%

Source: American Research Bureau

At all other convention sessions—morning, afternoon and late evening—viewers' preference for WWJ-TV was in the same ratio.

Ask the Hollingbery man for further facts, figures—and availabilities.



FIRST IN MICHIGAN

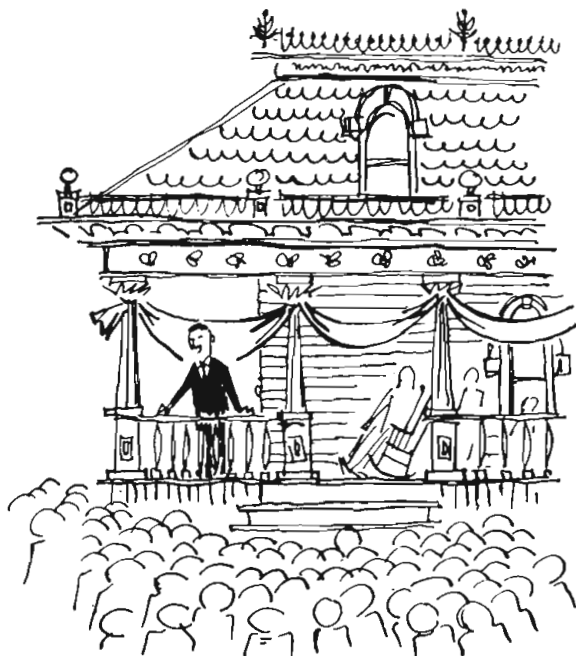
Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

WWJ TV

NBC Television Network



1920



1952

NEW "FRONT PORCH" OF THE NATION

Television has brought campaigning a long way from 1920, when candidates campaigned from the front porch of their homes. Today, presidential candidates simply step before the television cameras and are seen and heard by many millions of people.

The first intercity network television broadcast using today's methods took place between New York and Philadelphia, only seven years ago. In the relatively short period since then, the Bell System has expanded its television network from coast to coast . . . so that 99% of

the country's television sets can receive the same program at the same time.

Such development, at such a pace, requires great investments of effort, ingenuity and money. Radio-relay and coaxial cable routes have to be built. Special equipment has to be designed, and special personnel trained to install, maintain and operate it.

Yet the cost of the service is low. Bell System charges, for use of its intercity network facilities, average about 10 cents a mile for a half hour.

BELL TELEPHONE SYSTEM



KTLA

CHANNEL 5

THE BEST ADVERTISING BUY IN LOS ANGELES



Third Consecutive Year

**Ina Ray
HUTTON
All Girl Show**

This solidly established, high rated, local-live program is now available for participating sponsorship in twenty minute segments. Commercial time per segment includes two minutes plus opening and closing billboards.

TUESDAY — 9:00 TO 10:00 P. M.

MAY, 1952

Hooper	15.1
ARB	15.0
Videodex	21.2



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

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

ALWAYS IN FRONT BY AN OVERWHELMING MARGIN

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume IX, Number 10, October, 1952

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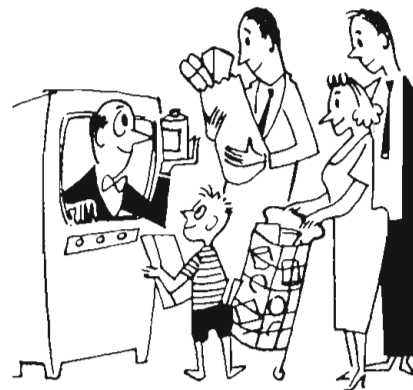
JACK L. BLAS
Business Manager

DUNCAN SCOTT & Co.
Representatives
San Francisco, L.A.

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in the
Wilmington,
Delaware,
market

WDEL-TV



reaches
more people
who
buy more*

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

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

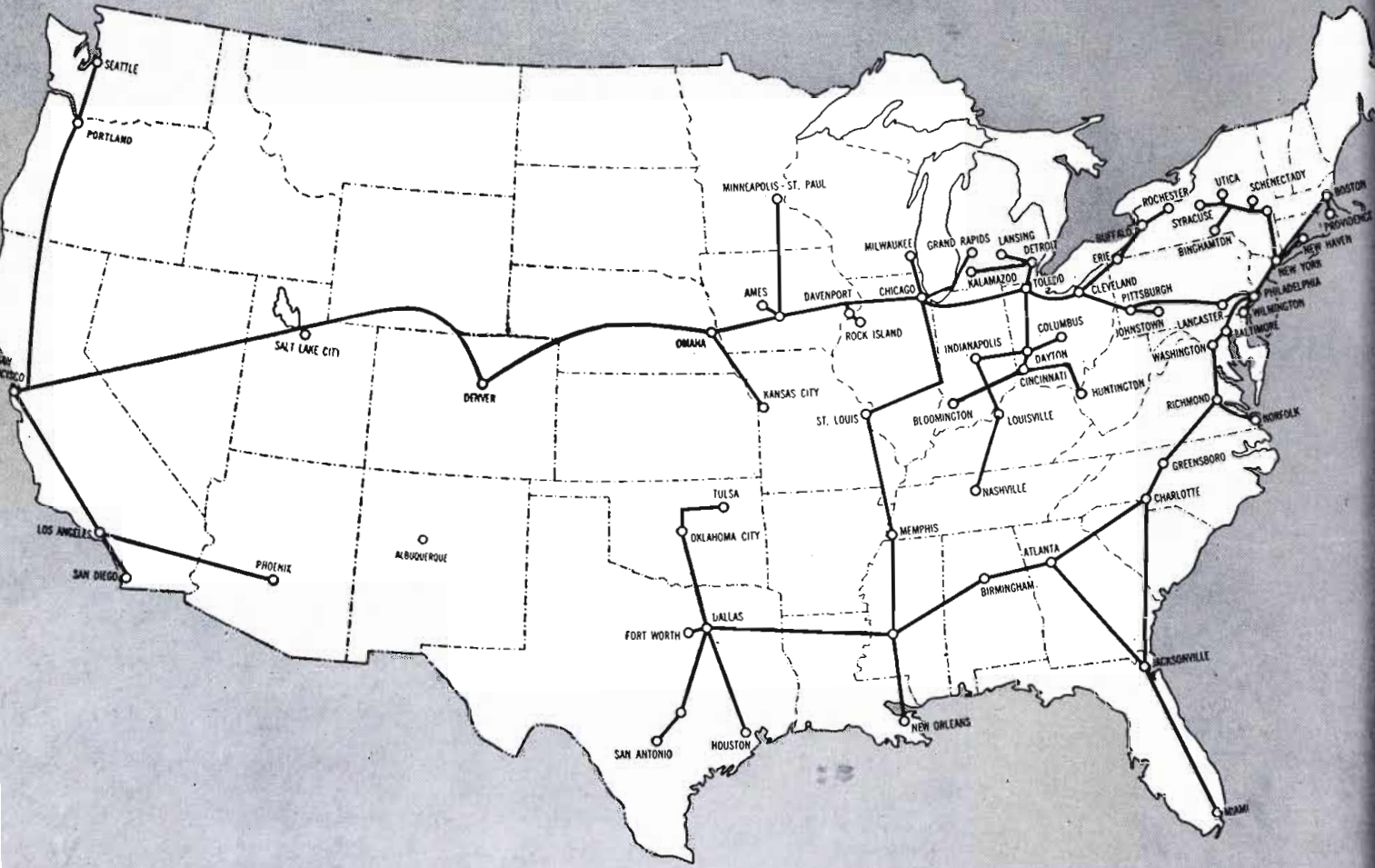
(Sales Management — 1952 Survey of Buying Power)



Represented by
ROBERT MEEKER ASSOCIATES

New York • Los Angeles
San Francisco • Chicago

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of September 1st 18,897,320
 Source: TELEVISION Magazine

Receiver production for August, 1952 421,987
 Receiver production for August, 1951 146,705
 Total receiver production for 1951 5,384,798
 Source: Radio-Television Manufacturers Association

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOTAL
FAMILIES	27,412,700	62.1
POPULATION	92,914,200	61.0
RETAIL SALES	\$92,708,837,000	66.1

Source: NBC-Sales Management

SETS IN USE: NATIONAL AVERAGE² SUMMER QUARTER 1952

	MONDAY- SUNDAY	FRIDAY	SATURDAY
9 am to 11:45 am	2.6	5.8	5.1
12 noon to 6:45 pm	15.6	11.2	13.1
7 pm to 11:45 pm	28.4	27.2	24.0

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

AVERAGE NUMBER OF VIEWERS SUMMER QUARTER 1952

	MONDAY- SUNDAY	FRIDAY	SATURDAY
9 am to 11:45 am	2.65	1.53	2.15
12 noon to 6:45 pm	2.32	1.91	2.10
7 pm to 11:45 pm	2.47	2.05	2.30

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HOMES
Under \$2000	7
\$2000-\$3000	37
\$4000-\$6900	40
\$7000 & over	16

Source: Videodex

WEEED TELEVISION

TELEVISION

STATION

REPRESENTATIVE

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF SEPTEMBER 1st

CONSTRUCTION PERMITS AS OF SEPT. 27

Denver, Colo.	Colorado TV Corp.
Denver, Colo.	Empire Coil Co., Inc.
Denver, Colo.	Eugene O'Fallon, Inc.
Bridgeport, Conn.	Southern Conn. & L.I. TV Co.
New Britain, Conn.	New Britain B/cg Co.
Worcester, Mass.	Hampden-Hampshire Corp.
New Bedford, Mass.	E. Anthony & Sons, Inc.
Springfield, Mass.	Springfield TV B/cg Corp.
Ann Arbor, Mich.	Trans-Amer. TV Corp.
Cincinnati, Ohio	Vindicator Printing Co.
Cincinnati, Ohio	WKBN B/cg Corp.
Portland, Ore.	Empire Coil Co. Inc.
Pittsburgh, Pa.	Helm Coal Co.
Pittsburgh, Pa.	Susquehanna B/cg Co.
Dallas, Tex.	Capital City TV Co.
Dallas, Tex.	Texas B/cg Corp.
Spokane, Wash.	KHQ Inc.
Spokane, Wash.	KXLY-TV
San Juan, P.R.	El Mundo B/cg Corp.
Lauderdale, Fla.	Gerico Investment Co.
Lauderdale, Fla.	Gore Pub. Co.
El Paso, Tex.	Roderick B/cg Corp.
Mobile, Ala.	Pursley B/cg Service
Honolulu, T.H.	Hawaiian B/cg System Ltd.
Bridgeport, Conn.	Harry L. Liftig
Portland, Ky.	Polan Industries
Monroe, La.	Modern B/cg Co. of Baton Rouge Inc.
Scranton, Pa.	Appalachian Co.
Scranton, Pa.	Seranton B/estrs Inc.
El Paso, Tex.	Tri-State B/cg Co. Inc.
Chattanooga, Tenn.	Chattanooga TV Inc.
Chattanooga, Tenn.	Tom Potter
Dallas, Tex.	Tom Potter
Chicago, Ill.	West Central B/cg Co.
South Bend, Ind.	South Bend Tribune
Lowell, Mass.	New Eng. TV Co. Inc.
Columbus, Ohio	Summit Radio Corp.
Canton, Ohio	Midwest TV Co.
Wilmington, Pa.	WKST Inc.
Reading, Pa.	Eastern Radio Corp.
Reading, Pa.	Hawley B/cg Co.
Manhattan, Kans.	Kans. State College
Albany, N. Y.	Univ. of State of N. Y.
Syracuse, N. Y.	Univ. of State of N. Y.
Chester, N. Y.	Univ. of State of N. Y.
Hampton, N. Y.	Univ. of State of N. Y.
New York, N. Y.	Univ. of State of N. Y.
Austin, Tex.	Univ. of Houston
Los Angeles, Calif.	Univ. of Southern Calif.
Albany, N. Y.	Univ. of State of N. Y.
Rockford, Ill.	Winnebago TV Corp.
Jackson, Miss.	Miss. Pub. Corp.
Roanoke, Va.	Roanoke B/cg Corp.
Montgomery, Ala.	Capital B/cg Co.
Little Rock, Ark.	Little Rock Telecasters
San Diego, Calif.	McClatchy B/cg Co.
Denver, Colo.	Mountain States TV Co.
Columbia, S. C.	Palmetto Radio Corp.
Columbia, S. C.	Radio Columbia
Roanoke, Va.	Radio Roanoke Inc.
Ann Arbor, Mich.	Washtenaw B/cg Co. Inc.
Cincinnati, Ohio	Polan Industries
Greensburg, Pa.	WHP Inc.

STATIONS AND MARKETS

Number of 1 station markets	41
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	65
Operating stations	110
Number of connected cities	64

Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

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

Source: Videodex

NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA

ALBUQUERQUE—31.6	16,991
KOB-TV (A, C, D, N)	
AMES—46.8	100,477
WOL-TV (A, C, D, N)	
ATLANTA—57.1	186,000
WAGA-TV (C, D); WSB-TV (N, P); WLTV (A)	
BALTIMORE*	410,076
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—30.8	87,633
WNBF-TV (A, C, D, N)	
BIRMINGHAM—44.6	118,000
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*	170,000
WTTV (A, C, D, N)	
BOSTON*	931,871
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO*	284,202
WBEN-TV (A, C, D, N)	
CHARLOTTE—39.0	145,366
WBTV (A, C, D, N)	
CHICAGO—66.5	1,182,246
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	365,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—81.1	646,124
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS*	246,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—40.2	187,500
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—38.7	127,262
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON*	249,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DENVER	36,919
KFEL-TV (C, N, D)	
DETROIT—66.4	724,303
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—40.7	120,601
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—40.2	187,500
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	223,961
WOOD-TV (A, C, D, N)	
GREENSBORO—30.4	86,776
WFMY-TV (A, C, D, N)	
HOUSTON—53.9	177,000
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—38.1	100,289
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—67.1	257,500
WFBN-TV (A, C, D, N)	
JACKSONVILLE—56.6	68,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—32.7	168,500
WJAC-TV (A, C, D, N)	
KALAMAZOO*	236,653
WKZO-TV (A, C, D, N)	
KANSAS CITY—47.0	223,024
WDAF-TV (A, C, D, N)	
LANCASTER*	162,813
WGAL-TV (A, C, D, N, P)	
LANSING*	107,929
WJIM-TV (A, C, D, N)	
LOS ANGELES—73.3	1,324,088
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—57.1	153,119
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—42.4	124,929
WMCT (A, C, D, N)	
MIAMI—57.3	108,699
WTVJ (A, C, D, N)	
MILWAUKEE—86.2	352,506
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—71.8	329,200
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—35.8	78,260
WSM-TV (N)	
NEW HAVEN—79.6	322,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—39.9	113,687
WDSU-TV (A, C, D, N)	
NEW YORK—69.8	3,035,442
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK*	130,000
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—42.3	103,540
WKY-TV (A, C, D, N)	
OMAHA—60.5	140,559
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—63.1	1,087,000
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—34.9	42,356
KPHO-TV (A, C, D, N)	
PITTSBURGH—58.1	434,867
WDTV (A, C, D, N)	
PROVIDENCE*	227,000
WJAR-TV (C, N, P)	
RICHMOND*	139,032
WTVR (C, D, N, P)	
ROCHESTER*	160,000
WHAM-TV (A, C, D, N)	
ST. LOUIS—73.2	421,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—57.9	83,245
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—46.3	91,094
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO*	132,509
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—46.1	449,879
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY	
—66.3	222,900
TROY (C, D, N)	
SEATTLE—37.4	170,030
KING-TV (A, C, D, N, P)	
SYRACUSE*	188,248
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—64.5	203,000
WSPD-TV (A, C, D, N, P)	
TULSA—47.1	85,882
KOTV (A, C, D, N, P)	
UTICA-ROME*	77,000
WKTU (A, C, D)	
WASHINGTON*	388,418
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—81.7	117,613
WDEL-TV (D, N)	

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

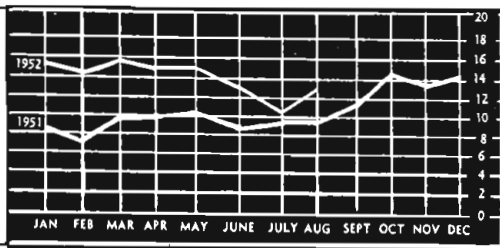
WRATHER-ALVAREZ, INC.

ANNOUNCE THE PURCHASE OF
TELEVISION STATION

KOTV
(CHANNEL 6)
TULSA, OKLAHOMA

FROM
CAMERON TELEVISION, INC.





August network billings: \$12,736,521
July does not include Convention billings

NETWORK TV BILLINGS

	For Aug. '52	For Aug. '51
ABC	\$ 1,166,169	\$1,444,593
CBS	5,105,929	3,734,551
DuM	845,780	763,071
NBC	5,618,643	3,359,856
TOTAL	\$12,736,521	\$9,302,071

FORD FOUNDATION'S "OMNIBUS"



THE most exciting program development to come up in a long time is *Omnibus*, produced by the Radio and TV Workshop of the Ford Foundation. Typical of the programs to be offered is this rundown:

Titles, identification of 5 sponsors
Bea Lillie, commercial—sponsor 1
Dr. Schweitzer film, commercial—sponsor 2
Art of Oratory, commercial—sponsor 3
Ballet film, commercial—sponsor 4

Maxwell Anderson original, comm.—sponsor 5
Documentary on one sponsor's industry
Closing notes by Alistair Cooke
Credits, sponsor identification

Unusual too is the commercial approach. Each advertiser gets an opening and closing billboard every week, one 2 minute straight commercial—plus, every fifth week, a 5 minute institutional commercial on film produced by the Workshop at no cost to the advertiser. Weekly program budget is \$65,000 with each sponsor paying \$13,000 in addition to time charges. Kick off date Sun., Nov. 9th, 4:30 to 6 P.M., CBS-TV.

PUBLISHERS ENTER TELEVISION



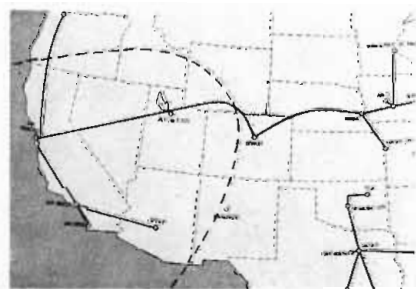
Look, Quick, TV?
Gardner Cowles



Conde Nast's
Patcevitch

WITH the announcement that Conde Nast has acquired a financial interest in Tele-News, it's apparent that the big magazine publishers are watching television other than through their living room screens. Although there are conflicting opinions as to magazine readership in homes, (Cunningham and Walsh's Videotown survey says it dropped 53% but Gardner Cowles claims readership is higher) the fact is that the major publishers, one by one, are moving into television one way or another. Conde Nast has been studying TV closely for years now. Back in 1945 it produced a half hour experimental program for Vogue Patterns at WRGB in Schenectady... Starting October 20th Cowles' *Quick* will include a 32 page TV section in the metropolitan New York editions. This will be direct competition to the TV program publications like *TV Guide*. Cowles also has an application pending for a TV station in Des Moines... *Time, Inc.* is in all phases of TV. It owns KOB-TV in Albuquerque, New Mexico and has reactivated *March of Time* for TV. One of its five programs is sponsored by Miller High Life in 50 markets. It inaugurated an excellent public service programming project, *Inside Our Schools* with many stations tying in throughout the country... *Meredith* publications now owns TV stations in Syracuse, Omaha and Phoenix and has applications pending for stations in Rochester, St. Louis and Minneapolis. And while *Curtis* publishing has not gone into the business end of TV, it is sponsoring the network program, *Keep Posted*.

CBS'S NEW PACIFIC TV NETWORK



ONE of the most significant moves in the industry last month was the announcement of the CBS Television Pacific Network. While the regional network was always a factor in radio, its importance in television will be considerably greater.

This is another step toward the flexibility that is needed because of the high cost of complete national coverage. For the national advertiser who wants to put an extra push in a territory or the regional advertiser, this means key time periods will be available on a limited network basis.

Because a number of network shows originating in the East are not carried on the West Coast, some excellent time is available. For example: there is a half hour directly following *What's My Line* Sunday nights at 8:30 which is being offered on the Pacific Coast Network. United Airlines was able to take advantage of the fact that *Godfrey's Talent Scouts* was not carried in Los Angeles and San Francisco and was able to latch on to a top Monday evening period.

While the real impact of the regional network will not be evident until more stations get on the air, the CBS Television Pacific Network now offers five markets. They are: Phoenix, San Francisco, Los Angeles,



"THEY"

REPRESENTING LEADING TELEVISION STATIONS:

- | | |
|--|----------|
| Davenport
(Central Broadcasting Co.—WHO-WOC) | WOC-TV* |
| Denver
(Colorado Television Corporation) | KBTV |
| Fort Worth-Dallas
(STAR-TELEGRAM) | WBAP-TV* |
| Louisville
(WAVE, Inc.) | WAVE-TV* |
| Miami
(Wometco Theatres) | WTVJ |
| Minneapolis-St. Paul
(DISPATCH-PIONEER PRESS) | WCCO-TV |
| New York
(THE NEWS) | WPIX |
| St. Louis
(POST-DISPATCH) | KSD-TV* |
| San Francisco
(THE CHRONICLE) | KRON-TV* |



FREE &

Pioneer Station

*Primary NBC Affiliates

WHY HE GETS ALMOST EVERYBODY INTO TELEVISION. WHAT ABOUT US?"

Free & Peters is now in its *sixth* year in television-station representation—sold our first TV order back in 1947.

Since then we've helped clear thousands of TV hours—have helped put dozens and dozens of successful advertisers and agencies "into television".

Operating an entirely separate Television Department in our New York, Chicago, Detroit, San Francisco and Hollywood offices (in all of which the rivalry between our TV specialists and our AM specialists is something you really ought to *see!*) we F&P Colonels are determined to keep on giving the *top* service in television . . . to keep on helping more and more people to "get into TV".

P PETERS, INC.

Representatives Since 1932

NEW YORK
CHICAGO
ATLANTA
DETROIT
FT. WORTH
HOLLYWOOD
SAN FRANCISCO

FLASH!

WAVE-TV OFFERS TOP AVAILABILITY!

A few topnotch spot participations are now available on "POP THE QUESTION", WAVE-TV's hilarious studio-audience participation show!

FORMAT: Each contestant is interviewed briefly, then pops a balloon which contains a question. If answered correctly, the contestant wins a prize and is eligible for the big jackpot question . . . Show also interviews celebrities and stages skits and pantomimes!

BOB KAY and **ROSEMARY REDDENS** are the dynamic MC's of "POP THE QUESTION". Two of Louisville's most sparkling television personalities, both have made numerous network appearances. Bob is particularly well-known for his smooth, persuasive delivery of commercials!

TIME: Tuesday from 1:00 to 2:00—a wonderful weekday-afternoon time slot!

AUDIENCE: Big and getting bigger—home viewers are invited to participate by telephone, jamming our switchboard for hours!

CHECK WITH: F & P!

WAVE-TV

FIRST IN KENTUCKY

Channel

5

NBC • ABC • DUMONT
LOUISVILLE, KENTUCKY

FREE & PETERS, Inc.

Exclusive National Representatives

San Diego and Salt Lake City. Portland and Seattle may come in at a later date. According to Wilbur Edwards, general manager of CTPN the initial advertiser enthusiasm has been most encouraging in spite of the limited number of stations.



SPOT TO NETWORK WHY GRUEN SWITCHED

When Gruen Watch moved its *Gruen Theater* films from network to spot last winter, the ease with which it cleared good time made the show a classic case in the spot vs. network argument. October 5th brings Gruen back on the ABC-TV network, sponsoring *Walter Winchell*, live.

Why the switch back? Henry Dorff, Director of Advertising for Gruen explains:

"In buying Winchell we were engaging in something that transcended the problem of a live show versus a film show. We were not buying by philosophy. We bought strictly a personality, and then set about applying him to the subject of audiences. You could hardly buy a Winchell and then put him on film. To date we have cleared over 22 stations at 6:45 E.S.T., Sunday.

"We aim for 26 stations by the time we go on the air. I can say with confidence that we will have those 26 stations and they will represent roughly about 90 per cent of the markets we wanted."

MARKETS AND MEDIA

What to expect in the way of new markets within the near future is shown by the expected starting dates of some of the current CP holders:

PLANNED STATION OPENINGS

Denver's 2nd TV outlet, KVOD-TV will go on the air early October. *Spokane, Wash.'s* KXYL-TV, now that it has acquired KSL-TV's (Salt Lake City transmitter) will go on the air any month now. *York, Pa.* 2 UHF stations, if equipment shortage is solved, will go on Nov. or Dec. *Chattanooga, Tenn.* 2 UHF outlets should be on the air before end of the year. *Austin, Texas* one UHF grant will begin telecasting around Jan. 1st. *Baton Rouge, La.* WAFB-TV slated for early February 1953 kick-off. *Holyoke, Mass.* WHYN-TV (UHF) has tower and buildings completed atop Mt. Tom. May start operating March 1953.

Ashland, Ky. Polan Industries, licensee, set to go with its UHF outlet in December depending on arrival of equipment. *Honolulu, T.H.* KFMB-TV (VHF) "maybe" in February, 1953. *Bridgeport, Conn.* Construction of WICC-TV starts this month to be completed in Jan. 1953. *Montgomery, Ala.* Capital Broadcasting Co. UHF outlet starts off March 1st, 1953. *Roanoke, Va.* Licensee, Radio Roanoke (WROV) UHF outlet on the air December 15th. *Columbia, S.C.* Radio Columbia (WCOS) UHF station goes on the air in six months. Palmetto Radio (WNOK) also UHF expects to start telecasting by Christmas.

THE DENVER MARKET

The opening of KFEL-TV (Denver) last July brought 896,317 people or 244,053 families within range of television. The bulk of this potential audience is concentrated around Denver in 23 counties including 2 in Wyoming. The current number of sets in Denver is 36,919. Advertising-wise, KFEL-TV has approximately 61 local, national spot and ID sponsors. The station also claims about 99 local and national program sponsors. This in spite of the fact that the Denver outlet is operating on a temporary power of 5000 watts, which will be increased to 50,000 around the first of the year. The station's current program schedule breaks down to 75% film—25% live and includes 90% network and national spot vs. 10% local programming. As of October 1st, network affiliations are NBC and DuMont.



BILL McDOUGALL
(next to camera)

with 4-H Boys, Adult Leader
and County Agent . . .
RFD-TV, 12:30 p.m.
KPRC-TV daily

Bill McDougall and the Farm —

Heart of the Gulf Coast section of America's greatest farm state is Harris County, which, despite being included in the metropolitan area of Greater Houston, has more cattle than any other county in Texas.

One year ago, on October 1, 1951, a young fellow named Bill McDougall looked into the television cameras of KPRC-TV and walked straight into the hearts and lives of thousands of agriculturally-minded folks on the Texas Gulf Coast.

Bill's program, "RFD-TV" is televised on KPRC-TV at 12:30 every day, Monday through Friday. It combines live appearances of those who actually DO the farming with film clips of on-the-scene activities. Bill actually films these scenes himself, taking daily trips throughout the Gulf Coast area. To date, Bill has filmed approximately 13,000 feet of farm and ranch scenes, and has traveled over 12,000 miles to find subject matter of interest to his viewers.

The live interviews, the demonstrations and the films used on RFD-TV bring the Farm Folks closer to the urban TV viewer. They enable numerous farm agency workers to SHOW to those they serve many of

the solutions to farm problems and methods of improved practices that heretofore were only written about in circulars or letters.

Now, approximately 260 shows later, more than 1,200 individuals, representing every recognized Agricultural Agency, have appeared with Bill on "RFD-TV". These agencies and organizations have been regularly scheduled: Texas A. & M. Extension Service, i. e., County Agriculture Agent, County Home Demonstration Agent, Assistant Agents representing Boys and Girls 4-H Clubs, College, Extension and Experiment Station specialist; University of Houston Agriculture Department, i. e., Faculty and Students; Houston Chamber of Commerce Agriculture Department, i. e., Specialists, Committeemen, Directors; Public Markets, i. e., Livestock officers, producers, breeders, traders and Farmer's Co-op Produce officers and farmers; Farm and Ranch Club, i. e., directors, officers, farmers-ranchers; Vocational Agriculture, i. e., FFA and FHA Advisors; Southwest Milk Producers, i. e., directors, dairymen, and distributors. In addition, there are many unscheduled appearances of visiting groups and individuals concerned with and serving Agriculture.

SERVICE TO AGRICULTURE is an important phase of KPRC-TV's contribution to the living and working habits of viewers in the Gulf Coast area . . . an audience to whom Bill McDougall and "RFD-TV" have a vital meaning.



HOUSTON

JACK HARRIS, Vice President and General Manager
Nationally Represented by **EDWARD PETRY & CO.**

They both love us!

DEMOCRATS

During the Democrat Convention San Antonio was served by only one network line. Both TV stations carried the same programs simultaneously. C. E. Hooper reports on the entire convention show Daytime—WOAI-TV had 126.6% MORE AUDIENCE than the other station. Nighttime—WOAI-TV had 89.9% MORE AUDIENCE than the other station.

REPUBLICANS

During the Republican Convention San Antonio was served by only one network line. Both TV stations carried the same programs simultaneously. C. E. Hooper reports on the entire convention show Daytime—WOAI-TV had 95.6% MORE AUDIENCE than the second station. Nighttime—WOAI-TV had 26.2% MORE AUDIENCE than the other station.

OUR POINT IS . . .

Better Programming — Sharper Pictures have made WOAI-TV a viewing habit here in the Southwest.

. . . BETTER BUY WOAI-TV

Represented Nationally by
EDWARD PETRY & COMPANY, INC.
NEW YORK • CHICAGO • LOS ANGELES • ST. LOUIS
DALLAS • SAN FRANCISCO • DETROIT



TIME BUYING

By
Robert Reuschle
Associate Director of Media
McCann-Erickson



IS SPOT CHEAPER THAN NETWORK ?

THAT'S a question that's getting a lot of tossing around these days. The spot versus network controversy is pretty much like Thurber's "war between men and women", it just keeps going on forever.

Trouble is that the real answer is too often lost in a maze of claims and counter claims all revolving around the dollar question. And if you really want to compound that error you can ask yourself, "Spot TV dollars versus *which* network dollars?"

There is no definitive answer. On paper, national spot does seem to be a cheaper buy. But, when the accounting department gets around to the final cost sheets, taking into consideration film prints, extra handling charges and so forth, there seems to be very little difference in costs.

COST NOT THE FACTOR

Certainly there is not enough variation for costs to be the determining factor in deciding which way a TV campaign is to get "national" coverage. To state it simply, "You makes your choice, and pays your money."

I'm sure media colleagues will agree—spot has certain advantages for some advertisers and network for others.

STRONG PROGRAM NEEDED

An advertiser with regional sales problems and products needs the flexibility of spot. Another advertiser wants, and can take full advantage of, the prestige of a network show for trade promotion *and* consumer acceptance. For some, the choice is also influenced by the program and station clearance.

To this group it makes little difference in overall strategy whether it's national spot or network. What they want is a program that can capture a large audience economically and effectively.

Until recently, network was the only choice for the advertiser

seeking a uniform top-rated program. Now, however, there are a number of film programs available for national spot, of sufficiently high quality to compete for audiences with network programming. This means that for those advertisers who are able to buy or build a good film show, spot with its greater flexibility might better fit the marketing area of the product or service. This is true particularly where a specific audience is desired and the difference in network time zones may make this objective too difficult.

KEY COVERAGE FACTORS

These plus a number of other factors are a lot more important in determining how TV is to be used than the slight difference in costs. In making the final decision these are some of the questions to be answered:

Does my distribution coincide with the network coverage?

Is the principal objective of the campaign better suited for spot or network?

Are there any unusual local sales problems which preclude a single network pitch?

Does spot or network better fit into the overall advertising campaign and use of other media?

Which type of program should give me more coverage?

Is the difference in time zones a problem?

OLD HAT TO RADIO

These are just a few of the questions which an advertiser and his agency must clearly answer. They're the same questions which have been around for many years in radio and to an extent even in the choice of print media; i.e., Sunday group supplements versus independent local sections.

Perhaps further experience will reveal an important cost-saving factor in the use of national spot. Our experience to date does not bear this out.

CHEAP OR ECONOMICAL?

THIS IS SOMETHING any TV commercial director can trip on. With a tight budget for film commercials, many a good director has gotten cheap commercials when what he wanted was economical ones.

We know how to make economical commercials. We've made them for all kinds of prices but our low priced ones have never appeared cheap and our high priced ones have had every dollar's worth of production value in them. We think it's because we've got a lot of "Know How" about films, a field we've been working in for 15 years. Give us a call and we'll give you something economical.

JUDSON 2-3816

WILBUR STREECH PRODUCTIONS

1697 Broadway
New York 19, N. Y.

American Com

announces the

EDWARD PETRY

as representatives for stations

(EFFECTIVE IMMEDIATELY)

Broadcasting pany

Appointment of

EDWARD PETRY & COMPANY, INC.

KECA - LOS ANGELES - KECA-TV

ABC OWNED STATIONS

now represented by EDWARD PETRY & COMPANY

KECA	•	Los Angeles	•	KECA-TV
WJZ	•	New York	•	WJZ-TV
KGO	•	San Francisco	•	KGO-TV

NEVER—NO NEVER

Good old Fido will never renege the dish "dogs cry for"...muff his food-plug ...when you USE FILM

Complete information concerning film selection and processing available...also details concerning special Eastman technical services, equipment, and materials. Address: 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.



COSTS FORGE NEW TV PATTERNS

"RISKS & COSTS TOO HIGH TO ALLOW PRIVILEGE OF BUILDING OWN SHOW"

BY HAROLD L. McCLINTON
President, Calkins & Holden, Carlock,
McClinton & Smith, Inc.



ADVERTISERS will meet the problem of television's increasing cost, I think, not by leaving the medium, but with new patterns of TV advertising.

Instead of fewer users of the medium, there will be more and more. But—they will be using it less often. The tremendous impact of the medium will allow this.

Local and regional TV have become more important in the past years. They will continue to grow, until they become the dominant form of telecasting, because the costs involved are less.

National spot and network will, I'm sure, always be with us. A handful of top advertisers will be able to meet whatever price increases come along. More important, though, will be the reliance of seasonal advertisers on the concentrated impact of network programs.

The pattern that has already been set by such programs as *Today* will help make it economically feasible for national advertisers to use network packages.

I have had a strong belief in the selling power of television since my introduction to it in 1939, when I handled Atlantic Refining telecasts on Philco's experimental station in Philadelphia. In using TV

since then, of course, I've found plenty of cause for alarm about soaring costs.

Television can't price itself out of existence. It is far too valuable to advertisers.

The buying of participations or segments on network shows has already made TV possible for many substantial advertisers who have extensive budgets but are unwilling to put all their eggs in the expensive TV basket.

This was one reason why our agency recommended a segment of the *Garry Moore Show* for Stokely-Van Camp and a half hour of *Your Show of Shows* for Prudential Insurance Company. Another reason was the advantage we gained from buying into established programs rather than launching untried vehicles.

Neither we nor our clients are particularly interested in pioneering programs. We want guaranteed circulation and good time clearances. The risks and costs are too high to allow yourself the privilege of building your own audience.

A new program must find and fight for its own audience and scrap for satisfactory time slots in too many one and two station mar-

kets. This process can be expensive, with no assurance of success. And while it is going on, an advertiser is not getting a full return on his TV investment.

The established program with a ready-made audience has another big advantage. It frees top level agency thinking from program production and focuses attention where it belongs—on the client's commercials.

Buying an established network-produced package doesn't necessarily mean that the agency and advertiser lose the power to control it. That's the agency's job—to make careful and intelligent buys.

It is not however a simple question of taking the best of what the network offers. The agency must be on the job to see that the network delivers what is promised.

No, I don't think advertisers will desert television any more than they will jettison radio. The local and regional trend in broadcasting is the future pattern of television, too. We like radio and think it still has a great selling future. And we think as TV gains the kind of flexibility that will make it less expensive, we'll be able to afford to like television.



1952	<u>7-7:30 AM</u>	<u>7:30-8 AM</u>	<u>8-8:30 AM</u>	<u>8:30-9 AM</u>	<u>7-9 AM</u>
January	4.8	5.5	5.3	5.6	5.3
February	3.8	5.3	6.4	5.9	5.4
March	6.6	7.0	8.5	8.3	7.6
April	6.2	6.9	7.2	6.9	6.8
May	4.9	5.9	5.0	4.6	5.1
June	5.1	5.1	4.9	4.8	5.0
6 MONTH AVERAGE	5.2	6.0	6.2	6.0	5.9

TODAY'S rating history, as reported by ARB for its first six months

TODAY:

WHILE this report might sound like a promotion piece for the NBC sales department the implications of *Today* go much beyond any one network or any one show. If *Today* is successful, many of TV's economic problems for both the advertiser and network will be solved.

In the September TELEVISION Magazine, Cunningham & Walsh's president John Cunningham wrote, "I can foresee the day when sponsors will be buying one inning apiece of a Yankee-Indian baseball game." More and more advertiser interest is being focused on publication type insertion for television. How this pattern can work for advertisers is illustrated by the experience of NBC's *Today*.

Today has built a large steady circulation but its greatest asset—flexibility—has caused an unsteady flow of advertising dollars.

Of concern, then, is the high turnover of sponsors.

It isn't that advertisers aren't using *Today*. It's that sponsors are taking advantage of its great flexibility to an extent that considerably changes the pattern of the thirteen (or nowadays 39 week) firm contract. For example:

- Anahist used a five week stint on *Today* during the cold season.

- Beacon Wax used only nine insertions to back up a special newspaper drive and was able to do so in one day's notice.

- Florist Telegraph Delivery used a brief saturation campaign to sell flowers for Mother's Day.

- Kenwill Corp. plugged Magikoter and Paintrollers during the spring housecleaning season.

- Florida Citrus Commission sponsored a 13-week campaign to

dispose of the bumper crop last spring.

- Kiplinger has been using a revolving door approach to stretch advertising dollars. Costs didn't permit regular use of the show, but Kiplinger has come back to the program for another campaign this fall.

Audience figures indicate that *Today* has succeeded as a program. But will it succeed as a system of advertising? The main answer lies in the economics.

This type of TV advertising means a lot more selling on the part of the networks, a lot more calls, a lot more advertisers. It's the type of selling that the networks have never done before.

If they are to keep *Today* filled with advertisers, they will have to decide whether it's economically feasible to set up the kind of sales operation that this pattern of TV advertising demands.

WHAT ADVERTISERS SAY ABOUT TODAY

STANDARD BRANDS

Standard Brands, which last year withdrew from network TV, partially because of costs, came back via *Today*. Said advertising manager Ward Parker, "We considered the audience and cost-per-thousand on *Today* more favorable than those of 20 or 60 second spot announcements. We're pleased with the response; we're satisfied that the audience is there for a long enough time to be sold. We

bought on the basis of a spot buy rather than a network show."

TIME, INC.

Nicholas Samstag, promotion director of *Time*, said, "We picked *Today* because nobody else was using it. It was new. The show has a tendency to single out people who are interested in the news. We could reach people before they got on their trains. We usually try for a selected audience, but this made a good vehicle for our first crack at a mass audience."

On a straight subscription basis, *Time's* feeling is that direct mail will always be the backbone of its

promotion. *Today* was one of several special buys, aimed at keeping people talking favorably about the magazine as well as selling subscriptions. *Time* is reportedly working on a new TV project for overall promotion.

KAISER-FRAZER

John Morris, V.P. of William H. Weintraub, for Kaiser-Frazer, said, "We were attracted to the show because the agency had such a good response from it for Knox Gelatine. We wanted a special sales effort for a few weeks that would give us frequency at relatively small cost. It filled the bill."

"TODAY" COSTS AND AUDIENCE

One five minute segment

Present 38 station live line-up as of July, 1952

June, 1952 ARB rating of 5.0 and 2.1 viewers per set

Audience		Costs	
Homes reached		Time	\$2,350 gross
—5.0 Rating	680,000	Program	259
Viewers reached			
—2.1/set	1,428,000		\$2,609
Audience Composition		Cost per Thousand	
Women	44%	Homes	\$3.84
Children	30%	Viewers	1.83
Men	26%		

ADVERTISERS WHO HAVE USED TODAY

Armour & Co. (Dial Soap)
 Anahist Company
 Bauer & Black
 Beacon Wax Company
 Cowles Magazines Inc.
 Curtis Publishing Company
 Dictograph Sales Corporation
 Doeskin Products Inc.
 Eastco Inc.
 Florida Citrus Commission
 Florist Telegraph Delivery
 General Foods
 International Silver
 Jackson & Perkins Company
 Kaiser-Frazer Sales Corp.
 Kenwill Corp.
 Kiplinger Magazine
 Knox Gelatin Company
 Mutual Benefit Health & Accident
 Mystic Foam Corp.
 Pepperell Mfg. Co.
 Polaroid Corp.
 Pure Pak Div. Ex-Cello Corp.
 Radio Corp. of America
 Riggio Tobacco Corp.
 Seeman Bros.
 Standard Brands
 Time Inc.

Future pattern of tv advertising?

WHAT NBC SAYS



Exec. Producer
Richard Pinkham

Describing the creation of the program Richard A. R. Pinkham, executive producer said: *Today*, the baby of NBC's executive vp Pat Weaver, was planned as network television's opening wedge into early morning time. It was realized that if the show were to succeed it had to be a new and exciting concept of news presentation.

Such a program running for two solid hours could not be sold to

one sponsor or even a handful of sponsors. The cost made it imperative to throw *Today* open to a large number of advertisers by setting up sponsorship participations of varying segments and by making the segments available with maximum flexibility.

NO LOSS OF IMPACT

When the idea of *Today* was first advanced there were many objections raised to multi-sponsored programs. Advertisers felt they would lose important impact in sharing the show with so many other advertisers, but research studies have proved this isn't so. And of course this pattern of advertising has always been in use in print media. Results have shown that this type of multi-sponsor program can pay off.

More and more advertisers are getting away from the idea that they need sole identification with one program. TV will have to be bought like other media—on the cost to make a number of impressions.

AUDIENCE IS THERE

Another strong objection to *Today* was the feeling that there would not be a sufficient audience to interest an advertiser. This has proved not to be so, what with *Today* delivering over 500,000 homes daily and an unduplicated homes reached of 1,970,000 for one week in July.

Today has provided a means for advertisers with limited budgets or highly seasonal sales to fit their national TV advertising to their specific needs.

DRAMA * 17.6%

22 advertisers sponsor 24 shows, 17 program hours. Of 8 new shows, 5 are on film. Lever has 3, P & G, 4.

BIG TOWN F	12,500
30 Lever Brothers	
CAVALCADE OF AMERICA F	25,000
30 Du Pont alternating	
CIRCLE THEATRE	12,000
30 Armstrong Cork	
CITY HOSPITAL	7,500
30 Carter Products	
FIRESIDE THEATRE F	19,000
30 Procter & Gamble	
FORD SHOW F	30,000
30 Ford	
FOUR STAR PLAYHOUSE F	25,000
30 Singer Sewing Machine Co.	
GUIDING LIGHT 5/w	1,700
15 Procter & Gamble	
HALL OF FAME	13,000
30 Hallmark	
HAWKINS FALLS 5/w	2,000
15 Lever Bros.	
HOLLYWOOD OPENING NIGHT	7,500
30 Pearson Pharmacal	
HOLLYWOOD SCREEN TEST	7,000
30 Ironite	
KRAFT THEATRE	17,500
60 Kraft	
LOVE OF LIFE 5/w	1,700
15 American Home Products	
LUX VIDEO THEATRE	15,000
30 Lever Brothers	
PLAYHOUSE	28,000
60 Goodyear and Philco alternating	
PLAYHOUSE OF STARS F	24,000
30 Schlitz	
ROBERT MONTGOMERY PRESENTS	30,000
60 American Tobacco and S. C. Johnson alternating	
SEARCH FOR TOMORROW 5/w	2,000
15 Procter & Gamble	
SHORT, SHORT STORIES F 2/w	8,500
15 Pepsi Colo	
STUDIO ONE	22,000
60 Westinghouse	
TALES OF TOMORROW	12,500
30 Kreiser Mosland	
THE DOCTOR F	15,000
30 Procter & Gamble	
THIS IS YOUR LIFE	12,500
30 Hazel Bishop	

MYSTERY & ADVENTURE * 12.5%

Total: 17 shows, 16 sponsors, 8½ hours. On film, 6 shows. Steady ratings, medium cost, makes them popular. 1 alt. sponsorship; 1 co-sponsorship.

BIFF BAKER, USA F	20,000
30 American Tobacco	
CRIME SYNDICATED	15,500
30 Schick, Inc.	
DANGER	11,500
30 Block Drug	
DRAGNET F	30,000
30 Liggett & Myers	

F: film, †: simulcast, #/w: shows per week, %: number of shows in category

TELEVISION MAGAZINE'S NETWORK

HOW ARE 130 NETWORK ADVERTISERS SPENDING THEIR MONEY ? ANALYSIS BY CATEGORY AND ESTIMATED COST PER TELECAST

ELLERY QUEEN	12,500	JACKIE GLEASON SHOW	60,000
30 Bayuk Cigars		60 Thos. Leeming & Co. American Chiclé Schick, Inc.	
GANGBUSTERS F	14,000	KATE SMITH 5/w	¼ hr. 3,400
30 Liggett & Myers		60 Doeskin—1 seg	
MAN AGAINST CRIME	15,000	Gerber—1 seg	
30 R. J. Reynolds		Glidden—1 seg	
MARTIN KANE	13,000	Johnson & Johnson—1 seg	
30 U. S. Tobacco		Knomark—1 seg	
MR. & MRS. NORTH F	23,000	Minute Maid—1 seg	
30 Colgate		Nestlé—1 seg	
MYSTERY THEATRE F	6,500	Penick & Fard—1 seg	
30 Sterling Drugs		Pillsbury—1 seg	
RACKET SQUAD F	13,500	Procter & Gamble—4 seg	
30 Philip Morris		Toni—1 seg	
ROCKY KING	12,500	MILTON BERLE	50,000
30 Clorets		60 Texas Company	
SUSPENSE	12,500	RED SKELTON	38,000
30 Electric Auto-Lite		30 Procter & Gamble	
THE BIG STORY	16,000	THIS IS SHOW BUSINESS	15,000
30 American Cigarette & Cigar		30 American Tobacco Co.	
THE PLAINCLOTHESMAN	5,500	THOSE TWO 3/w	3,500
30 Larus Brothers		15 Procter & Gamble	
THE WEB	12,000	TOAST OF THE TOWN	30,000
30 P. Lorillard		60 Lincoln-Mercury	
TREASURY MEN IN ACTION	15,000	WINCHELL-MAHONEY	16,000
30 Borden		30 Speidel and Crosley alternating	

VARIETY * 13%

Shared sponsorship accounts for variety having most advertisers—43. 18 shows use 26¼ program hours, near ¼ of total. Costs are high, but so are ratings.

ALL STAR REVUE	\$60,000
60 Pet Milk alternating with Kellogg and Del Monte	
ARTHUR GODFREY & FRIENDS	½ hr. 10,000
60 Toni Pillsbury Liggett & Myers	
ARTHUR GODFREY'S TALENT SCOUTS	11,600†
30 Thomas J. Lipton	
ARTHUR GODFREY TIME 4/w	
45 Lever Bros.—4 seg	
Owens-Corning—2 seg	
General Motors—2 seg	
Pillsbury—4 seg	
French Sardine—2 seg	
BROADWAY TO HOLLYWOOD	2,000
30 Tidewater Assoc. Oil	
COMEDY HOUR	45,000
60 Colgate-Palmolive-Peet	
DENNIS DAY	20,000
30 RCA	
GARRY MOORE SHOW 5/w	2,350
30 Best Foods, Inc.—1 seg	
General Electric—2 seg	
Stokley-Van Camp—1 seg	

AUDIENCE PARTICIPATION * 10%

Lower cost lured 9 new sponsors, 6 new shows; making 17 sponsors, 14 shows, 16¼ hours. Colgate uses 2 strips; Gen. Mills, 1. Lorillard: 2 new shows. Film: 2, 1 new.

ART LINKLETTER'S HOUSE PARTY 5/w	¼ hr. 4,000
30 Kellogg—2 seg	
Lever Brothers—3 seg	
Pillsbury—4 seg	
Green Giant—1 seg	
ASK ME ANOTHER	6,000
30 Ethyl Corporation	
BATTLE OF THE AGES	3,000
30 Serutan Co.	
BEAT THE CLOCK	9,000
30 Sylvania Electric	
BIG PAYOFF 5/w	2,000
30 Colgate	
BREAK THE BANK	8,500
30 Bristol Myers Company	
BRIDE & GROOM 5/w	3,000
15 General Mills	

PROGRAM REPORT

CHANCE OF A LIFETIME	6,500
30 P. Larillard	
DOUBLE OR NOTHING 3/w	8,000
30 Campbell Soup Co.	
GROUCHO MARX F	25,000†
30 DeSoto-Plymouth	
STRIKE IT RICH 6/w	3,000 d
30 Colgate-Palmolive-Peet	5,000N
THE NAMES THE SAME	7,000
30 C. A. Swanson	
Bendix	
TWO FOR THE MONEY F	20,000
30 P. Larillard	
WELCOME TRAVELERS 5/w	¼ hr. 900
30 Procter & Gamble—4 seg	
Sampsonite—1 seg	

NEWS * 5.1%

With 7 shows & 11 sponsors, this would be smallest category, but the *Today* strip gives News 18½ hours running time.

CAMEL NEWS CARAVAN 5/w	2,600
15 R. J. Reynolds Tobacco	
CBS TELEVISION NEWS 5/w	2,200
15 American Cigarette & Cigar—2 seg	
General Motors Corp.—3 seg	
DREW PEARSON	8,500†
15 Carter Products	
SEE IT NOW	20,000
30 Aluminum Co. of America	
SUNDAY NEWS SPECIAL	1,500
15 Norwich Pharmacal	
TODAY 5/w	5 min. 2,590
180 Armour	
Bauer and Black	
International Silver	
Seeman Bros.	
Standard Brands	
WALTER WINCHELL	10,000†
15 Gruen	

CHILDREN * 11.7%

19 sponsors use 16 kids' shows—4 westerns, 3 circus, 2 space operas. Strips: 3. Film: 3. Kellogg, General Foods & Quaker Oats take 2 shows each.

BIG TOP	13,500
60 National Dairy	
CAPTAIN VIDEO	2,000
30 General Foods	
GABBY HAYES 5/w	1,300
15 Quaker Oats	
GENE ATRY—LIMITED NET F	10,000
30 Wm. Wrigley	
HAPPY'S PARTY F	1,200
30 Florida Citrus Comm.	
HOWDY DOODY 5/w	¼ hr. 1,500
30 Kellogg—2 seg	
Colgate—1 seg	
Continental Baking—1 seg	
Standard Brands—1 seg	

Welch—1 seg Alt.	
Int'l. Shoe—1 seg Alt.	
KIDS & COMPANY	3,800
30 International Shoe Co.	
KUKLA, FRAN & OLLIE	3,500
30 RCA	
LONE RANGER F	17,000
30 General Mills	
American Bakeries	
PUD'S PRIZE PARTY	2,500
30 Fleer	
ROY ROGERS F	17,000
30 General Foods	
SMILIN' ED McCONNELL F	12,000
30 Buster Brown Shoes	
SPACE PATROL	6,000
30 Ralston Purina	
SUPER CIRCUS	½ hr. 4,000
60 Kellogg	
Mars	
TOOTSIE HIPPODROME	4,500
30 Sweets Company	
ZOO PARADE	3,500
30 Quaker Oats	

SPORTS * 7.3%

Sports draws 12 sponsors, 10 shows. Breweries lead. Pulse May average boxing rating: 20.7; November, football: 17.3; make 5 low cost rider shows good buys.

BLUE RIBBON BOUTS	10,000
45 Pabst Sales Co.	
CAVALCADE OF SPORTS	10,000
45 Gillette	
FAMOUS FIGHTS	2,750
15 Adam Hats	
FOOTBALL	130,000
120 General Motors	
GREATEST FIGHTS	3,000
15 Chesebrough	
ON THE LINE WITH CONSIDINE	2,500
15 Mutual of Omaha	
PRE FOOTBALL	1,250
15 Bristol Myers	
PRO FOOTBALL	
120 Miller Brewing	
Atlantic Refining	
Brewing Corp of America	
RINGSIDE INTERVIEWS	1,250
15 Bayuk Cigars	
SPORTS SPOT	2,500
15 General Cigar	

MUSIC * 2.9%

Music is down to 4 shows. Mixed ratings and higher costs might be why. 4 advertisers, all holdovers. 1 simulcast plus 2 TV versions of cigarette firm's AM shows.

DINAH SHORE 2/w	9,000
15 Chevrolet	

PERRY COMO SHOW 3/w	5,600
15 Liggett & Myers	
VOICE OF FIRESTONE	17,000†
30 Firestone	
YOUR HIT PARADE	28,000
30 American Tobacco	

PANELS & FORUMS * 9.5%

13 shows of which 3 are new entries. 11 advertisers, mostly in limited budget class, bring 5¾ program hours. Low program tab makes the panel show a good buy.

AMERICAN FORUM OF THE AIR	3,000
30 Bohn Aluminum	
BALANCE YOUR BUDGET	8,000
30 Sealy Mattress	
CHRONOSCOPE 3/w	1,500
15 Longines-Wittnauer Watch Co.	
DOWN YOU GO	¼ hr. 2,000
30 Carter Products	
IT'S NEWS TO ME	9,000
30 Simmons Co.	
I'VE GOT A SECRET	7,000
30 Carter Products and	
Toni Co. alternate weeks	
KEEP POSTED	3,500
30 Curtis Publishing	
LIFE BEGINS AT EIGHTY	3,500
30 Seruton	
MEET THE PRESS	3,500
30 Revere Copper	
QUIZ KIDS	5,000
30 Cats Paw Rubber Co.	
TWENTY QUESTIONS	7,000
30 Luden's	
WHAT'S MY LINE	8,500
30 Jules Montenier, Inc.	
WHERE WAS I?	7,000
30 Weko Corp. of Amer.	

SITUATION COMEDY * 9.5%

High rating & low c-p-m of *Lucy*, *Mama*, lured 5 new shows & 4 new advertisers. Total 13 sponsors, 13 shows. 5 on film. Gen. Foods has 1 film, 2 live.

A DATE WITH JUDY	8,500
30 American Cicle	
AMOS 'N ANDY F	40,000
30 Blatz Brewing Co.	
BEULAH F	15,000
30 Procter & Gamble	
BURNS & ALLEN F	30,000
30 Carnation Milk and	
B. F. Goodrich alternating	
HEAVEN FOR BETSY 2/w	6,000
15 Lever Bros.	
I LOVE LUCY F	32,500
30 Philip Morris	
I MARRIED JOAN F	29,000
30 General Electric	
LIFE WITH LUIGI	25,500
30 General Foods	
MAMA	9,500
30 General Foods	
MY FRIEND IRMA	25,000
30 R. J. Reynolds	
OUR MISS BROOKS F	30,000
30 General Foods	
OZZIE & HARRIET F	25,000†
30 Hotpoint and	
Lambert alternating	
STU ERWIN F	15,000
30 General Mills	

SHOWMEN AT THE AGENCY

THE advertising agencies got their first introduction to show business with the advent of radio, but it took television to plunge them in to the tune of 150 million dollars a year. That's approximately what the agencies are spending for network TV entertainment that provides the vehicles for their clients' advertising message.

To purchase and supervise this vast amount of entertainment, a new breed of advertising man has emerged—the advertising showmen.

Their job hasn't been an easy one. They can't afford to have as many flops as Hollywood or Broadway; that is, if they want to keep their clients' multi-million dollar

billings in the house. The pressure is always on. In fact it is compounded by the number of weekly first nights that come with live TV and the many ratings which make for unhappy clients who are not in the top ten.

Compare the number of legit producers who have more than one play a year on Broadway with the TV men who are responsible for a yearly turnout of 39 or even 52 superior dramatic shows.

To the writers, directors and actors whose talents they buy, they represent the all-powerful sponsor, the business men who are the "boss" of the show.

But their position changes when they face the client; they become salesmen appearing as the spokes-

men for the creative rather than the business side.

Actually their role is a mixture of both elements, compounded in degrees that vary with each agency's structure.

What these men have to say about the future of TV has a great bearing on what that future will be. To a very large extent, it will be shaped by their hands.

That's why TELEVISION Magazine queried the radio-TV heads of the country's major agencies. What were the problems that faced them every day? Were they concerned about control of programming? the future of film? of the networks?

Here in capsule form is how the agency showmen see the industry today and tomorrow.

FUTURE OF FILM

To a man, agency showmen see little reason for producing live, anything but news, sports, special events and some of the quiz and audience participation shows.

Typical comment: "Film will make my job much easier and give me more time, which could be used for better service to our clients." Another: "With better film programs becoming available, there might well be a greater use of national spot programming."

One top man, with perhaps the most film experience, pointed out that "the future of film is dependent on union demands. If the unions continue to ask for a cut of residual rights TV film will soon become economically unfeasible."

Film plays an important part in their thinking about spot vs network. The consensus is that there will be an increased use of film, particularly while the station clearance problem exists so acutely.

SPOT VS NETWORK

Some advance the fact that costs will be a strong factor in the trend towards spot, in that advertisers can buy a limited number of markets to fit a slim budget. But there is still the sentiment for networks. The feeling here is that the really cream periods are in network time and therefore cannot be cleared on a spot basis.

Said one executive: "The chance

to follow a strong net show is not possible on spot with any degree of consistency." Others think: "One network show in one time period the same day throughout the country lends itself to far more effective promotion."

It is quite obvious that, while most of the agency showmen would rather use network, they feel there are many advantages to spot that will lead to a greater use of national spot programming.

PROGRAM CONTROL

One radio-TV head summarized his colleagues feelings: "Because of the complexities of TV and its all consuming demands on time the agency will do less and less. More will be turned over to the independent packager and more will be taken over by the networks."

These advertising showmen feel that network control of most programming is inevitable, as more and more programming and advertising follow the magazine pattern of insertion. Some are concerned about this, for they are afraid the networks will lose the little incentive they have for production economy.

BIGGEST PROBLEM

Here it seems each man had his own little problem or pet peeve to work out. One for example thought it was a question of ethics—"Too many promises are made about costs and clearances which are not kept after the client was sold."

Another said, "The biggest problem is devising means of presenting the commercial most effectively. I wouldn't dream of buying a program without studying and testing how it would work out as a vehicle for the specific product to be advertised."

Writing was the number one concern of another top agency man. He pointed out, "With all the razzle dazzle that goes with TV programming one is apt to forget that the number one element is still writing. And neither enough attention nor money is being spent for good writers."

In discussing their top problems, of course the problem of network clearances is brought up constantly. Said one agency up, "This is particularly important where the client is slow to move. By the time he gets excited about TV and thinks he has the right program, there are no worthwhile time periods available on the two leading networks and the other two can't deliver enough stations."

Naturally, high costs were emphasized as a prime trouble spot. Few of these agency men have a solution. All saw costs forcing the advertiser into various cost sharing devices. One emphasized that "One of the keys to high costs is the tremendous duplication of production facilities. The sharing of facilities by the networks will not only bring costs down substantially but it will make for smoother production, too."

(Continued on page 30)



Lewis Titterton's emphasis on the importance of writing comes naturally. Once in the publishing business, he spent 13 years at NBC—one of his responsibilities was script supervision. Contrary to much program thinking, he says, "I wouldn't dream of buying a program without studying how it would work out as an advertising vehicle for a specific product."

EVERARD W. MEADE
Young & Rubicam

ROGER PRYOR
Foote, Cone & Belding

ADRIAN SAMISH
Dancer-Fitzgerald-Sample

Typical of agency showmen who have come up from creative pursuits are Everard Meade, who served as a writer and producer for Benton & Bowles and R & R, headed up radio for Lucky Strike; Adrian Samish, who went from directing and producing on the agency side to network program post as vp of ABC and then back to the agency field at Dancer-Fitzgerald-Sample; Roger Pryor, who was stage, screen and radio star before taking a desk at FC&B. His brother, Arthur, Jr., is his opposite number at BBD&O; both sons of the famed bandleader. Samish, who once worked for the Biograph film company, has said, "New York is all right for . . . commercials; if your client and copy people want to stay close to filming. But from my own experience, Hollywood is the place for film." Samish is boss of 13 TV shows. Roger Pryor warns other programers: "Shows must be cleaned up. There is too much crime, *double entendre*, use of stock gags."



LEWIS H. TITTERTON
Compton Advertising

WICKLIFFE W. CRIDER
Kenyon & Eckhardt

LEONARD F. ERIKSON
McConn-Erickson

Two men who have put the accent on the business in show business—Crider started out at J. Walter Thompson; Erikson, in CBS Sales. McCann's TV boss (no relation to agency) has a journalism degree from Wisconsin plus an MBA from Harvard's business school. During his 14 years at CBS, he was western sales manager out of Chicago and general sales manager in New York. In these posts he first became involved in program development. Later he was assistant to BBD&O's Ben Duffy, and head of radio-TV for K & E. Crider joined Kenyon & Eckhardt last May, after heading radio-TV creative services and talent at BBD&O.



NICHOLAS E. KEESLEY
Lennen & Mitchell

S. JAMES ANDREWS
Maxon

Nick Keesley started working with radio in 1930, for N. W. Ayer. Since then he has covered almost all phases of agency and network programming. He was on both sides of the media fence as a program sales head for CBS, and as agency timebuyer. Worked his way into the middle when he set up his own talent agency. In 1948 he joined Lennen & Mitchell where he now oversees such productions as Lorillard's *Two For the Money* and *Chance of a Lifetime*. "I'm glad we have package producers. We need outside thinking. Don't care who builds a show as long as it's profitable for our client." S. James Andrews is an old radio hand. Soon he'll be celebrating his 30th anniversary in broadcasting work. Started with announcing chores for the Detroit Free Press radio outlet. Since then, he's made a complete tour of the industry. He was with Lennen and Mitchell and Paramount Pictures. Biggest TV client is Gillette. Biggest problem? "It's still clearances."





The authority of a "man's man" . . . against a setting that implies good *taste*, and *selective* judgment . . . was utilized for a "straight-from-the-shoulder" message on the outstanding qualities of Narragansett Beer, in this recent TV Film Commercial from National Screen Service.

ADVERTISER
Narragansett Brewing Company

AGENCY
Cunningham & Walsh, Inc.

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



The latest of a continuing series of distinctive 20-second animated cartoon spots for Sunoco products. The filling station man in the poster "comes alive" and goes into action while a "voice over" chorus sings a rollicking song with a lyric that packs a sales punch for Dynalube Motor Oil's long mileage story. Sarra Vide-o-original prints give the film maximum clarity and sparkle.

ADVERTISER
Sun Oil Company

AGENCY
Hewitt, Ogilvy, Benson & Mather, Inc.

PRODUCED BY
SARRA, INC.

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



Captive carbonation is the theme of this new one-minute TV commercial for Hoffman Mixers: Club Sodo and Pale Dry Ginger Ale. Bubbles tell the story . . . bouncy, smiling cartoon bubbles merging into actual photographs. Prestige settings with lively bubbles rising in glasses . . . strong Hoffman bottle identification . . . skillful video and audio combine to put over an effective sales message. The brilliant reproduction is a good example of SARRA's *Vide-o-original* laboratory craftsmanship.

ADVERTISER
Hoffman Beverage Company

AGENCY
Warwick & Legler, Inc.

PRODUCED BY
SARRA, INC.

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



Just released—three 1-minute commercials created by SARRA for Sylvania TV sets. "Halo-Light", Sylvania's easy-on-the-eyes feature, is demonstrated convincingly through live action human interest situations. Shots of the set's chassis with parts popping up illustrate power and proficiency, while closing views show the artistry and styling of the cabinets.

ADVERTISER
Sylvania Electric Products Inc.

AGENCY
Roy S. Durstine, Inc.

PRODUCED BY
SARRA, INC.

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



Kenneth Banghott introduces Griffin Manufacturing Co.'s new microsheen Boot Polish in a group of film commercials especially for "Your Show of Shows". This series is particularly noteworthy for its superb photography and treatment of shoes in pointing up the highlights and gleam after applying the sponsor's product. After only the first showing the company reported sensational dealer reaction, evidence of maximum product impact and brand identification. Griffin's new series of commercials is another outstanding example of top-flight Video Varieties production for top-flight advertisers.

ADVERTISER
Griffin Mfg. Co.

AGENCY
Birmingham, Castleman and Pierce, Inc.

PRODUCED BY
VIDEO VARIETIES CORPORATION

41 EAST 50TH STREET, NEW YORK 22, N. Y.
Studio: West Coast Sound Studios
510 West 57th Street, New York 19, N. Y.

For screenings and further information write the producers direct!

Producing A Western by **GENE AUTRY**

Inside Story of Top Oat-opera



The team that made Autry into a multi-million dollar business—Armand Schaefer, president and producer, star Autry, and Mitchell Hamilburg, his personal manager who heads up the merchandise licensing operation

ON April 10, 1950, Armand Schaefer, the man who has been producing my motion pictures since I first came to Hollywood; Mitchell J. Hamilburg, my friend and business associate since 1935; and myself, got together to talk about television. We decided that it was foolish to fight something as strong as this new medium gave evidence even then of being. So we joined it.

It was then we formed Flying A Television Pictures, Inc. A few months later we began filming our first television series, 52 half-hour Westerns starring myself. Fortunately, we were able to get CBS-TV to handle our distribution from the outset.

We've learned a lot about the production of pictures for television since then.

We've learned that we can solve most of our problems right in the beginning with the preparation of the story. In our first pictures, we tried to tell too much story. We didn't realize that the 26 minutes allotted to a television film is far different from the 60 minutes up allotted to a motion picture.

Now we try to use simple, straight-line stories with a minimum of counter-plots, with accent on characters and characterizations. This not only enhances the quality and the interest, but lessens casting and production headaches.

It's also a mistake to waste much film on long shots. Once the

scene is established, and the viewing audience knows where the action takes place, and the part that the main characters play in this action, move in and stay close to the subject. A medium shot is better than a long shot, and a close shot is better than either.

We found that it is bad to have dead silence on the screen at any time. People carry over the listening habits, just forming with television. They must hear as well as see or their attention wavers—especially those viewers under 12 years of age, who are a restless audience at best. Consequently, when dialogue, songs or sound effects are not in evidence, we supply background music to fill in the voids. This helps to attract and hold the audience attention.

In Western films, too, the accent is on action. Since I'm known as a "singing" cowboy, I can't very well abandon what has become my trademark. However, I've learned to cut the songs down to a minimum. In my first video picture, *Gold Dust Charlie*, I sang four songs. This turned out to be at least two too many for a 26-minute film. It's impossible to tell any kind of a story, inject action into it and sing four songs. Now I sing one song per film—maybe two.

Because that's another rule we've learned to abide by. Keep the action moving. A static scene loses you your audience interest.

When we started making television films, we used the same pho-

tographic techniques that we had found successful in our motion pictures. Bill Bradford, who has photographed all of my films and is one of Hollywood's top cameramen, was signed to do the same for our television pictures. He, like us, had had no experience in the new medium. It wasn't long, though, before we found that the techniques for the two mediums were different—the difference being that sharp contrast in photography. That is, dead blacks or sharp whites, simply do not come over properly on the television screen. Therefore, we now keep our photography to the "gray" or in-between shades, minimizing or eliminating completely startling contrasts.

One thing that is the same, however, in both movie and TV production is the use of locations. There's an old Hollywood saying, "a tree is a tree, a rock is a rock, shoot it in Griffith Park". Hollywood found long ago that the public wants and demands new, fresh backgrounds for their pictures. We've found this to hold true for television.

We feel that scenic beauty and different backgrounds are very important to our pictures—they add an inestimable value to our finished product. Therefore, we make most of our pictures on location, instead of in the confined area of Hollywood. And we are constantly seeking and using new lo-

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PRODUCING A WESTERN

(Continued from page 25)

cations to add freshness to our pictures. It's more expensive that way, but we feel that it's one expense that is justified.

Since we've made nothing but Westerns (although we have a series coming up called *Calling All Cars* that is a cops-and-robbers melodrama), we emphasize action. And because action lends itself more to the outside than to the inside, we keep interior scenes down to a minimum. Of the three days devoted to shooting each picture, two days are used in filming out-door and action sequences, and only one to interiors. In fact, some of our pictures have been shot completely outdoors, with no interior shots whatsoever.

When we do shoot interiors, we try to limit the number of sets to be used. That's because moving from one set to another eats up time and money, both of which count even more in TV than in motion picture production.

Because our pictures play primarily to a children's audience, we keep violence down as much as possible. There has to be a certain amount of gunplay and fighting in every Western, naturally, but there needn't be excessive killing or bloodshed.

Also, there's another reason for minimizing violence. It's expensive. If the hero shoots and kills the villain, the villain has to get paid extra for falling down, because a fall places him in the category of a stunt man. However, if the hero just wounds the villain, there's no extra pay. And if you kill off too many people in the first part of your story, that means you have to have a larger cast in order to finish the 26 minutes. So if we do have to kill somebody, we try to do the killing at the very end and limit it to one or two people at the most.

Television production calls for even more careful planning than that exercised in motion picture production, since our budgets are even more limited by being geared to as yet a not too-wide market. We plan carefully, but do not bind ourselves, so that spontaneity and improvisation are tossed out the window. To keep a balance of cost and quality, everybody on the set contributes. Actors have to come to the set knowing their lines.

I guess it can all be boiled down to: Keep it simple, keep it moving, keep it close, and make it fast.

STANDARD FOR STATION ID's

83 stations have so far accepted the ID standardization plan of the National Association of Radio and TV Station Representatives. Included are all owned, operated and represented stations of CBS, Dumont and NBC. The following is a summary of the scope of NARTSR's plan:

1. *Trade Name of ID Segment*—It was agreed that these spots would be identified by the agencies, as well as the stations, as 10-seconds even though the actual commercial and stations ID portion totalled only 8-seconds.
2. *Position of Station ID Audio*—Position of the audio portion of the station identification would follow the audio portion of the commercial.
3. *Position of Station ID on the Screen*—The agencies agreed to utilize three-quarters of the screen area, leaving the upper right quarter of the screen area for station identification.
4. *Timing*—The actual timing would be: 1½ seconds (36 frames)—Open; 6 seconds—Commercial Audio; 2 seconds—Station Identification Audio; ½ second (12 frames)—Close.

TV'S unbeatable combination
in **COLUMBUS, OHIO**

years of practical know-how!

the most modern TV facilities in the country!

the station with
MERCHANDISING ASSISTANCE PLUS

Channel 6
WTVN TV
COLUMBUS OHIO

National Representative—Headley-Reed Co.

T.V. an Edward **LAMB** ENTERPRISE

Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.

The advertisement features a large graphic with the text 'TV'S unbeatable combination in COLUMBUS, OHIO' and 'years of practical know-how!' and 'the most modern TV facilities in the country!'. Below this is a circular logo with 'SERVED AND SOLD' and a photograph of the WTVN building. At the bottom, there is a logo for 'WTVN TV COLUMBUS OHIO' and 'Channel 6'. To the left of the main logo is a small illustration of a radio tower and a newspaper. At the very bottom, there is a logo for 'T.V. an Edward LAMB ENTERPRISE' and the address 'Edward Lamb Enterprises, Inc., Hotel Barclay, 111 E. 48th St., N. Y. C.'.

15 MINUTE VS HALF HOUR SHOW



Perry Como for Chesterfield

CONTINUOUS COST STUDY

IF an advertiser feels that the cost of a half hour network program is beyond his budget can he use a 15 minute show and still get a comparable advertising buy?

The answer is yes. To be sure though, there are disadvantages accruing to the quarter hour program. Most of the 15 minute shows are either early or late evening strips. Usually they face more difficult clearance problems as these time periods in many cases are station option time.

Because of these early evening or late periods the difference in the time zones is emphasized. Seven o'clock is excellent time on the Eastern Seaboard, it's not quite as good at six in the midwest and certainly not prime time at five or earlier on the West Coast. Or

if they do compensate for the time zone disadvantages, it's by delayed broadcast; and kines just don't bring in the same audience.

For example, the Perry Como Show is telecast in New York at 7:45 EST, in Chicago at 6:45 and in Los Angeles, on a delayed broadcast basis, it hits the air at 11 PM.

The costs are proportionately higher too. It's rare that a 15 minute show if stretched to 30 minutes would cost twice as much. And time costs are two-thirds of the half hour rate.

But in spite of all these disadvantages a 15 minute show gets a decided break on the commercial time. In Class A time the quarter hour show gets two and a half

commercial minutes; a half hour program gets three.

On the basis of the cost to reach a thousand homes this advantage does not show up in the 15 minute show. But the real answer is in the cost per one minute commercial reaching one thousand homes.

Measured with this yardstick the performance of the quarter hour shows compares favorably to that of half hour programs of similar type. Obviously it's impossible to match two shows with all the possible variations in format, budget, station lineups, time and so forth. The comparison below in two different program categories, news and music, points out that a 15-minute show can be as good a buy as a half-hour program.

PROGRAM, SPONSOR, TIME & AGENCY	STATIONS PIB	PER BROADCAST COSTS PRODUCTION-TIME		RATING	HOMES REACHED	COST/M HOMES	C/M HOMES/ COMM. MINUTE	C/M VIEWERS/ COMM. MINUTE
FIFTEEN-MINUTE SHOWS								
CBS NEWS General Motors—7:30-7:45 pm, M-F D. P. Brother	17 (CBS)	\$2,200	\$8,120	9.8	1,000,000	\$10.32	\$4.12	\$1.72
PERRY COMO Liggett & Myers—7:45-8 pm, M, W, F Cunningham & Wolsh	43 (CBS)	5,662	12,973	12.4	1,693,000	11.00	4.40	1.76
DINAH SHORE General Motors—7:30-7:45 pm, Tu, Th Campbell-Ewald	47 (NBC)	9,000	14,712	8.7	1,315,000	18.03	7.21	2.40
HALF-HOUR SHOWS								
MEET THE PRESS Revere Copper—7:30-8 pm, Sun. St. George & Keyes	31 (NBC)	3,530	17,145	10.7	1,270,000	16.27	5.42	2.01
SEE IT NOW Alcoa—6:30-7 pm, Sun. Fuller, Smith & Ross	30 (CBS)	20,000	16,230	8.6	1,000,000	36.23	12.08	4.83
VOICE OF FIRESTONE Firestone—8:30-9 pm, Mon. Sweeney & James	45 (NBC)	17,000	22,215	10.0	1,540,000	25.46	8.49	3.36
YOUR HIT PARADE American Tobacco—10:30-11 pm, Sat.	59 (NBC)	28,000	26,205	26.4	4,500,000	12.04	4.01	1.49

Production costs estimated by TELEVISION Magazine; Time costs June PIB; ratings June ARB. Quarter hour, 2½ comm. minutes; half hour, 3.

ARE YOU LIABLE FOR CLAIMS OF "STOLEN" PROGRAM IDEAS?

By Samuel Spring
Eastman and Spring, Attorneys

SUITS against sponsors, show packagers and telecasters for allegedly stealing ideas for program formats are not new. Of course, most program-buyers protect themselves by insisting that those submitting projected ideas sign a release. Here are a few cases that have reached the courts:

The *Author Meets The Critics* show was denied an injunction against the rival program, *Books On Trial*. The court held that the names of the two programs were not sufficiently close to cause any public confusion.

In the case of *Stanley vs. CBS*, it was claimed that an idea was submitted to the network for a radio program which later appeared on CBS as *The Hollywood Idea*. Since the plan was precisely described and involved a new com-

bination of ideas, the Supreme Court of California allowed recovery of \$35,000.

A program idea was submitted in manuscript form to a Boston network, which later used the idea in a show called *Spreading New England Fame*. But the creator had not obtained an express contract from the broadcasting chain before he disclosed his idea. Also, he failed to reduce his idea to sufficiently concrete form. So he was denied all relief.

The author of the novel, *Stella Dallas*, successfully enjoined an NBC broadcast using the name "Stella Dallas"—even though the broadcast did not use any of his copyright literary material. Aside from copyright infringement, the court held that use of the name was unfair competition.

Judges, though, have fixed rules to protect ideas and their creators. The big problem is one of disclosure. The idea-originator is helpless if he reveals his idea haphazardly to a possible purchaser. The possible purchaser is often tempted, and indeed anxious, to know what the idea is, but doesn't want to pay for it, if he has a similar one in the house. And usually the idea creator and possible user don't agree on a price in advance.

If they do, their deal controls—except for one aspect: If the idea is old and not novel, even a written contract may not be effective to make the refusing payer buy. Old ideas cannot be palmed off as new.

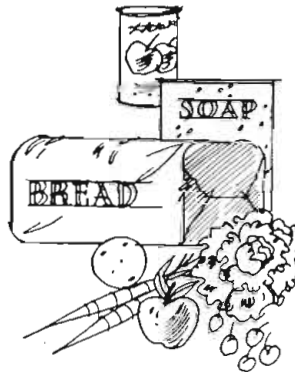
But what if no contract is made in advance? Then the courts hold that the idea-collector can't collect, even if his idea is used, unless:

(1) His idea is novel, new and original.

(2) He has submitted his idea in formulated detail, in precise and workable form.

It is on this second point that many idea-creators lose out. A general, or unformulated idea, cannot be the basis of a legal right.

HERE IN A MARKET—LARGER THAN BALTIMORE—OVER 2,000,000 PEOPLE IN OVER 100 COUNTIES—SPEND MORE THAN \$350,000,000 ON FOOD—in supermarkets, corner groceries and country general stores.....



"World's Most Powerful"

WSAZ-TV

HUNTINGTON, WEST VIRGINIA
84,000 watts on Channel 3

FOR EXCLUSIVE COVERAGE OF THE
HUNTINGTON-CHARLESTON MARKET
FOR YOUR PRODUCT, CALL
THE KATZ AGENCY, INC.



1951-52 MARKET DATA 0.1 mv/m CONTOUR AREA

Population	1,299,500
Families	336,500
Food Sales	203,425,000
Drug Sales	19,509,000
Retail Sales	810,824,000
Eff. Buying Income	1,258,631,000
TOTAL AREA	
Population	2,495,900
Families	597,400
Food Sales	356,003,000
Drug Sales	33,596,000
Retail Sales	1,446,895,000
Eff. Buying Income	2,261,765,000

Source: Sales Management
"Survey of Buying
Power", May 10, 1952

MILLER'S \$6,600,000 AD BUDGET

POINT OF SALE -----	\$1,500,000
TELEVISION -----	1,300,000
OUTDOOR -----	1,100,000
DISPLAY -----	1,000,000
RADIO -----	800,000
MAGAZINE -----	800,000
NEWSPAPER -----	100,000

FALL BROADCAST LINE-UP

TV

March of Time, 50 markets
Packer-Lions Thanksgiving Football, DuM
World Prof. Football Championship Game, DuM

AM & TV

New York Football Giants, 8 markets
Philadelphia Eagles Football, 3 markets

AM

Green Bay Packers Football, Minnesota,
Wisconsin, Michigan
Milwaukee Hawks Basketball, Milwaukee
Marquette U. Football & Basketball,
Milwaukee

SPOT CAN BE MORE EXPENSIVE, BUT - -

SPOT can be a bit more expensive than network television, according to the three year film-on-spot experience of Miller Brewing Co. "But it's worth the difference in improved time slotting and flexibility," says Edward G. Ball, executive of the Miller agency, Mathisson and Associates.

In June the Milwaukee brewery made a unique deal for 26 weeks of the new *March of Time* TV program, unique in that no deal was made, something practically unheard of in these days in film program sponsorship. The producer gets the full production cost—\$24,000 per film—and has no plans for second run.

Founded in 1855, Miller has been sold as "The Champagne of Bottle Beers". Under the aegis of Frederick C. Miller, the founder's grandson, who moved from vp to president in 1947, sales, plant and distribution have been greatly expanded. Advertising appropriations, under the eye of ad manager Vernon S. Mullen, Jr. have kept pace.

Miller will spend approximately six and a half million dollars on advertising this year, according to best estimates. The money will go into everything from barns and

silos to Harper's Bazaar, but one out of every four media dollars is going into TV.

The strategy behind this appropriation is to stress quality through specific quality vehicles beamed to specific audiences. The MOT program fits the formula, as a prestige package with ready-made acceptance by stations and family audiences.

With almost 50 stations lined up for the October 1 kickoff, why not put the package on network? Ed Ball explains: "Using a well-known public service type show we were able to get good Class A time slots in most cases, with a few 6:30-7:00 pm segments, in virtually every market we wanted. What's more, we were able to choose times in multi-station cities that avoided some of the heavier network competition. We eliminated time zone problems."

This is Miller's third alliance with the *March of Time*. The association began in 1950-1951 with *March of Time Through the Years* in 16 markets. Results, according to the agency, were good enough to bring Miller back for *Crusade in the Pacific* the next year. The show was put in 23 markets—all that were open—while sports

packages and film shows "filled in" for Miller in 15 other markets. The new series was signed for without a pilot film.

Miller started national distribution in the fall of 1950. Expanding market by market, the brewery relied on its previous national magazine advertising and newspaper announcements to pave the way, then followed through with a TV schedule, "always with strong results".

"Sales of Miller High Life have risen so tremendously in the past six years that it's difficult to credit any one medium," Mr. Ball said. "In 1946, it ranked 21st in beer sales; in 1951 it was sixth."

Although Miller's TV schedule includes sports events such as the N. Y. Giants and Philadelphia Eagle football games, the largest chunk of its \$1,300,000 video budget will go into the *March of Time*.

The new TV series will follow the format of the movie theatre series rather than the radio version. Staff-produced under Fred Feldkamp, the films fall in the documentary rather than news report category, presenting background on current problems.

CASE STUDY: STOKELY-VAN CAMP

AGENCY:

CALKINS & HOLDEN, CARLOCK, McCLINTON & SMITH, INC.

HOW THIS MAJOR FOOD ADVERTISER SPREAD ITS BROADCAST DOLLAR TO GIVE EFFECTIVE COVERAGE IN BOTH RADIO AND TELEVISION

PROBLEM



The multi-brand food company had made a successful TV debut in 1950 with *The Little Show*, carried on more than 50 NBC-TV stations, Tuesday and Thursday, 7:30-7:45 pm. The show's star, John Conte, did a strong personal selling job on the commercials. Production (\$3,500 per show) was definitely on a rock-bottom budget. Audience, cost-per-thousand and sales were considered satisfactory. Stokely-Van Camp was pleased with *The Little Show* on NBC-TV, but felt the program took too big a chunk of its advertising budget, with time charges inching upward—leaving no room for radio. It was felt that both media were needed to do the job, but paring the already strained budget of *The Little Show* to make room for a radio appropriation was not feasible. Both agency and client cast an envious eye at radio's coverage and cost advantages.

SOLUTION



John Conte on AM



Garry Moore on TV

On January 5, 1952, Stokely-Van Camp moved into Class C time with one weekly segment (Friday, 2:15-2:30) of another personality show, *Garry Moore*. Average time cost for its 60 CBS-TV markets stayed, as the first vehicle had, close to \$9,000. The production tab, however, was about half that of a single telecast of *The Little Show*. The big saving, of course, was having only one stanza each week. Since a single weekly 15-minute program would be difficult to clear—and almost impossible to buy—the company turned to sharing sponsorship on an audience-building strip. *Moore* turns up a smaller audience than *The Little Show*, but the coverage is concentrated on housewives. For a daytime show, *Moore's* ratings were okay, running around seven. *The Little Show* in 1951 took over \$1,000,000 for time and production. The record of the first six months of 1952 indicates that the rate of TV expenditure for the whole year is a bit under \$600,000. The difference in the two appropriations was invested in daytime radio. John Conte is being used on 295 ABC-AM stations. The show runs across the board 8:55-9:00 am.

RESULTS



J. Sherwood Smith

Reports J. Sherwood Smith, Chairman of the Board of Calkins & Holden and account exec for Stokely-Van Camp, "The daytime radio-television combination gives our client the broader coverage we were after, at a practical price and a favorable cost-per-thousand." Two big assets of the *Moore* show, according to Mr. Smith, are: 1) *Moore* himself, doing the direct selling job that the company considers the most effective use of TV. 2) Merchandising possibilities for the grocery trade. "We're not concerned about the fact that other advertisers appear on the show. As a matter of fact, some have been non-competitive products that are sold through grocery outlets, too; and that's strengthened our own merchandising efforts. Retailers don't get to see a daytime show, but they certainly know about Garry Moore."

DAY IN THE LIFE OF AN AGENCY SHOWMAN

Coming Up- Perfect Precision Prints

WE CALL IT "VELVETING"

Every original submitted to the Laboratory is carefully cleaned at the outset and kept that way throughout every operation. Specially designed cleaning machines exclusive with Precision, do the work . . . supplemented by careful hand cleaning, or "velvetting."



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

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enable us to offer service unequalled anywhere!

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

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



8:30

Ah—in nice and early this morning. Plenty of time to look over those TV film storyboards before meeting with the client at 9:30.

9:00

Just time for a half hour's dictation. And about time, too . . .

9:05

Oh—Oh! Account man just telephoned. Wants to go over storyboards before the meeting. Dictation will have to wait.

9:30

Story board meeting. Client just phoned . . . will be late. Meanwhile we go over time availabilities submitted by Time Buying.

10:10

Client has just arrived.

11:30

Story boards approved with slight revisions. Turned over to production group for cost estimates. Now for that dictation . . .

11:40

Call from Hollywood office. Coast client planning national spot campaign and wants contact set up with top ten news commentators. Will I please follow through?

12:50

Contacts set up and information teletyped to Coast. Too bad I had to cancel lunch date. Oh, well—waistline can stand it and I really must get at that dictation. Where is that girl? Oh, yeah—at lunch.

1:30

Well, really—how much can they eat? What? Oh, that's right—today was the day she had to check in with her dentist.

2:00

We really should have set this up-town meeting earlier. I'll never get back for that screening.

3:45

I'm glad they held the screening room. This'll take only half an hour and I'll be able to knock off a few letters anyway.

4:30

At last! Now let's see . . . not too much time left for dictation . . . better pick out the most important ones first (phone rings). Who? Oh—the Plans Board is meeting and would like to talk to me about that recommendation I made last week? Be right there.

6:00

Plans Board meeting concluded. And now for that dict—What! it's 6 o'clock?! Dammit, I *knew* I should have had that dictaphone repaired.

THE 100 LEADING NATIONAL ADVERTISERS

By Expenditures in Magazines, Newspaper Sections, Network Radio and TV for First Six Months, 1952. Compiled by Leading National Advertisers, Inc.

COMPANY	Total Expenditure	Magazines			Newspaper Sections	Network Radio	Network Television
		General	Farm	Total			
Procter & Gamble Co.	\$19,375,780	\$3,211,839	\$343,291	\$3,555,130	\$373,761	\$8,456,639	\$6,990,250
General Foods Corp.	12,101,740	2,907,635	413,712	3,321,347	867,587	3,575,652	4,337,154
Colgate-Palmolive-Peet Co.	10,170,817	2,236,336	73,225	2,309,561	2,039,812	2,138,219	3,683,225
General Motors Corp.	9,383,087	5,897,116	624,688	6,521,804	628,087	420,653	1,812,543
Lever Brothers Co.	8,907,625	955,499	34,810	990,309	1,633,535	3,604,891	2,678,890
R. J. Reynolds Tobacco Co.	6,929,277	1,159,963	172,420	1,332,383	134,638	1,785,831	3,676,425
Liggett & Myers Tobacco Co.	6,727,439	1,533,760	.....	1,533,760	.....	2,570,749	2,622,930
General Mills, Inc.	6,615,775	1,137,139	72,652	1,209,791	744,235	2,942,456	1,719,293
American Tobacco Co.	6,560,984	1,788,238	12,900	1,801,138	718,255	1,274,721	2,766,870
General Electric Co.	6,117,982	4,254,952	299,575	4,554,527	91,010	.....	1,472,445
Sterling Drug, Inc.	5,401,022	623,467	85,801	709,268	684,524	3,650,582	356,648
Ford Motor Co.	4,703,055	2,663,902	189,745	2,853,647	431,265	2,078	1,416,065
Miles Labs., Inc.	4,404,267	432,324	17,588	449,912	101,230	3,523,845	329,280
Gillette Co.	4,308,611	560,308	55,435	615,743	276,468	1,660,887	1,755,513
American Home Products Corp.	4,259,068	586,958	97,006	683,964	369,526	2,302,165	903,413
Campbell Soup Co.	4,194,739	1,712,989	.....	1,712,989	126,050	1,855,675	500,025
Swift & Co.	4,145,797	1,623,951	60,054	1,684,005	686,940	1,595,707	179,145
P. Lorillard Co.	4,141,145	690,300	.....	690,300	.....	1,439,518	2,011,327
National Dairy Products Corp.	4,136,012	1,437,481	66,251	1,503,732	309,856	931,847	1,390,577
Philip Morris & Co., Ltd., Inc.	3,920,009	287,186	.....	287,186	167,500	2,247,848	1,217,475
Chrysler Corp.	3,833,683	2,554,100	131,435	2,685,535	50,638	401,390	696,120
Goodyear Tire & Rubber Co.	3,740,799	2,322,189	233,850	2,556,039	40,570	327,730	816,460
Kellogg Co.	3,352,847	503,910	35,500	539,410	71,978	1,019,590	1,721,869
Bristol-Myers Co.	3,337,125	1,195,682	105,457	1,301,139	28,783	1,086,344	920,859
Pillsbury Mills, Inc.	2,952,503	1,011,181	28,490	1,039,671	191,080	1,257,582	464,170
Quaker Oats Co.	2,869,020	805,501	180,575	986,076	262,123	521,269	1,099,552
Texas Co.	2,815,142	1,392,672	111,615	1,504,287	.....	237,105	1,073,750
Distillers Corp.—Seagrams, Ltd.	2,812,561	2,793,645	.....	2,793,645	18,916	.....	.....
Westinghouse Electric Corp.	2,617,731	1,475,506	40,975	1,516,481	99,850	.....	1,001,400
American Telephone & Telegraph Co.	2,242,904	1,689,807	151,582	1,841,389	.....	401,515	.....
Schenley Industries, Inc.	2,152,811	1,679,001	.....	1,679,001	38,225	.....	435,585
Armour & Co.	2,106,458	1,100,101	107,580	1,207,681	174,861	661,168	62,748
Radio Corp. of America	2,086,304	597,762	.....	597,762	26,905	385,721	1,075,916
Firestone Tire & Rubber Co.	2,059,568	987,213	152,825	1,140,038	.....	358,230	561,300
E. I. du Pont de Nemours & Co., Inc.	2,052,256	1,298,937	80,588	1,379,525	289,368	383,363	.....
S. C. Johnson & Son, Inc.	2,038,464	490,310	.....	490,310	.....	982,479	565,675
Philco Corp.	1,963,649	575,116	4,650	579,766	.....	815,108	568,775
Joseph Schlitz Brewing Co.	1,830,668	642,528	.....	642,528	.....	399,355	788,785
Coca-Cola Co.	1,803,729	966,400	.....	966,400	.....	837,329	.....
U. S. Rubber Co.	1,800,597	1,121,709	126,643	1,248,352	10,820	.....	541,425
National Biscuit Co.	1,787,232	546,739	40,980	587,719	30,061	723,112	446,340
National Distillers Products Corp.	1,743,611	1,738,161	5,450	1,743,611	.....	.....	.....
Nash-Kelvinator Corp.	1,742,731	1,064,491	82,500	1,146,991	.....	.....	595,740
Johnson & Johnson	1,601,738	1,187,445	116,557	1,304,002	18,511	.....	279,225
Standard Brands, Inc.	1,595,847	804,272	64,307	868,579	239,323	.....	497,945
Avco Manufacturing Corp.	1,567,827	642,257	122,850	765,107	27,500	190,206	585,014
B. F. Goodrich Co.	1,435,795	831,682	150,003	981,685	.....	.....	434,110
Pabst Brewing Co.	1,377,308	314,526	.....	314,526	.....	360,282	702,500
Andrew Jergens Co.	1,377,014	832,086	68,525	900,611	38,243	.....	438,160
Scott Paper Co.	1,318,846	1,075,937	.....	1,075,937	242,909	.....	.....
International Cellulose Products Co.	1,308,849	894,566	.....	894,566	414,283	.....	.....
Borden Co.	1,291,796	859,716	35,450	895,166	.....	.....	396,630
Manhattan Soap Co.	1,290,865	173,895	.....	173,895	156,400	705,780	254,790
California Packing Corp.	1,268,148	1,100,501	.....	1,100,501	163,840	3,807	.....
Armstrong Cork Co.	1,251,844	478,640	.....	478,640	.....	215,384	557,820
William Wrigley Jr., Co.	1,251,248	176,408	.....	176,408	.....	847,830	227,010
H. J. Heinz Co.	1,245,887	776,911	14,700	791,611	.....	454,276	.....
U. S. Steel Corp.	1,240,541	588,895	115,066	703,961	.....	536,580	.....
Lambert Co.	1,233,951	828,636	26,175	854,811	2,700	.....	376,440
Sylvania Electric Products, Inc.	1,222,436	342,480	.....	342,480	321,280	99,316	459,360
Admiral Corp.	1,203,136	592,897	14,700	607,597	188,495	154,254	252,790
Mars, Inc.	1,174,332	86,300	.....	86,300	.....	294,101	793,931
American Chic Co.	1,170,969	182,255	.....	182,255	.....	826,664	162,050
Reynolds Metals Co.	1,170,779	198,993	58,990	257,983	.....	245,511	607,285
Prudential Insurance Co. of America	1,165,463	153,785	3,625	157,410	228,225	779,828	.....
Cannon Mills Co.	1,158,446	716,826	30,300	747,126	.....	183,496	227,824
Cluett, Peabody & Co., Inc.	1,149,618	898,035	.....	898,035	.....	367,170	251,583
Stokely-Van Camp, Inc.	1,087,480	477,960	.....	477,960	.....	8,949	242,350
Block Drug Co., Inc.	1,017,420	93,761	16,975	110,736	430,455	.....	467,280
Anheuser-Busch, Inc.	1,017,200	177,650	.....	177,650	.....	.....	839,550
Eastman Kodak Co.	1,012,968	1,012,968	.....	1,012,968	.....	.....	.....
Gulf Oil Corp.	1,007,983	184,627	20,200	204,827	.....	342,956	460,200
Chesebrough Manufacturing Co.	1,006,333	256,285	.....	256,285	.....	421,928	256,285
Pond's Extract Co.	1,004,775	796,732	.....	796,732	208,043	.....	.....
Pearson Pharmaceutical Co., Inc.	1,001,508	53,185	.....	53,185	.....	292,478	655,845
Rexall Drug, Inc.	969,885	465,043	76,150	541,193	.....	428,692	.....
Wildroot Co., Inc.	948,939	464,625	14,800	479,425	92,626	376,888	380,200
Pet Milk Co.	948,468	75,135	30,710	105,845	.....	568,268	437,430
Electric Auto-Lite Co.	946,491	548,393	.....	548,393	179,790	403,216	212,720
Hunt Foods, Inc.	940,903	.....	.....	.....	.....	.....	.....
Hall Brothers, Inc.	932,617	18,510	.....	18,510	47,145	361,557	505,405
Celanese Corp. of America	932,598	647,714	.....	647,714	4,209	.....	280,675
Canada Dry Ginger Ale, Inc.	928,287	610,894	.....	610,894	59,145	.....	258,248
Hiram Walker-Gooderham & Worts, Ltd.	919,042	919,042	.....	919,042	.....	.....	.....
Carter Products, Inc.	911,073	2,128	215	2,343	.....	379,290	529,440
Borg-Warner Corp.	905,189	622,603	31,478	654,081	.....	99,008	152,100
U. S. Tobacco Co.	904,905	47,050	.....	47,050	.....	198,545	659,310
Carnation Co.	901,745	306,179	37,500	343,679	6,864	243,897	307,305
International Shoe Co.	897,883	386,752	28,311	415,063	.....	16,619	466,201
American Cyanamid Co.	873,552	570,650	241,562	812,212	61,340	.....	.....
American Meat Institute	872,972	872,972	.....	872,972	.....	.....	.....
Glidden Co.	870,837	426,685	43,742	470,427	.....	.....	400,410
Longines-Wittnauer Watch Co., Inc.	862,400	76,247	.....	76,247	.....	527,048	259,105
Johns-Manville Corp.	841,090	126,715	23,150	149,865	.....	408,475	282,750
Ralston-Purina Co.	831,537	328,325	81,500	389,825	.....	264,262	177,450
J. B. Williams Co.	826,153	722,011	1,461	723,472	99,000	3,681	.....
Serutan Co.	821,426	28,375	.....	28,375	84,059	496,031	212,961
Sherwin-Williams Co.	819,890	693,215	81,250	774,465	45,425	.....	.....
Aluminum Co. of America	819,393	319,245	42,873	362,118	457,275
American Petroleum Institute	816,098	376,445	81,875	458,320	357,778

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CASE STUDY: TV on the local level

SELLING SHOES VIA TV

ADVERTISER:

Shoe Corporation of America which operates some forty stores in Cincinnati, Dayton and Columbus under the name of Schiff's Shoe Stores.

AGENCY:

Liebing and Parkins

PROGRAM:

Like many other shoe companies, Schiff's uses a child talent show, the *Starmaker Revue* on the three Crosley stations—WLW-T in Cincinnati, WLW-C in Columbus and WLW-D in Dayton. The program is telecast Sunday 12:00-12:30 pm.

The success of the program is attributed by Schiff's to its interest in showcasing good child talent. ARB rating for August in Cincinnati was 5.1, yielding 16,779 homes or 34.2 per cent of sets in use in that hour. Columbus on the ARB scale hit 8.3, or 17,928 homes—42.8 per cent share of audience. Dayton rating was 9.4, bringing homes reached to 18,048 or 60.3 per cent share of audience.

The objective of the program is to present the children in as professional a setting as possible. Each week's talent receives additional coaching in their specialties before going on the air. Auditions are held in all three telecast cities to get the best available talent.

COMMERCIAL:

The half hour program uses three live commercials. Two are handled by a regular station announcer who devotes one minute to an easy-going, humorous introduction to the sponsor's message. Once the stage is set this way, the MC of the show gets into the act. Another minute is then devoted to building up interest in the national brands handled by Schiff's. Three styles are displayed together, resting on shoeboxes on a small platform. The camera focuses on each pair of shoes as the off-camera announcer describes it.

The third commercial is a sign-off, featuring a "TV special" in which viewers are told of a special bargain in Schiff's footwear for Monday and are urged to come down and take advantage of the sale.

RESULTS:

While Schiff's is reluctant to release sales figures, the company claims the best evidence of its satisfaction with the TV effort is its continued sponsorship of the show for over two years, at a cost of between five and six hundred dollars a week. Another evidence of the show's pulling power is the 12,000 to 15,000 pieces of mail received each week as votes for the candidates appearing on the show.

STATION MANAGEMENT

AN EXCLUSIVE TELEVISION MAGAZINE FEATURE
DESIGNED SPECIFICALLY FOR THE PROSPECTIVE
TELEVISION STATION OPERATOR

RATES AND CIRCULATION

ALTHOUGH special competitive situations will come about as new stations appear in existing TV markets, the rate structure of any given station will be tied to the number of receivers in its area.

The chart below, based on a comprehensive study of rates and circulation in all current TV markets, shows what the *average* re-

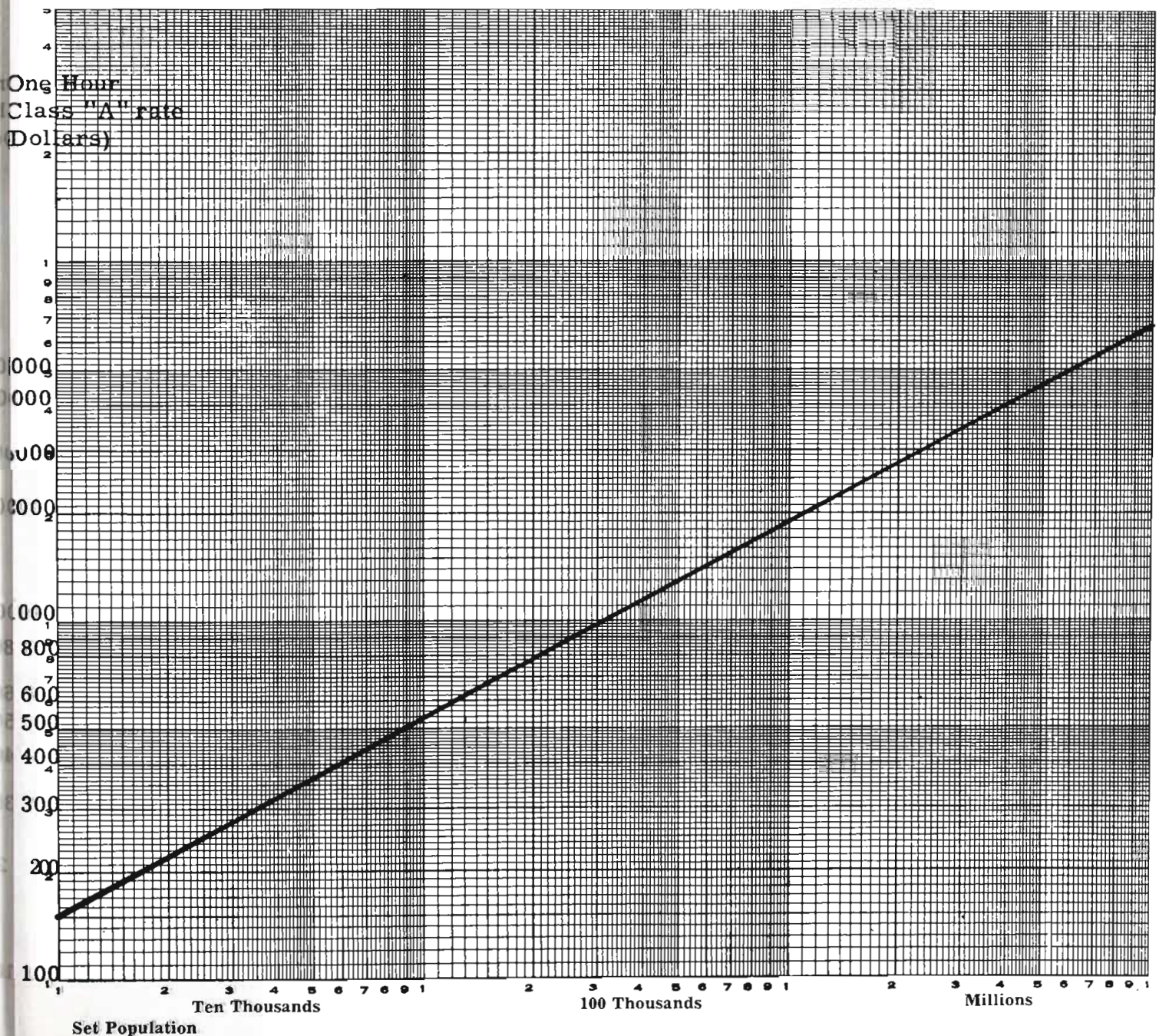
lationship between rates and circulation has been, and gives the station operator a basis for predicting future rates and revenue.

In a new TV market, during the early days of operation, circulation usually increases rapidly enough to justify the raising of rates every six months.

First published in TELEVISION

Magazine three years ago, the chart has been revised to reflect subsequent changes in rate structure.

The figures at the bottom of the chart represent the number of sets in a given market. The figures at the left represent the *one hour Class A* rates for each station in that market.



THE AGENCY IS THE SUCKER IN RATE CUTTING

The agency time buyer who sits back smugly with the knowledge that he has just made a good buy via an under the table rate cut puts himself in a very precarious position. He has no assurance that another agency didn't get a better deal for its client.

It's only human nature to boast about a good business deal. And things have a way of getting around. No advertiser likes to know that someone else got a cheaper rate than he's paying for the same time period.

There is only one way to stop rate cutting—remind stations that the standard NARTB-AAAA contract has a clause which states:

"It is agreed that the time rate named in this contract is the lowest rate made by the station for like broadcasts and that if at any time during the life of this contract the sta-

tion makes a lower rate for like broadcasts, this contract shall be completed at such lower rate from that date."

As we pointed out in a recent editorial, either there is something wrong with the rate structure in cities like New York and Los Angeles where stations can't seem to sell time on the rate card or else these major cities just can't support seven stations. We suggested that perhaps the answer was in a revision of current rates.

A positive approach to this problem in New York is that of WCBS-TV, which announced a 45% frequency discount for advertisers using twelve or more spots a week. This enabled the station to meet the rate cutting competition and to make daytime more attractive to the advertiser. But, all important, it was done via the rate card—not the rate cut.

AM-TV INTEGRATION DOES IT MAKE SENSE?

The industry is still kicking back and forth the merits of NBC's complete turnabout in integrating its AM & TV operations.

With NBC television now in the enviable position of being practically sold out in night-time and in a strong daytime position, it would seem to make sense for the network to put its full power behind a not-so-healthy radio.

What NBC has accomplished by integration is that its best management men are available to work in either AM or TV.

In terms of efficiency and economy of operation, it is a gain. Undoubtedly Frank White had a lot to do with putting the merger into effect. And we're sure the Board of Directors will be pleased with a better financial report for '53 and possibly '54.

We say *possibly* because NBC is leaving itself wide open for the kind of competition that a separate AM and TV operation can offer. A

setup like that of CBS must hit harder right down the line.

We'll put our money on the man that's selling TV only to out-sell the man offering both media, regardless of what dual package inducements are made. And the same goes for programming.

The economic advantages that can be obtained from AM-TV packages—use of same talent, same management, and so forth—will be far outweighed by the TV programmer who has no AM weight around his neck; whose only objective is to produce the best possible television show.

Perhaps the best parallel is the newspaper-owned radio stations. To our knowledge, except where the newspapers' Board of Directors examine the policies and financial statements of their radio properties, the AM station is handled as a completely separate organization. Regardless of the obvious economies, *the fact remains that they*

are both competing for the same advertising dollar.

This applies to AM and TV as well, regardless of the theory advanced that radio and television are complementary media.

We were discussing this the other day with the advertising director of one of the nation's largest food companies. He felt that lumping radio and television together was a major mistake. It would establish among advertisers a tendency to think about media selection in terms of "magazines, newspapers and broadcast media", with AM and TV in one category for budget allocation.

Radio, he thought, would definitely do better if it were considered as a completely independent advertising medium, just as printed media are. And, he pointed out, television too could suffer under this kind of thinking.

Fred Kugel