

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

SEVENTH YEAR OF PUBLICATION

APRIL 1955

- COLOR CAPSULE:  
The Color Story at a Glance
- TV vs. NEWSPAPERS



Indiana University  
MAY 12 1955  
Library

*It's an Old  
American Custom*

One of the most cherished of all American customs is honoring mom on "her" day. Though it be mother, ma, mum or maw—depending on her age and the region—the feeling's the same in all hearts. M is for the millions of things she gave us . . .

M, too, is for the millions of moms who provide a loyal day-in-and-day-out audience for local TV personalities in these major American markets. Their regular viewing has become another strong ingrained American habit. Moms have skyrocketed their favorite local TV personalities into the most powerful sales force in their own communities—by doing as they do, and as they say. We love 'em!

REPRESENTED BY

## Edward Petry & Co., Inc.

New York • Chicago • Los Angeles • Detroit • St. Louis • San Francisco • Atlanta

- WSB-TV . . . . . Atlanta
- WBAL-TV . . . . . Baltimore
- WFAA-TV . . . . . Dallas
- KOA-TV . . . . . Denver
- WICU . . . . . Erie
- KPRC-TV . . . . . Houston
- WJIM-TV . . . . . Lansing
- KARK-TV . . . . . Little Rock
- KABC-TV . . . . . Los Angeles
- WTVW . . . . . Milwaukee
- KSTP-TV . . . . . M'p'l's-St. Paul
- WSM-TV . . . . . Nashville
- WATV . . . . . New York
- WTAR-TV . . . . . Norfolk
- KMTV . . . . . Omaha
- WTVH-TV . . . . . Peoria
- WENS . . . . . Pittsburgh
- WOAI-TV . . . . . San Antonio
- KFMB-TV . . . . . San Diego
- KGO-TV . . . . . San Francisco
- \*KTBS-TV . . . . . Shreveport
- KREM-TV . . . . . Spokane
- KOTV . . . . . Tulsa
- KEDD . . . . . Wichita

ABC Pacific Television  
Regional Network

\*On air—Sept. 1st, 1955



**WATE IS NOW 100,000 WATTS • FULL POWER!**



# All Eyes Are On Knoxville

**POWER MARKET OF THE SOUTH**

Land of TVA power and Atomic Energy power, Knoxville is fast becoming most famous for the tremendous *buying power* of her people.

Look at the figures: nationally, Knoxville is one of our 60 largest markets . . . and is growing rapidly. Within the State of Tennessee and the area, Knoxville ranks first, percentage-wise in: (1) number of married couples living in their own household, (2) largest number of persons per household, (3) lowest median age of population, (4) largest number of industrially employed.

Blanketing this 42-county Knoxville Market is WATE-TV, only VHF station in the area. It's the eyes and ears of sales-minded advertisers who keep consumer buying at record highs. There could be new opportunity here for you. Let us tell you the full story—today!



**AFFILIATED WITH NBC AND ABC • NETWORK COLOR  
REPRESENTED NATIONALLY BY: AVERY-KNODEL, INC.**

# WMBV-TV

*Biggest, Most Powerful TV  
in Green Bay Packerland!*

OVER TWICE THE POWER



WAS 110,000 WATTS

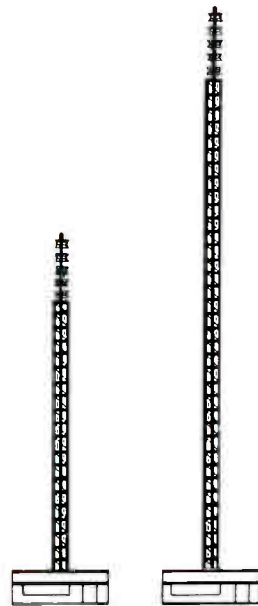


NOW 240,000 WATTS

50% MORE TOWER

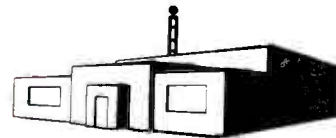
WAS 583 FEET

NOW 825 FEET



TWICE

THE STUDIO FACILITIES



COMPLETE Studios and Offices in GREEN BAY and MARINETTE



AFFILIATE

**WMBV-TV** CHANNEL 11

CHERRY & MASON STS., GREEN BAY, WIS.  
RADIO-TELEVISION PARK, MARINETTE, WIS.

Represented Nationally By  
VENARD, RINTOUL & McCONNELL



# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume 22 Number 4, April, 1955

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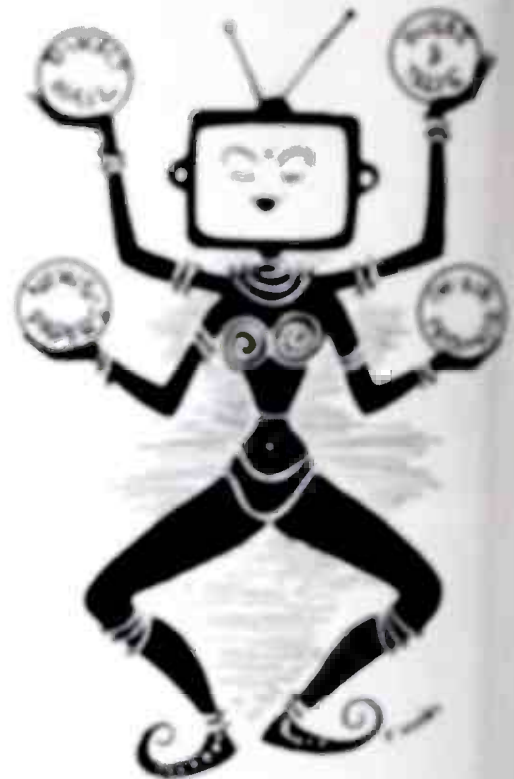
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FOR MORE — our increased production department — full of ready-made and ready-to-convert ads — for your TV campaign in the rich Lubbock, Texas market.



Direct mail to all area distributors and dealers • 3 color (with 1st) posters on all city bus fronts and bus backs • editorial and display space in local newspapers • generous on-air promotion and personal calls to promote dealer shows AT NO EXTRA COST WITH KDUB-TV.

affiliated  DuMont  
**KDUB-TV**  
LUBBOCK, TEXAS

PRESIDENT AND GEN. MGR. OF "DU" STATIONS  
GEORGE COLE, NAT'L SALES MGR.



**Some people are born leaders**



**...like WCAU, Philadelphia**

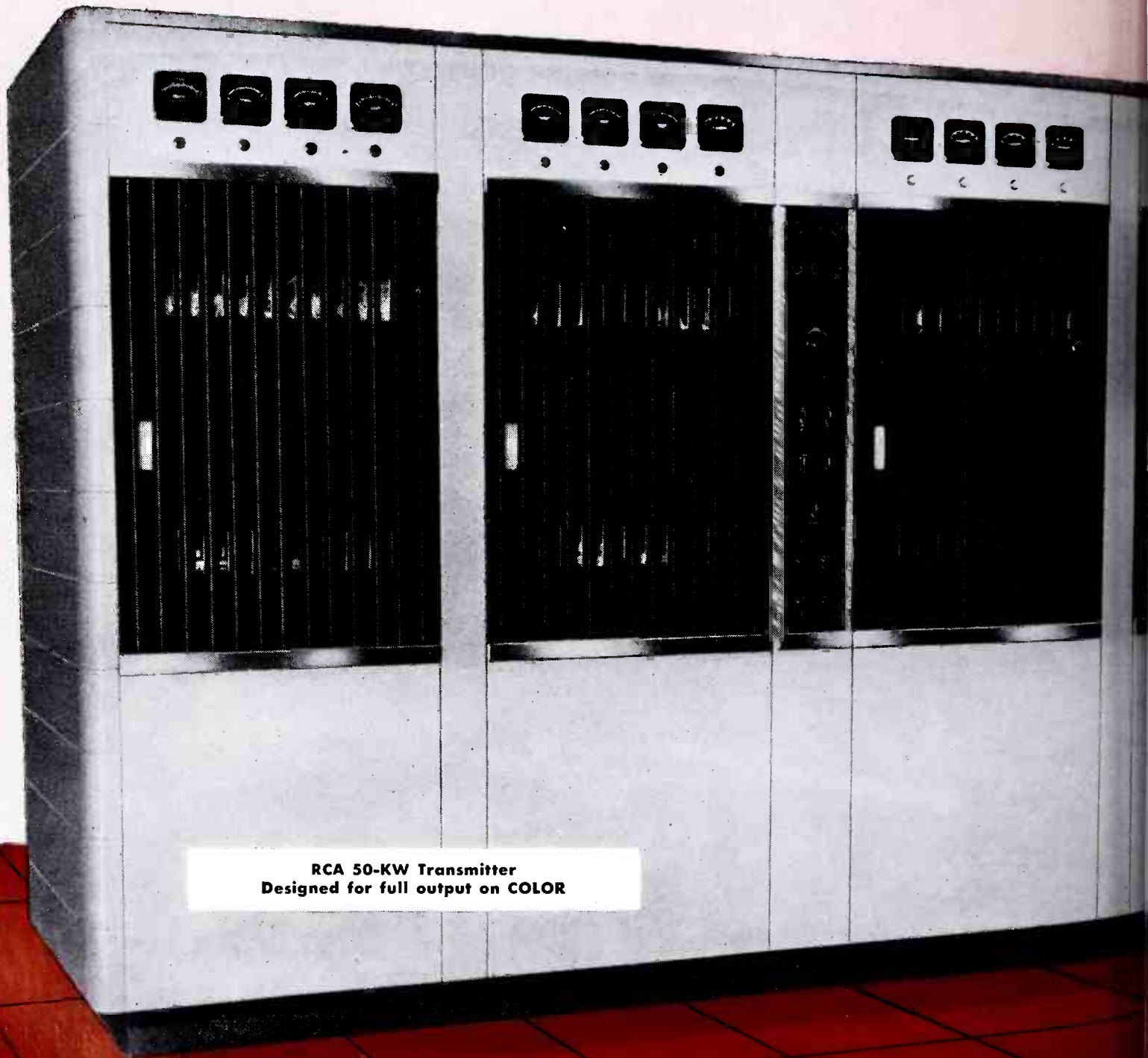
WCAU-TV's average share of audience, day and night, is 36% greater than Station B and 71% greater than Station C.

*source upon request*

The Philadelphia Bulletin Radio and TV Stations • CBS Affiliates • Represented by CBS Radio and Television Spot Sales



**OVER 30 RCA**  
**50 KW VHF**



RCA 50-KW Transmitter  
Designed for full output on COLOR



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.



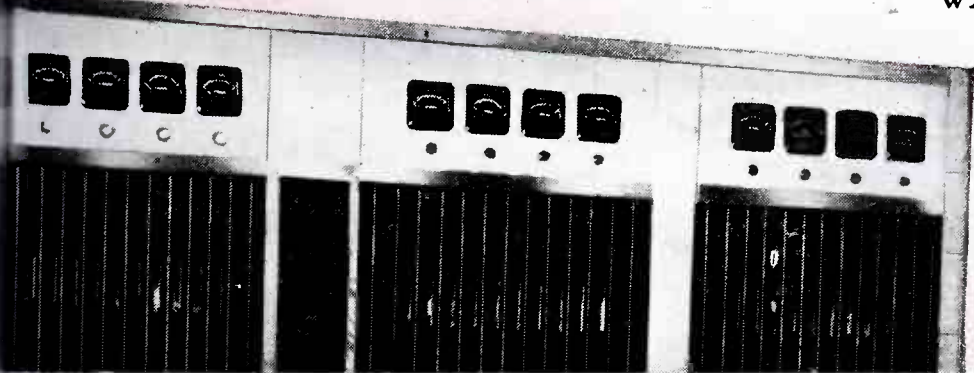
# Now "ON-AIR"

## Who's Who among the RCA "50's"

KAKE-TV—Wichita, Kansas  
KEYD-TV—St. Paul, Minn.  
KHJ-TV—Los Angeles, Calif.  
KLZ-TV—Denver, Colorado  
KMBC-TV—Kansas City, Mo.  
KOLN-TV—Lincoln, Nebr.  
KTRK-TV—Houston, Texas  
KTTV—Los Angeles, Calif.  
KWTW—Oklahoma City, Okla.  
WAAM—Baltimore, Maryland  
WALA-TV—Mobile, Alabama

WBAL-TV—Baltimore, Md.  
WBTW—Florence, S. C.  
WCAU-TV—Phila., Pa.  
WCHS-TV—Charleston, W. Va.  
WDEL-TV—Wilmington, Del.  
WFLA-TV—Tampa, Fla.  
WGAL-TV—Lancaster, Pa.  
WHBQ-TV—Memphis, Tenn.  
WHO-TV—Des Moines, Iowa  
WISH-TV—Indianapolis, Ind.  
WJAR-TV—Providence, R.I.

WJRT—Flint, Michigan  
WMIN-TV—St. Paul, Minn.  
WTCN-TV—St. Paul, Minn.  
WNHC-TV—New Haven, Conn.  
WOOD-TV—Grand Rapids, Mich.  
WSFA-TV—Montgomery, Ala.  
WTHI-TV—Terre Haute, Ind.  
WTOP-TV—Washington, D.C.  
WTRF-TV—Wheeling, W. Va.  
WTVT—Tampa, Florida  
WTVW—Milwaukee, Wis.  
WXEL—Cleveland, Ohio



## Saturation Coverage with RCA's 50KW VHF and High-Gain Antenna

Now, over 30 high-power VHF stations are "on-air" and delivering saturation coverage with an RCA 50-kw—operated in conjunction with an RCA High-Gain Superturndstile.

Here are important reasons why you will benefit by selecting RCA's "Fifty" for your high-power station.

**RELIABILITY.** RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask any of the RCA-equipped 50-KW VHF stations already on air.)

**CONSERVATIVE DESIGN.** RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—*measured at the output of the sideband filter.* You get full power output on both monochrome — AND COLOR — *with power to spare!*

**SATURATION COVERAGE.** An RCA 50-KW VHF, operated in conjunction with an RCA Superturndstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—*close*

*in and far out!* With standard antennas, RCA 50-KW's can develop 316 KW ERP—with power to spare.

**AIR-COOLED.** RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

**MATCHED DESIGN.** RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

**COMPLETE SYSTEM.** RCA supplies everything in system equipment to match the RCA "50-KW" precisely; Antenna, transmission line, fittings, tower, r-f loads, diplexers — and all other components needed to put a 50-KW VHF signal on the air.

Take advantage of RCA's 25 years' experience in designing and building high-power equipment. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched high-power system. In Canada, write RCA Victor, Ltd., Montreal.

RCA High-Gain  
Superturndstile  
Antenna (TF-I2BH)

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



● **Nighttime Sock in the Daytime** ☆ ☆ ☆  
 ... on **WWJ-TV**, of course! ☆



**"HOUR OF SHOWS"**

WITH  
**JOHN CONNOLLY**

2 to 3 P.M.

● *Monday through Friday*



Chalk up another powerful sales-maker for Michigan's First Television Station!

"Hour of Shows" presents two outstanding productions back to back . . . features Dane Clark, Melvyn Douglas, Ann Rutherford, Caesar Romero, Marjorie Reynolds and other headliners. To add still more glamor, the "Hour of Shows" host is matinee idol John Connolly who has sung his way into the hearts of hundreds of thousands of Detroit-area women.

Here's the quality, the appeal, the salesmaking sock of nighttime programming at daytime rates. Here's where your Detroit participation budget belongs. For availabilities on "Hour of Shows," phone, wire or write your nearest Hollingbery office or WWJ-TV direct.

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

**4**

**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



Recapping key developments of recent weeks: network and spot campaigns coming up . . . developments in film . . . TV stocks . . . network billings . . . Data Book highlights

**NETWORK PROGRAMS UNDER \$10,000**

The list of weekly production costs for 1954 network shows, as reported in TELEVISION Magazine's *Data Book 1955*, gives plenty of grounds for concern about TV's rising program costs. More optimistic members of the advertising fraternity, however, could point to the large number of vehicles which were still available for less than \$10,000 a week.

In addition to the magazine shows—*Today, Home, Tonight*, and *The Morning Show*, all of which sell participations with production tabs of less than \$2,500—there were a number of full-sponsorship "bargains." (Costs given in the examples below are for production only; they do not include time charges.)

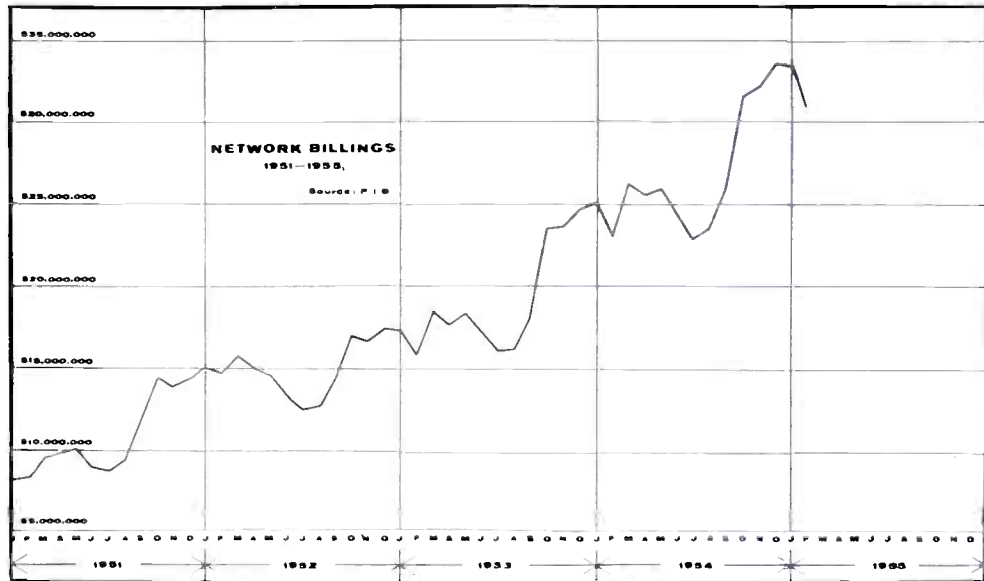
Art Linkletter's *House Party*, *Godfrey Time*, *Pinky Lee*, and all the other daytime strips, including the soap operas, have pricetags lower than \$5,000 per segment, and many of them are in the \$2,000-3,000 range.

On the night side, Mutual of Omaha's *Greatest Moments in Sports* is budgeted at \$6,000, *Camel News Caravan* comes in for \$6,500 per day, and Tide Water's John Daly newscasts run about \$2,050 each. Serutan gets *Life Begins at 80* for \$6,000 and *The Stranger* for \$8,000.

Ralston-Purina's *The Name's The Same* costs \$9,000, as does *Meet the Press* with Pan American and Revere alternating.

Shows designed to attract children or an all-family audience are plentiful in the lower price brackets. *Uncle Johnny Coons* costs Lever Brothers \$4,500 a shot. Quaker Oats pays \$10,000 for its veteran *Zoo Parade* and \$5,000 for *Contest Carnival*.

This is not the whole list, but it's long enough to indicate that



**TELEVISION RECEIVERS**

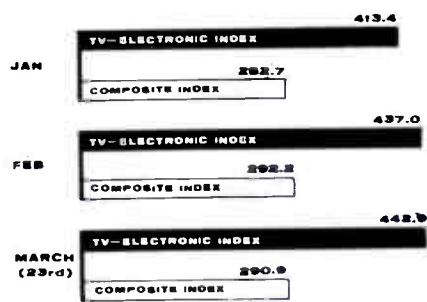
Production (1954 total: 7,388,392)

	1955		1954
January	654,582	January	420,571
February	702,514	February	426,933

Retail Sales (1954 total: 7,148,332)

	1955		1954
January	647,585	January	731,917
February	626,613	February	536,017

**TV STOCKS 62% BETTER THAN MARKET**



**NETWORK BILLINGS**

	February, 1955	February, 1954
ABC	\$ 3,567,696	\$ 2,502,372
CBS	14,694,726	9,965,481
DuM	597,275	1,108,157
NBC	12,275,843	9,368,148
Total	\$31,135,540	\$22,944,158

Source: PIB

effective TV can be had on low budgets. Further proof lies in the length of time many of these shows have held the same sponsors.

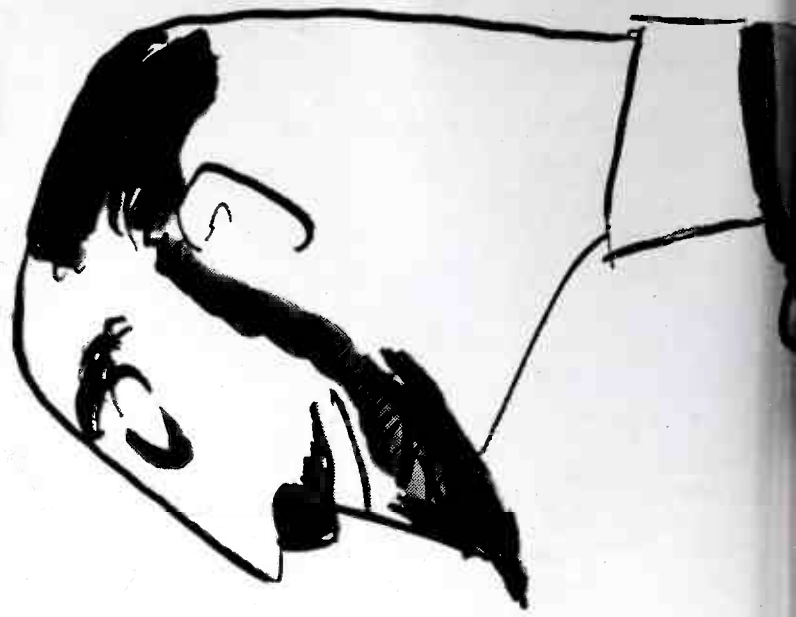
**TOP TEN ADVERTISERS OF 1954**

About one out of every three dollars spent for network time and production during 1954 was spent by the ten largest users of network TV. This is revealed by an analysis of the advertiser-expenditure estimates reported in TELEVISION

Magazine's *Data Book 1955*, published last month. The combined investment of the top ten was \$175,305,000.

Procter and Gamble again led the parade, with a \$31,025,000 appropriation for network vehicles and gross time, an amount 40% larger than its 1953 outlay.

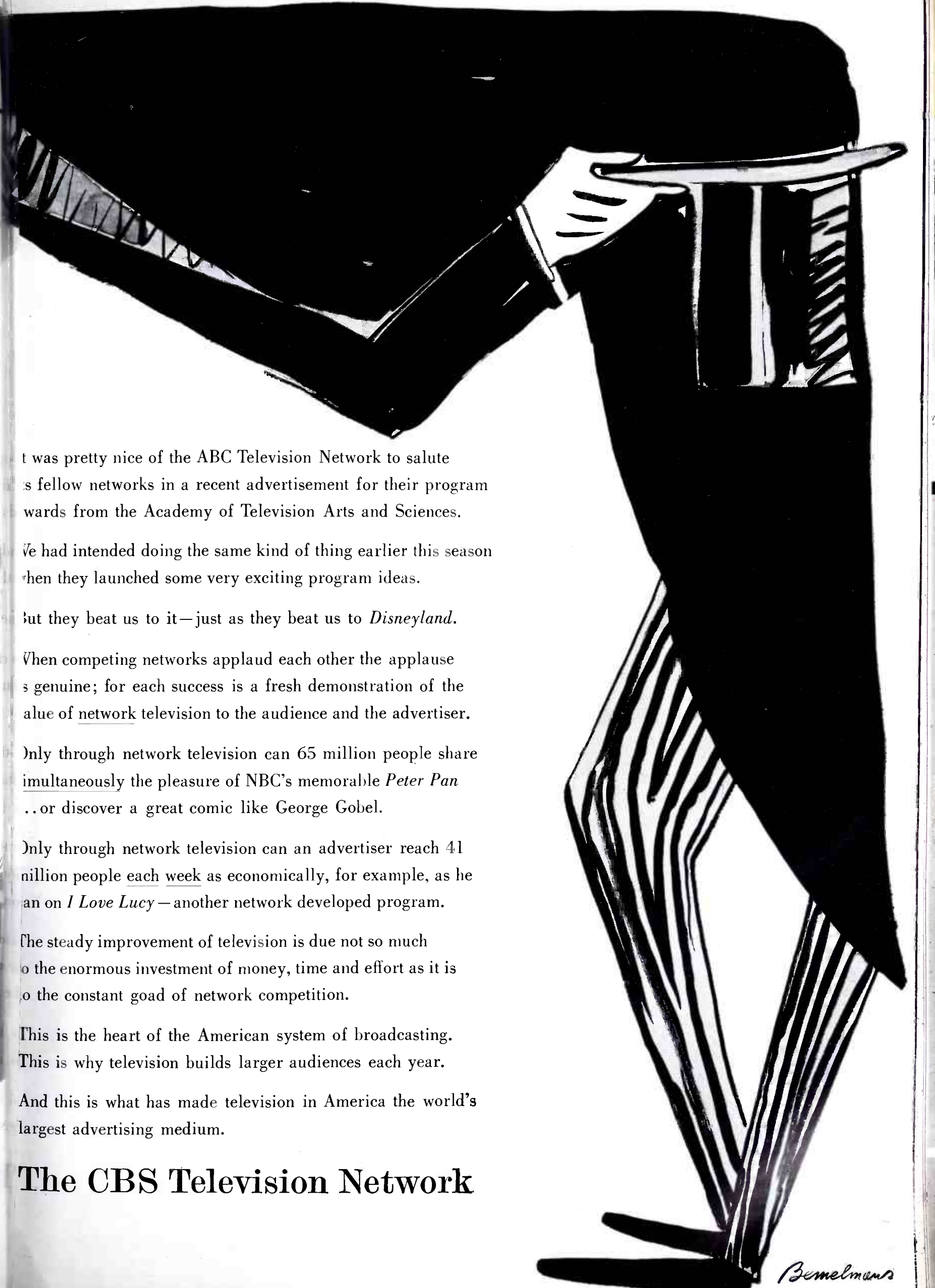
Chrysler made its first appearance in the top ten in 1954, spending an estimated \$12,730,000. General Mills was back among the leaders for the first time in three



after you...







It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it—just as they beat us to *Disneyland*.

When competing networks applaud each other the applause is genuine; for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan*... or discover a great comic like George Gobel.

Only through network television can an advertiser reach 41 million people each week as economically, for example, as he can on *I Love Lucy*—another network developed program.

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant goad of network competition.

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

## The CBS Television Network

Bemelmans



## HUNGRY FOR SALES?

— then here's food for thought about Buffalo —

WGR-TV is proved in survey after survey to be the "favorite" station. In the 24 weekday quarter hour segments from 6 PM to midnight, WGR-TV leads in 21. WGR-TV delivers your audience. (Pulse)

WGR-TV Buffalo, completely serves the nation's 14th largest market. Covers 447,938 "able to buy" homes in Western New York State plus a bonus of 407,619 Canadian set-owning friends.

*Serve yourself some sales . . .  
sell Buffalo thru*

# WGR-TV

CHANNEL

# 2

BUFFALO

NBC BASIC

REPRESENTATIVES — Headley-Reed

In Canada — Andy McDermott-Toronto



Republic Pictures president Herbert J. Yates set two precedents in a row — first releasing, after court fight, Autry and Rogers features to TV via MCA, then revealing he might drop theatrical production, stick to TV.

### FOCUS ON BUSINESS

(continued from page 7)

years, having increased its TV investment by 300% since 1951.

These figures are based on TELEVISION Magazine estimates of program and talent costs and PIB's reports of gross time costs. For such heavy users of TV as these companies, frequency discounts might bring the figures down as much as 20%.

#### TOP NETWORK TV ADVERTISERS, 1954

Rank	Company	1954 TV Expenditure
1	Procter & Gamble	\$31,025,000
2	Colgate-Palmolive	19,485,000
3	General Motors	18,480,000
4	R. J. Reynolds	17,810,000
5	Gillette	17,190,000
6	General Foods	16,540,000
7	American Tobacco	15,700,000
8	General Electric	13,800,000
9	Chrysler	12,730,000
10	General Mills	12,545,000

Source: Time Cost, PIB; Production Costs, TELEVISION Magazine

#### AUTOMAKERS BUY LONGEST LINE-UPS

With over 400 stations in more than 240 markets to choose from, most network advertisers during 1954 kept their station line-ups between 70 and 125 outlets at night and between 40 and 70 in daylight hours, according to tabulations based on the "Advertiser Expenditures" section of TELEVISION Magazine's Data Book.

Not more than 30 regularly scheduled programs went over the 125-station mark.

In terms of the number of outlets used, the automakers were TV's biggest customers.

As of the last PIB-reported 1954 telecast, American Motors had Dis-





Harold Hackett, whose Official Films has been steadily acquiring strong properties, is the man to watch in syndicated film. Latest additions: *Adventures of Robin Hood*, *Foreign Intrigue*, *The Scarlet Pimpernel*.



First to unveil a simultaneous TV-and-film camera is Al Simon of McCadden Productions. Dual camera can transmit live shows while it records them for delayed broadcasts or can monitor film production.

Keyland on 140 ABC affiliates, while Ford had *Ford Theater* on 45 NBC stations and *Toast of the Town* on 149 CBS affiliates. General Motors placed the *Buick-Berle* now in 163 markets via NBC, *Godfrey and Friends* (CBS) in 111 markets for its Frigidaire division, and the *Academy Awards* in 117 markets via NBC.

Using CBS, Chrysler had *That's My Boy* running in 134 areas and *Redallion Theater* in 137. On NBC, Chrysler had Groucho in 145 markets and *Break the Bank*, on ABC, in 162.

In the soaps-and-cleansers category, Procter & Gamble built its longest nighttime skein, 134 stations, for the *Loretta Young Show* on NBC. On the same network, P & G ran *Fireside Theater* on 102 outlets, *This Is Your Life* on 95.

In daytime, the company plunged on some of the longest Class C line-ups on record. *On Your Account* hit 112 stations, *Search for Tomorrow* 106, and *Brighter Day* 104—all on CBS.

Colgate, on the other hand, kept its daytime line-ups between 72 and 90. Lever Brothers ranged from 44 to 50.

The heavy-spending cigarette group kept most of its programs to between 80 and 100 stations, but Liggett & Myers expanded to 126 NBC affiliates for *Dragnet*, and American Tobacco used 149 stations for *Your Hit Parade* and 150 CBS outlets for *Private Secretary* and *Jack Benny*.

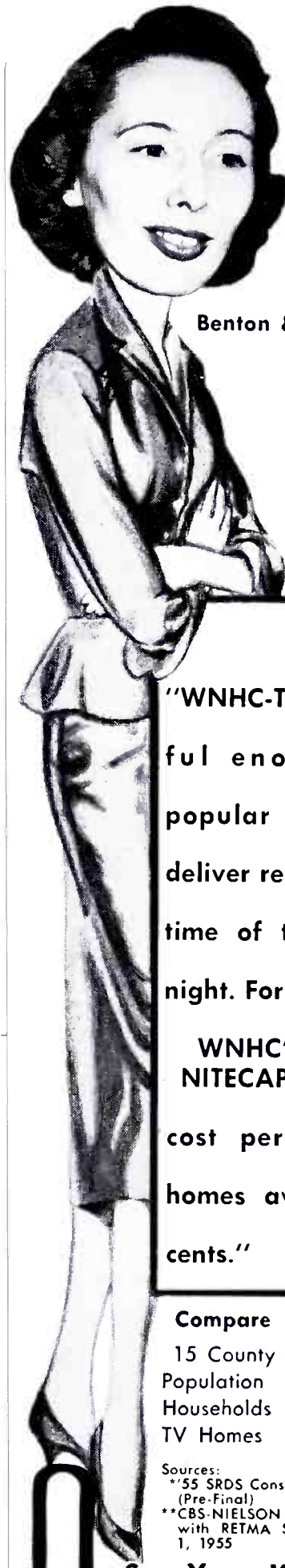
Other record line-ups: Rexall's 174 on Du Mont for *The Goldbergs*; Admiral's 148 on the same network for Bishop Sheen; General Foods' 157 on CBS for *December Bride* and Philip Morris' 142 for *I Love Lucy*.

Leaders among special events were Gillette's World Series telecasts on 173 stations, General Foods' 261-station skein for the *Rodgers & Hammerstein Cavalcade*, and the electric industry's 350-station blowout for *Light's Diamond Jubilee*.

**FILM DEVELOPMENTS**

Climaxing a rash of movie-TV developments—Warner Bros.' series for ABC, Paramount's productions for Colgate, and 20th Century-Fox's announcement of TV plans—was Republic Pictures' re-

(continued on page 14)



**GRACE PORTERFIELD**  
Time Buyer  
Benton & Bowles, Inc.  
says . . .

"WNHC-TV is powerful enough and popular enough to deliver results at any time of the day or night. For instance...  
**WNHC's DAILY NITECAP THEATER**  
cost per thousand homes averages 66 cents."

**Compare these facts!**  
15 County Service Area  
Population 3,564,150\*  
Households 1,043,795\*  
TV Homes 934,448\*\*

Sources:  
\*55 SRDS Consumer Markets (Pre-Final)  
\*\*CBS-NIELSON 1953 — updated with RETMA Set Sales January 1, 1955

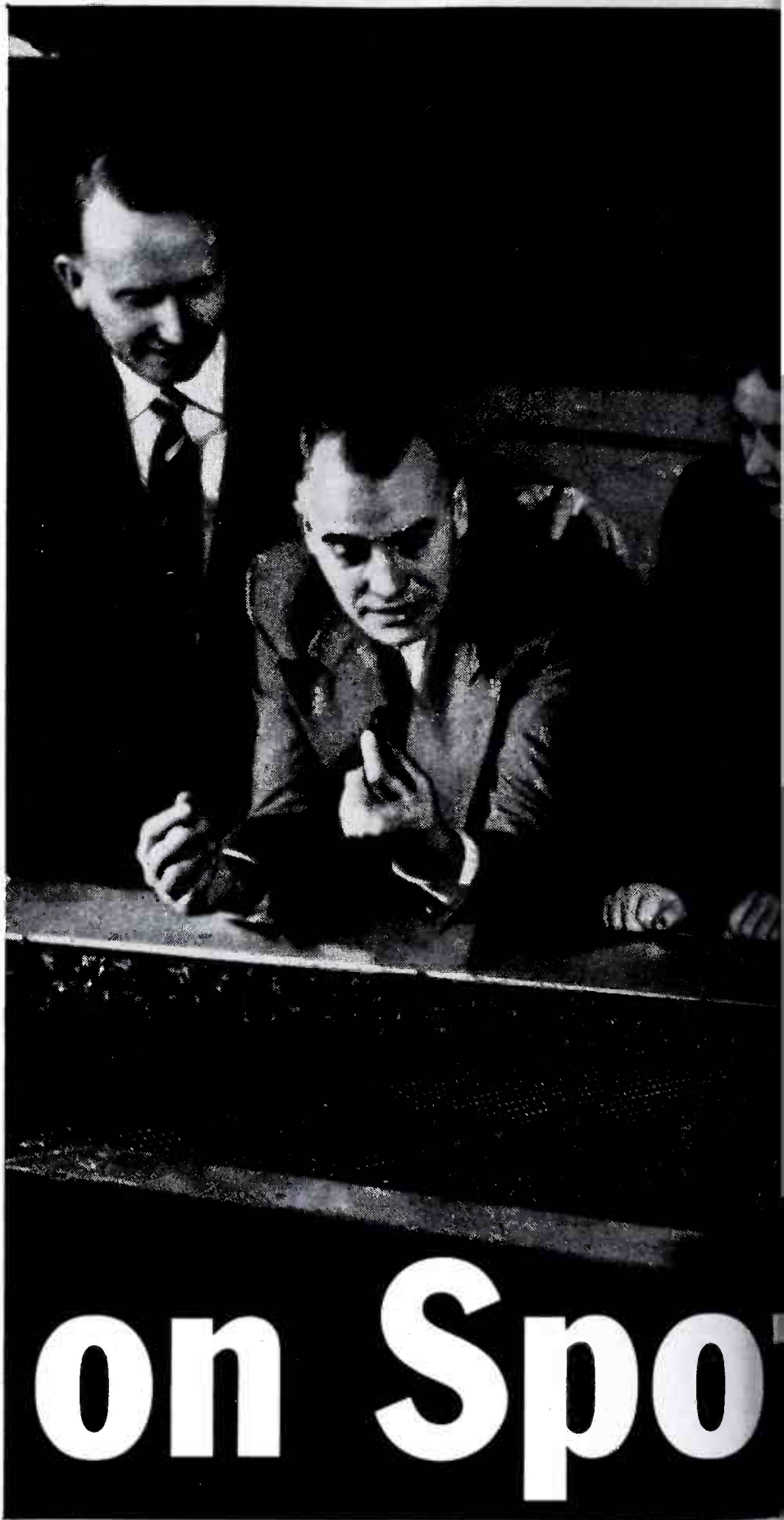
**See Your KATZ Man**  
Serving Hartford & New Haven areas



Postscript to Television Programs of America's film promoting *Captain Gallant*: Comments, particularly from stations, call it a big help in selling syndicated film to local agencies and clients. Stills from presentation, above, show Michael M. Sillerman, TPA's exec. v.p. introducing series.

**Ray Jewell**, Manager, California Prune Advisory Board  
**Harold Brogger**, Assistant Manager in charge of Advertising and Promotion, California Prune Advisory Board  
**Mildred Wrenn**, Media Manager  
Botsford, Constantine & Gardner, San Francisco  
**Stanley G. Swanberg**, Executive Vice Pres. and Account Representative, Botsford, Constantine & Gardner  
**Martin Percival**, San Francisco Division Sales Manager, Radio, NBC Spot Sales

*Candid Photo by Dennis Stock. Taken at California Packing Co. plant, San Rafael, California*



**Decision-makers who market  
food products are**

# **Sold on Spot**

*The California Prune Advisory Board and its agency, Botsford, Constantine & Gardner, are Sold on Spot as a basic advertising medium!*

To move an unusually large output of smaller prunes, the California Prune Advisory Board is using Spot Radio exclusively...a saturation advertising schedule in the nation's key markets. This successful Spot Radio campaign:

- delivers effective selling coverage at low cost
- increases consumer demand for prunes
- earns big-league merchandising co-operation by the stations represented by NBC Spot Sales
- wins the acceptance of retail food stores who stock more prunes than ever before

You, too, can profit from these advantages. Whether your sales problem is strong seasonal push or big-volume selling the year





around, Spot Radio and Spot Television should be a basic part of your overall plan.

Ask your agency or an NBC Spot Sales representative to show you how Spot can fit effectively into your campaign... and how the stations represented by NBC Spot Sales can sell for you in eleven major markets, accounting for 45% of the nation's food sales.

More and more advertisers are Sold on Spot, because more customers are Sold on Spot...

**and some spots are better than others!**



## **NBC SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.  
 Chicago Detroit Cleveland Washington San Francisco Los Angeles  
 Charlotte\* Atlanta\* Dallas\* \*Bomar Lourance Associates

### *Stations Represented by NBC Spot Sales:*

#### **RADIO**

**WRC** Washington, D. C.  
**WTAM** Cleveland  
**WAVE** Louisville  
**KGU** Honolulu, Hawaii  
**WRCA** New York  
**WMAQ** Chicago  
**KNBC** San Francisco  
**KSD** St. Louis  
 and the **NBC Western**  
**Radio Network**

#### **TELEVISION**

**KPTV** Portland, Ore.  
**WAVE-TV** Louisville  
**WRGB** Schenectady-Albany-Troy  
**KONA-TV** Honolulu, Hawaii  
**WRCA-TV** New York  
**WNBQ** Chicago  
**KRCA** Los Angeles  
**KSD-TV** St. Louis  
**WRC-TV** Washington, D. C.  
**WNBK** Cleveland

## FOCUS ON BUSINESS

(continued from page 11)

lease to TV of 123 Roy Rogers and Gene Autry films, with MCA-TV, Ltd., getting exclusive world-wide distribution. This move, marking MCA's entrance into the feature field, adds an important supply of Western product, but it can't be interpreted as a sign that the Hollywood majors are ready now to unload their film backlogs to TV.

A few weeks after the MCA deal, Republic president Herbert J. Yates startled the film industry by telling his stockholders: "Indications are that before many months we will stop making pictures for theaters and devote full time to our laboratory and television."

Buried in most reports of his comments was the real reason behind Mr. Yates' announcement: "The only thing that can change our minds is if they (theaters) play our pictures and pay more money for them."

Mr. Yates also noted that Republic had received \$7,000,000 in the past two years from the sale of old features to television and had received \$1,000,000 from MCA as an advance on the Autry-Rogers package.

On the syndicated side, the past few weeks have brought several top properties into the market. Official has launched *Robin Hood*, *Scarlet Pimpernel* and *Foreign Intrigue*, the last-named now available for the first time to advertisers in the markets where Ballantine sponsored the first run. Other new properties: Ziv's *Science Fiction Theatre*, TPA's *Captain Gallant*, and MCA's *Where Were You?* and *Buffalo Bill* (see story on unique sponsorship deal in this issue).

Add good film news: The long-awaited electronic film camera has arrived. Al Simon, of McCadden Productions, recently unveiled a dual-purpose camera which simultaneously transmits a live TV program and records it on 35 mm. film. The film could be used in lieu of kines, or the TV picture could be used as a monitoring guide to lower film production costs. DuMont has a similar electronic camera in the works and expects to unveil it shortly.

Also ready now is a high-definition system of electronic recording for film, which was developed in Britain. Distributed here by High Definition Electronic Picture Recording System, Inc., the Electron-

oscope utilizes a closed-circuit process of five cameras, which give the director a choice of shots to be recorded.

Another step to help film production people check what they're getting on film is the inauguration by Consolidated Film Industries, the lab subsidiary of Republic, of closed-circuit projection facilities. A Vidicon unit enables producers and agency personnel to see how their footage will look on home receivers. This means more control over film quality.

## TV STOCKS STILL LOOK GOOD

Despite the dip in the market averages due to the Fulbright inquiry, the TV-and-electronic index advanced in March. RCA seems to have been sustained in price by Mr. Folsom's remarks that American families will spend \$2 billion on color TV by the end of 1957. While color still is not a factor in the sale of sets, it is a definite force in investors' hopes.

The annual report of CBS showed 1954 to be the most successful year in its history. Some investment counsel services estimate that the ultimate earnings per share of this company will be at least twice the 1954 figure of \$4.85.

Other reports: Sylvania Electric Products expects 1955 first-quarter sales and earnings to rise considerably above 1954 levels. Stromberg-Carlson's president says the outlook is excellent, with marked increases in both sales and net income likely. Hoffman Electronics will expand its Kansas City plant to produce 1,000 TV sets daily and thus continues to come eastward from its California base.

Lest we forget that TV has uses other than in the home, a quote from Dr. DuMont's annual report: "It is apparent to your management that America is entering an era which can be called the 'Electronic Age'—electronics combined with visual reproducing devices such as cathode-ray tubes. . . . Industrial television is but one application. . . . Industry, medicine, transportation, and weapons of war are more and more dependent upon visual electronics."

A constructive attitude toward an expanding economy and new products continues to be profitable for the investor.—Robert A. Gilbert, securities analyst, Tucker, Anthony & Co., Inc.

(continued on page 18)

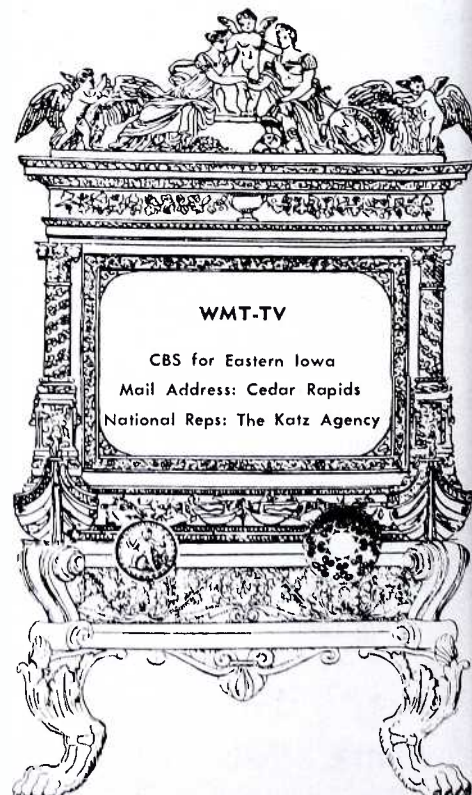
## All This . . . and CBS Too

(A Brilliant Analytical Study)

Syndicated half-hour shows  
on WMT-TV:

Hopalong Cassidy  
Mr. District Attorney  
Eddie Cantor Show  
The Star and the Story  
Life of Riley  
Gene Autry  
Ford Theatre  
Lone Wolf  
Superman  
Wild Bill Hickok  
Range Rider  
Florian Zabach  
Liberace  
Badge 714  
City Detective  
Smilin' Ed McConnell  
Douglas Fairbanks Presents  
Amos and Andy  
Racket Squad  
Sherlock Holmes  
Janet Dean  
Soldiers of Fortune  
General Teleradio (30)  
(Feature Film)

ALL SPONSORED  
(Gives WMT-TV the 15 top  
once-a-week shows and the top  
10 multi-weekly shows in a  
26-county area [TelePulse]).







YOU MIGHT STEAL 4 BASES IN 1 INNING\*—

**BUT ... YOU NEED WKZO-TV**

**TO DRIVE SALES HOME  
IN WESTERN MICHIGAN!**

AMERICAN RESEARCH BUREAU  
FEBRUARY, 1955, REPORT  
GRAND RAPIDS-KALAMAZOO

Number of Quarter Hours With Higher Rating		
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
7 a.m.-5 p.m.	144	56
5 p.m.-11 p.m.	83	37
SATURDAY & SUNDAY		
10 a.m.-11 p.m.	80	24

NOTE: Survey based on sampling in the following proportions—Grand Rapids (45%), Kalamazoo (19%), Battle Creek (19%), Muskegon (17%).

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. WKZO-TV telecasts with 100,000 watts from a 1000' tower, serves over 540,000 television homes in 29 Western Michigan and Northern Indiana counties—one of America's "top-25" TV markets!

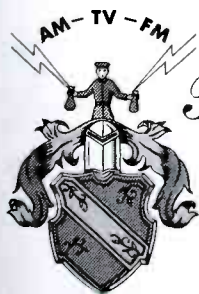
The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the **BIG** favorite, morning, afternoon and night! Your Avery-Knodel man has all the facts.

(100,000 WATTS • CHANNEL 3 • 1000' TOWER)

# WKZO-TV

OFFICIAL BASIC CBS FOR WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives



*The Felzer Stations*

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

Associated with  
WMBD — PEORIA, ILLINOIS

\*Josh Devore of the New York Giants set this record in a National League game on June 20, 1912.





© 1911 David Stone Martin  
www.americantradinghistory.com



# THE WHISTLER

hits the  
right note  
every  
time!

Overnight, the eerie note of The Whistler's signal has struck a responsive chord with viewers and sponsors alike.

**WITH VIEWERS:** In Spokane, The Whistler hit a 30.5 rating the first month...27.8 in Salt Lake City. In Cincinnati it soared to 30.4 (up 39%) in two months. Audiences are big everywhere, and 4 out of 5 viewers are adults.\* So the show's a natural...

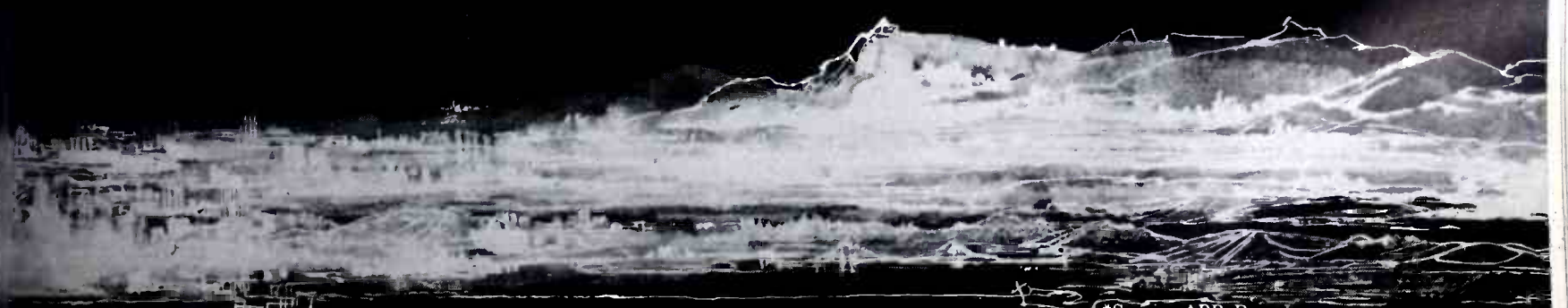
**WITH SPONSORS:** Signal Oil and Thomas J. Lipton, Inc. picked it up right from the

start, regionally. Among others: Block Drug, Hamm's Beer, Household Finance, Necchi Sewing Machines, Safeway Stores.

Call us today for a private screening and details on this 39-week series: its big-name stars, and its heads-up merchandising and promotion which translates audiences into customers. Contact...

## **CBS TELEVISION FILM SALES**

*New York, Chicago, Los Angeles, Boston, San Francisco, Dallas, Atlanta, Detroit and St. Louis; in Canada: S. W. Caldwell Ltd.*



\*Source: ARB, Dec., Jan.

**FOCUS ON BUSINESS**

(continued from page 14)

**RECEIVER PRODUCTION AND SALES STILL UP**

Even though production and retail sales of TV receivers reached new peaks in 1954, figures for the first two months of 1955 were running above the parallel months of

that record-breaking year. Manufacturing and sales did experience their traditional after-Christmas dip, but inventories have remained low.

If the flourishing market for replacement and second sets holds up, the industry should continue to sell as many sets as it makes.

**LATEST NIELSEN RATINGS**

**TOP TEN BY HOMES REACHED FOR MARCH**

(For Two Weeks Ending March 12)

Rank	Program	Homes Reached
1.	Peter Pan	20,405,000
2.	I Love Lucy (P & G)	17,892,000
3.	Jackie Gleason Show	16,986,000
4.	Toast of the Town	16,130,000
5.	Disneyland	15,772,000
6.	Dragnet	14,658,000
7.	You Bet Your Life	14,468,000
8.	Jack Benny Show	14,399,000
9.	Bob Hope Show	14,398,000
10.	Buick-Berle Show	13,892,000

**TOP TEN BY RATINGS**

(Two Weeks Ending March 12)

Rank	Program	Rating
1.	Peter Pan	66.1
2.	I Love Lucy (P & G)	57.4
3.	Jackie Gleason Show	54.9
4.	Toast of the Town	51.7
5.	Disneyland	50.6
6.	Dragnet	46.4
7.	Jack Benny Show	46.3
8.	Bob Hope Show	46.0
9.	You Bet Your Life	45.8
10.	Stage Show	45.0

**Network & Spot Campaigns**

New spot buys . . . Program and sponsor changes . . . Fall spectacular plans

**R**OYAL CROWN COLA made one of the biggest spot buys in TV history—193 markets for a 15-minute musical comedy, *The Ames Brothers*.

Among recently announced spot campaigns is some summer activity: the **Tea Council**, through Leo Burnett Agency in Chicago, starts its annual iced-tea drive in 11 markets, May through August. **Goetz Country Club Stout**, through Compton, is beginning 13- to 26-week campaigns using minutes near male-appeal programs. **Lady Esther** has begun spot activity with a purchase of 26 ID's per week in New York and plans to expand to other markets soon. **Colgate-Palmolive** for **Kan-Kil Bug Killer** is making plans through Street and Finney Agency for approximately 50 markets starting in May or June.

Many big spot users are increasing activity within the next few months. Biow-Beirn-Toigo, for Golden Fluff shortening, a **P & G**

product, is looking for day- and night-time minutes in 25 markets. The **Post Cereals Division of General Foods** will begin concentration in the central time zone to cover approximately 14 markets. **Hawley and Hoops' M & M Candies** is buying in 25 additional markets. **Robert Hall** is beginning campaigns in 50 new markets through Frank B. Sawdon Agency.

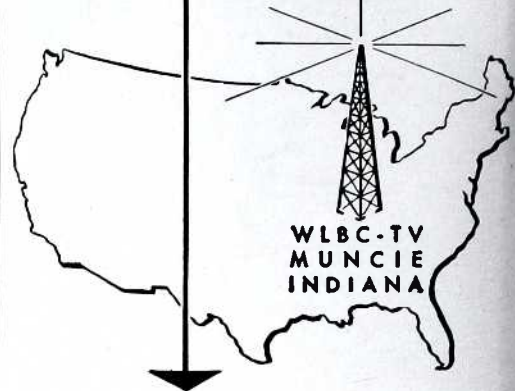
**Emerson Drug** purchased Ziv's *Science Fiction Theatre* for 20 markets, after dropping *Janet Dean*.

**Langendorf United Bakeries** bought NBC Film Division's *Steve Donovan, Western Marshal* to run on approximately 13 stations in California, Oregon, and Washington. Biow-Beirn-Toigo in San Francisco made the 52-week deal.

**Pillsbury Mills**, through Campbell-Mithun, has signed up for 39 originals and 13 repeats of Flamingo Film's *Grand Ole Opry* for 40 midwest and southern markets.

(continued on page 22)

Muncie leads the nation!



31½ hours per week

**1st** Muncie is 1st in the nation in HOURS PER WEEK SPENT VIEWING TV  
 WLBC-TV is 1st choice in MUNCIE FOR TV VIEWING

They really go for TV in Muncie as proven in a recent nation-wide survey made in 34 cities by the American Research Bureau. The average Muncie family spends 31½ hours per week watching television . . . more hours per week than any other city! WLBC-TV leads in Muncie according to the November A.R.B. Report, telecasting from 7 A.M. to 11:30 P.M.

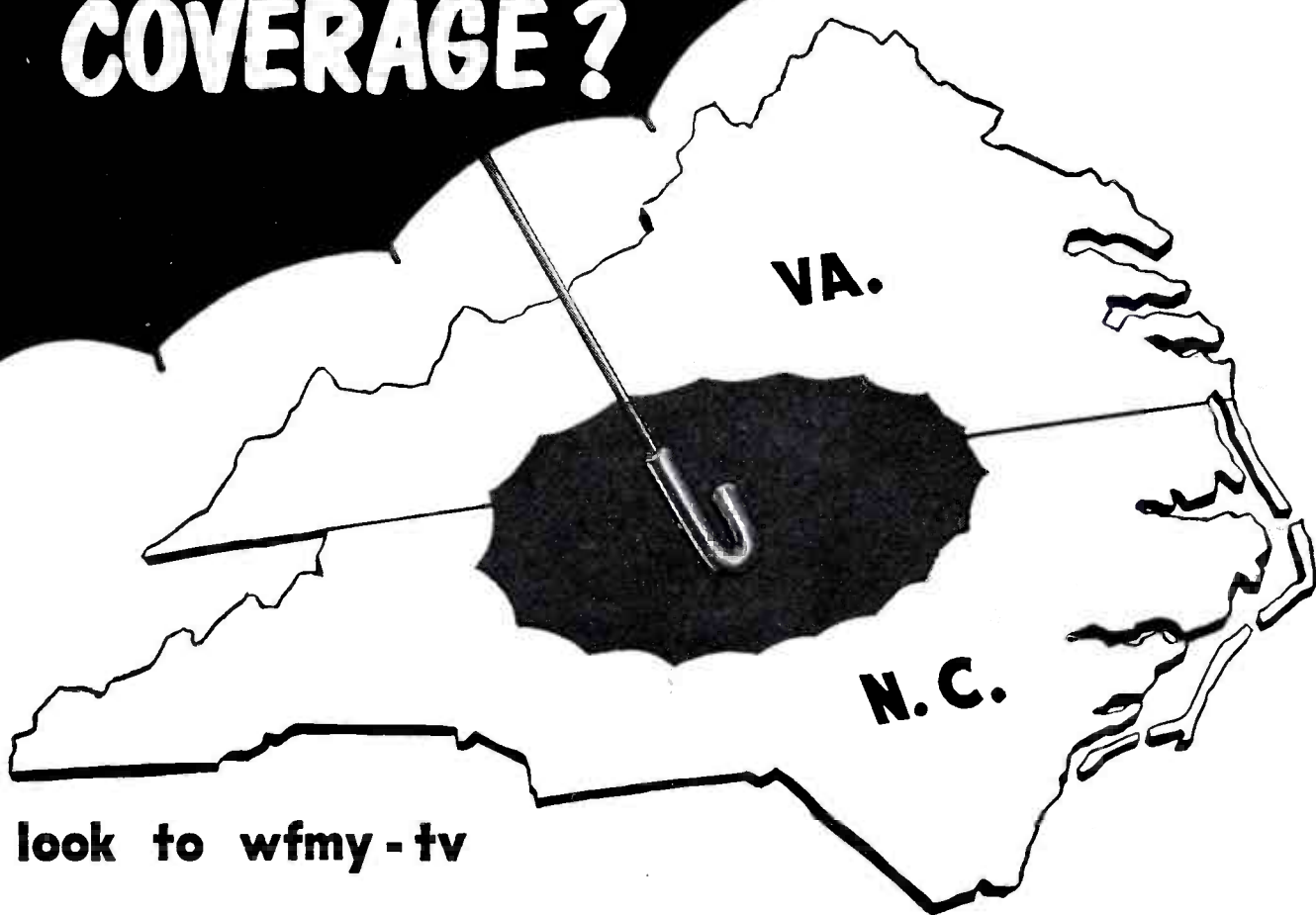
CBS-NBC-DUMONT-ABC NETWORKS



MUNCIE, INDIANA



**LOOKING  
for  
COVERAGE?**



**look to wfmy-tv**

Thorough coverage of your market sells merchandise. And no station or group of stations covers the 46 counties of the Prosperous Piedmont as does WFMY-TV.

Here in Piedmont North Carolina and Virginia, business is booming. Some 2 million people have money to spend and last year they spent it at the rate of \$1.5 billion on retail purchases alone!

Providing the finest in local TV and network programming, WFMY-TV is the only CBS television affiliate completely covering the 325,000 TV homes in this \$2.3 billion market.

With nearly 6 years telecasting experience and full 100,000 watts power, WFMY-TV is a *must* for thorough coverage of the Prosperous Piedmont.

Call your H-R-P man today, for details.

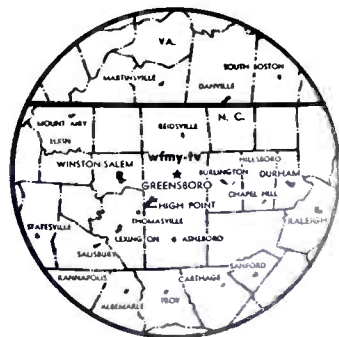
**wfmy-tv**  
*Channel 2*

**GREENSBORO, N. C.**

Represented by  
**Harrington, Righter & Parsons, Inc.**  
New York — Chicago — San Francisco



Now In Our  
Sixth Year



# THESE 32 MEN SHOOT NEWS



Eddie Gilman Boston    Martin Tallberg Boston    Bob Kimball Boston    Paul Coughlin Boston    Elliot Butler Boston    Bob Whittemore N. Easton    Jack Rien Beverly    Bob Dineen Needham    Austin Macaulay Franconia    Parker Hoy Lewiston    George Spooner Fairhaven    Dave Montanari Plymouth    Dan Duffy Worcester    Marvin Richmond Worcester    Alex Ushakoff Beverly

These 32 men cover a five-state newsbeat for WBZ-TV. They're film reporters. They're on 24-hour call. There's one within thirty minutes of anything that can happen anywhere in WBZ-TV's range. They feed ten news shows every day with fresh, on-the-spot *local* news film. Their documentary, *The Story of Hurricanes Carol and*

*Edna*, won the top TV award of the Radio News Directors' Association last year.

This is the aggressive way WBZ-TV goes the news. It's typical of the spirit that permeates New England's *first* TV station. It's a spirit that moves WBZ-TV to be Number One in everything it does. So—WBZ-TV shoots the works on



# ENGLAND FOR WBZ-TV



Gene Harris Cohen  
 Harry Sharon  
 Dave Marlin  
 Boston  
 Ernest Blackman  
 Danvers  
 Charles Hoar  
 Boston  
 Alfred Smilgis  
 Boston  
 Bob Berman  
 Belmont  
 James Garvin  
 Orono  
 Gordon Swan  
 Milton  
 John Titchen  
 Claremont  
 Dick Hand  
 Manchester  
 Dinny Whitmarsh  
 Billerica  
 Don Flaherty  
 Reading  
 Bob Rapelye  
 Providence  
 Don Volkman  
 Boston  
 Eddie Carr  
 Boston

Planning. WBZ-TV news gets the big news  
 line. Big audiences on WBZ-TV mean big  
 for advertisers in America's big sixth  
 Tell these big audiences the news about  
 products. Call Herb Massé, WBZ-TV Sales  
 Manager, at ALgonquin 4-5670, Boston—or your  
 Free & Peters agent.



## WBZ-TV

### WESTINGHOUSE BROADCASTING COMPANY, INC.

**WBZ-TV • WBZ+WBZA, Boston; KYW • WPTZ, Philadelphia; KDKA • KDKA-TV, Pittsburgh;**  
**WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco**

KPIX represented by THE KATZ AGENCY, INC.  
 All other WBC stations represented by FREE & PETERS, INC.



# 1st in Memphis because..

## 1. 1088-foot tower

1335 feet above sea level, WMCT's "topper" tower assures the highest grade signal service delivered from Memphis, Tennessee

## 2. preferred "low band" Channel 5

WMCT, on preferred low band Channel 5, serves a larger area with a clearer picture than any other Memphis television station.

## 3. program preference 2 to 1

According to the ARB Report of October, 1954, between 6 P.M. and 10:30 P.M., of the total of 126 quarter-hours, WMCT had 87 top-rated periods.

**ask your regional distributor or district sales manager in Memphis . . .**

. . . what television station he recommends to cover most effectively the more than 335,000 TV homes in the five-state area that makes up the Memphis market. We know (from experience) the answer will be WMCT.

# WMCT

## Memphis • Channel 5

WMC—WMCF—WMCT  
MEMPHIS' first TV station

## NOW 100,000 WATTS

Affiliated with NBC

Also affiliated with ABC and DUMONT

Owned and operated by

THE COMMERCIAL APPEAL

National Representatives The Branham Co.



## FOCUS ON BUSINESS

(continued from page 18)

Network re-shuffling, re-planning, and re-evaluation have tossed around quite a few sponsors—especially at CBS. *Pabst Bouts* and *Chrysler's Best of Broadway* are bowing out of the 10-11 p.m. Wednesday-night slot to make way for *United States Steel Hour*, a newcomer from ABC, which will alternate with a GE-sponsored film series.

Noxzema has been asked to relinquish its share of *Person to Person* in favor of a more institutional-type advertiser. *Longines-Wittnauer's Chronoscope* was bumped because local stations want the quarter-hour three-times-weekly time period for their own programming.

CBS is re-programming the music-and-news 7:30-8 p.m. slot across the board. Longstanding sponsors in this time period—*Chesterfield, Pall Mall, GE, Gold Seal*—have made no announcements.

At NBC, *P. Lorillard's Truth or Consequences* (10 p.m., Tuesday) must move to make room for an hour-long *Circle Theatre*, starting in the fall. *Armstrong and Pontiac* (which dropped *Red Buttons*) will alternate sponsorship on Tuesday, 9:30-10:30 p.m.

*Procter & Gamble* is extending its nighttime domain considerably. P & G is taking over full sponsorship of *My Favorite Husband* when *Simmons Mattress Company* bows out as alternate-week sponsor in May. *Cheer* detergent will take turns with *Brown and Williamson* on *The Lineup*, starting this month. *Gleem* toothpaste is sponsoring part of *Jackie Gleason* on Saturday nights. P & G also will alternate sponsorship with *General Foods* on *I Love Lucy* starting in October.

ABC's new Disney daytimer, *Mickey Mouse Club*, will run five hours a week for 20 weeks this fall. *General Mills* bought six quarter-hours per week, *Campbell Soup* two quarter-hours per week, and *Bristol-Myers, Armour, Carnation Milk, American Dairy Association, Welch Grape Juice, and Mars* each purchased one quarter-hour weekly.

*Liggett and Myers* will pick up the new Cunningham and Walsh package, *Mr. Citizen*, as a replacement for the *Stu Erwin* show. New show will run 8:30 Wednesday evenings, ABC.

On CBS, *Revlon Products* purchased *Public Defender* on Thurs-

days, 10-10:30 p.m., and two *Morning Show* segments per week. *Corn Products Refining Company* picked up a quarter-hour each of *Robert Q. Lewis* and *Arthur Godfrey Time* for 52 weeks. *CBS-Columbia* is pushing its color receivers with half-sponsorship of *Talent Scouts* (dropped by *Lipton Tea*) and full sponsorship of *Willy*.

*Lehn and Fink* drops *Ray Bolger* on ABC at the end of 39 weeks to pick up CBS' Sunday-night reruns of *I Love Lucy*. *Falstaff Brewing*, through *Dancer-Fitzgerald-Sample*, buys 26 *Baseball Game of the Week* telecasts on Saturdays. Another brewery, *Anheuser-Busch*, launches the *Damon Runyon Theatre* in CBS' 10:30 p.m. slot. *Life with Father* will sell *Cheerios* and *Gold Medal Flour* for *General Mills* on alternate Tuesdays, 8 p.m.

Fall plans for NBC's spec series: Once a month, on Saturday nights, *Oldsmobile* will sponsor the Max Liebman productions. *Sunday Matinee* will be aired once every three weeks, rotating with the Maurice-Evans-produced *Wide Wide World* and the *Opera Theatre*. *Sunbeam* and *Reynolds Metals* already are signed for the Sunday-night specs. The two 90-minute Sunday nighters will sell six commercial spots running 90 seconds in length at a gross of \$70,000 in the winter and \$48,000 in summer. The Monday-night *Producers' Showcase* is being sponsored by *Ford* and *RCA*.

*Sunbeam*, in addition to part-sponsorship of the Sunday-night spectaculars, will rotate sponsorship with *American Chicle* and *Whirlpool Washers* in the Tuesday 8-9 p.m. slot for the Berle-Raye combination on NBC.

*Scott Paper* is replacing the *My Little Margie* series (NBC) with *Father Knows Best*, dropped by *Kent Cigarettes* a few weeks ago.

*Eastman Kodak* shelved *Norby* and will pick up the Wednesday 8 p.m. NBC period for reruns of *Ford Theatre*, to be entitled *Kodak Request Performance*.

Latest Hollywood majors to take up TV program production a la Disney are *Paramount Studios*, which will produce three one-hours a month in *Colgate's* Sunday-night NBC slot, and *Warner Brothers*, which will fill ABC's 7:30-8:30 p.m. Tuesday time period (bumping *DuPont's Cavalcade* to Monday, 8 p.m.). *GE* bought a half-hour alternate weeks and *L & M* a half-hour every week of the *Warner Brothers* productions.



# KCMCTV

## COVERS

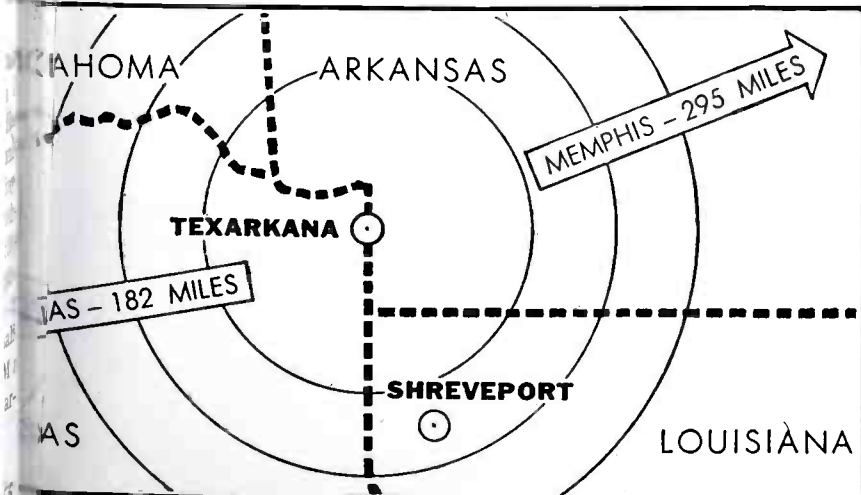
### THE

# ARK · LA · TEX

## MAXIMUM POWER

100,000 WATTS—CHANNEL 6

CBS—ABC—DuMONT



## WHY?

The Only Maximum Power  
Between Memphis & Dallas

## WITH WHAT?

200 Monthly Hours of  
Network Commercial Programs

## TO WHOM?

\*127,390 TV Homes in 31  
Counties of 4 States

## COMPLETE COVERAGE

## FROM THE HUB

## OF A BILLION-DOLLAR

## AREA MARKET

\*TELEVISION MAGAZINE—APRIL 1, 1955

# KCMC-TV

## TEXARKANA, TEXAS-ARKANSAS

Represented by

VENARD, RINTOUL & McCONNELL, Inc.

WALTER M. WINDSOR, GENERAL MANAGER

**WKRC**

*NOW THE*

**TELEVISION STA**

**316,000**

*Don Chapin, Mgr. New York Office, 550 Fifth Ave.*

**CBS TELEVISION NETWORK**



# TV

## MOST POWERFUL

### IN *Cincinnati*

watts



on channel 12

**CINCINNATI, OHIO**

*Ken Church, National Sales Mgr.*

PRESENTED BY THE KATZ AGENCY



Smart station move is the commercial testing service set up by George P. Gable's WFBG-TV, Altoona, in conjunction with Starch. Advertisers pay a time-and-research package price (\$300 for a single commercial) to air a test message. Starch interviewers then ask 200 people who've watched to recall the points made about the product. "We've always been interested in research," says station and department-store president Gable. "Aside from the promotional value of the project, we feel it will help make TV more effective."



JUSTMAN



◀ "Pat Weaver's concepts of TV have been a contributing factor in making TV work for Sunbeam," says A. E. Widdifield, vp for advertising, explaining why his appliance firm is hiking its TV budget to \$3,000,000. "Sales results from our Sunday 'spectacular' sponsorship justify this expansion. Next year, we'll use the *Berle-Raye* shows to hit a mass audience. The NBC color spreads will do this for us, too, and will keep up our franchise in color TV. We'll have 60 participations in *Home* because of its selectivity of audience." In 1954, TV helped Sunbeam sell 1,000,000 Frypans at \$25 each.



▲ How Peter Pan flew for an estimated 63,000,000 viewers still is partially the secret of the Kirby family of Britain, who developed the machinery in 1904. Whenever the script called for flying, Mary Martin and the Darling children were hooked into two-pound harnesses made of "invisible" foam rubber. The harness wires were attached to three different links of wire and rope, which were strung around six drums hung above the stage. Five men manipulated the airborne actors by pulling on ropes connected to the wires. Often unable to see those on stage, they had to guess at speed and direction.

Shot in the arm for UHF is expected from General Electric and National Telefilm Associates' formation of National Affiliated Television Stations, Inc. Details of financing have been vague, but NATS has three plans: to lend money to stations, to make NTA's film library available to ailing operations on a deferred-payment basis, and to send in advisory teams of management and sales experts. The three key figures in the setup are Dr. W. R. G. Baker, vp and general manager of GE's electronics division; Ely Landau, film producer and distributor, who heads NTA; and Joseph Justman, movie producer (*Top Banana*), part owner of KVVG, Tulare, and president of Motion Picture Center Studios.

BAKER



LANDAU







**The maze**—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

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

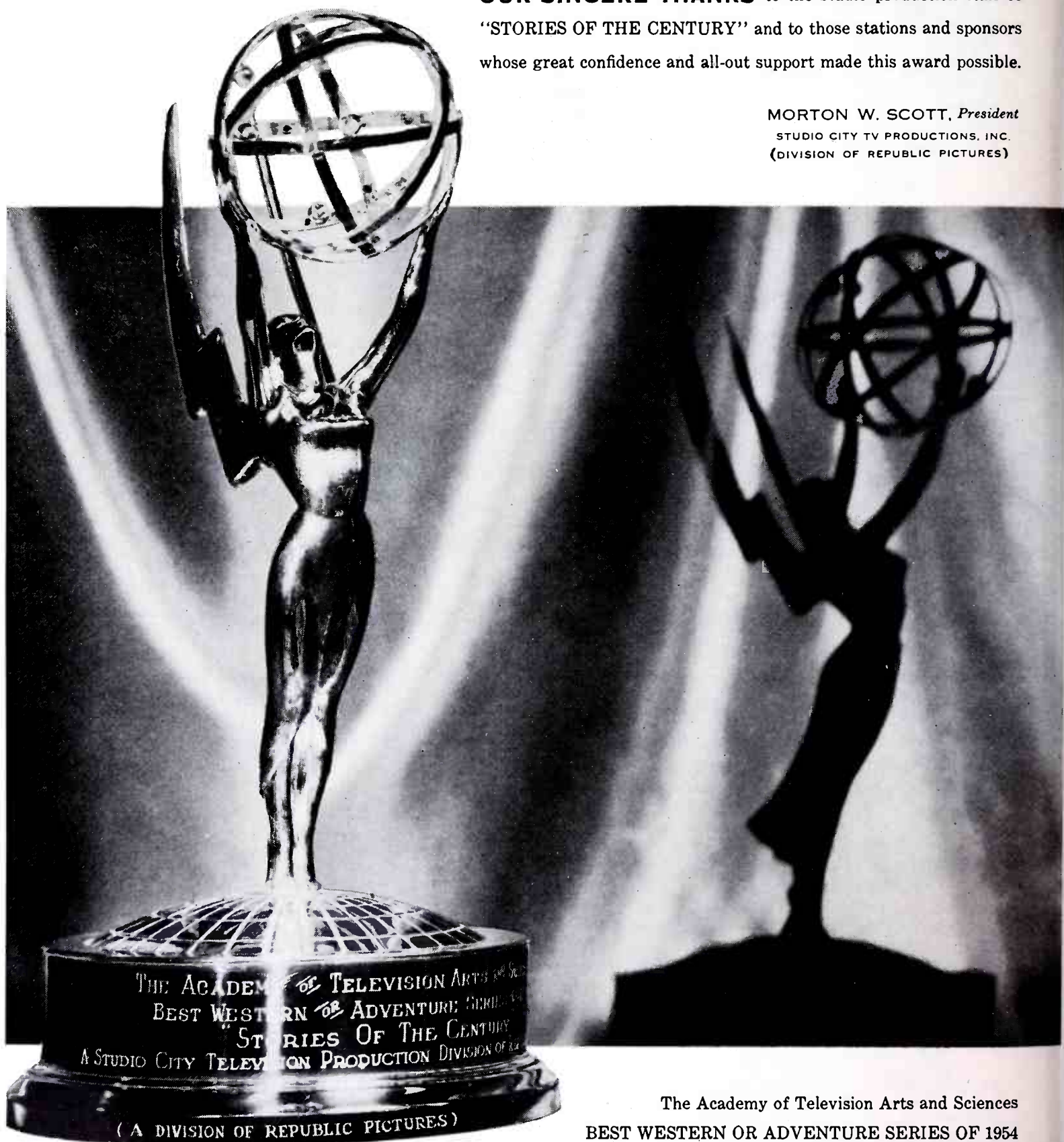
**P R E C I S I O N**  
F I L M L A B O R A T O R I E S , I N C  
21 WEST 46TH STREET, NEW YORK 36 N. Y.

*A division of J. A. Maurer, Inc.*

*We are proud and honored to accept Television's Greatest Award!*

**OUR SINCERE THANKS** to the studio production staff of "STORIES OF THE CENTURY" and to those stations and sponsors whose great confidence and all-out support made this award possible.

MORTON W. SCOTT, *President*  
STUDIO CITY TV PRODUCTIONS, INC.  
(DIVISION OF REPUBLIC PICTURES)



THE ACADEMY OF TELEVISION ARTS AND SCIENCES  
BEST WESTERN OR ADVENTURE SERIES OF 1954  
"STORIES OF THE CENTURY"  
A STUDIO CITY TELEVISION PRODUCTION DIVISION OF REPUBLIC PICTURES  
(A DIVISION OF REPUBLIC PICTURES)

The Academy of Television Arts and Sciences  
BEST WESTERN OR ADVENTURE SERIES OF 1954

**"STORIES OF THE CENTURY"**

A STUDIO CITY TV PRODUCTIONS, INC. PRODUCTION (DIVISION OF REPUBLIC PICTURES)



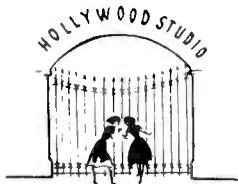


**STUDIO CITY TV PRODUCTIONS, INC.**  
 (A DIVISION OF REPUBLIC PICTURES)  
*announces with pride*

## 2 NEW SERIES

NOW IN PRODUCTION AT REPUBLIC STUDIOS  
 IN HOLLYWOOD

### "BEHIND THE SCENES"



TV audiences are going to love Sally Smith and Jill Butler, two small town girls in their riotous attempts to crash Hollywood!

### SAX ROHMER'S

WORLD-FAMOUS

### "ADVENTURES OF FU MANCHU"



The ACME of suspense, intrigue and mystery!

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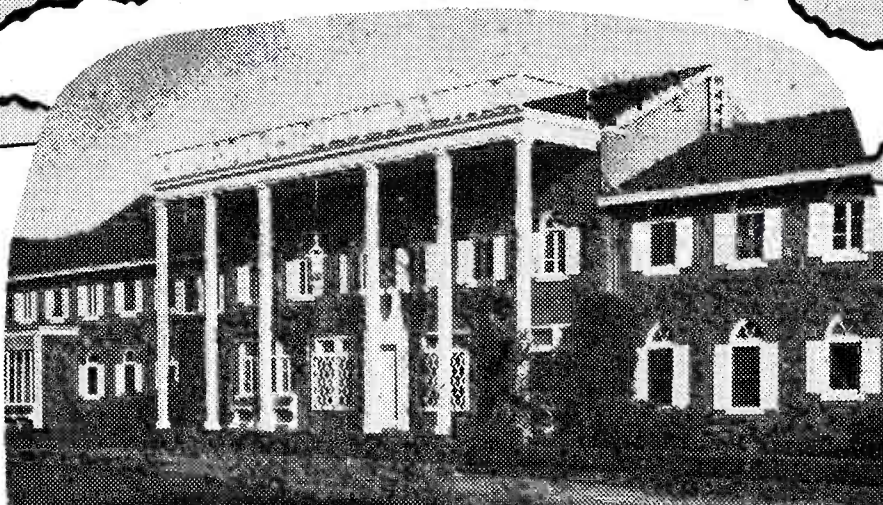
(Hal Roach Studios for CBS)  
starring  
ALVIN CHILDRESS  
SPENCER WILLIAMS  
TIM MOORE

## MY LITTLE MARGIE

(Hal Roach, Jr., -Roland Reed for Scott Paper Company)  
starring  
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starring  
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(Arrowhead Productions for Toni)  
starring  
MITZI GREEN  
and VIRGINIA GIBSON



# "Oldtimers" Still Going Strong

How many times can a film series be rerun before it starts losing its rating power? Nobody has a definite answer yet (see Don Sharpe's comments, elsewhere in this issue), but the record of the seven veteran shows charted below indicates that a strong property can stand up against most competition through many

runs, particularly if it's for kids.

*Gene Autry*, now in its 17th run in Chicago, scores an average Monday-Friday Pulse of 19.6 on WBBM-TV. *Cisco Kid*, which has been around for six seasons, earns a 24.2 rating on WXYZ-TV in Detroit—against *Liberace!*

Ratings: February Telepulse

<b>ATLANTA</b> <b>WSB-TV—Sat 6</b> 12.9 WAGA-TV Life with Father 11.2 WLW-A Lucky 11 Ranch; What One-Can Do 5.4	<b>DETROIT</b> <b>CKLW-TV—Th 7</b> 13.5 WXYZ-TV Kukla, Fran & Ollie; My Story 10.4 WWJ-TV Wildlife Adventure 8.2	<b>LOS ANGELES</b> <b>KTTV—Wed 7</b> 8.9 KNXT Best of Broadway 21.3 KRCA-TV Norby 6.8	<b>PHILADELPHIA</b> <b>WCAU-TV—Sat 11:30</b> 14.2 WPTZ Space Cadet 7.9 WFIL-TV Guild Theatre 5.7	<b>SAN DIEGO</b> <b>XETV—Wed 7</b> 18.4 KFMB-TV Best of Broadway 28.5 KFSD-TV Norby 7.4
<b>BALTIMORE</b> <b>WBAL-TV—Tu 7</b> 23.5 WMAR-TV 7 O'Clock Final; Baltimore Fire Dept. 8.0 WAAM Sports, News; John Daly-News 4.8	<b>CHICAGO</b> <b>WBKB—Sun 5</b> 20.0 WBBM-TV Omnibus 15.5 WNBO Meet the Press 7.7	<b>CINCINNATI</b> <b>WCPO-TV—Sun 6</b> 21.2 WKRC-TV Omnibus 10.0 WLW-T Meet the Press 7.7	<b>DETROIT</b> <b>WXYZ-TV—Th 6:30</b> 24.2 WWJ-TV Liberace 6.2 WJBK-TV TV News Ace; Weather, Sports 5.9	<b>SAN FRANCISCO</b> <b>KRON-TV—Th 6:30</b> 20.4 KGO-TV Pond's TV Theatre 9.2 KPIX CBS News-Edwards; Jane Froman 6.9
<b>BALTIMORE</b> <b>WMAR-TV—Sat 7</b> 19.2 WBAL-TV Ella Raines Story 8.9 WAAM Surprise Party 4.5	<b>CHICAGO</b> <b>WBBM-TV—M-F 5:30</b> 19.6 WNBO Close-Ups 7.8 WBKB Jungle-Adventure; News, Sports, Wea. 3.2	<b>COLUMBUS</b> <b>WBNS-TV—Sat 7</b> 19.7 WLW-C Midwest Hayride 18.3 WTVN Wrestling 5.9	<b>PHILADELPHIA</b> <b>WCAU-TV—Sat 5:30</b> 11.9 WPTZ Rex Trailer 8.5 WFIL-TV Wrestling 4.5	<b>SEATTLE-TACOMA</b> <b>KING-TV—Tu 6</b> 27.9 KOMO-TV Deadline 7.3 KTVW Hopalong Cassidy 6.5
<b>BALTIMORE</b> <b>WBAL-TV—Sat 4:30</b> 19.2 WMAR-TV Basketball; Red Cross Reporter 7.2 WAAM Fourth Man 2.0	<b>CHICAGO</b> <b>WBKB—Sat 5:30</b> 11.5 WMAR-TV Space Ranger 11.3 WGN-TV Frontier Playhouse 8.9	<b>MINNEAPOLIS-ST. PAUL</b> <b>WCCO-TV—Sat 6</b> 34.5 WMIN-TV Champion Bowling 10.9 KSTP-TV Hawley & Hoops 6.0	<b>SAN DIEGO</b> <b>XETV—Sun 6</b> 16.4 KFMB-TV G. E. Theatre 15.4 KFSD-TV This Is Your Music 4.2	<b>SAN FRANCISCO</b> <b>KGO-TV—Fri 6:30</b> 12.2 KRON-TV Greatest Drama; Frankie Albert 9.4 KPIX CBS News-Edwards; Perry Como 7.7
<b>ATLANTA</b> <b>WSB-TV—Sun 4</b> 21.2 WAGA-TV The American Week 4.9 WLW-A Big Picture 3.9	<b>BALTIMORE</b> <b>WBAL-TV—Mon 7</b> 17.5 WMAR-TV 7 O'Clock Final; Political 7.5 WAAM Sports, News; John Daly-News 5.5	<b>COLUMBUS</b> <b>WLW-C—Mon 6</b> 10.8 WTVN Early Home Theatre 11.5 WBNS-TV Midwest-Parade; Laughland 10.0	<b>DETROIT</b> <b>WXYZ-TV—Tu 6:30</b> 20.2 WWJ-TV Traffic Court 9.9 WJBK-TV TV News Ace; Weather, Sports 6.5	<b>PHILADELPHIA</b> <b>WFIL-TV—Sun 6</b> 15.2 WCAU-TV Omnibus 16.3 WPTZ Meet Corliss Archer 10.2
<b>CHICAGO</b> <b>WBBM-TV—Sun 12</b> 9.2 WBKB Ramar of the Jungle 8.9 WGN-TV Action Theatre 6.2	<b>CINCINNATI</b> <b>WLW-T—Sat 6</b> 10.7 WCPO-TV Soldier Parade 8.9 WKRC-TV Feature Film 7.9	<b>CLEVELAND</b> <b>WEWS—Sun 7</b> 27.5 WNBK People Are Funny 16.0 WXEL You Asked For It 11.9	<b>DAYTON</b> <b>WLW-D—Tu 6</b> 16.3 WHIO-TV Sports Report; Weather, Story 9.0	<b>MEMPHIS</b> <b>WMCT—Sun 4:30</b> 17.0 WHBQ-TV Omnibus 15.3
<b>COLUMBUS</b> <b>WBNS-TV—Wed 6</b> 22.2 WTVN Early Home Theatre 9.5 WLW-C Flash Gordon 7.9	<b>DETROIT</b> <b>WXYZ-TV—Wed 6:30</b> 24.2 WJBK-TV TV News Ace; Weather, Sports 7.5 WWJ-TV Playhouse 15; Looking-Sports 4.7	<b>SAN DIEGO</b> <b>KFMB-TV—Mon 7</b> 20.5 XETV Ramar of the Jungle 15.8 KFSD-TV Eddie Fisher; San Diego 1955 6.7	<b>SAN FRANCISCO</b> <b>KGO-TV—Wed 6:30</b> 22.5 KPIX CBS News-Edwards; Perry Como 10.5 KRON-TV Pet Parade; World Through Stamps 8.5	<b>WASHINGTON</b> <b>WRC-TV—Tu 7</b> 20.5 WTOP-TV Foreign Intrigue 10.7 WMAL-TV Kukla, Fran & Ollie; News-John Daly 5.0

## Daytime Still Is a Better c-p-m Buy

**D**ESPITE the substantial audience gains scored by daytime TV, a recent complaint of some advertisers has been that its costs are still out of line. They contend that the daytime audience, approximately 25% of nighttime's, does not justify daytime's 50-per-cent-of-nighttime time costs.

This kind of argument deals with only part of the picture, for, as this month's study shows, day-

time continues to be a better buy than nighttime in terms of *cost per thousand homes reached*.

While the eight shows charted below are the highest-rated in their respective categories, their c-p-m ratio, roughly two to three in favor of daytime (\$1.31 to \$1.82), closely reflects the over-all pattern (\$2.62 to \$3.61) as derived from previous TELEVISION Magazine studies.



Program, Sponsor, Time, # Comm. Mins., and Agency	Stations	Per-telecast Costs Program	Time	ARB Rating	Homes Reached	Cost/M Homes	Cost/M Homes/ Comm. Min.
<b>DAYTIME*</b>							
<b>HOWDY DOODY</b> Multi-sponsor—5:30-6 pm, M-F, 3' (Based on avg. 15-min. segment)	63 (NBC)	\$2,000	\$14,883	15.6	4,066,000	\$4.15	\$1.38
<b>ART LINKLETTER'S HOUSE PARTY</b> Multi-sponsor—2:30-3 pm, M-F, 3' (Based on avg. 15-min. segment)	52 (CBS)	4,500	8,654	14.2	3,492,000	3.77	1.26
<b>THE BIG PAYOFF</b> Colgate-Palmolive—3-3:30 pm, M-F, 4'15", Esty	79 (CBS)	4,500	18,470	13.4	3,416,000	6.72	1.58
<b>THE GUIDING LIGHT</b> Procter & Gamble—12:45-1 pm, M-F, 3', Compton	79 (CBS)	2,500	8,151	13.1	3,542,000	3.01	1.00
<b>NIGHTTIME</b>							
<b>I LOVE LUCY</b> Philip Morris—9-9:30 pm, Mon, 3', Biow, Beirn & Toigo	141 (CBS)	45,000	48,555	54.8	15,920,000	5.88	1.96
<b>JACKIE GLEASON SHOW</b> Nestle, Schick, Sheaffer—8-9 pm, Sat, 2' (**), Houston, Kudner, Seeds (Based on avg. 20-min. segment)	126 (CBS)	22,500	25,425	53.6	15,020,000	3.19	1.60
<b>YOU BET YOUR LIFE</b> DeSoto—8-8:30 pm, Th, 3', BBDO	146 (NBC)	25,000	49,815	50.5	14,870,000	5.03	1.68
<b>DISNEYLAND</b> American Dairy, American Motors— 7:30-8:30 pm, Wed, 3', Campbell- Mithun, Geyer	150 (ABC)	32,500	43,776	46.3	12,610,000	6.05	2.02

SOURCES: Program costs, TELEVISION Magazine. Time costs and no. of stations, January PIB. Ratings, January ARB TV Nationals.

\* The highest-rated daytime show is Arthur Godfrey Time, with a 16.3 four-day average, but the program was not included here because it is a simulcast, and any allocation of costs to radio and television would be arbitrary and unrealistic.

\*\* The Jackie Gleason Show's programming structure allows for six commercial minutes within the hour: three minutes to one sponsor, one-and-a-half minutes to each of the two others. Rotation gives each a per-telecast average of two minutes.



# WOW!



WTVJ, in the 6 Station South Florida Market, HAS A LARGER AUDIENCE SIGN-ON TO SIGN-OFF, THAN ALL OTHER FIVE TV STATIONS COMBINED.

*In each 1/4 hour between 6 P.M. and 12 P.M. over 80% of the sets in use are tuned to CHANNEL 4.*

Call your Free & Peters Colonel now! Have him show you the latest PULSE. You'll find that WTVJ has the lowest cost-per-thousand figures of any medium in Fabulous South Florida.



Basic Affiliate

# WTVJ

Channel 4

## MIAMI

FLORIDA'S FIRST TELEVISION STATION  
100,000 WATTS POWER — 1,000 FT. TOWER



## Certainly, fish can talk

... when you use film!

Even a guppy (to say nothing of the magnificent specimens shown here) can be made to sell for you, tell all about your product, and—what is very important—get your message right every time, everywhere, without chance of misquote. Easy and economical, too, when you **USE EASTMAN FILM.**

For further information—what film to use—latest processing techniques, address:

Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

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

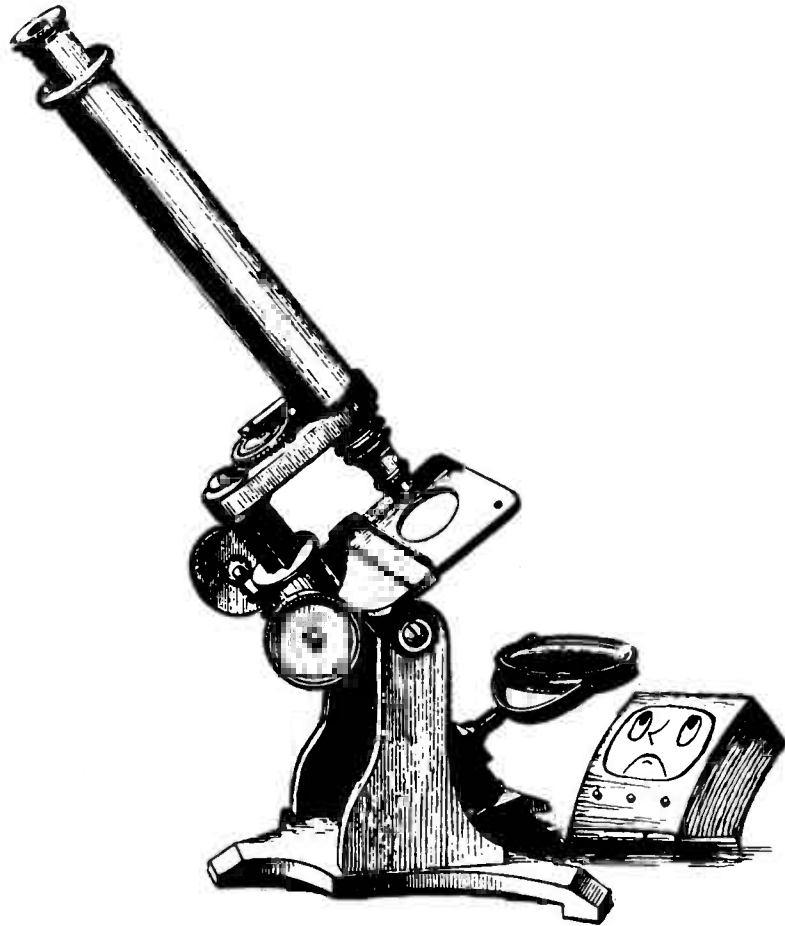
*Midwest Division*  
137 North Wabash Ave.  
Chicago 2, Illinois

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

or **W. J. GERMAN, INC.**  
Agents for the sale and distribution of Eastman  
Professional Motion Picture Films  
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Are you shooting your films IN COLOR? You should be! You'll be needing it.





## The Word from Washington : "Relax"

An investigation was necessary, most agree, and it has already accomplished some good. No drastic action is expected from the Congress at this time

**S**ON, I admire your objectives, but don't ever forget that your first goal is to keep getting elected." This bit of advice on practical politics was given years ago by one of today's most revered Congressmen to a newcomer in the Senate. Headlines are one of the tools that help Senators get re-elected—and what easier way to win newspaper headlines than by "investigating" TV?

That's how a leading Washington attorney summed up the plethora of investigations now facing the industry.

Of course the hearings can't be taken quite that lightly. The Plotkin proposals to the Senate Commerce Committee scared a lot of people, advertisers and telecasters alike. Advertisers with a considerable stake in television naturally are concerned about what's going on in Washington. Any radical change in the broadcast medium could affect their entire marketing and sales programs.

But they can relax. There is no great change under way. Now that the shouting has died down, the gen-

eral feeling is that most of Mr. Plotkin's recommendations are highly unrealistic and unlikely to be used as a basis for action.

While Senator Bricker still wants to go all out in investigating the networks, and the FCC has been granted an appropriation by the House for further study of the economics of broadcasting, informed sources in Washington are convinced that any such study undoubtedly will affirm the importance of option time and ownership of key stations by the networks as an essential part of a sound nationwide broadcast structure.

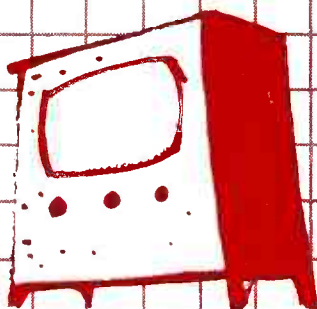
In spite of the fact that almost everyone connected with the hearings now admits the impracticality of most of the Plotkin proposals, the general conviction is that the investigation not only was necessary, but has accomplished much. It has become obvious to the committee that the FCC has not been functioning as effectively as it could be—and if nothing else, these hearings should spur the commission to action, make

(continued on page 79)



# COLOR CAPSULE

## RECEIVERS



### ESTIMATED COLOR CIRCULATION

JAN., 1956	75,000
JAN., 1957	1,000,000
JAN., 1958	3,000,000
JAN., 1959	6,000,000
JAN., 1960	9,600,000

### COSTS

1954	\$1,000
1955	\$895-\$700
1956	\$650
1957	\$500

## STATIONS



### EQUIPPED TO:

REBROADCAST NETWORK COLOR	196*	300
ORIGINATE COLORCASTS	47	100
SLIDES	47	100
FILM	45	100
LIVE STUDIO	15	40

### NO. AS OF APRIL, 1955

### EST. NO. AS OF JAN., 1958

\*90% coverage of TV homes by these stations.

## COSTS



### FILM

ESTIMATED TOTAL EXTRA COST OF COLOR: 33 1/3%

EASTMAN NEG.		PROCESSING NEG.		RELEASE PRINTS	
Per Foot		Per Foot		Per Foot	
16 mm	35 mm	16 mm	35 mm	16 mm	35 mm
B & W 2c	4c	B & W 2 1/4c	2 1/4c	B & W 3c	2 1/2c
COLOR 7 3/4c*	12 1/2c	COLOR *	5c	COLOR 8-9c	7 1/2-8c

\*Cost of 16 mm Eastman color negative includes the processing cost.

OTHER SOURCES OF INCREASED COST: EXTRA SHOOTING TIME, MORE COSTLY SET AND COSTUME PREPARATIONS, AND HEAVIER LIGHTING EXPENSES.

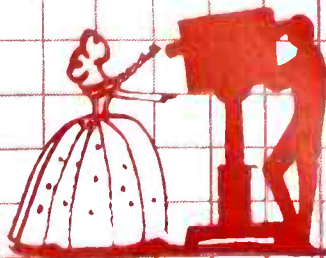
### "LIVE"

(Below-the-line costs)

REHEARSAL	% of
SETS	25-
LIGHTING	5-
GRAPHIC ARTS	10-
COSTUMES	200-3

It is estimated that total costs (above and below line) will decrease with experience and level off at 25% higher than B & W.

## PROGRAMS



### AVERAGE NETWORK COLOR HOURS PER WEEK (APRIL, 1955)

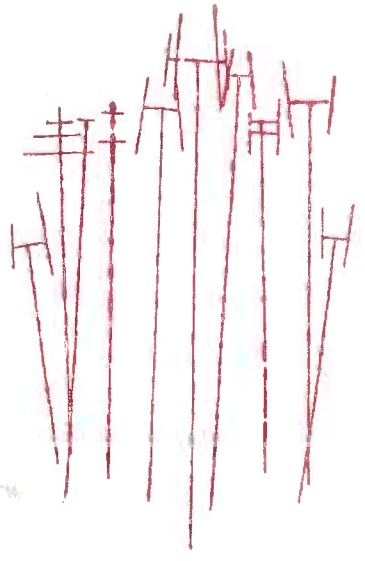
NBC	2-3 hours*
CBS	2 hours
DuMont	1/2 hour

\*Plans call for doubling this amount by next month.

### LOCAL "LIVE" ORIGINATIONS:

KNXT	Los Angeles	WCBS-TV	New York
KRCA	Los Angeles	WRCA-TV	New York
KTLA	Los Angeles	WKY-TV	Oklahoma
WDSU-TV	New Orleans	KBMT	Beaumont
WBAL-TV	Baltimore	WBAP-TV	Fort Worth
WCCO-TV	Minneapolis	WTMJ-TV	Milwaukee
KMBC-TV	Kansas City	WTVW	Milwaukee
WBEN-TV	Buffalo		





**The day of color TV's arrival—i.e., the day when  
the public can buy a \$500 set—is closer  
than many think. Advertisers are anxious to  
get color; stations and networks are ready. All that's missing  
is the circulation, and now a big programming push is  
in the works to get the set-makers going.**

**Here are current color facts—and a look ahead**

By **ABBY RAND**

**F**EW advertisers have to be sold on the greater impact of color TV. Advertisers have long been color-minded. The best evidence of this is the increased use of color in other advertising media, despite the considerably higher cost. A four-color magazine ad costs 40 per cent more than a comparable ad in black and white, yet approximately 50 per cent of all magazine advertising is now in color. Back in 1939, it was less than 30 per cent.

In one of its recent studies of consumer-magazine ad readership, the Daniel Starch organization reported the following noting percentages for color and black-and-white page ads:

**NOTING OF FULL-PAGE ADS**

	<b>Noted by</b>
<b>Black-and-white</b>	30.7%
<b>Two-color</b>	28.9%
<b>Four-color</b>	50.5%

So there's little question about advertisers wanting color television.

The same holds true for the stations. The facilities for color television, live and film, are ready and set to go. Currently, about 190 stations are equipped to transmit network color. And with installations being made on almost a daily basis, practically every network affiliate will be able to transmit color before the year is out or in the early part of 1956. Stations already equipped cover more than 90 per cent of all TV homes.

The only real brake on colorcasting today is the lack of circulation. With black-and-white receiver

sales having an unexpected boom (more receivers were sold in 1954—7,148,332—than in any previous year), manufacturers have little inclination to get into color now.

The great white—or color—hope is RCA. Not only is it the sole company turning out color receivers now, but with a considerable reduction in the price of the RCA color picture tube expected, it is conceivable that the company shortly will announce a set retailing at close to \$700. This would be the third price reduction within a year's time. The first receivers were out at \$1,100. The present price is \$895.

Most set makers, though, are content to let RCA carry the ball until all the kinks of tube production and performance are ironed out. Manufacturers don't expect any volume sales until they can market receivers for around \$500. This probably will be a few years away.

The problem facing the advertiser and telecaster is how to get color going *now*. More color programming obviously is one of the answers. Here again, RCA, determined to push color forward, is the leader. Announcement is to be made any day that NBC will colorcast daily—and during the day—so that retailers will have something to show potential customers.

Of course, as more advertisers jump on the bandwagon, more and better color programming can be expected, and as this builds circulation, there'll be more advertising. But that's likely to be a pretty slow-moving cycle. To speed it up, the impetus will

(continued on page 90)



Four Star Playhouse



The Star

## TV Film

By DON SHARPE

**N**ATURALLY, no one can speak for all TV producers, but from everyday exposure I can report the more obvious perils facing the production in the near future.

At best, a lot of us will be exerting our feet on treacherous water. With a share of luck, we'll be able to do this without sinking three feet under.

Seemingly, the major networks have an inexhaustible source of financing to draw on. They can audition and re-audition, have the first cut at time segments and first whack at prospective sponsors.

The independent producer or packager must have a higher average of sales if only because he can't afford spending winter evenings screening his product for his next-door neighbor.

The networks, on the other hand, have the time, and the personnel to experiment until they have attained, through the refining method of the old Trial and Error, the highest grade of mediocrity.

I employ the word "mediocrity" because it is possible for any program to come up with a hit every time around. All those who test the quality and entertainment value of TV programs should remember that in one week there are as many new TV programs as there were feature-film releases out of Hollywood in an entire year. Check the records, and you'll find the percentage of box-office success. And how many Broadway plays announced in the early fall are still around in January?

Since the advent of commercial television, the creative awards, particularly in the dramatic field, have been presented to the top hour "live





I Love Lucy



Stage 7

## Will Economics Stifle Creativity?

A candid appraisal of the "perils facing film production" by the executive producer of *The Star and the Story*, *Stage 7*, *Four Star Playhouse*; part owner of *Four Star Productions*; and representative for *I Love Lucy*.

and this is quite understandable, as these consistently good fare. But—they have a disadvantage. A quality product is primarily of good writing. The best writing is inspired, best encouraged, by the great flexibility of inherent in an hour script. development, the hour is to the half-hour as art. The writer of the hour script can develop and counterplot. Character motivation can be drawn and logical, more palatable story lines of sun.

### Half-hour more flexible than live

Half-hour dramatization is primarily a stunt frequently a trick. The viewer of the hour program is satisfied to sit and wait for something to happen as he would in the legitimate theatre. But the half-hour audience is far more restless, and un-3-minute show develops an almost immediate—a staccato opening—there is a good chance many viewers will switch channels or take the program for a stroll.

Immediate impact is accomplished generally of three ways: 1) the early appearance of a star; 2) an unusual production approach or technique, as for example in *Dragnet*; or 3) by beginning with an immediate problem, sometimes beginning with a first commercial.

A half-hour drama is not a short story nor a play, but a peculiar breed of scripting dictated by the necessity of crowding a complete story into 26 minutes. Still, in my opinion, the half-

hour story on film affords the writers much greater flexibility and more freedom than exists in the half-hour "live" drama. So, unless there is a drastic reduction in the cost of air time, I have a hunch the half-hour film program will be around for some time.

We independent producers are dependent upon networks, advertising agencies, and syndicate distributors for the exposure of our products. It is in the latter category that the real hazard lies. It's obvious that successful syndicated distribution is greatly dependent upon top-flight salesmen. And without something worthwhile to sell, the salesman must lose incentive. Without incentive, both creative and economic, syndication must disintegrate.

When a salesman is forced to pitch his wares the fourth and fifth time around, it is only normal that he should resent and envy his competitor who comes in with a fresh product. This is not brought into focus in the form of a complaint, but rather a frustration of fact. Salesmen in practically every other medium enjoy new products or programs every season.

We, of course, shouldn't discount the value of resale. That's vital. The point is, we should not sacrifice the encouragement and development of new product at the expense of a stand-pat policy. A strong hand in the dyke holds back the flood, but it also incapacitates the hero and prevents him from building a better and more secure dam.

This staying action is the current pose being assumed by several of our distributors. Let's hope they'll find a more practical way to plug up the dyke and free the right arm.

(continued on page 81)

# "All Business Is Local"



## WHAT THE TV DOLLAR BUYS

	Total Cost	2/55 ARB Rating	# Homes Reached	Viewers Per Set	Total # Viewers	Cost/M Viewers
<b>This Is Your Zoo</b>	\$535	21.7	150,904	3.4	513,074	\$1.04
<b>Gene Autry</b>	250	21.3	426,961	2.3	982,010	.25
<b>Midway Playhouse</b>	170	8.9	122,863	2.9	356,303	.48
<b>Movie Matinee</b>	127.50	12.3	62,815	3.2	201,008	.63
<b>Amos 'N' Andy</b>	400	15.7	286,129	2.6	743,935	.54
<b>Sundown Theatre</b>	130	14.6	62,469	2.8	174,913	.74
<b>Glenn &amp; Mickey</b>	100	11.2*	23,671	2.5	59,178	1.69
<b>Million Dollar Theatre</b>	70	13.2	36,227	2.7	97,813	.72
<b>News, Sports &amp; Weather</b>	120	19.2*	35,355	2.3	81,317	1.48

\* 10/54 rating used.

*In every one of these comparisons of the "transportation" costs of TV and newspapers, the advertiser's dollar carries his message to more people via TV. The charts above detail the costs and circulation for each program studied and for the space the same money will buy in the highest-circulation newspaper in the market. The chart directly to the right summarizes the results.*

## WHAT THE SAME MONEY BUYS IN NEWSPAPER AND TV

	Cost	# People	Cost/Peop
<b>This Is Your Zoo, WAAM</b>	<b>\$535</b>	<b>513,074</b>	<b>\$1.0</b>
Baltimore Sun, M & E	535	103,325	5.1
<b>Gene Autry, WBBM-TV</b>	<b>250</b>	<b>982,010</b>	<b>.2</b>
Chicago Tribune	250	89,206	2.8
<b>Midway Playhouse, WJBK-TV</b>	<b>170</b>	<b>356,303</b>	<b>.4</b>
Detroit Free Press	170	45,626	3.7
<b>Movie Matinee, WKZO-TV</b>	<b>127.50</b>	<b>201,008</b>	<b>.6</b>
Kalamazoo Gazette	127.50	20,130	6.3
<b>Amos 'N' Andy, KNXT</b>	<b>400</b>	<b>743,935</b>	<b>.5</b>
Los Angeles Times	400	84,649	4.7
<b>Sundown Theatre, WAVE-TV</b>	<b>130</b>	<b>174,913</b>	<b>.7</b>
Louisville Courier-Journal & Times	130	37,311	3.5
<b>Glenn &amp; Mickey, WTVJ</b>	<b>100</b>	<b>59,178</b>	<b>1.7</b>
Miami Herald	100	24,430	4.1
<b>Million Dollar Theatre, KFMB-TV</b>	<b>70</b>	<b>97,813</b>	<b>.7</b>
San Diego Tribune-Union	70	17,354	4.0
<b>News, Sports &amp; Weather, KOTV</b>	<b>120</b>	<b>81,317</b>	<b>1.5</b>
Tulsa Tribune-World	120	21,961	5.5





Applying the newspaper slogan to a comparative study of nine local television buys and their dollar equivalents in newspaper space

WHAT THE SAME MONEY BUYS IN NEWSPAPERS

	Total Cost	Circulation	# of Lines	% of Noters	Total # Readers	Line Rate	Cost/M Readers
Baltimore Sun, M & E	\$535	393,617	594	10.5	103,325	\$ .90	\$5.18
Chicago Tribune	250	892,058	135	4.0	89,206	1.85	2.80
Detroit Free Press	170	456,261	170	4.0	45,626	1.00	3.73
Calamazoo Gazette	127.50	46,275	708	17.4	20,130	.18	6.33
Los Angeles Times	400	403,091	444	8.4	84,649	.90	4.73
Louisville Courier-Journal & Times	130	373,111	163	4.0	37,311	.80	3.48
Miami Herald	100	244,295*	182	4.0	24,430	.55	4.09
San Diego Tribune-Union	70	173,544	109	4.0	17,354	.64	4.03
Tulsa Tribune-World	120	156,863	286	5.6	21,961	.42	5.46

March circulation audit used to give the newspaper the benefit of seasonal readership rise.

ASK an advertiser which is cheaper, newspapers or television, and the chances are ten to one he'll say "Newspapers," without a second's hesitation.

He'd be wrong—for studies have shown that television consistently will deliver more people per dollar. And this applies whether you're investing \$100 a week in local production or launching multi-million-dollar national campaign.

The trouble with undertaking a comparison of the relative costs of different media is that the venerable "apples and oranges" argument inevitably rears its protesting head.

Naturally, no purely arithmetical evaluation of the relative values of newspaper space and television time can be conclusive—there are far too many variables. And yet, if these two media were truly non-comparable, they would also be non-competitive, which is obviously not the case.

Theoretically, the nature of the advertised product governs media selection, but how many products are there whose story can be told in only one medium? Far greater

is the number of cases in which the advertiser must decide whether to place the emphasis of his campaign on television, newspapers, magazines, outdoor, or what have you. And after he's sifted through the barrage of competing claims, he's still faced with the problem of where he'll get the largest return for his investment.

The intangibles, such as the printed word's relative durability and reference value and television's greater impact, defy measurement. What it often gets down to is simply this: *Is it more expensive to carry your message to a thousand people via television than it is via newspapers? Or vice versa?*

True, you can't compare apples and oranges, but you can measure fairly accurately, the vitamin content, say, that a dollar's worth of each will give you, just as you can estimate the number of people a dollar's worth of TV time or newspaper space will yield.

In this study, TELEVISION Magazine draws the newspaper-TV comparison on the newspapers' own grounds—"All business is local"—and bases its conclusions on the "transportation" costs of

each of the two media. In other words, the actual cost of transporting an advertising message from its source into the consumer's home via two alternate methods.

In every case, the cost of reaching the same number of people is much lower in television than it is in newspapers—the word "reach" meaning, respectively, "viewing" of a program or "noting" of a printed advertisement.

A frequent objection to this sort of comparison is based on the alleged disparity between a program's rating and the rating of a commercial within that program. This argument holds that because of this disparity, it is unfair to use ratings and noting averages as equivalent measures.

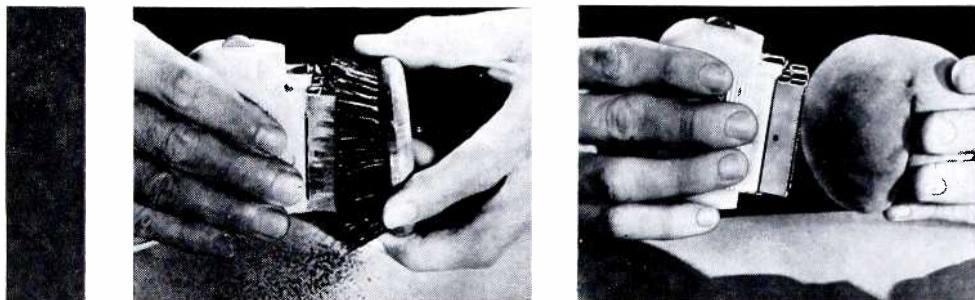
It probably is true that an intensive survey would reveal a drop in a program's rating during the time a commercial is on, but this spread would come nowhere near the spread between a newspaper's total circulation and the number of readers noting any single advertisement. The fact that television engages two senses makes it highly improbable that a viewer

(continued on page 91)

IVORY SOAP



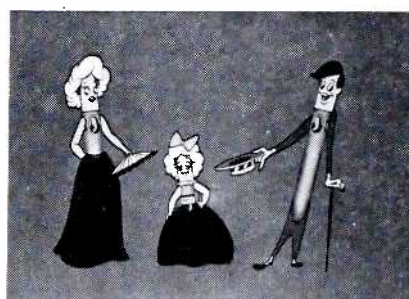
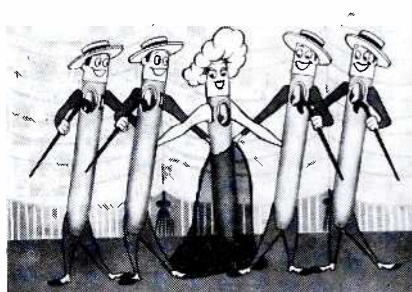
REMINGTON



A good and dramatic demonstration is always the dream of the television copy man, and this is one of the better ones. It is effective because it is simple and believable, because it does not require a laboratory full of equipment, and because it illus-

trates two of the major copy points of Remington Shavers. Most people—especially those who are interested in shaving—will stick with it, and many of them will be convinced. (*Young & Rubicam is the shop that turned this one out.*)

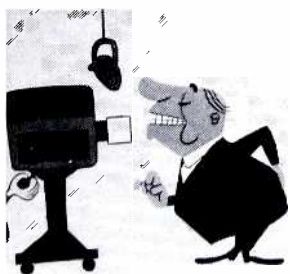
MURIEL CIGARS



Maybe I'm partial to this one because we started to do something similar long ago, for a certain tube of shampoo. We were stopped before hitting TV by an actress whose first name escapes me. The

Muriel job is a light and amusing piece of artion that gives strong brand identification a friendly feeling about a product. No hard se but a fine good-will builder. (*Lennen & Ne*

HEINZ WORCESTERSHIRE SAUCE



This (I've seen it only on a sample reel) is one of the few genuinely satirical commercials ever made—a caricature of an announcer trying to sell Heinz Worcestershire sauce without being able to say "Worcestershire." Beyond its brilliant satire, it succeeds subtly in emphasizing the fact that "Worcestershire" is a generic name and that Heinz is the important thing to remember. Old live television hands will appreciate this more than laymen, but it's done expertly enough to go beyond being just a trade joke. (*Maxon is the agency.*)

LUCKY STRIKE



If you consider these Jack Benny integrated commercials as part of an over-all plan, together some regular and harder-selling commercials are fine indeed. Coming in the middle of a audience comedy show, they trade on the ac

FORD

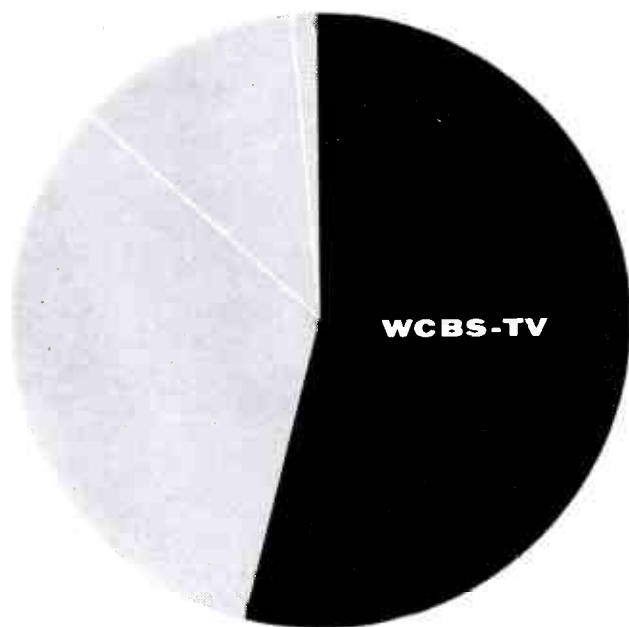


At the risk of seeming to be subsidized by the Motor Company (I drive an MG myself) this commercial, too, although it is an entirely different type from the Lincoln one. In it, diplomats dashed from one Ford car to

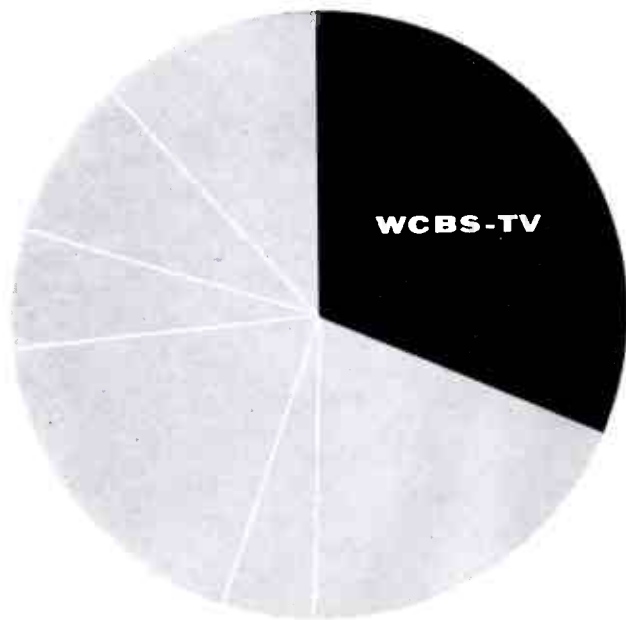


# ...it's easy as pie

**MORNING:** WCBS-TV gets a 60% bigger share of the pie than any other station —Monday through Friday.



**AFTERNOON:** WCBS-TV gets a 66% bigger share than any other station —Monday through Friday.





# Rating Be Next Year?

(PART 2)

**Can you name a program that you really like,  
that you go out of your way to see?**

As expected when this query was tossed up, the results, to a great extent, paralleled the findings of the rating surveys. Jackie Gleason, *I Love Lucy*, *Dragnet*, and Groucho Marx all garnered many affirmative nods, indicating that their followers are far more than passive viewers who watch merely because "nothing else is on at the same time." No rating padding indicated here.

However, other perennial Big Ten leaders, such as Milton Berle and Bob Hope, were scarcely mentioned, indicating that their numerical viewer strength might conceivably be in danger if other factors (different time slot, stronger opposition) came into play.

Finally, the fierce and unbending loyalty toward some programs not in the Big Ten, but scoring high in this survey, should lend consolation to sponsors. For, in most cases, the intensity of interest would more than compensate for the lack of a few rating points. Leaders in this category: Arthur Godfrey, *Medic*, boxing, Bishop Sheen, and *Person to Person*.

Some comments taken at random:

## I LOVE LUCY

"She's nuts enough to love. I like Desi, too."

"I'd rather miss my dinner than miss Lucy."

## JACKIE GLEASON

"I think it's the best show on TV."

"He's always raving about the dancers. They are good, though."

"Everybody's funny. He doesn't hog the show."

## ARTHUR GODFREY

"I think he's a pretty funny guy."

"Godfrey's cast is fine, but he's most of the show."

## CAESAR'S HOUR

"A cultured comedian. Not vulgar and no shootings."

(continued on page 80)

## SHOWS THEY FEEL ARE SLIPPING

(Viewers Answering: 298)	No.	%
Milton Berle	79	14.3
Arthur Godfrey	47	8.5
I Love Lucy	46	8.3
Sid Caesar	42	7.6
Imogene Coca	19	3.4
Dragnet	16	2.9
Jackie Gleason	15	2.7

## SHOWS THEY LIKE, BUT SELDOM SEE

(Viewers Answering: 314)	No.	%
Medic	22	7.0
Jackie Gleason	19	6.1
Person to Person	17	5.4
I Love Lucy	16	5.1
Arthur Godfrey	11	3.5
Omnibus	11	3.5
Ed Sullivan	11	3.5
Studio One	10	3.2
This Is Your Life	9	2.9
Steve Allen	9	2.9
Dragnet	8	2.5
See It Now	8	2.5
Colgate Comedy Hour	7	2.2
Our Miss Brooks	7	2.2
Football Games	6	1.9
The Late Show	6	1.9
Million Dollar Movie	6	1.9
Disneyland	5	1.6
Bishop Sheen	5	1.6
Early Show	5	1.6

## SHOWS THEY REALLY LIKE

(Viewers Answering: 552)	No.	%
Jackie Gleason	41	7.4
I Love Lucy	39	7.1
Arthur Godfrey	31	5.6
Dragnet	28	5.1
Medic	26	4.7
Studio One	23	4.2
Groucho Marx	21	3.8
Boxing	20	3.6
Kraft Theatre	17	3.1
Million Dollar Movie	17	3.1
Ed Sullivan	15	2.7
Person to Person	15	2.7
This Is Your Life	14	2.5
Bishop Sheen	14	2.5
Disneyland	12	2.2
What's My Line	11	2.0
Voice of Firestone	11	2.0
Robert Montgomery	10	1.8
Football	10	1.8

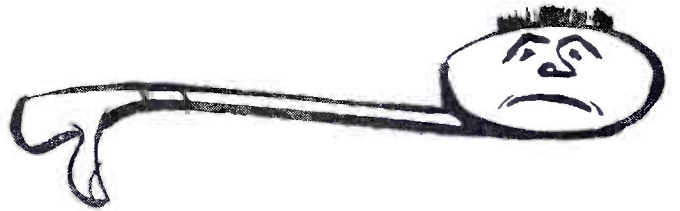


**I**N February, TELEVISION Magazine presented the results of a survey calculated to reveal the strengths and weaknesses of programs not ordinarily detectable by ratings.

Using over 500 interviews conducted by Pulse in the New York market as a gauge, the programming survey concentrated on the intensity of program interest among viewers. Which shows did they go out of their way to see? Which ones did they feel were slipping? Which ones did they like, but seldom get a chance to see? All comments were recorded.

The tabular record was printed in the February issue. In this follow-up story, the flavor of the survey—what the “customers” said in their own words—is presented.

## What Will Your



**Can you name a program you still view, but that you feel isn't as good as it used to be?**

Viewing may remain high even after a program begins to fail if the viewing habit has been well established and if the competition is comparatively weak. This question was posed in order to uncover programs in this category.

Milton Berle proved a run-away in the “he’s slipping” department, followed, paradoxically enough, by Arthur Godfrey and *I Love Lucy*. The latter two also ranked in the list of shows that viewers go out of their way to see. Probably because of the time (mid-season) that this survey was taken, many viewers expressed alarm at the Caesar-Coca split-up, thereby landing Sid and Imogene way up on the list of stars not giving entirely satisfactory performances. Principal complaint against Berle and Lucy: repetitive and tiresome. Against Godfrey: “personality obnoxious.”

In general, the public seems to grow displeased with old favorites mainly because of “the same old stuff” cropping up week after week.

Some selected comments:

### MILTON BERLE

“Same old stuff. Berle competes with the guest star for a beautiful girl.”

“About as stale and corny as you can get.”

“Berle needs Max, his secretary.”

“He’s been kind of smutty lately.”

“Not so funny. I hear the women complain about it all the time.”

“I’d rather have him back doing slapstick.”

### HOWDY DOODY

“I don’t care for squirting and tricks, but I have to watch it with my daughter.”

### ROBERT MONTGOMERY

“The plays are getting more and more pretentious.”

(continued on page 80)

**Can you name a program that you really like, but don't get to see very often?**

Because of the vagaries of time, program opposition, living habits, conflicting personal interests, and the like, many viewers are unable to watch shows they’d prefer to see if given the opportunity. These variances are never allowed for in the rating tabulations, and therefore a program’s potential rating power is not always in evidence.

Pulse’s survey indicates that *Medic* (which bucks *Lucy*) is suffering from the caliber of its opposition. *Lucy*, on the other hand, has been affected, but in a lesser degree. Jackie Gleason’s Saturday-night slotting (this would be especially true in the eastern time zone) has dragged potential viewers (out for their night on the town) away from his show.

There is no surprise in the figures pointing up the big slice of interviewees who expressed chagrin at having to miss Steve Allen’s owl marathon, *Tonight*, or *Person to Person*, which is telecast in the east at 10:30 p.m.

A certain percentage of the infrequent viewing is attributable to something that will never be thoroughly rectified: family disagreement.

A few random comments:

### I LOVE LUCY

“Every once in a while I switch to MEDIC.”

“I’d watch LUCY if it weren’t on at the same time as MEDIC.”

### BISHOP SHEEN

“My husband likes Berle.”

### OMNIBUS

“I’m sorry it’s on such an inconvenient afternoon.”

### ED SULLIVAN

“COMEDY HOUR and TOAST OF THE TOWN are both good, but I like COMEDY HOUR better.”

(continued on page 80)



This whole Ivory series is a natural. It succeeds in capitalizing on a well-accepted association between Ivory Soap and babies and has used good production and a minimum of words to create an

interesting and powerful commercial. Few women will look away from these, and those that watch probably are being sold. (*Compton takes the bows on this series.*)



**LINCOLN**

A truly beautiful job of both writing and production, this commercial combined a light, amusing love scene with some effective selling of the luxury features of a luxury automobile. We looked at

the car as its buyer, rather than its manufacturer would look at it, a mighty rare thing in automotive copy. Nobody got up for a beer during one. (*Kenyon & Eckhardt produced it.*)

# My Favorite Television Commercials



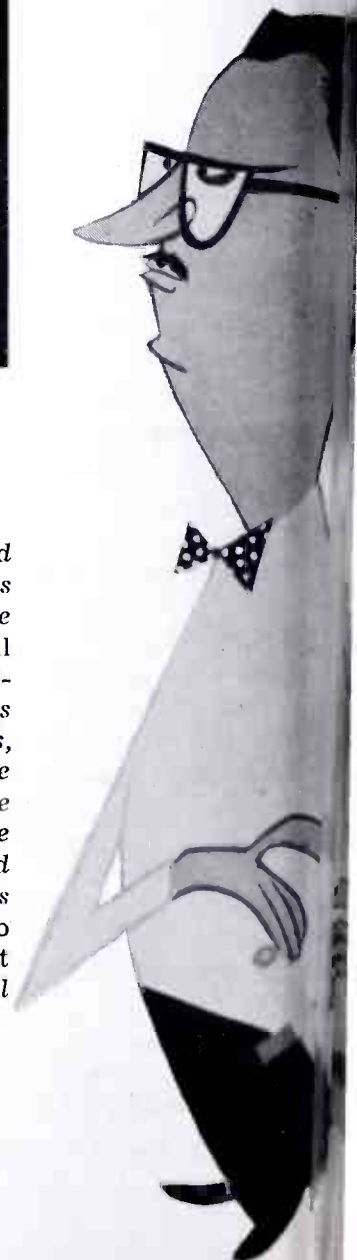
lated warmth of the viewing audience and transfer it lightly and effectively to the product. No elaborate copy story is attempted. The straight selling is done elsewhere in the program. It's skillful comedy and consistently good. (*BBDO*)



It was amusing, entertaining, very much in keeping with the spectacular of which it was a part—but in addition, it was an excellent capsule-sell of a whole series of car bodies. Bet the people kept their seats for this one, too. (*J. Walter Thompson*)

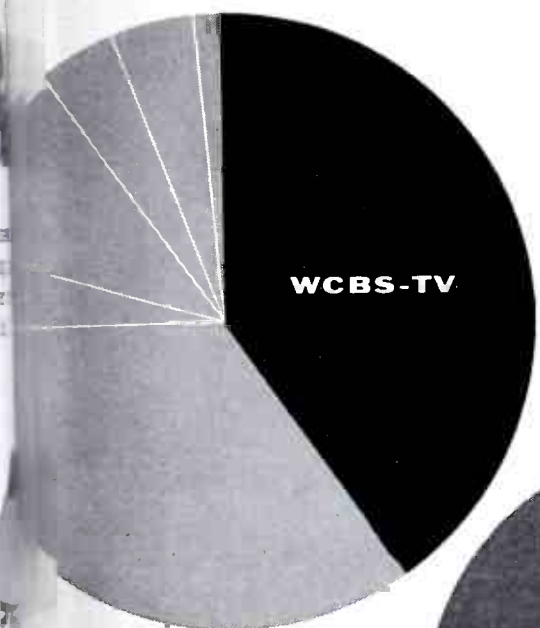
By **ED SHEPHERD MEAD**

Those colleagues of Shepherd Mead who know that he writes books are, to quote from the jacket of his latest, *The Big Ball of Wax*, "tactful and try to pretend he's a 'regular fellow.'" As vice-president of *Benton & Bowles*, Mead is up to his neck in the charcoal-gray Madison Avenue world which has been one of the principal targets of his pointed satire. His best-known jibe at his Ad Alley associates was *How to Succeed in Business Without Really Trying*, published several years ago.





Take a look at the pie charts.  
It's easy to see which station to use  
for your New York campaigns:  
WCBS-TV gets the lion's share of  
the New York television audience...  
in the morning, noon and night!



**NIGHT:** WCBS-TV gets a  
16% bigger share than  
any other station—  
Monday through Sunday.



Channel

**WCBS-TV**  
**NEW YORK**

CBS Owned  
Represented by  
CBS Television Spot Sales

# 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



Take a sparkling jingle from the Fitzgerald Advertising Agency on the theme of "Life Gets Brighter! . . . Brighter! . . . with Jax Beer." Add to it the Creative and Production Departments of SARRA, plus the wonderful choreography and dancing of Rod Alexander and Bambi Linn, and you have a series of commercials which will delight audiences everywhere and make new friends for the Jackson Brewing Company.

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



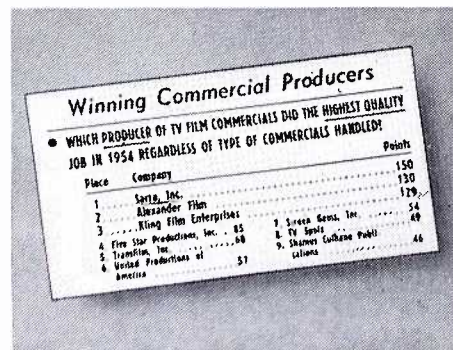
The same originality that has made the Dorothy Jarnac Stopette commercials so famous is used in "Millie's Millions." In this new commercial all of Stopette's modern selling points are emphasized in an old movie type "Drayma" of love and success. Produced by SARRA for Jules Montenier, Inc. through Earle Ludgin & Company.

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



Mirror, mirror tells all in these new commercials for St. Joseph Aspirin. The reflection quickly spells out the thoughts of the viewer and demonstrates the rapid effectiveness of the product. Interesting photographic techniques, combined with good product identification make these one-minute and 20-second spots pleasant and impressive. Created for Plough, Inc. by SARRA through Lake-Spiro-Shurman, Inc.

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



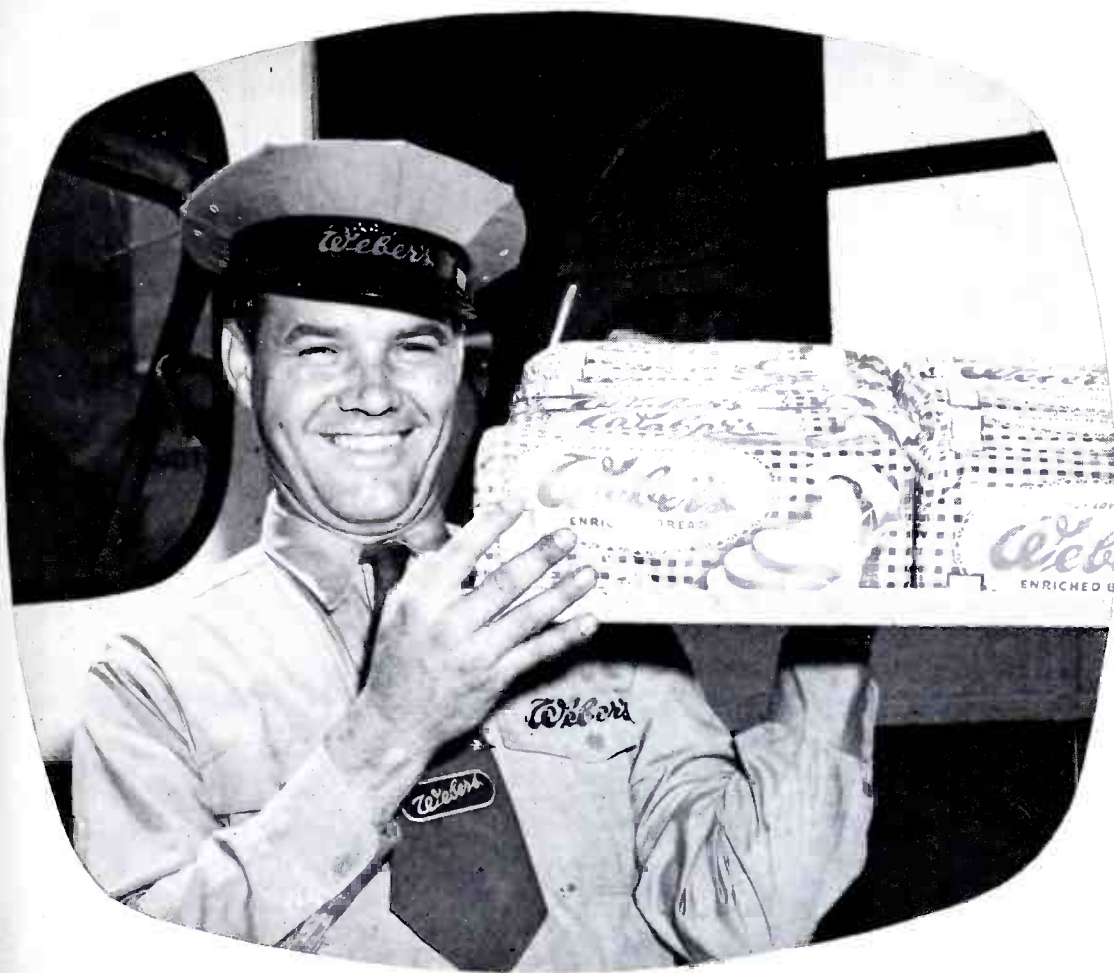
For the second straight year in a row, SARRA has won first place in THE BILLBOARD TV Film Service Awards, for TV commercial producer doing the highest quality work.

What is SARRA quality? It is a cooperative effort of a large group of clients to whom *bests* are more important than *bids*, and SARRA's Creative and Production staffs—a permanent group whose only work is visual advertising.

To insure the best reproduction of this cooperative effort, SARRA's own laboratory custom prints each spot.

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





By moving camera over still photos and taping soundtrack, Coast producer helps low-budget advertisers utilize TV

## Film Commercials for \$145!

By FRANK ORME

SOME months ago the Dan B. Miner agency of Los Angeles ran head-on into a problem posed by Interstate Bakeries, which distributes Weber's Bread and other bakery brand products in several southern-California areas. This particular promotion job, however, was confined to the 93,000-set market in and around San Luis Obispo.

How, within a budget practical for this size market, could the sponsor carry out an effective TV spot campaign *designed to meet a specific competitive local market situation?*

The first thought was to use the conventional pattern for such a necessarily low-cost operation. This would mean slides with a recorded soundtrack or with plugs delivered live by station announcers. Consultations among sponsor, agency, and film producers developed a different plan.

The success of this plan is worthy of attention, because it shows how sponsors, agencies, and spot producers can pool their talents and facilities to turn out effective spots at costs low enough for practical use in a variety of low-budget situations. Here is what happened:

Interstate used six 60-second commercials, which

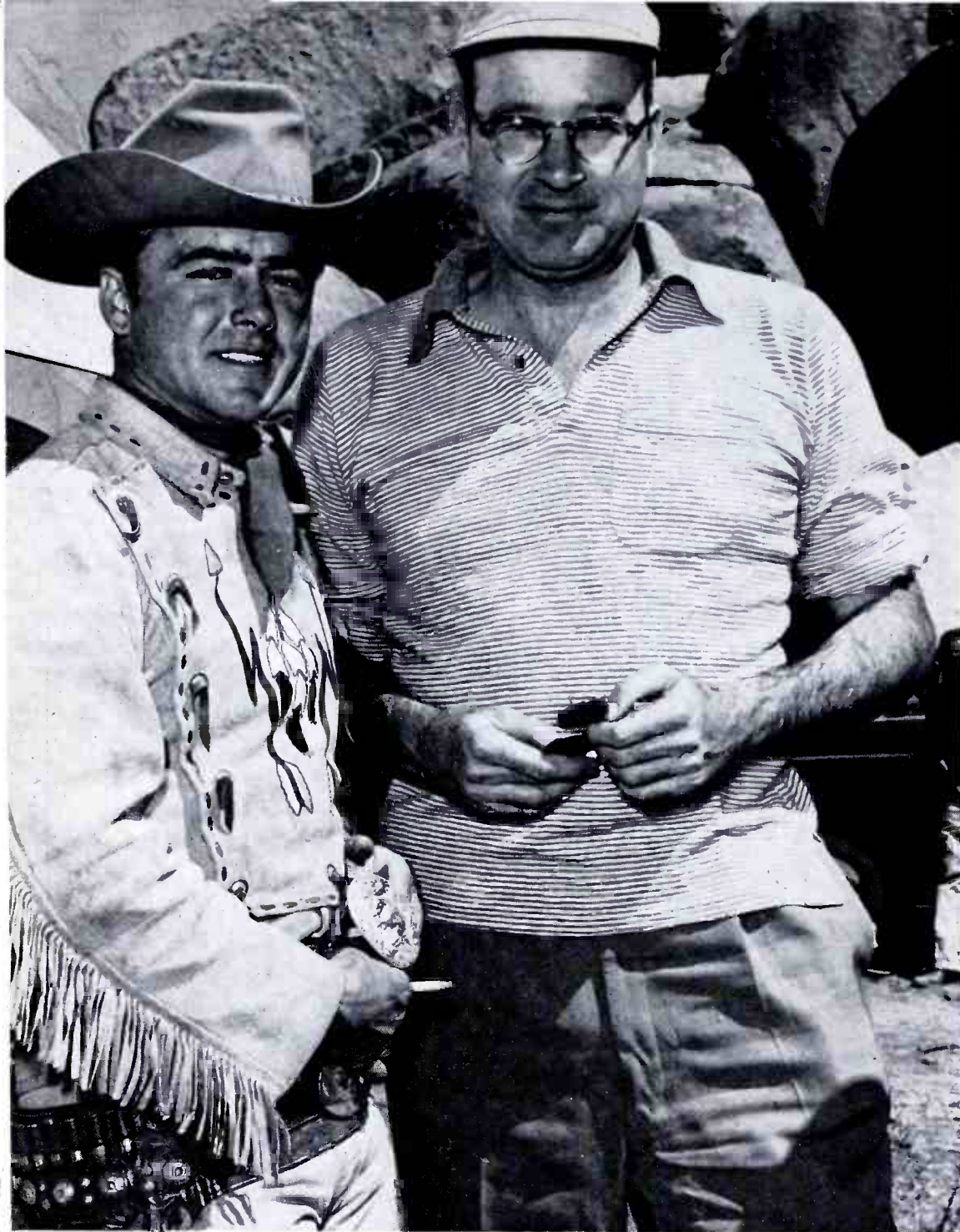
featured still photos of local drivers handling the Weber products in San Luis Obispo. Each spot used three drivers—one group photo and three single photos—framed inside a cut-out superimposed Weber's Bread wrapper. Other artwork (used in all six spots) included titles, photos of the Weber's plant, and similar material.

Dolly-ins on portraits of the drivers and local dealers created an illusion of live action. These and other effects gave a distinct impression of a moving film. The soundtrack introduced the local drivers, with brief accounts of their families and community activities. Emphasis was on human interest, with only a small amount of direct pitch for the product.

Photos—about 30 stills in all for the six spots—were provided by the sponsor's advertising department. The agency provided the soundtrack. The film producer synchronized this soundtrack frame by frame with the visual materials while they were being photographed on animation cranes custom-built for this type of work.

The spots were produced in Hollywood by Ed Johnson TV Films, which specializes in a production

(continued on page 75)



Overseeing *Buffalo Bill* project is Ralph Ellis, right, vp on Mars account

**Leo Burnett**

**Lassoes**

**Buffalo Bill, Jr.**

**for Clients**

The film series suited several clients, so the agency bought it, cleared time, and set up an "in-and-out" sponsorship plan

**S**HOULD we use network or spot?

This is a question that has faced many a major advertiser—and the more extensive his distribution, the more likely he has been to choose network, particularly when it was a matter of program sponsorship.

The difficulties of spot clearances, merchandising, mechanical handling, uniform time periods, and costs have deterred such advertisers from going into spot, except when they wanted to push a product or products regionally.

A notable break in this pattern—and one of the most significant recent moves in TV advertising—came a few weeks ago with the Leo Burnett agency's acquisition of the *Buffalo Bill, Jr.*, film series—for use by two of its clients.

Unusual features of the deal include a "spot" network of 112 sta-

tions from coast to coast and a flexible pattern of co-sponsorship varying by season rather than by week.

The contract between Burnett and Flying A Productions (*Gene Autry, Annie Oakley, Range Rider*)—which gives the agency national rights to the series for a year, plus options for nine more years—is understood to provide that the agency will pay a total of \$10,000,000 if it exercises its options.

**Mars and Brown Shoe will sponsor**

For the first 13 weeks, Mars, Inc., (Milky Way candy bars) will sponsor the program, which went on the air March 26. The show will take a nine-week holiday during the summer, returning to the air late in August, with sponsorship alternating between Mars and

the Brown Shoe Company (Robin Hood shoes). The alternation probably will not be on an every-other-week basis, but will vary according to season and the client's need to concentrate advertising. Mars probably will sponsor eight or nine weeks of the show to every three or four weeks of Brown sponsorship. Also, Brown may not use all 112 markets during its weeks, and in this event, Mars probably will continue to sponsor in the remaining areas.

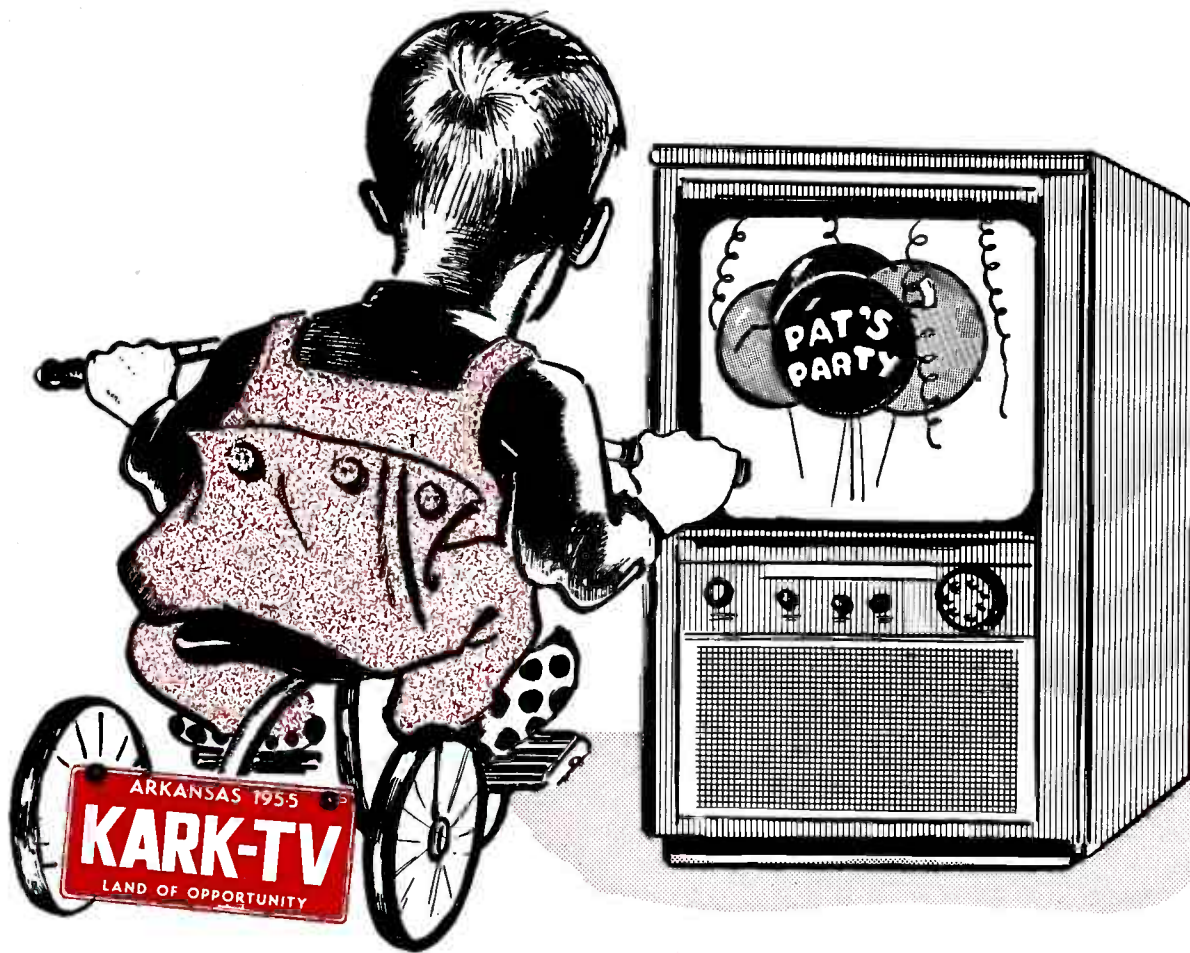
Burnett's "in and out" plan for sponsorship later may include other clients. In markets not included in, or overlapping, the 112, CBS Film will syndicate the series.

Except in a few cases where sales requirements dictated a different choice, the 112 markets chosen for the series are the top ones in terms of TV homes.

(continued on page 54)



# kark-TV ...



## Corrals the Little Rock candy set!

**KIDDIE, KORNER, U.S.A.**—KARK-TV has captured the candy-set audience in the central Arkansas area! Results of the ARB survey of Arkansas' Pulaski County October 21-27 show that:

- A** All locally produced children's shows on KARK-TV outrated competing programs in the same time period;
- B** Nine out of the 10 daytime film shows on KARK-TV aimed at the children's audience held top time period ratings;
- C** KARK-TV led in ratings in every quarter-hour period during the big Saturday morning children's show line-up!

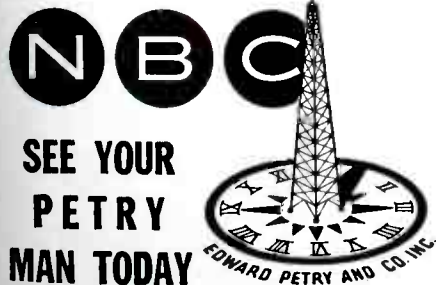
Take your choice among such top-rated locally produced shows as:

**PAT'S PARTY** (5-5:15 M-F)—Everything a sponsor could wish for: loved by the kids, sanctioned by parents; unique, interest-holding production; follows Howdy Doody.

**SIX-GUN THEATRE** (5:15-5:30 M-F)—Features "Cactus," Arkansas' most popular cowboy, who visits with a group of children and shows a western film daily.

**TEEN TIME JAMBOREE** (3-4 Saturday)—A talent show, emceed by Cactus, spotlighting children from all over Arkansas—teens and all ages.

**ANIMAL FARE** (11:15 - 11:30 Saturday). — Features Lucille Babcock, her mascot Weegie, and a pet lost and found. Children and their pets are guests.




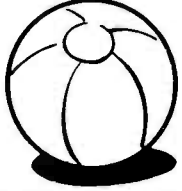



# KARK-TV

Channel 4

LITTLE ROCK, ARKANSAS

# in ROCHESTER, N.Y.

**"MAJOR LEAGUE" CHANNEL 10  
HAS WON ITS LETTER IN  
FIVE MAJOR SPORTS!**

	<b>FOOTBALL</b> <i>NCAA College Games</i>
	<b>BASKETBALL</b> <i>Big 10 Conference Games</i>
	<b>BASEBALL</b> <i>Major League Games of the Week</i>
	<b>BOXING</b> <i>Wednesday Night Fights</i>
	<b>HORSE-RACING</b> <i>Derby • Preakness • Belmont and many others</i>

**ALL THIS—AND FLYNN, TOO—THE MAN WHO KNOWS THE ANGLES:**



JERRY FLYNN

**"SPORTS SHOT" "WEEK-END SPORTS"**  
WEDS.-AFTER FIGHTS      FRIDAY 6:10 P. M.

Jerry Flynn is not only an authority on every field of sport; he's also one of the most popular young men in Rochester, always in demand as speaker, toast-master, and just plain conversationalist. When Jerry talks, folks listen—and what he tells 'em to buy, they BUY! We'll gladly answer your request for the latest news of availabilities in connection with Jerry Flynn's two well-listened-to sports programs.

**CHANNEL 10** V H F

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV • WVET-TV **ROCHESTER, N. Y.**

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

The timebuying job was parceled out to seven buyers, working under the direction of Harold Tillson, media supervisor on the Mars account.

At a meeting in the main Burnett office in Chicago, 50 or 60 representatives, covering all the stations in all the markets concerned, were briefed on the plan. They watched a screening of the pilot film and learned that the agency wanted Class C time, preferably late Saturday morning, Saturday afternoon, or Sunday. They were given two weeks to prepare a list of the most suitable availabilities on their stations.

Two weeks later, the timebuyers began conferring with them. No decisions were made until every representative had had a chance to make his pitch.

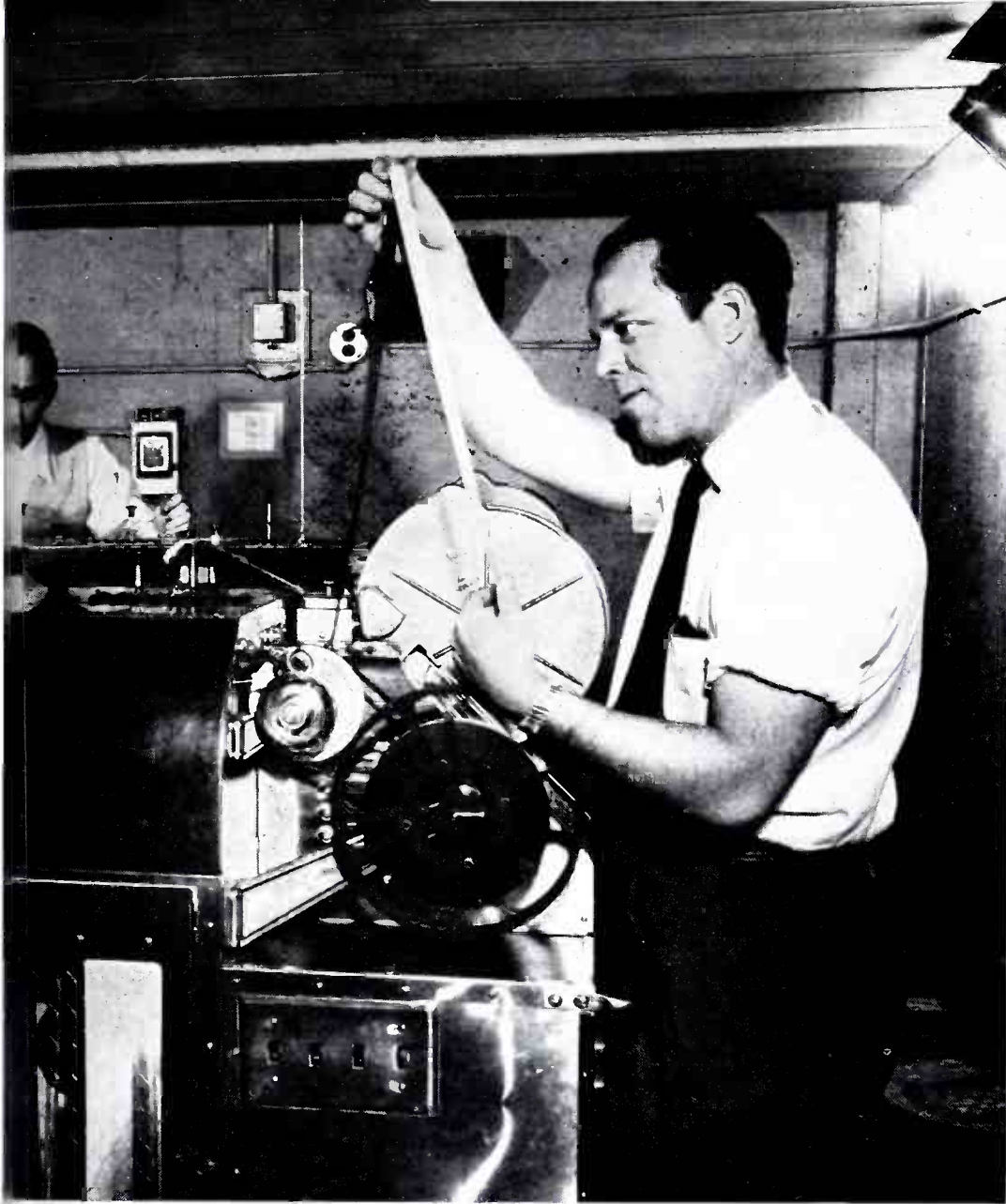
Despite the plan for a summer hiatus, the agency had much less difficulty than it had anticipated in getting the clearances it wanted, and the entire timebuying operation was completed in approximately six weeks.

One of the most significant aspects of the deal seems to be that the agency, after exhaustive study of the availabilities for network programming, decided that a better job can be done through spot than through network in this particular case. Another important factor is the agency's conviction that local promotion and merchandising can be more effectively accomplished in close cooperation with individual stations. The agency believes that the fact that the stations will get more revenue from a spot schedule will encourage them to greater promotional efforts in behalf of the show.

Complete kits of promotional materials—including series of spot announcements, display materials, window stickers, posters and counter cards for use in stores, and ads for local use—have been worked up by Burnett. These will be circulated by both Mars distributors and the stations in the campaign. Personal appearances throughout the country by star Dick Jones and other actors in the series will be another heavy gun in the merchandising arsenal.

Merchandising plans are being coordinated by Richard Mann, Mars account executive for Burnett, while William Wedell, vice-president in charge of radio-TV, Ralph Ellis, vice-president in charge of the Mars account, and the agency's David Dole handled the negotiations for the series.





Processing machine speed at KSTP-TV is adjusted to take advantage of the extreme speed of Du Pont 931. Says Dick Hance (right), "We believe we're getting fully four times more speed from 931 than its rating indicates!"



Du Pont Technical Representative Jack Phy (right) discusses threading of processor with Dick Hance. Jack keeps KSTP-TV well abreast of latest technical developments.



Twin Cities fire is covered by Du Pont 931 by Dick Hance. On-the-spot coverage of local news events helps boost the ratings of KSTP-TV's newscasts.

# "Spot coverage with High Speed Du Pont 931 wins consistent top ratings for our newscasts!"

says Photo-News Director Dick Hance, KSTP-TV, St. Paul, Minnesota

"Our 10 P.M. newscast is the highest-rated multi-weekly show in the Twin Cities area," says Dick Hance. "Credit for that record goes to our fast-moving local coverage and to Du Pont 931. This top-speed 16-mm. film gives us usable spot-news footage under really tough lighting conditions.

"Du Pont 931 can be pushed to give us terrific speed ratings," continues Mr. Hance. "We figure we get just about four times the rated speed out of 931. As for picture quality, we often enlarge 16-mm. frames of traffic

accidents all the way up to 8 x 10 for local police officials. Takes a pretty fine film to stand that kind of blowup!"

Take advantage of the high speed and fine quality of Du Pont High Speed Rapid Reversal Type 931 on your next TV news assignment. You'll find it gives you results under lighting you'd previously thought impossible. Try a roll soon! E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del. In Canada: Du Pont Company of Canada Limited, Montreal.

## DISTRICT OFFICES

- ATLANTA 5, GA. . . . . 805 Peachtree Bldg.
- BOSTON 10, MASS. . . . . 140 Federal Street
- CHICAGO 18, ILL. . . . . 3289 N. California Ave.
- CLEVELAND 14, O. 1033 Union Commerce Bldg.
- DALLAS 7, TEXAS. . . . . 1628 Oak Lawn Ave.
- LOS ANGELES 38, CALIF. . . . . 7051 Santa Monica Blvd.
- NEW YORK 11, N. Y. . . . . 248 West 18th Street
- PHILADELPHIA 2, PA. . . . . 225 South 15th Street



BETTER THINGS FOR BETTER LIVING  
... THROUGH CHEMISTRY

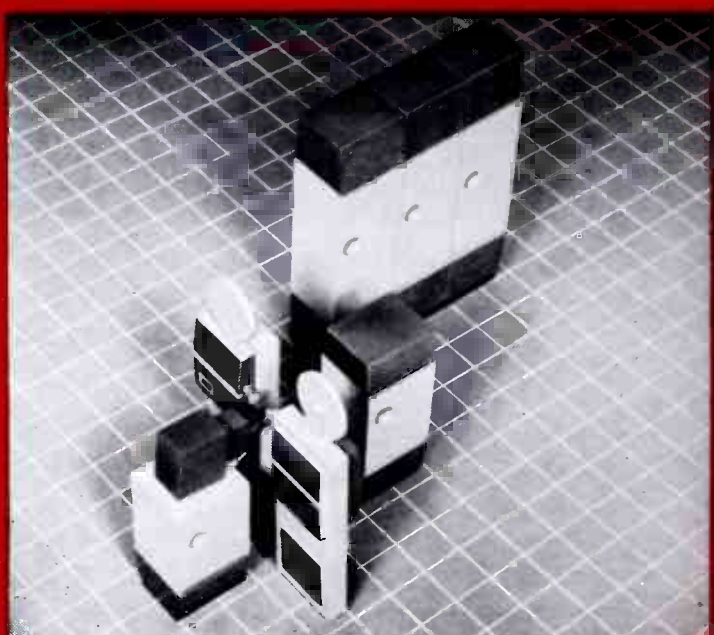
# SPECIFY DU PONT MOTION PICTURE FILM



# Install the PHILCO



◀ This Philco 16mm CineScanner and its companion, the 35mm model, provide the finest film reproduction in either color or monochrome.



Multiplexed arrangement of two 16mm CineScanner film units and automatic dual slide changer for four program sources in color.

**CineScanner**—superior for monochrome  
... the only practical method for color

PHILCO CORPORATION



# CineScanner

## and enjoy modern film telecasting!

**Smooth, Silent Operation — No Flutter**

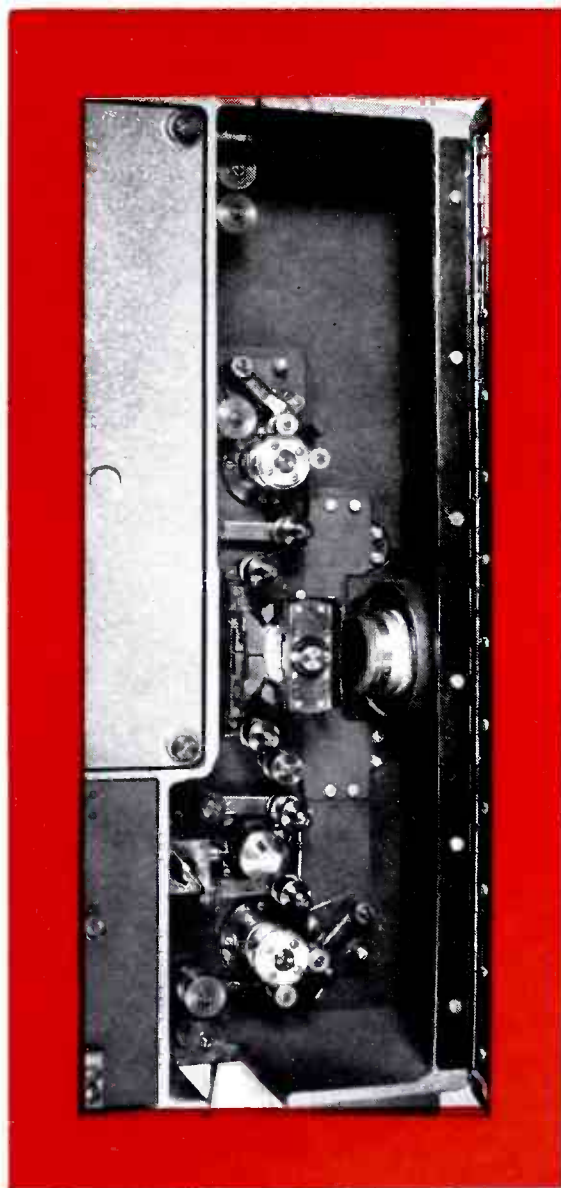
**Preview of all Program Sources**

**Color and Monochrome,  
16MM and 35MM Models**

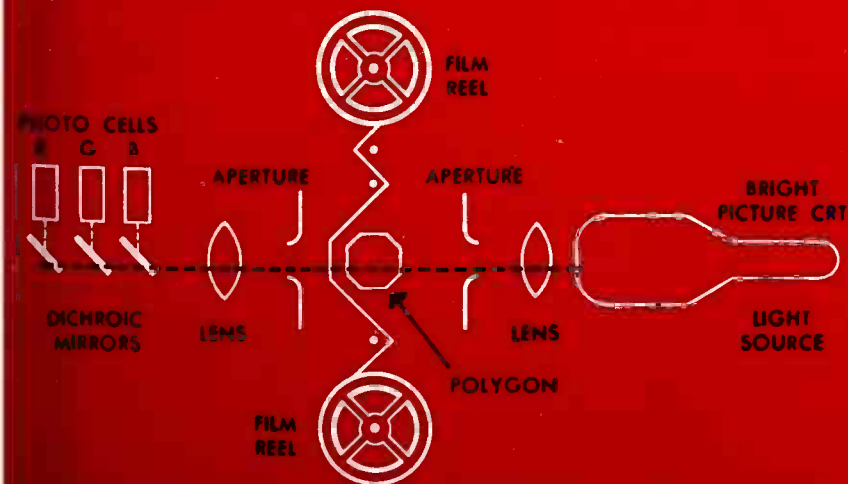
If you've seen CineScanner operate—witnessed the clear, steady pictures and observed the smooth, silent performance—you will agree it's the only way to televise film—in *monochrome or color!*

There are good technical reasons why: The Philco CineScanner employs flying-spot scanning, a technique never equaled in producing high definition pictures. In CineScanner, there's no projection lamp to fail or burn the film. Only source of light is long life, cathode-ray tube with dependable "cold" light harmless to film. CineScanner employs a special continuous-motion film transport mechanism designed by Philco and built by the Mitchell Camera Corporation of Hollywood . . . no noisy, film-damaging intermittents in the CineScanner! Most important of all to color Broadcasters, CineScanner uses economical photo tubes instead of expensive camera tubes . . . *and there are no color registration problems in CineScanner!*

With the Philco CineScanner, you can start today in monochrome, convert tomorrow to color—with no obsolescence of equipment! Get full technical data on this new and greatly improved method of televising films and slides. Contact Philco, Dept. T today.



Interior view of the film unit showing precision film transport mechanism, sound head and the simplicity of the optical system.



Simplified diagram showing the basic principles of CineScanner operation.



**GOVERNMENT & INDUSTRIAL DIVISION • PHILADELPHIA 44, PA.**

In Canada: Philco Corporation of Canada Limited, Don Mills, Ontario





Big, flexible studios mean more use of local talent and live shows, such as this Auxiliary Police graduation. Goal is 17½ live hours a week.



New facilities expand the possibilities for live commercials. To display the 1955 Chrysler in action, cars were driven in through studio doors.



Delivery trucks can drive right into storage area, which totals 14,000 sq. ft. Need for such space sparked management's decision to build.



Five sets can be put up at one time in 42-by-62-foot studio. Here, *Six Gun Playhouse* rehearses while another show is televised in same studio.

## WFMV-TV

By GAINES KELLEY

**B**EFORE we moved into our studios, WFMV-TV, Greensboro, N. C., was located in a building that amounted to a hole in the wall. We were housed in a building that originally was an FM radio station. A year after the structure was complete, we added television for the next five-and-a-half years. Our biggest TV problem was space for offices, for studio guests, even space for our transmitting equipment.

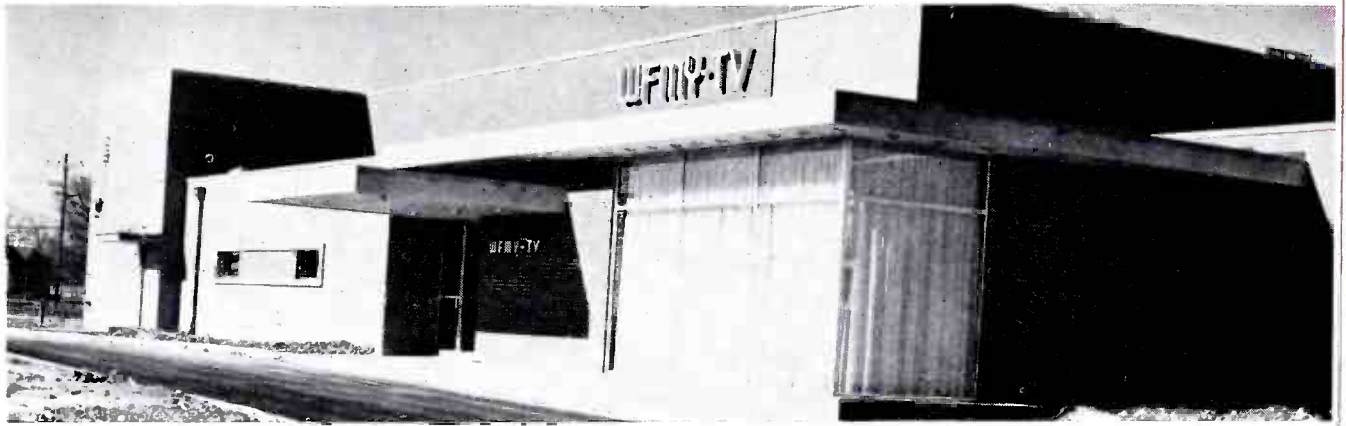
It was this problem that prompted our thinking most of the time. We made plans for a much-needed new home for a TV station that would match the growth of television in Piedmont North Carolina and Virginia.

### Expand or build anew?

Our first discussion centered around a question that many television stations are asking these days: Should we expand our present facilities or build a new structure? Each TV outlet has reasons for a different answer. We had thought originally of expanding our two-level building to three levels and extending out on several sides. But the resulting architectural sketches proved that the final product would be an ugly



Gaines Kelley has managed WFMY-TV since its '49 debut.



Striking exterior encloses functional one-floor plant, away from crowded business section. Studios and offices radiate from master-control room.

## Plant: "You Have to Grow with Your Area"

The progressive spirit that helps to make TV

a vital advertising medium is typified by the fine new TV plants that are

springing up around the country. Here's a close-up of one of them

ambersome from the stand-  
of accessibility and just not  
ical to build. It was from  
discussions that the decision  
ade.

began to look for enough  
the city to take care of all  
eds. That included not only  
ea of a growing television  
but space for a taller trans-  
tower and the guy wires  
ust hold it in place. Those  
must go out at 120 degree  
from the tower, and, as our  
plans called for a 759-foot  
for the antenna, the huge  
bases for the cables would  
considerable distance from  
tower base and the building

this as our determining  
we purchased a 13-acre  
of land on the northeast edge  
city of Greensboro. Into it  
ired one million dollars and  
up with one of the most  
television stations in the  
and the biggest installa-  
the South devoted exclu-  
to telecasting.

ay from the busy sections,  
we no parking problems. We  
uilt a parking area for over  
rs. There is no smoke or  
the air from office build-  
factories. But best of all,

we have the opportunity to stretch  
out as far as we wish. We were  
determined never to be cramped  
for space again. Now, our storage  
facilities are bigger than our en-  
tire old station. The delivery doors  
leading into the storage area and  
into the studios are higher than  
the entire height of the old sta-  
tion. We have room, and we're  
using it.

Our TV home is a square build-  
ing, 174 feet by 174 feet. The ac-  
tual size was determined by inte-  
rior needs. We began our plans  
with a master-control room and  
worked out from there.

### No elevators needed

We decided that a one-story  
building was best for us. It would  
be easier on the staff and more  
mobile for productions. No eleva-  
tors would have to be included.  
The cameras could be moved easily  
to any part of the building.

In only one section of the build-  
ing are there two stories. This is  
the production area. We wanted  
22-foot ceilings on our studios in  
order to do more with the many  
local shows we do each week, so  
we raised the roof in the studio  
area. As a result, the big section  
between the studios on the second

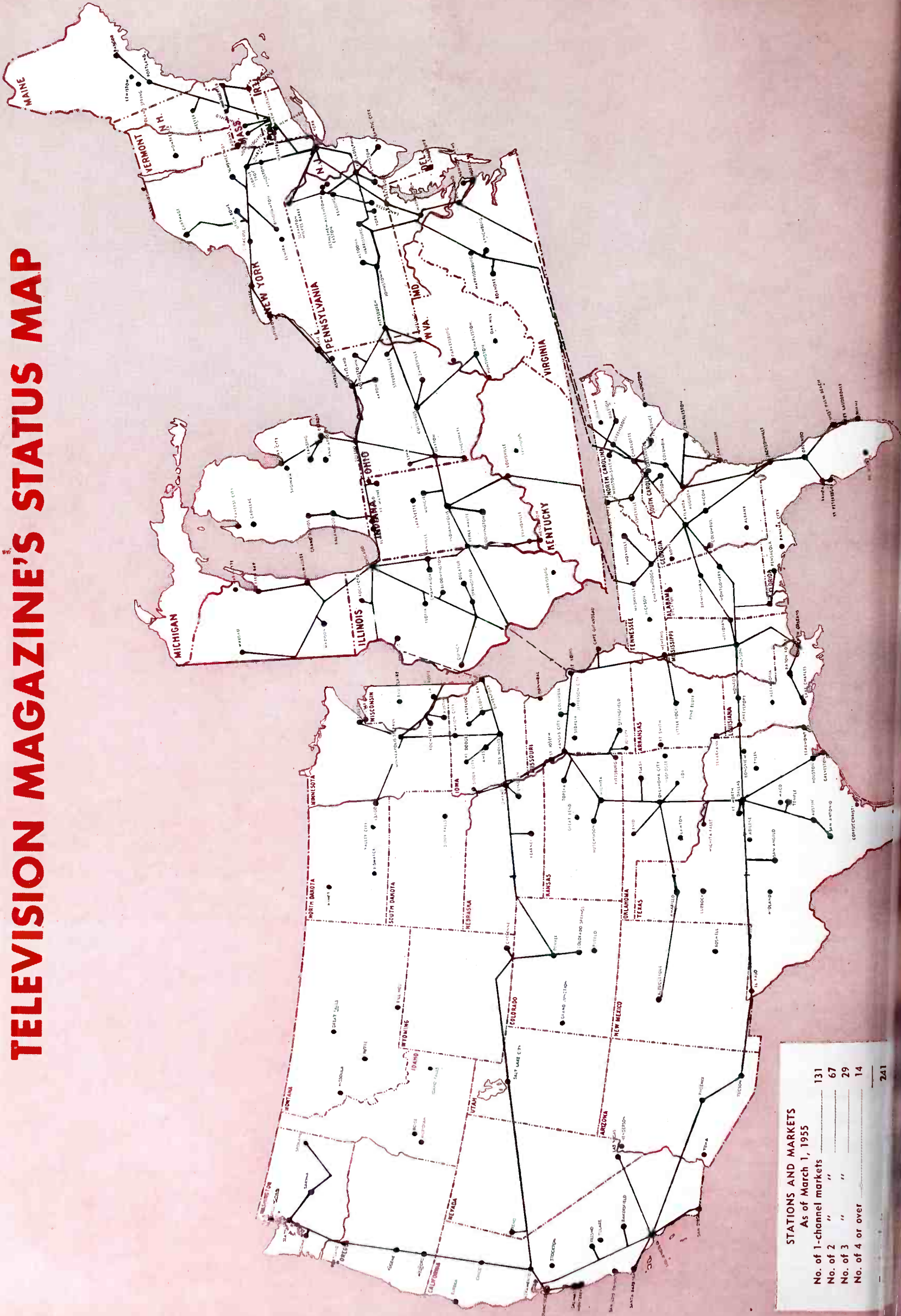
floor is now used as a guest obser-  
vation room for the viewers who  
visit the station. We decided to  
make the second story section a  
square segment, for beauty outside  
and expansion possibilities for fu-  
ture use inside. Room was also  
made for the heating and air-con-  
ditioning units on the second floor.

Each of our studios was designed  
differently—to serve a different  
purpose. Our largest, Studio One,  
is 42 by 62 feet. We chose this big  
size so that we could set up four  
or five complete sets at one time.  
Thus, a large crew is not necessary  
to make changes each time a show  
ends.

The height of the studio, 22 feet,  
has a specific purpose. It allows  
for a catwalk on three sides ten  
feet above the studio floor and  
other walks directly over the floor.  
It makes it easy for the engineers  
and production crews to change  
the lights and hanging micro-  
phones that plug in from above. It  
gives us the opportunity to get dif-  
ferent angles from our four cam-  
eras on any major production. As  
an example, wrestling has been  
produced live in our Studio One.  
A camera, set up on a special  
mount on the catwalk, allowed the  
director to secure a complete vari-

(continued on page 85)

# TELEVISION MAGAZINE'S STATUS MAP



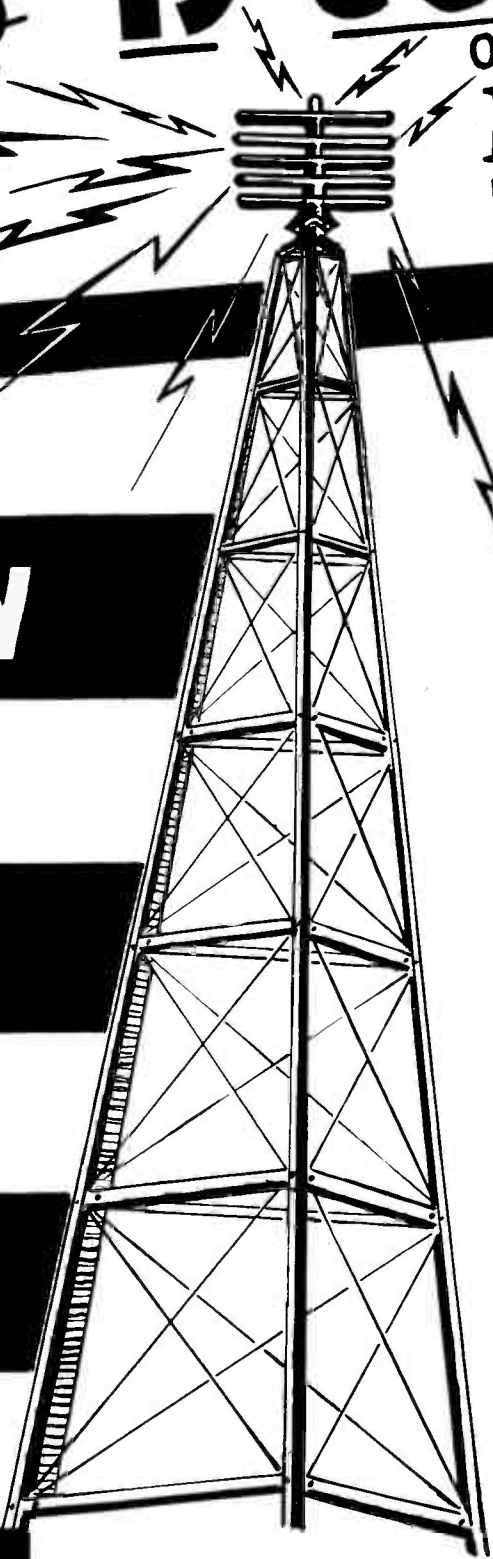
**STATIONS AND MARKETS**  
As of March 1, 1955

No. of 1-channel markets	131
No. of 2 " "	67
No. of 3 " "	29
No. of 4 or over	14
	241



# This IS COVERAGE

OF NORTHEASTERN MICHIGAN'S  
**BILLION DOLLAR**  
 INCOME MARKET!



**SAGINAW**

**BAY CITY**

**MIDLAND**

**MIDLAND**

**FULL POWER - NETWORK COLOR**

**WnEM-TV**  
**ABC - DUMONT**

*Affiliated With*

**Gerity Broadcasting Co.**  
 ADRIAN WPON, PONTIAC

**JAMES GERITY, JR., President**

**WnEM-TV**  
 HAS

**70%** AVERAGE  
 SHARE OF  
 AUDIENCE

**PULSE PROVES IT!**

\* All Figures From Pulse Report of Saginaw-Bay-Midland Area Jan. 16, 55.

**WnEM-TV HAS....**

- ★ ALL 15 TOP WEEKLY SHOWS
- ★ ALL 10 TOP MULTI-WEEKLY SHOWS
- ★ LEADS IN 205 OF 208 QUARTER HOURS

100% YARDSTICK SHARE OF AUDIENCE			
STATION	10 A.M.-12 Noon	12-6 P.M.	6-12 P.M.
WnEM-TV	77	72	59
STATION B	20	15	13
STATION C	2	11	26

**312,555 Sets**

- \$1,986,419,000 SPENDABLE INCOME
- \$1,484,325,000 RETAIL SALES
- 1,312,422 POPULATION

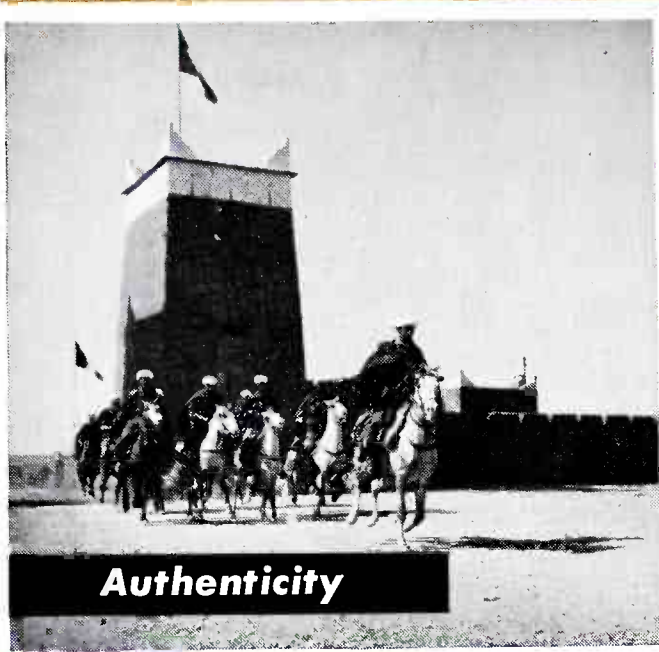
For Complete Details... Call  
 Headley Reed, New York, Chicago  
 Michigan Spot Sales - Detroit



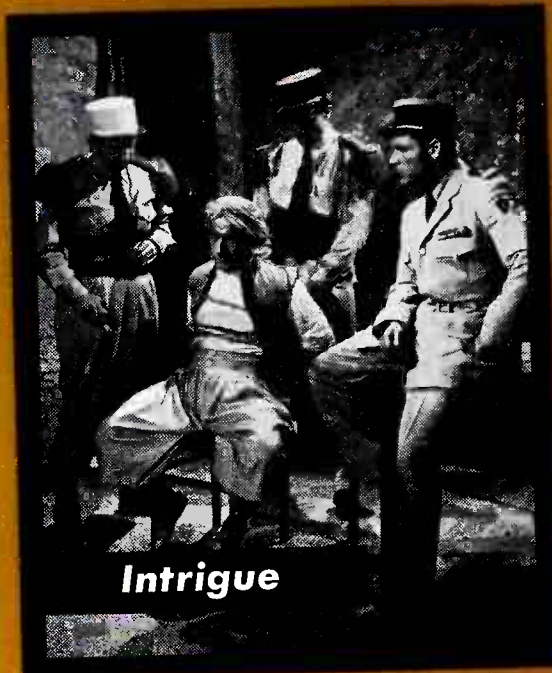
**HARRY E. TRAVIS, General Manager**



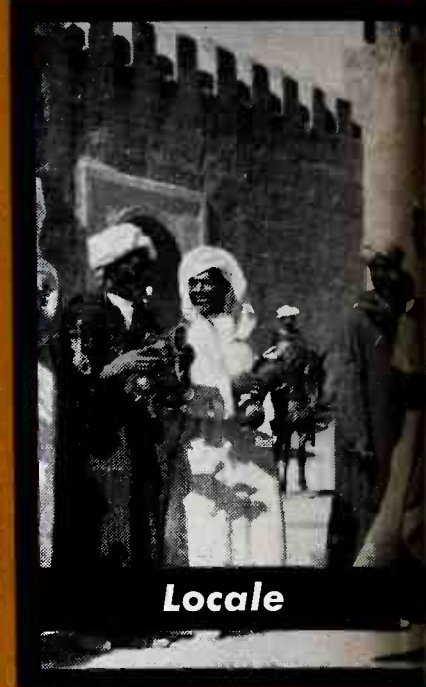




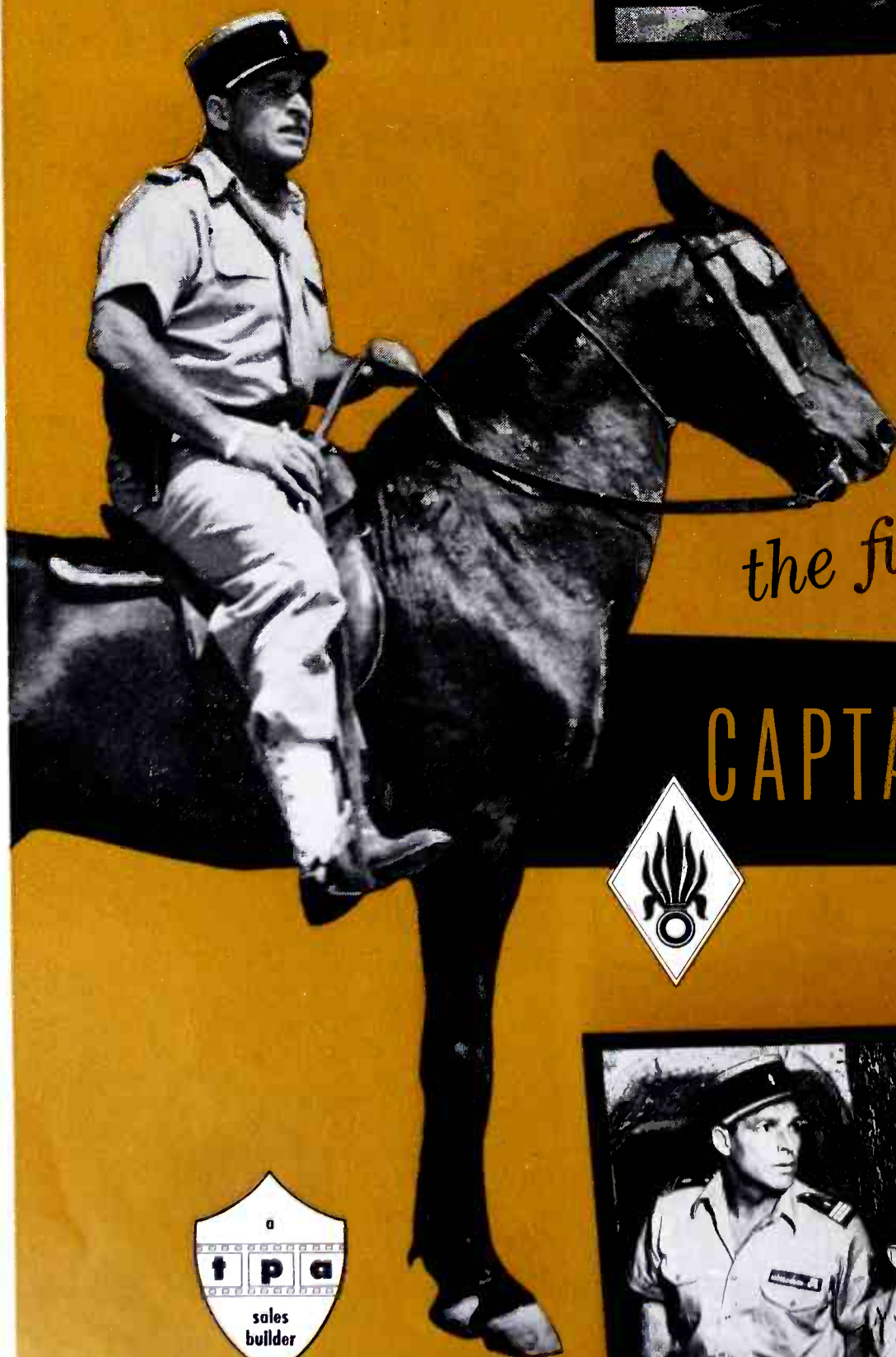
**Authenticity**



**Intrigue**



**Locale**



*the first show of*

*the first sales plan of*

# CAPTAIN GALLANT



*starring Buster Cr*



**Juvenile "pl**



**FLASH!**  
**SOLD IN 60 MARKETS**  
**TO H. J. HEINZ VIA MAXON**

**CHOICE MARKETS STILL AVAILABLE**

*in all television*

*in all advertising*

**REIGN LEGION**

*roducing Cullen "Cuffy" Crabbe*

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

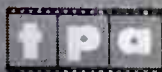
Add a name star like Buster Crabbe . . . and his son "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

**FREE: A complete,  
integrated sales plan!**

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!



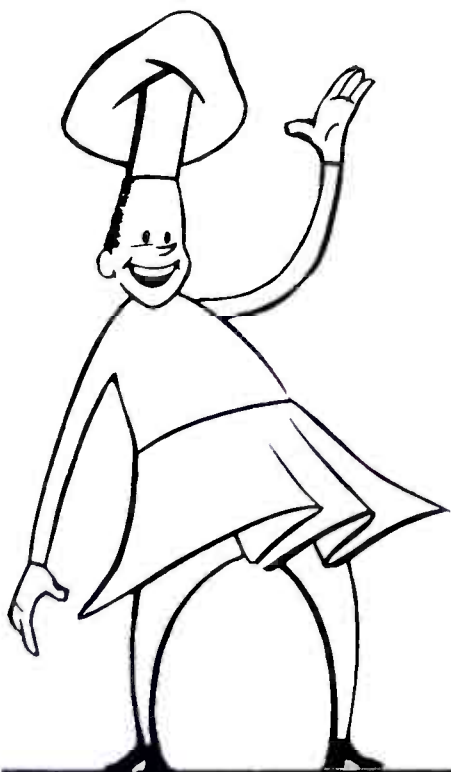
*Television Programs of America, Inc.*

477 MADISON AVENUE, N. Y. C. • PLAZA 5-2101

**MORE WICHITA ADVERTISERS BUY MORE SPOTS AND MORE PROGRAMS ON KAKE-TV THAN THE TWO COMPETITIVE STATIONS COMBINED!**

- ... WICHITA ADVERTISERS (**BY COUNT**)  
 KAKE-TV... 88% MORE THAN STATION "B"  
 KAKE-TV... 125% MORE THAN STATION "C"
- ... WICHITA ADVERTISERS (**SPOTS**)  
 KAKE-TV... 93% MORE THAN STATION "B"  
 KAKE-TV... 222% MORE THAN STATION "C"
- ... WICHITA ADVERTISERS (**PROGRAMS**)  
 KAKE-TV... 125% MORE THAN STATION "B"  
 KAKE-TV... 157% MORE THAN STATION "C"

And KAKE-TV Does It In One-Third The Time



- ... PROGRAMMING HOURS PER WEEK  
 KAKE-TV                      65½ HOURS  
 STATION "B"                107½ HOURS  
 STATION "C"                112 HOURS

Wichita Advertisers Know Who Delivers The Wichita Market

P. S.: THE KAKE MAN HAS ONLY ONE RATE CARD

**KANSAS' GREATEST POWER 316,000 WATTS – KANSAS' HIGHEST TOWER 1,079 FT**

**KAKE-TV** *Channel* **10**  
 204 NORTH WACO  
 WICHITA, KANSAS  
 AMherst 7-1239

**WICHITA – LARGEST CITY IN KANSAS**

**CONTACT THE KAKE-MAN AT YOUR NEAREST GEORGE P. HOLLINGBERY OFFICE**



# Receiver Circulation Report for April

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 March 1 are not listed here, but openings that occurred in March and openings scheduled for April are given on page 69.

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 increases 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 APRIL 1

Total U. S.: 34,861,700

ABILENE, Texas—58.5	52,650	ANN ARBOR, Mich.—19.4	†20,330	BELLINGHAM, Wash.—72.1	65,030
KRBC-TV (A,D,N)		WPAG-TV† (D)		KVOS-TV (C,D)	
ADA, Okla.—49.8	71,760	ASBURY PARK, N. J.—8.4	†10,300	BETHLEHEM-ALLENTOWN- EASTON, Pa.—24.1	†60,780
KTEN (A)		WRTV†		WLEV-TV† (N); WFMZ-TV†;	
ADAMS-PITTSFIELD, Mass.	††	ASHEVILLE, N. C.	319,470	WGLV† (A,D)	
WMGT†		WISE-TV† (A,C,D); WLOS-TV (A,D)	†36,880	BILLINGS, Mont.—59.8	16,610
AKRON, Ohio—24.1	†65,940	ASHTABULA, Ohio—27.1	†24,850	KOOK-TV (A,C,D)	
WAKR-TV† (A)		WICA-TV†		BINGHAMTON, N. Y.—69.8	325,690
ALBANY, Ga.—31.2	43,520	ATLANTA, Ga.	504,530	WNBK-TV (A,C,D,N)	
WALB-TV (A,D,N)		WAGA-TV (C,D); WLW-A (A);	††	BIRMINGHAM, Ala.—55.5	327,280
ALBANY-SCHENECTADY-TROY, N. Y.	423,820	WSB-TV (N); WQXI-TV†		WABT (A,D,N); WBRC-TV (C)	
WROW-TV† (A,C);	†118,560	AUGUSTA, Ga.—48.9	97,600	BISMARCK, N. D.—44.3	13,640
WRGB (A,C,D,N)		WJBF (A,D,N); WRDW-TV (C)		KFYR-TV (C,D,N)	
ALBUQUERQUE, N. M.—47.4	52,660	AUSTIN, Minn.—60.8	81,170	BLOOMINGTON, Ill.—49.1	†41,440
KGGM-TV (C); KOAT-TV (A,D);		KMMT (A,C,D)		WBLN-TV† (A)	
KOB-TV (D,N)		AUSTIN, Texas—60.2	100,230	BLOOMINGTON, Ind.—78.3	488,590
ALEXANDRIA, La.—38.9	42,480	KTBC-TV (A,C,D,N)		WTTV (D,N)	
KALB-TV (A,C,D,N)		BAKERSFIELD, Cal.	115,190	(Includes Indianapolis)	
ALTOONA, Pa.—70.0	349,370	KBAK-TV† (D);	†62,420	BOISE-MERIDIAN, Ida.—48.3	41,540
WFBG-TV (A,N)		KERO-TV (C,D,N)		KIDO-TV (A,N); KBOI (C,D)	
AMARILLO, Texas—68.3	68,030	BALTIMORE, Md.—87.5	698,600	BOSTON, Mass.	1,263,750
KFDA-TV (A,C); KGNC-TV (D,N)		WAAM (A,D); WBAL-TV (N);		WBZ-TV (D,N);	†132,800
AMES, Iowa—76.6	203,600	WMAR-TV (C)		WNAC-TV (A,C); WTAO-TV† (A,D)	
WOI-TV (A,C,D,N)		BANGOR, Maine—77.9	81,640	BRIDGEPORT, Conn.—13.4	†57,300
ANCHORAGE, Alaska	12,000	WABI-TV (A,C,D,N); W-TWO (C)		WICC-TV† (A,D)	
KENI-TV (A,C); KTVA (D,N)		BATON ROUGE, La.—37.8	†65,580	BUFFALO, N. Y.	441,920
ANDERSON, S. C.—43.9	†74,020	WAFB-TV† (A,C,D,N)		WBEN-TV (A,C,D);	†174,930
WAIM-TV† (C)		BAY CITY-SAGINAW, Mich.	208,840	WBUF-TV† (A,C,D);	
		WNEM-TV (D,N);	†128,800	WGR-TV (A,D,N)	
		WKNX-TV† (A,C,D)		BUTTE, Mont.—56.9	13,310
		BEAUMONT, Texas—30.5	†43,980	KXLF-TV (A,N)	
		KBMT† (A,D,N)			

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CADILLAC, Mich.—55.8	64,000	FARGO, N. D.—41.6	73,880	KNOXVILLE, Tenn.	187,530
WWTV (A,C,D)		WDAY-TV (A,C,D,N)		WATE-TV (A,N);	980,010
CAPE GIRARDEAU, Mo.—43.9	116,250	(See also Valley City)		WTSK-TV† (C,D)	
KFVS-TV (C,D,N)		FLORENCE, S. C.—48.2	122,520	LA CROSSE, Wis.—46.5	58,410
CARTHAGE-WATERTOWN, N. Y.—69.1	65,650	WBTW (A,C,D,N)		WKBT (A,C,D,N)	
WCNY-TV (A,C,D)		FT. DODGE, Iowa—29.2	†15,070	LAFAYETTE, Ind.—62.7	†47,210
CEDAR RAPIDS, Iowa—74.7	191,830	KQTV† (D,N)		WFAM-TV† (D)	
KCRG-TV (A); WMT-TV (C,D)		FT. MYERS, Fla.—37.0	12,100	LAKE CHARLES, La.	58,410
CHAMPAIGN, Ill.—65.8	290,380	WINK-TV (A)		KPLC-TV (A,N);	†32,910
WCIA (C,D,N)		FT. SMITH, Ark.—41.3	†23,210	KTAG-TV† (A,C,D)	
CHARLESTON, S. C.—59.3	103,000	KFSA-TV† (A,D,N)		LANCASTER, Pa.—76.7	547,180
WCSC-TV (A,C); WUSN-TV (D,N)		FT. WAYNE, Ind.—42.5	†96,030	WGAL-TV (A,C,D,N)	
CHARLESTON, W. Va.—64.9	309,480	WIN-TV (A,C); WKJG-TV† (D,N)		LANSING, Mich.	328,970
WCHS-TV (C,D)		FT. WORTH-DALLAS, Texas—68.8	448,580	WJIM-TV (A,C,N);	†57,380
CHARLOTTE, N. C.—65.3	465,260	WBAP-TV (A,N); KRLD-TV (C);		WTOM-TV† (A,D)	
WBTV (A,C,D,N)		WFAA-TV (A,D,N)		LAS VEGAS-HENDERSON, Nev.—78.0	18,330
CHATTANOOGA, Tenn.—55.3	131,010	FRESNO-TULARE, Cal.—63.5	†133,730	KLAS-TV (A,C,D,N); KLRJ-TV (N)	
WDEF-TV (A,C,D,N)		KJEO-TV† (A); KMJ-TV† (C,N);		LAWTON, Okla.—70.9	68,350
CHEYENNE, Wyo.—55.3	19,130	KVVG† (D)		KSWO-TV (D)	
KFBC-TV (A,C,D,N)		GALVESTON-HOUSTON, Texas—73.2	398,790	LEWISTON-PORTLAND, Me.	172,660
CHICAGO, Ill.—86.2	2,028,030	KGUL-TV (C); KPRC-TV (N);		WLAM-TV† (A,C,D);	†25,630
WBBM-TV (C); WBKB (A);		KTRK-TV (A,D)		WCSH-TV (D,N); WGAN-TV (C)	
WGN-TV (D); WNBQ (N)		GRAND JUNCTION, Colo.—25.0	5,830	LIMA, Ohio—52.0	†52,880
CHICO, Cal.—54.7	64,980	KFXJ-TV (A,C,D,N)		WLOK-TV† (A,C,D,N)	
KHSL-TV (C,D,N)		GRAND RAPIDS, Mich.—79.5	392,090	LINCOLN, Neb.	113,260
CINCINNATI, Ohio—87.5	469,180	WOOD-TV (A,C,D,N)		KOLN-TV (A,C,D)	
WCPO-TV (A,D); WKRC-TV (C);		GREAT BEND, Kans.—52.4	61,100	LITTLE ROCK-PINE BLUFF, Ark.—41.1	102,340
WLW-TV (N)		KCKT-TV (N)		KARK-TV (N); KATV (A,C,D)	
CLEVELAND, Ohio—91.0	1,095,640	GREAT FALLS, Mont.—39.0	9,670	LONGVIEW, Texas—35.0	†30,840
WEWS (A); WNBK (N);		KFBB-TV (A,C,D,N)		KTVE† (C,D)	
WXEL (C,D)		GREEN BAY, Wis.—67.0	175,010	LOS ANGELES, Cal.—88.2	1,837,560
COLORADO SPRINGS-PUEBLO, Colo.—48.6	47,190	WBAY-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D);	
KKTV (A,C,D); KRDO-TV (N);		GREENSBORO, N. C.—65.7	283,760	KNXT (C); KRCA-TV (N);	
KCSJ-TV (N)		WFMY-TV (A,C,D)		KTLA; KTTV	
COLUMBIA, Mo.—51.1	68,370	GREENVILLE, N. C.—48.9	109,490	LOUISVILLE, Ky.—63.2	438,990
KOMU-TV (A,C,D,N)		WNCT (A,C,D,N)		WAVE-TV (A,D,N); WHAS-TV (C)	
COLUMBIA, S. C.	108,890	GREENVILLE, S. C.	262,110	LUBBOCK, Texas—65.6	69,140
WCOS-TV† (A,D);	†78,010	WFBC-TV (N); WGVL† (A,D)	†83,930	KCBD-TV (A,N); KDUB-TV (C,D)	
WIS-TV (A,D,N); WNOK-TV† (C,D)		HANNIBAL, Mo.—QUINCY, Ill.—69.4	121,310	LYNCHBURG, Va.—41.1	154,320
COLUMBUS, Ga.	82,370	KHQA-TV (C,D); WGEN-TV (A,N)		WLVA-TV (A,C,D)	
WDAK-TV† (A,D,N);	†48,300	HARLINGEN-WESLACO, Texas—43.7	41,380	MACON, Ga.	92,310
WRBL-TV (C)		KGBT-TV (A,C,D); KRGV-TV (N)		WMAZ-TV (A,C,D);	†35,380
COLUMBUS, Ohio—85.0	451,610	HARRISBURG, Ill.—34.8	†23,460	WNEX-TV† (N)	
WBNS-TV (C); WLW-C (A,N);		WSIL-TV†		MADISON, Wis.—51.3	†65,510
WTVN (A,D)		HARRISBURG, Pa.—62.7	†165,150	WKOW-TV† (C); WMTV† (A,D,N)	
CORPUS CHRISTI, Texas—37.3	†29,690	WCMB-TV† (A,D); WHP-TV† (C);		MANCHESTER, N. H.—82.0	205,510
KVDO-TV† (N)		WTPA† (A,N)		WMUR-TV (A,D)	
DALLAS-FT. WORTH, Texas—68.8	448,580	HARRISONBURG, Va.—54.2	102,170	MARINETTE, Wis.—70.9	126,410
KRLD-TV (C); WFAA-TV (A,D,N);		WSVA-TV (A,C,D,N)		WMBV-TV (A,N)	
WBAP-TV (A,N)		HARTFORD-NEW BRITAIN, Conn.—45.6	†229,770	MASON CITY, Iowa—60.8	91,140
DANVILLE, Ill.—39.5	†32,750	WGTH-TV† (A,D); WKNB-TV† (C)		KGLO-TV (C,D)	
WDAN-TV† (A)		HENDERSON, Ky.—EVANSVILLE,		MEDFORD, Ore.—30.9	25,250
DAVENPORT, Ia.—ROCK ISLAND,		Ind.—44.7	†79,900	KBES-TV (A,C,D,N)	
Ill.—76.5	303,930	WEHT† (C); WFIE-TV† (A,D,N)		MEMPHIS, Tenn.—57.7	347,470
WOC-TV (N); WHBF-TV (A,C,D)		HENDERSON-LAS VEGAS, Nev.—78.0	18,330	WHBQ-TV (A,C); WMCT (A,D,N)	
DAYTON, Ohio—86.4	400,550	KLRJ-TV (N); KLAS-TV (A,C,D,N)		MERIDIAN-BOISE, Idaho—48.3	41,540
WHIO-TV (C,D); WLW-D (A,N)		HOLYOKE-SPRINGFIELD, Mass.—71.3	†151,370	KBOI (C,D); KIDO-TV (A,N)	
DECATUR, Ala.—34.1	†23,870	WHYN-TV† (C,D); WWLP† (A,N)		MERIDIAN, Miss.—42.5	57,080
WMSL-TV†		HONOLULU, T. H.—52.9	59,040	WTOK-TV (A,C,D,N)	
DECATUR, Ill.—57.9	†136,060	KGMB-TV (A,C); KONA (D,N);		MIAMI-FT. LAUDERDALE, Fla.	245,490
WTVP† (A,C,D)		KULA-TV		WTVJ (A,C,D);	†146,060
DENVER, Colo.—76.1	257,900	HOUSTON-GALVESTON, Texas—73.2	398,790	WGBS-TV† (N); WITV† (A,D)	
KBTV (A); KFEL-TV (D);		KPRC-TV (N); KTRK-TV (A,D);		MIDLAND, Texas—58.2	35,330
KLZ-TV (C); KOA-TV (N)		KGUL-TV (C)		KMID-TV (A,C,D,N)	
DES MOINES, Iowa	202,270	HUNTINGTON, W. Va.—62.5	362,880	MILWAUKEE, Wis.	610,360
KGTV† (A,D); WHO-TV (N)	†52,290	WSAZ-TV (A,C,D,N)		WTMJ-TV (N);	†317,600
DETROIT, Mich.—WINDSOR, Can.—89.4	1,392,940	HUTCHINSON, Kansas—61.0	181,290	WTVW (A,D); WXIX† (C)	
CKLW-TV (D); WJBK-TV (C);		KTVH (C,D)		MINNEAPOLIS-ST. PAUL, Minn.—73.4	536,920
WWJ-TV (N); WXYZ-TV (A)		(Includes Wichita)		KEY-D (D); KSTP-TV (N);	
DULUTH, Minn.—SUPERIOR, Wis.—54.5	76,460	IDAHO FALLS, Ida.—61.6	24,330	WCCO-TV (C); WMIN-TV (A);	
KDAL-TV (A,N); WDSM-TV (C)		KID-TV (A,C,D,N)		WTCN-TV (A)	
DURHAM, N. C.—54.2	239,070	INDIANAPOLIS, Ind.—78.7	547,670	MINOT, N. D.—36.5	12,190
WTVD (A,N)		WFBS-TV (C,D); WISH-TV (A,C,D)		KCJB-TV (A,C,D,N)	
EASTON-BETHLEHEM-		(See also Bloomington)		MISSOULA, Mont.—21.2	8,160
ALLENTOWN, Pa.—24.1	†60,780	JACKSON, Miss.	117,950	KGVO-TV (A,C,D)	
WFMZ-TV†; WGLV† (A,D);		WJTV† (A,C,D); WLBT (N);	†64,160	MOBILE, Ala.—54.0	110,480
WLEV-TV† (N)		WSLI-TV (A)		WALA-TV (A,C,N)	
EAU CLAIRE, Wis.—50.1	66,280	JACKSONVILLE, Fla.	232,440	MONROE, La.—50.2	81,470
WEAU-TV (A,D,N)		WJHP-TV† (A,D,N);	†54,470	KNOE-TV (A,C,D,N)	
ELKHART-SOUTH BEND, Ind.	†143,860	WMBR-TV (A,C,D,N)		MONTGOMERY, Ala.	91,700
WSJV-TV† (A,C,D,N);		JEFFERSON CITY, Mo.—52.1	65,150	WCOV-TV† (A,C,D);	†63,170
WSBT-TV† (C,D)		KRCG-TV (C)		WSFA-TV (N)	
EL PASO, Texas—JUAREZ, Mexico—83.7	68,890	JOHNSON CITY, Tenn.—47.8	163,570	MONTPELIER, Vt.	106,720
KROD-TV (A,C,D); KTSM-TV (N);		WJHL-TV (A,C,D,N)		WMVT (A,C,D,N)	
XEJ-TV		JOHNSTOWN, Pa.	*465,120	MUNCIE, Ind.—52.0	†81,170
ENID, Okla.—62.8	72,160	WARD-TV† (A,C,D);	†50,880	WLBC-TV† (A,C,D,N)	
KGEO-TV (A)		WJAC-TV (C,D,N)		MUSKOGEE, Okla.—69.2	195,840
ERIE, Pa.	180,480	JOPLIN, Mo.—46.6	68,690	KTVX (A,D)	
WICU (A,D,N);	†58,090	KSWM-TV (C)		(Includes Tulsa)	
WSEE-TV† (C)		KALAMAZOO, Mich.—79.4	522,530	NASHVILLE, Tenn.—63.3	243,200
EUGENE, Ore.—33.5	35,510	WKZO-TV (A,C,D,N)		WLAC-TV (C); WSIX-TV (A,D);	
KVAL-TV (N)		KANSAS CITY, Mo.—79.7	435,320	WSM-TV (D,N)	
EUREKA, Cal.—65.0	23,210	KCMO-TV (A,D); KMBC-TV (C);		NEW BRITAIN-HARTFORD, Conn.—45.6	†229,700
KIEM-TV (A,C,D,N)		WDAF-TV (N)		WKNB-TV† (C); WGTH-TV† (A,D)	
EVANSVILLE, Ind.—HENDERSON,		KEARNEY, Neb.—45.5	53,920	NEW HAVEN, Conn.—86.1	780,500
Ky.—44.7	†79,900	KHOL-TV (A,C,D)		WNHC-TV (A,C,D,N)	
WFIE-TV† (A,D,N); WEHT† (C)		KINGSTON, N. Y.—21.3	†31,010	NEW ORLEANS, La.	315,660
FAIRBANKS, Alaska	††	WKNY-TV† (A,C,D,N)		WDSU-TV (A,C,D,N);	†92,730
KFAR-TV (A,C,N); KTVF (C,D)				WJMR-TV† (A,C,D)	



<b>NEW YORK, N. Y.—88.0</b>	4,307,250	<b>SALT LAKE CITY, Utah—74.1</b>	161,170	<b>WASHINGTON, D. C.—87.6</b>	568,520
WABC-TV (A); WABD (D); WATV; WCBST-TV (C); WOR-TV; WPIX; WRCA-TV (N)		KSL-TV (A,C,D); KTVT (N); KUTV (A)		WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG (D)	
<b>NORFOLK-NEWPORT NEWS, Va.</b>	260,430	<b>SAN ANGELO, Texas—46.1</b>	16,410	<b>WATERBURY, Conn.—44.7</b>	†93,150
WACH-TV†; WTAR-TV (A,C,D); WVEC-TV† (N)	†123,030	KTXL-TV (C,D,N)		WATR-TV† (A,D)	
<b>OAK HILL, W. Va.</b>	††	<b>SAN ANTONIO, Texas—66.8</b>	254,040	<b>WATERLOO, Iowa</b>	144,260
WOAY-TV (A)		KENS-TV (A,C,D); WOAI-TV (A,N)		KWWL-TV (D,N)	
<b>OKLAHOMA CITY, Okla.</b>	270,330	<b>SAN DIEGO, Cal.—TIJUANA,</b>	278,400	<b>WAUSAU, Wis.—46.5</b>	53,200
KTVQ† (A); KWTV (C); WKY-TV (A,N)	†81,100	Mexico—91.7		WSAU-TV (A,C,D,N)	
<b>OMAHA, Neb.—85.8</b>	282,540	KFMB-TV (A,C); KFSD-TV (N); XETV		<b>WESLACO-HARLINGEN, Texas—43.7</b>	41,380
KMTV (A,C,D); WOW-TV (C,D,N)		<b>SAN FRANCISCO, Cal.</b>	1,056,550	KRGV-TV (N); KGBT-TV (A,C,D)	
<b>ORLANDO, Fla.—41.4</b>	74,110	KGO-TV (A); KPIX (C,D); KRON-TV (N); KSAN-TV†	†162,190	<b>WEST PALM BEACH, Fla.</b>	73,470
WDBO-TV (A,C,D,N)		<b>SAN JUAN, P. R.</b>	††	WEAT-TV (A); WIRK-TV† (D,N); WJNO-TV (N)	†35,710
<b>PANAMA CITY, Fla.—34.1</b>	14,460	WAPA-TV (A,D,N); WKAQ-TV (C)		<b>WHEELING, W. Va.—71.9</b>	278,320
WJDM-TV (A,N)		<b>SAN LUIS OBISPO, Cal.—65.2</b>	95,320	WTRF-TV (A,N)	
<b>PARKERSBURG, W. Va.—37.7</b>	†29,670	KVEC-TV (A,D)		<b>WICHITA, Kansas</b>	209,090
WTAP-TV† (A,D)		<b>SANTA BARBARA, Cal.—67.5</b>	116,710	KAKE-TV (A); KEDD† (N)	†118,910
<b>PENSACOLA, Fla.</b>	84,770	KEY-T (A,C,D,N)		(See also Hutchinson)	
WEAR-TV (A); WPFA-TV†	††	<b>SAVANNAH, Ga.—47.7</b>	42,500	<b>WICHITA FALLS, Texas—66.1</b>	94,130
<b>PEORIA, Ill.—69.1</b>	†139,240	WTOC-TV (A,C,D,N)		KFDX-TV (A,N); KWFT-TV (C,D)	
WEEK-TV† (N); WTVH-TV† (A,C,D)		<b>SCHENECTADY-ALBANY-TROY, N. Y.</b>	420,150	<b>WILKES-BARRE-SCRANTON, Pa.—61.2</b>	†227,150
<b>PHILADELPHIA, Pa.—91.4</b>	1,722,070	WRGB (A,C,D,N); WROW-TV† (A,C)	†116,670	WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†	
WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)		<b>SCRANTON-WILKES-BARRE, Pa.—61.2</b>	†227,150	<b>WILMINGTON, Del.—91.0</b>	168,810
<b>PHOENIX, Ariz.—80.8</b>	118,210	WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)		WDEL-TV (D)	
KOOL-TV (A); KPHO-TV (C,D); KTVK (A); KVAR (D,N)		<b>SEATTLE-TACOMA, Wash.—74.6</b>	401,050	<b>WILMINGTON, N. C.—34.6</b>	58,680
<b>PINE BLUFF-LITTLE ROCK, Ark.—41.1</b>	102,340	KING-TV (A); KOMO-TV (N); KTNT-TV (C,D); KTVW		WMFD-TV (N)	
KATV (A,C,D); KARK-TV (N)		<b>SEDALIA, Mo.—58.6</b>	35,220	<b>WINSTON-SALEM, N. C.</b>	227,510
<b>PITTSBURG, Kansas—45.9</b>	85,330	KDRO-TV		WSJS-TV (N); WTOB-TV† (A,D)	†65,180
KOAM-TV (A,D,N)		<b>SHREVEPORT, La.—54.3</b>	70,100	<b>WORCESTER, Mass.—23.3</b>	†84,460
<b>PITTSBURGH, Pa.</b>	1,003,000	KSLA (A,C,D,N)		WWOR-TV† (A,D)	
KDKA-TV (A,C,D,N); WENS† (A,C)	†287,810	<b>SIoux CITY, Iowa—74.5</b>	138,640	<b>YAKIMA, Wash.—42.9</b>	†31,400
<b>PLATTSBURG, N. Y.—64.3</b>	83,330	KTIV (N); KVTv (A,C,D,N)		KIMA-TV† (A,C,D,N)	
WIRI (D)		<b>SIoux FALLS, S. D.—54.2</b>	110,890	<b>YORK, Pa.—67.1</b>	†85,150
<b>POLAND SPRING, Me.</b>	212,220	KELO-TV (A,D,N)		WNOW-TV† (D); WSBA-TV† (A)	
(Mt. Washington, N. H.) WMTW (A,C,D)		<b>SOUTH BEND-ELKHART, Ind.</b>	†143,860	<b>YOUNGSTOWN, Ohio—44.4</b>	†154,510
<b>PORTLAND-LEWISTON, Me.</b>	172,660	WSBT-TV† (C,D); WSJV-TV† (A,C,D,N)		WFMJ-TV† (N); WKBN-TV† (A,C,D)	
WCSH-TV (D,N); WGAN-TV (C); WLAM-TV† (A,C,D)	†25,630	<b>SPOKANE, Wash.</b>	120,140	<b>YUMA, Ariz.—64.0</b>	16,960
<b>PORTLAND, Ore.</b>	†††225,910	KHQ-TV (A,N); KREM-TV (A); KXLY-TV (C,D)		KIVA-TV (D)	
KOIN-TV (C); KPTV† (D,N)		<b>SPRINGFIELD, Ill.—51.1</b>	†57,790	<b>ZANESVILLE, Ohio—55.5</b>	†42,510
<b>PROVIDENCE, R. I.</b>	741,810	WICS† (A,D,N)		WHIZ-TV† (A,C,D,N)	
WJAR-TV (A,C,D,N); WNET† (A,D)	†46,240	<b>SPRINGFIELD-HOLYOKE, Mass.—71.3</b>	†151,370		
<b>PUEBLO-COLORADO SPRINGS,</b>		WWLP† (A,N); WHYN-TV† (C,D)		†† UHF circulation.	
Colo.—48.6	47,190	<b>SPRINGFIELD, Mo.—57.1</b>	81,250	†† Incomplete data.	
KCSJ-TV (N); KKTv (A,C,D); KRDO-TV (N)		KTTS-TV (C,D); KYTV (A,N)		††† VHF-UHF.	
<b>QUINCY, Ill.-HANNIBAL, Mo.—69.4</b>	121,310	<b>ST. EUBENVILLE, Ohio</b>	*395,940	* Does not include Pittsburgh, where station has sizable share of audience.	
WGEM-TV (A,N); KHQA-TV (C,D)		WSTV-TV (C)			
<b>RALEIGH, N. C.—41.5</b>	†90,640	<b>STOCKTON, Cal.</b>	1,091,360		
WNAO-TV† (A,C,D)		KOVR (D)	†133,880		
<b>READING, Pa.—31.6</b>	†150,230	(Includes San Francisco); KTVU† (N)			
WEEU-TV† (A,N); WHUM-TV† (C)		<b>SUPERIOR, Wis.-DULUTH, Minn.—54.5</b>	76,460		
<b>RENO, Nev.—73.9</b>	19,140	WDSM-TV (C); KDAL-TV (A,N)			
KZTV (A,C,D,N)		<b>SYRACUSE, N. Y.—87.6</b>	365,820		
<b>RICHMOND, Va.—75.3</b>	194,580	WHEN-TV (A,C,D); WSyr-TV (N)			
WTVR (C,N)		<b>TACOMA-SEATTLE, Wash.—74.6</b>	401,050		
<b>ROANOKE, Va.—56.4</b>	243,760	KTWV; KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)			
WSLS-TV (A,N)		<b>TAMPA-ST. PETERSBURG, Fla.</b>	134,140		
<b>ROCHESTER, Minn.—59.4</b>	92,780	WFLA-TV (N); WSUN-TV† (A,C,D)	†117,190		
KROC-TV (D,N)		<b>TEMPLE-WACO, Texas</b>	86,730		
<b>ROCHESTER, N. Y.—86.4</b>	281,920	KCEN-TV (N); KANG-TV† (A,C,D)	†44,030		
WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)		<b>TERRE HAUTE, Ind.—65.5</b>	165,240		
<b>ROCKFORD, Ill.</b>	243,740	WTHI-TV (A,C,D)			
WREX-TV (A,C); WTVO† (D,N)	†96,220	<b>TEXARKANA, Texas—50.6</b>	127,390		
<b>ROCK IS., Ill.-DAVENPORT, Ia.—76.5</b>	303,930	KCMC-TV (A,C,D)			
WHBF-TV (A,C,D); WOC-TV (N)		<b>TOLEDO, Ohio—87.6</b>	328,150		
<b>ROME, Ga.—61.5</b>	164,940	WSPD-TV (A,C,D,N)			
WROM-TV		<b>TOPEKA, Kansas—64.8</b>	122,020		
<b>ROSWELL, N. M.—44.5</b>	21,050	WIBW-TV (A,C,D)			
KSWs-TV (A,D,N)		<b>TRAVERSE CITY, Mich.—54.9</b>	26,750		
<b>SACRAMENTO, Cal.—42.7</b>	†122,040	WPBN-TV (N)			
KCCC-TV† (A,C,D,N)		<b>TUCSON, Ariz.—50.8</b>	36,120		
<b>SAGINAW-BAY CITY, Mich.</b>	208,840	KOPO-TV (C,D); KVOA-TV (A,N)			
WKNX-TV† (A,C,D); WNEM-TV (D,N)	†128,800	<b>TULARE-FRESNO, Cal.—63.5</b>	†133,730		
<b>ST. JOSEPH, Mo.—75.2</b>	108,510	KVVG† (D); KJEO-TV† (A); KMJ-TV† (C,N)			
KFEQ-TV (C,D)		<b>TULSA, Okla.—68.8</b>	236,180		
<b>ST. LOUIS, Mo.</b>	696,890	KOTV (A,C); KVOO-TV (N)			
KSD-TV (A,C,N); KTVI (A,C,D); KWK-TV (C)	†260,100	(See also Muskogee)			
<b>ST. PETERSBURG-TAMPA, Fla.</b>	134,140	<b>TYLER, Texas—39.7</b>	57,170		
WSUN-TV† (A,C,D); WFLA-TV (N)	†117,190	KLTV (A,C,D,N)			
<b>SALINAS-MONTEREY, Cal.—70.1</b>	100,940	<b>UTICA-ROME, N. Y.—80.3</b>	190,710		
KMBY-TV (A,C,D,N); KSBW-TV (A,C,D,N)		WKTV (A,C,D,N)			
<b>SALISBURY, Md.</b>	††	<b>VALLEY CITY, N. D.—41.6</b>	70,480		
WBOC-TV†		KXJB-TV (C,D)			
		(Includes Fargo)			
		<b>WACO-TEMPLE, Texas</b>	86,730		
		KANG-TV† (A,C,D); KCEN-TV (N)	†44,030		

#### MARCH OPENINGS: 7

Market	Station	Channel
Fairbanks, Alaska	KFAR-TV	(2)
Jackson, Tenn.	WDXI-TV	(7)
Lexington, Ky.	WLEX-TV	(18)
Phoenix, Ariz.	KTVK	(3)
Portland, Ore.	KLOR-TV	(12)
Providence, R. I.	WPRO-TV	(12)
Sacramento, Calif.	KBET-TV	(10)

#### APRIL TARGETS: 5

Market	Station	Channel
Baton Rouge, La.	WBRZ	(2)
Beaumont, Tex.	KFDM-TV	(6)
Tampa, Fla.	WTVT	(13)
Twin Falls, Ida.	KLIX-TV	(11)
Waco, Tex.	KWTX-TV	(10)



we feel like we swallowed the can

**47.3\***



**FAMOUS  
PLAYHOUSE**

That rating is for the important New Orleans market, where FAMOUS PLAYHOUSE did famously for Budweiser. Timely tip: it's one of summer's most reliable sales-builders in market after market. Over 200 four-star films.

\* Telepulse, Sept. 1954 — New Orleans

**NEW**



**PAUL HARTMAN  
PRIDE  
OF THE  
FAMILY**

A fun-filled new series whose net rating zoomed from 11.2 to 17.1 in short months for Armour & Co. newly available for local and regional sponsorship. 40 films in one of the finest situation comedies ever produced.

\* Nielsen, April 1954. Show too new for local ARB ratings.

**WIRE, PHONE OR WRITE  
NEAREST MCA-TV OFFICE  
FOR AUDITION PRINTS**

**BEVERLY HILLS: 9370 Santa Monica  
(Restview 6-2001)**

- |                                 |                       |
|---------------------------------|-----------------------|
| <b>ATLANTA</b>                  | <b>MINNEAPOLIS</b>    |
| <b>BOSTON</b>                   | <b>NEW ORLEANS</b>    |
| <b>BUFFALO</b>                  | <b>NEW YORK</b>       |
| <b>CHICAGO</b>                  | <b>PHILADELPHIA</b>   |
| <b>CINCINNATI</b>               | <b>PITTSBURGH</b>     |
| <b>CLEVELAND</b>                | <b>ROANOKE</b>        |
| <b>DALLAS</b>                   | <b>ST. LOUIS</b>      |
| <b>DETROIT</b>                  | <b>SALT LAKE CITY</b> |
| <b>HOUSTON</b>                  | <b>SAN FRANCISCO</b>  |
| <b>KANSAS CITY, MO.</b>         | <b>SEATTLE</b>        |
| <b>TORONTO • LONDON • PARIS</b> |                       |



# LOOK AT THESE TOP RATINGS FOR MCA-TV SHOWS!

And we've got a score more just like these—syndicated film hits that are snaring No. 1 ratings wherever played. For top ratings, *big-time stars, solid merchandising support*, you can't beat MCA-TV shows... because they're beating everything in sight!

**36.5\***

**HEART  
OF THE  
CITY**



Ces right to the heart of Pittsburgh (Pittsburgh's 7th biggest consumer market) with 5th highest rating of all non-network ½-hour film shows. The happy sponsors — Royal Bedding and Speidel Watchbands. 91 suspenseful dramas.

NARB, Oct. 1954 — Pittsburgh

**THERE'S AN MCA-TV SHOW FOR EVERY PRODUCT,  
EVERY MARKET, EVERY BUDGET ...**

**ABBOTT AND COSTELLO  
BIFF BAKER U.S.A.  
CITY DETECTIVE  
CURTAIN CALL  
FOLLOW THAT MAN  
GUY LOMBARDO, AND HIS  
ROYAL CANADIANS  
HOLLYWOOD OFF-BEAT  
I'M THE LAW  
MAN BEHIND THE BADGE  
MAYOR OF THE TOWN**

**PLAYHOUSE 1.5  
ROCKY JONES, SPACE RANGER  
ROYAL PLAYHOUSE  
AND COUNTERPOINT  
SOLDIERS OF FORTUNE  
TELESPORTS DIGEST  
THE WOLF  
TOUCHDOWN  
WATERFRONT  
WHERE WERE YOU?**

**MCA**

**TV**

*Film Syndication*

**AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS**

## "TV: More Results per \$"

Lively commercials in late-night movies score for Chicago sporting goods chain

By MORRIS H. MAGES, v.p., Mages Sporting Goods Co.

TELEVISION advertising can give you greater results per dollar spent than any other advertising medium, provided you are fortunate enough—or smart enough—to develop the right formula for your specific product.

That is the firm conviction of the Mages Sporting Goods Company, which has been spending a whopping proportion of its advertising dollars on television during the last four years and has had sensational growth during this time.

The Mages Company's history goes back to 1920, when Henry Mages—father of the four brothers who now operate the concern—was in the jobbing business, which included sporting-goods lines. He found that his best sporting-goods customers were his own sons. While this didn't ring up profits, it made for happier and healthier boys and led to his specializing in sporting goods.

In 1930, two of the brothers, Ben and Irving, each opened his own sporting-goods store, and five years later, my brother Sam and I opened another one. In 1947, the three were merged, and we began to roll. In that year our combined volume was less than \$1,000,000. Since then, these three stores have grown to eight, and our volume in 1954 was more than \$5,000,000.

Our growth, to be sure, is partly attributable to the fact that the average man has been getting more and more leisure time. But in addition, we are convinced it is due to the fact that via television we have been able to do a powerful job of selling sports to more and more people.

We have offered quality merchandise at prices the average man can afford. We have created complete outfits for sports like golf, bowling, fishing, and hunting that make it easy for a beginner to buy, on easy credit terms, all the equipment he needs to learn a participation sport. We push these "playtime accounts" on our television shows and have sold the motto "Play as you pay" so successfully that today we are the second largest exclusively sporting-goods retailers in the United States.

A few years ago the sporting-goods business was handled by a neighborhood-type store. We have taken it out of this "corner-candy-store" category. By being the first to offer a liberal customer credit plan in the sporting-goods field, as well as a greater selection of merchandise, we have made it big business.

To accomplish this we have used hard-hitting television copy. But at the same time we have always



▲ Jack Brickhouse and Morris Mages do commercials from set resembling store. Films of featured items in action add variety to descriptive plugs.

Having first-run features helps, says Morris Mages, "But our commercial formula is equally important, I believe." ▶



### MAGES' "MOMENT OF MADNESS"

"Mages' 'Moment of Madness' is probably our top selling device on television," says the author, "On each program, we offer one item at a ridiculously low price. The 'Moment of Madness' is accompanied by crazy Spike Jones music and a film montage of sports equipment.

"Items sold as 'Moment of Madness' merchandise have to be purchased in person at our stores. In this way we get thousands of customers to visit our stores, and many become regulars. One item, golf balls, which was offered at \$2 per dozen, sold more than 3,000 dozen by noon the day after the mention."



remembered that we are selling pleasure, and we have made our commercial messages homey and interesting. They are not "hit-'em-on-the-head, sock-'em" sell only. We sell the idea of getting out in the air and sunshine for a fuller, richer, healthier life. "Get out and play. Participate in a sport," we urge. It follows naturally that every golfer needs clubs and equipment, and every fisherman needs a rod and reel.

Mages has developed a flair for showmanship in promotion in the past five years that has resulted in sensational community interest and participation. The grand openings of our five new stores have been really phenomenal. When the Berwyn store opened last May, for example, nearly 75,000 people were checked into the store on opening day, although the town itself, a Chicago suburb, has a population of only 51,000.

We plug these store openings on television for three or four weeks before the event, and we time the opening days to coincide with our telecasts, so that we can do special television remotes from the stores. As a result of this, Mages is without doubt the best known name in sports equipment in the Midwest.

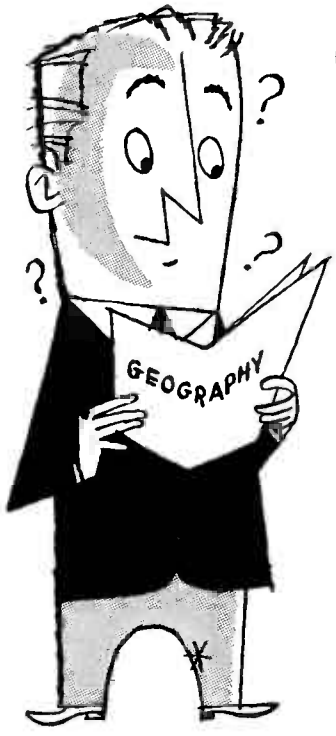
**Commercial time and formula important**

Mages has been concentrating its television advertising in two nighttime movie programs on Monday and Thursday evenings over WGN-TV. Full-length feature movies give us the commercial time we need (15 minutes) to help build continuing promotion for the stores and to sell the many kinds of merchandise we want to move. A brief opening plus two or three commercials are used. When you are selling a number of products offered at several different addresses, as well as explaining your store policies and the many special events we sponsor, you need this comparatively longer commercial time.

WGN-TV has established an unusually high viewership for its late movies, and our consistently high ratings at 10 p.m. are among the top local ones. Recent and first-run movies have a lot to do with this, but our commercial formula is equally important, I believe.

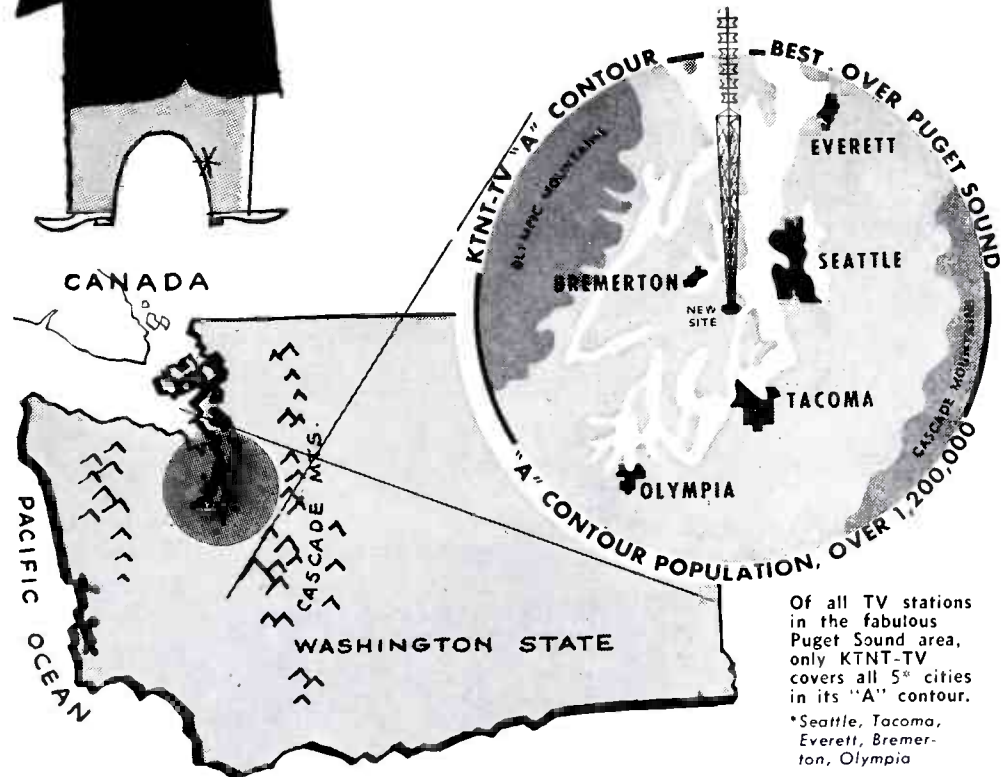
To keep our commercials interesting and to help build prestige, we use Jack Brickhouse, one of the nation's top sports announcers,

(continued on next page)



## are CLEVELAND and AKRON in WASHINGTON STATE?

Washington State is not trying to steal these two great cities from Ohio. Washington State has its own concentration of population, and that concentration lies within the "A" Contour boundaries of KTNT-TV, the CBS television station for Puget Sound. The population in this area equals the combined populations of Cleveland and Akron.



Of all TV stations in the fabulous Puget Sound area, only KTNT-TV covers all 5 cities in its "A" contour. \*Seattle, Tacoma, Everett, Bremerton, Olympia

More than half the population of Washington State is confined within a relatively small area bordering on Puget Sound. This area . . . the fabulous Puget Sound area . . . also accounts for more than half the state's spendable income. And the "A" Contour of KTNT-TV encompasses this rich area. KTNT-TV reaches over 1,200,000 people in its "A" Contour, plus 800,000 more living in the station's INFLUENCE AREA outside its "A" Contour. Average incomes in this area are greater than the national average, and the entire Puget Sound country is constantly growing.

In Washington State, advertise where the PEOPLE are . . . buy KTNT-TV.



**316,000 WATTS**  
Antenna Height  
1000 FT. ABOVE SEA LEVEL  
CBS Television for Puget Sound

Represented Nationally by Weed Television  
KTNT-TV, TACOMA 5, WASHINGTON

**"The Word Gets Around... Buy Puget Sound"**

**"TV: MORE RESULTS PER \$"**

(continued from preceding page)

to handle our announcements. While we have a substantial amount of time for each commercial, we don't use several minutes of straight sell. After an item has been shown live and described, we run a film clip showing the item in use. Then we go live again for another item, again followed by a film demonstration. So we break up our time with action shots, and viewer interest doesn't lag. Jack

and I appear before the camera and have a lot of fun, keeping our pitches friendly and homey, and talk about our products and special events.

To show how well this formula has worked, I might mention that one night a year ago, we got a bit mixed up on our cues. Jack said something, and I replied, "I'm witch you." The phrase seemed to catch on. We have used it a lot since, and it has been so popular that we had lapel buttons printed with the slogan "I'm Witch U." To

show how many viewers are "with us," I might say that we have distributed nearly 150,000 of the badges so far, and virtually all of these were requested.

Our commercials are not always confined to direct sell. Mages is always ready and willing to contribute part of its time in the interest of civic activities and charitable drives. Frequently we talk about our non-profit package tours to New York, every summer, when baseball fans are invited to go to see the White Sox play the New York Yankees. (Last summer, 340 White Sox boosters took the Mages trip to Yankee Stadium.)

Or we may tell about the trophy we give the police department. Or about the Mages Sports for Youth Club, which enrolled 5,000 boys in its first three months.

Our commercials have become part of the program, and yet they have proved over and over again their power to bring customers into our stores.

Television has made possible many tie-ins between our stores and bowling alleys, golf courses, baseball clubs, and other groups that like to join our TV promotions and help boost their own publicity programs.

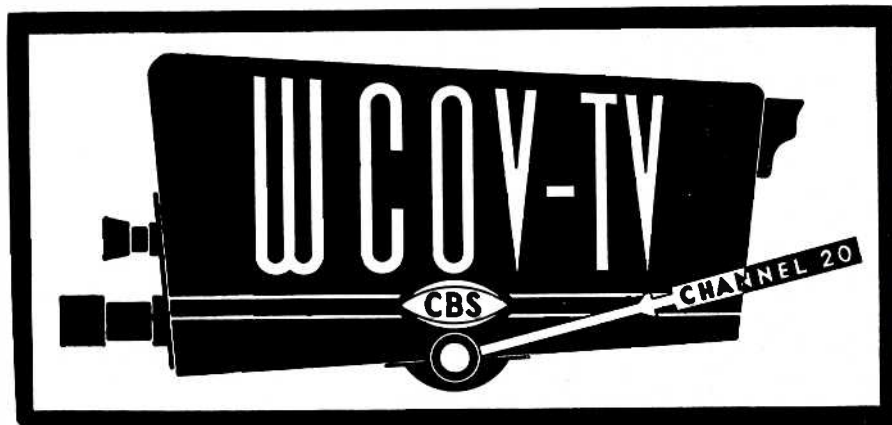
Our television shows help dramatize many of our selling techniques. For instance, many free extras are given when a product is offered. Such extras have helped us sell more bowling balls for the last seven years than any other dealer in the country.

**TV sparks store's expansion**

Television has necessitated Mages' growth, as well as making it possible. We could not afford TV if we did not have plenty of outlets to cover the entire metropolitan area that WGN-TV blankets. That is why we have expanded from three stores in 1952 to eight today.

Television has proved to us and to our agency, Malcom-Howard Advertising, that if the item is right, and the formula you use to sell it is right, you can get more results in television than in any other medium. That is why our account executive, Art Holland, who has dreamed up many of our best promotions (including the "Moment of Madness"), recommended that Mages spend a major portion of its advertising appropriation on television again this year.

**PULSE SAYS—  
IN MONTGOMERY,  
ALABAMA IT'S  
WCOV-TV  
BY A LANDSLIDE!**



**THE TELEPULSE MADE JAN. 24-30TH  
SHOWED:**

- ★ 47 OF TOP 50 ONCE A WEEK SHOWS ON WCOV-TV
- ★ ALL 15 OF TOP 15 ONCE A WEEK SHOWS ON WCOV-TV
- ★ ALL 10 OF TOP 10 MULTI-WEEK SHOWS ON WCOV-TV.

**63,170 SET COUNT**



**FILM COMMERCIALS FOR \$145**

(continued from page 51)

service in which the agency actually retains control as the producer. Ed Johnson, a former newspaper publisher with a 20-year agency background, has been turning out good-quality 60-second commercials, such as these for Interstate, at prices as low as \$145.

Obviously, these spots do not include all the tricks and devices of a \$5,000 live-action and animation commercial. They do, however, incorporate within the \$145 base fee such special effects as trucks, pans, fades, dissolves, wipes, and superimposures. They provide a surprisingly effective answer to the need for low-cost commercials by local and regional advertisers.

Johnson points out that his production procedures can be duplicated in almost every market in the country. Requirements are adequate equipment for stop-motion photography, technical experts, available laboratory services, and skillful treatment of basic visual materials (live-action or animation film clips, still photos, artwork, etc.).

**Campaign creates goodwill**

Ernest Hueter, advertising manager for Interstate Bakeries, says that the six Weber's Bread spots for San Luis Obispo achieved their double objective of creating widespread local interest and a close relationship between the salesman, the grocer, and the public. The TV films were tied in with sales meetings and with local newspaper displays, which included pictures of the drivers who appeared in the television spots. Hueter says that the campaign provided a "great boost" to the salesmen.

Since the San Luis Obispo campaign on KVEC-TV, Interstate has been using similar localized Johnson commercials to cover several other communities.

Most of the commercials filmed by Johnson are produced as local spots or are adaptations of other spots to fit into local situations. For example, a recent production job brought up to date and localized for the southern-California market eight General Electric vacuum cleaner spots for Gough Industries.

The soundtrack cost is such a variable factor that exact figures are difficult to determine. However, even using Screen Actors

Guild talent, this item can be kept under \$75 for voice, tape, and use of the recording studio. Johnson usually works from an agency-produced soundtrack because of the involved procedures in "policing" the use of the spots for the SAG payments for multiple use.

As an example of commercials aired in major markets, here is the production-cost breakdown for seven spots produced by Johnson under supervision of Ted Byron, production chief for the William W. Harvey, Inc., agency. The sponsor was Thrifty Drug Stores for Allen's Formula 25, a wide-selling vitamin product.

Harvey's bill to the drug chain (less agency commission) totalled \$1,814.75, an average of approximately \$260 each for the four 60-second and three 20-second films. Basic production charges—at the rate of \$145 for the 60-second films and \$99.50 for the 20-second ones—came to \$878.50. Announcer's fees totalled \$367.50. The remaining \$568.75 covered charges for recording, extra release prints, limited-animation sequences, and special artwork. This animation and artwork was provided by the producer at cost-plus.

The Allen's Formula spots included, in addition to special effects and voice narration, a musical soundtrack for lyrics and jingles created (from a public-domain tune) by the agency staff.

**Lure to low-budget advertisers**

Through a combination of skillful timebuying (see TELEVISION Magazine's February report on the Sunset Oil campaign placed by the Harvey agency) and careful application of low-cost techniques in spot production, new advertisers are coming into TV "off the bottom"—pulled in from the "budget fringe," where the basic decisions are determined by the costs of immediately effective campaigns.

Also, and equally as important, established regional users of television are extending their TV activities with low-cost operations fitted to individual market areas.

These are not cut-rate, bootleg deals which lower the quality of TV service to advertisers or the public. Actually, such low-budget promotions can help establish new businesses and aid in the expansion of those already in operation. Specifically important to the television industry, they can build up the stature of local TV throughout the entire country.

**WREX-TV**  
CHANNEL **13**  
ROCKFORD, ILLINOIS

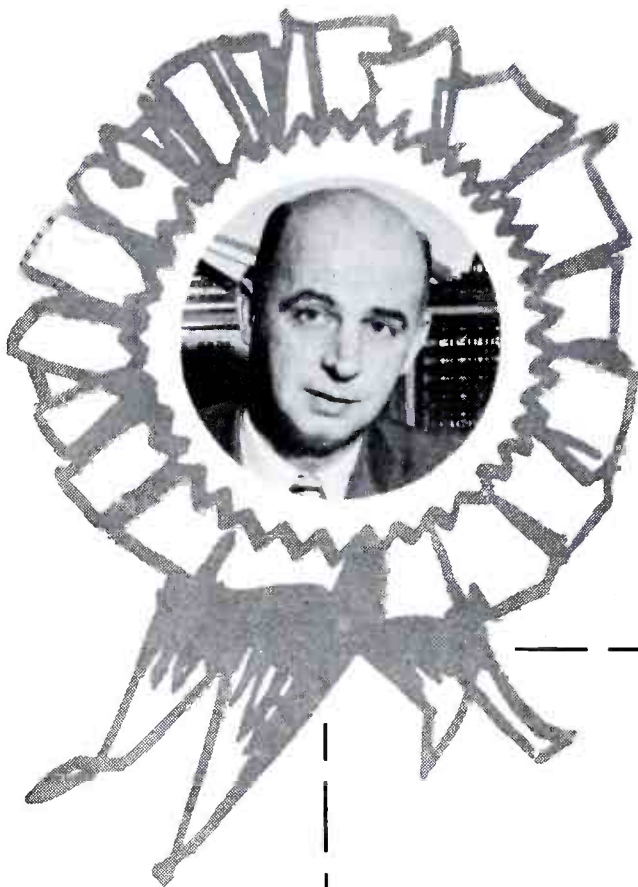
THE *only* STATION  
COVERING THE  
*Billion Dollar*  
ROCKFORD-MADISON  
AREA MARKET

OVER  
*1,000,000*  
PEOPLE IN THE  
FIRST *Big* MARKET  
WEST OF CHICAGO

WRITE FOR  
**WREX-TV**  
COVERAGE MAP  
Showing this tremendous  
*non-duplicated* CBS Coverage

**CBS - ABC NETWORK  
AFFILIATIONS**  
45,700 Watts E. R. P.  
represented by  
**H-R TELEVISION, INC.**

**WREX-TV**  
CHANNEL  
**13**  
ROCKFORD, ILLINOIS



John McSheehy, promotion mgr., Worcester's WWOR-TV, sold insurance and published his Mass. hometown paper before entering TV sales in 1953.

**THE CONTEST:** Key industry people entered sales letters about TELEVISION Magazine

**THE WINNER:** John S. McSheehy of WWOR-TV

**THE PRIZE:** 10 free days in Bermuda

**Here is the winning letter —**

Dear Mr. Jones:

The one thing **DIFFERENT** about your station, that we know about, is your set count.

We have gone to considerable expense to keep our Monthly Circulation Report up-to-date, unbiased, and factual. In view of our success in this unique editorial feature, over 90 per cent of all agencies, from Madison Avenue to Main Street, rely upon this information to assist them in arriving at a decision to buy, or not to buy, your station. There are other things **DIFFERENT** about your station that TELEVISION Magazine knows nothing about. Whatever sets your station apart from the rest . . . the individual **SELL** that is stamped all over your day-to-day operations; important factors that cause a timebuyer to make an "exception."

TELEVISION Magazine, having served the television industry since 1944, is well aware of the profound influence on a timebuyer of a television station's advertisement dramatically calling attention to its **POINTS OF DIFFERENCE**.

Whenever you accent your monthly circulation report set count, or extenuate it, with an advertisement in TELEVISION Magazine, you provide the timebuyer with all the rest of the information he is looking for. Then he knows your set count and your **SELL**.

And you're in business!

Cordially yours,



\*

As writer of the best sales letter entered in TELEVISION Magazine's contest for TV promotion, sales and management people, Mr. McSheehy, with his wife, will fly to Bermuda via Colonial Airlines' famous Skycruiser to spend ten days at the beautiful Castle Harbour Hotel, as guests of TELEVISION Magazine.







## SECOND PLACE

**Harold E. Anderson**

*General Manager, WDEF-TV, Chattanooga*

Former space salesman and farm columnist, Hap Anderson entered radio via newspaper work. He came to WDEF-TV after being an owner of KOLN-TV, Lincoln.

*Dear Mr. Jones:*

*How many half hours, or spot announcements for that matter, have you sold to another television station?*

*No, we're not being facetious. We're just trying to prove a point by saying that the most important place to tell your story is in the one trade magazine, exclusively TV, devoted to the facts the agency time buyer and advertising man needs, wants and seeks.*

*Give the time buyer, your best prospect, the advantage of the facts in your case by placing them in the same vehicle he uses as the ONE source for independent monthly circulation estimates—TELEVISION Magazine.*

*Strong statements? A check with your reps or with any of the key agencies will back them up.*

*Why has TELEVISION Magazine invested thousands of dollars to develop this single editorial feature? Because our Circulation Report is just one of the exclusives that insure readership among your best prospects. Another is our Audience Study, which correlates program viewing with brand awareness.*

*Use the magazine that supplies vital information about your market to the advertising man who buys. Tell your story, and tell it often, not to your fellow members in the NARTB and TvB, but to the prospect who can make you a profit.*

*When you buy TELEVISION Magazine you buy readership where it counts.*



## THIRD PLACE

**Theodore D. Mandelstam**

*Copy Chief, Henry J. Kaufman & Associates, Washington*

Once a department store buyer, Ted Mandelstam came to HJK in 1940. His campaigns for station clients are among the best in the field.

*Dear Mr. Jones:*

*Broadcasting ran a survey and came out number one. Sponsor did a survey and came out number one. Television Age had its own circulation audited and said it is number one. We just surveyed my mother-in-law and she says we are number one.*

*Surveys are wonderful things. Everyone comes out first.*

*That still leaves you with the question of which publication will get the best readership of your advertising.*

*We won't bore you with another survey. Just check your reps. Check the agencies you deal with.*

*Timebuyers at 90% of the major agencies will tell you that TELEVISION Magazine is a regular source of authenticated monthly receiver circulation and TV market data.*

*That's why more of your colleagues and competitors are advertising in TELEVISION Magazine. Our last four issues averaged 44% more advertising the same months of the previous year.*

*That's why you ought to find room in your budget for TELEVISION Magazine.*

*That's why you ought to phone Fritz Snyder right now—collect—to reserve space on a regular basis.*

*We're expanding the monthly Circulation Report. Space is available. It won't be, long.*

### ★ TELEVISION MAGAZINE THANKS THE MEN

#### WHO JUDGED THE CONTEST:

**Robert Hutton** *Promotion Manager, Edward Petry & Co., Inc.*

**David E. Partridge** *Advertising & Sales Promotion Manager, Westinghouse Broadcasting Co., Inc.*

**John M. Porter** *Manager of National Advertising & Promotion, National Broadcasting Co.*



## HONORABLE MENTION

Peter Zanphir

Sales Promotion Consultant, New York

To make your advertising really work, put it in a trade paper that helps it get good reading—by the right people.

Helping the ads is a task assigned to the editorial content of a book. And the way we do that job at TELEVISION Magazine is to load every issue with exclusive features that (1) help people buy TV better; and (2) sell TV more effectively to their clients and prospects.

Take our set circulation data. In Los Angeles, McCann-Erickson calls our material "essential information." So does Ayer, in New York. In Chicago at J. Walter Thompson, use of our figures is "official policy." Ted Bates says they are a "great aid." Lennen & Newell describes them as a "basic guide." Makes you pretty confident that buyers in those shops really use that material, doesn't it? And our files are bulging with similar comments from agencies all over the country.

In another area, our continuing studies of the TV audience are sirlain and spuds for people in the business. In one recent issue, for example, there was a report on beer and cigarettes, showing how TV pays off for specific brands. It's one of a series that's already 112 different products.

TELEVISION Magazine studies like these give our readers (TV buyers and sellers) the kind of information they have to have to do their job well. And they use it. Our mail room and switchboard operators can testify to that.

It's as simple as this: Because each issue is crammed with vital information, it's read thoroughly . . . referred to constantly. That kind of use gives your ad a better chance to be seen and read and acted on—by the very people you're trying to reach. That's why our last four issues averaged 44% more advertising than last year, to rack up the largest gains in the field.

And that's why your advertising deserves a full schedule in TELEVISION Magazine in 1955.



## HONORABLE MENTION

J. Wayne Poucher

Sales Manager, WCOS-TV, Columbia, S. C.

Would you like to sit on the desk of every time buyer each time an advertising campaign came up? Would you like to personally sell your station and your market on every single campaign? Impossible? Impractical? Maybe! The information you would give that time buyer is basically this:

1. Current receiver circulation and market data . . . exclusively in TELEVISION Magazine!
2. Continuing Study of cost per thousand . . . exclusively in TELEVISION Magazine!
3. Correlation of program viewing with brand use and awareness of commercials . . . original with TELEVISION Magazine!

But, you are not personally there every time. So, where does the time buyer get TV buying information?

1. From a publication exclusively furnishing current data on purchase factors . . . TELEVISION Magazine!
2. From a publication dedicated exclusively to the TV medium . . . TELEVISION Magazine!
3. From a publication furnishing the most complete and extensive information on program viewing, brand use and commercial awareness . . . TELEVISION Magazine!

Way back in 1944, TELEVISION Magazine was the first publication to get into the TV field. Because we've concentrated on developing the above exclusive features, we are still the number one reference source for advertisers, agencies and time buyers.

Proof? Everyone is first in a survey. We are too, but, the proof of the pudding is in the business you get. Check your rep. Check the agencies you deal with. On the desk of 90% of all major agency time buyers you will find . . . TELEVISION Magazine!

You, Mr. Station Manager, personally may not be able to sit on the desk of every time buyer . . . but your station's sales story will never be more than three feet away from the buyer-with-the-order when you advertise in . . . TELEVISION Magazine!

## HIGHLIGHTS FROM COMPETING LETTERS

W. F. Craig

Vice President, WLBC-TV, Muncie

"We have only one thing to sell you . . . readership! Your rep will tell you that time and time again, the buyer with whom he is talking will reach for the last issue of TELEVISION Magazine whenever a question of set count is being discussed."

Mary Ann Kelly

Ralph H. Jones Co., Cincinnati

"Too darn many trade magazines. I never get to read half the ones on my desk!" That's what most advertising men say.

"So our editorial strategy has been not only to give case histories and profiles, but also to develop exclusive features so essential to the TV buyer that TELEVISION Magazine is the one he must pick up and read.

"For example, the unique Continuing Study of the Audience, through 1,000 home interviews each month, attempts to correlate program viewing with brand use and awareness of commercials. This is the largest continuing survey of TV effectiveness ever undertaken by a publication!"

Muriel Jocz

NBC Spot Sales, San Francisco

"When a timebuyer reads TELEVISION Magazine, he's seeking facts; when he's seeking facts, he's ready to buy; and when he buys, you want your station to be on his list of markets."

Gene Godt

Director of Promotion,  
WCCO-TV, Minneapolis-St. Paul

"With original features like the Circulation Report and our Continuing Study of the Audience—read and used constantly by agency men from Madison Avenue to Main Street—TELEVISION Magazine guarantees something more important than circulation totals. That's readership of your advertising, by the people you want most to read it."

Jeffrey A. Abel

Radio Director, Henry J. Kaufman  
& Associates, Washington

"Through the years we have learned what the boys who spend the dough want. We've concentrated on giving the facts. We're still the number one reference book for advertisers and agencies alike because we've concentrated on developing exclusive features . . . the kind that give them information they need but can't get from any other publication. Just keep this one thing in mind. The number of people who read the book are more important to you than the number of people who receive copies. So when you want to reach the right people at the right time in the right place . . . TELEVISION Magazine is your BEST medium."



## THE WORD FROM WASHINGTON: "RELAX"

(continued from page 35)

it set up some ground rules, so that there will be a more definite understanding of its area of regulation and responsibility.

Even some broadcasters have come to feel that a little investigating never hurt anyone. There's been a bit too much power politics on the network level in affiliation deals, and the UHF situation remains muddled.

The house-cleaning that has taken place as a result of the investigations can be beneficial.

The FCC has started to move. Selective demixture, which should have taken place a long time ago, is finally under way.

CBS's extended-market plan to help the smaller stations, NBC's supplying a few of their programs without commercials, the rule-making on booster stations—these are some of the constructive developments that can be credited to the Washington activities.

A question that should be answered is, Were the hearings necessary or were they started because of headline seekers or because a Senator had a particular axe to

grind? An important Government official labels this gross oversimplification. Those who subscribe to this kind of thinking, he said, are not giving sufficient weight to the local pressures exerted on Congressmen and Senators. He cited the case of Senator Bricker.

When the Senator from Ohio started his investigation a year ago, the industry misjudged his motives, assuming that the principal one was his well-known anger over Ed Murrow's TV treatment of the so-called Bricker Amendment. Our source pointed out that while this might have been one factor in shaping Senator Bricker's opinion of the networks, a much more important factor was the considerable pressure put upon the Senator by a number of leading citizens of Dayton, Ohio, who were stockholders in the UHF station there.

It was the contention of these citizens that because they could not get a network affiliation, they could not stay in business. And in such a case, whose word would the Senator have been likely to take—a TV lobbyist's or his own constituents'? Remember, too that few Senators are familiar enough with the broadcasting business to ask

whether it is smart for a UHF station to go on the air when there are strong major-network-affiliated V's (two of them in Dayton) already operating in the market. Congressmen cannot be expected to be familiar with either the mechanics or the economics of the broadcasting business. Consequently, when they hear stories like the Dayton group's, they begin to feel that the networks have become too powerful.

The biggest cloud hovering over the industry, and one of major importance to such companies as NBC and CBS, is the pending study by the Senate Judiciary Committee, headed by Senator Kilgore. While possibly touching on some of the subjects explored by the Commerce Committee, this study basically is covering a different area. Its concern is whether there is monopoly or tendency toward monopoly among the companies who manufacture equipment, create programs, operate stations, and are in the film and station-representative businesses.

Despite the seriousness of these investigations, it's not expected that they will produce drastic changes in the industry.



## Here's Toledo

### headquarters for honest weight...

Whether you've lived in America, Canada or most any country overseas, chances are you've depended on Toledo, headquarters for scales. And in addition to the world-famous scale manufacturing, Toledo is listed among the leaders in 11 of the 19 industrial classifications!

Along with Toledo, WSPD-TV gives you maximum, 316,000 watt power for complete saturation of our 23 county, billion dollar market.

The Toledo area is sold on WSPD-TV—first in Northwestern Ohio.

# WSPD

**RADIO  
TELEVISION**  
TOLEDO, OHIO

Represented Nationally  
by KATZ

Storer Broadcasting Company

TOM PARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

**WHAT WILL YOUR RATING BE NEXT YEAR? (Part 2)**

(continued from page 45)

**Can you name a program you still view, but that you feel isn't as good as it used to be?**

**ARTHUR GODFREY**

*"He needs LaRosa."*

*"Godfrey's too conceited. He insults people for mistakes."*

*"He picks on too many people, particularly the stagehands."*

*"Can't hardly stand him anymore."*

*"Too much Godfrey. He talks too much about his horses."*

**CAESAR'S HOUR**

*"The old SHOW OF SHOWS was better with both Imogene and Sid together."*

*"Terrible. He was far better with Coca."*

*"Just doesn't click. I liked the old sketches better."*

**IMOGENE COCA**

*"Coca is no good without Caesar."*

**DRAGNET**

*"Any program on for that length of time is bound to get tiresome."*

**I LOVE LUCY**

*"I think they're running all their old pictures."*

*"Once they were very funny, but I really think they have slipped."*

**JACKIE GLEASON**

*"Not as hilarious as he once was."*

**ED SULLIVAN**

*"He introduces so many people he annoys me."*

---

**Can you name a program that you really like, but don't get to see very often?**

**PERSON TO PERSON**

*"Friday night is the family's night out."*

*"It's on too late for our household."*

**MEDIC**

*"Why don't they switch it to another time?"*

*"I'm so used to watching LUCY, the evening wouldn't be complete without her."*

**JACKIE GLEASON**

*"I'm always out when Jackie's on."*

*"Saturday night is my only night for stepping out."*

**ARTHUR GODFREY**

*"The kids want to see DISNEYLAND."*

**BOXING**

*"My wife drags me out shopping."*

*"My wife won't watch them. I have to go to a bar to see them."*

**VOICE OF FIRESTONE**

*"My wife doesn't like it."*

**RED SKELTON**

*"My husband likes Sheen."*

**GEORGE GOBEL**

*"I go out Saturdays."*

**FIRESIDE THEATRE**

*"It's Mah Jongg night."*

**TONIGHT**

*"I can't stay up all night to watch Steve Allen."*

**WHAT'S MY LINE?**

*"I like to get to bed early."*

**LUX VIDEO THEATRE**

*"I fall asleep waiting for it."*

---

**Can you name a program that you really like, that you go out of your way to see?**

**BISHOP SHEEN**

*"He has a delightful sense of humor."*

*"So wonderful the way he gets his ideas across. He talks sense."*

**RAMAR OF THE JUNGLE**

*"I like the way the doctor fixes the natives."*

**DISNEYLAND**

*"You know, those are real life films he shows."*

**GARRY MOORE**

*"He's a very plain person whom I enjoy watching."*

**THIS IS YOUR LIFE**

*"So interesting. I laugh and cry with them."*

**TOAST OF THE TOWN**

*"Sullivan knows how to pick his talent."*

**STRIKE IT RICH**

*"I enjoy hearing other people's troubles. It makes mine seem less."*

**OZZIE AND HARRIET**

*"Swell family—lots of chuckles."*

**GROUCHO MARX**

*"I like his face."*

**PERSON TO PERSON**

*"I feel as if I'm actually meeting the people."*



## TV FILM—ECONOMICS VS. CREATIVITY

(continued from page 39)

In essence, a good product in variances of exposure could last indefinitely. Hollywood used to have the rule of thumb that movies should be re-released in seven-year cycles. In TV, it's probably closer to a cycle of three years. With the tremendous volume of entertainment pouring into viewers' living rooms, a TV dialer necessarily develops a shorter memory, and he's more apt to forget a good slice of what he's seen.

There is one misunderstanding that should be cleared up. That is the impression that low-budget shows must look like low-budget shows. Independent productions of such costly ventures as the *Eddie Cantor Show* and our own *Star and the Story* are sound business investments. But as yet untouched is the \$15,000 show, which should be a great \$15,000 show. It's up to us to dig up all the ingenuity we've got to produce such a high-class, low-budget program.

If it is accepted that variety is the spice of life, then we can presume that the proper sprinkling of color will be the seasoning of television

fare. Color already has caused considerable hysteria, so before we all turn red in the face and empty our pocketbooks, let's wait for the proper timing. When the local pub proprietor and your cab driver can chat about the color they saw last night, then, and only then, should we consider color filming as a definite plan. It's rewarding to be a successful pioneer, but tragic to be a clay pigeon.

### Where does it leave the film man?

In a fast-moving world, memories are short, but if one should take the time to recollect, he would admit that many of those who carried the torch for television back in '47 and '48 are now asking for a light. History has a faculty for repeating itself. Certainly not all shows will be in color. Certain types of entertainment will suffer, rather than be enhanced, by the use of color. Another factor to consider is the cost.

The independent producer must weigh and balance many problems. From all practical estimates, the film budget of, say, a \$30,000 program must be shackled with an increase of at least 25% to 30%. It

is common knowledge among film makers that the essential cost is not in the film stock, but in the preparation. The added time color consumes—in the care of lighting, construction of proper sets, and finally in the lab—is a grave consideration.

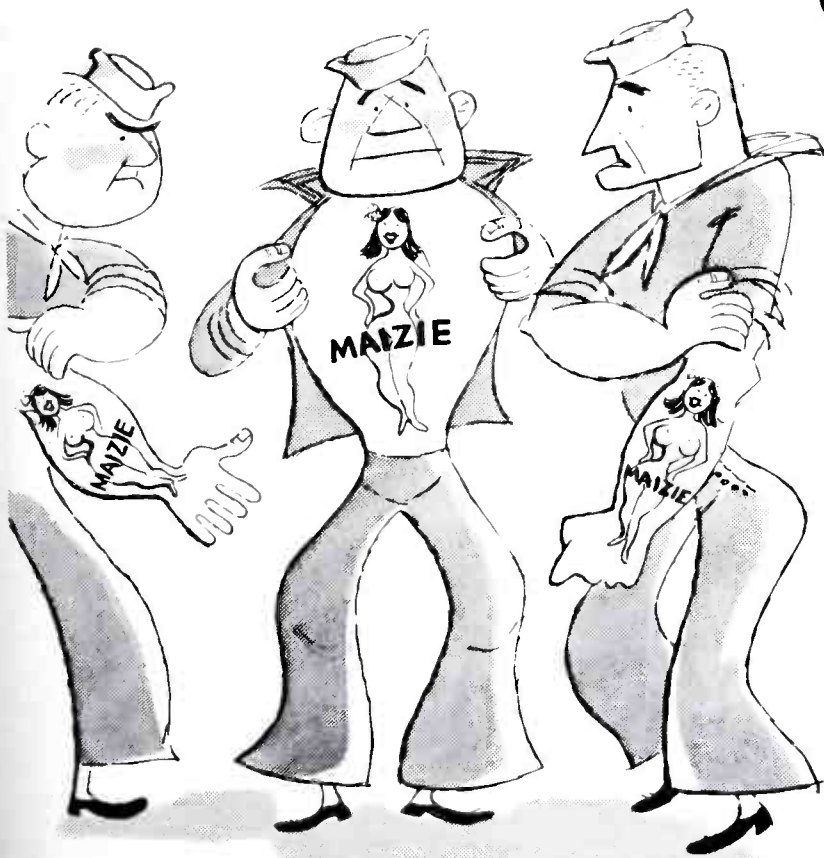
Even so, the TV film producer will have his share of color product, for the primary reason that the majority of commercials will be on film. Thus, in order to get an even quality, it will be quite natural to film the entire show.

This can also be a hazard. In the past, many advertising agencies have developed and produced their commercials separately from the dramatic portions of their shows. There has always been a problem of proper projection of programs, and in too-frequent instances, the variance in lighting has affected the over-all exposure of the film. This variance will be more pronounced in the transfer to color film, and therefore it becomes more apparent and vital that the same production crew handle the complete film—commercials and all.

I shall now remove my dark glasses.

## "UBIQUITOUS"

*is a ten dollar word*



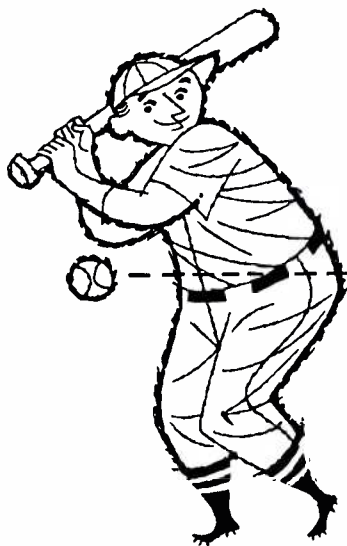
"Ubiquitous" means being everywhere at once; and we're using it to remind you that we cover all aspects of film processing. We offer better and larger film storage facilities; finer processing of 16MM TV prints, both color and black and white; machinery to handle all the latest film widths and techniques; and a technical consultation service always ready to serve your needs. Since the days of the "flickers" we've offered the best and the most in film service. And that service is ubiquitous, because from raw stock to canned reels we're ready with men, machines, and ideas every step of the way.



### CONSOLIDATED FILM INDUSTRIES

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

A DIVISION OF REPUBLIC PICTURES CORP.



# KSAN-TV

**SAN FRANCISCO's 450,000 watt TV Sports Station, pitches  
Pacific Coast League Baseball right at 4 million Northern  
California Sports Fans!**

Now, KSAN-TV's sports dedicated audience will be viewing 103 *exclusive live telecasts* of PCL baseball games—4 nights a week!

KSAN-TV has grown up in a hurry! In the spring of 1954, after only three months of operation, KSAN-TV's baseball telecasts earned a Telepulse rating of 3.0. A rating gained with only 10 percent penetration (95,000 TV sets) and 20,000 watts of power. By baseball time, 1955, KSAN-TV will have grown to a penetration potential of 40 percent—400,000 TV sets! AND KSAN-TV's power will have increased to 450,000 watts! Thus, KSAN-TV's set potential has increased more than 4 times, and the power stepped up more than 23 times in little less than a year! Based on these facts, even conservative survey experts predict a KSAN-TV baseball rating in excess of 9.0. Confidentially, we agree with them!

But, even with a 5 Telepulse rating, KSAN-TV will deliver this audience of sports enthusiasts at a cost of only \$1.14 per thousand TV homes.

Today, KSAN-TV's exclusive live baseball promises big profit results. Six months of PCL baseball... plus 450,000 watts... add up to the best buy on the Pacific Coast! At press time partial sponsorship, spot adjacencies and pre-game programming were available!

**For FULL FACTS AND INFORMATION—phone or wire collect, KSAN-TV**

National Representative: Stars National

Bernie Howard  
400 Madison Avenue  
New York, New York

Phil Elsbury and Kim Peterson  
35 E. Wacker Drive  
Chicago, Illinois

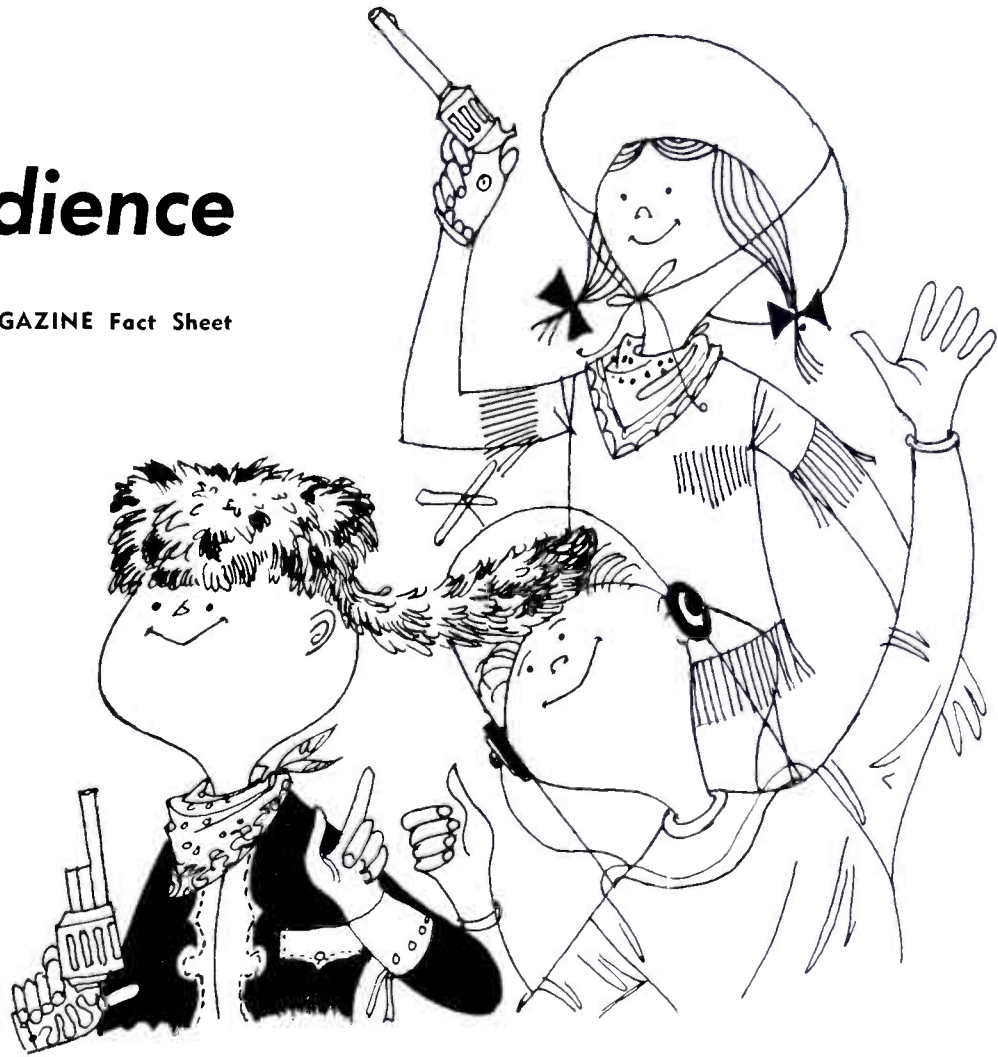
Mo Kimball  
2550 Beverly Boulevard  
Los Angeles, California

Studios and Offices: 1355 Market Street — San Francisco MArket 1-8171



# The Child Audience

A TELEVISION MAGAZINE Fact Sheet



**T**HIS year, advertisers in many product categories are rediscovering the juvenile TV audience as a profitable avenue to the pocketbooks of America's parents. Youngsters have been proved to exercise tremendous influence in the purchase of many household and food items (for further evidence, see the Brand Study coming up in the May issue of TELEVISION Magazine)—and the programs designed to

reach them generally are low in cost. These factors will continue to bring more advertisers into the race for the moppets' favor.

This Fact Sheet brings together information about several aspects of the child audience—the amount of viewing done by various age and school-grade groups; program preferences expressed by pupils; presence of youngsters in TV families.

## YOUNGER CHILDREN MEAN MORE DAYTIME VIEWING

Family Composition of Daytime-Viewing and Non-Daytime-Viewing Families

	Total Homes	TV Homes	Non-TV Homes	Day-time-Viewing Homes	Non-Day-time-Viewing Homes
Have children under 18 years	55%	59.8%	48.2%	64.3%	49.0%
Do not have children under 18 years	45	40.2	51.8	35.7	51.0
Have children:					
6 years & under	33.8	36.0	30.7	41.0	28.9
7-11 years	26.1	28.7	22.6	30.2	23.8
12-17 years	23.3	25.0	21.1	25.6	22.3

Source: "Television's Daytime Profile" W. R. Simmons & Associates, for NBC, 1954.

## 9-13 AGE GROUP VIEWS MOST

Hours of Viewing and Program Preferences (Franklin County, Ohio)

Age	Total Viewing Hours	School-day Viewing Hours (per day)	Saturday Viewing Hours	Sunday Viewing Hours	Preferences
5-7	18:32	2:20	3:16	3:36	Children's programs; circus.
9-13	23:05	2:56	4:00	4:25	Cowboy; family comedy; family drama; space programs.
15-18	15:11	1:57	2:26	3:00	Comedy; personality; variety; vocalists; space and news programs.

Source: Television Sub-Committee, Division on Cultural Development, for White House Conference, 1952.

# Fact Sheet — The Child Audience

## PUPILS OUTVIEW TEACHERS

	Percent TV Ownership			Weekly Time Spent At TV		
	Among Pupils	Among Teachers	Elementary Pupils	High-school Pupils	Parents	Teachers
1950	43%	No data	21 hours	No data	24 hours	No data
1951	68	25%	19 "	"	20 "	9 hours
1952	88	48	23 "	"	No data	No data
1953	92	62	23 "	17 hours	19 hours	12 hours
1954	96	83	21.5 "	14 "	16.5 "	11.5 "

Source: "Fifth Annual Study of Television," Professor Paul Witty, Northwestern University, 1954

## FAMILIES WITH KIDS VIEW MORE

Hours per Week of Family Viewing

Household Size	Sign-on to Noon	Noon to 6 p.m.	6 p.m. to Sign-off	Total Hours
1 or 2 adults	2.7 hours	5.9 hours	20.3 hours	28.9 hours
3 or more adults	2.9	7.1	23.1	33.1
Adults plus children 6 years and older	3.7	9.4	23.2	36.3
Adults plus children under 6 years	5.7	12.1	24.2	42.0

Source: American Research Bureau, Inc., 1954

## NUMBER OF CHILDREN IN TV FAMILIES INCREASING

Composition of TV-Owning and Non-TV-Owning Families (New Brunswick, N. J.)

		Children per family	
		Age 10-18	Age Under 10
TV OWNERS	1948	2.89	0.42
	1949	2.74	0.36
	1950	2.67	0.39
	1951	2.58	0.38
	1952	2.54	0.38
NON-OWNERS	1953	2.42	0.43
	1953	2.15	0.20

Source: "Videotown," Cunningham and Walsh

## GIRLS DO MORE VIEWING THAN BOYS

Average Hours of Viewing by School Grade

	Grades 1-6		Grades 7-9		Grades 10-12	
	Boys	Girls	Boys	Girls	Boys	Girls
Mon.-Fri.	10.37 hrs.	12.03 hrs.	16.28 hrs.	15.07 hrs.	12.24 hrs.	12.36 hrs.
Saturday	3.29	3.19	3.32	3.27	2.29	2.51
Sunday	3.27	3.34	3.42	3.32	3.11	3.15
Total Weekly	17.33	18.56	23.42	22.06	18.04	18.42

Source: "Television and Youth," NARTB, 1954

## CHILDREN ARE HEAVY DAYTIME VIEWERS

Percentage of Children in the Daytime Audience

7-8 a.m.	15.0%	11 a.m.-Noon	25.4%	3-4 p.m.	24.8%
8-9 a.m.	22.2	Noon-1 p.m.	26.7	4-5 p.m.	39.6
9-10 a.m.	32.2	1-2 p.m.	23.0	5-6 p.m.	51.1
10-11 a.m.	34.5	2-3 p.m.	22.9		

Source: Pulse, October, 1954 (average for 30 markets)

## CHILDREN LIKE ADULT SHOWS BEST

Programs Named as "Favorites," 1951-1954

### ELEMENTARY PUPILS

1951	1952	1953	1954
1. Crusader Rabbit	1. I Love Lucy	1. I Love Lucy	1. I Love Lucy
2. Hopalong Cassidy and Wild Bill Hickok	2. My Friend Irma	2. Superman	2. Dragnet
3. Howdy Doody	3. Roy Rogers	3. Red Buttons	3. My Little Margie
4. Uncle Mistletoe	4. Red Skelton	4. Dragnet	4. Roy Rogers
5. Lone Ranger	5. Tom Corbett	5. Roy Rogers	5. Topper

### SECONDARY PUPILS

1951	1952	1953	1954
1. Sports	1. I Love Lucy	1. I Love Lucy	1. I Love Lucy
2. Milton Berle	2. Red Skelton	2. Dragnet	2. Dragnet
3. Toast of the Town	3. Sports	3. Colgate Comedy Hour	3. I Led Three Lives
4. Arthur Godfrey	4. Colgate Comedy Hour	4. Arthur Godfrey	4. This Is Your Life
5. Fred Waring	5. What's My Line?	5. Red Buttons	5. Colgate Comedy Hour

Source: 1951-53 data, "School and Society," May 15, 1954; 1954 data, "Fifth Annual Study of Television," Professor Paul Witty, Northwestern University, 1954



**WHBF**  
CBS FOR THE QUAD-CITIES

**"Your Best Buy  
Since 1925"**

As one of the nation's pioneer stations, WHBF radio has for 30 years progressed with the desires of its growing audience —WHBF-TV since 1950. Both offer you the experience, power, popularity and audience for successful selling in the prosperous Quad-City market.

Les Johnson, V.P. and Gen. Mgr.



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

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

**CAPTIVE\***

To

**KGVO-TV**

MISSOULA, MONTANA

\*Because of its unique geographical location, only KGVO-TV . . . and we mean ONLY . . . airs an acceptable signal into this stable area having more than \$133,900,000.00 retail sales. Diversified economy including agriculture, lumbering, manufacturing, University and government workers makes these 9 counties an

**IDEAL AREA TO TEST YOUR SPOTS' "SELL"-ABILITY**



**WFMY-TV'S NEW PLANT**

(continued from page 59)

ety of camera shots, impossible without the high ceiling and resulting catwalk.

The smaller studio was designed basically to take care of our permanent kitchen unit for our afternoon show, *What's Cooking Today?* With considerable time necessary for food preparation, and the possibility of food odors, a separate studio is obviously preferable. The studio also was designed to allow back-to-back shows to rehearse without interfering with programs on the air. Studio Two is 30 by 40 feet and, like the main studio, has a 22-foot ceiling, with the same type of catwalks.

Our two control rooms are back to back in between the two studios. The director has complete control of everything on the show. Even the lighting panel, controlling the 140 floodlights and spotlights, is just a few feet from the director's control board.

There are 68 rooms in our new air-conditioned million-dollar TV home. All but five are on the main floor. Each office has been placed for ease of communication. For example, the art department is between the two departments that have the most contact with it: continuity and promotion.

Some of the rooms at WFMY-TV's new home serve as needed accommodations for the staff of 70. Being two-and-a-half miles from the downtown Greensboro area, we provide a lunchroom in the building for the convenience of personnel and visitors. We also have first-aid and rest rooms.

What was the basic motivation for our expansion? We had complete confidence in the future of the rich Piedmont area of North Carolina. We knew that our coverage area was growing fast. New industries were opening up. The population was increasing far faster than the national average. Payrolls were climbing rapidly. They still are and the area has become more important than ever for national advertisers and for local businesses, too. We're preparing to expand our 17½ hours of weekly local studio shows. Now we have the facilities. Now we're using more local talent from our coverage area and intend to use even more. This new home of WFMY-TV will go a long way toward fulfilling an obligation to give more viewers "the best in view" on Channel 2.

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4

**Give Your  
Products**

**POWER**

**POWER**

**100 KW**

**in the \$1,370,306.000  
Georgia-Alabama market**

**NOW—Channel 4, Columbus, Georgia, delivers a television audience of 145,600 homes in a bigger area . . . 1,307,800 population with effective buying power of \$801,203,000. Put this POWER behind YOUR products for greater sales.**

Sources: Sales Management, Consumer Markets, RETMA, Area Telepulse Nov. '54



**4**

**WRBL-TV**

Columbus, Georgia

Call Geo. Hollingbery Co.

4 • 4 • 4 • 4 • 4 • 4 • 4 • 4

**NOW!**

Buy  
the

**PLUS**

*Station*

WWOR-TV, CHANNEL 14, WORCESTER, MASSACHUSETTS, now delivers in excess of 96,000 Worcester Area TV homes, and latest Pulse figures prove viewership impact! But when you buy WWOR-TV you receive—as a bonus—many special sales **EXTRAS** that keep your product on the move. It's part of the **PLUS POLICY** of WWOR-TV that produces dynamic sales results. You get a large, loyal TV audience in the nation's 32nd market . . .

**PLUS**



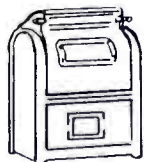
**CONCENTRATED  
NEWSPAPER  
ADVERTISING**

**PLUS**



**HEAVY ON  
THE-AIR  
PROMOTION**

**PLUS**



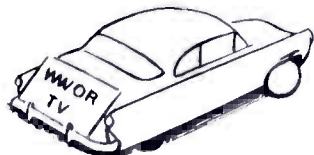
**FORCEFUL  
DIRECT MAIL  
PROMOTION**

**PLUS**



**POINT OF PURCHASE  
IN STORE DISPLAYS**

**PLUS**



**TAXIPOSTERS  
BILL BOARDS  
WINDOW STREAMERS**

Make us prove today how WWOR-TV can sell your product in Central New England! Write for booklet, "WWOR-TV'S PLUS POLICY"

**WWOR  
TV'S  
PLUS  
POLICY**

SEE PAUL H. RAYMER CO.

**WWOR-TV**

1ST STATION IN NEW ENGLAND'S NO. 3 MARKET  
A B C — DUMONT

TELEVISION  
MAGAZINE

**PROPS AND  
PREMIUMS**

A REPORT ON PRODUCTION,  
SALES AND PROMOTION AIDS

By Tad Reeves

A premium with follow-through for your kid show is an assortment of packaged amusements for 3-8 year olds. It's loaded with 30 sheets of bright-colored gummed paper, a pattern sheet with general and holiday designs, gummed alphabet sheet, poster cards, and a pair of plastic safety scissors. Enough creative materials to keep children busy for hours and packed in a heavy-duty gaily decorated envelope that keeps pieces corralled when not in use. The package has adult uses, too—for decorations, club posters, greeting cards, and favors.

The whole unit is easily mailed in a standard 10" x 15" manilla envelope. Priced on the retail market at \$1, your cost starts at 50% discount in lots of 100.



**Inflation pays off** with this novel premium combination: a pump with 36 excellent-quality balloons in assorted shapes, sizes, and colors. An amazingly simple but ingenious mechanism, the pump, equipped with check valve, takes the huff and puff out of balloon blowing. Six-and-a-half inches high and 3" in diameter, it makes its own container for balloons when not in use. Price of the pump alone is 25¢, and balloons with your own design may be had for \$15 per M and up, depending on size. Plain balloons may be had for as little at \$1.32 per gross.

The same manufacturer offers balloons for special promotions—balloons of unusual shapes with feet, bells, and other gimmicks; roaring, soaring rocket balloons; and balloon batons. Catalog and price sheets available on request.

A new **do-it-all** plastic adhesive sticks to glass, wood, paper, cloth, metal—any surface that's clean and dry. It replaces thumb tacks, staples, and sticky tape for putting up decorations, signs, and lightweight prop pieces on sets and on-camera product displays. Just pull off a chunk of the plastic, "work" it like taffy, and press into place. When striking sets or displays, roll off the plastic adhesive and it's ready to use again and again. Never dries out, never affected by temperature.

For film work, besides being used for mounting, it completely removes dust, finger marks, and smudges from film, holds corners of paper firmly for making borderless enlargements, secures small objects for table-top photography, helps in making unique movie titles.

Premium idea: A specially-packaged size of this pliable plastic adhesive, with directions for 19 ways to use, is a creative playtime giveaway on a kid show.



# portrait of a market



## FIVE O'CLOCK RUSH

... thousands of workers going home from jobs in 26 cities of more than 10,000 population throughout WRGB's television coverage area, including . . .



ALBANY, Capital of New York State. As a center of government, education and commerce, it is a vital part of the WRGB market area that covers 30 counties of New York, Vermont, Massachusetts and Connecticut . . . more than 419,000 television families.

# WRGB

A General Electric Station

★ ★ ★

Represented Nationally By



Television Magazine • April 1955

A premium to pitch—and catch the enthusiasm of baseball fans from sandlots to the bleachers is a baseball handbook. It contains all schedules for the major-league teams plus eight leading minor leagues.

There are complete records on all major league players, prices and park seating locations, pennants, World Series, All-Star games and teams, batting and home run champions, leading pitchers, Hall of Famers, TV and radio facts, and other exclusive records and features. From April to October, here's a premium that'll be wanted and get active use.

One hundred copies cost \$13.25; 500, \$56.25; 1,000, \$92.50; 5,000, \$390.00. Imprinting on front and back covers (minimum order of 200 required) at a small additional charge. Mailing's no problem; the handbook will fit in your regular #10 business envelope.

Pinpoint the highs and lows for your weather show on the new aero plastic three-dimensional relief map made by one of the nation's top aeronautical services. Here's U. S. physiography molded in tough, sturdy Vinylite, 64" x 40", and printed in 11 vivid colors to emphasize relief features for your viewing audience.

Weighing only 2¼ pounds, it's self-framed with four brass grommets for hanging. Tough enough to take the rigors of any prop department, it requires little or no



trouble to keep clean. A damp cloth wipes off all dust, fingerprints, and dirt. Cost: \$45.00. Mounted on metal, this 3-D map will take your magnetic weather symbols and present a far more graphic picture on your weather show.

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

# LOOKING FOR A WAY TO REACH RICH DECATUR LAND?



Your answer is

WTVP - CHANNEL 17 in Decatur, Ill., where the set conversion is an amazing

## 100%

With this conversion figure it means WTVP is the right way to sell your product to the






**262,624**  
FAMILIES  
IN RICH DECATUR  
LAND.

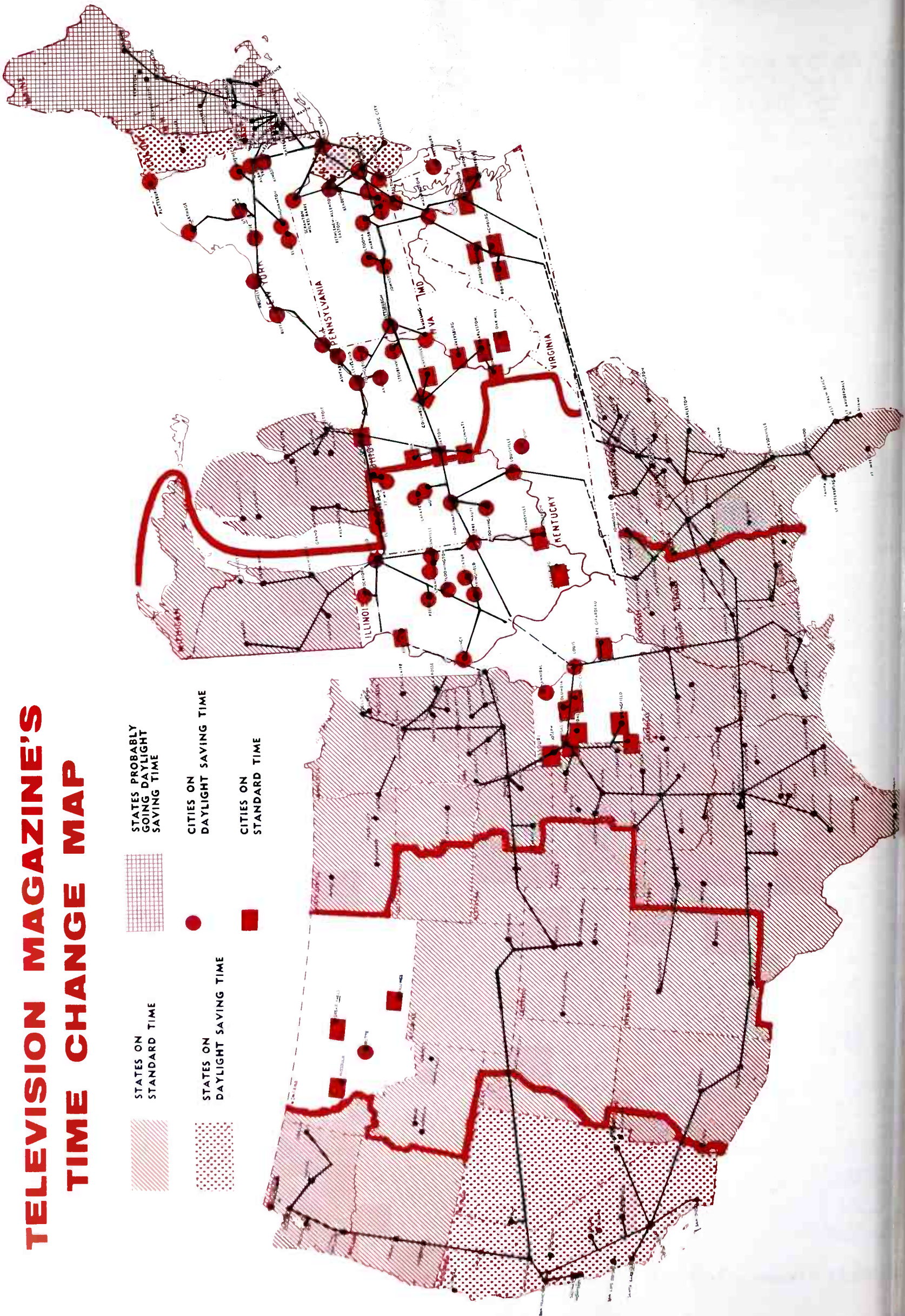
ABC  
DUMONT  
**WTVP**  
CHANNEL 17  
DECATUR  
ILLINOIS

THE  
BOLLING  
COMPANY



# TELEVISION MAGAZINE'S TIME CHANGE MAP

-  STATES ON STANDARD TIME
-  STATES ON DAYLIGHT SAVING TIME
-  STATES PROBABLY GOING DAYLIGHT SAVING TIME
-  CITIES ON DAYLIGHT SAVING TIME
-  CITIES ON STANDARD TIME





# Who's Going Daylight?

DAYLIGHT SAVING TIME begins on Sunday, April 24. In most sections, it ends on Sunday, September 24, but by press time, three areas—New York State, New Jersey, and Vermont—had definitely decided to extend it until the end of October.

Both the map on the facing page and the table below show which TV markets and states are committed to Daylight and which ones at press time seemed likely to adopt it.

The listings show the number of hours that the various areas will run behind New York time (EDT) during the summer.

KEY: **EDT**—Eastern Daylight Time; **EST**—Eastern Standard Time; **CDT**—Central Daylight Time; **CST**—Central Standard Time; **MDT**—Mountain Daylight Time; **MST**—Mountain Standard Time; **PDT**—Pacific Daylight Time; **PST**—Pacific Standard Time.

	Time zone	Hours behind N.Y. time		Time zone	Hours behind N.Y. time		Time zone	Hours behind N.Y. time
Alabama	CST	2	Maryland (DST optional)			Lancaster	EDT	0
Arizona	MST & PST	3 & 4	Baltimore	EDT	0	Philadelphia	EDT	0
Phoenix	MST	3	Salisbury	EDT	0	Pittsburgh	EDT	0
Tucson	MST	3	Massachusetts	Probably EDT	0	Reading	EDT	0
Yuma	MST	3	Michigan	EST & CST	1 & 2	Scranton	EDT	0
Arkansas	CST	2	Ann Arbor	EST	1	Wilkes-Barre	EDT	0
California	PDT	3	Bay City	EST	1	York	EDT	0
Colorado	MST	3	Cadillac	EST	1	Rhode Island	Probably EDT	0
Connecticut	Probably EDT	0	Detroit	EST	1	South Carolina	EST	1
Delaware (DST optional)			Grand Rapids	EST	1	South Dakota	CST & MST	2 & 3
Wilmington	EDT	0	Kalamazoo	EST	1	Sioux Falls	CST	2
District of Columbia	EDT	0	Lansing	EST	1	Tennessee	EST & CST	1 & 2
Florida	EST & CST	1 & 2	Saginaw	EST	1	Chattanooga	EST	1
Ft. Lauderdale	EST	1	Traverse City	EST	1	Jackson	CST	2
Ft. Myers	EST	1	Minnesota	CST	2	Johnson City	EST	1
Jacksonville	EST	1	Mississippi	CST	2	Knoxville	EST	1
Miami	EST	1	Missouri (DST optional)			Memphis	CST	2
Orlando	EST	1	Cape Girardeau	CST	2	Nashville	CST	2
Panama City	CST	2	Columbia	CST	2	Texas	CST & MST	2 & 3
Pensacola	CST	2	Hannibal	CDT	1	Abilene	CST	2
St. Petersburg	EST	1	Jefferson City	CST	2	Amarillo	CST	2
Tampa	EST	1	Joplin	CST	2	Austin	CST	2
West Palm Beach	EST	1	Kansas City	CST	2	Beaumont	CST	2
Georgia	EST	1	St. Joseph	CST	2	Corpus Christi	CST	2
Iaho	MST & PST	3 & 4	St. Louis	CDT	1	Dallas	CST	2
Boise	MST	3	Sedalia	CST	2	El Paso	MST	3
Idaho Falls	MST	3	Springfield	CST	2	Ft. Worth	CST	2
Meridian	MST	3	Montana (DST optional)			Galveston	CST	2
Illinois (DST optional)			Billings	MST	3	Harlingen	CST	2
Bloomington	CDT	1	Butte	MDT**	2	Houston	CST	2
Champaign	CDT	1	Great Falls	MST	3	Longview	CST	2
Chicago	CDT	1	Missoula	MST	3	Lubbock	CST	2
Danville	CDT	1	Nebraska	CST & MST	2 & 3	Midland	CST	2
Decatur	CDT	1	Kearney	CST	2	San Angelo	CST	2
Harrisburg	CST	2	Lincoln	CST	2	San Antonio	CST	2
Peoria	CDT	1	Omaha	CST	2	Temple	CST	2
Quincy	CDT	1	Nevada	PDT	3	Texarkana	CST	2
Rockford	CDT	1	New Hampshire	Probably EDT	0	Tyler	CST	2
Rock Island	CST	2	New Jersey	EDT	0	Waco	CST	2
Springfield	CDT	1	New Mexico	MST	3	Weslaco	CST	2
Indiana (DST optional)			New York	EDT	0	Wichita Falls	CST	2
Bloomington	CDT	1	North Carolina	EST	1	Utah	MST & PST	3 & 4
Elkhart	CDT	1	North Dakota	CST	2	Salt Lake City	MST	3
Evansville	CST	2	Ohio (DST optional)			Vermont	EDT	0
Ft. Wayne	CDT	1	Akron	EDT	0	Virginia (DST optional)		
Indianapolis	CDT	1	Ashtabula	EDT	0	Harrisonburg	EST	1
Lafayette	CDT	1	Cincinnati	EST	1	Lynchburg	EST	1
Muncie	CDT	1	Cleveland	EDT	0	Norfolk	EST	1
South Bend	CDT	1	Columbus	EST	1	Richmond	EST	1
Terre Haute	CDT	1	Dayton	EST	1	Roanoke	EST	1
Waterloo	CDT	1	Lima	EST	1	Washington	PST	4
Iowa	CST	2	Steubenville	EDT	0	West Virginia (DST optional)		
Kansas	CST & MST	2 & 3	Toledo	EST	1	Charleston	EST	1
Great Bend	CST	2	Youngstown	EDT	0	Huntington	EST	1
Hutchinson	CST	2	Zanesville	EST	1	Oak Hill	EST	1
Pittsburg	CST	2	Oklahoma	CST	2	Parkersburg	EST	1
Topeka	CST	2	Oregon	PST	4	Wheeling	EDT	0
Wichita	CST	2	Pennsylvania (DST optional)			Wisconsin	CST	2
Kentucky (DST optional)			Altoona	EDT	0	Wyoming	MST	3
Henderson	CST	2	Bethlehem	EDT	0			
Lexington	CDT*	1	Easton	EDT	0			
Louisville	CDT	1	Erie	EDT	0			
Louisiana	CST	2	Harrisburg	EDT	0			
Maine	Probably EDT	0	Johnstown	EDT	0			

\* to 9/4  
\*\* to 9/5

**COLOR CAPSULE**

(continued from page 37)

have to come from the telecaster—until black-and-white sales ease off a bit. When this happens, the manufacturers will swing in line, too.

If NBC's plans go through, color telecasting undoubtedly will step up this spring. Coupled with this will be a greater drive on the retail level. The old black-and-white pattern is beginning to be repeated. One Motorola distributor in New Jersey has started a campaign to get his dealers to sell sets to taverns and restaurants. So far, 200 receivers have been sold at \$895 each. Getting the sets into public places was what helped put over black-and-white. The formula undoubtedly will work again, once the manufacturers are ready.

The end of 1955, according to industry estimates, will see 75,000 color sets in circulation. Next year should see a million sets sold.

Will this be enough color circulation to attract large numbers of advertisers? One major advertiser recently stated that for color TV to be attractive as an advertising medium, at least 50 per cent of all TV homes would have to be capa-

ble of receiving TV in color. A fast check along Advertising Row almost discounts this theory.

Advertising activity was pretty high at a time when there were only a few million black-and-white receivers on the market. Taking into consideration both time and production, the cost of adding color to a TV campaign probably would not run higher than 10 per cent at first.

With the networks and stations keeping the costs down at the start, any number of advertisers will switch to color to cash in on the dealer excitement and the greater impact that will result from using color, particularly when the major percentage of programming is in black-and-white.

How much will color cost? Estimates of film prices run to 33 per cent more than for black-and-white. CBS-TV says that over-all production costs for live programming might run 25-75 per cent more on "average" shows at the start, but will decrease and possibly level off at 25 per cent, which is the same as NBC's estimate. These estimated extra costs compare very favorably with the extra cost of color in newspapers and magazines, where the range is now

about 25 to 40 per cent additional.

But even as a straight advertising buy, color can make sense in the early stages. Take *I Love Lucy* as an example. This program's time and talent tab now runs about \$92,000. Recently, its cost per thousand per commercial minute hit \$2. Add 10 per cent for color cost, and the cpm per commercial minute rises only to \$2.20.

In view of these factors, most agencies are recommending that the advertiser experiment with color now. If he films a color commercial that looks well in black and white, it might cost him as much as a third more than a monochrome job, but he and his creative people will have gained a considerable amount of know-how.

Color in motion is vastly more complicated than color in print. Almost all the major advertisers and agencies are experimenting with color—programs and commercials alike—and few packages are redesigned these days without considering color television. Most of the major agencies have presentations on color for their clients. At least one man at every shop has been given the responsibility of keeping abreast of developments.

Looking at the facts and figures

**PRIMARY  
CBS  
AFFILIATE**

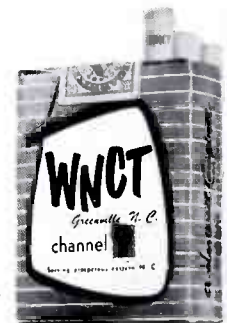
**WNCT**

100,000 watts full time  
JOHN E. PEARSON CO., NAT'L. REP.

**The only television  
station covering  
all of prosperous  
eastern Carolina**

*Greenville* ★ *N. C.*  
**channel 9**

A. Hartwell Campbell, Gen. Mgr.



**JAMES S.  
AYERS,  
S. E. REP.,  
ATLANTA**



available now on manufacturers' plans and the amount of color telecasting, it would seem that color has a slow road ahead. Actually, though, there's a strong feeling existing on many levels that color will break through much faster than expected, and when the break-through comes, it will be sudden.

Again, the pattern probably will follow that of black-and-white. Things moved slowly for a considerable period of time. Then one of the more aggressive of the major manufacturers broke the high price structure, and in one year the set-sale curve shot up sharply. A similar move in color by a manufacturer would blaze a trail for large-scale rainbow set sales.

Here's how one informed industry observer sums up the situation: Watch for the networks and stations to get the manufacturers going. As more sets get into public places, as more stations originate local colorcasts, as networks step up programming—and this will all happen this fall or in early 1956—not only will manufacturers feel the effect on their black-and-white sales, but the demand for color receivers will pick up.

### How Will Your Product Look in Color?

THE understanding of color and its uses opens up a whole new field for exploration. There's been much talk and double-talk about the effects of blues and greens, the necessity of using warm colors for food, and so forth. A great deal of it makes sense when considered in the context of a specific problem.

Howard Clark, head of Quantacolor, Inc., one of the most widely respected consultants, says, "We would recommend to any advertiser that he test his product carefully in actual TV.

"If his package design is uncluttered and appropriate to the product, and the colors are harmonious, chances are it will be a good design for color TV. Lighting, of course, is of the utmost importance.

"There are a great many books about color, but you have to get out and try it. A man can read all the books ever published about golf, but until he gets out there and plays it, he won't know what they mean."

### ALL BUSINESS IS LOCAL"

(continued from page 41)

would miss a commercial to the point of being unable to recognize it. ("Noting" an ad is, essentially, recognizing it).

As the accompanying charts clearly illustrate, TV's lead is substantial. Give or take a few percentage points one way or the other, it still comes out ahead.

For example, the \$250 an advertiser spends for a participation in *Gene Autry* on Chicago's WBBM-TV would buy him a 135-line ad in the *Chicago Tribune*, the highest-circulation paper in the city. The February ARB rating for *Gene Autry* in Chicago (5:30-6 p.m., five days weekly) is a 21.3 average, with an average viewers-per-set figure of 2.3—yielding an audience of 982,010 per telecast, at a cost of \$.25 per thousand.

The latest ABC audit shows the *Tribune's* circulation to be 892,058, or, if the standard figure of 2.5 readers per circulated copy is applied, a total readership of 2,230,455 persons.

According to averages derived from the first 125 studies issued by the Advertising Research Foundation in its Continuing Newspaper

Study, 4 per cent of a newspaper's readers note a national advertisement of 100 to 199 lines. The total number of readers reached by the ad, then, would be 89,206, and the cost per thousand, \$2.80—more than 11 times the transportation charge of the TV equivalent!

To match the television cost-per-thousand, the 135-line ad, occupying only nine-and-a-half column inches of a standard-size newspaper, would have to achieve 44.8 per cent noting.

Although not all of the 13 examples chosen here are as dramatic as this, they consistently prove the case for television. And the margin is wide enough to allow for any adjustment factor a research man might apply to make the formula more equitable.

No attempt has been made to consider TV's immeasurably greater impact, its addition of sound and motion to the sight-stimulant of a newspaper ad. Nor has any consideration been taken of the number of commercial-minute insertions the sponsor of a complete show receives.

Whether "all business is local" is open to question, but there appears to be no question about the cheapest way to go after it.

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

Saves You Money, Worry  
and Mistakes!

COMPLETE TV FILM SERVICE FOR  
PROGRAMS OR COMMERCIALS

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



TV FILM SERVICE

LOS ANGELES • NEW YORK  
904 N. La Cienega 630 Ninth Ave.  
BR 2-7825 JU 6-1030

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

**BMI**

Television  
Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

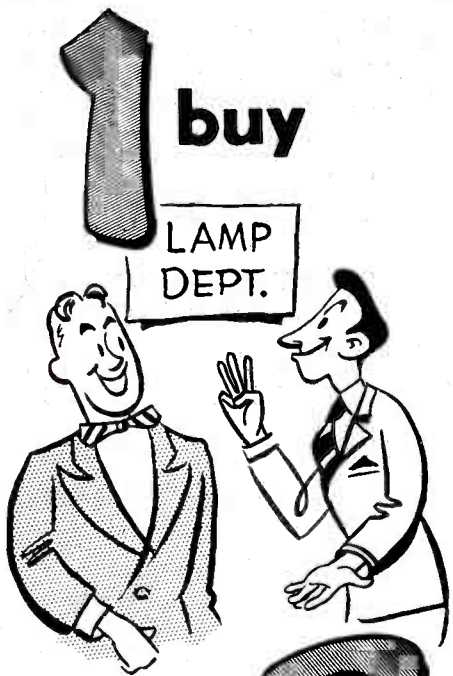
There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL





covers

3



Yes, 1 buy covers 3 markets, when you focus that one buy on WJAC-TV, Johnstown! Get complete coverage of the Johnstown area—and "snap-up" Pittsburgh and Altoona, too! Latest Hoopers show WJAC-TV:

**FIRST** in Johnstown  
(a 2-station market)

**SECOND** in Pittsburgh  
(a 3-station market)

**FIRST** in Altoona  
(a 2-station market)

Stay on the bright side of the TV picture with 1 buy that covers 3 . . .



Ask your KATZ man for full details!

## Dear Senator Kefauver:

SOME months ago, when concern about juvenile delinquency reached its peak—and television and comic books, the old whipping boys, were receiving the bulk of the criticism—TELEVISION Magazine tried to find out if TV *really* was a bad influence on the younger generation.

Senator, we thought you'd like to know how we went about our little investigation. The first thing we did was bypass any numerical count of acts of violence telecast each week. Taken out of context, these statistics could have no meaning, we felt.

Instead, we went to several outstanding psychologists and psychiatrists, not to headline-seeking quacks.

By and large, these experts showed little alarm about TV as a cause of juvenile delinquency.

With the resources available to your committee, Senator, you could call in the best-qualified men and women in the country to give you a professional, unbiased analysis of this subject.

How much more valuable this would be than getting station and network executives down to Washington to deliver second-hand testimony on what experts have told them!

And think how much more effective your headlines would be! A thorough investigation along the lines we suggest might not hit the front pages immediately, but once your committee evaluates the opinions of the real experts, your findings not only would make headlines in the newspapers, but copy for the news programs of every radio and television station in the country.

## Facts, Figures, and Thanks

General Mills spent \$4,087,000 for network TV in 1951. In 1954, it spent \$12,545,000.

By the end of 1954, total TV circulation stood at 33,292,200, a gain of 6,000,000 homes in one year.

The standard metropolitan area of Tulsa includes 88,700 families. The TV coverage market of Tulsa includes 343,000 families.

These are just a few isolated highlights from TELEVISION Magazine's *Data Book 1955*, published last month.

All told, some 150,000 individual calculations went into compiling this special volume.

More than 90,000 calculations were necessary for the markets section alone—working out county-by-county definitions of the full coverage area of each TV market, correlating population, sales, and income information to the TV area, contrasting these totals with the figures for standard metro areas.

We'd like to thank our readers among agency people and advertisers. Their acceptance of TELEVISION Magazine's annual *Data Book* as the basic reference source for this essential data resulted in this year's edition carrying the largest number of advertising pages of any issue in our entire 11 years of publication.

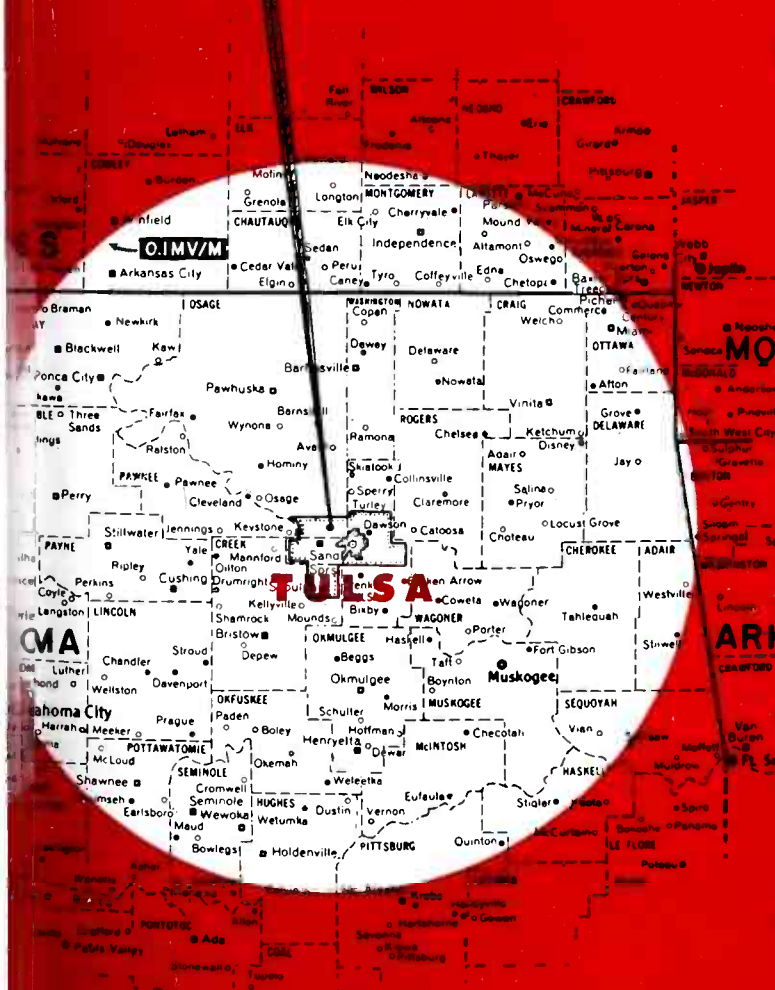
We are grateful indeed for this expression of confidence.



# KOTV channel 6 TULSA

## TOP MARKET

# Best Buy...



- **COVERAGE** — 0.1 MV/M signal\* covers 24,000 square miles, 1,116,790 people, 345,000 families (excluding Oklahoma county) spending better than a billion dollars annually on retail purchases... greater market coverage than any other station in Oklahoma. \*(A. Earl Cullum, Jr., Consulting Engineers.)
- **VIEWING HABITS** — **FIVE-YEAR** lead over any other station in Eastern Oklahoma
- **NETWORK AFFILIATION** — a CBS Basic Affiliate.
- **TECHNICAL FACILITIES** — Maximum power of 100,000 watts; tower 1,135 feet above ground, 1,328 feet above average terrain.
- **MARKET** — Oil rich Tulsa ranks\* 7th in consumer spendable income per family (\$6,666), 6th in percent increase in retail sales since 1948, and 11th in percent increase in population since 1950, in a survey of America's 57 largest cities. \*(Sales Management.)
- **RATINGS** — Consistently highest ratings (ARB and Telepulse).

KOTV channel 6 TULSA CBS Basic Affiliate

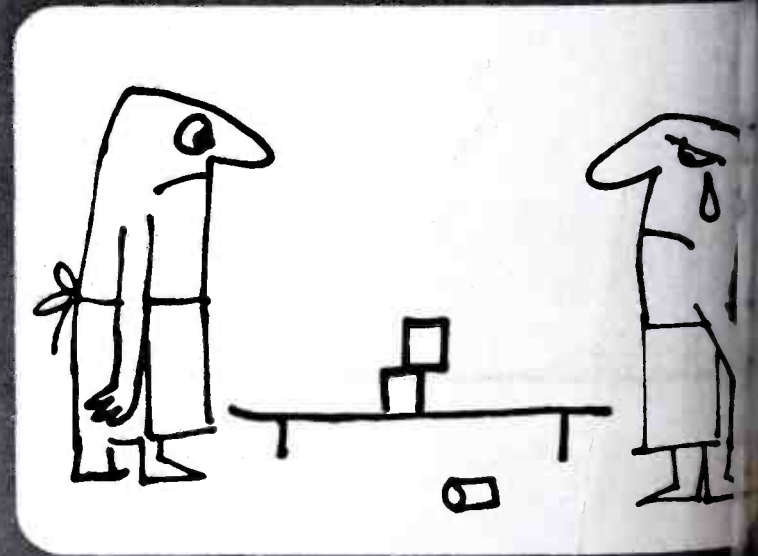
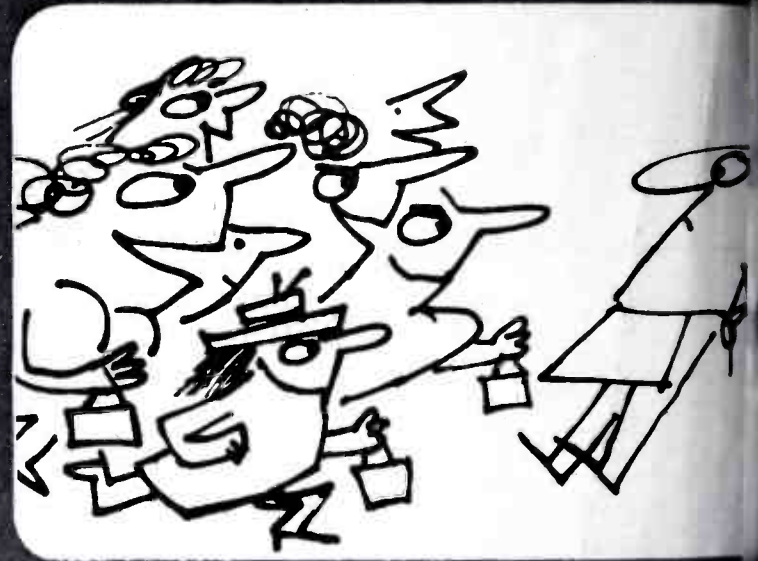
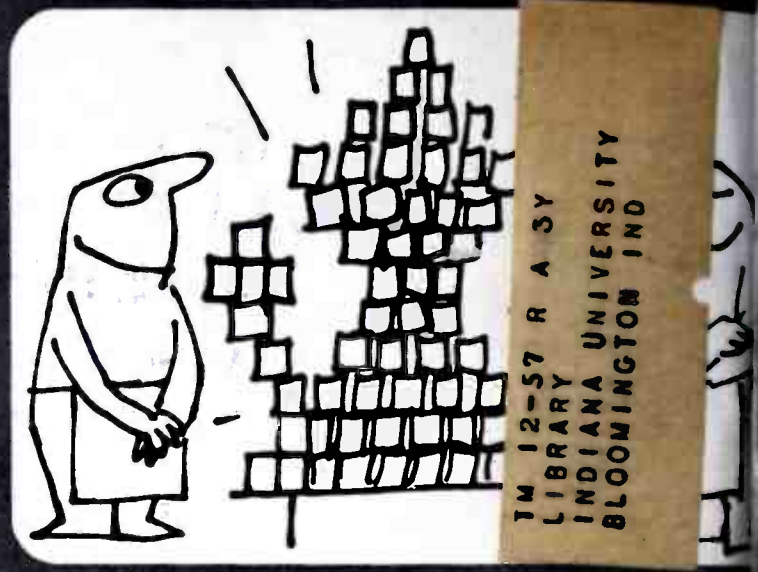
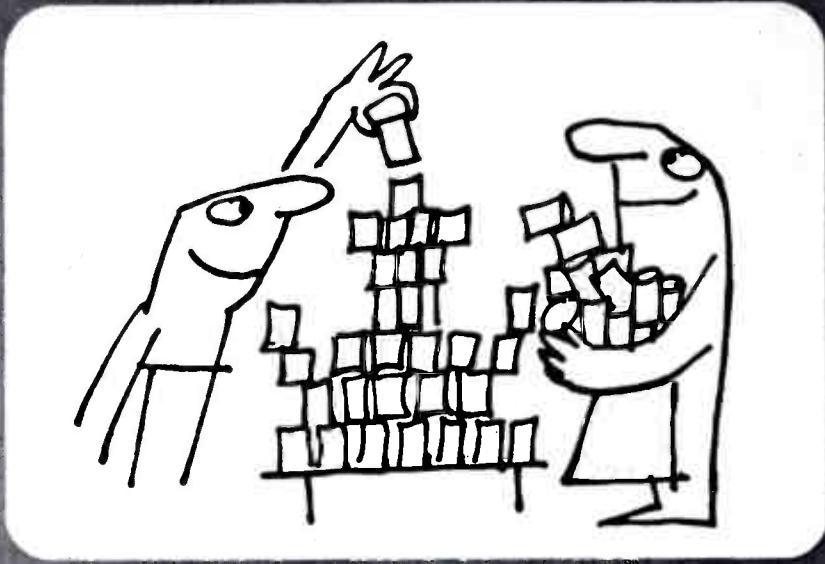
KOTV, Inc.  
Represented by

Edward Petry & Co., Inc.

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



We're selling more food in hungry San Diego.



27% more than in 1951  
for a 1953 total of \$183,855,000! (Sl's. Mgt. 1952-54)

More than is sold in Miami,  
Indianapolis or New Orleans!

We've got more people, making more, spending more  
and watching Channel 8 more than ever before!

**KFMB**  **T**  
WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CA  
REPRESENTED BY PETRY

America's more mar