

# Television

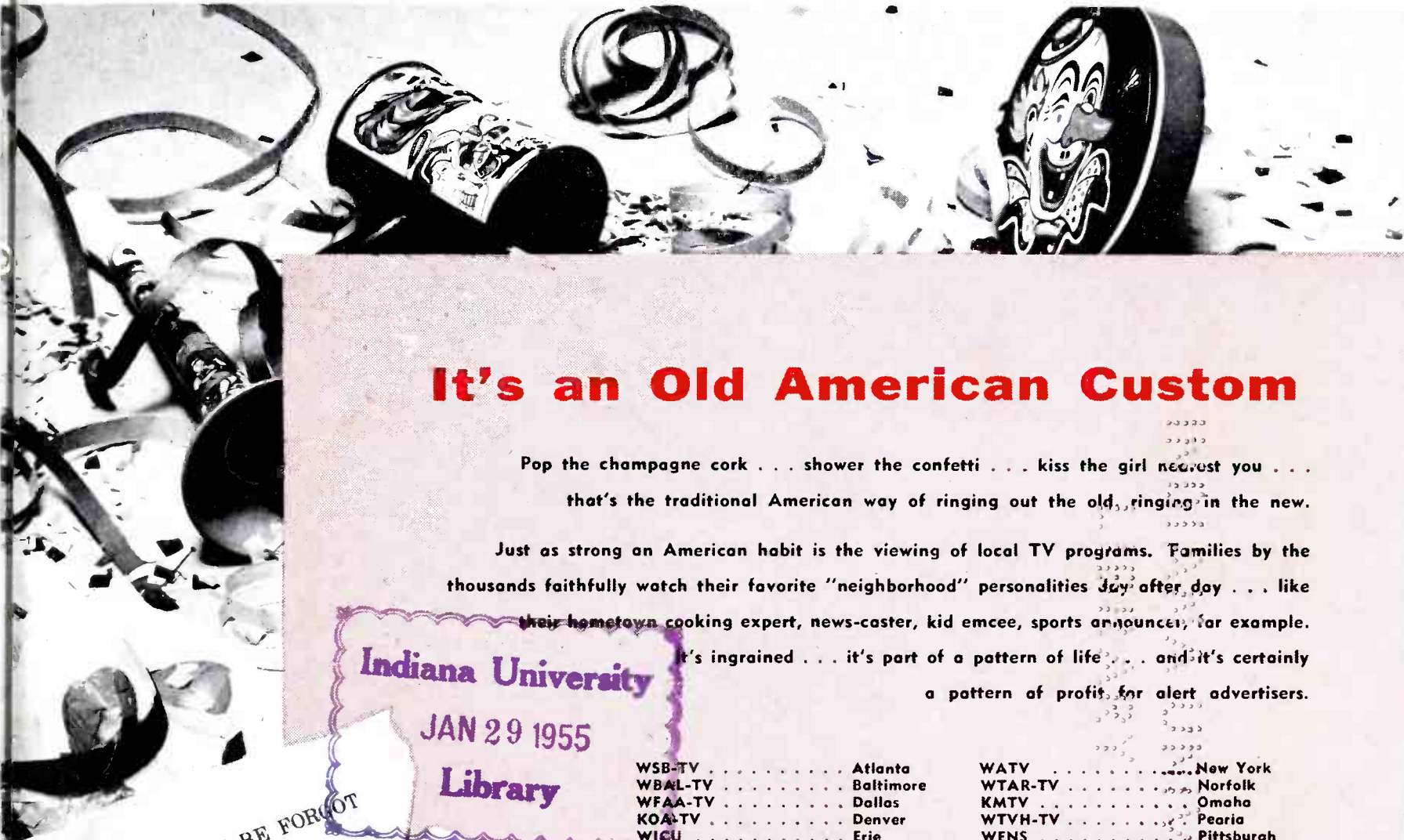
THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION

JANUARY 1955

Eight articles by industry leaders on the outlook for TV in the coming year

TELEVISION 1955



## It's an Old American Custom

Pop the champagne cork . . . shower the confetti . . . kiss the girl nearest you . . . that's the traditional American way of ringing out the old, ringing in the new.

Just as strong an American habit is the viewing of local TV programs. Families by the thousands faithfully watch their favorite "neighborhood" personalities day after day . . . like their hometown cooking expert, news-caster, kid emcee, sports announcer, for example. It's ingrained . . . it's part of a pattern of life . . . and it's certainly a pattern of profit for alert advertisers.

Indiana University

JAN 29 1955

Library

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

AULD ACQUAINTANCE BE FORGOT  
(AULD LANG SYNE)



REPRESENTED BY  
**Edward Petry & Co., Inc.**  
New York • Chicago • Los Angeles • Detroit • St. Louis • San Francisco • Dallas • Atlanta



# THREE MIGHTY M's...

that add up to one of the most outstanding advertising opportunities in America!

## THE MARKET...

an industrial dynamo of 116 counties, five states wide and a-hum with the manufacturing tempo of plants and mills, mines, factories, transportation webs, and wide-awake communities where many of the nation's most successful businesses have chosen to locate their multi-billion industrial investments!

## THE MONEY...

which flows soundly via pay envelopes into the comfortable homes of skilled workers throughout this Ohio Valley region . . . money that stems from the prosperity and progress they have helped build for this bustling market where incomes are higher, sales are brisker, and buying power has the potent wallop of *four billion dollars a year!*

## THE MEDIUM...

is the one remaining element needed to complete a perfect climate for exceptional sales. That, too, is here. It's WSAZ-TV, the *one* television station that commands this entire market . . . and exerts a welcome influence upon the ways so many of its prosperous families spend their money. Nothing sells so marvelously here as WSAZ-TV! Ask America's top advertisers. The giant opportunity they've found is mighty enough for more to share.

700283

HE 8690

.T 27

v. 12



T E L E V I S I O N

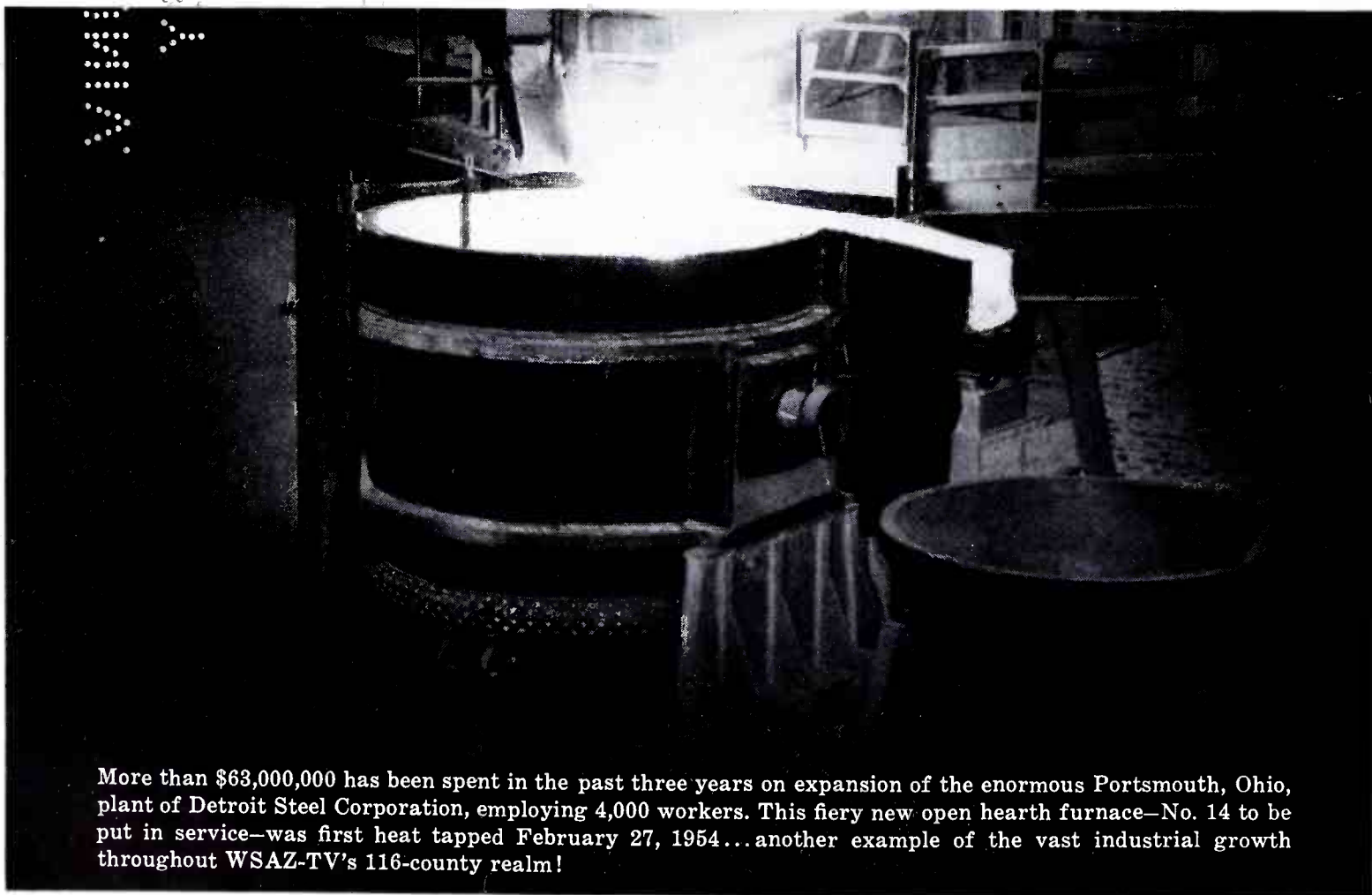
Huntington-Charleston, West Virginia

Channel 3 — 100,000 Watts ERP

NBC BASIC NETWORK

Affiliated with ABC and Dmt Networks  
Radio Affiliation WSAZ, Huntington  
and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.  
Represented nationally by The Katz Agency



More than \$63,000,000 has been spent in the past three years on expansion of the enormous Portsmouth, Ohio, plant of Detroit Steel Corporation, employing 4,000 workers. This fiery new open hearth furnace—No. 14 to be put in service—was first heat tapped February 27, 1954...another example of the vast industrial growth throughout WSAZ-TV's 116-county realm!

3-26-58

**W**

**J**

**I**

**M**

**FLINT**

**BATTLE  
CREEK**

**T**

**V**

**CHANNEL  
6**

**SAGINAW**

**BAY CITY**

**JACKSON**

**GRAND  
RAPIDS**

**LANSING**



**Coverage that Counts!**

*7 major Michigan markets  
for NBC, CBS and ABC*

**Now 100,000 watts!**



**CBS**  
TELEVISION  
NETWORK

*\*Trendex 1954*

*\*\*Nielsen Television Index January—October 1954*





# Network identification

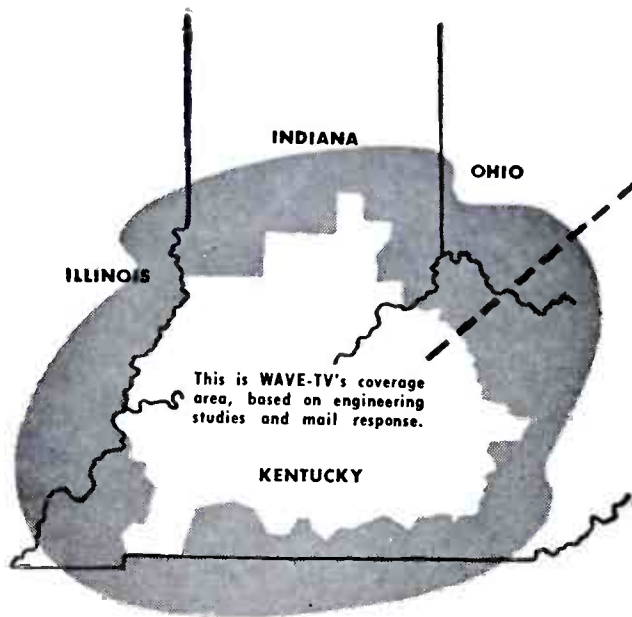
In 1954 Television again demonstrated that it was the most effective sales force in America by reaching larger audiences than any other medium of mass communications.

During 1954 the number of U. S. television homes increased from 28,000,000 to 32,500,000.

In 1954 the network identified by this symbol

- won the highest average ratings\* of any broadcasting network -11% higher at night, 85% higher during the day
- broadcast the most popular\* programs in television - an average of 6 of the top 10 at night, all of the top 10 during the day
- grew from 157 to 202 stations, while the number of stations carrying the average nighttime commercial program increased by 44%
- reached its audiences at the lowest cost per thousand\*\* in network television
- earned the largest investment ever committed to a single advertising medium.

# THINKING?



If you're thinking about a way to reach the biggest TV AUDIENCE in Kentucky and Southern Indiana —  
**ASK YOUR REGIONAL DISTRIBUTORS!**

Pick up the phone right now—talk with your distributor in Louisville

—then in Evansville (101 air miles)

—then in Lexington (78 air miles)

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

Spend the few bucks now—save many on your results!

## WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT



**SPOT SALES**

National Representatives



# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XII, Number 1, January 1955

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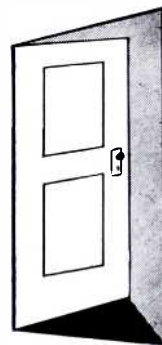
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# AN open door to the Nation's Test Market! WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ \$225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA



# OUR NEW YORK COLONEL







# WILL BE MOVING SOON!

ON or about January 15, our New York office will move to larger and completely "tailor-made" quarters in the entire 18th floor at 250 Park Avenue. It's located closer to many of you agencies and advertisers and will enable us to give you better, faster service than ever before. There will be no change in our telephone number — Plaza 1-2700.

After many months of searching, planning and "doing" — we believe this will be the most efficient set-up in the broadcast representative business. J. Gordon Carr, who recently won several outstanding awards for office design, helped us immensely in the job — as did Thompson & Barnum, architects for the building.

Our radio division — our television division — are each laid out for optimum access to its own data files and information libraries — to our traffic-avail center with Western Union printers and TWX machines — to the incoming and outgoing mailroom.

Then — we can invite you agency and advertiser groups (up to 50 of you at one time) to *hear* playbacks of the best in radio programs broadcast by the stations we represent — to *see* film or color TV, as broadcast by the TV stations we sell.

As soon as the last electricians, plasterers, air-conditioners and painters have folded their tents and departed, we hope you will honor us with a visit. Meanwhile, we'll keep you appraised of the exact moving date.

# FREE & PETERS INC.

*Pioneer Station Representatives Since 1932*

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

## A new year's roundup of facts, figures, and forecasts on major aspects of the industry

THE coming year will continue to see changes in viewing habits similar to those registered during 1954. Because of new stations coming on the air, average ratings tended to drop, even though the ratings represented more homes actually reached. The second Nielsen report for November, 1954, puts the average rating of weekly evening half-hour shows at 20.6, or 5,239,000 homes reached; the parallel figure for 1953 was 23.1, representing 4,850,000 homes reached.

The amount of time per day the average TV home spent before the TV set during 1954 ran very close to viewing time during the previous year. There was a slight gain in August and September, but October showed a small decrease. Nielsen scores on TV sets by hours of day indicated increased viewing in the morning hours and in the 5-8 p.m. period and decreased viewing during the afternoon and from 8-11 p.m.

Program preferences, as reflected by shifts in the lists of top-rated shows, were far less stable during 1954 than they had been in previous years. Listed on this page are the ten highest-ranking shows, by percentage of TV homes reached, for the second Nielsen report of each month through November. At various points in the year, 33 different vehicles made the charmed circle, including four spectaculars, four summer replacements, and the Academy Awards coverage. Boxing made the honors list more frequently than it did in 1953. *Toast of the Town* replaced its opposition, *Comedy Hour*, as an almost permanent resident of the Top Ten. In addition to the spectaculars, ratings winners among the fall-debuting shows were *Disneyland* and the monthly Tuesday *Martha Raye Show*.

### STAR PERFORMERS IN TV STOCKS

While the TV-Electronics Index's 49% gain between January and December, 1954, was greater than that of the general stocks, the opportunities for capital growth in

(continued on page 15)

### HOW THE PUBLIC RANKED THE SHOWS LAST YEAR

Ranking of Programs Appearing in the Nielsen Top Ten Ratings, 1954

	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov
Jackie Gleason	6	6	5	5	5	6			3	6	1
<b>Toast of the Town</b>		9	10			7	5	7	8	3	2
I Love Lucy	1	1	1	1	1	1				1	3
Milton Berle	3	4	6	4					2	5	4
Disneyland											5
Dragnet	2	2	3	2	2	3	1	2	1	7	6
Martha Raye										10	7
Max Liebman											
<b>Presents</b>											8
Jack Benny			9								9
Blue Ribbon											
<b>Bouts</b>					10	5	3	5		4	10
You Bet Your											
<b>Life</b>	4	5	7	8	9				6	8	
Colgate Comedy											
<b>Hour</b>	5			7					5		
Philco-Good-											
<b>year TV</b>											
<b>Playhouse</b>	8			10	6						
Godfrey's Tal-											
<b>ent Scouts</b>	7	7	8	6	7	10		10			
This Is Your											
<b>Life</b>	9				8	2	6				
Roy Rogers	10										
Bob Hope		3	4	3	3					2	
Fireside											
<b>Theatre</b>		8									
Godfrey &											
<b>Friends</b>		10							9,10		
Academy Awards			2								
Ford Theatre				9	4	4	2	6	7		
Red Buttons						8					
Gillette Cavalcade						9		1			
Max Liebman's											
<b>Spectacular (Sat.)</b>									4		
Producers' Showcase											9
Public Defender							4	4			
Robert Montgomery							7				
Masquerade Party							8				
Best of Groucho								8			
Westinghouse Theatre							10				
All-Star Football									3		
What's My Line									9		
Red Skelton Revue									9		

Source: Nielsen Television Index (second report each month, 1954). Ranking based on per cent of TV homes reached for more than 5 minutes of program, all TV homes in those station areas able to view the telecast being taken as 100%.



**MCA-TV Film Syndication**

*Biggest news*

*in TV film History!*

**Effective immediately, all United Television Programs, Inc. personnel and film properties become a part of the MCA-TV Syndicated Film Division. This makes available for TV sponsorship throughout the world the largest, most complete selection of quality TV film programs anywhere. Now the MCA-TV staff consists of 68 salesmen who offer you 22 separate filmed TV programs for local or regional sponsorship.**

*turn the page and see...*

## Billings . . . Sets . . . TV's Share of Media . . . Stations & Markets

TV were not, of course, limited to 49%.

Among the stellar performers were Raytheon, with an increase of about 138%; CBS, with 112%; Motorola, with 77% and RCA, with 74%.

Since capital growth rather than current income is the objective of those investing in growth industries, these advances are based on prospects for the future rather than for immediate gains.

The outlook for 1955 warrants the assumption that some TV stocks will again far outperform the group average.

(For a full analysis of TV stocks, see "TV Stocks Will Lead the Market Again in 1955" on page 36.)

### MORE MONEY FOR SPOT

The upsurge in use of TV spot is reflected by a group of products which doubled their dollar outlay for spot between the third quarter of 1953 and the same period of 1954. N. C. Rorabaugh Co.'s report of time expenditures for the seven groups charted below reveals that the greatest expansion was in margarines, with an increase of 460%. Dollar-wise, the dentifrice group took the biggest jump, increasing TV spot expenditures by more than \$1,300,000.

	3rd quarter 1954	3rd quarter 1953
Detergents	\$1,956,100	\$ 874,658
Toilet Soaps	402,078	297,242
Shortenings	269,440	92,946
Margarines	240,816	42,942
Dentifrices	1,879,553	569,842
Home Permanents	931,765	663,421
Shampoos	705,902	422,900
<b>Total</b>	<b>\$6,385,654</b>	<b>\$2,963,951</b>

### NETWORK BILLINGS 40% ABOVE 1953

Still bounding ahead, gross network time billings (P.I.B.) for October, 1954, amounted to \$31,657,772, up 35% from October, 1953.

The billings total for the whole year 1954 probably will approach \$320,000,000, about 40% above 1953's \$227,585,656.

Heavier use of daytime network, both on weekends and weekdays, has pushed the daytime

total for the first ten months of 1954 beyond the daytime figure for the entire year of 1953. Daytime, however, still is contributing about the same share of over-all billings as it did last year.

	1954 (Jan-Oct)	1953 (Jan-Dec)
<b>Weekday</b>		
Daytime	27%	26%
Sat & Sun		
Daytime	4%	4%
Evening	69%	70%
<b>Total</b>		
Billings	\$254,425,834	\$227,585,656

The gigantic size of advertisers' investment in TV is only partially indicated by these gross time costs. If production costs were figured in, the 1954 total would be closer to \$455,000,000, representing an increase of almost 40% over 1953.

Assuming that the 1953 ratio between network billings and spot and local TV investments held for 1954, our guesstimate is that time revenues for the year will be in the neighborhood of \$600,000,000, compared with \$432,700,000 last year.

### RECEIVER PROSPECTS

In early 1955, manufacturers will continue to produce at a great clip, with the accent on black-and-white table models. Color-receiver 1955 sales guesstimate: 300,000.

Set inventories are high, but not as high as they were a year ago, and 1954 probably will go down as the biggest set-sale year so far. RETMA spokesmen predict that 1955 sales will be below this mark, but that dollar volume will be higher.

	1954	1953
Production	6,630,000*	7,214,827
Retail Sales	7,000,000*	6,375,279

\* Estimates based on RETMA reports

### TV'S SHARE OF MEDIA \$ UP 33%

During the year just ended, the share of national advertising expenditures going to TV continued to grow. Network advertisers spent about \$460,800,000 for time (after volume and frequency discounts) and production in 1954, almost a quarter of the total national-ad-

vertising investment in four measured media (newspapers, magazines, network radio, network TV). TV's share in 1953 was 18%. The total advertising pie was about 8% larger last year than it was the year before.

Expenditures in newspapers and magazines went up, but their share of the total dropped. Radio scored a decrease in appropriations as well as share.

If spot expenditures (for which no figure is available) were included, TV's slice of the national ad dollar would show an even greater increase than the network-only figure indicates. How they cut the media pie:

	1954	1953	Share
<b>Television</b>			
1954	\$460,800,000		24%
1953	\$326,880,000		18%
<b>Radio</b>			
1954	\$131,040,000		7%
1953	\$160,272,000		9%
<b>Newspapers</b>			
1954	\$668,125,000		34%
1953	\$641,400,000		36%
<b>Magazines</b>			
1954	\$674,575,000		35%
1953	\$669,000,000		37%

### RATE OF NEW OPENINGS DECLINING

The new year started with 416 commercial stations in 247 markets, a net gain during 1954 of 64 outlets in 38 areas. This represents a considerable slackening from the 1953 pace. During that year, 223 stations started and 131 cities became TV markets.

Today, two-and-a-half years after the thaw, more than half of all TV markets have only one operating station.

No. channels	Jan. 1, '55	Jan. 1, '54
1	141	122
2	63	52
3	30	25
4 or more	13	10
<b>Total markets</b>	<b>247</b>	<b>209</b>
<b>Commercial stations</b>	<b>416</b>	<b>352</b>





starring

66  
in HIS





**A new syndicated TV series**

**Gene Lockhart**

**"HONOR, HOMER BELL"**

You feel its heartwarming humanity and enjoy its happy twists of plot. And no one in all the world of the theatre so captures that "feel of America", makes it live so lovably, so genially, so memorably as Gene Lockhart.

Through 39 half hour episodes, he lives to the full the home and professional life of a fine engaging man. And he creates a warm response for your name and your product.

**NBC FILM DIVISION**

**SERVING ALL SPONSORS . . . SERVING ALL STATIONS**

30 Rockefeller Plaza, N. Y. 20

Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.

In Canada: RCA Victor, 225 Mutual St., Toronto; 1551 Bishop St., Montreal



Here are some of the people who made  
TV news — and TV history — during 1954



Murrow



Paley



Stanton



Van Volkenburg



Friendly

No program has contributed more to the prestige and strength of television than Edward R. Murrow's *See It Now*. Through Murrow's effective presentation of such controversial issues as McCarthy, *apartheid*, and Oppenheimer, the medium has made its closest approach so far to realizing its great potential. These telecasts represent a major policy decision on the

part of both CBS and *See It Now's* sponsor, the Aluminum Company of America. In a field noted for its timidity and multiplicity of censoring vice-presidents, full credit must go to CBS's William S. Paley, Frank Stanton, J. L. Van Volkenburg, and Murrow's co-producer, Fred Friendly—and to Alcoa for continued sponsorship of this splendid series.



Ule



Deckinger



Coyle

Most ticklish research job of 1954 was the preparation of the ARF's report on its two-year search for optimum rating standards. The finished product was prepared by three experts from the parent Radio-Television Ratings Review Committee: G. Maxwell Ule, v.p. and director of research, Kenyon & Eckhardt; E. L. Deckinger, v.p. in charge of research, The Biow Company; and Donald W. Coyle, director of network TV research, ABC.



Ziv



Sinn



Rifkin



Unger

Frederick Ziv (chairman), John Sinn (president), Maurice Unger (programming v.p.), and Bud Rifkin (sales v.p.) make up the management team responsible for the largest operation in the syndicated-film field. A pacesetter since its first film, Ziv now has

released its *Eddie Cantor Comedy Theatre*, the most expensive film series yet. Initial response proves that advertisers will pay more for better product. Not content to rest on its laurels, the company has announced plans for six new shows for 1955.



TED KEY  
LOOK

"Commercial's on"

—a Sarra commercial, of course!

**People are looking at  
Sarra Commercials for**

- |                   |                   |
|-------------------|-------------------|
| A&P               | Jergens Lotion    |
| Braun's Bread     | Kraft             |
| Bromo-Quinine     | Lucky Strike      |
| Bulova            | Cigarettes        |
| Cat-Tex           | Lux Beauty Soap   |
| Chase National    | Lux Liquid        |
| Bank              | Detergent         |
| Chrysler Airtemp  | Pabst Blue Ribbon |
| Coors Beer        | Beer              |
| Cunard Steamship  | Pet Milk          |
| Lines             | P.O.C. Beer       |
| Helene Curtis     | Ponds Angel Skin  |
| Duncan Hines      | Rinso             |
| Cake Mixes        | Ronson Fuel       |
| Eastman Kodak     | and Flints        |
| Evinrude Motors   | Stopette          |
| Hoffman Mixers    | Jane Wilson       |
| Hostess Cup Cakes | Meat Pies         |

**SARRA** INC.

*Specialists in Visual Selling*  
New York: 200 E. 56th Street  
Chicago: 16 E. Ontario Street

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



**Weaver...Sarnoff...Pinkham...**

**Disney...Chase...Blair...Larmon**



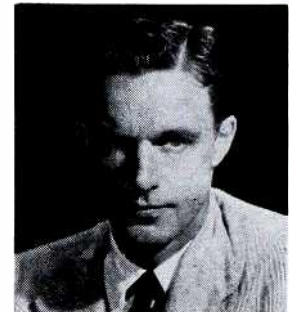
Disney

It was in the cards. When Walt Disney, one of the greatest showmen of all times, turned his creative genius toward TV, it was inevitable that he'd come up with exciting entertainment. In the few months that his *Disneyland* has been on ABC, it has become a regular member of the top ten—proving that successful shows can be created outside of the usual variety and situation-comedy formulas.

The spectaculars, the magazine concept, the push for color TV—no one in the industry has done more to give a dynamic quality to broadcasting than Pat Weaver, president of NBC. Bob Sarnoff, NBC vice-president, is Weaver's counterbalance, the brake of the team. Dick Pinkham guides the destinies of NBC's three magazine shows (*Today*, *Home*, *Tonight*), which bring in a third of the net's billings.



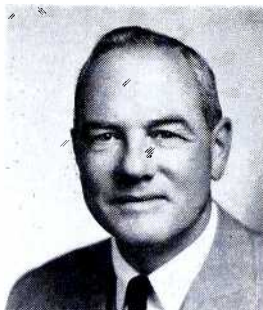
Weaver



Pinkham



Sarnoff



Chase

Television's biggest customer, Procter & Gamble, spent more than \$30,000,000 for network time and production last year, plus huge investments in spot. The man responsible for it all is advertising director W. R. Chase, who has been with P & G for 25 years. Currently, he has eight brands sponsoring 11 shows. Next year's expenditures will be pushed higher by P & G's recently acquired alternate-week sponsorship of four established programs.



Blair

National spot sales, bringing in \$175,000,000 in TV station revenue in 1954, had as its pacesetter rep pioneer John Blair. One of the first to split his firm into separate companies for radio and TV, this year he set up a third company, Hoag-Blair, to meet the specialized selling needs of stations in smaller markets. Another Blair innovation: a radio-announcement package for 45 stations.



Larmon

In 1954, under the guidance of president Sigurd S. Larmon, Young & Rubicam regained first place in agency radio-TV billings. Larmon's shop placed \$50,000,000 in TV business, \$14,000,000 in radio. BBDO was top dog in both media in 1953, but last year it came in second, with \$46,000,000 spent for clients in TV and \$13,000,000 in radio. Y&R's total 1954 billings: \$160,000,000.

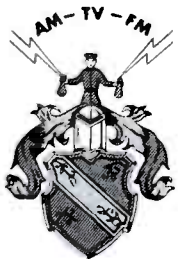


# Is This "COVERAGE"?



*You're half naked in Nebraska coverage if you don't reach Lincoln-Land — 40 double-cream counties of Central Nebraska and Northern Kansas — 648,450 people with a buying income of \$847,656,000. KOLN-TV reaches over 100,000 families unduplicated by any other station!*

*The KOLN-TV tower is 75 miles from Omaha! This Lincoln-Land location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Lancaster from Philadelphia.*



### *The Fetzer Stations*

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

Associated with  
 WMBD — PEORIA, ILLINOIS

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

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



*Avery-Knodel, Inc., Exclusive National Representatives*



**Gray... Coe... Sugg... Bell...  
McDermott... Schwarzwald**



Gray

For one of the most positive programming moves made by an independent station in 1954, honors go to WOR-TV's general manager, Gordon Gray. After years of experimenting with various types of repeat programming, Gray found the right formula and made it click. The *Million Dollar Movie* series of first-run films, each shown 16 times weekly, has racked up respectable ratings and an imposing list of sponsors, putting the station in the black.



Coe

In a year dominated by the "super show," with great emphasis on name stars and extravaganzas, NBC's brilliant producer Fred Coe has remained dedicated to *writing* as the true essence of good television. No dramatic show on television maintains higher standards than his *Philco-Goodyear Playhouse*. Among the top writers corraled by Coe are Paddy Chayefsky and Horton Foote, whose scripts are probably the most talked about in TV.



Bell



Sugg

Oklahoma City claimed two important firsts in 1954. First local live color telecast in the country was transmitted by WKY-TV, managed by P. A. Sugg. Bitter rival Edgar T. Bell, formerly with WKY-TV and now v.p. and general manager of KWTW, pushed to completion the world's tallest man-made structure, a giant 1,572-foot tower.



McDermott

Schenectady's Angela McDermott was named by *McCall's* magazine as "Outstanding Woman in Radio and Television for 1954" for her active efforts in behalf of educational TV. Her *TV Schooltime*, over WRGB (TV), Schenectady, was hailed by *McCall's* as "the first regular educational program" in the state of New York and "one answer to the state's decision not to finance an official channel for education."



Schwarzwald

Educational TV really got off the ground last year. It grew from two stations to eight, with 200 air-hours weekly—KUHT, Houston; WKAR-TV, Lansing; WQED, Pittsburgh; KQED, San Francisco; WHA-TV, Madison; KETC, St. Louis; WCET, Cincinnati; and KUON-TV, Lincoln, Nebraska. Credit for pioneering ETV goes to KUHT, managed by John C. Schwarzwald, head of radio-TV at the University of Houston.

# Hotter than a dollar pistol

Slap leather, come up with Pinky Lee, and you'll move merchandise faster than an adman can write up an expense voucher.

**70,000 CHECKERED BEANIES.** Pinky makes just eight announcements that for two Kolynos box tops and 50¢ (a total cash outlay of \$1.15) he'll send one of his checkered beanie caps. Pinky and Kolynos are swamped with 70,000 requests.

**3,000,000 BRACELETS.** Pinky, in thirteen one-minute announcements, offers a free identification bracelet with every purchase of Weatherbird shoes by International. To date, 3,000,000 bracelets are adorning the wrists of Lee-minded small fry.

**20,000 IN A HOTEL LOBBY.** Pinky announces *once* that he'll appear in person at a Cleveland hotel, and 20,000 children and adults try to jam into the lobby. Pinky gives two performances inside the hotel, and then, to satisfy the huge overflow, he does a show from the roof of a Euclid Avenue bus.

**5,000,000 DAILY AUDIENCE.** An average of 3,500,000 children and 1,500,000 adults watches Pinky Lee every weekday, Monday through Friday, 5-5:30 p.m. EST. The Pinky Lee Show is the second highest rated daytime program on the NBC-TV network.

Ponder Pinky for selling products specifically for children—or products whose purchase children influence (which covers about everything but cyclotrons). With participations or 15-minute segments, you get a dynamic personality-salesman, high year-round ratings, a vast late-afternoon audience of children and mothers, easy-to-earn discounts on low basic costs, maximum flexibility of scheduling and station-lineup.

Pinky Lee's the hot pistol that makes a habit of triggering phenomenal audience and sales response. Call your NBC representative for the details.



**NBC** television  
a service of **RCA**

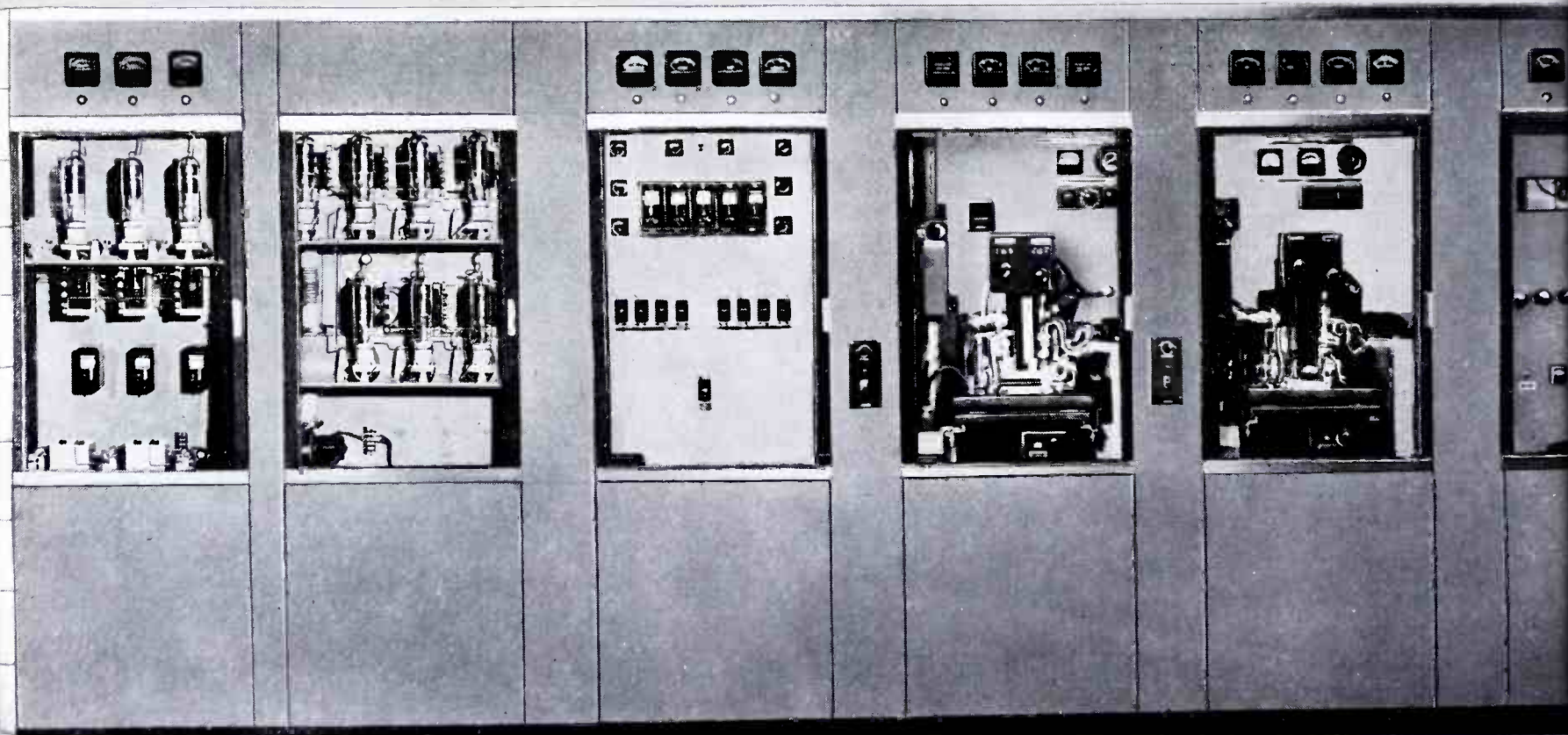


# 1,000,000 WATT

RCA IS FIRST WITH SUP



## *This 25-KW Amplifier*





# ON-AIR" AT WBRE-TV

## POWER UHF

This announcement marks another achievement in RCA high-power equipment leadership. For the first time, a commercial UHF television station is operating with an effective radiated power of one million watts! For the first time, a UHF station is getting coverage close-in AND far out! And best of all, super television power has proved just as easy to handle as lower powers.

How do you get started with RCA super power? You begin with your own RCA 1-KW transmitter. You add the new RCA 25-KW amplifier. You install the new RCA Super Power UHF Pylon (gain, 46)—and you're set to go with 1 million watts ERP. Power tubes in both RCA high-power amplifiers are conventional and interchangeable (no klystrons used). Amplifier plate voltages are low (6000 volts, max.). Operating economy is remarkable (RCA's new super power, high-gain antenna eliminates need for high power input. Power tubes have already set a record for "proved-in" life).

# This Antenna =

# One Million Watts

Station-proved in daily commercial operation at WBRE-TV, the performance of RCA's 1-million watt UHF system is now an established record. Profit by RCA's engineering experience in high-power—and KNOW you've planned it right. Call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

New RCA Super Power UHF Pylon Antenna. Available Types: TFU-46AL, TFU-52-AM, TFU-60-AH. Signal Gain, 46, 52 and 60. The answer for economical 1-million watt operation.

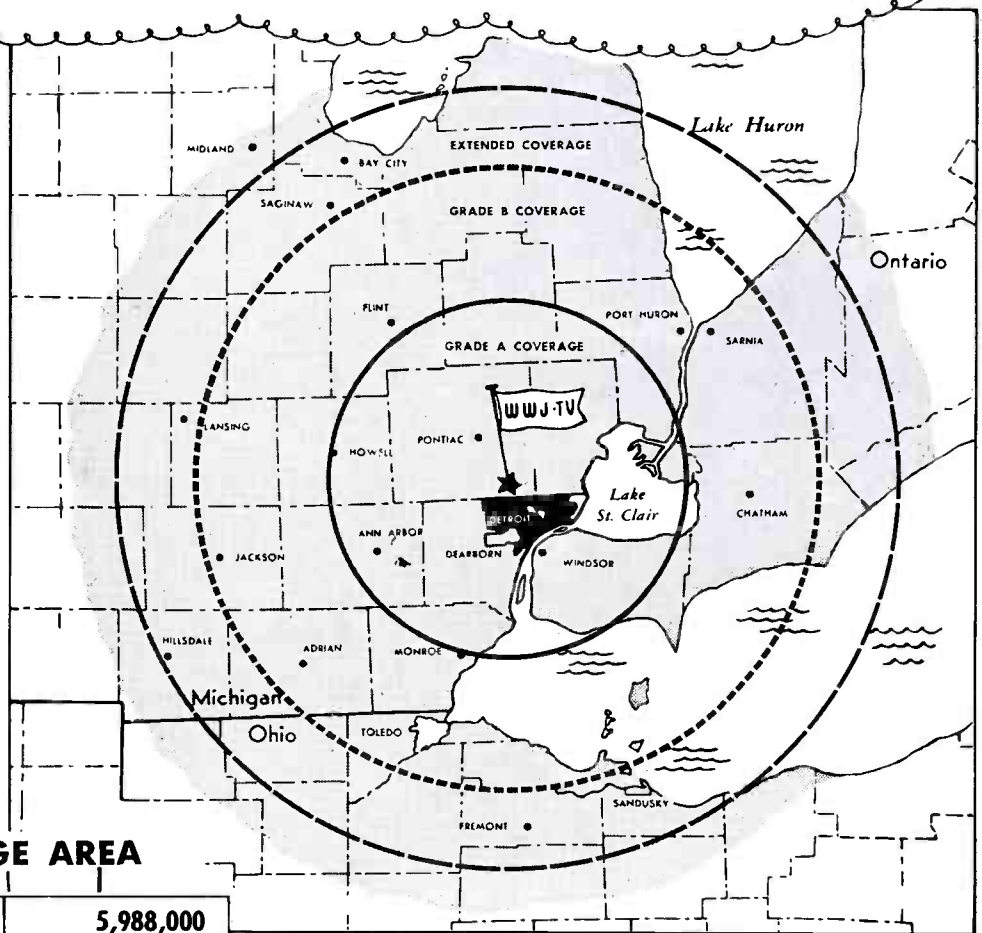
*RCA Pioneered and Developed Compatible Color Television*



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



# WWJ-TV's tallest tower- MAXIMUM power mean EXTRA coverage . . .



## WWJ-TV COVERAGE AREA

Population—1954	5,988,000
Families—1954	1,725,800
Television Sets (Sept. 1954)	1,466,000
Family Buying Income—1953	\$6,023
Total Retail Sales—1953	\$7,413,599,000
Food Sales	1,726,945,000
General Merchandise	812,489,000
Furniture-Household	360,416,000
Automotive	1,819,799,000
Drug	261,977,000

By every measuring rule, WWJ-TV is your best TV buy in a market where family income is the highest in the nation. With the tallest tower . . . with maximum power . . . with the greatest audience loyalty . . . WWJ-TV can do the most effective, most far-reaching selling job for YOUR product. See your Hollingbery man for availabilities.

*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

## Local News Shows: C-p-m, 89¢ - \$3.63

**L**OCAL news shows, telecast by almost every station, are one of the soundest buys in the business. The day's news in visual form can add a terrific impact to the sponsor's message.

The newscaster is generally a well-known local figure, often with an audience following built up in radio. And the local content of the program is another plus for the advertiser.

Because these shows are slotted in fringe time, the cost of participations or sponsorship is attractively low. This means also that despite sometimes low ratings, audience is delivered at a cost per thousand comparable or superior to that of programs with much higher ratings.

Lowest c-p-m of the shows included in this study is the \$0.89 earned by WJAR-TV's *Telenews*



*Daily* in Providence. This strip also earned c-p-m honors in a previous news show study (TELEVISION Magazine, December, 1953) with a figure of \$1.23. Reaching more than 200,000 homes at a participation price of \$180, this program illustrates the excellent buys available to even the most limited budgets.

For the buyer who wants sponsorship, similar low-cost (and low c-p-m) vehicles are on tap. William Winter's evening program over KPIX, San Francisco, with a healthy 10.5 rating, is viewed by more than 100,000 homes. Its gross c-p-m of \$3.48 represents a cost of \$1.55 per minute of commercial time.

Daytime newscasts are also desirable buys. Despite a generally lower sets-in-use level, they compare favorably with evening shows in both cost and ratings. The noontime edition over KOTV, Tulsa, scores a c-p-m of \$1.60—and earns it with a whopping 19.9 rating.

Whatever the hour, there's an alert, attentive audience for these shows. And the price tag for a thousand viewers can be very low indeed.

CITY, STATION, PROGRAM, TIME	NOVEMBER TELEPULSE RATING	# HOMES REACHED	PROGRAM COST	TIME COST	TOTAL COST	COST PER M HOMES	COST/M HOMES/ COMM'L MINUTE
Boston, WBZ-TV News, Sun 12:15-12:30 p.m.	7.0	85,660	—	—	\$187.20	\$2.19	\$2.19
Cedar Rapids, WMT-TV News, M-F 10:30-10:45 p.m.	29.4	47,500	\$52.50	\$120	172.50	3.63	1.61
Columbus, WBNS-TV News, M-F 11-11:10 p.m.	10.4	43,980	—	—	80.00	1.82	1.82
Milwaukee, WTMJ-TV Look at the News, M-F 5:45-5:55 p.m.	18.7	112,640	—	—	325.00	2.89	2.89
Philadelphia, WPTZ Today in Philadelphia, M-F 7:55-8 a.m.	4.8	81,030	—	—	148.53	1.83	1.83
Providence, WJAR-TV Telenews Daily, M-F 7-7:15 p.m.	28.1	202,380	—	—	180.00	0.89	0.89
Rochester, WVET-TV News, M-Sat 11-11:10 p.m.	16.2	43,930	43.79	100	143.79	3.27	1.64
San Francisco, KPIX William Winter & the News, M-F 10:30-10:45 p.m.	10.5	101,210	112.50	240	352.50	3.48	1.55
Tulsa, KOTV News, M-F 12-12:15 p.m.	19.9	37,420	—	—	60.00	1.60	1.60



Take the guesswork out of timebuying!



**A money-back guaranteed**

~~40~~ **50 RATING**

**in unduplicated**

**Denver Area TV homes with**

**FANFARE FEATURES**

**...television's hottest  
spot package in a  
booming market!**

**\$1.60 per  
1,000  
viewers**  
Based on ARB, Nov. 1954

Latest ARB reports FANFARE FEATURES reaches an unduplicated 58.1% (gross rating points—107.3) of the Denver area's more than ¼-million TV homes.\*

The result? KOA-TV boosts its guarantee from 40% to 50%! Your 12 sales messages on KOA-TV's 9 popular FANFARE FEATURES in each two-week cycle penetrate an unduplicated 50% of Denver's TV homes...money-back guaranteed!

In fact, they'll reach 60% of these homes 2 to 5 times during the two-week cycle!

\*253,596—Rocky Mtn. Electrical League, Nov. 1, 1954



Represented by

**Edward Petry & Co., Inc.**

Picture Your Product  
in These  
FANFARE FEATURES\*

**ONLY 6 PACKAGES LEFT!  
Call KOA-TV or PETRY now!**

\*Shows, times subject to change—but guarantee remains

**CORLISS ARCHER**

Thursdays — 6:30 p.m.

**FABIAN OF SCOTLAND YARD**

Mondays — 9:30 p.m.

**TINCUP TOWN HALL**

Tuesdays — 9:00 p.m.

**ELLERY QUEEN**

Wednesdays — 9:30 p.m.

**CASEY KEMP WESTERNS**

Weekdays — 4 p.m.

Saturdays — 3 p.m.

**INSPECTOR MARK SABER**

Fridays — 9:30 p.m.

**JANET DEAN**

Sundays — 9:30 p.m.

**HOME & KITCHEN**

Weekdays — 11:00 a.m.

**PETE SMYTHE SHOW**

Weekdays — 12 noon

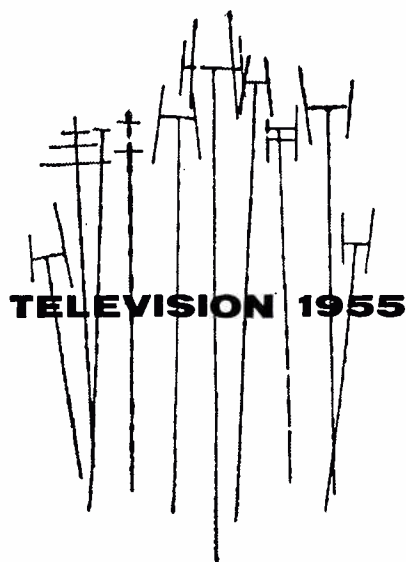


# TELEVISION 1955

*PRESENTED* on the following pages are eight articles on the outlook for 1955 in various phases of the industry. Each article is the work of a leader in his field. While the authors obviously speak for themselves and their companies, these are not the usual year-end press-release statements. Together, they amount to a carefully considered analysis of the present, the immediate past, and the year ahead for television as a whole. We believe they will be important reading for everyone who is concerned with the future of the industry.

THE EDITORS





An advertiser looks ahead

## Sponsors Expect More For Their Money This Year

As television approaches the saturation point, increases in coverage will no longer justify soaring expenditures

**T**HE 1955 picture for TV is bright—on the surface. How bright it actually will be depends largely on the vision of those who are entrusted with the future of this newly developed medium. Clouds lurk on the horizon. It would be folly to ignore them.

Television has proved that it is an incomparable selling medium. Although its cost in relation to homes reached is high, it is comparable in this respect to the best of other media. Simply stated, it is highly effective.

Television is nearing maturity as a medium for advertising. It has become an essential part of almost every major advertising budget, and from an advertising standpoint, it can expect to enjoy its greatest year in 1955. In our own case, TV has become the No. 1 medium and the greatest single sales force in advertising for our Ken-L products. This coming year, we will be doing more through television, in terms of dollars and cents, than ever before.

Yes, the advertiser has been pleased with TV. He has questioned its selling power and has received proof of it. First, last, and always a business man, he will continue to demand a return for his money. With improved coverage—because of new stations, improved facilities, and increased set ownership—and

with more knowledge as the result of the last three years' experience, he logically expects more return for his dollar than he did a year ago. Will he get it?

Any optimistic long range TV advertising plans must be tempered by frank and searching consideration of the problems that presently beset the networks themselves—problems of flexibility in station lineup, production costs, varying marketing requirements, etc.

Rising costs loom as an ominous specter. Unless something is done to curb the race for talent, unless bidding for stars and names is soon brought under control, unless "spectaculars" become genuine down-to-earth attempts to please the home audience instead of merely a chance to splash names and titles across the screen, then TV will have turned the first spadeful of earth in digging its own grave.

Today the networks will pay almost any sum to get someone on television directly opposite the big show of their competitors. Fabulous salaries continue to be paid. The spectacular of last week pales into insignificance alongside the superspectacular of this week. Competition may be the life blood of trade, but the blood in this instance is that of the advertiser. Yes, this kind of competition is strictly at the advertiser's expense.



By

**VICTOR ELTING, JR.**

Vice-president in Charge of Advertising

The Quaker Oats Company

In the long run, it's the advertiser who pays the bill. His gamble of sponsorship becomes immeasurably greater when talent and production costs are inflated beyond all reason. The networks will have to use the utmost care to keep costs down and to make the advertiser's investment a sound one.

Like many others, we believe that television is approaching the saturation point. If, for instance, we are now covering 70 per cent of the country via TV, the increase from this point on—from 70 to, say, 71 or 72 per cent—will not justify the rising costs as did the percentage leaps of the past.

TELEVISION Magazine figures show that eight of the 14 stations in New York and Los Angeles lost money during 1953, indicating that some big-city areas are feeling the pinch, despite support by the largest field of advertisers in the nation. Once again, expenses are a bugaboo—and they will continue to be. The comeback of the movie industry is a heartening one, but in it lies a possible warning to the TV industry. People are going to the movies more than they were a year ago. Why? Many people explain it by saying that, as far as TV is concerned, the bloom is off the rose. Television, they point out, no longer has the novelty that kept new owners in a comfortable

seated position in front of the screen from dinner until bedtime. The reasoning is that these owners are veterans now, and they are just as tired of the same old TV routines as they were of the same old radio routines. They want new and different programs; they insist on better acting; and they want the commercials to be informative, pleasing, and in good taste. Believe it or not, the average person really appreciates a clever, sensible commercial.

During the past few months, we have seen an encouraging trend toward new TV techniques in lighting and photography. Superimposing one scene over another, fading, spotlighting, split-screen shooting—all these techniques are old stuff to Hollywood, but, until recently, comparatively little use was made of them in TV. Now, suddenly, it seems that every network and station is vying to provide new camera effects.

Those of us who have lived with the growth of TV over the past few years know that this amazing new medium has overcome some big problems. Many remain unsolved, of course, and more doubtless will appear in the future. But nothing in TV's past gives cause for fear that it will permit any obstacle to hinder its steady progress for long.





An agency view

## Will the Sales Impact

By

**BEN C. DUFFY**

President

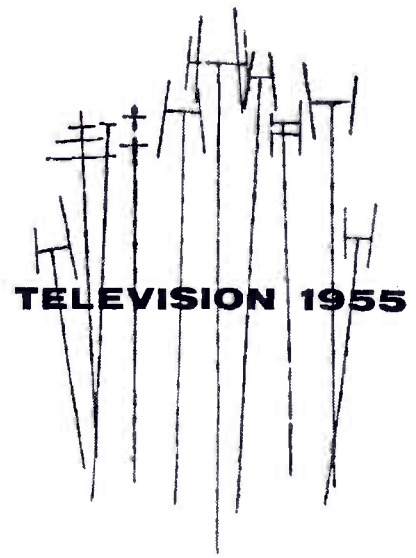
Batten, Barton, Durstine & Osborn, Inc.

**A**S I start this new article for 1955, I am confronted with a multitude of small problems, as well as several major improbables, which television in 1954 brought forth. Still on top, in the number-one-rating spot, is the old familiar headache: Will the sales impact continue to justify the costs?

A year ago I wrote an article with a title identical with the one above. Today I want to complete that article and answer one question that went unanswered then: The sales impact of television in 1954 *did* justify the costs.

At this time let us examine the important innovations that entered the television picture in 1954. First, let's take a quick look at the developments and then study their effect:

- Color television, which made its official bow on a regularly scheduled basis.
- The new concept in TV programming called the "spectacular," which entered the scene hand in hand with color.
- The magazine concept of television programming, which holds promises of new programming techniques for the future. Already this new form has provided the small or seasonal advertiser with the opportunity of enjoying network television. It also has given the large advertiser another marketing advantage through its flexibility and large audience acceptance.
- Shared program sponsorship, which became an expedient for easing the rising program costs. It is too early to determine the final direction this type of television participation will take.
- Television film. Here is a steady source of program material, but rising costs, residuals, and the public's continued acceptance of film reruns may drastically affect film's future importance.



## Continue to Justify the Cost?

s, says Mr. Duffy. More sets, new station facilities, new programming patterns, greater flexibility, development of shared sponsorship will do the trick

- Reruns of high-rating programs, a practice more in evidence. (*Dragnet, I Love Lucy*, etc.)
- Video Tape, the great white hope of the industry, still in the experimental stage. The perfection of this new recording method still might alter the television picture for 1955.

We are all aware of the tremendous extra impact color provides in space advertising. The addition of color to television's great sound, sight, and motion impact made color television the big news of the year. As one advertiser stated, "We are creating the most nearly ideal advertising medium ever."

Today it is possible to buy a network of about 90 stations equipped to relay programs in color. Next year will bring many additional stations into the fold, with many equipped to originate both film and slides in color. Local live color program origination is probably two or three years in the future, due to high cost equipment.

The cost of color is well established. Now, how about the sales impact? An intelligent forecast of color set circulation is extremely difficult. Predictions must take into account availability of raw materials, advances in production techniques, reduction in receiver costs, and an increase in color programming. The year 1955 will witness the manufacture of some 300,000 color sets. Reliable industry sources predict two million sets in use by the end of 1956. By the end of 1957, this figure could be five million, and by the end of 1958, ten million.

Perhaps these figures are optimistic, but we do know that once color television is established, it will grow with a great deal more rapidity and vitality than did black-and-white television in its early days.

The industry chose to introduce color in many cases by means of a lavishly produced 90-minute program called the "spectacular." The most spectacular thing about these programs was the price, usually about

\$300,000. The "specs" have occasionally been sponsored by one advertiser, but usually were bought on a shared basis. There were a few other high-budgeted programs, usually an hour in length and on a once-a-month basis, that made their debut in color.

What did the advertiser receive for his \$300,000? A few of the programs have been extraordinarily good; others approached, but failed to reach, mediocrity. This is understandable since they were a new concept, and, as in all new fields of endeavor, much experimentation must be made before a satisfactory product can be delivered. Public reaction, as in the early days of black and white, has been mixed. A great many people prefer to remain faithful to the old programs. However, the format did allow the industry to use more ingenuity and originality in programming.

The magazine concept of television advertising established itself permanently during 1954. NBC, reassured by the success of its early morning show *Today*, introduced the *Home* program, aimed primarily at the housewife, and *Tonight* for the stay-up-late viewer. CBS followed suit with a *Morning Show* of its own.

The ability to participate in these programs on a highly flexible, low-cost basis makes it possible for the small and/or seasonal advertiser to profit from network television. The large advertiser took advantage of this type of program too. Because of their flexibility, the programs provided an excellent spot to augment regular advertising programs or initiate minor promotions.

Share-program sponsorship, while not completely satisfactory, has become an established practice. The continued rise in the cost of television has forced many advertisers into alternate-week sponsorship of programs. Advertising continuity and program-sponsorship identification have been maintained to some

(continued on page 66)





Publ

By  
**SYLVESTER L. WEAVER, JR.**  
President  
National Broadcasting Company

**W**HAT lies ahead for television in 1955? Signposts to the future are scattered liberally along the path of television in the year just ended. The broad objectives and some of the conflicts are clearly outlined.

But how we're going to go after these objectives and solve the conflicts is something that cannot be predicted accurately. Indeed, it would be the end of television if the industry became so calcified that its course were easily predictable. Flexibility is one priceless ingredient of our industry. We must move fast, we sometimes must improvise—and therein lies some of the dynamism, the vitality of this medium. But always, we are moving toward our goals of great service to the nation, all its people, and all its national advertisers.

Let's look at the record of 1954 to get an idea of what lies ahead. To us at NBC, here are the signposts:

1. Our efforts to endow television with a new and exciting forward programming look.
2. Our continued development of a sales pattern to make this medium available to an ever broader base of advertisers.
3. Our costly campaign to launch color television swiftly as a national service, despite low circulation of sets.
4. Expansion, in *Home*, of the magazine concept to cover a larger segment of our network time and to serve advertisers who need service appeal to attract a home-interested audience.

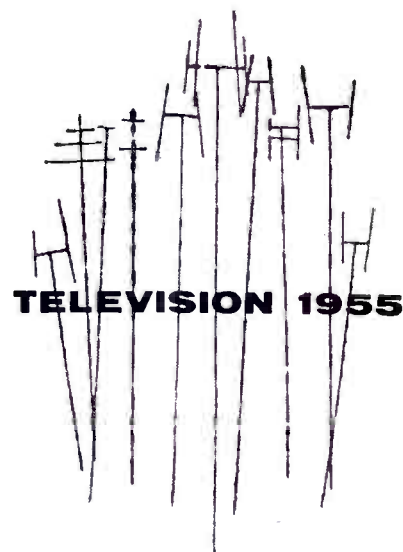
5. Launching of the "spectaculars," one of the biggest industry stories of the year.

6. Our added emphasis on "responsibility programming," designed to make television a greater force in American life through increasing emphasis on enlightenment through exposure and through efforts to make the medium serve all segments—economic, social, and cultural—of our population.

Put all these key developments of 1954 together and they spell one word—usefulness. That remains our goal as we go into 1955. Usefulness to the viewer, usefulness to the advertiser, and usefulness to society as the most potent communications medium in history.

The year 1955 will see the consolidation of all the changes made last year in the over-all television picture. It will see television riding the crest of the greater prosperity it had a hand in shaping. It will see the medium made available to a greater number of advertisers. It will see television, because of its increased importance in the media picture, garnering a record percentage of the advertising dollar. It will see more people spending more time before more sets, attracted by fresh, exciting programming.

The one big fact of life in 1955 television will be color. The big commercial push began in the fall of 1954, when the "spectaculars" galvanized the industry with programs of a scope and budget topping anything television had ever known on a regular basis. Color is a leading element in this program



From a network point of view:

## Service Is Good Business, Too

NBC's busy innovator sees a prosperous year ahead.

But, he says, increasing maturity means increasing industry responsibility for enlightenment and usefulness

ing, and forward-looking advertisers came into the new medium despite low color-set circulation.

As 1954 drew to a close, RCA was delivering its new 21-inch color television tube to manufacturers, and the first 21-inch sets were due to go on sale. This 21-inch color tube, the size overwhelmingly preferred by the public, will give color-set circulation a tremendous boost. It is estimated that by the end of 1955 there will be about 250,000 color receivers in America's homes. With group viewing for major color events a certainty, we can expect over a million viewers to talk color to their friends after each color performance.

At the beginning of 1955, color television broadcasts will be available in areas representing 90% of all television, and 93 NBC stations will be equipped to broadcast in color. During 1955, with the further expansion of AT&T's color-converted network, color broadcasts should be available to virtually every television home in the U.S. By January 1, 1956, 112 NBC stations will be transmitting in color.

As of January 1, 1955, a total of six NBC stations will be capable of originating their own live color programs. By the end of the year, there will be 21 of these local originations, added to a stepped-up schedule of network colorcasts, will provide a substantial amount of color fare.

NBC will be able to increase its network color schedule in line with the rise in set circulation and the increase in production facilities. Our Burbank

color studio, new from the ground up, will be swinging into action as West Coast originating point for network color. Our color mobile unit can be dispatched around America, covering colorful events, festivals, and beauty spots.

The coming 12 months will bring the reward for those advertisers who move in on the ground floor of color. The dividends in leadership, sales, and dealer excitement that traditionally accrue to advertisers who are first to go into a new medium will be making themselves felt to those advertisers. As circulation and programming grow during the year, and more and more advertisers line up for color television, the advertising pioneers in color programs will find their judgment vindicated.

The magazine concept, which has been the basis of our television programming since 1949, will pay off to a greater degree than ever during 1955. Network rate cards will continue to rise as circulation increases—this is only natural. Estimate of sets in circulation on January 1, 1955, is 33,500,000. For January 1, 1956, the estimate is 38,000,000, an increase of 4,500,000 sets. During the year, more new TV stations will be going on the air, providing wider coverage than ever before.

The increase in television rates has been going on for years—even though the cost-per-thousand has been going down. And with the moderately higher costs of color television added to the picture, tele-

(continued on page 68)





A Wall Street appraisal

## TV Stocks Will Lead

By

**ROBERT A. GILBERT**

Securities Analyst

Tucker, Anthony & Company

**M**Y 1953 year-end investment review for TELEVISION Magazine pointed out that the listless period of market interest in television stocks at that time was a distinct opportunity to pick up bargains, since by the end of 1954 the dynamic aspects of the industry would be sufficiently evident to investors. The accompanying table shows how accurate this prognostication was. During 1954, the television stock index advanced 49%, in contrast to an increase of 37% in a 90-stock average.

The questions now are obvious. Will the advance continue? Does it have any significance for the industry?

Industries compete for the investor's dollar just as television sets compete for the consumer's dollar. Thus the 1955 investment prospects for television stocks are not limited solely by conditions in this industry. It becomes very much a matter of comparison with other available fields for capital seeking to place itself in growth situations (for this still is the classification of television).

The table shows the postwar market action of several growth industries. All of these are more mature than television, but none is considered to have reached its peak. It also is fair to say that some of these are more diversified in the fields they serve than is television. However, the uses of television are broadening, and companies in this field easily progress to the great opportunities of general electronics.

It will be noted that since December, 1946, television-electronics stocks have not gone up much more than the average of all kinds of chemicals or electrical-equipment shares. These industries are considered to have a bright future. Product markets, however, must be content with a growth of perhaps 8%-10%, compounded annually, whereas television

has the vast expanse of color before it. The dollar sales growth is likely to average far more than 8%-10% yearly for the next two or three years.

Confirmation of optimism on these investments is the statement in the annual report of the Television-Electronics Fund, Inc. This was published in the fund's report for the year ending October 31, 1954. Assets of this fund then totaled some \$55 million.

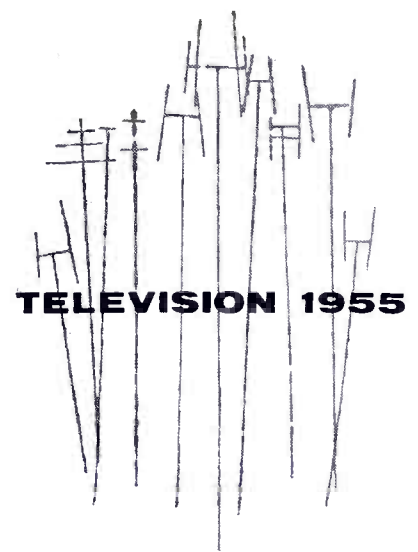
The president of the fund said, "I believe it is quite natural to wonder, when considering the results of your corporation over the past six years, whether this growth can continue. A short six years ago, we anticipated an annual billion-dollar business for the portion of electronics called television, but made no forecasts on electronics as a whole. Now television, in spite of extreme competition, will have sales of over \$1½ billion this year, and some well informed projections have been made for an over-all electronics volume this year of as high as \$8½ billion. Most informed authorities anticipate a continuing increase in this dynamic growth, and some projections run as high as \$20 billion in the '60s.

"Color television, when sets are priced to fit the public pocketbook, will further stimulate the television business. Even now, color TV, by further arousing the public's interest, has resulted in increased demand for monochrome receiving sets. And this is only in the field of entertainment. The uses of television in the industrial, commercial, and scientific fields have only begun to develop, but already have opened up vast new horizons. It is predicted that these uses of television will soon rival entertainment TV."

Others share this opinion. Forecasts of two of the largest manufacturing companies in the television industry indicate the beginning of a new growth

(continued on page 73)

# The Market Again in 1955



pects for color and a lower excise tax insure

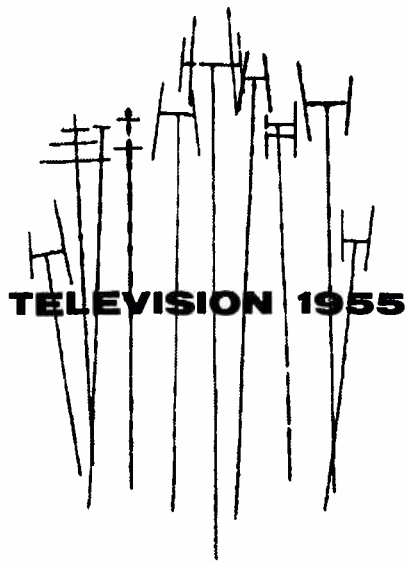
TV's position as a favored growth investment

YEAR	TELEVISION-ELECTRONICS	AIR TRANSPORT	ALUMINUM*	CHEMICALS	ETHICAL DRUGS	ELECTRICAL EQUIPMENT	FERTILIZERS	OILS	PAINTS & VARNISHES	SOFT DRINKS
Jan.	214.6	571.1		133.2	123.0	129.8	240.6	141.4	130.9	174.3
Dec.	113.3	290.1		125.7	161.6	91.9	227.9	143.6	129.7	137.6
Jan.	112.4	276.8		125.4	155.0	94.0	221.1	142.2	130.8	145.5
Dec.	121.3	220.6		127.3	130.9	93.8	258.5	162.9	127.5	159.9
Jan.	113.6	228.8		123.2	123.5	92.3	247.9	157.4	122.7	156.9
Dec.	164.4	198.6		127.6	111.4	96.3	203.5	166.8	112.0	111.6
Jan.	161.0	204.0		131.8	117.3	97.2	209.1	166.5	113.8	117.9
Dec.	148.1	218.2		159.4	164.7	108.6	246.2	172.6	131.6	134.2
Jan.	156.1	247.4		161.3	167.5	111.3	246.0	168.9	132.1	136.9
Dec.	195.7	298.2		206.2	178.3	123.7	330.0	224.6	184.3	103.8
Jan.	211.2	336.8		216.0	183.0	133.4	345.9	245.1	194.2	113.3
Dec.	265.6	390.3		243.0	243.8	147.8	465.9	313.4	237.2	94.3
Jan.	270.9	376.3	362.6	246.7	257.0	151.4	482.1	339.1	251.0	96.8
Dec.	322.7	340.6	371.9	260.0	208.9	181.1	483.5	341.1	254.5	99.8
Jan.	321.4	352.8	376.7	260.4	197.2	180.1	473.1	335.5	252.8	104.4
Dec.	268.1	285.7	407.0	267.0	178.8	215.4	393.5	321.1	293.8	105.2
Jan.	273.4	291.4	417.8	267.5	183.8	220.2	405.9	335.2	309.4	112.3
Nov.	392.9	459.7	588.3	343.0	175.7	322.3	541.5	441.5	434.2	109.5

E: Base of all indexes—1935-39 equals 100

ex recently compiled





A station man's analysis

# High Costs Are Threatening

Other station problems include increasing network demands for station time, rate stabilization, manpower, color.

The author proposes solutions for all of them

**T**ELEVISION in 1955 must solve the problem of high production costs or stand ready to defend a near-complete reversal of those advertising practices accepted as standard for decades.

In my opinion, the plight brought on by high production costs is not one that is endemic to the networks. It is just as serious a problem to the stations.

Advertising depth, the penetrating depth that creates sales-making impressions, depends on the repetition of a commercial message. Today this penetration, this repetition, is becoming increasingly difficult to afford. The high cost of television production is curtailing the ability of the advertiser to buy television commercials in the frequency necessary to move merchandise.

Either production costs must be reduced or the advertising profession must defend a new and expensive position—one which does not call for repeated messages, but rather is based on less frequency, with a tremendously greater cost per thousand. Obviously, this would be an about-face for an industry that has built up the belief that constant repetition is the secret of want-creating advertising.

Because of the cost factor involved, television has not been as successful as it might otherwise have been in luring dollars away from printed media. By the same token, a greater number of advertising dollars will go back into radio in 1955, simply because radio delivers repetitive, selling messages at a fantastically reduced cost.

Advertising effectiveness depends, in the main, on impact on the greatest number of persons at the lowest cost. Certainly there can be qualifications to this statement (such as the nature of the audience, the dramatics of presentation, length of commercials, and the time offered), but as a rule of thumb, good advertising is that advertising reaching the greatest number of persons at the lowest cost.

In television, however, there seems to be a great forgetfulness as to "how good" a program can be

when measured in cost. The networks seem inclined not to forget the "how good" factor, but in remembering it they completely forget the "how much" factor. And in the same vein, individual stations, exploiting the desires of local advertisers, look upon cost—high cost—as something inherent in the industry.

In their haste to overwhelm the viewing public with expensive but infrequent fare, they lose sight of the fact that they are destroying the frequency factor that has made advertising a potent force in the economy.

Within our own parent organization, Avco Manufacturing Company, one of the divisions withdrew from network television in 1954 to switch to network radio. The reason was simplicity itself: television priced itself out of the advertising budget.

I believe that high production cost, if allowed to continue unchecked as it has in the past, will retard the growth of the medium more than any other single factor.

What is the solution?

Certainly a greater amount of production ingenuity should be exercised. Thinking—organized, imaginative, creative thinking—is one solution. This applies not only to commercial talent and production, but to the administrative side of television as well. The hidden costs which swell budgets and contribute to the profit headache have to be reduced.

The second solution would be the stimulation of industry-wide awareness of the high-production-cost problem and the deterring effect it has on the growth of television. A business must be competitive in order to grow. The trend in television, because of the alarming increase in cost, is to reduce competitiveness. This can only result in the loss of business to competing media and retard the growth of the networks and individual stations.

Another major problem facing the individual station in 1955 will be its total network programming time in relation to local offerings. Networks seem increas-

# Basic Advertising Practice — Repetition

By

**R. E. DUNVILLE**

President

The Crosley Broadcasting Corporation

are inclined to consider individual stations as push-button operations, automatic outlets which cater to programming the networks' desires.

Individual stations must have a good share of top-network programs to attract national and local advertisers. Also, a strong network affiliation maintains the over-all character of a station. But there are limits as to how far a network can go, just as there are limits to the amount advertisers will pay for their television messages.

A push-button station, with the outlet personnel no more than automatons, is a simple one to operate. A push-button operation might even be financially profitable. But two factors mitigate against it: (1) the necessity of maintaining a good share of local programming to meet licensing requirements, and (2) the need to perform a community function that will maintain the station identity and stature.

In my way of thinking, the networks have just about reached the limit in the amount of time they can program to the individual stations. With the limit reached, the problem now becomes two-fold: Networks must reduce the high production costs of large-scale shows, and individual stations must begin to program that will gain them greater community identification and greater audiences, thus reducing costs-per-thousand to local advertisers.

This new year should bring new vitality to local programming efforts. Local shows can be good high-revenue-level programs that are not only profitable but excellent merchandise movers. But they demand initiative and ingenuity on the part of the individual station's production staff. Even beyond these qualities, they demand a firm belief by management that a television outlet has a greater community responsibility than merely to act as a relay in a national television network.

The problems of high production costs and the time that should be allocated to the networks are, in my

(continued on page 72)





TV ADVERTISERS ALL OVER THE MAP ARE SHOWING

# WE WANT

## "The EDDIE CANTOR Comedy Theatre"



In **BIG** MA  
all these alert

**PURITY BISCUITS**  
Phoenix, Ariz.  
Tucson, Ariz.  
Boise, Idaho

**BURGERMEISTER**  
Seattle, Wash.  
Spokane, Wash.  
Bakersfield, Calif.  
Chico, Calif.  
Eureka, Calif.  
Fresno-Tulare, Calif.  
Los Angeles, Calif.  
Salinas-Monterey, Calif.  
San Diego, Calif.  
San Francisco, Calif.  
Stockton-Sacramento, Calif.  
Las Vegas, Nev.  
Reno, Nev.

WITH  
**EDDIE  
CANTOR**  
YOUR STAR, YOUR HOST,  
YOUR PRODUCER!

**LAUGHS  
STARS  
SONGS**

Dazzling  
**MUSICAL  
REVUES!**

Hilarious  
**COMEDY  
STORIES**





# CANTOR

## LITTLE MARKETS, STATE and REGIONAL AREAS

plus many more, will sell with 'The Eddie Cantor Comedy Theatre'

### STORES

Colorado.  
**WINE'S ALE**  
 Me.  
 Me.  
 ven, Conn.  
 ace, R. I.  
 Mass.  
 ington, N. H.  
 nton, N. Y.  
 N. Y.  
 a, N. Y.  
 etady, N. Y.  
 ye, N. Y.  
 eld, Mass.  
 org, Pa.  
 er, Pa.  
 ophia, Pa.  
 arre, Pa.  
 ington, D. C.  
 l Va.  
 Fla.  
 rsburg, Fla.  
 rk City

### SEGO MILK

Butte, Mont.  
 Great Falls, Mont.  
 Boise, Idaho  
 Idaho Falls, Idaho

### CONTINENTAL OIL

Idaho Falls, Idaho  
 Butte, Mont.  
 Billings, Mont.

### DREWRY'S BEER

Chicago, Ill.  
 Indianapolis, Ind.  
 Fort Wayne, Ind.  
 Elkhart, Ind.  
 Davenport, Iowa  
 Detroit, Mich.  
 Grand Rapids, Mich.  
 Lansing, Mich.  
 Saginaw, Mich.  
 Toledo, Ohio

### KULA-TV

Honolulu, Hawaii

### KFDA-TV

Amarillo, Tex.

### PRICE CREAMERIES

El Paso, Texas

### WALL BROKERAGE COMPANY

Greenville, S. C.

### ASSOCIATED GROCERS FOOD STORES

Salt Lake City, Utah

### DR. PEPPER

Roanoke, Va.

### FT. PITT BREWING

Huntington-Charleston, W. Va.  
 Wheeling, W. Va.  
 Steubenville, Ohio  
 Youngstown, Ohio  
 Johnstown, Pa.

### CROWN ZELLERBACH PAPER PRODUCTS

Colorado Springs, Colo.  
 Pueblo, Colo.  
 El Paso, Tex.  
 Albuquerque, N. M.  
 Honolulu, Hawaii

### WMIN-TV

Minneapolis-St. Paul, Minn.

### BLATZ BREWING COMPANY

Eau Claire, Wisc.  
 Green Bay, Wisc.  
 La Crosse, Wisc.  
 Madison, Wisc.  
 Milwaukee, Wisc.  
 Neenah, Wisc.  
 Wausau, Wisc.

### FORD DEALERS

Abilene, Tex.  
 Dallas, Tex.  
 Lubbock, Tex.  
 Midland, Tex.  
 San Angelo, Tex.  
 Temple-Waco, Tex.  
 Tyler, Tex.  
 Wichita Falls, Tex.

### JAX BEER

Texas  
 Oklahoma  
 Louisiana  
 part of Alabama

### COHEN FURNITURE CO.

Peoria, Ill.

### JACOB'S PHARMACY

Atlanta, Ga.

### ESTES DEPARTMENT STORE

Rochester, Minn.

### GRIESEDECK BREWING

Kansas City, Mo.  
 St. Louis, Mo.

### BROWN DISTRIBUTING

Columbia, S. C.

### KOB-TV

Albuquerque, N. M.

### SOUTHLAND PROVISION

Columbia, S. C.  
 Charleston, S. C.  
 Florence, S. C.

### ROCHESTER MILK PRODUCTS ASSN.

Rochester, N. Y.

### FISHER BROS.

### SUPERMARKETS

Cleveland, Ohio

### WIEDEMANN BEER

Cincinnati, Ohio  
 Columbus, Ohio  
 Dayton, Ohio

Hurry!  
 Your market  
 may be  
 snapped up  
 soon. So  
 write, wire  
 or phone  
 now!

SOMETHING DIFFERENT AND EXCITING EVERY WEEK! Guest stars including Eddie Fisher, Charles Coburn, Billie Burke, Jimmy Gleason, Elizabeth Scott and many more!



NEW YORK • CINCINNATI • HOLLYWOOD



## For Congress — Probes

## For the FCC — Problems

**Adroit maneuvering by some VHF operators and the continuing UHF dilemma are acute problems, and pressure is mounting for a thorough Congressional investigation of the industry**

**D**URING the past year, the rapid growth of television broadcasting resulted in major changes in the industry and brought to the surface many new problems and sharp conflicts.

Essentially the conflicts have arisen because of the scarcity of VHF channels in the top 50 markets. The relatively few channels that were available after the lifting of the television "freeze" in 1952 were immediately sought by many applicants. As a result, long hearings have been held by the FCC to determine the best qualified bidder, and most of these contested cases are still unresolved.

During this period, venturesome broadcasters decided to take a chance on the UHF spectrum, which was relatively untested. They had hoped to saturate their markets with UHF sets while the VHF contenders were deadlocked and thus erase the difference between the two types of frequencies.

While the UHF broadcaster was attempting to develop an audience and convert existing VHF sets, ingenious competitors discovered that a number of small towns had been assigned VHF channels which could be acquired immediately without a hearing. By locating their transmitters far from the assigned town and close to the major city, they could, for practical purposes, compete with VHF stations in the larger community. This scheme attracted the networks and soon "area stations" made their appearance as important affiliates. Galveston became an affiliate to serve Houston, Texas; Bloomington, Indiana, became an Indianapolis outlet; and Old Hickory served as an affiliate for the Nashville area, to mention only a few.

This development in some cases resulted in a rejection of the UHF station in the larger market as a network affiliate. In some cases, it resulted in cancellation of an existing UHF affiliation on the ground that the VHF outlet afforded better area coverage and greater set circulation.

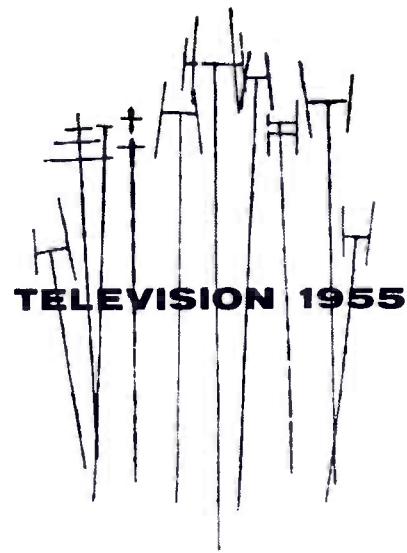
As yet, the FCC has not frowned upon this practice.

In its desire to establish television service throughout the country as quickly as possible, the commission apparently has approved of this maneuver.

As a result of these developments, it seems that during 1955, when the final hearing decisions are reached on VHF channel bids for some of the remaining principal cities, many an applicant will find that the hearing costs of \$50,000 and upwards, plus the two years of effort, have produced an empty victory. Many will discover that while the hearing battle was being waged, a relatively obscure nearby town has received an uncontested television grant and has run off with a coveted network prize. It was the imminent threat of such a development that has already led to a number of mergers by competing VHF applicants who might otherwise not be speaking to each other.

Disgruntled applicants, who feel that they have been outwitted and that the commission has been a party to this practice, have made increasing demands for a Congressional investigation of the entire industry and the commission. As a result, the Senate Interstate and Foreign Commerce Committee is currently preparing for a hearing to determine whether the basic network rules need revision; the Senate Judiciary Committee has started a study of the trends towards monopoly in television broadcasting and is likely to delve into the complex business relationships of the various parts of the television industry. Both of these investigations are likely to develop some very interesting facts, which may have a profound impact upon the future of the industry.

Basically, these complaints stem from the simple fact that some television stations (whether VHF or UHF) have turned out to be bad investments, and the owners feel aggrieved at the networks or the profitable competitive stations. Although legislative changes may be needed to regulate the industry further and modernize the 1934 Communications Act in the light of electronic developments, it seems clear that neither



## TELEVISION 1955

By

### LEONARD H. MARKS

Partner

Cohn & Marks, Attorneys

Congress nor the FCC can legislate prosperity to all.

To a UHF broadcaster operating at a loss, the substitution of a VHF channel seems to be the quickest way to wipe out operating losses. Many remedies already have been suggested to the commission and to the congressional authorities. Undoubtedly many more will be proposed during 1955.

One method has been used to add a few additional frequencies in the principal communities. Through a literal interpretation of the engineering standards, VHF channels have been added in hamlets and cross-roads — such as Warner Robins, Georgia, which, for practical purposes, is a suburb of Macon, and towns like Irwin, Pennsylvania, which is close to Pittsburgh. At best, this method has relieved the pressure in a very few markets.

Eventually, more far-reaching measures may be taken. For example:

1. *Installation of directional antennas* which will limit the signal to prevent interference with existing VHF stations and thus add new VHF where engineering standards would not otherwise permit.

2. *Low-powered stations* which will serve the same purpose as the 250-watt local channel station has served for many years in AM broadcasting.

3. *Installation of boosters and satellites* to cover smaller communities which could not support a full-fledged operation. The way for this has already been paved by the adoption of a rule permitting UHF satellites. Most recently, in a decision involving a station at Lufkin, Texas, the commission authorized a VHF station to relay programs exclusively.

4. *Revision of the allocation table* so that only UHF stations are available in some communities. This would result in the deletion of VHF assignments even though applicants have gone through hearings for the VHF channel. Naturally, this suggestion of “de-intermixture” has met with vigorous opposition by the

(continued on page 71)



36 - 24 - 36  
**WOW!**



KRON-TV has some impressive statistics too. Look at the way the station stacks up —

- **Antenna Height:** 1441 feet above sea level, the highest in San Francisco
- **Power:** 100 KW, the top power authorized for Channel 4
- **Audience:** 1,382,000 families in KRON-TV's 23 county coverage area.

It all means this: You can count on KRON-TV to give you the best and most complete coverage over the widest area of the Northern California market.

Have you heard of KRON-TV's new idea in late evening mystery programming? Get the interesting details from your Free & Peters office.

*San Francisco*  
**KRON TV**

AFFILIATED WITH THE S. F. CHRONICLE  
AND THE NBC-TV NETWORK ON CHANNEL **4**

No. 1 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented nationally by Free & Peters, Inc.

**TELEVISION 1955**

As a station representative sees it:

## **Spot Will Be Even Better This Year**

By

**JOSEPH J. WEED**

President

Weed Television Corporation

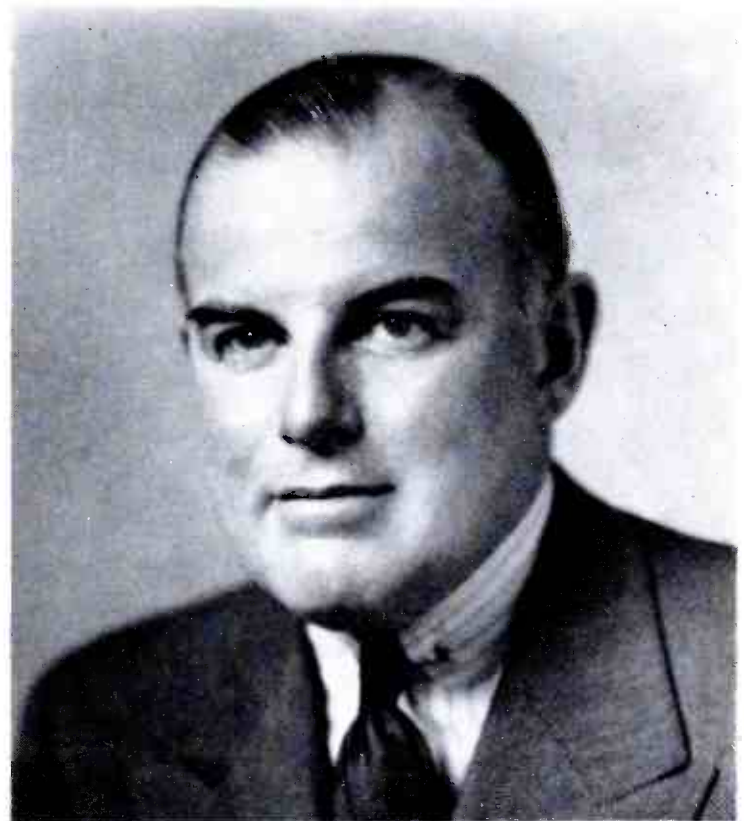
**Flexibility, improved film, top local shows  
will mean more sponsors for spot—  
if stations and reps get out and sell them**

**P**ERHAPS the best endorsement for the continued health of national spot as a primary advertising medium is the tremendous advance scored by the magazine concept in network advertising.

Spot broadcasting long ago established the equivalent of the magazine-type insertion. A national advertiser always has been able to buy 52 weeks of half-hour programs or one 20-second spot. That this flexibility is now being sought by *network* advertisers underscores the value of spot advertising. For as elastic as network buys become, spot—with its open choice of markets, program types and times of day—is even more elastic.

While there's some concern about the networks' encroachment on spot, indications are that the growth of the networks will be a spur to spot. Consider the new plans for getting network shows into small markets. Not only do such plans help the advertiser reach a greater audience, but, more important, they give the stations the needed programming base around which a sizeable audience can be built for spot advertisers.

More advertisers will be turning to spot in 1955 because they will have more information about the medium and its users. The TvB and the Station Representatives Association will be able to provide use and expenditures data that always has been needed, but never has been available before. Advertising men have found it hard to sell clients or top management on spot without specific data on their competitors' non-network allocations. The lack of measurement



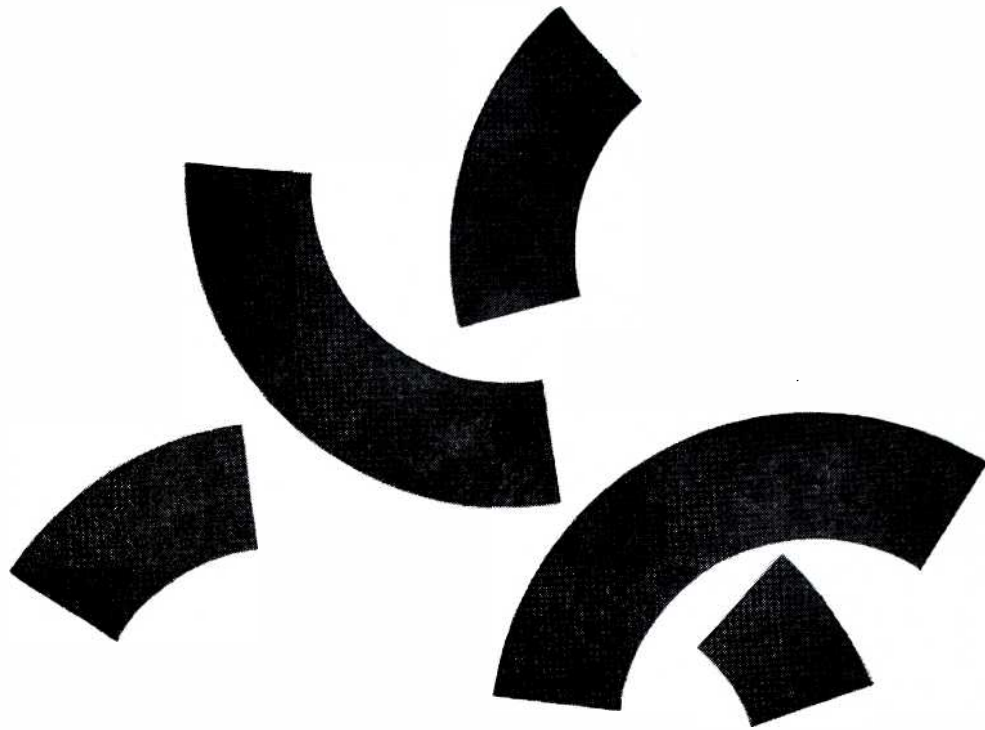
has been a severe handicap, but in 1955 we'll see the first steps toward overcoming this obstacle.

The improving quality of syndicated film will be another factor in the increase of spot during 1955. The ratings show how well the film packages have done against all kinds of competition, during all time segments. In some instances, they have outranked network programs by large margins. Most encouraging is the wide range of films becoming available to the regional and national advertiser.

Many new stations will come to the air in 1955, and many older stations will have to raise their rates. In most cases, these advances in cost to the advertiser will have been calculated in advance and will be met.

(continued on page 70)

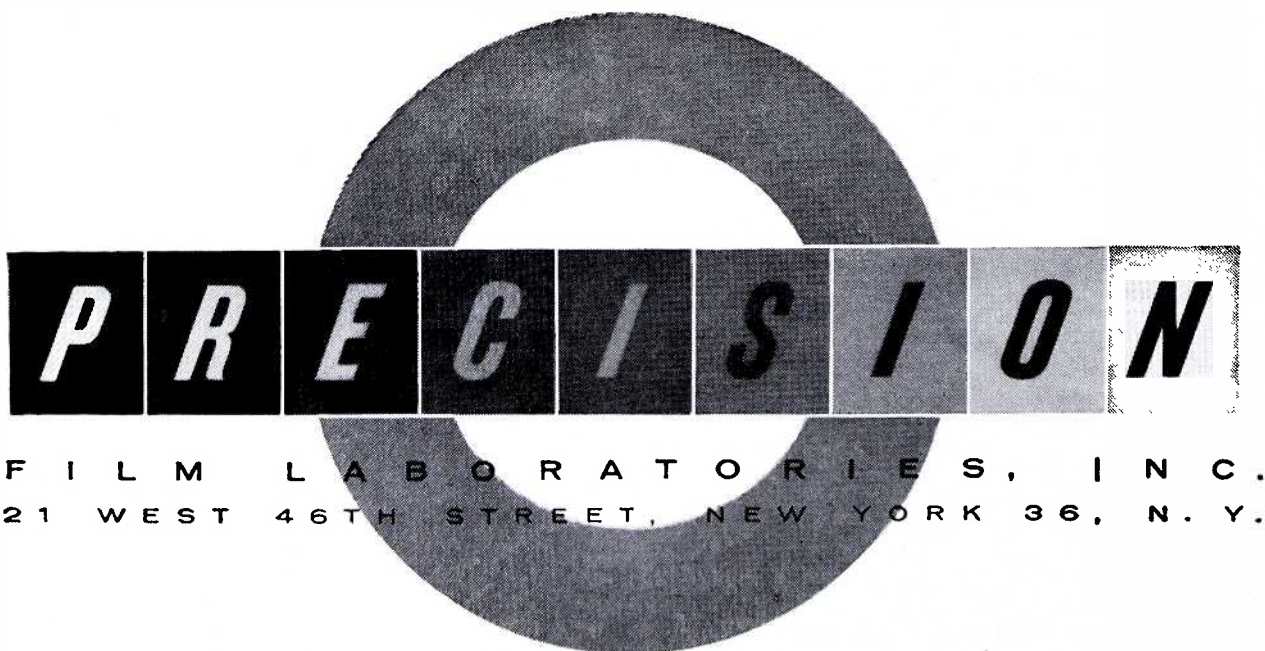




**Each frame** – each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

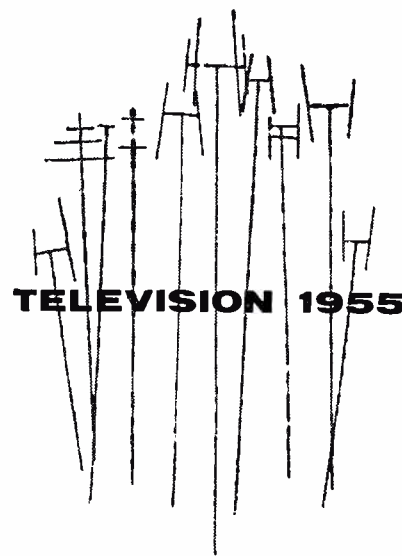
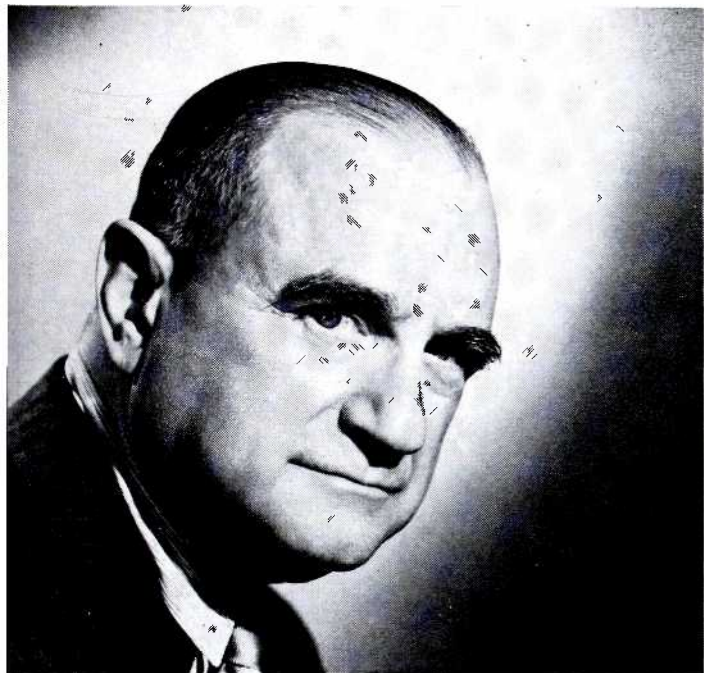
In everything there is one best...in film processing, it's **Precision.**



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

An engineer predicts:

# Better Color Film and Tape in 1955



By

**DR. ALFRED N. GOLDSMITH**

Consulting Engineer

**With heightened public and industry interest as a stimulus,  
engineers are perfecting a bewildering array  
of processes for recording color**

**T**HE coming year will see many technical developments with great implications for the entire industry, but color still is the biggest factor on the technical horizon.

In this article I would like to cover a phase of color which is of the utmost importance to the commercial success of color television: the recording of color programs on film and tape.

The results of color-program recording and reproduction are already astonishingly good, and they are steadily improving. Color-television broadcasters may confidently expect that in 1955 and thereafter they will use color transcriptions as readily, conveniently, and satisfactorily as they now use black-and-white transcriptions. Another powerful instrument will thus be made available for the large-scale development of color television.

A considerable number of different processes for making color transcriptions are under study and development. The film processes may involve either direct photography, combined television-camera and

film-camera operations, or color kinescope recording. The relative advantages and problems of these methods will require careful analysis.

Among the film processes under consideration: the use of direct monopack color film (such as Kodachrome, industrial Kodachrome, and Ansco Color); negative-positive processes (such as those of Eastman and Ansco); the production of black-and-white 35-millimeter or 16-millimeter separation negatives (as used in normal Technicolor); the production of imbibition positive color prints (as in Technicolor); the photography of color separations in black-and-white on a single frame (for example, three such color-separation negatives on each 35-millimeter frame); the use of black-and-white color separation positives, whether on one frame or several frames; the production of lenticulated black-and-white color-separation negatives; and the printing of color positives or color-separation black-and-white positives from such lenticulated color negatives.

(continued on page 71)



# Too good to hide!

**O**WNERSHIP of television sets is increasing so rapidly in Iowa that nobody can keep up with it.

The 1954 Iowa Radio and Television Audience Survey was made in March, 1954. At that time, over one-quarter of all TV sets were less than six months old — yet, in March, 59.6% of all Iowa homes *had* television sets!

Here are the five-year figures from the Annual Survey:

#### INCREASE IN TELEVISION SET OWNERSHIP IN IOWA

	1950 Survey	1951 Survey	1952 Survey	1953 Survey	1954 Survey
All homes surveyed	1.7%	11.8%	25.7%	38.2%	59.6%
Urban homes	2.4	15.9	30.9	44.5	67.2
Village homes	1.3	8.7	21.0	32.7	53.3
Farm homes	1.1	8.7	21.2	31.9	52.7

Now there are more than 280,250 television sets in WHO-TV's Central Iowa — and 355,100 families. WHO-TV is giving them the best *programming* there is — from the tallest antenna in the State. Ask Free & Peters for all the facts!



# WHO-TV

Channel 13 • Des Moines • NBC



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

## TELEVISION MAGAZINE'S

CONTINUING AUDIENCE STUDY

Daytime would be an even better buy if the sets-in-use level went up. What would it take to raise it?

# What Is the Daytime Audience Potential?

FOR this month's continuing study of the television audience, TELEVISION Magazine probed the daytime area. Pulse interviewers rang 525 doorbells of representative TV homes in New York. Specific objective: to find out what people want in daytime programming, whether they are getting it, and if not, what new scheduling would mean in terms of increased sets-in-use.

Two-thirds of those interviewed gave an emphatic "No" when asked if they had watched any TV that day. Main reason for not viewing—given by 41% of the nonviewers—was: No time in the busy daytime schedule. Among the other reasons: Working, 17%; Never listen in the daytime, 5%.

Of the 342 nonviewers, 71% stated they would not view in daytime under any circumstances. Twenty-one percent said they would if the right kind of pro-

grams were available, and another 8% couldn't make up their minds.

The nonviewers who would not view under any circumstances represent 45% of the total panel. With 35% of the panel already viewing, this means a potential increase of daytime viewing in 20% of the panel homes. This is a healthy segment: It represents a possible sets-in-use increase of nearly 60%.

The potential viewers who had not viewed on the interview date claim they would go out of their way to see such programs as good dramatic shows, educational programs, quizzes, and good movies. Eighteen of those interviewed specifically mentioned educational shows as the kind which would lure them to watch more during the day. Close behind were 13 who voted for dramatic shows, nine who named daytime variety, and eight who want movies.

Table 1

"Did you watch TV today?"

Yes	183	(34.9%)
No	342	(65.1%)
Total	525	(100.0%)

Table 2

"If not, why not?"

	% Giving reason*
Haven't time	40.9%
Out during the day	19.6
Working	17.3
Never view in the day	5.0
Listen to the radio	4.4
Not interested in daytime shows	2.3
Miscellaneous	10.5
No reason	3.2

\* Some respondents gave more than one reason.

Table 3

"Would you rearrange your schedule to see some other type of daytime TV?"

Yes	20.7%
No	70.8
Undecided	8.5

Table 4

"What type?"

	Number naming type
Educational	18
Drama	13
Daytime variety	9
Movies	8
Quiz and audience participation	7
Music	6
Other	11



# How Situation Comedies Are Doing

Ratings: November Telepulse

	<b>BALTIMORE</b>		<b>CHICAGO</b>		<b>CINCINNATI</b>		<b>CLEVELAND</b>		<b>SAN DIEGO</b>
<b>Abbott &amp; Costello</b>	<b>WAAM—Sun 6:30</b> 14.5 WMAR-TV You Are There 11.3 WBAL-TV Corliss Archer 10.5		<b>WBBM-TV—Sat 10:30</b> 8.2 WGN-TV Bob Atcher 4.2 WBKB Scrub Club 3.4		<b>WKRC-TV—Sat 11:30</b> 9.0 WCPO-TV Smilin' Ed 7.8 WLW-TV For Everyman 3.5		<b>WNBK—Tu 6</b> 16.8 WXEL Desert Deputy 8.0 WEWS Dinner Platter 4.8		<b>XETV—Wed 7</b> 17.5 KFMB-TV Boxing 23.3 KFSD-TV Break the Bank 10.8
	<b>BALTIMORE</b>		<b>BIRMINGHAM</b>		<b>DETROIT</b>		<b>NASHVILLE</b>		<b>SEATTLE-TACOMA</b>
<b>Amos 'n' Andy</b>	<b>WAAM—Th 10:30</b> 17.0 WBAL-TV Lux Video Theatre 19.3 WMAR-TV Quarterbacking 10.0		<b>WBRC-TV—Mon 6</b> 21.5 WBAT Johnny M. Brown 15.3		<b>WWJ-TV—Wed 7</b> 14.5 WJBK-TV Files of Jeffrey Jones 11.3 WXYZ-TV Kukla, Fran & Ollie; Detroit Deadline, Weather 10.8		<b>WLAC-TV—Th 6</b> 9.3 WSM-TV Cisco Kid 26.5 WSIX-TV Sports Today; News 5.8		<b>KOMO-TV—Th 8:30</b> 19.3 KING-TV The Lone Wolf 19.0 KTNT-TV Climax 16.0
	<b>COLUMBUS</b>		<b>EL PASO</b>		<b>LOS ANGELES</b>		<b>PHOENIX</b>		<b>SAN DIEGO</b>
<b>Duffy's Tavern</b>	<b>WBNS-TV—Fri 11:15</b> 10.8 WTVN Home Theatre 10.3 WLW-C Football Prediction; Tonight 8.5		<b>KROD-TV—Tu 9</b> 33.8 KTSM-TV News, Weather; Playhouse 15 26.8		<b>KTLA—Tu 8</b> 5.3 KNXT Red Skelton 17.9 KRCA-TV Steve Allen Hour 11.1		<b>KPHO-TV—Fri 7:30</b> 25.5 KVAR-TV Dear Phoebe 20.3 KOOL-TV Dollar A Second 18.0		<b>XETV—Fri 8</b> 15.5 KFMB-TV Death Valley 21.3 KFSD-TV Red Buttons 15.8
	<b>CHICAGO</b>		<b>DENVER</b>		<b>LOS ANGELES</b>		<b>MINNEAPOLIS-ST. PAUL</b>		<b>PORTLAND, Ore.</b>
<b>Life of Riley</b>	<b>WGN-TV—Tu 9</b> 16.2 WNBQ Truth or Consequences 19.4 WBKB U. S. Steel Hour 13.9		<b>KLZ-TV—Mon 6:30</b> 30.5 KOA-TV Sid Caesar 14.8 KFEL-TV Western Star Theatre; Star Theatre, M-O-Lene 10.3		<b>KTTV—Sat 8</b> 13.3 KNXT Jackie Gleason 17.7 KRCA-TV Mickey Rooney 8.3		<b>KSTP-TV—Sun 6</b> 23.5 WCCO-TV Corliss Archer 14.5 WMIN-TV You Asked for It 11.3		<b>KPTV—Sun 7</b> 22.3 KOIN-TV Private Secretary 25.0
	<b>DETROIT</b>		<b>EL PASO</b>		<b>MINNEAPOLIS-ST. PAUL</b>		<b>SEATTLE-TACOMA</b>		<b>SIOUX CITY</b>
<b>Life With Elizabeth</b>	<b>WXYZ-TV—Sat 7:30</b> 8.3 WJBK-TV Beat The Clock 16.5 WWJ-TV Ethel & Albert 10.8		<b>KROD-TV—Fri 7</b> 23.3 KTSM-TV Big Story 33.8		<b>WMIN-TV—Th 9:30</b> 8.8 KSTP-TV Lux Video Theatre 33.0 WCCO-TV Florian ZaBach 10.5		<b>KOMO-TV—Mon 7</b> 15.3 KTNT-TV Studio One 18.0 KING-TV Martha Wright; Mr. Make It 12.8		<b>KVTV—Th 9</b> 33.8 KTIV Lux Video Theatre 22.0
	<b>DENVER</b>		<b>NASHVILLE</b>		<b>NEW YORK</b>		<b>SEATTLE-TACOMA</b>		<b>WASHINGTON</b>
<b>Meet Corliss Archer</b>	<b>KOA-TV—Th 6:30</b> 19.8 KFEL-TV Wild Bill Hickok 18.5 KLZ-TV Climax 15.5		<b>WSM-TV—Wed 9:30</b> 24.5 WLAC-TV Boxing 21.5 WSIX-TV Wrestling 7.5		<b>WABC-TV—Sun 6</b> 8.3 WCBS-TV Omnibus 8.9 WRCA-TV Meet the Press 7.8		<b>KOMO-TV—Sun 6</b> 19.8 KING-TV Playhouse 15; Washington Reporter 10.0 KTNT-TV You Are There 10.0		<b>WTOP-TV—Th 7</b> 7.2 WRC-TV Wild Bill Hickok 14.2 WMAL-TV Kukla, Fran & Ollie; News—John Daly 4.4
	<b>EL PASO</b>		<b>LOS ANGELES</b>		<b>PHILADELPHIA</b>		<b>PHOENIX</b>		<b>PORTLAND, Ore.</b>
<b>My Hero</b>	<b>KTSM-TV—Fri 6:30</b> 29.3 KROD-TV Topper 23.5		<b>KTTV—Mon 7</b> 8.8 KNXT Studio One 16.6 KABC-TV Beulah 3.5		<b>WCAU-TV—Sat 4</b> 10.2 WFIL-TV Football 14.8 WPTZ Football 4.7		<b>KPHO-TV—Fri 8:30</b> 22.3 KVAR-TV Boxing; Greatest Moments in Sports 24.8 KOOL-TV Rin Tin Tin 19.3		<b>KPTV—Fri 6:30</b> 15.5 KOIN-TV CBS News; Perry Como 19.8
	<b>ATLANTA</b>		<b>DETROIT</b>		<b>LOS ANGELES</b>				
<b>The Ruggles</b>	<b>WAGA-TV—Sat 6:30</b> 11.0 WSB-TV It's a Great Life 11.5 WLW-A Golden Bells 6.3		<b>WJBK-TV—Tu 7</b> 8.8 WWJ-TV Stage 4 10.8 WXYZ-TV Kukla, Fran & Ollie; Detroit Deadline, Weather 9.5		<b>KHJ-TV—Fri 7</b> 4.7 KRCA-TV Boxing 13.3 KNXT Amos 'n' Andy 9.8				

**Tricks like this...** are sure-fire. They lift TV audiences right out of their seats—especially when spotted in "live" shows. Easy to produce, too—entertainment or commercial—when you **USE EASTMAN FILM.**

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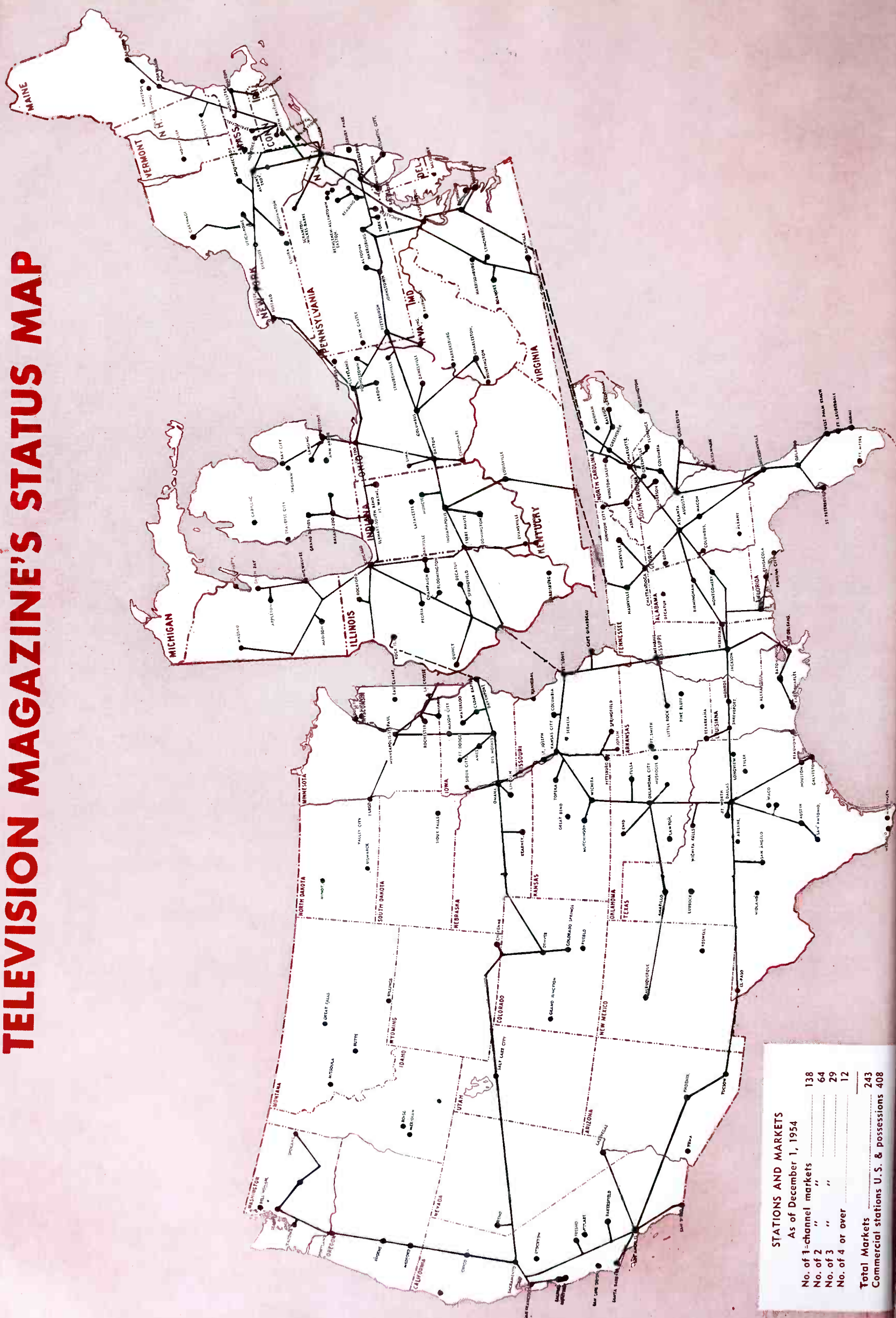
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Fort Lee, N. J., Chicago, Ill., Hollywood, California

HERE'S A TIP. Do it in COLOR.  
Chances are, you'll be needing it.



# TELEVISION MAGAZINE'S STATUS MAP



**STATIONS AND MARKETS**  
As of December 1, 1954

No. of 1-channel markets	138
No. of 2 " " "	64
No. of 3 " " "	29
No. of 4 or over	12
<b>Total Markets</b>	<b>243</b>
<b>Commercial stations U.S. &amp; possessions</b>	<b>408</b>

*Everyone has  
something  
he does  
best...*

We'll go that statement one better. What *we* do best is also the *only* thing we do—the finest possible representation for quality television stations. The mainspring of our success is that we serve *only* them—and *only* television. If you believe that quality representation should have all the dependability of a fine watch, then we have a premise in common that may deserve pursuing further.



## Harrington, Richter and Parsons, Inc.

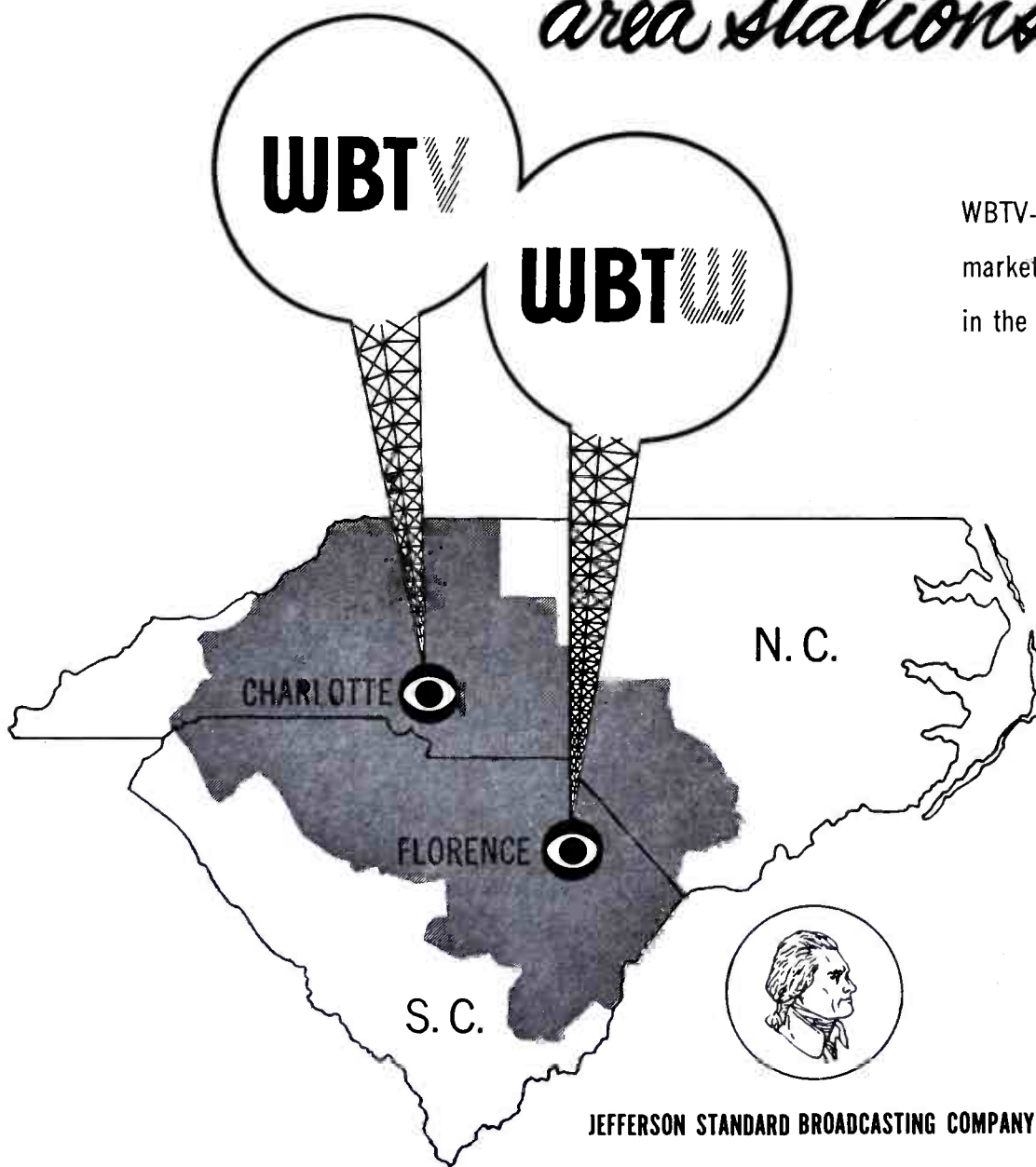
*New York  
Chicago  
San Francisco*

the *only* representative devoted *only* to television

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



*dominance* **DOUBLED**  
*in the Carolinas with 2* **DOUBLED**  
*2 great*  
*area stations*



WBTV-WBTW combination creates market comparable to nation's 8th largest in the industry-mushrooming Carolinas

Advertisers have a rich stake in what's happening in the Carolinas.

The Carolinas are on the march economically, and two top-power stations—WBTV and WBTW—now service this upsurging selling market.

WBTV and newcomer WBTW can, as a combination, deliver 50% of the people in North and South Carolina.

Together, WBTV and WBTW create a market of 3,375,000 people, over \$3½ billion in buying power and \$2½ billion in retail sales—a TV market comparable to the *eighth largest in the nation.*

For complete details on how WBTV and WBTW truly measure up to "Dominance doubled in the Carolinas," call CBS Television Spot Sales.

# Receiver Circulation Report for January

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 December 1 are not listed here, but openings that occurred in December and openings scheduled for January are given on page 64.

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 TELEVISION Magazine's *Market Book*, August, 1954.)

There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations.

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 JANUARY 1

Total U. S.: 33,292,200

ABILENE, Texas—55.0	42,240	APPLETON, Wis.—38.8	†39,190	BELLINGHAM, Wash.—68.3	61,600
KRBC-TV (A,D,N)		WNAM-TV† (A)		KVOS-TV (D)	
ADA, Okla.—45.3	65,280	ASBURY PARK, N. J.—7.5	†9,100	BETHLEHEM-ALLENTOWN- EASTON, Pa.—21.0	†52,960
KTEN (A)		WRTV†		WLEV-TV† (N); WGLV† (A,D)	13,780
ADAMS-PITTSFIELD, Mass.	††	ASHEVILLE, N. C.	298,130	KOOK-TV (A,C,D)	
WMGT†		WISE-TV† (A,C,D);	†32,340	BINGHAMTON, N. Y.—66.9	312,160
AKRON, Ohio—21.0	†57,460	WLOS-TV (A,D)		WNB-TV (A,C,D,N)	
WAKR-TV† (A)		ASHTABULA, Ohio—24.5	†22,470	BIRMINGHAM, Ala.—52.4	309,010
ALBANY, Ga.—27.4	35,130	WICA-TV†		WABT (A,D,N); WBRC-TV (C)	
WALB-TV (A,D,N)		ATLANTA, Ga.—62.0	484,220	BISMARCK, N. D.—37.6	11,580
ALBANY-SCHENECTADY-TROY, N. Y.	409,510	WAGA-TV (C,D); WLW-A (A);		KFYR-TV (C,D,N)	
WROW-TV† (A,D);	†111,120	WSB-TV (N)		BLOOMINGTON, Ill.—45.4	38,320
WRGB (A,C,D,N); WTRI† (C)		AUGUSTA, Ga.—43.4	86,630	WBLN-TV†	
ALBUQUERQUE, N. M.—43.0	47,770	WJBF (A,D,N); WRDW-TV (C)		BLOOMINGTON, Ind.—74.8	466,750
KGGM-TV (C); KOAT-TV (A,D);		AUSTIN, Minn.—54.4	72,630	WTTV (D,N)	
KOB-TV (D,N)		KMMT (A,C,D)		BOISE-MERIDIAN, Ida.—41.8	35,950
ALEXANDRIA, La.—32.8	35,820	AUSTIN, Texas—54.5	90,740	KIDO-TV (A,N); KBOI (C,D)	
KALB-TV (A,C,D,N)		KTBC-TV (A,C,D,N)		BOSTON, Mass.	1,242,280
ALTOONA, Pa.—66.9	323,800	BAKERSFIELD, Cal.	104,390	WBZ-TV (D,N);	†121,520
WFBG-TV (A,N)		KBAK-TV† (D);	†55,380	WNAC-TV (A,C); WTAO-TV† (A,D)	
AMARILLO, Texas—63.0	62,750	KERO-TV (A,C,N)		BRIDGEPORT, Conn.—12.0	†51,310
KFDA-TV (A,C); KGNC-TV (D,N)		BALTIMORE, Md.—86.8	693,010	WICC-TV† (A,D)	
AMES, Iowa—72.7	194,840	WAAM (A,D); WBAL-TV (N);		BUFFALO, N. Y.	433,950
WOI-TV (A,C,D,N)		WMAR-TV (C)		WBEN-TV (A,C,D);	†162,340
ANCHORAGE, Alaska	11,300	BANGOR, Maine—68.9	72,210	WBUF-TV† (A,C,D);	
KFIA (A,C); KTVA (D,N)		WABI-TV (A,C,D,N); W-TWO (C)		WGR-TV (A,D,N)	
ANDERSON, S. C.—39.5	†41,750	BATON ROUGE, La.—43.0	†39,040	BUTTE, Mont.—53.0	12,410
WAIM-TV† (C)		WAFB-TV† (A,C,D,N)		KXLF-TV (A,N)	
ANN ARBOR, Mich.—17.5	†18,340	BAY CITY-SAGINAW, Mich.	193,360	CADILLAC, Mich.—49.2	56,430
WPAG-TV† (D)		WNEM-TV (D,N);	†112,770	WWTW (A,C,D)	
		WKNX-TV† (A,C,D)		CARTHAGE-WATERTOWN, N. Y.—61.7	58,590
		BEAUMONT, Texas—23.9	†34,460	WCNY-TV (A,C,D)	
		KBMT† (A,D,N)			

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## GOING ON TV IN IOWA?

*These facts may  
be helpful.*

WMT-TV, exclusive CBS outlet for Eastern Iowa, signed on in the fall of 1953. Operating on Channel 2 at maximum power from an antenna 670 feet above average terrain, it covers more of Iowa than any other tv station, furnishing primary service to 26 counties whose number of households exceeds 255,000. There are 163,650 families within the area with television sets.

WMT-TV is the home-town station for Cedar Rapids and Waterloo; a recent Telepulse for these metropolitan markets showed the station first in every segment measured, with a larger share-of-audience than all other stations combined. The tv program schedule is carried by 13 daily newspapers in central and Eastern Iowa.

Gross per-farm income in the 26-county service area is above \$11,000—76% above the U. S. average. Eastern Iowa is also the industrial heart of the state, with about half of its income derived from manufacturing.

An active merchandising, promotion and publicity department offers aggressive assistance to advertisers. Specific information available upon request.

# WMT-TV 2

Channel

Mail address: Cedar Rapids

CBS for Eastern Iowa

National Reps: The Katz Agency

CEDAR RAPIDS, Iowa—67.7 KCRG-TV (A); WMT-TV (C,D)	178,250	FAIRMONT, W. Va.—18.0 WJPB-TV† (A,D,N)	†15,230
CHAMPAIGN, Ill.—62.3 WCIA (C,D,N)	268,700	FARGO, N. D.—32.8 WDAY-TV (A,C,D,N)	58,250
CHARLESTON, S. C.—53.2 WCSC-TV (A,C); WUSN-TV (D,N)	92,410	FLORENCE, S. C.—43.8 WBTW (A,C,D,N)	111,340
CHARLESTON, W. Va. WCHS-TV (C,D); WKNA-TV† (A,D)	227,750 †54,770	FT. DODGE, Iowa—25.6 KQTV† (D,N)	†13,210
CHARLOTTE, N. C. WAYS-TV† (A,D,N); WBTW (A,C,D,N)	440,260 †35,970	FT. MYERS, Fla.—31.4 WINK-TV (A)	10,270
CHATTANOOGA, Tenn.—49.3 WDEF-TV (A,C,D,N)	116,790	FT. SMITH, Ark.—35.8 KFSA-TV† (A,D,N)	†20,120
CHEYENNE, Wyo.—50.2 KFBC-TV (A,C,D,N)	17,370	FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (D,N)	†81,430
CHICAGO, Ill.—84.6 WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	1,990,380	FT. WORTH-DALLAS, Texas—65.7 WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,D,N)	428,360
CHICO, Cal.—41.1 KHSL-TV (C,D,N)	34,280	FRESNO-TULARE, Cal.—58.0 KJEO-TV† (A); KMJ-TV† (C,N); KVVG† (D)	†122,150
CINCINNATI, Ohio—85.6 WCPO-TV (A,D); WKRC-TV (C); WLW-T (N)	458,990	GALVESTON-HOUSTON, Texas—68.6 KGUL-TV (C,D); KPRC-TV (A,N); KTRK-TV (A)	373,730
CLEVELAND, Ohio—89.5 WEWS (C); WNBK (N); WXEL (A,D)	1,077,580	GRAND JUNCTION, Colo.—19.4 KFXJ-TV (A,C,D,N)	4,520
COLORADO SPRINGS-PUEBLO, Colo.—43.4 KKTV (A,C,D); KRDO-TV (N); KCSJ-TV (N)	42,140	GRAND RAPIDS, Mich.—77.3 WOOD-TV (A,C,D,N)	381,240
COLUMBIA, Mo.—44.9 KOMU-TV (A,C,D,N)	60,080	GREAT BEND, Kans.—44.1 KCKT-TV (N)	51,420
COLUMBIA, S. C. WCOS-TV† (A,D); WIS-TV (A,D,N); WNOK-TV† (C,D)	95,170 †71,680	GREAT FALLS, Mont.—30.5 KFBB-TV (A,C,D,N)	7,560
COLUMBUS, Ga. WDAK-TV† (A,D,N); WRBL-TV (C)	73,940 †42,680	GREEN BAY, Wis.—60.8 WBAY-TV (A,C,D)	158,810
COLUMBUS, Ohio—82.0 WBNS-TV (C); WLW-C (A,N); WTVN (D)	359,080	GREENSBORO, N. C.—60.3 WFMY-TV (A,C,D)	260,440
CORPUS CHRISTI, Texas—31.0 KVDO-TV† (N)	†24,680	GREENVILLE, N. C.—43.8 WNCT (A,C,D,N)	98,070
DALLAS-FT. WORTH, Texas—65.7 KRLD-TV (C); WFAA-TV (A,D,N); WBAP-TV (A,N)	428,360	GREENVILLE, S. C. WFBC-TV (N); WGVLT† (A,D)	244,180 †73,360
DANVILLE, Ill.—35.2 WDAN-TV† (A)	†29,180	HANNIBAL, Mo.—QUINCY, Ill.—63.3 KHQA-TV (C,D); WGEM-TV (A,N)	110,650
DANVILLE, Va.—15.9 WBTM-TV† (A)	†14,880	HARLINGEN-WESLACO, Texas—39.6 KGBT-TV (A,C,D); KRGV-TV (N)	37,500
DAVENPORT, Ia.—ROCK ISLAND, Ill.—71.6 WOC-TV (N); WHBF-TV (A,C,D)	284,470	HARRISBURG, Ill.—29.6 WSIL-TV†	†19,950
DAYTON, Ohio—83.4 WHIO-TV (C,D); WLW-D (A,N)	386,640	HARRISBURG, Pa.—57.6 WCMB-TV† (A,D); WHP-TV† (C); WTPA† (A,N)	†151,720
DECATUR, Ala. WMSL-TV†	††	HARRISONBURG, Va.—49.4 WSVA-TV (A,C,D,N)	93,120
DECATUR, Ill.—50.6 WTVP† (A,C,D)	†89,360	HARTFORD-NEW BRITAIN, Conn.—42.3 WGTH-TV† (A,D); WKNB-TV† (C)	†213,150
DENVER, Colo.—70.7 KBTV (A); KFEL-TV (D); KLZ-TV (C); KOA-TV (N)	239,600	HENDERSON, Ky.—EVANSVILLE, Ind.—29.3 WEHT† (C); WFIE-TV† (A,D,N)	†67,510
DES MOINES, Iowa KGTV† (A,D); WHO-TV (N)	171,220	HOLYOKE-SPRINGFIELD, Mass.—66.1 WHYN-TV† (C,D); WWLP† (A,N)	†140,330
DETROIT, Mich.—WINDSOR, Can.—88.1 CKLW-TV (D); WJBK-TV (C,D); WWJ-TV (N); WXYZ-TV (A)	1,372,690	HONOLULU, T. H.—50.6 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	56,470
DULUTH, Minn.—SUPERIOR, Wis.—46.7 KDAL-TV (A,N); WDSM-TV (C)	65,470	HOUSTON-GALVESTON, Texas—68.6 KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)	373,730
DURHAM, N. C.—49.1 WTVD (A,N)	216,580	HUNTINGTON, W. Va.—59.2 WSAZ-TV (A,C,D,N)	343,720
EASTON-BETHLEHEM- ALLENTOWN, Pa.—21.0 WGLV† (A,D); WLEV-TV† (N)	†52,960	HUTCHINSON, Kansas—53.0 KTVH (C,D)	157,520
EAU CLAIRE, Wis.—42.4 WEAU-TV (A,D,N)	56,100	IDAHO FALLS, Ida.—51.0 KID-TV (A,C,D,N)	20,150
ELKHART-SOUTH BEND, Ind.—61.1 WSJV-TV† (A,C,D,N); WSBT-TV† (C,D)	†124,520	INDIANAPOLIS, Ind.—75.4 WFBM-TV (C,D); WISH-TV (A,C,D,N)	524,710
ELMIRA, N. Y.—31.2 WTVE† (A,C,D)	†39,370	JACKSON, Miss. WJTV† (A,C,D); WLBT (N); WSLI-TV (A)	107,780 †55,690
EL PASO, Texas—JUAREZ, Mexico—75.3 KROD-TV (A,C,D); KTSM-TV (N); XEJ-TV	63,780	JACKSONVILLE, Fla. WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	216,830 †49,260
ENID, Okla. KGEO-TV (A)	††	JOHNSON CITY, Tenn.—46.5 WJHL-TV (A,C,D,N)	80,680
ERIE, Pa. WICU (A,D,N); WSEE-TV† (C)	178,680 †51,980	JOHNSTOWN, Pa. WARD-TV† (A,C,D); WJAC-TV (C,D,N)	*398,820 †43,760
EUGENE, Ore.—27.1 KVAL-TV (N)	28,730	JOPLIN, Mo.—41.0 KSWM-TV (C)	60,430
EUREKA, Cal.—56.3 KIEM-TV (A,C,D,N)	20,100	KALAMAZOO, Mich.—76.4 WKZO-TV (A,C,D,N)	502,790
EVANSVILLE, Ind.—HENDERSON, Ky.—29.3 WFIE-TV† (A,D,N); WEHT† (C)	†67,510	KANSAS CITY, Mo.—75.9 KCMO-TV (A,D); KMBC-TV (C); WDAF-TV (N)	414,570
		KEARNEY, Neb.—35.6 KHOL-TV (A,C,D)	42,190
		KINGSTON, N. Y.—14.6 WKNY-TV† (A,C,D,N)	†21,260
		KNOXVILLE, Tenn. WATE-TV (A,N); WTSK-TV† (C,D)	103,970 †65,340

County listings & data for each TV market will be in the March Data Book.

# WKRC-TV

316,000 watts  
on Channel 12



CINCINNATI, OHIO



# WTVN-TV

100,000 watts  
on Channel 6      COLUMBUS, OHIO

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

Ken Church  
*National Sales Manager*

REPRESENTED BY THE KATZ AGENCY



**The years move on -  
like sheep in a dream..**

Some folks count sheep.

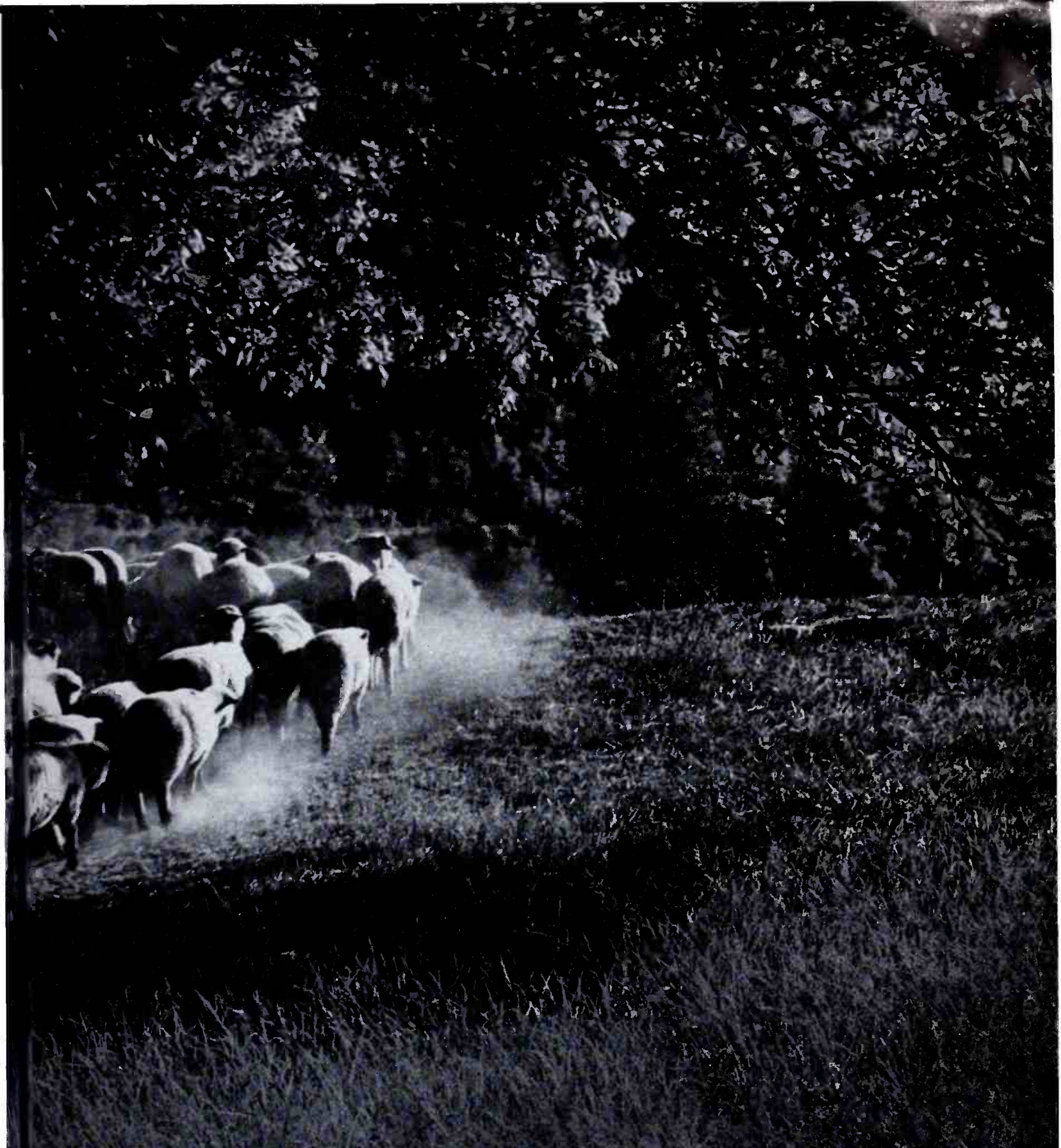
Storer Broadcasting Company, however, counts years  
of service in the public interest. And

pledges to expend every effort to make 1955

as memorable as the twenty-seven Storer years  
that have turned the bend of memory.







# STORER BROADCASTING COMPANY

WSPD • WSPD-TV  
Toledo, Ohio

WJW • WXEL-TV  
Cleveland, Ohio

KPTV  
Portland, Ore.

WBRC • WBRC-TV  
Birmingham, Ala.

WAGA • WAGA-TV  
Atlanta, Ga.

WWVA  
Wheeling, W. Va.

WJBK • WJBK-TV  
Detroit, Mich.

WGBS • WGBS-TV  
Miami, Fla.

## NATIONAL SALES HEADQUARTERS:

**TOM HARKER**, V. P., National Sales Director

**BOB WOOD**, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498





**WANTED:**

**ACCOUNT  
EXECUTIVE**

WITH

**TELEVISION  
BILLING**

We're a long-established, prosperous advertising agency in New York City, with an important list of clients.

We're looking for a "hep" TV man with current TV billing. *If you fill the bill, we'll make it irresistibly interesting to you financially.*

Here is an unusual opportunity to increase your income and work with congenial, competent associates in an agency known for its stability and integrity.

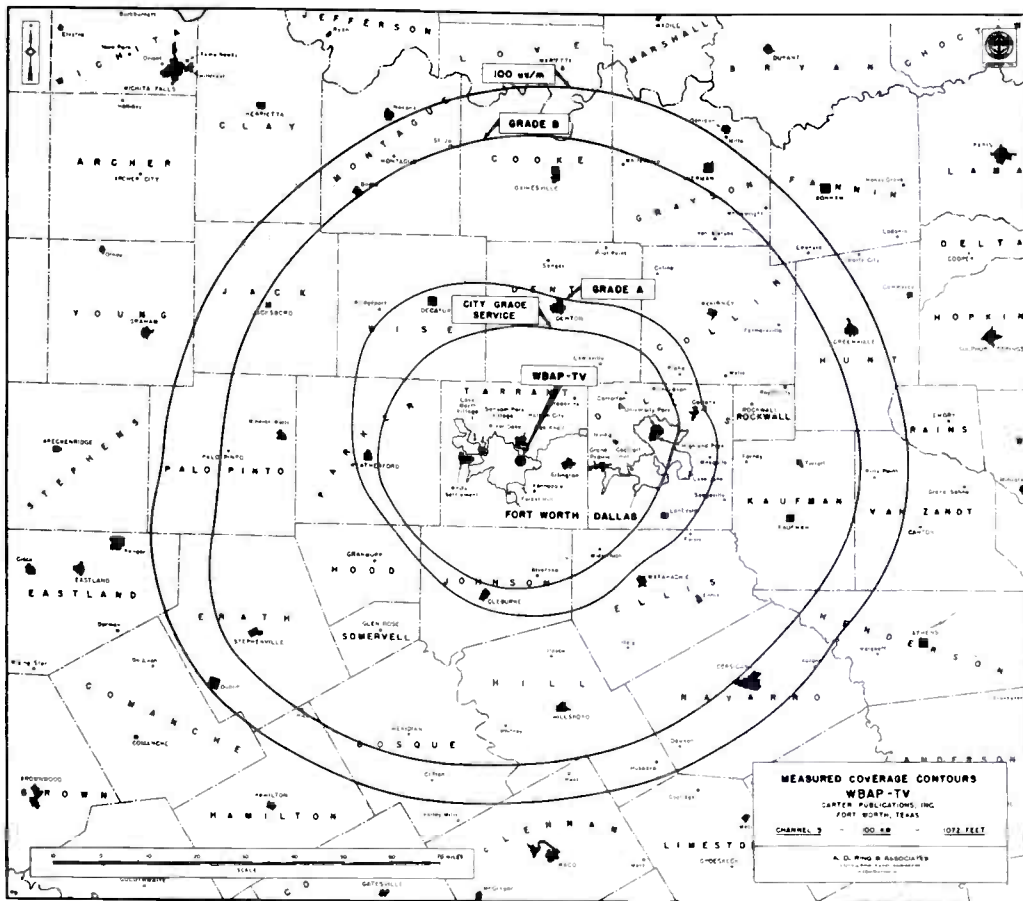
Your reply will be held in the strictest confidence. Our staff has seen this ad. Address:

**BOX 120  
TELEVISION**  
600 Madison Ave.,  
New York 22, N. Y.

LA CROSSE, Wis.—39.6	49,740
WKBT (A,C,D,N)	
LAFAYETTE, Ind.—59.1	†44,510
WFAM-TV† (D)	
LAKE CHARLES, La.	52,770
KPLC-TV (N);	†28,430
KTAG-TV† (A,C,D)	
LANCASTER, Pa.—74.1	528,990
WGAL-TV (A,C,D,N)	
LANSING, Mich.	314,680
WJIM-TV (A,C,N);	†52,730
WTOM-TV† (A,D)	
LAS VEGAS, Nev.—61.3	14,410
KLAS-TV (A,C,D,N)	
LAWTON, Okla.—65.1	62,760
KSWO-TV (D)	
LEWISTON-PORTLAND, Me.	155,830
WLAM-TV† (A,C,D); WCSH-TV (D,N);	†74,180
WGAN-TV (C)	
LIMA, Ohio—47.5	†48,310
WLOK-TV† (A,C,D,N)	
LINCOLN, Neb.—54.0	100,220
KOLN-TV (A,C,D)	
LITTLE ROCK-PINE BLUFF, Ark.—36.9	91,880
KARK-TV (N); KATV (A,C,D)	
LONGVIEW, Texas—29.6	†26,080
KTVE† (C,D)	
LOS ANGELES, Cal.—87.2	1,816,720
KABC-TV (A); KCOP; KHJ-TV (D);	
KNXT (C); KRCA-TV (N);	
KTLA; KTTV	
LOUISVILLE, Ky.—60.7	421,620
WAVE-TV (A,D,N); WHAS-TV (C)	
LUBBOCK, Texas—60.7	63,980
KCBD-TV (A,N); KDUB-TV (C,D)	
LYNCHBURG, Va.—55.9	142,820
WLVA-TV (A,C,D)	
MACON, Ga.	84,960
WMAZ-TV (A,C,D);	†30,330
WNEX-TV† (N)	
MADISON, Wis.—45.3	†57,850
WKOW-TV† (C); WMTV† (A,D,N)	
MANCHESTER, N. H.—79.3	198,730
WMUR-TV (A,D)	
MARINETTE, Wis.—62.7	96,810
WMBV-TV (A,N)	
MASON CITY, Iowa—53.7	80,500
KGLO-TV (C,D)	
MEDFORD, Ore.—24.8	20,260
KBES-TV (A,C,D,N)	
MEMPHIS, Tenn.—54.1	325,790
WHBQ-TV (A,C); WMCT (A,D,N)	
MERIDIAN-BOISE, Idaho—41.8	35,950
KBOI (C,D); KIDO-TV (A,N)	
MERIDIAN, Miss.—26.3	35,320
WTOK-TV (A,C,D,N)	
MIAMI-FT. LAUDERDALE, Fla.	230,420
WTVJ (A,C,D,N);	†134,760
WFTL-TV† (N); WITV† (A,D)	
MIDLAND, Texas—50.3	30,530
KMID-TV (A,C,D,N)	
MILWAUKEE, Wis.	610,360
WCAN-TV† (C); WOKY-TV† (D);	†317,600
WTMJ-TV (D,N); WTVW (A,D)	
MINNEAPOLIS-ST. PAUL, Minn.—70.7	517,170
KSTP-TV (N); WCCO-TV (C);	
WMIN-TV (A,D); WTCN-TV (A,D)	
MINOT, N. D.—30.2	10,090
KCJB-TV (A,C,D,N)	
MISSOULA, Mont.—20.1	5,450
KGVO-TV (A,C,D)	
MOBILE, Ala.—47.7	97,590
WALA-TV (A,C,N)	
MONROE, La.—44.8	72,710
KNOE-TV (A,C,D,N)	
MONTGOMERY, Ala.—31.1	†32,620
WCOV-TV† (A,C,D,N)	
MONTPELIER, Vt.	94,150
WMVT (A,C,D,N)	
MUNCIE, Ind.—47.8	†74,620
WLBC-TV† (A,C,D,N)	
MUSKOGEE, Okla.—64.4	182,250
KTVX (A,D)	
NASHVILLE, Tenn.—59.9	230,130
WLAC-TV (C); WSIX-TV (A,D);	
WSM-TV (D,N)	
NEW BRITAIN-HARTFORD, Conn.—42.3	†213,150
WKNB-TV† (C);	
WGTH-TV† (A,D)	
NEW CASTLE, Pa.—41.6	†97,760
WKST-TV† (A,D)	
NEW HAVEN, Conn.—85.1	702,250
WNHC-TV (A,C,D,N)	
NEW ORLEANS, La.	300,800
WDSU-TV (A,C,D,N);	†83,620
WJMR-TV† (A,C,D)	

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# FULL COVERAGE with WBAP-TV ... and here it is



**SET  
COUNT  
428,360**

City grade service in BOTH cities!

WBAP-TV, Channel 5 with a tower 1072 feet high; tower and antenna 1113 feet; height above sea level 1739 feet.

REMEMBER—The only television station with city grade service in both Fort Worth and Dallas. In its sixth year, still the most coverage, the clearest picture, the largest audience. Full power with 100,000 watts.

Hooper's composite combine Fort Worth-Dallas survey, November, 1954 shows share of audience, 6:00-10:30 p.m.:

**WBAP-TV 38%**  
**2nd Sta. 36%**  
**3rd Sta. 27%**

Counties .....	24
Population .....	1,856,400
Families .....	572,200
Total Retail Sales .....	\$2,284,777,000
Buying Income .....	\$3,075,563,000

Sources: Sales Management "Survey of Buying Power" May 10, 1954  
Measured Service Contour Map, A. D. Ring & Associates.

# WBAP-TV CHANNEL 5

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

AMON CARTER  
Chairman

AMON CARTER, JR.  
President

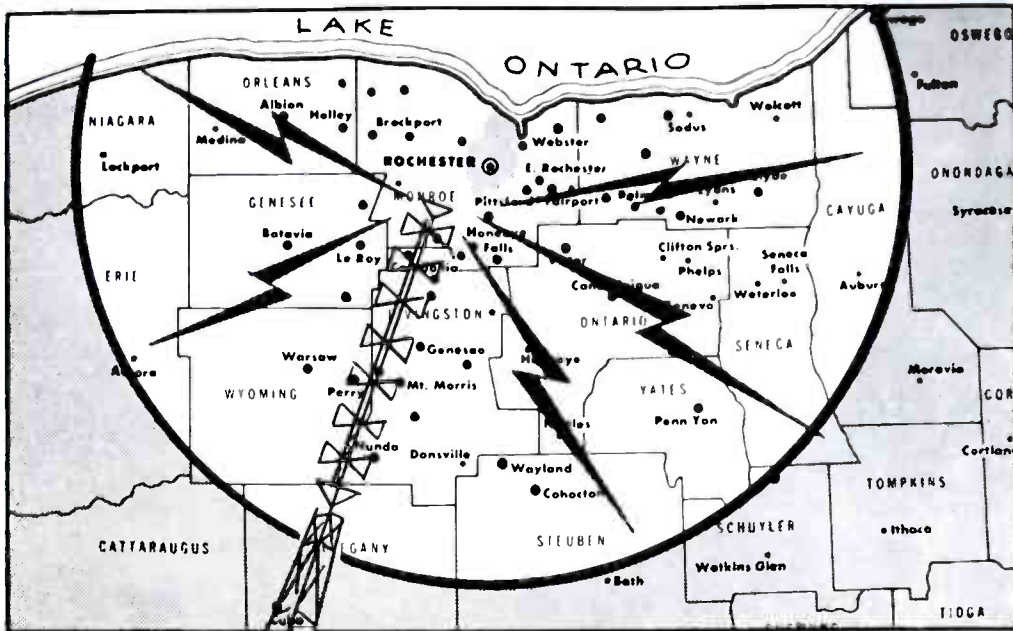
HAROLD HOUGH  
Director

GEORGE CRANSTON  
Manager

ROY BACUS  
Commercial Manager

FREE & PETERS, Inc. - National Representatives





(0.3 MV/M CONTOUR INDICATING ONLY OUR EXCELLENT RECEPTION COVERAGE AREA)

# Covering The Rich Lap Of New York State!

- ★ Population.....989,760
- ★ Income Per Family (Average)...\$5,503
- ★ Total Retail Sales.....\$903,970,000
- ★ Television Sets in Area.....270,000
- ★ TV Home Saturation..Highest in U.S.A.!
- ★ Station Promotion..Complete, thorough!

## NOTE ON CHANNEL 10 DAYTIME OPPORTUNITIES

Channel 10,—with its splendid array of CBS, ABC and heavily promoted local participating programs,—gets the daytime viewing majority by a comfortable margin according to "Pulse" (November) . . . Thus we have spots for you in and adjoining some mighty healthy daytime ratings—and at our low bargain Class "C" rates!

# CHANNEL 10

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.

NEW YORK, N. Y.—87.3	4,272,990
WABC-TV (A); WABD (D); WATV; WCBST-TV (C); WOR-TV; WPIX; WRCA-TV (N)	
NORFOLK-NEWPORT NEWS, Va.	249,960
WACH-TV†; WTAR-TV (A,C,D); WVEC-TV† (N)	†112,480
OKLAHOMA CITY, Okla.	258,180
KMPT† (D); KTVQ† (A); KWTW (C); WKY-TV (A,N)	†72,550
OMAHA, Neb.—81.6	268,710
KMTV (A,C,D); WOW-TV (D,N)	
ORLANDO, Fla.—32.7	58,530
WDBO-TV (A,C,D,N)	
PANAMA CITY, Fla.—27.2	11,530
WJDM-TV (A,N)	
PARKERSBURG, W. Va.—33.4	†26,290
WTAP-TV† (A,D)	
PENSACOLA, Fla.—48.3	75,540
WEAR-TV (A)	
PEORIA, Ill.—63.3	†127,550
WEEK-TV† (N); WTVH-TV† (A,C,D)	
PHILADELPHIA, Pa.—90.6	1,706,990
WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)	
PHOENIX, Ariz.—76.3	111,630
KOOL-TV (A); KPHO-TV (C,D); KVAR (D,N)	
PINE BLUFF-LITTLE ROCK, Ark.—36.9	91,880
KATV (A,C,D); KARK-TV (N)	
PITTSBURG, Kansas—39.7	73,800
KOAM-TV (A,D,N)	
PITTSBURGH, Pa.	984,120
WDTV (A,C,D,N); WENS† (A,C)	†257,010
POLAND SPRING, Me.—68.7 (Mt. Washington, N. H.)	192,090
WMTW (A,C,D)	
PORTLAND-LEWISTON, Me.	155,830
WCSH-TV (D,N); WGAN-TV (C); WLAM-TV† (A,C,D)	†74,180
PORTLAND, Ore.	††208,710
KOIN-TV (A,C); KPTV† (A,D,N)	
PROVIDENCE, R. I.	731,250
WJAR-TV (A,D,N); WNET† (A,D)	†30,000
PUEBLO-COLORADO SPRINGS, Colo.—43.4	42,140
KCSJ-TV (N); KKTW (A,C,D); KRDO-TV (N)	
QUINCY, Ill.-HANNIBAL, Mo.—63.3	110,650
WGEM-TV (A,N); KHQA-TV (C,D)	
RALEIGH, N. C.	†80,210
WNAO-TV† (A,C,D)	
READING, Pa.—30.2	†143,570
WEEU-TV† (A,N); WHUM-TV† (C)	
RENO, Nev.—66.1	17,120
KZTV (A,C,D,N)	
RICHMOND, Va.—71.6	185,010
WTVR (C,N)	
ROANOKE, Va.—52.0	224,740
WLSL-TV (A,N)	
ROCHESTER, Minn.—51.6	80,600
KROC-TV (D,N)	
ROCHESTER, N. Y.—84.6	276,050
WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)	
ROCKFORD, Ill.	229,160
WREX-TV (A,C); WTVQ† (D,N)	†85,870
ROCK ISLAND, Ill.-DAVENPORT, Ia.—71.6	284,470
WHBF-TV (A,C,D); WOC-TV (N)	
ROME, Ga.—56.3	150,990
WROM-TV	
ROSWELL, N. M.—39.9	18,870
KSWB-TV (A,D,N)	
SACRAMENTO, Cal.—31.1	†79,960
KCCC-TV† (A,C,D,N)	
SAGINAW-BAY CITY, Mich.	193,360
WKNX-TV† (A,C,D); WNEM-TV (D,N)	†112,770
ST. JOSEPH, Mo.—70.2	101,300
KFEQ-TV (C,D)	
ST. LOUIS, Mo.	667,850
KSD-TV (A,C,N); KWK-TV (C); WTVI† (A,C,D)	†242,550
ST. PETERSBURG, Fla.—44.5	†103,240
WSUN-TV† (A,C,D,N)	
SALINAS-MONTEREY, Cal.—65.6	94,460
KMBY-TV (A,C,D,N); KSBW-TV (A,C,D,N)	
SALISBURY, Md.	††
WBOC-TV†	

County listings & data for each TV market will be in March Data Book



**"ALONE IN THE RED RIVER VALLEY . . .  
 . . . but NOT lonely!"**

WDAY-TV is the only TV station in Fargo . . . the *only* station in the Red River Valley. Here's how far away our nearest "competitors" are:

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

And, boy! — we've got television set saturation in our area, too. In Fargo, it's 70.5%

. . . 20 miles away it's 57% . . . and fifty miles away it's 33%.

And our *viewers* aren't lonely, either. We keep their sets *turned on* with 57 popular local programs and 60 of the best shows from NBC, CBS and ABC . . . including many *live* shows, both network and local.

Ask Free & Peters about WDAY-TV . . . the Red River Valley's *only* TV station.

**WDAY-TV**  
**FARGO, N. D. • CHANNEL 6**

**Affiliated with NBC • CBS • ABC**



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



SALT LAKE CITY, Utah—69.6	151,380	TACOMA-SEATTLE, Wash.—69.6	174,170	WILMINGTON, Del.—89.6	166,210
KSL-TV (A,C,D); KTVT (N); KUTV (A)		KTNT-TV (C,D); KTVW; KING-TV (A); KOMO-TV (N)		WDEL-TV (D,N)	
SAN ANGELO, Texas—41.3	14,710	TEMPLE-WACO, Texas	77,080	WILMINGTON, N. C.—29.6	50,200
KTXL-TV (C,D,N)		KCEN-TV (N); KANG-TV† (A,D)	136,410	WMFD-TV (N)	
SAN ANTONIO, Texas—62.1	236,170	TERRE HAUTE, Ind.—59.4	153,960	WINSTON-SALEM, N. C.	213,930
KENS-TV (A,C,D); WOAI-TV (N)		WTHI-TV (A,C,D)		WSJS-TV (N); WTOB-TV† (A,D)	158,140
SAN DIEGO, Cal.—TIJUANA, Mexico—84.2	255,630	TEXARKANA, Texas—41.2	103,760	WORCESTER, Mass.—18.1	165,610
KFMB-TV (A,C); KFSD-TV (N); XETV		KCMC-TV (A,C,D)		WWOR-TV† (A,D)	
SAN FRANCISCO, Cal.	1,023,280	TOLEDO, Ohio—84.6	316,910	YAKIMA, Wash.—36.6	126,790
KGO-TV (A); KPIX (C,D); KRON-TV (N); KSAN-TV†	117,450	WSPD-TV (A,C,D,N)		KIMA-TV† (A,C,D,N)	
SAN JUAN, P. R.	††	TOPEKA, Kansas—59.4	111,850	YORK, Pa.—64.1	181,340
WAPA-TV (A,D,N); WKAQ-TV (C)		WIBW-TV (A,C,D)		WNOV-TV† (D); WSBA-TV† (A)	
SAN LUIS OBISPO, Cal.—61.0	89,180	TRAVERSE CITY, Mich.	††	YOUNGSTOWN, Ohio—41.3	1143,720
KVEC-TV (A,D)		WPBN-TV (N)		WFMJ-TV† (N); WKBN-TV† (A,C,D)	
SANTA BARBARA, Cal.—62.7	108,410	TUCSON, Ariz.—45.4	32,280	YUMA, Ariz.—56.5	14,970
KEY-T (A,C,D,N)		KOPO-TV (C,D); KVOA-TV (A,N)		KIVA-TV (D)	
SAVANNAH, Ga.—41.7	37,150	TULARE-FRESNO, Cal.—58.0	1122,150	ZANESVILLE, Ohio—52.5	140,270
WTOC-TV (A,C,D,N)		KVVU† (D); KJEO-TV† (A); KMJ-TV† (C,N)		WHIZ-TV† (A,C,D,N)	
SCHENECTADY-ALBANY-TROY, N. Y.	409,510	TULSA, Okla.	223,650		
WRGB (A,C,D,N); WROW-TV† (A,D); WTRI† (C)	1111,120	KCEB-TV† (A,D,N); KOTV (A,C)	151,940		
SCRANTON-WILKES-BARRE, Pa.—59.5	1161,130	TYLER, Texas—32.5	46,800		
WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)		KLTV (A,C,D,N)			
SEATTLE-TACOMA, Wash.—69.6	374,170	UTICA-ROME, N. Y.—77.7	184,540		
KING-TV (A); KOMO-TV (N); KTNT-TV (C,D); KTVW		WKTV (A,C,D,N)			
SEDALIA, Mo.—53.5	32,150	VALLEY CITY, N. D.—38.8	42,060		
KDRO-TV		KXJB-TV (C,D)			
SHREVEPORT, La.—48.1	62,100	WACO-TEMPLE, Texas	77,080		
KSLA (A,C,D,N)		KANG-TV† (A,D); KCEN-TV (N)	136,410		
SIoux CITY, Iowa—68.7	127,850	WASHINGTON, D. C.—86.5	561,390		
KTIV (N); KVTV (A,C,D,N)		WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG (D)			
SIoux FALLS, S. D.—47.6	97,390	WATERBURY, Conn.—43.0	189,610		
KELO-TV (A,D,N)		WATR-TV† (A,D)			
SOUTH BEND-ELKHART, Ind.—61.1	124,520	WATERLOO, Iowa—70.0	136,780		
WSBT-TV† (C,D); WSJV-TV† (A,C,D,N)		KWWL-TV (D,N)			
SPOKANE, Wash.	100,410	WAUSAU, Wis.—37.5	42,900		
KHQ-TV (A,N); KREM-TV (A); KXLY-TV (C,D)		WSAU-TV (A,C,D,N)			
SPRINGFIELD, Ill.—45.5	151,460	WESLACO-HARLINGEN, Texas—39.6	37,500		
WICS† (A,D,N)		KRGV-TV (N); KGBT-TV (A,C,D)			
SPRINGFIELD-HOLYOKE, Mass.—66.1	140,330	WEST PALM BEACH, Fla.	62,020		
WWLP† (A,N); WHYN-TV† (C,D)		WIRK-TV† (A,D,N); WJNO-TV (N)	126,880		
SPRINGFIELD, Mo.—48.7	69,300	WHEELING, W. Va.—68.9	266,710		
KTTS-TV (C,D); KYTV (A,N)		WTRF-TV (A,N)			
STEBENVILLE, Ohio—77.3	374,360	WICHITA, Kansas	187,610		
WSTV-TV (C)		KAKE-TV (A); KEDD† (N)	192,660		
STOCKTON, Cal.	1,054,370	WICHITA FALLS, Texas—59.5	84,730		
KOVR (D); KTVU† (N)	170,180	KFDX-TV (A,N); KWFT-TV (C,D)			
SUPERIOR, Wis.—DULUTH, Minn.—46.7	65,470	WILKES-BARRE-SCRANTON, Pa.—59.5	1161,130		
WDSM-TV (C); KDAL-TV (A,N)		WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†			
SYRACUSE, N. Y.—85.8	358,300				
WHEN-TV (A,C,D); WSyr-TV (N)					

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

DECEMBER OPENINGS: 6		
Market	Station	Channel
Allentown, Pa.	WFMZ-TV	(67)
Atlanta, Ga.	WQXI-TV	(36)
Montgomery, Ala.	WSFA-TV	(12)
Oak Hill, W. Va.	WOAY-TV	(4)
Plattsburg, N. Y.	WIRI	(5)
Tulsa, Okla.	KVOO-TV	(2)

JANUARY TARGETS: 7		
Market	Station	Channel
Dothan, Ala.	WTVY	(9)
Fairbanks, Alaska	KFIF	(2)
Henderson, Nev.	KLRJ-TV	(2)
Lebanon, Pa.	WLBR-TV	(15)
Minneapolis, Minn.	KEYD-TV	(9)
New Orleans, La.	WCKG-TV	(26)
West Palm Beach, Fla.	WEAT-TV	(12)

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**YOU COVER**

**THE TAR HEEL GOLDEN TRIANGLE\***

\*WINSTON-SALEM—GREENSBORO—HIGH POINT... one of the richest, fastest growing markets in the entire Southeast.

\*\*245,189 sets as of December 1, 1954—An increase of 37,162 sets in six months.

**WSJS-TV**  
WINSTON-SALEM, N. C.

**NBC** Interconnected Television Affiliate

Represented By: **HEADLEY-REED COMPANY**

WITH

**WSJS**

\*\*

**TV**

**CHANNEL 12**

# 63.5%

of the viewing audience

chooses **WTRF-TV**

between 12 noon and midnight in the

**WHEELING-STEUBENVILLE MARKET**

The September, 1954 Telepulse Survey in the Wheeling-Steubenville Market shows:

*Tuned in audience 12 noon to midnight*

**WTRF-TV 63.5%**

Station B..... 18.5%

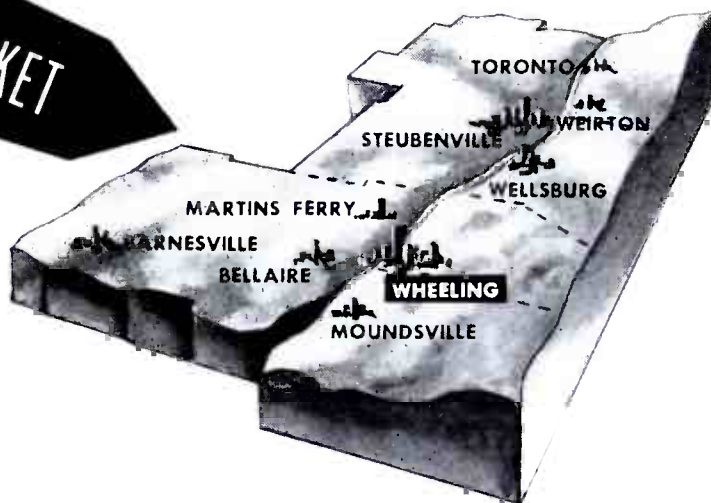
Station C..... 17.0%

*What's more—of the top 25 program ratings*

**ALL 25 WERE ON WTRF-TV**

If ever a station dominated its market, WTRF-TV does—not by a small margin—but by a sweeping majority. Better programming, better promotion and a more powerful signal makes WTRF-TV the big buy—the station necessary in this important market.

**WTRF-TV**  
**WHEELING, W. VA.**



The September, 1954 Telepulse Survey was conducted in the Wheeling-Steubenville market including the following counties:

*Brooke, Hancock, Ohio & Marshall Counties, W. Va.  
Belmont and Jefferson Counties, Ohio*

In the WTRF-TV listening area there are more than 387,000 families owning approximately 275,000 TV receivers, and spending more than a billion dollars annually in retail sales.

Channel 7 • 316,000 Watts  
NBC Primary • ABC Supplementary • Represented by Hollingbery  
Robt. Ferguson • VP & Gen. Mgr.  
Telephone WHeeling 1177 • Now equipped for network color



**DUFFY . . .**

(continued from page 33)

degree through the practice of "swapping" closing commercials. This trend obviously will continue—during 1955, at least—since production and time costs are constantly rising.

Film filled a major role in television programming during 1954. The hundreds of new film products available for sponsorship have resulted in a competitive, yet more stable, selling practice throughout the industry. Today the new or continuing television advertiser can pick and choose from a wide variety of filmed programs. More and more advertisers are choosing film reruns as their television vehicle. Surveys show excellent results audience-wise, and much of the old prejudice against subsequent runs has disappeared with reruns' good ratings.

Still in the future is that miracle of television engineering, video tape. The revolutionary new process is perhaps the answer to the rising cost problem. Reduced to its simplest terms, video tape will mean the reproduction of television pictures and sound on tape, much as sound today is reproduced on

tape. When this day arrives, in perhaps a year or two, TV film will slowly pass into obscurity.

Costwise, it may be the salvation of the television advertiser. It will mean that today's raw stock and editing costs will be reduced to a minimum. It will permit an advertiser to rehearse and put on tape his program and commercials days, or even weeks, ahead of air time. In rehearsals each scene can be played back immediately. Errors can be removed through spot erasing, and corrective re-shooting will take place immediately. Costly delays will be eliminated, time buying will be simplified, live television will again be practical and desirable, and advertisers will again be able to buy, as they did in radio, solid time spots across the nation. Video tape will correct the time-lag problem that has plagued television from its inception.

**Improved picture quality**

Sales impact will be greatly increased through the elimination of the poor quality of present-day kinescopes and the loss of quality that is ever-present in film.

Video tape will take the electronic output from the black-and-

white or color television camera and transfer it directly to tape without any loss of value. This means picture quality comparable to live television. This quality characteristic can be reproduced on as many tape copies as desired and the cost will be negligible.

Many technical problems must be eliminated before video tape becomes a commercial reality. Last year brought us color; perhaps 1955 will give us video tape.

What will the television picture look like at the end of 1955? From where I sit, it looks very good.

I see more than just a rosy glow, left over from 1954. I see genuine color for the advertiser's products—color that's here to stay.

It's true that production and time costs are climbing higher and higher, but I believe that these factors are offset by the continued increase of set circulation; new station construction; the less rigid patterns of programming; the new flexibility in program buys; and the future development of the shared-sponsorship technique.

The year 1955 will bring an increasing number of advertising dollars into television. The cost of television will continue to be justified by the impact—the results.

# DO THEY WATCH WWTV?



**OVER 5000 CHILDREN FIGHT FOR 2700 SEATS TO SEE (IN PERSON)**

**RANGE RIDER AND DICK WEST TWO OF THEIR WWTV FAVORITES!**



"The promotion of the Range Rider and Dick West for our client, Michigan Bakeries, Inc., was 'terrific.' The number of children and parents who came to see these two personalities were beyond our most optimistic expectations. I would like to say though that the marvelous cooperation which you and your staff extended to us in making this promotion the success it was, was also beyond our expectations. I have been in radio and TV for quite a few years and have never received more enthusiastic support than that which WWTV gave me. Again many thanks *Charles J. Johnson* for a job well done. Cordially," WEBBER ADV. AGENCY

"I have had some very glowing reports of the wonderful cooperation you and your organization gave us in connection with the personal appearance of the Range Rider. May I take this occasion to thank you for the fine job you did. Cordially yours," *Charles J. Johnson* PRESIDENT, MICHIGAN BAKERIES

**FROM CADILLAC, MICH.  
CBS · ABC · DUMONT**

# WWTV

**VHF CHANNEL 13  
REPRESENTED BY  
WEED TELEVISION**

By Tad Reeves

**Make your own chalkboards**—for chalking up selling facts in commercials, emphasizing points in news and discussion programs, and holding attention on children's shows with quick, entertaining chalk sketches. You can make lightweight chalkboards in any size with a new compound that can be brushed, rolled, or sprayed on such surfaces as glass, metal, plastic, wood, hardboard and plywood, plaster, linoleum, and formica. Only one application is necessary to make a chalkboard that'll show chalk lines clearly, erase cleanly, and take years of hard washing and use without fading. It can turn whole set pieces into chalkboards. It is green and comes in cans costing \$1.50 each, postpaid. One can coats 20 square feet.

**A hosiery premium with a bonus twist** is the self-liquidating "Pair 'n' Spare" offer aimed at the value-minded female viewer. For \$1 and a box top, the housewife receives three 51-gauge, 15-denier full-fashioned stockings of DuPont nylon, packaged in an attractive polyethylene bag which can be reused for soiled hose or storage. The "Pair 'n' Spare" offer of three good-quality stockings is the equivalent of two pairs of hose, for the extra stocking continues to give the wearer a full pair in case of a run or snag. Women sending for the premium may choose sizes 8½ to 11; short, medium, or long; one of two fashionable shades. The premium house offering this "Pair 'n' Spare" service also will include complete handling of the offer.



**Iron-on appliques.** There's no tedious blind-stitching or fancy applique work needed with these three-dimensional felt appliques. Simply lay the felt design in place and iron on.

The catalogue offers colorful animal, circus, and fairytale figures for children's clothes; holiday and seasonal motifs; national, regional, sports, and seaside themes, etc. There are a limited number of special designs for men's garments and others for home decorating. Most appliques are of fine felt, some of them trimmed with rhinestones or fake fur. Some are of percale. All make self-liquidating, low-cost premiums. Costs run from 15¢ to \$10.80 per dozen.

**Artificial studio plants** tough enough to take the punishment of daily station use are now available to stations that can't afford to dally with green thumbs. These products are expert reproductions of nature's own plants. Even under close camera inspection, the fine cloth leaves retain an amazingly lifelike appearance. In color and texture, periwinkle, mountain laurel, red or green coleus, English or variegated ivy, philodendron, and hundreds of other plants are exact replicas of their natural counterparts. But for actual wear, this man-made foliage outstrips nature.

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

# HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER . . . hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on . . . and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this . . . slick production . . . elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market . . . contact one of the offices below.

**CESAR ROMERO**, starring in . . .



## PASSPORT TO DANGER

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

**ABC FILM  
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS



## WEAVER . . .

(continued from page 35)

vision will become even costlier as a medium.

Anticipation of such higher rates was one reason why the magazine concept was started. And the concept has been so successful that in spite of the higher over-all cost of television, NBC-TV had the greatest number of advertisers in the history of broadcasting. The figure for 1954 was 210. During 1955, we will have an estimated 250 advertisers. Compare this figure of 250 with the number of advertisers on the NBC radio network in 1938-1939—a total of only 89.

For us at NBC, 1955 will be the first full year for our combination of participating programs—*Today*, *Home*, and *Tonight*. This trio, which accounts for a full third of our total network time, has succeeded beyond our expectations as the testing ground for our new sales pattern. It has brought in dozens of advertisers who could never before afford national exposure. It has provided a flexibility in television advertising never before possible. It has created new usefulness to set owners and increased the medium's vital-

ity. It has built special advertising and merchandising values for advertisers who, to oversimplify, do not get proper results per dollar from sponsoring conventional entertainment. "THT" also makes money that helps NBC afford experiment. Total revenue for the three in 1954 will be about \$14,000,000, even though *Home* didn't begin until March and *Tonight* until September. During 1955, we expect "THT" to gross about \$17,000,000.

During the year we may be adding other participating programs to this team. Various plans for such programs are in the talking stage.

### Spotlight on daytime

The coming year will see even greater emphasis on daytime programming. *Today* proved to a skeptical industry that there is a substantial early-morning audience potential, and *Home* proved that an intelligently constructed service program for women could succeed.

The continued extension of television's usefulness as an advertising vehicle, plus the increased costs of added circulation and of

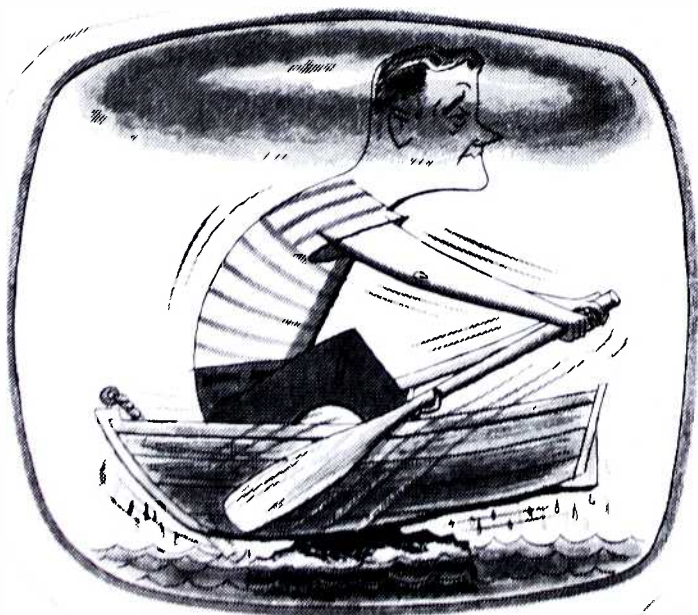
color—for those who use it—will inevitably mean that TV will be taking a still larger cut of the over-all advertising dollar.

NBC's research staff estimates that during 1955, TV will take 14% of the advertising dollar—or a total of \$1,300,000,000 out of a budget of \$9,200,000,000. This is an increase over 1954, when 7% of all advertising budgets went into television.

Does this mean that other media will suffer during 1955? I suppose it's possible. Weak sisters in the other media obviously will be affected—this has traditionally been the case when a new, vigorous advertising force spiraled into prominence. But I think that the extra funds for TV will come from increases in advertising appropriations. And actually, these increases should not increase materially the client's marketing costs. The increasingly powerful impact of television—especially color television—will allow the advertiser to streamline his entire distribution process. In other words, a larger share of the marketing dollar will go into media advertising.

During 1955, there will be a reappraisal of ratings as a gauge of what the advertiser gets for his

# the fog has *Lifted*



VIDEO-VISED TV PRINTS, a new process exclusive with us, banishes "fog" from filmed presentations. Now you can get 16MM black and white prints made from 16MM or 35MM originals—toned, contrasted and corrected for finest quality TV reception. Top-flight film can now come over like "live" telecasts. Canned classics formerly n.g. for transmission can now be made into acceptable prints.



## 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, INC.

money. Ratings came into the spotlight last fall as never before, when everyone was trying to evaluate the commercial success of the spectaculars, which represented a new concept of programming and a large per-program outlay for the advertisers involved.

The Nielsen Television Index came up with audience figures that gave the advertisers something on which they could compute the cost-per-thousand figures that are the cornerstones of media study. All the spectaculars reached upward of 10,000,000 homes. Of course, Nielsen did not measure, nor did it pretend to, the impact of commercials coming within the framework of the spectaculars or the selling effectiveness of the conversation-piece quality an advertiser got with these shows.

#### Wider program choice for affiliates

The year 1955 will bring an extension of our efforts to increase the importance of television in the daily lives of all segments of our population. One of our projects is the Optional Stations Program Services Plan. The basic idea is that markets not ordered by an advertiser should not be deprived of the programming involved. Stations not bought by the advertiser simply can delete the commercials on certain programs and use the programs for sustaining service or local sale. This obviously increases the usefulness of the network to the individual affiliates and provides the affiliates with a broader choice of programming. To date, three programs have been made available to this plan—*Home*, *Howdy Doody*, and *Imogene Coca*. In 1955, the first program to be added to this list will be *Today*. And there will be others.

As television grows in scope and power, so grows our responsibility as broadcasters to use this communications medium for the common good. We have always been dedicated to the policy of enlightenment through exposure, and elements of cultural and educational value are integrated into our programming wherever possible. With the advent of color television as a commercial reality, we are presented with an added dimension for public service. Color, plus increased black-and-white set circulation, provides us with a new challenge.

We will meet this challenge. During 1955, we shall present special events of a size and scope never before attempted in TV.

We hope to present, during 1955, various color programs in cooperation with the Metropolitan Museum of Art, bringing the priceless art of all the ages to the rapidly growing color audiences. We are thinking of a color show done live from an aircraft carrier. We are planning a color show on the "underwater world," featuring micro-photography from a South Pacific area where submarine life is believed to have remained unchanged from the primordial ooze to the present.

NBC camera crews will be roaming the world's highways and byways for news-in-depth features like *Background*. Henry Salomon, Jr., prize-winning producer of *Victory at Sea* and *Three, Two, One . . . Zero*, is combing the free world's film libraries for clips with which he will present the history of the first half of the 20th century in a series of one-hour documentaries.

There are so many other 1955 projects on our books that we could do a special article on them alone.

One significant development in 1955 will be the slotting of such public-service features in prime evening time, taking the right of way over regularly scheduled programs. This, frankly, will depend usually on our getting commercial sponsorship for these special events and agreement of regular advertisers to this right-of-way premise, which is vitally important to the long-range development of television.

U.S. industry will realize as never before that it has a stake in programs of enlightenment—that sponsorship of such worthwhile shows is part of industry's responsibility to the free-enterprise society in which we live. Furthermore, U.S. industry will realize that such associations with important special events of public-service interest are good business. And certainly, those using entertainment to attract audiences to sell will participate by agreeing to pre-emption at least once a year.

Ideally, we should like to see our ambitious program of public-affairs events paying its way. NBC has the talent and the facilities for building and broadcasting great programs of enlightenment. We feel industry should participate with us in making these broadcasts possible.

And so we go into 1955. To us of the National Broadcasting Company, the future looks good. In fact, it never looked better.

# WE'VE BEEN SIGNING UP A SPONSOR A DAY...AND THEY'RE STILL COMING!

When *PASSPORT TO DANGER* hit the market, it was snapped up in 30 cities within 28 days... by such big-time advertisers as Blatz Beer and Welch Grape Juice. What's more, it's the first syndicated series ever sold on the full CBC network. This show must really have something... and it does! No other show you can buy boasts the box-office magic of a star like Romero. He'll do your commercials, too... all at a price that fits easily into a modest budget. Orders keep coming in to the offices below... what about yours?

CESAR ROMERO, starring in...



## PASSPORT TO DANGER

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



WEED . . .

(continued from page 45)

Spot advertisers in 1955 will enjoy the benefits of more extended program-listing services in many parts of the U.S.A. Heavy competition by program-listing magazines

has resulted in more complete schedules, and newspapers (some of which cut listings to the bone in the past) have joined in the race to print the complete program listings that spell reader service and circulation. The local and syndicated programs get as much advan-

tage in these augmented schedules as do network programs. In some instances, local station initiative and tie-ins result in substantial "bonus" publicity for spot programs.

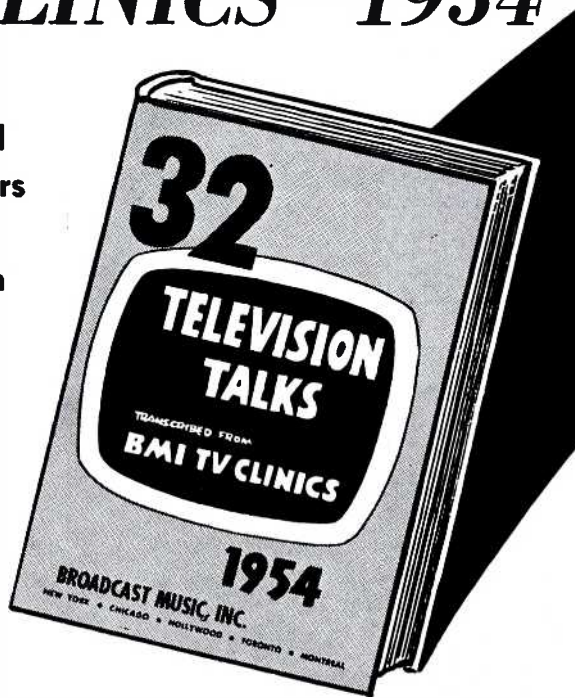
The industry is on the verge of its most spectacular year. More new products will be offered to the public in 1955 than in any TV year to date. Competition among makers of old established lines will be stiffer than ever. Advertising budgets—raised to new highs in 1954—will reach even greater levels in the new year. All advertising will benefit by the upsurge, and spot television will get a substantial share. In some instances, it will carry exclusive national campaigns for major industrial organizations.

## SPECIAL PRE-PUBLICATION OFFER!

# "32 TELEVISION TALKS"

*transcribed from the*  
**BMI TV CLINICS—1954**

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



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

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

"How to do it" is the theme of "32 TV Talks," with complete data on such vital top-

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

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

Publication of "32 Television Talks" will be limited. Order your copy today.



## BROADCAST MUSIC, INC.

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

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

### New County-by-county Market Definition Coming!

Exclusive! Full listing of the counties covered by each TV area, correlated with set count, population, sales and income data, will be up-dated in TELEVISION Magazine's latest Data Book this March. Here is an essential tool for timebuying. Don't miss it!

### Sales won't be automatic

But spot TV will not get this business by just anticipating it. Advertisers' awareness of the forcefulness, the directness, and the flexibility of spot presents a terrific advantage, but stations and reps must apply aggressiveness and alertness in presenting their sales stories to advertisers and agencies.

Data on availabilities and adjacencies must not only be up-to-date, it must be literally up-to-the minute. Selling spot TV calls for an insight into the particular sales patterns and problems of each prospective spot advertiser. And knowledge of the local markets must be immediately at hand to construct the right presentation to clinch the sale of spot time.

All media will be fighting hard for the advertisers' dollars, and sponsors will be discriminate in their purchases. But the many advantages offered by spot point to virtual 'SRO' time sales on some stations.

The record 1955 advertising budgets will bring to spot TV a big boom in institutional and "heavy industry" time sales. Food and drug advertising will hit new highs. The introduction of new products and new brand names will be made on spot TV because of the medium's ready-made merchandising impact. In selling local time spots to national advertisers, stations and reps are pointing up the great merchandising assists available on a local level. Spot TV is better organized to provide these than any form of advertising. The consumer's dollars cross dealers' counters in every look-and-listener's hometown. And it's the hometown station that can prompt the sale.

## GOLDSMITH...

(continued from page 47)

Here we have a bewildering array of possible processes, many of which offer much promise, and some of which are certain to be extensively used.

Also assuming increasing importance will be the commercialization of magnetic-tape color-video recording, with from four to a dozen or more tracks. Improvements in this process may bring slower tape speeds and smaller tape reels for a given length of program. The absence of any need for processing will permit the speedy use of the tape record after the recording has been concluded.

These various processes require corresponding forms of cameras or recording equipment. In particular, direct photography, co-ordinated motion-picture-camera and television-camera recording, kinescope recording, and lenticulated-film recording require suitable optical methods and camera constructions. Tape recording, of course, requires an entirely different type of apparatus.

## MARKS...

(continued from page 43)

applicants, and the commission has consistently denied all such proposals. Despite this, it seems likely that further efforts will be made to de-intermix and that appeals will be taken during 1955 to the courts and Congress.

A fertile field for study will, of course, be the effort to introduce subscription television into the pattern of broadcasting. Various well-publicized methods have been proposed and are now before the FCC for action. Phonevision, Subscription television, and similar schemes are all based on the feeling that the public must pay for certain types of entertainment now available without charge; that the advertisers cannot carry the entire economy of television broadcasting; and that the plight of many stations can be relieved only by the coin box in the living room.

These proposals have evoked widely divergent opinions. The proponents collaterally urge that some UHF stations can be saved only by prompt action permitting them to install metered devices so the viewers can pay for their programs. Others point out that a fundamental issue is involved here, that subscription television would wipe out the historic approach that

Once the color-program record has been obtained, it may be used in various ways. If it is of the film variety, flying-spot scanning is feasible, using three image-orthicons or three vidicons. The projector may be of the rapid-pulldown intermittent type (in 16-millimeter operations), or it may be of the non-intermittent variety, which continuously and uniformly advances the film. Developmental work in this field is rapidly and successfully proceeding.

Magnetic tape requires a special high-speed reproducer, which derives from the tape the corresponding tricolor separation signals. The rapidity of this process suggests that high-speed processing of film records of color programs will also engage attention and be extensively developed.

In view of the accuracy needed in color reproduction, it is clear that close controls of processing, recording, and reproduction will be necessary for the successful use of color transcriptions. The required techniques are largely available and will be further improved in 1955.

broadcasting must be free to the public. Broadcasters as a whole are divided on the question.

Primarily, those who are currently operating profitably through network arrangements will not want the change, while others not so fortunate are willing to turn to this or any device which will permit them to recoup their operating losses. This issue is likely to be the focal point of a major FCC battle during 1955.

It is reasonable to assume that during the coming year the ingenuity of the industry will suggest many new solutions to these problems. Inevitably, the onslaught will be made on unused VHF channels reserved for educational stations; for the unused portion of the FM band adjacent to television assignments; and, finally, for scrapping the engineering standards and substituting less stringent principles permitting a substantial number of additional VHF stations.

Only time will tell whether these suggestions will provide the answer, but it is fair to assume that the commission will be sympathetic listeners when these suggestions are pressed upon them by distressed broadcasters and their Congressmen and Senators and by community groups whose support will be mustered to break down the barriers.

# THE PEOPLE YOU'RE AFTER ARE PRE-SOLD ON THIS SALESMAN

Cesar Romero, star of the new TV hit, *PASSPORT TO DANGER*, is definitely a "hot" property. Every moviegoer knows him, and he is starring in three new pictures about to be released, so you can see he needs no build-up to your customers. No wonder local and regional sponsors have snapped up this show! With Romero, you know you'll get an audience. Plus attention for your selling message... because he'll also do your commercials and go all-out for your product. The orders keep coming in, and someone else may gobble up your market. Contact us today, at one of the offices listed below.

**CESAR ROMERO**, starring in...



## PASSPORT TO DANGER

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

**ABC FILM  
SYNDICATION, INC.**  
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



## DUNVILLE...

(continued from page 39)

opinion, the two major issues facing television station management in 1955. But there are others that, although not demanding of such industry wide attention as these two, do deserve a place on the 1955 agenda of issues worthy of individual station management thought.

### The rate spiral will end

*Stabilization of rates:* The stabilization of rates, I feel, will become very apparent in 1955. Individual stations will find that rates cannot continue their upward climb as they have in previous years, since the older, pre-freeze, multiple-station markets have, in the main, hit the practical peak of set ownership. Rate adjustments in these markets will be based on share of audience of the individual stations. Again, those stations which pare their production costs and still maintain high audience levels will find their profit level higher, with less need for rate increases as a means of attaining greater profit. Obviously, this will increase their

competitive position in multiple-station markets.

In the hitherto single-station market, where the station has had a virtual monopoly, the outlet probably will be forced to make rate adjustments on a competitive basis with the new station or stations entering the community. Once the adjustment sets in and time allows a leveling to take place, then the market will be on a par with the established markets which have been multiple in nature since the early days of television. From here on in, the share-of-audience factor will be the guiding force.

### Selling must replace "order-taking"

*Television selling:* Existing methods of selling television time need a complete re-examination by station management in 1955. Much of the sale of television in the past years, with the establishment of tremendous set ownership in markets, has been mere order taking. In the year ahead, individual station management should change the "order-taking" staff into an effective selling unit that not only competes with other media sales efforts, but becomes a decisive force that will be a pace maker for all media.

Television sales units in the individual stations should be taught—be made—to carry the message of television's effectiveness beyond the ordinary level of sales effort. They should be provided with the best possible sales tools. And they must be given the leadership so necessary if they are to continue to be competitive in an ever-tightening race for the major share of the advertising dollar.

Television salesmen should learn the needs of a client, the market problems peculiar to his product, and then, with the aid of station management, production, promotion, and merchandising forces, plan a campaign that will best answer the advertiser's needs. This is the type of salesmanship so needed in television in 1955—and beyond, for that matter.

*Manpower needs:* With new stations going on the air almost weekly, the demand for trained personnel is becoming acute. Because of the demand, the established television station has a major problem in retaining top-flight operational personnel.

One of the major goals set in 1955 by individual stations should be the planning of a personnel training program that will help

competent individuals come up through the ranks to take their place in station management. Otherwise, television will be forced to operate with inexperienced personnel, and the new stations will have no alternative but to hire the "migratory" worker who shifts from one station to another, never taking a community-building interest in any one.

*Public-service programming:* This phase of operation, so long accepted as the keeping of a "poor relative," should be given new attention in 1955. Public-service programming can be interesting, audience-holding programming, if it is approached in the proper way. Station management has a basic responsibility to examine the overall public-service effort and breathe new life into it.

*Color:* This is the \$64 question . . . How much? How many? How effective? I do not see color in 1955 as an important factor at the station level. However, a good, simple-to-operate receiver at a reasonable cost, placed on the market in 1955, can answer all of these questions within a month or so.

### TV has to earn its profits

The foregoing might lead one to believe that television in 1955 is fraught with successive problems for the station, darkening the outlook until the future is obscured, minimizing progress on the station level throughout the nation. This is not the case. The progress of television has been extremely rapid, as documented by the growth of set ownership and the lengthening of programming time during its few short years. This progress has come about only through the forward thinking of the networks and individual station management. It is my firm belief that this progress will continue.

Prosperity seemed to be the keynote of television in 1954 as far as the individual stations were concerned. The SRO sign was hung out on more and more television outlets, with the result that the stations were besieged with pressure from nearly every part of the advertising world.

But prosperity cannot be synonymous with the exploitation of advertisers. Individual stations in 1955 should recognize this and plan accordingly, so that television returns a greater share of the advertiser's investment. Only then can it stand above other media and be perhaps the greatest selling force in all advertising.

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

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

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

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

  
**BONDED**

**TV FILM SERVICE**

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

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

## GILBERT . . .

(continued from page 37)

phase some time in 1955 or early 1956. Under these conditions, it would seem that television stocks have something more to offer investors' funds than the more slowly progressing growth industries.

Referring again to the accompanying chart: Good as the building outlook is, surely no one would predict that paint-and-varnish shares have more growth before them than television stocks have. Since December, 1946, the paint-and-varnish shares show about the same advance as television stocks—236% for the former, compared to 247% for the latter.

The oil industry has been experiencing 5%-6% annual sales increases for petroleum products. These stocks have risen about 208% in the postwar period.

The table has not been prepared with a view to including only the growth companies currently doing favorably. It includes all the averages in the widely known growth industries, hence we find also air transport, soft drinks, and ethical drugs. These are all expanding businesses but the stocks, on the average, have not performed outstandingly since the war.

### Will TV shares hold up?

We must consider whether the experiences of these industries are reasons to sell television shares after their recent advances on the theory that too many barriers to profit will soon arise. We already have shown that the volume of the television industry is expected to grow rapidly. But now it is a question of profits.

Costs and competition often are said to have stalled the stocks of air transport, soft drinks, and ethical drugs. Television certainly does not have the subsidy problem of the airlines, nor the squeeze against the prewar nickel of the soft drinks, and competition has not forced price reductions as much as in the antibiotic field.

If television shares continue to act well, leading the market on many occasions, has this trend any significance for the industry at the manufacturing and selling levels? It has! In the present era, the price of a stock is going to be increasingly important to its company's business.

Now taxes have reached the point where their only possible course for a solvent nation is downward—and we intend to stay

solvent. Deficits are frowned on, hence curtailed. The government finds that industry can carry on, so it tries to remove some of the restrictions upon industry. With these shifting trends, business opinion on economics becomes more important than that of the government, and business opinion is rated in the market by those willing or unwilling to risk their savings on its validity. The hard test of profit possibilities has been substituted for theory from the ivory tower.

From now on, strength or weakness in company shares is likely to do much more to encourage or discourage company confidence than in recent years. Strength in a company's shares will provide opportunities to expand capitalization, raising new money to add factories, machinery, working capital, etc. on favorable terms.

### Stocks lag behind GNP

There is another aspect of the advance in the stock market that is of great importance to the television industry. Compared to other factors in the economy, stocks, on the average, have lagged behind in price. Gross national product is some 350% of the 1929 total of \$103 billion, yet it was only recently that the industrial stock averages reached 1929 levels. The discount on stocks remains large, and, in terms of wealth, some very large sums are involved. The value of all stocks listed on the New York Stock Exchange in October, 1954, was \$161 billion. A great further advance would restore tens of billions of dollars.

### Coming: color, lower excises

How does this increased value for wealth affect television-set sales? The answer obviously is that some people consider stock gains as, to an extent, supernumerary income. Hence they spend more freely on high-priced items.

The television industry would do well to hope that the advance continues in its shares, especially at this time, for it is likely to provide some buying power for the high-priced color sets about to be offered in volume.

By the end of 1955, investors in television will be viewing color favorably and looking forward to lower excises on sets. These two developments alone, occurring in an atmosphere of a search for good investments, should enable these shares to continue to outperform the market.

# BIG-TIME BREWERS SNAPPED UP THIS SHOW FAST... WHY?

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**Terrific promotion "plus"**—big opportunity to build an entire promotion around a big-name, big-time, big box-office attraction. Romero's available for commercials, too.

Such brewers as Blatz, Griesedieck and Pearl, just to name a few, have already hitched their sales story to Romero and "Passport to Danger." How about you?

CESAR ROMERO, starring in . . .



## PASSPORT TO DANGER

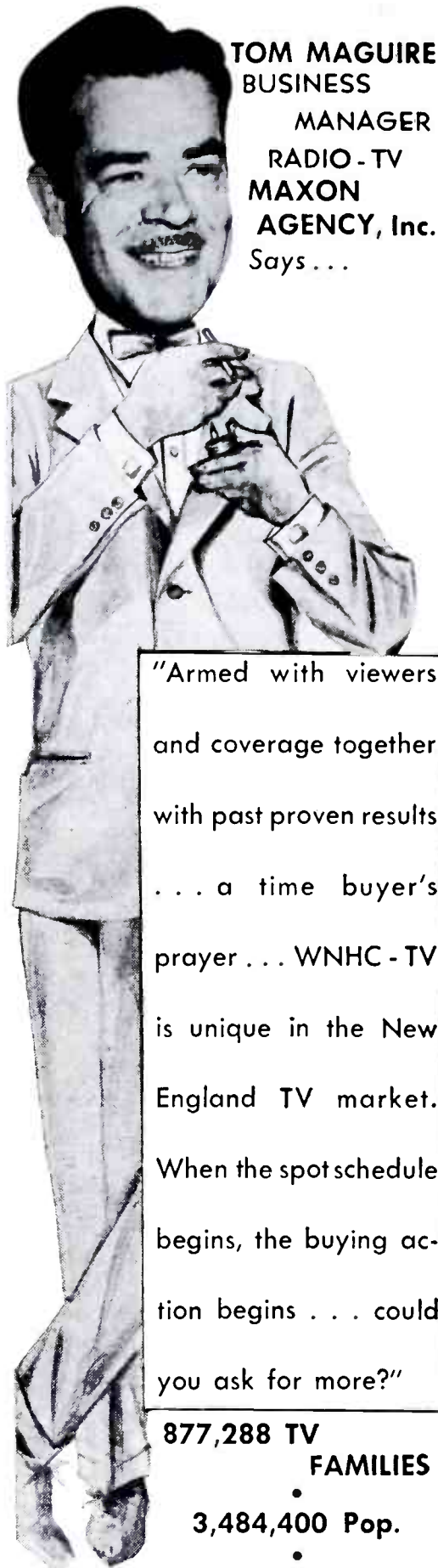
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## We're Getting Overspecialized

RECENTLY the *Harvard Business Review* published a report on a series of depth interviews with 33 of the most successful executives in the country. When asked what advice they would give young people on getting ahead in business, 85% of these leaders "commented that they would consider no person for a top-level position unless . . . he had exhibited an extremely high degree of interest in the work of the entire company as well as in his own particular job."

And this brings us right back to our own little field, television, where overspecialization seems to be on the rise. Perhaps overspecialization isn't the right term; "lack of scope" might be a better choice. At any rate, things are in a pretty sad state when timebuyers aren't interested in programming, when programmers are content to leave the commercials entirely to the copy department, and when the commercial people work in their own special vacuum.

The television advertiser might well ask what chance his spot-announcement campaign has if the timebuyer placing the business is too busy to find out the nature of the program surrounding the spot—not just the rating, but the kind of program. How many timebuyers have any idea of the type of feature film which will carry the spots they place or what the placement policy of the station is?

How many timebuyers preview the commercials they place? And without an intimate knowledge of the nature of the specific commercial, how can a timebuyer make an intelligent spot purchase?

Overspecialization isn't limited to any one group in the business, however. How many filmed commercials are planned specifically for placement in a particular program or time segment? Yet isn't it conceivable that a commercial for a late-night participation should be different in approach and tone from one to be used during the day? How many programmers consult the copy and commercial men before buying a program? How often are the research men called in at the same time? How much thought is given by all these specialists together about whether a certain program is a proper vehicle for the client's commercial?

How frequently do the commercial men know in advance where their commercials will be inserted in a comedy-variety show? The type of introduction the commercials will receive? In how many cases do the commercial men work with the lighting men on a live television show so that, in shooting the commercial film, they can come as close as possible to the same lighting conditions?

Utopian? Not at all. There are a number of agencies where this kind of liaison is routine. But there are a lot more where it seldom, or never, occurs. One reason is competition between departments. There is even competition between those who produce live commercials and those responsible for filmed commercials.

In 1955, perhaps, timebuyers, account men, copy people, programmers, mail-room boys—and all the rest of us—will realize that we're advertising men first, specialists second. Only then can we bring to our work the scope and the understanding of advertising's function that are so necessary for an effective campaign.



# How to color a TV network...

Changing the television network so that it can carry color pictures is a big job—one that is still going on.

Black and white pictures are easy to handle by comparison. But color requires three times as much information. And all of it must reach every point on the network at the correct level and without being changed.

Otherwise, the actress might have purple hair instead of red.

To keep the colors true, equalizers are added at many locations along the network, and more amplifiers are installed to boost the signal.

Hundreds of technicians have been trained in color techniques and many more are being taught to maintain and adjust the added equipment to exact standards.

Already more than 50,000 channel miles in the nationwide television network have been adapted for color transmission, as the Bell System continues to keep pace with the industry's rapidly expanding needs.

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