

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY
ELEVENTH YEAR OF PUBLICATION

NOVEMBER 1954

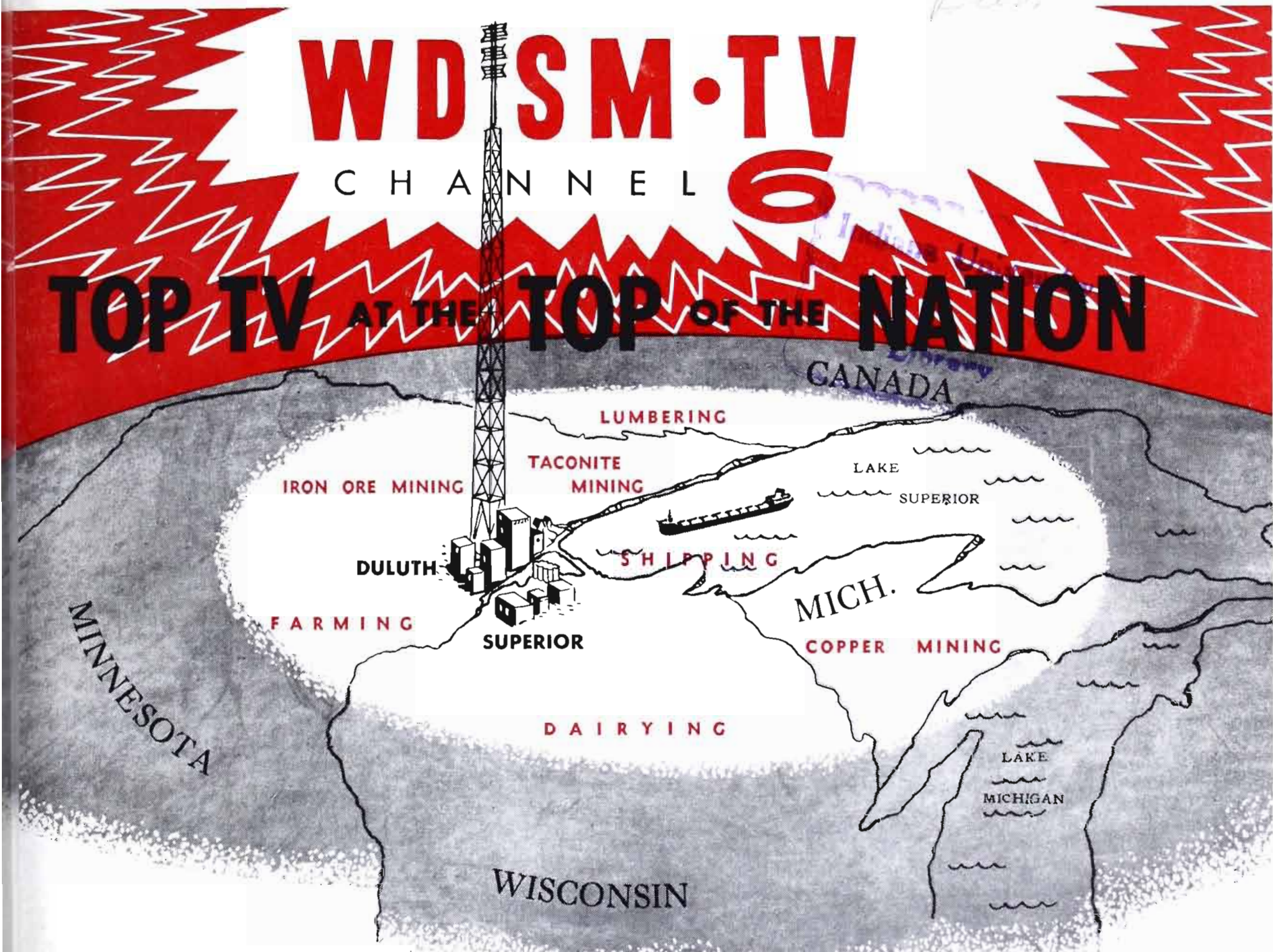
WHICH WAY RADIO ?

How TV Saves Money for Illinois Bell
COMMERCIALS THE VIEWERS
DON'T LIKE

WDSM-TV

CHANNEL 6

TOP TV AT THE TOP OF THE NATION



... Covering the TRI-STATE AREA

in the Nation's Two and one-half Billion Dollar Market! ...

Plus NEW MONEY . . . \$483,000,000 for Taconite Mining *Plus* SEAWAY . . . Millions Proposed!

Get more than your share in this rich, fast-growing television market using WDSM-TV . . . HIGHEST TOWER in Minnesota (1828 feet above sea level) . . . MAXIMUM POWER (100,000 watts) . . . GREATEST COVERAGE . . . exclusive REMOTE TRUCK . . . HIGHEST RATED SHOWS plus GREATEST AUDIENCE by latest survey count . . . STUDIOS (Both Duluth and Superior)

FREE and PETERS, NATIONAL REPRESENTATIVES

DU MONT

WDSM-TV Channel 6



*You must buy KFMB-TV....
to reach all of San Diego County*

KFMB-TV



ABC • DU MONT

SAN DIEGO, California...

still **FIRST** *in*

America's Fastest Growing

*Billion-Dollar-
Market!*



**SAN DIEGO,
Nation's 24th
Largest City***

***Bigger** than...*

- Indianapolis, Ind.
- Columbus, Ohio
- Jersey City, N. J.
- Miami, Florida
- Hartford, Conn.

* Sales Management, 1953, Population

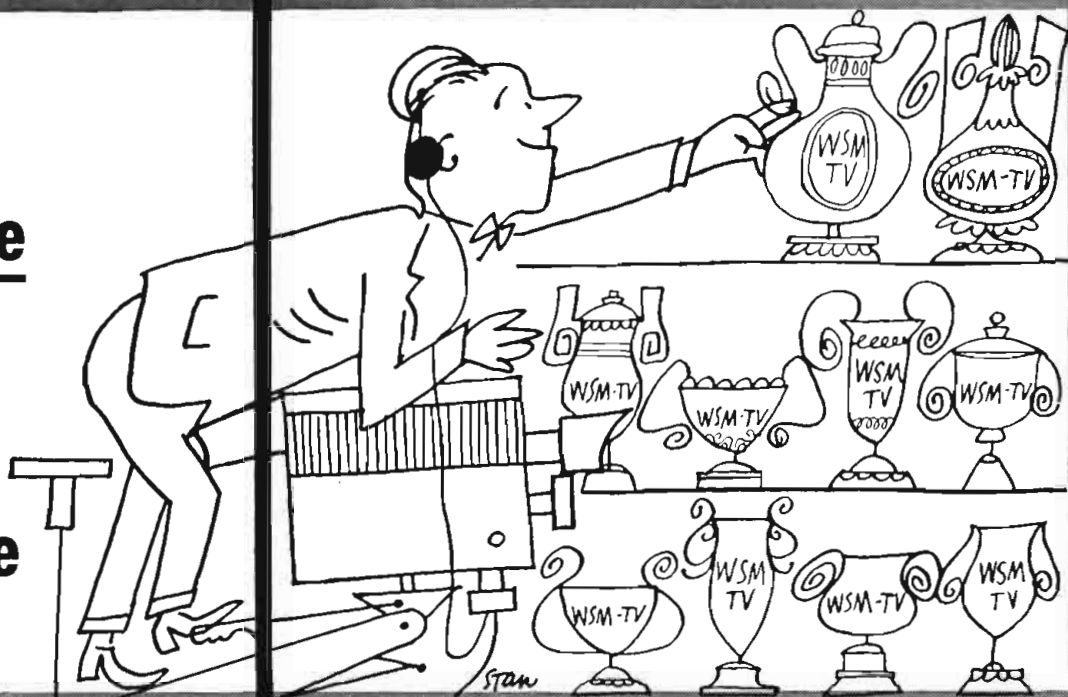
FIRST *in-*
Day-time,
Night-time,
All-the-time
RATINGS

WRATHER - ALVAREZ BROADCASTING, INC.

San Diego 1, California

Represented by EDWARD PETRY & CO., INC.

As Always
Number One
in Nashville
and
Middle Tennessee



THE FACT that WSM-TV is recognized as the #1 television station in this market is the spur that drives us to continue to merit this position. We do not believe in settling back to rest on our laurels. In the future as in the past we will continue our parade of "firsts" which have placed WSM-TV head and shoulders above the competition.

First on the air—

WSM-TV began telecasting in September, 1950—has thus attained a valuable three-year-plus margin of telecasting experience.

First to bring live network TV to Middle Tennessee—

With no live network TV available here, WSM-TV built its own microwave relay system from Louisville—the longest privately owned television relay system in the world.

First in local program production—

Inheriting the talent staff (200 live entertainers) and production know-how and prestige of its parent radio operation, WSM-TV creates programs with the WSM-flavor that rank first not only in Nashville, but in the entire South.

First in network programs—

WSM-TV's affiliation with NBC brings its audience the network shows that consistently monopolize the top ranks in the Nielson ratings.

First in film programs—

According to a recent Billboard rating, the top 10 film programs all reach this market on WSM-TV.

First with a complete news staff—

Few stations anywhere can match WSM-TV's eight-man news staff, which supplements the top national film services' footage with local and area coverage.

First with live sports coverage—

From Vanderbilt University basketball to exclusive TV coverage of Nashville's Southern League baseball team, the WSM-TV sports picture continues to get bigger and brighter.

First on the air every day—

The recent addition to its schedule of the early morning network show, "Today," starring Dave Garroway, had TV fans tuning in at 6 a.m.—and assured continuance of WSM-TV's daily "first on the air" status. WSM-TV is thus the first station in this market to schedule complete morning programming.

First with maximum power—

Boosting its power to 100,000 watts last spring, WSM-TV became the first station in this market to beam its signal at maximum power.

First with color—

With a color telecast last spring, WSM-TV was the first local station to feed a color program.

And more firsts are in the offing, for Nashville's pioneer station is still pioneering. You can lead the parade on the WSM-TV bandwagon by contacting WSM-TV's Irving Waugh or any Petry Man.

1 **WSM-TV**
 Nashville **4**
 Channel



Waiting in line for Detroit's pace-setting television party

**"LADIES
FIRST" on**

**WWJ
TV**



**ONE-MINUTE
PARTICIPATION RATES**

13 times.....	\$133.00 each
26 times.....	\$126.00 each
52 times.....	\$122.50 each
100 times.....	\$119.00 each
200 times.....	\$112.00 each
260 times.....	\$105.00 each

They buy foods, drugs, cosmetics—and they love this gala participation program. It's one full-hour of merriment and music, smartly headed by Bruce Mayer, Detroit's most likeable ladies' man and famed for his personal appearances at the Michigan State Fair, local fashion shows, and similar gatherings.

In addition to straight-away advertising, think of the sampling, pre-testing, and other merchandising you can do with an enthusiastic studio audience which averages over 100 daily.

If Detroit's your problem, "Ladies First" is the right answer—2:00 to 3:00 P.M. Monday through Friday.

In Detroit . . . You Sell More on Channel

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

TV 54-12

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 11, November 1954

CONTENTS

ARTICLES

- WHICH WAY RADIO?** 33
Radio, having taken the brunt of TV's impact, is adapting itself to a new standard of living
- LET'S START WITH THE SELL** 35
Compton president Holbrook tells how research has helped his agency produce better commercials
- COMMERCIALS THE CUSTOMERS DON'T LIKE—AND WHY** 36
TELEVISION Magazine's Continuing Audience Study
- A THOUSAND BUCKS A WEEK—JUST FOR LAUGHS** 38
An afternoon with Jackie Gleason's gag writers
- WANT MORE PROMOTION? TRY A STATION CONTEST** 42
Competitions produce the most enthusiasm for the least money
- \$100,000 TV CAMPAIGN HELPS A PHONE COMPANY SAVE \$640,000** 44
How—and why—Illinois Bell went from spots to special events to a live show of its own
- A LOOK AT THE AUDIENCE** 47
Viewer distribution, size of market, length of set ownership—all are essential factors in audience analysis
- SUPER SATURATION PUSH BUILDS REGIONAL BRAND** 51
Wilkins Coffee is using 105 spots per week on one station in an effort to sew up first place in Washington
- NEW SYNDICATED FILMS** 63
A directory of recent and forthcoming releases

DEPARTMENTS

- FOCUS ON BUSINESS** 7
- FOCUS ON PEOPLE** 16
- COST PER THOUSAND STUDY: Kid Shows** 21
- STATUS MAP** 25
- NOVEMBER CIRCULATION REPORT** 27
Independent, exclusive set counts for spot buying
- FILM BUYING GUIDE: Mystery-Adventure Shows** 52
Ratings and competition of syndicated film shows
- TIMEBUYING: Six West Coast Media People Discuss Their Problems** 55
- PROPS AND PREMIUMS** 58
Tad Reeves reports on production and promotion aids
- STATION MANAGEMENT: Business Is Good, But . . .** 75
- EDITORIAL** 80

FREDERICK A. KUGEL
Editor and Publisher

BEN OLDS
Managing Editor

IRIS FRUMKIN
News Editor

SANFORD HARDEMAN
Art Director

ED M. FISHER
Vice President

WILLIAM CRUMLEY
Associate Editor

THOMAS O'MALLEY
Feature Editor

JACK L. BLAS
Business Manager

ABBY RAND
Assistant to the Publisher

DR. FRANK MAYANS, JR.
Research Director

ROBERT CUNNIFF
Feature Editor

LAURIN HEALEY
Chicago Office
6 W. Ontario St.

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

Super-Powered for Your Profit



WGAL-TV

NBC CBS DUMONT

LANCASTER, PA.

316,000 watts



a
wonderful
combination!

A rich market with nearly a million families who have a yearly buying income of \$4½ billion.

A superpowered station—the one station that reaches this vast territory and exerts tremendous influence on the spending habits of this buying audience.

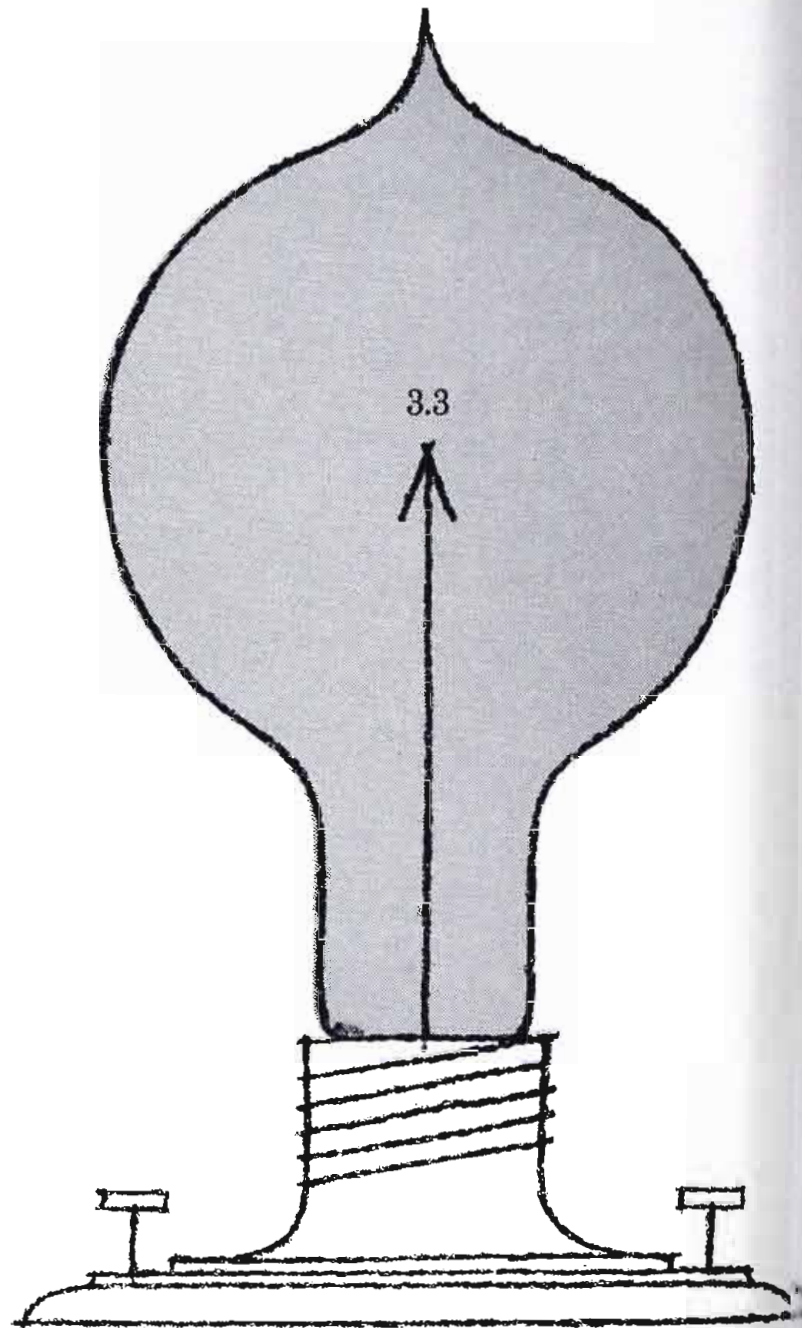
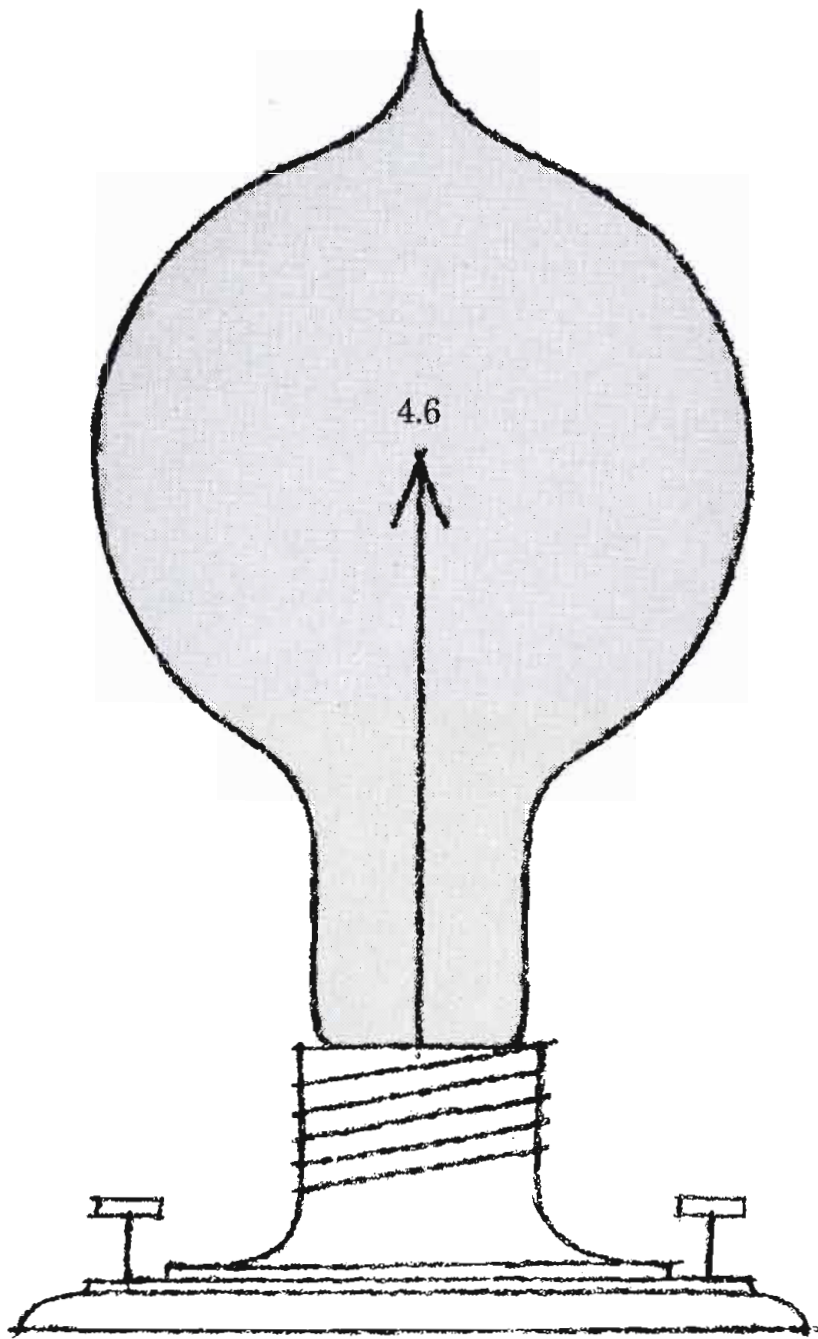
STEINMAN STATION

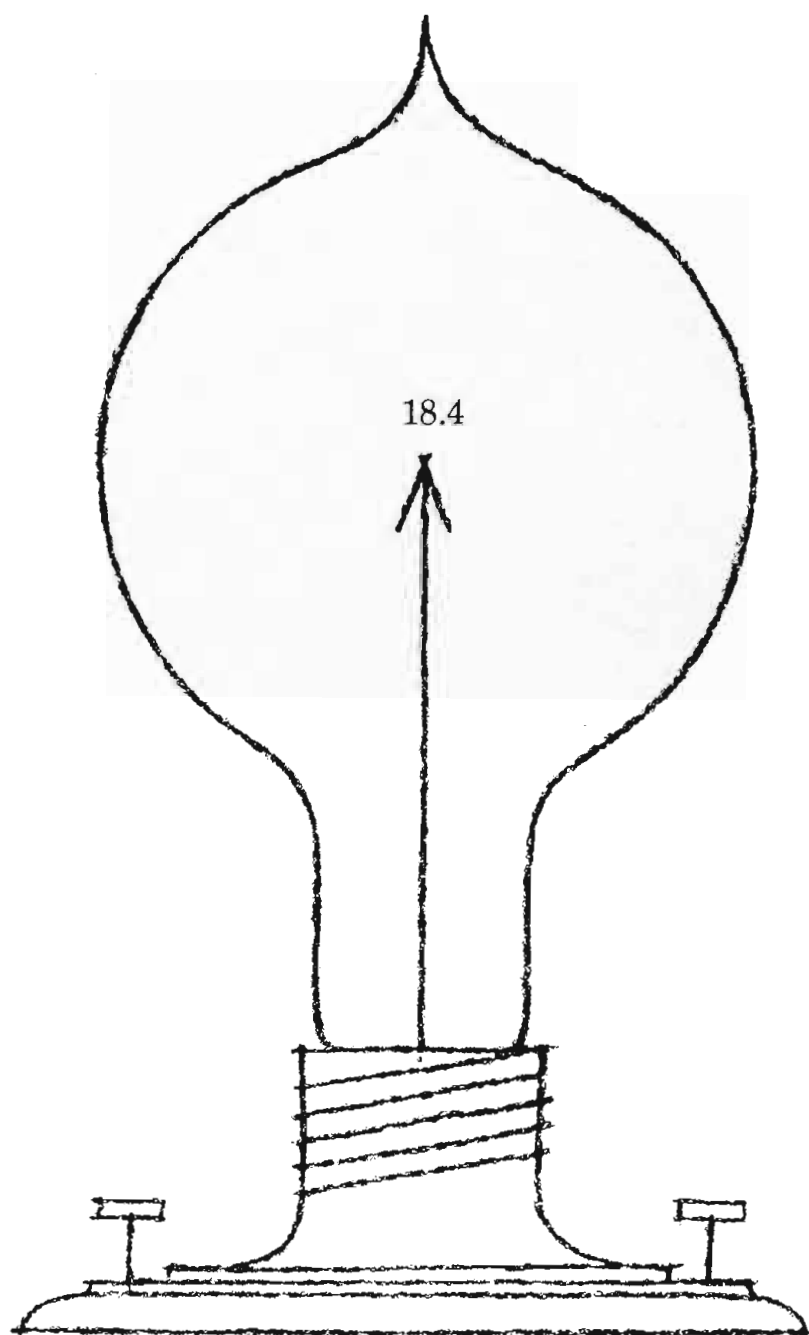
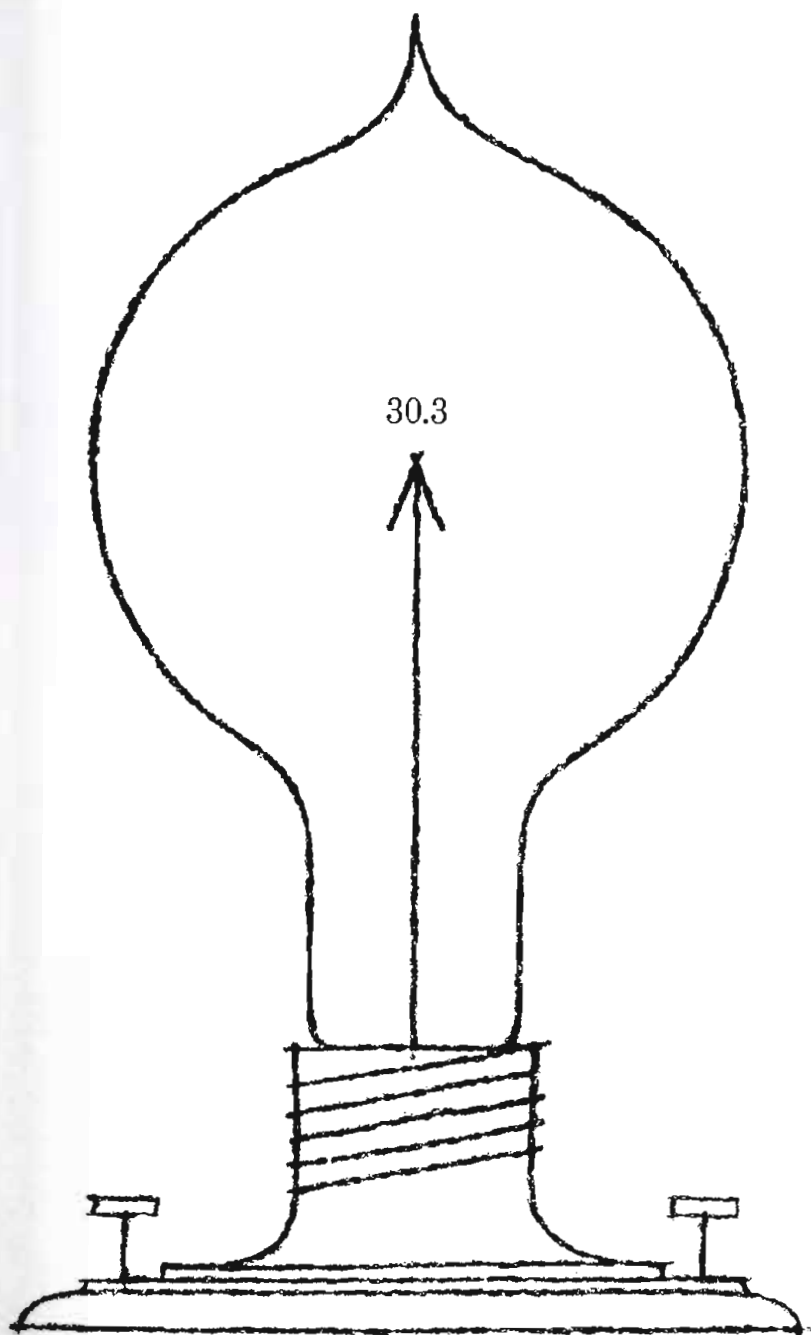
Clair McCollough, Pres.

Representatives:

MEEKER TV, INC.

New York Chicago
Los Angeles San Francisco





The Sunday night broadcast of *The Diamond Jubilee of Light* on all four networks shone brightest on CBS Television where it won a higher Trendex rating than on all the other networks combined.

This was a surprise to nobody since the program immediately followed CBS Television's *Toast of the Town* which habitually has a higher rating than any other Sunday night program. It effectively reaffirmed what every advertiser knows: namely, the tremendous value of surrounding a single program with the strongest possible schedule.

Actually, this experience becomes even less exceptional when you consider the strength of the entire CBS Television schedule. For in the major markets where networks compete—and popularity can be directly compared—the average program on CBS Television, day or night, consistently wins the largest audiences. And wins them at the lowest cost per thousand in network television.

CBS TELEVISION

TERRIFIC!

is the word for **WBAP-TV's**
new **1113 foot tower-antenna** and
FULL POWER of 100,000 watts!



- The first WBAP-TV coverage maps—now being printed—will show proved reception from points as far as 150 miles distant. A complete coverage of the fabulous Fort Worth-Dallas trade territory.

WBAP-TV the pioneer station in the Southwest . . .

Remember

—you buy **FULL POWER** of 100,000 watts . . . complete coverage in a tremendous market . . . and the very finest in programming . . . when you buy WBAP-TV, Channel 5. The set count in the Fort Worth-Dallas area is now

414,020

SIX YEARS OF PROGRESS
SIX YEARS OF SERVICE

. . . and **SIX YEARS OF TOP ENTERTAINMENT.** Featured among the highly rated national and studio shows is "Sunup" . . . one popular hour of news and weather—local and national newsreel—followed by Don McNeill and the Breakfast Club.

WBAP-TV

CHANNEL

5

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

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. - National Representatives

Analyzing changes in audience patterns, TV stocks, billings, sets

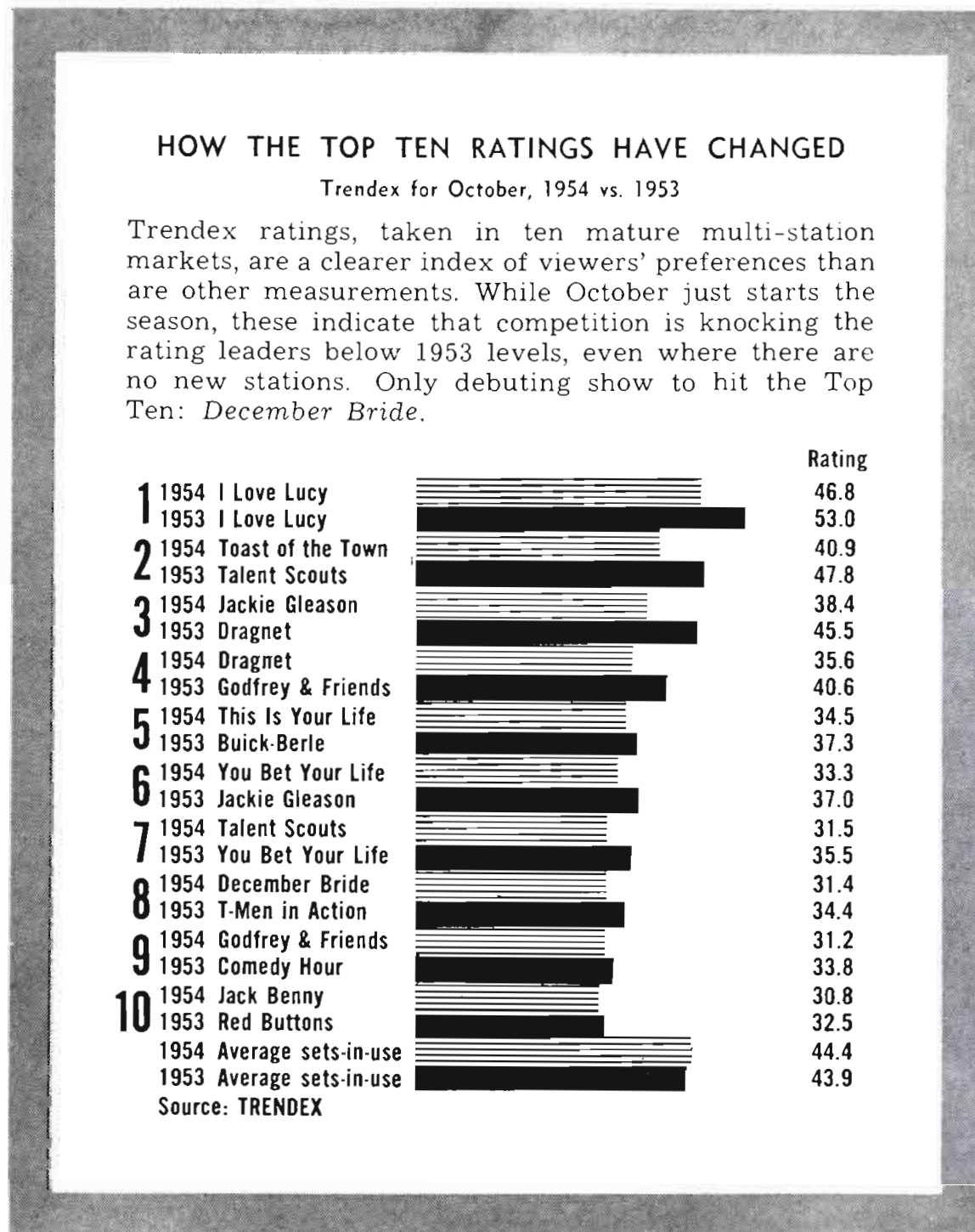
WHILE complete returns on the great Fall battle for the audience are not yet in, it is evident that the Spectaculars are making out on a homes-reached basis, if not on popularity ratings. There is good news, too, for advertisers in the increases popping up in daytime and late-night viewing, and good-with-bad news in the indications that the lead of the Top Tens is being cut by stronger competition.

Elsewhere in this issue, TELEVISION Magazine launches a ten-part "Profile of the Audience". This month's article explores the geographical factors that influence viewing patterns, particularly differences between mature and new markets.

The top ten shifts shown in the box at right cannot be accounted for by the introduction of new stations. The October Trendex ratings, taken at a time when the roster of fall shows was almost complete, are based on interviews in ten established, multi-station markets. Hence, they are not subject to the influences in new station areas that affect national ratings.

Each of the top ten ratings for 1954 is lower than the score of the program which held the same rank in the previous year. Since there was no drop in sets-in-use, the cut in ratings is not an indication of viewer disenchantment with TV. It is, rather, an indication that (1) competition for audiences is tougher this year, even in the mature markets where no new stations are taking viewers away from older outlets and (2) some of the long-time favorites have lost ground to competing shows.

Nielsen's August sets-in-use figures show that for every hour from 6 a.m. to 7 p.m. and from 10 p.m. to midnight, there is a noticeable increase in viewing. This is a cheering sign, because average sets-in-use figures previously had been going gradually down. The dip generally was ascribed to the weight of the mature markets, where most recent set purchases have been made by small families, new households, and those who



were least interested in TV.

The recent upward trend began in June. Increased station air-time in new markets as well as more acceptable programming seem to be the causes.

The increases in viewing can also be traced from the average number of hours spent with TV in the average home per day. Following the usual seasonal pattern, the viewing hours put in by the average home began to dip last spring. From May on, however, Nielsen figures show that TV families were spending a bit more time with their sets in 1954 than they

had during the warm months of 1953.

Before May, almost every month had registered a slight, but persistent, decrease from the parallel month of the previous year.

While the differences are fractional, their implications are not when the increase in circulation is considered. In August, 1953, there were 24,350,067 TV homes, yielding a total of 93,172,255 family-hours before the set. In August, 1954, with 30,920,000 TV homes, there were 120,588,000 family-hours of viewing per day.

(continued on page 10)

THESE ARE THE STATION
NATIONAL SPO



FREE & PETERS
INC.

Pioneer Station Representatives Since 1932

NEW YORK
444 Madison Ave.
Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blva.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

OR YOUR TELEVISION CAMPAIGN . . .

EASTERN

		<u>VHF</u> CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WPIX	New York	11	IND
WPTZ	Philadelphia	3	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WTVJ	Miami	4	CBS

CENTRAL

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth — Superior	6	CBS
WDAY-TV	Fargo	6	NBC
WBAP-TV	Fort Worth — Dallas	5	ABC-NBC
KMBC-TV	Kansas City	9	CBS
WCCO-TV	Minneapolis — St. Paul	4	CBS

WESTERN

KBOI	Boise — Meridian	2	CBS
KBTV	Denver	9	ABC
KGMB-TV	Honolulu	9	CBS
KRON-TV	San Francisco	4	NBC



Sorry,
 Joe Floyd,
 but we're crowding you
 out of the ad to make room
 for the big news about your
New Power

Yes, Floyd's KELO-TV is

now
216,000
WATTS

... and lighting up new sets
 like mad in a wide-radius vir-
 gin territory ... to make even
 more spectacular KELO-TV's
 thorough coverage of the pros-
 perous Greater Sioux Empire.*

* South Dakota, Minnesota, Iowa.

KELO's presently operating sports
 "off the air" pickup turns to

INTERCONNECTING CABLE
AS OF NOV. 15th.



Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY
 ABC • CBS • DUMONT
 NBC (Radio) Affiliate

FOCUS ON BUSINESS

(continued from page 7)

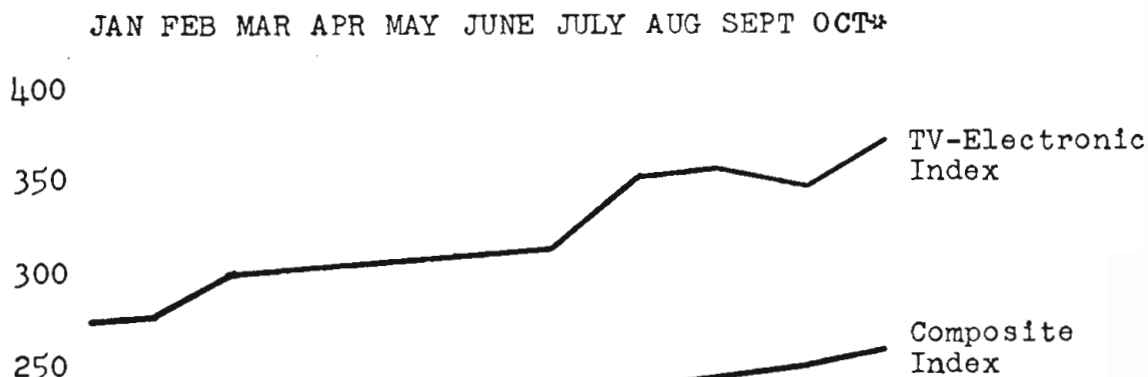
TV STOCKS CLIMB 5.4%

As pointed out last month, the TV stock index seemed consolidating for a further advance, and this is exactly what has happened. By October 20, renewed confidence in managements' ability to overcome inventory difficulties, together with the public's needs for sets of all kinds, had carried the TV index up 5.4% from September averages. The composite index rose only 2.4% during the same period.

Investors can well feel proud of their judgment in the dark days of last spring when they concluded that the industry still had a future despite selling pressure on these issues. Now they read on the front page of the *Wall Street Journal* (October 22): "Set Sales Outstrip '53, Jubilant Dealers Say."

Motorola reports that its September volume topped any previous month in the company's history. This stock acts well and could ultimately sell much higher.

Investors can also find the financial services rejoicing over RCA, with one saying that this company's results are better than expected and reflect favorably on the possibilities for an increase in the year-end dividend.



*As of mid-Oct. Other figures averages for months shown.

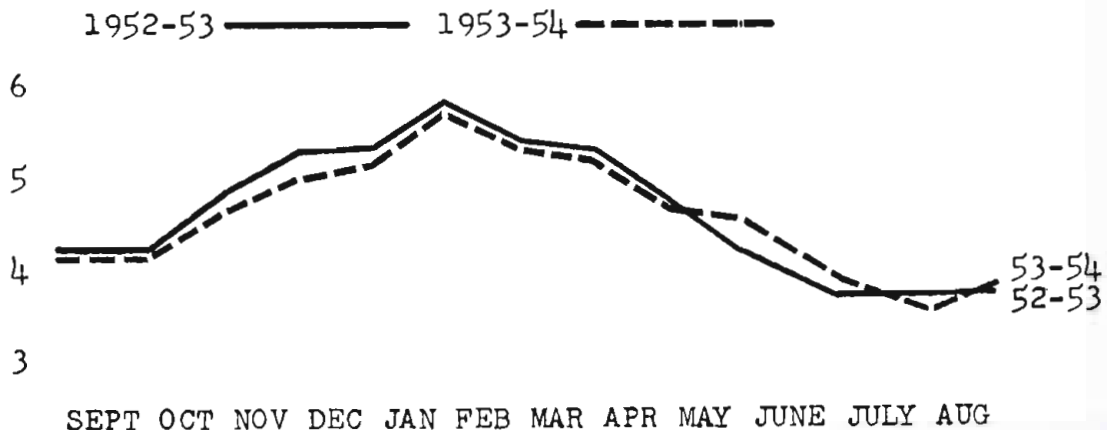
NBC'S BILLINGS UP \$1,649,838 FROM AUGUST

	Sept., '54	Aug., '54	Sept., '53
ABC	\$ 2,660,601	\$ 2,514,815	\$ 1,376,017
CBS	12,874,533	12,275,908	8,503,620
DuM	802,721	820,633	678,302
NBC	9,707,322	8,057,484	7,837,467
Total	\$26,045,177	\$23,668,840	\$18,395,406

Source: PIB

THEY'RE LOOKING LONGER NOW

Average TV Usage per TV Home per Day
 (September, 1952—August, 1954)



Source: NIELSEN RADIO-TV INDEX

(continued on page 14)

In TULSA, Oklahoma...

NBC AFFILIATED

KV OO-TV
CHANNEL **2**

"THE EYES OF OKLAHOMA"

Announces the appointment of

BLAIR

I N C .

as exclusive

National Representatives.

Effective immediately.

*BADGE 714,
starring Jack Webb*

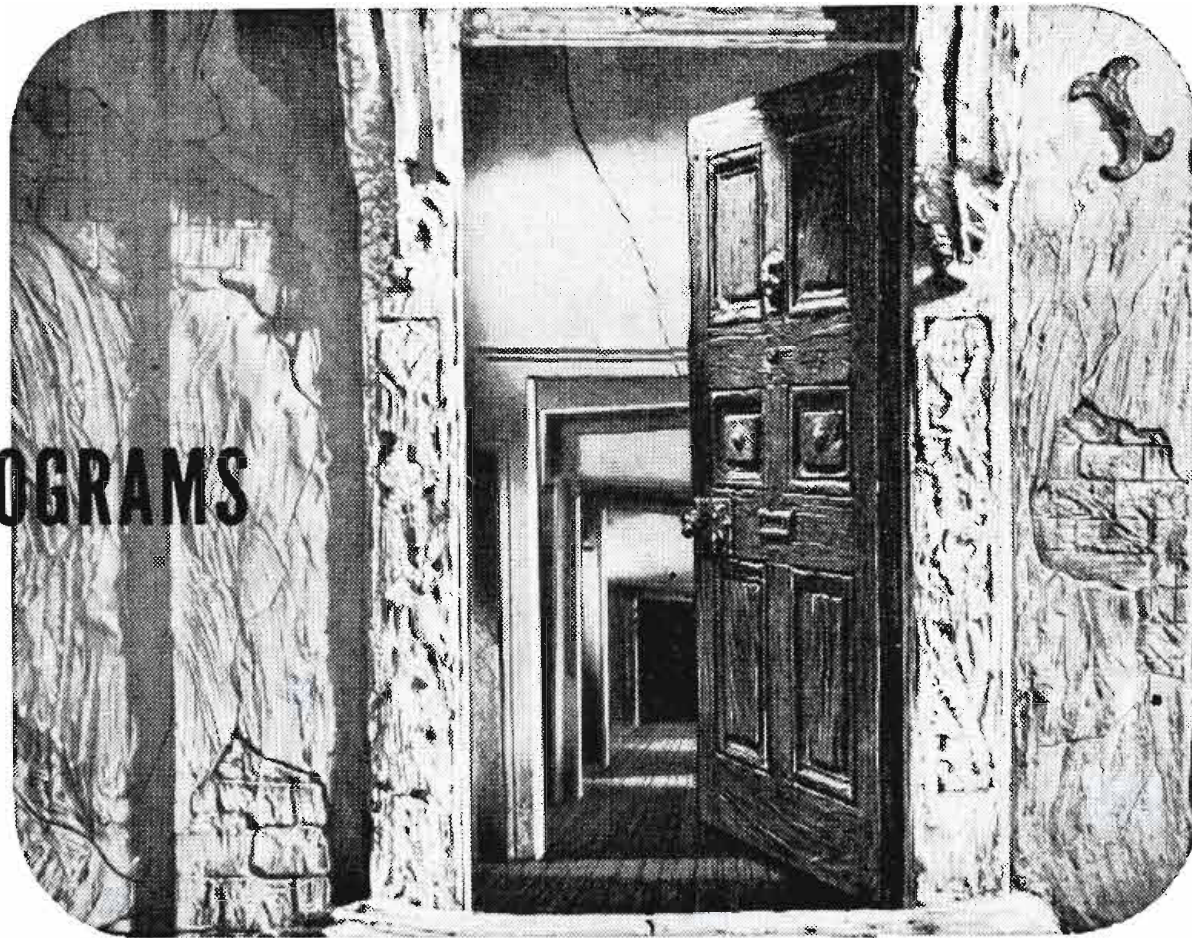


ANY ONE OF TV'S **BIG 3** MYSTERIES

*Adventures of
THE FALCON,
starring Charles McGraw*



INNER SANCTUM

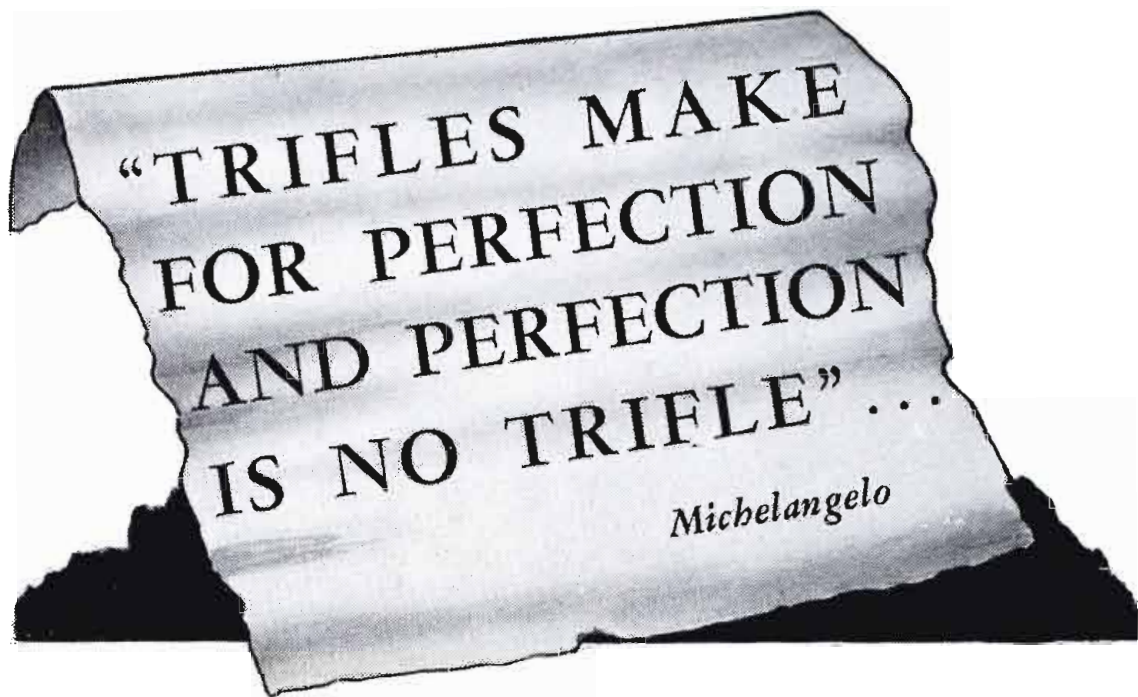


ADVENTURE PROGRAMS
can sell
your
product

Whatever you sell . . . from beer to banking . . . automobiles
supermarkets . . . appliances to soft drinks . . . these
proven-great programs have delivered enormous local
audiences for similar sponsors.
Always, the cost per thousand has been unusually low . . .
characteristic of NBC Film Division shows.

NBC FILM DIVISION
SERVING ALL SPONSORS . . . SERVING ALL STATIONS

NBC FILM DIVISION—30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill.
Boulevard & Vine Sts., Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal



respect for trifles makes **WBNS-TV**
central Ohio's leading station



WBNS-TV Props

Each prop, from buttons to backdrops is minutely checked and rechecked before air-time.



WBNS-TV Commercials

Studio facilities include slides, artwork, film production and editing, creative sets and continuity... and each trifle of a commercial adds to its perfect production.



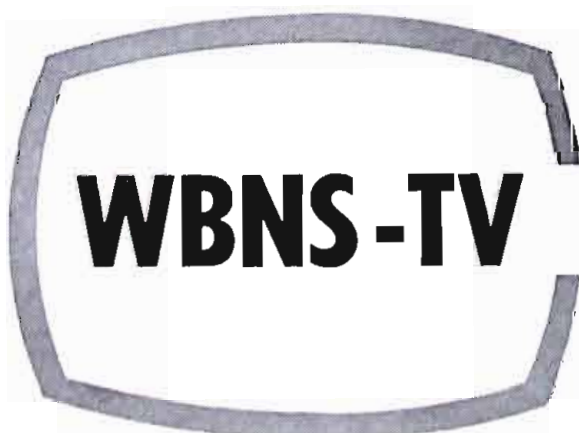
WBNS-TV Merchandising

Individually styled to suit each clients needs.



WBNS-TV Market

Low cost coverage of 423,000 homes in rich, responsive central Ohio area.



**COLUMBUS, OHIO
CHANNEL 10**

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

REPRESENTED BY BLAIR TV

FOCUS ON BUSINESS

(continued from page 10)

SIX HOURS OF COLOR A WEEK

The rapid pace set by the networks in color telecasting is indicated by the box score of a "typical" week, October 18-24:

	CBS-TV	NBC
No. color hours	2.5	3.5
No. color programs	2	3
No. affiliates equipped to transmit color	70	66

CBS-TV's color programs during the week were *Studio One* and *Bob Crosby* (Mon., Tues., Fri.); NBC's, *Tonight at 8:30*, *Ford Theatre*, and *Follies of Suzy*.

For the following week, October 25-31, CBS-TV had one-and-a-half hours of color scheduled (*Shower of Stars* and *Mama*) and NBC had two hours (*Ford Theatre* and *TV Opera*).

AUGUST PRODUCTION SETS '54 RECORD

	1954		1953	
	Production	Sales	Production	Sales
Jan.	420,571	731,917	719,234	640,073
Feb.	426,933	536,017	730,597	537,122
Mar.	599,606	505,493	810,112	603,704
Apr.	457,608	371,720	567,878	319,721
May	396,287	308,728	481,936	244,191
June	544,142	351,885	524,479	431,089
July	306,985	368,634	316,289	340,406
Aug.	633,387	—	603,700	—
8 mos.				
Total	3,785,519	3,174,394	4,754,225	3,116,306

Source: RETMA

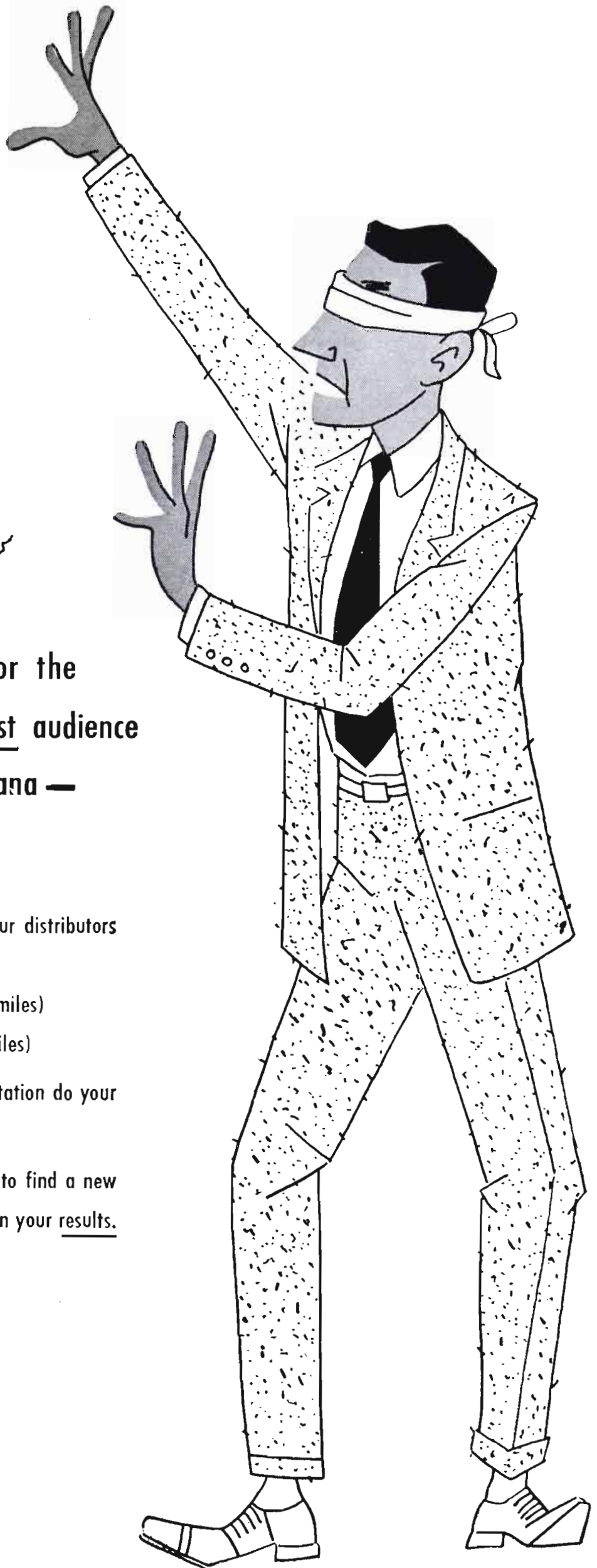
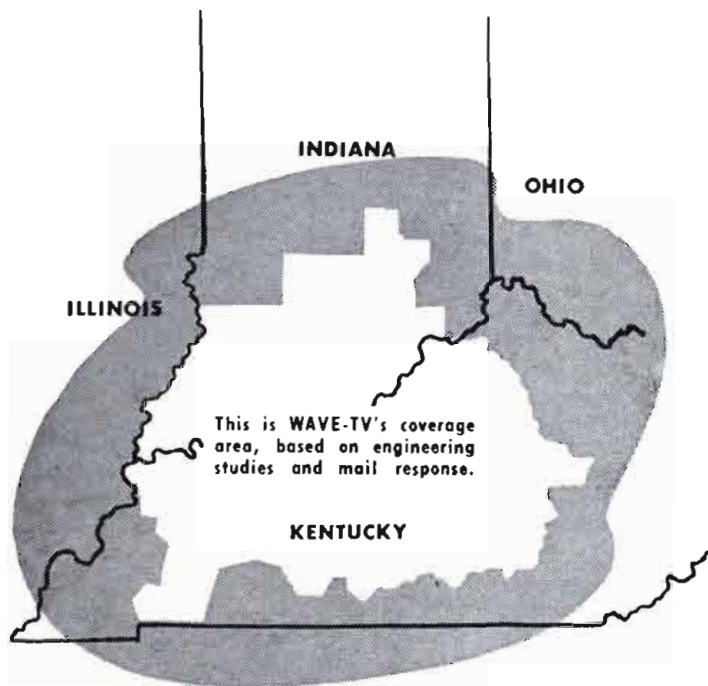
Good news behind the upswing in production is that it indicates near-future growth of circulation and multi-set homes. Manufacturers, having reduced their backlogs, are getting set for a good year. Emphasis of many companies on lower-priced receivers "for your second set" should hike sales, if not number of TV families, in the saturated markets.

HOW SATURATED CAN YOU GET?

The most heavily saturated metropolitan area in the country, according to October data from The Pulse, Inc., is Baltimore. In the three metropolitan counties, 95.5% of all homes have television sets. This compares with TELEVISION Magazine's penetration estimate of 85.9% in Baltimore's Total Coverage Area (22 counties).

MARKET	% PENETRATION	
	METRO. AREA	FULL AREA
Baltimore	95.5	85.9
Cleveland	94.1	87.8
Philadelphia	92.8	89.1
Dayton	91.9	80.2
Washington	91.9	85.2

GROPING?



If you're feeling around in the dark for the TV station that gives you the biggest audience in Kentucky and Southern Indiana —
ASK YOUR REGIONAL DISTRIBUTORS!

Pick up your telephone and call your distributors in Louisville—

—and Evansville (101 air miles)

—and Lexington (78 air miles)

Ask them all, "What Louisville TV station do your neighbors prefer?"

Make the calls now. It'll cost you a few bucks to find a new light on the subject, but it will save you many on your results.

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

Edgar Bell... Paddy Chayefsky... Albert Wood... Ed Sullivan... Sheldon Reynolds

Edgar T. Bell, vice-president and general manager of KWTU, Oklahoma City, has been the guiding force behind the tallest man-made structure in the world, the 1,572-foot television tower (cost: \$700,000) which has given Oklahoma one of its proudest "firsts." "We built the tallest tower in the world," says Bell simply, "because it would enable us to reach the distant rural areas. Naturally there was some thought of the publicity for Oklahoma City figured in building such a structure." Termed "a firehorse" by one KWTU employee, Bell is Alabama-born and has spent his entire career in two fields: publishing and radio-TV. For 33 years he was connected with the Oklahoma Publishing Company (WKY-TV), which is now his biggest competitor.



A crew-cut 30-year-old named Paddy Chayefsky has emerged as TV's finest dramatic writer. Paddy is now in Hollywood overseeing the Lancaster-Hecht movie production of his television play *Marty*, originally a *TV Playhouse* drama. He fought Hollywood "star casting" of his play and admits that a John Crosby column concerning *Marty* had a lot to do with the decision to get competent lesser names. Paddy confesses that his own TV favorite is *Bachelor Party*, which, rumor says, is to be produced on Broadway by Sid Caesar. Latest Chayefsky play (it's alleged to be his topper) is called *Catch My Boy on Sunday*.



Alarmed over the "era of Jabberwocky" in marketing research, Albert J. Wood, president of his own research company, has tossed a bombshell into his field. Realist Wood takes a dim view of the trend toward motivational research or, as he calls it, the "reclining couch" approach. He insists that a combination of the "why" with the "how many" is the only satisfactory one. "Psyche," says Wood, "is not behind *all* purchases, you know. In fact, millions of people aren't buying your brand simply because it is faulty in comparison to other brands—not because it reminds them of the time their mother beat up the old man."



Ed Sullivan, churning ulcer and all, has an explanation for the fact that the rating surveys have established his *Toast of the Town* as a *Comedy Hour*-"Spectacular" killer. "It's funny," he says with a touch of irony, "but I never see my fellow producers on those planes to Europe or the Coast on the hunt for a story or an act." Canny newspaperman Sullivan says, "I believe in the strength-versus-strength theory. I got all sorts of sage advice to save our budget when Martin and Lewis were opposite us—and then kill 'em the next week. If I had to play it that way I'd quit. We purposely pit our strongest bills against them."



"Most filmed fare on TV is below par, because most of your fine television minds are in the live end of the medium. There are too many second-raters doing film in Hollywood." So says Sheldon Reynolds, producer of *Foreign Intrigue* and the new *Sherlock Holmes* film series.

"Your excellent hour dramatic shows are good not because they are *live*," he goes on. "They're good because they have excellent men behind them." Reynolds feels he'll eventually be making full-length movies, where there is a broader scope for, as he terms it, "artistic fulfillment."

The "Miracle" at **WBZ-TV**—back on the air
less than 9 hours after Hurricane Carol
toppled our tower
. . . at full power in less than 28 days

DATE	TIME	
TUESDAY, AUGUST 31	12:13 p. m.	. . . . Hurricane Carol crashes 659 foot tower of WBZ-TV athwart studio building and Soldiers Field Road. (Four additional TV towers and six radio towers in New England also damaged or destroyed.)
	12:30 p. m.	. . . . Harvard University announces its Blue Hills Observatory, 10 miles from WBZ-TV, has recorded the blast of wind that destroyed tower at 125 miles per hour.
	12:35 p. m.	. . . . Robert Thompson, Maintenance Supervisor for Boston Westinghouse Stations, starts rehabilitation operation.
	1:15 p. m.	. . . . 100 men, operating three heavy cranes and eight steel cutters, begin to remove debris.
	3:00 p. m.	. . . . Tower removed from Soldiers Field Road by snowplows.
	3:30 p. m.	. . . . Debris removed from diesel engine and generator to permit station to operate on emergency power.
	6:00 p. m.	. . . . First of engineers from other Westinghouse stations and plants of Westinghouse Electric Company arrive.
	9:05 p. m.	. . . . Repairs completed on transmitter line to 216 foot auxiliary tower.
	9:10 p. m.	➔ 8 hours and 57 minutes after Carol's mightiest blow, WBZ-TV returns to air and presents news programs of Carol's damage throughout New England, in addition to normal schedule of programs.
	WEDNESDAY, SEPTEMBER 1	7:00 a. m.	. . . . Last remnant of tower removed from studio building.
10:30 a. m.		. . . . Negotiations initiated for use of an FM tower at Medford, Mass., three miles northwest of Boston. Authorization granted following day.
THURSDAY, SEPTEMBER 2	4:30 p. m.	. . . . New 46-foot antenna ordered. Manufacturer works around-the-clock shifts and breaks all records to deliver in 15 days an antenna which ordinarily would take 45 normal working days to build.
	4:35 p. m.	. . . . Westinghouse engineers end nationwide search for new transmitter. Purchase one already "on test" on the floor of a manufacturer's plant.
WEDNESDAY, SEPTEMBER 8	6:00 a. m.	. . . . Hurricane Edna reported 125 miles west of Bahamas. Starts northward trek up east coast of United States.
FRIDAY, SEPTEMBER 10	9:00 a. m.	. . . . New transmitter arrives at WBZ-TV. Edna rages toward Boston. WBZ-TV alerted, schedules 24-hour weather advisories and hurricane warnings.
	11:30 p. m.	. . . . Supports installed for standby tower and antenna to help withstand oncoming hurricane.
SATURDAY, SEPTEMBER 11	9:17 a. m.	. . . . Edna's arrival imminent. First of seven network feeds to National Broadcasting Company made by WBZ-TV newsmen, Jack Chase and Arch MacDonald.
	3:30 p. m.	. . . . Edna strikes with winds up to 101 miles per hour. WBZ-TV maintenance men work feverishly with tar and sawdust to prevent heavy rains from leaking through temporary roofing on studio, thereby saving electrical equipment.
FRIDAY, SEPTEMBER 17	7:00 a. m.	. . . . Preparations to erect new antenna on FM tower begin.
WEDNESDAY, SEPTEMBER 22	4:00 p. m.	. . . . Task of raising antenna about to begin. Weather Bureau warns, "winds up to 45 miles approaching. A brief period of comparative calm may be expected tomorrow morning." Work delayed.
THURSDAY, SEPTEMBER 23	5:30 a. m.	. . . . Antenna erected during weather lull. New tower and antenna extends 577 feet above sea level.
TUESDAY, SEPTEMBER 28	11:07 a. m.	➔ WBZ-TV transmits with full power 27 days, 22 hours and 54 minutes after Hurricane Carol's devastating blow.

We couldn't have done it, of course, without great help from many people—others in the radio and television industry . . . our suppliers . . . local officials . . . our parent company. Our own people often worked to the limits of exhaustion. We thank them all.

And we think that somewhere in this record comeback there's a tribute to the foresight and engineering resourcefulness of Westinghouse, WBZ-TV and WBC.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-TV • WBZA, Boston; KYW • WPTZ, Philadelphia; KDKA, Pittsburgh;
WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco
KPIX represented by: THE KATZ AGENCY, INC.
WBC National Representatives, FREE & PETERS, INC.



“It Happened

THAT'S THE NAME of a movie a lot of people thought was pretty good. It was made by Columbia Pictures. They made a few other “pretty good” pictures, too. Oscar-winning ones like “*From Here to Eternity*.” Or “*The Caine Mutiny*” and “*On the Waterfront*.”

Now, “it” really happened one night a few years ago. On many occasions before, the management of Columbia Pictures Corporation had discussed Television, a more than passing problem for film producers. They were optimistic and intrigued by the challenge this new film medium presented.

They made a decision.

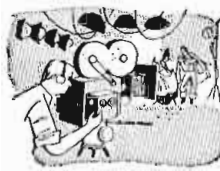
It was decided to tap Columbia's reservoir of thirty years of showmanship talent and entertainment experience to produce first-rate television programs on film. This decision and faith was backed by cash-on-the-line when they created their television subsidiary—SCREEN GEMS.

SCREEN GEMS knew from the start that it would be necessary to have extensive production facilities on both coasts. In Hollywood, Columbia Pictures already had outstanding studios. Immediate steps were taken and complete facilities were set up in New York, the world's advertising capital.

Then, SCREEN GEMS was ready to give to the television advertiser a truly unique and long-needed service—a one-stop film source for:

1. custom-made entertainment to attract the widest possible audience on a national basis and produced at our studios in Hollywood, or in New York.
2. quality syndicated entertainment made available through our own organization, for local or regional advertisers; and
3. commercials, to complete the services for advertisers.

National Shows



Today in Hollywood, SCREEN GEMS produces *The Ford Theatre*, for the Ford Motor Co. through J. Walter Thompson Company; *Father Knows Best* for Lorillard and Co., through Young & Rubicam, Inc.; *Captain Midnight* for General Mills, Inc. and The Wander Co. through Tatham-Laird; and *The Adventures of Rin Tin Tin* for the National Biscuit Co. through Kenyon & Eckhardt. In New York, we produce *The Big Playback* for The Ethyl Corporation through Batten, Barton, Durstine & Osborn.

Commercials




Although some SCREEN GEMS commercials are produced in Hollywood, most are produced in New York where the advertisers are located, and where the agencies

One Night”

Directors can participate in production all along the way. We have a complete and competent staff of producers, directors, writers and technicians. And we have our own animation artists and department.

Our clients for commercials are the Honor Roll of advertising agencies. During the past few months, in 1954, some of the advertisers for whom we have produced commercials, both live and animated, include: *Winston Strike Cigarettes* • *U. S. Steel* • *Blatz* • *Borden's* • *Wool Wall Cigarettes* • *RCA Victor* • *Cameo Stockings* • *Gene Curtis* • *Ovaltine* • *Continental Can* • *Ipana* • *P's Beer* • *Schaefer Beer* • *Gorham Silver* • *Jello* • *Postee* • *Helena Rubinstein* • *Ford Dealers* • *Richard* • *Wheatnut* • *Cities Service* • and dozens of others.

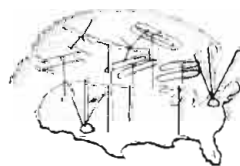
Syndication



SCREEN GEMS maintains its own nationwide syndication service for local and regional advertisers. We have sales offices in Atlanta, Chicago, Dallas, Detroit, San Francisco and Hollywood in addition to our Metropolitan and Eastern regional offices located in New York and our home offices.

The programs we are now syndicating are *Your All Star Theatre*, *Celebrity Playhouse*, *The Big Playback*, *Jackson*, *Rin Tin Tin*, and in some markets, our other shows. We're also offering *Top Plays of 1955*, the indicated version of the current *Fireside Theatre*, which we were invited to market for Procter & Gamble, through The Compton Co.

SCREEN GEMS programs have achieved highest audience ratings. Unexcelled showmanship may be expected of a company which has complete and interchangeably flexible production facilities on both coasts. Every day that passes proves that with SCREEN GEMS any advertiser, large or small, can make sales through television film at the lowest cost.



Why not call us in the next time you have *any* kind of a TV film problem. We think you'll enjoy working with us—and we'd welcome being of service to you. You can write directly to us, telephone or wire collect if you wish.

Screen Gems, Inc.

Television Subsidiary of Columbia Pictures Corporation
233 West 49th Street, New York 19, N. Y. • Circle 5-5044

The only company which provides advertisers with Hollywood and New York custom-produced national shows, commercials, and syndicated programming.

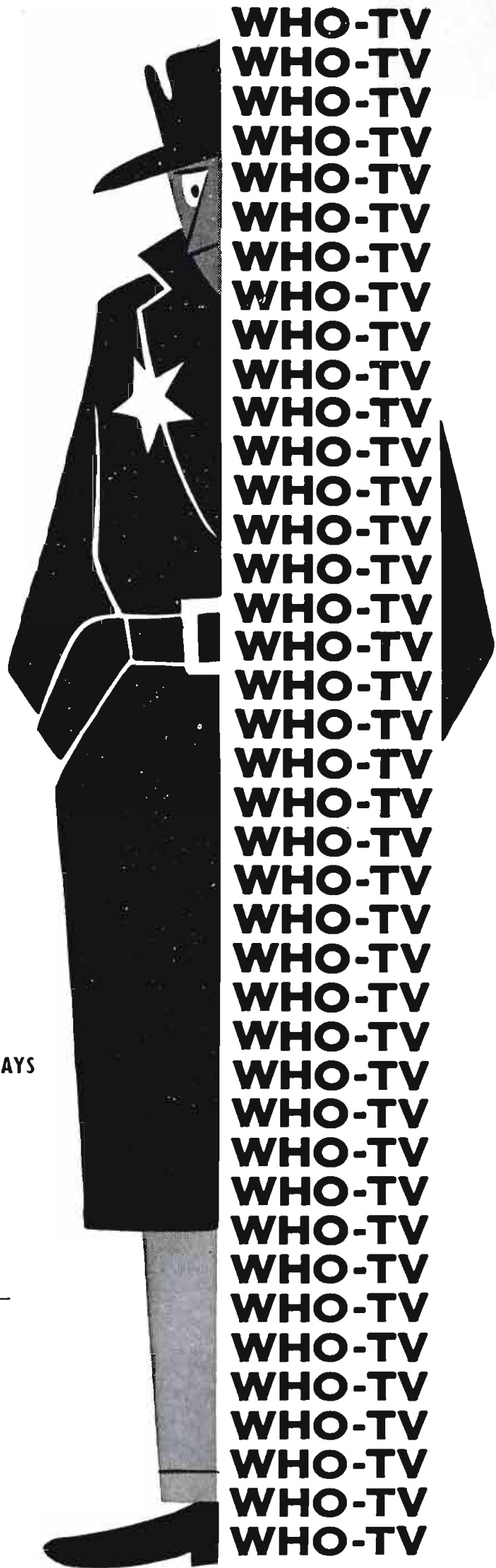
You just want the FACTS!

IN case you think of Iowa as a farm state exclusively, and that Iowans are less interested in TV than big-city folks, study these figures from 1954 Iowa Radio and Television Audience Survey! (And remember that as of March, 1954, 59.6% of all homes in Iowa *had* television sets — one-fourth of which had been purchased less than six months previously!)

NUMBER OF HOURS AVERAGE TV SET OWNER SPENDS USING TV, WEEK DAYS

Weekdays, Averages:	TOTAL (Average Home)	AVERAGE Woman Over 18	AVERAGE Man Over 18
Urban	11.25 hrs.	4.41 hrs.	2.96 hrs.
Village	11.70 hrs.	5.03 hrs.	3.00 hrs.
Farm	13.20 hrs.	5.13 hrs.	3.64 hrs.

WHO-TV reaches 280,250 television sets in Central Iowa — owned by 566,300 city people, 545,100 rural people.
Get all the facts from Free & Peters!



WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

Kid Shows

TELEVISION
MAGAZINE

COST PER
THOUSAND

COWBOY shows, cartoons, space movies and numerous "Aunts" and "Uncles" throughout the country offer the advertiser some of the largest and most responsive TV audiences. (See *Don't Sell the Children's Shows Short* in last month's TELEVISION Magazine.)

Since these vehicles run mainly during daytime or on weekends, B and C time rates prevail, and these lower costs, coupled with a sizeable delivered audience, result in costs per thousand considerably below average.

Lowest c-p-m of the programs included in this study is the \$0.80 scored by *Sheriff John's Lunch Brigade* over KTTV, Los Angeles.

By comparison, participating feature films earned a c-p-m of

around \$2.00 in an earlier TELEVISION Magazine study. The top ten network shows usually average a c-p-m per commercial minute of around \$1.75. Lowest c-p-m for network shows last year was in the daytime children's show category, at about \$1.40 per commercial minute.

The roster of sponsors is as varied as the programs. It includes soft-drink and candy manufacturers, bakers and dairies, gasoline chains and furniture movers. This healthy assortment of bank-rollers is eloquent proof of the effectiveness of these programs.

Some of the outstanding shows available through participation to the national advertiser are shown below.



KTTV's "Sheriff John": C-p-m, 80¢.

CITY, STATION, PROGRAM, TIME	SEPTEMBER TELEPULSE RATING	# HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
Baltimore, WAAM Film Funnies, 5:00-5:30 p.m. M-F	7.9	53,990	\$ 65.00	\$1.20
Charlotte, WBTV Cartoon Carnival, 5:00-5:15 p.m. T-Th	23.8	98,350	\$135.00	\$1.37
Chicago, WBKB-TV Ramar of the Jungle, 3:30-4:00 p.m. Sat	6.8	131,510	\$200.00	\$1.52
Chicago, WNBQ Elmer the Elephant, 5:00-5:30 p.m. M-F	10.1	195,330	\$225.00	\$1.15
Cleveland, WNBK Cisco Kid, 6:00-6:30 p.m. Sat	16.3	171,330	\$165.00	\$0.96
Columbus, Ohio, WBNS-TV Aunt Fran, 4:00-4:45 p.m. M-F	13.0	45,770	\$ 60.00	\$1.31
Los Angeles, KTTV Sheriff John's Lunch Brigade, 11:30-12:30 p.m. M-F	7.0	124,380	\$100.00	\$0.80
New Orleans, WDSU-TV Maggie and Me, 4:30-4:45 p.m. T-Th	18.0	49,930	\$ 75.00	\$1.50
New York, WCBS-TV Time for Beany, 10:00-10:30 a.m. Sat	6.6	279,110	\$500.00	\$1.79
Omaha, WOW-TV Trail Time, 4:00-5:00 p.m. M-F	13.0	32,190	\$ 45.00	\$1.40
San Antonio, WOAI-TV Sagebrush Ranch, 4:00-5:00 p.m. M-F	16.9	35,930	\$ 50.00	\$1.39
San Francisco, KRON-TV Fireman Frank, 5:00-5:30 p.m. M-F	12.4	116,520	\$120.00	\$1.03



Recipe for a
successful
TV campaign



Basic Ingredient: If you want to sell your product to women, pick a locally produced woman's show.

Plus the Personal "Pitch":

In addition to delivering your commercial, the local TV hostess creates even greater demand for your product through her personal selling and endorsement of your product. Because she speaks to her women-viewers in terms they understand—about items that interest them most, they're more than willing—yes, even eager—to try the products she recommends.

The Frosting on the Cake: Locally produced women's shows are low priced. Economical, too, because you get an audience made up exclusively of potential buyers . . . housewives. In addition, you select only the markets you want, the TV stations you want . . . even the saleswoman you want.

Ready to Serve: Every one of these stations has at least one locally produced program that appeals predominantly, and overwhelmingly, to women.

WSB-TV Atlanta
WBAL-TV Baltimore
WFAA-TV Dallas
KOA-TV Denver
WICU Erie
KPRC-TV Houston
WJIM-TV Lansing
KARK-TV Little Rock
KABC-TV Los Angeles
WTVW Milwaukee
KSTP-TV M'p'l's-St. Paul
WSM-TV Nashville

WATV New York
WTAR-TV Norfolk
KMTV Omaha
WTVH-TV Peoria
WENS Pittsburgh
WOAI-TV San Antonio
KFMB-TV San Diego
KGO-TV San Francisco
KREM-TV Spokane
KOTV Tulsa
KEDD Wichita
ABC Pacific Television
Regional Network

REPRESENTED BY

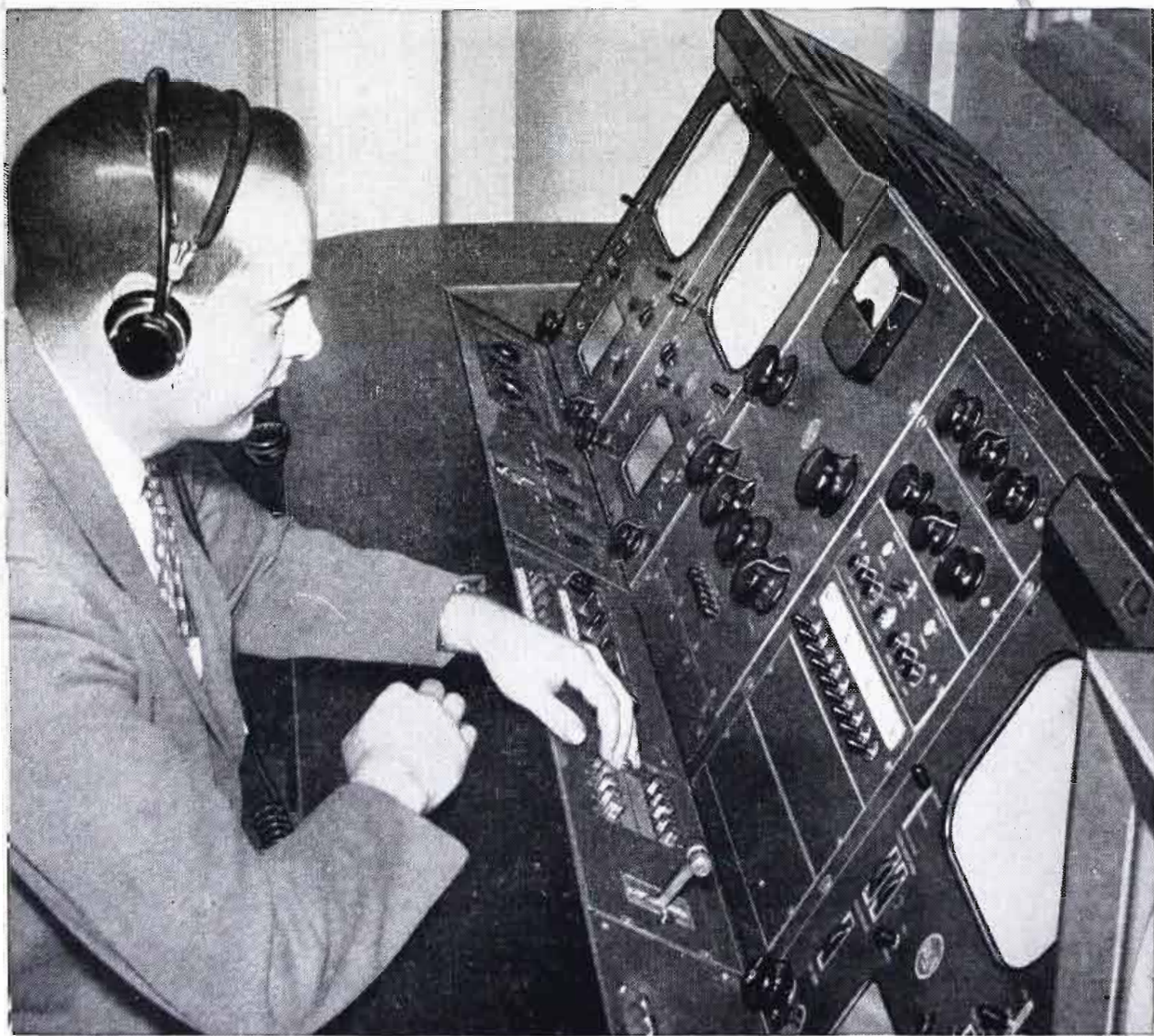
Edward Petry & Co., Inc.

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

New Business Getter

the RCA TV Switcher TS-5A

adds fades, lap-dissolves,
super-positions to spice up
your commercials



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome. You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. K-121, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

RCA's new TS-5A Video Switcher will give increased flexibility to your programming. If yours is a "Basic Buy" switching layout, where video control functions are centered around the TC-4A Audio/Video Switching Console, the TS-5A will supplement your present equipment, greatly enhance the versatility of your station, give new spontaneity to your commercials.

5 EXTRA INPUTS PLUS "REHEARSAL"

FOR YOUR TS-10A!

If your station already includes the TS-10A Studio Switcher and you need to provide for more inputs and rehearsal facilities—the TS-5A Switcher is the ideal answer. A typical arrangement of these two equipments will provide for independent studio rehearsal plus 5 extra inputs.

HANDY AS AN INDEPENDENT SWITCHER!

The TS-5A also may be used for independent switching systems where maximum program flexibility and economy are desired. The TS-5A can be conveniently mounted in a standard console housing adjacent to other console control units.



RCA Pioneered and Developed Compatible Color Television

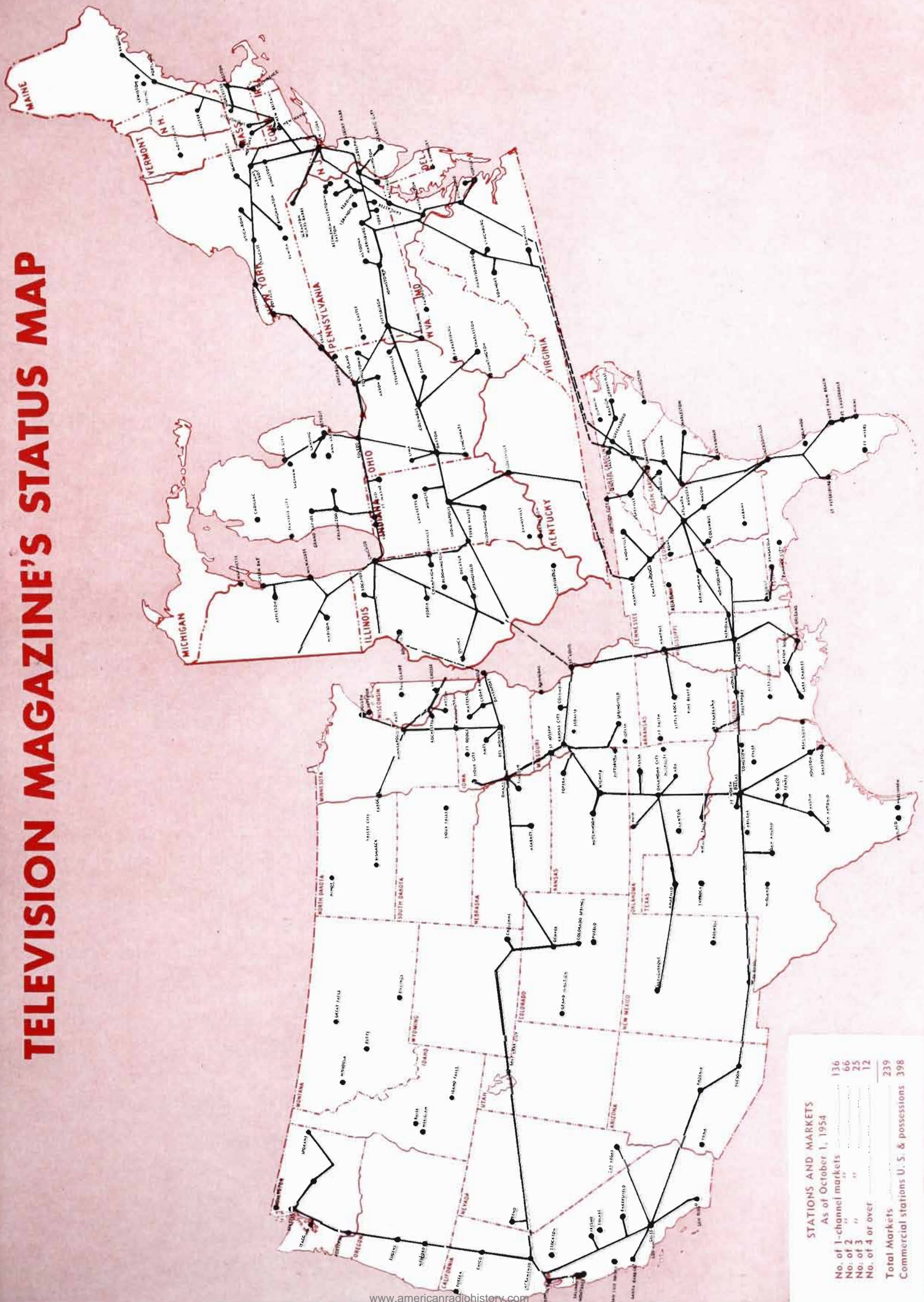
RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION

www.americanradiohistory.com

CAMDEN, N. J.

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

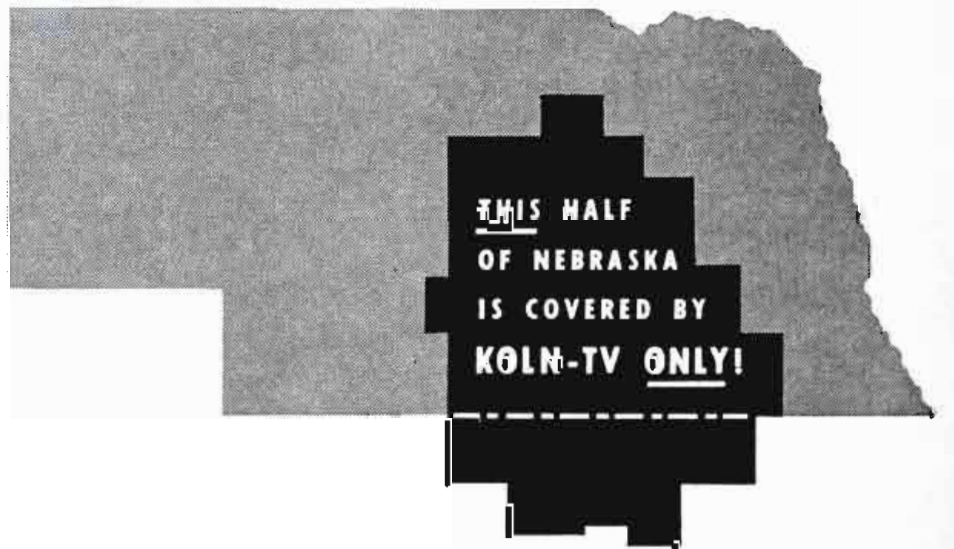
As of October 1, 1954

No. of 1-channel markets	136
No. of 2 " "	66
No. of 3 " "	25
No. of 4 or over	12

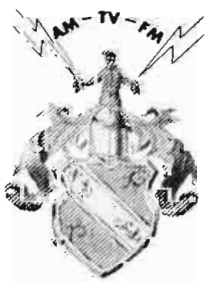
Total Markets	239
Commercial stations U. S. & possessions	398



Is This "COVERAGE"?



YOU'RE HALF NAKED IN NEBRASKA COVERAGE IF YOU DON'T REACH LINCOLN-LAND— 42 counties with 200,000 families—100,000 *unduplicated by any other station!* Lincoln's population is 110,000—in the same bracket with Lancaster, Pa., Schenectady or South Bend, Ind. *The KOLN-TV tower is 75 miles from Omaha!* This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.



The Fetzer Stations

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

KOLN-TV COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives

November Circulation Report

Independent, Exclusive Set Counts for Spot Buying

How TELEVISION Magazine Compiles Receiver Circulation

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. They are neither network nor station estimates.

These are SPOT circulation figures—the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

The circulation given for each market is that of the station with the most powerful range. Figures for individual stations will vary depending on channel, antenna location and height, power, etc.

DEFINING MARKET COVERAGE

Using all available data—the re-

search services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area for each TV market, taking into account evidence of viewing as well as signal contour. (For the names of the counties included in each market area see Market Book, August 1954.) There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations.

These statistics may not be reproduced in any form whatsoever without written permission.

METHOD

These projection estimates are based on the following points:

1. Start of station operation
2. U. S. Census, April 1950
3. Nielsen, May 23, 1952
4. CBS-Nielsen Study, November 1953

For post-thaw markets that have been on the air a sufficient length of time, projection curves have also been applied. However, for new markets that have been on for a short period, Nielsen data is only a guide. RETMA shipments are the base.

UHF

The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. The research services have made a number of surveys and, while these are not fully projectable, they do give an indication of conversion rates.

NOTE: This set count differs from listings of station estimates in other publications. See explanation above.

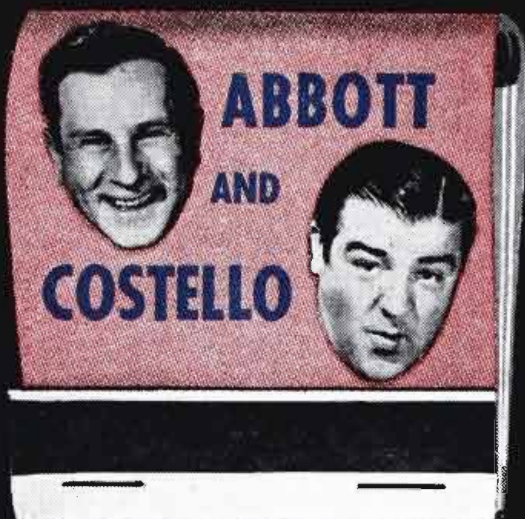
CIRCULATION AS OF NOVEMBER 1

Total U. S.: 32,497,900

Stations which signed on after October 1 are not listed.

ABILENE, Texas—50.9	39,090	BANGOR, Maine—62.4	65,400	CHICO, Cal.—37.9	31,610	ELKHART-SOUTH BEND, Ind.—56.5	†115,150
KRBC-TV (A,D,N)		WABI-TV (A,C,D,N); W-TWO	†35,410	KHSL-TV (C,D,N)		WSJV-TV† (A,C,D,N);	
ADA, Okla.—41.2	59,370	BATON ROUGE, La.—39.0		CINCINNATI, Ohio—84.2	451,480	WSBT-TV† (C,D)	
KTEN (A)		WAFB-TV† (A,C,D,N)	181,780	WCPO-TV (A,D); WKRC-TV (C);		ELMIRA, N.Y.—28.1	†35,460
ADAMS-PITTSFIELD, Mass.	††	BAY CITY-SAGINAW, Mich.	†91,390	WLW-T (N)	1,063,130	WTVE† (A,C,D)	
WMGT†		WNEM-TV (D,N);		CLEVELAND, Ohio—88.3		EL PASO, Texas—JUAREZ,	59,460
AKRON, Ohio—18.7	†51,160	WKNX-TV† (A,C,D)	†26,820	WEWS (C); WNBK (N);		Mexico—70.2	
WAKR-TV† (A)		BEAUMONT, Texas—18.6		WXEL (A,D)		KROD-TV (A,C,D); KTSM-TV (N);	
ALBANY, Ga.—25.2	32,310	KBMT† (A,D,N)		COLORADO SPRINGS-		XEJ-TV	
WALB-TV (A,D,N)		BELLINGHAM, Wash.—52.7	22,510	PUEBLO, Colo.—39.7	38,550	ENID, Okla.	††
ALBANY-SCHENECTADY-TROY, N. Y.	†94,840	KVOS-TV (D)		KCSJ-TV (N); KKTV (A,C,D);		KGEO-TV (A)	
WROW-TV† (A,D);		BETHLEHEM-ALLENTOWN-		KRDO-TV (N)		ERIE, Pa.	171,070
WRGB (A,C,D,N); WTRI† (C)		EASTON, Pa.—18.9	†47,670	COLUMBIA, Mo.—40.6	54,320	WICU (A,D,N);	†42,460
ALBUQUERQUE, N.M.—39.3	43,660	WLEW-TV† (N); WGLV† (A,D)	11,770	KOMU-TV (A,C,D,N)		WSEE-TV† (C)	
KGGM-TV (C); KOAT-TV (A,D);		BILLINGS, Mont.—36.0		COLUMBIA, S.C.	88,890	EUGENE, Ore.—22.8	24,170
KOB-TV (D, N)		KOOK-TV (A,C,D)		WCOS-TV† (A,D);	†67,130	KVAL-TV (N)	
ALEXANDRIA, La.	††	BINGHAMTON, N.Y.—64.7	301,890	WIS-TV (A,D,N); WNOK-TV† (C,D)		EUREKA, Cal.—50.5	18,030
KALB-TV (A,C,D,N)		WNBF-TV (A,C,D,N)		COLUMBUS, Ga.	69,060	KIEM-TV (A,C,D,N)	
ALTOONA, Pa.—64.9	314,120	BIRMINGHAM, Ala.—50.2	296,030	WDAK-TV† (A,D,N);	†40,110	EVANSVILLE, Ind.—HENDERSON,	†60,360
WFBG-TV (A,N)		WABT (A,D,N); WBRC-TV (C)		WRBL-TV (C)		Ky.—26.2	
AMARILLO, Texas—58.3	58,070	BISMARCK, N.D.—32.3	9,960	COLUMBUS, Ohio—79.6	422,910	WFIE-TV† (A,D,N); WEHT† (C)	††
KFDA-TV (A, C); KGNC-TV (D,N)		KFYR-TV (C,D,N)	†36,040	WBNS-TV (C); WLV-C (A,N);		FAIRMONT, W. Va.	††
AMES, Iowa—70.1	187,870	BLOOMINGTON, Ill.—42.7	451,150	WTVN (D)		WJPB-TV† (A,D,N)	
WOI-TV (A,C,D,N)		WBLN-TV†		CORPUS CHRISTI, Texas—26.6	†21,170	FARGO, N.D.—26.6	47,240
ANCHORAGE, Alaska	10,500	BLOOMINGTON, Ind.—72.3		KVDO-TV† (N)		WDAY-TV (A,C,D,N)	
KFIA (A,C); KTVA (D,N)		WTTV (A,C,D,N)	31,710	DALLAS-FT. WORTH,	414,020	FT. DODGE, Iowa—22.9	11,770
ANDERSON, S.C.—36.3	†38,370	BOISE-MERIDIAN, Ida.—36.9		Texas—63.5		KOTV†	
WAIM-TV† (C)		KIDO-TV (A,D,N); KBOI (C)	1,223,680	KRLD-TV (C); WFAA-TV (A,D,N);		FT. MYERS, Fla.—28.3	9,250
ANN ARBOR, Mich.—16.1	†16,870	BOSTON, Mass.	†99,820	WBAP-TV (A,N)		WINK-TV (A)	
WPAG-TV† (D)		WBZ-TV (D,N);		DANVILLE, Ill.—32.1	†26,610	FT. SMITH, Ark.—32.1	†18,040
APPLETON, Wis.—36.2	†36,560	WNAC-TV (A,C); WTAO-TV† (A,D)	†47,040	WDAN-TV† (A)		KFSA-TV† (A,D,N)	
WNAM-TV†		BRIDGEPORT, Conn.—11.0		DANVILLE, Va.—13.7	†12,820	FT. WAYNE, Ind.—32.4	†73,220
ASBURY PARK, N.J.—6.8	†8,260	WICC-TV† (A,D)		WBTM-TV† (A)		WIN-T† (C);	
WRTV†		BUFFALO, N.Y.	427,900	DAVENPORT, Ia.—ROCK ISLAND,	269,370	WKJG-TV† (A,C,D,N)	
ASHEVILLE, N.C.	277,980	WBEN-TV (A,C,D);	†150,680	Ill.—67.8		FT. WORTH-DALLAS,	
WISE-TV† (A,C,D);	†26,550	WBUF-TV† (A,C,D,N);		WOC-TV (N); WHBF-TV (A,C,D)		Texas—63.5	414,020
WLOS-TV (A,D)		WGR-TV (A,D,N)		DAYTON, Ohio—80.8	374,590	WBAP-TV (A,N); KRLD-TV (C);	
ASHTABULA, Ohio—22.6	†20,720	BUTTE, Mont.—50.6	11,840	WHIO-TV (C,D); WLW-D (A,N)		WFAA-TV (A,D,N)	†113,720
WICA-TV†		KXLF-TV (D,N)		DECATUR, Ala.	††	FRESNO-TULARE, Cal. 54.0	
ATLANTA, Ga.—59.9	467,820	CADILLAC, Mich.—44.5	51,040	WMSL-TV†		KJEO-TV† (A); KMJ-TV† (C,N);	
WAGA-TV (C,D); WLW-A (A);		WWTW (A,C,D)		DECATUR, Ill.—47.1	†83,180	KVVG† (D)	
WSB-TV (N)		CEDAR RAPIDS, Iowa—62.9	161,580	WTVP† (A,C,D)		GALVESTON-HOUSTON,	355,750
AUGUSTA, Ga.—39.4	78,640	KCRG-TV (A); WMT-TV (C,D)	254,470	DENVER, Colo.—67.9	230,110	Texas—65.3	
WJBF-TV (A,D,N); WRDW-TV (C)		CHAMPAIGN, Ill.—59.0		KBTW (A); KFEL-TV (D);		KGUL-TV (A,C,D); KPRC-TV (A,N)	
AUSTIN, Minn.—48.7	65,010	WCIA (C,D,N)		KLZ-TV (C); KOA-TV (N)		GRAND JUNCTION, Colo.—15.6	3,630
KMMT (A,C,D)		CHARLESTON, S.C.—49.1	85,290	DES MOINES, Iowa	161,810	KFXJ-TV (A,C,D,N)	
AUSTIN, Texas—50.1	83,420	WCSC-TV (A,C,D,N);		KGTV† (A,D); WHO-TV (N)	†36,060	GRAND RAPIDS, Mich.—74.0	364,970
KTBC-TV (A,C,D,N)		WUSN-TV (D,N)		DETROIT, Mich.—WINDSOR,		WOOD-TV (A,C,D,N)	
BAKERSFIELD, Cal.	98,250	CHARLESTON, W. Va.	218,570	Can.—86.8	1,352,430	GREAT FALLS, Mont.—24.5	6,080
KBAK-TV† (D);	†50,800	WCSH-TV (C,D);	†48,820	CKLW-TV (D); WJBK-TV (C,D);		KFBB-TV (A,C,D,N)	
KERO-TV (A,C,N)		WKNA-TV† (A,D)		WWJ-TV (N); WXYZ-TV (A)		GREEN BAY, Wis.—56.2	146,790
BALTIMORE, Md.—86.2	688,220	CHARLOTTE, N.C.	422,510	DULUTH, Minn.—SUPERIOR,		WBAY-TV (A,C,D)	
WAAM (A,D); WBAL-TV (N);		WAYS-TV† (A,D,N);	†29,700	Wis.—40.5	56,780	GREENSBORO, N.C.—56.5	244,020
WMAR-TV (C)		WBTW (C,D,N)		KDAL-TV (A,N); WDSM-TV (C)		WFMY-TV (A,C,D)	
		CHATTANOOGA, Tenn.—45.0	106,610	DURHAM, N.C.—45.1	198,940	GREENVILLE, N.C.—39.6	88,660
		WDEF-TV (A,C,D,N)		WTVD (A,N)		WNCT (A,C,D,N)	
		CHEYENNE, Wyo.—46.7	16,160	EASTON-BETHLEHEM-		GREENVILLE, S.C.	230,030
		KFBC-TV (A,C,D,N)		ALLENTOWN, Pa.—18.9	†47,670	WFBC-TV (N); WGLV† (A,D)	†65,830
		CHICAGO, Ill.—83.3	1,959,800	WGLV† (A,D); WLEV-TV† (N)			
		WBBM-TV (C); WBKB (A);		EAU CLAIRE, Wis.—36.5	48,300		
		WGN-TV (D); WNBQ (N)		WEAU-TV (A,D,N)			

(continued on page 30)



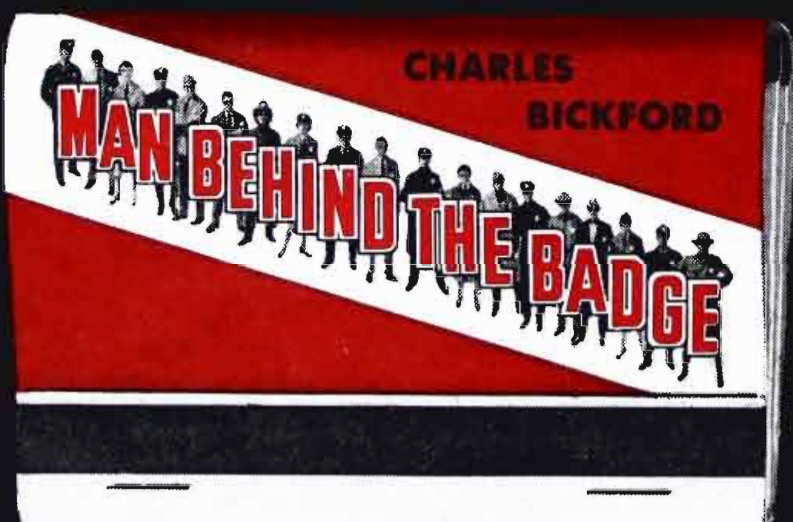
America's funniest comedy team stars in 52 hilarious films, in the style that has kept them on top for 15 years!



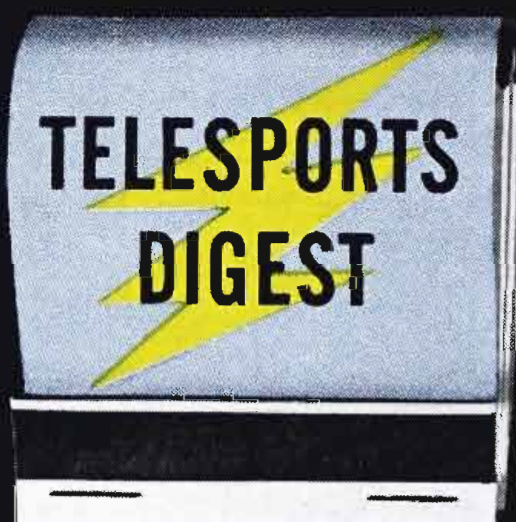
39 half-hour films, featuring America's No. 1 musical favorite and a famous female guest star vocalist each week.



Over 200 films in this high-rated anthology of comedy, mystery, adventure and drama, featuring Hollywood stars.



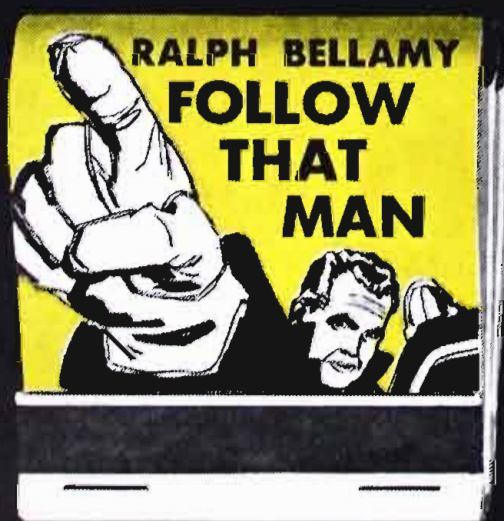
Charles Bickford hosts and narrates 39 half-hour thrilling, true life dramas . . . presented in documentary style.



Fresh, crisp film highlights of top sports events of the previous week, air expressed to you every Monday.



Alan Hale, Jr. and Randy Stuart star in 26 half-hour films of international mystery and intrigue.



Ralph Bellamy stars in 82 exciting films made expressly for TV . . . realistic, action-packed adventures that every member of the family will enjoy.



78 neatly produced 15 minute dramas, each with a surprise twist ending. Available first run in over 100 markets.



George Raft as a metropolitan police officer in 26 hard-hitting films of drama and mystery. A top rating-getter in leading markets.

**no one...anywhere...
can match MCA-TV's
12 top-rated
film shows!**

a show for any product... any market... any budget!

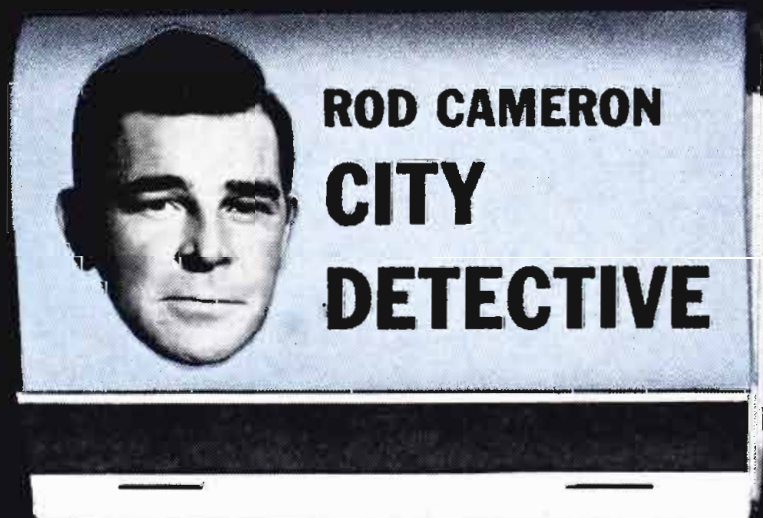
Here they are! 12 top-rated shows
on film — proven audience getters! Made
especially for TV, they run the gamut from
comedy to mystery, adventure and melodrama —

All prestige-builders for your product!

These shows are available now, in many

leading TV markets. Contact the MCA-TV

Office nearest you today!



* 65 half-hour mystery and adventure films,
starring Rod Cameron. In its third year
of successful selling for sponsors.



13 half-hour films
covering top college
games of the previous
week. Shipped to you
each Monday during
the football season.



Top-quality has become
the trademark of this
dramatic half-hour
series featuring leading
Hollywood stars.



NEW YORK
BEVERLY HILLS
ATLANTA
BOSTON
CHICAGO
CLEVELAND
CINCINNATI
DALLAS

DETROIT
SAN FRANCISCO
SEATTLE
ROBINSON
NEW ORLEANS
SALT LAKE CITY
ST. LOUIS
PHILADELPHIA

TORONTO, CANADA

November Circulation Report — continued

HANNIBAL, Mo.—QUINCY, Ill.—58.9	102,960	MASON CITY, Iowa—48.0	71,950	RICHMOND, Va.—68.8	177,780	TEXARKANA, Texas—35.6	79,920
KHQA-TV (C,D); WGEM-TV (A,N)		KGLO-TV (C,D)		WTVR (C,N)		KCMC-TV (A,C,D)	
HARLINGEN-WESLACO, Texas—36.7	34,750	MEDFORD, Ore.—21.5	17,570	ROANOKE, Va.—48.7	210,480	TOLEDO, Ohio—80.9	303,050
KGBT-TV (A,C); KRGV-TV (N)		KBES-TV (A,C,D,N)	310,130	WLSL-TV (A,N)		WSPD-TV (A,C,D,N)	
HARRISBURG, Ill.—25.9	†17,460	MEMPHIS, Tenn.—51.5	31,710	ROCHESTER, Minn.—45.4	70,920	TOPEKA, Kansas—55.2	103,950
WSIL-TV†		WHBQ-TV (A,C); WMCT (A,D,N)	31,690	KROC-TV (D,N)		WIBW-TV (A,C,D)	
HARRISBURG, Pa.—53.8	†141,710	MERIDIAN-BOISE, Idaho—36.9	215,770	ROCHESTER, N.Y.—83.1	271,160	TRAVERSE CITY, Mich.	††
WCMB-TV† (A,D); WHP-TV† (C); WTPA† (A,N)		MERIDIAN, Miss.—23.6	†98,830	WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)		WPBN-TV (N)	
HARRISONBURG, Va.—45.7	86,140	WTOK-TV (A,C,D,N)	26,890	ROCKFORD, Ill.	215,510	TUCSON, Ariz.—41.7	29,650
WSVA-TV (A,C,D,N)		MIAMI-FT. LAUDERDALE, Fla.	†307,720	ROCK IS., Ill.—DAVENPORT, Ia.—67.8	†74,020	KOPO-TV (C,D); KVOA-TV (A,N)	
HARTFORD-NEW BRITAIN, Conn.—38.6	†135,560	WTVJ (A,C,D,N)		WHBF-TV (A,C,D); WOC-TV (N)	269,370	TULARE-FRESNO, Cal.—54.0	†113,720
WGTH-TV† (A,D); WKNB-TV† (C)		WFTL-TV† (N); WITV† (A,D)		WROM-TV	140,270	KVVG† (D); KJEO-TV† (A); KMJ-TV† (C,N)	
HENDERSON, Ky.—EVANSVILLE, Ind.—26.2	†60,360	MIDLAND, Texas—44.3	501,080	ROSWELL, N.M.—36.1	17,080	TULSA, Okla.	188,020
WEHT† (C); WFIE-TV† (A,D,N)		KMID-TV (A,C,D,N)		KSWW-TV (A,D,N)	†79,960	KCEB-TV† (A,D,N); KOTV (A,C)	†44,620
HOLYOKE-SPRINGFIELD, Mass.—61.4	†130,350	MILWAUKEE, Wis.	602,350	SACRAMENTO, Cal.—31.1		TYLER, Texas—23.3	†33,550
WHYN-TV† (C,D); WWLP† (A,N)		WCAN-TV† (C); WOKY-TV† (A,D); WTMJ-TV (A,D,N)	†307,720	KCCC-TV† (A,C,D,N)		KETX-TV† (D,N)	
HONOLULU, T.H.—49.2	54,910	MINOT, N.D.—25.9	8,650	SAGINAW-BAY CITY, Mich.	181,780	UTICA-ROME, N.Y.—75.2	178,600
KGMB-TV (A,C); KONA (D,N); KULA-TV (A)		KCJB-TV (A,C,D,N)	3,930	ST. LOUIS, Mo.	†91,390	WKTU (A,C,D,N)	
HOUSTON-GALVESTON, Texas—65.3	355,750	MISSOULA, Mont.—14.5	86,550	ST. JOSEPH, Mo.—66.1	95,380	VALLEY CITY, N.D.—30.8	33,350
KPRC-TV (A,N); KGUL-TV (A,C,D)		KGVO-TV (A,C,D)	65,570	KFEQ-TV (C,D)		KXJB-TV (C,D)	
HUNTINGTON, W. Va.—57.3	332,680	MOBILE, Ala.—42.3	†28,740	ST. LOUIS, Mo.	641,230	WACO-TEMPLE, Texas	70,110
WSAZ-TV (A,D,N)		WALA-TV (A,C,N)	††	KSD-TV (A,C,N); KWK-TV (C); WTVI† (A,C,D)	†225,630	KANG-TV† (A,D); KCEN-TV (N)	†30,960
HUTCHINSON, Kansas—47.2	140,280	MONROE, La.—40.4		ST. PETERSBURG, Fla.—40.1	†93,030	WASHINGTON, D.C.—85.6	555,540
KTVH (C,D)		KNOE-TV (A,C,D,N)		WSUN-TV† (A,C,D,N)		WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG (D)	†87,320
IDAHO FALLS, Ida.—45.6	18,010	MONTGOMERY, Ala.—27.4		SALINAS-MONTEREY, Cal.—62.3	89,710	WATERBURY, Conn.—41.9	
KID-TV (A,C,D,N)		MONTPELIER, Vt.	††	SALISBURY, Md.		WATR-TV† (A,D)	
INDIANAPOLIS, Ind.—72.9	507,310	MUNICIPALITY, Ind.—44.7	†69,780	WBCO-TV†		WATERLOO, Iowa—63.5	111,440
WFBM-TV (C,D); WISH-TV (A,C,D,N)		WLBC-TV† (A,C,D,N)	170,650	SALT LAKE CITY, Utah—66.3	144,200	KWWL-TV (D,N)	
JACKSON, Miss.	100,230	MUSKOGEE, Okla.—60.3	220,530	KSL-TV (A,C,D); KTVT (N)		WESLACO-HARLINGEN, Texas—36.7	34,750
WJTV† (A,C,D); WLBT (N); WSLI-TV (A)		KTVX (A,D)		SAN ANGELO, Texas—37.6		KRGV-TV (N); KGBT-TV (A,C)	
JACKSONVILLE, Fla.	202,460	NASHVILLE, Tenn.—57.4	†135,560	KTXL-TV (C,D,N)		WEST PALM BEACH, Fla.	53,470
WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)		WSIX-TV (A,D); WSM-TV (D,N)		SAN ANTONIO, Texas—58.2		WIRK-TV† (A,D,N); WJNO-TV (N)	†21,730
JOHNSON CITY, Tenn.—42.3	73,390	NEW BRITAIN-HARTFORD, Conn.—38.6	†94,830	KBGS-TV (A,C,D); WOAI-TV (N)		WHEELING, W. Va.—66.6	257,810
WJHL-TV (A,C,D,N)		NEW CASTLE, Pa.—40.3	686,570	SAN DIEGO, Cal.—TIJUANA, Mexico—82.0	248,950	WTRF-TV (A,N)	
JOHNSTOWN, Pa.	*385,970	WKST-TV† (A,D)	287,510	KFMB-TV (A,C); KFSD-TV (N); KXTV		WICHITA, Kansas—57.0	†84,130
WARD-TV† (A,C,D); WJAC-TV (C,D,N)	†37,120	NEW HAVEN, Conn.—83.2	†69,750	SAN FRANCISCO, Cal.	963,950	KEDD† (A,N)	
JOPLIN, Mo.—36.3	53,510	WNHC-TV (A,C,D,N)	4,248,510	KGO-TV (A); KPIX (C,D); KRON-TV (N); KSNV-TV†	†102,800	WICHITA FALLS, Texas—53.9	76,750
KSWM-TV (C)		NEW ORLEANS, La.		SAN JUAN, P.R.		KFDX-TV (A,N); KWFT-TV (C,D)	
KALAMAZOO, Mich.	484,360	WDSU-TV (A,C,D,N); WJMR-TV† (A,C,D)		WAPA-TV (A,D,N); WKAQ-TV (C)		WILKES-BARRE-SCRANTON, Pa.—56.0	†151,650
WKZO-TV (A,C,D,N)		NEW YORK, N.Y.—86.8	240,740	SAN LUIS OBISPO, Cal.—57.5	84,070	WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†	
KANSAS CITY, Mo.—72.4	395,450	WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WRCA-TV (N); WOR-TV; WPIX	†102,110	KEY-T (A,C,D,N)	101,670	WILMINGTON, Del.—88.9	164,910
KCMO-TV (A,D); KMBC-TV (C); WDAF-TV (N)		NORFOLK-NEWPORT NEWS, Va.		SAVANNAH, Ga.—37.0	32,970	WDEL-TV (D,N)	
KEARNEY, Neb.—27.9	33,050	WACH-TV†; WTAR-TV (A,C,D); WTOV-TV† (A,D); WVEC-TV† (N)		WTOC-TV (A,C,D,N)		WILMINGTON, N.C.—24.1	40,870
KHOL-TV (A,C,D)		OKLAHOMA CITY, Okla.	246,650	SCHENECTADY-ALBANY-TROY, N.Y.	399,420	WMFD-TV (N)	
KINGSTON, N.Y.	††	KMPT† (D); KTVQ† (A); KWTU (C); WKY-TV (A,N)	†62,390	WRGB (A,C,D,N); WROW-TV† (A,D); WTRI† (C)	†94,840	WINSTON-SALEM, N.C.	202,070
WKNY-TV† (A,C,D,N)		OMAHA, Neb.—77.0	253,360	SCRANTON-WILKES-BARRE, Pa.—56.0	†151,650	WSJS-TV (N); WTOP-TV† (A,D)	†51,760
KNOXVILLE, Tenn.	95,110	KMTV (A,C,D); WOW-TV (D,N)		WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)		WORCESTER, Mass.—16.2	†58,730
WATE-TV (A,N); WTSK-TV† (C,D)	†54,770	ORLANDO, Fla.—24.2	43,320	WVOR-TV† (A,D)		WWOR-TV† (A,D)	
LA CROSSE, Wis.—28.3	35,540	WDBO-TV (A,C,D,N)	9,630	YAKIMA, Wash.—32.4		KIMA-TV† (A,C,D,N)	†23,720
WKBT (C,D,N)		PANAMA CITY, Fla.—22.7		YORK, Pa.—61.7		WNOW-TV† (D); WSBA-TV† (A)	†78,290
LAFAYETTE, Ind.—56.4	42,470	WJDM-TV (A,N)		YOUNGSTOWN, Ohio—38.9	†135,370	WFMJ-TV† (N); WKBN-TV† (A,C,D)	
WFAM-TV† (D)		PARKERSBURG, W. Va.—30.4	†23,920	YUMA, Ariz.—51.1		KIVA-TV (D)	13,540
LAKE CHARLES, La.—31.9	†22,520	WTAP-TV† (A,D)		ZANESVILLE, Ohio—50.3	†38,530	WHIZ-TV† (A,C,D,N)	
KPI C-TV (N); KTAG-TV† (A,C,D)	††	PENSACOLA, Fla.	66,250				
LANCASTER, Pa.—72.3	516,120	WEAR-TV (A); WPGA-TV† (C,D)	†23,640				
WGAL-TV (A,C,D,N)		PEORIA, Ill.—58.7	†118,280				
LANSING, Mich.	301,190	WEEK-TV† (C,N); WTVH-TV† (A,C,D)					
WTOM-TV† (A,D); WJIM-TV (A,C,D,N)	†45,610	PHILADELPHIA, Pa.—89.6	1,688,150				
LAS VEGAS, Nev.—55.1	12,950	WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)					
KLAS-TV (A,C,D,N)		PHOENIX, Ariz.—73.0	106,800				
LAWTON, Okla.—60.2	58,030	KOOL-TV (A); KPHO-TV (C,D); KVAR (D,N)					
KSWO-TV (D)		PINE BLUFF-LITTLE ROCK, Ark.—31.9	74,010				
LEBANON, Pa.—39.0	†141,230	KATV (A,C,D); KARK-TV (N)					
WLBP-TV†		PITTSBURG, Kansas—34.1	63,390				
LEWISTON-PORTLAND, Me.	142,130	KOAM-TV (A,D,N)	953,630				
WLAM-TV† (A,C,D)	†66,700	PITTSBURGH, Pa.	†220,060				
WCSH-TV (N); WPMT† (C,D)		WDTV (A,C,D,N); WENS† (A,C)					
WGAM-TV (A,C)		POLAND SPRING, Me. (Mt. Washington, N.H.)	††				
LIMA, Ohio—44.3	†45,050	WMTW (A,C)					
WLOK-TV† (C,D,N)		PORTLAND-LEWISTON, Me.	142,130				
LINCOLN, Neb.—49.7	92,690	WCSH-TV (N); WGAN-TV (A,C); WPMT† (A,C,D); WLAM-TV† (A,C,D)	†66,700				
KLGH-TV (A,C,D)		PORTLAND, Ore.	††194,930				
LITTLE ROCK-PINE BLUFF, Ark.—31.9	74,010	KOIN-TV (A,C); KPTV† (A,D,N)					
KARK-TV (N); KATV (A,C,D)		PROVIDENCE, R.I.	720,220				
LONGVIEW, Texas—25.9	†22,820	WJAR-TV (A,D,N)	††				
KTVET† (C,D)		WHNET† (A,D)					
LOS ANGELES, Cal.—86.2	1,795,890	QUINCY, Ill.—HANNIBAL, Mo.—58.9	102,960				
KABC-TV (A); KCOP; KHJ-TV (D); KRCA-TV (N); KNXT (C); KTLA; KTTV		WGEM-TV (A,N); KHQA-TV (C,D)					
LOUISVILLE, Ky.—58.7	407,730	RALEIGH, N.C.	†71,380				
WAVE-TV (A,D,N); WHAS-TV (C)		WNAO-TV† (A,C,D)	†139,290				
LUBBOCK, Texas—56.8	59,870	READING, Pa.—29.3					
KCBD-TV (A,N); KDBU-TV (C,D)		WEEU-TV† (A,N); WHUM-TV† (C)					
LYNCHBURG, Va.—49.3	99,540	RENO, Nev.—60.3	15,620				
WLVA-TV (A,C,D)		KZTV (A,C,D,N)					
MACON, Ga.	81,020						
WMAZ-TV (A,C,D); WHEX-TV† (N)	†26,670						
MADISON, Wis.—40.9	†52,230						
WKOW-TV (C); WMTV† (A,D,N)							
MANCHESTER, N.H.—77.0	192,960						
WMAU-TV (A,D)							
MARINETTE, Wis.—56.8	81,560						
WABY-TV (N)							

OCTOBER OPENINGS: 10		
Market	Station	Channel
Alexandria, La.	KALB-TV	(5)
Carthage-Watertown, N.Y.	WCNY-TV	(7)
Florence, S.C.	WBTV	(8)
Lake Charles, La.	KPLC-TV	(7)
Milwaukee, Wis.	WTVW	(12)
Salt Lake City, Utah	KUTV	(2)
Sioux City, Ia.	KTIV	(4)
Tyler, Tex.	KLTV	(7)
Wausau, Wis.	WSAU-TV	(7)
Wichita, Kans.	KAKE-TV	(10)

NOVEMBER TARGETS: 4		
Market	Station	Channel
Oak Hill, W. Va.	WOAY-TV	(4)
Pocatello, Idaho	KWIK-TV	(6)
Spokane, Wash.	KREM-TV	(2)
Twin Falls, Idaho	KLIX-TV	(11)

† UHF circulation.
 †† Incomplete data.
 ††† VHF-UHF.
 * Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.

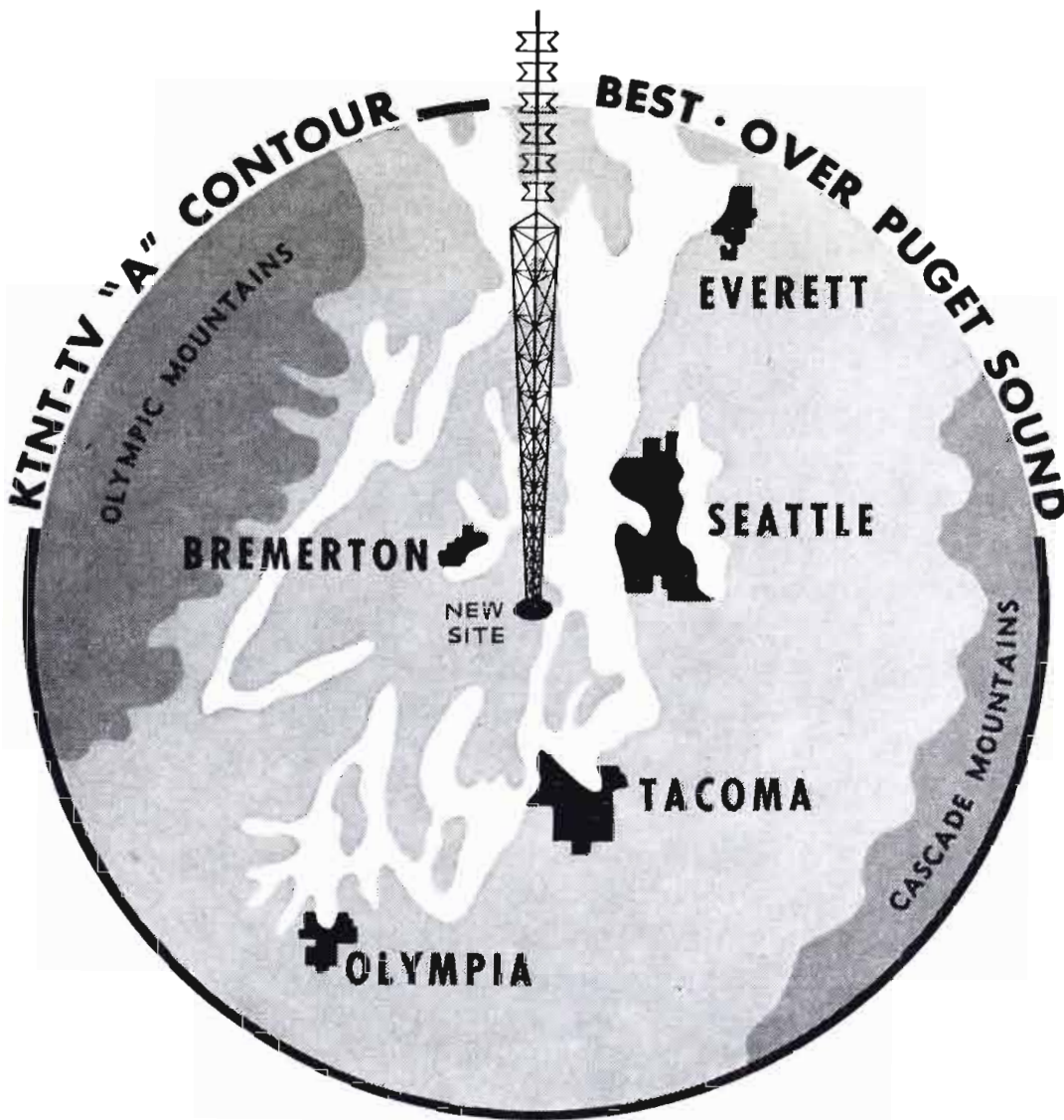
The Word Gets Around Buy Puget Sound

OF ALL
 PUGET SOUND
 TELEVISION STATIONS
 ONLY
KTNT-TV
 CHANNEL ELEVEN
 COVERS ALL 5*
 IN ITS "A"
 CONTOUR

*SEATTLE • TACOMA
 EVERETT • BREMERTON • OLYMPIA

KTNT-TV
 CHANNEL 11

**316,000 WATTS • ANTENNA HEIGHT
 1000 FT. ABOVE SEA LEVEL**



Quick Facts and Figures of the Puget Sound Market

Population Distribution in KTNT-TV's "A" Contour (based on 1950 census)

City of Seattle	37.2%
Balance of King County	21.1%
Pierce County (including Tacoma)	22.0%
Balance of area north, west and south (including Everett, Bremerton and Olympia)	19.7%
	100%

INFLUENCE AREA

The Influence Area of KTNT-TV includes entire Western Washington, a part of Oregon to the south, and a portion of British Columbia in Canada to the north. This area contains over 1,500,000 able-to-buy people.

IT'S A VIBRANT, GROWING AREA

The entire Pacific Northwest has enjoyed a steady, healthy growth . . . and it is still growing. For example, the combined population gain for the five cities shown in the above map is 28.4% from 1940 to 1950. (U.S. Census)

CONTACT WEED TELEVISION



For the SEATTLE - TACOMA - PUGET SOUND AREA



"A" Contour Population Over 1,200,000



SPACESHIPS....?

The industrial pageant of our busy Ohio River Valley presents many spectacles that are as arresting to the eye as its statistics on industrial output are appealing to the mind. In both cases, fact consistently outstrips fiction.

No visitors from outer space, these flood-lit spheres are actually part of one multi-million dollar oil refinery, working twice around the clock each day to provide fuels and lubricants for a mechanized America. It is only one of the hundreds of manufacturing plants that give steady employment and spendable prosperity to the million families who live and work in our industrial heart of the nation.

Two facts, we think, are significant to you: (1) These people spend *over two and a half billion dollars* a year for things they want. (2) The *only* advertising medium that, singlehanded, gives intensive coverage of this whole 116-county area is WSAZ-TV.

Whatever you're selling, with WSAZ-TV you can show and talk about it right in the front parlors of over 400,000 TV homes across five states. You can do this with the knowledge (and immediate results) that your message is more persuasive for being delivered by a well-known, well-liked friend. The proof is abundant — as the nearest Katz office will be glad to show you.

Latest methods and modern equipment combine to make this giant oil refinery near Ashland, Ky., an important producer of petroleum products. It is operated by the Ashland Oil & Refining Company, and is another example of the great industrial diversity throughout WSAZ-TV's 116-county area.



T E L E V I S I O N
Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

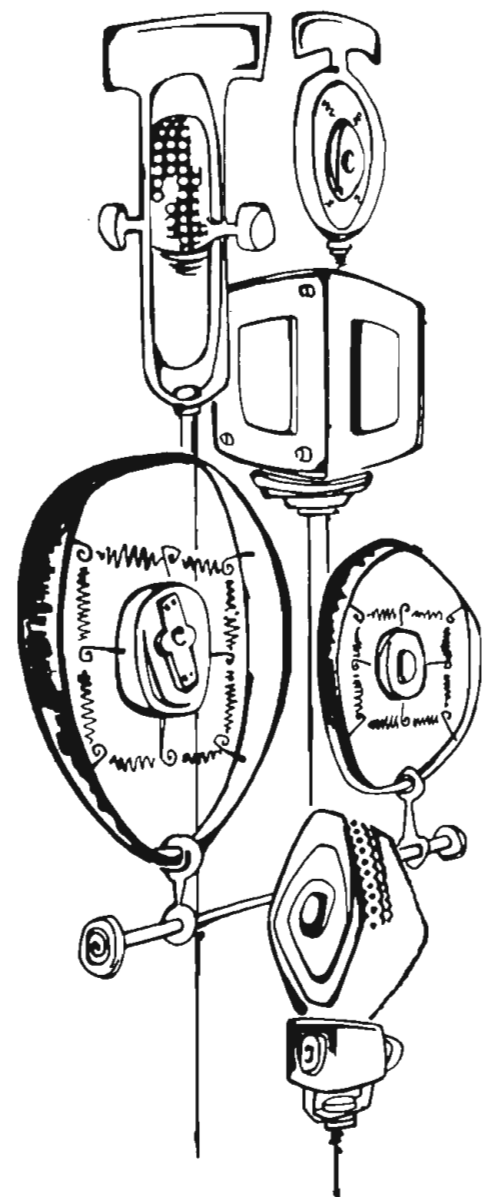
Also affiliated with Radio Stations WSAZ, Huntington, and WGKY, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

Represented nationally by The Katz Agency

Which Way Radio ?

Radio's future is now. It has already felt the brunt of TV's competitive impact, and it's adapting itself to a new standard of living.



THE impressive evidence of radio's continued vitality has been thoroughly, if belatedly, documented by every group in the industry. Its low cost-per-thousand, its flexibility, its suitability for high-frequency campaigns—all these factors have kept radio a sound advertising buy.

Despite the multiplicity of fact-filled presentations, there is still much speculation about what will happen to radio in future years.

A lot of this speculation is unnecessary. Radio's future is here.

Radio has already received the brunt of TV's impact. In most of the markets which represent the national advertiser's prime targets, eight or nine out of every ten families are TV families. That's about as far as it can go. Into these very markets where radio has had its stiffest competition, millions of dollars in radio advertising are still pouring in. Maybe the sums are smaller than in the years before TV, but the revenue figures are still definitely in the boxcar class.

The volume of national advertising that radio is getting today is the surest barometer of the medium's basic soundness.

In 1953, P&G's radio network budget (program and time) was above the \$14,000,000 mark. That is about \$5,000,000 less than its 1950 expenditure, but it is still a considerable sum. Colgate has consistently increased its TV outlay over the years, but its 1953 AM budget was its largest since 1950. General Electric and Gillette also increased radio appropriations during this four-year stretch. American Tobacco, Lorillard, Liggett & Myers, and R. J. Reynolds laid out more for TV in 1953 than they had in the previous

year, but not one of these tobacco companies trimmed network radio budgets to do it.

Some of the drug companies have kept their accent on radio. Sterling's 1953 investment was in excess of \$6,000,000. Miles Labs, while heavy on TV spot, kept its 1953 radio investment at 1952's \$7,000,000-plus level. American Home Products spent about \$4,500,000 in each of the two years.

True, many of these dollars are going into daytime, which has not been hit as sharply as nighttime.

The constant shift of media dollars to make room for TV has hurt radio—particularly network radio—more than it has print. This TV-ward swing will continue, but less sharply. Radio's share of national advertising has very possibly hit its lowest level. The continued interest of some advertisers, plus the renewed interest of others, will bring it gains.

Three ad managers, representing a drug company, a package-goods giant, and an automaker, gave the same "reason why": Radio's cost-per-thousand still can't be beaten, and, since network radio is cheaper than spot, balanced national advertising will continue to include network radio.

To this basic factor, they add radio's advantages of greater frequency, attractive discount "package" plans, the webs' new-look sales flexibility, strong merchandising support, and the medium's suitability for a variety of copy stories. In addition, they point to TV's higher cost and cost-per-thousand and its limited availabilities in prime time.

Bill Power, Chevrolet ad manager, nutshelled this viewpoint in a speech to the Michigan Association of Radio & TV Broadcasters. "How could anything that has been so good so long get discouraged so fast?"

Which way radio—now that its future is here?

(continued from preceding page)

he asked. Noting that his division of GM has "not taken one nickel out of radio or anything else for its television," he added, "I believe in radio. I believe it is a wonderful medium. Our dealers like it. Radio is the best way to sell a lot of people."

There have been many such speeches indicating the value of radio to the advertiser.

While spot billings have dipped this year, the long-range view is that both network and spot use will take an upward turn. Local business has been doing well. Since TV has priced itself out of the market for a great many local companies, radio's local phase has never been a serious trouble spot.

It is network revenue that presents the biggest question mark.

If radio is still valuable for the advertiser, then the question is one of the economics of the medium itself. Can the networks and stations keep going, despite considerably reduced revenue?

The concern about radio is not about its survival, but about what shape the medium will take in the next few years. Will the networks still be powerful? Will the major affiliates find spot business so profitable that they'll become real or virtual independents?

The best evidence of the networks' strength is found in the rating picture in TV markets. Web programming consistently outpulls local entries. CBS-Radio, analyzing January-April top tens in such areas, reports that in the evening, city by city, 234 of the 240 most popular programs were network. In weekday daytime hours, 199 out of the 240 top-raters were chain originations.

Many independent stations are doing well in terms of ratings, too, but in spite of all the talk about news-music-sports programming, the rating lead still remains with the networks. Drama, situation comedy, and variety are most frequently among the evening top tens, and soap opera consistently fills the daytime top ranks.

The prospect of decreased network revenue has lead different affiliates to different conclusions. Some feel that with minimum network programming they could fare well with music and news, that with resources greater than the independents, they could beat them at their own game.

Other station men feel that the prestige and character of their operations as affiliates have been commercial as well as ethical assets and that, if network service were to be minimized, they'd need something more than disc jockeys to meet the competition of the aggressive independents.

While a station's own share from spot billings is higher than its share of network billings, this difference in income isn't enough to make the affiliates bolt. Some defections are probably inevitable, just as some basic re-arrangements in the networking pattern are inevitable.

The affiliates will stick

Very few in the industry foresee an active revolt (as opposed to a threatened revolt) on the part of most affiliates. The franchise is still too valuable to be turned in for short-term gains. As long as the networks are delivering advertising revenue and audience-pulling programs, the majority of the stations will stand by them. Even if nighttime sponsored programs are few in number, the webs fill many needs. Hefty daytime billings, immediate coverage of national events, quality sustaining programs around which spots can be sold, and the intangible but saleable aura of prestige cannot be ignored.

In both daytime and evening periods, the affiliates will undoubtedly get back—or take back—some option hours for local and spot selling.

Adrian Murphy, president of CBS-Radio, pointed out that while his network seems to have reached its bottom level and will start to swing up in evening billings, there is room enough in evening time for both network sponsored programs and programs that such organizations as the Quality Group would sell.

The many new plans for spot, network, and group buying are neither last-stand gimmicks nor attempts to short-circuit opposing phases of the business. They are new techniques that radio never got around to discovering in its plusher days. They indicate the vitality of the medium rather than intrinsic weakness.

While there are still many internal conflicts to be resolved, there seems to be no grounds for

doubt that (a) the networks still perform a vital and irreplaceable program job and (b) whatever new forms are grafted onto radio's present structure, the affiliates, by and large, will stick.

What about the economics of the individual station? Affiliates will have a fair amount of daytime revenue and some nighttime billings from the network, which, in addition, provide a framework for spot and local sales. With more local programming to be done, even if it's kept to d. j. shows and extended newscasts, operating costs can be expected to go up. This contrasts with the more flexible position of the independents, who are already stripped to the bone for music and news operation and who can usually afford to sell more aggressively.

The affiliated stations, however, are ahead on many points. Every network program carried means a show that the station is being paid to carry, with no cash outlay on its own part. Every high-rated network show represents a good story for spot. The various new groups and plans will only help the rich get richer. Where TV stations are under the same management as the radio outlets, the prospects are even brighter for radio sales.

Will networking be profitable? There's nothing on the horizon that would change the chicken-and-egg routine by which the networks get their big money from their owned and operated stations, which, in turn, make the profits because they are the network outlets in the country's plush markets.

The more aggressive, more efficient radio operations that have emerged from the battle with TV are bound to have a healthy effect on television. Since many radio and TV stations are under joint management, the nothing-wasted radio techniques will inevitably be transferred to the newer medium.

The advertiser who has learned to develop new patterns to take advantage of radio values will perhaps be less reluctant to try new paths in TV.

The advertiser who has a sound buy now need not be concerned about radio's stability. It has already hit bottom. It's still profitable, and in many cases, TV, son of radio, will be helping the old man out a bit, so that the whole family will be better off.

Let's Start with the Sell

Compton president Robert D. Holbrook tells
how research has helped his agency increase
the sales effectiveness of its commercials

By Robert D. Holbrook
President, Compton Advertising, Inc.

THERE is and will continue to be stimulating debate on fresh, creative programming concepts which will enable advertisers to attract the television audience more efficiently and more productively.

There are many sound arguments in favor of the "magazine" concept for programs and certainly ideas are needed in abundance to offset the skyrocketing costs of TV time and talent. It is, however, not the purpose of this report to join this discussion. Neither is it intended here to dispute its great usefulness.

We at Compton are most immediately concerned with the TV programming picture as it exists today and as it currently affects our opportunity to create more effective TV commercials. Until more practical program solutions are found, we have taken the view that we can court economy most successfully by making sure, first and foremost, that the dollars we spend on our advertising messages themselves are bringing our clients the return they deserve.

We start with this fact, so obvious as to be occasionally forgotten: unlike radio, TV has not uncovered for us a vast new audience. When radio broke on the country, it automatically reached millions of people who had never been reached before. For the first time an advertiser could talk to these people in an especially direct and persuasive manner, and with high frequency.

An entirely different situation confronted TV on its arrival. For TV must sell—actually re-sell—people who have been well worked over—people who are, in all truth, being sold in one way or another every hour of the day.

To such people, again unlike the revelation accompanying radio, any

magic novelty that TV selling had, lasted for about one week—well, maybe for a month.

We feel TV is less new than radio was new and its audience is not new at all.

Realistically, we find ourselves, then, in the business of selling people who are by no means new prospects, at a time when there are increased numbers of products being advertised in all media, and when differences between products of similar classification are in many cases relatively minor.

For years we have had an axiom in this agency: "when goods or services are approximately equal, showmanship decides the sale." For TV we have today revised this to read more accurately, if less succinctly, "when goods or services are approximately equal, when volume of selling effort is reducing audience responsiveness, when opportunity for product choice is widened, showmanship combined with proven means of communicating sales ideas decides the sale."

It was with this practical and even depressingly realistic appraisal of the climate in which TV selling found itself that we set ourselves an objective: to find a method of research which would be a dependable, illuminating instrument for improving our clients' ability to communicate with their customers under present conditions—conditions which indicate that an average of 66 commercials a day or 450 commercials a week are boomed into a TV home.

About two years ago, our research department responded to this assignment with a testing method which is original and exclusive. This has demonstrably strengthened our ability to reach an audience with a sales message and convey that message effectively to that audience.

We have already found that people's behavior in front of the TV set is by no means reflected by program ratings. Contrary to previously expressed opinion, *there appears to be no captive audience for a TV commercial.* To put it another way, to a high degree, a commercial must earn its own audience. Thus it is important that commercials be measured by a technique which is adapted to the actual, normal conditions under which people watch a TV show.

You will see immediately that this stresses the problems of TV selling as separate and distinct

(continued on page 72)

Robert D. Holbrook, 55, president of Compton since 1946, has been with the agency 21 years.





Television Magazine's Continuing Audience Study

Commercials th

Viewer dislikes include pitchman and award-winner alike, Pulse finds. Basic complaints: monotony, repetition, interruption.

YOU have a commercial running on television: Does it matter whether the viewer likes it or not? If it grabs his attention, but does so by annoying him, will his feeling rub off on the brand? Is it better to be hated and remembered than liked and forgotten?

Crucial questions for the advertiser these—for he is playing with blue chips when he beams his short, but expensive, message into the prospective buyer's home.

TELEVISION Magazine's latest study of TV commercials provides some fresh data on the important like-dislike dimension. Among the points that emerged from our survey of 500 New York TV homes (conducted by The Pulse, Inc.):

There is a clear reading that many disliked—vehemently disliked—commercials are selling the brand advertised.

Viewers particularly dislike commercials that are too long or too monotonous or that interrupt the program.

No matter what the advertiser says or does on TV, he will not please everybody.

Number One on the thumbs-down list were the fabulously successful Better Living commercials. The advertiser—Better Living TV Enterprises, Inc., a broadcast mail-order house specializing in housewares and appliances—makes no bones about the content of his commercials. Their pitchmen's techniques range from very soft to very hard sell. The sponsor obviously could not keep on laying down \$30,000 a week in the New York area alone for TV spots that were not producing in a big

way. But listen to the heat they generate:

"I get sick and tired of seeing the same man say the same thing."

"He has a very unpleasant voice that gets on my nerves."

"The way they go on is so annoying I usually turn off the movie and tune in somewhere else."

"Those telephone numbers are driving me crazy."

"Screaming about selling you the sun, the moon, and the stars."

And most succinctly: *"Too much—too loud—too long."*

But to the man in the market for aluminum screens or a sewing machine or any of the other Better Living products, these commercials are attractive offers that make sense. The pitch may be disliked by many, but it brings a deluge of letters and phone calls that puts a lump in the sponsor's wallet. Here is a crystal-clear example of the generally loathed, but effective commercial.

One obvious reason for the numerous mentions of these commercials is that they generally run in B and C time, which means more commercial time. In addition, the firm takes on more spots than it otherwise would in order to gain greater frequency discounts. Finally, while the script of many programs can be tailored to lead smoothly into the commercial, many Better Living spots are scheduled during feature films, where a break in continuity is almost bound to be irritating.

Another surprise was the prominence on the hate parade of the award-winning Jello Instant Pudding "busy-day" commercials, fea-

turing animated Saul Steinberg cartoons. In TELEVISION Magazine's earlier survey on liked commercials (see the September and October, 1954, issues), these Jello commercials were mentioned by 6% of the sample. Almost as many of this month's group (5%) list them as disliked. In general, these viewers said they find the "busy-day" cartoon childish and repetitious. Some of the specific comments:

"Silly monotonous thing."

"Awful sing-song drone."

"It gives me the willies."

"It's really too simple and kind of silly."

"Too annoying. Makes me mentally upset."

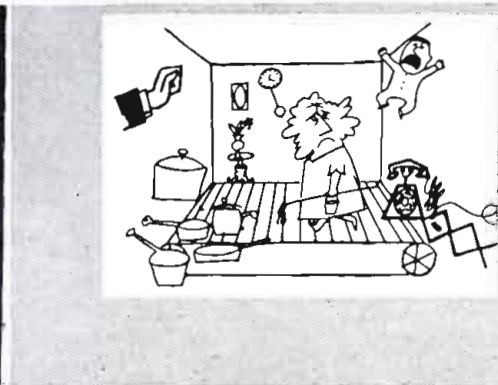
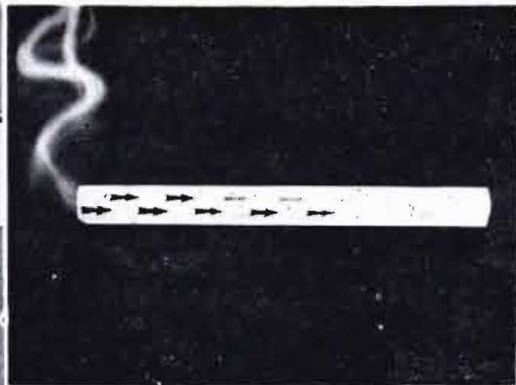
"I don't like the scribbly scribbly lines."

How come this rejection of an original and, to many people, entertaining commercial? A logical rationale is that it is new and off-beat, like Dior's "flat look" or the extreme Studebaker lines. There is no middle, passive group: people are either for or against.

But the vital question is whether this group of viewers who don't like the Jello commercial will buy the product. In our sample, 19 out of the 23 people who disliked Jello's commercial had the brand on hand.

Very close to Better Living's commercials in concept and presentation are those used by the Gimbel Food Plan, which ranked third on the dislike list. Presumably successful, for results can be related directly to the TV offering, they produce the same kind of anti-pitchman reaction:

Customers Don't Like — and Why



High on the dislike list: beer and cigarette commercials as a whole; Jello, also one of the best liked. Highest of all: the "Better Living" pitchman.

"He's on every five minutes, and it's too much."

"I can't stand the voice of that announcer."

"He talks down to the audience."

"He's a first-rate phony. I wouldn't trust him with a nickel."

Beer commercials—not the specific brands, but as a group—were picked by 2% of the respondents, putting them in fourth place on the list. Certain of the viewers who named the beer ads just don't like the product:

"I don't think they should show beer to young folks."

"Wines and beers and any spirits should be banned from the air."

But the principal objection was to the current low-calorie battle:

"I don't think there is much difference in beers."

"They are always talking about calories and sugar."

"Beer is fattening—period."

Not far behind the beer beefs came references to several independent stations, storm windows, and dishes. Many of the respondents who named these had clear reference to Better Living commercials. Too long, too many interruptions, too loud, too repetitious, obnoxious salesman, unbelievable claims—these were the principal objections.

About 6% of the panel directed their criticism toward stations rather than a specific commercial. The principal complaints were summed up by one effusive viewer:

"My complaint is the same for all the sponsors of movies on these

channels—they advertise too much. The commercials are too repetitious, just as though they were on celluloid instead of done live. The volume of TV seems to go up when the commercials come on, and you have to get up and turn it down. The man who sells dishes has been doing it for years, but they still tell you to hurry and order before they run out of stock."

Another group disliked cigarette commercials in general. As with beer, some simply were opposed to the product itself:

"Cigarettes will put you in the grave."

"Don't approve of women smoking."

And, again as was the case with beers, some viewers felt there was no difference in the copy platform of cigarettes:

"They are all alike."

"Medical claims all the time. Silly."

"With the cancer scares, they are all in a dither."

Among the cigarette brands, the two mentioned most often were Lucky Strike and Philip Morris. Considering the number of impressions racked up by the high-rated programs of these two sponsors, however, the dislike totals were low.

Lucky Strike advertising was disliked for a variety of reasons:

"I can't stand Dorothy Collins."

"They interrupt the ball game too often."

"Too many all the same."

Some comments on the Philip Morris ads:

"I can't believe that business about vintage."

"All cigarettes are the same. Why don't they stop talking about quality?"

The remainder of the dislike list (altogether 153 products or prod-
(continued on page 60)

The "Why" Scoreboard

Reason	Better Living	Jello	Gimbel Food Plan	Beer	Cigarettes	Lucky Strike	Philip Morris	Piel's
Interrupts program	23	—	1	2	—	1	—	—
Dislike announcer	11	—	3	—	—	2	—	—
Repetitious; monotonous	13	6	1	3	4	1	3	1
Silly; insult to intelligence	2	5	1	1	1	—	1	1
Disbelieve; false; exaggerated	5	1	1	1	3	1	1	1
Too long; too many	24	—	5	2	—	1	1	1
Too loud	1	2	—	2	1	—	—	—
Dislike sugar comparison	—	—	—	3	—	—	—	3
Too aggressive	17	—	—	—	—	—	—	—
Too much talk; talk too fast	4	—	1	—	—	1	1	—
Other or no specific reason	6	9	—	3	2	1	—	—

This is a midweek creative session. Left to right, Gleason gag writers Len Stern, Syd Zelinka, Walter Stone and Marvin Marx. Order of the day: Mother Fletcher must ride by sunset



A Thousand Bucks A Week — Ju

By Thomas O'Malley

WHEN a TV comic has a particularly sour evening, it is almost axiomatic that you should lay the blame squarely at the feet of his dastardly gag writers. The gag writers are the eternal scapegoats, the anonymous whipping boys of the business. How many times have you read lamentations like these in the reviews: "Sam Jollyhard, that great little pixie of the telewaves, was let down badly by his material again last night", or "Pity that the writers weren't up to Miss Lotsoyocks king-size talent"?

Gag writing is just about the roughest occupation in show business. It's insecure and highly conducive to perforated duodenums and nagging migraines.

It pays well, though. Most gagmen are able to keep a year-round supply of Amphojel in the bathroom cabinet without sapping the family resources. The top ones draw upward of \$1,000 a week—out of which, of course, they have to pay for psychiatric help and ulcer treatments.

For years, we've harbored a nagging urge to enter the sacrosanct confines of a gag factory operating at full blast. And, just the other day, our dream came true. We spent an afternoon with Jackie Gleason's four senses-of-humor.

The entire Gleason menage is located on two floors (the 23rd and 24th) of Manhattan's Park Sheraton Hotel. "J. G. Enterprises," it says in gold letters on the door of the reception room. All the rooms in both corner suites are liberally sprinkled with eye-popping secretaries and receptionists, which is just what you'd expect from the guy with TV's biggest chorus line.

Seated around room 2406 in spine-wrecking slouches as we entered were four guys commissioned at over a \$1,000 a week each to dream up jokes that will make thirty million people laugh. (Actually, of course, they're really writing for only One, because if Boss Gleason no find funny, the world will never get a chance to laugh.)

The boys were working on one of the Mother Fletcher series, which spoofs the late, late, late TV movie and features a take-off on the "friendly" pitchman who enters at intermission time on behalf of—in this case—Mother Fletcher Products. (Gleason's film oldies always star "the ever-popular Mae Busch," deceased actress who has gained more fame through Gleason than she ever enjoyed in her hey-day.)

On the surface, the gag men seemed like a pretty normal foursome. Of course, it was Thursday, clear, bright day outside, and the rest of Saturday's show had been written. The only pressure: get Mother Fletcher done by sunset.

There was Marvin Marx, a young (29-year-old) veteran, now in his fourth battle-scarred season with Gleason. His buddy, Walter Stone, who used to labor for the Mack Truck Company, sat in the far corner with a sheaf of yellow pages, the first draft of the Mother Fletcher bit. He, too, has been with Gleason since 1951.

At the typewriter was Len Stern, a Berle man of a few years ago, currently going in his second year with "Mr. Saturday Night." Eldest of the group, at 40, was Syd Zelinka, a former Jimmy Durante scripter, who

High above Manhattan, four
 young men labor painfully through long after-
 noons, grinding out the gags
 that Jackie Gleason will throw at thirty
 million viewers. It's a
 hard life, but it has its rewards.



or Laughs

is also a sophomore at the Gleason College of Wits. Stone was narrating a possible "plot" for the make-believe movie: ". . . So he runs away on the first drunken bear that comes along." Apparently the line passed the test, for Stern began pecking it out—two-finger method—on the typewriter.

Marx threw in a suggestion: "Let's have the Royal Mountie say, 'Jacques, you're under arrest. We're going to hang you.' And then Jacques says, 'But what's the charge?' And the mountie says, 'There is no charge. It's a free government service.'"

There was an uncomfortable silence as four pair of anxious eyes shifted in our direction. "Come on, boy," said Marx, "laugh! That's supposed to be funny." We smiled stupidly and said we'd laugh in the future.

"Shall I make a new paragraph? This one is getting long," said Stern.

"For godsake, yes," said Stone. "Jackie'll think he has too much to memorize. Make it look easy."

The boys worked their way through the plot, but they appeared only passively satisfied. (Most of it was later thrown out by Gleason prior to air time.)

Stone began going through a list of Mother Fletcher products that the boys had written off the top of their heads the day before. "Most of these aren't right," said Stone. "Let's weed out the bad ones."

There were unanimous nixes for "a hi-fi hearing aid"—not in good taste—but it was put in "just for chuckles downstairs," (where scripts are okayed.)

Zelinka got up, emptied his pipe, and approached

us with a piece of paper. "You know," he said, "people actually write in for these Mother Fletcher kits. We have to send 'em this form letter along with any dough they sent in."

The letter read:

Dear Viewer,

The Mother Fletcher kits are entirely fictitious and are merely instruments of humor devised by Mr. Gleason. We appreciate your interest and hope you'll continue to watch the show.

*Sincerely,
 Jack Hurdle
 Producer*

Marx looked at his watch and jostled it. "What's the time?"

"'Bout two-thirty," replied Stern.

"Nope," said Stone, without looking, "it's three o'clock."

We checked and it was exactly three o'clock.

"That guy," said Stern, "can tell you the time within sixty seconds—he's amazing."

It was obvious the boys were stalling.

"We need a testimonial for the hobby kit," said Marx, facing the issue.

Stern started laughing. He'd thought of a killer: "A hobby kit testimonial from Joe DiMaggio. Ha-ha-ha-ha."

"Naw," said Stone, "he's a buddy of Jackie's. That'd get thrown out faster'n hell. Anyway, why hop

(continued on page 72)

WHOOPEE!

ZIV'S GLORIOUS
NEW TELEVISION
EXTRAVAGANZA...



"THE

THE BIGGEST AND MOST ELABORATE

GAFF

with
**EDDIE
CANTOR**

Your Star! Your Host!
Your Producer!

COMEDY T



THE

SERIES EVER PRODUCED FOR LOCAL SPONSORSHIP

THEATRE

STARS!
LAUGHS!
SONGS!

BRILLIANT
MUSICAL
REVUES!
GREAT
COMEDY
STORIES!

SOMETHING
DIFFERENT
AND
EXCITING
EVERY WEEK!

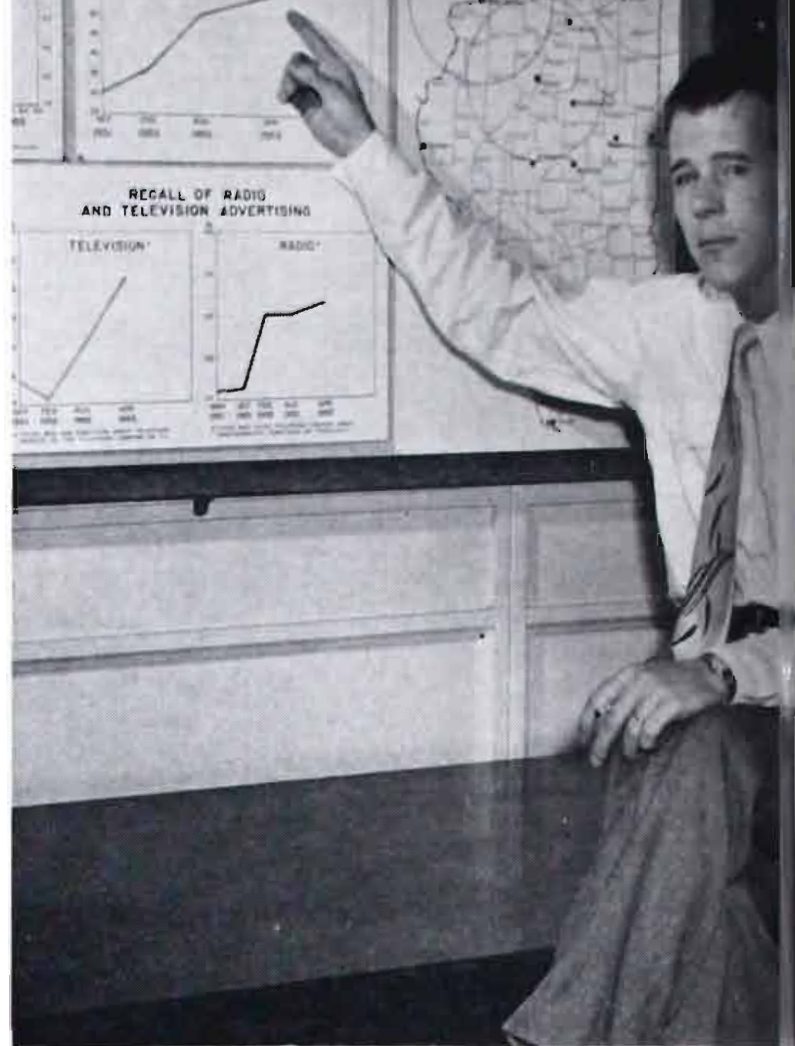
so BIG! so LAVISH!
so ELABORATE!

With guest stars including
Brian Aherne, Don deFore,
Pat Crowley and many more.



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

\$100,000 TV Campaign Helps a Phone Company Save Over \$600,000



Illinois Bell checks regularly on results of its advertising. Here advertising supervisor Paul M. Lund discusses graph of ad-recall findings.

How—and why—Illinois Bell went from spots to special events to a live show of its own

By Paul M. Lund

Advertising Supervisor, Illinois Bell Telephone Company

WHEN you spend a telephone-company dollar for advertising, you've got to be sure you're buying a dollar's worth of results. Between a top-management team which teathed on efficiency tables and a public which sometimes isn't quite sure why a monopoly advertises anyway, you don't have much chance to experiment with pet theories—or set your wife's favorite TV personality up with his own show.

Being a public utility, we, of course, have an obligation to keep the public informed on our stewardship of the exclusive franchise they have granted us. Looked at another way, every bit of Illinois Bell advertising must meet one of two tests: "Will this advertising help us make money?" or "Will this advertising help us save money?" When you watch a TV commercial or read a newspaper ad which says, for example, "Call by number—it saves you time," you've been exposed to advertising which has as its ultimate objective the reduction of our operation expense—saving us money.

Here's how advertising reduces expenses. When you tell the operator that you want to talk to Joe Doakes at 123 Main Street in Sioux City, she has to tie up a long-distance circuit and use her time to get the number from the information operator in Sioux City before she can put your call through. When you multiply the expense of using that circuit and the operator's time by millions of calls, it totals an impressive hunk of unnecessary operating cost.

The expense is unnecessary because a telephone user, in most instances, can give the operator the number of the out-of-town telephone he wants. Getting him to help us save this money—and, by the way, save himself time, too—is one of the jobs of telephone-company advertising.

"Don't wonder! Don't worry! Call long distance and be sure!" "Take the *run* out of running a hour for about 3¢ a day." These advertising messages sell long-distance calls and extension telephones. It's the job of this advertising to get the consumer to spend some of his relatively fixed number of dollars with us rather than on some other service or product. In other words, here it's advertising's job to increase our revenue—help us make money.

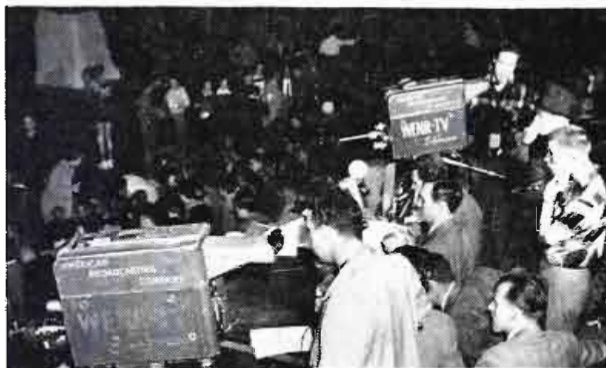
How does TV fit into this dual-purpose advertising program? It's a full-fledged partner with newspapers, radio, direct mail and several other media.

Today, 85 out of every 100 telephone homes in our territory (the state of Illinois plus Lake and Porter counties in Indiana) have television sets. It has been reported that there are more homes with TV sets than with bathtubs!

We had our first TV advertising experience with spots back in the fall of 1948. We were changing a lot of the telephone numbers in the Chicago area on September 18 to make way for long-range service improvements. Even though commercial TV was practically a newborn babe, we included it in our saturation-type advertising program of the number change. Since then we have continued to make moderate and increasing use of TV spots.

By 1952, the set population in Chicago was large enough for us to give serious consideration to additional ways we could use TV to save or make money. We knew from the phenomenal growth of TV in the Chicago area that, once the FCC freeze was lifted, we would have a new major advertising medium to use *throughout* our territory.

We didn't want to *plunge* into television, so we looked around for ways to get our feet wet first. We



First special event sponsored by the company was the 1952 Illinois state high-school basketball tournament.



The company says it's still experimenting with its panel show "It's a Curious Thing," on WGN-TV, Chicago, on Friday nights.

wanted to experiment and see what kind of a job program television could do for us. We found what we were looking for in the spring of 1952.

No Hoosier will admit that any state rivals Indiana in its interest in basketball. But sometimes you can get an Indianan to admit that perhaps Illinois at least ranks second.

For years the Illinois state high-school basketball tournament has been held at the University of Illinois gymnasium in Champaign-Urbana with S.R.O. crowds. We found that the high-school association was eager to televise the semi-finals and the finals of the tournament so that many could enjoy them. (They also, by the way, wanted to see what effect television would have on their gate. It had none.) From Illinois Bell's point of view, sponsorship of this event looked like a good buy. We were operating in very tight labor markets and we needed to do everything we could to attract young women to telephone-operator jobs. This event had wide community support, which made sponsorship attractive public-relations-wise. Any way we looked at it, it promised to be a profitable experiment. So we committed ourselves to our first venture into program television.

If anyone wants to get experience in television quickly and in large doses, I recommend starting with an event like this. The afternoon and evening broadcasts on that one Saturday totaled better than seven hours of on-the-air time. We had as much commercial time to plan and execute in one day as you normally have through 13 weeks of half-hour programs.

Many things, of course, went wrong, but the mail on my desk and the constant ringing of the tele-

phone the next Monday soon let us know that the impact of our first venture into program television was substantial.

We had a cumulative audience of well over a million people that day, and we kept hearing from them as much as 11 months later.

We knew from previous surveys of customer opinion that nearly 50% had no idea how the telephone company treats its employees. A survey made following the telecast of the basketball tournament showed that among those who watched the program and the commercials the "no-idea" group was 15 percentage points smaller.

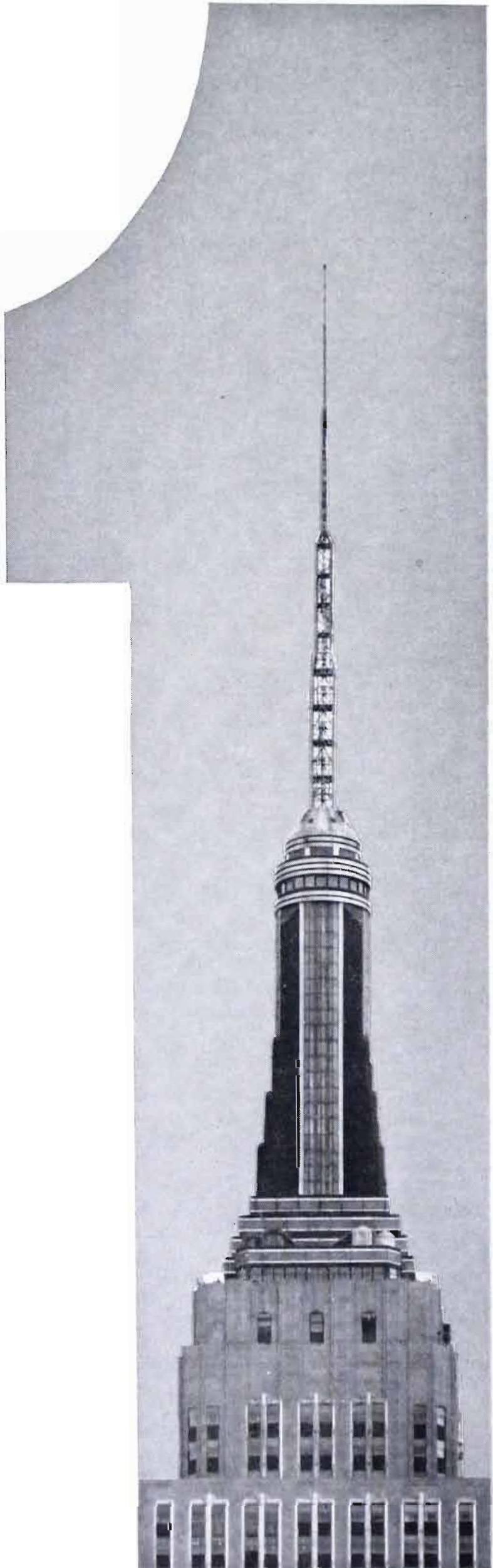
Response to booklet offers, traffic through the employment offices, comments of telephone employees and friends all set us to looking for additional ways to use program television.

For the first year we conducted further experiments in program television—always in the area of special events. We did a special show using Navy talent at the nearby Great Lakes Naval training center. We sponsored the area finals of the Little League baseball tournament. A series of Chicago high-school football games and Big 10 basketball games kept us busy until March, 1953, when we sponsored, once more, the state high-school basketball tournament.

With all of these, we found that television could be very effective in helping us with our dual objective of saving or making money. We also found that the public-relations overtones were very favorable.

By this time, two new factors were in the picture: (1) The FCC freeze had been lifted, and (2) We began to see the necessity for weekly exposure on TV.

(continued on page 66)



st

with

**SUPER
POWER**

**316,000
WATTS**

from the

**EMPIRE STATE
BUILDING**

*it pays to be seen
on channel*

13

in Metropolitan
New York • New Jersey

watv

TELEVISION CENTER
NEWARK 1, NEW JERSEY

N. Y. SALES OFFICE
575 MADISON AVENUE
NEW YORK 22, N. Y.

NATIONAL REPRESENTATIVES
Edward Petry & Co.

Set distribution, size of market, length of set ownership—all are essential factors in audience analysis.



A Look at the Audience

By Dr. Abraham Bernstein

SOMEWHERE out there sits the audience—all eyes and ears. Who are they? When do they appear? Disappear? Are they male or female? Can they afford to buy? How old are they? What will they watch and listen to?

Everybody in the industry wants, *needs*, the answers to these questions.

In the belief that a round-up and analysis of some of the latest findings will be useful to our readers, TELEVISION Magazine is inaugurating, with this article, a series on the characteristics, differences, and similarities of the TV audience. The series will consider such matters as the daytime audience, audience response to spot, the children's audience, socio-economics of the audience, and audience motivations and preferences.

Actually, of course, there are many audiences. Even the same person brings to a Saturday-afternoon football game a different set of values from those he applies to an evening drama, some hours later. People vary from one time of day to another.

Because data on the audience are so often reported in terms of the average, some attention will be given to the spread and the variation in any given audience and the need for variations in product appeal.

For example, the daytime audience, consisting chiefly of women and children, will have bonus groups of tavern and restaurant viewers, night workers, and older retired workers, giving us a variation in audience characteristics. How extensive is this variation? Do existing data illuminate this variation?

Also, though the communication to the daytime viewer has primary

impact, there may be a subsequent relayed communication to a non-viewer, as when the viewing wife tells the non-viewing husband on his return from the day's work that they can certainly use the infra-red broiler she saw demonstrated this morning. Is the non-viewing husband to be defined as part of the audience? How can he be made to become so in effect, if not in actuality?

What of an April 1954 Advertest survey showing the effect of Junior's viewing on Mom's and Dad's purchases? And Gaseteria's success in selling gasoline via children's shows? Is there a secondary, derivative audience?

As an introduction to the series, we are presenting some recent background data on the geographical distribution of the television audience. Information for August, 1954, from the Nielsen Radio-Television Index, illustrates how the more densely populated areas of the country are approaching saturation.

In the Northeast, where one third of the country's population is concentrated, set ownership is 84.1%. The South, containing 17.5% of the country's population, achieves set ownership in less than half its population:

Area	% U.S. Population	% Families Owning Sets
Northeast	33.6	84.1
East		
Central	18.5	71.6
West		
Central	17.7	60.2
South	17.5	49.0
Pacific	12.7	65.6
	100.0	

(From Nielsen Radio-Television Index, August, 1954)

This relationship between population density and saturation can also be shown in terms of county size:

County Size	% U.S. Population	% Families Owning Sets
500,000 and over	45.0	83.0
100,000-500,000	27.9	70.6
Remaining	27.1	48.0
	100.0	

(From Nielsen Radio-Television Index, August, 1954)

See a previous report in TELEVISION Magazine, *The Audience - A profile of TV owners, their habits and preferences* (November 1953).

A similar analysis is offered by the W. R. Simmons organization in a report prepared for NBC in June, 1954, which illustrates the direct relationship between city size and set ownership:

City Size	% Families Owning Sets
1,000,000 and over	77.3
250,000-999,999	73.8
50,000-249,000	63.4
2,500-49,999	53.5
Under 2,500	45.8

(From W. R. Simmons, *Television Daytime Profile*, done for NBC)

Hence, in assessing set ownership in any given area, the variables to be considered include geographical location and degree of urbanization.

The geographical variable is also related to the maturity of the market. There seems to be a relationship between length of ownership and decrease in total viewing time, according to Nielsen. Hence, in areas that are more densely populated (and therefore have more set saturation), total viewing time may manifest this tendency of less time at set.

A LOOK AT THE AUDIENCE—continued

A Nielsen report for the four-week period ending April 10, 1954, indicates that average total of TV usage per day per home was 4.86 hours in counties of 500,000 and over population, 5.19 hours in counties 100,000-500,000 in population, and 5.74 hours in counties under 100,000 in population.

Is the decrease in viewing time caused by greater discrimination and greater sophistication on the part of the viewer?

Consider some further Nielsen findings on total viewing time for 1954 and 1953. They may be interpreted in a number of ways.

For example, the drop in viewing from 1953 to 1954 could be attributed to boredom. Or it may be that recent set purchasers are as reluctant to switch on their sets as they were to purchase them. In addition, new TV households tend to include fewer children. Or is the average pulled down because new stations tend to be on the air for fewer hours than older stations? Other interpretations may occur to the reader.

Percentage of Homes (March 1954) Using Television

By Hour of Day (New York Time)

	1954	1953
Morning		
6-7 a.m.	0.3	0.2
7-8 a.m.	2.6	2.8
8-9 a.m.	6.8	6.8
9-10 a.m.	10.3	7.9
10-11 a.m.	14.2	14.2
11-12 a.m.	16.3	16.8
Morning Mean	8.4	8.1
Afternoon		
12-1 p.m.	20.2	21.5
1-2 p.m.	18.9	19.4
2-3 p.m.	19.1	20.0
3-4 p.m.	19.7	22.3
4-5 p.m.	22.9	25.4
5-6 p.m.	31.1	32.5
Afternoon Mean	21.9	23.5
Evening		
6-7 p.m.	37.6	38.6
7-8 p.m.	47.9	48.9
8-9 p.m.	61.1	63.6
9-10 p.m.	62.9	64.7
10-11 p.m.	55.6	58.3
11-12 p.m.	36.2	38.7
Evening Mean	50.2	52.1

(From Nielsen Radio-Television Index)

According to Nielsen, the average number of sets in use in March, 1954, was 14.6 million, compared to 11.8 million for March, 1953, for

Program Category (Pulse)	Average Rating		Hours per Week		% Change
	1954	1953	1954	1953	
Daytime Variety	8.1	9.4	27	18	+ 50.0
Quiz, Audience Participation	9.9	10.6	26.50	26.75	- 0.93
Drama, Mystery	18.2	18.8	22	20.75	+ 8.4
News	6.6	5.8	15.75	16.5	- 4.5
Comedy, Situation	17.2	22.1	15.25	10	+ 52.5
Children	11.2	11.8	11.5	14	- 17.9
Serial	6.4	9.5	11.25	5.75	+ 95.7
Musical Variety	13.1	14.1	9.25	3.75	+146.7
Interviews	8.2	6.4	8.0	7.75	+ 3.2
Comedy, Variety	28.7	29.6	6	9.5	- 36.8
Education and Science	13.1	5.0	5.25	5	+ 5.0
Forum-Discussion	2.5	4.1	5	7.75	- 35.5
Wrestling	5.7	6.5	5	5	-
Boxing	12.8	17.3	3.5	4.75	- 26.3
Music	5.0	9.1	3.0	1.5	+100.0
Religion	4.3	5.4	2.75	2.75	-
Talent	13.1	18.6	2.5	1.5	+ 66.7
Westerns and Western					
Serials	16.0	8.6	2	4	- 50.0
Film Shorts	2.9	4.1	1	1.5	- 33.3
Feature Films	3.5	11.9	1.5	0.5	+200.0

the 6 p.m.-midnight segment.

More recent figures, however, show that viewing is on the up-swing again. There have been increases over the previous year in both the average viewing time per home and in sets in use during certain hours, particularly daytime and late night. (See Focus On Business)

The Videotown survey, sponsored by Cunningham and Walsh, shows an *apparently* contrary finding. Videotown—otherwise known as New Brunswick, New Jersey—has increased its total viewing in 1954 over 1953. The Videotown finding is that families who have had sets longer spend more time watching television than new-set owners.

During the average weekday evening, sets bought prior to 1953 were turned on 4½ hours, while sets bought early in 1953 were on 2¾ hours. For all sets, the 1954 average was 4 hours 20 minutes, compared with 4 hours 15 minutes for 1953. These figures are for *sets turned on*.

Heed the italics, because another Videotown finding is that the average evening listening time dropped from 2.4 to 2.34 hours, for all viewers, which means that the viewer is spending more time with his set the longer he has it—if he gets around to turning it on—or the set may be on but not all members of the family are watching.

To recapitulate, the geographical distribution of the audience must be considered in conjunction with other dimensions—like maturity of the market, population density, degree of urbanization—in order to

get a picture in depth of the audience. Further analysis reveals relationships between saturation and viewing time.

Does the viewer in the mature market become more discriminating? If so, there is a moral here for programming philosophy.

The increase in daytime viewing, as revealed in the Videotown study (but not in Nielsen), may have an outcome in nighttime viewing; the housewife may have a tolerance level of just so many hours of television per day. She may compensate for more daytime viewing by less nighttime viewing, and vice versa.

This, however, is a qualitative, not a quantitative, vector and indicates the vast areas remaining to be explored in audience research, specifically in the motivational areas.

As the geographic area becomes more mature and saturated, the audience may shift its preferences. Cowboy-space-hero preferences among children and situation-comedy-variety preferences among adults show yearly fluctuations.

In the table above, observe the shifts reported by Pulse for the first week in February, comparing 1954 with 1953.

However, a word of caution as to the data reported above. Note that these are given in terms of averages, or measures of central tendency. This is only a partial picture. *I Love Lucy* obviously boosts the average rating of all situation comedies.

In next month's issue, we shall turn our attention to the daytime market.

KPRC-TV
HOUSTON

FIRST

WITH

469 Years

OF TV EXPERIENCE

To be first and STAY first requires EXPERIENCE. KPRC-TV has it . . . 469 years of it! A staff of 127 people (many of them with the station since it telecast Houston's first program in 1949) keeps KPRC-TV first. They maintain KPRC-TV's excellence in performance and market-wise programming. They make KPRC-TV the best buy in the Gulf Coast area . . . morning, afternoon, evening . . . all the time, day after day, and year after year.

**aggregate TV experience total*

YOUR BEST COST-PER-THOUSAND BUY!



KPRC-TV

Channel

2

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

www.americanradiohistory.com

First Million Metropolitan Market

*Everyone has something
he does best...*



There are all kinds of experts. Whatever their specialties, they all have this in common: a brand of skill that comes through long concentration on what they do best. For quality performance, it's logical to call on specialists with the greatest concentration of experience.

In quality TV representation, *this* is Harrington, Righter and Parsons . . . first to specialize exclusively in television . . . first to realize the service the station owner needs can only come from the representative who concentrates on a limited list of quality stations. Inevitably, this attitude attracts the caliber of TV stations listed below.

Harrington, Righter and Parsons, Inc.

*New York
Chicago
San Francisco*

television — the *only* medium we serve

<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>

With a schedule of 105 spots per week on one station, Wilkins coffee is out to sew up first place in the D. C. market

Super Saturation Push Builds Regional Brand

CAN a really heavy TV saturation campaign put a regional brand out in front of its nationally advertised competitors?

An answer to that question may emerge from the current Wilkins Coffee spot schedule—one of the largest ever placed behind a single brand in a single market—on WMAL-TV, the ABC outlet in Washington, D. C. If the drive succeeds, Wilkins' instant coffee will be the first such product ever to achieve top place in a market, the company says.

The Wilkins schedule calls for 105 one-minute and 20-second spots a week for 52 weeks, half of them for the company's instant product and half for its regular coffee.

Results, after a little more than a month on the air: "Sales have shot upward dramatically," according to Helen ver Standig, vice-president of M. Belmont ver Standig, Inc., the Washington agency handling the account.

The John H. Wilkins Company's regular coffee has been the leader in Washington for the past 20 years. Three years ago, president John H. Wilkins, Jr., decided to package his own brand of instant, which, in the face of competition described by Mrs. ver Standig as "murderous," has now fought its way to second place among instants in the Washington market. Currently, it is only a few points behind Maxwell House, one of the leading practitioners of the spot saturation method on a national scale.

When the new Wilkins instant was launched in 1951, the opening campaign included a two-day saturation schedule using "every available spot" on all four Washington TV stations. Since then, however, the company has stayed away from television, putting the bulk of its budget into newspapers, supplemented by radio and coupons.

The agency uses its own consumer panel of 500
(Continued on page 68)



▲ ANNOUNCER:
If you have to have your coffee
To restore your poise and zest

▶ ANNOUNCER:
But you find that that's a problem
'Cause you like the very best

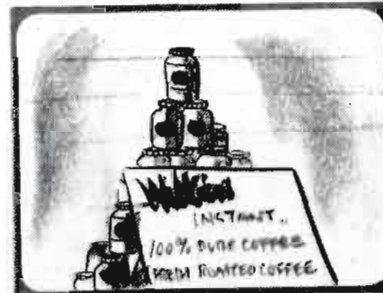
STORYBOARD FOR A WILKINS MINUTE ANNOUNCEMENT



◀ ANNOUNCER:
And you think the best costs money
And you haven't got a lot—
What a spot!



▶ MAN'S VOICE, DEEP:
Stop worrying!



▶ MAN'S VOICE, DEEP:
Go on-n-n-n! Be good to yourself!
Get WILKINS INSTANT COFFEE!
It's just wonderful!

◀ ANNOUNCER:
Right here is the solution to your problem!



◀ ANNOUNCER:
Ah-h-h-h! That's real WILKINS flavor and aroma!
Delectious! Fresh-roasted!

▶ ANNOUNCER:
Costs so little, goes so far ...



◀ ANNOUNCER:
And it's one-hundred-per-cent pure coffee!

▼ MAN'S VOICE, DEEP:
Go on-n-n-n! Be good to yourself!
Get WILKINS INSTANT!

▶ ANNOUNCER:
It tastes better than most regular coffees!



This month: Mystery-Adventure Shows

Ratings of syndicated film programs and their competition

TELEVISION
MAGAZINE

FILM BUYING
GUIDE

Ratings: September Telepulse

China Smith	MINNEAPOLIS-ST. PAUL		OMAHA		PHILADELPHIA		SAN ANTONIO		WASHINGTON	
	WMIN-TV—Tu 9:30	11.5	WOW-TV—Mon 8:30	16.3	WCAU-TV—Fri 11:30	9.5	KGBS-TV—Sun 5	16.3	WTOP-TV—Tu 6:15	4.5
	WCCO-TV Wrestling; What Do You Think	24.6	KMTV Studio One	28.5	WPTZ Friday Playhouse	8.2	WOAI-TV You Asked For It	23.0	WNBW Footlight Theatre	9.0
	KSTP-TV Arthur Murray	14.3			WFIL-TV Diamond Theatre	4.5			WTTG Hoppity-Skippity; Headline News	6.5
City Detective	CINCINNATI		COLUMBUS		DAYTON		DETROIT		MINNEAPOLIS-ST. PAUL	
	WKRC-TV—Wed 8	19.3	WBNS-TV—Th 9:30	19.8	WLW-D—Fri 8:30	18.5	WJBK-TV—Fri 9:30	19.8	WCCO-TV	
	WLW-T Kraft TV Theatre	20.0	WLW-C Lux Video Theatre	17.3	WHIO-TV Our Miss Brooks	33.8	WWJ-TV Boxing; Greatest Moments In Sports	21.0	City Detective	22.0
	WCPO-TV Strike It Rich	11.0	WTVN Lone Wolf	9.0			WXYZ-TV Zane Grey Theatre	11.0	KSTP-TV	
									Waterfront	16.0
									WMIN-TV	
									Ringside with the Rasslers	12.5
Dangerous Assignment	BALTIMORE		CHICAGO		LOS ANGELES		OMAHA		PHILADELPHIA	
	WMAR-TV—Mon 11:15	7.8	WBKB—Fri 9	13.2	KCOP—Tu 9:30	7.2	WOW-TV—Mon 9:30	21.8	WFIL-TV—Wed 7	9.7
	WBAL-TV Picture Playhouse	9.3	WBBM-TV Viceroy Star Theatre	14.2	KNXT Danger	12.6	KMTV Four Star Playhouse	19.3	WCAU-TV	
	WAAM Nocturne Movies	5.3	WNBQ Boxing	12.9	KNBH Circle Theatre	10.3			I Led 3 Lives	10.2
									News; Sports, Weather	3.4
Foreign Intrigue	BIRMINGHAM		CLEVELAND		DETROIT		LOS ANGELES		MINNEAPOLIS-ST. PAUL	
	WBRC-TV—Th 8:30	22.8	WEWS—Sun 10	21.0	WJBK-TV—Tu 8	15.8	KNBH—Fri 10	8.1	KSTP-TV—Sun 8:30	20.0
	WABT Lux Video Theatre	31.8	WNBK Loretta Young Show	19.8	WNJ-TV Fireside Theatre	21.3	KNXT Viceroy Star Theatre	10.1	WCCO-TV	
			WXEL Break The Bank	8.3	WXYZ-TV Make Room For Daddy	19.3	KHJ-TV Baseball	7.8	Liberace	17.3
									WMIN-TV	
									Red Owl Theatre	13.3
I Led Three Lives	BALTIMORE		BIRMINGHAM		CHICAGO		CINCINNATI		DETROIT	
	WBAL-TV—Wed 10:30	16.0	WABT—Tu 8:30	25.0	WGN-TV—Tu 9:30	13.0	WLW-T—Th 7:30	22.3	WJBK-TV—Th 9:30	16.3
	WMAR-TV Boxing; Sports Spot	13.3	WBRC-TV Mr. District Attorney	25.0	WBKB Stop the Music	13.3	WKRC-TV Four Star Playhouse	13.0	WWJ-TV	
	WAAM Wrestling	10.5			WNBQ It's A Great Life	13.0	WCPO-TV Stand Accused	4.8	Lux Video Theatre	26.5
									WXYZ-TV	
									Hot Rods	11.5
The Lone Wolf	ATLANTA		BIRMINGHAM		CHICAGO		COLUMBUS		SEATTLE-TACOMA	
	WSB-TV—Mon 10:30	9.3	WABT—Th 6:30	15.3	WGN-TV—Th 9	7.9	WTVN—Th 9:30	9.0	KING-TV—Th 8:30	18.0
	WAGA-TV Yesterday's Newsreel	7.3	WBRC-TV Four Star Playhouse	16.5	WNBQ Lux Video Theatre	18.2	WBNS-TV City Detective	19.8	KOMO-TV	
	WLW-A Sky Theatre	7.3			WBKB Kraft TV Theatre	10.9	WLW-C Lux Video Theatre	17.3	Ford Theatre	18.0
									KTNT-TV	
									Big Town	12.3
Mr. District Attorney	ATLANTA		CHICAGO		CINCINNATI		PHILADELPHIA		SEATTLE-TACOMA	
	WSB-TV—Fri 7	15.3	WBKB—Fri 9:30	17.2	WLW-T—Tu 9:30	20.3	WPTZ—Tu 10:30	9.5	KING-TV—Sat 7	21.5
	WAGA-TV Mama	14.3	WNBQ Boxing;	13.2	WCPO-TV Stop The Music	16.3	WFIL-TV Stage "S"	18.9	KOMO-TV	
	WLW-A Ozzie & Harriet	12.3	Sports	13.2	WKRC-TV See It Now	9.8	WCAU-TV Janet Dean R.N.	8.5	Mickey Rooney	11.5
			WBBM-TV Person to Person	12.2					KTNT-TV	
									Stage Show	10.3
Racket Squad	ATLANTA		CHICAGO		DETROIT		MINNEAPOLIS-ST. PAUL		SEATTLE-TACOMA	
	WSB-TV—Sun 10	21.0	WGN-TV—Tu 8:30	24.2	WWJ-TV—Tu 9:30	23.5	WCCO-TV—Mon 10	21.3	KING-TV—Th 9	21.3
	WAGA-TV Favorite Story	11.3	WNBQ Circle Theatre	14.3	WXYZ-TV Stop The Music	15.3	KSTP-TV		KOMO-TV	
	WLW-A Sky Theatre	5.8	WBBM-TV Danger	9.2	WJBK-TV Favorite Story	14.8	Today's Headlines; Weather, Sports	17.8	Lux Video Theatre	19.3
							WTCN-TV Dangerous Assignment	9.0	KTNT-TV	
									The Goldbergs	7.3
Waterfront	CLEVELAND		LOS ANGELES		MINNEAPOLIS-ST. PAUL		OMAHA		SEATTLE-TACOMA	
	WEWS—Th 9	10.5	KTTV—Tu 7:30	14.2	KSTP-TV—Mon 9	16.0	WOW-TV—Sun 5	15.5	KOMO-TV—Fri 7:30	16.8
	WNBK Dragnet	35.8	KNXT See It Now	8.7	WCCO-TV		KMTV		KING-TV	
	WXEL Want to Lead a Band	4.5	KCOP First Run Movie	7.3	City Detective	22.0	You Asked For It	18.8	Stu Erwin Show	19.8
					WMIN-TV Ringside with the Rasslers	12.5			KTNT-TV	
									Topper	12.3

WKRC-TV programming



CBS programming dominates the Cincinnati area day and night over WKRC-TV.

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio

WKRC-TV, Cincinnati, Ohio

WTVN-Television, Columbus, Ohio

WTVN-Radio, Columbus, Ohio



WKRC-TV channel 12 CINCINNATI, OHIO

Ken Church
National Sales Manager

CBS TELEVISION NETWORK — REPRESENTED BY THE KATZ AGENCY



THE BADGE

that draws 100,000 letters annually

Meet the man who's "Deputy Dave" to thousands upon thousands of Northern California's younger generation... and a lot of their parents. In song and story, cartoon and interview, Deputy Dave's a fascinating salesman of good morals, good manners, common sense and safety. In the past year some 100,000 letters and cards, and actual deputization by sheriffs in 23 Northern California counties (*that is coverage*), have given positive evidence of his impact. He makes sponsors *very* happy, too.



SAN FRANCISCO, CALIFORNIA
 Affiliated with CBS Television Network
 Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
 KYW • WPTZ, Philadelphia
 KDKA, Pittsburgh
 WOWO, Fort Wayne
 KEX, Portland
 Represented by Free & Peters, Inc.
 KPIX, San Francisco
 Represented by The Katz Agency

Top Problem in Los Angeles : Overspotting

Six West Coast media people discuss problems and procedures
in the nation's second seven-station market



Kay Ostrander, time-buyer, Dan B. Miner Co.



George Anthony, media director Stromberger, La Vene & McKenzie



Mary Kay Cain, media director Los Angeles office, McCann-Erickson

Roland E. Jacobson, v p & time-buyer, William W. Harvey, Inc.



"We concentrate a limited budget."

ROLAND E. JACOBSON, v.p. & time-buyer, William W. Harvey, Inc.

FOR an agency such as ours, which specializes in medium-size TV campaigns for local and regional advertisers, there is a specific problem in the seven-station Los Angeles market. This is the matter of dispersal of a moderate advertising budget in a large field, with the danger that the spots will not be placed to greatest advantage.

Our solution might help other time-buyers with the same problem. In our campaigns for Golden Eagle gasoline and other clients we concentrated heavily on one or two stations. In this way we have obtained not only frequency discounts, but excellent station cooperation in co-ordinated campaigns, which include merchandising aid and planned placement of spots to reach a maximum cumulative audience.

What we have accomplished is an *extension*, partly through promotional plugs and other plus benefits, of our advertising budgets.

"The stations could help us more."

MARY KAY CAIN, media director, Los Angeles office, McCann-Erickson

There are both advantages and problems peculiar to the Los Angeles market. We find that ratings, especially for daytime programs, are much lower than in other TV areas. On the other hand, we have here at least two strong independent stations where we can buy time without the danger of being pre-empted by some network program.

Whenever possible, we like to integrate commercials. We frequently purchase package deals and programs already on the air, with established ratings.

On spot buys, we look for single spotting. We don't like to be

wedged in with two other spot buyers between two commercial programs with their closing and opening plugs.

Time-buying requires a lot of study and plain hard work. It would help a great deal if each station would furnish accurate, up-to-date program schedules. Also, we need some sort of standardized coverage chart which would illustrate accurately the specific coverage of each station.

"We're concerned about color."

JUNE MORGAN, account executive, Heintz & Co., Inc.

We may be worrying prematurely, but one of our most pressing problems seems to be color TV. What should we plan? How will color affect rates and ratings? How will it affect sales impact for our clients? We need more definite information, and we hope the stations and networks will provide this as soon as possible.

We have a definite policy against double and triple spotting between television or radio shows. We won't go on a station until we are assured that our ads are not handled in this way.

"Our headache is few quality spot availabilities."

FLORIE FIELD, media director, Mort Goodman Advertising

We have a definite time-buying problem, which has reached a serious stage this fall. We have several clients who use local spots in saturation for brief campaigns, but find that there is very little quality time left for such advertisers, because most of the good spots are controlled by people who buy extended contract schedules.

Los Angeles' stations are approaching the point where nothing will be left for the occasional user of TV except scattered and unsatisfactory daytime spots.

(continued on page 66)

★ There's a New Star in
The Sky Over OKLAHOMA

We're Now On the Air with

**WORLD'S TALLEST
TV TOWER**

and 316,000 watts power

That beacon atop KWTV's new 1572-foot tower—tallest man-made structure in the world—marks a new era for television in Oklahoma. It lights the way to reception in thousands of homes never before reached by television—a vast audience over a huge area never before reached by any other Oklahoma station! Along with this new tower, with its 12-bay superturnstile antenna and RCA equipment, KWTV brings to advertisers the facilities of its new studios, among the largest and best equipped in the Southwest.

★ LET KWTV PROVE ITSELF AS YOUR
STAR TV SALESMAN IN OKLAHOMA ★

KWTV
Channel 9

OKLAHOMA
CITY

EDGAR T. BELL, Executive Vice President
FRED L. VANCE, Sales Manager

AFFILIATED MANAGEMENT KOMA—CBS
REPRESENTED BY AVERY-KNODEL, INC.



OKLAHOMA'S
No. 1
TV STATION



TV Around the Country

A continuing series on successful local programs,
spot campaigns, promotions, and commercials

Seattle Bank Films Documentary Series

WASHINGTON State viewers, who have come to expect a big-time approach to television from the National Bank of Commerce of Seattle, were not disappointed when the bank last month began its fourth season on the air.



Camerman Joseph Raskie (left) and Director Dave Titus breakfast in Kyoto, Japan, hotel on trip to film new TV series for a Seattle bank.

Four years ago, the bank made its TV entrance by taking the audience on a filmed trip to Europe, where citizens of continental countries were pictured and interviewed. In 1952, the bank's camera crews ranged over the state's highways and sideroads and reported on the people and the industries they came across. Last year, the "Washington State Reporter" series, sponsored by the bank, was filmed in Alaska—aboard fishing boats and in salmon canneries, mines, cities and towns.

In this year's series of 15-minute films on Seattle's KING-TV and Yakima's KIMA-TV, the bank is giving its viewers an up-to-date picture of the peoples, cultures, and business conditions in countries that are in, or border on, the Pacific basin. Dave Titus, television-radio director of the bank's advertising agency, Cole and Weber, and Joseph Raskie flew 25,712 miles to shoot the series.

The films are designed to show how close are the ties between the economy of the Pacific Northwest and the trade with the people of Hawaii, the Philippines, Singapore, Thailand, Hong Kong, and Japan.

"This series is most definitely not a travelogue," says Titus. "Throughout, we have tried to get the flavor of Washington State's history of trade with the Orient."

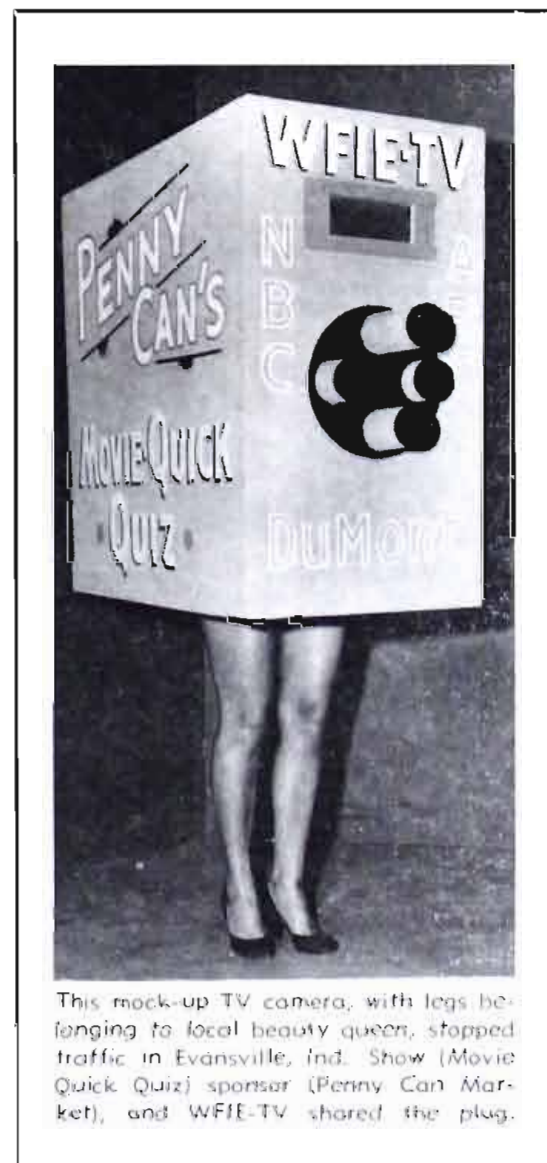
Non-TV areas in the state will see the films at showings for community and civic clubs and schools.

Washington in-school series signs sponsor

Can an educational series designed mainly for viewing in elementary classrooms pay off for a sponsor? The Perpetual Building Association, a Washington, D. C., building and loan organization, thinks so. With the opening of this school year, it began paying the bills for two of the five weekly programs in the award-winning "D. C. Public School Series" program over station WNBW. Sponsor copy is prepared by the Kal, Ehrlich, and Merrick agency.

The series, produced jointly by WNBW and the Capital's public-school system and now in its sixth year, took first place in Ohio State University competition for in-school programs. It is aired from 2:45-3:00 p.m., Monday through Friday, and deals with a different subject each day. More than 35,000 students in the third, fourth, and fifth grades watch it in their classrooms, and, in addition, the program earned a 1.5 Pulse rating (8,260 homes) in September.

The two segments backed by the association are "Freedom Tours," a report on visits by children to buildings and places related to cherished American freedoms, and



This mock-up TV camera, with legs belonging to local beauty queen, stopped traffic in Evansville, Ind. Show (Movie Quick Quiz) sponsor (Penny Can Market), and WFLE-TV shared the plug.

"Behind the News," which starts with a news item and then presents some aspect of science, art, history, or politics related to it.

The association's commercial message is confined to brief before-and-after plugs for thrift, using such famous Americans as Benjamin Franklin and Andrew Carnegie as examples.

D. C. school-board president C. Melvin Sharpe and superintendent Hobart Corning took part in the negotiations that led to the contract signing, which they feel is a hopeful endorsement of the series.

By Tad Reeves



"All right,
Connecticut,
WNHC-TV'S
got you covered.
They have
great management—
great programs,
and now they are
loaded with power.
So buying WNHC-TV
is no shot
in the dark.
You can't miss!"

REGGIE SCHUEBEL
President
REGGIE SCHUEBEL, INC.

BIGGER THAN EVER
316,000 Watts
And the rates are still
the same.

Ask your KATZ man

WNHC-TV
CONNECTICUT'S
Channel 8

SUCCESSFUL SELF-LIQUIDATING PREMIUMS are always a find. Here's one—a skewerlike gadget which saves time and fuel in cooking roasts, fowl, and potatoes. In roasting, for example, the skewer, which is made of an aluminum alloy, is inserted through the roast. The metal conducts heat into the center of the meat, causing it to cook from the inside as well as the outside. According to the manufacturer, these inside-out cookers reduce cooking time by as much as one third and cut evaporation by one fourth.

Designed for retail sale at \$1 per set, the skewers are available at discounts, based on the quantity purchased—40% on a dozen boxes, 50% on a gross, 60% on six gross or more (all prices F.O.B., Minneapolis). Mailing presents no problem, for the skewers come specially mounted on a fold-over card.

"CHRISTMAS TIDINGS" is a premium or company Christmas card that won't be lost in the shuffle of holiday mail. Those receiving this attractive 16-page, 4-color booklet will want to keep it. It begins with a seasonal message from your company, followed by the traditional Christmas story. Then come "'Twas the Night before Christmas," a collection of Christmas carols, Virginia's famous letter to the editor of the *New York Sun*, and finally the story of Christmas around the world. The inside covers—one a photograph of a winter scene, the other a famous painting—are suitable for framing. Your company's name and address can be imprinted on the back cover. The cost is comparable to that of a Christmas card: 14¢ each in lots of 200, 10¢ each in lots of 1,000, and 8¢ each in lots of 5,000. Imprinting charges: 200-1,000 copies, \$4; 1,000-5,000 copies, \$3.25 per M; over 5,000, \$2.50 per M. Illustrated two-color mailing envelopes are available at \$8.50 per M on orders under 5,000, \$8 per M on orders over that amount.

100 SQUARE FEET OF PEGBOARD—FOR FREE! This versatile Masonite board, with holes punched every inch in both directions, can be fitted with over 50 different kinds of hardware to hold pictures, products, or decorations. Standard shelves, hooks, loops, hang bars, easels, dish racks, etc., can be put up and taken down in an instant for quick display changes. No tools required.

The board comes in two thicknesses, 1/8" for light loads and 1/4" for loads up to 240 pounds. Both thicknesses are easy to cut or work with ordinary carpenter tools. Practically any finish can be applied to the board.

Agencies, advertisers, and stations can get up to 100 square feet of the board without cost. Here's all you have to do: (1) Order materials to make a prop rack from your local lumber dealer. (2) Build the rack according to plans the manufacturer will furnish, but paint or finish as you please. (3) Use the rack on at least three programs. (4) Send the bill for the board to the manufacturer, along with a statement of the programs on which it was used. The manufacturer will then send you a check for the cost of the board you bought (up to 100 square feet).

EXTRA SELL AT CHRISTMASTIME is what you get with a new type of display Santa made of flexible wire covered with padding and enclosed in a velvet Santa suit. This little salesman stands 14 inches tall, and his body can be adjusted to any position. He gives the seasonal touch and adds extra zip and sparkle to commercial displays.

The Santas can be had in jewel colors and pastels as well as in Christmas red. Trimmed with white fur cloth, they cost \$9.50 each; with tailored cotton, \$7.75.

If you need character puppets, novelties, mobiles, etc., the same manufacturer can supply them or make them up to your specifications.

WRITE TO Props & Premiums, TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y., for names and addresses of suppliers.



FIRST CHOICE **with Sponsor and Station . . .**

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages*. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

Six reasons why the EASTMAN 16MM. TELEVISION PROJECTOR, Model 250, rates A-1 with everyone . . .

- 1. Variable Transformer** permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.
- 2. Increased Signal Strength:** Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.
- 3. Still-Frame Projection:** With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate.
- 4. Refined Sound System with low flutter and distortion** gives optimum results for either emulsion position.
- 5. Projection Optics:** An $f/1.5$ optical system corrected for the 12:1 magnification required by television provides truly high resolution.
- 6. Lower Maintenance.** Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

COMMERCIALS THE CUSTOMERS DON'T LIKE

(continued from page 37)

uct groups were mentioned) demonstrates a not very startling fact: There is a vast variation in tastes. Almost every major brand doing any TV advertising in New York received sporadic mentions. However, it is instructive to group the reasons for the veto. The ten major ones:

- 1. Too long, too many 16%
- 2. Repetitious, monotonous 11
- 3. Interrupts program 8
- 4. Silly, childish, insult to my intelligence 7
- 5. Too much talk, too fast 6
- 6. Dislike announcer 6
- 7. False, unbelievable, exaggerated 6
- 8. Too loud 3
- 9. Dislike song, jingle 2
- 10. Improper, bad influence 2

In spite of the vehemence of some of the remarks, a healthy slice of the sample (31%) did not name any commercial they particularly disliked. These respondents reacted in one of three ways: (1) They said they like commercials; (2) they said they ignore commercials; or (3) they said they accept commercials as the price of the entertainment.

Comments from the first group:

"I don't dislike any. We think they are kind of cute."

"None I dislike. I like 'em all."

"No complaints. Everything suits me."

"Not annoyed any more. I think commercials have improved. They're very nice lately."

Many respondents (group 2) said they pay little attention to commercials. None of them could name one they particularly disliked. Representative remarks:

"I walk out and make a sandwich when they come on."

"We don't even listen to them, so I can't say."

"I shut off the set or don't watch."

To the third group, the commercials are the price of admission:

"I don't mind. They got to make a buck."

"Listen, no commercials, no television."

"I don't think they're too bad. I guess they're entitled to a few commercials."

The ratio of likes to dislikes can give an indication of the public

attitude toward different product groups. Among the product classifications whose commercials were most liked in our earlier study, cereals came off best in this one, receiving not a single dislike vote. Worst showing: beer, whose like-dislike ratio is only about three to two:

	Likes	Dislikes
1. Cigarettes	135	54
2. Soaps and Detergents	88	19
3. Beer	52	35
4. Coffee	20	4
5. Shampoos	17	4
6. Cereals	16	0
7. Cars	15	4
8. Appliances	14	7
9. Soft drinks	9	1

THE TOP 15, PRO AND CON

Disliked Commercial	Mentions	Liked Commercial	Mentions
Better Living	110	Lucky Strike	41
Jello	23	Muriel Cigars	37
Gimbel Food Plan	17	Rinso	32
Beer	16	Jello	30
Channel 13	16	Ajax	28
Cigarettes	10	Gillette	23
Lucky Strike	8	Ballantine	20
Channel 11	8	Philip Morris	16
Philip Morris	7	Alka Seltzer	14
Piel's	7	Ivory	13
Hazel Bishop	6	Lipton	12
Arrid	6	Piel's	11
"Late Show" ads	6	Bab-O	10
Channel 9	6	White Owl	10
Viceroy	6	Chesterfield	10

TYPICAL VIEWER COMMENTS

Revlon: "It rubs off, no matter what the sponsor says. My girl uses it."

Amm-i-dent: "Can't stand Dick Stark."

Lipton Tea: "Arthur Godfrey isn't very convincing selling the tea."

Saran Wrap: "It seems so thin. It can't possibly be as good as they say."

Ruppert Beer: "Don't like that Knickerbocker character."

Tide: "Don't believe it gets clothes whiter than new."

Kraft Mayonnaise: "They use mayonnaise on everything."

Maidenform: "Suggestive for young folks."

Carter's Little Liver Pills: "It isn't right for a commercial to give medical advice."

Cheer: "It has never blued my clothes."

Old Gold: "Just can't stand 'OK Mother' Dennis James."

Channel 9: "Backgrounds are too floral."

Arrid: "The one that shows a badly stained dress and they rip it. I wouldn't throw away dress. I'd get it dry-cleaned."

"Because it is in bad form to get anyone to use Arrid."

Dentyne: "Says it gets food out of the teeth but never mentions cavities you can get from chewing."

Ball-game commercials: "The volume for the game should be the same. Why blast the commercial out?"

Gillette Blades: "Shows men's faces nice and smooth. My wife bothers me to death after the commercial. She wants me to be glamorous."

Jello: "Very annoying. No one is that busy."

Simoniz: "Claims are ridiculous. Five weeks with no waxing, no scuff, etc. Tried it but still must wax every week."

Con Edison: "I don't believe that one cent will purchase the electricity they claim."

Ipana: "It won't stop bad breath with one brushing."

Gleem: "Won't stop tooth decay with one brushing."

U.S. Steel: "Mary Kaye is too sweet to be real."

Pillsbury Cake Mix: "Cake mixes never come out the same baked at home."

Paper Mate Pen: "I see no connection between the singing duet and a fountain pen."

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



One of a truly novel series for Stopette by Sarra, this captivating commercial received a medal award at the current exhibition of the Art Directors Club of Chicago. Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and action of the dance are synchronized to convey a message of strong competitive "sell" to both eye and ear. Produced by Sarra, Inc. for Jules Montenier, Inc., through Earle Ludgin & Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Winner of an Award of Merit at the current exhibition of the Art Directors Club of Chicago is this delightful spot . . . one of a series by Sarra for Pet Milk. Live action photography of a typical "pin-up baby" captures the eye and the heart as the narrator tells how Pet Milk helps make baby's bones strong and sound. The appealing and effective sell ends with a wonderful shot of baby happily drinking Pet Milk while holding the bottle with hands and feet. Produced by Sarra for Pet Milk Co. through Gardner Advertising.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



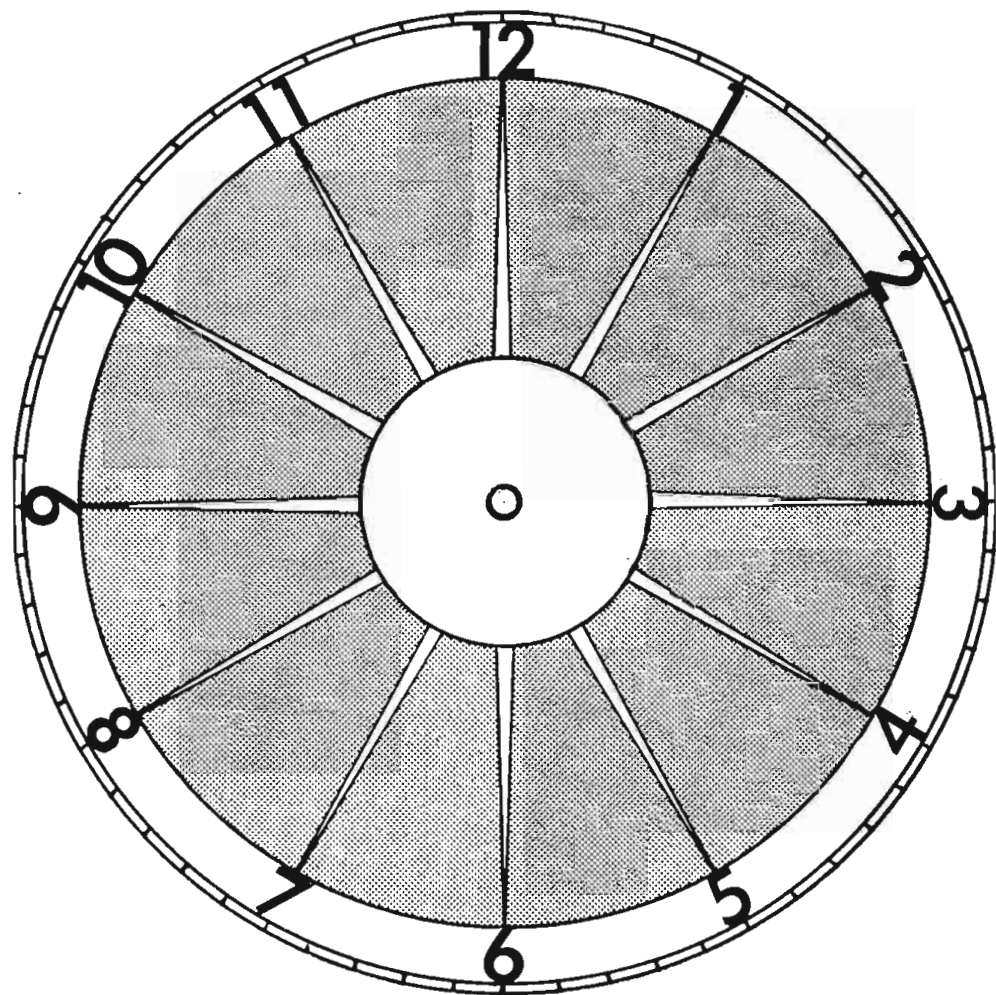
Here's another Award of Merit winner at the Art Directors Club of Chicago exhibition. One of a series by Sarra for Duncan Hines Cake Mix, it tells how any modern housewife can bake an old-fashioned cake without old-fashioned fuss and bother. Live action photography and accompanying narration highlight the freshness and quality of the product. Mr. Duncan Hines, himself, inspires confidence in the product with a few well-chosen words. A mouth watering shot of a freshly baked cake proves the perfect finish to this smooth and powerful commercial. Produced by Sarra for Nebraska Consolidated Mills Co. through Gardner Advertising.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



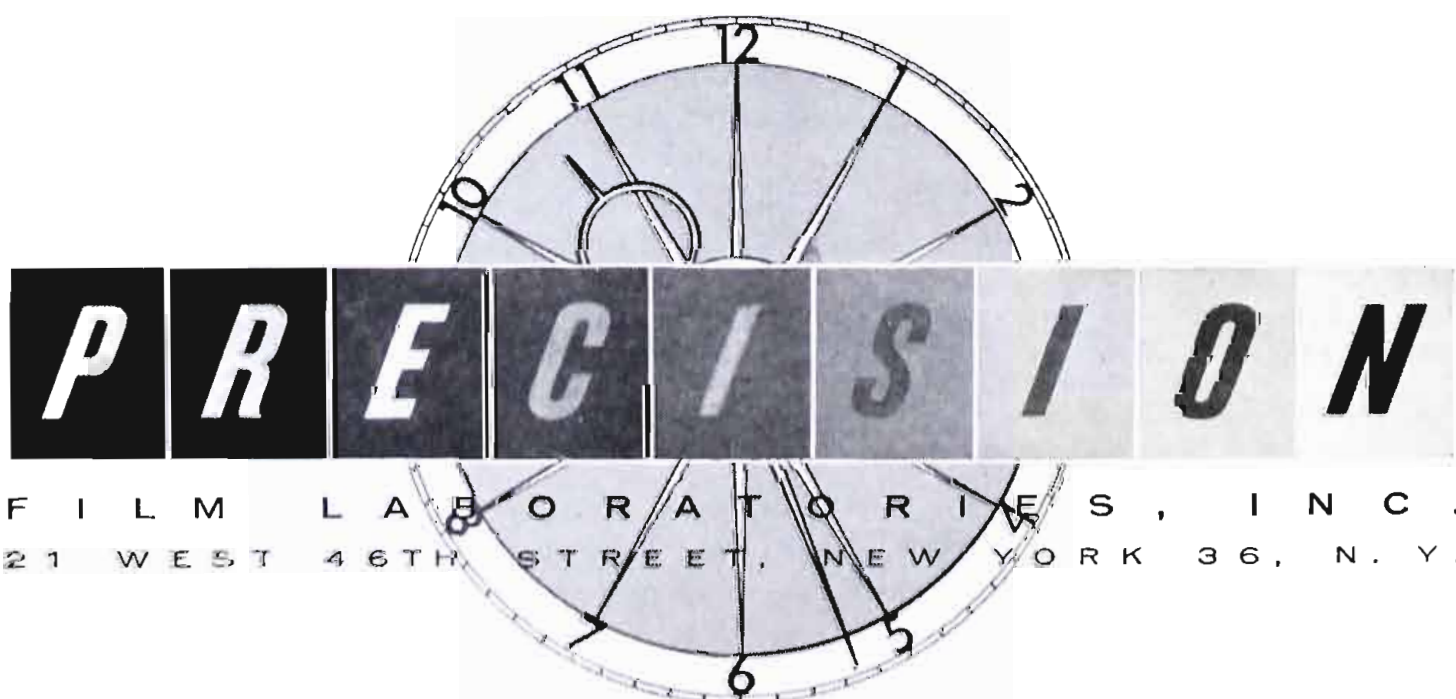
In every Sarra commercial, the viewer sees Sarra's own Vide-o-riginal prints, made in Sarra's laboratories. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own specially equipped and staffed laboratory for processing TV film. Here SARRA's Vide-o-riginal prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Something missing from your film processing picture? At Precision we've learned over the years that selective printing for every scene plays a vital role in a perfect print — and that only expert human judgment can be depended on to select that timing value. Leaders in the film industry—directors, producers, cameramen—have learned that Precision alone offers such fully rounded experience and skill in film processing.

In everything there is one best...in film processing, it's **Precision.**



A division of J. A. Maurer, Inc.

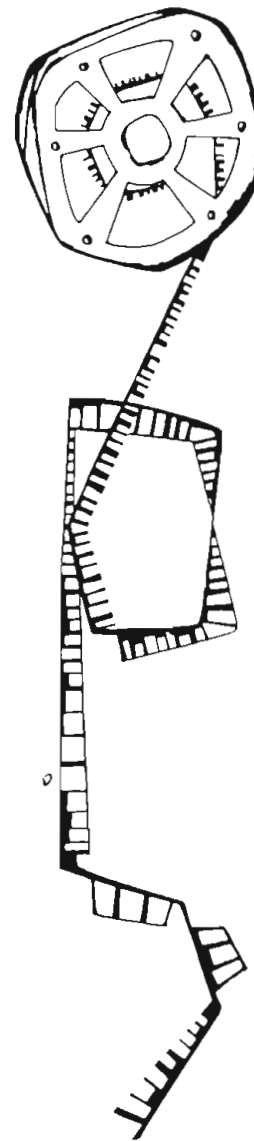
New Syndicated Films

A directory of recent and forthcoming releases (April, 1954, through January, 1955)

The range of syndicated films currently available to advertisers is an impressive one. There is a wider choice of shows, more balance in kinds of shows, and better quality in the packages themselves than ever before.

The biggest numerical increase is in the adventure-mystery class, with 22 films in this category recently made available for syndication. Among these are MPTV's *Sherlock Holmes*, CBS-TV Film's *The Whistler*, ABC Film's *Passport to Danger*, NBC Film's *Adventures of the Falcon*, and TPA's *Ellery Queen*. *The Adventures of Rin Tin Tin*, a Screen Gems property, is a show with appeal to both adults and children.

New comedy shows include Ziv's fast-selling *Corliss Archer*, and a new addition to the drama group is Official's *The Star and The Story*. Along with the revived interest in music formats comes MCA's *Guy Lombardo and His Royal Canadians*.



ADVENTURE, MYSTERY

- Adventure Album**
15 min., 26—*Interstate*
- Adventures of Ellery Queen**
30 min., 39—*TPA*
- Adventures of the Falcon**
30 min., 39—*NBC Film*
- Adventures of Rin Tin Tin**
30 min., 13—*Screen Gems*
- Captain Gallant**
30 min., 39—*TPA*
- Colonel March of Scotland Yard**
30 min., 26—*Official*
- Fabian of Scotland Yard**
30 min., 39—*Telefilm*
- International Police**
30 min., 26—*Flamingo*
- Jet Jackson, Flying Commando***
30 min., 26—*Screen Gems*
- Jungle Macabre**
15 min., 39—*Radio & TV Packagers, Inc.*
- The Lone Wolf**
30 min., 39—*UTP*
- Man Behind the Badge**
30 min., plan 39—*MCA*
- Mandrake the Magician**
30 min., 26—*ABC Film*
- The New Adventures of China Smith**
30 min., 26—*NTA*

- Paris Precinct**
30 min., 39—*MPTV*
- Passport to Danger**
30 min., 26—*ABC Film*
- Secret File, U. S. A.**
30 min., 26—*Official*
- Sherlock Holmes**
30 min., 39—*MPTV*
- Superman****
30 min., 52—*Flamingo*
- Top Secret**
15 min., 26—*Flamingo*
- Waterfront**
30 min., 26—*UTP*
- The Whistler**
30 min., 26—*CBS TV Film*

CHILDREN'S

- Boy's Railroad Club**
15 min., 6—*Association Films*
- Fairy Stories**
10 min., 13—*General Teleradio*
- Little Rascals*****
10 and 20 min., 93—*Interstate*
- Playtime with Jerry**
15 min., 13—*Sterling*
- Superman Cartoons**
15 min., 16—*Flamingo*
- The World of Wolo**
15 min., 13—*George Bagnall*

COMEDY DRAMA

- Beulah**
(network rerun) 30 min., 78—*Flamingo*

- His Honor, Homer Bell**
30 min., plan 39—*NBC Film*
- Meet Corliss Archer**
30 min., plan 39—*Ziv*

DOCUMENTARY

- Greatest Drama*****
15 min., 39—*General Teleradio*
- Tenth of a Nation**
15 min., 13—*Sport Films Library, Inc.*
- Where Were You?**
30 min., 26—*UTP*

GENERAL DRAMA

- Celebrity Theatre**
(rerun of *Ford Theatre*) 30 min., 39—*Screen Gems*
- Conrad Nagel Theatre†**
30 min., 26—*Guild*
- Douglas Fairbanks Presents**
30 min., 39—*Interstate TV*
- The Family Next Door††**
15 min., 260—*TPA*
- Flamingo Theatre**
(rerun of *Your Jeweler's Showcase*) 30 min., 26—*TeeVee*
- Mayor of the Town**
30 min., 39—*UTP*
- Secret Chapter**
15 min., 5—*National Television*
- The Star & The Story**
30 min., 39—*Official*
- Tales of Tomorrow**
30 min., 26—*TeeVee*

*—Not available in markets where *Captain Midnight* is shown. **—Available in certain areas only. ***—Clips from *Our Gang Comedies*. †Includes some reruns of *Signet Circle Theatre*. ††—Daily. †††—New with Jimmy Powers.

NEW SYNDICATED FILMS

(continued from page 63)

Top Plays of 1955

(rerun of current *Fireside Theatre*), 30 min., 26—*Screen Gems*

Vitapix Feature Theatre

60 min., 26—*Vitapix*

MUSIC-VARIETY

Eddie Arnold Time

30 min., plan 26—*Schwimmer*

The Eddie Cantor Theatre

30 min., 39—*Ziv*

Florian ZaBach Show

30 min., 39—*Guild*

The Frankie Laine Show

30 min., 39—*Guild*

Guy Lombardo & His Royal Canadians

30 min., 39—*MCA*

Music for Everybody

30 min., 13—*Sterling*

This Is Your Music

30 min., 13—*Sportsvision*

Tune-O

30 min., 26—*Official*

NEWS

Adventures in the News

15 min., 26—*Sterling*

Liberty News Revue

15 min., plan 52—*Sport Films Library, Inc.*

SPORTS

The Big Fight

60 min., 26—*Radio & TV Packers, Inc.*

Big Playback†††

15 min., 26—*Screen Gems*

College Grid Classics

15 min., 13—*Vitapix*

Championship Bowling

60 min., 26—*Schwimmer*

Greatest Fights of the Century

15 min., 52—*Mannie Baum*

Greatest Pro Football Plays of the Week

30 min., 13—*DuMont Film*

Jalopy Races from Hollywood

30 min., 26—*HarriScope*

Post Time, U. S. A.

15 min., 35—*Tel Ra*

Pro Grid Classics

15 min., 13—*Vitapix*

Sports Mirror

15 min., 13—*George Bagnall*

Telesports Digest

30 min., continuing—*MCA*

This Week in Sports

15 min., 52—*INS*

Touchdown

30 min., continuing—*MCA*

WESTERN-HILLBILLY

Lash of the West

15 min., 39—*National Television*

Stories of the Century

30 min., 26—*Hollywood TV Service*

Town & Country Time

15 min., 26—*Official*

Wild Bill Hickok**

30 min., 52—*Flamingo*

MISCELLANEOUS

Hollywood is the World

(interview) 15 min., 26—*Sterling*

It's Fun to Reduce

15 min., plan 39—*Guild*

Popular Science

15 min., 85—*Interstate*

Scene With a Star

(aud. part.) 15 min., 39—*George Bagnall*

The Sportsmans Club

15 min., 52—*Syndicated Films*

Spotlite of Hollywood

(interview) 15 min., 39—*George Bagnall*

This Is Charles Laughton

(readings) 15 min., 26—*TeeVee*

Walt's Workshop

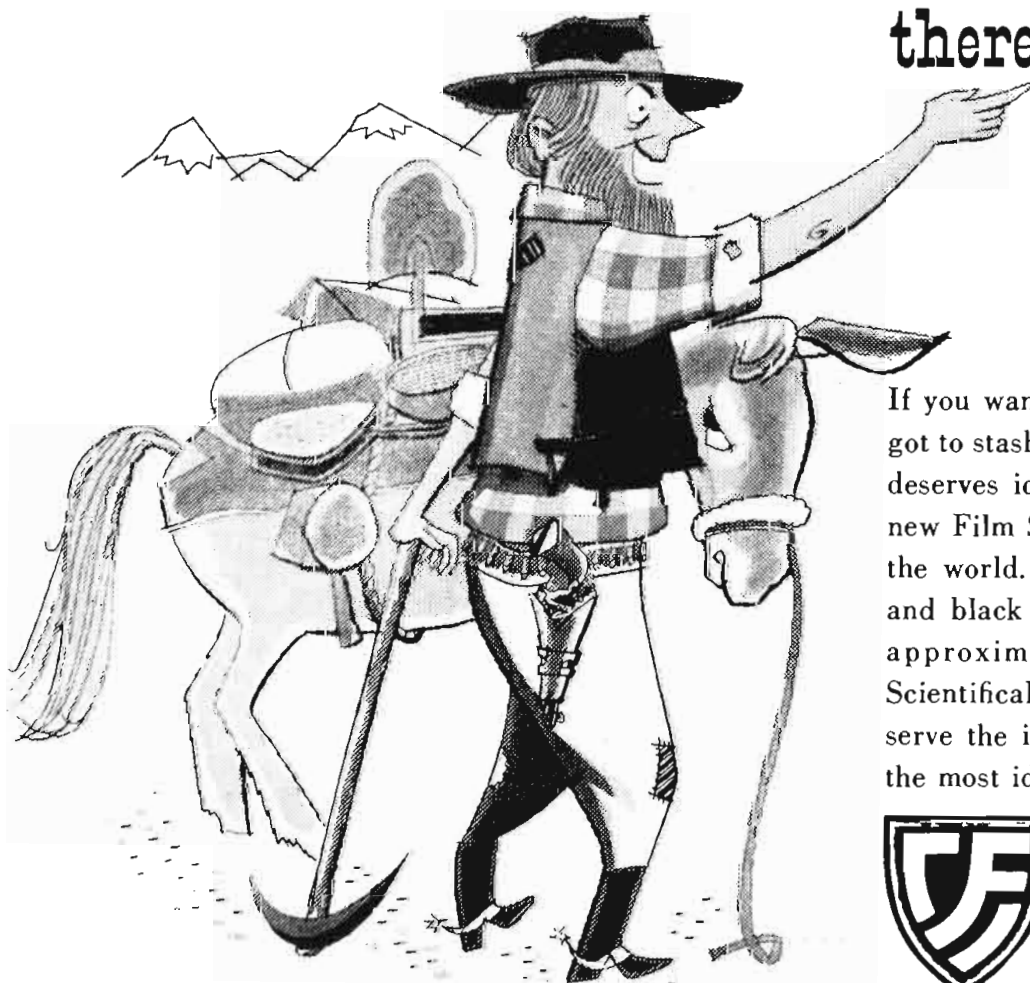
30 min., 26—*Reid Ray*

Woodworking For Fun & Profit

30 min., 13—*Syndicated Films*

Viz Quiz

5 min., 260—*Flamingo*



there's **GOLD**
in them thar reels

If you want to hit pay dirt on TV reissue rights you've got to stash away your film. Any negative worth keeping deserves ideal keeping conditions. We're proud of our new Film Storage Building, the only one of its kind in the world. Specially designed for the storage of color and black and white safety film, it has a capacity of approximately 60,000,000 feet, 16MM and 35MM. Scientifically controlled temperature and humidity preserve the image and physical properties of film under the most ideal conditions now known.



CONSOLIDATED FILM INDUSTRIES

1740 BROADWAY, NEW YORK 19, N. Y. • JUdson 6-1700
959 SEWARD ST., HOLLYWOOD 38, CAL. • HOLLYwood 9-1441

DIVISION OF REPUBLIC PICTURES



▲ Joe Dougherty, Du Pont Technical Representative (left), discusses "Superior" 2 and the Mitchell camera with Burgi Contner (right) and his assistants Eddie Hyland and George Walsted.

◀ Getting ready to shoot on the "Janet Dean—Registered Nurse" set. That's Burgi Contner taking a meter reading as the show's star, Ella Raines, prepares for the shooting.

"Despite tight TV schedules, Du Pont 'Superior' 2 gives us quality that makes
HOLLYWOOD DIRECTORS ASK HOW WE DO IT!"

says J. Burgi Contner, A. S. C.

"Everything happens *fast* in television," says J. Burgi Contner, Director of Photography on the popular Cornwall Productions series "Janet Dean—Registered Nurse," starring Ella Raines and filmed in New York. "And Hollywood directors often ask how we can get such high quality and still maintain rigid production and speed.

"That's where Du Pont 'Superior' 2 comes in," continues Mr. Contner. "While we seldom have time to fool around filling in minute shadows, 'Superior' 2 allows us to record delicate gradations throughout the entire scale. Its

superior gradation and latitude—particularly in the toe portion of the curve—take the guesswork and fine calculations out of our operation. You just can't beat 'Superior' 2 for fine gray-scale rendition."

Take a tip from Burgi. Shoot your next television series on Du Pont Type 926 "Superior" 2. It's fast, yet offers wide latitude and smooth gradation under the toughest lighting conditions.

E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. *In Canada: Du Pont Company of Canada Limited, Montreal.*

District Offices

ATLANTA 5, GA.	805 Peachtree Bldg.
BOSTON 10, MASS.	140 Federal Street
CHICAGO 18, ILL.	3289 N. California Ave.
CLEVELAND 14, OHIO	1033 Union Commerce Bldg.
DALLAS 1, TEXAS	506 Tower Petroleum Bldg.
LOS ANGELES 38, CALIF.	
	7051 Santa Monica Blvd.
NEW YORK 11, N. Y.	248 West 18th Street
PHILADELPHIA 2, PA.	225 South 15th Street



REG U S PAT OFF

BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY

SPECIFY DU PONT MOTION PICTURE FILM

PHONE COMPANY

(continued from page 45)

Special events had done so well for us that we hoped we could put together a schedule which would give us the frequency of exposure we needed. At the same time, however, we foresaw tremendous operational problems in this kind of television advertising program. It was getting harder and harder to clear time for special events.

While we were convinced enough of the pulling power of special events to make a last-ditch effort in that direction, we wanted to be prepared for failure.

Within a month after station WEEK-TV was on the air in Peoria, in March, 1953, we started sponsorship of *Crusade in the Pacific*, a regular weekly half-hour program. This venture was frankly experimental. Its success can best be judged by the fact that we're still on in Peoria with a weekly show—now *Life with Elizabeth*.

A regular special-events program did prove impractical, and, after canvassing all Chicago stations, we found what we were looking for on WNBQ. In September, 1953, we began sponsorship of *Victory at Sea*.

While this was the second run for this program in the same time slot against the tough competition of *What's My Line*, we felt it could prove to be a good buy for us. Its rating history was somewhat better on the second run than it had been on its first (sustaining) run, and we found again that regular

program TV could deliver for us.

Victory at Sea is a 26-week program, so by the time we were half-way into our series, we were very busily looking for its successor. We could not find a film package which met our particular needs, so we turned to live TV.

We found part of the answer in a panel show which we feel can educate in an entertaining way. *It's a Curious Thing* completed its first 13 exposures late in August and is now on WGN-TV at 9:30 p.m., Friday night. We're still experimenting with this vehicle, but it shows promise of becoming a good advertising buy.

From April, 1954, through August, we used *It's a Curious Thing* for three weeks a month and a unique musical show the fourth week. *TV New Dimensions* is still, as far as I know, the only television program in stereophonic sound.

By using two sets of microphones and broadcasting simultaneously over WNBQ and its sister radio station, WMAQ, we make it possible for viewers to enjoy stereophonic sound in their own homes. Viewers who placed an AM radio five to twelve feet to the left of their television set heard the left side of the orchestra primarily via radio and the right side via TV.

This program won great acclaim from critics and viewers. We regret very much, as does the management of WNBQ, that a problem in clearing a good time slot made it impossible to continue this show beyond August.

up for participation spots of this length. Sponsors would welcome it, even at increased rates.

We are, of course, strongly opposed to double and triple spotting, and we avoid such situations whenever possible. We've also found some instances in which stations have been careless about placing spots for competitive products too close to—and even between—ads for some of our clients.

"We try to avoid stations that double-spot."

GEORGE ANTHONY, *media director*,
Stromberger, La Vene & McKenzie, Inc.

We try to be completely objective in giving all stations equal consideration, but we have a tendency to keep away from those stations which make use of double and triple spotting between programs. We have no preference between network and independent stations in general.

The road from television spots, in 1948, through special events and film programs to live television has been rocky at times, but always interesting. Every time we think we know an answer, we find we're confronted with more questions.

Space does not permit a detailed recapitulation of results, but perhaps one example will do. In the summer of 1951, when we began the campaign, television was the primary medium used in our advertising campaign to get people to call long distance *by number*. 81 out of every hundred long-distance calls were placed by number. By the end of 1953, the by-number calls had increased to 89 out of every hundred.

Telephone-company experts calculate that an improvement of eight points in the percentage of calls placed by number helps us realize operating savings totaling about \$640,000 annually. The annual advertising expenditure for this campaign was only about one-sixth of this amount.

Now, for the first time in 10 to 15 years, the telephone company is in a "supply" position to actively promote the sale of many of its services. So television, for us, now faces a new challenge. We have every hope that it will be as good in helping us to make money as it has proved to be in saving money.

Statement of the ownership, management, and circulation required by the Act of Congress of August 24, 1912, as amended by the Acts of March 3, 1933 and July 2, 1946

Of TELEVISION, published monthly at Manchester, N. H., for October 1, 1954.

1. The names and addresses of the publisher, editor, and business managers are: Publisher and Editor, Frederick A. Kugel, 600 Madison Avenue, New York City; Business Manager, Jack L. Blas, 600 Madison Avenue, New York City.

2. The owner is: Frederick Kugel Company, Inc., 600 Madison Avenue, New York 22, N. Y.

Frederick A. Kugel, 600 Madison Avenue, New York 22, N. Y.; William Forbes, 737 S. Hill St., Los Angeles 55, California; George Moskovics, 1216 No. Crescent Heights Blvd., Hollywood 46, California; Hamilton D. Schwarz, 1 Wall Street, New York, N. Y.; Estate of Thomas Clark, 65 Broadway, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders, owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. JACK L. BLAS, Business Manager. Sworn to and subscribed before me this 27th day of September, 1954. Isidore Gottfried. (SEAL) My commission expires March 30, 1956.

TIMEBUYING: OVERSPOTTING

(continued from page 55)

To solve the problem, we're getting our clients, when practical, to buy TV on a continuous basis. However, this does not fit the needs of some advertisers with seasonal or special period advertising needs.

KTTV has made a helpful step by keeping ten half-hour programs open each week for participating spots within the programs themselves. If other stations would follow this pattern, they might be able to keep a number of valuable clients in TV.

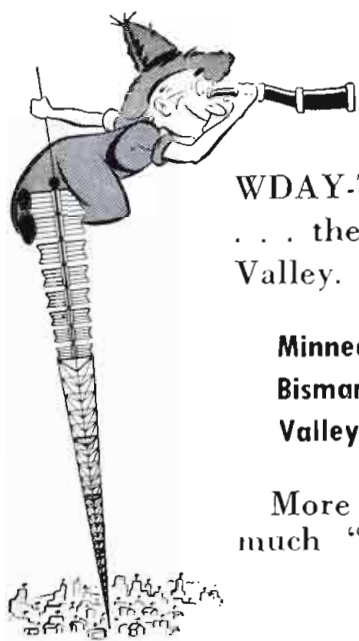
"We'd like more participation spots."

KAY OSTRANDER, *timebuyer*,
Dan B. Miner Co.

Our biggest current problem is the shortage of available time for one-minute spots for clients who must have this much time to present their sales messages. We'd like to see more programs opened



**"WE GOT THE RED RIVER VALLEY
ALL TO OURSELVES!"**



WDAY-TV is the *only* TV station in Fargo . . . the *only* TV station in the Red River Valley. Our nearest "competitors" are:

- Minneapolis-St. Paulmore than 200 miles
- Bismarck, N. D.more than 185 miles
- Valley City, N. D.more than 50 miles

More than that, we don't think we'd have much "competition", even if there were

three or four other stations right in our own county. WDAY has been the big attraction around here for over 30 years. In TV, we now have 57 popular local programs . . . 60 of the best shows from NBC, CBS and ABC . . . more "know-how" than you can shake a stick at (or a tower)!

Ask Free & Peters for the overwhelming facts!

WDAY-TV
FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC

FREE & PETERS, INC., *Exclusive National Representatives*



(continued from page 51)

homes for quarterly checks on the effectiveness of various media and copy themes. Its audits cover such points as how many consumers have sampled the product, how many have bought it, how many are 100% loyal to the brand.

On the basis of the survey results, coupled with sales information, the company and its agency three months ago re-evaluated the Wilkins advertising program and decided to make a complete switch in media. In the new scheme, television has replaced newspapers as the primary medium, although some use still is being made of print and radio.

Behind the allocation of the entire TV campaign to one station is the agency's conviction, based on past experiments with radio, that it is possible to take a given television station and use a saturation schedule to effect a tremendous jump in sales of a product.

"Our experience has convinced us that we can get deeper impact by concentrating our budget on one station—and thus getting the benefit of a substantial frequency

discount—than we could by spreading it thin over several outlets," says Mrs. ver Standig.

Spot announcements, rather than a program or programs, were chosen because the objective was to hit as many people as possible as often as possible. On the basis of WMAL-TV's ratings averages, Mrs. ver Standig calculates that Wilkins is reaching an average of about 40,000 people per spot, which adds up to 4,200,000 viewer impressions per week. Unduplicated coverage, she estimates, amounts to about one fourth of the Washington population per week, about three quarters per 13-week period.

Spot concentration on shopping days

The announcements are scattered through the whole telecasting day—morning, afternoon, evening. The average number per day is 15, but, actually, there is a greater concentration of spots on the big food-shopping days, Thursday and Friday, while Saturday and Sunday, when WMAL-TV's air time is considerably shorter than on weekdays, get fewer than 15 spots each.

WMAL-TV was chosen, according to Mrs. ver Standig, because Wilkins and the agency felt that its programming, promotional and merchandising plans were right for them.

Six different limited-animation commercials are being used, three for each product. The theme: Be good to yourself—buy Wilkins coffee.

Armed with facts and figures, obtained with the help of its panel, on advertising penetration, sampling, sales, and brand loyalty just prior to the launching of the new campaign, the agency expects to be able to measure increases accurately—and to determine the influence of each of the various media used—through another panel check in December.

"We know that this campaign is being watched very closely by regional coffee roasters throughout the country," says Mrs. ver Standig. "And, judging from the immediate effect on sales, we are hopeful that it will make Wilkins instant the first sectional brand to move into first place."

GET THE INSIDE PICTURE IN RALEIGH

According to the latest Pulse, WNAO-TV has 86% of the audience from twelve noon to 6 pm and 89% of the audience from 6 pm to Midnight

GET THE INSIDE PICTURE IN RALEIGH

*Population....150,000
Retail Sales...\$154,000,000*

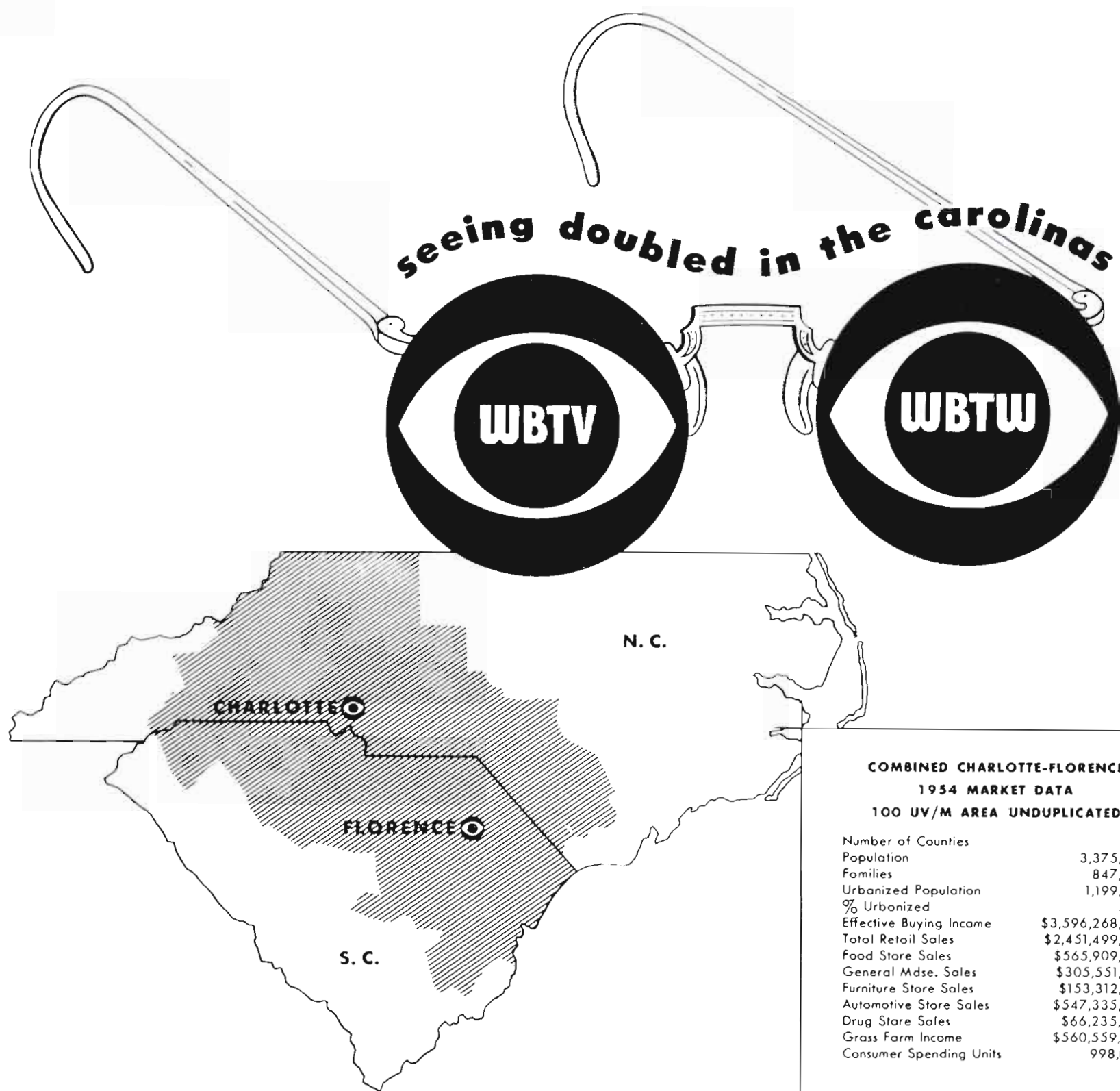
GET THE INSIDE PICTURE IN RALEIGH

*when you use the dominant and only station in Raleigh—
WNAO-TV—the most powerful station in North Carolina*

SET FIGURE AS
OF NOVEMBER 1st
71,380

*Sir Walter Television Company
Raleigh, North Carolina*

WNAO-TV



**COMBINED CHARLOTTE-FLORENCE
1954 MARKET DATA
100 UV/M AREA UNDUPLICATED**

Number of Counties	67
Population	3,375,200
Families	847,000
Urbanized Population	1,199,400
% Urbanized	37.3
Effective Buying Income	\$3,596,268,000
Total Retail Sales	\$2,451,499,000
Food Store Sales	\$565,909,000
General Mdse. Sales	\$305,551,000
Furniture Store Sales	\$153,312,000
Automotive Store Sales	\$547,335,000
Drug Store Sales	\$66,235,000
Gross Farm Income	\$560,559,000
Consumer Spending Units	998,000

Source: 1954 SALES MANAGEMENT
Areas normalized to county lines. Seven
overlapped counties figured only once

with 2 great area stations

Now advertisers can develop a new, one-two punch to sell the TV-conscious Carolinas as Jefferson Standard opens a second top-power, VHF area operation with transmitter located in Florence, South Carolina.

WBTW will debut as a mature station fortified with WBTV experience, WBTV-trained management and staff, top equipment and facilities, and a ready-made audience of 100,000 set-owning families. Rapid growth is assured because WBTW has the only VHF allocation in a 75 mile radius. Its projected 100

uv/m contour embraces an area with 1,000,000 people and effective buying income nearing \$1 billion.

Together WBTV and WBTW create a television market comparable to the 8th largest in the nation. Choice time franchises on WBTW are rapidly being taken. For best remaining availabilities contact your nearest office of CBS-Television Spot Sales today.

The Television Services of
JEFFERSON STANDARD LIFE INSURANCE COMPANY
Represented Nationally by CBS TV Spot Sales



WANT MORE PROMOTION?

(continued from page 43)

county papers in central Ohio.

A year later, Barbara Haddox and WBNS-TV topped themselves by winning a station promotion contest set up by Sylvania to back *Beat the Clock*.

Sylvania ran a contest for the general public, called "Folks Are Fun," to promote its flashbulbs, then followed through with a contest for the stations to back up its promotion. Of the 84 outlets carrying the program, almost 40 rode into battle.

The contest ran from February 17 to April 30. In this period, Sylvania figures it received \$58,000 worth of TV time and \$5,000 worth of newspaper space.

The winning campaign of WBNS-TV included 44 spots, valued at \$3,135. Five local photographers were sent out to make appearances all over Columbus to instruct people in the simplicity of taking pictures and of entering Sylvania's contest.

When WCBS-TV in New York arranged for Bud Collyer to appear on a *Margaret Arlen* telecast as part of its campaign, Barbara Haddox retaliated by having Sylva-

nia's "living trademark," Roxanne, flown to Columbus for a full day of appearances on and off the air. The judges awarded WBNS-TV the first prize, \$100, and announced that it had been a close race.

The biggest push behind a film show was launched by Bromo Seltzer and the Lennen & Newell agency for *Janet Dean, R. N.*, which was running in 22 markets.

All but one of the stations entered the race for the \$250 first prize. The \$500 in prize money was all that the sponsor put up. MPTV, distributor of the series, sent the contestants copies of its regular *Janet Dean* promotion kits.

Top winner was WEEK-TV in Peoria, with F. R. Oakley the promotion man at the wheel.

Utilizing the nurse angle, Oakley based his efforts on a contest to pick the best nurse in Peoria. This was heralded by special mailings to nurses and druggists, film trailers in local movie houses, cards in buses, and lobby displays at WEEK-TV. The station ran 3 ads in Peoria magazines, 13 in newspapers and gave 21 TV announcements.

Winner of the second prize was Robert Baldrice, WXYZ-TV Detroit. He earned his \$150 award

by arranging for a station man to address local medical groups, pushing for store displays, sending out merchandising mailings, scheduling 35 spots for the show and getting product mentions in Detroit publications.

When Crosley brought out its Super V television set, it wanted the greatest possible audience to be on hand for the introductory commercials on *Your Hit Parade*. The appliance maker alternates with Lucky Strike on the show.

The most direct way to build an audience in a hurry, decided Crosley and its agency, BBDO, was the indirect way of setting up a promotion competition among the stations.

About 140 outlets were carrying the show in March 1954, when a two-month contest was launched, and 66 of them entered. Every station that turned in a summary of its promotion activity automatically won a clock radio. The first three prizes were TV sets.

Crosley's outlay: \$500 for kits which included sample releases, photos and mats. Crosley's return: an estimated \$65,000 worth of time, space and mailings, including 2,134 TV spots, 120 paid ads, 171 store display set-ups and 60,892 pieces of direct mail to dealers and others.

First prize went to Claude Mendel, promotion manager of WNEM-TV, Bay City, Michigan. Its \$7,000 total of announcements and ads were outlined for the agency in a display piece so large that it had to be shipped in a wooden crate.

Last spring, Colgate Palmolive followed the pattern of staging a contest to back up a consumer contest, its Palmolive Schoolgirl Beauty Competition.

The contest ran from April 1-June 15. Most of the promotion kit material was sent out by the networks.

Using two of its TV programs, *Strike It Rich* and the *Comedy Hour*, in addition to *Lorenzo Jones* on radio, the company asked people to send in photos of the loveliest schoolgirl they knew along with two Palmolive wrappers.

Entrants in the station Merchandising Contest were given the help of a Colgate Soap Sales Department representative in their market, and prizes were awarded to the Colgate men as well as the station men who came out on top. There were 12 cash prizes in all. First three winners: Radio Station WMT, Cedar Rapids, Iowa; WSAZ-AM-FM-TV, Huntington, W. Va.; WTVJ, Miami, Fla.

Have a little Brandy handy

for the holidays...

FOR GIFTS . . .

Hennessy Cognac brandy makes a distinctive gift that is really appreciated. Go to your store and see all of the imported Hennessy gift packages ranging from \$3.50 to \$20. Give your friends a gift of good taste they are sure to enjoy.



FOR ENTERTAINING . . .

Hennessy Cognac brandy will add to your reputation as a good host. For the perfect ending to a good dinner, serve it neat or as Flaming Cafe Hennessy. (Light a lump of sugar in a dessert spoon of Hennessy over hot coffee.) Serve Hennessy with soda or on-the-rocks through the evening.



★ ★ ★
HENNESSY

THE WORLD'S PREFERRED COGNAC BRANDY
84 PROOF • Schieffelin & Co., New York

THEY EXCEL in SELLING!



Sponsors ride a strong vehicle when Betty and Bob hit the air- lanes with—

THE WDAF-TV KITCHEN KLUB

BETTE HAYES, a Bradley University home economics graduate, won several awards as a Westinghouse demonstrator before WDAF-TV discovered her. Bette is a TV natural. She never reads a commercial. She learns the product and delivers the advertiser's message straight into the camera's eye in her easy mid-western style. Bette works in a beautiful, modern kitchen, and Bette is a beautiful girl. But her viewer friends don't envy her. They like her because she doesn't talk over them, below them, or to them. She talks WITH them.

BOB KERR has won his place in the hearts of WDAF-TV viewers with his quick, puckish—not cornball—wit. When Bob is not performing as general taste-tester, he helps Bette sell products with a worm conviction that homemakers admit they just can't resist. Bob won a recent poll conducted throughout the Kansas City area by TV GUIDE to determine "The local personality in the Kansas City seven-station market area, most deserving of network recognition."

Here are some excerpts from WDAF-TV KITCHEN KLUB'S heavy mail:

You are by far the sweetest little homemaker that I have seen on any TV station and you are so refreshing—so neat and you truly make cooking an exciting and challenging affair.
Kansas City, Missouri

It is 1 o'clock p. m. and your daily program is just over as usual every day. I have been listening, enthralled to every word . . . Of course I am just one person who is profiting by your priceless cooking directions. If only the young brides or those who are not wise in the culinary methods, would listen to you, how much worry, even expense, they might save themselves . . . As I believe I told you in a previous letter that I am quite an old lady (93)—the daughter and grand-daughter of two good cooks and thought I, also, knew pretty well how to cook . . . I have learned quite a lot from listening to you.
Kansas City, Missouri

At our house Kitchen Klub time is the TV event of the day. I am a regular viewer because of the variety of ideas and practical suggestions. After thirty years as a homemaker . . . one is likely to find ones self in a rut, so your program is an inspiration to many of us.
Ottawa, Kansas

We really like your helper Bob. We had seen him many times on the TV newscast, but we really had no idea how nice he was, until we met him on your program. It is just like being in the kitchen with you.
St. Joseph, Missouri

Our Study Club is having a lesson on Famous American Women in Home Economics and Business, and I have chosen you as my subject on July 23rd. The Ludlon Study Club members all enjoy your Kitchen Klub very much. You are also so bright and cherry that it is impossible not to smile all the short half hour.
Ludlan, Missouri

I try and use the products you advertise as we enjoy your program.
Ottawa, Kansas

Keep up your good work, good ideas, and helpful hints. They are a blessing to us housewives. I sometimes throw up my arms in despair, for I cannot get any new ideas as to what I should fix for my family for supper . . . But since I have been watching your TV shows, it has given me a new outlook on life. I now have some new wonderful ways to fix our meals.
Kansas City, Kansas

And here is a sampling of the consistent participating-sponsor company that Bette and Bob keep:

General Foods
Knox Gelatine
Safeway Stores
Wearever Aluminum
Eatmor Cranberries
Sunkist
Procter and Gamble
Carnation Co.
Lever-Lipton
Armour & Co.
Mirro Products
Purex
General Baking Co.
Louisiana Yams
Culligan Water Softener
Nestle

Lee Foods
Sunshine Biscuit
Mrs. Tucker's Shortening
Whirlpool Washers and Dryers
General Electric Co.
Holsum Products
Drocket Co.
Washington Apples
Wish-Bone Salad Dressing
Walcott Oven Cleaners
Kerr Glass
Minnesota Mining Co.
Texas Rice
Princess Place Mats
Harpel Salad Dressing

The Kitchen Klub is just one of the outstanding local programs produced by a staff of television pioneers on

WDAF-TV KANSAS CITY

The Television Station of The Kansas City Star

Represented by Harrington, Righter, and Parsons

(continued from page 39)

all over Joe now? This is when it really hurts."

The boys then worked out a testimonial—something about a wife who took up butterfly-chasing, thus enabling her husband to return, un-nagged, to his favorite pastime: drinking. (Somewhere between that moment and eight o'clock the following Saturday night, though, the suggestion got axed.)

Stone popped up with an idea for a Mother Fletcher kit item: "One male mink, one female mink and a mistletoe!"

Everybody seemed to like that one, but Marx had reservations. "What are they going to use for props—cats?"

"Naw," said Stone, "the prop department can get ahold of minks—or maybe chinchillas."

"Come on, boy," interjected Zelinka. "We gotta think of realism. It's minks or nothing."

"I think chinchillas is a funnier word," said Stern.

"So what?" said Marx. "Mistletoe is the punch. Don't make no difference if it's minks or chinchillas."

Stone looked displeased. "Fer godsake, we waste more time arguing about props and things!"

Stern dug out a tennis ball and threw it to Marx. Marx lobbed one to Stone, and a nerve-relieving game of catch was on. The inevitable wild throw conked a lamp. The boys went back to work.

"Contour bands for horseback riders" was contributed by Marx.

From Stone: "A tattoo kit with

directions on how to change the name 'Mary' to 'Helen.'"

Stern: "A jigsaw puzzle of You—a broken mirror."

Zelinka chuckled to himself and offered one: "Welcome mats made out of old corset laces . . . You know," he mused, "I like corset-lace jokes. 'Corset-lace' is a funny word." (We didn't think so, but it landed on the show that Saturday; the other three didn't.)

There isn't a writer alive who doesn't welcome distractions, just to get away from the typewriter. Gleason's funny men got one—five skywriting airplanes spelling out P-R-E-S-T-O-N-E in the blue. The boys ogled the fleet of skywriters out the window for a few minutes until the writing finally floated away into nothingness.

Zelinka turned philosophical: "You know, we're always complaining that our writing doesn't last long. Well, just look at those poor jerks up there."

A joke about shaving came up, but was discarded. The sponsor was pushing an electric job, not the blade variety.

We talked about Gleason.

"Jackie never gets real close to any of us," said Marx. "No buddy-buddy stuff—but you can understand why. The guy is a great talent, though. You know what he's got? Guts! Great comics gotta have guts. He knows that no matter what kind of material he's got, he'll knock 'em dead."

The day was getting along, and the boys were beginning to realize that they wouldn't finish the Mother Fletcher bit by twilight, as they had planned.

Marx jostled his watch again, "Hey," he said, "there's something the matter with this damn thing. What time is it?"

Stone looked blasé as he raised his eyes to the ceiling. "It's four-thirty," he said. He hit it on the button again, and there was general grumbling about how any guy can be so right so often.

Creative inspiration was not running high. Zelinka decided to take a stroll. "I'll be back," he said.

"Every day, every day, he takes a stroll about this time," said Stern.

"I think he's got a selling job on the side," said Stone. "Probably a haberdashery."

Gleason's gagmen are on sudden call Saturday, when the moon-faced comic does 90% of his work. Unlike most comedians, who slave with their writers, Gleason often looks at his scripts for the first time on Saturday morning—only hours before airtime. He is one of the most notorious rehearsal-haters in TV. Which means that, come Saturday, the Messrs. Marx, Stone, Zelinka, and Stern frequently get such happy orders as: "Write a new monologue" or "Get me a better blackout for this Reggie bit."

Pretty strenuous—but, as one of the Gleason entourage said to us, "That's not too much abuse when you figure those boys get over a thousand a week each. And with Jack, it's pretty steady employment. He don't fire writers like some jokers I know."

It was dark outside when Gleason's gagmen delivered their unfinished work to the 23rd floor and went home to their families.

LET'S START WITH THE SELL

(continued from page 35)

from the problems of TV programming. Our investigations showed that almost half the audience of several high rating nighttime shows we tested were either completely absent from the screen or inattentive to it at the time of the commercials. It is an inescapable conclusion that a program can deliver a satisfactorily large audience and still fail in its major purpose, if the commercials do not work to hold that audience and communicate your selling message.

For example, in one program we studied—a program built around very popular stars who have achieved an outstanding rating—the closing commercial, which used the stars, left practically no product message whatsoever; the only thing

importantly remembered about it was the stars themselves.

We are conducting this research as an active continuing program, coordinated closely to the needs and problems of our TV copywriters, production people and art directors. Our findings take the form of principles which are subject to as many effective interpretations as there are people with creative imagination.

Unlike so many kinds of research with which we have had experience, with this technique we find ourselves in the novel position of having our creative people embrace the findings and cry for more. We sincerely believe this is because it acts as a stimulant and an excitor to creative exploration rather than as a strait jacket. In fairness, we must also say that testing on a number of occasions has confirmed

creative judgment over more orthodox or timid opinion. It's hardly necessary to point out the shot in the arm this gives a TV commercial writer.

This research has in many cases reawakened us to the continued usefulness of certain fundamentals in selling which, overlaid by time and competitive tribulations, have tended to become neglected. This coming back to first principles, as it were, coupled with the tremendous opportunities in television for showmanship and demonstration and the persuasive power of compelling personalities, has resulted in many dramatic improvements in the effectiveness of our commercials. We believe this is an important starting point in the constant efforts of every agency to get more value for a client's TV advertising dollar.



*If you're buyin' the west
buy the best . . .*

**only KOIN-TV sells the
huge 30-county Portland Market**

Dollar for dollar, KOIN-TV is your single best buy in the rich productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.

Highest Tower—Maximum Power

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a con-

sistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

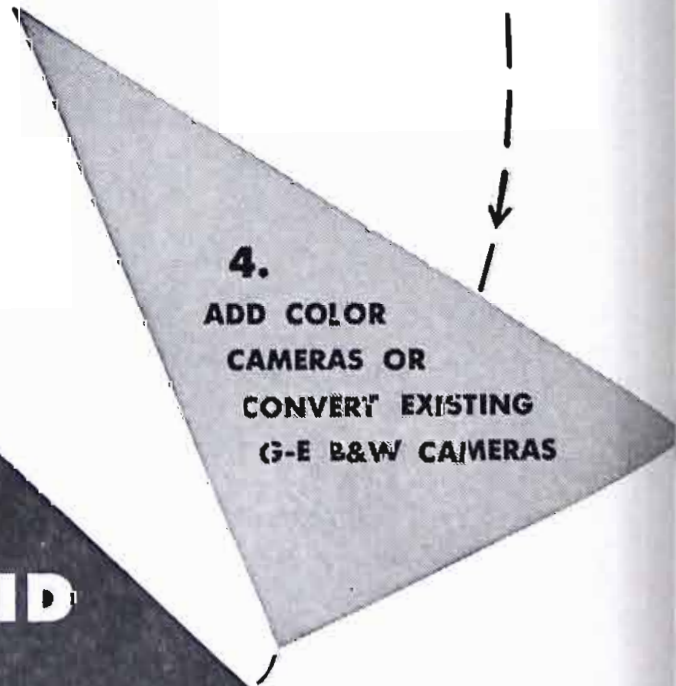
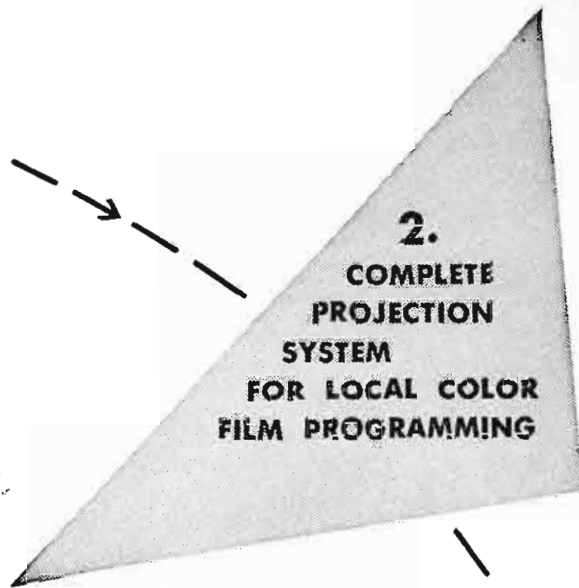
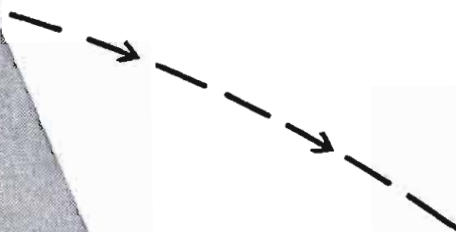
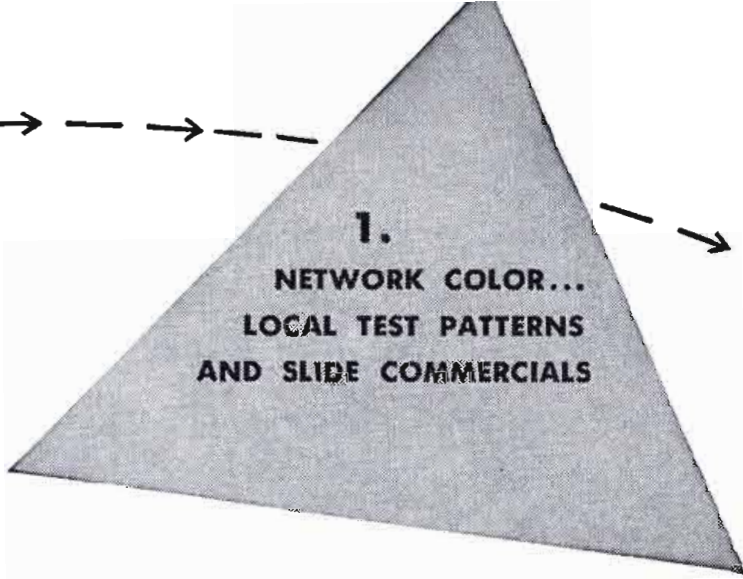
KOIN-TV

Oregon's only
MAXIMUM POWER station

CHANNEL 6



Represented Nationally by CBS Television Spot Sales



Packaged color television equipment that offers
You *premium performance* plus
Rock-bottom *economy*.
Available now to
Meet any and all station requirements. Systems for
Initial *network programming* and to answer the growing
Demand for *local color commercials...live local shows*.

Prepare for the color boom in your market.
Learn all about the *Pyramid Plan* from
An expertly qualified G-E field sales representative.
Now's the time to act!

*General Electric Company, Section X60114,
 Electronics Park, Syracuse, New York.*



Progress Is Our Most Important Product

GENERAL ELECTRIC

Business Is Good, But . . .

THE recently released FCC report on station and network earnings is a most satisfactory one to the great majority of people who have invested money in television broadcasting. It should also be encouraging to the TV advertiser to know that he is in a sound medium which is on a most stable footing.

However, out of all the mass of statistics presented by the FCC comes one sobering conclusion: it has not yet been demonstrated that any city, regardless of size, can support more than three TV stations. This is not a question of future growth. New York and Los Angeles are both mature markets. Almost nine out of ten families in these areas own TV sets. In spite of this high saturation, eight of the fourteen stations lost money in 1953.

And only six of the eight stations operating in Washington and Chicago, the two pre-freeze four-station markets, were able to show a profit. Of the 108 pre-freeze stations in 1953, 97 reported a profit, and eleven operated at a loss. Ten of these eleven were in the markets with four or more stations.

It would seem that this is the basic problem faced by the UHF station. The financial figures apparently indicate that the problem is not so much one of frequencies as of how many stations a market can support.

Income from national spot, with the exception of a few of the country's smallest markets, accounts for the largest share of the stations' revenue. Local income is next in importance, and for most stations, the networks account for between 20% and 30% of total sales.

The average for pre-freeze stations shows their sales dollars breaking down this way: 22.8% from the networks, 46.3% from national spot advertisers, and 30.9% from local billings.

INDIVIDUAL TV MARKET DATA, 1953

TV Markets ¹	Sale of Station Time To:			Total Revenues ³	Total Expenses (\$ Thousands)	Income (Before Federal Income Tax)
	Networks	National Spot	Local			
		Advertisers ²	Advertisers ²			
		(\$ Thousands)				
New York, N. Y.	\$6,458	\$20,934	\$6,570	\$33,819	\$24,680	\$9,139
Los Angeles, Calif.	2,458	8,380	9,407	20,731	21,490	(759)
Chicago, Ill.	3,368	9,022	5,624	20,449	14,872	5,577
Philadelphia, Pa.	2,834	5,447	3,708	12,288	8,053	4,235
Detroit, Mich.	2,063	4,691	4,730	11,041	6,215	4,826
San Francisco, Calif.	1,379	2,996	3,840	7,846	4,737	3,109
Cleveland, Ohio	2,219	3,064	2,010	7,836	5,212	2,624
Boston, Mass.*	—	—	—	7,785	4,001	3,784
Minneapolis-St. Paul, Minn.	1,266	2,051	2,172	5,717	3,801	1,916
Baltimore, Md.	1,756	1,759	2,603	5,688	3,742	1,946
Cincinnati, Ohio	1,444	1,974	1,622	5,430	4,245	1,185
Pittsburgh, Pa.	933	2,415	1,893	5,130	2,444	2,686
St. Louis, Mo.	1,113	2,059	1,724	4,400	2,216	2,184
Milwaukee, Wisc.	865	2,426	1,178	4,021	1,744	2,277
Columbus, Ohio	1,033	1,691	1,187	3,796	2,878	918
Kansas City, Mo.	829	2,234	480	3,290	2,101	1,189
Atlanta, Ga.	877	1,313	1,184	3,195	2,198	997
Dayton, Ohio*	—	—	—	3,152	2,236	916
Louisville, Ky.*	—	—	—	2,974	1,914	1,060
Washington, D. C.	1,453	2,367	1,968	5,678	4,839	839
Oklahoma City, Okla.*	—	—	—	2,178	1,324	854
Denver, Colo.	303	794	954	2,035	1,866	169
Norfolk-Portsmouth, Va.*	—	—	—	1,660	1,072	588
Phoenix, Ariz.*	—	—	—	1,307	1,329	(22)
Albuquerque, N. Mex.	115	132	233	491	513	(22)
Columbia, S. C.	12	80	122	225	284	(59)
Total 26 TV Markets	\$38,001	\$84,167	\$59,562	\$182,162	\$130,006	\$52,156
195 Other TV Markets	\$21,912	\$40,151	\$28,912	\$89,175	\$70,455	\$18,720
Total 221 TV Markets	\$59,913	\$124,318	\$88,474	\$271,337	\$200,461	\$70,876

¹ Stations with less than \$25,000 time sales report only revenues and total expenses.

² Before commissions to agencies, representatives and others.

³ Total revenues consist of time sales less commissions plus talent and program material sales.

⁴ Includes Hampton, Virginia.

* One station in Oklahoma City and two stations in each of the other starred markets reported \$25,000 or more in time sales, and data for these stations is included in first total line.

PRE-FREEZE TV STATIONS CLASSIFIED BY INCOME GROUPINGS, 1952-1953

Income (before Federal income tax)	1953	1952
\$1,500,000 and over	13	12
1,000,000 — 1,500,000	13	5
600,000 — 1,000,000	26	18
400,000 — 600,000	17	16
200,000 — 400,000	16	27
100,000 — 200,000	5	9
Less than 100,000	7	7
Total Stations	97	94
Median Income	\$654,000	\$450,000
Loss of:		
Less than \$100,000	3	5
100,000 — 200,000	3	3
200,000 — 400,000	1	3
400,000 — 800,000	4	—
800,000 and over	—	3
Total Stations	11	14
Median Loss ¹		

¹ Median loss not computed because of small number of stations involved.

If you use TV film you need BONDED TV film service!

**Saves You Money, Worry
and Mistakes!**

**COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS**

Shipping • Splicing • Routing,
Scheduling, Print Control
Records • Examination,
Repair, Cleaning, Report on
Print Condition • Storage
Supplies, Equipment



BONDED

TV FILM SERVICE

LOS ANGELES • NEW YORK

904 N. La Cienega 630 Ninth Ave.
BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

BMI

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music • Aid in music clearance • Help protect music ownership rights • Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the
TV Music Story today

Call or write

BMI TV FILM LICENSING
DEPARTMENT

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Business Is Good, But . . .

BREAKDOWN OF REVENUES OF PRE-FREEZE TV STATIONS, 1953

Broadcast Revenues	Total Stations	Percent Derived From		
		Networks	National Spot Advertisers	Local Advertisers
Less than \$500,000	2	29.7	27.9	42.4
500,000 — 750,000	6	35.4	39.0	25.6
750,000 — 1,000,000	8	26.0	41.7	32.3
1,000,000 — 1,250,000	12	26.8	41.4	31.8
1,250,000 — 1,500,000	14	30.0	39.9	30.1
1,500,000 — 2,000,000	17	25.6	44.1	30.3
2,000,000 — 2,500,000	16	21.6	44.1	34.3
2,500,000 — 3,000,000	8	19.2	49.7	31.1
3,000,000 and over	25	20.7	49.4	29.9
Total	108	22.8	46.3	30.9

CHANGES IN INCOME, 1952-1953, OF 108 PRE-FREEZE TV STATIONS¹

Stations Reporting	Number of Stations
Increased loss in 1953	4
Decreased income in 1953	18
Income in 1952 and loss in 1953	1
Decreased loss in 1953	6
Loss in 1952 and income in 1953	4
Increased income in 1953	75
Total	108

¹ In operation for full year during 1952 and 1953.

NETWORK REVENUES, EXPENSES, INCOME (INCLUDING OWNED AND OPERATED STATIONS)

	1953 Broadcast Revenues	1952 Broadcast Revenues
AM	\$ 92,600,000	\$ 95,800,000
TV	231,700,000	180,200,000
Total	<u>\$324,300,000</u>	<u>\$276,000,000</u>

	Broadcast Expenses	
	1953	1952
AM	\$ 83,200,000	\$ 85,600,000
TV	213,700,000	170,300,000
Total	<u>\$296,900,000</u>	<u>\$255,900,000</u>

	Broadcast Income (Before Federal Income Tax)	
	1953	1952
AM	\$ 9,400,000	\$ 10,200,000
TV	18,000,000	9,900,000
Total	<u>\$ 27,400,000</u>	<u>\$ 20,100,000</u>

Note 1: AM data include the operations of 16 network-owned stations in 1953 and 18 stations in 1952.

Note 2: TV data include the operations of 15 stations in 1952 and 16 stations in 1953.

PRE-FREEZE TV STATIONS REPORTING INCOME OR LOSS, 1953 (CLASSIFIED BY NUMBER OF STATIONS IN COMMUNITY IN 1952)

Number of Pre-Freeze Stations in Community in 1952:	Number of Stations Reporting	
	Income	Loss
40 one station communities	40	—
11 two station communities	22	—
8 three station communities	23	1
2 four station communities	6	2
2 seven station communities	6	8
Total	97	11

PER-STATION BROADCAST REVENUES (92 PRE-FREEZE TV STATIONS) 1953

	Average Per Station
From network time sales	\$ 449,130
From spot sales	847,859
From local sales	619,576
Total	<u>\$1,916,565</u>

¹ Excludes 16 stations owned and operated by networks.

BREAKDOWN OF BROADCAST REVENUES (4 NETWORKS AND 260 TV STATIONS WITH \$25,000 OR MORE TIME SALES) 1953

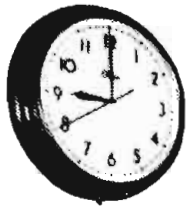
	Total 4 Networks and 260 TV Stations
From network time sales	\$171,900,000
From spot sales	124,318,000
From local sales	88,474,000
Total	<u>384,692,000</u>

NETWORK AND STATION BROADCAST REVENUES, EXPENSES AND INCOME 1952-1953

	1953	1952
Revenues	\$432,700,000	\$324,200,000
Expenses	364,700,000	268,700,000
Income (before Federal Income Tax)	68,000,000	55,500,000

¹ 4 TV networks and 16 owned and operated stations; 92 pre-freeze and 226 post-freeze TV stations (114 VHF, 112 UHF).

² 4 TV networks and 15 owned and operated stations; 93 pre-freeze and 14 post-freeze TV stations.



BIGGEST SWITCH

IN TV HISTORY

Bell System technician stands by to switch Light's Diamond Jubilee program to television's largest single audience.

It was Sunday, October 24.
The largest commercial television hook-up in history was only a few seconds away.

At nine o'clock EST the switches were thrown . . . and for two hours the television networks carried Light's Diamond Jubilee program to more people than have ever before watched a single event as it occurred.

This is still another milestone in the development of the Bell System television network that only six years ago consisted of less than 1000 channel miles. Today that network adds up to more than 61,000 channel miles.

The job of building more facilities— and of adapting existing channels to carry color —will continue to keep pace with the television industry's rapidly growing needs.

*Providing transmission channels
for intercity television
today and tomorrow*



BELL TELEPHONE SYSTEM

MCCANN ERICKSON

"We find TELEVISION Magazine's circulation data extremely useful . . . it's essential information."

J. WALTER THOMPSON

"Here in Chicago, it's been our policy to use your market data and set figures."

TED BATES

"Your receiver estimates are a great aid in planning schedules for our clients."

KENYON & ECKHARDT

"Your circulation fills a real need for unbiased data. Thanks for helping us furnish our buyers with the facts they need."

LENNEN & NEWELL

"Everyone connected with buying looks at your estimates. Aside from our own research, your data is our basic guide."

N. W. AYER

"Your method of computing circulation should produce the soundest available figures; we've decided to adopt them as a standard for now."

FOOTE, CONE & BELDING

"We have been using your circulation figures extensively. They've been compiled with a great deal of effort and care."

ESTY

"Your circulation report comes closer to what we need than anything else that is generally available. We really do make use of it."

BIOW

"Glad you're doing the job. We know it will help us settle many an otherwise unseizable issue."

MAXON

"We find your set count essential. We've put your data to use in many projects."

EARLE LUDGIN

"Your receiver figures are a basic working tool; we refer to them constantly."

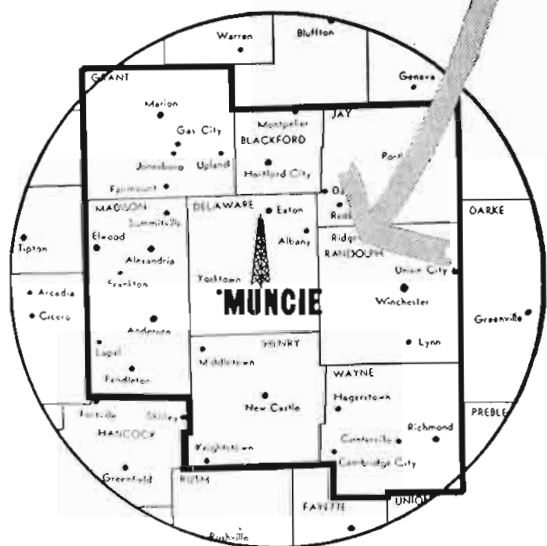
These agency statements are proof-positive of readership. Readership can't be measured by audits which report the number of copies that are printed, not the number of copies that are read. When you advertise in a trade paper, it's the number of your prospects who read it that matters.

And what is more important to you than your receiver circulation? That basically is what you have to sell, what the advertiser must buy. Of the major agencies, 90% rely on TELEVISION Magazine's monthly circulation report for this vital information.

That's why our readership has climbed 38% (according to a Sponsor survey) and why our advertising has jumped 49% in one year.

This acceptance, this vitality, plus the powerful editorial pre-selling that can be done only by an all-TV publication, all add up to this: Your most important customers put their faith in TELEVISION Magazine. Tell your story in the publication your key prospects believe in—TELEVISION Magazine, now in its 11th year of publication.

There's
only **one**
successful way
to sell this
rich, eastern
Indiana
Market...



8-COUNTY AREA
Population—446,200
Buying Income \$654,171,000
70,000 UHF SETS (5-1-54)
ONLY \$225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT - ABC NETWORKS



MUNCIE, INDIANA

It's the Climate That Counts

MAYBE we're abnormally sensitive, or perhaps it's just because we eat too late in the evening, but at *our* dinnertime, eight o'clock, we resent having a toothpaste tell us all about bad breath or a deodorant's revealing the "facts" about under-arm odor. All one has to do now is mention the name "Colgate" to us and our unhesitating word-association is "stink." At least two of the commercials on a recent *Comedy Hour* telecast harped *ad nauseam* on human odors. True, Colgate is the number-one toothpaste in the country—but it got there *before* television.

On another evening a few weeks ago, we were having dinner (I'm sure the agency will point out that we shouldn't be eating at this time of night) when there suddenly appeared before our eyes a closeup of bacteria fermenting. Ipana, the pitch went, can destroy this horrible brew. (Guess we'll forsake all toothpastes and go back to good old-fashioned salt.)

There are "smell" ads in other media, too, of course, but on TV the impact is greater—and so, therefore, is the offense. We'd like to add another "ism" to our language: TV "stinkism."

Advertisers fight hard enough to make sure that their commercials and their spot announcements accompany high-rated programs, but they frequently seem to forget about the importance of the send-off, the *climate*, of the programs. How many advertisers really check on the type of feature film carrying their participations late at night? Do they know beforehand what scenes will surround their commercial? Do they know what commercial will follow and precede them? Have they stopped to realize how such factors can negate their whole sales pitch? They stipulate that their commercial must not be near that of a competitor, but that might be better than being close to a commercial on bad breath or body odors.

A major cause of bad commercial placement is the lack of liaison in many agencies between the programming department, the commercial people, and the media people. One result of this is illustrated by a statement—as shocking a statement as we've run across in a long time—contained in the recent *New Yorker* profile of Pat Weaver. It was a quote from an agency executive, who said he was against Pat Weaver's magazine-insertion concept because it meant that the networks would take over programming control, leaving him and the agency with nothing to create but the commercials.

Unfortunately, this lament is not an unusual one. There are too many who share this executive's attitude. "All we have left is the commercial"—why, hell, the commercial is the very heart of the television business. It is the reason why the agency exists.

Compton's president, Robert Holbrook, makes this point in his article in this issue of *TELEVISION Magazine*, and most agency and advertising people give it lip service. But somewhere along the line, the excitement of producing a network program (or even a local five-minute show) takes the play away from the commercial.

Sure, there's a lot of research being done—perhaps too much. The attitudes of viewers and their recall of commercials are dutifully played back so that bigger and better commercials can be made. And there *are* amazingly good commercials on television. But most commercials, effective as they may be in themselves, are operating under the severest of handicaps: poor placement.

It's our sincere belief that unless more control, more thought, and more research are given to the climate of the commercial, rather than just its *content*, television's increasingly larger share of advertising is going to level off, because a good part of the medium's potential effectiveness will be going down the drain.

Fred Regal