

December, 1955

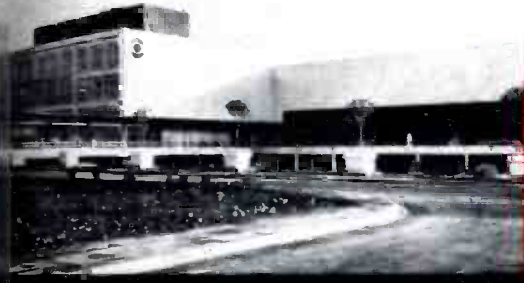
12th year of publication

TELEVISION MAGAZINE

Which coast for TV? Probably both
but solution to client, agency
and network dilemmas hinges on ratio



Profiling trend-maker Nathanson of
North, who tells how his new agency will
handle \$10,000,000 in Toni billings



Indiana University
DEC 10 1955
Library

May this holiday season
bring joy, cheer and
happiness to all our friends
in television
... and everywhere



Edward Petry & Co., Inc.

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

After 2,500 broadcasts, we ask you —

Who's as busy as our Bea?"

BEA JOHNSON, Director of Women's Activities for KMBC-KFRM-KMBC-TV and winner of the 1953 McCall Magazine Golden Mike Award for outstanding public service, completed her 2,500th broadcast for the KMBC Broadcasting Company November 22, 1955.

A WHIRLWIND of energy with a world of talent, Bea Johnson has established an enviable record of accomplishments during her nearly two decades with the KMBC Broadcasting Company.

In addition to earning some of the most coveted laurels in her field (the McCall Magazine Award, the Zenith Television Award and the Ohio State Award), Bea has received a long list of civic and other professional honors.

The results of her tireless participation in community, national and international affairs show up consistently in the ratings for her daily show, "Happy Home" — the highest-rated women's TV program, network or local, in Kansas City. Audience figures prove that Kansas City women appreciate the tremendous interest Bea takes in keeping abreast with important happenings in the world of women.

Like all of the high-calibered personnel on the KMBC staff, Bea is more than a face on a TV screen or a voice on the air. She is an important community figure — a person who is respected, admired and emulated by her thousands and thousands of Radio and TV fans.

The station's policy of providing topnotch air personalities explains, in part, the amazing sales ability of KMBC Radio and Television. To find out more about the terrific influence of KMBC-KFRM-KMBC-TV on the Kansas City market, see your Free & Peters Colonel.



BEA JOHNSON



BEA'S OWN "HAPPY HOME"

is the basis for her intuitive interpretation of what kind of programming appeals to a women's audience. The family, left to right, are: her husband, Dean, a highly successful business man; Becky, 13, a high-school senior whose various school and community activities rival her mother for the "Woman of the Year" award; and Jill, 10, a fifth-grader who

has inherited all the charm and personality of her successful parents; and the Johnsons' youngest child, the only member of the family who seems just to take life easy.



MINGLING WITH THE INTERNATIONAL

Bea attends a party at Lambeth Palace in London, England's Queen Mother, guest of honor and the Archbishop of Canterbury was host. The event took place during Bea's recent trip to Europe, when she conducted a party and was one of a handful of accredited women correspondents at the Big Four Geneva Conference.



THE JOHNSON'S RAMBLING RANCH HOUSE, situated in a fashionable Kansas City suburb, is proving ground for Bea's homemaking activities. Here Bea experiments with home decorating, cooking and entertainment ideas that are later passed on first hand to her Radio and TV listeners.



CHRISTIAN DIOR, NOTED DRESS DESIGNER, records an informal interview with Bea following a fashion show staged for her party. This personal glimpse into the world of women's fashions is typical of the kind of program material Bea relays to her Radio and Television audiences.



BBC TURNS THE TABLES as an example for the British Broadcasting Corporation. Interviews Bea in London. During her European junket, Bea sent home 40 programs and film material for the BBC. This example of on-the-spot coverage points up one of the reasons why Bea is the only woman broadcaster in the world listed in the 1956 edition of Who's in Radio and Television.

the Swing is to "BIG-TIME" DAYTIME on Kansas City's Most Powerful TV Station—

"BIG-TIME" DAYTIME

KMBC-TV

KMBC Radio of Kansas City, KFRM Radio for the State of Kansas

FREE & PETERS, INC.
Exclusive National Representatives

DON DAVIS, First Vice President
JOHN SCHILLING, Vice Pres. & Gen. Mgr.
GEORGE HIGGINS, Vice Pres. & Asst. Mgr.
MORI GREINER, Director of Talent



“Here’s a tip...”

WJIM-TV
Lansing
Covering more
of Michigan
than any other
TV station!

12th year of publication

TELEVISION MAGAZINE

DECEMBER, 1955 • VOLUME XII, NUMBER 12

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TELEVISION 1956—What's ahead for the advertiser, the agency, the network, the station, the film man? BBDO president Ben Duffy (above) is one of the industry leaders whose appraisal of the outlook for the coming year will be featured in TELEVISION MAGAZINE's January issue. Other contributors: Film syndicator Frederic W. Ziv, broadcaster George B. Storer. Also highlighted will be a study on the economic potentials of television—how much further can it grow?

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Published monthly by the Frederick Kugel Company, Inc., 600 Madison Ave., New York 22, N. Y., PLaza 3-3671. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions, and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Second-class mail privileges authorized at New York, N. Y. All rights reserved. Editorial content may not be reproduced in any form without permission.

KPRC-TV FIRST IN HOUSTON HIT PARADE

with 17 of 20 top
nighttime shows*

KPRC-TV

C H A N N E L

H O U S T O N

JACK HARRIS

Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

2

1. Hit Parade KPRC-TV
2. George Gobel KPRC-TV
3. \$64,000 Question Station B
4. Bob Hope KPRC-TV
5. Medic KPRC-TV
6. Robert Montgomery KPRC-TV
7. I Love Lucy Station B
8. Lux Video Theatre KPRC-TV
9. This Is Your Life KPRC-TV
10. Disneyland Station C
11. NCAA Football KPRC-TV
12. Ford Theatre KPRC-TV
13. Waterfront KPRC-TV
14. Loretta Young KPRC-TV
15. People Are Funny KPRC-TV
16. Dragnet KPRC-TV
17. Fireside Theatre KPRC-TV
18. Perry Como Show KPRC-TV
19. Texaco Theatre KPRC-TV
20. I Led 3 Lives KPRC-TV

*ARB — October, 1955



Anybody
here
you don't
know?





If you have trouble identifying these people there are more than 40 million of your fellow citizens who can do it for you.

Each of them became famous faster perhaps than anyone else in history. Outside the intimate circle of their families, friends and neighbors no one had ever heard of any of these people until a Tuesday night at 10 o'clock. Thirty minutes later each of them was known throughout the United States.

They became famous so fast for one reason—the phenomenon of television, and more specifically, a phenomenal television program.

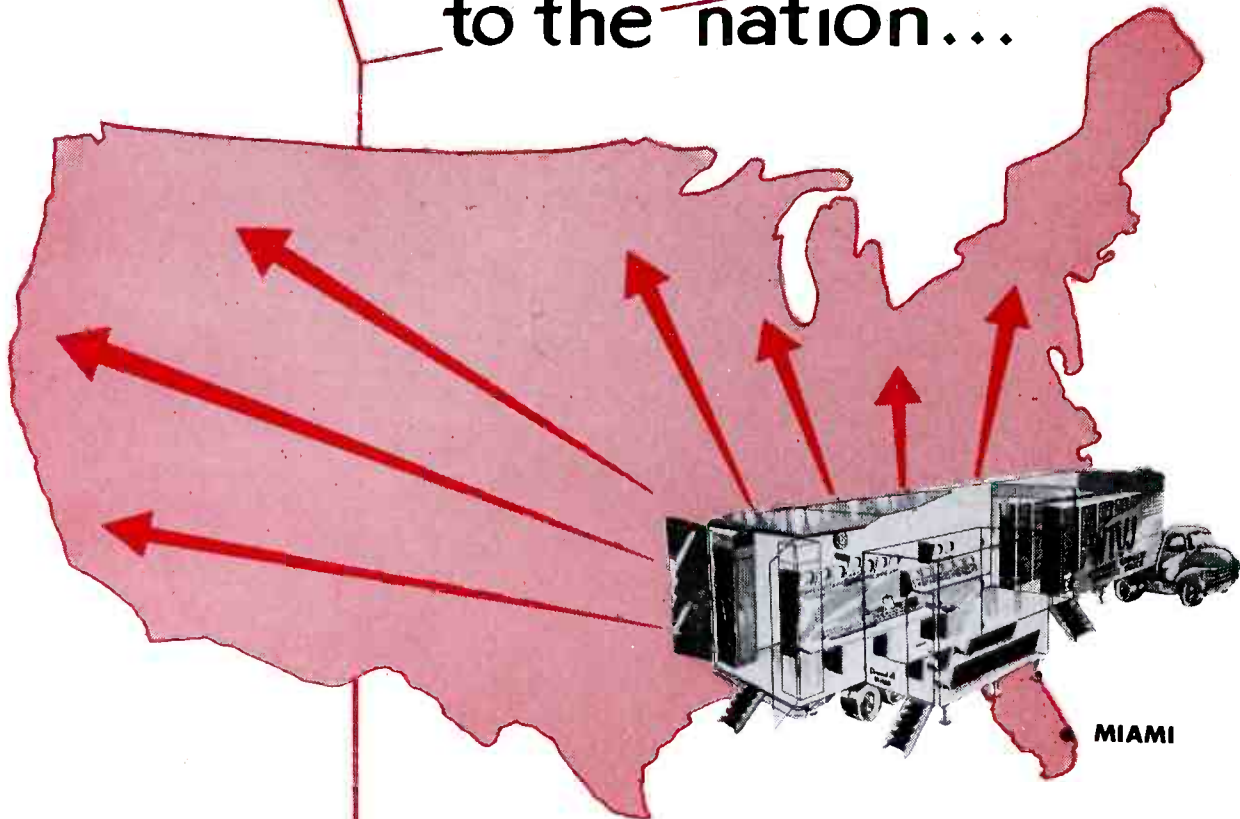
Today television is the shortest distance between obscurity and fame. This popularity applies not only to people, but to the products they use and the companies that manufacture them.

Many of these companies are convinced that CBS Television is the quickest path to popularity in all television. They know that day and night CBS Television broadcasts the majority of the most popular programs. They know too, that on the CBS Television Network they can reach their customers at a far lower cost per thousand than on any other television network. These facts may help to demonstrate why the largest single advertising medium in the world today is CBS TELEVISION.

Bringing


Florida

to the nation...



Florida's First
Television Station
100,000 WATTS
1,000 FT. TOWER

Represented Nationally
by Free & Peters, Inc.



Basic Affiliate

SNOW, SLEET, HAIL AND ICE? Not In Sunny Florida!!

More and more network producers and advertisers are finding that a Florida setting adds glamour to the program and points to the RATINGS.

Plan now to originate your show from fabulous Florida by using the facilities of Miami's Channel 4. WTVJ has the personnel, equipment and experience to assure you of quality service.

WTVJ
Channel 4
MIAMI

LONGSHOTS

QUEST FOR TV PROPERTIES ON PART OF BIG OPERATORS—Storer, Whitney, Wrather-Alvarez, Westinghouse, etc.—still going ahead full speed, but hottest thing in broadcast business today is 250-watt radio stations. Small-market AMs with net profits as high as \$25,000 a year after taxes are being bought for under \$100,000 in many cases.

DESPITE RUMORS TO CONTRARY, CBS SATURDAY NIGHT STRATEGY in battle of ratings with NBC's Perry Como in prime 8-9 p.m. slot is to put new talent and money into Stage Show to bolster first half hour, stand pat with Jackie Gleason's filmed The Honeymooners in last half, rather than swap times for the shows or return to one-hour live Gleason show. Latter possibility can't be ruled out entirely, however, because situation remains fluid. Honeymooners may have reached seasonal plateau in mid-twenties Trendex range. Como's ratings are fairly stable, just a few points behind Gleason, several ahead of Stage Show. In audience share for entire hour, NBC has been slightly ahead. Big battle is for first half-hour, with Como show planning peak about 8:25 p.m. in effort to keep viewers from switching to Gleason at 8:30.

FEATURE-FILM SITUATION STATUS QUO APPEARS LIKELY TO CONTINUE despite General Teleradio's feelers on sale of its 750-film RKO backlog. GT, determined to get back \$12,000,000 fast, offered whole pack to San Francisco stations for \$1,000,000 on five-year contract, tried out other deals on other markets. Word got around to stations, followed by rumors that Columbia Pictures was ready to release to TV. Despite flurry of talk resulting from GT bid, insiders feel feature films will have to be released in small lots. Hollywood majors know big-batch releases such as RKO package would pull prices apart. Summarizing station sentiment: "We don't want to put up a million bucks now with other product expected soon."

ODDS ARE BEING LAID THAT NBC'S PAT WEAVER AND ROBERT SAFNOFF both will be upped a notch before six months have elapsed, might even take place this month—Weaver to board chairman and Sarnoff to president, keeping team intact.

IN SPITE OF HOLLYWOOD GAINS, NEW YORK ALWAYS WILL BE DOMINANT in television production, currently holding edge of five or six to one in total hours of originations. While production is increasing in Hollywood, it is up in New York, too. See "Which Coast for TV?" in this issue.

MCA MOVING AGAIN! In red-hot discussion stage is acquisition of Republic's TV interests. Deal might give MCA distribution of Republic's TV series, or might end up with MCA becoming major stockholder in company.

RCA-NBC COLOR SPLURGE STILL IS ONLY PRELIMINARY to big push expected in 1956 when parent company is in position to turn out color sets in substantial quantities—many times current 1,000 a month. Then RCA will go all-out to get color off the ground, whether rest of manufacturing industry does or not.



Record 140-market solo sponsorship of a syndicated film, CBS' *Annie Oakley*, was arranged for the Carnation Co. by these two: Paul H. Willis (seated), v. p. in charge of advertising, and William C. Gray, ad manager for its Friskies dog food. After graduation from Univ. of Chicago, Willis joined Kraft Foods as a tax specialist in 1933, switched to the ad department in 1939. He joined Carnation in 1945. Gray, an alumnus of Univ. of North Carolina, was an ad veteran of 15 years when he joined Carnation Co. in 1950.

Example of why daytime spot is up: via aggressive programming with film, president Dick Moore has built independent KTTV's afternoon audience to No. 2 rank in 7-station L.A. Yale law grad, he was a key man in ABC's TV entry before joining KTTV.



Interest is keen in next move by Du Mont Broadcasting Corp. under newly-elected president, Bernard Goodwin, longtime Paramount Pictures executive. Native New Yorker and a lawyer (Harvard), he joined Paramount in 1934. Since 1946 has been v.p. and g.m. of its music publishing companies. He's 47.



Rising power in TV and radio is oil-rich Jack Wrather who added 37½% interest in WNEW (AM), New York, to his holdings in \$4,000,000 deal. Made unsuccessful bid for fourth program franchise in Britain. Earlier, he and Mrs. Helen Alvarez sold KOTV, Tulsa, for \$4,000,000, and bought KFMB-AM-TV for \$3,500,000. He also owns *Lone Ranger*. Now 42, Wrather took over the family oil interests in 1939 soon after graduation from University of Texas.

focus on

PEOPLE



Researchers A. C. Nielsen (l.) and Dr. Sydney Roslow make news—Nielsen with plans for new coverage study in early '56, Roslow with Pulse's current Denver study of "noting" of newspaper ads, to be followed by similar study in Seattle next year. Chicagoan Nielsen, Univ. of Wisconsin graduate, began career as an engineer then switched to research. Began audience surveys in 1942. New Yorker Roslow, with Ph.D. from NYU, started Pulse in 1941.



*Now for the first time
the top 15
Dallas television programs
are all on*

KRLD-TV CHANNEL 4

The Dallas Metropolitan Area Telepulse for October, an independent and highly-regarded statistical service, measured Dallas TV program preference in a survey based upon 100,000 quarter-hour reports from 5,600 television homes.

This study showed an overwhelming leadership for KRLD-TV. Every one of the top fifteen once-a-week programs was a KRLD-TV, Channel 4, presentation.

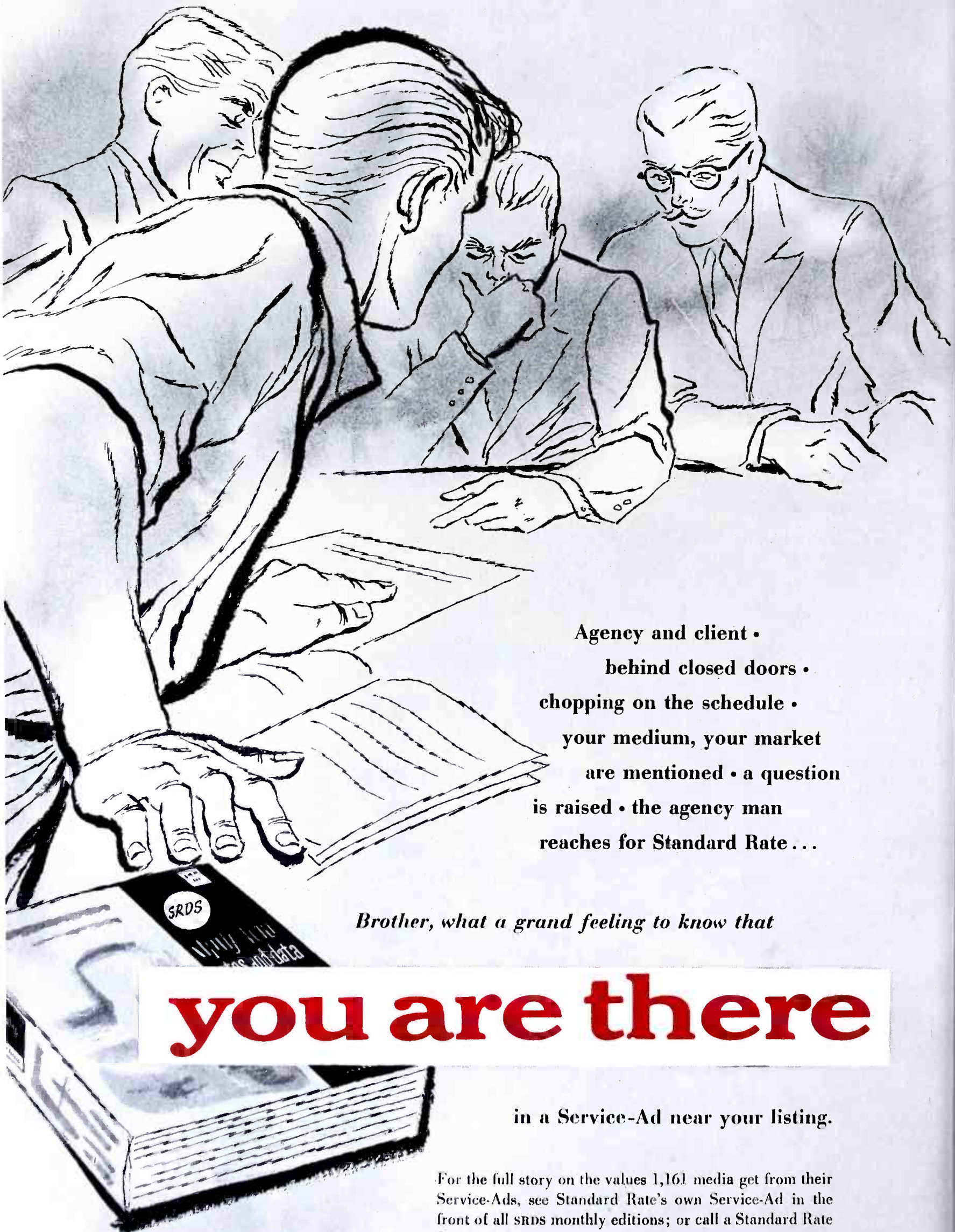
1. \$64,000 Question
2. I Led Three Lives
3. Lineup
4. December Bride
5. I Love Lucy
6. Studio One
7. Four Star Playhouse
8. Ed Sullivan Show
9. Red Skelton
10. Person to Person
11. Wrestling
12. Playhouse of Stars
13. Alfred Hitchcock Presents
14. What's My Line
15. Crusader

And Every One of These on . . .

KRLD-TV *Channel of Stars* 4

Affiliated with CBS Television Network

Owned and Operated by The Dallas Times Herald



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate...

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.

focus on BUSINESS

December, 1955

Even though December is almost mid-season, the first returns are just coming in on the 1955-56 season. September billings, providing the first reflection of new network business, total \$33,058,317. That's about 26% ahead of the gross time sales for September of 1954. The early ratings on debuting programs indicate that a number of the newcomers will deliver satisfactory audiences, but that no fresh giants are a-building. Competition is too close for that. For detailed analysis, see "Boxscore on the New Shows," this issue.

With the upsurge in spot billings for Fall, many national advertisers are expanding their station lineups. See the report in this issue on how and why such pace-setting companies as P&G and Kellogg have made their lists longer.

Of interest to network as well as spot advertisers is the comparison on the right, showing the number of people delivered per dollar by the average syndicated film in five markets in contrast with the people reached per dollar by a full-page ad in the largest-circulation newspaper in each area. The TV show outpulls the paper in every instance—in one case, by better than nine to one.

TV VIEWING

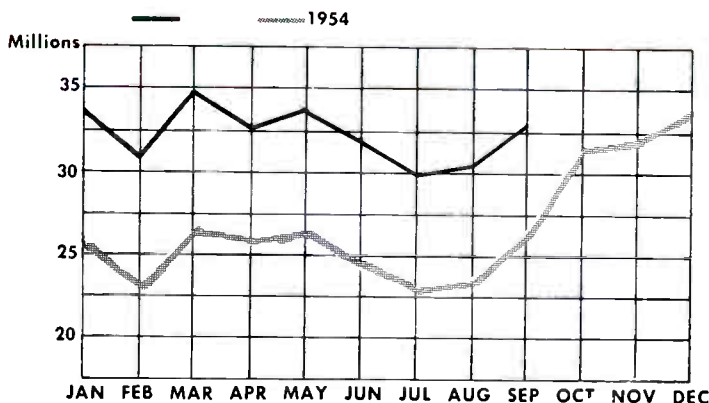
AVERAGE TV USAGE PER HOME PER DAY

TOTAL U.S. TV HOMES

Month	Average Hours Used	Month	Average Hours Used
Sept. '55	4.28	Sept. '54	4.38
Aug.	3.88	Aug.	3.90
July	3.72	July	3.68
June	4.30	June	3.98
May	4.17	May	4.67
April	4.93	April	4.71
March	5.25	March	5.20
Feb.	5.89	Feb.	5.35
Jan.	5.81	Jan.	5.77
Dec. '54	5.46	Dec. '53	5.19
Nov.	5.40	Nov.	5.03
Oct.	4.61	Oct.	4.72

Source: NIELSEN TELEVISION INDEX

TV NETWORK BILLINGS



	Sept. '55	Sept. '54
ABC	\$ 4,123,780	\$ 2,660,601
CBS	15,188,805	12,936,020
DuM	11,538	802,721
NBC	13,734,194	9,798,774
Total	\$33,058,317	\$26,198,116

Source: PIB

TV CPM NEWSPAPERS VS. SYNDICATED FILM

AVERAGE FULL-PAGE AD VS. COMMERCIAL ON AVERAGE FILM SHOW*

	Circulation Homes Reached	Readers Viewers	Noters Viewers	Cost	People Reached Per Dollar
LOS ANGELES					
Paper	403,091	1,007,728	327,512	\$2,138.40	153
Program	237,851	475,702	301,119	1,107.33	272
DENVER					
Paper	243,296	608,240	197,678	\$1,388.80	142
Program	62,329	155,823	98,636	193.00	511
ATLANTA					
Paper	428,885	1,072,213	348,469	\$2,408.00	145
Program	90,035	207,081	131,082	261.17	502
DAYTON					
Paper	230,922	577,305	187,624	\$1,429.12	131
Program	46,841	103,050	65,231	260.87	250
PROVIDENCE					
Paper	194,029	485,073	157,649	\$1,144.32	138
Program	252,770	631,925	400,009	307.83	1,299

*Newspapers: Analyzing newspapers with largest circulation; circulation and rates, SRDS; 2.5 readers per copy; 32.5% of readers taken as noters of full page ad, Starch.

TV Film: Analyzing average of all half hour syndicated programs on station with best class A time in five markets; rating, May ARB; set count, TELEVISION MAGAZINE; time costs, SRDS; program costs, NBC Film Division; 63.3% of rated audience taken as viewers of one commercial, Starch.

Source: NBC FILM DIVISION

TV MARKETS

NOV. 1, 1955

1-channel markets	134
2-channel markets	67
3-channel markets	34
4 (or more)-channel markets	13
Total markets	248
Commercial stations U.S. & possessions	426

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Sept. '55	Sept. '54
Production	939,515	947,796
Retail Sales	978,838	986,136

Source: RETMA

MCA TV FILM SHOWS



BILL WILLIAMS
Adventures of
KIT CARSON

20.2
Atlanta (ARB)
Dayton, 20.2 (ARB)
Rockford, 26.2 (ARB)

THE
RAY MILLAND
SHOW

Toledo (Videodex)
Philadelphia, 20.9 (Pulse)
Tulsa, 23.4 (ARB)

CHARLES BICKFORD
MAN BEHIND
THE BADGE

32.5
Dayton (ARB)
Kalamazoo-Grand Rapids, 37.6
(Videodex)
Birmingham, 28.3 (Pulse)

**A show for
every product . . .
every market . . .
every budget!**

SCORE AGAIN!

GUY LOMBARDO
AND HIS
ROYAL CANADIANS

30.8

Birmingham (Pulse)
Pittsburgh, 40.9 (Videodex)
Shreveport, 29.4 (ARB)

JOHN HOWARD
**DR. HUDSON'S
SECRET JOURNAL**

34.4

Pittsburgh (ARB)
St. Louis, 28.7 (Videodex)
Buffalo, 26.4 (Videodex)

**FIRST
CHOICE
FOR
ALL AMERICA!**

WESTERN FEATURES
STARRING
GENE AUTRY

21.9

Phoenix (ARB)
Columbus, Sat. AM, 12.9 (ARB)
Indianapolis, Sat. AM, 11.6 (ARB)

WESTERN FEATURES
STARRING
ROY ROGERS

22.2

Phoenix (ARB)
Boston, Sat. aft., 13.9 (ARB)
Houston, Sat. Noon, 14.9 (ARB)

Choose your rating service — ARB, Pulse, Videodex. One thing you'll find they all have in common: Film shows syndicated by MCA TV are top-rated* everywhere. Big audiences that spell big sales for you!

*September-October, 1955, ratings are shown.

For both Western features: 27.1 weekly cumulative rating in L. A. Lowest cost per 1000 homes per comm'l minute in TV film programming—42 cents!

PRESTON FOSTER
WATERFRONT

40.5

Charlotte (Pulse)
San Francisco, 21.4 (ARB)
Toledo, 36.4 (Videodex)

**FAMOUS
PLAYHOUSE**

45.8

New Orleans (Pulse)
Dallas-Ft. Worth, 26.0 (Videodex)
Atlanta, 16.6 (ARB)

PAUL HARTMAN
**PRIDE OF THE
FAMILY**

44.2

Norfolk (ARB)
Kalamazoo-Grand Rapids, 26.0 (Videodex)
Toledo, 18.8 (Videodex)
new show—pre-syndication
network ratings shown

ROD CAMERON
CITY DETECTIVE

36.2

Buffalo (Pulse)
Columbus, 22.7 (ARB)
New Orleans, 39.0 (Pulse)

Phone, wire or write
your MCA TV office
for your audition
print today!

AMERICA'S NO. 1 DISTRIBUTOR OF TELEVISION FILM PROGRAMS



MCA
TV
Film Syndication

Serving you with
30 offices in
principal cities

props and premiums

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



Premiums with a holiday flair—this brightly colored merry-go-round decoration makes any cake an event. Here's an excellent, eye-catching premium for women's service or children's programs to tie-in with a cake-mix, soft-drink or bakery advertiser.

A red-and-white cardboard canopy trimmed in gold unfolds to stand on four striped-plastic poles. The cake-go-round is completed with calliope-bright colored horses perched on plastic pegs. It's festive, has family appeal, and can be used again and again.

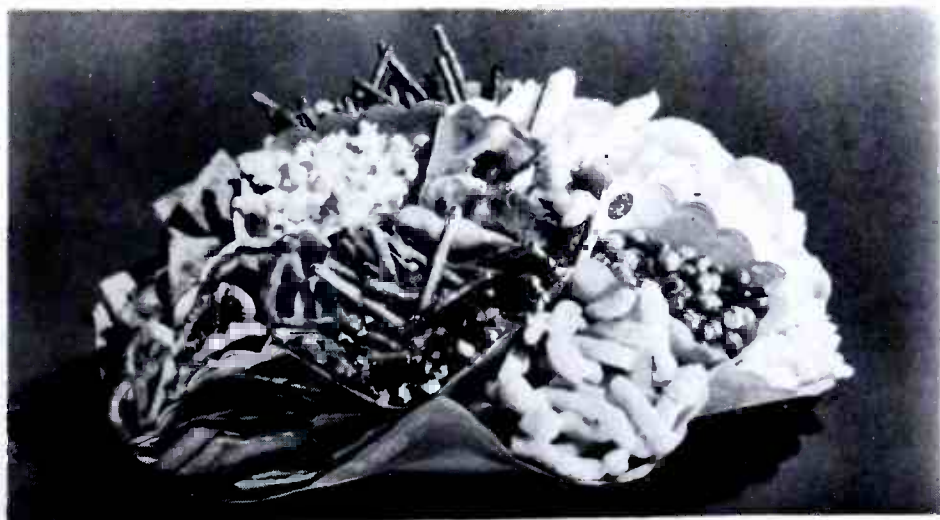
Comes packed in an attractive four-color envelope with full instructions for assembling. Cost is \$23.40 per gross.

Frames by the roll solve a bulky prop problem. Frames can be cut and assembled in any shape or size, from a small panel to outlining for an automobile or truck—in a matter of minutes. Cuts costs way down. This framing material comes in flat rolls with woodgrain or gold foil facings on sturdy corrugated backing. Rolls are scored and keyhole-type fasteners are die-cut in the backing. Simply measure off the size frame desired, cut and fold along the scored lines, secure with clips and the frame is complete.

Finishes are available in dark or bleached woodgrains, gold quilt-foil or gold hammered foil. Facing widths in sizes from 2½-10 inches.

Same firm offers extensive Christmas display and decoration catalogue for the writing.

Snack cozies make colorful come-ons for kitchen or home shows. A very ingenious use of three layers of handsome damask-design embossed paper put together to form little pockets. Just snap the cozy into a "rosette" shape by two metal fasteners, then cozy is ready to be filled with snacks. *To page 18*



CERTAIN THINGS STAND OUT!!

... like the dynamic sell-power of the JOE FLOYD Stations ...

the two-market impact you get for your one smart buy ...

the spending power of these multiple markets.

What a terrific spot for you!

The Big TV Combo

78% of South Dakota plus western Minnesota, northwestern Iowa

KEL O T

JOE FLOYD, *President*
 Evans Nord, *Genl. Mgr.* • Larry Bentson, *V.P.*
 NBC Primary

and Joe reports SELL-OUT of Saturday and Sunday time on NBC's MONITOR (KELO Radio). For future spot availabilities contact H-R REPRESENTATIVES

TWO GREAT NEW



STEVE DONOVAN, WESTERN MARSHAL *starring Douglas Kennedy*

A rugged new Western star in 39 half-hour films of thundering action for youngsters and adults.

Star personalities head up these two new audience-pulling programs for your exclusive local sponsorship in your markets. Early ratings prove both shows have what it takes to bring in large audiences even against tough network competition.

And you get unprecedented merchandising rights at no additional cost. Use the name and character of Steve Donovan, Western Marshal, and The Great Gildersleeve to sell for you.

TV SALESMEN...



**two
personalities...
the same
big payoff!**

THE GREAT GILDERSLEEVE *starring Willard Waterman*—A favorite comedy star and program for the whole family. After 13 years as a top radio success, now even better in 39 half-hour TV films.

Put these great salesmen to work selling *your* products. For complete details and prices for your markets, phone, wire or write today.

NBC FILM DIVISION

*...serving **all** stations... serving **all** sponsors*

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

What's the BIG "I.D."?



**In Rochester, N.Y.
it's a '10 SPOT'
(CHANNEL 10 Spot, we mean!)**

Highest Ratings

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

The Best Of Two Networks

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

Nine "Emmy" Awards

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

Super Strong In Daytime

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

COVERAGE AREA

A Rich and Ready Market!

POPULATION 1,107,267	RETAIL SALES 1,062,301,000
EFFECTIVE BUYING POWER in Metropolitan Rochester, \$5,977 per family, 13.3% above national average in 1954. Throughout the nine counties—\$5,397.	TELEVISION HOMES 300,000 of them . . . and a Tele- vision Station that is famous for service . . . for complete and con- tinuous promotion!

Ask us about choice
availabilities!

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

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

PROPS AND PREMIUMS From page 15

Packed three to a cellophane package in unusually good-looking pastel shades of pink, yellow, white or light green, these cozies cost \$5.40 per dozen packaged sets or, in bulk, \$13.50 per 100.

This same firm has a complete line of unusual party paper ideas for premium offers. Write for information.

Answer to all soft-goods give-aways or premiums—the products of the new s-t-r-e-t-c-h nylon yarn. A well-known brand of gloves make a timely premium offer. Gloves are much-wanted items, but previously such a personalized offer has demanded a vast inventory or premium house for handling. Now made of the new Helanca stretch-nylon yarns, the same ladies' glove will fit all hand sizes from 6 to 8½. If desired, a variety of string and fabric type styles are available in at least a dozen popular shades.

These gloves are priced low enough to be self-liquidating. Light in weight, they are easy to handle and mail in ordinary heavy stock envelopes.

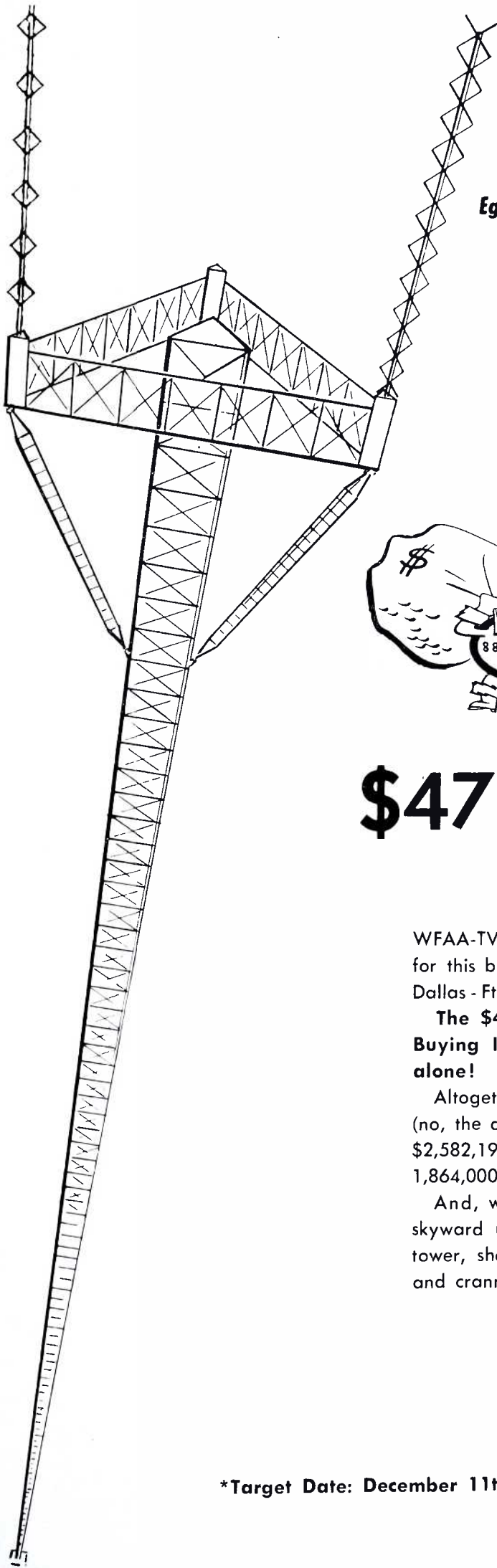
Not new, but sound—imprinted pencils have the greatest straying and staying power and are always a good giveaway. Personalized as to client or product, these pencils can bear such vital information as address, phone number and business slogan—a total of three lines of copy. Price, 3c each in lots of 1,000, permits general office use as well as promotion distribution.

Merchandise-for-time trade brings you top-notch promotional gifts. One of the nation's top doll manufacturers offers you the choice of its catalogue in return for a credit for spot announcements. All dolls are famous-name creations: Toodles, Tiny Tears, Sweet Sue, and Ricky, Jr. Each is representative of the finest in quality, workmanship and value.

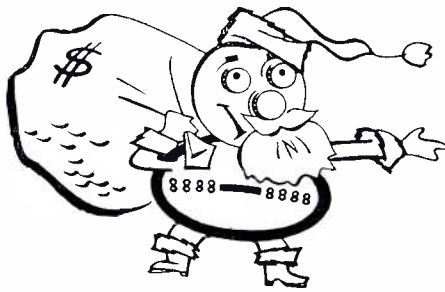
You are free to use the dolls in any way you please, barring resale.

The credit you furnish is based on station's national rate card and is equal to the retail value of the merchandise you select.

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.



Egbert, The Channel 8 Electron, is playing "Santa Claus"



**Your
Christmas
Bonus!**

\$479,276,000.00

WFAA-TV's big stick that packs a selling punch is responsible for this bonanza which is available to all who advertise in the Dallas - Ft. Worth market.

The \$479,276,000.00 bonus is the increase in Effective Buying Income in Channel 8's new Grade "B" contour, alone!

Altogether, a fabulous new buying power of \$3,477,072,000.00 (no, the decimal point is right). A market where retail sales hit \$2,582,192,000.00 in the past twelve months. A chance to put 1,864,000 free-spending Texans under your thumb.

And, we went UP to reach them for you! In fact, 1,521' skyward (1,685' above average terrain) with Texas' tallest tower, shooting a 316,000-watt selling signal into every nook and cranny!*

***Target Date: December 11th**



RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News





FORMIDABLE!

...is the word for Inspector Fabian of Scotland Yard (played by Bruce Seton), who has faced and foiled many a desperado in his career.

Equally formidable is the new syndicated film series, *Fabian of Scotland Yard*, which dramatizes Fabian's most exciting cases... and piles up big viewing audiences wherever it runs. Top-rated in its time period in such areas as Detroit, Salt Lake City, Syracuse and Milwaukee,* it became the *highest-rated syndicated film series in Milwaukee television within the space of four months!*

And in Ontario, where Inspector Fabian himself made a thirty-day speaking tour for his sponsor (he'll do the same for you, if you like!), Molson's Brewery chortled: "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



**YOU MIGHT PUT THE SHOT 59' 2" * —
 BUT... You Need WKZO-TV
 To Put Sales Across
 In Western Michigan!**

AMERICAN RESEARCH BUREAU
 FEBRUARY, 1955 REPORT
 GRAND RAPIDS-KALAMAZOO

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

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

American Research Bureau figures for Grand Rapids-Kalamazoo shows that WKZO-TV is almost a 3-to-1 favorite over the next station, *morning, afternoon and night!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasts on Channel 3 with 100,000 watts from a 1000' tower. Serves one of America's top-20 TV markets—almost 600,000 television homes in 29 Western Michigan and Northern Indiana counties! Ask Avery-Knodel about availabilities.



The Felzyer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WKZO RADIO — KALAMAZOO-BATTLE CREEK
 WJEF RADIO — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD RADIO — PEORIA, ILLINOIS

100,000 WATTS — CHANNEL 3 — 1000' TOWER

WKZO-TV

Kalamazoo and Grand Rapids

Avery-Knodel, Inc., Exclusive National Representatives

*Parry O'Brien set this world's record on June 5, 1953, at Compton, California.

Luncheon



with Linnea

Media people and their problems—discussions with Kudner's Linnea Nelson

It had to happen sooner or later—the inevitable question from a station man as to how literally buyers use station ratings!

Fred Vance, sales manager of KWTW, Oklahoma City, whom I've known for years, said he'd like very much to discuss some of the problems he's run into where buyers depend solely on published ratings.

When trying to decide which of the buyers to invite, I found I didn't have to go beyond the "B's." Veteran Frank Silvernail of BBDO to start, and for some "newer faces," Dorothy Houghy of Biow-Beirn-Toigo and Frank Carvell of Benton & Bowles. Of course, we couldn't omit Arthur H. Sherin, Jr. of Avery-Knodel, KWTW's representative.

I chose a nice, quiet place . . . only to find that with New York's constant state of being torn down and rebuilt, a good part of our session was spent

jumping sky high whenever the dynamite went off next door!

Fred said it sounded like a five-inch gun. I told Fred media people were used to "blasts" of all kinds because we had them regularly when stations tore or lost the film—or when the cable failed—and our shows didn't get on the air!

This is the first time we've had an assigned subject before sitting down for a bull session and it was interesting to discuss the various approaches to the selection of a period for either programs or announcements.

One of the problems Fred has run into (as have many other station people) is that some buyers state they have been instructed to recommend and purchase only time periods that have a specific number of rating points based on the latest published report.

This makes time buying what some

of us amusingly refer to as the "numbers game" and brings the activity down to a clerical achievement that can be accomplished by most any novice.

We were all agreed that while published ratings are an influential factor, there are instances where they cannot be used for a final and realistic evaluation.

Frank Carvell said that at the time you are buying, most of the rating reports are so old that they are practically useless, so it is necessary to couple judgment with whatever figures are available. Dorothy added that, while up-to-date ratings can be important in the over-all picture, it is necessary to understand the relative popularity of a given program in each market.

And so we got into a free-for-all in considering whether or not a buyer is doing a good job for his or her client by following specific orders without making an effort to sell the agency and advertiser on his ability to evaluate all relevant angles.

Frank Silvernail is thoroughly convinced, as are so many of us, that it is extremely important to get around to meet the people with whom we are doing business so that there is a greater opportunity to discuss the goals to be achieved and the types of audiences desired.

How to do this? Go to conventions, regional broadcasters meetings and visit problem areas. But don't make a habit of being away too long or too often—and be sure you cover your desk even from afar. Also, be available—even if for only a few minutes—when people visit you. This may cause overtime, but it's worth it.



A rating cannot but tell the story of what has happened, and if we are to simply use a six-month or year-old rating report in the selection of available periods without any further consideration of the changes that have

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The luncheon group: (seated, left to right) Frank Silvernail, BBDO; Fred L. Vance, KWTW, Oklahoma City; Dorothy Houghy, Biow-Beirn-Toigo; (standing) Linnea Nelson; Arthur Sherin, Avery-Knodel; Frank Carvell, Benton & Bowles.

BOYS, I'm SENSATIONAL !!

I know it's not nice for girls to boast, but really, in this madhouse they call TV, you've gotta have something more than a sexy smile and some mascara on your eyelashes. Don't get me wrong, I'm not knocking either one; and as a matter of fact, I use them both. I use the word "sensational" to get your attention.  The thing I wanted to tell you is this: "Private Secretary" is now available first-run-off-network under the title of "SUSIE" (that's me, Ann Sothern).  My success story is a matter of record. Three years on CBS Sunday nights for American Tobacco via BBD&O, and now available for you if you're looking for a powerful syndication show.



for higher sales through quality programs ...

Television Programs of America, Inc.

477 Madison Avenue, New York 22, N. Y.
360 North Michigan Avenue, Chicago 1, Ill.
5746 Sunset Boulevard, Hollywood 28, Calif.



SUSIE*

*known on its CBS network run
as "Private Secretary"
starring Ann Sothern.
A Chertok TV production





television case history

PAPER-MATE CO.

"The greatest Christmas promotion the pen industry has ever seen," is how the Paper-Mate Co. describes its current holiday push. "Our national advertising program for Christmas is bigger than the entire yearly budget of our nearest competitor."

In this all-media drive, TV is being counted on to make 70,000,000 home-impressions via spot and Paper-Mate's network show, *People Are Funny*, NBC, Saturday at 9.

This follows on the heels of an October campaign that the company claims to be the first national promotion for refills in ballpoint history. Aiming at more than \$4,700,000 in refill volume for the 1955 fall season, Paper-Mate concentrated on network and spot TV, spot radio and one publication—TV Guide.

Theme of the Christmas campaign is "Shopping late? Give a Paper-Mate."

Few gift-givers would regard the \$1.69 pricetag as of sufficient stature for a major Christmas gift, the company believes, especially since it has been promoted as a utility item. But they're promoting it as a last-minute gift and as an item for service people, such as the postman.

It is through such off-beat methods that the fledgling firm has established itself as a major force in the pen field in just a few years—novel and aggressive merchandising and strong promotion and advertising with TV as a spearhead. TV is the only ad medium used on a 52-week basis by Paper-Mate.

In its first year, 1949, Paper-Mate rang up a mere \$93,492 in sales by Christmas. This year the company expects to do in the neighborhood of \$27,000,000. It claims to be running neck and neck with the dollar leaders, Sheaffer and Parker, which feature higher-priced lines, and well ahead of Scripto, biggest competitor in the ballpoint field. It admits, however, that Scripto's unit volume is probably ahead.

A considerable part of Paper-Mate's success is associated with its long-term spot TV campaign, which, together with radio support, has made its jingle a familiar tune in all major markets. It fitted admirably the distribution pattern of a rapidly growing concern. Until the fall of last year, spot TV was employed on a basis of three announcements a week in most markets.

Now spot has become one part of Paper-Mate's two-pronged television effort, the other being *People Are Funny*, carried since September of 1954. With the network program providing the foundation of the national coverage, spot is given the strategic role of building up ratings in multi-station markets to match the network average.

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Paper-Mate twins on spot and Art Linkletter's *People Are Funny* on network spearhead the company's sales campaign, reinforced by point-of-sale displays. Patrick J. Frawley, Jr., president, runs Paper-Mate from West Coast headquarters.

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

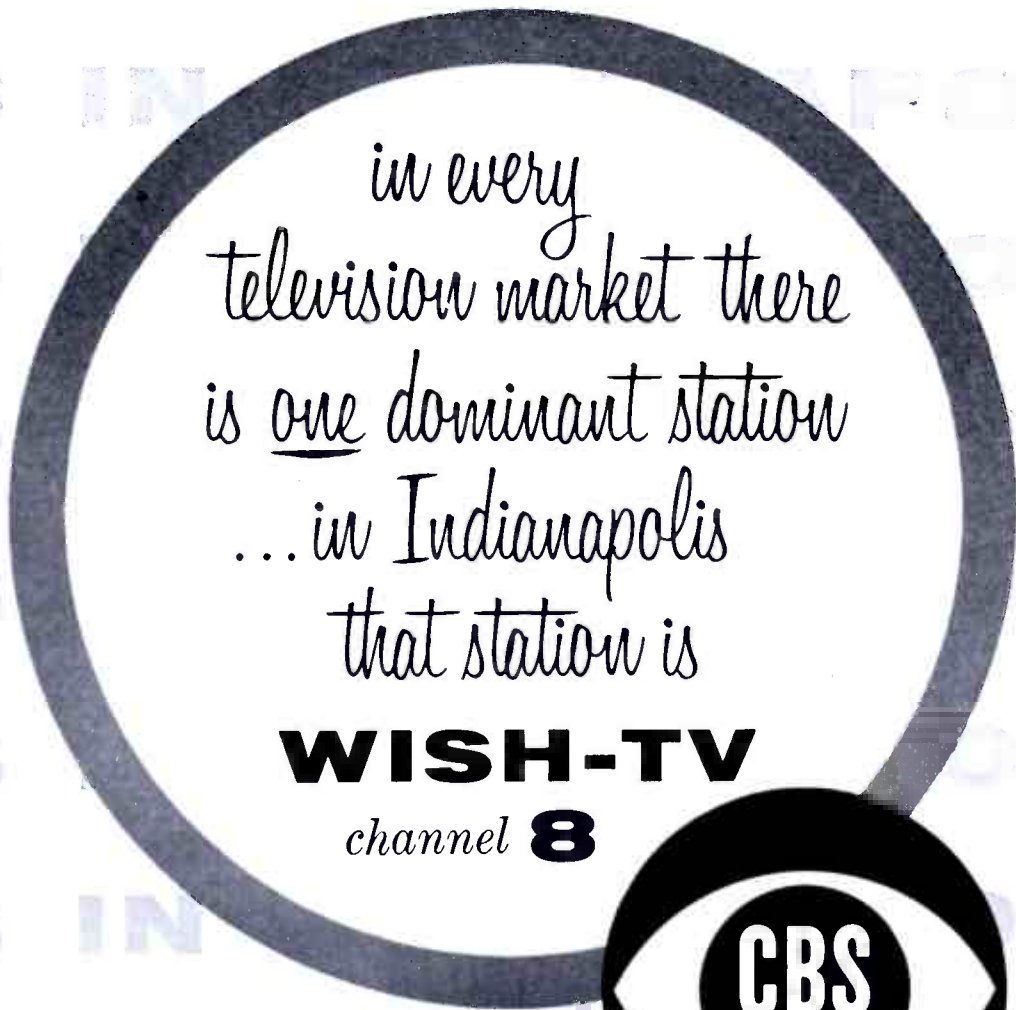
CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS

CBS IN INDIANAPOLIS



*in every
television market there
is one dominant station
...in Indianapolis
that station is*

WISH-TV
channel 8



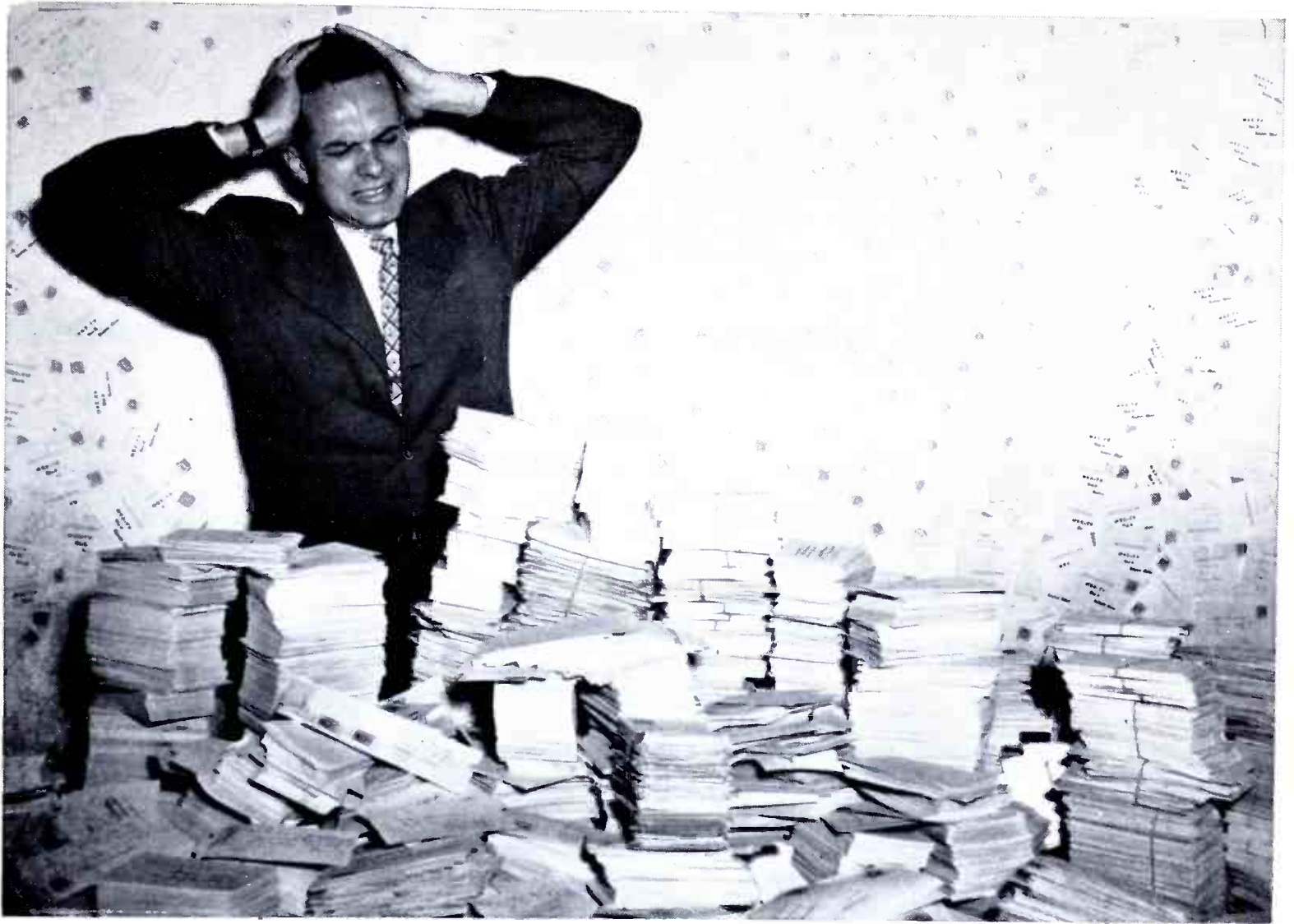
RATING RECORD OF 14 KEY SHOWS

Along with the ratings of the 14 syndicated shows presented this month, TELEVISION MAGAZINE's continuing Film Buying Guide presents the ratings of the competing programs in each market studied, and the rating for the quarter hour which precedes every program. This guide was designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a show's pull is due to its own power, how much to inherited audiences.

Ratings: September Telepulse. Times given are p.m. except where otherwise indicated.

BOSTON Sunday 6:30 Adventures of Rin Tin Tin WNAC-TV (18.3) 20.5 WBZ-TV Pleasure Playhouse (15.7) 14.9	BUFFALO Saturday 12 noon WGR-TV (9.7) 12.4 WBEN-TV Big Top (10.0) 8.0	CINCINNATI Sunday 5:30 WCPO-TV (15.0) 15.4 WKRC-TV You Are There (10.0) 9.0 WLW-T Roy Rogers (5.7) 8.9	LOS ANGELES Saturday 4:30 KABC-TV (2.8) 7.1 KHJ-TV Feature Film (5.5) 5.1 KTTV Jamboree (4.5) 4.9	PHILADELPHIA Friday 7:30 WFIL-TV (3.3) 14 WCAU-TV Douglas Edwards News; Julius La Rosa (13.0) 8 WPTZ Eddie Fisher; News Caravan (5.7) 5
BIRMINGHAM Thursday 9 Amos 'n' Andy WBRC-TV (26.5) 31.5 WABT Guy Lombardo (29.5) 20.5	BUFFALO Thursday 7 WGR-TV (10.7) 13.2 WBEN-TV Cisco Kid (10.0) 15.7	COLUMBUS, O. Friday 9:30 WTVN (10.7) 14.2 WBNS-TV Ray Milland (23.3) 20.2 WLW-C Boxing (15.0) 14.2	DETROIT Wednesday 10 WWJ-TV (16.7) 15.7 WJBK-TV I Am the Law (18.3) 12.2 WXYZ-TV Feature Film (14.7) 7.2	LOS ANGELES Sunday 5:30 KNXT (9.3) 10 KRCA The Skin of Our Teeth (19.0) 18 KHJ-TV Baseball (9.3) 8
BALTIMORE Saturday 5:30 Annie Oakley WBAL-TV (11.0) 12.9 WAAM Nickelodeon Daze (5.7) 3.5 WMAR-TV Church Visible; Church News (4.0) 1.5	CLEVELAND Saturday 6:30 WXEL (12.3) 9.4 WEWS Little Rascals (6.7) 9.0 WNBK Cowboy G-Men (9.0) 8.3	COLUMBUS, O. Sunday 5:30 WTVN (7.3) 10.5 WBNS-TV Royal Playhouse (15.3) 10.9 WLW-C Roy Rogers (5.0) 9.5	MINNEAPOLIS-ST. PAUL Monday 6:30 KSTP-TV (9.3) 15.0 WCCO-TV Godfrey's Talent Scouts (10.3) 15.7 WTCN-TV Voice of Firestone (6.7) 5.5	SAN ANTONIO Monday 6 KENS-TV (15.7) 19 WOAI-TV 6 O'Clock News; Weather & Sports (10.7) 11
BALTIMORE Tuesday 10:30 Badge 714 WBAL-TV (7.0) 20.4 WMAR-TV Wrestling (45.3) 16.5 WAAM Football (6.0) 10.7	BOSTON Wednesday 6:30 WNAC-TV (10.3) 15.7 WBZ-TV News with Best; Hopalong Cassidy (20.0) 10.5	CLEVELAND Tuesday 8:30 WXEL (18.3) 18.0 WNBK Arthur Murray (15.7) 16.0 WEWS Wyatt Earp (7.3) 13.5	MINNEAPOLIS-ST. PAUL Monday 9:30 KSTP-TV (11.7) 18.9 WCCO-TV Burns & Allen (21.3) 15.9 WTCN-TV Gopher Lowdown; Top Secret (8.0) 5.2	ST. LOUIS Monday 9:30 KSD-TV (26.3) 22 KWK-TV Studio 1 Summer Theatre (16.7) 18
BIRMINGHAM Saturday 11:30 a.m. Buffalo Bill, Jr. WABT (13.0) 13.0 WBRC-TV Barker Bill; Dizzy Dean (14.0) 11.0	BUFFALO Saturday 11 a.m. WBEN-TV (12.7) 11.2 WGR-TV Commando Cody (10.7) 10.7	CLEVELAND Saturday 5:30 WXEL (25.0) 14.8 WNBK Wild Bill Elliott (5.3) 7.5 WEWS Film (3.7) 4.5	MINNEAPOLIS-ST. PAUL Saturday 11:30 a.m. WCCO-TV (8.3) 9.4 KSTP-TV Chuckwagon Playhouse (4.7) 4.9 WTCN-TV Baseball Hall of Fame; Film (3.0) 2.2	WASHINGTON Saturday 11:30 a.m. WRC-TV (7.3) 7 WTOP-TV Tales of the Texas Rangers (8.0) 7

Ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.



WBZ-TV sparks all of New England!

The postcards piled higher and higher!

From the day WBZ-TV began its big contest to promote fire prevention within its coverage area to contest close, an avalanche of postcards poured in from all over New England. Winner of the National Board of Fire Underwriters' Gold Medal for 3 successive years, WBZ-TV continued its national leadership in Fire Prevention.

Thousands vowed to exercise caution against those fire hazards which cause the greatest loss of life and property in New England. Interest was heightened by WBZ-TV's offer of life-saving pneolators (respirators) to fire departments of towns with best pledge records, but no prizes were offered to individuals. The response to the WBZ-TV appeal was completely selfless.

Tons of mail, with dramatic undertones of warmth and human interest, were received, representing more than 50,000 pieces in all. For example—

- 35 Boy Scouts in rural Boxboro, Mass. (population 476) canvassed the entire village on a dreary Sunday afternoon, in driving rains that caused floods in New England!
- All officers and men at the South Weymouth Naval Air Station sent in pledges!
- Clergymen in Holbrook solicited from the pulpit to bring in close to a 100% response from town citizens!

- Entire Boston College football team stopped long enough in the middle of scrimmage to sign fire pledges!

And on and on and on. Here was the greatest evidence ever of the powerful pull of WBZ-TV, in the nation's sixth largest market. If you're thinking about giving a special spark to your sales story, start by calling Herb Massé, WBZ-TV Sales Manager, at ALgonquin 4-5670. Or call Eldon Campbell, WBC National Sales Manager at MUrray Hill 7-0808, New York.

WBZ-TV Channel 4 Boston



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
 PHILADELPHIA—KYW
 PITTSBURGH—KDKA
 FORT WAYNE—WOWO
 PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
 PHILADELPHIA—WPTZ
 PITTSBURGH—KDKA-TV
 SAN FRANCISCO—KPIX

KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY FREE & PETERS, INC.

Whatzis I hear about



"Panorama Pacific"?

Yep. Just added
the two big
Northwest markets,
Portland and
Seattle-Tacoma.
*Now 91% of all
West Coast
television families
are within reach
of the Coast's
favorite morning
show, on the
CBS Television
Pacific Network.**



**"Panorama Pacific" is seen on KNXT Los Angeles, KPIX San Francisco, KFMB-TV San Diego, KOIN-TV Portland, KTNT-TV Seattle-Tacoma, 8-9 am Monday-Friday (also 7-8 am on KNXT, KPIX and KFMB-TV only). For details and availabilities, call the CBS Television Pacific Network or CBS Television Spot Sales.

film buying guide *Continued*

Captain Gallant Sunday 3:30 WABT (5.0) 9.5 WBRC-TV Sunday Showtime (13.0) 13.8	BIRMINGHAM Sunday 3:30 WABT (5.0) 9.5 WBRC-TV Sunday Showtime (13.0) 13.8	BUFFALO Sunday 5:30 WGR-TV (6.7) 12.5 WBEN-TV Face the Nation (5.0) 5.3	COLUMBUS, O. Saturday 5 WLW-C (9.3) 7.7 WBNS-TV Laughland (10.3) 11.9 WTVN Saturday Showboat (8.3) 7.4	MILWAUKEE Sunday 3:30 WTMJ-TV (7.7) 10.7 WISN-TV Super Circus (6.0) 6.7 WXIX Face the Nation (2.0) 3.4	SAN ANTONIO Sunday 3:30 WOAI-TV (10.3) 15.4 KENS-TV Face the Nation (13.0) 8.7
City Detective Friday 11 WBZ-TV (15.0) 10.2 WNAC-TV Studio 57 (10.7) 9.9	BOSTON Friday 11 WBZ-TV (15.0) 10.2 WNAC-TV Studio 57 (10.7) 9.9	BUFFALO Tuesday 10:30 WBEN-TV (56.7) 36.2 WGR-TV Eddie Cantor Theatre (8.0) 12.7	MILWAUKEE Wednesday 9 WXIX (19.3) 19.4 WTMJ-TV Patti Page; News & Weather (21.3) 16.0 WISN-TV Masquerade Party (18.0) 13.0	MINNEAPOLIS-ST. PAUL Wednesday 8:30 KSTP-TV (12.7) 14.5 WTCN-TV Boxing (19.3) 20.4 WCCO-TV Front Row Center (15.3) 15.9	SAN FRANCISCO Friday 10 KRON-TV (12.0) 13.7 KGO-TV Football (25.0) 25.2 KPIX Undercurrent (16.0) 9.2
Follow that Man Sunday 10:15 WHIO-TV (26.0) 18.8 WLW-D Theatre Tonight; Break the Bank (22.5) 16.3	DAYTON Sunday 10:15 WHIO-TV (26.0) 18.8 WLW-D Theatre Tonight; Break the Bank (22.5) 16.3	DETROIT Sunday 10:30 CKLW (2.3) 8.4 WJBK-TV Sunday Playhouse (11.3) 9.0 WWJ-TV Playhouse (20.3) 8.2	MILWAUKEE Tuesday 9 WXIX (16.7) 22.9 WTMJ-TV World We Live In; News & Weather (29.7) 17.7	MINNEAPOLIS-ST. PAUL Friday 9:30 KSTP-TV (13.3) 15.9 WCCO-TV Pathway to Peace (13.7) 9.2 KEYD-TV Studio 9 (8.0) 8.9	OMAHA Saturday 9 WOW-TV (19.0) 16.8 KMTV Miss America Pageant (43.0) 45.8
Stories of the Century Wednesday 8:30 WABT (22.0) 18.5 WBRC-TV Front Row Center (28.0) 27.5	BIRMINGHAM Wednesday 8:30 WABT (22.0) 18.5 WBRC-TV Front Row Center (28.0) 27.5	BOSTON Tuesday 6 WNAC-TV (10.8) 10.2 WBZ-TV Carnival (15.7) 17.5	COLUMBUS, O. Tuesday 10:30 WBNS-TV (17.7) 11.2 WTVN Boxing (10.3) 10.9 WLW-C Tonight (8.3) 8.9	LOS ANGELES Monday 6 KTTV (5.4) 9.2 KNXT Range Rider; News & Sports (8.5) 5.3 KHJ-TV Cartoon Express (2.8) 4.3	WASHINGTON Monday 7 WTOP-TV (7.3) 11.7 WRC-TV Sherlock Holmes (10.3) 11.0 WMAL-TV Jim Gibbons Show; News with John Daly (5.3) 4.5
Waterfront Monday 9 WBRC-TV (23.5) 28.0 WABT SEC Football Preview (29.0) 18.5	BIRMINGHAM Monday 9 WBRC-TV (23.5) 28.0 WABT SEC Football Preview (29.0) 18.5	BUFFALO Monday 7 WGR-TV (10.7) 13.2 WBEN-TV Soldiers of Fortune (8.0) 10.5	CLEVELAND Wednesday 7 WNBK (7.3) 13.2 WXEL Bandstand Revue (8.7) 6.9 WEWS Industry on Parade; News with John Daly (9.0) 3.2	MILWAUKEE Sunday 10 WTMJ-TV (21.0) 20.2 WXIX Sunday News Summary; Late Show (15.3) 12.0 WISN-TV News, Weather, Sports; The Hunter (5.3) 5.7	ST. LOUIS Monday 10 KWK-TV (18.7) 18.0 KSD-TV Mr. District Attorney (21.7) 16.9 KTVI News, Sports, Weather; Bowling (4.0) 3.9

ratings in parentheses are for quarter hour preceding each show. Weekday pre-6 p.m. ratings are Monday-Friday averages.

It's not a secret ingredient . . . it's

AKH*



* **Advertising Know How** is the most important contribution that SARRA makes to a television commercial, for at SARRA our only business is, and always will be, visual selling.

Sarra's permanent staffs are all advertising men. They speak the language of the agency and its clients.

They interpret the sell with **AKH**.

SARRA INC.

Specialists In Visual Selling
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Television Commercials

Photographic Illustration

Motion Pictures

Sound Slide Films



Lebensraum—typified by CBS Television City—and videofilm are the major lures of the West Coast.

WHICH COAST

Expansion on both to continue;

BY HERMAN LAND

Will television's shift to Hollywood continue? At what point will it stop? On what assumption about the future New York-Hollywood origination balance should agencies chart their future course?

To begin with, despite the attention Hollywood gets, New York remains far ahead *in total network hours*. In October, for example, network hours originating in Hollywood on NBC totaled 92 $\frac{3}{4}$ —the New York total was 251 $\frac{1}{4}$. On CBS, New York hours totaled 259 $\frac{1}{4}$, Hollywood hours 93.

Here's the part of the picture that poses problems for agencies: On NBC, Hollywood-originated telecast hours have jumped five times since 1953, with much of the gain in prime evening hours. In the two-week period that began November 6, there were more nighttime shows originating on the West Coast than on the East. On CBS, Coast originations in the prime evening hours now split about 50-50 with eastern originations; the balance at ABC is similar.

Hollywood film studios were shooting 75 TV productions in October, 18 for syndication and the rest for network use. On CBS alone, 32 film shows are running currently, of which 28 are shot in Hollywood.

The live originations from Hollywood continue to gain, with such recent examples as NBC's *Matinee Theater* and *Milton Berle Show*.

Here are some of the future possibilities favored by experts close to the subject:

CBS and NBC feel they are near the peak in their use of film. But you can expect a substantial increase in film programming at ABC.

While the bulk of film production will come out of Hollywood, you can expect some increase in New York film production, as more studios are constructed. This is particularly true where production of commercials is concerned.

Look for an increase in live originations from Hollywood, particularly in the area of big-name variety and comedy shows.

You can expect New York to dominate the daytime-TV picture and to remain the news and special-events center, as well as to continue to contribute a number of important dramatic and variety shows.

In short, the present balance is not likely to change drastically within the near future—what we are witnessing is *an expansion of a total nature*. The television industry as a whole is growing, and pressures will continue to be felt in New York as well as Hollywood.

Meanwhile, the expansion of production in Hollywood that already has occurred is posing grave problems for the big New York advertising agencies.

"The average Hollywood agency-

man can't even blow his nose without first teletyping New York for approval."

This succinct evaluation of Hollywood agency operation comes from a veteran observer of West Coast mores.

He represents a significant segment of opinion among networks, producing organizations and clients, which holds that, by and large, New York agencies are failing to meet adequately the "service" challenge created by the emergence of the film city as a major factor in television.

The complaints are two: (1) Hollywood branch offices tend to be understaffed; (2) with few exceptions, Coast personnel lack either the authority or stature necessary to protect their clients' interests.

Comments a v. p. of one of the five biggest agencies: "If a man has any ability, he is dragged off to New York, which still is the fount of the ad business. Or he winds up with one of the film outfits."

"Worst of all," adds one of the best known TV men in the business, "is the deadly fact of New York control. This, in too many cases, means that the Coast berth is really a dead end. Nobody with real ambition is going to stay there if he can help it. I'd rather be dead than head a Hollywood office."

In practice this means that the West Coast agency man will tend to

A black and white photograph of the CBS Television building. The words "CBS TELEVISION" are printed in large, bold, sans-serif capital letters across the top of the building's facade. The building is a multi-story structure with a flat roof and a prominent entrance area. The foreground shows a paved area with some utility boxes and a few small trees.

CBS TELEVISION

Headquarters of the webs, most agencies, many clients; talent and population center—these gave the East a head start.

FOR TV?

no wholesale shift to Hollywood foreseen

carry little weight with film producers and show packagers, according to this point of view, since they know he lacks any real authority. Frequently the Hollywood film producer will bypass the Coast agency office completely to deal directly with New York on disputed issues.

The agency man's role often is cynically described as that of messenger boy—"He is simply the other end of the teletype and telephone."

Among those who believe it is time agencies come to grips with the staff question is Hubbell Robinson, Jr., programming v.p. of CBS-TV, himself a former agency man. Says Robinson: "I can say unequivocally that any major agency planning a major TV operation in Hollywood should staff that office with people who have or can acquire the respect of the creative people they work with."

Robinson cites the characteristics of the ideal Coast agency man: "He should have an understanding and appreciation of entertainment, so that he can present West Coast creative thinking to his office back East.

"He should also be exposed to agency business and client relationships on a sufficiently high level so that he can properly present his agency's thinking to the creative people."

This must be combined, says Robinson, with the ability and authority to make creative decisions, so that

production can move along without hitches.

Are there any people like this on the West Coast? Yes, but only a handful, is the usual comment. More are needed, say industry sources, like Cornwell Jackson of JWT, Wayne Tiss of BBDO, George Haight of McCann-Erickson.

The agency cited most often as possessing a full-blooded Hollywood operation is Young & Rubicam. It contains 50 people, headed by v.p. Walter Bunker.

The Madison Avenue agency prefers to look upon its Hollywood office as basically an extension of its production department. In some cases, as with McCann-Erickson, considerable operational independence is allowed the West Coast.

Other New York agencies prefer to dominate completely, on the grounds that the West Coast office must be carefully watched in order to insure that the agency-client point of view is properly carried out; these insist on making all decisions in Manhattan.

In some cases, of course, the client has his main office on the Pacific Coast and the agency of necessity services him there.

How much personal empire building has to do with it is not clear. But when you hear an agency TV head snarl into a phone to his West

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Dynamic head of the new North Advertising, Don Nathanson was born in Minneapolis 41 years ago; has figured prominently in the Toni advertising picture for almost a decade.

One of the group behind

Toni's meteoric rise.

NATHANSON

Its name was among the last things North Advertising acquired. The rookie agency, whose formation was announced in the Fall and whose official functions begin this month, had initial billings, all from Toni, skirting the \$10,000,000 bracket before it had a permanent address, telephone, or any executives other than the man who fathered it and now heads it—Don Paul Nathanson.

Estimated at over \$15,000,000 for 1954, Toni's measured-media budget has been dominated by television, and those portions of the Toni business which Nathanson took with him from Weiss & Geller plus the products he acquired one week later from Leo Burnett account for about 90% of the coin Toni poured into TV last year.

Much more than the size of the transaction, however, the personality and history of both the man and the account were responsible for the more than casual interest Nathanson's move engendered.

Toni's growth has been rapid and spectacular, even by the standards of an industry conditioned to the overnight sensation, and Don Nathanson, in one capacity or another, has been part of this phenomenal success story since the company's fledgling days in 1947 when he became its advertising manager.

His continuous and intimate association with the development of the home-permanent business has made Nathanson, at 41, a virtual dean of this young and turbulent field. But the road that got him there was anything but direct.

"Twenty-three years ago," he recalls, "my high school annual predicted that I'd wind up as sports editor of the *New York Sun* and I was delighted."

By the time Nathanson graduated from the University of Minnesota in 1937, his boyhood goal had undergone some modifications and he was now determined to enter the publishing business. In order to finance a venture into his new chosen field, he took a job as advertising

OF NORTH

tells how his new agency will handle this \$10,000,000 in billings

manager of the basement department of St. Paul's Golden Rule store.

"This was my first contact with advertising," Nathanson continues, "and it stuck. Three months later, I started my own agency, D. S. Manson—a contraction of my name and my partner's, Sam Kaufman. Our very first account was a local beauty shop which also sold various beauty preparations. Its owner, a woman named Myndall Cain, taught me much of what I now know about the business."

Meanwhile, he was also realizing his publishing ambitions. In 1939, he launched *Radio Showmanship*, a magazine which provided promotional ideas for regional and local radio advertisers. The publication was fairly successful when Nathanson sold it to its editor. It underwent a subsequent change in ownership a few years later and Nathanson has lost track of it since.

Nathanson's accomplishments during his D. S. Manson days evidenced many of the dynamic qualities which have catapulted him to the top. Among his innovations was the extensive use of local radio for the agency's clients—mostly Minneapolis clothing manufacturers. Nathanson created the commercials himself, and is particularly proud of one, which successfully sold snowsuits in July. His repetitive use of the word "crunch" apparently was sufficiently effective to send Minneapolis mothers flocking for their youngsters' winter clothes during 100-degree weather.

Nathanson's association with Toni came about through one of D. S. Manson's clients, a man named Irving Harris who then had a finance business and whose brother, R. Neison Wishbone Harris, launched a product known as Toni Home Permanent shortly after the end of World War II.

When Irving Harris joined his brother's venture and took over the handling of advertising for the infant

company he also enlisted Don Nathanson's services as consultant. By 1947, the Harrises had persuaded him to leave his agency and become Toni's advertising manager, a post he held until 1952 when he resigned to become a Weiss & Geller vice-president, bringing to the agency a sizable portion of the Toni account.

Even though Weiss & Geller shared Toni billings with three other agencies—Leo Burnett, Tatham-Laird, and Clinton E. Frank—Nathanson's role in the company's advertising affairs was much more dominant than might have appeared at the surface. As a matter of fact, he handled *all* the Toni advertising which was assigned to Weiss & Geller through a subsidiary company named Advertising Consultants, Inc. which he and Mr. Weiss controlled.

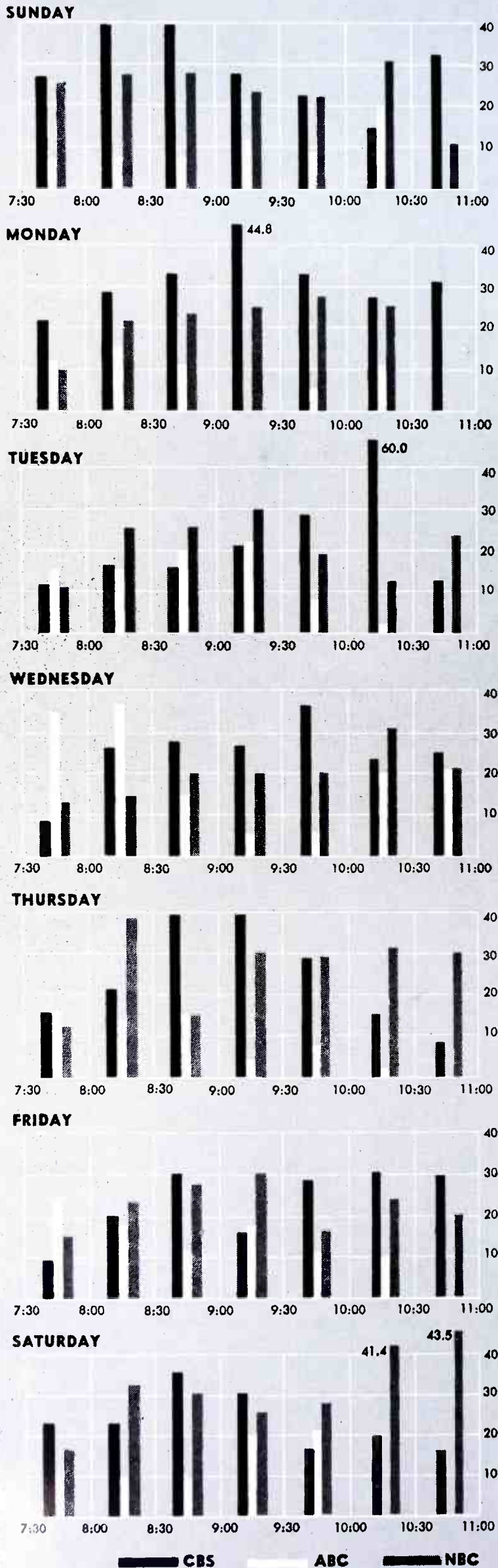
In this sense, North Advertising, which bought out Weiss & Geller's interest in Advertising Consultants, is less a new agency than a new name for a three-year-old *fait accompli*.

Nathanson's agency will handle these products: Prom and Children's Prom, acquired from Burnett; Toni and Tonette home permanents, Silver Curl home permanent, Deep Magic cleansing lotion, Sofstyle and Spin curlers, from Weiss & Geller.

Of his accomplishments with Toni, Nathanson considers as especially important his development of the company's now basic policy of competing with itself through the development of conflicting brands of the same product, a policy which had long been used by the major soap firms. Thus, the Prom home-permanent line doesn't even carry the Toni name on its package and is in direct competition with the Toni line.

Until now, competitive brands were assigned to different agencies, but the recent shakeup has placed both Toni and Prom in the new Nathanson shop. How will

To page 70



First ratings show this year's batch of newcomers has some sturdy entries but few top-raters; competition is closer all-around

BOXSCORE

Early ratings can't be conclusive. ARB ratings charted at left are for October 8-14. Not all specs and new shows had debuted then. Many cities were on Daylight.

Sunday CBS gains. With NBC *Color Spread*, 7:30-9, CBS's *Benny* ties first half of the spec, but *Sullivan* outpulls 8-9 portions. At 9, *GE Theatre*, stronger than last year, rates higher than NBC's *Goodyear*. CBS's *Hitchcock* ties with last half of *Goodyear*. At 10, *Loretta Young* still wins for NBC. CBS's *What's My Line* again masters 10:30.

Monday CBS's lead starts at 7:30 with *Robin Hood* and holds, as last year, through the night. First half of NBC's *Caesar's Hour*, however, is not far behind *Burns & Allen*. At 9, *Medic* is now a stronger *Lucy* opponent. First half of *Montgomery* is gaining on CBS's *December Bride*. Second half rates below *Studio One*.

Tuesday CBS gain. At 7:30, ABC's *Warner Bros. Presents* is the high-rater. *Wyatt Earp* also scores a gain for this web at 8:30. In week rated here, *Martha Raye* leads at 8, with *Phil Silvers* strongest challenger yet. CBS now zooms ahead at 9:30, with *Skelton* and *\$64,000 Question* clobbering *Armstrong*. *Big Town* creates an NBC lead at 10:30.

Wednesday Split decision. ABC grabs honors with *Disneyland* for 7:30-8:30. Godfrey ratings about same as last year, has 8:30 lead. From 9 to 10, CBS's *Millionaire* and *I've Got a Secret* are top-raters versus *Kraft* on NBC—a change from 1954. At 10, *This Is Your Life* is still NBC's king but its opponent, *U.S. Steel Hour* is stronger than boxing which used to hold that CBS slot. The fights, now on ABC, came close to opposition during rating week.

Thursday NBC has lost its monopoly. ABC is tops at 7:30 with *Lone Ranger*. NBC's *Groucho* still leads at 8. CBS's *Climax*, 8:30-9:30, is ahead of *People's Choice* in its first portion (it was behind *Justice* when NBC had that show at 8:30) and is now ahead of *Dragnet*. At 9:30 *Four Star* and *Ford* are tied. Steadily improving *Lux* leads on NBC at 10.

Friday Close race, with CBS gains. ABC's 7:30 entry, *Rin Tin Tin* is topdog. Honors at 8 now go to NBC's *Truth or Consequences*. At 8:30 *Miss Brooks* takes the lead for CBS, versus *Riley*. NBC's *Big Story* still leads at 9. *Playhouse of Stars*, now on at 9:30 instead of 9, has bettered its score. NBC fights now shaded by *Lineup* and *Person to Person*.

Saturday Mostly NBC. In rating week, *Como* beat *Stage Show*, lost to *Gleason*. At 9, *Two for the Money* still wins for CBS. From 9:30 on, it's NBC with *Hit Parade*, *Goebel*.

◀ Comparative network ratings, ARB Nationals, Oct. 8-14



ON THE NEW SHOWS

BY ABBY RAND

The 1954-55 programming season was a publicity man's picnic and a treasurer's nightmare; the new crop this year is for horseplayers. There are lots of close races that can go either way.

This season's newcomers, as a group, have a better track record than the 1954 entrants. Last year, only six out of 26 freshmen did better than their predecessors.

Here's the boxscore on the 36 new competitive situations created by 26 regularly-scheduled evening shows that bowed in time to be in the October 1-7 Trendex:

- In 14 new competitive frames, the newcomers are getting higher ratings than the tenants of the same time slots last year. The debuting shows that have gained are *Frontier*, *Hitchcock Presents*, *Robin Hood*, *Wyatt Earp*, *Phil Silvers*, *Brave Eagle*, *20th Century Fox Hour* (both halves), *Sgt. Preston*, *Crossroads*, *Crusader*, *Perry Como* (both halves), and *Gunsmoke*.

- In 13, the fresh entries are getting lower ratings than their predecessors.

- In four, the score is about even.

- In five, there was no network entry scheduled last October.

Among 15 oldtimers which were switched to different niches this year:

- Five are doing better than the shows which previously occupied their time slots.

- Seven are doing less well than former vehicles.

- Two are keeping the same score.

- One was in a time slot that was not network-filled last year.

Four improved on their own previous ratings, eight dropped below their 1954 levels, and three were not rated last October.

October ratings, of course, are taken too early in the season to indicate true pulling power. Some of the new entries are bound to better their position as the months go on, particularly where the strength of their opposi-

tion varies. For example, *Gunsmoke* vs. *Goebel* can become a perpetual seesaw, each opponent having to compete with a spectacular during weeks when they're not competing with each other.

Trendex ratings have been used here because they measure popularity, rather than size of audience. These ratings are based on 15 major multi-station markets, so that they are not influenced by differences in station lineups and therefore reflect viewer choice.

In comparing the ratings for 1955 and the year previous, it should be remembered that many of the cities covered were still on daylight time this October, while others, who were not, received some of the network programs an hour behind New York time. Also, in 1954, Trendex was based on ten multi-station markets, rather than the current 15.

The highest-scoring freshmen, according to the October ratings, are *Hitchcock Presents*, *20th Century Fox Hour*, *Stage Show*, and *The Honeymooners*. Gleason is running well below his last year's ratings, however.

Signs of strength are apparent in *Perry Como* (despite the pull of its two opposing shows, mid-month ratings indicate a close seesaw battle), *Gunsmoke*, *Phil Silvers*, *Robin Hood*, and *The Crusader*.

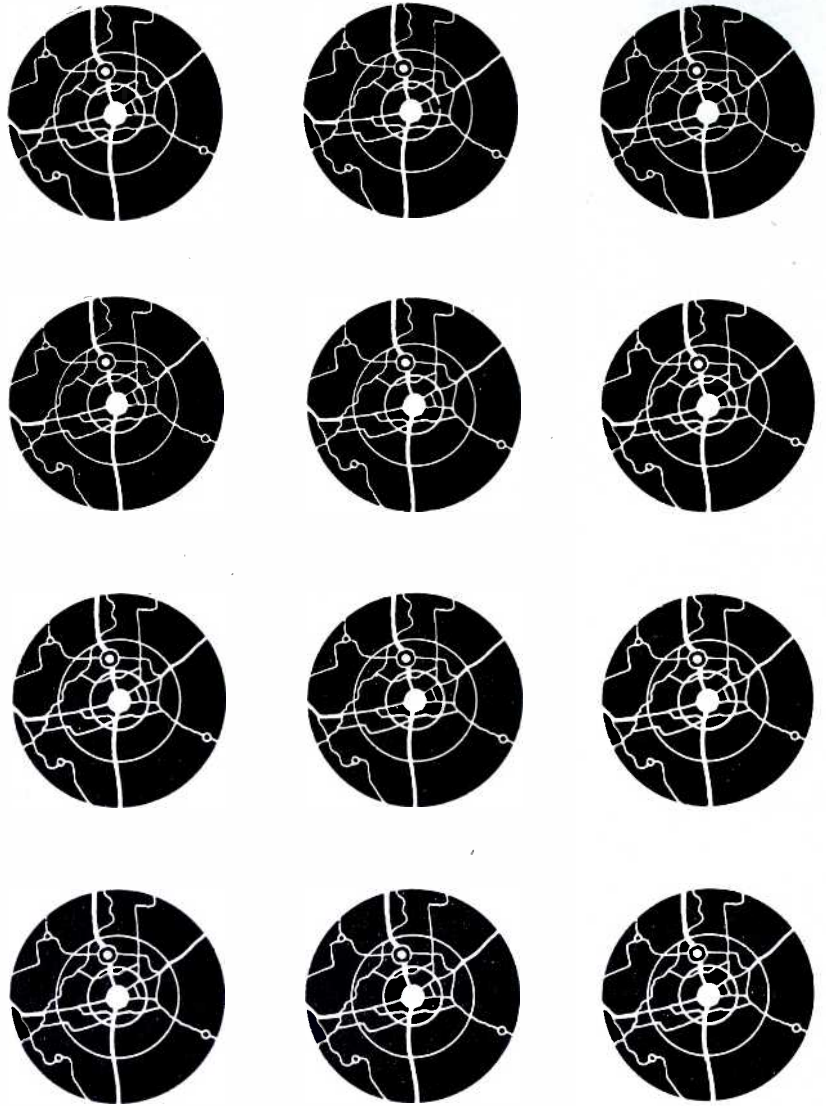
Of the 26 programs introduced this season, nine are dramas (including three produced by Hollywood majors and ABC's *Famous Film Festival*), five are mystery-adventure series, five are westerns, four are situation comedies, two are musical-variety shows, and one, *Medical Horizons*, is outside the conventional categories.

Last year, CBS had *Douglas Edwards with the News* across-the-board, 7:30-7:45. At 7:45, *Perry Como* appeared on Monday, Wednesday, and Friday; *Jo Stafford* on Tuesday; and *Jane Froman* on Thursday.

This year, the newscast is at 7:15, where its rating is below its old level. Half-hour programs have taken over 7:30-8, a different show running each day. *To page 71*

SPOT LINEUPS

GROWING LONGER



Some rival network schedules, although most are shorter

BY WAYNE OLIVER

National spot lineups in television are growing longer, as in network.

More national advertisers are using daytime spot.

And more are making spot a basic, integral part of their over-all advertising campaigns.

Those are among the findings of an analysis of national spot TV by TELEVISION MAGAZINE and interviews with advertiser, agency, rep and station officials.

The analysis shows a variety of approaches to spot, the very name of which carries the connotation of versatility and flexibility.

And while it shows that spot markets for truly national advertisers still average far below the network average of close to 100, it discloses lineups generally are growing longer and that some rival the upper bracket network schedules.

One example of both a long lineup and an unusual use of spot is the Carnation Company's 140-market sponsorship of the CBS-syndicated film program *Annie Oakley* (129 by its Albers division, 11 by its fresh milk division).

This is equivalent to an additional network show for Carnation which reaches 145 markets on CBS-TV with *Burns and Allen*, sponsorship of which it shares with General Mills.

Another approach is that of Philip Morris which has returned to TV with a heavy spot schedule after withdrawing from network at the end of last season's run of *I Love Lucy*. Its new spot schedule reaches less than half the 140-market total of its former network show, but hits most of them with much greater frequency.

It concentrates, says ad manager Tom Christianson, on "the bigger

markets where the bulk of our business is" and goes down the line to follow the company's sales and distribution pattern as far as budget will permit. The cutoff point on number of markets is the limit at which an effective job can be done—"We'd rather have five spots a week in ten markets than one a week in 50 markets."

That is the approach of most big spot advertisers.

Choice of markets, of course, is determined by a combination of many factors—set circulation, population, sales pattern, c-p-m, geographical or seasonal characteristics of the products, and many others.

Instant Maxwell House chose its 60-market basic spot lineup strictly on a metropolitan-county population basis.

P&G, on the other hand, may go

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HERE ARE SPOT TV LINEUPS USED BY SIX MAJOR ADVERTISERS

Source: Rorabaugh Report on Television Advertising. Lineups shown are for week of May 1-7, 1955. Key to symbols: d—day (before 6 p.m.); n—night (6 p.m. to signoff); a—announcements or breaks; i—identifications; p—participations; s—show. Numerals indicate frequency.

Market	Na.Bis. Cookies (107)	G.Foods I.M.Hse (63)	Ford Cars (72)	Colgate Dentif. (67)	P&G Gleem (98)	Miles A.Seltz. (108)
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A

Abilene	2na		1ns		5dp	
Albany, N. Y.		3ni	2na			
Albuquerque			1na	2na	1na	
Altoona	2na				3da5na	
Amarillo			2na	3na	2da1na	
Ames	2na	4ni	14ni	2na		
Ann Arbor			10na			
			1ns			
Asheville				1dp2ni		
Atlanta	4da1dp	3ni		1na	6na2da	
	1na1ns				1dp	
Augusta	1na			1na		
Austin, Minn.			1ns			
Austin, Tex.	2na			3na	3da2na	

B

Bakersfield				3na	1da2na	
Baltimore	3da1na	15ni	1ns	4na	4na	6na2da
	1ns					
Bangor					2na	
Baton Rouge	2na		5na3ni	3na		
Bellingham			1ns			
Binghamton	2na		1ns	1na1ni	7na	1da3dp
						3na
Birmingham	2na2da	1ni		1na1ni	1na2na	5da2na
Bloomington			1ns			1da1na
Boise	2na		1ns			
Boston	1na1ni	10ni1na		3na1np	2na1ni	8da4na
Buffalo	3da	11ni		1na		2da2dp
						2na
Burlington	2na					

C

Cedar Rapids	2na			2na1ni		3da2na
Champaign	2na					2da1dp
						2na
Ch'lston, S.C.	2na		2na		2na	2da2na
Ch'lston, W.Va.		3ni	2di4ni			2da1na
Charlotte	1ns2na			1na2np	2na2ns	10da2na
	1ds					
Chattanooga				1da2ni	3na	3da2na
Cheyenne				4na		
Chicago	3na1ds	8ni	5ns	4da5dp	8na	7da8na
				2na		7ds
Cincinnati	2na8da	1np3ni			2na	8da
	2dp					
Cleveland	1na8da	6ni		5na	3na	15da4na
	5dp					
Col'bia, S.C.				1da2na		
Columbus, O.	1na	1na8ni		5na	2na	5da
Corpus Ch'ti			1na1ns		4na	

D

Dallas	3da1ds	3ni	1da2na	1na	3na	
			2ni5ns			

Market	Na.Bis. Cookies (107)	G.Foods I.M.Hse (63)	Ford Cars (72)	Colgate Dentif. (67)	P&G Gleem (98)	Miles A.Seltz. (108)
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Davenport	1na				3na	5da5dp
						2na
Dayton	2na	5ni	5di2ni		1na	
			1ds			
Decatur			11na1ns			
Des Moines	1ds	1di1ni	3na		3na	3da2na
Detroit	2da1na	7ni2na	1ns	2np	3na	8da4na
	1ns					

E

El Paso	2na		1ns		3na	2na
Erie	2na			2na	3na	3da1dp
						1na
Eureka			1ns			3da2na

F

Florence	1ns					
Ft. Wayne		2ns			3na	1da2na
Ft. Worth	1na	3ni	4na			1dp2na
Fresno	1na1ns	1ni			1na	2ni

G

Galveston		7ni	5na2np		2na	2na
			1ni			
Grand Rapids	2na	3na		2na		3dp2na
Great Falls	1ns					
Greensboro	1na1ds			1da2ni	3na	2da2na
	1ns					
G'nv'le, N.C.						3da2na
G'nv'le, S.C.	2na			1da2ni	5da3na	4da3na

H

Hannibal	1na		14na			3da3na
Harlingen		3ni	5na		5na	
Harrisonburg					4na	3da4na
Hartford						3da2na
Henderson	1na				1na	
Honolulu				1dp1na	2na	3na
				2np		
Houston	2na	5na	15na	3da1np	1na	3na
Huntington	2na		2da1na	1di1na	1da	4da3na
			5ni	1ni		

I

Idaho Falls	2na					
Indianapolis	4da2na	3ni	2da1ni	4da2na	3na	6da3na
	1ns		1ns	1ni		

J

Jackson, Miss.	1na		2ni		1np	5da
Jacksonville	2na	3ni	3na1ns	2na	4na2np	10da2na

How General Foods, P&G, Paper-Mate, Hazel Bishop, and others select markets

down to a market with 25,000 TV homes or cut off at 100,000, depending on the sales and distribution pattern of the product.

Some—notably the coffee and beer companies—use spot to beef up their exposure where they have strong competition from regional brands.

Network advertisers who have only alternate-week or less frequent sponsorship are finding spot the answer to giving them the frequency they feel they must have but don't get on network alone.

Paper-Mate and Hazel Bishop are among the examples.

Spot for unduplicated exposure

Hazel Bishop also follows another variation in spot buying. Alternate sponsor of *This Is Your Life* on NBC, it generally tries to place its spots on stations other than those that carry the web show. And Dodge, with all its network shows on ABC, tries for spots on non-ABC stations. The idea, of course, is to reach as many different viewers as possible—the largest unduplicated audience.

Paper-Mate formerly relied mainly on spot but now combines spot with joint sponsorship of Art Linkletter's *People Are Funny* on NBC. Spots are used to boost frequency in larger markets to give impact in proportion to their size. (See Paper-Mate story in this issue.)

While Paper-Mate prefers night spots, it has become a user of package plans which give it daytime frequency offsetting the smaller average audiences, and at discounts providing an attractive cost per thousand.

Making spot its primary TV effort is Brown & Williamson, which has built a lineup of more than 100 markets on a franchise basis.

Many big network users such as Colgate and Procter & Gamble, on the other hand, use spot as a supplementary medium to give them added frequency in their best markets.

P&G's Gleem, for example, has no network show of its own, but receives exposure on most of the soap giant's big stable of web programs.

In the first week of May, Gleem also had spot schedules in 98 of the markets covered by the Rorabaugh Report on Television Advertising (see accompanying chart of lineups). This compared with about 140 at the time for *Lucy* which is sponsored on an alternate basis by P&G.

The spot lineup generally followed the *Lucy* skein, and extended to only ten cities where *Lucy* was not seen. But the frequency varied from a single night announcement to a high of 20 a week in New York.

P&G stockpiles choice franchises

P&G, incidentally, may have four different spot lineups bought by as many agencies for different products, then suddenly throw them all behind a single product it wants to give a big push.

Another big network advertiser who uses spot to supplement network is General Foods. Its Instant Maxwell House also buys spot on a franchise basis—sewing up good availabilities and keeping them.

Instant Maxwell House has built up and strengthened its lineup of choice spot franchises in 60 markets. This insures that they'll be available whenever they're needed.

During special campaigns the lineup may be temporarily doubled to 120 or more markets, compared with the 175-market lineup for Instant Maxwell House's *December Bride* on CBS-TV.

Contrasted with the spot franchise policy of Brown & Williamson, for which spot is the primary TV medium, and Instant Maxwell House, which uses spot to supplement network, is the in-and-outer.

The in-and-outer takes advantage of the heavy turnover in schedules in March, June, August and December. One good example is Bab-O, which regularly moves in for six weeks and out for six. It has been able to line up good schedules consistently despite the generally tight situation in nighttime spot by moving in at traditional turnover times.

Seasonal users create openings

One cause for the quarterly turnover in spot is the seasonal user who must concentrate his sales efforts in certain times of the year.

Coty and Revlon, for instance, run their heaviest spot campaigns in Fall and Spring.

The cold remedies, such as Anahist, naturally hit hardest in the cold months. Spot, incidentally, enables them to cut back first in parts of the country where warm weather arrives early and to continue in areas where winter prolongs its visit.

Among many bigger advertisers

such as P&G, c-p-m usually does not enter into choice of markets, but, once the market lineup has been chosen, it becomes a factor. However, c-p-m is a big factor with Toni.

Christianson of Philip Morris says it would be a decisive point with his company only if there were two markets about equal in all other respects, but for some reason the costs in one seemed out of line compared with the other.

Incidentally, while his company is spending less over-all on TV than when it was a big network sponsor, Christianson says total expenditures for TV time for both its Philip Morris and Marlboro brands are greater than before. But total TV cost is less because it's no longer paying talent and production costs for programs.

Spot being still a largely unmeasured medium, it's difficult to pin down the extent of lengthening of lineups or gains in daytime use, but both trends are reported by both buyer and seller.

As to market lineup trend, here's one indication:

The Rorabaugh report for June, 1948, showed 84 accounts and 164 listings. The report for June, 1955 had 3,973 accounts and 19,794 listings. The listings per account more than doubled.

Daytime shows biggest gains

The trend toward daytime likewise is hard to measure though it's reported by nearly all who use spot. One major rep says it stands to reason that, because of the generally tight situation in night spot in the most desirable markets, more of the over-all gain in spot is coming from increased daytime use than from nighttime gains.

The Avery-Knodel rep firm, estimating national daytime spot will reach \$70,000,000 this year, backs up its forecast with an analysis of daytime business on 13 stations it represents. A comparison of May, 1955 with May, 1954 showed commercial announcements, participations and ID's for national advertisers were up 63%, and sponsored daytime programs up 228%.

It's difficult to generalize about spot, but it is showing spectacular growth—with estimates of 1955 billings running as high as \$275,000,000 compared with billings of \$208,000,000 in 1954. END

Market	Na.Bis. Cookies (107)	G.Foods I.M.Hse (63)	Ford Cars (72)	Colgate Dentif. (67)	P&G Gleem (98)	Miles A.Seltz. (108)
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Johnson City	2na		7			2da1na
Johnstown	2na			1da3ni		6da3na

K

Kalamazoo	2na1ns	1na			3na	3da2na
Kansas City	2na1ds	16ni		1da6na	2na	2da1na
Kingston			1na			
Knoxville	2na	3ni	7na2ni		2na	3da3na

L

La Crosse					3na	
Lancaster	2na			2na		3da2na
Lansing				1na1ni	1ns	3da3na
Las Vegas	2na		1da4na			
Lawton						4na
Lincoln					4na	4na
Los Angeles	6na	4na3ni	28na6da	7na3np	8na1np	15da5ns
			16ni9np			11ni
			5ns			
Louisville	2na	3ni	6di5ni	1na1ni	3na	3na2da
			2np			
Lubbock	2da		1ns		3na	2da3na
Lynchburg	1na	6na	3na	2na	1na	3da3na

M

Madison			1ns		5na	2na
Medford						1da1na
Memphis	2na	3ni	4na	2na	1dp2na	3na
Meridian			4na4np		5da	
			4ni			
Miami	2na	10da3na	2na	1di2na	7na	4da1na
		22di7ni				
		3ds				
Milwaukee	2da1ds	1da2na	1ns	1da1dp	3na	7da2na
				2na		1dp
M'p'lis-St. P.	2na1da	7ni	5ns	1na	3na	3na3da
Mobile	1ds			2na	3na	3na
Montgomery				2ni	5dp4na	

N

Nashville	2ni	1da1na	2na		1na	
		3ni				
New Haven	2na	3ni	4ns	1na2ni	4na1np	6da2na
						3np
New Orleans	2na	5na1ni		2na	3na	5da2na
New York	4na	38ni2na	8na3ns	5np8na	13na7np	6dp4na
						4da
Norfolk	2na1ns	12di9ni	3na	1na1ni	1da2na	3da2na

O

Ok'oma City	5da1na	1ni2na	3ds2na	3na	3na	8da1na
Omaha	2na1ds	6ni		1da1na	3na	5da3na
Orlando			1ns		5da3na	

P

Panama City					1ns	
Pensacola	2na					2dp3na
Peoria	1na					2na
Philadelphia		20ni1na	2ns2ni	3na1dp	3na	15da4na
		11na		1np		
Phoenix	1na	2na	2na	2na	2na	
Pine Bluff	2na				2na	
Pittsburgh	2na	3na4ni	4ns	3ni	2na	5da2na
Portland, Me.	2na			2na		2na3np
Portland, Ore.	1na1ds	3ni		6na1np	3na	5ns
Providence	2na1ns	6ni		2na	2na	4da2na
Pueblo	1na		3na		5da	4na

Market	Na.Bis. Cookies (107)	G.Foods I.M.Hse (63)	Ford Cars (72)	Colgate Dentif. (67)	P&G Gleem (98)	Miles A.Seltz. (108)
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Q

Quincy	1na					
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R

Raleigh			6na	5ni		1na
Reading	2na	9na6ni				2da3na
Roanoke	3na	11na	3na	3na	2na	4da3na
Roch'ter, N.Y.	2na	3ni		3na	7na2dp	5da
					3np1da	
Roch'ter, Minn.						4na
Rockford	2na		1ns		3da3na	3da2na
Rock Island	1na			1na		
Roswell	2na					

S

Sacramento			1ns			8na
St. Louis	1ds	4ni		1na	2na	1da4na
						2ds
Salisbury			1ns			
Salt L. City	2na			1da1na	3na	3da
San Angelo			2ns			
San Antonio	2na1ds	2ni		1na	3na	4dp2na
San Diego	2na	1ni			2na	4ni
San Fr'cisco	1ds5da	5ni	1ns	3na	2na3dp	6na1ni
					1np	2dp5ns
San'a Barb'a	2na1ns					
Savannah						3na
Schenectady	2na	3ni		1np1ni	3na2np	1da2na
					5ns	
Scranton	1na	9na			1na	
Seattle	2na1ds	3ni2na		3dp	3na	3ni4ns
	1ns					
Sioux City	2da				1na	4da2na
Sioux Falls	2na					
South Bend					3na	3na
Spokane	2na				3na	4ns
Syracuse	2na				2np1ni	5na
						1dp2na

T

Tacoma			1na2ni			
Temple	2na			1ns		1da4na
Toledo	2ds2na	2ni	1ds	1na1np	6na1np	8da1na
Tucson	1na			1na	1na	
Tulsa	2na			2na	1na	3da2na

U

Utica	2na			3na	3na	2da3na
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W

Waco	2na					
Washington	1na1da	12na1da	1ns	7da3dp	3na	7da2na
		22ni		2np		1np
W. Palm Beach		17ni				3da2na
Wheeling	1na	2ni		1na1ni	3na	3da
Wichita	1na					
Wichita Falls	2na				5da3na	3na
Wilkes-Ba're	1na	1na5np		2np	2na	4da3na
		5ni				
Wilm'ton, Del.				5da5na		

Y

York						6na
------	--	--	--	--	--	-----

Z

Zanesville	2na					
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Source: Rorabaugh Report on Television Advertising. Lineups shown are for week of May 1-7, 1955. Key to symbols: d—day (before 6 p.m.); n—night (6 p.m. to signoff); a—announcements or breaks; i—identifications; p—participations; s—show. Numerals indicate frequency.

Symbolism rather than realism, simplified forms

are creating a revolution in TV commercials

HOW DOES UPA DO IT?

Creative heads explain their concepts

Is the television commercial growing up?

Two years ago General Foods' "Busy Day" commercial for Jello was held up as a radical departure from the TV-advertising rut; today, versions of its prize-winning approach and treatment are evident wherever you flip the dial.

The company directly responsible for the new look in commercials is United Productions of America. UPA has broken down barriers in other fields and is best known for its Gerald McBoing Boing and McGoo cartoons that have delighted millions of movie-goers.

But UPA, a Hollywood offspring of the Disney lot, has had a profound effect in TV that extends beyond its own product.

Basis of UPA's art thinking is the use of symbolism rather than realism in cartooning. Says v. p. Robert Cannon: "UPA was the first to break out of traditional forms. We don't hide the fact that our characters are drawn. If we want a door or chair, we pop it in when we need it, and take it off when we don't. We've developed a simplified form—simple in attitudes, poses and minimum movement."

The firm currently is completing about ten animation jobs a month and expects to do better than \$500,000 in spot TV production alone this year.

For an outfit that has generated an earthquake within the applied art of advertising, UPA presents a decep-

tive "front" to visitors to the Burbank studio headquarters.

On a warm afternoon, a casual stroller could wander into the UPA plant with or without a shirt, help himself at the ice-cream and cold-drink bar in what might be called the reception hall, and lounge around unnoticed for hours. He might walk unannounced into "Steve's" office and ask for a light for his cigarette—and get it from the head man himself (Stephen Bosustow)—without being questioned.

Or he might saunter through another door and offer his comments about the work of three men from Spike Jones' band who are working creatively—and the word is not used

facetiously—in the UPA cutting department.

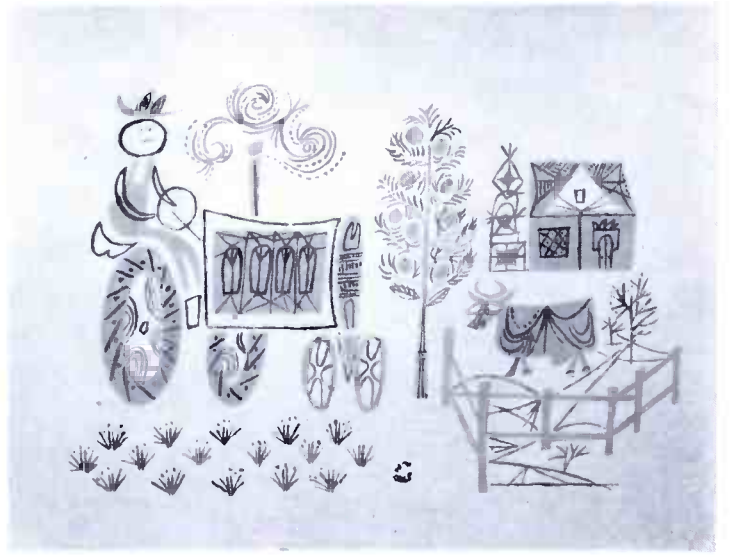
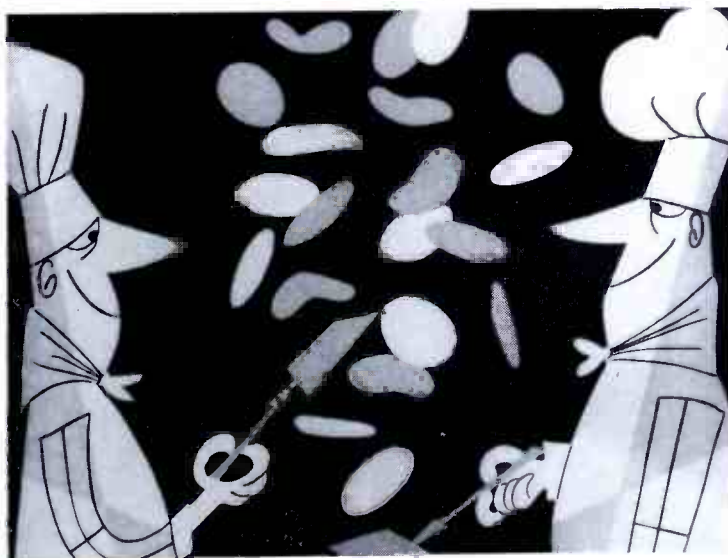
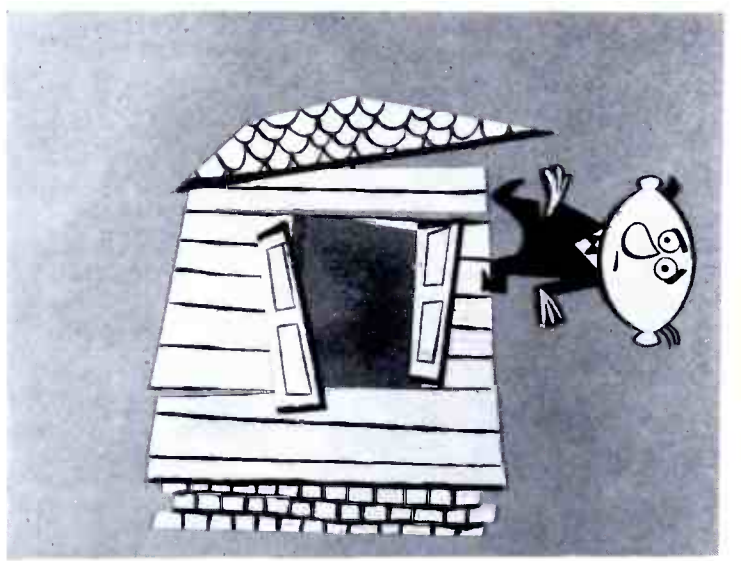
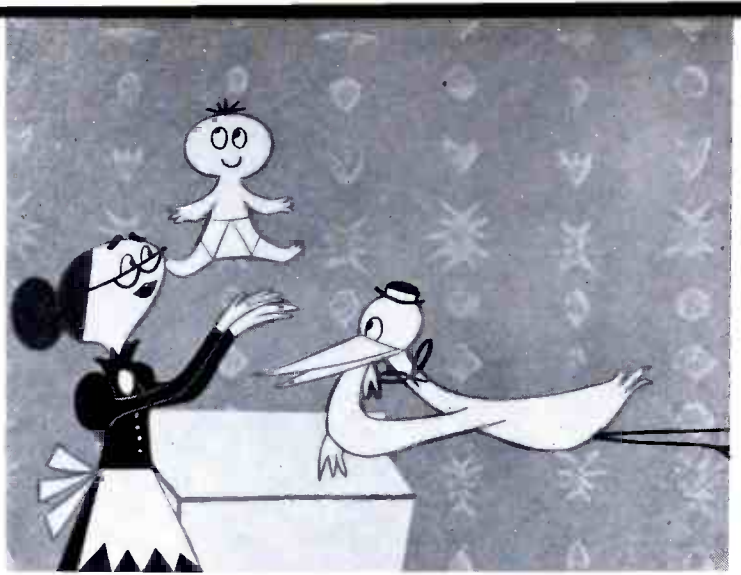
Everybody at UPA is encouraged to voice his ideas. These ideas and his artistic skills are his reasons for being there in the first place. Informality, apparently, is a factor in fostering the development of ideas into tangible creative expression.

UPA is difficult to define. In a way it's like a brewing vat, with the end product siphoned off as Gerald McBoing-Boing or near-sighted Mr. Magoo shorts, or as TV spots which for three of the past four years have been judged by the New York Art Directors Club to be the best television commercials of the year.

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One of the ingredients of the success of UPA, say Steve Bosustow (l.), president, and Robert Cannon (r.), vice president, is use of creative people in all departments.





Here are just a few samples of the type production that has brought numerous awards to UPA and touched off a revolution in television commercials. Shown, top to bottom, are: left—for Jello (from the famous "Busy

Day" series), for Bromo Seltzer, for Cavalier Cigarettes, and for a promotional film for CBS Radio; right—for Ivory Flakes, for Dazzle Bleach, for Prudential Insurance Co. of America, for United Jewish Appeal.

HOW THEY RANKED: LOS ANGELES (OCTOBER), CHICAGO (SEPTEMBER), NEW YORK (AUGUST)

The use figures in this chart represent incidence of brands in home and should not be interpreted as volume of sales

BEER (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Hamm's	34.4	1	Hamm's	12.9
2	Rheingold	24.8	2	Rheingold	8.9
3	Eastside	23.8	3	Eastside	8.8
4	Pabst	20.7	4	Pabst	8.7
5	Burgermeister	13.1	5	Schlitz	7.6
6	Schlitz	11.4	6	Miller	6.5
7	Lucky Lager	10.8	7	Budweiser	4.9
8	Regal Pale	9.5	8	Burgermeister	4.3
9	Brew 102	6.2	9	Regal Pale	4.1
10	Budweiser	5.2	10	Brew 102	4.0
11	Olympia	4.4	11	Lucky Lager	3.8
12	Ballantine	1.5	12	Olympia	3.2

CIGARETTES (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Chesterfield	25.7	1	Viceroy	8.6
2	Lucky Strike	22.3	2	Pall Mall	8.4
3	Winston	17.9	3	Chesterfield	7.4
4	Camel	15.2	4	Lucky Strike	6.3
5	L&M	14.5	5	Winston	6.1
6	Old Gold	12.3	6	Camel	5.8
7	Viceroy	11.9	7	Marlboro	5.7
8	Philip Morris	11.3	8	L&M	4.5
9	Pall Mall	11.2	9	Philip Morris	3.5
10	Marlboro	6.8	10	Raleigh	3.1
11	Kool	5.5	11	Herbert Tareyton	3.0
12	Kent	5.4	11	Old Gold	3.0
13	Herbert Tareyton	2.8			

COFFEE (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Maxwell House	30.3	1	Maxwell House	15.3
2	Butter-Nut	13.5	2	Folger's	14.1
3	Folger's	13.3	3	Hills	11.6
4	M. J. B.	12.1	4	Yuban	10.1
5	Hills	9.0	5	M. J. B.	9.9
6	Nescafe	8.6	6	Butter-Nut	4.8
7	Sanka	7.3	7	Chase & Sanborn	4.7
8	Yuban	7.0	8	Nescafe	4.1
9	Nestle's	4.6	9	Sanka	3.9
10	Borden's	2.5	10	Huggins-Young	3.0
11	Chase & Sanborn	2.2	11	Manning's	2.3

DENTIFRICES (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Colgate	32.7	1	Colgate	26.1
2	Gleem	31.5	2	Gleem	22.6
3	Ipana	16.5	3	Ipana	13.7
4	Pepsodent	5.5	4	Pepsodent	11.8
5	Crest	1.6	5	Ammident	5.7
6	Listerine	1.3	6	Listerine	3.9
7	Antizyme	1.2	7	Dr. Lyons	3.0
8	Dr. Lyons	.5	8	Chlorodent	2.3
8	Ammident	.5	9	Squibb	1.6
9	Kolynos	.2	10	Phillips	1.5
9	Chlorodent	.2			

BEER (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Hamm's	1	40.8	1	14.2	
Pabst	2	25.9	3	10.1	
Schlitz	3	15.8	2	10.7	
Drewrys	4	7.3	7	3.0	
Heileman's	5	7.1	8	2.2	
Budweiser	6	5.5	5	4.7	
Meister Brau	7	4.9	6	4.0	
Blatz	8	4.3	9	1.9	
Miller			4	7.3	
Ruppert			9	1.9	

CIGARETTES (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Chesterfield	1	49.7	1	17.7	
Lucky Strike	2	27.9	3	10.3	
Winston	3	20.0	5	5.5	
Camel	4	16.3	2	12.3	
Old Gold	5	15.6	6	5.0	
Pall Mall	6	11.0	4	9.9	
L&M	7	9.4	9	2.5	
Philip Morris	8	9.2	8	3.5	
Kent	9	6.2		---	
Viceroy	10	4.3	7	4.4	
Marlboro	11	3.5	10	2.3	
Kool	12	2.2	11	1.9	
Tareyton			12	1.0	

COFFEE (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Maxwell House	1	28.9	2	16.8	
Manor House	2	15.5	4	10.1	
Thomas J. Webb	3	14.5	6	4.9	
Hills	4	12.2	1	27.1	
Sanka	5	6.0	10	1.4	
Nescafe	6	3.4	9	2.0	
Borden's	7	3.0	11	1.1	
Chase & Sanborn	7	3.0	5	5.6	
De Cafe	8	1.3		---	
Stewart's	9	0.4	8	4.0	
A&P			3	12.6	
Jewel			7	4.3	
Natco			12	1.0	
Navy			12	1.0	

DENTIFRICES (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Colgate	1	45.0	1	39.7	
Gleem	2	27.1	2	22.6	
Pepsodent	3	18.4	3	19.4	
Ipana	4	7.4	4	6.1	
Kolynos	5	1.0	8	1.4	
Ammident	6	0.8	5	3.2	
Lyons			6	2.2	
Listerine			7	1.6	
Chlorodent			9	1.2	
Craig-Martin			10	1.0	

BEER (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Schaefer	1	33.1	3	18.9	
Ballantine	2	33.0	1	21.3	
Knickerbocker	3	22.4	5	5.3	
Rheingold	4	21.0	2	19.2	
Piel's	5	18.8	4	7.2	
Pabst	6	10.4	6	4.6	
Schlitz	7	10.3	7	4.2	
Krueger	8	3.2		---	
Budweiser	9	2.6	8	2.8	

CIGARETTES (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Chesterfield	1	52.0	1	20.9	
Lucky Strike	2	34.5	4	6.8	
Camel	3	14.5	3	7.1	
Pall Mall	4	12.2	2	11.8	
L&M	4	12.2	6	5.2	
Winston	5	10.8	9	3.0	
Philip Morris	6	8.6	5	5.3	
Viceroy	7	8.4	7	5.1	
Old Gold	8	6.6	10	2.2	
Kent	9	5.0		---	
Marlboro	10	4.3	8	3.6	
Raleigh	11	2.5	10	2.2	

COFFEE (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Maxwell House	1	34.5	1	31.8	
Savarin	2	30.2	3	11.4	
Nescafe	3	8.7	4	8.7	
Chock Full O'Nuts	4	5.8	6	3.5	
Sanka	5	3.3	8	3.1	
Ehler's	6	2.7	10	2.9	
Beechnut	7	2.4	9	3.0	
Borden's	8	2.2	5	5.8	
Chase & Sanborn	9	1.8	7	3.3	
Martinson's	10	1.7	6	3.5	
A&P	11	1.6	2	15.8	

DENTIFRICES (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%	
Colgate	1	47.4	1	48.9	
Gleem	2	33.9	2	30.5	
Pepsodent	3	13.6	3	13.5	
Ipana	4	8.1	5	6.0	
Ammident	5	4.5	4	6.6	



Leading in recall and use were Maxwell House for coffee, Hamm's for beer, Colgate for dentifrices. Viceroy topped cigarette use; Chesterfield, recall from TV.

Television Magazine's Continuing Study of the TV Audience



DO THEY REMEMBER YOUR COMMERCIALS?

Los Angeles surveyed on TV-recall and use of beers, coffees, cigarettes, and dentifrices



In our first survey of the Los Angeles market, TELEVISION MAGAZINE's Continuing Study of the TV Audience found in October that the leaders in both recall of TV advertising and brand use were Hamm's for beer, Colgate for dentifrices, and Maxwell House for coffee. Among the cigarettes, Chesterfield led in recall, and Viceroy, in use.

Also charted in this article are the results of previous surveys of New York and Chicago.

Notable among the results of the 1,280 interviews conducted for us by The Pulse, Inc. in Los Angeles, was the rapid rise of Rheingold beer to second place in recall and use. This brand had been in the Coast market for only 17 months. Both Rheingold and Hamm's, another brand which climbed quickly, use TV heavily.

Viceroy, which ranked seventh in use among Chicago and New York

cigarette buyers, came out first in Los Angeles, reflecting the generally strong position this Brown & Williamson brand enjoys on the Coast.

But the use figures represent incidence in homes and not sales volume, and would not reflect differences between light and heavy smokers.

Among the coffees, with the exception of kingpin Maxwell House, the highest rankings go to regional labels. Butter-Nut, Folger's, M. J. B., and Hills are out front on TV-advertising recall. On use, Folger's is a close second to Maxwell House.

Among dentifrices, Colgate runs first and Gleem second on recall and use. In L.A., Crest, P & G's newly-introduced fluorine toothpaste, appears in this study for the first time.

This will be a brand to watch when these four product categories are re-surveyed later this year. Next month, the survey will return to New York,

to investigate recall and use of detergents, headache remedies, teas, and TV receivers.

How this survey was done

For the Los Angeles area report, The Pulse, Inc. made 1,280 personal interviews between October 5th and 11th. For each of the four product categories, TV owners were asked:

1. What brands have you seen advertised on TV in the last two weeks?
2. What brands do you use?

The same questions were asked in the New York TV area during August and in Chicago, in September.

The objective of this monthly survey is to obtain some comparative measure of brand registration. Obviously, while these findings can be most meaningful in terms of an advertiser's own data, comparisons between products and between categories do *indicate* effectiveness. END

Sagebrush Shorty

TOPS IN DETROIT SUNDAY DAYTIME!

You may recognize the art work in this ad. It is the same we used when Sagebrush Shorty started on WJBK-TV last spring. But things are different! In 8 short months, Sagebrush Shorty, fresh from the plains of Texas, has taken over Detroit youngsters with a bang! In October's ARB, Sage and his Looney Tune cartoons were Number One of ALL DAYTIME SUNDAY SHOWS in Detroit with a whopping 10.6, much to the delight of sponsor Schafer Bread. Now Sage has a new Saturday show, 10 to 11 A.M., ready for participation, plus two one-minutes available Sunday. Need we say more?



Want to round up more sales than you ever dreamed possible in this rich Midwest area? Let Shorty rope and tie 'em for you as he has done so successfully for Kellogg's, Borden's, Dr. Pepper, Keds, Hostess ice cream and many others, with his master handling of commercials on Detroit's CBS station with the 1,057-foot tower and all the far-reaching power of 100,000 watts on Channel 2, serving 1,590,400 TV homes.

WJBK-TV

DETROIT
CHANNEL 2



Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKE

118 E. 57th, New York 22, MURRAY HILL 8-863





WPTZ, among first to use film-as-soap-opera to build viewing, promotes *Margie* heavily, is SRO on four daily spots.

"NIGHTTIME IN THE DAYTIME" WITH FILM

New way to build housewife viewing—syndicated film across the board

Syndicated film as the local equivalent of a soap-opera strip—here is how it's finally becoming an economical and effective reality in daytime TV.

For years, advertisers and stations have talked about the need for daytime serials on film, usually thinking in terms of the classic fifteen-minute form. Now the need is being met by reruns of half-hour shows.

Until recently, few film distributors could wrap up an adult package with an attractive pricetag and enough episodes to go five-a-week.

Programming films across the board is not new. Many stations have successfully built syndicated series into night or daytime strips, notably by using westerns, mysteries and library-plan fare. Mostly, these have involved using a different syndicated series for each day of the week.

WPTZ in Philadelphia, introducing *My Little Margie* across the board at 1 p.m., became one of the first stations to utilize film on a daytime-serial basis. Significantly, this is a station that pioneered the use of feature-film strips in daytime.

Official Films had 126 *Margies*, with a three-year rating history on the networks. Now at least 15 sta-

tions are running this program in strip form. *Racket Squad*, *The Erwins*, and *Foreign Intrigue* are among the other series being used this way.

As more film series add to the number of programs in the can, daytime film serials are bound to boom.

What WPTZ has done in Philadelphia is an answer to a problem facing most stations that must compete with

the strong CBS daytime lineup.

The acquisition of the *Margie* series is part of WPTZ's campaign for "Nighttime in the Daytime," designed to bolster local afternoon programming.

With the introduction of NBC's *Matinee* at 3 p.m., this affiliate wanted to utilize the audience appeal of these hour-long dramas and take best

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G.m. Rolland V. Tooke (r.) and promotion chief Ed Wallis deem *Margie* successful in ratings, sales. Over five runs, cost equals that of top feature films.





... as the shadows
lengthened across
the field, State
threw into high the
drive that's destined
to linger long in
football memory ...

SHOOT LATER ... SHOW EARLIER

with Eastman Tri-X
Reversal Safety Film,
Type 5278 (16mm only).

Here is a new motion picture film material of great value to the newsreel services. Twice as fast as Super-XX Reversal Film, it can be processed interchangeably with Plus-X Reversal Film; also it can be processed at higher temperatures than either Super-XX or Plus-X.

Result: Faster—and better—news coverage under minimum conditions—with or without supplementary lighting.

Graininess and sharpness characteristics, furthermore, are equal to or better than those of Super-XX.

For further information address:

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

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.

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

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

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

LICENSING IS BIG BUSINESS

\$40,000,000—that's what Howdy Doody items alone grossed in one year

The popularity of merchandise items tied to television programs and personalities is well known, but the vast amounts of money involved in some of the more successful projects is surprising.

There are instances of guarantees as high as \$100,000 to the licensor by a manufacturer, and advances as high as \$50,000. With the prevailing five per cent license fee, this means the manufacturer had to sell \$1,000,000 worth of merchandise to pay the advance and \$2,000,000 worth to meet the guarantee.

There are numerous instances of advances of \$25,000, although many range down to \$2,500.

With Davy Crockett recently making the country more TV-merchandise conscious than ever before, it's astonishing that so few companies have adopted aggressive merchandising policies. A major reason is that so few video executives know anything about merchandising.

An authoritative marketing book defines merchandising as "having the right goods at the right place at the right time to make a sale." For TV purposes, however, a more practical working definition would be: "Merchandising—the business science by which a property is taken from the television screen to the sales counter in as many forms as possible."



Jackie Gleason and merchandiser Charles S. Raizen plan splurge for Gleason games line.

An important correlative to this definition is "impulse buying"—the consumer's impulse to favor an item based on or related to a TV character.

It accounts for the fact that a customer, confronted with two or more similar items roughly equal in price, quality and packaging, but one of which is based on a TV character, will buy the TV item. He does so because unconsciously but positively he has established a "friendship" with the personality whose name or picture he sees on the package. He is reacting to the enjoyment derived from watching the program, and, finally, to an appeal—made explicitly or implicitly—by the television character.

Despite the terrific flurry of impulse buying created by Davy Crockett, the most successful TV merchandising so far has centered around *Howdy Doody*. The merchandising definition cited above states "in as many salable forms as possible," and in *Howdy's* case there have been so far 1,000 items in an eight-year span.

As to having the right goods in the right places at the right times, *Howdy Doody* retail-merchandise sales have averaged between \$30-40,000,000 annually. And the passing of the crest of the Crockett craze finds *Howdy* merchandise items still

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With *Ramar* items booming, TPA's Michael Sillerman and Martin Stone of Stone Associates examine merchandise items based on *Captain Gallant*. *Susie* line's next.





Morey, Humm & Johnstone's Dr. Howard Hadley defends sample.



The case for including out-of-home viewing and listening is made by Richard G. Werner, Kudner.



D. E. Robinson of C. J. LaRoche cites merits of measuring only in-home sets.

WHICH WAY TO BETTER RATINGS?

Agency men debate the ARF's controversial definition of the ideal service

Exactly what the ideal rating service should be is something for which the industry lacked a prescription, until the Advertising Research Foundation asked a task force of its Radio-TV Ratings Review Committee to come up with one. In the year since the group's report was published, its recommendations have been staunchly defended by many, sharply criticized by others.

TELEVISION MAGAZINE has invited a group of outstanding agency people to make this important document the subject of a formal debate, begun in our September issue.

Here are the pros and cons of three additional topics—exclusion of out-of-home sets from measurement, adequacy of sample size, allowance for non-sampling errors.

The contributors were assigned either the defense or criticism of each proposal by the moderator of this debate, Dr. E. L. Deckinger, v.p. in charge of research at Biow-Beirn-Toigo and the chairman of the ARF group which prepared the recommendations. The comments below do not necessarily represent the personal views of the writers.

Should out-of-home sets be excluded?

YES—D. E. ROBINSON, *research director, C. J. LaRoche & Co., Inc.*

In setting up basic standards for the reporting of radio and television au-

diences, the Radio-Television Ratings Review Committee recommends that "the program audience size measurements should reflect the tuning of every household set regardless of its location" but that "such tuning as that which occurs in bars, restaurants and places of employment, since these sets are no part of the household universe" be excluded.

These "outside-the-household sets" are referred to as tertiary sets. Was the committee wise in excluding them from the total audience?

A superficial consideration of the problem might well question the committee's judgment in this matter. It can be argued that, inasmuch as these sets are definitely a part of the listening or viewing audience they should be included—that the advertiser wants a measurement of everybody exposed to his advertising message—that excluding tertiary sets sells radio or television short.

These are persuasive arguments. But they fail to take into account several important points.

In the first place, we must remember that the committee decided that the unit of measurement for program audience size measurements should be the household, because measurements reported on this base have a wider application than measurements based on either individuals or numbers of receivers.

To most advertisers, the household is an important economic unit. Most

purchases are the result of interplay of influences within households. And the household unit does not preclude the classification of the individual listener or viewer within the household according to age, sex and other individual characteristics.

If the committee is right in setting up the household as the basic unit of measurement—and I believe it is—then it is logical to measure the audience in terms of households.

To do otherwise would necessitate the setting up of two audience measurements, one for inside the home and one for outside the home. The advertiser would have a hard time combining the two.

Not only would it be difficult to know just what your audience measurement meant, if made up of these two components, but it is doubtful if the added audience arising from the measurement of tertiary sets would be large enough, in terms of a percentage of the total audience, to be really significant. I imagine that very few advertising decisions would be changed because of what the tertiary set measurements might show.

And this additional information would have been secured at a disproportionate cost. Measurement of the outside-the-home sets would be relatively very expensive. It is doubtful if the information secured would justify its cost.

In this whole matter of standards, we would do well to keep in mind the

Is the ARF right on sample size, non-sampling errors, out-of-home sets?

following statement of the committee:

"These standards represent an optimum compromise, considering present theory, practice and cost. These standards are thought to be theoretically sound, and at the same time wholly realistic and practical."

While, for some advertisers, it might be worth the extra effort and cost to have an audience measurement covering every single set, for most, it is very doubtful if the added value of the complete measurement would justify the greater expense involved. Excluding tertiary sets seems to me to be a wise compromise. It provides what I consider a "wholly realistic and practical" measurement.

Should out-of-home sets be excluded?

NO—RICHARD G. WERNER, *research director, Kudner Agency, Inc.*

I accept the "household" as a basic unit of audience measurement. However, I feel that this measure would be much more valuable to the advertiser if it were supplemented with information on the audience not connected with the household. This audience is too important to ignore and should be sampled to give a complete picture.

Advertisers spend \$175,000,000 each year on outdoor advertising and find that it pays. Is out-of-home listening and viewing not of importance to the advertiser too?

It is estimated that there are more than 265,000 television sets in hotel and motel rooms—as many as in the Minneapolis-St. Paul market. This is but a beginning. Hotels are adding sets daily. Further, 2,500 motels are being added each year, many of which will have sets in every room.

There are more than 1,300,000 radio sets in hotel and motel rooms, equal to the number of radio homes in the Philadelphia, St. Louis, Hous-

ton and Flint markets. And let's not forget that there are more than 150,000 bars with "standing room only" during prime time.

Also, in many cases people have to pay extra to have a TV set in the room. This is like newsstand vs. subscription circulation.

People in hotel and motel rooms can listen much more attentively than at home, with no distraction of telephone, or neighbors dropping in. There is less likelihood of divided attention because of household chores to be sandwiched in.

In motels especially, where families are vacationing together, listening is apt to be done by the family as a unit, with all individuals exposed to the commercials. This strengthens the "interaction between members of the household."

Influence of commercials can be very strong in places of employment, especially in factories where radios are tuned in to relieve the monotony of repetitive manual labor.

The reasons given by the committee for omitting measurement of this audience are primarily reasons of expediency. For the same reasons, audience-measurement services resisted covering automobile radio listening for many years, yet this is acknowledged to be a very important part of the audience.

Is sample size adequate?

YES—DR. HOWARD D. HADLEY, *research director, Morey, Humm & Johnstone.*

Having previously worked for Daniel Starch and Staff, I am probably better qualified to argue in favor of small sample size than large sample size.

However, the comparison between magazine-readership measures and program audience size measures is not a completely valid one. Whereas magazine-readership percentages are

primarily intended to evaluate copy, program audience size measurements perform a dual function.

The program audience measurements serve the very useful functions of:

1. *Measuring the ability of the program to attract an audience.* This is basically copy research as applied to programs.

2. *Measuring the size of the audience to determine efficiency in dollars and cents.*

The first function is primarily a *qualitative* one. For example, the ratings of a program from one week to the next will probably vary more because of the different content from one week to the next, than because of sampling and non-sampling errors.

The second function of translating a program into a dollars-and-cents efficiency score is primarily a *quantitative* one. Here the major interest is not in changes from one week to the next, but in the average *total* audience reached each week. Such a requirement calls for a high degree of sampling precision.

These two quite different functions of program audience size measurements have some interesting implications.

If an advertiser, agency, or network analyzes the ratings from the viewpoint of "how" to improve the program over previous weeks, the decision is not to drop the program, but rather what content did the program have on a high-rated week as compared with a low-rated week.

In this case, large changes in ratings are closely examined. These changes are more apt to be due to program content than to sampling error. Also, the decision, while important, is not as momentous as the decision to drop or to continue the program.

If an advertiser, agency, or network analyzes the ratings from the

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Criticism of ARF's sample size is assigned to FC&B's Paul Gerhold.

Stand on non-sampling errors is upheld by M. Belmont Ver Standig, head of Ver Standig agency.

Wade's Gordon Norberg acts as critic of non-sampling errors.



KJEO

TV

covers

*Latest Survey Shows
KJEO-TV First—Morning,
Afternoon and Night*

K

J

E

O

**...THE GREAT CENTRAL
CALIFORNIA MARKET**
(the richest per capita market in the world)

**WITH EXCLUSIVE
CBS-TV and ABC-TV**

' NEILL BROADCASTING COMPANY
O. BOX 1708 Represented Nationally by the Branham Company FRESNO, CALIFORNIA

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT for December

Independent estimates, prepared by our own research department,
of the number of TV homes in all U.S. television markets

HOW WE COMPUTE SET COUNT

These exclusive set-count estimates, the result of continuing study by the research department of TELEVISION MAGAZINE, are arrived at through the preparation of an individual market-growth curve for each television market.

The figure for each market is our estimate of the total number of TV homes that can be reached, as of the first of the issue month, by the most powerful station in that market. Figures for other stations in the market vary, depending on channel, antenna location and height, power, etc.

Only stations which signed on before November 1 are listed.

In defining market coverage, we have used all available data—the research

services, engineering contours, RETMA shipments, and rating reports in overlapping areas as evidence of cross-viewing. The result is a Total Coverage Area for each TV market that takes into account evidence of viewing as well as signal contour.

If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it. For the names of the counties in each market, see TELEVISION MAGAZINE's Market Book.

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

THE NEW CENSUS FIGURES

The continual flow of new information on TV-set circulation makes it constantly necessary for TELEVISION MAGAZINE's research department to re-examine all available data.

The recently-released "National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the ARF, is now being studied.

This report gives positive confirmation to what our own preliminary studies had indicated—TV penetration is somewhat lower than most surveys have shown.

If the facts warrant it, when our analysis is completed, a downward revision of over-all U.S. penetration will be effected.

COUNTY-BY-COUNTY POCKETPIECE

"TV Set Count and Market Data—County by County," recently published by the Television Division of Edward Petry & Co., Inc., provides a convenient summary of the circulation, popula-

As a result of this re-examination, we already have made two innovations in our procedures:

1. 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 actually will not go higher in some markets.

2. Increases in TV penetration will be limited to .1% per month until our Agency Advisory Committee reaches a decision in light of the Census study.

tion, sales, and income data appearing in TELEVISION MAGAZINE's Market Book.

Write or phone Edward Petry & Co., Inc., 488 Madison Avenue, New York 22, N. Y., MUrray Hill 8-0200.

CIRCULATION AS OF DECEMBER 1

Unlike other published set counts, these are neither station nor network estimates. They are copyrighted and may not be reproduced without permission.

Market	% Penetration	Sets
ABILENE, Texas KRBC-TV (N)	68.4	59,690
ADA, Okla. KTEN (A,C,N)	64.7	88,680
ADAMS-PITTSFIELD, Mass. WMGT† (A)		††
AKRON, Ohio WAKR-TV† (A)	26.3	†73,060
ALBANY, Ga. WALB-TV (A,N)	37.0	50,400
ALBANY-SCHENECTADY-TROY, N. Y. WROW-TV† (A,C); WRGB (N)		461,270 †135,010
ALBUQUERQUE, N. M. KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	51.6	60,320
ALEXANDRIA, La. KALB-TV (A,C,N)	50.0	59,460
ALTOONA, Pa. WFBG-TV (A,C,N)	80.0	391,870
AMARILLO, Texas KFDA-TV (A,C); KGNC-TV (N)	71.5	75,460
AMES, Iowa WOI-TV (A,C)	83.5	216,890
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)		14,220
ANDERSON, S. C. WAIM-TV† (C)	52.7	†88,770
ANN ARBOR, Mich. WPAG-TV†	21.5	†22,440
ASHEVILLE, N. C. WISE-TV† (C,N); WLOS-TV (A)		372,920 †43,120
ASHTABULA, Ohio WICA-TV†	39.3	†27,500
ATLANTA, Ga. WAGA-TV (C); WLW-A (A); WSB-TV (N)	73.8	549,510

Market	% Penetration	Sets	Market	% Penetration	Sets	Market	% Penetration	Sets
AUGUSTA, Ga.	57.3	124,200	BLOOMINGTON, Ind.	84.8	538,130	CHARLOTTE, N. C.	74.8	527,160
WJBF-TV (A,N); WRDW-TV (C)			WTTV (N)			WBTV (A,C,N)		
AUSTIN, Minn.	69.7	93,350	(Includes Indianapolis)			CHATTANOOGA, Tenn.	66.0	153,290
KMMT (A)			BLUEFIELD, W. Va.		††	WDEF-TV (A,C,N)		
AUSTIN, Texas	68.7	115,850	WHIS-TV (N)			CHEYENNE, Wyo.	61.0	‡21,090
KTBC-TV (A,C,N)			BOISE, Ida.	58.7	49,740	KFBC-TV (A,C,N)		
BAKERSFIELD, Cal.		126,900	KBOI (C); KIDO-TV (A,N)			(Operates satellite KSTF, Scottsbluff)		
KBAK-TV† (A); KERO-TV (C,N)		†69,640	BOSTON, Mass.		1,331,760	CHICAGO, Ill.	90.0	2,072,600
BALTIMORE, Md.	90.0	657,720	WBZ-TV (N); WNAC-TV (A,C);		†147,910	WBBM-TV (C); WBKB (A);		
WAAM (A); WBAL-TV (N);			WTAO-TV† (A)			WGN-TV; WNBQ (N)		
WMAR-TV (C)			BRIDGEPORT, Conn.	14.5	†64,790	CHICO, Cal.	51.9	64,700
BANGOR, Maine	85.8	88,670	WICC-TV† (A)			KHSL-TV (A,C,N)		
WABI-TV (A,C,N); W-TWO (C)			BUFFALO, N. Y.		**449,340	CINCINNATI, Ohio	86.2	539,000
BATON ROUGE, La.		171,520	WBEN-TV (C); WBUF-TV† (A);		†184,150	WCPO-TV (A); WKRC-TV (C);		
WAFB-TV† (C); WBRZ (A,N)		†74,130	WGR-TV (A,C,N)			WLW-T (N)		
BAY CITY-SAGINAW, Mich.		232,130	BURLINGTON, Vt.	75.3	**125,650	CLEVELAND, Ohio	90.0	**1,159,640
WNEM-TV (N); WKNX-TV† (A,C)		†149,200	WCAX-TV (C)			WEWS (A); WNBK (N); WXEL (C)		
BEAUMONT, Texas		102,760	BUTTE, Mont.	62.5	15,180	COLORADO SPRINGS-PUEBLO,		
KBMT† (A,N); KFDM-TV (A,C)		†53,250	KXLF-TV (A)			Colo.	53.2	52,360
BELLINGHAM, Wash.	74.0	**69,540	CADILLAC, Mich.	68.1	149,550	KKTV (A,C); KRDO-TV (N);		
KVOS-TV (C)			WWTV (A,C)			KCSJ-TV (N)		
BETHLEHEM-ALLENTOWN-			CAPE GIRARDEAU, Mo.	50.2	145,830	COLUMBIA, Mo.	58.8	99,070
EASTON, Pa.	27.1	†68,160	KFVS-TV (C,N)			KOMU-TV (A,N)		
WLEV-TV† (N); WGLV† (A)			CARTHAGE-WATERTOWN, N. Y.	82.8	**77,070	COLUMBIA, S. C.		132,210
BILLINGS, Mont.	52.9	18,490	WCNY-TV (A,C)			WCOS-TV† (A); WIS-TV (N);		†80,360
KOOK-TV (A,C,N)			CEDAR RAPIDS, Iowa	79.4	230,830	WNOK-TV† (C)		
BINGHAMTON, N. Y.	80.6	401,370	KCRG-TV (A); WMT-TV (C)			COLUMBUS, Ga.		142,700
WNBF-TV (A,C,N)			CHAMPAIGN, Ill	70.2	335,900	WDAK-TV† (A,N); WRBL-TV (A,C)		†58,570
BIRMINGHAM, Ala.	67.5	332,330	WCIA (C,N)			COLUMBUS, Ohio	87.2	476,140
WABT (A,N); WBRC-TV (C)			CHARLESTON, S. C.	72.7	152,390	WBNS-TV (C); WLW-C (N);		
BISMARCK, N. D.	54.5	16,880	WCSC-TV (A,C); WUSN-TV (N)			WTVN (A)		
KFYR-TV (A,C,N)			CHARLESTON-HUNTINGTON,			CORPUS CHRISTI, Texas	46.3	†39,210
BLOOMINGTON, Ill.	54.0	†45,810	W. Va.	69.7	393,280	KVDO-TV† (A,C,N)		
WBLN-TV†(A)			WCHS-TV (A,C) WHTN-TV (A);			DALLAS-FT. WORTH, Texas	77.9	539,850
			WSAZ-TV (A,N)			KRLD-TV (C); WFAA-TV (A,N);		
						KFJZ-TV; WBAP-TV (A,N)		



11-11:30 a.m.
Monday thru Friday

"Flavor to Taste!"

Big audience!

Here is how to SELL Foods in this \$129,460,000 food market!

Lorelei Stroble's daily cooking program is locally produced to produce local results. Put her sincere personality and know-how to work for you! Participation spots available. Call, wire, or write for details. WBRZ's local productions reach the audience you want!

The only television station covering the heart of Louisiana—with its \$899,481,000 buying power.

NBC-ABC

Represented by Hollingbery

WBRZ Channel **2**

BATON ROUGE, LOUISIANA

Power:
100,000 watts
Tower:
1001 ft.



THE BIG GUNS
IN

COLUMBUS,
GEORGIA

Channel
4

WRBL-TV

Affiliated with

WRBL
RADIO
AM and FM

TV HOMES

178,120

TELEVISION MAGAZINE - OCT. '55

6TH MARKET

IN A

31 TV MARKET AREA

INCLUDING

ALA. - FLA.

MISS. - GA. - S. C.

Full Power

100 KW

THE ONLY VHF IN

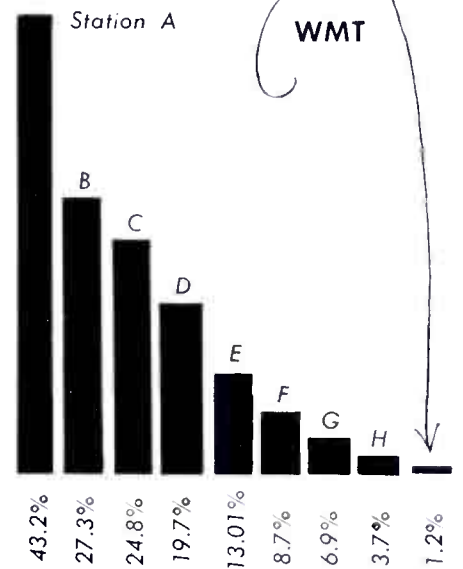
COLUMBUS

BEGAN NOV. 1953

CBS · ABC

REPRESENTED BY
GEO. P. HOLLINGBERY CO.

Market	% Penetration	Sets
DANVILLE, Ill. WDAN-TV† (A)	45.5	†39,170
DAVENPORT, Ia.-ROCK ISLAND, Ill. WOC-TV (N); WHBF-TV (A,C)	81.1	273,720
DAYTON, Ohio WHIO-TV (C); WLW-D (A,N)	86.9	469,880
DECATUR, Ala. WMSL-TV† (C,N)	40.1	†27,350
DECATUR, Ill. WTVP† (A,N)	63.9	†153,330
DENVER, Colo. KBTW (A); KLZ-TV (C); KOA-TV (N); KTVR	82.0	258,890
DES MOINES, Iowa KRNT-TV (C); WHO-TV (N)	81.2	206,690
DETROIT, Mich.-WINDSOR, Can. WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	90.0	**1,373,760
DOTHAN, Ala. WTVY (A,C)	32.7	24,330
DULUTH, Minn.-SUPERIOR, Wis. KDAL-TV (A,C); WDSM-TV (C,N)	65.6	91,270
DURHAM, N. C. WTVD (A,N)	63.6	280,820
EASTON-BETHLEHEM- ALLENTOWN, Pa. WGLV† (A); WLEV-TV† (N)	27.1	†68,160
EAU CLAIRE, Wis. WEAU-TV (A,N)	59.8	63,950
ELKHART, Ind. (See South Bend)		
EL PASO, Texas-JUAREZ, Mexico. KROD-TV (A,C); KTSM-TV (N); XEJ-TV	82.5	76,670
ENID, Okla. KGEO-TV (A)	69.1	77,630
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)		**189,080 †68,250
EUGENE, Ore. KVAL-TV (A,N)	51.9	61,490
EUREKA, Cal. KIEM-TV (A,C,N)	66.2	26,870
EVANSVILLE, Ind.-HENDERSON, Ky. WFIE-TV† (A,N); WEHT† (C)	52.9	†94,180
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)		††
FARGO, N. D. WDAY-TV (A,N) (See also Valley City)	46.0	80,670
FAYETTEVILLE, N. C. WFLB-TV† (C,N)	25.2	†17,470
FLORENCE, S. C. WBTW (A,C,N)	61.7	153,960
FT. DODGE, Iowa KQTV† (N)		†17,710
FT. MYERS, Fla. WINK-TV (A,C)	48.3	16,750
FT. SMITH, Ark. KFSA-TV† (A,C,N)	58.3	†30,290
FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (N)	47.2	†115,360
FT. WORTH-DALLAS, Texas KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	77.9	539,850
FRESNO-TULARE, Cal. KJEO-TV† (A,C); KMJ-TV† (N); KVVG†	68.4	†145,750
GALVESTON-HOUSTON, Texas KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	80.0	435,040
GRAND JUNCTION, Colo. KFXJ-TV (A,C,N)	39.9	10,830



Data above is taken from the Hector Blassingame survey —22nd annual edition of this famed study. Hector was out to determine which Iowa station had the greatest number of box elders in the foyer, a study that would seem inconsequential on the surface, but one that's actually loaded with insignificance. Thing is, Hector is kind of a bug on box elders. Please note low count for WMT. Our foyer is practically all jack* pine.

* Jack has long been one of our prime interests. We make it ourselves by making it for others. Ask the Katz man. There's one in every foyer.

PENETRATION?



91% of our home county . . .
70% of our primary area!
(308,430 sets total)

WMBR-TV

Jacksonville
Basic CBS
CBS Television Spot Sales

Market	% Penetration	Sets
GRAND RAPIDS, Mich.	82.3	415,470
WOOD-TV (A,N)		
GREAT BEND, Kans.	60.7	70,550
KCKT-TV (N)		
GREAT FALLS, Mont.	30.7	20,260
KFBB-TV (A,C,N)		
GREEN BAY, Wis.	78.0	201,410
WBAY-TV (C); WFRV-TV (A)		
GREENSBORO, N. C.	72.9	324,490
WFMY-TV (A,C)		
GREENVILLE, N. C.	63.2	143,190
WNCT (A,C)		
GREENVILLE, S. C.		298,050
WFBC-TV (N); WGVLT (A)		†93,340
HANNIBAL, Mo.-QUINCY, Ill.	77.1	149,060
KHQA-TV (C); WGEM-TV (A,N)		
HARLINGEN-WESLACO, Texas	66.5	65,330
KGBT-TV (A,C); KRGV-TV (N)		
HARRISBURG, Ill.	40.8	†27,050
WSIL-TV† (A)		
HARRISBURG, Pa.	67.3	†175,620
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)		
HARRISONBURG, Va.	60.2	95,280
WSVA-TV (A,C,N)		
HARTFORD-NEW BRITAIN, Conn.	49.7	†258,570
WGTH-TV† (A,C); WKNB-TV† (N)		
HENDERSON, Ky.-EVANSVILLE, Ind.	52.9	†94,180
WEHT† (C); WFIE-TV† (A,N)		
HENDERSON-LAS VEGAS, Nev.	76.4	22,530
KLRJ-TV (A,N); KLAS-TV (C)		
HOLYOKE-SPRINGFIELD, Mass.	75.5	†162,870
WHYN-TV† (C); WWLP† (A,N)		
HONOLULU, T. H.	56.6	§§64,580
KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Haleakala)		
HOUSTON-GALVESTON, Texas ...	80.0	435,040
KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)		
HUNTINGTON, W. Va. (See Charleston-Huntington)		
HUTCHISON-WICHITA, Kansas		233,660
KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)		†136,500
IDAHO FALLS, Ida.	70.8	54,560
KID-TV (A,C,N)		
INDIANAPOLIS, Ind.	85.6	596,530
WFBS-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)		
JACKSON, Miss.	51.5	155,620
WJTV (A,C); WLBT (N)		
JACKSON, Tenn.	54.5	83,850
WDXI-TV (C)		
JACKSONVILLE, Fla.		290,390
WJHP-TV† (A,N); WMBR-TV (A,C)		†60,960
JEFFERSON CITY, Mo.	63.7	86,540
KRCG-TV (C)		
JOHNSON CITY, Tenn.	56.4	190,990
WJHL-TV (A,C,N)		
JOHNSTOWN, Pa.		*513,970
WARD-TV† (A,C); WJAC-TV (A,C,N)		†161,710
JOPLIN, Mo.	57.6	86,510
KSWM-TV (C)		
KALAMAZOO, Mich.	87.8	583,170
WKZO-TV (A,C)		
KANSAS CITY, Mo.	76.6	470,330
KCMO-TV (A); KMBC-TV (C); WDAF-TV (N)		
KEARNEY, Neb.	58.0	67,320
KHOL-TV (A,C,N)		
KNOXVILLE, Tenn.		228,900
WATE-TV (A,N); WISK-TV† (A,C)		†96,850
LA CROSSE, Wis.	52.8	65,090
WKBT (A,C,N)		

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MONTANA

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Selling 1½ million customers in
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Huntington, W. Va. Huntington 3-0185

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covers
West Virginia's
biggest markets
like a 316,000 watt
Channel 8
Television Station,
which it is.

DEPARTMENT STORE SALES
FOOD SALES
DRUG SALES
<i>(Sales Mgt. May/55 Data)</i>

Charleston
\$35,543,000
61,122,000
6,058,000

Huntington
\$15,976,000
25,250,000
3,813,000

For complete coverage data (sets-in-area figure passed 475,000 in July, 1955) and information about availabilities, please check with our national representatives, The Branham Company.

WCHS-TV

Mail Address:
Charleston, W. Va.

Market	% Penetration	Sets	Market	% Penetration	Sets	Market	% Penetration	Sets
LAFAYETTE, Ind. WFAM-TV (C)	66.9	150,280	MACON, Ga. WMAZ-TV (A,C)	64.6	100,400	MONTGOMERY, Ala. WCOV-TV† (A,C); WSFA TV (A,N)	—	108,200 173,250
LAFAYETTE, La. KLFY-TV (C)	43.5	55,830	MADISON, Wis. WKOW-TV† (C); WMTV† (A,N)	57.6	†104,570	MUNCIE, Ind. WLBC-TV† (A,C,N)	57.5	†90,670
LAKE CHARLES, La. KPLC-TV (A,N); KTAG-TV (C)	—	68,740 138,290	MANCHESTER, N. H. WMUR-TV (A)	88.4	232,540	MUSKOGEE, Okla. KTVX (A) (Includes Tulsa)	77.6	210,390
LANCASTER, Pa. WGAL-TV (C,N)	88.2	658,770	MARINETTE, Wis. WMBV-TV (A,N)	79.4	141,900	NASHVILLE, Tenn. WLAC-TV (C); WSIX-TV (A); WSM-TV (N)	65.0	276,750
LANSING, Mich. WJIM-TV (A,C,N); WTOM-TV†	—	386,600 165,980	MASON CITY, Iowa KGLO-TV (C)	68.0	99,370	NEW BRITAIN-HARTFORD, Conn. WKNB-TV† (N); WGTH-TV† (A,C)	49.7	†258,570
LAS VEGAS-HENDERSON, Nev. KLAS-TV (C); KLRJ-TV (A,N)	76.4	22,530	MEDFORD, Ore. KBES-TV (A,C,N)	36.5	30,240	NEW HAVEN, Conn. WNHC-TV (A,C,N)	90.0	833,670
LAWTON, Okla. KSWO-TV (A)	74.4	51,800	MEMPHIS, Tenn. WHBQ-TV (A,C); WMCT (A,N)	63.4	373,910	NEW ORLEANS, La. WDSU-TV (A,C,N); WJMR-TV† (A,C)	—	350,820 †111,700
LEXINGTON, Ky. WLEX-TV (A,N)	31.0	131,880	MERIDIAN, Miss. WTOK-TV (A,C,N)	49.5	64,480	NEW YORK, N. Y. WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)	90.0	4,439,880
LIMA, Ohio WIMA-TV† (A,C,N)	59.0	160,840	MIAMI-FT. LAUDERDALE, Fla. WGBS-TV† (N); WTVJ (C); WITV† (A)	—	303,850 †186,740	NORFOLK, Va. WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)	—	283,340 †140,760
LINCOLN, Neb. KOLN-TV (A,C)	71.5	138,730	MIDLAND, Texas KMID-TV (A,C,N)	68.4	42,790	OAK HILL, W. Va. WOAY-TV (A)	—	††
LITTLE ROCK-PINE BLUFF, Ark. KARK-TV (N); KATV (A,C)	51.5	126,250	MILWAUKEE, Wis. WISN-TV (A); WTMJ-TV (N); WXIX† (C)	—	629,770 †257,700	OKLAHOMA CITY, Okla. KTVQ† (A); KWTV (A,C); WKY-TV (A,N)	—	289,900 192,210
LONGVIEW, Texas KTVEI	45.4	138,740	MINNEAPOLIS-ST. PAUL, Minn. KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	78.1	589,870	OMAHA, Neb. KMTV (A,C); WOW-TV (C,N)	87.6	283,240
LOS ANGELES, Cal. KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV	90.0	1,982,430	MINOT, N. D. KCJB-TV (A,C,N)	44.7	14,730	ORLANDO, Fla. WDBO-TV (A,C,N)	54.5	94,950
LOUISVILLE, Ky. WAVE-TV (A,N); WHAS-TV (C)	72.5	499,690	MISSOULA, Mont. KGVO-TV (A,C)	33.3	12,630	PANAMA CITY, Fla. WJDM-TV (A,C,N)	40.6	18,100
LUBBOCK, Texas KCBD-TV (A,N); KDUB-TV (C)	63.6	101,830	MOBILE, Ala. WALA-TV (A,C,N); WKRQ-TV (C)	67.1	142,930	PARKERSBURG, W. Va. WTAP-TV† (A,C,N)	44.1	†34,000
LUFKIN, Texas KTRE-TV (N)	38.2	24,520	MONROE, La. KNOE-TV (A,C,N)	59.8	96,160	PENSACOLA, Fla. WEAR-TV (A,C); WPFA-TV†	—	140,630 †31,030
LYNCHBURG, Va. WLVA-TV (A,C)	68.6	202,470			PEORIA, Ill. WEEK-TV† (N); WTVH-TV† (A,C)	71.9	†163,720	

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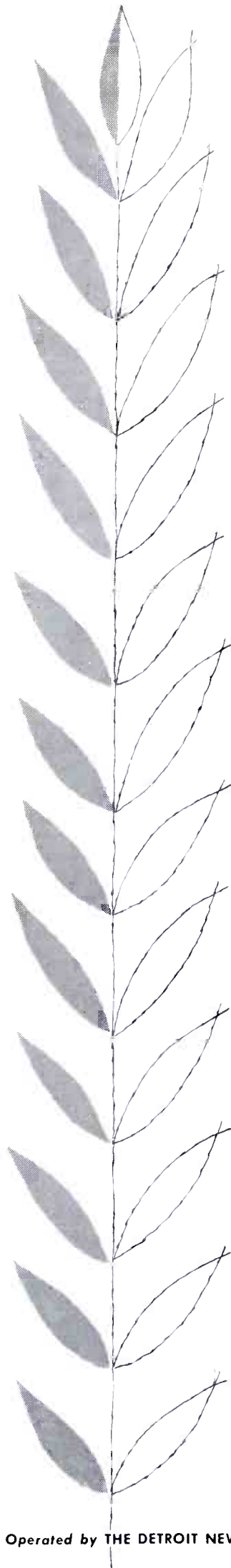
**DECEMBER SET COUNT
73,250**



MONTGOMERY, ALABAMA

PETERSBURG, Va. WXEX-TV (N) (Includes Richmond)	76.0	213,395
PHILADELPHIA, Pa. WCAU-TV (C); WFIL-TV (A); WPTZ (N)	90.0	1,713,600
PHOENIX-MESA, Ariz. KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)	82.2	138,800
PINE BLUFF-LITTLE ROCK, Ark. KATV (A,C); KARK-TV (N)	51.5	126,250
PITTSBURG, Kansas KOAM-TV (A,N)	58.8	107,240
PITTSBURGH, Pa. KDKA-TV (A,C,N); WENS† (A,C,N)	—	1,019,260 †318,890
PLATTSBURG, N. Y. WIRI (A,N)	79.9	**98,730
POLAND SPRING, Mo. (Mt. Washington, N. H.) WMTW (A,C)	83.5	**227,490
PORTLAND, Me. WCSH-TV (N); WGAN-TV (C)	87.6	176,490
PORTLAND, Ore. KLOR-TV (A); KOIN-TV (C); KPTV† (N)	—	††312,760
POUGHKEEPSIE, N. Y. WKNY-TV† (A,C,N)	25.7	†36,570
PROVIDENCE, R. I. WJAR-TV (A,N); WPRO-TV (C)	90.0	734,030
PUEBLO-COLORADO SPRINGS, Colo. KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)	53.2	52,360
QUINCY, Ill.-HANNIBAL, Mo. WGEM-TV (A,N); KHQA-TV (C)	77.1	149,060
RALEIGH, N. C. WNAO-TV† (A,C)	46.2	†100,190

The Roster Speaks for Itself



- **Adventure Ho!**
Gordon Chapman Company
- **Amos 'n' Andy**
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Brown Shoe Company
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- **Celebrity Playhouse**
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*Burdahl Manufacturing Corporation
Faygo Beverage Company*
- **Death Valley Days**
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- **Dr. Hudson's Secret Journal**
*Ironrite, Incorporated
Awrey Bakeries*
- **Eleventh Hour News**
E and B Brewing Company
- **Good Cooking**
Michigan Consolidated Gas Company
- **Headline**
Swift and Company
- **Hockey Games**
The Stroh Brewery Company
- **Michigan Outdoors**
National Brewing Company of Michigan
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D.W.G. Cigar Corporation*
- **News by Williams**
*Socony Mobil Oil Company, Inc.
Richman Brothers Company
Jerry McCarthy Chevrolet Company*
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S. S. Kresge Company
- **Saturday Edition**
Hotpoint Appliance Company
- **Soldiers of Fortune**
The Seven-Up Company
- **Studio 57**
H. J. Heinz Company
- **Sunday Matinee**
Radio Distributing Company
- **Sunday News Final**
Haney Buick, Incorporated
- **The Great Gildersleeve**
*Hekman Biscuit Company
Rival Packing Company*
- **The Little Show**
Wrigley's-Big Bear Markets
- **Traffic Court**
Chevrolet Dealers of Metropolitan Detroit
- **Waterfront**
Nash Dealers of Greater Detroit

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Washington, D. C.

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CHANNEL 12

Winston-Salem, N. C.

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Market	% Penetration	Sets
RAPID CITY, S. D. KOTA-TV		††
READING, Pa. WHUM-TV† (A,C)	34.0	†159,080
RENO, Nev. KZTV (A,C,N)	79.8	21,380
RICHMOND, Va. WTVR (A,C); WXEX-TV (Petersburg) (N)	76.0	213,395
ROANOKE, Va. WDBJ-TV (C); WSLS-TV (A,N)	67.8	292,820
ROCHESTER, Minn. KROC-TV (A,N)	67.1	88,990
ROCHESTER, N. Y. WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)	90.0	**287,820
ROCKFORD, Ill. WREX-TV (A,C); WTVO† (N)		279,440 †108,920
ROCK IS., Ill.-DAVENPORT, Ia. WHBF-TV (A,C); WOC-TV (N)	81.1	273,720
ROME, Ga. WROM-TV	73.2	142,680
ROSWELL, N. M. KSWB-TV (A,C,N)	50.0	24,270
SACRAMENTO, Cal. KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (N)		356,480 †140,780
SAGINAW-BAY CITY, Mich. WKNX-TV† (A,C); WNEM-TV (N)		232,920 †149,200
ST. JOSEPH, Mo. KFEQ-TV (C)	79.5	144,330
ST. LOUIS, Mo. KSD-TV (N); KTVI† (A,C); KWK-TV (C)		752,820 †297,130
ST. PETERSBURG-TAMPA, Fla. WSUN-TV† (A); WFLA-TV (N); WTVT (C)		168,520 †146,590
SALINAS-MONTEREY, Cal. KSBW-TV (A,C,N)	73.8	108,890
SALISBURY, Md. WBOC-TV† (A,C)	72.3	†51,020
SALT LAKE CITY, Utah KSL-TV (C); KTVT (N); KUTV (A)	77.5	168,980
SAN ANGELO, Texas KTXL-TV (A,C,N)	64.5	24,620
SAN ANTONIO, Texas KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		221,411 ††
SAN DIEGO, Cal.-TIJUANA, Mex. KFMB-TV (A,C); KFSD-TV (N); XETV	90.0	305,460
SAN FRANCISCO, Cal. KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV† KQVR (Stockton)		1,122,050 †183,490
SAN JOSE, Cal. KNTV	77.3	546,140
SAN JUAN, P. R. WAPA-TV (A,N); WKAQ-TV (C)		††
SAN LUIS OBISPO, Cal. KVEC-TV (A,C)	73.9	92,630
SANTA BARBARA, Cal. KEY-T (A,C,N)	77.0	125,150
SAVANNAH, Ga. WTOC-TV (A,C,N)	62.2	63,980
SCHENECTADY-ALBANY-TROY, N. Y. WRGB (N); WROW-TV† (A,C)		461,270 †135,010
SCRANTON-WILKES-BARRE, Pa. WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)	67.5	†196,220
SEATTLE-TACOMA, Wash. KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW	80.5	430,560
SEDALIA, Mo. KDRO-TV	61.9	37,300
SHREVEPORT, La. KSLA (A,C,N); KTBS-TV (N)	59.2	154,870
SIOUX CITY, Iowa KTIV (A,N); KVTV (A,C)	82.6	157,070

Market	% Penetration	Sets
SIOUX FALLS, S. D. KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence)	61.4	§§123,650
SOUTH BEND-ELKHART, Ind. WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A,C,N)	61.2	†158,290
SPOKANE, Wash. KHQ-TV (N); KREM-TV (A); KXLY-TV (C)	59.1	146,180
SPRINGFIELD, Ill. WICS† (A,N)	57.9	†65,430
SPRINGFIELD-HOLYOKE, Mass. WHYN-TV† (C); WWLP† (A,N)	75.5	†162,760
SPRINGFIELD, Mo. KTTS-TV (C); KYTV (A,N)	61.4	102,840
STEBENVILLE, Ohio WSTV-TV (A,C)		*353,500
STOCKTON, Cal. KQVR (Includes San Francisco)	81.1	1,163,500
SUPERIOR, Wis.-DULUTH, Minn. WDSM-TV (C,N); KDAL-TV (A,C)	65.6	91,270
SYRACUSE, N. Y. WHEN-TV (A,C); WSyr-TV (N)	90.0	**371,330
TACOMA-SEATTLE, Wash. KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)	80.5	430,560
TAMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WTVT (C); WSUN-TV† (A)		168,520 †146,590
TEMPLE-WACO, Texas KCEN-TV (N); KANG-TV† (A,C); KWTX-TV (A)		104,550 †50,920
TERRE HAUTE, Ind. WTHI-TV (A,C)	76.5	191,950
TEXARKANA, Texas KCMC-TV (A,C)	61.5	161,520

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. . . we believe that this distinction has been earned and achieved through the 25 years of continuous, reliable WHBF service in the broadcasting of news, education and entertainment to an appreciative Quad-City community . . .
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SHREVEPORT
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ARK-LA-TEX AREA**

**LOWEST COST
PER
THOUSAND**

... because present low rates are in effect for established clients through June 1956!

**CBS-ABC
NETWORK
SHOWS**

Sure-fire attractions to draw this huge new audience to KSLA's top-notch local programming.

**23 MONTHS
ON THE AIR**

Shreveport's only experienced television staff, with 23 months of telecasting to its credit.

BUSINESS IS GOOD in the rich **ARK-LA-TEX MARKET...**

More people with a higher spendable income! Over \$203 million in grocery sales, \$27 million in drug sales, \$236 million in automotive sales. 77,390 farms with a gross income of \$171,155,000.



... and now, great new **48-COUNTY — 3-STATE COVERAGE!**

**KSLA'S
316 KW
Market
Picture**

Population	1,178,450
Households	311,235
Shreveport Mkt. Circ.	150,830*
Spendable Income	\$1,275,069,000
Income per household	3,411
Retail Sales	\$ 876,193,000

Source: SRDS 1955 Consumer Markets *TELEVISION MAGAZINE

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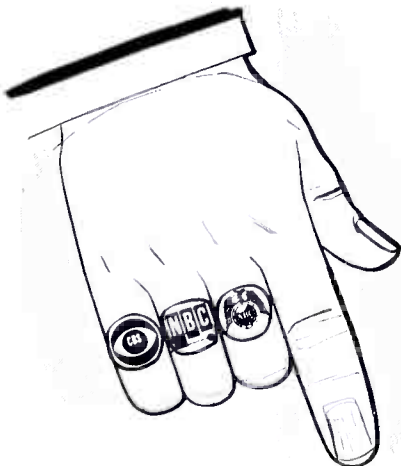




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If you built a fence around it you couldn't make Washington state's big "MIDDLE MARKET" any more exclusive. Mountains and miles hold out competing media while KIMA-TV, Yakima, with its satellite KEPR-TV, Pasco, gives you coverage tailored to dominate the population and wealth of the entire area. Get the surprising facts of this unusual single station, major market in the Pacific Northwest. Call our rep . . . he's help!



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PASCO

NATIONAL REPRESENTATIVE - WIDE TELEVISION
PACIFIC NORTHWEST MOORE AND LUND

Market	% Penetration	Sets
THOMASVILLE, Ga. WCTV (C,N)	33.2	54,880
TOLEDO, Ohio WSPD-TV (A,C,N)	90.0	358,740
TOPEKA, Kansas WIBW-TV (A,C)	68.8	127,980
TRAVERSE CITY, Mich. WPBN-TV (N)	52.9	25,960
TUCSON, Ariz. KOPO-TV (C); KVOA-TV (A,N)	54.9	42,290
TULARE-FRESNO, Cal. KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)	68.4	†145,750
TULSA, Okla. KOTV (C); KVOO-TV (N); KTVX (Muskogee) (A)	74.0	285,990
TWIN FALLS, Ida. KLIX-TV (A,C)		††
TYLER, Texas KLTV (A,C,N)	50.5	69,620
UTICA-ROME, N. Y. WKTV (A,C,N)	85.7	199,560
VALLEY CITY, N. D. KXJB-TV (C) (See also Fargo)	47.6	79,800
WACO-TEMPLE, Texas KANG-TV† (A,C); KWTX-TV (A); KCEN-TV (N)		104,550 †50,920
WASHINGTON, D. C. WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	90.0	592,820
WASHINGTON, N. C. WITN (N)	64.8	143,720
WATERBURY, Conn. WATR-TV† (A)	48.0	†99,920
WATERLOO, Iowa KWWL-TV (N)	76.7	206,880
WAUSAU, Wis. WSAU-TV (A,C,N)	51.6	59,070
WESLACO-HARLINGEN, Texas KRGV-TV (N); KGBT-TV (A,C)	66.5	65,330
WEST PALM BEACH, Fla. WEAT-TV (A,C); WIRK-TV†; WJNO-TV (C,N)		85,010 †41,840
WHEELING, W. Va. WTRF-TV (A,N)	80.3	308,350
WICHITA-HUTCHINSON, Kansas KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)		233,660 †136,500
WICHITA FALLS, Texas KFDX-TV (A,N); KWFT-TV (C)	71.9	104,930
WILKES-BARRE-SCRANTON, Pa. WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	67.5	†196,220
WILMINGTON, Del. WPFH (N)	90.0	184,320
WILMINGTON, N. C. WMFD-TV (A,N)	47.9	79,810
WINSTON-SALEM, N. C. WSJS-TV (N); WTOB-TV† (A)		348,950 †74,500
YAKIMA, Wash. KIMA-TV† (A,C,N) (Operates satellite KEPR-TV, Pasco)	48.9	§†51,240
YORK, Pa. WNOV-TV†; WSBA-TV† (A)	72.5	†91,090
YOUNGSTOWN, Ohio WFMJ-TV† (N); WKBN-TV† (A,C)	48.6	†168,950
YUMA, Ariz. KIVA-TV (A,C,N)	66.2	19,450
ZANESVILLE, Ohio WHIZ-TV† (A,C,N)	59.3	†45,930

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

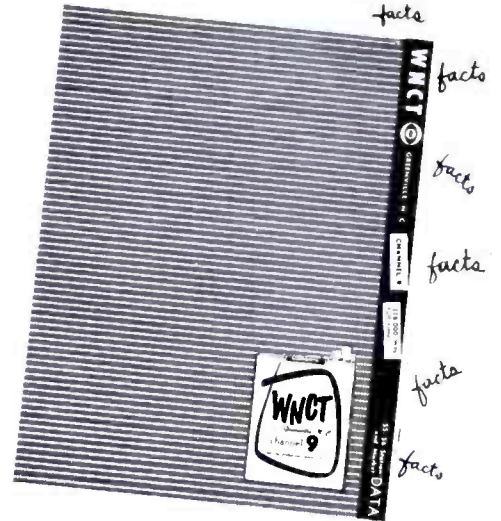
* Does not include Pittsburgh, where station has sizable share of audience.

** Does not include Canadian coverage.

§ Includes circulation of satellite.

§§ Does not include circulation of satellite.

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WNCT covers all of Eastern North Carolina—from the rich, busy port of Wilmington to the bustling Capital City of Raleigh.

WNCT covers more families in this area than any other TV station—a total of some 1,233,530 people.

WNCT families have an effective buying power of over \$1,000,000,000—are eager to spend what they've got, and have plenty of places to spend it!

WNCT is Eastern North Carolina's Number 1 TV station.

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full time



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James S. Ayers, Atlanta: SE Rep.

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



How to make your film programs produce "LIVE" picture interest

WHEN your film programs have the "snap" and realism characteristic "live" pick-ups, you have a client benefit that sells itself and pays handsomely. If you can achieve picture quality which will make it difficult for a television viewer to know whether the program coming to his home is "live" or "on film," you're in business!

It's possible to do just this with good black and white films—simply replacing outmoded equipment.

Audio realism— Best picture quality

The RCA TK-21 Vidicon Film Camera is the answer. This improved equipment offers the dimension associated with "live" programs, provides studio realism and best picture quality. It's so life-like, the viewer gets the impression that the program is being presented in the studio just as if he were there! Thus, the spot advertiser is assured the psychological advantage of "live" programming at the low cost of film. Competitively, this is your bread-and-butter business and its growth will be measured in direct proportion to effectiveness.

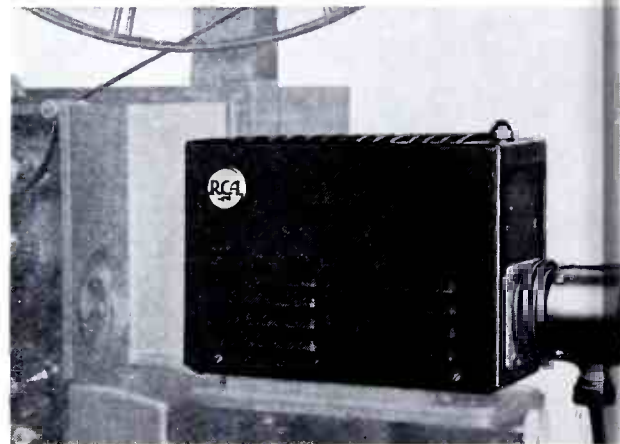
A check of some of the more technical advantages shows why the TK-21 Film Camera is a station's best investment for extra profits . . .

"Live" picture sharpness

The TK-21 is the only film system with enough signal output to use aperture correction to bring picture detail up to maximum sharpness (detail resolution 100% at 350 lines) with a high signal to noise ratio.

"Live" picture contrast

The Vidicon tube is ideal for film reproduction. It has unexcelled contrast range



and assures realistic gray scale rendition over entire picture. This means you can get studio realism in your film pictures.

Edge-lighting, shading eliminated

The RCA Vidicon operates entirely without edge-lighting, electrical shading, or any other form of supplemental lighting. This camera virtually runs by itself. Used for finest quality reproduction of monochrome motion picture films or slides in a television system, the TK-21 may be mounted directly to projectors or multiplexed.

For complete information about the TK-21 Vidicon Film Camera, call your RCA Broadcast Sales Representative.

Ask
the Engineer
—he knows



**RADIO CORPORATION
of AMERICA**

ENGINEERING PRODUCTS DIVISION • CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

WHICH COAST FOR TV? From page 35

Coast subordinate, "Don't ever forget that I'm running the show," you wonder.

Universal practice is to send New York agency men to Hollywood to put out fires or to determine commercial policy on the spot. Says the pert hostess on the non-stop American Airlines flight about her passengers: "Either they're in the TV business, the advertising business, or it's a convention."

N. Y. has the ultimate authority

Even those agencies with flourishing Hollywood offices often find it necessary to dispatch a TV head to the Coast to deal with a stubborn film producer. Explains a v.p. of one of the biggest agencies: "The film people regard me as 'New York in Hollywood.'" They know that in him they are face to face with the ultimate agency authority.

There is, it should be noted, an agency point of view which maintains that modern means of communication have made the argument for West Coast responsibility and authority obsolete. The long-distance telephone, the teletype, and one-day airmail-special service are said to have abolished the space factor and to have reduced the time factor.

One advertiser giving much thought to the Hollywood end of his company's TV schedule wonders whether he is getting his 15% worth out of the Coast agency's efforts. "Agencies should keep in mind," he warns, "that it becomes more difficult for them to influence programming as we go in the direction of more film and participation shows. Unless they have the respect of the movie-makers they really can't do very much for us who pay the bills, so far as program content and performance are concerned. Are they then really earning their 15%?"

He fears that the agencies may turn ultimately into mere commercial-liaison appendages.

Key men must be near client

Agencies are instinctively opposed to the idea of the Coast office, for traditional practice has been to establish a major office near a source of major accounts. These are hard to find west of the Rockies. A Hollywood branch, therefore, tends to be a "service" branch, and expensive. It is a problem that seems destined to remain for a long time.

For the siren-song of Hollywood is powerful. As a talent center, it is probably without peer. Film facilities are unexcelled. *To next page*

Every child in Central Iowa knows.....



Betty Lou, Deputy Duck
and Dusty of WOI-TV's own

MAGIC WINDOW

4:00-4:45 p.m.

Monday through Friday

Crafts, games, nature
studies, stories and

music make Magic Window

an important part of

WOI-TV's children's

programming—which

includes The Mickey Mouse

Club, Annie Oakley,

Wild Bill Hickok

and many others.

Ask Weed Television

for the details.



WOI-TV

AMES DES MOINES
ABC FOR
CENTRAL IOWA

WHICH COAST FOR TV? *From page 67*

It is the same with facilities for live production. In both the Television City of CBS and the Color City of NBC, producers find the latest in studio design. The horizontal, centralized studio facilities of Hollywood are a far cry from the scattered locations and strained adaptations of radio and theater space that prevail in New York.

To inconvenience, this scatter-type operation adds trucking and hauling costs; up to \$2,000,000 a year is the reported bill of one network for this item alone.

The Hollywood facilities, in contrast, provide for centralized handling of sets, props and costumes within the same building as the studios, eliminating entirely the New York headaches and costs.

It is estimated at one of the networks that, all other things being equal, it is now possible to produce the same show on the West Coast for about 30% less than in New York in many cases.

The CBS Hollywood plant has a potential of 24 quarter-acre studios on its 25 acres, the NBC plant, 18 studios on 50 acres. At the present time four CBS and three NBC studios are in operation; just last month

NBC authorized construction of a fourth.

ABC-TV owns California acreage, too, but has announced no plans yet for new studio space.

Yet, the situation is not as one-sided as a superficial look may suggest, for New York continues to exert a powerful pressure. First, of course, there is the great concentration of agencies, advertisers, broadcasters, publishers, and distribution channels which is the city's unique endowment.

N. Y. still has more studios

Second is the historical fact of great network investments. The bulk of network studio space still remains in New York.

It is no small matter that in NBC executive ranks there should be a strong preference for New York as the network center. One v.p. queried was outspoken in his belief that New York had to remain the dominant program source. At CBS there is disagreement with this view, the thesis there being that "creative ability does not change with geography."

NBC has been fighting a rearguard action, too, against film domination. It is convinced that TV's greatest

potential lies in the area of the live show. Still, the network is underwriting feature color films as part of its spectacular series for this season.

A vital factor is the glamor of Radio City. The years of investment in the building of this "temple" of an industry are not to be lightly tossed aside for any plunge into the unknown.

It is clear, incidentally, from the glowing accounts that preceded and accompanied the much-heralded Television City of CBS, that there was some hope, at least, of creating a Coast TV center that might match the magic and glamor of New York's Radio City.

Despite Robert Sarnoff's recent announcement that another color studio is to be built in Brooklyn, there seems to be little likelihood that NBC will take any drastic step toward the creation of an entirely new centralized operation in the East, for the time being anyway.

To build a great plant in Manhattan is almost ruled out from the start by the combination of high real estate costs and the need for fantastically expensive vertical construction. To find horizontal construction

FACT No. 3

the **'EYE'**  **in over 100,000 TV homes**

The October issue of Television magazine credits WKOW-TV with 104,210 TV homes. A CBS affiliate, WKOW-TV provides unduplicated network program service to a 10 county PLBS market with annual retail sales in excess of 600 million dollars.

The powerful 200,000 watt video voice of WKOW-TV delivers the goods at a cost per thousand in the postage stamp class.

Remember, your TV dollar buys more on WKOW-TV. And it sells more, too!

See your Headley-Reed TV man for details.

WKOW-TV
Channel **27**
Madison, Wisconsin



Thanks

and

Holiday Greetings

to our

agency

and

advertiser

friends

who have

recognized

Abilene, Texas

as one of the

top buys

in the Southwest

krbc-tv

CHANNEL 9

JOHN KELLY, Station Manager

NBC • CBS • ABC

Represented by

John E. Pearson Television, Inc.

possibilities would mean to leave the Manhattan site completely and head for the fast-closing spaces of Long Island, Connecticut, Westchester, or New Jersey. Exactly the same problem prevails at CBS, which has no New York counterpart for Radio City.

There are rumors every week to the effect that either network has found a magnificent site.

At this time, however, the best information is that no "basic decision" on East or West has yet been reached by NBC or CBS. NBC is going ahead with individual studios in Brooklyn, Chicago and Hollywood. CBS is busy in Chicago, but its engineering department is not busy with new planning for New York or Hollywood facilities.

What seems most likely at this moment is that network-studio construction will proceed slowly, less according to a master plan than to the irresistible demands for facilities felt at points of maximum production pressure.

In the meantime perennial program factors continue to make themselves felt. It is sometimes forgotten, for example, that morning television is almost necessarily a New York monopoly, for the simple reason of the time differential.

News and special-events shows tend naturally to emanate from the great news-gathering center. The presence of America's only important live theater is also important, for it provides a pool of talent and writing richness which can continue as the basis of important dramatic shows.

Filming abroad to affect balance

Furthermore, for all the awkwardness of the converted theater, when compared to the flexible plants on the coast, it seems to serve comedy-variety purposes admirably, despite the mountains of equipment and personnel that stand between show and audience.

An agency man cautions the industry not to overlook the possible effects of Los Angeles' notorious smog, which has apparently gotten so bad as to cause a number of stars to reconsider whether California is really the place for them after all. "It's no gag," he warns.

Finally, there is the considerable amount of television activity going on beyond the confines of the New York-Hollywood route. *The Constant Husband*, *Richard III*, and *Robin Hood*, all British-produced, are some examples. ABC's newly-announced one-hour film series which will be shot abroad is another. END



1 buy
covers 3

When that 1 buy is WJAC-TV, Johnstown, you not only steer your way into the rich Johnstown area, but you coast right into the Pittsburgh and Altoona markets, as well!

Latest Hoopers show WJAC-TV:

- FIRST** in Johnstown (a 2-Station market)
- SECOND** in Pittsburgh (a 3-Station market)
- FIRST** in Altoona (a 2-Station market)

Smooth the way for more sales with the 1 buy that covers 3 . . .



Get full details from your KATZ man!



If you want to score with the farmers...

You may find the following information of value: Over one-fifth of the total Texas farm income lies within KDUB-TV's coverage area (21%). The average, annual farm income throughout the entire coverage area is \$14,116 per farm. This is 124% higher than the average for Texas (\$6,291.) and 129% higher than the national average of \$6,157.

● STATISTICS FROM 1955
CONSUMER MARKETS

NOW 316,000 watts!
MOST POWERFUL TV IN WEST TEXAS



KDUB-TV

KDUB-AM WEST TEXAS ONLY
24 HOUR RADIO

LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.

President and Gen. Mgr., W. D. "DUB" ROGERS
National Sales Mgr. E. A. "Buzz" Hassett

NATHANSON OF NORTH *From page 37*

this affect the tradition of intra-company competition which Nathanson himself was so instrumental in having Toni adopt?

Says Nathanson: "We are organizing separate teams within the agency, each almost autonomous. Toni's major competing brands will be handled by separate groups, each responsible for the promotion of one product. They will work separately and have their own account supervisors, copywriters, and so forth."

Here again Nathanson is, in effect, applying the "structuring" formula according to which he organized Toni's advertising department when he was the company's ad manager.

"An agency cannot be better than its structural organization," he insists. Among the chief lieutenants he's already chosen for the North team are Cyrus H. Nathan, a former Biow-Beirn-Toigo v.p., and Bruce Dodge, whose previous title was radio-TV director for Weiss & Geller. Nathan was appointed executive vice-president; Dodge will head North's New York and Los Angeles offices.

The experimental and pioneering spirit Nathanson applied to general advertising techniques was instrumental in putting Toni in the vanguard of television's first clients. Quick to perceive the immense potential of the then infant medium, he channelled a large percentage of Toni's ad dollar into TV when other companies were sticking to print.

His comment that "Toni's phenomenal growth has gone hand in hand with that of television" is sharply indicative of the extent to which Nathanson recognizes TV's effectiveness.

It was under his aegis, too, that Toni was a pioneer in the alternate-day-and-week-sponsorship concept for its radio and TV programs.

Nathanson's belief in aggressive selling and his conviction that advertising represents only part of a company's selling equipment has led to numerous promotional projects developed under his guidance.

Despite his multi-faceted interests—running the gamut from the business to the creative sides of his field—Nathanson considers himself a team man. "My feeling is that the day of the one-man agency is over," he says. "Advertising is too much of a big business and it involves a lot of talented people getting together and turning out a good job. The person who is selected to be head of an agency has to be a part of the team. We are trying to build an agency in which everyone participates in a generous profit-sharing trust."

A big man, 6' 3" tall and weighing over 200 pounds, Nathanson has always appeared older than his years, his associates say. Perhaps this has contributed to the widespread impression of one of Michigan Avenue's youngest agency heads as an "old pro." END

LICENSING IS BIG BUSINESS *From page 51*

rolling along—not at former peaks but steadily and substantially.

The question of royalties may vary from contract to contract, but the standard arrangement is five per cent based on wholesale deliveries, less returns. But while the manufacturer is allowed such returns, as well as some breakage, he must assume all credit risks and pay royalties on all sales, even though a customer may default. Where items sell for a few pennies, premium licenses may call for somewhat smaller royalties.

Most licensing contracts run for one year, with a year's option, and it is customary for the licensor to include a recapture clause should the manufacturer fail to market his product by a specified date or in the quantity required by the guarantee.

As a general rule, all manufacturers assume guarantee commitments on their license agreements. It may be by way of an advance against a guaranteed minimum or by way of a flat guaranteed minimum. Usually

the signing of the contract is accompanied by some payment. The size of the payment is a highly individual matter. In the case of a game or toy or wearing apparel item it may range from \$2,500 to \$10,000. It's notable that in the food field the guarantees have run to \$100,000 and advances to \$50,000.

This range of guarantees and advances was first developed for *Howdy Doody* by its original producer, Martin Stone. He conceived the idea of using the TV character on food packaging. Food is a business of tremendous volume and the royalties are based on unit sales.

Possibly some advertisers and producers are missing good merchandising opportunities, but some of those who have tried licensing setups sound a note of caution.

One producing firm, which has licensed games based on its shows, reports the merchandising revenues, while welcome, are relatively small and not vital to its operations. END

BOXSCORE ON THE NEW SHOWS *From page 39*

Most of the new half-hour vehicles better the score earned by the news in their 7:30-7:45 portions. The record in comparison with the old 7:45-8 entries is varied.

On Monday, *Robin Hood* almost matches the 18.4 rating averaged by *Como* last October. *Brave Eagle* on Wednesday and *Champion* on Friday don't come close to *Como's* mark.

On Tuesday, *Name That Tune* falls below the rating earned by *Jo Stafford* in 1954. On Thursday, *Sgt. Preston* scores higher than the *Jane Froman Show* did.

Of the three movie studio's productions, *20th Century Fox Hour* is the leader, with a rating of 19.8 compared to the 11.7 of its fore-runner, *Pabst Bouts*. The drama is cutting into the audience of its opponent on NBC at 10 p.m., *This Is Your Life*. (The alternate-week companion of *20th Century*, *U.S. Steel Hour*, scores equally well, in line with its rating performance in its old Tuesday spot on ABC.)

On Tuesday, *Warner Brothers Presents* does about as well in its first half hour as *Cavalcade of America* did in the same spot last year. Last year, ABC had no network show during the second half hour.

MGM Parade on ABC, Wednesday, had no network predecessor. Its rating is 11.9. Its competition on NBC, *Father Knows Best* earns 18.2, and gets a larger share of audience than the 1954 entry on that network, *My Little Margie*. *Godfrey & Friends* on CBS is down considerably from its ratings last year.

Hottest fight—Tuesday, Saturday

The Saturday rivalry—*Como* vs. *Gleason*, *Gunsmoke* vs. *Goebel*—is hot, and Tuesday, long an NBC night, is now an open battleground.

Playwrights '56 on NBC is a potent drama entry with a 19.8 Trendex, but its second half must struggle against *The \$64,000 Question*. Its first portion faces the newly-vitalized *Red Skelton*. The comic, no longer in competition with Berle, is now hitting 28.6.

CBS's *Navy Log*, launched at 8 p.m. in the old Skelton slot opposite NBC's Berle-Hope-Raye team, scored a 9.9 rating. Its first rating was behind *Skelton's* 1954 record, and is about tied with its ABC competition, *Warner Brothers Presents* (second half).

CBS recently transposed *Phil Silvers* and *Navy Log*. The situation comedy, now teeing off at 8 p.m. became the first show in eight years to top Berle.

Like *Skelton*, another CBS old-

timer, *My Favorite Husband*, has picked up considerably in its new position, following *The \$64,000 Question*. In its former Saturday slotting, it opposed *Texaco Star Theatre*. At presstime, however, it was expected to be dropped.

How have some of the other switched programs made out with their new times and/or networks?

Father Knows Best, last year on CBS, played second to NBC's *Loretta Young*. Now on NBC at 8:30, it is still playing second, this time to a deflated *Godfrey*, but is markedly ahead of its old rating.

The People's Choice, substituted for *Justice* as the filler in NBC's winning *Groucho-Dragnet* sandwich, is doing less well than the legal vehicle. This suggests two things—either the new program isn't strong enough to get the full carry-over audience or the surrounding pair of shows are losing their long-maintained strength.

Justice, which has moved over to NBC at 10:30, Sunday, is not giving *What's My Line* as much difficulty as the *Cummings* stanza did in 1954.

The shuffling of CBS's Friday night deck seems to be working well. *Our Miss Brooks*, now aired an hour

earlier than its old 9:30 time, has dropped two rating points, but *Schlitz Playhouse of Stars*, now at 9:30 instead of 9, is matching the former *Brooks'* record and knocking out its NBC competition, *Star Stage*.

Among the new shows, those that seem to be on the sick list are *Frontier* (although it is stronger than *Mr. Peepers*, which it replaced), *Wyatt Earp*, *Warner Brothers Presents*, *Screen Directors Playhouse*, *Champion*, and *Crossroads*. All of these scored Trendex ratings of 11 or below. *Medical Horizons*, sponsored by Ciba, can be presumed to be safe despite its low rating. The pharmaceutical house obviously intended it for a selective audience.

The clearest conclusion that can be drawn from the scrambled picture presented by the early ratings is that the networks, taking advantage of each other's long-time winners by throwing in potential aces to beat kings, are splitting audiences more equally than could be done before.

This share-the-wealth pattern might be bad news to the handful of advertisers lucky or shrewd enough to have landed a super-rater, but it is encouraging and healthy to advertisers as a group. END



For about the cost of Shaving Cream ...

... or * **89¢**

we deliver

1000 Homes
IN CHATTANOOGA
105,200 Watts

A **TERRIFIC** softener to sales resistance!

154,413 SETS (Primary A & B) **RETMA** Aug. 26, '55

260 TIME RATE 20 Second or 1 Minute Average Class A Rating **TELEPULSE** Dec. '54



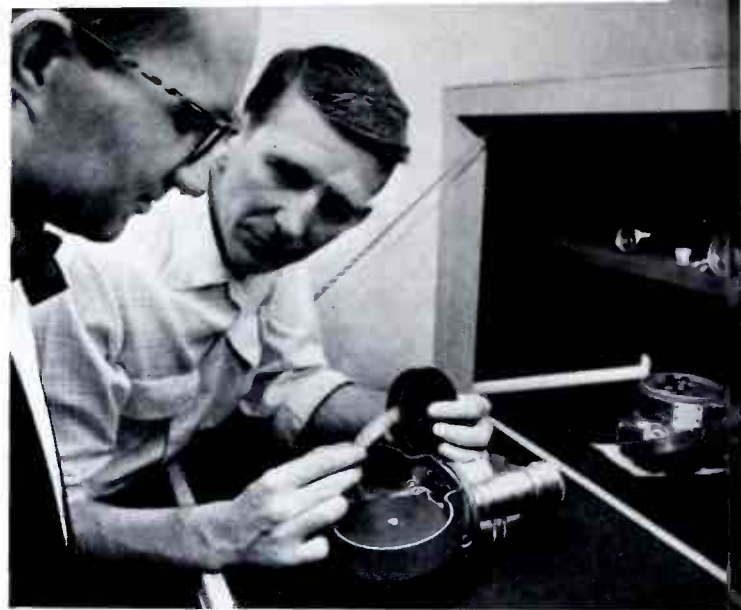
NBC • CBS • ABC

CARTER M. PARHAM, President • HAROLD (Hap) ANDERSON, Manager

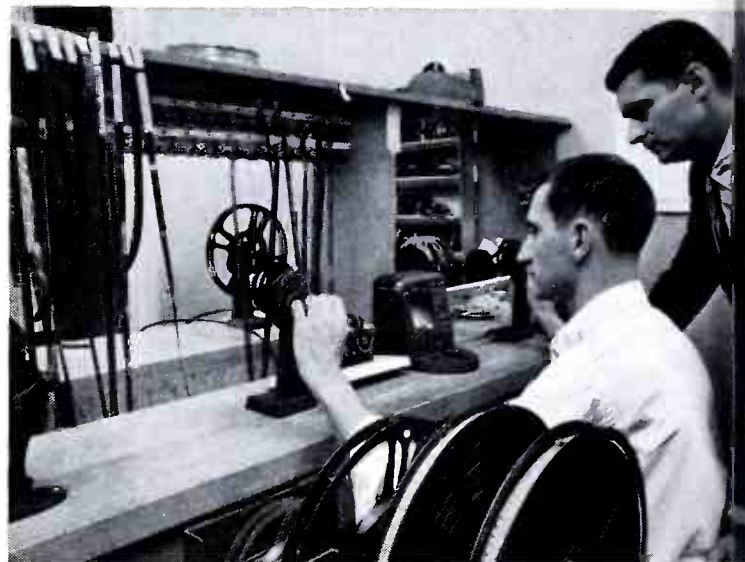
Represented by THE BRANHAM COMPANY



At Churchill Downs, Eddie Yunt (left) and Cameraman Larry De Bear shoot races on Du Pont Type 930 Motion Picture Film. Viewing time is less than one hour later.



Du Pont Technical Representative Ray Stuart and Mr. Yunt discuss speed and fast processing features of Du Pont Rapid Reversal Motion Picture Film.



Norman Cutler of Du Pont watches as Cy Smith edits film clip to be used in a local telecast.

“Post time: 5 o’clock—Air time: 6 o’clock... easy with Du Pont 930 Rapid Reversal Film!”

—says Chief Photographer **EDDIE YUNT** of **WHAS-TV**, Louisville, Kentucky

Tight schedules and unexpected situations are the rule in TV filming!” says Chief Photographer Eddie Yunt of WHAS-TV. “For example, we shoot the 6 o’clock feature race at Kentucky’s famous Churchill Downs, and it’s telecast on a scheduled program one hour later. On one occasion the race was over just 34 minutes before air time—still, Du Pont 930 came through with flying colors. That’s when we really appreciate fast processing motion-picture film!”

More and more TV stations depend on Du Pont Type 930 Rapid Reversal Motion Picture Film because it’s easy

to handle and gives crisp, well-defined images. Type 930 is a fine grain film designed for rapid reversal or negative processing. Its speed and wide latitude make this versatile stock popular for use in TV studios, sports and news work.

Mr. Yunt continues, “We film all types of local shows, civic and news events every day—often have many lighting and production problems to solve. Other films have been tested but only Du Pont Motion Picture Film gives us the speed and excellent image characteristics needed for really fine TV reproduction.”

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

DISTRICT OFFICES:

- Atlanta 5, Ga. 805 Peachtree Building
- Boston 10, Mass. 140 Federal Street
- Chicago 18, Ill. 3289 N. California Avenue
- Cleveland 14, Ohio 1033 Union Commerce Bldg.
- Dallas 7, Texas 1628 Oak Lawn Avenue
- Los Angeles 38, Calif. 7051 Santa Monica Boulevard
- New York 11, N. Y. 248 West 18th Street
- Philadelphia 2, Pa. 225 South 15th Street
- Export Nemours Bldg., Wilmington 98, Delaware



REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

DU PONT MOTION PICTURE FILM

CASE HISTORY: PAPER-MATE *From page 26*

Although it has a network show whose ratings keep it happy—the last September Nielsen was 29.9—Paper-Mate finds that the multiple-station markets require additional TV exposure. Ratings tend to go down in these areas, says the company and the bigger the market, the lower the rating is likely to be.

Spot used to bolster big cities

But it is within these metropolitan markets that Paper-Mate's biggest actual and potential sales are believed to be. The company thus finds itself in the ironic position of having a show which is at its comparative weakest in its most vital sales area.

Compensation comes through a spot campaign designed to bolster rating strength. At Foote, Cone & Belding in New York, broadcast-media director Arthur Pardoll sets the average network rating of the show as an arbitrary standard, then proceeds to buy announcements that accumulate enough rating points in the lower-rated markets to come up to or surpass the national figure.

Another factor entering into spot purchasing is the proportionate network cost for a market in relation to the sales share of that market. For

example, a hypothetical market might represent 20% of sales, while the network expenditure there might come to only 15% of the total network cost. The difference of 5% could then be applied to spot.

Both company and agency report that the standards are operating guides rather than fixed rules; they are simply one way of pointing a direction in the employment of spot TV. In reality, the tight TV economy makes time-buying often a question of getting the best you can when you can.

Paper-Mate prefers evening periods in order to reach adults, would like an audience composition of 40-40-20, and one-minute lengths.

Parts of the schedule vary from this standard because Paper-Mate finds it efficient to buy a six- or 12-announcements package to obtain class A spots contained in the package. But it finds the other spots in the package, because of the substantial discount, make up in frequency for the lower audience levels at the times they are aired.

It brings them within the range of the Paper-Mate goals on cost per thousand for various audience groups. The ad department prefers a

\$2 cost per thousand, begins to worry at \$3, says "no" at \$4.

New York and Chicago offer an additional spot attraction to Paper-Mate. They are regarded as "high transient cities" in which the visiting population is always substantial. At Paper-Mate such are termed "investment markets," since the ad investment may pay off in the visitor's home town rather than in the city carrying the promotion.

Total TV budget for 1955 is more than \$2,000,000.

No fixed limits are placed on ad funds. These rise with sales increases.

Sales rise to mean bigger TV fund

With the best season in company history coming to a successful climax, more funds than heretofore can be expected to be available for promotion. A good portion of these will probably wind up in spot TV. Where TV costs are deemed too high or time is too hard to get, spot radio may get the nod, in the early morning hours.

For all spot's importance to Paper-Mate, it is supplemental to the firm's main TV effort, *People Are Funny*. A 142-station lineup on NBC gives the national coverage Paper-Mate



Here's Toledo at Deadline...

WSPD-TV's newest daily show, "Deadline," has become a viewing must in Northwestern Ohio's Billion Dollar Market.

All in one smoothly blended half hour program, 4 well known WSPD-TV personalities colorfully deliver national news, local news, sports news and weather, at a fast-moving pace.

Buy a participation in "Deadline" and your sales results will show you just how conscientiously Northwestern Ohioans keep every "Deadline" date.

Call Katz at Cherry 8-6201, Toledo, direct.

WSPD

RADIO
TELEVISION
TOLEDO, OHIO

Represented Nationally
by KATZ

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

feels would be too expensive via spot under present conditions.

Since it undertook sponsorship of the show in September, 1954, Paper-Mate has seen hard sales evidence of its effectiveness.

In many southern regions, says the company, spot was not employed because the market potential was deemed too low to warrant ad support. A considerable number of these markets, however, received network coverage because of the stations on the network lineup.

The sales jump has been dramatic in these southern regions since the show started for Paper-Mate. All through the South, in fact, the sales story has been equally happy.

Says a company spokesman: "We can definitely cite *People Are Funny* as the shot in the arm that built the South for us." Similar developments occurred in other markets not on the pre-network campaign, which had placed spots in 33 major markets.

Paper-Mate has what it regards as an economical buy. The show is budgeted under \$20,000. Although it contracts for only 13 shows, the pen actually gets ad exposure on 39. In addition to the 13 on which it is the major co-sponsor, it gets one-minute spots on 13 other shows and 30-second hitchhikes on another 13. The other sponsor is Toni, now related through purchase by Gillette. The remaining 13 weeks belong to Oldsmobile spectaculars.

Show's merchandisability vital

Even if the ratings were not so good, Paper-Mate would be happy with *People Are Funny*. In Art Linkletter they believe they have a great salesman. And he is merchandisable. Cardboard cutouts of Linkletter grace thousands of counters across the country.

Even with the earlier spot campaigns, Paper-Mate capitalized on the merchandising potential of its talent. Tommy Irish and Trudy Wroe, the "Paper-Mate Sweethearts" whose rendition of the Bob Sande-composed jingle—it was done by Song Ads—were pictured on Paper-Mate display cartons and pen boxes. The duo are still active in Paper-Mate TV commercials.

Although the company's main plant remains in Culver City, California, where it began, about 70% of its business is done in the eastern market. But rather than move the entire sales operation to New York, Paper-Mate has developed parallel marketing and advertising organizations that operate on a fairly independent basis. The president, Patrick J. Frawley, Jr., makes his headquar-

ters on the West Coast, and T. J. Welch, president of Paper-Mate Eastern, has headquarters in New York. National ad policies are determined jointly in conference between the two headquarters but each office has considerable latitude in matters affecting only its geographic area.

To develop its ad campaigns, Paper-Mate selected an agency (in 1953) whose structure complements it nicely. Foote, Cone & Belding is organized something like the British Commonwealth. The New York, Los Angeles and Chicago dominions are autonomous bodies.

Here is how the account is handled.

Plans boards on both coasts meet and decide on ad policy. Then a joint agency-client meeting will be held either in New York or Los Angeles. Present for the agency from New York will be account supervisor Leo Rosenberg, account executive Arthur Weil, and from Los Angeles, their counterparts, Sherman Slade and Earle Dugan.

National policy will be set at these meetings. Between sessions the regional operations will proceed independently.

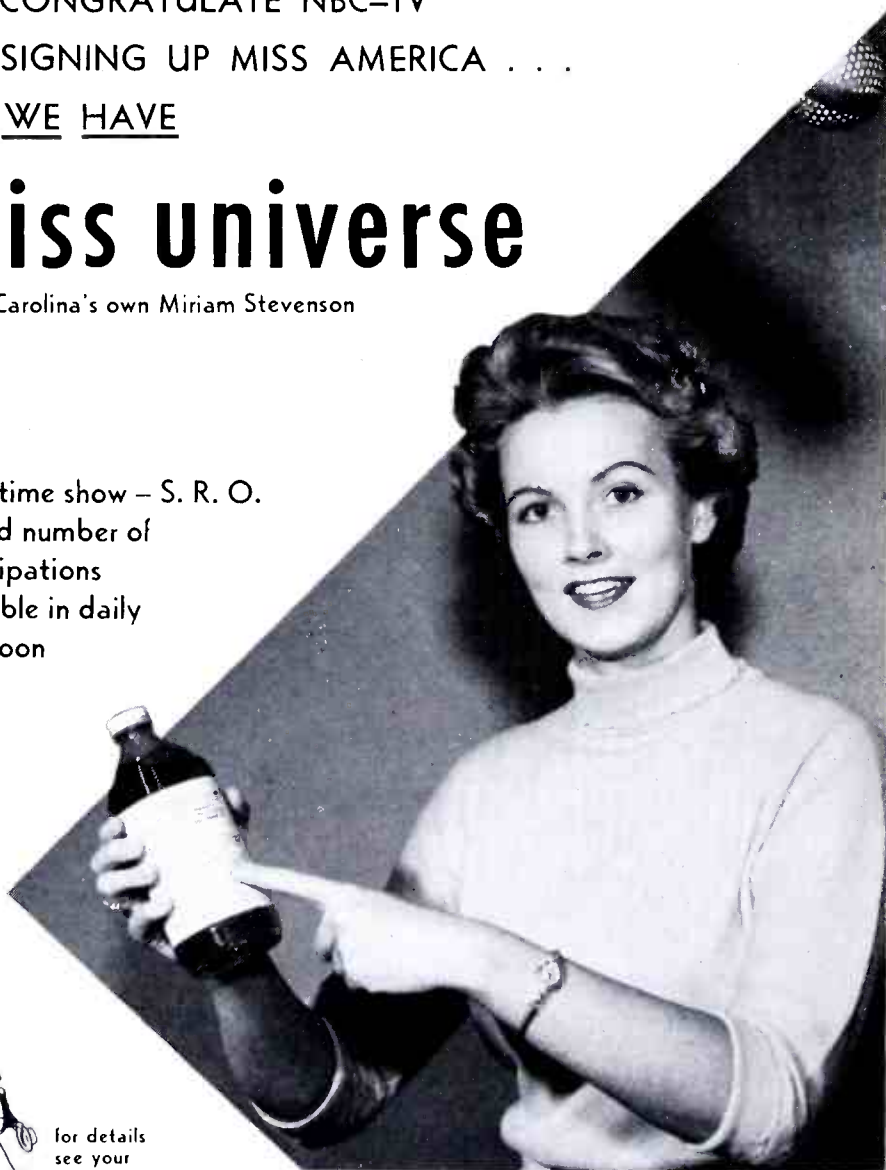
"In effect," says an agency spokesman, "Paper-Mate has two complete agencies." END

WE CONGRATULATE NBC-TV
ON SIGNING UP MISS AMERICA . . .
BUT WE HAVE

miss universe

South Carolina's own Miriam Stevenson

night time show - S. R. O.
limited number of
participations
available in daily
afternoon
show



for details
see your
FREE & PETERS man



WIS-TV

CHANNEL 10

COLUMBIA, SOUTH CAROLINA

President, G. Richard Shafto
Managing Director, Charles A. Batson

HOW DOES UPA DO IT? *From page 45*

These spot films, which sell products and delight audiences at the same time, have caused what has been described as a minor revolution in TV advertising. But there's nothing minor at all about the innovations UPA has wrought. They are basic and ever-growing.

The impact of the application of abstract art, contemporary music, and wit—pioneered in TV commercials by UPA—adds up to millions and millions of pleasing rather than irritating contacts between American business and the American public. It represents fundamental selling technique and fundamental industry-public relations.

UPA's influence is evident all through advertising today—in TV, radio, magazines and newspapers, and even outdoor posters.

UPA first accepted, then developed and popularized this new way of selling by entertaining—entertaining with sophisticated true arts which combine graphic illustration, good film making, contemporary music, and concise "story-telling." O. Henry, traditional master of the twist ending, would be hard pressed to outdo the men who create the storyboards for UPA's 20-second short shorts.

Approach still not fully accepted

Of course, what has been done has not been done by UPA alone. Also, there's much distance to travel before TV plugs on the whole take on the tone which Steve Bosustow and his crew first brought to national attention with a series of 34 spots for Ford in 1949.

The process requires a radical breakaway from tradition by agencies and sponsors. But it has developed to the point where almost a score of production firms are turning out limited-animation spots in what might be termed the UPA style. UPA itself has made spots for 77 different products through deals in which most of the major agencies have participated.

The majority of the TV spots are produced at UPA's New York studios which were opened in 1951 and where, as in Burbank, more space is needed to take care of expanding business.

As spots go, UPA's would not be classified as expensive. Twenty-second spots run from \$3,000 to \$3,500 for limited-animation productions, with live-action spots costing less and full animation more.

Including the schedule of eight to ten theatrical shorts a year, Bosustow estimates UPA's 1955 gross will run over \$1,500,000 a year and he



■ Television commercials represent creative energy expended during countless man-hours of hard work.

To let the slightest element in their presentation go wrong is a waste of talent, time and advertising dollars.

That is why WBEN-TV "guides your commercials" from copy checking to control-room shading . . . from film room to studio floor.

And no television station in Western New York is better equipped for this important job. Pioneer since 1948, WBEN-TV has developed skills and techniques to the point of perfection that counts most when "you're on the air."

You buy "QUALITY" when you buy WBEN-TV — and it costs you no more. In considering your next TV move in the Buffalo market, consider — first — WBEN-TV.

Your TV dollars count for more on CHANNEL 4.

WBEN-TV DELIVERS

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

WBEN TV

CBS NETWORK BUFFALO, N. Y.

WBEN-TV } Harrington, Righter and Parsons, Inc.,
Representative } New York, Chicago, San Francisco

AGAIN...

WREX-TV

**Dominates this
BILLION DOLLAR
market!**



**...AGAIN
all of the top 15
once-a-week shows
are on
WREX-TV**

Rank	Show	Station	Rating
1	\$64,000 Question	WREX	57.0
2	I've Got a Secret	WREX	48.3
3	Waterfront	WREX	48.0
4	Millionaire	WREX	46.5
5	Ed Sullivan Show	WREX	46.4
6	Meet Millie	WREX	46.0
7	What's My Line	WREX	43.0
8	Make Room For Daddy	WREX	42.0
9	Racket Squad	WREX	42.0
10	Whiting Girls	WREX	42.0
11	Disneyland	WREX	41.4
12	G. E. Theatre	WREX	40.8
13	Honeymooners	WREX	40.8
14	Badge 714	WREX	40.3
15	You'll Never Get Rich	WREX	39.8

AREA SURVEY BY PULSE, INC.
SEPT. 1955

**WREX-TV channel 13
ROCKFORD, ILLINOIS
CBS-ABC AFFILIATIONS**
represented by
H-R TELEVISION, INC.

foresees a \$5,000,000 gross in five years. Partly, no doubt, this optimistic forecast is based on high hopes for the firm's latest venture, a weekly half-hour show on CBS.

The untitled show still is in the planning stage and 26 episodes now are in the works. The debut of the series is set for some time next year.

Current thinking at UPA calls for no fixed program pattern but a flexible format made up of short units, perhaps five or six. One segment will be on famous American figures of the past, like Benjamin Franklin and Robert Fulton. A folklore and fable section will present versions of old favorites such as "Blue-Tail Fly" and "Old MacDonald Had a Farm." "Dusty of the Circus" will feature a little boy's adventures. Other segments have not been determined.

No single UPA style

Speaking of style, 43-year-old Bosustow insists that there is no UPA style.

"One day," he says, "we work with contemporary art—the next we create spots based on the work of the old masters. We constantly change."

Just a few years ago, before TV began demanding animated or partly animated spots in volume, practically all filmed animation was produced by only five companies—major film producers in Hollywood. It was natural that TV sponsors' first demands were for animation in the traditional realism styles.

Therefore, animation's expansion through television at first did little to disturb orthodox procedures. The situation resulted in the development of UPA by a group of artists whose creative urges suffered from claustrophobia under the restrictions of traditional animation.

"Our TV commercials combine entertainment with information," says Robert Cannon, v.p. and production supervisor. "We use creative people in *all* departments, even for technical processes."

Bosustow says that changes pioneered by UPA are not only in the graphics, but in the "stories" as well. "The story is just as important in the TV spot as it is in any other form of expression," he declares.

Why does UPA make its spots "that way?"

"We present ideas the way we see them," Bosustow explains. "We do them the way we like them. We're a group of typical people, so what we like, others like too."

Walt Disney told TELEVISION MAGAZINE the same thing a year ago. It must be a formula for success—for the right people. **END**

BMI

Television Sketchbook

(A Program Aid)

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

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

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

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



FOR THE FINEST VACATION EVER!
Sunny Isles
MOTEL

ON THE OCEAN at 163rd Street

BEST VACATION BUY

Now you can stay in America's finest vacationland at these LOW prices!

MINIMUM RATES

\$3 to December 15
to January 15th \$5
to March 15th \$7
(per person, double)

Completely Air-Conditioned. Finest facilities and accommodations.

Write today — For Free Illustrated Brochure
Reservations Required

Miami Beach

LUNCHEON WITH LINNEA *From page 23*

taken place in the market, we are not spending our clients' money to their full advantage.

The buyer, with whatever staff is necessary, must study not only ratings, but the history of the stations in the market, program changes, network changes and the effect such changes might have had on the available periods for sale.

When to go beyond ratings

Buyers must reach far beyond published statistics. They must gather enough experience to have confidence in themselves and their selections and be able to project their thinking to those for whom they are buying.

June ratings are no good for schedules planned to start in October . . . and the ratings for the previous October don't hold water when stations have been added in markets or when there has been a change of affiliation. Frank Carvell volunteered that there are times when it is necessary to indicate the estimated rating the time slot will have after taking all these things into consideration.

We must face the fact that ratings are necessary, but their misinterpretation and misuse adversely affect both station and advertiser.

It is necessary that buyers request, and be given, all possible operational tools and, ratings being one of them, the salesmen all too frequently stop there. Because of lack of time for further discussion or lack of knowledge of both what they are selling—and for what—many salesmen assume that the buyers use ratings only.

Buyers are not the only ones who misuse ratings. Stations are so very guilty of having had a hand in attempting to educate newcomers to the field. And by "newcomers" I do not mean only buyers but account executives and advertising managers of long standing who accept ABC statements for publications and assume that rating reports could be accepted on the same basis.

One of my early client challenges involved a question as to why I had purchased a news strip with a total weekly-audience rating of 12.5 a week, when the competing station's salesman had just been in to show he could deliver a 20 for less money. What was it? Unduplicated versus duplicated audience. Our client was then convinced we were digging below the surface.

So often a station salesman will reach the account executive or client after a purchase has been made on a

competing station, causing a great deal of time to be spent by all concerned, only to have the sponsor find that the salesman had not presented the complete story prior to the time of purchase, or that the availability in question did not exist at the time of purchase.

This activity has caused so much conflict in the minds of so many advertisers that they feel the details of broadcasting are such that they prefer to discuss this medium only as a last resort. This is unfortunate, because the sponsor should not have to get into the detail of the activity any more than he would personally check the lineage or the position of each of his advertisements after publication.

Fred Vance was wondering where the educational activity could possibly start on this because some buyers are under such specific orders. He has avoided direct client contact—but we saw no reason for this on a general-discussion basis. Such contact can be extremely helpful on both sides—but we did emphasize that unfortunately some of the selling tactics by both station personnel and representatives had caused so much confusion that they are not always too welcome!

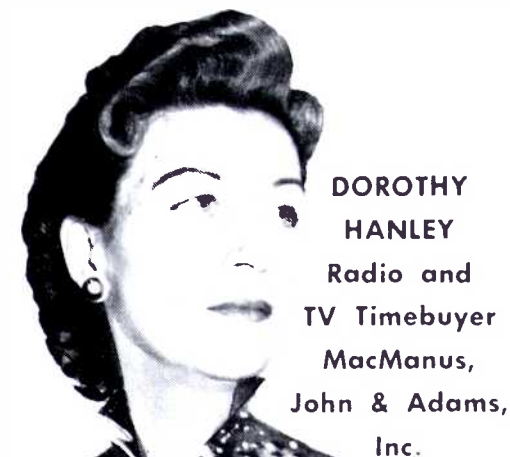
No top executive wants to discuss the value of a 2.4 rating versus a 2.5—but it is important to know the influence of television in a given market, how many stations are dividing the audience, and what a station has done to revise its programming structure.

Educate before buying begins

The time for salesmen to educate the advertisers and key personnel of the agencies, as well as the buyer, is not solely at the time the buying is actually being done, but during the long periods between the placement of schedules when there is an opportunity to sell the integrity of the station management.

A visit to the advertiser does not need to be a deep dark secret. A check with the agency can frequently indicate whether or not such a visit will be beneficial . . . and a call back to the agency can often be of great help there too. We're not fighting against each other—we like to think we're working together.

I think Fred was pretty much convinced that we are all trying to get the most for the least for all of our clients, and that there are many methods of operation at various levels of both buying and selling. **END**



DOROTHY HANLEY
Radio and
TV Timebuyer
MacManus,
John & Adams,
Inc.

A FACT ABOUT CONNECTICUT TELEVISION . . .

"Being the dominant station in the Connecticut market, by every method of audience measurement, should be reason enough to place your buying confidence in WNHC-TV. It's enough for me!"

COVERS CONNECTICUT COMPLETELY
316,000 WATTS MAXIMUM POWER
Pop. Served 3,564,150 - TV Homes 948,702

represented by the katz agency, inc.

WNHC

Channel 8 • Television

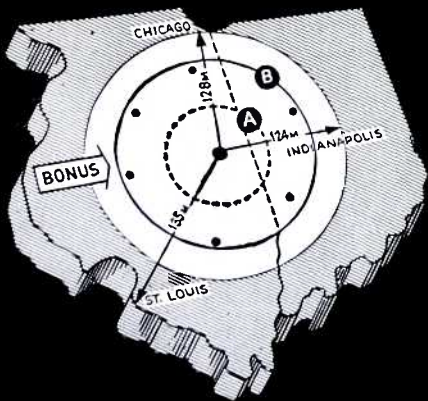


45th TV MARKET
Television Magazine, November 1955



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**

"NIGHTTIME IN THE DAYTIME" WITH FILM *From page 49*

advantage of the large following which its *Hollywood Playhouse* had built up over several years. The feature-film series had run from 1 to 2:30 p.m. It had been followed by *Pots, Pans and Personalities*, local cooking program, and at 3, by network shows.

To provide a strong lead-in for the debuting *Matinee*, *Playhouse* was moved this season to a 1:30-2:50 spot. It is followed by a ten-minute live variety show, and then, *Matinee*.

The station wanted to turn over the 1-1:30 period vacated by *Playhouse* to an equally potent dramatic vehicle. WPTZ had already found film strips effective from its use of *The Little Rascals* at 6 p.m.

Margie, just made available to local sponsorship, was selected.

At the time of its premiere on Labor Day, *Margie* was 75 per cent sold out. Four days later, with 15 national advertisers on its roster, each of the show's four daily minute commercials was spoken for. One-time participation rate: \$190.

Current advertisers on *Margie* are Drackett, Fels Naptha Lather, Freihofer Diet Bread, Four-Way Cold Tabetls, Pepperidge Farm bread, Minute Maid frozen juices, Oscar

Mayer meats, Rath meat products, Chopettes frozen meat, American Sugar, Grocery Store Products, Salada, Glim, Yolande Oil, and Hills Bros. cake mix.

Healthy, if not sensational, are the initial ARB ratings for *Margie*, about the same as those scored by the veteran *Playhouse* in August. *Margie's* average rating so far: 6.5.

On a c-p-m basis, however, its performance is most satisfactory. The cost-per-thousand department in this issue reports *Margie* on WPTZ earned a c-p-m homes of \$1.20 for the average participation.

Cost-wise, WPTZ says, the syndicated series has proved to be no more expensive than top feature films.

WPTZ's contract is for two-and-a-half years, allowing five replays for every episode. Each of the 126 films will be aired once before the repeats begin.

Among the stations now running *Margie* serials are KENS-TV, KGUL-TV, KMBC-TV, KWTV, WCBS-TV, WHO-TV.

The key to the economics of this daytime strip, as it is to the financing of all syndicated films, is the rerun. And as long as the rerun is delivering satisfactorily, the advertiser is getting a good buy. **END**

WHICH WAY TO BETTER RATINGS? *From page 53*

viewpoint of whether to drop or add the program, a lot of money is riding on the decision.

Here the concern is not with the ratings for individual weeks, but with the average ratings over a longer period of time, and the trend.

To come down now to the subject at hand—"Are the recommended sample sizes adequate?"—I would say definitely, "Yes." When used to improve program content, the need for precision is not great. The program can vary more than variations caused by sampling errors.

I would also say "yes" to the adequacy of the ARF-recommended sample size for evaluating a change from one program to another, or for evaluating the overall efficiency of the program to reach consumers.

I say "yes" to this use because these decisions are not made on the basis of a single rating. They are made on the basis of the average of ratings over a long period of time.

When ratings for three rating periods are averaged, they would be based on 1200 households for local programs (400 x 3) and on 3600 (1200 x 3) for national programs. This is a lot of households to survey and adequate for almost any decision.

I would like to add a personal observation that occurs to me. When an advertiser or agency man conducts a consumer survey, he is made a part of it by defining the problem, by drawing up the questionnaire, by selecting the survey outfit to do it, by determining the sample size—and all the other interesting details.

But when an advertiser or agency man buys syndicated research, he has to adjust his mental outlook to the rigid design that the research outfit offers. This is a huge disadvantage for syndicated researchers.

I suspect that much of the heat and furor over the different rating services stems from the lack of "personal identification" on the part of the buyers of such research.

I feel that the ARF analysis in question has done much to transcend this very psychological factor and place the discussion on a very real and concrete basis.

Is sample size adequate?

NO—PAUL E. J. GERHOLD, v.p. in charge of research and media, Foote, Cone & Belding.

It is not likely that we will have much of a "debate" about the Advertising

Research Foundation sample-size recommendations.

Frankly, there is not much to criticize about these recommendations.

The ARF committee has undertaken an impossible job. It has tried to specify sample-size requirements without specifying, among other things, the research technique for which the sample is to be used, the frequency of reporting, or the estimated cost of the service.

Under these conditions, should we criticize the recommendations as arbitrary, and unrealistic, and not very useful? How can they be anything else?

Very simply, the committee has said that, regardless of the type of sample used, its sampling error should not be greater than that of an unrestricted random sample of 400 households for local measurements and 1,000 households for national measurements.

They have not explained how they arrived at these particular figures. They have not explained how they could possibly have arrived at any useful figures at all without also specifying, for example, how frequently the reports are to be issued.

The committee's specific-sounding standard becomes much less specific when we recognize that no service is now using an unrestricted random sample.

Even if we accept this standard, unless we have complete appraisals of the individual services, it is almost impossible to judge whether a service meets the qualification or not.

Despite the ARF's warning, some users may look at the sample size for some of the services and assume that they qualify as acceptable, even though there is no real basis at this point for knowing whether they do or not.

But the basic criticism of the ARF recommendation is that the Advertising Research Foundation should not have undertaken to set this standard in the first place.

It should be obvious that the "ideal" sample size and frequency of reporting for one user (because it is the best he can afford to buy) is not necessarily the "ideal" for another, and that a recommendation for a standard divorced from costs and the realities of the market is not a very useful contribution.

All non-sampling errors covered?

YES—M. BELMONT VER STANDIG, president, M. Belmont Ver Standig, Inc.

The Advertising Research Foundation report describes the "non-sam-

pling errors" inherent in the various techniques of audience measurement. *Non-response* from those queried in any survey is one type of error. *Incorrect reporting or recording*, and *incorrect processing or compiling* of the information received, add further errors.

The report recommends that the "net effect" of these non-sampling errors should "not exceed the sampling error."

You may consider this recommendation arbitrary. Obviously it is merely a target for accuracy. Our knowledge of these non-sampling errors is far less than it should be.

Nevertheless the ARF standard for non-sampling errors can serve a very useful purpose. It can offer to each practitioner in the field of audience measurement some yardstick against which to evaluate his operations.

It can remind him that *net accuracy* is the goal and offer him an incentive to achieve it by looking for possible ways to improve any phase of his method.

The various methods of audience measurement suffer to differing degrees from some of the non-sampling errors. By minimizing one type of such error—let us say, non-response—one method may be able to achieve

better accuracy that may help to offset its inherent tendency, for example, to reporting errors. In this way any one of the methods may achieve the net result desired by ARF.

At some future date we may have detailed and reliable information concerning the exact mathematical effect of all major types of non-sampling errors.

But in the meantime the present standard should serve as one more step to bring practitioners and users into a basis of common understanding—with profit to all.

All non-sampling errors covered?

NO—GORDON A. NORBERG, research director, Geoffrey Wade Advertising.

It is extremely difficult to be critical of a phase of the ARF report on which I am in agreement. There can be no specific criticism of commission or omission of the portion regarding "non-sampling errors."

The only possible negative reaction, in my opinion, is that this section merely puts into printed word that which has always been recognized and accepted by any intensive user of ratings and, therefore, is non-productive in the sense that it will cause an improvement in the ratings currently supplied. **END**

MY HERO ANNIE OAKLEY WRESTLING MILLION DOLLAR MOVIE
LOONEY TUNES CHANNEL ELEVEN THEATRE
LIBERACE THE FALCON
SHERLOCK HOLMES CITY DETECTIVE GENE AUTRY
LITTLE RASCALS AMOS & ANDY RANGE RIDER
ROY ROGERS GUY LOMBARDO

worlds of
good lookin' for
all the family on

Channel 11
KFJZ-TV
FORT WORTH
Rep: H-R Television



editorial

LARGER

AUDIENCES FOR TV'S BETTER PROGRAMS

During the past few months I've been carping quite a bit about the industry's ills. It isn't that I'm persnickerty or suffer from indigestion, it's just that loving this business so much, I hate to see it fall so far short of its potential.

Now, however, with the Yule season almost upon us, let's reflect on the good in TV. There are so many times in the welter of self-examination from within and critics' barbs from without that TV might seem to be singularly devoid of a brighter side. But what other mass communication medium can possibly disseminate so much entertainment and information? To be sure, with so many programs, so many hours telecast each day, a lot of the output is bound to be pap. But consider the vast amount of superior programming that reaches into the homes of millions of people each week.

Criticism of children's programs? How about the many hours of delightful and informative, interesting shows geared for specific age groups? *Ding Dong School*, *Romper Room*, *Mickey Mouse Club*, *Mr. Wizard*, *Youth Wants to Know*, *Tomorrow's Careers*, *Let's Take a Trip*, *N. Y. Times Youth Forum*. The Sunday shows—*Sing a Song*, *Britannica Junior Theatre*, *Zoo Parade*. And the many documentary programs that appear on the TV screen all during the week, particularly on weekends.

What other media can compare with TV's record of eight to ten hour-long dramatic programs a week, not counting the five a week on NBC's *Matinee Theater*?

During a recent week, for example, CBS had Paul Gregory's production of "The Caine Mutiny Court Martial," with Lloyd Nolan and a number of others of the original Broadway cast; Michael Redgrave and Hermione Gingold in Oliver Goldsmith's "She Stoops to Conquer"; and Ethel Barrymore in "Prosper's Old Mother," based on one of Bret Harte's stories of the old West.

The same week's presentations on NBC included the Maurice Evans production of George Bernard Shaw's

"The Devil's Disciple," with Evans in the starring role; Tom Ewell and Jane Wyatt in Sumner Locke Elliott's "Daisy, Daisy"; and Dorothy Gish in the title role of "Miss Susie Slagle."

Film shows included the ABC telecast of the English comedy "The Lavender Hill Mob" starring Alec Guinness.

Or take the information programs. There was a one-hour film documentary on India and a one-hour presentation entitled "Conquest" on great achievements of the 20th Century.

Or consider the variety of subjects covered the same week by *Adventure*, *Medical Horizons* and *Camera Three*.

Adventure, for instance, showed the preparations and processes involved in obtaining oil. *Medical Horizons* took viewers to the University of Pittsburgh children's hospital to show how youngsters afflicted with diabetes are taught to live almost normal social lives. *Camera Three* had a discussion by noted drama critics of classical tragedies and now has started an eight-part dramatization of Feodor Dostoevski's "Crime and Punishment."

The forum programs in recent weeks have had many key figures in world and national affairs discussing major issues. Just one example was the appearance only two weeks apart of Ambassador Abba Eban of Israel and Foreign Minister Mahmoud Fawzi of Egypt in discussions of the quarrel between their two countries.

Truly, the output of quality programming is staggering. If only the critics would do more to point up the good in TV. So much of their writings, while amusing and perceptive, are about programs that will never hit the air waves again. There's nothing so dead as last night's show. Perhaps the critics, where possible, should spend more time at rehearsals and devote more space to previewing outstanding programs coming up.

They could make an important constructive contribution to TV and something they long have been clamoring for—larger audiences for TV's better programming.

Fred Vogel