

TELEVISION

MAGAZINE

July, 1956

13th year of publication

Over 8,000 hours of syndicated
programming . . . 2,500 new feature releases
. . . 45% of prime network time on film



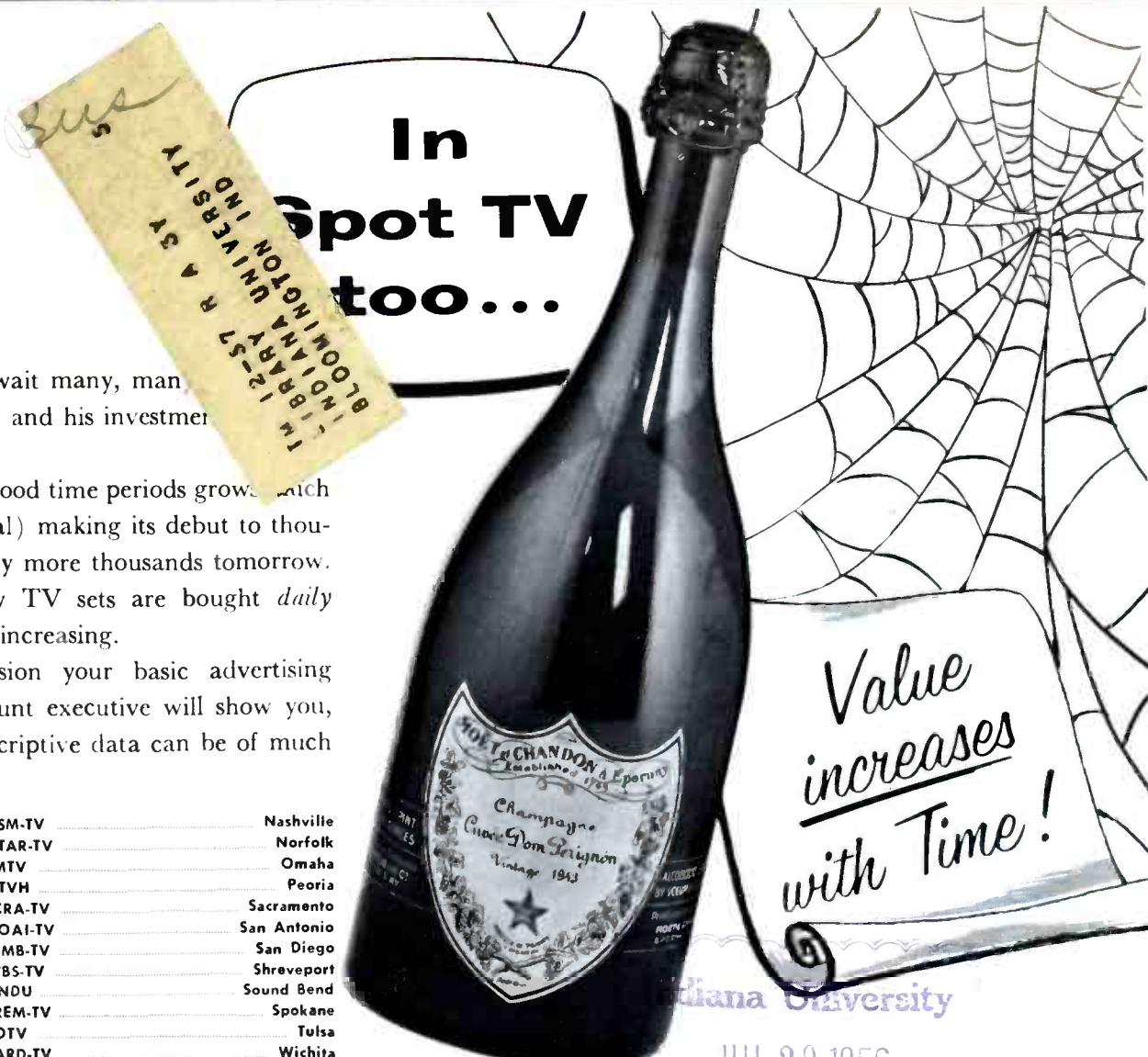
On the networks . . . in syndication
. . . features . . . commercials—
what's ahead for the coming year?

The grower must often wait many, many years for his rare vintage to mature and his investment returned in the market place.

Spot Television, the value of good time periods grows with the program (or commercial) making its debut to thousands today will be viewed by many more thousands tomorrow. Because thousands of new TV sets are bought daily, viewing time per home keeps increasing.

It pays to make Spot Television your basic advertising medium. And, as your Petry account executive will show you, a large fund of research and descriptive data can be of much value in your Spot TV planning.

Atlanta	WSM-TV	Nashville
Baltimore	WTAR-TV	Norfolk
Chicago	KMTV	Omaha
Dallas	WTVH	Peoria
Durham-Raleigh	KCRA-TV	Sacramento
Erie	WOAI-TV	San Antonio
Houston	KFMB-TV	San Diego
Huntington	KTBS-TV	Shreveport
Jacksonville	WNDU	Sound Bend
Lansing	KREM-TV	Spokane
Little Rock	KOTV	Tulsa
Milwaukee	KARD-TV	Wichita
Minneapolis-St. Paul	ABC	Pacific Television Regional Network



In Spot TV too...

Value increases with Time!

Indiana University
JUL 29 1956
Library

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

13th year of publication

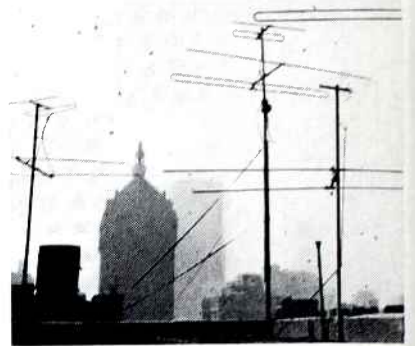
TELEVISION MAGAZINE

FILM FOR TV-1956 • VOLUME XIII, NO. 7 • JULY

THE YEAR AHEAD	48
<i>Film at the crossroad—an evaluation for buyers of TV film ... Twelve leading film men probe their industry's future</i>	
FILM ON THE NETWORKS	54
<i>Now—more innovations, more film than ever before</i>	
SYNDICATED FILM	58
<i>Status report and forecast on supply, audience potential</i>	
FEATURES	64
<i>2,500 films—how will they change TV?</i>	
ADVERTISER USE	68
<i>How and why 13 advertisers use film</i>	
COMMERCIALS	72
<i>“Reduce the gamble” is now the watchword</i>	
PROGRAMS IN SYNDICATION	78
<i>A directory of available shows by length, program type</i>	
THE SYNDICATORS	82
<i>A directory of the most active distributors</i>	
FILM BUYING GUIDE	87
<i>The rating record of 46 syndicated shows</i>	
DO THEY REMEMBER YOUR COMMERCIALS?	94
<i>TELEVISION MAGAZINE'S Continuing Audience Study</i>	

DEPARTMENTS

LONGSHOTS	7
FOCUS ON BUSINESS	9
REPORT ON SPOT	13
COLOR LETTER	21
McMAHAN ON THE COMMERCIAL	22
LUNCHEON WITH LINNEA	33
PROPS AND PREMIUMS	38
RECEIVER CIRCULATION REPORT FOR JULY	97
<i>Independent net-count estimator for all TV markets</i>	
EDITORIAL	120



MARKET DATA and set circulation for every county in each TV market—these exclusive features appear in TELEVISION MAGAZINE's Market Book, to be published in August. This data will be presented in two forms: an alphabetical directory of the states and their counties; a listing by markets, giving the counties included in each market, the circulation as of August 1, population, families and Effective Buying Income for each county and for the total coverage area of the market.

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Access road to radio relay station, Rocky Point, Nevada.

A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for stand-by emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

BELL TELEPHONE SYSTEM

PROVIDING INTERCITY CHANNELS FOR
NETWORK RADIO AND TELEVISION THROUGHOUT THE NATION

ZIV PROUDLY PRESENTS...

America's

“DR. CHEE

His office a
CROSSROAD
OF ADVENTURE!



**PULSATING
PACKED
SPARKLING**

WITH NEW
EXCITEMENT!

WITH NEW
ADVENTURE!

WITH NEW
ENTERTAINMENT!

People from
all walks
of life
SEEK HIS
HELP!

* SUPERIOR
SHOWMANSHIP!

* ALL-HOLLYWOOD CAST!
* ELABORATE
STAGING!

Truly a series to quicken the heart-beat of your
community, increase SALES of your product!
Wire or phone for an early audition. Markets are,
closing fast... yours may still be open! HURRY!



Favorite Family Show!

Produced in
ZIV'S LAVISH
BIG-TIME WAY!

CHRISTIAN

With a
VITAL NEW
HERO!

So true-to-life
YOU'LL LIVE
EVERY MOMENT!

starring

MACDONALD CAREY

in the exciting role of

DR. MARK CHRISTIAN

Warm... Friendly... THE KIND
MAN YOU'D WANT FOR YOUR
FAMILY'S PHYSICIAN AND FRIEND.



NEW YORK
CHICAGO
CINCINNATI
HOUSTON

nothing succeeds like success!



out in front . . .
for the fifth month in a row

WFIL-TV was rated **1st***

33.3% more often than Station B

225.9% more often than Station C

Monday thru Friday, 2:00-11:00 PM . . . the heart of the TV day.

MORE PEOPLE WATCH CHANNEL 6 MORE OFTEN
THAN ANY OTHER PHILADELPHIA TV STATION

*American Research Bureau, April 1956



Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM-FM-TV, Philadelphia, Pa. / WNBC-AM-TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa. / WFBG-AM-TV, Altoona, Pa.

LONGSHOTS

WILL PAT WEAVER AND NBC PART COMPANY BY SUMMER'S END? According to persistent rumors, final negotiations are now in works. Most influential man in programming matters at NBC is said to be v.p. Manny Sachs; his role at network is assuming greater importance than ever before.

LOOK FOR TV FILM COSTS TO GO UP. Combination of increased union minimums and growing demand for quality is creating new cost headaches for producers. These will be reflected in higher client expenditures next season for new syndicated, network-film programs and commercials.

MOST PROGRAMMERS DON'T EXPECT NEW FEATURES TO HAVE SERIOUS EFFECT. A few feel strongly they will have profound impact. They predict January of next season will see revampings of program structure with large sums going into half-hour and hour shows in effort to boost quality in competition with big names in newly released features. (See statements of film leaders in Film At The Crossroad.)

NETWORK SHOW MOST DIRECTLY IN LINE OF FEATURE FILM FIRE IS "TONIGHT." Late night feature slots throughout country figure to be strengthened by heretofore-unavailable feature properties; a number of stations are already moving these slots to earlier starting times, like 10:00 and 10:30 p.m. (See feature film section).

CBS INSIDERS TALKING ABOUT EMERGENCE OF V.P. RICHARD SALANT, as key management man. There is very little of importance at the network he doesn't get in on.

GOVERNMENT OFFICIALS SAY AFTER RECENT SENATE HEARINGS that if they had doubts before, they are now completely convinced of need for networks and network option time. Senate action in the future will be more along lines of keeping FCC on their toes.

INCREASED EMPHASIS ON COMMERCIAL PRE-TESTING IS UNDERWAY. More and more advertisers with huge sums of money at stake are seeking before-the-fact evidence of effectiveness in their commercials. Watch out for unique pre-testing gimmick designed by Kenyon & Eckhardt, now installed in Grand Central Station. A passerby will be able to view commercial on a jukebox-type set up, and be able to record his comments.

DID PESSIMISM ABOUT TOLL TV PROSPECTS SPARK MAJORS' RELEASES TO TV? Notable Hollywood holdout has been Paramount, which has major interest in International Telemeter toll system. Speculation is that the others released on hunch that pay-TV would still be long time in coming and that it would be better to cash in before free-TV market was completely swamped.



WHEN YOU BUY ATLANTA...BUY *waga-tv*
AND GET A BIGGER PIECE OF THE MARKET!

There's nothing like WAGA-TV to assure you of a bigger piece of the growing Atlanta market. Greater coverage and more viewers. Compared with other Atlanta TV stations, WAGA-TV reaches an extra 300,000 or more people with an extra \$300-million in spendable income. Full facts about WAGALand are in booklet form, which we'll be happy to send on request.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
 CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

focus on BUSINESS

July, 1956

April gross network billings totalled \$38,964,728, an increase of 19% over gross billings for the same month of the previous year. The April gross foreshadows a record-high second quarter.

Along with such traditional yardsticks of television growth, presented at the right are some of the important data submitted as part of CBS' testimony to the Senate Committee on Interstate and Foreign Commerce. The three networks' statements at the recent hearings constitute an unusual and significant description of the status of the industry—the decline of cost-per-thousand, the increased reliance on a variety of program sources, the extent to which viewers have a choice of channels.

The data also indicate the extent to which film has become an integral part of network programming. Capsuled below are some additional statistics on the scope of film in TV—the amount of programming available, the portion of network time that will be devoted to film next season, the number of new programs.

The implications of these figures are interpreted in the various sections of this special Film Issue.

TV FILM

Hours of syndicated film available next season 8,000

Number of syndicated series available next season 325

Number of newly produced syndicated series announced to date 14

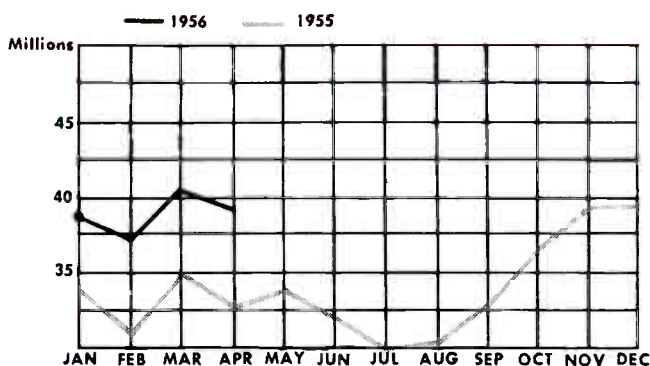
Number of first-run-off-the-network programs announced for syndication to date 8

Number of newly released Hollywood features entering TV this year 2,500

Percentage of network prime-time hours on film scheduled for 1956-1957 season 44.3%

ABC	52.4%
CBS	50.0%
NBC	32.2%

TV NETWORK BILLINGS



	April '56	April '55
ABC	\$ 6,173,922	\$ 3,527,558
CBS	17,654,210	15,426,214
DuM	—	462,335
NBC	15,136,596	13,285,932
Total	\$38,964,728	\$32,702,040

Source: PIB

TV NETWORK REPORT KEY DATA FROM CBS TESTIMONY

HOW WIDE IS VIEWERS' CHOICE?

As of January 1, 1956:

94.4% of U.S. TV homes served by 2 or more stations.

87.3% of U.S. TV homes served by 3 or more stations.

WHAT'S HAPPENED TO NETWORK C-P-M?

Year	C-P-M
1949	\$3.93
1950	2.84
1951	2.03
1952	1.80
1953	\$1.60
1954	1.77
1955	1.79
1956	1.76

WHAT ARE THE SOURCES OF CBS PROGRAMS?

Production source	Sponsored broadcast hours per week	
	April, 1956	April, 1954
Outside	36½ hours 50.2%	27¼ hours 46.6%
Outside and CBS TV	19¾ 27.1	8½ 14.5
CBS-TV	16½ 22.7	22¾ 38.9
Total	72¾ 100.0	58½ 100.0

HOW MUCH FILM DOES CBS TELECAST?

Total number of broadcast hours*	86¼
Number of sponsored hours	72¾
Number of live sponsored hours	55¾
Number of sponsored hours on film	17

*For single week ending April 7, 1956.

By the end of 1956, CBS estimates its total programming will have totaled 2,561 hours. Of these, 1,508 will have been produced by the network, 1,053 in association with outside sources.

Source: CBS Memorandum to Senate Committee, "Network Practices"

TV MARKETS

JUNE 1, 1956

1-channel markets	135
2-channel markets	75
3-channel markets	32
4 (or more)-channel markets	14
Total markets	256
Commercial stations U.S. & possessions	443

Source: TELEVISION MAGAZINE


TV RECEIVERS

	April '56	April '55
Production	549,632	583,174
Retail Sales	347,630	411,748

Source: RETAIL



watch
closely!



Television's incredible statistics can be even more bewildering in this record year—if you don't watch them very carefully all the time.

Take the question of measuring* a program's popularity. Do you count the *total audience*—the number of people who tune in during the course of a program (*including* those who tune out after sampling it), or do you measure the *average audience*—the number of people who watch it during the average minute?

Without a single family changing a minute of its viewing behavior you can arrive at a surprisingly different set of figures.

The *total audience*** measurement can produce the most astronomical numbers. But the *average audience* concept has far greater value for a sponsor. Because it is a much more accurate index of the number of people who have seen an advertising message, it has clearly gained more acceptance in the industry.

The clearest single fact about the 1955-56 television season to date is that on an *average audience* basis CBS Television broadcast 7 of the 10 most popular programs at night and 8 of the top 10 in the daytime.

Moreover, its average program had a 12% larger rating at night and a 64% larger rating during the day than the second ranking network.

A record that continues to establish **CBS TELEVISION** as the world's largest advertising medium.



* All data based on NTI Averages: October
** On this basis too, CBS Television comes out ahead with 6 of the top 10 nighttime programs, 8 of the top 10 daytime programs, and averages both day and night 1 million more viewers than the second ranking network.



The "A" pictures
are on
KPIX



Now Playing!

"Jubilee Theater"

10:30 p.m. to midnight (Monday-Thursday)

starring:

Loretta Young, Joseph Cotton, Audrey Hepburn, James Mason, Rita Hayworth, William Bendix and many others.

Participations and half-hour units now available.

A big show, featuring only top stars and top titles. These are Class A pictures: "The Champion," "Home of the Brave," "Intermezzo," "Thirty-Nine Steps." This show is ready for you now!



Coming Soon!

"The Big Movie"

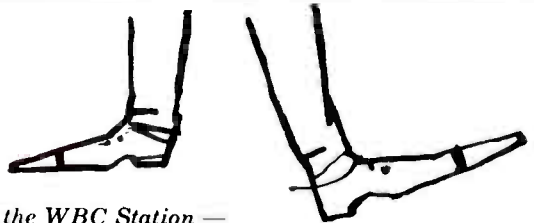
10-11:30 p.m. (Monday-Thursday)

For the first time on TV the entire feature production of a major motion picture studio . . . plus the David O. Selznick pictures.

starring:

John Wayne, Cary Grant, Irene Dunne, Katherine Hepburn, Frederic March, Ginger Rogers, and Fred Astaire in some of their greatest films.

Here's the greatest movie package ever to hit TV. All films are new to TV in this market. All top names and talent. We're ready to schedule "The Big Movie" as soon as present commitments expire. Approximate starting dates: Monday, Aug. 6, Tuesday, Oct. 2, Wednesday, June 20, Thursday, Sept. 6.



Don't wait!

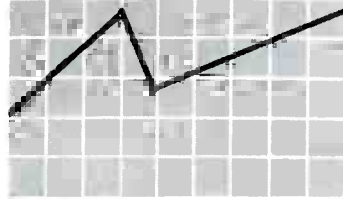
Call Lou Simon,
KPIX Sales Manager, at Prospect 6-5100
or A. W. "Bink" Dannenbaum, WBC
General Sales Manager in New York, at MUrray Hill 7-0808.

In San Francisco . . . No selling campaign is complete without the WBC Station —

KPIX Channel **5**

WBC WESTINGHOUSE BROADCASTING COMPANY, INC.

report on spot



Three-city analysis of spot use by beer, gas and lubricant advertisers

Beer companies and gas and lubricant advertisers have been traditionally heavy on sponsorship of sports and film programs. That these patterns are still in force is borne out by analysis of BAR data on spot use by these categories in April and May.

In Boston, five of the seven breweries active in TV, sponsored programs. Two used syndicated film, two used newscasts and one, Narragansett, had a Saturday afternoon baseball sponsorship.

In Minneapolis-St. Paul, most of the programs sponsored by beers were in the sports category. The exception was *Badge 714*, a syndicated film used by Hamm's.

In San Francisco, there was more diversity. Falstaff was the heaviest user of programs, backing a half-hour strip, *San Francisco Tonight*, and a syndicated film, *Celebrity Playhouse*. Hamm's had four shows in his market: a film, a baseball sponsorship two afternoons a week and a half-hour program, *California Hayride*.

Among the beers in these three cities, the biggest users of announcements were Narragansett in Boston, Grain Belt Beer in the Twin Cities and Regal Pale and Burgermeister in San Francisco. Heaviest ID buyers: in Boston, Schaefer; in Minneapolis-St. Paul, Grain Belt; in San Francisco, Lucky Lager.

As would be expected, the activity of the beers was concentrated in the 6-11 p.m. period. Exceptions were the various baseball sponsorships, the ID campaign of Krueger in Boston and the Budweiser participations in San Francisco.

Among the gasoline and lubricant companies, the biggest user of ID's

To page 16

HOW BEER ADVERTISERS ARE USING SPOT TV

BOSTON (BAR report Week ending May 5, 1956)

Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6 p.m.—11 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Ballantine	1	—	—	—	4	—	—	1	—	—	—	—
Carling	—	—	—	—	2	—	—	—	1	—	—	—
Dawson	—	—	—	—	—	—	—	1	—	—	—	—
Knickerbocker	—	—	—	—	—	—	—	4	—	—	—	—
Krueger	2	—	5	—	1	1	—	—	—	—	2	2
Narragansett	—	—	—	1	4	—	1	—	—	—	—	—
Schaefer	—	—	—	—	—	—	10	—	—	—	—	—
TOTAL	3	—	5	1	11	1	11	6	1	—	2	2
Programs sponsored by beer brands	Ballantine				"Highway Patrol"				W. 10:30-11 p.m.			
	Dawson				"Man Called X"				M. 10:30-11 p.m.			
	Knickerbocker				News				Tu.-F. 7-7:10 p.m.			
	Krueger				News				Tu., Th. 11-11:05 p.m.			
	Narragansett				Baseball (co-op)				Sa. 2 p.m.			

MINNEAPOLIS-ST. PAUL (BAR report Week ending April 28, 1956)

Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6 p.m.—11 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Gluek	—	—	1	—	—	—	—	3	—	—	—	—
Grain Belt Beer	—	—	—	—	10	—	3	—	—	—	—	—
Hamm's	—	—	—	1	3	1	2	2	—	—	—	—
Hauenstein	—	—	—	—	—	1	—	—	1	—	—	—
Pfeiffer	—	—	—	—	—	1	—	—	—	—	—	—
Schmidt	—	—	—	—	—	—	—	1	—	—	—	—
TOTAL	—	—	1	1	13	3	5	6	1	—	—	—
Programs sponsored by beer brands	Gluek				Sports				Tu., W., F. 6:10-6:15 p.m.			
	Hamm's				Baseball				Sa. 1:15 p.m.			
					Baseball				Sa. 9:20 p.m.			
					"Badge 714"				M. 9:30-10 p.m.			
	Schmidt				Wrestling (co-op)				Tu. 9:30-10:30 p.m.			

SAN FRANCISCO (BAR report Week ending April 13, 1956)

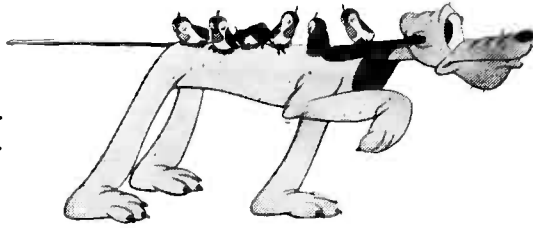
Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6 p.m.—11 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Budweiser	1	4	—	—	4	1	—	—	—	—	—	—
Burgermeister	—	—	—	—	8	—	7	—	—	—	—	—
Falstaff	—	—	—	—	—	—	—	6	—	—	—	—
Hamm's	—	—	—	2	—	—	—	2	—	—	—	—
Lucky Lager	—	—	—	—	—	—	10	1	—	—	—	—
Olympia	—	—	—	—	—	—	1	—	—	—	—	—
Ranier	—	—	—	—	1	—	—	—	—	—	—	—
Regal Pale	1	—	—	—	8	—	—	1	—	—	—	—
TOTAL	3	4	—	2	21	2	17	8	—	—	—	—
Programs sponsored by beer brands	Falstaff				"San Francisco Tonight"				M.-F. 10:30-11 p.m.			
	Hamm's				"Celebrity Playhouse"				F. 10-10:30 p.m.			
					Baseball				Tu., Th. 1:30 p.m.			
					"California Hayride"				Sa. 10-10:30 p.m.			
					Movie				Su. 7:30-8 p.m.			
	Lucky Lager				"Crunch & Des"				Th. 7-7:30 p.m.			
	Regal Pale				"Harry Owens"				Th. 10-10:30 p.m.			

We were tempted to shout:



Mattel

-to point



with pride:

Micke

-to dramatically reveal:



-to announce



with pleasure: **Mickey Mouse**

-to excitedly blurt:



But modesty



(thank goodness) prevailed. All v

... Burp* Gun scores bull's-eye on Mickey Mouse Club!

... Mouse Club proves biggest gun in Mattel, Inc., arsenal!

... Mattel, Inc., hits its target with Mickey Mouse Club!

... Club moves 900,000 to shell out for Mattel, Inc., toy!

... Mattel, Inc., finds Mickey Mouse Club hot as a pistol!

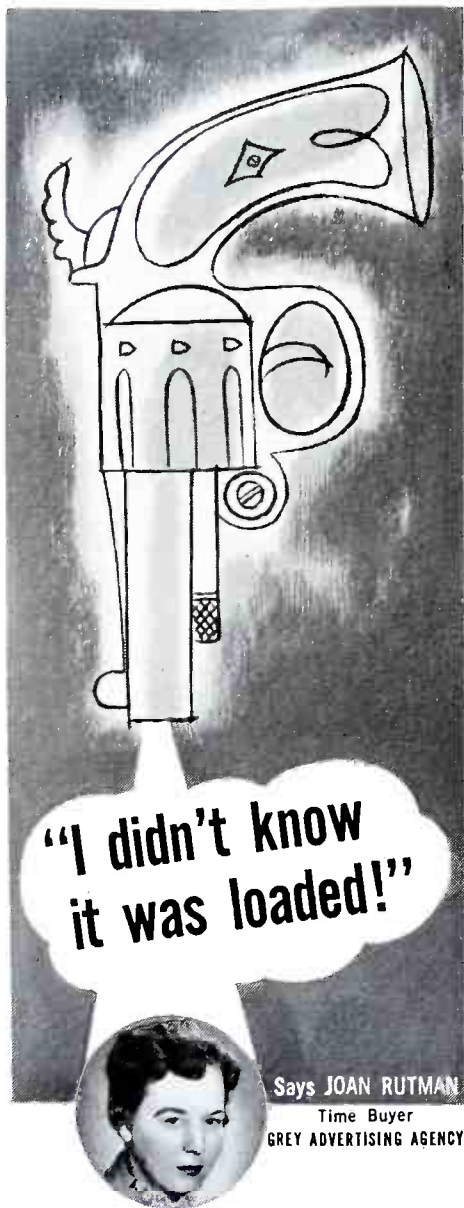
Mattel, Inc., introduced its toy Burp Gun in March '55... and it sold steadily. Then, in October, Mattel put the toy on ABC-TV's Mickey Mouse Club.

By November 1, normally the last minute for Christmas reordering, the Burp Gun had been shown on the Club *just four times*. At the end of November, retailer reorders were *still* swamping Mattel. By December 15, Mattel had sold almost a million Burp Guns—just about a cool 4 million dollars' worth!

Mattel's product and timing were right. So was its choice of the Mickey Mouse Club... the program that reaches more homes and viewers than any other *daytime* program, more kids than *any* program (except Disneyland), more adults than all but 8 of the 25 top *adult* daytime programs. And it reaches them at a cost per thousand of 68 cents per commercial minute—less than any other show, *day or night*. A Mattel, Inc., will tell you, this show is a buy!

is this:

ABC TELEVISION NETWORK



**"I didn't know
it was loaded!"**



Says JOAN RUTMAN
Time Buyer
GREY ADVERTISING AGENCY

"But I sure have learned that WNHC-TV is loaded—loaded right up to their coverage limits with inducements that attract a smart time buyer! The only VHF outlet in Southern New England's \$3 billion market, WNHC-TV was shown in a recent survey* to hold a 54% share of audience and 433 of 514 quarter-hour firsts. Add to this WNHC-TV's policy of courtesy announcements, paid newspaper ads and trade mailings and you've got a big gun in a big market."

*ARB 9-county survey,
January 1956

WNHC-TV

channel **8**

COVERS CONNECTICUT COMPLETELY

948,702 TV Homes: 316,000 Watts

report on spot *From page 13*

in the three markets studied was Jenney, which used 15 ten-second spots in Boston. The largest buyer of announcements was D-X, which had seven per week in Minneapolis-St. Paul.

The major sponsor of programs among gas and lubricant advertisers in Boston was Standard Oil, which had five newscasts.

Program sponsorship was more in favor among Minneapolis-St. Paul gasolines. Here seven of the 12

companies using TV had shows.

In San Francisco, Richfield led the field with three shows—syndicated *Mayor of the Town* and two telecasts of *Success Story*.

These analyses are based on data from Broadcast Advertisers Reports, Inc., which tape-records all TV-radio shows and commercials in 14 markets throughout seven-day periods. BAR then prepares spot and network activity reports for advertisers, agencies and stations.

HOW GAS AND LUBRICANT ADVERTISERS ARE USING SPOT TV

BOSTON (BAR report Week ending May 5, 1956)

Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6 p.m.-11 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Atlantic	—	—	—	1	—	—	—	—	—	—	—	—
Calso	—	—	—	—	—	—	5	—	—	—	—	—
Jenney	—	—	—	—	—	—	13	—	—	—	2	—
Mobilgas & Mobiloil	—	—	—	—	1	—	—	—	—	—	—	—
Standard Oil (Esso Gas & Oil)	—	—	—	1	—	—	—	3	—	—	—	2
TOTAL	—	—	—	2	1	—	18	3	—	—	2	2
Programs sponsored by gasoline & oil brands:	Atlantic Standard Oil (Esso Gas & Oil)				Baseball (co-op) "Victor Best" News News				Sa. 2 p.m. F. 2:25-2:30 p.m. M., W., F. 6:30-6:45 p.m. Tu., Th. 11-11:10 p.m.			

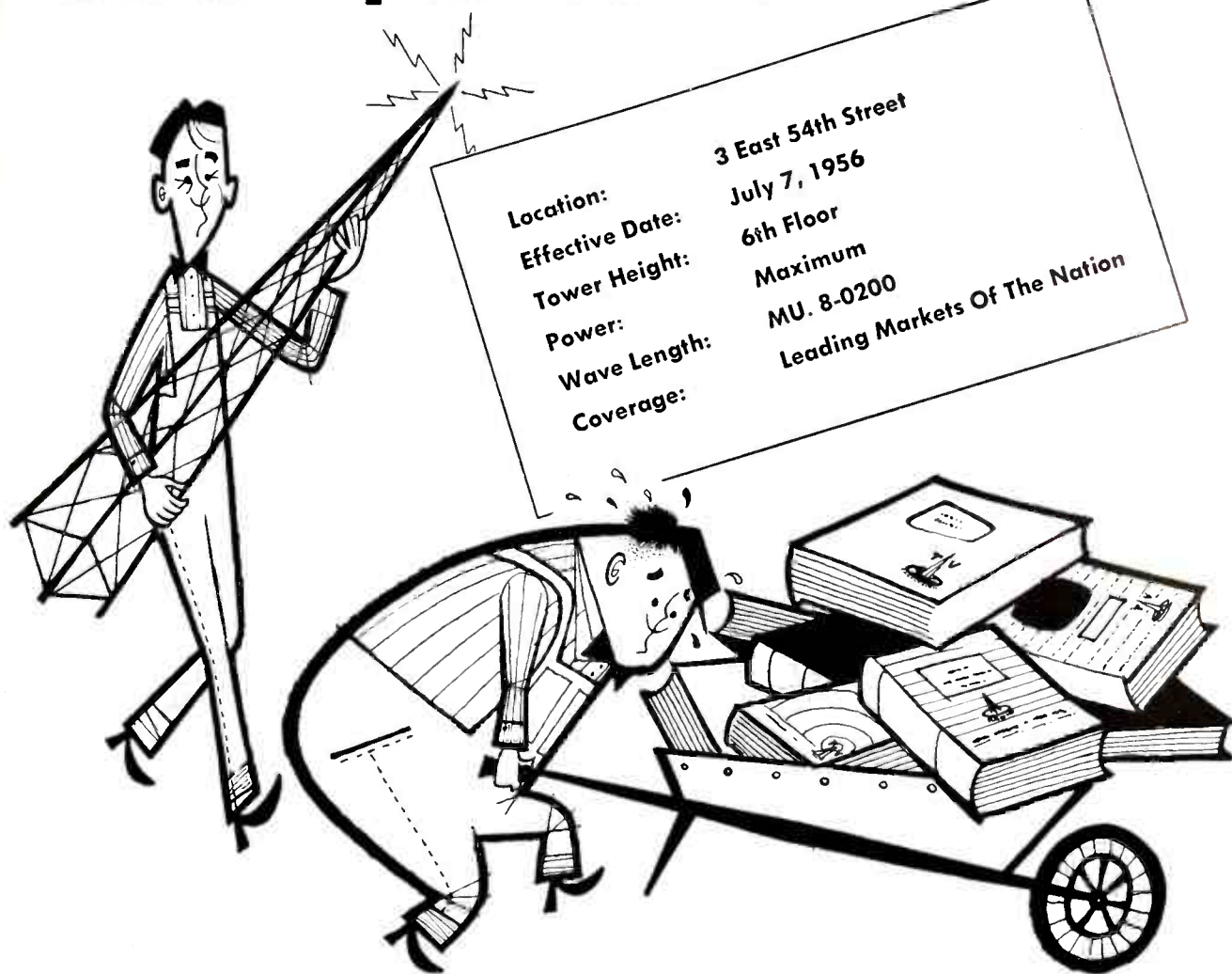
MINNEAPOLIS-ST. PAUL (BAR report Week ending April 28, 1956)

Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6 p.m.-11 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Alemite	—	—	—	—	1	—	—	—	—	—	1	—
Bardahl	—	—	—	—	1	—	—	—	—	—	—	—
Conoco	—	—	—	—	—	—	—	1	—	—	—	—
Deep Rock	—	—	1	—	—	1	—	—	—	—	1	—
D-X	4	—	—	—	3	—	—	—	—	—	—	—
Erickson	—	—	—	4	—	—	—	—	—	—	—	—
Hermitage	—	—	1	—	—	—	—	—	—	—	—	—
Mobilgas & Mobiloil	—	—	—	—	—	—	—	1	—	—	—	—
Phillips 66	—	—	—	—	—	—	—	1	—	—	—	—
Pure	—	—	—	—	—	—	—	1	—	—	—	—
Shell	—	—	—	—	—	—	—	5	—	—	—	—
Standard Oil	—	—	—	—	—	—	—	3	—	—	—	—
TOTAL	4	2	—	4	5	1	—	12	—	—	2	—
Programs sponsored by gasoline & oil brands:	Conoco Erickson Mobilgas & Mobiloil Phillips 66 Pure Shell Standard Oil				"Night Final" Weather "Mobil Theatre" "I Led 3 Lives" News News Sports				Su. 10:10:30 p.m. M., W., Th., F. 5:55-6 p.m. Sa. 9:30-10 p.m. Tu. 9:30-10 p.m. W. 6-6:10 p.m. M., F. 10:40-10:45 p.m. Tu., Th., Sa. 10:20-10:30 p.m.			

SAN FRANCISCO (BAR report Week ending April 13, 1956)

Advertiser	Daytime (sign-on—5:59 p.m.)				Night (6:00-11:00 p.m.)				Late night (11:01 p.m.—sign-off)			
	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.	Ann.	Part.	Id's.	Prog.
Alemite	—	—	—	—	5	—	—	—	—	—	—	—
Amoco	—	—	—	—	3	—	—	—	—	—	—	—
Bardahl	—	—	—	—	—	2	—	—	—	—	—	—
Richfield	—	—	—	1	2	—	—	2	—	—	—	—
Rislone	—	—	—	—	2	—	—	—	—	—	—	—
Shell	—	—	—	—	—	—	—	5	—	—	—	—
Signal	—	—	—	—	—	1	—	—	—	—	—	—
Standard Gasoline and Independent Chevron Stations	—	—	—	—	—	—	—	1	—	—	—	—
TOTAL	—	—	—	1	12	3	—	8	—	—	—	—
Programs sponsored by gasoline & oil brands:	Richfield				"Mayor of the Town" "Success Story" "Success Story" News "Hall of Stars"				M. 8:30-9 p.m. Th. 7-7:30 p.m. Su. 2:30-3 p.m. M., F. 6-6:15 p.m. F. 8:30 9 p.m.			
	Shell Standard Gasoline and Independent Chevron Stations											

New and Improved Facilities—



to Deliver the Goods Even Better

Despite our move to larger offices just several years ago, meeting the mushrooming requirements of station representation has made this further expansion necessary.

It's symbolic of what is happening to the representation of radio and television stations, which is fast entering a new era of specialized services. It is as radically different from what it used to be as the industrial techniques of today are to man working alone.

It is only logical that the Petry Company pioneered this new era. We were present at the birth of National Spot Radio—as the first exclusive national station representative. National Spot was chaotic at the time. The Petry Company pioneered in transforming the chaos into the great medium National Spot Advertising is today.

So, in addition to welcoming the increased space and more comfortable working conditions, we hope our move will be another important stride forward toward making National Spot Advertising even a more powerful medium than it is today.

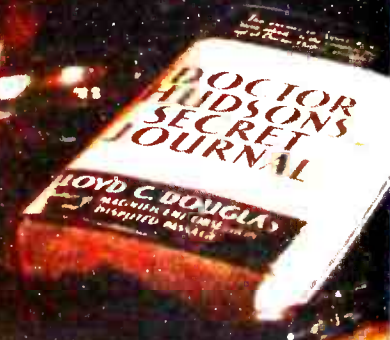
EDWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

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

R. HUDSON'S SECRET

BY LLOYD C. DOUGLAS



By demand from 10,000,000 enthralled viewers!

39 ALL-NEW PROGRAMS

JOURNAL



based on the best-selling book that has become TV's best-selling film series

RATINGS

Just what you'd expect for a Lloyd C. Douglas series — *fantastic!* Show is "Number 1" of all syndicated series in the U.S.* *four straight months!* Also Number 1 month after sensational month in Chicago, Atlanta, Minneapolis-St. Paul, St. Louis, Denver, Milwaukee, Omaha, San Antonio. "Top Ten" everywhere! Latest ARB's and Videodex: Chicago 35.4, Denver 38.6, Milwaukee 38.0, St. Louis 31.4, Omaha 37.5, Pittsburgh 42.8, Albany-Troy 42.1, Boise 45.2, Miami 43.0, Roanoke 31.3, Detroit 21.8, Mobile 36.9, Pueblo 46.2, Minneapolis 19.8, Duluth 35.0, Houston 27.4, Oklahoma City 32.7, Albuquerque 33.3, San Antonio 29.8, Cleveland 19.8. Have you ever seen better?

*Videodex 274-market survey — Feb., March, April, May 1956

RENEWALS

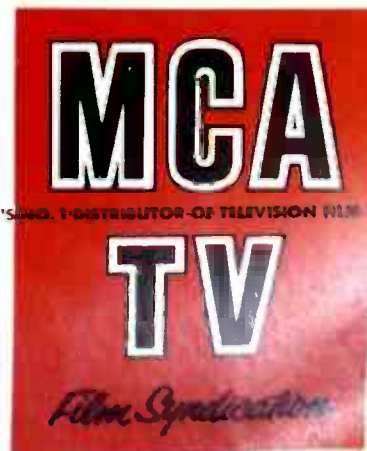
90% already in! Renewed for another full year by Wilson & Company in 29 cities, and by Bowman Biscuit Company in 17 cities. Renewed by Sears Roebuck for 78 weeks, by Meister Brau for 52 weeks, by Kraft Foods, Sun Drug Company, Idaho First National Bank, Pate Oil Company, Stewart's Bakeries, Delchamps Modern Food Stores. Sure indications, every one of them, that "Dr. Hudson's Secret Journal" is your greatest salesman too!

78 half-hour films now available

write ...

wire ...

phone ...



AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS

produced by
Eugene Solow
and Brewster Morgan



Camera Three



Eye on New York



Give Us This Day



The Pastor



Our Goodly Heritage



On the Carousel



Right Now!



Hickory Dickory Dock



America in the Making

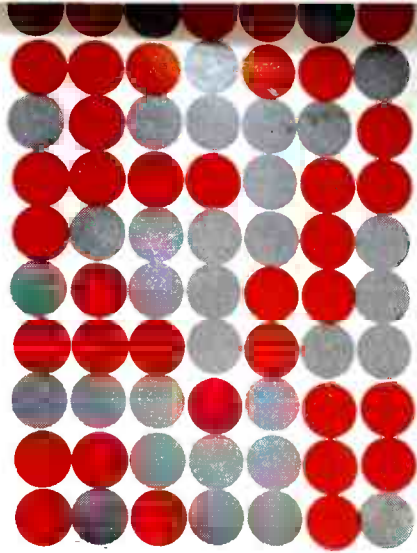


Yesterday's Worlds

*One television station last year used \$3,204,089
worth of time and production facilities for local, unsponsored
public interest programs and announcements.*

CBS OWNED
WCBS-TV, CHANNEL 2
NEW YORK

Color Letter



AS OF JULY...

Network color programming to total 35½ hours this month, with NBC accounting for 35 and CBS for the remaining half hour. . . . Number of stations equipped to rebroadcast network color stands at 215. Seventy-five outlets are capable of originating color; of these, 72 can transmit color film and slides, 27 are set up to do live originations and 24 are equipped to do all three. . . . July marks the introduction of the first two receivers to have broken the price barrier and cracked the "magic figure" of \$500: RCA's, at \$495 and Admiral's, at \$499.95. Both sets will be on the market this month.

SYNDICATED FILM AVAILABLE IN COLOR

Listed by distributor, here are some of the film packages available for color-casting either now or by winter (number of individual episodes in color is indicated wherever the information is available):

	Length (minutes)	No. available in color		Length (minutes)	No. available in color
CBS FILM SALES			The Sam Snead Show	5	39
Gene Autry	30	13	Town and Country Time	15	52
Long John Silver	30	26	The World Around Us	15	26
FLAMINGO			SCREENCRAFT		
The Country Show	30	26	Judge Roy Bean	30	—
Cowboy G-Men	30	39	WARREN R. SMITH		
Stars of the Grand Ole Opry	30	39	Abbie Neal and Her Ranch Girls	30	—
Superman cartoons	15	16	STERLING		
GUILD			Animal Adventure Group	5-12	—
Captain David Grief	30	39	Animal Crackers	5-12	—
INTERSTATE			Betsy and the Magic Key	15	—
Adventures of Blinkey	15	26	Jungle	15	—
Popular Science	15	78	Playland Films	5-12	—
NTA			Tropic Hazard	15	—
Amy Vanderbilt's Etiquette	5	—	TPA		
Bill Corum Sports Show	15	—	Last of the Mohicans	30	39
Bobo the Hebo	15	—	ZIV*		
Holiday	30	—	Boston Blackie	30	—
RCA RECORDED PROGRAM SERVICES			Cisco Kid	30	—
East to Adventure	30	—	Eddie Cantor Comedy Theatre	30	—
Foy Willing & Riders of the Purple Sage	15	260	Favorite Story	30	—
Junior Sports League	30	26	Highway Patrol	30	—
			I Led Three Lives	30	—
			Meet Corliss Archer	30	—
			Mr. District Attorney	30	—

* Most of Ziv's syndicated product was shot on color negatives. Number of individual episodes printed in color varies.

In addition to the above, there are several hundred hours of color film programming which were shot for theatrical use and are now available to TV, such as the cartoon packages recently released by Paramount to NTA and by Warner Brothers to Associated Artists.



McMahan on the commercial

What agencies want from producers

COMMERCIAL OF THE MONTH



Interesting technique is "Our Town" style of 90-second Prudential Insurance film. Day in Barrett family's life is recited by Bill Shipley.



As youngsters head for school, Shipley reads their thoughts. Camera moves freely through stylized settings.



Without obvious cuts to mar transitions, camera follows Dad to work. Shipley reads his inner thoughts.



Camera picks up Mom in midst of housework . . . Commercial won an Art Directors award. Agency: Calkins & Holden.



Agency art director was Les Silva. Coordinator for Lux-Bill Productions, Dick Dubelman.

BY HARRY WAYNE McMAHAN, v.p., radio-TV commercials, McCann-Erickson, Inc.

The question started in a roundabout way:

"How would you go about setting up a company to produce TV commercials more efficiently?"

It came from two men currently in the business to one who had spent 15 years in audio-visual ad films before switching to the agency side two years ago.

Both of these men had successful operations for the production of TV film commercials. They had had some financial problems, they had recurrent manpower problems, but they were in the business to stay—because they loved it. That had been my story . . .

"It was really a different type of business when I was in it," I recapped. "Five Star was a creative production house. We wrote more than 90% of the film commercials we produced. Between 1947 and 1952 we took over 200 new clients into television.

"Then agencies began to do more writing within their own shops and Five Star became more strictly a production house. This took half the fun out of the work, for my money, and I wanted to be where I could be in on the writing, the planning, the basic format development of the commercial. There was only one place to do this . . . the agency. . . ."

"But," they said, "aren't more agencies buying outside creative work on TV commercials now than ever before?"

"In a sense, yes," I admitted. "The suppliers servicing smaller agencies, and the animation houses and jingle experts selling specialties to the big ones are busy enough. But most of this is technique or treatment, not basic advertising creative work in the medium."

"Well, should a film supplier now offer a creative writing service of any kind?"

"Yes, if he finds it profitable. It's only a question of time, I think, until independent creative TV-commercial consultants will emerge in the industry, separate from the production houses. Many smaller agencies and even the advertisers themselves will buy such services, just as they buy outside research and commercial testing. But television will probably have to go through an economic crucible and become more competitive for creative talent—and sales results—to bring this about."

"How soon will this test of television come?"

"It's happening even now . . . in the auto industry, for instance.

To page 26

JUST RELEASED!

39 NEW EPISODES

OF BADGE 714

Here's Jack Webb, your man for top ratings!...

and **BADGE 714**, the program that proved re-runs can be great. As "DRAGNET," it is the highest-rated* mystery show on network television today. As **BADGE 714** its spectacular success continues in market after market (see latest available ARB Ratings below)! Get the sure way to big audiences and increased sales — get **BADGE 714**. Sign up now for first-run syndication sponsorship in your markets.



ALBUQUERQUE—37.8



BIRMINGHAM—25.1



COLUMBIA, S. C.—37.9



DULUTH-SUP.—31.4



EVANSVILLE—24.1



RAPIDS-KAL.—33.3



KANSAS CITY—21.6



LITTLE ROCK—35.4



LUBBOCK—22.4



OKLAHOMA CITY—27.8



PHOENIX—23.0



ROANOKE—36.1



ST. LOUIS—31.0



SALT LAKE CITY—23.4



SAN ANTONIO—32.6



SAN DIEGO—25.7



SAN FRANCISCO—20.6



SEATTLE-TACOMA—28.3



**BADGE
714**



SOUTH BEND-ELK.—25.1



SPOKANE—22.1



SPRING, MO.—33.4



ST. PAUL—24.1

*Programs for
All Stations—
All Sponsors*

NBC
TELEVISION
FILMS



DIVISION OF KAGAN CORPORATION

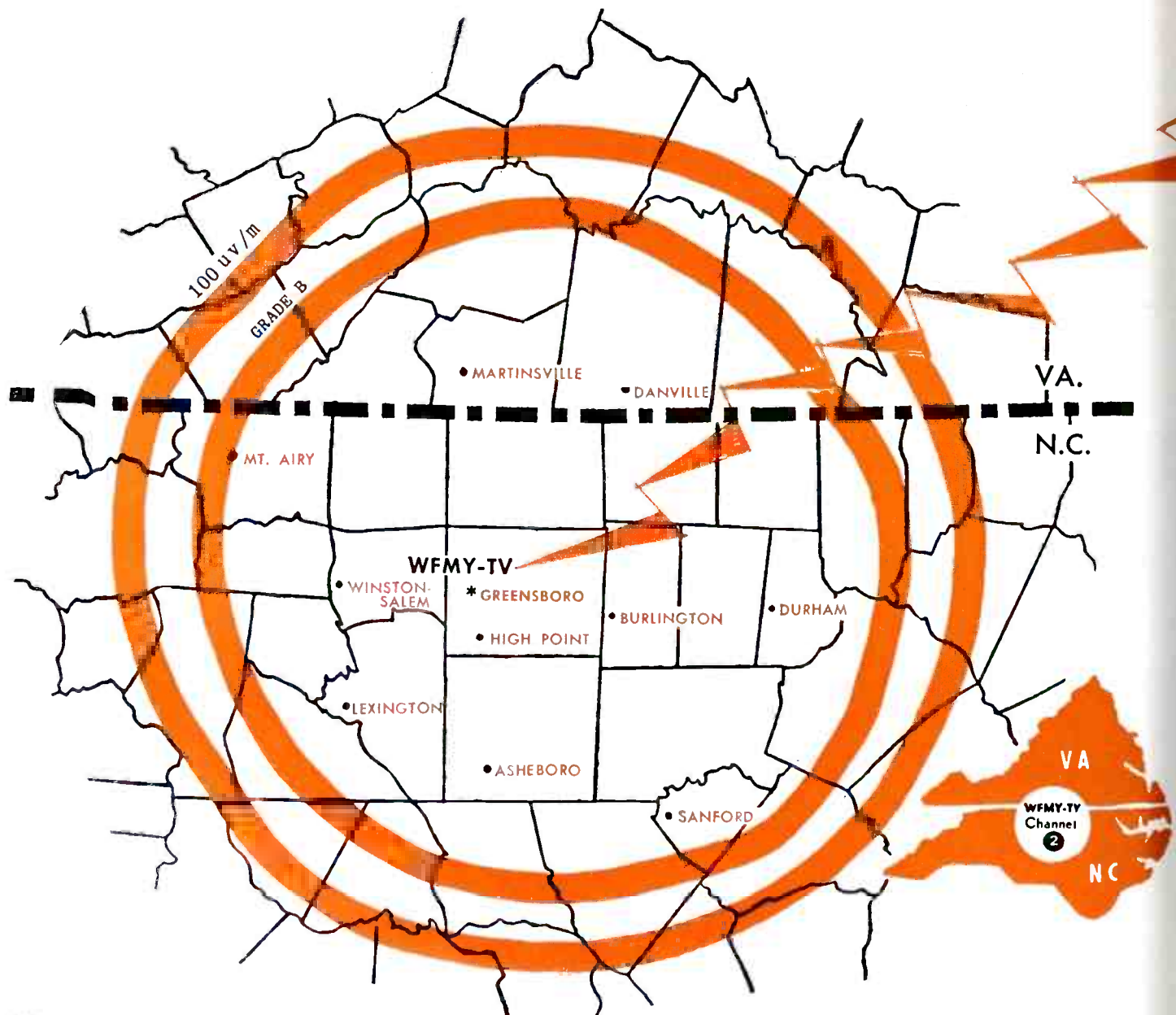
669 Fifth Avenue in New York; Merchandise Mart in Chicago; Taft Building in Hollywood. In Canada: RCA Victor, 225 Mutual Street, Toronto

*Average Audience — Nielsen Television Index, first report May 56

WFMY-TV

holds the Greensboro

50-county **AREA** spellbound.



11 city weighted composite **TRENDX** report — April, 1956

DAYTIME — sets in use, 18.1

	AVERAGE RATING	AVERAGE SHARE
WFMY-TV	12.6	69.6
second station	2.5	13.8
third station	0.7	3.9
fourth station	1.4	7.7
all others	0.9	5.0

NIGHT-TIME — sets in use, 47.0

	AVERAGE RATING	AVERAGE SHARE
WFMY-TV	27.8	59.1
second station	9.1	19.3
third station	3.1	6.6
fourth station	4.1	9.8
all others	2.4	6.0



and

TRENDEX proves it!

Our Pied Piper of The Piedmont rates the warmest welcome in these 11 key communities—as well as all the others—making up the rich Greensboro market-place! The weighted composite Trendex Report for April shows WFMY-TV's average daytime rating at an impressive 12.6! That's five times better than the next-best station! And night-time? A whopping 27.8 — over three times the latter's average rating!

IN FACT—according to the same Trendex—WFMY-TV produces a higher average daytime . . . and a higher average night-time . . . rating in these 11 cities than ALL of the region's nine other stations put together!

Here's resounding evidence of how WFMY-TV's mighty 100,000 watts on Channel 2 has a boarding-house reach extending across 50 North Carolina and Virginia counties. Glowing proof, too, that WFMY-TV's seven years of carefully-planned local originations and arresting CBS-TV programs make it the undisputed television favorite of the rich Piedmont.

And what an area this Piedmont is! Alive with growing industry . . . packed with nearly two-and-a-half billions of spending money . . . thronging with more than two million customers . . . and vibrant with selling opportunities!

There's only ONE station that can deliver ALL of it for you. WFMY-TV, of course! Fall in behind our Pied Piper's profitable footsteps and whistle yourself up a handsome share of its super-sales. Your Harrington, Righter and Parsons man knows the tune. Call him today!

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco — Atlanta



Now In Our
Seventh Year

Changing economic conditions can force it rapidly in other lines. Make no mistake now, television can meet this test, and will be a helluva lot better for it. The point is that a few agencies and advertisers are not making the best possible use of the medium. Sheer economic survival will weed out the weak and the lazy."

"And what happens to the commercial production houses?"

"Some of them will undoubtedly fall when the chips are down, simply because they cannot compete as businesses. They compete creatively, but they lack sound organization, efficient procedures and the financial stability necessary to weather a real crisis. Both of you are aware that the truly creative production company is almost always the lengthening shadow of one man: a writer, or a director, or an editor, or an animation director—who decided to go

into business *his way*. These men often are a bit short on business judgment and they consequently have more than their share of operating problems. Mergers or failures result—as you see even now."

Administrative skill needed, too

"What, then, is essential to success in a film production company?"

"I happen to think it takes both top creative and technical skill, seasoned with administrative skill. Creative and technical skill are readily combined, but the business sense often must be brought in from elsewhere. There are two types of administrative problems: one is the over-all organizational problem; the other, which falls within it, is the administrative-coordination role of the production supervisor. Television commercials are complex, often calling on the contributions of a hun-

dred or more people. This coordination is the responsibility of the production supervisor on each job."

"Who should handle the contact with the agencies?"

"Not just a salesman, I hope. I prefer 'account men' who accept full responsibility for each agency and each account, acting as the one source of information between the two business parties. The important thing is that this contact man know agencies and how they operate. He must be an eager beaver for details and a bird dog for follow-through. Of course, he must have a complete understanding of the TV-commercial business. Ideally, he could make creative contributions to the agency's script when desired, and make an immediate bid on the job. Time is always a problem."

"Do you think agencies are going to get smarter about deadlines?"

"Whoa, there! Don't always blame agencies for those fast deadlines. True, individuals sometimes are responsible for unnecessary delays, but generally it is the combined forces of advertising necessity. Make up your mind that deadlines are going to get tougher, not easier. This is the basic nature of the business. And, as television gets more and more competitive, the deadlines are bound to get shorter. Producers who gear accordingly will obviously have an advantage."

Have separate price for rush delivery

"You preached the 'Time Bid Plan' in your book, didn't you?"

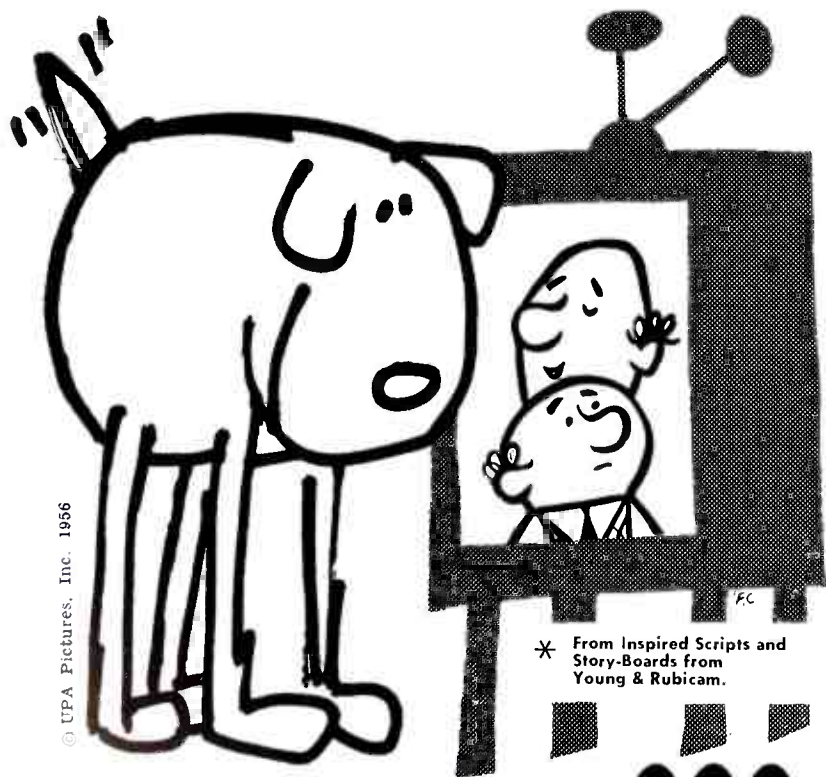
"That's just a personal idea of mine. I've always felt that if producers quote a normal price for normal delivery—say, eight weeks from approval—they should at the same time quote the necessarily higher Time Bid prices for delivering the same job in six weeks and even four, if this is possible.

"The point of this is: A comparison of the three prices indicates to the agency and to the advertiser that 'rush' costs money. Consequently, if the job is delayed and still must be turned out in four weeks, the price automatically goes up. This makes a lot of sense to me, but I don't know of any producers or agencies that have adopted it as a policy."

"What about Hollywood-versus New York?"

"This is always good for a debate. Obviously, the major agencies in New York must concentrate their work in the East, where it can be more conveniently supervised. Hollywood, on

To page 28



© UPA Pictures, Inc. 1956

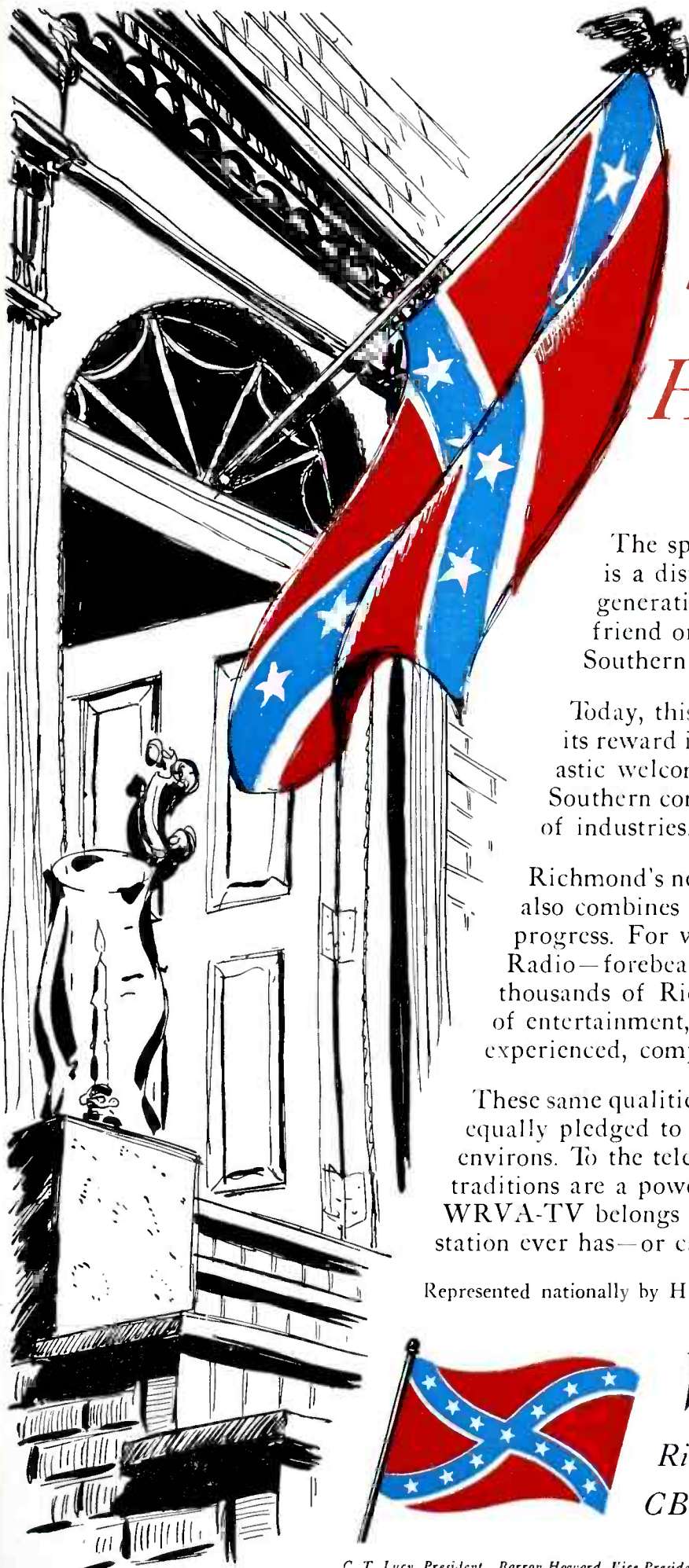
ALL EYES ARE ON UPA'S
NEW PIEL'S TV SPOTS

PRODUCED BY UPA PICTURES, INC.

NEW YORK:—60 East 56th St. PLaza 8-1405

BURBANK:—4440 Lakeside Drive THornwall 2-7171

LONDON:—21 Upper Grosvenor St. W-1



The Special Hospitality...

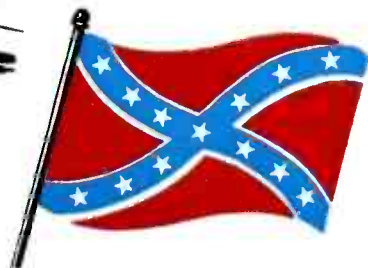
The special hospitality of the South is a distinctive hallmark, enduring from generation to generation. Warm welcome for friend or stranger alike begins with earliest Southern history.

Today, this distinguishing characteristic finds its reward in more tangible ways as the enthusiastic welcome and special consideration of our Southern communities attract increasing numbers of industries.

Richmond's newest television station, WRVA-TV, also combines traditions of the past with today's progress. For well over a quarter-century WRVA Radio—forebear of WRVA-TV—has been winning thousands of Richmond listeners through excellence of entertainment, strong civic cooperation and experienced, competent management.

These same qualities are handed along to WRVA-TV—equally pledged to the service of Richmond and its environs. To the television families of Richmond, these traditions are a powerful catalyst. They mean that WRVA-TV belongs to Richmond as no other television station ever has—or can.

Represented nationally by Harrington, Righter and Parsons, Inc.



WRVA-TV

Richmond, Va.

CBS Basic

Channel 12

C. T. Lucy, President Barron Howard, Vice President and General Manager James D. Clark, Jr., Sales Manager

the other hand, has its advantages: speed, broader technical skill and facilities, location choice and, of course, a built-in vacation! The ideal production company, it seems to me, would offer both New York and Hollywood facilities."

"What about live-versus-film?"

"Live experience is excellent for film production personnel, especially with Video Tape Recording coming up. It is my opinion that live commercial production, when well done, actually requires more competent personnel than does film. There is always a place for good live production, and I do not consider it in any

way competitive to film production because the needs and advantages of each are fairly clear cut, as I recently columned in TELEVISION MAGAZINE."

"How soon Video Tape Recording?"

"It's here, starting this Fall, but the initial use will be primarily in the area of kinescopes, it seems to me. There will be advantages in putting live commercials on VTR, but I cannot see it making an effective inroad into commercial film production before 1959 or '60. Good color quality might throw that prediction off, but remember, VTR will never be used in cartoons, and it is

by no means as advantageous for live-action commercial film production as some would have us believe."

"What about Electronicam?"

"Very efficient for straight live-action pitch commercials where produced in quantity, and for certain other things, but not for broad commercial use, in my opinion. The idea was tried with Multicam several years ago, and not pursued for the same reasons that militate against it now, but I would like to see Electronicam used more where it does fill the bill."

Should offer animation and live action

"Would you offer both live-action and cartoon production?"

"I think you must. Good advertising requires both, and often must have both in the same commercial—how else can the producer do a well-rounded job for agencies? Of course, there is always plenty of business for the specialist. But I feel the trend will be to larger production companies, and more efficient affiliations."

"What about costs?"

"Bound to continue up. You're dealing in manpower and that costs money. There will be improvements in efficiency but each commercial is a separate problem, so costs must rise."

"And color?"

"What I said three years ago in my book still goes: The industry was premature with its introduction. But 1958 will see at least half our commercials produced in color, I'm afraid."

"Well, is the picture bright for the TV-commercial producer?"

"Of course it is. Remember, TV commercials potentially are the long-pull end of the production business. Programs may be repeated season after season, but new commercials will be needed with each campaign. It has a far safer future than program production, I think, if you gear with the changing conditions."

"Well, Harry, would you like to be back in it?"

"Don't move over yet, boys. I had fun when I was in it—but right now I like the challenge on this side of the desk! I'm more interested in seeing present companies improve their quality and efficiency to meet today's needs, and new companies get off on the right foot. There aren't enough good houses to go around—and even the best of them can be fairly sloppy business operations. We need *more* and *better* to improve commercials and keep up with the increasing demands.

—HARRY MC MAHAN



New, Timely Election-Year Continuities

BMI *presents the* 1956

PRESIDENTIAL PACKAGE

Program Scripts for Radio and Television

Background — color — personalities — oddities — the intriguing stories of past elections are all neatly wrapped in this BMI "Presidential Package" containing an assortment of 23 scripts for a total of five hours of programming.

"CAVALCADE OF PRESIDENTS"

One half-hour TV script

Intimate glimpses into the lives of our presidents . . . for visual effect—a collection of photographs, both formal and candid

"FAMOUS CAMPAIGN SONGS"

One half-hour TV script

Historically accurate account of the songs that influenced elections . . . for visual effect—a collection of the original sheet music

"THE FIRST ELECTION"

One half-hour script

"RISE OF POLITICAL CAMPAIGNING"

One half-hour script

"FAMOUS FIRST LADIES"

Five 15-minute scripts

"THE PRESIDENTS SPEAK"

Seven five-minute scripts

"A PRESIDENTIAL CAVALCADE"

Seven five-minute scripts

"TIME SIGNALS—STATION BREAKS"

:10; :30; 1.00

BMI's "Presidential Package" is available to all stations without charge—as a station and public service.

BROADCAST MUSIC, INC.

589 Fifth Avenue, New York 17, N. Y.





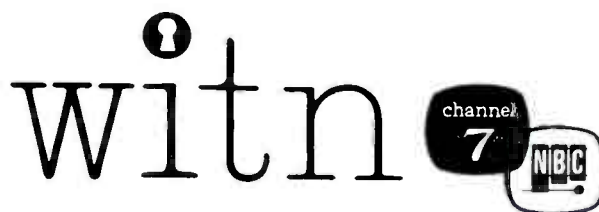
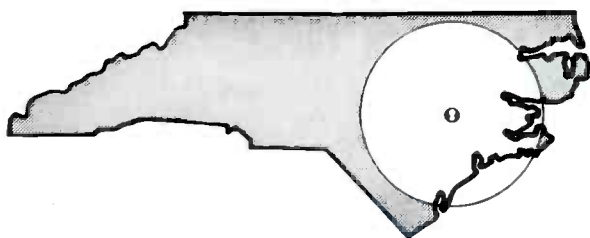
tell it to the marines on **witn**

after 6 p. m.* 155% more viewers than the closest competitor in an area including the nation's giant Marine bases—Camp Lejeune and Cherry Point—a bonus market of 59,600 Marines!

before 6 p. m.* 246% more viewers than the second station. Tens of thousands of Marines and their families aren't included in the census, but they count in listener coverage and in strong purchasing power.

anytime* WITN is the only TV station with grade "A" service to either or both big bases in North Carolina. Add NBC programming, local programs beamed to Marines, and you'll see why WITN is by far the preferred station of the important Washington-Greenville market.

* two recent ARB surveys show more than 80% television saturation in WITN-Marine-land.



serving eastern north carolina/transmitter at grifton, n. c./studios & offices at washington, n. c.
919 foot tower/316,000 watts/over 150,000 sets in the market/headley-reed co. rep.

New!

PHILCO
COLOR TV
BROADCAST
EQUIPMENT
Catalog

PHILCO CORPORATION
Government and **PHILADELPHIA 44**
Industrial Division • **PENNSYLVANIA**

OVER 100 PAGES

Complete with Illustrations, Diagrams, Planning Information and Prices!

Here is the new Philco Color TV Broadcast Equipment Catalog—over 100 pages, crammed with factual information on Philco Color TV equipment. Carefully cross-indexed, this handy reference volume for TV station engineers, places valuable data at your fingertips. Units are grouped in "building block" sequence to save you precious time in selecting and ordering equipment to meet your requirements.

- Each unit clearly described, fully illustrated.
- Performance specifications conveniently tabulated.
- Complete technical information for reference.
- System block diagrams included for ease of planning . . . new ideas for simplifying equipment layout and reducing installation floor space required.

INCLUDES ALL COMPONENTS FOR THESE APPLICATIONS:

- ✓ Network Color Re-broadcast
- ✓ Color Slide Origination
- ✓ CineScanner 16mm and 35mm Film Origination
- ✓ Color Processing
- ✓ Color Switching
- ✓ Color Test and Monitoring
- ✓ Television S-T-L Relaying
- ✓ Television Remote Pickup Relaying
- ✓ Television Network Relaying

A Copy Has Been Reserved for You!

Ask your Philco Broadcast Representative for a free copy or write to Philco, Dept. T, Philadelphia on your station letterhead.

PHILCO REGIONAL SALES OFFICES

CHICAGO 11, ILLINOIS
666 Lakeshore Drive

SAN FRANCISCO 3, CALIF.
1355 Market St.

LOS ANGELES 25, CALIF.
10589 Santa Monica Blvd.

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

DAYTON 2, OHIO
Talbot Bldg., 1st & Ludlow Sts.

DALLAS 1, TEXAS
201 Southland Life Bldg.

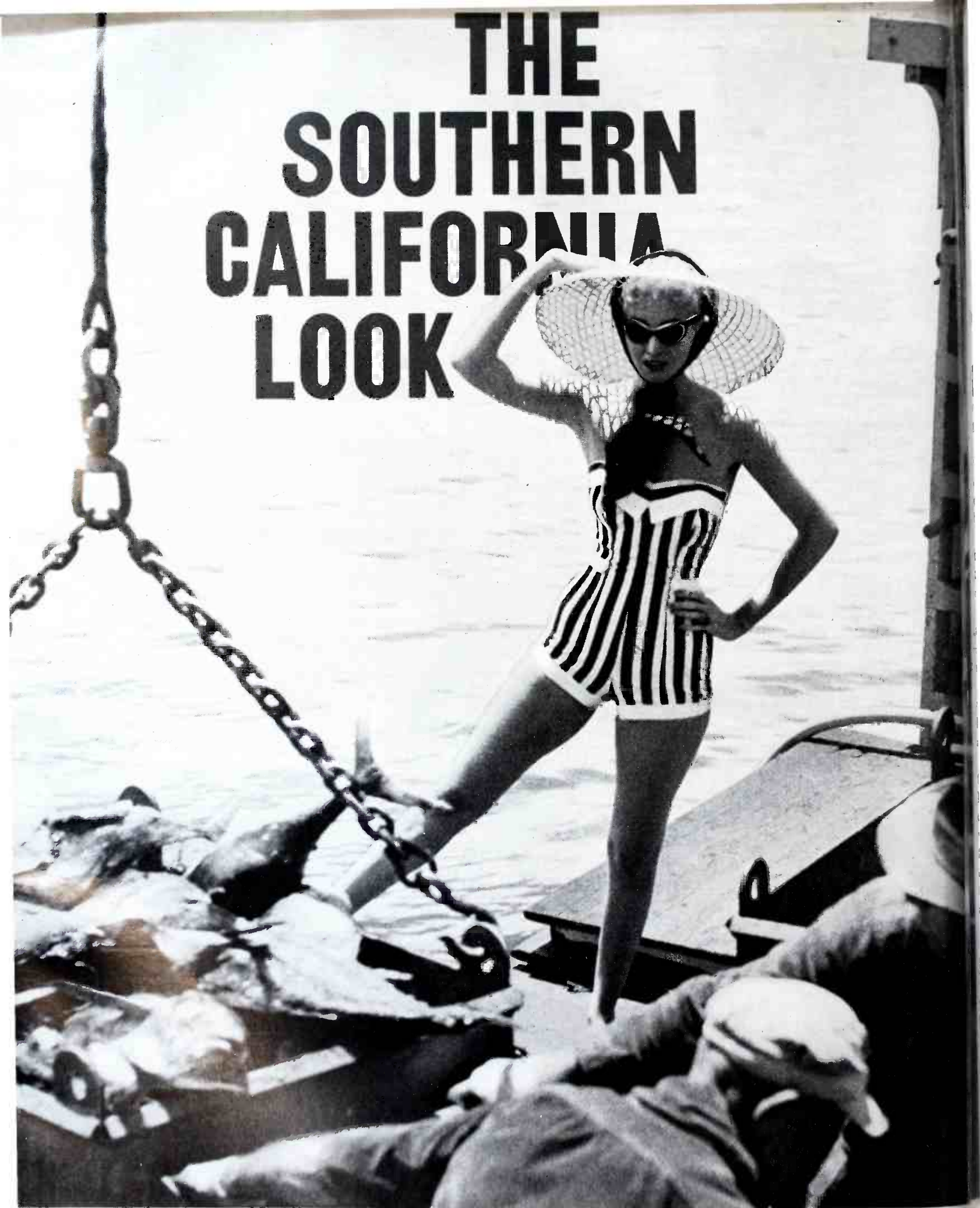
PHILCO CORPORATION

Government and
Industrial Division

PHILADELPHIA 44
PENNSYLVANIA



THE SOUTHERN CALIFORNIA LOOK



It's bold new "trail-blazer" stripes flashing across a strapless Lastex swimsuit from the new Cole of California collection.

It's tons of tuna heading for the canneries of Metropolitan Los Angeles—the nation's seafood canning capital.

It's millions of lasting impressions—made on big-earning, big-spending Southern Californians by advertisers who use

KRCA-4 ...SOLD BY  SPOT SALES...  LEADERSHIP STATION IN LOS ANGELES



Luncheon with Linnea

What can agency do about film, billing snarls?

Never let it be said that timebuying does not encompass a variety of activities. Whenever a group gets together the conversation ranges from the over-all planning and future projections to the detail problems including the manner in which station bills come in.

That subject of billing came up at just the right time, because I've been seeing so many copies of letters going to stations asking for not only corrected billing, but *a bill!* All too often a bill has to be requested several months after a broadcast and a surprising number bear no relation to the schedule or costs contracted for.

Even though the key buyers have nothing to do with the detail of the billing a considerable amount of time must be spent by many of them in straightening matters out when the accounting department cannot check the bills against the schedules ordered.

Jan Gilbert of Doyle Dane Bernbach, Inc. says it never fails to amaze her that when a bill is referred to the buyer for explanation it could really get lost for months and no one from the station or the rep inquires where the money is—and the broadcasting continues.

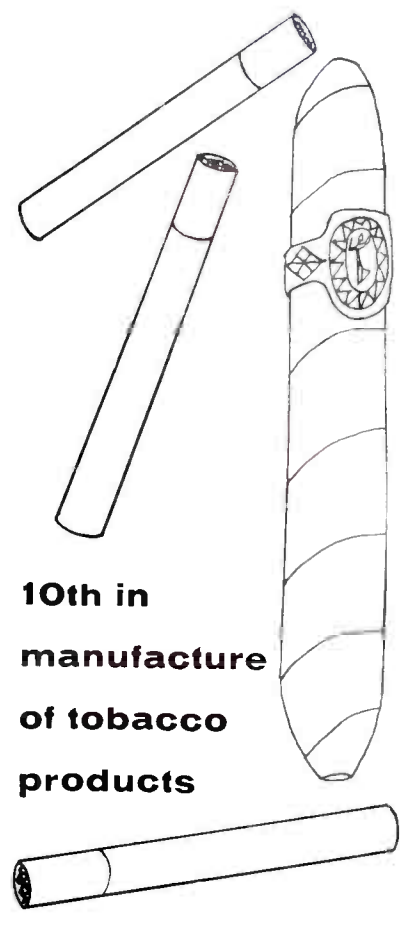
A tremendous amount of time could be saved all around if all station billing were sent out promptly after having been checked against both the schedule ordered and the station log—and if the log does not agree with the order a reason should be given at the time of billing.

Of course, we all get into some rather amusing situations along this line and Joan Rutman, media buyer at Grey Advertising Agency, Inc., told about an incident that occurred when she was with another company. A network rebate check for about \$2,000 was received and when it came in the accounting department returned it to the sender for further details. It came back with the explanation that it was earned due to the continuation of the schedule. In the meantime, the agency estimator had resigned, leaving no record of the rebate due, and it took some time for a complete check of the details to determine

To page 36



Seated with Miss Nelson (center) are (l. to r.): Jan Gilbert, Doyle Dane Bernbach; Gene Alwick, Compton; Joan Rutman, Grey; Jim Neville, D-F-S.



**10th in
manufacture
of tobacco
products**


wgal-tv

LANCASTER, PENNA.

NBC and CBS

Among the television markets foremost in the manufacture of tobacco products, the Channel 8 Multi-City Market ranks tenth, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power" —May 10, 1956).

Channel 8 Multi-City Market



Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Gettysburg	Hazleton
Chambersburg	Shamokin
Waynesboro	Mount Carmel
Frederick	Bloomsburg
Westminster	Lewisburg
Carlisle	Lewistown
Sunbury	Lock Haven
Martinsburg	Hagerstown

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, Pres.

Representative
the **MEEKER** company, inc.

New York Los Angeles
Chicago San Francisco

What sold you on



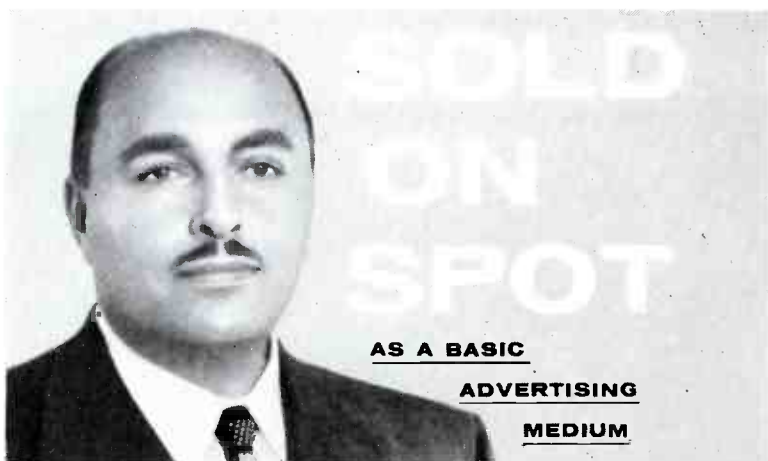
*Broadcast Monday through Friday, on KNXT Los Angeles; KPIX San Francisco; KFMB-TV San Diego; KFRE-TV Fresno; KERO-TV Bakersfield; KBET-TV Sacramento; KOIN-TV Portland; KTNT-TV Seattle-Tacoma. Available as a complete group or the six California stations only. Get details from CBS Television Spot Sales.

“Panorama Pacific”?

Both Nielsen and ARB! They show that “Panorama Pacific”* has more viewers...higher ratings...a bigger share of audience than any other Pacific Coast network early-morning show. And within reach of the eight CBS Television Pacific Network stations carrying the show are 93% of the Coast’s television families. Perfect way to *cover the Coast* at one fell swoop!



**ADVERTISERS WHO ARE
BROADENING THEIR CONSUMER MARKET ARE**



MEYER ROBINSON, GENERAL MANAGER OF THE MANISCHEWITZ WINE CO., CREDITS SPOT FOR THE GROWING SUCCESS OF MANISCHEWITZ:

"WE'VE FOUND THAT EXPANDING MANISCHEWITZ WINE'S CONSUMER MARKET IS A JOB THAT SPOT RADIO AND SPOT TELEVISION DO BEST. BECAUSE SPOT ALLOWS COMPLETE MARKET AND SEASONAL FLEXIBILITY, AND BECAUSE WE CAN DRIVE OUR BRAND NAME HOME WITH A CATCHY JINGLE, SPOT GETS 99% OF OUR ADVERTISING DOLLAR."



SPOT SALES

that this money had been earned by the client.

Most timebuying departments are set up to handle any discrepancies pretty promptly these days, though. In many instances, as is the case with Gene Alnwick, timebuyer at Compton Advertising, Inc., if the bill is not in accordance with the schedule and rates ordered, it is returned to the station within two days, with a letter outlining the differences. It is then up to the station to forward the proper billing or explanation. This eliminates many telephone conversations and many long delays.

Deadline for receipt of invoices?

The stations that really consume the time (and the profits) are those that don't even bother to send a bill. This sometimes goes on for months even after repeated letters, wires and phone calls. (I've often wondered what would happen if the contract stipulated a deadline for the receipt of invoices!)

So much for the billing. . . .

These days, many face another problem in relations with stations—the problem of responsibility for the proper airing of film. Very often the question arises as to where to place the responsibility.

On film shows, whether regular films supplied by a film company or kines of network shows, there is the occasional time when there is a bad or an incomplete film. Yes, there even have been instances when the second half of a film was a repeat of the first half, or when the two halves were halves of two different shows. Sometimes, the commercial is completely omitted.

Whose responsibility is it when the bad film gets on the air?

Agency must rely on station to screen

Jim Neville, assistant to v.p. Jim Neale of Dancer-Fitzgerald-Sample, has, like many others, had this problem—and has very definite opinions on it. In order for a station to have a complete and thorough knowledge of what it puts on the air, it must screen every film and commercial before broadcast. It is the station's responsibility to see that the right and complete material is put into the time paid for by the sponsor.

We are all in agreement with this, and hope that greater effort will be made by all stations to avoid this type of error. (Remember to re-wind the film, boys! The show won't look good backwards.)—LINNEA NELSON

**You Reach the Home-Folks
When You Ride the "Locals"**

It had an 18.2 rating in February 1956 Telepulse.

It is available for Class "C" Participations Monday, Tuesday, Wednesday and Friday, 4:30-5:00 P.M. (Sorry, Thursday is sold.)

It is VARIETY SHOW . . . WTAR-TV's own low-cost, spritely half-hour that's doing such "nip-ups" for Advertisers that it takes two people to sort the fan mail!

TALENT . . . Em-Ceed by *Jeff Dane*, singing personality who's been on "The Steve Allen Show", "Toast of the Town", "All Star Review." He's abetted by lovely *Ruth Raye*, the combo and a host of local talent.

To get the full story of VARIETY SHOW that sells WTAR-TV's five city* market . . . write or call your Petry man or WTAR-TV, Norfolk, Va.

WTAR-TV CHANNEL 3 NORFOLK, VA.

4 WARWICK
2 HAMPTON *
5 NEWPORT NEWS
1 NORFOLK
3 PORTSMOUTH

Represented by Edward Petry & Co., Inc.

it's all new . . .

designed to serve you!



San Antonio's

most SEEN & HEARD *stations*

What requirements must a station have to serve you? KENS, now located in its new, modern, fully equipped building, can give you any television and radio service being offered anywhere — two gigantic studios with complete facilities, network quality montages, "supers", split screens, vertical and horizontal wipes (in fact, anything being done in television today) offering the finest services available to KENS and KENS-TV advertisers.



CBS IN SAN ANTONIO

SAN ANTONIO, TEXAS

props and premiums

A REPORT ON
PRODUCTION, SALES, AND
PROMOTION AIDS
BY TAD REEVES



Ballyhoo your feature films for top viewer ratings with the Hollywood touch that has for years built box-office appeal. Here's a service which offers promotion material produced by major distributors for over 10,000 features, westerns, and serials. In stock and ready to rush to your promotion department are one- and two-column ad mats in various depths from one to six inches priced at 25c per column.

As additional attention-getters, there are display cards and outdoor advertising. Especially good for lobby-display or on-camera use are one sheets (27" x 41") at 25c each, and sets of display cards with action scenes from the films (11" x 14") at \$1.15 per set. For newspaper and other publication use are glossy action stills (8" x 10") in sets of four for \$1.00. This firm makes every effort to meet deadlines.

Along the same line in the "better mousetrap" classification is a new service, based on the box-office touch in feature-film promotion, tailored specifically to video promotion. It's a slide service for all features of Hollywood TV Service, RKO Teleradio and Tele-Pictures on a 30-day rental basis for 50c each. All slides, cardboard mounted, are packaged individually in special plastic holders.

As a plus offer, if you purchase this slide service, a whole stable of promotion gimmicks is available. Monthly pictorial calendars—an 8½" x 11" sheet set up in calendar fashion with a reduced column cut of each movie ad beneath every date—make valuable mailing pieces or throw-aways. The back of the calendar can be sold, used for merchandising or station promotion. There is also a weekly newspaper film schedule in suitable format for the TV section of local papers.

Still more promotional features are available with this service. Suggest you write for slide-service address and full details. *To page 42*





Even a goat won't "goof"...on film

The advantages of film are virtually limitless. First, you can produce a show that's right—free from bugs. Next, you can try it out—know just what audiences think about it. And, finally, you can schedule it for maximum effect and convenience. Yes, you can save time and money—get a better show—when you **USE EASTMAN FILM.**

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

*Be sure to **FILM IN COLOR**
... you'll be glad you did.*

1st Coast Division
42 Madison Ave.
New York 17, N. Y.

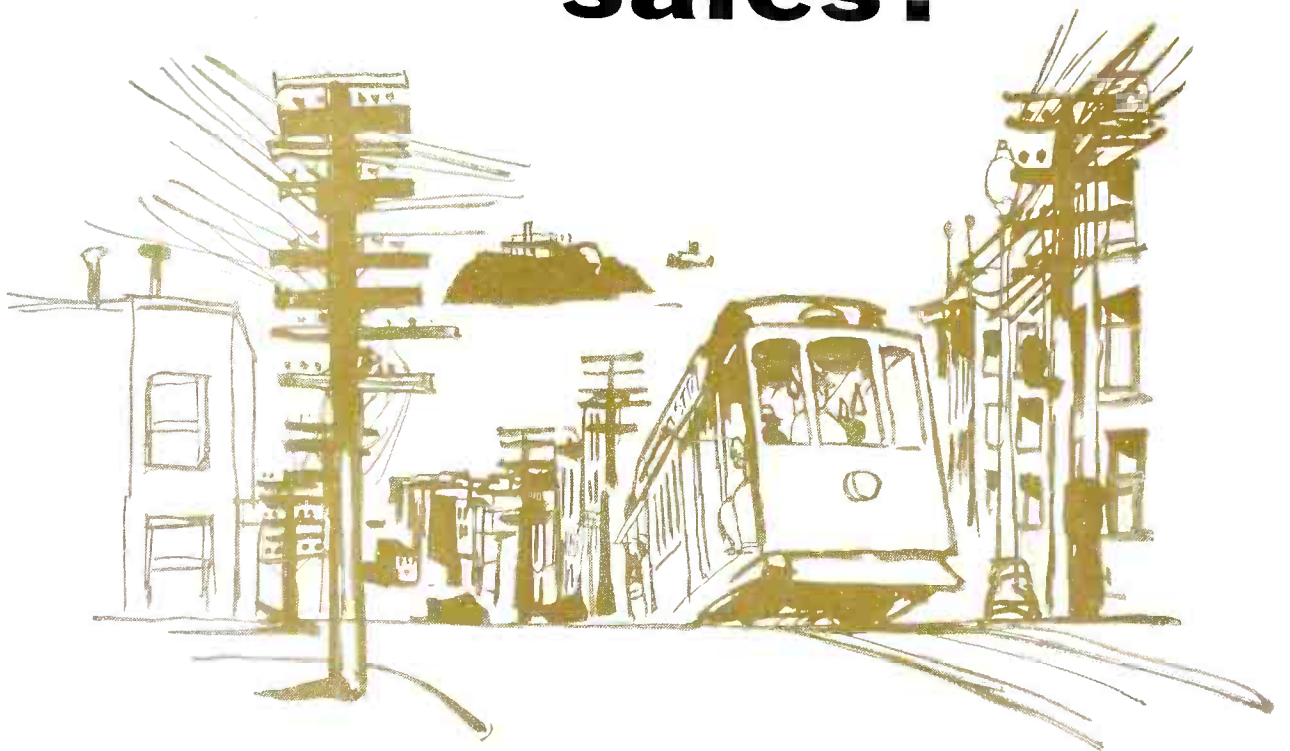
Midwest Division
130 E. Randolph Drive
Chicago 1, Ill.

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

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.

Setting for sales!



In "San Francisco Beat," even the very setting's exciting. Filmed on location in photogenic, steep-inclined San Francisco, it's a powerful, eye-filling show... combining the drama of real cases from the files of San Francisco's Police Department with the thrill of the chase through some of the world's dizziest, most breath-taking scenery. The uptilted streets... the Golden Gate... Chinatown... the waterfront and Fisherman's Wharf... it's a setting that puts extra wallop into every half hour of this action-laden film series.

**And what a wallop the series packs!
In the Albany-Schenectady-Troy
area, "San Francisco Beat" is one of
the top fifteen programs, drawing
bigger audiences than such shows as
Kraft Theater, Gobel, Martha Raye and
Montgomery Presents. In film-happy
Los Angeles, it's among the top ten
syndicated films.* As "The Lineup" on
the CBS Television Network, it has
averaged a higher rating than "Dragnet"
throughout the past season.****

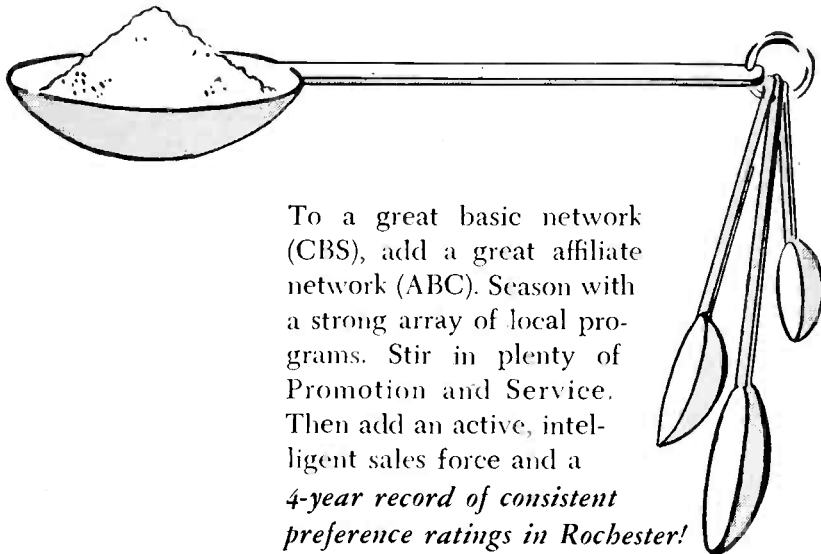
**"San Francisco Beat" provides a hard-
hitting setting for your sales messages.
Get details and market availabilities
from the people who bring you the
fastest-moving films in all television...**

CBS TELEVISION FILM SALES, INC.

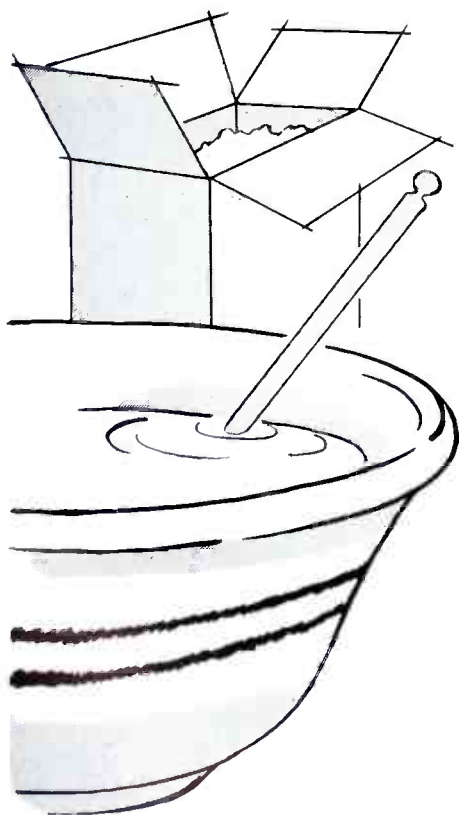
Offices in New York, Chicago, Los Angeles, Detroit, Boston, San Francisco, St. Louis,
Atlanta, Dallas. In Canada: S. W. Caldwell, Ltd.



Recipe for **SUCCESS!**



To a great basic network (CBS), add a great affiliate network (ABC). Season with a strong array of local programs. Stir in plenty of Promotion and Service. Then add an active, intelligent sales force and a *4-year record of consistent preference ratings in Rochester!*



**MIX 'EM ALL
TOGETHER and
YOU HAVE THE
BEST BUY IN
ROCHESTER
TELEVISION!**

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.

props From page 38

Personalized lollipops to tickle the palates and fancies of kids in your viewing audience. Low-priced enough (1½¢ each) for give-aways and packaged for easy handling at personal appearances. Individually packaged in cellophane, these treats stay fresh and sanitary. The safety-paper handles can be imprinted with two lines of copy in two colors, red and blue. For example, one side may list the company's name, the other, its address or slogan. Copy is limited to 21 capital letters or 27 lower-case letters per line. Cost of \$15 per 1,000 lollipops includes two-line, two-color imprint.

New textures for television backgrounds from expanded metals. Five new three-dimensional patterns—Rondo, Wavelength, Festoon, Armoweave, and Expand-X—all are easy to handle and fabricate. Made of carbon steel, aluminum and, in some meshes, stainless steel, these solid metal sheets are slit and cold-drawn in continuous patterns. Cold-drawing process induces greater rigidity, and less weight than the original solid steel sheet.

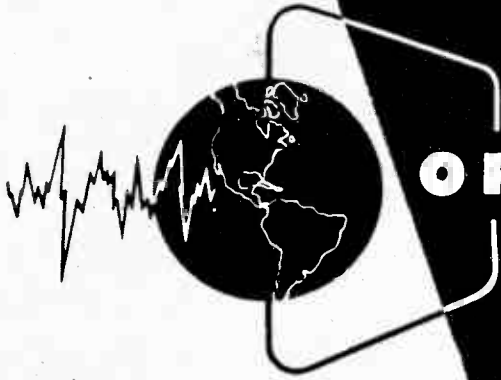
Prop uses for these new expanded metals are unlimited—screens, dividers, ornamental trims, grilles, furniture treatments. Easily adaptable for smaller fabrications.

Simple to handle, meshes can be cut without metal raveling; they can be joined to other units by resistance welding, arc welding, or brazing. All meshes, in either standard or cut-to-size sheets, can be coated, painted or used in natural finish. The same three-dimensional designs are available in "flattened" patterns where smooth surface is desired.

Write for manufacturer's address to obtain additional information and samples.

Handy facts features for your home-making program. A major synthetics manufacturer, whose products are used in many items, offers an information service, complete with pictures to be used on Home-type information or do-it-yourself programs. It covers new plastics developments pertaining to gardening, recreation, laboratories; kitchens, building projects, etc. Items run one-two minutes.

Write to Props and Premiums Department, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N.Y., for names and addresses of suppliers—or for help with any problem concerning premiums or production aids.



OFFICIAL FILMS, INC.

America's Leading Independent Distributor of TV Films

NATIONAL NETWORK PROGRAMS

THE ADVENTURES OF ROBIN HOOD
THE BUCCANEERS
THE ADVENTURES OF SIR LANCELOT
FOUR STAR PLAYHOUSE

NATIONAL SPOT

THE HUNTER

SYNDICATED PROGRAMS

DATLINE EUROPE
CROSS CURRENT

OVERSEAS ADVENTURE

MY HERO
TERRY AND THE PIRATES
WILLY
MY LITTLE MARGIE
STAR PERFORMANCE
TROUBLE WITH FATHER
THE AMERICAN LEGEND
THE STAR AND THE STORY
COL. MARCH OF SCOTLAND YARD
THIS IS YOUR MUSIC
THE SCARLET PIMPERNEL

Representatives in—

New York • Chicago • St. Louis • Boston • Minneapolis
Beverly Hills • San Francisco • Philadelphia • Atlanta

**the
power
that's
changing a
river !**



WRC·980 AND WRC-TV·4 WASHINGTON, D.C. ARE SOLD BY

NBC

Washington, D. C.'s historic Potomac River is heading toward a new face and character. And a public service campaign by WRC and WRC-TV has been a major force in urging legislation to this end.

One of the most important steps toward cleaning up the famous (but polluted) river was a continuing television series on WRC-TV, titled "Our Beautiful Potomac," which provided a closeup of conditions menacing two states and the District of Columbia. WRC and WRC-TV followed up the series by airing opinions and suggesting constructive action.

Results? Here's how *Variety* summed up when it presented these stations with its 1956 Showmanagement Award for "Serving in the Public Interest":

"... the series so shocked viewers that the Washington newspapers jumped on the bandwagon and joined in the crusade for an end to pollution. Legislation urged by the stations is now pending in both houses of Congress."

This positive action is one more example of the community leadership generating from *all* stations represented by NBC Spot Sales. That these stations serve their *advertisers* with equal vigor is a matter of record, too. You'll learn why when you put the *selling* force of the stations represented by NBC Spot Sales behind *your product*.

There's always something extra on the stations represented by NBC Spot Sales.



REPRESENTING THESE LEADERSHIP STATIONS:

NEW YORK **WRCA, WRCA-TV**
SCHENECTADY-

ALBANY-TROY **WRGB**
PHILADELPHIA **WRCV, WRCV-TV**
WASHINGTON **WRC, WRC-TV**
MIAMI **WCKT**

BUFFALO **WBUF-TV**
LOUISVILLE **WAVE, WAVE-TV**
CHICAGO **WMAQ, WNBQ**
ST. LOUIS **KSD, KSD-TV**
DENVER **KOA, KOA-TV**
SEATTLE **KOMO, KOMO-TV**

LOS ANGELES **KRCA**
PORTLAND **KPTV**
SAN FRANCISCO **KNBC**
HONOLULU **KGU, KONA-TV**
AND THE
NBC WESTERN RADIO NETWORK

OT SALES

your



catalog of hits

**PASSPORT
TO DANGER**

Cesar Romero stars in thrill-packed international adventures. 39-1/2 hrs.



**SHEENA,
QUEEN OF
THE JUNGLE**

Exciting jungle dramas starring TV's most dynamic new personality, Irish McCalla. 26-1/2 hrs.



**THE
THREE
MUSKETEERS**

Dumas' world-famous story of action, adventure, swordplay, romance in history's most exciting era. 26-1/2 hrs.



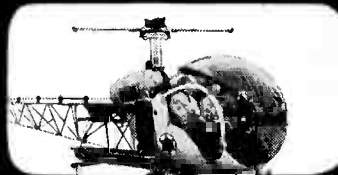
**DOUGLAS
FAIRBANKS, JR.
PRESENTS**

Absorbing adult dramas with Doug Fairbanks as host, producer and star. 117-1/2 hrs.



CODE 3

Gripping dramas based on real life - top priority emergency police cases - a new concept in TV realism. 39 1/2 hrs.



**ANNIVERSARY
PACKAGE**

Finest feature film package available to TV - many Academy Award winners. 15-various lengths.



**RACKET
SQUAD**

Mystery adventure with public service appeal. Network and spot tested. Reed Hadley stars. 98-1/2 hrs.



**THE PLAYHOUSE/
HERALD
PLAYHOUSE**

Outstanding anthology drama series. Each film features a big-name star of Hollywood or Broadway. 104-1/2 hrs.



Contact your nearest office of

Rating histories and market availabilities on request.

ABC FILM SYNDICATION, Inc.

10 East 44th Street, New York • OXford 7-5880

New York • Chicago • Hollywood • Atlanta • Dallas • San Francisco • Minneapolis • St. Louis



*With film assuming a more vital role and an ever-increasing share of programming,
TELEVISION MAGAZINE devotes this issue to an appraisal of
the outlook for TV film in all its phases—network, syndication, feature film, commercials*



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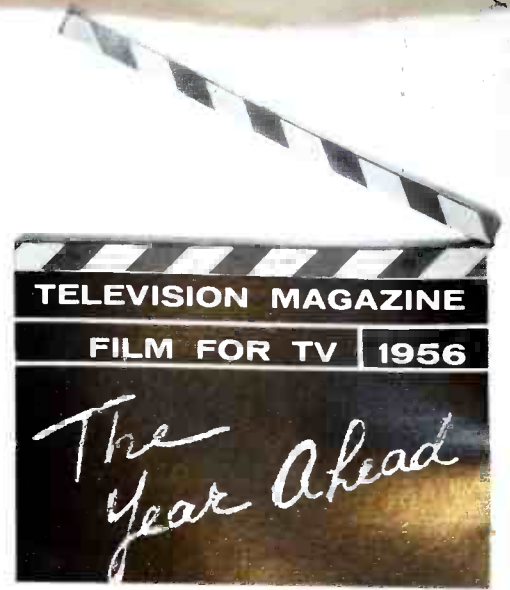
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FILM AT THE CROSSROAD

An evaluation of the problems and prospects

BY HERMAN LAND

This is a time of contradiction in TV film. The industry is expanding. The advertiser is being offered the richest diet of film fare yet available, a wider selection of programs and program types and a better chance than ever before to build an audience with film, whether on network, spot or local TV. But there is widespread confusion and a clouded perspective.

The problem is basic.

At the last count there were more than 8,000 hours of syndicated film in the can, representing an investment of approximately \$300,000,000.

And 2,500 hitherto-unavailable Hollywood feature films have come into TV this year.

Film's role in network programming is stronger than ever—its share of prime evening time averages 44%.

These figures represent an impressive growth.

At the same time, they point directly to one of the most serious problems confronting the TV-film industry in the near future—over-production of programming.

In this space last year, we noted that more film programs had been created than the medium could absorb and we predicted trouble ahead. By this Spring, the trouble had mounted to the point where a number of film men, in the hope of making more time available

for their programs, appealed to the government to revise the existing network structure.

There has been a steadily growing list of syndicated properties, added to by new production and reruns of network vehicles. Competing for scarce time are more new pilots designed for national runs and cancelled network shows that become available. The networks' own programming efforts keep increasing, adding to the competition for time. Finally, this has been the year in which the major Hollywood studios released their feature-film backlogs for television. Hollywood has come to the fore; it has assumed a major role in the production and distribution of TV film.

All of this has added up to an intensification of competition for TV exposure. Film makers are being painfully reminded of some elementary economic truths, especially the one that there are limits to the capacity of the market place to absorb production. The major markets are now averaging about 40 different series a week. KTTV in Los Angeles, probably the country's biggest user of syndicated film, runs 50-55 packages. But there are over 240 half-hour series available!

Inevitably the stress is falling where it logically belongs, on quality.

To next page

FILM AT THE CROSSROAD *Continued*

What does all this mean to the buyer, the advertiser, station or agency, whom all the program-creators are courting?

Here is a preview of what's ahead, based on conversations with leaders of the film industry, agencies and advertisers:

Of at least this much you can be sure: Costs are still going up.

Be prepared to pay from 10% to 15% more in many cases for first-run syndicated properties.

You will find the asking price for a network film vehicle rising; it already has gone about \$2,500 above last year's average asking price of \$35,000, with some shows being quoted at \$40,000-\$50,000.

It's going to cost more for commercials, anywhere from 10% to 25% more.

There will be a decrease in the number of first-run syndicated properties. On the other hand, the number of reruns may increase. The rerun is rapidly losing its second-class character. It is achieving respectability even among big clients.

While a variety of program fare will continue to be available, you will find adventure shows and adult westerns riding high for a while. You'll find fewer situation comedies and an absence of new dramatic anthologies.

Color will be available only in rare cases, until you are willing to pay extra for it. Most producers are loath to invest in color until increased set circulation provides more assurance of a return. Some producers are willing to take the color gamble now, counting on residual prospects.

Agencies are bullish about tape, seeing in it an invaluable commercial tool. TV-film producers, less skeptical than they were a year ago, say they are prepared to switch to tape production whenever it proves practical.

"Stripping" of film shows—using them as across-the-board serials—will become more prominent, on the national level as well as the local.

This will be the year feature film will make its big play. The question only the next few months can answer is: Will the newly released features deliver moderately stronger programming in standard feature-film time slots, or will they deliver really solid ratings and become a new program factor? A few substantial successes could have a far-reaching effect.

One of the most significant aspects of the feature-film ferment is the barter arrangement now being made between Mally Fox's C&C and stations (they are described in the feature-film section). When major multi-market stations accept such deals, they can't be laughed off.

What will be the effect of NTA's film-network approach—which is also based on a barter plan—no one can say yet. Vitapix, an older film-network effort, is making another attempt to get into high gear. By presstime it had signed Wesson Oil for part-sponsorship of Hal Roach, Jr.'s *Blondie* series and was lining up a second client.

With everything going at once, it is not difficult to understand the comment of Ziv president John Sinn that there is "a struggle for existence" going on.



HAROLD HACKETT



GEORGE T. SHUPERT



IRVING ASHER

JOHN L. SINN



AS THE FILM MEN SEE IT

How will the film industry cope with its problems?

Twelve distributors and producers give their answers

Presented here are the candid views of 12 leading TV-film executives concerning the major problems confronting the buyers and sellers of film. That the problems are many—and troublesome—is the one big thing on which there appears to be no disagreement.

America is relegated to second runs

HAROLD HACKETT, President,
Official Films, Inc.

We can't touch shooting for new syndication in the United States. It is economically out of the question. Figuring a 45% distribution markup, you must take in \$52,000 just to break even on a show costing \$30,000 to produce. America is relegated to second runs.

In effect we are now trying to create our own reruns by first getting network exposure, as in the case of *Robin Hood*. The series is shot in England, where it now costs between \$27,000-\$28,000 to produce a program. (In the past three years, incidentally, the cost of producing a half-hour program in England has risen \$4,000.)

Robin Hood could cost as much as double if shot in this country, since it would be necessary to duplicate elaborate settings, such as the castles, moats and medieval villages which still exist in England.

I see a good future for the five-

day-a-week strip, which I think will become television's daytime-program format of the future; it can, in fact, become the TV equivalent of radio's soap-opera formula. Stripping has picked up speed since we started our drive in April of last year. *My Little Margie* is now being stripped in 60-65 markets on a three- or five-per-week basis; in some cases there is an additional nighttime showing once a week.

I do not believe that the feature films being talked about so much will have a great effect. There simply is not very much time for adults to view them. Only where there are independent stations will they really be important. On the whole, though, we should be getting better pictures in the twilight and late-night periods. There is a possibility that the late-afternoon periods also will be somewhat affected.

We do not expect to be shooting in color until next year, largely because of the present lack of sufficient lab facilities in England.

Be willing to pay more—or go without

GEORGE T. SHUPERT, President,
ABC Film Syndication, Inc.

I see three current trends which mean trouble:

1. There is an oversupply of film program fare.
2. Fewer and fewer hours are avail-

able to local stations for their own programming.

3. A number of syndicators are cutting prices to a serious point.

The basic question today is: How can quality be maintained in the face of rising costs and declining outlets?

One answer may lie in the development of foreign distribution.

Another may lie in production abroad in certain cases where story demands are such that they can better be met in a foreign country.

One important area of potential relief is the FCC's taking action on pending requests for frequencies; this will benefit the networks, too.

There is, I believe, a more realistic knowledge of the market today. Future production will be guided a little more carefully as a result.

We face what appears to be a temporary period of declining new production, during which the medium absorbs the great supply of programming now available. It seems to me that there are no new shows designed purely for syndication. This will change, however, in due time.

The stations are largely responsible for the lack of new programming. For a very simple reason. They are not willing to pay the price new quality programming demands. As a result, the film companies are not willing to produce first-run properties.

AS THE FILM MEN SEE IT *Continued*

Despite all this the fact remains: If the show being offered by the syndicator is really good, it will get on!

We must not forget that the final arbiter of non-option-time programming is the station itself. With the expansion of network programming, the syndicator's programs must be of first quality to compete.

In the final analysis: First run, well-produced syndicated films are expensive to create; the station and advertiser must be willing to pay more, or else go without them.

A question of survival of the fittest

JOHN L. SINN, President,
Ziv Television Programs, Inc.

It seems to me that if there is going to be any shortage of first-run syndicated properties next season, the main reason will be not the newly-released features or reruns, but the lack of Class A time. There is a serious shortage of facilities.

First-run syndicated films are not directly competitive with reruns and features. Reruns tend to be slotted in the daytime, and, along with features, in the late nighttime. The syndicated first-run property is aimed basically for top time-slot exposure.

We shall continue to produce new first-run properties. The problem of higher costs, however, is serious.

There are two types of increases:

1. Involuntary. These are increases resulting from the increases in union minimums, over which none of us has any control. These have been very sizable over the past few seasons.
2. Voluntary. These are higher costs that we producers incur above minimums in order to obtain the services

of top writers, stars, directors, crews, and so forth. This has been a direct and inevitable result of today's swing to quality programs.

We have entered a period of intense competition, in which it will be a question of the survival of the fittest. Ultimately, the answer will be found in the quality of the programs offered.

For the buyer this has a serious consequence. He cannot now ask: "How cheap can you make the show?" He should now ask: "How good can you make it?"

This is what happened in the motion picture field, where producers finally learned that they had to make good pictures in order to survive and prosper.

There is no way to spend less money and get something good. It now takes between \$1,300,000 and \$1,400,000 to turn out 39 shows for syndication. You need to sell the top 125 markets just to break even.

The local advertiser can afford to pay for improved quality, he can afford to match the share his national competitor allots to that market—particularly if he has been able to get Class A time.

From the point of view of the advertiser, the cost of the program is, in reality, relatively unimportant. What *is* important is the size of the audience.

Our industry has grown to the point where we must learn to think of syndication as non-network distribution rather than local distribution alone, for an important part is played by the large regional advertiser. In time, I believe, the industry will come to adopt the "network" "non-network" distinction.



MARTIN LEEDS

A season of confusion

LESLIE HARRIS, V.P., gen. mgr., CBS
TV Film Sales, Inc.

This has been a season of confusion. We have gone through a series of cycles.

First, there was the era of pure syndication.

Then, about 15 months ago, when it became obvious that first-run syndication difficulties were mounting, the tendency appeared to look for the network sale first.

Today, pilot films are designed mostly for sale to the networks.

I expect first-run prices to rise at least 10%. Today it costs about \$25,000 to produce what you formerly could for \$18,500. On such an investment you would have to gross about \$35,000 in order to break even after distribution costs. This means selling far more than the top 100 markets.

The opening of the foreign market



LESLIE HARRIS



MILTON GORDON



WYNN NATHAN



CARL M. STANTON



EARL R. COLLINS



ELY A. LANDAU

will be a help—we, for example, now have 12 shows running in England. From a dollar standpoint, however, the foreign market is of small significance at the present and will remain so for the immediate future.

I expect a decline in new shooting for syndication, but an increase of about 25% in the total number of available properties. Reruns will increase in number, and, in addition, several unsold series originally aimed at the networks will be on the market.

At the same time, the industry must continue to have first-class new properties, and we shall continue to produce them, as evidenced by our upcoming *Assignment Foreign Legion*.

These top-grade films, however, will not be forthcoming unless the buyer learns to accept the truth that the quality he wants and needs is completely unobtainable at bargain-basement rates.



RALPH M. COHN

Quality will overshadow cost factor

IRVING ASHER, Executive producer, 20th Century-Fox-TV

So keen is the competition becoming that the only thing which will survive is quality.

I am impressed by the strong client demand for quality in film shows. Our own clients are more insistent on top stories, casts and production than they were last year. It is my observation that when they believe the quality is forthcoming, price ceases to be a factor: General Electric is renewing *20th Century-Fox Theater* at a cost of \$100,000 per program.

Simultaneously, there has been an encouraging rise in Hollywood-star interest in TV. The name players are beginning to come to us. This is true of the industry as a whole, and is, I think, very promising.

The sponsor is becoming aware that a rising price level is inevitable because of cost increases resulting from new requirements of various unions. Furthermore, production for TV film has come to acquire the complexity of production for theatrical distribution.

It is unrealistic, I believe, for producers to attempt to get back their investment from a first run. Both *20th Century-Fox Theater* and *My Friend Flicka* are sold for under production cost.

There should be a good residual market abroad for a number of TV series, particularly for use on second features or shorts in theaters. There is, for example, a great shortage of second features in Britain.

Another promising field is color. I believe the residual values for outdoor properties shot in color are great. For this reason we are willing

to invest the \$8,000-\$10,000 extra per show that color requires in the case of *My Friend Flicka*, though the client only pays the black-and-white price at the present time.

The release of the major feature backlogs does not pose a serious problem, in my opinion. TV has a giant appetite, and will swallow all these available properties before we know it.

Our faith in the medium is such that 20th Century-Fox is now setting up a syndicated division with sales headquarters in New York. We hope to include both reruns and original properties in our list and even to go into live shows.

The "playing time" bottleneck

MILTON GORDON, President, TPA, Inc.

Today's principal problem can be expressed in two simple words: *playing time*.

This is an infant industry. Its growth would be unlimited if there were no "playing time" problem.

There is a scarcity of good time slots and this scarcity undoubtedly limits the number of shows produced.

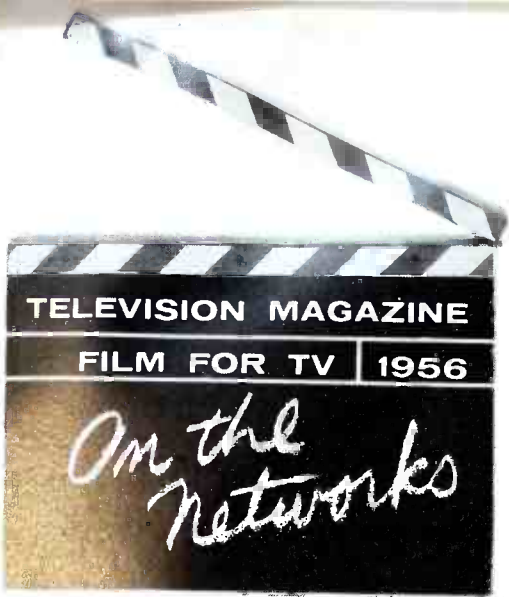
This year there were about a hundred pilots produced; total industry investment in them probably ran about \$5,000,000.

The bulk of syndicated product probably does not pay back negative costs. Most fail to exceed a 70% return of costs.

Competition is keener than ever and shows get more expensive to produce. Here is an example that illustrates the syndicator's dilemma today.

This is how the costs and income break down for a hypothetical pro-

To page 108



NOW--MORE INNOVATIONS, MORE FILM THAN EVER

Daytime strips, use of
cartoons and features,
longer programs,
boost film; to be 44%
of prime time for Fall

A prominent TV-film executive describes the network concept as inherently "anti-film," since its main justification is said to be the ability to distribute live programming to a national audience.

If this be the case, one would hardly know it from the current makeup of the networks' program schedules. Film once fought an uphill battle for acceptance; now, it is so solidly ensconced that it makes up more than half the programming on one network.

This Fall, 44% of all network prime evening time (7:30-10:30) will be devoted to film.

The breakdown by networks: CBS, 50%; NBC, 30%; ABC, 52%. Film accounts for 61% of ABC's total program schedule.

(All film shows scheduled for the coming season are listed on page 66.)

Responsible for this rise in film's estate are a general improvement in quality and a proven track record, with five out of the top 10 programs in the second May Nielsen on celluloid. The improvement in quality is evident, say Madison Avenue buyers, in the new pilots, which are probably the best crop the industry has seen to date. The film-versus-live conflict is largely a dead issue. Today the main question is: How good is the show?

Unfortunately, many of the pilots are reported to have been readied later than clients and agencies would have preferred, particularly in view of some advertisers' need to find summer replacements. This past Spring, when the networks announced that the summer hiatus was a thing of the past, a number of clients were simply unprepared, despite advance warnings by the networks.

The standard film package comes in the form of 26 originals plus 13 repeats to fill out a 39-week schedule. Clients have had the choice of increasing the number of repeats to compensate for the lack of the summer hiatus or of finding replacement shows.

Unwilling to wear out *Fireside Theater* properties by what it fears might be an overdose of repeats, Procter

To page 56



ABC experiments with hour-long films like *Wire Service*.



Now cartoons come to the fore—CBS' *Cartoon Theatre* to vie with *Disneyland*.

I Married Joan, as an NBC daytime serial, rouses new interest in strips.



MORE NETWORK FILM *Continued*

Half-hour format eclipsed by excitement over strips, features, hour shows

& Gamble is running a summer series of unsold pilots which it picked up for under \$10,000 each—a bargain price, since cost of production for the pilots varied from \$40,000 to \$55,000.

It is a sign of the rapid maturity coming to the TV film industry that a number of film companies are talking about long-range planning. Until recently the practice has been to prepare as late as December or January for showing of pilots in May. Some producers are already planning now for the 1957-58 season. The next flock of pilots will probably be ready earlier in the Spring than in former years.

Asking prices are still going up. One observer predicts they will level off at \$42,500. At the present time, on the basis of 26 episodes, plus 13 repeats, they have climbed to an average asking price of \$37,500; last year the usual price was \$35,000.

The hour and hour-and-a-half film show may become important this season. *Wire Service*, produced by Four Star Productions, will be watched closely by the trade. Although ABC had not yet sold the 60-minute adventure

film by presstime, the network was still planning to run it on Thursday nights. CBS's *Playhouse 90* will utilize several 90-minute films, produced by Screen Gems.

Feature film's network role remains to be definitely determined. Last season's *Sunday Night Film Festival* was an inconclusive experiment. Still awaiting determination is whether regular network airing of old Hollywood big name features can pay off in top impact. ABC will be the guinea pig. It has switched *Film Festival* to Saturday night and has been negotiating for American rather than British features.

NBC discussions for the season ahead include serious consideration of efforts to duplicate the success of *Richard III*, though no properties had been set by the end of June.

Another NBC innovation was this past Spring's launching of the first network strip, the daily rerun of *I Married Joan*. If the first ratings are maintained, network stripping may become a more common practice next season. NBC has purchased additional rerun properties to succeed *Joan*.

Prime evening time (7:30-10:30) devoted to film programming

on the networks for the coming season

-- as the schedule stood at presstime

ABC	52.4% film	47.6% live
CBS	50.0% film	50.0% live
NBC	30.2% film	69.8% live
Three network average	44.2% film	55.8% live

THE MARCH OF FILM ON THE NETWORKS 1950-1955

Percentage of total hours of programming devoted to film each year

	ABC		CBS		NBC	
	Live	Film	Live	Film	Live	Film
1950	85.6%	14.4%	91.4%	8.6%	82.5%	17.5%
1951	79.8%	20.2%	88.1%	11.9%	84.3%	15.7%
1952	69.2%	30.8%	92.0%	8.0%	87.4%	12.6%
1953	76.7%	23.3%	89.4%	10.6%	79.1%	20.9%
1954	79.5%	20.5%	88.8%	11.2%	83.6%	16.4%
1955	56.8%	43.2%	85.2%	14.8%	84.3%	15.7%

NETWORK FILM SHOWS, WITH PRODUCER OR DISTRIBUTOR, IN FALL SCHEDULE AS OF PRESSTIME

(Times: p.m.)

	ABC	CBS	NBC
SUNDAY			
You Asked For It	Wayne Steffner	See It Now (every 4th week) Friendly & Murrow Alfred Hitchcock Presents Screen Gems	Captain Gallant TPA Tales of the 77th Bengal Lancers Screen Gems Circus Boy Screen Gems Loretta Young Show Lewislor
MONDAY			
Afternoon Film Festival (features) Mickey Mouse Club Disney Bold Journey Guild, Bascom & Bonfigli The Danny Thomas Show Martero	Robin Hood Sapphire Burns and Allen McCadden I Love Lucy Desilu December Bride Desilu	Comedy Time Various Sir Lancelot Official Stanley Liebman Impact Simon	
TUESDAY			
Afternoon Film Festival (features) Mickey Mouse Club Disney Warner Bros. Presents Warner Bros. Wyatt Earp The 616 Co. Dupont Cavalcade Theatre Four Star	Cartoon Theatre Terrytoons Phil Silvers Show Hiken Do You Trust Your Wife? Fedderson	Comedy Time Various Fireside Theatre Revue	
WEDNESDAY			
Afternoon Film Festival (features) Mickey Mouse Club Disney Disneyland Disney Ozzie & Harriet Stage Five Ford Theatre Screen Gems	Cartoon Theatre Terrytoons The Millionaire Fedderson 20th Century-Fox Hour (alt. weeks) Fox	Comedy Time Various Hiram Holiday Wm. Morris Father Knows Best Screen Gems	
THURSDAY			
Afternoon Film Festival (features) Mickey Mouse Club Disney Lone Ranger Chertok Frontier Judge Chertok Joan Davis Davis Wire Service Four Star	Sgt. Preston of the Yukon Skinner Bob Cummings Henning	Comedy Time Various Dagnet Mark VII People's Choice Norfolk	
FRIDAY			
Afternoon Film Festival (features) Mickey Mouse Club Disney Rin-Tin-Tin Screen Gems Jim Bowie Edelman Crossroads Federal Telefilms The Vise The Danzigers	My Friend Flicka 20th Century-Fox West Point Story Ziv Zane Grey Four Star Crusader Revue Schlitz Playhouse of Stars Meridan The Line-up Desilu	Comedy Time Various Life of Riley Roach Jack Carson Josefsberg On Trial Revue	
SATURDAY			
Famous Film Festival (features)	Buccaneer Official Oh Suzannah Wm. Morris Hey Jeannie Four Star Gunsmoke Warren		



TELEVISION MAGAZINE

FILM FOR TV 1956

Syndicated

SYNDICATED FILMS— A STATUS REPORT

Syndication's tight economics mean fewer and more expensive new programs, greater reliance on reruns

For the advertiser using syndicated film, the 1956-57 season will be one with many plusses and a few minuses. Competition will be as tough for the buyer as it is for the seller. Here are the major developments expected:

- Advertisers will have fewer newly-produced syndicated series to choose from. Last year at this time, about two dozen fresh properties had been announced. This year there are about one dozen headed straight for syndication.
- On the other hand, because so many film shows that already have been on the networks are being put into syndication for Fall, advertisers actually will have a fairly wide choice of good properties. Last year there were about 170 half-hour series in syndication. This year, the number has jumped to 240—a 40% increase. Of course, some of these films that are "available" have been so for a long time without attracting much advertiser interest; actually only about 55 of the series have been very active. (See box for names of new series.)
- Advertisers who have been leery of using reruns will have to accept the fact that, from now on, most of the films in syndication will have been seen in their markets before; reruns have proved that they can deliver satisfactory ratings.
- Advertisers will be asked to pay as much as 15% more for first runs than they did last year. Some prices, however, will remain at 1955 levels.
- Advertisers will have more opportunities to use spot. Stations will be offering more syndicated shows as carriers for announcements, particularly where the outlets have built across-the-board strips of film shows during daytime, early evening or late-night periods.
- More national and regional advertisers will be using syndicated film on a multi-market basis. There'll be continued exploration of "film networks"—groups of stations offering spot time to national or regional advertisers for placement of film programs. Vitapix and

To page 60



Highway Patrol, 211 cities—current leader



More quality shows, like *Rosemary Clooney*



More adventure series, like *Code Three*



More shot abroad, *Assignment Foreign Legion*

More adult Westerns—*Frontier Doctor*



First-runs-off-network are becoming syndication's key program source, bringing top fare like *Star Performance* (*Four Star Playhouse* rerun).



Concurrent runs on network and in syndication expand supply. *Dragnet*, rerun as *Badge 714*, is one of many shows being used as strips.

On the rise: price, use of strips and participations

NTA are working on such set-ups. • Feature films will be giving syndicated properties more competition for audiences and advertisers. Sponsors might find that this places some limitation on where they can slot their syndicated shows.

The cost of producing quality films has risen more sharply than the advertiser's ability—or willingness—to pay. Production and talent costs have gone up as much as 40%. In 1953 a drama could be brought in for \$17,000-\$22,000. Now costs run \$25,000-\$30,000. Distributors say they no longer can afford to put new films into syndication. The trend is to get network sales first, or, fail-

ing that, large-scale spot deals. In this way they are assured of getting most of their investment back quickly. Most distributors find it difficult to rely solely on market-by-market sales to cover their outlay.

Although this trend means a limited selection of first-runs for syndication, buyers are actually in a good position. There will be a steady parade of high-quality films coming off the networks, with a documented rating history. Even if the show has not been a phenomenal success on the networks, its rating might have been the result of a bad time slot or fierce competition.

The large audiences that have been

attracted to second and third runs have been demonstrated many times. (See charts in this section.)

Asking price up 10-15%

For these films that are going directly into syndication and for the strongest first-run-off-the-network material, distributors say that they'll be asking 10% or 15% more this year than last. Buyers, however, take a different view. They say they will be willing to pay more only in exceptional cases. The price for most good films, they say, will still be 50% to 75% of the local station's Class A half-hour rate.

Even if prices climb no higher, there are still many advertisers who can't afford full sponsorship of syndicated films. There are also many advertisers who rely on spot announcements but who like the rating advantages and send-off provided by programs. (See chart on recall of commercials.) Both groups can take advantage of the now-common station practice of selling participations in film shows.

Advertisers seeking partial, short-term or alternate sponsorships now can find syndicated shows already playing on stations and can choose their vehicles with the help of current ratings for the markets they're buying.

So important have the spot carriers become that stations, who once bought few syndicated films without first signing a client, now account for as much as 88% of the distributor's sales on some shows.

Networks begin film stripping

There has been a marked increase in the use of the across-the-board syndicated strip, usually as a spot carrier. Strips of westerns and children's shows have been used for a long time. The adult strip, particularly as a daytime entry, became established this past Fall and has been gaining momentum ever since. The NBC network's early success with a five-a-week slotting of *I Married Joan* in its 5-5:30 period has perked up advertisers' interest in this type of programming. A special Nielsen study revealed that *Joan*, opposite *Mickey Mouse* in the East, earned twice the share of audience scored by the show that previously occupied its time slot, *Pinky Lee*. The network promptly acquired five more film shows which had been aired on the networks to spell its supply of *Joans*

NEW SHOWS FOR THE COMING SEASON

RECENTLY RELEASED FOR SYNDICATION

Program	Distributor	# Minutes	# Planned
Adventures of Fu Manchu	Hollywood TV	30	78
Assignment Foreign Legion	CBS	30	39
Capt. Grief	Guild	30	39
Code Three	ABC	30	39
Combat Sergeant	NTS	30	13
Commando Cody	Hollywood TV	30	12
Dr. Christian	Ziv	30	39
Frontier Doctor	Hollywood TV	30	13
Martin Kane, Private Eye	Ziv	30	39
Meet the O'Briens	Official	30	39
Popcorn Theatre	Guild	60	39
Profile	Trans-Lux	15	39
Rosemary Clooney	MCA TV	30	39
Stryker of Scotland Yard	Hollywood TV	30	13

FIRST-RUN-OFF-THE-NETWORKS OR AFTER NATIONAL-SPOT SHOWING

Program	(Original Title)	Distributor	# Minutes	# Planned
American Legend	(Cavalcade Theater)	Official	30	39
Brave Eagle		CBS	30	26
Damon Runyon Theater		Screen Gems	30	39
Herald Playhouse	(Schlitz Playhouse)	ABC	30	52
Jet Jackson	(Captain Midnight)	Screen Gems	30	39
Patti Page Show		Screen Gems	15	78
Stage 7		TPA	30	39
Star Performance		Official	30	153

through next season.

With the success of *Joan* and of the locally originated strips—*Erwins*, *Susie*, *Margie*, etc.—CBS halted its plan to put *Our Miss Brooks* reruns out to the syndicated pasture and, at presstime, is considering *Brooks* as a daytime strip for the network.

There are now in syndication at least 40 half-hour series which have 78, 104 or even more episodes. Stations also have built their own strips from unrelated series with similar audience appeal.

Regional sponsorship up 47%

Not only will more national and regional advertisers be turning to spots in film shows or strips, but there also will be an increase in the number of syndicated shows being fully sponsored by such companies. An NBC Television Films study found that in one three-station market, San Francisco, such sponsorship had gone up 47% in one year.

Regional advertisers, like Fallstaff, Rheingold, Ohio Oil and Langendorf Bakeries long have relied on syndicated film. There is now a growing number of national or near-national companies who've elected to use spot film rather than network programs. Some of the companies in this category last season were: Carnation, Continental Baking, General Electric, Kellogg, National Biscuit, Oldsmobile and Socony Mobil.

Socony Mobil has used programs outside its eastern region for a combination of reasons—the company likes the prestige and concentrated commercials of programs; it was able to clear Class A time in its western and central markets; it thought programs were the best aid to dealers in those areas.

GE buys reruns for multi-city drive

General Electric's *Turning Point* is now in 65 markets for the parent company and in another 20 on a dealer-coop basis. Many slots are in Class A time. Periods were chosen which had a rating history of at least 15. The show is shared equally by GE's home-laundry, refrigerator and range divisions. Consisting of reruns of the dramatic anthologies previously sponsored by Schlitz, Heinz and Pepsi-Cola, the program costs work out to about \$12,000 per week and the time tab to \$30,000. This \$2,000,000-plus outlay represents new TV funds for these GE divi-

NATIONAL AND REGIONAL ADVERTISERS USING SYNDICATED FILM ON A MULTI-MARKET BASIS

Advertiser	Program	Most Recent # of Markets
Ballantine	Man Called X	24
Brown Shoe	Buffalo Bill, Jr.	112
Bulova	All Star Theatre	166
	Top Plays of '56	16
	City Detective	28
Carnation	Annie Oakley	141
Carter Products	Mr. District Attorney	43
Coca-Cola	Kit Carson	33
Continental Baking	Annie Oakley	75
Emerson Drug	Science Fiction Theatre	20
Ethyl	Big Playback	45
Falstaff	Celebrity Playhouse	46
Foremost Dairies	Rosemary Clooney	50
General Electric	Turning Point	85
Lucky Lager Beer	Great Gildersleeve	26
H. J. Heinz	Studio 57	39
Interstate Bakeries	Cisco Kid	68
Johnson & Johnson	The Hunter	26
Kellogg	Superman	83
Mars Candy	Buffalo Bill, Jr.	112
Mennen	Passport to Danger	21
National Bohemian	Stage 7	20
National Biscuit	Sky King	75
Olympia Brewing	Science Fiction Theatre	23
Pacific Coast Borax	Death Valley Days	80
Phillips Petroleum	I Led Three Lives	46
Rheingold	Code Three	20
Seven-Up Bottlers	Soldiers of Fortune	74
Socony Mobil	Socony Mobil Theater	56
Southern Biscuit	Long John Silver	21

EXAMPLES OF CLASS "A" CLEARANCES

TvB Report as of March, 1956

		Stations Ordered	Stations Cleared in "A" Time
Mr. District Attorney	Carter Products	23	22
Man Behind the Badge	Ohio Oil	11	10
Great Gildersleeve	Colonial Stores	11	11
Great Gildersleeve	Lucky Lager Beer	26	26
Steve Donovan	Langendorf Bakeries	13	11
Racket Squad	Heileman Brewing	9	9
Turning Point	General Electric	77	75
Socony Mobil Theatre	Socony Mobil Oil	56	56
Dr. Hudson's Secret Journal	Bowman Biscuit	12	12

PROGRAM COMMERCIALS SCORE HIGHER RECALL THAN STATION BREAKS

Starch recall studies on all 136 programs in mid-1953-mid-1955

	Program Commercials	Station Breaks
Recall of commercials (aided by cue)	63.3% of viewers	32.3% of viewers
Reasons for not recalling commercials		
Out of room	8.1	16.8
Distracted	15.2	12.0
Not tuned	6.5	27.3
Don't know	3.3	8.8
Not stated	3.6	3.0
Total not recalling	36.7	67.7
Recall of sales points	36.8% of recallers	22.6% of recallers

Source: NBC TV Films

PATTERNS OF ADVERTISER USE

HIGHWAY PATROL—211 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Oil and gas companies	8%
Auto dealers	7
Retailers	20
Food products	31
Brewers	25
Banks; utilities	5
Misc. (balance)	4

Sold direct to stations—37%

Sold direct to advertisers—63%

Regional Advertisers

Advertiser	Most Recent # of Markets
Lion Oil	10
Pfeiffer Brewery	14
Ballantine	24
Sunshine Biscuit	6
Kroger Stores	11
Morning Milk Company	8

CISCO KID—187 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Food Products	70%
Retailers	26
Misc. (balance)	4

Sold direct to stations—56%

Sold direct to advertisers—44%

Regional Advertisers

Advertiser	Most Recent # of Markets
Interstate Bakeries	68
Farm Bureau Insurance	4
Arden Meadowgold	4
Hygrade Packing	4
Marla Milk & Cream	4
Mission Macaroni, etc.	11

MR. DISTRICT ATTORNEY—141 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Oil and gas companies	3%
Auto dealers	5
Retailers	28
Food products	25
Brewers	11
Banks; utilities	5
Drugs	8
Tobacco	6
Misc. (balance)	9

Sold direct to stations—53%

Sold direct to advertisers—47%

Regional Advertisers

Advertiser	Most Recent # of Markets
Carter Products	43
General Cigar	8
Fuller Paints	4
Hamm's Brewery	7

SCIENCE FICTION THEATRE—197 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Oil and gas companies	8%
Auto dealers	9
Retailers	18
Food products	24
Brewers	16
Drugs (Products)	12
Banks	10
Misc. (balance)	3

Sold direct to stations—46%

Sold direct to advertisers—54%

Regional Advertisers

Advertiser	Most Recent # of Markets
Olympia Brewing	23
Emerson Drug	20
Conoco Oil	6

MAN CALLED X—182 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Oil and gas companies	16%
Auto dealers	12
Retailers	17
Food products	29
Brewers/ale	17
Banks; utilities	6
Misc. (balance)	3

Sold direct to stations—58%

Sold direct to advertisers—42%

Regional Advertisers

Advertiser	Most Recent # of Markets
Ohio Oil	13
Blatz Beer	7
Cities Service Oil	4
Dawson's Ale	4

I LED THREE LIVES—192 markets

Advertisers Sponsoring Program

Category	% of Total Sales
Oil and gas companies	35%
Auto dealers	3
Retailers	17
Food products	21
Brewing companies	15
Banks	7
Misc. (balance)	2

Sold direct to stations—37%

Sold direct to advertisers—63%

Regional Advertisers

Advertiser	Most Recent # of Markets
Phillips Petroleum	46
Nabisco	10
Pfeiffer Brewery	7

SYNDICATED FILM *Continued*

Reruns are losing their

sions. That's quite an endorsement for reruns!

That good time has been cleared successfully is indicated by the number of advertisers who have acquired Class A periods. (See examples listed page preceding this.) The plans for "film networks" of course are designed to make such clearances easier for the advertiser. Vitapix has, at presstime, signed up one sponsor, Wesson Oil, for Hal Roach's *Blondie* series. Its officials are optimistic that after several years of trying, the Vitapix stations will succeed in getting a firm line-up this Fall.

Encouragement for advertisers seeking nighttime clearances can also be found in the memoranda submitted to the Senate Commerce Committee by CBS president Frank Stanton. During the week of May 19, CBS stated, 47.4% of evening option hours on all of the network's affiliates were "available to non-network programming." Even the big-market CBS basic group had 30.4% of option time available in the evening.

TvB data reveals that advertisers buying nighttime programs (6:01 to 11 p.m.) in the first quarter of 1956 accounted for 61.2% of all expenditures for program time.

The fringe hours that are included in this tally represent a steadily increasing value for advertisers. The CBS memoranda quoted above also contained this data: Average number of sets in use for February 1956 stood at 16,041,000 for the hours between 5 and 7:30 p.m. local time and at 14,049,000 between 10:30 and 11 p.m. The average for 7:30-10:30 p.m. was 23,015,000 homes. Considering the lower time costs in fringe hours, this substantial audience can be reached economically.

The rerun record

Since advertisers will be relying increasingly on syndicated films that already have been telecast in one form or another, it is important to review the record. While a network telecast of *The Lineup* (now syndicated as *San Francisco Beat*) in February, 1955, reached 9,335,000 homes, the number of homes not viewing the show at that time was 22,650,000. Because of new TV families and new markets, the number to whom the syndicated show would be "first run" grew to 24,750,000 TV families by February, 1956. And this was a program with a 30.9 Nielsen! For examples of the audiences de-

"second class" stigma

livered by reruns, see the chart on this page.

Although a program might get a consistently high rating on its first run, the "homes reached" aren't necessarily the same homes each week. Nielsen figures indicate that a typical weekly evening half-hour network show is seen 2.1 times out of four by the average viewing home.

While the bloom normally begins to wear off a show after the fourth run, there seems to be no ceiling on how often some film programs can play the same market. This is particularly true of shows aimed at children. *Gene Autry* is now in its 27th run and *Range Rider* is in its 12th showing in Chicago.

More competition from features

How will the influx of feature films affect the advertisers who prefer to use half-hour programs under single sponsorship? The amount of time that stations have for features is limited. Many of the stations who bought the newly-released movies plan to absorb them into existing showcases. (Early returns from an ABC Film Syndication survey indicate that 80% of the stations plan to do this.) Bolstered by the majors' movies, these programs will offer tougher competition for syndicated fare.

More significant is the plan of a number of stations to move their late-night features ahead by an hour or 30 minutes because they feel they now have the ammunition to go after the bigger audiences to be found at 10 or 10:30 p.m. This might limit seriously the kind and amount of time available to syndicated shows.

The period immediately following network option time has been one of the strongholds of syndicated programs. It has been favored by local and regional advertisers seeking adult audiences. If they are to be squeezed out of these slots by features, the question will be whether they switch to movie sponsorship or move to late-night segments.

Furthermore, since stations have been buying heavily on the syndicated side and are now putting out large sums for features, some outlets will find it hard to continue making big investments in both kinds of films.

For the 1956-57 season, the competition won't be just among the sellers; the buyers will have to scramble, too.

To page 112

THE RERUN RECORD

OUTSTANDING EXAMPLES ILLUSTRATE POWER OF RERUNS

PROGRAM	MARKET	FIRST RUN		SECOND RUN	
		Month	Rating	Month	Rating
Annie Oakley	Baltimore †	2-6/54	12.2	8-12/54	18.2
	Kansas City †	2-6/54	16.9	8-12/54	21.7
	Rochester †	3-4/54	23.2	11-12/54	25.6
Range Rider	Ft. Worth †	4/53	16.7	10/54	18.3
Victory at Sea	Chicago	11/52-5/53	15.3	9/53-2/54	15.3
	Cincinnati	11/52-5/53	14.4	12/55-4/56	17.5
	Cleveland	11/52-5/53	10.2	10/53-6/54	15.5
	Detroit	11/52-5/23	14.1	11/53-4/54	16.7
	Houston-Galveston	4/53	23.0	10/53-1/54	29.9
	New York	11/52-5/53	13.1	10/53-3/54	13.7
	Philadelphia	11/52-5/53	14.9	2/54-7/54	17.5
	San Francisco	11/52-5/53	21.2	10/53-4/54	22.8
	Washington	11/52-5/23	11.3	10/53-3/54	20.1
Waterfront	Detroit	2/55	21.0	5/56	23.2
	Rockford	2/55	33.2	5/56	38.7
	Seattle-Tacoma	2/55	26.0	5/56	26.4
	San Francisco	2/55	19.4	4/56	16.9

Ratings: ARB unless otherwise noted; †Tele Pulse ratings. Average ratings used where more than one month is noted.

REPEATS ON NETWORK PROGRAMS

Nielsen study of 236 reruns on 22 network programs

	Average Rating	Average Share of Audience
Original network telecast (Winter 1954-1955)	30.2	46.5
Rerun on the network (Summer 1955)	22.3	44.0

Repeats on the networks can maintain the original share of audience. Even a high-rated network show has a large potential audience when it is repeated.

POTENTIAL RERUN AUDIENCE FOR "THE LINE-UP"

(Previously a network show; now syndicated as San Francisco Beat)

	1955	1956	1957
Total U.S. TV Homes	32,000,000		
Coverage	94.6%		
Rating	30.9		
Homes Reached	9,350,000		
Untapped Homes	22,650,000	25,750,000	27,850,000

Source: CBS Film Sales, based on Nielsen—Second Reports for February.



2,500 FILMS--HOW WILL THEY CHANGE TV?

BY ABBY RAND

The unleashing of 2,500 Hollywood films in 13 months has created a storm of excitement, but the real revolution in features on TV still lies ahead. As the newly-released properties find their way into the stations' schedules next season, advertisers will be interpreting the influence that they are having on TV and will be buying accordingly.

What is likely to happen? Where and how will these thousands of pictures be absorbed? What will this vast new supply of programming mean to advertisers?

The most important implication is that advertisers will have a greatly improved spot tool in feature participations. Until now, movies have been programmed during late-night, early evening and daytime—particularly late-afternoon—periods. The newly-released movies might not skyrocket ratings, but they will at least increase them to some degree. If the improvement is slight, the feature will be a better buy but will continue in its traditional time slots. If the rating jump is big enough, the feature might break out of the fringe periods and emerge as full-dress nighttime programming.

Before the influx from the majors, advertisers seldom found more than one station in each market which consistently offered strong first-run showcases. Participations were bought because of economy and satisfactory cost-per-thousand.



It seems certain that features
 will be better
 buys now; it is possible
 that they'll become a major
 form of prime-time programming

In recent years, fresh product has reached the TV stations in dribs and drabs. Good movies of recent vintage have been scarce. Even stations that have been very aggressive in lining up top films have had to stretch them with reruns and mediocre properties.

Now, stations are buying films in a wide open market. A good many stations will offer fresh fare this Fall. Most of them will incorporate the new properties into existing "theaters" rather than build new vehicles to accommodate them. (Early figures from an ABC Film Syndication survey suggest that 80% of the stations do not plan to expand their feature air time.) Some stations, however, will be jockeying their feature shows into more valuable time periods, hoping that strengthened programs will compete successfully for bigger audiences. A number of outlets have announced that they are moving their "late shows" down to 10 or 10:30 p.m., dislocating the syndicated films which had been playing these slots.

The pattern of "one big film station" in each market may change. In many areas, two or more stations will be buying up different new films. More real competition between feature programs appears due. Some outlets which have never spent much for features are now preparing to enter the arena with a bang. WATV (New York), for example, acquired the 52 Twentieth Century-Fox films for a reported \$500,000, a definite change from

its previous preference for modestly-budgeted vehicles.

With some stations already devoting 20%-30% of their airtime to features, it's easy to see how a big portion of the new film supply will be absorbed. It's hard, however, to see how all of it will find airtime.

San Francisco is a case in point, KRON-TV bought 150 Warner Bros. features. KPIX, along with other Westinghouse stations, acquired the 700 RKO releases. It is still investigating other possible purchases. Richard Pack, v.p. in charge of programming for the Westinghouse stations, points out that a station using 15 features a week (not an unusually large amount) would consume 780 features a year. Figuring a minimum of one replay a year, a library the size of the RKO or Warner Bros. group could be run through in three years. A station buying such a large package might very well be able to use several hundred additional films in a few years.

How soon will the new properties hit the air? Some are playing right now. More will be telecast after Labor Day. The additions will be made right on through the next season. A lot of stations which use substantial amounts of film have not yet signed for any of the groups. Some station buyers queried said they were waiting to see how MGM would release. Others are hesitant to spend large sums of money now, hoping that prices will come down.

To next page



BARTER: HOW C&C SPOTS-FOR-FILM TRADE WORKS

One of the most unique—and most controversial—arrangements ever made for the sale of TV time or programming is C&C's plan to get spot time from stations in exchange for its 742 RKO films.

Matty Fox's C&C leases the full library "in perpetuity." Most of the stations are paying for the films, not with cash, but with time—10 spots a day for five years. The time thus acquired in the top 100 markets will be sold by C&C to International Latex. This company will use the spots to advertise its products, paying C&C a flat guarantee plus an annual percentage of its sales, according to C&C's vice-president and general sales manager, E. H. Ezzes.

Says Ezzes: "In most cases, the library was sold on a 100% barter arrangement. A few stations will pay us X number of dollars and we'll use the dollars to buy time in the market. We've got to deliver the time to International Latex, whether we buy it or get it by barter. International Latex will deal with us directly."

The bartered spots are not necessarily in the feature programs using the RKO films. They are to be spread, on a run-of-schedule basis, through four time periods: 9 a.m.-12:15 p.m., 1:30-5, 6-7:30 and 10-12:30, no closer together than 29 minutes.

The stations get a minimum of 700 films (that's the guarantee in case title-clearance problems arise that would make some of the films unavailable). They assign spots to C&C that might otherwise be unsold. On the theory that, at any given moment, even a high grossing station will have some unsold time, the stations are in effect paying nothing for the film.

When MPTV, the syndicated firm run by Matty Fox, queried the FCC about barter some years ago,

the Secretary of the Commission replied that, if ultimate control over programming and advertisers remained with the station, a spots-for-films trade was okay.

Ezzes says the spot-barter plan is completely unlike brokering program time. He scoffs at any implication of rate cutting. The advantage to International Latex, Ezzes says, is that it is guaranteed access to valuable spot time for a five-year period. The advertiser will produce its own commercials. It is not known that its ad agencies are involved.

International Latex has not previously been active in TV. If the barter plan works out, it will end up as one of the country's biggest users of spot time. Ezzes is firm in stating that every bit of time cleared will be used by International Latex. (When MPTV set up barter arrangements for C&C Super Coola, the soft drink firm ended up with spot time worth far more than its advertising budget would reasonably be on a cash basis.)

So far industry reaction is mixed. Some of the most reputable stations in the country have gone along with the barter arrangement. Others still have to be convinced that such an unorthodox set-up is sound.

Barter-itis is spreading. Now NTA is talking about a film-network, which is actually based on the barter principle. For 800 hours of film programming, stations will give 90 minutes to NTA. It plans to sell this time to advertisers. By October, the company hopes to have cleared the time in 75 or 80 markets.

And MGM is considering swapping its library for station stock in certain cases.

2,500 FILMS *Continued*

Can all properties be absorbed by stations?

Because there is so much film available now, asking prices on the new stuff are not substantially higher than before. Even though individual properties might be better and newer than those previously available, there are many B pictures and mediocre A's mixed with the super-productions.

Some stations which have been content with films that have already played in their market will now be laying out record sums for first-runs.

These outlets might be expected to ask record prices for participations. Stations which for years have spent top prices for features, however, can't be expected to raise their rates to advertisers unless there is a dramatic change in the program ratings.

Better ratings for the recent releases are in the cards if for no other reason than that a fresh supply of films can be promoted dramatically.

The necessity for promotion is

one point on which both stations and distributors are emphatic. A lot of hoopla will be needed to capitalize on the name value of the stars and on the idea of big-new-never-before-on-TV movies. Not all of the new releases were box-office leaders. Some of them are pretty old. The campaigns that stations will build to sell the films to the audience will also create new merchandising opportunities for sponsors.

Some advertisers, like P&G, have

investigated the possibility of feature vehicles on the networks. Because of the scarcity of good time and the high price of suitable properties, most of these network plans have been tabled. Other advertisers, like GE, have studied the possibility of using full sponsorship of weekly features in multi-market campaigns.

One distributor, Associated Artists Productions, is trying hard to get national advertisers interested in using its Warner Bros. features as they would syndicated film. AAP is presenting a line-up of markets in which at least one show will be using the feature properties it distributes. Advertisers can buy the program (or segments) from AAP and buy the time from the stations.

Throughout the country there are a number of local advertisers who have been buying features themselves in order to be sure of getting good properties. Many of them have paid higher prices than the stations in their market could afford. The flood of product this year has been so great that these local advertisers should have little trouble finding good pictures even though they may be buying in small batches.

Will there be more feature programs on the networks this Fall? The answer is still in doubt. ABC is negotiating with General Tire for 52 top RKO films still owned by the prospective sponsor's affiliated company, RKO Teleradio. The network's *Afternoon Film Festival* got off to a great start last season, but its ratings dipped considerably after the initial weekday showings of its British films. *Famous Film Festival* has been moved to Saturday at 7:30 for next season. As a Sunday entry last season, it scored modest ratings but a favorable cost-per-thousand. No new feature purchases have been announced by this network, but a number of advertisers already have signed for participations in these two programs. (ABC's Monday feature has been dropped for Fall.)

Networks seeking features as specs

NBC is seriously thinking about features for some of its upcoming specs. CBS is negotiating for MGM's *Wizard of Oz* as a network spectacular. But most of the time on all three networks is committed to other forms of programming.

Now that much of the Hollywood

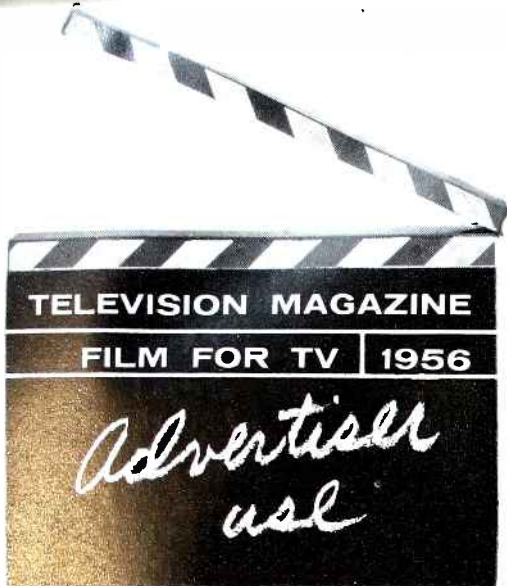
stockpile is available to TV, there's the question of what's left to come. The RKO package is the only one that includes post-1948 films. If payments to actors, musicians and so forth can be worked out successfully on later films, about 1,000 additional movies could be made available.

Columbia, Fox, Universal and MGM have not yet turned loose all their pre-1948 films. Paramount has not released any. If the outlook for toll TV is promising, some of the companies might prefer to hold on to their films for a while. Even so, advertisers won't have to worry about lack of product for years.

The sudden plenty in the feature field comes at a time when the number of new syndicated programs is being trimmed down. As Ralph Cohn of Screen Gems points out elsewhere in this issue, stations that must rely on film for the bulk of their programming will be helped greatly by the flow of new material. The figures that appear in the rating books next September and October will be watched carefully by advertisers. Chances are that a staple form of spot TV is about to gain new importance.

HOW THE NEW RELEASES ARE BEING OFFERED

Producer	TV Distributor	# Films	Package
MGM	MGM	770	Breakdown not yet determined but will be available in small groups
RKO	C&C	700	One group of 700 sold in perpetuity
Warner Brothers	Associated Artists Productions	754	13 groups of approximately 58
Columbia	Screen Gems	104	4 groups of 26
Republic	Hollywood TV Service	75	Silver Group of 24 Nugget Group of 51
Twentieth Century-Fox	NTA	52	One group of 52
Selznick	NTA		Part of TNT group of 35 movies



HOW AND WHY THEY USE FILM

A report on thirteen regional and local advertisers and their approaches to shows, commercials, promotion

BY ED FELDMANN

More and more advertisers, particularly those on the local and regional levels, are finding syndicated and feature film the most effective forms of TV.

Food producers, retailers and breweries are the three largest categories of advertisers using syndicated film. Banks, oil and gas companies and auto dealers, also heavy syndicated film users, put much of their advertising efforts into feature films as well.

Its flexibility as an advertising tool is evident from the variety of purposes TV film fills. For a bank in Grand Junction, it is a prestige medium; for a supermarket chain in El Paso, it is a hard-sell medium.

On these pages are summarized the experiences of 13 regional and local film advertisers. They include: a bank, a used-car dealer, a bakery, a dairy, an appliance distributor, a macaroni producer, a furniture store, a supermarket chain, a gas-station chain, a sausage producer, a brewery, a building-materials company and a tire dealer.

Furniture store lures customers to suburbs via "Mr. D. A."

Located on the outskirts of Sioux City, the National Furniture Store is interested primarily in getting people into the store, "even if it's only for a drink of water or to use the phone," reports Herb Baumsten, one of the three brothers who own the store and also appears on its commercials in *Mr. District Attorney* (Tuesday nights at 10 on KVTV).

No newcomer to the medium, National has been on TV with a film show since KVTV, the city's first station, went on the air in 1953. Film offers National an opportunity to get a quality show at a reasonable cost. The three programs used by the store to date—*Front Page Detective* in 1953, *Badge 714* in 1954 and 1955, and the current *Mr. District Attorney*—all had to meet the no-violence standard set by the brothers and provide good family entertainment.

The three live, informal commercials present the
To page 70



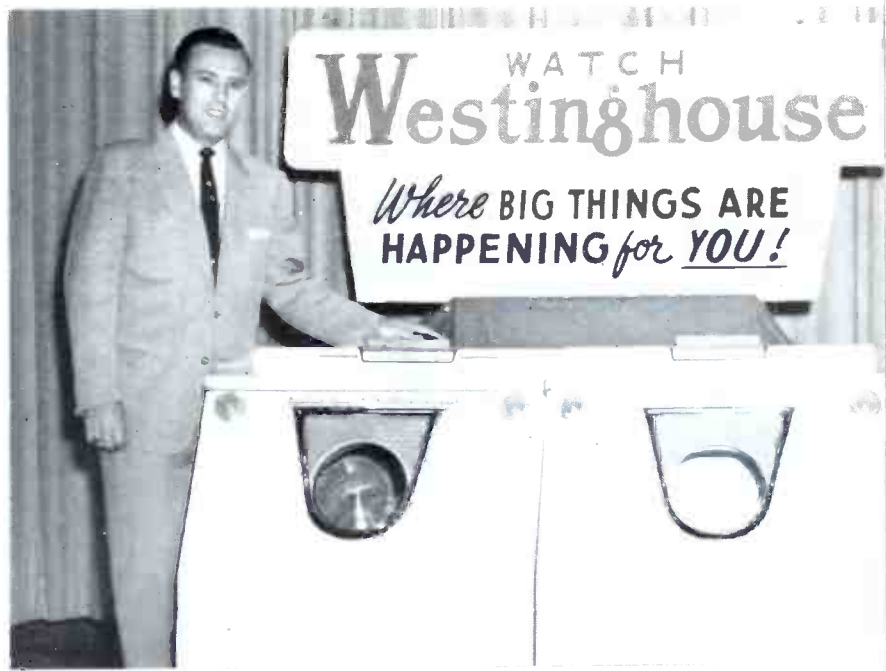
H.E.B. markets in San Antonio accent price specials on *Confidential File*.



Iowa furniture dealer does plugs on *Mr. D.A.*



Hood Dairy had *Jungle Jim* star (r.) tour Boston.



In Steubenville, two Westinghouse distributors share *Margie* strip.

Indianapolis auto dealer Clarke (left) uses features, *Amos 'n' Andy*.



In Boston, Narragansett pitches use *3 Lives'* star.



Most frequently cited reason for using TV film: "Quality programs, big-name

brothers as community figures. The Baumstems let customers know that they do everything in the store themselves, from buying and selling to sweeping the floors. They will discuss unrelated, interesting subjects from time to time.

Customers are encouraged to come into the store and greet the brothers by name. Commercials sometimes plug specific merchandise, if the price is a big inducement.

Television gets 70% of the \$20,000 annual ad budget. The other 30% is spent on radio, direct mail and billboards along the nearby roads. To keep tabs on the effectiveness of the advertising, the brothers periodically ask customers where they heard of National. TV always gets a high score.

Redfern Sausage chose "Sheena" for all-family appeal

The market for pork sausages is a big one in the South, and Redfern Sausage Co. is the largest producer of pork sausage, wieners and luncheon meats in Georgia. Redfern sponsors *Sheena, Queen of the Jungle* on alternate Thursdays from 6:30 to 7 p.m. on WLW-A, Atlanta.

A film show was decided on for two major reasons: 1.) Quality, Redfern felt, would be uniformly higher in film than in a locally-produced show. 2.) If the show proved a success, it could be moved into other markets quickly.

Three live one-minute commercials are used to show the products and demonstrate their uses. For mothers, the copy stresses ease of preparation and nutritional value; for dad and the kids, appetite appeal is highlighted.

Because consumption of the line varies by season, commercials in the winter emphasize pork sausages, breakfast favorite in the region, while wieners and picnic foods are accented in the summer.

Some commercials are of a semi-institutional nature, showing the stages of refrigeration from packing house to consumer, making the point that it is safe to eat pork all year round.

"Redfern believes so strongly in the effectiveness of the TV commercials that it plans to introduce its foil-wrapped package for pork sausages on the *Sheena* program shortly," reports account executive Harry A. Binford, Jr. of Bearden-Thompson-Frankel, Redfern's agency in Atlanta. "This will be a new step," he explains, "as all other such products are normally wrapped in clear packages." Copy will indicate that Redfern quality is so uniformly high that consumers don't have to see the product to know it is good.

Binford states that *Sheena* was chosen because its simple story line was considered attractive to kids as well as adults.

Redfern brought *Sheena's* star, Irish McCalla, to Atlanta. She appeared on other shows and visited stores in the area. This, says Binford, attracted attention to the show and helped boost sales.

Redfern spends approximately \$18,000 a year on *Sheena*, out of a total of \$50,000 allocated for advertising in that market.

"Gildersleeve" gives bank prestige of program sponsorship

A syndicated film offers the United States Bank of Grand Junction, Colorado, the opportunity to associate itself with a nationally known personality. It is *The Great Gildersleeve*, carried Sunday, 8:30 p.m., on KREX-TV. The bank likes the prestige of being the only bank in the market that sponsors an entire show.

Sponsorship of a locally produced show would not have provided the same prestige, according to the bank's v.p., Donald R. Dugan. Because of the traditionally conservative attitude of banks, the program had to be wholesome family entertainment. *The Great Gildersleeve* was chosen because it filled this requirement and was well-known to the audience through its long radio career.

Commercials, done live, highlight the various bank services: savings, loans, Christmas and vacation clubs. When Willard Waterman, star of the series, made a recent personal appearance tour in Grand Junction, the bank filmed several commercials showing him using its facilities. These commercials are planned for early use on the show to capitalize on his appearance. A special program opener, showing him entering the bank, was also filmed.

Waterman's visit to the market was termed "a great success" by v.p. Dugan who noted that so many people came to see Gildy that the bank had difficulty closing at 5 p.m., two hours after the usual closing time.

LaRosa combats national brands with "Waterfront"

Two years ago, the V. La Rosa Company considered its task of competing with heavily-advertised, nationally-distributed macaroni producers in the country's largest market. La Rosa wanted an advertising vehicle that would lend it the aura of size and importance needed to stand among its big-spending competitors. It found the answer in sponsorship of *Waterfront*.

The program is telecast on WABD, New York, Tuesday at 7:30 p.m. It is also sponsored by La Rosa on WCAU-TV

Live plugs for paints on *Highway Patrol* in El Paso.



stars allow us to compete with nationally advertised lines"

in Philadelphia, Sunday at 6:30 p.m. and on WNAC-TV in Boston, Sunday at 7 p.m. In each case the time was chosen so that the show would reach the entire family.

Despite the stiff competition in the New York market, commercials are not hard sell. They stress "authentic Italian flavor." Three one-minute filmed commercials prepared by La Rosa's agency, Sullivan, Stauffer, Colwell & Bayles, feature the line of spaghetti, macaroni, sauce and pizza pie mix. Recipes show mothers how to make meals as attractive as possible. The rest of the family is courted with appetite appeal.

Waterfront has been used in the New York market since 1954. The show is considered so well established that little promotion is given it by the client; what the station provides is considered sufficient.

TV is La Rosa's major ad medium, supplemented by radio, magazines, car cards and newspapers.

"Jungle Jim" gives Hood Dairy established character to promote

Hood Dairy latched on to *Jungle Jim* in the conviction that the series offered an already established fictional character known to youngsters and adults around whom a merchandising program could be developed.

The Sunday 7 p.m. time slot on Boston's WBZ-TV was one that the Harold Cabot agency felt was ideal to reach a mixed adult-child audience.

Radio-TV director Harold Cabot, Jr. heard the slot was opening up, and "haunted" the station to get it. Told at 10:30 one morning that the slot was available, he had the client's okay by 3 p.m.

The sponsor was faced with the job of promoting *Jungle Jim* heavily because it had been on WBZ-TV in another time period. In addition, in its new slot it was pitted against strong competition. The agency advised bringing Johnny Weissmuller to Boston for a personal appearance tour. In the four days he was in Boston, Weissmuller appeared on eight television and several radio shows. He also addressed Hood Dairy salesmen.

Jungle Jim is promoted in newspaper ads and on cards attached to the company's milk bottles.

A typical commercial—on film—shows the progress of milk from the farm to the consumer and ends with a child having a glass of milk. Much effort is directed toward selling the youngster on the importance of milk.

Half of Hood's annual \$500,000-plus budget goes to TV and radio.

Narragansett chooses show with unusual local interest

Narragansett Brewing Co. sponsors *I Led Three Lives* on WNAC-TV, Monday, 7 p.m. Its agency, Cunningham & Walsh, felt that a film show with a Hollywood name would lend the glamor and importance that a regional brand needs to compete with national advertisers. (Narragansett claims third rank among beers in the Boston market.)

Account executive William Pehlert reports that the show has added impact in Boston, because that is where the events on which the series is based actually took place, though now the program is not entirely shot there. The show has won several awards in the area from American Legion posts and other anti-Communist organizations.

Narragansett has used virtually all of the Ziv promotional material available, including truck posters, streamers, newspaper ads and releases to the newspapers.

Filmed commercials use the star, Richard Carlson. The object of the commercials, according to Pehlert, is to create a "quality image" of the beer to emphasize "extra value" of the new large bottle.

Narragansett sponsors the program in two other New England markets, Bangor, Me. and Montpelier, Vt.

"Greater identity with film show than with spots." H.E.B. feels

The H.E.B. Food Stores constitute the largest chain in Texas with a total of 66 outlets. In San Antonio it

To page 113

La Rosa aims *Waterfront* recipes at N. Y. women.



Sheena made a personal visit to Atlanta for Redfern Sausages.





“REDUCE THE GAMBLE” IS NOW THE WATCHWORD

Advertisers
seek new approaches to
visual selling,
better ways to
pre-test commercials

American advertisers are spending more than a billion dollars yearly to tell their product stories through TV. That's a lot of money to be riding on the television commercial.

Because so much is at stake, advertisers and agencies are unceasing in their efforts to reduce the gamble. As never before, research is being brought to bear on the creative effort. A concentrated drive is on in every major agency to find better methods of pre-testing commercials.

The day of the poorly produced commercial is over. Now the commercial tends to be slicker, more complicated, better looking; in other words, more expensive.

That costs of commercial production are going up, there can be little doubt. Agencies are advising clients to prepare themselves for this rise when planning next season's campaigns. Some expect the increases to amount to as much as 25%.

Color, of course, will add another cost factor, though its influence may not be apparent in the immediate future. There will be more color shooting, however, as advertisers and agencies gear themselves for the future. For agency people, the 1956-57 season will be one of preparation, experimentation and discussion.

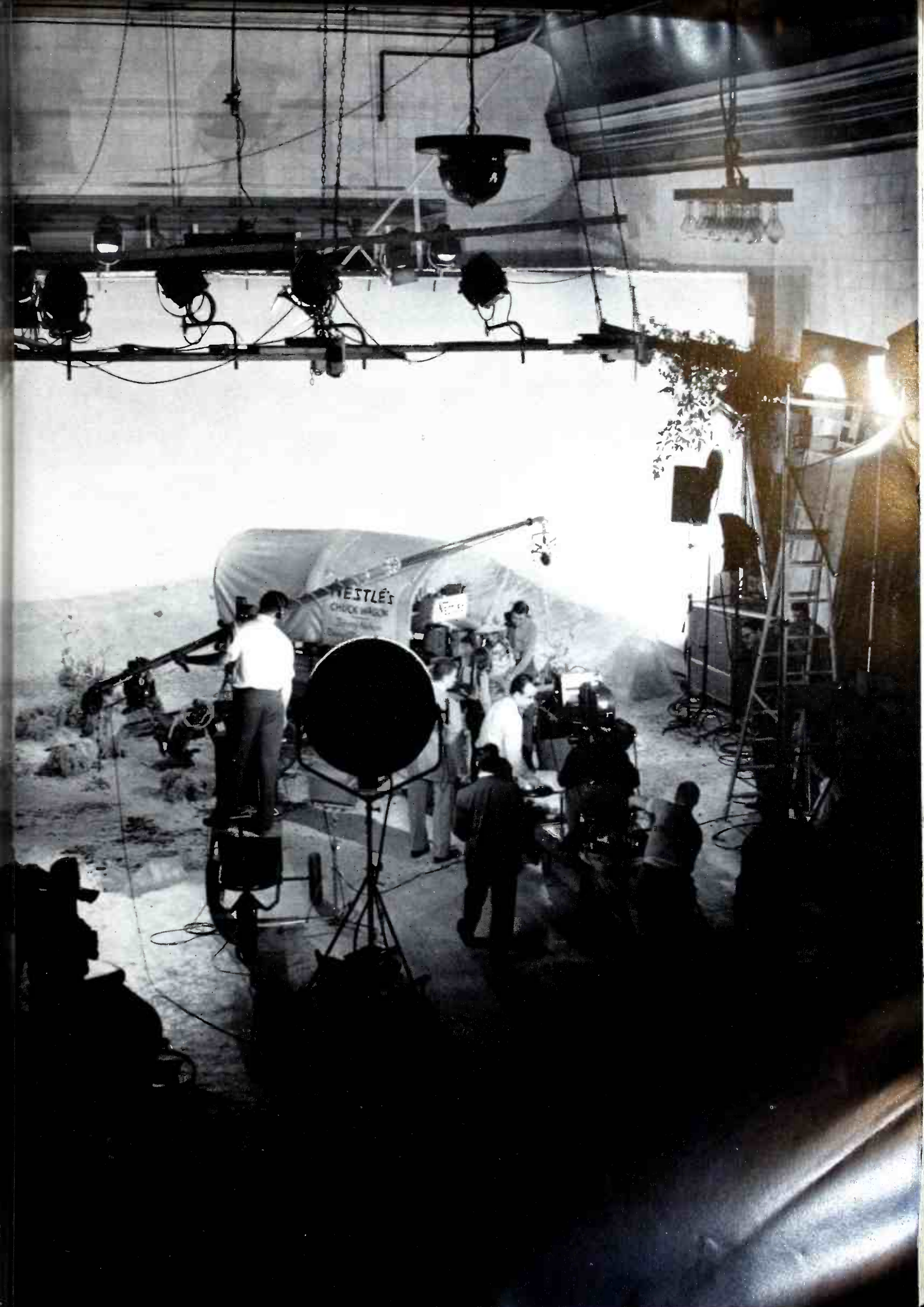
Like color, tape appears destined to have a profound effect. Major agencies, excited by the anticipated reduction of cost and time, are ready to plunge into tape as soon as it is practical. A few film producers are reported to have already placed orders for Ampex tape recorders.

How these technical developments will affect commercial production is a subject that sparks considerable discussion in advertising circles. Tape, in particular, may cause upheavals in the commercial-film business.

At the present time, film use is extremely high. WCBS-TV in New York, for example, reports that only 1% of all its local commercials are live!

Agency reports indicate that film continues to account for about 70% or more of all commercials pro-

To page 74



duced for national advertisers.

The actual production of the commercial is no longer the problem it was a few years ago. Both the agency man and the film producer are now experienced in the TV medium. Equally important, they have learned to understand each other's problems. Now the concentration is on new approaches, new techniques of visualization and presentation.

The creative minds have more latitude today. And sophisticated advertisers are becoming more willing to experiment. The season's outstanding example is the much-lauded Piel's Beer series featuring the fictitious Bert and Harry Piel.

Unfortunately, too many advertisers want to imitate the Piel's commercials, just as they already have flooded the medium with imitations of other clever and original creations of UPA or Storyboard, Inc.

A new trend appears to be in the making, which departs from the premise of straight, reason-why sell and employs fantasy and emotion instead. Creative people are convincing account men and clients of the need to create the right image of the product. They argue that it is the attitude of the consumer toward this image which induces or inhibits buying action.

Such thinking is long-range; it does not strive for overnight sales results.

An outstanding example of how advertising can change a long-standing product image is provided by the current Marlboro campaign on TV and in print. A major ingredient in its success is the attack on the previous image of the brand as a woman's cigarette. This has been accomplished by visual association with ruggedly masculine types.

Obviously, such commercial thinking supposes experienced, creative copywriters who have a solid grasp of advertising fundamentals. The sad fact of the day, however, is that there is a great shortage of able copy people. Agencies are finding they must do more to train new copywriters, rather than rely on raiding the competition for the few star performers who are available. This shortage will be felt even more keenly when color assumes major importance. So striking are color's advantages that there will be a strong temptation to let it do all the work.

The cost analysis of a typical commercial presented at the right indicates why advertisers' expenditures for production are still going up.

To page 76

COST BREAKDOWN OF A FILMED COMMERCIAL

What the advertiser pays for his commercial is determined by the elements listed here. How he utilizes these elements—how elaborate his settings are, how much and what kind of talent he uses—can add or subtract hundreds of dollars. The breakdown below is that of an actual commercial, done for a large New York agency. It is a middle-bracket, 60-second film, using live-action only. It ran on a spot basis in over 20 cities, putting it in the SAG Class-A market category. It was used for 13 weeks. Had it been run for an additional 13, the actors would have received a second payment equal to their original payment.

The total cost to the advertiser is \$3,423.06 *without* agency commission. Included in the figure are the 30% producer's overhead as well as his 15% profit. The profit is more of a markup to cover such risks as extra shooting time than it is an anticipated gain.

PRE-PRODUCTION COSTS

(a) Sales cost	
(b) Script or storyboard	
(c) Set designer	\$ 67.50
(d) Set construction	50.00
(e) Construction crew	60.00
(f) Properties	35.00
(g) Costumes	25.00
(h) Studio rental (1 day at \$250.00 per day)	250.00
(i) Camera rental	80.00
(j) Sound rental	
(k) Light rental	
(l) Trucking & transportation	25.00
(m) Misc. pre-production	
Total pre-production cost	\$ 592.50

CREW

(a) Director (2 days at \$125.00 per day)	\$ 250.00
(b) Asst. director (1 day at \$70 per day)	70.00
(c) Cameraman	125.00
(d) Asst. cameraman	50.00
(e) Sound engineer	45.00
(f) Recorder	35.00
(g) Boom man	35.00
(h) Electricians (2)	75.00
(i) Grips (2)	75.00
(j) Propmen (2)	75.00
(k) Script girl	35.00
Total crew cost	\$ 870.00

TALENT

(a) Narrator (off-camera)	\$ 45.00
(b) Cast 1 on-camera actor	70.00
(c) Walk-ons	
Total talent cost	\$ 115.00

ART WORK

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

FILM

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

LABORATORY

(a) Develop pic. neg. (1,000 ft. at \$.0255/ft.)	\$ 25.50
(b) Picture work print (1,000 ft. at \$.043/ft.)	43.00
(c) Fine-grain picture (1,000 ft. at \$.06/ft.)	60.00
(d) Develop sound neg. (500 ft. at \$.0255/ft.)	12.75
(e) Sound work print (500 ft. at \$.043/ft.)	21.50
(f) Fine-grain sound (500 ft. at \$.0465/ft.)	23.25
(g) Answer print	11.97
(h) 16mm release print	10.00
(i) Optical & process	35.00
(j) Master fine-grain composite (90 ft. at \$.06/ft.)	5.40
Total laboratory cost	\$ 248.37

EDITING

(a) Editor	\$ 174.86
(b) Asst. editor	
(c) Edit. room	
(d) Moviola	
(e) Misc.	
Total editing cost	\$ 174.86

MISCELLANEOUS

(a) Outside rerecording	\$ 75.00
(b) Music	
(c) Sound effects	90.00
(d) Makeup	45.00
(e) Library & stock material	
(f) Projection	10.00
(g) Messenger & delivery	10.00
(h) Insurance	
(i) Other	
Total misc. cost	\$ 230.00

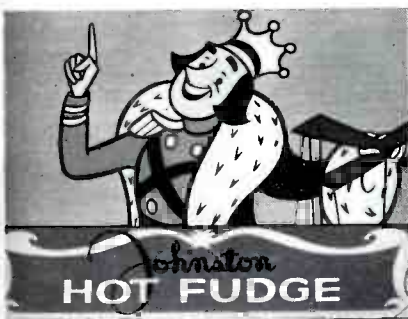
Total cost	\$ 2,360.75
Overhead (30%)	708.22
Producer's profit (15%)	354.11
GRAND TOTAL	\$ 3,423.06

T. V. spot editor

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

SARRA

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



The engaging combination of sprightly patter, with an animated King puppeteer and live action form a sure sell series of Johnston twenty-second spots. Prominent container displays of Johnston Hot Fudge Sauce, Cookies and Graham Crackers provide powerful product identification. Produced by SARRA for the ROBERT A. JOHNSTON COMPANY through cooperation with KLAU-VAN PIETERSOM-DUNLAP, INC.

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



Captivating mother and child sequences appeal to a wide audience in SARRA's newest series of TV commercials for Mexsana. Live action is punctuated with optical effects and emphasizes the uses of Mexsana Medicated Powder and enumerates its advantages. Smooth continuity maintains interest and product display clinches sales. Produced by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

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



This spot, one in a continuing series for 7-Up, proves that high key photography can reproduce perfectly on TV screens—does sell effectively! A cool commercial, set to hot music, is timed for summer selling, with close-ups that establish strong product identification and present an appetizing 7-Up float that almost comes off the screen! Skillful photography from a full range of camera angles takes full advantage of the expertly cast family group. Produced by SARRA for THE SEVEN-UP COMPANY through J. WALTER THOMPSON COMPANY.

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



Highly entertaining live action photography—both on and under the water—is featured in this unique series for Stopette. A cast of aquatic experts swim and dive in an enchanting water ballet that provides the backdrop for the sponsor's message "How clean you feel . . . with new Stopette," whose "deodorant ingredient is actually used to purify the water you drink." Produced by SARRA for the Jules Montenier Division of HELENE CURTIS INDUSTRIES, INC., through EARLE LUDGIN COMPANY.

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

HOW TO EVALUATE A TV COMMERCIAL

Seventeen basic points on reading commercials in script form as outlined by Harry Wayne McMahan, v.p., McCann-Erickson, Inc.

Block off the audio and *read the video first*. Read it all the way through and see if it makes an interesting, logical, fluid series of pictures in your mind. And then, ask yourself a few questions:

1. *How well does the video tell the story, without audio?* If you can grasp a sound, solid message from the video, before you've even read the audio, you're a long way to success.

2. *Is the video completely graphic?* Does it tell you what techniques—cartoon, live action, stop motion—are to be employed? . . . Does it adequately describe staging and camera action? . . . Does it describe the cast and settings sufficiently well for you to picture them mentally?

Now, if there is a storyboard prepared, take a look at the *pictures only*. . . Does it form the same pictures that the script visualized in your mind? . . .

Go on to the audio now. Read it by itself.

3. *Does the audio "listen" well?* Is it simple spoken language? Read it again, aloud, with a watch on it. At a likely pacing, and *thinking* of the video, do you find it times out reasonably closely? . . .

Next, read the video and audio together, but only one scene at a time.

4. *Does each scene lock together audio and video?* This is elementary of course, but you will be surprised at the number of times the video can be improved to make the audio more meaningful. Sometimes there are tricky words or copy points in the audio that must have video titles to make them completely clear or improve their impact. And when there are titles in the video, do they really match the audio? . . .

5. *Is the video correctly timed for the audio in each individual scene?* If there are only two or three audio words against a completely new scene in video, look out for trouble. . . . And watch for the reverse problem, where there is a long audio scene, and not enough video action. . . .

6. *Are there too many scenes?* Too many scenes is a far more frequent fault than too few, because a single scene, if it is properly

planned for action and camera movement, can readily sustain interest for 20 or 30 seconds in a commercial. . . . More than two scenes in a 10-second spot, four in a 20-second spot and 10 in a minute spot can be confusing. . . .

7. *Could any video scene be omitted?* . . .

8. *How is the product identified?* . . . You might well check how early in the commercial the product or trademark is identified in closeup and copy, how many times in all, and the clarity of the closing identification. . . .

9. *Does it win immediate attention?* The opening not only must win attention and gain interest, but also must be entirely relevant to the sales story. . . .

10. *Does it picture a consumer benefit?* . . .

11. *How well does it demonstrate?* . . .

12. *How visual is the claim?* Here is the heart of of the problem: Too many commercials depend on a spoken claim (with maybe a title in video). But the really successful commercials almost invariably have a graphic, memorable visualization of the claim that lingers with the viewer. Think this over; it's a vital key. And it goes almost without saying that there should be only one major claim.

13. *Could a rival brand name be substituted?* Is the claim, the copy too generic? Just for fun, think of the commercial with a rival brand name substituted throughout. If it fits too well, something's wrong.

14. *If it quotes price, does it establish value first?* . . .

15. *Can it do a sales job by itself?* Suppose this is the only exposure the viewer gets to your advertising, how complete and effective might it be? . . .

16. *Is it believable?* This is the question you can ask first, last and always.

Finally, ask yourself something every writer, and every writer who works with writers, should ask:

17. *Does it have an honest creative spark? Are you proud of it?*

E

VERYTHING IS UNDER THIS ROOF

For Filming Your Commercial with QUALITY...IMPACT...RESULTS!

CREATIVE CONSULTATION with STUDIO DEPT. MANAGERS

COMPLETE PRODUCTION PLANNING —

Consultation • Budgets • Schedules

CREATIVE STORYBOARD PLANNING

Casting • Scenic Construction
Props • Make-up • Wardrobe

STAGING DIRECTION — (SEVEN SOUND STAGES)

Location Shooting • Transportation

ART DIRECTION

Complete Animation Dept. • Titles • Design

ALL SPECIAL EFFECTS • UNEXCELLED OPTICAL EFFECTS

Sound and Music Recording and Dubbing
Sound and Film Editing • Film Pre-testing

Screening and Film Inspection

Film Handling and Shipping • Dept. Accounting

Private Client Offices • Reception and Secretarial Services

CURRENTLY IN PRODUCTION for:

A T & T

BULOVA

CHEVROLET

JOHNSON'S WAX

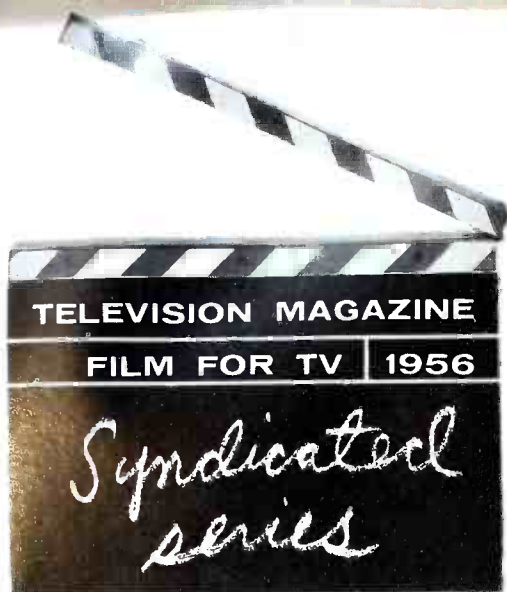
RICHFIELD OIL

HAL ROACH STUDIOS

HAL ROACH, JR., President
S. S. VAN KEUREN, Vice-Pres. & General Manager
Cecil Underwood, Managing Dir., Commercial Div.
Jack Reynolds, Prod. Mgr.

8822 W. Washington Blvd., Culver City, Calif. • Texas 0-3361 • Vermont 9-2311
729 Seventh Ave., New York City • Circle 5-4135

World's Largest Television Film Studios



SYNDICATED-FILM DIRECTORY

Currently available active programs with 26 or more episodes

ONE-HOUR FILMS

All American Wrestling—26—Kling
 Championship Bowling—78—Walter
 Schwimmer
 Gene Autry—56—MCA TV
 Hopalong Cassidy—52—NBC TV Films
 Main Event Wrestling—65—Harriscop
 Popcorn Theatre—39—Guild
 Ringside with Rasslers—52—George
 Bagnall
 Roy Rogers—67—MCA TV
 Texas Rasslin'—Continuing—Sterling
 Wrestling from Hollywood—39—
 Cinema-Vue
 Wrestling, International Amphitheatre
 —Continuing—Imperial World

HALF-HOUR FILMS

ADVENTURE & MYSTERY

Adventures of Ellery Queen—32—TPA
 Adventures of the Falcon—39—
 NBC TV Film
 Adventures of Fu Manchu—13—(plan
 78)—Hollywood
 Adventures of Long John Silver—26—
 CBS TV Film
 Adventures of Scarlet Pimpernel—
 Official
 American Legend (rerun of "Cavalcade
 of America")—39—Official
 Armchair Adventure—104—Sterling
 Assignment Foreign Legion—39—
 CBS TV Film
 Badge 714 (rerun of "Dragnet")—48
 Series A, 39 Series B, 39 Series C,
 39 Series D—NBC TV Films
 Biff Baker, U.S.A.—26—MCA TV
 Boston Blackie—58—Ziv

Brave Eagle—26—CBS TV Film
 Captain Gallant*—26—TPA
 Captain David Grief—39—Guild
 Captured (rerun of "Gangbusters")—
 26—NBC TV Films
 China Smith—26—NTA
 City Detective—65—MCA TV
 Code Three—39—ABC Film
 Colonel March of Scotland Yard—26—
 Official
 Combat Sergeant—13—NTA
 Confidential File—39 (plan 78)—Guild
 Count of Monte Cristo—39—TPA
 Craig Kennedy, Criminologist—26—
 Louis Weiss
 Crunch & Des—39—NBC TV Films
 Dangerous Assignment—39—NBC TV
 Films
 Fabian of Scotland Yard—39—CBS TV
 Federal Men (rerun of "Treasury Men
 in Action")—39—MCA TV
 Files of Jeffrey Jones—39—CBS TV
 Film
 Flash Gordon—39—NTA
 Follow That Man (rerun of "Man
 Against Crime")—82—MCA TV
 Foreign Intrigue reruns
 Cross Current—39—Official
 Dateline Europe—78—Official
 Overseas Adventure—39—Official
 Foreign Legion—39—TPA (rerun of
 "Captain Gallant")
 Front Page Detective—39—George
 Bagnall
 Gangbusters—26—RKO Teleradio
 Here Comes Tobor—39—Guild
 Headline (rerun of "Big Town")—39—
 MCA TV
 Heart of the City—91—MCA TV
 Highway Patrol—78—Ziv

I Led Three Lives—78—Ziv
 I'm the Law—26—Sterling
 Inner Sanctum—39—NBC TV Films
 Inspector Mark Saber—57—Thompson-
 Koch
 International Playhouse—26—NTA
 Into the Night—26—Sterling
 I Search for Adventure—52—George
 Bagnall
 I Spy—39—Guild
 Jet Jackson, Flying Commando (rerun
 of "Captain Midnight")—39—Screen
 Gems
 Joe Palooka Story—26—Guild
 Jungle Jim—26—Screen Gems
 Lone Wolf—39—MCA TV
 Man Behind the Badge—39—MCA TV
 Man Called X—39—Ziv
 Martin Kane, Private Eye—39—Ziv
 Mr. District Attorney—78—Ziv
 Mr. & Mrs. North—57—Bernard L.
 Schubert
 New Adventures of China Smith—26—
 NTA
 New Orleans Police Department—39—
 NTA
 Orient Express—26—NTA
 Paris Precinct—26—NTA
 Passport to Danger—39—ABC Film
 The Plainclothesman—200—Charles
 Michelson
 Police Call—26—NTA
 Racket Squad—98—ABC Film
 Ramar of the Jungle—52—TPA
 Rocky Jones, Space Ranger—39—
 MCA TV
 Science Fiction Theatre—39—Ziv
 Sheena, Queen of the Jungle—26—
 ABC Film
 Soldiers of Fortune—26—MCA TV



MEMO TO: YOUNG & RUBICAM
B B D & O
J. WALTER THOMPSON
BENTON & BOWLES
COMPTON ADVERTISING

FROM: *Four Star Films, Inc.*

*Thank You Gentlemen,—And
Best Regards To All
Your Nielsens.*

*Dick Powell David Niven Charles Boyer
William Cruikshank Walter Tibbals*

Four Star Films, Inc.

Executive Offices: 141 El Camino Drive • Beverly Hills, Calif. • CRestview 4-6253

Studios: 9336 W. Washington Boulevard • Culver City, Calif. • VERmont 8-2174

SUMMARY OF PROGRAM TYPES

There are now on the market 203 half-hour syndicated series which have 26 episodes in the can and 101 quarter-hour packages:

Category	= Half-hour Series	# Quarter hour Series
Adventure and mystery	75	7
Children's shows	8	13
Documentary	9	9
Drama	36	8
Music and variety	11	7
News and commentary	2	4
Quiz and panel	3	10
Situation comedy	24	3
Sports	15	20
Westerns	15	2
Miscellaneous	5	18
TOTAL	203	101

There are also 11 hour-long packages of various types available. In addition, there are about 60 syndicated series on the market which have fewer than 26 episodes in the can.

Sherlock Holmes—39—NTA
Stryker of Scotland Yard—
Hollywood TV Service
Tales of Tomorrow—26—Sterling
The Three Musketeers—26—ABC Film
Waterfront—78—MCA TV
The Whistler—39—CBS TV Film

CHILDREN'S

Adventures of Danny Dee—39—
Cinema-Vue
Captain Z-Ro—26—Atlas
Hans Christian Andersen Tales—26—
Interstate
Johnny Jupiter—39—Associated Artists
Junior Crossroads—104—Sterling
Junior Sports League—26—RCA
Ray Forrest Show—39—Sterling
Superman—52—Flamingo

DOCUMENTARY

American Standard of Living Stories—
52—Trans-Lux
Crusade in Europe—26—Unity
Crusade in the Pacific—26—Sterling
Science in Action—52—TPA
Uncommon Valor—26—RKO TeleRadio
Under the Sun (selections from
"Omnibus")—26—CBS TV Film
Victory at Sea—26—NBC TV Films
Where Were You?—26—Interstate
World Close-up—26—Zach Baym

DRAMA

All Star Theatre (reruns of "Fond
Theatre")—156—Screen Gems
American Story (rerun of "Cavalcade
of America")—39—Official
Celebrity Playhouse—39—Screen Gems

Conrad Nagel Theatre—26—Guild
Counterpoint—26—Interstate
Curtain Call—39—MCA TV
Damon Runyon Theatre—39—Screen
Gems
Dr. Christian—39—Ziv
Dr. Hudson's Secret Journal—39—
MCA TV
Douglas Fairbanks Presents—117—
ABC Film
Famous Playhouse—300—MCA TV
Favorite Story—78—Ziv
Flamingo Theatre (rerun of "Jeweler's
Showcase")—29—Flamingo
Herald Playhouse (rerun of "Schlitz
Playhouse of Stars")—52—ABC Film
Hollywood Half Hour—37—George
Bagnall
Janet Dean, R.N.—39—NTA
King's Crossroads—104—Sterling
Lilli Palmer Presents—39—NTA
Paragon Playhouse (rerun of "Douglas
Fairbanks Presents")—39—NBC TV
Film
Play of the Week—26—NTA
The Playhouse (rerun of "Schlitz
Playhouse of Stars")—52—ABC Film
Public Defender—69—Interstate
Royal Playhouse (rerun of "Fireside
Theatre")—52—Interstate
San Francisco Beat—39—CBS TV Film
Sovereign Theatre—26—Stuart
Reynolds
Stage 7—39—TPA
Star and the Story—39—Official
Star Performance (rerun of "Four Star
Playhouse")—153—Official
Story Theatre—26—Ziv
Times Square Playhouse (rerun of "The
Unexpected")—39—Ziv

Top Plays of 1956 (rerun of "Fireside
Theatre")—44—Screen Gems
The Unexpected—39—Ziv
The Visitor—44—NBC TV Films
Your Family Theatre—39—Atlas
Your Star Showcase—39—TPA
Your TV Theatre—120—Ziv

MUSIC & VARIETY

Eddy Arnold Time—26—Walter
Schwimmer
Florian ZaBach Show—39—Guild
The Frankie Laine Show—39—Guild
Guy Lombardo—78—MCA TV
The Hormel Girls—44—Kling
Liberace—91 (plan 117)—Guild
Old American Barn Dance—26—Kling
Rosemary Clooney—39—MCA TV
Showtime—39—Studio Films
Stars of the Grand Ole Opry—39—
Flamingo
This Is Hawaii—26—George Bagnall
This Is Your Music—26—Official
Town and Country Time—52—RCA

NEWS & COMMENTARY

Eye on the World—Continuing—
CBS TV Film
United Press Movietone—Continuing—
UP

QUIZ & PANEL

A Word From the Stars—Continuing—
Harry S. Goodman
Movie Quick Quiz—780—Bernard L.
Schubert
View the Clue—26—Medallion

SITUATION COMEDY

Amos 'n' Andy—78—CBS TV Film
Beulah—78—Flamingo
Duffy's Tavern—39—NTA
Eddie Cantor Comedy Theatre—39—Ziv
The Goldbergs—39—Guild
The Great Gildersleeve—39—NBC TV
Films
The Halls of Ivy—39—TPA
The Hank McCune Show—52—NTA
His Honor, Homer Bell—39—NBC TV
Films
Life of Riley—143—NBC TV Film
Life with Elizabeth—65—Guild
Life with Father—26—CBS TV Film
Little Rascals—68—Interstate
Mayor of the Town—39—MCA TV
Meet Corliss Archer—39—Ziv
My Hero—33—Official
My Little Margie—126—Official
Pride of the Family—40—MCA TV
The Ray Milland Show—76—MCA TV
The Ruggles—91—Tom Carradine
Stad's Place—39—Harry S. Goodman
Susie (rerun of "Private Secretary")—
52 (plan 78)—TPA
Trouble with Father (first year of the
"Stu Erwin Show")—130—Official
Willy—39—Official

SPORTS

Boxing From Rainbo—26—Kling

Saliente Races—36—Cine-Tele
Call the Play—52—Station Distributors
Famous Fights—52—Winik
Greatest Sport Thrills—104—Winik
Madcap Races from Hollywood—26—
 Harriscope
The Mad Whirl—26—NTA
Main Event Wrestling—65—Harriscope
National Pro Highlights—Tel Ra
Sports on Parade—104—Sterling
Sportsman's Club—78—Syndicated
Sports Digest—Continuing—Tel Ra
Texas Rasslin'—78—Sterling
Wrestling, All Girl—26—Harriscope
Wrestling—International Amphitheatre
 —Continuing—Imperial World Films

WESTERNS

Adventures of Kit Carson—104—
 MCA TV
Annie Oakley—52—CBS TV Film
Buffalo Bill, Jr.—26—CBS TV Film
The Cisco Kid—130—Ziv
Cowboy G-Men—39—Flamingo
Frontier Doctor—Hollywood TV Service
Tabby Hayes—52—NTA
Gene Autry—78—CBS TV Film
Hopalong Cassidy—26 (each in series
 A & B)—NBC TV Films
Judge Roy Bean—39—Screencraft
The Range Rider—78—CBS TV Film
Steve Donovan, Western Marshal—
 9—NBC TV Films
Stories of the Century—39—Hollywood
 TV Service
Tales of the Texas Rangers*—26—
 6—Screen Gems
Wild Bill Hickok—52—Flamingo

MISCELLANEOUS

Candid Camera—189—Associated
 Artists
Facts Forum Panel—Continuing—Facts
 Forum
Holiday, U.S.A.—26—George Bagnall
Out of the Past—39—Lakeside
Walt's Workshop—39—Reid H. Ray

QUARTER-HOUR FILMS

ADVENTURE & MYSTERY

Adventure Album—26—Interstate
Armchair Adventure—104—Sterling
Jungle—48—Sterling
Jungle—52—Radio & TV Packagers
The Little Show—26—Sterling
Public Prosecutor—26—Sterling
Top Secret—26—Flamingo

CHILDREN'S

Adventures of Blinkey—26—Interstate
Animal Crackers—60—Sterling
Adventures of Noah Beery, Jr.—26—
 United World
Animal Time—104—Sterling
Betsy and the Magic Key—39—Sterling
Bobo the Hobo—26—NTA
Cyclone Malone—65—Harry S.
 Goodman

Foodini the Great—40—Allan Keith
Jump Jump of Holiday House—65—
 Harry S. Goodman
Junior Crossroads—104—Sterling
Let's Draw with Frank Webb—52—
 George Bagnall
Playland—60—Sterling
Walter Lantz Cartoons—179—NTA

DOCUMENTARY

The Greatest Drama—39—RKO
 Teleradio
The Magic of the Atom—26—Handel
 Film
Movie Museum—100—Sterling
Profile—39—Trans-Lux
This World of Ours—26—Sterling
Where in the World?—104—Lakeside
Wild Life in Action—52—Lakeside
The World Around Us—26—RCA
The World We Live In—52—Sterling

GENERAL DRAMA

Invitation Playhouse—26—Sterling
The James Mason Show—26—NTA
Little Theatre—52—Sterling
The Passerby—26—NTA
Playhouse 15—78—MCA TV
Pulse of the City—26—Telescene
Strange Adventure—52—General TV
This Is Charles Laughton—26—Sterling

MUSIC & VARIETY

**Foy Willing and the Riders of the
 Purple Sage**—250—RCA
The Frankie Laine Show—39—Guild
The Hormel Girls—44—Kling
Music for Millions—39—Major
Notes and Nonsense—26—Atlas
The Patti Page Show—78—Screen
 Gems
Town and Country Time—52—RCA

NEWS & COMMENTARY

Daily Telenews—Continuing—INS
Newsfilm (Daily)—Continuing—CBS
 TV Film
Weekly News Review—Continuing—
 INS
Yesterday's Newsreel—137—Ziv

QUIZ & PANEL

A Word from the Stars—Continuing—
 Harry S. Goodman
Going Places—39—United World
Headlines on Parade—26—United
 World
Movie Quick Quiz—780—Bernard L.
 Schubert
Professor Yes 'n' No—26—Screen Gems
Sportscholar—52—United World
Three Guesses—26—Unity
View the Clue—26—Medallion
What's Wrong with This Picture?—
 260—Morton
What's Your Eye-Q?—Unlimited—
 Lakeside

SITUATION COMEDY

Little Rascals—90—Interstate
Paul Killiam Show—39—Sterling
The Shutterbug—26—Hollywood TV
 Service

SPORTS

Adventure Out-of-Doors—Van
 Coevering
Adventures in Sport—26—Sterling
The Big Playback—52—Screen Gems
Bill Corum Sports Show—26—NTA
Call the Play—52—Station Distributors
Double Play—37—Cavalcade TV
Famous Fights—52—Winik
Going Places with Gadabout Gaddis—
 26—Sterling
Greatest Fights of the Century—39—
 Sterling
Greatest Sport Thrills—104—Winik
Madison Square Garden—26—Winik
Sports Album—104—Ziv
Sports on Parade—104—Sterling
Sports Spotlight—Weekly—Tel Ra
The Sportsman's Club—78—Syndicated
 Films
TV's Baseball Hall of Fame—77—
 Flamingo
TV's Football Hall of Fame—26—
 Flamingo
This Week in Sports—Weekly—INS
Wonders of the Wild—39 (plan 52)—
 Sterling
Wrestling, International Amphitheatre
 —Continuing—Imperial World Films

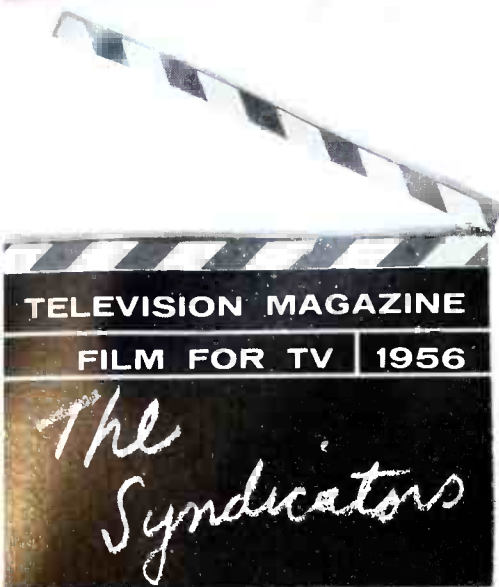
WESTERN

Lash of the West—39—National TV
 Films
Tim McCoy—39—NTA

MISCELLANEOUS

Armchair Traveler—39—Associated
 Program
Baby Time—52—Walter Schwimmer
Camera's Eye—39—Sterling
Candid Camera—189—Associated
 Artists
Find A Hobby—26—NTA
For the Ladies—104—Sterling
Home Is Happiness—198—Packaged
 Programs
It's Fun to Reduce—65—Guild
John Kieran's Kaleidoscope—104—
 ABC Film
Junior Science—39—NTA
Lilli Palmer Show—26—NBC TV Films
Popular Science—78—Interstate
A Scene with a Star—26—George
 Bagnall
Science for Living—39—Trans-Lux
Sew Easy—26—Medallion
Sewing Room—26—George Bagnall
Stranger Than Fiction—65—United
 World
Watch the World—26—NBC TV Films

*Not available where playing on network.



DISTRIBUTOR DIRECTORY

The most active syndicators and their properties listed with length and number of episodes available

ABC FILM SYNDICATION, INC.

Affiliate of American Broadcasting-Paramount Theatres
 HOME OFFICE: 10 East 44 Street, N.Y.C., Oxford 7-5880
 PRESIDENT: George T. Shupert
 V.P. IN CHARGE OF SALES: Don L. Kearney
 PROPERTIES IN SYNDICATION:
 Code Three, 30, 39
 Douglas Fairbanks Presents, 30, 117
 Herald Playhouse, 30, 52
 John Kieran's Kaleidoscope, 15, 104
 Passport to Danger, 30, 39
 The Playhouse, 30, 52
 Racket Squad, 30, 98
 Sheena, Queen of the Jungle, 30, 26
 The Three Musketeers, 30, 26

CBS TELEVISION FILM SALES, INC.

Affiliate of Columbia Broadcasting System
 HOME OFFICE: 545 Madison Avenue, N.Y.C., Plaza 1-2345
 V.P., GENERAL MANAGER: Leslie Harris
 DIRECTOR OF OPERATIONS: Fred Mahlstedt
 GENERAL SALES MANAGER: Wilbur S. Edwards
 PROPERTIES IN SYNDICATION:
 Adventures of Long John Silver, 30, 26
 Amos 'n' Andy, 30, 78
 Annie Oakley, 30, 52
 Assignment Foreign Legion, 30, 39
 Brave Eagle, 30, 26
 Buffalo Bill, Jr., 30, 26
 Cases of Eddie Drake, 30, 13
 Eye on the World, 30, Cont.
 Fabian of Scotland Yard, 30, 39

Files of Jeffrey Jones, 30, 39
 Gene Autry Show, 30, 78
 Holiday in Paris, 30, 13
 Life With Father, 30, 26
 Newsfilm, 15, Cont.
 The Range Rider, 30, 22
 San Francisco Beat, 30, 39
 Under the Sun, 30, 26
 The Whistler, 30, 39

FLAMINGO FILMS, INC.

HOME OFFICE: 509 Madison Ave., N.Y.C., Murray Hill 8-4800
 PRESIDENT: Joseph Harris

EXECUTIVE V.P.: Sy Weintraub
 SALES MANAGER: Raymon L. Hamilton
 PROPERTIES IN SYNDICATION:
 Eulah, 30, 78
 Cowboy G-Men, 30, 39
 Flamingo Theatre, 30, 29
 Stars of the Grand Ole Opry, 30, 39
 Superman, 30, 52
 Superman Cartoons, 15, 16
 Telecomics, 15, 165
 TV's Baseball Hall of Fame, 15, 77
 TV's Football Hall of Fame, 15, 26
 Top Secret, 15, 26
 Wild Bill Hickok, 30, 52

GUILD FILMS COMPANY, INC.

HOME OFFICE: 460 Park Avenue, N.Y.C., Murray Hill 8-5365
 PRESIDENT: Reub Kaufman
 V.P. IN CHARGE OF SALES: John Cole
 PROPERTIES IN SYNDICATION:
 Captain David Grief, 30, 39
 Confidential File, 30, 39
 Conrad Nagel Theatre, 30, 26
 Florian ZaBach, 30, 39

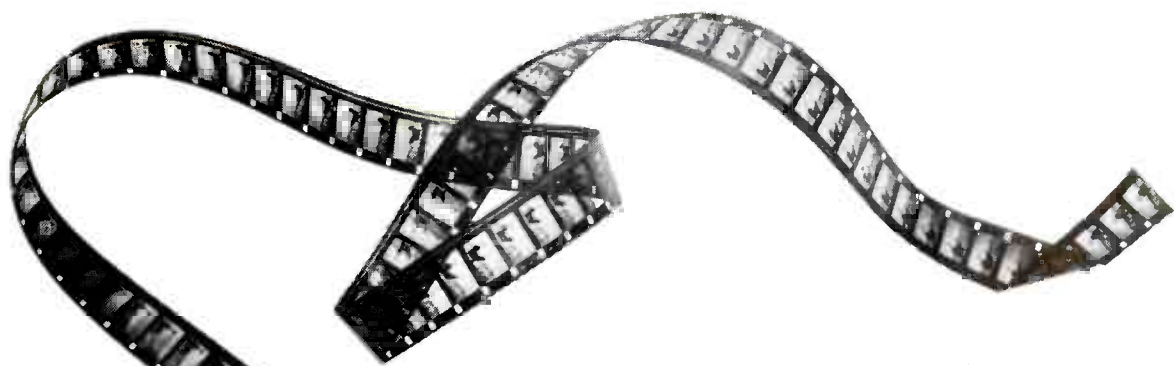
Frankie Laine Show, 15, 30, 39
 The Goldbergs, 30, 39
 Here Comes Tobor, 30, 39
 I Spy, 30, 39
 It's Fun to Reduce, 15, 65
 Joe Palooka, 30, 26
 Liberace, 30, 91
 Life with Elizabeth, 30, 65
 Popcorn Theatre, 60, 39

HOLLYWOOD TELEVISION SERVICE, INC.

Affiliate of Republic Pictures
 HOME OFFICE: 4020 Carpenter Street, N. Hollywood, Calif., Sunset 3-8807
 PRESIDENT: Earl R. Collins
 V.P., EASTERN SALES MANAGER: Richard G. Yates
 PROPERTIES IN SYNDICATION:
 Adventures of Fu Manchu, 30, 13
 Commando Cody, 30, 12
 Frontier Doctor, 30, 13
 Stories of the Century, 30, 39
 Stryker of Scotland Yard, 30, 13

INTERSTATE TELEVISION CORPORATION

Affiliate of Allied Theaters
 HOME OFFICE: 445 Park Ave., N.Y.C., Murray Hill 8-2545
 PRESIDENT: G. Ralph Branton
 V.P., GENERAL SALES MANAGER: Lloyd L. Lind
 PROPERTIES IN SYNDICATION:
 Adventure Album, 15, 26
 Adventures of Blinkey, 15, 26
 Counterpoint, 30, 26
 Ethel Barrymore TV Theatre, 30, 13



ACCURACY

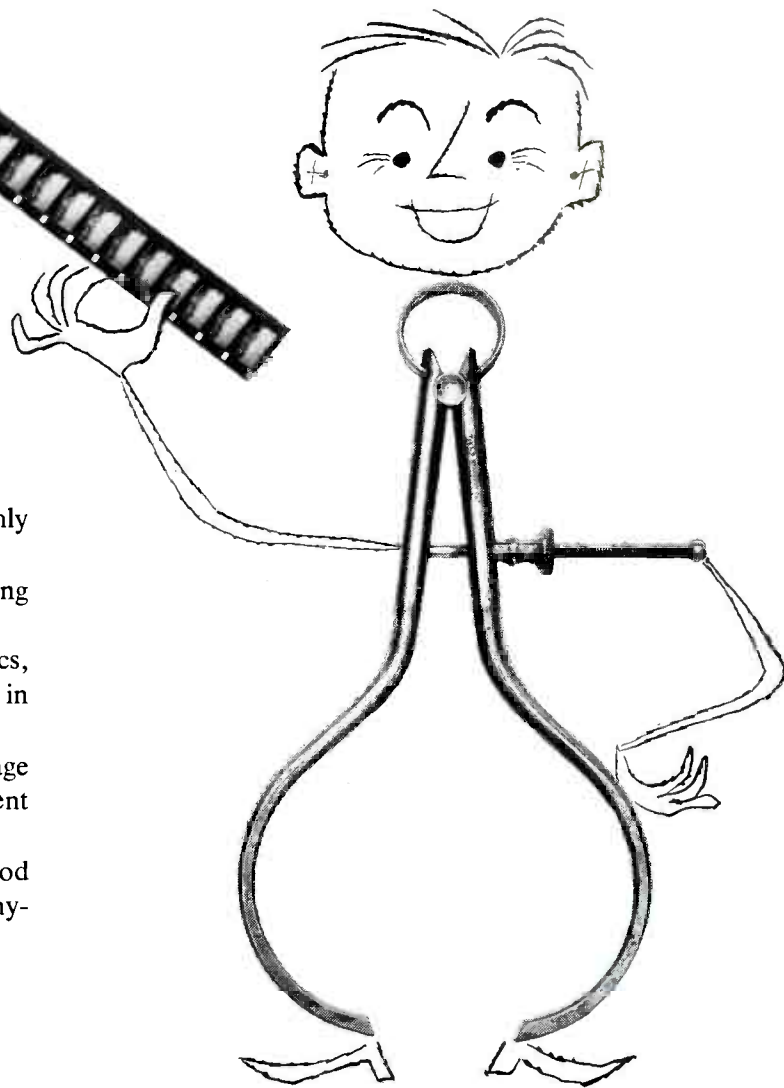
— in film processing, in film printing, is highly important.

In a film laboratory, accuracy is vital in a surprising number of things.

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

Hans Christian Andersen Tales, 30, 26
I Married Joan, 30, 98
Little Rascals, 15, 90; 30, 68
Popular Science, 15, 78
Public Defender, 30, 69
Royal Playhouse, 30, 52
Where Were You?, 30, 26

KLING FILM PRODUCTIONS

HOME OFFICE: 1058 W. Washington
Blvd., Chicago 7, Ill., Seeley 8-4181

PRESIDENT: Robert Eirinberg

DIRECTOR OF SYNDICATION:

James O'Riley

PROPERTIES IN SYNDICATION:

All-American Wrestling, 60, 26

Boxing From Rainbo, 30, 26

Hormel Girls, 15 & 30, 44

Old American Barn Dance, 30, 26

MCA TV, LTD., FILM SYNDICATION

DIVISION

Affiliate of Music Corporation of
America

HOME OFFICE: 9370 Santa Monica Blvd.,
Beverly Hills, Calif., Crestview
6-2001

V.P. IN CHARGE: David V. Sutton

V.P., GENERAL SALES MANAGER:

Wynn Nathan

PROPERTIES IN SYNDICATION:

Adventures of Kit Carson, 30, 104

Biff Baker, 30, 26

City Detective, 30, 65

Curtain Call, 30, 39

Dr. Hudson's Secret Journal, 30, 39

Famous Playhouse, 30, 300

Federal Men, 30, 39

Follow That Man, 30, 82

Gene Autry Features, 60, 56

Guy Lombardo, 30, 78

Headline, 30, 39

Heart of the City, 30, 91

Hollywood Off-Beat, 30, 13

Lone Wolf, 30, 39

Man Behind the Badge, 30, 39

Mayor of the Town, 30, 39

Playhouse 15, 15, 78

Pride of the Family, 30, 40

Ray Milland Show, 30, 76

Rocky Jones, Space Ranger, 30, 39

Rosemary Clooney, 30, 23

Roy Rogers Features, 60, 67

Soldiers of Fortune, 30, 26

Waterfront, 30, 78

NBC TELEVISION FILMS

Division of Kagan Corp. (A subsidiary
of NBC)

HOME OFFICE: 662 Fifth Avenue,
N.Y.C., Circle 7-8300

GENERAL MANAGER: Robert D. Levitt

SALES MANAGER: H. Weller Keever

PROPERTIES IN SYNDICATION:

Adventures of the Falcon, 30, 39

Badge 714, 30, 165

Captured, 30, 26

Crunch and Des, 30, 39
Dangerous Assignment, 30, 39
The Great Gildersleeve, 30, 39
His Honor, Homer Bell, 30, 39
Hopalong Cassidy, 30, 52; 60, 52
Inner Sanctum, 30, 39
Life of Riley, 30, 143
Lilli Palmer Show, 15, 26
Paragon Playhouse, 30, 39
Steve Donovan, Western Marshal,
30, 39

Victory at Sea, 30, 26

The Visitor, 30, 44

Watch the World, 15, 26

NATIONAL TELEFILM ASSOC., INC.

HOME OFFICE: 60 West 55 Street,
N.Y.C., Plaza 7-2100

PRESIDENT: Ely A. Landau

EXECUTIVE V.P.: Oliver A. Unger

V.P. IN CHARGE OF SALES:

Harold Goldman

PROPERTIES IN SYNDICATION:

Bill Corum Sports Show, 15, 26

Bobo the Hobo, 15, 26

China Smith, 30, 26

Combat Sergeant, 30, 13

Duffy's Tavern, 30, 39

Find a Hobby, 15, 26

Flash Gordon, 30, 39

Gabby Hayes, 30, 52

Hand to Heaven, 30, 13

Hank McCune Show, 30, 52

Holiday, 30, 13

Impact, 60, 13

International Playhouse, 30, 26

The James Mason Show, 15, 26

Janet Dean, R.N., 30, 39

Junior Science, 15, 39

Lilli Palmer Presents, 30, 39

Mad Whirl, 30, 26

Music of the Masters, 15, 13

New Adventures of China Smith, 30, 26

New Orleans Police Department, 30, 39

Orient Express, 30, 26

Pantomime Quiz, 30, 13

Paris Precinct, 30, 26

The Passerby, 15, 26

Play of the Week, 30, 26

Police Call, 30, 26

Sherlock Holmes, 30, 39

Television Court, 30, 26

Tim McCoy, 15, 39

Walter Lantz Cartoons, 15, 179

OFFICIAL FILMS, INC.

HOME OFFICE: 25 West 45 Street,
N.Y.C., Plaza 7-0100

PRESIDENT: Harold Hackett

EXECUTIVE V.P.: Herb Jaffe

V.P. IN CHARGE OF SALES:

Herman Rush

PROPERTIES IN SYNDICATION:

Adventures of the Scarlet Pimpernel,
30, 18

American Legend, 30, 39

The American Story, 30, 39

Colonel March of Scotland Yard, 30, 26

Cross Current, 30, 39
Dateline Europe, 30, 78
My Hero, 30, 33
My Little Margie, 30, 126
Overseas Adventure, 30, 39
The Star and the Story, 30, 39
Star Performance, 30, 153
Terry and the Pirates, 30, 18
This Is Your Music, 30, 26
Trouble with Father, 30, 130
Willy, 30, 39

RCA RECORDED PROGRAM SERVICES

Department of RCA Victor Record
Division

HOME OFFICE: 155 East 24 Street,
N.Y.C., Murray Hill 9-7200

MANAGER: Alfred B. Sambrook

ADVERTISING MANAGER:

Frank J. O'Donnell

PROPERTIES IN SYNDICATION:

Foy Willing and the Riders of the
Purple Sage, 15, 250

Junior Sports League, 30, 26

The Sam Snead Show, 5, 39

Town and Country Time, 15 & 30, 52

The World Around Us, 15, 26

RKO TELERADIO PICTURES, INC.—

TV FILM DIVISION

HOME OFFICE: 1440 Broadway, N.Y.C.,
Longacre 4-8000

VICE PRESIDENT: Robert Manby

SALES MANAGER: Peter Robeck

PROPERTIES IN SYNDICATION:

Gangbusters, 30, 26

Greatest Drama, 15, 39

Uncommon Valor, 30, 26

WALTER SCHWIMMER COMPANY

HOME OFFICE: 75 East Wacker Drive,
Chicago 1, Ill., Franklin 2-4392

PRESIDENT: Walter Schwimmer

SALES MANAGER: Bernard Crost

PROPERTIES IN SYNDICATION:

Baby Time, 15, 52

Championship Bowling, 60, 78

Eddy Arnold Time, 30, 26

SCREEN GEMS, INC.

Affiliate of Columbia Pictures

HOME OFFICE: 233 West 49 Street,
N.Y.C., Circle 5-5044

V.P., GENERAL MANAGER:

Ralph M. Cohn

V.P. IN CHARGE OF SALES:

John H. Mitchell

DIRECTOR OF SALES: Robert Salk

PROPERTIES IN SYNDICATION:

The Big Playback, 15, 52

Celebrity Playhouse, 30, 39

Damon Runyon Theatre, 30, 39

Jet Jackson, 30, 39

Jungle Jim, 30, 26

Music to Remember, 30, 13

Patti Page Show, 15, 78

Professor Yes 'n' No, 15, 26
 Tales of the Texas Rangers, 30, 26
 Top Plays of 1956, 30, 44
 Your All Star Theatre, 30, 117

**TELEVISION PROGRAMS
 OF AMERICA, INC.**

HOME OFFICE: 477 Madison Ave.,
 N.Y.C., Plaza 5-2100
 PRESIDENT: Milton Gordon
 EXECUTIVE V.P.: Michael H. Sillerman
 PROPERTIES IN SYNDICATION:
 Adventures of Ellery Queen, 30, 32
 Captain Gallant of the Foreign Legion,
 30, 39
 Count of Monte Cristo, 30, 39
 The Halls of Ivy, 30, 39
 Ramar of the Jungle, 30, 52
 Science in Action, 30, 52
 Stage 7, 30, 39
 Susie, 30, 52
 Your Star Showcase, 30, 39

TELEVISION PROGRAMS, INC.

HOME OFFICES: 1529 Madison Road,
 Cincinnati 6, Ohio, Plaza 1-1323
 488 Madison Ave., N.Y.C.,
 Murray Hill 8-4700
 CHAIRMAN OF THE BOARD:
 Frederic W. Ziv
 PRESIDENT: John L. Sinn
 V.P. IN CHARGE OF SALES: M. J. Rifkin
 PROPERTIES IN SYNDICATION:
 Boston Blackie, 30, 58

The Cisco Kid, 30, 130
 Dr. Christian, 30, 13
 Eddie Cantor Comedy Theatre, 30, 39
 Favorite Story, 30, 78
 Highway Patrol, 30, 39
 I Led Three Lives, 30, 78
 The Living Book, 30, 13
 Man Called X, 30, 39
 Martin Kane, Private Eye, 30, 39
 Meet Corliss Archer, 30, 39
 Mr. District Attorney, 30, 78
 Science Fiction Theatre, 30, 39
 Sports Album, 15, 104
 Story Theatre, 30, 26
 Times Square Playhouse, 30, 39
 The Unexpected, 30, 39
 Yesterday's Newsreel, 15, 137
 Your TV Theatre, 30, 39

OTHER ACTIVE SYNDICATORS

The companies listed below are active in the distribution of syndicated packages. Some of them handle only one or two syndicated series. Others, like Sterling Television, also have large libraries of miscellaneous films produced for theatrical or educational showing which are now in use on TV.

M & A ALEXANDER
 PRODUCTIONS, INC.
 6040 Sunset Blvd.,
 Hollywood, Calif.
 Hollywood 4-3414

ATLAS TELEVISION CORP.
 15 West 44 Street, N.Y.C.
 Murray Hill 7-5535

GEORGE BAGNALL &
 ASSOCIATES, INC.
 (DBA Consolidated TV Sales)
 8827 Olympic Blvd.,
 Beverly Hills, Calif.
 Crestview 1-5133

HARRY S. GOODMAN
 PRODUCTIONS
 19 East 53 Street, N.Y.C.
 Plaza 5-6131

STERLING TELEVISION CO., INC.
 205 East 43 Street, N.Y.C.
 Oxford 7-2520

STUDIO FILMS, INC.
 380 Madison Avenue, N.Y.C.
 Oxford 7-2590

TRANS-LUX PICTURES CORP.
 1270 Sixth Avenue, N.Y.C.
 Circle 7-4970

UNITED WORLD FILMS, INC.
 445 Park Avenue, N.Y.C.
 Plaza 9-8000

LOUIS WEISS & Co.
 655 N. Fairfax Avenue, L.A.
 Olive 3-4440

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*the pick of
 public service programs
 . . . exclusively from
 ASSOCIATION FILMS!*

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 11 weeks, 77 daily programs

"Discovering America"
 People—Places—Pastimes
 26 subjects

"Assignment: Industry"
 American enterprise,
 13 to 52 weeks

"Cartoon Carousel"
 Public service cartoon classics
 from Disney, UPA, Sutherland!

NEW RELEASES:

"The Age of Promise"
 medical achievement . . .
 10 minutes

"The Living Circle"
 The mystery of the Maya . . .
 13½ minutes

"Bananas? Si, Senor!"
 starring Chiquita Banana! . . .
 13½ minutes

"The Right to Compete"
 Competition & transportation . . .
 13½ minutes

COMING:

"Aluminum On The March"
 A public service "spectacular"
 in Technicolor! . . . 28 minutes

Being distributed by

**ASSOCIATION
 FILMS . . . naturally!**

Executive Offices:

347 Madison Avenue,
 New York 17, N. Y.

Tele-exchanges:

Ridgefield, N. J. (Broad at Elm)
 La Grange, Ill. (561 Hillgrove Ave.)
 San Francisco (351 Turk Street)
 Dallas (1108 Jackson Street)

**FILM
 RECONDITIONING**

- Scratches Removed
- Perforations and Splices Repaired
- Curled or Brittle Film Rehumidified
- Oil and Dirt Cleaned Off
- Shrunken Originals Stretched

**DISTRIBUTION SERVICING FOR
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 Shipments, Inspection, Storage, etc.

**PACKAGING OF
 COMMERCIALS AND FILMSTRIPS**

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 959 SEWARD STREET, HOLLYWOOD 38, CALIF.

COUNTY BY COUNTY CIRCULATION

*For every TV
market
in the country*

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

For the advertiser and agency man:
The Market Book will be a year-round source for correlating sales and distribution with TV coverage, for selecting markets and stations.

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

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

film buying guide

RATING RECORD OF 46 KEY SHOWS

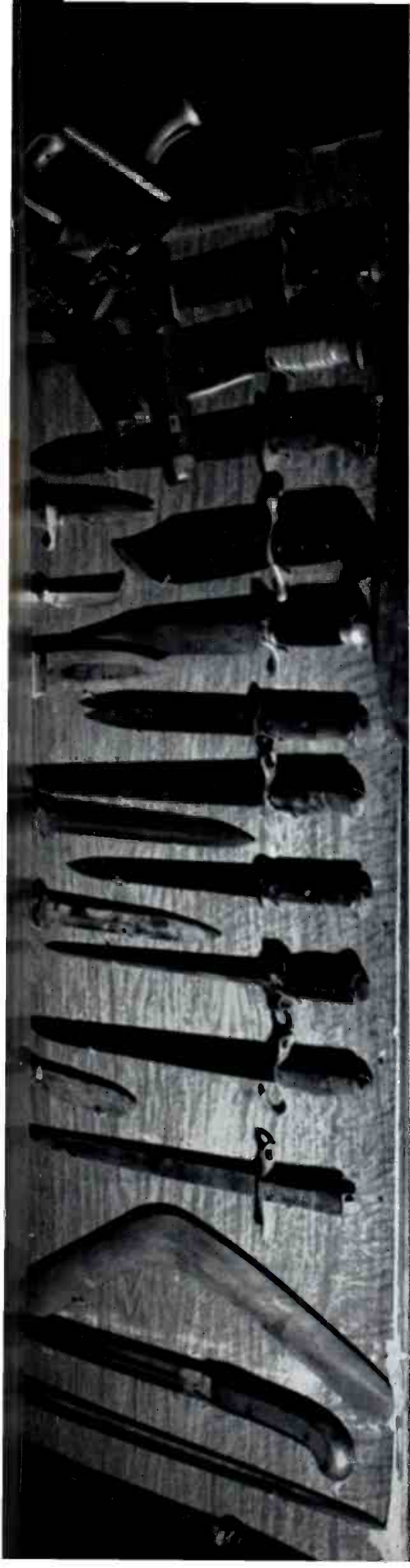
The rating performance of 46 of the most active properties in syndication is studied this month. Shown below are the rating of each show in five representative markets, the ratings of competing programs and the ratings for the quarter hour which precedes each of these shows. TELEVISION MAGAZINE's Film Buying Guide is designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has done in

other markets, in different time segments, against varying competition. The ratings of preceding programs (shown in parentheses) may indicate how much of a show's pull is due to its own power, how much to inherited audiences.

The ratings quoted are May Telepulse. Weekday pre-6 p.m. ratings are Monday-Friday averages. Unless noted, times given are p.m. and syndicated films are half-hours.

BIRMINGHAM Friday 8:30 WBRC-TV (39.5) 32.8 WABT Boxing; Red Barber (27.5) 28.3	CINCINNATI Monday 10 WKRC-TV (29.7) 23.7 WLW-T Caesar's Hour (16.0) 18.9 WCPO-TV Pantomime Hit Parade (16.0) 11.2	DAYTON Sunday 11:15 WLW-D (13.0) 7.5 WHIO-TV Break the Bank; Sunday Nite Theatre (17.5) 15.3	LOS ANGELES Saturday 8 KCOP (2.8) 2.5 KNXT Jackie Gleason (19.0) 25.3 KRCA-TV Perry Como (20.0) 20.4	NEW YORK Sunday 9 WPIX (3.3) 4.5 WCBS-TV G.E. Theatre (49.5) 31.3 WRCA-TV TV Playhouse (10.0) 19.8
ATLANTA Friday 10:30 WAGA-TV (16.3) 13.2 WSB-TV Studio 57 (17.0) 16.0 WLW-A Sky Theatre (5.0) 5.2	BOSTON Sunday 11 WNAC-TV (26.0) 13.7 WBZ-TV Meet the Press (13.7) 8.0	CHICAGO Saturday 6 WNBQ (1.0) 8.4 WBBM-TV Gene Autry (21.0) 21.4 WGN-TV Roy Rogers (5.0) 7.4	CINCINNATI Saturday 10 WKRC-TV (20.7) 12.7 WCPO-TV Movie of the Week (13.7) 13.4 WLW-T Midwest Hayride (22.7) 11.7	NEW YORK Friday 10:30 WBAC-TV (4.5) 4.9 WCBS-TV Person to Person (26.8) 31.1 WRCA-TV Boxing; Champions (11.5) 10.2
BIRMINGHAM Thursday 9 WBRC-TV (25.0) 24.3 WABT Groucho Marx (35.5) 39.8	DETROIT Wednesday 10 WWJ-TV (6.0) 18.2 WJBK-TV Mobil Theatre (5.0) 17.2 WXYZ-TV Famous Playhouse (5.3) 10.0	HOUSTON-GALVESTON Sunday 9 KPRC-TV (21.6) 21.6 KGUL-TV Ed Sullivan (25.2) 25.4 KTRK-TV Famous Film Festival (9.9) 9.9	LOS ANGELES Sunday 5 KNXT-TV (8.3) 13.6 KABC-TV Super Circus (1.0) 7.3 KTTV Jalopy Derby (4.5) 4.9	MEMPHIS Tuesday 10 WREC-TV (23.0) 17.0 WHBQ-TV News, Weather; Patti Page (14.0) 14.2 WMACT Your Esso Reporter; Mystery Theatre (22.0) 13.2
ATLANTA Monday 6 WLW-A (14.2) 11.4 WSB-TV States Quartet; News, Weather (7.1) 9.0 WAGA-TV Weather, Sports, News; CBS News-Edwards (9.6) 8.2	BUFFALO Tuesday 7 WBEN-TV (14.7) 25.2 WGR-TV Kukla, Fran & Ollie; News-John Daly (11.3) 9.7 WBUF-TV Million \$ Movie; News (5.0) 5.5	CINCINNATI Tuesday 6 WLW-T (5.2) 14.4 WKRC-TV Ladies Home Theatre; News, Weather (6.1) 11.0 WCPO-TV Political; News-John Daly (23.4) 4.7	NEW YORK Saturday 4:30 WCBS-TV (4.3) 9.4 WPIX Showcase; Post Game Theatre (13.0) 4.7 WATV Jr. Frolics (2.8) 3.8	OKLAHOMA CITY Friday 6 KWTV (21.2) 19.4 WKY-TV Newsroom; Weather, Les Paul & Mary Ford (11.4) 24.7
CINCINNATI Tuesday 9:30 WLW-T (20.3) 25.0 WKRC-TV Stories of the Century (41.7) 24.4 WCPO-TV Foreign Adventure (6.7) 10.4	CLEVELAND Friday 7 WJW-TV (11.3) 19.4 WEWS Susie (11.3) 8.0 KYW-TV Political (10.0) 6.7	DAYTON Saturday 10:30 WHIO-TV (27.5) 22.8 WLW-D Midwest Hayride (22.0) 20.5	DETROIT Sunday 10 WWJ-TV (13.0) 19.5 WJBK-TV Studio 2 (29.7) 15.5 WXYZ-TV Craig Kennedy (7.3) 6.4	SAN FRANCISCO-OAKLAND Wednesday 9 KPIX (12.3) 22.7 KRON-TV Kraft TV Theatre (19.7) 24.2 KGO-TV MGM Parade (29.0) 11.4
ATLANTA Wednesday 6 WLW-A (14.2) 10.5 WAGA-TV Sports, News; CBS News-Edwards (9.6) 10.5 WSB-TV News; Weather (7.1) 8.9	COLUMBUS Saturday 10:30 a.m. WBNS-TV (14.3) 16.8 WLW-C Uncle Johnny Coons (6.3) 3.2	LOS ANGELES Wednesday 6 KABC-TV (14.0) 8.9 KTTV Stories of the Century (5.7) 9.5 KNXT Sports, News; CBS News-Edwards (5.5) 5.0	MINNEAPOLIS-ST. PAUL Saturday 10 a.m. WCCO-TV (15.0) 15.2 KSTP-TV Captain Gallant (6.0) 6.5 WTCN-TV Western Theatre (3.0) 3.2	SEATTLE-TACOMA Saturday 4:30 KING-TV (12.4) 16.0 KTNT-TV Lone Ranger (7.3) 8.8 KTVW Championship Wrestling (3.9) 4.2





FORMIDABLE!

... is the word for Inspector Fabian of Scotland Yard, the world's most famous detective, who has faced and foiled many a heavily-armed desperado.

And his exploits make spine-tingling television fare. With English star Bruce Seton in the title role, *Fabian of Scotland Yard* dramatizes the Inspector's most celebrated cases... takes viewers behind the scenes of the remarkable Yard, legendary for its crime-fighting prowess. In all markets... in any situation, *Fabian* will track down large audiences, get *formidable results*.

Just two quick examples. In 3-station St. Louis, *Fabian* commands 57% of the audience—close to 70% more than the nearest competition.* And in Ontario, where Inspector Fabian himself made a 30-day speaking tour for his sponsor, Molson's Brewery enthused: "He greatly stimulated our sales. His appearance was nothing less than a personal triumph, from which we derived full benefit!"

Fabian of Scotland Yard—which Radio-Television Daily reviewed as "far superior"—can help you unravel your knottiest sales problems. To get down to cases, call us for details and a private eyeful.

CBS TELEVISION FILM SALES, INC.

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

*Latest Telepulse

Captain Gallant	ATLANTA Saturday 11 a.m. WSB-TV (7.3) 8.2 WAGA-TV (8.7) 9.2 Big Top WLW-A Serials (4.7) 4.3	BIRMINGHAM Saturday 11 a.m. WABT (15.5) 18.8 WBRC-TV Western Theatre (19.0) 17.8	BOSTON Sunday 5:30 WBZ-TV (12.0) 14.0 WNAC-TV Sunday Show (20.7) 17.2	CLEVELAND Saturday Noon KYW-TV (9.3) 8.5 WJW-TV Big Top (11.7) 13.0 WEWS Bandstand (5.0) 7.4	MILWAUKEE Saturday 10 a.m. WTMJ-TV (10.7) 1 WXIX Big Top (8.3) 1 WISN-TV Tales of the West (—)
	ATLANTA Sunday 2 WSB-TV (18.3) 13.9 WLW-A Kit Carson (6.0) 7.4 WAGA-TV Cerebral Palsy (7.3) 5.2	DETROIT Tuesday 10 WWJ-TV (16.0) 16.0 WJBK-TV Man Called X (27.0) 17.5 WXYZ-TV John Wayne Show (6.3) 8.2	OKLAHOMA CITY Wednesday 9:30 WKY-TV (26.7) 25.9 KWTV Godfrey and His Friends (28.0) 29.0	SAN FRANCISCO-OAKLAND Friday 10 KRON-TV (17.7) 14.5 KPIX Lineup (25.3) 24.2 KGO-TV Your All Star Theatre (11.3) 6.0	WASHINGTON Tuesday 10:30 WTOP-TV (35.0) 1 WRC-TV Big Town (13.0) 1 WTTG Masterpiece Theatre (3.0)
Cisco Kid	BOSTON Saturday 9 a.m. WNAC-TV (13.0) 16.4 WBZ-TV Boomtown (7.3) 8.2	CHICAGO Sunday 5 WBKB (10.7) 10.4 WGNT-TV Baseball (25.7) 24.7 WNBQ Meet the Press (6.0) 7.2	CINCINNATI Sunday 5 WCPO-TV (17.3) 19.2 WKRC-TV Telephone Time (10.7) 10.7 WLW-TV Meet the Press (9.3) 10.4	LOS ANGELES Saturday 5 KNXT (6.3) 7.3 KTTV Ramar of the Jungle (5.0) 6.4 KRCA-TV Feature Film (3.8) 4.4	MILWAUKEE Wednesday 6 WISN-TV (2.7) 1 WXIX 6 O'Clock Report; CBS News-Edwards (6.0) 1 WTMJ-TV Sports Picture; News, Weather (4.3) 1
	CINCINNATI Friday 10:30 WKRC-TV (13.3) 14.9 WLW-TV Life of Riley (33.3) 23.4 WCPO-TV Pantomime Hit Parade (11.7) 14.4	LOS ANGELES Tuesday 9:30 KTTV (8.0) 10.2 KRCA-TV Circle Theatre (19.0) 16.2 KNXT-TV Red Skelton (9.5) 15.4	MINNEAPOLIS-ST. PAUL Thursday 10:30 KSTP-TV (22.0) 14.0 WCCO-TV News, Weather; Hunting & Fishing (23.3) 10.7 WTCN-TV Early Movie (5.7) 7.0	OKLAHOMA CITY Thursday 8:30 KWTV (27.0) 28.4 WKY-TV Lux Video Theatre (37.3) 35.5	SEATTLE-TACOMA Sunday 10 KING-TV (12.6) 1 KOMO-TV Curtain Time (12.5) 1 KTNT-TV Sunday News Special; The Way (17.0) 1
Confidential File	ATLANTA Saturday 10:30 WSB-TV (20.0) 18.7 WAGA-TV Overseas Adventure (16.7) 12.9 WLW-A Dixie Jubilee (6.0) 5.2	DENVER Sunday 9:30 KLZ-TV (22.3) 22.4 KTVR San Francisco Beat (14.0) 12.9 KOA-TV Stock Car Races (20.0) 12.7	DETROIT Wednesday 10:30 WWJ-TV (18.0) 15.0 WJBK-TV Mr. District Attorney (16.7) 15.4 WXYZ-TV Famous Playhouse (10.0) 8.9	HOUSTON-GALVESTON Monday 10 KGUL-TV (24.9) 18.0 KPRC-TV Star & the Story (26.1) 15.6 KTRK-TV News; Patti Page (15.6) 7.7	LOS ANGELES Friday 9:30 KTTV (11.3) 1 KNXT Playhouse of Stars (12.5) 1 KRCA-TV Star Stage (15.5) 1
	CINCINNATI Thursday 10 WKRC-TV (16.7) 14.7 WLW-TV Groucho Marx (28.7) 33.4 WCPO-TV Pantomime Hit Parade (16.3) 12.4	DENVER Sunday 7:30 KTVR (8.3) 8.7 KLZ-TV What's My Line? (33.0) 37.0 KBTV Famous Film Festival (8.7) 9.5	MEMPHIS Sunday 8 WHBQ-TV (12.7) 13.7 WREC-TV \$64,000 Challenge (25.3) 31.7 WMCT Douglas Fairbanks Presents (19.3) 14.9	SAN FRANCISCO-OAKLAND Tuesday 10 KPIX (21.0) 12.7 KRON-TV Circle Theatre (19.3) 19.4 KGO-TV Confidential File (9.0) 11.9	WASHINGTON Saturday 6:30 WTOP-TV (14.3) 1 WRC-TV News-4 Corners; Sports Time (6.0) 1 WTTG Teen Talk (7.3)
Crunch and Des	ATLANTA Tuesday 7 WAGA-TV (12.0) 13.4 WLW-A Warner Brothers (12.7) 14.0 WSB-TV Flatt and Scruggs (11.0) 11.9	BIRMINGHAM Wednesday 8:30 WABT (34.5) 26.8 WBRC-TV 20th Century Fox (31.0) 32.3	DENVER Friday 8 KLZ-TV (27.7) 20.4 KBTU Ozzie and Harriet (8.7) 21.9 KOA-TV Truth or Consequences (21.0) 19.4	HOUSTON-GALVESTON Thursday 10 KPRC-TV (15.3) 11.0 KGUL-TV Climax (26.7) 25.8 KTRK-TV News; Town and Country (8.7) 5.9	OKLAHOMA CITY Thursday 8 KWTV (28.3) 2 WKY-TV Lux Video Theatre (28.7) 3
	ATLANTA Sunday 10:30 WSB-TV (21.0) 16.5 WAGA-TV Big Idea (16.7) 15.5 WLW-A Hall of Faith; News, Theatre (2.3) 1.9	BUFFALO Saturday 10:30 WGR-TV (29.7) 22.0 WREN-TV This Happy Breed (24.0) 23.2 WBUF-TV Your Hit Parade (5.3) 9.4	CHICAGO Saturday 10 WNBQ (32.3) 21.2 WGN-TV Wrestling (9.3) 12.2 WBBM Pee Wee King (16.0) 10.1	DENVER Friday 9 KLZ-TV (22.3) 29.2 KOA-TV Patti Page; Eddie Fisher (14.0) 14.2 KBT The Vise (17.7) 10.9	DETROIT Monday 10 WWJ-TV (20.3) 11 WJBK-TV Passport to Danger (23.3) 2 WXYZ-TV Variety Theatre (6.7)
Douglas Fairbanks Presents	CHICAGO Thursday 10 WBKB (14.7) 10.4 WNBQ Weather, Connors; News, Sports (27.7) 12.0 WGN-TV Top 10 Theatre (12.0) 12.7	COLUMBUS Thursday 10:15 WBNS-TV (20.0) 13.0 WLWC Groucho Marx; Dragnet (24.0) 22.0 WTVN-TV Early Home Thea. (7.3) 6.2	DETROIT Thursday 9 WXYZ-TV (8.3) 14.5 WWJ-TV Lux Video Theatre (20.7) 31.9 WJBK-TV Arthur Murray (24.3) 13.2	LOS ANGELES Monday 10:30 KRCA-TV (18.0) 12.2 KTTV Secret File (10.0) 7.2 KNXT Big News (9.0) 6.5	NEW YORK Monday 10:30 WRCA-TV (22.5) 1 WCBS-TV Studio One (24.3) 2 WABD Boxing; Ringside (7.3)
	CLEVELAND Friday 10:30 WEWS (11.0) 9.7 WJW-TV Person to Person (25.0) 25.4 YVW-TV Boyzing; Red Barber (23.0) 22.0	DETROIT Tuesday 6:30 CKLW-TV (12.0) 10.0 WXYZ-TV Warner Brothers (9.0) 15.0 WJBK-TV Name That Tune (10.3) 12.7	COLUMBUS Saturday 11:30 WLWC (6.0) 4.7 WBNS-TV Championship Bowling (15.7) 11.5 WTVN Palarna Party (6.3) 5.4	MILWAUKEE Wednesday 10:30 WXIX (14.3) 10.7 WTMJ-TV The Great Gildersleeve (14.0) 10.5 WISN-TV News, Sports, Wea. (8.3) 7.0	MINNEAPOLIS-ST. PAUL Friday 10:30 KSTP-TV (19.0) 1 WCCO-TV News, Weather; Amos 'n' Andy (16.3) WTCN-TV Early Movie (9.3)

ATLANTA Saturday 5 (1 Hr.) WAGA-TV (19.3) 13.7 WSB-TV The Way; Susie (8.3) 10.2 WLW-A Gospel Jubilee (3.3) 3.0	CINCINNATI Saturday 6 WKRC-TV (10.7) 13.5 WCPO-TV Twilight Hour (10.0) 9.7 WLW-T Midwest Hayride (6.3) 9.2	COLUMBUS Saturday 6 WBNS-TV (15.0) 17.7 WLW-C Midwest Hayride (6.0) 12.4 WTVN Amos 'n' Andy (10.0) 8.7	DAYTON Wednesday 6:30 WHIO-TV (18.0) 19.3 WLW-D Eddie Fisher; News Caravan (11.0) 12.5	WASHINGTON Saturday 7 WTOP-TV (17.7) 13.5 WRC-TV Your Hit Parade (7.3) 17.4 WMAL-TV Championship Bowling (4.0) 5.9
BUFFALO Tuesday 9 WBEN-TV (29.0) 18.9 WGR-TV Make Room for Daddy (32.3) 34.9 WBUF-TV The Falcon (9.3) 7.7	LOS ANGELES Tuesday 9 KNXT-TV (17.5) 9.8 KRCA-TV Fireside Theatre (24.5) 19.3 KABC-TV Make Room for Daddy (10.3) 15.2	MILWAUKEE Tuesday 7 WXIX (14.3) 15.2 WTMJ-TV Fireside Theatre (11.7) 14.2 WISN-TV Warner Brothers (10.7) 11.2	NEW YORK Thursday 7 WRCA-TV (4.3) 10.2 WCBS-TV Rain or Shine; CBS News-Edwards (7.8) 8.2 WABC-TV Kukla, Fran & Ollie; News-John Daly (4.0) 5.2	SEATTLE-TACOMA Friday 10 KTNT-TV (11.0) 13.0 KING-TV Code 3 (21.9) 16.9 KTVW Baseball (15.0) 15.1
BIRMINGHAM Tuesday 9:30 WBRC-TV (39.5) 27.5 WABT Bob Hope (27.5) 29.3	CLEVELAND Tuesday 10:30 WJW-TV (39.0) 24.8 KYW-TV Big Town (14.3) 16.5 WEWS China Smith (2.7) 5.2	DAYTON Tuesday 8 WHIO-TV (34.5) 36.3 WLW-D Fireside Theatre (13.5) 29.3	DETROIT Tuesday 9:30 WJBK-TV (40.7) 27.2 WWJ-TV Federal Men (16.7) 16.5 WXYZ-TV Jumbo Theatre (6.7) 6.2	LOS ANGELES Monday 9 KTTV (12.0) 13.7 KNXT I Love Lucy (16.5) 30.2 KRCA-TV Medic (14.3) 13.9
COLUMBUS Monday 6 (1 Hr.) WTVN (17.5) 16.9 WBNS-TV Jungle Jim; News, Weather; Florascope (14.3) 12.1 WLW-C Meetin' Time; Gordon MacRae, News Caravan (3.1) 6.8	DAYTON Sunday 1:30 (1 Hr.) WHIO-TV (14.0) 15.5 WLW-D Sound of Stone; Amateur Hour (3.0) 4.5	DETROIT Thursday 6 CKLW-TV (6.1) 14.2 WXYZ-TV Kukla, Fran and Ollie; News-John Daly (24.0) 9.4 WJBK-TV Patti Page; News, Weather (7.6) 8.0	LOS ANGELES Saturday 6 KTTV (8.0) 7.7 KABC-TV Lawrence Welk (3.5) 17.3 KNXT Fandango (8.3) 6.8	MINNEAPOLIS-ST. PAUL Sunday 10:30 a.m. (1 Hr.) WCCO-TV (11.0) 16.3 KSTP-TV Boots and Saddles; American Forum of the Air (5.0) 3.9 WTCN-TV Christophers; Big Picture (.7) 1.0
BIRMINGHAM Wednesday 10 WBRC-TV (35.5) 23.8 WABT Stage 13 (23.5) 23.3	DENVER Thursday 9:30 KOA-TV (23.7) 24.9 KLZ-TV Celebrity Playhouse (29.3) 22.7 KTVR Curtain Call (6.0) 5.5	DETROIT Friday 9:30 WJBK-TV (23.0) 18.5 WWJ-TV Boxing; Red Barber (21.7) 18.7 CKLW-TV Person to Person (9.7) 16.5	MILWAUKEE Sunday 9 WTMJ-TV (20.3) 21.2 WXIX Ed Sullivan (21.0) 28.4 WISN-TV Famous Film Festival (14.3) 12.9	SAN FRANCISCO-OAKLAND Monday 10:30 KRON-TV (25.3) 16.7 KPIX Jubilee Theatre (17.0) 8.8 KGO-TV San Francisco Tonight (3.3) 3.7
HOUSTON-GALVESTON Thursday 9:30 KPRC-TV (11.4) 15.2 KGUL-TV Climax (29.4) 27.2 KTRK-TV Secret File (11.4) 9.2	MEMPHIS Thursday 9 WHBQ-TV (12.3) 11.0 WMCT Groucho Marx (32.7) 31.7 WREC-TV Robert Cummings (12.0) 19.5	OKLAHOMA CITY Friday 9 KWTV (31.0) 23.0 WKY-TV Playhouse (27.3) 25.0	SAN FRANCISCO-OAKLAND Tuesday 7 KRON-TV (11.7) 5.9 KPIX \$64,000 Question (13.7) 49.4 KGO-TV Famous Playhouse (5.0) 2.9	WASHINGTON Monday 7:30 WTTG (7.0) 6.4 WTOP-TV Robin Hood (10.3) 15.8 WRC-TV Gordon MacRae; News Caravan (13.0) 12.8
COLUMBUS Sunday 5 WTVN (18.3) 16.0 WBNS-TV Telephone Time (13.0) 9.7 WLW-C Meet the Press (3.7) 5.9	DETROIT Sunday 1 WJBK-TV (11.7) 9.9 WXYZ-TV World Adventure (4.3) 8.5 WWJ-TV Sunday Matinee (4.3) 4.9	HOUSTON-GALVESTON Sunday 4:30 KPRC-TV (11.4) 13.7 KTRK-TV Super Circus (14.4) 14.7 KGUL-TV You Are There (7.5) 9.2	MINNEAPOLIS-ST. PAUL Sunday 5 KSTP-TV (6.0) 12.5 WCCO-TV Cisco Kid (10.7) 12.2 WTCN-TV Movie (16.3) 7.2	SAN FRANCISCO-OAKLAND Wednesday 6:30 KRON-TV (9.7) 11.2 KPIX Name That Tune (9.7) 13.7 KGO-TV Superman (5.7) 10.4
CLEVELAND Friday 6 KYW-TV (5.9) 12.0 WJW-TV Looney Tunes; Sports, Today (5.8) 11.9 WEWS Dinner Theatre (23.9) 11.0	DETROIT Thursday 4:30 WXYZ-TV (4.2) 10.8 WWJ-TV Howdy Doody (7.6) 7.0 CKLW-TV Howdy Doody (7.6) 6.1	LOS ANGELES Monday 6 KTTV (5.7) 12.2 KNXT Sports, News; CBS News-Edwards (5.5) 5.2 KHJ-TV Cartoon Express (3.8) 5.1	NEW YORK Friday 6 WRCA-TV (7.6) 8.4 WCBS-TV 6 O'Clock Report; Early Show (4.1) 6.2 WPIX Clubhouse Gang (3.4) 5.6	SAN FRANCISCO-OAKLAND Friday 6:30 KGO-TV (11.3) 11.7 KPIX My Friend Flicka (9.3) 13.4 KRON-TV Three Musketeers (8.7) 7.5
BUFFALO Sunday 6:30 WGR-TV (19.0) 20.8 WBEN-TV You Are There (12.7) 16.2 WBUF-TV Erie Playhouse (4.3) 3.3	LOS ANGELES Tuesday 9 KTTV (7.3) 7.8 KRCA-TV Fireside Theatre (24.5) 19.3 KABC-TV Make Room for Daddy (10.3) 15.2	MINNEAPOLIS-ST. PAUL Sunday 3:30 WCCO-TV (11.0) 11.2 WTCN-TV Action Theatre (9.0) 9.5 KEYD-TV John Wayne Theatre (9.0) 9.0	OKLAHOMA CITY Monday-Friday 12:30 WKY-TV (10.4) 7.3 KWTW Art Linkletter (6.0) 9.3	PHILADELPHIA Saturday 11 WRCV-TV (17.7) 8.2 WFIL-TV Ford Playhouse (11.3) 11.7 WCAU-TV News, Sports; Patti Page (15.0) 10.0
COLUMBUS Friday 10:30 WLW-C (23.0) 18.5 WTVN Early Home Theatre (13.0) 11.2 WBNS-TV Turning Point (12.3) 10.2	DENVER Monday 8 KLZ-TV (26.3) 31.4 KTVR Boxing (7.7) 16.2 KOA-TV Caesar's Hour (11.0) 15.4	LOS ANGELES Monday 8:30 KTTV (12.8) 12.0 KNXT Arthur Godfrey— His Talent Scouts (24.8) 16.9 KRCA-TV Caesar's Hour (14.5) 14.7	NEW YORK Friday 8:30 WRCA-TV (15.3) 27.9 WCBS-TV Our Miss Brooks (26.5) 20.3 WABC-TV Crossroads (10.3) 8.1	SEATTLE-TACOMA Thursday 8:30 KING-TV (14.7) 21.3 KOMO-TV Ford Theatre (19.6) 17.8 KTNT-TV 4 Star Playhouse (18.9) 17.6

Little Rascals	CHICAGO Monday-Friday 4 (1 Hr.) WBKB (3.8) 16.4 WGN-TV Bandstand Matinee; Baseball (5.5) 7.7 WBBM-TV Early Show; Gene Autry (7.5) 6.4	CINCINNATI Saturday 9 a.m. WKRC-TV (1.0) 6.2 WLW-TV Pinky Lee (7.0) 9.2 WCPO-TV Willie Wonderful (4.3) 4.2	COLUMBUS Monday-Friday 4:15 WBNS-TV (16.2) 17.3 WTVN Gene's Canteen (7.2) 6.9 WLW-C Pinky Lee (6.7) 6.8	HOUSTON-GALVESTON Monday-Friday 4:30 KTRK-TV (8.5) 10.5 KPRC-TV Roy Rogers (9.1) 12.4 KGUL-TV Kit Carson (5.5) 6.4	LOS ANGELES Sunday 4:30 KNXT (5.8) KRCA-TV Mary McAdoo (3.5) KTTV Jalopy Derby (5.0)
	ATLANTA Friday 6 WLW-A (14.2) 10.2 WAGA-TV Weather, Sports, News; CBS News-Edwards (9.6) 9.2 WSB-TV News; Weather (5.1) 8.9	CHICAGO Sunday 2 WBKB (6.0) 8.5 WGN-TV Baseball (26.7) 25.7 WBBM-TV Sunday Cinema (3.0) 2.7	COLUMBUS Thursday 7 WLW-C (8.0) 14.7 WBNS-TV Robert Cummings (11.7) 26.4 WTVN Visitor (16.7) 6.2	HOUSTON-GALVESTON Thursday 8:30 KTRK-TV (10.2) 12.6 KPRC-TV Lux Video Theatre (37.8) 40.7 KGUL-TV Face the Facts (12.3) 9.2	OKLAHOMA CITY Sunday 4:30 WKY-TV (18.3) 1 KWTW You Are There (6.7)
Man Behind The Badge	ATLANTA Sunday 2:30 WSB-TV (13.7) 17.2 WAGA-TV Boots and Saddles Playhouse (5.3) 6.2 WLW-A Hall of Faith (7.7) 1.9	BOSTON Sunday 10:30 WNAC-TV (32.7) 26.2 WBZ-TV Masquerade Party (19.3) 14.4	CHICAGO Sunday 10 WBBM-TV (39.7) 10.7 WGN-TV Courtesy Theatre (5.7) 21.9 WNBQ Weather, Connors; News-A. Dreier (12.7) 10.0	MILWAUKEE Wednesday 9:30 WTMJ-TV (18.0) 17.5 WXIX Arthur Godfrey— His Friends (14.7) 14.0 WISN-TV Break the Bank (14.0) 11.9	SAN FRANCISCO-OAKLAND Tuesday 10:30 KRON-TV (19.0) 1 KPIX Studio Kay (12.3) 1 KGO-TV San Francisco Tonight (11.7)
	BIRMINGHAM Tuesday 7 WBRC-TV (26.0) 34.8 WABT Fireside Theatre (17.5) 27.8	BOSTON Monday 10:30 WBZ-TV (32.0) 18.4 WNAC-TV Studio 1 (22.0) 22.2	COLUMBUS Friday 8:30 WBNS-TV (27.7) 24.4 WLW-C Baseball (19.7) 22.0 WTVN Eddy Arnold (17.7) 15.7	DETROIT Tuesday 10 WJBK-TV (27.0) 17.5 WWJ-TV Celebrity Playhouse (16.0) 16.0 WXYZ-TV John Wayne Show (6.3) 8.2	HOUSTON-GALVESTON Friday 9:30 KPRC-TV (14.5) 14 KGUL-TV Our Miss Brooks (24.3) 24 KTRK-TV Wrestling (12.6) 14
Mr. District Attorney	ATLANTA Wednesday 10:30 WGAT-TV (14.3) 13.9 WSB-TV Do You Trust Your Wife? (15.0) 14.2 WLW-A Sky Theatre (6.3) 5.2	BIRMINGHAM Monday 9 WBRC-TV (34.5) 28.8 WABT Caesar's Hour (18.5) 26.3	DETROIT Wednesday 10:30 WJBK-TV (16.7) 15.4 WWJ-TV Confidential File (18.0) 15.0 WXYZ-TV Famous Playhouse (10.0) 8.9	MINNEAPOLIS-ST. PAUL Wednesday 10:30 KSTP-TV (18.0) 12.2 WCCO-TV News, Weather; Amos 'n' Andy (21.0) 11.7 WTCN-TV Early Movie (7.3) 6.9	SAN FRANCISCO-OAKLAND Friday 10:30 KRON-TV (14.0) 14 KPIX Public Defender (24.0) 14 KGO-TV San Francisco Tonight (5.7) 6
	CINCINNATI Saturday 10:30 WKRC-TV (12.3) 10.4 WCPO-TV Movie of the Week (13.0) 12.0 WLW-TV Midwest Hayride (11.3) 9.5	CLEVELAND Monday 7 KYW-TV (10.7) 20.4 WJW-TV Mobil Theatre (10.0) 10.5 WEWS Western Detective (10.3) 5.9	COLUMBUS Monday-Friday 11 a.m. WBNS-TV (10.3) 9.1 WTVN Ladies Home Theatre; Love of Life (5.6) 5.6 WLW-C Tennessee Ernie (2.7) 5.2	NEW YORK Monday-Friday 9 a.m. WCBS-TV (6.4) 5.6 WRCA-TV Herb Sheldon Show (3.8) 3.5 WABD Sandy Becker Show (1.5) 3.2	SAN FRANCISCO-OAKLAND Monday-Friday 4:30 KRON-TV (6.3) 8 KPIX Strike It Rich (6.4) 7 KGO-TV Boston Blackie (4.8) 6
Passport to Danger	BOSTON Saturday 11 WBZ-TV (24.3) 12.7 WNAC-TV Cott First Run Movie (21.7) 15.0	CHICAGO Thursday 10:30 WBKB (10.0) 9.2 WGN-TV Top 10 Theatre (12.3) 11.5 WBBM-TV News-Harrington; Chicago Story (8.0) 7.0	COLUMBUS Sunday 8:30 WBNS-TV (34.0) 30.2 WLW-C TV Playhouse (19.0) 19.9 WTVN Ted Mack Amateur Hour (16.3) 15.9	DAYTON Sunday 9:30 WLW-D (25.5) 21.8 WHIO-TV What's My Line? (35.5) 36.3	PHILADELPHIA Thursday 10:30 WCAU-TV (20.3) 14 WRCV-TV Lux Video Theatre (20.3) 21 WFIL-TV Diamond Mystery Theatre (5.7) 8
	ATLANTA Sunday 10 WSB-TV (2.7) 21.2 WAGA-TV Man Called X (29.7) 16.9 WLW-A Jimmy Fidler; Hall of Faith (2.7) 2.7	BIRMINGHAM Tuesday 10 WBRC-TV (27.0) 26.5 WABT Crosscurrent (29.5) 11.3	CHICAGO Tuesday 8:30 WGN-TV (15.0) 13.5 WBBM-TV Red Skelton (9.7) 23.7 WNBQ Circle Theatre (27.0) 18.5	LOS ANGELES Thursday 10 KTTV (5.3) 11.9 KRCA-TV Lux Video Theatre (18.5) 21.3 KNXT Harry Owens (18.5) 10.3	OKLAHOMA CITY Monday-Friday 4 KWTW (8.4) 10 WKY-TV 3-D Danny (8.7) 13
Ramar of the Jungle	BIRMINGHAM Sunday 5:30 WBRC-TV (18.5) 21.3 WABT Frontier (16.5) 16.5	BOSTON Thursday 6 WNAC-TV (25.3) 14.9 WBZ-TV Carnival '56 (9.2) 19.4	CINCINNATI Friday 6 WLW-TV (5.2) 11.4 WKRC-TV Home Theatre; News, Weather (6.1) 8.9 WCPO-TV Patil Page; News (23.4) 8.7	DETROIT Wednesday 4:30 WXYZ-TV (4.2) 7.3 WWJ-TV Howdy Doody (7.6) 7.0 CKLW-TV Howdy Doody (7.6) 6.1	LOS ANGELES Saturday 5 KTTV (5.0) 4 KNXT Cisco Kid (6.3) 7 KRCA-TV Feature Film (3.8) 4
	BUFFALO Monday 6:15 WBEN-TV (15.3) 17.2 WGP-TV Hans C. Anderson; News, Weather (12.3) 12.7 WUJF-TV Million \$ Movie (4.3) 4.5	CHICAGO Sunday Noon WBBM-TV (5.0) 8.5 WBKB My Hero (2.3) 6.9 WGN-TV Championship Bowling (4.0) 5.7	CLEVELAND Sunday 7 WEWS (15.0) 27.7 KYW-TV It's A Great Life (20.0) 14.5 WJW-TV Liberace (10.7) 5.4	DENVER Thursday 6:30 KLZ-TV (21.3) 20.9 KOA-TV Ford Theatre (19.0) 23.4 KBTW Down You Go (6.7) 7.2	OKLAHOMA CITY Monday-Friday 4:30 KWTW (10.8) 13 WKY-TV Scotty and the Kids (13.5) 13

CHICAGO Saturday 10:30 WNBQ (21.0) 18.8 WGN-TV Wrestling (12.3) 11.4 WBBM-TV Pee Wee King (9.7) 8.7	NEW YORK Friday 7 WRCA-TV (4.0) 10.8 WCBSTV Rain or Shine; CBS News-Edwards (6.5) 7.8 WOR-TV Million \$ Movie (3.3) 4.9	OKLAHOMA CITY Friday 9:30 WKY-TV (24.7) 24.2 KWTW Our Miss Brooks (22.7) 23.7	SEATTLE-TACOMA Thursday 9:30 KING-TV (17.4) 16.2 KOMO-TV Lux Video Theatre (18.5) 19.5 KTWV Baseball (14.1) 13.7	WASHINGTON Sunday 6 WMAL-TV (10.3) 10.7 Meet the Press (6.3) 14.0 WTOP-TV Telephone Time (9.3) 12.2
CHICAGO Tuesday 9 WGN-TV (13.7) 10.2 WBBM-TV \$64,000 Question (23.3) 40.7 WNBQ Circle Theatre (18.0) 15.4	DETROIT Monday 10:30 WJBK-TV (20.3) 14.0 WWJ-TV Long John Silver (18.3) 12.4 WXYZ-TV Broadway Star Theatre (6.3) 7.7	LOS ANGELES Saturday 9:30 KTTV (13.0) 13.3 KRCA-TV Texaco Star Theatre (19.5) 21.9 KNXT Amos 'n' Andy (15.5) 9.6	NEW YORK Monday 8:30 WPIX (4.0) 4.9 WRCA-TV Caesar's Hour (32.5) 30.7 WCBSTV Godfrey and His Talent Scouts (20.0) 22.2	PHILADELPHIA Wednesday 10:30 WRCV-TV (25.3) 17.2 WCAU-TV 20th Century-Fox (16.7) 16.7 WFIL-TV Boxing; Sports Headlines (14.0) 14.9
CLEVELAND Wednesday 6 KYW-TV (5.9) 11.4 WJW-TV Looney Tunes; Sports, Today (5.8) 11.0 WEWS Art Linkletter's Kids; Dinner Theatre (23.9) 8.7	COLUMBUS Thursday 6 WTVN (17.5) 9.4 WBNS-TV Annie Oakley (14.3) 16.5 WLW-C Meetin' Time (3.1) 4.4	LOS ANGELES Thursday 6:30 KABC-TV (3.8) 6.9 KTTV Life With Elizabeth; News-George Putnam (9.0) 9.7 KNXT Sergeant Preston (3.8) 6.9	MEMPHIS Monday 5:30 WREC-TV (7.6) 9.5 WHBQ-TV Mickey Mouse Club (17.2) 17.0 WMCT Gordon MacRae; News Caravan (4.3) 5.7	NEW YORK Wednesday 7:30 WPIX (2.3) 3.5 WABC-TV Disneyland (4.0) 28.9 WCBSTV Brave Eagle (8.5) 9.1
ATLANTA Monday 11:30 WSB-TV (8.7) 7.4 WLW-A Sky Theatre (12.3) 7.2 WAGA-TV Overseas Adventure (7.3) 6.7	BIRMINGHAM Friday 10 WBRC-TV (33.0) 29.3 WABT Masquerade Party (29.0) 17.3	HOUSTON-GALVESTON Monday 10 KPRC-TV (26.1) 14.6 KGUL-TV Confidential File (24.9) 18.0 KTRK-TV News; Patti Page (15.6) 7.7	MINNEAPOLIS-ST. PAUL Monday 9 WCCO-TV (25.0) 16.2 KSTP-TV Caesar's Hour (14.0) 18.2 KEYD-TV Baseball (16.3) 17.5	PHILADELPHIA Sunday 11:30 WCAU-TV (7.7) 5.5 WRCV-TV Charm Headquarters; Detective Time (4.0) 5.3 WFIL-TV Les Paul & Mary Ford; Rainbow Theatre (3.7) 3.0
ATLANTA Saturday 10 WAGA-TV (15.3) 16.7 WSB-TV Turning Point (28.0) 20.2 WLW-A Dixie Jubilee (9.3) 6.4	BIRMINGHAM Saturday 11 WBRC-TV (16.0) 10.8 WABT Wrestling (16.5) 13.0	HOUSTON-GALVESTON Thursday 9 KTRK-TV (12.3) 11.4 KGUL-TV Robt. Montgomery (8.7) 29.6 KPRC-TV Lyndon Johnson; Public Service (40.5) 11.7	OKLAHOMA CITY Saturday 11 (1 Hr.) KWTW (15.7) 11.5 WKY-TV Sleepwalker's Matinee (21.3) 7.8	SAN FRANCISCO-OAKLAND Sunday 9:30 KPIX (29.7) 23.5 KRON-TV TV Playhouse (27.3) 25.8 KGO-TV Ted Mack Amateur Hour (7.7) 8.5
ATLANTA Sunday 5 WLW-A (13.3) 10.9 WSB-TV Meet the Press (12.0) 14.2 WAGA-TV Telephone Time (7.3) 7.9	BOSTON Wednesday 7:30 WNAC-TV (14.7) 16.5 WBZ-TV Eddie Fisher; News Caravan (15.3) 18.7	MINNEAPOLIS-ST. PAUL Saturday 5 WCCO-TV (16.7) 14.9 KSTP-TV Roy Rogers (3.3) 13.2 WTCN-TV Lucky 11 Ranch (6.0) 5.9	NEW YORK Tuesday 6 WRCA-TV (7.6) 6.9 WCBSTV 6 O'Clock Report; Early Show (4.1) 7.9 WPIX Clubhouse Gang (3.4) 5.9	SEATTLE-TACOMA Wednesday 7 KING-TV (25.4) 24.7 KTNL-TV Godfrey & His Friends (11.5) 12.6 KOMO-TV Screen Director's Playhouse (7.9) 11.8
BIRMINGHAM Sunday 4:30 WBRC-TV (16.5) 15.3 WABT Roy Rogers (14.5) 15.7	BOSTON Tuesday 6 WNAC-TV (25.3) 16.7 WBZ-TV Carnival '56 (9.2) 18.3	DENVER Monday 9:30 KLZ-TV (16.0) 22.2 KOA-TV Mark Saber (15.3) 18.9 KBTV Masquerade Party (18.3) 13.9	LOS ANGELES Wednesday 6 KTTV (5.7) 9.6 KABC-TV Buffalo Bill, Jr. (14.0) 8.9 KNXT Sports, News; CBS News-Edwards (5.5) 5.0	PHILADELPHIA Wednesday 11:30 WCAU-TV (7.7) 4.7 WRCV-TV Tonight (7.7) 9.4 WFIL-TV Night Owl Theatre (5.7) 5.4
BOSTON Friday 6:30 WNAC-TV (24.3) 22.7 WBZ-TV News-Victor Best; Western (12.7) 11.9	CHICAGO Saturday 5 WBKB (3.7) 9.5 WBBM-TV Saturday Matinee (14.7) 14.4 WGN-TV Frontier Playhouse (5.7) 6.0	LOS ANGELES Saturday 7 KTTV (6.5) 9.1 KNXT This Happy Breed (17.3) 18.5 KRCA-TV Death Valley (3.0) 10.2	NEW YORK Monday 6 WRCA-TV (7.6) 12.8 WCBSTV 6 O'Clock Report; Early Show (4.1) 7.1 WPIX Clubhouse Gang (3.4) 6.2	SAN FRANCISCO-OAKLAND Wednesday 6:30 KGO-TV (5.7) 10.4 KPIX Name That Tune (9.7) 13.7 KRON-TV Judge Roy Bean (9.7) 11.2
CHICAGO Monday-Friday 10:30 a.m. WGN-TV (6.9) 6.8 WBBM-TV Strike It Rich (10.3) 9.7 WNBQ Home (4.3) 4.6	DETROIT Monday-Friday 4 WXYZ-TV (5.4) 4.3 WWJ-TV Pinky Lee (7.5) 7.5 CKLW-TV Justice Colt (7.0) 7.5	HOUSTON-GALVESTON Monday-Friday 11 a.m. KGUL-TV (7.7) 6.7 KPRC-TV TV Kitchen (7.7) 5.5 KTRK-TV Hollywood Theatre (3.5) 3.5	MILWAUKEE Monday-Friday 4 WXIX (6.0) 6.6 WTMJ-TV Cartoon Carnival (8.6) 12.2 WISN-TV Looney Tunes; Gretchen Colnik; Sports Report (6.9) 6.9	OKLAHOMA CITY Monday-Friday 3:30 KWTW (10.9) 8.6 WKY-TV Howdy Doody (9.1) 8.5
BOSTON Sunday 7 WNAC-TV (22.7) 20.5 WBZ-TV Jungle Jim (16.0) 18.4	BUFFALO Saturday 7:30 WGR-TV (22.7) 28.7 WBEN-TV U. B. Roundtable (10.3) 6.5 WBUF-TV Ozark Jubilee (3.7) 4.5	DETROIT Monday 9:30 WWJ-TV (25.0) 20.5 WJBK-TV Studio 1 (23.0) 23.7 CKLW-TV Boxing; Sports Album (11.0) 12.7	LOS ANGELES Wednesday 9 KTTV (3.5) 10.2 KRCA-TV Kraft Theatre (20.8) 23.2 KNXT The Millionaire (9.3) 14.4	PHILADELPHIA Sunday 6:30 WCAU-TV (10.0) 18.3 WFIL-TV Beulah (14.3) 8.7 WRCV-TV Roy Rogers (8.3) 8.3

DO THEY REMEMBER

In survey of Chicago, Hamm's, Ford,

Hamm's, Chesterfield, Ford and Westinghouse—these were the brands that led their product categories in recall of TV advertising in TELEVISION MAGAZINE's most recent survey of Chicago. In this report, recall and use of beer and cigarettes are compared with the findings of a September survey made in Chicago. Recall scores for household appliances and autos are compared with a June study done in New York.

A comparison of the Chicago survey of September, 1955, and the current one shows that beer rankings for

Television Magazine's
Continuing Study
of the TV Audience—#8

BEER



BRANDS RECALLED

JUNE 1956			SEPTEMBER 1955	
Rank	Brand	%	Rank	%
1	Hamm's	47.3	1	40.8
2	Pabst	23.1	2	25.9
3	Schlitz	22.0	3	15.8
4	Meister Brau	14.7	7	4.9
5	Budweiser	9.8	6	5.5
6	Old Style	6.9	—	—
7	Drewry's	6.8	4	7.3
8	Heileman's	6.5	5	7.1
9	Blatz	2.9	8	4.3
10	Edelweis	2.5	—	—

BRANDS USED

JUNE 1956			SEPTEMBER 1955	
Rank	Brand	%	Rank	%
1	Hamm's	14.9	1	14.2
2	Schlitz	9.2	2	10.7
3	Pabst	8.9	3	10.1
4	Meister Brau	5.9	6	4.0
5	Miller High Life	5.6	4	7.3
6	Budweiser	5.4	5	4.7
7	Drewry's	3.8	7	3.0
8	Old Style	3.5	—	—
9	Blatz	2.6	9	1.9
10	Heileman's	1.5	8	2.2

YOUR COMMERCIALS?

Chesterfield, Westinghouse led their categories in recall of TV advertising

both recall and use have remained practically the same. One exception is Meister Brau, which shot up from seventh place to fourth in recall and shows an increase in use of almost 50%.

Not so static were the cigarettes. Chesterfield, Philip Morris and Old Gold dropped considerably in brand registration and L&M was recalled by almost twice as many TV viewers in June as in September.

As in New York, Chesterfield led the cigarettes in both recall and use but by a narrower margin than

in previous surveys. Further indication of a trend that has been going on for some time is the consistent rise in use of the filter brands.

In the automobile category, Ford again was ahead in brand registration, as it was in New York. Dodge took second place in recall compared to its fourth-place show-

To page 119

The use figures in the tables below represent incidence of brands in homes and not necessarily sales volume.

CIGARETTES



BRANDS RECALLED

JUNE 1956			SEPTEMBER 1955		
Rank	Brand	%	Rank	Brand	%
1	Chesterfield	35.6	1	Chesterfield	49.7
2	Lucky Strike	28.8	2	Lucky Strike	27.9
3	Camel	20.9	4	Camel	16.3
4	Winston	20.7	3	Winston	20.0
5	L & M	17.6	7	L & M	9.4
6	Pall Mall	12.0	6	Pall Mall	11.0
7	Old Gold	10.6	5	Old Gold	15.6
8	Viceroy	7.8	10	Viceroy	4.3
9	Marlboro	6.6	11	Marlboro	3.5
0	Kent	5.2	9	Kent	6.2
11	Philip Morris	4.4	8	Philip Morris	9.2
2	Kool	1.9	12	Kool	2.2
13	Salem	1.3			

AUTOMOBILES



BRANDS RECALLED

CHICAGO, JUNE 1956		
Rank	Brand	%
1	Ford	45.1
2	Dodge	28.8
3	Mercury	25.1
4	Chevrolet	22.8
5	Chrysler	17.4
6	De Soto	16.2
7	Buick	15.7
8	Plymouth	14.8
9	Lincoln	14.3
10	Oldsmobile	13.3
11	Pontiac	12.0
12	Nash	4.3

HEAVY APPLIANCES



BRANDS RECALLED

CHICAGO, JUNE 1956		
Rank	Brand	%
1	Westinghouse	29.2
2	General Electric	27.5
3	Frigidaire	10.4
4	Easy	9.2
5	Hotpoint	7.4
6	Maytag	7.3
7	Kelvinator	3.8
8	Crosley	3.5
9	Norge	3.3
10	Amana	3.2
11	Whirlpool	2.8
12	Philco	2.7
13	Kenmore	2.5
14	Bendix	2.2

BRANDS USED

JUNE 1956			SEPTEMBER 1955		
Rank	Brand	%	Rank	Brand	%
1	Chesterfield	12.8	1	Chesterfield	17.7
2	Lucky Strike	10.4	3	Lucky Strike	10.3
3	Camel	9.2	2	Camel	12.3
4	Pall Mall	8.9	4	Pall Mall	9.9
5	Viceroy	7.3	7	Viceroy	4.4
6	Winston	7.1	5	Winston	5.5
7	L & M	5.9	9	L & M	2.5
8	Old Gold	5.5	6	Old Gold	5.0
9	Philip Morris	4.3	8	Philip Morris	3.5
10	Marlboro	2.1	10	Marlboro	2.3
10	Kool	2.1	11	Kool	1.9
12	Tareyton	1.9	12	Tareyton	1.0

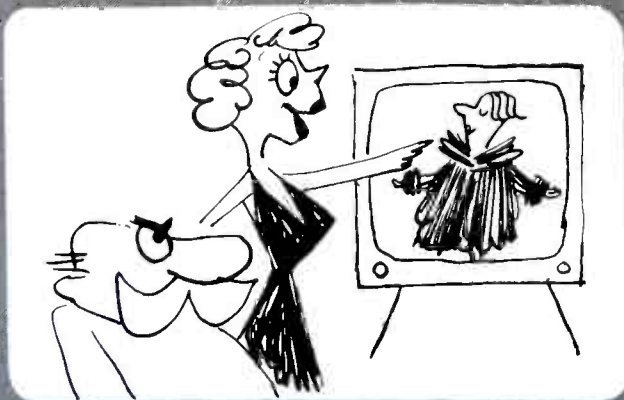
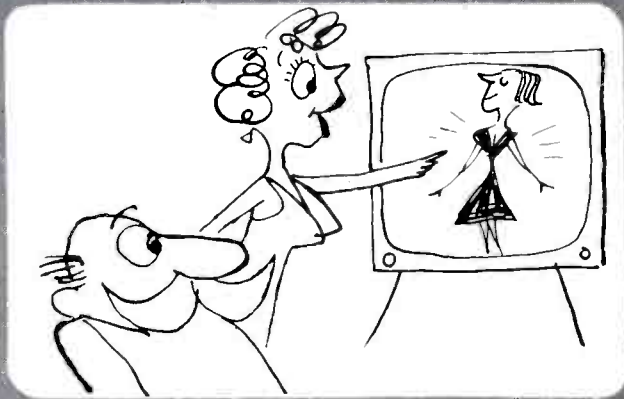
BRANDS RECALLED

NEW YORK, APRIL 1956		
Rank	Brand	%
1	Ford	34.8
2	Mercury	30.4
3	Chevrolet	29.0
4	Dodge	25.0
5	Oldsmobile	21.5
6	De Soto	21.0
7	Buick	20.1
8	Lincoln	19.3
9	Chrysler	19.0
10	Plymouth	17.3
11	Pontiac	8.2
12	Nash	3.5
13	Studebaker	2.7

BRANDS RECALLED

NEW YORK, APRIL 1956		
Rank	Brand	%
1	Westinghouse	36.4
2	General Electric	29.6
3	Frigidaire	15.0
4	Whirlpool	10.9
5	Maytag	8.1
6	Bendix	6.4
7	Kelvinator	5.5
8	Philco	4.9
9	Hotpoint	4.6
10	Amana	4.5
11	Norge	2.8
12	Crosley	2.6
13	Admiral	2.4
14	Easy	2.2

We're selling more clothes in well-dressed San Diego!



55% More Than in 1950*
 Now more than Portland, Ore.; Birmingham, Alabama; Columbus, Ohio or Norfolk and Portsmouth, Virginia combined.

San Diego has more people, making more, spending more and watching Channel 8 more than ever before.

*Sales Management, 1955

KFMB  **TV**
 WHATHER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.
 REPRESENTED BY PETRY

America's more market

Television Magazine's Exclusive **RECEIVER**
CIRCULATION
REPORT FOR JULY

Independent estimates of TV set count for all markets, based on
our research department's projections for each U.S. county

Set-count estimates which appear in this section are based on TELEVISION MAGAZINE's projections of "The National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the Advertising Research Foundation.

This Census study was sponsored by the three networks, the NARTB and the Television Bureau of Advertising. The raw materials used in arriving at county estimates beyond the Census sample were the Census data plus an adjusted average of estimates prepared by the NBC network and those computed by TELEVISION MAGAZINE's research department. TELEVISION MAGAZINE will project these ARF figures on a county-by-county basis every month. These estimates will be correlated to TV coverage areas to enable TELEVISION MAGAZINE to arrive at updated figures for television markets.

The sets credited to each market are those covered by the station with the maximum coverage in that market. It must be remembered that the statistics for each market are based on the coverage of one station only. Figures for other stations in a market will vary according to channel, power, etc.

Basic to any estimate of set circulation or market data for specific TV areas is definition of coverage.

It is impossible to define coverage in terms of signal contour alone. Evidence of viewing must be taken into account.

As evidence of viewing, stations are studied, wherever possible, for over-all share of audience as reported by the rating services. There are, however, a number of instances where individual programs may deliver sizable audiences in counties not credited as coverage, which can be an important bonus to the advertiser.

The coverage picture is constantly shifting. Almost daily, conditions are altered by the emergence of new stations and by changes in power, antenna, channel and affiliation among older stations. For this reason, TELEVISION MAGAZINE's Research Department is continuously re-examining markets and revising set counts accordingly.

A 90% ceiling on TV penetration has been established for all markets. Many rating services show higher penetration in metropolitan areas (e.g., 93.5% in Providence), but the available evidence shows that penetration drops off outside the metropolitan area and that 90% is the most logical *theoretical* ceiling for the TV market as a whole. This does not mean that penetration may not actually go higher in some TV markets.

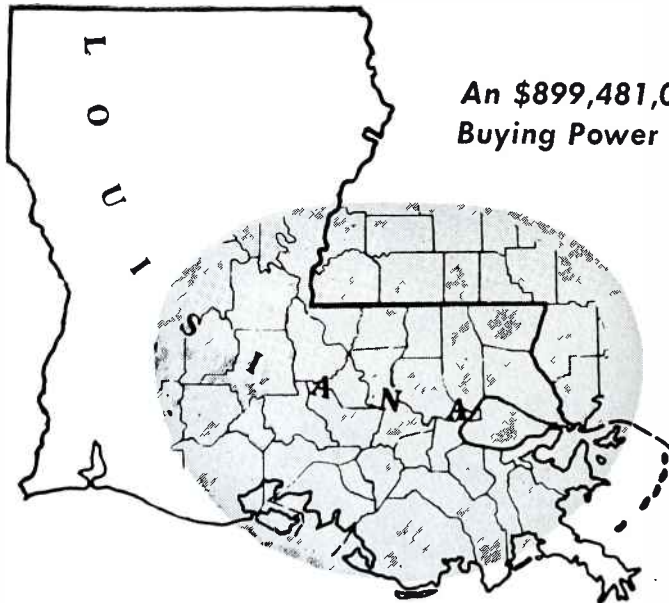
CIRCULATION AS OF JULY 1, 1956

TOTAL U.S. TV HOMES 36,400,000

Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission. Listed below are all stations on air June 1, 1956.

Market—% Penetration	Sets
ABILENE-SWEETWATER, Tex.—56.6 KRBC-TV (N); KPAR-TV (C)	49,518
ADA, Okla.—59.9 KTEN (A,C,N)	93,223
AKRON, Ohio—40.2 WAKR-TV† (A)	†74,972
ALBANY, Ga.—36.8 WALB-TV (A,N)	38,990
ALBANY-SCHENECTADY-TROY, N. Y. WCDA-TV† (A,C); WRGB (N) (WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)	432,198 ***†168,136
ALBUQUERQUE, N. M.—49.8 KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	58,940
ALEXANDRIA, La.—43.3 KALB-TV (A,C,N)	51,547
ALTOONA, Pa.—80.4 WFBG-TV (A,C,N)	377,654
AMARILLO, Tex.—64.5 KFDA-TV (A,C); KGNC-TV (N)	67,488
AMES, Iowa—80.6 WOI-TV (A,C)	211,909
ANCHORAGE, Alaska—66.4 KENI-TV (A,N); KTVA (C)	23,180
• ANDERSON, S. C.—52.9 WAIM-TV† (C)	†88,870
• ANN ARBOR, Mich.—21.7 WPAG-TV†	†22,470
ASHEVILLE, N. C. WISE-TV† (C,N); WLOS-TV (A)	326,138 †37,543

Market—% Penetration	Sets	Market—% Penetration	Sets	Market—% Penetration	Sets
• ASHTABULA, Ohio—39.5 WICA-TV†	†27,540	BATON ROUGE, La. WAFB-TV† (C); WBRZ (A,N)	165,117 †76,580	BIRMINGHAM, Ala.—58.6 WABT (A,N); WBRC-TV (C)	310,658
ATLANTA, Ga.—71.4 WAGA-TV (C); WLW-A; WSB-TV (N)	508,430	BAY CITY-SAGINAW, Mich. WNEM-TV (A,N); WKNX-TV† (A,C)	250,855 ††	BISMARCK, N. D.—60.6 KBMB-TV (C); KFYZ-TV (A,N)	21,265
AUGUSTA, Ga.—51.5 WJBF-TV (A,N); WRDW-TV (C)	110,575	BEAUMONT, Tex. KBMT† (A,N); KFDM-TV (A,C)	94,880 †46,451	BLOOMINGTON, Ill.—59.2 WBLN-TV† (A)	†48,242
AUSTIN, Minn.—73.2 KMMT (A)	98,212	BELLINGHAM, Wash.—66.9 KVOS-TV (C)	64,946	BLOOMINGTON, Ind.—86.7 WTTV (N) (Includes Indianapolis, Ind.)	547,970
AUSTIN, Tex.—60.4 KTBC-TV (A,C,N)	106,142	BETHLEHEM-ALLENTOWN-EASTON, Pa.—32.3 WLEV-TV† (N); WGLV† (A)	†71,784	BLUEFIELD, W. Va. WHIS-TV (N)	††
BAKERSFIELD, Cal. KBAK-TV† (A); KERO-TV (C,N)	101,216 †70,154	BIG SPRING, Tex.—50.9 KBST-TV (C)	20,562	BOISE, Ida.—59.7 KBOI (C); KIDO-TV (A,N)	50,725
BALTIMORE, Md.—84.6 WAAM (A); WBAL-TV (N); WMAR-TV (C)	643,014	BILLINGS, Mont.—38.2 KOOK-TV (A,C,N)	22,217	BOSTON, Mass.—90.0 WBZ-TV (N); WNAC-TV (A,C);	1,288,540
BANGOR, Me.—80.6 WABI-TV (A,C,N); W-TWO (C)	86,829	BINGHAMTON, N. Y.—83.9 WNBK-TV (A,C,N)	409,585	BRIDGEPORT, Conn.—19.7 WICC-TV† (A)	†68,226



MORE AUDIENCE

than any other TV station in the rich heart of Louisiana

FROM 5:00 P. M. to SIGN OFF
(Monday thru Friday)

WBRZ rated highest in 125 quarter hours out of 149.

FROM 12 NOON to 3:30 P. M.
(Monday thru Friday)

WBRZ rating Tops All Others Combined!

- from a study by American Research Bureau, Inc., encompassing 31 counties and parishes in Louisiana and Mississippi.



WBRZ Channel 2

BATON ROUGE, LOUISIANA
Power: 100,000 watts Tower: 1001 ft.

NBC-ABC

Represented by Hollingbery

BUFFALO, N. Y. WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)	458,335 †179,322
BURLINGTON, Vt.—80.2 WCAX-TV (C)	139,764
BUTTE, Mont.—59.9 KXLF-TV (A)	15,210
CADILLAC, Mich.—71.3 WWTW (A,C)	127,499
CAPE GIRARDEAU, Mo.—55.4 KFVS-TV (C,N)	153,724
CARTHAGE-WATERTOWN, N. Y.—81.0 WCNY-TV (A,C)	*75,839
CEDAR-RAPIDS, Iowa—80.8 KCRG-TV (A); WMT-TV (C)	205,729
CHAMPAIGN, Ill.—72.7 WCIA (C,N)	323,469
CHARLESTON, S. C.—59.6 WCSC-TV (A,C); WUSN-TV (N)	120,077
CHARLESTON-HUNTINGTON, W. Va.—66.4 WCHS-TV (C); WHTN-TV (A); WSAZ-TV (N)	356,150
CHARLOTTE, N. C.—64.4 WBTV (A,C,N)	435,045
CHATTANOOGA, Tenn.—56.8 WDEF-TV (A,C); WRGP-TV (N)	150,448
CHEYENNE, Wyo.—53.5 KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff, Neb.)	**47,358
CHICAGO, Ill.—90.0 WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	2,033,640
CHICO, Cal.—58.3 KHSL-TV (A,C,N)	64,230
CINCINNATI, Ohio—85.8 WCPO-TV (A); WKRC-TV (C); WLW-T (N)	546,544
CLEVELAND, Ohio—90.0 WEWS (A); KYW-TV (N); WJW-TV (C)	1,146,150
COLORADO SPRINGS-PUEBLO, Colo.—51.1 KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)	51,839
COLUMBIA-JEFFERSON CITY, Mo.—64.2 KOMU-TV (A,N); KRCG-TV (C)	86,918
COLUMBIA, S. C. WIS-TV (A,N); WNOK-TV† (C)	120,009 †41,727
COLUMBUS, Ga. WDAK-TV† (A,N); WRBL-TV (A,C)	133,592 †55,384
COLUMBUS, Ohio—90.0 WBNS-TV (C); WLW-C (N); WTVN (A)	500,400 ††
CORPUS CHRISTI, Tex. KRIS-TV (N); KVDO-TV† (A,C)	†41,294
DALLAS-FT. WORTH, Tex.—71.0 KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	502,107
DANVILLE, Ill.—34.3 WDAN-TV† (A)	†41,251
DAVENPORT, Iowa-ROCK ISLAND, Ill.—85.5 WOC-TV (N); WHBF-TV (A,C)	289,084

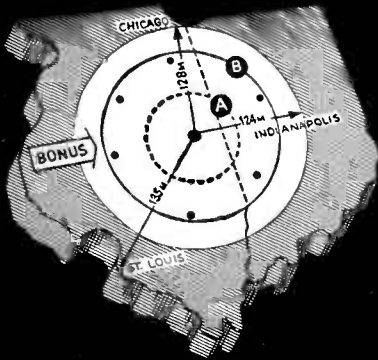


46th TV MARKET
Television Magazine, March 1956

NBC **CBS** **DUMONT**

CBS
Official Outlet

- for • **BLOOMINGTON**
• **CHAMPAIGN-URBANA**
• **DANVILLE**
• **DECATUR**
• **SPRINGFIELD**



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

1000 ft. ANTENNA
100,000 WATTS

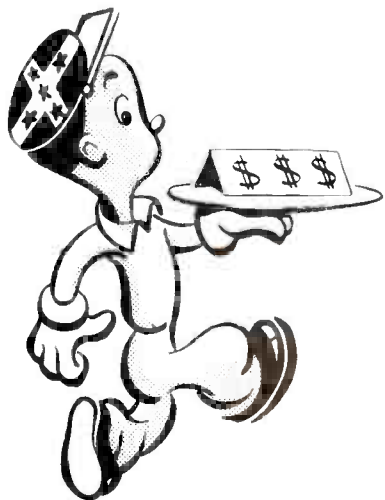
In the WCIA area is the largest farm income covered by any station on maximum power. Here's No. 1 U. S. FARM MARKET! Supporting data on request.

GEO. P. HOLLINGBERRY,
Representative

STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR

Market—% Penetration	Sets
DAYTON, Ohio—90.0 WHIO-TV (C); WLW-D (A,N)	476,010
DECATUR, Ala.—44.3 WMSL-TV† (C,N)	†28,807
DECATUR, Ill.—69.1 WTVF† (A,N)	†161,471
DENVER, Colo.—70.6 KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	231,120
DES MOINES, Iowa—80.6 KRNT-TV (C); WHO-TV (N)	213,603
DETROIT, Mich.-WINDSOR, Can.—90.0 WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	*1,356,120
DOTHAN, Ala.—36.8 WTVY (A,C)	26,762
DULUTH, Minn.-SUPERIOR, Wis.—65.2 KDAL-TV (A,C); WDSM-TV (C,N)	102,389
DURHAM, N. C.—59.9 WTVD (A,N)	264,847
EASTON-BETHEHEM-ALLENTOWN, Pa.—32.3 WGLV† (A); WLEV-TV† (N)	†71,784
EAU CLAIRE, Wic.—66.4 WEAU-TV (A,N)	67,756
EL DORADO, Ark.—45.0 KRBB	40,457
ELKHART, Ind.—(See South Bend, Ind.) ELMIRA, N. Y. WTVF† (A,N)	††
EL PASO, Tex.-JUAREZ, Mex.—72.3 KROD-TV (A,C); KTSM-TV (N); XEJ-TV	67,159
ENID, Okla.—66.0 KGEO-TV (A)	71,771
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)	*124,485 †67,660
EUGENE, Ore.—46.6 KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)	**76,222
EUREKA, Cal.—60.0 KIEM-TV (A,C,N)	25,704
EVANSVILLE, Ind.-HENDERSON, Ky.—58.1 WFIE-TV† (A,N); WEHT† (C)	99,184
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)	††
FARGO, N. D.—53.5 WDAY-TV (A,N) (See also Valley City, N. D.)	92,679
FAYETTEVILLE, N. C.—26.3 WFLB-TV† (A,C,N)	†18,398
FLORENCE, S. C.—53.9 WBTW (A,C,N)	135,868
FT. DODGE, Iowa—19.1 KQTV† (N)	†18,635
FORT LAUDERDALE, Fla.—(See Miami, Fla.) FT. MEYERS, Fla.—58.2 WINK-TV (A,C)	20,123
FT. SMITH, Ark.—63.5 KFSA-TV† (A,C,N)	†31,900
FT. WAYNE, Ind.—52.4 WIN-† (A,C); WKJG-TV† (N)	†121,486
FT. WORTH-DALLAS, Tex.—71.0 KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	502,107
FRESNO-TULARE, Cal. KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N); KVVG†	190,037 †146,968
GALVESTON-HOUSTON, Tex.—68.9 KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRK, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	418,697
GRAND FORKS, N. D. KNOX-TV (N)	††
GRAND JUNCTION, Colo. KREX-TV (A,C,N)	††

Wee ReBeL



WRBL-TV

CHANNEL

4

CBS
:
ABC

Columbus, Georgia

. . . a Billion dollar*

TV market with

a population of

991,900**



* E. B. I. ** 1956 Survey of B. P.

CALL HOLLINGBERRY CO.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country!

Well over half a million (583,600, to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania!



Get full details from your KATZ man!

Market—% Penetration	Sets
GRAND RAPIDS, Mich.—89.3 WOOD-TV (A,N)	427,597
GREAT BEND, Kan.—61.7 KCKT-TV (N)	66,554
GREAT FALLS, Mont.—35.2 KFBB-TV (A,C,N)	23,815
GREEN BAY, Wis.—78.4 WBAY-TV (C); WFRV-TV (A)	202,952
GREENSBORO, N. C.—67.6 WFMY-TV (A,C)	304,610
GREENVILLE-WASHINGTON, N. C.—56.7 WNCT (A,C); WITN (N)	136,158
GREENVILLE-SPARTANBURG, S. C.—60.9 WFBC-TV (N); WSPA-TV (C)	264,758
HANNIBAL, Mo.-QUINCY, Ill.—76.6 KHQA-TV (C); WGEM-TV (A,N)	148,240
HARLINGEN-WESLACO, Tex.—42.7 KGBT-TV (A,C); KRGV-TV (N)	46,113
HARRISBURG, Ill.—46.0 WSIL-TV† (A)	†28,493
HARRISBURG, Pa.—72.6 WCMB-TV†; WHP-TV† (C); WTPA† (A,N)	†184,941
HARRISONBURG, Va.—56.3 WSVA-TV (A,C,N)	86,846
HARTFORD-NEW BRITAIN, Conn.—54.9 WGTH-TV† (A,C); WKNB-TV† (N)	†272,306
HASTINGS, Neb.—65.0 KHAS-TV (N)	75,732
HENDERSON, Ky.-EVANSVILLE, Ind.—58.1 WEHT† (C); WFIE-TV† (A,N)	99,184
HENDERSON-LAS VEGAS, Nev.—59.9 KLRJ-TV (A,N); KLAS-TV (C); KSHO-TV	18,147
HONOLULU, T. H.—69.1 KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)	**93,627
HOUSTON-GALVESTON, Tex.—68.9 KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)	418,697
HUNTINGTON-CHARLESTON, W. Va.—66.4 WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)	356,150
HUTCHINSON-WICHITA, Kan.—62.8 KT VH (C); KAKE-TV (A); KARD-TV;	213,601
IDAHO FALLS, Ida.—63.0 KID-TV (A,C,N)	36,493
INDIANAPOLIS, Ind.—90.0 WFBI-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)	630,720
JACKSON, Miss.—38.4 WJTV (A,C); WLBT (N)	116,448
JACKSON, Tenn.—48.1 WDXI-TV (C)	73,547
JACKSONVILLE, Fla. WJHP-TV† (A,N); WMBR-TV (A,C)	270,984 †58,491
JEFFERSON CITY-COLUMBIA, Mo.—64.2 KRCG-TV (C); KOMU-TV (A,N)	86,918
JOHNSON CITY, Tenn.—45.7 WJHL-TV (A,C,N)	131,119
JOHNSTOWN, Pa. WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh, Pa. where station has sizable share of audience.)	523,088 ††
JOPLIN, Mo.—60.6 KSWM-TV (C)	92,388
JUNEAU, Alaska KINY-TV (C)	††
KALAMAZOO, Mich.—90.0 WKZO-TV (A,C)	508,680
KANSAS CITY, Mo.—82.7 KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	481,502

MAY 30, 1956



**NOW
TELECASTING
FROM
NEW
SUPER TOWER***

Now over 600,000 families live within kgul-tv's coverage area AND 80% of these families live within the new kgul-tv 0.1 MV/M contour.

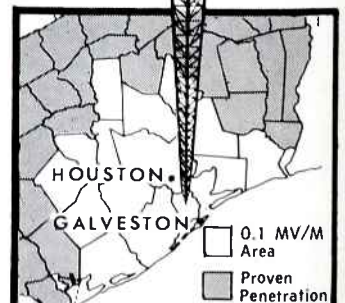
	Families	Effective Buying Income
0.1 MV/M Contour	501,500	\$ 2,854,336,000
Total Coverage	611,600	3,299,272,000
Total State	2,523,800	12,938,800,000
kgul-tv's percent of State	24.2%	25.4%

Source: Sales Management, 1956

*1170 feet above average terrain; 1234 feet above sea level.




The only station delivering primary city service to both Galveston and Houston



GALVESTON, TEXAS

Market—% Penetration	Sets
KEARNEY, Neb.—53.5 KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	**71,888
KNOXVILLE, Tenn. WATE-TV (A,N); WTVK-TV† (A,C)	167,621 †72,808
LA CROSSE, Wis.—58.4 WKBT (A,C,N)	94,819
LAFAYETTE, Ind.—72.1 WFAM-TV† (C)	†52,950
LAFAYETTE, La.—41.4 KLFY-TV (C)	53,418
LAKE CHARLES, La. KPLC-TV (A,N); KTAG-TV† (C)	63,866 †40,327
LANCASTER, Pa.—90.0 WGAL-TV (C,N)	619,298
LANSING, Mich. WJIM-TV (A,C,N); WTOM-TV†	340,619 †58,737
LAREDO, Tex. KHAD-TV (A,C,N)	††
LAS VEGAS-HENDERSON, Nev.—59.9 KLAS-TV (C); KSHO-TV; KLRJ-TV (A,N)	18,147
LAWTON, Okla.—65.2 KSWO-TV (A)	47,254
LEXINGTON, Ky.—31.2 WLEX-TV† (A,N)	†35,506
LIMA, Ohio—64.2 WIMA-TV† (A,C,N)	†64,070
LINCOLN, Neb.—73.8 KOLN-TV (A,C)	146,414
LITTLE ROCK-PINE BLUFF, Ark.—47.0 KARK-TV (N); KTHV (C); KATV (A,C)	120,759
LOS ANGELES, Cal.—83.6 KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA (N); KTLA; KTTV	1,877,121
LOUISVILLE, Ky.—66.1 WAVE-TV (A,N); WHAS-TV (C)	446,454
LUBBOCK, Tex.—54.8 KCBD-TV (A,N); KDUB-TV (C)	91,104
LUFKIN, Tex.—41.6 KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)	31,940
LYNCHBURG, Va.—60.3 WLVA-TV (A,C)	179,071
MACON, Ga.—57.8 WMAZ-TV (A,C)	89,526
MADISON, Wis.—62.8 WKOW-TV† (C); WMTV† (A,N)	†105,911
MANCHESTER, N. H.—89.8 WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)	726,442
MARINETTE, Wis.—79.6 WMBV-TV (A,N)	142,180
MARQUETTE, Mich. WDMJ-TV (C)	††
MASON CITY, Iowa—70.8 KGLO-TV (C)	103,689
MAYAGUEZ, P. R. WORA-TV (C)	††
MEDFORD, Ore.—41.6 KBES-TV (A,C,N)	35,006
MEMPHIS, Tenn.—55.9 WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	326,248
MERIDIAN, Miss.—33.8 WTOK-TV (A,C,N)	66,151
MIAMI-FT. LAUDERDALE, Fla. WGBS-TV† (N); WITV† (A); WTVJ (C)	310,054 †181,830
MIDLAND-ODESSA, Tex.—46.8 KMII-TV (A,N); KOSA-TV (C)	42,086
MILWAUKEE, Wis. WISN-TV (A); WITI-TV; WTMJ-TV (N); WXIX† (C)	617,674 †245,845
MINNEAPOLIS-ST. PAUL, Minn.—79.8 KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	609,722

Market—% Penetration	Sets
MINOT, N. D.—47.3 KCBJ-TV (A,C,N)	16,502
MISSOULA, Mont.—32.9 KGVO-TV (A,C)	15,724
MOBILE, Ala.—59.9 WALA-TV (A,C,N); WKRG-TV (C)	142,614
MONROE, La.—51.2 KNOE-TV (A,C,N)	104,808
MONTGOMERY, Ala. WCOV-TV† (A,C,N); WSFA-TV (A,N)	95,756 †67,257
MUNCIE, Ind.—62.7 WLBC-TV† (A,C,N)	†96,283
MUSKOGEE, Okla.—71.5 KTVX (A) (Includes Tulsa, Okla.)	200,590
NASHVILLE, Tenn.—51.6 WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	277,564
NEW BRITAIN-HARTFORD, Conn.—54.9 WKNB-TV† (N); WGTH-TV† (A,C)	†272,306
NEW HAVEN, Conn.—89.0 WNHC-TV (A,C,N)	847,738
NEW ORLEANS, La. WDSU-TV (A,C,N); WJMR-TV† (A,C)	310,108 †118,158
NEW YORK, N. Y.—90.0 WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	4,520,748
NORFOLK, Va. WTAR-TV (A,C); WTOV-TV; WVEC-TV† (N)	264,713 †147,670
OAK HILL, W. Va. WOAY-TV (A)	††
ODESSA-MIDLAND, Tex.—46.8 KOSA-TV (C); KMID-TV (A,N)	42,085
OKLAHOMA CITY, Okla.—73.2 KWTW (A,C); WKY-TV (A,N)	278,821
OMAHA, Neb.—90.0 KMTV (A,N); WOW-TV (C)	301,050
ORLANDO, Fla.—52.4 WDBO-TV (A,C,N)	110,516
OTTUMWA, Iowa—61.8 KTVO (C)	112,282
PANAMA CITY, Fla.—44.6 WJDM-TV (A,C,N)	17,700
PARKERSBURG, W. Va.—49.3 WTAP-TV† (A,C,N)	†35,803
PENSACOLA, Fla.—46.3 WEAR-TV (A,C)	104,293
PEORIA, Ill.—77.1 WEEK-TV† (N); WTVH-TV† (A,C)	†172,412
PETERSBURG, Va.—69.6 WXEX-TV (N) (Includes Richmond, Va.)	194,323
PHILADELPHIA, Pa.—90.0 WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)	1,795,680
PHOENIX-MESA, Ariz.—69.1 KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	119,253
PINE BLUFF-LITTLE ROCK, Ark.—47.0 KATV (A,C); KARK-TV (N); KTHV (C)	120,759
PITTSBURG, Kan.—61.5 KOAM-TV (A,N)	115,946
PITTSBURGH, Pa. KDKA-TV (A,C,N); WENS† (A,C,N)	1,070,640 †325,831
PLATTSBURGH, N. Y.—81.9 WPTZ (A,N)	*101,308
POLAND SPRING, Me.—80.4 (Mt. Washington, N. H.) WMTW (A,C)	*230,472
PORTLAND, Me.—90.0 WCSH-TV (N); WGAN-TV (C)	187,290
PORTLAND, Ore. KLOR-TV (A); KOIN-TV (C); KPTV† (N)	††305,962
POUGHKEEPSIE-KINGSTON, N. Y.—29.4 WKNY-TV† (A,C,N)	†38,514



WKRG

THE KOLOSSUS ROUND GULF

covers the booming GULF COAST MARKET

ALABAMA, FLORIDA LOUISIANA & MISSISSIPPI

Sales Management says "Mobile—one of nation's leading cities in retail sales—21st highest in nation with index of 109.2"

MAXIMUM POWER MAXIMUM COVERAGE

Channel **5**

Avery-Knodel



The sun—the water—and the world's most beautiful beaches still remain the Miami Area's greatest commodity, and the Great American Tourist, its leading customer. Present hotels showed an average season occupancy of 93.3%, and some \$40 million will be invested this year in new tourist facilities. Summer vacations are establishing

remarkable new records. One airline experienced an 85% increase between April 15 and June 1 in package-vacation tours alone, while another predicts a 40% increase in all Miami trips during balance of summer. Railroads and bus lines are scheduling special trains and trips to carry greatly increased summer loads, greatest in Miami's history.



The beautiful Miami skyline is familiar to most of the nation, but behind this lovely scene is an important industrial boom. The county now ranks first in Florida in industrial production, and a total of some \$316 million in new projects (cement plants, aircraft industries, etc.) will solidify that position.

While Florida's farm economy has been somewhat obscured by vacationland and industrial publicity, agriculture is an area of vast importance. The cattle industry ranks second in the nation, and the economic value to Dade County (Miami) of all farming interests is in excess of \$75 million per year.





Deep channel port facilities bring ocean vessels (and voyagers) virtually to the center of Miami's downtown area, and cruise ships add their facilities to a greatly expanded transportation system.

The University of Miami, possibly the nation's most modern, is Florida's largest with an enrollment of 11,077. The recent establishment of the state's first medical school at the University has provided added prestige.

114 MOVED IN TODAY

Every day is "moving-in" day in Greater Miami. 42,000 new permanent residents in *each of the past five years* have stimulated phenomenal residential construction, and new-record tourist seasons keep hotel-motel construction at an equally high peak.

1956 public school enrollment increased 12.2% over 1955 and a \$34 million bond issue will provide over 1,000 additional classrooms for next year's crop of youngsters.

Greater Miami is enjoying an increased earning power generated by 249,000 non-agricultural jobs, while all-important retail sales moved up to a new level of over a billion dollars in '55 (a gain of 15.2% over 1954 against a national gain for the same periods of only 9.3%). "Effective Buying Income" is measured at over \$1¼ billion by Sales Management Magazine (\$6,047 per family)

in a population area of 744,000 as of January 1, 1956.

Federal Reserve "Bank Debits," a reliable business yardstick, soared to a new high of over \$6¼ billion in '55, a healthy 22.8% increase over '54 — *and a remarkable 265% over '45.*

Serving this booming Florida market are two Storer Broadcasting Company stations: WGBS, a 50 kw CBS Network (radio) affiliate, and WGBS-TV. Both stations are enjoying new peaks in audiences and the widest coverage in their respective fields. A strong merchandising service keeps pace with the rapidly expanding retail store development. Like all Storer stations, program policies of both WGBS and WGBS-TV make them "local stations," while maximum power guarantees best reception throughout the entire Greater Miami area.



**STORER
BROADCASTING
COMPANY**

WSPD
Toledo, Ohio

WJW
Cleveland, Ohio

WJBK
Detroit, Michigan

WAGA
Atlanta, Georgia

WBRC
Birmingham, Alabama

WWVA
Wheeling, W. Virginia

WGBS
Miami, Florida

WSPD-TV
Toledo, Ohio

WJW-TV
Cleveland, Ohio

WJBK-TV
Detroit, Michigan

WAGA-TV
Atlanta, Georgia

WBRC-TV
Birmingham, Alabama

KPTV
Portland, Oregon

WGBS-TV
Miami, Florida

SALES OFFICES

TOM HARKER—vice-president and national sales director
BOB WOOD—national sales manager

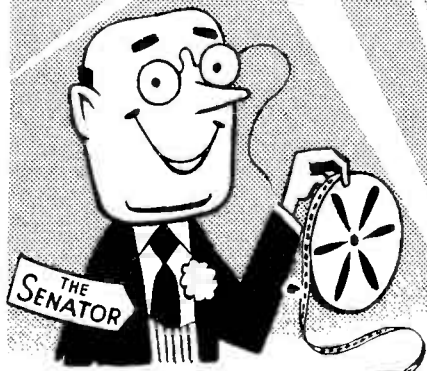
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498

GAYLE GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

118 East 57th Street, New York 22 • Murray Hill 8-8630

"BABY SPECTACULARS" Open for AA Spots!

(1 MINUTE SPOTS AVAILABLE)



"Baby Spectaculars?" —

why. they're first run, big-name feature films on KCRA-TV that substitute for George Gobel and "Medic" on "Spectacular" nights.

NBC's Spectaculars are seen live on the Pacific Coast, 3 hours earlier than New York time. Class AA participations are open once-a-month from 7:30-9 p.m. Sundays, 8-9:30 p.m. Mondays and 9-10:30 p.m. Saturdays.

"Baby Spectaculars" feature full-length films from the complete new Screen Gems-Columbia package. Bing Crosby, Humphrey Bogart and Ingrid Bergman are among the many known-name stars. Your Petry man knows all about these "Babies."

KCRA-TV CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

BASIC **NBC** AFFILIATE

represented by Edward Petry & Co.

Market—% Penetration	Sets	Market—% Penetration	Sets
PROVIDENCE, R. I.—90.0 WJAR-TV (A,N); WPRO-TV (C)	746,736	SAN ANTONIO, Tex. KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)	193,999
PUEBLO-COLORADO SPRINGS, Colo.—51.1 KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)	51,839	SAN DIEGO, Cal.-TIJUANA, Mex.—80.4 KFMB-TV (A,C); KFSD-TV (N); XETV (A)	269,471
QUINCY, Ill.-HANNIBAL, Mo.—76.6 WGEM-TV (A,N); KHQA-TV (C)	148,240	SAN FRANCISCO, Cal. KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV† (Circulation shown does not include Sacramento, Cal. where stations have sizable share of audi- ence.) (See Stockton, Cal.)	988,557 †199,344
RALEIGH, N. C.—51.4 WNAO-TV† (A,C)	†105,511	SAN JOSE, Cal.—47.1 KNTV	211,586
RAPID CITY, S. D. KOTA-TV	††	SAN JUAN, P. R. WAPA-TV (A,N); WKAQ-TV (C)	††
READING, Pa.—47.4 WHUM-TV† (A,C)	†173,135	SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	††
RENO, Nev.—78.9 KZTV (A,C,N)	21,755	SANTA BARBARA, Cal.—71.3 KEY-T (A,C,N)	78,236
RICHMOND, Va.—69.6 WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)	194,323	SAVANNAH, Ga.—57.0 WSAV-TV (N); WTOG-TV (A,C)	70,757
ROANOKE, Va.—60.8 WDBJ-TV (C); WSLS-TV (A,N)	240,967	SCHENECTADY-ALBANY-TROY, N. Y. WRGB (N); WCDA-TV† (A,C) (WCDA-TV operates satellite WCDB-TV, Hagaman, N. Y.)	432,198 ***†168,136
ROCHESTER, Minn.—71.2 KROC-TV (A,N)	94,689	SCRANTON-WILKES-BARRE, Pa.—72.3 WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	†215,556
ROCHESTER, N. Y.—90.0 WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	*293,220	SEATTLE-TACOMA, Wash.—76.0 KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	408,042
ROCKFORD, Ill. WREX-TV (A,C); WTOV† (N)	238,074 †134,230	SEDALIA, Mo.—62.4 KDRO-TV	37,099
ROCK ISLAND, Ill.-DAVENPORT, Iowa—85.5 WHBF-TV (A,C); WOC-TV (N)	289,084	SHREVEPORT, La.—55.6 KSLA (A,C); KTBS-TV (A,N)	161,289
ROME, Ga.—67.5 WROM-TV	116,799	SIoux CITY, Iowa—82.4 KTIV (A,N); KVTV (A,C)	157,196
ROSWELL, N. M.—42.0 KSWB-TV (A,C,N)	26,968	SIoux FALLS, S. D.—60.5 KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)	**134,957
SACRAMENTO, Cal. KBET-TV (C); KCCC-TV† (A); KCRA-TV (N)	359,239 †153,290	SOUTH BEND-ELKHART, Ind.—66.3 WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)	†166,701
SAGINAW-BAY CITY, Mich. WKNX-TV† (A,C); WNEM-TV (A,N)	250,855 ††	SPARTANBURG-GREENVILLE, S. C.—60.9 WSPA-TV (C); WFBC-TV (N)	264,758
ST. JOSEPH, Mo.—74.8 KFEQ-TV (C)	120,924	SPOKANE, Wash.—58.1 KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	150,949
ST. LOUIS, Mo. KSD-TV (N); KTV† (A,C); KWK-TV (C)	787,255 †312,911	SPRINGFIELD, Ill.—63.1 WICS† (A,N)	68,904
ST. PETERSBURG-TAMPA, Fla. WSUN-TV† (A); WFLA-TV (N); WTVT (C)	206,819 †149,002	SPRINGFIELD-HOLYOKE, Mass.—84.2 WHYN-TV† (C); WWLP† (A,N)	†185,139
SALINAS-MONTEREY, Cal.—79.1 KSBW-TV (A,C,N)	89,675	SPRINGFIELD, Mo.—58.3 KTTS-TV (C); KYTV (A,N)	103,918
SALISBURY, Md.—80.5 WBOC-TV† (A,C)	†53,727		
SALT LAKE CITY, Utah—78.6 KSL-TV (C); KTVT (N); KUTV (A)	175,372		
SAN ANGELO, Tex.—47.9 KTXL-TV (A,C,N)	18,788		

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

TELEVISION MAGAZINE's upcoming Market Book is the standard source for set count, population, and income figures for each TV county. Subscribers get the Market Book free. Extra copies: \$3.00. If you've been getting route-list copies of TELEVISION MAGAZINE, now's the time to order a subscription and get your own Market Book—free. One-year subscription: \$5, only \$2 more than the Market Book alone.

The Notre Dame Stations

WNDU *and* WNDU-TV

South Bend and Elkhart

proudly

announce the appointment of

EDWARD PETRY & CO., INC.

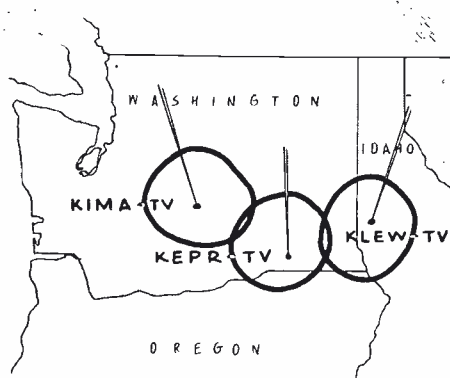
as

their National Representative

effective

Monday, July 16th

THE PACIFIC NORTHWEST'S LARGEST EXCLUSIVE COVERAGE!



That's CASCADE TELEVISION

For the first time, the huge agricultural-industrial heartland of the Pacific Northwest is moulded into a single, deliverable market. No other single medium, only Cascade's sprawling three-station network dominates the entire three-state region. It takes plenty of coverage (more than 40,000 square miles) . . . and Cascade's got it—exclusively!

KIMA-TV
Yakima, Wash.
with its Satellites

KLEW-TV
Lewiston, Ida.

KEPR-TV
Pasco, Wash.

See Weed Television

Pacific Northwest: MOORE AND LUND

Market—% Penetration	Sets
STEUBENVILLE, Ohio—83.7 WSTV-TV (A,C) (Circulation shown does not include Pittsburgh, Pa. [Allegheny County, 424,438 sets] where station has sizable share of audience.)	356,909
STOCKTON, Cal.—77.7 KOVN (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	1,118,072
SUPERIOR, Wis.-DULUTH, Minn.—65.2 WDSM-TV (C,N); KDAL-TV (A,C)	102,389
SWEETWATER-ABILENE, Tex.—56.6 KPAR-TV (C); KRBC-TV (N)	49,518
SYRACUSE, N. Y.—90.0 WHEN-TV (A,C); WSYR-TV (N)	*362,340
TACOMA-SEATTLE, Wash.—76.0 KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTVW	408,042
TALLAHASSEE, Fla.—(See Thomasville, Ga.)	
TAMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WTVT (C); WSUN-TV† (A)	206,819 †149,002
TEMPLE-WACO, Tex.—56.3 KCN-TV (N); KWTX-TV (A)	100,531
TERRE HAUTE, Ind.—81.0 WTHI-TV (A,C)	177,084
TEXARKANA, Tex.—53.2 KCMC-TV (A,C)	136,702
THOMASVILLE, Ga.-TALLAHASSEE, Fla.—53.6 WCTV (C,N)	81,370
TOLEDO, Ohio—90.0 WSPD-TV (A,C,N)	369,990
TOPEKA, Kan.—71.0 WIBW-TV (A,C)	129,416
TRAVERSE CITY, Mich.—55.5 WPBN-TV (N)	31,205
TUCSON, Ariz.—51.8 KOPO-TV (C); KVOA-TV (A,N)	42,165
TULARE-FRESNO, Cal. KVVG†; KFRE-TV (C); KJEO-TV† (A); KMJ-TV† (N)	190,037 †146,968
TULSA, Okla.—66.7 KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	266,018
TWIN FALLS, Ida. KLIX-TV (A,C)	††
TYLER, Tex.—48.8 KLTU (A,C,N)	67,940
UTICA-ROME, N. Y.—90.0 WKTV (A,C,N)	152,844
VALLEY CITY, N. D.—51.6 KXJB-TV (C) (See also Fargo, N. D.)	100,786
WACO-TEMPLE, Tex.—56.3 KWTX-TV (A); KCEN-TV (N)	100,531
WASHINGTON, D. C.—82.2 WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	601,709
WASHINGTON-GREENVILLE, N. C.—56.7 WITN (N); WNCT (A,C)	136,158
WATERBURY, Conn.—52.2 WATR-TV† (A)	105,227
WATERLOO, Iowa—75.4 KWWL-TV (N)	191,792
WAUSAU, Wis.—60.3 WSAU-TV (A,C,N)	68,111
WESLACO-HARLINGEN, Tex.—42.7 KRGV-TV (N); KGBT-TV (A,C)	46,113
WEST PALM BEACH, Fla.—71.6 WEAT-TV (A,C); WJNO-TV (C,N)	92,435
WHEELING, W. Va.—81.4 WTRF-TV (A,N)	299,655
WICHITA-HUTCHINSON, Kan.—62.8 KAKE-TV (A); KARD-TV (N); KTVH (C)	213,601



Reach 50% MORE

viewers in this

1/2-Billion-Dollar-Plus*

WICHITA FALLS, TEX.

25-County Trade Area

TELEPULSE
Area Report
MAR.-APR.-1956
shows . . .



. . . has 50% greater average audience than Station B . . . KFDX-TV leads decisively MORNING, AFTERNOON, and EVENING.

* 25-county retail sales: \$542,579,000
(Source: Sales Management, May 10, 1956).

NBC-ABC-100 KW

Rep.: Paul H. Raymer Company

Market—% Penetration	Sets
WICHITA FALLS, Tex.—62.1 KFDX-TV (A,N); KSYD-TV (C)	84,231
WILKES-BARRE-SCRANTON, Pa.—72.3 WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	†215,556
WILMINGTON, Del.—76.5 WPFH (N) (Circulation shown does not include Philadelphia, Pa. where station has sizable share of audience.)	211,358
WILMINGTON, N. C.—44.8 WMFD-TV (A,N)	61,415
WINSTON-SALEM, N. C. WSJS-TV (N); WTOB-TV† (A)	312,907 †78,459
YAKIMA, Wash.—51.9 KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)	**†70,557
YORK, Pa.—77.7 WNOW-TV†; WSBA-TV† (A)	†95,926
YOUNGSTOWN, Ohio—53.8 WFMJ-TV† (N); WKBN-TV† (A,C)	†177,926
YUMA, Ariz.—56.7 KIVA-TV (A,C,N)	17,179
ZANESVILLE, Ohio—64.5 WHIZ-TV† (A,C,N)	†48,377

• Unadjusted for new data pending further study.
† U.H.F.
†† Incomplete data.
††† V.H.F.-U.H.F.
* U.S. coverage only.
** Includes circulation of satellite.
*** Does not include circulation of satellite.

BACK ON THE AIR IN MAY: 2

Market	Station	Channel
Anderson, S. C. (Off the air one day during May. Now in full operation.)	WAIM-TV	(40)
Elmira, N. Y. (Tower demolished by Hurricane, Oct., 1954. Now in full operation.)	WTVE	(24)

OPENED IN MAY: 5

Market	Station	Channel
Chattanooga, Tenn.	WRGP-TV	(3)
Corpus Christi, Tex.	KRIS-TV	(6)
Fresno, Cal.	KFRE-TV	(12)
Las Vegas, Nev.	KSHO-TV	(13)
Milwaukee, Wisc.	WITI-TV	(6)

OPENED IN JUNE: 5

Market	Station	Channel
Albany, N. Y.	WTRI	(35)
Ardmore, Okla.	KVSO-TV	(35)
Daytona Beach, Fla.	WESH-TV	(12)
Hattiesburg, Miss.	WDAM-TV	(9)
Tucson, Ariz.	KWDI-TV	(9)

DUE TO OPEN IN JULY: 7

Market	Station	Channel
Agana, Guam	KUAM-TV	(8)
Columbus, Miss.	WCBI-TV	(4)
El Paso, Tex.-Juarez, Mex.	KILT-TV (formerly designated KOKE-TV)	(13)
Klamath Falls, Ore.	KFJI-TV	(2)
Madison, Wisc.	WISC-TV	(3)
Miami-Ft. Lauderdale, Fla.	WCKT	(7)
Montrose, Colo.	KFXJ-TV	(10)

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

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TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

Tulsa is
now the 43rd
television market

* CBS REPORT TO FCC, DEC. 1955

re: "100 Largest Television Markets"
(Larger than Omaha, Denver,
Oklahoma City, San Diego).

KOTV
Completely
Dominated the
43rd television market!

- Undisputed leadership by every audience measurement since 1949.
- Example: Winter ARB shows KOTV to have more than twice the number of the most popular quarter hours, in prime evening time, than stations B and C combined.

KOTV
channel **6**
TULSA
5 YEAR LEAD IN VIEWING HABITS
BASIC CBS AFFILIATE

Represented by
Edward Petry & Co., Inc.

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

The only thing they agree on is that there are many serious problems ahead

gram costing \$25,000 per episode to produce.

Negative and prints (for 39 half hours)	\$1,000,000
Advertising	100,000
Interest	50,000
	<hr/>
Total	\$1,150,000
Sales costs	650,000
	<hr/>
Grand total	\$1,750,000

Income from the top 75 markets, at \$30,000 per week, is \$1,500,000.

This means that you must sell well beyond the top 75 markets. The fact is you have to sell an additional 50 markets to break even.

I should point out that no syndicated property can be brought in today for under \$25,000. The switch from the six- to the five-day week on the West coast and other union scale increases have been responsible for an immediate increase of 17% in the cost of production.

At the same time, the need to insure high quality impels you to go after the best crews, which means over-scale payments and long-term contracts. Most other costs have gone up as well.

Obviously, this must ultimately be reflected in an over-all rise of the syndicated price level. Till now, however, we have been absorbing cost increases rather than passing them on to the buyer, and do not contemplate any price rises in the near future. This is made possible largely because of our sales in the foreign market.

While there will be considerable interest in feature-film programming next season, I do not expect it to make significant inroads into Class A half-hour time, which has proven the best means of advertising on TV. Feature films will find important uses in the late afternoon and late evening.

Exciting prospects are opened by tape. It is inevitable for syndication within two to five years. Tape may reduce production costs up to 30%. For the syndicator it will offer new opportunities, for it will become possible to syndicate live shows, as well as film.

"Our hottest property is a rerun"

WYNN NATHAN, V.p., General Sales Manager, MCA TV Ltd.

Syndicated prices generally will probably rise about 15% for new

properties. Production costs have increased 35%-45%. Today, a dramatic series, even without star names, will come in at around \$30,000. A musical will run an additional \$5,000-\$10,000.

In addition, distribution costs are going up because of the need to obtain as wide a distribution as possible in order to realize a profitable return. We now have 60 people in sales.

As a result of these pressures, I expect a possible industry drop-off of almost 50% in new shooting for syndication.

It is interesting that our hottest current property—*Waterfront*—is a rerun.

Stripping also has increased. With us it began three-and-a-half years ago with *Royal Playhouse*, and is popular with our westerns, like *Gene Autry* and *Roy Rogers*. More stripping may be likely in the 4-6 p.m. period. A popular slot for this type of programming is 10:30-11 p.m.

Release of the features will just mean more and rougher competition—and that we will have to work harder. It is primarily the older film distributors who will be in the most trouble.

We must not forget that we cannot afford to put the local advertiser out of business. At the same time, the advertiser must be willing to pay for the higher-priced show if he wants quality. Our experience has shown that there are always advertisers who want the best first-run properties and are quite prepared to pay for them. *The Rosemary Clooney Show*, for example, is above average in price, yet was pre-sold in about 50 markets.

"Features not much competition"

RALPH M. COHN, V.p., General Manager, Screen Gems

The growing network practice of acquiring shows from other sources is a tacit recognition that the network is not the only source of good programming. It is a tacit recognition, too, that it is more important for the show to be good than for the network to own a piece of it. There is now more competition between the networks, and the independent producer has a better chance than formerly to place his programs.

The great problem today is the tremendous facilities shortage. The real losers are the local and regional

advertisers, who will not be able to get time in good periods, nor be able to afford quality shows.

The greatest single task facing those charged with the over-all responsibility of making television democratic is to change the regulations in order to make room for more channels, or to make possible the creation of new stations of like frequency and power. Only a handful of people who have goods and services to offer today have an opportunity to use television because of this paucity of stations and time slots.

Because of the time-clearance problem, it is sometimes necessary to hold back a show in a major market until the right slot is available in order to justify the program cost.

This happened in the case of our *Celebrity Playhouse*. Although sponsored by one firm in 40 markets for a long time, it is only now going into New York. It took a considerable period before the right competitive time slot could be cleared—this despite the availability of time on the independents.

I do not believe that the newly-released feature films will prove serious competition to the half-hour film programs. Basically, they will affect other feature films. The older releases have been repeated many times, since supply has run behind demand. Supply is now catching up, but the newer properties by and large, will go into the established feature slots.

The feature film will compete with the hour and hour-and-a-half shows like *Tonight*, *Home*, and so forth. The stations may reject such network shows in non-option time in favor of the good old movies with their sales possibilities.

Reruns of network shows also will be affected, but they will be the last to be attacked, because they are more satisfying programs because of their high quality.

Features can correct the imbalance in certain markets. In New York, Los Angeles and Chicago there is a great demand for film programming. It is impractical, however, to produce films for these markets. You must produce for the two- and three-station markets, since you must sell at least 100 markets before you can get your money back. Features will be of help to the independents, who

To page 110

DU MONT INCREASES ELECTRONICAM FACILITIES

Now Better Equipped to Save You *Time* and *Money*!

Adds 5 new pick-up units to assist agencies, producers and advertisers in getting commercials and shows on top-quality film at minimum cost.

Here's How These Top Agencies, Advertisers and Stars Get Finer Film in Less Time . . . at Lower Cost!

K & E—filmed three 1-minute and one 2-minute commercials for Beech-Nut—including set-up, lighting, rehearsal, and shooting—in a *single day*! Had prints on the air on 20 stations across the country 7 days later!

McCann-Erickson—shot two 1-minute commercials for Nu Soft in just 1 afternoon!

Westinghouse—set, rehearsed and shot a full 15-minute show in one morning—had final prints 48 hours later!

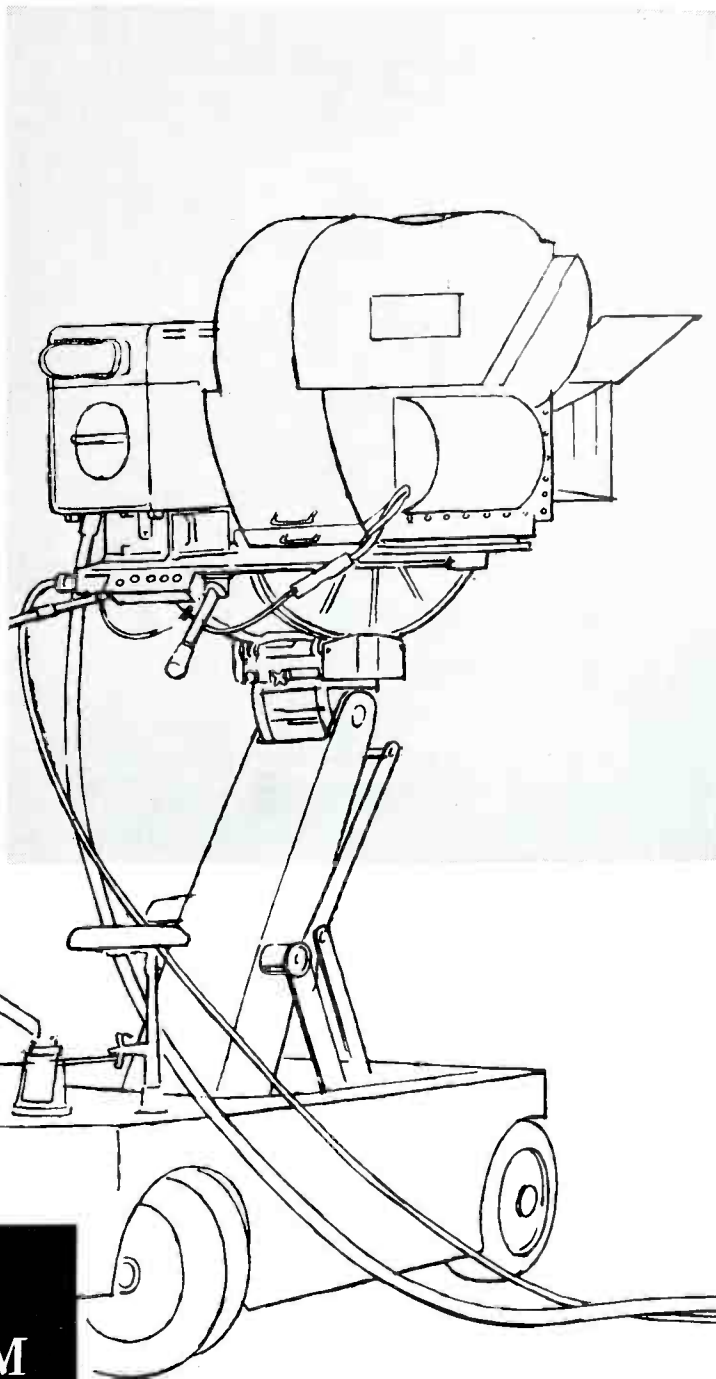
Les Paul and Mary Ford—delivered 35 5-minute shows for the Instructo Corporation in just seven shooting days!

George Jessel—shot three ½-hour films on a new show before two separate live audiences in just 1 day!

YOU can get the same kind of results!

AT YOUR SERVICE

complete production facilities • cameras • technical personnel • fully-equipped stages • live audience theaters. *At Your Option*—direction • lighting • set-up • scenic design scoring • costuming • laboratory service and film editing.



Allen B. Du Mont Laboratories, Inc.
Electronicam Division

Executive Offices and Studio
152 West 54th Street, New York, New York
Telephone: JUdson 2-2590

West Coast Offices
11800 West Olympic Boulevard, Los Angeles, Calif.
Telephone: GRanite 7-4271

**WRITE OR CALL TODAY
FOR DEMONSTRATION**



WREX-TV

ON TOP

157 to 11!

WREX-TV
leads in $\frac{1}{4}$
hour periods
from 6:00 P.M.
to midnite

All 48 of the top 48
once-a-week shows are on
WREX-TV!

57 of the top 59
once-a-week shows are on
WREX-TV!

All 15 of the top 15
multi-weekly shows are on
WREX-TV!

Facts from the April 1956 ARB
Survey prove conclusively that
WREX-TV continues to grow in
favor with the ever increasing
number of viewers in this 10
county billion dollar market!

WREX-TV

ROCKFORD • ILLINOIS

channel 13

CBS • ABC
AFFILIATIONS
represented by
H-R TELEVISION, INC.

AS THE FILM MEN SEE IT *From page 108*

will do well with them. The affiliates will look upon their affiliations with less excitement.

Finds advertisers will pay for quality

MARTIN LEEDS, Executive V.p.,
Desilu Productions

I do not believe that price is a fundamental problem where the advertiser is really interested in top-quality programming, for he will then be willing to pay the extra few thousand necessary.

On the basis of experience with our own shows now running, *I Love Lucy*, for example, and the production we do for more than a half-dozen other network properties, I can assure anyone that it just takes more money now than ever before to produce the quality program. For example, our asking price, for *Adventures of a Model* is \$46,500. This price, incidentally, does not produce a profit for us the first year. On new shows, we are content to break even on the first run.

Cost cannot be the primary factor when, like us, you try to shoot for the "top ten" in each case. The gamble is high, it is true, but if you click, the rewards are there.

The major problem today, which we have probably faced as much as anybody, is getting air time.

It is no one's fault, just a simple matter of mathematics. There are just so many hours: three prime hours a night, or 21 a week, adding up to 42 half-hours which allow for 84 alternating sponsors per network—or a total of 252 for the three networks. (Twenty-four hours after our *Adventures of a Model* hit New York, three sponsors wanted it, but couldn't clear adequate time.)

Advertisers getting more selective

CARL M. STANTON, V.p., NBC
network; until recently, head of
NBC Television Films

The number of advertisers who want to identify themselves with a specific TV film series and a personality seems to be growing. Advertisers are also increasingly selective in choosing programs, both as to quality and distinctiveness. These facts, plus the continued success of really good programming in syndication, seem to be the best reason for optimism about the future of the television film industry.

I think that our future depends basically on good programming and on the continued growth of understanding on the part of advertisers

about the value of syndicated shows.

Because we felt that this understanding was on the increase, we investigated one market—San Francisco—and found that the number of national and regional advertisers using syndicated programs there during the first quarter of 1956 had increased by 47% over the same period last year. Not only that, but of these new users of syndicated TV film, 40% had used no form of local television during the first quarter of 1955, 37% had used some form other than syndication in 1955 and continued to do so in 1956 and 23% had used some form other than syndication in 1955 but were using syndication only in 1956. If this is indicative of a trend, which I believe it to be, then this is the real cause for rejoicing about the future of film syndication.

Better talent coming to TV film

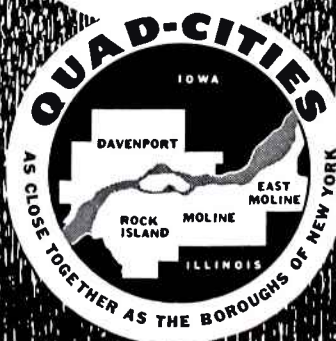
EARL R. COLLINS, President,
Hollywood Television Service

In my opinion, it is now necessary for television stations, networks and producers to go through a complete reappraisal of their programming structures because of the great talent

338,100 Families

with a net E.B.I. of \$1,793,-
518,000 reside within WHBF's
25,500 sq. mile coverage area
according to S. M. 1956 Sur-
vey of Buying Power. 98% own
radios—80% have TV (TV
Magazine).

CBS FOR THE



WHBF AM

TV
ROCK ISLAND, ILL.

REPRESENTED BY AVERY-KNOEL

that is becoming available to TV through the activities of Hollywood.

This coming season should see major changes in conventional production. These changes, aimed at achieving higher quality than we now know, will be a direct result of the need to compete against the big-name features that will enter the medium during the next nine months.

I am convinced that, this year, television will enjoy its greatest advancement and will build its biggest audiences.

"Features will predominate"

ELY A. LANDAU, President, National Telefilm Associates

The biggest problem facing the TV film industry is that of time clearance. At the present time, there are nine un-intermixed four-or-more-station markets and 20 non-intermixed three-station markets. These are simply not enough to spread around to film sources.

From the program standpoint, the major problem facing the industry is the present inability to match the production values that the American public has come to expect from motion pictures. It is simply a question of the medium's limited economics, of a comparison between the \$1,500-to-\$2,000-per-minute invested into television film production and the \$15,000-\$20,000-per-minute investment in the average motion picture.

The coming season will see the beginning of major program changes on stations throughout the country. By the 1957-58 season, feature film will have come to play the predominant role in station programming, and will affect the networks as well.

Stations will have program leverage for the first time, and will fight the networks harder; they will be squeezing the feature films into option time.

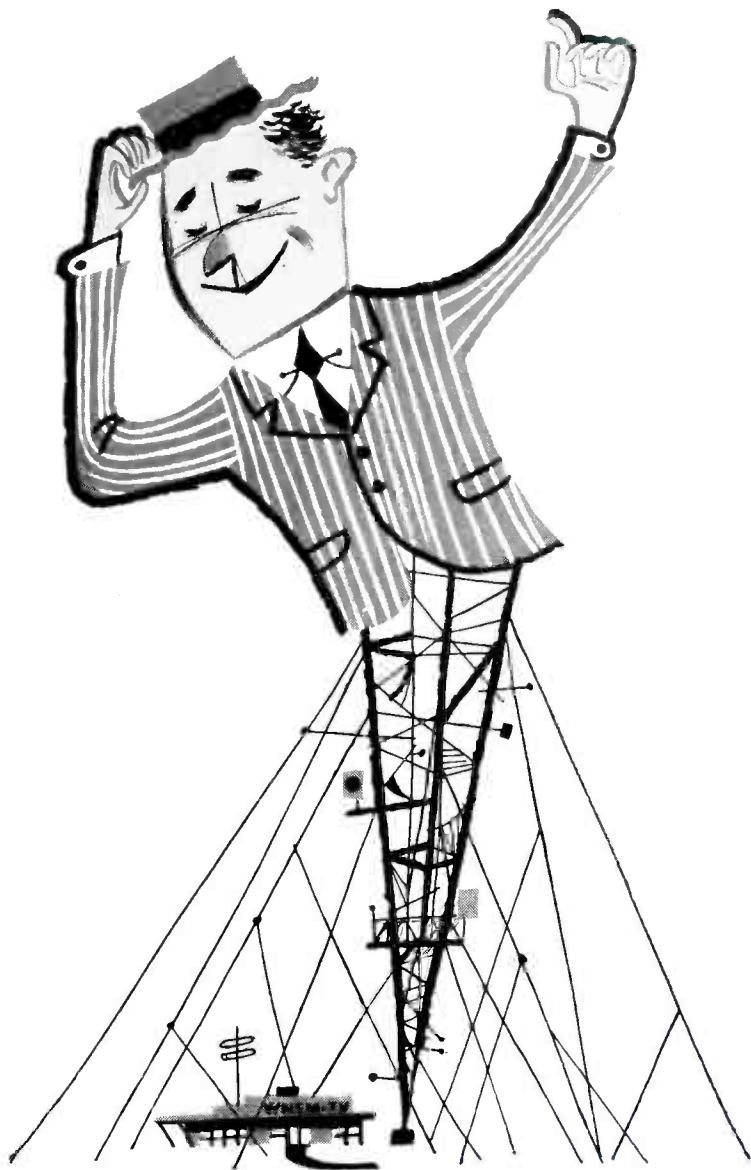
This monster, TV, will devour all programming at a rapid pace. In two years there may be another ten-year backlog—between 1,200 and 1,400 features—available.

At the same time, I expect other phases of this business to thrive. I think, for example, that in a few years we will see another big cycle of live programming.

The half-hour film show will continue to flourish, and the hour and hour-and-a-half TV film show will come into its own.

We are in the youngest branch of the entertainment industry. Television is still a baby. In the words of the late Al Jolson: "You ain't seen nothin' yet!"

END



We tip our topper to TvB

WNEM-TV is proud of its membership in TvB . . . enthusiastic about the results and accomplishments of the Bureau. So much so, in fact, we bought this page just to urge non-members to join forces with us now.

Do you belong? You owe it to yourself and associates to support this outstanding organization. For TvB sells the television idea to management and agency buyers . . . makes your selling job easier. Call TvB or wire them in New York for information.

WNEM-TV, James Gerity, Jr., President

NBC-ABC

serving Flint, Saginaw, Bay City and Midland—

Michigan's second richest market!

Radio Stations: **WPON** Pontiac, Michigan
WABJ Adrian, Michigan

WHO WATCHES WHAT WHEN?

Patterns of audience composition, based on study of 25 shows in 14 markets

Typical audience composition of

SYNDICATED MYSTERIES

by time periods

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

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

Typical audience composition of

SYNDICATED COMEDIES

by time periods

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

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

Typical audience composition of

SYNDICATED DRAMA

by time periods

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

Source: ARB—based on a mid-season month and covering 8 dramas in a cross-section of 14 television markets.

Typical audience composition of

SYNDICATED WESTERNS

by time periods

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

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

**You Get
Maximum
Coverage**

**In
Southeast
New England**

**Only With
WJAR-TV**



**Contact
WEED
Television
or**

**CHANNEL
10
PROVIDENCE, R. I.**

HOW THEY USE FILM *From page 71*

has 15 stores. H.E.B. decided on a syndicated show rather than spots because it was felt that a program would establish greater identification of the stores and the advertising. Its vehicle is *Confidential File*, which has become the top-rated locally sponsored show in the market.

It is aired on WOAI-TV at 9:30 on Thursday, the night before the heavy weekend shopping days. Commercials are used to sell specific items. They are live and hard sell. If the episode is one that is best not broken in the middle, or if it depicts an unsavory situation that would adversely affect a following commercial, the usual three commercials are changed to one one-minute and one two-minute spot.

Approximately 10 items are shown per show and prices are given, as in the company's newspaper ads. When a TV commercial mistakenly quoted a price higher than the one which ran in the chain's newspaper ad, a number of phone calls were received drawing attention to the discrepancy in the two prices.

The show is widely merchandised with store streamers, newspaper ads and bag stuffers.

Another reason for buying *Confidential File* was its public service aspect. Before each show is telecast, it is previewed by about 20 representatives of the Police Department, Boy's Club, school board and similar organizations. Films are also lent to these groups for private showings to their members—with the Police Department having used several.

Ratings have been consistently high since the show premiered in October 1955, never falling lower than a 35 ARB. It attracts a family audience. In February, for example, it received a 37.3 ARB with this audience composition: men, 34% women, 52%; children, 14%.

Local Holsum bakers co-operate on use of "Captain Gallant"

Nissen Bakery is one of 54 Holsum bread bakers handled by the W. E. Long Co., a Chicago advertising agency. The agency tries to approach the advertising and merchandising of all these bakers as though they were one account so they can have the impact of a national brand.

TV film offers one of the most efficient means of standardizing the bakers' advertising. The agency advised Nissen to buy *Captain Gallant of the Foreign Legion*. It is seen Sunday, 7 p.m. on both WCSH-TV,

To next page

TO REACH
SHREVEPORT'S
BIGGEST AUDIENCE*
...PUT IT OVER



28 of the top **30** SHOWS
64% of the night-time audience
79% of the weekly morning audience
64% of the weekly afternoon audience

KSLA-TV LEADS in 143 out of 168 nighttime quarter hours...in 82 out of 100 weekly morning quarter hours...in 94 out of 120 weekly afternoon quarter hours.

*Based on ARB Survey of Television Viewing — Week of March 8-14, 1956.

KSLA-TV GIVES

full power coverage of over 165,000 TV sets. Buy KSLA-TV and "win the most sets"!

CALL YOUR RAYMER MAN TODAY



CBS-TV BASIC
55TH MARKET

PAUL H. RAYMER COMPANY, INC.
National Representatives

KSLA 12
CHANNEL

FIRST in Shreveport, Louisiana



How that Floyd "carries on"! ... across 4 state lines

Joe Floyd's new 1,032 ft. KELO-TV tower in Sioux Falls now beams a picture that reaches a wider market than ever in So. Dakota, Minnesota, and Iowa. Add Joe's neighboring KDLO-TV, and you've got more than 1,800 ft. of towering TV salesmanship that blankets this rich 3-state money belt.



General Offices in Sioux Falls, S. D.



JOE FLOYD, President
EVANS NORD, Genl. Mgr.
LARRY BENTSON, V.P.
 NBC • ABC • CBS

Represented by H-R for TV and AM

HOW THEY USE FILM *From page 113*

Portland, Me. and WABI-TV, Bangor, Me.

The show is used to support Holsum's over-all ad campaign, which the agency's radio and TV director, David Hayes, describes in these words: "The 1956 Holsum bread campaign is directed at getting children to eat full nutritional meals and to have bread with their meals." Commercials are on film with some animation.

When the show was introduced in Bangor, Buster Crabbe (*Captain Gallant*), came to town and appeared at a local movie house where one of the shows was run as part of the regular matinee. Children were given pins and shoulder patches.

The syndicator, TPA, supplied 2,000 free kits of buttons and shoulder patches when the show was brought into the market. Additional kits were available at nine cents each. Nissen either offers the kits as a free write-in premium or puts them in stores for the kids to pick up.

Nissen promotes the show with newspaper ads utilizing mats supplied by TPA and with portions of full-page bread ads.

TV accounts for about 35% of the total ad budget. Nissen ranks fourth or fifth among the Holsum bakers.

Gas-station chain sponsors weekly feature film

"Before TV, the favorite form of family entertainment was movies. We felt that the best way to combine these two forms of entertainment was to offer them *good movies* on TV."

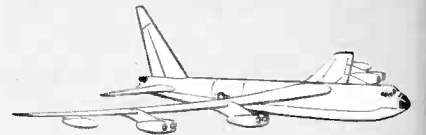
This is why the Oklahoma Oil Company relies on feature film in the highly competitive Chicago gasoline station market, says account executive Bob Oakley of Maryland Advertising, Chicago. The show is *8 O'Clock Theater*, WGN-TV, 8-10 p.m., Sunday. The agency based its recommendation on its own survey which revealed that viewers were interested in good properties of fairly recent vintage.

Oklahoma Oil is one of the few sponsors to pick up the entire tab for a weekly feature film. The bulk of its TV expenditure, which takes about 65% of a \$900,000 budget, goes into *8 O'Clock Theater* during the Fall and Winter and co-sponsorship of the Chicago White Sox and Chicago Cub games during the warm weather.

In its 8-10 period, the feature film show bucks heavy network competition. Oklahoma Oil was willing to

The average value of land and buildings of an Iowa farm now is estimated at \$36,077, up from \$27,566 in 1950.

WMT-TV
 CBS for Eastern Iowa



WICHITA

is **BIG BUSINESS!**...with daily retail sales topping \$1,000,000.

Wichita, with its diversified economy — oil, cattle, agriculture, aircraft — is the bustling hub of the rich Central Kansas area, dominated by KTVH.

To sell this rich Kansas market, buy KTVH with its unduplicated CBS-TV coverage.

KTVH
 CBS-TV FOR
 CENTRAL KANSAS



CHANNEL 12 — CBS BASIC
 VHF — 240,000 WATTS

Represented Nationally by H-R Representatives, Inc. Main office and studios in Hutchinson. Office and studio in Wichita (Hotel Lassen). Howard O. Peterson, General Manager.

forego the lower-cost-per-thousand that might be available at a later hour in order to bring a film to viewers "early enough for most of them to be able to watch all the way through without losing sleep."

Only seven or eight minutes of commercial time are used, although considerably more is available. This brings dividends of viewer good will, the company believes.

Commercials are live and low pressure, seldom ever showing a gas station. They often are delivered in a living room setting.

"Without heavy use of radio and TV," comments Oakley, "the growth of Oklahoma Oil to fourth place in the market—right behind Standard, Sinclair and Shell—would not have been possible."

Six years ago the chain consisted of 15 retail gas stations. Today it has 75.

Auto dealer: "Films boosted our sales 550%"

Ed "The King" Clarke claims to be the largest used car dealer in the state of Indiana. In the year that he has been using film shows on Indianapolis' WISH-TV, Clarke has swelled his sales volume from one million dollars to \$6½-million per year.

Clarke is an ex-sideshow barker and showman. He believes in a "big splash" advertising approach. He felt that he could create the biggest splash with film because it would allow him to have nationally known stars and programs under his own name. His annual TV ad budget is \$100,000. This past year he has been sponsoring feature film on *The Late Show*, Saturday, 10:45 p.m. to approximately 12:30 a.m., and a syndicated film, *Grand Ole Opry*, Wednesday, 6:30-7 p.m. The latter show will end shortly as all of the re-runs have been used up. "The King" co-sponsors *Amos 'n' Andy*, with Richard Bennett Furniture, Monday, at 7 p.m., but at a later hour during the summer months.

Most of his commercials are live. Clarke himself usually makes the pitch. He often goes to great lengths to attract attention. Once he featured a chariot race in a commercial! Viewers are occasionally invited to write in for an autographed picture of "The King." The station reports that the response is huge.

One of Clarke's most effective sales points is his liberal credit offer; often he will give credit where the banks will not. His credit philosophy is summed up ungrammatically but effectively: "The King Don't Care." The slogan has become a popular say-

To next page

WCDA-B ● ALBANY

WAAM ● BALTIMORE

WBEN-TV ● BUFFALO

WJRT ● FLINT

WFMY-TV ● GREENSBORO

WTPA ● HARRISBURG

WDAF-TV ● KANSAS CITY

WHAS-TV ● LOUISVILLE

WTMJ-TV ● MILWAUKEE

WMTW ● MT. WASHINGTON

WRVA-TV ● RICHMOND

WSYR-TV ● SYRACUSE

Harrington, Righter and Parsons, Inc.

The only exclusive TV national representative

New York
Chicago
San Francisco
Atlanta



One of the *smallest* things in Texas is the cost per thousand on

**KFJZ-TV - CHANNEL 11
FORT WORTH**

Represented nationally by H-R Television, in the south by Clarke Brown Company

What Makes Columbus A Market?*



For greater coverage . . . it's WBNS-TV . . . number 1 Station in the Columbus market . . . a market offering great effective buying income from "plus" population segments such as Lockbourne Air Force Base, Strategic Air Command, and many progressive industries and neighboring farm communities.

Statistics on Lockbourne Air Force Base show:

- a. Millions of dollars spent in Columbus each year for Base construction, food, supplies and sundries.
- b. Personnel of 6,436 . . . with a high percentage living off the base, in homes of their own.
- c. Monthly payroll averaging approximately 2 million dollars.

Due to its high percentage of tune-in . . . WBNS-TV's commercials vitally affect the purchasing selections of this group, as well as the total WBNS-TV coverage area.

Lockbourne Air Force Base is important to Columbus . . . and WBNS-TV is important to you in reaching this "Plus" market.

Photograph courtesy of Lockbourne Air Force Base, Strategic Air Command, depicting a RB-47 Jet Bomber being refueled by tanker aircraft, both Lockbourne-based . . . a familiar sight in mid-Ohio skies.

Number 2 in "Columbus Market" Series.

WBNS-TV

REPRESENTED BY BLAIR TV.

channel 10 • columbus, ohio

CBS-TV Network . . . Affiliated with Columbus Dispatch. General Sales Office: 33 N High St.

HOW THEY USE FILM *From page 115*

ing throughout the state. Viewers can drop into the lot and pick up a pin or second license plate (Indiana issues only a rear plate) by mentioning the slogan.

"The King's" TV shows are promoted at his lot via counter cards and other point-of-sale material. They are mentioned in his newspaper ads, too.

Alternate sponsors use live pitch on "Highway Patrol"

Two local advertisers have the services of a nationally-famous Academy Award-winning star available. That's why Hunt-Sheid, a building material and construction firm, and the Muhn Tire Co. alternately sponsor Broderick Crawford in *Highway Patrol* on KTSM-TV, El Paso, Wednesday, 8:30 p.m. Both sponsors cooperate in promotion of the show.

Muhn Tire finds *Highway Patrol* a natural promotional opportunity for tires, making use of the traffic-safety pamphlets provided by the syndicator. This allows the sponsor to make a public-service pitch with the program, and gives it high sponsor identification.

Hunt-Sheid distributes building materials in the El Paso area. It uses the show to acquaint viewers with its variety of services, which include the design and construction of homes and buildings. They presently are constructing 25 homes ranging in price from \$25,000 to \$65,000, the luxury class.

When the show started in October 1955, a concentrated promotional drive was launched, using all the materials that Ziv could supply.

There are three one-minute commercials on each show with the sponsors alternating so that, each week, one has two commercials and the other, one. For the most part the commercials are done live by a station announcer, though Muhn Tire sometimes uses a film supplied by a manufacturer. Both advertisers feel *Highway Patrol* has increased sales and boosted prestige.

"Margie" strip plugs Westinghouse local dealers, aids suppliers

When the Westinghouse Electrical Supply companies in Pittsburgh, Pa., and Wheeling, W. Va., decided to co-sponsor a TV show in Steubenville, Ohio, a market they both supply, they picked a program that had a proven track record on nighttime network TV and could be translated to daytime strip. These distributors figured that *My Little Margie* at 12:30 p.m. on WSTV-TV would have a

WBNS-TV COVERAGE FACTS

TOTAL POPULATION
1,872,900
TOTAL FAMILIES
556,000
TOTAL TV HOMES
500,400

*45.2% average tune-in in this 3 station market.
*14 out of 15 Top once-a-week shows.
*9 out of 10 Top multi-weekly shows.

(Source Columbus Telepulse May 1956)

HIGHER RATINGS

Feb. 1956 Shreveport ARB Area Survey

LEADING in 22½ morning quarter hours.

LEADING in 45½ afternoon quarter hours.

LEADING in 51 nighttime quarter hours.

GREATER COVERAGE

KTBS-TV Channel 3, Shreveport, Louisiana, covers 44 counties in Louisiana, east Texas and south Arkansas. Population 1,351,700; set count 249,895.

MORE VIEWERS PER DOLLAR

55% of the viewing audience from sign-on time to 12 noon.

82% of the weekday afternoon audience.

72% of the nighttime NBC audience in the Shreveport area.

MAXIMUM POWER

KTBS-TV

CHANNEL 3

SHREVEPORT LOUISIANA

Represented by

Edward Petry & Co., Inc.

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

different audience in daytime than it had as an evening show, but would retain several of its nighttime virtues.

The property offered "a good wholesome appeal," a name star, an excellent merchandising potential and a complete episode every day. The suppliers thought the time offered was a good one to reach the largely female audience they wanted.

Three Westinghouse appliance dealers are mentioned in each of the three daily one-minute commercials, a total of 45 per week. There is a "nominal charge" to each dealer, according to Elmer Hanlon of the Pittsburgh supplier. He explains that his company and the Wheeling distributor share the major cost of the show.

Commercials are live. They stress quality and price and give dealer locations.

At the dealers', counter cards and streamers serve as point-of-purchase tie-ins with the show. Newspaper ads from Official Films' promotion kits are also employed. **END**

FILM SPONSORSHIP

Shows used by beer, gas and food advertisers in a representative week:

SPONSORED BY BEER BRANDS

BOSTON
Ballantine Highway Patrol
Dawson Man Called X

MINNEAPOLIS-ST. PAUL
Hamm's Badge 714

SAN FRANCISCO
Falstaff Celebrity Playhouse
Lucky Lager Crunch & Des

SPONSORED BY GAS AND LUBRICANTS

MINNEAPOLIS-ST. PAUL
Mobilgas & Mobiloil Mobil Theatre
Phillips 1 Led Three Lives

SAN FRANCISCO
Richfield Mayor of the Town

SPONSORED BY FOOD AND GROCERY PRODUCTS

PHILADELPHIA
California Lima Beans Life With Elizabeth
Keebler Bakery alternates with
Morrell-Felin Meats The Great Gildersteeve
Kellogg Cereals Superman, Wild Bill Hickok
LaRosa alternates with Aristocrat and
Dolly Madison Ice Cream Waterfront
Mott Apple Products Amos 'n' Andy
Nabisco alternates with Savarin Badge 714
Society Brand Easter Eggs Our Gang
Sylvan Seal Food Products Award Theatre

These data are taken from TELEVISION MAGAZINE's Report on Spot. For detailed study of beer and gas-lubricants, see page 13. For grocery details, see June 1956 issue, page 15.

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.



*Buffalo's
Best Known
Sales Team*

**WGR-TV
BUFFALO**

Nat. Reps: FREE and PETERS

WHY FILM COSTS ARE GOING UP

Here's how a leading film producer summarized the situation

Within the past year, costs of filmed television programs in Hollywood have increased approximately 20%. A year ago, it cost the producer about \$30,000 per show to make a quality half-hour dramatic series in black and white with three production days allocated per show. Today, the same show in black and white, still requiring three days to film, costs the producer \$36,000.

The principal reasons for this jump in production costs are (1) the over-all wage increase which went into effect throughout the film industry in October 1955, and (2) the fact that on January 30, 1956, the entire film industry, both motion picture and television, went on a five-day work week instead of the old six-day week.

Actually, the five-day week has had a more decided effect on television film production than it has had on motion picture feature production. A year ago, it was possible to produce two half-hour filmed television shows in a six-day week, with three days production time allocated to each show.

Generally speaking, however, the producer who is seeking to maintain or better his quality must continue to employ a mini-

mum of three days for each half-hour film. This means that on each two shows he must overlap into the second week, and in many cases, personnel must be paid for the entire second week.

In October, 1955, production personnel obtained a 25¢-per-hour blanket wage increase together with other so-called fringe benefits. This increase applied to camera crews, sound men, carpenters, propmen, electricians, and all other crafts. In addition, there were many involved pay increases for certain supervisory personnel including a 54-hour a week pay guarantee.

About a year ago the television industry was faced with a strike on the part of the actors which resulted in an increase in their basic daily and weekly rates. In addition, the actors also obtained increased payments for reruns, which now total 140% through the fifth run.

The writers also have obtained complicated increases, guarantees, etc., depending upon the type of program and the individual contracts. The directors are presently negotiating for increases which, if granted, will further increase the basic cost of production. The director's minimum has jumped from \$135.00 in 1950 to \$600 in 1955. The assistant director's

minimum has gone from \$125 to \$350 in the same period. In 1950 no second assistant director was required; since 1955 he has been getting a minimum of \$200.

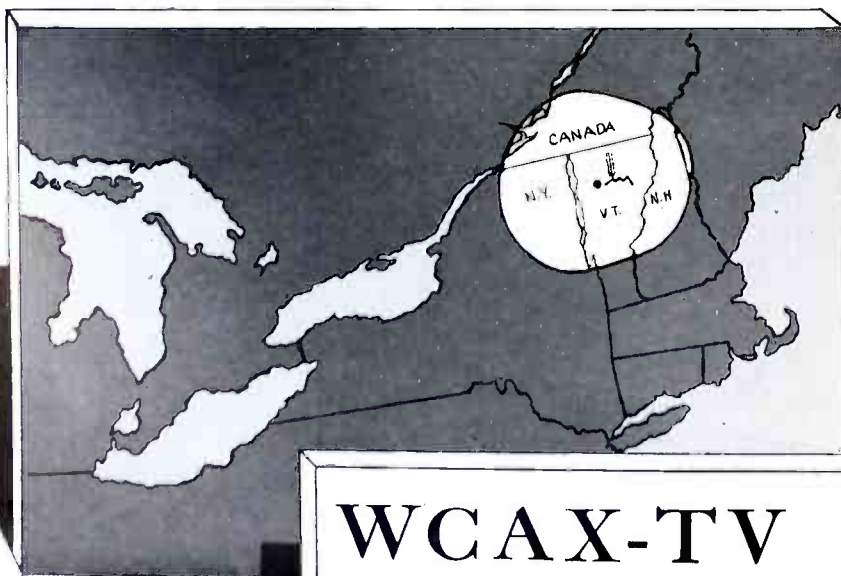
A television producer must purchase film and sub-contract such requirements as laboratory work, opticals, sound, and similar activities. The labor costs have gone up in the operation of all of these outside companies and have resulted in increased costs in each area.

Transportation equipment rentals have been jumped by 15%.

Laboratory and editorial work in connection with titles and opticals was increased four months ago as a result of higher labor costs. The price of film recently was increased by 20%.

It is understood that motion picture camera rentals will be jumped about 20% in the near future.

There are other causes of increased production costs in the television film industry but many of these are difficult to pinpoint. For example, many television producers are hiring top personnel and talent from the feature motion pictures. The TV producer must pay higher prices for this personnel but fortunately this type of increase in costs results in better production values.



HERE ARE
156,780
OF AMERICA'S
TV HOMES

WCAX-TV

Burlington, Vermont

Weed Television

CHANNEL 3



The Formula for Sales in CALIFORNIA'S Central Coast COUNTIES!

$$8 \times 3 + 240,000 =$$

$$1 + 300,000 *$$

As hundreds of national accounts already know, KSBW-TV—Channel 8 in Salinas-Monterey—has all 3 net works covering "1" big market.

NOW Channel 8 goes Maximum Power and full COLOR with 240,000 watts—putting an additional 300,000 TV homes in the Class A coverage where they can see all the top CBS, NBC and ABC shows on Channel 8!

* IMPORTANT NOTE: When you use this formula, your result comes out in dollars.

KSBW-TV

CHANNEL 8

ASK H - R

Salinas - Monterey

AUDIENCE STUDY *From page 95*

ing in New York. The heavy TV expenditures of the automakers is reflected in the entire category's unusually high recall scores.

Among the heavy household appliances, the three brands which led in New York—Westinghouse, General Electric and Frigidaire—ranked first, second and third in Chicago as well. The only significant differences between the two cities are Easy's jump from a 2.2%-recall score in New York to 9.2% in Chicago, and Whirlpool's drop from fourth place and 10.9% recall in New York to eleventh place and 2.2% in Chicago.

Next month, TELEVISION MAGAZINE's Continuing Study of the TV Audience will report on recall of TV advertising and use of beer and cigarette brands in Los Angeles, comparing new data with the findings of a survey done in September, 1955 in the same market. The next Audience Study will also cover recall of TV advertising for automobiles and heavy household appliances in Los Angeles.

TELEVISION MAGAZINE has been conducting these studies since 1953. For additional information on previous surveys write to the Research Department at 600 Madison Avenue, New York 22, N. Y.

How this survey was done

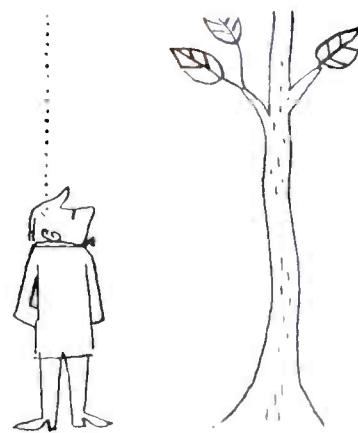
For TELEVISION MAGAZINE's Continuing Study of the TV Audience, The Pulse, Inc. made 1,000 personal interviews during the first week of June in the Chicago metropolitan area. For two product categories—beers and cigarettes—the following questions were asked:

1. What brands have you seen advertised on TV in the last two weeks?
2. What brand do you use?

In addition, respondents were asked what brands of automobiles and heavy appliances—particularly refrigerators, washers and dryers—they had seen advertised on TV in the last two weeks.

The principal objective of these surveys is to obtain some comparative measure of brand registration. These findings, obviously, can be meaningful only in terms of an advertiser's own data.

Although it should be remembered that the use figures represent incidence of the brands in homes and not sales volume, the findings correlate very closely with the brands' actual sales rankings in the New York and Chicago markets. END



"JAX" AND THE BEANSTALK

Jacksonville has grown into a market of 394,000 inhabitants, a marketplace for 700,000 more; it's the mail address of WMBR-TV, which reaches more than 370,000 tv families in 68 Florida and Georgia counties.

W M B R - T V

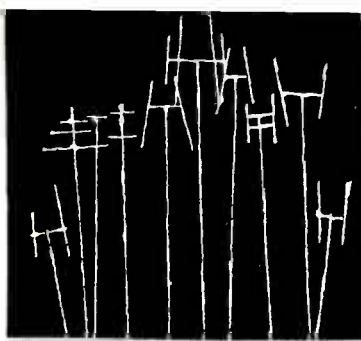
Jacksonville, Fla.

Channel 4 CBS

Operated by

The Washington Post Broadcast Division

Represented by CBS Television Spot Sales



editorial

THANK YOU, SENATOR BRICKER --AND DICK MOORE, TOO

I can remember so well having lunch with Dick Moore last November at the Brown Derby in Hollywood. It was then that he first outlined his plans for forcing the issue on network option time. Dick was concerned that with network's taking up more and more option time the film syndicators, in turn, would have a smaller market for their product. Consequently, he would be losing out on the backbone of KTTV's programming—syndicated film.

I argued against going to the government for relief of competitive problems. What I didn't foresee, though, was how well the KTTV petition would turn out for the industry. It worked like a boomerang. The same holds true for Senator Bricker's attack. He made the networks show him and they did.

Because of these onslaughts, the business practices of broadcasting have been put down in black and white as they never have before. At the start of the recent hearings, a government official commented that the investigations were a great opportunity for the networks to come up with the facts and figures that would silence their critics once and for all. And this they have done admirably.

Must reading for everybody in this business is the testimony of CBS and NBC. Particularly illuminating is Frank Stanton's, "Network Practices," which was submitted to the Senate Committee.

Of course, it would be naive to put the networks on a pedestal. They are powerful—they have to be, but where there's a concentration of power, someone always gets pushed around a bit. By no means would it be fair to say, even at this early date, that the investigations have accomplished nothing more than getting the facts on record.

Senator Magnuson and his fellow senators must certainly be given a large part of the credit for getting the networks to come to the aid of the small station.

The EMP and the PEP plans, largely, are a result of Senate action. But it is ridiculous to place all the ills of the industry on the networks, to say that they are the reason why the film companies can't sell more film, why small stations are having a tough time, why small advertisers aren't using television.

As the competition gets sharper, the cries of anguish grow louder. For example, there is hardly a film producer around who does not blame a good portion of his problems on a combination of "network monopoly" and shortage of facilities. No one can criticize the film companies for trying to get a larger share of the market. Their problem, however, stems from a little old economic formula called supply and demand. They just have to face up to the fact that there are only so many hours in the day and film already accounts for about 40% of all television programs. A large number of programs will always be live because of economics or the nature of the programs themselves. Considering this, the film companies have done very well indeed.

The question arises whether the ultimate solution may lie not so much in airing grievances before Senate committees as in creating better and, therefore, more salable programs. Perhaps if the budgets were upped an additional ten thousand dollars, the quality would improve so substantially that producers would find sponsors more than willing to pay higher costs. Then some of the clearance obstacles would disappear.

Any analysis of the hearings must lead to the conclusion that the only interest of the government is the public interest. Basically, the public interest has nothing to do with the present petitions which are no more and no less than the seeking of relief from competitive business problems.

Fred Vogel