

TELEVISION MAGAZINE

Films for TV

12th year of publication

Bus



Where to slot your show . . .

How and why advertisers use film . . .

Where do they get those prices?

This month Television Magazine de-
votes its pages to a general report on TV film
for sponsors, agencies, and telecasters

Indiana University

AUG 21 1955

Library

It's an Old American Custom . . .



Remember that cool pond of brownish water flecked with leaves . . . the battered old diving board . . . the fun you had there? The swimmin' hole is an American tradition . . . a memory we all cherish . . . a memory of our childhood . . . a tie to the home place.

Just as that memory is a tie to the home place so is our habit of loyalty to local TV programs . . . our faithful viewing of people and programs we feel we know. To advertise on a local TV program is not only a sound custom . . . it's extremely good business.

WSB-TV Atlanta
WBAL-TV Baltimore
WFAA-TV Dallas
KOA-TV Denver
**WTVD Durham
WICU Erie
KPRC-TV Houston

*WHTN-TV Huntington
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
*KCRA-TV Sacramento
WOAI-TV San Antonio

KFMB-TV San Diego
KGO-TV San Francisco
*KTBS-TV Shreveport
KREM-TV Spokane
KOTV Tulsa
KEDD Wichita

ABC Pacific Television Regional Network

*On air - Sept., 1955

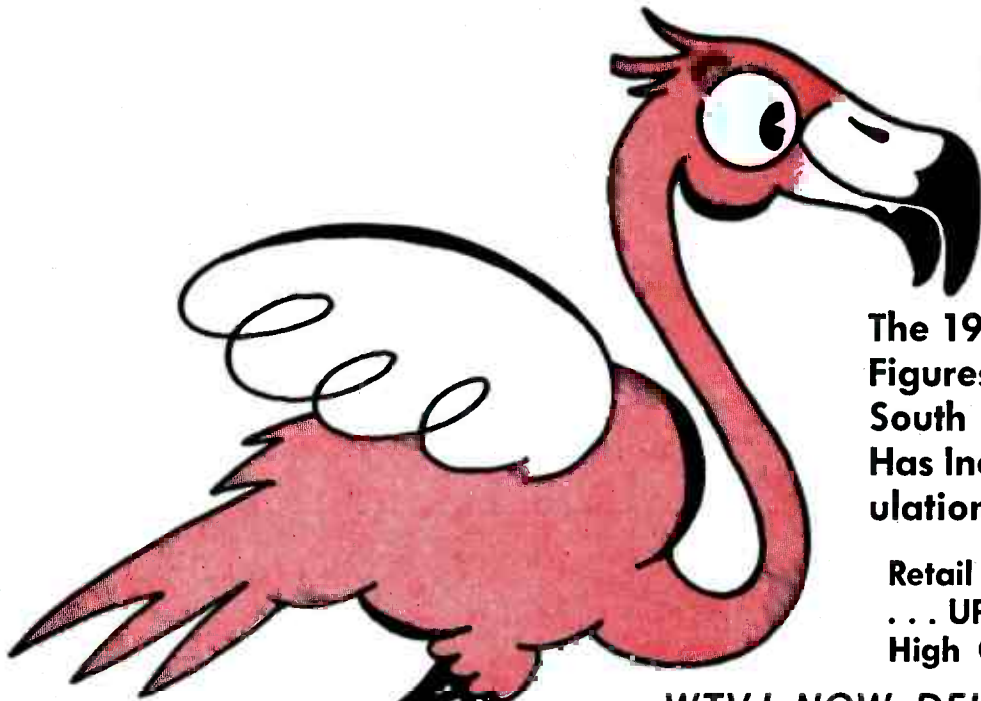
**Petry representation effective September 1st

Edward Petry & Co., Inc.

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

BIGGER

and better!



The 1955 Sales Management Figures Show That The WTVJ South Florida Market Area Has Increased 10.9% In Population Over 1954.

Retail Sales Are Keeping Pace ... UP 8.9% To An All Time High Of \$1,477,290,000.

WTVJ NOW DELIVERS YOUR SALES MESSAGE TO 1,185,200 PERSONS — 363,600 FAMILIES.

Always the Best
but always
improving.

WTVJ is the ONLY TV Station giving you complete coverage of the Fabulous South Florida Market.

CONTACT YOUR FREE & PETERS COLONEL NOW



Basic Affiliate

WTVJ

Channel 4

MIAMI

FLORIDA'S FIRST TELEVISION STATION
100,000 Watts Power—1,000 ft. Tower

EVERY DAY

EVERY WEEK

EVERY MONTH

**KGUL-TV's audience
continues to grow and grow***

*The average audience is increasing with each report. According to Telepulse, KGUL-TV's share of audience . . . sign on to sign off . . . increased 15.3% in May over April 1955.

(Telepulse, Houston-Galveston Metropolitan Area May 1955)

**NOW—MORE THAN EVER—THE
"BEST BUY IN TEXAS"**



GULF TELEVISION COMPANY GALVESTON, TEXAS

REPRESENTED NATIONALLY BY
CBS TELEVISION SPOT SALES



OUT OF THE JUNGLES OF DEEPEST AFRICA

COMES



"Sheena Queen of

With a true-to-the-jungle supporting cast who will appeal to audiences of all ages!!

"Bob" THE HUNTER (CHRISTIAN DRAKE)

"Chim" THE CHIMP HIMSELF

and thousands of natives and wild beasts in fast, smashing action.

Throbbing Tom Toms — scheming savages — ferocious animals — lost gold mines — rogue elephants — all the splendor, mystery, adventure that points this series as tops in its category!

EXECUTIVE PRODUCERS:

DON W. SHARPE

the man who entertains 100,000,000 people weekly!

WILLIAM NASSOUR

A Nassour Studio Production



THE MOST EXCITING, THE MOST THRILLING, *New* TELEVISION SERIES



Audience-thrilling action in every half hour episode

SHEENA outwits the ivory smugglers!

SHEENA captures the dangerous leopard men's chief!

SHEENA finds the stolen idol's eye!

SHEENA traps a renegade native!

SHEENA matches her jungle skill against a rogue elephant!

and many more spine-tingling action plots

NEVER BEFORE A SERIES WITH SUCH ... • AMAZING AUDIENCE APPEAL ...

PINE-TINGLING STORIES ... • POWERFUL MERCHANDISING ... • COMPELLING CONSUMER CONTEST ...

"SHEENA, Queen of the Jungle" is a "NATURAL" for every product a family wants to EAT... DRINK...PLAY WITH...WEAR...

For everything a FAMILY NEEDS!

Queen of the Jungle" Starring **IRISH McCALLA**

Here's how Sheena helps you

REACH NEW SALES RECORDS IN EVERY MARKET!

- Up to 50,000 free premiums for every market
- Gigantic point-of-sale program with many powerful advertising aids
- Audience-building promotion
- Jungle safari contest
- Coordinated commercials
- Guest appearances
- Self-liquidating premiums
- Sharp-shooting field sales program

WRITE • WIRE • CALL FOR AN AUDITION PRINT AND FULL DETAILS!

ABC

FILM SYNDICATION, Inc.

10 East 44th St., New York, SUsquehanna 7-5000

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ABC FILM SYNDICATION

10 EAST 44th STREET, N. Y. Dept. TM1

Gentlemen: I'm in a rush for an audition print and full details on your newest series... "SHEENA, QUEEN OF THE JUNGLE".

NAME _____

COMPANY _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

12th year of publication

TELEVISION MAGAZINE

JULY, 1955 · VOLUME XII, NUMBER 7

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MARKET DATA and set circulation for every TV market—these exclusive features will appear in TELEVISION MAGAZINE's Market Book, to be published soon. This year, two new features have been added: An alphabetical directory of states and their counties showing the set count for each, and *Sales Management's* families figures, updated to August 1. Computed according to the full coverage area of every TV market, the Market Book's population, families, retail sales, and Effective Buying Income figures differ substantially from the corresponding totals for standard metropolitan county areas.

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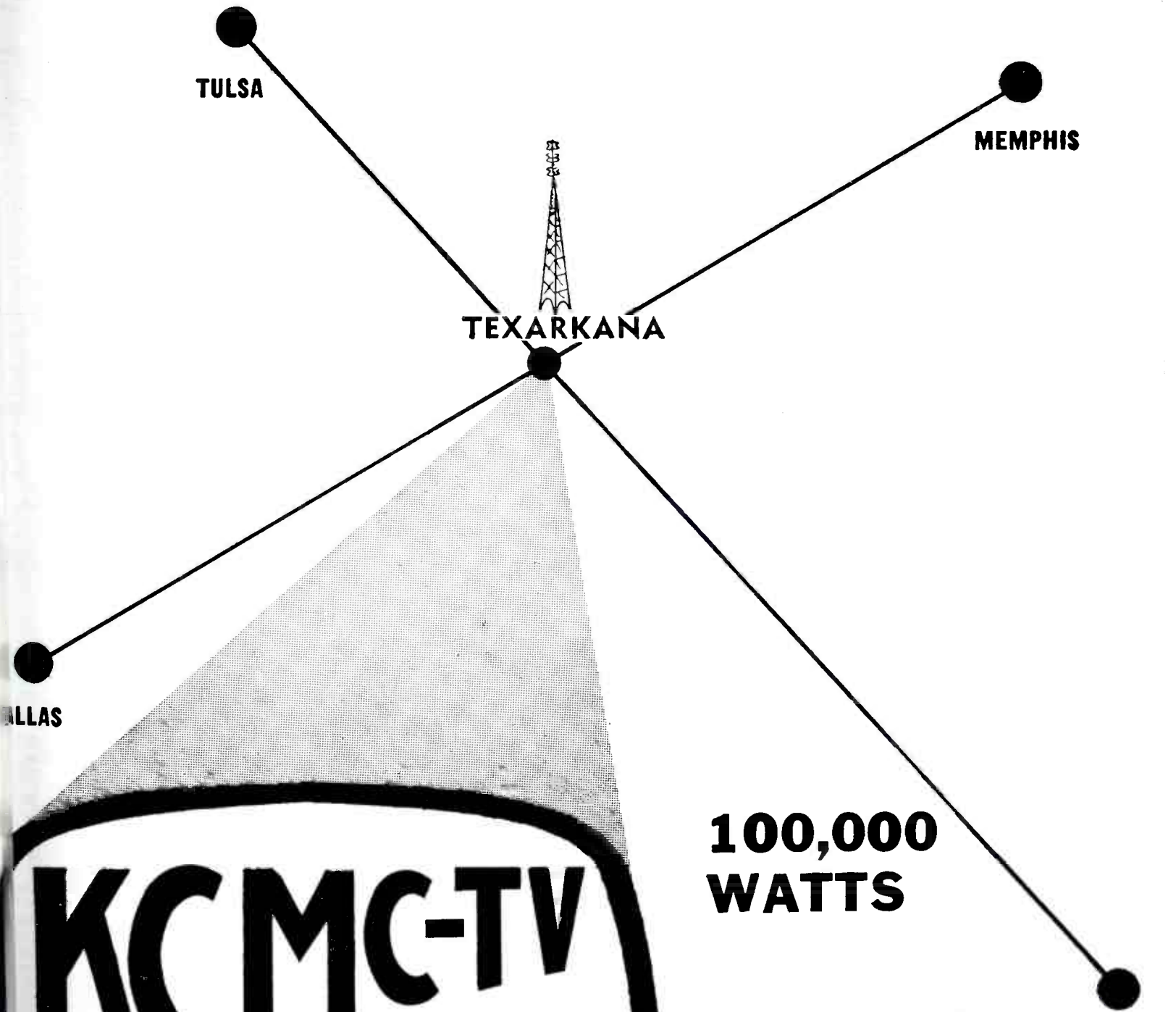
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The Only MAXIMUM POWER

Station Between

DALLAS AND MEMPHIS - - - - 423 miles

TULSA AND NEW ORLEANS - - 553 miles



DALLAS

TULSA

MEMPHIS

TEXARKANA

NEW ORLEANS

KCMC-TV

TEXARKANA
TEXAS—ARKANSAS

Channel 6

100,000 WATTS

CBS—ABC INTERCONNECTED

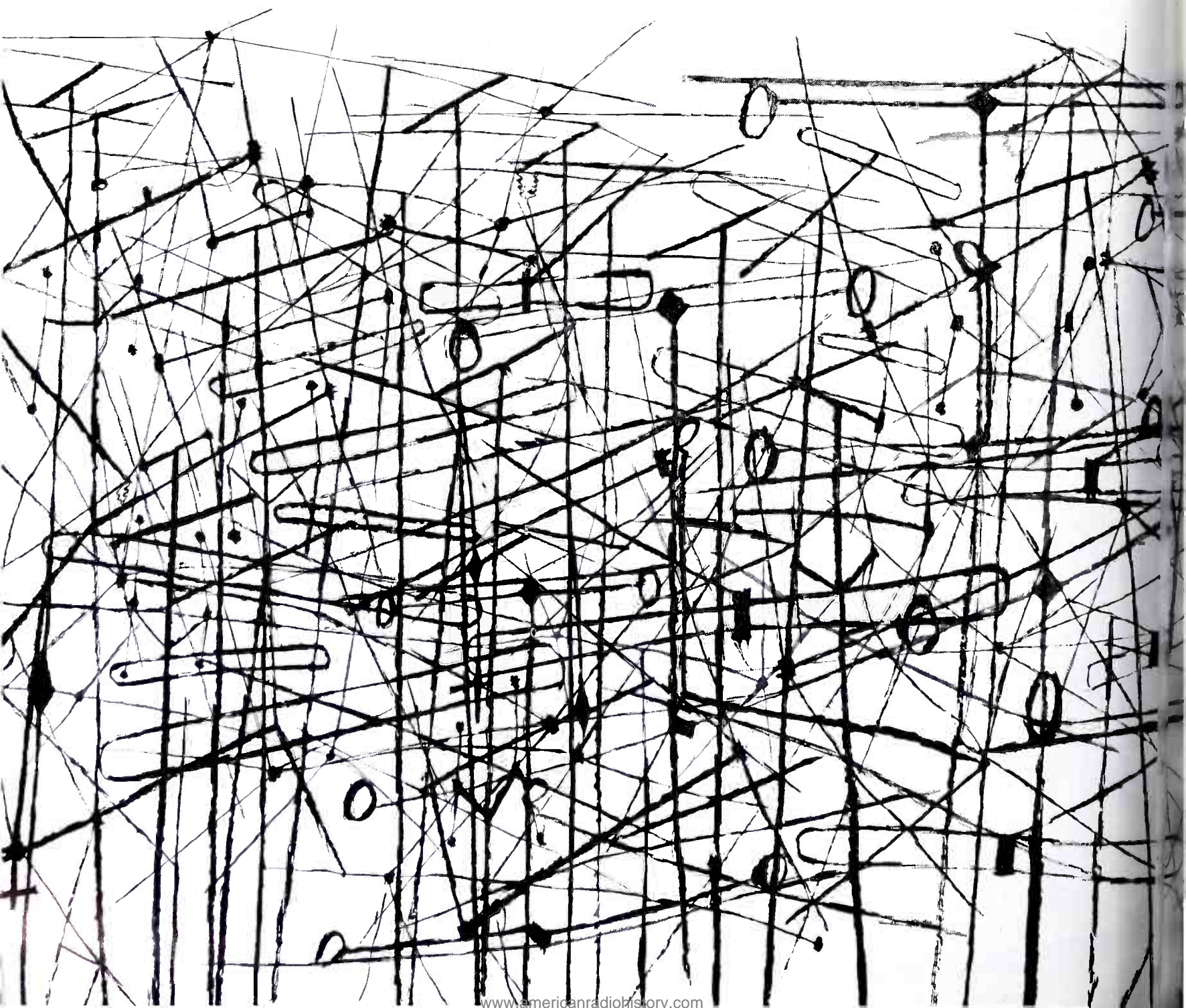
Represented by
VENARD, RINTOUL and McCONNELL, Inc.
Walter M. Windsor, General Manager

Harvest

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spends more time watching its screen than ever—5 hours and 20 minutes a day.



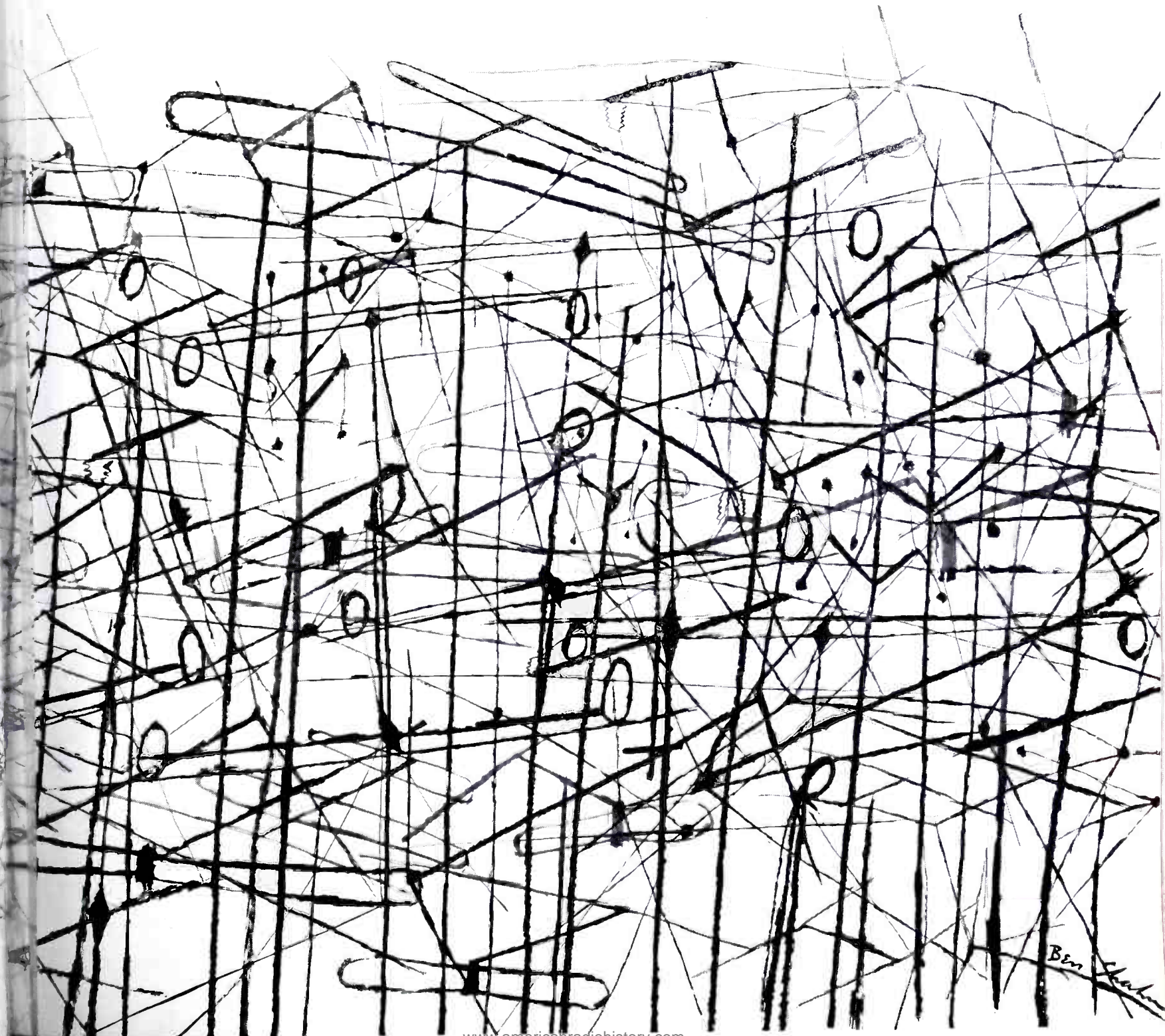
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested \$165,268,000 over the past 12 months—a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

THE CBS TELEVISION NETWORK



KPRC-TV

. . . 5 YEARS OLD THIS MONTH

**And Still
FIRST
In Houston!**



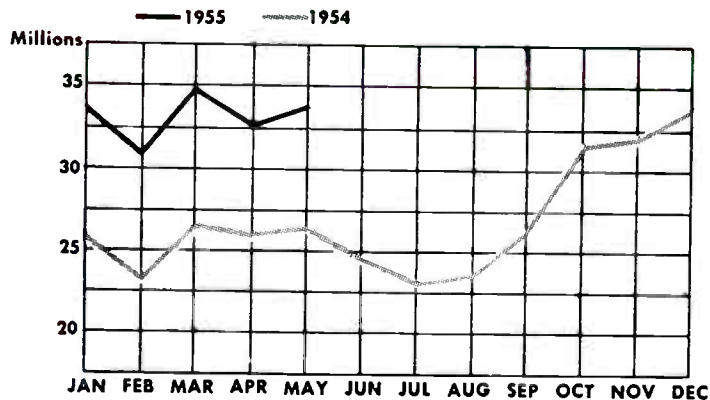
KPRC-TV

Channel 2 • Houston
Jack Harris, Vice President and General Manager
Represented Nationally by Edward Petry & Co.

July, 1955

Television has taken a definitive lead as the major national advertising medium, according to data from TvB. National advertisers' investments now are running at an annual rate of \$841 million. By comparison, national expenditures in newspapers, also at the highest rate ever, will reach only \$650 million this year. . . . Signs of slight summer slump: Set production and sales for May are off sharply from April, though still comfortably ahead of the 1954 rate. . . . A lower level of sets in use, also seasonal, is reflected in a slight rise in TELEVISION MAGAZINE's network cost-per-thousand index (see below). However, network billings for May were approximately 2% above the preceding month and 29% above May, 1954. This is indicative of what promises to become the biggest-volume summer TV has yet enjoyed.

TV NETWORK BILLINGS



	May, '55	May, '54
ABC	\$ 3,606,427	\$ 2,411,656
CBS	16,028,800	11,488,168
DuM	273,640	988,350
NBC	13,591,687	11,033,987
Total	\$33,500,554	\$25,922,161

Source: PIB

TV VIEWING WEEKEND-EVENING SETS-IN-USE FOR MAY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time						FOR NETWORK BUYERS % Sets-in-use by EST	
	Eastern Time Zone		Central Time Zone		Pacific Time Zone		Total U. S.	
	Sat.	Sun.	Sat.	Sun.	Sat.	Sun.	Sat.	Sun.
7 PM	37.3	49.3	55.0	50.1	52.6	66.7	33.1	46.9
8 PM	57.1	65.1	57.2	52.8	58.9	73.7	51.0	56.0
9 PM	62.5	61.2	53.0	48.9	60.3	65.9	58.0	57.0
10 PM	52.6	43.5	41.5	40.0	45.3	41.6	52.8	48.6
11 PM	30.0	21.0	25.4	12.2	26.3	16.1	37.4	34.3

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR MAY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Total U. S.
7 AM	7.1	9.9	4.0	4.1
8 AM	13.1	9.9	4.1	10.3
9 AM	8.4	11.7	4.6	7.7
10 AM	13.3	14.2	7.5	11.5
11 AM	14.3	7.4	5.6	12.8
12 NOON	16.5	11.9	15.1	12.1
1 PM	9.4	10.7	6.5	9.8
2 PM	9.3	10.1	6.0	9.3
3 PM	11.4	9.3	11.6	11.3
4 PM	11.1	11.9	8.6	9.9
5 PM	15.0	16.7	17.8	12.9

Source: ARB (May, 1955)

TV CIRCULATION

No. of U. S. TV homes (7/55)	36,288,500
% of U. S. homes owning sets (7/55)	76%
No. of commercial stations in U. S. and possessions (6/55)	414
No. of TV markets (6/55)	244

Source: TELEVISION MAGAZINE

TV RECEIVERS

	May, '55	May, '54
Production	467,394	396,287
Retail Sales	416,908	308,728

Source: RETMA

\$
3.23
NETWORK COST PER THOUSAND **\$**

This month's network cost-per-thousand index stands at \$3.23, up 8.4% from last month's \$2.98.

This index is based on all sponsored shows telecast by the networks in the 9:30-10-p.m. period for the April week rated by ARB. This base provides a representative group of shows (19 this month) and permits month-by-month comparison.

The index is *not* the average of individual c-p-m's. Time and program costs for the 19 shows were computed, and this cost figure was divided by the total number of homes reached by the programs. The result was then divided by three to obtain a c-p-m per commercial minute.

WWJ-TV

is the

showplace

of Detroit!

*In Detroit . . .
You Sell More
on channel*

4



- Beautiful studios to produce beautiful shows
- Largest, most useful facilities of any Michigan station
- A personality staff of on-the-screen and behind-the-screen experts

So trust your TV advertising budget for the entire Detroit and Southeastern Michigan market to the SHOWplace station that's best equipped to sell your products to show-loving millions who spend over \$7-billion annually.

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

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

LONGSHOTS

PAY-TV DECISION TWO YEARS AWAY, Washington insiders say. That's their guess on how long it will take to run through public hearings, demonstrations, and procedural fencing—and it all will wind up in FCC decision that commission has no authority under existing law to license paid service on present channels. This will put whole matter up to Congress, where opponents of fee TV already have introduced legislation to prohibit programs on now-free facilities.

WATCH FOR REALIGNMENT OF ENTIRE DU MONT ORGANIZATION, with Dr. Allen B. Du Mont moving up to chairman of board. Company definitely is getting out of network business, but future ownership of its two o-and-o's, WTTG and WABD, is uncertain. Logical prospect is Paramount Pictures, which holds 25% of Du Mont stock and therefore is considered by FCC to control three stations, third being its own KTLA. Speculation is that Paramount is out to get full roster of seven stations, with or without Du Mont pair.

EXTENT OF NETWORKS' RELIANCE ON FILM is indicated by fact that 50% of NBC prime-time shows were on film during week of June 27-July 3. CBS that week ran 40% celluloid between 7:30 and 10:30 p.m.; ABC, 30%. Come fall, percentage will climb. Approximately 50 shows will be filmed, compared to this year's 40-plus.

COSTUME DRAMAS ARE LATEST FILM TREND. Such shows as Robin Hood, Scarlet Pimpernel, Count of Monte Cristo, and Long John Silver making fall debuts. Service dramas favored too, with Navy Log and Uncommon Valor set, and pilot films of Coast Guard, Air Force and submarine series making rounds. Expect, too, more comedy shows aimed at children, as result of successful TV revival of Our Gang.

NUMBER OF FAMILIES IN EACH U. S. COUNTY, as of August 1, will be available for first time in TELEVISION MAGAZINE'S August Market Book. These projections from first-of-year figures were calculated by Sales Management especially for this volume. Will provide an indication of rate of population growth in TV markets. In some areas, such as Miami and San Diego, rate of expansion is as high as 1% each month. Set count, retail sales, and effective buying income of every TV county will be reported in the Market Book.

LOOK FOR UPSWING IN SUNDAY VIEWING NEXT SEASON, sparked by NBC's 4-5:30 p.m. super-show group: monthly Maurice Evans specs, sponsored by Hallmark; semi-monthly Wide, Wide World series; (anticipated) monthly Book-of-the-Month-Club Theater. Strength of Sunday afternoon has been growing over past few seasons. Specs, plus increased use of syndicated fare for Sabbath programming on local level, might put these segments in big time at last.

NOW PRODUCING

Cisco gets the ratings Syndicated Western-Adventure Show

PROGRAM	HOUSTON PULSE FEB 1955	DETROIT ARB FEB 1955	CINCINNATI ARB FEB 1955	BALTIMORE ARB FEB 1955	CHICAGO ARB FEB 1955	San Francisco ARB FEB 1955
'CISCO KID'	30.2	28.1	31.8	27.8	25.3	21.1
SHOW "A"	20.0	16.3	10.1	18.9	9.4	15.1
SHOW "B"	11.2	7.1	15.8	25.2	11.8	★
SHOW "C"	18.4	6.2	★	12.2	★	★
SHOW "D"	15.4	14.7	15.1	★	5.5	21.1

Names of Western-Adventure Shows in comparison chart available on request

- 6th year for Interstate Bakeries in 10 markets
- 6th year for Nolde in Richmond and Norfolk
- 6th year for Wrigley Stores in Detroit

Not Running

FOR FULL FACTS WRITE, PHONE OR WIRE



6th GREAT YEAR!

O. Henry's
Famous Robin Hood
of the Range

"THE
CISCO
KID"



Duncan Renaldo as
"CISCO"



Leo Carrillo as
"PANCHO"

PEOPLE LIKE SHORT STORIES

...and here are 150 of the very best Hollywood has turned out for television. Programming-wise, they are extremely flexible. Sell them to local sponsors, or develop your own programs...like...

*

"TWO ON THE AISLE"

A short story strip every night across-the-board, using a local "host" to introduce and comment on the stories, creating interest and building suspense. or...

*

"SHORT STORY THEATER"

An anthology of four short stories, again using a "host" to introduce and bridge between. One camera, these stories and some imagination are all you need for a top show.

*

"INVITATION PLAYHOUSE"

"LITTLE THEATER"

"THIS IS CHARLES LAUGHTON"

"THE LITTLE SHOW"

distributed by

**STERLING
TELEVISION CO., INC.**

205 East 43 Street, New York 17, New York
OXford 7-2520



props and premiums

A REPORT ON

PRODUCTION, SALES, AND

PROMOTION AIDS

By Tad Reeves

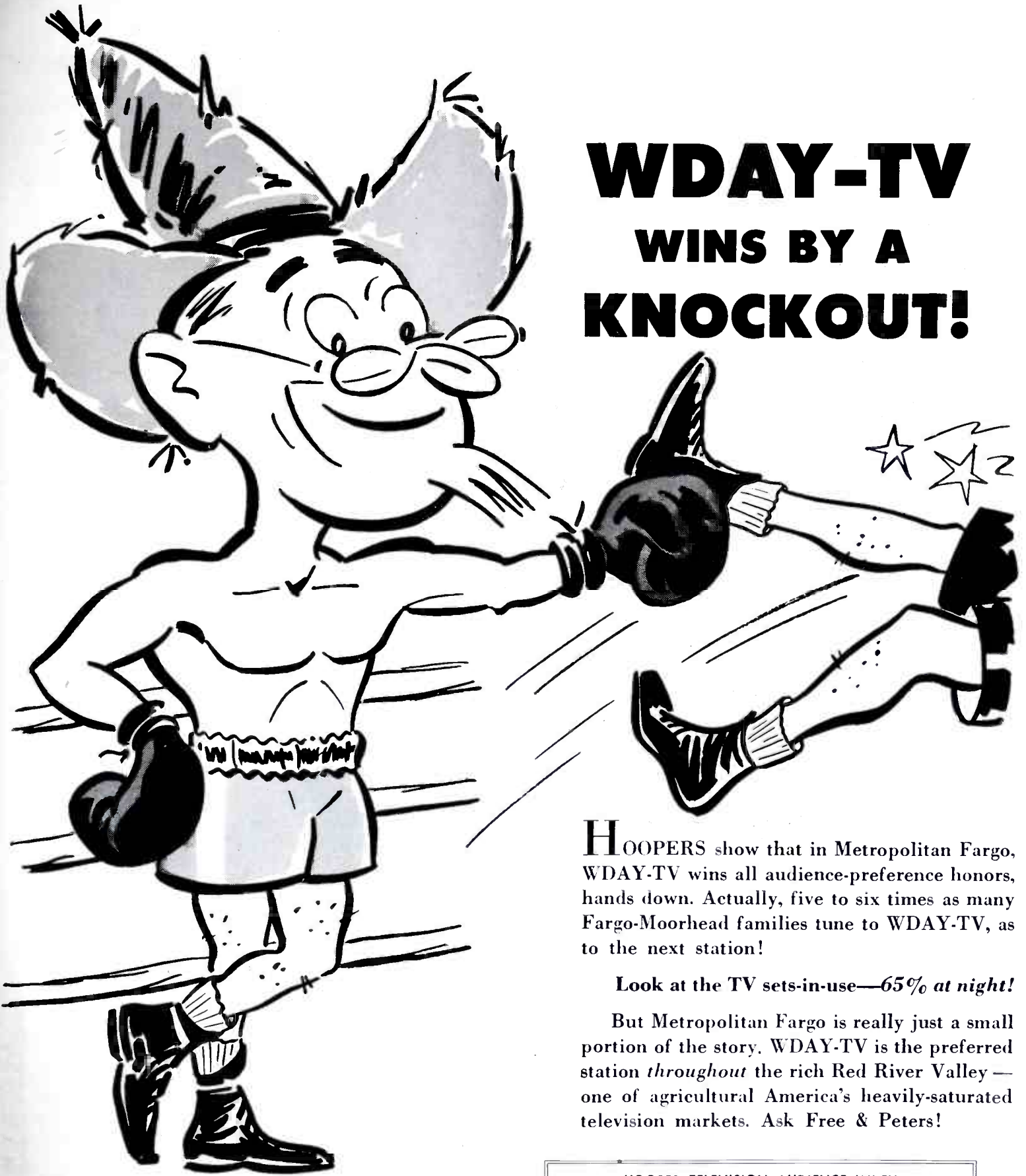
15,000 railroading photos are available for television use. Offered by the public relations department of the Association of American Railroads, this service provides 8" x 10" glossy prints of trains, locomotives, passenger cars, freight services, tracks, track maintenance equipment and structures along right of way, signalling and communication devices, yards, shops, stations, terminals. There's also an extensive historical file, with subjects dating back to the beginning of the industry more than 125 years ago. Service is free, and credits, though appreciated, are not required. Write for free catalogue.

An eye-catching premium for kid and kitchen shows—an intriguing easy-to-assemble cake with candles! Perfect for such festive occasions as birthday parties, anniversaries, and showers, this die-cut cardboard cake is made up of six individual "slices." Each piece is topped by a candle and forms a box for surprises, nuts, candy, prizes, and other take-home souvenirs for party guests. Two sets of six of these "slices" may be combined to make a cake serving 12. The "Best Wishes" inscription appears on each piece and is appropriate for any occasion.

The cake set—six slices and six candles—comes gaily packaged and can be mailed in a 6" x 9" manila envelope. This self-liquidating item is available in lots of 1,000 for \$125.

To page 16





WDAY-TV WINS BY A KNOCKOUT!

HOOPERS show that in Metropolitan Fargo, WDAY-TV wins all audience-preference honors, hands down. Actually, five to six times as many Fargo-Moorhead families tune to WDAY-TV, as to the next station!

Look at the TV sets-in-use—65% at night!

But Metropolitan Fargo is really just a small portion of the story. WDAY-TV is the preferred station *throughout* the rich Red River Valley — one of agricultural America's heavily-saturated television markets. Ask Free & Peters!

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC



FREE & PETERS, INC.

Exclusive National Representatives

HOOPER TELEVISION AUDIENCE INDEX
Fargo, N. D. - Moorhead, Minn. — Nov., 1954

	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

(*Adjusted to compensate for fact stations were not telecasting all hours)



now... **GENE AUTRY**
and **ROY ROGERS**
first run films on...
'TRAILTIME!'

Gene Autry and Roy Rogers full-length feature films, (the best Westerns ever made) are being shown for the first time in this area on Tom Chase's ever-popular "Trail Time" program!

"Trail Time", long the *number one* rated local daytime show in the Omaha-Iowa area, can't help be even better now!

In the last "Hooper Roundup" . . . "Trail Time" drew a whopping 35.0 rating . . . the opposition—8.5!

Let Tom Chase . . . Roy Rogers . . . and Gene Autry ride herd on your product and put it in an average of 103,500 homes reached daily by "Trail Time"!

Contact Fred Ebener, Sales Manager, or your nearest Blair TV man for availabilities.



TOM CHASE
Ranch Boss on "Trail Time."
another of WOW-TV's proven
"ON THE AIR SALESMEN"

WOW TV OMAHA
Channel **6**

Max. Power • CBS • NBC
Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines
A Meredith Station • Frank P. Fogarty, Vice-Pres. & Gen. Mgr.

PROPS AND PREMIUMS From page 14

When speed and a professional look count, use a Vu Board to list scores, weather predictions, election returns, spot news announcements, slogans, and copy points. Developed especially for TV use, the Vu Board is made of heavy plywood cut to the standard three-to-four ratio, edged with metal reinforcement, and flocked to prevent glare. These boards have several vertical rows of type holders, each accommodating up to 12 inches of inch-high letters or numerals.

Boards are made in three standard sizes—34" x 48", 27" x 20", 15" x 20"—with other sizes available by special order. Four fonts of letters and numerals are offered and complete word units may be made as needed. Price list on request.

Bait to catch the big ones! A real attraction for a sports show is this service which gives a 24-hour fishing forecast for your time zone. Originated by Andersen Laboratories for commercial fisheries, this established prediction service boasts a yearly average accuracy of 93%.

Offered to television and radio stations under the name of *When to Go Fishing*, this forecasting service evaluates hour-by-hour fishing conditions according to eight ratings: excellent, good, fair to good, fair, fair to poor, poor, very poor, poor to fair. Andersen gives stations permission to reproduce predictions for audience pick-up or giveaways at no additional cost, provided only that they are not used for resale.

The service cost is based on the station's one-time, Class A station-break rate. Minimum charge is \$10, and minimum order is four weeks.

Greatest idea since the can! A rim-like polyethylene "lip" which snaps on to any soft-drink or beer can and transforms it into a drinking glass. Kan-Kup makes an ideal hot-weather premium.

Kan-Kups are tasteless and odorless and available in six different colors. Packaged in units of six, they retail a \$1, with a 40% discount for lots of a dozen.

Write to Props and Premiums, TELEVISION MAGAZINE, 600 Madison Ave. New York 22, N. Y., for names and addresses of suppliers—or for help with any premium problem.

ARB PROVES

KTBC CHANNEL 7 AUSTIN, TEXAS tv & KANG CHANNEL 34 WACO, TEXAS tv

deliver

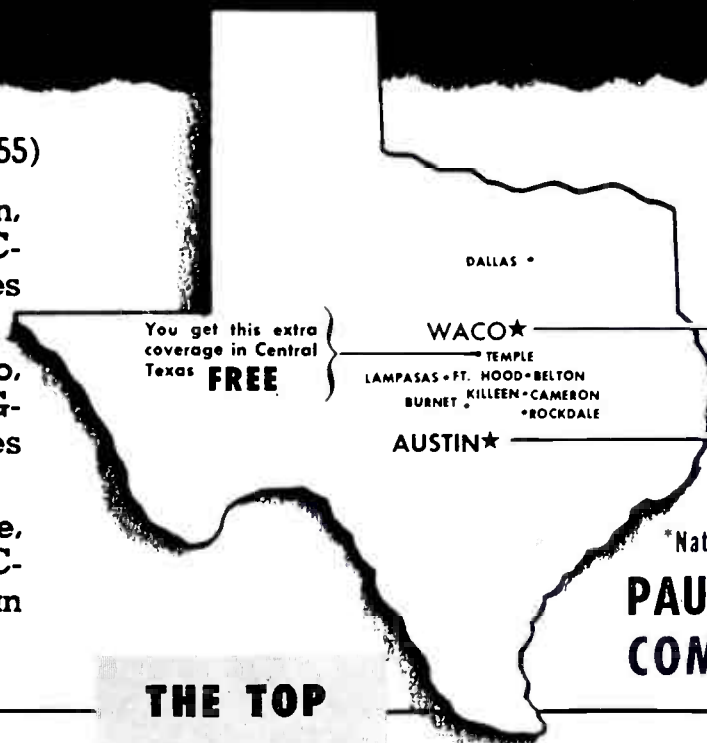
UNDUPLICATED COVERAGE OF CENTRAL TEXAS

According to ARB (March, 1955)

96% of the viewers in Austin, Texas, watch KTBC-TV more than 3 times per week.

75% of the viewers in Waco, Texas, watch KANG-TV more than 3 times per week.

85% of the viewers in Temple, Texas, watch KTBC-TV, Austin, more than 3 times per week.



When you buy **KANG-TV***
WACO, TEXAS

and

KTBC-TV*
AUSTIN, TEXAS

*National Representatives
**PAUL H. RAYMER
COMPANY, INC.**

KTBC-TV

Channel 7 • 245,000 Watts
Austin, Texas
CBS • NBC • ABC • DUMONT

THE TOP
NETWORKS

★
THE TOP
PROGRAMS

KANG-TV

Channel 34 • 18,600 Watts
Waco, Texas
CBS • ABC

SOON
MAXIMUM **316KW**

focus on
PEOPLE

Spotlighted on this page and in "Who's Who in TV Film" (page 48) are the producers and distributors who account for the bulk of programming filmed for television.



Starting anew in TV film are Jack Gross (left) and Phil Krasne (right), who earlier this year sold UTP, the distribution outfit they acquired in 1953, to MCA, then "fired" their production company's biggest customer, Lever Bros., for whom they had shot *Big Town*. Gross-Krasne is now filming *O'Henry TV Playhouse* and *Alias Jimmy Valentine*.



Desilu has ten productions under its flag, pointing up the extent to which talent has become involved in film's business side. Jack Webb (right), head of Mark VII, is another star whose interests go beyond his own vehicle. Similarly, Burns and Allen control McCadden Productions, now producing six packages in addition to their own *Burns and Allen* series.



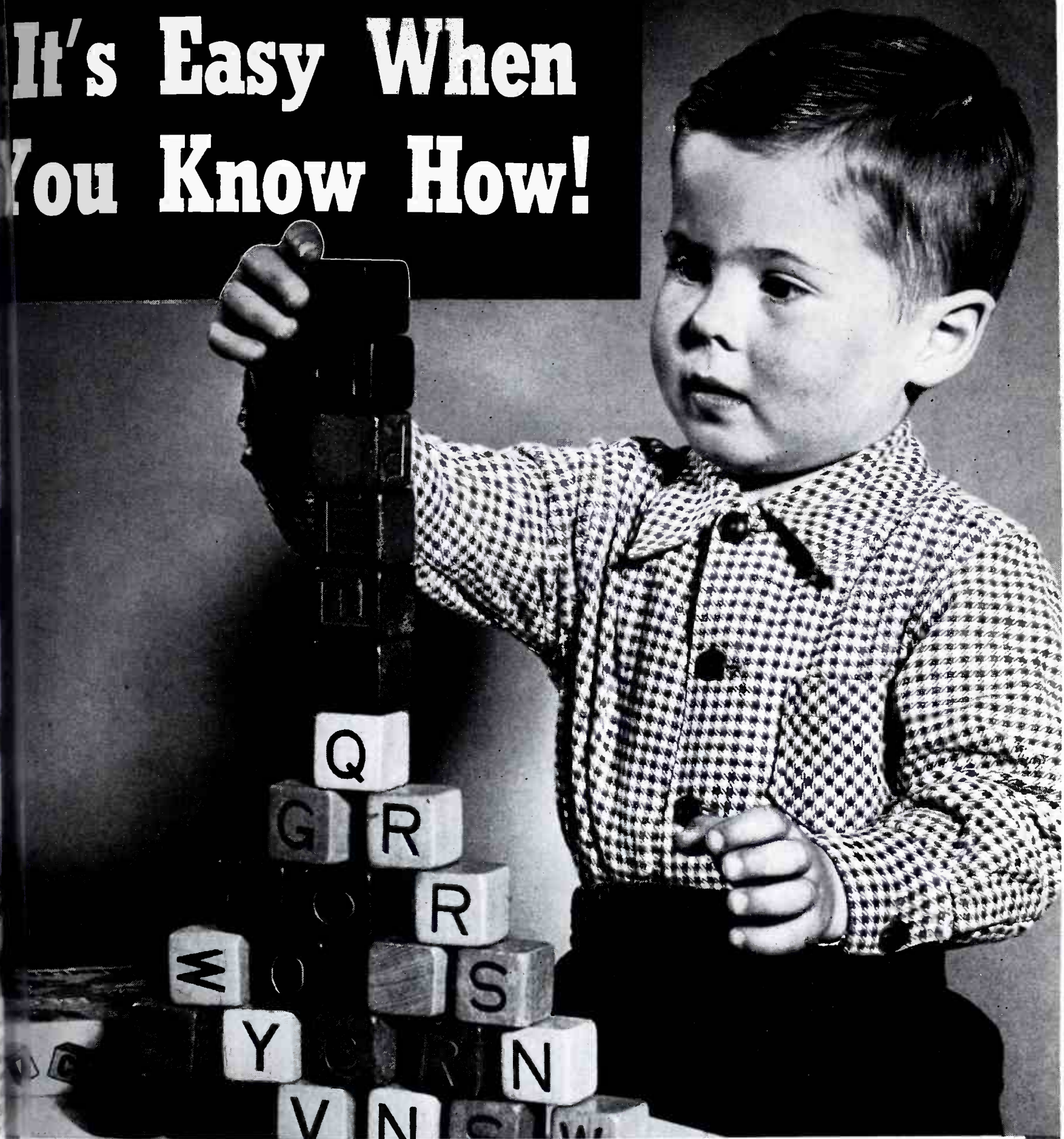
Everyone knows the accomplishments of Walt Disney (left). The unfamiliar face on the right belongs to brother Roy, the businessman behind the scenes of all the Disney enterprises—movies, TV shows, Disneyland park, the merchandising empire.

Biggest single factor in TV film—that's what Thomas F. O'Neil became almost overnight. His "\$25,000,000 bargain" gives him RKO-Radio Pictures' backlog of 400-700 features, its N.Y. and L.A. production facilities—and its theatrical exchanges, too.

Color-shy. Symptomatic of producers' wariness on color is William F. Broidy's return to monochrome after a year of shooting in tint. He feels film and transmission standards are too uncertain to warrant extra cost on budgets already nearing the \$35,000 mark. When Broidy completes his next 13 *Wild Bill Hickoks*, he'll return to production of feature films.



It's Easy When You Know How!



MEREDITH
*Radio and
Television*
STATIONS

KANSAS CITY: KCMO Radio & KCMO-TV

The Katz Agency

SYRACUSE: WHEN Radio & WHEN-TV

The Katz Agency

PHOENIX: KPHO Radio & KPHO-TV

The Katz Agency

OMAHA: WOW Radio & WOW-TV

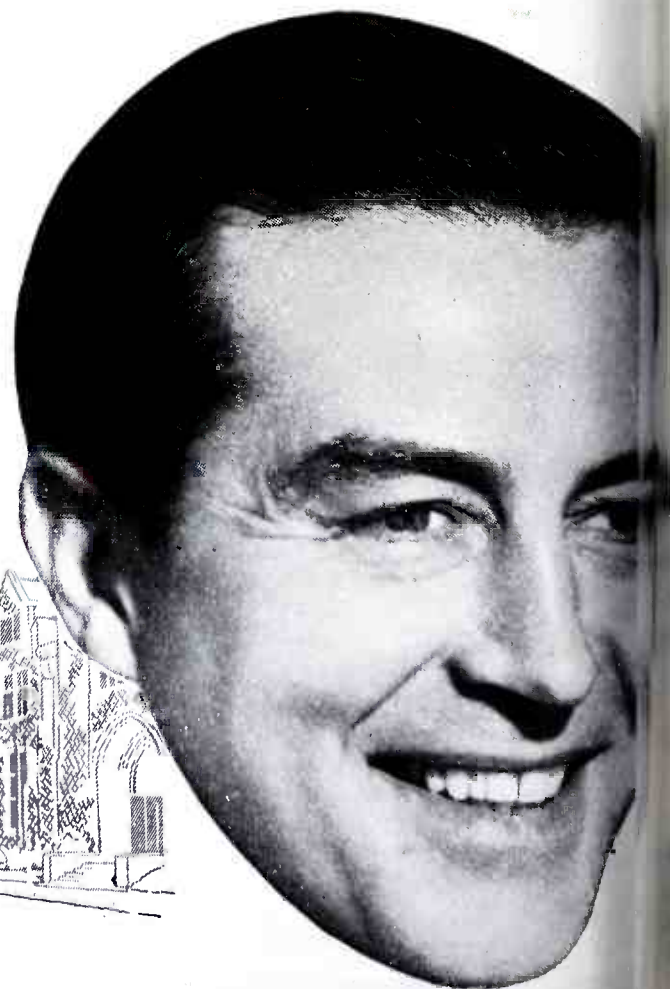
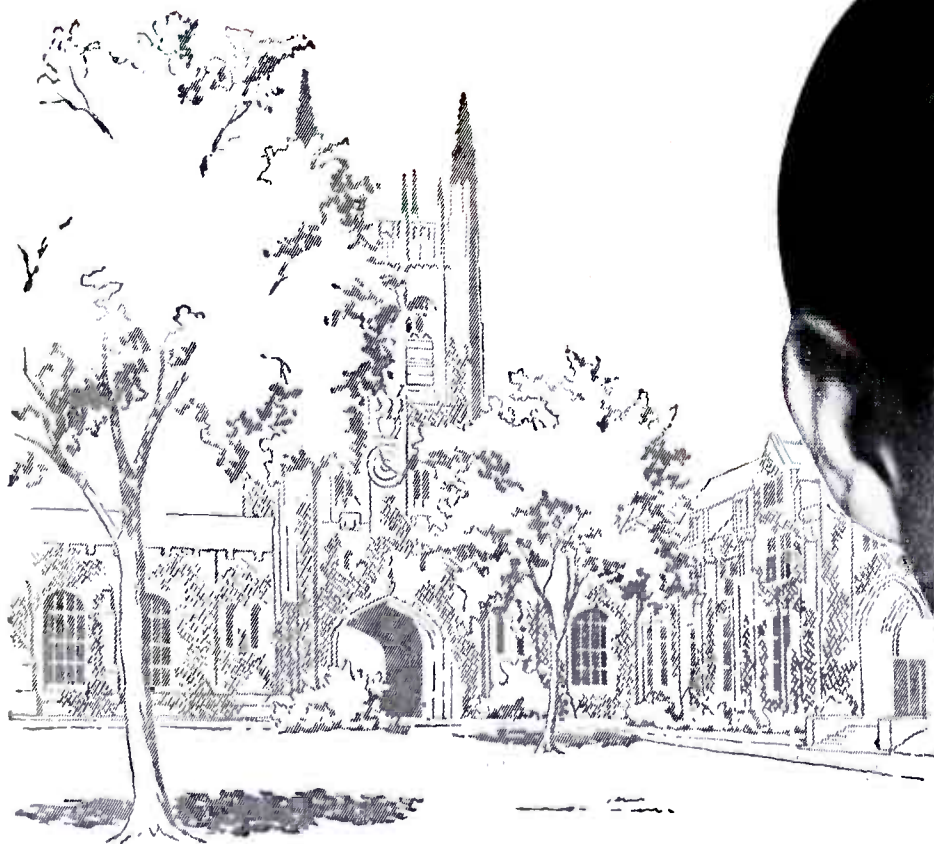
John Blair & Co.
and Blair-TV

Affiliated With **Better Homes** and **Successful**
and Gardens **Farming** Magazines

NOW ...the first **top situat**

THE

RAY MILL



Comedy to hit syndicated TV

*Available first-run
in over 100 markets.
Hilarious half-hour
comedies starring
Ray Milland, one of
America's most
popular actors. Sponsored
for two straight years
by General Electric.*

MILLAND SHOW

52
half-hour
films

*are immediately
available for local
or regional
sponsorship from*



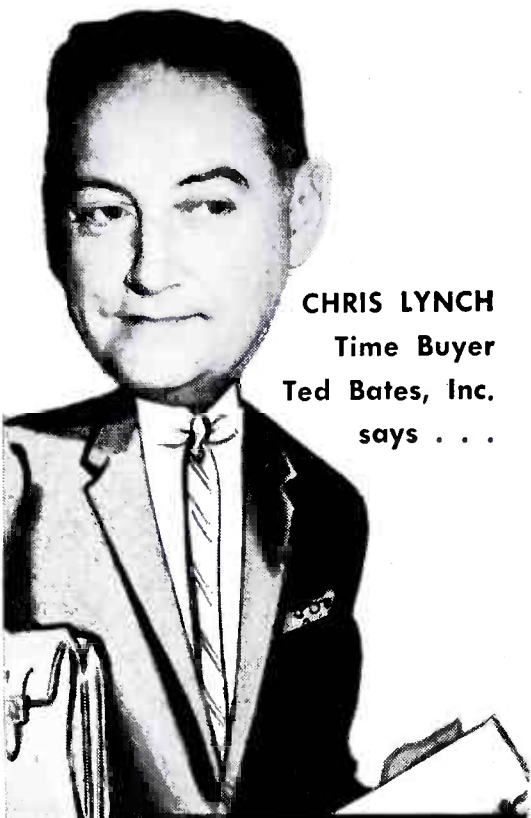
AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

*... Award winner
... starring performance
... Weekend."*

PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

9370 Santa Monica Blvd., Crestview 6-2001

BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS



CHRIS LYNCH
Time Buyer
Ted Bates, Inc.
says . . .

With the average family income figure at \$7,321, according to SM 1955, that's 3rd in the country, WNHC-TV, is unique in the New England TV market. Converted to total purchasing power WNHC-TV is in the center of a 6 billion dollar market. These facts, and there are many more, are the reasons I choose WNHC-TV for results every time.

Compare these facts!

15 County Service Area	
Population	3,564,150
Households	1,043,795
TV Homes	934,448

See Your KATZ Man
Serving Hartford & New Haven areas



Luncheon



with Linnea

While the sparkle was still in the eye . . . while the wonder of it all was still in the mind . . . I decided to have lunch with a few of the agency people who had just attended their first NARTB convention. Nina Flinn (Doyle, Dane, Bernbach), Jack Canning (Sullivan, Stauffer, Colwell & Bayles), and Allan Sacks (J. Walter Thompson) joined Vera Brennan (Scheideler, Beck & Werner) and me to compare notes.

Why do agency people go to these conventions? Well, even a newcomer to the business can answer that—to meet more people and to learn more things than they possibly could at their desks even in twice the time.

As Nina Flinn put it, "I'm expected to know the executives of broadcasting companies and station representatives so that I'm able to call on them when necessary, and how can I get to know them, and get them to know me, unless I go out to these things?"

Jack Canning and Allan Sacks, too, said that meeting people was the most important thing for them. Of course, Vera and I said we were having a fast race to meet the many new people we were seeing for the first time!

Held in Washington, this convention was one of the most impressive and glamorous, even though it might not have had everything in the way of convenience. We discussed the meetings, and if our three "first-timers" seemed slightly embarrassed when they said they had attended few, if any, they needn't have been. It would be too

much to go to all of them, and it takes some time to become accustomed to the seeming confusion of a first convention.

I remember my first convention—after five minutes in a meeting, someone suggested going for a swim and promptly accepted. It never dawned on me to go to any more meetings! At that convention, however, I met many people who were—or have become—since—mighty important to the broadcasting industry. Today, I thoroughly enjoy seeing and hearing them deliver impressive messages and presentations from speakers' platforms . . . Herbie Fellows, Frank Stanton, John Fetzer and dozens of others with whom so many of us seem to have grown up.

It's easier to do business with these "names" when they become regular people, and the newcomers who attend meetings at these conventions today are the ones who will be taking over tomorrow, so they'd best get to know each other.

Those who did attend some of the meetings felt they had learned a great deal about broadcasters' problems. They seemed to think that much of what they had seen and heard at meetings and exhibits could be applied to their own selling as time buyers, making a pitch to an account executive or a client.

I mentioned that, at the convention Frank Silvernail and I had heard some criticism of the lack of agency training given young time buyers who were responsible for deciding for or against



JACK CANNING



NINA FLINN



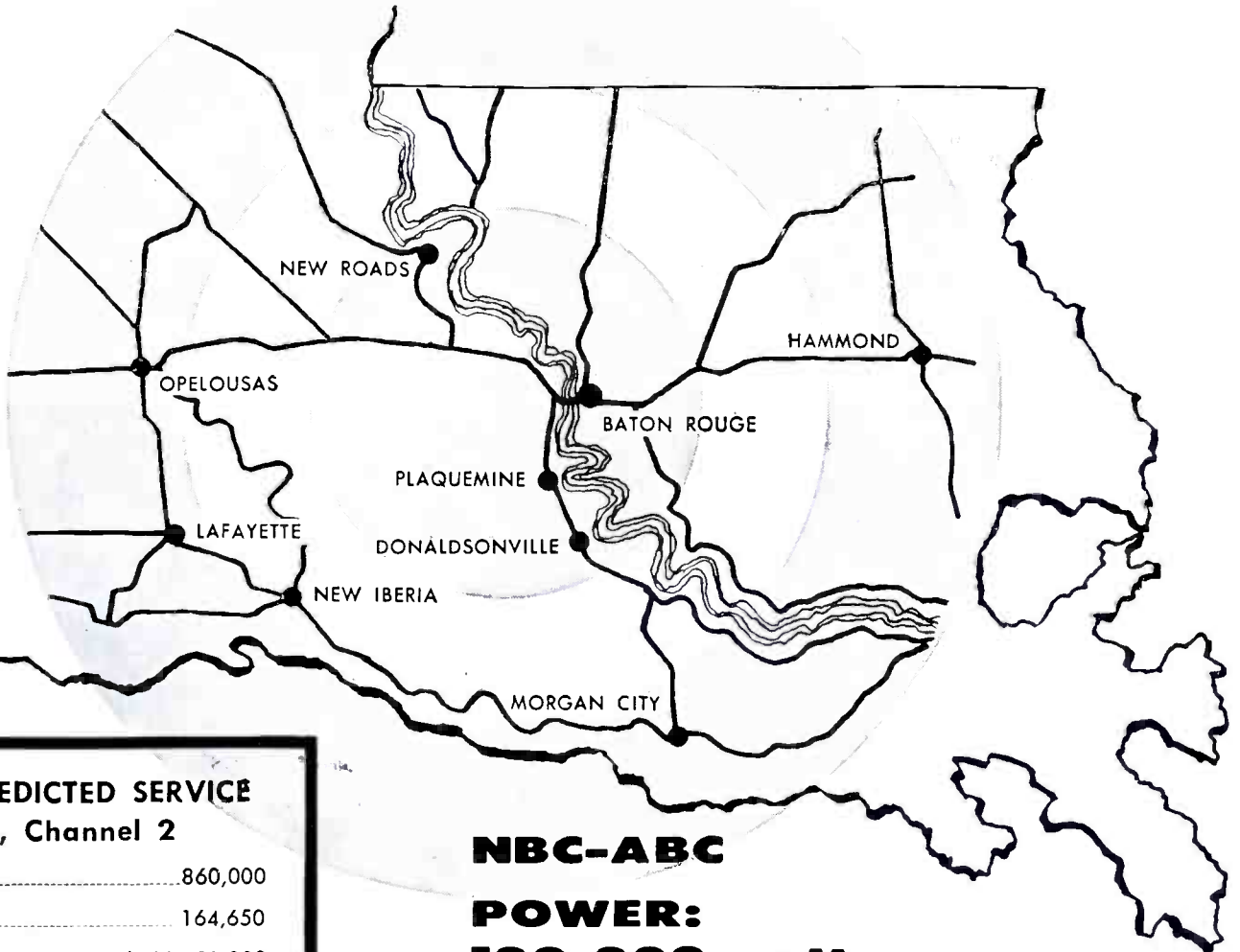
ALLAN SACKS

TARGET • \$899,481,000.00
• Buying Power Market

WBRZ Channel 2

BATON ROUGE, LOUISIANA

The only TV station completely covering the rich heartland of Louisiana. New payrolls — new wealth are generated in Louisiana by OIL, GAS, SULPHUR, SALT, LUMBER, INDUSTRY, AGRICULTURE



MARKET DATA PREDICTED SERVICE AREA* WBRZ, Channel 2

Population	860,000
†TV sets in area	164,650
Effective Buying Power.....	\$899,481,000
Retail Sales	\$580,937,000
Food Sales	\$129,460,000
Automotive Sales	\$122,571,000
Drug Sales	\$ 16,371,000

SOURCE: Sales Management's Survey of Buying Power, 1954

*Class "B" †Television Magazine

NBC-ABC

**POWER:
100,000 watts**

**MORE TOWER:
1001 ft. 6 inches**

**Largest TV Antenna
in the United States
12 Bays — Channel 2**

Represented by Hollingbery

RETAIL SALES: \$580,937,000.00

PAUL COATES'

CONFIDENTIAL FILE

SOLD TO BARDAHL

ON THE VITAPIX STATION LINE-UP
PLUS NEW YORK AND MANY OTHER MARKETS

COAST-TO-COAST • EVERY OTHER WEEK • STARTING IN SEPTEMBER

HURRY

ALTERNATE WEEKS IN MOST
MARKETS STILL AVAILABLE

ACT NOW

All These Guild Shows ...

READY NOW FOR REGIONAL
AND NATIONAL SPONSORS



CONFIDENTIAL FILE

Paul Coates' crusading behind-the-scenes report on America ... with candid closeups of its people and problems. A new and exciting concept in the presentation of dramatized journalism. It's the show all America will soon be talking about.



THE GOLDBERGS

On their 25th anniversary The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life ... with new friends, a new home, and fresh new adventures. Now, all America will love Molly, (the country's greatest saleswoman, too!) more than ever.

GUILD  FILMS

460 PARK AVENUE • NEW YORK 22, N.Y.

IN CANADA: S. W. CALDWELL, LTD., TORONTO

MUrray Hill 8-5365

It's Here! A National and Regional Spot Plan That Combines Program and Time in a Single Package!

VITAPIX PROVIDES THE TIME... AND GUILD PROVIDES THE PROGRAMS



I SPY starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, brings you the true and exciting stories behind history's most famous spies. I SPY sets a new trend for impact in mystery, intrigue and adventure.



INA RAY HUTTON SHOW

The first truly original musical personality to come along in years... and GUILD has surrounded this vivacious bundle of talent with top guest stars. A show that literally sparkles with glamour and gaiety... music and mirth. Nothing like it on TV!

THE VITAPIX STATIONS

- | | |
|----------------------------------|-----------------------------|
| KGNC-TV Amarillo, Texas | KTLA-TV Los Angeles, Cal. |
| WSB-TV Atlanta, Georgia | KDUB-TV Lubbock, Texas |
| WRDW-TV Augusta, Georgia | WMCT Memphis, Tenn. |
| WMAR-TV Baltimore, Md. | KSTP-TV Minneapolis, Minn. |
| WABT Birmingham, Ala. | WSM-TV Nashville, Tenn. |
| WBZ-TV Boston, Mass. | WNHC-TV New Haven, Conn. |
| WGR-TV Buffalo, N. Y. | WDSU-TV New Orleans, La. |
| WMT-TV Cedar Rapids, Ia. | WTAR-TV Norfolk, Va. |
| WBTV Charlotte, N. C. | WKY-TV Oklahoma City, Okla. |
| WGN-TV Chicago, Ill. | WOW-TV Omaha, Neb. |
| WKRC-TV Cincinnati, Ohio | KPHO-TV Phoenix, Ariz. |
| WXEL-TV Cleveland, Ohio | WPTZ Philadelphia, Pa. |
| WDAK-TV Columbus, Ga. | KDKA-TV Pittsburgh, Pa. |
| WBNS-TV Columbus, Ohio | WGAN-TV Portland, Maine |
| WHIO-TV Dayton, Ohio | KOIN-TV Portland, Ore. |
| KLZ-TV Denver, Colo. | WJAR-TV Providence, R. I. |
| WWJ-TV Detroit, Mich. | WSLS-TV Roanoke, Va. |
| WGBS-TV Ft. Lauderdale, Fla. | WHAM-TV Rochester, N. Y. |
| KFJZ-TV Ft. Worth, Tex. | WHBF-TV Rock Island, Ill. |
| WMBV-TV Marinette-Green Bay, Wis | KWK-TV St. Louis, Mo. |
| WFMY-TV Greensboro, N. C. | KSL-TV Salt Lake City, Utah |
| WFBC-TV Greenville, S. C. | WOAI-TV San Antonio, Tex. |
| KPRC-TV Houston, Texas | KRON-TV San Francisco, Cal. |
| KTVH Hutchinson, Kan. | KING-TV Seattle, Wash. |
| WFBM-TV Indianapolis, Ind. | WHEN-TV Syracuse, N. Y. |
| WKZO-TV Kalamazoo, Mich. | WSPD-TV Toledo, Ohio |
| KCMO-TV Kansas City, Mo. | KVOO-TV Tulsa, Okla. |
| WGAL-TV Lancaster, Pa. | KWFT-TV Wichita Falls, Tex. |
| KOLN-TV Lincoln, Neb. | WILK-TV Wilkes Barre, Pa. |

VITAPIX provides *desirable time periods* in all markets selected... on stations with *proved audience leadership*. Single billing... single proof of performance... maximum flexibility. To see how VITAPIX-GUILD coordinated facilities can serve you — contact GUILD FILMS today!

VITAPIX



CORPORATION

460 PARK AVENUE • NEW YORK 22, N. Y. • MUrray Hill 8-5365



Sioux City Sue favors the rectangular look

Fashion plays a large part in Sioux City Sue's life — she keeps a close eye on the Paris couturiers — but this particular "look" refers to the shape of TV screens, not clothes.

Sue (plus 152,875 of her 204,500 neighbor families) owns a TV set, and television fashions a lot of her spare time. She's an inveterate viewer, true — but discriminating, too. She looks mostly at KVTU Channel 9.

A recent Telepulse Survey clearly pointed to Sue's viewing preference — KVTU rated a 77% share of audience from 6 to 12 weeknights . . . with the top 10 shows plus the top 23, and 24 of the top 25!

To set the style for advertisers, this should be titled "Sioux City Sue favors KVTU Channel 9". But no matter if the moral hit home . . . the best way to reach Sue and her \$991 million buying income is KVTU television.

Your Katz man is as close to you as your telephone.



Sioux City, Iowa

Serving Iowa's 2nd largest market.

A Cowles Station. Under the same management as WNAX-570, Yankton, South Dakota. Don D. Sullivan, Advertising Director.

the purchase of schedules. This, and the fact that some of the experienced sales people are critical of the young buyers' lack of knowledge, was discussed by our little group with the comment that this "lack of knowledge" is definitely a two-way street—resulting mainly from the rapid growth of the entire industry coupled with a lack of tangible information.

While people on the sales side of the business comment on this frequently, it also is very evident to buyers who are being approached by new sales people. Each group has a great deal to learn, and, in most cases, is very conscious of this fact. The pressure of meeting deadlines, however, often makes a fast decision necessary.

Allan Sacks, who recently has had some experience in newspaper buying, said that the sales people there appear to be older than those in broadcasting and also take more time to learn about the products being advertised. They make you feel they understand your problems, whereas in the time- and program-selling areas so much stress seems to be placed on making a sale, regardless of where it's made and whether or not it's in the best interests of the client's future activities.

We all wished there could be some gathering-place for agency people at these conventions. While many attend, it is almost impossible to get a complete list because some, able to stay for only a day or two, do not register. Then, too, each has so many people to see.

The one thing we 'old-timers' must remember is that, as I've heard John Outler, Mark Ethridge, and many others say, "We may not see it from where we sit, but the same things are still being done with a new crowd doin' 'em." And, in order to make both their jobs and ours a lot easier in this fast-paced business, we can help by showing them the ropes. They are making a desperate effort to learn and to appraise the facts intelligently, but there is such a confusion of material being offered that it seems almost impossible, even to me, to resist spinning the wheel and have the arrow point at the right source for information.

Let's slow down just enough so that we can appraise each other, as well as the information at hand, more patiently. And what better way is there than to encourage attendance at meetings, conventions, or stations' home territory at regular intervals? **END**

WISH-TV

**ONE OF THE NATIONS
GREATEST TELEVISION STATIONS**

CHANNEL 8

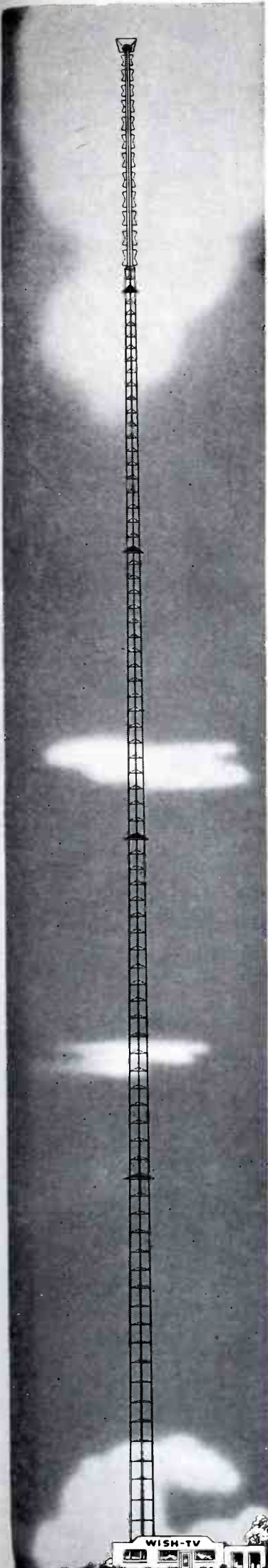
- ✓ NEW 1,000 FOOT TOWER
- ✓ 316,000 WATTS OF POWER
- ✓ EXPANDED SERVICE TO THOUSANDS OF NEW VIEWERS



**WISH-TV
A BASIC
CBS
AFFILIATE**

*Serving the great Indianapolis
and Indiana trading area with
a more powerful signal*

**Represented by
THE BOLLING COMPANY**



BREAKING THE SOUND BARRIER

Stories By The World's Most Famous Writers!

Titles That Show They're Tops In Entertainment!

Produced In The World's Most Famous Studios!

Talent That Had The Critics Raving!

The Capital Parade

The Only Motion Picture Of Its Kind!



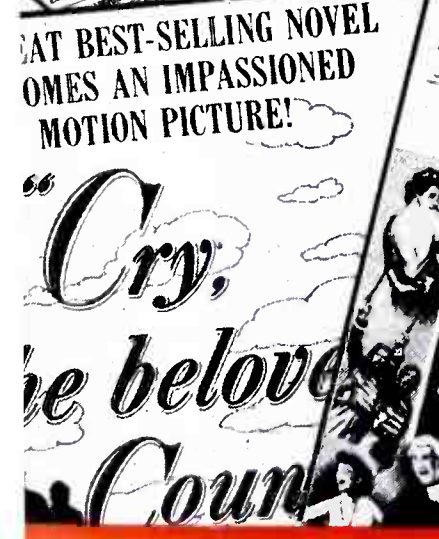
NTA's "FABULOUS... 40"

THE GREATEST PACKAGE OF 40 FIRST-RUN, FEATURE FILMS FOR TELEVISION EVER OFFERED!

FOR THE FIRST TIME ANYWHERE... the finest group of feature films for first-run television showings... some so new, they're still playing in top theatres all over the country... giving you an exclusive premiere attraction for all of these millions-of-dollars grossers at the box office!

"FABULOUS 40" are more than good films... they're the kind of films that excite sponsors and agencies... they offer superb television entertainment and a wealth of all-audience appeal. This tremendous package is supported by a powerful merchandising program that will help you sell, in any market!

Trailers and Press Books on request.



WRITE-WIRE-PHONE TODAY!
OUR NTA MAN IS ONLY MINUTES AWAY!

NTA

National Telefilm Association

60 West 33 St., New York 19, N. Y. Phone 1-212-691-1111

RATING RECORD OF 40 KEY SHOWS

A new feature has been added to TELEVISION MAGAZINE's continuing Film Buying Guide: Along with the ratings of the 40 syndicated shows—and their competition—analyzed on these pages are presented ratings for the preceding quarter-hour. This guide was designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a property's rating performance is due to its own power and how much to inherited audiences.

May Telepulse. Times given are p.m. except where otherwise indicated.

BUFFALO Th 10:30 WBEN-TV (22.3) 19.0 WGR-TV Lux Video Theatre (32.0) 32.5	COLUMBUS Sun 5 WTVN (14.3) 10.7 WBNS-TV Sun. Lucy Show (3.7) 19.2 WLW-C Meet the Press (9.3) 8.9	PHILADELPHIA Wed 10:30 WPTZ (28.7) 15.5 WCAU-TV Best of Broadway (20.0) 20.2 WFIL-TV Eddie Cantor (3.7) 9.0	ST. LOUIS Sun 10 KWK-TV (31.0) 19.4 KSD-TV Sherlock Holmes (14.0) 17.4 KTVI News; Million \$ Movie (4.7) 5.5	SEATTLE-TACOMA Mon 9 KING-TV (20.6) 17.3 KOMO-TV Premiere Movie (18.6) 19.4 KTNT-TV Life with Father (20.5) 17.2
BALTIMORE Fri 7:30 WAAM (6.3) 23.5 WMAR-TV CBS News-Edwards; Perry Como (20.3) 12.5 WBAL-TV Eddie Fisher; News Caravan (20.3) 11.4	BIRMINGHAM Sun 4 WABT (21.0) 19.5 WBRC-TV Sun. Lucy Show (6.0) 24.8	CINCINNATI Sun 5:30 WCPO-TV (17.0) 21.5 WKRC-TV You Are There (20.0) 13.4 WLW-TV Roy Rogers (6.3) 8.9	MINNEAPOLIS-ST. PAUL Fri 6:30 WTCN-TV (12.0) 20.0 WCCO-TV Topper (14.3) 19.9 KSTP-TV Red Buttons (10.0) 12.5	PHILADELPHIA Fri 7:30 WFIL-TV (7.7) 20.3 WCAU-TV CBS News-Edwards; Political (18.7) 12.0 WPTZ Eddie Fisher; News Caravan (9.7) 8.0
CLEVELAND Sat 6:30 WXEL (6.3) 21.0 WNBK Cowboy G-Men (16.7) 11.7 WEWS Catholic Schools; Industry-Parade (2.7) 1.5	HOUSTON-GALVESTON Sat 4:30 KPRC-TV (15.3) 20.7 KGUL-TV Marge's Mat. (10.5) 8.7 KTRK-TV Wrestling (3.6) 4.9	LOS ANGELES Tu 7 KTTV (10.8) 18.1 KNXT This-Yr. Mus. (8.3) 8.9 KRCA-TV Steve Donovan (7.3) 7.7	SAN FRANCISCO-OAKLAND Mon 6:30 KGO-TV (7.0) 17.5 KRON-TV Favorite Story (11.0) 9.2 KPIX CBS News; Perry Como (6.0) 8.5	SEATTLE-TACOMA Th 7 KING-TV (22.8) 25.4 KOMO-TV Cisco Kid (10.6) 18.4 KTNT-TV Ray Milland (9.9) 10.6
BIRMINGHAM Fri 8:30 WBRC-TV (34.0) 36.0 WABT Boxing; Jan Murray (25.0) 19.5	DETROIT Sun 10 WWJ-TV (12.0) 20.7 WJBK-TV Bandstand Review (27.0) 12.5 WXYZ-TV Joe Palooka (8.3) 9.4	LOS ANGELES Sat 7:30 KTTV (12.3) 18.2 KNXT Harry Owens Show (19.8) 11.5 KRCA-TV Horace Heidt (12.5) 8.7	MINNEAPOLIS-ST. PAUL Mon 9:30 KSTP-TV (21.3) 24.7 WCCO-TV Burns & Allen (19.3) 25.5 WTCN-TV Walt's Workshop (8.3) 4.4	SAN FRANCISCO-OAKLAND Wed 9 KPIX (20.0) 25.9 KRON-TV Kraft TV Theatre (22.7) 22.7 KGO-TV Masquerade Party (11.3) 9.4

parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

on top of the wide

On June 27th NBC Television transported 40,000,000 viewers out of their living rooms into the Wide Wide World. Forty cameras, 32,000 miles of cable and relays, a thousand technicians turned a continent into a playground; turned ninety-minutes of a Monday evening into a national holiday

Critics from east to west spoke up for delighted audiences: "Superb entertainment," wrote J. P. Shanley in the New York Times. "NBC's Wide Wide World gave us a Wide Wide Thrill," said Irv Kupciet in the Chicago Sun-Times. "The most ambitious use of electronics to date," said Daily Variety in Hollywood.

That was the first Wide Wide World. The mobile units are organizing new assignments, searching out new places, new faces, new surprises for the next performance.

And NBC is staying right on top of the world. Out of the problems and realities of this troubled century



NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

NBC

wide world

series of compelling programs is being created — programs with the impact of a banner headline. “1976,” an exciting look at your world of tomorrow, is a teleumentary scheduled for October 9. Later this fall you will see “Nightmare in Red,” an hour-long dramatic history of Russian communism, and “The Jazz Age,” a report on America’s boisterous “bubble” years, both part of NBC’s “Project 20.” “Young India,” a study of what India is today, has been filmed in color by NBC and is scheduled for November showing.


All this is a part of the NBC design for television . . . to present the real world — the world of entertainment, of enlightenment, of information, of conflict and debate.

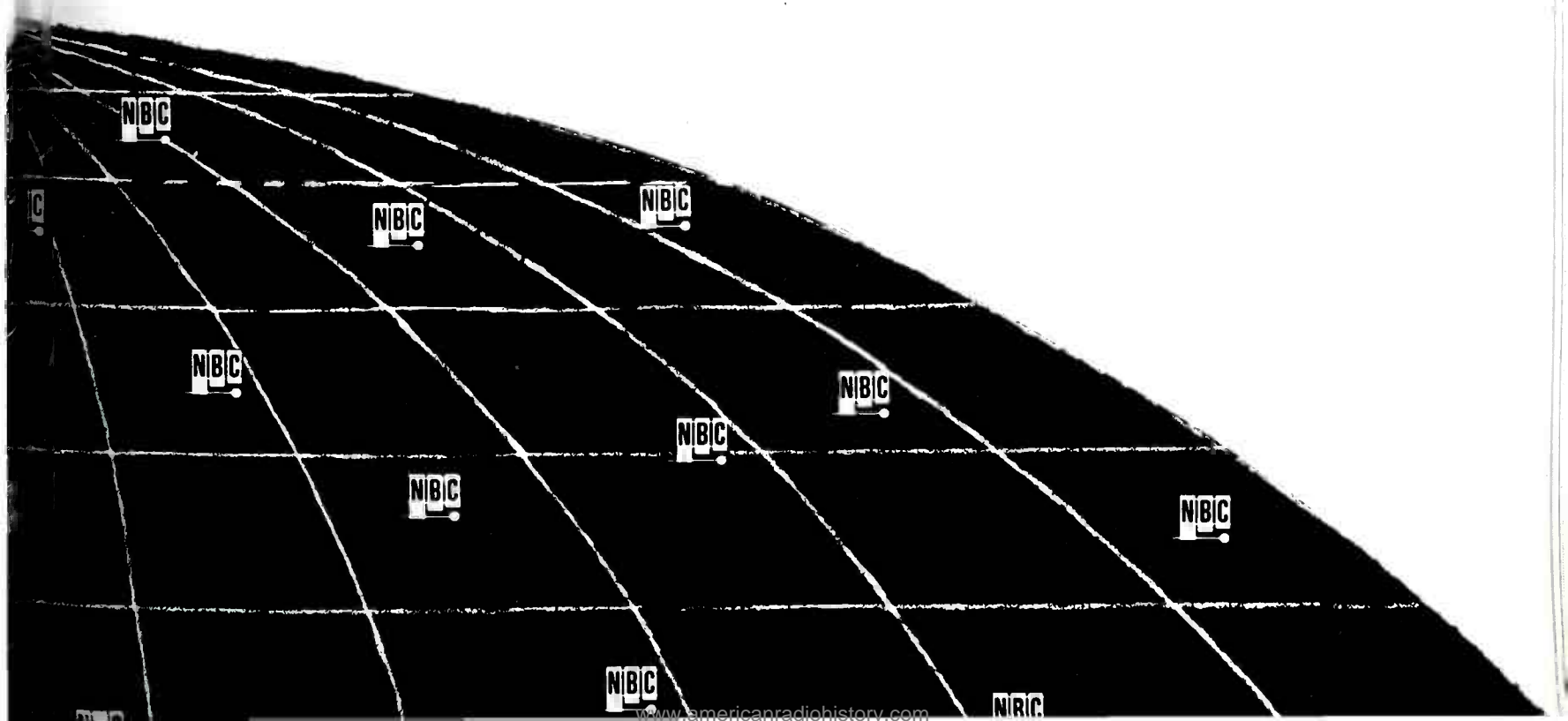
Television like this has given NBC its commanding leadership in audience. And wise advertisers will make it a point to be where the audience is.

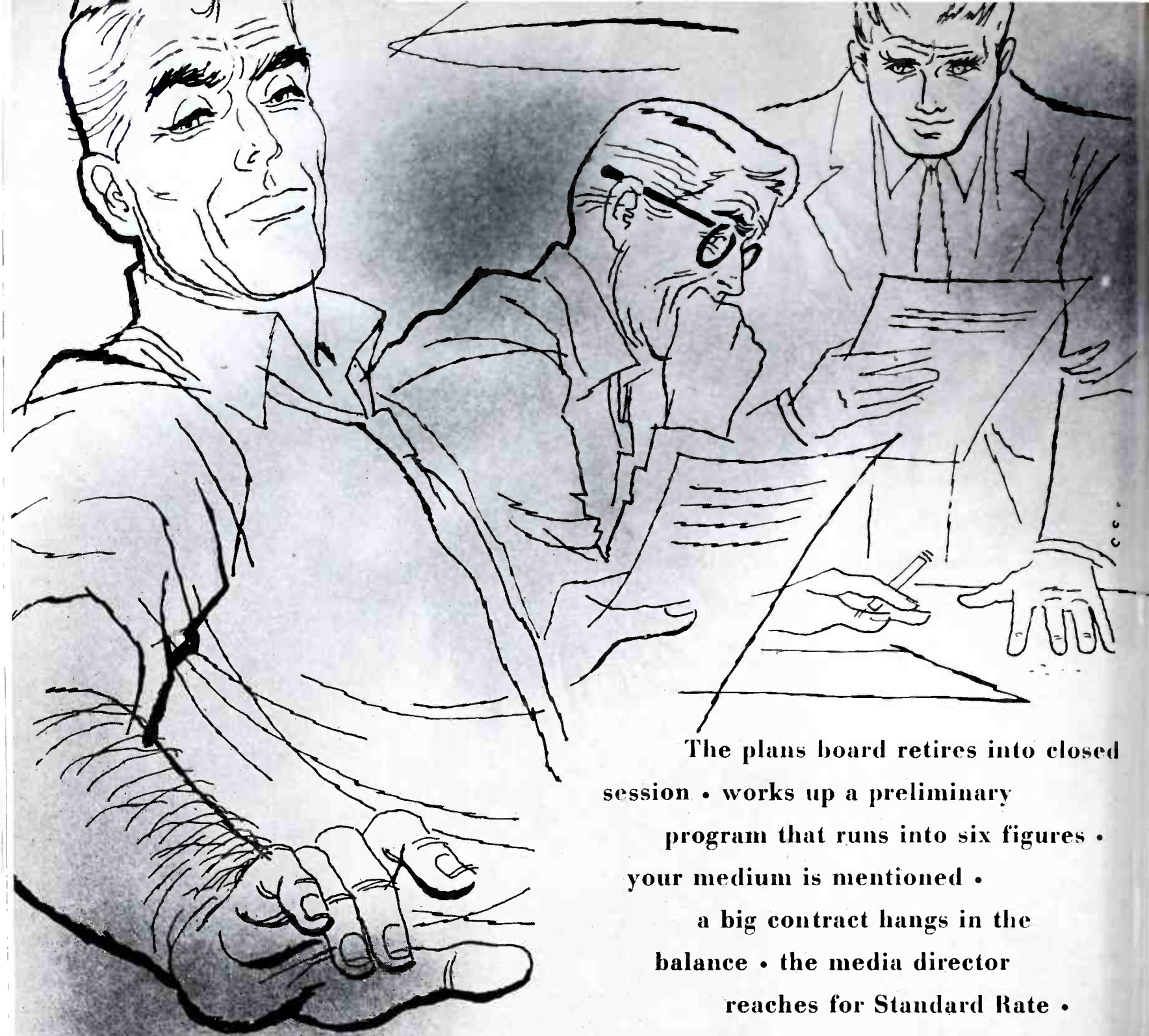
Exciting things are happening on



television

a service of 





The plans board retires into closed session • works up a preliminary program that runs into six figures • your medium is mentioned • a big contract hangs in the balance • the media director reaches for Standard Rate • and if you have a Service-Ad near your list

you are there



For the full story on the values 1,161 media get from the Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.

N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-85

Note: Six years of continuous research among advertisers and agencies has taught us that one of the most important uses of Service-Ad comes at those times when conference room doors are locked, challenges and suggestions come thick and fast, and somebody has come up with answers—fast.

TV buying guide *Continued*

CINCINNATI Sat 10:30 WLW-TV (18.3) 12.9 WKRC-TV Best of Hollywood (13.0) 16.9 WCPO-TV Studio 57 (14.7) 9.4	LOS ANGELES Fri 7 KTTV (6.3) 7.8 KNXT Person to Person (11.0) 17.8 KABC-TV Rin Tin Tin (5.0) 9.6	MINNEAPOLIS-ST. PAUL Sun 3:30 WCCO-TV (7.0) 9.9 WTCN-TV Super Circus (13.0) 13.7 KSTP-TV Captain Gallant (7.0) 8.0	PHILADELPHIA Th 7 WCAU-TV (7.3) 12.7 WPTZ Award Thea.; Thea., News (13.3) 10.7 WFIL-TV Racket Squad (3.3) 6.2	SAN FRANCISCO-OAKLAND Sun 4:30 KGO-TV (11.0) 10.2 KRON-TV Feature Playhouse (9.7) 8.9 KPIX D. Courtney Show; Serto-Story Thea. (9.0) 8.4
BALTIMORE Sat 11 a.m. WMAR-TV (6.0) 11.2 WBAL-TV Funny Boners (13.0) 10.2	CLEVELAND Sat 6 WNBK (8.0) 16.4 WXEL Comedy Carnival (16.0) 6.7 WEWS World's Mother (7.3) 2.9	COLUMBUS Sat 12 noon WBNS-TV (15.3) 12.2 WTVN Golden West (—*) 2.5 WLW-C Candle Tabernacle (1.3) 1.9	MINNEAPOLIS-ST. PAUL Sat 11:30 a.m. WCCO-TV (12.0) 10.7 KSTP-TV Tales of West (5.7) 5.9 WTCN-TV Our Minnesota (6.7) 5.2	SEATTLE-TACOMA Sat 4:30 KING-TV (13.1) 13.5 KOMO-TV Quizdown (3.9) 6.3 KTNT-TV Cowboy Thea. (7.1) 6.3
ATLANTA Sat 5:30 WSB-TV (10.3) 10.9 WAGA-TV George-Land (10.3) 8.9 WLW-A Industry-Parade; Lucky 11 Ranch (5.0) 4.0	BOSTON Sun 5:30 WBZ-TV (22.0) 24.4 WNAC-TV Paris Precinct (10.7) 12.2	BUFFALO Sun 5:30 WGR-TV (19.7) 18.2 WBEN-TV Saldiers-Fortune (6.7) 9.7	MILWAUKEE Sun 3:30 WTMJ-TV (15.0) 12.7 WTVW Super Circus (8.0) 9.2 WXIX Sub. TV Debate (5.0) 6.0	SAN FRANCISCO-OAKLAND Sun 5:30 KRON-TV (7.7) 10.7 KPIX Bandstand Review (23.0) 12.0 KGO-TV Sunday Mat. (5.7) 7.5
BALTIMORE Tu 7 WBAL-TV (9.7) 16.9 WMAR-TV 7 o'Clock Final; Election Rpts. (14.0) 8.7 WAAM Movie Time; News—J. Daly (5.0) 5.2	BUFFALO Th 7 WBEN-TV (13.3) 17.0 WGR-TV Amos 'N' Andy (19.0) 21.3	CINCINNATI Sun 5 WCPO-TV (17.0) 16.7 WKRC-TV Sun. Lucy Show (7.3) 20.2 WLW-T Meet-Press (8.7) 6.2	MILWAUKEE Sat 4:30 WTMJ-TV (11.3) 17.8 WXIX Million \$ Movie, Movie, Wea. (7.3) 8.4 WTVW Gene Autry (6.7) 7.9	SAN FRANCISCO-OAKLAND Th 6:30 KRON-TV (19.3) 20.4 KGO-TV Ponds TV Theatre (5.3) 8.7 KPIX CRS News—Edwards; Jane Froman (6.0) 8.5
ATLANTA Sat 10:30 WSB-TV (25.7) 19.5 WAGA-TV Life with Father (14.7) 12.0 WLW-A Texas Rasslin' (7.3) 7.4	CINCINNATI Fri 10:30 WKRC-TV (19.7) 16.8 WLW-T Tonight (9.3) 10.9 WCPO-TV Pantomine-Parade (11.7) 10.7	COLUMBUS Sat 11 WLW-C (17.3) 14.7 WBNS-TV Appointment with Adventure (18.3) 13.7 WTVN Chronoscope; Home Theatre (9.7) 5.4	LOS ANGELES Mon 10:30 KNXT (13.5) 13.8 KRCA-TV Ria Town (19.5) 10.1 KTTV Sherlock Holmes (4.8) 5.2	MINNEAPOLIS-ST. PAUL Wed 8:30 KSTP-TV (30.7) 24.2 WCCO-TV Best of Broadway (25.3) 28.2 WTCN Story Theatre (5.3) 5.0
CHICAGO Sun 12:30 WBQ (4.7) 8.4 WBKB Amateur Hour (7.7) 8.5 WGN-TV Action Theatre (7.0) 7.0	CLEVELAND Sat 6:30 WNBK (16.7) 11.7 WXEL Annie Oakley (6.3) 21.0 WEWS Catholic Schools; Industry-Parade (2.7) 1.5	DETROIT Sun 1:30 WXYZ-TV (7.3) 8.2 CKLW-TV Million \$ Movie (9.7) 10.5 WJBK-TV Almanac-Liberty (3.3) 2.2	MINNEAPOLIS-ST. PAUL Sun 4:30 WTCN-TV (9.0) 13.0 KSTP-TV Roy Rogers (6.3) 10.2 WCCO-TV You Are There (21.0) 9.5	WASHINGTON Sat 6 WMAL-TV (2.0) 6.5 WTOP-TV Willy (16.7) 11.7 WRC-TV Capt. Midnight (5.7) 7.7
CINCINNATI Tu 9:30 WLW-TV (20.7) 16.9 WCPO-TV Stop the Music (24.7) 21.2 WKRC-TV See It Now (15.3) 17.5	LOS ANGELES Wed 10:30 KRCA-TV (23.3) 11.3 KNXT Big News (6.5) 5.9 KTLA Wrestling (5.5) 5.1	MINNEAPOLIS-ST. PAUL Th 10:30 KSTP-TV (19.0) 13.4 WCCO-TV Night News; Wea., Enroth (10.0) 9.5 WTCN-TV Eddie Cantor (5.7) 9.5	NEW YORK Wed 10:30 WRCA-TV (25.3) 13.8 WOR-TV Baseball, Talk-Stars; Talk-Stars, Movie (14.8) 11.4 WCBS-TV Best-Bway. (10.0) 11.5	SEATTLE-TACOMA Sun 9:30 KTNT-TV (16.0) 15.3 KING-TV Studio 57 (23.0) 21.6 KOMO-TV Robert Cummings (24.4) 20.9
BALTIMORE Mon 10:30 WBAL-TV (30.0) 15.7 WMAR-TV Studio 1 (21.3) 22.5 WAAM Boxing; Blvd. Thea. (11.3) 8.7	BUFFALO Tu 10:30 WGR-TV (36.7) 26.0 WBEN-TV See It Now (18.0) 19.4 WBUF-TV Stop-Music (3.7) 5.0	CHICAGO Mon 9:30 WBQ (19.3) 15.9 WBBM-TV Studio 1 (26.3) 27.2 WBKB Boxing (8.3) 9.4	ST. LOUIS Tu 9:30 KSD-TV (30.7) 21.4 KWK-TV Death Valley (24.0) 26.2 KTVI See It Now (5.3) 7.0	SAN FRANCISCO-OAKLAND Sat 10 KRON-TV (16.7) 20.7 KPIX L. Lager Sports (26.7) 10.7 KGO-TV Caravan-Crime (6.0) 6.7
DAYTON Fri 10:15 WHIO-TV (24.5) 23.3 WLW-D Runyon at Night; Tonight (18.0) 14.5	MINNEAPOLIS-ST. PAUL Fri 10:30 KSTP-TV (17.0) 10.5 KEYD-TV Baseball (20.3) 18.2 WCCO-TV Night News; Wea. Enroth (12.7) 9.5	MILWAUKEE Fri 9:30 WTMJ-TV (20.0) 21.2 WXIX Mark Saber (21.7) 19.9 WTVW United 6534 (4.7) 3.7	SEATTLE-TACOMA Mon 10 KING-TV (16.3) 13.6 KOMO-TV R. Montgomery (23.1) 22.4 KTNT-TV Late Show (12.4) 10.8	ST. LOUIS Th 9 KWK-TV (27.0) 23.2 KSD-TV Lux Video Thea. (28.3) 27.0 KTVI Bowling (6.0) 6.0

parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

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The New York Times said it eight years ago, and it is just as true today in syndicated television as it was then of the motion picture version. On stage, in print, on the screen or on television... *Life with Father* is "perfect family entertainment." And now, for the first time, it's available to all stations for local or regional sponsorship, on a syndicated basis... through CBS Television Film Sales. Probably the best-known dramatic property of modern times, *Father* needs no pearly-worded description. A few capsule statistics tell its story. It was the longest-running play in Broadway history, grossing close to \$10,000,000 in 3,224 performances. The movie grossed another \$6,250,000. The book sold more than 2,000,000 copies. And *Life with Father* on the CBS Television Network played to an average of more than 8,000,000 people per broadcast during the past season!*

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film buying guide *Continued*

<p>Favorite Story</p> <p>ATLANTA Tu 9:30 WAGA-TV (18.0) 19.2 WSB-TV It's a Great Life (27.3) 18.2 WLW-A Stop-Music (14.0) 13.2</p>	<p>COLUMBUS Sun 9 WBNS-TV (36.3) 22.2 WLW-C Loretta Young (20.3) 32.7 WTVN Break-Bank (9.0) 11.2</p>	<p>DETROIT Th 9:30 WJBK-TV (17.7) 14.7 WWJ-TV Lux Video Thea. (26.0) 26.9 CKLW-TV Motion Pic. Acad. (7.3) 8.5</p>	<p>SAN FRANCISCO-OAKLAND Mon 6:30 KRON-TV (11.0) 9.2 KGO-TV Annie Oakley (7.0) 17.5 KPIX CBS News—Edwards; Perry Como (6.0) 8.5</p>	
<p>Follow That Man</p> <p>ATLANTA Fri 10 WAGA-TV (32.0) 17.5 WSB-TV Red Buttons (13.0) 20.0 WLW-A News, Weather; Sky Theatre (8.0) 7.0</p>	<p>DAYTON Sun 10:15 WHIO-TV (30.5) 26.0 WLW-D Theatre Tonight; Break the Bank (22.5) 16.8</p>	<p>MILWAUKEE Mon 9:30 WXIX (22.0) 20.4 WTMJ-TV Studio 57 (17.3) 21.0 WTVW Name's the Same (6.0) 5.2</p>	<p>MINNEAPOLIS-ST. PAUL Fri 9:30 KSTP-TV (8.7) 13.5 KEYD-TV Baseball (19.7) 20.9 WTCN-TV Adventure Thea. (16.0) 17.0</p>	<p>NEW YORK Sun 9 WPIX WCBS-TV G. E. Theatre (51) WRCA-TV TV Playhouse (12)</p>
<p>Gene Autry</p> <p>BALTIMORE Sat 7 WMAR-TV (7.3) 16.5 WBAL-TV Science Fic. Theatre (18.0) 12.5 WAAM Tomorrow (5.3) 3.2</p>	<p>CHICAGO Sat 6 WBBM-TV (9.3) 16.4 WBQ Hopalong Cassidy (4.3) 11.4 WGN-TV 6 Shooter Thea. (8.7) 7.9</p>	<p>DAYTON Th 6:30 WHIO-TV (19.5) 18.0 WLW-D Dinah Shore; News Caravan (12.0) 14.5</p>	<p>NEW YORK Sat 7 WCBS-TV (6.8) 16.9 WRCA-TV Fonda Presents (12.0) 9.7 WABD Terry & Pirates (1.3) 3.4</p>	<p>SEATTLE-TACOMA Fri 6 KING-TV (16) KOMO-TV Boxing (5) KTNT-TV Bishop Sheen (1)</p>
<p>Heart of the City (rerun of Big Town)</p> <p>ATLANTA Fri 10:30 WSB-TV (19.7) 16.2 WAGA-TV Willy (17.0) 11.2 WLW-A Sky Theatre (6.7) 6.4</p>	<p>BIRMINGHAM Tu 8:30 WBRC-TV (31.0) 29.8 WABT 1 Led 3 Lives (29.0) 30.8</p>	<p>CHICAGO Wed 9:30 WNBO (36.7) 25.4 WBBM-TV Best of Broadway (19.3) 20.9 WGN-TV Liberace (4.0) 13.7</p>	<p>CLEVELAND Wed 10:30 WNBK (34.3) 19.4 WXEL Best of Broadway (20.0) 22.4 WEWS Mr. District Attorney (8.0) 9.9</p>	<p>MINNEAPOLIS-ST. PAL Wed 9 KSTP-TV (24) WCCO-TV Godfrey-Friends (28) WTCN-TV Masquerade Party (1)</p>
<p>Hopalong Cassidy</p> <p>BUFFALO Sat 1:30 WGR-TV (7.7) 12.7 WBEN-TV Unc. Johnny Coons (14.3) 6.7</p>	<p>CHICAGO Sat 6 WNBO (4.3) 11.4 WBBM-TV Gene Autry (9.3) 16.4 WGN-TV Shooter Theatre (8.7) 7.9</p>	<p>DAYTON Mon 6 WHIO-TV (11.5) 16.0 WLW-D Ozzie & Harriet (9.2) 14.0</p>	<p>MINNEAPOLIS-ST. PAUL Sat 8 WCCO-TV (31.7) 18.9 KSTP-TV Desert Song (Spectacular) (19.3) 23.2 KEYD-TV Dugout Dope, Pre; Baseball (3.7) 11.2</p>	<p>NEW YORK Sat 6 WRCA-TV (1) WPIX Pammy—Jungle (1) WCBS-TV 6 o'Clock Report; Playhouse 15 (1)</p>
<p>1 Led 3 Lives</p> <p>BIRMINGHAM Tu 8:30 WABT (29.0) 30.8 WBRC-TV Big Town (31.0) 29.8</p>	<p>BUFFALO Mon 9:30 WBEN-TV (41.7) 31.5 WGR-TV R. Montgomery (24.0) 27.2 WBUF-TV Boxing (1.3) 5.9</p>	<p>CINCINNATI Th 7:30 WLW-TV (36.3) 21.5 WKRC-TV Climax (12.3) 20.0 WCPO-TV T-Men in Action (5.0) 11.0</p>	<p>COLUMBUS Tu 9:30 WBNS-TV (20.0) 23.4 WTVN Stop-Music (17.7) 16.5 WLW-C Racket Squad (19.0) 16.2</p>	<p>MINNEAPOLIS-ST. PAL Tu 8:30 KSTP-TV (28) WCCO-TV See It Now (16) KEYD-TV Wrestling (10)</p>
<p>Liberace</p> <p>BUFFALO Sun 6:30 WGR-TV (12.0) 23.8 WBEN-TV You Are There (24.7) 14.2</p>	<p>CLEVELAND Wed 9 WEWS (9.7) 21.0 WNBK Kroft TV Theatre (21.3) 25.4 WXEL Millionaire (29.7) 21.7</p>	<p>COLUMBUS Wed 10:30 WBNS-TV (19.7) 15.4 WLW-C Tonight (10.7) 11.9 WTVN Studio 57 (10.3) 7.2</p>	<p>MILWAUKEE Fri 7 WTMJ-TV (24.7) 27.4 WXIX Life of Riley (18.7) 19.4 WTVW Dollar-Second (11.0) 9.9</p>	<p>SAN FRANCISCO-OAKLAND Sun 9:30 KPIX (30) KRON-TV TV Playhouse (22) KGO-TV Racket Squad (1)</p>
<p>Life of Riley</p> <p>CHICAGO Tu 9 WGN-TV (14.3) 16.0 WNBO Truth or Consequences (19.3) 17.7 WBBM-TV Danger (16.7) 14.4</p>	<p>LOS ANGELES Sat 8 KTTV (18.3) 12.0 KNXT Stage Show (11.5) 19.9 KRCA-TV Mickey Rooney (8.5) 12.4</p>	<p>MINNEAPOLIS-ST. PAUL Sun 9 KSTP-TV (17.3) 20.7 WCCO-TV Star Showcase (20.3) 15.2 WTCN-TV Red Owl Theatre (12.7) 14.4</p>	<p>SAN FRANCISCO-OAKLAND Mon 7 KGO-TV (18.0) 20.4 KPIX Studio 1 (9.3) 20.5 KQVR-TV Boxing (2.7) 7.5</p>	<p>SEATTLE-TACOMA Th 7:30 KING-TV (25) KOMO-TV Corliss Archer (18) KTNT-TV Climax (10)</p>
<p>Little Rascals</p> <p>BALTIMORE Sat 6:30 WBAL-TV (11.7) 17.7 WMAR-TV Advances in Medicine (21.3) 7.7 WAAM Movie Time (4.3) 5.2</p>	<p>BOSTON Th 6 WBZ-TV (19.7) 20.8 WHAC-TV Robert Cummings (15.2) 11.0</p>	<p>CLEVELAND Th 6 WEWS (7.9) 22.2 WXEL Adventure Theatre (7.3) 6.7 WNBK Laurel-Hardy (17.3) 6.7</p>	<p>PHILADELPHIA Tu 6 WPTZ (14.1) 21.5 WCAU-TV Adventurer; Adventurer, Fixit (6.7) 5.9 WFIL-TV Hopalong Cassidy (8.5) 4.7</p>	<p>SAN FRANCISCO Sat 5 KRON-TV (18) KPIX Sat Matinee (12) KGO-TV Wrestling (3.5)</p>

1/3's Carnival, 2/3's Fun House, 3/3's Fireman Frank. Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday

what a difference



a year makes!



JUNE, 1954

TWO FIRST RUN NATIONAL PROGRAMS

65 1/2-HOURS OF FILM ENTERTAINMENT

JUNE, 1955

EIGHT FIRST RUN NATIONAL PROGRAMS

273 1/2-HOURS OF FILM ENTERTAINMENT

Screen Gems 1955-1956 Production Schedule

PROGRAM

Adventures of Rin Tin Tin... ABC-TV... Fri., 7:30 p. m.
 Captain Midnight... CBS-TV... Sat., 11:00 a. m.
 Celebrity Playhouse... National TV Spot
 Father Knows Best... NBC-TV... Wed., 8:30 p. m.
 Ford Theatre... NBC-TV... Thurs., 9:30 p. m.
 Patti Page Show... National TV Spot
 Damon Runyon Theatre... CBS-TV... Sat., 10:30 p. m.
 Tales of the Texas Rangers... CBS-TV... Sat., 11:30 a. m.

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film buying guide *Continued*

Lone Wolf	BIRMINGHAM	Th 6:30 WABT (23.5) 21.0 WBRC-TV Climax (22.0) 27.5	BUFFALO	Sat 11:30 WGR-TV (19.0) 16.0 WBEN-TV Sat Playhouse (12.0) 10.2	CINCINNATI	Wed 10:30 WKRC-TV (16.3) 13.5 WCPO-TV Pantomime-Prde. (13.3) 13.7 WLW-T Tonight (12.3) 12.8	MILWAUKEE	Sat 11 WTMJ-TV (23.3) 20.0 WXIX Late Show (8.3) 6.7 WTVW Wrestling (6.7) 5.5	MINNEAPOLIS-ST. PAUL	Sun 8:30 WCCO-TV (13.3) KSTP-TV Sherlock Holmes (29.0) WTCN-TV Red Owl Theatre (19.0)
	Man Behind the Badge	BIRMINGHAM	Th 8:30 WBRC-TV (29.0) 28.8 WABT Lux Video Thea. (32.5) 33.3	BUFFALO	Wed 10:30 WGR-TV (31.0) 20.4 WBEN-TV Best of Bway (26.7) 26.4	COLUMBUS	Fri 8:30 WBNS-TV (28.0) 30.4 WTVN Ellery Queen (11.3) 15.7 WLW-C Eddie Cantor (20.0) 30.4	DAYTON	Fri 9:30 WHIO-TV (36.0) 34.8 WLW-D Boxing; Jan Murray (24.0) 19.0	DETROIT
Meet Corliss Archer	BIRMINGHAM	Tu 9 WBRC-TV (29.5) 31.3 WABT It's-Great Life (31.0) 22.3	COLUMBUS	Sat 10:00 WBNS-TV (13.3) 18.0 WLW-C Science Fiction Theatre (38.0) 19.7 WTVN Sat. Playhouse (16.3) 15.5	DAYTON	Th 10:15 WHIO-TV (21.5) 18.5 WLW-D Call the Play; Tonight (23.0) 18.0	MINNEAPOLIS-ST. PAUL	Th 9:30 WCCO-TV (12.3) 12.7 KSTP-TV Mr. District Attorney (40.0) 34.2 WTCN Col. March (10.3) 8.0	ST. LOUIS	Fri 9:30 KWK-TV (23.3) KSD-TV Boxing; City Detective (27.3) KTVI Person to Person (17.3)
Mr. District Attorney	ATLANTA	Fri 7 WSB-TV (10.3) 18.4 WAGA-TV Mama (9.7) 17.9 WLW-A Ozzie & Harriet (16.3) 12.4	BUFFALO	Fri 7 WGR-TV (16.0) 19.9 WBEN-TV Corliss Archer (13.3) 14.2	DAYTON	Wed 9:30 WLW-D (35.0) 27.8 WHIO-TV Best of Bway (27.5) 30.3	SAN FRANCISCO-OAKLAND	Fri 10:30 KRON-TV (15.3) 20.0 KPIX Falstaff News; News-Winter (22.0) 8.9 KGO-TV News, Sports, Weather (7.0) 4.4	SEATTLE-TACOMA	Fri 9 KING-TV 18.6 KTNT-TV Lineup (22.1) KOMO-TV Eddie Fisher (17.4)
Little Margie	ATLANTA	Sat 10 WSB-TV (27.0) 25.9 WAGA-TV Regal Theatre (22.7) 14.9 WLW-A Movie Scoreboard (7.3) 7.7	MILWAUKEE	Wed 6:30 WTMJ-TV (14.3) 21.2 WXIX Godfrey-Friends (14.0) 16.8 WTVW Mr. Citizen (6.0) 5.5	MINNEAPOLIS-ST. PAUL	Wed 6:30 KSTP-TV (11.7) 19.9 WCCO-TV Cisco Kid (12.3) 14.4 WTCN-TV Mr. Citizen (10.7) 8.9	SAN FRANCISCO-OAKLAND	Wed 8:30 KRON-TV (9.0) 22.4 KPIX Godfrey-Friends (17.0) 20.4 KGO-TV Mr. Citizen (38.0) 12.2	SEATTLE-TACOMA	Wed 7:30 KOMO-TV (12.3) KING-TV Disneyland (22.5) KTNT-TV Godfrey-Friends (14.3)
Passport to Danger	CINCINNATI	Tu 9 WLW-T (21.7) 20.4 WCPO-TV Elgin Hour (24.7) 24.9 WKRC-TV Danger (17.7) 15.5	DAYTON	Wed 10:15 WHIO-TV (22.5) 20.0 WLW-D Runyon Theatre; Tonight (18.5) 15.8	DETROIT*	Sun 10:30 WWJ-TV (20.3) 11.5 WJBK-TV Willy (12.0) 12.0 WXYZ-TV Colonel March (9.7) 8.2	PHILADELPHIA	Th 10:30 WCAU (18.7) 12.5 WPTZ Mystery Hour (16.0) 15.3 WFIL-TV Diamond Theatre (13.0) 14.2	SEATTLE-TACOMA	Sun 10 KING-TV KOMO-TV Meet the Press KTNT-TV Sun News Special; Late Show
Racket Squad	ATLANTA	Sun 10 WSB-TV (19.3) 20.5 WAGA-TV Ames Brothers; Playhouse 15 (27.0) 12.2 WLW-A Sky Theatre (6.3) 4.9	CHICAGO	Tu 8:30 WGN-TV (15.7) 14.7 WNBO Circle Theatre (20.7) 19.5 WBBM-TV Red Skelton Show (16.3) 16.4	DAYTON	Tu 10:30 WHIO-TV (21.5) 18.3 WLW-D Runyon at Night; Tonight (13.0) 14.0	MINNEAPOLIS-ST. PAUL	Tu-10:30 KSTP-TV (18.3) 16.2 WCCO-TV Night News; Wea., Enroth (11.7) 10.3 WTCN-TV Secret File (5.3) 6.9	SEATTLE-TACOMA	Sun 8 KING-TV (12.6) KOMO-TV TV Playhouse (21.61) KTNT-TV G. E. Theatre (29.1)
Ramar of the Jungle	BUFFALO	Mon 6:30 WGR-TV (13.0) 19.9 WBEN-TV News; Sport Spotlight (16.0) 12.0	CINCINNATI	Fri 6 WLW-T (8.4) 10.3 WKRC-TV Officer Friendly (11.0) 9.9 WCPO-TV Kukla, Fran & Ollie; News—J. Daly (9.2) 8.5	MINNEAPOLIS-ST. PAUL	Sun 1:30 WCCO-TV (14.3) 17.5 KSTP-TV Natco (5.3) 5.4 WTCN-TV Action Thea. (5.3) 2.9	NEW YORK	Tu 6 WPIX (12.8) 9.6 WCBS-TV 6 O'Clock Rpt.; Early Show (4.5) 7.6 WRCA-TV Sheldon-6 (9.5) 7.3	WASHINGTON	Wed 7 WTOP-TV (9.7) WRC-TV Little Rascals (11.7) WMAL-TV Gibbons; News—J. Daly (3.3)
Range Rider	BOSTON	Sun 7 WBZ-TV (23.7) 30.5 WNAC-TV Elgin Hour (20.0) 18.0	CHICAGO	Sun 12 WBBM-TV (4.0) 8.5 WBKB Ramar of the Jungle (7.7) 7.5 WGN-TV Action Thea. (6.7) 7.4	CLEVELAND	Sun 7 WEWS (6.3) 18.4 WXEL Lassie (14.7) 15.9 WNBK People Are Funny (26.0) 13.9	NEW YORK	Sat 6:30 WRCA-TV (2.0) 12.2 WCBS-TV Man Behind the Badge (9.3) 6.6 WPIX Clubhouse (2.3) 6.6	SEATTLE-TACOMA	Th 6 KTNT-TV (16.0) KING-TV Pond's TV Theatre (15.3) KOMO-TV Deadline (15.5)

*As Carpet Theatre. Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

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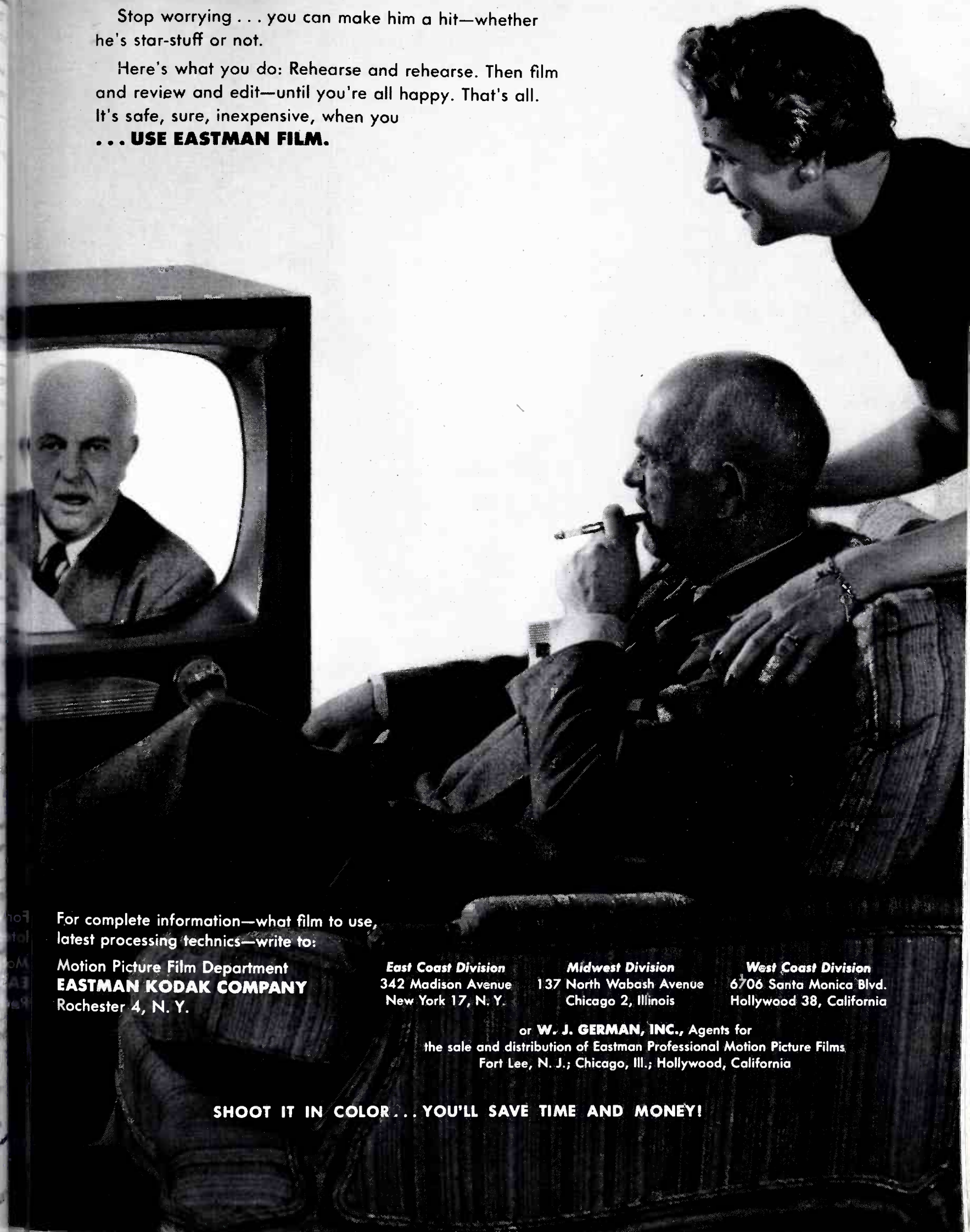
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film buying guide *Continued*

City	Station	Program	Time	Rating	City	Station	Program	Time	Rating	City	Station	Program	Time	Rating	City	Station	Program	Time	Rating					
CHICAGO	Science Fiction Theatre	WNBQ	Sat 10:30	(21.0) 14.8	CINCINNATI	WLW-TV	Sat 10	(32.7) 18.5	COLUMBUS	WLW-C	Sat 10	(38.0) 19.7	DAYTON	WLW-D	Sat 10	(33.0) 24.8	MINNEAPOLIS-ST. PAUL	WCCO-TV	Fri 9					
		WBBM-TV					WCPO-TV					WBNS-TV						WHD-TV			KEYD-TV			
		Pee Wee King	(11.3) 11.4				Million \$ Movie	(16.3) 14.9				Carliss Archer		(13.3) 18.0				Famous Phys.	(25.0) 20.8		Baseball			
		WGN-TV					WKRC-TV					WTVN									WTCN-TV			
	Wrestling	(10.3) 10.9			News, Wea, Best of Hollywood	(9.3) 12.4			Sat Playhouse	(16.3) 15.5						Adventure Theat.								
ATLANTA	Sherlock Holmes	WLW-A	Fri 9	(12.3) 9.9	BOSTON	WNAC-TV	Th 10:30	(12.7) 13.5	PHILADELPHIA	WCAU-TV	Sun 11:30	(10.3) 9.7	ST LOUIS	KSD-TV	Sun 10	(14.0) 17.4	WASHINGTON	WRC-TV	Mon 7					
		WAGA-TV					WBZ-TV					WPTZ						KWK-TV			WTOP-TV			
		Lineup	(32.7) 28.2			Luk Video Theo	(32.3) 31.4				Detective Time	(5.3) 4.5			Falcon	(31.0) 19.4			Soldiers-Fortune			WTTG		
	WSB-TV				Boxing	(11.3) 20.2			WFIL-TV				KTVI				News, Wea, Newsweek							
	Boxing	(11.3) 20.2			Jumbo Theatre	(11.0) 8.5			Romar of the Jungle	(3.7) 2.7			News, Million \$ Movie	(4.7) 5.5										
ATLANTA	The Star and The Story	WSB-TV	Sun 10:30	(20.3) 13.2	DETROIT	WWJ-TV	Sun 9:30	(24.7) 12.4	LOS ANGELES	KTTV	Fri 10	(7.8) 10.7	SAN FRANCISCO-OAKLAND	KRON-TV	Th 7	(20.7) 19.9	SEATTLE-TACOMA	KING-TV	Mon 9:30					
		WAGA-TV					WJBK-TV					KNXT						KPIX			KOMO-TV			
		Follow That Man	(11.7) 13.7			What's My Line	(21.3) 26.5				Lineup	(23.3) 14.4			This Is Your Music	(8.7) 10.4			R. Montgomery			KTNT-TV		
		WLW-A				WXYZ-TV					KRCA-TV				Foreign Intrigue	(9.8) 10.4			Pond's TV Theatre	(9.0) 9.7		News, Late Show		
	Revival Hour	(14.7) 2.9		Jumbo Theatre	(11.0) 8.5			Foreign Intrigue	(9.8) 10.4															
ATLANTA	Stories of the Century	WSB-TV	Sat 11	(19.0) 14.0	COLUMBUS	WBNS-TV	Tu 10:30	(16.0) 14.4	LOS ANGELES	KTTV	Sun 9	(3.3) 17.9	ST LOUIS	KSD-TV	Wed 9:30	(31.3) 26.5	WASHINGTON	WTOP-TV	Sat 4:30					
		WLW-A					WTVN					KNXT						KWK-TV			WTTG			
		Texas Rossini	(17.0) 17.2			Boxing	(11.3) 10.5				G E Theatre	(33.5) 18.7			Best of Broadway	(19.7) 21.5			Capital Caravan			WMAL-TV		
		WAGA-TV				Tonight	(10.3) 9.4				TV Playhouse	(19.5) 17.4			Baseball, Sports Name-Face	(15.0) 10.4			Phantom's Hideaway					
	Chronoscope, World News	(11.7) 5.7		Tonight	(10.3) 9.4			TV Playhouse	(19.5) 17.4															
ATLANTA	Superman	WSB-TV	Wed 7	(8.7) 16.9	BALTIMORE	WBAL-TV	Wed 7:15	(10.3) 18.9	BIRMINGHAM	WABT	Th 6	(15.5) 23.8	COLUMBUS	WBNS-TV	Wed 6	(13.1) 16.9	PHILADELPHIA	WCAU-TV	Mon 7					
		WLW-A					WMAR-TV					WBRC-TV						WLW-C			WFIL-TV			
		Disneyland	(24.7) 25.0			7 O'Clock Final, Ames Bros	(15.3) 7.9				Lone Ranger	(15.8) 22.3			It's-Great Life	(10.9) 10.2			City Detective			WPTZ		
		WAGA-TV				WAAM					TV Playhouse	(19.5) 17.4			News, Wea, News-J. Daly	(8.0) 10.2			Award Theo, Theat, News					
	Godfrey-Friends	(8.0) 13.7		Movie Time, News-J. Daly	(6.3) 5.9			TV Playhouse	(19.5) 17.4															
COLUMBUS	Victory at Sea	WTVN	Mon 10:30	(11.3) 9.5	LOS ANGELES	KTTV	Mon 7	(9.5) 7.7	MINNEAPOLIS-ST. PAUL	KSTP-TV	Sun 5	(10.3) 16.2	SAN FRANCISCO-OAKLAND	KRON-TV	Sun 10:30	(26.0) 18.0	SEATTLE-TACOMA	KOMO-TV	Fri 9:30					
		WBNS-TV					KNXT					WTCN-TV						KPIX			KING-TV			
		Florian Zabach	(18.7) 12.4			Studio 1	(10.8) 21.9				You Asked For It	(13.0) 16.2			Stage 7	(8.7) 10.9			Badge 714			KTNT-TV		
		WLW-C				KRCA-TV					WCCO-TV				Soldier-Fortune	(9.3) 7.4			Look at Books	(6.0) 1.2		News, Late Show		
	Tonight	(13.3) 10.0		People Are Funny	(5.5) 10.6			Soldier-Fortune	(9.3) 7.4															
ATLANTA	Waterfront	WAGA-TV	Th 9:30	(23.3) 22.4	CLEVELAND	WEWS	Wed 7	(13.0) 19.4	COLUMBUS	WBNS-TV	Fri 10:30	(17.7) 16.0	LOS ANGELES	KTTV	Tu 7:30	(18.3) 23.9	SAN FRANCISCO	KRON-TV	Fri 8:30					
		WSB-TV					WXEL					WLW-C						KNXT			KPIX			
		Baseball	(27.0) 26.5			Matchless Theatre	(8.7) 6.2				Tonight	(11.0) 11.2			See It Now	(9.0) 13.6			Topper			KGO-TV		
		WLW-A				WNBK					WTVN				Dinah Shore, News Caravan	(7.5) 6.8			Ray Bolger					
	Down You Go	(8.7) 6.2		All Star Theatre	(10.3) 5.7			Vise	(14.3) 11.0															
BALTIMORE	The Whistler	WMAR-TV	Sun 11	(22.0) 10.0	CLEVELAND	WNBK	Sat 7	(11.3) 18.5	LOS ANGELES	KTTV	Sun 10	(23.3) 15.1	SAN FRANCISCO-OAKLAND	KRON-TV	Wed 10:30	(35.3) 21.7	SEATTLE-TACOMA	KING-TV	Fri 10					
		WBAL-TV					WXEL					KRCA-TV						KPIX			KOMO-TV			
		News, Wea, Sports, Mystery Marquee	(15.7) 9.0			Gene Autry	(21.3) 17.5				Loretta Young	(16.5) 19.7			Falstaff News	(9.0) 7.2			Premiere, Movie			KTNT-TV		
		WAAM				Tomorrow	(1.3) 2.7				Appoint-Adventure	(14.8) 10.2			News, Wea, Sports	(5.7) 3.7			Late Show					
	Nocturne, Movies	(8.0) 4.9		Tomorrow	(1.3) 2.7			Appoint-Adventure	(14.8) 10.2															
BALTIMORE	Your All Star Theatre (rerun of Ford Theatre)	WMAR-TV	Wed 11:30	(5.7) 4.7	CLEVELAND	WNBK	Mon 7	(9.3) 14.4	LOS ANGELES	KRCA-TV	Sat 9:30	(9.8) 11.8	MILWAUKEE	WXIX	Sat 5	(8.7) 11.7	SEATTLE-TACOMA	KOMO-TV	Wed 10:30					
		WAAM					WEWS					KNXT						WTMJ-TV			KING-TV			
		Park Circle Theatre	(7.0) 6.4			Carliss Archer	(11.0) 8.5				Favorite Husband	(24.3) 23.7			Sports Picture, News, Weather	(18.3) 14.5			World Today, Mom After, Playhouse			KTNT-TV		
		WBAL-TV				Paris Precinct	(8.5) 5.5				Paris Precinct	(7.0) 7.2			Wild Bill Hickok	(7.7) 10.7			Late Show, Baseball Final, Late Show					
	Tonight	(6.3) 5.9		Paris Precinct	(8.5) 5.5			Paris Precinct	(7.0) 7.2															

*As Starlite Theatre. Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.



The direction— of any film is a complex procedure where experience plays an important part in obtaining the desired effects. And so it is in the film processing laboratory.

At Precision, expert guidance through each phase of the processing operation assures producers, cameramen and directors the finest possible results.

All of which leads to another form of direction: West of 5th Avenue on 46th Street in New York to Precision. That's the right direction for you wherever you are and whatever your film processing problem.

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



P R E C I S I O N

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21 WEST 46TH STREET, NEW YORK 36, N. Y.



A division of J. A. Maurer, Inc.

TV FILM-1955

There's more of everything in film this year:

programs, variety, quality—and economic problems

BY FRED KUGEL

Our 1954 film issue began with the statement, "The advertiser never had it so good." That's even truer this year, but in 1955, it's necessary to add, "The advertiser isn't going to have it much better *unless* the TV film business gains maturity fast."

Film won't get better unless the advertiser is willing to pay more for it and unless the producer is willing to analyze TV programming needs and come up with shows to meet them.

The quality of film programming has improved during the past few years, but it still is considerably below the level of the better live network offerings.

The immediate outlook does not include substantial gains in story value, strength of stars, or even technical aspects.

The trouble lies in the economics of film. There are now about 50 film shows on the networks and about 90 more that are active in syndication. That's a lot of programming. Advertisers can pick and choose. This means that the distributors and producers must trim prices to the bone in order to meet the tremendous competition in selling.

Because supply is running ahead of demand, neither production nor distribution has been a lucrative enterprise. A few outfits in the field have made a "normal" profit, but the take hasn't been high enough to attract Hollywood's most successful operators on a straight financial-appeal basis.

Most producers and distributors have had to face the fact that the residual revenues they had anticipated on their shows will not be realized. With a large number of new properties becoming available, there will be a smaller market for reruns, no matter how well they do ratingwise.

Better product can come only when advertisers and stations realize that it is good business to pay more for film. If most half-hour shows must be budgeted between \$20,000 and \$30,000, the quality can't be increased above current levels.

A parallel to the program dilemma exists in the production of TV commercials. A few years ago, almost all commercials were handled on a bid basis, with the contract going to the producer who made the lowest bid. It wasn't long, though, before advertisers realized that this was "penny wise and pound foolish."

Better product means higher costs

Prices have gone up in commercials because of the advertisers' desire to have better commercials. This thinking will have to spread to programming as well. When it does, a lot of the mediocrity that is now finding its way onto the air via syndication will disappear. Film programs will cost more, but they will deliver more. Over-all programming will improve. With the distributor and producer being able to make a sound profit, the whole business will operate on a sounder basis.

Another large problem is the lack of understanding between buyer and supplier—that is, advertiser, telecaster, syndicator, and producer. There has not been sufficient consideration of the time periods available for film programming. Planning just hasn't been sharp enough. Remedying this difficulty would go a long way toward effecting an even greater use of film.

Too many film producers are shooting for "A" time, not realizing that there is so little of it available, regardless of how good the properties might be. Not enough consideration is given to the fringe-time periods.

Only lately has there been any concentration on family-type programs, films that can be booked at almost any time of the day. During the past year some of the distributors have grouped together their miscellaneous 15-minute and half-hour dramas in library packages, attractive enough in price so that stations could telecast them in across-the-board strips.

How many producers think of programming specifically for week-end afternoons? How much planning has gone into film programming, other than soap operas, to appeal to the housewife during the daytime?

In spite of these problems and the scarcity of good time periods, advertisers who are going into the 6-to-7:30-p.m. slot are coming in with substantial audiences. More and more syndicated film properties are finding their way into this time segment. *To page 91*



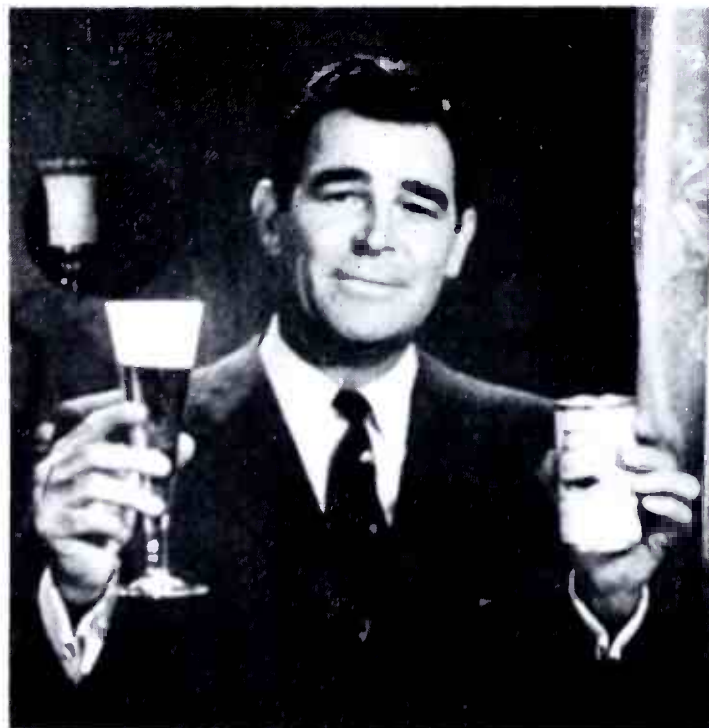
Rin Tin Tin sponsor, Swan's Sunbeam Bread, uses "grocer" to deliver commercials.



Waltz & Wiecek uses part of commercial time from *Life of Riley* to plug used cars.

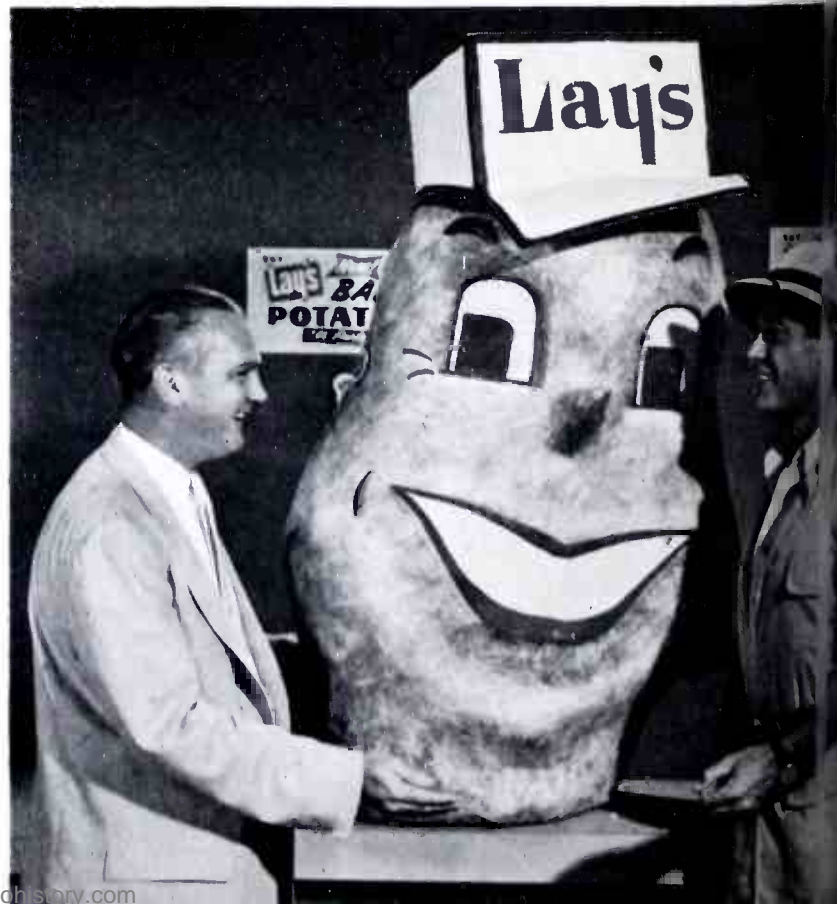


HOW AND



City Detective star Cameron does Falstaff's closing pitch.

Ramar himself (Jon Hall) appears on Lay's Potato Chips' end commerc



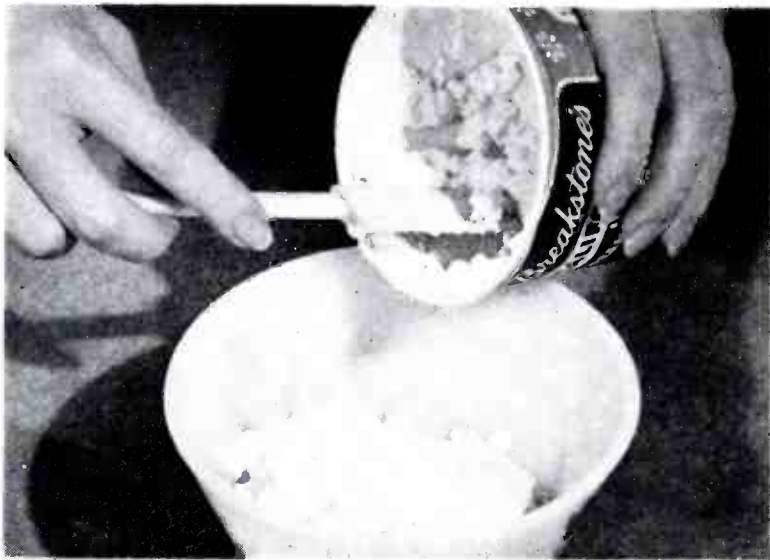


Kitchen provides setting for Thorofare's *Startime Theatre* spots.

Weakstone's bypasses opening pitch, features recipes using one more products in middle commercial on *Man Behind the Badge*. MERIT PRODUCTIONS PHOTO



The Ohio Oil Company's commercials for *Secret File* were filmed on a service-station set, with an "Ohio Oil man" giving the pitch.



WHY THEY USE FILM

report on 15 local and regional advertisers who sponsor film shows

GERI COHEN

You're a used car dealer . . . or a bank manager . . . or a regional dry operator—or anyone with a product or service to sell. How efficiently can a syndicated film convey *your* advertising message to the public?

The problem of choosing the right vehicle is always a tough one, but film's track record by now is long enough to provide some general rules of thumb for the advertiser.

A wide variety of advertising categories is represented in syndicated film's record books—ranging from such *habitués* as breweries and foods to the relatively reluctant retailing group. These pages summarize the experiences of some of these, their rea-

sons for choosing film in general and their specific film in particular, their degree of success in terms of original purpose, their differing ways of using their property and handling commercials.

For each—even within similar categories—the advertising problem is unique. Some, like the institutional group, are seeking long-range, relatively intangible results. For others, the retailers for example, the immediate returns are essential. It is doubtful that the same kind of film, handled in a similar fashion, would be equally suitable to both.

In the final analysis, each case must get down to particulars. Although an-

other advertiser's success—or failure—won't guarantee yours, his field experience still provides the most adequate single guidepost by which to plot your own choice of program.

Bakery needed longer commercials

Swan Brothers, makers of Sunbeam Bread, turned to syndicated film from a television schedule formerly committed to Class A spots.

Main reason for the switch: The company's selling message could not be accommodated in 20 seconds.

The stamp of professionalism marking most top film product and film's merchandising potential were added

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WHO WATCHES WHAT WHEN?

An audience-composition study of 25 films in 14 cities

BY GENE WILLARD

USING a syndicated film so that it reaches the people who are most likely to buy what you sell is a problem that can be solved by common sense, backed up by an investigation of audience figures.

To review some of the facts about who views what when, TELEVISION MAGAZINE charts the record of 25 syndicated packages in 14 markets. Febru-

ary ARB ratings and audience composition figures are used to indicate mid-season performance.

One thing demonstrated in this study, as it would be in any analysis of film performance, is that syndicated packages can earn satisfactory ratings in any segment of the telecasting week, against all kinds of competition.

The charts on these pages clearly

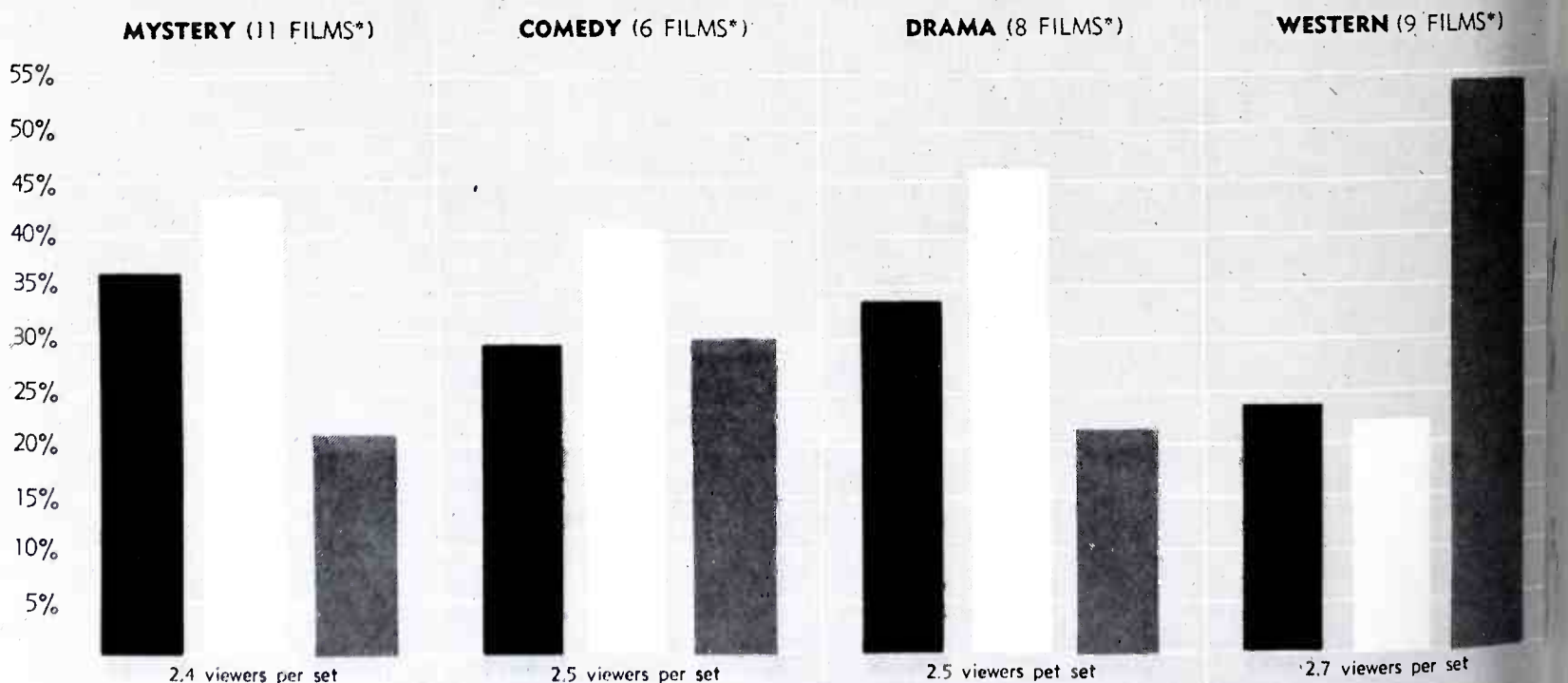
show the potential which lies in the audience-packed fringe time periods—early and late evening and weekend afternoons.

Although more families are watching TV during the prime nighttime hour (7 p.m.-10 p.m.), it doesn't necessarily follow that the *ratings of individual shows* are always higher in these periods.

To page 9

All tables based on these 14 cities: Atlanta, Boston, Chicago, Dallas, Dayton, Fresno, Kansas City, Los Angeles, Milwaukee, New Orleans, New York, Portland, Ore., Richmond, San Francisco

TYPICAL AUDIENCE COMPOSITION BY TYPES OF SYNDICATED PROGRAM



* Badge 714, Boston Blackie, City Detective, Ellery Queen, Foreign Intrigue, I Led 3 Lives, Lone Wolf, Mr. District Attorney, Racket Squad, The Whistler, Waterfront.

* Abbott & Costello, Amos 'N' Andy, Eddie Cantor, Life with Elizabeth, Meet Corliss Archer, My Hero.

* Biff Baker, Douglas Fairbanks Presents, Favorite Story, Janet Dean, Mayor of the Town, Paragon Playhouse, Rheingold Theatre, Star and the Story.

* Annie Oakley, Cisco Kid, Cowboy G-Men, Gene Autry, Hopalong Cassidy, Kit Carson, Ronge Rider, Stories of the Century, Wild Bill Hickok.

Typical audience composition of

SYNDICATED MYSTERIES

by time periods

PRIOR TO 6 PM (Weekends or weekdays) (Instances are too few for analysis)		
5-7:30 PM (All nights)	MEN	29.7%
2.8 viewers per set	WOMEN	35.3%
	CHILDREN	35.0%
7:30-10:30 PM (All nights)	MEN	34.7%
2.4 viewers per set	WOMEN	43.1%
	CHILDREN	22.2%
AFTER 10:30 PM (All nights)	MEN	42.8%
2.0 viewers per set	WOMEN	51.0%
	CHILDREN	6.2%

Source: ARB—based on a mid-season month (February 1955) and covering 11 mysteries in a cross-section of 14 television markets.

Typical audience composition of

SYNDICATED COMEDIES

by time periods

PRIOR TO 6 PM (Weekends or weekdays) (Instances are too few for analysis)		
6-7:30 PM (All nights)	MEN	20.7%
2.9 viewers per set	WOMEN	32.0%
	CHILDREN	47.3%
7:30-10:30 PM (All nights)	MEN	34.2%
2.5 viewers per set	WOMEN	43.3%
	CHILDREN	22.5%
AFTER 10:30 PM (All nights)	MEN	39.2%
2.1 viewers per set	WOMEN	56.8%
	CHILDREN	4.0%

Source: ARB—based on a mid-season month (February 1955) and covering 6 comedies in a cross-section of 14 television markets.

Typical audience composition of

SYNDICATED DRAMA

by time periods

PRIOR TO 6 PM (Weekends)		
2.9 viewers per set	MEN	34.0%
	WOMEN	35.5%
	CHILDREN	30.5%
PRIOR TO 6 PM (Weekdays) (Instances are too few for analysis)		
6-7:30 PM (All nights)	MEN	30.4%
2.6 viewers per set	WOMEN	41.2%
	CHILDREN	28.4%
7:30-10:30 PM (All nights)	MEN	32.9%
2.4 viewers per set	WOMEN	47.2%
	CHILDREN	19.9%
AFTER 10:30 PM (All nights)	MEN	36.8%
2.0 viewers per set	WOMEN	56.1%
	CHILDREN	7.1%

Source: ARB—based on a mid-season month (February 1955) and covering 11 dramas in a cross-section of 14 television markets.

Typical audience composition of

SYNDICATED WESTERNS

by time periods

PRIOR TO 6 PM (Weekends)		
2.8 viewers per set	MEN	24.1%
	WOMEN	21.3%
	CHILDREN	54.6%
PRIOR TO 6 PM (Weekdays)		
2.6 viewers per set	MEN	20.9%
	WOMEN	20.9%
	CHILDREN	58.2%
6-7:30 PM (All nights)	MEN	24.7%
2.7 viewers per set	WOMEN	24.1%
	CHILDREN	51.2%
7:30-10:30 PM (All nights) (Instances are too few for analysis)		
AFTER 10:30 PM (All nights) (Instances are too few for analysis)		

Source: ARB—based on a mid-season month (February 1955) and covering 9 westerns in a cross-section of 14 television markets.

WHO'S WHO IN TV

Here are the leaders of this rugged \$200,000,000-a-year industry

The men who make and sell TV film can, for the most part, count the past season as the best to date. Although the small companies have grown fewer, the big companies have grown bigger, if not richer.

As in other industries, tight economics have caused several mergers in the TV film field. MCA-TV, Ltd., absorbed UTP. MPTV backed out of active participation in the field and became a holding company, its features going to Guild and its syndicated properties to the newly formed UM&M. Guild joined forces with Vitapix to provide programs for sale to national advertisers on the Vitapix stations.

More mergers are inevitable, hence the advertiser will be dealing with fewer companies, and these will have larger lineups.

Here is how William F. Broidy stated the problem of the independent film maker: "In order to tie up talent for a series, the producer must go to the people who are in the talent business. They themselves often are filming TV shows, and can supply names to their own or to closely related TV shows at nominal prices.

"The chance for the small man in TV film is to come up with a very unusual and original format and then make the star a part of the package."

The entrance of such big-time Hollywood operators as Warner Brothers and 20th-Century Fox increases the ranks of top-flight producers. When their properties get into syndication, it is expected that they will be turned over to established TV distributors.

More and more, the distributors are

getting into ownership of the programs they handle. Some—Ziv and Republic, for example—produce all the shows they handle. Others, such as MCA have subsidiary production companies. Many participate in the financing of outside producers.

It is becoming customary for syndicators to *buy* residuals of series that have had network or national-spot runs instead of handling distribution for a percentage of the take, as they used to.

There now are about a dozen major TV distributors who together account for the bulk of syndicated product. These are profiled below. In addition there are another dozen outfits which handle a few series each.

Important among these smaller shops are Kling, which has added distribution of several TV series to its graphic-arts facilities; Atlas, which syndicates *Hollywood to Broadway*, *Captain Z-ro*, and *Notes and Nonsense*; George Bagnall, which markets a number of children's programs plus *Public Prosecutor* and *Front Page Detective*; Associated Program Services—specializing in educational and theatrical films that are suitable for TV; Harry S. Goodman, which has four 15-minute series; and the William Morris Agency, which has *Silver Eagle* under its wing.

Also active are RCA, Walter Schwimmer, United World, and Winik.

Major *producers* of TV film include: William Broidy, Jack Chertok, Desilu, Family Films, Filmcraft, Flying A, Gross-Krasne, Mark VII, McCadden, Roland Reed, Revue, Sheldon Reynolds, Hal Roach, Jr., Studio City, 20th-Century-Fox, and Warner Bros.

Important, too, are several individuals whose activities cross company lines. The chief behind-the-scenes operators are Matty Fox of MPTV, Elliot Hyman of Associated Artists, a key negotiator of the RKO General Teleradio deal, and Don Sharpe.

Some are discussed below, others in this month's "Focus on People."

ABC FILM SYNDICATION, INC.

During the past 12 months, ABC Film Syndication has been steaming ahead at full speed. It added 70 hours of new programming to its lineup, bringing the total to 169 hours. To this backlog it has just added three new series, providing 69 hours more. These are *Sheena*,

ABC's George T. Shupert



FILM



CBS's Leslie Harris

Queen of the Jungle (26 episodes), being sold for fall; 52 *Schlitz Playhouse* reruns (including those mentioned above), which are packaged as *Herald Playhouse*; 60 repeats of the *Ray Bolger Show*. Also added: 15 of the Arthur Rank movies acquired by ABC network.

ABC has been syndicating 52 previous *Schlitz Playhouse* shows as *The Playhouse*. Its other properties are *acket Squad* (98), *Douglas Fairbanks Presents* (78), and *Passport to Danger* (39)—all half-hours—and 104 quarter-hours of *Kieran's Kaleidoscope*.

President of ABC Film Syndication, Inc., is George T. Shupert, a film veteran who served with Paramount Pictures and United Artists. Don L. Kearney is v.p. in charge of sales, and John Burns occupies the new post of director of national sales.

CBS TV FILM SALES, INC.

The big news from CBS's syndication arm, CBS TV Film Sales, is the number of new properties recently added.

Fresh from its first run on the CBS network is *Life With Father*, with 26 episodes available. Other new syndication properties include *San Francisco Beat* (39 films), and *Adventures of Long John Silver* (26).

Planned are 39 weeks of *Tales of the Foreign Legion*, and *Red Ryder*.

Currently the CBS lineup totals 273 hours in the can. Only one of its series, *Gene Autry*, is on network, and this 3-episode western also is in syndication. *Amos 'n' Andy*, of which there

also are 78 weeks in the can, is sponsored by Duffy-Mott in 18 markets. Continental Baking and Carnation split spot sponsorship of *Annie Oakley* in 65 markets. *Buffalo Bill, Jr.* is on the CBS syndication list, but in 112 markets it is sponsored by several clients of the Leo Burnett agency. (See the April, 1955, issue of TELEVISION MAGAZINE for the details of this deal.)

Unique among syndicated properties is the news film distributed by CBS TV Film Sales. This footage is packaged as a weekly half-hour series, *Eye on the World*, and in a 12½-minute *Newsfilm* series.

Other CBS entries: *Cases of Eddie Drake* (13 half-hours), *Files of Jeffrey Jones* (39), *Holiday in Paris* (13), *Ranger Rider* (78), *The Whistler* (39), *Fabian of Scotland Yard* (39).

Leslie Harris is v.p. and general manager. Fred J. Mahlstedt is director of operations and production, and Wilbur Edwards is general sales manager.

FLAMINGO FILMS

Three major national-spot deals involve properties of 16-month old Flamingo Films. Kellogg has *Superman* and *Wild Bill Hickok* in 80-plus markets, and Pillsbury has *Stars of the Grand Ole Opry* in 30 markets.

Actually, the genealogy of this company goes back to 1948, when Flamingo first set up shop in the distribution business. It was later absorbed into MPTV and re-emerged in 1954.

Now flying the Flamingo banner are 223 hours of syndicated programming. In addition to the series mentioned

above, these include the following half-hour shows: *Hollywood Preview* (in continuous weekly production), *Cowboy G-Men* (39 episodes), *Beulah* (78), and *Flamingo Theatre* (29 reruns of *Jewelers' Showcase*). Quarter-hour films: *Top Secret* (26), *Superman Cartoons* (16), *Telecomics* (165), *TV's Baseball Hall of Fame* (78), and *TV's Football Hall of Fame* (26).

Flamingo also distributes 26 feature films.

President of the company is Joseph Harris. His son, James, also is a member of the quartet which owns the company. Sy Weintraub, who was one of

Flamingo's Sy Weintraub



the founders of MPTV, is executive vice president of Flamingo. Dave Wolper is the fourth member of the management team.

The same group owns KXLY in Spokane.

FLYING A PRODUCTIONS

There is no slump in the market for westerns. Flying A has added two new series and will almost certainly add a third within the next several weeks, bringing the total number of programs riding the airwaves under the Autry-Schaefer-Hamilburg brand to six.

Flying A has filmed 26 *Buffalo Bill, Jr.* episodes in recent months and plans to shoot 26 more for this series beginning late in the fall. *Adventures of Champion* will go into production early in August, with a 39-episode schedule definitely set, even though the sale still is pending. The third show, *Red Ryder*, will be offered through a pilot.

Armand Schaefer figures the *Red Ryder* series a cinch for a quick deal. "We haven't missed on one yet," he says.

Contrary to Schaefer's original "no-color" stand, the new group of 13 *Gene Autry* shows (production resumed in July) is being done in color. This is a contrast to Bill Brody's decision to go back to black-and-white after filming a number of *Wild Bill Hickok* shows in color.

Six *Annie Oakleys* currently before the cameras will bring this series to a total of 52 completed episodes. Production is well up with play dates, and

Four Star's Don Sharpe.



Flying A's Armand Schaefer, Gene Autry, Mitchell J. Hamilburg (left to right).

future shooting depends on how quickly the demand for more shows develops.

FOUR STAR PRODUCTIONS, INC.

Don Sharpe has been involved with some two dozen TV film series—as producer, executive producer, co-producer, agent, or member of the board.

As executive producer and part-owner of Four Star Productions, he has been in charge of *Four Star Playhouse*, *The Star and the Story*, *Stage Seven*, and two upcoming series, *Texas Rangers*, and the *Du Pont Cavalcade Theatre* for Du Pont.

With William Nassour, he is co-producer of *Sheena, Queen of the Jungle*.

He is on the board of directors of both Official Films and Dougfair, the producing company for *Douglas Fairbanks Presents*.

He was and is an agent representing an impressive lineup of Hollywood stars, which is how he's become involved in many top film properties with which he has no other official connection. Lucille Ball and Desi Arnaz are his clients, and so is Desilu Productions. Because he represents Ronald Coleman and Robert Cummings, he has played a big part in lining up their TV vehicles, *Halls of Ivy* and *My Hero*, respectively.

His latest project, not yet in production, is *Blandings' Way*, a videofilm series based on *Mr. Blandings Builds His Dream House*.

Sharpe feels strongly about the limitations put on quality by the economics of distribution, and advocates a three-year re-release cycle to replace the current practice of repeating films immediately.

GENERAL TELERADIO, INC.

Making all the other recent TV film mergers and buy-outs look like sma potatoes, General Teleradio this month laid out \$25,000,000 for RKO-Rad Pictures—lock, stock and backlog.

General Teleradio Film Division thus will acquire a suitable follow-up for its highly successful *Million Dollar Movie* feature package, just at the time that its syndicated lineup is growing.

This film subsidiary of the parent company which also controls the Mutual Network and five TV stations is up shop in December, 1953.

Aside from its feature product, (now has 56 hours of film. Under banner are 39 half-hours of *Garbusters*, 26 episodes of *Fulton Lewis Jr.'s Exclusive* (15 minutes), 13 *Mated Fairy Tales* (five minutes), a two documentaries, *Uncommon Values* (26 half-hours) and *Greatest Dramas* (39 quarter-hours).

Thomas F. O'Neil, who heads both the parent company and the network, also is president of GT Film Division. Dwight W. Martin is v.p. and general manager and Peter M. Roebeck is regional sales manager.

GUILD FILMS CO., INC.

Guild made TV headlines on two occasions during the past year:

- It became the first publicly held film company, putting 250,000 shares of its stock on the market.
- Five months after allying itself with Vitapix, it finally got the station-owned "film network" under way.
- It acquired a large number of pictures from MPTV and the *Loopy Tunes* series from Warner Bros.

Guild is continuing MPTV's barter-time arrangements, made with stations and some advertisers (notably Super Coola), whereby stations pay for the movies by giving the distributor spot time for re-sale.

As was the case with its phenomenal piano player, many of its syndicated properties were once successful local live shows which Guild "discovered," then filmed and distributed.

Liberace made Guild Films and vice versa, but the distributor is now way beyond the one-horse stable category.

Now in distribution are *Liberace* (78 episodes), *Life With Elizabeth* (65), *Frankie Laine* (39), *Joe Palooka* (36), *Conrad Nagel Theatre* (26), *It's Fun to Reduce* (195), *Looney Tunes* (191), *Johnny Mack Brown* (26), *Vitapix Wrestling* (39). Total in the can: 230 hours.



Guild's Reub Kaufman.

Another 87½ hours of programming will be out by fall: *Confidential File*, already set for alternate-week sponsorship by Bardahl on the Vitapix stations, *Ina Ray Hutton* (39), *I Spy* (39), *Brother Mark* (39).

The mainspring of the Guild organization is president Reub Kaufman, who gave up his Chicago ad agency to get into the film business in 1952. Erwin H. Ezzes, formerly with MPTV, is now v. p. and general sales manager.

HAL ROACH STUDIOS, INC.

This has been a buying-and-selling year

for Hal Roach, Jr. His purchases in itself (from Roach, Sr.). Major sales: his half-interests in *The Erwins* (130 films) and *My Little Margie* (126 films), to his former partner, Roland Reed.

Roach has been a sharp trader and producer since the near-bankrupt days a few years back. He continues to be the principal producer at the world's most productive telefilm center.

Roach owns *Screen Directors' Playhouse*, which rolls late this month for Eastman sponsorship on NBC for 52 weeks beginning in October. A late summer shooting date also is scheduled for the *John Nesbitt Show*, with Roach as producer-owner. *Life of Riley* currently is filming, with 34 episodes to go to bring the series to 143.

The group of 39 *Passport to Danger* films has just been completed. This is



Hal Roach, Jr.

one of Roach's few syndication ventures, done in conjunction with ABC Film Syndication, and will likely go into production again in August.

Six stages are in operation at the 18-acre Roach lot, with current production running about 80% of the approximately 12 hours per week of finished-product capacity.

INTERSTATE TV CORPORATION

Interstate Television Corporation, subsidiary of Allied Artists in Hollywood, came up with the biggest sleeper of the TV year with the release of the old

Our Gang comedies. Now entitled *The Little Rascals*, the 87-show series (each episode 10 to 20 minutes long) has proved a rating sensation.

Interstate's other properties total almost 52 hours of programming. These include: *The Amazing Tales of Hans Christian Anderson* (26 half-hours available), *The Ethel Barrymore Theatre* (13), *Adventure Album* (26 15-minute films), *Adventures of Blinkey* (26 15-minute films), *Popular Science* (78 15-minute films).

G. Ralph Branton, president of Interstate, also is a v.p. and director of the parent company. He is a veteran of the theater-management and distribution fields. Lloyd L. Lind, v.p. and general sales manager of Interstate, has been with Allied for 20 years.

MCA-TV, LTD.

MCA, which has made big business out of show business, is now out to become the biggest company in the video film field.

Its progress toward the number-one spot has been hastened by acquisition of United Television Programs, a move which added about 100 hours of film programming to MCA's catalogue.

Thus, MCA-TV, Ltd., now has about 700 hours in the can, including re-runs of the product turned out by Revue Productions, another MCA subsidiary, which primarily makes films for national advertisers.

Newest items on MCA's syndication agenda are the 56 Gene Autry and 67 Roy Rogers features released by Republic and the 39 episodes of *Dr. Hudson's Secret Journal*.

UTP product now under the MCA banner includes: *Mayor of the Town* (39 episodes), *Waterfront* (78), *Rocky Jones* (39), *Heart of the City* (91), *Royal Playhouse* and *Counterpoint* (78), *Curtain Call* (39), *The Lone Wolf* (39).

Other MCA properties, and the number of each series: *Guy Lombardo & his Royal Canadians* (39), *City Detective* (65), *Where Were You?* (26), *I'm the Law* (26), *Telesports Digest* (continuous), *Famous Playhouse* (200), *Man Behind the Badge* (39), *Abbott and Costello* (52), *Pride of the Family* (40), *Soldiers of Fortune* (26), *Hollywood Off-Beat* (13), *Biff Baker, U. S. A.* (26), *Follow That Man* (82), *Ray Milland* (52), and *Playhouse 15* (78).

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WHERE DO THEY

Distributor's past experience and awareness of current market situations are prime determinants

BY ABBY RAND

Is a rate card for syndicated film on the way?

Syndicated film prices always have been a matter of what the traffic would bear. Despite syndicators' efforts to set up firm price schedules based on the station's rate card or the size of the market, standard procedure has been *negotiation*.

Negotiation no longer is simply a matter of cutting price to undersell the competition—although this still is prevalent—but rather a revision of asking price after the original offer has proved to be beyond the means of any advertiser in a given market.

Both buyers and sellers agree that by now anyone actively buying or selling film is familiar with the going rate for various types of film in each market he deals with. "Price levels" have been established through years of experience.

The buyer has kept track of the price tags on the many packages that have been pitched to him. Whatever formula the distributor uses to set his asking price, the buyer knows immediately whether or not it is in line.

At one time, it was possible to estimate price on a half-hour show by taking a percentage of the Class A half-hour rate, since many distributors arrived at their rates this way.

This no longer is considered realistic by many buyers. Others find it a helpful rule of thumb, particularly for keeping track of a large number of markets. They estimate the costs of a new, top-quality film at 100%-150% of the highest Class A half-hour rate in the market. In actual practice, the asking price in many markets is 50%-75% of this rate.

Presented in the chart herewith are the current asking prices in 50 typical markets for two situation comedies (one of which, "A," has had a network run), a western, a detective series, and a drama show.

How did the distributor of the situation comedy decide that \$260 was a good price for Baltimore and \$420 for St. Louis? Both markets have about the same number of TV homes.

Each distributor has his own pricing system, sometimes more than one. Some of the commoner methods are:

1. Using a percentage—usually 85%-125%—of the Class A half-hour rate.

2. Assigning to each market-size category a percentage of the revenue desired from the series, then translating this into prices for each market.

3. Using past experience and knowledge of a variety of factors affecting current market situations to set up a price for each market.

The third method seems to be the most widely used. Chaotic as the results might be for the advertiser trying to line up film for a number of markets, there is logic behind this system.

Buyer's ability to pay

How much can a market afford? Over a period of years distributors have learned what agencies and advertisers will pay. It's pretty difficult to go above this level unless an exceptional show is involved.

Size and wealth of the market, the number and strength of the stations, station rates, the demand for film within the market, the percentage of total TV sets represented by the market, the quality, type, and novelty of the series, what competitors are getting for similar shows, the importance to the distributor of getting his series into a particular market for prestige purposes—all of these factors affect a distributor's chances of selling a film and therefore are usually reflected in his asking price.

One syndicator based his price list on a formula involving classifying each market by its highest Class A half-hour rate, the number of TV sets, and the

amount of retail sales in the area. From this, he set up more than a dozen market categories and assigned a price to each one. The tab for each market was then adjusted to meet the selling problems of that particular area. Buyers, as well as distributors, agree that it is unrealistic to classify markets by size alone. Furthermore, overlapping signals and intermixture of V and U stations can completely change the actual size of the market.

In a hyphenated market, the distributor usually bases his price on the bigger of the two adjacent cities. For a V-and-U market, there is likely to be a lower tariff for a sale to the UHF station. Prices usually are higher for West Coast cities, which, because of the time differential, consume more film in after-network hours than eastern stations do.

Rerun prices vary as much as those of original runs. A hot property, fresh from a successful run on the networks, frequently is priced as high as the best new syndicated packages. Even a non-network series on its second round sometimes commands as much as the original run did. More usual is a tab that is 50%-75% of the first price.

For the third showing 30%-40% is customary. A property that retains its pull through a number of exposures will get progressively cheaper, but probably will go no lower than 20% of its original price.

Price levels, most buyers say, are about where they were a year ago, although considerably higher than they were three to five years ago.

Today there is more good film available than there ever has been before hence, more competition in selling. For this reason, prices have not gone up as station rates and film production cost have climbed.

Some new series are being offered a
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GET THOSE PRICES?

CURRENT NET ASKING PRICES FOR SYNDICATED FILMS IN 50 TV MARKETS

Market	Situation Comedy A		Situation Comedy B		Drama Anthology		Mystery		Western	
	VHF	UHF	VHF	UHF	VHF	UHF	VHF	UHF	VHF	UHF
ALBANY, N. Y.	\$200	\$90	\$450	\$150	\$225	\$100	\$300	\$115	\$250	\$100
ATLANTA, GA.	180		450		200		250		250	
BALTIMORE, MD.	260		700		300		400		360	
BINGHAMTON, N. Y.	110		275		200		150		160	
BIRMINGHAM, ALA.	110		250		150		175		150	
BOSTON, MASS.	580	110	900	275	750	300	1,000	210	900	150
BUFFALO, N. Y.	280	120	500	250	480	200	400	190	350	150
CHARLOTTE, N. C.	110	55	275	120	175		200	100	190	100
CHICAGO, ILL.	600	55	2,000	120	950		1,200	90	1,000	150
CINCINNATI, OHIO	280		450		400		340		275	
CLEVELAND, OHIO	300		900		400					
DALLAS-FT. WORTH, TEX.	180		350		285		500		425	
DENVER, COLO.	110		250		225		300		250	
DULUTH, MINN.-SUPERIOR, WIS.		65	150	150	60		200		175	
GREEN BAY, WIS.	110		150		100		115	115	150	100
GREENSBORO, N. C.	90	50	135	80	200		100	75	100	75
HARTFORD-NEW BRITAIN, CONN.	110	50	250	125	350	100	200	95	175	100
HOLYOKE-SPRINGFIELD, MASS.		70		125	350	100		125		
HOUSTON-GALVESTON, TEX.	180	60	500	335	285		300	255	250	100
HUNTINGTON, W. VA.	110	45	175	100	175		150	75	150	75
INDIANAPOLIS, IND.	200		450		250		300		250	
JOHNSTOWN, PA.	200	50	175	95	185	95	200	75	125	75
JOPLIN, MO.	45		80		60		60		60	
KANSAS CITY, MO.	200	110	400		250		325		275	150
LINCOLN, NEB.	50		125		75		75		75	
LOS ANGELES, CALIF.	600		2,000		1,500		1,750		1,500	
LOUISVILLE, KY.	200	70	450	150	200		350	125	275	100
MANCHESTER, N. H.	65		110		70		85		100	
MEMPHIS, TENN.	200		450		250		250		275	
MILWAUKEE, WIS.	280	110	750	335	400	250	425	250	425	250
MINNEAPOLIS-ST. PAUL, MINN.	300		750				425		425	
NASHVILLE, TENN.	65		135		150		100		125	
NEW ORLEANS, LA.	110	65	350	140	275		200	105	200	100
NEW YORK, N. Y.	1,500		4,000		2,100		2,500		2,000	
NORFOLK, VA.	110	70	250	150	125	70	200	115	150	100
OKLAHOMA CITY, OKLA.	110	110	250	250	215		150	150	150	150
OMAHA, NEB.	200		335		200		250		250	
PHILADELPHIA, PA.	440		1,000		700		800		600	
PITTSBURGH, PA.	420	110	750	335	475		525	150	425	150
PORTLAND, ORE.	110	110	250	250	300		250	250	150	150
PROVIDENCE, R. I.	200		300		300		250		325	
RICHMOND, VA.	110		250		185		200		150	
ST. LOUIS, MO.	420	200	900	450	500		525	325	475	250
SALT LAKE CITY, UTAH	110		250		150		200		175	
SAN DIEGO, CALIF.	110		300		200		200		150	
SAN FRANCISCO, CALIF.	300		750		475		650		475	
SEATTLE-TACOMA, WASH.	200	200	450	450	300		300		250	
WASHINGTON, D. C.	260		700		295		400		360	
WILKES-BARRE, PA.		50		100		70		75		70
YOUNGSTOWN, OHIO		70		150		80		100		100

These seven agency film-department heads agree that the quality of commercials has improved lately. Here's why

COMMERCIAL COSTS HAVEN'T

In the business of creating and producing commercials on film, competition is wide open today. The forebodings over labor costs and labor relations have been largely dispelled. Costs have become stabilized. There have been improvements in both the technical and creative elements of TV commercials.

TELEVISION MAGAZINE's discussions with film production executives at leading agencies disclosed a practically unanimous agreement on the above points.

Even the very substantial increase in volume of TV film spots reported by the seven agencies interviewed resulted

in only a slight cost rise during the past year. Moreover, this increase is mostly attributed to more involved procedures designed to improve the technical quality of the commercials.

Competitive bidding by producers for specific agency accounts has become less frequent than direct selection of a producer on his past record with the agency. Most agency-film-department heads feel that they know the producers, the "slant" of their talents, and their available facilities and personnel. More often than not, selection is made on these factors.

Possibly the healthiest aspect of the "new look" in TV-commercial produc-

tion is the competitive situation. *Any* producer who is qualified through reputation and adequate facilities and personnel can get due consideration at almost any agency. "Bigness" is not the deciding factor, except where bigness is required for quick volume production.

About 30 New York production firms are getting the bulk of the spot-film business from the major agencies, with the average agency dealing with from 15 to more than 20 of these producers during the year's period.

The point at which producers *begin* their service to the agency is flexible. Thus the smaller agency, without a

Three who find producer-agency relations better than they have been: (left to right) David Gudebrod, head of N. W. Ayer's

film department; Marshall Rothen, film chief of Kenyon & Eckhardt; Bernard Haber, in charge of film production at BBDO.





Improvements in quality were cited by (left to right) Ernest Motyl, film production chief, R & R; Tom McAndrews, Jr., his counterpart

at Ted Bates; Victor Seydel, radio-TV v.p., Anderson & Cairns; and John W. Zimmer, who's head of commercial-filming at Compton.

RISEN—BUDGETS HAVE

fully staffed film production department, can get consultation and creative aid from producers at any place or time after inception of the idea for the advertising campaign.

The pacts with SAG and AFM are working smoothly. Even the bookkeeping for the rerun checks hasn't been the chore it was expected to be.

Some of the agencies have clients actively using color TV spots. All are engaged in color tests and research. They report improvement in quality all along the line, with costs for tint ranging from 15 to 50 per cent higher than for comparable productions in black-and-white.

Production of filmed spots centers in New York and will likely remain in New York, according to our informants. This does not mean that Hollywood is out of the picture. In spite of the 2,500-mile distance, Hollywood is getting a share of commercial production. But most national campaigns originate in New York, and time and distance factors give nearby producers an inside track.

No one, of course, is completely satisfied with all aspects of today's operations. Here are some off-the-record agency comments:

"Clients should give us more time—go an further ahead."

"Producers don't give enough attention to comparatively low-budget spots. They're missing a lot of business."

"Costs, particularly for animation

sequences, need to be stabilized."

- "The SAG agreement is working better for us than it is for the union itself. Many 'rank-and-file' members get left out because of high minimum costs."

- "Everything else being equal, we'd use Hollywood producers. New York production companies need to develop self-reliance and creative talents."

Predictions:

- "The 100-per-cent hard-sell commercial will give way to prestige spots, carefully produced and integrated into the program, without the usual sudden jar or here - comes - the - commercial effect."

- "Many smaller producing outfits will merge."

- "Production techniques will be changed by development of a new film camera comparable to the image orthicon now used in live TV. The picture will be first recorded on magnetic tape, rather than 35mm film."

Following are highlights of our conversations with film-production heads at seven leading agencies.

Bates: Producers more helpful

Tom McAndrews, Jr., the youthful but experienced head of film production at Ted Bates & Company, Inc., says that at long last film producers have realized that making commercials is a much more exacting operation than filming program features. The result of this, he adds, is that producers have become more cooperative.

During a season, McAndrews' department uses from 12 to 15 production firms, selected according to which he feels can do the specific job better than the others.

McAndrews believes that it is very important for production companies to have their own studio facilities or at least to have first call on an outside studio.

"The editing department is a vital part of a film production company's setup," McAndrews told TELEVISION MAGAZINE. He passed over one of the major headaches, time, as an inevitable problem.

"It is true that we never seem to have enough time to produce commercials," he said, "but this condition will always exist, since as soon as commercials are approved in script and/or storyboard form, the client wants them on the air as soon as possible so that they may break with print schedules and radio schedules.

"On the basis of this," he added, "film companies that are geared for speed of production without sacrificing quality will be successful in commercial production."

Commercial volume at Bates is up considerably. Costs are slightly higher than a year ago. The film department has been experimenting with color possibilities.

McAndrews says that a number of producers are making exceptionally good low-budget spots. *To next page*

Volume up at BBDO

Around 60% of the 450 filmed spots produced through the New York office of BBDO during the past season have included animation sequences, Bernard Haber reports. The proportion of film to live remains about the same as last year (70% film).

Costs, Haber says, also are about the same as in 1954, with experience and production short cuts offsetting slight increases in labor charges and expenses of more involved techniques. Volume is up substantially at BBDO.

The agency mixes live-action and animation spots in the same program to give a change of pace to the presentation. Also, Haber declares, some very simple live-action commercials have been impressively effective.

Haber believes that there is no need to rush the production of color spots. However, BBDO is keeping right up to the minute with color developments. It has produced a considerable number of tint spots and has worked with several producers in tests and experiments.

Union agreements pose no major problems, Haber says. Relationships with SAG have been "fine," and the new AFM music agreements "have been a big help," making it possible to integrate "more life" into many spots.

"One of our biggest problems," the BBDO executive says, "is time. We get many rush jobs. Some of this rush can't be avoided, but if more time could be spent in preplanning, and if more time were available for opticals and laboratory finishing, it would result in better quality in all departments."

K&E avoids competitive bidding

The rising labor and material costs are not entirely responsible for the upward cost trend in film commercials, says Marshall Rothen of Kenyon & Eckhardt. The more elaborate techniques which advertisers are using today have contributed their share, too.

"We're trying to make our spots more believable and therefore more persuasive," Rothen says. "We're putting in as much useful information as possible, and presenting the sales pitch in an interesting way."

On the Ed Sullivan show, K&E is using a ratio of about 70-30 in favor of film, with live lead-ins and lead-outs on many of the spots. K&E uses film on approximately 70% of its other shows.

Rothen reports that the agency is

veering away from widely competitive bidding and selecting its producers according to the type of work and specialties for which they are best adapted. K&E has used more than 20 production firms during the past season, four or five of whom have done color work for various accounts.

K&E is one of the few agencies which have aired a considerable number of color-film spots. Rothen says color quality has been increasingly good, with costs ranging from 20 to 50 per cent higher than black-and-white. One of the major reasons for such increased color costs is that more production elements generally are put into a color commercial than into a black-and-white one.

Color seriously studied at R&R

Ernest Motyl, director of film production at Ruthrauff & Ryan, says that producer selection is a problem only when the budget is low.

"Many clients still have no conception of what goes into film making," he explained. "They expect a Class A production for Class Z price. It's the agency's responsibility to educate them."

Motyl adds that new techniques and producing methods, particularly in animation, have helped to reduce the high costs of production. He said that a topnotch job is the result of an understanding of techniques and methods, combined with careful supervision and "bird-dogging" hundreds of details.

R&R is seriously concerned with color experimentation. Motyl believes that great strides have been made in the development of color transmission during the past year and that the agency not making initial effort toward studying its scope and value is missing a whole new world of advertising impact.

"Everyone who owns a Brownie is out making television films," Motyl told TELEVISION MAGAZINE. "Yet it's interesting to note that 10 per cent of the prewar 'oldtimers' do about 80 per cent of present-day work."

Motyl looks for closer dealer tie-ins with nationally advertised products. "You can lose the sale at the point of purchase if the dealer and/or salesman haven't been made an integral part of the entire TV pitch."

Compton: N.Y. is production center

Television commercial production, increased substantially over 1954, is

rolling along smoothly at Compton according to John Zimmer, manager of TV commercials production department.

Zimmer reports that costs for live action spots are up slightly from a year ago, with labor and more involved production accounting for the increase.

Compton's film spots on network shows outnumber live plugs by about 10 to 1. On local shows the ratio is about 50-50.

Zimmer gets competitive bids in some cases, but more often he selects the producer he wants for the job at hand and makes the deal without involving other firms. He, as well as most other commercial production heads, feels that other factors are just as important as price in selecting the outside producer.

The agency gets to know the producer, his special talents, and his weaknesses, Zimmer told TELEVISION MAGAZINE. Thus selection usually is made on the basis of particular abilities of individual suppliers.

Compton's commercial production generally is done in New York. Exceptions include spots for film shows produced in Hollywood, where production of the commercials often is done by the program producer.

The agency is continuing with extensive research (the nature of which will not reveal) in testing the effectiveness of various spots and is developing commercials based on these tests.

Experiments in color, begun more than a year ago, also are continuing.

Medium-sized agency in better spot

Victor Seydel, vice-president in charge of radio and TV for Anderson Cairns, speaks with enthusiasm about the improved competitive position of the medium-sized agency in the production of filmed TV spots.

"We are increasing our percentage of commercials on film," Seydel reported. "The hard core of well-qualified film producers whose services are available to all makes it possible for—and even for very small agencies—to compete with the very large agency on an equal basis. It is not an absolute necessity for the medium- or small-sized agency to carry a large film staff."

Today, Seydel believes, the choice between film and live does not depend on cost, but on which is the best way for the particular job to be done. There was a time, he added, when film cost

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WHY THIS YEAR'S COMMERCIALS ARE BETTER

Agency art directors are responsible for much of the progress

BY REX COX, Creative Director, Sarra, Inc.

There has been a marked improvement in the over-all quality of TV spots in the past year. Here are some of the reasons.

More and more agencies are recognizing the film producer as more than a mere supplier of cameras, stage, and equipment. They are using his talents and creative thinking and personnel as a producer in the full sense of the word.

Fewer agencies are selecting producers by the bid method.

By this time most agencies have a pretty good idea of what films cost. They realize, too, that television commercials are a form of advertising art—and *art is never bought on a bid basis*.

All producers have audition reels, so the client can see the quality and type of work each producer does. If the client likes the work of a particular producer, that producer should be called in for a conference, in which

mutual problems are discussed and an estimate given.

At Sarra, we hesitate to bid on a job, if it is strictly on a bid basis, without a conference as to how the spot is to be produced and how much creative scope we'll have. A true estimate is based on absolute costs and jibes with the final price—so the client is not billed for extras after production starts.

Great progress has been made since the early days when the television commercial was nothing more than a picturization of a radio script.

The best test still is: "If you can run the spot without the sound track, and it still makes sense and tells the story, you've got a good commercial."

Another reason film spots are better than they used to be is the widespread use of storyboards by both agencies and producers.

And while we are on the subject of designing and writing, the advertising

agencies should be congratulated for doing original thinking in product identification despite surveys that would tend to lay down a "format."

An important factor in the improvement in TV commercials is the agencies' discovery that *simplicity* pays off.

Agency art directors, who have spent their lives thinking in terms of how the client's product can best be sold visually, are responsible for much of the progress in commercials.

Also important is the greater realization by film producers that there is more to making a television film commercial than merely "taking the picture." The producer has found that he must design the film and shoot it from an advertising viewpoint.

The use of original music also has played a large part in the improvement in TV commercials this past year.

Of course there are still problems, but TV commercials are getting better—and they'll get still better.



Agencies are using the producer's talents. Here Walter Collins (center) of Fitzgerald agency works on set with Sarra's Rex Cox (left) and Stan Johnson (right), the director.



A. S. E. can switch channels

in the blink of an eye...



to keep your



picture clear...

To help keep network TV pictures clear as they go from city to city, the Bell System is installing Automatic Switching Equipment (A.S.E.) on all major multi-channel radio relay routes.

Here's how it works:

Even the most carefully engineered microwave radio systems are affected by some fading caused by atmospheric changes. The only way to avoid this interference in television pictures carried from city to city by radio relay is to switch the signals to another path.

Manual switching is not fast enough to beat sudden fades. To make the

change-over automatic, the Bell System designed A.S.E. which switches radio relay channels in a split second.

Now—when fading threatens—it is recognized by an electronic device that sends a warning signal back to the control station. The picture is then switched automatically to a protection channel. The entire operation could take place several times a second without disturbing your program in any way.

Advances of this sort in equipment and technique assure that the television public will have the benefit of the best possible service now and in the future.



BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow



WGN-TV's Bain



WCBS-TV's Lacey



Bergdolt



WAAM's Cahan

THE FEATURE- FILM SITUATION

It's looking up, say four top station film buyers

The answer to "What's the outlook for feature film?" depends on who is doing the answering. Ask the station buyer who's running 30% film in a multi-station market where the competition also is heavy on Hollywood product, and you'll hear that new stuff is dangerously scarce.

EDITOR'S NOTE: *Since this was written, General Teleradio's purchase of RKO-Radio Pictures and its huge backlog of features has changed the situation considerably. This might mean that the long-awaited "break of the majors" is here, and that the product shortage soon will end. About 100 of the RKO movies are top drawer. These might not be available immediately but their imminent release would help pull their prices down.)*

Ask the buyer in a market where the program accent has shifted toward more network and syndicated shows

or where advertisers and stations are willing to settle for lower-cost second runs, and you'll hear optimistic reports of a buyer's market.

Regardless of their own situations, the men and women who buy and program features agree that, although it has come in dribs and drabs, there is good, new product available and that more is on the way.

WCBS-TV in New York acquired 200 first-runs during 1955, about the same number as in the previous year. Some of these were bought in batches of 40 or more, but quite a few were picked up in five- or six-show deals.

New product superior to old

These recent releases are superior in quality to the product previously available, the film buyers say. Many of them are less than five years old, but even some of the older pictures that have

just been made available are from the top drawer.

Nowadays, a good percentage of English films have Hollywood stars or foreign names now familiar to U. S. viewers. This category, once scorned by American viewers, is now much in demand and is a big help in stretching the feature-film supply.

Where will fresh product come from in the next year? The consensus is that independent producers who have been holding on to their recently made product will decide that now is the time to unload. Thus, small groups of films will get into the hands of the distributors.

The principal source of new features now include Associated Artists, General Teleradio, Hollywood TV Service, Hygo, NTA, Telepictures.

Also important, although they have

To next page

Four station film buyers agree that good product is scarce but not extinct

fewer films per company, are American-British-TV, M. & A. Alexander, Argyle, Atlas, Atlanite, Bagnall, Cheryl TV, Governor, Major, Quality, and Screencraft.

A further source of features are the distributors specializing in film libraries, such as Guild, MCA, Sterling, and Unity and such companies as Flamingo, NBC, TPA, Vitapix.

The release for TV of Republic's Autry and Rogers westerns generally is regarded, as WGN-TV's Elizabeth Bain put it, as a "helpful, more than a hopeful," sign. It stretches the product pool by exactly 123 quality features, but is not necessarily a signal that the Hollywood majors are about to open the gates.

Most features are, as before, bought and programmed by the stations and sold as participation vehicles, although many stations have single sponsors for some of their "theaters."

On the syndicated side, stations always have been less active than agencies and advertisers. Now some of the stations report the balance is about 50-50 between station and sponsor-bought shows.

Also on the upswing is the number of syndicated films being used as participation shows.

In the new TV markets, of course, it is the stations who are most active in syndicated-film buying.

Here is how four station buyers summarize the situation in their own markets.

"Prospect for more product: good"

William Lacey, Manager of Film Department, WCBS-TV, New York

Film product still is scarce enough to keep prices high, says Mr. Lacey, but the good return obtainable from quality film is the main lever that is prying new films from producers.

"The distributors are paying more, and their prices are beginning to intrigue the producers.

"WCBS-TV has assured itself of sufficient film for the rest of this year, and the prospect for additional American product looks very good for next year. By the end of 1955, we will have presented over 200 first-runs. In the past five years, we've had a total of 1,000 first-runs.

"At present, we are running 30 features per week and four syndicated shows, two of which were agency-placed. Movies now represent 29% of non-network programming; syndicated shows, 3 per cent.

"All of our features and half of our syndicated shows carry spot announcements, most of them for national accounts.

"The quality of feature film has become increasingly better during the past year.

"Prices are far from stabilized. It's still a matter of barter. Although there's a lot of film aired in our market, only one other station really is competing with us for first-runs. That helps.

"With the many feature program we have scheduled, WCBS-TV can successfully average between five and six runs a year per feature, with a repeat no more than once in a year in any particular time slot.

"Our policy still calls for a minimum of commercial interruptions, with one break every 15 minutes.

"We think careful screening and editing are most important factors. Some of the pictures we have under contract never appear in early evening or morning hours because their subject matter seems appropriate only to adult audiences."

"Don't count on the majors"

Elizabeth Bain, Film Director, WGN-TV Chicago

"The prospect for new feature product is extremely slow. A limited amount of new pictures are coming up, but not enough to relax on," Miss Bain says. "What is available will keep us perking along, but not really steaming ahead.

"The sources for the new product will be the same producers and distributors who've been supplying us along, augmented by the importation of better British product.

"I won't hold my breath until the majors release. The emphasis that most people put on this eventuality ignore the fact that the majors probably will tie in comparatively worthless product with a minimum of good film. They'll want exorbitantly high price for the inferior as well as for the good."

"Republic's release of the Autry and Rogers films is a helpful, more than hopeful sign. I believe each major studio will make its own judgment on releasing films to TV. Republic already had its foot in the door and had a lot to gain and nothing to lose from the move.

97¢ BUYS 1000 HOMES IN CHATTANOOGA

WDEF-TV Channel 12

260 TIME RATE
20 Second or 1 Minute
Average Class A Rating
TELEPULSE Dec. '54

142,876 SETS
(Primary A&B)
1953 Nielsen Plus
RETMA to April 29, 1955
CARTER M. PARHAM, President
HAROLD (Hap) ANDERSON, Manager

105,200 Watts

Interconnected NBC • CBS • ABC • DuMONT

Represented by THE BRANHAM COMPANY

"We've never subscribed to a multiple repeat policy, which makes a good bookkeeping record but a bad program record. We try to hold to three runs per year on features, one run on syndicated.

"Price levels have gone up. Features are coming into the market at much higher prices than we've previously paid. On a single-sponsorship basis, it's becoming increasingly difficult to cover costs.

"Distributor service generally is good; print quality still is a big headache.

"Film now makes up 35% of our programming—40% in spring and fall, when we run 30-35 features. Baseball telecasts cut back our movie schedule during the summer.

"The number of syndicated shows we carry varies from 15 to 25 per week; the schedule is heavier in winter.

"Only two of the syndicated shows carry spots. All but five have local sponsors. About half of all our syndicated series are agency-placed.

"While feature product is continuing to upgrade, syndicated films, I feel, are becoming marked by standardization of format, as producers attempt to follow successful patterns.

"There is a definite need for hour-long productions for daytime and nighttime, which the syndicators are not meeting.

"Distributors, as a group, are not yet sympathetic enough to local market situations."

Prices stabilizing here"

Herbert B. Cahan, Program Manager, WAAM, Baltimore

The film situation here in Baltimore has been a rather stable one, price-wise, for the last several years," says Herbert Cahan, who programs nine hours of syndicated film and 28 hours of features each week. These total 40% of WAAM's air time.

"Although our daytime programming has been revised somewhat over the past year, we still regard feature film as the foundation upon which we build our local programming.

"Baltimore still is a buyer's market as far as first-run features are concerned, as only two of the three stations in this market demand first-run product.

"We will be able to keep our first-run users supplied.

"The final release of Republic's

Autry and Rogers films certainly is a very important development for us. We will begin running them on WAAM in the very near future.

"Another development which is of the utmost importance in film programming is the emergence of cartoons. Within the past year, three large good-quality cartoon packages have been released, filling a long-standing need for a new product.

"We have been large users of cartoons for over six years on our various daily *Film Funnies* programs, and now we are very happy that we can present new sound cartoons to our young viewers.

"Our policy on feature reruns is to run the best product six times within an 18-month period.

"I'd like to toss one bouquet in the direction of the distributors. Their

service to us has improved in every way to the point where there is genuine understanding all around."

"We try to stick to two runs"

Emil L. Bergdolt, Film Director, WKRC-TV, Cincinnati

"Demand controls prices. When we were buying a large amount of film last fall the demand for features in Cincinnati had been cut, mainly because the stations in our market were giving more time to their networks. We were in a good position to line up features. If tight supply were to drive prices beyond reason, we'd probably go to other kinds of programming.

"We now average 15 hours of feature film a week. That's about 12% of our air time. We have 7½ hours of syndicated film, about 6% of our air time.

"We try to buy features for no more than two runs. Sometimes we'll schedule a second run in a different time period within 24 hours of the original showing.

"We are satisfied that a good rerun can do an excellent job and do not object to films simply because they have been used previously in the area. Reruns on features have been, up to now, a necessity for most stations because of pricing. Over the last few years, I have noticed no appreciable drop in the ratings of the average second-run feature.

"We try to insert commercials in the existing natural places in the features, i.e. breaks, dissolves, fades, etc. As far as the number of spots and spacing are concerned, we are members of the NARTB and adhere to its code.

"I don't think we'll run out of fresh product in this market. There are still several packages that are first-run here, such as some of the Hygo and Associated Artists films. Most British product won't go here, but English features with well-known American stars are acceptable.

"There are a lot of small batches of new film available. It varies with the distributor, but sometimes the smaller outfits can give us as good terms as we'd expect for a big deal. Because of these new films dribbling into the market, the product situation appears to be looking up.

"There is a good bit of syndicated film available. Price levels have gone up, but you can still get a good price on reruns. As with anything else, you pay for what you get." END

28.8 HOURS OF FILM A WEEK

Average weekly hours of local film programming (106 stations)

Feature film	
Morning	1.4
Afternoon	6.1
Evening	7.9
Total	15.4
Syndicated film	
Morning	.3
Afternoon	1.6
Evening	6.2
Total	8.1
Short subjects	
Morning	.4
Afternoon	1.4
Evening	.6
Total	2.4
Film produced by station	
Morning	—
Afternoon	.1
Evening	.3
Total	.4
Free film	
Morning	.5
Afternoon	1.3
Evening	.7
Total	2.5
Total film hours	
Morning	2.6
Afternoon	10.5
Evening	15.7
Total	28.8

Source: NARTB Film Manual 1955

COST BREAKDOWN OF A FILMED COMMERCIAL

What the advertiser pays is determined by these elements

The basic elements in the cost of filming TV commercials have remained stable during the past year.

Presented here are the elements making up the total cost of a middle-bracket 60-second live-action film commercial. The breakdown is that of an actual commercial done for a large New York agency. It ran on a spot basis in over 20 cities, which puts it in the SAG class-A market category. It was used for 13 weeks. Under the SAG agreement, if the spot is used for an additional 13 weeks, the actors employed are paid the same amount as the first time around.

One off-camera narrator and an on-camera actor made up the talent end of the commercial. Only one set was used.

The total cost of the commercial to the advertiser comes to \$3,318.18, without the agency commission. Included in the figure are the 30 percent producer's overhead as well as his 15 percent profit. This profit is more of a markup to cover such risks as extra shooting time than it is an anticipated gain.

PRE-PRODUCTION COSTS

(a) Sales cost	
(b) Script or storyboard	
(c) Set designer	\$ 67.50
(d) Set construction	50.00
(e) Construction crew	60.00
(f) Properties	35.00
(g) Costumes	25.00
(h) Studio rental (1 day at \$250.00 per day)	250.00
(i) Camera rental	60.00
(j) Sound rental	
(k) Light rental	
(l) Trucking & transportation	
(m) Misc. pre-production	
Total pre-production cost	\$ 547.50

CREW

(a) Director (2 days at \$125.00 per day)	\$ 250.00
(b) Asst. director (1 day at \$70 per day)	70.00
(c) Cameraman	100.00
(d) Asst. cameraman	50.00
(e) Sound engineer	50.00
(f) Recorder	40.00
(g) Boom man	40.00
(h) Electricians (2)	48.00
(i) Grips (2)	50.00
(j) Propmen (2)	48.00
(k) Misc. crew	
Script girl	20.00
Total crew cost	\$ 766.00

TALENT

(a) Narrator (off-camera)	\$ 70.00
(b) Cast	
1 on-camera actor	70.00
(c) Walk-ons	
Total talent cost	\$ 140.00

ART WORK

(a) Animation (at \$—— per ft.)	
(b) Titles	\$ 70.00
(c) Misc.	
Total art work cost	\$ 70.00

FILM

(a) Picture neg. (1,000 ft.)	\$ 48.00
(b) Sound neg. (500 ft.)	12.00
Total film cost	\$ 60.00

LABORATORY

(a) Develop pic. neg. (1,000 ft. at \$.0215/ft.)	\$ 21.50
(b) Picture work print (1,000 ft. at \$.0405/ft.)	40.50
(c) Fine-grain picture (1,000 ft. at \$.0515/ft.)	51.50
(d) Develop sound neg. (500 ft. at \$.0215/ft.)	10.75
(e) Sound work print (500 ft. at \$.0375/ft.)	18.75
(f) Fine-grain sound (500 ft. at \$.0465/ft.)	23.25

(g) Answer print	\$ 11.00
(h) 16mm release print	4.00
(i) Optical & process	35.00
(j) Master fine-grain composite (90 ft. at \$.0545/ft.)	4.95
Total laboratory cost	\$ 222.00

EDITING

(a) Editor	\$ 120.00
(b) Asst. editor	
(c) Edit. room	
(d) Moviola	
(e) Misc.	
Total editing cost	\$ 120.00

MISCELLANEOUS

(a) Outside rerecording	\$ 75.00
(b) Music	
(c) Sound effects	90.00
(d) Makeup	37.00
(e) Library & stock material	
(f) Projection	10.00
(g) Messenger & delivery	10.00
(h) Insurance	
(i) Other	
Total misc. cost	\$ 222.00

Total cost	\$2,288.00
Overhead (30%)	686.00
Producer's profit (15%)	343.18
GRAND TOTAL	\$3,318.18

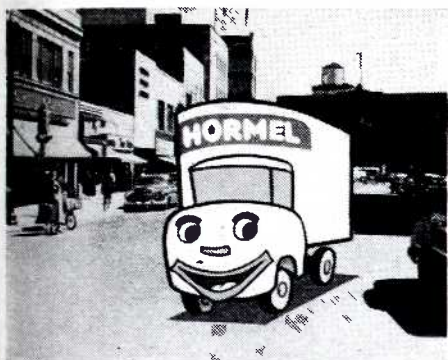
T.V. story board

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

SARRA

NEW YORK: 200 EAST 56TH STREET

CHICAGO: 16 EAST ONTARIO STREET



A startling combination of cartoon animation over a background of live action immediately captures viewer interest in this one of a series of Television spots for Hormel. The impression of "Speedy Delivery" in the Hormel distributive system of quality meat products is quickly and forcefully conveyed by a careening delivery truck whose progress is punctuated by uniquely appropriate sound effects and a voice over announcement. Produced by SARRA for Geo. A. Hormel & Co. through Batten, Barton, Durstine and Osborn, Inc.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



Novel handling of stop motion, live action and full animation set to liltly beautiful musical backgrounds and echoing sound effects introduce, then re-emphasize, the "call for Rheingold" in this new series of 20 second T.V. spots. A fine series that proves selling commercials can be subtly powerful yet interesting and entertaining too. Produced by SARRA for Liebmann Breweries, Inc. with Foote, Cone & Belding.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



Live action appropriately portrays the sales story in this series of one minute commercials for Sylvania Blue Dot photographic flash bulbs. Examples of photography with and without the use of Blue Dot flash bulbs graphically demonstrate the product's value and superiority under all circumstances. A crisp voice-over announcement emphasizes Blue Dot's salient features and completes the selling message. Produced by SARRA for Canadian distribution for Sylvania Electric (Canada), Ltd., through Harold F. Stanfield, Ltd.

SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own especially 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

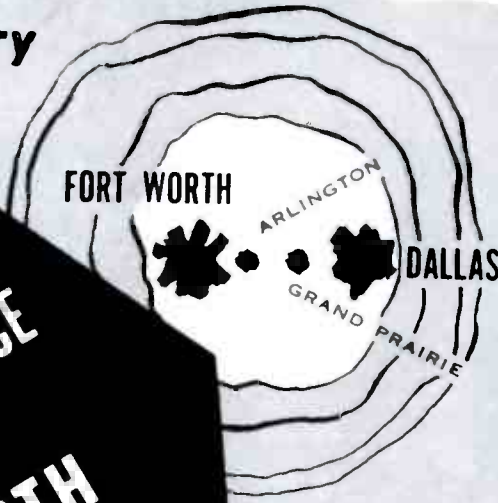
Chicago: 16 East Ontario Street

WBAP-TV FULL POWER CHANNEL 5



FIRST in

- ★ **PROGRAMMING**
- ★ **PICTURE CLARITY**
- ★ **COVERAGE**
- ★ **COLOR**



**CITY GRADE SERVICE
IN BOTH
FORT WORTH
AND DALLAS!**

✓ **Check the
Figures In This
Wealthy Market!**

11 of the top 15
Nighttime Shows
are on WBAP-TV

**GREATEST
AUDIENCE**

**5 NIGHTS
OUT OF 7!**

Counties	24
Population	1,894,500
Families	579,800
Total Retail Sales ..	2,260,240,000
Buying Income	3,084,413,000

SOURCE: SALES MANAGEMENT
SURVEY OF BUYING POWER
MAY 1955

**SET
COUNT
NOW
458,360**

WBAP-TV CHANNEL 5

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

AMON CARTER
Founder

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. - National Representatives

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT

for July

Independent estimates, prepared by our own research department,

of the number of TV homes in all U.S. Television markets

These set counts, the result of continuing study by the research department of TELEVISION Magazine, are published as an aid to spot buying. The figure for each market is our estimate of the total number of TV homes that can be reached by the most powerful station in that market. Figures for other stations in the market will vary, depending on channel, antenna location and height, power, etc.

The figure immediately following the market name in each case is the percentage of homes in the area having TV sets (i.e., penetration) as of the first of the issue month.

Under each market designation are listed all of the stations in the market, together with their network affiliations.

Stations which signed on after June 1 are not listed here, but open-

ings that occurred in June and openings scheduled for July are given on the last page of this report.

In defining market coverage, we have used all available data—the research services, engineering contours, RETMA shipments, and rating reports in overlapping areas as evidence of cross-viewing. The result is a Total Coverage Area for each TV market that takes into account evidence of viewing as well as signal contour.

If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it. (For the names of the counties included in each market area, see the market section of the Annual Data Book.)

There is a continuous re-examination of market definition in view of power and antenna height in-

creases and the introduction of new stations.

Our 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 only a short period, Nielsen data are only a guide. RETMA shipments are the base.

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.

UNLIKE OTHER PUBLISHED SET COUNTS, THESE FIGURES ARE NEITHER STATION NOR NETWORK ESTIMATES.

CIRCULATION AS OF JULY 1

Total U. S.:	36,288,500				
ABILENE, Texas—63.9	57,510	ALTOONA, Pa.—78.9	393,630	AUSTIN, Minn.—66.5	90,910
KRBC-TV (A,D,N)		WFBG-TV (A,N)		KMMT (A,C,D)	
ADA, Okla.—53.7	77,380	AMARILLO, Texas—72.3	72,010	AUSTIN, Texas—64.4	107,230
KTEN (A)		KFDA-TV (A,C); KGNC-TV (D,N)		KTBC-TV (A,C,D,N)	
ADAMS-PITTSFIELD, Mass.	††	AMES, Iowa—78.9	209,720	BAKERSFIELD, Cal.	119,560
WMGT (A,D)		WOI-TV (A,C,D,N)		KBAK-TV† (D); KERO-TV (C,N)	†66,770
AKRON, Ohio—25.5	†69,770	ANCHORAGE, Alaska	13,300	BALTIMORE, Md.—88.2	704,190
WAKR-TV† (A)		KENI-TV (A,C); KTVA (C,D,N)		WAAM (A,D); WBAL-TV (N);	
ALBANY, Ga.—34.4	47,990	ANDERSON, S. C.—48.0	†80,930	WMAR-TV (C)	
WALB-TV (A,D,N)		WAIM-TV† (C)		BANGOR, Maine—81.3	85,200
ALBANY-SCHENECTADY-TROY, N. Y.	436,400	ANN ARBOR, Mich.—20.3	†21,270	WABI-TV (A,C,D,N); W-TWO (C)	
WROW-TV† (A,C); WRGB (A,C,D,N)	†134,750	WPAG-TV† (D)		BATON ROUGE, La.	167,790
ALBUQUERQUE, N. M.—50.2	55,770	ASHEVILLE, N. C.	333,690	WAFB-TV† (A,C,D); WBRZ (A,N)	†71,830
KGGM-TV (C); KOAT-TV (A,D);		WISE-TV† (A,C,D); WLOS-TV (A,D)	†40,710	BAY CITY-SAGINAW, Mich.	215,940
KOB-TV (D,N)		ASHTABULA, Ohio—29.0	†26,590	WNEM-TV (D,N); WKNX-TV† (A,C,D)	†140,930
ALEXANDRIA, La.—47.9	57,020	WICA-TV†		BEAUMONT, Texas	99,890
KALB-TV (A,C,D,N)		ATLANTA, Ga.—66.5	519,370	KBMT† (A,D,N); KFDM-TV (C)	†51,220
		WAGA-TV (C,D); WLW-A (A);		BELLINGHAM, Wash.—76.8	69,250
		WSB-TV (N)		KVOS-TV (C,D)	
		AUGUSTA, Ga.—51.6	107,950	BETHLEHEM-ALLENTOWN-	
		WJBF-TV (A,D,N); WRDW-TV (C)		EASTON, Pa.—25.5	†64,310
				WLEV-TV† (N); WGLV† (A,D)	

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Famous on the local scene

The Old Man of the Mountains never fails to impress the visitor
but those living in the shadow of this remarkable formation
feel the inspiration of its quiet dignity.

Storer Stations too, have achieved similar
positions in the communities they serve.

Known afar, but loved at home . . .

a Storer Station is a local station.

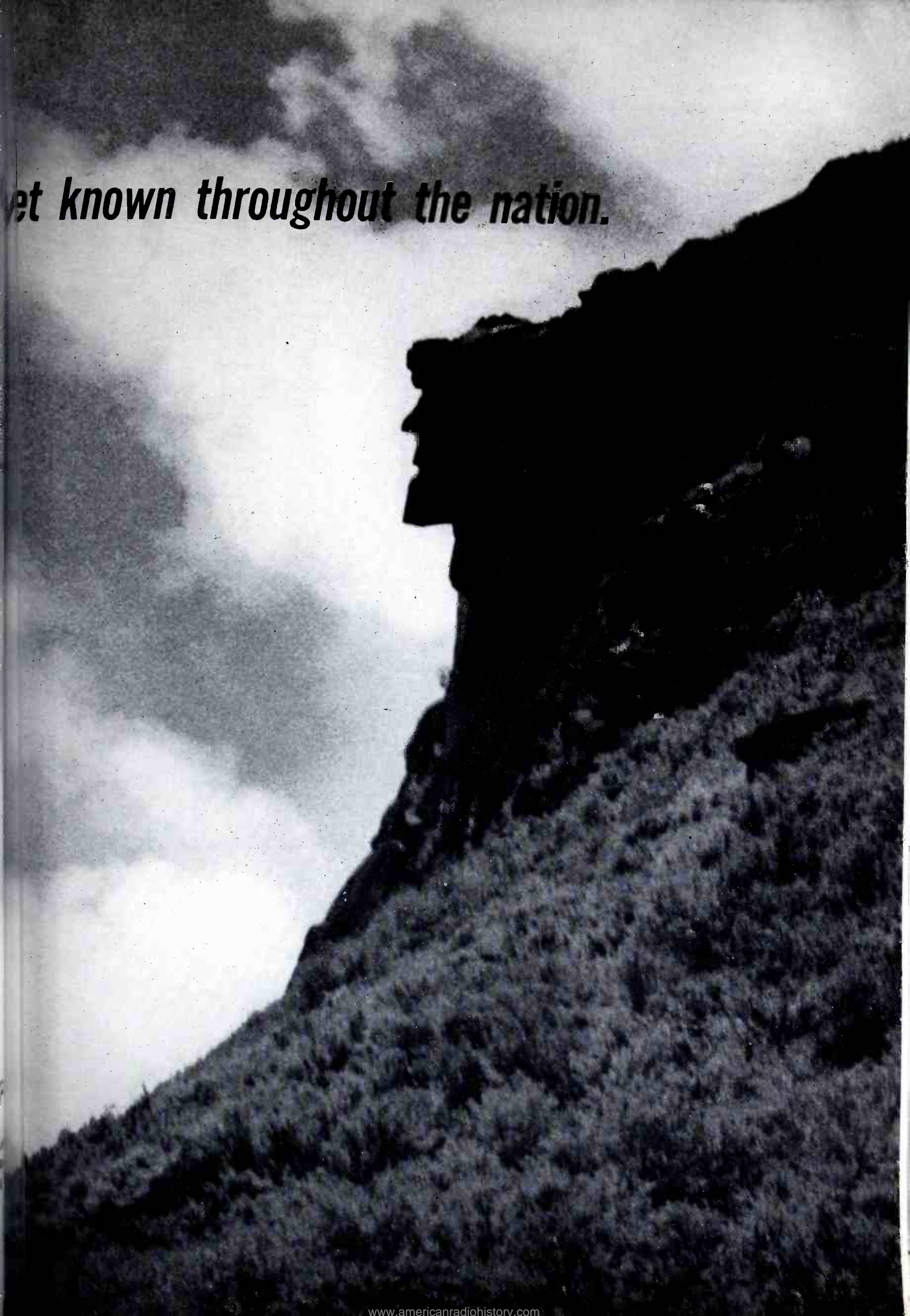


STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER , National Sales Director	•	118 E. 57th St., New York 22, ELdorado
BOB WOOD , Midwest National Sales Mgr.	•	230 N. Michigan Ave., Chicago 1, FRanklin
GAYLE V. GRUBB , Pac. Coast Nat'l Sales Mgr.	•	111 Sutter Bldg., San Francisco 4, Calif., WEst

et known throughout the nation.



Guide to Surveys

for independent time buyers who do their own sampling

Talk to the man on the street

Lady time buyers command the most attention with this method, which requires total recall, and you meet such interesting people. Obvious hazard: You meet few farmers on Madison Avenue.

Rub shoulders with people in all walks

Excellent for Brooks-Brothers type, especially if he can talk Common Man's language. Drawbacks: All walks lead to Grand Central, where few Iowans commute; dandruff.

Ask the little woman

Fairly limited application; incidence of Ex-Eastern Iowa wives among advertising fraternity low (higher in California). Good, though, far as it goes. Station loyalties long-lived.

Ask a cab driver

(No good for rainy weather. No cabs.) Take Route 30 west for 987 miles—hang the expense! We know where you can get your bent ear straightened on arrival (and your straight elbow bent).

Ear-to-ground method

Good for listening to Indians on warpath but can lead to complications. *Acute otitis media* may result from exposure to rich Iowa soil. You want corn growing out of your ear?

Let-Telepulse-do-it-after-all method

Telepulse reports that WMT-TV (mail address Cedar Rapids, Channel 2, CBS, national rep Katz) has the 15 top once-a-week shows and the top 10 multi-weekly shows in its 26-county primary service area.

BILLINGS, Mont. —55.2	18,660
KOOK-TV (A,C,D)	
BINGHAMTON, N. Y. —72.1	336,420
WNBF-TV (A,C,D,N)	
BIRMINGHAM, Ala. —57.6	322,100
WABT (A,D,N); WBRC-TV (C)	
BISMARCK, N. D. —48.9	15,060
KFYR-TV (C,D,N)	
BLOOMINGTON, Ill. —51.8	†43,720
WBLN-TV† (A)	
BLOOMINGTON, Ind. —80.8	506,450
WTTV (D,N)	
(Includes Indianapolis)	
BOISE-MERIDIAN, Idaho. —53.4	45,920
KIDO-TV (A,N); KBOI (C,D)	
BOSTON, Mass.	1,275,200
WBZ-TV (D,N); WNAC-TV (A,C)	†142,350
WTAO-TV† (A,D)	
BRIDGEPORT, Conn. —13.8	†59,010
WICC-TV† (A,D)	
BUFFALO, N. Y.	451,110
WBEN-TV (A,C,D); WBUF-TV† (A,C,D)	†183,680
WGR-TV (A,D,N)	
BUTTE, Mont. —58.5	13,690
KXLF-TV (A,N)	
CADILLAC, Mich. —69.6	155,280
WWTV (A,C,D)	
CAPE GIRARDEAU, Mo. —49.0	129,810
KFVS-TV (C,D,N)	
CARTHAGE-WATERTOWN, N. Y. —74.5	70,780
WCNY-TV (A,C,D)	
CEDAR RAPIDS, Iowa —76.8	197,220
KCRG-TV (A); WMT-TV (C,D)	
CHAMPAIGN, Ill. —67.7	298,760
WCIA (C,D,N)	
CHARLESTON, S. C. —65.8	137,980
WCSC-TV (A,C); WUSN-TV (D,N)	
CHARLESTON, W. Va. —71.0	338,530
WCBS-TV (C,D)	
CHARLOTTE, N. C. —68.5	488,060
WBTV (A,C,D,N)	
CHATTANOOGA, Tenn. —60.2	142,610
WDEF-TV (A,C,D,N)	
CHEYENNE, Wyo. —57.6	19,930
KFBC-TV (A,C,D,N)	
CHICAGO, Ill. —87.5	2,058,610
WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	
CHICO, Cal. —59.7	70,920
KHSL-TV (C,D,N)	
CINCINNATI, Ohio —89.2	478,920
WCPO-TV (A,D); WKRC-TV (C); WLW-TV (N)	
CLEVELAND, Ohio —91.7	1,104,070
WEWS (A); WNBK (N); WXEL (C,D)	
COLORADO SPRINGS-PUEBLO, Colo. —51.6	50,100
KKTU (A,C,D); KRDO-TV (N); KCSI-TV (N)	
COLUMBIA, Mo. —54.4	72,790
KOMU-TV (A,C,D,N)	
COLUMBIA, S. C.	114,300
WCOS-TV† (A,D); WIS-TV (A,D,N); WNOK-TV† (C,D)	†80,140
COLUMBUS, Ga.	154,090
WDAK-TV† (A,D,N); WRBL-TV (A,C)	†54,210
COLUMBUS, Ohio —86.2	457,980
WBNS-TV (C); WLW-TV (A,N); WTVN (A,D)	
CORPUS CHRISTI, Texas —42.4	†33,750
KVDO-TV† (N)	
DALLAS-FT. WORTH, Texas —70.3	458,360
KRLD-TV (C); WFAA-TV (A,D,N); WBAP-TV (A,N)	
DANVILLE, Ill. —42.7	†36,510
WDAN-TV† (A)	
DAVENPORT, Ia.—ROCK ISLAND, Ill. —77.8	309,100
WOC-TV (N); WHBF-TV (A,C,D)	
DAYTON, Ohio —88.2	408,900
WHIO-TV (C,D); WLW-TV (A,N)	
DECATUR, Ala. —38.0	†26,600
WMSL-TV† (C,N)	
DECATUR, Ill. —61.6	†146,850
WTVP† (A,C,D)	
DENVER, Colo. —77.6	262,990
KBTU (A); KFEL-TV (D); KLZ-TV (C); KOA-TV (N)	

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4 •



ON CHANNEL 4

192% GREATER
AUDIENCE POTENTIAL
IN THE COLUMBUS, GEORGIA
BILLION DOLLAR MARKET

150,880
TV HOMES
Television Magazine June 1, 1955

182,172
TV HOMES
Our Estimate
as of July 1, 1955

Ask any Hollingbery man
for comparative TV maps



ABC

4
WRBL-TV

Columbus, Georgia

Full Power 100 KW

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4 •



"B'rer's been mighty uppity since he got the job."

WTVD
DURHAM
RALEIGH

now has
250,100
TV SETS
(Source: Television Magazine)
more sets than
JACKSONVILLE, Florida
or
RICHMOND, Virginia

WTVD
Durham-Raleigh
CHANNEL 11
NBC-ABC
Call HEADLEY REED

DES MOINES, Iowa—80.7 WHO-TV (N)	211,430
DETROIT, Mich.—WINDSOR, Can.—90.3 CKLW-TV (D); WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A)	1,406,960
DOTHAN, Ala.—30.8 WTVY (C)	22,690
DULUTH, Minn.—SUPERIOR, Wis.—58.1 KDAL-TV (A,N); WDSM-TV (C)	81,510
DURHAM, N. C.—56.7 WTVD (A,N)	250,100
EASTON-BETHLEHEM- ALLENTOWN, Pa.—25.5 WGLV† (A,D); WLEV-TV† (N)	†64,310
EAU CLAIRE, Wis.—55.3 WEAU-TV (A,D,N)	73,160
ELKHART-SOUTH BEND, Ind.—60.1 WSIV-TV† (A,C,D,N); WSBT-TV† (C,D)	†152,580
EL PASO, Texas—JUAREZ, Mexico—87.6 KROD-TV (A,C,D); KTSM-TV (N); XEJ-TV	74,200
ENID, Okla.—65.3 KGEO-TV (A)	75,030
ERIE, Pa. WICU (A,D,N); WSEE-TV† (C)	185,540 †60,360
EUGENE, Ore.—41.9 KVAL-TV (N)	48,420
EUREKA, Cal.—68.0 KIEM-TV (A,C,D,N)	24,280
EVANSVILLE, Ind.—HENDERSON, Ky.—49.4 WFIE-TV† (A,D,N); WEHT† (C)	†88,230
FAIRBANKS, Alaska KFAR-TV (A,C,N); KTVF (C,D)	††
FAIRMONT, W. Va. WJBP-TV† (A,D,N)	††
FARCO, N. D.—46.6 WDAY-TV (A,C,D,N) (See also Valley City)	82,760
FLORENCE, S. C.—50.1 WBTW (A,C,D,N)	127,350
FT. DODGE, Iowa KQTV† (D,N)	†16,990
FT. MYERS, Fla.—40.5 WINK-TV (A)	13,240
FT. SMITH, Ark.—43.7 KFSA-TV† (A,D,N)	†24,560
FT. WAYNE, Ind.—45.1 WIN-TV† (A,C); WKJG-TV (D,N)	†101,930
FT. WORTH-DALLAS, Texas—70.3 WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,D,N)	458,360
FRESNO-TULARE, Cal.—67.0 KJEO-TV† (A,C,D); KMJ-TV† (C,N); KVVG† (D)	†141,100
GALVESTON-HOUSTON, Texas—75.5 KGUL-TV (C); KPRC-TV (N); KTRK-TV (A,D)	411,320
GRAND JUNCTION, Colo. KFXJ-TV (A,C,D,N)	9,420
GRAND RAPIDS, Mich.—81.7 WOOD-TV (A,D,N)	402,940
GREAT FALLS, Mont.—24.2 KFBB-TV (A,C,D,N)	15,970
GREEN BAY, Wis.—69.5 WBAY-TV (A,C,D); WFRV-TV (A,D)	181,530
GREAT BEND, Kans.—57.4 KCKT-TV (N)	66,930
GREENSBORO, N. C.—68.7 WFMY-TV (A,C,D)	307,300
GREENVILLE, N. C.—50.9 WNCT (A,C,D,N)	113,970
GREENVILLE, S. C. WFBC-TV (N); WGLV† (A,D)	273,960 †39,670
HANNIBAL, Mo.—QUINCY, Ill.—71.5 KHQA-TV (C,D); WGEM-TV (A,N)	124,980
HARLINGEN-WESLACO, Texas—63.1 KGBT-TV (A,C,D); KRGV-TV (N)	59,760
HARPISBURG, Ill.—38.5 WSIL-TV†	†25,950
HARRISBURG, Pa.—64.8 WCMB-TV† (A,D); WHP-TV† (C); WTPA† (A,N)	†170,680
HARRISONBURG, Va.—57.5 WSVA-TV (A,C,D,N)	108,390
HARTFORD-NEW BRITAIN, Conn.—48.0 WGTH-TV† (A,D); WKNB-TV† (C)	†241,870

ACCORDING

TO A

RECENT

TOTE'M

POLL...

... These heap hee sales men keep plenty Easter Carolina squaw tote'n tons of stuff home to teepees—leaving much warm pum at trading posts. How! (?) Why not send smoke signal (collect) t Chief Hart Camp bell for pow-pow (UGH!)

The ONLY TV station covering AL of Eastern Carolin

WNCN

100,000 Watts full time
A. Hartwell Campbell,
Gen. Mgr.

John E. Pearson Co.,
Nat'l Rep.
James S. Ayers, Atlanta
SE Rep.

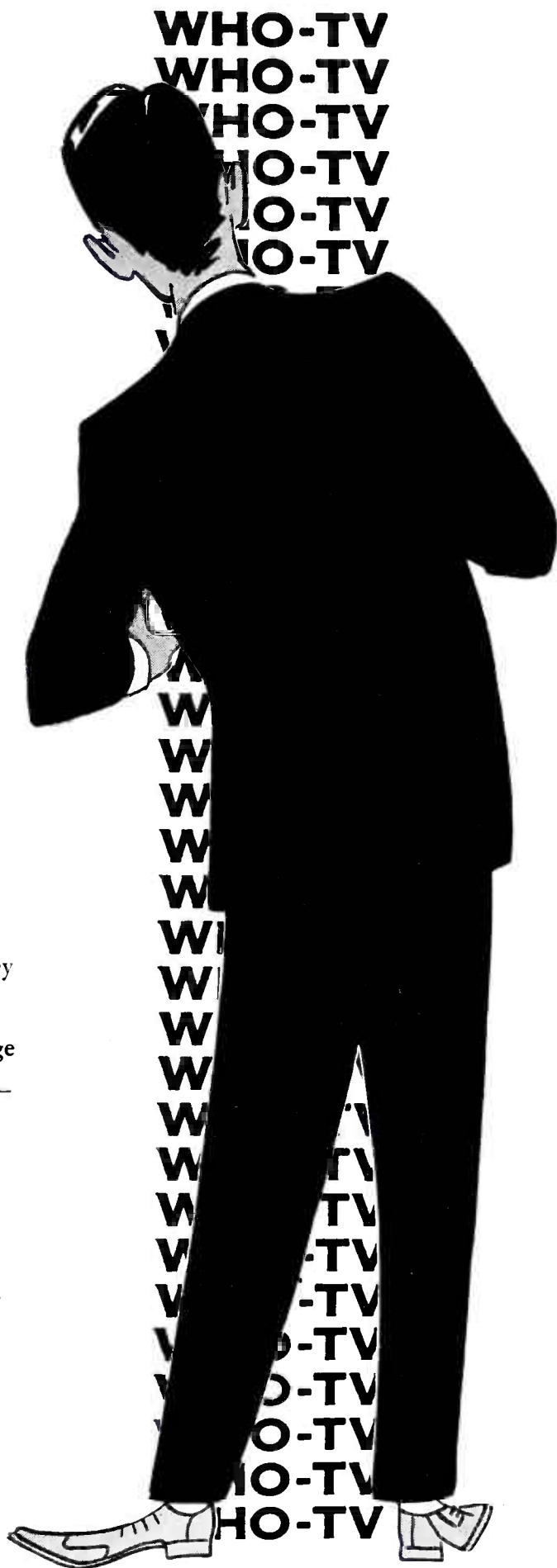
**PRIMARY
CBS AFFILIATE**

The facts behind WHO-TV!

WE could write a book about the facts behind WHO-TV—
but from an advertising view-point, it boils down to this.

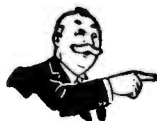
As of March, 1954, the Iowa Radio-Television Audience Survey
showed that 56 out of every 100 Iowa families owned
television sets. Today we estimate that WHO-TV's coverage
area in Central Iowa has well over 300,000 television sets—
viewed by 566,300 city people, 545,100 rural people.

Ask your Free & Peters Colonel for all the WHO-TV facts.



WHO-TV

Channel 13 • Des Moines



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

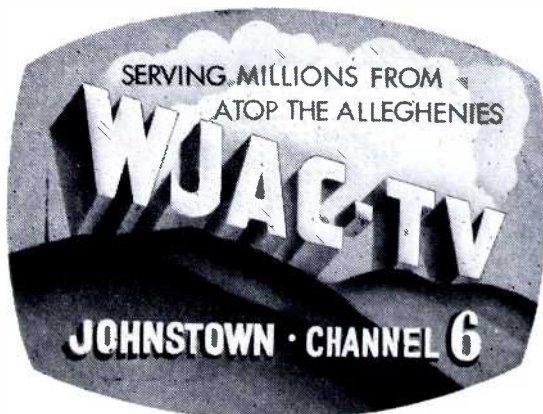




Want a "sell-out" audience for your TV dollars? Then, it's time for a quick-change to WJAC-TV, the 1 station with a buying-minded audience in 3 Southwestern Pennsylvania markets! Hooper rates WJAC-TV:

- FIRST in Johnstown (a 2-station market)
- SECOND in Pittsburgh (a 3-station market)
- FIRST in Altoona (a 2-station market)

"Just the ticket" for sure sales is this 1 buy that covers 3 . . .



Ask your Katz man for full details!

HENDERSON, Ky.-EVANSVILLE, Ind.—49.4	188,230	KANSAS CITY, Mo.—81.9	447,340
WEHT† (C) WFIE-TV† (A,D,N)		KCMO-TV (A,D), KMBC-TV (C),	
HENDERSON-LAS VEGAS, Nev.—80.5	18,920	WDAF-TV (N)	
KLRJ-TV (N), KLAS-TV (A,C,D,N)		KEARNEY, Neb.—51.6	61,150
HOLYOKE-SPRINGFIELD, Mass.—74.2	†157,530	KHOL-TV (A,C,D)	
WHYN-TV† (C,D), WWLP† (A,N)		KNOXVILLE, Tenn.	203,480
HONOLULU, T. H.—55.7	62,260	WATE-TV (A,N),	189,450
YGMB-TV (A,C); KONA (D,N),		WTSK-TV† (C,D)	
KULA-TV		LA CROSSE, Wis.—51.9	65,190
HOUSTON-GALVESTON, Texas—75.5	411,320	WKBT (A,C,D,N)	
KPRC-TV (N), KTRK-TV (A,D),		LAFAYETTE, Ind.—65.1	149,020
KGUL-TV (C)		WFAM-TV† (D)	
HUNTINGTON, W. Va.—64.9	376,810	LAKE CHARLES, La.	66,490
WSAZ-TV (A,C,D,N)		KPLC-TV (A,N)	137,960
HUTCHINSON, Kansas—63.1	187,530	KTAG-TV† (C,D)	
KTVH (C,D)		LANCASTER, Pa.—78.8	596,440
Includes Wichita)		WGAL-TV (A,C,D,N)	
IDAHO FALLS, Ida.—66.7	34,150	LANSING, Mich.	364,160
KID-TV (A,C,D,N)		WJIM-TV (A,C,D,N),	163,260
INDIANAPOLIS, Ind.—81.2	565,070	WTOM-TV† (A,D)	
WFBI-TV (C,D), WISH-TV (A,C,D)		LAS VEGAS-HENDERSON, Nev.—80.5	18,920
(See also Bloomington)		KLAS-TV (A,C,D,N), KLRS-TV (N)	
JACKSON, Miss.—40.2	124,950	LAWTON, Okla.—75.0	72,300
WJTV (A,C,D), WBT (N)		KSWO-TV (A,D)	
JACKSON, Tenn.—44.2	70,760	LEWISTON-PORTLAND, Me.—83.0	179,700
WDXI-TV (C)		WCSH-TV (D,N), WGAN-TV (C)	
JACKSONVILLE, Fla.	245,010	LEXINGTON, Ky.—25.8	†26,600
WJHP-TV† (A,D,N),	†58,970	WLEX-TV† (A,D,N)	
WMBR-TV (A,C,D,N)		LIMA, Ohio—54.1	155,020
JEFFERSON CITY, Mo.	72,780	WIMA-TV† (A,C,D,N)	
KRCG-TV (C)		LINCOLN, Neb.—62.0	123,320
JOHNSON CITY, Tenn.—50.7	173,500	KOLN-TV (A,C,D)	
WJHL-TV (A,C,D,N)		LITTLE ROCK-PINE BLUFF, Ark.—44.3	110,310
JOHNSTOWN, Pa.	°504,320	KARK-TV (N); KATV (A,C,D)	
WARD-TV† (A,C,D)	†58,410	LONGVIEW, Texas—39.0	†34,360
WJAC-TV (C,D,N)		KTVE† (C,D)	
JOPLIN, Mo.—51.1	75,320	LOS ANGELES, Cal.—88.8	1,850,060
KSWM-TV (C)		KABC-TV (A), KCOP, KHJ-TV (D),	
KALAMAZOO, Mich.—81.6	537,010	KNXT (C), KRCA-TV (N), KTLA, KTTV	
WKZO-TV (A,C,D)			

Coming mid August: county-by-county circulation

for every TV market in the country

County-by-county set count, families, population, and other pertinent buying data will be published for each TV area in TELEVISION MAGAZINE's August Market Book.

The Market Book will be a year-round reference source for correlating sales and distribution with TV coverage, for selecting markets and stations. Now's the time to order your own subscription and get the Market Book FREE—see page 74.

IT'S RESULTS THAT COUNT!

Buchanan-Thomas
ADVERTISING COMPANY

19TH STREET • OMAHA 2, NEBRASKA
 April 20, 1955

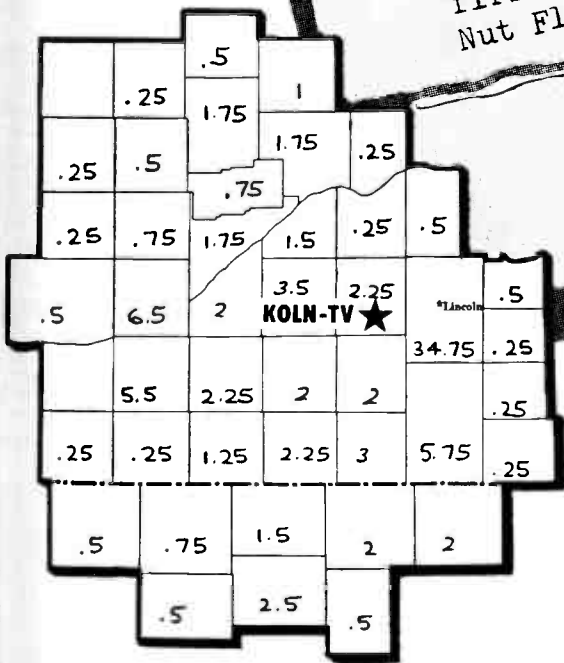
"Whitie" Reed,
 Lincoln, Nebraska.

Dear "Whitie":

Congratulations to KOLN-TV! Your station has placed first, among fifteen television stations, in the Butter-Nut Flower Seed Offer on a cost-per-strip basis.

BUCHANAN-THOMAS ADVERTISING CO.

Charles Harding II
 Charles Harding II



Here's How Lincoln-Land Responded!

The map shows the percentage of total orders received from each county. It's a perfect example of the power of KOLN-TV throughout all Lincoln-Land generally, and in Lancaster County (Lincoln) specifically. More than one-third of all orders came from this, Nebraska's second metropolitan market!

Buchanan-Thomas Advertising Company, Omaha, made a very careful study of the pulling power of each of fifteen stations carrying a special flower-seed offer, breaking down the results on the basis of cost-per-order received. To get the flower seeds, viewers were required to send in twenty-five cents plus a key strip from a can of Butter-Nut Coffee. This was the acid test for both *coverage* and *showmanship* — the one and only objective was **ORDERS!**

Here's the Box Score on the Top 6 . . .

KOLN-TV — 28c PER ORDER
VHF STATION B — 40c PER ORDER
VHF STATION C — 45c PER ORDER
VHF STATIONS D AND E — 53c PER ORDER
VHF STATION F — 67c PER ORDER

If it's *results* you want, don't miss the 207,050 families in Lincoln-Land — more than half of them reached *only* by KOLN-TV.

KOLN-TV

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



The Felzer Stations

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

Associated with
 WMBD — PEORIA, ILLINOIS



Avery-Knodel, Inc., Exclusive National Representatives

When you say TV
**in Hartford
 County**
 everyone knows
 you mean
WKNB-TV
 channel 30

210,400 watts m. r. p.

**LOCAL
 RECOGNITION**

- ★ Civic movements... charity drives public appeals: They turn first to WKNB-TV for support, and get it.
- ★ More than 40 women's clubs on the air every month—82,000 visitors to our new studios in first 10 months.
- ★ The most live shows... local news, local programs... local civic service... special studio-produced spectaculars.
- ★ Channel 30 is the TV vehicle for Hartford County and the New Britain-Hartford market.

**CONCENTRATED
 COVERAGE**

More than 300,000 WKNB-TV families. (UHF conversion 81%. ARB Feb. '55)

HIGH RATINGS

Ability to capture audience with network or local programs.
 42.4 CBS Jackie Gleason Show
 18.7 WKNB-TV Early Show
 (ARB-Feb. '55)



WKNB-TV
 1422 New Britain Avenue
WEST HARTFORD
 Connecticut

Represented by The Bolling Co., Inc.

LOUISVILLE, Ky.—64.8	450,100	MUNCIE, Ind.—55.1	†86,010
WAVE-TV (A,D,N); WHAS-TV (C)		WLBC-TV† (A,C,D,N)	
LUBBOCK, Texas—69.2	72,940	MUSKOGEE, Okla.	207,440
KCBD-TV (A,N); KDUB-TV (C,D)		KTVX (A,D)	
LYNCHBURG, Va.—65.9	194,510	(Includes Tulsa)	
WLVA-TV (A,C,D)		NASHVILLE, Tenn.—65.7	252,420
MACON, Ga.—60.9	96,410	WLAC-TV (C);	
WMAZ-TV (A,C,D)		WSIX-TV (A,D); WSM-TV (D,N)	
MADISON, Wis.—54.3	†98,230	NEW BRITAIN-HARTFORD, Conn.—48.0	†241,870
WKOW-TV† (C); WMTV† (A,D,N)		WKNB-TV† (C); WGTH-TV† (A,D)	
MANCHESTER, N. H.—83.6	209,500	NEW HAVEN, Conn.—87.7	812,450
WMUR-TV (A,D)		WNHC-TV (A,C,D,N)	
MARINETTE, Wis.—74.4	132,660	NEW ORLEANS, La.	328,720
WMBV-TV (A,N)		WDSU-TV (A,C,D,N);	†99,690
MASON CITY, Iowa—65.3	97,880	WJMR-TV† (A,C,D)	
KGLO-TV (C,D)		NEW YORK, N. Y.—88.5	4,331,720
MEDFORD, Ore.—34.2	27,940	WABC-TV (A); WABD (D);	
KBES-TV (A,C,D,N)		WATV; WCBS-TV (C);	
MEMPHIS, Tenn.—60.3	363,130	WOR-TV; WPIX; WRCA-TV	
WHBQ-TV (A,C); WMCT (A,D,N)		WTAR-TV (A,C,D)	†132,820
MERIDIAN-BOISE, Idaho—53.4	45,920	NORFOLK-NEWPORT NEWS, Va.	269,160
KBOI (C,D); KIDO-TV (A,N)		WTOV-TV† (A,D); WVEC-TV† (N)	
MERIDIAN, Miss.—45.9	61,440	OAK HILL, W. Va.	††
WTOK-TV (A,C,D,N)		WOAY-TV (A)	
MIAMI-FT. LAUDERDALE, Fla.	296,700	OKLAHOMA CITY, Okla.	282,290
WTVJ (A,C,D); WGBS-TV† (N);	†154,580	KTVQ† (A);	†87,890
WITV† (A,D)		KWTV (C); WKY-TV (A,N)	
MIDLAND, Texas—63.6	38,610	OMAHA, Neb.—88.2	290,440
KMID-TV (A,C,D,N)		KMTV (A,C,D); WOW-TV (C,D,N)	
MILWAUKEE, Wis.	615,400	ORLANDO, Fla.—48.0	85,920
WTMJ-TV (D,N); WISN-TV (A,D);	†317,600	WDBO-TV (A,C,D,N)	
WXIX† (C)		PANAMA CITY, Fla.—39.3	16,660
MINNEAPOLIS-ST. PAUL, Minn.—75.3	550,820	WJDM-TV (A,N)	
KEYD-TV (D); KSTP-TV (N);		PARKERSBURG, W. Va.—41.0	†32,270
WCCO-TV (C); WCTN-TV (A)		WTAP-TV† (A,D)	
MINOT, N. D.—41.0	13,690	PENSACOLA, Fla.	92,570
KCJB-TV (A,C,D,N)		WEAR-TV (A); WPFA-TV†	†30,100
MISSOULA, Mont.—24.2	9,340	PEORIA, Ill.—69.5	†152,140
KGVO-TV (A,C,D)		WEEK-TV† (N); WTVH-TV† (A,C,D)	
MOBILE, Ala.—58.7	120,100	PHILADELPHIA, Pa.—91.9	1,731,490
WALA-TV (A,C,N)		WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)	
MONROE, La.—53.9	87,480	PHOENIX, Ariz.—83.9	122,750
KNOE-TV (A,C,D,N)		KOOL-TV (A,C); KPHO-TV (C,D);	
MONTGOMERY, Ala.	93,100	KTVK (A); KVAR (D,N)	
WCOV-TV† (A,C,D); WSFA-TV (A,N)	†69,420	PINE BLUFF-LITTLE ROCK, Ark.—44.3	110,310
MONTPELIER, Vt.—67.5	113,130	KATV (A,C,D); KARK-TV (N)	
WCAX-TV (A,C,D,N)		PITTSBURG, Kansas—50.3	94,740
		KOAM-TV (A,D,N)	

How to get county-by-county data for all TV markets

TELEVISION MAGAZINE's upcoming Market Book is the standard source for set count, population, sales, and income figures for each TV county. Subscribers get the Market Book free. Extra copies: \$2.50. If you've been getting route-list copies of TELEVISION MAGAZINE, now's the time to order a subscription and get your own Market Book—free. One-year subscription: \$5, only \$2.50 more than the Market Book alone.

1 YEAR \$5.00 2 YEARS \$9.00 3 YEARS \$12.00

Group Rates } \$3.00 each for ten or more Bill Co.
 } \$3.50 each for five to nine Bill Me

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Name _____

Company _____

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City _____ Zone _____ State _____

Send to Home

Address _____

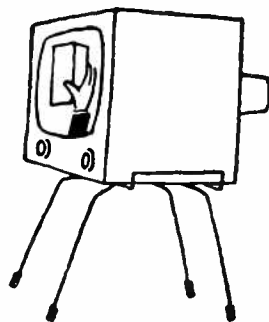
Please
 send
 me

TELEVISION
 MAGAZINE
 every month

PUBLISHED BY FREDERICK KUGEL COMPANY • 600 MADISON AVE., NEW YORK 22, N. Y.

"SEE-PAY" TELEVISION!

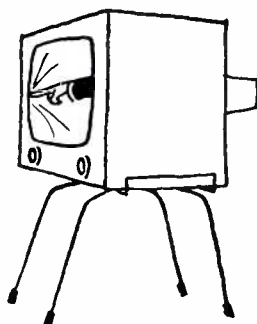
2,770,528
People,



434,912

TV Sets

(As of May 1, '55)



in Kentucky
and Indiana,
VIA



WAVE-TV CHANNEL 3 LOUISVILLE

*Reaching As Many Families in Its Kentucky
and Indiana Area As:*

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives

- 26 Daily Newspapers Combined!
- 115 Weekly Newspapers Combined!
- 12 Leading General Magazines Combined!
- 16 Leading Farm Magazines Combined!
- 14 Leading Women's Magazines Combined!
- All Home and Fashion Magazines Combined!

What's the BIG "I.D."?



**In Rochester, N.Y.
it's a '10 SPOT'
(CHANNEL 10 Spot, we mean!)**

Highest Ratings

Highly rated network programs, plus strong, popular local shows, offer you spot adjacencies that deliver to you the eyes and ears of thousands in the rich Rochester territory—people who can *buy*!

The Best Of Two Networks

Because Channel 10 is basic CBS and affiliated with ABC, our program schedule lists the finest programs of two major networks—the very cream of the crop!

Nine "Emmy" Awards

No less than *nine* "Emmy" awards were given to programs and stars that are heard and seen regularly on Channel 10! Here is proof positive of quality!

Super Strong In Daytime

Our daytime schedule is, and always has been, rated tops among Rochester listeners. Look at the surveys!

COVERAGE AREA

A Rich and Ready Market!

POPULATION 1,107,267

EFFECTIVE BUYING POWER
in Metropolitan Rochester, \$5,977
per family, 13.3% above national
average in 1954. Throughout the
nine counties—\$5,397.

RETAIL SALES 1,062,301,000

TELEVISION HOMES
300,000 of them . . . and a Tele-
vision Station that is famous for
service . . . for complete and con-
tinuous promotion!

Ask us about choice
availabilities!

CHANNEL 10 VHF

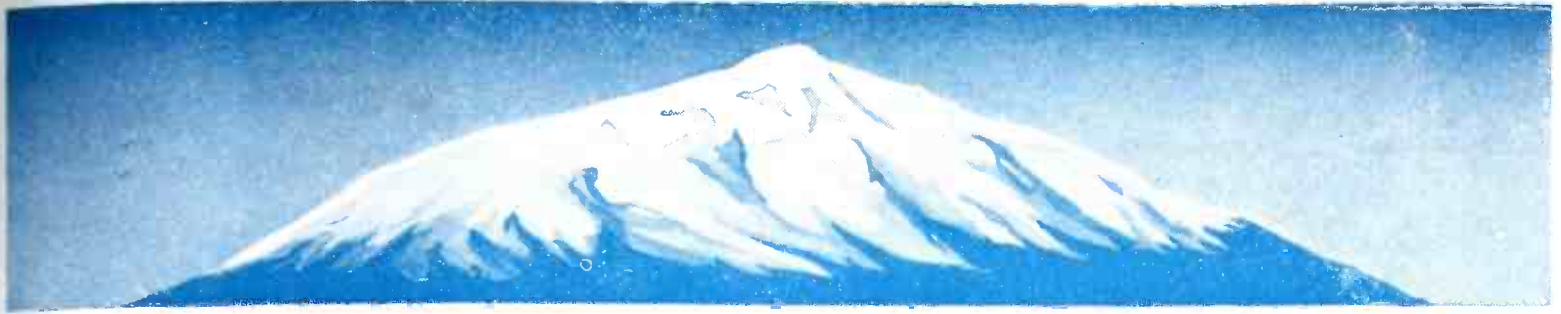
125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

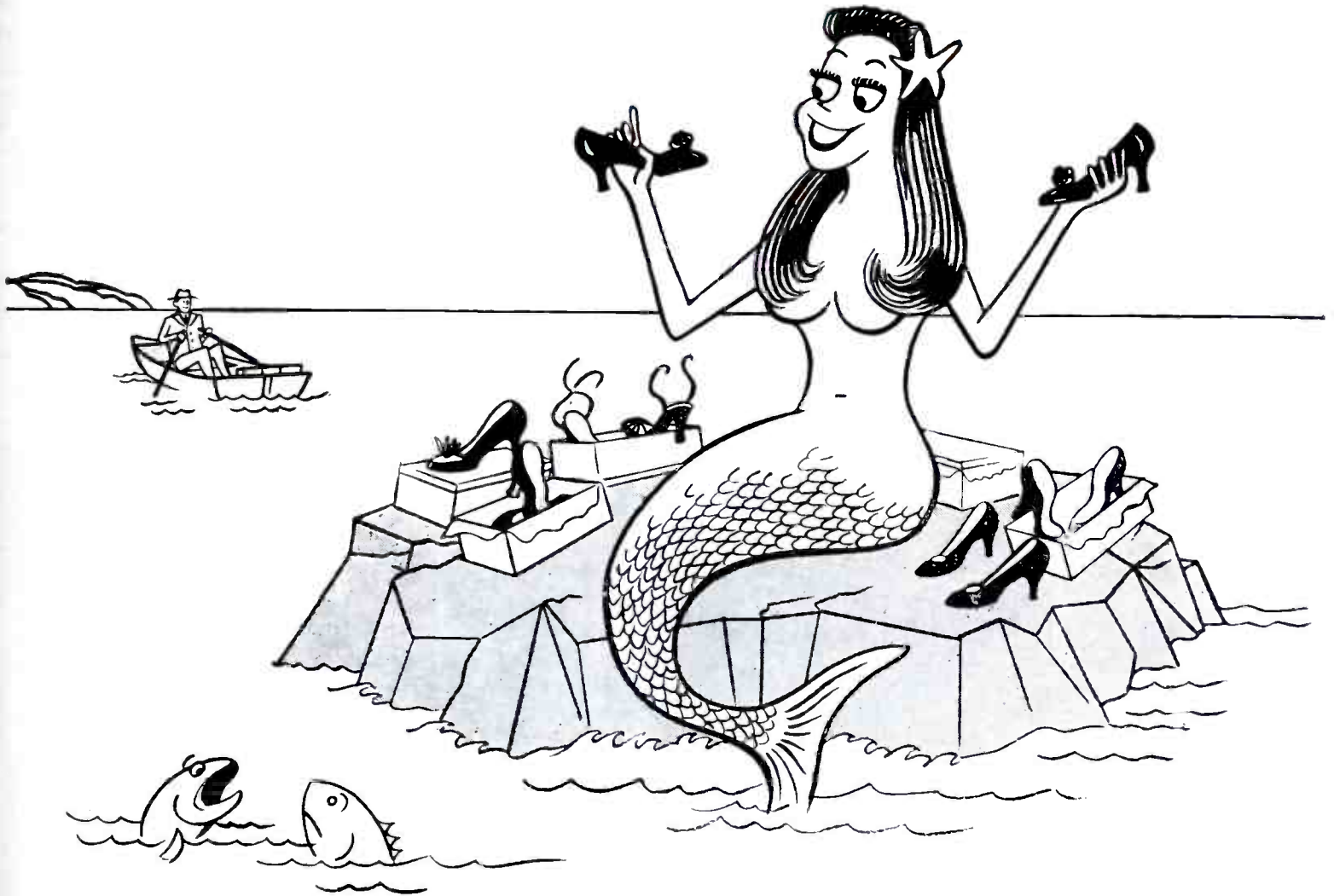
ROCHESTER, N.Y.

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

PITTSBURGH, Pa.	1,011,080
KDKA-TV (A,C,D,N); WENS† (A,C)	†300,200
PLATTSBURG, N. Y.—78.4	96,880
WIRI	
POLAND SPRING, Me.—80.6	225,360
(Mt. Washington, N. H.)	
WMTW (A, C, D)	
PORTLAND-LEWISTON, Me.—83.0	179,700
WCSH-TV (D,N); WGAN-TV (C)	
PORTLAND, Ore.	††236,380
KOIN-TV (C); KPTV† (D,N); KLOR-TV (A)	
POUGHKEEPSIE, N. Y.—23.1	†33,630
WKNY-TV† (A,C,D,N)	
PROVIDENCE, R. I.	746,280
WJAR-TV (A,D,N); WNET† (A,D);	†51,500
WPRO-TV (C)	
PUEBLO-COLORADO SPRINGS, Colo.—51.6	50,100
KCSJ-TV (N); KKTU (A,C,D);	
KRDO-TV (N)	
QUINCY, Ill.—HANNIBAL, Mo.—71.5	124,980
WGEM-TV (A,N); KHQA-TV (C,D)	
RALEIGH, N. C.—43.5	†95,000
WNAO-TV† (A,C,D)	
READING, Pa.—32.7	†155,460
WHUM-TV† (A,C)	
RENO, Nev.—79.2	20,510
KZTV (A,C,D,N)	
RICHMOND, Va.—79.6	205,690
WTVR (A)	
ROANOKE, Va.—59.6	257,590
WSLS-TV (A,N)	
ROCHESTER, Minn.—64.2	100,280
KROC-TV (D,N)	
ROCHESTER, N. Y.—87.6	285,840
WHAM-TV (A,D,N); WHEC-TV (A,C);	
WVET-TV (A,C)	
ROCKFORD, Ill.	252,190
WREX-TV (A,C); WTVO† (D,N)	†103,640
ROCK Is., Ill.—DAVENPORT, Ia.—77.8	309,100
WHBF-TV (A,C,D); WOC-TV (N)	
ROME, Ga.—65.0	174,330
WROM-TV	
ROSWELL, N. M.—47.6	22,510
KSWV-TV (A,D,N)	
SACRAMENTO, Cal.	352,000
KBET-TV (C); KCCC-TV† (A,D,N)	†132,760
SAGINAW-BAY CITY, Mich.	215,940
WKNX-TV† (A,C,D);	†140,930
WNEM-TV (D,N)	
ST. JOSEPH, Mo.—76.3	140,380
KFEQ-TV (C,D)	
ST. LOUIS, Mo.	719,640
KSD-TV (N); KTVI† (A,D);	†280,500
KWK-TV (C)	
ST. PETERSBURG-TAMPA, Fla.	153,710
WSUN-TV† (A,D);	†133,890
WFLA-TV (N); WTVT (C)	
SALINAS-MONTEREY, Cal.—73.3	105,550
KSBW-TV (A,C,D,N)	
SALISBURY, Md.—70.9	†47,180
WBOC-TV† (C)	
SALT LAKE CITY, Utah—77.5	168,560
KSL-TV (A,C,D); KTVT (N);	
KUTV (A)	
SAN ANGELO, Texas—59.9	22,900
KTXL-TV (A,C,N)	
SAN ANTONIO, Texas	263,170
KENS-TV (A,C,D); WOAI-TV (N)	
SAN DIEGO, Cal.-TIJUANA, Mexico—92.6	281,130
KFMB-TV (A,C); KFSD-TV (N); XETV	
SAN FRANCISCO, Cal.	1,075,420
KGO-TV (A); KPIX (C,D);	†178,780
KRON-TV (N); KSNV-TV†	
SAN JUAN, P. R.	††
WAPA-TV (A,D,N); WKAQ-TV (C)	
SAN LUIS OBISPO, Cal.—68.4	100,010
KVEC-TV (A,D)	
SANTA BARBARA, Cal.—70.7	122,240
KEY-T (A,C,D,N)	
SAVANNAH, Ga.—57.4	59,100
WTOG-TV (A,C,D,N)	
SCHENECTADY-ALBANY-TROY, N. Y.	436,400
WRGB (A,C,D,N); WROW-TV† (A,C)	†134,750
SCRANTON-WILKES-BARRE, Pa.—64.5	†239,550
WARM-TV† (A); WGBI-TV† (C);	
WTVU†; WBRE-TV† (N);	
WILK-TV† (A,D)	



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

Frankly, you haven't seen *anything* yet — not until you've seen how Mt. Washington TV can sell! And "the mountain" actually covers the lion's share of Maine, New Hampshire and Vermont at about half the cost of any other three TV stations in the area combined.

Incidentally, during a recent 25-words-or-less contest to name a daytime woman's program, 15,652 entries were received from 715 *different* cities and towns in Maine, New Hampshire, Vermont, Massachusetts, New York and the Province of Quebec.

CBS-ABC

WMTW

Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

SEATTLE-TACOMA, Wash.—77.7	417,720	SPRINGFIELD, Mo.—57.9	93,740	TERRE HAUTE, Ind.—70.5	178,020
KING-TV (A); KOMO-TV (N);		KTTS-TV (C,D); KYTV (A,N)		WTHI-TV (A,C,D)	
KTNT-TV (C,D); KTVW		STEUBENVILLE, Ohio	9409,130	TEXARKANA, Texas	140,060
SEDALIA, Mo.—62.3	37,440	wSTV-TV (C)		KCMC-TV (A,C,D)	
KDRO-TV		STOCKTON, Cal.—80.3	1,120,660	TOLEDO, Ohio—91.3	376,890
SHREVEPORT, La.—60.7	78,370	KOVR (D)		WSPD-TV (A,C,D,N)	
KSLA (A,C,D,N)		(Includes San Francisco)		TOPEKA, Kansas—69.0	129,930
SIOUX CITY, Iowa—78.3	145,720	SUPERIOR, Wis.—DULUTH, Minn.—58.1	81,510	WIBW-TV (A,C,D)	
KTIV (N); KVTV (A,C,D,N)		WDSM-TV (C); KDAL-TV (A,N)		TRAVERSE CITY, Mich.	29,100
SIOUX FALLS, S. D.—61.1	125,010	SYRACUSE, N. Y.—88.8	370,830	WPBN-TV (N)	
KELO-TV (A,D,N)		WHEN-TV (A,C,D); WSYR-TV (N)		TUCSON, Ariz.—55.4	39,390
SOUTH BEND-ELKHART, Ind.—60.1	†152,580	TACOMA-SEATTLE, Wash.—77.7	417,720	KOPO-TV (C,D); KVOA-TV (A,N)	
WSBT-TV† (C,D); WSJV-TV† (A,C,D,N)		KTNT-TV (C,D); KTVW;		TULARE-FRESNO, Cal.—67.0	†141,100
SPOKANE, Wash.	140,050	KING-TV (A); KOMO-TV (N)		KVVg† (D); KJEO-TV† (A);	
KHQ-TV (N); KREM-TV (A);		TAMPA-ST. PETERSBURG, Fla.	153,710	KMJ-TV† (C,N)	
KXLY-TV (C,D)		WFLA-TV (N); WTVT (C);	†133,890	TULSA, Okla.—67.1	267,060
SPRINGFIELD, Ill.—55.0	†62,210	WSUN-TV† (A,D)		KOTV (A,C); KVOO-TV (N)	
WICS† (A,D,N)		TEMPLE-WACO, Texas.	101,740	(See also Muskogee)	
SPRINGFIELD-HOLYOKE, Mass.—74.2	†157,530	KCEN-TV (N);	†48,990	TYLER, Texas—45.4	65,380
WWL† (A,N); WHYN-TV† (C,D)		KANG-TV† (C,D); KWTX-TV (A)		KLTV (A,C,D,N)	

NOW! — A Second Printing

SPECIAL PRE-PUBLICATION OFFER!

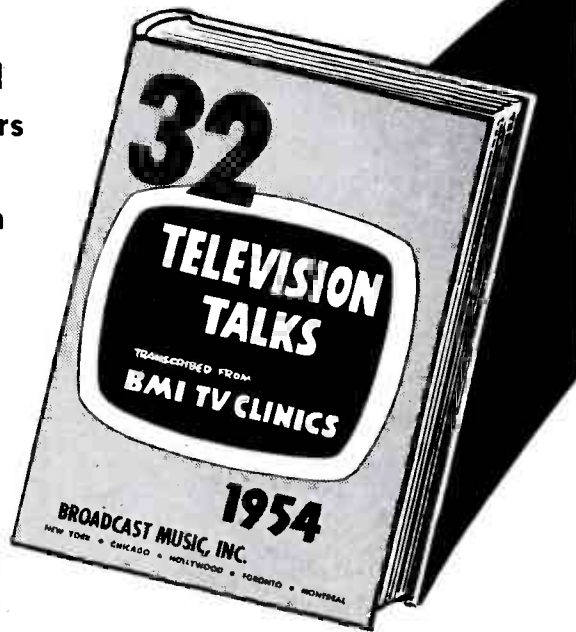
"32 TELEVISION TALKS"

transcribed from the

BMI TV CLINICS—1954

Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.

Published by BMI at \$7 and made available as an industry service at the cost of transcribing and printing — \$4.20 post paid.



"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film*

(If you attended one of the BMI-TV Clinics you only heard about 1/3 of the talks)

programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.



BROADCAST MUSIC, INC.

589 FIFTH AVENUE, NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

JUNE OPENINGS: 3		
Market	Station	Channel
Green Bay, Wis.	WFRV-TV	(5)
Lafayette, La.	KLFY-TV	(10)
San Antonio, Tex.	KCOR-TV	(41)
JULY TARGETS: 3		
Market	Station	Channel
Rapid City, S. D.	KOTA-TV	(3)
South Bend, Ind.	WNDU-TV	(46)
Twin Falls, Ida.	KLIX-TV	(11)

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

**THE TULSA MARKET
IS NOW LARGER
than OMAHA, SAN DIEGO,
DENVER OR MIAMI**

Tulsa Market area Population NOW 1,287,700*
* Source: Television Magazine Research Department

TOP QUALITY, TOO!
In a survey of 57 largest cities
OIL RICH TULSA RANKS*

7th in consumer spendable income
per family (\$6,666).

6th in percent increase in retail
sales since 1948.

11th in percent increase in
population since 1950.

*Source: SRDS Consumer Markets

**FIVE YEAR LEAD IN VIEWING HABITS
OVER ANY OTHER STATION IN EASTERN OKLAHOMA**

KOTV
channel **6**
TULSA

**BASIC CBS
AFFILIATE**

Represented By

Edward Petry & Co., Inc.
NEW YORK · CHICAGO · LOS ANGELES · DETROIT · ST. LOUIS · SAN FRANCISCO · DALLAS

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS AS OF JUNE 1, 1955

1-channel markets	135
2-channel markets	66
3-channel markets	31
4 (or more)-channel markets	12
Total markets	244

factors determining the selection of a syndicated film over a local production.

Audience composition was the major yardstick applied to the 20-odd shows under consideration, and *Rin Tin Tin* was found to approximate the company's requirements most closely.

"Since the housewife is the leading purchaser of our product," says Swan Brothers' advertising manager, Neal Timberlake, "it would seem that we should cater to an adult female audience. However, research has proved the tremendous influence children have on the buying habits of their parents. Another thought was the fact that children will attach more loyalty to the sponsor of a program they like than will adults. Therefore, we decided to attempt to get a show that definitely appealed to children and yet was not unvenile enough to eliminate the adults."

Two considerations governed the choice of the Friday 8-8:30 p.m. time slot (7 p.m. during Daylight Saving Time): proximity to the large Saturday purchasing day and, again, audience composition. A time late enough to catch adults, but not later than children's bedtime, was sought. Ratings generally in the high 30's) and mail have proved the validity of this reasoning.

"One of the most difficult decisions was how to handle the commercials," writes Mr. Timberlake. "We have film spots available, but did not feel that we could accomplish our mission with film alone. . . . We decided that a typical grocer would be more believable talking about a food product than anyone else. . . . We advertise our full line of bread and cakes on the program, but try not to use two different items on any one show."

Film spots are integrated to add variety and interest. Picnic scenes or food demonstrations, for example, are shown while the "grocer" talks. Three one-minute commercials, at standard breaking points, are used. The closing hitch is a film of *Rusty and Rin Tin Tin* and is used for every telecast.

Heavy advance promotion preceded the premier telecast. On-the-air spots, newspaper ads, and posters in all Sunbeam stores and trucks were used. Although *Rin Tin Tin* originally was chosen over other properties partly because of its excellent merchandising potential, the only promotion done to

Dominated by ONE Television Station!

**AMERICA'S 5th
RICHEST MARKET**

**INDIANA'S 2nd
CITY CORPORATE
AREA**



Let's take a close look at the South Bend market. The Metropolitan Area of South Bend (population 232,000) is the Nation's 5th richest in family income. The South Bend-Mishawaka City Corporate Area is Indiana's 2nd largest in income and sales. The 9-county primary coverage area of South Bend's television station WSBT-TV has an Effective Buying Income of \$1,165,630,000.00.

**WSBT-TV DOMINATES
THIS GREAT MARKET!**

Hooper and Pulse show that no other station even comes close to WSBT-TV in share-of-audience. Therefore, there's only one effective way to reach the television audience of the great South Bend market—that's with WSBT-TV!



PRIMARY COVERAGE AREA: 9 Rich Counties in Northern Indiana and Southern Michigan.

WSBT-TV

**SOUTH
BEND,
IND.**

CBS
DuMont

CHANNEL 34

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

date, other than the kickoff campaign, has consisted of a write-in offer for pictures of Rusty and Rin Tin Tin. This has been partly due to the distributor's failure to develop as much material as the company would like, the company says.

The 52-week contract consisted of 35 episodes and 18 reruns, and all have performed satisfactorily.

Optical firm seeks public service

A firm of optometrists, opticians, and frame stylists, with branches throughout the state, the Texas State Optical Company has been using syndicated film since early 1953, when it acquired *Racket Squad* in the then one-station Houston market.

Prior to that time, TSO's television coverage had been relatively scant and confined to one-minute spots. The switch to film, triggered by an increase in budget allocation, was purely experimental at first. The results achieved in the Houston "test market" were sufficient to warrant further expansion into seven additional cities, and the eventual acquisition of other film properties (*Lone Wolf*; *Secret File, U.S.A.*).

Although timing (*Racket Squad's* re-

lease for syndication coincided in time with TSO's decision to increase its use of the medium) was a factor in the company's selection of *Racket Squad* to be the spearhead of its entry into television on a regular basis, the film's public-service features were the major determinants.

At the same time, TSO was seeking to counteract some adverse legislation pending against it as a result of action on the part of smaller optical firms. TSO and its agency, Ruthrauff & Ryan, felt that identification with a program whose main theme was one of public service would create the desired good will and be commercially sound as well.

A predominantly adult audience was aimed for, and this, as well as the fact that it was available, governed the choice of the Sunday-night time slot.

Filmed commercials, uniform for all markets, stress the advantages of a centralized operation. They will show a patient going from the optometrist's examining room to the frame stylist's and then to the optician's for final eye-glass fitting without having to leave the building.

Although ethical and professional standards rule out any high-pressure

itches, commercials are not strictly institutional. The basic themes are the benefits offered by TSO—quality of the product, service, prices, and terms.

The commercial time is split into three one-minute spots. Since TSO is an alternate-week sponsor in most markets, commercials must be constructed so that they can be used interchangeably as either one of the first two spots when the company is the "major" sponsor or the closing spot when it's the "minor" sponsor. Each commercial is therefore all-inclusive.

Besides some point-of-purchase cards in office windows and a one-line reference to the program in TSO's newspaper ads, there is no audience promotion. Any kind of merchandising campaign would be outside the limits set by its professional ethics, the company feels.

A 'n' A boosts store traffic

Kirschman's, a New Orleans furniture store, has been using syndicated film exclusively since its entry into television in 1950 and currently is winding up a year with *Amos 'n' Andy*.

One of the factors that have made retailers a generally television-shy cat

WILLIAM F. BROIDY, INC.

America's Top Weekly Television Series of Western Adventure!

WILD BILL HICKOK

— CO-STARRING —

GUY MADISON

ANDY DEVINE

Now in its 5th Year of National Sponsorship by
THE KELLOGG Company through LEO BURNETT Company



KTTV STUDIOS

HOLLYWOOD 28, CAL.

HOLLYWOOD 2-7421

WILLIAM F. BROIDY, INC.

egory is the handling of commercials. In a field whose price structure is so highly competitive and where there are so many lines of merchandise to be promoted, commercials must be flexible in structure and adaptable to last-minute revision.

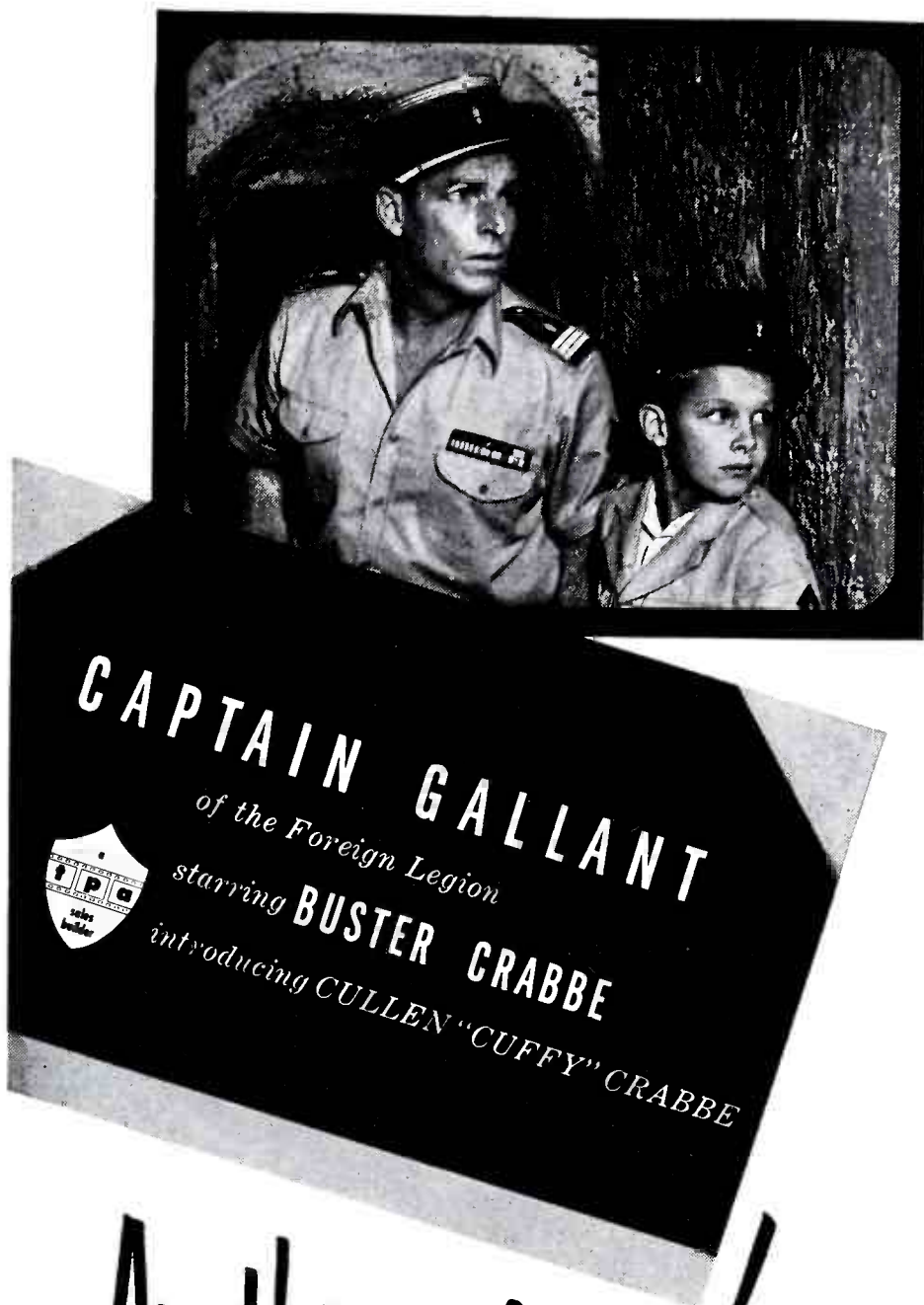
Kirschman's has applied what is virtually a newspaper-advertising formula to its TV commercials, with highly satisfactory results. Produced by the store's agency, Sam L. Rosenbaum, commercials are extremely hard-hitting and pretty much in the pitchman class. In addition to opening and closing billboards, just one commercial, live and three minutes long, is used. Whatever items are being promoted by the store at the moment are plugged, with as many as eight or nine different products being demonstrated during one commercial.

If any single basic theme could be attributed to Kirschman's commercials, it would be the strictly competitive stress on the superiority of the store's merchandise, its bargain values, and favorable terms.

Whenever feasible, commercials are tied in with special dates or events. At the turn of the year, for example, all advertised items were priced at \$19.55. Occasionally, the agency will use other gimmicks and special effects, such as film-to-live dissolves, where the commercial announcer is found in a position identical to the one which a character in the show was holding prior to the fadeout. But because they are time-consuming, gimmicks are used rather infrequently—and only when no promotion is in process.

The need to use all available time and space to convey the actual commercial story also has eliminated any kind of merchandising scheme from Kirschman's advertising program. The strength of each of its media, the store feels, is sufficient to carry itself, and, according to the agency's Sam Rosenbaum, "Even if we wanted to, we couldn't squeeze any mention of the show into our newspaper ads."

Since New Orleans' large Negro population also makes up a high proportion of the store's clientele, there was some hesitancy surrounding the initial acquisition of *Amos 'n' Andy*. This apparently was unfounded, for the show has had remarkable acceptance. Slotted Sunday night at 9:30, its success is reflected in the huge volume of the store's traffic during the days immediately following the telecast. Monday,



Another winner!

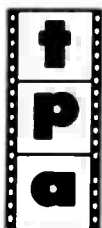
from the portfolio of **TPA** Sales Builders

This unique property has everything any sponsor wants. It's as authentic as the unstinted cooperation of the French Government and the Legion could make it. It reflects (through brilliant, quality production) all the magical audience appeal contained in the words, "The Foreign Legion" and "The Sahara"—a combination that has incubated one of the highest percentages of smash box-office hits in show business.

It stars Buster Crabbe who's been in the public eye (and always favorably) since he was 16. And for extra audience impact, it introduces his son "Cuffy" in one of the most appealing roles ever created. Both are available for commercials.

And on top of all this, it comes complete with a built-in, powerful merchandising package for each market that's absolutely free.

This is one that will go fast. Check any TPA office for availabilities on a sure winner.



Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 203 N. Wabash Avenue
Hollywood: 5746 Sunset Boulevard

Tuesday, and Wednesday represent Kirschman's biggest nights, after which the volume tapers off perceptibly.

Since the reaction to second runs of one of its earlier syndicated films was not completely favorable, the store has adhered to a rigid no-rerun policy. *Amos 'n' Andy's* popularity has been such, however, that a repeat performance of some of the episodes is being considered.

Film sparks food salesmen

Maintaining the interest of its 700-odd salesmen was an important motive behind the switch to syndicated film by H. W. Lay and Company.

Headquartered in Atlanta, with distribution throughout the Southeast, the Lay company manufactures Lay's Potato Chips, Fritos, Peanuts, Peanut Butter, and Cornetts.

Formerly a spot and live-show user, Lay's turned to film last October, when it bought *Ramar of the Jungle* for 21 markets. The strong merchandising potential of syndicated film in general prompted the move. The choice of *Ramar* in particular was governed by a number of considerations.

The film's jungle theme placed it in a category by itself—as opposed to the scores of series of other types. In addition, it was made to draw children—the target of Lay's advertising—without repelling their parents. And its price was within the range of the company's budget allocation.

Because of budgetary limitations, as well as audience composition, Sunday afternoon, between 4 p.m. and 6 p.m., was the most desirable time slot and was available on most stations.

Ramar's performance—in ratings and audience composition, as well as acceptance by the trade—has fulfilled the expectations of both the company and its agency, Liller, Neal, and Battle.

Lay's entire line is merchandised on the program, with campaigns for individual products running in waves of about four weeks. This, again, is a measure intended to prevent the manufacturer's sales force from becoming passive. It also is a pattern to which syndicated film is highly adaptable, since an advertiser with a varied line can plug each product individually without losing company identification.

Commercials are of the appetite-appeal sort, featuring recipe demonstrations with voice-over. Potato chips as a basic food product, rather than a casual snack, is the major theme.

Three commercials, all on film, are used—a 45-second opener, a minute-and-30-second middle, and a 45-second close. The closing pitch features Jon Hall, the show's star. The agency not only produces the commercials, but splices them into each film, so that stations receive a completely integrated 29' 30" film.

In addition to heavy point-of-sale material, Lay's used two premiums to promote the show. One was a metal nameplate offered in return for a wrapper and 25 cents. The other was a T-Shirt (not the one offered by the distributor, though similar) featuring a picture of Ramar on the one side and Lay's "Oscar the Happy Potato" trademark on the other.

Bought for 39 weeks, the series already has run out on most stations and is about to on the others. Due to the somewhat seasonal nature of its products, Lay's is taking a hiatus during the summer. Fall plans still are indefinite.

Refinery buys male-appeal series

To hit male viewers on heavy gasoline-buying days, the Ohio Oil Company, of Findlay, Ohio, bought *Secret File, U.S.A.* for twelve midwestern markets, placing it in early evening time periods.

Before N. W. Ayer took over the account, this midwestern refiner and marketer had been using *Life with Elizabeth*, but found that it drew a predominantly female audience.

A mystery-adventure series was indicated, but the company wanted to steer clear of violence and scenes of speeding cars. *Secret File*, with its foreign settings and accent on espionage cases, filled the bill.

Late night would have been an ideal time for this type of show and for the desired audience composition, but because early-rising farmers and small-town residents are important prospects for Ohio Oil's products, the agency tried instead to get slots between 8 p.m. and 9:30 p.m.

Secret File got satisfactory ratings and reached an audience with a favorable proportion of male viewers. When the entire 26-week series had been run, Ohio Oil switched to *Man Behind the Badge*, a choice based again on strong masculine appeal and emphasis on public service rather than violence.

With fine service and good gasoline as their main themes, Ohio Oil's commercials are unrelated to the program. They are delivered by an "Ohio Oil

man" in uniform from a set that resembles a service station. Commercials are filmed.

In addition to opening and closing billboards (totaling 30 seconds), three commercials are used. The film episodes are screened closely, not only for editorial purposes and to check running time, but also to find the natural places for the sales messages.

Man Behind the Badge was designed with three build-up spots—the first occurring after the plot gets under way, the second about halfway through. Ohio Oil takes its third commercial at the end of the story, preceding the credits.

Because of its multi-market setup, Ohio Oil used Bonded TV Film Service to edit and deliver the prints and commercials. The schedule calls for delivery ten days to two weeks before air date. Each station receives its own print, a system which eliminates bicycling headaches and makes it possible for stations with overlapping signals to play different episodes.

Ohio Oil and Ayer made use of the tune-in ads and window posters supplied by the distributors. Because of the large volume of print advertising used, it was decided not to have much merchandising devoted exclusively to the television program.

During the past year Ohio Oil has run a write-in contest, unconnected with the show, but promoted on TV as well as in newspapers. Cooperation on audience promotion was requested—and received—from all stations.

The acquisition of *Man Behind the Badge* is too recent for Ohio Oil to credit it with any direct results, but the company feels that *Secret File* was an effective agent in establishing a new brand that was introduced at the start of the run.

Film's star gives brewery's pitch

Falstaff Beer's three-year-old association with *City Detective*—currently playing some 75 television markets—illustrates what has become one of the medium's most prevalent and logical advertiser-program combinations—between breweries and syndicated film.

The regional structure of most brewers' distribution eliminates network TV for all but a handful. Film provides an identifiable, network-caliber property while being adaptable to any marketing pattern. It also gives them the advantages of uniform, centrally controlled commercials—not possible via local vehicles.

The current nature of brewery advertising—with its emphasis on beer as a great family beverage but a pitch directed primarily at men—has made the beer industry turn to the kind of programming which will have masculine appeal, yet be acceptable to the rest of the family as well. Both sports and films in the adventure-mystery category have met these requirements successfully.

Falstaff started with *City Detective* in June, 1953, in about a half-dozen markets. Besides the live baseball *Game of the Week* on the CBS television network every Saturday afternoon, Falstaff's previous use of television consisted of random spot and local live buys.

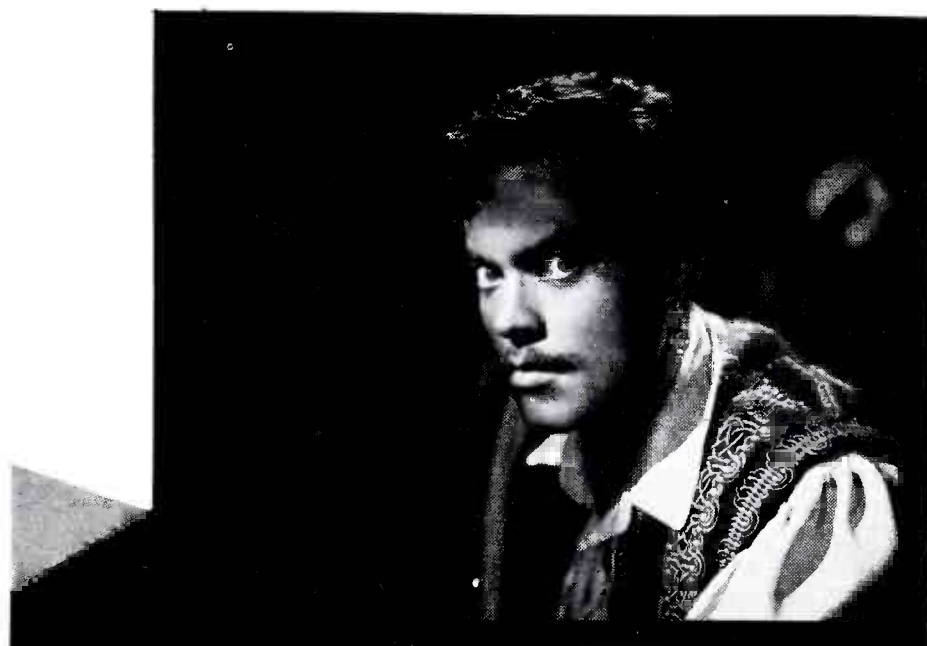
With *City Detective*, a package virtually tailor-made to its specifications, the brewery felt it had a good showcase for its commercial story. Sixty-five episodes made up the series, and only in some of the older markets has the original run been exhausted and repeats shown. Some stations run the film throughout the year, others take a hiatus during the second and third quarters, when the baseball *Game of the Week* is on.

Audience composition and adjacencies have been the major factors governing Falstaff's selection of a time slot for *City Detective*. It generally falls somewhere between 8 p.m. and 11 p.m.

Beer as a good food and as a symbol of good times and relaxation are the basic themes of Falstaff's commercials. These are filmed and consist of a 20-second opener, a minute-and-30-second middle, and a 30-second close. The opening commercial follows the billboard and standard program introduction and is intended as an "impact" commercial, generally featuring an action-packed sports shot.

In the middle commercial, the stress is on the "good food and good times" theme, and there is a minimum of competitive sell. The closing commercial precedes the credits and features the show's star, Rod Cameron, usually in his den or living room. This film is produced by the distributor's West Coast office and pretty much repeats the main themes.

Falstaff has worked constantly with both the packager and the stations to derive the maximum merchandising value from the show. In addition to back-bar cards, window streamers, and so forth, Falstaff has prepared a special kit of merchandising material for use



Another winner!

from the portfolio of **TPA** Sales Builders

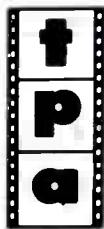
From the master showman of Hollywood, whose uncanny genius for entertainment values has given his pictures a gross of over \$100,000,000, comes a Feature Film package that's bread and butter—and dessert—to stations and sponsors across the country.

It's a package of great stories and top Hollywood names by the score. Any listing in this space would be incomplete.

Films in this series have outrated "Lucy" in San Francisco . . . smothered a competing "Berle" in Salt Lake City . . . exceeded the ratings of "Your Show of Shows" and other competing programs in Cleveland.

No wonder station managers call it "The best package we have ever had" (WCBS-TV, New York) . . . tell us that "audience and advertisers alike have been extremely well pleased." (KPRC-TV, Houston).

If you need a sure Feature Film winner, write to TPA for availabilities of this proved package.



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To: Agencies, Distributors, Producers, Sponsors
of Television Shows on Film

PEERLESS offers complete One-Stop Servicing:

INSERTION OF COMMERCIALS AND TITLES...
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STORAGE TILL NEXT AIR DATE...

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FILM PROCESSING CORPORATION
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Get longer life from your prints!

How to get county-by-county data for all TV markets

TELEVISION MAGAZINE's upcoming Market Book is the standard source for set count, population, sales, and income figures for each TV county. Subscribers get the Market Book free. Extra copies: \$2.50. If you've been getting route-list copies of TELEVISION MAGAZINE, now's the time to order a subscription and get your own Market Book—free. One-year subscription: \$5, only \$2.50 more than the Market Book alone.

by its own distributors in promoting and tying in with *City Detective*. This kit was in addition to the regular promotion kit sent to the stations by the syndicator.

Falstaff's satisfaction with the performance of its initial syndicated-film venture, demonstrated by the addition of market after market to the *City Detective* lineup, also has been a factor in its decision to expand its use of television still further. *Falstaff Celebrity Playhouse* which the brewery plans to introduce shortly in several markets. An anthology show, one of its purposes is to provide programming balance to Falstaff's already existing vehicles.

Auto dealers reach adults via kids

Reaching adults via children has proved a successful formula for two midwestern automobile dealers—Avenue Packard in Chicago, and Walz & Wieckhoff in Morton, Illinois.

Life of Riley, which it acquired in January on WEEK-TV in Peoria, was Walz & Wieckhoff's first television plunge. Originally programmed during the half-hour preceding *Gobel* on Saturday night, *Riley* performed so successfully that the car dealer attributes to the program at least 25% of what has been the highest first quarter in its 30-year history.

Live commercials, delivered by Walz & Wieckhoff's sales manager, bypass competitive sell and concentrate almost exclusively on providing viewers with sufficient incentive to make the trip to Morton, which is 12 miles out of Peoria. The company has found that at least half its selling job is creating traffic, and children are the prime targets.

Typical of the type of bait used to entice the kids is a recent promotion offering a free pony ride, which brought 700 people out to Morton. Another lure is the toy replica given each child whose parents buy a new car. Commercial time is used to plug these features.

Three one-minute commercials at standard build-up spots, plus opening and closing billboards, are used. In addition to plugging special premiums and giveaways, commercials also are devoted partly to selling used cars.

The station has made use of some of the distributor's audience-promotion material, such as bus cards, newspaper mats, and a trailer, which was run in three large Peoria theaters. No merchandising is done by the client.

Walz & Wieckhoff is bridging the

summer with a feature film, slotted at 11 p.m., since their original time was network option and was taken over by the Durante-O'Connor show. It intends to come back in the fall with a syndicated film and hopes it can get *Life of Riley* again.

Avenue Packard, one of Chicago's biggest-volume agencies, is programming the *Dick Tracy* series in the Sunday noon-1 p.m. slot on WNBQ, running two episodes weekly.

Here the commercial theme follows an upward curve, rising from a relatively subdued low-pressure opener to a more high-keyed closing pitch, the theory being that "you have to shout a bit, or people won't move," according to Avenue Packard's agency, Rocklin Irving and Associates.

The first of three commercials generally combines live and film and places the stress on new Packard cars, the other two on used cars.

Liberace pyramids savings

Because they usually originate family savings, women have been the major target of savings-bank advertising. Since women also are Liberace's strongest boosters, the combination is pretty much of a natural.

The Society for Savings in the City of Cleveland has used the *Liberace* series continuously since October, 1953, with successful results.

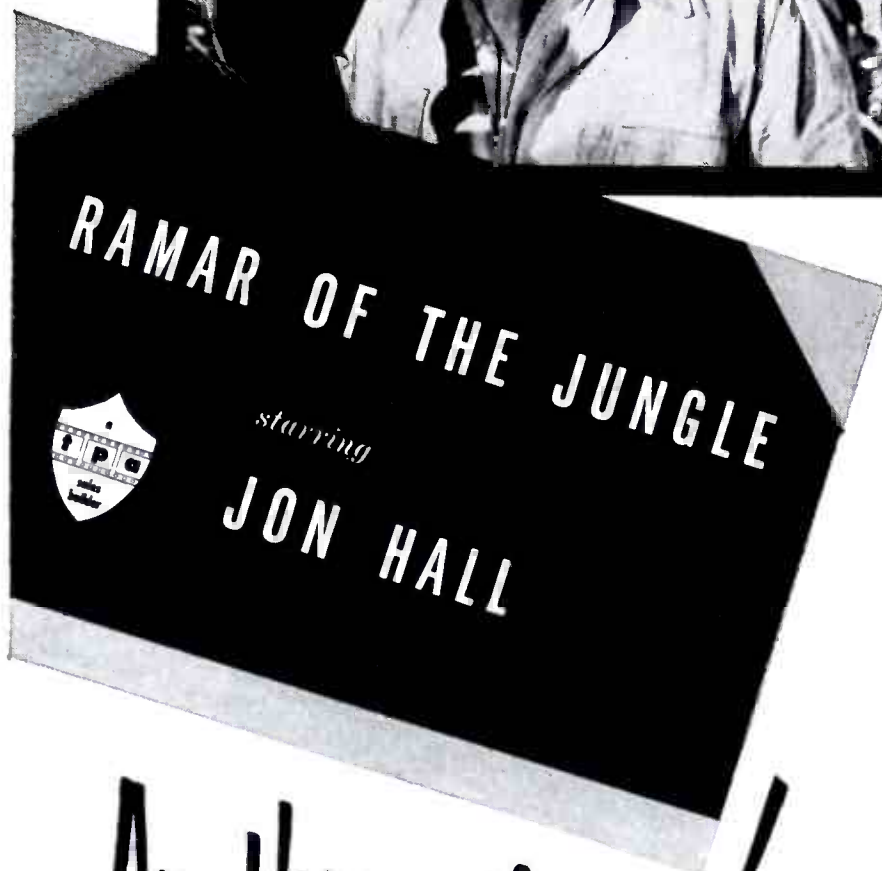
A veteran user of syndicated film, the bank previously had sponsored such series as *March of Time*, *Crusade in the Pacific*, *Kieran's Kaleidoscope*, *Society Theatre* (*Fireside Theatre* reruns), and *Crusade in Europe*. Admittedly a departure from its forerunners, *Liberace* encountered little opposition when it was presented to the institution.

The bank felt it owed its customers something that would appeal to them, and *Liberace* offered wide audience appeal without overstepping the institution's established policy of dignity in all advertising.

Primarily because it was available at the right time and met the requirement for a weekday Class A slot, 9-9:30 p.m. on Wednesday was chosen.

Though far from high-keyed, commercials deviate from the purely institutional in that they merchandise specific services offered by the bank. Keeping the commercial from becoming an irritant by blending its general tone into show's over-all mood is a basic governing principle.

Structurally, the commercial time



Another winner!

from the portfolio of **TPA** Sales Builders

This is the only show of its kind in all television. And its unique program content is matched by the audience and sales marks it keeps chalking up every day.

Scheduled in the "children's hour," it comes up as one of the top-rated juvenile shows on the screen; in other periods, it does just as well! In market after market, RAMAR'S pay-off audiences provide sales material for the station carrying this TPA feature.

With Jon Hall available for commercials, RAMAR sells as divers a list of products as we've even seen: from candy bars (juvenile appeal) to gas and oil (juvenile appeal?).

While this TPA property is smashing all distribution records (it was recently bought for over 35 markets in the South-East—one of the largest deals ever made in that area), good availabilities still remain. If you'd like to tie up with an amazing sales builder, get in touch with TPA—fast.



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follows the standard subdivisions—three one-minute spots plus opening and closing billboards. A “line” announcer delivers the first and third commercials. The middle spot is part of the film itself and was made especially for institutional advertisers. Featuring Liberace and his brother George, it consists of general talk about various banking services and allows for the superimposition of the particular bank’s emblem.

Among the factors that have made *Liberace* a successful venture for the Society for Savings, the institution’s judicious use of a promotional item offered by the film’s distributor stands foremost.

An exclusive Liberace recording, not obtainable at any store, was offered as a premium for every deposit of \$25 or more—either opening a new account or adding to an existing one.

The first promotion was launched on December 24, 1953, and lasted through October 1 of the following year. A tabulation of the results showed over 31,000 recordings distributed, with new depositors accounting for over 15% of the total, and existing accounts for nearly 85%.

Significant in terms of the \$25 requested are the single-deposit averages: *For new accounts, the average single deposit was \$875.85; for existing accounts, \$218.71.*

A second record promotion, launched immediately after the first ran out, had equally satisfactory results. As of last June, close to 37,000 records had been distributed—nearly 4,000 to new depositors. The average deposit for new accounts was \$842.06; for existing accounts, \$242.43.

In actual dollars-and-cents terms, \$21,037,940 were deposited between the start of the first promotion and June 17 of this year, when the tabulations were made. This figure includes only deposits by people who asked for the record.

Commercial time, as well as bus cards, posters, and newspaper ads were used to plug the records. With the exception of the records and photographs of the star, all merchandising and promotion are handled by the bank’s agency, Griswold-Eshleman.

A personal-appearance tour by Liberace last year also was used advantageously by the Society for Savings, which arranged for a special live telecast from the Masonic auditorium for bank personnel and their families.

Film suits dairy’s long pitch

Largely because of commercial-time flexibility, Breakstone Brothers began using syndicated film in January of this year.

The dairy products organization and its agency, Paris & Peart, selected *Man Behind the Badge* to carry the video ball and programmed it in the 6:30-7 p.m. time slot on Saturday. The film’s track record, adult appeal and proximity to the network break influenced the choice of both program and time period.

Bypassing the opening commercial, Breakstone uses a two-minute middle commercial and a one-minute close. The former features recipes using any one or more of the dairy’s products and is generally a hand shot with voice-over. A reference to the recipe is made in the closing pitch, which is devoted primarily to package identification and write-in offers. Commercials are filmed, and the same announcer is used for both.

Breakstone’s merchandising program consists of the standard streamers, dealer mailings, and photographs of the show’s star issued by the distributor. The dairy’s ads, both trade and consumer, also plug the television program.

Premium offers were run at the start of the year and in conjunction with the lenten season. Part of the middle commercial was turned over to promote the premiums, and one tune-in ad, a service provided by the distributor, was run.

Man Behind the Badge has fulfilled its purpose of conveying an adequately developed sales message to the public and reaches an audience satisfactory both in size and composition.

Rug-cleaning firm aims for kids

The influence of children on family buying habits is most surprising when the advertised product or service would appear to be of little or no interest to them.

Although theirs is by no means a kids’ product, Chicago’s Magikist Rug Cleaners deliberately went after the junior audience when they bought the *Range Rider* series last fall and programmed it in the Sunday noon time period.

The success achieved by the film has been such that Magikist recently has bought, at a premium price, the first-run rights to the new *Range Rider* series, which is to start this month. In

addition to the actual sales results traceable to the program, the advertiser has established identification to the point where children in the area will shout “Hi, Range Rider!” to drivers of rug-cleaning trucks.

With its agency, D. A. Greenwood, Magikist has addressed its entire TV campaign to children. Commercials are delivered by Chuck Acree, clad in a red-checked shirt to match the program’s tone. The live pitch is supplemented by Sarra-produced films showing the various advantages to be derived from the Magikist cleaning process.

Premiums, too, such as a recent Davy Crockett doll offer, are directed toward kids, but will be accompanied by some five or six advertising “pluggers” for mothers.

Kids as *potential customers* was another consideration governing the choice of *Range Rider*, according to the agency’s Doris Greenwood: “Magikist is not in business for just today. It will be an institution to these kids when they grow up and become better customers even than their mothers are today.”

Features move supermarket goods

Prior to its sponsorship of *Startime Theatre*, a feature-film package, Thorofare Markets had used television only on a spot and participating basis. Opportunity as well as design led to the shift.

A regional supermarket chain with 62 outlets in western Pennsylvania, West Virginia, and eastern Ohio, Thorofare happened to be off TV at the time its agency—Ketchum, MacLeod & Grove—suggested buying the 30-film Bank of America package. A cancellation had made the Friday 11:15 p.m. slot on Pittsburgh’s KDKA-TV (then WDTV) available. The combination coincided with the chain’s general plans, and *Startime Theatre* was launched in July, 1954.

The original series has since run out and been replaced by the new NTA feature-film package, of which only a few episodes remain. Since Thorofare is a no-rerun policy, the continuation of *Startime Theatre* is pretty much dependent upon the availability of new product after the current series has expired.

All films are shown uncut, and the advertiser has insisted upon a minimum of 20 minutes between breaks. The program’s commercial structure

therefore, varies with the length of the particular film. Three of four inside commercials, a minute-and-a-half to two minutes long, is average.

Commercials are live, delivered from a kitchen set by Kay Neumann, home economist on KDKA's daytime *Kay's Kitchen* cooking strip. Products that are to be plugged on each show are determined at weekly agency-client meetings. Some are handled on a co-op basis, others are not. Actual demonstration is used wherever possible.

Each week's feature is promoted via window banners in Thorofare stores, giving titles and stars. The chain's full-page newspaper ad also carries a box billboarding the current film.

One index of *Startime Theatre's* potency has been its success in selling items which are advertised via television exclusively.

Mysteries draw jeweler's clients

Reaching an audience composed of his best prospects, with a minimum of waste circulation, is the dream of every advertiser—but it is particularly desirable on the local level, where the purpose generally is immediate rather than long-range.

Lesser's Credit Jewelers, of Charleston, South Carolina, entered television with *Boston Blackie* when the market's first station, WCSC-TV, went on the air in 1953. The program attracted just the kind of audience that represents a credit store's most likely prospective clientele—primarily adults in the middle-income group.

With one exception, Lesser's subsequent acquisitions fell within the mystery-adventure category. The single deviation—into the field of straight drama—yielded inferior results and has not been repeated.

The store's most recent film, *The Miles of Jeffrey Jones*, which completed its 39-week run this past June, again was chosen primarily on the strength of its theme. The next Lesser's series, scheduled to start in September after summer hiatus, will also follow this pattern.

The choice of the 9:30-10 p.m. Sunday slot, bought at the start of the station's commercial operations, was dictated principally by its strong adjacencies.

Lesser's uses the standard three middle commercials plus billboards. Commercials are live and straightforward, concentrating on a particular item. This advertiser has found that



Another winner!

from the portfolio of **TPA** Sales Builders

Here's a series that offers local and regional advertisers 52 different, top quality, network calibre programs with a proved, impressive audience record. In every type of market . . . against every type of competition, it comes up with solid, pay-off ratings.

YOUR* STAR SHOWCASE is a lavish, star-studded production. It's a weekly parade of such audience-pulling names as Celeste Holm, Broderick Crawford, Ruth Hussey, Preston Foster, Peter Lawford, Laraine Day, MacDonald Carey, Diana Lynn and Jack Carson, etc., etc., etc.

Right now, this TPA show is doing a great job for advertisers throughout the country selling everything from automobiles to ready-to-wear.

For availabilities on this proved winner, contact your nearest TPA office.

*Advertiser or brand name



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THE QUAD-CITIES

Rock Island • Moline
East Moline, Ill. • Davenport, Ia.

NOW
1/4 MILLION
PEOPLE

According to Sales Management's Survey of Buying Power (May 10, 1955) the Quad-Cities now have 250,200 people with an Effective Buying Income of \$5843 per family or \$1794 per capita. Cover this rich 450 million dollar market with WHBF radio or TV—the Quad-Cities' favorites.

CBS FOR THE



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

RUTH MEYERCORD, INC.

Coordinator of
PRESS PARTIES
MEETINGS
CONVENTIONS

Numerous hotel affiliations.

We handle
all arrangements.

NO FEE FOR BASIC SERVICES

It costs no more to insure the
success of your meetings
or parties.

Call Ruth Meyercord,
BUtterfield 8-0900
22 E. 67th St., N. Y. 21, N. Y.

his particular story did not call for special effects, gimmicks, or other trimmings. Not only was the one minute of commercial time available insufficient for these, but the company learned that people were more interested in such concrete facts as the item itself, its price, and terms. Only rarely, therefore, are models used.

Outside of a reference to the television program in the store's regular newspaper ads, there is no merchandising or other promotion. Occasional giveaways, generally offered for purchases exceeding a certain value, consist of the store's own promotional items and are plugged on the show.

Dramas carry institutional theme

Although maximum circulation is the basic aim of all advertising, the less tangible acceptance factor—*how* you reach them as well as *how many* you reach—plays a larger role in institutional than in competitive advertising.

After some experimenting with other properties, the South Carolina Electric & Gas Company found that a dramatic show had the most favorable combination of quality and wide appeal. *All Star Theatre* was selected by the utility about a year and a half ago for the Columbia and Charleston markets. This particular series has already run its course in the latter city, where it's been replaced by *Best Plays of 1955*.

The company aimed for a time period between 8:30 p.m. and 10 p.m., primarily because it felt that this was the area which would yield the kind of audience most receptive to its message: teen-age and older.

Syndicated commercials, produced by Kelsey and made especially for utilities, are used. They are low-pressure and institutional, specific only in that a particular appliance is used to pinpoint the actual "sell."

The current emphasis is on home freezers and air-conditioning units, partly for seasonal reasons and partly because the company feels that the pioneering for such items as ranges and refrigerators already has been done. The company does not sell appliances, so viewers are directed to their "favorite appliance dealer."

The standard pattern of three one-minute commercials plus opening and closing billboards is followed. The utility currently is in the process of experimenting with a new commercial film, in which the time may be rearranged to allow for two one-and-a-half-

minute commercials. These are being made locally in Columbia and are strictly institutional.

All merchandising and audience promotion are handled by the stations.

Although it's difficult to trace direct results, both *All Star Theatre* and *Best Plays* have turned in performances satisfactory to South Carolina Electric & Gas, which feels that the consistently high ratings are just one reflection of the programs' acceptance in the area.

Dairy scores via Andersen series

Interested primarily in a program with child appeal, Sidney Wanzer and Sons, a Chicago dairy, bought *The Amazing Tales of Hans Christian Andersen* last September and slotted it on Sunday afternoons.

Originally started as a "prestige" program, *Hans Christian Andersen* has rated among the top ten film shows in Chicago for the past six months.

The results have been so satisfactory that the company is resuming the fairy-story programs this fall after a brief summer hiatus.

With the advantages of home delivery of milk as their main theme, commercials are directed toward children, who are asked to "tell your mommy to order Wanzer milk from the friendly Wanzer route man." The company's cottage cheese and chocolate milk products also are advertised.

Wanzer uses three live commercials, varied from week to week. A 20-second filmed-jingle close sells the dairy's "Wanzer on milk is like sterling on silver" theme and is used for every show.

Parents were the target of Wanzer's kick-off promotion. Newspaper ads heralding the start of the *Hans Christian Andersen* series described it as wholesome television fare, which the dairy was sure parents would want their children to see.

These ads were supplemented by letters sent to parent-teacher groups, clubs, and other civic organizations offering free prints of the Andersen films for group showings. These prints contain no commercials or courtesy trailer, but are delivered to the borrowing organization by the area's regular Wanzer delivery man to help build up his reputation on his route. This service was announced only once, through the letters, but is still going on, with a response described as "most gratifying" by Wanzer's agency, the George H. Hartman Company. ENI

It has turned out to be an excellent transition period. Children, of course, dominate the 5-6-p.m. audience, but the 7:30 period is becoming family time, with a gradual switch to a primarily adult audience.

(For an analysis of the audience composition of various types of film shows at various hours, see "Who Watches What When?" in this issue.)

Although the networks are extending their programming hours in all directions, these fringe times—particularly Saturday and Sunday daytime—are wide open for strong programming that can capitalize on the large audience available.

While these periods were formerly considered the "Children's Hour," the audience-composition figures show that adults frequently outnumber the youngsters by as much as two to one during fringe hours.

Now that more stations are programming these fringe segments with film shows and opening them to participants, even advertisers with extremely limited budgets can get a whack at a valuable audience.

Among the national advertisers who want "A" time or nothing, those who have had a good show and a lot of persistence have been able to clear some night time.

In the "Film Buying Guide" in this issue, there are a number of examples of clearances in "A" time, with films outperforming competing network entries.

50% of net "A" time on film

Probably the best evidence of the effectiveness of television film is the steady increase in its use each year. It now makes up 25%-40% of local programming and as much as 50% of network "A" time. In 1952, there were 12 network film shows; in '54, there were 40; next season, there will be 50 or 50.

The past season saw some 50 properties available for syndication for the first time. Of these, 40 were new programs produced expressly for syndication, and 10 were former network shows. Almost all the new ones have done well ratingwise. Only a few flopped.

An encouraging development is the recent entrance into large-scale TV production of such major motion-picture companies as 20th Century-Fox, Warner Bros., MGM, and Paramount.

While these moviemakers might find it difficult to stick to the budget range

To page 92



Another winner!

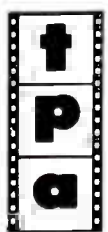
from the portfolio of **TPA** Sales Builders

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.



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TV FILM—1955 *From page 91*

that TV producers are used to, they do have the facilities, talent, and know-how to turn out superior product.

A case in point is *Stories of the Century*, produced by Republic's subsidiary, Hollywood TV Service. This western series definitely is a few cuts above most TV cowboy shows, yet its price is in line.

Important in connection with the majors' TV-ward steps is the rediscovery of feature film as a source for "big" programming. NBC's presentation of new movies as specs; CBS' TV-now-theaters-later contract with Orson Welles; ABC's purchase of 20 Rank films to meet its tough Sunday-at-8 competition—these developments prove that TV film *can* be programmed dynamically.

Also encouraging is the steady increase in syndicated film sales for foreign use, particularly in England and Canada. It is conceivable that video-film will follow the pattern of theatrical film, covering its production costs from

American sales, making its profits overseas.

Three major factors that will influence the future of film are color, tape, and the live-film electronic camera.

Few producers are now shooting in color. Those who are sticking to black-and-white feel that the extra cost is unwarranted until there are a substantial number of color sets in circulation. This attitude might prove to be shortsighted.

Ziv is one of the handful that have long been color-conscious. Its thinking has been that advertisers will want to take advantage of the impact and excitement of color even while circulation is small and therefore will prefer tying up a series that is available in tint rather than one being shot only in monochrome.

Tape might well revolutionize the syndication business, cutting production and distribution costs. At present, it is ready for use in delayed broad-

casts. In the future, it might change the film syndication business into the tape syndication business.

DuMont's Electronicam and other similar dual cameras can make production less expensive and more efficient. Electronicam will get its first workout on this fall's *Jackie Gleason* show.

Summing up the film situation: The cards are stacked heavily in the advertiser's favor. There is a lot of satisfactory product around, and more is forthcoming. Film has created a balance of power in favor of the advertiser. It gives a fair chance at the TV audience to the advertiser who, because of distribution or budget, cannot use network TV.

Basically, what's holding down TV-film quality is the immaturity of the TV-film business.

Film will get better when both buyers and sellers develop a better understanding of the medium. Cash and creativity will follow. END

WHERE DO THEY GET THOSE PRICES? *From page 53*

prices higher than the usual scale, for many advertisers have been willing to pay a premium for quality.

There also are more reruns available now, which means more relatively inexpensive film. The library packages, such as those of MCA and NTA, are once source of such programs.

Some reruns are now in the budget category, because their distributors

already have recouped their costs from the first and second showings.

Call it chaos or flexibility, the fluctuations in film pricing work to the advantage of advertisers as well as distributors. They take into account the buyer's "ability to pay," and they keep the price of film shows in line with varying market needs.

Summing up film-pricing problems,

the sales manager of one top distribution outfit said, "A rate card for TV films? It would save us a lot of headaches. We'd like to set fair prices and stick to them. It would help the advertisers and stations, too. But we can't afford it now, and neither can they. Prices are falling into a pattern, but there's still going to be bargaining back and forth." END

COSTS HAVEN'T RISEN, BUT BUDGETS HAVE *From page 56*

jumped to a point out of reach of some clients, but this situation is changing. Costs are becoming stabilized; dependable production services are available; and the commercial reaches larger audiences today.

Seydel is convinced that the increased know-how and the improvement in services available from producers will be big factors in the increasing use of filmed spots by all agencies throughout the country.

Ayer favors new approaches

"We are looking for new visual approaches—not new techniques," David

Gudebrod, who heads TV-spot production at N. W. Ayer, told TELEVISION MAGAZINE.

Here, again, spot-film production is up substantially over preceding seasons. "Our big problem is the same old bugbear—time," Gudebrod says. "That could be a whole article in itself."

Costs are up, but the rise is very slight, he reports. But generalizing about costs makes little sense, he believes, because "there is no such thing as an average commercial. Each spot is tailor-made, and the costs are determined by the treatment of each spot individually."

Ayer has used the services of 20 or more producers during the past season. Ordinarily Gudebrod does not ask for competitive bids, but selects the production firm according to its talents for the particular job to be done.

"There is a wide difference among producers and their abilities to tackle specific tasks," he declares. "No one producer does everything equally well. The differences between producers are reflected through the entire organization, because of the natural inclination of the head man to hire people who think along the lines he does himself." END

Film program production:

WHERE DOES THE MONEY GO?

Cost breakdowns for two types of syndicated show in the \$25,000 bracket

The cost of filming half-hour television programs in Hollywood is higher than in 1954, but the increase has not been as sharp as it was in 1953-54.

About 2 per cent of the general increase is due to union scales and lab charges. The balance results from higher "quality" in telefilm production, on both creative and technical levels. In many cases, producers are paying above-minimum rates for talent and scripts.

On a program which cost \$25,000 a year ago, above-line costs have increased from \$150 to \$200, with supervision responsible for two thirds and direction for one third of the mild upswing. Below-line charges are up \$500 to \$750, with the added costs spread over several items, including director's staff, film editing, titles and inserts, and general studio costs. General studio overhead has climbed slightly—about 75.

The cost charts below are taken from producers' records for individual episodes of successful, established series which have been in production from two to three years. Costs vary, of course, from show to show and from series to series. These figures, however, represent an approximate average for programs of their types produced for day's markets.

Budgets for both episodes cover all cost elements except producer's profits and payments to talent for subsequent runs.

TELEVISION MAGAZINE's queries indicate that producers are expecting another increase in production costs in the year ahead. Several union contracts expire within the next few months, and NAB has already demanded increased

rerun pay. Again, however, added costs also probably will mean added quality in the shows themselves.

Several of the newer series have pushed their budgets from \$5,000 to

\$8,000 above the figures listed below, in the expectancy that increased allotments for scripts and production will pay off in higher re-issue values in an increasingly competitive market. END

ITEM	WESTERN	DRAMATIC SERIES
Story (script, mimeographing)	\$800	\$1,200
Supervisors	800	800
Cast	3,000	3,700
Direction (minimum union scale)	600	600
TOTAL ABOVE-LINE COSTS	\$5,200	\$6,300
Director's staff (1st, 2nd ass't director, script supervisor)	\$ 850	\$ 850
Camera	1,000	950
Set operation (preparation time on grips, prop men included)	925	900
Set construction cost (includes standby painter, carpenter)	840	1,300
Set design	150	200
Set dressings (includes pay of swing gang, prop and green men)	750	850
Special effects	200	225
Draperies	145	145
Props (horses, special equipment)	750	200
Locations (includes meals, special policemen, rentals)	750	210
Transportation	1,100	400
Lighting	825	1,200
Wardrobe	650	300
Makeup and hairdressing	275	260
Film and laboratory	3,550	2,850
Sound recording	720	700
Sound royalties	26	26
Sound dubbing	470	450
Film editing	2,000	1,500
Titles and inserts	500	450
Music	300	300
Studio rentals (one day interior for western, three days for drama)	400	1,200
Studio—General (includes social security, compensation insurance)	1,000	980
TOTAL BELOW-LINE COSTS	\$18,176	\$16,446
TOTAL DIRECT COST	\$23,376	\$22,746
GENERAL STUDIO OVERHEAD	2,338	2,275
TOTAL COST	\$25,714	\$25,021

Currently
available shows . . .
length,
category,
number produced,
distributor

SYNDICATED-FILM DIRECTORY

O N E - H O U R F I L M S

Adventure & Mystery

Impact

13—NTA

Sports

All-American Wrestling

26—Kling

The Big Fight

26—Radio & TV Packagers, Inc.

Championship Bowling

26—Walter Schwimmer

Championship Wrestling

39—Guild

Ringside with Rasslers

52—George Bagnall

Texas Rasslin'

90 (Continuing)—Texas Rasslin' Films

Wrestling from Hollywood

Continuing—Paramount TV

Wrestling, International Amphitheatre

Continuing—IWF, Inc.

Western

Gene Autry

56—MCA TV

Hopalong Cassidy

39—NBC

Johny Mock Brown

27—Guild

Roy Rogers

67—MCA TV

H A L F - H O U R F I L M S

Adventure & Mystery

Adventures of the Falcon

39—NBC Film

Adventures of Rin Tin Tin

34—Screen Gems

Adventures of Robin Hood

39—Official

Badge 714 (rerun of "Dragnet")

48 (2nd Group, 39)—NBC Film

Biff Baker

26—MCA TV

Boston Blackie

58—Ziv

Captain Gallant

39—TPA

Captured (rerun of "Gangbusters")

26—NBC Film

Cases of Eddie Drake

13—CBS TV Film

China Smith

26—NTA

City Detective

65—MCA TV

Colonel March of Scotland Yard

26—Official

Counterpoint (rerun of "Rebound")

26—MCA TV

Craig Kennedy, Criminologist

26—Louis Weiss (Harry S. Goodman, East coast distributor)

Dangerous Assignment

39—NBC Film

Dateline Europe

78—Official

Dick Tracy

39—Combined TV Pictures

Ellery Queen

32—TPA

Fabian of Scotland Yard

39—Telefilm

Files of Jeffrey Jones

39—CBS TV Film

Flash Gordon

39—UM&M, Inc.

Follow That Man (rerun of "Man vs. Crime")

82—MCA TV

Front Page Detective

39—George Bagnall

Fu Manchu

52—Hollywood TV Service

Gangbusters

39—General Teleradio

Highway Patrol

39—Ziv

Hollywood Off-Beat

13—MCA TV

I Am the Law

26—MCA TV

I Led Three Lives

78—Ziv

Inner Sanctum

39—NBC Film

Inspector Morley of Scotland Yard

13—Du Mont TV

International Playhouse

26—NTA

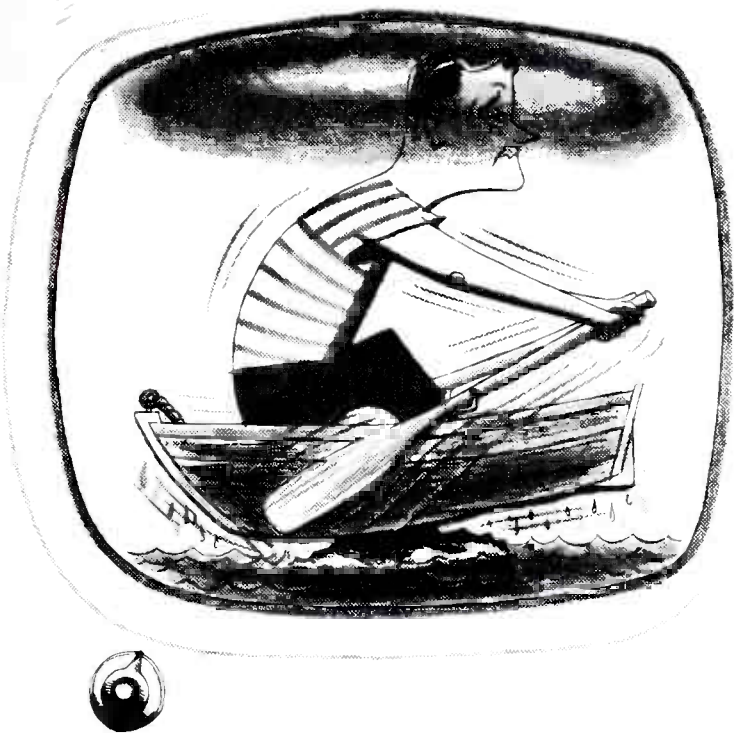
Into the Night

18—Sterling

Jet Jackson, Flying Commando*

26—Screen Gems

the fog has *lifted*



VIDEO-VISED TV PRINTS, a new process exclusive with us, banishes "fog" from filmed presentations. Now you can get 16MM black and white prints made from 16MM or 35MM originals—toned, contrasted and corrected for finest quality TV reception. Top-flight film can now come over like "live" telecasts. Canned classics formerly n.g. for transmission can now be made into acceptable prints.



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- | | | |
|--|---|--|
| King's Crossroads
104—Sterling | Soldiers of Fortune
26—MCA TV | The Goldbergs
39—Guild |
| The Lone Wolf
39—MCA TV | Superman
52—Flamingo | The Great Gildersleeve
39—NBC Film |
| Man Behind the Badge
39—MCA TV | Tales of Tomorrow
26—Sterling | Hal Roach Laff Time Show
7—NTA |
| Mr. District Attorney
78—Ziv | Terry and the Pirates
26—Official | Hank McCune
52—UM&M, Inc. |
| The New Adventures of China Smith
26—NTA | Waterfront
65—MCA TV | His Honor, Homer Bell
39—NBC Film |
| Orient Express
26—NTA | The Whistler
26—CBS TV Film | The Life of Riley
104—NBC Film |
| Overseas Adventure
39—Official | Children's | Life with Elizabeth
65—Guild |
| Paris Precinct
39—UM&M, Inc. | Captain Z-Ro
26—Atlas | Life with Father
26—CBS TV Film |
| Passport to Danger
26—ABC Film | Hans Christian Andersen
26—Interstate | Meet Corliss Archer
39—Ziv |
| Police Call (formerly "International Police")
26—NTA | Johnny Jupiter
39—Associated Artist Prod., Inc. | My Hero
39—Official |
| Rocket Squad
98—ABC Film | Junior Crossroads
52—Sterling | My Little Margie
126—Official |
| Romar of the Jungle
52—TPA | Comedy Drama | Pride of the Family
40—MCA TV |
| Rocky Jones, Space Ranger
39—MCA TV | Abbott and Costello
52—MCA TV | Ray Bolger Show
60—ABC Film |
| Science Fiction Theatre
39—Ziv | Amos 'n' Andy
65—CBS TV Film | Ray Forrest Show
26—Sterling |
| Secret File U. S. A.
26—Official | Beulah
78—Flamingo | Ray Milland
52—MCA TV |
| Sheena, Queen of the Jungle
26—ABC Film | Duffy's Tavern
39—UM&M, Inc. | The Ruggles
52—MCA TV |
| Sherlock Holmes
39—UM&M, Inc. | Fearless Fosdick
13—Sterling | Trouble with Father**
26—NTA |

Documentary

- Confidential File**
39—Guild
- Crusade in the Pacific**
26—March of Time
- Uncommon Valor**
26—General Teleradio
- Victory at Sea**
26—NBC Film
- Where Were You?**
26—MCA TV

General Drama

- Adventures of the Scarlet Pimpernel**
39—Official
- All Star Theatre** (originally "Ford Theatre")
117—Screen Gems
- Big Town**
104—MCA TV
- Brother Mark**
39—Guild
- Curtain Call**
39—MCA TV
- Conrad Nagel Theatre**
26—Guild
- Crown Theatre**
26—CBS TV Film
- Crunch and Des**
39—NBC Film
- Dr. Hudson's Secret Journal**
39—MCA TV
- Douglas Fairbanks Presents**
78—ABC Film
- Edward Arnold Star Showcase**
52—TPA
- Ethel Barrymore TV Theatre**
13—Interstate
- Famous Playhouse**
192—MCA TV
- Favorite Story**
78—Ziv
- Flamingo Theatre** (rerun of "Jeweler's Showcase")
29—Flamingo
- Heart of the City** (rerun of "Big Town")
91—MCA TV
- Hollywood Half Hour**
38—George Bagnall
- I Spy**
39—Guild
- Janet Dean, R. N.**
39—UM&M, Inc.
- Joe Palooka**
26—Guild
- Mayor of the Town**
39—MCA TV
- Paragon Playhouse** (rerun of "Douglas Fairbanks Presents")
39—NBC Film
- Play of the Week**
26—NTA
- The Playhouse**
52—ABC Film

- Royal Playhouse** (rerun of "Fireside Theatre")
52—MCA TV
- The Star and the Story**
39—Official
- Story Theatre**
26—Ziv
- Theatre**
39—NTA
- Times Square Playhouse** (rerun of "The Unexpected")
39—Ziv
- Top Plays of 1955** (rerun of current "Fireside Theatre")
44—Screen Gems
- The Unexpected**
39—Ziv
- The Visitor**
44—NBC Film
- Your Jeweler's Showcase**
26—Stuart Reynolds
- Your Star Showcase**
52—TPA
- Your TV Theatre** (rerun of "Fireside Theatre")
29—Flamingo

Music & Variety

- Eddie Arnold Times**
26—Walter Schwimmer
- The Eddie Cantor Comedy Theatre**
39—Ziv
- Florian ZaBach Show**
39—Guild
- The Frankie Laine Show**
39—Guild
- Guy Lombardo and his Royal Canadians**
13—MCA TV
- Holiday in Paris**
13—CBS TV Film
- Ina Ray Hutton**
39—Guild
- Liberace**
78 (plan 39 more)—Guild
- Music for Everybody**
13—Sterling
- Old American Barn Dance**
26—Kling
- Showtime**
12 (plan 27 more)—Studio Films
- Stars of the Grand Ole Opry**
39—Flamingo
- This is Your Music**
26—Official
- Tune-O**
52—Official

News

- Eyes on the World**
Continuing—CBS TV Film

Quiz & Panel

- Pantomime Quiz**
13—NTA

Sports

- Baseball Hall of Fame**
78—Flamingo
- Boxing Matches from Rainbo Arena**
26—Kling
- Jalopy Races from Hollywood**
26—Harriscopes
- Mad Whirl**
52—NTA
- National Pro Highlights**
13—Tel Ra
- Telesports Digest**
52 (continuing)—MCA TV
- Touchdown**
13—MCA TV
- Vitapix Wrestling**
39—Guild

Western & Hillbilly

- Adventures of Kit Carson**
52—MCA TV
- Annie Oakley**
26—CBS TV Film
- Buffalo Bill, Jr.**
26—CBS TV Film
- The Cisco Kid**
130—Ziv
- Cowboy G-Men**
39—Flamingo
- The Gene Autry Show**
78—CBS TV Film
- Hopalong Cassidy**
52—NBC Film
- Johnny Mack Brown**
26—CBS TV Film
- Range Rider**
78—CBS TV Film
- Red Ryder**
Plan 39—CBS TV Film
- Steve Donovan, Western Marshal**
39—NBC Film
- Stories of the Century**
26—Hollywood TV Service
- Wild Bill Hickok**
52—Flamingo

Miscellaneous

- American Wit and Humor**
13—March of Time
- Hand to Heaven**
13—NTA
- Holiday**
26—NTA
- Hollywood Preview**
Continuing—Flamingo
- It's Fun to Reduce**
195—Guild
- Living Book**
13—Ziv
- Science in Action**
39—TPA
- The Thrill of Your Life**
39—Louis Weiss

Thrilling Bible Dramas
26—Major TV Productions

TV Kitchen
26—Kelsey-Fraser & Kling

Walt's Workshop
26—Reid Ray

Woodworking for Fun and Profit
13—Syndicated Films

QUARTER-HOUR FILMS

Adventure & Mystery

Adventure Album
26—Interstate

Adventures of Noah Beery, Jr.
13 (plan 16 more)—United Producers

Armchair Adventure
130—Sterling

Artemus
13—Harry S. Goodman

Angle Macabre
39—Radio & TV Packagers, Inc.

Archie Show
26—Sterling

Public Prosecutor
26—George Bagnall

Strip Secret
26—Flamingo

Topic Hazard
13—Sterling

Children's

Adventures of Blinkey
26—Blinkey

Animal Time
52—Sterling

Linkletter & the Kids
39—CBS TV Film

Key and the Magic Key
39—Sterling

Go the Hobo
26—NTA

Men's Railroad Club
6—Association Films

Jump of Holiday House
65—Harry S. Goodman

Senior Crossroads
104—Sterling

Senior Science
39—UM&M, Inc.

News Draw
52—George Bagnall

Time with Jerry
13—Sterling

Hamlined Fairy Tales
13—Harry S. Goodman

German Cartoons
16—Flamingo

Comics
165—Flamingo

McCoy
39—UM&M, Inc.

After Lantz Cartoons
29—Ziv

Comedy Drama

Henry Morgan Show
26—MCA TV

Little Rascals†
93—Interstate

Paul Killiam Show
40—Sterling

You Can't Take It With You
39—Screen Gems

Documentary

American Heritage Series
13—Coronet

American History Series

14 (plan 12 more)—Associated Program Service

Americans at Work

26—Associated Program Service

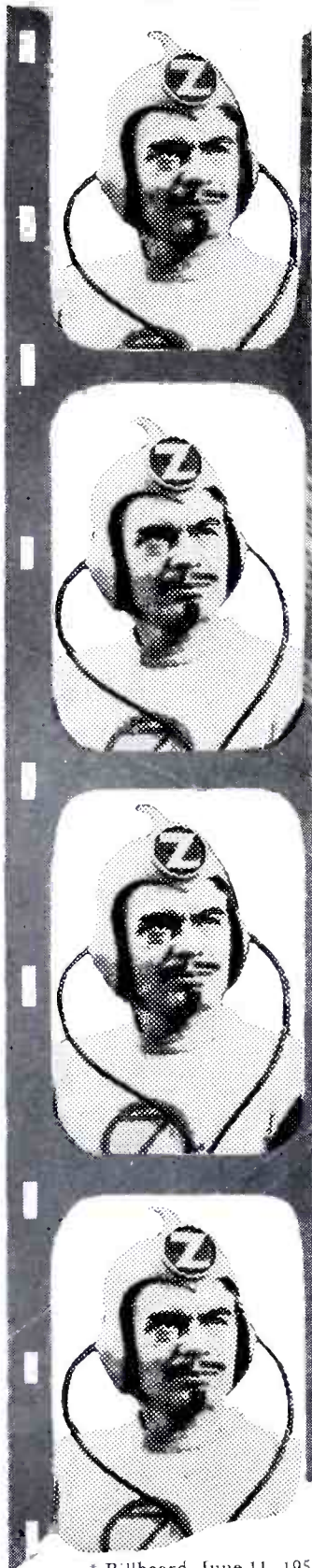
The Bob Trout World Through

Stamps Show
26—Telefilm

Movie Museum
100—Sterling

General Drama

Greatest Drama
39—General Teleradio



* Billboard, June 11, 1955

the **surprise**

tv film show
of the year

with that

CHILDREN

AND

ADULT APPEAL

with the ratings and
sales results as proof positive

CAPTAIN ZERO

... rated EIGHTH in the nation's TOP TELEVISION PROGRAMS* ... The Exciting adventure, thrilling suspense and breathtaking drama of the greatest historic events wrapped into a supercharged package of startling science fiction reality ... FAMILY ENTERTAINMENT endorsed by leading educators—Applauded by Sponsors and Stations.

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Atlas Television Corporation

15 W. 44th Street, MURRAY HILL 7-5535 New York 36, N. Y.

Hollywood to Broadway
15 (plan 37 more)—Atlas

Little Theatre
39—Sterling

On Stage with Monty Woolley
13—Dynamic

The Posserby
26 (plan 39 more)—NTA

Ployhouse 15
78—MCA TV

Pulse of the City
26—Telescene

Secret Chapter
5—National Television Films

Short Stories
130—Sterling

Music & Variety

Ballets de France
26—March of Time

Music of the Masters
13—NTA

Your Gospel Singer
13—MCA TV

News & Commentary

Adventures in the News
13—Sterling

CBS-TV Film News
Continuing—CBS TV Film

Drew Pearson
Continuing—UM&M, Inc.

Exclusive (with Fulton Lewis, Jr.)
13 (plan 13 more)—General Teleradio

INS-Telenews Daily News
Continuing—INS

Washington Spotlight
Continuing—Standard Television

Yesterday's Newsreel
156—Ziv

Quiz & Panel

Going Places
39—United World Films

Headlines on Parade
26—United World Films

Movie Quick Quiz
780—Walter Schwimmer

Professor Yes 'N No
26—Screen Gems

Sportscholar
52—United World Films

Your (sponsor name) **Quiz**
(formerly "Look Photoquiz")
260—Sterling

Sports

Bill Corum Sports Show
26—NTA

The Big Playback††
52—Screen Gems

Going Places with Gadabout Gaddis
26—Sterling

Greatest Fights of the Century
52—Mannie Baum

Post Time, U. S. A.
35—Tel Ra

Speed Classics
13—Dynamic

Sports Album
105—Ziv

Sports Mirror
26—George Bagnall

Sports Spotlight
Continuing—Tel Ra

This Week in Sports
Continuing—INS

World's Greatest Fighters
100—Greatest Fights, Inc.

Western & Hillbilly

Lash of the West
39—National Television Films

Miscellaneous

Bert & Elmer
13—Harry S. Goodman

The Chimps
13—MCA TV

The Continental
13—Dynamic

Find a Hobby
26—NTA

Hollywood Is the World
26—Sterling

Hollywood on the Line
26—CBS TV Film

Hollywood Scrapbook
26—Sterling

Hook, Line, and Sinker
26—Sterling

It's Fun to Reduce
65—Guild

The James Mason Show
26—NTA

John Kieran's Kaleidoscope
104—ABC Film

Lilli Palmer Show
26—NBC Film

Made in America
26—Associated Program Service

Pathe Hy-Lights
26—DuMont TV

Popular Science
85—Interstate

Scene with a Star
13—George Bagnall

The Sewing Room
13—George Bagnall

Sightseeing with the Swoyzes
13—Robert Lawrence

The Sportsmons Club
52—Syndicated Films

Spotlite of Hollywood
13—George Bagnall

Stranger than Fiction
65—United World Films

This is Charles Laughton
26—Sterling

This World of Ours—
This Land of Ours
26—Sterling

Turn of a Card
13—Sterling

Watch the World
26—NBC Film

Wonders of the Wild
39—Sterling

The World We Live In
52—Sterling

FIVE - & TEN - MINUTE FILMS

Children's

Animated Fairy Tales
13—General Teleradio

Crusader Rabbit
195—George Bagnall

Going Places with Uncle George
26—George Bagnall

Jim and Judy in Teleland
45—Louis Weiss

Looney Tunes
191—Guild

Music & Variety

Sterling Serenades
250—Sterling

Studio Teletions
1128—Studio Films

TV Disc Jockey Films
60—Screen Gems

News & Commentary

United Press Movietone
Continuing—United Press

Quiz & Panel

Beat the Experts
54—Sterling

Viz Quiz
260—Flamingo

Miscellaneous

Design for Living
39—NTA

Do You Know Why?
156 (continuing)—UM&M, Inc.

The Health and Happiness Club
105—NTA

Layman's Call to Prayer
52—NTA

Man's Heritage
13—NTA

M.D.
39—NTA

*Not available in markets where *Captain Midnight* is shown. **First year of *Stu Erwin Show*. ***Available in certain areas only. †Clips from *Our Gar Comedies*. ††New with Jimmy Powers.

Analyzing the audience composition of 25 syndicated shows in 14 markets

There are many examples of syndicated shows getting bigger ratings in fringe time than network shows get in prime time. For example, in Boston, *Badge 714* and *Gene Autry* are aired on different days at 6:30 p.m. Both shows pulled bigger audiences than *Studio One* did in this market.

In Dallas, *Ramar of the Jungle* out-pulled a spectacular.

Another example of film's "fringe benefits" is the Sunday-afternoon lineup in Chicago, where four syndicated shows in a block—*Rin Tin Tin*, *Wild Bill Hickok*, *Annie Oakley*, and *Hans Christian Anderson*—averaged a 23.4 ARB versus a 6.8 combined average of the network programs playing on the other three stations.

For the advertiser who insists on going after the big adult nighttime audience, it is difficult, but not impossible, to clear such time for film shows. Many series can compete with the network vehicles.

This thesis was tested by Block Drug, which placed *The Whistler* in Cincinnati on Wednesday at 9 p.m. and ran spot announcements in other markets. The mystery series scored a 20.3 rating, topping one competing network show, *The Millionaire*, by 7%. Its rating was 86% of that scored by the other opposing show, *Kraft Theatre*. Moreover, Block found sales responsiveness in Cincinnati was greater than in the markets where announcements were used. Block promptly added six more markets to its *Whistler* lineup.

Obviously, the program itself, the time period, and competitive programming all have direct bearing on the type of audience reached.

Mysteries and situation comedies draw audiences that are predominantly female, but in the early evening there are as many or more children in their audiences as there are adult women.

On weekend afternoons, the drama audience is almost evenly split among men, women, and children. After 6 p.m., women predominate.

Westerns usually are aired before 7:30 p.m. Weekday or weekend, 4 p.m. or 7 p.m., their audience composition is pretty much the same—almost half those viewing are adults, with men and women roughly equal in number.

A situation comedy is likely to summon a primarily adult audience after 7:30 p.m. Before that hour, youngsters make up almost half of those viewing.

Liberace: 92% adults at 7 p.m.

Any program scheduled in the early evening inevitably will draw child viewers, but it is possible for a program to attract a large number of older viewers as well. In Portland, Ore., *Range Rider* is aired opposite *Liberace* on Tuesday at 7 p.m. The horse opera gets 70% of the audience. Almost half of its viewers are children. *Liberace* has a 30% share of audience, but 92% of those watching it are adults.

What competing shows will do to your audience composition must be figured not by program types, but by

the appeal of individual vehicles. For instance, it would be logical to assume that adults would be more inclined to watch a comedy show than a cowboy series. In Boston, however, *Abbott & Costello* and *Cisco Kid* are opposite each other at 6 p.m. Wednesday. The former got a 15.8 rating, the latter 15.3, but the percentage of adults in the *Cisco* audience was almost twice as high as the percentage watching *Abbott & Costello*.

I Led Three Lives had a higher proportion of adult viewers in Kansas City, where it competed at 7:30 Friday with *Topper* and *Ray Bolger* than it did in Boston, where it faced *Terry and the Pirates*.

Audience composition by time periods usually has followed the pattern shown in the chart on page 47. Audience composition for individual programs, as the examples above indicate, varies tremendously within the same time period, but there is enough of a pattern to help you pick the show that will attract the maximum number of your prospects.

NOTE: The above examples are drawn from the ARB reports for a representative group of 14 markets. These are specified on page 46. February ratings are used to give an indication of mid-season performance. Telepulse ratings are quoted in the chart below to show audience composition for time periods rather than for individual programs.

END

WHICH MEMBERS OF THE FAMILY ARE WATCHING TV?

Audience Composition by Hours

	3 PM		4 PM		5 PM		6 PM		7 PM		8 PM		9 PM		10 PM		11 PM	
	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S	M-F	S-S
Men	9.3%	31.3%	8.9%	29.0%	11.8%	26.1%	25.2%	28.5%	29.2%	30.6%	32.2%	33.3%	35.2%	35.3%	41.1%	40.7%	45.6%	44.9%
Women	56.2	29.4	35.9	29.0	25.7	29.3	27.6	31.4	35.4	35.7	39.0	38.6	41.2	40.9	46.2	45.6	48.5	47.2
Teenagers	6.8	11.4	9.9	10.5	10.8	9.5	9.3	8.7	8.8	8.8	8.5	8.1	8.6	8.3	7.1	7.8	4.7	5.6
Children	27.7	27.9	45.3	31.4	51.7	35.1	37.9	31.4	26.6	24.9	20.3	20.0	15.0	15.5	5.6	5.9	1.2	2.3
to. viewers per set	1.62	2.01	1.92	2.10	2.03	2.22	2.14	2.39	2.40	2.49	2.46	2.46	2.33	2.32	1.97	2.04	1.71	1.78
sets in use	18.4%	29.1%	23.8%	30.9%	30.8%	37.3%	35.4%	42.8%	50.6%	54.4%	61.0%	62.5%	59.9%	58.1%	43.8%	44.2%	20.4%	22.4%

Source: Telepulse, February, Average of 14 representative markets.

WHO'S WHO IN FILM *From page 49*

The 1955 crop of *Touchdown* films, which recap highlights of weekly football games, will be turned out this fall.

Heading up the MCA-TV, Ltd., organization is v. p. David Sutton, a former vice president of CBS-TV. In



MCA's David V. Sutton.

charge of sales is v. p. Wynn Nathan. MCA president Lou Wasserman and v. p. Taft Schrieber keep close tabs on the operation of the film subsidiary.

NBC FILM DIVISION

The NBC Film Division, less than two-and-a-half years old, has risen rapidly to become one of the larger companies in the syndication field. As of today, the network subsidiary has a total of 366½ hours of filmed properties available. Latest addition to the division's lineup is *The Great Gildersleeve*, with 39 episodes now ready for sponsorship.

NBC's roster now includes: *Adventures of the Falcon* (39 episodes), *Victory at Sea* (26), *Dangerous Assignment* (39), *Inner Sanctum* (39), *Badge 714* (87), *Captured* (26), *Paragon Playhouse* (39).

Also, *Life of Riley* (104), *The Visitor* (44), *The Lilli Palmer Show* (26), *Watch the World* (26), *Steve Donovan*, *Western Marshal* (39), *His Honor Homer Bell* (39), *Hopalong Cassidy* (106), *The Great Gildersleeve* (39), and *Crunch & Des* (39). The last two are newcomers to the division's list.

The division is headed by Carl M.



NBC's Carl M. Stanton.

Stanton, who joined NBC as director of TV talent and new programs in 1949. He is a former producer-director in the Hollywood office of the old Lord & Thomas advertising agency. Edgar (Ted) Sisson is director of the division, and H. Weller Kever is national sales manager.

NATIONAL TELEFILM ASSOCIATES, INC.

This spring Ely Landau's National Telefilm Associates made news by serving up a novel brand of TV alphabet soup, concocted to nourish weak stations. NTA, in combination with GE, formed NATS—National Affiliated Television Stations—to lend money, give advice, and supply NTA films to stations on a deferred-payment basis.

A relatively new factor in the TV film business, NTA originally acquired most of its properties via purchase from the now-defunct PSI-TV. Its syndicated catalog has expanded to 132 hours of programming. It also has taken in a strong British feature-film package, *The Fabulous Forty*.

A recent offering of 312,500 shares of NTA common stock, at \$5 a share, brought \$1½ million into the NTA coffers.

NTA's Ely A. Landau.



Currently in syndication are these half-hour shows: *The New Adventures of China Smith* (26 episodes), *China Smith* (26), *Police Call* (26), *Orient Express* (26), *Play of the Week* (26), *Pantomime Quiz* (13), *Holiday* (13), *International Playhouse* (26), *Hand to Heaven* (13).

In the 15-minute category, NTA distributes *The Passerby* (26), *James Mason Show* (26), *Bill Corum Sports Show* (26), *Bobo the Hobo* (26), *Music of the Masters* (13), and *Find a Hobby* (26).

NTA also distributes several series of five- and ten-minute shorts in the medical and religious fields.

In production now are *Mad Whirl*, a 52-film sports series, and *Theatre*, 39 half-hours being shot in England by Tower of London.

Landau, a former ad-agency man, is President of NTA. Oliver A. Unger is executive v. p., and Harold Goldman is v. p. in charge of sales.



McCadden's George Burns.

McCADDEN PRODUCTIONS

McCadden Productions, headed by George Burns and his brother, William Burns, has been turning out episodes for three highly regarded series at the rate of two and a half per week for the past several months. *Life With Father* is off, but *Burns and Allen* and the *Bob Cummings Show* continue with full production schedules.

A new show just sold to Borden's to replace *Justice* will pick up the slack left by the demise of *Father*. This is *The People's Choice*, starring Jackie Cooper. Three other prospects—*Hou Now Brown* (Keenan Wynn), *Mis. Pepperdine* (Marie Wilson), and *Im*

pact—will likely boost the McCadden output to a new high.

The McCadden operation is another illustration of the fact that creative talent and business acumen sometimes are combined in the same persons. George Burns, a top performer, and his brother, a writer, have put together an organization which is an efficient producer of good-quality shows.

The 121st *Burns and Allen* program, the first of 40 new episodes, will go into production on August 17 at General Service Studios. Twelve reruns will fill next season's 52-week schedule.

Miss Pepperdine is owned by CBS. *Impact* is a creation of Al Simon, which he owns in partnership with CBS. Simon is superintendent of production for McCadden and also is the inventor of an electronic live-film camera. Maurice Morton is director of McCadden business affairs.

OFFICIAL FILMS, INC.

Official Films, the five-year-old company which segued from the distribution of movies for the home to distribution of films for TV, was one of the first syndicators to put its stock up for sale. Current bid price: 33/8.

Official recently made one of the largest national-spot deals on record, acquiring *The Hunter* (26 episodes) from R. J. Reynolds and selling it to Safon Distributors, California toilet-paper house, for use in 259 markets.

With a rash of recently acquired product, Official now has 178 hours for syndication, plus a library of musical shorts which make up its 500-hour *Musical Hall Varieties* series. Starting in

September, it will have its second entry, *Adventures of Robin Hood*, on the CBS network, for Wildroot and Johnson & Johnson. (The first is *Four Star Playhouse*, sponsored by Singer and Bristol-Myers.)

Official's syndication properties are *My Little Margie* (126 in the can), *Trouble with Father* (130 reruns of the *Stu Erwin Show*), *Dateline Europe* (78 repeats of *Foreign Intrigue*), *Overseas Adventure* (39 additional *Foreign Intrigues*), *Adventures of the Scarlet Pimpernel* (39), *Willy* (39), *This Is Your Music* (26), *The Star and the Story* (39), *Secret File, USA* (26), *My Hero* (33), *Terry and the Pirates* (18), *Colonel March of Scotland Yard* (26).

Four series now are before the cameras being readied for mid-winter marketing. *The Adventures of Mr. Pastry* and *Slade of the Bengal Lancers* are being shot in England. *Sir Henry Morgan*, a costume series about the adventures of the pirate, not the comedian, is being shot in Spain and London. *Tangiers*, also an adventure series, is being filmed in Africa and England. All are 39-week, half-hour productions.

Harold L. Hackett is chairman of the board and president of Official. Herb Jaffee is v.p. and director of sales, and Herman Rush is v.p. in charge of the western division. All three are MCA alumni.

REPUBLIC PICTURES

Republic Pictures is in TV with both feet—with Hollywood TV Service handling distribution and Studio City TV Productions producing. Recently, the company ventured even farther into the medium via its deal with MCA on the Autry and Rogers features.

After winning its long court battle over the right to release these movies to TV, Republic turned distribution over to MCA. Results have been far beyond original expectations. These westerns are fetching top prices.

In addition to the features which it distributes, Hollywood TV Service has one property in syndication. This is *Stories of the Century*, 39 half-hours.

Its new space show, *Commando Cody*, now is on NBC-TV for General Foods. *Dr. Fu Manchu* is in production. Plans call for 52 episodes, shot by Studio City, distributed by HTS. On the feature side, it recently has added the Emerald Group of 13 titles new to TV.

HTS is headed by Earl Collins, who



Republic's Earl Collins.

has been in distributing for more than a quarter of a century. V.p. and eastern sales manager is Richard G. Yates, son of Republic president Herbert Yates. Douglas Yates, another son, is a v.p. and director of Republic, and also supervises Consolidated Laboratories, a Republic subsidiary which is one of the biggest TV film processors. Chief of Studio City is Morton W. Scott.

SCREEN GEMS, INC.

One of the most successful operations in the field, this subsidiary of Columbia Pictures holds the distributors' league record for number of shows on network—six for the season coming up. In addition, it has two properties sold for big national-spot lineups: *Celebrity Playhouse* for Falstaff Brewing and *Patti Page Show* for Oldsmobile.

Screen Gems now has 273 hours in the can, in contrast to last year's 65 hours. Its network properties are *Adventures of Rin Tin Tin* (for National Biscuit), *Captain Midnight* (for the Wander Co.)—both of these are available for syndication in markets not used by their national sponsors—*Ford Theatre*, *Damon Runyon Theatre* (for Anheuser-Busch), and *Tales of the Texas Rangers* (for General Mills).

In straight syndication are *All Star Theatre* (117 *Ford* reruns), *Big Playback* (52 episodes), *Celebrity Playhouse* (30, available for all but the 65 markets in which Falstaff is running the series), and *Top Plays of 1955* (44 reruns of the 1954-55 *Fireside Thea-*



Official's Harold L. Hackett.



Screen Gems' Ralph M. Cohn (l.) and John Mitchell (r.).

tre). All are half-hours, except *Big Playback*, which is 15 minutes.

Still in production at Screen Gems are *You Can't Take It with You* (39 planned), *Jungle Jim* (26 planned), *Circus Boy* (26 planned), and *Tales of the Bengal Lancers* (26 planned). These will be ready for fall release.

Another facet of the Screen Gems story is the large number of TV commercials it produces.

Guiding the production and distribution activities of Screen Gems are v.p. and general manager Ralph M. Cohn and John Mitchell, v.p. in charge of sales.

To get further sales mileage for its properties, the company recently set up an international division under John B. Cron.

STERLING TELEVISION CO., INC.

Sterling probably has the longest list of titles in the videofilm business—29 packages, not including features, cartoons, and program-it-yourself jungle footage.

The last-named item is about the hottest in Sterling's current catalog. WCBS-TV, N. Y., for example, has built it into *Captain Safari* by adding a live narrator.

Sterling started out in the educational and home-movie field, later branched into TV by building program packages out of unrelated films. Its principal entry in this category was the 39-episode *Armchair Adventure* which still is going strong.

In the past two years, Sterling has taken on more "usual" TV fare, although the specialty of the house still is the unpretentious budget-priced show. Among its half-hour Packages are *Tales of Tomorrow* (26 films), *King's Crossroads* (90), *Fearless Fosdick* (13), *Safari* (26), *Into the Night* (18), *Ray Forrest* (26), and *The*

Adventures of Jethro Adams (13).

Among the quarter-hour series in the Sterling stockpile are *Movie Museum* (100), *Charles Laughton* (26), *The Killiam Show* (26), *Gadabout Gaddis* (26), and *Lash La Rue* (39).

The team that has built Sterling consists of Saul Turell, president, and Bernice Coe, one of the few female executives in the business, v.p. and sales manager.

STUDIO FILMS, INC.

Main stock in Studio Films' trade are its 1,120 Telescriptions, two- to four-minute musical films, most of them made several years ago by Lou Snader. These have long been distributed under a library plan for program-it-yourself use by stations.

Now the short musicals have been built into *Show Time*, 39 episodes with a variety format.

Others are distributed as theatrical 34-minute featurttes. Studio also is distributing some full-length musical revues for theater showings.

Branching out in the other direction, into live TV, president Sam A. Costello and executive v. p. Ben Frye are the men behind the Dunninger show.

20TH CENTURY-FOX-TV

TCF-TV, wholly owned subsidiary of 20th Century-Fox, is one of three majors to enter TV in a substantial way this year. Apparently Fox is tackling TV as serious business. The 13-acre Hollywood lot is swarming with construction workers and technicians putting the 14 sound stages in shape for production.

It's also apparent that rental space will be available on the lot for "outside" producers. TCF's production schedule covers 39 *My Friend Flicka* episodes for CBS (the series will run

52 weeks, with 13 repeats) and 2 hour-long films for General Electric.

Company principals for TV are Sir Rogell and Michael Kraike.

Asked about future plans for 20th Century-Fox in TV, Kraike answered

"In terms of quantity, we don't expect to be competitive with the big outfits, but in quality we should be right at the top.

"A year from now, we'll have four or five good series in production. At that time, we'll make our decision as to whether or not we'll produce for syndication and how we'll handle distribution—through our own setup or through established TV distributors. We're just beginning. It's too early to say what we'll do."



TCF-TV's Michael Kraike.

TELEVISION PROGRAMS OF AMERICA

Chairman of the board Edward F. Small, a Hollywood showman; president Milton Gordon, a Chicago banker; executive v.p. Michael H. Sillerman, Ziv-trained syndication man—this is the team that in two years has made TPA a major factor in the film field.

Three TPA shows have been on the networks—*Halls of Ivy* (for International Harvester and National Biscuit), *Lassie* (for Campbell Soup), and *Captain Gallant of the Foreign Legion* (for H. J. Heinz—also in syndication in non-Heinz markets). A fourth, *Thunder*, is set for network sponsorship by General Foods, come fall.

Not counting its 27 *Edward Small Features*, TPA has 185 hours in the can and 32 more in the works.

TPA series in syndication are *Ramar of the Jungle* (52 episodes), *Adventures of Ellery Queen* (32), *Yo*



MPA's Michael H. Sillerman.

Star Showcase (52), Captain Gallant and the Foreign Legion (39), and the new Science in Action (39).

UM&M, INC.

A new name in the syndication field is UM&M, a set of initials representing three organizations which combined to take over distribution of the syndicated shows controlled by Motion Pictures for Television. MPTV still owns these properties and is allied with UM&M on a 10-year exclusive production and distribution contract.

The "U" in UM&M stands for United Film Service of Kansas City, a major producer and distributor of theater commercials. One "M" is Motion Picture Advertising Service, Inc., a New Orleans theater-commercial firm with whose corporate ties to United. The other "M" stands for Minot TV, a videofilm-distribution outfit headed by Charles M. Amory, who brought the three companies together to acquire the MPTV product and sell it through the extensive sales facilities of MPA and MFS. Amory is president of UM&M.

The company's most ambitious undertaking to date has been *N.O.P.D.*, a 39-week mystery series based on the files of the New Orleans Police Department and shot in MPA's studios.

Top show on this distributor's list has been *Sherlock Holmes*. There are 39 in the can, and 39 are being produced in England by Sheldon Reynolds. Also contributing to UM&M's total of 216 hours of programming are *Paris Recinct* (26 in the can), *Duffy's Tavern* (39), *Hank McCune* (56), *Janet*

Dean (39), *Flash Gordon* (39), *Gabby Hayes* (52), and *Television Court* (26). All are 30-minute programs.

In the 15-minute division are *Junior Science* (39), *Tim McCoy* (39), and a group of *Drew Pearson* films.

Three hundred and fifty episodes of *Do You Know Why*, a five-minute series, also are available.

WARNER BROTHERS

Warner Bros.' plunge into TV (via the 39 hour-long *Warner Bros. Presents* shows for ABC) is a candid exploitation of the value of television in the marketing of theater motion pictures.

Ben Kalmenson, WB v.p. in charge of distribution, expressed the major objective of the series in this way: "*Warner Bros. Presents* makes available to the motion-picture theater the benefits of the greatest advance-merchandising program ever conceived by this industry."

WB's advance into TV is a two-part operation. The ABC hour-long shows are being produced directly by Warner Bros. Pictures under supervision of Jack Warner, Sr. A subsidiary firm, Sunset Productions, is headed by Jack Warner, Jr. What kind of TV programs the latter outfit will produce has not been revealed.

Both production organizations will use the same sound stages, facilities, and technical crews that are used in the production of theatrical films.

As this goes to press, two of the *WB Presents* films have just been completed (actual length is 45 minutes, with commercials and the WB "backstage" product plugs filling the remaining 15 minutes of the show). Gary Stevens is heading production, with a heavy schedule ahead for the summer months in the three program divisions: "*Casablanca*," "*King's Row*," and "*Cheyenne*."

Warner Bros.' Jack Warner, Jr.

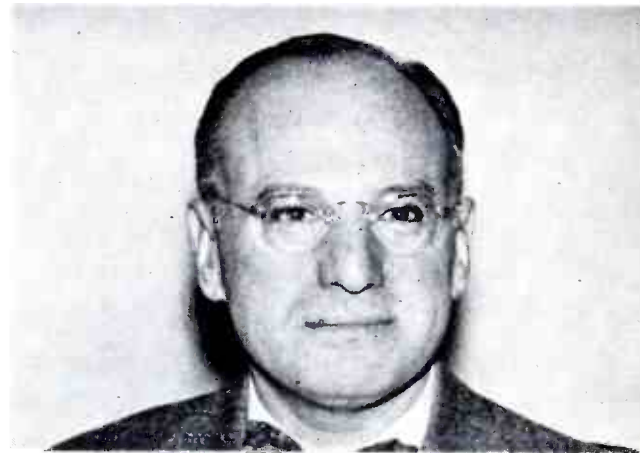


ZIV TELEVISION PROGRAMS, INC.

The winner and still the champion—in a year during which many of its competitors grew tremendously—is Ziv.

During the past season the company introduced three new series: *Science Fiction Theatre* (39 episodes), now sponsored in 20 markets by Bromo-Seltzer; *Eddie Cantor Comedy Theatre* (39), taken by Ballantine for 21 markets; and *Meet Corliss Archer* (39). It has launched a division under Walter Kingsley to serve national advertisers with new product.

Coming up for next season is *Highway Patrol*, a 39-week adventure series.



Ziv's Frederic W. Ziv (above) and John L. Sinn (below).



At present, the Ziv storehouse holds 368 hours of product. It contains, in addition to the series mentioned above, *I Led Three Lives* (78 episodes), *Mr. District Attorney* (78), *Favorite Story* (78), *Boston Blackie* (58), *Cisco Kid* (130), *Your TV Theatre* (120 *Fireside Theatre* reruns), *The Unexpected* (78, including 39 being rerun as *Times Square Playhouse*).

Pioneers of the syndication business in radio as well as TV, the Ziv organization's video operation is headed by chairman of the board Frederic W. Ziv. John L. Sinn is president, and M. J. (Bud) Rifkin is v.p. in charge of sales. Production chief is Maurice (Babe) Unger.

END



YOU CAN'T WATCH AN IDEA

Had lunch the other day with a top agency v.p. We were discussing, of all things, Spectaculars and the man responsible for them—just can't think of his name offhand.

Our agency friend said, "The Spectacular and the magazine show are good ideas, in that a lot of people can buy into them, but they fall down in not having a lot of people to produce them."

This undoubtedly is the key to why so many of last year's supershows didn't make the grade.

Nobody can deny that the concept of the Spectaculars was a great one, but considering the vast sums expended, the results were far from satisfactory. Out of the 40 or so that were produced, how many really hit the mark in creativeness, showmanship, or audience? It is all very well to alibi the rather disappointing size of the audiences by emphasizing trade excitement, institutional prestige, and other intangible benefits of the Spectaculars—obviously important plusses, but the fact remains that most of the Spectaculars flopped.

We got to talking about Spectaculars because the plans for the coming season are tremendous—and we still well remembered all those soul-stirring announcements about last year's supershows. The potential of the Spectacular idea, we agreed, is much too great to be lost through the kind of inadequate planning and execution that were characteristic of last season's efforts.

Leland Hayward wrote an article for this magazine some months ago, when he was planning a series for NBC. He said that he would have leading producers and directors produce the programs, each man doing one or two shows of the type for which he is famous.

Hayward certainly was on the right track. It's too bad that because of illness he had to back out of his series. Instead of the 13 or so outstanding guest producers he had envisioned, NBC wound up with two men—Max Liebman and Fred Coe—bearing the brunt of the burden for almost all of the Spectaculars.

Many of Liebman's efforts were strongly reminiscent of the "Borscht Circuit." More gloss, more style, perhaps, but certainly nowhere near the original concept of the Spectaculars and the great expectations this had inspired.

We don't mean to be harsh toward Liebman; the real trouble lies in the fact that there is a limit to what one man can do, and 13 supershows in a row is asking too much. Confine Mr. Liebman to one or two programs—which should be the quota for any individual per season—and he'd undoubtedly hit the mark.

Let's look at *Wide Wide World*, another brain child of—gosh, I just can't seem to recall his name. Here was a program which came close to realizing TV's great role as a communications medium. Its first 15 minutes were sensational. In the shots of Radio City, Chicago, a farm in Iowa and the Pacific Coast, the entire country came alive before our very eyes.

But then the program faltered—badly, it seemed to us. Much as we like Louis Armstrong, he just didn't seem to fit into *Wide Wide World*. Perhaps if NBC had shown us teenagers dancing to Armstrong in Washington and then flashed to teenagers square-dancing in Idaho, it might have come off better.

We don't mean to harp on what was wrong with *Wide Wide World*. It's just that here is a graphic illustration of a great idea that will miss unless the right people have the production reins.

This type of program needs someone at the helm who is a chronicler of current events in this country, possibly someone like John Gunther or Frederick Lewis Allen, whose books have so outstandingly pictured the last few decades of our history—men who are authorities on the contemporary scene.

In summing up, I'd like to make a plea to the man at NBC who has been virtually a fountain of challenging TV ideas: Close down the idea factory for a while and devote your tremendous abilities to the execution of TV's most important programming.

Fred Coe