

# ELEVISION

MAGAZINE

June, 1955

12th year of publication



Ruth Lyons (WLW-TV) scores the top daytime rating in a study of 10 TV cities (see "Trends in Local Daytime," p. 36)



TV's Most Important Show: Mickey Mouse Club will have a far-reaching effect on television—and America (p. 32)

**COMING!**

Indiana University  
JUL 5 1955  
Library

**THE SOUTHEAST'S TALLEST  
TOWER TO BETTER COVER  
THE SOUTH'S NO. 1 MARKET**



**waga-tv** 100,000 watts channel 5  
— CBS-TV in Atlanta

Represented Nationally by the KATZ AGENCY, Inc.  
Tom Harken, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22  
Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago

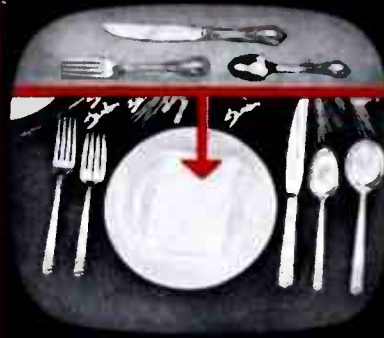
\* We're shooting for August 1 to put our 1100 foot tower in operation.



• Horizontal wipe



• Vertical split



• Vertical wipe



• Vertical wedge wipe



• Diagonal wipe



• Horizontal split



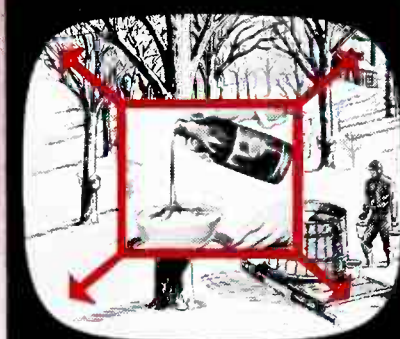
• Diamond insert and wipe



• Controllable corner insert



• Horizontal wedge wipe



• Rectangular insert and wipe



• Controllable corner insert



• Optional special effect

# 12 ways to present your "commercial"

Now—with RCA's new Special Effects Equipment—you can have these 12 attention-getting effects right at your fingertips. You push the button for the effect you want. You swing the "control stick" (rotatable 360°) and put the selected effect in the picture wherever you want it. It's simple, inexpensive—requires no complicated equipment or extra cameras.

RCA's Special Effects Equipment consists of just two separate units; (1) a TG-15A control panel (shown left) and generator, (2) and a TA-15A amplifier. The Special Effects Panel can be inserted in any RCA Console housing. The other units can be mounted in your video racks. Installation couldn't be easier.

For quick delivery, order your RCA Special Effects Equipment direct from your RCA Broadcast Sales Representative.

← RCA Special Effects Control Panel—with 12 push-button selection and 360° rotatable stick control.



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



**This space is expensive**

*How well are you using it?*

**YOUNG & RUBICAM, INC.**

Advertising • New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London

12th year of publication

# TELEVISION MAGAZINE

**JUNE, 1955 · VOLUME XII, NUMBER 6**

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**EXPANSION** of the editorial services of TELEVISION MAGAZINE brings two new members to our staff. Wayne C. Oliver (l.), for 18 years with the Associated Press and most recently its TV-radio editor, becomes our executive editor in August. Wayne's covered most of TV's major events. Our new research manager is Aaron Strauss, who, in six years at the Weintraub agency, headed media research for key accounts.

**Frederick A. Kugel**, Editor and Publisher  
**Fritz Snyder**, Vice-president  
**Ben Olds**, Managing Editor  
**William Crumley**, Associate Editor  
**Geri Cohen**, Feature Editor  
**Iris Frumkin**, News Editor  
**Aaron Strauss**, Research Manager  
**Dr. Frank Mayans, Jr.**, Research Director  
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**ETHEL:** You didn't ask the price.

**LUCY:** Ethel, you don't ask the price in a place like this.

**ETHEL:** You don't?

**LUCY:** Of course not. You wait till they turn their backs and then you sneak a look at the price tag.

If there are still some advertisers who are intimidated by television's dimensions, we'd like to put them at their ease.

Despite the obvious impact of the medium, its tremendous audiences, and its hold on the attention of the average family for over five and a half hours a day, today's television advertiser is a shrewd shopper.

He wants to know if he is getting consistent, cumulative sponsor identification. He's no longer dazzled by mere size of audience. Like any other shopper who likes to know what things cost, he looks very sharply at television's price-tag — its cost per thousand customers reached.

And the values of television easily bear inspection.

The average cost of reaching customers with an advertising message on network television is \$1.23 per thousand.

This is at least 54% less than any combination of printed media would cost to deliver a message to the same number of people. And television reaches larger audiences than any other mass advertising medium.

We'd also like to report that the average cost per thousand is 8% lower on CBS Television than on any other network.

More viewers for less money is implicit in the cost of an advertiser's message on CBS Television — a price-tag that is manifestly attractive to advertisers since they commit more of their advertising investment to CBS Television than to any other single medium in the world.

**CBS TELEVISION**

*From the  
February 28th  
broadcast of  
I LOVE LUCY  
over the  
CBS Television  
Network*

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



**"HOUR OF SHOWS"**

WITH

**JOHN CONNOLLY**

12:30 to 1:30 P.M.

● *Monday through Friday*

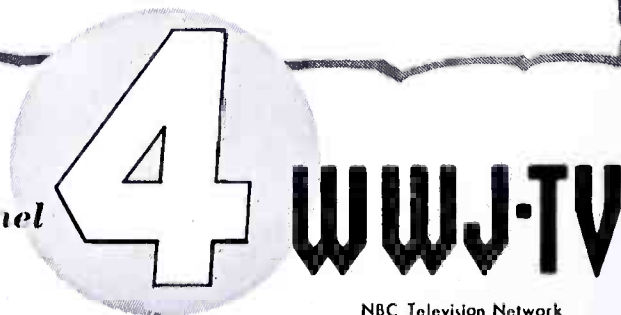


Chalk up another powerful sales-maker for Michigan's First Television Station!

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

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

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



NBC Television Network  
**DETROIT**

Associate AM-FM Station WWJ

FIRST IN MICHIGAN ● Owned and Operated by THE DETROIT NEWS

● National Representatives: THE GEORGE P. HOLLINGBERY COMPANY



# LONGSHOTS

THAT ADVERTISERS ARE INTERESTED IN THE SMALLER MARKETS is clearly shown by the number of orders received by CBS for its Extended Market Plan stations. Advertisers can buy one or all of the 21 stations coming under the plan, mostly at time costs of around \$50 per half hour. The following sponsors have ordered parts of the EMP lineup: American Tobacco, for Jack Benny and Private Secretary; General Electric, for GE Theatre; CBS-Columbia, for Talent Scouts; General Foods, for December Bride; Westinghouse, for Studio One; Revlon, for \$64,000 Question; Pet Milk, for Red Skelton; Toni, for Godfrey and Friends; R. J. Reynolds, for I've Got a Secret and Topper; U. S. Steel, for U. S. Steel Hour; Chrysler, for Climax and Shower of Stars; American Oil, for Person to Person; Schlitz, for Playhouse of Stars; Lorillard, for Two for the Money.

WHERE NEW BIG-SCALE TV MONEY WILL COME FROM, now that most major advertisers have already swung the bulk of their budgets to the medium, is indicated by the auto makers' newest spending spree. Violent intra-trade competition is loosening a lot of dollars. Contracts for fall sponsorship point to an investment by the car manufacturers that will top their current rate of expenditure—which represents a 40% increase over the previous year—by at least 50%. (About \$29,000,000 in gross network billings came from the automotive field in 1954, and spending for the first quarter of 1955 was at the rate of \$40,000,000 a year.)

IF YOU HAD BOUGHT SOME RECENT TV STOCK OFFERINGS, you might well have doubled your money. Consolidated Television (the Bitner stations) sold at approximately 12½ when it first was offered on November 30, 1954. The present asking price is 22½. Storer Broadcasting's first offering, in November, 1953, of 200,000 shares hit the market at \$14. Since then, the stock has been split two for one, and the current market price is \$24, or the equivalent of \$48 for the original \$14 investment. Gross Telecasting (WJIM), Lansing, in its first offering of 190,000 shares in April of this year, opened at 15¾. Just two months later, the asking price was 19¾.

ESTABLISHED VIEWING HABITS CAN BE BUCKED. There have been few better examples of the power of programming than this: When an independent, WPIX in New York, telecast old Our Gang comedies, it jumped its ratings from 2 to 12.8 (Pulse) against stiff network competition like NBC's Howdy Doody. This should be encouraging to the advertiser who's afraid to touch anything but top network outlets.



# FIRST

**WBAP-TV** IN THE **FORT WORTH - DALLAS MARKET**

# FIRST

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

**And the set count in the great  
FORT WORTH - DALLAS Market  
is now ... 457,050**

\*Sources: Sales Management "Survey of Buying Power" May 10, 1954

# 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

focus on

# PEOPLE



From the Hofstra studies to "Strangers Into Customers," TV's most stimulating fact-finding has been done by NBC's Hugh M. Beville, left, director of research & planning, and Dr. Thomas E. Coffin, manager of research. (For highlights of "Strangers," see page 50.)



Important TV spot-time franchise can be established and established quickly—that's what Bob and reps proved to Philip Morris ad man from Christensen. He explained at NARTB that his company wasn't ditching TV. Revised strategy calls for a big spot drive.



Big boost for hitherto quiet proponents of subscription TV via closed circuit was announcement by Jerrold Electronics president Milton J. Shapp that "bootleg" decoders could unscramble airborne toll signals. Shapp's firm is a major supplier of community TV equipment.

Women in broadcasting have come out from the kitchen show and into the front office led by the American Women in Radio and TV President Jane Dalton, right, is national manager of WSPA, Spartanburg, S.C. N. Y. head is JWT timebuying supervisor Payne Shannon.



**NOW**

*from the pen of one of the most inspiring writers of our*

**LLOYD C. DO**

**"DR. HUDSON'S SECRETS"**



**JOHN**  
*starving*

...the first time on television.....

...ne...

# DOUGLAS

# "THE JOURNAL"

## HOWARD

*Dr. Wayne Hudson*

*Produced by Eugene Solow  
and Brewster Morgan*

*Made expressly for  
local and regional  
sponsors—a brilliant,  
new series of dramas  
taken from the  
best seller by  
Lloyd C. Douglas,  
famed author of  
"Magnificent Obsession"  
and "The Robe" (2nd highest  
gross in film history).*

# 39

## half-hour films

*to enthrall the  
tens of millions of  
Douglas fans everywhere.  
Immediately available from*

# MCA

# TV

*Film Syndication*

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

CALL OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

LOS ANGELES: 9370 Santa Monica Blvd., CRestview 6-2001  
ALBANY • BOSTON • BUFFALO • CHICAGO • CINCINNATI • CLEVELAND • DALLAS • DETROIT • HOUSTON • INDIANAPOLIS • KANSAS CITY, MO. • MINNEAPOLIS • NEW ORLEANS  
NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS

# portrait of a market



## FIVE O'CLOCK RUSH

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



ALBANY, Capital of New York State. As a center of government, education and commerce, it is a vital part of the WRGB market area that covers 30 counties of New York, Vermont, Massachusetts and Connecticut ... more than 432,800 television families.

# WRGB

A General Electric Station



Represented Nationally By



SPOT SALES

## Luncheon



with Linnea

It was a record-hot Thursday—and as the 7:19 bumped to a start out of Penn Station for Long Island, I was reviewing the day's happenings.

Suddenly it occurred to me that I'd forgotten something! At lunch, Frank Silvernail had ordered a crabmeat concoction that I wanted to taste and examine carefully, so I'd know how to use up the rest of the crabmeat in my freezer. And what happened? We got into such a long and interesting conversation that eating became automatic, and now I'll probably never find out what to do with my crabmeat.

Vera Brennan arrived at lunch shortly after I did, and I showed her the pocket-size tape recorder Fred Kugel had lent me. I used it to record our luncheon conversation that day. Then, that night at home, I sat with the machine in my lap while watching a TV show. Afterward, when I got around to playing back our luncheon talk, I discovered I had an excellent recording of the TV program—it had erased everything recorded at our luncheon. So the participants need have no fear the conversation will get around.

What do time buyers talk about when they get together? Regardless of how the conversation starts—home, family, the cocktail party the night before—it soon gets around to the broadcasting business.

Frank Coulter apologized for being 15 minutes late. He had been interviewing a media buyer, and before long, we all got into the subject of time-buying-department personnel and how to get them.

We found we had a common problem here. Due to changes and promotions, time buyers and over-a-media buyers are being hunted and wooed these days.

But why, we asked each other does everyone who is job-hunting think there's a mint of money being made by agency people, no matter what level of media buying they've reached? What makes a you hopeful who has had all of a year's training with an agency time-buying department think should get a minimum of \$10,000 a year when he steps into a new position? Somehow the word has gotten around that that's what's being paid and they're all out looking for greener pastures. (Frank Silvernail said, "I'm always suspicious that those 'greener pastures' will turn out to be arsenic—and you can quote me.") Well ... we wouldn't go quite that far—but much more often we feel we're being "taken"

While the pastures on the other side aren't always greener, the dollars may be. Vera Brennan told us about a young lady who was lured away and later returned home. She



FRANK COULTER



VERA BRENNAN

s happily aware now that she has everything she ever wanted, and no competitor can take her away again.

Anyway, here we sat, knowing of five openings for senior and junior buyers. Where do you start looking for candidates? When you tell the media representatives, it's often interpreted as an attempt to rob another agency. But you have to get the word around. So you advertise, you call the RTES Listening Post, and then you start interviewing and come to the conclusion that you personally are being grossly underpaid.

All of the five openings we discussed were for men only, which prompted Vera Brennan to ask "Why only men . . . what's the matter with women?" That question comes up all too often, and of course Vera and I cannot be totally impartial when answering it. However, several of the agencies with the openings we were discussing have as many—or more—women buyers as men buyers. And as women seem to stay in their jobs longer, there is less turnover among, and a smaller market for, them.

The concensus was that the best place to find people is within your own company, possibly in the ranks of accounting, research, estimating, secretarial people. So many of these people have talents that can be adapted to media work, but too frequently this is not known until they have been given an opportunity.

On the subject of unreasonable salary demands, one of our group said, "Offer half. . . . He'll be back in three weeks." Maybe . . . but how long will he stay? Does he realize that after he becomes established with a good agency, the trust funds, profit-sharing, and health-insurance benefits he gets may add 25% to his annual salary? Not many people manage to save that amount out of their regular salaries.

We're still wondering: Where do we find people who are as interested in learning and in doing a good job as they are in setting a dollar value on their supposed abilities right from the start? We were talking, of course, about the adequately paid people who are capable of making constant progress.

We don't have the answer to this problem, but perhaps someone does. We would like to see our companies, in addition to doing a good job with well-trained personnel, make enough profit to be able to continue what we know are above-average salaries, plus profit-sharing and trust funds.

Well, that's all for now. Let's have lunch again next month.



## HUNGRY FOR SALES ?

— then here's food for thought about Buffalo —

WGR-TV is proved in survey after survey to be the "favorite" station. In the 24 weekday quarter hour segments from 6 PM to midnight, WGR-TV leads in 17. WGR-TV delivers your audience. (Pulse)

WGR-TV Buffalo, completely serves the nation's 14th largest market. Covers 470,436 "able to buy" homes in Western New York State plus a bonus of 443,349 Canadian set-owning friends.

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

# WGR-TV

CHANNEL **2** BUFFALO  
NBC BASIC

REPRESENTATIVES — Headley-Reed  
In Canada — Andy McDermott-Toronto



FIREMAN FRANK  
is doing a great job on Saturday—  
Ask Free & Peters  
for details

# "You Get Me, Dah-ling!"

A ravishing dame, even on TV, doesn't get a second look—if you can't see her because she's got *shadows* under her eyes... Our darling is 1480 feet above sea level, and the important thing is that she's in direct line of sight of 1,382,000 families, who get *shadow-free* reception in the Bay Area's greatest concentration of population... they can see Miss KRON-TV clear as a silver belle!... She comes in *natural*, just like September Morn!... Give your sales message *shadow-free* reception, for maximum sales impact, with KRON-TV.

San Francisco  
**KRON TV**

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

Represented Nationally by Free & Peters, Inc.

No. 4 in the series, "What Every Time Buyer Should Know About KRON-TV"



# focus on BUSINESS

Business is healthy in all parts of the industry—billings, receiver production and sales, stock performance. . . . Network gross billings declined slightly in April, as in the previous year, but still are running 2% ahead of 1954. . . . Buoyed by new station openings, set replacement, and second-set demands, both production and sales of TV sets continue well above last year's level. . . . Circulation continues to climb, offering a greater potential audience. At the same time, the sets-in-use level is higher than a year ago in almost every part of the day. . . . Evidence of this is the drop in TELEVISION MAGAZINE's network cost-per-thousand index—a decline of 4.5% from last month (see below). . . . TV-electronics securities continue to do better than the market as a whole. In May, the index gained 5.1%, while the composite index sagged slightly.

## TV CIRCULATION

|   |            |
|---|------------|
| Number of U. S. TV Homes (6/55)                               | 35,908,800 |
| % of U. S. Homes Owning Sets (6/55)                           | 75%        |
| Number of Commercial Stations in U. S. and Possessions (5/55) | 414        |
| Number of TV Markets (5/55)                                   | 243        |

Source: TELEVISION MAGAZINE

## TV RECEIVERS

|              |            |            |
|--------------|------------|------------|
|              | April, '55 | April, '54 |
| Production   | 583,174    | 457,608    |
|              | March, '55 | March, '54 |
| Retail Sales | 669,794    | 505,493    |

Source: RETMA

## TV VIEWING

TELEVISION HOMES USING TV, BY HOUR OF DAY—APRIL, 1955 vs. APRIL, 1954

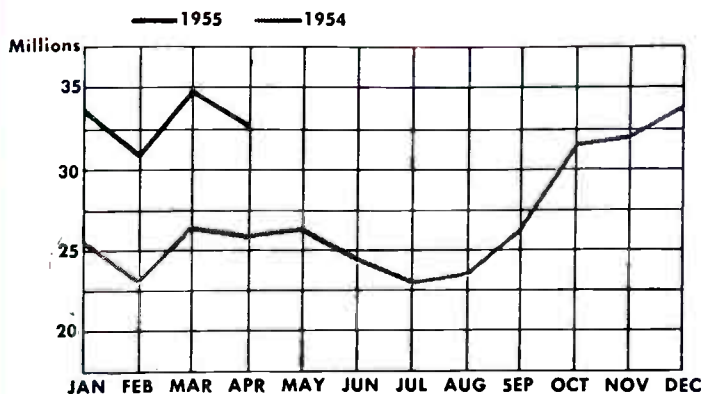
| Hour      | April, 1955 | April, 1954 | Hour     | April, 1955 | April, 1954 |
|-----------|-------------|-------------|----------|-------------|-------------|
| 6-7 a.m.  | 0.2%        | 0.2%        | 3-4 p.m. | 18.5        | 17.9        |
| 7-8       | 3.1         | 2.4         | 4-5      | 21.0        | 19.8        |
| 8-9       | 7.4         | 6.1         | 5-6      | 27.7        | 25.5        |
| 9-10      | 10.3        | 9.5         | 6-7      | 35.1        | 30.3        |
| 10-11     | 12.8        | 12.7        | 7-8      | 45.7        | 40.2        |
| 11-12     | 15.1        | 15.0        | 8-9      | 60.7        | 57.5        |
| 12-1 p.m. | 20.4        | 18.5        | 9-10     | 62.6        | 61.1        |
| 1-2       | 17.5        | 16.4        | 10-11    | 54.2        | 53.7        |
| 2-3       | 16.5        | 16.9        | 11-12    | 33.1        | 33.1        |

Average TV usage per home per day (hours) in U. S. TV homes

4.93      4.71

Source: Nielsen Television Index

## TV NETWORK BILLINGS



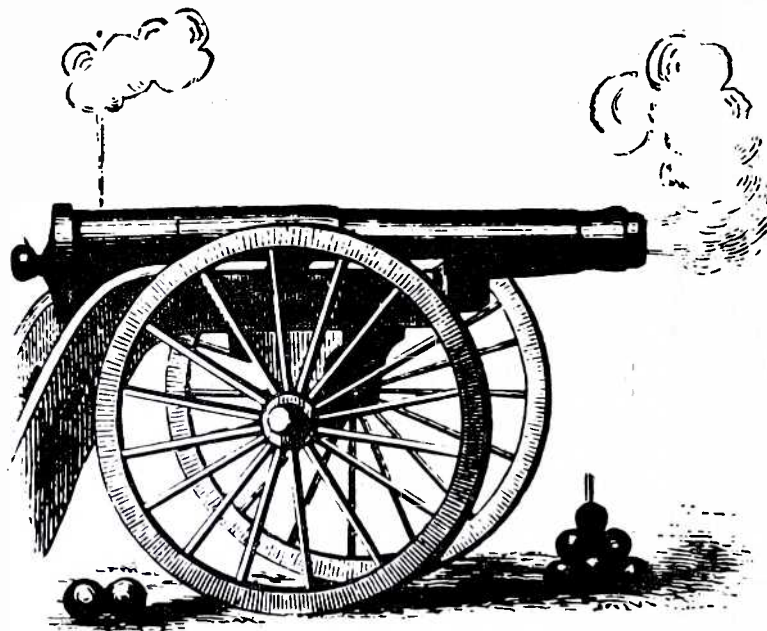
|       | April, '55   | April, '54   |
|-------|--------------|--------------|
| ABC   | \$3,527,558  | \$2,554,484  |
| CBS   | 15,463,359   | 10,921,640   |
| DuM   | 462,335      | 1,068,374    |
| NBC   | 13,266,053   | 10,802,535   |
| Total | \$32,719,305 | \$25,347,033 |

Source: PIB

**2.98**  
NETWORK COST PER THOUSAND \$

This month's network cost-per-thousand index stands at \$2.98, a drop of 4.5% from May's \$3.12. This index provides a continuing yardstick of the c-p-m performance of nighttime television as a whole. It is based on all sponsored shows broadcast by the networks in the 9:30-11 p.m. period of the March week reported by ARB. This base provides a representative group of shows (20 shows per month) and permits month-by-month comparison. The index is not the average of individual c-p-m's. Time and program costs of the 20 shows were computed, and this figure was divided by the total number of homes reached by these programs. The result was then divided by three to obtain a c-p-m per commercial minute. For hour-long shows, half the total time and production charges was used.

# It's an Old America



It all started at Concord with the "shot heard round the world"...and ever since we've celebrated Independence Day, every American has felt a sense of pride at the defiance of our little, unformed nation to the might of a great Empire.

And we can't help feeling a sense of pride at the loyalty which local viewers show for their favorite hometown programs. We're proud because they pay off to advertisers. It shows that the American people are still "home-folks."

**WSB-TV . . . . . Atlanta**  
**WBAL-TV . . . Baltimore**  
**WFAA-TV . . . . . Dallas**  
**KOA-TV . . . . . Denver**  
**WICU . . . . . Erie**  
**KPRC-TV . . . . . Houston**  
**WJIM-TV . . . . . Lansing**  
**KARK-TV . . . Little Rock**

**KABC-TV . . Los Angeles**  
**WTVW . . . . . Milwaukee**  
**KSTP-TV . . Mpls-St. Paul**  
**WSM-TV . . . . . Nashville**  
**WATV . . . . . New York**  
**WTAR-TV . . . . . Norfolk**  
**KMTV . . . . . Omaha**  
**WTVH-TV . . . . . Peoria**

**WENS . . . . . Pittsburgh**  
**WOAI-TV . . San Antonio**  
**KFMB-TV . . . San Diego**  
**KGO-TV . . San Francisco**  
**\*KTBS-TV . . Shreveport**  
**KREM-TV . . . . . Spokane**  
**KOTV . . . . . Tulsa**  
**KEDD . . . . . Wichita**

**ABC Pacific Television Regional Network**

*\*On air—Sept. 1st, 1955*

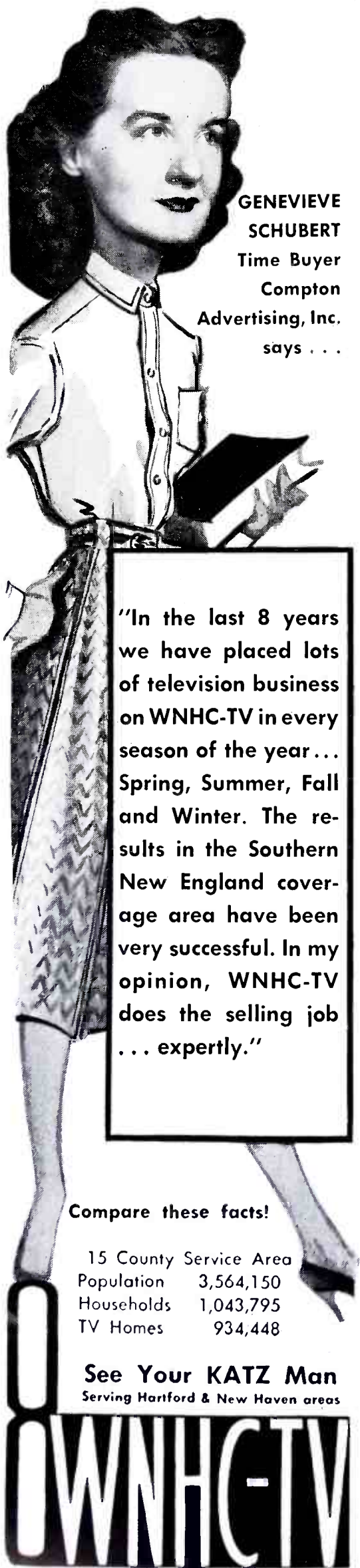


ustom...

REPRESENTED BY

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

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



**GENEVIEVE SCHUBERT**  
Time Buyer  
Compton Advertising, Inc.  
says . . .

"In the last 8 years we have placed lots of television business on WNHC-TV in every season of the year . . . Spring, Summer, Fall and Winter. The results in the Southern New England coverage area have been very successful. In my opinion, WNHC-TV does the selling job . . . expertly."

**Compare these facts!**

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

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

**OWNHC-TV**

focus on **NETWORK**

Auto manufacturers have dominated network negotiations during the past few weeks.

**Chevrolet** bought 17 of NBC's Tuesday 8-9 p.m. variety programs, which rotate Bob Hope, Martha Raye, Milton Berle, and Dinah Shore (other weeks were taken by Sunbeam, Whirlpool, and RCA).

**Ford** picked up all 10 of CBS's Saturday monthly "specials" in the 9:30-11 p.m. slot.

**Dodge** will sponsor *The Lawrence Welk Show*, beginning July 2 on ABC, and has renewed sponsorship on two other ABC shows, *Break the Bank* and the *Danny Thomas Show*.

Other sponsorships to start next fall:

**Sheaffer Pen** and **Maytag** will be alternate sponsors of *Navy Log*, a semi-documentary series to debut on CBS, Tuesday 8-8:30. Russel M. Seeds and McCann-Erickson, respectively, are the agencies.

**General Mills** launches *Tales of the Texas Rangers*, a Screen Gems property, on CBS, Saturday 11:30-noon.

**Parker Pens** alternate with **General Mills** on *Wyatt Earp* series on ABC.

**Eastman Kodak** will sponsor *Screen Directors Playhouse*, new film series scheduled for replacement of current *Kodak Request*.

**Ideal Toy Corp.** will pick up first quarter-hour segment of Sunday *Winky Dink and You* on CBS, starting late September.

Effective September 2, **Elgin National Watch Co.** will be alternate sponsor of *Person to Person*, CBS, through Young & Rubicam. Intervening weeks are taken in the East by **American Oil**, in the West by **Hamm Brewing**.

**Whitehall Pharmacal** has signed for *Name That Tune*, Tuesday 7:30-8 p.m. on CBS.

Sponsorships starting during the summer:

**Reynolds Metals** launches a do-it-yourself program as a replacement for *Mr. Peepers* starting June 26 on NBC. **Hazel Bishop**, through Raymond Spector, is set for *The Dunninger Show* on NBC.

**Lee Ltd.** for its **Dri-Mist** deodorant will pick up *Caesar Presents*, summer replacement for *Caesar's Hour* on NBC.

**Procter & Gamble** will co-sponsor two shows on CBS this summer.

With **Whitehall Pharmacal**, they pick up *Down You Go*, as summer replacement for *My Favorite Husband*. **General Foods** will alternate with **P & G** in sponsorship of *The Whiting Girls*, which replaces *I Love Lucy* for the hiatus season.

**Colgate Palmolive** replaced Comedy Hour with *The Colgate Variety Hour*, on NBC, an entirely new format, as of June 12.

**Miles Laboratories** (for **A. Seltzer** and **One-a-Day Vitamin**) will pick up the Monday, Wednesday and Friday segments of *Joe Daly and the News* on ABC, effective July 4.

**Polk-Miller Products** (**Sergeant's Dog Care Products**) will enter network television in June through NBC's Summer Incentive Plan. The Company has signed for 24 participations during a 14-week period on *Home*. N. W. Ayer is the agency.

**Scott Paper Co.** started on the daytime quarter-hour periods on CBS in June. Two periods are the *Garry Moore Show*, the third the *Bob Crosby Show*. Scott recently concluded its third straight season of sponsorship on *Omnibus*, which will return to CBS in the fall for its fourth year.

As summer replacement for *Kukla, Fran & Ollie*, **Gordon Balg Co.** (**Silvercup Bread**) will sponsor *Soupy Sales*, a show combining a live personality and puppet comedy fantasy. It will originate live from WXYZ-TV, Detroit.

**General Foods** and **Revlon** will sponsor *Johnny Carson*, new comedy on his own comedy variety show, summer viewing on CBS.

Nutshelling the new CBS evening line-up, here are the shows and sponsors slated for the 7:30-8 p.m. slot: Monday, **Johnson & Johnson** and **Wildroot** alternate on *Rain Hood*; Tuesday, **American Home Products** sponsors *Name That Tune*; Wednesday, with an advertiser still to be signed, is *Cochise, the Apache Chief*; Thursday, **Quaker Oats** as *Sgt. Preston of the Yukon*; Friday, still up for sale, *My Friend Flicka*.

**Liggett & Myers**, *Gunsmoke*, originally set for the CBS twilight slot, is now placed in the Saturday-noon slot on the same network.

Doug Edwards' newscasts, now scheduled in the 7:15 niche at CBS, will have this roster: Monday, **American Home Products**; Tuesday and Thursday, **American Tobacco**; Wednesday, **Avco Manufacturing**; Friday, **Pharmaceuticals, Inc.**

**FOOD  
PRODUCTS  
SELL  
all summer  
too!**



**Statistics, mail counts, Pulse . . .**

and the just plain folks who tell Trudy McNall how much they like her "Home Cooking" show on WHAM-TV prove she can sell. All season selling is a habit with Trudy. She has worked her way so far into the hearts of her Western New York viewers they regularly buy the products she advertises because she tells them to, whatever the season.

More than a million and a quarter people live in the 17-county buying area served by WHAM-TV. They turn regularly to WHAM-TV for everything from entertainment to the weather. Is your sales message reaching this prime audience? They are ready to buy. Try them this summer. Just contact the Hollingbery representative nearest you.



THE  
STROMBERG-CARLSON  
STATION

GEORGE P. HOLLINGBERY CO.  
National Representative

**ROCHESTER, N.Y.'S**

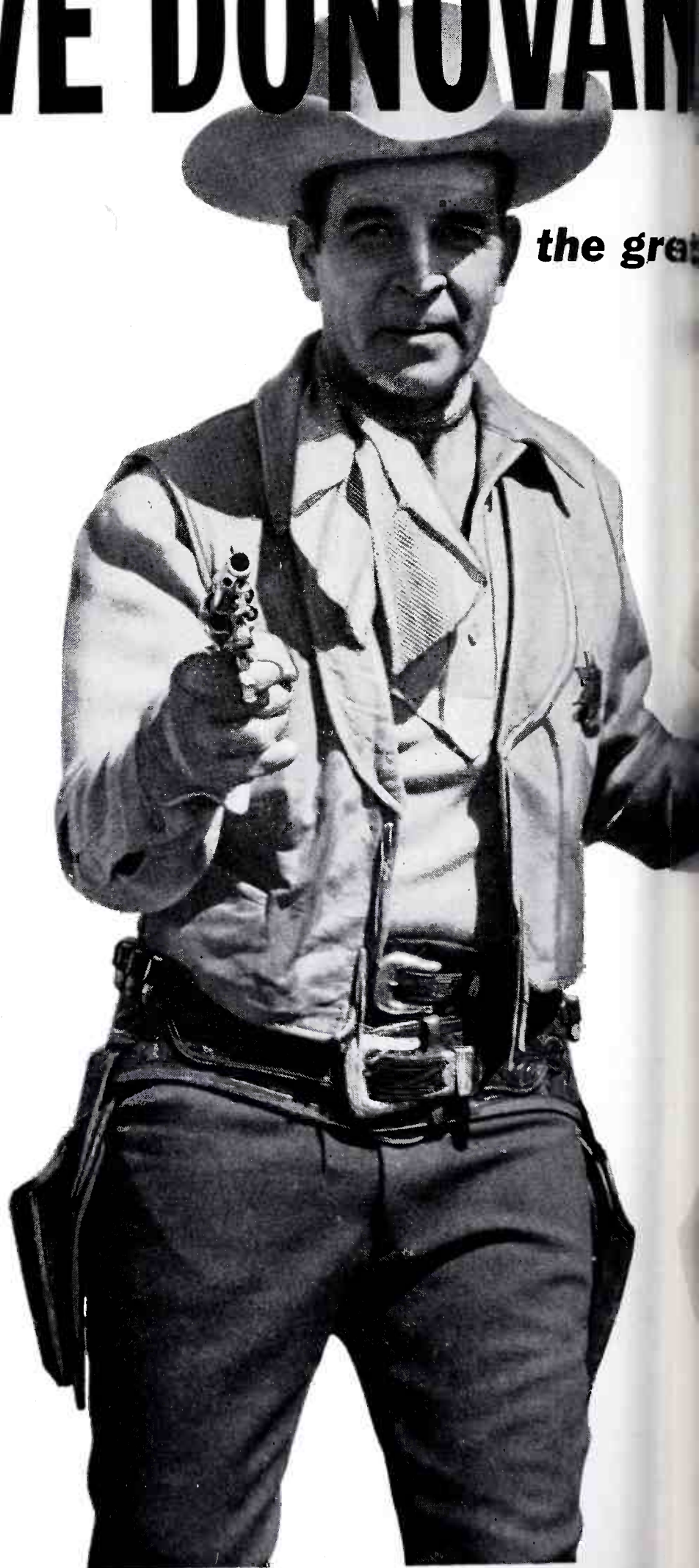
**MOST POWERFUL**

**STATION**

**100,000 WATTS  
WHAM-TV  
CHANNEL 5**

# STEVE DONOVAN

*the great*



# WESTERN MARSHAL

**by two-fisted TV Western Series**

**It's the competition in its Premiere Showing**

The very first telecast of STEVE DONOVAN, WESTERN MARSHAL in Seattle-Tacoma drew a smashing 18.8 rating versus the competition of "Where Were You" (17.0), "I Led Three Lives" (11.0), and "Beulah" (2.8), in the 7:00-7:30 PM time period.\*

And this is just the first round.

STEVE DONOVAN, WESTERN MARSHAL is the brand-new . . . all-new . . . two-fisted Western. Each of the 39 half-hour episodes is packed full of action entertainment. Filmed under the supervision of veteran Western TV producer Jack Chertok, this series offers top quality production for viewers and advertisers alike.

STEVE DONOVAN, WESTERN MARSHAL delivers double-action impact — not only on television but also at the point of sale. Sponsorship makes available to you an unprecedented barrage of merchandising material, personal endorsements, premiums.

Westerns rack up an average 30.0 Nielsen rating — 24% higher than the ranking average of all evening programs.\*\* And Pulse ratings list six out of the top ten syndicated shows as Westerns.\*\*\*

Now here is STEVE DONOVAN, WESTERN MARSHAL to beat them all. Excitement and action to capture your audience; powerful merchandising to sell your product — all wrapped up in a single potent NBC FILM DIVISION package.

Get STEVE DONOVAN, WESTERN MARSHAL on your side in the battle for sales in your markets. Don't delay — your market may be snapped up soon.

Write, wire or phone now.

\*ARB, April, 1955 \*\*Nielsen, 2nd Report—February, 1955 \*\*\*Pulse—February, 1955 Multimarket

## NBC FILM DIVISION

**serving all sponsors**

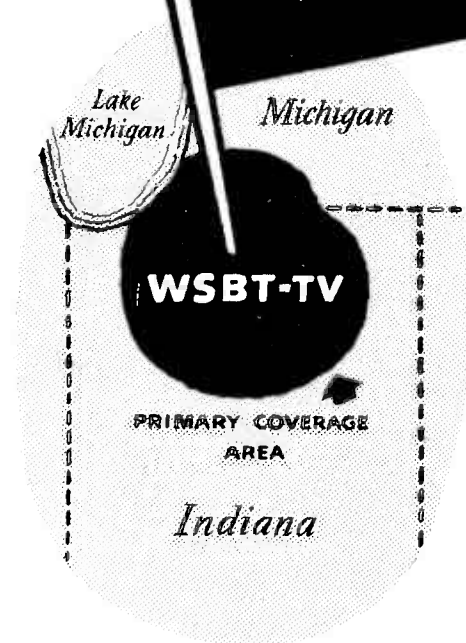
**serving all stations**

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

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

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

**MORE VIEWERS THAN ALL OTHER STATIONS COMBINED!\***



If you want to reach the television viewers of the South Bend Market there's only one way to do it. Buy WSBT-TV. This station gives you more viewers than all the others put together! No other station, UHF or VHF, whose signal reaches the South Bend Market, even comes close to WSBT-TV in share-of-audience. Furthermore, when you use this station, your sales story is presented with a clear, interference-free picture.

\* TV Hooperatings, Nov., 1954 for South Bend-Mishawaka, Ind.

\* Pulse, Jan., 1955 for the 4 Northern Indiana Counties of St. Joseph, Elkhart, Marshall and Kosciusko.

**A BIG MARKET... A PROSPEROUS MARKET**

The primary coverage area of WSBT-TV embraces a prosperous 9-county market in Northern Indiana and Southern Michigan. The following income and sales figures show clearly the sales potential of this great market:

Effective Buying Income . . \$1,165,620,000. Food Sales . . \$182,091,000.  
Total Retail Sales . . . . . \$783,927,000. Drug Sales . . . \$22,930,000.

Source: Sales Management Survey of Buying Power, 1955.

The logo for WSBT-TV features the call letters 'WSBT-TV' in a large, bold, sans-serif font. To the right of the call letters, the text 'SOUTH BEND, IND.' is stacked vertically. Below this, 'CBS' and 'DuMont' are also stacked vertically. At the bottom of the logo, the text 'CHANNEL 34' is written.

A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

focus on  
**SPOT**

Procter & Gamble, for Crisco, is launching a nighttime drive in 50 markets, using 20-second announcements. Compton is the agency.

Standard Brands, via Ted Bates, is staging a four-week campaign for Blue Bonnet Margarine in 25 markets.

Muriel Cigars, a P. Lorillard brand, is testing TV spot in St. Louis. If this proves successful, Muriel will expand the schedule in the fall. Business is placed through Lennen & Newell.

Maxwell House Instant Coffee is using spots in 30 markets, via Benton and Bowles. Iced coffee will be the seasonal pitch.

Lipton's Tea is also plugging the warm weather uses of its product in a four-week drive in 50 markets. Young & Rubicam is the agency.

Seasonal upbeat in beer advertising on TV is reflected in the saturation schedule being placed by Rheingold in Southern California through Foote, Cone & Belding. Plans call for more than 320 TV announcements per month in Los Angeles alone. The agency calculates that spots will make 11,000,000 separate impressions a week from combination of TV and other media.

Gulf Brewing Co. is also going in for a saturation campaign. Its Grand Prize Beer will get heavy announcement exposure in the Southwest. Foote, Cone & Belding is the agency.

Resistance to air advertising from the men's wear industry has been penetrated by Shircraft Co.'s entrance into spot TV on a coast-to-coast schedule. This may pave the way for more advertising from this group.

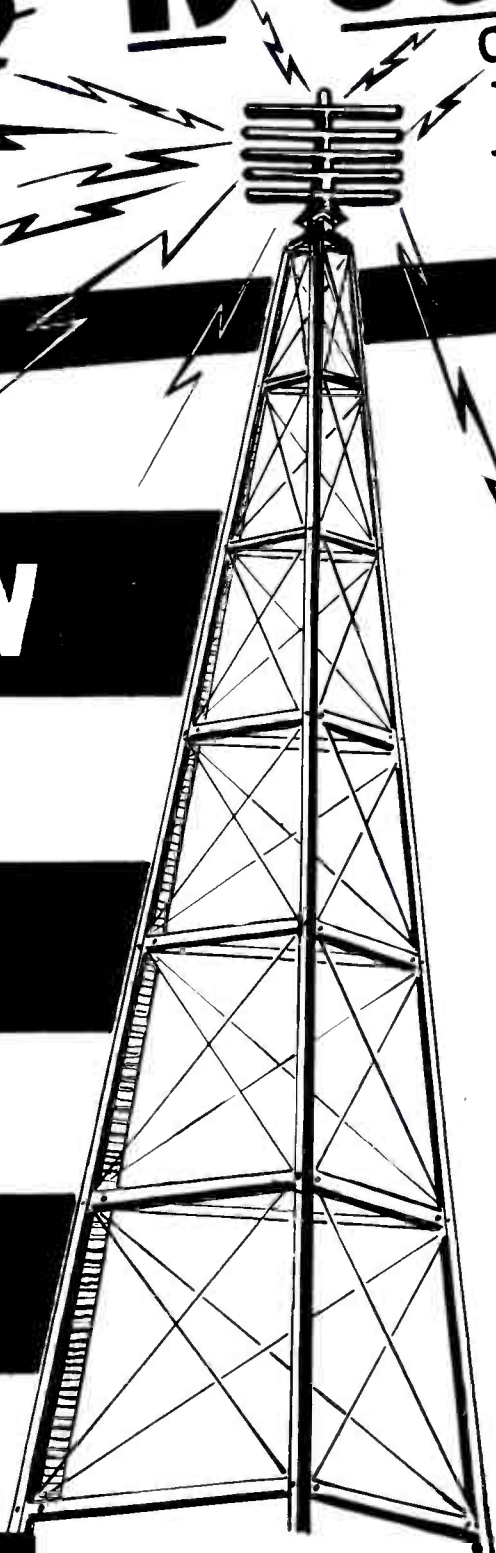
Another TV-shy group of advertisers is considering putting the medium to work. The Professional Laundry Foundation is testing spot in two markets, New York and Philadelphia. Scheduled to run for a full year, the campaign includes live announcements by "Betty Best," trademark character, as well as filmed station breaks. Copy will stress the advantages of professional laundry service for housewives. The agency placing the business is Feigenbaum and Wermen.

When the Florida Citrus Commission moves over to Benton & Bowles, its TV activities will be centered around ID's—an expected \$2,000,000-worth.



# This IS COVERAGE

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



**WNEM-TV**  
 HAS

**70%** AVERAGE  
 SHARE OF  
 AUDIENCE

**PULSE PROVES IT!**

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

**WNEM-TV HAS...**

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

**100% YARDSTICK SHARE OF AUDIENCE**

| STATION   | 10 A.M.-12 Noon | 12-6 P.M. | 6-12 P.M. |
|-----------|-----------------|-----------|-----------|
| WNEM-TV   | 77              | 72        | 59        |
| STATION B | 20              | 15        | 13        |
| STATION C | 2               | 11        | 26        |

**312,555 Sets**

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

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



**SAGINAW**

**BAY CITY**

**FLINT**

**MIDLAND**

**FULL POWER - NETWORK COLOR**

**WNEM-TV**  
**ABC - DUMONT**

Affiliated With

**Gerity Broadcasting Co.**  
 B. ADRIAN W. PON, PONTIAC

**JAMES GERITY, JR., President**

**HARRY E. TRAVIS, General Manager**

*now... new adventure*



# Amos 'n' Andy

This week's big news from the Kingfish and his Mystic Knights is that there are now thirteen brand-new half-hours in the can . . . thirteen fabulous and wonderful new adventures of Amos 'n' Andy, Kingfish, Sapphire and Mother, Lawyer Calhoun, Lightnin' and the other Amos 'n' Andy characters.

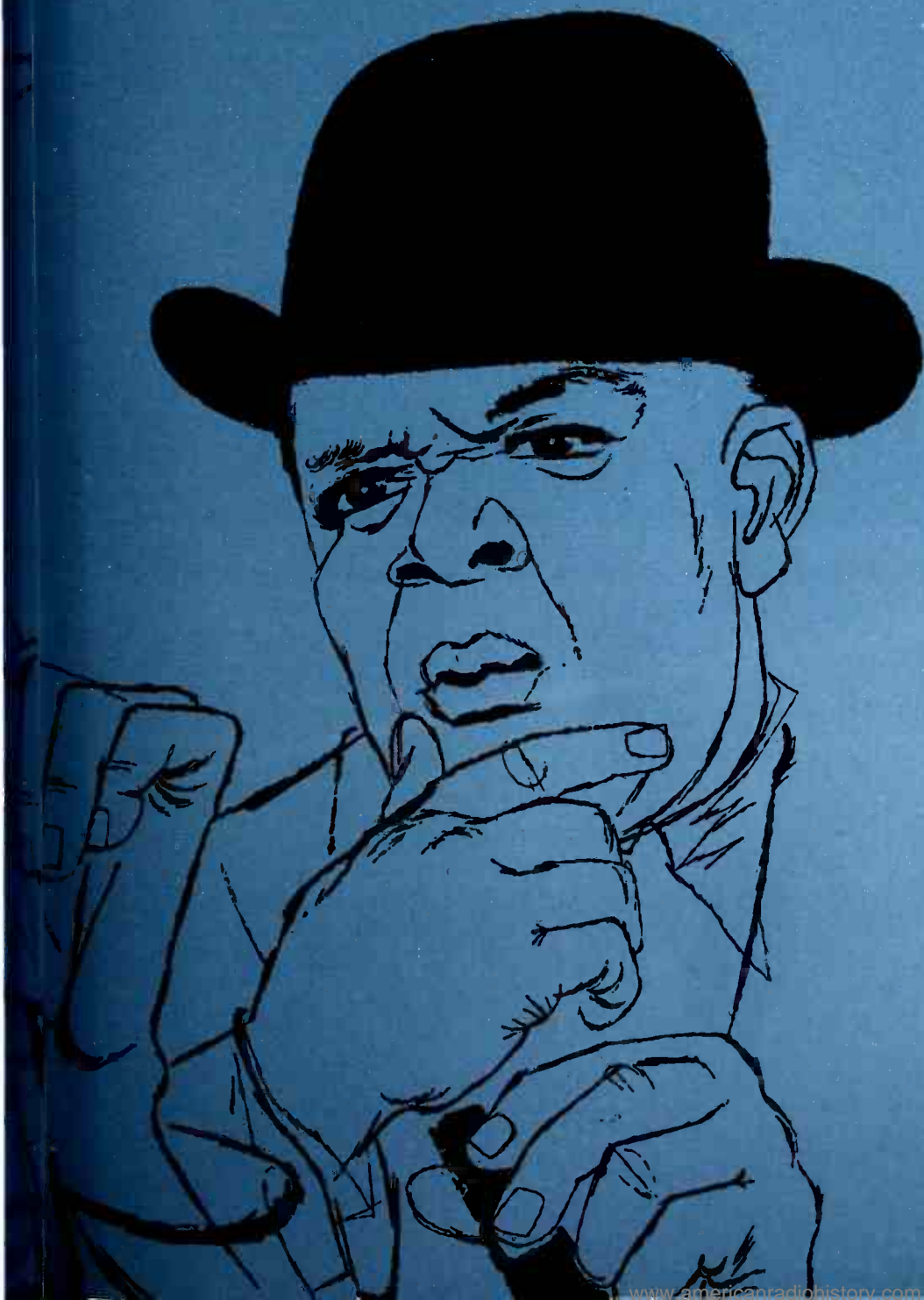
With this series of 13 new films, there are now 78 half-hours of Amos 'n' Andy – broadcasting's longest-running hit – available for local or regional sponsorship . . . ready to go to work selling for *you* as they are currently selling for Sears Roebuck, Rexall, Safeway, Food Fair, Piggly Wiggly, Kroger, Westinghouse and others.

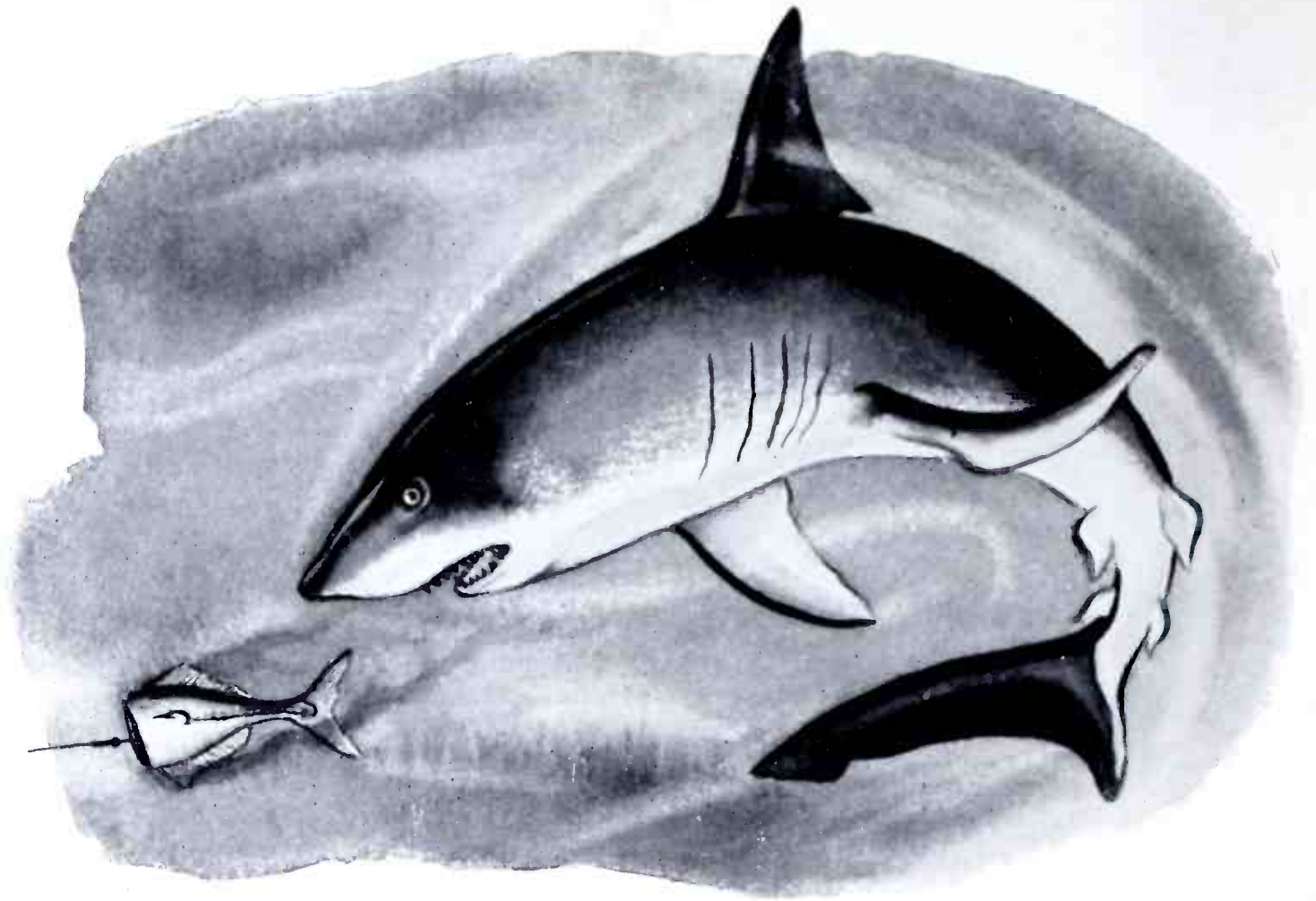
Amos 'n' Andy wins the biggest audiences in its time periods in large markets and small . . . North and South . . . in Detroit and Tulsa, Rochester and Little Rock . . . drawing bigger audiences than many of television's most famous network programs. Look at these *ratings*: Syracuse 36.9, Fort Wayne 41.1, New Orleans 50.3, Little Rock 58.1, Columbia 45.7, Evansville 56.4.\*

For more information and a list of markets where you can sponsor America's most enduringly-famous comedy team, call or wire . . .

**CBS TELEVISION FILM SALES, INC.**

NEW YORK, CHICAGO, LOS ANGELES, DETROIT,  
SAN FRANCISCO, ST. LOUIS, ATLANTA, BOSTON,  
DALLAS. IN CANADA: S. W. CALDWELL, LTD.





YOU MIGHT CATCH A 2372-LB. SHARK\*—

**BUT ... YOU NEED WKZO-TV  
TO LAND SALES  
IN WESTERN MICHIGAN!**

AMERICAN RESEARCH BUREAU  
FEBRUARY, 1955 REPORT  
GRAND RAPIDS-KALAMAZOO

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

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

The February, 1955 American Research Bureau Report for Grand Rapids-Kalamazoo shows that WKZO-TV is the top-audience TV station in Grand Rapids and Battle Creek, as well as in Kalamazoo.

WKZO-TV is the Official Basic CBS Television Outlet for this area. With 100,000 watts on Channel 3, WKZO-TV delivers a brilliant picture to one of America's "top-25" television markets—over half a million TV homes in 29 Western Michigan and Northern Indiana counties!

Let Avery-Knodel give you the WKZO-TV story.



*The Tetzler 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

100,000 WATTS • CHANNEL 3 • 1000' TOWER

# WKZO-TV

Kalamazoo-Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

\* A. Dean caught a 15' man-eater weighing this much at Streaky Bay, Australia, in January, 1953.

television case history

# OHIO FUEL GAS

In a recent local election, residents of Columbus, Ohio, voted *in favor* of an increase in gas rates!

This remarkable expression of confidence and good will dramatizes what the Ohio Fuel Gas Company feels has been a highly successful advertising policy—and the company attributes much of this success to television.

One of WBNS-TV's charter advertisers, Ohio Fuel entered television when the station started commercial operations in October, 1949. Since that time, its television coverage has increased to include Toledo (WSPD-TV) and Zanesville (WHIZ-TV) as well.

With its decision to enter television, the gas company was continuing the pattern set by its advertising in other media. A highly promotion-minded public utility, its record of service and promotion to the community via radio, newspaper, direct mail, and other channels was a long and consistent one.

It followed that its move toward local television could be practically coincidental with the medium's introduction into the area.

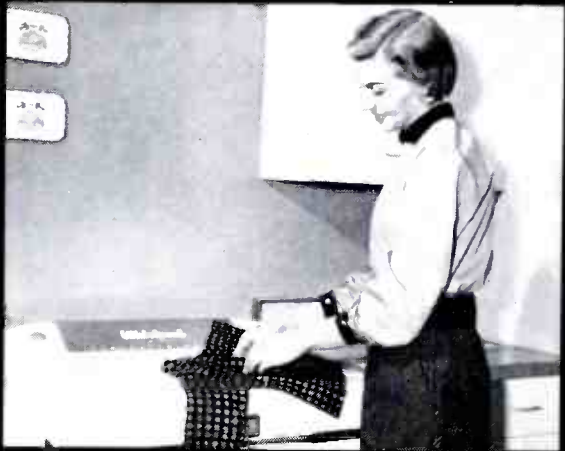
Ohio Fuel, under the supervision of Mrs. Margaret Phillips, its radio and TV director, set out to select a suitable vehicle to carry its video message. Largely responsible for its choice of the 6:45-7 p.m. newscast, *Looking with Long*, was the solid success achieved by its two daily radio newscasts. Chet Long, then the company's radio reporter, had built up a loyal listening audience which would be likely to follow him into TV.

"Subsequent events have proved that our faith in Chet Long as our good-will emissary was not misplaced," says Miss Martha Sullivan, Radio-TV account executive at Byer & Bowman, Ohio Fuel's agency. "He has fulfilled all our expectations, institutional as well as commercial. His gracious manner and expert reporting have earned him the respect and support of all, as his consistently high ratings indicate." (*Columbus Telepulse for April shows a 1.8 Monday-Friday average for Looking with Long.*)

"As to his position in the community," Miss Sullivan continues, "Chet is one of central Ohio's most sought-after personalities. His selection by the Junior Chamber of Commerce for their 1951 Distinguished Service Award is just one example of the recognition he's received."

In keeping with the company's stress on community service in its over-all advertising theme, the format of the show places the weight of its coverage on local news. A rather unique feature on the local TV level is the extensive use of film. Long uses film to give progress reports on civic projects, for instance, or to record the arrival of visiting celebrities and report on local political activities. Taking and processing the film used on *Looking with Long* is the full-time responsibility of Bill Drenton of WBNS-TV's film department. Films are processed so that

To page 87



Under the supervision of its radio-TV director, Mrs. Margaret Phillips (right), Ohio Fuel has established similar patterns for its local newscasts in Columbus (center and bottom, above), Toledo (top), and Zanesville: Selling viewers on the merits of natural gas in general, with seasonal variations dictating the specific emphasis and the particular product to be displayed in the live commercials.



county-by-county circulation for

# every TV market in the country

County-by-county set count, families, population, and other pertinent buying data

will be published

for each TV area in

## **Television Magazine's**

August Market Book.

### **For the advertiser and agency man**

The Market Book will be a year-round reference source for correlating sales and distribution with TV coverage, for selecting markets and stations.

### **For station management**

The Market Book gives you the opportunity to be on the spot when market decisions are being made. Advertise in the one book that is read by the list-makers while they're making up their lists. Reserve space adjacent to your market listing while it's still available.

THE AUGUST MARKET BOOK IS THE ONLY STANDARD SOURCE FOR CURRENT COUNTY-BY-COUNTY CIRCULATION

For 20-second station breaks, which is the better c-p-m buy

# LATE B TIME OR EARLY A?

The advertiser who's been complaining about the "sold-out" shingle hanging over Class A spots would do well to take a second look.

He'll find that Class B does not necessarily mean second-class, and that much of this below-prime-time area can yield first-class results.

This month's study compares the relative cost-per-thousand performances of two hypothetical 20-second announcements—one slotted during a station's highest time classification (whatever the official designation—"A" or "AA"—this class will be referred to as Class A), the other during its next-highest class.

In order to hold the variables to a minimum, Wednesday ratings have

been used throughout. They have been derived by averaging the quarter-hours adjacent to the spot.

Also in the interests of uniformity, and particularly because it best reflects the comparable features of both categories, the hour immediately surrounding the time-class split has been isolated for this particular study.

Within this hour, there are relatively few shifts in audience composition—an important factor for advertisers.

Naturally, a station's rate-card structure is determined to a major extent by its viewership pattern and the shape of its set-use curve. By and large, therefore, the Class A audience will be larger—though

often not large enough to offset the higher rate.

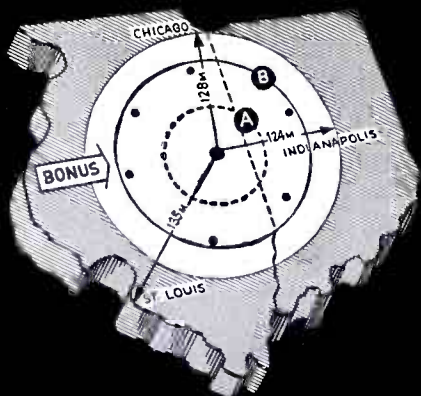
The tables below illustrate that the lower class can deliver more homes per dollar. In Atlanta, for example, a chainbreak at 6:30 p.m. on WAGA-TV will reach a thousand homes for \$2.29; at 7:30, the cost is \$3.86. In Fort Worth, on WBAP-TV, the c-p-m ratio between the Class A and Class B station breaks is \$1.15 to \$.88.

No report of this type can be conclusive, but it can give an indication of potential performance. The advertiser who's been buying Class B simply as a means to get to the top of a station's seniority list has been underestimating his property's potential.

| Market & Station        | Time & Class | Cost  | Rating<br>(Pulse, 4/55) | # Homes Reached | C/M Homes     |
|-------------------------|--------------|-------|-------------------------|-----------------|---------------|
| Atlanta, WAGA-TV        | 7:30 (A)     | \$150 | 7.7                     | 38,849          | <b>\$3.86</b> |
|                         | 6:30 (B)     | 80    | 6.9                     | 34,813          | <b>2.29</b>   |
| Birmingham, WBRC-TV     | 7:30 (AA)    | 185   | 31.0                    | 101,457         | <b>1.82</b>   |
|                         | 6:30 (A)     | 150   | 18.8                    | 61,529          | <b>2.44</b>   |
| Buffalo, WGR-TV         | 8:29 (AA)    | 170   | 19.4                    | 85,732          | <b>1.98</b>   |
|                         | 7:29 (A)     | 140   | 15.3                    | 67,614          | <b>2.07</b>   |
| Chicago, WNBQ           | 7:30 (AA)    | 600   | 14.7                    | 298,120         | <b>2.01</b>   |
|                         | 6:30 (A)     | 400   | 8.5                     | 172,383         | <b>2.32</b>   |
| Fort Worth, WBAP-TV     | 7:29 (A)     | 160   | 31.0                    | 139,060         | <b>1.15</b>   |
|                         | 6:29 (B)     | 110   | 27.8                    | 124,705         | <b>.88</b>    |
| Houston, KPRC-TV        | 7:30 (AA)    | 180   | 31.5                    | 125,619         | <b>1.43</b>   |
|                         | 6:30 (A)     | 150   | 18.0                    | 71,782          | <b>2.09</b>   |
| Portland, Ore., KOIN-TV | 7:59 (AA)    | 175   | 19.4                    | 43,827          | <b>3.99</b>   |
|                         | 6:59 (A)     | 140   | 21.7                    | 49,022          | <b>2.86</b>   |
| San Diego, KFMB-TV      | 8:30 (A)     | 160   | 21.2                    | 59,021          | <b>2.71</b>   |
|                         | 7:30 (B)     | 120   | 25.9                    | 72,106          | <b>1.66</b>   |
| Tulsa, WSPD-TV          | 7:30 (A)     | 170   | 30.5                    | 100,086         | <b>1.70</b>   |
|                         | 6:30 (B)     | 150   | 20.0                    | 65,630          | <b>2.29</b>   |
| Washington, WTOP-TV     | 8:29 (A-1)   | 300   | 21.9                    | 124,506         | <b>2.41</b>   |
|                         | 7:29 (A-2)   | 185   | 11.0                    | 62,537          | <b>2.96</b>   |



- for ● BLOOMINGTON  
 ● CHAMPAIGN-URBANA  
 ● DANVILLE  
 ● DECATUR  
 ● SPRINGFIELD



1,700,800 People  
 in A and B Contour  
 THE FIRST . . . AND ONLY VHF  
 COVERING THIS GREAT  
 MARKET

**47th TV MARKET**

(Television Magazine, Mar. '55)

1000 ft. ANTENNA

100,000 WATTS

Watched by more people in this  
 area than all other stations  
 combined. Pulse Nov. '54.

GEO. P. HOLLINGBERY,  
 Representative

**STUDIOS | TRANSMITTER**  
**CHAMPAIGN | SEYMOUR**



props and premiums

A REPORT ON  
 PRODUCTION, SALES, AND  
 PROMOTION AIDS

By Tad Reeves

**Towels of distinction.** Designed by some of America's top artists, these Kay-Dee Handprints have set records as premiums, prizes, and giveaways. The basic kitchen towel line (17" x 32") features reproductions of New England and Pennsylvania-Dutch countryside scenes. Another line, recently added, has historical and commemorative themes—Paul Revere, Williamsburg, Wayside Inn, etc.

But of them all, the show stopper is the Liberace towel (above), done in striking colors and using all the familiar Liberace props. Proof of its appeal: A midwestern station used these towels as contest prizes on a morning show. Over half the entries in the mail returns requested the Liberace towel.

**Stone walls that roll up, fold up!** Proved in actual studio use, the scenery and set pieces made of resilient neoprene weigh 80% less than ordinary scenery and take one-third less storage space. Boulders, rocks, flagstones, trees, piling, weathered wood, brick-wall surfaces, and tree stumps are flexible, foldable, paintable, washable, flameproof, and nonbreakable.

Developed by A. A. Ostrander, TV and stage scenic designer, this new moulding process permits the faithful duplication of any texture, natural or manmade. Costs usually are 10%-50% cheaper than those of comparable plaster or papier-maché displays. Unlike most painted "flats" or papier-maché scenery, these rubber-like textures "take" light. Most of the pieces come in 4' x 8' sheets weighing 5 lbs.-16 lbs. Ends and sides can be matched without the joints.





howing when covering large areas. Teamed with "Coping Stone," sheets of "Old Brick Wall" or "Tennessee Stone Wall" make interior or exterior walls, fireplaces, buildings, or columns which look real even in light camera closeups.

Sheets of "Tree Bark," stapled onto paper tubes, make authentic-looking trees. Matching "Tree Trunks," sturdy enough to support the weight of a man when braced, can be used either separately or as a base for the tree.



Other Texture-Flex sheets—"Weathered Wood Planking," "Weathered Wood Shingles," and "Piling"—make realistic beams, rustic walls and timbers, decks, and porches.

Brochure is available on request. If the particular item you need is not included in the catalog, the manufacturer has facilities for filling special orders.

Solve the bottleneck in dairy commercials which call for large quantities of full milk bottles on hand. A nationally-known glass manufacturer, is offering, free of charge, limited quantities of milk bottles for use as props or in TV spot and commercial displays. The bottles, painted a realistic cream color on the inside, carry no dairy identification.

**ascinatins' fascinators.** A three-cornered terry-cloth drying cap, adjustable to all head sizes and attractive enough for outdoor wear, the Terry Top makes a practical self-liquidator or giveaway. Available in four pastel shades, Terry Tops are available in 6" x 9" envelopes. Discount of 40% for orders of a dozen, 45% for 12 dozen or more.

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

TELEVISION MAGAZINE • JUNE 1955

## in ROCHESTER, N.Y.

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



#### FOOTBALL

*NCAA College Games*



#### BASKETBALL

*Big 10 Conference Games*



#### BASEBALL

*Major League Games of the Week*



#### BOXING

*Wednesday Night Fights*



#### HORSE-RACING

*Derby • Preakness • Belmont  
and many others*

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

"SPORTS SHOT" "WEEK-END SPORTS"

WEDS.-AFTER FIGHTS

FRIDAY 6:10 P. M.

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



JERRY FLYNN

# CHANNEL 10

V H F

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY

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## ROCHESTER, N. Y.

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

June, 1955

# TELEVISION MAGAZINE

Coming This Fall:

## TV'S MOST IMPORTANT SHOW

"Mickey Mouse Club" will have far-reaching effects—on the television business and on America

BY FRANK ORME

Walt Disney not only has reaffirmed that coming events do cast their shadows before; he has demonstrated that the footsteps of an imaginary mouse, preparing for a TV debut still months in the future, can be felt throughout the structure of the television industry. The impact of the *Mickey Mouse Club* is bound to grow, not only within the industry, but into areas of broad public interest.

Viewed in terms of economics, the new Disney enterprise is ABC's queen in a multi-million-dollar chess game with NBC and CBS. From the standpoint of social significance, the show is a daring venture, in which Walt Disney will assume a tremendously important role in the lives of 10,000,000 American youngsters.

No such co-ordinated pitch for small-fry commerce has been made before. Nor has any effort been made to bring high-quality entertainment to America's youngsters on a scale this large.

The program itself will be unique. But it will be scarcely more unusual than the situation created by its assault upon the programming which has been lodged more or less comfortably in its time period on the other networks.

*Mickey Mouse Club* will be a mixture of undiluted commercialism and undiluted entertainment. It will have a major effect upon: (1) industry-public relations; (2) the development of America's kids; (3)

the relative positions of the major networks; (4) over-all TV economics—at both national and local levels; and (5) the nature of many programs to be televised by individual stations and networks over a broad segment of the TV schedule.

Economically, the show, which goes on the air in October, appears destined for certain success—a success from which ABC itself will likely be the heaviest beneficiary. The network's billings from *Mickey Mouse* will be not much less than half of the web's total 1954 receipts—and almost a fourth of the estimated gross for 1955. This is an amazing return from one hour a day of Class B time.

Also, ABC appears to have made one of the greatest bargain buys in program history. Beyond the cash profits from the show, there will be an even more important and vitally needed rise in ABC's stature and relative network position. Addition of the Disney shows makes ABC a better buy and a more satisfying outlet for the producers of programs.

Sponsors have moved in quickly to pick up the *Mickey Mouse* availabilities.

Already sold are: American Dairy Association, Carnation Co., Mars Candy, Welch Grape Juice Co., General Mills, Campbell Soup Co., Bristol-Myers Co., and Armour & Co.

Apparently, contracts for a firm 52 weeks for the entire 20 segments will

*Continued*





ABC expects "Mickey" to attract 20,000,000 viewers daily, bring in \$15,000,000 yearly

be sold out weeks before curtain time.

Ratingwise, the show appears to be a good bet for a 20 or better average—based on what looks like a conservative expectancy that *Mickey Mouse* will attract half the sets-in-use total for its time period. Drawing power of the new show will no doubt boost the 5-6 p.m. set-use figure from 34.8 (Nielsen, November, 1954) to close to 40. No doubt it will increase the number of viewers per set, too.

This could mean approximately 15 million sets in use and a total audience for all stations of about 30 million. Disney shows always have had a heavy family appeal (*Disneyland* has one of the highest viewers-per-set ratings of any TV show). This fall's 5-6 p.m. audience composition promises to be approximately 16 million children, 8 million women, 3½ million men, and 2½ million teenagers.

*Mickey Mouse Club* itself looks like a good bet for a daily audience composed something like this: 10 to 13 million children, 4½ million women, almost 2 million men, and 1½ million teenagers.

This audience of close to 20 million—drawn from more than 150 areas, which include more than 95 per cent of all U. S. TV homes—will be the industry's largest regular daytime audience. Cumulatively, over a year, it adds up to the staggering figure of 5 billion 200 million viewing hours. A child who watches only two thirds of the first year's *Mickey Mouse* shows will spend a fourth as much time with Walt Disney as he spends in school.

The program should have a devastating effect on the ratings of both opposing periods and adjacencies—network and local.

#### What can CBS and NBC do?

What NBC and CBS will do—or can do—to keep ABC from dominating the new 5-6 p.m. "golden hour" is, no doubt, one of the major problems plaguing the executives of these networks. The advertising manager for a large national sponsor said, "I'm glad it's not my problem."

The competitive difficulty is not only one of maintaining a fair share of the audience; it also is related to the limited number of large advertisers who are interested in making a direct pitch to youngsters.

The \$15 million per season in sponsorship money which ABC is

picking up will only in part be "new" money coming into TV from expanded budgets. A good share of it will be funds which might have been earmarked for competitive programs. Thus, ABC's relative position will be affected not only by the boost in its own revenues, but by the effect on the billings of other networks.

The program plans of NBC and CBS to compete with *Mickey Mouse* are not set. NBC has revealed a "tentative" strategy of combining *Howdy Doody* and the *Pinky Lee Show* into an across-the-board hour-long show in full color.

What is the *Mickey Mouse Club*? How will commercials be handled? Can this program and these commercials be integrated into an over-all project which will delight children, parents, educators, and sponsors?

#### Disney's one aim: Entertain

*Mickey Mouse Club* is a five-hour-a-week variety show, in which more than 30 program categories will be featured. Not all of these will be aired within the 20 15-minute show segments each week; they will vary in length and in frequency of presentation.

All parts of the program will be prefilmed. The show will be telecast 260 days during the year from 100 hours of freshly created program material (except for the *Mickey Mouse* cartoons and a few other short films previously produced for theatrical release). To fill out the year's schedule, most of the original 100 hours will be repeated once and part of it twice. Repeats will be intermingled, so that no show will be a full repetition of a preceding one.

Unity will be achieved by filming opening, closing, and transition sequences at the *Mickey Mouse Theatre* (an auditorium under construction at *Disneyland*), by theme music, and by using Disney's cartoon characters as emcees to introduce various program segments.

When asked about "intent," Disney always protests that his one aim is to entertain. However, the Disney concept of entertainment includes instruction, information, and other "positive" factors which stir creative imaginations and interests. The show will tackle many forms of art—acting, music (from jazz to symphonies), sculpture, painting, etc.—with famous guests discussing the intricacies of their vocations.

"Children in an Adult World" might find a boy in the audience fishing with the pilot of a DC-7 from New York to Hollywood—or a youngster making a tour of a meat-packing plant or visiting a hospital or taking a trip out into the field with a geologist.

"Children's Newsreel" will air several times each week, covering global events of particular interest to children. Footage will come from naturalist-photographers and production units all over the world. A key to Disney's approach is his expectation that his fully accredited children's-newsreel units will cover such events as Eisenhower's White House news conferences.

In the middle of March, one of Disney's producers (Perc Pearce) embarked for England with a location unit to film programs for "Flying Carpet" and "Children's Classics" parts of the program. From England, this unit probably will head for Holland to shoot "Hans Brinker and the Silver Skates." These shows all will be filmed in the actual locale of the story background. When scientists finally reach the moon, they likely find a Disney production unit already at work.

"You" will be a combination cartoon and live-action series explaining the operations of the human body. Entertainment for children? Certainly—Jiminy Cricket is going to do the narration for this.

Other categories cover such things as sports, safety, and exploration.

#### Twelve-year-olds are the target

The whole thing adds up to concentrated education—a term which is distasteful to Disney when applied to his entertainment production. But it is, as he expressed it, "fun and wonder," and it does, when handled with the Disney touch, stir the creative imagination.

There is more than a suspicion that *Mickey Mouse Club* could be scheduled at a later hour and made available with the whole family. Actually is not much of a compromise with "How old is a child?" approach *Disneyland* and his theatrical productions.

*Mickey Mouse Club* is being aimed at the 12-year-old, on the theory imitative tendencies will hold interest of smaller youngsters. Disney, a 12-year-old can be a captive and intelligent human being.

To par

PAY TV AND FREE TV—

# CAN THEY LIVE TOGETHER?

If pay TV won the network audience for only two prime hours a week, it would cripple the webs

By now, the public and the broadcasting industry have been completely saturated with extravagant claims and name-calling generated by the controversy over pay-as-you-see TV.

Actually, the proponents of pay television are just another group trying to get on the TV gravy wagon. You can't blame them for trying. The stakes are high.

Many in the television industry have become terrified of pay TV, visualizing it as a rich colossus, ravaging to devour free TV.

A consideration of the economics of pay TV should reduce these fears. If only 20% of all existing TV families—that is, about 7,000,000—become equipped for subscription TV,

and if they each pay only a dollar a week for programs, the annual revenue would come to \$364,000,000, an impressive gross.

But initial equipment probably will cost \$50 per home, or \$350,000,000. Add a minimum of \$10 for installation and initial service, and the total becomes \$420,000,000.

Collection costs and additional servicing would run another \$2 a month, bringing the total for equipment, installation and servicing, and collection for 7,000,000 pay-TV homes for the initial year to \$588,000,000—half a billion dollars—before a nickel is spent for programming or promotion.

It becomes quite obvious that it will take a tremendous amount of

programming, not only to pay for the carrying charges, but to turn in the spectacular revenue that the motion-picture companies will insist upon if they are to continue to play ball with pay TV.

Mere spectaculars, in the current television sense, hardly will attract huge audiences at a dollar a home. Real blockbusters, Hollywood's biggest and best, will be needed; not boxing, but world-heavyweight championships, must be presented.

Such presentations are expensive and scarce, but let's assume that the pay-TV operators will be able to buy them. Here's the crux of the problem: How will they be able to sell them to a large enough number

*To page 56*



# TRENDS IN LOCAL DAYTIME

Home-grown entries of varying types hold their own in daylight audience race

BY GERI COHEN

As the networks move deeper and deeper into local time periods, luring an increasing number of advertisers with irresistible sales devices, what is happening to local programming?

Contrary to expectations, the home-grown product has withstood the webs' inroads remarkably well.

In May, 1953, TELEVISION MAGAZINE selected a group of ten geographically and otherwise representative markets to serve as a general index of daytime viewing—network and local. The same cities—Baltimore, Boston, Chicago, Detroit, Los Angeles, New York, Philadelphia, Salt Lake City, and San Francisco—were checked again in June, 1954. They serve as the basis for this follow-up report.

Like the 1953 and 1954 studies, the current analysis of "before-5-

p.m." programming in these ten cities indicates that local bids for the daytime audience are anything but negligible. They are, in fact, strong enough in many cases to give competing network entries a tough battle.

Far from being frozen out of the current television picture, then, the low-budget local, regional, or national-spot advertiser has several opportunities to reach the audience he wants via local vehicles.

### Record vs. network stalwarts

In each of the markets studied here, a compilation of the top ten daytime shows features all or most of CBS' powerful soap-opera—Godfrey-Linkletter-Big Payoff-Strike It Rich battery. The competition presented by this lineup is formid-

able, but not invulnerable—and the ten-city check reveals a number of instances where the performance of the CBS powerhouse has been outdone by local productions.

What kinds of daytimers are successful?

A breakdown of top audience getters shows a wide category range. Children's programs are the most consistent rating leaders. Sixteen kid shows spot the top-ten roster in this study. Of these, six feature the "playschool" angle, two have a Western theme, and the others are general youngster-appeal programs.

As a group, the personality show—from New York's *Herb Shields to Skinner* in Philadelphia to Cincinnati's indomitable *Ruth Lyon* (whose rating, incidentally, is the

### SETS IN USE: PHILADELPHIA'S 29.2% AT 5 P.M. LEADS THE LIST

|        | Baltimore | Boston | Chicago | Cincinnati | Detroit | Los Angeles | New York | Philadelphia | Salt Lake City | San Francisco |
|--------|-----------|--------|---------|------------|---------|-------------|----------|--------------|----------------|---------------|
| 7 a.m. | 2.6%      | 8.2%   | 5.1%    | 4.0%       | 6.0%    | 7.1%        | 2.4%     | 6.9%         | 3.9%           | 1.7%          |
| 8      | 6.3       | 10.0   | 9.3     | 8.1        | 11.5    | 11.4        | 11.8     | 11.0         | 9.2            | 4.3           |
| 9      | 12.0      | 13.3   | 14.5    | 19.0       | 15.4    | 7.8         | 10.0     | 11.0         | 11.2           | 6.5           |
| 10     | 12.8      | 19.9   | 19.1    | 16.0       | 20.3    | 7.8         | 13.6     | 19.7         | 11.3           | 11.3          |
| 11     | 18.0      | 21.2   | 21.4    | 19.0       | 23.2    | 8.6         | 14.1     | 20.8         | 5.9            | 7.4           |
| Noon   | 14.0      | 14.7   | 19.9    | 27.2       | 23.3    | 16.2        | 13.6     | 21.8         | 4.4            | 16.5          |
| 1 p.m. | 9.7       | 7.9    | 11.6    | 22.6       | 9.3     | 5.6         | 5.1      | 10.1         | 15.6           | 3.9           |
| 2      | 6.3       | 10.0   | 13.9    | 9.8        | 8.4     | 6.2         | 2.7      | 12.2         | 9.3            | 7.8           |
| 3      | 12.9      | 12.5   | 11.2    | 14.1       | 14.8    | 15.7        | 8.3      | 21.4         | 14.1           | 10.4          |
| 4      | 12.6      | 6.3    | 14.0    | 8.6        | 12.3    | 8.9         | 9.8      | 19.7         | 23.9           | 8.3           |
| 5      | 21.2      | 24.2   | 17.7    | 19.9       | 16.6    | 21.0        | 21.5     | 29.2         | 19.1           | 19.6          |

Source: ARB (April, 1955). Wednesday figures used.



VW-T's Ruth Lyons (right) leads all daytime shows.



Queen for a Day reaps rating honors in Los Angeles, where it originates, and in Frisco.



Bob Horn hosts top-rated *Bandstand* show on WFIL-TV.



*Romper Room*, a live syndicated property, cops local daytime lead in two cities: Baltimore and Detroit.



Emceed by Bob Emery, *Big Brother* hits Boston bell.

**TRENDS IN LOCAL DAYTIME** *Continued*

highest achieved by any program, network or local, in all ten cities)—run next in popularity. Lumping audience-participation and variety programs together, a total of ten such shows occupy the top-ten lists.

Four cartoon programs, directed toward all age groups, also turn in top-drawer ratings.

Feature films, generally considered the most popular category of local programming during the 5 p.m.-7 p.m. and post-11 p.m. hours, aren't a particularly strong daytime draw—weaker, in fact, than in previous years. At least two film shows appeared among the top programs in the 1954 survey. This year, only one, *Pantry Playhouse* in San Francisco, has made the charmed circle.

Daytime seems to be the only area around the telecasting clock that has not been penetrated to any notable extent by syndicated film. Odds are that this is one development to watch for in the near future: With the early-evening and late-night hours increasingly demanding new product, the large number of reruns constantly becoming available will have to be accommodated before 5 p.m.

A market-by-market breakdown of TELEVISION MAGAZINE's third ten-city study of local daytime programming follows. Ratings are derived from the ARB report for April, 1955. Local time is quoted, and Wednesday ratings used.

**Romper Room leads in Baltimore**

For the second time in as many years, WBAL-TV's *Romper Room* is the city's top local daytime show.

With a 9 a.m.-10 a.m. average of 11.7, it ranks third on the city's top-ten list, not far behind first-place Godfrey's 14.8. A playschool type of program, *Romper Room* is the only local live syndicated show in the country, and its opposite numbers in other markets (all locally produced) have been racking up audiences generally comparable to the 82,000 homes it reaches in Baltimore.

The other nine shows on Baltimore's top-ten list are the usual Godfrey-led network tenants.

*Playhouse 13*, a WAAM feature film, which led the local-show race in 1953 but fell behind *Romper Room* in 1954, is again the second-ranking local show. Its 5.2 rating places it eleventh among all daytime programs.

Following the pattern established last year, set-use peaks at 11 a.m. and again at 5 p.m.

**8.2% of Boston sets on at 7 a.m.**

Here, again, the daytime set-use high occurs at 5 p.m., with 24.2% of the city's TV families viewing. The first peak comes at 11 a.m. (21.2), with a slight dip before the climb at 5 p.m. Boston's 7-a.m. set-use percentage of 8.2 (103,628 homes) is the highest charted for that hour in any of the ten cities and is attributable to the acceptance built up in this market by *Today* and *Morning Show*.

Top local show is WBZ-TV's *Big Brother*, with a 12.4 rating, yielding 156,705 homes reached. A daily children's show featuring Bob Emery (formerly of network's *Small*

*Fry*), *Big Brother* ran second to a feature-film show in 1953, but overtook it to make the grade in '54.

Second-highest local show, rating-wise, is *Swan Boat*, a 9-10-a.m. live variety strip. Also on WBZ-TV, it rates 10.8, which ranks it eighth among all daytime shows. Here again, these are led by Godfrey on WNAC-TV, with a 16.8.

**Chicago: Comics tops again**

For the third straight year, *Noon-time Comics*, WNBQ's half-hour silent-film feature, tops the market's local daytime shows. Against a background of organ music, emcee Johnny Coons reads the captions of the silent films shown. With 174,411 Chicago TV homes viewing, *Comics*' 8.6 rating places it fifth among all shows.

Four other programs comprise the remaining local portion of Chicago's top-ten roster. *Romper Room* again makes the grade, with a 7.4 at 11 a.m. on WGN-TV. Tied for tenth place, with 5.1 each, are *Play House* (9:30-10 a.m., WBKB), *Cartoonland* (12:30-12:45 p.m. WNBQ), *Bandstand Matinee* (4:30-5 p.m., WGN-TV).

On the network side, Godfrey with 13.3, yields to Linkletter's 14.9.

Sets in use run pretty close to the East Coast pattern, climbing to an 11-a.m. peak of 21.4 and tapering off slightly before resuming its climb to 17.7 at 5 p.m.

**Ruth Lyons still impregnable**

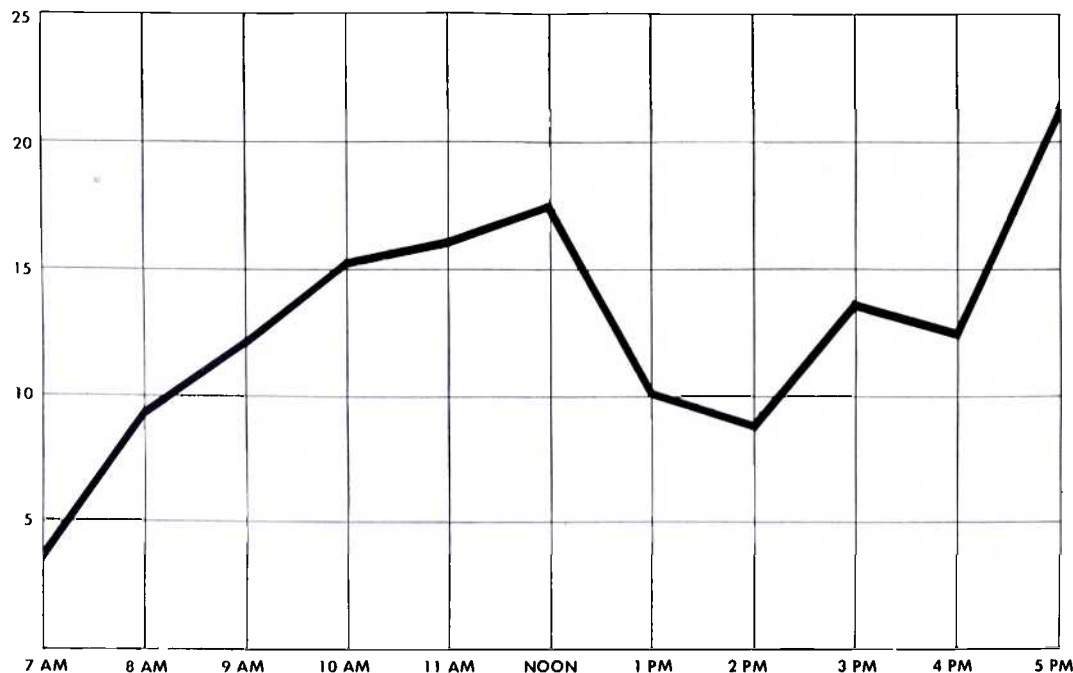
To the surprise of nobody, WLWT's Ruth Lyons leads Cincinnati's daytime entries by a solid mile. He 18.6 two-hour (12 p.m.-2 p.m.) average yanks the city's noontime set-use percentage to 27.2 and is nearly twice the 9.5 rating chalked up by her runner-up, Arthur Godfrey. *Hers also is the highest daytime rating for any program—network or local—in all ten cities studied.*

Ranking third in the Cincinnati lineup, with an 8.9, is WCPO-TV's *Musitoons*, a half-hour silent cartoon feature with "pop" background music (a touch calculated to appeal to mothers).

Also on WCPO-TV are the three local shows running next in popularity: *The Al Lewis Show*, with two editions daily, places fifth and sixth, with a 7.1 average from a.m.-10 a.m., 7.0 from 11 a.m.-noon. Both editions are live, and in the category of personality-audience participation programs. Tied for

To page 5

**TEN-CITY DAYTIME SET-USE AVERAGE SHOWS NOON AND 5 P.M. PEAKS**



Source: ARB (April, 1955) for Baltimore, Boston, Chicago, Cincinnati, Detroit, Los Angeles, New York, Philadelphia, Salt Lake City, San Francisco. Wednesday ratings used throughout.



The Agencies Still Have

# THE FINAL SAY IN PROGRAMMING

The agency showmen's influence, though less directly applied today, is as powerful as ever

ing radio's top days in the sun—  
a, later, through television's evolu-  
tion toward its present pattern—  
most of broadcasting's showmen  
were executive-level members of  
advertising agencies. Today, how-  
ever, production controls have shift-  
ed and the networks hold the domi-  
nant position in programming.

Nevertheless, the agency show-  
business veteran is still at his desk.  
The nature of his job has changed,  
but its importance actually has not  
been diminished. While some of the  
glamour is gone, the scope of his  
activity has broadened in some  
ways. The force he exerts, though  
not so directly applied, is still there.  
The Madison Avenue showman is  
far from being a relic of a disap-  
pearing era of television's jet-prop-  
elled history. He still is the man  
whose judgment turns on—or cuts  
—the flow of cash which can de-  
termine a program's life or death.  
In today's S. R. O. market (as far  
as prime network time is con-  
cerned), this may be an oversimpli-  
fication. But there is no denying the  
responsibility and over-all influence  
of the agency showman.

to the agencies, almost without  
exception, seek out production men

with successful backgrounds in ra-  
dio, TV, stage, and film. These men  
sit just outside the spotlight, but  
they are the ones who cue and  
otherwise guide those on center  
stage. Their creative talents and  
production experience are invalua-  
ble to the agency and its clients in  
several ways.

These ways include the evaluation  
and selection of new shows, direct  
aid in production on some programs,  
and the counseling of both adver-  
tisers and producers. It's a unique  
job, calling for sound business judg-  
ment and a flair for showmanship.

TELEVISION MAGAZINE, in discuss-  
ing this subject at a dozen big  
agencies, discovered that there are  
almost as many approaches to pro-  
duction as there are agencies. In  
general (but with important excep-  
tions), agencies do not maintain  
control by contract over the selec-  
tion or preparation of individual  
programs. Their degree of influence  
varies from very active participation  
in production to a mild form of con-  
sultation on matters of taste and  
client public-relations policies.

The variations in policy between  
agencies—and often within agencies  
—are largely a matter of *where* di-

rect agency responsibility begins  
and where it leaves off.

There is a long list of programs in  
which direct agency participation in  
production is almost negligible.  
More than half the entertainment  
shows, both live and film, could be  
included. Typical examples: *Toast  
of the Town*, *Philco-Goodyear Play-  
house*, *Sid Caesar Show*, *Make Room  
for Daddy*, *Disneyland*.

However, the network does not  
even see *Kraft Theater* (J. Walter  
Thompson) until it moves into the  
studio on the day it is aired. Kudner  
produces the Berle show for Buick.  
Procter & Gamble (Compton) has  
full supervision over *Fireside Thea-  
ter*. Another filmed series, *Death  
Valley Days*, is packaged for Pacific  
Coast Borax by McCann-Erickson.

In between the extremes, there  
are a number of programs in which  
the agency is active in (though  
without direct control of) creation,  
development, and production—from  
script through finished show. These  
include *Studio One*, *Climax*, *Shower  
of Stars*, *Best of Broadway* (all  
through McCann-Erickson), *Hall-  
mark Playhouse* (Foote, Cone &  
Belding), and this past season's  
*General Electric Theater* (BBDO).

Continued

# AGENCY SHOWMEN-



**Alfred J. Scalpone**, ex-McCann TV-department chief, has joined CBS as TV production exec in Hollywood. A top producer, writer, director.



**Roger Pryor**, v.p. at FC&B, has been star, director, producer for 30 years. He created the first marching-cigarets commercial for television.



**Robert Foreman**, BBDO TV head a v.p., is noted for "Chiquita Banar" and "Willie the Penguin" commercials. An agency-developed showman.



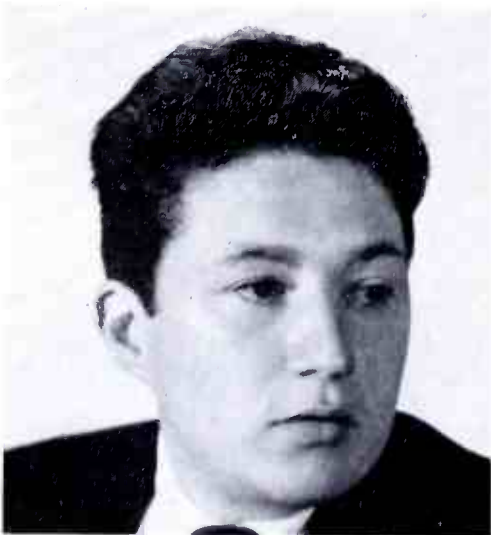
**Alvin Kabaker**, v.p. at D-F-S, acquired his production background by supervising radio network shows in Hollywood. He has a law degree.



**Wickliffe W. Crider**, K&E's v.p. for radio-TV, is a seasoned agency production hand. He is an alumnus of BBDO and J. Walter Thompson.



**George Wolf**, R&R v.p. for radio-TV, started out as a writer and director. He'd worn the colors of Geyer, FC&B, and NBC before coming to R&R.



**Tom McDermott**, youthful B&B v.p., already is a production veteran. He's been writing and directing plays since school years at Manhattan U.



**Samuel Northcross**, Esty v.p., is a former newspaper reporter who acquired his show-business flair through years of agency production experience.



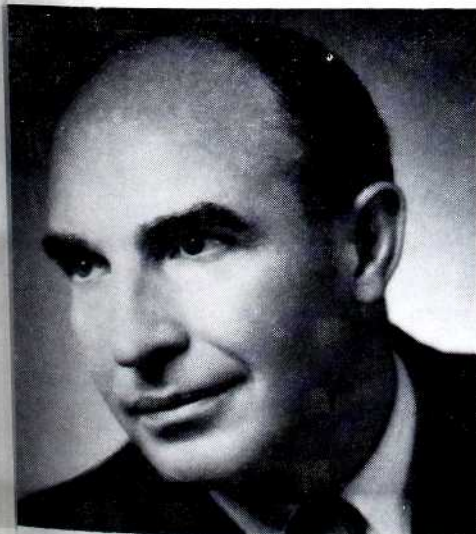
**John R. Sheehan**, head of radio-TV at C&W, is a 20-year veteran of broadcast production. He handled the telecast of the Metropolitan Opera.



**Myron P. Kirk**, Kudner v.p., has a production background in theater, radio, and film. He is a former president of United Artists.



**Nat Wolff**, Y&R v.p., is a top-flight writer, producer, and director. Before joining Y&R, he was with MGM. He helped develop radio's *Halls of Ivy*.



**Nicholas E. Keeseley** is a v.p. at L&N. He's worked for Ayer and CBS, had his own artist agency, and been with L&N's TV department since it started.

"Without production chores, we serve our clients better"

An exception to the general situation are the soap operas. Titles to most of these shows belong to the sponsors, and production is administered through the agencies which represent them.

Here is a rundown on several agency operations, some typical, some exceptional:

J. Walter Thompson—where John Reber, one of TV's veteran showmen, heads a powerful production group—is one of the few remaining bastions of agency production. In addition to *Kraft Theater*, JWT also holds the reins on Brillo's *Star Tonight* and *Lux Theater*.

The McCann-Erickson operation is unique. Al Scalpone, who headed the TV department before his recent move to CBS, described the department's role this way:

"We have the three-fold responsibility to supervise what is on the air to make sure that standards are maintained; to create, or collaborate in the creation of, new programs; and to exercise judgment as to the quality and audience potential of new programs. Control or not, the agency always has its responsibility to the client."

McCann backs up this policy by keeping an extremely close liaison between its own skilled and experienced production staff and the producers of its several top-flight network shows. McCann has such production people as George Haight and J. Neil Reagan on the Coast for *Shower of Stars* and *Climax* and Mary Harris in New York for *Studio One* and *Best of Broadway*. The agency maintains an integral role in production from the planning stage on.

Foote, Cone, & Belding's TV department, headed by Roger Pryor, also keeps top talent close to the scene of show production. The group includes Ed Cashman (*Hallmark Playhouse*), Gene Fox (*Art Linkletter Show*) and Bob Simpson (*Frigidaire*). Most other agencies have similar staff setups.

Pryor believes that agencies in general have a "more realistic" role in production than in the old days. He feels that the change was brought about by two factors: (1) the economic, involving the complications and expense inherent in TV

production, and (2) the fact that agency people could make greater contributions to clients' interests by confining their activity to that part of the show in which, by their nature and training, they are best qualified: the commercial.

Cunningham and Walsh maintains a split TV operation, with John R. Sheehan heading the general department and Norman Gort guiding the Liggett & Myers program enterprises. Gort is active in the production of Liggett & Myers shows. The general department, however, keeps largely to a role of consultation and evaluation.

Most production executives at the agencies seem to welcome the shifting of personal supervision of production processes to the networks, film producers, and live-show packagers.

Typical comments:

"I personally believe that we can protect our clients' interests better the way things are now, with the agency's production role diminished."

"Production is being done by those best equipped to handle production."

Scalpone, however, favors close-hand agency supervision all the way from a show's inception until it hits the home receiver.

All of the agency executives agreed that the agency has a major responsibility to protect the advertising dollars of its clients and that television, with its ever-increasing costs, does not permit much experimentation by agencies with program material.

This does not mean, however, that they are not on the lookout for freshness and ingenuity. The fact is that the most frequent complaint we heard from agency production people was against formula plots, one-dimensional characterizations, and programs which attempt to follow the patterns of other successes.

All the agency showmen look forward to a continuing improvement in the standards of top programming, but they acknowledge a mass of mediocrity in some areas of the program schedules. A general view: There is a great deal more polish and slickness in the shows of today,

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# A BROADER BASE FOR

For viewers as well as advertisers, the magazine concept is aimed at making television "everybody's medium"

BY RICHARD PINKHAM, Vice-president in charge of TV network programs, NBC

The participating, or "magazine concept," program is, in my opinion, the great new development in television today. I can see a time ahead when this will be the predominate method of presenting network programs and of selling TV advertising to the bulk of American sponsors.

The participating principle is accomplishing two important objectives:

First, it is broadening our audience base so that we are reaching the whole American public.

Second, it is broadening the advertising base of network television so that small advertisers are able to afford this powerful sales medium.

Why must we broaden the audience base of television? This question goes to the heart of the broadcasting philosophy of NBC. We believe we must attract not just fragmented groups, but the entire public. Our programming must appeal not only to the heavy viewers, who will look at almost anything, but also to those light, sophisticated viewers who are generally from the higher income and opinion-forming groups. To attract and hold this broad audience, we must keep television exciting and dynamic. We must not fall into a rut of mediocrity and sameness and boredom.

But who should assume the responsibility for maintaining an exciting and dynamic schedule? In radio and in the early days of television, the responsibility fell to the advertising agencies. The agencies produced shows which they thought would provide their clients with an audience profile best suited to their marketing needs. Or they went to an outside packager and bought such a program.

Today the networks are assuming more of the responsibility. More and more programs are being produced by the networks and then sold either to one big client, to several clients, or, as in the case of participating programs, to multiple clients. This is happening because the stakes are so much bigger. A real flop in the days of radio caused chaos and monstrous dismay at the agency level. But the amount of money invested was so much less than it costs to produce a television show that bad as it was, it wasn't anything to compare with a similar failure in television. It is up to the networks, we think, to take the big gamble and to suffer the financial losses attendant upon a complete turkey.

When the network produces the show, the advertising agency is freed to devote its creative efforts and its time and its worry to the advertising message itself. Too fre-

quently in the past, the best men at the advertising agencies were spending 90% of their time on the program and only 10% on the payoff—the commercial.

It seems to me that there is an enormous opportunity for more creative, more persuasive, less antagonizing commercials on television. And there are plenty of statistics to back up the fact that even a great show reaching 40,000,000 people is not an effective advertising medium if the commercial is not convincing and does not motivate people to buy.

Program control in the hands of the network will insure a broader television audience. In radio and early television, the advertising agency was rightly concerned with producing a new show that got the best cost per thousand viewers for the client's message. Yet cost per thousand usually does not relate directly to the quality of the program. In fact many of the shows which irritate the press and the critics and the articulate public the most are the very programs which come in at the best cost per thousand.

I do not mean to single out any villains in the piece, but, as an example, *Strike It Rich*, which you have read about frequently in the newspapers, is one of the best cost-per-thousand buys in television. If the networks were to place a dozen such shows throughout the programming schedule, we would drive the discerning millions away from our medium and into the aching arms of Hollywood.

Let me put it another way. The lowest cost per thousand for a television program usually results when the program is designed to appeal to those people who already are heavy viewers of television, who sit glassy-eyed in front of their screens, night after night, hour after hour, no matter what's playing. A television program directed at this low common denominator usually will succeed.

But this kind of program drives away the very people the network wants most to attract—the light, eclectic TV viewers. Without question, such people quickly would get dissatisfied. The number of sets in use would tend to dwindle. Television itself would become a much less potent medium and also would lose its great opportunity to be a constructive force for the country's good.

We at the networks must program so that we get not only the heavy viewers, who will look at almost anything, but also the light television viewers, who are not

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TV

**Eric Pinkham**, now v.p. in charge of TV network programs at NBC, is a magazine-show pioneer. He is credited with much of the success of *Today* and *Home*, having served as executive producer of both. Formerly, he was circulation manager and member of the board of directors of the N. Y. *Herald Tribune*.



**Life with Father** is typical of the "good-enough" shows that might have lasted with less rugged competition.

**Ray Bolger Show** is another classic TV tragedy—a great talent mired down by weak material and colorless format.



## WHY THEY FAILED

One conclusion stands out: The "formula" rut has deepened into a grave. "Good-enough" shows no longer satisfy television viewers.



But Millie lacked the drawing power of a name star or unusually attractive personality. It came across as "just another" situation comedy.



The Buttons this year presented the mystery, not of why he failed, but of how he was a hit. Clue: Originally, he followed Lucy.

Imogene Coca proved she was a strong personality, but not a solo star. Poor material also hurt her.



being the season for ax-swing-  
and head-rolling in the TV net-  
work show lineups, TELEVISION Mag-  
zine has been looking over schedules  
to see who won't be with us—and  
to help—in the knock-down drag-out  
race for ratings next October.  
The casualty list is long, and it in-  
cludes shows which have had two or  
three seasons behind them, as well as  
a sizable group of newcomers.  
The conclusion stands out: The  
formula rut has deepened into a  
crisis. Shows that once were "good  
enough" are not good enough today.  
No doubt a number of these pro-  
grams could have been salvaged if  
producers and network programmers  
had measured TV's advances—the  
increased strength of competition  
and the "wiser" character of today's  
audiences.  
Competition is rough, and it's get-  
ting rougher. Networks have to face

increased challenges from each other  
and from syndication entries which  
have been cutting into audiences in  
areas such as the 7-8 p.m. period.

Today there is no general program  
"level"—at the top or anywhere  
along the line. But there are more  
strong programs than there were a  
year ago, and it's almost certain that  
there'll be even more next season—  
so the process of the weaker shows  
slipping off the bottom will repeat  
itself then.

Weakness, however, is only one of  
several reasons for a show's failure  
to make it to the starting line for the  
'55-'56 steeplechase. Some programs,  
even with sponsors willing to back  
them for another cycle, are blocked  
out by network strategy.

A few well-done shows have failed  
because they have been the second or  
third in an already established pat-  
tern. Others have been unlucky in

hitting competitive road blocks. Cas-  
ualties in some instances probably  
are due to lack of time to break  
established viewing habits in their  
time periods. Contributing factors  
could be a lack of promotion and  
publicity.

A study of the following 27 "fail-  
ures" will show that much fine per-  
forming talent has been wasted (and  
possibly permanently damaged) by  
poor or mediocre material. It also  
will indicate that Hollywood's tele-  
vision-film producers have been  
slower than the networks in evaluat-  
ing audience tastes and that many of  
their series have been pitched too  
low for today's (and tomorrow's)  
situation.

**Boxing from Eastern Parkway**  
(participating), ABC, Mon., 9:30-  
10:30 p.m. Poor fights—poor audi-  
ences. It's as simple as that.

Continued

Some reasons for failure: poor material, poor format, the networks' rating battle

**Chronoscope** (Longines), CBS, Mon.-Wed.-Fri., 11-11:15 p.m. An "institutional" type show, which has had a long run, but an unimpressive rating record. Dull format.

**Danger** (Kelvinator; Revlon), CBS, Tue., 10-10:30 p.m. A fair show victimized by bad scheduling against top hour-long dramatic programs. More production money might have helped. A year ago, *Danger* held its own, but its April 10.1 ARB was a four-point drop from last October and less than half of its spring, '54, score. CBS is putting \$64,000 *Question* into this spot.

**Halls of Ivy** (International Harvester; Nabisco), CBS, Tue., 8:30-9 p.m. This is a real I-told-you-so. Most competent observers felt that it wasn't strong enough for prime-time TV. The fact that it has withered on the vine is no indictment of "adult" TV fare. Colman's Dr. Hall often has been too glib, and the show has depended on "smart" dialogue rather than visual story values.

**Honestly, Celeste** (Bristol-Myers), CBS, Sun., 9:30-10 p.m. This was replaced early in the year by *Stage 7*, which in turn is moving out for next season's Alfred Hitchcock series. *Celeste* wasn't bad, but still wasn't good enough. Scripts and format just weren't up to Celeste Holm's talent.

**Horace Heidt's Show Wagon** (Swift), NBC, Sat., 7:30-8 p.m. Evidently the sponsor was willing to go along with this, but the show itself and its ratings back the network's decision to put something with more sock into this period. This has been too much like the formula of other Heidt enterprises. TV is moving along; this belongs in a past era.

**I Married Joan** (GE), NBC, Wed., 8-8:30 p.m. This was doing all right until the *Disneyland* powerhouse came on. It'll take a strong replacement to do any better in this spot if *Joan* goes off as expected. Too close to the pattern of other similar shows.

**Imogene Coca Show** (participating), NBC, Sat., 9-9:30 p.m. (3 of 4 weeks). Without exceptional material, which she didn't get, Coca had little chance to carry a show on her own talent. She's a strong supporting personality, but not a solo star. The ratings tell the story: 14.0 (ARB) against *Two for the Money's* 45.5 for April. However, Coca will brighten a lot of spots with guest appearances on other NBC shows.

**Life With Father** (CBS-Colum-

bia), CBS, Tues., 8-8:30 p.m. Although it's leaving the air, this still is a good show, and better than some which are holding their spots elsewhere. Its demise again illustrates the fact that amusing characters in amusing situations are not enough to hold a large TV audience against strong competition.

**Meet Millie** (Carter Products; Pharmaceutical), CBS, Tue., 9-9:30 p.m. Cancellation of *Millie* adds to the evidence that TV has less and less room for "just another show." CBS is shooting for more impact in this spot with next season's Marie Wilson show, *Miss Pepperdine*.

**Mickey Rooney Show** (Pillsbury-Green Giant), NBC, Sat., 8-8:30 p.m. After some expensive experimenting, which included a high-cost unused pilot film, Rooney still came up with something not much better than formula, one-dimensional entertainment. Only mildly amusing—no match for Gleason.

**Mr. Peepers** (Reynolds Aluminum), NBC, Sun., 7:30-8 p.m. A charming show, which certainly deserves a place on the schedule, but not against Jack Benny. It likely will be back in another spot. NBC is moving *Peepers* out with the hope of packing more power into this strategic time period.

**My Favorite Husband** (P&G; Simons), CBS, Sat., 9:30-10 p.m. Here's a show moving out while it still holds top spot for its period. In April it posted a 23.4 ARB over *Durante's* 21.9 on *Star Theatre*. *The Four of Us* will be here for the same sponsor next season. *Husband* scarcely is a failure but stronger scripts might have kept it on.

**Norby** (Eastman Kodak), NBC, Wed., 7-7:30 p.m. In spite of one of the heaviest advance promotions ever given a TV show, *Norby* never got off the ground. An expensive program, its low-key material didn't charm either the critics or the viewing public. The failure was not due to David Wayne, whose real talent was misused in this show.

**Perry Como Show** (L&M), CBS, Mon.-Wed.-Fri., 7:45-8 p.m. A pleasant show, with good ratings, but it doesn't fit into the web's plan to combat the growing strength of syndicated shows in the 7:30-8 p.m. slot.

**Professional Father** (Helene Curtis), CBS, Sat., 10-10:30 p.m. A pattern show, and not a good one. It would have fallen before lesser competition than Gobel. *Gunsmoke* will move into this spot.

**Public Defender** (Philip Morris; Revlon), CBS, Thu., 10-10:30 p.m. Moving out for the Jack Carson show, but the sponsors had not renewed and this was a likely casualty in the event. Another formula show, without story and characterization strength sufficient for today's peak. However, late episodes have improved, and this may do better in another spot or in syndication.

**Ray Bolger Show** (Lehn & Firsiroti), ABC, Fri., 8:30-9 p.m. This show faded after the June 10 telecast. An example of top performing talent failing to find top-quality format material.

**Ray Milland Show** (GE), CBS, Thu., 8-8:30 p.m. Not powerful enough to slug it out with *Groucho*, but will probably have a happier fate in the syndication field next fall. Like Celeste Holm and June Havoc, Milland has talent enough for any show, but, like Holm and Havoc, he's failed into programs which have been second, third, or fourth entries in a particular pattern. CBS will try to live with a non-situation-comedy show next season.

**Red Buttons** (Pontiac), NBC, Wed., 8-8:30 p.m. (3 of 4 weeks). This show never has regained the popularity hit in its first season. Neither the actor nor the material are bigtime enough.

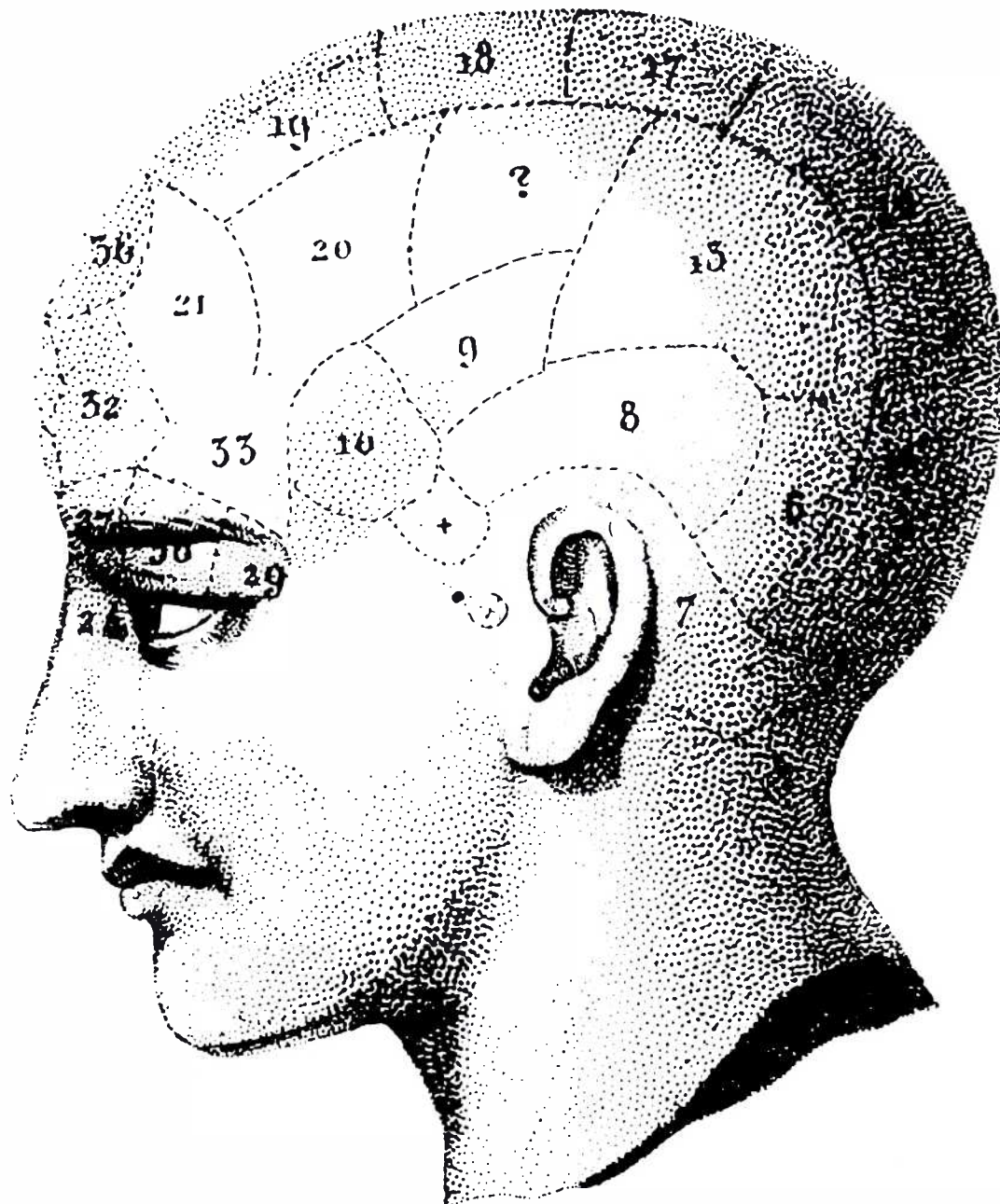
**So This Is Hollywood** (Toni), NBC, Sat., 8:30-9 p.m. Victim of its own ineptness and the Gleason competition.

**Strike It Rich** (Colgate-Palmolive), CBS, Wed., 9-9:30 p.m. Insufficient ratings did this one in. While *Strike It Rich* did only average against *Kraft Theater*, its replacement, *The Millionaire*, has been hitting the 30's. *Strike It Rich* still is on across the board at 11:30 p.m. with April ARB average rating of 8.2, compared with 11.4 in February.

**Stu Erwin Show** (Liggett-Myers), ABC, Wed., 8:30-9 p.m. This pleasant little program has done well enough in other not-too-competitive spots. It never was intended as a big time entry and should not have been pitched in to hold ABC's mammoth *Disneyland* audience against *Gockey* and *My Little Margie*.

**Topper** (R. J. Reynolds), CBS, Fri., 8:30-9 p.m. *Topper* is being moved out to clear time for the new *Spine* show. Has sometimes been very funny, but more often only slightly amusing. Its April ARB was 4.9 against *Life of Riley's* 33.3—typical of its competitive situation throughout the season.





# NO SALE—WHY?

Motivation research can help you find out—and turn nonbuyers into customers

DR. PHILIP EISENBERG, President, Motivation Analysis, Inc.

ask ten advertising people what they honestly think about motivation research, and seven of them will tell you they think it's phony.

This is unfortunate, because motivation research, properly used, has proved to be a potent advertising and marketing tool.

It definitely is not a fad; it eventually will become a permanent part of the consumer researcher's bag of instruments. Before it will be fully accepted as a standard technique, however, much exploration and experimentation have to be done.

Basically, two questions need answering: (1) What are the uses of motivation research? (2) What are its limitations? To what extent can we rely on its findings?

All the uses of motivation research *have not* yet been explored, but here are some of the questions we know it can answer:

Why doesn't the product advertised on a television

program sell as well as the popularity of the show indicates it should? What is the most effective kind of television commercial for a specific product on a specific program? What can a radio station do to withstand the onslaught of television?

How can a television station that ranks second or third in a market move up a notch or two?

Motivation research also is well known as a method for enlightening the advertiser on the consumers' feelings about his product. It tells him why they like it or why they resist buying it. Some housewives, for example, like cake mixes because they are efficient and time saving, but others will not use mixes because they feel robbed of a creative experience.

Motivation research is not yet as well known as a technique for copy testing, for product development, for package design, or even for the design of a product like

*Continued*

"We recognize the value of motivation research, but we must test techniques more thoroughly"

package design, or even for the design of a product like a television set. Nor has it been employed extensively in exploring such services as banking, transportation, and insurance. Yet it has much to contribute in these and other areas.

So much for the promise of motivation research. What are its limitations?

Basically, they may be summed up in this way: The motivation study, with as few as two or three hundred cases, is sometimes viewed as the entire research program. This is regrettable since, by no stretch of the imagination, can the sample be considered nationally (or even locally) representative.

Such a study can stand alone only if the overwhelming majority hold the same attitudes. If the attitudes vary, then the study should be supplemented with other research.

For example, suppose we should find in a study of daytime television that some women, feeling guilty about watching television at the expense of their housework, justify their watching as a well-earned rest, and that they prefer to take the rest in the late morning or early afternoon. Suppose further that they indicate what type of program they prefer to view at those times. Presumably, we then know what types of programs to schedule at particular periods during the day.

However, unless we know *how many* women in our potential audience feel this way, we might make a serious mistake. It might be that this group represents only a minority of our audience and should not be used for program planning.

In other words, motivation research is useful in locating the basic attitudes in our audience and to give us some notion of the proportion of people who hold each of these attitudes. But if we need to know precisely *how many* hold each attitude, then we must turn to methods of field research which employ carefully selected representative samples.

Historically, we have reached the point where we recognize the value of motivation research, but we feel that we have to test our techniques more thoroughly. We want to be sure that the answers we get are the correct ones.

I have a few proposals to make along these lines:

First, I believe that each motivation study should be so designed

that we can test the consistency of the results. To accomplish this, include, in the depth interview, some check questions on the main points of inquiry. Also include other techniques (projective, association, sentence completion, etc.) to see if they elicit similar responses and if they add to the other information obtained from the respondent.

#### Part of a larger program

Secondly, wherever feasible, make motivation studies a part of a larger research program. In some instances, it may be desirable to conduct the motivation study first.

In this way we can explore intensely all the areas of feeling and attitude toward a medium of advertising, the advertising, the product, etc. Such research not only will yield considerable information and help clarify everyone's thinking on the problem, but also will narrow down the areas requiring further investigation. By relating the motivation research to other types of research, we learn the extent to which we can rely on the motivation research and what its proper place is in the investigational program.

In other instances, it is more strategic to conduct the market-research study first (if it is not already available). Sometimes we find that while the information so obtained is potentially useful, we cannot apply it until we know more: the "why's," or reasons, behind the answers.

An example may help to clarify this point. Suppose we were to discover from an analysis of ratings that the disc-jockey program is a favorite in daytime radio. The program manager who hastens to schedule disc-jockey shows indiscriminately may be making a serious mistake and missing some good bets.

Motivation research at this point, designed to ascertain the *reasons* for the success of disc-jockey programs, could lead to some interesting conclusions. It might reveal that one of the main reasons women listen to radio during the day is that it functions as a companion and lessens a feeling of loneliness. It might thus disclose that some disc jockeys are popular because they are good "companions." But other personalities on other types of programming may serve the same function.

If this is true, then we know that we should not program disc-jockey shows blindly. Moreover, we may have discovered that we can add

variety to our schedule by programming other shows that satisfy the same need.

The point is that market research while it provides some of the answers to a problem, also begins to pinpoint the questions which motivation research is best suited to answer. In making such complementary studies, we further our knowledge of the validity of motivation research.

Another area in which research has been deficient is in the follow-up. A study is conducted, a report is written, and recommendations are made. But the research job is not yet done, for the researcher still has to see to it that those who use the research fully understand it.

#### It can't carry the whole load

Even then his job is not completed. Once the research has been applied he should suggest follow-up research to determine whether it has been implemented most effectively. Here, for example, motivational copy-testing can play an important role. After extensive research, an advertising campaign theme is deduced. Executives, artists, copy writers go to work. In the meeting of minds much can be gained and at times, much can be lost. In this complex process, have the full implications of the research been kept in view?

In short, motivation research has an important place in consumer research but it cannot take the entire burden of all research.

It will progress much further and more quickly if it is viewed as an important single tool among many research techniques. What is more, by using it along with other research techniques, we have an excellent opportunity to test *all* our research methods. Eventually, we will know just how much we can rely on motivation research.

It is extremely encouraging to me that the leading advertising agencies are taking similar views. They are carefully exploring motivation-research techniques. They are applying it—but with caution—to more and more of their problems.

It also is encouraging to find that more research organizations are becoming involved in motivation research and that more companies are using it. The more people explore and use these techniques, the sooner motivation research will grow in recognized maturity.

# T. V. story board

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

## SARRA

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



Here is a new series of 90, 20 and 10-second commercials for Drewrys Beer. Subtle selling is the continuity keynote as a slim, trim trio—that really looks the part—sings of the product's brewing process . . . the process that produces the brew of fine, full flavor and rare enjoyment, but without even a trace of that "full feeling." A singing, dancing series that makes friends for Drewrys. Created by SARRA for Drewrys Limited U. S. A., Inc. through MacFarland, Aveyard & Company.

SARRA, Inc.

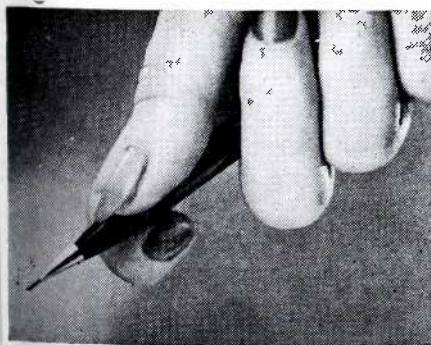
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



Camera magic in a simultaneous combination of live action and animation gives striking emphasis to the sales features of the new '55 Dodge in this new commercial. Headlights, cowl, full vision windshield flash successively into view until the entire car is "materialized," seemingly at the announcer's command. Combined camera techniques skillfully and dramatically present these features, and the convincing voice-over sales message by Rex Marshall completes the sell. Produced by SARRA for the Dodge Division, Chrysler Corporation through Grant Advertising, Inc.

SARRA, Inc.

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



Cartoon animation, live action and mechanical animation are smoothly combined in a new series for Fineline Pencils. The special lead and eraser features of the pencil "with the white pearl center" are simply explained in an easy appeal to make viewers buyers. Produced by SARRA for the W. A. Sheaffer Pen Company through Russel M. Seeds Co., Inc.

SARRA, Inc.

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



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own especially equipped and staffed laboratory for processing TV film. Here SARRA's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, Inc.

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

NBC's before-and-after study provides new yardstick of TV's impact

# TV BOOSTS BRAND



What happens when your competitor advertises on TV, and you don't? You can draw some conclusions about TV's immediate influence on brand preference and sales—and the negative effects of the absence of TV advertising—from NBC's new before-and-after study of Fort Wayne, Indiana.

This study offers specific proof of what long has been generally accepted: As soon as TV comes to a market, it begins affecting buying habits and changing consumers' ideas about companies and brands.

Most significant of all the changes were the switches in brand preferences.

While there were many shifts in purchases, the shifts in preference offer a better measure of TV's impact, since they are less likely to be influenced by inequalities in distribution or display or by special promotion and sales drives.

In November, 1953, Colgate and Pepsodent were almost equal in preference among Fort Wayne families. Six months later, preference among set owners for TV-advertised Colgate had increased 23% while preference for Pepsodent, which had no video exposure in Fort Wayne during the period, declined 19%. Among those not having sets, Colgate advanced 8% and Pepsodent 7%.

That the influence of TV in changing preferences can't be written of

#### HOW THE SURVEY WAS MADE

Half of the 15,000 interviews for the survey were done in November, 1953, before Fort Wayne got a TV station of its own. The remainder were done in April, 1954, among those who had acquired sets in the interim, as well as those who had not been exposed to TV. Families who had owned sets before November (fringe signals from other areas had been available) were counted separately in this study, as were nonowners who had viewed TV as guests. The study was done for NBC by W. R. Simmons & Associates.

# PREFERENCE 29%

the result of the "novelty effect" indicated by the fact that those who had had their sets longest showed the highest preference levels for TV brands. For this measurement, NBC used its control group of families who for at least one year had owned sets that received fringe signals from outside the market.

TV brands also scored gains in brand awareness and in establishing sales points. The number of set owners who had heard of Jubilee went up 62% between survey dates. The number who could identify Pontiac's

trademark went up 25%. There was an increase of 112% in the ability to identify copy points about Cheer and a gain of 477% in the ability to identify Scotties' slogan.

Consumers' ratings of TV-advertised brands and companies shot up too. For Scotties, there was a rise of 56% in the number who rated the product "very good." "Fair" and "poor" ratings were cut in half.

These changed attitudes were reflected in changed buying patterns—set owners bought 55% more Glo-Coat than they had pre-TV and 58%

more Maxwell House Instant. Buying of Ajax went up 47%.

Pairing the TV brands with similar non-TV brands, the study found that while buying of Scotties went up 133%, buying of Kleenex went down 20%. Gleem purchasing went up 60%; non-TV Pepsodent went down 18%. Pet Milk climbed 54%, video-less Carnation slipped 11%.

Charted on this page are some examples of how TV-advertised brands fared in comparison with non-TV brands, both among set owners and those not exposed to video.

## QUESTION: WHICH OF THESE TWO BRANDS DO YOU THINK IS THE BETTER?

| Brand                | New TV Owners |            |        | Non-TV Owners |            |        |
|----------------------|---------------|------------|--------|---------------|------------|--------|
|                      | Nov. 1953     | April 1954 | Change | Nov. 1953     | April 1954 | Change |
| MAX (TV)             | 48            | 63         | +31%   | 47            | 49         | +4%    |
| BAB-O (No TV)        | 32            | 20         | -38    | 24            | 25         | +4     |
| WOLFGATE (TV)        | 40            | 49         | +23    | 38            | 41         | +8     |
| PEPSODENT (No TV)    | 37            | 30         | -19    | 30            | 32         | +7     |
| WISCO (TV)           | 43            | 45         | +5     | 41            | 39         | -5     |
| SPRY (No TV)         | 11            | 7          | -36    | 10            | 9          | -10    |
| WILLO (TV)           | 36            | 38         | +6     | 27            | 27         | 0      |
| WIRENE (No TV)       | 23            | 22         | -4     | 19            | 20         | +5     |
| WILT (TV)            | 24            | 32         | +33    | 13            | 13         | 0      |
| WITONI (No TV)       | 39            | 28         | -28    | 32            | 28         | -13    |
| WOLMOLIVE (TV)       | 41            | 47         | +15    | 39            | 40         | +3     |
| WHEETHEART (No TV)   | 38            | 32         | -16    | 35            | 34         | -3     |
| WIP (TV)             | 25            | 36         | +44    | 32            | 31         | -3     |
| WICARNATION (No TV)  | 31            | 21         | -32    | 29            | 27         | -7     |
| WIPIDE (TV)          | 39            | 55         | +41    | 27            | 31         | +15    |
| WITANLEY (No TV)     | 35            | 24         | -31    | 29            | 30         | +3     |
| WISOTTIES (TV)       | 16            | 42         | +163   | 13            | 19         | +46    |
| WIKLEENEX (No TV)    | 64            | 40         | -38    | 58            | 55         | -5     |
| TV-BRAND AVERAGE     | 35            | 45         | +29%   | 31            | 32         | +3%    |
| NON-TV-BRAND AVERAGE | 34            | 25         | -26%   | 30            | 29         | -3%    |

Source: W. R. Simmons & Associates (for NBC)



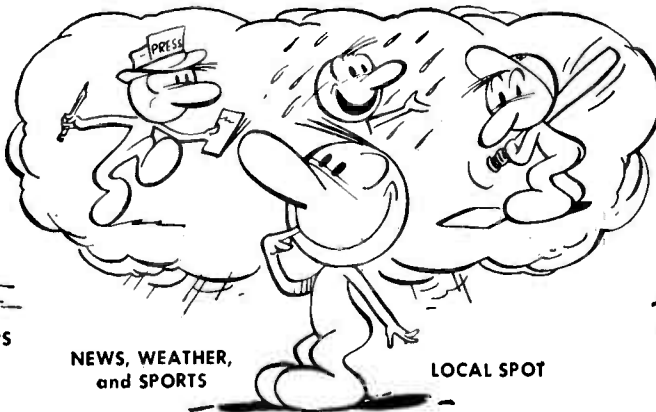
# KTVH

## Wins

### IN WICHITA-HUTCHINSON AREA (TOP 15 PROGRAMS—APRIL 1955 PULSE)



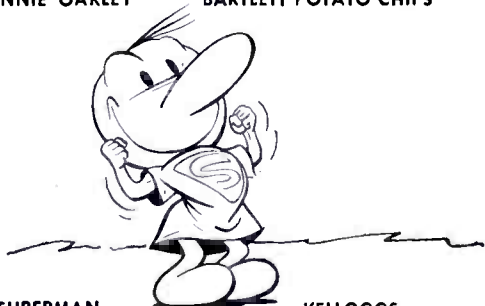
ANNIE OAKLEY      BARTLETT POTATO CHIPS



NEWS, WEATHER, and SPORTS      LOCAL SPOT

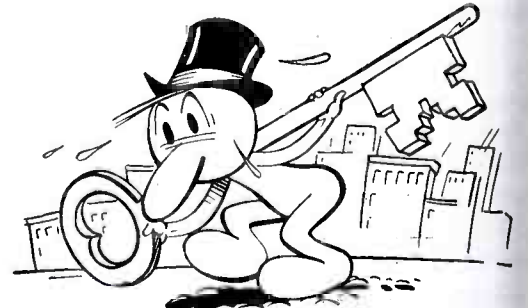


SOLDIERS OF FORTUNE      7-UP BOTTLERS



SUPERMAN      KELLOGGS

Put "Windy" On Your Payroll, Too!



MAYOR OF THE TOWN      STALEY FEEDS

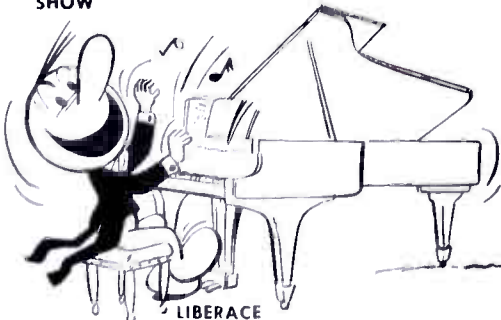


THE AMES BROTHERS SHOW      ROYAL CROWN COLA

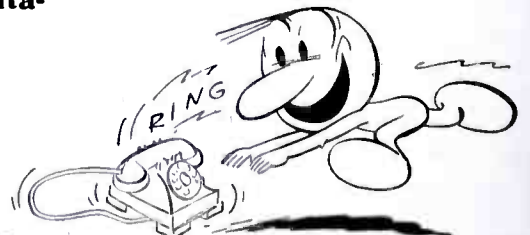
Take a tip from "Windy," the very spirit of Kansas TV! Enlist the services of KTVH with its dominance of the TV audience in rich mid-Kansas. Let top-flight day and night CBS shows and strong, high-interest, local programming help sell your product. Contact a KTVH representative, today!



THE LONE WOLF      YINGLING CHEVROLET



LIBERACE  
KANSAS STATE BANK and  
WICHITA FEDERAL SAVINGS AND LOAN



CALL THE PLAY      WHITE OWL CIGARS

# KTVH

HUTCHINSON

VHF 240,000 WATTS

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson, office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

CHANNEL 12  
CBS BASIC-DUMONT  
Represented Nationally by H-R Representatives, Inc.

# WHAT MAKES A GOOD TIME BUYER?

Initiative, imagination, and ability to get along with people are as vital as marketing know-how

BY ARTHUR PARDOLL, director, broadcast media, FC&B

At Foote, Cone & Belding, we like to think of each of our time buyers as Mr. Outside and Mr. Inside. In this dual role, he is judged by time salesmen and station people on the one hand, and by clients and agency personnel on the other. Since the combination of these appraisals provides a complete view of the time buyer, let us examine them.

Recently, this question was asked of some leading radio and television time salesmen: "Based upon your contact with time buyers, what in your opinion are the most important qualifications a good buyer should have?"

The answers to this question were varied and, in the main, covered these points:

"I feel that some business experience is essential, because it enables a buyer to acquire the art of dealing with people. It also helps to develop the business acumen so necessary for a quick grasp of sales pitches."

"My idea of a good buyer is one who is not afraid to sell an idea that is new and different from the usual approach. In other words, he is creative enough to sell a plan even though it may be difficult to justify on the basis of statistics."

"In my opinion, a good time buyer keeps things going smoothly, so that the account man has few problems."

"One of the most common failings of time buyers is their inability to provide complete information and background material relating to their specific needs. This prevents a salesman from giving the best service; therefore, I rate this at the top of the list."

"I believe a buyer should be able

to analyze an availability. Most buyers know how to use the working tools, but don't apply them properly."

It is apparent from the variations in these comments that time salesmen stress qualifications and abilities which in their own daily contacts they have found to be lacking in many cases. However, all the opinions quoted form a composite picture of the buyer as Mr. Outside.

Equally, if not more, important is his standing within the agency. This determines in large measure the amount of responsibility delegated to him. But how well he performs as both Mr. Inside and Mr. Outside establishes the extent of his success and importance.

Generally, time salesmen cannot gauge the full worth of a time buyer, for their contacts usually are brief and infrequent. On the other hand, the buyer can be observed intimately within the agency in his day-to-day handling of all types of problems.

## He's a good-will ambassador

From an agency standpoint, then, what is expected of a buyer? Since the buyer represents the agency, he is in a large sense a good-will ambassador. Hence, a good buyer always is ready to give a fair hearing to time salesmen and station people. Furthermore, it is to his own advantage to listen, since a good deal of valuable experience can be gained this way. Also, he is able to keep abreast of trends and opportunities in the field.

Comprehension of a situation and a willingness to present something new and different are desirable qual-

ities within the agency, too. Here at Foote, Cone & Belding, we take pride in the fact that our buyers are able to buy creatively and imaginatively.

## Intangibles too often overlooked

There are too many buyers who adhere to the literal interpretation of facts and figures. Overemphasis upon tangible factors, at the expense of intangibles, could result in overlooking a good buy. To see values in a property which are not apparent on the surface is a knack acquired through experience plus an innate ability to recognize such values.

It also is highly desirable to have an appreciation for the marketing point of view. Recommendations and purchases of time cannot be made in a vacuum; there is a strong relationship between media selection and marketing factors. An understanding of account problems—marketing thinking applied to broadcast media—is required for intelligent time buying. Not only how many, but who, where, and how are important considerations in any evaluation of time and program.

While it is true that a primary objective of media selection is to reach the largest number of prospects at the most reasonable cost, merchandising values can afford additional impetus to advertising strategy. The smart time buyer is aware of what opportunities for promotion are inherent in a contemplated buy. He also is mindful of what stations or networks offer as collateral help.

In addition to these qualities, initiative and aggressiveness are essential to efficient buying. Some buyers

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# MY FAVORITE TV COMMERCIALS

By Peter A. Cavallo, Jr.

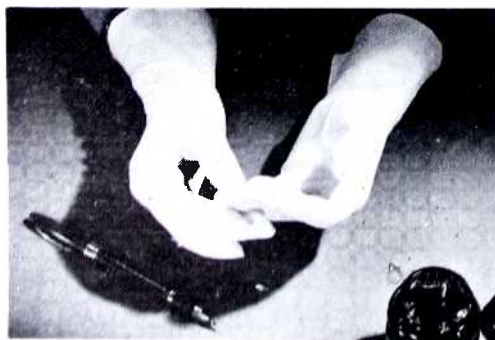
This month TELEVISION MAGAZINE has asked Peter A. Cavallo, Jr., director of broadcast advertising of J. Walter Thompson Company, Chicago, to cast his seasoned eye over the art of the television commercial. Despite his youthful look, Mr. Cavallo, as a producer and agency executive, long has been a leader in Chicago radio and television. He is president of the Chicago Broadcast Advertising Council.



In our business, we talk mostly about the bad commercials. Too seldom do we point out that children are fascinated by commercials or that people enjoy some commercials more than the program itself.

The acclaim given the creators of a commercial should be relative to their difficulties in accomplishing the objectives, which vary from product to product. Sometimes, because what they have to sell is so

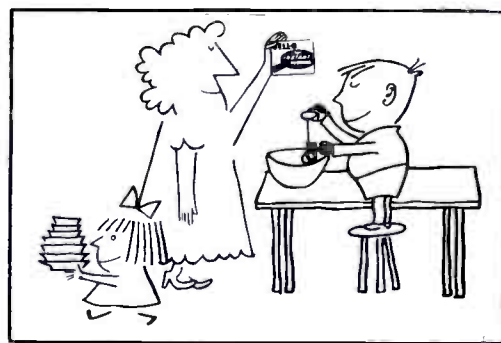
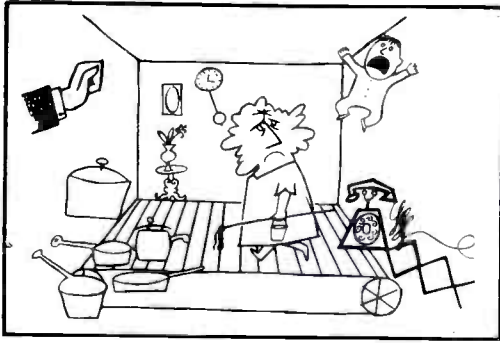
difficult to present, a commercial creators deserve a badge of merit when they turn out a relatively weak commercial. The commercials cited here are ones which, in my opinion, deserve the highest praise.



**Sheaffer's Snorkel Pen.** Researchers have told us that four fifths of the impact of a TV commercial comes from the picture, one fifth from the sound. Therefore, the strongest commercial would be one in which the picture tells the story, where the added sound merely accentuates the sales message. This Snorkel-pen spot is an example of the ideal commercial for the ideal type of product, the unique ad-

vantages of which lend themselves perfectly to demonstration. Turn off the sound, and the message comes across completely. The sound merely strengthens the delivered message. This product and this commercial, delivered to the large television audience of the *Jackie Gleason Show*, revolutionized the pen-buying habits of Americans. *Russell M. Seeds.*

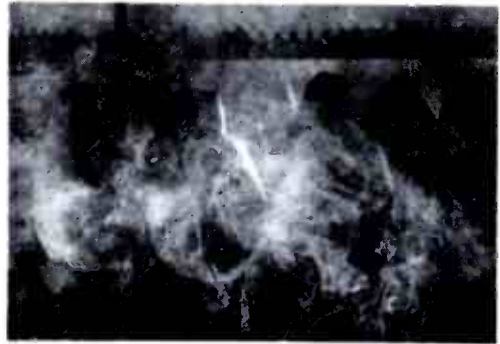




**Jello.** In this "Busy Day" series, Jello has used animation expertly to present the idea of harassment and increasing hysteria experienced on occasion by over-worked housewives. The feeling is built up almost to the point of eruption, and then, with a flip, the viewer is given the simple solution—simply use the advertiser's product. *Young & Rubicam.*



**Any Garry Moore Commercial.** Garry Moore is TV's outstanding personal salesman. With nothing but his personal endorsement, he can sell anything—simply because he is so well loved and so thoroughly believed by so many people.



**Swift's Smoked Premium Ham.** In the artistic opening of this commercial, the screen is filled with slow-rolling billows of smoke, and a quiet voice says, "Smoke that never varies, from fires that never die." Poetic as they are, these words are selling the product. I think this is a perfect example of esthetic presentation of a hard-selling argumentation.

Two other series of commercials from our office have to be included in my list of favorite commercials: Kraft and Sears-Roebuck's home-freezer series. The outstandingly successful Kraft format is an illustrated lecture delivered by an unidentified voice. Its effectiveness is the result of the utmost simplicity, immaculate synchronization between action and the voiced message, plus an extremely elegant "style." The Sears series shows how stop motion should be used to tell a sales story, not merely entertain. Turn off the sound here, and the story comes across completely. Here we have used a motion picture "gimmick" for an advertising reason. These commercials did an educational sales job on freezers and also pointed out dramatically the higher value and lower cost of the Sears product. *J. Walter Thompson.*

◀ **Saran Wrap.** Here is another artistically executed commercial in which the motion picture tells the full story, with the sound merely adding forcefulness. Again, an ideal product, interesting in itself and in its uses, lends itself to an ideal commercial. *Mac Manus, John & Adams.*

**PAY TV AND FREE TV—CAN THEY LIVE TOGETHER?** *From page 35*

of homes to make their operations profitable?

If pay-TV were able to steal away every major free-TV attraction and add some superspecials of its own, how many families would be able to buy more than one per week?

Supporters of toll television are quick to say that if the public wants anything bad enough, it will get it, pointing out the large percentage of television receivers in low income families.

Even if there is a definite limit to how much the audience can pay, toll TV might well destroy free television, as we know it today.

The loss of audience that the networks would suffer, if it were only two hours a week of prime evening time, would be a crippling blow to their financial structure—and, in turn, to the health of their affiliated stations. The competition for talent and properties alone would create chaos in the industry.

Pay TV, therefore, is not so much a new service in the public interest as it is another means for making money. This is not to say that the broadcasters or theater owners have

the right to expect protection against business competition, except in so far as such competition would destroy or impair their ability to perform a superior and essential public service.

There has been so much high-powered propaganda and blue-sky talk about pay TV that the basic issue has been obscured. The real question remains: Is it within the public interest to authorize use of the public-domain air channels for a pay-TV service?

Such spurious arguments as the one that pay TV would be the salvation of the marginal stations or that it would break up the networks' control over programming are suppositions that cannot be taken seriously by the FCC. Whatever "protection" of the public is involved must be exercised in behalf of the whole public rather than any special group or interest.

The task of the FCC is a most difficult one. Perhaps it can be simplified. Perhaps such matters as economics, technical, and legal questions are all extraneous at the moment. Let's take just one example—

the millions of people who bought receivers to see sporting events their own homes.

In the early days of television, the telecasting of the World Series was the single most important factor responsible for the sales of sets.

Today, one of the most ardent proponents of subscription TV is the Brooklyn Dodgers' president, Walter O'Malley. It is obvious that a toll system were authorized by the government, millions of baseball fans who now watch their favorite sport via TV will have to pay for this privilege.

What administration would want to take the responsibility for this action?

This one example takes the effect of pay TV out of the realm of pure speculation.

There's no need for extensive tests running into millions of dollars. There's no need for drawn-out, costly hearings and detailed studies. The government need go no further than an analysis of Mr. O'Malley's statements in deciding whether or not subscription TV is in the public interest.

**The "BIG SELL"**  
*in Michigan!*

Even a "bigger sell" than ever in the summer . . . with millions of vacationers cramming WWTW-Land with eager spending cash. We get 'em when other stations lose 'em . . . yet always keep our fast growing, buying, home audience!

**WWTW**  
**VHF Channel 13**

**ABC-DUMONT**

**SPARTON BROADCASTING CO., Cadillac, Michigan**  
Represented by **WEED TELEVISION**



Filming a farm show in the KELO-TV studios. Station uses Du Pont 931 for all indoor productions... finds this film's emulsion "reaches out" and captures full detail even at low light levels.



President Joe Floyd (left) inspects Du Pont 16-mm. Film in the KELO-TV cutting room. Film is edited by James Unzicker (center) and Esther Soost.



Du Pont Representative Jack Phy serves KELO-TV. Here Phy (left), Curtis Wangness (center) and local lab owner Harold Hanson look over new processor.

# Rush-processed Du Pont 16-mm. Film puts the life in our unusual 'live-film' programing,"

says President Joe Floyd, KELO-TV, Sioux Falls, South Dakota

"The 'live-film' programing we began in 1953 has proved tremendously successful," says Joe Floyd. "Today we're presenting, in conjunction with our live camera, spot news, weather, commercials, sports... even studio shows... all on Du Pont Film.

"The advantages of film are terrific... if it's a film that can be processed as fast as Du Pont. We can provide public service coverage when microwave costs would be impossibly high. We've eliminated 'on-camera' foul-ups. Du Pont Films have solved our man-power problems, too... a couple of men can film a show that would require a dozen to produce 'live.'

"Since high-speed processing is a

'must' in this live-film operation, we shoot all of our footage on Du Pont 16-mm. Film. Where other films crawl through the processor, our lab runs Du Pont Films as fast as 80 feet per minute!"

KELO-TV depends on *two* 16-mm. Du Pont Films for its live-film programs. The station uses an average of 100,000 feet per month of Du Pont Type 930 (a medium-speed pan for outdoor work) and Type 931 (a high-speed pan for sports and indoor shooting). Both films are specially designed for rapid reversal processing. Want more data? Ask your nearest Du Pont District Office (listed at right).

**FOR MORE INFORMATION**, write or call the nearest Du Pont District Office (listed below) or the Du Pont Company, Photo Products Department, Wilmington 98, Delaware. In Canada: Du Pont Company of Canada Limited, Montreal.

#### DISTRICT OFFICES

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



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING

... THROUGH CHEMISTRY

## SPECIFY DU PONT MOTION PICTURE FILM

**TRENDS IN LOCAL DAYTIME** From page 38

sixth place with the second Lewis show is *Colin Callin'*, a noon-12:30-p.m. live puppet feature.

Another kid show, also live, holds ninth place, with a 6.4. Titled *Jelly Bean Acres*, it's on WKRC-TV for 45 minutes at 9 a.m.

**In Detroit, too, it's Romper Room**

Hitting 11.1 at 9 a.m., WWJ-TV's version of this show plays to nearly 155,000 homes and holds fourth place in the city's daytime lineup. Only one other local show (*Twelve O'Clock Comics*, with an 8.4 rating on WXYZ-TV) makes the top-ten roll. Once again, Godfrey leads all daytime shows, with 18.0.

Rising from a 20.3 mark at 10 a.m., set-use hits 23.2 at 11 and peaks at noon with 23.3. The afternoon high is 16.6 at 5 p.m.

**Queen for a Day rules L.A.**

Nearly a quarter of a million Los Angeles television homes are tuned to KHJ-TV's *Queen for a Day*, whose 3-3:30-p.m. average of 12.6 places it in first place, with a healthy lead over second-place Linkletter's 9.9. (Not, in the strictest

sense of the word, a local show since it's picked up by ABC's regional Pacific network and beamed to six other stations).

Second-ranking local show is KTTV's *Sheriff John*, 11:30 a.m.-12:45 p.m., with a 6.4. Third, fourth, and fifth, with 4.8, 4.7, and 4.6 respectively, are: *Al Jarvis*, a KABC variety show; *Circus Arrival*, a four-hour KTTV program starting at 6 a.m.; and *Little Schoolhouse*, also KTTV.

Godfrey rates only 1.6 in Los Angeles and doesn't even show on the top-ten list.

Long a laggard in its level of set use, Los Angeles shows a notable rise in total viewing this year. Where the highest sets-in-use percentage charted in 1954 was 15.0 at 5 p.m., the peak for the same time period is now 21.0.

**348,887 watch Tinker in N. Y.**

Second only to Godfrey (10.2), *Tinker's Workshop* tallies an 8.1 on WABC-TV from 8-9 a.m. Tailored for the preschool group, this program combines animated toys, puppets, cartoons, and recorded music.

Its emcee, Bob Keeshan, also host the same station's noontime *Tim for Fun*, leading local show in 1954-third-ranking this year (5.5).

Tied with *Guiding Light* (at 6.8 for fourth place on New York's top ten list is the number-two local show, WRCA-TV's *Herb Sheldon*, a 9 a.m.-10 a.m. personality-type program.

Godfrey again is the daytime leader, with a 10.2.

The sets-in-use graph follows the pattern of a first peak at 11 a.m. (14.1), followed by a drop before the second peak at 5 p.m. (21.5).

**D.j. show rings Philly bell**

A 3 p.m.-5 p.m. live disc-jockey variety show on WFIL-TV, *Bandstand*, which also came in first last year, delivers 201,482 Philadelphia families at its 11.7 rating.

WCAU-TV's *Cinderella Weekender* ranks second in local programming at 7.7. It's an audience-participative show.

The third local show to place among this market's top-ten daytime shows is another variety show *Let Scott Do It*, on WPTZ, with

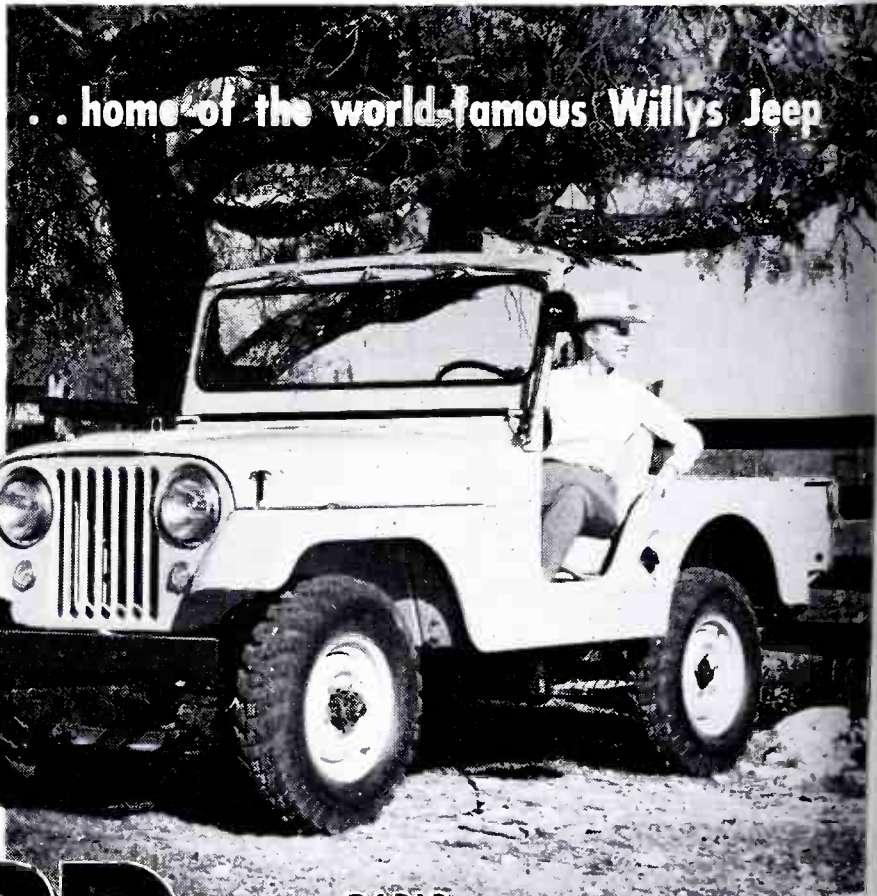
*Here's Toledo*

Made by Willys Motors, Inc., one of Toledo's largest industries, the Jeep is renowned for its exploits in peace and war, a modern work-horse for farm and industry.

To sell your product in this rich Toledo area market, you need a modern salesman who will work for you. Your answer is WSPD-TV, with maximum 316,000 watt power, for complete sales saturation of a 23 county, billion dollar market.



Test this salesman—  
Contact your nearest Katz  
representative or call  
FULTON 6201, Toledo, direct.



**WSPD**

**RADIO  
TELEVISION  
TOLEDO, OHIO**

Represented Nationally  
by KATZ

Storer Broadcasting Company

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

a.m. to 10 a.m. rating average of 7.4. The usual string of network shows, led again by Godfrey (18.2), takes up the rest of the list. Total viewing peaks at noon, with 21.8% of TV sets on. The second peak comes at 3 p.m. (21.4), the highest point at 5 p.m., with a set-use percentage of 29.2.

**Third win for Playtime Party**

A live kid show, with a format ranging from amateur talent to drawings by host "Uncle" Roscoe, moves over to story-telling to general play, *Playtime Party* on KSL-TV consistently has topped Salt Lake City's local shows. Its 9.5 a.m.-4:30 p.m. rating places it in fifth place among daytime shows.

*Cactus Jim's Western*, a 4 p.m.-5 p.m. Western feature with live "cowboy-type" host, is the second-ranking local show, with a 9.1 on ETV.

On the network side, Godfrey places eighth, with an 8.6, while Linkletter leads with 15.9.

Set-use slants upward from a 3.9 at 7 a.m. to a morning high of 11.3 at 10. Dropping to 4.4 at noon, it spots up to a second peak of 15.6 at 4 p.m., followed by another drop. Viewing hits its daytime high of 29 at 4 p.m., through the combined strength of *Playtime Party*, *Cactus Jim's Western*, and *Main Street Theatre*. Of the ten cities studied, Salt Lake City is the only one showing a set-use drop at 5 p.m.

**Queen reigns in Frisco, too**

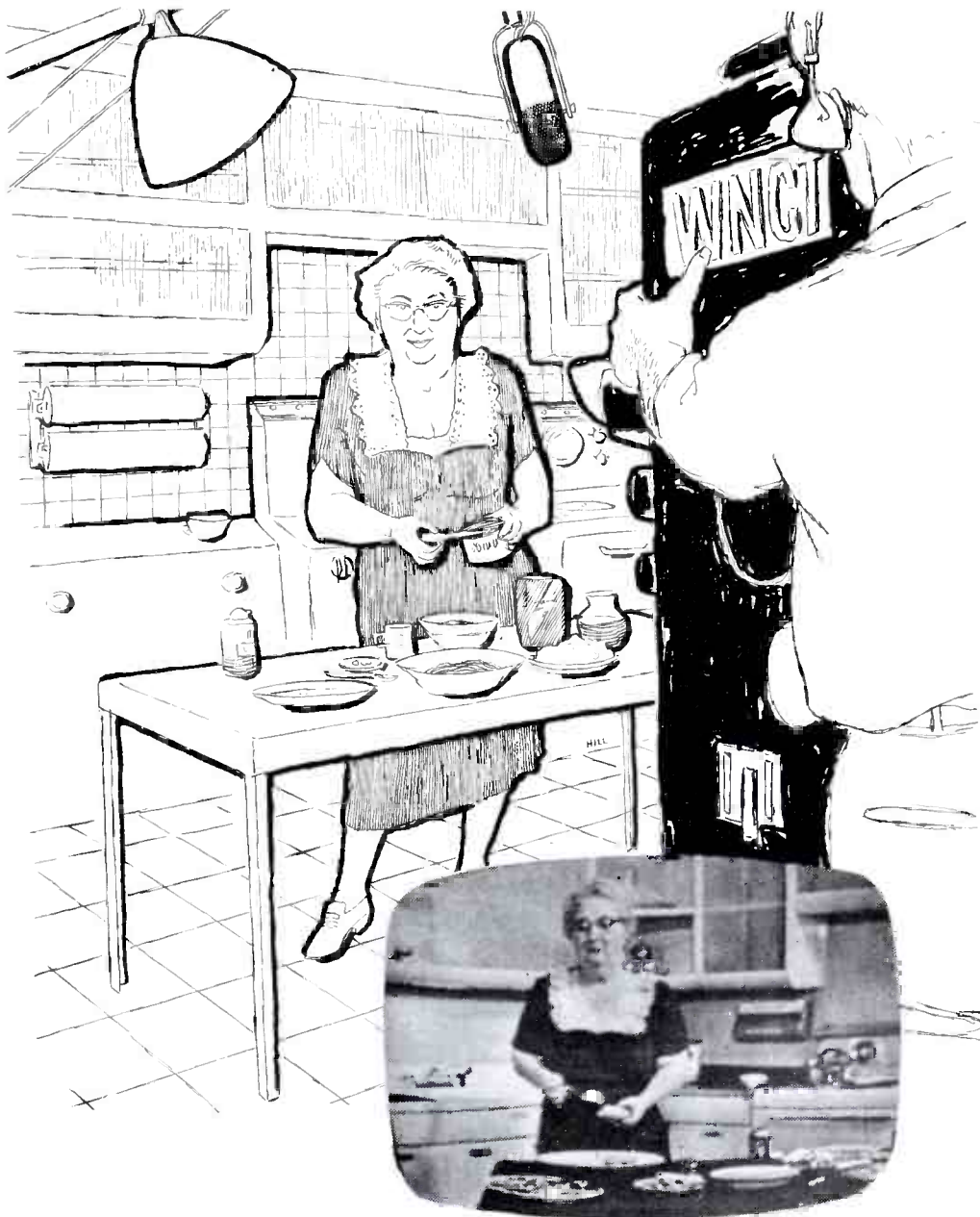
On KGO-TV, *Queen for a Day*—with a 6.3 3 p.m.-3:30 p.m. rating average—delivers 66,563 San Francisco homes.

A feature-film program in a kitchen setting, *Pantry Playhouse* (KRON-TV), is the only other local vehicle to hit the "top-ten" bell. It is hosted by the San Francisco Chronicle's food editor, Jane Friendly.

*Play Time*, on KGO-TV, and *Golden Gate Playhouse*, on KRON-TV, also do well, though their 4.1 rating just misses the top-ten group.

Here, again, Godfrey—with an eleventh-place 4.3—fails to score in the top ten. Linkletter (13.0) on KIX comes in first.

As it did in 1954, San Francisco set-use varies from the double- or triple-peak daytime pattern set by other cities in this study. After a gradual climb to an 11.3 morning high (10 a.m.), the viewing level goes down to 7.4 at 11 a.m., to rise again at noon to 16.5. The curve then follows a seesaw pattern between 3% and 10% sets in use before rising to its 5 p.m. high of 19.6.



*Peg of your heart*

Almost ever since the day WNCT went on the air, Peggy Kyle has been winning the hearts of Carolina hausfrauen and participating sponsors alike. Produced in WNCT's completely equipped modern studio kitchen, Peggy Kyle's cooking show has an enviable record of contract renewals. Cost? About \$1.00 per 1,000 viewers! Get the Peggy Kyle story now from Pearson, Ayers, or direct from "Hart" Campbell.

PRIMARY  
CBS  
AFFILIATE

**WNCT** channel 9

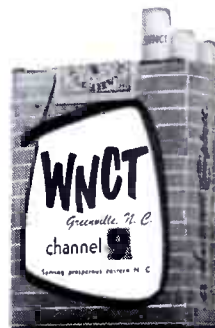
Greenville \* N. C.

100,000 watts full time

A. Hartwell Campbell, Gen. Mgr.

JOHN E. PEARSON CO., NAT'L. REP.

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



# “That cat can’t sing a note . . . I happen to know”

Stunts like this are good medicine for any show. They make a hit with TV audiences . . . particularly with the people in the know. (The dog is a ventriloquist.\* ) They create conversation . . . they attract customers. And they’re easy, inexpensive to produce . . . when you **USE EASTMAN FILM.**

\* If you haven’t heard story No. 562 about “the dog that is a ventriloquist,” drop us a post card.

For complete information—what film to use,  
latest processing technics—write to:

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

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

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

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

or **W. J. GERMAN, Inc.**

Agents for the sale and distribution of Eastman Professional Motion Picture Films  
Fort Lee, N.J.; Chicago, Ill.; Hollywood, California

# film buying guide

## OPERATING RECORD OF 15 KEY SHOWS

This month, 15 shows are studied in TELEVISION MAGAZINE'S continuing Film Buying Guide. They include musical comedy, drama, adventure and western series.

The Guide is a unique service for advertisers in that it is the only published record of film shows in different time slots, against varying competition, in different markets.

Notes: April Telepulse. Times shown are p.m. except where otherwise indicated.

|   |   |  |  |   |
|---|---|--|--|---|
| <b>ATLANTA</b><br><b>WSB-TV—Sat 6</b> 15.2<br>WAGA-TV<br>Life with Father 9.5<br>WLW-A<br>Lucky 11 Ranch 6.2                                      | <b>CHICAGO</b><br><b>WNBQ—Sat 6</b> 10.5<br>WBBM-TV<br>Gene Autry 14.2<br>WGN-TV<br>6 Shooter Theatre 7.3             | <b>DETROIT</b><br><b>CKLW-TV—Th 7</b> 14.5<br>WXYZ-TV<br>Kukla, Fran & Ollie 9.9<br>WWJ-TV<br>Michigan Outdoors 6.9                | <b>LOS ANGELES</b><br><b>KTTV—Mon 8</b> 7.0<br>KNXT<br>Burns & Allen 29.3<br>KRCA-TV<br>Easter Parade 9.7  | <b>NEW YORK</b><br><b>WRCA-TV—Sat 6</b> 13.3<br>WCBS-TV<br>6 O'Clock Report;<br>Playhouse 15 5.7<br>WPIX<br>Ramar of the Jungle 5.9 |
| <b>BALTIMORE</b><br><b>WAAM—Fri 7:30</b> 26.5<br>WMAR-TV<br>CBS News-Edwards;<br>Perry Como 11.7<br>WBAL-TV<br>Eddie Fisher;<br>News Caravan 10.5 | <b>COLUMBUS</b><br><b>WLW-C—Th 6</b> 14.9<br>WBNS-TV<br>Stories of the Century 12.9<br>WTVN<br>Early Home Theatre 9.9 | <b>DAYTON</b><br><b>WHIO-TV—Th 6</b> 16.3<br>WLW-D<br>Lone Ranger 16.3   | <b>NEW YORK</b><br><b>WABC-TV—Fri 7:30</b> 14.9<br>WRCA-TV<br>Eddie Fisher;<br>News Caravan 9.9<br>WCBS-TV<br>CBS News-Edwards;<br>Perry Como 10.8 | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Fri 7:30</b> 24.2<br>KOMO-TV<br>Boxing 24.2<br>KTNT-TV<br>Person to Person 15.8                 |
| <b>CHICAGO</b><br><b>WBKB—Sun 2</b> 18.3<br>WGN-TV<br>Starfire Theatre 7.9<br>WBBM-TV<br>Farmtown USA 3.9   | <b>LOS ANGELES</b><br><b>KTTV—Tu 7</b> 16.8<br>KNXT<br>This Is Your Music 9.6<br>KCOP<br>Dangerous Assignment 8.4     | <b>NEW YORK</b><br><b>WCBS-TV—Sat 5:30</b> 11.4<br>WATV<br>Jr. Frolics 7.8<br>WABC-TV<br>Rin Tin Tin 5.1                           | <b>SAN FRANCISCO-OAKLAND</b><br><b>KGO-TV—Mon 6:30</b> 15.5<br>KRON-TV<br>Kings Crossroads 11.4<br>KPIX<br>CBS News-Edwards;<br>Perry Como 8.0     | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Th 6</b> 24.6<br>KTNT-TV<br>Range Rider 11.3<br>KOMO-TV<br>Deadline 7.9                         |
| <b>COLUMBUS</b><br><b>WLW-C—Sun 7</b> 17.4<br>WBNS-TV<br>Lassie 29.9<br>WTVN<br>You Asked For It 9.0  | <b>DETROIT</b><br><b>WWJ-TV—Sun 7</b> 14.2<br>WJBK-TV<br>Lassie 14.9<br>WXYZ-TV<br>You Asked For It 14.0              | <b>HOUSTON-GALVESTON</b><br><b>KPRC-TV—Mon 9:30</b> 30.8<br>KGUL-TV<br>Studio One 23.1<br>KTRK-TV<br>Boxing;<br>Neutral Corner 8.3 | <b>MINNEAPOLIS-ST. PAUL</b><br><b>KSTP-TV—Mon 9:30</b> 22.5<br>WCCO-TV<br>Studio 1 24.0<br>KEYD-TV<br>Boxing 9.0                                   | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Fri 9:30</b> 23.7<br>KTNT-TV<br>Our Miss Brooks 23.5<br>KOMO-TV<br>Dear Phoebe 16.5             |
| <b>ATLANTA</b><br><b>WSB-TV—Sat 5:30</b> 13.7<br>WAGA-TV<br>Wrestling;<br>Brookpark 6.9<br>WLW-A<br>Lucky 11 Ranch 6.7                            | <b>DAYTON</b><br><b>WLW-D—Sat 5</b> 11.8<br>WHIO-TV<br>Western Theatre 12.5   | <b>LOS ANGELES</b><br><b>KRCA-TV—Sun 5:30</b> 10.3<br>KTTV<br>Kit Carson 11.3<br>KNXT<br>Gene Autry Show 9.2                       | <b>SAN FRANCISCO-OAKLAND</b><br><b>KRON-TV—Sun 5:30</b> 11.0<br>KPIX<br>Bandstand Review 8.7<br>KGO-TV<br>Sun Mat. Theatre 8.2                     | <b>SEATTLE-TACOMA</b><br><b>KOMO-TV—Sun 5:30</b> 15.4<br>KING-TV<br>Passport to Danger 16.6<br>KTNT-TV<br>Ramar of the Jungle 9.3   |
| <b>BALTIMORE</b><br><b>WBAL-TV—Tu 7</b> 19.4<br>WMAR-TV<br>7 O'Clock Final;<br>Traffic-Word Go 7.6<br>WAAM<br>Movie Time;<br>John Daly-News 5.7   | <b>CHICAGO</b><br><b>WBKB—Sun 5</b> 19.7<br>WBBM-TV<br>Omnibus 14.9<br>WNBQ<br>Meet the Press 9.4                     | <b>HOUSTON-GALVESTON</b><br><b>KPRC-TV—Th 7:30</b> 32.4<br>KGUL-TV<br>Climax 17.9<br>KTRK-TV<br>T-Men in Action 7.7                | <b>SAN FRANCISCO-OAKLAND</b><br><b>KRON-TV—Th 6:30</b> 19.5<br>KPIX<br>CBS News-Edwards;<br>Jane Froman 8.7<br>KGO-TV<br>Pond's TV Theatre 6.2     | <b>SEATTLE-TACOMA</b><br><b>KOMO-TV—Th 7</b> 20.6<br>KING-TV<br>Ponds TV Theatre 23.1<br>KTNT-TV<br>Public Defender 12.1            |

# film buying guide *Continued*

|                                   |  |  |   |   |  |
|-----------------------------------|--|--|---|---|--|
| <b>City</b><br><b>Defective</b>   | <b>COLUMBUS</b><br><b>WLW-C—Sat 11</b> 13.8<br>WBNS-TV<br>Father Knows Best 12.8<br>WTVN<br>Chronoscope;<br>Home Theatre 6.5       | <b>LOS ANGELES</b><br><b>KNXT—Mon 10:30</b> 14.8<br>KRCA-TV<br>Big Town 10.9<br>KCOP<br>Wrestling 6.6                              | <b>MINNEAPOLIS-ST. PAUL</b><br><b>WCCO-TV—Tu 10:15</b> 12.2<br>KSTP-TV<br>Weather, Sports;<br>Robert Cummings 13.0<br>WTCN-TV<br>News;<br>Sportlite, Date 6.7 | <b>SAN FRANCISCO-OAKLAND</b><br><b>KRON-TV—Fri 10</b> 14.8<br>KPIX<br>Lineup 21.7<br>KGO-TV<br>Robert Cummings 7.7                |  |
| <b>Douglas Fairbanks Presents</b> | <b>LOS ANGELES</b><br><b>KRCA-TV—Wed 10:30</b> 14.3<br>KHJ-TV<br>Baseball;<br>World News-D. Lee 6.4<br>KTTV<br>Sherlock Holmes 5.7 | <b>MINNEAPOLIS-ST. PAUL</b><br><b>KSTP-TV—Th 10:30</b> 12.9<br>WCCO-TV<br>Cedric's-Theatre;<br>Enroth, Ziebarth 9.2                | <b>NEW YORK</b><br><b>WRCA-TV—Wed 10:30</b> 17.6<br>WCBS-TV<br>Best of Broadway 16.1<br>WABC-TV<br>Eddie Cantor Show 5.7                                      | <b>SEATTLE-TACOMA</b><br><b>KTNT-TV—Sun 10:30</b> 14.4<br>KOMO-TV<br>Robert Cummings 18.8<br>KING-TV<br>Masquerade Party 13.8     |  |
| <b>Eddie Cantor Show</b>          | <b>BALTIMORE</b><br><b>WBAL-TV—Mon 10:30</b> 15.4<br>WMAR-TV<br>Studio 1 24.5<br>WAAM<br>Boxing;<br>At Ringside 9.7                | <b>HOUSTON-GALVESTON</b><br><b>KPRC-TV—Th 10</b> 19.5<br>KGUL-TV<br>Falcon 9.0<br>KTRK-TV<br>News;<br>Texas Outdoors 4.7           | <b>LOS ANGELES</b><br><b>KTTV—Mon 7:30</b> 12.0<br>KNXT<br>Studio 1 19.7<br>KRCA-TV<br>Tony Martin;<br>News Caravan 7.8                                       | <b>SAN FRANCISCO-OAKLAND</b><br><b>KRON-TV—Sat 7</b> 12.9<br>KPIX<br>Professional Father 12.9<br>KGO-TV<br>I Search-Adventure 9.2 | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Sat 8:30</b> 16.0<br>KTNT-TV<br>Jackie Gleason 2.0<br>KOMO-TV<br>This-Hollywood 20.0 |
| <b>Famous Playhouse (MCA)</b>     | <b>DAYTON</b><br><b>WHIO-TV—Tu 11:30</b> 9.8<br>WLW-D<br>Tonight-S. Allen 8.0  | <b>DAYTON</b><br><b>WHIO-TV—Th 11:30</b> 9.3<br>WLW-D<br>Tonight-S. Allen 8.8  | <b>DETROIT</b><br><b>WXYZ-TV—Sun 6:30</b> 12.9<br>CKLW-TV<br>Range Rider 13.0<br>WWJ-TV<br>Racket Squad 10.2  | <b>KANSAS CITY</b><br><b>KCMO-TV—Th 9:30</b> 13.7<br>WDAF-TV<br>Lux Video Theatre 23.7<br>KMBC-TV<br>Stories of the Century 17.9  |  |
| <b>Favorite Story</b>             | <b>COLUMBUS</b><br><b>WBNS-TV—Sun 10</b> 18.0<br>WLW-C<br>Loretta Young 27.9<br>WTVN<br>Break the Bank 9.5                         | <b>DETROIT</b><br><b>WJBK-TV—Th 10:30</b> 12.2<br>WWJ-TV<br>Lux Video Theatre 21.5<br>CKLW-TV<br>Motion Picture Academy 12.2       | <b>MINNEAPOLIS-ST. PAUL</b><br><b>WCCO-TV—Sun 9</b> 17.5<br>KSTP-TV<br>Loretta Young 24.4<br>WTCN-TV<br>Red Owl Theatre 14.9                                  | <b>NASHVILLE</b><br><b>WSM-TV—Th 10</b> 17.5<br>WLAC-TV<br>Ellery Queen 12.5<br>WSIX-TV<br>News, Weather;<br>W-6 Playhouse 7.0    | <b>SAN FRANCISCO-OAKLAND</b><br><b>KRON-TV—Tu 7</b> 8.0<br>KPIX<br>Western Marsha 22.0<br>KGO-TV<br>Cavalcade of An 7.0  |
| <b>Follow That Mon</b>            | <b>DAYTON</b><br><b>WHIO-TV—Fri 11:30</b> 12.3<br>WLW-D<br>Tonight-S. Allen 8.3  | <b>NASHVILLE</b><br><b>WLAC-TV—Fri 10</b> 12.7<br>WSM-TV<br>Falcon;<br>Weather 16.7<br>WSIX-TV<br>News, Weather;<br>Wrestling 10.7 | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Tu 8</b> 19.0<br>KOMO-TV<br>Milton Berle 24.3<br>KTNT-TV<br>Life with Father 13.0   | <b>WASHINGTON</b><br><b>WMAL-TV—Wed 10</b> 7.5<br>WRC-TV<br>This Is Your Life 27.4<br>WTOP-TV<br>Best of Broadway 16.2            |  |
| <b>Kit Carson</b>                 | <b>ATLANTA</b><br><b>WLW-A—Sun 6</b> 14.7<br>WSB-TV<br>Meet the Press 12.2<br>WAGA-TV<br>Ornnibus 11.9                             | <b>BALTIMORE</b><br><b>WBAL-TV—Mon 6</b> 12.9<br>WMAR-TV<br>Early Show 16.0<br>WAAM<br>Movie Time 4.5                              | <b>DAYTON</b><br><b>WLW-D—Sun 6</b> 22.0<br>WHIO-TV<br>Masquerade Party 16.8  | <b>HOUSTON-GALVESTON</b><br><b>KPRC-TV—Sat 9:30</b> 20.3<br>KGUL-TV<br>Bobo-Hobo;<br>Superman 4.2                                 |  |
| <b>Paris Precinct</b>             | <b>CINCINNATI</b><br><b>WCPO-TV—Fri 10:30</b> 10.2<br>WKRC-TV<br>Person to Person 22.2<br>WLW-T<br>Boxing 20.4                     | <b>KANSAS CITY</b><br><b>KCMO-TV—Sun 9:30</b> 10.0<br>KMBC-TV<br>What's My Line 28.5<br>WDAF-TV<br>Robert Cummings 17.7            | <b>PHILADELPHIA</b><br><b>WFIL-TV—Sat 7:30</b> 10.2<br>WCAU-TV<br>Beat the Clock 24.5<br>WPTZ<br>Horace Heidt 5.0   | <b>SEATTLE-TACOMA</b><br><b>KING-TV—Sun 5</b> 10.2<br>KOMO-TV<br>Hallmark-Theatre 14.8<br>KTNT-TV<br>Christophers 4.9             |  |
| <b>Secret File, U.S.A.</b>        | <b>COLUMBUS</b><br><b>WBNS-TV—Fri 9:30</b> 34.0<br>WLW-C<br>Eddie Cantor 13.2<br>WTVN<br>Vise 11.9                                 | <b>DAYTON</b><br><b>WHIO-TV—Fri 10:30</b> 28.8<br>WLW-D<br>Boxing 19.8   | <b>DETROIT</b><br><b>WWJ-TV—Mon 10:30</b> 13.7<br>WJBK-TV<br>Studio 1 24.2<br>WXYZ-TV<br>Boxing;<br>News 9.5  | <b>HOUSTON-GALVESTON</b><br><b>KTRK-TV—Wed 8:30</b> 10.1<br>KPRC-TV<br>Darts for Dough 30.0<br>KGUL-TV<br>I've Got a Secret 19.5  |  |





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

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

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

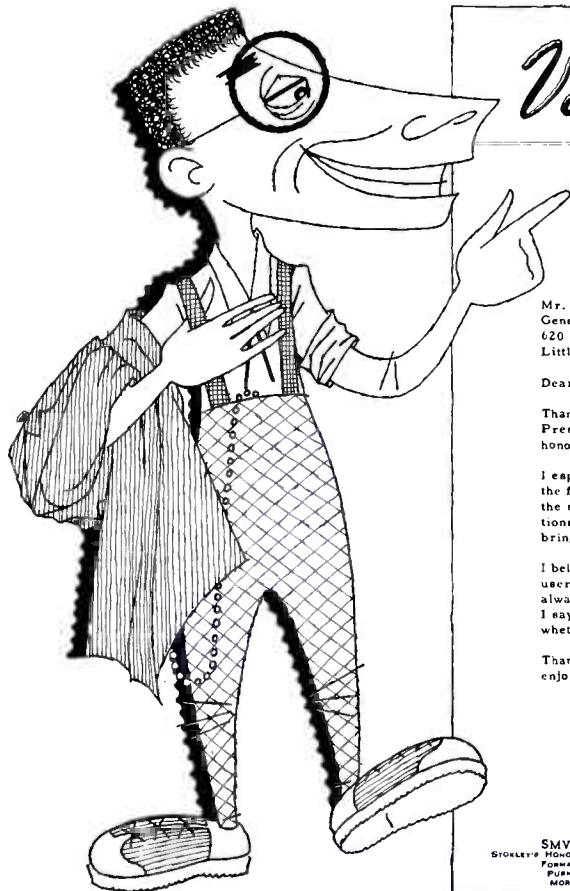
In everything there is one best... in film processing, it's **Precision.**

# P R E C I S I O N

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

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

# Dig these CRAZY words of warmth from the "Big Freeze"



*Vogel's* INC.

\* TELEPHONE PR. 48259  
\* POST OFFICE BOX 1287  
\* FIFTH AT MCLEAN - LITTLE ROCK, ARK.  
*Fish And Frozen Food*  
April 8, 1955

Mr. John H. Fugate  
General Manager, KATV  
620 Beech Street  
Little Rock, Arkansas

Dear John:

Thank you for your letter of congratulations. Naturally, being elected President of The National Frozen Food Distributors Association is an honor which pleases me, largely because it causes letters like yours.

I especially appreciate your letter because the television industry and the frozen food industry were both born on the dead run, and at about the same time. Each has helped the other to grow to thriving proportions, and will continue to do so, I'm sure, because both fields are bringing a better way of living to the people of Arkansas.

I believe that we were among the first (if not the very first) television users in Arkansas, so, naturally, television has meant a lot to us. We always rely heavily on it because it produces results. Of course, when I say "television", I mean KATV; since I always think of KATV first -- whether I am thinking as one of your viewers or one of your advertisers.

Thanks again, John, and here's hoping that television and frozen foods enjoy many more years of outstanding success.

Yours truly,  
VOGEL'S, INC.  
*Sam M. Vogel*  
Sam M. Vogel

SMV/ES  
STOKLEY'S HONOR BRAND FROZEN FOODS  
FORNAN'S PICCALILLI  
PURCELL POULTRY  
MORTON POT PIE

CLICQUOT CLUB BEVERAGES  
TART-DE-SEA FISH FILLETS  
MINUTE MAID JUICES  
PUFFIN BISCUITS

DOLE PINEAPPLE PRODUCTS  
GRAND DUCHESSE STEAKS  
WELCH'S GRAPE JUICE  
RONCO MACARONI



"Aw gee . . . does he mean us?"

"Right you are, son . . . Mister Sam M. Vogel, President of the National Frozen Foods Distributors Association tells us that KATV has had a large hand in expanding the wonderful frozen food industry!"

"Man! Those are real cool words from the National President! If KATV can help make a hot item out of such cold stuff . . . just think of what they can do for other advertisers!"

"That's because KATV is the hottest station in a real cool market, son . . . an advertiser just can't go wrong on KATV!"

Studios in Pine Bluff & Little Rock

For a *real cool* deal in Arkansas see:  
Bruce B. Compton  
National Sales Manager

# KATV

For the *hottest* deal in Arkansas see:  
Avery-Knodel, Inc.  
National Reps

## CHANNEL 7

John H. Fugate, Manager  
620 Beech Street  
Little Rock, Arkansas



Television Magazine's Exclusive **RECEIVER**

**CIRCULATION**

**REPORT** for June

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 May 1 are not listed here, but open-

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

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

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

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

creases and the introduction of new stations.

Our projection estimates are based on the following points: (1) start of station operation; (2) U. S. Census, April, 1950; (3) Nielsen, May 23, 1952; (4) CBS-Nielsen Study, November, 1953.

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

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

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

**CIRCULATION AS OF JUNE 1**  
Total U. S.: 35,908,800

|                         |        |                              |         |                              |         |
|-------------------------|--------|------------------------------|---------|------------------------------|---------|
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ALEXANDRIA, La.—45.4         | 53,960  | ATLANTA, Ga.—66.1            | 516,240 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | KALB-TV (A,C,D,N)            |         | WAGA-TV (C,D); WLW-A (A);    |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ALTOONA, Pa.—79.5            | 390,300 | WSB-TV (N)                   |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WFBG-TV (A,N)                |         | AUGUSTA, Ga.—51.2            | 107,110 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | AMARILLO, Texas—71.5         | 71,210  | WJBF-TV (A,D,N); WRDW-TV (C) |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | KFDA-TV (A,C); KGNC-TV (D,N) |         | AUSTIN, Minn.—65.3           | 89,270  |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | AMES, Iowa—78.5              | 208,650 | KMMT (A,C,D)                 |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WOI-TV (A,C,D,N)             |         | AUSTIN, Texas—63.6           | 105,890 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ANCHORAGE, Alaska            | 13,000  | KTBC-TV (A,C,D,N)            |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | KENI-TV (A,C); KTVA (D,N)    |         | BAKERSFIELD, Cal.            | 117,410 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ANDERSON, S. C.—46.8         | †78,900 | KBAK-TV† (D); KERO-TV (C,N)  | †65,650 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WAIM-TV† (C)                 |         | BALTIMORE, Md.—88.0          | 702,590 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ANN ARBOR, Mich.—20.2        | †21,170 | WAAM (A,D); WBAL-TV (N);     |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WPAG-TV† (D)                 |         | WMAR-TV (C)                  |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ASHEVILLE, N. C.             | 328,950 | BANGOR, Maine—80.8           | 84,680  |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WISE-TV† (A,C,D);            | †40,710 | WABI-TV (A,C,D,N); W-TWO (C) |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WLOS-TV (A,D)                |         | BATON ROUGE, La.             | 164,650 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | ASHTABULA, Ohio—28.7         | †26,320 | WAFB-TV† (A,C,D);            | †70,090 |
| ALBUQUERQUE, N. M.—49.7 | 55,220 | WICA-TV†                     |         | WBRZ (A,N)                   |         |
| ALBUQUERQUE, N. M.—49.7 | 55,220 |                              |         |                              |         |

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## Guide to Surveys

for independent time buyers who do their own sampling

### *Talk to the man on the street*

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

### *Rub shoulders with people in all walks*

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

### *Ask the little woman*

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

### *Ask a cab driver*

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

### *Ear-to-ground method*

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

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

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

|  |           |
|--|-----------|
| BAY CITY-SAGINAW, Mich.                  | 215,940   |
| WNEM-TV (D,N);                           | †137,430  |
| WKNX-TV† (A,C,D)                         |           |
| BEAUMONT, Texas                          | 98,520    |
| KBMT† (A,D,N); KFDM-TV (C)               | †50,020   |
| BELLINGHAM, Wash.—74.2                   | 66,930    |
| KVOS-TV (C,D)                            |           |
| BETHLEHEM-ALLENTOWN-<br>EASTON, Pa.—25.3 | †63,810   |
| WLEV-TV† (N); WGLV† (A,D)                |           |
| BILLINGS, Mont.—54.3                     | 18,350    |
| KOOK-TV (A,C,D)                          |           |
| BINGHAMTON, N. Y.—71.6                   | 334,090   |
| WNBF-TV (A,C,D,N)                        |           |
| BIRMINGHAM, Ala.—57.2                    | 319,860   |
| WABT (A,D,N); WBRC-TV (C)                |           |
| BISMARCK, N. D.—48.0                     | 14,780    |
| KFYR-TV (C,D,N)                          |           |
| BLOOMINGTON, Ill.—51.2                   | †43,210   |
| WBLN-TV† (A)                             |           |
| BLOOMINGTON, Ind.—80.3                   | 503,320   |
| WTTV (D,N)                               |           |
| (Includes Indianapolis)                  |           |
| BOISE-MERIDIAN, Ida.—52.3                | 44,980    |
| KIDO-TV (A,N); KBOI (C,D)                |           |
| BOSTON, Mass.                            | 1,270,910 |
| WBZ-TV (D,N);                            | †139,750  |
| WNAC-TV (A,C); WTOA-TV† (A,D)            |           |
| BRIDGEPORT, Conn.—13.7                   | †58,580   |
| WICC-TV† (A,D)                           |           |
| BUFFALO, N. Y.                           | 448,690   |
| WBEN-TV (A,C,D);                         | †181,520  |
| WBUF-TV† (A,C,N); WGR-TV (A,D,N)         |           |
| BUTTE, Mont.—58.1                        | 13,600    |
| KXLF-TV (A,N)                            |           |
| CADILLAC, Mich.—68.7                     | 153,270   |
| WWTW (A,C,D)                             |           |
| CAPE GIRARDEAU, Mo.—48.0                 | 127,100   |
| KFVS-TV (C,D,N)                          |           |
| CARTHAGE-WATERTOWN, N. Y.—73.4           | 69,770    |
| WCNY-TV (A,C,D)                          |           |
| CEDAR RAPIDS, Iowa—76.2                  | 195,680   |
| KCRG-TV (A); WMT-TV (C,D)                |           |
| CHAMPAIGN, Ill.—67.3                     | 297,000   |
| WCIA (C,D,N)                             |           |
| CHARLESTON, S. C.—64.0                   | 134,150   |
| WCSC-TV (A,C); WUSN-TV (D,N)             |           |
| CHARLESTON, W. Va.—70.3                  | 335,330   |
| WCHS-TV (C,D)                            |           |
| CHARLOTTE, N. C.—67.6                    | 481,650   |
| WBTV (A,C,D,N)                           |           |
| CHATTANOOGA, Tenn.—59.1                  | 140,010   |
| WDEF-TV (A,C,D,N)                        |           |
| CHEYENNE, Wyo.—56.9                      | 19,690    |
| KFBC-TV (A,C,D,N)                        |           |
| CHICAGO, Ill.—87.2                       | 2,051,550 |
| WBBM-TV (C); WBKB (A);                   |           |
| WGN-TV (D); WNBQ (N)                     |           |
| CHICO, Cal.—57.8                         | 70,920    |
| KHSL-TV (C,D,N)                          |           |
| CINCINNATI, Ohio—88.8                    | 476,150   |
| WCPO-TV (A,D); WKRC-TV (C);              |           |
| WLW-T (N)                                |           |
| CLEVELAND, Ohio—91.6                     | 1,102,860 |
| WEWS (A); WNBK (N);                      |           |
| WXEL (C,D)                               |           |
| COLORADO SPRINGS-<br>PUEBLO, Colo.—51.1  | 49,620    |
| KKTU (A,C,D); KRDO-TV (N);               |           |
| KCSJ-TV (N)                              |           |
| COLUMBIA, Mo.—53.9                       | 72,120    |
| KOMU-TV (A,C,D,N)                        |           |
| COLUMBIA, S. C.                          | 114,300   |
| WCOS-TV† (A,D);                          | †80,140   |
| WIS-TV (A,D,N); WNOK-TV† (C,D)           |           |
| COLUMBUS, Ga.                            | 150,880   |
| WDAK-TV† (A,D,N);                        | †51,640   |
| WRBL-TV (A,C)                            |           |
| COLUMBUS, Ohio—86.0                      | 456,920   |
| WBNS-TV (C); WLW-C (A,N);                |           |
| WTVN (A,D)                               |           |
| CORPUS CHRISTI, Texas—41.3               | †32,870   |
| KVDO-TV† (N)                             |           |
| DALLAS-FT. WORTH, Texas—70.1             | 457,050   |
| KRLD-TV (C); WFAA-TV (A,D,N);            |           |
| WBAP-TV (A,N)                            |           |
| DANVILLE, Ill.—42.1                      | †36,000   |
| WDAN-TV† (A)                             |           |

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



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(a 3-station market)

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(a 2-station market)

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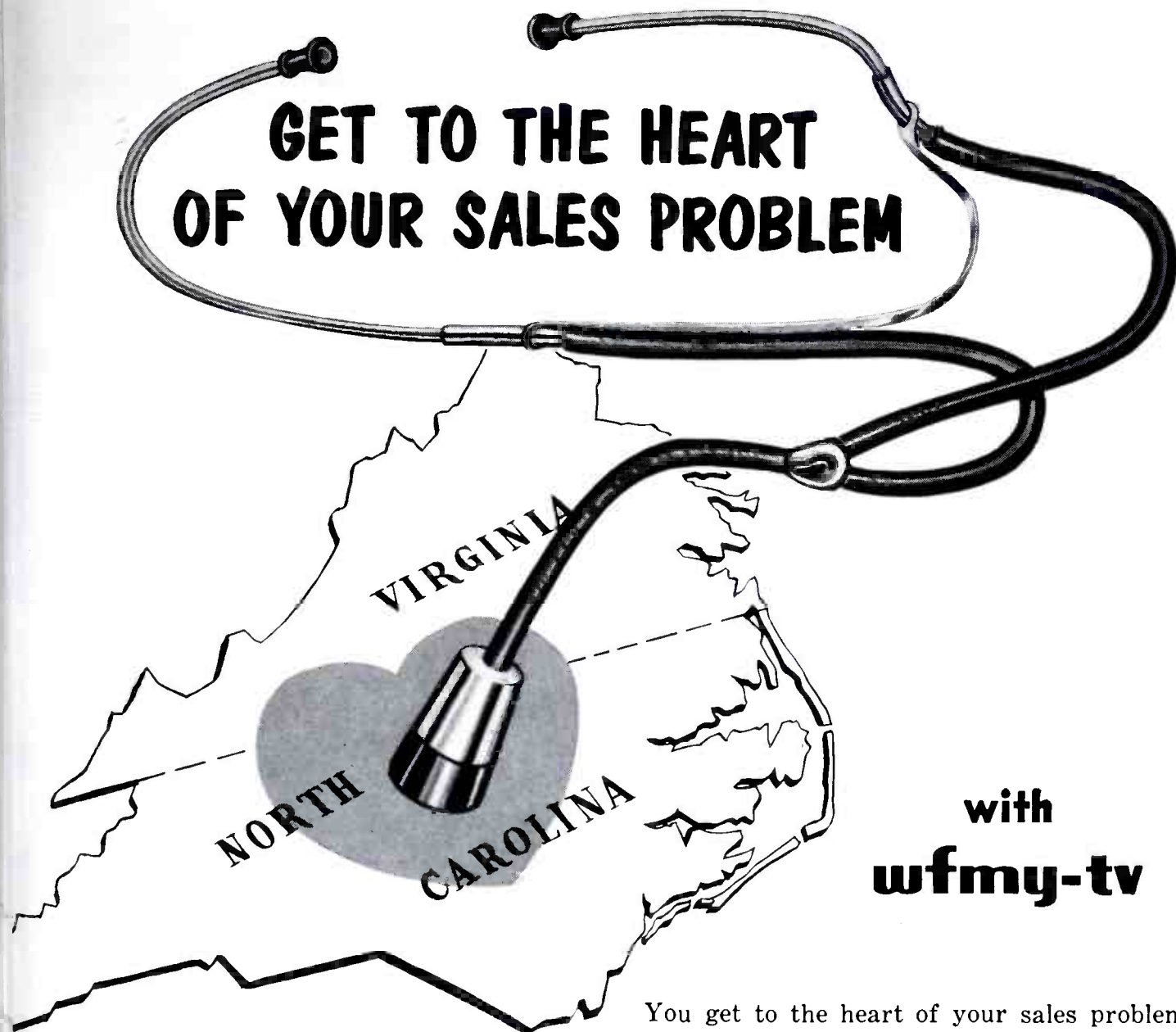


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|                                       |           |                                      |  |
|---------------------------------------|-----------|--------------------------------------|--|
| DAVENPORT, Ia.—ROCK ISLAND, Ill.—77.8 | 309,100   | GREENVILLE, S. C.                    |  |
| WOC-TV (N); WHBF-TV (A,C,D)           |           | WFBC-TV (N); WGVL† (A,D)             |  |
| DAYTON, Ohio—87.8                     | 407,040   | HANNIBAL, Mo.—QUINCY, Ill.—71.3      |  |
| WHIO-TV (C,D); WLW-D (A,N)            |           | KHQA-TV (C,D); WGEM-TV (A,N)         |  |
| DECATUR, Ala.—37.3                    | †26,110   | HARLINGEN-WESLACO, Texas—62.2        |  |
| WMSL-TV† (C,N)                        |           | KGBT-TV (A,C,D); KRGV-TV (N)         |  |
| DECATUR, Ill.—60.9                    | †145,190  | HARRISBURG, Ill.—37.8                |  |
| WTVP† (A,C,D)                         |           | WSIL-TV†                             |  |
| DENVER, Colo.—77.6                    | 262,990   | HARRISBURG, Pa.—65.5                 |  |
| KBTV (A); KFEL-TV (D);                |           | WCMB-TV† (A,D);                      |  |
| KLZ-TV (C); KOA-TV (N)                |           | WHP-TV† (C); WTPA† (A,N)             |  |
| DES MOINES, Iowa—79.5                 | 208,290   | HARRISONBURG, Va.—56.9               |  |
| WHO-TV (N)                            |           | WSVA-TV (A,C,D,N)                    |  |
| DETROIT, Mich.—WINDSOR, Can.—90.1     | 1,403,850 | HARTFORD-NEW BRITAIN, Conn.—47.4     |  |
| CKLW-TV (D);                          |           | WGTH-TV† (A,D);                      |  |
| WJBK-TV (C); WWJ-TV (N);              |           | WKNB-TV† (C)                         |  |
| WXYZ-TV (A)                           |           | HENDERSON, Ky.—EVANSVILLE, Ind.—48.6 |  |
| DOTHAN, Ala.—28.3                     | 20,860    | WEHT† (C); WFIE-TV† (A,D,N)          |  |
| WTVY (C)                              |           | HENDERSON-LAS VEGAS, Nev.—80.0       |  |
| DULUTH, Minn.—SUPERIOR, Wis.—57.5     | 80,670    | KLRJ-TV (N); KLAS-TV (A,C,D,N)       |  |
| KDAL-TV (A,N); WDSM-TV (C)            |           | HOLYOKE-SPRINGFIELD, Mass.—73.7      |  |
| DURHAM, N. C.—56.3                    | 248,340   | WHYN-TV† (C,D); WWLP† (A,N)          |  |
| WTVD (A,N)                            |           | HONOLULU, T. H.—55.0                 |  |
| EASTON-BETHLEHEM-                     |           | KGMB-TV (A,C); KONA (D,N);           |  |
| ALLENTOWN, Pa.—25.3                   | †63,810   | KULA-TV                              |  |
| WGLV† (A,D); WLEV-TV† (N)             |           | HOUSTON-GALVESTON, Texas—75.2        |  |
| EAU CLAIRE, Wis.—54.3                 | 71,840    | KPRC-TV (N); KTRK-TV (A,D);          |  |
| WEAU-TV (A,D,N)                       |           | KGUL-TV (C)                          |  |
| ELKHART-SOUTH BEND, Ind.—59.6         | †151,240  | HUNTINGTON, W. Va.—64.4              |  |
| WSJV-TV† (A,C,D,N);                   |           | WSAZ-TV (A,C,D,N)                    |  |
| WSBT-TV† (C,D)                        |           | HUTCHINSON, Kansas—62.9              |  |
| EL PASO, Texas—JUAREZ, Mexico—86.7    | 73,430    | KTVH (C,D)                           |  |
| KROD-TV (A,C,D); KTSM-TV (N);         |           | (Includes Wichita)                   |  |
| XEJ-TV                                |           | IDAHO FALLS, Ida.—65.6               |  |
| ENID, Okla.—65.0                      | 74,690    | KID-TV (A,C,D,N)                     |  |
| KGEO-TV (A)                           |           | INDIANAPOLIS, Ind.—80.7              |  |
| ERIE, Pa.                             | 184,480   | WFBM-TV (C,D);                       |  |
| WICU (A,D,N);                         | †59,930   | WISH-TV (A,C)                        |  |
| WSEE-TV† (C)                          |           | (See also Bloomington)               |  |
| EUGENE, Ore.—41.0                     | 47,400    | JACKSON, Miss.—39.8                  |  |
| KVAL-TV (N)                           |           | WLBT (N); WSLI-TV (A)                |  |
| EUREKA, Cal.—67.7                     | 24,170    | JACKSON, Tenn.—43.7                  |  |
| KIEM-TV (A,C,D,N)                     |           | WDXI-TV (C)                          |  |
| EVANSVILLE, Ind.—                     |           | JACKSONVILLE, Fla.                   |  |
| HENDERSON, Ky.—48.6                   | †86,800   | WJHP-TV† (A,D,N);                    |  |
| WFIE-TV† (A,D,N);                     |           | WMBR-TV (A,C,D,N)                    |  |
| WEHT† (C)                             |           | JEFFERSON CITY, Mo.—57.0             |  |
| FAIRBANKS, Alaska                     | ††        | KRCG-TV (C)                          |  |
| KFAR-TV (A,C,N);                      |           | JOHNSON CITY, Tenn.—50.0             |  |
| KTVF (C,D)                            |           | WJHL-TV (A,C,D,N)                    |  |
| FARGO, N. D.—45.7                     | 81,160    | JOHNSTOWN, Pa.                       |  |
| WDAY-TV (A,C,D,N)                     |           | WARD-TV† (A,C,D);                    |  |
| (See also Valley City)                |           | WJAC-TV (C,D,N)                      |  |
| FLORENCE, S. C.—49.8                  | 126,590   | JOPLIN, Mo.—50.0                     |  |
| WBTW (A,C,D,N)                        |           | KSWM-TV (C)                          |  |
| FT. DODGE, Iowa                       | †16,500   | KALAMAZOO, Mich.—81.1                |  |
| KQTV† (D,N)                           |           | WKZO-TV (A,C,D,N)                    |  |
| FT. MYERS, Fla.—39.8                  | 13,010    | KANSAS CITY, Mo.—81.4                |  |
| WINK-TV (A)                           |           | KCMO-TV (A,D); KMBC-TV (C);          |  |
| FT. SMITH, Ark.—43.1                  | †24,220   | WDAF-TV (N)                          |  |
| KFSA-TV† (A,D,N)                      |           | KEARNEY, Neb.—50.5                   |  |
| FT. WAYNE, Ind.—44.6                  | 100,800   | KHOL-TV (A,C,D)                      |  |
| WIN-T† (A,C);                         |           | KNOXVILLE, Tenn.                     |  |
| WKJG-TV† (D,N)                        |           | WATE-TV (A,N);                       |  |
| FT. WORTH-DALLAS, Texas—70.1          | 457,050   | WTSK-TV† (C,D)                       |  |
| WBAP-TV (A,N); KRLD-TV (C);           |           | LA CROSSE, Wis.—50.7                 |  |
| WFAA-TV (A,D,N)                       |           | WKBT (A,C,D,N)                       |  |
| FRESNO-TULARE, Cal.—66.4              | †139,840  | LAFAYETTE, Ind.—64.6                 |  |
| KJEO-TV† (A,C);                       |           | WFAM-TV† (D)                         |  |
| KMJ-TV† (C,N); KVVG† (D)              |           | LAKE CHARLES, La.                    |  |
| GALVESTON-HOUSTON, Texas—75.2         | 409,690   | KPLC-TV (A,N);                       |  |
| KGUL-TV (C); KPRC-TV (N);             |           | KTAG-TV† (A,C,D)                     |  |
| KTRK-TV (A,D)                         |           | LANCASTER, Pa.—78.4                  |  |
| GRAND JUNCTION, Colo.—28.4            | 6,620     | WGAL-TV (A,C,D,N)                    |  |
| KFXJ-TV (A,C,D,N)                     |           | LANSING, Mich.                       |  |
| GRAND RAPIDS, Mich.—81.2              | 400,480   | WJIM-TV (A,C,D,N);                   |  |
| WOOD-TV (A,C,D,N)                     |           | WTOM-TV† (A,D)                       |  |
| GREAT BEND, Kans.—56.6                | 66,000    | LAS VEGAS-HENDERSON, Nev.—80.0       |  |
| KCKT-TV (N)                           |           | KLAS-TV (A,C,D,N); KLRJ-TV (N)       |  |
| GREAT FALLS, Mont.—23.6               | 15,620    | LAWTON, Okla.—74.2                   |  |
| KFBB-TV (A,C,D,N)                     |           | KSWO-TV (D)                          |  |
| GREEN BAY, Wis.—69.2                  | 180,750   | LEWISTON-PORTLAND, Me.—82.6          |  |
| WBAY-TV (A,C,D)                       |           | WCST-TV (D,N); WGAN-TV (C)           |  |
| GREENSBORO, N. C.—68.2                | 305,060   | LEXINGTON, Ky.—24.8                  |  |
| WFMY-TV (A,C,D)                       |           | WLEX-TV (A,D,N)                      |  |
| GREENVILLE, N. C.—50.5                | 113,070   | LIMA, Ohio—53.7                      |  |
| WNCT (A,C,D,N)                        |           | WIMA-TV† (A,C,D,N)                   |  |



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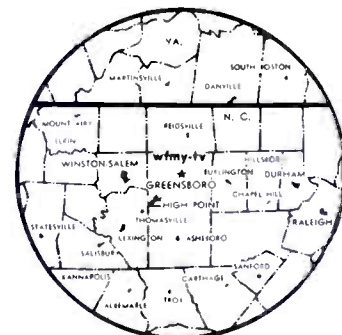
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Sales Management  
shows Lubbock's  
retail sales to be 118.7%  
of City-national index

6th highest in  
the entire nation!

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May 1st  
set count:  
82,322



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LUBBOCK, TEXAS

W. D. "Dub" Rogers, Pres. & Gen. Mgr.

George Callie, National Sales Mgr.

|   |           |
|---|-----------|
| LINCOLN, Neb.—61.0  | 121,330   |
| KOLN-TV (A,C,D)   |           |
| LITTLE ROCK-PINE BLUFF, Ark.—43.7   | 108,810   |
| KARK-TV (N); KATV (A,C,D)   |           |
| LONGVIEW, Texas—38.2  | †33,650   |
| KTVE† (C,D)   |           |
| LOS ANGELES, Cal.—88.7  | 1,847,980 |
| KABC-TV (A); KCOP; KHJ-TV (D);<br>KNXT (C); KRCA-TV (N);<br>KTLA; KTTV    |           |
| LOUISVILLE, Ky.—64.5  | 448,020   |
| WAVE-TV (A,D,N);<br>WHAS-TV (C)   |           |
| LUBBOCK, Texas—68.5   | 72,200    |
| KCBD-TV (A,N); KDUB-TV (C,D)  |           |
| LYNCHBURG, Va.—64.3   | 189,880   |
| WLVA-TV (A,C,D)   |           |
| MACON, Ga.  | 95,680    |
| WMAZ-TV (A,C,D)   |           |
| MADISON, Wis.—54.7  | †69,850   |
| WKOW-TV† (C); WMTV† (A,D,N)   |           |
| MANCHESTER, N. H.—83.3  | 106,370   |
| WMUR-TV (A,D)   |           |
| MARINETTE, Wis.—73.9  | 131,750   |
| WMBV-TV (A,N)   |           |
| MASON CITY, Iowa—64.4   | 96,540    |
| KGLO-TV (C,D)   |           |
| MEDFORD, Ore.—33.6  | 27,470    |
| KBES-TV (A,C,D,N)   |           |
| MEMPHIS, Tenn.—59.8   | 360,120   |
| WHBQ-TV (A,C); WMCT (A,D,N)   |           |
| MERIDIAN-BOISE, Idaho—52.3  | 44,980    |
| KBOI (C,D); KIDO-TV (A,N)   |           |
| MERIDIAN, Miss.—45.2  | 60,700    |
| WTOK-TV (A,C,D,N)   |           |
| MIAMI-FT. LAUDERDALE, Fla.  | 294,050   |
| WTVJ (A,C,D); WGBS-TV† (N);<br>WITV† (A,D)                                | †151,740  |
| MIDLAND, Texas—62.6   | 38,000    |
| KMID-TV (A,C,D,N)   |           |
| MILWAUKEE, Wis.   | 610,360   |
| WTMJ-TV (D,N);<br>WTVW (A,D); WXIX† (C)                                   | †317,600  |
| MINNEAPOLIS-ST. PAUL, Minn.—74.9  | 547,890   |
| KEYD-TV (D); KSTP-TV (N);<br>WCCO-TV (C); WTCN-TV (A)                     |           |
| MINOT, N. D.—40.1   | 13,390    |
| KCJB-TV (A,C,D,N)   |           |
| MISSOULA, Mont.—23.6  | 9,110     |
| KGVO-TV (A,C,D)   |           |
| MOBILE, Ala.—57.6   | 117,850   |
| WALA-TV (A,C,N)   |           |
| MONROE, La.—53.2  | 86,340    |
| KNOE-TV (A,C,D,N)   |           |
| MONTGOMERY, Ala.  | 93,100    |
| WCOV-TV† (A,C,D); WSFA-TV (A,N)   | †68,450   |
| MONTPELIER, Vt.—65.6  | 110,010   |
| WMVT (A,C,D,N)  |           |
| MUNCIE, Ind.—54.4   | †84,920   |
| WLBC-TV† (A,C,D,N)  |           |
| MUSKOGEE, Okla.—71.9  | 203,480   |
| KTVX (A,D)<br>(Includes Tulsa)  |           |
| NASHVILLE, Tenn.—65.2   | 250,500   |
| WLAC-TV (C); WSIX-TV (A,D);<br>WSM-TV (D,N)                               |           |
| NEW BRITAIN-HARTFORD, Conn.—47.4  | †238,850  |
| WKNB-TV† (C); WGTH-TV† (A,D)  |           |
| NEW HAVEN, Conn.—87.5   | 810,600   |
| WNHC-TV (A,C,D,N)   |           |
| NEW ORLEANS, La.  | 325,570   |
| WDSU-TV (A,C,D,N);<br>WJMR-TV† (A,C,D)                                    | †97,700   |
| NEW YORK, N. Y.—88.4  | 4,326,830 |
| WABC-TV (A); WABD (D);<br>WATV; WGBS-TV (C);<br>WOR-TV; WPIX; WRCA-TV (N) |           |
| NORFOLK-NEWPORT NEWS, Va.   | 267,060   |
| WACH-TV†; WTAR-TV (A,C,D);<br>WTOV-TV† (A,D); WVEC-TV† (N)                | †129,870  |
| OAK HILL, W. Va.  | ††        |
| WOAY-TV (A)   |           |
| OKLAHOMA CITY, Okla.  | 280,070   |
| KTVQ† (A);<br>KWTV (C); WKY-TV (A,N)                                      | †86,820   |
| OMAHA, Neb.—87.6  | 288,470   |
| KMTV (A,C,D); WOW-TV (C,D,N)  |           |

Muncie  
leads the nation



31½ hours per week

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

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

CBS - NBC - DUMONT - ABC NETWORKS

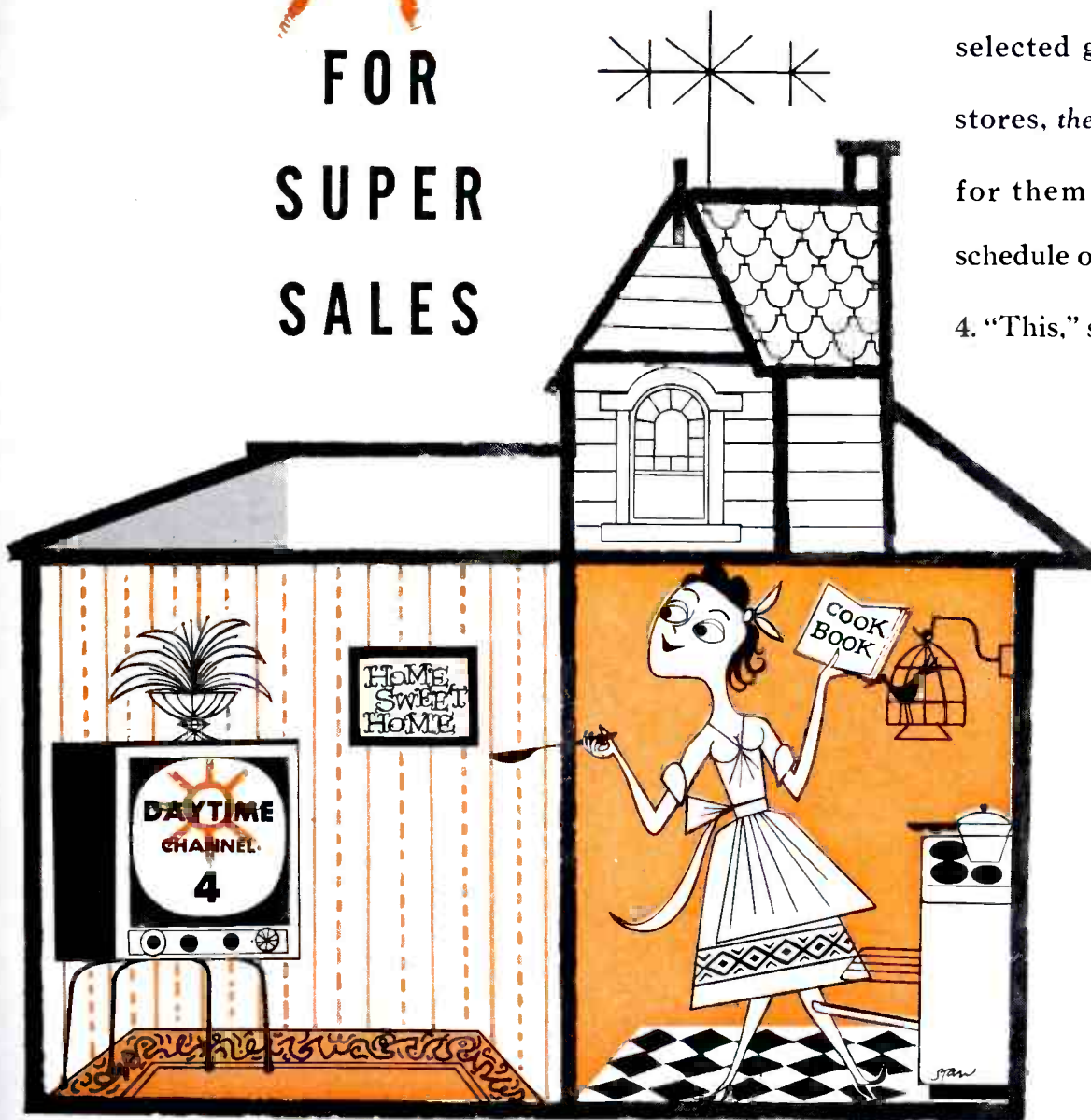


MUNCIE, INDIAN.

TELEVISION MAGAZINE · JUNE 195



# RECIPE FOR SUPER SALES



When the famous "Culinary Arts" cookbooks went on sale in several selected groups of Nashville food stores, *the entire advertising program* for them consisted of a 26-week schedule of *daytime spots* on Channel 4. "This," said local advertising men,

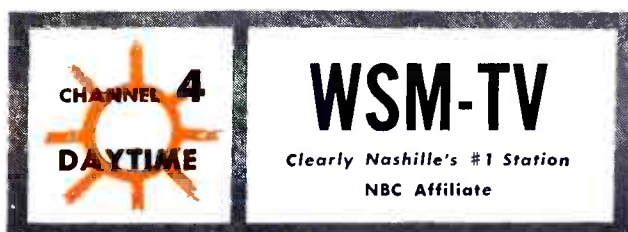
"will be an interesting test of the selling power of WSM-TV's daytime programming."

## RESULTS?

Successful beyond all expectations: 317,649 copies sold.

For further proof of the selling power of

daytime advertising on Channel 4, contact WSM-TV's Irving Waugh or any Petry man.



# There's Real Sales Potential Here!



a billion dollar market!



all or part of 12 counties and over 100 communities—23 towns over 5,000 population—77 towns over 1,000 population.



Rockford alone is 31% ABOVE NATIONAL AVERAGE on per capita income and 20% ABOVE NATIONAL AVERAGE on per family income. Rockford is the second largest machine tool manufacturing city in the U. S.



The 44,637 farm households in this rich area have an average income of TWICE THE NATIONAL AVERAGE.

**WREX-TV** Rockford, Illinois, the 7-city station dominates this tremendous market with 58 top CBS-ABC network shows.

**CBS ABC**  
AFFILIATIONS

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

**J.M. Baisch, General Mgr.**

represented by H.R. TELEVISION, INC.

|                                    |           |
|------------------------------------|-----------|
| ORLANDO, Fla.—46.8                 | 83,770    |
| WDBO-TV (A,C,D,N)                  |           |
| PANAMA CITY, Fla.—38.0             | 16,110    |
| WJDM-TV (A,N)                      |           |
| PARKERSBURG, W. Va.—40.2           | †31,640   |
| WTAP-TV† (A,D)                     |           |
| PENSACOLA, Fla.                    | 91,340    |
| WEAR-TV (A); WPFA-TV†              | †29,630   |
| PEORIA, Ill.—69.5                  | †152,140  |
| WEEK-TV† (N); WTVH-TV† (A,C,D)     |           |
| PHILADELPHIA, Pa.—91.8             | 1,729,600 |
| WCAU-TV (C);                       |           |
| WFIL-TV (A,D); WPTZ (N)            |           |
| PHOENIX, Ariz.—83.2                | 121,720   |
| KOOL-TV (A,C); KPHO-TV (C,D);      |           |
| KTVK (A); KVAR (D,N)               |           |
| PINE BLUFF-LITTLE ROCK, Ark.—43.7  | 108,810   |
| KATV (A,C,D); KARK-TV (N)          |           |
| PITTSBURG, Kansas—47.6             | 88,490    |
| KOAM-TV (A,D,N)                    |           |
| PITTSBURGH, Pa.                    | 1,008,770 |
| KDKA-TV (A,C,D,N);                 | †297,400  |
| WENSt (A,C)                        |           |
| PLATTSBURG, N. Y.—67.5             | 87,480    |
| WIRI                               |           |
| POLAND SPRING, Me.—79.7            | 222,840   |
| (Mt. Washington, N. H.)            |           |
| WMTW (A,C,D)                       |           |
| PORTLAND-LEWISTON, Me.—82.6        | 178,840   |
| WCSH-TV (D,N); WGAN-TV (C)         |           |
| PORTLAND, Ore.                     | ††234,300 |
| KOIN-TV (C); KPTV† (D,N);          |           |
| KLOR-TV (A)                        |           |
| POUGHKEEPSIE, N. Y.—22.7           | †33,050   |
| WKNY-TV† (A,C,D,N)                 |           |
| PROVIDENCE, R. I.                  | 745,060   |
| WJAR-TV (A,D,N);                   | †50,480   |
| WNET† (A,D); WPRO-TV (C)           |           |
| PUEBLO-COLORADO                    |           |
| SPRINGS, Colo.—51.1                | 49,620    |
| KCSJ-TV (N); KKTV (A,C,D);         |           |
| KRDO-TV (N)                        |           |
| QUINCY, Ill.-HANNIBAL, Mo.—71.3    | 124,630   |
| WGEM-TV (A,N); KHQA-TV (C,D)       |           |
| RALEIGH, N. C.—42.9                | †93,690   |
| WNAO-TV† (A,C,D)                   |           |
| READING, Pa.—32.4                  | †154,030  |
| WEEU-TV† (A,N); WHUM-TV† (C)       |           |
| RENO, Nev.—78.1                    | 20,230    |
| KZTV (A,C,D,N)                     |           |
| RICHMOND, Va.—78.5                 | 202,920   |
| WTVR (A)                           |           |
| ROANOKE, Va.—58.9                  | 254,570   |
| WSLS-TV (A,N)                      |           |
| ROCHESTER, Minn.—62.9              | 98,250    |
| KROC-TV (D,N)                      |           |
| ROCHESTER, N. Y.—87.3              | 284,860   |
| WHAM-TV (A,D,N);                   |           |
| WHEC-TV (A,C); WVET-TV (A,C)       |           |
| ROCKFORD, Ill.                     | 250,700   |
| WREX-TV (A,C); WTVO† (D,N)         | †102,350  |
| ROCK IS., Ill.-DAVENPORT, Ia.—77.8 | 309,100   |
| WHBF-TV (A,C,D); WOC-TV (N)        |           |
| ROME, Ga.—64.1                     | 171,920   |
| WROM-TV                            |           |
| ROSWELL, N. M.—46.8                | 22,140    |
| KSWS-TV (A,D,N)                    |           |
| SACRAMENTO, Cal.                   | 349,650   |
| KBET-TV (C); KCCC-TV† (A,D,N)      | †131,110  |
| SAGINAW-BAY CITY, Mich.            | 215,940   |
| WKNX-TV† (A,C,D);                  | †137,430  |
| WNEM-TV (D,N)                      |           |
| ST. JOSEPH, Mo.—78.3               | 138,540   |
| KFEQ-TV (C,D)                      |           |
| ST. LOUIS, Mo.                     | 715,280   |
| KSD-TV (N); KTVI† (A,D);           | †276,680  |
| KWK-TV (C)                         |           |
| ST. PETERSBURG-TAMPA, Fla.         | 147,590   |
| WSUN-TV† (A,D);                    | †128,600  |
| WFLA-TV (N); WTVT (C)              |           |
| SALINAS-MONTEREY, Cal.—72.5        | 104,400   |
| KSBW-TV (A,C,D,N)                  |           |
| SALISBURY, Md.                     | ††        |
| WBOC-TV† (C)                       |           |
| SALT LAKE CITY, Utah—76.7          | 166,820   |
| KSL-TV (A,C,D); KTVT (N);          |           |
| KUTV (A)                           |           |

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

Saves You Money, Worry  
and Mistakes!

COMPLETE TV FILM SERVICE FOR  
PROGRAMS OR COMMERCIALS

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



**BONDED**

TV FILM SERVICE

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

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

**BMI**

Television  
Sketchbook

(A Program Aid)

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

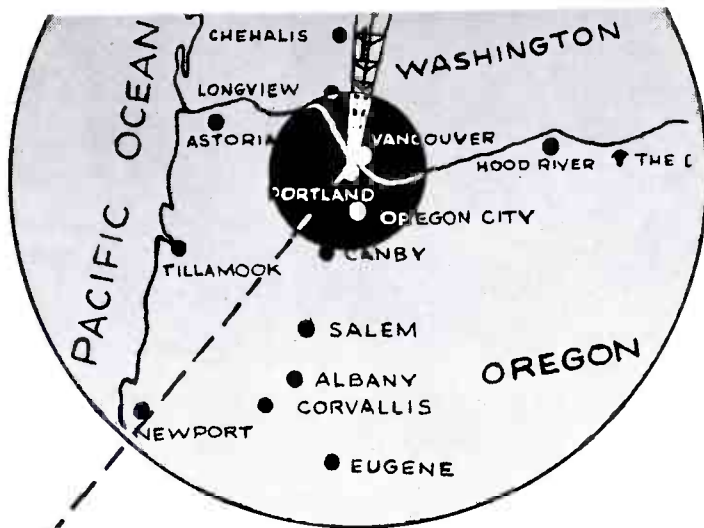
The very latest song  
hits as well as the stand-  
ard favorites are devel-  
oped into photogenic  
sketches which can be  
used effectively as com-  
plete musical shows, as  
production numbers in  
variety programs or as  
scene-setting segments.

There are dozens of  
ways in which you can  
adapt the BMI Sketch-  
book to advantage.

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**  
NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

**you HIT the  
whole 30-county  
Portland, Oregon  
target with**



**KOIN-TV** *Oregon's only  
maximum power station...*

**Set your Sales-Sights on these  
KOIN-TV Exclusives —**

**BIGGEST COVERAGE WITH KOIN-TV**

- ☆ Maximum Power.
- ☆ Highest Tower.
- ☆ Full 30-County Portland Market.
- ☆ 35,000 square miles of Sales Prospects.

**HIGHEST RATINGS WITH KOIN-TV**

- ☆ Absolute Leadership Morning, Afternoon, Night.
- ☆ 49% More Audience Every Week.
- ☆ 12 out of Top 15 Weekly Shows.
- ☆ 8 out of Top 10 Multiweekly Shows.  
(February 1955 ARB Metropolitan Portland)

**IN COVERAGE — IN RATINGS — IN TOTAL AUDIENCE  
KOIN-TV IS YOUR BEST BUY**

**KOIN-TV**  
**CHANNEL 6**  
PORTLAND 1, OREGON



**The Big Mr. 6 in the West**

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES



# Plus the DRUMS!

When you invest your advertising dollar in the 100,000-plus set coverage of WWOR-TV you are selling New England's number 3 market at an extremely low CPM. In addition, as a bonus, you get many extra DRUM BEATS you cannot afford to overlook . . .



## MERCHANDISING PROMOTION PUBLICITY

**DIRECT MAIL TAXI POSTERS**  
**WINDOW STREAMERS • SHELF TALKERS**  
**IN-STORE and LOBBY DISPLAYS**  
**PERSONAL APPEARANCES • SURVEYS**  
**and DEALER CALLS**  
**HEAVY, ON-THE-AIR PROMOTION**  
**NEWSPAPER ADVERTISING**  
**RADIO ADVERTISING • SAMPLING**  
**and CONTEST TIE-INS**  
**REGULAR RELEASES to 32 AREA**  
**NEWSPAPERS • FEATURES in WWOR-TV**  
**EXTERNAL HOUSE ORGAN**

**BUY THE PLUS STATION ... SAVE THE DIFFERENCE**



★ ★ ★ ★ ★

# WWOR-TV

CHANNEL 14 Worcester, Mass.

REPRESENTED BY  
**Paul H. Raymer Co.**

**ABC — DUMONT**

|  |                       |  |                     |
|--|-----------------------|--|---------------------|
| SAN ANGELO, Texas—58.7<br>KTXL-TV (A,C,N)  | 22,430                | UTICA-ROME, N. Y.—81.6<br>WKTV (A,C,D,N)   | 193,800             |
| SAN ANTONIO, Texas—69.2<br>KENS-TV (A,C,D); WOAI-TV (N)  | 263,170               | VALLEY CITY, N. D.—45.8<br>KXJB-TV (C,D)<br>(Includes Fargo)   | 77,630              |
| SAN DIEGO, Cal.-TIJUANA,<br>Mexico—92.4<br>KFMB-TV (A,C); KFSD-TV (N);<br>XETV                           | 280,530               | WACO-TEMPLE, Texas<br>KANG-TV† (C,D); KWTX-TV (A);<br>KCEN-TV (N)  | 100,200<br>†48,180  |
| SAN FRANCISCO, Cal.<br>KGO-TV (A); KPIX (C,D);<br>KRON-TV (N); KSAN-TV†                                  | 1,071,740<br>†175,470 | WASHINGTON, D. C.—88.2<br>WMAL-TV (A); WRC-TV (N);<br>WTOP-TV (C); WTTG (D)                              | 572,420             |
| SAN JUAN, P. R.<br>WAPA-TV (A,D,N); WKAQ-TV (C)  | ††                    | WATERBURY, Conn.—45.3<br>WATR-TV† (A,D)  | †94,410             |
| SAN LUIS OBISPO, Cal.—67.6<br>KVEC-TV (A,D)  | 98,830                | WATERLOO, Iowa—76.2<br>KWWL-TV (D,N)   | 148,890             |
| SANTA BARBARA, Cal.—69.9<br>KEY-T (A,C,D,N)  | 120,860               | WAUSAU, Wis.—49.3<br>WSAU-TV (A,C,D,N)   | 56,400              |
| SAVANNAH, Ga.—50.7<br>WTOC-TV (A,C,D,N)  | 45,170                | WESLACO-HARLINGEN, Texas—62.2<br>KRGV-TV (N); KGBT-TV (A,C,D)  | 58,900              |
| SCHENECTADY-ALBANY-<br>TROY, N. Y.<br>WRGB (A,C,D,N);<br>WROW-TV† (A,C)                                  | 432,470<br>†134,750   | WEST PALM BEACH, Fla.<br>WEAT-TV (A); WIRK-TV† (D,N);<br>WJNO-TV (N)                                     | 77,660<br>†40,300   |
| SCRANTON-WILKES-BARRE, Pa.—63.6<br>WARM-TV† (A); WGBI-TV† (C);<br>WTVU†; WBRE-TV† (N);<br>WILK-TV† (A,D) | †236,300              | WHEELING, W. Va.—73.6<br>WTRF-TV (A,N)   | 284,910             |
| SEATTLE-TACOMA, Wash.—76.9<br>KING-TV (A); KOMO-TV (N);<br>KTNT-TV (C,D); KTVW                           | 413,410               | WICHITA, Kansas<br>KAKE-TV (A); KEDD† (N)<br>(See also Hutchinson)                                       | 222,060<br>†125,840 |
| SEDALIA, Mo.—61.4<br>KDRO-TV   | 36,900                | WICHITA FALLS, Texas—69.6<br>KFDX-TV (A,N); KWFT-TV (C,D)  | 99,110              |
| SHREVEPORT, La.—59.2<br>KSLA (A,C,D,N)   | 76,430                | WILKES-BARRE-SCRANTON, Pa.—63.6<br>WBRE-TV† (N); WILK-TV† (A,D);<br>WARM-TV† (A); WGBI-TV† (C);<br>WTVU† | †236,300            |
| SIoux CITY, Iowa—77.5<br>KTIV (N); KVTV (A,C,D,N)  | 144,230               | WILMINGTON, Del.—91.6<br>WPFH(D)   | 169,920             |
| SIoux FALLS, S. D.—59.4<br>KELO-TV (A,D,N)   | 121,530               | WILMINGTON, N. C.—38.0<br>WMFD-TV (N)  | 64,450              |
| SOUTH BEND-ELKHART, Ind.—59.6<br>WSBT-TV† (C,D);<br>WSJV-TV† (A,C,D,N)                                   | †151,240              | WINSTON-SALEM, N. C.<br>WSJS-TV (N); WTOB-TV† (A,D)  | 233,960<br>†69,980  |
| SPOKANE, Wash.<br>KHQ-TV (N); KREM-TV (A);<br>KXLY-TV (C,D)  | 135,150               | WORCESTER, Mass.—25.4<br>WWOR-TV† (A,D)  | †92,080             |
| SPRINGFIELD, Ill.—54.1<br>WICST (A,D,N)  | †61,190               | YAKIMA, Wash.—38.3<br>KIMA-TV† (A,C,D,N)   | †35,500             |
| SPRINGFIELD-HOLYOKE, Mass.—73.7<br>WWLP† (A,N); WHYN-TV† (C,D)   | †156,470              | YORK, Pa.—68.8<br>WNOV-TV† (D); WSBA-TV† (A)   | †87,310             |
| SPRINGFIELD, Mo.—56.1<br>KTTS-TV (C,D); KYTV (A,N)   | 90,800                | YOUNGSTOWN, Ohio—46.1<br>WFMJ-TV† (N); WKBN-TV† (A,C,D)  | †160,430            |
| STeUBENVILLE, Ohio<br>WSTV-TV (C)  | *406,810              | YUMA, Ariz.—68.2<br>KIVA-TV (D)  | 18,070              |
| STOCKTON, Cal.—79.9<br>KQVR (D)<br>(Includes San Francisco)  | 1,115,080             | ZANESVILLE, Ohio—57.2<br>WHIZ-TV† (A,C,D,N)  | †43,820             |
| SUPERIOR, Wis.-DULUTH, Minn.—57.5<br>WDSM-TV (C); KDAL-TV (A,N)  | 80,670                |  |                     |
| SYRACUSE, N. Y.—88.5<br>WHEN-TV (A,C,D); WSyr-TV (N)   | 369,580               |  |                     |
| TACOMA-SEATTLE, Wash.—76.9<br>KTNT-TV (C,D); KTVW;<br>KING-TV (A); KOMO-TV (N)                           | 413,410               |  |                     |
| TAMPA-ST. PETERSBURG, Fla.<br>WFLA-TV (N); WTVT (C);<br>WSUN-TV† (A,D)                                   | 147,590<br>†128,600   |  |                     |
| TEMPLE-WACO, Texas<br>KCEN-TV (N);<br>KANG-TV† (C,D); KWTX-TV (A)  | 100,200<br>†48,180    |  |                     |
| TERRE HAUTE, Ind.—69.9<br>WTHI-TV (A,C,D)  | 176,310               |  |                     |
| TEXARKANA, Texas—54.1<br>KCMC-TV (A,C,D)   | 136,230               |  |                     |
| TOLEDO, Ohio—91.1<br>WSPD-TV (A,C,D,N)   | 376,060               |  |                     |
| TOPEKA, Kansas—68.1<br>WIBW-TV (A,C,D)   | 128,230               |  |                     |
| TRAVERSE CITY, Mich.<br>WPBN-TV (N)  | 28,660                |  |                     |
| TUCSON, Ariz.—54.1<br>KOPO-TV (C,D); KVOA-TV (A,N)   | 38,470                |  |                     |
| TULARE-FRESNO, Cal.—66.4<br>KVVGI (D); KJEO-TV† (A);<br>KMJ-TV† (C,N)                                    | †139,840              |  |                     |
| TULSA, Okla.<br>KOTV (A,C); KVOO-TV (N)<br>(See also Muskogee)   | 261,090               |  |                     |
| TYLER, Texas—44.1<br>KLTV (A,C,D,N)  | 63,500                |  |                     |

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

\* Does not include Pittsburgh, where station has sizable share of audience.

### MAY OPENINGS: 1

| Market       | Station | Channel |
|--------------|---------|---------|
| Norfolk, Va. | WTOV-TV | (27)    |

### JUNE TARGETS: 5

| Market            | Station | Channel |
|-------------------|---------|---------|
| Green Bay, Wis.   | WFRV-TV | (5)     |
| Lafayette, La.    | KLfy-TV | (10)    |
| Rapid City, S.D.  | KOTA-TV | (3)     |
| San Antonio, Tex. | KCOR-TV | (41)    |
| Twin Falls, Ida.  | KLIX-TV | (11)    |



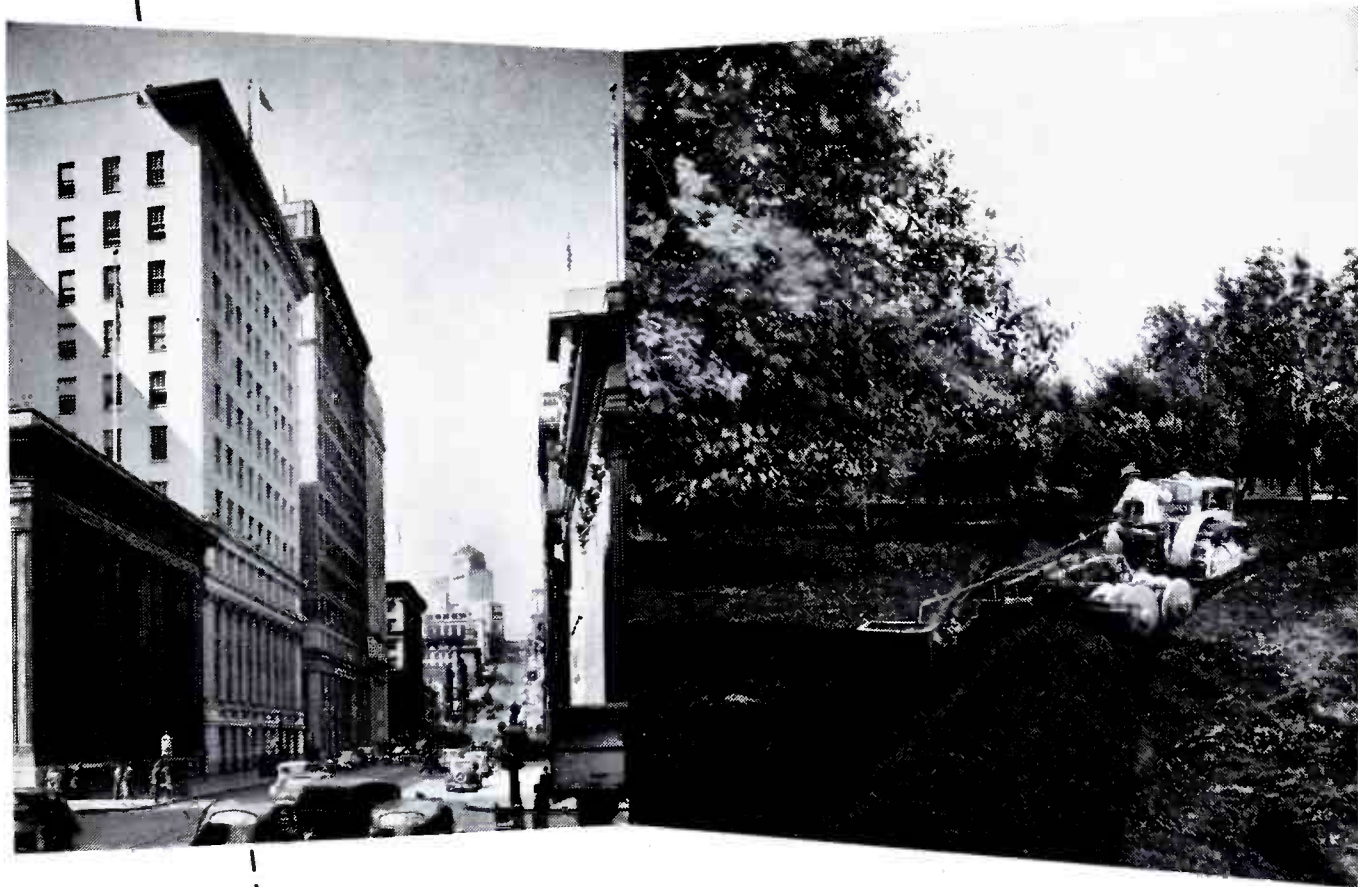
The **BETTER THINGS** are San Francisco's

# RICH LAND

... by cable car or tractor

Up California Street to the crest of fabulous Nob Hill, from there to the bountiful soil close at hand, a land rich in *all* the ingredients of trade has produced the West's most soundly prosperous metropolitan area, with a per-household spendable income of \$6,252.00 . . . one of the nation's highest.

Rich land, this San Francisco market. Here 4,700,000 people owning 1,100,000 television sets (80% saturation) demand and can afford the better things.



No Northern California campaign is truly complete without . . .

  
**kpix**  
CHANNEL 5

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

WESTINGHOUSE BROADCASTING COMPANY, INC.



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

BT-3

# TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS AS OF MAY 1, 1955

|   |            |
|---|------------|
| 1-channel markets                                 | 134        |
| 2-channel markets                                 | 65         |
| 3-channel markets                                 | 32         |
| 4 (or more)-channel markets                       | 12         |
| <b>Total markets</b>                              | <b>243</b> |
| <b>Commercial stations U.S. &amp; possessions</b> | <b>414</b> |

## A BROADER BASE FOR TV *Continued*

empted by soap operas, who are not emptied by give-away programs, who do not laugh at pratfalls and low comedy. If this fabulous instrument of television is to develop into something beyond a toy to keep the kids quiet, we must seek new programming horizons.

For example, if we were to eliminate *Home* from our daytime schedule and program instead a block of soap operas, we probably could sell them. But we would be reaching the same 50% of the women in television homes who look at television for the rest of the day. We would not be reaching the 50% of women who do not. We want to make these presently unviewing women available to the advertiser, too—particularly because, in many cases, these are the women of middle and upper income and intellect levels, who make the best customers. By programming a show like *Home* or a show like *Ding Dong School*, we are able to add 10% or 15% of homes to the regular users of daytime television and thus give the medium a new vitality.

This is the thinking behind NBC's spectaculars, which have more than proved their tactical effectiveness, reaching an average of around 10 or 12 million homes every time they are scheduled. More important, however, is their strategic effectiveness—breaking away from the regular weekly orthodoxy has a refreshing result, which causes people who normally don't watch television to go to their sets and turn them on to see what the spectacular is going to be.

Television is in somewhat the same position as the Republican Party, which must attract the independent voters if it is to win elections. Television must attract the marginal light television viewers if it is to prosper as an advertising medium. The best way to attract these viewers is to keep television refreshed and vital and different. And this can be done best through the participating principle.

Why do we need a broader advertising base? The answer lies in the rising costs of television advertising. Programs like the *Buick-Berle Show*, *Caesar's Hour*, or the *Colgate Comedy Hour* cost about \$160,000 per broadcast. Some of the NBC spectaculars have cost as much as \$200,000 for a single broadcast, or as much as a full-fledged musical comedy on Broadway.

What's more, these costs are certain to rise still further as color is added, as union scales rise, as the

cost of talent increases, and as more stations are added to the basic line-ups of the top networks. It is completely conceivable that within five years the cost of a full-hour show on one of the major networks coast to coast might average around \$200,000 per week—and be worth every penny of it.

Now, how many advertisers are going to be able to afford to spend that kind of money 52 weeks a year or even 39 weeks a year? Not many.

When network radio was in its heyday, it was dominated by the blue-chip advertisers who could afford to spend millions of dollars a year in that one medium alone. In 1948, for example, just eight advertisers accounted for almost one third of the total radio billing for the year. These big advertisers so dominated radio that it was almost impossible for a new advertiser to find a good time slot on any network.

Television started off the same way. The biggest advertisers moved in first and gained priority on the prime times. Some of the smaller advertisers were frozen out completely. Others had to spend more money than they could afford.

### TV-radio cost ratio: 5 to 1

Eventually, even the big advertisers ran up against the problem of costs. If the same eight advertisers who accounted for one third of the radio billings were to dominate television in the same way, they would need a combined appropriation of over \$300,000,000 a year instead of the \$60,000,000 they spent on radio. Obviously, even the big advertisers cannot afford that kind of money.

Today, more and more of the major programs on the two biggest networks are being sold on an alternating-week basis to two advertisers.

Thus, rising costs which were squeezing the small advertiser out of television are also having an effect on the big advertisers. As we studied the problem, we soon realized that the traditional pattern of radio selling was obsolete. We could not continue to offer advertisers only hour and half-hour segments. It was as though *Life* offered advertisers nothing but full pages.

Our solution was the participating or magazine concept.

Our first participating program was *Today*, the two-hour early morning show starring Dave Garroway. *Today* offered 16 commercials per day at relatively low cost.

*To page 82*



## FAIRBANKS HITS 48% SHARE-OF- AUDIENCE IN NEW YORK

Throughout last year, "Douglas Fairbanks Jr. Presents" topped all syndicated shows in the nation's top market: New York. Its average rating was 18.5, share-of-audience over 40%. This year, it's doing even better. In January, almost every other viewing home in New York was watching this show! (ARB)

## "DOUGLAS FAIRBANKS JR. PRESENTS"

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

ABC FILM  
SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

# SOME GOOD IDEAS

*Start with nothing but*  
**HOT AIR...**



James Watt observed a kettle of boiling water and devised the steam engine. He literally turned hot air into a servant of mankind. There's another kind of hot air, the kind expended at "bull sessions", and that, too, can be turned to profit. You can convert vague schemes for improved TV film production into concrete developments by discussing them with our trained technical advisers. Don't let your TV film suggestions remain in the hot air stage for lack of being fully thought out. Our consultants can provide just the information and planning to turn your small talk into big returns.

## CONSOLIDATED FILM INDUSTRIES

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

### A BROADER BASE FOR TV *From page 81*

The reaction from a good many advertising men was a hearty skepticism. In the first place, they asked who would look at television at 7 o'clock in the morning? In the second place, with multiple sponsorship, what would become of the gratitude factor, which, they said, was the chief motivating force in making people buy? Furthermore, said the doubters, the participating program would never work, because the advertiser would no longer have the editorial control necessary to reach the kind of people who made up his market.

Well, it turned out that millions of people did want to watch a basic news program in the early morning. To them it was a television newspaper. They tuned to it to get the news, the weather, the time, and the personalities in the news, and also because they liked Garroway.

Furthermore, the advertisers did buy *Today*. Not the big advertisers at first, but those like French's Bird Seed, the Washington State Apple Commission, the Appian Way Pizza Pie Company. They bought it as an opportunity to get into network television, with all of its attendant glamour and impact on their distributive chain—their salesmen,

their jobbers, their wholesalers, and their retailers. They knew that if they did not get into television they would lose out to those competitors who did.

The Appian Way Pizza Pie Company couldn't come close to affording a half-hour show even every other week on a coast-to-coast television network. But they could afford to buy a commercial a week in a show like *Today*. They did so, and within two months they were able to get distribution for the first time in the A&P—an achievement which doubled their sales.

In 1954, as a result of almost a hundred case histories like the Appian Way company, *Today* grossed \$10,000,000 more annual revenue than any other personality or event in the history of show business—more than Arthur Godfrey, more than *Your Show of Shows*, more than *Gone With the Wind*, more than the Ringling Brothers circus.

During 1954, two new shows were added to the participating program schedule. The first was *Home*, dedicated to the proposition that anything that could be done well by the women's service magazines or the shelter magazine could be done even better with sight and sound and

demonstration on television. Again a lot of advertisers were skeptical. The daytime audience, they argued, was made up of women who preferred to be entertained or to be wrung emotionally by a tear-jerking soap opera.

*Home's* record speaks for itself. Today, almost two million home every week day watch this high minded, constructive, educational women's service program starring Arlene Francis. The program grossed almost \$5 million in its first year. As a result of *Home's* success we started *Tonight*, starring Steve Allen, which is sold on the same basis and is moving toward the same dollar and audience success.

The participating program provides the following benefits:

#### 1. **The flexibility of a newspaper**

As I pointed out before, a sponsor can buy one commercial or a million dollars worth, can bunch his commercials during a peak season or spread them out over the year, can call up tonight and get a commercial to 90 different cities across the country tomorrow morning, and can cancel if he has a strike or play disaster. He does not have to commit himself on a long-term basis as

us can adjust his advertising campaign to suit his marketing conditions.

2. **Low cost per thousand.** The advertiser has at his disposal a large and responsive audience at a very low cost per thousand. He does not have to carry the total cost of a big network program all by himself, but instead shares this cost with any other advertisers.

3. **Personal salesmanship.** The advertiser gets that most priceless ingredient in television—the personal and highly persuasive salesmanship of a great star.

4. **Point-of-sale merchandising.** An endorsement also can be used at point of sale to remind prospective customers of the commercials they saw on television. This requires cooperation from the retailers, salesmen, distributors, and jobbers, all of whom can be reached and excited by the glamour of television and its stars. Through closed-circuit programs and kinescopes, the stars talk directly to these people, explaining the advertising campaign and generating enthusiasm for point-of-sale merchandising.

The big companies, their advertising agencies, and the networks are coming to realize how important this kind of merchandising at the point of sale is in the advertising equation. What use is it to spend hundreds of thousands—even millions—of dollars a year on advertising if, at the moment of sale, there is no visual reminder that this

is the product endorsed by, say, Dave Garroway?

Kinescopes are made of these closed-circuit sales meetings. Then the client's sales staff and the NBC merchandising men take these films out into the field in small rear-projection machines to show to district sales meetings and even to individual retailers on the counters of their drug stores or supermarkets. The excitement stemming from the fascination of this show-business advertising medium produces the kind of shelf space, counter displays, and the like which is so necessary.

One of our advertisers told us that this kind of advance buildup accomplished his complete marketing objective—getting his products placed with dealers—even before he went on the air with his first commercial directed at the consumer.

But let the facts of the participating principle speak for themselves. In one of its peak years, the NBC radio network had 89 advertisers. Last year, the NBC television network had 210, and 18 of these had total appropriations for all media of less than \$100,000 a year.

The momentum is only starting to build. Last year, 25 companies that had never before been able to use network television bought time on NBC, and 12 others did the same on CBS. That's a total of 37 new network clients in one year.

This, then, is the way I believe we are accomplishing our objective  
*To page 84*



**RHEINGOLD  
SPONSORS  
"FAIRBANKS"  
AGAIN ...  
3rd YEAR  
IN A ROW!**

In January, almost every other viewing home in New York was watching "Douglas Fairbanks Jr. Presents", (ARB, January '55)! Rheingold Beer is so impressed, they're sponsoring Fairbanks regionally for the 3rd consecutive year. Many markets available for first run. 'Nuff said!

**"DOUGLAS  
FAIRBANKS JR.  
PRESENTS"**

**BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG**

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

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

**97¢ BUYS 1000 HOMES  
IN CHATTANOOGA**

**WDEF  
TV  
channel 12**

**105,200 Watts**

|                           |                                |
|---------------------------|--------------------------------|
| <b>260 TIME RATE</b>      | <b>140,545 SETS</b>            |
| 20 Second or 1 Minute     | (Primary A&B)                  |
| Average Class A Rating    | 1953 Nielsen Plus              |
| <b>TELEPULSE Dec. '54</b> | RETMA to April 1, 1955         |
|                           | CARTER M. PARHAM, President    |
|                           | HAROLD (Hap) ANDERSON, Manager |

**Interconnected NBC • CBS • ABC • DuMONT  
Represented by THE BRANHAM COMPANY**

of broadening the base of television to permit the small advertiser to take advantage of the enormous consumer and point-of-sale impact of this medium.

I think that the whole participating principle is going to continue to expand in all the television networks. I can foresee that, when the cost of an hour entertainment show skyrockets to \$250,000 on 100 stations, the entire NBC program schedule might be sold on a participating basis.

I can see that this would be a

very healthy thing, breaking out of the straitjacket of strictly half-hour and one-hour shows. For example, perhaps five years from now, NBC would have a program schedule which is not predictable on a week-to-week basis, but each evening would be assigned to a different top producer.

**More freedom means better shows**

By 1960, every Monday night might be Leland Hayward night, Tuesday Max Liebman night, Thursday Josh Logan night, and so

on. The advertisers would not know what the program was going to be in advance but they would have faith in the ability of Hayward, Liebman or Logan to attract an audience—enough faith to buy some commercials every Monday or Tuesday or Thursday night. This would give the producers the same kind of freedom enjoyed by the editors of a magazine.

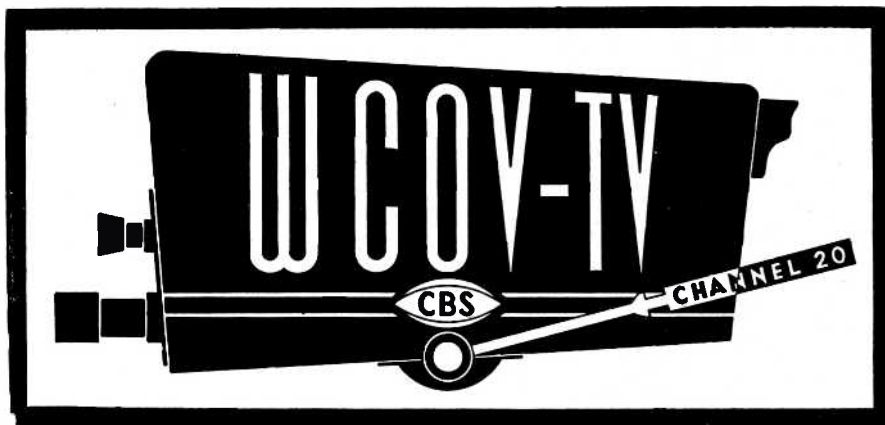
Given a really free hand, the producers might make some wonderful things appear. One night might be Milton Berle for nine minutes, followed by the Sadlers Wells for an hour and a quarter, and the prize fight. The next night might be two solid hours of a bull fight, color direct from Madrid, followed by a visit to the Museum of Modern Art. The audience never would know what they might miss, and they would stay tuned and available for the advertiser's message.

I think that the way to get such programming is through the participating concept, which steadily moving toward its two goals.

It is broadening the advertiser's base of television, permitting the smaller advertisers to afford it and to take advantage of its impact.

It is broadening the audience base of television for the benefit of the advertising agency, the client, the network, and, most importantly, the public.

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



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

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

**68,450 SET COUNT**

**A GOOD TIME BUYER?** *From page 5*

will perform only those chores assigned to them; they have to receive orders to act. On the other hand, the above-average buyer always will be alert for opportunities and new ideas. He will be prepared to give serious consideration to those things which deviate from the orthodox method of broadcast purchase, if he feels they afford some intrinsic value.

In any business involving several daily contacts, the knack of getting along with people is of paramount importance.

A good time buyer knows how to present his ideas forcefully. The ability to be articulate is vital because it means the difference between effective and ineffective presentation. A weak recommendation can negate the values of a good merchandise purchase. The time buyer must be a good salesman.

The criteria which we have established are the ideal. Admittedly, few individuals can live up to all of them. However, we strive to seek out and train those people who give promise of fulfilling the requirements prerequisite to efficient time-buying.

**60%**  
of the homes  
in western  
Montana  
watch TV

that means  
**KGVO-TV**  
Missoula, Mont.  
Sells 'em  
regularly!

**MAGNIFY YOUR SALES**  
IN THIS STABLE \$140,000,000.00



167 Mountainous Miles from Spokane

**Quad-City  
Employment  
is Up and Steady!**

Employment at the large farm implement plants and at some 300 other factories is keeping pace with increased production schedules. Forecasts of a busy prosperous 1955 in the Quad-Cities have materialized into an active buying market . . . of 1/4 million people.

The Quad-Cities offer you a good marketing opportunity. WHBF is "The Quad-Cities' Favorite".



*Quad-Cities' favorite*

**WHBF** AM  
FM  
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

**MICKY MOUSE** From page 34

Each sponsor of each quarter-hour section of the show will have three minutes for his commercial pitch. This adds up to 12 minutes for the hour, and ABC outlets will sell one 10-second and one 20-second spot during the breaks at 5:15 p.m., 5:30 p.m., and 5:45 p.m.—which makes a total commercial time of 13½ minutes during a 59½-minute show.

Other factors make the commercial aspect of the program even bigger. The show will be a more or less direct promotion of Disney's comic books, Disney's 2,900 merchandising items, Disney's theatrical films, and his fantastic Disneyland Park.

Disney himself will pass on the acceptability of all commercials. However, except to place a mild limit on premium pitches, he did not lay down any arbitrary restrictions to the advertising men who attended the April meeting at his studios.

Some of the sponsors are negotiating an interchange of spots to get a wider spread throughout the week's schedule. Probably most of the spots will be produced by the Disney staff and will be integrated, at least in part, into the mood of the show itself. No Disney characters will be used to plug sponsors' products.

One of several unresolved questions involves the social impact and the public-industry relations of such a large-scale selling campaign directed at the most impressionable audience in the world.

**Disney's greatest challenge**

Will the show have too much commercial content for its audience to assimilate without adverse reaction? Or will Disney's inherent good taste, the responsibility of the network, and the moderation of the sponsors make this show a successful test of commercial television's ability to serve business and children at the same time?

Disney is facing the greatest challenge of his career. But he is coming into this new venture with a handful of trump cards, not the least of which is the hopeful expectancy, on the part of an entire industry which has sadly needed something like this for a long time, that this will be his greatest success.

Another question—based on the possibility that Disney's massive contacts with the public, particularly with children, will force him into becoming the individual with the most influence on America's young people.

Is this too much responsibility for any one person?

**ROMERO  
IS TOPS  
IN HIS  
TIME SPOT IN  
CINCINNATI!**

Yes, **Passport to Danger**, starring Cesar Romero, is going over big in Cincinnati, with a 25.6 rating and an impressive 48.2% share-of-audience (source: ARB, Feb. 1955). In San Francisco, in Louisville, in city after city, the story's the same. For example, here are more ARB ratings:

|                     |             |                    |
|---------------------|-------------|--------------------|
| <b>PITTSBURGH</b>   | <b>43.3</b> | <b>68.9%</b> share |
| <b>JACKSONVILLE</b> | <b>37.0</b> | <b>86.7%</b> share |
| <b>SAN ANTONIO</b>  | <b>26.1</b> | <b>56.4%</b> share |
| <b>MILWAUKEE</b>    | <b>34.3</b> | <b>64.6%</b> share |

All this, plus the fact that Romero's available to do commercials. No wonder he has so many happy sponsors!

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



**PASSPORT  
TO  
DANGER**

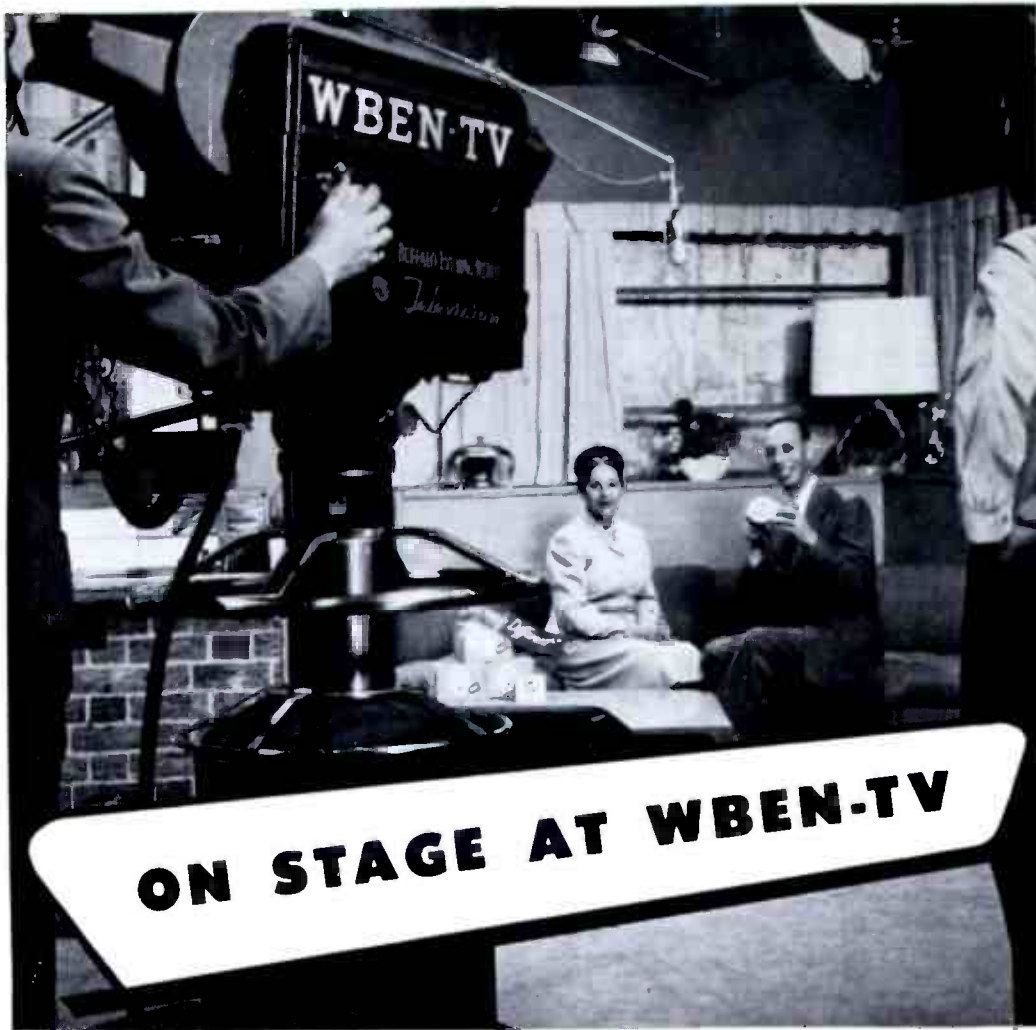
produced by  
Hal Roach, Jr.

BIG-TIME TV WITH  
A LOW-BUDGET  
PRICE TAG

**ABC FILM  
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS



## ON STAGE AT WBEN-TV

On stage at WBEN-TV . . . and a crew of experts goes to work! Experts because WBEN-TV's well-knit team of directors, announcers and technicians have been with this pioneer station since its beginning in 1948. These TV veterans have had seven long years of experience in the production of television commercials.

WBEN-TV scheduling assures enough rehearsal time for every commercial. Two fully equipped studios permit staging effects that are polished to perfection.

Standards like this cost no more, — that's why more and more time buyers buy WBEN-TV more and more often. Let quality production tell YOUR story in a quality way.

*in Buffalo-TV dollars count for more on channel 4*

### WBEN-TV DELIVERS

Western New York is the second richest market in America's richest State. And — WBEN-TV delivers this market as does no other television station.

# CBS NETWORK WBEN-TV

## BUFFALO, N. Y.

WBEN-TV Representative

Harrington, Righter and Parsons, Inc., New York, Chicago, San Francisco

### FINAL SAY IN PROGRAMMING

From page 41

but TV certainly has not reached its peak. The public is wiser now and is better able to evaluate programs. The big problem of the industry is to foresee what the public wants— to lead, not follow, trends in tastes.

Most of the men we talked to believe strongly in the value of syndicated programs, but as a supplement to network programming rather than as a threat to its survival.

"The networks, after taking over the program production control surrendered by the agencies, have been much surprised at the strength of syndicated shows," one man said. He, and most of the others, agree that television's program structure is spread over a broader base today and that the increased competition has been healthy.

NBC came in for several compliments for helping advertisers with limited budgets to use network TV through such shows as *Today*.

Lack of network time availabilities in good Class A periods definitely affects the operations of the agency showmen and the type and source of programs. Syndicated series, if film producers can fill the bill with quality shows, will get warm reception at several of Madison Avenue's top shops.

However, there is a strong feeling in these quarters that the syndication market is glutted with second-rate properties and that some of the new entries are following formula lines. Film producers could well consider these views carefully because they come from a group which has much influence over the selection and distribution of shows in general. These men represent an important market for film-package sales. As one executive remarks, the agencies still can find good spots for syndicated programs.

Although each agency has its own approach to programming—an approach geared to the situations of individual clients—at most agencies you'll find a showman heading the show. His role might be compared to that of the politician with the cigar, the proverbial smoke-filled back room. He, more than anyone else, is the liaison man between business and entertainment—and he must be well grounded in both.

**Correction:** In Lester Kamin's *Favorite Television Commercials* story, the agency for Chrysler's *Climax* was incorrectly reported as McCann-Erickson is the agency.



**CASE HISTORY: OHIO FUEL GAS** *From page 27*

They can be shown on the day they are taken.

Whenever possible, Long conducts live interviews with local personalities, leaders of special community drives, or visiting dignitaries as a supplement to the regular film coverage.

The commercial portion of the program is split up into a one-minute-twenty-second live middle commercial and a 40-second closing commercial. The former is keyed to the general theme of pointing up and selling the merits of natural gas. Seasonal variations dictate the specific commercial content, with clothes dryers and water heaters spotlighted during the winter, for example, and gas air conditioning and refrigerators during the hot humid months.

The company's requirements for the show's commercial were for a typifying the attractive modern homemaker—at home in the kitchen—and with the necessary magnetism to sell its message effectively. More than 140 girls in the Columbus area were auditioned before Jackie Ellis was selected.

Often, some local charitable or other community project will be promoted during the commercial and used as a lead-in for the actual sell-in message.

Commercials are written by Mrs. Phillips, who also is present at the weekly preliminary rehearsals, during which general production problems are ironed out. Each commercial has an additional rehearsal, under the supervision of an agency representative, immediately preceding the program.

The 40-second closing commercial also live, consists of actual demonstration of the featured product. The names and addresses of dealers handling the featured appliance are superimposed over the picture. This service is among the factors which have built up a strong measure of dealer good will for the company. Ohio Fuel's satisfaction with the results of its television experiment in its hometown of Columbus led the company to expand its activities in this medium and seek to duplicate the success of its initial venture in Toledo, one of the major cities within its service area.

Since a suitable news show was not available at the time, Ohio Fuel programmed a film series in the Sunday 9:30-10 p.m. slot it had bought from WSPD-TV. At the end of the 26-week cycle, Uebelhart and the News, with the company's Toledo radio newscaster Jim Uebelhart, was

ready to be substituted as a permanent weekly feature.

The format of the show covers international as well as national news, though here again the emphasis is on the local scene. Uebelhart's commentary is supplemented with exclusive films taken by Charles Byers, Ohio Fuel's news cameraman.

Unusual features, interesting personalities, and small community projects as well as major events in and around Toledo are played up.

The program's consistently high rating reflects the acceptance and respect Jim Uebelhart and his program have built up.

**Zanesville makes it three**

In 1953, with the signing-on of WHIZ-TV in Zanesville, a third newscast entered Ohio Fuel's local television lineup.

Although the demands of rural Muskingum County differ vastly from those of industrial Toledo and cosmopolitan Columbus, the basic requirements for a spokesman to deliver the Gasco message are the same.

In Allan Land, as in Columbus' Chet Long and Toledo's Jim Uebelhart, Ohio Fuel feels it has not only a competent reporter, but a respected member of the community.

*Land Views the News* follows the pattern set by the other two programs—the emphasis is on local news, and coverage is a combination of live interviews and on-the-spot film. A 6:45-7 p.m. strip, the show uses exclusive film, taken by another Gasco cameraman, Tanner Lewis.

The local approach keynotes the commercial as well as the editorial portions of Ohio Fuel's television vehicles and is basic to the company's over-all advertising policy.

"We are telling the same story in each community," says Miss Sullivan, "but the approach must allow for the individual features peculiar to each of the communities we serve.

"Whether we're talking to the homemaker in Columbus, Toledo, or Zanesville, the message is the same—and the same commercial is used. But the commercial must be tailored to fit each community, and this we do by playing up local angles: Local girls carry the message to people they are likely to know personally, a respected, authoritative, and believable local personality handles the program itself. All this has paid off for our client, not only in immeasurable good will, but in increased use of its product."

**WILKES-BARRE GOES FOR ROMERO... AND HOW!**

Cesar Romero, starring in *Passport to Danger*, is as "hot" in Wilkes-Barre as he is in other cities, with a 16.9 rating plus 39.7% share-of-audience (source: ARB, Feb. 1955) And here are more ARB ratings:

|                     |             |                    |
|---------------------|-------------|--------------------|
| <b>SAN ANTONIO</b>  | <b>26.1</b> | <b>56.4% share</b> |
| <b>MILWAUKEE</b>    | <b>34.3</b> | <b>64.6% share</b> |
| <b>CINCINNATI</b>   | <b>25.6</b> | <b>48.2% share</b> |
| <b>JACKSONVILLE</b> | <b>37.0</b> | <b>86.7% share</b> |

Advertisers go for Romero, too! No wonder: he's big "box office," and what's more, you can build exciting promotions around his name. Call us and check on your market.

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



**PASSPORT TO DANGER**

produced by Hal Roach, Jr.



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

CHICAGO - ATLANTA - DALLAS - HOLLYWOOD

The complete story

on TV films

will be in

**Television Magazine's**

big July Film

Annual.

Don't miss it! There's

nothing else like it

in the field.

# films for television

## FEATURED IN THE FILM ANNUAL:

- How advertisers are using syndicated film—breweries, dairies, retailers, automobile dealers, banks, utilities, food stores, and food processors
- What's the best time slot for syndicated film?
- How to match your audience to your market
- Prospects for more and better product
- Film Buying Guide—rating record of syndicated shows against various kinds of competition
- Who are the men who make and sell TV film?
- The film commercial
- Agency film operations

*This and more in the  
July issue of*

**TELEVISION MAGAZINE**

## A BIG STEP - BACKWARD

There are some things that I just can't figure out. Take CBS's program shakeup in the 7:30-to-8-p.m. slot. To give up the ghost on an important program balance because *Douglas Edwards with the News*—one of the dullest news shows in existence (outside of NBC's *News Caravan* with John Cameron Swayze) is being battered in city after city by syndicated film programs simply doesn't make sense.

Considering the network's strong creative powers, substituting a rash of children's shows for its only across-the-board newscast is a long step backward for CBS.

True, television is big business—and the network news programs are being licked by syndicated film and *Disneyland*.

Admittedly, something had to be done to recapture the lead. CBS certainly wouldn't take a vast amount of programming know-how to figure out how to raise the ratings in the 7:30-to-8-o'clock period if all one is interested in is the largest possible audience, without consideration of composition or quality. Since the children's audience is big, responsive to commercials, and influential in household program selection, CBS' move was designed to garner larger family viewing in the early evening.

But the important fact remains that millions in the television audience will be deprived of one of two national news programs because of the early hour to which Doug Edwards has been moved. Furthermore, many stations will be faced with a conflict between Edwards and their local newscast. In several cases, this probably will lead to a complete revision of local program logs—with the newscast either cancelled or slotted so early that it is thrown into direct conflict with straight juvenile programming.

TV's hold on the children's audience already is solid—in fact, solid. All CBS will accomplish by giving youngsters more paper than they're already getting is to encourage them to spend more time before their sets. And, in doing this, the network undoubtedly will lose an important segment of the viewing audience—those with more education and higher incomes. These are the light viewers, but they are ones who set the nation's buying pattern. And they are one group CBS can't afford to lose.

That neither of the two top networks was able to come up with a better format for its news show, or at least a more authoritative newscaster, is hard to believe. Once upon a time, in the days of radio, some of the biggest names were the newscasters—Kaltenborn, Lowell Thomas, Elmer Davis, Raymond Gram Swing, and so on.

Think of the difference it would make if Murrow, backed by Friendly's efforts on the creative end, had that strip at 7:30. Would we not take Murrow off *Person to Person* and put him in an area where he is crying for his authoritativeness and unique talents? There are a dozen interviewers as good as or better than Murrow, but how many newscasters? And why couldn't Pat Weaver bring some of his "wide-world" concepts into his network's daily newscast?

