

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

TENTH YEAR OF PUBLICATION

OCTOBER • 1953

How the Supermarkets Are
Using Television page 20

PROGRAM TRENDS page 29

TM 12-53 R A
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INDIANA UNIVERSITY
BLOOMINGTON IND

THE SLIDE RULE CAN'T MEASURE QUALITY

Statistics are of great practical value in television. A lot of shows are bought entirely because of a good rating, a large share of audience, high-rated adjacent programs and low-rated competing programs. That's as it should be . . . for *some* products are sold best through exposure to the largest possible number of people.

If sheer numbers determined successful advertising media though, we would have no New York Times, no New Yorker, no three-sheet posters at the Rye station. Some advertisers need a *quality* audience; they prefer to be surrounded with editorial material of distinction.

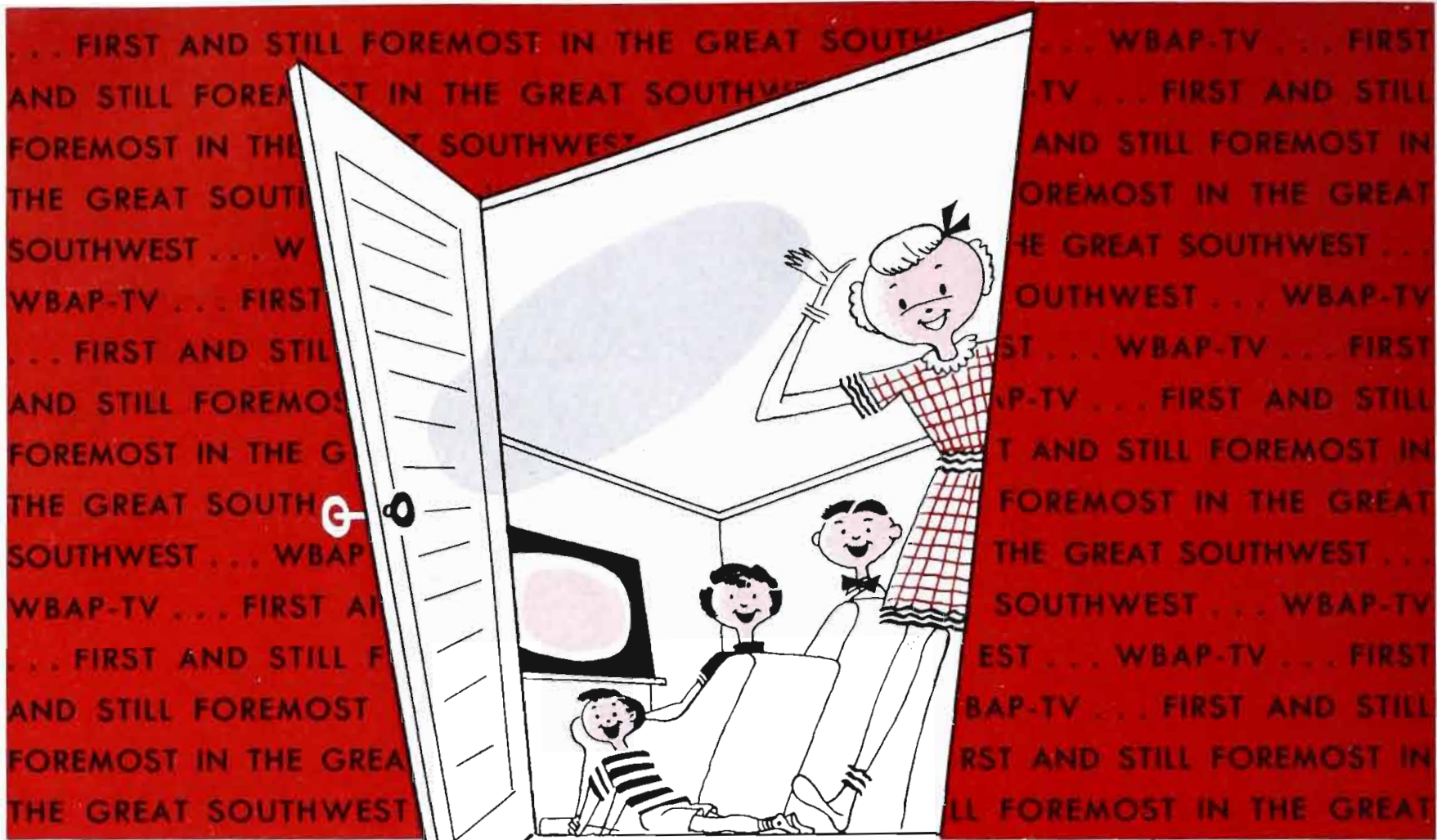
The Television-Radio Workshop of The Ford Foundation was formed to contribute programs of the highest quality to the American television audience. Since its inception, eighteen months ago, the Workshop has produced two distinguished programs. The high quality of these shows have appealed to millions of viewers, won unprecedented acclaim by the press.

The Ford Foundation's latest creation is "Excursion." It is available for sponsorship by a prominent American company. We would like to tell you more about "Excursion." Call John Lanigan, Circle 7-8300, Ext. 361.



TELEVISION

a service of Radio Corporation of America



WBAP-TV ... FIRST AND

SOUTHWEST ... WBAP-TV

you're

WELCOME

in

FOREMOST IN THE
THE GREAT SC
SOUTHWEST ...

TILL FOREMOST IN
IN THE GREAT
SOUTHWEST ...

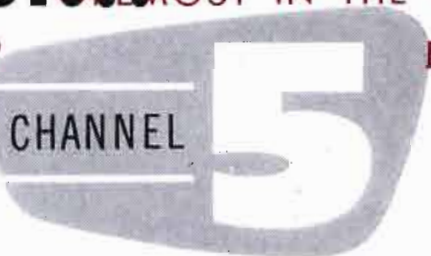
*WBAP-TV ... FIRST AND STILL FOREMOST IN THE GREAT SOUTHWEST ... WBAP-TV

**289,916 FORT WORTH-
DALLAS homes on WBAP-TV**

**WBAP-TV ... FIRST AND STILL FOREMOST
IN THE GREAT SOUTHWEST ...**

WBAP-TV

CHANNEL



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

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

*Current set count as reported
in this issue of TELEVISION

National Representatives:
FREE & PETERS, INC.



quality television stations

demand quality representation

Harrington, Righter and Parsons, Inc.

*New York
Chicago
San Francisco*

Television station representation—our *only* interest.

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

the local TV gal

sell 'em...and sell 'em!

Most of these TV stations have an outstanding program tailored to sell women. It's put on by a gal who really rates with the housewives... one who is a leader in her community, a really powerful saleswoman.

Her viewers believe in her... buy the products she recommends. They see her program faithfully day in and day out.

One such program plugged a floor cleaner wax. What happened? Sales jumped 35% in 10 weeks! That's not unusual. Other such women's programs are piling up sales records week after week.

***The costs are low.
The sales impact is great.***

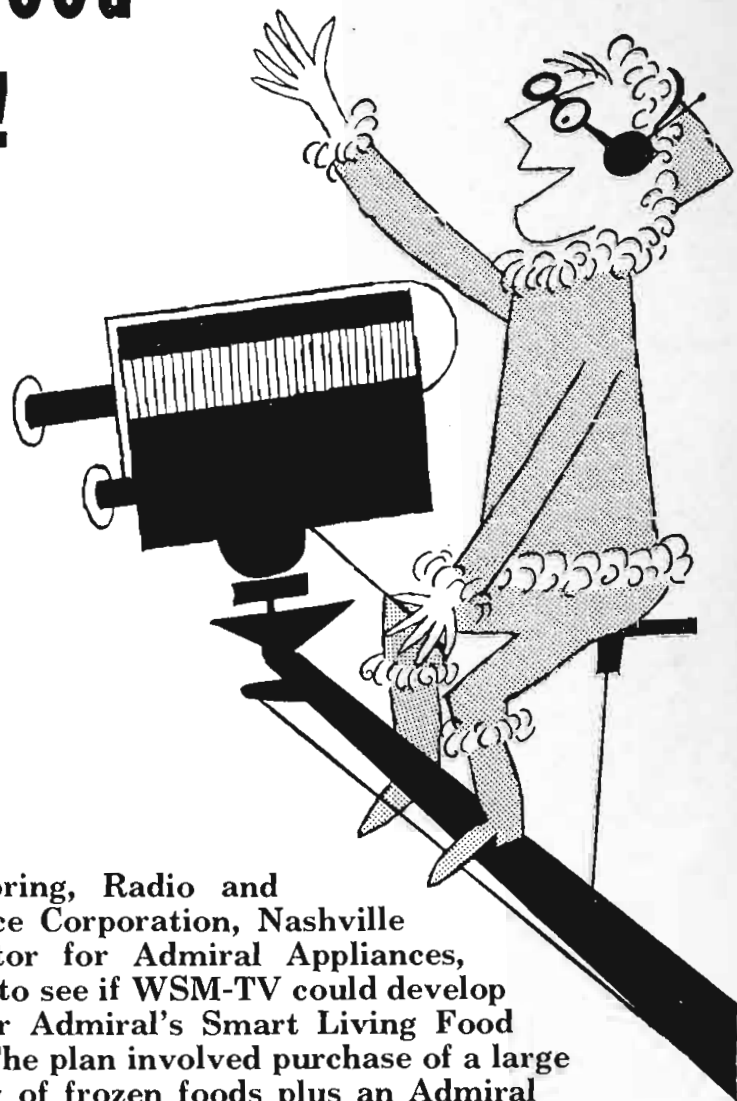
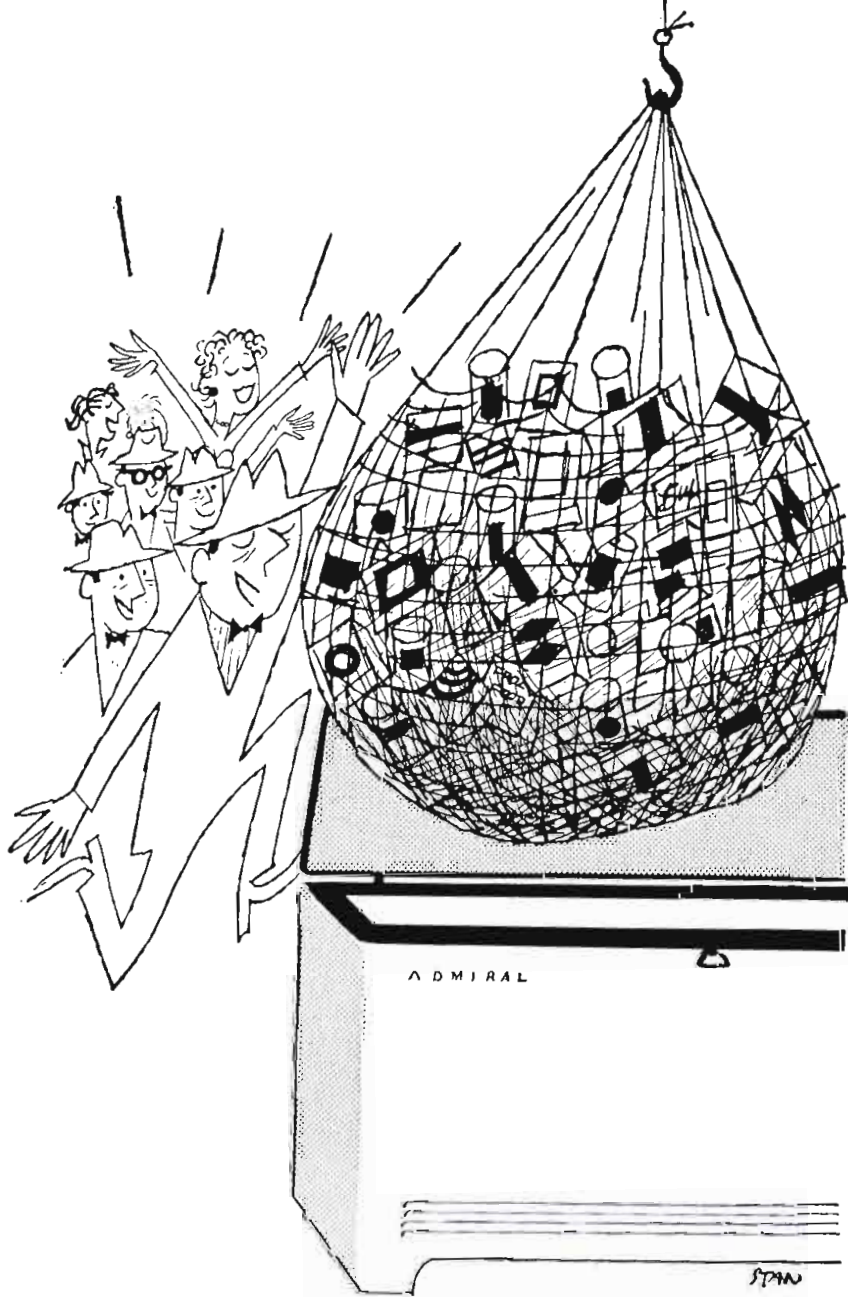
WSB-TV	Atlanta
WBAL-TV	Baltimore
WFAA-TV	Dallas
WICU	Erie
KPRC-TV	Houston
KECA-TV	Los Angeles
KSTP-TV	Mp'l's.—St. Paul
WSM-TV	Nashville
WABC-TV	New York
WTAR-TV	Norfolk
KMTV	Omaha
WTVH-TV	Peoria
WENS	Pittsburgh
WOAI-TV	San Antonio
KFMB-TV	San Diego
KGO-TV	San Francisco
KOTV	Tulsa
KEDD	Wichita

REPRESENTED BY

Edward Petry & Co., Inc.

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

How to thaw out customers for a frozen food plan!



This Spring, Radio and Appliance Corporation, Nashville distributor for Admiral Appliances, decided to see if WSM-TV could develop leads for Admiral's Smart Living Food Plan. The plan involved purchase of a large quantity of frozen foods plus an Admiral Home Freezer.

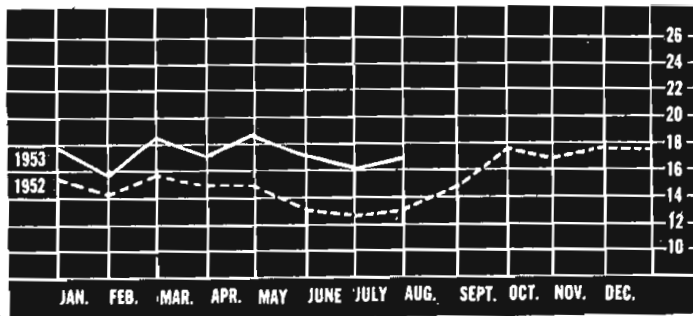
The commercials on one half-hour program were devoted to selling the plan with an invitation for the audience to call a telephone number for additional details. Within two hours after the show 120 calls had been completed! Jammed telephone lines caused many other calls to be missed. Calls were used as leads for sales follow-ups.

Out of leads from that single TV half hour, Admiral sold fifteen Freezers (\$429.95 to \$799.25) in the next two weeks and salesmen are still working follow-up calls!

This is just one more example of the unusual selling job which WSM-TV is doing for a wide variety of products and services. For documented success stories ask Irving Waugh, or any Petry Man.

Nashville **WSM-TV** Channel 4

FOCUS



	Aug. 1953	Aug. 1952
ABC	\$ 1,244,993	\$ 1,198,029
CBS	7,783,813	5,190,934
DuM	657,746	845,780
NBC	6,589,409	5,618,643
TOTAL	\$16,275,961	\$12,853,386



"Have you ever listened to women talk? They never say, 'That's a nice hat.' They say 'That's absolutely the cutest hat I've ever seen.' Women talk in hyperbole. So that's the way we've got to talk to them. It's the only language they understand."

TIME PROFILES P&G . . . ROUND-UP OF RECENT DEVELOPMENTS IN NETWORK AND SPOT . . . ADVERTISER ACTIVITY . . . HOW MANY STATIONS ARE THEY BUYING . . . HOT KINES MEAN BIGGER AUDIENCES ON COAST

P&G PRESIDENT NEIL McELROY: "A HOUSEWIFE'S LOYALTY IS EPHEMERAL"

The TV industry had an added incentive for reading *Time* of October 5th. The cover story was devoted to the company that spends about one out of every 15 dollars coming into the industry—Procter & Gamble.

Highlights of *Time's* report—P & G president Neil McElroy defending the soap opera: "The problem of improving the literary tastes of the American people is the problem of the schools. The people who listen to our programs aren't intellectuals—they're ordinary people . . . They use a lot of soap."

Time on P & G's advertising practices: "McElroy belongs to the new breed of scientific salesmen who base their selling not on emotional appeal but on facts and figures. . . P & G learned long ago not to take any assumption for granted. Once an advertising layout was proposed using the traditional prescription symbol Rx, researchers found that 40 per cent of the women they interviewed had no idea what it meant . . . McElroy and everyone else at P & G constantly bear in mind the fact that woman is fickle—and her memory short. She must be constantly reminded of the product she loves . . . In the low-price field a housewife's loyalty is ephemeral . . . The selling lures must be constantly changed . . . For years, contests were P & G's most successful promotions . . . But McElroy's admen think the days of contests are numbered, since prizes nowadays have to be tremendous to raise much interest."

About P & G's own competitive brands, *Time* says: "Although P & G's practice of letting Ivory Soap dispute the claims of detergent Tide makes little sense to many other businessmen, P & G's McElroy thinks that it is the only way to keep his soap salesmen on their toes. He is never happier than when all of his products are busy fighting . . . for sales."

P & G's answer to disputes with the FTC: "Have you ever listened to women talk? Women talk in hyperbole. So that's the way we've got to talk to them."

LONGEST NETWORK LINE-UP IS ADMIRAL'S 134 STATIONS

With all the new stations available to advertisers, how many are they actually using for their network programs? Admiral has built DuMont's longest chain for Bishop Sheen—134 stations, which so far is the all-time record. The twelve stations for Tidewater's *Broadway to Hollywood* is DuMont's shortest line-up. Average is 34. CBS-TV reports its longest line-up is 106, bought by General Foods for *Red Buttons* (the show began with 42 outlets). Its shortest: Wrigley's link of 11 outlets for *Gene Autry*. Together advertisers on this web average 63 stations. At NBC the biggest chain is that used by RCA Victor for *Dennis Day*, 104 stations. The shortest is Revere's line-up of 20 outlets for *Meet the Press*.

TREND IN MEDIA SINCE 1950 FOR TOP 50 ADVERTISERS

In 1950 newspapers took 62 per cent of General Motors advertising dollars; by the end of 1952, newspapers were taking 49 per cent of the budget and network TV was taking a 16 per cent bite. General Foods put 34 per cent of its national dollars into magazines in 1950; three years later magazines' share was down to 23 per cent. Network TV had climbed to 31 per cent.

The Big Switch to TV has caused most of the 50 top advertisers to change the way they spend their advertising money as well as the amount each medium gets. Analysis of what's happened since 1950 on pages 38-40.

(Continued on page 9)



Charles Denny, NBC vp for o&o, Tom McFadden, spot sales director and Hank Shepard, spot sales development—the men responsible for an important step forward. Agencies can now audition spot shows via closed circuit and check on commercial delivery. Second smart move—"network within a network." NBC o&o's will exchange locally originated shows.



Bravest man in TV—Craig Lawrence, general manager of WCBS-TV, sets highest basic rate in US: \$4,800/Class A hour.



Underscoring '53 spurt in alternate sponsorship, for wide coverage, Ekco buys 4 network shows at once. Line-up of ABC shows, all bought on alternate weeks: *George Jessel*, *Jamie*, *Quick as a Flash*, *Comeback*. Sparking Ekco's plans: Board Chairman Arthur Keating, left, and president Benjamin A. Ragir, above right.



**YOU MIGHT GET A 1600-LB. BULL MOOSE* —
BUT . . . YOU NEED WKZO-TV
TO BAG TV AUDIENCES
IN WESTERN MICHIGAN**

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

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

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

WKZO-TV gets more than twice as many viewers as the second Western Michigan station, morning, afternoon and night. Here's *why*:

**WKZO-TV has a higher TOWER . . .
lower CHANNEL . . . greater POWER
. . . better RELAY FACILITIES . . .
finer PROGRAMMING!**

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves more than 300,000 TV homes in 27 Western Michigan and Northern Indiana counties—a far larger *television* market than is available in and around such cities as Rochester, New Orleans or Denver!

Get all the facts and you'll choose WKZO-TV, the dominant station in Western Michigan and Northern Indiana.

(80,000 WATTS VIDEO — 40,000 AUDIO)

WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS

*F. D. Fetherston and D. G. MacDonald got one this size on Magnassippi River, Quebec, in 1889.

FOCUS



Tangles ironed out of DuMont's 7-sponsor pro football series at NY huddle. Huddlers: web traffic mgr., Roy Sharpe; Ayer's Norton Cotterill with Atlantic Refining's Richard Borden; Miller Brewing's Robert Conrad with Mathisson agency's Ed Ball; Ayer's Robt. Mortenson.



Dow Chemical makes an impressive entrance into TV advertising. Ad manager Millard Hooker (above) and MacManus, John and Adams agency chose three multiple sponsorship vehicles for their network baptism. *Today*, *Kate Smith* and *Your Show of Shows*.

SAME TIME TELECASTS ON BOTH COASTS MEAN BIGGER AUDIENCES

Quick kines will mean bigger audiences on the west coast, as CBS-TV and NBC both switch their scheduling. Now a 9:00 pm show out of New York reaches Los Angeles at 9:00 pm PST, rather than during the west coast dinner hour. Minor advantage is cut in cable costs; real gain of course is in audience in some of country's biggest and most elusive markets. *TELEVISION Magazine* (November, 1952) traced what happened to shows coming in to LA.

Projections based on performance of a number of shows indicated kines telecast at 8:00 or 9:00 PST picked up from five to 22 per cent more audience than live shows going through at 5:00 or 6:00 PST. Biggest drop due to time differences comes in spring and summer months.

MEREDITH BUYS 4TH OUTLET: 4-DAY OLD KCMO-TV

Drive for multi-station owners to get full set of five outlets continues. Latest is Meredith Publishing Co. which purchased KCMO-AM-FM-TV, Kansas City, from co-owners Tom Evans and Lester Cox, four days after the TV station began commercial operation (Sept. 27). Sale is reported to have been in the neighborhood of 3 million, with the KCMO Broadcasting Co. showing total assets of almost 1 million. This brings the total of Meredith owned stations to 4 TV and 3 radio. Publisher also owns WHEN (TV) Syracuse, N. Y.; WOW-AM-TV, Omaha, Neb. and KPHO-AM-TV, Phoenix, Ariz.

RECENT SPOT ACTIVITY: A ROUND UP

White Sewing Machine Corp. allocated all its advertising budget into first national TV campaign. The firm is using TV spot announcements in major markets, one to four spots per day, five days a week. . . . Les Paul and Mary Ford — first big name talent signed for TV spot campaign — making a series of 5-minute musical films for *Listerine Products* to be spotted in 35 markets on a 5-day-a-week basis. . . . *Alliance Mfg. Co.* spending a half million dollars to advertise its TV boosters, uhf converters and remote TV antenna control systems. Largest promotion campaign in history, Co. now using 110 TV stations. . . . *Vitamin Corp. of America* conducting biggest sales promotion drive in history. TV coverage includes 20 and 60-second announcements as well as participation on Paul Dixon and other network shows. . . . *Hutchinson Chemical Corp.* expands AM-TV budget to \$200,000 on behalf of automobile wax. Firm will expand 10-minute film show to 60 TV markets. *Schick Inc.* buys *This Week In Sports*, filmed program, to be run in six new markets. . . . Ziv's new TV series, *I Led Three Lives* pre-sold on 94 stations, represents the largest sales in more markets than carry any of network TV's 10 top-rated shows. Sponsor line-up: *United States Tobacco Co.* and *Ronzoni Macaroni Co.* on an alternating basis on WNBT; *Phillips Petroleum Co.* over 25 Midwest stations; *Adolph Coor Brewing Co.* over 10 Rocky Mountain area stations; *Golden State Dairies* over 8 Western cities; *Wiedemann Brewing Co.* in 4 Midwest cities; *Rainier Brewing Co.* over 4 Northwest cities; *National Premium Beer* over 3 Central Atlantic cities; *Procter and Gamble*; *Cleveland Illuminating Co.* and *Marine Trust Co. of Buffalo*. . . . *The Tea Council* will sponsor heavy spot TV hot tea campaigns for 20 weeks in 12 major markets Oct. 26 to March 14. Series of 20-second and one-minute TV film commercials will be run. . . . *Helen Pessl Inc.* sponsoring half-hour *Little Lady Story Time* over WABC-TV, WBKB, WXYZ-TV, KECA-TV and KGO-TV.

(Round-up of network advertising and programming developments on page 12)



How the networks see themselves was revealed at ANA Convention. Key word used by DuMont's Chris Witting: regional. He emphasized network's flexible line-ups. New DuMont business along this line is R. J. Reynolds' purchase of 10 stations for *Man Against Crime* in markets not cleared by NBC-TV.



Robert Kintner, ABC president, told ANA that his web plans to "add every station that will give viewers a signal." Bonus system or frequency discount plan, he suggested, might help small market stations get network advertisers support. ABC is getting into the regional act too—Pacific web of 12 stations was bought by Regal Amber Brewing for *Claim to Fame* show; first ABC west coast chain.



Establishing the place of film buying offices is announcement by Bob Salk, director of Station Films, that his outfit has handled \$250,000 worth of film, on behalf of 18 stations represented by Katz.

introducing

A GREAT NEW

concept in

TELEVISION

SPOT BUYING

Electronic Spot Buying . . .

available only through NBC Spot Sales

THE EXCITING NEW national sales offices of NBC Spot Sales in the RCA Building, New York, are headquarters for a revolutionary spot-buying technique called Electronic Spot Buying. It's the dramatic use of TV to buy Spot TV.



ELECTRONIC SPOT BUYING enables advertisers to see live local TV shows originating at the stations represented by NBC Spot Sales. Now, over a closed circuit, you can on specific occasions see local TV personalities, station facilities, your commercials on-camera and even your markets—all without leaving the NBC Spot Sales headquarters.



EVER-INCREASING SERVICES:

A new sales office in Detroit . . . salesmen with an intimate knowledge of our stations gained through travelling more than 175,000 miles since the first of the year to those markets . . . copy clearance specialists . . . research staffs that provide data for scientific time buying . . . experts in TV film and slide specifications . . . all these added to Electronic Spot Buying make NBC Spot Sales a better spot than ever to do business.



SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y.

Chicago
Cleveland
Detroit
Washington
San Francisco
Los Angeles
Charlotte
Atlanta
**Former Locations: Honolulu*

representing TELEVISION STATIONS:

WNBT New York	KSD-TV St. Louis
KNBH Los Angeles	WNBW Washington
WNBQ Chicago	WRGB Schenectady-Albany-Troy
WPTZ Philadelphia	KPTV Portland, Oregon
WBZ-TV Boston	KONA Honolulu, Hawaii
WNBK Cleveland	

representing RADIO STATIONS:

WNBC New York
WMAQ Chicago
KNBC San Francisco
WTAM Cleveland
WRC Washington
KSD St. Louis
KGU Honolulu, Hawaii

This Fall

(as every fall since 1948)

THE BIG TV SHOWS

ARE BEING SEEN

AND HEARD IN

MEMPHIS

OVER WMCT!

Exclusively

- ☆ GROUCHO MARX
- ☆ ROBERT MONTGOMERY
- ☆ I LOVE LUCY
- ☆ TOAST OF THE TOWN
- ☆ DRAGNET
- ☆ MILTON BERLE
- ☆ THE COMEDY HOUR
- ☆ PHILCO PLAYHOUSE
- ☆ KRAFT THEATRE
- ☆ FIRESIDE THEATRE
- ☆ PABST FIGHTS
- ☆ GILLETTE FIGHTS
- ☆ KATE SMITH

These big shows, and others which space won't permit our listing, are the shows with PROVED RATINGS. Memphis listeners and viewers are tuned to the established CHANNEL 5 STATION—WMCT.

To Sell Memphis—You Need

WMCT

CHANNEL 5

MEMPHIS'
PIONEER TV STATION

National Representatives
The Bramham Company

Owned and Operated by
The Commercial Appeal

Affiliated with NBC
Also affiliated with CBS, ABC, and DuMont

FOCUS

(Continued from page 9)

RECENT NETWORK ACTIVITY: A ROUND UP

New to network TV this year are Dow Chemical, Pharmaceuticals, Inc., Tappan Stove, Sherwin Williams, Bauer and Black, Duffy Mott, Brown and Williamson, BB Pen, Adolph's, Ltd., Lewis Howe, American Oil, Hamm Brewing, American Dairy Assn., Commercial Solvents. Back into the network fold after a year or more's absence are Congoleum Nairn and Lady Esther.

Key network programming and advertiser changes announced during past month:

Kraft TV Theatre presenting two different full-hour dramas on different networks (ABC-TV and NBC-TV) strikes another TV first—Kraft is the first sponsor to present two different full-hour dramatic productions weekly. . . . ABC-TV enters the field of daytime network programming on an across-the-board sustaining basis with *Turn To A Friend* and *The Ern Westmore Show*. . . . Dow Chemical's purchase of time on *Today*, the *Kate Smith Show* and *Your Show of Shows/All Star Revue* marks the firm's initial entry into network television. . . . Gerber's baby foods renewed and expanded its participation on the *Kate Smith Show*. . . .

Nabisco, which last fall cancelled all network TV advertising and switched to spot, has joined the TV network roster again with the recent purchase of two 15-minute segments of the *Arthur Godfrey* show. Slated to start Oct. 26, Nabisco will occupy the 11:00-11:15 simulcast slot on an every other day basis. This campaign is an addition to Nabisco's present sponsorship of Arthur Godfrey's radio show on Friday.

Pharmaceuticals, Inc., signed for sponsorship of *Juvenile Jury* and the *Red Skelton Show*. . . . NBC-TV's *Hallmark Hall of Fame* series is the first full-hour network drama show to originate from the West Coast. . . . ABC-TV network launches \$750,000 major advertising campaign to herald its new fall programs and stars. . . . All available evening commercial time on NBC-TV sold out with signing of Dow Chemical, Adolph's Limited and Lewis Howe for segments of *Your Show of Shows/All Star Revue*. . . .

Toni and General Mills alternating sponsorship of new CBS-TV daytime serial *Valiant Lady*, replacing GM's former *Bride and Groom*. . . . Seeman Bros., Inc., sponsoring 15-minutes of *I'll Buy That*, twice a week on CBS-TV. . . . Derby Foods expands sponsorship to *Sky King* on ABC-TV weekly. . . . Pontiac Dealers of America purchased *Dave Garroway Show*, Friday 8:00-8:30 pm. . . . Lever Bros. purchased a television participating schedule on NBC-TV's *Today* calling for a minimum of 104 segments starting Nov. 11 and continuing for 52 weeks. . . . American Chicle Co., maker of Clorets and Dentyne, in addition to co-sponsorship of *Rocky King* on DuMont, co-sponsoring another DuMont show, *Colonel Humphrey Flack*. . . .

Borden Co. taking the Tuesday 3:30-45 pm of *The Kate Smith Hour* starting Oct. 31. . . . Welch sponsoring a portion of the *Howdy Doody Show*, 5:30-6:00 pm on NBC-TV. . . . Armour and Co. (Dial Soap & Shampoo) in alternate week half-hour of *Your Show of Shows*. . . . ABC-TV *Leave It To The Girls* under sponsorship of Ex-Lax, Inc. . . . Tappan Stove, General Mills, and Englander Beds each sign for a quarter hour of the *Bob Crosby Show*; American Dairy Association has two quarter hour segments weekly. . . .

Parliament and Viceroy — first filter-tip cigarettes on network TV; Parliament signed for alternate-week sponsorship of *Pantomime Quiz* on DuMont Tuesday nights following Bishop Fulton J. Sheen. Viceroy continues sponsorship of the ABC-TV show *Orchid Award*. . . . With the cancelling of the CBS-TV packaged *Pentagon USA*, Philip Morris keeps 10-10:30 Tuesday slot for scheduling of *Philip Morris Playhouse*. . . .

Remington-Rand shares *What's My Line* sponsorship with Stopette on an alternate week basis. . . . American Home Products bought half sponsorship of new John Daly news strip 7:15 pm across-the-board. . . . Pan American Airlines signs as alternate sponsor of *Meet the Press*, NBC-TV Sunday, 6:00-6:30 effective early in January. . . . Sweets Co. of America (Tootsie Roll) replaces *Tootsie Hippodrome* with *Paul White-man TV Teen Club* on ABC-TV/. . . .

98% of all U.S. TV stations use Houston-Fearless equipment



Houston-Fearless TV Crane, Model TC-3, offers extreme versatility. Camera lens can be raised quickly, from 3'-6" to 9'-6" while dollying.



Model 22, H-F developer for 16mm reversal films. It is self-contained, easy to operate, entirely automatic, daylight operating. Adaptable to negative, positive or 35mm films.

Smother **BETTER SHOWS**

are produced with
HOUSTON-FEARLESS EQUIPMENT

Top flight television showmanship is dependent not only on capable writers, producers and cameramen, but also on reliable studio equipment that will produce any desired camera effect smoothly and quietly with a minimum of effort . . . and on efficient film processing equipment that opens vast new sources of program material. That's why 98% of all U.S. television stations, as well as motion picture studios in Hollywood and throughout the world, rely on Houston-Fearless for matchless quality, proved performance and absolute dependability.

In addition to building many models not shown here, Houston-Fearless offers extensive engineering and manufacturing facilities to produce special television and photographic equipment for your particular requirements. Write for information and catalogs.



Model PD-3 H-F TV Camera Pedestal raises camera quickly, easily by lifting on steering wheel. Rolls smoothly for dolly shots. One man operation.



Houston-Fearless microwave parabola mounted on H-F tilt head and tripod. Also available in power-driven models operated by remote control.



H-F Panoram Dolly provides countless camera effects...raising, lowering, panning, tilting, and dollying. Smooth and tizzy.



Television's finest portable camera mount. Houston-Fearless friction head, all-metal tripod and tripod dolly. For studio or field use.

The
HOUSTON FEARLESS
Corporation

THE HOUSTON-FEARLESS CORP.
11803 W. Olympic Blvd.,
Los Angeles 64, Calif.

Please send catalogs on Friction Head Tripod
 Tripod dolly Panoram dolly TV Cranes
 Camera pedestals Film Processors
 Parabolas Remote control parabola

Name..... Title.....
Station or firm.....
Address.....
City..... Zone... State.....

MARKETS AND MEDIA

Who's buying the new markets . . . Openings set

Stations started in September

45 Stations on September 1-October 1

Market	Station	Channel
Albuquerque, N. M.	KGGM-TV	13
Ashtabula, Ohio	WICA-TV	15
Bakersfield, Cal.	KERO-TV	10
Buffalo, N. Y.	WBES-TV	59
Butte, Montana	KOPR-TV	4
	KXLF-TV	6
Cambridge-Boston, Mass.	WTAO-TV	56
Cedar Rapids-Waterloo, Iowa	WMT-TV	2
Chambersburg, Pa.	WHCA	46
Colorado Springs, Colo.	KRDO-TV	13
Columbia, S. C.	WNOK-TV	67
Elmira, N. Y.	WECT	10
Hampton-Norfolk, Va.	WVEC-TV	15
Hannibal, Mo.	KHQA-TV	7
Harlingen, Tex.	KGBS-TV	4
Henderson, Ky.	WEHT	50
Johnstown, Pa.	WARD-TV	56
Kansas City, Mo.	KCMO-TV	5
Knoxville, Tenn.	WROL-TV	6
Lansing, Mich.	WILS-TV	54
Macon, Ga.	WMAZ-TV	13
Memphis, Tenn.	WHBQ-TV	13
Meridian, Miss.	WTOK-TV	11
Milwaukee, Wis.	WCAN-TV	25
	WOKY-TV	19
Minneapolis-St. Paul, Minn.	WMIN-TV	11
	WTCN-TV	
Monroe, La.	KNOE-TV	8
Peoria, Ill.	WTVH-TV	19
Quincy, Ill.	WGEM-TV	10
Reno, Nev.	KZTV	8
Rockford, Ill.	WREX-TV	13
Sacramento, Calif.	KCCC-TV	40
St. Joseph, Mo.	KFEQ-TV	2
Salinas-Monterey, Calif.	KMBY-TV	8
	KSBW-TV	

San Diego, Calif.	KFSD-TV	10
Springfield, Ill.	WICS	20
Springfield, Mo.	KYTV	3
Tucson, Ariz.	KVOA-TV	4
Waterbury, Conn.	WATR-TV	53
West Palm Beach, Fla.	WIRK-TV	21
Wilkes-Barre, Pa.	WILK-TV	34
Winston-Salem, N. C.	WSJS-TV	12
	WTOB-TV	26

Longview, Tex.	KTVE	21
Louisville, Ky.	WKLO-TV	21
Massillon, Ohio	WMAC-TV	23
Meridian, Miss.	WCOC-TV	30
Milwaukee, Wisc.	WOKY-TV	19
Newport News, Va.	WACH	33
Norfolk, Va.	WTOV-TV	27
Oklahoma City, Okla.	KLPR-TV	19
	KTVQ	25
Panama City, Fla.	WJDM	7
Parkersburg, W. Va.	WTAP-TV	15
Phoenix, Ariz.	KOOL-TV	10
	KOY-TV	
Pocatello, Idaho	KWIK-TV	10
Portland, Ore.	KOIN-TV	6
Providence, R. I.	WPRO-TV	12
Rockford, Ill.	WREX-TV	13
St. Cloud, Minn.	WJON-TV	7
St. Louis, Mo.	KSTM-TV	36
Salisbury, Md.	WBOC-TV	16
Salt Lake City, Utah	KUTV	2
Tulare, Calif.	KCOC-TV	27
Waco, Tex.	KANG-TV	34
Wheeling, W. Va.	WLTV	51
	WTRF-TV	7
Winston-Salem, N. C.	WSJS-TV	12
York, Pa.	WNOW-TV	49
Yuma, Arizona	KIVA-TV	11

October and November Openings

The target dates listed below have been reported by the stations. Due to unforeseen circumstances, many of these stations will probably not meet their scheduled opening dates; a few will sign on one or two months later.

OCTOBER Market	Station	Channel
Albany, N. Y.	WROW-TV	41
Albuquerque, N. M.	KOAT-TV	7
Billings, Mont.	KOOK-TV	2
Bismarck, N. D.	KFYR-TV	5
Boise, Idaho	KTVI	9
Butte, Mont.	KXLF-TV	6
Cedar Rapids, Iowa	KCRI-TV	9
Charleston, W. Va.	WKNA-TV	49
Colorado Springs, Colo.	KRDO-TV	13
Columbia, S. C.	WIS-TV	10
Columbus, Ga.	WDAK-TV	28
Danville, Va.	WBTM-TV	24
Eugene, Ore.	Eugene TV	13
Eureka, Calif.	KIEM-TV	3
Evansville, Ind.	WFIE	62
Fall River, Mass.	WSEE-TV	46
Festus, Mo.	KACY	14
Ft. Dodge, Iowa	KQTV	21
Greenville, N. C.	WNCT	9
Harrisonburg, W. Va.	WSVA-TV	3
Indianapolis, Ind.	WNES	67
Johnson City, Pa.	WJHL-TV	11
Knoxville, Tenn.	WROL-TV	6
	WTSK	26

NOVEMBER

Anchorage, Alaska	KFIA	2
Battle Creek, Mich.	WBCK-TV	58
Bloomington, Ill.	WBLN	15
Charlotte, N. C.	WAYS-TV	36
Champaign, Ill.	WCIA	3
Columbia, Mo.	KOMU-TV	8
Columbus, Ga.	WRBL-TV	4
Denver, Colo.	KLZ-TV	7
Durham, N. C.	WCIG-TV	46
Eau Claire, Wisc.	WEAU-TV	13
Flint, Mich.	WTAC-TV	16

Managers of New TV Stations



T. V. Cassell
WECT Elmira



Donald Molony
WEHT Henderson



Howard Lane
KOIN-TV Portland



F. G. Raese
WKJF-TV Pittsburgh



Mrs. Frank Megargee
WGBI-TV Scranton



John Rivers
WCSC-TV Charleston



Colin Selph
KEYT Santa Barbara



James Cole
WFTV Duluth



Harry Maynard
WCIA Champaign



Clark Hogan
WOSH-TV Oshkosh



Thomas Chisman
WVEC-TV Norfolk



George Coleman, GM
WGBI-TV Scranton

Ft. Lauderdale, Fla.	WITV	17
Ft. Wayne, Ind.	WKJG-TV	33
Great Falls, Mont.	KFBB-TV	5
Harrisburg, Ill.	WSIL-TV	22
Houston, Tex.	KNUZ-TV	39
Ithaca, N. Y.	WHCU-TV	20
Kearney, Neb.	KHOL-TV	13
Lake Charles, La.	KTAG	25
Lebanon, Pa.	WLBR-TV	15
Lewiston, Me.	WLAM-TV	17
Midland, Tex.	KMID-TV	2
Neenah, Wisc.	WNAM-TV	42
New Orleans, La.	WJMR-TV	61
Pensacola, Fla.	WEAR-TV	3
Pittsburg, Kan.	KOAM-TV	7
Pittsburgh, Pa.	WTVQ	47
Princeton, Ind.	WRAY-TV	52
Rochester, N. Y.	WHEC-TV	10
	WVET-TV	
St. Paul, Minn.	WCOW-TV	17
Salem, Ore.	KPIC-TV	24
Steubenville, Ohio	WSTV-TV	9
Temple, Tex.	KCEN-TV	6
Tulsa, Okla.	KCEB	23
Valdosta, Ga.	WGOV-TV	33
Waterloo, Iowa	KWWL-TV	7
Watertown, N. Y.	WWNY-TV	48
Worcester, Mass.	WWOR-TV	14
Yakima, Wash.	KIT-TV	26

Who's Buying the New Markets

Battle Creek, Michigan
WBKZ-TV

Network: American Chicle Co., American Tobacco Co., Charles Antell, Armour & Co., Avco Mfg. Co. (Crosley), B. B. Pen Co., Bayuk Cigars, Hazel Bishop, Brown Shoe Co., Brown & Williamson Tob. Co., DuPont Nemours, Ex-Lax, Gemex Co., General Electric, General Mills, Good Foods, Gruen Watch Co., Ironrite, S. C. Johnson & Son, Kellogg & Co.,

(Continued on page 59)



Stewart Spencer
WCOS-TV Columbia, S. C.



Marshall Pengra
KSTM-TV St. Louis



Earl Reineke
WDAY-TV Fargo



Frank Myers
KCMC-TV Texarkana

OLD DUTCH BEER . . . OMAR BREAD . . . OVALTINE . . . PERT . . . PLAYTEX HAIR CUTTER . . . POC BEER . . . PRESTONE . . . RED TOP BEER . . . REMINGTON ARMS . . . ROBIN HOOD FLOUR . . . RYBUTOL . . . SARAN-WRAP . . . SHINOLA . . . SLUMBERON MATTRESSES . . . STERLING SALT . . . SUGAR SMILES . . . SUNKIST . . . SUN OIL . . . SUNSHINE BISCUIT . . . SWANSDOWN CAKE MIXES . . . SWEL CHOCOLATE FROSTING . . . TAYSTEE BREAD . . . TV TIME POPCORN . . . USI ANTI FREEZE . . . VICKS COUGH DROPS . . . VICKS COUGH SYRUP . . . VICKS VAPORUB . . . TIP TOP BREAD . . . WHITE ROCK . . . WIEDEMANN BEER . . . WILLIAMSON CANDY . . . WONDER BREAD . . . NU SOFT . . . ALCOA . . . ALKA SELTZER . . . ALL . . . ALLIANCE TENNA-ROTOR . . . AMAZO DESSERTS . . . SUPER ANAHIST . . . ARRID . . . BABO . . . BARDAHL . . . BEEMAN'S GUM . . . BOND BREAD . . . BORAX . . . BORDEN'S . . . BOSCO . . . BULOVA . . . BURGER BEER . . . BURKHARDT BEER . . . BUTTERFIELD PRODUCTS . . . CAMAY . . . CAMPBELL'S CATSUP . . . CHASE AND SANBORN COFFEE . . . COCA-COLA . . . COCO WHEATS . . . DANDEE POTATO CHIPS . . . DRENE . . . DUZ . . . FAIRMONT FOODS . . . FERTILEZE . . . MRS. FILBERT'S MARGARINE . . . FLORIENT AERO-SOL . . . FOLGER'S COFFEE . . . GERBER'S BABY FOOD . . . GLEEM . . . HAMILTON WATCHES . . . HUDNUT . . . IDEAL DOG FOOD . . . IVORY FLAKES . . . JOY . . . KASCO DOG FOOD . . . KELLOGG'S . . . LA FRANCE . . . LYSOL . . . MYSTIK TAPE . . . NATIONAL BISCUIT . . . NEW ERA POTATO CHIPS . . .

"a man is known by the company he keeps"

— Elbert Hubbard

And these typical sponsors are all in good company. Their businesses, representative of a wide variety of products, are showing better profits due to the overall selling job achieved through their use of WBNS-TV.

Effective use of participating announcements, spot film shows and local programming has resulted in an ever increasing and diversified clientele for this station. WBNS-TV can be the answer to your sales problems, too, in the Central Ohio area.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV Network. Affiliated with Columbus Dispatch and WBNS-AM. General Sales Office: 33 North High Street

NORTHERN TISSUE . . . OHIO BELL . . . ABEL SEAT COVERS . . . WHIRLPOOL DRYERS . . . BLUE CROSS . . . BLUE VALLEY BUTTER . . . BOSTON STORE . . . GEO. BYERS SONS INC. . . DIXIE MARGARINE . . . CARLILE FURNITURE . . . CENTRAL OHIO FEDERAL SAVINGS AND LOAN . . . CITY LOAN . . . COLUMBUS AND SOUTHERN OHIO ELECTRIC CO. . . COLUMBUS TRANSIT CO. . . DAVID DAVIES . . . REARDON PAINT . . . DIAMOND MILK . . . DOLLAR FEDERAL SAVINGS AND LOAN . . . DONALDSON BREAD . . . FELBER BISCUIT . . . FIRST FEDERAL SAVINGS AND LOAN . . . GAMBRINUS BEER . . . GRAF FOLD-DOOR . . . GRANAT BROADLOOMS . . . ISALY'S DAIRY . . . MONETT FURRIERS . . . KAUFMAN MOTORS . . . C. D. KENNY CO. . . KOOL VENT ALUMINUM AWNINGS . . . LAZARUS DEPARTMENT STORE . . . DAVID LYLE APPLIANCES . . . MARZETTI'S SALAD DRESSINGS . . . MEDICK FORD . . . MIDWEST PET FOODS . . . MODERN FINANCE . . . MCCLURE-NESBITT MOTORS . . . OHIO FUEL GAS CO. . . OHIO NATIONAL BANK . . . MARATHON OIL CO. . . PICKERINGTON CREAMERY . . . RESTONIC MATTRESS . . . RICH FOOD PLAN . . . ROGER'S JEWELERS . . . SCHIFF SHOES . . . SCHOEDINGER FUNERAL HOME . . . SEYFERT'S POTATO CHIPS . . . SUMMER'S AND SON . . . MAIN FEDERAL SAVINGS AND LOAN CO. . . SWISHER INSURANCE . . . TROWBRIDGE STORAGE AND MOVING CO. . . UNION DEPARTMENT STORE . . . VAN HISE FURNITURE . . . WEATHER-SEAL . . . BOB WHITE OLDSMOBILE

STATION	PERCENT OF TV HOMES USING TV (Average per minute)	STATIONS AND MARKETS As of October 1, 1953
ABILENE, Texas—6.6	6 am — 12 noon 4.3	Number of 1 station markets 104
KRBC-TV (A, D, N)	12 noon — 6 pm 16.3	Number of 2 " " 46
ALBUQUERQUE, N. M.—43.0	6 pm — 12 m 34.2	Number of 4 or over 5
KOB-TV (A, C, D, N)	Nielsen Television Index	Total markets 171
AKRON, Ohio—12.2	Copyright July 1953 by A. C. Nielsen Co.	Operating stations 270
WAKR-TV (A)		
ALTOONA, Pa.—48.7		
WFBG-TV (A, N)		
AMARILLO, Tex.—34.9		
KFDA-TV (A, C, D, N)		
AMES, Ia.—45.0		
WOT-TV (A, C, D, N)		
ANN ARBOR, Mich.—4.4		
WPAG-TV (D)		
ASHEVILLE, N. C.—4.9		
WISE-TV (A, C, D, N)		
ATLANTA, Ga.—47.3		
WAGA-TV (A, C, D, N)		
WAB-TV (A, C, D, N)		
ATLANTIC CITY, N. J.—14.1		
WFPG-TV (A, C, D, N)		
AUSTIN, Minn.—22.2		
KMMT (A, C, D)		
AUSTIN, Tex.—26.0		
KTBC-TV (A, C, D, N)		
BAKERSFIELD, Calif.—21.4		
KAFY-TV (D)		
BALTIMORE, Md.—87.5		
WAAM (A, D); WBAL-TV (N);		
WMAR-TV (C)		
BANGOR, Me.—21.7		
WABI-TV (A, C, D, N)		
BATON ROUGE, La.—26.1		
WAFB-TV (A, C, D, N)		
BATTLE CREEK, Mich.—6.8		
WBKZ-TV (A)		
BELLINGHAM, Wash.—22.8		
KVOS-TV (N)		
BETHLEHEM-ALLENTOWN-EASTON, Pa.—14.6		
WLEV-TV (N); WGLV (A, D)		
BINGHAMTON, N. Y.—38.5		
WBNF-TV (A, C, D, N)		
BIRMINGHAM, Ala.—34.0		
WABT (A, C, D); WBRC-TV (N)		
BLOOMINGTON, Ind.—52.0		
WTTV (A, C, D, N)		
BOISE, Idaho—7.1		
KIDO-TV (C, D, N)		
BOSTON, Mass.—84.5		
WBZ-TV (D, N); WNAC-TV (A, C)		
BRIDGEPORT, Conn.—8.9		
WICC-TV (A, D)		
BUFFALO, N. Y.—83.5		
WBEW-TV (A, C, D, N)		
WBUF-TV (A, C, D)		
CHARLESTON, S. C.—17.6		
WCSC-TV (A, C, D, N)		
CHARLOTTE, N. C.—40.2		
WBTV (A, C, D, N)		
CHICAGO, Ill.—79.0		
WBBM-TV (C); WBKB (A)		
WGN-TV (D); WNBQ (N)		
CHICO, Calif.—17.8		
KHSL-TV (C, N)		
CINCINNATI, Ohio—81.5		
WCPO-TV (A, D); WKRC-TV (C);		
WLW-TV (N)		
CLEVELAND, Ohio—86.8		
WEWS (C); WNBK (N); WXEL (A, D)		
COLORADO SPRINGS, Colo.—23.6		
KKTv (A, C, D)		
COLUMBIA, S. C.—18.5		
WCOS-TV (A, N)		
COLUMBUS, Ohio—75.1		
WEWS-TV (C); WLW-C (N); WTVN (A, D)		
4,534		
23,242		
32,938		
169,675		
24,108		
174,536		
3,930		
2,544		
326,985		
22,860		
22,486		
46,788		
18,479		
661,150		
20,012		
20,336		
18,037		
9,435		
22,685		
157,350		
172,856		
198,203		
5,835		
1,166,438		
35,479		
369,654		
16,078		
294,947		
1,783,346		
12,305		
411,004		
820,694		
14,336		
25,195		
326,310		
DALLAS, Ft. Worth—47.0		
KRLD-TV (C); WBAP-TV (A, N);		
WFAA-TV (A, D, N)		
DAVENPORT-ROCK IS., Ill.—44.5		
WOC-TV (N); WHBF-TV (A, C, D)		
DAYTON, Ohio—73.4		
WHIO-TV (A, C, D); WLW-D (N)		
DECATUR, Ill.—5.8		
WTVR (A, C, D, N)		
DENVER, Colo.—47.2		
KBTv (A, C); KFEL-TV (D, N)		
DETROIT, Mich.—83.3		
WJLB-TV (C, D); WWJ-TV (N);		
WXYZ-TV (A)		
DULUTH, Minn.—12.8		
WFTV (A, D, N)		
EASTON-BETHLEHEM-ALLENTOWN—14.6		
WGLV (A, D); WLEV-TV (N)		
ELMIRA, N. Y.—16.5		
WTVF (A, C, D, N)		
EL PASO, Tex.—47.4		
KROD-TV (A, C, D); KTSM-TV (N)		
ERIE—62.6		
WICU (A, C, D, N)		
FARGO, N. D.—15.6		
WDAY-TV (A, C, D, N)		
FT. LAUDERDALE, Fla.—22.1		
WFTL-TV (N)		
FORT SMITH, Ark.—9.6		
KFSA-TV (A, D, N)		
FT. WORTH-DALLAS, Tex.—47.0		
WBAP-TV (A, N); KRLD-TV (C)		
WFAA-TV (A, D, N)		
FRESNO, Calif.—16.8		
KMJ-TV (C, N)		
GALVESTON-HOUSTON, Tex.—50.2		
KGUL-TV (A, C, D); KPRC-TV (A, N)		
GRAND RAPIDS, Mich.—61.0		
WOOD-TV (A, C, D, N)		
GREEN BAY, Wis.—24.4		
WBAY-TV (A, C, D)		
GREENSBORO, N. C.—41.0		
WFMY-TV (A, C, D, N)		
GREENVILLE, S. C.—9.4		
WGLV (A, D, N)		
HARRISBURG, Pa.—28.5		
WHP-TV (C); WTPA (N)		
HOLYOKE-SPRINGFIELD, Mass.—18.1		
WHYN-TV (C, D); WWLP (A, N)		
HONOLULU—18.3		
KGMB-TV (A, C, D, N)		
HOUSTON-GALVESTON, Tex.—50.2		
KPRC-TV (A, N); KGUL-TV (A, C, D)		
HUNTINGTON, W. Va.—38.5		
WSAZ-TV (A, C, D, N)		
HUTCHINSON, Kans.—15.1		
KTVH (C, D)		
INDIANAPOLIS, Ind.—61.5		
WFBM-TV (A, C, D, N)		
JACKSON, Miss.—16.7		
WJTV (A, C, D, N)		
JACKSONVILLE, Fla.—41.5		
WMBR-TV (A, C, D, N)		
JOHNSTOWN, Pa.—62.1		
WJAC-TV (A, C, D, N)		
KALAMAZOO, Mich.—59.8		
WKZZ-TV (A, C, D, N)		
KANSAS CITY, Kans.—54.0		
KCTV (A, D); WDAF-TV (A, C, D, N)		
KMBC-TV (C); WHB-TV (C)		
LAFAYETTE, Ind.—22.5		
WFAM-TV (D)		
LANCASTER, Pa.—64.8		
WGAN-TV (A, C, D, N)		
LANSING—56.1		
WJIM-TV (A, C, D, N)		
LAS VEGAS, Nev.—15.9		
KLAS-TV (C)		
245,773		
38,074		
2,131		
36,491		
546,472		
28,570		
112,190		
3,451		
148,860		
209,798		
794,853		
12,897		
51,300		
279,979		
45,963		
280,621		
47,686		
20,661		
59,713		
44,430		
PROVIDENCE, R. I.—33.0		
WJAR-TV (A, C, D, N)		
PUEBLO, Colo.—22.2		
KCSJ-TV (C, D)		
RALEIGH, N. C.—11.5		
WNAO-TV (C, N)		
LITTLE ROCK, Ark.—12.8		
KRTV (C, D)		
LOS ANGELES, Calif.—87.0		
KECA-TV (A); KHJ-TV; KLAC-TV;		
KNBH (N); KTLA; KNXT (C); KTTV (D)		
LOUISVILLE, Ky.—59.3		
WAVE-TV (A, D, N); WHAS-TV (C)		
LUBBOCK, Tex.—35.2		
KCBD-TV (A, N); KDUB-TV (C, D)		
LYNCHBURG-ROANOKE, Va.—29.2		
WLVA-TV (A, C, D, N); WLSL-TV (A, C, N)		
MACON, Ga.—11.5		
WETV (A, N)		
MADISON, Wis.—7.4		
WKOW-TV (C); WMTV (A, D)		
MEDFORD, Ore.—4.5		
KBSB-TV (C)		
MEMPHIS, Tenn.—43.2		
WMCT (A, C, D, N)		
MIAMI, Fla.—56.5		
WTVJ (A, C, D, N)		
MILWAUKEE, Wis.—69.5		
WTMJ-TV (A, C, D, N)		
MINNEAPOLIS-ST. PAUL, Minn.—55.2		
WCCO-TV (A, C, D)		
MINOT, N. D.—14.1		
KCJB-TV (A, C)		
MOBILE, Ala.—33.3		
WALA-TV (A, C, N); WKAB-TV (C, D)		
MONROE, La.—5.8		
KFAZ-TV		
MONTGOMERY, Ala.—9.9		
WCOV-TV (A, C, D, N)		
MUNCIE, Ind.—23.4		
WLBC-TV (A, C, D, N)		
NASHVILLE, Tenn.—42.6		
WSM-TV (A, C, D, N)		
NEW BRITAIN-HARTFORD, Conn.—19.1		
WKNB-TV (C)		
NEW CASTLE, Pa.—29.1		
WKST-TV		
NEW HAVEN, Conn.—76.0		
WNHC-TV (A, C, D, N)		
NEW ORLEANS, La.—42.4		
WDSU-TV (A, C, D, N)		
NEW YORK, N. Y.—89.5		
WABC-TV (A); WABD (D); WATV;		
WCBS-TV (C); WNBC (N); WOR-TV;		
NORFOLK, Va.—59.3		
WTAR-TV (A, C, D, N)		
OKLAHOMA CITY, Okla.—38.6		
WKY-TV (A, C, D, N)		
OMAHA, Neb.—63.0		
KMTV (A, C); WOW-TV (D, N)		
OSHKOSH, Wis.—13.1		
WOSH-TV (A)		
PEORIA, Ill.—25.8		
WEEK-TV (A, D, N)		
PHILADELPHIA, Pa.—86.7		
WCAU-TV (C); WFIL-TV (A, D);		
WPTZ (N)		
PHOENIX—47.8		
KPHO-TV (A, C, D, N); KTYL-TV (D)		
PITTSBURGH, Pa.—72.5		
WDTV (A, C, D, N)		
WJF-TV (N); WEWS (A, C)		
PORTLAND, Me.—28.3		
WPMT (A, C, D, N)		
PORTLAND, Ore.—30.0		
KPTV (A, C, D, N)		
16,091		
18,279		
129,876		
157,548		
72,466		
20,669		
215,772		
31,313		
245,773		
38,074		
2,131		
36,491		
546,472		
28,570		
112,190		
3,451		
148,860		
209,798		
794,853		
12,897		
51,300		
279,979		
45,963		
280,621		
47,686		
20,661		
59,713		
44,430		
PROVIDENCE, R. I.—33.0		
WJAR-TV (A, C, D, N)		
PUEBLO, Colo.—22.2		
KCSJ-TV (C, D)		
RALEIGH, N. C.—11.5		
WNAO-TV (C, N)		
LITTLE ROCK, Ark.—12.8		
KRTV (C, D)		
LOS ANGELES, Calif.—87.0		
KECA-TV (A); KHJ-TV; KLAC-TV;		
KNBH (N); KTLA; KNXT (C); KTTV (D)		
LOUISVILLE, Ky.—59.3		
WAVE-TV (A, D, N); WHAS-TV (C)		
LUBBOCK, Tex.—35.2		
KCBD-TV (A, N); KDUB-TV (C, D)		
LYNCHBURG-ROANOKE, Va.—29.2		
WLVA-TV (A, C, D, N); WLSL-TV (A, C, N)		
MACON, Ga.—11.5		
WETV (A, N)		
MADISON, Wis.—7.4		
WKOW-TV (C); WMTV (A, D)		
MEDFORD, Ore.—4.5		
KBSB-TV (C)		
MEMPHIS, Tenn.—43.2		
WMCT (A, C, D, N)		
MIAMI, Fla.—56.5		
WTVJ (A, C, D, N)		
MILWAUKEE, Wis.—69.5		
WTMJ-TV (A, C, D, N)		
MINNEAPOLIS-ST. PAUL, Minn.—55.2		
WCCO-TV (A, C, D)		
MINOT, N. D.—14.1		
KCJB-TV (A, C)		
MOBILE, Ala.—33.3		
WALA-TV (A, C, N); WKAB-TV (C, D)		
MONROE, La.—5.8		
KFAZ-TV		
MONTGOMERY, Ala.—9.9		
WCOV-TV (A, C, D, N)		
MUNCIE, Ind.—23.4		
WLBC-TV (A, C, D, N)		
NASHVILLE, Tenn.—42.6		
WSM-TV (A, C, D, N)		
NEW BRITAIN-HARTFORD, Conn.—19.1		
WKNB-TV (C)		
NEW CASTLE, Pa.—29.1		
WKST-TV		
NEW HAVEN, Conn.—76.0		
WNHC-TV (A, C, D, N)		
NEW ORLEANS, La.—42.4		
WDSU-TV (A, C, D, N)		
NEW YORK, N. Y.—89.5		
WABC-TV (A); WABD (D); WATV;		
WCBS-TV (C); WNBC (N); WOR-TV;		
NORFOLK, Va.—59.3		
WTAR-TV (A, C, D, N)		
OKLAHOMA CITY, Okla.—38.6		
WKY-TV (A, C, D, N)		
OMAHA, Neb.—63.0		
KMTV (A, C); WOW-TV (D, N)		
OS		



Good Look...

Here's a sample—a tiny sample, actually, of the country as a whole... beautiful scenery, lots of it... people, homes, TV receivers... buyers, buying points... with a television tower or two somewhere in the distance, radiating entertainment and commercial messages—"live" and film.

Right now... television is perhaps advertising's richest medium... people look, see, go out and buy.

No wonder television experts work constantly to improve programming technics—to reach more people better.

Take a good look at your own operation—specifically in reference to film. Are you using it—wisely—well? Rightly, film means greater production and distribution flexibility—lower costs for studio and advertiser... an end to the limitations of studio walls and time zones.

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Motion Picture Film Department

Eastman Kodak Company, Rochester 4, N. Y.

East Coast Division	Midwest Division	West Coast Division
342 Madison Ave.	137 North Wabash Ave.	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 2, Illinois	Hollywood 38, California

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Eastman Professional Motion Picture Films

W. J. German, Inc.,

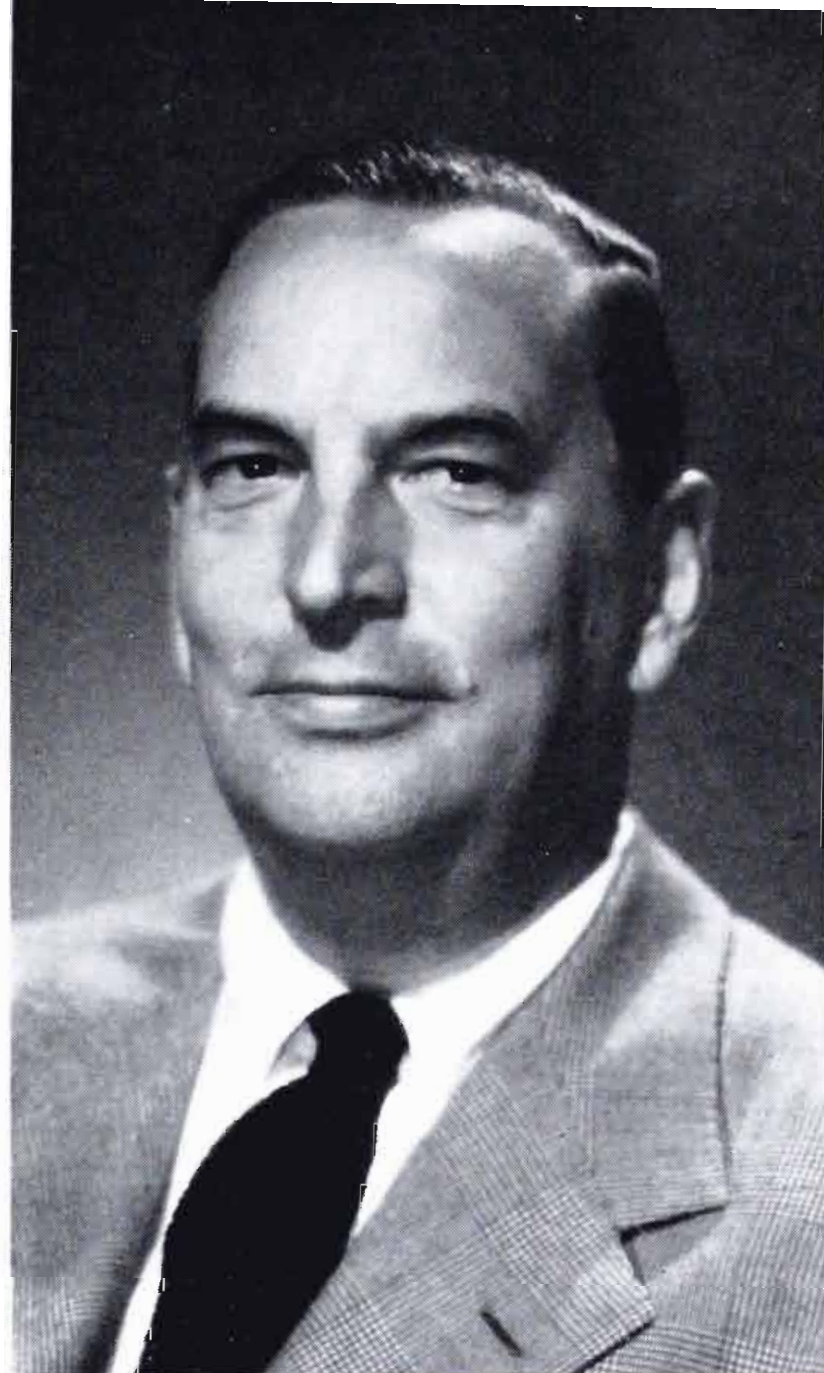
Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

"I Like TV

But..." *William R. Baker, Jr.*

Benton & Bowles Board Chairman

Looks at Television Today



Benton & Bowles is the third ranking agency in AM-TV billings. Speaking entirely as an individual, Mr. Baker considers the complexities of making the medium work successfully for the advertiser and agency, with an aside on the case for the agency's 15% commission.

FOR some time I have been labeled by some a "prejudiced" buyer, one who plays favorites with the broadcasting channels at the expense of other media. I have even been accused by friends of leaning so far toward radio and television that magazines, newspapers and other important media are not given the same opportunity to show comparable results, with like concentration and continuity. This simply is not so. At one time our Agency was exceptionally heavy in radio—but today our billing percentage in individual media is not so different from the average of all advertising. Yes, we at Benton & Bowles like every medium so long as it is producing.

TV while still new is too expensive to be a novelty; has grown so large so fast that it can keep its place as an advertising medium solely by its ability to page and sell people at a satisfactory cost per thousand. This is required to stay in business and the older established media have had their ups and downs with this simple buying law since advertising was a pup.

So while I'm enthusiastic about television as an advertising medium I deny any charge of favoritism and welcome this opportunity to put down a few very personal thoughts on the subject.

The "but" of the title has to do with the seeming drawbacks to TV. These are the complexities of the medium, the huge costs involved in using it, the extra work and expense for the advertising agencies that shows up in reduced profits. All these drawbacks could, for the faint-hearted, end up with some

advertisers and some agencies missing the boat. Real ingenuity is required to get the smaller advertisers aboard, via the feet-wetting process. But aboard they very well should be if their products lend themselves as well to this "demonstration" medium as do so many.

So the agency people go to work—and the work load is big! A single newspaper advertisement in a large list of papers, at a cost of say \$50,000, is one thing. The supervision of a half-hour television show with properly integrated live or film commercials at a comparable dollar cost is quite another factor for the same agency!

Yes, TV simply must deliver the goods. For it finds plenty of resistance and cost to be overcome in many quarters.

The ever mounting costs within an advertising agency have been spelled out in recent years by some spokesmen for our business. It's not hard to convince most of the smart advertisers today that they have been getting far more for their 15% in the last decade than they ever obtained in the previous three. This is due of course not only to the arrival of radio and television but to all manner of research expenditures (particularly in broadcasting).

It is due also to merchandising, field trips and the general inflation of all salaries. An advertising agency can price nothing upward as its customers do and the only answer to the squeeze is more and more vol-

(Continued on page 56)



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SUPERMARKETS:

SUPERMARKETS and their suppliers are putting a lot of money into TV. This in spite of the fact that most co-op funds have been allocated by agreement to newspaper advertising.

In many areas the extent of TV use is directly proportional to the availability of co-op funds. A number of the chains and independent supers feel that they cannot afford TV on their own but, by using co-op money wisely, can successfully sell their stores as well as the manufacturers' brands.

A spot check of 24 markets shows 35 chains in these areas using television in one form or another. The range is from top spender National Tea's \$600,000 a year to practically nothing for those riding in on the co-op funds or exchange deals on display space for TV time.

All of the six largest food chains are in TV. A & P, Safeway and National Tea have used practically no cooperative money. However, Safeway and A & P have exchanged display space for spot announcements. The bulk of A & P's TV use has been via display-space-for-time trades.

But display space in A & P stores has a tremendous dollar value which could be bartered for cooperative funds for any medium.

At least five of its divisions are using television, mostly in the form of spot announcements featuring their own products.

A & P

Despite frequent queries from its salesmen, A & P has no plans for creating a TV counterpart to its pioneering A & P Gypsies. The subsidiaries of the food chain—Jane Parker, Ann Page, the coffees—have used TV spots intensively in eight markets, but the project was abandoned two years ago for budgetary reasons.

TV is now being used by five of the chain's geographical divisions which plan and place their own advertising.

Paris and Peart, the A & P agency, prepares and stockpiles film commercials for the house brands and institutional pitches. These are shipped to the units using TV when needed. Commercials for produce, meats, and local specials or services are handled by the individual divisions.

All timebuying is done locally, with TV plans subject to main office approval.

In Milwaukee, a weekly five-minute TV Weatherman program is used, plus participations in local programs.

In Schenectady, the Paul Killiam Show, with a format based on old comedy

films, Sundays, 6:45-7:00 pm on WRGB plugs store brands, meat and produce.

In Birmingham, A & P buys participations on WBRC-TV's Joan Meadows kitchen show. In New York and Chicago, the A & P units participate in "facilities exchanges", giving display space and getting spot time on WABD, WABC-TV and WNBT in New York and on WBKB and WGN-TV in the Windy City.



SAFEWAY

Safeway launched its first main New York TV campaign recently with Safeway Theater, an hour and a half feature film show on WPIX. Telecast Friday night, the live commercials are devoted

to the chain's brands, departments and services with no co-op tie-ins. Its previous use of TV in the New York area came via merchandising plans with WCBS-TV, WNBT.

Safeway has 45 stores in the Salt Lake area. It began using TV in February 1953 with sponsorship of Life of Riley on KDYL-TV. TV budget of \$486 was used to plug store's brands and departments. Live commercials, integrated with the program, start with a bridge from the story line and swing into demonstration. George Wilson, advertising manager says, "We think TV is a very fine advertising medium for reaching a mass audience."

KROGER STORES

Finding the cost of split network sponsorship of Allan Young Show in 1951 too high and the results too intangible, Kroger withdrew from network television. Via spot, Kroger has been experimenting with cooking shows in several markets and is now trying nighttime programs. Co-op money is used on Kroger's vehicles, but display space is never tied in

Co-op Money Key to TV Use

Wafeway is another one who has had a long-time policy against co-op money. Several of its autonomous zone operations are using TV on either a program or spot basis.

National Tea, the largest spender, with an annual budget of \$600,000, plugs its own store brands, meats and produce.

The other three in the Big Six—Kroger, American Stores and First National—all use co-op funds.

Kroger stores which used split network sponsorship of the Allan Young show in 1951, felt the vehicle did not prove out, dollar-wise. Recently, the chain has tried daytime cooking shows in several markets and is now testing half-hour films.

Indication of television's effectiveness is the longevity of its use. First National is in their fourth year on *Fun with Food* over WBZ-TV in Boston. American Stores are also in their fourth year over CAU-TV in Philadelphia.

Analysis of supermarket TV use shows a decided preference for programs rather than spot announcements. While cooking shows, as would be expected, are widely used, there is a definite swing out of the kitchen into nighttime dramatic and music programs, many of them syndicated films.

National Tea says it's doing well with weekly ID's featuring current specials, but Piggly-Wiggly in Lub-

bock found ID's could not be merchandised and have been more successful in sponsorship with across-the-board newscasts.

Station merchandising operations, such as Chain Lightning, Teledizing, are prevalent in every market.

For the small manufacturer, these tie-ins force distribution. For the large manufacturer, they mean strengthened promotion. For the stations, the plans are a time selling tool. For the grocery chains, the exchange means free advertising, the only kind of TV that some of the outlets feel they can afford.

Another measure of what food chains and their suppliers are gaining from TV is found in TELEVISION Magazine's survey in New York supermarkets. Purchasers were asked if they recalled seeing or hearing advertising for the brand they bought, and if so, in which medium.

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

with the show. The chain prefers to keep a free hand in selecting its best-selling brands for in-store promotion.

In Roanoke, Krager has used an evening program on WSLs-TV plus weekly one minute spot on Thursday based on the day's big newspaper ad. After opening and closing slides, the camera focuses on a copy of the ad, picking out the specials.



PIGGLY WIGGLY, D & H

Davis and Humphries started on KDUB-TV, Lubbock, the night the station opened. Says vp H. E. Humphries, "We found our initial placement of a satu-

ration ID schedule . . . wonderful in theory, but there was not enough time to merchandise items. However, our placement of a five-minute newscast five nights a week proved to be very effective. When that was backed up with four spots weekly on heavy buying days, the results in sales and response were even more gratifying. Our addition of an hour Sunday at 5:00 pm was, frankly, done with much misgiving about its ability to produce sales in ratio to the expenditure. To our pleasure we found it produced a very strong response. It was valuable to us both in sales and goodwill. We give much of the credit for its success, advertising-wise, to Jimmy Isaacs' presentation of our commercials." Mr. Humphries cites four cases of direct response to TV: despite four weeks of display it took a one-minute spot to get frozen waffles moving; TV earned a 600 per cent increase in sales . . . Cinch cake mixes sales soared 53 per cent . . . Instant Royal Pudding took the lead from My-T-Fine after TV plugs, scored increases as high as 218 per cent . . . Sunsweet Prunes did 23 per cent better

with TV backing than it did during the traditional peak months for dried fruits.



FOOD BASKET

With three supers in San Diego, Food Basket sponsors Smokey Rogers General Store, Monday, Wednesday and Friday, 4:45-5:00 on KFMB-TV. Integrated commercials by Smokey and the announcer occasionally bring in department managers as "guest experts." Produce and meat items are prepared and eaten during the show and pictures of the feast are featured in Food Basket's newspaper ads, with tune-in plugs. The Phillips-Ramsey agency made a survey

of store shoppers to check effectiveness, and found 39 per cent of the morning shoppers had seen Food Basket's TV ads after only four programs.

President of the chain, Gerald M. Awes, "Our first experience on TV was during the opening of one of our new supermarkets. We wanted to be sure of complete coverage during the opening, and employed this new medium for this purpose. We had no real plans for continuing in television at that time, but the results as measured by sales and customers' comments have been so gratifying that TV is now an established part of our advertising program."



ASSOCIATED GROCERS

Two half hour cooking shows on which music is mixed with home economics are used for the A-G of Colorado 94-store group on KFEL-TV. Commercials are largely cooperative. "Associated Grocers of Lubbock and the South Plains have sponsored a full hour of wrestling on KDUB-TV as part of our advertising campaign to sell our private label Shurfine Foods, as well as the many related products carried in our stores," said A-G ad manager Gerald G. West. "Television has proved to be an effective medium for food advertising for us in this area, increasing the sales of food featured weekly, as well as introducing many new customers to A-G Stores."

AMERICAN STORES

Divisions of this major chain are using TV in four markets. Spots are used in Syracuse and Wilkes-Barre and a half hour program is sponsored in Baltimore. In Philadelphia there are two half hour programs running on each weekday. Lunch with Uncle Pete and Snooper runs 12:15-12:45 across the board. Snooper, a squirrel puppet helps Uncle Pete mc old time movies, beamed to the audience of 600,000 school children who come home for lunch.

The other half hour strip, 1:00-1:30 on WCAU-TV, has a different format and title each day of the week. On Monday Shop and Sing, an audience participation vehicle, starts off a weekly contest in which viewers are phoned and asked to identify the Product of the Week. Final prize is awarded on the Friday segment. Tuesday, Marion Kemp's Kitchen takes over and Wednesday the vehicle is Recipe Contest. Shop and Save ties in with the Thursday newspaper ad. Friday the program becomes Gladys Webster, with the accent more on entertainment than homemaking.

American goes in heavily for the use of cooperative TV funds. Usually six participate in a half hour program. More

TV is used in Philadelphia than elsewhere, American Stores spokesmen say, because more co-op funds are available for this top market. American's store-distributed magazine is, notably, called TV Life.

SUPER VALUES STORES

In Minot, N. D., Super Value has used four minute spots in a two-week period to feature its own brands and departments for its one outlet in Minot. The spots ran as participations in the Cis Hadley homemaking show on KCJB-TV. After selling 50,000 pounds of watermelon and doing well with other items plugged, the supermarket began plans for a more extensive TV campaign and incidentally increased its radio budget.

FURRS, INC.

This Southwestern chain sponsors Story Theater, syndicated dramatic film, on KOB-TV Thursday evening for its one Albuquerque outlet. Live and slide commercials plug Furrs' Food Club, brands, specials, trading stamps. Some are institutional pitches.

Furrs in Lubbock has used Time for Beany on KDUB-TV, plus minute spots, chain breaks and a half-hour program. Jack O. Stone reports that his organization and its cooperating manufacturers have measurably increased their sales over the previous non-TV periods.



FOODLANDS SUPERMARKETS, LIMITED

Hawaii's largest food chain with five stores in Honolulu, sponsors Movie Quick Quiz on KGMB-TV, 5:45-6:00 pm across the board. This syndicated film vehicle carries an opening plug for Foodland and a brief institutional close, stressing service and cleanliness. Each stanza carries two 1½ minute live commercials for cooperating brands, rotating 11 local and national advertisers. Pitches are done by Kini Popo, well known disc jockey, in grocery or kitchen set. Foodland general manager reports, "My store managers tell me that hundreds of women are coming into the stores in response to the show. All participating food jobbers and representatives are very happy with the results achieved."

FIRST NATIONAL

Homemakers Service in New York packages cooking schools in over 600 cities. They are cooperative merchandising ventures for national advertisers tied in with one food chain in each city. In Boston, First National is in its fourth year as sponsor of this cooking school; it's also in its fourth year of sponsorship of Fun With Food, WBZ-TV, which is actually a TV version of the school.

First National is the only chain which uses the School home economist as the basis of a TV program. Monday through Thursday, the two-hour free sessions are presented by First National in auditoriums and meeting halls. The lesson is built around demonstration of the cooperating advertisers' products. On Friday, instead of Cooking School, the home economist becomes the star of Fun With Food. Co-op advertisers for TV are scheduled by Homemakers Service. Usually eight plugs, ranging from 30 seconds to 90, are worked into the program. The chain also uses time for its own store features and specials. Similar set-up has been used on WNHC-TV, New Haven. J. M. Duane, ad manager of the Somerville division, points to success of the venture in terms of mail pull and 3.8 Hooper of the TV program and the hundreds of women brought into the school sessions. Both projects are promoted with in-store display and are coordinated with the chain's newspaper advertising.

KING SOOPERS

A relatively new chain with seven stores in the Denver area, King says it "has gone all out for TV" on KBTU, via filmed comedy and newscasts. Its four vehicles call for a weekly budget of \$2,108. Amos 'N' Andy runs Tuesday night; Abbott and Costello on Friday. Local News Roundup goes across the board at 5:56 and News of the Day takes the 10:00 pm slot four evenings a week. One minute films plugging food prices for the day after telecast are shot locally. Denver personality, Grady Franklin Mapes, does the commercials. S & H Green Stamps, used by the stores, get frequent plugs.

JEWEL FOOD STORES

New run of the station schedule on WGN-TV Chicago calls for 1,200 spots each year. Launched this September, the plan includes minutes, 20 seconds and 10's.

TOM THUMB SUPER MARKETS

Football is the theme of this chain's 15-minute program on WFAA-TV, Dallas. Matty Bell, Director of Athletics for SMU, presides Thursday at 9:00 pm. Live commercials highlight one product each week.



RED OWL STORES

Eastern Division, with 172 outlets in its Wisconsin, Michigan district, reports "great response from customers on the quality of the films featured" on its Red Owl Family Theatre, WBAY-TV, Green Bay, according to ad manager R. J. Rudlik. Demonstration commercials are used
(Continued on page 50)



Third in a series on unions; this month
the American Federation of Musicians



Petrillo - Words & Music

"The Government owns the air, but who pays the musicians?"

TO the television industry the AFM—a three letter synonym for James Caesar Petrillo—is not only the largest musicians' union, but one of the most irascible in the entertainment world.

Compared to other unions, the American Federation of Musicians has probably caused more broadcasters to turn pale, major studios to quake and smooth executives to rumple with anxiety tensions—all thanks to melody master Petrillo and his formulas.

Like most union leaders, Petrillo was ambitious as a boy. He did everything, from traditional selling of newspapers to, at the age of 14, leading a four-piece band.

Chicago in the 1900's was overrun with racketeering, labor wars and gangsterism. Petrillo, in this environment, learned to fight. One story has it that he took on a team of nine and in the course of two hours beat them up, one at a time.

Unlike Petrillo, the AFM had a less hectic origin. Formed from a group of highly talented musicians, the union was, at first, a benevolent and fraternal organization designed to encourage mutual admiration.

In 1881, the American Federation of Labor, anxious to enroll musicians, brought the AFM into its fold and changed their focus from exclusive interest to economic concern.

At the age of 22, Petrillo, already in the tough circle of union politics, was elected president of a competitive organization—the American Musicians Union. Failing to be re-elected the following year, he quit them and joined the AFM. In five years he was elected vice president of the union's Chicago local. Ambition and fight were paying off.

From that point on, Petrillo and the AFM have been faced with many fights, all, from their point of view, for the purpose of bettering the musician's lot.

Major battle during the hectic days that followed their partnership has been against technology.

The first action by Petrillo came shortly after his election to the presidency of his local. This move was to require radio stations to pay musicians. Before, musicians had used the airways primarily for its publicity value to them. As Petrillo says, "We won the fight."

Things moved fast from then on. Having won the battle with the radio stations, the local went on strike against the theaters. Under threat of a similar strike, Petrillo completed the task of unionizing hotels. Wage increases were won from restaurants, theaters, operas and symphonies.

In 1924 Petrillo's home was wrecked by a bomb. In 1931 he was held up and robbed of \$1900. In 1936 his bullet-proof car was found to have bullet marks in

(Continued on page 52)

This month: cigarettes and evaporated milk. One thousand interviews were conducted during July for TELEVISION Magazine by The Pulse, Inc. in TV homes in 12 counties in Metropolitan New York. Because of the nature of cigarette buying, interviews were used rather than our regular pantry checks. Persons interviewed were given a selected list of programs and asked to check off those they have viewed. Respondents were asked to name all the brands that they were familiar with in each category, and which brand they used. Correlations of the data answer two important questions: How successful is a program in making the sponsor's name known? How successful is a program in keeping or converting consumers?

BRAND STUDY: Lucy leads

Despite the torrent of cigarette advertising pouring forth from all media, the TV vehicles used by the tobacco companies are definitely accomplishing the job of making their brands better known and of converting and keeping customers.

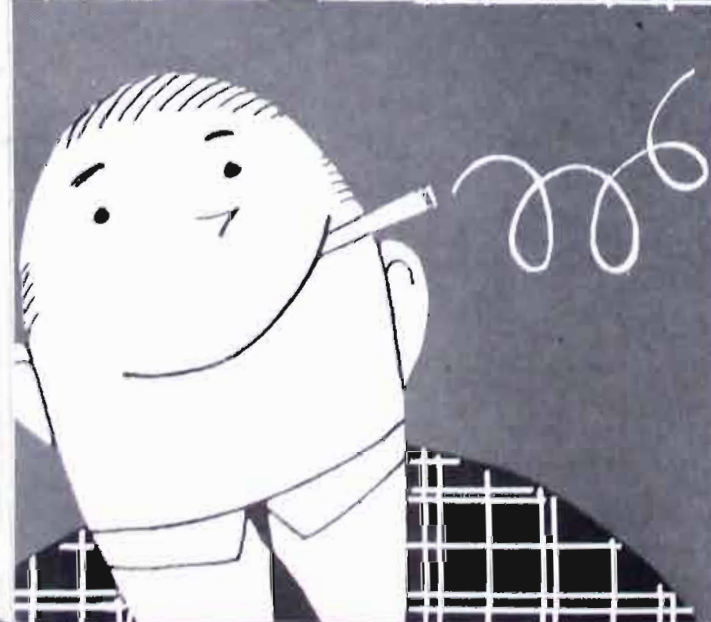
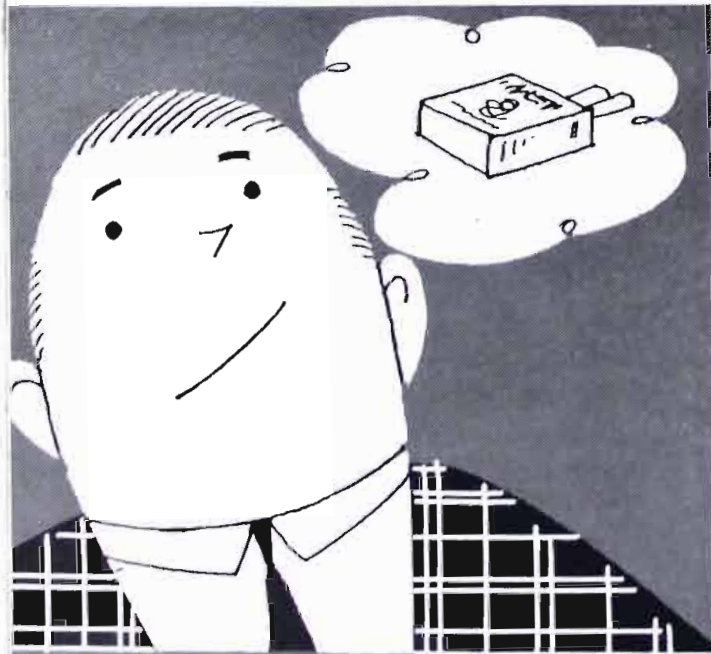
Compared to the cigarette makers, there is a small amount of advertising for evaporated milks, and fewer nationally known brands. In this field, too, TV has made consumers more aware of TV brands and has converted familiarity to use.

CIGARETTES: FAMILIARITY—Viewers of each cigarette-sponsored program were more familiar with the advertised brand than non-viewers were.

The record-breaking *I Love Lucy* scores the highest index among cigarette programs, 387. *Lucy* followers mention Philip Morris almost three times as often as non-viewers. (Last winter there was much general comment because Philip Morris sales had slipped, despite its sponsorship of the highest-rated show in TV. This study indicates that *Lucy* actually does a good job of selling the brand name.)

USE—Among viewers of *Camel News Caravan*, there are 124 per cent more Camel smokers than there are among non-viewers. The news program has a higher use score than any other cigarette program studied, coming out considerably ahead of Camel's *Man Against Crime*.

Interesting is the performance of two Philip Morris vehicles. Among *Racket Squad* watchers, 60 per cent more smoke the sponsoring brand than do non-watchers. The far higher-rated *Lucy* does not do as well, having only 29 per cent more brand



Familiarity with Cigarette Brand

Brand	Program	Viewers	Non Viewers	Index of Familiarity
Chesterfield	Dragnet	72.5	64.7	112
Camel	Man Against Crime	71.9	59.4	121
Philip Morris	I Love Lucy	46.1	11.9	387
Philip Morris	Racket Squad	44.8	37.8	119
Lucky Strike	Robt. Montgomery Presents	50.5	50.0	101
Pall Mall	Big Story	54.3	40.9	133
Chesterfield	Perry Como	71.7	68.7	104
Old Gold	Chance of a Lifetime	21.1	15.5	136
Camel	Camel News	72.0	60.4	119
Lucky Strike	Private Secretary	50.4	50.1	101
Old Gold	Two for the Money	20.1	14.8	136
Chesterfield	Godfrey and His Friends	71.2	64.8	110

Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
Chesterfield	Dragnet	21.7	13.9	156
Camel	Man Against Crime	9.4	6.6	142
Philip Morris	I Love Lucy	7.2	5.6	129
Philip Morris	Racket Squad	8.3	5.2	160
Lucky Strike	Robt. Montgomery Presents	6.6	6.2	106
Pall Mall	Big Story	13.3	7.8	171
Chesterfield	Perry Como	22.8	16.3	140
Old Gold	Chance of a Lifetime	3.7	1.4	*
Camel	Camel News	12.1	5.4	224
Lucky Strike	Private Secretary	8.1	5.8	140
Old Gold	Two for the Money	2.0	1.7	*
Chesterfield	Godfrey and His Friends	20.9	11.9	176

Familiarity, Camel News is ahead in use

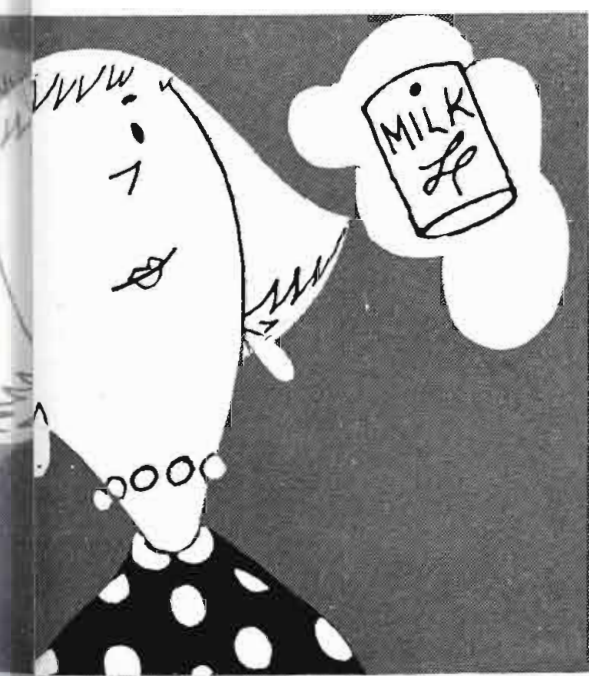
smokers among viewers. Projecting this to *Lucy's* vast audience indicates that the program is selling the brand at a good clip, but still has a large unconverted audience.

EVAPORATED MILKS: Familiarity with Carnation was higher among viewers of its *Burns & Allen* program than among non-viewers, as was familiarity with Pet Milk among viewers of its *Original Amateur Hour*. Use was higher as well. Among *Burns & Allen* viewers, one out of three use Carnation; among non-viewers the brand is used by one out of four. *Amateur Hour* had come on for Pet Milk a short time before the interview period. Even so, viewers of the new program used Pet Milk 15 per cent more than non-viewers did.

NOTE: The index of performance, for both familiarity and use, serves as a comparative measure of effectiveness. If the proportion of buyers among viewers and non-viewers is equal, a program may be said to have no effect in getting people to buy the product. In such cases, the index of performance would be 100. The greater the effect of the program, the higher the percentage of buyers among viewers.

Here is how the index is computed:

$$\text{INDEX OF PERFORMANCE} = \frac{\text{percentage of viewers of a program using brand advertised}}{\text{percentage of non-viewers using brand advertised}} \times 100$$

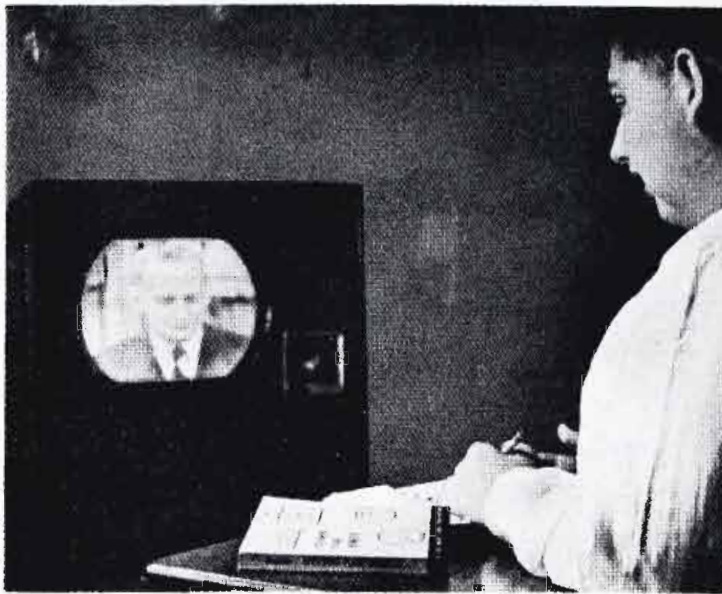
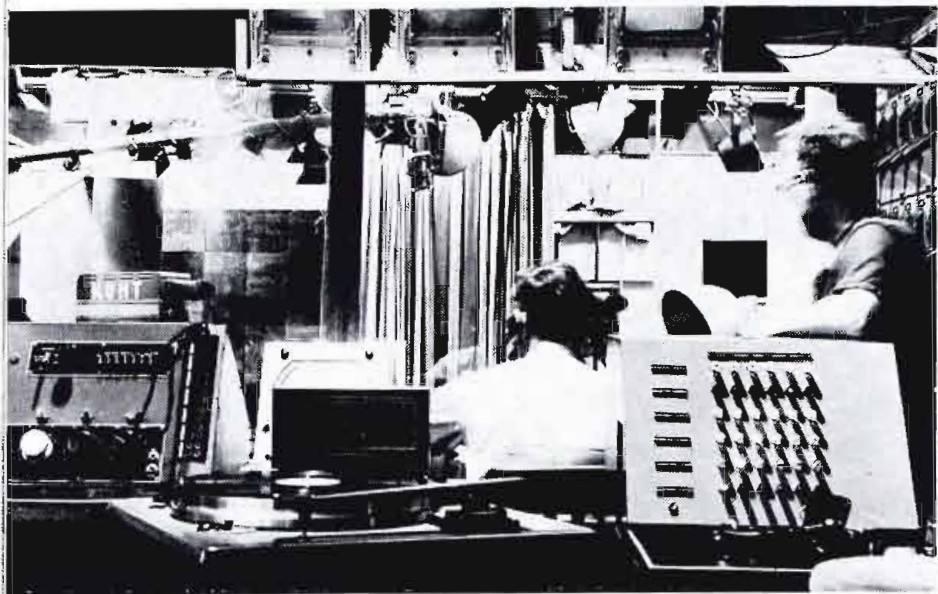


Familiarity with Milk Brand

Brand	Program	Viewers	Non Viewers	Index of Familiarity
Pet	Original Amateur Hour	46.3	37.1	125
Carnation	Burns & Allen	78.6	59.9	131
Non-TV brands mentioned by sample				Per cent familiar
Borden				23.3
Nestles				21.8
A & P				21.6

Presence of Brand in Home

Brand	Program	Viewers	Non Viewers	Index of Use
Pet	Original Amateur Hour	8.5	7.4	115
Carnation	Burns & Allen	33.4	23.1	145
Non-TV brands used by sample				Per cent using brand
Nestles				6.9
Borden				6.1
A & P				5.3



Bulk of \$335,000 capital went into equipment. Control room above seats 25 students in addition to working space for professional and novice engineers. KUHT gives 8 courses via TV; shut-ins can buy books, turn in assignments by mail

The Country's First Educational TV Station

TEXAS can well raise its 10-gallon hat to one of its greatest accomplishments . . . the nation's first educational television station, KUHT, Houston.

Although the full significance of KUHT's efforts cannot be measured as yet, they have already racked up valuable know-how at a time when most educators are only theorizing.

Devoted solely to education by the University of Houston, KUHT telecast its first official picture on June 8, after test patterns and program experiments which started in May. Since then, KUHT has programmed 21 hours per week with its program schedule extended to 40 hours with the start of the fall semester.

Cost of getting on the air for KUHT was \$325,000 of which all was spent on equipment, with some of the facilities of the University's radio station being remodelled. Funds for the operation of the station were furnished by the University with the exception of one \$10,000 contribution by Emerson Radio.

Major objective of KUHT is the presentation of formal instruction to extend the University's facilities to community needs and interests.

Although present enrollment at the University of Houston is about 15,000, estimates by the station suggest that at least 100,000, unable to come to the campus, will be able to receive instruction. Full resources of the University will be used, with cultural subjects including drama, music, public af-

fairs and forums being presented under the guidance of noted authorities.

As part of the fall schedule, eight courses, from biology to psychology, will be offered to the community. Many of these courses which carry credit, are being taught, insofar as the lecture course is concerned, only by television.

Not overlooking technical or visual techniques for their programs, KUHT under the management of Dr. John C. Schwarzwald, Chairman of the Department of Radio and Television, has set up facilities which many commercial stations would be proud of.

These facilities include one

transmitter building, a 300-ft. free standing tower soon to be replaced by one 700 ft. high, a control room with space for 25 students, an announcer's booth, a studio 37'x26', a film room, two storage rooms, one news room, one maintenance room, one design room, three offices, one makeup room and three classrooms.

Studio facilities are standard with three cameras. In actual practice, for the present, one of the cameras, with an I.O. head, is being used for film pick-ups until a new film scanner is delivered. Programs are done back to back with flats sometimes utilized on both sides for peak efficiency.

Operating budget for KUHT is \$105,000, with approximately 60

Commissioner Freida Hennock and U. of H. acting president McElhiney at opening



Manager, Dr. Schwarzwald, head of AM-TV department, checks with producer-director



TELECOURSES

HOUSTON

KUHT — CHANNEL 8

FALL SEMESTER, 1953

AGRICULTURE 326

Dairying and Dairy Herd Management. Lectures and demonstrations on TV plus seminars and field trips. CREDIT: 2 SEMESTER HOURS

AGRICULTURE 425

Soil and Pasture Management. Improved methods for owners or managers of large and small acreage. CREDIT: 2 SEMESTER HOURS

RESIDENCE CREDIT requires registration on the University campus and includes regular seminar meetings on campus. CORRESPONDENCE CREDIT requires registration by mail and all lessons and purchase of books will be handled by mail with special arrangements for shut-ins, for final examinations on campus. TV HOME STUDY registration may be by mail. Students receive outlines of courses, printed pamphlets, work sheets, and approximately one study assignment will be graded per month. Academic credit is not allowed for television home study.

per cent set for salaries. On the payroll are 28 persons, nine of whom are part-time employees. All but eight of the full-time employees double as teachers in the radio department. Personnel includes, in addition to Dr. Schwarzwald, four producer directors, one chief engineer, six engineers, one traffic manager, one art director, one film director, two writers, two secretaries and nine student assistants.

The most successful program has been *Beginning Psychology* taught by Dr. Richard I. Evans. Lecturing to an average audience of over 20,000, Dr. Evans has been receiving a steady flow of mail containing questions and comments, all in praise.

On regular college courses, KUHT will stick to straight classroom approach. *Beginning Psych* has pulled most mail; least mail comes to shows with "commercial" format

BIOLOGY 131

Life Sciences! The scientific facts and principles of biology applied to everyday living. CREDIT: 3 SEMESTER HOURS

ENGLISH 231

The Humanities—World Literature, Art and Music. The basic cultural course to provide a working knowledge of the fine arts. CREDIT: 3 SEMESTER HOURS

MUSIC 131

Listening to Music. Designed to increase the enjoyment and understanding of great music of all periods. CREDIT: 3 SEMESTER HOURS

PSYCHOLOGY 231

Psychology and Life. The study of human behavior and the individual's adjustment to problems of everyday life.

Mail pull on this program has more or less established a pattern for future shows. Least effective have been those programs in which attempts were made by the station to follow commercial formulas in their formats. As the result of this knowledge, KUHT now feels that courses containing subject matter of high scholastic content can be popular.

Says acting President, C. P. Elhinney, "It's been said that educational television is the most important development in the history of the human race since the invention of the printing press. We at the University of Houston are devoting ourselves wholeheartedly to determine the true potentials of this great new medium."

KUHT PROGRAM SCHEDULE Monday, Sept. 14, 1953

4:00-4:30

IT'S FOUR - Women's House-keeping.

4:45-5:00

BOOKLAND - Children's Show

5:30-5:45

Latest news from AP wires prepared by Radio and Television Students.

5:45-6:00

Sports news shown by news department.

6:00-6:30

MUSIC APPRECIATION -Music 131. Designed to increase the enjoyment and understanding of great music of all periods.

6:30-7:00

PHOTOGRAPHY 225 - This course includes composition of a subject, modeling and body structure.

7:00-7:45

BIOLOGY 131-The scientific facts and principles of biology applied to everyday living. Lecture today is, "Is it 'scientific'?"

8:00-8:30

ART SHOW - Introduction of the entire Art Department faculty & discussion of the types of art classes offered.

8:30-9:00

NAVY SHOW - Navy reserve film with live introduction explaining different phases of reserve training.

9:00-9:30

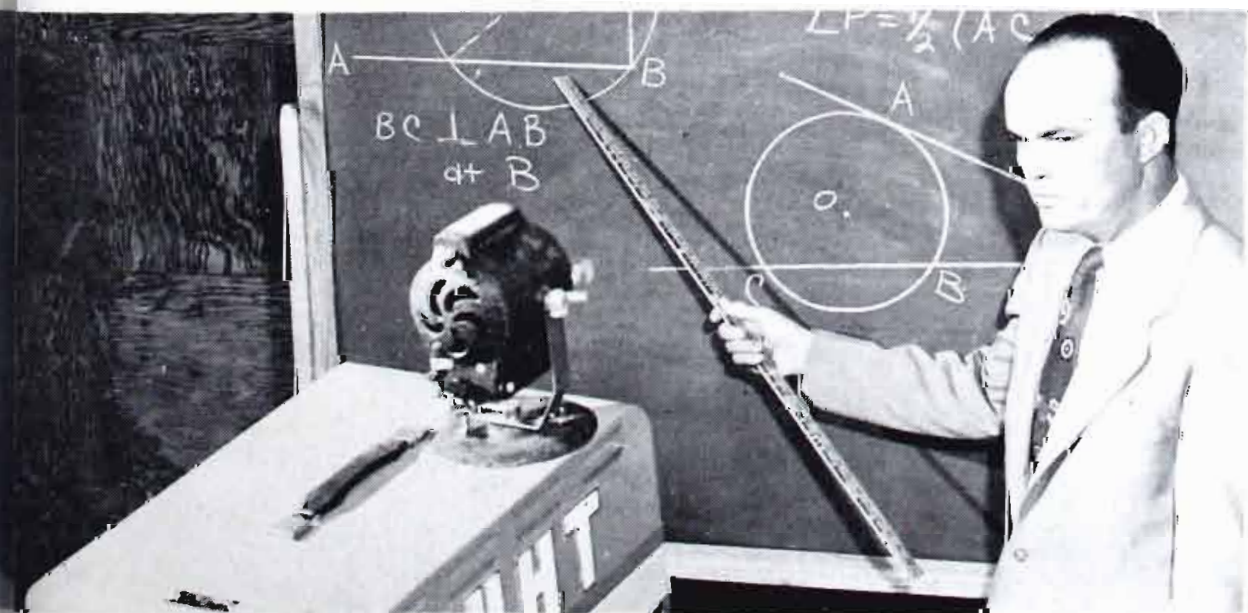
ALUMNI ALBUM - Alumni Association shows the history of the University.

9:30-10:15

PSYCHOLOGY 231 - The study of human behavior and the individual's adjustment to problems of everyday life. Lecture today is "Bogus Psychologies."

10:15-10:30

NEWS IN FOCUS-Latest news.





*WEWS...winner of the 1952
George Foster Peabody Award
for outstanding local public
service by a television station*

*"Give light and the people
will find their own way"*



WEWS CLEVELAND
SCRIPPS-HOWARD RADIO, INC.

WHAT SHOWS ARE THEY BUYING?

Trends Since 1951 — analysis of fall line-up by program type and sponsor

ADVERTISERS are putting their network money where they can spread their costs by multiple and alternate week sponsorship. Daytime variety is their first choice, with 39 companies riding on six shows. Because of the 27 sponsors currently on *Today*, the news category has a total of 35 sponsors. Still on the rise, situation comedy carries advertising for 32 bank-rollers, using 24 shows.

Quiz and audience participation programs have the next longest sponsors roster—31 advertisers using 23 shows. Close behind is comedy variety; 29 advertisers have bought 13 programs. Twenty-seven advertisers are banking on straight drama, putting 24 shows into the field.

With more sponsored programming being networked than ever before, the number of different vehicles at presstime stands at 169. The total number

of sponsorships: 279, (counting P & G's two shows in the dramatic category as two sponsorships and the eleven advertisers using the daytime Godfrey show as eleven, and so forth).

Variety, comedy and musical, are being used more than they were last season, according to the three year programming trend charted below. Interview formats and children's shows are attracting more sponsorship coin as is drama and mystery. In terms of hours on the air, daytime variety is down, whereas daytime serials and audience participation vehicles are on the increase.

Advertisers have increased their use of those categories which last year averaged the highest ratings.

A complete listing of all network commercial programs, by category and sponsors, appears on the following pages.

THREE YEAR PROGRAM TREND: Pulse

CATEGORY	Fall 1953 (scheduled) Hrs/wk	Jan-June 1953		Jan-June 1952		Jan-June 1951	
	Hrs/wk	Hrs/wk	Av. Rating	Hrs/wk	Av. Rating	Hrs/wk	Av. Rating
QUIZ & AUDIENCE PARTICIPATION	28.00	28.13	10.4	21.92	9.1	16.13	10.6
DRAMA & MYSTERY	23.25	19.13	19.7	21.92	17.1	19.40	17.3
DAYTIME VARIETY	14.00	18.92	9.0	21.75	6.8	-	-
NEWS	16.00	16.79	5.8	13.50	5.4	3.21	11.6
KID SHOWS	15.75	12.70	12.4	16.38	10.3	24.75	11.0
COMEDY - SITUATION	12.00	10.25	22.6	6.75	17.8	5.04	14.4
COMEDY - VARIETY	11.50	9.08	29.8	13.46	23.8	29.50	14.3
FORUMS & DISCUSSION	5.75	6.50	4.0	6.92	4.1	4.00	7.0
SERIAL STORIES	8.75	5.33	9.5	6.25	6.5	2.50	4.9
INTERVIEWS	10.75	5.25	8.2	8.88	6.0	6.79	6.5
EDUCATION & SCIENCE	2.25	5.17	5.4	1.83	4.0	3.63	4.4
BOXING	5.75	4.71	17.0	2.67	23.8	1.83	25.2
MUSICAL VARIETY	12.00	4.50	12.7	12.67	9.3	11.21	12.7
WRESTLING	1.50	4.17	12.7	3.42	9.1	4.42	8.8
WESTERN & SERIAL	4.50	3.67	10.4	1.75	19.0	3.00	18.4
RELIGION	2.00	2.75	4.6	3.17	3.2	2.08	2.9
TALENT	2.50	1.79	18.3	4.42	16.4	3.63	17.3
OTHERS	6.00	9.62		14.01		25.51	
TOTAL	182.25	168.46		181.67		166.63	

WHAT PROGRAMS ARE THEY BUYING breakdown by categories

★DAYTIME VARIETY

Shared sponsorship opportunities make daytime variety advertisers #1 choice. 39 companies have bought into six shows, each one carrying at least two bankrollers. Godfrey has 11 sponsors, Garry Moore, 10. New entry: Bob Crosby.

Bob Crosby 5/w (1/4 hrs.)	30
American Dairy Assn. 2 seg.	
Tappan Stoves 1 seg.	
General Mills 1 seg.	
Englander Beds 1 seg.	
Paul Dixon 5/w	60
Vitamin Corp. 1 seg.	
River Brand Rice Mills 1 seg.	
Arthur Godfrey 4/w (1/4 hrs.)	75-90
Kellogg 2 seg.	
Knemark 2 seg.	
Int'l Cellucotton 2 seg.	
Snow Crop 2 seg.	
Star-Kist Tuna 2 seg.	
Lever Bros. 2 seg.	
Pillsbury Mills 4 seg.	
Liggett & Myers 2 seg.	
General Motors 2 seg.	
Toni Co. 2 seg.	
National Biscuit 2 seg.	
Garry Moore 5/w (1/4 hrs.)	30
Masland Rugs 1 seg.	
Hoover Co. 1 seg.	
Cats Paw Rubber 1 seg.	
Pillsbury Mills 1 seg.	
Purex Corp. 1 seg.	
Best Foods 1 seg.	
Swift & Co. 1 seg.	
Norge Division, Borg-Warner 1 seg.	
Converted Rice 1 seg.	
Kellogg Co. 1 seg.	
Omnibus (1/4 sponsorship)	90
Greyhound	
American Machine & Foundry	
Scott Paper Co.	
Kate Smith 5/w (1/4 hrs.)	60
James Lee 1 seg.	
Consolidated Cosmetics 1 seg.	
Dow Chemical 1 seg.	
Gerber Products 1 seg.	
Corn Products Refining Co. 1 seg.	
Doeskin Products, Inc. 1 seg.	
Londers, Frory & Clark 1 seg.	
The Simoniz Co. 1 seg.	
Borden Co. 1 seg.	

★COMEDY-SITUATION

Second in advertisers' favor. 32 companies are sponsoring 24 shows—twice as many as were on last fall. Nine of these have alternate week bankrollers. Nine new vehicles have entered the ratings derby.

Bonino	30
Philip Morris alt. weeks	
Lady Esther alt. weeks	
Burns & Allen	30
Carnation alt. weeks	
Goodrich alt. weeks	
Colonel Hemphrey Flack	30
American Chic Co. alt. weeks	
(Co-sponsor) alt. weeks	
Dennis Day	30
RCA Victor	
Stu Erwin	30
General Mills	
Ethel & Albert	30
Sunbeam	
I Love Lucy	30
Philip Morris	
I Married Joan	30
General Electric	
Jamie	30
Duffy Mott alt. weeks	
Ekco Products, Inc. alt. weeks	
Life of Riley	30
Gulf Oil	
Life with Father & Mother	30
S. C. Johnson	
Make Room for Daddy	30
American Tobacco alt. weeks	
Speidel alt. weeks	
Mama	30
General Foods	
Meet Mr. McNutley	30
General Electric	
Mr. Peepers	30
Reynolds Metals	

My Favorite Husband	30
International Silver alt. weeks	
Simmons alt. weeks	
My Friend Irma	30
Brown & Williamson	
My Little Margie	30
Scott Paper	
Our Miss Brooks	30
General Foods	
Ozzie & Harriet	30
Hotpoint alt. weeks	
Lambert Co alt. weeks	
Pride of the Family	30
Armour alt. weeks	
Bristol Myers alt. weeks	
Private Secretary	30
American Tobacco	
Topper	30
R. J. Reynolds	
Where's Raymond?	30
American Cig & Cig alt. weeks	
Sherwin Williams alt. weeks	

★QUIZ-AUDIENCES PARTICIPATION

Cross the board strips in daytime and multi-sponsorship make this third most favored category. There are 23 shows in the group, working for 31 sponsors. Only two fall debutantes, but some are summer holdovers.

A Dollar A Second	30
Wine Corp. of America	
Anyone Can Win	30
Carter Products alt. weeks	
Beat The Clock	30
Sylvania	
Chance of A Lifetime	30
P. Lorillard	
Double Or Nothing 3/w	30
Campbell Soups	
Down You Go	30
Carter Products alt. weeks	
Helen Curtis alt. weeks	
I'll Buy That 2/w	30
Seeman Bros. 2-15 seg.	
I've Got A Secret	30
R. J. Reynolds	
Life Begins At 80	30
Serutan	
Art Linkletter 5/w	30
Lever Bros. 3-15 seg.	
Pillsbury 4-15 seg.	
Kellogg 2-15 seg.	
Green Giant 1-15 seg.	
Groucho Marx	30
DeSoto-Plymouth	
Name That Tune	30
Speidel alt. weeks	
Block Drug alt. weeks	
Name's The Same	30
C. A. Swanson alt. weeks	
S. C. Johnson alt. weeks	
On Your Account 5/w	30
Procter & Gamble Tu W F 3-30 seg.	
On Your Way	30
Welch's Wine	
Place The Face	15
Toni	
Quick As A Flash	30
Thor alt. weeks	
Ekco Products, Inc. alt. weeks	
Strike It Rich 5/w	30
Colgate-Palmolive-Peet M W F 3-30 seg.	
The Big Payoff 5/w	30
Colgate M W F 3-30 seg.	
Twenty Questions	30
Bauer & Black	
Two For The Money	30
P. Lorillard	
What's My Line	30
Stopette alt. weeks	
Remington-Rand, Inc. alt. weeks	
Pantomime Quiz	30
Parliament alt. weeks	

★COMEDY-VARIETY

Fourth in advertiser preference, with 29 sponsors signed for 13 shows. Increased coin is eased by cost-sharing. Two new entries: P & G's *Paul Winchell* and *George Jessel* for Ekco, Gemex and B.B. Pen. **All Star Revue (alt. 3 out of 4 with Your Show of Shows)** 90 (See Your Show of Shows for sponsors)

Jack Benny (every 3rd week)	30
American Tobacco	
Milton Berle (Bob Hope every 4th week)	60
Buick	

Red Buttons	30
General Foods	
Colgate Comedy Hour	60
Colgate	
Jackie Gleason Show	60
Nestle Co. 1 seg.	
Schick 1 seg.	
Scheaffer Pen Co. 1 seg.	
Godfrey & His Friends (1/2 hr.)	60
Liggett & Myers 1 seg. week	
Pillsbury Mills 1 seg. alt. weeks	
Toni 1 seg. alt. weeks	
George Jessel	30
Ekco Products, Inc. alt. weeks	
B.B. Pen Co. alt. weeks	
Gemex Watch Bands alt. weeks	
Bob Hope (alt. with Berle every 4th week)	60
General Foods	
Red Skelton	30
Pharmaceuticals, Inc.	
Toast of the Town	60
Lincoln-Mercury	
Paul Winchell	30
Procter & Gamble	
Your Show of Shows (alt. 3 out of 4 with All Star Revue)	90
RCA Victor-Armour Co. 9:00-9:30 alt. weeks	
SOS-Benus Watch 9:30-9:45	
Griffin-Scheaffer Pen 9:45-10:00	
Schwayder Bros. 10:00-10:30	
Cats Paw Rubber 10:00-10:30	
Jahnsen & Johnson 10:00-10:30	
Lewis Howe Co.-Adolphs Limited 10:00-10:30 alt. weeks	

★MUSICAL VARIETY

Ten companies are sponsoring nine shows. Crosley becomes alternate sponsor of *Hit Parade*. Other new entry is *Juke Box Jury*, partially sponsored by Hazel Bishop.

Perry Como Show 3/w	15
Liggett & Myers	
Eddie Fisher 2/w	15
Coca Cola	
Jane Froman	15
General Electric 1 seg.	
Dave Garroway Show	30
Pontiac	
Hit Parade	30
American Tobacco alt. w/Crosley	
Juke Box Jury	60
Hazel Bishop 1 30 min. segment	
Arthur Murray	15
Consolidated Royal Chemical	
Dinah Shore 2/w	15
Chevrolet	
Fred Waring	30
General Electric	

★KIDS SHOWS

On the rise, non-western kids shows carry 21 advertisers on 11 programs. Three space operas; three circus formats; one new entry. Three are strips.

Rod Brown	30
General Foods	
Tom Corbett, Space Cadet	30
International Shoe Co.	
Ding Dong School 5/w	30
Minnesota Mining T 1-30 seg.	
Scott Paper Th 1-30 seg.	
General Mills Fri 1-30 seg.	
Howdy Doody 5/w	30
Colgate 2-15 seg.	
Continental Baking 1-15 seg.	
Kellogg Co. 2-15 seg.	
Ludens 1-15 seg.	
Standard Brands 2-15 seg.	
Welch Grape Juice alt. 1-15 seg.	
International Shoe alt. 1-15 seg.	
Gabby Hayes 5/w	15
Quaker Oats M & F 2 seg.	
Minute Maid Th 1 seg.	
Sky King	30
Derby Foods, Inc.	
Smilin' Ed's Gang	30
Brown Shoe Co.	
Space Patrol	30
Ralston-Purina	
Super Circus	60
Kellogg 1-30 seg.	
Mars 1-30 seg.	
The Big Top	60
National Dairy	
Tootsie Hippodrome	30
The Sweets Company	

Listed for each program is length of telecast in minutes, #/w means number of telecasts during one week. On multi-sponsorship shows, all advertisers signed to date are listed; this doesn't necessarily mean show is sold out. 1/4 hr or 1/2 hr appearing after program title indicates segment size in which show is sold. # seg. indicates number of these units per week used by advertiser.

169 network shows sponsored for fall with advertiser and segment

★DRAMA & MYSTERY

Twenty-seven advertisers are using 24 dramas, making this one of the biggest categories. New shows are plentiful—Kraft's second hour-long *Theatre*, *US Steel Hour*, *Letter to Loretta*, *Medallion*, *Philip Morris Playhouse*. Hallmark expanded its half hour show to 60 minutes. Four pairs of alternating sponsors.

DRAMA	
Armstrong Circle Theatre	30
Armstrong Cork	
Big Town	30
Lever Bros.	
Cavalcade of America	30
DuPont	
City Hospital	30
Carter Products	
Comeback	30
Sealy Inc. alt. weeks	
Ekco Products, Inc. alt. weeks	
Fireside Theatre	30
Procter & Gamble	
Ford Theatre	30
Ford	
Four Star Playhouse	30
Singer Sewing Machine	
Hallmark Theater	60
Hallmark	
Kraft TV Theatre 2/w	60
Kraft Foods	
Letter to Loretta	30
Procter & Gamble	
Lux Video Theatre	30
Lever Bros.	
Medallion Theatre	30
Chrysler	
Mirror Theatre	30
Revlon	
Robert Montgomery Presents	60
American Tobacco alt. weeks	
S. C. Johnson alt. weeks	
Philip Morris Playhouse	30
Philip Morris	
Pepsi Cola Playhouse	30
Pepsi Cola	
Playhouse of Stars	30
Schlitz	
Studio One	60
Westinghouse	
TV Playhouse	60
Philco alt. weeks	
Goodyear alt. weeks	
TV Soundstage	30
Campbell Soup	
US Steel Hour alt. weeks	60
U. S. Steel	
You Are There	30
Electric Companies alt. weeks	
Prudential alt. weeks	

MYSTERY

No new programs among the 12 in this category. Fifteen advertisers are using mysteries, four via shared sponsorship. New to nighttime network is *Simoniz*, which is picking up the alternate week of *Big Story* which this year will plug Fall Malls every other week.

Big Story	30
American Cig & Cig alt. weeks	
Simoniz alt. weeks	
Danger	30
Block Drug	
Dragnet	30
Liggett & Myers	
Inspector Mark Saber	30
Sterling Drug	
Rocky King	30
American Chiclé	
Kreiser	
Man Against Crime	30
R. J. Reynolds	
Man Behind the Badge	30
Bristol Myers	
Martin Kane	30
U. S. Tobacco	
The Plainclothesman	30
Larus	
Carter Products	
Suspense	30
Electric Auto-Lite	
Treasury Men in Action	30
Borden Co.	
The Web	30
P. Lorillard	

★SPORTS

Fall line-up of network shows has four series of football games and four rider programs. Eight network advertisers are paying the freight. Some of the entries are co-oped in non-network markets. Four advertisers are using four boxing programs, all holdovers.

BOXING:

Blue Ribbon Bouts	45
Pabst	
Cavalcade of Sports	45
Gillette Safety Razor Co.	
Greatest Fights	15
Chesebrough Mfg.	
Saturday Night Fights	45
Bayuk Cigar Co.	

FOOTBALL:

Game of the Week	195
Falstaff Brewing	
NCAA Football Game	
General Motors	
Post Football	15
Pontiac	
Pre Football	15
Oldsmobile	
Pro Football	
Westinghouse	
Pro Football	150
Standard Oil Co.	
Red Barber	15
Camml Solvents	
Sports Showcase	30
American Home Products	

★NEWS

The 27 sponsors currently using *Today* push up the total of news sponsors to 35. Aside from this strip, eight advertisers are using seven newscasters. Whitehall's John Daly show is sole newcomer. Other sponsors are holdovers.

Camel News Caravan 5/w	15
R. J. Reynolds	
Bob Considine	15
Mutual of Omaha	
John Daly & the News 5/w	15
Whitehall Pharrnical Co. (1/2 sponsorship)	
Douglas Edwards & News 5/w	15
General Motors 3 seg	
See It Now	30
Aluminum Co.	
Sunday News Special	30
Norwich Pharmaceutical	
Today 5/w	120
Multiple sponsorship	
Walter Winchell	15
Gruen Watch alt. weeks	
Carter Products alt. weeks	

★INTERVIEWS

Nine sponsors riding on eight shows. *Person to Person* bowing in on split regional sponsorship, with Amoco picking up the eastern check, Hamm Brewing, the western. Other programs are holdovers, as are other sponsors.

Broadway to Hollywood	30
Tide Water Oil	
Meet the Press	30
Revere Copper & Brass	
Orchid Award	15
Brown & Williamson	
Person to Person	30
American Oil Co. eastern	
Hamm Brewing western	
Sports Spot	15
General Cigar	
This is Your Life	30
Hazel Bishop	
Welcome Travelers 5/w	30
Procter & Gamble 5-15 seg.	
You Asked for It	30
Rosefield Packing	

★WESTERN

With many westerns sewed up by syndicated film, there are only three sponsored oaters on the networks. All are holdovers carrying long-time sponsors.

Gene Autry	30
Wrigley	
Lone Ranger	30
General Mills	
Roy Rogers	30
General Foods	

★SERIALS

Four sponsored vehicles, same as last year; two under the P & G banner, one for American Home. Toni and General Mills are new to this category. They share the only debuting serial which has picked up sponsors, *Valiant Lady*.

Guiding Light 5/w	15
Procter & Gamble	
Love of Life 5/w	15
American Home Products	
Search For Tomorrow 5/w	15
Procter & Gamble	
Valiant Lady 5/w	15
Toni Co. 2 seg.	
General Mills 3 seg.	

★FORUMS AND DISCUSSIONS

Four advertisers using four shows in this group. Back on network again is *Leave It to the Girls*, now plugging Ex-Lax. Pharmaceuticals, Inc. comes into network ranks on *Juvenile Jury*.

Chronoscope 3/w	15
Longines-Wittnauer Watch Co.	
Juvenile Jury	30
Pharmaceuticals Inc.	
Leave It to the Girls	30
Ex-Lax Inc.	
This Is Show Business	30
Schick	

★TALENT

No shared sponsorship in this group—four advertisers are using four shows. Sole newcomer is Lorillard's *Judge for Yourself*.

Judge for Yourself	30
P. Lorillard	
Original Amateur Hour	30
Pet Milk	
Talent Scouts	30
Lipton Tea	
TV Teen Club	30
The Sweets Co. of America	

★RELIGIOUS

Faith for Today	30
Voice of Prophecy	
Life Is Worth Living	30
Admiral	

★EDUCATION & SCIENCE

Zoo Parade	30
Quaker Oats	

★MUSIC

Voice of Firestone	30
Firestone Tire & Rubber	

She's about to spend \$204,000,000



J. Kaufman



...in the daytime

It's part of her daily routine to reach for a television dial... for a shopping list... for the things on shelves she wants to buy. *All in the daytime* and usually in that order.

She's one of the nation's 26 million housewives who — each day — spend 26 million *hours* with daytime television, and 204 million *dollars* at the store.

And *one of every three* of these dollars is spent in the markets of the 10 stations represented by CBS Television Spot Sales. They're stations that since 1951 have—

...*doubled* in daytime audiences—
with 13,500,000 different viewers

...*doubled* in daytime economy—
with costs-per-M as low as 34 cents

...*tripled* in participation of sponsors—
with close to 2,000 messages weekly

So talk to your customers in the daytime—
and *show* them—before they spend all
that money. Dollar for dollar, you'll get
your biggest share through the stations
represented by...

CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia;
WTOP-TV, Washington; WBTV, Charlotte; WMBR-TV, Jacksonville;
WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-
Houston; KSL-TV, Salt Lake City; KNXT, Los Angeles and
CTPN, CBS Television Pacific Network.

THESE ARE THE TELEVISION STARS



TO
MILLIONS
IN LOS ANGELES . . .
ALL EXCLUSIVELY ON
KTLA

*Los Angeles is sold on KTLA and its Stars
That's Why They can sell Your Product
BEST!*



KTLA Offices and Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-3181

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(37) DE

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram
VLT	International Victory Letter

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA364 RX PD=WUX PHOENIX ARIZ 30 316PMM 1953 JUN 30 PM 5:46
ARTHUR GROSS, GUILD FILMS INC
510 MADISON AVE

OUR 7-WEEK OFFER OF AN EXCLUSIVE LIBERACE RECORD WITH EVERY NEW SAVINGS ACCOUNT OF TEN DOLLARS OR MORE HAS JUST PASSED ONE MILLION DOLLARS IN DEPOSITS. CONGRATULATIONS TO LIBERACE AND TO GUILD FILMS FOR A WONDERFUL TELEVISION SHOW

M G READE ADVERTISING DIRECTOR VANNEY NATIONAL BANK PHOENIX ARIZONA

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



\$7,500 for 13-week campaign brings bank a million dollars in new deposits

How to Get a Million \$ in the Bank

PUT five program men in a room, turn on the set to *Liberace* and the chances are that all five would walk out on the show. When it was first offered, if anyone had mentioned the program as a possibility for bank sponsorship, he would probably have ended up in a straight jacket.

If ever there were an example of how little one's own personal tastes mean, it is in the *Liberace* film show. For here's a program that has escaped the wrath of few big city newspaper critics. In spite of this, the program has consistently wrapped up some of the best ratings ever earned by syndicated programs. What's more, it is doing an outstanding job for banks.

The Valley National in Arizona, with the help of the "Continental" of the keyboard and a strong give-away, has chalked up over one million dollars in new deposits. There's a lesson in this bank's use of television for every advertiser, whether it be a major food company or local merchant. Most advertisers, with a show like *Liberace* would be satisfied with the high rating and the knowledge that their commercial story was getting over to a large number of

people. But Mort Reade, the bank's advertising director, is a firm believer in the school of "advertising impressions aren't enough." A natural for him, therefore, was the give-away that came with the show.

The give-away was a special recording by Liberace of *Dark Eyes* and *Brahms Lullaby*, not available in the stores. During the program's commercials, the record was offered to anyone who opened a new savings account of \$10.00 or more with the bank.

On May 19, live announcements of the offer were made on at least one of the two commercials each week, on stations KPHO-TV, Phoenix, and KOPO-TV, Tucson; following up on the television-only announcement, counter cards and photo of Liberace were placed in 25 of the bank's branches.

Seven weeks later, the staggering sum of over a million dollars in new deposits was chalked up directly to the record offer.

The average account opened on the give-away was \$750, with many five figure accounts opened for the same reason.

Following the television offer, the bank promoted the give-away via newspapers and radio as well.

Interesting is The Valley National's previous experience with television. Like so many other banks the inclination was to turn to a show of an institutional nature; in this case, a half hour panel show. But the program just didn't have sufficient entertainment value.

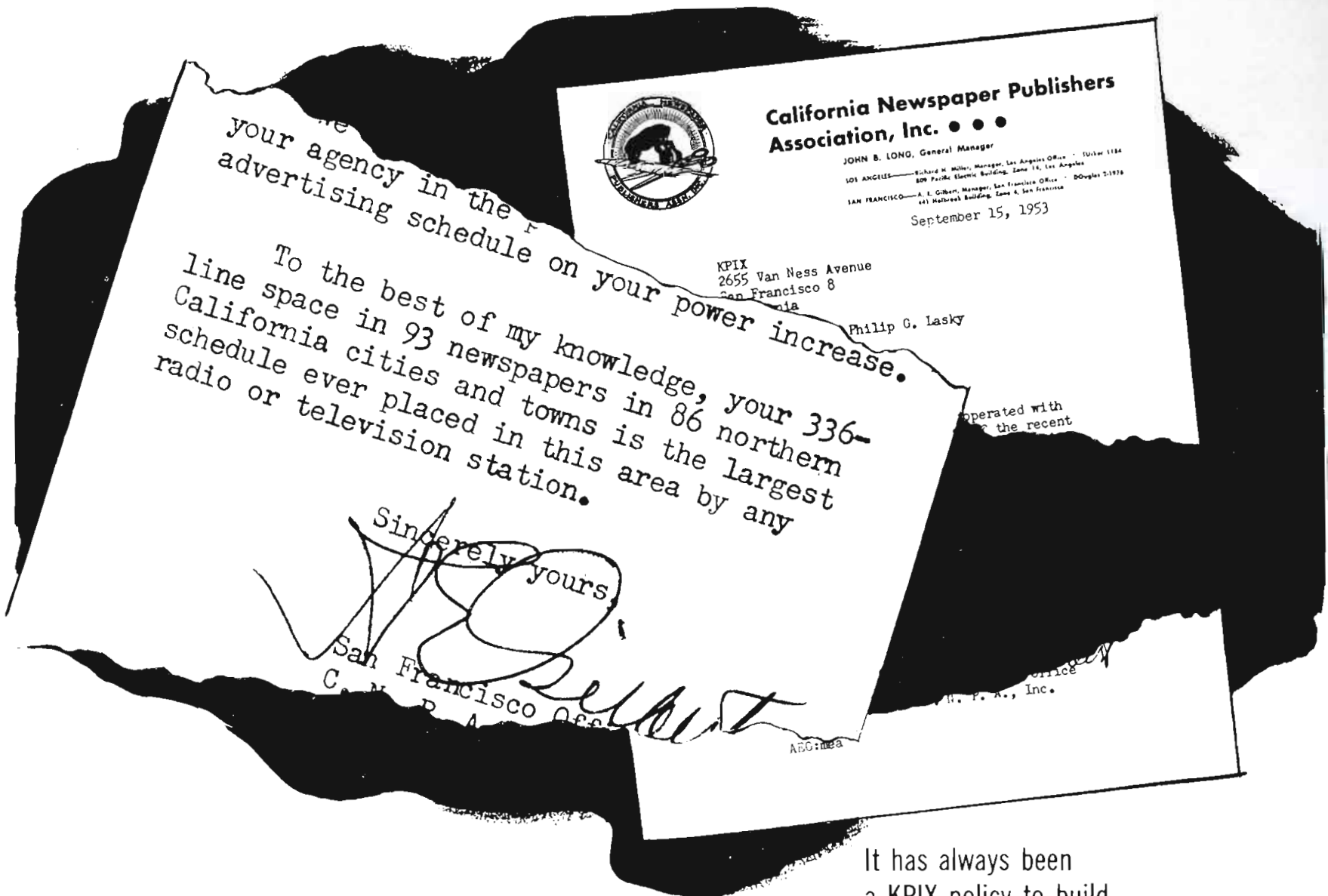
Therefore, when word got around what *Liberace* was doing for other banks, and when advertising director Reade had a chance to study the ratings the show had already built up in other cities, it didn't take them long to switch to *Liberace*.

Because rating histories and information on how a film show does against various kinds of competition is now available as it is each month in TELEVISION Magazine's Film Buying Guide, it is no longer necessary to buy a syndicated program "blind."

The Valley National Bank, with a budget about equal for print and television, has just signed for another 26 weeks of the *Liberace* show. They feel, conservatively that their TV advertising is well on the way to racking up a second million dollars in deposits for them.

**We didn't stop at
telling you about
our power increase..
we told Northern
California via**

**93
NEWSPAPERS**



kpix
CHANNEL 5
SAN FRANCISCO, CALIFORNIA

It has always been a KPIX policy to build audience through consistent promotion. Newspaper, local magazine and outdoor advertising are in constant use to develop and hold audience. Let your Katz man tell you more about Northern California's most on-its-toes TV station...

...affiliated with CBS and DuMont Television Networks...represented nationally by the Katz Agency





Contests are favorite audience building technique—viewers must watch to win

How to Page an Audience

Crosley's method: grass-roots campaigns and contest promotions to build viewer loyalty

IN the Ohio Valley there are more than 700 newspapers, most of them country weeklies. At least once a year, each paper is visited by a representative of the Crosley stations. In 1951 The Mystery Girl started making the rounds of the papers. No longer a mystery, she still makes regular calls, pointing out news angles in the station's activities.

Everyone who comes to watch a program at the stations fills out a card on which he notes the name of his favorite newspaper. The editor of that paper receives that card and throughout the month in hundreds of Ohio Valley newspapers, WLW devotees will see their names and a note that they had been guests at one of the stations.

More than that, the newspaper editor so informed of his readers interest receives other publicity with an acute understanding that

his subscribers are anxious to hear about WLW events.

This is just one facet of what is probably the most aggressive audience promotion effort in the country.

While everyone is familiar with the many merchandising plans offered by stations to help sell the advertiser's product, in comparison, little has been said or done about concentrated campaigns to "page" an audience for a specific program or to keep the viewers dialing regularly to a station or network.

The four WLW stations (in Atlanta, Cincinnati, Columbus and Dayton) consistently use all the standard techniques of audience promotion—tune-in announcements, car cards, window displays, studio visits. What makes the operation unique is their work with newspaper editors and their use

of contests to keep viewers tuned to their channels.

The viewer loyalty built up by WLW stations' campaign probably accounts for much of the success of such personalities as Ruth Lyons.

On paper, the WLW stations spend \$1,250,000 a year on audience promotion. About \$725,000 of that goes for on-the-air promotion, which means principally book-keeping "expenditures" for station time. A half million dollar cash outlay is still a sizable advertising budget.

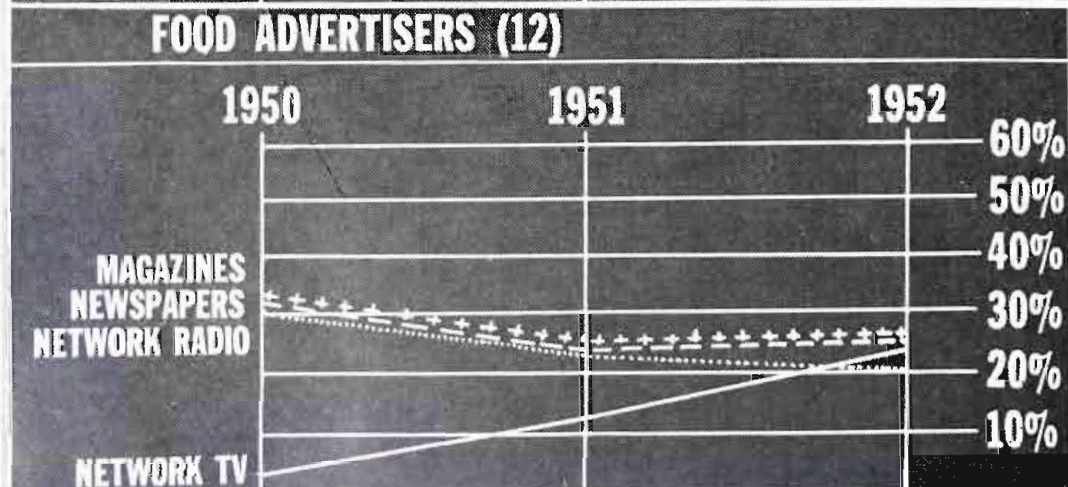
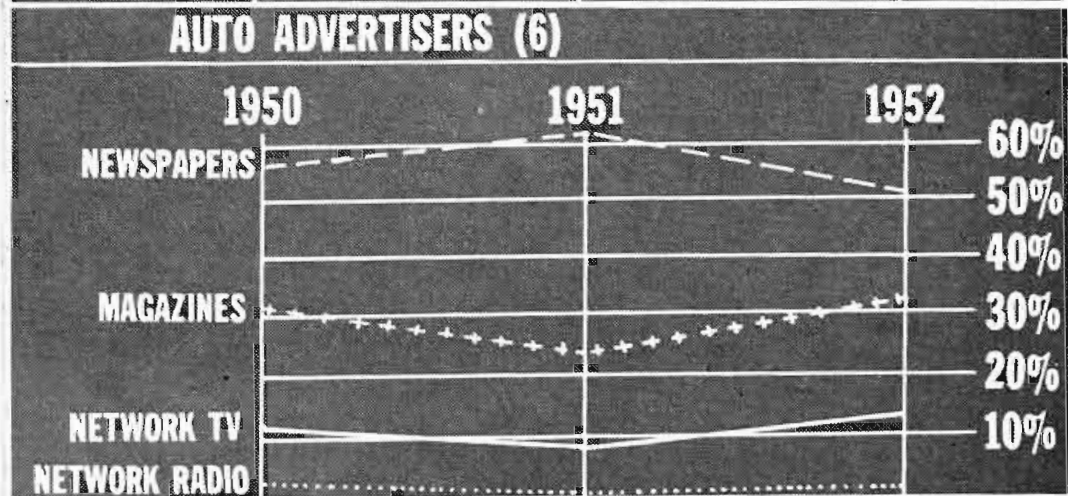
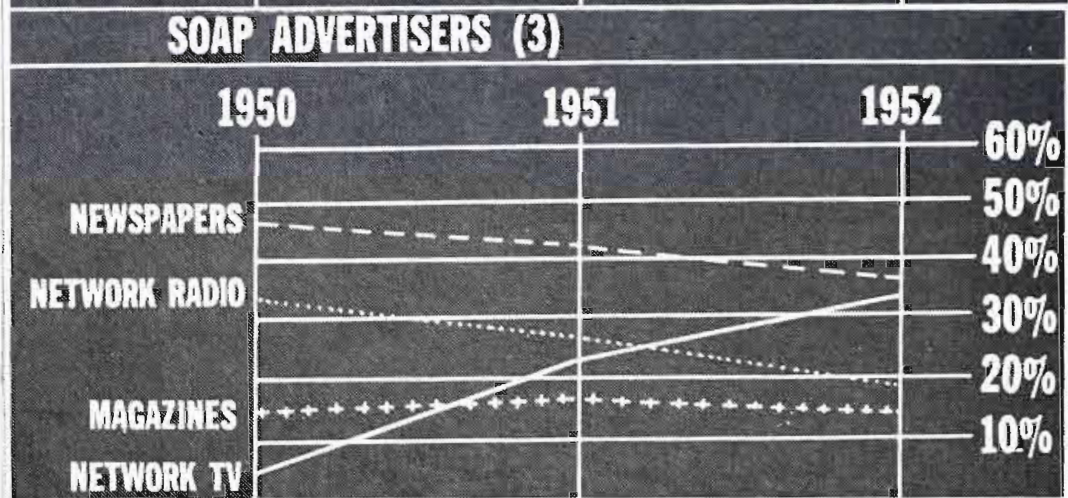
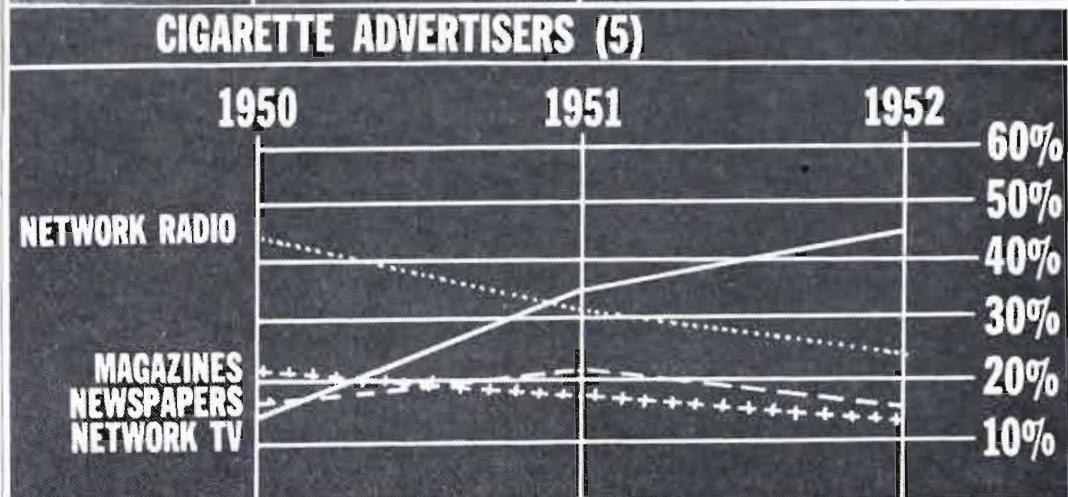
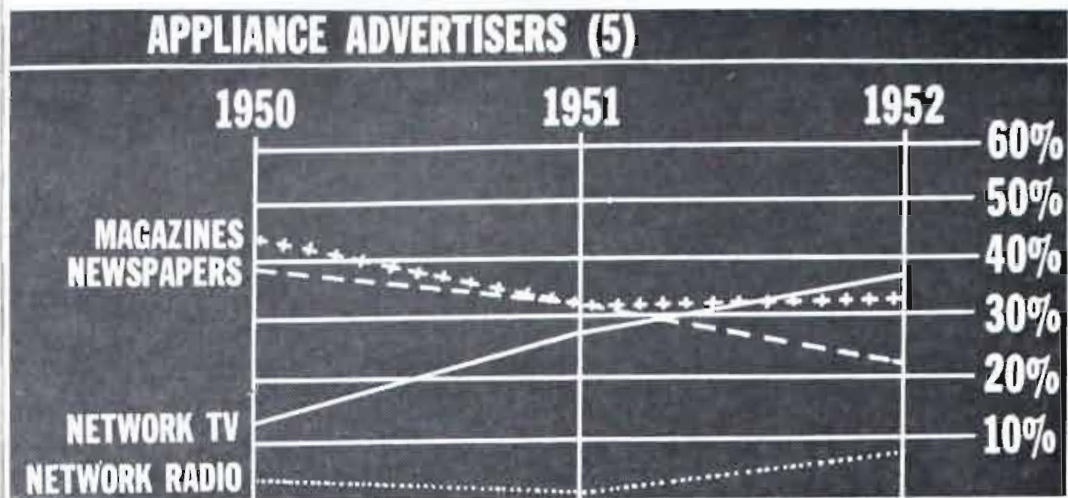
For each outlet, 15 to 20 per cent of all unsold time is reserved for public service use; the remainder is put to work by the Client Service Department in Cincinnati and its men in each of the other Crosley markets for promotion.

It takes a fulltime "timebuyer" to place the on-the-air schedules.

(Continued on page 62)

Three Year

advertisers



Median share of total measured budget going into each medium

At the rate the 50 top advertisers have been spending during the first six months of 1953, the total advertising pie will be larger than last year. TV expenditures for 34 of these toppers are on the increase; 21 of the 50 are increasing network radio budgets and 31 have increased general magazines. Equally as important as dollar expenditures is the pattern of share of advertising going into measured media since 1950.

In 1952, magazines and network TV took more of these advertisers' dollars than they had in 1951. Newspapers held steady, but network radio continued to skid. Both dollar figures (including production as well as time and space costs) and share of total measured budget for the 50 top advertisers are charted on the following pages. Had spot broadcasting allocations been included, the emphasis on television would be more apparent and, too, the drop in network radio would be offset slightly by spot AM.

In 1952, the increased expenditures of newspapers and magazines tended to be small in comparison to television's multi-million dollar boosts over 1951. Led by Procter and Gamble, the heavy users of network TV continued to up their budgets. The accelerated rate of spending has continued through the first six months of 1953, indicating that by the end of the year TV will have completed its race to becoming the Number One Medium for the top advertisers.

Industries vary in their spending patterns, and indeed, individual companies develop advertising habits which depart from industry-wide norms.

Procter and Gamble upped its TV 87 per cent

The three giant soap corporations led the big bracket spenders in placing increased emphasis on network TV. Procter & Gamble, network television's top supporter, upped its 1951 outlay by 87 per cent last year. Most of the increase was the result of a 44 per cent cut in newspaper's share of the budget.

Greater advertising expenditures in 1952, adding the increase to the web TV kitty, was the pattern followed by Lever Bros. and Colgate which increased network TV investments by 137 per cent and 84 per cent respectively. If network TV spending continues at the same rate established for the first half of 1953, P&G and Colgate will top last year's outlay.

Though taking a lower share of the budget in 1952, newspapers were still the number one medium for Colgate and Lever Bros. This is without taking their spot expenditures into account.

The cigarette industry continued to give television a big play. With one exception, network TV took a major share of the leading cigarette companies' advertising dollar. Philip Morris spent 32 per cent of its budget for web TV (newspapers, 33 per cent) in 1952. Not included is this company's ambitious \$2 million spot program.

Media Trend: The Big Switch The 50 top

ifted their media expenditures to make way for television

Reynolds upped TV expenditures through a general budget increase, holding other media spending constant. American Tobacco sliced its radio outlay over a million dollars in 1952. Also reducing network radio were Philip Morris and Liggett & Myers, both of whom increased newspaper and magazine advertising. Lorillard maintained its interest in radio but added \$700,000 to its slight 1951 newspaper budget to introduce Kent cigarettes.

For 1953, TV expenditures are even higher than 1952.

The automotive industry continued its traditional emphasis on newspaper and magazine advertising. In a sweep across the board of the six automobile companies that rank among the top fifty advertisers was registered by the magazines, all increasing expenditures for periodical advertising.

Newspapers still dominate car advertising, in spite of reductions in 1952 expenditures.

Only GM made substantial increases for net TV, with an 183 per cent boost over 1951. Radio continued its minor role for the auto corporations.

Nine of the twelve food companies in the top fifty advertisers showed increased expenditures for television network programs in 1952. General Mills, in the highly competitive cereal, cake-mix and flour market, more than doubled its 1951 budget for television.

In several cases, increases accompanied a cut in the radio budget. Only top food advertisers to reinforce network radio were Quaker Oats and Kellogg's with minor increases for 1952. Shifts in emphasis for magazines and newspapers varied according to individual companies.

Unusual was the similarity of the pattern established by the five appliance corporations. Four put more money into web AM in 1952 than in 1951. All raised TV outlay; all reduced newspaper spending considerably. Only in magazine advertising did they vary.

Low expenditures were compiled

To gross media expenditures as reported by PIB and the Bureau of Advertising were applied the production cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures. To newspaper figures, 6.9 per cent was added for production; to magazine gross investments, 11.5 per cent. For broadcast media, production expenditures were added to net time costs. On radio 66 2/3 per cent of gross time was taken as the cost after frequency and volume discounts; 57.5 per cent added to this net represents program expenses. On television, the net was set at 75 per cent of gross (except for 1953 which was estimated at 86 per cent). To these were added 1.428 for production in 1950, and 86.2 in other years.

Where the \$ went—time and space PLUS production

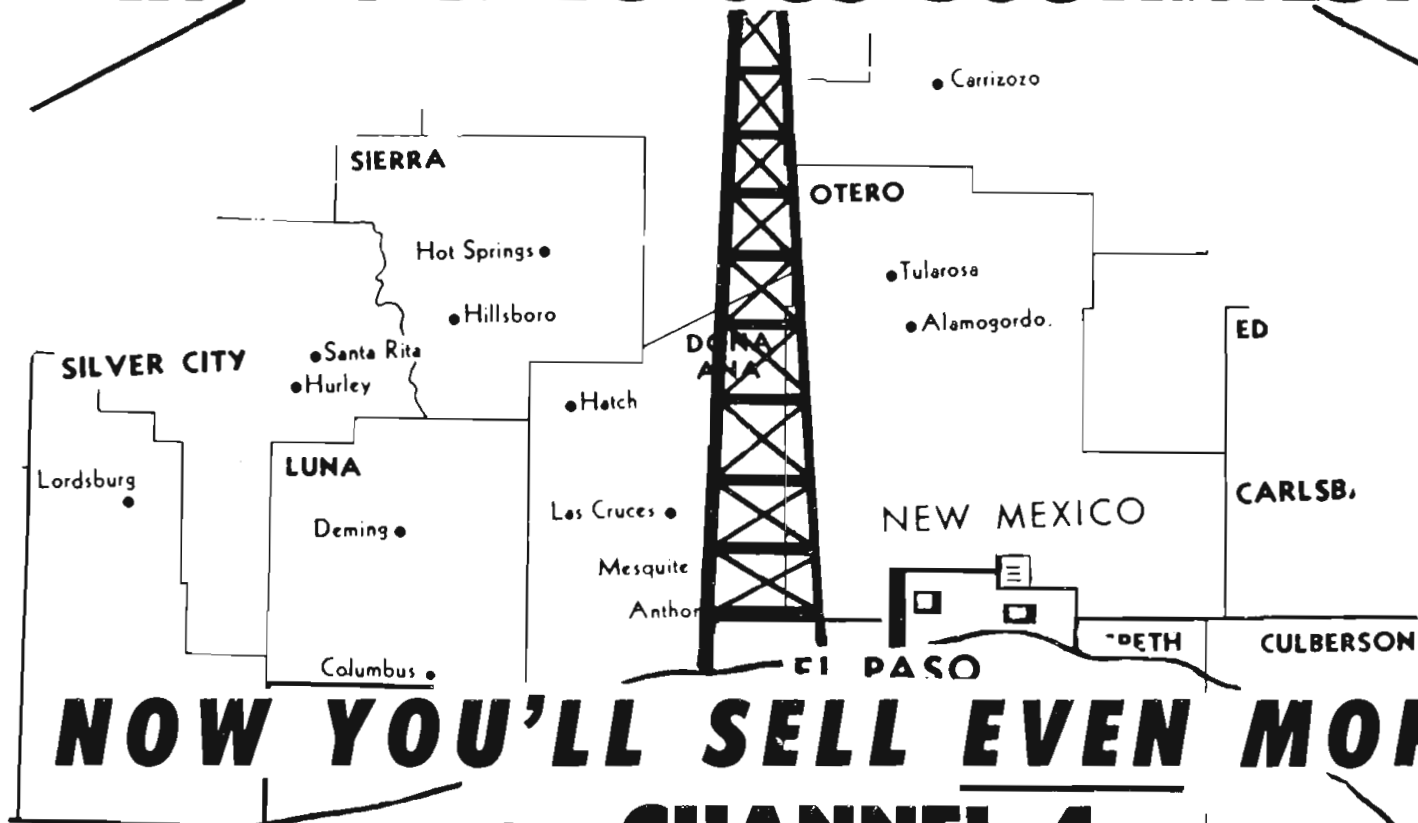
	1952		1951		1950	
	Expend- iture	Share	Expend- iture	Share	Expend- iture	Share
1. Procter & Gamble						
Network TV	19,836,999	37.21	10,584,893	20.02	1,189,635	3.27
Newspapers	8,523,679	15.99	15,157,554	28.66	10,476,856	28.79
Magazines	7,921,548	14.86	8,089,488	15.30	5,461,838	15.01
Network AM	17,030,541	31.94	19,049,520	36.02	19,257,447	52.93
Total	53,312,767		52,881,455		36,335,776	
2. General Motors						
Network TV	6,994,793	15.87	2,475,282	6.11	2,218,098	4.68
Newspapers	21,648,908	49.11	25,436,149	62.76	29,498,062	62.28
Magazines	14,155,900	32.11	11,888,696	29.33	14,954,605	31.57
Network AM	1,281,132	2.99	732,964	1.81	693,272	1.46
Total	44,080,733		40,533,091		47,364,037	
3. Colgate-Palmolive-Peet						
Network TV	11,524,498	33.45	6,270,063	22.89	1,768,248	9.07
Newspapers	12,922,351	37.51	11,590,283	42.31	9,618,888	49.20
Magazines	5,669,711	16.46	4,564,953	16.66	4,045,035	20.69
Network AM	4,338,335	12.59	4,968,786	18.14	4,118,120	21.06
Total	34,454,895		27,394,085		19,550,291	
4. General Foods						
Network TV	10,305,192	31.33	8,003,024	25.28	2,354,272	9.06
Newspapers	8,672,795	26.37	8,418,685	26.59	6,858,296	26.39
Magazines	7,403,772	22.51	8,035,613	25.38	8,905,542	34.26
Network AM	6,503,202	19.77	7,206,109	22.76	7,874,021	30.29
Total	32,894,962		31,663,431		25,992,131	
5. Lever Bros.						
Network TV	9,227,440	29.79	3,894,435	15.37	1,357,496	6.26
Newspapers	13,767,171	44.44	12,333,273	48.67	10,289,423	47.43
Magazines	1,941,246	6.27	2,171,101	8.57	2,884,918	13.30
Network AM	6,042,048	19.50	6,939,813	27.39	7,160,630	33.01
Total	30,977,905		25,338,622		21,692,467	
6. Ford Motors						
Network TV	4,281,445	18.88	4,222,601	21.65	4,249,301	16.70
Newspapers	11,608,856	51.18	11,470,108	58.81	14,524,199	57.09
Magazines	6,641,556	29.28	3,812,097	19.54	5,919,543	23.27
Network AM	150,823	0.66	—	—	747,666	2.94
Total	22,682,680		19,504,806		25,440,709	
7. Chrysler						
Network TV	2,250,267	10.44	1,764,668	7.89	1,033,680	4.78
Newspapers	12,510,279	58.05	14,451,907	64.65	14,648,989	67.75
Magazines	5,800,263	26.91	5,212,170	23.32	4,989,755	23.08
Network AM	991,641	4.60	924,023	4.13	949,248	4.39
Total	21,552,450		22,352,768		21,621,672	
8. R. J. Reynolds						
Network TV	10,507,183	50.26	6,966,671	40.17	3,426,099	21.16
Newspapers	3,561,171	17.04	3,990,186	23.00	5,739,386	35.45
Magazines	3,295,534	15.77	3,038,495	17.52	2,962,601	18.30
Network AM	3,540,171	16.94	3,349,598	19.31	4,061,780	25.09
Total	20,904,059		17,344,950		16,189,866	
9. General Mills						
Network TV	5,525,784	28.54	2,631,683	16.96	1,086,499	7.09
Newspapers	4,318,581	22.31	3,560,253	22.94	3,609,998	23.56
Magazines	3,061,553	15.82	2,520,612	16.24	2,410,507	15.73
Network AM	6,452,426	33.33	6,808,293	43.87	8,203,967	53.55
Total	19,358,344		15,520,841		15,310,971	
10. Seagram Ltd.						
Network TV	19,993	0.12	60,999	0.40	110,234	0.80
Newspapers	9,789,781	58.42	8,736,028	56.77	7,691,922	55.49
Magazines	6,946,952	41.46	6,590,825	42.83	6,059,576	43.71
Network AM	—	—	—	—	—	—
Total	16,756,726		15,387,852		13,861,732	
11. General Electric						
Network TV	3,929,290	22.65	3,022,020	14.63	1,449,630	9.41
Newspapers	3,965,364	22.86	6,493,368	31.43	4,492,945	29.16
Magazines	9,123,109	52.60	10,880,473	52.67	9,425,318	61.17
Network AM	326,968	1.89	260,637	1.26	41,593	0.27
Total	17,344,731		20,656,498		15,409,486	
12. American Tobacco						
Network TV	8,264,080	46.31	4,155,924	28.20	1,985,277	15.53
Newspapers	3,106,149	17.40	3,129,979	21.24	2,232,431	17.46
Magazines	4,029,574	22.58	3,987,858	27.06	4,274,059	33.43
Network AM	2,446,618	13.71	3,464,748	23.51	4,292,287	33.58
Total	17,846,421		14,738,509		12,784,054	
13. Liggett & Myers						
Network TV	7,012,496	44.88	4,928,438	36.74	2,240,658	21.58
Newspapers	974,031	6.23	281,259	2.10	470,536	4.53
Magazines	3,413,002	21.84	2,605,571	19.42	2,200,835	21.19
Network AM	4,225,332	27.04	5,598,856	41.74	5,473,223	52.70
Total	15,624,861		13,414,124		10,385,252	
14. Gillette						
Network TV	5,210,516	37.41	2,779,156	28.43	1,848,955	21.32
Newspapers	2,866,690	20.58	1,810,059	18.51	1,309,659	15.10
Magazines	1,459,567	10.48	1,228,600	12.57	1,334,770	15.39
Network AM	4,389,734	31.52	3,959,094	40.49	4,177,716	48.18
Total	13,926,507		9,776,909		8,671,100	
15. Sterling Drug						
Network TV	703,665	5.85	801,640	6.64	163,522	1.34
Newspapers	3,120,927	25.95	2,550,838	21.13	2,131,849	17.46
Magazines	1,519,943	12.64	1,470,876	12.19	1,949,999	15.97
Network AM	6,682,992	55.56	7,246,640	60.04	7,963,001	65.23
Total	12,027,527		12,069,994		12,208,371	
16. Schenley						
Network TV	1,028,312	8.49	1,072,571	7.98	521,404	4.41
Newspapers	6,792,530	56.10	7,053,928	52.51	6,378,920	53.98
Magazines	4,286,991	35.41	4,424,652	32.94	4,290,466	36.31
Network AM	—	—	881,946	6.57	626,184	5.30
Total	12,107,833		13,433,097		11,816,974	

Continued—3 year media trend of top 50 advertisers

	1952		1951		1950			1952		1951		1950	
	Expend- iture	Share	Expend- iture	Share	Expend- iture	Share		Expend- iture	Share	Expend- iture	Share	Expend- iture	Share
17. Philip Morris													
Network TV	3,979,312	32.33	2,254,202	21.69	1,120,866	11.08	Network TV	372,836	5.77	563,194	8.93	314,996	6.00
Newspapers	4,069,224	33.06	3,000,980	28.87	3,817,413	37.72	Newspapers	2,057,674	31.86	2,375,824	37.68	2,289,212	43.60
Magazines	1,012,320	8.23	455,651	4.38	325,335	3.21	Magazines	2,631,949	40.76	1,585,209	25.14	1,696,952	32.32
Network AM	3,246,656	26.38	4,684,070	45.06	4,855,931	47.99	Network AM	1,395,369	21.61	1,780,242	28.23	948,733	18.07
Total	12,307,512		10,394,903		10,119,545		Total	6,457,838		6,304,469		5,249,893	
18. American Home Prod.													
Network TV	2,984,299	26.80	747,651	6.70	172,241	1.70	Network TV	1,724,914	29.29	1,055,167	25.64	683,405	20.64
Newspapers	2,170,850	19.50	3,010,531	26.99	3,063,001	30.31	Newspapers	908,606	15.43	383,554	9.32	221,888	6.70
Magazines	1,463,611	13.15	1,417,549	12.71	1,468,501	14.53	Magazines	2,515,576	42.71	1,869,786	45.43	1,574,936	47.56
Network AM	4,515,517	40.56	5,978,451	53.60	5,403,277	53.46	Network AM	740,748	12.58	807,528	19.62	831,374	25.10
Total	11,134,277		11,154,182		10,119,545		Total	5,889,844		4,116,035		3,311,603	
19. Campbell Soups													
Network TV	2,100,855	19.17	824,033	7.43	350,448	3.25	Network TV	1,781,711	31.91	495,408	13.21	171,574	6.10
Newspapers	1,282,063	11.70	1,121,425	10.11	618,539	5.74	Newspapers	1,013,859	18.16	1,674,117	44.65	1,367,410	48.59
Magazines	3,912,761	35.71	3,840,894	34.64	3,706,793	34.38	Magazines	653,317	11.70	1,572,229	41.93	885,937	31.48
Network AM	3,660,942	33.41	5,302,883	47.82	6,104,776	56.63	Network AM	2,135,149	38.24	7,515	0.20	389,517	13.84
Total	10,956,621		11,089,235		10,780,556		Total	5,584,036		3,749,269		2,814,438	
20. National Dairy Prod.													
Network TV	4,111,699	36.03	2,955,026	23.37	2,829,976	28.22	Network TV	2,246,896	39.38	1,629,192	40.10	120,336	5.26
Newspapers	2,831,063	24.81	3,466,312	27.41	3,229,546	32.20	Newspapers	71,240	1.25	51,735	1.27	58,861	2.57
Magazines	2,965,035	25.99	4,471,887	35.37	2,409,217	24.02	Magazines	3,054,986	53.54	2,115,411	52.07	1,799,682	78.69
Network AM	1,502,738	13.17	1,750,974	13.85	1,560,631	15.56	Network AM	332,608	5.83	266,056	6.55	308,166	13.47
Total	11,410,535		12,644,199		10,029,370		Total	5,705,730		4,062,394		2,287,045	
21. Swift													
Network TV	494,866	4.94	716,188	8.09	118,787	1.19	Network TV	—	—	29,725	0.60	58,216	1.00
Newspapers	2,890,022	28.87	1,862,088	21.03	2,918,460	29.26	Newspapers	1,798,480	35.11	1,562,415	31.56	1,900,599	32.73
Magazines	3,322,335	33.19	2,713,204	30.64	3,830,879	38.41	Magazines	2,245,605	43.84	1,846,147	37.29	2,024,277	34.86
Network AM	3,302,105	32.99	3,563,402	40.24	3,104,676	31.13	Network AM	1,078,184	21.05	1,512,781	30.55	1,823,206	31.40
Total	10,009,328		8,854,882		9,972,802		Total	5,122,269		4,951,068		5,806,298	
22. Westinghouse													
Network TV	4,863,226	45.56	2,909,761	39.83	140,580	2.76	Network TV	704,338	13.59	432,189	9.04	198,191	4.83
Newspapers	1,489,156	13.95	2,053,156	28.10	2,574,089	50.56	Newspapers	1,928,400	37.21	1,675,836	35.06	1,329,618	32.37
Magazines	3,431,819	32.15	2,327,972	31.86	2,216,115	43.53	Magazines	404,343	7.80	328,947	6.88	221,173	5.38
Network AM	891,103	8.35	15,070	0.20	160,387	3.15	Network AM	2,145,143	41.39	2,342,393	49.01	2,358,280	57.42
Total	10,675,304		7,305,959		5,091,171		Total	5,182,224		4,779,365		4,107,262	
23. P. Lorillard													
Network TV	5,264,834	50.24	4,280,461	46.30	206,305	3.44	Network TV	187,731	3.64	47,411	1.44	—	—
Newspapers	751,495	7.17	76,125	0.82	834,314	13.93	Newspapers	1,302,301	25.22	747,972	22.83	503,296	12.73
Magazines	1,638,626	15.64	2,005,093	21.69	2,206,851	36.84	Magazines	2,978,602	57.69	1,760,903	53.76	2,705,646	68.45
Network AM	2,823,968	26.95	2,883,639	31.19	2,742,968	45.79	Network AM	694,347	13.45	719,315	21.96	743,910	18.82
Total	10,478,923		9,245,318		5,990,438		Total	5,162,981		3,275,601		3,952,852	
24. Miles Laboratories													
Network TV	706,475	7.76	852,961	9.52	544,790	5.58	Network TV	—	—	—	—	—	—
Newspapers	312,552	3.43	337,952	3.77	460,525	4.72	Newspapers	—	—	58,816	1.34	346,344	7.50
Magazines	723,793	7.95	585,391	6.53	478,632	4.90	Magazines	4,125,673	82.83	3,442,777	78.54	3,379,941	73.17
Network AM	7,365,974	80.87	7,184,990	80.18	8,279,443	84.80	Network AM	823,435	16.53	882,104	20.12	893,188	19.34
Total	9,108,794		8,961,294		9,763,390		Total	4,981,099		4,383,697		4,619,473	
25. Goodyear Tire & Rubber													
Network TV	1,986,465	20.88	1,399,607	20.78	730,617	15.50	Network TV	1,184,266	23.18	1,692,421	30.49	1,175,378	20.19
Newspapers	1,790,762	18.82	595,537	8.84	677,199	14.79	Newspapers	2,052,462	40.17	2,132,757	38.43	2,362,531	40.58
Magazines	5,187,642	54.52	4,262,339	63.29	3,286,097	69.71	Magazines	1,872,484	36.65	1,724,971	31.08	2,283,304	39.22
Network AM	550,762	5.79	476,756	7.08	—	—	Network AM	—	—	—	—	—	—
Total	9,515,631		6,734,239		4,713,913		Total	5,109,212		5,550,149		5,821,213	
26. National Distillers Products													
Network TV	—	—	90,717	0.81	—	—	Network TV	1,006,129	20.77	750,758	14.89	94,371	2.40
Newspapers	4,928,323	56.13	6,724,470	59.73	4,386,325	56.76	Newspapers	1,797,740	37.10	2,093,521	41.51	1,709,283	43.43
Magazines	3,851,480	43.87	4,442,130	39.46	3,341,982	43.24	Magazines	2,041,440	42.13	2,198,711	43.60	2,016,291	51.23
Network AM	—	—	—	—	—	—	Network AM	—	—	—	—	115,525	2.94
Total	8,779,803		11,257,317		7,728,307		Total	4,845,309		5,042,990		3,935,470	
27. Bristol-Myers													
Network TV	2,218,457	24.18	1,533,741	17.70	1,115,749	13.94	Network TV	1,625,717	33.68	1,449,007	29.31	564,878	13.46
Newspapers	2,441,407	26.61	1,583,282	18.28	1,724,125	21.54	Newspapers	1,264,334	26.19	1,648,521	33.35	1,646,882	39.24
Magazines	2,630,763	28.68	3,309,394	38.20	3,464,394	43.28	Magazines	1,738,028	36.00	1,845,600	37.34	1,985,604	47.31
Network AM	1,882,440	20.52	2,237,010	25.82	1,699,495	21.23	Network AM	199,526	4.13	—	—	—	—
Total	9,173,067		8,663,427		8,003,763		Total	4,827,605		4,943,128		4,197,364	
28. Quaker Oats													
Network TV	2,667,270	30.01	2,964,190	34.73	730,482	8.68	Network TV	623,313	13.77	479,928	9.49	—	—
Newspapers	2,795,422	31.46	2,778,382	32.55	3,772,928	44.84	Newspapers	1,014,770	22.42	1,088,717	21.52	1,524,522	29.96
Magazines	2,120,057	23.86	1,565,633	18.34	1,248,404	14.84	Magazines	1,394,600	30.82	1,531,798	30.28	1,365,681	26.84
Network AM	1,303,658	14.67	1,226,286	14.37	2,662,309	31.64	Network AM	1,492,999	32.99	1,958,443	38.71	2,198,124	43.20
Total	8,886,407		8,534,491		8,414,123		Total	4,525,682		5,058,886		5,088,327	
29. Philco													
Network TV	3,727,474	41.34	2,475,867	27.58	2,109,839	28.50	Network TV	1,933,468	43.05	2,031,401	50.82	478,188	16.48
Newspapers	1,214,442	13.47	3,546,964	39.51	2,537,145	34.28	Newspapers	627,300	13.97	149,101	3.73	169,791	5.85
Magazines	1,430,659	15.87	1,254,834	13.98	1,057,486	14.29	Magazines	1,511,496	33.65	1,160,537	29.03	1,517,796	52.31
Network AM	2,642,114	29.31	1,699,357	18.93	1,697,561	22.93	Network AM	418,923	9.33	656,332	16.42	735,734	25.36
Total	9,014,689		8,977,022		7,402,031		Total	4,491,187		3,997,371		2,901,509	
30. Pillsbury													

KROD-TV

The MOST POWERFUL TRANSMITTER IN THE FABULOUS SOUTHWEST!



NOW YOU'LL SELL EVEN MORE on CHANNEL 4

KROD-TV has been operating on full power — 56,300 watts, since August 1st, from the finest transmitter location in the Southwest, atop Mt. Franklin, 1585 feet above downtown El Paso.

This means **EVEN BETTER COVERAGE** of the Fabulous Southwest. This means **EVEN BETTER PICTURES** in an enlarged KROD-TV Trading Area.

This means that more of the best programs — locally and on the CBS, DuMont and ABC networks will reach an even greater audience.

Naturally you'll sell **EVEN** more on KROD-TV because you'll reach more prospects.

Planning a TEST Campaign? El Paso is the perfect test market. It's more than 400 miles away from any city of equal size or larger. It is the center of distribution for the Fabulous Southwest.

It's the Nation's largest trade territory with a total population of over half a million. Write us for complete details on our amazing, low-cost testing plan.

KROD-TV

Affiliated with KROD — 600 Kc — CBS — 5,000 Watts
and the El Paso Times

**RODERICK
BROADCASTING CORPORATION**

Dorrance D. Roderick
Chairman of Board

Val Lawrence
Pres. & Gen. Mgr.

Dick Watts
Gen. Sales Manager

Nationally Represented by the
BRANHAM COMPANY



How the Electric Companies use TV for Public Relations Campaign

FOR the advertiser with a stockpile of industrial films, for the trade association or corporation considering TV for public relations, for the local advertiser or business group looking for a prestige vehicle—*Better Living Theatre*, presented by the Electric Companies Public Information Program, offers an exceptional formula.

The "better living" theme has been used in other joint public relations activities of the Electric Companies.

To use television as a means of telling how electric power has helped change our way of life, the public relations counsel for the group, Bozell and Jacobs, drew upon the large library of excellent films that were originally prepared by various organizations for non-TV purposes. These films, most of which cost between \$75,000 and \$100,000, were contributed by the companies that made them. To free these documentaries for TV use, it was necessary to renegotiate with the unions. This additional cost was borne by the industries involved.

In order to keep this series as a public service, with no commercial overtones, identification of the companies that made the film was deleted, where possible. A 13-week program was created by linking the individual films with a standard opening and closing, featuring Peter Roberts as commentator.

To amplify the significance of each industry's story, the program begins with a panel discussion by outstanding leaders in the field represented, such as Philip D. Reed, chairman of the General Electric board, R. E. Ginna, Chairman PIP, Gwilym A. Price, president of Westinghouse.

Among the industries participating: steel, oil, electronics, transportation, brewing, baking, food, and insurance. The subject matter has ranged from traffic problems and water conservation to the contribution of night lighting to American recreation. No matter what the industry or problem, the implication of each film is that electric power has in some way contributed to "better living".

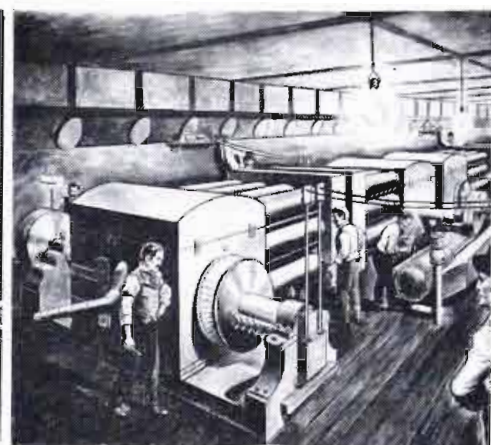
Better Living Theatre started on the ABC-TV network on July 5, 1953. It is carried sustaining, as a public service. The original line-up was 13 cities live, 13 delayed. By the end of the year, the series will be running on 73 stations.

Since its debut, the Electric Companies Public Information Program has received requests for outside showings and requests from stations to carry the show. "The response has been tremendous," an organization spokesman said, "and that's being conservative."

"We've had letters from city officials, like the Mayor of Bethlehem, Pa., who wanted everyone in his town to have another chance to see the films. A PTA group in Honolulu wants to show the series to its members. A top executive of the electric industry, after seeing a documentary on the need for more engineers, wrote to suggest that it be shown in every college in the country. Letters have poured in from all over—from board chairmen to the housewife."

These films, dramatizing the role of industry for the public, have found a large and valuable new audience through TV.

For additional information on availabilities, write to Mladin Zarubica, account executive, Bozell & Jacobs, Inc. 2 West 45th Street, New York 36.



WINTER STORM The drama of a power company in action in the face of an impending storm. The story of the many activities in its fight to keep essential services in action. The discussion panel includes Gwilym A. Price, president, Westinghouse Electric Corporation and R. E. Ginna, Chairman, Steering Committee of the Electric Companies Public Information Program.

FREEDOM AND POWER Dramatically woven into the thread of the film story is the dominant theme of pioneering and the achievements of free men. The same dynamic spirit that rolled westward with the covered wagons is demonstrated in an entirely different field, opening up new frontiers in the world of science. This film, created in cartoons, is discussed by Philip D. Reed, Chairman of the Board, General Electric Co. and Peter Roberts.



SHINING HEART Dramatizing how a film is made to inform employees about their company and their relationship to their company. In this case the company involved is one engaged in making steel. J. J. Hanley, president, Allegheny-Ludlum Steel Corporation adds emphasis to the necessity for such information in modern industrial relations.

MARK OF C The beginning of the baking industry shown in the story of a Hessian soldier in the Continental Army of George Washington. This man started the American baking industry as we know it. He not only baked but also recruited many Hessians to the Revolutionaries' side. The discussion panel—A. von Gontard, vice president, Anheuser-Busch, Inc., and E. E. Kelley, president, American Bakers Association with commentator Roberts.



AND A VOICE SHALL BE HEARD Made by the March of Time for General Electric, it is an enactment of an atomic attack and the reactions of the city of Syracuse, N. Y. to the dropping of a bomb on their city. Ray Johnson, executive vice president, General Electric, underscores the necessity of civil defense organizations to communities throughout the country.

HIDDEN WORLD The tremendous shortage of engineers today is the basis of this dramatization of the careers open to young people. Here the many aspects of engineering open to those who can be encouraged to take up this profession are discussed. W. A. Roberts, president, Allis-Chalmers and Bayard L. England, president, Atlantic City Electric Co. endorse this plea for new young engineers.

T. V. story board

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

SARRA

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



Busy little bakers pull the switch that starts loaves of Braun's Town Talk Bread a'rolling in this cartoon-plus-live-action TV series by SARRA. They slap on the labels and paint the "Town Talk" on the wrapper to get over the brand name with a bang. Happy people enjoying bread, and a gay theme song deftly sell quality. The films were so planned that photographic illustrations for a tie-in newspaper campaign could be economically made at the same time. Created by SARRA for Braun Baking Company, through Ketchum, MacLeod & Grove, Inc.

SARRA, Inc.

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



With this Crosley introduction for "Your Hit Parade" SARRA performs the difficult feat of displaying 21 major appliances and still keeping viewer interest high. The trick is turned with animated musical notes and a rollicking, hard-selling theme song by the "Hit Parade" orchestra and chorus, high lighting each product as it is shown . . . finally focussing on the Crosley TV set with the message: "Your Hit Parade — see it on a Crosley." Produced by SARRA for Crosley Division, AVCO Manufacturing Corp. in cooperation with Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.

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



In a series of TV commercials for Chesterfield programs and spots, SARRA combines the "Milder" story with the theme: "FIRST with Young America." Happy scenes of charming young people in action against beautiful outdoor backgrounds are skillfully interwoven with the factual evidence of medical reports and college popularity surveys. Package and point-of-purchase display give strong product identification. Produced by SARRA for Liggett & Myers Tobacco Co., through Cunningham & Walsh, Inc.

SARRA, Inc.

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



Packed with Kid and Mom appeal is this chucklesome new series of TV spots made by SARRA for Hostess Cup Cakes. Cute cartoon characters in fast-paced action animate a "Quick energy" and "Reserve energy" nutrition story. Home shots of blissful eating and a stop-motion display of the cake whet the appetite; a point-of-purchase grocery scene is the sales clincher. Produced by SARRA in cooperation with Ted Bates & Company, for Continental Baking Company, Inc.

SARRA, Inc.

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

If The Price Is Right . . .

*The Language of
TV Advertising*

Fourth in series

*By G. Maxwell Ule
vp & director of
research*

*Joseph C. Franklin,
director copy research,
Kenyon and Eckhardt*

THE commercial approach that sells a man a bar of soap is not the approach that will make him buy a \$2,000 car. Obviously, differences in purpose, price, and longevity affect the way a consumer thinks about buying. In our study of effectiveness of television commercials we found that many commercials failed to sell because they overlooked these attitudes.

Advertisers tend to underestimate consumers' reluctance to change their buying habits and their previous experience with products; they forget the widespread feeling that "one brand is as good as another," that no big decision is involved in selecting a brand for an inexpensive item.

We have discussed this failure to grasp the consumer's point of view in previous articles (TELEVISION Magazine, June, July, September 1953). Here we would like to suggest a number of ways, based on analysis of our depth interviews, in which several types of products can best be presented to viewers.



Essential, low-cost and frequently bought items

Don't over-inflate the importance of your product beyond that assigned to it by consumers

Avoid claims likely to run counter to the experience of those who know your product

Avoid claims that will prove to be untrue after the viewer has tried the product

Avoid antagonizing viewers—particularly housewives—with lyrical and poetic expressions about matter-of-fact products

In selling food products, suggest recipes which emphasize the convenient, the easy and quick to prepare



Beer

Viewer interest is highest in beer commercials that are entertaining, portraying believable people (types familiar to the viewer) drinking beer in natural settings

Beer is a friendly product and beer advertising is most accepted when presented in a friendly way

Whether the selling message is entertaining or serious, the tone of the presentation should be easy-going to be most effective

Since beer-drinking is associated with relaxation and friendliness, the mood and tone of the commercial should be relaxed and friendly

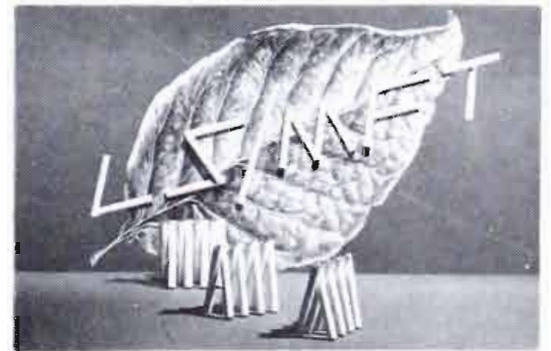


Minor appliances and household items

Bring the commercial as close as possible to satisfying the consumer's need to personally examine the product

Build confidence in the offer by a presentation which redounds to the reliability and honesty of the seller

Use humor and entertainment cautiously; they may work against confidence



Cigarettes

Brand awareness of the leading brands has reached a saturation point

Few smokers believe that one brand is less harmful or irritating or milder than other brands; personal dissatisfaction with present brands leads to trying others

Telev viewers feel that they are spectators on the sidelines watching advertising contests between

(Continued on page 58)

**EXTRA!
EXTRA!**

IT'S HEADLINE NEWS

UNITY

*Goes
Hollywood*

UNITY
presents
"plus 80"
NEW STARS • NEW FILMS
NEW PROGRAMS!

20
*Charlie Chan
Mysteries*



GARY COOPER VIVIEN LEIGH

20
*All Star
Adventure
Classics*



PAULETTE GODDARD RAY MILLAND

20
*International
Masterpieces*



ALAN LADD ANN SHERIDAN

20
*Hollywood
Major
Features*

SUNSET
BOULEVARD

HILLDALE
AVENUE

to serve the 11 Western States!

- CALIFORNIA
 - OREGON
 - NEW MEXICO
 - ARIZONA
 - UTAH
 - WASHINGTON
 - plus the Hawaiian Islands and Alaska
- ★ ★ ★ ★ ★ ★ ★

New Offices • New Prints • New
Local Services • direct from
Hollywood • quicker, more
economical service for all TV
stations west of Denver.

Write, wire or phone for the
new Unity 1953 catalogue

1001 TITLES
from **UNITY!**

- ★ 300 FEATURES
- ★ 52 LAUREL & HARDY comedies
- ★ 39 HALF HOUR Programs
- ★ 125 CARTOONS
- ★ 40 WESTERNS
- ★ 22 SERIALS

UNITY TELEVISION CORPORATION

UNITY TELEVISION CORP of California

8951 Sunset Boulevard • Hollywood 46, California • CRestview 4-5693
West Coast Manager "Connie" Lazar

Send
for
your
station
"plus 80"
Brochure

TELEVISION MAGAZINE'S FILM BUYING GUIDE

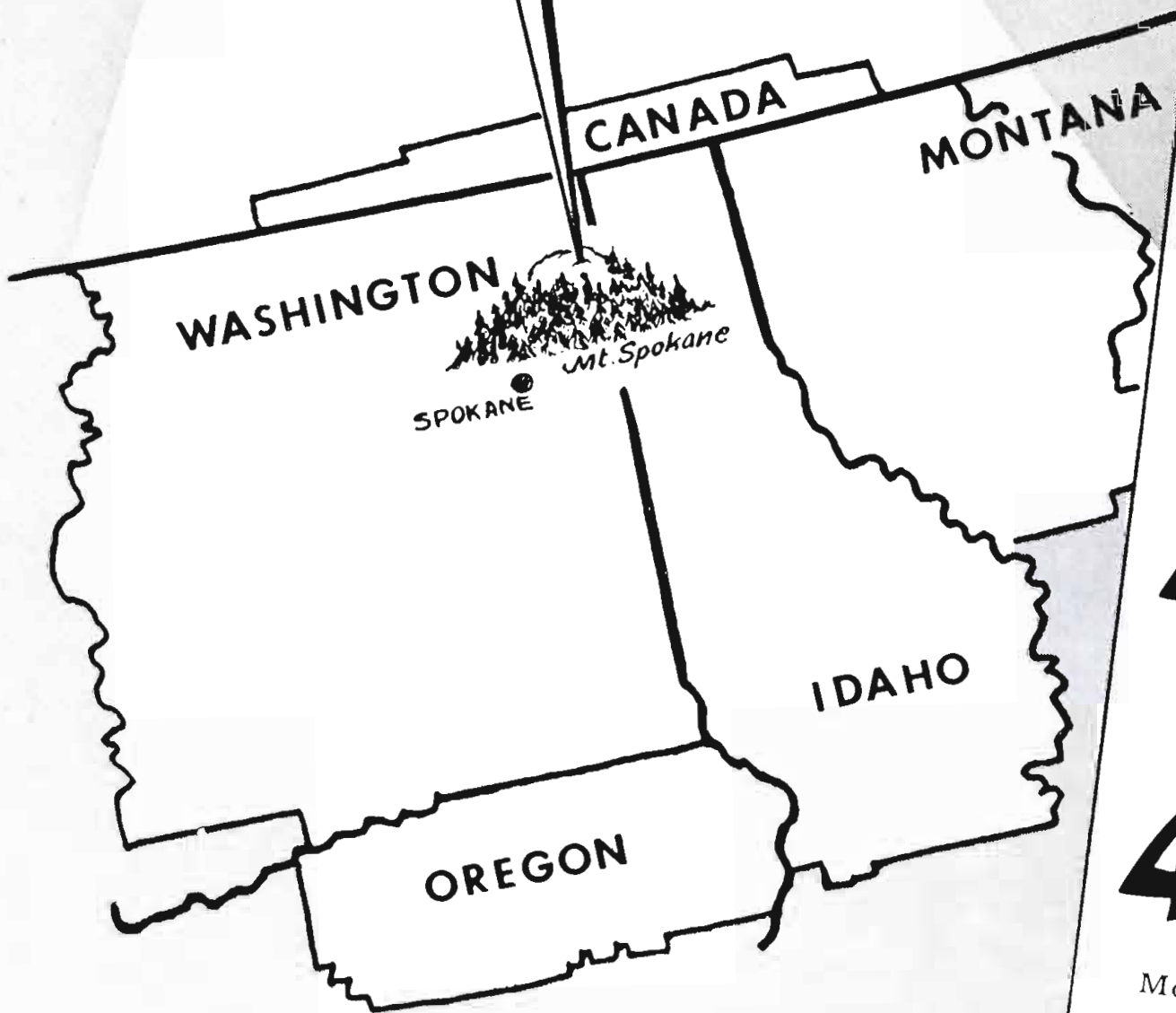
With the ratings and competition of nine syndicated shows, TELEVISION Magazine completes a survey of over 45 syndicated film series. (For information on shows covered in previous issues, call our Readers' Service Department.) Next month we will begin rechecking these shows, as well as reporting on the new ones. Ratings: August Videodex

Big Kennedy, Minologist	DALLAS-FT. WORTH WBAP-TV—Th 9:30 11.6 KRLD-TV Into the Night 7.4 WFAA-TV Religion in American Life 6.9	LOS ANGELES KHJ-TV—Mon 7:30 10.1 KNXT Summer Theatre 12.8 KECA-TV Kit Carson 12.8	PHILADELPHIA WCAU-TV—Th 7:00 14.4 WPTZ Esso Reporter; Sports; Weather 7.9 WFIL-TV Walsh Looks Em Over; News; Weather 5.2		
Classical	ATLANTA WAGA-TV—Fri 4:30 4.7 WSB-TV Howdy Doody 8.0 WLW-A Circle 8 Ranch 6.4	DALLAS-FT. WORTH WBAP-TV—Mon 6:30 8.2 KRLD-TV Talent Scouts 23.4 WFAA-TV Voice of Firestone 8.4	MILWAUKEE WTMJ-TV—Sat 12:30 9.8		
Heart of City	BUFFALO WBEN-TV—Mon 11:30 9.7	DETROIT WXYZ-TV—Fri 10:30 6.7 WWJ-TV Man About Town; Sports 3.1 WJBK-TV Featurette; Sports 2.5	LOS ANGELES KTTV—Tu 10:30 7.4 KNXT News 4.5 KTLA Your Town 3.6	SAN FRANCISCO KRON-TV—Mon 10:30 13.6 KPIX Rocky King 7.6 KGO-TV Mayor Robinson 1.5	
Industry Parade	DETROIT WWJ-TV—Sat 4:00 1.4 WJBK-TV Movie Party 8.7 WXYZ-TV Green Thumb 3.2	LOS ANGELES KNBH—Sun 3:00 1.4 KNXT Adventure 10.1 KHJ-TV Baseball 8.7	NEW YORK WNBT—Sat 3:15 1.6 WPIX Baseball 11.6 WOR-TV Action Theatre 2.7	SAN FRANCISCO KPIX—Sun 12:15 1.4 KGO-TV Western Film 3.1 KRON-TV Bible Stories 1.4	WASHINGTON WNBW—Sun 1:15 1.9 WMAL-TV This is the Life 3.3 WTOP-TV Sunday Theatre 1.9
Man of West	BOSTON WNAC-TV—Sat 9:45 am 2.6 WBZ-TV No programming	CINCINNATI WCPO-TV—Sat 12:30 2.0 WKRC-TV Circle 12 Ranch 6.7 WLW-T Western Film 4.3	CLEVELAND WXEL—Sat 10:15 1.2 WNBK Red Wagon 2.9 WEWS Cabbages & Queens 2.7	COLUMBUS WTVN—Sat 9:45 0.8 WLW-C Breakfast Party 1.6	
Montress	DETROIT WWJ-TV—Th 9:30 12.2 WJBK-TV Your TV Theatre 13.9 WXYZ-TV Motor City Fights 9.0	LOS ANGELES KECA-TV—Tu 8:30 7.0 KTTV Terry & Pirates 13.6 KNBH Break the Bank 10.9	PHILADELPHIA WPTZ—Tu 10:30 10.0 WCAU-TV Death Valley Days 11.1 WFIL-TV PAL Fights 8.7	SAN FRANCISCO KGO-TV—Tu 8:00 10.7 KRON-TV Mirror Theatre 20.9 KPIX Sylvania Features 12.2	
Ruggles	ATLANTA WAGA-TV—Sun 10:00 9.4 WSB-TV Summer Theatre 9.6 WLW-A News; Chas. Antell 2.6	LOS ANGELES KECA-TV—Th 7:00 4.9 KNXT Pantomime Quiz 9.7 KTTV Pet Exchange 7.6	PITTSBURGH WDTV—Sun 7:30 40.7		
Week Sports	BIRMINGHAM WBRC-TV—Sat 10:00 4.0 WAFM-TV Chance of a Lifetime 12.0	BOSTON WNAC-TV—Sun 6:30 12.0 WBZ-TV Playhouse 14.7	DALLAS-FT. WORTH KRLD-TV—Fri 9:00 10.4 WBAP-TV Favorite Story 12.3 WFAA-TV The Goldbergs 7.2	PHILADELPHIA WPTZ—Fri 11:00 5.3 WCAU-TV News & Weather 6.8 WFIL-TV News & Weather 4.5	
Victory Sea	BUFFALO WBEN-TV—Sat 2:00 14.4	PITTSBURGH WDTV—Sun 10:00 20.2	ST. LOUIS KSD-TV—Tu 12:15 pm 9.8		

KXLY-TV

4-MOST

**in the
RICH
SPOKANE
MARKET**



**4 MOST
HEIGHT**

6018 Ft. atop Mt. Spokane. Highest in the northwest.

**4 MOST
Sq. Miles**

Daily reports from viewers up to 300 miles away.

**4 MOST
Top Shows**

CBS.
Dumont.
Studio (4 hrs daily)

**4 MOST
Families**

343,950 families in KXLY-TV's wealthy area.

**4 MOST
Hrs. on Air**

Most hours of daily programming. . . .
Live! Film! Network!

KXLY-TV

Channel 4 Spokane, Washington

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
Mutual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbraad 2-8033

HOLLYWOOD 28, CALIF.
4301 Hollywood Blvd.
Hollywood 9 5088



MINNEAPOLIS 2, MINN.
3207 N.W. Nat. Bank Bldg.
Edineva 9631

THE WALKER COMPANY

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

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771



Genevieve Schubert, timebuyer at Compton Advertising handles buying chores for four Chase & Sanborn brands (Coffee, Instant Coffee, Tenderleaf Tea & Instant Tea) and Personal Products

Program Sponsorship Versus Spot Announcements

IN the course of buying our fall campaigns for several different products, an interesting question has presented itself with surprising frequency—is program sponsorship more effective than spot announcements?

The problem isn't new, but it has as yet no absolute and easy solution for many advertisers, and recent developments make it more urgent than in previous years. The question has come up repeatedly on a network or national level, and more often, of course, on a local basis. The considerations involved in network program sponsorship are many and complex—closely interwoven with overall media and sales strategy. We will keep this discussion on an individual market basis, and will attempt only to present the pros and cons.

Good spot time is scarce

The scarcity—in fact, the non-existence of good spot availabilities in many cities, make it necessary for the buyer of a campaign that has been planned on the basis of one-minute and 20-second announcements, day or night, to look at everything from five-minute news or weathercasts to half-hour dramas. Nighttime half-hours can be found in most markets, but the choice is extremely limited.

The availability of more and more first and second run half-hour film programs, offered by packagers and stations, makes it possible to compete with network shows on a selective market basis. The cost of a nighttime half-hour—time and program—will usually buy from five to seven Class A announcements weekly, although stations will sometimes set a more reasonable package price on a

film series they have purchased.

Which will sell more of your client's product? If you say that product sell is not the time buyer's job and that field belongs to all the people who conspire in creating the commercial—then you buy strictly on a media premise, that you want to reach the greatest number of your potential customers most frequently for the fewest dollars. Much depends upon your appropriation, and the smaller it is, the more it must be stretched. Unless you have a specialized product—one that requires hard sell and has no mass appeal—you will do better with straight spots, aiming for the highest ratings, when you can afford, let us say, five daytime announcements a week.

An average spot schedule will far outreach an average program statistically. For example, five nighttime 20-second spots with an aggregate weekly rating of 60.0 to 75.0 are reaching more people than a thirty-minute show once a week, rating 15.0 to 20.0. (We must assume that you can tell your story well in 20 seconds, and better in a minute.)

Announcements more flexible

In a period of four weeks, the frequency of the chainbreaks in each home reached will be at least double that of the program—considering the program one commercial unit. During the course of a long-term campaign, spots can be shifted and improved, to reach a new or larger audience. Expenditures can be reduced or increased with seasonal variations in sales. There is always the great comfort of the two-week cancellation privilege.

Now the arguments begin. How much do you discount the ratings of spots between programs—for dial twisting, leaving the room, inattention, confusion with adjacent I.D.'s and program commercials? (Not too much, apparently, since there are success stories built on just such campaigns. The question is—how much?)

Impact of programs

Do not three full minutes of commercial, plus opening and closing billboards, "inside" a show, reach every person represented by your rating at least once during the half-hour, with greater impact and longer sell? Doesn't direct identification with the source of entertainment, the program title, the master of ceremonies or the central character increase the memorability of your commercial? The stars of some package shows will produce a film commercial at comparatively low cost. This is probably the nearest approach to the integrated commercial possible in a local film program, short of building your own live show.

Local five and ten-minute programs, particularly news and weathercasts, while generally lower-rated, provide the possibility of combining many of the advantages of program sponsorship with the frequency of spots. And, like the half-hour show, they are more merchandisable than announcements.

If you have an experimental-minded client, and are able to set up two nearly-ideal test markets, using spots in one and a program in the other, the results might prove interesting—but first you must devise a fool-proof method of selecting these markets and interpreting results.

SUPERMARKETS

(Continued from page 22)

most frequently, many of them to plug meats and produce. Red Owl pitches its own brand in addition to co-op brands. "Store managers," Mr. Rudlick said, "report that customers express favor for the type of commercials whereby products are demonstrated. Red Owl is experimenting with TV as a medium of advertising for their food stores. In addition to the program in Green Bay, Red Owl has a similar program in Sioux Falls. There, because of lack of live camera, commercials are done on film." With six stores in the Sioux Falls area, the chain sponsors Red Owl Theatre feature films, Sunday evening on KELO-TV to plug store brands and meats. A store supervisor is interviewed by staff announcers as part of the commercial. Red Owl spokesmen say their experience with TV has been short but, "We do feel it has definitely aroused and increased awareness of Red Owl and the products we feature. Where less and less customer contact is possible, TV fills the selling gap."

SUPER-VALU STORES

Morris, Sewall & Co., with 90 Super-Valu stores and 400 affiliated outlets in the Gulf area, considers its sponsorship of Don Mahoney and his Kiddie Troupers on KGUL-TV, Galveston, a success in terms of sales and public relations. An average of 500 children audition for the talent competition each week. Entry blanks are picked up at Super-Valu stores. Time plus program cost: \$325. Live commercials feature cooperating brands and Black and Gold Stamps.

B & C STORES

For its six stores in the Detroit area, daytime is used by B & C for six live one-minute participations on WXYZ-TV each week.

NATIONAL TEA

For its 94 stores in the Detroit area, 12 O'Clock Comics on WXYZ-TV is used by National Tea. Program runs Monday through Friday, 12:00 noon to 12:30. In Chicago, National uses 22 ten-second spots on WNBQ, plugging the same specials throughout the week. Clifton Utley's newscasts, 5:50 to 6:00 pm across the board, advertise the meat department. Range Rider on WNBQ plugs Taste Top Bread, a store brand. Lucky Seven Ranch, Saturday morning, WBKB, sells NATCO preserves. Kid's Karnival Kwiz is also used to reach children; Natco the Clown, who mc's the show, makes personal appearances all over town. Shoppers' Matinee every weekday afternoon on WBKB sells the chain's magazine, *Everywoman's*, and plugs the products that are advertised in the book. Total Chicago TV budget for TV 1953: \$600,000, making National one of the largest retail advertisers in the medium.

MILLER'S SUPERMARKETS

For its 20 stores in the Denver area, Miller buys three 10-minute newscasts, five spot announcements and one syndicated film (Badge 714, *see Dragnet*) each week on KFEL-TV.

CENTRAL MARKETS

The Schenectady chain uses a 15 minute show Friday afternoons on WRGB, featuring Dorothy Spira who handles commercials as well as guest interviews and local news. Central's brands are advertised, but the show concentrates on special weekend buys. Program has been running for three years.

WRIGLEYS

Cisco Kid rides for this 65 store chain, Thursday at 7:00 pm, WXYZ-TV. Also used on this station are four participations in Fern Melrose's Charm Kitchen. Meats, produce and cooperating national advertisers are plugged in the live commercials.

BIG BEAR

In Detroit the 27 Big Bear stores sponsor a feature film, Wednesday, 1:00 pm. Wednesday and Friday, 5:00-5:30 Big Bear sponsors Auntie Dee; both programs are on WXYZ-TV. Co-op commercials, as well as plugs for stores' meat and produce departments are done live.

In Columbus Big Bear uses an auction format involving participation of the home and studio audiences.



DOROTHY LANE

This chain used three remotes on WLW-D to publicize the opening of a new location in Dayton. 25,000 customers were clocked in during the first week. Dorothy Lane is also tied in with WLW Stations' merchandising plan. Store windows carry displays for WLW-advertised products, and chain gets air time.

HANDY ANDY SUPER MARKETS

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GRAND UNION

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HEIGHT COUNTS MOST!

WAVE-TV Delivers:

66.7% GREATEST COVERAGE AREA

television station
in Southern Indiana!

19.8% GREATEST CIRCULATION

of leading

PAPER!

627,300 GREATEST CIRCULATION

of leading

MAGAZINE!

(WAVE-TV's circulation is the highest in the area since 1953, and still growing!)

In this area, height is by far the biggest factor in determining the strength of a signal. WAVE-TV's antenna is a strong, clear picture to the fringe of the service area. Height is next most important.

WAVE-TV's antenna soars 1585 feet above sea level, the highest in this area, and 410 feet above the level of Evansville's second station!

WAVE-TV's antenna is the lowest in this area!

WAVE-TV's antenna radiates 600,000 watts of radiated power, the maximum allowed by the FCC for Channel 5. WAVE-TV radiates 600,000 watts from out its antenna on Channel 5!

Ask your local dealer for all the facts about WAVE-TV's service coverage and about the great WAVE-TV program.

WAVE-TV

CHICAGO 1, ILLINOIS
240 North Michigan
Andover 3-5771

SUPERMARKETS

(Continued from page 22)

most frequently, many of them to plug meats and produce. Red Owl pitches its own brand in addition to co-op brands. "Store managers," Mr. Rudlick said, "report that customers express favor for the type of commercials whereby products are demonstrated. Red Owl is experimenting with TV as a medium of advertising for their food stores. In addition to the program in Green Bay, Red Owl has a similar program in Sioux Falls. There, because of lack of live camera, commercials are done on film."

With six stores in the Sioux Falls area, the chain sponsors Red Owl Theatre feature films, Sunday evening on KELO-TV to plug store brands and meats. A store supervisor is interviewed by staff announcers as part of the commercial. Red Owl spokesmen say their experience with TV has been short but, "We do feel it has definitely aroused and increased awareness of Red Owl and the products we feature. Where less and less customer contact is possible, TV fills the selling gap."

SUPER-VALU STORES

Morris, Sewall & Co., with 90 Super-Valu stores and 400 affiliated outlets in the Gulf area, considers its sponsorship of Don Mahoney and his Kiddie Troupers on KGUL-TV, Galveston, a success in terms of sales and public relations. An average of 500 children audition for the talent competition each week. Entry blanks are picked up at Super-Valu stores. Time plus program cost: \$325. Live commercials feature cooperating brands and Black and Gold Stamps.

B & C STORES

For its six stores in the Detroit area, daytime is used by B & C for six live one-minute participations on WXYZ-TV each week.

NATIONAL TEA

For its 94 stores in the Detroit area, 12 O'Clock Comics on WXYZ-TV is used by National Tea. Program runs Monday through Friday, 12:00 noon to 12:30. In Chicago, National uses 22 ten-second spots on WNBQ, plugging the same specials throughout the week. Clifton Utley's newscasts, 5:50 to 6:00 pm across the board, advertise the meat department. Range Rider on WNBQ plugs Taste Top Bread, a store brand. Lucky Seven Ranch, Saturday morning, WBKB, sells NATCO preserves. Kid's Karnival Kwiz is also used to reach children; Natco the Clown, who mc's the show, makes personal appearances all over town. Shoppers' Matinee every weekday afternoon on WBKB sells the chain's magazine, Everywoman's, and plugs the products that are advertised in the book. Total Chicago TV budget for TV 1953: \$600,000, making National one of the largest retail advertisers in the medium.

MILLER'S SUPERMARKETS

For its 20 stores in the Denver area, Miller buys three 10-minute newscasts, five spot announcements and one syndicated film (Badge 714, nee Dragnet) each week on KFLL-TV.

CENTRAL MARKETS

The Schenectady chain uses a 15 minute show Friday afternoons on WRGB, featuring Dorothy Spira who handles commercials as well as guest interviews and local news. Central's brands are advertised, but the show concentrates on special weekend buys. Program has been running for three years.

WRIGLEYS

Cisco Kid rides for this 65 store chain, Thursday at 7:00 pm, WXYZ-TV. Also used on this station are four participations in Fern Melrose's Charm Kitchen. Meats, produce and cooperating national advertisers are plugged in the live commercials.

BIG BEAR

In Detroit the 27 Big Bear stores sponsor a feature film, Wednesday, 1:00 pm. Wednesday and Friday, 5:00-5:30 Big Bear sponsors Auntie Dee; both programs are on WXYZ-TV. Co-op commercials, as well as plugs for stores' meat and produce departments are done live.

In Columbus Big Bear uses an auction format involving participation of the home and studio audiences.



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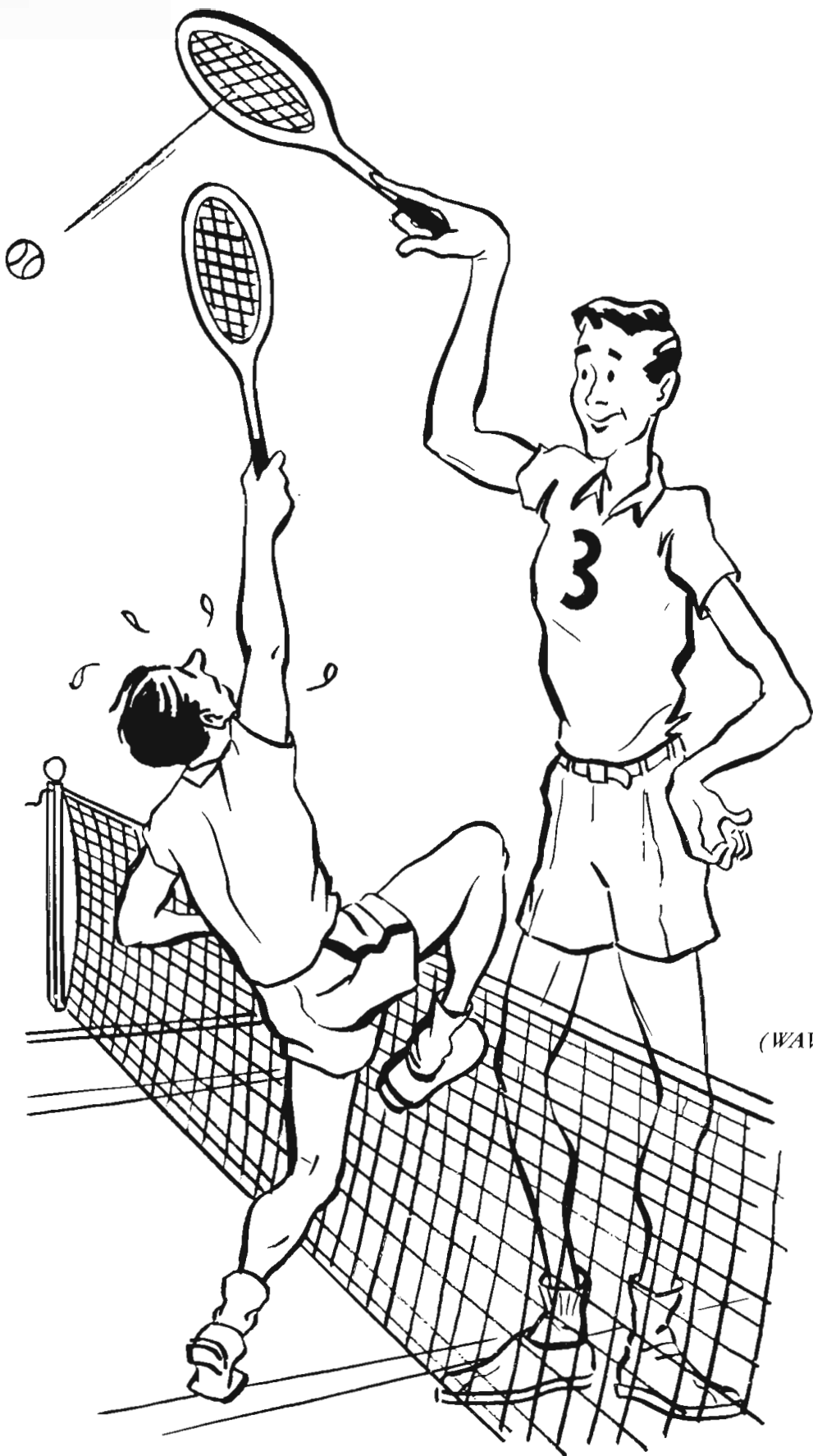
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66.7% GREATER COVERAGE AREA
than any other television station
in Kentucky and Southern Indiana!

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

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

(WAVE-TV's superiority as of July 1, 1953, and still growing!)

In television, Tower Height is by far the biggest factor in delivering a strong, clear picture to fringe areas. Low Channel is next most important, and Power is third.

WAVE-TV's new tower soars 1585 feet above sea level—*much the highest in this area, and 419 feet higher than Louisville's second station!*

WAVE-TV's Channel 3 is the *lowest in this area!*

WAVE-TV's 100,000 watts of radiated power is the *maximum permitted by the FCC for Channel 3*—is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask Free & Peters for all the facts about WAVE-TV's amazing new coverage and about the great WAVE-TV television market.

LOUISVILLE'S

WAVE-TV

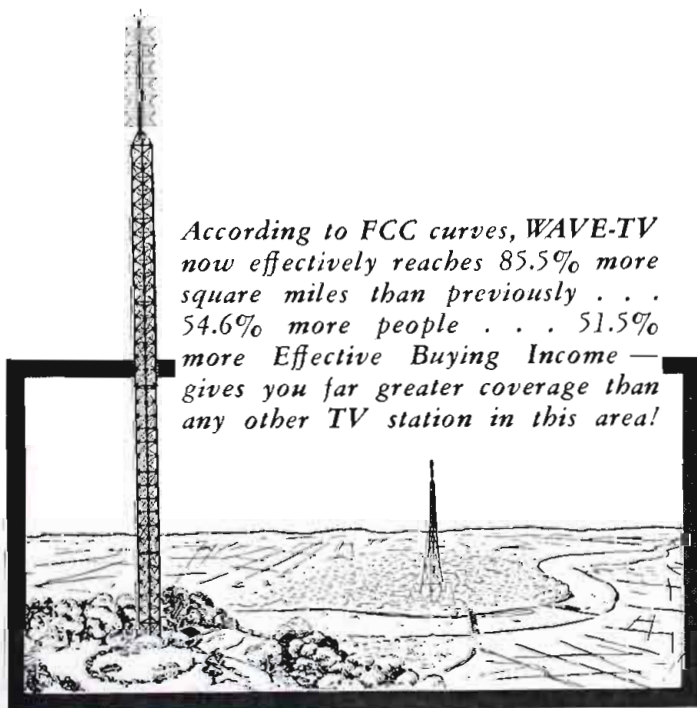
Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representatives



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



PETRILLO: AFM

(Continued from page 23)

its rear window. Rumor had it that in 1933 Petrillo had been kidnapped and ransomed by the union for \$100,000.

It was during all this turmoil that the small man (5'6") began to cast his big shadow, for in 1932 he was elected to the executive board of the national union.

From this new position he faced his first union fight with a major adversary. This opponent, a hardy fighter with a strong record of many wins, and much in-fighting, was John L. Lewis.

Petrillo, who fears no man—only microbes—was equal to the situation. The situation was a union raid by the CIO. Just as the AFL had earlier looked for a musicians union with which to affiliate, Lewis was then on the prowl for the American Musicians Union, Petrillo's original outfit.

By one simple action Petrillo met the move, head on. He waived initiation fees. In no time at all 2000 members joined his local—nearly all of them from the AMU.

But, Petrillo's main interest and major fight were against progress, not unions, and it is at this point that his environment and his sin-

cerity must be reviewed. With a childhood composed wholly of hard knocks, it is inevitable that the result should look, act and speak like a tough man. His sincerity is in no respect diminished by the impression he gives. His belief in the face of progress is direct. He feels that musicians play themselves out of jobs when their performances can be repeated without their appearance. His integrity in pursuit of this belief is unquestioned.

In 1936, in line with his beliefs, Petrillo announced the intention of his union to not permit its members to make recordings or transcriptions without permission from the executive board of their local. This drastic action was an effort to end the menace and threat to employment which, according to Petrillo, had been brought about by canned music.

That these moves were similar to the union's earlier battles, with Hollywood and its sound tracks, serves to clarify today's situation in regard to the AFM's view on television. Says Petrillo, "Television is motion pictures all over again."

Before motion pictures added sound, theaters had used musicians

to accompany the film. With the music on the sound track, the studios were able to pay the musicians and be done with them while their work toured the country. The theaters were relieved of their employment burden. The displaced musicians were out of jobs.

How the union's ineffectual efforts to counteract progress have changed to the present and more powerful resistance requires another inspection of James Caesar Petrillo.

In 1940, at the age of 48, Petrillo was elected president of the national union. His stature had grown from leadership of a band of four to a group of over 200,000 musicians. His earnings had leaped from next to nothing to well over \$50,000, plus an amount for expenses and income tax payment which entitles him to the title of highest paid labor leader in the country.

With Petrillo controlling the baton, the playing of music by professionals was almost wholly controlled by the AFM.

Where before, the AFM could offer little bulwark to the increased use of music on soundtracks by Hollywood, a new situa-

(Continued on page 54)

"There's a new TV station on the air."

"That's News?"

"In Eastern Iowa, it's news."

It's WMT-TV—on the air Sept. 30—the first station in the United States to go on the air with maximum 100 kw power. Anticipated coverage (because of 703' antenna, gently rolling terrain, maximum power, and carrying ability of Channel 2)—100 to 125 miles in all directions.

CBS and DuMont Affiliate

National Rep: The Katz Agency

Mail Address: Cedar Rapids

W M T - T V

Channel 2 • 100,000 watts

"BUTTE...iful"

BUTTE

America's RICHEST Secondary Market

A BUTTE of a Test Market!

NOW HAS

A BUTTE of a Television Station

KXLF - TV6

with

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

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

A BUTTE of a Network (NBC-DuMont)

MONTANA'S FIRST!

on the air August 14, 1953.

The **XL** *Stations*

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUTual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbrook 2-8033

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



THE WALKER COMPANY

MINNEAPOLIS 2, MINN.
1487 N.W. Nat. Bank Bldg.
GEneva 9631

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

CHICAGO 1, ILLINOIS
160 North Michigan
Andover 3-5771

PETRILLO: AFM

(Continued from page 52)

tion was emerging. In addition to Petrillo controlling the union, and the union controlling most musicians, added power was garnered through many fights and wins with record companies, radio stations and networks.

As commercial television commenced, this new power was evidenced with new-found grace by Petrillo. Films made for theatrical release, which had been played out and were now available for the new market of TV, drew his attention. Here he displayed a milder

nature for, in 1945, he banned musicians from performing on live television. At first glance this move seems comparable to his irascible actions of the past and was rumored to be in behalf of Hollywood and their efforts to wrest control from the broadcast industry. This limited the type of programming available to live TV audiences.

Almost as though it were part of the same plan, Petrillo in 1946 made an agreement with Hollywood which had another effect on broadcasters. It banned films which contained sound tracks with music

made after that year. That this move was a payoff by studios for the prior action can only be speculated, but the results were a certain limit on the film available to broadcasters.

From here on Petrillo watched his television set and learned.

As television increased in importance his two major steps had their effect. In 1948 the use of musicians was permitted, but not before such concessions as better wages were granted to radio workers and certain aspects of repeat use on kinescopes were settled.

In 1950 the somewhat waning film industry was in the process of entering the program field with films made for the medium. Petrillo said no music—unless five per cent of funds received from selling the film be given to the union for a special fund. Producers signed in a few cases.

The same agreement was made in 1951, with the networks and the package was ready to be tied up—for after many years, Mr. Petrillo had won control over sound tracks.

Under a separate agreement kinescopes were again considered. Their use was permitted for filing purposes or for broadcast on stations affiliated at the time of the recording provided that broadcast was made within 90 days. In no case was the kinescope to be used more than once in any market.

During the same year Petrillo strengthened his position against films made for television by permitting studios with backlogs of theatrical films to release them to stations and networks or distributors—if five per cent were paid to the fund and the score re-recorded.

Since that time more producers of films for television have entered the field and most of them have submitted to the pressure of advertiser demand for full value in programs. The producers, in most cases, have thus agreed to contribute to the AFM fund.

Petrillo, too, has had pressure brought against him, most of it was to remove the five per cent formula. Producers feel that the AFM is an unwanted partner in their business.

Many musicians feel that he has only provided work for the few already in the film and broadcast business, doing no more than harass the industry without increasing job opportunities.

Petrillo's own feeling about the formula: "I wouldn't give up our trust fund for \$5,000,000."

Now—A Second Printing to Meet Your Demand

“22 Television Talks”

**Transcribed from the
BMI TV CLINICS**

Sold out in its first edition, “22 Television Talks,” the bible of TV information, is back in supply again. The twenty-two subjects embrace all important aspects of television programming.

WHAT RADIO AND TV EXECUTIVES SAY—

“In our opinion, the finest book published on TV. The TV men whose talks and comments fill this volume get right down to the level of every individual now in the industry or about to enter it.”

**GEORGE HIGGINS, KMBC,
Kansas City, Mo.**

“BMI's ‘Twenty-Two Television Talks’ is a reading must at KXLY TV.”

**ED CRANEY, KXLY-TV,
Spokane, Wash.**

“The book pools the knowledge of today's TV leaders. It gives inestimable benefit for present and future TV personnel.”

**HUGH O. POTTER, WOMI,
Owensboro, Ky.**

“Anyone interested in TV should read ‘Twenty-Two Television Talks’. They are an education within themselves—a must.”

**R. W. ROUNSAVILLE, WQXI,
Atlanta, Ga.**

The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 260 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films . . . how to cut costs . . . how to build or remodel a plant . . . how to maintain public service . . . how to hold an audience . . . and how to direct the other TV operations.*

Published by BMI at \$6 and made available as an Industry Service at the cost of transcribing and printing—\$3.60.

Order Your Copies Today.

BMI BROADCAST MUSIC, Inc.
580 Fifth Ave. • New York 36, N. Y.

New York • Chicago • Hollywood • Toronto • Montreal

**WATCH
KOLN-TV
GROW**

**IN
LINCOLN-LAND-**

**The Other Big Market
In Nebraska!**



The Fetzner Stations

WKZO—Kalamazoo
WKZO-TV—Grand Rapids—Kalamazoo
WJEF—Grand Rapids
KOLN—Lincoln, Nebraska
KOLN-TV—Lincoln, Nebraska
Associated with
WMBD—Peoria, Illinois

BAKER: "I LIKE TV BUT—"

(Continued from page 19)

ume. So again let us say that we wouldn't buy any media very long unless it helps keep the customers' goods coming off the assembly lines.

Because of these cost factors, I personally don't understand some of the hue and cry that's been raised as to whether an agency should get commission on talent on "package" shows.

An advertising agent must be honest in making the soundest recommendation for his client. If he is a good agent he is entitled to 15% on the advertising dollars spent on the consumer by his client, provided his acts and services measure up to the best standards which are available today. These standards include a "business" approach to the market rather than simply a creative or advertising approach.

Responsibility for the success of an advertiser's product means a depth of service that isn't measured in terms of commission on one more or less specific part of the advertiser's appropriation. This I believe.

The Available Market Expands

Forgetting this aside on costs, what's actually happening? It's no news that the *people* (our boss in this business) want TV. It's no news to the followers of this magazine that the coverage of homes has come even faster than the most avid salesmen probably could have predicted five years ago.

It's no news to this audience that by next January TV areas will contain about 80% of the United States population, with penetration of some 68% of all these families. What a market!

TV's success or failure rests upon the advertiser's ability to sell this market at a satisfactory cost. And lo, the Advertising Agent!

As a pioneer in TV, we at Benton & Bowles developed a number of early sales successes, based on the use of the medium for demonstration of product. To be sure, there was also an occasional failure, based as we discovered very soon, either from our inability to page enough people with our entertainment or our inability to sell them our product when reached.

But how to shed light on TV sales effectiveness, confused as was the thin coverage with the usual

use of other media in the same markets? In talking about this with our research people we developed a few yardsticks and one case in point came fairly early in our experience and now comes to mind. A certain advertiser took a sum of money from his national budget and put it into TV as a test.

This advertiser, with a long established product, knew in advance that he would cover but 10% of the number of families that he could have reached with this same amount of money spent in truly national media. Wouldn't it be a pretty good showing for this TV expenditure if during its first season the advertiser's volume showed no drop in sales from the going volume rate figured for the year with more complete national coverage?

Interestingly enough, that's exactly what happened. There was also enough solid interest from the trade in the medium for us to become convinced that if new money was added to this advertising budget to include television, we could certainly expect a satisfactory increase in sales, because of the evident strength of the selling impact upon fewer people. Granted, this was some years ago before the competitive programming of today. Each new television project now becomes a separate advertising problem and there is no simple solution in this medium that guarantees success every time.

Merchandising to Stretch Low TV Budgets

In view of the mounting costs of television, how can a potential spender, who lacks sufficient funds for a big, glamorous program, take advantage of the force of TV for his sales messages? Is TV far beyond him, or is there a way in which a resourceful and imaginative advertiser can avail himself of its powerful impact? The answer to this oft-raised question is definitely in the affirmative. It is possible, for example, for an advertiser to find effective short-term ways of using video with sufficient merchandising and exploitation values to keep him rolling between excursions into the new medium.

One of our clients was able to employ TV with great success for a twelve-week period by sponsoring a series of Sunday afternoon professional football games. Rating-wise, this particular spon-

sorship gained higher returns than did the more expensive college games the previous day.

Thus, our client partook of big-time television, with important merchandising values, for a short term to be sure, but at a relatively small cost. Similar examples exist in the Benton & Bowles case history files of how low-budgeted advertisers employ TV effectively by sponsoring telecasts of important special events, or for a particular retail peak of selling.

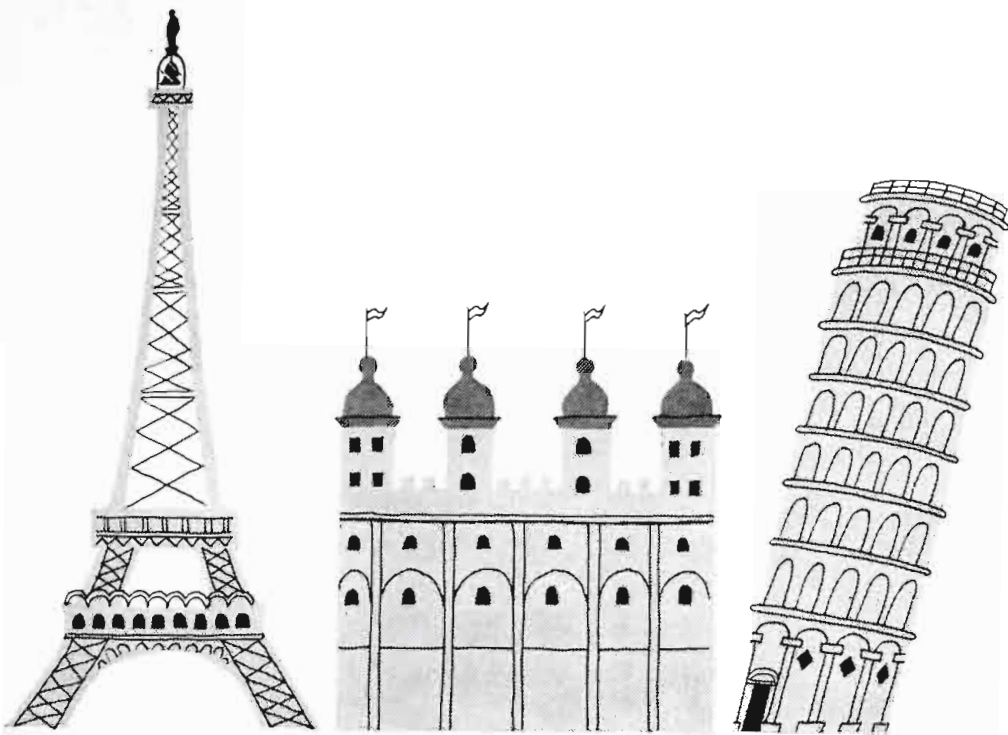
Magazine Concept Good for Big Budgets Too

Another avenue open to the small advertiser to participate in a low cost yet effective and practical manner in television is through the use of what has been termed the "magazine" concept of TV sponsorship. This method of purchasing time on a major network program for spot commercials is still in its infancy. But it does provide the low-budget advertiser—as well as the high—with an opportunity to partake of the heady wine of TV and to sample and test the campaign for definite results.

NBC's "Today" program is a classic example of how this comparatively inexpensive entry into TV can be made to pay off handsomely for the smaller advertiser. The success of this new concept of TV sponsorship undoubtedly will open up further outlets in the near future.

I would like to add a word or two on the far reaching effect of television on an advertising agency. There is no agency operation which requires such careful planning, such meticulous attention to detail as does TV. So varied and complex are its problems, so deep the penetration within the agency that I doubt if there ever arises a one man genius who can grasp the tremendous detail, learn the technical skill and successfully surmount the back-breaking duties required to carry out an efficient agency TV operation.

Television's impact on an agency like ours has never failed to astonish me. Without the closest harmony between the many interlocking factors, without the most careful supervision and managerial attention, the whole edifice would collapse. Television has taught us the true value of cooperation. In spite of these seemingly endless complexities, I like television. I like it but— please hand me the aspirin bottle.



Move over, Famous Towers

The world's most famous towers are, left to right, the Eiffel Tower, the Tower of London and the Leaning Tower of Pisa.

By now the tower-come-lately (right) may be just as familiar to you as these old landmarks. It is one of the many radio-relay towers that speed television service coast to coast.

It was in May, 1948, that the Bell Telephone System opened the first commercial TV network service using some of these towers. Its 916 miles of channels served just five eastern cities.

In only five years the network has grown to 34,000 channel miles, serving 120 cities with a potential single audience of 95,000,000 people. These facilities represent an investment of almost a hundred million dollars.

Plans for the future call for even greater investments to keep channel growth in pace with the industry's needs.

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

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR

INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW

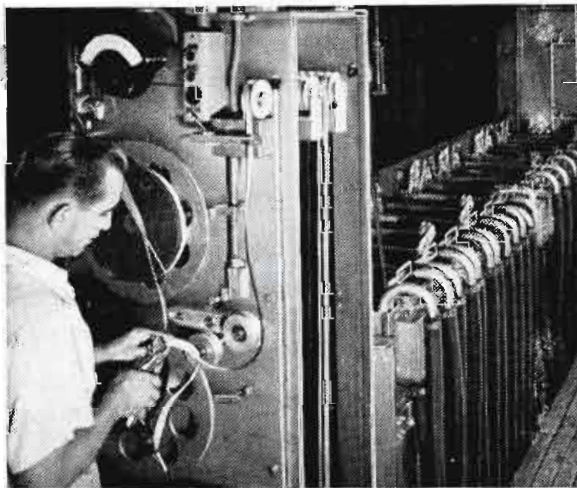


Precision Prints

**YOUR PRODUCTIONS
BEST REPRESENTATIVE**

CLOSE CHECK ON PROCESSING

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



YOUR ASSURANCE OF BETTER 16mm PRINTS

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

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

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

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

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



IF THE PRICE IS RIGHT

(Continued from page 45)

major brands; spurious urgency and the blow hard approach reinforce this detachment

Emphasis on irritation, mildness and health in cigarette advertising helps keep alive doubts and anxieties about smoking

Use of "scientific" claims, medical endorsements, charts and surveys, etc., are neither interesting nor acceptable to the majority of smoking viewers



Durable, high-priced goods

Consumers are more interested in products in this class—autos, washing machines, refrigerators and so forth—than they are in most other kinds of products

Commercials for such products are usually more interesting and acceptable to people who do not own them and are not prospects for buying them; commercials should be geared primarily to interest owners and prospects

More effort to distinguish brand differences is needed; brand identification and associations in durable goods commercials are often made in terms of the personality giving the commercial

Consumers feel that commercials are too long on sell and too short on product information; major expenditures are given a good deal of thought by consumers and they try to base their decisions on facts

Effective demonstrations should show specific features which will interest purchasers and are not duplicated by competing brands

Appeal to and stimulate related needs; show viewers how their lives will be improved and status increased by owning the product, but do it realistically

Avoid use of pseudo-scientific and "high-powered" names for features of the product

Avoid showing people or settings which will interest viewers more than the product

Personalize your company, your reputation, friendliness and sense of responsibility to customers

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, Inc.

An Organization of
Qualified Radio Engineers

DEDICATED TO THE
Service of Broadcasting
National Press Bldg., Wash., D. C.

PAGE, CREUTZ, GARRISON & WALDSCHMITT

Consulting Engineers

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

WHO'S BUYING NEW MARKETS

(Continued from page 15)

Jacques Kreisler Mfg. Co., P. Lorillard & Co., Lambert Co., Mars Inc., Pepsi Cola, Procter & Gamble, Ralston Purina Co., Speidel Corp., Sealy, Inc., C. A. Swanson, Sweets Co. of America, Swift & Co., Thor Corp., U. S. Steel Corp.

National spot: Alliance Mfg. Co., Chrysler Corporation, Don Juan Blades, National Carbon Company.

Fargo, N. D.

WDAY-TV

Network: Admiral, American Dairy, American Tobacco, Charles Antell, B.B. Pens, Brown & Williamson, Cats Paw, Chrysler, Colgate-Palmolive-Peet, Crosley, DeSoto-Plymouth, General Foods, General Mills, Goodyear, P. Lorillard, Hamm's Beer, Mogen David Wine, Philip Morris, Norge, Philco, RCA, R. J. Reynolds, Singer Sewing Machine, Speidel, Sunbeam, Tappan Stove, Willys Motors.

National spot: Bardahl, Bulova, Ford Dealers Association, Kools, Larson Co., Oldsmobile, Viceroy.

Oshkosh, Wisc.

WOSH-TV

Network: American Cigarette & Cigar, American Tobacco, American Chicle, Armour, B.B. Pen Co., Bristol Myers, Brown Shoe, Derby Foods, Gemex, General Mills, Hotpoint, Johnson Wax, Kellogg, Lambert, Lincoln-Mercury, P. Lorillard, Pepsi Cola, Ralston-Purina, Sherwin-Williams, Skippy Peanut Butter, Speidel, Sunkist, C. A. Swanson, Sweets Co., U. S. Steel.

National spot: Alliance Manufacturing, Blatz Beer, Restonic, Rival Packing, Skippy Peanut Butter.

Reading, Penna.

WEEU-TV

Network: American Tobacco, BB Pens, Buick, Coca-Cola, Crosley, General Electric, Gillette, Goodyear, Liggett and Myers, P. Lorillard, Mutual of Omaha, Philco, R. J. Reynolds, Scott Paper, Sealy Mattress.

National spot: Buick, Bulova, Cadillac, Chevrolet, Virginia Dare, Frigidaire, GMC Trucks, Marshmallow Fluff, Oldsmobile, Pontiac, Santoline Beauty Products, Spatola Wine.

Saginaw, Michigan

WKNX-TV

Network: Admiral Corporation, American Tobacco Company, B. B. Pen Company, Camel Cigarettes, Carter Products, Covalier Cigarettes, Chrysler Motors, Colgate-Palmolive-Peet Company, Crosley Division Avco Corp., DeSoto-Plymouth, Gemex Watch Bands, General Foods, General Motors Pontiac Division, Gulf Oil Company, S. C. Johnson Company, Kent Cigarettes, Liggett & Myers, Mogen David Company, Old Gold Cigarettes, Philip Morris, Inc., Prudential Life Insurance, Pure Oil Company, Radio Corporation of America, Scott Paper Company, Serutan Company, Singer Sewing Machine Company, Schick, Incorporated, Schlitz Brewing Company, Speidel Corporation, Willys-Overland Corporation.

(Continued on following page)



Bottles march off the signboard and the product is put over with a bang in this latest series of punch-packed TV Spots from National Screen. Eye-catching action is provided by ingenious stop-motion and skillful optical effects; product appeal by taste-tempting live shots of the pouring beer . . . all set off by beautiful art and lettering . . . for Gibbon's Beer and Ale . . . another satisfied customer who's come back for more, confident in the knowledge that National Screen produces the kind of TV Film Commercials that sell!

Advertiser

The Lion, Inc.
Wilkes-Barre, Pa.

Agency

Henry W. Gann Advertising Agency
Scranton, Pa.

Produced by

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

ETHYLOID FILM CEMENT

A Good Film
CEMENT
Makes a Good
SPICE

use
ETHYLOID
and you use the
BEST!

Available at all
Theater Supply
Dealers



FISHER FILM CLEANER

for Clear Pictures,
Faultless
Sound!

has soft,
chemically
treated pads
for easy application.

For sale at your dealers,
or send \$3.95 direct.
Postage paid.

FISHER MFG. CO.,
1 SALTER PLACE • ROCHESTER 13, N. Y.



**designed for
TV**

IT'S NOW AVAILABLE TO YOU!

**GOLD SEAL
SPECIAL**

THE FASTEST MOVIE FILM
ON THE MARKET!

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

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

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

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

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



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

WHO'S BUYING NEW MARKETS

(Continued from page 59)

National spot: Alka Seltzer, Brown & Williamson Company, Bulova, Corling's Black Label, Donut Corporation of America, Drewry's, Limited, Ford Dealers of America, Frankenhuth Brewing Company, General Tire Company, Holsum Bread, Miracle Power, Plymouth Division Chrysler Corporation, Prestone Division Union Carbide Company, Quaker Oats, Rival Dog Food, Tani Company, Westinghouse Electric Company.

St. Petersburg, Fla.

WSUN-TV

Network: Admiral, American Cicle, American Tobacco, Avco (Crosley Div.), Ballantine, Hazel Bishop, Inc., Black Drug, Carnation, Colgate, DeSoto, General Electric, General Foods, Goodrich, Gulf, Hotpoint, S. C. Johnson, Lambert, Liggett & Myers, Lincoln-Mercury, P. Lorillard, Philip Morris, Mutual of Omaha, Pacific Coast Borax, Pepsi Cola, Per Milk, Pillsbury, R. J. Reynolds, Singer Sewing Machine, Spiedel, Swanson, Thor, Tani, U. S. Steel

National spot: Black Label Beer, Bulova, Calo Dog Food, Corling's Ale, Ford, Italian Swiss Colony Wine, Kools, Kraft, LaChoy Product, Lay's Potato Chips, Northern Paper Products, Orkin Exterminators, Pillsbury Biscuits, Quaker Keri-1 Products, Quality Bakers, Rival Dog Food, Sta-Dri, Sun Oil, Texize Cleaner, Ward Baking, Wynn Oil.

Scranton, Pa.

WGBI-TV

Network: American Dairy, American Machine & Foundry, American Oil, American Tobacco,

Brown & Williamson, Carnation, Chrysler, Colgate-Palmolive-Peet, Commercial Solvents, General Electric, General Foods, General Mills, Goodrich, Greyhound, Lever Bros., Liggett & Myers, Lincoln-Mercury, Thomas Lipton, Longines-Wittnauer, P. Lorillard, Philip Morris, Nestle, Pillsbury, Prudential Insurance, R. J. Reynolds, Schick, Schlitz, Scott Paper, Sheaffer Pen, Singer Sewing Machine, Sylvania, Tappan Stove, Tani, Westinghouse.

National spot: Alliance Manufacturing, Aunt Jemima Cake Mixes, Bulova, California Fruit Growers, Ford Dealers Association, Hoover Cleaners, Kools, Oldsmobile, Prestone, Rival Dog Food, Sun Oil, Vicerays, Virginia Dare Wine, Wise Potato Chips.

Zanesville, Ohio

WHIZ-TV

Network: Admiral Corporation, American Tobacco Company, Bendix Home Appliances, Benrus Watch Company, Chrysler Corporation, Crosley Corporation, DeSoto Motor Corporation, General Foods, Gillette Safety Razor Company, Griffin Manufacturing Company, Inc., Gulf Oil Company, Lever Brothers, Magen David Wines, Inc., Mutual of Omaha Insurance Company, Radio Corporation of America, Scott Paper Company, Singer Sewing Machine Company, SOS Company, and Tani Company.

National spot: Kools, Viceroy, Rival Dog Food, Sun Oil Company, Sealy Mattress Company, Omar Bakery Inc., Pfeiffer Brewing Company, Standard Oil Company, Red Top Brewing Company, Ohio Bell Telephone Company.



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

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

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

KTNT-TV AREA

Quick Facts and Figures

POPULATION DISTRIBUTION

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

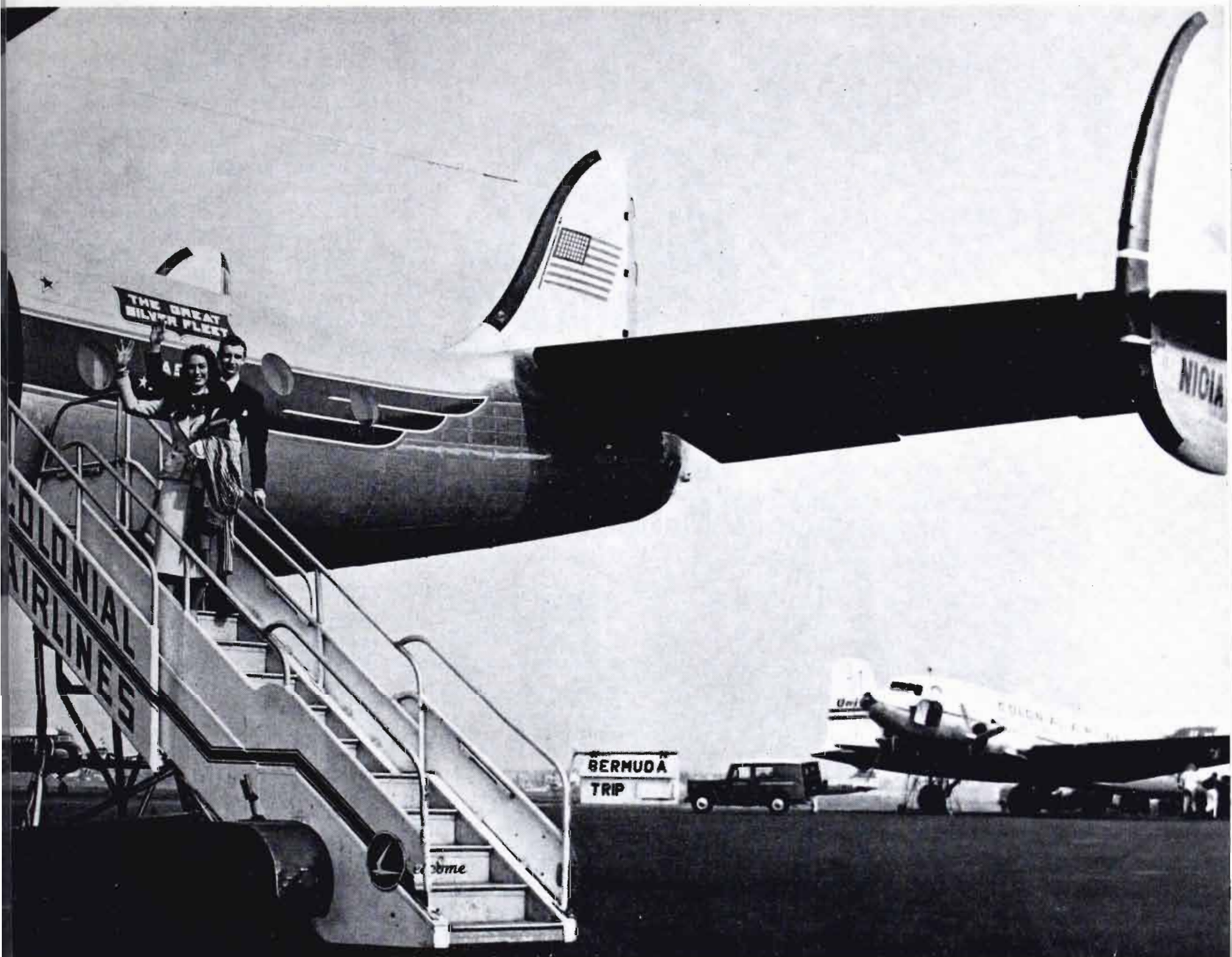
TOTAL (over 1 1/4 Million People)100.00%

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

Represented by
WEED TELEVISION

KTNT-TV
CHANNEL 11
NOW 125,000 WATTS





Win a Trip to **BERMUDA**

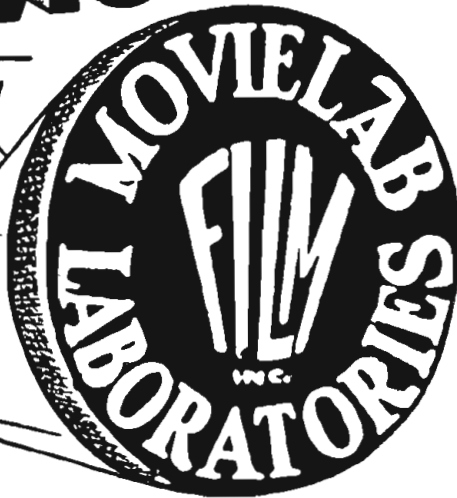
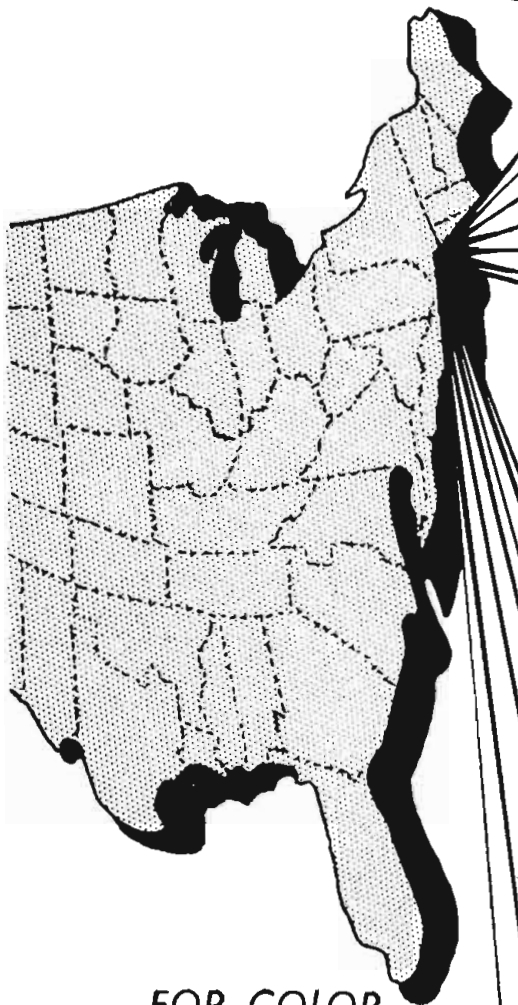
**10 DAYS FOR TWO AS GUESTS OF
TELEVISION MAGAZINE**

All expenses paid—you'll fly via Colonial Airlines and stay at one of the island's finest hotels.

Read this issue of TELEVISION Magazine carefully, and save it — the November issue will contain the contest blanks and full information.

"IN THE EAST"

it's



For COMPLETE FILM PROCESSING

ROUND THE CLOCK SERVICE

- Negative Developing
- First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control
- Title Department
- 22 Cutting Rooms

FOR COLOR

it's

Rainbowlab Inc.

AN ADDED FEATURE "FOR THE PRODUCER"

Up-to-the-minute advances in motion picture techniques demand radical innovations in projection equipment... Movielab's new preview theatre brings TO THE EAST the ultimate in theatre projection.

- Three dimensional projection
- 16mm interlock projection

FEATURING
35mm THREE CHANNEL
INTERLOCK PROJECTION



MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUdson 6-0360

HOW TO PAGE AN AUDIENCE (Continued from page 37)

Spots are usually scattered throughout the day to reach the largest number of viewers or the most likely prospects. Sometimes they run as participations.

The favored technique is the contest. The lure of valuable prizes (trailers, houses, automobiles) and the steady bombardment of announcements get the audience to participate directly in something connected with the station. Once they get interested in the contest, they have to keep viewing to get all the questions and clues.

The big summertime push for 1952 was tied in with election interest via an If I Were President Contest. To win a completely furnished house with lot, viewers had to answer the question of the day and write in what they would do if they reached the White House. The promotion ran for 90 days.

The most recent contest has been See It 'n Say It. Twenty 60-second spots a day showed local landmarks and gave hints about their identities. The prize for the first correct telephoned answer: a Kaiser-Frazer car.

Over 10,000 visitors come to the three Ohio stations each month. Tickets are made available to groups and organizations. The Ruth Lyons show has a waiting list long enough to fill the studio for years ahead. The visitors go home with shopping bags filled with samples of advertisers' products.

(Another merchandising device, Penny's Pantry, also serves to create viewer loyalty. Taste-test luncheons are held in the Penny Pruden Pantry, a showroom restaurant in the center of each Crosley city.)

The newspapers are allotted tickets to various telecasts which they in turn make available to their readers. Frequently the radio-TV editor will organize a special excursion and charter a bus for a visit to Crosley.

While the studio audience for any given program is limited, the cumulative effect of thousands of personal contacts with WLW stars is likened by Crosley officials to politicians shaking as many hands as possible in hope that the voter will remember him on election day. "If we can establish a quarter million personal relationships," they say, "we can expect a good number of them to consider us friends and keep tuned to our channels."

A new feature on production, sales and promotion aids . . . where to find them . . . how to put them to work.

Props and Premiums

BY TAD REEVES

SCENE CHANGERS A change of scene with the flip of a screen, especially excellent for back-to-back programming in a minimum of space with a minimum of budget, hinged panel screens provide a mobile and effective means of quick-change artistry. . . . Easy to handle and to store, panel screens can be used to create complete set backgrounds or rakes, or to provide foreground depth and highlight interest. Some of the best screens on the market come from the window display house of Doerr and Associates, who have a New York showroom at 328 East 34th Street, and home offices at 144 2nd Street, Portsmouth, Ohio.

Available in two-panel units (each panel 18 by 84 inches), these hinged panel screens may be used for dramatic production techniques or for intriguing merchandise displays. Three-panel shutter screens in limed oak or wild cherry are constructed with slats which may be removed for easy cleaning, and are priced at \$44.50.

FOR TV COWBOYS East-of-the-Mississippi TV Dudes, wishing to disguise their greenhorn standing, can give an authentic Western touch to their local TV cowboys. Said authenticity is available from the Miller Stockman Supply Company, Denver, Colorado, where a full line of handsome Western dress, from spurs and lariats to ten-gallon headgear is in stock.

DULL MATTER

Transforming the glare into its proper light is the work of a new product on the market, Crescent Matton. Designed primarily to give a matte finish to the surface of glossy prints used for news flips or commercial displays, Crescent Matton serves in other ways to cut down reflected glare. Easy to apply when used on chrome furniture, cellophane bags, and the like, it destroys the detail-masking glare, making it a simple thing to project the televised object from all angles, regardless of the lighting set-up. Crescent Matton dries quickly without a sticky finish to eliminate the possibility of finger marks during future use of glossy prints, and the opaqueness of the protective coating does not destroy the shading quality of the pictures.

In units of 1 to 19 cans, the cost is \$2.25 per can, available from the Crescent Picture and Frame Company, 1468 Euclid Avenue, Cleveland, Ohio. The manufacturer claims that contents of one can will cover approximately seventy-five 5"x7" glossy prints.

COLLECTORS' ITEMS

Catching and holding the attention of the younger generation is a matter of keen competition in the TV world. If you need giveaways for children's shows that are unusual and effective, and yet available at a cost that permits volume use, you will do well to consider Wild Life Stamps Interesting and colorful, these stamps can aid in awakening interest in wild life among the young fry, as well as educating them in an unsuspecting manner. When offered as a premium, they can provide excellent copy for the air personality Desirous of expanding the scope of their non-profit conservation activity, the National Wild Life Federation will sell old issues of their stamp sheets at nominal cost for such premium offers. Their only request is that a descriptive folder of their work be enclosed with each set sent out.

As an example of successful premium use, 500 sheets of the 1940 series, selling for \$50.00, were broken down into 2,000 premium units of 5 stamps each. Approximately 2"x1 1/4" in size, these stamps run the gamut from fish to birds, animals to flowers, and can be handled in regulation postage-saver envelopes, with station or sponsor identification.

DRAW YOUR OWN CONCLUSION...



For a better sales picture . . . these national advertisers draw on WFTV

(DULUTH, MINN. — SUPERIOR, WIS.)

Prestone	Pure Oil Co.
Manchester Biscuit	Speidel Co.
Hamm's Beer	Admiral Corp.
Bulova	U.S. Steel Corp.
Procter & Gamble	P. Lorillard Co.
Blatz Beer	Coca Cola
Grain Belt Beer	Hazel Bishop
Rival Dog Food	Amana
Garrett & Co.	De Soto
Toni Co.	Carter's Prod.
R. A. Johnston Co.	Liggett & Myers
American Bakeries	Cat's Paw
Ford Motors	Electric Co.'s
Heilman Brewing Co.	Willy's
Alka-Seltzer	RCA Victor
Chevrolet	Lincoln-Mercury
General Foods	Goodyear
Mogen David Wine	B.B. Rol-Rite
American Tobacco	Crosley
S. C. Johnson Co.	

AND MANY OTHERS

**FIRST AND ONLY
TELEVISION STATION**

AT THE

Head-of-the-Lakes

WFTV

DULUTH, MINNESOTA
SUPERIOR, WISCONSIN

Serving a rich, new, vast marketing area

REPRESENTED BY
ADAM YOUNG TELEVISION, INC.
New York • Chicago • St. Louis • Hollywood

K'DUB-TV LUBBOCK, TEXAS

The station with



METROPOLITAN PRODUCTION



AND AN EYE FOR THE AUDIENCE

The top CBS and DuMont shows plus a DOZEN, live, neighborly ones featuring local talent and personalities assures your product success of KDUB-TV.

Here are 396,829 potential customers with the third highest income per capita in the U. S. of A! They're channeled 13 . . . ask your Avery-Knode man.

W. D. "Dub" ROGERS
president

EFFECTIVE POWER
35,000 Watts Visual
17,500 Watts Aural

MIKE SHAPIRO
asst. mgr., director of sales



AFFILIATES: CBS DUMONT PARAMOUNT

Editorial

THE DAY WE CLOSE SHOP

DURING the past month we have lost close to \$5,000 in space billings because we wouldn't go along with the receiver circulation estimates of several stations.

Outside of station estimates and the unduplicated coverage figures that the networks compile for their affiliates, the only independent source for full coverage receiver circulation is TELEVISION Magazine.

Naturally, when we took on this job we realized that our set estimates would not make friends for us at all stations. Differences were bound to exist. We don't claim that our method is fool-proof. We believe, however, that the statistics we publish are the best available.

Unless a station which disputes our figures can supply new data, our Research Department must continue to use its regular methods of compilation, methods which have been studied and approved by research men throughout the industry.

What does seem strange is that some stations will threaten and shout but do very little to substantiate their claims to a considerably larger circulation than

we report. Strange, because there are any number of research companies which can conduct an acceptable circulation survey for a few hundred dollars.

When we undertook this task we did so because of the tremendous need for these figures, particularly by the spot advertiser. We never quite realized what a gigantic task it would be though. Every month our Research Department must make thousands of calculations.

All available data is used—Nielsen for 1952, RTMA shipments, all the research services, and even the census of 1950 as a check-point. This information must be constantly adjusted for power increases, new antenna heights and new station service.

Our readers can rest assured that while we don't like to lose billings, our Research Director, Dr. Frank Mayans, will continue to call the shots as he sees them. Perhaps this is schoolboy stuff, but we firmly believe that unless there is a basic integrity in relations among advertisers, ourselves and our readers, we'd rather close up shop.

QUALITY OF FILM

In our Film Annual, recently, we couldn't help being enthusiastic about the important role of film. It affords the local or regional advertiser the opportunity to compete for audiences with major network programs, and every year it accounts for a larger percentage of program time, network as well as local.

In spite of this enthusiasm, we know the quality of most film programs is pretty poor. That might be TV film's best endorsement—despite its shortcomings, more advertisers are turning to it. Al-

though most of the story properties leave much to be desired, the main problem is technical.

There are certain limitations to present-day equipment which do account for a loss in picture quality. This loss would be negligible if more money were put into the production of the film programs. An extra few thousand dollars per film could make all the difference in lighting, one of the most critical areas of quality loss.

The swing is to film, but mainly because of the economics of television. The swing will be back to live, unless quality improves.

Fred Kugel