

ELEVISION

MAGAZINE

May, 1955

12th year of publication



The TV Cost Myth: Thoughts on TV-advertising economics—from an interview with William Dekker, McCann's media v.p.



P&G's Gleeem tops the list of products "bought because of TV" in the latest survey in our Continuing Audience Study

KOTV

Indiana University

MAY 27 1955

Library

Completely Dominates Tulsa!

KOTV

67%

- 46 out of 50 of the most popular once weekly shows.
- 25 out of 25 of the most popular multi-weekly shows.
- 67 percent of the viewing audience

(7 day average)

Source: Telepulse Feb. 21-27

STATION B

21%

STATION C

12%

ed by Edward Petry & Co., Inc.
New York • Chicago • Los Angeles • Detroit • St. Louis • San Francisco • Atlanta

KOTV

channel

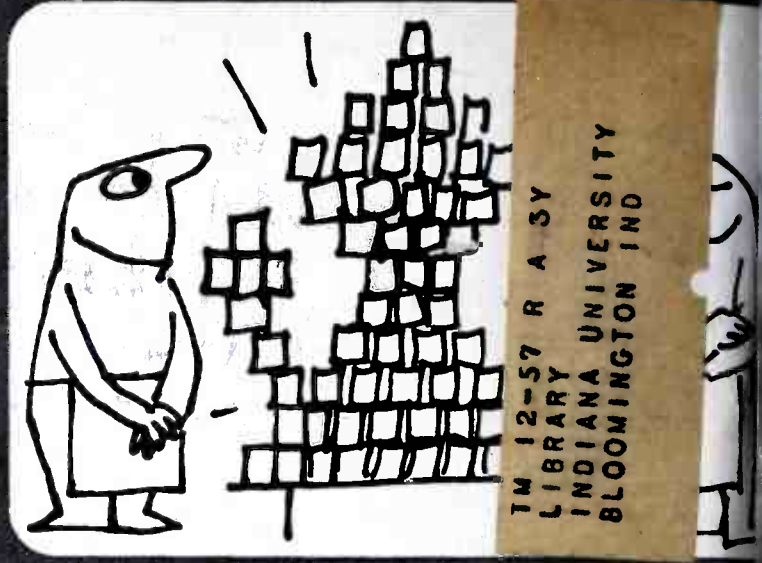
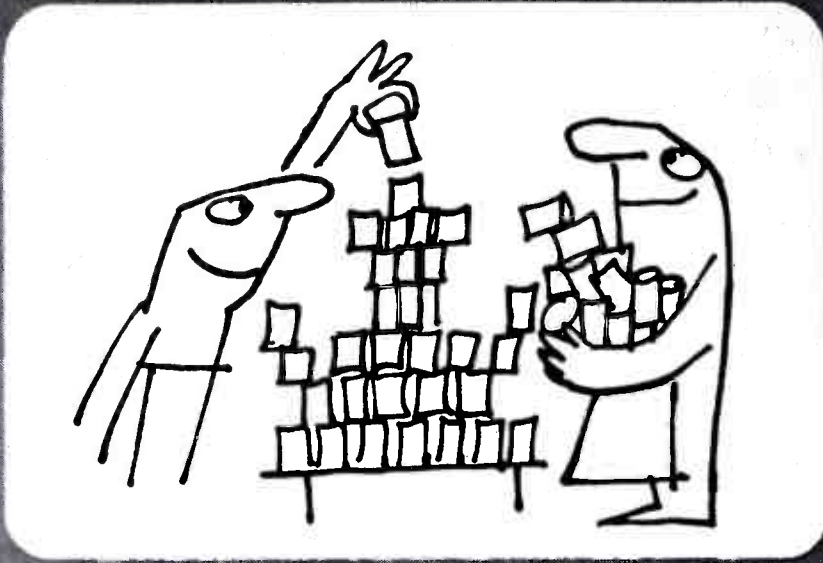


TULSA

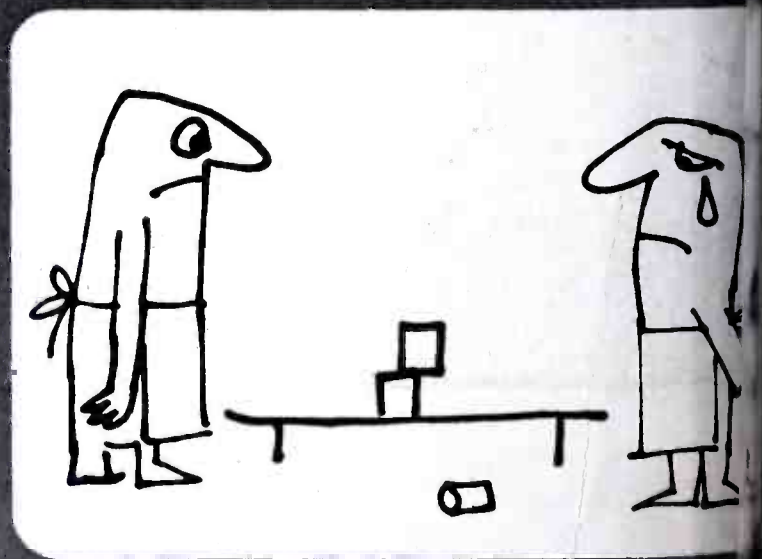
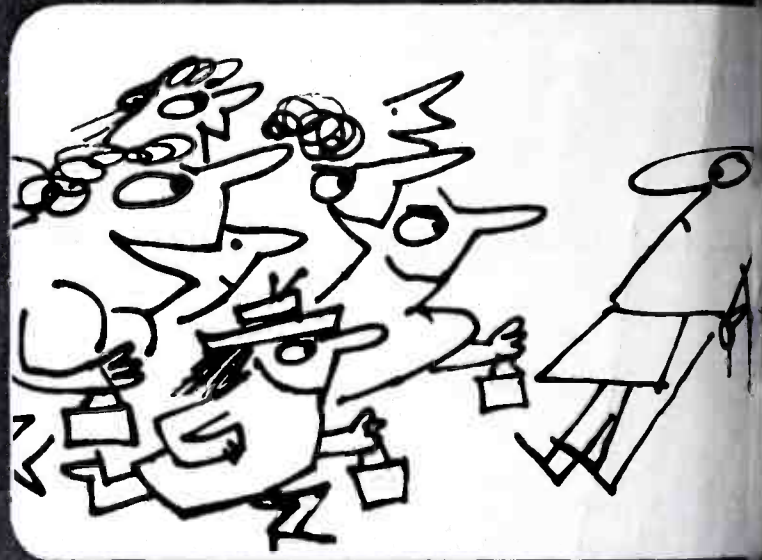
Basic CBS Affiliate

TM 12-57 R A SY
LIBRARY
INDIANA UNIVERSITY
INN

We're selling more food in hungry San Diego.



TM 12-57 R A 3Y
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND



27% more than in 1951
for a 1953 total of \$183,855,0001 (Sl's. Mgt. 1952-54)

More than is sold in Miami,
Indianapolis or New Orleans!

We've got more people, making more, spending more
and watching Channel 8 more than ever before!

KFMB  **T**
WRATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CA
REPRESENTED BY PETRY

America's more market

TELEVISION

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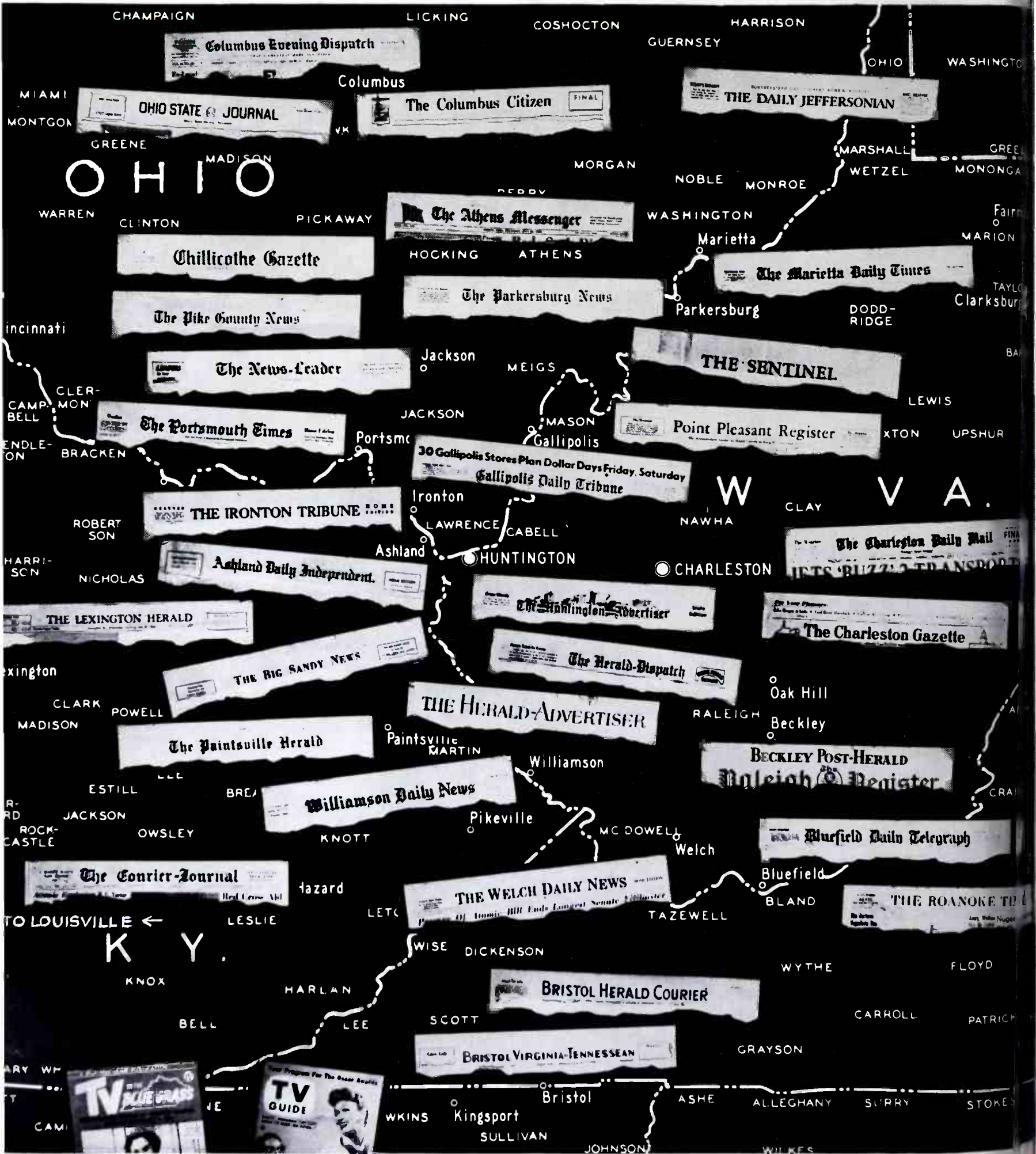


TULSA

Basic CBS Affiliate

TM 12-57 R A 3Y
LIBRARY
INDIANA UNIVERSITY
TULSA, OKLAHOMA IND

this proves it!



Here is a conclusive combination of two significant things: (1) a map showing our important and prosperous Industrial Heart of America — five states with a built-in buying power that totals close to four billion dollars — and (2) the mastheads of over 30 daily newspapers which always carry WSAZ-TV's program logs. They do this because their readers *want* to know what WSAZ-TV is bringing them every day throughout this whole 125-mile sweep. You can't beat the barometer of public demand!

Nor can you beat the selling influence of WSAZ-TV in about half a million TV homes. Words are fine — but solid proof is better. The nearest Katz office has lots of the latter.

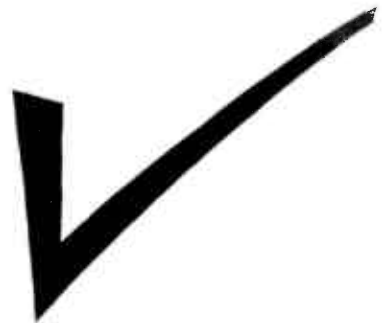
www.americanradiohistory.com

Huntington-Charleston, West Virginia
CHANNEL 3
 Maximum Power
NBC BASIC NETWORK
 affiliated
 ABC & Du Mont



also affiliated with Radio Stations WSAZ Huntington & WGKV, Charles Lawrence H. R. Vice President General Manager WSAZ, Inc. represented nationally by The Katz Agency

Check this

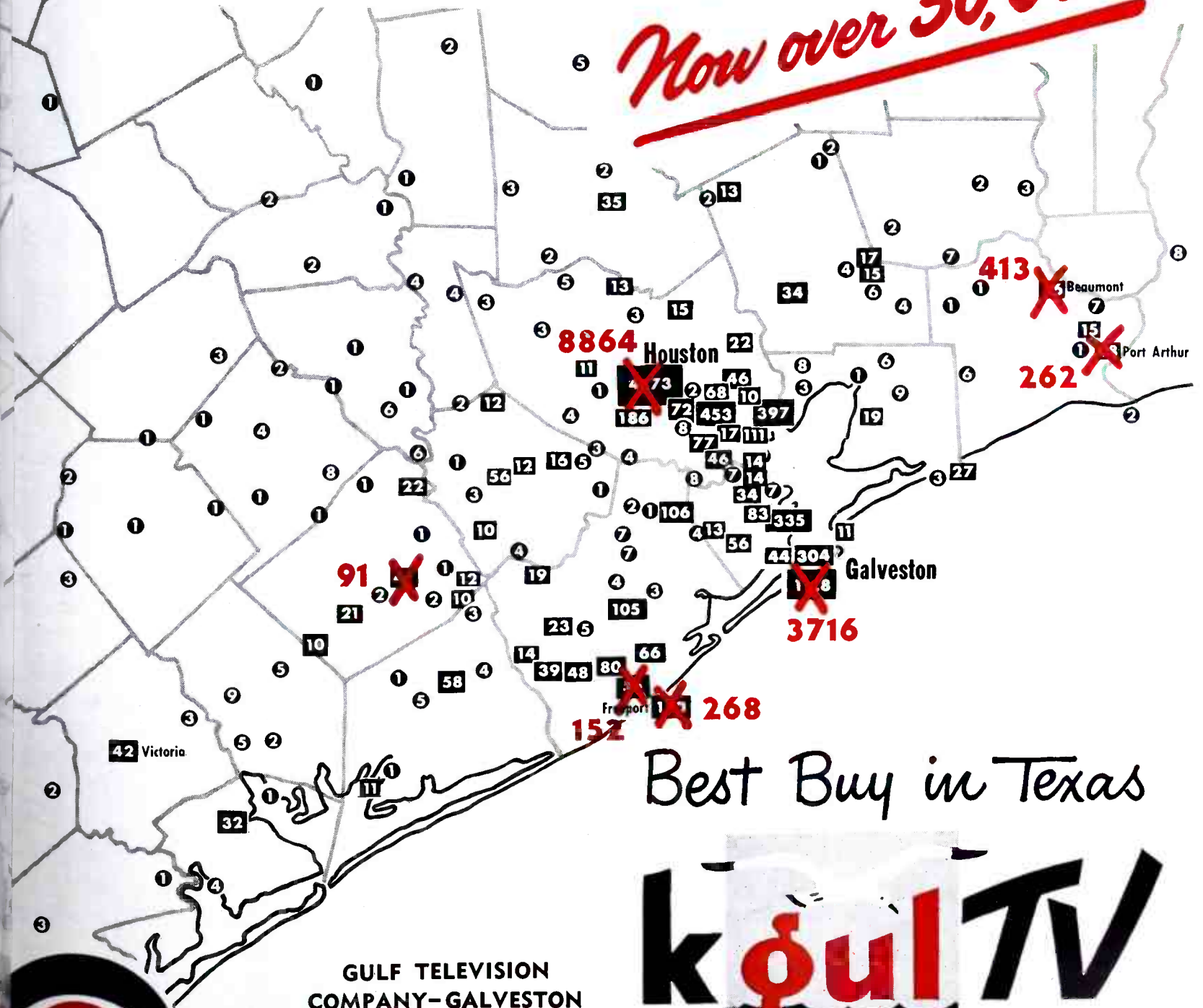


For Texas Consumer Response

Here is a typical example of the response and interest your products and services are receiving every day in the Gulf Coast Area on KGUL-TV. Below is a consumer response map showing the origin of more than 10,000 Range Rider Club membership requests.

Grows and Grows

Now over 30,000



Best Buy in Texas

GULF TELEVISION
COMPANY-GALVESTON

kgul TV

FOR THE GULF COAST AREA

CHANNEL 11

REPRESENTED NATIONALLY BY CBS TELEVISION SPOT SALES



SPECTACULAR

*out of
the
NBC-TV
Spectacular
comes*

**RESERVE THESE
IMPORTANT SELLING DATES :**

September 11	Premiere
October 9	Fall Season
November 6	Pre-Thanksgiving
December 4	Pre-Christmas
January 1	New Year's Day and Winter Travel
January 29	Cold Weather Items
February 26	Pre-Spring, Lent
March 25	Pre-Easter
April 15	Spring Items
May 6	Pre-Mother's Day
June 10	Pre-Father's Day and Graduation
July 8	Summer Season
August 5	Summer Travel
September 2	Back to School



OLOR

SPECTACULAR

Now for the first time the excitement and power of the Spectaculars is within the budget of any national advertiser!

COLOR SPREAD, a new series of 90-minute color extravaganzas, will be introduced this fall and will be sold on a participation basis. It will be seen in the prime of prime evening time, 7:30-9:00 PM, ET, approximately every fourth Sunday.

SPECTACULAR SCHEDULE: On **COLOR SPREAD** you will be able to place a full 90-second commercial immediately before every major merchandising event throughout the year. Note the key dates at the left, as many participations as you need—on the dates you need them most.

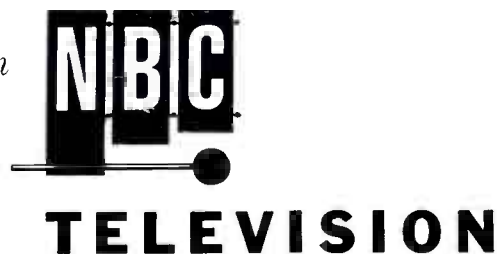
SPECTACULAR AUDIENCE: Based on the performance of the NBC Spectaculars this past season, an audience of over 30,000,000 viewers is expected for every **COLOR SPREAD** commercial.

SPECTACULAR SALES IMPACT: The Sunbeam Corporation reports that more than a million Sunbeam Fryers have been sold, at \$25 each, following its commercials on NBC-TV's Spectaculars. **COLOR SPREAD** is something that your salesmen can crow about. Its gigantic nation-wide promotion and publicity can be merchandised to the hilt.

Call your NBC representative while choice selling dates are still available.

exciting things are happening on

SPREAD



TELEVISION

MAGAZINE

MAY, 1955 · VOLUME XII, NUMBER 5

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PROGRAMMERS and programming will be surveyed in our June issue. There will be articles on trends, costs, and audience. Highlights: "The Network Participating Program" by NBC's Dick Pinkham . . . "Showmen at the Agencies—a Group Profile" . . . "Who Watches What?," an analysis of audience composition . . . "Why They Failed," a program-by-program report on this year's crop of flunkies . . . Cost breakdowns of live network programs.

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In Good Company

BIG BEAR
markets
and
"the little show"

11:15 P.M. MONDAY THROUGH FRIDAY



This great food chain knows that WWJ-TV produces eye-catching programs; knows, too, that the station offers valuable association with other business leaders. That's why Big Bear is sponsoring "The Little Show" following "News by Williams" for Richman Brothers and Norge, and preceding "Tonight" with Steve Allen's gilt-edged roster of participants.

Hour after hour, day after day, one big name follows another on Michigan's First Television Station. You belong in this good company. For program ideas and availabilities, phone, wire, or write your nearest Hollingbery office or WWJ-TV direct.

P. S. *The lovely lady's name is Hellen Hartwick — a WWJ-TV discovery.*

In Detroit . . .

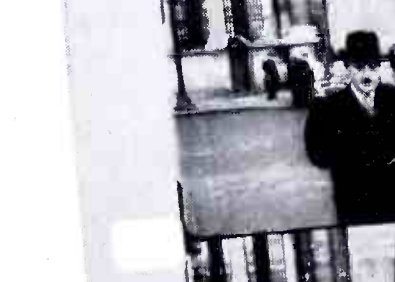
*You Sell More
on channel*



WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

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



P
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T
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V



Good news travels far... fast!

Newsfilm, the only syndicated news service specially tailored for television, has more than doubled its list of subscribing stations in six months. Here's why...

Newsfilm is produced to famed CBS News standards, but is available to all stations regardless of affiliation. *Newsfilm* brings you news-in-depth reported by such newsmen as Howard K. Smith in London... David Schoenbrun in Paris... Griffing Bancroft in Washington and Robert Pierpoint in Tokyo, plus some 250 camera correspondents around the globe. *Newsfilm* gets to stations *fast* from four major processing centers, prepared and speeded by a staff of more than 100 full-time writers and editors, technicians and dispatchers. *Newsfilm* offers exclusive extras: custom-made opening and closing titles... special-order coverage... all footage classified for easy re-use... weekend news analysis... newsquiz... special maps and charts.

And the good news has gotten around that *Newsfilm* news programs are winning the biggest audiences in their time periods in such major markets as Philadelphia, Washington, Buffalo, Seattle and Portland. To find out how *Newsfilm* can boost the ratings of *your* news shows, contact...

CBS TELEVISION FILM SALES, INC.

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

Put your brand on 1,553,200 TV Homes

SAGEBRUSH SHORTY corrals the kids completely from 5:00 to 6:15 p.m., Mondays through Fridays on WJBK-TV . . . and they love it! Love every action-packed minute of his Porky Pig and Daffy Duck cartoons, full-length westerns, and his magic tricks and ventriloquist pow-wows with Broncho Billy Buttons. A dozen youngsters a day appear with him . . . 1500 more have written in, asking to be on the show.



Want to round up more sales than you ever dreamed possible in this rich Midwest area? Let Shorty rope and tie 'em for you as he has done so successfully for Kelloggs, Borden's, Pepper, Keds, Hostess ice cream and many others, with master handling of commercials on Detroit's CBS station from the 1,057-foot tower and all the far-reaching power of 100,000 watts on Channel 2.

WJBK-TV DETROIT CHANNEL 2



Represented Nationally by THE KATZ
National Sales Director, TOM HARRIS
118 E. 57th, New York 22, ELDORADO



LONGSHOTS AND CLOSEUPS

SOAP OPERAS COMING IN FOR RE-EXAMINATION. Procter & Gamble, largest user of daytime serials, is putting on pressure to keep costs down - "or else." P&G claims its research shows that part of audience is listening and not watching. Hence, soap giant feels it's paying too much for daytime.

P&G agencies, also hammering away on same theme, point out that daytime's sets-in-use is only 25% of nighttime level, while rates are 50%.

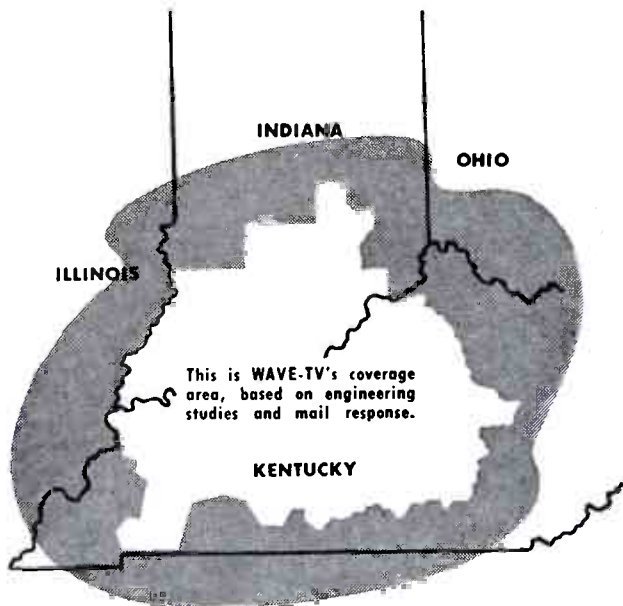
Network researchers counter argument with cost-per-thousand analysis showing daytime delivering on more favorable basis than evening. (Recent Television Magazine study put c-p-m-per-commercial-minute ratio at roughly two to three in favor of daytime). Moreover, one network says it has definitive research showing high "viewing" of daytime TV.

VIDEO TAPE'S FIRST STEP WILL BE IN USE FOR REBROADCASTS from key stations in each time zone, thus eliminating time differentials. This is eventual goal of prototype RCA model now getting full workout at NBC. Still to be solved are a number of technical problems in editing, speed, etc., which will hold up use of tape for film production for some time.

WITH MORE MONEY GOING INTO ALTERNATE-WEEK SPONSORSHIP and irregularly scheduled programs, at least one agency and a network are researching correlation between frequency of sponsorship and effectiveness by measuring recall directly after telecast and on subsequent days. As would be expected, playback of commercials diminishes each day. Probable recommendations: spectaculars are dangerous unless budget can also include additional TV advertising to give continuity.

WHILE STORER BROADCASTING SCORED INITIAL VICTORY in having Court of Appeals set aside FCC ruling on multi-station ownership, Washington sources believe that even if Supreme Court backs up lower court's decision, there will be little chance of going over the FCC's present limit of seven outlets. Any one of a dozen Congressmen is prepared to introduce a bill limiting number of stations that can be owned by one entity - to perhaps even fewer outlets than FCC has permitted. Such a bill probably would not succeed, but could hold up further expansion of ownership for at least a year.

LOOKING?



If you're looking for the key to the biggest TV audience in Kentucky and Southern Indiana

CALL YOUR REGIONAL DISTRIBUTORS!

Ask each, "What Louisville TV station do you and your friends prefer?"

Try it. You'll open the door to a clear picture of viewing habits in this area.

WAVE-TV

CHANNEL **3** LOUISVILLE

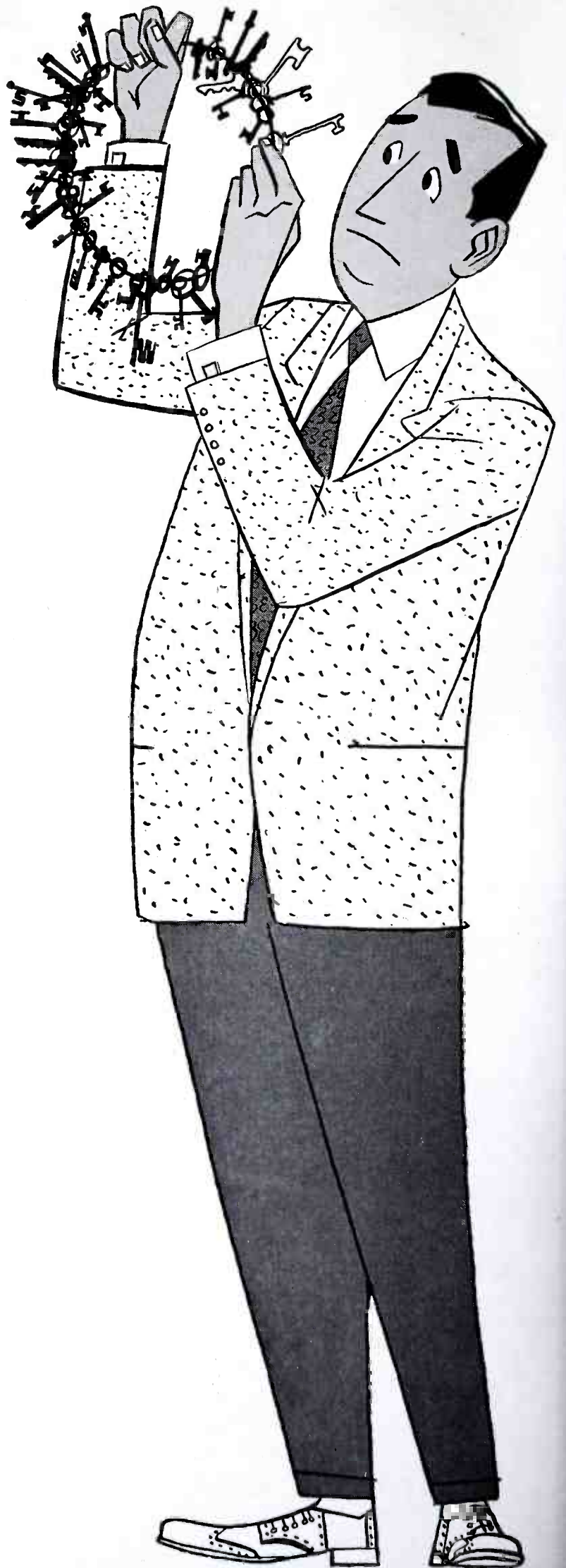
FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT



SPOT SALES

Exclusive National Representatives



focus on
PEOPLE

Spotlight on the NARTB this month . . . Thad Brown (left), as v.p. and counsel for TV affairs since 1951, has applied his training as a broadcast attorney to such problems as subscription TV, launching of the Code, and the TvB. Ralph W. Hardy (right) v.p. and government relations director since 1950, has been the man on the hotseat in the broadcasters' recent tangles with Congress. A former assistant manager of KSL, he was once a Mormon missionary.



Overseeing the functions of the NARTB are (left to right) secretary-treasurer C. E. Arney, Jr.; chief attorney Vincent Wasilewski, manager of station relations William K. Reynor; manager of employer-employee relations Charles

H. Tower; manager of research Richard M. Allerton; manager of engineering A. Prose Walker; director of TV code affairs Edward H. Bronson. Convention season always finds the NARTB's 66-member staff at its hectic busiest.



NARTB president Harold E. Fellows, here mulling industry problems with J. Leonard Reinsch and Walter J. Damm, has been the broadcasters' roving ambassador and administrative head of their organization since 1951. Before that, he was manager of New England operations for CBS and general manager of WEEI, Boston. The big problems on his agenda: subscription TV, community antennas, maintaining NARTB unity, particularly on the legislative front.

TO YOU
a Special Invitation

FROM THE

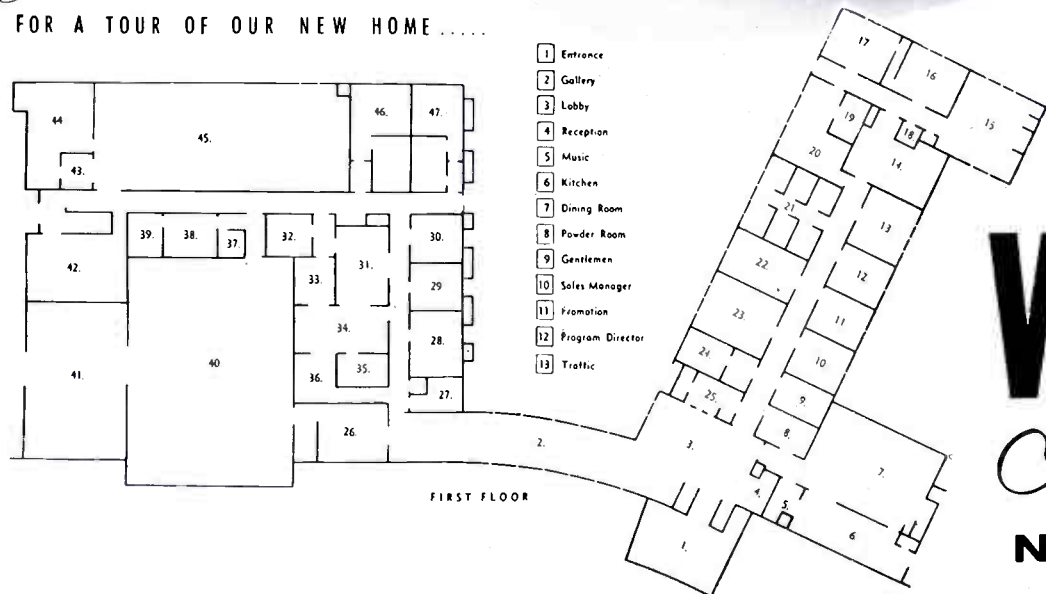
WJIM COUNTRY HOUSE

IN LANSING, MICHIGAN



Come with us

FOR A TOUR OF OUR NEW HOME



- 1 Entrance
- 2 Gallery
- 3 Lobby
- 4 Reception
- 5 Music
- 6 Kitchen
- 7 Dining Room
- 8 Powder Room
- 9 Gentlemen
- 10 Sales Manager
- 11 Promotion
- 12 Program Director
- 13 Traffic

- 14 Executive Suite
- 15 Continuity
- 16 Executive Offices
- 17
- 18 Gentlemen
- 19 Vault
- 20 Auditing
- 21
- 22 Typing
- 23 Salesmen
- 24 Ladies
- 25 Coot Room
- 26 Conference Room
- 27 Basement
- 28 Music Room
- 29 Air Director
- 30 Engineer
- 31 Radio Studio D
- 32 News Dept.
- 33 Radio Room, Studio C
- 34 A.M. Control
- 35 Recording
- 36 Television Studio B
- 37 Audio Control
- 38 Video Control
- 39 Clients Viewing
- 40 Television Studio A
- 41 Properties
- 42 Film Dept.
- 43 TV Announcer
- 44 Film Camera Control
- 45 Master Control and Television Transmitter
- 46 Men's Dressing Room
- 47 Women's Dressing Room

Frankly we're bubbling over with pride here at the Country House a privilege we'd like to share with you, the members of our industry. Since the official opening on October 31st, thirty-five thousand people have visited our new home. If we were to condense the collective reaction into one word, it would be "fabulous!" Having been in the advertising business for 20 years, we're a bit cautious about the word fabulous.. but we do think that our new Country House, with its flowing ranch type exterior and graceful French Provincial interior rates as one of the nation's finest plants. Certainly it has no peer for styling comfort, convenience and utilization. We'd like you to see it. If your travels this year bring you within shouting distance of Central Michigan, give us a call. We can promise you a personal tour and the most gracious hospitality.

WJIM-TV

Coverage that Counts!

N B C C B S A B

- Lansing
- Flint
- Saginaw
- Battle Creek
- Jackson
- Grand Rapids



focus on BUSINESS

Business barometers point to high levels ahead. . . . March network billings, about \$3,000,000 higher than February, are 32% above March, 1954. . . . TV set production for March hit 931,156, 39% higher than the same month last year. . . . This month, TELEVISION Magazine adds a new barometer, a c-p-m index (see below). . . . Spot activity is high, both for summer campaigns and "regular" drives, indicating that advertisers now regard TV as a 52-week medium. (Round-up of recent spot and network activity appears on following pages.)

Daytime set use as the spot-buyer sees it is contrasted to national average set use in the "TV Viewing" chart at right.

TV CIRCULATION

Number of U. S. TV Homes	35,432,400
% of U. S. Homes Owning Sets	74%
Number of Commercial Stations in U. S. and Possessions	419
Number of TV Markets	243

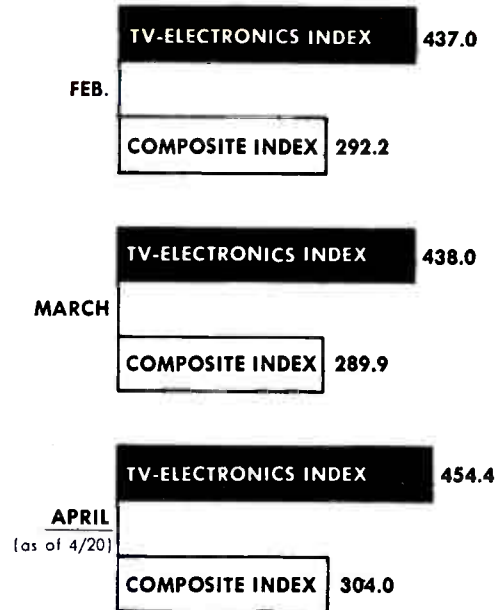
Source: TELEVISION Magazine. (Figures as of May 1)

TV RECEIVERS

	March, '55	March, '54
Production	831,156	599,606
	February, '55	February, '54
Retail Sales	626,613	536,017

Source: RETMA

TV STOCKS

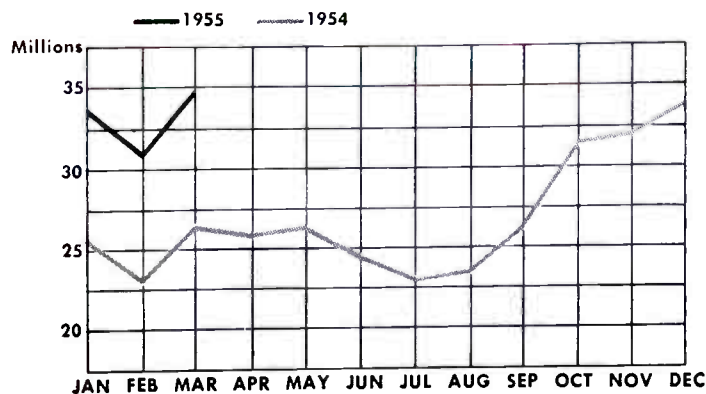


TV VIEWING WEEKDAY DAYTIME SETS-IN-USE FOR MARCH

Hour	FOR SPOT BUYERS % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	Total U. S.
	7-8 a.m.	8.5	8.4	3.1
8-9	12.3	11.8	6.1	9.3
9-10	10.8	14.4	8.7	9.6
11-12	15.8	15.8	12.2	13.8
12-1 p.m.	22.5	15.2	16.5	19.2
1-2	11.5	12.5	8.2	12.2
2-3	11.5	14.9	5.7	11.9
3-4	14.1	13.4	10.1	14.6
4-5	15.5	22.5	15.1	13.7

Source: ARB (March, 1955)

TV NETWORK BILLINGS



	March, '55	March, '54
ABC	\$3,806,425	\$2,640,699
CBS	16,036,896	11,379,631
DuM	628,625	1,205,526
NBC	14,122,193	10,981,690
Total	\$34,594,139	\$26,207,546

Source: PIB

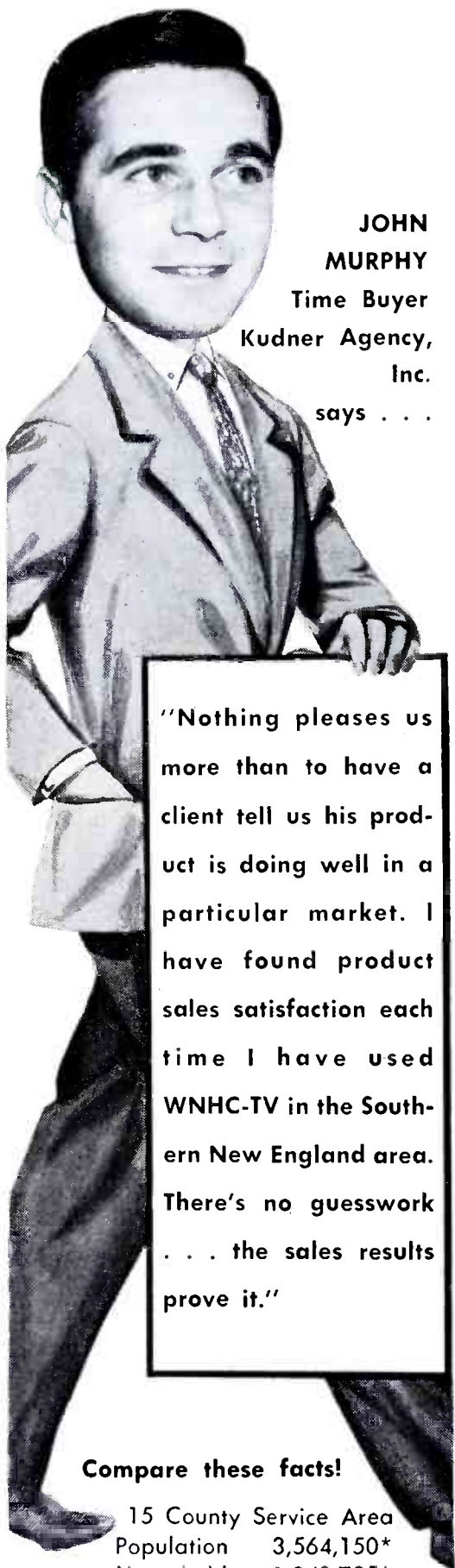
\$ 3.12
NETWORK COST PER THOUSAND \$

This index provides a continuing yardstick of the cost-per-thousand performance of nighttime network television as a whole.

It is based on all shows telecast by the networks in the 9:30-10 p.m. period of the February week rated by ARB. This base was chosen to provide a group of representative shows (20 this time), while avoiding the many variables that influence c-p-m, such as station lineups, competition, and programming and cost changes.

Advantages of the 9:30-10-p.m. period: a wide range of programs, usually one spectacular a month, relatively few hour-long shows, and minimum influence by the east-west time differential.

This index is not an average of the c-p-m's of individual shows. It is the result of division of the total time-and-program costs of the 20 shows by the total number of homes reached by these shows, and the quotient further divided by three (the number of commercial minutes per half-hour Class-A show). Final quotient: \$3.12 per thousand homes per commercial minute.



JOHN MURPHY
Time Buyer
Kudner Agency,
Inc.
says . . .

"Nothing pleases us more than to have a client tell us his product is doing well in a particular market. I have found product sales satisfaction each time I have used WNHCTV in the Southern New England area. There's no guesswork . . . the sales results prove it."

Compare these facts!

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

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

See Your KATZ Man
Serving Hartford & New Haven areas

OWNHCTV

focus on **NETWORK**

Prominent in network activity during the past few weeks were negotiations between the cigarette companies and the webs. CBS bumped **Chesterfield** and **Pall Mall** from the 7:30-8 p.m. slot. NBC moved **P. Lorillard's Truth or Consequences** to 8-8:30 p.m., Fridays. **Kent** dropped **Father Knows Best**.

The **American Tobacco Company** cancelled its alternate sponsorship of **Robert Montgomery Presents**. **Philip Morris** dropped its share of **I Love Lucy**. **R. J. Reynolds** pulled out of a few segments of **Camel News Caravan**.

On the positive side: **Liggett & Myers** promptly picked up a half-hour weekly of **Warner Brothers Presents** on ABC (probably using its **Chesterfield Como** budget). **R. J. Reynolds** bought alternate-week sponsorship of the **Phil Silvers Show**, on CBS, Tuesdays 8-8:30 p.m.

General Electric bought a half-hour, alternate weeks, of **Warner Brothers Presents**, marking the first GE dollars to be invested in ABC. Not stopping there, GE also is picking up alternate weeks of **Dear Phoebe**, taking turns with **Campbell Soup** on Friday evenings at NBC. It is expected that **Campbell** will stop sponsorship of **Phoebe** altogether in the fall.

With the **Jackie Gleason Show** a half-hour film on Saturday nights, come fall, two Gleason sponsors—**Schick** and **Sheaffer**—have found NBC berths.

Schick will replace **American Tobacco Company's** alternate-week sponsorship of **Robert Montgomery Presents**. **Sheaffer** will share sponsorship of another ex-CBS star, **Perry Como**, Saturday, 8-9 p.m.

Kleenex, another fall backer of the Saturday night Como show, is starting a big television campaign for its new economy package of color tissues on three NBC summer vehicles—alternate-week sponsorship of **Cameo Theatre**, **Kleenex Summer Theatre** (reruns of **Four Star Playhouse**), and **Midwestern Hayride**.

Monsanto is making its first major TV investment with a purchase of an alternate-week half-hour in **Warner Brothers Presents**, which is now all sold out.

CBS is moving **Douglas Edwards with the News** (bumped along

with **Como**) to 7:15-7:30 p.m. across the board.

Hazel Bishop announced plans to increase TV expenditures to \$1,000,000, about a third of which will be used for spot advertising. Bishop's new **Compact Make** alternate-week sponsorship of **This Is Your Life** was just renewed, and, effective June 28, a cosmetic firm will sponsor **Play the Face**, Tuesday nights, 8-8:30 p.m., NBC.

The Summer Incentive Plan of NBC for the **Today-Home-Tonight** trio offers 14 to 35 percent discounts in Class C time from May 30 to Labor Day. Three advertisers (**Star Kist**, **Del Monte**, and **Molitor Homes**) bought all three properties. The majority of the others signing the \$2,000,000 worth of contracts set so far are using just one of these vehicles.

Another sponsor for the NBC specs: **Hallmark** is picking up eight monthly **Maurice Evans-produced Sunday Matinees**. The spots, sold on a spot insertion basis, for **Today-Home-Tonight**, have racked up \$2,000,000 worth of orders and are 50 percent sold out as of now.

Pabst has found a co-sponsor for its Wednesday night **Bouts**. **Mennen Company** will begin share sponsorship on June 1.

Dixie Cup picked up a half-hour of **Super Circus**, ABC.

Johnson and Johnson Baby Products is buying heavily into daytime at NBC with recent purchases of **Ding Dong School**, **Pinky Lee**, and **Tennessee Ernie**.

RCA is bowing out of its portion of **Sid Caesar's Monday-night hour** on NBC and will be replaced by **Remington**, which is switching over from CBS' **What's My Line?**

The \$64,000 Question—a considerably expanded version of radio's **Take It Or Leave It**—but on CBS, Tuesday, June 7, 10:30 p.m., for **Revlon Products**.

Reynolds Metals, dropping **Peepers** next fall, is planning a new Sunday show at 7:30 p.m.

NBC's Summer lineup is nearly all sold out. The 7:30 p.m. quarter-hour, across the board, will be a musical-type show and is open for sponsorship. Other openings are Friday and Saturday at 8 p.m.

At ABC and CBS, the summer time picture has not taken shape as yet.

WIN-PLACE-SHOW

Prize Winning Promotion
 for Station
 for advertisers
 for viewers...
PAYS OFF!

200,000-500,000 CITIES

WHAM-TV Does Best All-Around Job; KOIN, WBNS Also Cop Firsts

In cities whose population is between 200,000 and 500,000, WHAM-TV, Rochester, N. Y., led the pack as the station doing the best all-around job of promoting audiences, sales and merchandising for its TV film shows, judging from the results of the 17th Annual Billboard poll. WHAM-TV took the first place spot for audience promotion, while KOIN-TV, Portland, Ore., won first place for sales promotion, and WBNS-TV, Columbus, O., took first place for merchandising promotion.

In addition to coming out first in audience promotion, WHAM-TV copped second place for sales promotion and third place for merchandising promotion, thereby becoming the only station in the competition to win one of the three top spots in each of the three promotion categories. The only other station in this group to win more than one promotion award was KING-TV, Seattle, which copped second place for its audience promotion and third place for its merchandising promotion.

Six Activities
 WHAM-TV won first place in audience promotion on the basis of a continuing campaign that embraced six different activities: on-the-air tune-in announcements, special program promotion slides, personality cross plugs, special feature programs and cross plugs, contests and newspaper advertising.

One of the noteworthy features of the audience promotion efforts

of KING-TV, the second place winner, is its emphasis on personal appearances of TV film stars. When Annie Oakley visited Seattle late last summer, for instance, the station planned and put into effect a stupendous campaign that lured approximately 250,000 people out of their homes to view the star in person.

KCMO Third
 Third place in audience promotion was won by KCMO-TV, Kansas City, Mo. In addition to such standard audience promotion methods as newspaper advertising, publicity and on-the-air spots, the station schedules 20-second spots daily on the transit system's FM pick-up, which reaches an estimated 2,000,000 riders per week.

In the sales promotion category, KOIN-TV, the first place winner, relies heavily on pre-debut publicity, special screenings for advertisers and press, direct mail and other similar methods of building up advertiser interest in the forthcoming show.

Second place winner in the sales promotion category, KOMO-TV, Seattle, also kills two birds with one stone by using its audience promotion to help it in its sales promotion activities. Its theory is that arousing public interest in a forthcoming show helps make it a more valuable property for a potential advertiser, with the result that it is easier to sell. Additionally, the station's sales promotion activities point up to

what they will get in the way of merchandising if they sign as program sponsors.

Third place winner in sales promotion was WHAM-TV, which makes effective use of such standard sales promotion methods as direct mail to agencies and advertisers, publicity and advertising that's designed for potential sponsors.

Merchandising
 First place winner for merchandising promotion was won by WBNS-TV, which operates on the theory that a constant, day-in, day-out campaign is more effective in the long run than a small number of occasional "spectacular" campaigns during the year.

Included in the station's array of merchandising activities, which come under the scope of the sales department, are: special video, drug and other product "outgrams," sent via direct mail to outlets that market sponsors' products; dealer letters; a house organ, and point of display material also sent to sellers of advertisers' goods.

WHAM-TV won second place in this category for its effective use of such merchandising aids as letters, bulletins, tie-in advertising, giveaway prizes, etc.

KING-TV, the third place winner, similarly mails out to its advertisers' outlets a vast amount of material designed to assist its sponsors' customers in buying their products.

Markets of 200,000 to 500,000

WHICH TV STATION DID THE BEST JOB OF AUDIENCE PROMOTION FOR TV FILM PROGRAMS DURING 1954?

Place	Station	Points
★ 1	WHAM-TV, Rochester, N. Y.	244
2	KING-TV, Seattle	223
3	KCMO-TV, Kansas City, Mo.	209
4	WBNS-TV, Columbus, O.	205
5	WTVR-TV, Columbus, O.	188
6	WSPD-TV, Toledo, O.	176
7	KOIN-TV, Portland, Ore.	153
8	WOAI-TV, San Antonio	140
9	KOMO-TV, Seattle	137
10	WATV, Newark	114

WHICH TV STATION DID THE BEST JOB OF SALES PROMOTION FOR TV FILM PROGRAMS DURING 1954?

Place	Station	Points
★ 1	KOIN-TV, Portland, Ore.	288
2	KOMO-TV, Seattle	218
3	WHAM-TV, Rochester, N. Y.	206
4	WATV, Newark	191
5	WBAP-TV, Fort Worth	186
6	KING-TV, Seattle	183
7	WSPD-TV, Toledo	163
8	WMCT, Memphis	152
9	WTVR-TV, Columbus, O.	146
10	KCMO-TV, Kansas City, Mo.	129
	KMTV, Omaha	129

WHICH TV STATION DID THE BEST JOB OF MERCHANDISING PROMOTION FOR TV FILM PROGRAMS DURING 1954?

Place	Station	Points
★ 1	WBNS-TV, Columbus, O.	256
2	WHAM-TV, Rochester, N. Y.	249
3	KING-TV, Seattle	236
4	KCMO-TV, Kansas City, Mo.	220
5	KOIN-TV, Portland, Ore.	182
6	WBAP-TV, Fort Worth	178
7	KOMO-TV, Seattle	172
8	WFAX-TV, Dallas	163
9	WAVE-TV, Louisville	159
10	WHBO-TV, Memphis	135

BEST OF BREED

A FEW OUTFITS WIN MULTIPLE ACCOLADES

The strongest single showing among stations in The Billboard's 17th Annual Promotion Competition was made by WHAM-TV, the Stromberg-Carlson owned outlet in Rochester, N. Y. The station won first place for promoting audiences, second for promoting its merchandising and third for promoting its sales in markets of between 200,000 and 500,000 people.

In cities of over 500,000, the station, managed by Sam Cook Digges, has turned in some of its best promotional efforts for its various film shows. It is in a class above 500,000 population.

The station won first place for promoting audiences, second for promoting its merchandising and third for promoting its sales in markets of between 200,000 and 500,000 people.



THE
 STROMBERG-CARLSON
 STATION

100,000 WATTS
WHAM-TV
 CHANNEL 5

ROCHESTER, N.Y.'S MOST POWERFUL STATION ★ GEORGE P. HOLLINGBERY COMPANY, National Representative



Hardcastle Motor Company of Goodlettsville, Tenn., decided recently to take an experimental flyer on Channel 4 daytime advertising—"just to see what would happen." Purchased: the 12:15 p.m. news program with Ralph Christian, one day a week.

So what *did* happen? Here's what Owner-Manager Dock Hardcastle reports:

"After just our first and second broadcasts we

received calls, letters and showroom visits from people all over Middle Tennessee and Southern Kentucky. After the second broadcast alone, our salespeople were answering telephone calls for more than thirty minutes. One customer purchasing a car on an outright sale said he didn't know we existed before he saw our program on television. We are amazed at the action we have obtained with this limited schedule on a daytime TV news presentation, and as a result we have extended our contract indefinitely."

**For further proof of the daytime selling power of Channel 4,
contact WSM-TV's Irving Waugh or any Petry man.**

CHANNEL 4 WSM-TV

Clearly Nashville's #1 TV Station!

focus on SPOT

A big spot news item this month is the purchase by the **Seven-Up Bottling Company** of MCA-TV's *Soldiers of Fortune* in 120 cities. J. Walter Thompson negotiated for the Seven-Up company.

Heavy spending in the summertime beverage category is beginning.

The **Tetley Tea Company**, through Geyer Advertising, is adding 30 markets to its already-heavy spot schedule for a special iced-tea campaign, to run May 15 through September 13.

Nestle's **Nestea** (instant tea) will begin its summer spot campaign in early June, to cover approximately 40 cities. Business placed through Dancer-Fitzgerald-Sample.

General Foods, for **Instant Maxwell House Coffee**, begins its annual two-week saturation campaign at the end of April to sell iced coffee throughout the country. Benton & Bowles is the agency.

Agencies for **Standard Brands** are lining up availabilities for a powerful drive to launch several undisclosed products.

Lipton's iced tea, through Young and Rubicam, is buying spots in 100 major television markets, starting in the South on May 16 and moving north about the middle of June. Campaign will last six weeks.

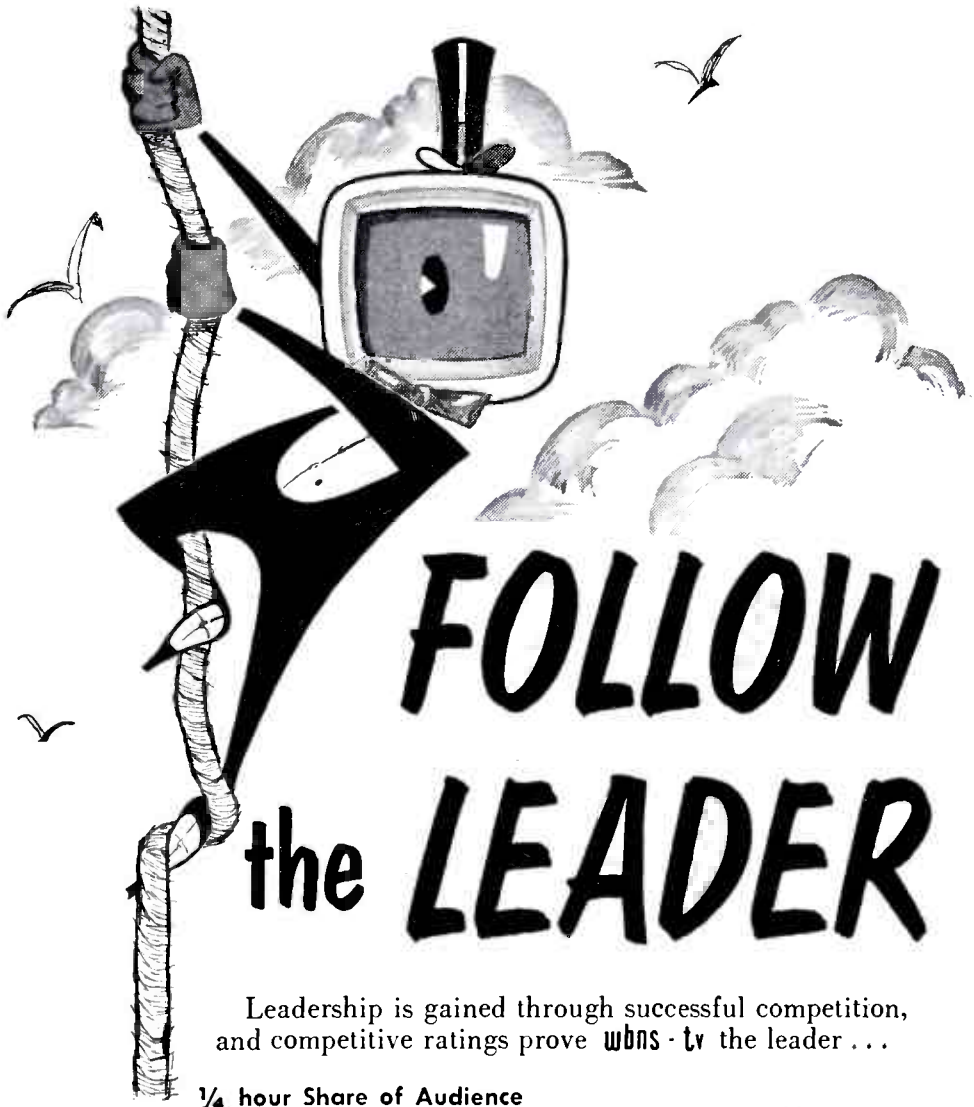
Good Humor ice-cream bars will use week-end spots in children's shows in approximately 12 markets for six or eight weeks, beginning end of May. David Mahoney is agency.

Suntan preparations are coming into the TV summer spot picture. **McKesson and Robbins** (Tartan sun oil) will start a campaign at the end of May in about 25 cities. It will run from six to eight weeks, depending on the market. Agency is Ellington and Company.

Procter & Gamble is introducing another new shortening, **Whirl**, in midwestern markets in early May. Agency is Benton & Bowles.

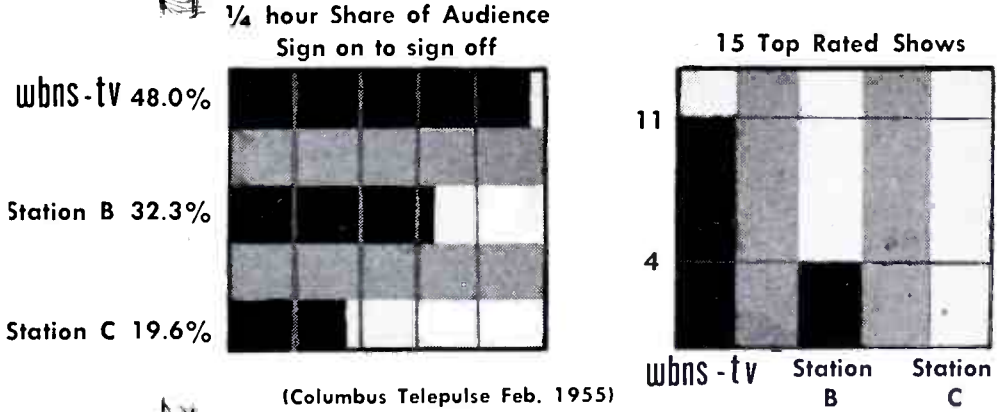
CBS-Hytron, in a move to promote receiver sales to women, is placing an extensive television spot campaign through Bennett & Northrop in Boston.

The **Bulova Watch Company**, through McCann-Erickson, bought 3 *Ford Theatre* reruns from Screen Gems to be booked as co-op deals with local retail jewelers throughout the country this fall.



FOLLOW the LEADER

Leadership is gained through successful competition, and competitive ratings prove **wbns-tv** the leader...



Top ratings, backed by full promotion and protected by high quality CBS, syndicated and local programming guarantee sales leadership for National and Local advertisers using **wbns-tv**

wbns-tv

**COLUMBUS, OHIO
CHANNEL 10**

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

IT'S TV'S HOTTEST



NEW
"SCIENCE FICTION"
AMAZING
COMPELLING
THE
A WEEKLY SE

- STIRRING TV DRAMA!
 - DARING PHOTOGRAPHY!
 - AUTHENTIC STAGING!
- . . . EVERYTHING to
make this the most talked
about show on Television!



WILLIAM LUNDIGAN



OTTO KRUGER



DON DE FORE



HOWARD DUFF

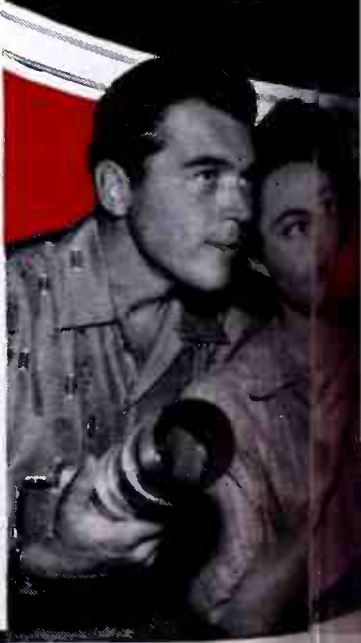


ELLEN DREW



WALTER KINGSFORD

HOLLYWOOD STARS EVERY WEEK!



NEW SHOW!

DISTINGUISHED!

CHALLENGE

BECAUSE IT'S SCIENCE!

FICTION

BECAUSE IT'S FICTION!

THEATRE"

DRAMATIC HALF-HOURS!

Every story is based on scientific facts dramatically demonstrated by your host
TRUMAN BRADLEY

Available in Spanish, French, German and Italian



CINCINNATI
NEW YORK
HOLLYWOOD

DEMAND THAT ONLY A BIG, NEW IDEA COULD PRODUCE!

- **OLYMPIA BEER** 22 West Coast Markets
- **PICTSWEEP** 13 Markets
- **BROMO-SELTZER** 17 Markets
- **WHITE KING SOAP** 5 Markets
- **GERITOL** 5 Markets
- **GENESEE BEER** 3 Markets
- **BANKS** FIRST NATIONAL of Miami • FIRST NATIONAL of Atlanta • NATIONAL BANK of Tulsa
- AMERICAN NATIONAL BANK & TRUST CO. of Chattanooga • SECURITY FED. SAVINGS & LOAN Columbia, S. Carolina.
- **UTILITIES** ARIZONA PUBLIC SERVICE in Phoenix, Yuma • NEW ENGLAND GAS & ELECTRIC in Boston • CENTRAL MAINE POWER CO. in Portland
- NATURAL GAS COMPANIES in Pittsburgh • PROVIDENCE GAS CO. & BLACKSTONE VALLEY GAS & ELECTRIC in Providence • MANUFACTURERS LIGHT & HEAT CO. Wheeling, W. Virginia
- **FOODS** TOBIN PACKING CO. in Utica, Rochester, Buffalo • MARMAT PACKING in Charlotte
- ACME SUPERMARKETS in Syracuse • PEVELY DAIRY in St. Louis • ASSOCIATED GROCERS in Billings
- STRIETMANN BISCUIT in Huntington, W. Va. • KOTARIDES BAKING in Norfolk • HATHWAY BAKERIES in Providence • WOODHAVEN DAIRY in Mobile, Alabama • TEXAS COFFEE CO. Beaumont, Texas
- **GASOLINE** WISCONSIN OIL CO. in Milwaukee • CONTINENTAL OIL CO. in Dallas • BELL OIL CO. Ada, Oklahoma • PHILLIPS PETROLEUM in Greensboro, N. Carolina
- **AUTOS** FORD 5 Western Markets • PLYMOUTH 2 Big City Markets • PONTIAC 1 Market

AND MANY MORE

VISIT ZIV-TV CONVENTION EXHIBIT MAY 22-26
RM. A 209, SHOREHAM HOTEL, WASHINGTON, D. C.



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 428,800 television families.

WRGB

A General Electric Station

★ ★ ★

Represented Nationally By



SPOT SALES

Luncheon



with Linnea

"We can't get together as much as we should with timebuyers at other agencies." This comment is being heard with increasing frequency.

That's why TELEVISION Magazine asked Linnea Nelson, TV analyst for the Kudner Agency, Inc., to serve as hostess for a series of informal lunchtime conversations among TV people. Each month in this column she'll report on their talks.

Linnea Nelson probably knows more about timebuying and its practitioners than anyone else in the industry. For many years, she was with J. Walter Thompson Company, where she was a pioneer in radio media work. Late in 1953, following a three-year retirement, she joined Kudner. She works with the agency's media and research people and on special assignments.

Recently four of us sat down for a good old-fashioned gab fest—Anne Wright of J. Walter Thompson, Ned Midgley of Ted Bates, Frank Silvernail of BBDO and I.

We got involved in a discussion of one industry problem after another and decided it might be worthwhile taking Fred Kugel up on his suggestion to have a monthly column in which we could informally air our woes and cheers.

With this in mind, we decided it would be good for about a half-dozen different people to get together for lunch occasionally to get their views, not only the old-timers but some of the newcomers too.

Then we can all have a better understanding of what is going on at the various levels of this great big operation and be of greater service to our clients through the broader knowledge we'll gain.

How can we make better use of rating information even though the ultimate in ideal systems is not yet available? How can we justify adding stations to a network program when we are told we have about 90% of the TV homes with some 60-odd stations?

How can we develop a client confidence in us, our agency, and television as an advertising medium when we find we've been so something that's not for sale?

Will we ever be able to buy satisfactory network time for our own programs or will we buy what the networks think we should have, and into eternity? Will individual stations who cry for spot business ever learn that they can never get and keep this business if they are continually moving the advertising around for network shows?

These are only some of the problems that confront those involved with the purchase of television time and they add up to a great deal of confusion and frustration.

Perhaps something can be accomplished by talking it over and having each of us realize that the many problems we thought were ours alone are common to all of us.

I may be calling you some Thursday for lunch ... and you're in New York from out of town, do call or write me.



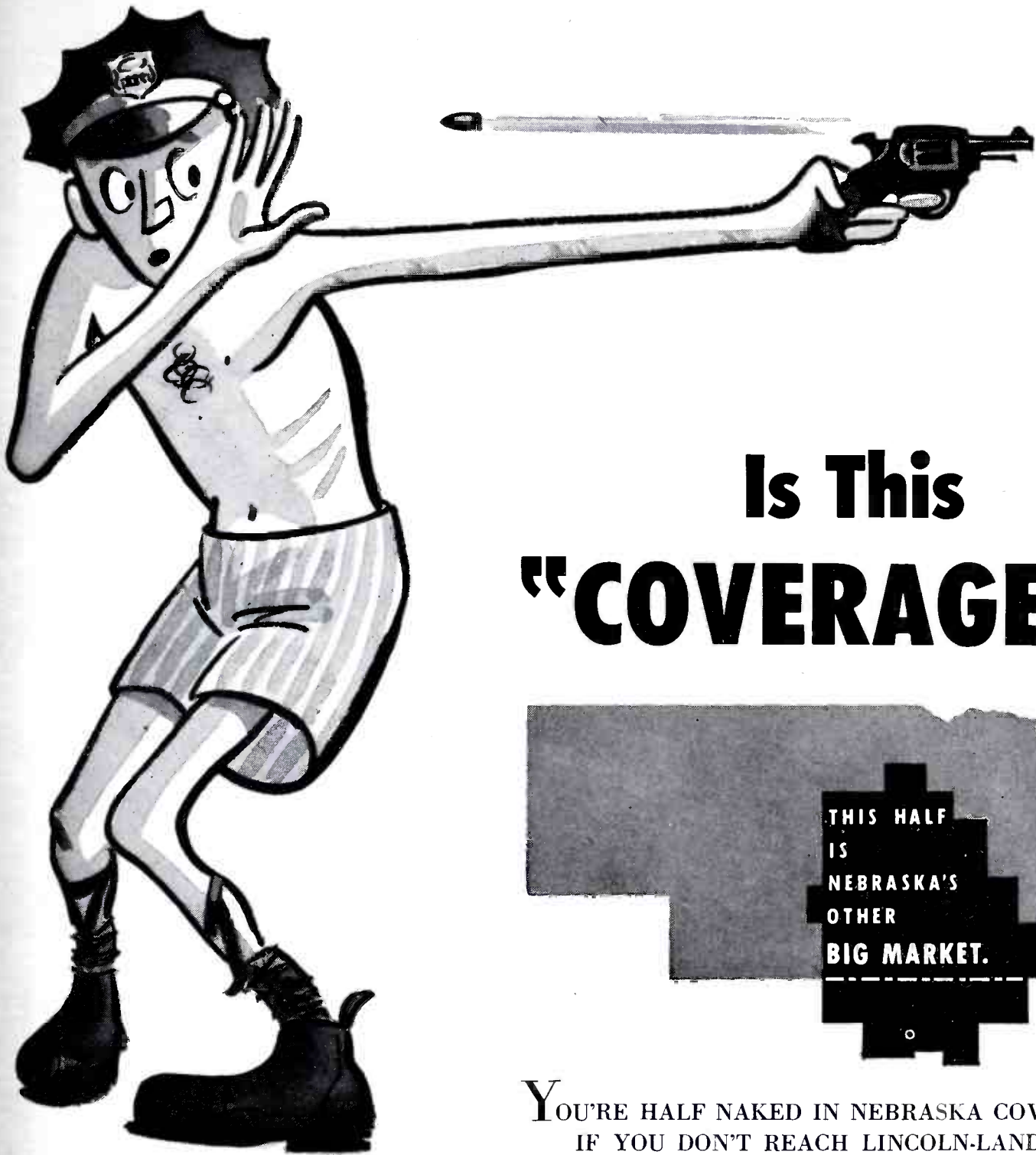
NED MIDGLEY



ANNE WRIGHT



FRANK SILVERNAIL



Is This "COVERAGE"?



YOU'RE HALF NAKED IN NEBRASKA COVERAGE
IF YOU DON'T REACH LINCOLN-LAND —

42 rich counties with a population of 642,250 —
207,050 families. *KOLN-TV reaches over
125,000 families unduplicated by any other station!*

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



The Felzer Stations

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

Associated with
WMBD — PEORIA, ILLINOIS

KOLN-TV

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives

NOW *these feature picture*

GENE



for the first time on television....

UTRY

*Hand-picked, top budget,
hour-long (53 min., 20 sec.)*

Republic Pictures

Corporation feature films

starring Gene Autry

and a cast of top

supporting players.

56

hour-long features

are immediately available

for local, regional or

national sponsorship from

MCA

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

TV

Film Syndication

WIRE, PHONE OR WRITE YOUR NEAREST MCA-TV OFFICE TODAY

BEVERLY HILLS: 9370 Santa Monica Blvd., CRestview 6-2001

ATLANTA • 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

NOW *these feature pictures*

ROY RO



never before on television.....

ROGERS

*These hour-long
(53 min., 20 sec.) Republic
Pictures Corporation
high budget productions
star Roy Rogers and
feature a well-known
supporting cast.*

67

hour-long features

*are immediately available
for local, regional or
national sponsorship from*

MCA

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NEW YORK • PHILADELPHIA • PITTSBURGH • ROANOKE • ST. LOUIS • SALT LAKE CITY • SAN FRANCISCO • SEATTLE • TORONTO • LONDON • PARIS



television case history

REYNOLDS METALS

We make aluminum. That's a pretty complicated operation in itself. But it is only the beginning. For we have to move the aluminum we make, keep it moving out and into the markets in many shapes and forms for thousands of uses.

Our job is further complicated by the fact that aluminum is a relatively new metal. Industry and the public have actually been using this new metal only a little more than fifty years. This, and aluminum's countless uses, have been the motivation behind Reynolds' intensive use of advertising since the company came into being.

We say, and we believe it to be a fact, that Reynolds has done, and is doing, more to promote the sale of aluminum than any other factor in the industry.

For the past several years we have relied on television more and more to help speed up the process of educating the public about the uses and advantages of aluminum. We have a complicated and growing variety of sales stories, and television gets these stories across.

We have used network TV—*The Kate Smith Show*, the Toscanini concerts, special NBC Spectaculars, and *Mr. Peepers*. Reynolds picked up *Mr. Peepers* after Jefferson City's favorite schoolteacher had hit television for Ford as a summer replacement. In a unique agency division of responsibility, Clinton E. Frank, Inc. of Chicago handles facilities billing and prepares and produces Reynolds commercials, while Buchanan and Co. of New York handles program billing and contact.

Unfortunately, though we are quite satisfied with *Mr. Peepers*, the network feels that he is not strong enough in the ratings battle. So we're dropping the show at the end of the season and are looking for a suitable replacement.

With few exceptions, all Reynolds commercials since the fall of 1952 have been live, with no repeats. This means new problems every week, not only in copy and production, but in choosing and getting props and art.

We do this because we rely on television to help us make news with aluminum, to show the public new developments made possible by aluminum. It is not particularly important whether a new development comes out of a Reynolds laboratory, or off Reynolds drawing board; it may be a process or product evolved by one of our customers. If it is news, it's worth considering as a TV commercial.

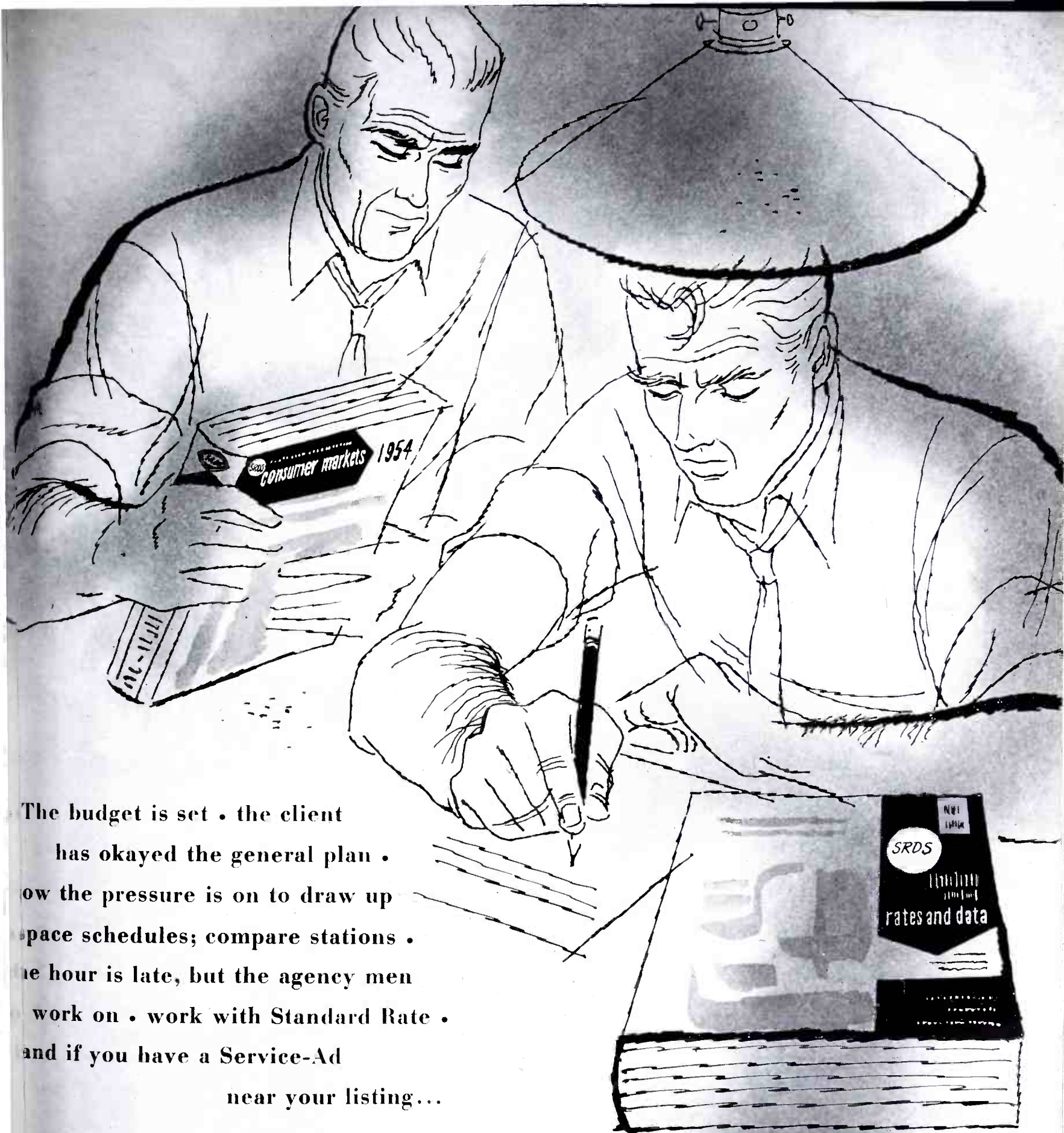
Continued on page 8



BY DAVID P. REYNOLDS

Vice-president, General Sales,
Reynolds Metals Co.

Live commercials, different each week, present Reynolds products (top and center, above) or products of Reynolds customers (bottom). *Mr. Peepers* has been the company's main network vehicle since 1952, along with net participations and some spot.



The budget is set • the client
 has okayed the general plan •
 now the pressure is on to draw up
 space schedules; compare stations •
 the hour is late, but the agency men
 work on • work with Standard Rate •
 and if you have a Service-Ad
 near your listing...

you are there

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.
 N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among buyers and users of space and time has revealed that one of the most welcome uses of Service-Ads comes at those times account executives or media men are working nights or weekends, planning new campaigns or adjusting current ones.



Philco 16MM CineScanner



"State of the Union"



"Dr. Strangelove"

PHILCO

FEATURES

- Provides preview—exclusive with Philco.
- Available in 16MM and 35MM models.
- Quiet, continuous film motion—no intermittent mechanism to cause film wear and damage.
- Cold light source—no burning or discoloring of film.
- Instantaneous run-up with provision for quick starts, stop and reversal.
- Highest quality reproduction in monochrome and color.

PHILCO REGIONAL OFFICES

Chicago 11, Illinois
666 Lake Shore Drive

Dallas 1, Texas
201 Southland Life Bldg.

San Francisco 4, Calif.
650 Russ Building

Washington 6, D.C.
744 Jackson Place, N. W.

Los Angeles 25, Calif.
10589 Santa Monica Boulevard

Dayton 2, Ohio
Talbot Bldg., 1st & Ludlow Sts.



"Lady in the Dark"



"Babes in Toyland"

CineScanner

.. film "star" of network color shows!

Over and over, the Philco CineScanner continues to prove itself the star performer on top-notch network shows: Transforming scenes-on-film to bright, crisp, steady pictures in rich full color... with unequalled simplicity and dependability!

CineScanner employs the simplest film telecasting technique known. There are no problems of shading or color registration. In fact, color registration insurance is actually built in!

Here's how CineScanner works:

A dependable cathode ray tube projects bright "cold" light through the film on to low cost, non-synchronous pickup tubes. Simultaneously, these tubes generate signals for the red, green and blue images—all from a single scanning tube! Operation is simple and direct. Costly camera tubes are eliminated. Perfect registration is assured.

CineScanner has other exclusive advantages. A continuous-motion film transport mechanism designed by Philco and built by the Mitchell Camera Company eliminates mechanical shutters and noisy film-damaging intermittents. The film can be started, stopped—run forward and backward—instantaneously!

Install the Philco CineScanner and enjoy this simple, practical way of film telecasting. You can start today in monochrome... convert tomorrow to color with a simple conversion kit.

For complete information write Dept. T

PHILCO CORPORATION

GOVERNMENT AND
INDUSTRIAL DIVISION

PHILADELPHIA 44
PENNSYLVANIA

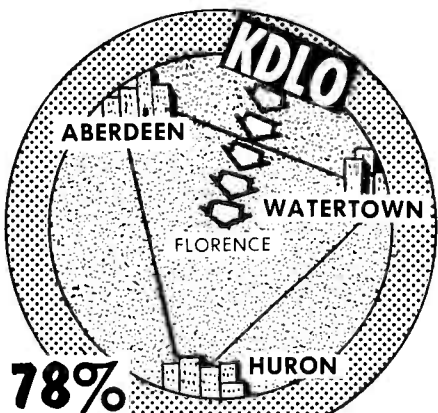




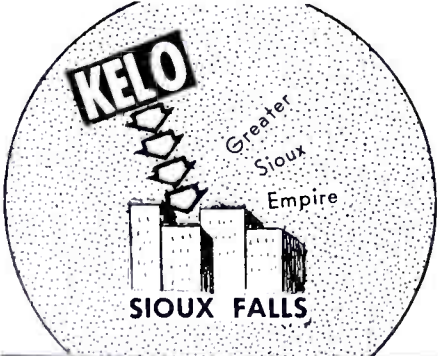
WHAT THE HECK'S JOE FLOYD DOING WITH FLORENCE?

(SOUTH DAKOTA)

He's putting a whole new market on the tv map . . . 78,000 single-station homes, massed in the great Aberdeen-Watertown-Huron triangle . . . reached only by the new, Joe Floyd-operated KDLO-TV (CHANNEL 3), a proud, powerful interconnected companion of KELO-TV, Sioux Falls.



Coverage of South Dakota
— Plus Minnesota and Iowa



KELO-TV

JOE FLOYD

President
NBC (TV) PRIMARY
CBS, ABC, DUMONT



props and premiums

A REPORT ON
PRODUCTION, SALES, AND
PROMOTION AIDS

By Tad Reeves

Toys geared to the small fry who dictate family viewing can be sure-fire program promotion. One leading premium manufacturer specializes in realistic kid-size reproductions of such appliances as refrigerators and ranges, the *Ding Dong School* schoolhouse, with a door which actually opens, giant lightweight building blocks, a Western ranch house, and a junior supermarket. The Super Duper Market pictured above is 60" high, 36½" wide, 20" deep, and accommodates two pint-size clerks. All reproductions are sturdy, easy to assemble, and exact in detail. Standard items in the line are made to retail from 98¢ to \$4.98.

If the regular line doesn't include what you want, the manufacturer will custom-build to your specifications. His facsimile department specializes in reproducing hard-good items in fiber board.

From patios to jungle huts—with a fencing which makes a flexible low-priced addition to a prop inventory. It's 6'4" high and 25' long and constructed of sturdy bamboo-type reeds, cut to selected sizes and then bound together with stainless-steel wire. Leave natural—or paint or varnish as needed. This light-weight (28 lbs.) fencing comes to you rolled in a bundle 15" in diameter and can be handled easily and stored in very little space. It can be used with reeds running either vertically or horizontally. To use vertically, stand against a flat or hook between two flats so that a sky "cyc" can be seen over the top of the fence. Stanchions can back it when it's used in a scroll or round form. Used horizontally, between drapes, the fencing gives the appearance of a thick bamboo window blind.

Cost is just over \$15, freight paid to your door. An overhead blind, made of the same material but woven to allow 50% more light to come through, is available also. This creates interesting lighting patterns for outdoor effects.


Continued on page 81



BUILD WITH GUILD



5 new
GUILD WINNERS
to build station ratings
and sponsor sales



PAUL COATES' CONFIDENTIAL FILE

Exposes rackets, unmasks social problems; reports on unusual personalities that make up America. Tremendous sales impact... Los Angeles' highest rated local show. Dynamic, exciting, unique!

THE GOLDBERGS
starring GERTRUDE BERG

They've moved to, Hayerville, U.S.A. and there's a fresh new flavor to America's most beloved family show as it embarks on a heart-warming new series of adventures.




I SPY
starring RAYMOND MASSEY

Distinguished actor, Raymond Massey, recounting the true stories behind history's most famous spies. Sets a new trend for impact in mystery, intrigue and adventure.

BROTHER MARK
starring RICHARD KILEY

Television's great new dramatic discovery starring in a new and different type of high-pitch adventure drama with a bright spiritual quality, and authentic European backgrounds.




The INA RAY HUTTON Show

Television's first all-girl musical extravaganza. Another thrill-packed musical-variety treat from the producers of the famous LIBERACE Show.

check these current GUILD Hits:

- LIBERACE SHOW
- FLORIAN ZABACH SHOW
- FRANKIE LAINE SHOW
- LIFE WITH ELIZABETH
- JOE PALOOKA
- CONRAD NAGEL THEATRE
- IT'S FUN TO REDUCE
- LOONEY-TUNES
- MPTV FEATURE FILMS
- JOHNNY MACK BROWN WESTERNS
- WRESTLING FROM HOLLYWOOD

GUILD  **FILMS**
COMPANY, INC.

460 PARK AVENUE • NEW YORK 22, N.Y. • MURRAY HILL 8-5365
IN CANADA: S.W. CALDWELL, Ltd., TORONTO

TELEVISION MAGAZINE'S STATUS MAP



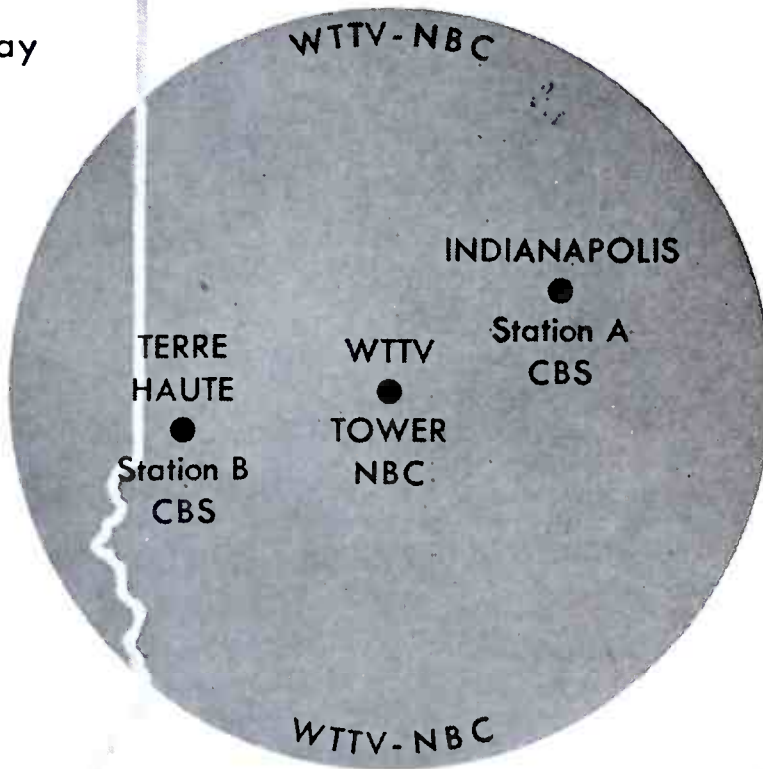
STATIONS AND MARKETS AS OF APRIL 1, 1955

1-channel markets	132
2-channel markets	67
3-channel markets	31
4 (or more)-channel markets	12
Total Markets	242

Speaking of
NETWORK COVERAGE IN INDIANA,
It's WTTV 2 to 1

**You get 2 Major Markets for the price of 1
 when you buy WTTV-NBC - Channel 4**

- WTTV Tower located halfway between Indianapolis and Terre Haute
- Low Channel 4
- High 1000-foot Tower
- 100,000 Full Power
- Serving TWO MILLION people in the Great Hoosier Heartland



Cost of CBS two station package, 1 Hour	\$1600
Cost of WTTV-NBC	1000

\$ 600 difference equals network 1-hour rate for San Antonio, Texas

WTTV

channel 4

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana
 Represented Nationally by MEEKER TV, Inc.

STEVE DONOVAN



WESTERN MARSHAL

great new two-fisted TV Western Series

Brand-new . . . all-new . . . 39 half-hours of rugged action to capture the biggest audience in town. Each episode is packed full of action entertainment as *STEVE DONOVAN, WESTERN MARSHAL* brings justice to the Western Frontier. Filmed under the supervision of veteran Western TV producer Jack Chertok, the series offers top quality production for viewers and advertisers alike.

And this two-fisted Western 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.

The second most popular program type, 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.

*Nielsen, 2nd Report—Feb. 1955

**Pulse—Feb. 1955 Multi Market

NBC Film Division

serving all stations
serving all sponsors

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine, Hollywood, Calif. • In Canada: RCA Victor, 225 Mutual Street, Toronto; 1551 Bishop Street, Montreal

AROUND FARGO, IT'S **WDAY-TV** BY A COUNTRY MILE!



HOOPER TELEVISION AUDIENCE INDEX Fargo, N. D. - Moorhead, Minn. — Nov., 1954			
	TV-SETS- In-Use	Share of Television Audience	
		WDAY-TV	Station B
AFTERNOON (Mon. thru Fri.) 12 noon — 5 p.m.	28	86	14
5 p.m. — 6:30 p.m.	48	88	13
EVENING (Sun. thru Sat.) 6 p.m. — 12 midnight	65	85*	17*

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

FARGO-MOORHEAD Hoopers prove that WDAY-TV outruns all television competition, by a comfortable country mile. *Day and night, WDAY-TV gets 5 to 6 times as many Metropolitan Fargo viewers as the next station!*

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

With the next nearest stations 50, 185 and 200 miles away, you can be sure WDAY-TV is amazingly popular *throughout* the heavily-saturated Red River Valley. Let Free & Peters give you the whole story — *it's really something!*

WDAY-TV

FARGO, N. D. • CHANNEL 6
Affiliated with NBC • ABC



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

10-SECOND ID'S:

Short copy vs. low c-p-m

Part of the hesitancy surrounding the use of ID's springs from the highly elusive nature of their actual audience size.

Not that the researchers have been idle! The stack of surveys rises to impressive—but inconclusive—heights.

In the absence of more concrete data, several more or less arbitrary measurements have had to be established in order to arrive at some means of evaluating the efficiency of the ten-second station tag.

How well can an ID do?

This month's cost-per-thousand study is intended as an indication of an ID's *potential* performance. Ratings have been obtained via the system used by most agencies—averaging the ratings of the programs immediately preceding and following the ID. (While not by any means ideal, this method yields workable comparisons for weigh-



ing the relative merits of several availabilities.)

In each of the instances charted below, the time period is uniform—9 p.m. Wednesday—and falls within the station's highest time classification.

The figures speak for themselves—the cost, per thousand homes, of reaching an ID's full audience potential is remarkably low.

Even if some arbitrary formula

is applied to the rating in order to allow for possible decreases in the audience during the commercial, the c-p-m's still are favorable.

A good buy at twice the cost

Take, for example, a purely hypothetical figure—say, 50%—for the *actual* audience retained by an ID. In each case, the ID remains a good buy even at double its potential c-p-m.

Probably the strongest testimonial to the efficiency of ID's is the long roster of successful users. Some of the most effective television campaigns, notably that of Kool cigarettes, have been based almost exclusively on the use of ID's.

NOTE: For a more detailed analysis of ID's and their successful users, see "Ten-second Sell," TELEVISION Magazine, February, 1954.

Market & Station	Rating (Pulse, 3/55)	# Homes Reached	Total Cost	C/M Homes
Charlotte, WBTV	56.0	257,393	\$105.00	\$.41
Cincinnati, WKRC-TV	24.5	114,160	85.00	.74
Cleveland, WXEL	27.4	298,885	150.00	.50
Columbus, O., WBNS-TV	25.4	114,374	70.00	.61
Detroit, WWJ-TV	17.0	235,741	160.00	.68
Los Angeles, KTLA	6.4	117,204	115.00	.98
New Orleans, WDSU-TV	56.0	174,317	75.00	.43
Omaha, KMTV	31.8	88,697	70.00	.79
Philadelphia, WPTZ	22.5	386,618	250.00	.65
Rochester, WVET-TV	28.5	79,883	50.00	.63
San Francisco, KRON-TV	22.0	229,761	135.00	.59
Tacoma, KTNT-TV	23.5	90,635	70.00	.77
Winston-Salem, WSJS-TV	29.5	65,965	45.00	.68

"I BOUGHT IT



Television Magazine's Continuing Audience Suc

probes the relationship of television commercials to sle

and comes up with some revealing ans

to the television sponsor's most pressing ques

BECAUSE OF TV"

Over one thousand New York television homes were checked by The Pulse, Inc. for TELEVISION Magazine's Continuing Audience Study in a series of personal interviews last month. Interviewers asked "Could you name any products which you've bought because of television?" If the respondent hesitated, the interviewer was instructed to ask further, "Any toothpaste or soaps, food, coffee, cheese, beer, an automobile?"

A vast majority—almost 70% of those questioned—pinpointed the purchase of one or more products on television advertising. Of the 1,019 who were interviewed, 999 mentioned 1,524 brands they had purchased because of TV.

This overwhelming vote of confidence in the power of television was spread over many product groups and many brands. All in all, 310 different brands were mentioned. Obviously there are too many variables involved to say in all cases that television alone was responsible for the sales.

However, the standing of the various brands can be most helpful in evaluating TV advertising on a comparative basis.

Take the case of Bosco. The fact that it was named by 3.5% of those interviewed undoubtedly is most encouraging to the Bosco people.

What makes the difference?

More interesting, though, particularly to its competitors, is why Bosco far outdistanced all the beverages and beverage mixes. What was distinctive about the commercial, the time buying or program?

Another example is Gleem toothpaste. That P&G's new toothpaste was number one in the entire survey is a fact that this giant soap company could have predicted, based on its own sales records.

More significant here is that Colgate, for a long time the number one toothpaste in the country, did well in creating new customers that it was close behind Gleem, despite the tremendous budget ex-

pendent to launch P&G's newest product.

Low in mention in this study, but certainly high in TV advertising expenditures, were beer and cigarettes. This disparity raises some questions about the effectiveness of the beer and cigarette companies' use of TV.

Are the commercial themes all too similar? Is there any believability to their claims? Have any of them come up with a copy approach that is as strong as Gleem's "For those who can't brush their teeth after every meal"?

Kraft led in the food category, as might be expected from its consistent use of TV and its identification of most of its products with the Kraft name. Kellogg's was number one in cereals.

In the hotly contested soap and detergent field, Colgate's Fab was the leader, followed closely by Cheer and Tide. Hazel Bishop lipstick was in a class by itself in cosmetics. Lipton's and Maxwell House led in coffee and tea.

While most of the products mentioned are low-price, large volume items, TV, it seems, is also doing a job for big ticket products. Nine different brands of cars were mentioned; nine people had bought TV sewing machines; five said they were sold TV receivers by TV advertising; five, refrigerators and freezers.

As pointed out earlier in this study, there are far too many factors involved to permit direct correlations. There cannot be a simple relationship of "saw ad; bought product." What is significant is that the leaders in almost every product group were those who are generally considered by those in the trade to have outstanding television advertising.

Particularly interesting will be follow-up studies using the same question. Movement within categories and trends should then become apparent. A re-survey will be published in these pages in September.

SALES ATTRIBUTED TO TV

Most-mentioned Brands

	# of Mentions	% of Total Mentions
1. Gleem Toothpaste	101	9.9
2. Colgate Dental Cream	70	6.7
3. Fab	55	5.4
4. Cheer	47	4.6
5. Kraft products	46	4.5
6. Tide	43	4.2
7. Bosco	36	3.5
8. Ajax	25	2.5
9. Lipton Tea	25	2.5
10. Ivory Soap & Flakes	24	2.4
11. Amm-i-dent	22	2.2
12. Lux Soap & Flakes	21	2.1
13. Hazel Bishop Lipstick	18	1.8
14. Campbell's Soup	18	1.8
15. E-Z Popcorn	17	1.7
16. Kellogg's (general)	17	1.7
17. Maxwell House	17	1.7
18. Corn Pops	16	1.6
19. Savarin	16	1.6
20. Rinso	15	1.5
21. Saran Wrap	15	1.5
22. Tip-Top Bread	15	1.5
23. Chack Full O'Nuts	14	1.4
24. Pepsadent	14	1.4
25. Dial	13	1.3
26. Johnson's Wax	13	1.3
27. Lipton Soup	13	1.3
28. Pillsbury Cake Mixes	13	1.3
29. Pride Furniture Polish	13	1.3
30. Nescafe	12	1.2
31. Rice Krispies	12	1.2
32. Vegetable Slicer	12	1.2
33. Cheerios	11	1.1
34. Jello	11	1.1
35. Nabisco Shredded Wheat	11	1.1
36. Kellogg's Frosted Flakes	10	1.0
37. TV Time Popcorn	10	1.0

SALES ATTRIBUTED TO TV

All Products with Three or More Mentions

Product Category	Brand	# of Mentions
Automobiles	Buick	3
	Pontiac	3
Beer	Pabst	9
	Schaefer	9
	Piel's	7
	Rheingold	7
	Knickerbocker	6
	Ballantine	4

Continued on page 81

HOW TO PITCH TO CHILDREN

Approaches vary, but all kid-show sponsors agree: "Be honest—and don't talk down"

BY FRANK ORME

What are the most effective ways to reach children with your TV sales messages?

To find out, TELEVISION Magazine has polled the views of agency and sponsor executives who are responsible for policies and techniques used in several of TV's most successful small-fry campaigns. Also, we've had a look at many commercials designed to intrigue junior televiewers.

Techniques vary widely. *Howdy Doodly* is selling out its 10 available participations per week with hard-sell pitches directed at the child audience—with the studio "Peanut Gallery" kids participating. WOR-TV's *Merry Mailman* uses a similar approach for Bosco, U. S. Keds, and other products. Roy Rogers, on film, delivers strong personal testimonials for Post cereals.

On *Captain Gallant of the Foreign Legion*, star Buster Crabbe and his son Cuffy talk with their audience in two of the three commercials for Heinz products. Their pitch, however, is more subdued than those typical of *Howdy Doodly* and *Merry Mailman*. Much softer, and never aimed directly at the children, are the commercials integrated into *Big Top* for National Dairy Products.

There is a surprising variety in the products pitched to the young viewers. *Howdy Doodly*, for example, has a current schedule which includes Poll Parrot shoes,

Fifth Avenue candy bars, Luden's cough drops, Welch's grape juice, Halo shampoo, Kellogg's Rice Krispies, Colgate dental cream, Standard Brands' Royal Instant Pudding, and Hostess cupcakes.

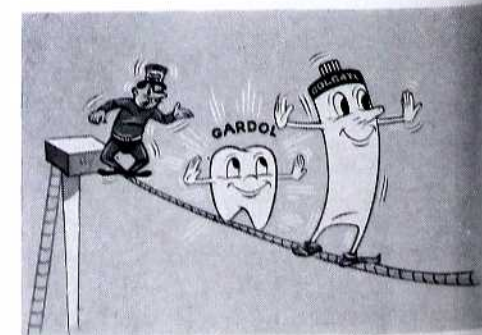
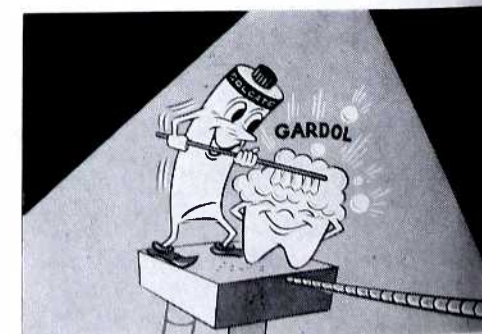
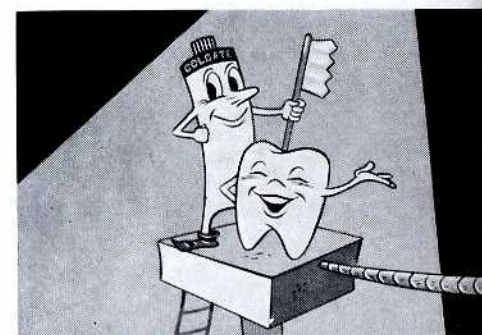
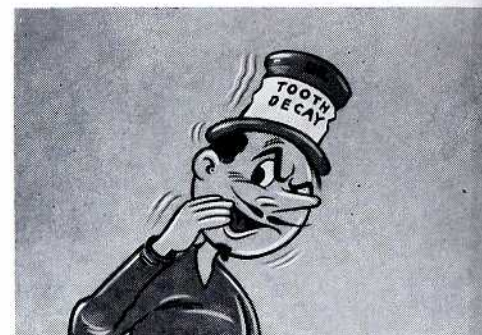
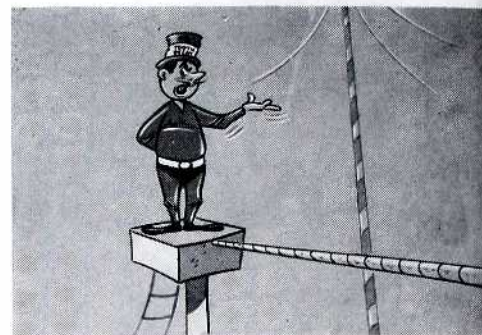
In previous issues TELEVISION Magazine has pointed out that many other types of products, including gasoline, are being advertised on programs which are presented primarily for child viewers. Many, also, use premiums of various types to get active response from TV's enthusiastic youngsters.

Success Story: Bosco

To use a Hollywood term, the Bosco TV campaign has been fabulous (see TELEVISION Magazine's Brand and Audience Study elsewhere in this issue). This is possibly the most successful TV promotion employing children's shows exclusively. Ruthrauff & Ryan is the agency.

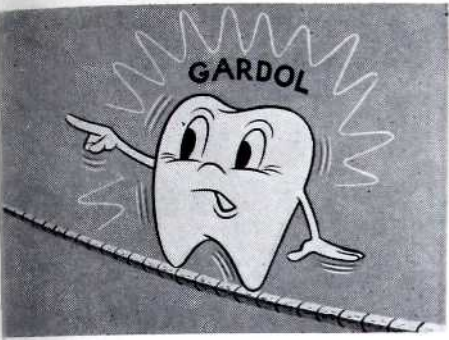
Bosco sales have skyrocketed through TV advertising alone. In each of 40 active markets, the company uses no other medium whatever. All campaigns use top-rated children's shows exclusively, and with the sales pitch directed at the youngsters themselves.

Wherever possible, the commercials are delivered live by the star of the show. Where no such star is available, 60-second filmed spots are substituted. The newer Bosco film spots use animation extensively. *Continued on page 89*



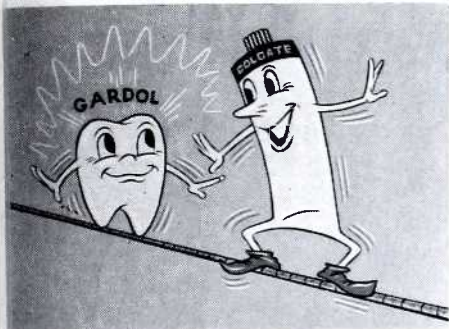
"HOWDY DOODY" CHARACTERS AND KIDS HELP SELL COLGATE

Screen OPENING COMMERCIAL



Camera on Ted at peanut gallery, Clarabell enters shot with giant pkg. of Colgate Dental Cream. He also carries sign with new Colgate jingle on it. "Brush your teeth with Colgate's Colgate Dental Cream. It cleans your breath (what a toothpaste) while it guards your teeth!"

Clarabell holds up sign and directs singing.



1 Dissolve to Mr. Tooth Decay on platform of circus high wire act.

2 Flip to CU of Decay's face.

3 Flip to Happy Tooth on other platform. Mr. C.D.C. is behind him. They are ready to step out on tight wire.

4 Flip to CU of Mr. C.D.C. He is getting ready to spread Gardol on brush.

(Not pictured) Flip to hand of Mr. C. D. C. holding toothbrush. Paste is coming out of tube onto brush. Surprinted on paste is "Gardol."

5 Flip to Happy Tooth with halo of Gardol around him.

6 Flip to Mr. Tooth Decay sneaking up behind them.

7 Flip to Happy Tooth, who sees Mr. T.D.

8 Flip to Mr. C.D.C. and Happy Tooth.

9 Flip to Mr. Tooth Decay, seeing Gardol for first time.
10 Flip to crash scene.

11 Flip to Mr. T.D. on tanbark of circus, all beat up. Circus seal is sitting on top of him.

12 Flip to Happy Tooth and Mr. C.D.C. performing in high wire act. Close-up of them together.

Dissolve to Ted Brown.

CB points to pkg.

Sound

Ted Brown: Say, kids, I'll bet you all know what Clarabell is carrying. (Kids shout "Colgate Dental Cream!") And what do we call Colgate's wonderful new ingredient? (Kids shout, "Gardol!") Swell, kids, so let's sing the new Colgate song.

"Brush your teeth with Colgate's Colgate Dental Cream,

"It cleans your breath (what a toothpaste!) while it guards your teeth!"

Yes, kids, if you brush your teeth every morning and every night with wonderful new Colgate Dental Cream, you'll chase old Mr. Tooth Decay the way he's never been chased before!

And here's another thing—new Colgate Dental Cream tastes better than ever. Now here's a story about Happy Tooth and old Mr. Tooth Decay (organ—ascending chord).

Mr. Tooth Decay: Heh, heh, heh! That Happy Tooth thinks he's the star of the circus! A great tightrope walker! Wait till Mr. Tooth Decay gets through with him.

Happy Tooth (organ fanfare): Ladies—Gentlemen . . . Boys and girls! Now Mr. Colgate Dental Cream and myself will walk across the highest wire in the world!

Mr. Colgate Dental Cream: All set, Happy Tooth . . . but just in case Mr. Tooth Decay's around, let me brush you with my wonderful new ingredient (organ fanfare) Gardol.

Happy Tooth: Now I'll be able to beat old Mr. Tooth Decay.

Mr. Tooth Decay: That's what he thinks . . . heh, heh, heh! One good push and down they'll go!

Happy Tooth: Oh, Mr. Colgate Dental Cream, there's Mr. Tooth Decay.

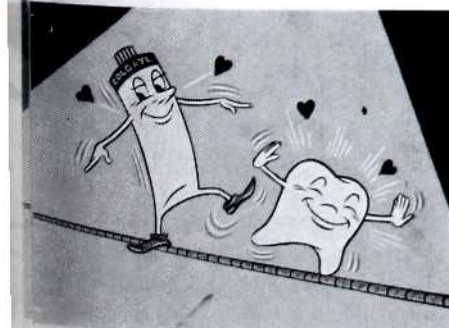
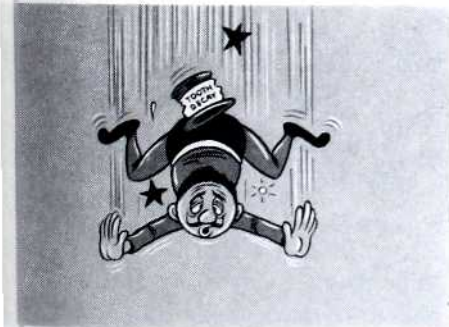
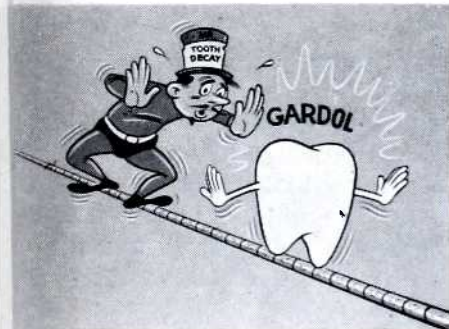
Mr. Colgate Dental Cream: Don't worry, Happy Tooth—you have Gardol on.

Mr. Tooth Decay: Oh, no, no, no—Colgate's Gardol! (Crash, bang—sound of falling through air.)

Mr. Tooth Decay: Rats, they got me again!

Mr. Colgate Dental Cream: To sock old Tooth Decay this way, use Colgate Dental Cream each day! (Organ—descending chord.)

Ted Brown: Kids, ask Mom to get swell-tasting Colgate Dental Cream and (sings) brush your teeth with Colgate's Dental Cream, the one toothpaste with such good taste!



The agency has found these to be more effective than the former live-action plugs.

Typical of the live Bosco pitches are those on the *Merry Mailman* (WOR-TV, New York), and those by "Captain Jet" on *Space Funnies* (KNXT, Los Angeles). Both demonstrate how to mix the product, talk directly to the youngsters, and invite the kids in the live studio audience to participate in singing (or shouting) the short jingle which features "Make mine Bosco!"

The Heinz show (*Captain Gallant*) is using three commercials, a 90-second opening, a 60-second middle, and a 33-second closing. This new campaign, carried on 66 stations, is engineered by Paul de Fur, in charge of TV programs and commercials at the Maxon agency.

The middle Heinz spot is pitched exclusively at the adult segment of the audience. The opening and part of the close are aimed at the youngsters—not through a direct plug addressed to children, but through an implied talk to them by Captain Gallant (Buster Crabbe) and Cuffy.

In the dozen or so spots viewed by TELEVISION, Cuffy talks sometimes to Captain Gallant, sometimes to the audience. Crabbe makes the sales pitch. Cuffy confines himself to such comments as, "I can't wait to taste it," "It's better than good," and "You can say that again, 57 times." Crabbe and his boy consume considerable quantities of Heinz soups as this is going on.

The Heinz premium kit includes a "Junior Legionnaire" certificate, autographed pictures, identification card, and a 32-page color comic book—for a dime and two Heinz labels.

The Post cereal plugs used by Benton & Bowles over a years-long period on the Roy Rogers films are much more direct, and are pitched squarely at the kids. Ed Mead, vice-president and radio-TV copy chief, has supervised creation of hundreds of these for the agency, and says they have been changed recently to put heavier emphasis on Rogers' product testimonials. Premiums play a heavy part in the promotion.

Mead describes B&B's views and policies in this way:

"We pitch to the kids to the extent that they will like and accept the commercials. We never talk down or patronize in any way. We try to intrigue the youngsters, but

Continued on page 89

HOW POST CEREALS AND BOSCO USE STAR APPEAL IN PITCHES

Roy Rogers Cartoon for Post

(Open on: Early morning sunrise on river. Three bears, terrified, clutching one another, drift by on raft.)

Singers, over: One early morning, cast adrift, three bears without a paddle . . . Who'll

Save us! (Bears lip sync "Save us." Pan ahead to show falls in river) from the roaring falls? . . .

(Swish pan and pull back to show cartoon character of Roy Rogers riding up on Trigger.)

Roy Rogers in the saddle! (Roy whirls lasso over his head as Trigger runs.) He whirls his lasso overhead, with Trigger set to (Trigger puts on the brakes with all four legs) check fast.

(Follow lasso as it whips out and encircles all three bears, on brink of falls. They are pulled up and back.) A perfect throw!

(Cut to: MS: Roy yanks bears into frame with him. They kind of hover in air, still in lasso, but grouped for following picture, while Roy delivers lip sync line.)

He yanks them in, and says (Lip sync: nonchalantly), Let's go to breakfast . . .

(Match dissolve Roy and bears into breakfast table scene. Each has pkg. and bowl.)

All: Hooray!

Singers, over: Post Sugar Crisp for all! To fill the bowl before you . . . (Cut to: BCU: Pkg. in Roy's hand) The candy-coated cereal. (Stay in CU as he fills bowl), already sweetened for you . . . Fresh, honey-flavored puffs of wheat.

(Package goes off as his fingers reach in and crunch one of the puffs.) So crispy that they crunch. (CRUNCH)

(Cut to: MCU: Roy at table again. Roy picks up pitcher and pours milk on bowl from pitcher.)

They're wonderful for breakfast (Pan up to include clock over his head. Its hands are whirling around. Noon position is labelled "lunch"), between meals, or for lunch.

(Pan back down as Roy raises spoonful to mouth. Near hand is out of frame.) So, eat it by the bowlful (Diss around Roy to outdoors again. He is on horseback. He tosses puffs into mouth and raises pkg—in near hand—into frame), or right from the package, straight . . .

(Pan along on horseback until cartoon Roy passes billboard with still of live Roy, labelled "Roy Rogers.")

For nourishment and energy (Zoom-in to: CU: Live Roy on billboard), Roy Rogers says it's great!

(Picture comes to life. Roy speaks. He brings up pkg.)

Roy: Yessir, Buckaroos. Suga Crisp is my favorite. I want you to try it for breakfast—and as snack between meals. (He tosses some puffs up into mouth) You can even eat it right out of the box . . . (Vertical wipe down to: BCU: Pkg. of Sugar Crisp) Get Post Suga Crisp right away!

(Bears jump into place on pkg. one at a time. They lip sync on line apiece.)

Singers, over (for lip sync): For breakfast, it's dandy. For snack it's so handy! Or eat it like candy . . . (They all hold) Post Suga Crisp.

Merry Mailman for Bosco in N.Y.

Ray (in front of puppet house Wheezer, old pal, what have you been doing today? You look bursting with health and energy.

Wheezer: I'll say I am, Merry Mailman. I just had a Bosco Special!

Ray: What's that?

Wheezer: Two teaspoonfuls of milk in a jar of Bosco.

Ray: Oh, Wheezer, you're silly, but you're so right. But seriously, I take two teaspoonfuls a glass of milk; how many do you take, Wheezer?

Wheezer: I take 6,000 . . .

Ray: How many?

Wheezer: . . . 300 and . . .

Ray: What?

Wheezer: 63 and . . .

Ray: You're teasing.

Wheezer: . . . and a half!

Ray: Wheezer, you're incorrigible.

Wheezer: No, I'm Wheezer.

Ray: Boys and girls, Bosco milk is so delicious it's just like having a soda fountain in your own home. (Makes Bosco camera.) Tell Mother Bosco more economical—lasts three times as long as ordinary syrups. A Bosco is healthy, too; helps build strong bones and red blood and makes muscle. Yessir, you can beat Bosco and milk. And say, for a real special treat, have you tried it on ice cream. It's delicious. Make your own ice cream sundaes a day in the week. Now, boys and girls, let's all sing the Bosco song "I love Bosco—that's the drink for me."

THE TV COST MYTH

Random thoughts on the economics
of television advertising, gleaned from an interview with
William C. Dekker, v.p. and
director of media, McCann-Erickson



One of the biggest factors in the use of TV is the cost. Many advertisers are appalled when they see the price tag on television. They've read the almost-daily publicity released about the high salaries drawn by talent. They've heard about the "million-dollar programs" and the soaring rate cards.

It's our business as an agency to see that advertisers are not scared off by the cost myth, to show them that falling for the cost myth can deprive them of a powerful selling tool. We must relate the cost of the medium to their way of doing business.

An advertising budget qualifies as a sales expense—mass media costs are sales expenses. Television must be considered in ratio to the cost of doing business.

TV costs are high, but they are not out of line. When transportation costs—i.e., the number of people reached per dollar—are measured, television can be, and is, an economical buy.

TV half-hour or "Life" spread?

The comparison of TV with print shows some interesting points. A color spread in *Life* costs \$60,000—or enough to pay for a weekly half-hour TV show. The difference, of course, is that on TV you almost always must make a 26-week commitment.

That's why the network magazine concept figures to get an increasingly larger share of adver-

tising budgets. It has some obvious advantages in flexibility. You can buy one, two, three—or 23—spots. You can fit it into campaigns, rather than have to maintain the same amount of exposure throughout the year.

Big viewer turnover at low cost

And low-budget advertisers can spread their ads and have a big turnover in audience by using different magazine vehicles.

Of course, the impact of an insertion on the Garroway program is by no means as great as the effect of Godfrey telling his listeners to "go out and buy it." That's one of the drawbacks of the magazine concept.

One increasingly important factor in media decisions is the necessity of getting the dealers behind you. In these days of fierce competition, the dealers must be considered.

Given the choice of two shows, we'd pick the one that engendered the more excitement with our client's salesmen. We have to impress dealers that we're giving them proper support through advertising. Our *Best of Broadway* series for Westinghouse fits into this category. And we've been very pleased with the results.

The question of spectaculars has also entered many advertisers' minds now. Actually, spectaculars cannot strictly be regarded as advertising; they lean more toward

promotion—paid public relations.

Specs can be effective in getting across to the public the concept of a company's bigness.

Take *Peter Pan*. It was worth millions of dollars in public relations, but it had a huge cost-per-thousand.

Here it's a question, as it is in all media selection, of what the objectives are. Regardless of budget, the spectaculars can be a good buy for some advertisers and bad for others.

What puzzles us is the talk of television's fabulous costs that frequently comes from agency men, particularly those who are dispensing a good deal of their clients' money in that medium.

Obviously, we could not recommend that our clients invest millions in TV advertising unless we were confident that the money would produce results in proportion to the amount spent.

Shot in the arm for U's and V's:

SATELLITES & BOOSTERS

For advertisers, extended coverage into new

areas will result from current VHF grants and anticipated UHF operations later this year

TV satellites have now been launched for both VHF and UHF.

TV boosters are on the way, but for use of UHF outlets only, and for the limited purpose of filling in shadow areas within the station's normal service territory.

That, so far as extended coverage is concerned, is how things now stand at the Federal Communications Commission.

The licensing of UHF boosters for regular commercial use should be a reality by early fall.

The go-ahead signal which FCC gave last Sept. 1 for expansion of TV outlet service areas through use of satellite stations produced a lot of interest—but no stampede.

The net results to date: a half dozen actual grants, a couple of operations in-being, and only slightly more than a half dozen other applications pending for action. V-channels are involved in 95 per cent of the activity.

\$5,000-to-\$15,000 range

What will be the reaction in the UHF booster field remains to be seen, after FCC has fixed the engineering standards, which will in turn determine price tags. Some experimental amplifiers have run into fancy figures, but the industry appears to be working toward a regular production price range of \$5,000 to \$15,000.

Meanwhile, government and industry will have to get together on an agreed nomenclature for "satellite," "booster," "slave" or "repeater" stations, which frequently mean different things to different people.

FCC employs only the first two terms and uses them thus:

Satellite: a distinct station in itself, operating in conformity with all the broadcasting rules, and normally on a different channel from the mother-station. It may dupli-

cate the mother-station entirely, or intermix repeater operations with programs of its own origination. Its channel must be one regularly assigned to the locality in which it functions.

Booster: a facility which simply amplifies the signal of the mother-station, using the same channel. Such stations, of course, originate no programs of their own.

A RETMA committee last August proposed some new definitions which would apply the term "satellite" to what is now known as a "booster," and designate present satellites as "special service" outlets. But FCC sticks to its own definitions.

When the satellite field was opened up last fall, the question presented for existing stations thinking in terms of expanded coverage was whether the additional audience would compensate for the extra investment.

For the construction permit holder desiring to repeat another station in between local revenue-producing operations, it was a question of making feasible arrangements with a mother-station.

Plant costs of the satellites already authorized range from about \$24,500 for channel 3, KMAU, at Wailuku, T. H. (straight duplication) to \$134,000 for channel 9, KTRE-TV, at Lufkin, Tex. The Lufkin station, independently owned, goes on the air shortly with a contract pick-up of programs from channel 2, KPRC-TV, at Houston, 124 miles away. A microwave relay is involved.

Significantly, every authority which has been granted for reaching out into new territory, via satellite, involves a community without a local TV outlet. The indications are clear that FCC will act expeditiously where virgin areas are involved, more slowly

when it's a matter of introducing outside competition into a market already equipped with a local service.

This competitive issue will have to be met in some of the pending applications.

Also, in the pending file, FCC must face up to making a choice between applications of existing stations for a satellite operation in a nearby city and those which propose an entirely independent operation there.

FCC insists today, as it did eight months ago, that every case involving satellites that comes before it will be decided strictly on the merits applying to that particular case.

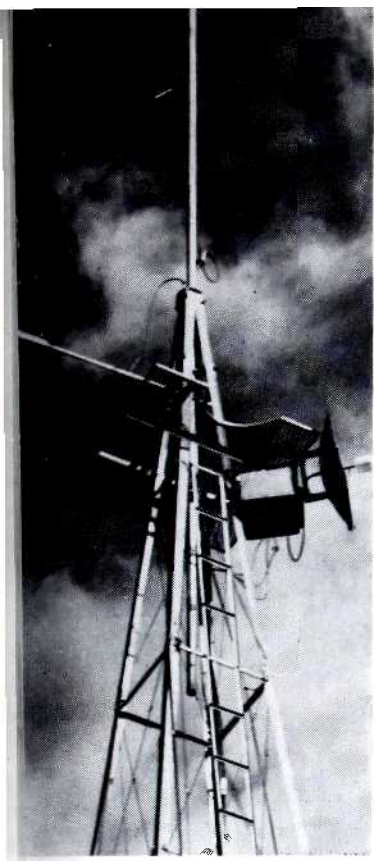
The decision then to relax long standing policy and permit the operation of TV stations without an local programming was intended primarily to provide a shot in the arm for faltering UHF. The theory was that idle UHF channels would be put into use on a low-cost small-staff basis by operating on film or functioning as a satellite to an existing station. In either case they would be educating the public to a wider use of UHF service.

Oddly, of the seven outstanding authorizations for satellites today only one involves use of a UHF frequency. This is at Pasco, Wash. where channel 29, KIMA-TV Yakima, Wash. is now using channel 19, KEPR-TV, to deliver its programs into the Kennewick Pasco-Richland area.

Authorizations

All of the other grants involve extension of VHF service into new areas through use of VHF satellites. Except for the Lufkin operation, already noted, the mother station owns the satellite. The authorizations are:

At Sweetwater, Texas, where



Satellites, which can originate programming as well as rebroadcast, and boosters, which can only amplify the signal of the another station, are providing service to previously inaccessible areas



channel 12, KPAR-TV, will rebroadcast the programs of channel 13, KDUB-TV, Lubbock, Texas.

At Scottsbluff, Neb., where channel 10, KSTF, will repeat channel 5, KFBC-TV, Cheyenne, Wyo.

At Florence, S. D., where channel 3 has been granted to channel 1, KELO-TV, Sioux Falls, S. D. for semi-satellite operations.

At Hilo (KHBC-TV) and Waikuku (KMAU), where Honolulu channel 9, station KGMB-TV, is cutting channels 9 and 3 to work to deliver its programs over tremendous mountain ranges and volcano country into virgin territory.

It is just coincidence that the other-station and the Hilo outlet, already in operation, are both on channel 9, one of Hilo's regular assignments.

Every such extension of service area has been authorized over the vigorous protest of Commissioner Frieda B. Hennock, the Democrat-dissenter whose seven-year term expires June 31. She has described the satellite plan as "the final mortal blow to UHF." She said the

Lufkin grant involved "almost incredible departure" from FCC policies relating to local community needs and the requirement that a licensee maintain full control over the operation and programming of his station.

Pending applications

The pending satellite applications involve:

KXJB-TV, Valley City, N. D., for channel 12 at Bismarck, where channel 5 is now in operation.

KIDO-TV, Boise, Ida., for channel 13 at Twin Falls, Ida. in competition with a proposal by August H. Vogeler, newcomer to the field, for an independently owned outlet which would devote 80 per cent of its time to selective rebroadcasts from Salt Lake stations KSL-TV, KTVT and KUTV, from Boise station KBOI-TV and Idaho Falls station KID-TV. There is an outstanding grant for channel 11 at Twin Falls.

KHQ-TV, Spokane, Wash., for channel 5 at Walla Walla, Wash., in competition with an independent operation proposed by J. Elroy

McCaw, owner of KTVW at Tacoma. KIMA-TV, Yakima, is applying for channel 8 at Walla Walla as a further satellite outlet.

KBES-TV, Medford, Ore., for channel 4 at Roseburg, Ore.

WKAQ-TV and WAPA-TV, both of San Juan, P. R., both seeking channel 3 at Mayaguez, in competition with an independent operation proposed there by WJMR-TV, New Orleans, La.

FCC's recent announcement that action looking to commercial licensing of boosters for UHF stations "is now warranted" came after a series of reports on successful booster experiments in more than a half dozen difficult areas.

Among those conducting the tests were: RCA in conjunction with WJTV at Jackson, Miss.; WSM-TV, Nashville, Tenn.; Sylvania at Emporium, Pa.; Adler Communications at New Rochelle, N. Y. and in conjunction with WATR-TV at Waterbury, Conn.; Howard-Yale, Inc. at Palm Springs, Cal.; and NBC at Bridgeport, Conn.

Typical of the success reports is
Continued on page 93



TELEVISION Magazine this month asked Lester Kamin, president of Kamin Advertising Agency, to give an off-Madison-Avenue point of view to our series on favorite commercials. His agency, one of the most aggressive in the southwest, bills over \$1,500,000 a year, a good part of which is for TV.

MY FAVORITE

By Lester Kamin

More millions of dollars are spent each year on fabulous, extravagant, spectacular TV commercials, yet we in the agency business realize that even the million dollar program is but a vehicle for the sponsor's message. Since this is true, it is cer-

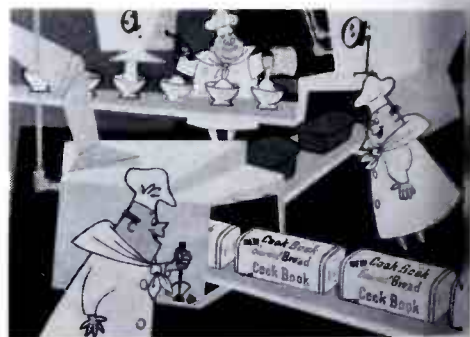
tainly very necessary for the commercial to be as appealing as the actual program. I have chosen the following commercials because I believe they hold the attention of the audience. They have both video appeal and audio appeal.



On "Climax," Chrysler has done many variations on the "Forward Look." Several of these commercials have been produced with the woman in mind—wedding fashion to Chrysler cars, showing new gowns and then sliding smoothly into the fashion appeal of the Chrysler, Plymouth, and Dodge. I feel sure that any woman watching this program very definitely "stayed with it" during these commercials. *BBDO produced this one.*



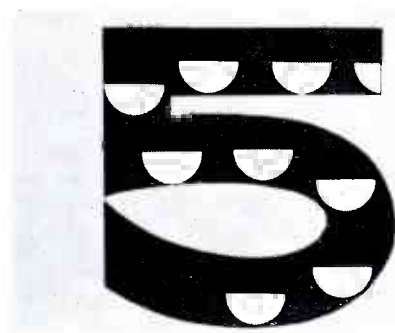
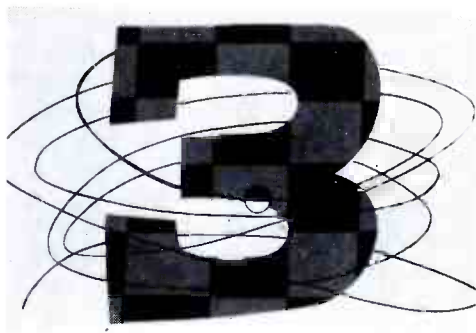
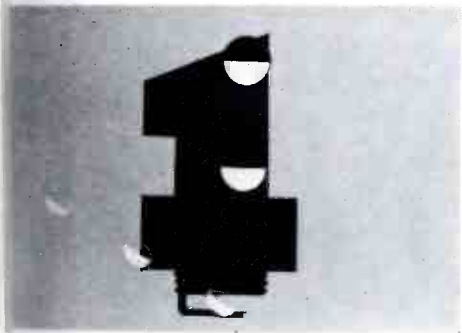
On the local scene, Grennan Baking Company's Cook Book Bread runs a natty 60-second spot that demands attention. Character and sets have a fairy-tale aspect which suddenly turns into unexpected realism. This spot has warmth, believability, and it's different, but not too different. *Young & Rubicam.*





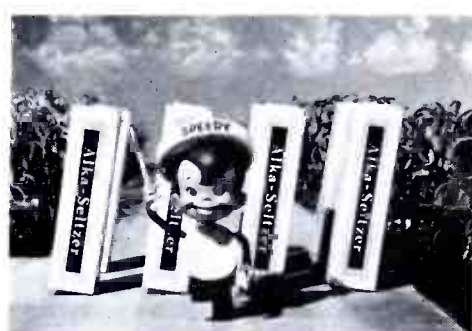
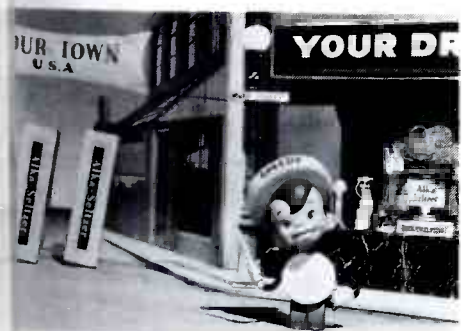
Since the beginning of television, Ford has been way ahead with its commercials. A few months ago, on *Producers Showcase*, Ford had quite a "spectacular." It was a live commercial with a lot of rhythm. The theme: Crime does not pay. Even if you want to steal a Ford, which is understandable, you must be punished by law. It would be difficult not to watch this production. *K&E.*

TV COMMERCIALS



Plats off to "Speedway 79" for their clever 1—2—3—4—5 commercial. One of the oldest advertising adages is the 1—2—3 sequence, and here the numbers come to life with

extraordinary animation. Speedway 79 has done a series of cartoon commercials that are nothing short of spectacular, and I understand it has done a terrific selling job. *Doner.*



One of my all-time favorites is the Alka Seltzer 20-second spot. "Speedy Alka Seltzer" is a puppet-type character who gives the facts briefly and effectively—ideal for a 20-second

spot. He has become a lovable character to the American TV viewer, and, what's at least as important, he's remembered. *Geoffrey Wade is the agency responsible.*



One of our most successful live commercials has been for the *Houston Chronicle*, on its program, *Chronicle Playhouse*. Entitled "The Chronicle Hall of Fame," the 60-second commercial publicizes the paper's writers. The writers' framed pictures make up the backdrop, and each week one is singled out for a close-up shot and comment by the announcer. When a local writer is used, we sometimes arrange for a personal appearance. Believability and simplicity, we think, are key factors in this series' success. *Kamin.*

Advertisers and Agencies:

WHAT CAN TVB DO FOR YOU?

Solid facts, not fancy claims, will be TvB's stock in trade

BY OLIVER TREYZ, President, Television Bureau of Advertising

Ad agencies, like television station operators, have a tremendous investment in television. Advertising men, like broadcasters, want the investment to pay off—as soon as possible and as handsomely as possible.

It is the Television Bureau of Advertising's job to help these tremendous investments—in advertising or in broadcasting plant, equipment, and personnel—to yield maximum returns.

This calls for four approaches:

1. *Helping the advertiser to use TV more effectively.*
2. *Selling more advertisers on the use of TV.*
3. *Convincing present TV advertisers to increase their use of our medium.*
4. *Putting the collective shoulder of all TV stations behind this selling drive.*

The need for TvB is the aggregate of the individual needs of all the advertising agencies—their need for information and skills to broaden the use of television and increase its advertising efficiency.

TvB's approach

To do this, we will work intimately with advertising agencies in exploring the most effective ways to use television for their clients.

Whenever possible, we will help on special client presentations. If there is a need for more data on specific product sales, TvB would like to tackle the project.

If an agency would like a TV angle for a client, TvB would be glad to sit in and help.

We will bring new knowledge to television advertising. We will sup-

ply vital information and skills which did not exist, on an industry-wide basis, before our birth on January 1, 1955.

We will pay particular attention to light users or nonusers of television. We will concentrate on vital areas which either have not yet been thoroughly explored or are literally unknown.

Pinpoint research

Specifically, TvB will concentrate on discovering how well television covers, not people, but markets for products. To do this, we will get behind the ratings.

For example, we recently commissioned the A. C. Nielsen Company to do a detailed study of the sudsless detergent market, which has been paced by Monsanto's All and into which Lever Brothers, Procter & Gamble, and Colgate-Palmolive have also plunged. This market is defined by the incidence of automatic washing machines.

To guide advertisers to the most effective use of television in this fast-growing market, TvB requested Nielsen to inspect each of its sample homes for an automatic washing machine. Nielsen has supplied TvB with (and we will relay to interested advertisers through their agencies) a report showing what percentage of the surveyed homes have an automatic washing machine and where they are located by section of the country, county size, etc.

The report also indicates who owns an automatic washing machine by younger vs. older housewives, bigger vs. smaller families, etc.—and, most important, by tele-

vision vs. non-television home

Furthermore, we have a detailed analysis of television viewing by automatic-washing-machine homes vs. those not so equipped. We are now qualified to inform these major advertisers, for the first time, on just how well television (whether program or 20 second announcement) can cover the sudsless-detergent market.

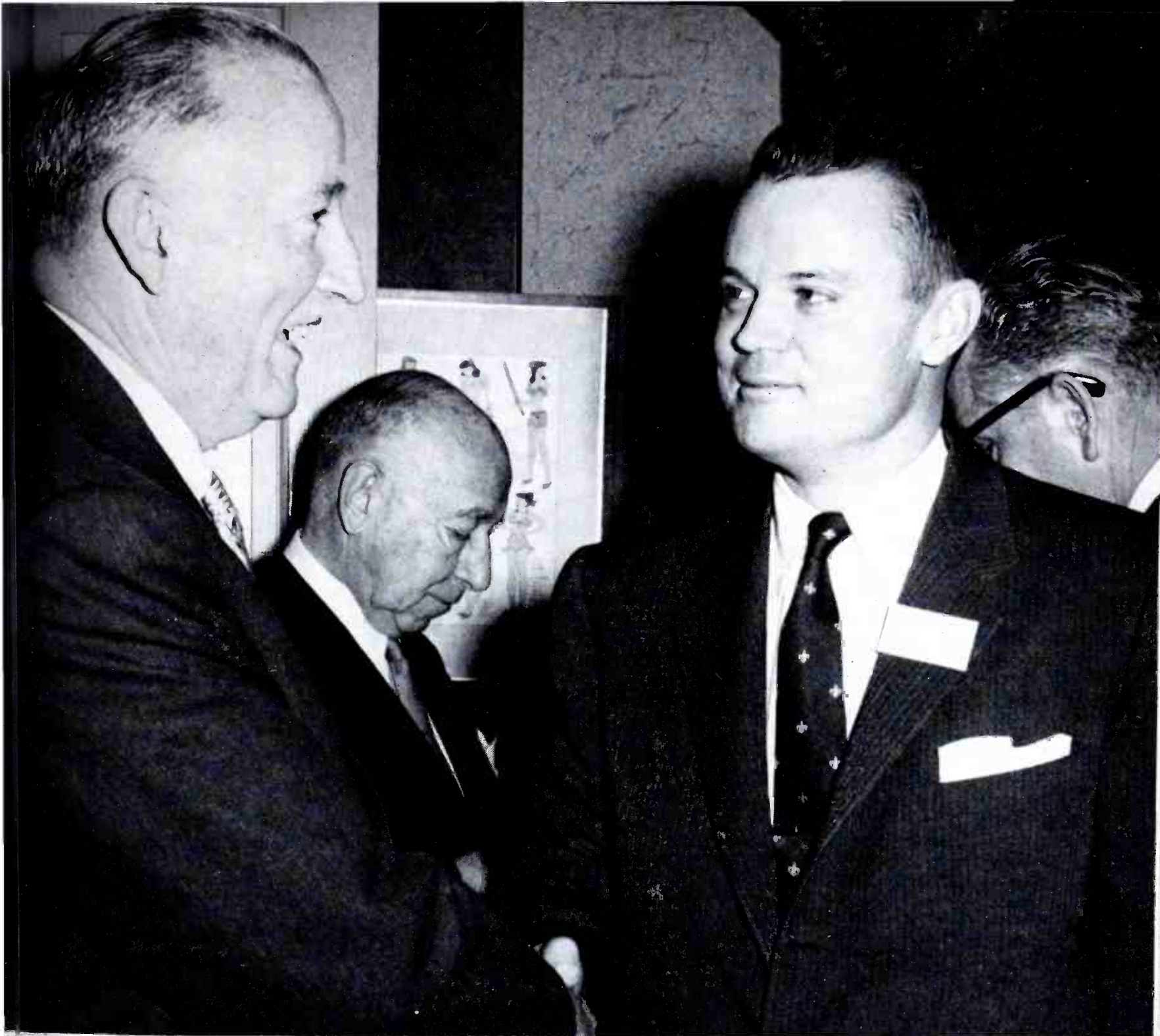
One of our studies in the near future will determine how well television covers the gasoline, tire, and automotive markets. We will divide the country into two halves: heavy drivers and light drivers. In a probability sample of homes, we will regularly check the speedometer reading of the automobile. We will learn the mileage of the heavy drivers and the light drivers and the relative value to gasoline, tire, and related advertisers of these two basic kinds of drivers.

What do heavy drivers view?

We will define the heavy driver as the more profitable customer, in terms of his television viewing. Thus, we will be able to go to the advertising agencies of such companies as Shell Oil, Socon Vacuum, The Texas Company, Goodyear, Goodrich, etc., with heretofore unknown information on what kinds of television commercials best cover their market.

Beyond this, we are engaged in a general research project, in depth, which will shed new light on the relative selling power of print advertising versus television.

TvB, therefore, will not inundate agencies with claims; it will serve them with facts.



Oliver Treyz (right), head of TvB, shown with Raymond Sullivan, (left), SSC&B, and Frank Reynolds, Albert Frank-

Guenther Law. Treyz heads TvB after long broadcast experience. Last position: director of ABC radio.



Raymond E. Nelson, director of national spot sales at TvB, is an industry pioneer who helped found the American Television Society. His background includes seven years in NBC production.



Gordon Hellmann, director of sales promotion, came to TvB after five years as director of sales presentations for CBS Television. He also has filled radio and agency assignments.



Dr. Leon Arons, TvB's director of research, resigned after years as vice-president and director of research, William Weintraub agency, to tackle the Bureau's complex research problems.



Norman E. ("Pete") Cash, formerly director of station relations for NBC, holds the same title at the bureau. Immediately prior to his new job, he was eastern sales manager, ABC.

We've got the story . . . We've got the medium . . . Now's the time . . .

LET'S SPEAK UP!

Both advertisers and broadcasters have a public-relations job to do

The operators of America's 400-odd TV stations have at their fingertips the strongest instrument for public and community relations available to any group in the world.

Yet how many station managers are known to the audiences they could reach by simply stepping in front of a TV camera?

What newspaper editor would pass up such an opportunity? Certainly the manager of a TV station is—and should consider himself—of equal stature with the editor of his hometown paper. His station's programs reach *more* people and a more varied cross-section of the population.

In spite of this, most station managers have kept themselves in the background—either because of undue modesty or because they do not recognize the significance of their stations as vital elements of their community.

The greatest newspapers have built their successes on intimate associations with their own communities. Editors play upon local themes in a never-ending appeal for loyalty and support. Advertisers recognize the importance of these factors when buying newspaper space. They'll do the same when dealing with the TV sales department.

Thus, aside from their social aspect, good community relations are good business—for any medium.

Why not have station management participate in a discussion of public issues which are related to television and television programs—issues such as juvenile delinquency, for example? We don't mean a whitewash or "defense" of TV, but an honest, forthright presentation which will bring out TV's positive factors and put criticism in its proper perspective.

TELEVISION Magazine herein presents outlines for several suggested programs. We will submit more from time to time, as an aid toward creating a closer station-community liaison.

Suggested program on juvenile delinquency and television

A half-hour discussion of the problem from the local viewpoint, with the station manager and two or three recognized local authorities—for example, an educator, a police department official, a religious leader.

Introduction (by station manager): "Good evening, ladies and gentlemen. I'm William Jones, general manager of station KXXX. I'm planning to meet with you each week at this time to discuss with you various problems of our community and to let you know about the many ways in which I, personally, and the staff of KXXX have become active participants in our community life.

"Tonight we will present several viewpoints on juvenile delinquency—a national problem which concerns each individual home in each individual city. Therefore it is *our* problem, right here in Center City. It is my problem and your problem.

"This evening, because KXXX itself has a major association with many of your children, we will consider the relationship of television to the welfare of the youngsters in Center City—and we have brought three guests whom you know, and whose views you respect, to aid in this discussion."

Introduction of guests. Discussion. Summing up by station manager.

Station Manager (to audience): "I feel certain that this frank discussion has been valuable to all of us. Also, I hope that you have discovered that we at KXXX are making continuous efforts to improve our programming—to enlighten and enrich your children as we entertain them—to select for their viewing the type of programs which will be uplifting without duplicating or infringing upon regular classroom study courses.

"We will, of course, consider carefully suggestions from any of you along these lines. Will you write us? Each of you can help us to discover new ways to serve you."

Suggested program on programming

An explanation by the station manager and his program director of how and why programs are selected for different hours and different days.

Introduction (by station manager): "According to our research figures the sound and picture from our KXXX transmitter reach 270,000 homes where almost three quarters of a million of you live within a radius of roughly 70 miles from the heart of Center City.

"Some of you watching this program are in Westside Gardens, 4½ miles out the Arlington highway. Some of you are right here on Main Street, just a few blocks from our studio. Others among you are in the living rooms of your home at Glenoaks, 35 miles northeast.

"All of you are in what we might call a vast three-thousand-square mile 'theater,' where you can bring yourself right up to our stage by turning the knob on your TV set. That brings us close together.

Continued on page 8

Clips of programs like these would dramatize TV's strong service story. "Exploring the world with *The Search* . . . *Hopkins Science Review* . . . *Adventure* . . ."



"Visiting the great men who've influenced our age . . . *The Elder Wisemen* . . . *Person to Person* . . ."



"Music for everyone . . . from jazz to the light classics of *Voice of Firestone* . . . opera . . . the *Chicago Symphony Orchestra* . . ."



"Probing the news and the newsmakers . . . *Meet the Press* . . . *Background* . . . the conventions."



"TV lets you see for yourself . . . the polio tests . . . the *Coronation* . . . sports . . . the U.N."

New Business Getter

the RCA TV Switcher TS-5A

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



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome.

You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. XXXX, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

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

5 EXTRA INPUTS PLUS "REHEARSAL"

FOR YOUR TS-10A!

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

HANDY AS AN INDEPENDENT SWITCHER!

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

RCA Pioneered and Developed Compatible Color Television

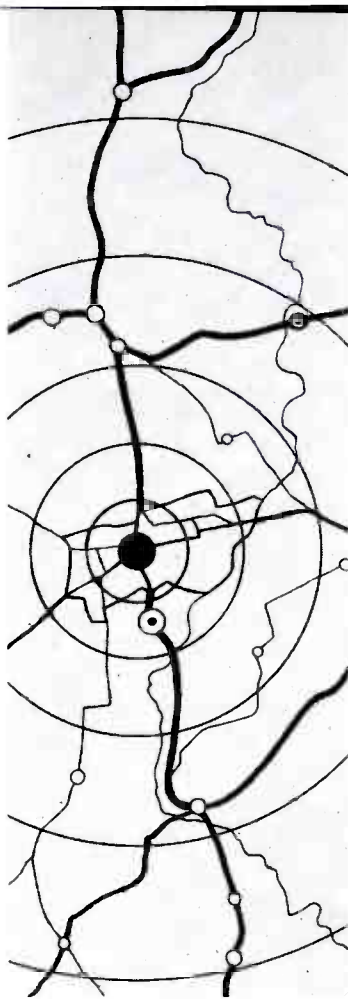


RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.

WHEN WILL CHANNEL X

GO ON THE AIR?



How soon the
advertiser can
expect increased
service in 38
top TV markets

Here is the current television-service status in 38 important markets now operating short of full potential:

Albany-Schenectady-Troy, N. Y.—One V and one U, channels 6 and 41, now operating. Channel 35 has operating authority not in use. Patroon Broadcasting Co. holds construction permit for channel 23.

Boston - Cambridge - Lawrence, Mass.—Two V's and one U, channels 4, 7 and 56, now operating. One V channel, channel 5, still open, with five applicants: Greater Boston Television Corp., WHDH, Inc., Massachusetts Bay Telecasters, Allen B. DuMont Laboratories and Post Publishing Co.

Hearings completed and examiner's recommendation pending; a grant probable by early 1956. J. D. Wrather, Jr. holds construction permit for channel 44. Channels 50, 56 and 72 not applied for.

Buffalo-Niagara Falls, N. Y.—Two V's and one U, channels 2, 4 and 17 (NBC owned) now operating. Three applicants for the one remaining V, channel 7: Great Lakes TV, Inc., WKBW, Inc. and Greater Erie Broadcasting Co.; hearings still in progress; a grant may be made within 12 months. Channel 59 not applied for.

Charlotte, N. C.—One V, channel 3, now operating. One V, channel 9, still open, with three applicants: Piedmont Electronics and Fixture Corp., radio station WSOC and Carolinas Television Corp.; in hearing; a grant may be made within nine months. Channel 36 has operating authority not in use.

Chattanooga, Tenn.—One V, channel 12, now operating. Two applicants, Mountain City Television, Inc. and WDOD Broadcasting Co., for the remaining V, channel 3, with a grant to the former recommended by hearing examiner; final FCC action due any time now. Channels 43 and 49 not applied for.

Corpus Christi, Tex.—One U, channel 22, now operating. Gulf Coast Broadcasting Co. unopposed for V channel 6 after withdrawal of competing application and a grant is imminent. One other V available, channel 10, with three applicants: Superior TV, Inc., KEYS-TV, Inc. and K-Six TV, Inc.; hearings closed with examiner recommending a grant to K-Six; final action expected before end of year. Channel 43 not applied for.

Des Moines-Ames, Iowa—Two V's, channels 5 and 13, now operating. Cowles Broadcasting Co. holds construction permit for remaining

V, channel 8, with early operation indicated. Channel 17 has operating authority not in use. Channels 23 and 25 not applied for.

Fresno, Cal.—Two U's, channels 24 and 47, now operating. One V, channel 12, open, with radio station KARM and California Inland Broadcasting Co. competing for it; hearings closed with examiner recommending grant to KARM and final action imminent. Channel 53 has an unused operating authority. In addition, Fresno is served by channel 27, Tulare, now on the air. There is also a CP outstanding for channel 43, Visalia.

Hartford-New Britain, Conn.—Two U's, channels 18 and 30, now operating. Travelers Broadcasting Service Corp. and Hartford Telecasting Co. competing for the only V, channel 3; hearings closed and examiner's recommendation due any time now; possible final grant by early winter. FCC considering deintermixture.

Houston, Tex.—Three V's, channels 2 and 13, also 11 in Galveston, now operating. Channel 39 has operating authority not in use. Shamrock Broadcasting Co. holds construction permit for channel 29. Channel 23 not applied for.

Continued on page 55



H-R REPRESENTATIVES, INC. TELEVISION INC.

invite you

to make

Foot Prints

to our suite

in the

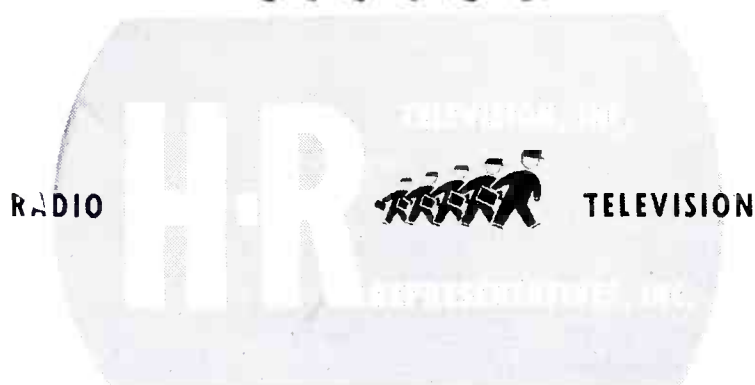
STATLER HOTEL

Washington, D. C.

during the

NARTB Convention

MAY 22-26



FRANK HEADLEY, President
DWIGHT REED, Vice President
FRANK PELLEGRIN, Vice President
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CLIP AND BRING THIS COUPON WITH YOU

GOOD FOR ONE

**Hearty Handshake
with all the trimmings**

**H-R REPRESENTATIVES INC.
STATLER HOTEL**

WHEN WILL CHANNEL X GO ON THE AIR? *From page 53*

Indianapolis-Bloomington, Ind.—Three V's, channels 4, 6 and 8, now operating. One remaining V, channel 13, with four applicants: Crosley Broadcasting Co., Mid-West TV Corp., Indianapolis Broadcasting, Inc. and WIBC, Inc.; hearings concluded and examiner's recommendation expected in couple of months; final grant possible before end of year. Channels 26, 36 and 67 not applied for.

Jacksonville, Fla.—One V and one U, channels 4 and 36, now operating. Three applicants, Jacksonville Broadcasting Co., City of Jacksonville and Florida-Georgia Television Co. competing for the remaining V, channel 12; hearings closed with examiner recommending grant to Jacksonville Broadcasting; final action possible within six months.

Southern Radio and Equipment Co. holds construction permit on channel 30, with early operation planned.

Knoxville, Tenn.—One V and one U, channels 6 and 26, now operating. Three applicants, Scripps-Howard Radio, Inc., Tennessee Television, Inc. and WBIR, Inc. for the remaining V, channel 10; hearings closed with examiner recommending grant to WBIR; final action in the case is expected by early winter.

Lynchburg, Va.—One V, channel 13, operating. Channel 16 not applied for.

Madison, Wis.—Two U's, channels 27 and 33, now operating. Badger Television Co. and Radio Wisconsin, Inc. competing for only V, channel 3; hearings concluded with examiner recommending grant to Badger; final grant due any time now. FCC considering deintermixture.

Memphis, Tenn.—Two V's, channels 5 and 13, now in operation. WREC Broadcasting Service and WMPS, Inc. competing for only remaining V, channel 3; hearings closed with examiner recommending grant to WREC; final action due momentarily. Channels 42 and 48 not applied for.

Miami-Fort Lauderdale, Fla.—One V and two U's, channels 4, 17 and 23, operating. Four applicants, Biscayne Television Corp., South Florida Television Corp., East Coast Television Corp. and Sunbeam Television Corp. for channel 7; hearings closed with examiner recommending grant to Biscayne; final action appears likely by the end of the year.

One other available V, channel 10, with four applicants, L. B. Wilson, Inc., Public Service Television, Inc., North Dade Video, Inc. and WKAT, Inc.; hearings closed with examiner recommending grant to WKAT; final action likely by end of year. Miami-Biscayne Television Corp. holds construction permit for channel 33.

Mobile, Ala.—One V, channel 10, operating. WKRG-TV, Inc. holds construction permit for only other V, channel 5, with early operation indicated. Channel 48 holds an unused operating authority in this market.

New Orleans, La.—One V and one U, channels 6 and 20, in operation. One other V, channel 4, with three applicants: Loyola University, James A. Noe and Times-Picayune Publishing Co.; hearings closed and waiting examiner's recommendation, possibly within next three months; final grant possible by early 1956. CKG Television Co. holds construction permit for channel 26. Channels 32 and 61 not applied for.

Norfolk-Newport News-Hampton-Portsmouth, Va.—One V and two U's, channels 3, 15 and 33, operating. One V still open, channel 10, with two applicants: Beachview Broadcasting Co. and Portsmouth Radio Corp.; hearings closed with examiner recommending grant to Beachview; final action indicated by mid-summer. Channel 27 holds an unused operating authority in this market.

Omaha, Neb.—Two V's, channels 3 and 6, operating. Herald Corp. and KFAB Broadcasting Co. competing for the V still open, channel 7; hearings closed with examiner recommending grant to Herald; final action probable in 4-6 months. Channels 22 and 28 have not been applied for.

Orlando, Fla.—One V, channel 6, operating. WORZ, Inc. and Mid-Florida Television Corp. competing for only available V, channel 9; in hearing; grant possible by early 1956. Orange Television Enterprises is applying, unopposed, for channel 18. Channel 47 not applied for.

Peoria, Ill.—Two U's, channels 19 and 43, operating. Two applicants, WIRL Television Co. and WMBD, Inc. for only V, channel 8; hearings concluded with examiner recommending grant to WIRL; final action expected by summer. FCC is considering deintermixture in this market.

Pittsburgh-Irwin, Pa.—One V and one U, channels 2 and 16, now operating. WWSW, Inc. and Pittsburgh Radio Supply House, Inc. competing for channel 11; hearings closed and examiner's recommendation awaited, possibly in next three months; final grant possible by end of year.

One other available V, channel 4, assigned to Irwin, just outside Pittsburgh, with five applicants: Matta Enterprises, WCAE, Inc., Wespen Television, Inc., Irwin Community Television Co., and Allegheny Broadcasting Corp.; now in hearing; grant possibly two years away.

Application pending for removing Steubenville channel 9 by CBS so as to cover Pittsburgh. Channel 53 has an unused operating authority. Golden Triangle Television Corp. holds construction permit for channel 47.

Portland, Ore.—Two V's and one U, channels 6, 12 and 27 operating. One V still open, channel 8, with four applicants: Westinghouse Radio Stations, Portland Television, Inc., North Pacific Television, Inc. and Cascade Television Co.; hearings closed with examiner recommending grant to North Pacific; final action on the channel grant is imminent.

Raleigh, N. C.—One U, channel 28, operating. WPTF Radio Co. and Capitol Broadcasting Co. competing for only V, channel 5; hearings concluded with examiner recommending grant to Capitol; final action appears to be possible by early fall.

Richmond, Va.—One V, channel 6 operating. Richmond Newspapers, Inc. and Richmond Television Corp. competing for only other V, channel 12; hearings concluded with examiner recommending grant to Richmond Television; final grant likely by late summer. Winston-Salem Broadcasting Co. holds construction permit for channel 29.

Richmond will receive service from channel 8 in Petersburg, which is expected on the air later this year if current lawsuits are settled.

Roanoke, Va.—One V, channel 10, operating. Times-World Corp. holds construction permit for only other V, channel 7, with early operations indicated. Channel 27 unapplied for.

Sacramento, Cal.—One V and one U, channels 10 and 40, operating. KCRA, Inc., holds CP for channel 3. Station has September target

Continued on page 56

WHEN WILL CHANNEL X GO ON THE AIR? *From page 55*

date. Channel 46 has an unused operating authority.

San Antonio, Tex.—Two V's, channels 4 and 5, operating. Mission Telecasting Corp. and The Walmac Co. competing for only remaining V, channel 12; hearings closed and awaiting examiner's recommendation, due any time; final grant possibly in six months. Express Publishing Co. and KCOR, Inc. hold construction permits for channels 35 and 41 respectively.

San Francisco-Oakland, Cal.—Three V's and one U, channels 4, 5, 7 and 32, operating. Television East Bay, Channel Two, Inc. and San Francisco-Oakland TV, Inc. competing for last available V, channel 2; hearings closed and examiner's recommendation in prospect for late summer, with final action likely to be taken by end of this year.

Channel 20 has an unused operating authority. Channels 26, 38 and 44 not applied for.

Savannah, Ga.—One V, channel 11, operating. WSAV, Inc. holds construction permit for channel 3 with early operation indicated.

Seattle-Tacoma, Wash.—Four V's, channels 4, 5, 11 and 13 operating.

KXA, Inc., Queen City Broadcasting Co. and Puget Sound Broadcasting Co. competing for only remaining V, channel 7; hearings closed with examiner recommending grant to Queen City; final grant possible in six months. Seattle Construction Co. holds construction permit for channel 20. Channels 26 and 62 not applied for.

Shreveport, La.—One V, channel 12, operating. KTBS, Inc. holds construction permit for channel 3 and expects to be on air in September.

Springfield, Ill.—One U, channel 20, now in operation. Sangamon Valley TV Corp. and WMAY, Inc. competing for only V, channel 2; hearings closed with examiner recommending grant to Sangamon Valley; a final grant possible by late fall.

St. Louis-Clayton, Mo.-Belleville, Ill.—Two V's and one U, channels 4, 5 and 36, operating. Five applicants for remaining V, channel 11: St. Louis Telecast, Inc.; St. Louis Amusement Co.; CBS; 220 Television, Inc.; and Broadcast House; hearings concluded and awaiting examiner's recommendation due in next month or so; final action pos-

sibly by early 1956. Missouri Broadcasting Corp. holds construction permit for channel 42. The Lutheran Church, Missouri Synod, holds construction permit for channel 30. Channel 54 not applied for.

Toledo, Ohio—One V, channel 13, operating. Seven applicants for remaining V, channel 11: Toledo Blade Co., Community Broadcasting Co., Unity Corp., Citizens Broadcasting Co., Maumee Valley Broadcasting Co., Great Lakes Broadcasting Co., and Anthony Wayne TV Corp.; hearings in progress with examiner's recommendation expected in early 1956 and final grant possible during that year. Woodward Broadcasting Corp. holds construction permit for channel 79.

Wichita, Kansas—One V and one U, channels 10 and 16, operating. Three applicants for remaining V, channel 3: Radio station KFH, Taylor Radio and TV Corp. and Wichita TV Corp.; hearings closed with examiner recommending grant to Wichita TV Corp. and final commission action expected shortly.

The Wichita area is also served by channel 12 in Hutchinson, on the air since June, 1953.

PRIMARY CBS AFFILIATE

WNCT

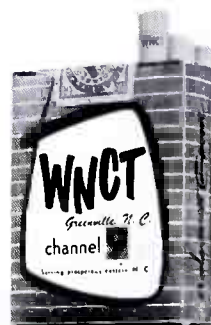
100,000 watts full time
JOHN E. PEARSON CO., NAT'L. REP.

The only television station covering all of prosperous eastern Carolina

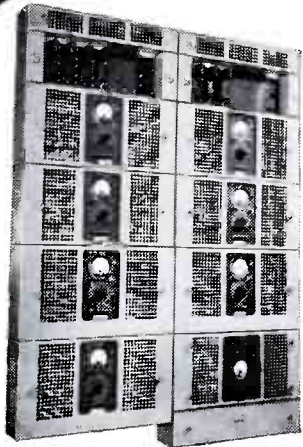
*Greenville * N. C.*

channel 9

A. Hartwell Campbell, Gen. Mgr.



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



A. S. E. can switch channels

in the blink of an eye...



to keep your



picture clear...

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

Here's how it works:

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

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

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

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

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



BELL TELEPHONE SYSTEM

Providing transmission channels for intercity television today and tomorrow

WWTV...NOW on its new tower

1282 FEET HIGH

2,985 FT. ABOVE SEA LEVEL

The **TALLEST TOWER IN MICHIGAN!***

DOMINATING

42 MICHIGAN COUNTIES

POPULATION - 1,338,525

HOMES - 397,696

WITH

\$1,475,284,500 in RETAIL SALES

288,000 SETS

SOURCE - CONSUMERS MARKETING RESEARCH ASSOCIATION (CMAA) SURVEY, DEC. 1954

CALL YOUR **WEED MAN NOW...** FOR THE FACTS ON

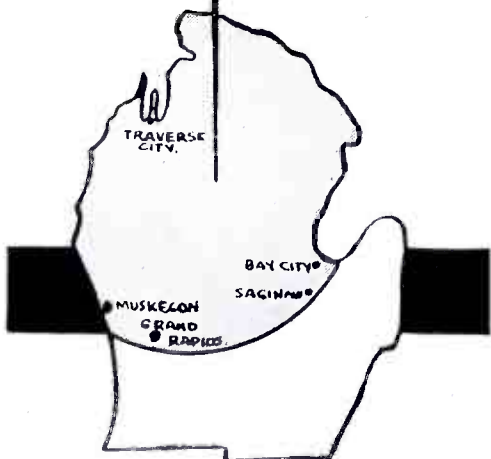
The "BIG SELL" IN MICHIGAN!

WWTV

Sparton Broadcasting Company

VHF Channel 13 From Cadillac

REPRESENTED NATIONALLY BY WEED TELEVISION



* THE SECOND TALLEST TOWER IN THE WORLD



LOW-COST TESTS FOR YOUR TV "SELL"

Two simple ways to measure the impact of commercials

HARRY L. SMITH, JR., Director of Radio-TV Research, N. W. Ayer & Son, Inc.

very little in out-of-pocket costs—well under \$500—an advertiser can make audience-reaction tests of his TV commercials.

Such inexpensive research will lack something in precision; the limitations that apply to all research will be even more in evidence here.

The testing techniques I am about to describe have been chosen for their low cost, workability, and ability to produce useful findings.

Immediate recall preferable

To test at all, a relatively inexpensive way has to be found to get reactions from people who have viewed your commercial recently enough to remember parts of it. The time to obtain the reactions, in my opinion at least, is as soon after the commercial is shown.

One way of doing this is to discover actual viewers by random phoning and then interview them by phone. With this method, exposure to the commercial is the natural one of viewing in the home. In the second method, the exposure to the commercial is an artificial

one: a selected audience is convened in a hall and shown a filmed version of the commercial in some kind of program format.

A fundamental consideration in deciding whether to interview people in their homes or to stage the viewing in a hall is the availability of test commercials.

If you can set up your broadcasting schedule so that you can use your test commercials at times when it will be convenient to run test surveys, you may find that doing this and then interviewing people who have viewed either by chance or at your request is easier and more satisfactory than conducting hall sessions.

Often, however, you may not be able to set up the broadcasting schedule you would need for testing. Or you may have to pretest a commercial in filmed form before it goes on the air. In these cases, you can test in a hall at your convenience, assuming that you have the commercial available on film or kinescope.

There is one further limitation in the use of the telephone recall technique. If the regular audience

the commercial gets is a relatively small one, it may be prohibitively costly to find viewers even by phone. For example, to produce one hundred conversations with viewers of a show normally having an audience of only five viewing families per hundred television families may take 4,500 dialings, allowing for losses due to "not at homes," non-TV homes, etc.

A way to cut down on phone calls is to phone people before the program goes on, persuade them to view it, then call them after the program is over. This method, of course, introduces an artificial element in the normal viewing situation, but perhaps not a serious one.

Induce people to come

Hall testing has rather serious limitations. In contrast to the simple matter of selecting home-viewer samples at random from a telephone book, you must persuade people to come to your hall, trying to produce the cross-section you need either by selecting these people beforehand as individuals or members of groups (church,

Continued on page 90

The Song Hit **BOX SCORE**

BMI presents a four month accounting of the outstanding current song hits in the BMI repertoire as determined by two of the music trade barometers.

The "HIT PARADE"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	1	3	2	1	2	3	4										
HEARTS OF STONE (Granite-Regent)				6	5	6	6	2	2	4	5							
THAT'S ALL I WANT FROM YOU (Weiss & Barry)						7	7	7	3	5	6	6	7	7	7			
SINCERELY (Arc)							4	5	6	2	3	4	2	5	4	6	5	
TWEEDLEE DEE (Progressive)								6	7	3	4	1	4	2	2	4	4	4
KO KO MO (Meridian)									5	7	2	5	6	6	5			
OPEN UP YOUR HEART (Hamblen)											7							
BALLAD OF DAVY CROCKETT (Wonderland)												3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																	6	7

The "HONOR ROLL OF HITS"

	January					February				March				April				
	1	8	15	22	29	5	12	19	26	5	12	19	26	2	9	16	23	30
LET ME GO LOVER (Rumbalero)	2	2	1	1	1	1	2	4	5	8								
THIS OLE HOUSE (Hamblen)	7	8	8	9														
HEARTS OF STONE (Granite-Regent)	8	6	4	4	3	4	3	2	3	3	5	7	8	10				
THAT'S ALL I WANT FROM YOU (Weiss & Barry)					9	7	7	8	9	7	9	9	10	9	9			
NO MORE (Maple Leaf)					10	10			10									
SINCERELY (Arc)					6	6	5	3	2	2	2	2	2	3	3	3	4	8
EARTH ANGEL (Dootsie Williams)							9	6	6	5	6	6	7	8	10			
OPEN UP YOUR HEART (Hamblen)											10	10	9	7	7	8	9	9
TWEEDLEE DEE (Progressive)								10	8	6	4	4	4	4	4	4	3	7
KO KO MO (Meridian)							8	7	4	4	3	5	5	6	6	10		
BALLAD OF DAVY CROCKETT (Wonderland)											7	3	3	1	1	1	1	1
DANCE WITH ME, HENRY (Modern)																7	7	5

The numbers in the above tabulation indicate the week-to-week positions of BMI-licensed song hits among the seven on the "Hit Parade" and the top ten selections of the Billboard "Honor Roll of Hits."

These songs have achieved success because the writers, composers, publishers and performers have pleased the public taste. BMI salutes their joint achievements.

BROADCAST MUSIC, INC. 589 FIFTH AVENUE
NEW YORK 17, N.Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



film buying guide

RATING RECORD OF 31 KEY SHOWS

This month, in response to many requests, TELEVISION Magazine is trebling the size of the "Film Buying Guide." Thirty of the 60 active syndicated film shows will be covered each month. This month's guide, used with next month's, will provide the advertiser and station, for the first time, with a current, comprehensive rating report.

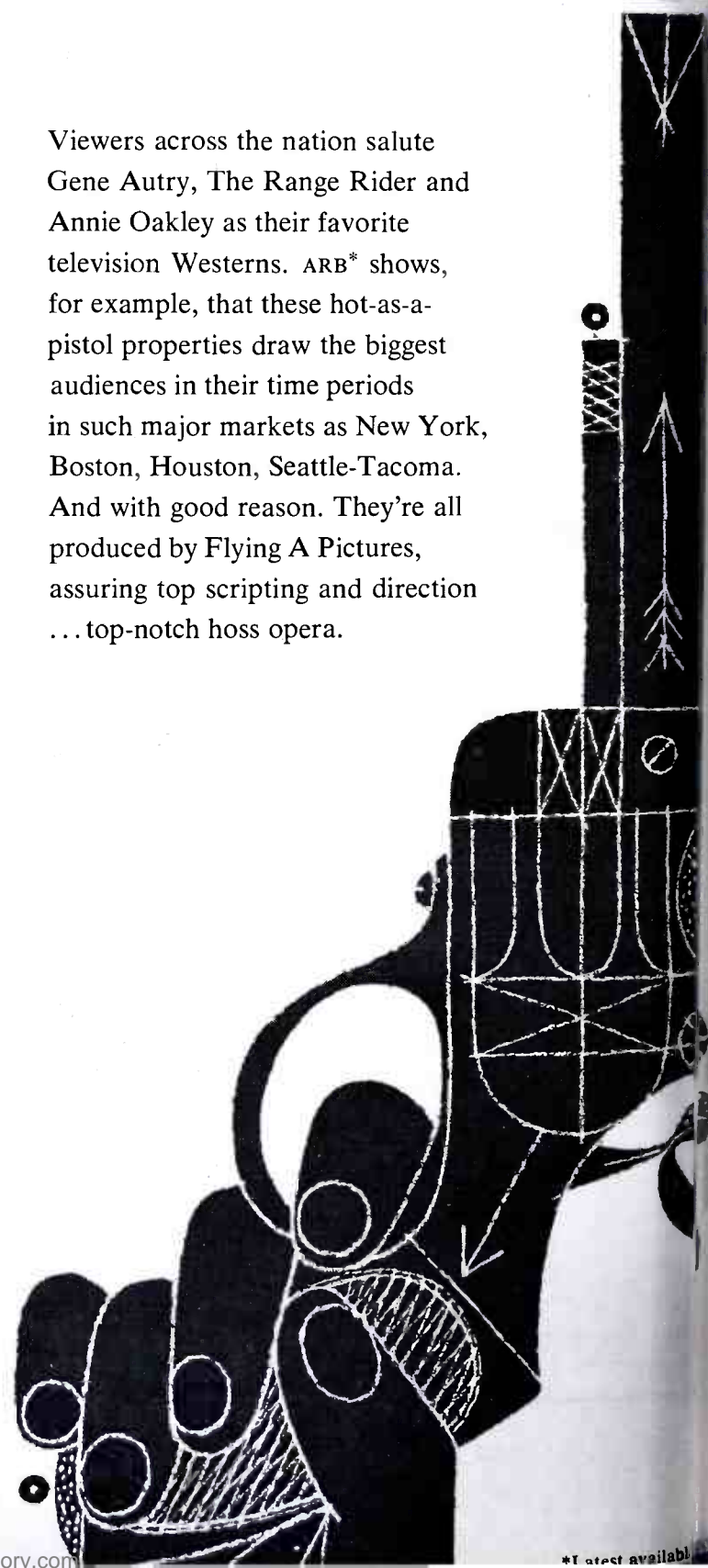
The Guide is a unique service for advertisers in that it is the only complete track record published of the performance of film shows in different time segments, against varying competition, in different markets.

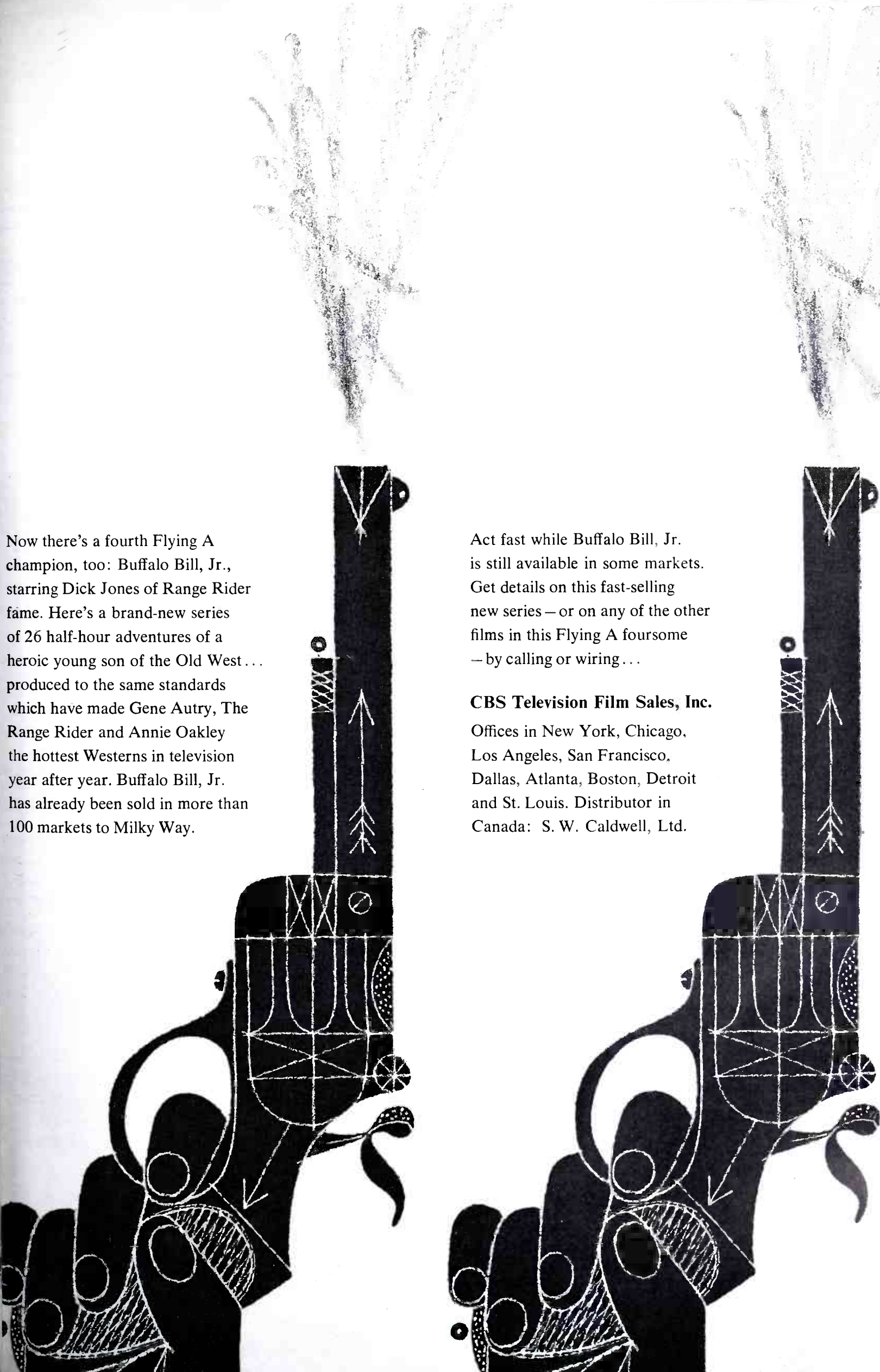
Notes: March Telepulse. Times shown are p.m. except where otherwise indicated.

ATLANTA WSB-TV—Sat 6 16.0 WAGA-TV Life with Father 10.4 WLW-A Lucky 11 Ranch 7.5	CHICAGO WNBQ—Sat 6 11.4 WBBM-TV Gene Autry 15.2 WGN-TV Six Shooter Theater 6.7	NEW YORK WRCA-TV—Sat 6 15.1 WCBS-TV 6 O'Clock Report; Playhouse 15 6.2 WPIX Ramar of the Jungle 6.2	PHILADELPHIA WPTZ—Sat 6 13.2 WCAU-TV You Are There 11.7 WFIL-TV Ramar of the Jungle 4.9	SEATTLE-TACOMA KING-TV—Fri 6 19.1 KOMO-TV Deadline 7.7 KTVW Hopalong Cassidy 7.5
ATLANTA WLW-A—Fri 7:30 16.7 WSB-TV Eddie Fisher; News Caravan 14.7 WAGA-TV CBS News; Perry Como Show 11.9	CINCINNATI WCPO-TV—Sun 6:30 21.9 WLW-TV Roy Rogers 12.5 WKRC-TV You Are There 10.4	KANSAS CITY KCMO-TV—Fri 6:30 20.0 KMBC-TV CBS News; Perry Como Show 13.2 WDAF-TV Eddie Fisher; News Caravan 13.0	NEW YORK WABC-TV—Sat 10 a.m. 10.3 WCBS-TV America in the Making 4.2 WATV Italian Feature 1.2	SAN FRANCISCO-OAKLAND KGO-TV—Fri 7:30 12.2 KRON-TV Boxing 34.4 KPIX Person to Person 16.4
CHICAGO WBKB—Sun 2 20.7 WGN-TV Starfire Theater 7.9 WBBM-TV Farmtown USA 5.0	KANSAS CITY KCMO-TV—Sun 5 22.9 WDAF-TV Roy Rogers 16.8 KMBC-TV Omnibus 10.0	LOS ANGELES KTTY—Tu 7 18.2 KNXT This Is Your Music 7.4 KCOP Dangerous Assignment 6.9	NEW YORK WCBS-TV—Sat 5:30 13.4 WATV Junior Frolics 8.4 WOR-TV Million-Dollar Movie 2.7 WRCA-TV Operation Success 2.7	PORTLAND, Ore. KOIN-TV—Sun 4:30 27.8 KPTV It's a Great Life 21.8
EL PASO KROD-TV—Mon 9:30 28.3 KTSM-TV Academy Awards 26.5	LOS ANGELES KTTY—Sat 7:30 16.9 KNXT Harry Owens Show 11.4 KRCA Horace Heidt 8.2	MINNEAPOLIS-ST. PAUL KSTP-TV—Mon 9:30 24.7 WCCO-TV Studio One 25.5 KEYD-TV Boxing 7.5	PHILADELPHIA WCAU-TV—Fri 7 19.5 WPTZ Award Theatre; News 11.2 WFIL-TV Racket Squad 7.2	SAN FRANCISCO-OAKLAND KPIX—Wed 9 27.2 KRON-TV Kraft TV Theatre 21.2 KGO-TV Masquerade Party 10.2

FOUR OF A KIND

Viewers across the nation salute Gene Autry, The Range Rider and Annie Oakley as their favorite television Westerns. ARB* shows, for example, that these hot-as-a-pistol properties draw the biggest audiences in their time periods in such major markets as New York, Boston, Houston, Seattle-Tacoma. And with good reason. They're all produced by Flying A Pictures, assuring top scripting and direction ... top-notch hoss opera.





Now there's a fourth Flying A champion, too: Buffalo Bill, Jr., starring Dick Jones of Range Rider fame. Here's a brand-new series of 26 half-hour adventures of a heroic young son of the Old West... produced to the same standards which have made Gene Autry, The Range Rider and Annie Oakley the hottest Westerns in television year after year. Buffalo Bill, Jr. has already been sold in more than 100 markets to Milky Way.

Act fast while Buffalo Bill, Jr. is still available in some markets. Get details on this fast-selling new series — or on any of the other films in this Flying A foursome — by calling or wiring...

CBS Television Film Sales, Inc.

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

film buying guide *Continued*

<p>CHICAGO</p> <p>Big Town WNBO—Wed 9:30 25.5 WBBM-TV Best of Broadway 21.5 WGN-TV Liberace 9.5</p>	<p>CINCINNATI</p> <p>WLW-TV—Fri 6:30 10.9 WCPO-TV Pantomime Parade 12.0 WKRC-TV Life with Father 9.9</p>	<p>LOS ANGELES</p> <p>KRCA—Mon 10:30 16.6 KNXT City Detective 11.1 KTTV Lone Wolf 4.6</p>	<p>PHILADELPHIA</p> <p>WCAU-TV—Sat 6:30 15.7 WPTZ Grady & Hurst 9.5 WFIL-TV Sports News; TV News & Weather 1.7</p>	<p>SEATTLE-TACOMA</p> <p>KOMO-TV—Wed 10:30 KTNT-TV KTNT-TV News; Late Show KING-TV World Today; Channel 5 Playhouse</p>
<p>BOSTON</p> <p>Boston Blackie WNAC-TV—Fri 10:30 25.4 WBZ-TV Boxing 21.9</p>	<p>CHICAGO</p> <p>WGN-TV—Th 9:30 10.2 WNBO Lux Video Theatre 23.5 WBBM-TV Name That Tune 15.8</p>	<p>LUBBOCK</p> <p>KCBD-TV—Th 10:30 15.8 KDUB-TV S. Plains Forum; Arson Squad 9.3</p>	<p>PHILADELPHIA</p> <p>WCAU-TV—Th 7 14.5 WPTZ Award Theatre; News 12.9 WFIL-TV Colonel March 3.9</p>	<p>TUCSON</p> <p>KOPO-TV—Wed 9:30 KVOA-TV Academy Theatre</p>
<p>ATLANTA</p> <p>Captain Gallant WSB-TV—Sat 5:30 10.5 WAGA-TV Wrestling; Tress Kit 8.5 WLW-A Lucky 11 Ranch 5.5</p>	<p>KANSAS CITY</p> <p>WDAF-TV—Sun 4:30 10.7 KCMO-TV Super Circus 17.0 KMBC-TV Omnibus 10.9</p>	<p>LOS ANGELES</p> <p>KRCA—Sun 5:30 13.1 KTTV Kit Carson 9.1 KNXT Gene Autry 8.3</p>	<p>PORTLAND, Ore.</p> <p>KPTV—Sun 5:30 15.0 KOIN-TV Disneyland 42.3</p>	<p>SAN FRANCISCO-OAKLAND</p> <p>KRON-TV—Sun 5:30 KPIX Sunday Matinee KGO-TV Amateur Hour</p>
<p>CHICAGO</p> <p>The Cisco Kid WBKB—Sun 5 22.7 WBBM-TV Omnibus 14.2 WNBO Meet the Press 7.9</p>	<p>KANSAS CITY</p> <p>WDAF-TV—Sun 5:30 21.5 KCMO-TV Play Ball 16.4 KMBC-TV You Are There 9.2</p>	<p>LOS ANGELES</p> <p>KTTV—Sat 6:30 13.2 KNXT Beat the Clock 8.2 KRCA Film; News with Latham 4.4</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Sat 4:30 22.2 KEYD-TV Trail Blazers 4.9 KSTP-TV World Around Us 4.5</p>	<p>SAN FRANCISCO-OAKLAND</p> <p>KRON-TV—Th 6:30 KPIX CBS News; Jane Froman Show KGO-TV Pond's TV Theatre</p>
<p>COLUMBUS, O.</p> <p>City Detective WLW-C—Sat 11 13.2 WBNS-TV Father Knows Best 11.4 WTVN Chronoscope; Home Theatre 5.9</p>	<p>KANSAS CITY</p> <p>WDAF-TV—Sat 10:30 14.4 KCMO-TV Million-Dollar Movie 18.9 KMBC-TV Facts Forum 6.2</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Tu 10:15 12.2 KSTP-TV Weather & Sports; Robert Cummings 12.7 WTCN-TV Secret File, USA; News 7.0</p>	<p>PORTLAND, Ore.</p> <p>KPTV—Th 7 29.5 KOIN-TV Search for Adventure 20.3</p>	<p>SAN FRANCISCO-OAKLAND</p> <p>KRON-TV—Fri 10 KPIX The Lineup KGO-TV Robert Cummings</p>
<p>CHICAGO</p> <p>Eddie Cantor Theatre WNBO—Mon 9:30 19.8 WBBM-TV Studio One 30.7 WBKB Boxing; Neutral Corner 8.0</p>	<p>LOS ANGELES</p> <p>KTTV—Mon 7:30 10.2 KNXT Studio One 16.6 KRCA Red Cross Show 11.4</p>	<p>LUBBOCK</p> <p>KDUB-TV—Sat 8:30 37.5 KCBD-TV Elgin Hour 22.5</p>	<p>SAN FRANCISCO-OAKLAND</p> <p>KRON-TV—Sat 7 16.7 KPIX Professional Father 10.0 KGO-TV Search for Adventure 7.9</p>	<p>SEATTLE-TACOMA</p> <p>KING-TV—Sat 8:30 KTNT-TV Jackie Gleason KOMO-TV This Is Hollywood</p>
<p>ATLANTA</p> <p>Ellery Queen WAGA-TV—Tu 8 10.9 WSB-TV Bob Hope 40.4 WLW-A Bishop Sheen 7.9</p>	<p>LUBBOCK</p> <p>KCBD-TV—Sat 10 32.0 KDUB-TV Chronoscope; Wrestling 17.8</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Sat 9:30 14.7 KSTP-TV Your Hit Parade 30.2 WMIN-TV Break the Bank 8.2</p>	<p>PHILADELPHIA</p> <p>WPTZ—Sun 2:30 11.9 WFIL-TV Guild Theatre; Income Tax 6.4 WCAU-TV Speak for Freedom 4.2</p>	<p>SEATTLE-TACOMA</p> <p>KING-TV—Mon 10 KOMO-TV Robert Montgomery KTNT-TV Biff Baker</p>
<p>CHICAGO</p> <p>Gene Autry WBBM-TV—Sat 6 15.2 WNBO Abbott & Costello 11.4 WGN-TV Six Shooter Theatre 6.7</p>	<p>EL PASO</p> <p>KROD-TV—Sun 7:30 30.5 KTSM-TV TV Playhouse 32.2</p>	<p>LOS ANGELES</p> <p>KNXT—Th 7 9.8 KCOP His Honor, Homer Bell 7.4 KABC-TV Pond's TV Theatre 7.2</p>	<p>PHILADELPHIA</p> <p>WCAU-TV—Sat 5:30 16.3 WPTZ Rex Trailer 8.0 WFIL-TV Wrestling 3.5</p>	<p>SEATTLE-TACOMA</p> <p>KING-TV—Tu 6 KTNT-TV Dinner Matinee KTVW Hopalong Cassidy</p>
<p>LOS ANGELES</p> <p>Hopalong Cassidy KTTV—Sat 5 7.7 KNXT Chronoscope; News 4.9 KABC-TV Smilin' Ed 4.2</p>	<p>LUBBOCK</p> <p>KCBD-TV—Sun 5:30 31.0 KDUB-TV You Are There 14.8</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Sat 6 31.5 WMIN-TV Champion Bowling 9.4 KSTP-TV Big Town 7.5</p>	<p>NEW YORK</p> <p>WRCA-TV—Th 6 9.6 WCBS-TV 6 O'Clock Report; Early Show 7.8 WPIX Ramar of the Jungle 7.7</p>	<p>PORTLAND, Ore.</p> <p>KPTV—Th 6:30 KOIN-TV CBS News; Jane Froman Show</p>

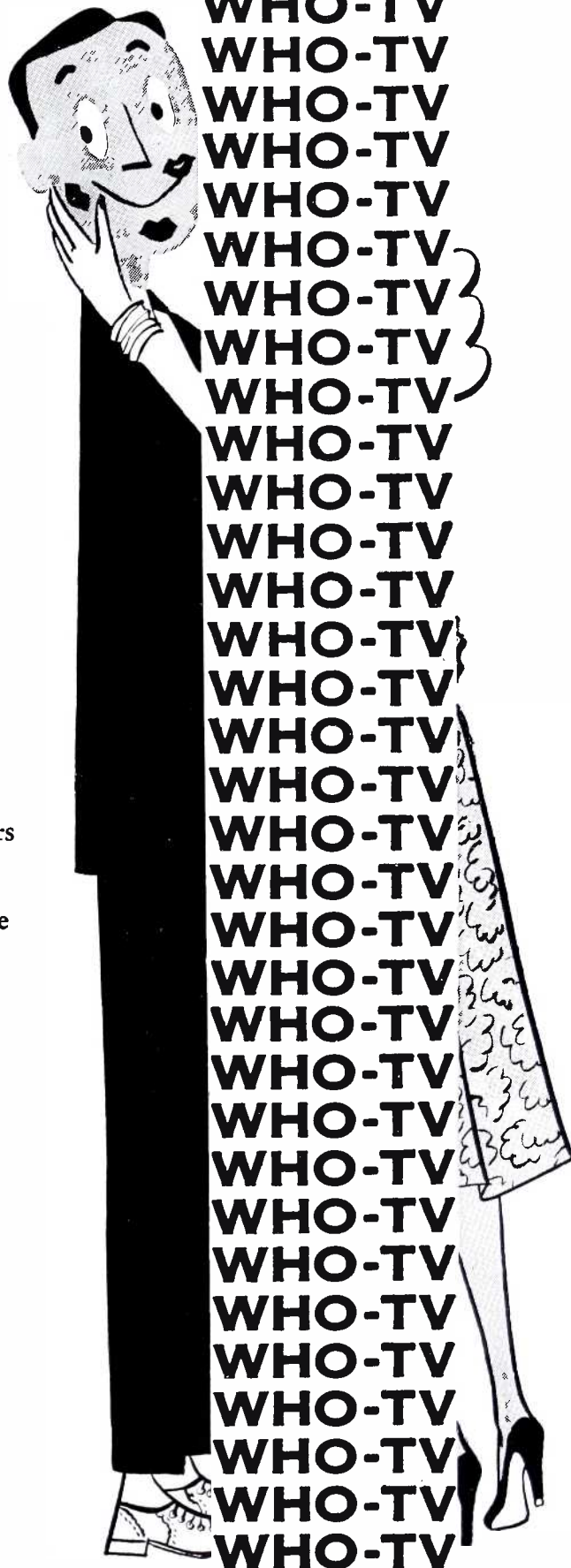
You know what's happening!

RADIO advertisers and agencies have known for many years that WHO, Des Moines, is one of the nation's *greatest* radio stations — the biggest, most popular, most productive station in Iowa Radio.

For the sake of all you successful *new* TV people, that fact helps explain why WHO-TV, in one short year, has become one of the nation's *top* television stations.

Suggestion: Next time you talk with the wisest "old hand" you know in radio or television — ask about WHO-TV.

Better still, ask Free & Peters!



WHO-TV

Channel 13 • Des Moines • NBC



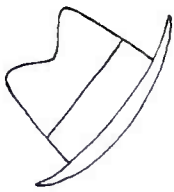
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives



HATS OFF TO

THE

WINNERS!



Ramar

Ellery Queen

Lassie

Your Star Showcase

Halls of Ivy

Captain Gallant

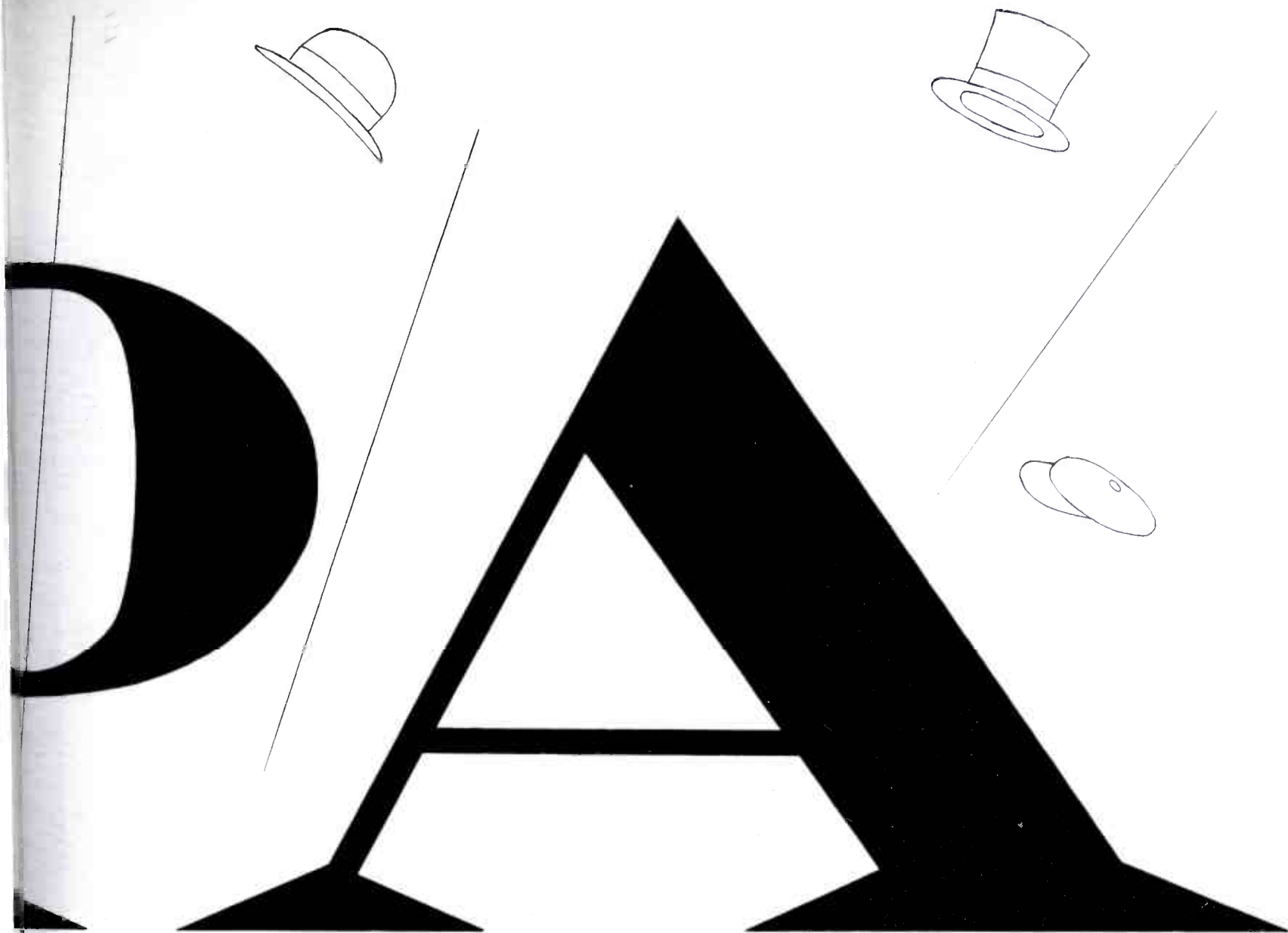
Edward Small Features

Science In Action



at the NARTB Convention

Television Programs of America, Inc.



Win Yourself a Brand New Stetson!

It's as easy as this: Just drop in at

Suite B202 and drop your hat check in TPA's "lucky hat."

Three drawings daily! Three Stetson winners daily!



Free Hats For Everybody!

Here's how to use your head: Come up to Suite B202.

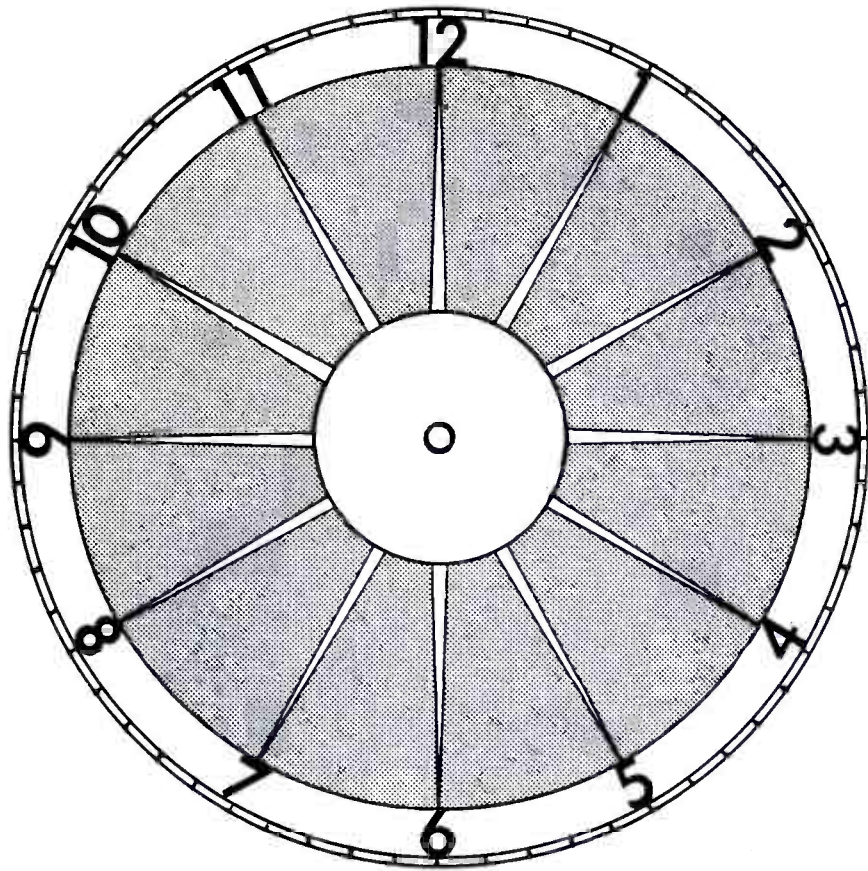
Bring your wife . . . bring your secretary . . . bring your mother-in-law.

Get your free souvenir hats. Everybody comes out a winner.

at Suite B202-204 Shoreham Hotel, Washington

film buying guide *Continued*

1 Led Three Lives	CINCINNATI	WLW-TV—Th 8:30 24.4 WKRC-TV Climax 21.5 WCPO-TV T-Men in Action 11.2	EL PASO	KROD-TV—Th 9 48.3 KTSM-TV TV News; Industry on Parade 17.8	DETROIT	WJBK-TV—Fri 10:30 19.2 WWJ-TV Boxing; Boxing, Jan Murray 18.7 WXYZ-TV Sherlock Holmes 11.0	MINNEAPOLIS-ST. PAUL	KSTP-TV—Tu 9:30 22.8 WCCO-TV See It Now 16.0 WMIN-TV Stop the Music 10.9	WASHINGTON	WRC-TV—Mon 10:30 WTOP-TV Studio One WTTG Boxing; Boxing, Fulton Lewis
	Inner Sanctum	BOSTON	WBZ-TV—Fri 11:15 9.0 WNAC-TV Studio 57; Studio 57, Stars in the Night 12.2	EL PASO	KROD-TV—Wed 10:45 21.3 KTSM-TV Channel 9 Theatre 20.3	KANSAS CITY	WDAF-TV—Sat 6 9.0 KMBC-TV Wrestling 12.4 KCMO-TV Week in Kansas City 9.5	NEW YORK	WOR-TV—Fri 9:30 5.8 WCBS-TV Our Miss Brooks 27.8 WRCA-TV Dear Phoebe 17.0	PHILADELPHIA
Liberace	CINCINNATI	WCPO-TV—Tu 7:30 16.0 WLW-TV Dinah Shore; News Caravan 15.0 WKRC-TV CBS News-Edwards; Jo Stafford 9.5	KANSAS CITY	KCMO-TV—Wed 10 15.0 KMBC-TV News, Weather; Wed. Movie 15.0 WDAF-TV Weather, Norby; Norby 9.5	LUBBOCK	KDUB-TV—Fri 7 28.5 KCBD-TV Red Buttons 21.8	SAN FRANCISCO- OAKLAND	KPIX—Sun 9:30 26.5 KRON-TV TV Playhouse 25.4 KGO-TV Pantomime Quiz 5.0	SEATTLE-TACOMA	KING-TV—Wed 8:30 KOMO-TV My Little Margie KTNT-TV Godfrey & Friends
The Life of Riley	ATLANTA	WSB-TV—Th 8:30 24.4 WAGA-TV Topper 26.0 WLW-A Ray Bolger 9.9	CINCINNATI	WLW-TV—Fri 8:30 24.9 WKRC-TV Topper 22.2 WCPO-TV Ray Bolger 12.9	MINNEAPOLIS-ST. PAUL	KSTP-TV—Sun 6 17.9 WMIN-TV You Asked For It 13.7 KEYD-TV Western Theatre 11.9	NEW YORK	WRCA-TV—Fri 8:30 22.6 WCBS-TV Topper 21.9 WABC-TV Ray Bolger Show 6.3	SAN FRANCISCO- OAKLAND	KGO-TV—Mon 7 KPIX Studio One KRON-TV Science-Action
Life with Elizabeth	LOS ANGELES	KTTV—Fri 7:30 7.3 KRCA Boxing; Boxing, News Caravan 18.1 KNXT Person to Person 14.2	LUBBOCK	KDUB-TV—Fri 8 27.3 KCBD-TV Big Story 28.5	MINNEAPOLIS-ST. PAUL	WMIN-TV—Fri 9 7.9 KSTP-TV Boxing 26.9 WCCO-TV The Lineup 22.2	PHILADELPHIA	WFIL-TV—Sun 4:30 14.0 WPTZ Zoo Parade 15.3 WCAU-TV Follow That Man 8.0		
The Lone Wolf	ATLANTA	WSB-TV—Mon 10:30 15.7 WAGA-TV Studio One 21.7 WLW-A Wrestling 6.2	EL PASO	KTSM-TV—Mon 8:30 27.0 KROD-TV Godfrey Talent Scouts 40.0	LOS ANGELES	KTTV—Fri 10:30 10.3 KNXT The Falcon 10.2 KHJ-TV Movie, News; World News-Don Lee 6.2	MINNEAPOLIS-ST. PAUL	WCCO-TV—Sat 10:15 12.9 KSTP-TV Weather, Sports; Call the Play 16.4 WTCN-TV Jack Thayer Show; News 7.2	PORTLAND, Ore.	KPTV—Fri 8:30 KOIN-TV Topper
Meet Corliss Archer	COLUMBUS, O.	WBNS-TV—Sun 6:30 14.7 WLW-C Roy Rogers 19.9 WTVN Annie Oakley 15.7	NEW YORK	WABC-TV—Sun 6 10.8 WCBS-TV Omnibus 9.8 WRCA-TV Meet the Press 8.1	PHILADELPHIA	WPTZ—Sun 6 14.2 WCAU-TV Omnibus 18.2 WFIL-TV Fame 10.0	PORTLAND, Ore.	KOIN-TV—Tu 8 28.3 KPTV Bob Hope 36.8	TUCSON	KOPO-TV—Th 7:30 KVOA-TV Ford Theatre
Mr. District Attorney	CINCINNATI	WLW-TV—Tu 10:30 17.5 WKRC-TV See It Now 13.7 WCPO-TV Stop the Music 10.9	EL PASO	KROD-TV—Th 8 34.0 KTSM-TV Lux Video Theatre 35.3	KANSAS CITY	KCMO-TV—Tu 10 18.7 WDAF-TV Weather, Tales; Tales of Tomorrow 11.9 KMBC-TV News, Weather; Tues. Movie 11.7	SAN FRANCISCO- OAKLAND	KRON-TV—Fri 10:30 18.8 KPIX Newscast; News-Winter 8.7 KGO-TV News, Sports; San Francisco Tonight 5.2	SEATTLE-TACOMA	KING-TV—Fri 9 KTNT-TV Playhouse of Stars KOMO-TV Big Story
Passport to Danger	CINCINNATI	WLW-TV—Tu 10 17.7 WCPO-TV U.S. Steel Hour 20.9 WKRC-TV Danger 15.4	KANSAS CITY	KCMO-TV—Th 10 13.5 WDAF-TV Weather, Big Town; Big Town 14.9 KMBC-TV News, Weather; Thurs. Movie 13.4	LOS ANGELES	KCOP—Tu 8 7.5 KRCA Bob Hope 22.1 KNXT Life With Father 16.2	SAN ANTONIO	WOAI-TV—Tu 9:30 27.0 KENS-TV Favorite Story 27.5	SAN FRANCISCO- OAKLAND	KRON-TV—Tu 10:30 KPIX Newscast; News-Winter KGO-TV News, Sports; San Francisco Tonight



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

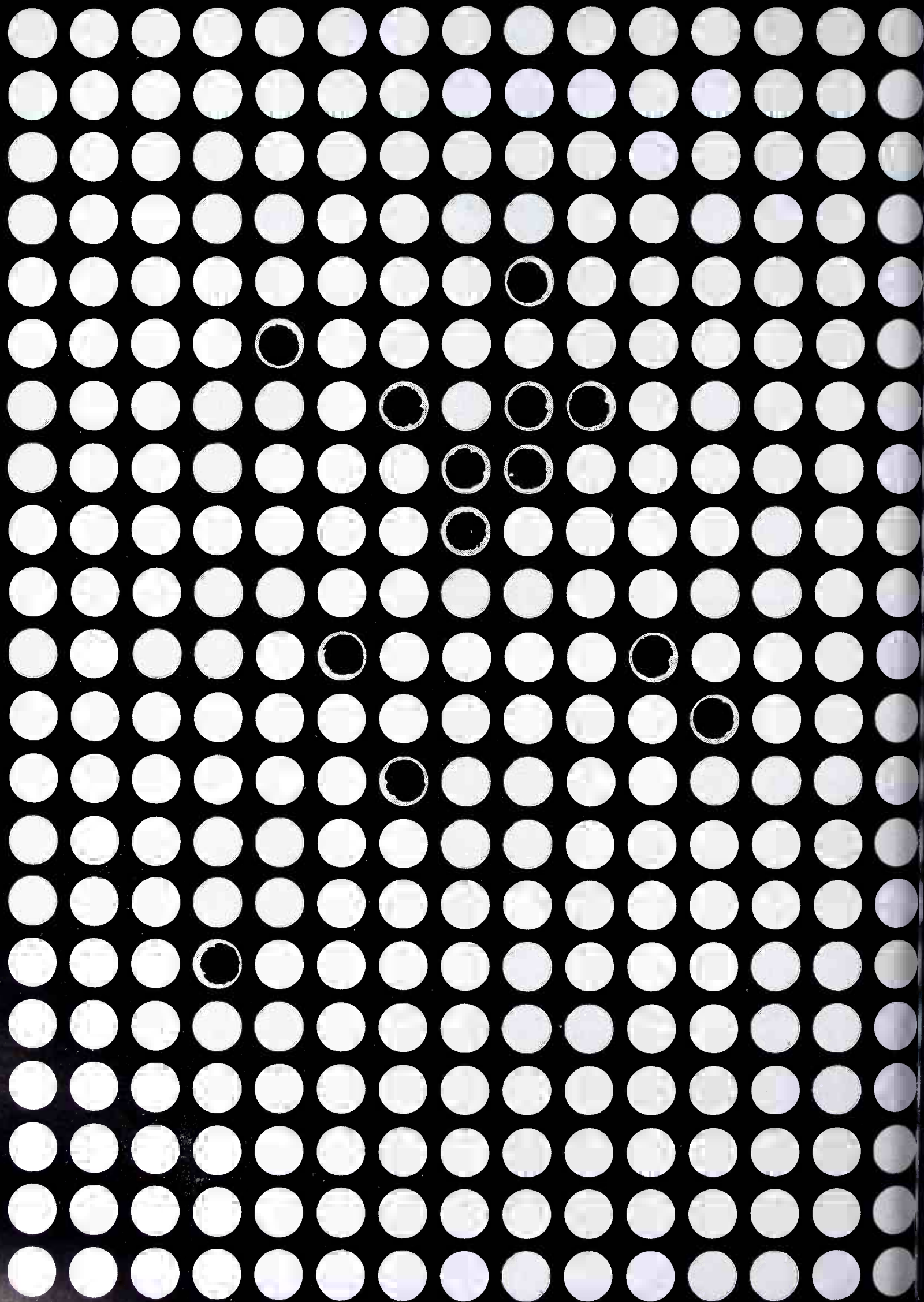
In everything there is one best...in film processing, it's **Precision.**



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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.



WDP-TV

KOIN-TV

KGUL-TV

WCBS-TV

good spots to be in

WBBM-TV

WCAU-TV

KNXT

WMBR-TV

WBTY

WBTW

KSL-TV

WXIX

CTPN

Television's great... but you can't play it blind. You have to *know* where the winners are.

Nothing's left to chance when you go into national spot television on any or all of the stations we represent.* We'll help you pick the sales strategy and the kind of schedule best suited to your specific needs in each market (thanks to the most television-experienced sales staff and the largest research department in the medium). We'll help you tailor your campaign to make the most of local viewing tastes. And we'll put it on the station in each of our 12 markets which will get you the strongest availabilities and the largest possible audience... at the lowest cost-per-thousand.

It boils down to this: With the help of CBS Television Spot Sales, you're able *most effectively* to combine television's great impact with the economy and pinpoint efficiency of spot.

Good reason why more than 300 national spot advertisers are currently using schedules on one or more of the stations (and regional network) we represent.

It's a good spot to be in!

CBS Television Spot Sales

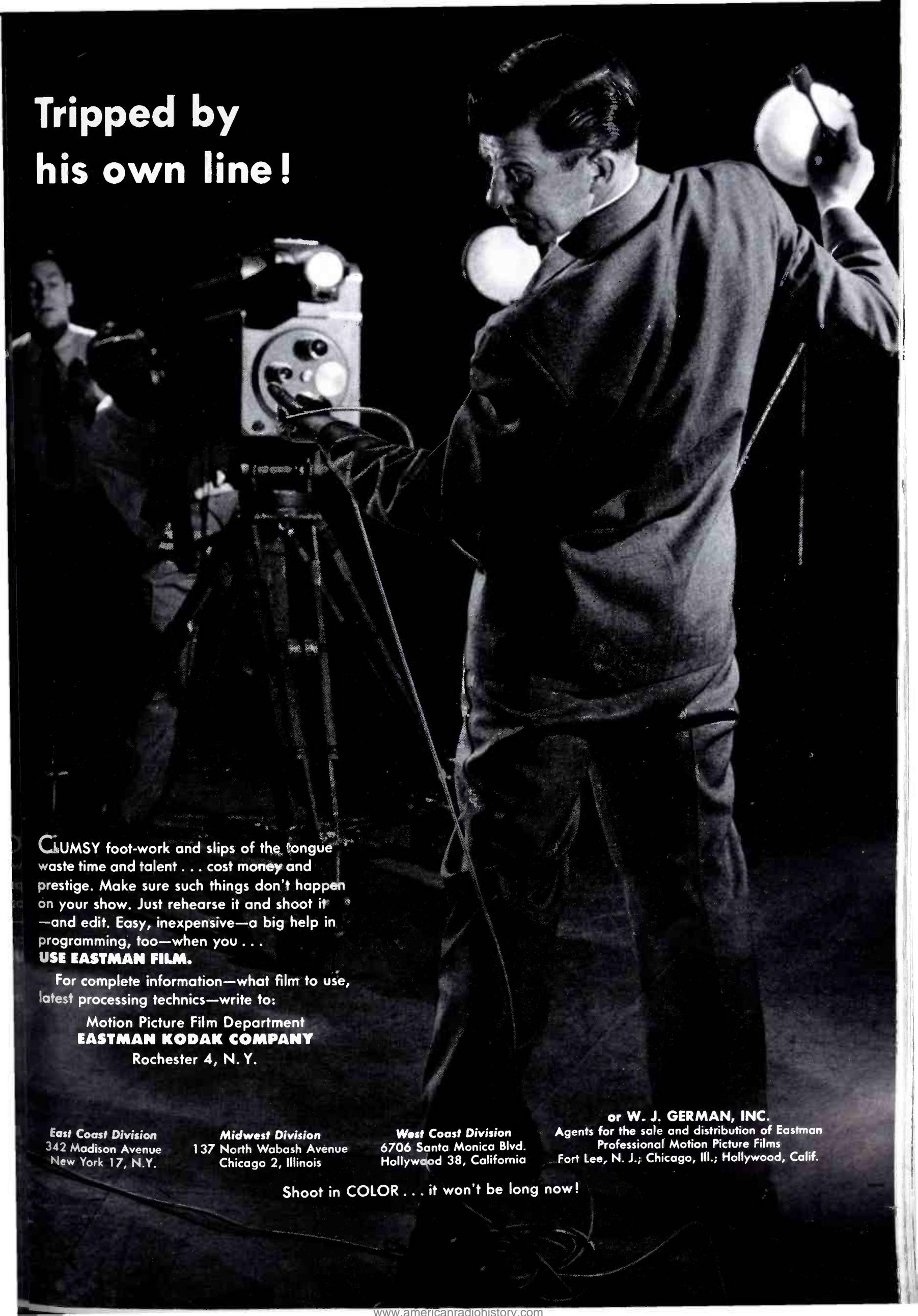
Representing: WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington, WBTY Charlotte, WBTW Florence, WMBR-TV Jacksonville, WXIX Milwaukee, WBBM-TV Chicago, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, KOIN-TV Portland, KNXT Los Angeles, CBS TELEVISION PACIFIC NETWORK

Ask to see our latest presentation on the dimensions of television today. It's titled "The Best Spot in All Advertising."

film buying guide *Continued*

Racket Squad	ATLANTA WSB-TV—Sun 7 23.9 WAGA-TV Cisco Kid 13.2 WLW-A You Asked For It 6.7	CHICAGO WGN-TV—Tu 8:30 16.2 WNBQ Circle Theatre 19.9 WBBM-TV Red Skelton Show 17.0	LUBBOCK KDUB-TV—Th 7 21.8 KCBD-TV Groucho Marx 40.8	KANSAS CITY KCMO-TV—Wed 9 13.5 WDAF-TV This Is Your Life 29.3 KMBC-TV Best of Broadway 24.5	PORTLAND, Ore. KPTV—Mon 10:30 2 KOIN-TV Desk, Showtime; Showtime on Six 2
Ramar of the Jungle	ATLANTA WSB-TV—Sun 4 23.5 WAGA-TV The American Week 6.9 WLW-A Big Picture 2.9	CHICAGO WBKB—Sun 12 10.7 WBBM-TV Range Rider 8.9 WGN-TV Action Theatre 5.9	KANSAS CITY KCMO-TV—Sat 6:30 14.5 KMBC-TV Beat the Clock 16.0 WDAF-TV Horace Heidt 12.2	LOS ANGELES KTTV—Sat 6 13.4 KRCA Feature Film 3.9 KABC-TV Ozark Jubilee 3.2	PORTLAND, Ore. KPTV—Sun 6 2 KOIN-TV You Are There 2
Range Rider	CHICAGO WBBM-TV—Sun 12 8.9 WBKB Ramar of the Jungle 10.7 WGN-TV Action Theatre 5.9	KANSAS CITY WDAF-TV—Sat 5 12.9 KMBC-TV Bowlin'-Molen 11.9 KCMO-TV Teen Tune Parade 10.4	NEW YORK WRCA-TV—Sat 6:30 15.2 WCBS-TV Man Behind the Badge 7.3 WPIX Kartoon Klub 6.6	PORTLAND, Ore. KOIN-TV—Tu 7 32.5 KPTV Liberace 27.8	SAN FRANCISCO-OAKLAND KPIX—Tu 7 2 KRON-TV Favorite Story KGO-TV Cavalcade of America
Sherlock Holmes	EL PASO KTSM-TV—Sun 8 30.3 KROD-TV Father Knows Best 32.5	MINNEAPOLIS-ST. PAUL KSTP-TV—Sun 9:30 16.4 WCCO-TV Masterpiece Theatre 21.7 WMIN-TV Red Owl Theatre; Weather 10.9	NEW YORK WRCA-TV—Mon 7 11.7 WCBS-TV Early Show; Rain or Shine 11.4 WABD Captain Video; News with Morgan Beatty 3.9	PHILADELPHIA WCAU-TV—Sun 11:30 10.2 WPTZ Detective Time 6.0 WFIL-TV Ramar of the Jungle 1.0	SAN FRANCISCO-OAKLAND KRON-TV—Fri 11 1 KPIX Ali Baba Show KGO-TV San Francisco Tonight
The Star and the Story	LOS ANGELES KTTV—Fri 9 13.2 KNXT The Lineup 11.8 KRCA Foreign Intrigue 9.8	LUBBOCK KCBD-TV—Fri 8:30 20.3 KDUB-TV Our Miss Brooks 39.3	SAN FRANCISCO-OAKLAND KRON-TV—Th 7 19.0 KPIX This Is Your Music 9.5 KGO-TV Pond's TV Theatre 7.0	SEATTLE-TACOMA KING-TV—Mon 9:30 16.0 KOMO-TV Robert Montgomery 22.0 KTNT-TV December Bride 21.5	TUCSON KOPO-TV—Fri 9:30 4 KVOA-TV Pastor's Study
Stories of the Century	ATLANTA WSB-TV—Sat 11 14.9 WLW-A Texas Rasslin' 6.0 WAGA-TV Chronoscope; World News 5.4	BOSTON WNAC-TV—Tu 6 16.2 WBZ-TV Lady of the Bookshelf; Animal Fair 13.4	KANSAS CITY KMBC-TV—Th 9:30 18.2 WDAF-TV Lux Video Theatre 22.4 KCMO-TV Lone Wolf 15.3	LOS ANGELES KTTV—Sun 9 13.7 KNXT G.E. Theatre 18.4 KRCA TV Playhouse 15.8	MINNEAPOLIS-ST. PAUL WTCN-TV—Sun 5 5 KSTP-TV People Are Funny WCCO-TV Omnibus
Superman	ATLANTA WSB-TV—Wed 6 25.7 WAGA-TV Inside Outdoors 6.2 WLW-A Troubling You 6.2	CHICAGO WBKB—Sat 5 19.2 WGN-TV Frontier Playhouse 7.9 WBBM-TV Operation Horizons 7.7	CINCINNATI WLW-TV—Mon 6 13.9 WCPO-TV Pantomime Parade 10.9 WKRC-TV Early Home Theatre 9.9	NEW YORK WRCA-TV—Mon 6 11.8 WCBS-TV 6 O'Clock Report; Early Show 8.9 WPIX Ramar of the Jungle 7.4	SAN FRANCISCO-OAKLAND KGO-TV—Wed 6:30 5 KPIX CBS News; Perry Como Show KRON-TV Pet Parade; Kieran's Kaleidoscope 0
Waterfront	EL PASO KTSM-TV—Tu 7:30 47.0 KROD-TV Guest Book 16.5	LOS ANGELES KTTV—Tu 7:30 19.5 KNXT See It Now 14.3 KABC-TV Stop the Music 5.9	PHILADELPHIA WCAU-TV—Sun 6:30 24.9 WFIL-TV Ella Raines 8.9 WPTZ Let's Go, News; Stand-on Broadway 7.5	PORTLAND, Ore. KPTV—Th 8:30 33.8 KOIN-TV Climax 30.5	SEATTLE-TACOMA KOMO-TV—Fri 8:30 4 KING-TV Ray Bolger KTNT-TV Topper 3
The Whistler	CINCINNATI WKRC-TV—Wed 9 18.2 WLW-TV Kraft TV Theatre 22.5 WCPO-TV Millionaire 20.5	KANSAS CITY WDAF-TV—Sat 10 17.4 KCMO-TV Million Dollar Movie 18.5 KMBC-TV Barn Dance 7.5	LOS ANGELES KTTV—Sun 10 12.2 KRCA Loretta Young 16.7 KNXT Father Knows Best 14.7	SAN FRANCISCO-OAKLAND KRON-TV—Wed 10:30 23.5 KPIX Newscast; News-Winter 7.9 KGO-TV News & Sports; San Francisco Tonight 4.2	SEATTLE-TACOMA KING-TV—Fri 10 4 KTNT-TV The Lineup KOMO-TV Eddie Fisher; Jan Murray

Tripped by his own line!



CLUMSY foot-work and slips of the tongue waste time and talent . . . cost money and prestige. Make sure such things don't happen on your show. Just rehearse it and shoot it—and edit. Easy, inexpensive—a big help in programming, too—when you . . .

USE EASTMAN FILM.

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, Calif.

Shoot in **COLOR** . . . it won't be long now!

the ABC affiliates in America's 13th market

**MINNEAPOLIS—
ST. PAUL**

WTCN-TV

Channel 11

Now a full time operation ★

Now under a single management ★

Now a better buy than ever ★

WTCN-Radio

Announce the appointment of

**The KATZ
Agency, Inc.**

As national
advertising
representatives

Effective
May 1, 1955

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT for May

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 April 1 are not listed here, but

openings that occurred in April and openings scheduled for May are given on page 82.

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 MAY 1

Total U. S.: 35,432,400

ABILENE, Texas—60.1	54,090
KRBC-TV (A,D,N)	
ADA, Okla.—51.2	73,780
KTEN (A)	
ADAMS-PITTSFIELD, Mass.	††
WMGT†	
AKRON, Ohio—24.9	†68,130
WAKR-TV† (A)	
ALBANY, Ga.—32.1	44,780
WALB-TV (A,D,N)	
ALBANY-SCHENECTADY-TROY, N. Y.	427,120
WROW-TV† (A,C); WRGB (A,C,D,N)	†121,300
ALBUQUERQUE, N. M.—48.8	54,220
KGGM-TV (C); KOAT-TV (A,D);	
KOB-TV (D,N)	
ALEXANDRIA, La.—40.8	44,550
KALB-TV (A,C,D,N)	
ALTOONA, Pa.—70.9	353,860
WFBG-TV (A,N)	

AMARILLO, Texas—70.0	69,720
KFDA-TV (A,C); KGNC-TV (D,N)	
AMES, Iowa—77.8	206,790
WOI-TV (A,C,D,N)	
ANCHORAGE, Alaska	12,600
KENI (A,C); KTVA (D,N)	
ANDERSON, S. C.—45.3	†76,380
WAIM-TV† (C)	
ANN ARBOR, Mich.—19.8	†20,750
WPAG-TV† (D)	
ASHEVILLE, N. C.	324,800
WISE-TV† (A,C,D); WLOS-TV (A,D)	†38,440
ASHTABULA, Ohio—27.9	†25,580
WICA-TV†	
ATLANTA, Ga.	511,560
WAGA-TV (C,D); WLW-A (A);	††
WQXI-TV†; WSB-TV (N)	
AUGUSTA, Ga.—50.5	105,650
WJBF-TV (A,D,N); WRDW-TV (C)	
AUSTIN, Minn.—62.7	85,710
KMMT (A,C,D)	
AUSTIN, Texas—62.0	103,230
KTBC-TV (A,C,D,N)	

BAKERSFIELD, Cal.	117,410
KBAK-TV† (D);	†64,240
KERO-TV (C,D,N)	
BALTIMORE, Md.—87.7	700,200
WAAM (A,D); WBAL-TV (N);	
WMAR-TV (C)	
BANGOR, Maine—79.8	83,630
WABI-TV (A,C,D,N); W-TWO (C)	
BATON ROUGE, La.—39.1	†67,840
WAFB-TV† (A,C,D,N)	
BAY CITY-SAGINAW, Mich.	213,220
WNEM-TV (D,N);	†133,430
WKNX-TV† (A,C,D)	
BEAUMONT, Texas—31.9	†47,910
KBMT† (A,D,N)	
BELLINGHAM, Wash.—73.2	66,030
KVOS-TV (C,D)	
BETHLEHEM-ALLENTOWN-	
EASTON, Pa.—24.8	†62,550
WLEV-TV† (N);	
WGLV† (A,D)	
BILLINGS, Mont.—52.6	17,780
KOOK-TV (A,C,D)	

THESE STATISTICS ARE COPYRIGHTED AND MAY NOT BE REPRODUCED WITHOUT THE PUBLISHER'S PERMISSION.

**GOING ON
TV IN IOWA?**

*These facts may
be helpful.*

WMT-TV, exclusive CBS outlet for Eastern Iowa, signed on in the fall of 1953. Operating on Channel 2 at maximum power from an antenna 670 feet above average terrain, it covers more of Iowa than any other tv station, furnishing primary service to 26 counties whose number of households exceeds 255,000. There are 195,680 families within the area with television sets.

WMT-TV is the home-town station for Cedar Rapids and Waterloo; a recent Telepulse for these metropolitan markets showed the station first in every segment measured, with a larger share-of-audience than all other stations combined. The tv program schedule is carried by 16 daily and 5 Sunday newspapers.

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

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

WMT-TV
Channel **2**

Mail address: Cedar Rapids

CBS for Eastern Iowa

National Reps: The Katz Agency

BINGHAMTON, N. Y.—70.7	329,890
WNBK-TV (A,C,D,N)	
BIRMINGHAM, Ala.—56.4	315,390
WABT (A,D,N); WBRC-TV (C)	
BISMARCK, N. D.—46.2	14,230
KFYR-TV (C,D,N)	
BLOOMINGTON, Ill.—50.2	†42,370
WBLN-TV† (A)	
BLOOMINGTON, Ind.—79.3	497,050
WTTV (D,N)	
(Includes Indianapolis)	
BOISE-MERIDIAN, Ida.—50.2	43,170
KIDO-TV (A,N); KBOI (C,D)	
BOSTON, Mass.	1,268,640
WBZ-TV (D,N);	†136,280
WNAC-TV (A,C); WTAO-TV† (A,D)	
BRIDGEPORT, Conn.—13.6	†58,150
WICC-TV† (A,D)	
BUFFALO, N. Y.	445,820
WBEN-TV (A,C,D);	†178,420
WBUF-TV† (A,C,D);	
WGR-TV (A,D,N)	
BUTTE, Mont.—58.1	13,600
KXLF-TV (A,N)	
CADILLAC, Mich.—67.0	149,480
WWTW (A,C,D)	
CAPE GIRARDEAU, Mo.—45.1	119,420
KFVS-TV (C,D,N)	
CARTHAGE-WATERTOWN, N. Y.—71.5	67,930
WCNY-TV (A,C,D)	
CEDAR RAPIDS, Iowa—76.2	195,680
KCRG-TV (A); WMT-TV (C,D)	
CHAMPAIGN, Ill.—66.7	294,350
WCIA (C,D,N)	
CHARLESTON, S. C.—61.1	108,450
WCSC-TV (A,C); WUSN-TV (D,N)	
CHARLESTON, W. Va.—66.0	314,820
WCHS-TV (C,D)	
CHARLOTTE, N. C.—65.9	469,540
WBTV (A,C,D,N)	
CHATTANOOGA, Tenn.—57.1	135,270
WDEF-TV (A,C,D,N)	
CHEYENNE, Wyo.—56.9	19,690
KFBC-TV (A,C,D,N)	
CHICAGO, Ill.—86.6	2,037,440
WBBM-TV (C); WBKB (A);	
WGN-TV (D); WNBQ (N)	
CHICO, Cal.—56.4	67,010
KHSL-TV (C,D,N)	
CINCINNATI, Ohio—88.0	471,860
WCPO-TV (A,D); WKRC-TV (C);	
WLW-T (N)	
CLEVELAND, Ohio—91.4	1,100,460
WEWS (A); WNBK (N);	
WXEL (C,D)	
COLORADO SPRINGS-PUEBLO,	
Colo.—50.2	48,470
KKTU (A,C,D); KRDO-TV (N);	
KCSJ-TV (N)	
COLUMBIA, Mo.—53.0	70,910
KOMU-TV (A,C,D,N)	
COLUMBIA, S. C.	111,780
WCOS-TV† (A,D);	†80,140
WIS-TV (A,D,N); WNOK-TV† (C,D)	
COLUMBUS, Ga.	147,950
WDAK-TV† (A,D,N);	†50,100
WRBL-TV (C)	
COLUMBUS, Ohio—86.0	456,920
WBNS-TV (C); WLW-C (A,N);	
WTVN (A,D)	
CORPUS CHRISTI, Texas—39.3	†31,280
KVDO-TV† (N)	
DALLAS-FT. WORTH, Texas—69.8	455,100
KRLD-TV (C); WFAA-TV (A,D,N);	
WBAP-TV (A,N)	
DANVILLE, Ill.—40.9	†34,970
WDAN-TV† (A)	
DAVENPORT, Ia.—ROCK ISLAND,	
Ill.—77.8	309,100
WOC-TV (N); WHBF-TV (A,C,D)	
DAYTON, Ohio—87.1	403,800
WHIO-TV (C,D); WLW-D (A,N)	
DECATUR, Ala.—36.0	†25,210
WMSL-TV†	
DECATUR, Ill.—59.5	†141,850
WTVP† (A,C,D)	
DENVER, Colo.—77.6	262,990
KBTU (A); KFEL-TV (D);	
KLZ-TV (C); KOA-TV (N)	
DES MOINES, Iowa	206,550
KGTV† (A,D); WHO-TV (N)	†53,500
DETROIT, Mich.—WINDSOR, Can.—89.7	1,397,620
CKLW-TV (D); WJBK-TV (C);	
WWJ-TV (N); WXYZ-TV (A)	
DULUTH, Minn.—SUPERIOR, Wis.—56.4	79,130
KDAL-TV (A,N); WDSM-TV (C)	
DURHAM, N. C.—55.7	245,690
WTVD (A,N)	

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**NOW—Channel 4, Columbus,
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power of \$801,203,000. Put this
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Area Telepulse Nov. '54



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Although known from coast to coast, the Statue of Liberty's
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impact upon the local audience that brought truth to the phrase,
"for sales success — sell it on a Storer Station."

"A Storer Station is a Local Station."

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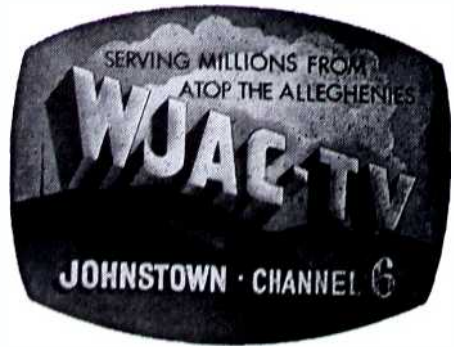
3

Another good investment when you want to keep 3 markets under control (for the price of 1) is WJAC-TV. Hooper consistently shows WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)



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EASTON-BETHLEHEM-ALLEN TOWN, Pa.—24.8	62,550	JACKSON, Miss.	121,210
WGLV† (A,D); WLEV-TV† (N)		WJTV† (A,C,D); WLBT (N); WSLI-TV (A)	†66,840
EAU CLAIRE, Wis.—52.2	69,060	JACKSON, Tenn.—42.7	68,360
WEAU-TV (A,D,N)		WDXI-TV (C)	
ELKHART-SOUTH BEND, Ind.	†147,290	JACKSONVILLE, Fla.	237,930
WSJV-TV† (A,C,D,N); WSBT-TV† (C,D)		WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	†55,850
EL PASO, Texas—JUAREZ, Mexico—85.0	71,990	JEFFERSON CITY, Mo.—53.7	67,230
KROD-TV (A,C,D); KTSM-TV (N); XEJ-TV		KRCG-TV (C)	
ENID, Okla.—64.5	74,110	JOHNSON CITY, Tenn.—49.0	167,680
KGEO-TV (A)		WJHL-TV (A,C,D,N)	
ERIE, Pa.	182,360	JOHNSTOWN, Pa.	*495,300
WICU (A,D,N); WSEE-TV† (C)	†59,500	WARD-TV† (A,D,N); WJAC-TV (C,D,N)	†53,580
EUGENE, Ore.—35.2	37,310	JOPLIN, Mo.—48.4	71,340
KVAL-TV (N)		KSWM-TV (C)	
EUREKA, Cal.—67.7	24,170	KALAMAZOO, Mich.—80.3	528,450
KIEM-TV (A,C,D,N)		WKZO-TV (A,C,D,N)	
EVANSVILLE, Ind.—HENDERSON, Ky.—46.9	†83,730	KANSAS CITY, Mo.—80.6	440,240
WFIE-TV† (A,D,N); WEHT† (C)		KCMO-TV (A,D); KMBC-TV (C); WDAF-TV (N)	
FAIRBANKS, Alaska	††	KEARNEY, Neb.—48.2	57,120
KFAR-TV (A,C,N); KTVF (C,D)		KHOL-TV (A,C,D)	
FARGO, N. D.—43.8	77,790	KNOXVILLE, Tenn.	194,430
WDAY-TV (A,C,D,N) (See also Valley City)		WATE-TV (A,N); WTSK-TV† (C,D)	†84,110
FLORENCE, S. C.—49.3	125,320	LA CROSSE, Wis.—48.4	60,790
WBTW (A,C,D,N)		WKBT (A,C,D,N)	
FT. DODGE, Iowa—30.1	†15,530	LAFAYETTE, Ind.—63.7	†47,970
KQTV† (D,N)		WFAM-TV† (D)	
FT. MYERS, Fla.—38.5	12,590	LAKE CHARLES, La.	61,890
WINK-TV (A)		KPLC-TV (A,N); KTAG-TV† (A,C,D)	†35,120
FT. SMITH, Ark.—43.0	†24,170	LANCASTER, Pa.—77.6	553,600
KFSA-TV† (A,D,N)		WGAL-TV (A,C,D,N)	
FT. WAYNE, Ind.—43.6	†98,540	LANSING, Mich.	356,400
WIN-T† (A,C); WKJG-TV† (D,N)		WJIM-TV (A,C,D,N); WTOM-TV† (A,D)	†60,820
FT. WORTH-DALLAS, Texas—69.8	455,100	LAS VEGAS-HENDERSON, Nev.—79.0	18,570
WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,D,N)		KLAS-TV (A,C,D,N); KLRJ-TV (N)	
FRESNO-TULARE, Cal.—65.2	†137,310	LAWTON, Okla.—72.6	69,990
KJEO-TV† (A,C); KMJ-TV† (C,N); KVVG† (D)		KSWO-TV (D)	
GALVESTON-HOUSTON, Texas—74.6	406,420	LEWISTON-PORTLAND, Me.	175,840
KGUL-TV (C); KPRC-TV (N); KTRK-TV (A,D)		WCSH-TV (D,N); WGAM-TV (C)	
GRAND JUNCTION, Colo.—26.7	6,220	LEXINGTON, Ky.	††
KFXJ-TV (A,C,D,N)		WLEX-TV (A,D,N)	
GRAND RAPIDS, Mich.—80.1	395,050	LIMA, Ohio—52.9	†53,800
WOOD-TV (A,C,D,N)		WIMA-TV† (A,C,D,N)	
GREAT BEND, Kans.—55.0	64,130	LINCOLN, Neb.—59.0	117,350
KCKT-TV (N)		KOLN-TV (A,C,D)	
GREAT FALLS, Mont.—41.7	10,340	LITTLE ROCK-PINE BLUFF, Ark.—42.5	105,830
KFBB-TV (A,C,D,N)		KARK-TV (N); KATV (A,C,D)	
GREEN BAY, Wis.—68.8	179,710	LONGVIEW, Texas—36.7	†32,330
WBAY-TV (A,C,D)		KTVE† (C,D)	
GREENSBORO, N. C.—67.3	301,030	LOS ANGELES, Cal.—88.5	1,843,810
WFMY-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNXT (C); KRCA-TV (N); KTLA; KTTV	
GREENVILLE, N. C.—50.1	112,170	LOUISVILLE, Ky.—63.9	443,850
WNCT (A,C,D,N)		WAVE-TV (A,D,N); WHAS-TV (C)	
GREENVILLE, S. C.	266,460	LUBBOCK, Texas—67.1	70,720
WFBC-TV (N); WGVL† (A,D)	†86,220	KCBD-TV (A,N); KDUB-TV (C,D)	
HANNIBAL, Mo.—QUINCY, Ill.—71.0	124,110	LYNCHBURG, Va.—61.8	157,900
KHQA-TV (C,D); WGEM-TV (A,N)		WLVA-TV (A,C,D)	
HARLINGEN-WESLACO, Texas—60.3	57,150	MACON, Ga.	95,680
KGBT-TV (A,C,D); KRGV-TV (N)		WMAZ-TV (A,C,D); WNEX-TV† (N)	†38,120
HARRISBURG, Ill.—36.4	†24,530	MADISON, Wis.—53.1	†67,810
WSIL-TV†		WKOW-TV† (C); WMTV† (A,D,N)	
HARRISBURG, Pa.—64.2	†169,100	MANCHESTER, N. H.—82.7	207,250
WCMB-TV† (A,D); WHP-TV† (C); WTPA† (A,N)		WMUR-TV (A,D)	
HARRISONBURG, Va.—55.6	104,810	MARINETTE, Wis.—73.0	130,160
WSVA-TV (A,C,D,N)		WMBV-TV (A,N)	
HARTFORD-NEW BRITAIN, Conn.—46.6	†234,820	MASON CITY, Iowa—62.7	93,990
WGTH-TV† (A,D); WKNB-TV† (C)		KGLO-TV (C,D)	
HENDERSON, Ky.—EVANSVILLE, Ind.—46.9	†83,730	MEDFORD, Ore.—32.5	26,550
WEHT† (C); WFIE-TV† (A,D,N)		KBES-TV (A,C,D,N)	354,090
HENDERSON-LAS VEGAS, Nev.—79.0	18,570	MEMPHIS, Tenn.—58.8	
KLRJ-TV (N); KLAS-TV (A,C,D,N)		WHBQ-TV (A,C); WMCT (A,D,N)	43,170
HOLYOKE-SPRINGFIELD, Mass.—72.6	†154,130	MERIDIAN-BOISE, Idaho—50.2	
WHYN-TV† (C,D); WWLP† (A,N)		KBOI (C,D); KIDO-TV (A,N)	58,960
HONOLULU, T. H.—53.6	59,820	MERIDIAN, Miss.—43.9	
KGMB-TV (A,C); KONA (D,N); KULA-TV		WTOK-TV (A,C,D,N)	
HOUSTON-GALVESTON, Texas—74.6	406,420	MIAMI-FT. LAUDERDALE, Fla.	251,610
KPRC-TV (N); KTRK-TV (A,D); KGUL-TV (C)		WTVJ (A,C,D); WGBS-TV† (N); WITV† (A,D)	†148,960
HUNTINGTON, W. Va.—63.5	368,680	MIDLAND, Texas—60.5	36,720
WSAZ-TV (A,C,D,N)		KMID-TV (A,C,D,N)	
HUTCHINSON, Kansas—62.8	186,640	MILWAUKEE, Wis.	610,310
KTVH (C,D) (Includes Wichita)		WTMJ-TV (D,N); WTVW (A,D); WXIX† (C)	†317,610
IDAHO FALLS, Ida.—63.6	32,560	MINNEAPOLIS-ST. PAUL, Minn.—74.2	542,700
KID-TV (A,C,D,N)		KEYD-TV (D); KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	
INDIANAPOLIS, Ind.—79.7	554,630	MINOT, N. D.—38.4	12,800
WFBM-TV (C,D); WISH-TV (A,C,D) (See also Bloomington)		KCJB-TV (A,C,D,N)	
		MISSOULA, Mont.—23.4	9,000
		KGVO-TV (A,C,D)	

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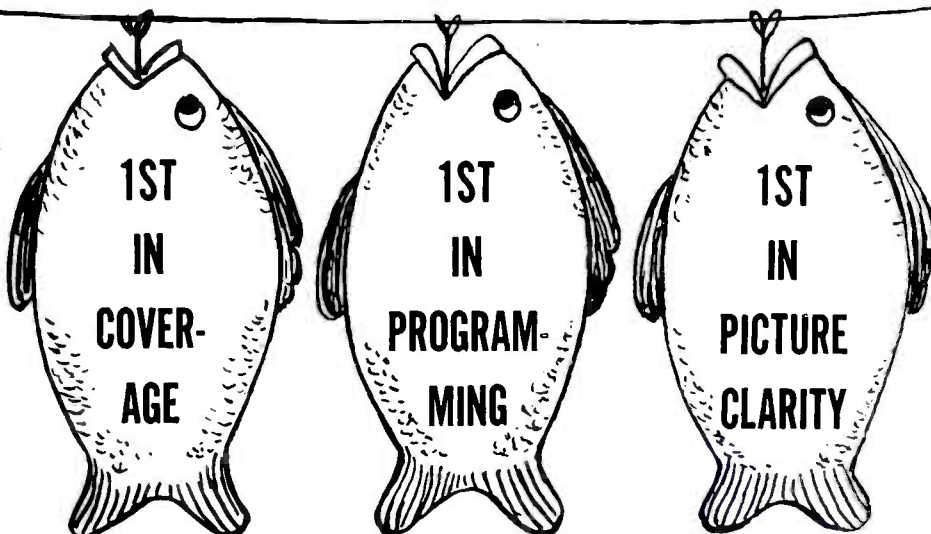
**WBAP-TV's "TRICK OR TREATS" Pulled
16,000 LETTERS IN MARCH**

Johnny Hay keeps his studio audience entertained with gay cartoons and stories, while Bob Utter (Mr. Mystic) and his magic tricks are another popular feature on "Trick or Treats". WBAP-TV's newest and "most fun" kid show, seen Monday through Friday, 4:30 to 5:30 P.M., CST. Lively and large studio audiences greet this daily TV show — plus a mail pull that's downright spectacular! 16,000 letters during the month of March!



AND THAT'S NOT ALL--

10 of the top 15 network shows are on WBAP-TV



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IN
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**1ST
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CLARITY**

SET COUNT 455,100

HIGHEST HOOPER

Hooper's February 1955 composite combine Fort Worth-Dallas survey, shows share of audience, 6:00-10:30 p.m.:

WBAP-TV 40%
2nd Sta. 36%
3rd Sta. 24%

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MOBILE, Ala.—55.9 WALA-TV (A,C,N)	114,370	ROCK Is., Ill.—DAVENPORT, Ia.—77.8 WHBF-TV (A,C,D); WOC-TV (N)	309,100	TOLEDO, Ohio—88.3 WSPD-TV (A,C,D,N)	330,770
MONROE, La.—51.8 KNOE-TV (A,C,D,N)	84,070	ROME, Ga.—62.9 WROM-TV	168,700	TOPEKA, Kansas—66.5 WIBW-TV (A,C,D)	125,220
MONTGOMERY, Ala. WCOV-TV† (A,C,D); WSFA-TV (N)	93,100 †66,510	ROSWELL, N. M.—45.7 KSWB-TV (A,D,N)	21,620	TRAVERSE CITY, Mich. WPBN-TV (N)	27,780
MONTPELIER, Vt. WMVT (A,C,D,N)	110,010	SACRAMENTO, Cal. KBET-TV (C); KCCC-TV† (A,C,D,N)	†127,140 ††	TUCSON, Ariz.—52.5 KOPO-TV (C,D); KVOA-TV (A,N)	37,330
MUNCIE, Ind.—53.3 WLBC-TV† (A,C,D,N)	†83,200	SAGINAW-BAY CITY, Mich. WKNX-TV† (A,C,D); WNEM-TV (D,N)	213,220 †133,430	TULARE-FRESNO, Cal.—65.2 KVVG† (D); KJEO-TV† (A,C); KMJ-TV† (C,N)	†137,310
MUSKOGEE, Okla.—70.6 KTVX (A,D) (Includes Tulsa)	199,800	ST. JOSEPH, Mo.—76.6 KFEQ-TV (C,D)	110,530	TULSA, Okla. KOTV (A,C); KVOO-TV (N) (See also Muskogee)	241,800
NASHVILLE, Tenn.—64.3 WLAC-TV (C); WSIX-TV (A,D); WSM-TV (D,N)	247,040	ST. LOUIS, Mo. KSD-TV (A,C,N); KTVI† (C,D); KWK-TV (C)	706,570 †265,230	TYLER, Texas—42.0 KLTW (A,C,D,N)	60,480
NEW BRITAIN-HARTFORD, Conn.—46.6 WKBN-TV† (C); WGTB-TV† (A,D)	†234,820	ST. PETERSBURG-TAMPA, Fla. WSUN-TV† (A,C,D); WFLA-TV (N)	139,410 †121,550	UTICA-ROME, N. Y.—81.0 WKTV (A,C,D,N)	192,380
NEW HAVEN, Conn.—86.5 WNHC-TV (A,C,D,N)	784,300	SALINAS-MONTEREY, Cal.—71.4 KMBY-TV (A,C,D,N); KSBW-TV (A,C,D,N)	102,820	VALLEY CITY, N. D.—43.8 KXJB-TV (C,D) (Includes Fargo)	74,240
NEW ORLEANS, La. WDSU-TV (A,C,D,N); WJMR-TV† (A,C,D)	321,230 †95,410	SALISBURY, Md. WBOC-TV†	††	WACO-TEMPLE, Texas KANG-TV† (A,C,D); KCEN-TV (N)	97,120 †46,470
NEW YORK, N. Y.—88.2 WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,317,040	SALT LAKE CITY, Utah—75.5 KSL-TV (A,C,D); KTVT (N); KUTV (A)	164,210	WASHINGTON, D. C.—87.9 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG (D)	570,470
NORFOLK-NEWPORT NEWS, Va. WACH-TV†; WTAR-TV (A,C,D); WVEC-TV† (N)	264,190 †126,620	SAN ANGELO, Texas—47.5 KTXL-TV (C,D,N)	16,910	WATERBURY, Conn.—45.0 WATR-TV† (A,D)	†93,780
OAK HILL, W. Va. WOAY-TV (A)	††	SAN ANTONIO, Texas—68.1 KENS-TV (A,C,D); WOAI-TV (N)	258,980	WATERLOO, Iowa—75.1 KWWL-TV (D,N)	146,750
OKLAHOMA CITY, Okla. KTVO† (A); KWTW (C); WKY-TV (A,N)	275,630 †84,670	SAN DIEGO, Cal.—TIJUANA, Mexico—92.1 KFMB-TV (A,C); KFSD-TV (N); XETV	279,620	WAUSAU, Wis.—49.3 WSAU-TV (A,C,D,N)	56,400
OMAHA, Neb.—86.7 KMTV (A,C,D); WOW-TV (C,D,N)	285,510	SAN FRANCISCO, Cal. KGO-TV (A); KPX (C,D); KRON-TV (N); KSAN-TV†	1,064,390 †168,850	WESLACO-HARLINGEN, Texas—60.3 KRGV-TV (N); KGBT-TV (A,C,D)	57,150
ORLANDO, Fla.—44.1 WDBO-TV (A,C,D,N)	78,940	SAN JUAN, P. R. WAPA-TV (A,D,N); WKAQ-TV (C)	††	WEST PALM BEACH, Fla. WEAT-TV (A); WIRK-TV† (D,N); WJNO-TV (N)	75,810 †38,190
PANAMA CITY, Fla.—36.1 WJDM-TV (A,N)	15,310	SAN LUIS OBISPO, Cal.—66.5 KVEC-TV (A,D)	97,220	WHEELING, W. Va.—72.8 WTRF-TV (A,N)	281,810
PARKERSBURG, W. Va.—39.0 WTAP-TV† (A,D)	†30,690	SANTA BARBARA, Cal.—68.8 KEY-T (A,C,D,N)	118,960	WICHITA, Kansas KAKE-TV (A); KEDD† (N) (See also Hutchinson)	215,920 †122,440
PENSACOLA, Fla. WEAR-TV (A); WPFA-TV†	88,990 †29,100	SAVANNAH, Ga.—49.3 WTOC-TV (A,C,D,N)	43,930	WICHITA FALLS, Texas—67.9 KFDX-TV (A,N); KWFT-TV (C,D)	96,690
PEORIA, Ill.—70.8 WEEK-TV† (N); WTVH-TV† (A,C,D)	†142,660	SCHENECTADY-ALBANY-TROY, N. Y. WRGB (A,C,D,N); WROW-TV† (A,C)	427,120 †121,300	WILKES-BARRE-SCRANTON, Pa.—62.4 WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†	†231,710
PHILADELPHIA, Pa.—91.6 WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)	1,725,840	SCRANTON-WILKES-BARRE, Pa.—62.4 WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)	†231,710	WILMINGTON, Del.—91.3 WDEL-TV (D)	169,360
PHOENIX, Ariz.—82.1 KOOL-TV (A); KPHO-TV (C,D); KTVK (A); KVAR (D,N)	120,110	SEATTLE-TACOMA, Wash.—75.8 KING-TV (A); KOMO-TV (N); KTNT-TV (C,D); KTVW	407,500	WILMINGTON, N. C.—36.4 WMFD-TV (N)	61,740
PINE BLUFF-LITTLE ROCK, Ark.—42.5 KATV (A,C,D); KARK-TV (N)	105,830	SEDALIA, Mo.—60.1 KDRO-TV	36,120	WINSTON-SALEM, N. C. WSJS-TV (N); WTOB-TV† (A,D)	231,040 †67,720
PITTSBURG, Kansas—47.6 KOAM-TV (A,D,N)	88,490	SHREVEPORT, La.—56.2 KSLA (A,C,D,N)	72,550	WORCESTER, Mass.—24.4 WWOR-TV† (A,D)	†88,450
PITTSBURGH, Pa. KDKA-TV (A,C,D,N); WENS† (A,C)	1,006,460 †291,800	SIoux CITY, Iowa—76.1 KTIV (N); KVTW (A,C,D,N)	141,620	YAKIMA, Wash.—44.8 KIMA-TV† (A,C,D,N)	†32,790
PLATTSBURG, N. Y.—66.0 WIRI (D)	85,540	SIoux FALLS, S. D.—56.9 KELO-TV (A,D,N)	116,420	YORK, Pa.—68.0 WOW-TV† (D); WSBA-TV† (A)	†86,290
POLAND SPRING, Me.—77.8 (Mt. Washington, N. H.) WMTW (A,C,D)	217,530	SOUTH BEND-ELKHART, Ind. WSBT-TV† (C,D); WSJV-TV† (A,C,D,N)	†147,290	YOUNGSTOWN, Ohio—45.3 WFMJ-TV† (N); WKBN-TV† (A,C,D)	†157,640
PORTLAND-LEWISTON, Me. WCSH-TV (D,N); WGAN-TV (C)	175,840	SPOKANE, Wash. KHQ-TV (A,N); KREM-TV (A); KXLY-TV (C,D)	125,170	YUMA, Ariz.—66.2 KIVA-TV (D)	17,540
PORTLAND, Ore. KOIN-TV (C); KPTV† (D,N); KLOR-TV (A)	††230,320	SPRINGFIELD, Ill.—52.7 WICST (A,D,N)	59,610	ZANESVILLE, Ohio—56.4 WHIZ-TV† (A,C,D,N)	†43,200
POUGHKEEPSIE, N. Y.—22.0 WKNY-TV† (A,C,D,N)	†32,030	SPRINGFIELD-HOLYOKE, Mass.—72.6 WWLP† (A,N); WHYI-TV† (C,D)	†154,130		
PROVIDENCE, R. I. WJAR-TV (A,D,N); WNET† (A,D); WPRO-TV (C)	743,440 †48,350	SPRINGFIELD, Mo.—59.4 KTTS-TV (C,D); KYTV (A,N)	84,530		
PUEBLO-COLORADO SPRINGS, Colo.—50.2 KCSJ-TV (N); KKTV (A,C,D); KRDO-TV (N)	48,740	STEBENVILLE, Ohio WSTV-TV (C)	*402,180		
QUINCY, Ill.—HANNIBAL, Mo.—71.0 WGEM-TV (A,N); KHQA-TV (C,D)	124,110	STOCKTON, Cal. KQVR (D) (Includes San Francisco); KTVU† (N)	1,103,920 †139,110		
RALEIGH, N. C.—42.2 WNAO-TV† (A,C,D)	†92,160	SUPERIOR, Wis.—DULUTH, Minn.—56.4 WDSM-TV (C); KDAL-TV (A,N)	79,130		
READING, Pa.—32.0 WEEU-TV† (A,N); WHUM-TV† (C)	†152,130	SYRACUSE, N. Y.—88.1 WHEN-TV (A,C,D); WSYR-TV (N)	367,910		
RENO, Nev.—76.0 KZTV (A,C,D,N)	19,680	TACOMA-SEATTLE, Wash.—75.8 KTVW; KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)	407,500		
RICHMOND, Va.—76.4 WTVR (N)	197,240	TAMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WSUN-TV† (A,C,D)	139,410 †121,550		
ROANOKE, Va.—57.7 WSLS-TV (A,N)	249,380	TEMPLE-WACO, Texas KCEN-TV (N); KANG-TV† (A,C,D)	97,120 †46,470		
ROCHESTER, Minn.—61.3 KROC-TV (D,N)	95,750	TERRE HAUTE, Ind.—66.4 WTHI-TV (A,C,D)	167,460		
ROCHESTER, N. Y.—86.9 WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)	283,550	TEXARKANA, Texas—52.4 KCMC-TV (A,C,D)	131,990		
ROCKFORD, Ill. WREX-TV (A,C); WTVQ† (D,N)	247,710 †99,960				

† UHF circulation.

†† Incomplete data.

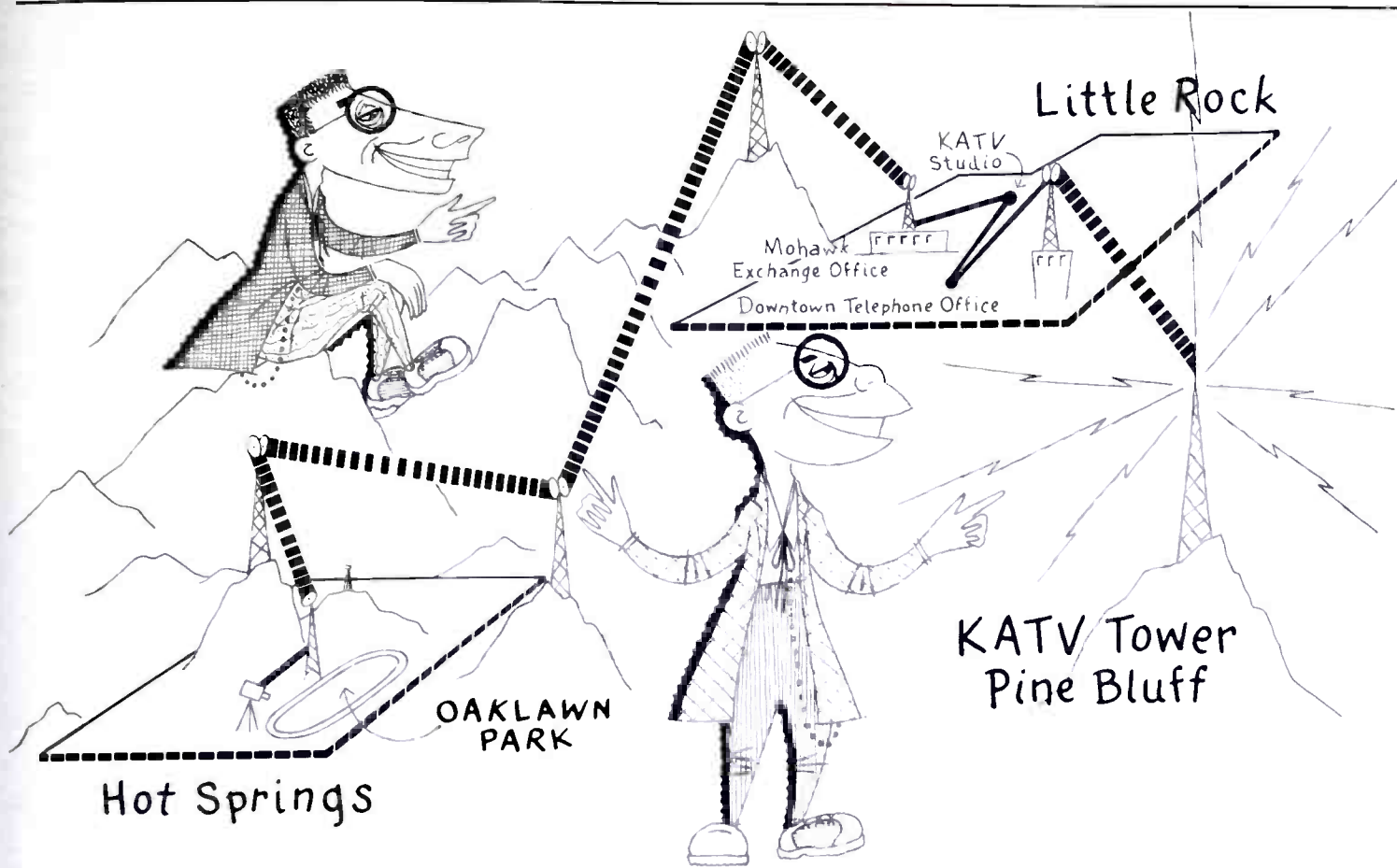
††† VHF-UHF.

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

APRIL OPENINGS: 4

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

MAY TARGETS: 0



"Dig this CRAZY daisy chain!"

"This is no daisy chain, son . . . it's the microwave hookup created by Southwestern Bell-Arkansas, so KATV and the Chevrolet Dealers of Central Arkansas could put the races from Oaklawn Park in Hot Springs into thousands of Arkansas living rooms!"

"Man, what a layout! Southwestern Bell-Arkansas says that other than the transcontinental microwave system, the KATV hookup is the longest, and has the greatest number of links in the transmission!"

"That just goes to show you, son . . . KATV is running way ahead of the place horse in Arkansas!"

"Sing on, Dad . . . you can take a chance on the nags at Oaklawn, but it's a sure bet that an advertiser on KATV is going to be a winner every time!"

Studios in Pine Bluff & Little Rock

KATV

CHANNEL 7

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

For a hot tip on Arkansas see:
Bruce B. Compton
Nat'l Sales Manager

For a hot tip on Arkansas see:
Avery-Knodel, Inc.
National Reps



"I BOUGHT IT BECAUSE OF TV" From page 39

Category	Brand	Mentions	Category	Brand	Mentions	Category	Brand	Mentions	
Beverages	Bosco	36	Cigarettes	Maypl Oats	3	Kitchen Aids	Chef Boy-Ar-Dee	3	
	Ovaltine	9		Quaker Puffed Rice	3		Good Luck Margarine	3	
	Snow Crop Orange Juice	3		Winston	8		Spry	3	
	Welch's Grape Juice	3		Chesterfield	7		Saran Wrap	15	
Bleaches, Cleansers, Pads	Ajax	25	Viceroy	7	Vegetable Slicer	12			
	Johnson's Wax	13	L & M	4	Better Living China	9			
	Pride Furniture Polish	13	Coffee & Tea	Lipton Tea	25	Cabbage Shredder	7		
	Simoniz Wax	7		Maxwell House	17	Hudson Napkins	6		
	Bab-O	5		Savarin	16	Armstrong Linoleum	3		
	Snowy Bleach	5		Chock Full O' Nuts	14	Reynolds Foil	3		
	Spic and Span	4		Nescafe	12	Scotkins	3		
	SOS	4		Maxwell House Instant	8	Shampoos	Prell	6	
Bread & Cake	Tip-Top	15		Old Dutch	3		White Rain	6	
	Wonder Bread	6		Drugs & Toiletries	Hazel Bishop Lipstick		18	Halo	5
	Hostess Cupcakes	3	Bufferin		8		Charles Antell	3	
Cake Mixes	Pillsbury	13	Stopette		5	Soaps & Detergents	Fab	55	
	Betty Crocker	5	Pin Quick		5		Cheer	47	
	Swans Down	4	Toni	4	Tide		43		
	La Rosa Pizza Mix	3	Prom	3	Ivory		24		
Candy	Chuckles	5	Geritol	3	Lux	21			
	Tootsie Rolls	4	Rapid Shave	3	Rinso	15			
Cereals	Kellogg's (general)	17	Foods	Kraft products	46	Dial	13		
		Corn Pops		16	Campbell's Soup	18	Palmolive	9	
		Rice Krispies		12	E-Z Pop Popcorn	17	All	9	
		Cheerios		11	Lipton Soup	13	Joy	8	
		Nabisco Shredded Wheat		11	Jello	11	Surf	7	
		Kellogg's Frosted Flakes		10	TV Time Pop Corn	10	Lux Liquid	7	
		Kellogg's Corn Flakes		7	Royal Pudding	8	Vel	6	
		Kix		7	My-T-Fine	6	Dreft	5	
		Sugar Smacks		7	Crisco	4	Duz	5	
		Wheaties		7	Miracle Whip	4	Toothpaste	Gleem	101
		Sugar Crisp		5	Morton Beef Pie	4		Colgate	70
		Cheerios		4	Morton Chicken Pie	4		Amm-i-dent	22
		Quaker Puffed Wheat		4	Sauce Arturo	4		Pepsodent	14
		Sugar Jets		4	Welch's Grape Jelly	4		Floradent	4
				Ipana	3				

READY

FOR ANY NEW WRINKLE

Every day seems to bring something new in films, and it takes the best resources to meet all the latest turns. From the early days of black and white, through the development of "talkies," color, Cinerama and Cinemascope, to Todd-AO, we have engineered new equipment to meet these advances. And now the development of color kinescope is another pace-setting achievement that marks our continued leadership in the field. Whatever new "wrinkle" tomorrow will bring to the growing TV film industry, our engineers, consultants and salesmen are sure to be in the forefront of its development.



A DIVISION OF REPUBLIC PICTURES CORP.

CONSOLIDATED FILM INDUSTRIES

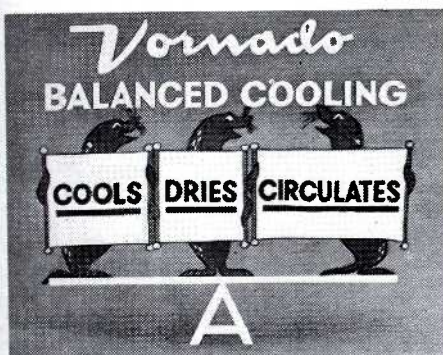
1740 BROADWAY, NEW YORK 19, N. Y. • JUdson 6-1700
959 SEWARD ST., HOLLYWOOD 38, CAL. • HOLlywood 9-1441

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



Three fun-loving seals capture the spotlight for Vernado Air Conditioners in this "cool-selling" series of commercials by Sarra. Creative animation combines with live shots of a Vernado unit in use in a living room to point up the superiority of Vernado's exclusive, new concept called, "Balanced Cooling." Male voice-over emphasizes three steps: "It cools, dries, and circulates the air." Produced by Sarra for The O. A. Sutton Corp. through Lago and Whitehead, Inc.

SARRA, Inc.

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



Foot-tapping Square Dance rhythm and stylized animation put sparkle in this entertaining series of 20 second spots by Sarra for P.O.C. Beer. After tripping the light fantastic "country style," folks refresh themselves with P.O.C. Beer. The jingle sells simply but effectively with, "Enjoy that flavor . . . that happy flavor . . . Enjoy that Pilsener P.O.C." Produced by Sarra for the Pilsener Brewing Company through Clifford A. Kroening, Inc.

SARRA, Inc.

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



Bright cartoon animation gets the message across fast in this imaginative series of 20 second commercials by Sarra for the Northwestern Bell Telephone Co. One of the high spots of the series is the humorous sound effect employed to emphasize the message, "You'll find it in the Classified Directory." Live shots of the Directory are deftly placed to assure immediate recognition of the book. Produced by Sarra for the Northwestern Bell Telephone Co. through Batten, Barten, Durstine & Osborn, Inc.

SARRA, Inc.

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

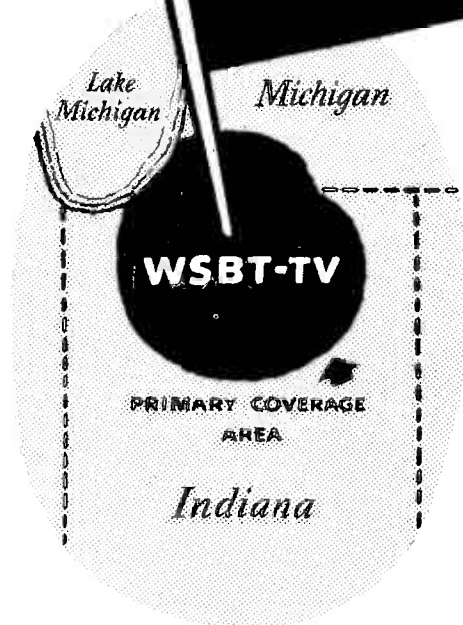


The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, Sarra has its own especially equipped and staffed laboratory for processing TV film. Here 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

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 . . \$1,102,341,000. Food Sales . . \$186,045,000.

Total Retail Sales \$818,681,000. Drug Sales . . . \$23,270,000.

Source: Sales Management Survey of Buying Power, 1954.



A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

PROPS From page 30

Fascinating as a barker's come-on, Fun Face Pops have a double attraction as a usable giveaway. Four fruit-flavored suckers, cellophane-wrapped, form the eyes, nose, and mouth on a double-fold card cut out in the shape of a mask. The Fun Faces come in six designs—clown, Indian, man from Mars, witch, pumpkin, and cat—and are a colorful, imaginative lure for small fry. An elastic head



band is included, and the mounting card can be used as a mask after the candy is gone.

Masks can be mailed and are inexpensive enough to be used as store-traffic pulls. Fun Face Pops, in single or assorted designs, are shipped in lots of 12 dozen per carton, costing 72¢ per dozen plus postage.

Put the squeeze on old-fashioned can-opener offers with a new kitchen gadget which makes any can a pouring pitcher. There's nothing complicated about "Spouto," which can be used on any size can, from the little two-ounce juice cans to the full gallon. Just press the bright red knob to open a "breather" in the can; then one more squeeze (plierlike action), and there's a perfect pouring spout. When it's used on condensed-milk cans, the liquid can't bubble over or plug up. The opening is perfectly safe to use—no sharp, ragged edges, no metal slivers, to cut hands or contaminate liquids.

This unusual opener is made of heavy-gauge steel, handsomely copper-nickel-chrome plated and rust resistant. Prices for "Spouto" depend on use.

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 CASE HISTORY: REYNOLDS METALS *From page 26*

one of the programs we sponsor.

To backtrack a little, at the end of World War II, the aluminum industry was faced with the task of moving a mountain of aluminum when the public had been accustomed to a molehill. Some in the industry and in government thought the new wartime plants should be put in mothballs. We disagreed. But we realized that all of us were faced with a tremendous selling job.

Aluminum foil sparks campaign

The first part of that job was educating the public. That part of the job still remains. Our advertising budget was limited. So how were we to create acceptance for aluminum—specifically Reynolds aluminum—in a nation of 155 million people?

Among the many decisions we had to make in those days was a decision to try to make Reynolds aluminum advertise itself. It may seem fantastic, but we selected Reynolds Wrap to be our champion. Here was aluminum in an inexpensive package. Here was aluminum that would get into the home and be used. And here was aluminum that would tell by example some of the many advantages of the “strong, lightweight, rustproof metal that does more jobs better—Reynolds aluminum.”

We are convinced that the introduction of Reynolds Wrap into millions of American homes—a sort of self-liquidating sampling operation—helped educate the public about aluminum.

Before we introduced it we had a survey made to find out what the public thought of aluminum foil as a packaging material. Most people then called aluminum foil “tinfoil,” or “silver paper.” Only eight % knew what aluminum foil packaging was, and only three % thought that it gave better protection.

By contrast, eight years later a similar survey was made showing people a perishable product wrapped in several different flexible materials. They were asked how they preferred the product wrapped, and why.

This time 92% preferred the aluminum-foil-wrapped package. And 83% said they preferred foil because it protects better. And to the question: “How do you know it protects better?”, 71% replied they knew because they used Reynolds Wrap, mentioning our product by name.

This tremendous public recognition has been made a part of our constant effort to help our customers sell their products. Most of our aluminum and mill products are sold to other manufacturers and fabricators who make literally thousands of different products.

We provide the Reynolds Wrap Packaging Seal to packagers so they can tell their customers that they are protecting quality with Reynolds aluminum foil. This year more than three billion packages bearing this seal will move off retail shelves.

We are sampling the man of the house, too, with Reynolds Do-It-Yourself Aluminum. We’re using this not only as an additional volume item in our line of consumer products, but also as an educational foot-in-the-door. The man who uses Do-It-Yourself Aluminum will learn better than any advertising (even TV advertising) can teach him that it will do more jobs better.

Our advertising is directed to make the name Reynolds synonymous with aluminum. We offer our customers the opportunity to capitalize on our advertising and promotion through the use of the “Designed in Reynolds Aluminum” seal on their products.

This tie-in advertising is proving most effective for hundreds of manufacturers.

To sum it up, our job of moving aluminum, for ourselves and for our customers, is primarily an educational one. And here television has proved its power: its power to educate, its power to sell.

We have used network TV, and we have used spot TV in selected markets. We have used film commercials and live commercials, and commercials that were a combination of both. Our commercials have received gratifying accolades in the press.

Many results traceable to TV

Much more important to us is that there have been times when we have actually been able to trace gratifying sales results. We strive to merchandise every commercial to the hilt, in order to get the most out of our sizable expenditures.

Television, properly used, can sell for a producer of basic materials. It has for the Reynolds Metals Company. If the trend of rising television costs can be controlled, the future, with color TV, holds an even more exciting promise.



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

PULSE* PROVES

SAGINAW

WHEM-TV
HAS

BAY CITY

70% AVERAGE
SHARE OF
AUDIENCE

MIDLAND

* All Figures From Pulse Report
of Saginaw-Bay-Midland Area
January 16, 1953.

100% YARDSTICK SHARE OF AUDIENCE			
	10 A.M.	12-5 P.M.	6-11 P.M.
STATION WHEM-TV	77	72	59
STATION B	20	15	13
STATION C	2	11	26

FLINT

312,555 Sets

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

FULL POWER-NETWORK COLOR
WHEM-TV
NBC - DUMONT

Affiliated With
Gerity Broadcasting Co.

WABJ, ADRIAN WPON, PONTIAC
★ ★ ★

JAMES GERITY, JR., President HARRY E. TRAVIS, Gen. Mgr.



LET'S SPEAK UP! From page 51

"But it's not just distance that KXXX must overcome to bring you entertainment and public-service features which you will enjoy. We have to remember that each of you is an individual. You are teachers, housewives, office workers, construction workers, farmers, truck drivers—all types of men, women, and children. You have the varying tastes and interests which make America great—and which make Center City one of the finest communities in America.

"Here at KXXX we have a problem which we want to bring squarely to you at this time. It is based on the challenge—and the tremendous responsibility—of providing the right programs for you viewers, who, on the average, watch television four hours each day.

"How would you, Mrs. Housewife, or you, Mr. Bus Driver, or you, Mr. Banker, choose the programs for KXXX? . . .

"Right now our program director, Jim Brown, and I are going to explain to you how we do it—and we'll tell you how and why one of our major projects is a continuous effort to learn what you want and how to get it for you."

Discussion and explanation. Specific reasons why specific programs of various types are placed where they are. Clips of shows to demonstrate highlights and diversity. In conclusion, station manager sums up, emphasizing station's sense of responsibility to the community.

Suggested program on the station and the community

A presentation of the station as an integral part of community life and activities.

Introduction (by station manager): "Have you considered what television is? Of course, television is many things. It is entertainment. It is enlightenment. It is a sales force for advertisers. Some of you, I know, think of television as something to keep the children quiet while you rest or get dinner.

"Tonight, I hope you'll consider with us another aspect of television—the part a station such as KXXX assumes in your community life. I don't mean just the public-service announcements which we carry for the Red Cross, the polio-fund drives, our community hospital, and the municipal auditorium.

"Directly or indirectly, everything we put on the air has its influence on your lives. Even our

commercials have a direct and important impact on the prosperity of Center City.

"Last week, for example, more than 200 different products were shown on our screens and described to you by our announcers. Some of these products are manufactured right here in our community. All of them are sold by local merchants. Your purchase of these products has a direct impact on the prosperity of our community. Commercials are to a television station what gas is to your car—they make it go.

"Commercial or non-commercial, whether they are network shows or whether they originate here in our studios, each program has its community influence.

"Now, I want to introduce to you Mr. Harry Black, our news and public-service director."

Informal discussion showing the care and study—and implying the expense—which KXXX puts into its community activities. Cover religious, educational, news, children's, home, and other programs. Tell values to local merchants and explain station's direct and indirect effect on employment.

AVAILABLE

SALES PROMOTION AND RESEARCH DIRECTOR WHO KNOWS THE ROPES

Interested in heading up promotion and research departments of Rep, Station Group, or outstanding local operation in major market.

Top level experience in radio, TV and national magazines. Excellent references, education and background.

Seasoned experience with

- COPY • LAYOUT
- RESEARCH • SALES
- MERCHANDISING
- ADMINISTRATION

If you want a stable, creative promotion director who has a thorough understanding of sales (because he's made them himself), send a note to BOX 55, TELEVISION Magazine.

Unless it's a rare opportunity, not interested in less than \$10,000.

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!**

HOW TO PITCH TO CHILDREN *From page 42*

aim at more than amusement. Above all, we are strictly honest about the product and the premiums.

"We know that a large part of the audience is composed of adults, so we keep the tone of the commercial on an adult level."

The live shows for five- to eight-year-olds (*Howdy Doody* and *Merry Mailman*) are full of phrases such as "Say, boys and girls," "Every one of you fans remind our moms," "When your mom goes to the store, ask her to look for this package," etc. These are delivered by any one—or a combination—of the puppets and live characters featured on the programs.

A considerable contrast is shown in the Sealtest (National Dairy products) approach on *Big Top's* 2 outlets. Commercials are integrated into the circus format by using a commercial booth and four circus characters. Ringmaster Jack Terling introduces the three two-minute plugs as acts in the hour-long show. Sales pitches on *Big Top* are not directed at children, but interest of the youngsters is maintained by the circus atmosphere in which they are delivered.

Big Top makes no appeal to kids to ask their parents to buy any product. There are two basic spots: (1) a step-by-step recipe demonstration and (2) a straight product demonstration.

Sealtest uses premiums, none of which are exclusively for children. The TV pitches are coordinated with print advertising.

et and keep kids' confidence

Bert Claster, packager of *The Smokey Bear Show*, a children's program now being telecast in over 100 markets, emphasizes the need for creating confidence on the part of the junior viewers and their mothers in the people who deliver the commercials.

The programs are all conducted by teachers, who also make the commercial pitch. Claster spends much time training the teachers in the art of presenting the commercial as he does on the program. Good taste and sincerity are the best approach, Claster believes. The pitches are live and are directed at both the children and the mothers. With 38 per cent of the audience consisting of mothers, one of the approaches is "Now, children, I'd like to talk to your mommy for a minute." If the com-

mercial is aimed directly at the kids, as for example for Johnson & Johnson, it's along these lines: "When you cut your finger and go to your mommy, the best thing for her to use . . ."

Great care is taken to weave the commercials closely into the show.

Jingles a must for one agency

A vice president of one of Madison Avenue's biggest agencies summed up his agency's approach to the kids this way: "No matter what the type of campaign, we reach the youngsters with commercials which are pleasant in theme and which utilize animation and music—good jingles. We rarely attempt a pitch aimed exclusively at children."

Here are other agency comments:

"It is important to have the sales message delivered by a star or 'hero' in whom the kids believe."

"Youngsters are easy to sell the first time, but advertisers must not forget that children are gullible only once."

"Kids are intrigued by animation, but our commercials—aimed directly at youngsters—must do more than merely amuse."

"Premiums and testimonials by star characters are vital to campaigns involving children."

"We approach the youngsters as not only present, but future, customers for our products. We use soft sell."

"The deadliest error is to talk down to the kids."

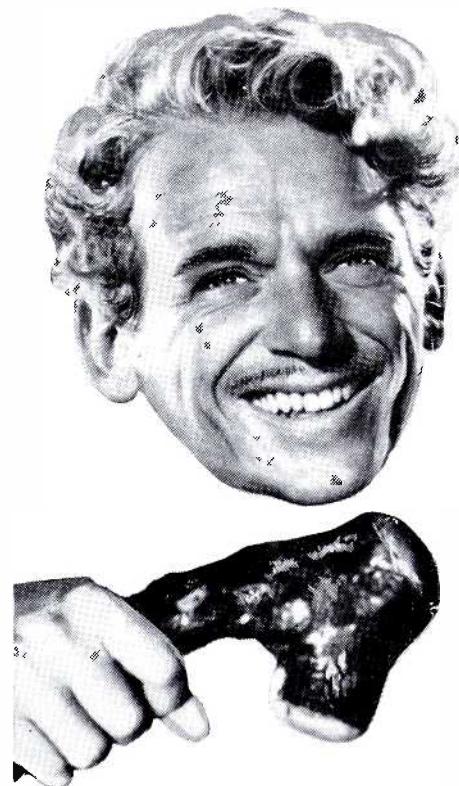
"TV jingles are setting a new pattern of music appreciation—and also keeping bathrooms and kitchens well stocked with products kids have asked for."

"We don't use special angles to approach youngsters. They understand adult commercials."

"We sell the kids. They usually get what they want if the product is okay. Mother won't make a scene in a supermarket."

We found unanimous agreement on three points: (1) the importance of the child audience in TV economy, (2) respect for the intelligence and perceptiveness of TV's youngsters, and (3) television's responsibility to be honest in its dealings with children.

Correction: In Ed Mead's April *Favorite Television Commercials* story, the agency for the Ford "spectaculars" was incorrectly reported. Kenyon & Eckhardt is the agency.



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

A '10 SPOT'- (CHANNEL 10 Spot, We Mean!) Is Worth A LOT In Rochester, N. Y.!



**A good spot is known by
the company it keeps!
On CHANNEL 10, you're
always in good company!**

Highest Ratings

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

The Best Of Two Networks

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

Nine "Emmy" Awards

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

Super Strong In Daytime

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

**Ask us about choice
availabilities!**

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

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

LOW-COST TESTS From page 59

lodge, club, etc.), or by throwing out some questionnaires after the test session.

No matter which method you use, it will in some way dissatisfy you. There is a consolation, however: as long as a series of tests is handled in the same way, you may well be able to draw meaningful conclusions from the differences among the scores of the commercials tested, despite the fact that the method itself is somewhat inadequate.

Whatever way you plan to do your testing, you probably will want to save expenses by selecting your sample of people from a restricted area. Obviously, if your sample comes from a smaller area than that covered by your television advertising, it is not a representative sample—but for reasons of cost you probably will want to make this compromise.

If you do telephone interviewing, you may want to use the local telephone area; or, for hall testing, an area from which people can conveniently reach the hall.

You probably will want to have interviews with at least a hundred viewers per test in either method of testing. You definitely will want to try to match the samples of different tests in a series. Otherwise differences in the samples might be so great as to overshadow differences in the commercials you are trying to test.

Try to match samples

In other words, you must be able to expect that any differences you find in the scores for different commercials can, within statistical limits, be attributed to differences in the commercials themselves and not in the kinds of people who viewed them.

With telephone interviewing matching is no problem. Selecting random samples of people from the telephone book almost always produces successive samples that are well matched.

With hall audiences, however matching is a major problem, particularly if club groups are used. It is seldom that you can match clubs as groups. A possible way out is to choose club members as individuals from questionnaires they have previously filled out, according to a predetermined matching plan.

You will want to consider some premium or payment of cash to induce people to come to hall sessions. Working with clubs make

his easy. A payment of so much
er attending member to the club
reasury is a good way to insure
that people will come.

Integrate test commercial

Once the people are in the hall,
ou will want to have some kind of
program for them. A warm-up
film, with a chance for the audi-
ence to comment about it on their
questionnaires, might be first. You
ould follow this with a main film,
n which your test commercial is
inserted. After that, have the view-
ers record responses to your ques-
tions about the commercial and,
perhaps, to make the test more in-
teresting to the audience, questions
about the program itself.

If you're doing telephone inter-
viewing, you will have interviewers
none to find viewers of your pro-
gram and question them about the
commercial.

Your interviewers will first ask
rogram viewers if they recall the
commercial. Typical questions:
"What commercial(s) do you re-
call in the program?" Then, asked
those who do not recall the com-
mercial, "Do you happen to recall
the commercial in which . . . (some
ey phrase here) . . . ?"

In either telephone or hall tech-
que, you will use the same form
questioning for getting at recall.
ere is a suggested sequence, one
many possible: "Would you
ease describe the commercial?",
What do remember seeing or
earing in this commercial?",
What were the main points that
ere brought out about the prod-
t?" The responses to all these
questions can be treated as the
swer to one question in tabu-
ing.

You may want to find out how
nvincing the commercial is rela-
ve to other commercials you are
esting in the same series. One way
ask about conviction: "Do you
ree with everything that was
aid in the commercial . . . almost
everything that was said . . . only
me things . . . nothing?"

And then, of course, you would
k people who did not agree with
everything to tell you about the
ings with which they did not
ree.

You probably will want to ask
ur respondents to tell you their
roximate age, sex, level of edu-
ion, and buying behavior in re-
ect to your product.

Once you have completed a
eries of tests, you will check the
atching of the different samples
i the series on age, sex, income,

etc. Finally, you will tabulate and
analyze your responses.

In your analysis, remember—
particularly with the hall sessions
—that differences between the
scores of test commercials have to
be large to be meaningful. Your
samples will be small and imper-
fect and your questioning tools
crude. Even with large differences,
season your conclusions with a
liberal amount of common sense.

To keep costs down, some of the
testing procedures will have to be
done within your own organiza-
tion, such as preparation of the
questionnaire, supervision of the
interviewing, tabulating, etc.

Or, for not too much more than
the cost of doing the tests yourself,
you can have them done for you
by a research organization that
specializes in television-commer-
cial testing.

Before starting to do any test-
ing, you'll want to take a careful
look at some of the basic consid-
erations determining when you can
profitably test and when not.

To know when to test commer-
cials and when not to test, you
have to be aware of the basic lim-
itations of testing. There are three
principal ones. The first is that, ex-
cept in rare instances, you won't be
able to relate your testing directly
to the one real measure of adver-
tising effectiveness—ability to in-
fluence sales. This is because, al-
most always, your commercial will
be only one influence among the
many possible.

Another is that the measures you
will be able to use, such as viewer
recall and believability of your
message, will be *relative* measures
only. Whatever recall and believ-
ability scores you find for a com-
mercial on a particular test will be
meaningful to you only when you
can compare them with the per-
formance scores of commercials for
similar products, tested in the
same way.

How high is a 45% rating?

For example, a single test might
produce a figure of 45 per cent of
all program viewers recalling a
particular commercial. Forty-five
per cent recall might be very high
for a commercial about a power
tool that interests relatively few
people. On the other hand, 45 per
cent might be a relatively low
score for a product of more univer-
sal interest, such as an automobile.
Again, 45 per cent might be a very
high rating for a test method in
which people were asked to recall
a commercial the day after they



YOUR STAR...

YOUR HOST...

YOUR

SALESMAN:

DOUGLAS

FAIRBANKS JR.

To all moviegoers in the country (and
that's just about everybody) "Fair-
banks" is a magic name. It promises
action . . . danger . . . excitement. And
"Fairbanks" lives up to that promise
as producer-host of every show, star
of one out of four in the sponsor-
proven TV film series:

"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

Sioux City Sue has a "steak" in your future

That may sound like a pun, but it makes a point. You see, Sioux City's stockyards are 3rd in the nation for cattle receipts — 5th for all livestock. It's a thriving industry that keeps thousands of packing house workers busy, too. Chances are there's a steak from Sioux City in your future.

Sue has a "stake" in your future, too. For Sioux City is more, much more than a leading agricultural market. Manufacturing, Wholesale and Retail Trades, Food Processing, Transportation and Commerce account for the majority of Sue's \$991 million buying income. It's a stable income based on a healthy balance of diversified industry that makes Sioux City an important market for you.

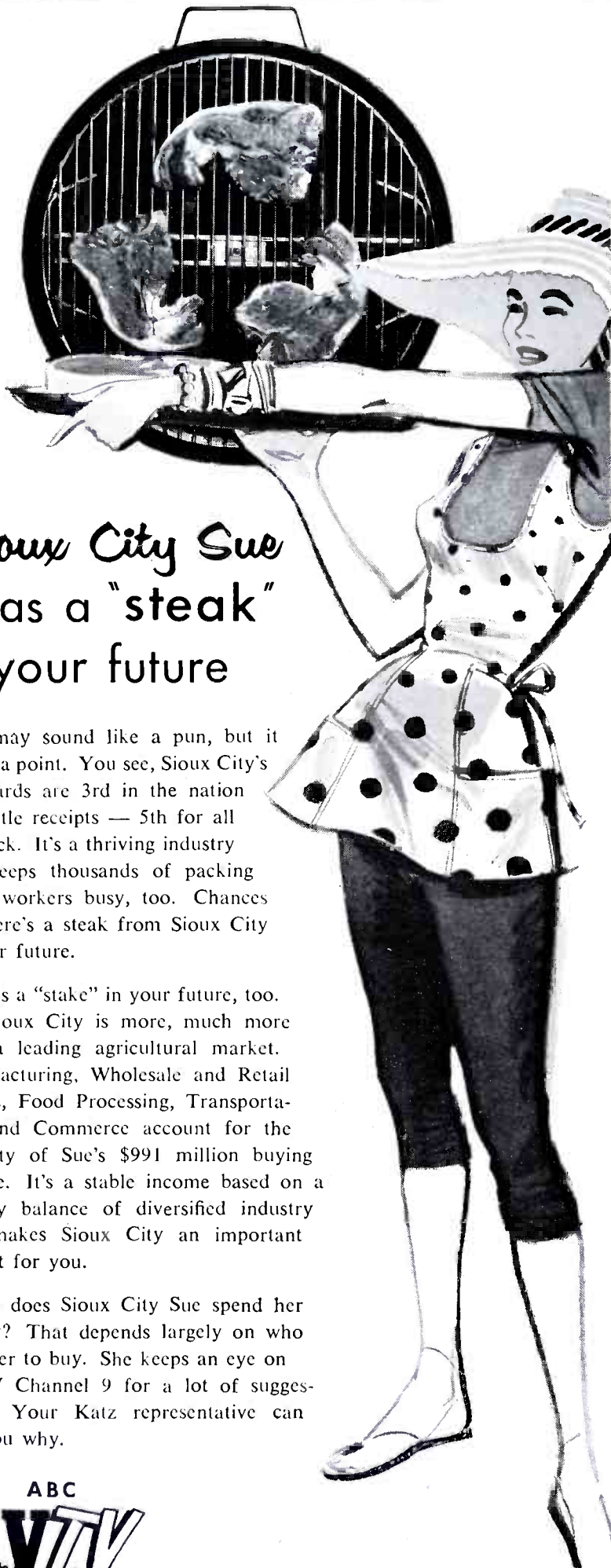
Where does Sioux City Sue spend her money? That depends largely on who asks her to buy. She keeps an eye on KTV Channel 9 for a lot of suggestions. Your Katz representative can tell you why.

CBS ABC
KTV
Channel 9

SIoux CITY, IOWA

Serving Iowa's Second Largest Market

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



had viewed it on television, but might be a low score if the test questioning took place less than an hour after the commercial had appeared.

The third basic limitation is that commercials are so complex in their construction that even when they are for similar products and are tested the same way, there is great difficulty in interpreting the finding that one commercial test higher than the other.

Several factors may be different in the commercials, and any one of them could cause the difference in scores. To take a rather simple example, suppose you are testing two commercials for the same product. It would be difficult to say which factor—visual treatment, number of sales arguments, "lead-in," or all three—caused any difference in scores.

These three limiting considerations—lack of direct tie-in to actual sales, comparative rather than absolute meaning of ratings, and complexity of commercials themselves—have an important bearing on the possibilities of commercial testing.

Results are relative

They mean, for example, that testing done "just to see whether a message is getting across effectively" is likely to be disappointing. Sales effectiveness can seldom be used as a measure, and those measures that can be used, such as "recall" and "believability," won't tell whether the message is "getting across" except in comparative terms (that is, "getting across better than, or not as well as, message for a similar product that was tested under like circumstances).

It is true that you can obtain some information out of a single test of a commercial. While you can't tell how well or poorly the commercial "gets across," having nothing with which to compare it, you can make an internal analysis of the things about the commercial that people recall.

Once the limitations explained above are understood, the area in which television commercial testing can be useful comes into better focus.

It is an area that is necessarily restricted because present test measures can give only part of the picture of sales effectiveness.

It is an area requiring the planning of tests in series, using commercials of similar products under as nearly similar test conditions as possible and, preferably, testing

only commercials that are alike in all major respects except the one about which there is a problem.

Commercial testing is primarily useful in testing alternative ways of presenting a given sales message—not in helping to make the decision as to whether this message or some other is the right one to be using. Testing doesn't help here because, for one thing, it is seldom indeed that two or more test commercials with different basic sales themes are alike in every other major respect.

If the sales themes of a television campaign have not been clearly established, research can make its best contribution not in the form of commercial testing but in that of a consumer survey designed to investigate buying motivation and to inquire specifically about the importance and believability of possible basic sales themes.

If, when all the limitations mentioned have been considered, there remains a problem to which television-commercial testing is adaptable, there is reason to expect that testing can make a real contribution.

SATELLITES *From page 45*

that received from WJTV, on UHF 25 at Jackson, which made itself available to RCA for experiment in "normalizing" its service area.

WJTV, on the air since January 1953, competes with two V's at Jackson. The low band outlets easily reach 35-mile-distant Vicksburg, Miss., an important segment of the logical Jackson service area, but WJTV had difficulty in getting over the intervening bluffs.

An experimental booster built between the cities on FCC authority solved the problem for the UHF outlet. However, in spite of the success with the booster, the station now has a chance to buy into a V in the same market and application is up before the FCC.

FCC says it wants exhaustive information, to set standards, before it will issue any booster permits for regular commercial use. It particularly wants to know all about costs, both for installation and maintenance. The industry has been asked to file all available data by May 20 and the FCC may hold preliminary hearings.

Here is what FCC wants to know:

The complexity and dependability of proposed amplifying equipment.

What effect, if any, boosters will have on the quality of the original signal, in color and black-and-white.

What minimum separations will be required (1) between the main transmitter and the amplifier; (2) between two or more amplifiers operating off the same main station; (3) between boosters of different main stations, both co-channel and adjacent channel; and (4) between amplifying transmitters of one station and the transmitters of stations not using amplification.

What specifications will be required to assure that only the authorized channel will be amplified by the booster.

Whether unattended operation should be permitted.

What limit should be placed on the number of amplifiers for a given station, or a given area.

How the multiple ownership rules should be interpreted in relation to boosters.

FCC usually moves deliberately in considering any innovation, and the booster is just that. However, the commission is currently under heavy pressure from Congress to succor UHF, which is what the booster is supposed to do. Hence, this proceeding may be more expeditious than most.

CITY AFTER CITY



RACKET SQUAD



IS TOPS IN



ITS TIME SPOT!

Yes, in Atlanta, Detroit and San Antonio (to name a few) *Racket Squad* rates #1 in its time period. Here are more cities where it tops competition:

DAYTON	22.8	62.1% share
FT. WAYNE	49.4	84.2% share
GRAND RAPIDS	22.9	55.6% share
HOUSTON	30.5	71.4% share

(Rating source: ARB, Feb., 1955)

Some markets are still available... reserve yours, before someone else does!

REED HADLEY, starring in...

RACKET SQUAD

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

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.

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

CBS FOR THE



Quad-Cities' favorite

WHBF AM FM TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS

Represented by Avery-Knodel, Inc.

TELEVISION Magazine

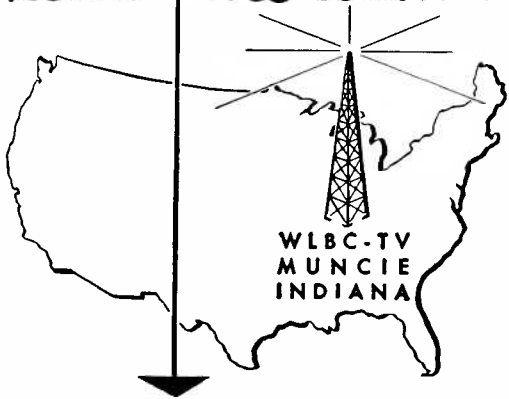
Another giant increase
in advertising! Billings
for the first quarter of
1955 were 54% above
the first quarter of
1954 - biggest in our
eleven years of growth

e's BILLINGS UP

54%

Why this growing confidence in TELEVISION Magazine as an advertising medium? The reason isn't salesmanship—we have the smallest sales force in the field. It must be the product, the magazine itself. There's a difference—a big difference—between the editorial content of TELEVISION Magazine and that of other publications covering TV. Our editorial exclusives present information which TV buyers must have—independently compiled receiver circulation, TV market data, analysis of cost-per-thousand, correlation of program viewing and brand awareness—information which they can find only in TELEVISION Magazine. These features insure readership of the magazine—and of your advertising. Take advantage of this readership—place your full advertising schedule in TELEVISION Magazine Call Fritz Snyder at Plaza 3-3671 today.

Muncie
leads the nation!



31½ hours per week

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

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

CBS-NBC-DUMONT-ABC NETWORKS



MUNCIE, INDIANA

ANNUAL REPORT

We are happy to report that we have just closed our current fiscal year, and it's been the best yet, in terms of both profits and sales.

Our gain in billings—54% over the previous year—was the greatest in the magazine's history.

More important to our readers and advertisers, though, is the increase in our editorial coverage: We ran 50 per cent more editorial pages during the past year than we did in the previous year.

The increasingly wide acceptance of our set-count estimates and market data has been most gratifying. The fact that this vital information is used all over the country by advertisers, agencies, and stations is a powerful testimonial to the value of our independent research work. This one project has meant an investment of many thousands of dollars on our part—not including the value of the pages of advertising we have lost because we couldn't go along with some station circulation claims. But it's been worth it.

We are writing this annual report mainly because we want our readers and advertisers to know that consistent improvement of our editorial service has been possible only through their support. We want them to know that we will continue to plow back a large percentage of our earnings to develop new projects that will help our readers make more effective use of television and that will further establish TELEVISION Magazine as a "must-read" book.

We have great plans for our brand and audience study, which consists of 1,000 personal interviews every month, making it the largest independent, continuous survey of television programming and product use ever conducted by any publication (see page 38). After two years of experimentation with various techniques, we will soon expand this survey to a national basis.

This month marks our eleventh anniversary and the beginning of our twelfth year of service to the industry. It was back in May, 1944 that the first issue of TELEVISION Magazine was published. In that issue, we reported nine stations operating, some 7,000 receivers, and the exciting news that the first television network in history—linking New York, Philadelphia, and Schenectady—had been inaugurated.

It's been a long, sometimes painful, climb from that day to this. It took us a full seven years before we could change from red to black ink. Actually, the history of our growth has pretty closely paralleled that of the industry. And 11 years of chronicling television's progress convince us that we are just beginning to move into high gear.

There are many other things we would like to talk about on this occasion. To mention only a few: The association with us of Clarke ("Fritz") Snyder, formerly director of station relations at CBS and identified actively with the broadcast business for 30 years. This has strengthened our management team greatly. And, believing that we should keep pace with the dynamic visual medium that is our reason for being, we have started, with this issue, a revision of our format which we sincerely hope will not only capture some of the excitement of television, but will make the magazine easier to read and use, an improvement we feel is especially important in these days when time is at a premium.

Fred Rogers