

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

TENTH YEAR OF PUBLICATION

1505
JUNE • 1953

FCC on a Hotseat page 22

Magazines vs Television page 18

THE NEW MARKETS page 17

TM 12-53 R A
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STARDUST

FOR SUMMER SATURDAY NIGHTS

Relaxed as a Summer evening, tangy as a lemonade... *Hoagy Carmichael's* dry wit and syncopated piano will preside over a fresh collection of your favorite bands, talented dancers, and rising young comedians for easy-to-take viewing.

This worthy successor to "Your Show of Shows" falls into a time period that averaged a 20.8 Nielsen Rating last summer on N. B. C.

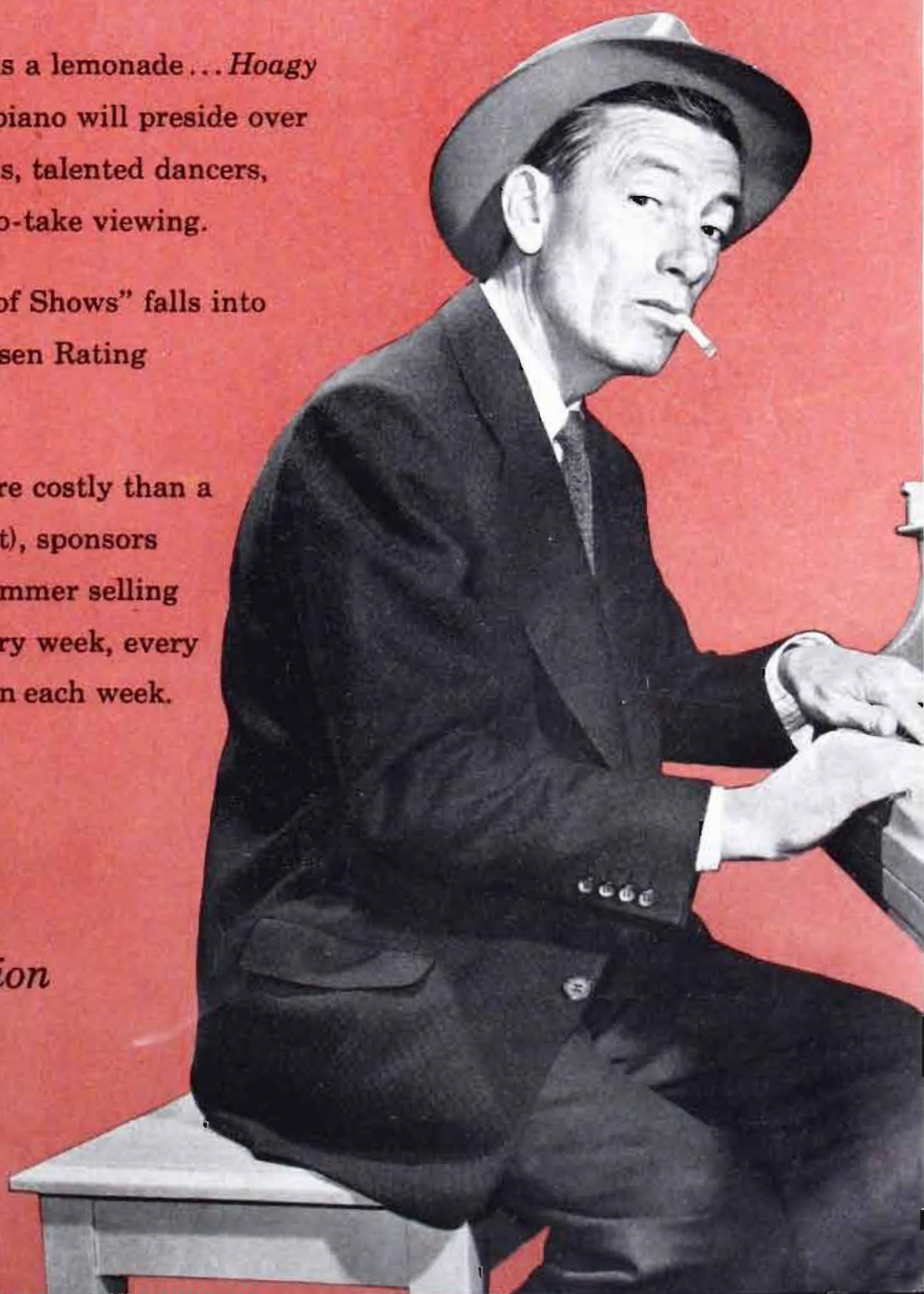
With a starting price that's hardly more costly than a European vacation (\$3,334 program, net), sponsors can avail themselves of this smooth summer selling in any of several plans: a half-hour every week, every other week, or a 10 minute participation each week.

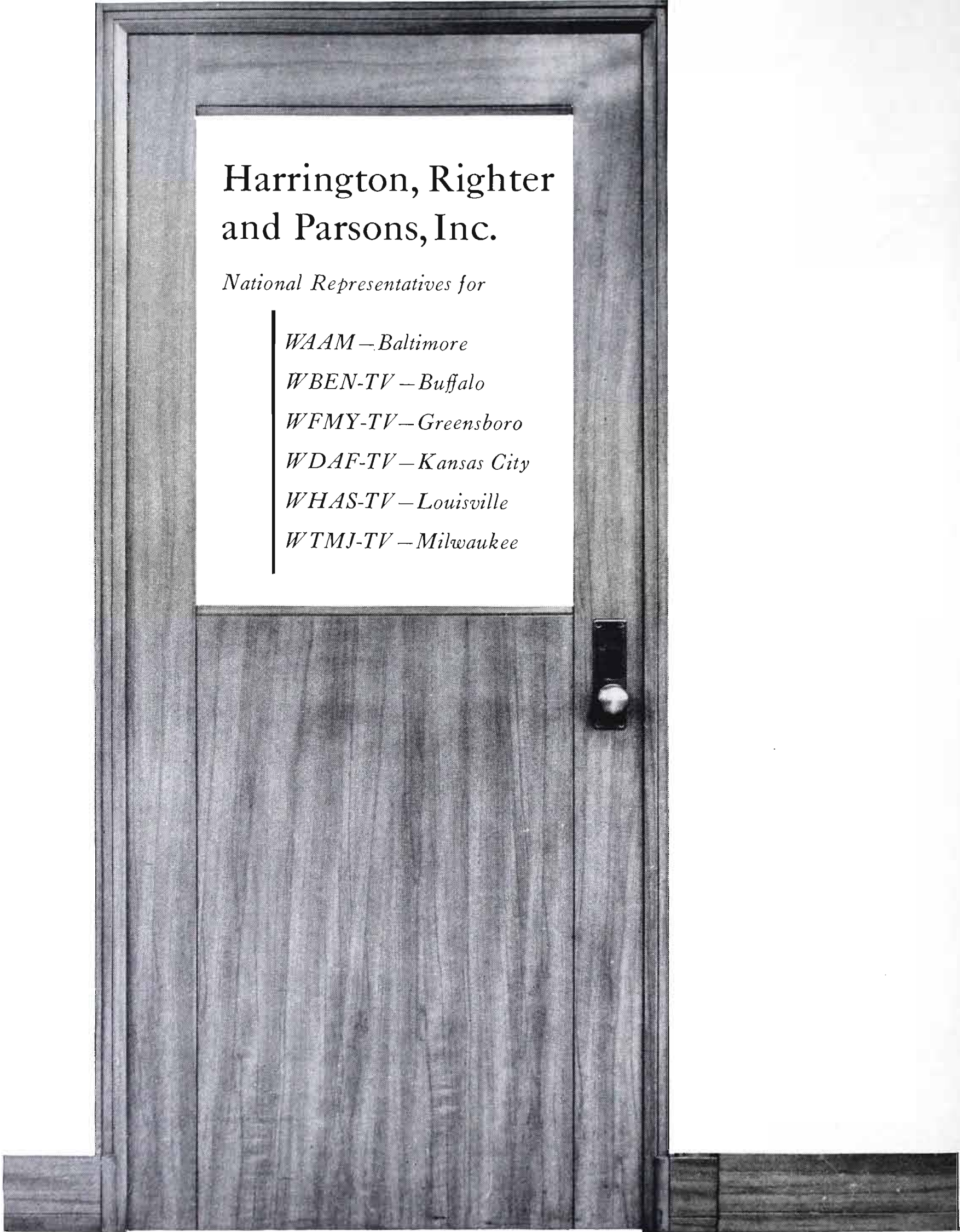
SATURDAY NIGHT REVUE

9:00-10:30 PM

N B C television

a service of Radio Corporation of America





Harrington, Righter
and Parsons, Inc.

National Representatives for

WAAM—Baltimore

WBEN-TV—Buffalo

WFMY-TV—Greensboro

WDAF-TV—Kansas City

WHAS-TV—Louisville

WTMJ-TV—Milwaukee

ask any one of them why...

**fishing for
MORE SALES?**



**try
ERIE'S
WICU TV
CHANNEL 12, ERIE, PA.**

Fish are like sales—the more you get the happier you are . . . and you'll be real happy with your sales in the great Erie area (Northwestern Pa., Eastern Ohio and Western N. Y.) when you advertise on WICU—Erie's only TV Station—the 4 networks—top local programs, and Sales Success stories galore.



by **EDWARD LAMB
ENTERPRISES**

ERIE, PA.—WICU-TV

Headley-Reed Co.

ERIE, PA.—WIKK AM

H-R Co.

ERIE, PA.—THE ERIE DISPATCH

Reynolds-Fitzgerald, Inc.

MASSILLON, OHIO—WMAC-TV

Now under construction

TOLEDO, OHIO—WTOD AM

Headley-Reed Co.

ORLANDO, FLA.—WHOO AM-FM

Avery-Knodel, Inc.

★ RADIO
★ TV
★ NEWSPAPER



EDWARD LAMB Enterprises INC.

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

Uncle Pete

Philadelphia's Pied Piper



YEARS AGO, according to legend, The Pied Piper played and all the children followed.

Saturday mornings in Philadelphia, "C'Mon to Uncle Pete's" plays on WPTZ and the children of Philadelphia's huge television market desert their games and, we must admit, their chores, to spend 11:00 to 11:30 with "Uncle Pete" Boyle and his program of cartoons, stories, and drawings.

Not all the children, of course—just a couple of hundred thousands of them. 251,233 to be exact! And there are adults, too.

Pete Boyle is more than the conductor of children's programs on WPTZ. He is the most invited, *most visiting* personality in Philadelphia television.

With an ARB rating of 10.4, this modern Pied Piper

delivers more than 20 customers for a penny . . . or 1000 customers for 49¢!

When you participate in "C'Mon to Uncle Pete's", Pete Boyle, himself, does your commercials, and your message is received *eagerly* by 58% of the entire Philadelphia audience tuned in from 11:00 to 11:30 Saturday mornings.

Yet your fee per participation is only a modest \$135 . . . and even this can be shaved down under WPTZ's sensational new "45-12 Plan".

Right now, a few participations are available in "C'Mon to Uncle Pete's". For details, give us a call here at WPTZ, or see your nearest NBC Spot Sales representative.

When "Uncle Pete" does your selling in Philadelphia, Philadelphia is sold!

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TV-AFFILIATE

1600 Architects Building, Phila. 3, Pa.

Phone: LOcust 4-5500



"Uncle Pete" Boyle entertains a few of his young fans on studio location.

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 6, June, 1953

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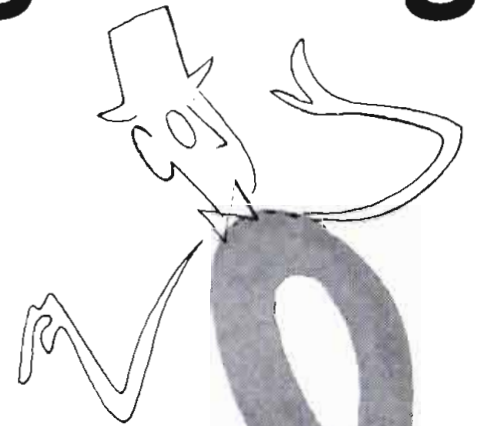
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growing



growing

growing



WGAL-TV

NBC • CBS • ABC • DuMont
Lancaster, Pa.

market prosperity... loyal
viewing audience...

Write for information—

Sales Representative

M E E K E R

New York

Chicago

Los Angeles

San Francisco

WGAL
AM TV FM

Steinman Station
Clair McCollough, President

G-E PROJECTION ROOM EQUIPMENT

PLUS YOUR IMAGINATION GIVE

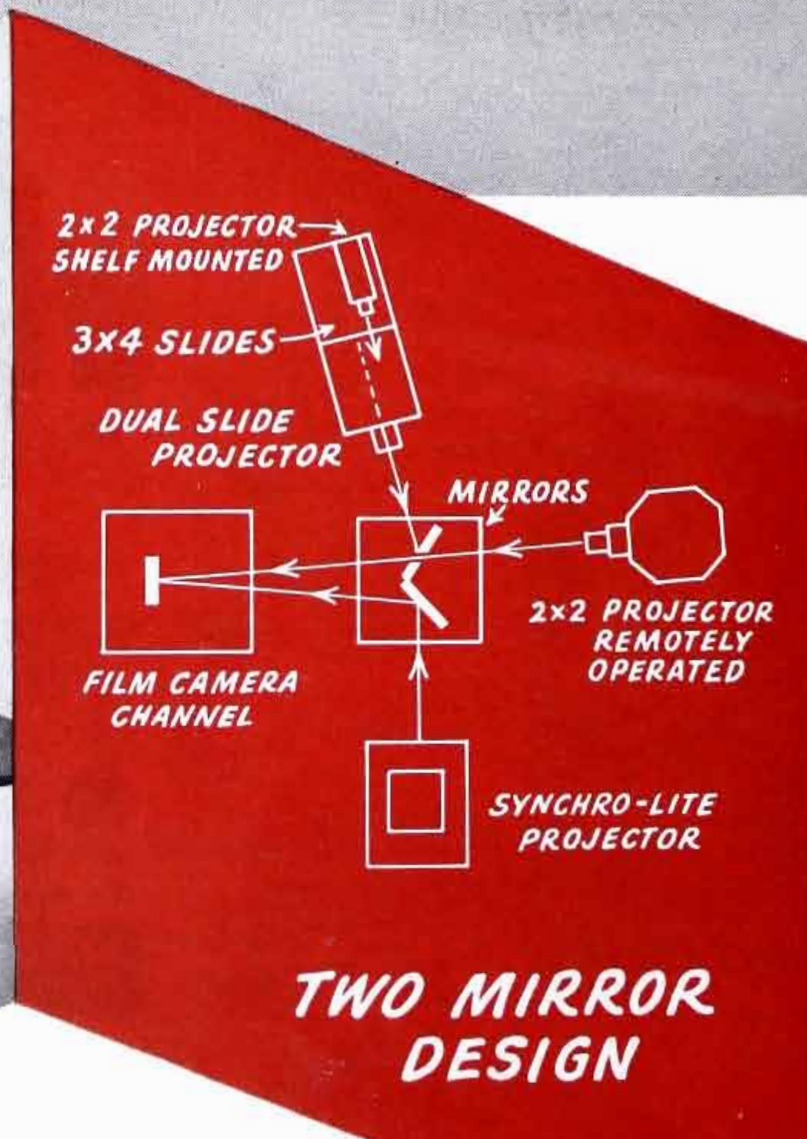
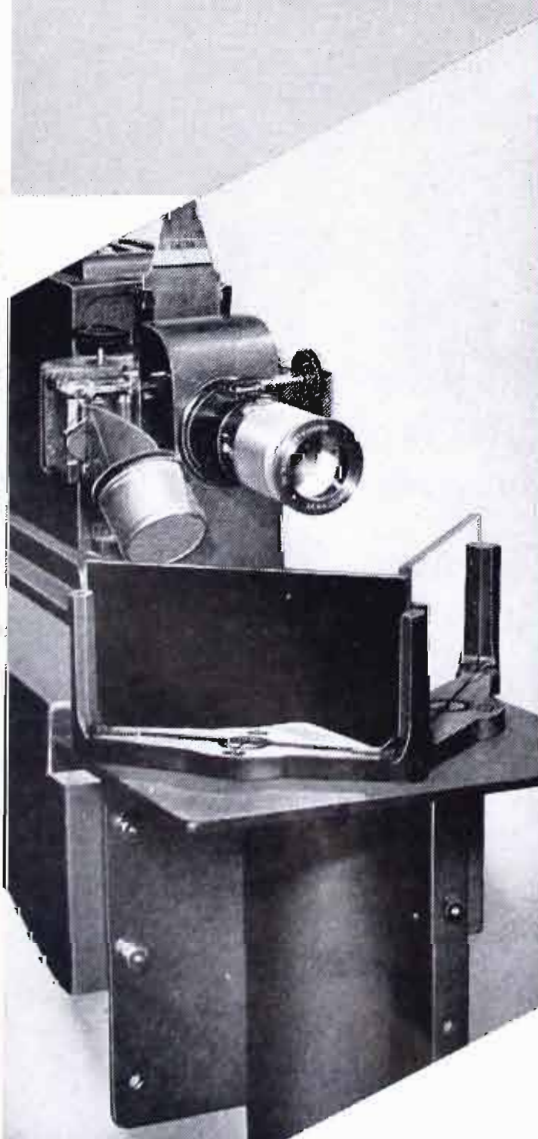
Amazingly Versatile Film Effects!

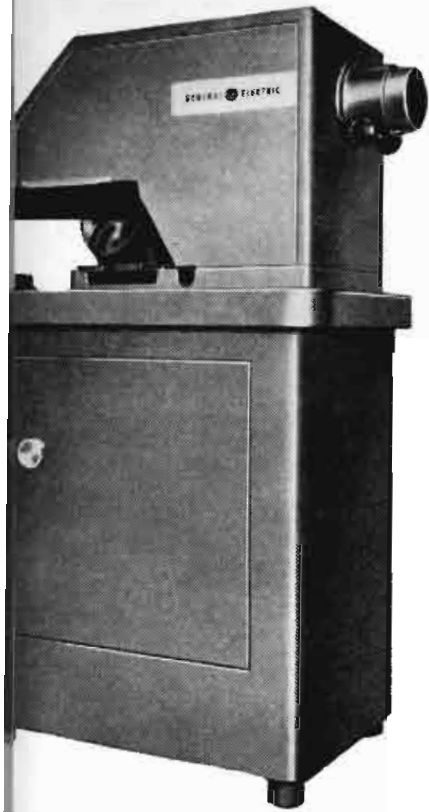


Film is the money-making "life-blood" of every TV station! That's why you should insist on the complete line of G-E Projection Room equipment. Use General Electric units...use your imagination...and you'll come up with so many versatile effects, you'll be amazed! G-E's ready-to-order line includes the top-performance Film Camera Channel, the newly advanced Synchro-Lite* Projector, the tremendously versatile Slide Projector, and two new Mirror Change-over Designs.

General Electric offers you all your TV projection room needs—as well as all other equipment necessary for television broadcasting. And remember, behind this advanced, station-tested equipment is 75 years of electrical and electronic progress. For further, complete details...contact the G-E broadcasting equipment sales representative in your area, or write direct to:

*General Electric Company, Section 6063,
Electronics Park, Syracuse, New York.*





● G-E Dual Slide Projector featuring variety of laps, fades, dissolves, super-positions, etc.



● G-E Synchro-lite* Projector offers unlimited commercial possibilities, utmost in performance.



● G-E Film Camera Channel for clear, sharp picture signals. Reduces shading and edge-flare radically.



G-E FILM CAMERA CHANNEL

- Sweep Failure Protection
- Virtually No Microphonics
- Automatic Control of Set-Up
- Dual Waveform Presentation
- 12½" High-Contrast Monitor
- All Plug and Cable Connections
- Adjustable Deflection Yoke

G-E SYNCHRO-LITE* PROJECTOR

- Slave Operation
- Super-Positions on Remotes
- Instant Stop and Start
- Preview Any Frame
- No Phasing Bars

G-E TV SLIDE PROJECTOR

- Laps and fades
- Dissolves
- Super-positions
- Transparencies and Opaques
- 2"x2" and 3¼"x4¼" Slides
- Roll-Thru Script Carriage
- Dual Flood Lamps for Opaques
- Time, News Tape Carriage

G-E MIRROR CHANGEOVERS

- More Inputs
- Multiple Adjustments
- First-Surface Mirrors

Complete Television Equipment for UHF and VHF

GENERAL  **ELECTRIC**

*Reg. U.S. Pat. Off.

WAVE-TV, LOUISVILLE, CHANNEL 3

NOW GIVES YOU GREATER COVERAGE THAN EVER!



First FOR YEARS
WAVE-TV NOW
TREMENDOUSLY INCREASES
ITS SUPERIORITY!

New 914-FT. ANTENNA!
(above average terrain)

New LOW CHANNEL!
(from Channel 5 to Channel 3)

New 100,000 WATT POWER!
(up from 24,000 Watts)

New, ALL-NEW EQUIPMENT!
(the most modern available)

WAVE-TV—the only low-band VHF station in its area—is now telecasting from the tallest tower, on the HIGHEST POINT in or near Louisville, on a NEW low-band channel (3), with a NEW transmitter with radiated power of 100,000 watts! Our ALL-NEW equipment is the most modern obtainable.

Net result, according to FCC coverage curves: WAVE-TV now effectively reaches 85.5% more square miles . . . 54.6% more people . . . 51.5% more Effective Buying Income—gives you far greater coverage than any other TV station in this area!

TOWER HEIGHT MORE IMPORTANT THAN POWER

100,000 watts on our new Channel at our new 914-ft. height (above average terrain) is equivalent to 600,000 watts from our old downtown tower and channel!

Check any TV engineer for the significance of our new antenna, our new Channel 3, and our new 100,000 watts of radiated power. Then ask Free & Peters for all the facts on the vitally important WAVE-TV television market.

WAVE-TV — NOW CHANNEL 3

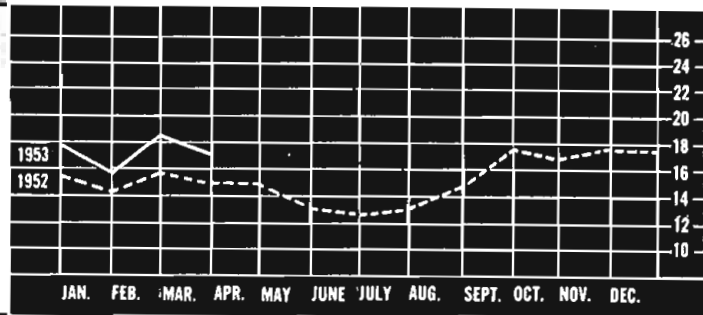
FIRST IN KENTUCKY

NBC • ABC • DUMONT



Free & Peters, Inc., Exclusive National Representatives

FOCUS



	For Apr. '53	For Apr. '52
ABC	\$ 1,640,597	\$ 1,699,760
CBS	7,770,181	5,641,831
DuM	819,398	738,926
NBC	7,526,760	6,946,751
	<u>\$17,756,936</u>	<u>\$15,027,268</u>

First Quarter Billings

NETWORK TV time sales, during the first quarter of 1953, climbed 13 per cent above last year's mark. (By the end of April, web billings continued to climb, coming out 17 per cent over April, 1952.) The biggest jump in the first three months of 1953 was in the Drugs and Remedies group which almost doubled its 1952 time bill, spending \$2,507,907.

Leading industry was as usual Food and Food Products, which clung to the top spot even though its increase over last year was minute. The five biggest spending products groups account for two thirds of all network expenditures. Household Equipment with a 55 per cent increase moved into the fifth place from its original sixth spot.

Top investors for the first quarter of each year:

	1st quarter 1952	1st quarter 1953	Per cent increase
Food & food products	\$8,941,096	\$8,989,621	1%
Smoking materials	6,840,852	8,382,374	22
Toiletries & toilet goods	6,042,939	7,948,900	31
Household soaps & cleansers	4,910,623	5,630,577	15
Household equipment	2,767,829	4,299,436	55
Auto accessories, equipment	3,848,385	4,076,567	6

Important Equipment Developments

According to top engineers most encouraging is the application of the Vidicon Tube to TV film projection, since much of the seemingly poor quality of TV films can be laid to the inferiority of projection equipment. The feeling is that the tube will give a radically improved picture. . . DuMont Flying Spot Film Scanner, just launched commercially, is another film development considered an important step forward in station programming operation efficiency. Scanner will probably become standard equipment for color TV. . . First concrete move in solving small station problems is G. E.'s new economy size package. By centralizing and simplifying controls and switching, unit will make it possible for a station to be operated by two technical men during a stretch of film programs. . . Another welcome development is greater simplicity in the field of lighting. Individual units will be much more flexible. For example: Spots have been designed to "fan out" and thereby do the work of a number of lights.

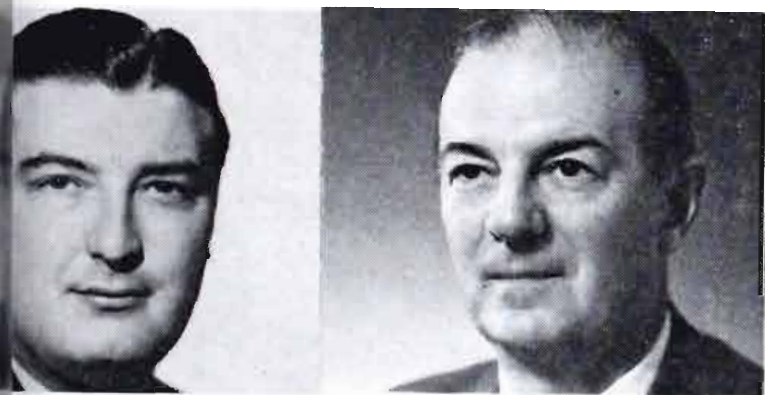
Advertiser Scorecard

Recently announced network schedule changes coming up now and in fall . . . International Shoe signs for *Tom Corbett Space Cadet* for 11:30 alternating Saturdays replacing its cancelled *Kids and Co.* . . . Chrysler *Medallion Theatre* now set for fall debut on CBS-TV, Saturday at 10:00 pm. . . American Tobacco, reroutes several properties for summer term--*Private Secretary* shifts to NBC while *Hit Parade* is on hiatus; *Your Play Time* (re-run of *Chevron Theatre*) will occupy *Secretary's* CBS-TV slot, 7:30 pm Sunday . . . P&G's new film entry, *Letter to Loretta* starring Loretta Young will go on for Tide, Sunday, 10:00 pm NBC, come fall . . . Willys, while *Omnibus* is on vaca-

(Continued on page 10)



H. J. Morgens, advertising VP of Procter & Gamble, can take bows for spearheading integration of Advertising Council public service spots in network film shows. P & G started the ball rolling with *Doctor & Skelton*



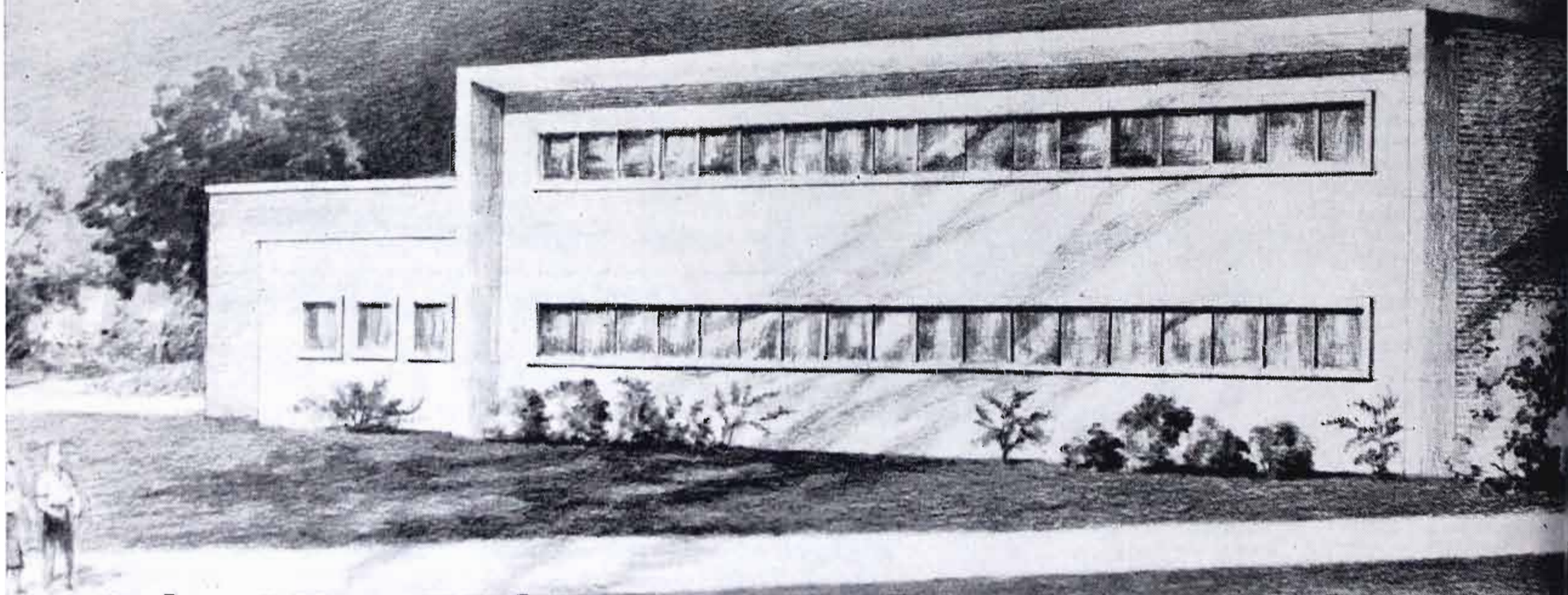
New pattern set by WOR's VP Jim Gaines (left) with plan to re-run network sponsors' film shows gratis & sell adjacent spots. "Television Man of the Year" named by Chicago Unlimited was NBC's Jules Herbevaux (right) for his role in developing *The Chicago Touch*



N. W. Ayer's reputation in art carries over to TV. Most exhibited agency TV man at Art Directors show was Ayer's Norman Tate, merit award winner

BUILT BY EXPERIENCE

KPRC-TV **BIGGER**



Only ONE can be FIRST and in Houston it's KPRC

first in time . . . first in know-how . . . first in facilities . . . first in the homes of Houstonians! And now, KPRC-TV is first to combine with AM and FM to give Houston a complete, new Radio-Television Center, one of the finest, most modern in the nation.

KPRC-TV

Channel 2 - Houston

NBC • CBS • ABC • DUMONT

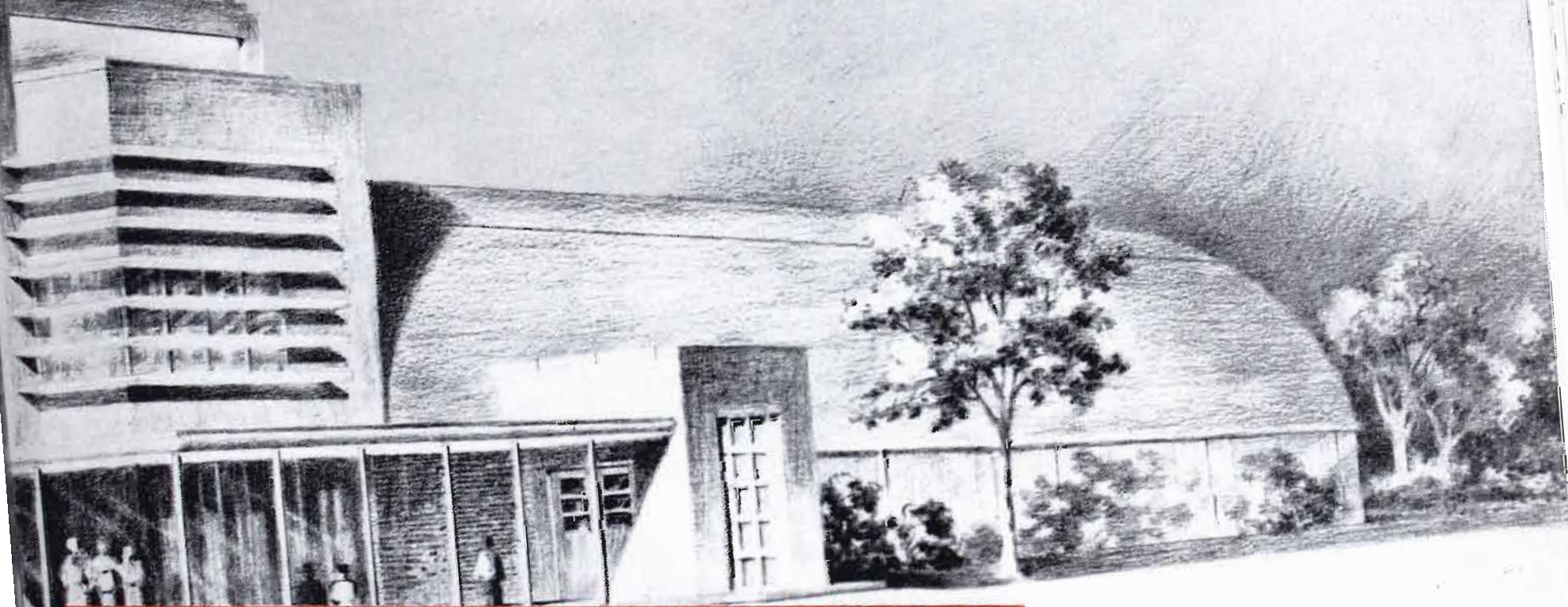
JACK HARRIS, Vice President and General Manager

Nationally Represented by EDWARD PETRY AND CO.

BACKED BY POWER★

and BETTER!

KPRC-TV



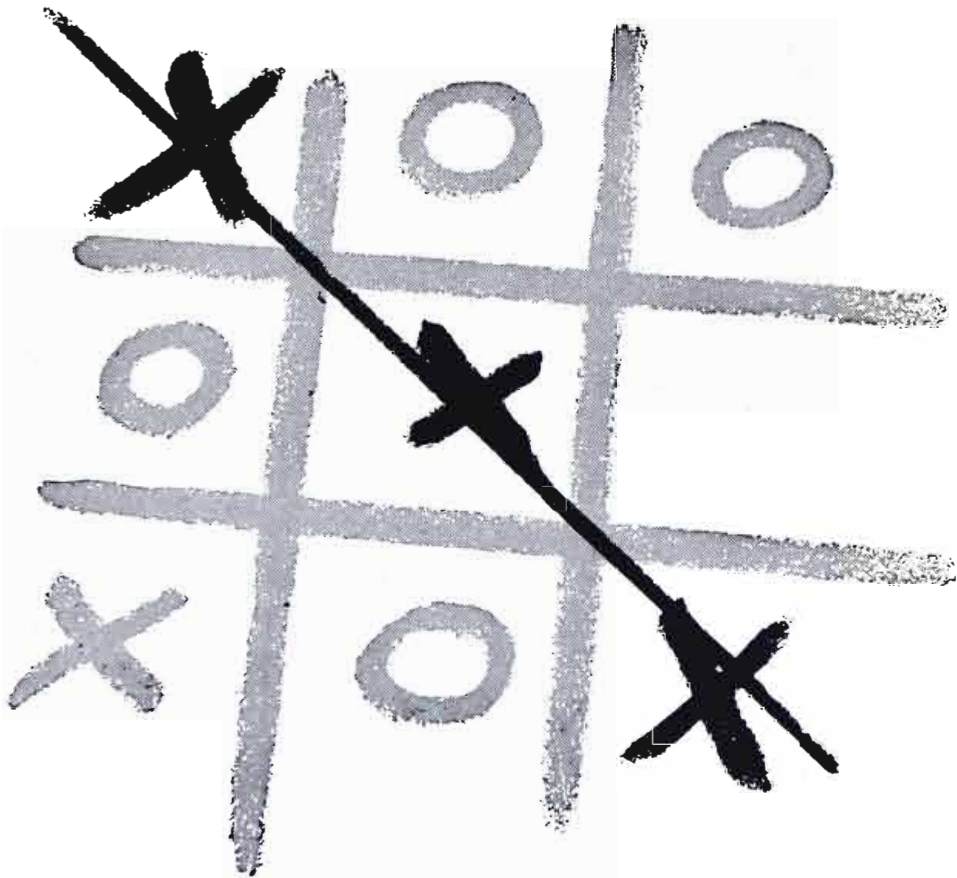
40,000 square feet of completely air-conditioned floor space

3 LARGE TV STUDIOS

- A garden studio for outside shows
- An audience-participation studio seating 200 people
- 4 radio studios
- Doorways in all television studios, large enough to admit automobiles
- 3 rear screen projectors — one for each studio
- 12 microphones in each studio
- 3 film previewing studios
- Viewing booths over each studio
- Complete audition facilities
- Separate controls for directors and engineers
- Three "memory booths" for announcers and actors
- 4,000 square feet of prop room space

★ COMING SOON!
New 750-ft. tower
100,000 Watts

KPRC-TV is now telecasting at 65,000 watts of power . . . will complete new 750-foot tower and telecast at maximum 100,000 watts sometime in July.



tic, tac, toe 3 in a row

- X** **Billboard Award 1952**
- X** **Alfred I. du Pont Television Award 1952**
- X** **Sigma Delta Chi Award 1952**

Tic-Tac-Toe - 3 in a row but it's not a game with us—it's a serious business, and we're going to keep right on with our 'round the clock, 'round the calendar top notch programming making every year a winning year for our sponsors.

the nation's no. 1 test market station.



wbns-tv COLUMBUS, OHIO
CHANNEL 10

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

FOCUS (Continued from page 7)

tion will use *Tales of the City*, Ben Hecht series, on alternate Thursdays at 8:30, CBS-TV . . . Another summer change is Toni's *Big Moment* going on DuMont in place of *Bishop Sheen* . . . Campbell Soup, after ditching the *Aldrich Family* will hold on to Friday 9:30 slot on NBC for *Double or Nothing* until July, then put in a dramatic show . . . Upswing at ABC-TV with Viceroy putting in *Orchid Room* with Bert Lytell interviewing guest celebrities, following *Winchell* telecasts . . . and Pepsi-Cola's new dramatic series for Friday nights which feature veteran Pepsi-peddler, Faye Emerson. . . DuPont to move *Cavalcade of America* over from NBC to ABC-TV as an every week entry this fall . . . *Club Embassy* on NBC-TV dropped by Lorillard . . . R. J. Reynolds (Cavaliers) drops out of *My Friend Irma*, will use the CBS-TV time slot for *The Hunter* during summer, which the firm put on summer replacement duty last year . . . Westinghouse drops *Meet Betty Furness*, CBS-TV daytimer and signs for big 19-game National Football schedule, DuMont . . . Colgate renews *Comedy Hour* with revised comic line-up, after much hassling. . . Hoagy Carmichael *Saturday Night Revue*, substitute for *Show of Shows*, gets Bendix as 10 minute sponsor for 13 weeks. . . New on *Today* are Tea Council and Magic Chef . . . Reymer and Bros. launches *Last of the West* on ABC-TV network . . . Sunkist Growers take over sponsorship of second half hour of *Super Circus*, ABC-TV, Sunday at 5:00 in lieu of Mars Candy . . . P&G to test new entry, *Nothing But the Best*, by alternating it with *Fireside Theatre* during the summer; show to feature Eddie Albert. . . Five Day Deodorant takes over *Break the Bank* for a summer stint in Milton Berle's old time, 8:30-9:00 . . . Having used up *Lucy's* repeat potential during the world's most famous pregnancy, Philip Morris schedules *Racket Squad* as its hot weather substitute. . . General Motors again takes the NCAA football schedule via NBC, \$3,500,000 worth, covering 12 Saturday games. . . *Pride of the Family* with Paul Hartman snags Armour and Bristol-Myers as alternate sponsors for ABC-TV's Friday 9:00 entry. . . U. S. Steel drops its long time radio entry, *Theatre Guild of the Air*, to launch a sixty minute dramatic show on alternate weeks, time and network not chosen.

Serving more people
with brighter pictures

WOAI-TV CHANNEL
4

Now **100,000** watts

WOAI-TV is the first Texas station to attain the maximum power allowed by the FCC in its range.

More people will now see WOAI-TV — More people will see brighter, clearer, steadier pictures on Channel 4. People buy what they see on WOAI-TV.

WOAI-TV
IS A
BETTER-
THAN-EVER
BUY
!

nbc AFFILIATE

WOAI-TV

CHANNEL 4

SAN ANTONIO

Represented Nationally by **EDWARD PETRY & COMPANY, INC.**
New York — Chicago — Los Angeles — St. Louis
Dallas — San Francisco — Detroit



SUMMERTIME IS KROD-TV TIME IN EL PASO--

**BECAUSE 80% OF THE TV
HOMES IN EL PASO ARE
AIR-CONDITIONED FOR COOL,
COMFORTABLE TV VIEWING**

Here Are the REASONS WHY KROD-TV Is Your Best Buy In El Paso and the Southwest!

1. Mountain top transmitter location — 1783 ft. above city.
2. Channel 4 — 56,300 watts
3. CBS — Dumont — ABC Networks
4. More viewers because of better regional coverage, thorough coverage of the "home town" area, and better programming.
5. More "top flight" film shows.
6. More local interest shows.
7. More live shows.
8. Unrivalled studio facilities especially designed for TV.
9. Large and experienced TV staff.
10. Newspaper affiliation.
11. Superior merchandising "tie-ups".

**Sell In The City Where People
Stay Home In The Summer!**

El Pasoans, like most Southwesterners, stay indoors in the summer to enjoy the cool comfort of their air-conditioned homes and to watch TV . . . in the day-time and at night-time, too. Because El Pasoans do stay home in the summer, they look to TV for entertainment. This gives the TV advertiser a greater opportunity to sell his product here.

**Sell Your Products on El Paso's
First, Biggest and Best TV Station**

**KROD-TV
CHANNEL 4
EL PASO, TEXAS**

RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK VAL LAWRENCE DICK WATTS
City Manager/General President and Gen. Manager TV Sales Manager

CALL YOUR NEAREST

O. L. TAYLOR COMPANY OFFICE FOR FULL DETAILS

MARKETS & MEDIA

New method of compiling circulation . . . Slated openings

TELEVISION Magazine is now the only monthly source for nationwide market by market circulation reports, outside of individual station estimates.

To maintain accurate circulation reports, our Research Department has set up an entirely new system for compiling set figures.

During the past few years circulation estimates were based primarily on RTMA county shipment reports. Because these reports cannot take into account replacement or second set sales, second-hand receiver sales or transshipments, statistics for the older TV markets would have become increasingly out of line.

The revised method has as a base "U. S. Television Ownership by Counties" published this May by the CBS-Television Research Department. A series of growth formulas has been worked out, which, together with a number of other specific checks, make it possible to report circulation for each TV market on a monthly basis.

With this new system, we will continue to report DUPLICATED circulation—that is, the total number of receivers covered in a TV market regardless of overlapping signals.

SCHEDULED OPENINGS

Market JUNE	Station	Channel
Bakersfield, Calif.	KAFY-TV	29
Bellingham, Wash.	KVOS-TV	12
Buffalo, N. Y.	WBUF-TV	17

Charleston, S. C.	WCSC-TV	5
Duluth, Minn.	WFTV	38
Elmira, N. Y.	WTVE	24
Fargo, N. D.	WDAY-TV	6
Fresno, Calif.	KMJ-TV	24
Greensboro, N. C.	WCOG-TV	57
Idaho Falls, Idaho	KID-TV	7
Kansas City, Mo.	KCTY	25
Lafayette, Ind.	WFAM-TV	59
Lincoln, Neb.	KFOR-TV	10
Madison, Wisc.	WKOW-TV	27
	WMTV	33
Medford, Ore.	KBES-TV	8
Pensacola, Fla.	WPFA-TV	15
Peoria, Ill.	WTVH-TV	19
Pueblo, Colo.	KCSJ-TV	5
Rochester, Minn.	KROC-TV	10
Rome, Ga.	WROM-TV	9
Roswell, N. M.	KSWs-TV	8
San Luis Obispo, Calif.	KVEC-TV	6
Scranton, Pa.	WGBI-TV	22
Tacoma, Wash.	KMO-TV	13
Tucson, Ariz.	KVOA-TV	4
Waco, Texas	KANG-TV	34
Wichita, Kan.	KEDD	16
Zanesville, Ohio	WHIZ-TV	50

Stations on during May

Battle Creek	WBKZ-TV	UHF
Bethlehem-Allentown	WLEV-TV	UHF
Columbia, S. C.	WCOS-TV	UHF
Ft. Lauderdale	WFTL-TV	UHF
Little Rock	KRTV	UHF
Lubbock	KCBD-TV	VHF
Muncie	WLBC-TV	UHF
Phoenix-Mesa	KTYL-TV	VHF
Rockford	WTVO	UHF
Saginaw	WKNX-TV	UHF
St. Petersburg	WSUN-TV	UHF
Sioux Falls	KELO-TV	VHF

Who's buying the new TV markets — listing of advertisers appears this month in *The New Markets*, a special report starting page 17.



Station splurge on program promotion was achieved by CBS-TV's Burns & Allen and Carnation via offer of Coronation trip to station personnel doing best job. Plugs for B & A on local shows like *Homemaker Hobnob* (above), newspaper feature stories and dealer displays won prize for Barbara Haddox, WBNS-TV, Columbus. New vitality to network programs added by local originations like *Today's* telecast of Neiman-Marcus fashion show from WFAA-TV, Dallas. Jack Lescoulie, here with president Stanley Marcus, narrated.

NOW

NEW POWER

200 kw

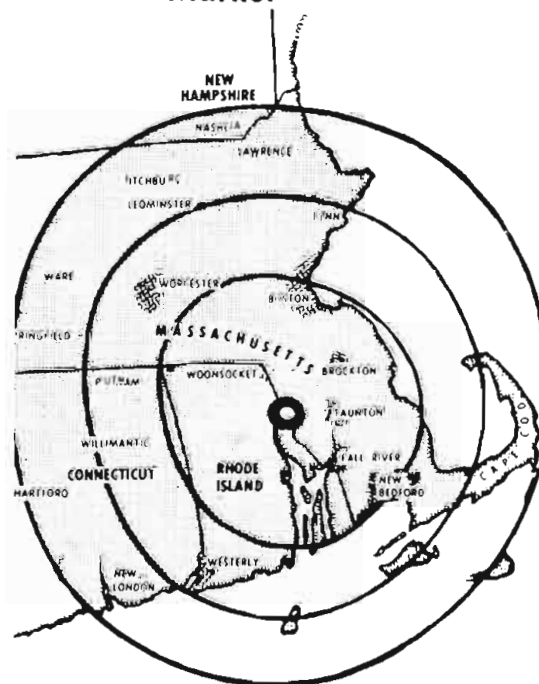
NEW COVERAGE

1,016,600 Sets

NEW CHANNEL

Channel 10

Pinpoint Your Persistent Salesman in an increased Multi-Million-Dollar Market



WJAR-TV CHANNEL 10 PROVIDENCE

Represented Nationally by WEED TELEVISION

There is a REASON

*Advertisers stay
year after year
with KTLA*

of all advertisers

62% were on KTLA 1 year ago

54% were on KTLA 2 years ago

39% were on KTLA 3 years ago

RESULTS all the way That's Why They Stay

on

KTLA

Channel 5



KTLA Offices and Studios • 3431 Marathon St., Los Angeles 38 • Hollywood 9-3181
Eastern Offices • 1301 Broadway, New York 18 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA - THE BEST ADVERTISING BUY IN LOS ANGELES

Putting the Tea in TV



I can't quench my thirst... I'm hot as I can be!



And when I'm hot and thirsty... I even hate me!



Wife sings: You need the Summertime Refresher...



A glass of Iced Tea!



Wife sings: DOESN'T LEAVE YOU THIRSTY...



Together they sing: A GLASS OF ICED TEA!

In the fall of 1952 the Tea Council put 100 per cent of its budget for hot tea into television, running 20-week schedules in ten markets.

When it came to planning 1953 advertising for iced tea, both the Council and its agency, Leo Burnett, felt that the effectiveness proved in the hot beverage campaign would apply to the summer drink.

Concentrating again on TV the plan calls for a minimum of seven spots and a maximum of 11 per week in each of 46 markets during a two-month period.

On NBC network the Council will use three five-minute segments of *Today* each week in 23 cities. The spots will be used in these areas, plus 23 more. This represents virtually all of the iced tea ad budget.

The research-conscious Council ran an extensive copy test to pick the iced tea sales appeals best suited to television. Reactions of 390 consumers to six test magazine ads told the Council that "refreshing, thirst-quenching" was its best theme.

The Council believes iced tea is a product that the whole family likes and can be sold on. Therefore, spots will run through the day from morning to late evening, seven days a week.

Four 20-second and four one-minute film commercials have been made.

The Tea Council's new iced tea campaign is the result of two extensive tests. When they first considered using television, \$25,000 was allocated for a TV versus radio test in Syracuse. Between November 1951 and May 1952, a saturation schedule of 17 spots ran every week in that city.

Before the campaign began, the Roper organization set up a panel of housewives in TV homes and another in non-TV homes. At the end of six months, tea consumption in TV homes was up 18.6 per cent.

There was a definite change in attitudes toward tea in these television homes, but very little change in the non-TV homes. The Tea Council felt, in the words of one official, that TV was "obviously the answer; we found a home."

The second study was the survey of copy themes.

The successful campaign for hot tea has convinced the Council that the motion and impact of animated visual appeal that are possible only with television make it the best medium ever devised for selling food products like iced tea.

Burnett's account exec, Ed Thiele said, "We decided television was for us, and we're going all out."

NOW you can
**COVER
HARTFORD
COUNTY**

plus Central
CONNECTICUT
plus Western
MASSACHUSETTS

WKNB-TV
CHANNEL 30

A CBS Television Affiliate

**WKNB-TV
AUDIENCE
SKYROCKETS**

53,017* UHF receivers and converters equipped for Channel 30 were sold, as of March 31, 1953, and increase since April 1 is now estimated at 17,000* per month.

*authoritative figures from the records of 24 distributors in this area, attested by sworn statement.

Call for full details today

WKNB-TV
213 Main Street 11 Asylum Street
New Britain, Conn. Hartford, Conn.

Represented by:
THE BOLLING CO., INC.



TELEVISION'S FIRST GUEST STAR

It was 1927. Fifty people faced a blank screen in New York, waiting for the Bell System's public demonstration of the first intercity television transmission. Then they saw Secretary of Commerce Herbert Hoover smile from Washington, and the first signs of life stirred in a new industry.

The next twenty years were filled with research, further experiments and tests. Out of them came improved transmission techniques, using coaxial cable and radio relay.

By 1947, network television was ready.

Even now, with some 34,000 channel miles crisscrossing the country, millions of dollars are going into building more and better facilities for tomorrow's needs.

Yet the cost of the service, furnished by the Long Lines Department of the American Telephone and Telegraph Company, is low. Bell System charges for the use of intercity television facilities average about ten cents a mile for a half-hour program time.



Walter Gifford, then president of the American Telephone and Telegraph Company, talks with Herbert Hoover in the first demonstration of intercity television transmission, between New York and Washington, D. C., April 17, 1927.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW



THE NEW MARKETS

A SPECIAL REPORT ON WHAT THE POST-FREEZE STATIONS WILL MEAN TO THE TV ADVERTISER

OF more immediate importance to the advertiser than the number of new markets he will eventually buy is whether or not the new markets are a good buy today.

With 67 stations on the air in 56 new areas as of June 1st, the figures are impressive. Over 11 million people have come within the reach of television since the lifting of the freeze, bringing with them a retail sales total of \$13,197,400,000.

The record to date shows that the number of advertisers buying these new stations is still a relatively small percentage of those using the older markets. Some have waited for larger circulation; others just aren't interested in many of the new areas. A good number of major and minor advertisers however have gone into them, as the lists in this report show.

While so many agencies talk in terms of the first 100 or 125 markets, analysis of these lists of advertisers using the new outlets shows extremely heavy national spot and network in cities well outside of the cream market category.

Circulation so far has been keeping pace with the various projections made after the lifting of the freeze. CBS-TV predicted that untouched TV markets would hit

close to 35 per cent penetration at the end of six months. McCann-Erickson's projection for the top 125 markets alone, pegged six months penetration near 55 per cent.

Denver hit McCann's market at the end of its first half year; so did Portland. Many of the younger markets, outside the top 125, are running in step with the CBS-TV curve.

UHF conversion is a tougher problem. While first reports were discouraging, later surveys which took into consideration the confusion over channel identification, have come up with much higher conversion counts in a number of areas. In Youngstown at the end of four months, 38 out of every 100 sets were UHF equipped.

But regardless of what the new TV territories offer in population or sales, the advertiser must draw the line some place.

Procter and Gamble, the largest TV user, has set a rigid 91 station schedule for the next few months. Colgate, the second largest, sees network coverage somewhere between 90 and 100 markets. The list for many advertisers will be smaller.

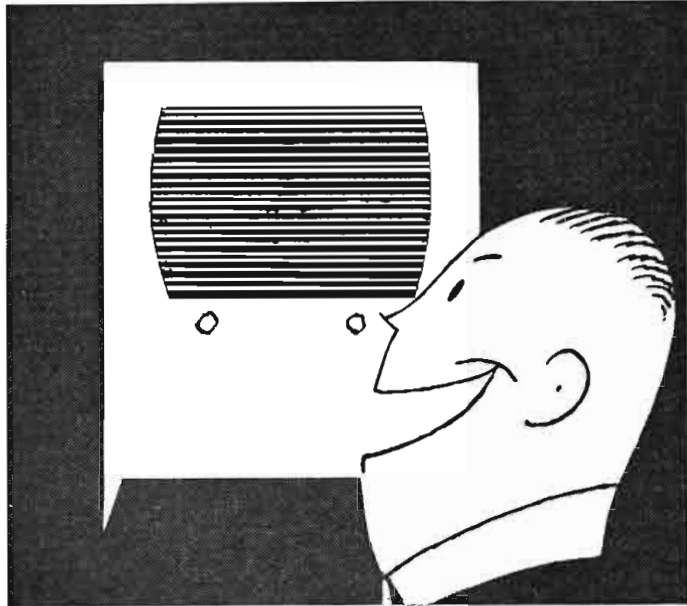
Irregularities in supposedly national distribution will attract national companies to markets outside the top 100 or 125. One of the

(Continued on page 40)

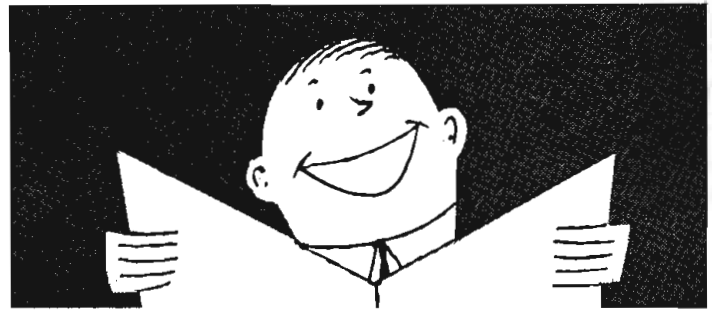
THE NEW STATIONS

As of June 1st

Altoona	WFBG-TV	VHF
Amarillo	KFDA-TV	VHF
	KGNC-TV	VHF
Ann Arbor	WPAG-TV	UHF
Atlantic City	WFPG-TV	UHF
Austin	KTBC-TV	VHF
Bangor	WABI-TV	VHF
Baton Rouge	WAFB-TV	UHF
Battle Creek	WBKZ-TV	UHF
Bethlehem- Allentown	WLEV-TV	UHF
Bridgeport	WICC-TV	UHF
Colorado Springs	KKTU	VHF
Columbia	WCOS-TV	UHF
Denver	KBTU	VHF
	KFEL-TV	VHF
El Paso	KROD-TV	VHF
	KTSM-TV	VHF
Fargo	WDAY-TV	VHF
Fort Lauderdale	WFTL-TV	UHF
Fresno	KMJ-TV	UHF
Galveston	KGUL-TV	VHF
Green Bay	WBAY-TV	VHF
Harrisburg	WHP-TV	UHF
Holyoke	WHYN-TV	UHF
Honolulu	KGMB-TV	VHF
	KONA	VHF*
Jackson	WJTV	UHF
Lawton	KSWO-TV	VHF
Lima	WLOK-TV	UHF
Lincoln	KOLN-TV	VHF
Little Rock	KRTV	UHF
Lubbock	KCBD-TV	VHF
	KDUB-TV	VHF
Lynchburg	WLVA-TV	VHF
Minot	KCJB-TV	VHF
Mobile	WALA-TV	VHF
	WKAB-TV	UHF
Montgomery	WCOV-TV	UHF
Muncie	WLBC-TV	UHF
New Britain	WKNB-TV	UHF
New Castle	WKST-TV	UHF
Peoria	WEEK-TV	UHF
Phoenix-Mesa	KTYL-TV	VHF
Portland	KPTV	UHF
Pueblo	KDZA-TV	VHF
Reading	WEEU-TV	UHF
	WHUM-TV	UHF
Roanoke	WROV-TV	UHF
	WSLS-TV	VHF
Rockford	WTVO	UHF
Saginaw	WKNX-TV	UHF
St. Petersburg	WSUN-TV	UHF
Sioux City	KVTU	VHF
Sioux Falls	KELO-TV	VHF
South Bend	WSBT-TV	UHF
Spokane	KHQ-TV	VHF
	KXLY-TV	VHF
Springfield, Mass.	WWLP	UHF
Springfield, Mo.	KTTS-TV	VHF
Tacoma	KTNT-TV	VHF
Tucson	KOPO-TV	VHF
Wichita Falls	KFDX-TV	VHF
	KWFT-TV	VHF
Wilkes-Barre	WBRE-TV	UHF
York	WSBA-TV	UHF
Youngstown	WFMJ-TV	UHF
	WKBN-TV	UHF
Zanesville	WHIZ-TV	UHF



\$1.00 buys 552 viewers



\$1.00 buys 278 readers

Magazines versus Television . . .

Take the cost per thousand impressions earned by the major categories of network TV users in mid-season. Then see how these same advertisers would fare by taking full page black and white ads in top national magazines. The result is overwhelming evidence of TV's superior ability to deliver a mass audience at more favorable cost per thousand. The nine product groups studied account for a total of 168 sponsored program segments, 46 of them in daytime. All other sponsors together accounted for only 31 program segments. The television picture, then, is based on many shows, good and bad. The eight magazines studied are leaders in their fields. No attempt has been made to measure the impact of a black and white page against television's sight, sound and motion effectiveness.

EVALUATION of media inevitably rests on measurement of cost per impression. In April and May, TELEVISION Magazine published studies which indicate that on a cost per thousand basis, network TV and national spot TV consistently out-perform newspaper advertising. This month, national magazines are compared with network television.

The yardstick again is "How much does it cost to reach a thousand people?" The method of comparison however has shifted to specific categories of advertising in both media. The question becomes, "How much does it cost for a food or automotive advertiser to reach one thousand adults with a page black and white ad in leading magazines, compared to the cost per thousand adult viewers per commercial minute actually earned by advertisers in that business category on TV this year?"

Since this survey is based on 84 per cent of all advertisers using network TV during November-December 1952, it includes programs with both very high and very low scores, and gives a balanced picture of TV's performance.

Thus, within the toilet goods category, shows range from \$3.90 as the cost per thousand adult viewers/commercial minute for *It's News to Me* to the \$1.01 earned by *What's My Line*. The average for all shows sponsored by toilet goods companies is \$1.93. Among the higher budgeted evening shows, *Colgate Comedy Hour* scored \$1.14 and *Jackie Gleason* hit \$2.07. With black and white page ad in magazines, toilet goods advertisers can reach a thousand adult noters for \$5.02 in the *Post* or \$3.36 in *Look*. In the women's service magazines, these companies reach 1,000 women noters for \$5.40 in the *Woman's Home Companion* and \$3.43 in *Good Housekeeping*. Contrast this with

NETWORK TELEVISION VERSUS MAGAZINES Comparative Costs of Reaching 1000 Adults

PRODUCT CLASSIFICATION	Cost per M adult viewers per comm. min.	Cost per M adult "Noters" of 1 p. B & W ad			
		LIFE	SE POST	COLLIER'S	LOOK
Automotive	\$1.85	\$2.93	\$3.59	\$2.52	\$2.41
Jewelry	2.67	4.72	5.58	—	—
Food	1.72	4.72	5.58	—	4.06
House Appliances	2.01	4.72	5.58	—	—
Radio & TV	1.70	4.72	5.02	3.11	3.22
House. Supplies	1.62	5.00	—	—	—
Pharmaceutical	2.26	4.05	4.18	3.11	2.86
Tobacco	1.70	3.86	4.36	—	—
Toilet Goods	1.93	4.25	5.02	3.34	3.36
Average	\$1.81	\$3.70	\$4.56	\$3.01	\$3.09

DAYTIME NETWORK TELEVISION VERSUS MAGAZINES Comparative Costs of Reaching 1000 Adult Women

	Food	House Supplies	Toilet Goods	Average
Cost per M Women Viewers per Comm. Min.	\$2.28	\$1.93	\$1.90	\$2.06
Cost per M Women "Noters" of 1 page, B & W, ad:				
LIFE	7.69	6.55	6.10	7.07
SATURDAY EVENING POST	8.63	—	9.38	9.80
COLLIER'S	—	—	6.27	6.08
LOOK	6.83	—	5.29	6.30
GOOD HOUSEKEEPING	4.19	5.38	3.43	3.90
LADIES HOME JOURNAL	5.81	6.30	4.58	5.21
McCALL'S	6.53	5.40	4.75	5.05
WOMAN'S HOME COMPANION	6.64	5.96	5.40	5.40

the \$1.90 per thousand women viewers per commercial minute that they earned in daytime TV.

Among the women's magazines, *Good Housekeeping* averaged the lowest c-p-m, delivering women noters at \$3.90 per thousand. Of the general publications lowest average c-p-m adults (men plus women) was \$3.01 scored by *Collier's*, which earned high noting figures for all product groups. *Look* wasn't far behind with \$3.09.

On the TV side, the group of advertisers that placed a commercial message before 1,000 adults at the lowest cost was household supplies (soaps, cleansers, waxes, etc.). This category averaged \$1.62 for all programs. Household supply advertising in *Life* reaches a thousand adult noters for \$5.00.

Since household supplies are usually bought by women, the comparison of daytime TV to women's service magazines is an even better yardstick. Daytime TV's delivery charge for the household supplies advertisers averaged \$1.93 per thousand women per commercial minute. The largest circulation women's magazine, *Ladies Home Journal*, reaches a thousand women noters for \$6.30. The largest general publication, *Life*, delivers a thousand women noters for \$6.55.

Among the television programs, interesting is the relative performance of 15 minute and half hour shows. In the tobacco group, five quarter hour shows are used. Although their individual c-p-m adult viewers per commercial minute ranged from \$.97 to \$2.81, their average, \$1.70 was exactly the same as that scored by programs of all lengths used by tobacco makers. The single hour long entry sponsored by a company in this category is *Robert Montgomery*. With six minutes of commercial time, it scored \$1.38.

BASIS OF MAGAZINE-TV COMPARISON

Material prepared by NBC Research & Planning Dept.

A per commercial minute standard was used to get the TV equivalent of a single insertion, each commercial on a program being an individual message which can be devoted to entirely different products (or companies).

A page was used because there is so much variation in the size of smaller units sold by various magazines. Some take half pages, others don't.

TV cost per thousand is based on PIB gross time, plus TELEVISION's estimate of program and commercial cost. Audience—Nielsen average rating based on Nov.-Dec. 1952. Adult viewers per set—average of 1.9 adults in evening and 1.1 adult women in day, based on ARB. In averaging TV programs, figures were weighted to equalize number of telecasts per month.

Magazine c-p-m is based on SRDS, one page black and white cost as of April, 1953, plus 10 per cent added for mechanical production. Circulation—last six months 1952, ABC U.S. circulation. Readers per copy and age—Look National Study of Magazine Audiences. Ad noting—Starch Consumer Magazine Report, July 1951—June 1952. Age of adults defined as 20 and over. Blanks in magazine portions of charts indicate that noting figures for product group weren't available.

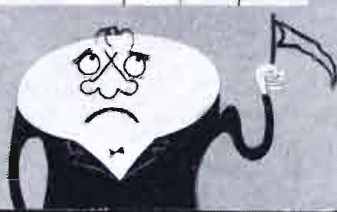
WCBS-TV New York 2

HOME	4		
VISITORS			



WCBS-TV New York 2

HOME	4		
VISITORS	6		



WCBS-TV New York 2

HOME	4	3	
VISITORS	6		



WCBS-TV New York 2

HOME	4	3	
VISITORS	6	5	



WCBS-TV New York 2

HOME	4	3	7
VISITORS	6	5	



WCBS-TV New York 2

HOME	4	3	7
VISITORS	6	5	217



WCBS-TV New York 2

SPORTS OF THE NIGHT
MONDAY THRU SATURDAY...Win or Lose



Television Art Winners

This year 55 examples of art work prepared for television were accepted by the 32nd Annual Exhibition of the New York Art Directors Club. Two Gold Medals and two awards of distinctive merit were given to the outstanding graphic work submitted. The Annual Exhibition is famed for the quality of work shown and also as an indication of advertising art trends in publications, mailing pieces and billboards. In recognizing the growing importance of television's graphic material, it has spotlighted, with its Awards, the fact that TV is now using good design and modern treatments to do many of the jobs required in programming and advertising. On these pages we present the winners in the 32nd Annual and examples of the styles that won.



Georg Olden
Art Directors Club Medal
For overall contribution
to television graphic art

Georg Olden is the director of Graphic Arts Department CBS-TV Network. He won an award for distinctive merit from the New York Ad Club in 1951 and 1952.

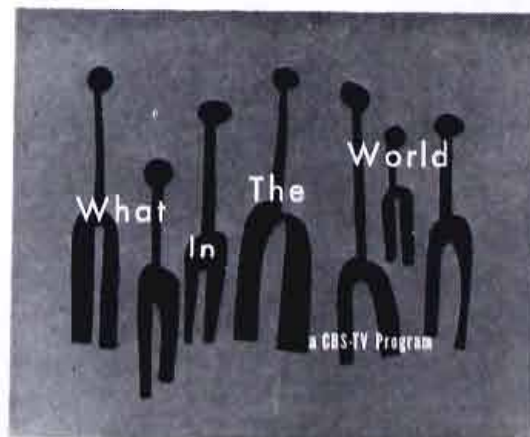


Program slide for Omnibus

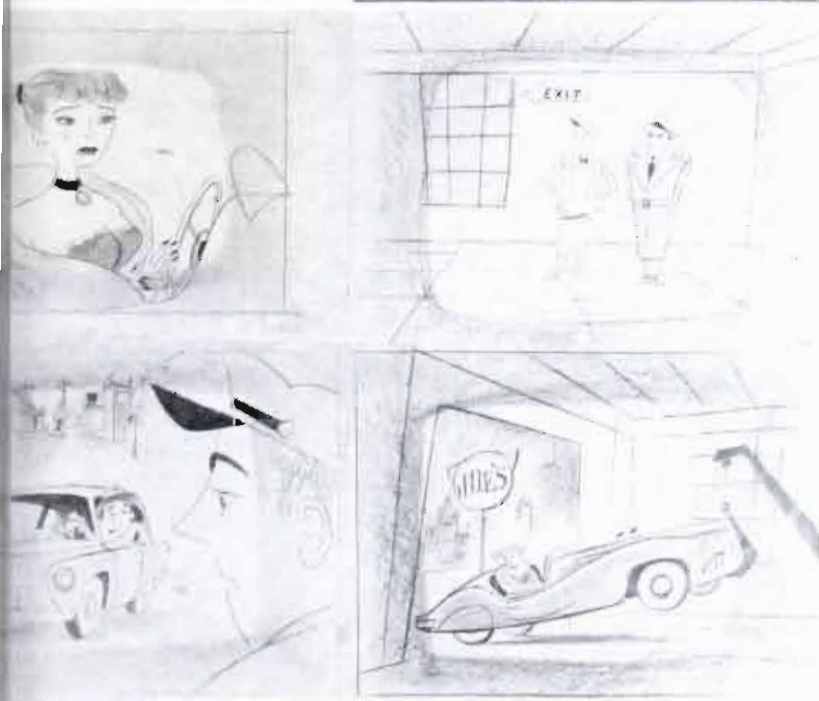


Program slide for Songs for Sale

Program slide for What in the World



Progressive slides for Baseball Scoring



Pencil rough storyboard from which the finished cartoons were prepared

Gold Medal Winner
Television Commercials

Artist—Lew Keller
Art Directors—Ray Patin, Marlowe Hartung
Producer—Ray Patin Productions
Adv. Agency—Wallace MacKay Co.
Advertiser—Bardahl Manufacturing Corp.

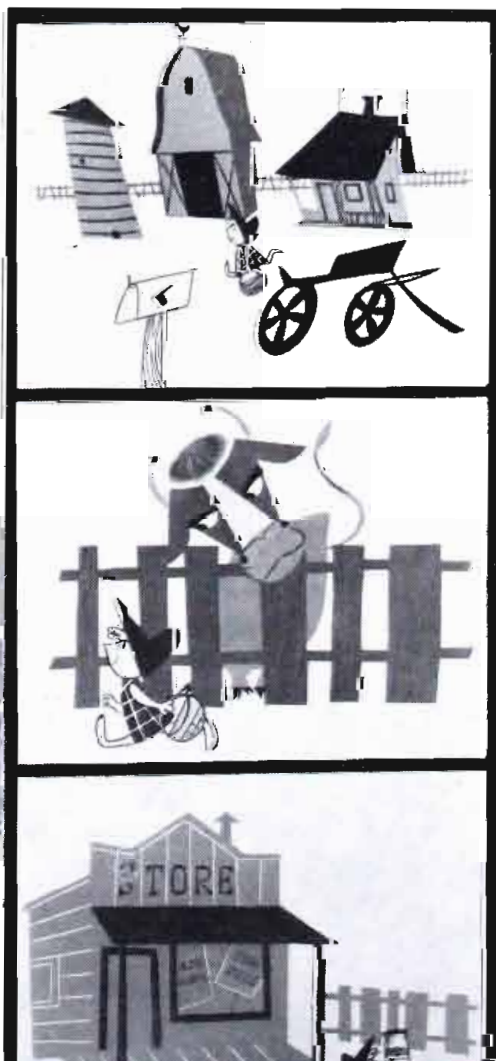


Award of Distinctive Merit

Television commercials
Film, live technique
Art Director—Norman Tate
Artist—A. Oestrander
Producer—Sound Masters, Inc.
Adv. Agency—N. W. Ayer & Son, Inc.
Advertiser—The Atlantic Refining Co.

Award of Distinctive Merit

Television commercials
Film, full animation
Art Directors—Ray Patin, Tom Newman
Artist—John Hubley
Producer—Ray Patin Productions
Adv. Agency—Fitzgerald Adv. Agency
Advertiser—Blue Plate Foods, Inc.





The Federal Communications Commission — a profile

FOR several months, the redoubtable Senator Joseph R. McCarthy of Wisconsin has had the Federal Communications Commission in a pressure tank.

The Senator's recent sessions with the FCC were based chiefly on his concern over two channels—one in Milwaukee and the other in Madison.

McCarthy has been for removing the educational TV reservation in Milwaukee so that the VHF channel could go commercial, presumably, to the Hearst corporation, which is considerably more favorably inclined to the Senator than the owners of the existing station, the Milwaukee Journal.

McCarthy, it seems, also has a personal ax to grind in Madison where he favors one applicant over another.

If ever there was a government body sitting on a pre-cooked seat, it is the FCC. For most Washington agencies, the curiosity of Joseph McCarthy would be enough.

But operating under an ill-defined, and perhaps undefinable, mandate that all broadcast regulations and licenses conform to "the public interest, convenience, and necessity," FCC is in the unenviable position of trying to act as the public's champion, stay on the inattentive side of Congress (whose creature it is), and shape the patterns of one of the country's most rapidly expanding industries.

Here clearly is a situation ready-made for pressure. And that the Commission's agenda bulges with problems incident to the development of TV further extends the invitation. For television, more than any other service in FCC's regulatory bag, has been demonstrating itself to be a matter of big economics. Moreover, it is showing itself to be the great projector of personality and potentially the strongest hammer available to the politician.

Under no circumstances, therefore, could the Commission have hoped to achieve anonymity while it wrestled with a communications revolution. There is always FCC's Congressional master, the Senate Committee on Foreign and Interstate Commerce, which writes the U. S. communications laws, maintains a



Seven commissioners on a hot seat—left to right, Commissioners Robert T. Bartley, George Sterling, Paul A. Walker, Chairman Rosel H. Hyde, Edward M. Webster, Frieda B. Hennock, John C. Doerfer.

keen surveillance over FCC's administration of those laws, and passes on all Presidential appointments to the Commission.

But FCC's task and its mandate have not been made easier by the determination on Capitol Hill that Congress has its own peculiar role in playing midwife to the development of TV. Applicants for TV station grants spent two of their four years in the "freeze" because Sen. Edwin Johnson, then chairman of the Senate Committee, insisted upon a full-blown inquiry into color. So, in process of untangling the thorny questions of VHF and UHF channel allocations, FCC was deflected into taking a long and unfruitful look at the imperfect color systems then in the laboratories.

Clearly, the Commission walks a difficult road. No responsible critic remotely denies the necessity for its existence. The frequency-jumping of the 1920's is still a vivid memory in the minds of veteran broadcasters. Today, the impossibility of setting engineering standards and licensing broadcast channels in short supply—except by a supposedly independent and impartial body—is generally conceded.

But there, agreement ends—and further Commission troubles begin. Given the power to regulate commerce in communications, FCC collides immediately with a large portion of the American business community. The Commission's power to regulate may not exactly be the power to destroy, but it is definitely the power to step on toes, often (it seems to broadcasters and advertisers) capriciously, or with an unnecessarily sharp heel.

As respects radio and TV, part of this difficulty undoubtedly stems from the Commission's official lack of concern whether a broadcaster or equipment manufacturer makes or loses money. On the face of it, this approach smacks of unreality.

No one pretends that radio and TV frequencies are worthless commodities in the marketplace any more than sensible folk suggest that broadcasters operate their stations as perpetually losing businesses. Yet, FCC has fastened itself to its legal obligation to defend the public interest and establish engineering

standards without full recognition of the economics of broadcasting.

The result, once again, has been pressure. Take the color fight. On the record, the debate centered on the superiorities and shortcomings of engineering proposals. But behind every word was the worth or worthlessness of patents.

Or take the issue of subscription TV. In order that the Commission should review the subject, the argument has been conducted on the high ground of The Public Interest. But the contenders (with a strong assist from several Senators) are, in fact, fighting for valuable space in the radio spectrum and, of course, whether TV programs should be sold to the public or only to advertisers.

So too, there is the long-time tug of war between industry and agency over matters of programming. By law, the Commission is forbidden the power of censorship over specific program content. However, when considering renewal of a station's license, programming, among other factors, is taken into consideration by the Commission in evaluating whether a station has been operating in the "public interest, convenience and necessity."

The implication has been that, left to themselves, broadcasters would forget the public interest in a zeal to amass profits. That was the finding of the Commission's controversial "Blue Book" of 1946, which sought to establish the overriding fact that the performance of radio licensees was rather different from their promises. Undoubtedly, FCC's researchers did, at the time, hit a vein of pay dirt. Certainly, too, one could find specific instances today of the identical problem in both radio and TV.

Nevertheless, in pointing sternly to the alleged shortcomings of broadcasters—and their customers, the advertisers—the FCC has raised an issue that it cannot settle or surrender. Settlement by law of what is, in the final analysis, a questionable if irreconcilable opinion is an invitation to legal battles without an end in sight.

(Continued on page 24)

On the other hand, surrender of the issue leaves both FCC and industry to the mercies of a headline seeking Congress and, sooner or later, the prospect of coping with another new and imperfect law. The recent Gathings resolution to investigate TV programming is sufficient evidence of that.

And so, aspirants to broadcast licenses have proposed program schedules and balances which, in actual day-by-day operation, could not be fulfilled. When competition for a channel is hot, as in the present TV hearings, these proposals have achieved an extravagance almost in direct ratio to the desirability of the grant. That most of these *a priori* schemes are sincere is a tribute to the industry's entrepreneurial optimism. But the Commission and its hearing examiners have accepted this optimism with a straight face.

Later, however, performance departs from the guideposts of promise; and FCC lacks the staff, budget, will and, perhaps, even the authority to recall station operators to the paths of righteousness.

License Renewal Always a Threat

To be sure, broadcasters always face the possibility that their licenses may be denied renewal, that they will be left with a transmitter but without permission to send out a signal. Consequently, they keep a wary eye on the Commission and on their advertisers. But unfortunately, that wariness is the child of uncertainty, which is only a trifle better than wariness bred from fear of censorship.

Currently, there appears to be some chance of improvement—or, at least, simplification. FCC's new chairman, Rosel H. Hyde, states his belief that future TV grants will lay "emphasis on the qualification of character" and upon the indication that a licensee will not "delegate responsibility."

At a minimum, this should reduce the difficulties of staking so much on an applicant's dewy-eyed vision of the public service miracles he can accomplish. To some extent, it may lead both the Commission and the industry away from the powderkeg of programming. Most important of all, while character and responsibility are not words of easy meaning, their content is tied to the past history of an applicant. And the great virtue of history is that it is a mosaic of concrete facts.

Another sore point between FCC and the industry it regulates is the slowness with which the wheels of administrative justice turn. The Hoover Report scored the Commission for its "lack of a comprehensive regulatory program" and its failure to stay abreast of the broadcasting industry. When that report was issued, the agency was a solid year behind in its processing of a merely normal load of radio broadcast business. The "freeze" in TV had not yet reached its deepest point.

Since then, much has been corrected. Except for TV, backlogs have been cleared to the point where applicants and petitioners can usually see daylight ahead. In TV itself, the lifting of the "freeze" has produced station grants in unwonted rapid succession. Even with the vital obligation to afford "due process" to all contestants, the competitive hearings have been speeded by several radical changes in procedure.

Finally, amid surprisingly little grumbling, the organization of the entire Commission was realigned by Congress under the McFarland Act of 1952. The recent increase of efficiency is not debatable: each year, FCC has been carrying a gradually increasing load of business with a decreasing body of personnel.

Nor are all complaints laid upon the Commission's shoulders with an air of complete understanding. Much criticism from broadcasters forgets that FCC has a parallel obligation to telephone and telegraph, the burgeoning industrial, marine and municipal uses of radio, amateur operators, and U. S. participation in international conferences on communications. These unglamorous services account for four-fifths of its line personnel and about 70 per cent of its line budget.

Then too, the very growth of radio and TV has piled burdens on FCC desks while attracting key personnel to the more lucrative desks of private enterprise.

Hard to Keep Good Men

Of the five past chairmen, two have taken high executive posts in the broadcasting industry, two have assumed senior partnerships in major law firms, and one is serving out his term pending retirement. The problem of recruiting high quality personnel has assumed serious proportions.

Taken as a group, the present

commissioners are a hard-working, conscientious lot. Chairman Hyde is an attorney and career man whose continuous association with radio regulation dates from 1928 and FCC's predecessor, the Federal Radio Commission.

As the FCC's first Republican chairman, he hopes to improve further the agency's procedures. Dean of the Commission is Paul A. Walker, the recent Democratic chairman, and a commissioner since FCC's creation in 1934. In June, he retires after years as the member unofficially in charge of the common carriers; the odds are prohibitive that his replacement will be a Republican.

FCC's sole political independent is Edward M. Webster, another government career man and an engineer. Dedicated to the non-glamorous services, Webster supervises industrial, aviation, marine, municipal and amateur radio; he is probably the most traveled of his fellows, having represented the nation at 22 important international conferences. Still another career servant and engineer is George Sterling, a Republican; in matters of broadcast engineering, he tends to supply the lead.

Soon to become the senior Democrat is the forthright and controversial Frieda Hennock, who was a New York attorney before her appointment in 1948. Miss Hennock was the moving spirit behind the reservation of TV channels for educators and, in her sharp critiques of business practices, represents the carryover of Harry Truman's Fair Deal until the end of her tenure.

The only commissioner with actual broadcasting experience is Robert T. Bartley, a soft-spoken Texas Democrat who has served executive stints with the Yankee Network and the National Association of Broadcasters. When appointed, however, he was administrative assistant to Speaker of the House Sam Rayburn.

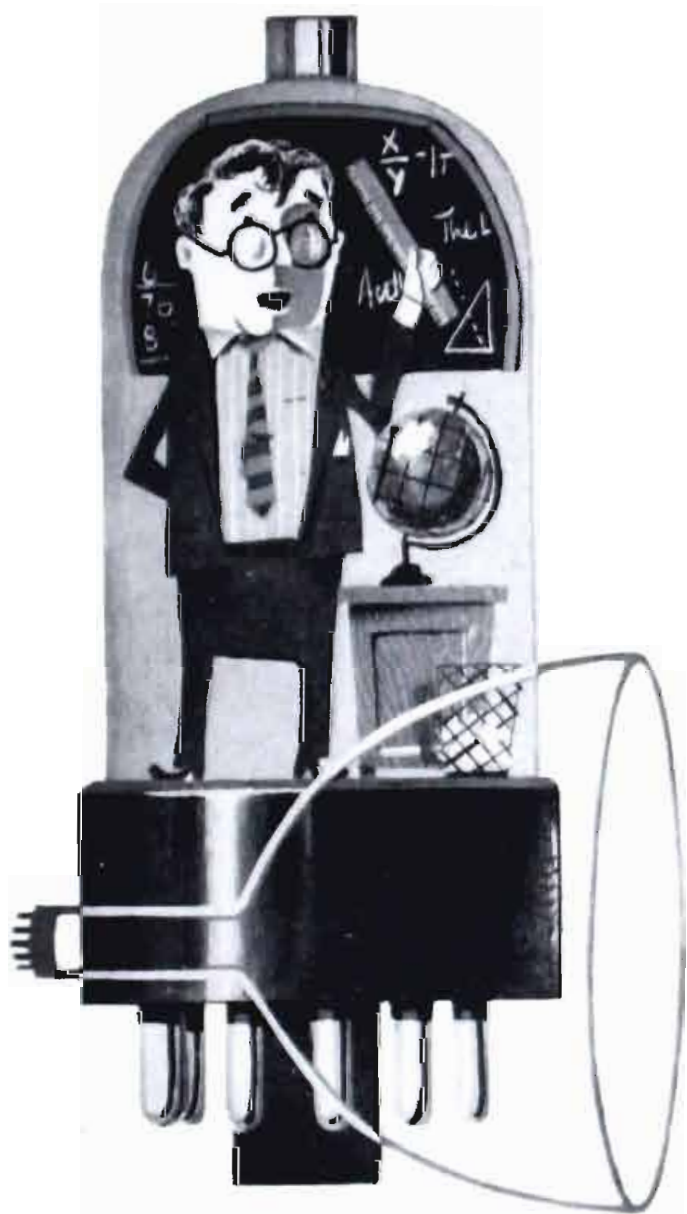
Finally, there is John C. Doerfer, the only Eisenhower appointee to date. An attorney and accountant, he came to Washington from the chairmanship of Wisconsin's Public Service Commission. Presumably, he will fill the common carrier void on Paul Walker's departure; but for the record, Doerfer is—as yet—uncommunicative. He has taken few positions on the FCC's policy agenda.

The box-score thus gives the Commission four lawyers and two

(Continued on page 38)

THE "PUBLIC" IN PUBLIC SERVICE

Educational programs are the keystone of Storer Stations' public service programming. For instance:



WJBK-TV, Detroit Hundreds of courses presented daily and weekly over the last three years with Wayne University have covered every conceivable topic, from the history of culture to physics and public speaking.

WSPD-TV, Toledo This station telecasts adult education courses daily in association with the University of Toledo. Students actually acquire credits via TV. Spring courses obtained responses from 55 Ohio communities and six Michigan communities.

WAGA-TV, Atlanta Six times a week, professors from the University of Georgia conduct TV classes in languages, science, history, speech, art and music.

These are but three examples of the way the four television and seven radio stations of the Storer Broadcasting Company serve their communities.

STORER BROADCASTING COMPANY



WSPD-TV Toledo, Ohio	→	WJBK-TV Detroit, Mich.	→	WAGA-TV Atlanta, Ga.	→	KEYL-TV San Antonio, Texas						
WMMN Fairmont, W. Va.	→	WSPD Toledo, Ohio	→	WJBK Detroit, Mich.	→	WAGA Atlanta, Ga.	→	WWVA Wheeling, W. Va.	→	WGBS Miami, Fla.	→	WSAJ Cincinnati, Ohio

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 East 57 Street, New York 22, Eldorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498

AND NOW



... AMOS 'N' ANDY



...can be yours for exclusive sponsorship... market-by-market... local or regional.

Fifty two half-hour films of broadcasting's longest-running hit are ready to roll for you... 13 of them never before seen.

Amos 'n' Andy, during their run on the CBS Television Network—
...gathered a weekly audience of more than 16 million
...won more than half of the total viewing audience
...averaged nearly 3 viewers per set
...outranked the average rating of all network evening programs by over 40 per cent
...and built equal popularity in all sections of the country

No other comedy team has ever won the heart of the nation so completely. Now the Amos 'n' Andy success-story can be *your* story. Call or wire...

CBS TELEVISION FILM SALES

New York, Chicago, Los Angeles, Memphis, Atlanta, Dallas

Source: ARB, Oct. '52 - Apr. '53

The Language of Television Advertising

by Joseph C. Franklin, Director of Copy Research and
G. Maxwell Ule, Director of Research, V. P. Kenyon and Eckhardt

First in a new series analyzing the effectiveness of the TV commercial in relation to the televiewer based on a special study by Kenyon and Eckhardt.

ONE of the major failures in television advertising is the lack of a proper understanding of the television audience—their attitudes—their behavior.

Kenyon and Eckhardt's television study completed last year produced much valuable information on the characteristics of televiewers which affect their predisposition and reaction to television commercials. We also learned much about the characteristics of television commercials, which, in terms of the televiewer increase or decrease the effectiveness of the commercial message directed to them.

As the chart indicates, 95 per cent of the relatively heavy purchasers of TV advertised products were consumers who, even before television were interested in learning about, trying and buying new brands and products. However, it was found that 30 per cent of the non-purchasers and 70 per cent of the light purchasers were as experimentally-minded as the group which purchased heavily. Therefore, we must improve television commercials to get the light or non-purchasers, who are experimentally-minded. Apparently we are not reaching them, because they are not buying.

When we separated our televiewers into those who had pur-

chased nothing, those who had made some purchases, and those who had made many purchases as a traceable result of television advertising, we found that the people in these groups showed characteristic differences in their television behavior and habits.

These groups do not differ much in the degree of their involvement with television; i.e., in importance to them of having and viewing television in their homes. Neither do they differ much in the level of interest with which they view the programs they tune in. They do differ sharply, however, in certain ways which are important to the television advertiser.

The television viewers who differ in their habits from heavy buying to non-buying do not differ in acceptance of commercials. They may differ in their images of the products advertised and as they are advertised on television. These images are such that commercials for these products, in order to be successful, must be built on and around the images that consumers have regarding the products.

Those who have been most influenced to buy via television advertising are heavy viewers of television, relatively non-selective in their choice of programs, with a high level of interest in, and acceptance of commercials. Almost all in this group are experimental

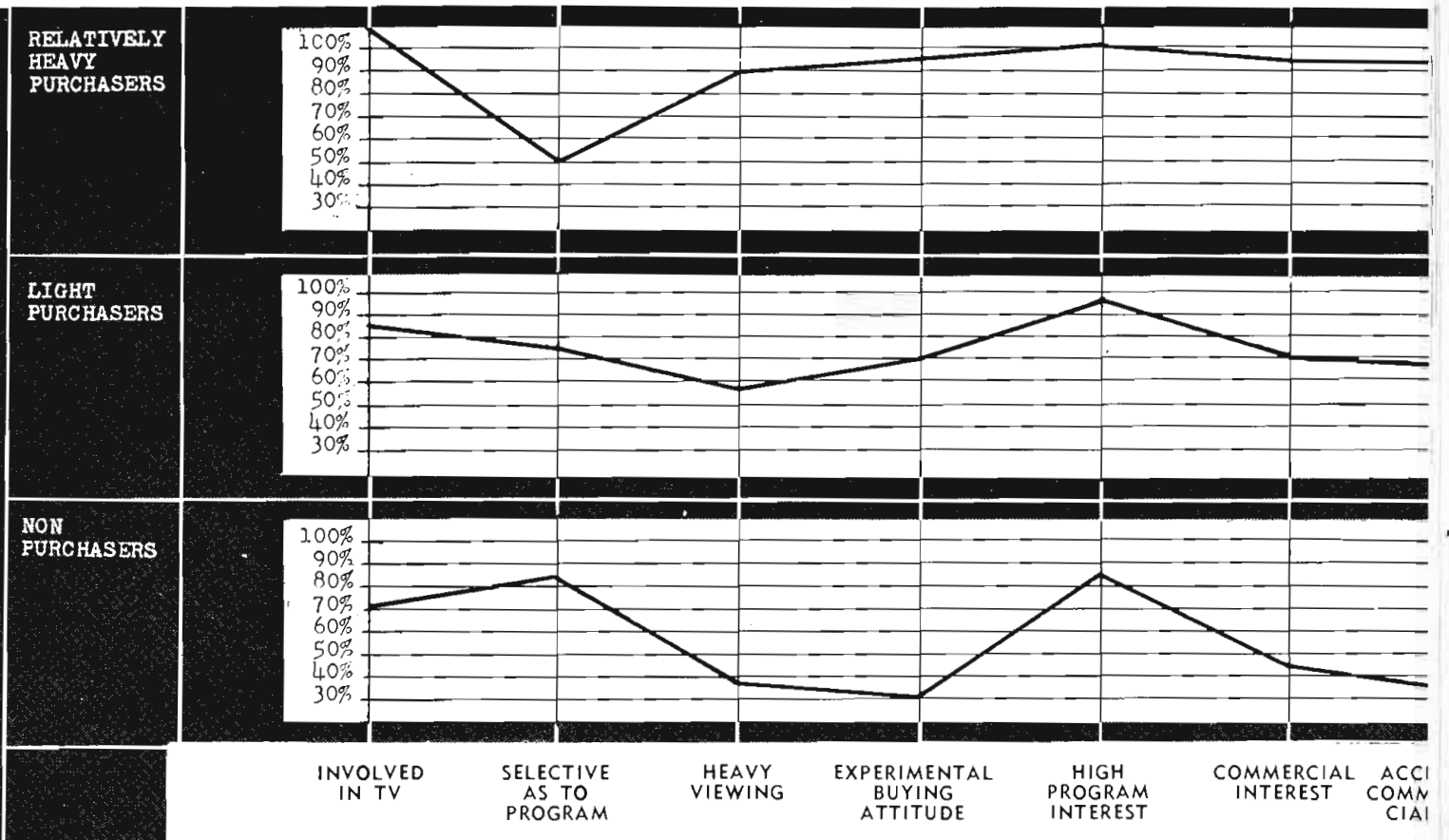
in their buying attitudes. That is, they are characteristically interested in learning about and trying new products. Often they are multiple brand users and brand shifters as well.

Viewers who have bought little or nothing as a result of television advertising (insofar as we could determine) are, as a group, light viewers who are highly selective in their choice of programs, have a low level of interest in commercials, and accept them even less. This group contains most of the non-experimental buyers, people who are usually either brand loyal or indifferent regarding brands.

They seem satisfied to continue to use the products and brands they have always used, and show little inclination to either try or to buy new or different brands or products. Yet, as mentioned before, and indicated in the chart, we find that *among the light purchasers, 70 per cent are experimental; and among the non-purchasers, 30 per cent. These people are our main concern.*

The task is to create commercials which will succeed in selling more to those who are characteristically light purchasers in response to television advertising and to get those who have bought nothing to buy as a result of their exposure to television commercials. The size

DIFFERENCES IN TV
BEHAVIOR OF HEAVY,
LIGHT AND NON-PURCHASERS
TOWARD ADVERTISED
PRODUCTS



of this group, which contains large numbers of consumers as experimentally-minded as those who already are heavy buyers, makes it clear that we have more to gain by improving commercials than we can hope for in trying to increase the sales in the already heavy-buying group.

Because we don't have all the advantages of the personal salesman, who is face to face with his prospect and can change his approach and his arguments, according to a prospect's resistance, it is all-important to understand the viewers' point of view so that we can, in advance—by knowing

something about his behavior and attitudes—avoid arousing his resistance and shape our message in the areas where we know the viewer will be most receptive.

Sources of consumer resistance and lack of positive responses to commercials will be discussed in greater detail in future articles.



CONSUMER RESISTANCE

1. Advertisers overestimating the importance of products to viewers.
2. Viewers know from their own experience what they can expect most products to do, and what they want them to do. Advertisers make unbelievable claims and promise irrelevant benefits.
3. Viewers know that there is little difference between brands of many advertised products. Often

unique claims of benefits for a brand are rejected by viewers.

4. Charts, graphs, laboratory tests, and pseudo-scientific appeals are dull and uninteresting to many viewers. Frequently they do not understand them.
5. The personality of the person giving the commercial is one of the most important critical factors in its success or failure.
6. Viewers do not consider commercial messages directed to them when the ideas and things are beyond his experience or way of living.
7. The marked similarity between the type of commercial and product presentation used by competing brands reinforces the viewers ideas that the brands so advertised are practically identical.
8. The program and the way the commercial is handled as part of the program can be used to secure better reception.

how high?

Again in 1953, everyone's looking UP to Detroit, one of the nation's high-spot markets for the past 12 years!

TOTAL EMPLOYMENT in the Detroit area is up to 1,355,000 . . . and the demand still exceeds the supply!

PAYCHECKS for factory workers are up over \$90 weekly . . . 15% more than a year ago!

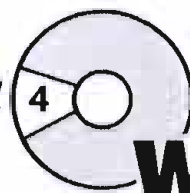
BANK SAVINGS climbed sky-high to over a billion dollars . . . 80 millions UP in one year!

RETAIL SALES went up near the 4 billion dollar mark . . . highest of any year!

UP, too, went the number of TV set-owners . . . up to more than 850,000. And still high in command of the audience is Detroit's first television station, WWJ-TV . . . NBC affiliate. January ratings substantiate this with 13 weekly ratings for WWJ-TV of 30 and more, and 13 between 20 and 30. That's practically as many high-rated shows as there are on both other Detroit TV stations combined!

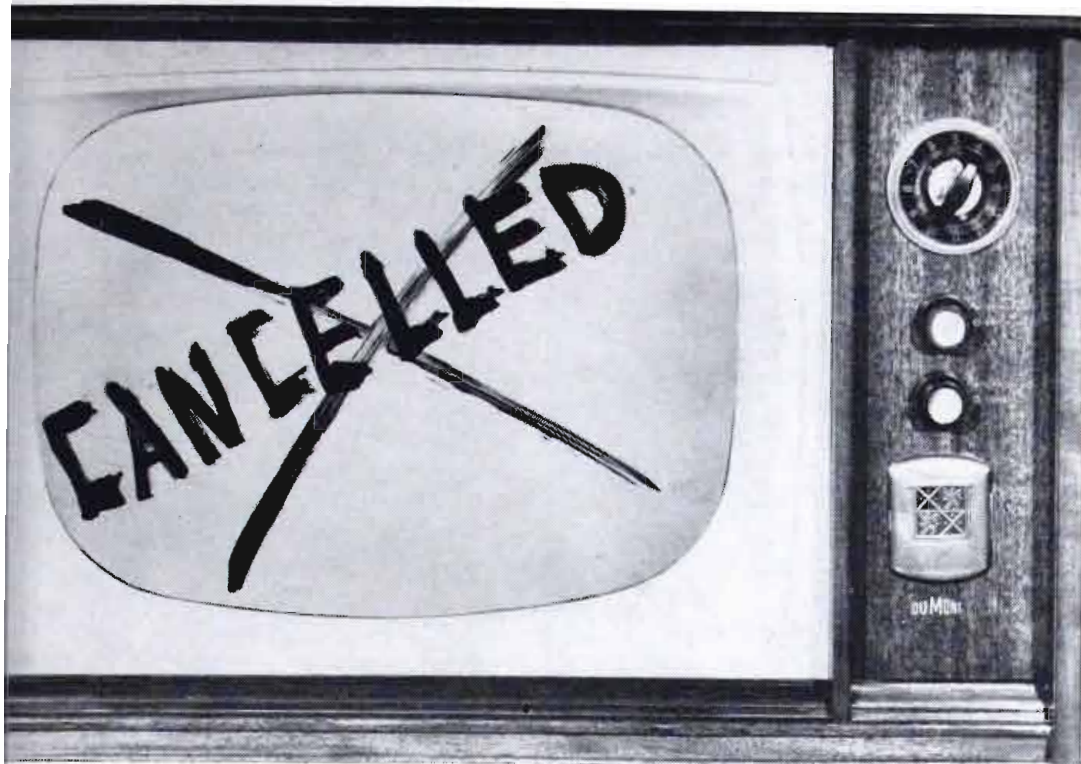
To up your sales-curve, UP your Detroit budget and give WWJ-TV the job.

Channel



WWJ-TV

NBC Television Network
ASSOCIATE AM-FM STATION WWJ



IT TAKES BIG PERSONALITIES, EXCEPTIONAL QUALITY AND DISTINCTIVE FORMATS TO BEAT OUT ENTRENCHED SHOWS AND MOST SPONSORS WON'T SETTLE FOR SECOND-BEST RATINGS

Why Programs Fail

BETWEEN Labor Day and Decoration Day over 170 different television programs were on the air. Some 35 of these have since disappeared from the networks. Why?

Analysis of 17 casualties turns up a variety of reasons for their demise. Some tried to buck the leaders like *Lucy* and *Show of Shows*. Others got a fair share of audience, but not enough to warrant the advertisers' expenditures.

A good many were cancelled in spite of their good records, for reasons of company policy, such as Bayuk's axing of *Ellery Queen* because it felt it needed a sports show.

One frequently mentioned reason was, "We had a chance to buy a better show." This of course implies that there was something undesirable about the original vehicle. But also it indicates a tendency for advertisers to shop and experiment until they hit a *Lucy* of their own.

Failure to live up to radio versions of the same package was the epitaph for *We the People* and *Life with Luigi*. Lucky Strike's alibi on *Biff Baker* was, "We had too much TV already."

If a show was dropped because of poor ratings or failure to lick the competition, the real question is *why* did it get poor ratings; what was wrong with the show itself that made opposing programs more appealing?

Any analysis of program mortality is bound to turn up a number of points which might be of some guidance in predicting how a prospective property will turn out.

An advertiser can be fairly certain from the start that a dramatic show won't get beyond the 20-30 rating bracket unless it has unusually strong star names, exceptionally good story material or is markedly different from other dramatic shows.

While some do manage to maintain their ratings, they offer an advertiser very little potential for larger audiences. When new excitement or a different approach is added, as it was to *Toast of the Town*, a show might keep going indefinitely. But stagnation is killing off programs that used to be very strong.

And there is little chance for a mystery show to get much beyond a 20 rating unless the property is unusually distinguished, like *Dragnet*. There are too many "good enough" programs around. The same thinking applies to situation comedies.

Hitching on to a currently popular program type doesn't pay unless there are good grounds for thinking that the property is as good as or superior to, the show that is the leader of the cycle.

Old-timers wear out their welcome if they become routine.

When a strong show dominates a time slot like *Dragnet* and *God-*

frey do, it takes an awful lot of money and ingenuity to beat it. If, however, a sponsor wants to throw in a very low budgeted program with the hopes of coming out well on cost-per-thousand, his chances are pretty fair—if he'll stay content with a 10 rating.

Here, program by program, is a summary of the flaws that keep the dials turned the other way. Videodex ratings are quoted.

HOLLYWOOD OPENING NIGHT had a guest star line-up that included a few big names but mostly clung to lesser bait. Its stories were usually unsensational, sometimes good, never too bad. It wasn't very different in format from *Lux Video* or *Schlitz Playhouse*, and "just another" drama show could hardly do well against the almighty *Lucy*.

Elsewhere it would have undoubtedly fared better. The record shows it takes three things to beat a top rater—1) something radically different; 2) something in itself exciting and 3) patience.

GANGBUSTERS was a strong show and did well rating-wise, but in comparison to the vehicle it alternated with, *Dragnet*, it looked weak. *Gangbusters* was a close replica of *Racket Squad* and *T-Men* whereas *Dragnet* is unique in its documentary, "this-really-happened" approach. *Gangbusters* lacked too, the strong central character that its slot-mate boasts, but
(Continued on page 50)

Cut to film clip of plane:

A technically simple, low-cost insert procedure of limitless possibilities. Gives variety—complete change of pace—to "live" shows. Most effective and economical . . . when you

USE EASTMAN FILM



For technical assistance on selecting and handling film, write to:

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



Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.,

Fort Lee, N. J., Chicago, Ill.,
Hollywood, Calif.

Programming Around the Country — This month, *The Ern Westmore Glamour Show*, WKRC-TV, Cincinnati



Glamour and Pathos—Before and After

IN a campaign to turn up good program ideas with network as well as local potential, TELEVISION Magazine starts with *The Ern Westmore Glamour Show*, a walloping combination of beauty hints and pathos with a Hollywood aura.

Program on WKRC-TV, Cincinnati, is packaged by Hallmark Productions, of which Westmore, of movie make-up fame, is an officer. After trying out the show in Miami, where it was sponsored by Burdine's department store, and in Birmingham, Westmore moved his

staff of six up to Cincinnati for an early April debut. There he hopes the vehicle will attract interest in the home offices of big advertisers such as Jergens and P & G.

The Cincinnati Admiral dealers sponsored the first four weeks as part of a special promotion push. The Dow Drug chain jumped on board for the next 13 weeks.

With program cost running about \$3,500 and time another \$1,500 for the cross-the-board ½ hour show, it's been called the most expensive local show in town.

Hooper rating taken during the first week of the show was 6.2 against *Welcome Travelers* with 7.5. Competition on the third station consisted of baseball on three days and *Paul Dixon* on two, averaging 11.6.

Backing up the program, the *Cincinnati Times-Star* (which owns WKRC-TV) runs a column by Westmore, discussing the day's program and showing before and after pictures of the Lucky Lady he has transformed. Newspaper officials say the column has become one of its best read features.



Westmore selects woman from studio audience, above left, for advice on hair, clothes. Hopeful viewers write



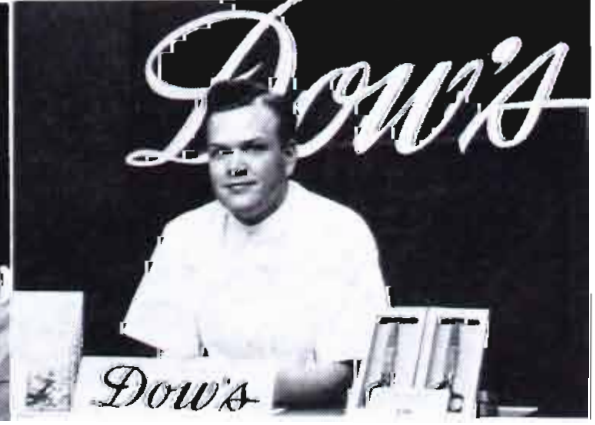
him why they want to be beautiful, are interviewed on show. One is voted Lucky Lady, gets full renovation.



Previous day's Lucky Lady returns revamped. Westmore tells how it's done.



Between music, Westmore picks one Lovely Lady, gives advice to others



In pharmacist's coat, announcer does commercials for Dow Drug chain.



We've got
 news for you—
 daily news
 (and weekly summaries, too)

You can have NBC's world-wide news coverage in your local markets at a local price . . . the *big* news filmed as it happens . . . rushed to your TV audiences as soon as it happens.

Gathered by on-the-scene NBC cameramen throughout the world, this 15-minute NBC Daily News Report is flown from New York to local stations several times a day. This gives you an exclusive up-dated news program daily. A weekly 15-minute news summary is also available.

Sponsorship may still be open in your local markets. For further information write, call or wire:

NBC FILM DIVISION



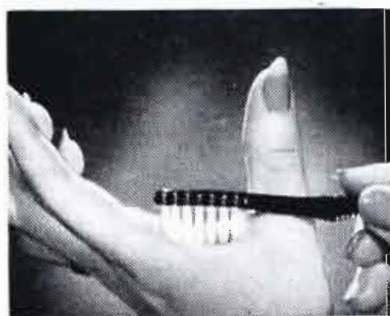
NEW YORK, CHICAGO, LOS ANGELES

TELEVISION MAGAZINE'S FILM BUYING GUIDE

	ATLANTA	CHICAGO	CINCINNATI	DETROIT	PHILADELPHIA
Boston Lackie		WBBM-TV—Thu 9:30 17.3 WGN-TV I've Got a Secret 14.5 WBKB Jeweler's Showcase 9.6	WLW-T—Thu 8:30 32.1 WKRC-TV Amos 'n' Andy 24.7 WCPO-TV Chance of a Lifetime 8.4	WWJ-TV—Sun 6:30 19.2 WJBK-TV See it Now 18.9 WXYZ-TV Political; Winchell 8.2	WCAU-TV—Wed 7:00 27.5 WPTZ Passover of Rembrandt 6.2 WFIL-TV Walsh Looks 'Em Over 5.9
Dangerous Assignment		WBKB—Sun 8:30 4.8 WNBQ TV Playhouse 18.4 WBBM-TV Time to Smile 16.2		WWJ-TV—Mon 7:00 12.3 WXYZ-TV Corpet Theatre 19.9 WJBK-TV Morley of Scotland Yard 9.6	WPTZ—Tues 10:30 16.0 WCAU-TV Jeweler's Showcase 12.3 WCAU-TV News & Weather 7.2
Foreign Intrigue		WBKB—Wed 10:00 11.2 WNBQ Weather, News 14.4 WGN-TV Request Playhouse 12.9	WKRC-TV—Mon 9:30 13.1 WLW-T Robert Montgomery Presents 27.1 WCPO-TV Red Buttons 26.1	WJBK-TV—Fri 10:30 15.7 WWJ-TV Cavalcade of Sports 21.6 WXYZ-TV Twenty Questions 10.8	WCAU-TV—Sat 10:00 11.2 WPTZ Show of Shows 37.5 WFIL-TV Roller Derby 6.0
Gene Autry		WBBM-TV—Sun 6:00 11.2 WBKB You Asked For It 19.1 WNBQ Red Skelton 10.8	WKRC-TV—Sun 7:00 17.6 WCPO-TV You Asked For It 21.5 WLW-T Red Skelton 20.6	WJBK-TV—Sun 7:00 17.4 WXYZ-TV You Asked For It 22.9 WWJ-TV Red Skelton 19.6	WCAU-TV—Sun 7:00 19.8 WFIL-TV You Asked For It 23.1 WPTZ Red Skelton 14.1
Heart of the City		WBKB—Sat 8:45 6.0 WBBM-TV Balance Your Budget 9.5 WNBQ Your Show of Shows 29.6		WXYZ-TV—Wed 7:00 13.0 WJBK-TV News 9.9 Charles Loughton 4.4 WWJ-TV Scotti, Short Dramas 7.5	
Hopalong Cassidy			WLW-T—Sat 5:30 22.8 WCPO-TV Six Gun Playhouse 14.1 WKRC-TV Various 3.6	WWJ-TV—Sun 5:30 20.6 WXYZ-TV Super Circus 23.5 WJBK-TV Omnibus 14.5	WPTZ—Tue 6:00 20.9 WCAU-TV Today's Movie 9.9 WFIL-TV Movie Matinee 7.9
Liberace		WGN-TV—Wed 9:15 11.2 WBBM-TV Boxing, Sports Spot 21.9 WNBQ Curtain Time 18.2		WXYZ-TV—Sun 7:30 14.0 WJBK-TV Private Secretary 16.6 WWJ-TV Mr. Peepers 27.5	
Movie Quick Quiz	WLW-A—Wed 7:00 11.8 WSB-TV Superman 19.6 WAGA-TV Inside Outdoors 8.3		WKRC-TV—Mon 5:45 8.4 WLW-T Howdy Doody 8.5 WCPO-TV Six Gun Theater 7.5	WWJ-TV—Tues 2:30 6.1 WJBK-TV Ark Linkletter 6.9 WXYZ-TV Happy Hour Club 2.8	WFIL-TV—Wed 6:45 7.2 WPTZ Frontier Playhouse 12.9 WCAU-TV News 5.8
Range Rider	WSB-TV—Thurs 6:00 24.6 WLW-A The Swing Billies 11.8 WAGA-TV Dinner Date 2.7	WNBQ—Sun 2:00 3.4 WBKB The Cisco Kid 20.2 WGN-TV Theatre of Romance 1.7			WPTZ—Sat 6:00 21.1 WCAU-TV John Wayne Theatre 7.5 WFIL-TV Supper Club 1.2
The Unexpected	WAGA-TV—Fri 10:15 11.6 WSB-TV Cavalcade of Sports 22.8 WLW-A Sky Theatre 4.3	WBBM-TV—Tue 9:30 13.6 WBKB Name's the Same 27.5 WGN-TV Douglas Fairbanks Presents 6.4			WCAU-TV—Th 10:30 12.5 WFIL-TV Stegmeier Time 9.4 WPTZ Mystery Hour 7.6

current film commercials

AN ADVERTISING
 DIRECTORY OF PRODUCERS
 AND THEIR WORK



From a dazzling dance of Tek Toothbrushes in stop motion this TV spot by Sarra moves smoothly into live action. Sales points are made subtly, delicately . . . the inner arch of a hand, between thumb and forefinger, demonstrates how Tek fits the arch of the mouth. No china smile! A closing shot of Tek's counter display assures point-of-sale identification.

ADVERTISER
 Tek-Hughes, Inc.
 —division of Johnson & Johnson

AGENCY
 Batten, Barton, Durstine & Osborn, Inc.

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



A new series of 1-minute TV commercials by Sarra sells Northern Tissue with masterly finesse. Quick shots of "little things that count" — finishing touches on a flower arrangement or guest towels — establish the theme. Northern's sales story of new softness at no extra cost is put over with woman to woman conviction by expertly cast "housewives." Their home settings give strong display to Northern products with unforced naturalness.

ADVERTISER
 Northern Paper Mills

AGENCY
 Young & Rubicam, Inc.

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



Sarra balances live action with animation in TV commercials for Martin-Senour's Nu-Hue Enamel in Custom Colors. Home scenes pose the decorating problems; store scenes at the Nu-Hue Color Bar solve them and rapidly convince the viewer that perfect color matches are hers to order. The color wheel motif in the store display is deftly repeated by dots dancing on a paint brush in the animated finale. And a can revolves to show sales-clinching slogans. Just released in 1-minute and 20-second versions to tie in with a special sales-training film also made by SARRA.

ADVERTISER
 The Martin-Senour Company

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



This TV commercial, one of a series of three, recently was given the Award of Distinguished Merit by the Art Directors Club of New York. The action achieves the fantasy of animation with the use of live characters, one in floating action which presents the Atlantic Refining story of lubrication in so unique a manner as to compel attention.

ADVERTISER
 The Atlantic Refining Co.

AGENCY
 N. W. Ayer and Son, Inc.

PRODUCED BY
SOUND MASTERS, INC.
 165 W. 46TH ST., NEW YORK 36, N. Y.



A series of top quality TV Film Commercials, produced by National Screen Service for Stegmaier Gold Medal Beer. Specially designed art work was carefully integrated with clever animation and dramatic use of stop motion photography. Inviting bottles of Stegmaier animate in . . . handsome hand-lettered titles do their animated bit, adding snappy eye-appeal. A swingy jingle is carefully blended with the total visual pattern to provide maximum selling impact. The Stegmaier Brewing Company insists on perfection . . . and chooses commercials produced by National Screen Service.

ADVERTISER
 Stegmaier Brewing Company

AGENCY
 MacManus, John & Adams, Inc.

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

For screenings and further information write the producers direct!

BRAND STUDY :

Seven survey summary



PRESENTED here are some of the high points of seven surveys conducted over the past year in New York's Grand Union Supermarkets.

All studies were done at point-of-purchase, with interviewers stationed at specific product sections. A total of 1,899 purchasers were asked whether they had seen or heard advertising for the brand they had just bought. They were then asked to name the media and whether they could recall advertising content.

Television came out substantially ahead in media mentions. The one exception was the first survey done in June 1952 on Coffee, where television was only a few per cent higher than newspapers or radio. An analysis of this study reveals that the house brands were the best sellers and there was little television advertising for them.

Seven months later when Coffee was re-checked, the recall had jumped from 29 per cent to 56 per cent. Not without significance is the fact that house brands lost out considerably in popularity to those advertising on TV.

Results conclusively show that

more people were able to associate the product purchased with the specific advertising or program when they had seen it on television:

TV	68%
Radio	14
Newspapers	9
Magazines	3
Other	6

Interesting is the comparative effect on recall of television advertising among the various product categories.

In Coffees, Old Dutch chalked up the amazing figure of 100 per cent of its purchasers remembering their television advertising. This is testimony to the effectiveness of spot announcements, which Old Dutch used exclusively against brands with network shows.

72 per cent of the purchasers of Flamingo and Snowcrop Frozen Orange Juices specifically mentioned television as the medium advertising these brands.

Interesting is that 100 per cent of Chase & Sanborn buyers who mentioned television as the medium where they saw their advertising, mentioned the specific program, *Garry Moore*. Chase & Sanborn dropped the show eight months before the survey.

The immediate impact that TV can have is indicated by the fact that one out of every three people buying Maxwell House mentioned *Red Buttons*; the survey was made several days after its first telecast for Maxwell.

In the Cereal survey, the Post Brands were leaders with over 90 per cent of their purchasers recalling either *Roy Rogers* or *Captain Video*.

The largest seller, though, was still Kellogg's Corn Flakes. While TV was mentioned more often than other media, magazines came in for their best showing for this brand. Undoubtedly, the full-page color campaign had a lot to do with this.

Among the breweries, Pabst was seen advertised on television by 99 per cent of its buyers. Ballantine, Blatz, Piel's and Ruppert ranged from 85 per cent to 87 per cent. However, equally important is the fact that 53 per cent of Ballantine buyers were able to quote some part of their commercial. Blatz was closest with 50 per cent. Pabst's "what'll you have" was recalled by 30 per cent of their buyers.

Seven Survey Summary

Per cent recalling ads in each medium

	Median Percentage
Television	43%
Radio	16
Magazines	18
Newspapers	14

Product Summary

Per cent of those interviewed recalling ads in each medium

Survey	TV	Radio	Newspapers	Magazines	Other
Coffee					
June, '52	29%	27%	24%	18%	2%
Feb, '53	56	5	19	19	1
Cereal					
Sept, '52	48	16	16	13	7
April, '53	43	9	14	34	0
Soaps, Detergents					
Nov, '52	43	20	13	9	15
Frozen Orange Juice					
Jan, '53	49	3	14	14	4
Beer					
May, '53	42	19	10	29	0

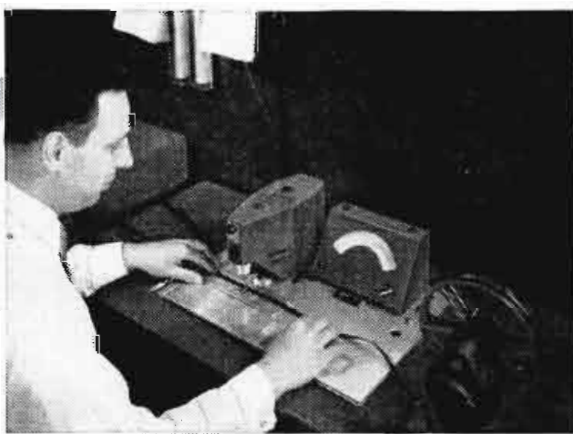
Precision

Presents

YOUR PRODUCTION AT ITS BEST

CLOSE CHECK ON PROCESSING

Constant analyses and sampling of every processing operation is the function of this department. Sensitometric operations test the responses of raw stock emulsions; densitometry is employed to check on developing and printing results.



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

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



FCC—A PROFILE

(Continued from page 24)

engineers, and one man of business. This occupational distribution is important only because the present weighting—as on past Commissions—heavily favors the professions rather than the industry as a source of commissioners. It has, on occasion, led private petitioners to charge “excessive legalism” and “a lack of business sense and understanding.”

More concerned are a number of practicing attorneys and FCC staffers who must work intimately with the Commissioners. They fear that the body lacks strength—to stand up against Congressional and industry pressure, or to provide real leadership in the TV scramble.

Some present and past commissioners have been accused of seeking personal publicity beyond the line of duty and their genuine faith in the issues associated with their names. Most damning of all is the feeling that—compared to sister agencies like the Interstate Commerce Commission and SEC—FCC gives a mediocre performance in its job.

Last year's reorganization should remove the last objection. That is fervently to be hoped. Upcoming and in process are several king-sized problems that can only be solved by a show of strength. Educational, color and subscription TV remain subjects of intense pressure. Educational TV in particular threatens to erupt in political slug-fests in several states, dragging with it a reluctant FCC that has been relatively free of politics for some years.

The technical dynamics of the communications field are forcing overworked commissioners to push toward more rules and additional procedures—all of which take time, heavy staff work and painful manipulations of the budget. In this category lies the coverage revolution to be effected by tall towers and booster stations.

Last on this list (but not the Commission's) is the problem of network regulation. This prickly pear was last approached systematically in 1941. Still on the unbudgeted horizon, new and revised network rules are nevertheless an eventual certainty.

Perhaps Commissioner Bartley best sums up the Commission's task ahead with the statement, “I hope the industry will try to understand us as hard as we try to understand the industry.”

TV Test Sparks Full Scale Campaign

CALGON, INC.

Agency: Ketchum, MacLeod & Grove

OBJECTIVE In the spring of 1952, Calgon launched its first TV campaign to find how well demonstration could get across its sales story and whether sales could be increased at an efficient cost.



Company's two products

For its packaged water softener products, Calgon had used newspapers in selected markets, women's service magazines, point-of-sale, and tie-in campaigns with makers of related items such as washing machines, blankets and hosiery. Calgon wanted to get into TV gradually, to capitalize fully on local merchandising and to test effectiveness as it went along.

Previous sales and advertising records gave the firm a good yardstick for comparing returns from TV.

METHOD In testing media, Jacksonville, Salt Lake City and Syracuse were chosen as the three TV-only cities, each running from seven to 10 spots a week. Calgon also bought one or two spots weekly in seven additional markets, where newspapers were being used. Filmed spot announcements and participations using live commercials were placed in or adjacent to local home-making programs to reach the housewife.



Silky water theme

Some spots were scheduled for evening hours to reach the entire family since the use of the water softener isn't limited to household chores. Calgon and Calgonite, made for household dishwashing machines, both used basic "silky water" copy theme. Calgon plugged three-pack carrier to point up fact that it was useful in kitchen, bath and laundry. The markets in which TV was to be tested were selected on these points:

- 1) water hardness in the area
- 2) retailer cooperation
- 3) past sales experience
- 4) availability of good time slots.



Easy to use

RESULTS J. C. Weithause, vice president of Calgon, describes the results as excellent. "Where TV was the only medium used," he reports, "we recorded increases of 25 to 40 per cent in product volume within these trading areas. And the level of sales held up in succeeding months.



J. C. Weithause

"Our campaign was so successful that for the spring of 1953 we planned spots and participations on an expanded basis in 17 markets, using five one-minute and five 20-second spots on film, plus live commercials in some of the homemaking shows. Our 1953 campaign so far has turned in sales figures that double and triple previous returns. Our continued use of television is definite. When we started, TV took a healthy minority of our advertising dollars. By fall, it will account for over half of our budget."

THE NEW MARKETS

(Continued from page 17)

chief reasons why advertisers use national spot to conform to sales patterns will bring some of the large bank-rollers into the smaller areas.

For the national advertiser then, the long awaited new markets have been a limited blessing so far. The regional advertiser, however, has been quick to take advantage of the new outlets. The fact that the national companies are staying away makes him top dog in buying time. Sales-wise his competitive position is bolstered by their absence.

The local advertiser is, as was anticipated, already the backbone of new station billings. KDUB-TV in Lubbock reports 83 per cent of all revenue coming from home-town sponsors—and KDUB-TV is operating in the black. So was WABI-TV, Bangor, by its second

month of operation and without the benefit of cable connection.

Even where a station is carrying a good bit of network or national spot, the local advertisers are putting more money into the jackpot than the national firms.

And this by no means weakens a station's position. Newspapers have proved their soundness as a national medium, yet newspapers rely on home-town business for 78 per cent of their revenue.

The largest local advertisers are car dealers, furniture and appliance stores, grocery chains, department stores and food distributors. Banks, jewelers, breweries, dairies, TV dealers and bakeries are also adding to the till.

Program-wise, network time ranges from 17 to 65 per cent of hours on the air, with most new stations programming at least half their time themselves. As expected, the bulk of non-network shows are on film. Some of the stations have

no facilities for local live programs. Syndicated film is still favored by those that do.

The advertiser might be afraid that the absence of many strong network shows will cut a station's ability to build an audience, but most of the new stations have invested heavily in good syndicated film with names and properties strong enough to build audiences on its own.

As circulation and conversion rise, what can the advertiser expect in the way of rate increases? Some of the earlier debutantes are up to rate card No. 3.

At least one of the newcomers is guaranteeing rate protection for only 13 weeks, as opposed to the normal six months of grade. Some of the stations say they will "follow the national curve" in advancing rates rather than circulation growth within the home market.

Summing it up—"new TV mar-

Who's buying the new markets?

Lubbock

KDUB-TV (13)

Network: Admiral, American Machine & Foundry, American Tobacco, Carnation, Carter Products, Colgate-Palmolive-Peet, Electric Cos., General Foods, B. F. Goodrich, Greyhound, Hoffman, Liggett & Myers, Lincoln-Mercury, P. Lorillard, R. J. Reynolds, Scott Paper, Serutan, Sylvania, Toni, Westinghouse, Willys-Overland.

National spot: Alka-Seltzer, Bowman Biscuit Co., Bulova, Coca Cola, D-Con, Flex-Let Watch Bands, Hutchinson's Wax, Kools, Nutri-Tonic, Orkin Exterminating Co., Oldsmobile, Raleigh Cigarettes, Shinola, Servel, Viceroy, Williamson Candy Co., Wynn Oil, Y B Cigars.

Austin

KTBC-TV (7)

Network: Admiral, American Chicle, American Machine & Foundry, American Tobacco, Behns, Carnation, Carter Products, Colgate-Palmolive-Peet, Crosley, DeSoto-Plymouth, LuPrant, General Cigar, General Electric, General Foods, General Motors, Gerber Foods, Gallette, Glidden Paint, Goodrich, Graham, Greyhound, Griffin Shoe Polish, S. C. Johnson, Lever Bros., Liggett & Myers, P. Lorillard, Philip Morris, Mutual of Omaha, Pabst Brewing, Pabst, Pillsbury, Procter & Gamble, Prudential Life Insurance, Quaker Oats, RCA, Remington Rand, R. J. Reynolds, Schick, Schlitz Brewing, Scott Paper, Singer Sewing Machine, S.O.S., Spindel Watch Bands, Standard Brands, Sylvania, Texas Co., Tom, U.S. Tobacco, Willys-Overland, Wine Corp.

National spot: Alka-Seltzer, Budweiser Beer, Bulova, Casite, Falstaff Beer, Fritos, Grand Prize Beer, Hoffman TV, Humble Oil, Jax Brewing, Kools, Maryland Club Coffee, Oldsmobile, Orkin Exterminating, Pabst Beer, Pabst Beer, Raleighs, Raeglem Provision, Soil Off, Southwestern Bell Telephone, Viceroy, Williamson Candy, Zest

Honolulu

KGMB-TV (9)

Network: American Chicle, American Tobacco, Colgate-Palmolive-Peet, General Electric, Goodyear, Hoffman, S. C. Johnson, Liggett & Myers, P. Lorillard, Mutual of Omaha, Pabst, Pet Milk, Philco, Procter & Gamble, Prudential, R. J. Reynolds, Rosefield Packing, Swanson, Sweets Company, Sylvania, U.S. Tobacco, Westinghouse.

National spot: Anheuser Busch, Anaset Co., Borden's, Brown & Williamson, Bulova, Formula 40 Metal Polish, Goebel Beer, Golden Age Macaroni, Hamm Brewing, Hoffman Radio, Lucky Lager Beer, Mercury TV and Radio, Milner Products, Pacific Mills, Pan American Airlines, Procter & Gamble (Cheer), Schlitz, Simoniz, Standard Brands, Tide Water Oil, Vano.

Colorado Springs

KKTV (11)

Network: Admiral, American Chicle, American Machine & Foundry, American Tobacco, Charles Amell, Blatz Beer, Carnation Milk, General Electric, B. F. Goodrich, Greyhound, Liggett & Myers, P. Lorillard, Remington Rand, R. J. Reynolds, Schlitz Beer, Scott Paper, Serutan, Singer Sewing Machine, Sylvania, Toni, U.S. Time Corp., Willys-Overland, Wine Corp. of America.

National spot: Alexander Film Co., American Beauty Macaroni, American Chicle, Bowman Biscuit, Bulova, Coor's Beer, Gates Rubber Co., Hoffman TV, Kools, Marvel Cigarettes, Meadow Gold Butter, Oldsmobile, Shaler, Stokes Canning Co., Stranberg-Carlson, Viceroy.

Spokane

KHQ-TV (6)

Network: Amana, American Chicle, American Cigarette & Cigar, American Tobacco, Hazel Bishop, Buick, Chesterfield, Coca Cola, Colgate-Palmolive-Peet, Continental Baking,

DeSoto, General Electric, Hall Bros., Johnson's Wax, P. Lorillard, Pet Milk, Philco, Procter & Gamble, RCA, R. J. Reynolds, Reynolds Metals, Scott Paper, Skippy Peanut Butter, Speidel, Sunbeam Corp., Standard Brands, Swanson, Texas Co., U. S. Tobacco.

National spot: Alka-Seltzer, Amazo, Best Foods, Bexel, Bulova, Coca Cola, Dramex, Ethyl Corp., Fab Spray, Flavor Seal, Fram Corp., Graybar Electric, Lucky Lager Beer, Minute Maid Orange Juice, O' Cedar, Paper-Mate Pens, Perma Starch, Phillip's Petroleum, Raleigh Cigarettes, Rybutol, Shell Oil, F. H. Snow Canning, Soil-Off, Standard Oil, Tappan Range, Vano, White Rock, Williamson Candy.

Mobile

WKAB-TV (48)

Network: Admiral, American Chicle, Carnation, Cat's Paw, Colgate-Palmolive-Peet, General Electric, General Mills, B. F. Goodrich, Liggett & Myers, Mogen David Wine, Schlitz, Toni, Westinghouse, Wine Corp.

National spot: Blensol, Brown & Williamson, Crosley, Coca Cola, Falstaff Beer, Folger Coffee, Kaiser-Frazer, Pream, S.O.S., Wynn Oil.

Jackson

WJTV (25)

Network: American Chicle, American Tobacco, Carnation, Carter Products, Chesterfield, Chrysler, Colgate-Palmolive-Peet, DeSoto, Electric Cos., Firestone, General Electric, General Foods, Gerber, Goodrich, Goodyear, Gulf Oil, Johnson's Wax, Lever Bros., Lincoln-Mercury, P. Lorillard, Philip Morris, Mutual of Omaha, Pabst, Philco, RCA, R. J. Reynolds, Schlitz, Stokely-Van Camp, Texas Co., Toni, U.S. Tobacco.

National spot: Alka-Seltzer, Borden Ice Cream, Bulova, Casite, Cloverleaf Dairy Products, Continental Trailways, Falstaff, Folger Coffee, Kools, Koolvent, National Dairy, Oldsmobile, Orkin Exterminating, Soil-Off, Stag Beer, Yoporette, Viceroy, Wear-ever Fail.

BILLINGS					PROGRAMMING				
Station	Market	Network	Local	Nat'l Spot	Station	Market	Network	Local	Nat'l Spot
KGNC-TV	Amarillo	4%	82%	14%	KGNC-TV	Amarillo	20%	25%	55%
KTBC-TV	Austin	30	30	30	KTBC-TV	Austin	60	12	28
WICC-TV	Bridgeport	10	80	10	WICC-TV	Bridgeport	36	40	20
WCOS-TV	Columbia	10	65	25	WCOS-TV	Columbia	25	20	55
KBTB	Denver	15	52	33	KBTB	Denver	50	18	32
KSWO-TV	Lawton	—	87	13	KSWO-TV	Lawton	—	30	70
KDUB-TV	Lubbock	6	83	11	KDUB-TV	Lubbock	17	10	73
WKNB-TV	New Britain-Hartford	10	60	30	WKNB-TV	New Britain-Hartford	30	—	70
KPTV	Portland	25	40	35	WTVO	Rockford	40	15	45
WTVO	Rockford	10	45	45	KVTB	Sioux City	51	25	24
KVTB	Sioux City	11	59	30	KELO-TV	Sioux Falls	65	20	15
WSBT-TV	South Bend	18	56	26	WSBT-TV	South Bend	58	7	35
WBRE-TV	Wilkes-Barre	20	20	60	KTNT-TV	Tacoma	43	9	48
					WBRE-TV	Wilkes-Barre	65	17	18

kets" is not synonymous with "small TV markets."

The question, "what is a small market?" was posed by Lawrence Rogers, WSAZ-TV's vice-president. The answer, Mr. Rogers said, is dif-

ficult to predict till a station has been in business for several years. WSAZ-TV originally planned for the 86,000 people in Huntington; after four years its service went far beyond that, reaching nearly

200,000 set owners.

The complexity of TV coverage underscores the necessity of thinking in terms of Television Markets—not cream markets, or trading zones.

Spokane

KXLY-TV (4)

Network: Admiral, American Chicle, American Home Products, American Machine & Foundry, American Tobacco, Block Drug, Bristol-Myers, Carnation, Carter Products, Colgate-Palmolive-Peet, General Electric, General Foods, B. F. Goodrich, Greyhound, Hawley & Hoops, P. Lorillard, M & M Candy, Mogen David Wine, Philip Morris, Nescafe, Pillsbury, Procter & Gamble, R. J. Reynolds, Remington Rand, Schick, Scott Paper, Sealy Mattress, Sylvania, Toni, Westinghouse, Willys-Overland.

National spot: not reported.

Bangor

WABI-TV (5)

Network: American Tobacco, Carnation, Carter Products, General Electric, Goodrich, Pabst.

National spot: Ballantine, Brown & Williamson, Bulova, Crosley, Schaefer Beer, Statler Tissue.

Peoria

WEEK-TV (43)

Network: Admiral, American Cigarette & Cigar, American Tobacco, Crosley, DeSoto, General Motors, Gillette, Goodyear, Liggett & Myers, P. Lorillard, Philip Morris, National Dairy, Philco, Procter & Gamble, Prudential, RCA, R. J. Reynolds, Scott Paper, Simoniz, Speidel, Texaco.

National spot: Alliance Mfg. Co., Brown & Williamson, Bulova, Crosley, Falstaff Brewing, Greisedeck Brewing, Miller Brewing, Phillips Petroleum, Purity Bakeries, Rival Dog Food, Sawyer Biscuit Co., Vestal, Inc.

Tucson

KOPO-TV (13)

Network: American Chicle, American Tobacco, General Electric, General Foods, B. F. Goodrich, Liggett & Myers, Lincoln-Mercury, Pabst, Schlitz, Serutan, Toni.

National spot: Amazo, Bulova, Hoffman TV,

Kools, Lucky Lager Beer, O'Keefe & Merritt, Oldsmobile, Shinola, Southwest Hardware, Stokely-Van-Comp, Viceroy's.

Lynchburg

WLVA-TV

Network: Admiral, American Machine & Foundry, American Tobacco, Block Drug, Carnation, Curtis Publications, Electric Companies of America, General Electric, General Foods, Goodrich, Greyhound, Pabst, Pillsbury, Remington Rand, R. J. Reynolds, Scott Paper, Toni, Willys-Overland.

National spot: Blatz, Brown & Williamson, Bulova, Coca Cola, Dr. Pepper, Ford, National Bohemian Beer.

New Britain-Hartford

WKNB-TV (30)

Network: Admiral, American Chicle, American Machine & Foundry, Blatz, Block Drug, Bristol-Myers, Cavaliers, Chesterfield, General Electric, Greyhound Bus, Lever Bros, P. Lorillard, Nestle Co., Oldsmobile, Pall Mall, Remington Rand, Revlon, Sanka, Schick, Schlitz, Scott Paper, Sheaffer Pen, Singer Sewing Machine, Toni, Westinghouse, Willys-Overland, Wine Corp.

National spot: Alka-Seltzer, Atlantic Refining Co., Hazel Bishop, Bulova, Chrysler Corp, Dodge Motor, Durkee-Mower, General Motors, Hudson, Kools, Liggett & Myers, Monarch Wine, Philip Morris, Rival Dog Food, Ruppert Beer, Sun Oil, Tidewater Oil, Viceroy's.

Altoona

WFBG-TV (10)

Network: Admiral, American Chicle, Borden's, Campbell's Soups, Clorets, General Mills, Gulf Oil, P. Lorillard, Nash-Kelvinator, Pet Milk, Philco, Philip Morris, Plymouth, Procter & Gamble, Prudential Life Insurance, Rosefield Packing, Serutan, Schlitz, Scott Paper, Sunbeam, Tydol, Wrigley.

National spot: Anchor Sanitary, Black Angus, Bulova, Carling's Beer, Chevrolet, Coca Cola, Crosley, Emerson Radio, Ford, Holsinn Bread, Philco TV, Rival Dog Food, Satina, Sun Oil, Teleking TV, Whirlpool.

Wichita Falls

KWFT-TV (6)

Network: Admiral, American Tobacco, General Electric, General Foods, Liggett & Myers, Lincoln-Mercury, Lorillard, Schlitz, Serutan, Toni.

National spot: Alka-Seltzer, Alliance Tena Rotor, Brockles Food, Budweiser, Bulova, Champ Dog Food, Continental Trailways, Dr. Pepper, Grand Prize Beer, Hoffman Radio & TV, Kools, Maryland Club Coffee, Oldsmobile, Pabst, Purity Bakeries, Taton, Viceroy's.

Springfield, Mass.

WWLP (61)

Network: American Tobacco, Charles Antell, Berrus, Cott Beverages, Crosley, Firestone, Gillette, Goodyear, Griffin, Gulf, S. C. Johnson, Liggett & Myers, Lorillard, Mutual of Omaha, Philco, Prudential, RCA, Reynolds, Texaco, U.S. Tobacco.

National spot: Ballantine, Berrus, Bulova, B. L. Clark, Crosley, Etiquette, Kools, Sun Oil, U.S. Envelope.

Springfield, Mo.

KTTS-TV (10)

Network: Admiral, American Tobacco, Carnation, Cat's Paw, Electric Companies, General Foods, Liggett & Myers, Lorillard, Philip Morris, Serutan, Toni.

National spot: American Beauty Macaroni, Bardahl, Brown & Williamson, Bulova, Crosley, Greisedeck Bros Beef, Hoffman Television, Hyde Park Stout, Purity Bakeries, Sinclair Oil, Stag Beer.

Green Bay

WBAY-TV (2)

Network: Admiral, American Tobacco, Colgate-Palmolive-Peet, Cat's Paw, Carnation, General Foods, Goodrich, Lipron's Tea, P. Lorillard, Mogen David Wine, Philip Morris, RCA, R. J. Reynolds, Schlitz, Singer Sewing Machine, Toni.

(Continued on next page)

EVERYONE IS SOLD ON . . .



"MERRY and Mr. BILL"

For miles around, youngsters of all ages have "adopted" MERRY AND MR. BILL. Every week-day night at 5 PM, they gather on Channel 12 to see what's on Mr. Bill's agenda easel. There's bound to be the "Merry Mailman", "Mother Goose's Surprise Basket", the nightly "guest" and, of course, "doodle scroodles". That's where one of the youngsters on the show draws lines on Bill's large table and Bill makes a cartoon drawing from the lines. And—of course, there's always "Crusader Rabbit" and "Time for Beanie" for the youngsters.

Each day Merry has a "play" project for the youngsters—it may be finger paints, clay, crayons or colored pencils—but whatever it is, the youngsters love it and so does Mom.

Guests have ranged from a policeman, complete with motorcycle, to a carpenter with his tools. There have been firemen, circus clowns, waitresses and referees, just to mention a few—and for three consecutive programs, Merry and Mr. Bill showed the youngsters how chicks hatch from the eggs. Starting with 150 barely "pipped" eggs, they carried the project on to 150 fluffy chicks—all done through a glass incubator.

Advertisers? It's all participating on MERRY AND MR. BILL . . . and they're available to endorse and pitch your product. We have bread, ice cream, hot dogs, children's clothes, dolls at present—but don't wait too long. Call your nearest WEED television representative for details.

KOLN-TV CHANNEL 12

LINCOLN, NEB.

WEED
TELEVISION
NATIONAL
REPRESENTATIVE

26,900 Watts
Visual
13,400 Watts
Aural

THE NEW MARKETS

(Continued from preceding page)

National spot: Alliance Manufacturing, Blatz, Budweiser, Brown & Williamson, Bulova, Flex-Let, Ford, Hamms Beer, Hoberg Paper Co., Hudson Motor, Kosco Dog Food, Kingsbury Beer, Kaiser-Frazer, Kuehne Manufacturing, Manor House Coffee, Marvel Cigarettes, Motorola, Quality Bakers, Rival Dog Food, Restonic Mattress.

Amarillo

KFDA-TV (10)

Network: American Chiclé, American Tobacco, Electric Companies, General Electric, General Foods, Liggett & Myers, Lincoln-Mercury, Lorillard, Philip Morris, Nescafé, R. J. Reynolds, Schick, Schlitz, Toni.

National spot: Burlson Honey, Bulova, Champ Dog Food, Frito Co., Grand Prize Beer, Hoffman Radio Corp., Maryland Club Coffee, Raleigh Cigarettes, Viceroy Cigarettes.

KGNC-TV (4)

Network: Admiral, Amana, American Tobacco, Coca Cola, DeSoto-Plymouth, Fab-Spray, Goodyear, Gulf Oil, S. C. Johnson, Philco, RCA, Serutan.

National spot: Bowman Biscuit Co., Bulova, Coor's Beer, Grand Prize Beer, International Harvester, Hoffman TV, Kools, Maryland Coffee, Morton's Foods, Pockard-Bell TV, Raleigh Cigarettes, Taystee Bread, Vaporette Viceroy.

Wichita Falls

KFDX-TV (3)

Network: American Chiclé, American Tobacco, DeSoto-Plymouth, Gulf Oil, Johnson Wax, Lorillard, RCA, Scott Paper.

National spot: Budweiser, Bulova, Grand Prize Beer, Kools, Maryland Club Coffee, McKesson & Robbins, Viceroy, Y-B Cigars.

Sioux City

KVTV (9)

Network: Admiral, American Home Products, American Tobacco, Bristol-Myers, Colgate-Palmolive-Peet, DeSoto-Plymouth, Electric Cos., Firestone, General Electric, General Foods, Gillette, Johnson Wax, Lever Bros., Liggett & Myers, Lincoln-Mercury, Lorillard, Philip Morris, Nescafé, Pabst, Philco, Pillsbury, RCA, R. J. Reynolds, Schick, Schlitz, Serutan, Toni.

National spot: A. P. Parts Corp., Brown & Williamson, Bulova, Continental Baking, Elko, Heileman Brewing, Hill Packing Co., Hoffman Radio Corp., Necchi Sewing Machine, Oldsmobile, Phillips Petroleum, Red Dot Potato Chips, SGH Green Stamps, Williamson Candy Co.

Lima

WLOK-TV (73)

Network: American Tobacco, Hazel Bishop, Coca Cola, Crosley, Firestone, Gulf Oil, Liggett & Myers, P. Lorillard, RCA, R. J. Reynolds, Scott Paper, Speidel, Toni.

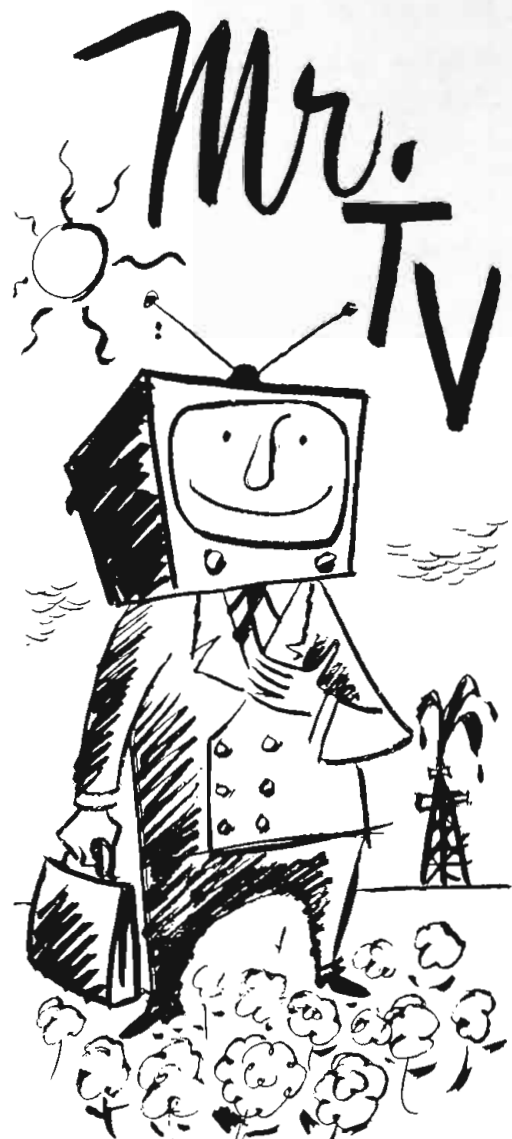
National spot: Bulova, Ford, Rival Dog Food.

Columbia

WCOS-TV (25)

Network: American Tobacco, Colgate-Palmolive-Peet, DeSoto, Firestone, General Electric, Gillette, Goodyear, Gulf Oil, Philco, RCA, R. J. Reynolds, Scott Paper, Sunbeam Corp.

National spot: Bensus, Brown & Williamson, Bulova, Ford Motor, Orkin Exterminators, Streitmann Biscuit.



South-Plains Specie

He is as natural on the South Plains as jackrabbits and oil wells. His audience has grown in Texas-style leaps and bounds.

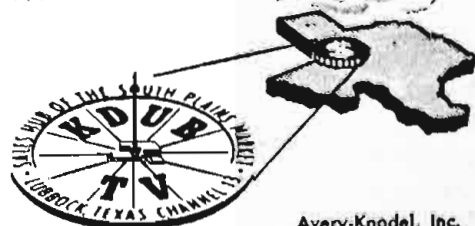
Here is an entertainment hungry market with the third largest per capita income in the nation!

Naturally TV caught on quick. Advertisers caught on quick and KDUB-TV, FIRST IN WEST TEXAS, has your South Plains market.

signed, sealed and channeled.

W. D. "DUB" ROGERS — President
MIKE SHAPIRO — Commercial Mgr.

EFFECTIVE POWER
35,000 WATTS VISUAL
17,500 WATTS AURAL



affiliates: Paramount DuMont

STATION MANAGEMENT



Frank P. Schreiber
Manager, WGN, Inc.

Remotes Pay Off in Chicago

TELEVISION pickups from remote locations offer one of the best opportunities to strengthen local programming. After five years of operation in Chicago, that is our experience at WGN-TV.

When you talk about remotes you better be talking about commercial programs, because the costs involved are too excessive to be maintained by a station on a sustaining basis. The sustaining remote is a rare thing, for this reason, in local programming.

That television remotes present many intricate problems which are not faced in the average studio show is an understatement. The requirements in equipment and facilities, manpower, engineering and production know-how make the cost of a heavy schedule of remote originations prohibitive for the average television station.

But, under the circumstances prevailing in Chicago, we have found out that remotes pay off—both financially and program-wise. They can be commercially-sound ventures and are consistent audience-getters and audience-builders, locally as well as on a network hookup. I would venture a guess that more people were prompted to buy a television receiver to witness a major remote pickup than for any other single program or reason.

Few programs can compete rating-wise with events like the presidential inauguration, the World Series and championship football and boxing—all remotes. And locally nothing is quite so certain to build and maintain a large television audience as, for an example, a pennant-bound major league baseball team.

The initial problem at the management level is to secure the television rights to local events of

wide public interest. And these rights are not worth much to you unless they are exclusive. Among the events of wide public interest which you may find in your area are sport contests—baseball, football, basketball, wrestling, races and meets, soccer, bowling and roller derbies. Another possibility is the exposition or exhibit, horse, dog and auto shows, state and county fairs, and even parades.

Sometimes there may be a serious question of “wide public interest” in the event you are considering. This is where you must take the gamble or the “normal business risk”.

Our station at the present time is carrying one of the heaviest schedules of remote pickups in the country. To maintain this schedule we have three completely equipped mobile units—as many as the other three Chicago TV stations together (one each). Four to six days a week from the first week in April until the World Series is played, WGN-TV originates five separate remote programs each playing day from one of the two major league baseball parks, Wrigley Field or Comiskey Park.

We are carrying all the daytime home games of the Chicago Cubs and White Sox, and the variance is due to night games and days when games are not scheduled. And this schedule usually includes two double-headers a week. These five pickups — three pre-game shows, the game itself and a post-game feature — are all handled by the same remote crew.

Here you have an example of how you can build commercial programs adjacent to the event, in order to further capitalize on an expensive operation. In addition to these programs before and after

baseball, WGN-TV is sold out on one-minute spots and ID's before, after and between these programs.

In addition to the extensive baseball setup outlined briefly above, WGN-TV in a normal week also handles remotes from automobile showrooms on two nights of the week, from a garage near the studios on two other nights, and on Saturday has a double remote to cover wrestling from Marigold Gardens on Chicago's north side and the local commercials for this from an automobile showroom on the city's near west side. With the exception of the wrestling pickup, these remotes are all setup for the commercials only — a service that some advertisers find most advan-

(Continued on page 46)



EVERYTHING FOR

1. RCA Film Camera
Type TK-20C

2. RCA 16mm Television Film
Projector Type TP-16D

3. RCA 35mm Television
Projector Type TP-35C

4. RCA Film Multiplexer
Type TP-9B

Film Projection Room, complete with new RCA film camera, two new film projectors, and multiplexer. Can be remote-controlled from your audio/video console.

CO-ORDINATED

FILM SYSTEMS

New Film Camera Type TK-20C produces clear pictures approaching the quality of studio pick-ups. Low noise level. No image "choking." No constant shading needed. It works equally well with the 16mm projectors, 3" x 4" opaque slide projectors.

The 16mm TV Film Projector Type 16D makes film programming practical, economical. It's entirely self-contained. It's designed and built only by RCA.

The 35mm TV Film Projector TP-35C has a highly efficient pulsed light source. The projector operates without a shutter mechanism, is completely self-enclosed (including the mechanism) . . . and it's designed and built by RCA!

Type TP-9B Film Multiplexer enables you to use two projectors with one film camera for maximum program flexibility.

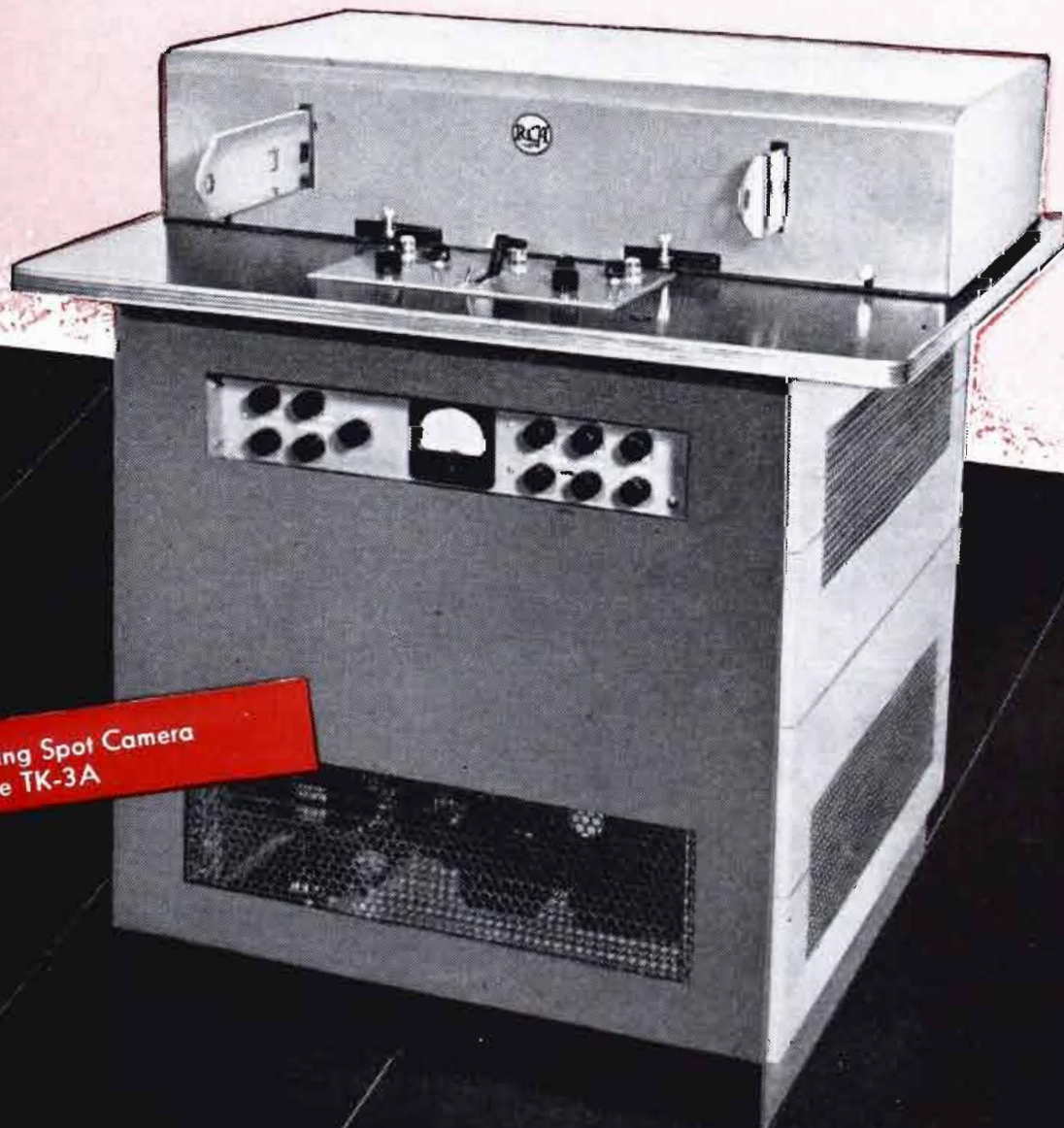
TK-3A Flying Spot Camera produces high-quality video signals from 2" x 2" transparencies. Dual channel increases flexibility, provides for lap dissolve and switching between channels. Ideal for titles, spots, commercial inserts (spots), test patterns. Special Effects Amplifier TA-15A is an ideal accessory.

RCA is your headquarters for a complete line of television film equipment. If you need 16mm or 35mm television projection equipment, RCA has the finest. If you want a revolutionary film camera, RCA has it. Kinescope recording equipment, automatic slide projectors, flying spot cameras, automatic processors, and miscellaneous accessories such as rewinders, reels, slide viewers, and film cleaning equipment, also are available.

RCA equipment can be used in many different combinations to fit your

planning and budget. For example, you can start with a complete film projection setup as illustrated here. Or you can start simply with a film projector, and add facilities as your program service grows. Note this fact, too: *RCA Service Company engineers are available on a nationwide basis to keep your RCA film equipment in top condition!*

Film systems planning is another RCA television service available to you through your RCA Broadcast Sales Representative. Take advantage of his broad experience.



5. RCA Flying Spot Camera Type TK-3A



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

WANT A DIFFERENT TV SHOW?

The Sportsman's Club

Nothing else like it. 15 minutes of hunting, fishing, and outdoors with Dave Newell and a panel of experts. Popular, well rated, entertaining, and reasonable in cost. 52 units now ready. Write for audition prints.

SYNDICATED FILMS

1022 Forbes St.
Pittsburgh 19, Pa.
Phone: EXpress 1-1355

(Continued from page 43)

tageous. Our summer schedule will add a remote pickup one night a week of major Little League baseball starting in June.

This heavy remote schedule poses tricky problems of moving equipment and men, handling intricate technical and production operations, and integrating a program that may involve, in addition to the remote pickup, films, slides and live studio feeds.

That's the point where your sales, engineering and production departments sharpen their pencils to figure out the facilities and the manpower that will be needed and the cost involved. For the sake of economy you must bring travel and standby time to a minimum, as the average remote unit requires a crew of eight persons. This includes three engineers, two cameramen, a supervisor, director and announcer — which we consider the minimum.

What was undoubtedly the most involved remote ever attempted by a single local station brought the Chicagoland audience three hours and fifteen minutes of programming from the Chicago Automobile Show at the International Amphitheater.

In 1952 we tackled this assignment for the first time, producing a two-hour preview on opening day. This spring, we took the project on for the second year, and added two additional pickups on the second day of the show, including one hour from 3 to 4 p.m., and a quarter-hour from 6 to 6:15 p.m. In the midst of this on Sunday afternoon, from 4 to 5, we pulled a soccer remote out of the Chicago Avenue Armory, and at 10 p.m. were setup in a showroom on Chicago's far west side for our unique Sunday night automobile commercials.

The auto show was a commercial venture and, in addition to the advance engineering-production survey, our sales office had the neat little task of wrapping up a package involving twenty competing automobile manufacturers and their respective advertising agencies. Each participating exhibitor received approximately six minutes of air-time, during which a WGN-TV camera visited his booth to show the new models and interview their spokesmen.

An interesting aspect was that the exhibits to be covered on these programs were located on two floors of the amphitheater. It took two complete remote trucks — a three and a four camera unit — to handle this assignment. The crew on location numbered nineteen engineers, seven cameramen, four directors working on the floor, three floor managers, three announcers and two production supervisors calling the signals from the remote trucks.

One of the most important steps in arranging a remote for the first time is the engineering-production survey. This study provides the answers to such questions as (1) whether the transmission will be by rented cable or micro-wave relay, or our station-owned micro-wave relay; (2) the availability of sufficient power and light (if indoors); (3) the amount of equipment needed and (4) where it will be placed.

Following this survey, the producer draws up a preliminary plan of action, charting the progress of the program or event to be televised and integrating commercials without conflicting with pertinent activity on the field or stage. The agency and client then enter the picture, working with the producer on preparation of a script. Now you are ready for a run-through, which generally consists of rehearsing and timing the live

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer
Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers
Upper Montclair, N. J.
Labs: Great Notch, N. J.
Phones: Montclair 3-3000
Founded 1926

BERNARD ASSOCIATES

Consulting
Radio and Television Engineers
5010 Sunset Blvd. Normandy 2-6715
Hollywood 27, California

WELDON & CARR

CONSULTING
RADIO & TELEVISION
ENGINEERS
Washington, D. C. Dallas, Texas
1605 Connecticut Ave. 4212 So. Buckner

JANSKY & BAILEY

An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting
National Press Bldg., Wash., D. C.

PAGE, CREUTZ,
GARRISON & WALDSCHMITT

Consulting Engineers
Bond Building EXecutive 3-5670
Washington 5, D. C.

commercials, and devising a practical system with the director for cueing slides, film and live studio commercial with the field action.

Television remotes broaden the scope and variety of programming. They give a ready made stage, stars, action, drama, conflict and very often a thrilling climax. What can you do better on a regular basis from a television studio — especially on an average summer afternoon?



Con Edison Puts Half Million into TV

Con Edison of New York, one of the world's largest utilities, entered television in 1949.

Today it is one of the major spenders on the local level, with an annual budget of a half million dollars.

Looking back over three years of TV experience, the company can point to four simple principles as their pattern for success in using television:

Choose a program allied with the utility This is in contrast to their radio campaign which consisted of a half hour variety format. In TV the company's approach was a service type of program. News and weather were selected as subjects closely associated with utilities services . . . when the weather is bad subscribers use more gas and electricity.

Choose a strong personality for the program When the utility and its agency, BBD&O, decided on the type of program, the next move was to shop for the right person. Not only did they find the right show, but they got the right personality, as well.

They picked up *Uncle Wethbee*, a sustaining weather program on WNBT New York, which featured Tex Antoine, a staff announcer who happened to be very handy with a sketch-pad. Antoine was given a new role—that of representing Con

Edison. The program was bought on a five times per week basis at 6:55 P.M. preceding *Kukla, Fran & Ollie*.

For their news programs they chose the *Telepix News Reel* on WPIX, sponsored Sunday to Friday at 6:30 and again at 10:30.

Integrate commercial into the program The very nature of the show has enabled them to present its only performer, Antoine, as a member of the firm. This of course has been no accident. Con Edison's message was woven directly into the program. The pitch usually is along institutional lines.

Typical is one that was used last Christmas, where Antoine, in reporting the weather, easily worked in a suggestion to buy electric blankets.

And institutionally, Con Edison's own story on the low cost of an electric blanket's use—six hours of service for one cent—gets across very nicely.

The right timebuying Rounding out their two programs is a daily 30-second spot at 6:30 on WNBT in which Tex Antoine gives the latest weather forecast and invites the audience to look in at his regular show.

Flexibility is one of the keynotes in their timebuying. For example: Their news program, which is scheduled at 10:30, is pushed back

to a later hour when WPIX is tele-casting a major sports event which of course gives them an even larger audience.

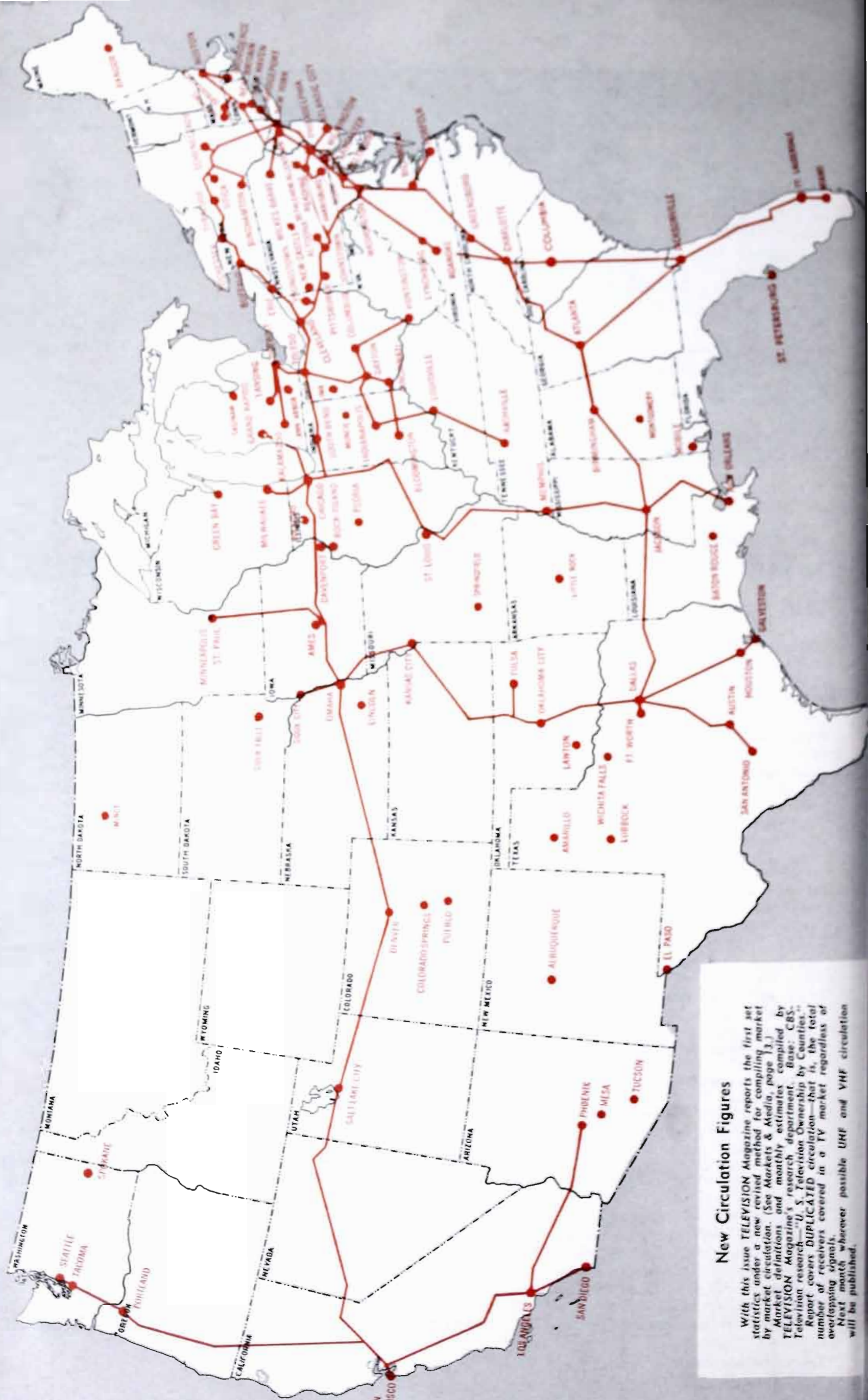
When *Kukla, Fran & Ollie* (the show which Con Edison preceded) was shifted from their across-the-board schedule, they quickly moved to another time slot, one which has proved to be more advantageous. *Uncle Wethbee* was scheduled directly after the *11th Hour News* (at 11:10 on WNBT). They find this segment has larger adult audience than the earlier time period.

The big problem for any utility is to present itself as a friendly community service. Con Edison feels that subscribers have come to think of Antoine as typical of the organization. This means that they not only get across specific sales stories, but also succeed in creating a close, personalized bond with their subscribers.

Television campaign is carried over to newspaper ads, car cards and counter displays like the one shown here plugging *Uncle Wethbee*



TELEVISION MAGAZINE'S STATUS MAP



New Circulation Figures

With this issue TELEVISION Magazine reports the first set statistics under a new revised method for compiling market by market circulation. (See Markets & Media, page 13.) Market definitions and monthly estimates compiled by TELEVISION Magazine's research department. Base: CBS-Television research—U. S. Television Ownership by Counties. Report covers DUPLICATED circulation—that is, the total number of receivers covered in a TV market regardless of overlapping signals. Next month wherever possible UHF and VHF circulation will be published.

MEXICO's and U.S.A.'s

LEADING

PRODUCERS AND DISTRIBUTORS
OF MOTION PICTURE
ADVERTISING FILMS

JOIN HANDS

E.M.A.

OF MEXICO CITY
E.M.A. covers Mexico,
Central and South
America



M.P.A.

OF NEW ORLEANS
M.P.A. and affiliated
companies cover the
U.S.A. and Canada

This New Giant Motion Picture Advertising Network Makes Available to Advertisers a Ready-Made Audience of 40,000,000 per Week—in more than 11,000 Movie Theatres in North and South America.

The new Motion Picture Advertising Network is served by the large Sales staffs, and Production and Distribution facilities of the following companies:

1. Ad Films, Ltd. of Canada—with offices in Toronto.
2. Espana Mexico Argentina, S.A. de C.V.—with offices in Mexico City, Mexico.
3. United Film Service, Inc.—with offices in Kansas City, Chicago and San Francisco.
4. Motion Picture Advertising Service Co., Inc.—with offices in New Orleans and New York.

Advertising Spot Movies can be scheduled in one theatre per week or as many as 11,000 theatres per week. A week's service constitutes display of a spot movie film commercial at each full performance of a movie theatre for one full week.

Persuasive "Spot Movie" film commercials can be custom made with Spanish or English sound tracks, or regular TV film commercials can be adapted for English or Spanish Movie Theatre display.

MOTION PICTURE ADVERTISING SERVICE CO., INC.

1032 Carondelet St., New Orleans, La.

70 E. 45th St., New York, N. Y.

ASSOCIATED WITH UNITED FILM SERVICE, INC., 2449 CHARLOTTE ST., KANSAS CITY, MO.

WHY PROGRAMS FAIL

(Continued from page 31)

a study by TELEVISION Magazine (May, 1953) indicates that this makes little difference to viewers who can take their mysteries either way.

BIFF BAKER, placed against *Dragnet* by Lucky Strike this season, found the going impossibly tough for very similar reasons. Patterned after *Foreign Intrigue*, it lacked the glamour as well as the realism of the original. Banking on far-fetched plots and super-heroics, it would have been a weak challenger against any established show; versus *Dragnet*, it was hopeless.

KEEP POSTED had a tough assignment against Berle but its rating perked up to 11.6 by January, 1953, which evidently was below Satevepost's expectations.

A current events forum can pull an audience only when it offers highly controversial and news-worthy guests. With so many similar shows on the air, there aren't enough top guests to go around. *Posted's* contrived format, as compared with its stable-mate, *Meet the Press*, was another handicap.

THIS IS SHOW BUSINESS is another old-timer that did nothing to revitalize its unimpressive and

phoney format. While its 23 to 30 scores weren't bad, it offered little possibility of higher ratings for Lucky Strike. *Private Secretary* seemed to have a much stronger potential and so was put in *Show Business's* valuable time slot.

RED SKELTON suffered a drastic drop in ratings when it moved to Sunday at 7 pm. He just fell apart. From a 46.9 in January 1952 to a 22.9 in April 1953. The move from 10:30 to 7 pm didn't help any, but the real clincher was the mixture of bad film and kines from previous shows. Everything suffered, technical quality as well as the comedian's material. Top dog last year, P & G swung the ax when he skidded to the low 20's.

ALL STAR REVIEW wasn't trampled to death by Jackie Gleason; its ratings held up as well against him as they had opposite Ken Murray. But being one of the highest budgeted shows in television, it had to do better than hold its own. *All Stars's* lack of regularity in scheduling comedians and its uneven quality kept it from doing better than a *Durante* or a *Bankhead* should be able to do. The same trouble plagued *Colgate Comedy Hour*, but its roster has supposedly been straightened out for next season.

THE DOCTOR held its own rating-wise against *The Web*, then started dipping as *Arthur Murray Party* picked up viewers. With stories better suited to a daytime soap opera, *The Doctor* just wasn't strong enough in either the script department or personality of the M.D.

DREW PEARSON'S small ratings and station line-up were due to more than its 7:30-7:45 slot, against *CBS News* and *Those Two*. Still in the background are rumors that Pearson and his program proved too controversial for the sponsor. More definite factor is probably Pearson's attempt to change his style, sticking closer to straight commentary and getting away from the hot scoops that were his strong-point.

HEAVEN FOR BETSY was used for 13 weeks by Lever's Pepsodent on CBS-TV as a Tuesday-Thursday strip, 7:45-8:00 pm. Its rating climbed a bit towards the end of its run, hitting a 10.8 in December against *Camel News's* 22.4 and *Lone Ranger's* 22.3. A situation comedy might have done well against a newsreel and a western, but the young unknowns featured on this show were skimpy bait.

Perhaps the slapstick elements used on similar shows would have bolstered the too-quiet style of

Betsy. The package wasn't costly, but when there was room for Pepsodent products on Lever's *Big Town*, the switch was a logical move to latch on to a bigger audience.

ELLERY QUEEN is a property which because of its name hold-over from book sales has been able to attract a number of sponsors over the past few years, but just hasn't had enough excitement or "sock" to get off the ground rating-wise.

LIFE WITH LUIGI brought in happy 25 and 30 ratings, higher than its competitor, *Robert Montgomery Presents*, but General Foods figured that any show following *Lucy* should be able to hold on to more of her audience. Edwin Ebel, G.F.'s advertising director says, "We dropped the show because of all around dissatisfaction with its dramatic quality."

"We'd hoped the TV version would be as good as the radio, but it just didn't turn out that way." Rumored too was the company's fear of reactions against presentation of Luigi as a nationality "type." Recast and revamped, the show is back in the CBS fold.

WE THE PEOPLE is another radio success that sagged in translation to TV. Difficulties and expense in shipping people in and out of N.Y., clearing material, working in advance on strictly topical subjects, put serious limitations on the TV version. It therefore lacked the vitality of its AM predecessor.

Ratings slipped, and Gulf ducked out, throwing in a dramatic stanza temporarily, then *Life of Riley* when it became available.

BOB AND RAY as part of *Club Embassy* proved too zany and too repetitious to build an audience. As frequently happens with the critics' pets, the duo appealed only to a limited group.

Club Embassy as a straight musical variety stanza fared no better, rating-wise. The program had no real talent lure and little production excitement.

THOSE TWO went up, down and then out, proving that an early evening 15 minute show is particularly hard to keep going. Trouble here was Vivian Blaine (as well as her duplicate Martha Stewart) and Pinky Lee are the kind of characters that people either like

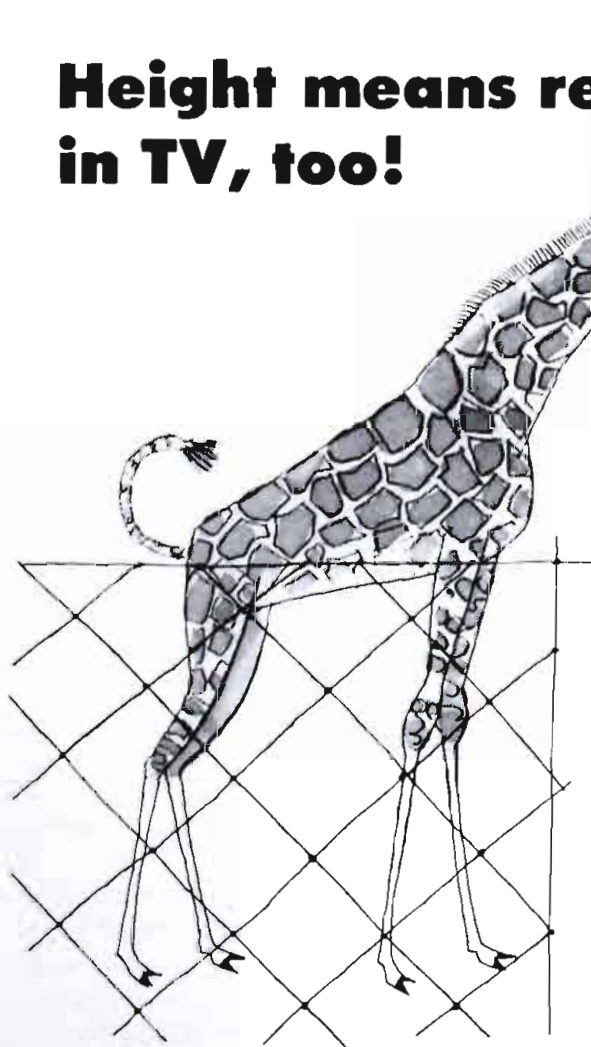
or can't stand. The negative side had the majority and the situation-less comedy never built a strong following, with ratings between 8 and 12.

THE ALDRICH FAMILY was an old-timer among TV shows. It lost ground to the freshness and vitality of *Our Miss Brooks*, and had no star value competitive to Eve Arden. The show needed something in the acting or scripting departments that would renew interest and attention, but that something was never added. Consequently, the program offered little promise to a prospective sponsor of going much above its 18 rating.

AMOS 'N' ANDY did well enough rating-wise (22-26) to keep Blatz happy, but the agency reports a switch in sales policy to emphasize local distributors and Blatz therefore is planning a shift to spot TV. Now up for syndication via CBS Film Sales, the program marked up half a million in sales the first week it was offered.

In summing it up, it still gets back to the basics—there is no substitute for a good script and, unfortunately, for money either.

Height means reach in TV, too!



... and reach means people.

Two-thirds of a million persons live in KSL-TV's booming Intermountain coverage area. These people annually earn — and spend — nearly a billion dollars.

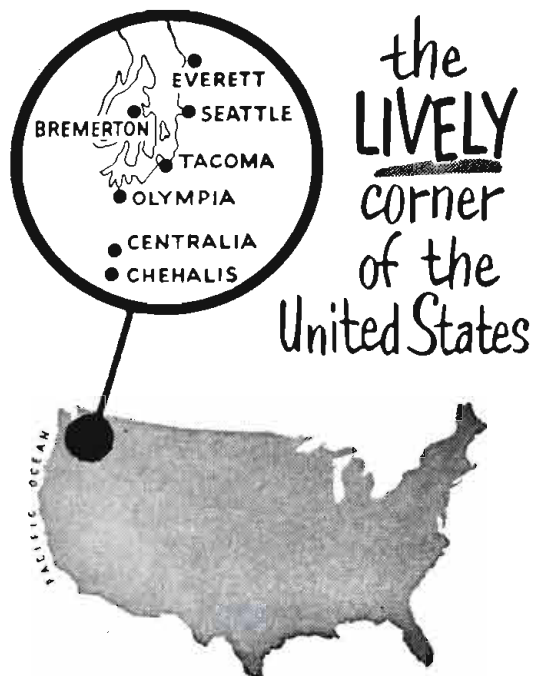
TV circulation is mushrooming, too. Over 125,000 sets are now in the KSL-TV area, which extends into four great western states.

Get details from CBS-TV Spot Sales, or

KSL-TV *Serving Intermountain America*

*sources upon request





A VIBRANT, GROWING PROSPEROUS MARKET

Six counties bordering on Puget Sound account for more than half of Washington State's population . . . more than half the state's total retail sales . . . more than half the state's effective buying income.

These six counties lie within the Puget Sound Area served by KTNT-TV, the new station which went on the air in March with basic CBS and Dumont Television Networks.

The Puget Sound Area is alive . . . it is growing . . . it is prosperous. There are 418,100 families; retail sales, \$1,316,645,000; effective buying income, \$2,416,495,000. Within this area are such cities as Seattle (population, 467,598), Tacoma (143,673), Everett (35,000), Bremerton (29,900), Olympia (16,300). And there are approximately 263,000 TV receivers in this lively area.

You can sell this prosperous market with only one TV station — KTNT-TV.

KTNT-TV

CHANNEL 11

KTNT-TV, South 11th at Grant,
Tacoma 6, Washington

Transmitter strategically located at
Tacoma in Middle Puget Sound

Represented nationally by
WEED TELEVISION

Represented in Pacific Northwest by
ART MOORE & SON, Seattle, Portland



CBS and Dumont
Television for
the Puget Sound
Area

DUMONT

Needed, Thinkers!

The other week the *Herald-Tribune* had an article on NBC's Vice-Chairman Pat Weaver. The angle of the story was that the network is paying Mr. Weaver *just to think*.

The treatment of the article was such that the reader got the feeling that this is a most unusual business practice.

Unfortunately, this is the case. In fact, it's one of the biggest shortcomings in American business. Many executives of course are assigned fancy titles which include the word "planning." But

did you ever meet a VP in charge of planning or development who wasn't soon saddled with operational duties?

One of the main reasons behind CBS' smart management is the number of key executives who are not directly involved in the day to day operations of the network.

Could it be that in the midst of all the chaotic fluctuations at NBC they have solved one of their management problems with the creation of the office of Vice-Chairman?

TV's Mediocrity

How long would *The Saturday Evening Post* continue to publish a series of inferior articles, or *Life* permit the mail-order ads that appear in the pulp magazines?

The wrong kind of advertising can definitely take away from the effectiveness of the legitimate advertisers. And a series of inferior articles could well drag down the tone and character of a magazine regardless of what other excellent features a particular issue might have.

Research has shown that there is a direct correlation between the effectiveness of a commercial and the excitement and good-will engendered by a better program. And the factor of believability in advertising is becoming increasingly important.

In spite of this, there is far too much mediocrity on television both in programming and in advertising.

Take only one category of programming—the dramatic shows. There just aren't enough good scripts around to take care of the more than 12 such shows on the networks now. The result—a few

really good ones, another couple that are satisfactory and a batch which are definitely second-rate.

And this same balance applies to almost every category of programming. As for advertising — by the time one has waded through the mass of scientific claims and commercials in poor taste, resistance to all commercials becomes so high that the general effectiveness of TV advertising is lowered.

Somewhere along the line the networks and stations will again have to become "masters of their own houses." In almost all contracts the advertiser reserves the right to cancel after 13 weeks. The networks too should exercise this escape clause. Their obligation to their audiences and advertisers is too great to continue to accept inferior programs or objectionable advertising.

What's needed is stronger leadership and an awareness among networks and stations that the mediocrity which now exists will build up a resistance on the part of the audience that will carry over and minimize the effectiveness of television's better efforts.

Fred Kugel