

ELEVISION

MAGAZINE

12th year of publication



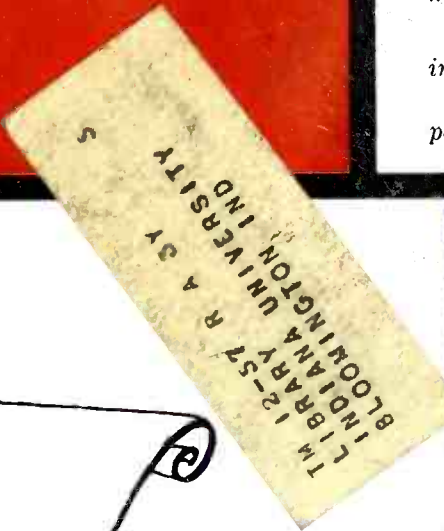
WTMJ-TV's Walter Damm is among the 36 men profiled in "The TV Station Executive—A Self-Portrait"



"Television and the Elections"—What's in store for the industry as both parties get set for the big TV battle

In Spot TV too...

Value increases with Time!



Indiana University

APR 19 1956

Library



When a subject of King Louis XIV slept in this bed back in the 18th Century, it was already an object of considerable value. Nothing compared, however, with its priceless value today.

Many TV Spots, too, already well worth their cost last year, are practically priceless today. That's why alert advertisers who secure Spot TV franchises in important markets now will find their investment spiraling in value in the months ahead.

Nothing approaches the impact and versatility of Spot TV in selling your products in every market.

May we provide you with the full information on the most productive time periods in these major markets? There are still a few excellent ones available.

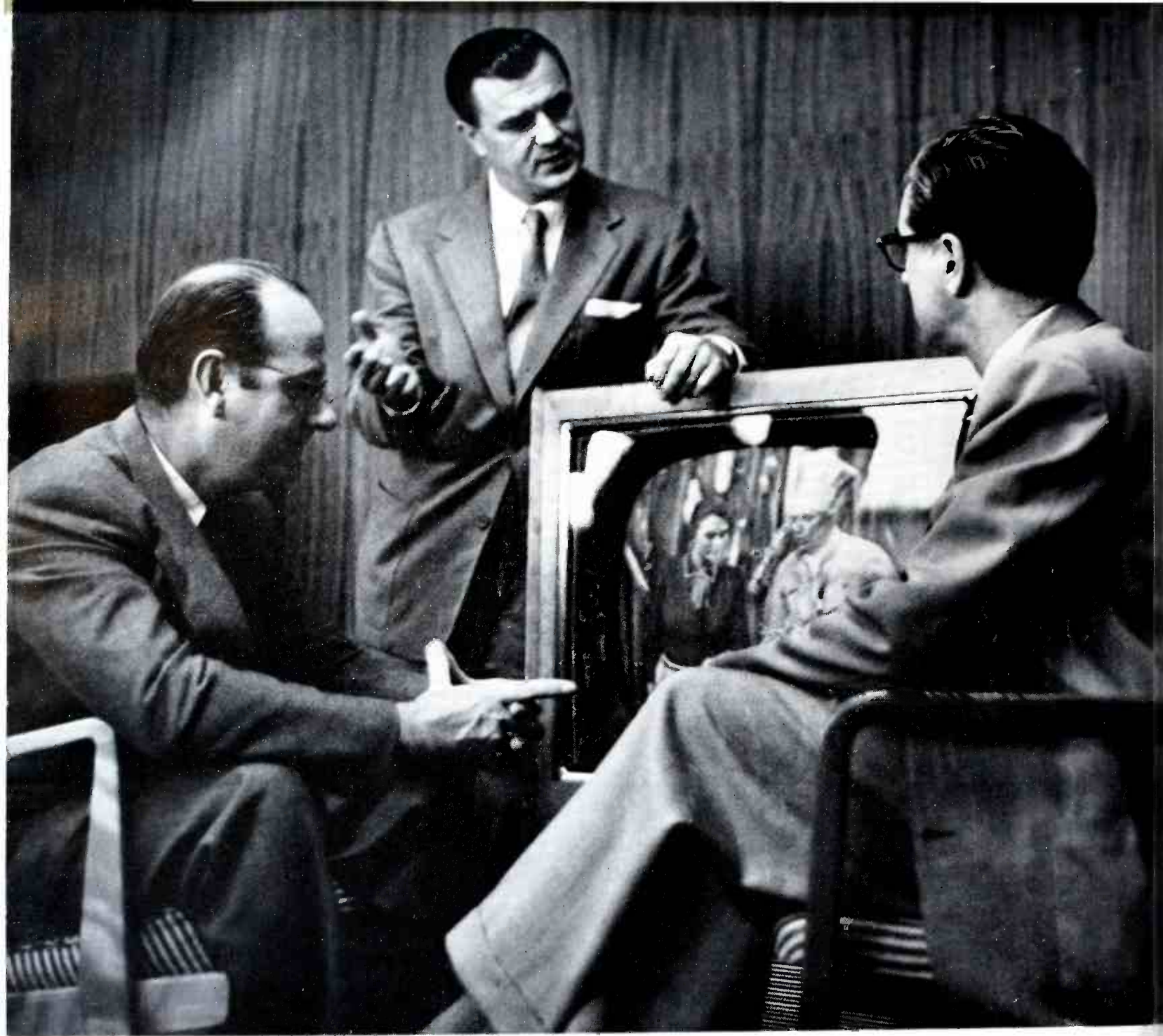
WSB-TV.....	Atlanta	WTAR-TV.....	Norfolk
WBAL-TV.....	Baltimore	KMTV.....	Omaha
WFAA-TV.....	Dallas	WTVH.....	Peoria
WTVD.....	Durham-Raleigh	KCRA-TV.....	Sacramento
WICU.....	Erie	WOAI-TV.....	San Antonio
KPRC-TV.....	Houston	KFMB-TV.....	San Diego
WHTN-TV.....	Huntington	KGO-TV.....	San Francisco
WJIM-TV.....	Lansing	KTBS-TV.....	Shreveport
KARK-TV.....	Little Rock	KREM-TV.....	Spokane
KABC-TV.....	Los Angeles	KOTV.....	Tulsa
WISN-TV.....	Milwaukee	KARD-TV.....	Wichita
KSTP-TV.....	Minneapolis-St. Paul	ABC.....	Pacific Television Regional Network
WSM-TV.....	Nashville		

Represented By

Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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



First in Houston with TV Experience...Over 700 Man-Years

The Golden Gulf Coast Market has been sold on KPRC-TV ever since it made Houston's first telecast in 1949. Today's excellence in market-wise programming, production, promotion, and engineering is the result of these years of experience. KPRC-TV remains first in the eyes of Gulf Coast viewers . . . mornings . . . afternoons . . . evenings . . . all the time, and over 700 man-years of experience is the priceless ingredient that makes it so.

KPRC-TV
HOUSTON
CHANNEL **2**

JACK HARRIS,
Vice President and General Manager

Nationally Represented by
EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

Some successes go to everyone's head!



ABC-TV's Mickey Mouse Club is the biggest success in daytime TV!

Day after day — Monday thru Friday — more than 16,000,000 people watch Mickey Mouse Club during the average quarter hour. Day after day — Monday thru Friday — more adults watch Mickey Mouse Club than watch 2 out of 3 daytime adult programs. The Mickey Mouse Club is more than a success... it's a phenomenon. No other daytime show delivers such ratings. And, as a matter of fact, it outdraws better than half of the evening programs, too. Mickey delivers this huge audience with tremendous efficiency. The cost per thousand homes for a one-minute commercial is the lowest in all television — sixty-eight cents — 15 homes for a penny... almost nine hundred viewers for a quarter. The Mickey Mouse Club has won more hearts... visited more homes... gone to more heads than any other daytime show in TV history.

Source: ARB & NIELSEN, Feb. 1, 1956

ABC TELEVISION NETWORK

I Love Lucy, CBS . . . Ed Sullivan Show, CBS . . . Mickey Mouse Club, ABC . . . Studio One, CBS . . . Super Circus, ABC . . . Lassie, CBS . . . Lone Ranger, ABC . . . G. E. Theatre, CBS . . . Our Miss Brooks, CBS . . . Rin-Tin-Tin, ABC . . . Person to Person, CBS . . . Make Room For Daddy, ABC . . . Do You Trust Your Wife, CBS . . . Ozzie and Harriet, ABC . . . The Line Up, CBS . . . Life of Riley, NBC . . . Your Hit Parade, NBC . . . Warner Brothers Presents, ABC . . . Jack Benny, CBS . . . Eddie Fisher, NBC . . . Gun Smoke, CBS . . . Ted Mack Amateur Hour, ABC . . . Climax, ABC . . . Strike It Rich, Kovacs' Show, NBC Appointment with Ad Your Hit Parade, NBC Account, CBS . . . Secret . . . I Love Lucy, CBS . . . CBS . . . Super Circus, Our Miss Brooks, CBS Eddie Fisher, NBC . . . CBS . . . Life of Riley, . . . Jack Benny, CBS Hour, ABC . . . Climax, ABC . . . Strike It Rich, Kovacs' Show, NBC . Appointment with Ad Person to Person, CBS

**PENNSYLVANIA FROM
PITTSBURGH TO HARRIS-
BURG SEES THE VERY
BEST ON WFBG-TV,
CHANNEL 10, ALTOONA.**

**CBS . . . John Daly,
CBS . . . Rin-Tin-Tin,
Wild Bill Hickok . . .
Mickey Mouse Club,
Ozzie and Harriet,
Rogers, Jr., CBS . . .
. . . ABC Studio One,
G. E. Theatre, CBS .
Ozzie and Harriet,
ABC . . . The Line Up,
Eddie Fisher, NBC
Ted Mack Amateur
CBS . . . John Daly,
CBS . . . Rin-Tin-Tin
Wild Bill Hickok . . .
Mickey Mouse Club,
ABC . . . On Your**

Account, CBS . . . Secret Storm, CBS . . . The Morning Show with Will Rogers, Jr., CBS . . . I Love Lucy, CBS . . . Ed Sullivan Show, CBS . . . Mickey Mouse Club, ABC . . . Studio One, CBS . . . Super Circus, ABC . . . Lassie, CBS . . . Lone Ranger, ABC . . . G. E. Theatre, CBS . . . Our Miss Brooks, CBS . . . Rin-Tin-Tin, ABC . . . Person to Person, CBS . . . Make Room For Daddy, ABC . . . Do You Trust Your Wife, CBS . . . Ozzie and Harriet, ABC . . . The Line Up, CBS . . . Life of Riley, NBC . . . Your Hit Parade, NBC . . . Warner Brothers Presents, ABC . . . Jack Benny, CBS . . . Eddie Fisher, NBC . . . Gun Smoke, CBS . . . Ted Mack Amateur



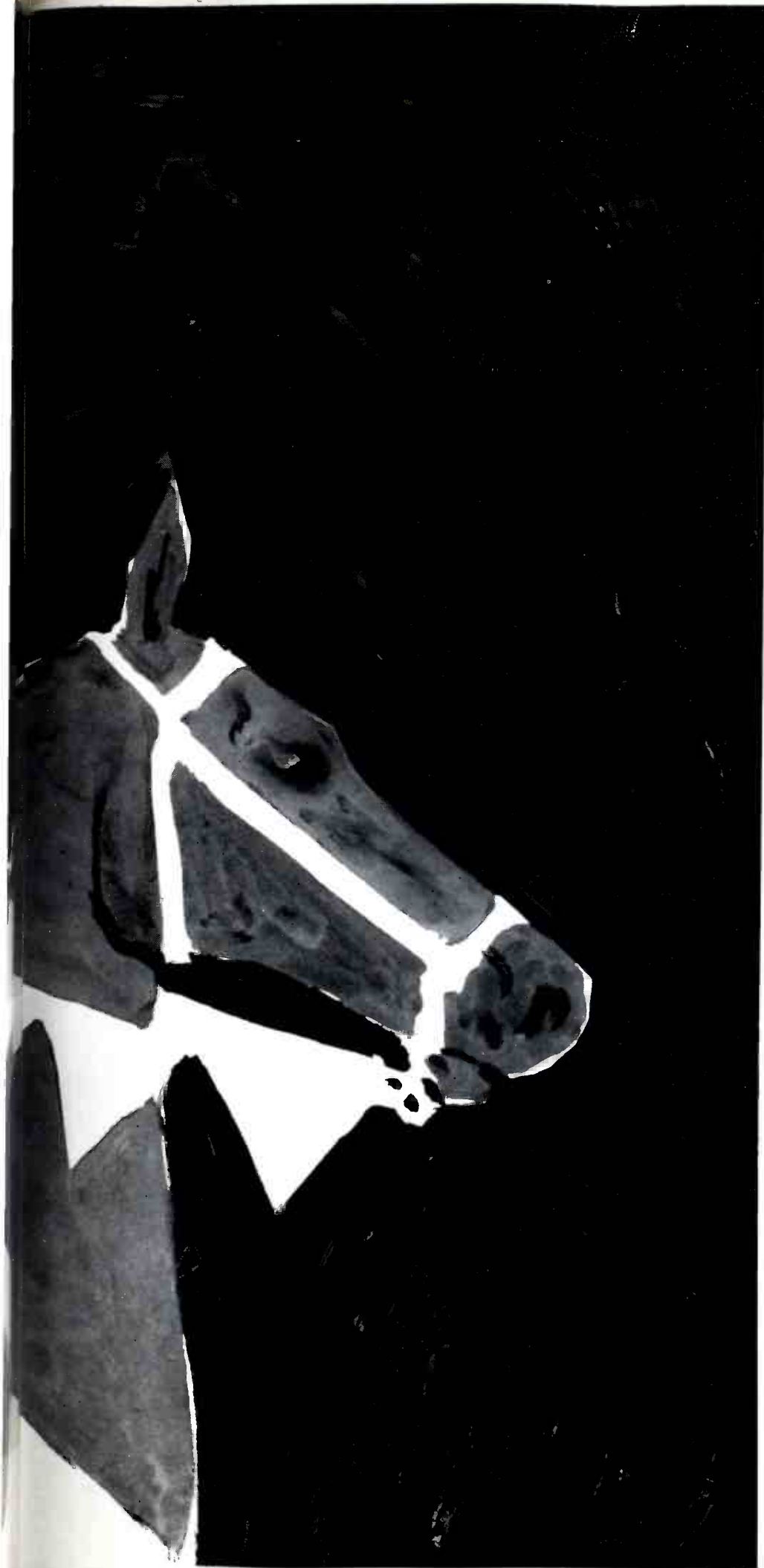
WFBG-TV
ALTOONA, PENNSYLVANIA



ABC-TV • NBC-TV

Represented by H-R Television, Inc.





An estimated 45 million viewers watched Sir Laurence Olivier's masterpiece, *Richard III*, on the afternoon of March 11th. It was the largest audience ever to watch a theatrical event on television during the daytime.

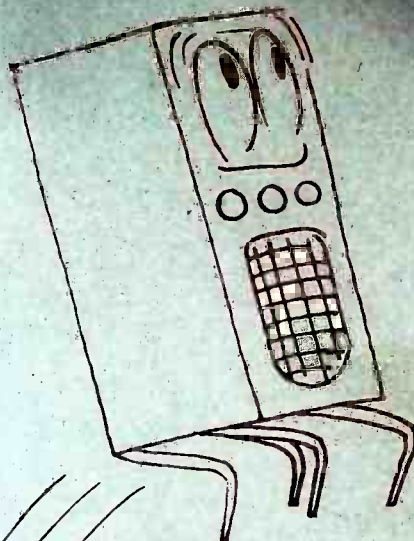
Richard III was Shakespeare, and three hours long— an unprecedented form of television entertainment. Its triumph again demonstrates a simple truth: fine entertainment always finds an audience.

*Exciting things are
happening on*

NBC
TELEVISION

a service of





How to Raise a Rating
(legitimately)

Ans. Put your program on WMT-TV.

Here's what we mean:

Of the top fifteen once-a-week shows in WMT-TV's 25-county area (all of which, by the way, were on WMT-TV), fourteen of them had higher ratings on WMT-TV than they did nationally.

Program	Program Average Rating		Rating Nationally
	WMT-TV	Cedar Rapids 25-County Area	
\$64,000 Question	57.0	49.0	51.9
I Love Lucy	53.3	43.9	39.1
Ed Sullivan	51.4	43.0	40.0
I've Got a Secret	48.8	39.9	27.3
Person to Person	46.0	39.0	22.4
Godfrey and His Friends	40.6	38.3	21.2
What's My Line	42.2	37.9	23.2
Lineup	41.2	37.7	21.5
Millionaire	45.5	36.7	17.7
Ford Theatre	48.0	36.5	23.9
You'll Never Get Rich	44.8	36.5	20.5
Private Secretary, Jack Benny	41.2	35.9	26.5*
Honeymooners	39.0	35.5	30.1
Meet Millie	43.0	35.5	19.0
Playhouse of Stars	44.3	35.5	22.3

*Benny only

Cedar Rapids and area ratings, Nov. 9-22, 1955; national ratings, Nov. 1-7, 1955 Pulse.

**WMT-TV Mail Address: Cedar Rapids
CBS Channel 2 Maximum Power**

National Representatives: The Katz Agency



LONGSHOTS

REAL THREAT TO NETWORK STRUCTURE is not so much in current Congressional committees or FCC investigations as it is in possible anti-trust action by Department of Justice. Networks may well shed some subsidiary operations if Justice Department decides to move in.

NETWORK OPTION TIME FUROR BASICALLY ACADEMIC is view of veteran observers. Regardless of past, present or future rulings, mutual needs of both station and network will always result in what amounts to network option time. Obviously, networks cannot exist without advance guarantees of available time and, just as obviously, networks will work with stations who can give them the needed time.

INCREASE IN SPOT ACTIVITY SEEN IN PROBLEM OF multiple-brand companies with competing products. Shared sponsorship of network show isn't feasible and full sponsorship by one brand is becoming increasingly difficult because of costs. For example, pace-setting Philip Morris is now spending over seven million dollars in spot TV for three brands.

CONSIDERABLE EXCITEMENT AMONG CBS BRASS OVER WILL ROGERS, JR.—they see him as the next great TV personality with the sort of basic appeal that put Godfrey over.

RUMBLINGS MOUNT AMONG YOUNGER STATION MANAGERS as NARTB convention nears. Complaints are that old-timers are freezing them out of important committee spots and limiting their chances of affecting policy.

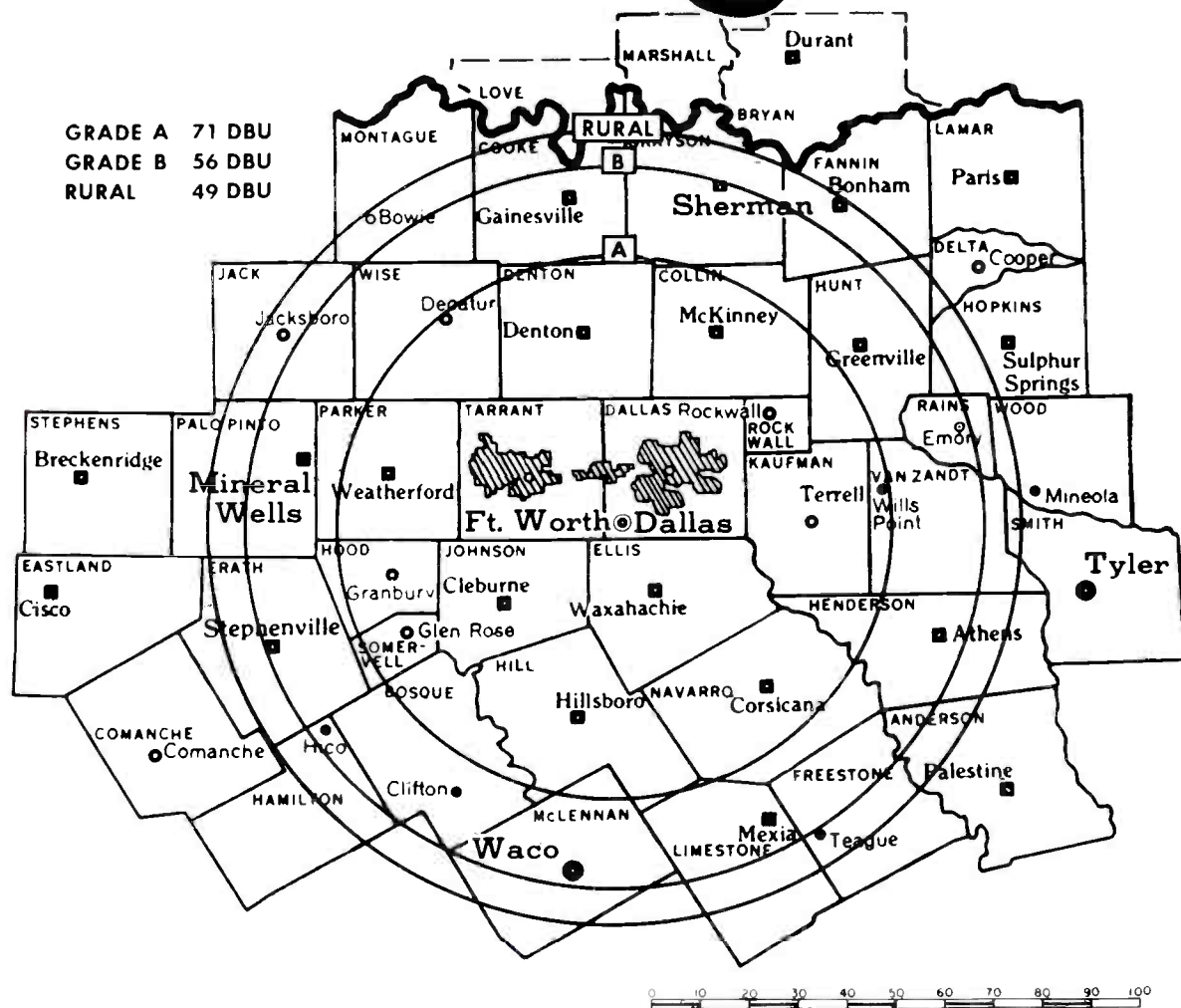
NBC MAY BE CALLING IT "QUITS" IN BATTLE WITH "MICKEY." Network is said to be seriously considering crossing off kid audience as irretrievably lost to ABC at 5:00 p.m. and programming strictly for the housewife at that time.

RASH OF STATION "CANDIDATE CLINICS" MAY BE OVER-SELLING MEDIUM, despite already evident promotional benefits. Attendance at a recent clinic indicates need for skilled professional handling if clinics are to do any good either for political hopefuls or TV industry.

SUBSCRIPTION TV IS ACE IN HOLE FOR BACKERS of RKO and Warner Bros. feature package deals, which together involve \$36 million dollars. Matty Fox and Elliot Hyman said to be counting on possible green light to pay TV as insurance for ultimate return on huge investments.

"ABC IS NOT ONLY A POTENTIAL THREAT, IT IS REAL COMPETITION NOW," says a high official of another network. Price competition this season is serious. Next season third network should be up there swinging with the two major operations. With Goldenson announcing best profit statement so far and some strong program breakthroughs already achieved, parent company is expected to give strong backing to future network efforts.

12th Largest



CHANNEL 8

Your NBC-ABC Station

WFAA-TV

Market!

Retail sales in two adjacent counties make Dallas-Fort Worth the nation's 12th ranking metropolitan area. The 40 additional counties in the North Texas market represent the metropolis' rich surrounding trade territory.

Check These Fabulous Facts:

Population (39 Texas and 3 Oklahoma Counties)	2,272,600	Effective Buying Income	\$3,477,072,000
Urban	1,603,900	Retail Sales	\$2,582,192,000
Rural	668,700	(Source: Sales Management Survey of Buying Power, May 10, 1955)	
		SET COUNT	564,080

From atop Texas' tallest structure (1,521' above ground — 1,685' above average terrain) WFAA-TV's 316,000 watt signal has put added masses with added millions to spend within easy reach of all advertisers! *Television Magazine* has pinpointed 42 counties under the influence of the Dallas-Fort Worth television market.

A Television Service of
The Dallas Morning News
Ralph Nimmons, Station Manager
Edward Petry & Co., National Representatives

DALLAS

250 Million Aluminum, Coal, Electric Here's Coming Here! Power Plan for Arc Valley Emerges

In The Upper Ohio Valley

New Bridge Highway
on Can Be Completed
Coke Engineer
rives in City
City-Cour
Levies

New Industry Will Employ Nearly 3,000
Ohio Po
To Build
Claringto
Industrial Groo
Of Ohio Valley
Halted by Spore
In MAKE MONEY
The labor program Co. has
second phase for owner

WESTERN UNION

W. P. MARSHALL, PRESIDENT

CLASS OF SERVICE: This is a full-rate telegram or cablegram. Its character is indicated by a suitable symbol above or preceding the address.

SYMBOLS:
DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Let.

CT WHA 34 6 NL PD=WHEELING WVIR 2=
ALL TIME BUYERS, ADVERTISERS=
EVERYWHERE, U.S.A.=

NEWS OF NEW INDUSTRY AND EXPANSION IS POPPIN' SO FAST HERE IN THE UPPER OHIO VALLEY THAT WE JUST CAN'T KEEP UP WITH IT! FOR EXAMPLE, HERE'S WHAT HAPPENED DURING THE LAST 45 DAYS: (1) OLIN MATHIESON CHEMICAL ANNOUNCED PLANS FOR \$250,000,000 PRIMARY ALUMINUM PLANT 25 MILES SOUTH OF WHEELING. (2) UNION CARBIDE AND CARBON ANNOUNCED PLANS OF \$1,000,000 EXPANSION OF SILICONE PLANT, 45 MILES SOUTH OF WHEELING. (3) HAMMOND BAG AND PAPER WILL UNDERGO \$370,000 EXPANSION AT WELLSBURG. (4) WEIRTON STEEL ANNOUNCED PLANS TO BUILD 41 MORE BY-PRODUCT COKE OVENS. (5) OHIO EDISON ANNOUNCED PLANS TO CONSTRUCT \$75,000,000 POWER PLANT NORTH OF WHEELING. (6) MOBAY CHEMICAL NOW IN PRODUCTION AT NEW MARTINSVILLE, 32 MILES SOUTH OF WHEELING. THIS IS JUST BEGINNING; MORE INDUSTRY TO COME. WTRF-TV IS DOMINANT WAY TO REACH THESE NEW FAMILIES. HOLLINGBERY HAS FULL STORY.=

ROBERT W. FERGUSON, VP AND GENERAL MANAGER,
WTRF-TV=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

What Chemical Boom Brings Valley
Housing Plans Due Here
Largest Leasehold Developments in Government Business Next Week

wtrf tv

WHEELING 7, WEST VIRGINIA NEWS-REGISTER

Valley to Get \$250 Million Primary Aluminum Industry

New Industry May Double Wheeling's Population

Equipped with new color

Olin-Mathieson Will Employ At Cresaps

April, 1956

Though slightly off the \$39,398,617 high scored in December, traditionally TV's most lucrative month, January network billings were 16% above the corresponding January '55 figure, buttressing industry predictions that 1956 will be a banner TV year.

The great flexibility of network TV and its adaptability to special promotions are illustrated by Alcoa's recent one-day "blitz" campaign on NBC—see "Vertical Saturation—A New TV Concept," in this issue. Another factor likely to affect advertiser use of network TV—the flood of product recently released by Hollywood—is discussed in "Feature Film Goes Bigtime."

COST PER THOUSAND

1955	
January	\$2.95
February	3.12
March	2.98
April	3.23
May	3.38
June	3.25
July	\$3.74
August	3.74
September	3.55
October	3.64
November	3.67
December	3.64
1956	
January	\$3.25

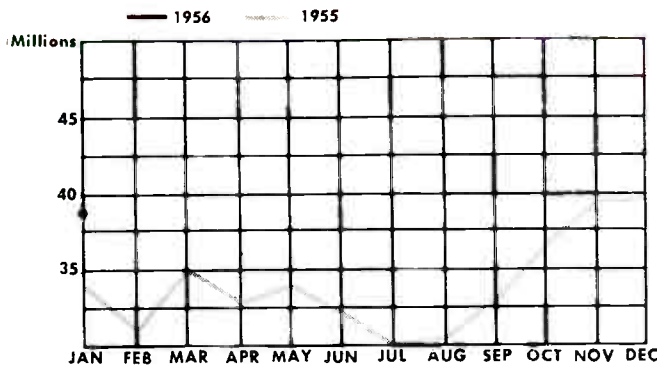
Providing a continuing yardstick of the performance of nighttime television as a whole, TELEVISION MAGAZINE's network cost-per-thousand index is based on all sponsored shows telecast in the 9:30-10:00 p.m. period during the week rated by ARB each month since January 1955.

Advantages of the 9:30-10:00 p.m. period: a wide range of programs, relatively few spectaculars or hour-long shows, and minimum influence by the east-west time differential.

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

The January 1956 c-p-m of \$3.25 compares favorably with the 1955 average of \$3.41 and represents a 10.7% drop from December's \$3.64 index.

TV NETWORK BILLINGS



	Jan. '56	Jan. '55
ABC	\$ 6,382,046	\$ 3,718,195
CBS	17,820,455	15,831,141
DuM	—	723,960
NBC	14,674,255	13,172,695
Total	\$38,876,756	\$33,445,991

Source: PIB

TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR FEBRUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
7 AM	6.5	8.1	5.0	3.7
8 AM	15.8	17.8	8.7	10.8
9 AM	14.8	16.5	14.0	13.7
10 AM	18.5	18.7	9.7	15.8
11 AM	20.2	24.4	8.3	17.8
NOON	27.0	23.0	20.7	24.0
1 PM	0.5	16.7	11.4	16.7
2 PM	13.2	23.3	9.3	13.6
3 PM	22.2	20.1	12.7	22.2
4 PM	23.2	26.7	20.1	20.4

Source: ARB, February, 1956

TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR FEBRUARY

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS % Sets-in-use by EST Total U. S.
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	
5 PM	38.2	38.2	36.8	30.1
6 PM	37.3	45.5	43.2	34.3
7 PM	49.6	72.9	63.6	44.2
8 PM	79.1	75.1	74.4	70.9
9 PM	77.3	72.1	68.8	71.9
10 PM	66.7	48.5	45.8	68.4
11 PM	33.7	16.1	18.0	44.8
MIDNIGHT	10.1	3.7	5.5	20.9

Source: ARB, February, 1956

TV CIRCULATION

MARCH 1, 1956

Number of U.S. TV homes	35,500,000
% of U.S. homes owning TV sets	73.0%
Total number of TV markets	254
Commercial stations U.S. and possessions ..	437

Source: TELEVISION MAGAZINE

TV RECEIVERS

	Jan. '56	Jan. '55
Production	588,347	654,582
Retail Sales	614,213	647,585

Source: EFTMA



H. Preston Peters



Lloyd Griffin



Russel Woodward



Carleton D. Smith



Thomas S. Murphy



Harry E. Fry



Edward J. Breck

focus on

PEOPLE

Known as Free & Peters for two decades, this 24-year-old veteran station rep has changed the name on its Park Avenue door to Peters, Griffin, Woodward, Inc.—the names of its three top-ranking executives. H. Preston Peters has been with the company since its start, and president for 14 years. V.p. for radio, Russel Woodward left the ad agency field to join the firm in 1934. Lloyd Griffin, v.p. in charge of TV, is a relative newcomer. He came to the company in 1945, following a World War II Army hitch with Peters. No management or other personnel changes are contemplated in any of the seven national offices which, together, represent 23 television stations and 30 radio outlets in this country.

A European tour for two was the prize handed Carleton D. Smith for his stations' first-place showing in NBC's Leadership Contest designed to stimulate o-and-o's public service. WRC and WRC-TV, Washington, D.C., of which NBC v.p. Smith is general manager, broadcast over 10,000 service announcements during the six-month contest. Smith began his broadcasting career in 1930 as a part-time announcer. He was named NBC v.p. in 1950.

General manager Thomas S. Murphy saw his station, WROW-TV, Albany, N.Y., become the nation's first UHF outlet to get FCC permission to operate a satellite. At the same time, the commission gave station the green light to double its power output. With WROW-TV since 1954, Murphy's previous posts have been in advertising—with Lever Brothers in various sales and advertising capacities, and with K&E. Located at Hagaman, N.Y., WROW-TV's satellite began its operations last month.

Two newcomers to TV recently took their initial plunges into the medium—both via network shows. A sign of the growing maturity of the advertiser in his approach to television is the choice by the North American Philips Company of three NBC *Project 20* programs, a "quality" series rather than a guaranteed rating-getter. "The Twisted Cross," first offering sponsored by North American Philips, nevertheless reached an estimated 34 million viewers and ad manager Harry E. Fry is satisfied with the program's performance. An ex-salesman and ex-agency copywriter, Fry joined company in 1943, directs its advertising, sales promotion, and publicity.

Edward J. Breck, president and ad manager of John H. Breck, Inc., guided company's choice of a 13-week schedule of participations in ABC-TV's *Afternoon Film Festival* and *Sunday Film Festival*. Campaign starts this month with three weekday and one Sunday participation per week. A Massachusetts College of Pharmacy grad, Breck has been with the company since its incorporation in 1929.

**MORE AUDIENCE* THAN
ANY STATION IN BALTIMORE**

.....THAT'S WHAT

WNBF-TV, BINGHAMTON, N.Y.

DELIVERS DAY AND NIGHT

SEVEN DAYS A WEEK-AT

LOWER COST PER 1000.

YOUR BLAIR-TV MAN HAS

THE EVIDENCE FOR YOU.

* Also more audience than any station in Kansas City, Buffalo, Minneapolis-St. Paul, Houston, Milwaukee and other major markets; at lower cost than every station in eight out of the ten major markets. *Télépulse*, December, 1955.



Channel 12
NBC-TV • ABC-TV

FOR RA

"HIGHWAY PATROL"
Starring
BRODERICK CRAWFORD



An Award-Winning
Performance by
Academy Award
Winning Star!

32.3

COLUMBUS

beats Perry Como, Climax, This Is Your Life, Arthur Godfrey and others.

28.6 DENVER

beats Groucho Marx, Jackie Gleason, I Love Lucy, Dragnet and others.

30.3 SAN ANTONIO

beats Godfrey's Talent Scouts, Robert Montgomery, This Is Your Life, U. S. Steel Hour and others.

ARB—Jan. '56; TELEPULSE—Jan. '56

"SCIENCE FICTION THEATRE"
TRUMAN BRA
As host and na

SELLING FOR BALLANTINE'S IN 23 MARKETS!

RENEW

"MR. DISTRICT ATTORNEY"
Starring
DAVID BRIAN



Champion of
the people!
Here's proof!

37.6

OKLAHOMA CITY

beats Ed Sullivan, I Love Lucy, George Gobel, What's My Line and others.

31.5 BOSTON

beats Dragnet, George Gobel, This Is Your Life, Sid Caesar and others.

28.1 ST. LOUIS

beats Robert Montgomery, Arthur Godfrey, Milton Berle, This Is Your Life and others.

ARB—Nov., Dec. '55; Jan. '56

"THE M... CALLE"
Starring
BARRY SULL

RENEWED BY CARTER'S IN 37 MARKETS!

RESULT

THINGS!



Now! 2nd Year In Production!

32.5

PORTLAND

beats George Gobel, Studio One, Dragnet, Climax and others.

26.3 INDIANAPOLIS
beats Dragnet, Groucho Marx, Disneyland, What's My Line and others.

27.7 DENVER
beats I Love Lucy, Climax, Dragnet, Groucho Marx and others.

... Voted No. 1 New Syndicated Film Series

ARB—Jan. 56 TELEPULSE—Jan. 56

ALL STAR HOLLYWOOD CAST!

ALS!



NOW! ZIV'S NEXT BIG RATING GETTER!

29.6

ALBANY
(Schenectady-Troy)

beats \$64,000 Question, Disneyland, Jackie Gleason, Climax and others.

23.4 DAYTON

28.5 SOUTH BEND
(Elkhart)

ARB—Feb., '56

THE HOT SHOWS COME FROM ZIV!

S! : ZIV!

"SCIENCE FICTION THEATRE" RENEWED

by OLYMPIA BEER in

- LOS ANGELES
 - SAN FRANCISCO
 - SAN DIEGO
 - PORTLAND
 - SEATTLE-TACOMA
 - SPOKANE
- and 15 other west coast markets

Also renewed in these markets:

- BUFFALO
- PHOENIX
- YUMA
- MILWAUKEE
- PORTLAND, MAINE
- GRAND JUNCTION, COLORADO
- BALTIMORE
- DETROIT
- NEW YORK CITY
- PHILADELPHIA
- WASHINGTON, D. C.
- SALT LAKE CITY
- CHICAGO
- ST. LOUIS
- CLEVELAND
- BOSTON
- SYRACUSE
- CHARLOTTE
- INDIANAPOLIS
- GRAND RAPIDS
- GREENSBORO
- ROCHESTER
- PROVIDENCE

By these sponsors and stations:

- ARPEAKO
- ARIZONA PUBLIC SERVICE
- CENTRAL MAINE POWER CO.
- WISCONSIN OIL CO.
- MESA DRUG CO.
- BROMO-SELTZER
- GLASS WAX
- KRDO-TV in COLORADO SPRINGS
- KTTS-TV in SPRINGFIELD, MO.
- KGGM-TV in ALBUQUERQUE
- KLAS-TV in LAS VEGAS
- WTVJ in MIAMI
- KBTW in DENVER
- WFAA-TV in DALLAS
- KERO-TV in BAKERSFIELD
- KIDO-TV in BOISE
- KID-TV in IDAHO FALLS
- WMCT-TV in MEMPHIS
- KVAL-TV in EUGENE, ORE.
- WCCO in MINNEAPOLIS

and others.

HAND IN GLOVE

to *Boost* your sales in Detroit!



Here's a doubly dynamic selling opportunity in the nation's booming Fifth Market. Detroit's most talked-about local afternoon program and NBC's great daytime feature are scheduled back to back—two solid hours of fine entertainment for people who really have money to spend.

"Hour of Shows" presents two outstanding film productions daily, handsome John Connolly, M.C.—plus *triple exposure* for your product.

"Matinee Theater" featuring John Conte is, of course, the big news in network afternoon programming for adults. Its record speaks for itself.

Availabilities in "Hour of Shows" and "Matinee Theater" are ready and waiting at your nearest Peters, Griffin, Woodward, Inc., office. Phone, wire or write today.

You Sell More on channel

4

WWJ-TV

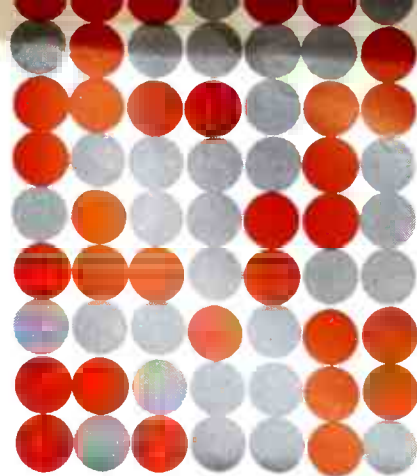
NBC Television Network
DETROIT

Associate AM-FM Station WWJ

Now serving
1,610,000 TV Sets
6,370,000 People

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS • National Representatives: PETERS, GRIFFIN, WOODWARD, INC.

Color Letter



AS OF APRIL . . .

Network color programming way up over last year: NBC plans to air 220 color hours in 1956, compared with last year's total of 65; CBS—69¼ hours, compared with 40¼ in 1955. Biggest single color sponsors on NBC will be: P&G, 39 hours during year; Ford, 30 hours; Oldsmobile, 15 hours. . . . AT&T has expanded color facilities to 197 stations in 137 cities. . . . RCA reports best sales areas now Chicago, Philadelphia, New York; its most popular model is consolette, listing at \$795. . . . Number of stations equipped to transmit live color now up to 24, latest addition being WJAC-TV, Johnstown, Pa.

BEN DUFFY GEARS BBDO FOR COLOR

Remembering how black-and-white TV's rapid development found agencies unprepared, BBDO is tooling up for color now. That's why the agency has launched its ColorTown studies as a continuing research project. Stated agency president Ben Duffy in a memo to department heads: "Many of our clients have already used color television; others are very much interested. We're convinced color TV means increased advertising impact. We also know that it means added costs. If we are to continue giving advertisers counsel on how best to use color, we've got to learn everything about it."

FIRST ALL-COLOR STATION GOES ALL-OUT FOR APRIL DEBUT

WNBQ will pull out all promotional stops for April 15 "C-Day." Station, which is on Channel 5, will have three planes writing "Color-5" in Chicago sky in red, green and blue. In addition, on-the-air-promotion, newspapers, car cards, newsstand posters will be used. Theme will be "Color *on* the air, color *in* the air." Campaign will be built around mischievous cartoon character, Tommy Tint, climaxed by contest offering RCA merchandise. Initial plans call for four color studios, five live and two film camera chains. Color schedule will consist of five local hours plus about two network hours daily, and all live station breaks.

SET MANUFACTURERS STEP UP PRODUCTION

New color receiving system, Philco's "Apple" project, unveiled last month at IRE convention. Designed to put necessary complexities in circuitry rather than tube, it uses a single gun to get 260 sq. in. picture on all-glass tube. . . . RCA has moved to hypo activity among other set makers and to unblock long-existing bottleneck in tube production: Company has been placing tube orders with competing manufacturers. . . . Motorola, in color production since 1954, plans to introduce new models this summer, push for increased color sales. . . . Westinghouse plans to market its new color set by mid-year.

To page 20

a
wonderful
new
tv
film
series

FOR REGIONAL AND LOCAL ADVERTISERS...THE

ROSEMARY CLOONEY

SHOW...39 HALF HOURS MADE ESPECIALLY FOR TELEVISION

When Clooney sings, your sales hum! Here — *only* for syndication — is the greatest film series ever made . . . starring the unique charmer whose records have sold over 14,000,000, and whose dazzling co-star performance in “White Christmas”

has helped that film break all records for a musical!

Here at last is Rosemary Clooney in *her own* wonderful musical-variety show, with top-of-the-top talent like the Hi-Lo’s and Nelson Riddle and his orchestra . . . plus a host of famous guest stars. TV’s happiest half hour — call MCA today!

Sold (pre-release) in fifty-seven cities to Foremost Dairies, Inc.

America’s **No. 1** Distributor of Television Film Programs

MCA TV

FILM SYNDICATION



Color Letter From page 17

Receiver will be small and compact with a 22-inch rectangular all-glass color tube. . . . Coast's Hoffman Electronics plans to produce 8,000 sets this year. Claiming that "price is more of a factor in the dealer's mind than in the consumer's mind," company president H. L. Hoffman notes that almost two-thirds of consumers do not know you can get black-and-white image on a color set. . . . Prediction that industry will add 100,000 sets to RCA's projected 200,000 comes from Raytheon v.p. Henry F. Argento, who claims number-two status for his company among color-set producers. . . . Sears, Roebuck & Company rumored to be introducing a 21-inch color set this month under Silvertone label.

COLORS VARY IN APPEAL

Will the bulk of color-preference research lead to cycles in use of specific colors in TV commercials? One recent study, by Du Pont, finds the most preferred colors are blue, red and green, in that order; least preferred: violet, orange, yellow. Tones of red generally appeal to women, tones of blue to men. The report is one of series on "Color Conditioning" issued by Du Pont's Fabrics and Finishes Department.

COLOR FILM PRODUCTION ON INCREASE

RCA Recorded Program Services' latest color-series offering is *Junior Sports League*. Also being promoted is its nature series, *The World Around Us*. . . . RKO Teleradio Pictures' first TV film series will be *Bozo and His Friends*, shot in color and black-and-white. . . . Interstate Television Corp. has 26 high-budget color films ready for 1956 distribution, plus 114 quarter-hour shows.

BULK OF ZIV'S '55 FOOTAGE SHOT ON COLOR STOCK

Ziv TV looks back on its 1955 output and estimates that out of a total 3,200,000 feet of film shot at its Hollywood studios during the year, roughly 2,300,000 feet, or over 70%, was shot on color stock. Ziv has been giving some of its shows periodic test runs in color, enabling company to keep both client and station aware of its color operations. Thus far, the following shows have received tint treatment: *Cisco Kid*, *Mr. D.A.*, *I Led Three Lives*, *Meet Corliss Archer*, *Eddie Cantor Comedy Theatre*. Markets in which one or more of these shows have been colorcast are: Baltimore, Charleston (S. C.), Charlotte, Fort Worth, Houston, Huntington, Milwaukee, Nashville, New York, St. Louis, Seattle.

STATIONS

Seventh anniversary of WTVJ, Miami, celebrated March 21 with first colorcast. This month station begins an hour of color a day, plus late-movie color transmission "where possible," and plans closed-circuit demonstrations for local businessmen and agencies. . . . In traditional Texas style, Fort Worth and Dallas enjoyed a Color Television Week, Feb. 27-March 2, kicked off by a proclamation of Mayor I. E. Garrison. A pretty T.C.U. brunette served as "Miss Color TV." . . . From Seattle comes word that KOMO-TV cameraman Merle Severn has devised a 90-minute developing process for color newsfilm. . . . All station breaks on WWJ-TV, Detroit, are now broadcast in color. . . . General Motors' traveling Motorama, "City at Night," received remote color coverage by KTLA, Los Angeles, in hour-show starting at 10 p.m. . . . Largest single installation of RCA equipment for independently-owned color TV station — approximately \$1,000,000 — bought by North Pacific TV, Inc. for upcoming station KTLV in Portland, Oregon; completion of installation expected before July.



WNBQ, CHICAGO, PAINTS THE TOWN RED!

**and blue!
and green!**



WNBQ LEADS THE ALL-COLOR



First Chicago station to develop a distinctive style of creative local programming, with products of its "Chicago School" graduating to network status . . .

First Chicago station to run a regular weekly commercial television program . . .

First Chicago station to transmit in color . . .

First Chicago station to use color film projection . . .

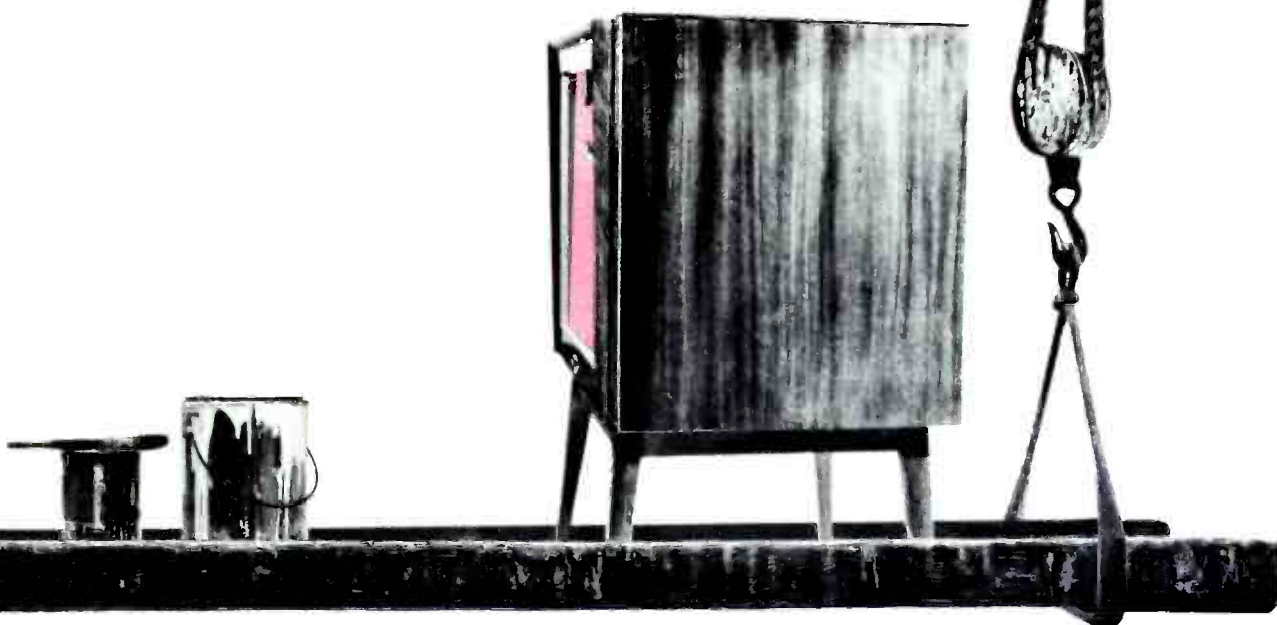
First Chicago station to run a regularly scheduled, live, all-color show . . .

Now WNBQ leads again! Beginning April 15th, WNBQ goes all-color — the world's first all-color TV station.

With new color equipment and enlarged studio facilities, WNBQ converts all its live local studio production to color — supplementing the national color breakthrough which RCA is backing with a \$70-million investment and which NBC is pushing forward with its heavy schedule of network shows in color.

COLOR TV IS HERE! And the lessons learned, . . .

AGAIN, WITH WORLD'S FIRST STATION!



Techniques developed in this Chicago pilot operation will be made available to every television station interested in advancing color television as a regular service to the public and to advertisers.


On the next page, you'll find a list of Mid-America's TV favorites now on view in full color over WNBQ. This rainbow of programming leads to a pot of gold for audiences — in the shape of exciting new entertainment series. And for advertisers — a colorful new framework

for their messages and a perfect testing ground for the techniques of displaying their products in color.

Show business serving *all* business — that's WNBQ's specialty in America's 2nd richest market.

WNBQ

NBC TELEVISION IN CHICAGO

a service of  represented by NBC Spot Sales

TOWN & FARM
Mon.-Fri.

LEN O'CONNOR NEWS
Mon.-Fri.

JOHNNY COONS' ADVENTURES
Mon.-Fri.

KENNY'S
Mon.-Fri.

BOB & KAY with EDDIE DOUCETTE
Mon.-Fri.

ELMER THE ELEPHANT
Mon.-Fri.

ADULTS ONLY
Mon.-Fri.

CLINT YOUNG WEATHER
Sun.-Fri.

DORSEY CONNORS
Sun.-Fri.

JACK ANGELL NEWS
Mon.-Fri.

WNBQ's
schedule of
local shows in
COLOR

LET'S LOOK AT SPORTS
Mon.-Fri.

RCA COLLEGE THEATRE
Monday

WHAT'S THE PIXIE?
Wednesday

KUKLA, FRAN & OLLIE
Thursday

WALT DISNEY WORKSHOP
Friday

KIDS' HOLIDAY
Saturday

IT'S CHRIS
Saturday

HOW DOES YOUR GARDEN GROW?
Saturday

SUNDAY FUNNIES
Sunday

BIBLE TIME
Sunday

THE PULPIT
Sunday

LIVE & LEARN
Sunday

CITY DESK
Sunday

NEWS - ALEX DREIER
Sunday

SPORTS STAR
Sunday



BROADCASTERS ARE CORDIALLY INVITED

While you're in town for the NARTB Convention, we hope you'll drop into WNBQ's new Exhibition Hall in the Merchandise Building. You'll find a visit well worth your while.

JULES HERBUVEAU

Vice President and General Manager
WNBQ-WMAQ, NBC Chicago

Luncheon



with Linnea

Rate boosts: added headache for media people

Network rate increases became the topic of the day—after we discussed L.I.R.R. commuting, food, and poker (about which I know absolutely nothing). George Huelser, timebuyer with Maxon, was trying to convince Bernard Rasmussen, manager of broadcast media at Fuller & Smith & Ross, that he should join the poker group at Massapequa, Long Island.

But all this was forgotten when George mentioned the staggering blow from which he had not yet recovered—he had opened an envelope from one of the networks just before coming out, and found five individual station rate increases affecting one of his programs. He had just gotten the overall budget approved.

"Why," said George, "must all these increases come through without any advance tip-off and with no explanation as to why the rate is being increased? It's becoming more and more necessary to justify these rate increases to the sponsors, but no one seems to be able to give the buyer a story he can pass along. Also, how can you ever set up an advance budget for the sponsor and live by it?"

Bernie Rasmussen said it continues to be necessary to put on at least a 10 per cent reserve for rate increases every time you make up a year's budget . . .

And what worries all is that this is 10 per cent of a sizable amount which is set aside—and in the event it is not used for rate increases, it becomes money that is just not spent for advertising. On the other hand, some of the rate increases might be more than this. Either way you can't win.

So far no one has worked out a solution and the good old days of setting up a budget a year in advance are only memories.

Even with all these rate increases, television time continues to remain at a premium—and so long as the demand for time exists, it is unlikely that these increases will be curbed.

To page 28



Linnea Nelson's luncheon guests this month are (left) Bernard Rasmussen, F&S&R broadcast-media manager; George Huelser, Maxon timebuyer.

pioneering for
an even
better tomorrow

WGAL-TV

LANCASTER, PENNA.

NBC and CBS

On March 18, 1949, pioneering WGAL-TV telecast its first programs. WGAL-TV now enters its eighth year with a determination to continue pioneering . . . to give the best television service possible to its viewers and the many communities in which they live.

STEINMAN STATION
Clair McCollough, Pres.



316,000 WATTS

Representatives:

MEEKER TV, Inc.

New York

Chicago

Los Angeles

San Francisco

how **WHIS-TV** got

RCA 3-HOP MICROWAVE SYSTEM BRINGS NETWORK OVER



If you want network programs but no common carrier facilities exist, what do you do? Faced with this problem, Jim and Hugh Shott of Station WHIS-TV, Bluefield, W. Va., decided to install their own microwave relay system to bring NBC programs from Roanoke, Va.—a distance of some 70 air line miles. For this use they chose the new RCA TVM-1A Microwave. Administrative Technical Director for WHIS-TV, Pat Flanagan, laid out the 3-hop system, designed relay towers and buildings and installed the RCA equipment.

PRETESTING THE SYSTEM—Prior to the installation, RCA Service Company bench-tested the radio relay equipment and each piece was marked. Then the system was set up as a complete 3-hop system in the studio and tested. This test took two days. After that it was transported to relay sites to Roanoke, and to the terminal site for installation in rack and towers. Unitized chassis and simplicity of construction facilitated installation.

INSTALLATION OF EQUIPMENT—Final setups at terminal and relay points were made in four days by Flanagan and his staff, using two crews of three men each. On the fourth day, in Bluefield, the signal was received at the terminal and final adjustment of antennas was made. Final tune-up and final alignment of the system was performed by an RCA Service Company engineer. In the first month of operation only one hour was lost even though personnel were unfamiliar with the new equipment.

UNATTENDED OPERATION—This RCA Microwave System is designed for automatic operation, with no personnel

Parabolic reflectors on WHIS-TV transmitter tower. The one in front receives network programs from relay point; the other picks up signals from the downtown studios.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TV

network... fast!



WHIS-TV Administration and Technical Director, "Pat" Flanagan.

70 MILES OF MOUNTAINOUS TERRAIN

at relay sites. When the NBC network signal is received at Roanoke, it is fed to the transmitter which is turned on by a local technician. The beamed signal then starts the next transmitter, and so on all down the line. Should anything go wrong, the system will shut itself down. This is accomplished by means of a solenoid-operated radiation switch. When the fault is cleared, the system automatically starts up by means of the network signal.

POINT OF ORIGIN—The microwave connects into existing T&T circuits in Roanoke. Arrangements were made with station WDBJ in Roanoke to lease space for the equipment. Special advantages of RCA TVM-1A Microwave include:

HIGH POWER—An increase of 10 in transmitter power and 10 db in receiver noise figure over previous models. 20 times the fading margin of the popular RCA TTR-TRR series, for greater propagational reliability.

SOUND DIPLEXING—High Quality audio channel for simultaneous transmission of sound along with picture information. This channel exceeds FCC requirements for a studio-to-transmitter link.

TRANSMITTER PICTURE MONITORING—Assures high quality "air" signal for monitoring at transmitter. Simplifies trouble shooting procedures. Also extremely useful in operation of unattended repeater stations.

For descriptive literature on this newest of Microwave Systems or for help in planning your microwave setup, see your RCA Broadcast Sales Representative.



Relay tower on Poor Mountain. The men on tower are making final adjustments.



Microwave Control Rack.

Microwave reflector with transmitter on back, at Roanoke, Virginia.



RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT, CAMDEN, N. J.

Complain as we all might, increases in both time and talent costs will go on, because TV's success for sponsors does not indicate any slackening in demand.

This method of announcing network rate increases in television is something I have been interested in for a long time, and I mentioned it while we were discussing the problem. There is a great contrast between the manner in which the overall TV-network time cost is being handled and the way it was done in network radio.

No pattern to rate card rises

In radio, a network would officially announce a percentage rate increase or revision of discounts which would have the overall effect of a complete network rate increase. This would be started by one network, and the others, in short order, would follow. New costs applied to the full network, not just to a few individual stations.

When networks made such announcements, there were headlines

in the trade papers, newspapers and financial publications. It was important news. This gave key executives an opportunity to see exactly what was happening and be made aware not only of the costs but of the networks' justifications for such increases. There were always storms of protest, of course, but until sponsors did something drastic, rate increases in radio continued.

In television, the approach is different. There is much general discussion at all levels about rising costs, with everyone, including trade and newspaper columnists, emphasizing increases in talent charges. Those who work on the overall budgets are very conscious of the mounting time costs which do not seem to reflect any specific pattern or season, and the amounts, as they appear individually, do not seem startling enough to make headlines. However, these increases add up to a sizable total at the end of a year.

Such a single envelope as George Huelser opened can advise an agency

of the fact that a report will have to be made to the sponsor that his time will cost \$300 a week more during the last 26 weeks of his contract. The following week, the story will repeat itself for another group of stations. If the sponsor wants to stay in television, he has no choice but to find the money.

Each time the notices are received, someone in the timebuying group must go through all accounts to see which are affected by the announcements and when. (I'll bet some of you remember the radio days when we were advised specifically by the networks as to the application on each account! Now it's just a wholesale announcement).

Needed: a dollar stretcher

The real shock comes when, in preparing the next year's budget, a comparison is made with the original presentation of the previous year. Then the whole total amount of the increase in one lump sum seems staggering.

It has not been possible, for a long time, to get up a fairly accurate annual budget, even by attempting to estimate in advance what the rate increases might be—to say nothing of allowing for additional stations that will be coming on the air.

At least, in radio, sponsors were given thirty days' notice with a year's rate protection, so there was some feeling of security in the budget already prepared and time to work on the future budget. The fast growth of television and the demand for time has made it impossible to follow this system and there probably never will be a return to it. In fact, there already are individual stations who are cutting rate protection to less than six months. Please—let's not have this happen on the networks!

This is just another of the insurmountable problems for the time-buyer, media buyer and media director. And no one has invented a dollar-stretcher. —LINNEA NELSON

This is the twelfth in a series of columns by Linnea Nelson. She may be calling you some Thursday to invite you to join her for lunch. If you're in New York from out of town, or plan to be, Miss Nelson would appreciate your getting in touch with her, particularly if there are any timebuying or general media problems you'd like to talk over. You may notify her through TELEVISION MAGAZINE.

ONE
will get you...

FIVE



There is nothing "chicken" about the way WTAR-TV dominates its market. Buy the one and only "V" Station for five of Virginia's busiest cities, all well within WTAR-TV's "Grade A" Signal. Combined, they make America's 26th Market.

IN FOOD SALES, for example, The Bureau of the Census (Preliminary Report) shows that WTAR-TV's total coverage area had total Food Sales of over \$161,628,000. And here are food sales by cities:

NORFOLK.....	\$96,031,000
HAMPTON.....	\$16,419,000
PORTSMOUTH.....	\$23,344,000
WARWICK.....	\$ 9,717,000
NEWPORT NEWS.....	\$16,117,000



WTAR-TV CHANNEL **3**
NORFOLK, VA.

Represented by Edward Petry & Co., Inc.



THE STARS COME OUT IN DAYLIGHT

for "SATURDAY SHOWCASE" with DEL COURTNEY

... and Del Courtney's "MOVIE MATINEE" offers the top-rated week-day afternoon feature film participation program in San Francisco.

It's only natural that the top names in the entertainment world play San Francisco. And it's equally natural that they appear on San Francisco's number one TV variety show... Del Courtney's "Saturday Showcase." It's Northern California's *big* buy, as America's greatest entertainers sing, dance and play for an estimated weekly audience of 250,000. The cost? Just \$100.00 per participation. Ask your Katz man for full details.

NO SELLING CAMPAIGN IN SAN FRANCISCO
IS COMPLETE WITHOUT THE WBC STATION....


kpix
CHANNEL **5**

WESTINGHOUSE BROADCASTING COMPANY, INC.

SAN FRANCISCO, CALIFORNIA
Represented by the Katz Agency





McMahan on the commercial

Live vs. film debate "beating a dead horse"

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

It's a merry battle that goes on between the partisans of live and film TV, but honestly, isn't it time we grew up?

Do we have to get emotional about live vs. film and overlook the basic analysis that might more readily point the way to which technique is best suited for a particular program or commercial?

The thing that brings this up is Jack Gould's recent Sunday column in the *New York Times*. Gould goes overboard on the subject of live and repeats all the old wives' tales that spring from the early days of this business (all of 10 years, now!) when the Civil War between East and West started.

This piece will not be a pointed attempt to refute all the things Gould has to say, nor to defend film, because I contend we must work with both. But I think we can work more intelligently with both, and to do this we must analyze. It is high time the industry evaluated live TV and film TV more objectively. The two must live side by side and their paths must merge even more as video tape recording, the process of recording pictures as well as sound on magnetic tape, comes into use within the next few months.

Networks now program about 50 per cent film. Hollywood now originates more live TV drama than New York. Film programs have live TV commercials and live programs have film commercials. The facts speak for themselves.

Surely there are some basic, rational advantages to each technique that can be separated for analysis from the partisan pratings that becloud the issues.

What are the unquestioned advantages of each technique?

Live TV certainly can claim these points:

- Generally less costly for one-time production.
- Can be produced in less time, from script to screen.
- More flexible to changes in wording and minor changes in structure at the last minute. (Very important in commercials!)
- Talent and production crew find it exciting in its unpredictability and work more closely as a team.
- The viewer sees it *as it happens*.

Film TV certainly can claim these points:

- Generally less costly for repeat telecasting.
- Can be reviewed *before broadcast*, as a whole and by individual scene, permitting better performance.
- More flexible in production schedule to meet the availabilities of

To page 34



Bee: Here's Glo-Coat. Johnson's'szzz New Super Hard Gloss Glo-Coat, a self-polishing shine. See how it glosszzz . . . and it just won't scuff.

THIS MONTH'S CHOICE

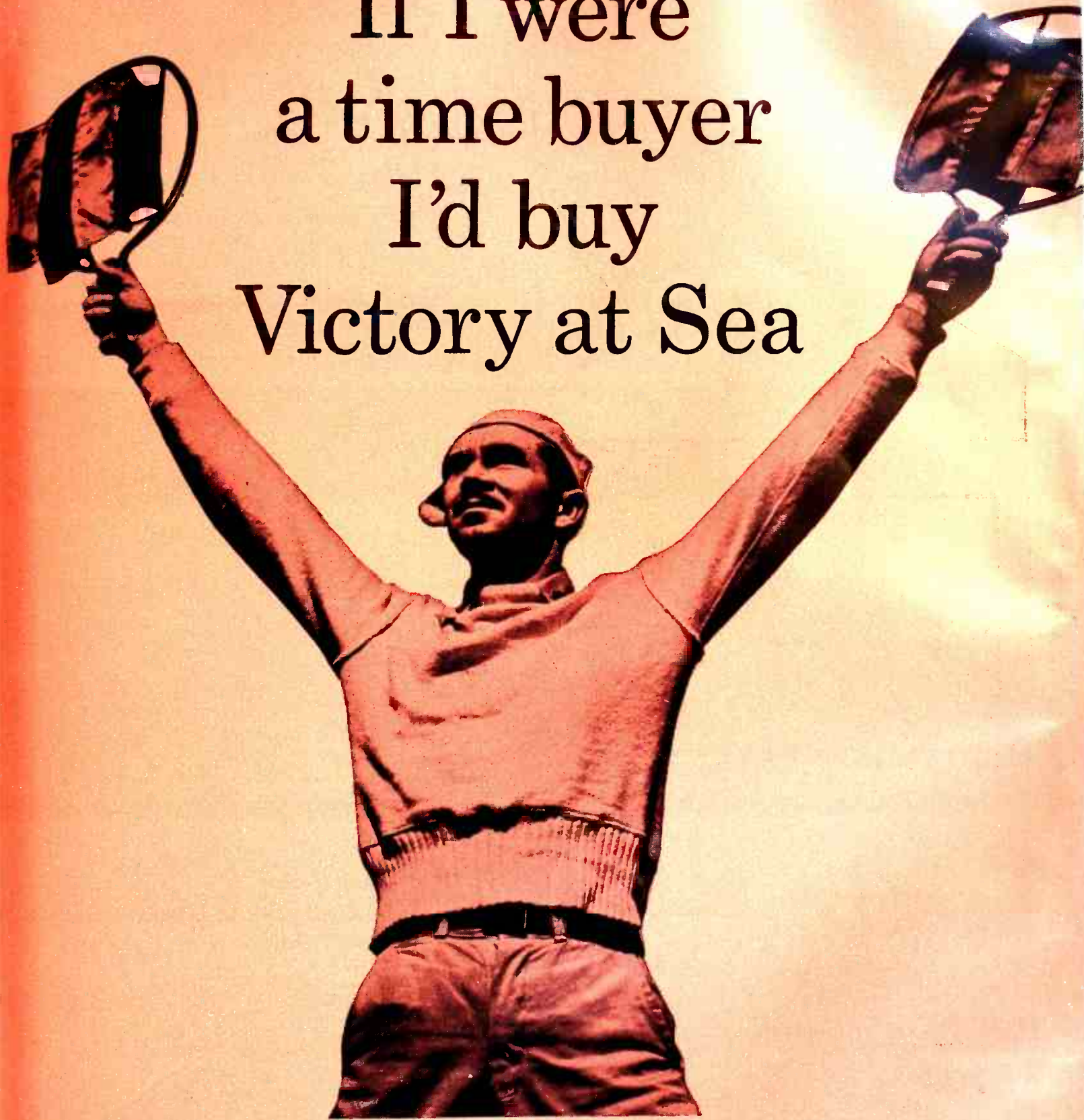
Quite a honey of a TV commercial is the Johnson's Wax "Bee." Used as a three-product commercial at the end of "Robert Montgomery Presents," it brightly recalls for the viewer the products featured earlier in the program — not an easy job, but here done effectively and with humor.

The sound track speeds up a clever trick voice that buzzes through the demonstration tour. The audio is delightful, as this might suggest:

"I'm the Johnson Bee. I talk for Johnson's Wax because my folks have been in the wax bzzzzzzness for I-don't-know-how-long. . . . Show the folks how Pride works, Honey. See it remove those smudges and stains. Zzzounds but this Pride is fine."

The agency is Needham, Louis & Brorby, Chicago and the production was done by TV Spots, Inc. The agency art director and producer for the commercial was Scott Park, the writer, Nelson B. Winkless, Jr.

If I were a time buyer I'd buy Victory at Sea



VICTORY AT SEA rules out any possibility of error. This show proves itself *mathematically*.

On second, third and fourth runs, VICTORY AT SEA outrates competition, and at an unusually low cost-per-thousand. Even in a fifth run market VICTORY costs just \$1.55 per thousand, per commercial minute. Whenever it is shown, this great sales-building, prestige-building show continues to deliver great audiences for its sponsors *time after time*.

Added to the large, loyal following is the proven ability of VICTORY AT SEA to build prestige for its sponsors and *sell merchandise*. Get all the facts, call today.

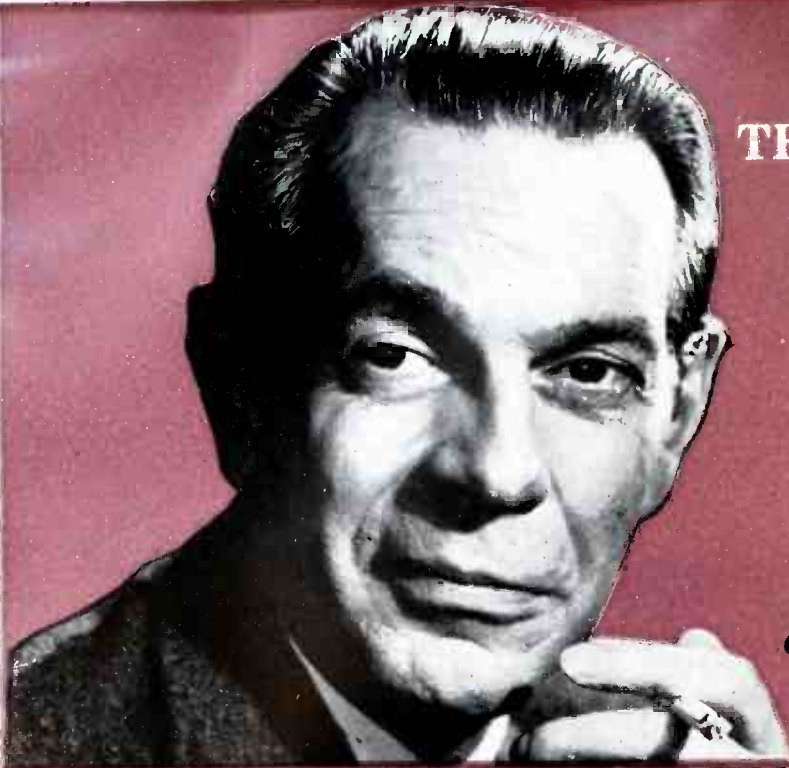
663 Fifth Avenue in New York, Merchandise Mart in Chicago, Sunset & Vine in Hollywood. In Canada: RCA Victor Company, Ltd., Toronto.

Programs for All Stations - All Sponsors

NBC Television Films

A DIVISION OF KAGAN CORPORATION





TELEVISION HITS A NEW HIGH

RAYMOND

IN

I

*39 highly-charged
half hours of
adventure and melodrama*

THE FIRST TV SERIES TO COMBINE ALL THESE GREAT



intrigue



adventure

suspense




*documentary
realism*



TRUE AND EXCITING STORIES OF ESPIONAGE

... from Biblical times to the Korean War!

- Admiral Canaris . . . and the plot to kill Hitler.
- Otto Keller . . . and the tragedy of Pearl Harbor.
- Nathan Hale . . . first American spy.
- Benedict Arnold . . . and the betrayal of West Point.
- Mata Hari . . . most publicized spy in history.
- Wilhelm Steiber . . . and Bismarck's invasion of France.
- Kim Suim . . . most beautiful spy of the Korean War.
- Loren Travert . . . the man who shot Stonewall Jackson.

GUILD  **FILMS** COMPANY, INC.

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

IN VIEWER-IMPACT with ...

MASSEY

SPY

AUDIENCE-WINNING QUALITIES



*historical
authenticity*

romance



66 MARKETS SOLD!

*hurry . . . write, wire or phone
before markets you want
are gone!*

4 MORE GUILD BEST-SELLERS

MOLLY

starring **GERTRUDE BERG**
and the famous **GOLDBERG FAMILY**



The Goldbergs have moved to Haverville, U.S.A. and Molly's having the time of her life making new friends. Everybody loves MOLLY, and now, with a brand-new format, they'll love her more than ever!

CONFIDENTIAL FILE

Paul Coates' behind-the-scenes report on America ... with penetrating close-ups of its people and problems. A new and exciting concept in dramatized journalism. The ½-hour show all America is talking about ... winning fabulous ratings in over 100 markets.



15 minutes with **FRANKIE LAINE**

and **Connie Haines**



All the 'star' entertainment quality of a ½-hour show packed into 15 fast-moving minutes. Ideal choice for small advertisers who want the impact of a ½-hour show on a 15-minute budget. Top-rated show in its time-slot over WCBS-TV, New York.

the **LIBERACE** show

Television's most widely acclaimed musical series for the third consecutive year. Still a few choice availabilities, and you're in luck if one of them happens to be in your market!



GUILD  **FILMS**
COMPANY INC.

460 PARK AVENUE • NEW YORK 22, N.Y.
MURRAY HILL 8-5365

IN CANADA: S. W. CALDWELL, LTD.

"I find newspaper listings an effective measure of TV coverage"



says DOUGLAS HUMM
Time Buyer
CHARLES W. WHITE CO.

"WNHC-TV's listings in nearly one hundred newspapers in Conn., Mass., and New York is my cue that this station rates with almost a million TV families. Canny newsmen hitch their circulation to WNHC — television's brightest star in the rich Southern New England market. Their readers demand it. With that kind of coverage and viewer loyalty WNHC-TV is really a buy!"

WNHC
channel **8**
television

Represented by Katz Agency, Inc.

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

talent and key production personnel. (Talent likes those residuals, too!)

- Has a broader choice of locales, hence can achieve greater realism, particularly with exterior scenes.
- More flexible for programming on stations in various time zones; hence it is mandatory for spot markets, convenient for repeat use.

Now with these points before us, it seems relatively easy to study each program or commercial project on the basis of individual needs:

- Is cost a problem?
- In telecasting are there delayed broadcast, spot or time zone problems?
- Will it be repeated?
- How limited is time before telecast?
- Will there be last minute changes?
- How much realism is desired? Any exterior locales?
- How much perfection in performance is desired? (Realism is often a help, perfection a liability in commercials!)
- Any problem of talent availability?

Now, note that no question arises regarding the viewer—because, I simply contend, when both techniques are used to their top potential, *the viewer cannot tell the difference.*

I submit as an example the *Diamond Jubilee of Light*, a telecast made more than a year ago, in which even the critics and the technical experts of the business could not tell, from the standpoint of picture *quality*, whether the telecast was live or film at any given point.

By the same token, I contend few viewers—even very few technical people in the business—can tune in the middle of a Jack Benny, George Gobel or a Jimmy Durante show and tell whether that particular week is live or film.

The confusion about viewer reaction, which gives rise to the legend that Gould and others would perpetrate, lies in factors other than sheer entertainment or picture quality. These factors, I believe, can be objectively analyzed. Let's discuss this.

Television undoubtedly owes its first exciting success to the fact that it was produced live rather than on film. It was a see-it-as-it-happens-miracle and the viewer could see right in his own living room a *now* event: baseball, football, wrestling, political campaigns, on-the-spot news.

Quiz, panel, and contest shows were the mainstays of programming. In these, too, the viewer could partici-

pate in an unpredictable event *as it happened.* For such program types live will always be superior.

The early program films produced for TV were pathetically poor, creatively inept. It was not until *Firesid Theater* (luckily spotted next to Milton Berle) and *I Love Lucy* developed high viewer ratings that the networks and necessary financial interests began to recognize the place of film. Better writers, producers, stars and craftsmen were enlisted and the bad reputation of film began to be erased.

At first, the networks gave the appearance of resisting film. It was just barely possible, they could have reasoned, that a domination of film programming by Hollywood might jeopardize the network's existence in favor of the individual stations.

This never came to pass, fortunately, because the networks have improved programming with brilliant competition as they strengthened their own domination. Many of the better film shows are network owned and today they program film and live—about 50-50. This, may it be pointed out again, is only five years after the first transcontinental network coaxial cable was completed!

Hollywood major studios, meanwhile, have fallen on their respective faces—witness the mediocrity of 20th Century Fox, MGM, and Warner TV efforts.

Why does Como occasionally beat Gleason in the ratings? Because Gleason went to film? No, because Gleason misjudged entertainment values in his show and came up against the stiffest competition in his life. (And the use of live techniques on the *Como* show is superb!)

Some would tell you the viewers don't like the picture quality on *Gleason*. Now, can this be true when *The Phil Silvers Show*, put on film by an identical film process (with about the worst picture quality imaginable), runs away in the ratings from live Mr. Berle, the one-time champ?

No, it isn't a case of film vs. live. Let's grow up. Let's not becloud the issues with these old red herrings. The Civil War is over. Partisanship on emotional tangents must give way to more intelligent analysis if the industry is to progress and prepare itself for the miracle ahead: video tape recording. It, incidentally, has all the advantages of live *and* film, plus a few more!

END

Basic Coverage Where It Counts

"Where it counts" is WLAC-TV's vast multi-market area—which includes not only the important Nashville market but many cities and towns in the 3-state chunk of geography served by WLAC-TV's full power and 1179 foot tower.

WLAC-TV's total service area includes 2,601,300 people, 726,300 families, and more than 400,000 tv homes.

Fully documented data (proof available upon request) shows 357,387 tv homes within WLAC-TV's ARB Area Survey and Measured .1 mv/m Contour.

Buy the maximum—and sell the maximum!

That means only one station hereabouts—WLAC-TV.



*The South's Great
Multi-Market Station*

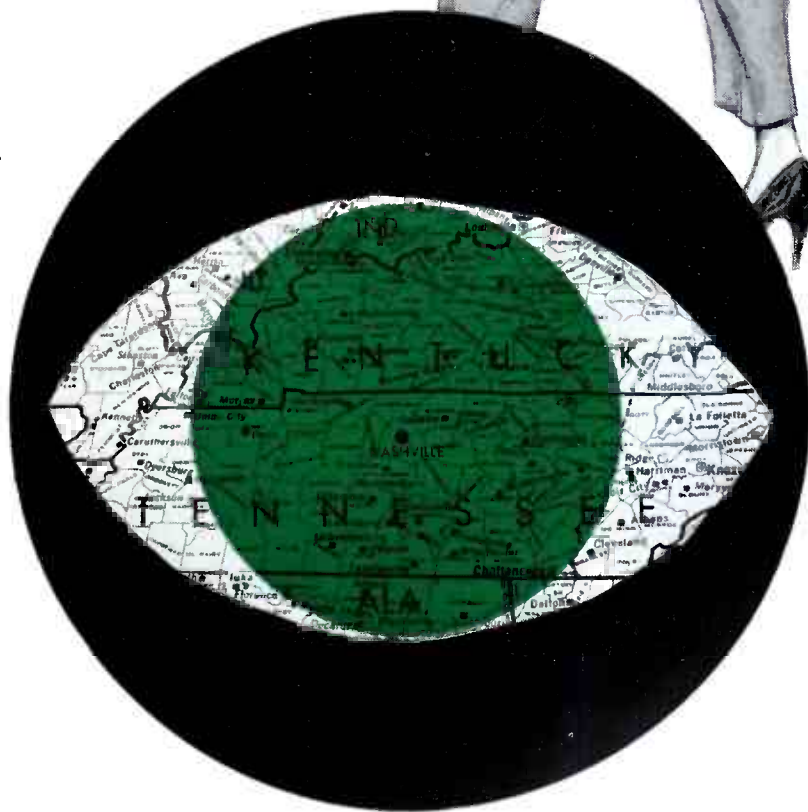
WLAC-TV
NASHVILLE, TENN.

CBS Basic Required

T. B. BAKER, JR.
*Executive Vice-President
and General Manager*

THE KATZ AGENCY, INC.
National Representatives

ROBERT M. REUSCHLE
National Sales Manager



FIRST!



PARADE OF HOLLYWOOD PERSONALITIES

Lloyd Bridges
Thomas Mitchell
Howard Duff
John Ericson
Don Taylor
Ricardo Montalban
Robert Newton
Angela Lansbury
James Whitmore
... and many others

A NEW STAR EACH WEEK



STAGE 7

STAGE 7

The *first* network dramatic anthology of *first* run films in syndicated television . . . new, all new, top quality productions—in an anthology which brings you “inside STAGE 7” to see Hollywood’s stars in dramatic stories: comedy, adventure, romance, real life.

STAGE 7

Lifted from the network, the continuing series is now being produced exclusively for local or regional advertisers . . . the *first* time you can have a big-time network success—which got highest Nielsen, Videodex and ARB ratings—produced for you first run for market-by-market use.

PRE-PRODUCTION SALE!

STANDARD OIL OF CALIFORNIA BUYS WEST COAST

STAGE 7

First markets bought up before cameras rolled or stars cast. Sight unseen, one of America’s finest regional sponsors, The Standard Oil Company of California, through Batten, Barton, Durstine & Osborn, reserved STAGE 7 in 16 major markets in 9 western states, Hawaii and Alaska.

You can be the first in your market with STAGE 7. Wire collect right now for an advance private screening or to reserve your markets.



Television Programs of America, Inc.

477 Madison Avenue, New York 22 • PLaza 5-2100 • Sales Offices or Representatives in Principal Cities
 Milton A. Gordon, President Michael M. Sillerman, Executive Vice President Edward Small, Chairman

for higher sales through quality programs



Other TPA quality shows which help you increase sales:

LISIE • ADVENTURES OF ELLERY QUEEN • CAPTAIN GALLANT OF THE FOREIGN LEGION • HALLS OF IVY • COUNT OF MONTE CRISTO •
 PHOENIX OF THE JUNGLE • FURY • SUSIE • EDWARD SMALL FEATURES • YOUR STAR SHOWCASE • SCIENCE IN ACTION • AND ON THE WAY:
 THE BOAT ANNIE • HAWKEYE - THE LAST OF THE MOHICANS • NEW YORK CONFIDENTIAL • ONE FALSE STEP . . . AND OTHERS YET UNTITLED.



Because tricks are

Easy to do on film, too!

Stunts that put life in your shows come off right. No chance of "fluff" or "goof." And you know in advance how your audience will react . . . know because you can shoot, edit and pre-test to your heart's content. Costs are low, too, when you use dependable **EASTMAN FILM.**

Such treats!

For complete information—type of film to use, latest processing techniques—write to

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

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

W. J. GERMAN, Inc.
Agents for the sale and distribution of
Kodak Professional Motion Picture
Films, Fort Lee, N. J.; Chicago, Ill.;
Hollywood, Calif.

Pressure to shoot

IN COLOR...

You'll be glad you did.



props and premiums

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

Shining example of unusual premium—"Stars That Glow." A delightful gimmick especially adapted for a kid offer, it also has strong home-decorating potentials.

These silk-screened decals, made in the shape of moons and comets as well as stars, are treated with luminous paint. Unnoticeable in daylight or artificial light, they give off a soft greenish or bluish glow in a darkened room and are effective on bedroom and other ceilings. Like all decals, they are easy to apply.

Available in two-sheet packages of 125, these "Stars That Glow" are easy to mail in regular No. 10 or standard 6" x 9" manila envelopes. Write for details on prices in your area, quantities and handling.

Fantastic plastic: Celastic! Makes scenery, costumes, masks, trees, rocks—almost anything that can be moulded, shaped or copied. Celastic is a tough cotton fabric which has been impregnated with a colloidal plastic. Dipped into a special softening agent, it becomes pliable and can be shaped by hand. In about 20 minutes, it dries rock-hard and can be drilled, sanded, cut or painted. It comes in either 50-inch-wide rolls or narrow ribbons. Excellent for studio use, Celastic is low in cost, can take abuse, and is extremely lightweight. Water and weatherproof, it can be used indoors or out. Repairs or alterations can be made quickly and simply.

Also important: Celastic can be sensitized to receive a photographic image and then shaped into any three-dimensional form. For example, a sculptured mannequin can be given the face of some local or famous

To next page





SKILLED HANDS
guide your
commercial on
WBEN-TV

■ 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
CBS NETWORK BUFFALO, N. Y.
WBEN-TV } Harrington, Righter and Parsons, Inc.,
Representative } New York, Chicago, San Francisco

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.

PROPS AND PREMIUMS *Continued*

person. For ordinary usage, scenic effects like wrought-iron scrollwork can be made in a matter of minutes. Just dip Celastic ribbon in softening agent, then, anchoring with a clothespin, shape it to fit a wrought-iron scroll mould. In 20 minutes, it's dry and ready to staple into place.

Introductory working kits are available at \$9.95.

No bulldoggin' kids into hanging up coats and hats with a premium like this one! It's a steer-head clothes hook made of strong, lightweight aluminum, three-and-a-half inches wide between horn tips, with a flat black finish. These are handsome pieces of hardware for children's rooms, kitchens or entranceways. Try them for sure-fire appeal on western programs.

Item can be self-liquidating at about 20 cents. Comes already packed in a 2" x 3 1/4" x 3 1/4" cardboard box, suitable for mailing. If you plan large-scale use, costs are considerably lower and manufacturer will drop-ship from factory.

Ask-it service with all the answers. Here's a question-and-answer service tailored to fit television programs from five minutes to a half-hour, on either a one-shot or five-a-week basis. There are 44 question categories available.

When contracted for, this Q-&A service will not be supplied to any competitive station in your coverage area. Cost is \$5 for 100 Q-&A's per week, \$9.50 for 200, \$40 for 1,000, etc. Five sample Q-&A categories are available at no obligation. Write for details and service address.

When speed and a professional look count, use a Vu Board to list scores, weather, election returns, spot news announcements, slogans and copy points. Developed especially for TV, the Vu Board is made of heavy plywood edged with metal reinforcement and flocked to prevent glare. Made in three sizes—34" x 48", 27" x 20", 15" x 20"—the boards have vertical rows of type holders, each holding up to 12" of inch-high letters or numerals. Price list on request.

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.

JUST ARRIVED... **WHEN** -radio

ROOMS CASH

CBS

NOW CBS ALL THE WAY . . . WHEN-TV AND WHEN-RADIO

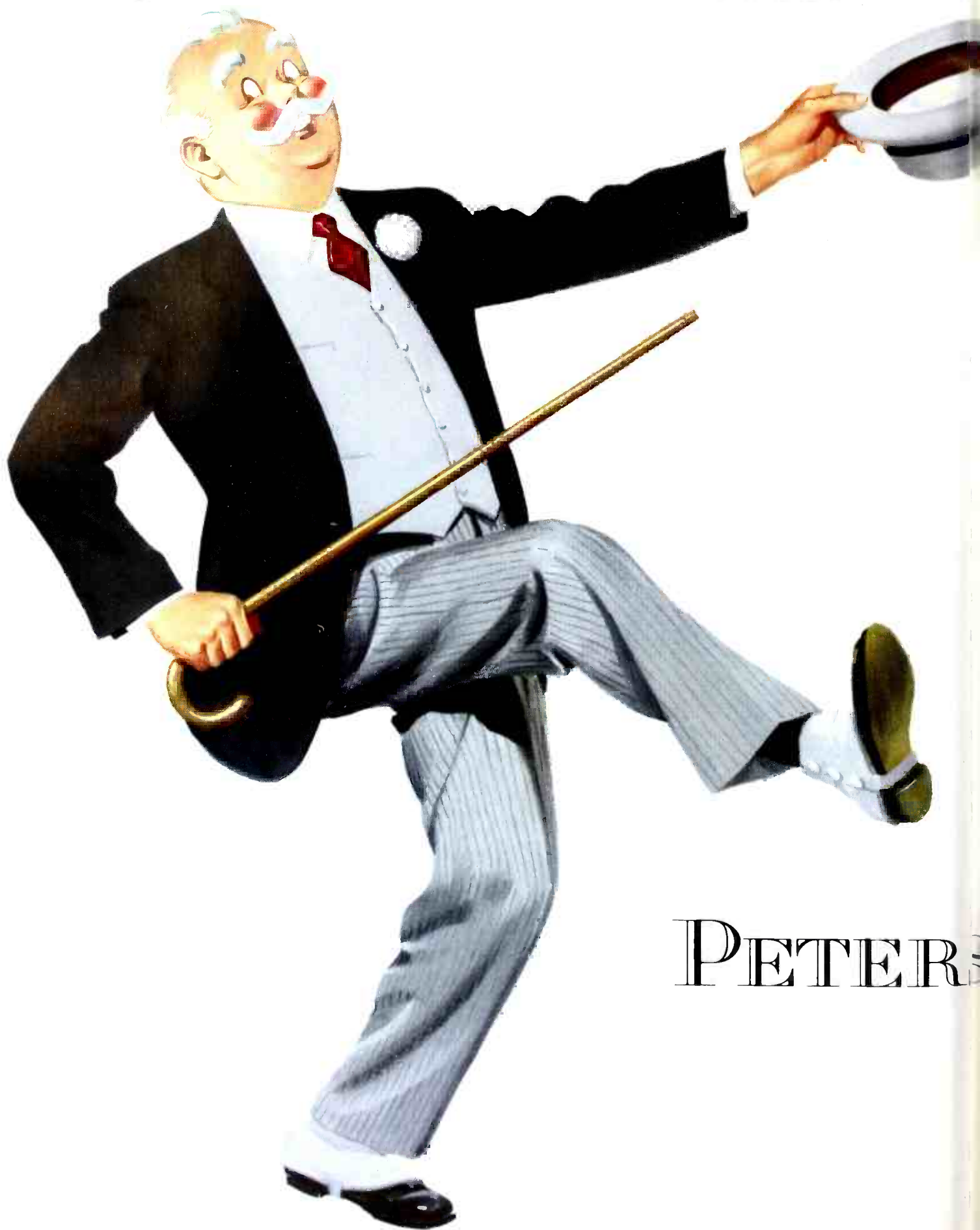
KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O	W	W
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	CBS	CBS	ABC	CBS	CBS	CBS

Represented by KATZ AGENCY INC. JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* STATIONS

affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

We salute a new name...



PETIERE

PETERS, GRIFFIN, WOODWARD, INC.

Today* all we Colonels and Colonelettes bow our congratulations to Lloyd Griffin and Russel Woodward as their names go on the door. Woody and Griff have been active management partners in this company for many years. Their contributions to whatever success we have achieved — have earned them this important recognition. We look forward to the future determined to even better serve our stations — and advertisers and their agencies from coast to coast. We are grateful, too, to James L. Free whose vision and foresight founded this company and enable us to say:

“Pioneer Station Representatives Since 1932”.



Austin Peters
President

GRIFFIN, WOODWARD, INC.

NEW YORK • CHICAGO • ATLANTA • DETROIT
FT. WORTH • HOLLYWOOD • SAN FRANCISCO

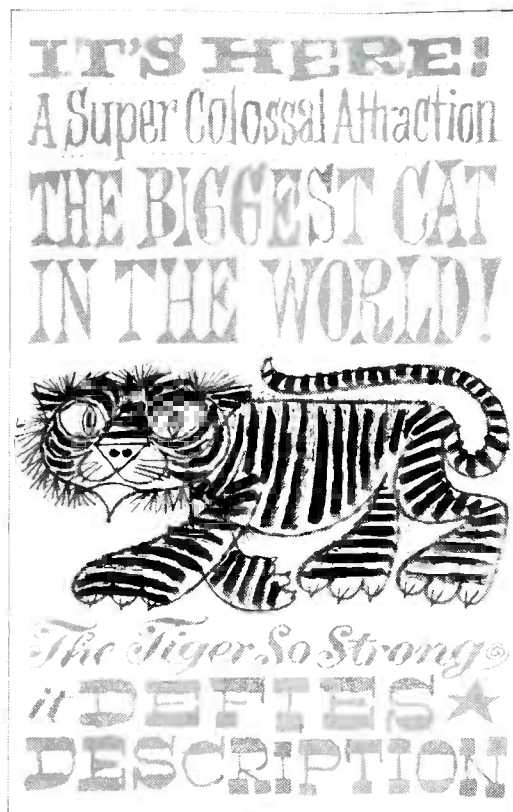
**March 15, 1956*

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS AS OF MARCH 1, 1956

1-channel markets	137
2-channel markets	71
3-channel markets	33
4 (or more)-channel markets	13
Total markets	254
Commercial stations U.S. & Possessions	437



Why not start at the top?

Others are tame by comparison. New York has more television families, with more effective buying income and more retail sales, *than the next two markets combined.*

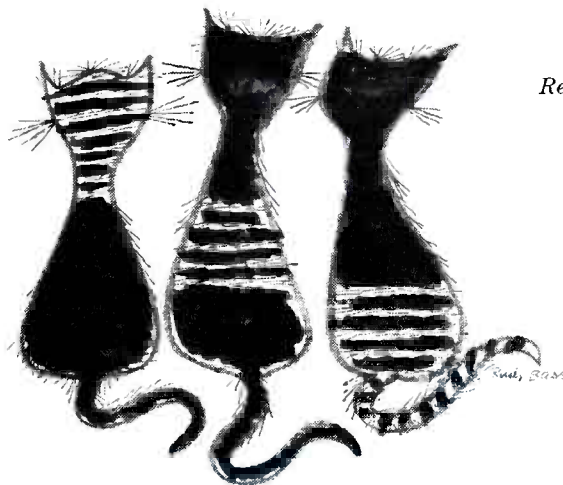
And one television station dwarfs the rest. WCBS-TV has more viewers day and night than any other station. With WCBS-TV alone, you reach more customers than with far more expensive

combinations of several stations in smaller markets. One electrical appliance manufacturer, for example, started on WCBS-TV and in just a few months increased his sales 70%! With some of his profits from New York he expanded into Philadelphia and Los Angeles before the year was up, and into 8 more areas the next season!

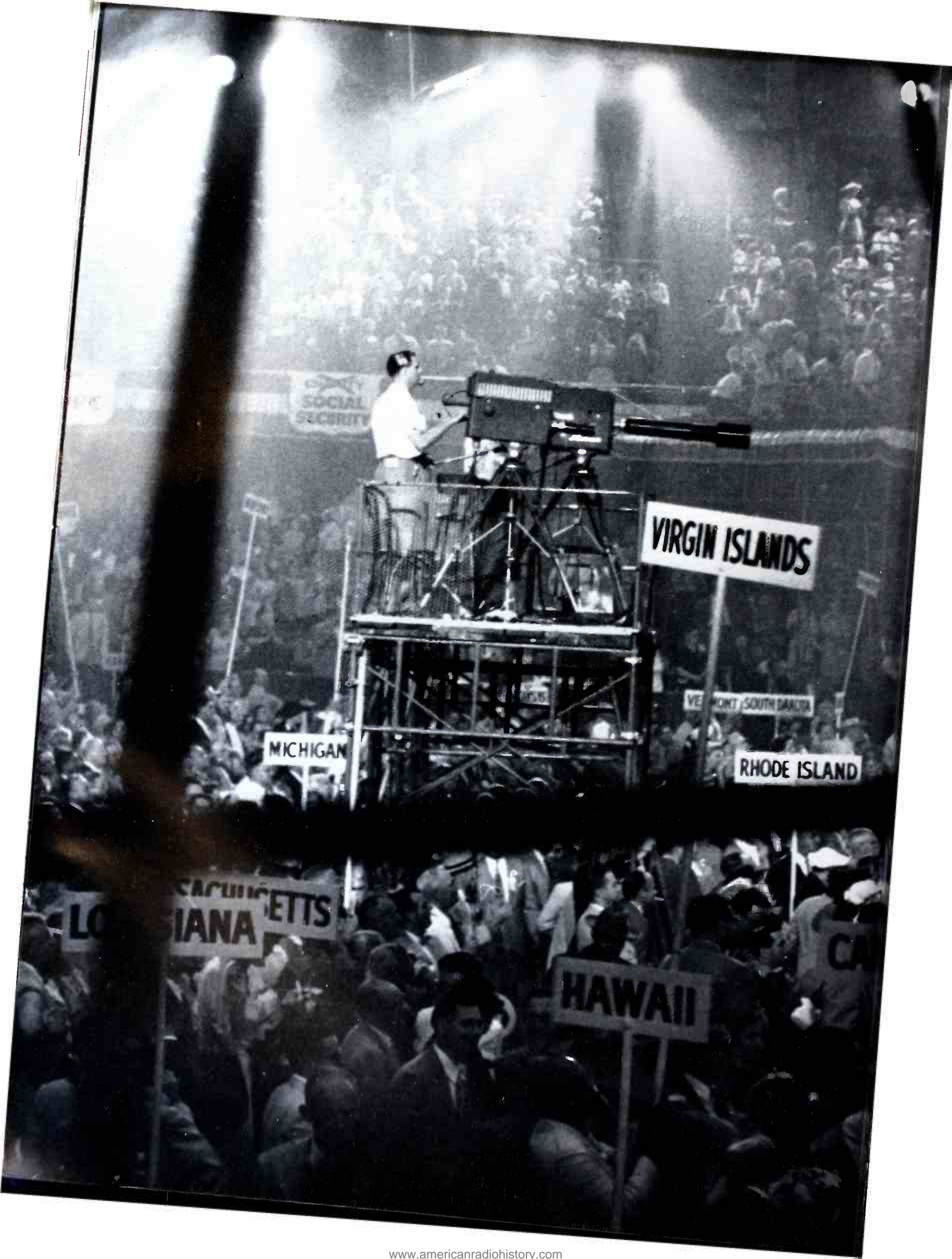
It pays to start at the top in television — on the Number One Station in the Number One market.

WCBS-TV

Channel 2 — New York
 CBS Owned
 Represented by CBS Television
 Spot Sales



WCBS-TV COVERAGE (27 counties)
 Population 15,866,400
 Families 4,810,900
 Retail Sales \$19,278,506,000
 Effective Buying Income \$32,156,700,000
 Effective Buying Income Per Family \$6,684





TELEVISION AND THE ELECTIONS

Both political parties have agreed—the campaign will be TV all the way. Here's what it means for the industry

BY HERMAN LAND

When former President Truman met Walter Craig last February and learned that the latter's agency, Norman, Craig & Kummel, had been retained by the Democrats for the 1956 campaign, he quipped:

"That puts you in direct competition with Batten, Barton, Bingo & Golf. Give 'em hell!"

Mr. Truman's remark underscores the rising political importance of the advertising agency. Never before have Madison Avenue's media, production and creative skills been in such great demand among political parties.

Yet this is but a side effect of something far more significant—TV's coming of age as a medium of communication: "Some 100 million persons may be looking in simultaneously at convention proceedings—the most fantastic audience ever assembled," says CBS news and special events director Sig Mickelson.

President Eisenhower's recent announcement that his campaign would be limited almost exclusively to television was a dramatic recognition of what had been clear to many since the convention days of 1952 rendered obsolete a considerable portion of the American election-eering tradition. As summed up by Harry Beaudouin, TV director of the Republican National Committee: "The day of the whistle-stop, back-platform campaign is over."

The lessons of 1952 have been taken to heart by both

To next page

Campaign will be short but intense, with heavy use of five-minute "quickie"

sides. Here is a preview of what's ahead this summer and fall for the industry and the voter, based on interviews with spokesmen for the two major parties, their agencies, the networks and stations.

It will be TV all the way. The Republicans conservatively estimate they will put \$2,000,000 into the air media for the national committee, but the figure may go up.

"The money we will spend," reports Democratic TV director Jack Christie, "will depend on whether the present \$3,000,000 limit on committee expenditures is raised. Personally, I would like to spend \$5,000,000 in radio and TV in 1956."

Spot spending promises to be tremendous. Local and state committees are as hot on TV as the national organizations—maybe hotter. The Republicans even have a separate TV head, Ed Nellor, working with their National Congressional Campaign Committee.

Both committees and their agencies look for shorter, snappier conventions, streamlined to eliminate dead spots and avoid viewer boredom. Democratic plans could be changed completely by a wide-open race for the nomination, now thought likely by many since Kefauver trounced Stevenson in the Minnesota primary. While the Republican presidential nomination is considered a mere formality, a struggle for the second spot could make for dramatic TV fare during that convention as well.

Post-convention campaigns will be short but intense, starting lightly and picking up steam.

Both sides will keep close tabs on each other's media moves through TV-wise agencies. They will be able to counter-attack swiftly, making the "equal opportunity" question hotter than ever—this may well become the networks' and stations' most troublesome headache. Moreover, with CBS' failure to get congressional approval for an approach that would make it unnecessary to bow to minority party demands, the small political organizations can be expected to fight for as much TV time as they can get.

Democrats to use spot nationally. GOP mostly for local slates

The Democrats, feeling they were outflanked in 1952 by the spectacular last-minute Eisenhower spot drive, are planning wide use of spots for the national ticket. Republican thinking, however, appears to favor spots for local and state candidates, rather than national.

Film will be used widely, particularly when the spot campaigns get under way. Three Republican films are planned so far: an Eisenhower show, a "peace and prosperity" wrap-up, a farm pitch. Democratic film thinking has not yet crystallized.

While both sides will use the traditional half-hour program, it will be reserved for the most important of campaign needs. The big coverage will be delivered by the five-minute period.

Republican Committee public-relations head Lou Guy-lay is almost describing Democratic plans as well as those of his own party when he says: "Except for the major speeches, we want to get away from the half-hour or hour-long presentation which will not hold many people. We are going in for extensive use of five-minute

quickies with an appeal that will be remembered by the viewer. The technique will be similar to the five-minute newscast, with much the same format—a fast-paced presentation that will grab attention and hold that attention for the whole message. You can really say a lot in five minutes, and that type of quickie won't bore." About half the Republican national TV budget and a considerable portion of the Democrats' budget are going into the five-minute shows.

In part, the current emphasis on the five-minute period is an answer to the problem of how to hit the big audiences without irritating a great many by total pre-emption of their favorite shows. The outstanding case in 1952 was the Republican pre-emption of *I Love Lucy*, which produced considerable criticism. Both camps are sensitive on this score.

Making pre-emptions painless an important consideration

Democrat Christie comments: "It will be impossible to get the Class A time we want without pre-empting popular shows, simply because those shows have the most desirable spots. Of course, we do not want to alienate viewers, and it seems to me the most painless way to bump a popular show is to arrange for the political replacement as far in advance as possible. Then the viewer will know in advance that the show won't be on."

Thus, for their longer programs, both parties are trying to line up time slots which, while not necessarily top-rated themselves, are in good rating company and not opposite powerhouse competition. They are counting on the five-minute periods to sneak in behind the condensed high-rated shows and latch on to the large unwary audiences. On neither side are there many illusions left about the political program's audience charm. It is agreed today that you have to slot your political pretty much as you would your spot commercials for top circulation.

CBS and NBC insist that only live shows may be shortened, thus eliminating film programs as possible five-minute political carriers. ABC, however, has come up with a novel answer. It proposes to prepare two versions of the film show involved, if given enough advance notice. A 25-minute film will go out on the cable to stations cleared for the political broadcast which is to follow the film. A 30-minute film will be shipped to stations airing the show on a delayed basis or stations which have not been cleared. The party involved will be asked to make up the expected \$400-\$4,000 difference in production cost.

Says a CBS spokesman for his network: "The sponsor must agree to shorten his show or the committee will have to pre-empt the entire show if it wants the time."

NBC has been a long while preparing a schedule of available political periods which it claims will enable the committees to eliminate pre-emption costs—if they place their orders well in advance. By press time neither political agency had yet seen the schedule, although negotiations were well under way and the Democrats felt they would be able to announce their purchases shortly.

The common network approach amounts to this: advance political orders make it possible to negotiate with

advertisers, who in turn must negotiate with talent in arranging contracts for the summer and fall seasons. Buying in advance, from the committee point of view, would mean less money spent on pre-empted talent costs and that much more money with which to buy time.

As March drew to an end, however, both political agencies were saying that while they were ready to place orders, the networks appeared unable to clear anything. Declares an agency man: "The networks will just have to get tough with their advertisers."

He advises advertisers to resign themselves to the inevitable, to face the fact that they are going to lose one or two shows and keep it in mind in their planning.

Clients of CBS and NBC will lose a maximum of two shows if these networks can maintain their stated policy of limiting pre-emptions on any specific show. ABC is offering time on a first-come-first-served basis, with no limit placed on the number of times a show may be pre-empted. "It's our belief that formula is not as useful an approach as reasonableness," says Ernest Lee Jahncke, v.p. heading ABC's political unit.

ABC may be leading with its chin by declaring that its definition of "equal opportunity" does not include ratings or other measurements of comparable audiences. "It does not have to be exactly the same show," says Jahncke. "Ratings will not be considered. If, for example, one party buys five minutes at the end of *Disneyland*, and ABC has a similar period on another day available, it will still be regarded as equal opportunity."

The political agencies do not accept this point of view. They feel that the problem probably will not be acute.

FCC regulations concerning individual stations are quite specific. In its September 8, 1954 release, a question-and-answer treatment on the "Use of Broadcast Facilities by Candidates for Public Office," appears the following: "The station in providing equal opportunities must consider the desirability of the time segment allotted as well as its length. And while there is no requirement that a station afford candidate B exactly the same time of day on exactly the same day of the week as candidate A, the time segments offered must be comparable as to desirability."

With station clearances so crucial in political campaigns, it is some comfort to stations to know that they will be dealing with at least two experienced pros who understand their problems. The timebuying masterminds will be Frank Silvernail for BBDO, Reggie Schuebel for Norman, Craig & Kummel. Miss Schuebel is joining the agency on a permanent basis as v.p. and member of the plans board.

Timebuying is only one of the agency functions to be performed. BBDO's much publicized "brainstorming" will be going full blast on behalf of Republican strategists and speech-writers. It might be defined as organized group effort to produce usable ideas through carefully directed verbal sessions in which each participant is encouraged to toss in any ideas that pop into his head.

BBDO brainstormers were in daily session during the 1952 campaign. Each morning at 9 a group of 10 to 15

To page 90



These moments of
convention triumph in 1952
became an intimate
national experience as the
video screen ushered in
the new era in campaigning.

VERTICAL SATURATION—

A NEW TELEVISION CONCEPT

Alcoa's one-day blitz on NBC
produces impressive
results with small cash outlay

A great rating and sales success—that's Alcoa's verdict on its experiment with an exciting new use for TV.

Particularly effective for special promotions, it's called "vertical saturation"—concentrating ad money on a one-day campaign, on one network or station, on a morning-to-night schedule.

"Alcoa Day," a pre-Christmas promotion tied in with department stores in 60 cities and designed to make a dramatic impression on consumers and the trade, was held last December 6. The Aluminum Company of America bought into eight NBC shows—starting with *Today*, ending with *Tonight*. Theme was: "Christmas creations of aluminum."

For a modest expenditure—total cost was \$82,335—here's what Alcoa got for its money:

- An unduplicated Nielsen commercial rating of 25.0.
- A total of 15 separate commercials, most of them delivered by star personalities.
- A total of 8,385,000 unduplicated homes actually seeing the commercials.
- An average of 2.5 commercials seen per each home, or a total of 20,950,000 unduplicated-home impressions.
- A grand total of 40,000,000 commercial impressions, hitting 16,000,000 viewers.

In addition, company bought two 11-second local cut-ins each on *Home* and *Today* at an average cost of less than \$25 each. In-store promotional tie-in campaigns were an important adjunct, with Alcoa window displays appearing in the 60 TV markets covered.



7 AM—Dave Garroway, "Today"



12:30 PM—Bud Collyer, "Feather Your Nest"

The 25.0 rating put the package on a par with many well-rated shows. But, says Art Duram, TV head of Alcoa's agency, Fuller & Smith & Ross, there are only three commercial minutes on a half-hour program, of which, he claims, the average viewer sees only one-and-one-half, as against two-and-a-half averaged in the Alcoa campaign.

Duram, who worked out the venture along with NBC v.p. Joe Culligan, foresees widespread use of this new approach to TV selling for a variety of one-shot purposes.

Department-store reports on the Alcoa promotion back up the Nielsen figures with enthusiastic sales claims. Customers asked specifically for the TV-advertised items. Surprisingly, warm-weather merchandise such as lawn furniture, golf carts and ice chests, moved briskly.

But the greatest benefit of all, is the Alcoa hope, will come when manufacturers, impressed with the company's promotional backstopping via TV, will write heavy orders for aluminum tonnage. To the sales force, the saturation campaign becomes an important door-opener. (In September, 2,500 Alcoa salesmen, participating manufacturers and store personnel in 22 cities saw a half-hour NBC closed-circuit telecast outlining the upcoming campaign.)

Vertical saturation may well take its place among TV's arsenal of sales weapons. It can be employed regionally and locally as easily as on a national level. To advertisers whose ad funds do not permit indulging the standard multi-station saturation campaign, it offers an opportunity to make a big splash when and where it will do the most good—and to do so economically. **END.**



10 AM—Miss Frances, "Ding Dong School"



11 AM—Arlene Francis, "Home"



NOON—Tennessee Ernie Ford



3 PM—John Conte, "Matinee"



4:30 PM—Charlie Ruggles, "Mr. Sweeney"



11:30 PM—Steve Allen, "Tonight"

**HOW ONE-DAY
VERTICAL SATURATION
PAID OFF FOR ALCOA**

REACHED 25% OF U.S. TV HOMES AT A \$3.30 CPM/COMMERCIAL MINUTE

	Total Commercial Rating	± Homes Reached	± Commercials Per Home	Total Home Impressions
Today	6.8	2,280,000	1.3	2,965,000
Ding Dong School	4.6	1,543,000	1.0	1,543,000
Home	3.5	1,174,000	1.4	1,644,000
Tennessee Ernie	3.8	1,275,000	1.8	2,295,000
Feather Your Nest	4.8	1,610,000	1.7	2,737,000
Matinee	6.1	2,047,000	1.8	3,685,000
World of Mr. Sweeney	5.2	1,745,000	1.6	2,792,000
Tonight	3.6	1,208,000	1.8	2,174,000
Unduplicated homes	25.0	8,388,000	2.4	19,835,000

OBTAINED DEPARTMENT-STORE RESULTS LIKE THESE:

"TV commercials moved merchandise . . . We ran out of West Bend percolators . . . sold more golf carts than ever before . . ."

E. W. Edwards & Son, Syracuse, New York

"Tremendous amount of aluminum products sold because of TV push . . . Customers asked to see products shown on our commercials . . . TV promotion was phenomenal."

Loveman's Birmingham, Alabama

"TV commercials sold ice chests in sub-zero weather . . . Big play on 'Mama's little helper' toys, boomed because of TV pitch."

L. S. Donaldson, Minneapolis, Minnesota

"Had many phone calls asking: 'Do you have Christmas Creations of Aluminum?' . . . Sold more aluminum products this year than at any time in our history . . . Have never had such a demand for aluminum giftware-percolators and ice-buckets . . ."

Weeds, Buffalo, New York

"Store traffic on aluminum Christmas gifts extraordinarily heavy. Items advertised on TV carrying brunt of shopping. Unusual demand for off-season items, like aluminum furniture, forced us to go to warehouses for more products. 'Christmas Creations' was a very effective promotion."

Higbee, Cleveland, Ohio

FEATURE FILM GOES BIGTIME

Movies do well on local TV;
will they succeed as
major national programming?

BY ABBY RAND

Suddenly, feature film, the old staple of the local stations, has gone bigtime. It has achieved network status through regular showcasing on ABC and one-shot specials on NBC, and is attracting the interest of top advertisers who are eyeing the flood of newly-released properties for possible major, national programming.

Procter & Gamble is one advertiser who has been busily exploring the possibilities of two separate network ventures: a daytime afternoon strip and a mid-week evening spot. P&G's various agencies have made an exhaustive study of feature film and are optimistic about its future potential. They reason that million-dollar Hollywood productions can attract and hold bigger audiences than many TV vehicles turned out for \$35,000.

"We are assuming," says a P&G agency man, "that all Hollywood films are available to TV. If they haven't been released yet, they will be. Even the biggest box-office hits have been seen by a relatively small percentage of the TV audience. We don't know whether or not a home audience, getting free entertainment and having the power to dial to another show, will be as receptive as the captive audience which has paid to get into a theater. But we do feel that most of these films, no matter how old, are timeless in their appeal. To be effective, however, they should run the ninety-minute length."

Obstacles to P&G's nighttime project are lack of available prime time and the size of the investment needed to line up top film. The company feels it must wait for a network to set up the show, acquire the films and make it an offer. Glances have been cast from Cincinnati towards ABC, which already has made a sizable splash with its own feature entries.

Meanwhile, along with other multi-product advertisers like General Electric, P&G has been taking on full sponsorship of feature packages in a number of individual markets, splitting up costs between product groups as it would with a network show.

To page 96



CHILDREN'S SHOWS SELL FAMILY PRODUCTS

Ohio State survey of "Mickey Mouse Club" audience

finds strong evidence of children's power as an influence on family buying

New and impressive evidence of children's power to influence their parents' buying habits is offered by a recent Ohio State University survey of Columbus housewives. Over half those interviewed said they had purchased a product advertised on TV as a direct result of their children's urging. The percentage of these TV-inspired purchases was much higher in households with youngsters under 10 years of age than in those where all offspring were over 10.

Significantly, many of the products mentioned are for adult consumption primarily. Says director of the survey Harold F. Niven, Jr.: "This study indicated that while purchases made by the housewife were, for the most part, products consumed by children and the family, there were some products that had little or no direct relation to the children of the family—for example, cleaning supplies."

As would be expected, such children-oriented items as cereals, beverages and beverage mixes ranked highest among the products purchased through child pressure.

Advertiser awareness of the power of the children's show to move fam-

ily merchandise is apparent in the list of participating sponsors on the program Ohio State studied—*The Mickey Mouse Club*, on WTVN. At least 10 of the products advertised during the week preceding the interviews were designed for family or adult consumption, five were aimed solely at adults. Similarly, several of the local advertisers using station breaks within the show—two automobile dealers among them—were selling to adults.

Among the most significant findings of Ohio State's interviewers:

- Over 50% of housewives who had children reported the recent purchase of at least one product in response to the youngsters' requests. Some bought six or more such products.
- Over one-third of all housewives interviewed in homes tuned to *The Mickey Mouse Club* were able to recall products advertised on the show, despite the fact that it's a children's program. Recall was higher in households with children under 10 than in households with only older children.
- More products were bought because of children's urgings in households with offspring under 10.

• The larger the family the more purchasing and the higher the recall.

That 34.3% of the housewives whose sets were tuned to *Mickey* were able to recall one or more products advertised on it is significant in view of the scant attention they are presumably paying to the show.

Since the program is on from 5 to 6 p.m., the majority of housewives are fixing dinner—only 15% of those interviewed were in the same room as the set for most of the hour.

Yet, over 30% of the housewives were able to recall products advertised on the program during the week preceding the interview. Some recalled as many as seven items correctly. (No distinction was made between the products of the 16 network advertisers and those of the 15 station-break advertisers. All were regarded as *Mickey Mouse* products for purposes of the interview.)

In looking at these findings, it should be remembered that the younger child is more likely to watch *Mickey Mouse* and is more likely to be a regular viewer. This explains, to a large degree, the higher percentage of recall in the homes with younger children. *To page 100*

CHILDREN EXERT A POWERFUL INFLUENCE ON PURCHASE OF FAMILY PRODUCTS

QUESTION: "Are there any products advertised on any program that you have purchased because your children have urged you to do so? And if so, what products are they—as far as you can remember?"

	Housewives with Children under 10	Housewives with Children 10 or over
Number responding	683	219
Cereals	42.3%	27.4%
Drinks and Mixes	21.6	6.4
Foods and Meats	8.1	4.6
Candy and Gum	6.6	1.8
Toilet Articles	5.6	5.0
Spreads	4.0	3.7
Desserts	4.0	1.4
Cleaning Supplies	2.5	1.4
Travel	2.5	.9
Other	2.5	4.6

AMONG SPECIFIC BRANDS MENTIONED

Many are aimed at family, rather than purely child, consumption

Drinks and Mixes	Bosco, Carnation Instant Chocolate Mix, Coca Cola, Get-Up, Seven-Up, Welch's Grape Juice.
Foods and Meats	Armour Frankfurters, Betty Crocker Cake Mix, C-7 Lettuce, Tostito Sausage.
Toilet Articles	Gleem Toothpaste, Ipana Toothpaste, Ivory Soap, Lux Soap, Pamper Shampoo, Party Curl Home Permanent, Sentry Toothpaste.
Spreads	Blue Bonnet Margarine, Cloverbloom Butter, Good Luck Margarine, Crema Peanut Butter, Peter Pan Peanut Butter.
Desserts	Donaldson cakes, Puddin' Cake, Omar pastries, Royal puddings.
Cleaning Supplies	Ajax, Bab-O, Johnson's Glo-Coat, Johnson's Pride, SOS, Tide.

FOR DATA ON

"MICKEY MOUSE CLUB"

SEE PAGE 100:

Viewing and buying

habits of

Mickey's audience . . . Data

on children's age as

factor in household

buying . . . Description of

survey method.



Matty Fox was the first to break the dam holding back the flood of Hollywood features with his \$15 million RKO buy. Now he faces a new challenge: selling the package to stations. Insiders expect him to overcome this barrier with the ingenuity which has been his hallmark since his teenage business ventures. His comment: "Hollywood? They'll drop dead twice when I advertise 'See a movie at home tonight—free.'"

MATTHEW THE FOX

From his penthouse on top of a bank, he masterminds an intricate empire

Matty Fox," goes a recent description, "is the kind of a guy who'll borrow a nickel from you so he can go downstairs to buy the N.Y. *Daily Mirror* at the corner newsstand. Ten minutes later he's back with a plan for gaining control of the entire Hearst syndicate. It will be run from the newsstand. The newsstand operator is ready to invest his life's savings in return for a vice presidency. Matty, of course, gets 51% of the voting stock."

Among the wheeler-dealers of a fast-moving field, few are reputed to be as fast on their feet as Matthew Fox, former boy wonder of the film world who now looms as a potential programming power in the world of TV. Somehow, despite the ups-and-downs that are traditionally the lot of the promoter, Fox not only has managed to survive, but has continued to go enthusiastically from one major deal to another.

And there have been many enterprises—not all successful—to mark Fox's career. Among them: 3-D spectacles, the first ball point pen, an "everlasting" match, plastic bubbles (for bubble blowers), vending machines for railroad stations, industrial diamonds made from waste diamonds, three-dimensional advertising displays, metal-coated plastics, and the strange export-import undertaking which made him a national hero in the Republic of Indonesia.

This past winter, Fox captured the limelight with a dramatic \$15,200,000 purchase of the RKO film library from Tom O'Neil. With trade envy of the daring move has come skepticism over the eventual outcome of his unorthodox plan to sell the entire RKO package to stations "in perpetuity". At the same time, one hears the caution: "Don't discount Matty. He'll come up with something, you'll see." Such is the Fox reputation for shrewd maneuvering.

One of the most active rumors has him teaming up with Elliot Hyman, whose group recently bought the Warner Brothers library for \$21,000,000 in the biggest

TV-film deal to date. The merger would create the industry's giant distribution firm.

It has been a steep climb for the Wisconsin-born kid who started his winding road upward at a tender age with a job as usher in Racine's Rialto Theater. The mark of the "operator" already was apparent when little Matty at the age of 13, established an agency to collect bad debts—and successfully collected them!

Rungs up the ladder have included movie-theater management, film buying for the Skouras circuit and a boy-wonder period as executive v.p. of Universal-International Pictures, where he was placed at age 25 by brother-in-law Nate Blumberg.

During the Second World War, Fox enlisted as an infantry private, rose to the rank of major. The postwar period found him returning to Universal and plunging into one promising venture after another.

Today, the 45-year-old Fox surveys a world-wide operation from the lofty vantage point of a penthouse apartment atop the Universal Film building on Park Avenue and 57th Street. (Appropriately, there is a large bank on the ground floor.) There he resides with his wife, a former Miss America.

The corporate network which is the Fox domain of operations is not easy to unravel. He first became prominent in television when, in 1950, he merged Elliot Hyman's Associated Artists and Joseph Harris' Flamingo Films—both with extensive feature-film libraries available for TV—to establish MPTV.

At a later date, when the basic MPTV library and a venture in a number of syndicated properties made the money situation tight, Fox made an agreement with Guild Films to distribute the feature films, and with UM&M to take over his syndicated properties. He thus relieved himself of the high overhead necessary to operate MPTV.

Via some further complicated corporate juggling, many

To page 104

HOW THEY RANKED: LOS ANGELES (JANUARY), CHICAGO (DECEMBER), NEW YORK (NOVEMBER)

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

DETERGENTS (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Tide	46.3	1	Tide	39.7
2	Fab	14.2	2	White King	9.4
3	White King	11.0	3	Cheer	8.9
4	Dash	9.2	4	Rinso Blue	8.3
5	Vel	8.5	5	All	8.2
6	Cheer	8.4	6	Fab	7.4
7	Rinso Blue	8.0	7	Surf	6.7
8	Lux	6.8	8	Dreft	6.6
9	Dreft	6.6	9	Dash	6.4
10	All	6.0	9	Trend	6.4
11	Ad	3.4	11	Lux	6.2
12	Joy	3.1	12	Vel	4.8
13	Surf	2.7	13	Joy	2.4

DETERGENTS (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Tide	1	37.5	1	33.9	
Cheer	2	22.8	2	15.3	
Fab	3	14.4	4	8.1	
Vel	4	9.9	9	4.9	
Rinso	5	7.0	5	7.4	
Lux	6	6.1	6	7.2	
Dreft	7	5.2	8	5.3	
Ad	8	4.8	13	2.1	
Surf	9	4.0	7	6.1	
Joy	10	3.8	12	2.3	
All	11	3.0	10	4.5	
American Family	12	2.1	3	10.1	
Breeze	12	2.1	11	2.9	

DETERGENTS (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Tide	1	40.3	1	42.1	
Cheer	2	29.3	2	19.1	
Fab	3	19.4	3	17.1	
Rinso	4	14.7	5	13.1	
Dash	5	10.3	6	6.6	
Lux	6	9.6	8	5.5	
All	7	8.2	4	14.1	
Vel	8	4.9	9	5.5	
Ad	9	4.5	6	6.6	
Joy	9	4.5	12	2.2	
Surf	11	3.7	10	3.3	
Dreft	12	1.8	11	3.3	

HEADACHE REMEDIES (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Bufferin	41.5	1	Bayer Aspirin	41.1
2	Alka-Seltzer	22.5	2	Bufferin	23.0
3	Anacin	17.1	3	Anacin	16.9
4	Bayer Aspirin	16.7	4	Alka-Seltzer	10.0
5	Bromo Seltzer	3.1	5	B.C.	1.4
6	St. Jos. Aspirin	1.4	5	St. Jos. Aspirin	1.4
7	B.C.	0.9	7	Bromo Seltzer	1.3

HEADACHE REMEDIES (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Bufferin	1	41.2	2	19.1	
Anacin	2	21.2	3	15.7	
Alka-Seltzer	3	20.2	4	6.4	
Bromo Seltzer	4	10.4	5	3.2	
Bayer Aspirin	5	7.7	1	45.6	
St. Jos. Aspirin	6	1.5	6	2.7	
B.C.	7	—	7	1.4	

HEADACHE REMEDIES (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Bufferin	1	36.6	4	14.7	
Alka-Seltzer	2	24.9	3	16.3	
Bayer Aspirin	3	17.6	1	53.3	
Anacin	4	15.2	2	20.7	
B.C.	5	6.4	7	4.5	
Bromo Seltzer	6	5.5	6	5.2	
St. Jos. Aspirin	7	1.6	8	3.2	
Squibb Aspirin	8	*	5	6.1	

TEAS (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Lipton	64.1	1	Lipton	64.4
2	Tenderleaf	3.7	2	Tenderleaf	9.3
3	Tetley	3.5	3	Tree	7.2
4	Tree	1.5	4	McCormick	3.3
5	McCormick	0.6	5	Tetley	1.1

TEAS (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Lipton	1	61.8	1	71.7	
Salada	2	18.3	2	8.8	
Tetley	3	2.2	6	—	
Tenderleaf	4	1.9	4	4.5	
A&P	—	—	3	5.0	
Jewel Tea	—	—	5	1.4	

TEAS (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
Lipton	1	60.1	1	32.1	
Salada	2	13.3	5	6.5	
White Rose	3	10.5	2	17.3	
Tetley	4	6.1	3	12.3	
Tenderleaf	5	2.0	7	3.3	
A&P	6	*	4	11.7	
Ehler	7	*	8	1.4	
McCormick	8	*	8	1.4	
Sweet-touch-nee	8	*	6	4.1	

TV SETS (LOS ANGELES)

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	RCA	54.3	1	RCA	17.3
2	Westinghouse	22.1	2	Packard Bell	10.4
3	General Electric	12.8	3	Admiral	8.1
4	Philco	11.6	4	Hoffman	8.0
5	CBS-Columbia	10.6	5	Silvertone	6.5
6	Admiral	7.8	6	Motorola	6.4
7	Hoffman	4.1	7	Philco	5.8
8	Motorola	3.5	8	Magnavox	5.2
9	Sylvania	3.2	9	Zenith	4.5
10	Muntz	1.6	10	General Electric	4.2
11	Zenith	1.4	11	Westinghouse	3.9
12	Packard Bell	1.0	12	Muntz	3.6

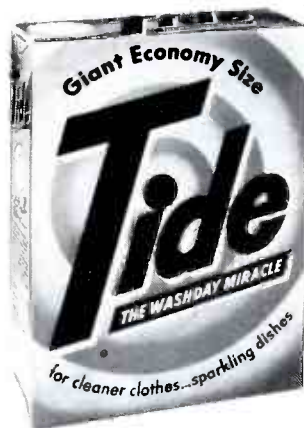
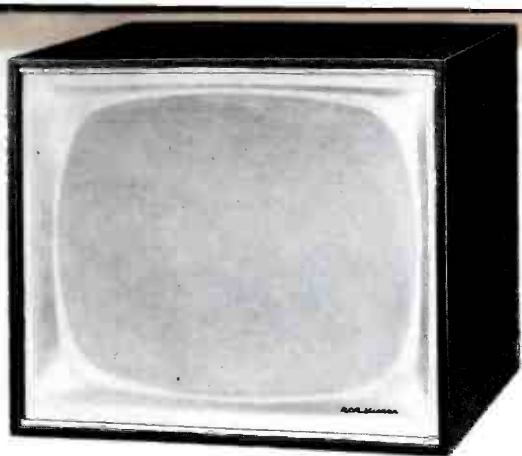
TV SETS (CHICAGO)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
CBS-Columbia	1	37.0	13	2.1	
RCA	2	33.8	1	14.2	
Motorola	3	16.3	4	10.4	
Admiral	4	14.4	2	14.1	
Westinghouse	5	13.8	10	3.6	
Sylvania	6	13.7	—	—	
Philco	7	12.7	3	11.0	
General Electric	8	9.8	6	6.4	
Muntz	9	1.9	8	5.0	
Crosley	10	1.8	11	3.5	
Zenith	10	1.8	5	7.4	
Sentinel	12	1.2	12	2.3	
Silvertone	—	—	7	6.2	
Stromberg-Carlson	—	—	9	3.7	

TV SETS (NEW YORK)

BRANDS RECALLED			USED		
Brand	Rank	%	Rank	%*	
RCA	1	43.9	1	31.4	
CBS-Columbia	2	26.9	9	3.7	
Sylvania	3	17.9	12	1.5	
DuMont	4	17.5	2	11.1	
Westinghouse	5	16.9	10	2.3	
Motorola	6	16.3	6	5.8	
Philco	7	16.2	4	9.8	
General Electric	8	14.2	7	4.8	
Admiral	9	5.9	3	10.1	
Crosley	10	3.7	8	4.0	
Emerson	11	2.6	5	7.7	
Zenith	12	2.0	11	2.1	

* Number of mentions below 1%.



*Leading in recall and use
were RCA for TV sets, Tide for detergents,
Lipton for teas.
Bufferin led headache-remedy recall.*

Television Magazine's Continuing Study of the TV Audience—#6

DO THEY REMEMBER YOUR COMMERCIALS?

L. A. surveyed on recall and use of teas, detergents, headache cures, TV sets

In its second Pulse-conducted brand survey in Los Angeles, TELEVISION MAGAZINE's Continuing Audience Study found this market's leaders in both recall of TV advertising and brand use to be the same as those which led in New York: Tide for detergents, Lipton for teas, and RCA for television sets. In headache remedies, the New York pattern—Bufferin leading in recall, Bayer Aspirin in use—was also duplicated.

The previous study of these four product groups was completed in Chicago (see TELEVISION MAGAZINE, February, 1956). Except for the TV receivers, where CBS-Columbia topped brand recall, the leaders here were the same as those registered in the coastal cities.

Tide, Cheer, and Fab were most often recalled detergents in both New York and Chicago. In Los Angeles, Fab moves up to second place,

and White King Detergent, a local product virtually unknown on the East coast, is third. In use, White King yields only to Tide and third place goes to Blue Cheer.

Repeating its Chicago and New York performance, Bayer Aspirin is Los Angeles' medicine-chest leader, but, as in the other surveys, falls far behind Bufferin in recall. Alka-Seltzer takes second place in recall, as it did in New York, and is followed by Anacin in third. In brand use, the Chicago order—Bayer, Bufferin, Alka-Seltzer—prevails.

Among the teas, Lipton's powerhouse showing in the other two markets surveyed continues in Los Angeles, where this consistent leader far outdistances its closest rival, Tenderleaf, in use as well as recall. A local product, Tree, is third most-used tea brand.

Westinghouse, General Electric,

Philco, in that order, follow RCA in TV-set recall. Most often remembered brand in Chicago, CBS-Columbia, ranks fifth here. In use, RCA leads again, and the local Packard-Bell, a newcomer, ranks second, followed by Admiral. Fourth place is held by Hoffman, also a local newcomer.

For the advertiser, these TELEVISION MAGAZINE surveys provide a reliable adjunct in assessing the effectiveness of his TV advertising. Naturally, the figures alone do not tell the whole story, but must be evaluated in the light of the advertiser's entire market picture.

In 1,000 Los Angeles TV homes, Pulse interviewers asked the following questions for each category:

1. What brands have you seen advertised on television in the past two weeks?
2. What brand do you use? END

THE TV EXECUTIVE— A SELF- PORTRAIT

Ideal manager is many-sided,
devoted to serving public

The TV station manager should combine the showmanship of a Flo Ziegfeld, the advertising brilliance of a G. Washington Hill, the financial wizardry of a Bernard Baruch, the hypnotic powers of a super salesman, and have a genius for administration. Most important of all, he must be a socially responsible citizen, devoted to the public welfare. Such is the industry self-portrait of the ideal station executive.

Cynics may scoff, claim that many managers are more devoted to the dollar than to the public interest. But the mere fact that so many station heads stress the importance of community responsibility is significant in itself and suggests a growing maturity within the industry. It may even presage the emergence of a new social type, an electronic counterpart of the traditional civic-minded newspaper publisher.

Exactly what training is best for the aspirant to this imposing role is not quite clear. That he will have to be a master of many trades is certain. Few organizations, outside of the large corporate enterprises, have the resources for formal management training of promising youngsters.

The current crop of station heads, for the most part, has received its basic apprenticeship in radio; among today's deans are a good number who entered the field when newspapers they represented first staked out their radio claims.

Vocational origins vary widely—from banking to the ministry. The most traveled route is sales, though announcing and engineering are also well represented. Others have come out of broadcasting's creative ranks, some from the field of journalism.

WKZO-TV's Carl Lee sums it up: "Where do station executives come from? They come from everywhere and anywhere. What makes a station executive? He does!"



Campbell Arnoux, WTAR-TV



Thomas B. Baker, Jr., WLAC-TV



Edgar T. Bell, KWTW



Richard A. Borel, WBNS-TV



George M. Burbach, KSD-TV



Thomas C. Bostic, KIMA-TV



E. K. Hartenbower, KCMO-TV



A. Hartwell Campbell, WNCT



James Coleman Hanrahan, WEWS



Robert Dillon, KRNT-TV



John S. Hayes, WTOP-TV



Joe Floyd, KELO-TV



John Kelly, KRBC-TV



Hal Gross, WJIM-TV



Glenn C. Jackson, WAGA-TV

Campbell Arnoux moved from reporting to radio announcing in 1922, rose to WTAR presidency in 1946, built WTAR-TV, Norfolk, in 1950; says station manager needs: *"A thorough knowledge of the details of organization and operation, and ability to find the right man for an administrative job, a willingness to delegate responsibility . . . the knack of inspiring loyalty . . . flexibility . . . genuine love of his vocation, a sense of public responsibility."*

Thomas B. Baker, Jr. was radio salesman who went on to operate own station. Now 25% owner and general manager of WLAC-TV Nashville; feels station manager must have: *"Four distinct qualifications: drive, salesmanship, experience, common sense."*

Edgar T. Bell, executive v.p. and general manager of KWTU, Oklahoma City, since 1953, says after more than 30 years of newspaper and radio experience: *" . . . sound top-to-bottom organization is the real secret to good management . . . Selection of the department head thus becomes management's first requisite . . . must be able to sell . . . have some news sense . . . know what makes a good television picture . . . what elements are necessary to a good program . . . appreciate the value of . . . promotion."*

Richard A. Borel began his business career in a bank, became business manager of WBNS, Columbus, Ohio, in 1933, was named director of TV affiliate in 1949; believes manager must have: *" . . . an awareness of the fundamentals of show business, coupled with thorough knowledge of advertising . . . there must be concern for the social, economic, and cultural factors involved."*

George M. Burbach, a newspaper ad manager in 1913, sales manager of KSD, St. Louis, way back in 1922, and now general manager of KSD-TV, reflects: *"The most important qualification is a genuine sense of obligation to the station's audience and the community which it serves . . . reflected . . . in management's participation in community projects, and in its impartial, impersonal consideration of all public service activities which might seek the support of the station's facilities."*

Thomas C. Bostic, beginning as radio announcer in 1945, was v.p. and general manager of KIMA-TV, Yakima, Wash., by 1953; station executive: *" . . . must be a good businessman, a good judge of people, active in his community, work well under pressure, a good evaluator of ideas, willing and able to delegate authority, a creative thinker, program-minded as well as sales-minded, have integrity, a wide diversification of interests, be versatile in many directions."*

A. Hartwell Campbell, general manager of WNCT, Greenville, N. C., was minister using radio as a pulpit; with other ministers and businessmen built two radio stations and TV station; has first-class FCC license; says:



Richard B. Hull, WOI-TV



Nathan Lord, WAVE-TV



Owen Saddler, KMTV



P. A. Sugg, WKY-TV



Philip G. Lasky, KPIX



William B. Quarton, WMT-TV



Alvin D. Schrott, WJAC-TV



C. Robert Thompson, WBEN-TV



Carl E. Lee, WKZO-TV



Richard B. Rawls, KPHO-TV



Victor A. Sholis, WHAS-TV



Edwin K. Wheeler, WWJ-TV

"I now have a much larger public with much more varied messages, and yet it is my fundamental belief that if the magic mirror of television is faithful in presenting reality to people while also affording entertainment and education, I shall be well pleased with my new pulpit."

Robert Dillon, v.p. and general manager of KRNT-TV, Des Moines, has had nearly 20 years of broadcast sales and management experience with Cowles organization; believes manager needs: *" . . . the ability to select the proper people for the staff . . . especially . . . heads of departments . . . should appreciate the value of promotion . . . understand programming . . . have a deep sense of responsibility to the people his station serves."*

Joe Floyd began in movie theater management, is now president of KELO-TV, Sioux Falls, S. D.; says a station manager: *" . . . should be capable of setting up and selecting proper personnel to qualify as department heads . . . have the personality to carry on the duties of local and national contact with the accent on selling his station."*

Hal Gross, president and general manager of WJIM-TV, Lansing, went from newspaper sales to theatre promotion to radio-TV station ownership and management; feels manager must: *" . . . practice two points tirelessly: Salesmanship and Showmanship . . . sell and personally conduct sales meetings . . . continually stress local programming, keep an alert eye on local production, even to the point of often sitting in on rehearsals."*

E. K. Hartenbower, general manager of KCMO-TV, Kansas City, Mo., started as accountant, went to agency then networks; remarks: *" . . . the man must be a 'Houdini' . . . have a sharp business sense . . . be an experienced sales person with a promotional flair. He should not be too inclined to consider a 'fast buck' because television requires a local public service and public relations job."*

James Coleman Hanrahan, general manager of WEWS, Cleveland, sums up: *"I, for one, am thankful I had 24 years of active experience in the newspaper and radio broadcasting business before I was charged with the task of operating a TV station."*

John S. Hayes started his 20 years of broadcast work as salesman, is now president of WTOP-TV, Washington, D. C.; says station head must: "1) retain control of his programs, 2) secure the best and latest engineering equipment, 3) develop a consistent promotion theme—one that keeps your community in mind."

John Kelly, manager of KRBC-TV, Abilene, was in radio writing and production, agency work, sales, TV production, camera work; states: "I think it would be difficult for a man to set out with management as his goal and logically prepare himself for such a position . . . 'breaks' have a great deal to do with this . . . a varied background has its obvious advantage . . . plain horse sense is important."

Glenn C. Jackson moved up through announcer-program ranks to managing director of WAGA-TV, Atlanta; feels a station head: ". . . should have a keen perception of programming and sales; certainly be versed in matters pertaining to personnel, and above all, be an active participant in the many civic organizations and activities in his community."

Richard B. Hull, director of WOI-TV, started as an announcer in college almost 20 years ago; states: ". . . the pattern of TV management is clearly one of younger men and men who tend to be more qualified in terms of training and experience than their predecessors in radio . . . If these stations are to remain free from government control they must provide a program service which will satisfy the honest critics and shut up the crank critics of the medium."

Philip G. Lasky operated a ham station, was wireless operator at sea, entered Denver radio in early 1920's, is now Westinghouse v.p. for West Coast and general manager of KPIX, San Francisco; feels TV station executive ought to have: "a thorough love and devotion to the broadcasting business, and an unqualified belief in the American system of commercial broadcasting . . . a limitless capacity for learning and absorbing the fundamentals and facts of advertising, marketing, and merchandising . . . acquire the best supporting executives possible . . . and give them not only responsibility but just credit."

Carl E. Lee, managing director of WKZO-TV, Kalamazoo, started as engineer in 1939; believes an executive: ". . . can come out of most any background . . . He must be aware that all men are human, and he himself is a human being; and that as human beings, we are subject to human frailties and capable of the greatest deeds . . . One of the basic qualifications . . . is complete honesty, especially with himself. Where do station executives come from? They come from everywhere and anywhere. What makes a station executive? He does!"

Nathan Lord turned from city editor to ad man to broadcaster in 1933, has been v.p. and general manager of WAVE-TV since 1948; feels: "A station manager should have the administrative quality to evaluate policies and practices into terms of products so as to provide the best service in the area."

William B. Quarton, general manager of WMT-TV, Cedar Rapids, entered radio in 1931, was WMT sales head by 1936; feels: "A top station manager must be genuinely interested in serving the public as well as the advertisers. He must be a rare and interesting combination of showman, administrator and financial genius—a potent brew."

Richard B. Rawls went from theatre to station and network operations, is now general manager of KPHO-TV, Phoenix; says station head: ". . . should combine a knowledge of sales, finance, programming and production, film, advertising, and promotion, organization of operations, research, engineering, legal, public relations . . . number one. SALES, is most important."

Owen Saddler, general manager of KMTV, Omaha, was teacher and reporter before entering station production in 1938; feels manager needs: ". . . the basic instincts of a good promotion man, a real appreciation of the technical, some of the flair of a true showman, a tremendous respect for truth, a natural love of people, the finer abilities of high salesmanship, a workable philosophy of public service, and by all means, the wisdom of Solomon."

Alvin D. Schrott moved into TV from newspaper sales, was appointed manager of WJAC-TV, Johnstown, in 1949, when it went on the air; comments: "Probably the biggest single qualification is plain common sense. A good working knowledge of the advertising business helps."

Victor A. Sholis, v.p. and director of WHAS-TV, Louisville, has been in journalism, government service, industry association; states: "In the long run, the best business policies stem from running a station with integrity, character and in the best interests of the people."

P. A. "Buddy" Sugg started as radio engineer in 1929, helped develop radar during World War II, is now executive v.p. and general manager of WKY-TV, Oklahoma City; believes a station manager: ". . . should have a background of experience that will enable him to select a staff of experts . . . coordinate their activities and control their performance . . . the ability to set objective and over-all policies, to delegate authority and responsibility, and to make 'calculated risk' decisions."

C. Robert Thompson began as announcer in 1926, today is general manager of WBEN-TV, Buffalo; states: "I should say that the most necessary characteristic is the integrity of the individual with respect to his responsibilities to the public. On this quality rests to a great extent the future of the broadcasting industry."

Edwin K. Wheeler, with WWJ-TV organization since 1937, had prior sales and promotion experience, was business manager of the *Detroit News*, is now general manager; states: "The basic qualifications for station management are the same as the basic qualifications for any other business . . . Charles M. Schwab, the steel man, said it years ago: 'We are all salesmen every day of our lives.' . . . It's necessary to operate on the same frequencies as those with whom we work." ▶

**THE ROADS LEADING TO
STATION MANAGEMENT
ARE DIVERSE, AS THESE
CAREERS INDICATE**

NEWSPAPERS

Walter J. Damm, general manager of WTMJ-TV, Milwaukee, cites early newspaper years, beginning in 1913, as "most valuable training I can remember . . . taught me the importance of truly serving the public;" named Journal radio manager in 1922. Clair R. McCollough, president of WGAL-TV, Lancaster, Pa., entered radio from newspaper executive post. After 15 newspaper years, John M. Outler joined WSB, Atlanta, in 1931, became TV manager in 1948.

ANNOUNCING

Charles H. Crutchfield, executive v.p. and general manager of WBTV, Charlotte, N.C., began with firm in 1933 as announcer at age 21. After college, in 1927, Ralph W. Nimmons became a radio announcer, in Florida, today is general manager of WFAA-TV, Dallas.

ENGINEERING

Paul Anthony Loyet built ham set in 1919 at age 13, was WOC engineer by 1924; is today v.p. and general manager of WHO-TV, Davenport, and radio affiliates.

WRITING AND PRODUCTION

Beginning as a writer in 1939, Willard E. Walbridge is now executive v.p. and general manager of KTRK-TV, Houston; has also been in programming, radio and TV sales.

MUSIC

General manager of KFMB-TV, San Diego, George Whitney was a musician, later NBC and Don Lee musical director; went to radio sales, agency partnership, returned to Don Lee in 1948 as v.p.

INDUSTRIAL RELATIONS

First Joining Westinghouse 25 years ago in its industrial and public relations department, Wilmer C. Swartley moved into radio in 1938, became WBZ-TV general manager in 1948, now is v.p. in charge of Westinghouse's Boston operations.



Charles H. Crutchfield, WBTV



Clair R. McCollough, WGAL



Ralph W. Nimmons, WFAA-TV



Walter J. Damm, WTMJ-TV



Paul Anthony Loyet, WHO-TV



John M. Outler, WSB-TV



Wilmer C. Swartley, WBZ-TV



Willard E. Walbridge, KTRK-TV



George Whitney, KFMB-TV



YOU MIGHT SWIM 100 YARDS IN 49.2 SECS.* —

**BUT . . . You Need WKZO-TV
To Make A Splash
In Western Michigan!**

AMERICAN RESEARCH BUREAU
NOVEMBER 1955 REPORT
GRAND RAPIDS-KALAMAZOO

	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8 a.m.-6 p.m.	109	91
6 p.m.-11 p.m.	80	20
SATURDAY & SUNDAY		
10 a.m.-11 p.m.	87	17

NOTE: Survey based on sampling in the following proportions—Grand Rapids (44.8%), Kalamazoo (19.8%), Battle Creek (18.3%), Muskegon-Muskegon Heights (17.1%).

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. It's Channel 3 with 100,000 watts from a 1000' tower. Delivers brilliant picture to almost 600,000 television homes in 29 Western Michigan and Northern Indiana counties—one of America's top-20 TV markets!

New ARB figures (left) show that WKZO-TV is the BIG favorite—morning, afternoon and night, not only in Kalamazoo and Grand Rapids, but also in Battle Creek and Muskegon, as well!

100,000 WATTS — CHANNEL 3 — 1000' TOWER

WKZO-TV

**Kalamazoo-Grand Rapids
and Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives



The Felzer 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

*Richard Cleveland set this world's record at Columbus, Ohio, in February, 1952.

2 heads are better than **1**



ESPECIALLY when they're watching your commercials

and in the
Portland, Oregon Market

KOIN-TV

delivers

2½

times the
audience of the
other two stations
combined

- ★ All top 15 weekly shows
- ★ 9 of the top 10 multi-weekly shows

*November 1955 ARB, 19-County Portland Market

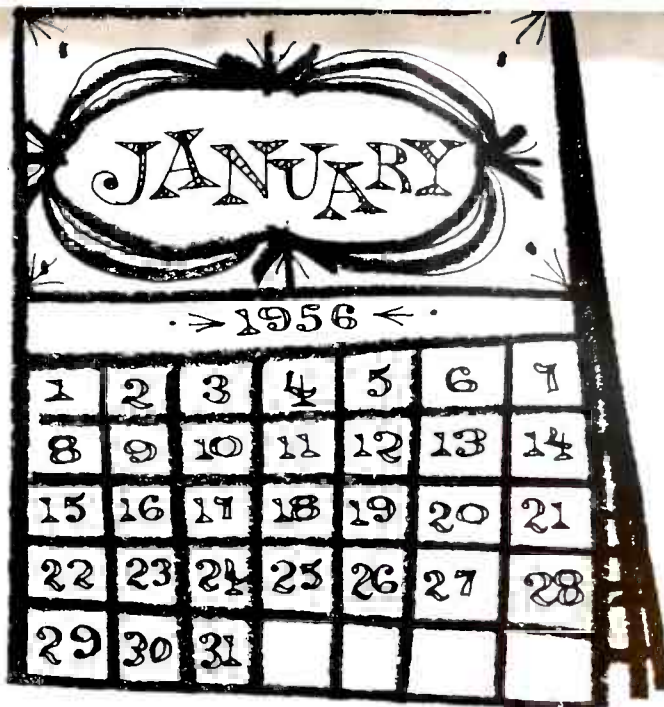
TOP RATINGS • TOP COVERAGE • TOP VALUE
HIGHEST TOWER • MAXIMUM POWER

KOIN-TV Channel 6

PORTLAND, OREGON

Represented Nationally by CBS Television Spot Sales





CALENDAR FOR TIMEBUYERS

A month-by-month checklist of what to look for—and when

BY JOHN A. SCHNEIDER,

Eastern Sales Manager, CBS Television Spot Sales

Maybe you have seen a timebuyer mop his brow and say: "Boy, am I glad that campaign is finally bought! Now I can forget it and get on to something else."

Such an attitude would, of course, be tragic because only by consistent and thorough follow-through can the advertiser get maximum value out of his spot television dollar expenditure.

Along the course of a full broadcast year, there are several points at which specific steps in the follow-through process logically stand out. In discussing these steps, I am going to enumerate them in terms of a July-through-June broadcast year.

July

If you have schedules running, check the futures in fall programming, information on which is now becoming available.

Evaluate your present schedules with an eye toward fall changes and, if switches are indicated, make them early in July because August will be too late. In the summer of 1955 the spot buying rush started earlier than ever before.

July is also the time to buy fall schedules for new accounts. (August may well find the best franchises gone and you may be faced with the problem of commiserating with your client and couching your "I told you so's" in agency-client terminology.)

August

This is a good time to check advance fall programming, with an eye toward possible schedule improvements.

September

Some markets will be affected by Daylight Saving Time changes at the end of September. This will entail changes of adjacencies or changes of broadcast time for your programs. Don't let Daylight Saving Time changes come as a shock to your account executive or client. You know these changes are coming, and warning the advertiser early in the month will make the adjustments easier and help eliminate the last-minute crises a few days before time change.

Often the stations cannot give you the three-to-four-weeks advance no-

tice they would like to because their network picture is rarely firm in early September.

October

Those markets affected by Daylight Saving Time which did not change in September will change schedules at the end of October. You will get more advance notice now, however, because network schedules are more predictable.

November

Now is the time to check your bets. Early in the month the press—trade and consumer—and trade opinion will begin passing judgment on the new shows, new program fads, new broadcast policies, and so forth, which started with the fall season.

And, at the end of the month, the November ratings will further confirm what looks like a hit and what appears to be a miss. Examine your schedules most carefully in November and, if you find you have inadvertently picked adjacencies next to a loser, this is the time to get off because all of a sudden here it is. . . .

To page 95

T. V. spot editor

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

SARRA

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



A Disneyland opening sets a festive party mood for Aunt Jemima Party Pancakes in this series of 60-second spots with a 30-second adaptation by SARRA. Voice-over audio and live action photography of the product in use, appetizingly present the taste pleasure to be enjoyed by making pancakes with Strawberry, Chocolate, Egg Nog or other favorite flavors. Strong package identification supports rather than dominates the basic taste appeal. Produced by SARRA for THE QUAKER OATS COMPANY through J. WALTER THOMPSON COMPANY.

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



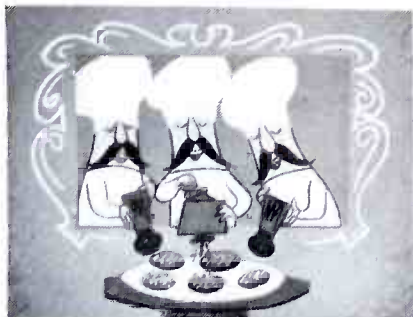
Written with a view to the practical, down-to-earth attitude of the farmer, this arresting series of two minute commercials by SARRA sells "hard" for Purina, makers of chows for poultry and livestock. Savings for the farmer and weight gains for animals are the two-fold advantages to be derived from feeding scientifically developed Purina Chows to chicks, cows, steers, pigs and other livestock. Excellent live action location photography captures authentic "farm atmosphere" to make the message both convincing and credible. Produced by SARRA for RALSTON PURINA CO. through GARDNER ADVERTISING COMPANY.

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



Increasing the consumption of Schoenling Beer by promoting its enjoyment on any occasion, any day of the year, is the aim of this series of 20 and 10-second spots by SARRA. Through unique live action photography, the date frames in a novel calendar setting become window frames for a young couple who sing the theme of a catchy, new Schoenling jingle, "Sooner or later, you're going to try Schoenling." By spotlighting the product in other frames, immediate recognition of brand name and bottle is assured. Produced by SARRA for THE SCHOENLING BREWING COMPANY through ROLLMAN ADVERTISING AGENCY.

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

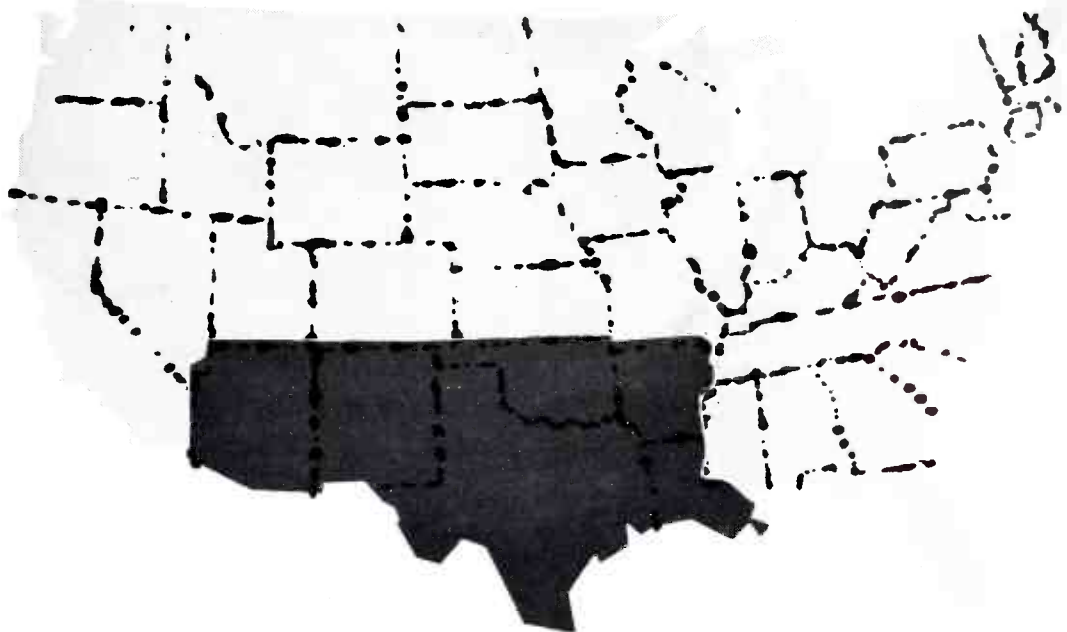


Proceeding on the basic premise that nothing sells a food product like taste appeal, SARRA places the emphasis on flavor in this new 20-second spot for Patrick Cudahy Pure Pork Sausages. A new jingle augments clever animation to emphasize that only the finest ingredients go into the product. Brand name and package identification are heavy throughout. Appetizing views of the product have that "so good you can taste it" quality. Produced by SARRA for CUDAHY BROTHERS CO. through KLAU-VAN PIETERSOM-DUNLAP, INC.

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

TV

gives regional
brands
high
identification
needed to



OUTSELL NATIONAL BRANDS

in the "special" Southwest

BY J. P. STEWART, JR.,

Director, Radio-Television, Bozell & Jacobs, Inc.—Houston

While the tactics of Southwestern television advertisers may cause quizzical lifting of eyebrows by Madison Avenue admen, these same tactics have earned Southwestern brands more than respect from hard-pressed national competitors: It has earned them No. 1 sales position in many cases.

Take Houston, for example. With more than 1,000,000 metropolitan population, the South's largest and fastest-growing city is a market prized by every advertiser. Yet more people in Houston drink Maryland Club coffee, fill their cars with Humble gasoline and buy Mrs. Baird's bread than use any of the national brands in these same categories.

And Houston is not an isolated example. In other pivotal Southwestern markets, it's much the same story. Maryland Club edges out Folgers and Maxwell House as the coffee drinkers' choice in Shreveport and Monroe. In many parts of southern Louisiana, many people prefer the dark roast flavor of Community coffee over "pure" or northern brands.

It's nip and tuck in the beer picture, too. Falstaff, Budweiser and Pabst have tough competition from such strictly regional brands as Jax, Pearl, Grand Prize, and Regal, which, likely as not, lead their national competitors in a good many markets other than San Antonio, Monroe, El Paso and Dallas.

National advertisers say it's not uncommon for their products to be out-sold in certain markets by regional competitors. For one thing, they say they don't think it economically feasible to spend and promote as much on those markets as the regional brand that is concentrating its efforts there. But that doesn't seem to be the whole answer; in some cases national brands spend more in a given market than do competing Southwestern brands.

So then, why is it that comparatively low-budget television advertisers in the Southwest frequently out-sell big budget national TV users?

That's a tough question to answer for it has so many facets.

To answer it means a study of

Southwesterners themselves; a study of how Southwestern agency men arrive at copy themes; and, how Southwestern agency men evaluate television markets.

First, let's look briefly at the Southwesterner, since he's the real key to the success of Southwestern brands. Traditionally, the South and Southwest have been both agricultural and conservative. Being metropolitan but not overly cosmopolitan, he reflects his heritage by being conservative in both speech and dress.

He's not overly impressed with "razzle dazzle" pitches. Rather than rush out to purchase a new product, the Southwesterner first must look it over to convince himself the value really is there.

Now, what do we say to him on television that makes him react so favorably to our Southwestern brands?

Let's examine the copy theme used by Maryland Club instant coffee that says: "The coffee you'd drink if you owned all the coffee in the world."

To page 102

Sweeping changes
due in TV production
concepts as
"second industrial
revolution"
reaches the studio

'PROJECT AUTOMATION'

Radical changes in TV program production are in the offing, spurred on by sensational new concepts of studio design.

At this very moment, for example, NBC is developing a studio so flexible and sensitive to production needs that it almost thinks for itself. It will adapt itself spatially, mechanically and electronically to script requirements, following directions it issues to itself from a piece of tape.

The current ferment among studio designers is part of the sweeping "second industrial revolution" being ushered in through automation, the principle which substitutes electronic for human control. All of television seems destined to be vitally affected—from the factories where vast numbers of receivers will emerge from space almost devoid of people, to the low-cost stations who will practically operate themselves with a minimum of human supervision and expense.

In its studio applications, automation means increased program production, improved program quality, lower costs to advertisers.

For the networks, this is much more than a wild dream. NBC is shelling out hard cash on a two-year project to construct the control unit, or "brain." Along the way, individual features of the studio are being put to work in new construction for testing, refinement, and even actual use. Some of the main engineering problems already have been solved, at least in principle, according to the network.

In its final form, the studio will seem to have a life of

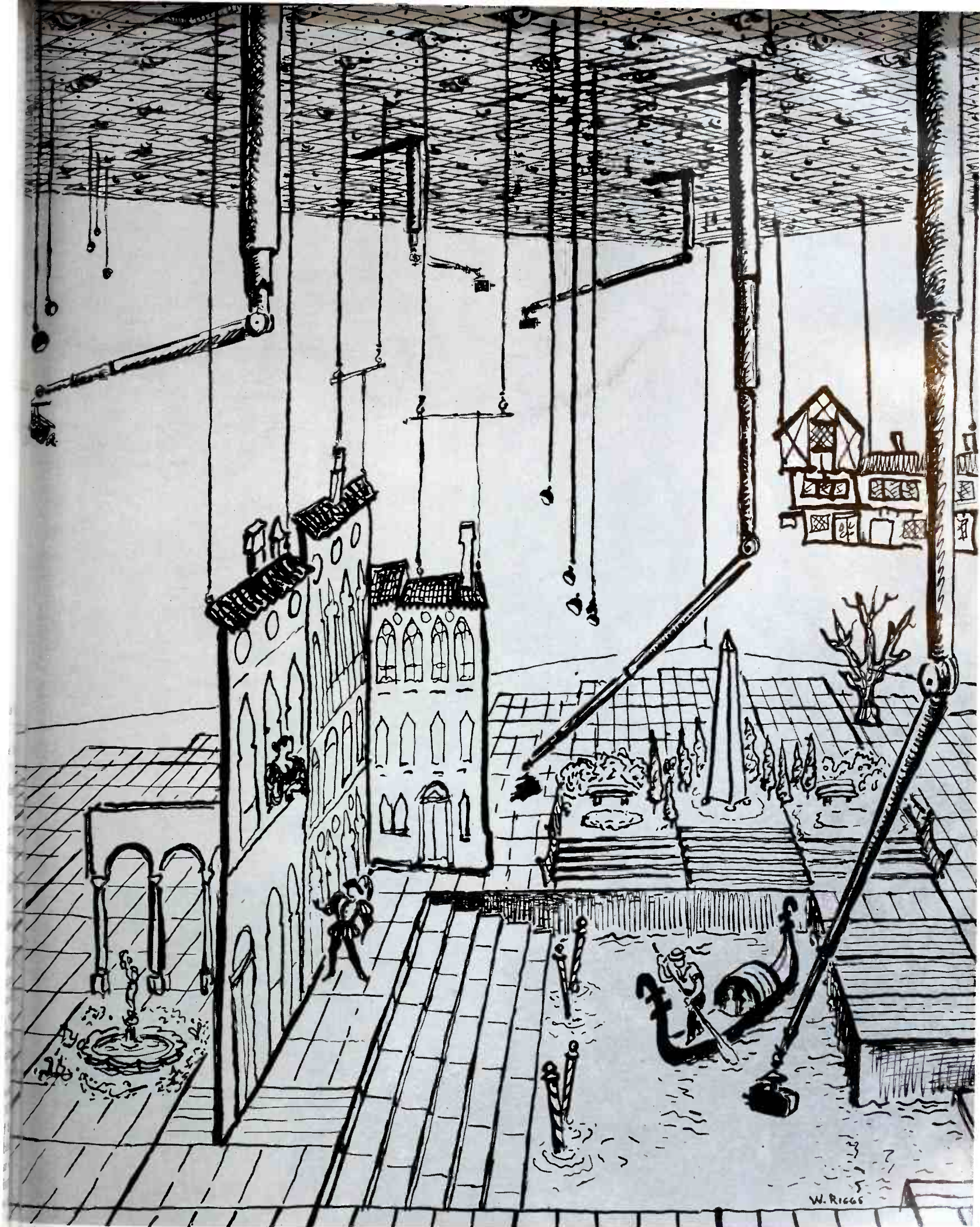
its own when activated by the controlling tape. As the tape unwinds:

- The studio will expand or contract and assume the required dimensions of the show.
- The floor will take on whatever shape, height and depth the scene demands.
- The cameras will swing to shooting position, select the lenses, focus, even return to the repair shop for service—by themselves.
- The flats (or scene-walls) will find their correct positions, drop from the ceiling.
- The lights will rise, tilt, lower, pan, dim as needed—they will be energized by radio waves.

Absent from the studio floor will be camera dollies, mike booms, cameramen, boom operators, electricians, dolly pushers, and the like—these will be in other areas and assuming new functions. At last, performers and directors will have the TV stage to themselves. Freed of technical impediments, they will be able to devote their full energies to the creative job.

Behind the soaring concepts are some earthbound dollars-and-cents considerations. As Sol Cornberg, NBC director of studio and plant facilities and father of the brainchild, explains: "Today, on any major show, it takes 23 hours of in-studio preparation time for one hour of airtime—for black-and-white. The ratio for a 90-minute color show is 72-to-one. Automation can enable us to cut the in-studio time by about two-thirds—instead of one

To page 106



NBC's vision of tomorrow's studio frees stage for performers. Cameras focus themselves, lights are energized by radio waves and double as mike-carriers when not on, flats are flown from ceiling, floor consists of individually-controlled sections and assumes variety of shapes, studio walls adapt themselves to required dimensions—all are activated by pre-set cues recorded on tape. Not shown is three-level control room where director and aides can override automatic signals in emergency.



**owerful!
rofitable!
re-rated!**

All-time entertainment success – runaway best seller novel and comic book – smash hit movie and play—now THE THREE MUSKETEERS brings its fabulous audience appeal to TV!

**"SNEAK PREVIEW"
SPELLS SUCCESS**

Here are the highlights of a special "Musketeers" television preview (full details available on request).

"Good family entertainment"
– claimed 9 out of 10

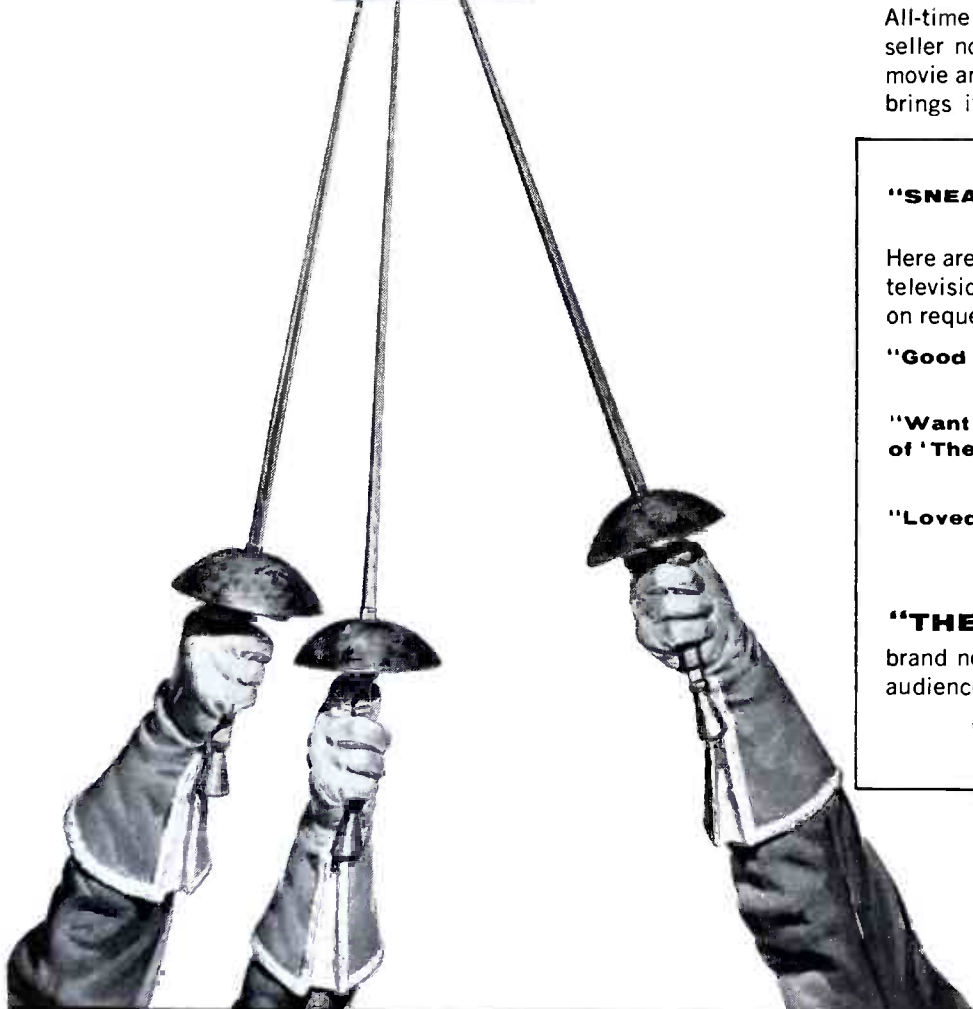
"Want to watch additional programs of 'The Three Musketeers'"
– reported 9 out of 10

"Loved Jeffrey Stone as d'Artagnan"
– raved 91.4%

"THE THREE MUSKETEERS,"

brand new, proven TV success, will deliver audiences for you.

Write, wire, phone for details.



THE MUSKETEERS

a new TV film series from

ABC FILM SYNDICATION, INC.

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

RATING RECORD OF 13 KEY SHOWS

Along with the ratings of the 13 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 is 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: February Telepulse. Times given are p.m. except where otherwise indicated.

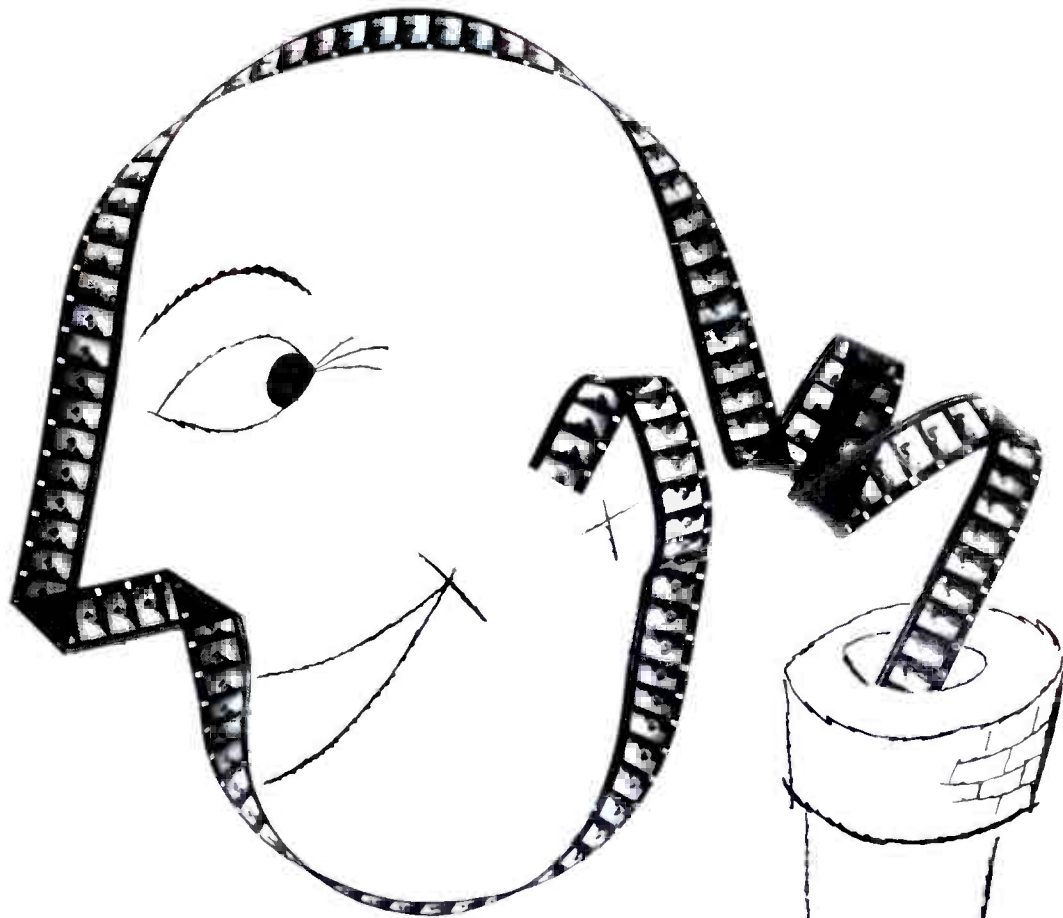
DETROIT Friday 7 CKLW-TV (10.3) 12.7 WWJ-TV Great Gildersleeve (7.0) 12.2 WJBK-TV I Am the Law (7.3) 10.9	HOUSTON-GALVESTON Friday 6:30 KGUL-TV (16.8) 17.0 KTRK-TV Rin Tin Tin (9.3) 15.9 KPRC-TV Eddie Fisher; News Caravan (12.0) 12.9	KANSAS CITY Monday 9:30 KMBC-TV (12.0) 13.0 KCMO-TV Studio One (24.7) 25.4 WDAF-TV Hwd. Playhouse (22.3) 11.9	MINNEAPOLIS-ST. PAUL Sunday 5:30 WTCN-TV (12.3) 11.5 WCCO-TV You Are There (11.3) 12.9 KEYD-TV Mr. & Mrs. North (4.7) 7.9	SAN FRANCISCO-OAKLAND Monday-Friday 4:30 KGO-TV (4.0) 6.6 KRON-TV My Little Margie (7.3) 8.2 KPIX Strike It Rich (6.3) 7.4
BALTIMORE Saturday 7 WMAR-TV (15.3) 17.2 WAAM-TV Death Valley Days (6.3) 13.2 WBAL-TV Search for Adventure (11.3) 6.9	CHICAGO Saturday 6 WBBM-TV (18.0) 16.2 WNBQ Life of Riley (1.7) 14.2 WGN-TV Wild Bill Elliot (6.3) 6.9	CLEVELAND Saturday 7 WJW-TV (19.7) 24.7 KYW-TV Racket Squad (10.7) 16.5 WEWS Lights, Camera, & Questions (7.7) 3.2	COLUMBUS Saturday 7 WBNS-TV (18.7) 25.2 WLW-C Midwest. Hayride (13.0) 13.2 WTVN Mobile Theatre (12.3) 5.2	NEW YORK Saturday 7 WCBS-TV (17.8) 13.6 WRCA-TV Henry Fonda (2.5) 8.3 WOR-TV Roy Rogers (4.3) 3.4
BALTIMORE Saturday 4 WBAL-TV (17.7) 17.2 WAAM-TV Champion Bowling (6.7) 8.2 WMAR-TV Basketball (5.3) 5.2	CINCINNATI Sunday 11 a.m. (1 hour) WKRC-TV (2.3) 11.9 WLW-T Theatre of Youth (3.3) 4.0 WCPO-TV Christophers; Big Picture (1.3) 2.7	CLEVELAND Saturday 6 WJW-TV (19.7) 16.2 KYW-TV Ramar of Jungle (7.7) 10.5 WEWS Dollar a Second (3.7) 8.7	KANSAS CITY Sunday 5 WDAF-TV (10.0) 16.5 KCMO-TV Omnibus (11.7) 12.5 KMBC-TV Judge Roy Bean (13.3) 9.2	NEW YORK Thursday 6 WRCA-TV (9.3) 8.3 WPIX Clubhouse Gang (2.7) 8.6 WCBS-TV 6 O'Clock Report; Early Show (3.9) 6.7
DETROIT Friday 10:30 WJBK-TV (20.7) 18.2 WWJ-TV Boxing (18.0) 16.9 CKLW-TV Person to Person (10.0) 15.9	MILWAUKEE Sunday 10 WTMJ-TV (21.3) 22.5 WXIX-TV Sun. News Special; Sun. Night Cinema (22.7) 12.7 WISN-TV News, Weather, Sports (6.7) 7.0	PHILADELPHIA Thursday 7 WCAU-TV (7.7) 15.7 WRCV-TV Award Theatre (11.0) 9.5 WFIL-TV Star Theatre (9.3) 9.0	ST. LOUIS Wednesday 10 KSD-TV (19.7) 20.2 KWK-TV Masquerade Party (25.0) 18.7 KTVI Weather; Million \$ Movie (11.3) 7.8	SEATTLE-TACOMA Monday 10 KTNT-TV (22.0) 20.2 KOMO-TV Robt. Montgomery Presents (23.1) 20.9 KING-TV The Vise (10.9) 14.2

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

film buying guide *Continued*

Liberace	BOSTON Sunday 2:30 WBZ-TV (14.0) 12.5 WNAC-TV Amos & Andy (11.3) 16.2	BUFFALO Sunday 6:30 WGR-TV (24.7) 25.9 WBEN-TV You Are There (19.3) 15.2	COLUMBUS Sunday 4:30 WTVN (10.0) 12.2 WLW-C Hall of Fame (11.0) 9.9 WBNS-TV Final Decision (5.7) 6.4	MINNEAPOLIS-ST. PAUL Sunday 12 noon WCCO-TV (13.3) 7.7 WTCN-TV Western Theatre (0.7) 6.5 KSTP-TV Boots & Saddles (5.7) 4.4	SEATTLE-TACOMA Sunday 3:30 KING-TV (12.8) 7 KOMO-TV Zoo Parade (7.9) 2 KTNT-TV Hwd. Backstage (8.5) 1
	BOSTON Friday 8:30 WBZ-TV (24.0) 31.9 WNAC-TV Our Miss Brooks (32.0) 27.0 WMUR-TV Crossroads (1.0) 1.5	HOUSTON-GALVESTON Friday 7:30 KPRC-TV (27.3) 29.1 KGUL-TV Our Miss Brooks (17.7) 22.2 KTRK-TV Crossroads (12.0) 7.1	LOS ANGELES Monday 8:30 KTTV (9.5) 14.9 KNXT Talent Scouts (25.0) 15.8 KRCA Caesar's Hour (16.0) 14.2	MILWAUKEE Saturday 6 WXIX-TV (12.0) 10.0 WISN-TV Wild Bill Hickok (4.3) 11.2 WTMJ-TV Sports Picture; News, Weather (20.7) 11.7	SEATTLE-TACOMA Thursday 7:30 KING-TV (25.9) 7 KTNT-TV Count of Monte Cristo (10.4) 6 KOMO-TV Dinah Shore; News Caravan (20.0) 4
Man Behind the Badge	ATLANTA Sunday 2:30 WSB-TV (14.3) 14.7 WAGA-TV Adventure (5.7) 10.2 WLW-A Hall of Faith (7.7) 2.0	BOSTON Sunday 10:30 WNAC-TV (22.0) 22.2 WBZ-TV Masquerade Party (26.7) 13.2	HOUSTON-GALVESTON Sunday 12:30 KPRC-TV (9.6) 10.7 KGUL-TV Wild Bill Hickok (4.5) 8.0 KTRK-TV Prize Movie (0.3) 2.3	KANSAS CITY Thursday 10 KCMO-TV (14.0) 15.7 KMBC-TV News, Sports; Thurs. Movie (15.7) 12.4 WDAF-TV Weather; Night Out (27.0) 9.4	MILWAUKEE Friday 7:30 WTMJ-TV (22.0) 9 WXIX-TV Our Miss Brooks (16.0) 4 WISN-TV Crossroads (22.0) 2
	ATLANTA Tuesday 10:30 WAGA-TV (46.3) 23.0 WSB-TV Studio 57 (15.3) 17.2 WLW-A Starlight Theatre (1.7) 1.3	DETROIT Wednesday 10:30 WWJ-TV (24.7) 18.5 WXYZ-TV Boxing; News (14.0) 16.2 WJBL-TV US Steel Hour (15.0) 15.7	KANSAS CITY Tuesday 10 KCMO-TV (26.3) 21.9 KMBC-TV News, Sports; Tues. Movie (12.7) 9.0 WDAF-TV Weather; Gangbusters (14.0) 8.7	MINNEAPOLIS-ST. PAUL Wednesday 10:30 KSTP-TV (17.0) 12.4 WCCO-TV News, Weather; Amos & Andy (19.3) 11.0 WTCN-TV Early Movie (5.3) 6.4	SEATTLE-TACOMA Friday 9 KING-TV (17.9) 3 KOMO-TV Big Story (15.8) 1 KTNT-TV Crusader (23.8) 9
My Little Margie	BALTIMORE Monday-Friday 2 WBAL-TV (5.3) 6.5 WAAM-TV Playhouse 13 (6.7) 6.3 WMAR-TV Woman's Angle (6.5) 5.5	CLEVELAND Monday 7 KYW-TV (10.3) 24.5 WJW-TV Mobilgas Theatre (10.3) 13.2 WEWS Meet Your Schools; J. Daly News (11.7) 4.0	HOUSTON-GALVESTON Tuesday 6 KGUL-TV (5.2) 18.0 KPRC-TV News, Sports, Weather (11.4) 13.5 KTRK-TV Riders-Purple Sage; News, Weather (16.6) 9.9	KANSAS CITY Monday-Friday 1 KMBC-TV (6.2) 9.5 KCMO-TV Robt. Q. Lewis (6.1) 5.6 WDAF-TV Kitchen Klub (2.7) 1.8	PHILADELPHIA Monday-Friday 1 WRCV-TV (5.2) 1 WCAU-TV Women's Interest Features (13.3) 8 WFIL-TV This Is Hwd. (1.6) 0
	BUFFALO Monday 6:15 WBEN-TV (15.7) 16.2 WGR-TV Sports; Star Tonight (14.7) 14.2 WBUF-TV Million \$ Movie (2.0) 2.5	CHICAGO Sunday 12 Noon WBBM-TV (4.0) 8.4 WNBC Cowboy G-Men (5.7) 5.0 WGN-TV Movie (6.3) 4.9	CLEVELAND Sunday 7 WEWS (18.7) 25.5 WJW-TV Liberace (15.0) 11.5 KYW-TV It's a Great Life (14.0) 11.0	ST. LOUIS Saturday 11:30 a.m. KSD-TV (13.3) 13.7 KWK-TV Big Top (11.7) 12.9	SEATTLE-TACOMA Friday 7 KTNT-TV (12.0) 9 KOMO-TV Boxing (11.6) 3 KING-TV Studio 57 (18.9) 0
Science Fiction Theatre	BIRMINGHAM Thursday 8 WABT (31.5) 22.8 WBRC-TV Climax (35.5) 37.3	CHICAGO Saturday 10:30 WNBC (15.3) 16.0 WBBM-TV Pee Wee King (9.7) 8.7 WGN-TV Wrestling (8.7) 7.7	CLEVELAND Tuesday 7 KYW-TV (9.0) 12.2 WJW-TV San Francisco Beat (9.7) 11.7 WEWS Pooch Parade; J. Daly News (12.3) 5.5	NEW YORK Friday 7 WRCA-TV (4.5) 7.8 WCBS-TV Weather; News (7.8) 7.7 WOR-TV Roy Rogers (4.0) 4.3	PORTLAND Monday 8:30 KOIN-TV (35.3) 7 KPTV Caesar's Hour (15.3) 9 KLOR-TV Voice of Firestone (19.3) 2
	BOSTON Tuesday 6 WNAC-TV (24.1) 17.9 WBZ-TV Carnival (10.9) 18.9	CINCINNATI Tuesday 10:30 WKRC-TV (40.3) 19.7 WLW-T Badge 714 (16.7) 18.7 WCPO-TV Celebrity Playhouse (2.0) 8.7	COLUMBUS Friday 6:30 WBNS-TV (13.7) 13.7 WTVN Early Home Theatre (7.7) 9.0 WLW-C Meetin' Time (11.7) 8.0	LOUISVILLE Thursday 8 WAVE-TV (35.5) 29.3 WHAS-TV Climax (31.0) 33.3	MILWAUKEE Friday 10 WXIX-TV (25.7) 9 WTMJ-TV Weather; News (20.0) 8 WISN-TV Pee Wee King (7.9) 9
Steve Donovan, Western Marshall	ATLANTA Sunday 6 WLW-A (12.3) 13.2 WSB-TV Meet the Press (12.0) 12.5 WAGA-TV Oranibus (8.7) 8.2	BOSTON Wednesday 7:30 WNAC-TV (15.3) 18.5 WBZ-TV Eddie Fisher (12.3) 16.9 WMUR-TV Disneyland (1.3) 3.4	MINNEAPOLIS-ST. PAUL Saturday 5 WCCO-TV (21.3) 15.9 WICN-TV Laurel & Hardy (5.3) 12.0 KSTP-TV Roy Rogers (4.7) 9.9	PORTLAND Wednesday 6 KLOR-TV (27.7) 20.9 KOIN-TV News, Wea., Sports; CBS News (13.4) 19.7 KPTV News, Weather, Sports (3.7) 6.2	SAN FRANCISCO-OAKLAND Tuesday 6:30 KPIX (8.0) 3.5 KRON-TV H'way Patrol (10.0) 2.2 KGO-TV Wild Bill Hickok (9.2) 1.0

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



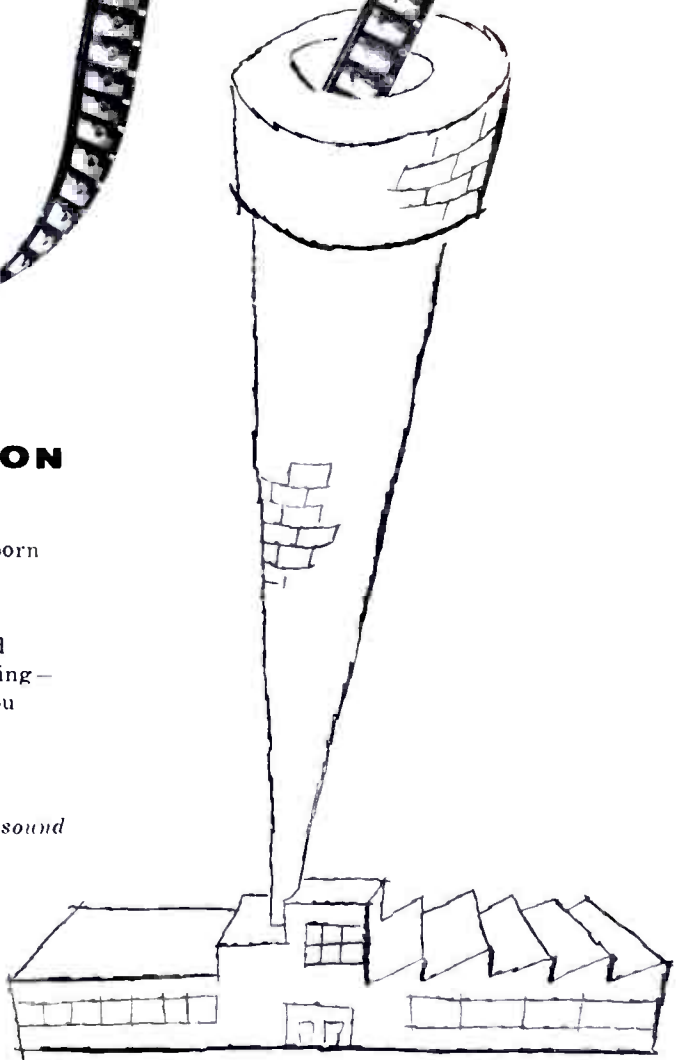
FOR A HAPPY PRESENTATION

The joy of accomplishment is a universal happiness. Especially in the case of a film which is your creation, born out of hard work and careful planning.

Because Precision's staff of specialists adds its own creative efforts to yours by the use of *specialty* designed equipment, and by careful handling and intelligent timing—you might say we are fellow creators, working with you to bring out all you've put into the original...Yes, and maybe more!

So, when you turn those 16mm dreams into realities, be sure to call upon Precision for the *accurate, sound and exact* processing your films deserve.

Remember: Precision is the pace-setter in processing of all film. No notching of originals—scene to scene color correction, optical track printing, all are the very best...35mm service, too!



you'll see



and hear

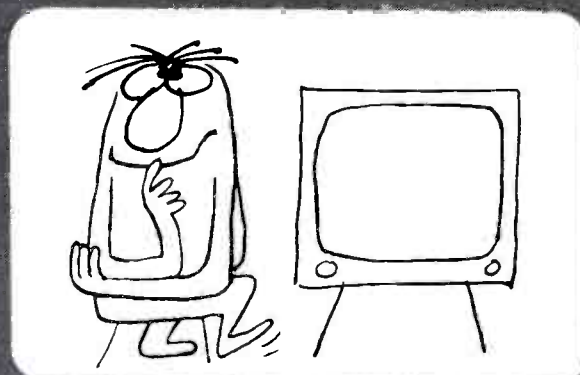
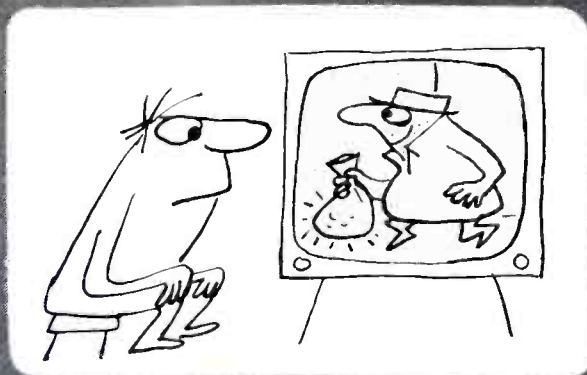
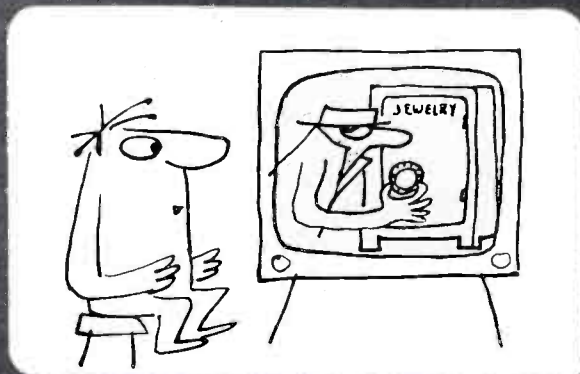
PRECISION

FILM LABORATORIES, INC.
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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

Television motivates more people in impulsive San Diego!



In RETAIL STORES San Diegans spend over \$2 Million Dollars per day—every day, 365 days per year—More than the citizens of New Orleans, La., Columbus, Ohio or Albany, Schenectady and Troy, New York combined.

More people are making more money—watching Channel 8 and making more Channel 8 motivated purchases than ever before.

"Sales Management, 1955"

KFMB TV

WRAJIER-ALVAREZ BROADCASTING, INC.

SAN DIEGO, CALIF.

REPRESENTED BY PETRY

America's more market

Television Magazine's Exclusive **RECEIVER**

CIRCULATION

REPORT for April

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

Set-count estimates published in this section are based on TELEVISION MAGAZINE's projections of "The National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the Advertising Research Foundation. This Census study was sponsored by the three networks, the National Association of Radio and Television Broadcasters and the Television Bureau of Advertising.

To derive our estimates, we have adjusted county figures by such indices as Census area, metropolitan, non-metropolitan and RETMA shipments. These adjustments serve to bring the new totals more closely in line with the Census findings.

The Advertising Research Foundation county-by-county material will not be published until mid-April. Final refinements will be made at that time.

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

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

As evidence of viewing, stations are studied, wherever possible, for overall share of audience as reported by the rating services. There are,

however, a number of instances where individual programs may deliver sizable audiences in counties not credited as coverage, which can be an important bonus to the advertiser.

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

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

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

CIRCULATION AS OF APRIL 1

TOTAL U.S. TV HOMES 35,500,000

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



Market	% Penetration	Sets
ABILENE-SWEETWATER, Tex.***	68.3	59,760
KRBC-TV (N)		
ADA, Okla.	58.7	91,407
KTEN (A,C,N)		
ADAMS-PITTSFIELD, Mass.		††
WAMGT† (A)		
AKRON, Ohio ***	38.6	†73,140
WAKR-TV† (A)		
ALBANY, Ga.***	47.6	50,460
WALB-TV (A,N)		
ALBANY-SCHENECTADY, TROY, N. Y.		460,527
WROW-TV† (A,C); WRGB (N)		†147,284
ALBUQUERQUE, N. M.	48.9	57,839
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)		
ALEXANDRIA, La.	40.5	48,168
KALB-TV (A,C,N)		
ALTOONA, Pa.	84.5	397,000
WFBG-TV (A,C,N)		
AMARILLO, Tex.	63.5	66,448
KFDA-TV (A,C); KGNC-TV (N)		
AMES, Iowa	75.8	199,125
WOI-TV (A,C)		
ANCHORAGE, Alaska***		14,250
KENI-TV (A,N); KTVA (C)		
ANDERSON, S. C.***	52.9	†88,870
WAIM-TV† (C)		
ANN ARBOR, Mich.***	21.7	†22,470
WPAG-TV†		

Market	% Penetration	Sets
ASHEVILLE, N. C.***		373,660
WISE-TV† (C,N); WLOS-TV (A)		†43,170
ASHTABULA, Ohio***	39.5	†27,540
WICA-TV†		
ATLANTA, Ga.	76.2	545,420
WAGA-TV (C); WLW-A (A); WSB-TV (N)		
AUGUSTA, Ga.	45.9	98,384
WJBF-TV (A,N); WRDW-TV (C)		
AUSTIN, Minn.	71.8	96,403
KMMT (A)		
AUSTIN, Tex.	59.4	104,354
KTBC-TV (A,C,N)		
BAKERSFIELD, Cal.		111,977
KBK-TV† (A); KERO-TV (C,N)		†77,098
BALTIMORE, Md.	86.0	653,226
WAAM (A); WBAL-TV (N); WMAR-TV (C)		

Market	% Penetration	Sets
BANGOR, Me.	89.7	96,647
WABI-TV (A,C,N); W-TWO (C)		
BATON ROUGE, La.		155,888
WAFB-TV†*** (C); WBRZ (A,N)		†74,275
BAY CITY-SAGINAW, Mich.		254,115
WNEM-TV (A,N); WKNX-TV† (A,C)		††
BEAUMONT, Tex.		92,689
KBMT† (A,N); KFDM-TV (A,C)		†47,750
BELLINGHAM, Wash.	64.4	**62,537
KVOS-TV (C)		
BETHLEHEM-ALLENTOWN- EASTON, Pa.	29.3	†69,672
WLEV-TV† (N); WGLV† (A)		
BIG SPRING, Tex.	38.5	14,564
KBST-TV		
BILLINGS, Mont.	59.3	20,993
KOOK-TV (A,C,N)		

Market	% Penetration	Sets
BINGHAMTON, N. Y.	79.4	387,599
WNBF-TV (A,C,N)		
BIRMINGHAM, Ala.	57.6	305,555
WABT (A,N); WBRC-TV (C)		
BISMARCK, N. D.	55.7	19,550
KBMB-TV (C); KFYZ-TV (A,N)		
BLOOMINGTON, Ill.	56.2	†46,823
WBLN-TV† (A)		
BLOOMINGTON, Ind.	90.0	568,710
WTTV (N) (Includes Indianapolis)		
BLUEFIELD, W. Va.		††
WHIS-TV (N)		
BOISE, Ida.	65.5	55,663
KBOI (C); KIDO-TV (A,N)		
BOSTON, Mass.		1,288,440
WBZ-TV (N); WNAC-TV (A,C); WTAO-TV† (A)		†151,188
BRIDGEPORT, Conn.	16.7	†66,219
WICC-TV† (A)		
BUFFALO, N. Y.		**475,247
WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)		†188,223
BURLINGTON, Vt.	90.0	**156,780
WCAX-TV (C)		
BUTTE, Mont.***	59.9	15,210
KXLF-TV (A)		
CADILLAC, Mich.	65.7	117,568
WWTW (A,C)		
CAPE GIRARDEAU, Mo.	54.0	149,898
KFVS-TV (C,N)		
CARTHAGE-WATERTOWN, N. Y.	90.0	**84,619
WCNY-TV (A,C)		
CEDAR RAPIDS, Iowa	69.4	201,639
KCRG-TV (A); WMT-TV (C)		
CHAMPAIGN, Ill.	69.0	306,747
WCIA (C,N)		
CHARLESTON, S. C.	68.0	137,029
WCSC-TV (A,C); WUSN-TV (N)		
CHARLESTON-HUNTINGTON, W. Va.	71.8	341,971
WCHS-TV (A,C); WHTN-TV (A); WSAZ-TV (A,N)		
CHARLOTTE, N. C.***	75.0	528,210
WBTV (A,C,N)		
CHATTANOOGA, Tenn.	61.3	136,737
WDEF-TV (A,C,N)		
CHEYENNE, Wyo.	55.0	§26,164
KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff)		
CHICAGO, Ill.	90.0	2,033,640
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)		
CHICO, Cal.	64.4	70,900
KHSL-TV (A,C,N)		
CINCINNATI, Ohio	90.0	573,480
WCPO-TV (A); WKRC-TV (C); WLW-TV (N)		
CLEVELAND, Ohio	90.0	**1,146,150
WEWS (A); KYW-TV (N); WJW-TV (C)		
COLORADO SPRINGS-PUEBLO, Colo.	53.2	53,991
KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)		
COLUMBIA, Mo.	68.0	91,354
KOMU-TV (A,N)		
COLUMBIA, S. C.		108,707
WIS-TV (A,N); WNOK-TV† (C)		††
COLUMBUS, Ga.		130,584
WDAK-TV† (A,N); WRBL-TV (A,C)		††
COLUMBUS, Ohio	90.0	500,400
WBNS-TV (C); WLW-C (N); WTVN (A)		
CORPUS CHRISTI, Tex.	48.5	†40,079
KVDO-TV† (A,C,N)		
DALLAS-FT. WORTH, Tex.***	76.4	540,930
KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WHAP-TV (A,N)		






Sales Management's Area Growth Ratings, 1945-1955, show that . . .

More people have more money  to
 spend in the WBRZ area 
 than ever before, because . . .

Population  is UP 84%

Food Store Sales  are UP 209%

Effective Buying Income  is UP 100%

There are \$899,481,000.00 spendable dollars
 earned from oil  gas  sulphur 
 industry  and agriculture 

**AND ONLY ONE TELEVISION STATION COMPLETELY
 COVERS THIS RICH HEART OF LOUISIANA**

WBRZ Channel **2**

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

NBC-ABC

Represented by Hollingbery





... In The 11-County Core
Of Our Coverage Area —

**PULSE* PROVES
AUDIENCES PREFER**

... Channel
WRBL-TV

CBS • ABC

* Area Telepulse, Nov. 1955

**SHARE OF
AUDIENCE**

... DAYTIME

WRBL-TV	64
Station B	27
Misc.	9

... NIGHTIME

WRBL-TV	62
Station B	27
Misc.	11

... AGAIN —

**THE TOP 48 WEEKLY
AND MULTI-WEEKLY
SHOWS ARE
ON WRBL-TV**

CALL HOLLINGBERY CO.

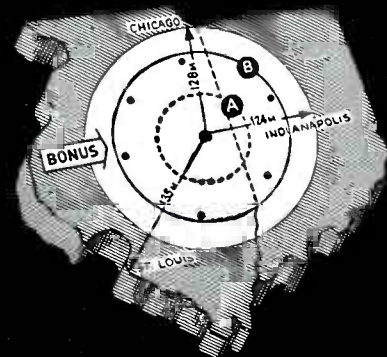
Market	% Penetration	Sets
DANVILLE, Ill. WDAN-TV† (A)	47.7	†40,039
DAVENPORT, Iowa-ROCK ISLAND, Ill. WOC-TV (N); WHBF-TV (A,C)	84.4	285,427
DAYTON, Ohio WHIO-TV (C); WLW-D (A,N)	90.0	476,010
DECATUR, Ala. WMSL-TV† (C,N)	41.3	†127,960
DECATUR, Ill. WTVF† (A,N)	66.1	†156,722
DENVER, Colo. KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	68.9	225,381
DES MOINES, Iowa KRNT-TV (C); WHO-TV (N)	75.0	198,638
DETROIT, Mich.-WINDSOR, Can.	90.0	**1,356,120
WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV		
DOTHAN, Ala. WTVY (A,C)	40.0	28,794
DULUTH, Minn.-SUPERIOR, Wis. KDAL-TV (A,C); WDSM-TV (C,N)	58.7	92,138
DURHAM, N. C. WTVD (A,N)	64.0	238,072
EASTON-BETHEHEM- ALLEN TOWN, Pa. WGLV† (A); WLEV-TV† (N)	29.3	†69,672
EAU CLAIRE, Wis. WEAU-TV (A,N)	58.1	59,367
EL DORADO, Ark. KRBB	47.0	42,247
ELKHART, Ind.—(See South Bend)		
EL PASO, Tex.-JUAREZ, Mex. KROD-TV (A,C); KTSM-TV (N); XEJ-TV	75.6	70,205
ENID, Okla. KGEO-TV (A)	65.0	70,637
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)		**123,031 †69,765
EUGENE, Ore. KVAL-TV (A,N)	51.4	57,180
EUREKA, Cal. KIEM-TV (A,C,N)	58.7	25,140
EVANSVILLE, Ind.- HENDERSON, Ky. WFIE-TV† (A,N); WEHT† (C)	55.1	†96,267
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)		††
FARGO, N. D. WDAY-TV (A,N) (See also Valley City)	52.0	90,149
FAYETTEVILLE, N. C. WFLB-TV† (C,N)	27.4	†17,857
FLORENCE, S. C.*** WBTW (A,C,N)	61.9	154,265
FT. DODGE, Iowa KQTV† (N)	18.5	†18,086
FT. MEYERS, Fla. WINK-TV (A,C)	51.0	17,551
FT. SMITH, Ark. KFSA-TV† (A,C,N)	60.5	†30,961
FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (N)	49.4	†117,913
FT. WORTH-DALLAS, Tex.*** KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	76.4	540,930
FRESNO-TULARE, Cal. KJEO-TV† (A,C); KMJ-TV† (N); KVVG†	72.0	†137,690
GALVESTON-HOUSTON, Tex. KGUL-TV (C); §§KPRC-TV (N); KTRK-TV (A) (KPRC-TV operates satellite KTRK, Lufkin)	67.7	411,673
GRAND FORKS, N. D. KNOX-TV (N)		††
GRAND JUNCTION, Colo. KFXJ-TV (A,C,N)		††



45th TV MARKET
Television Magazine, March 1956



- 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. HOLLINGBERY,
Representative

**STUDIOS | TRANSMITTER
CHAMPAIGN | SEYMOUR**



Chemical plants on the Ohio River banks draw pure, high quality rock salt from deep beneath the surface. The salt is ideal for the manufacture of chlorine and caustic soda, important ingredients in a wide variety of chemical products. Columbia Southern, Allied Chemical, National Aniline and Mobay Chemical are but a few of the major chemical companies now operating in the Ohio Valley. In 1954, \$41 million was spent in new construction of these plants and it is expected that \$63 million more will be spent in the next two years.



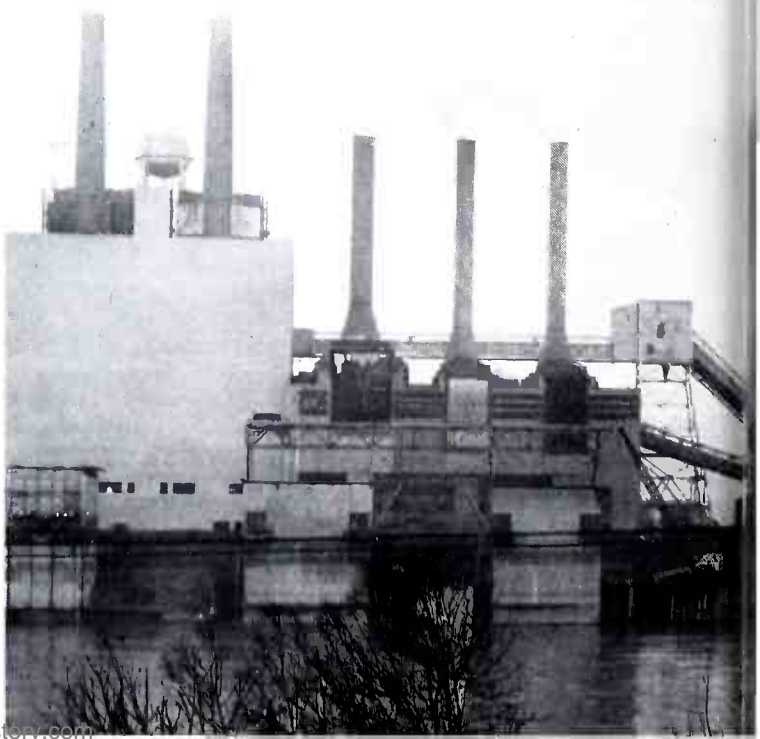
Wheeling, the gateway to the midwest, is the focal point for retail sales, wholesale distribution and manufacturing in the area. Located on the banks of the beautiful Ohio river and on National

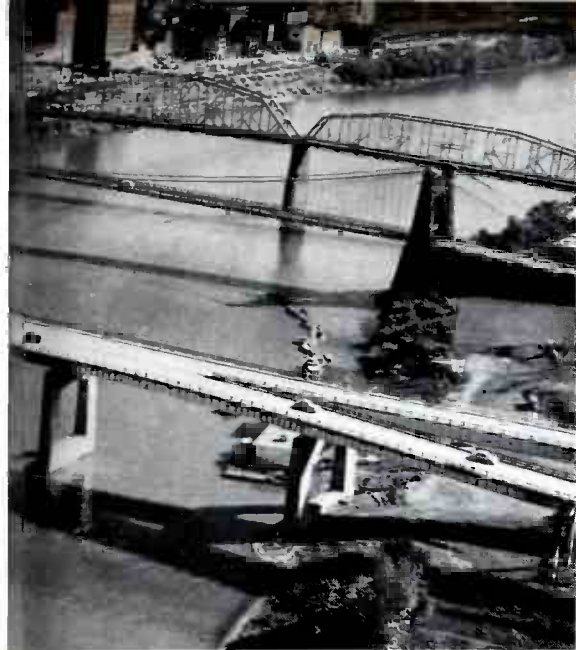


In the Wheeling area lies the nation's only natural supply of coal sufficient for power production necessary for aluminum plants in the eastern United States. Here is the world's largest strapping shovel operated by the Hanna Coal Co. New coal processes now make Ohio Valley power available at prices competitive with Hydrolic power. Projected underground mines fan out for 30 miles from the Wheeling area.

In 1953 and 1954 generating facilities in the immediate Wheeling area were increased by 1,100,000 KW, more than was added to any other system in the nation during that period. In the next three years new power generating facilities will be increased another 1,000,000 KW s.

THE BOOMING OHIO VALLEY AND WWVA





rd, Route 40. Wheeling is the natural hub of a prosperous the-state market. In the foreground is Wheeling's new multi-million dollar Fort Henry Bridge.



Steel flows into ingot molds every day in the big steel mills in the Wheeling district. In 1955, the two major Ohio Valley steel industries paid out more than 160 million dollars in wages, an increase of more than 15% over 1954. Expansion will continue with National Steel, of which the Weirton Steel Corporation is a major division, and more than 200 million dollars will be spent in the next three years. The Wheeling Steel Corporation has 65 million planned for expansion in the next three years.

Cal from the hills, salt from the earth and water from the river make the Wheeling industrial area the fastest growing industrial district in the nation. More than One Billion Dollars has been spent in the past five years for new construction and expansion of old. AND A BILLION MORE IS PLANNED FOR THE IMMEDIATE FUTURE!

For 30 years WWVA, the Friendly Voice, has been the dominant radio station, the ONE advertising medium completely serving the entire area.

This dominance and leadership is proved once again by the recent listening survey made by PULSE, Inc. 43 counties surrounding Wheeling were surveyed and in every instance WWVA was the favorite station by a wide margin. WWVA ranked first in every quarter-hour surveyed from 6:00 am to 12 midnight, seven days a week. Every hour, every day, WWVA topped them all.

THE WHEELING AREA...a BOOMING STORER MARKET...served by WWVA.



STORER BROADCASTING COMPANY

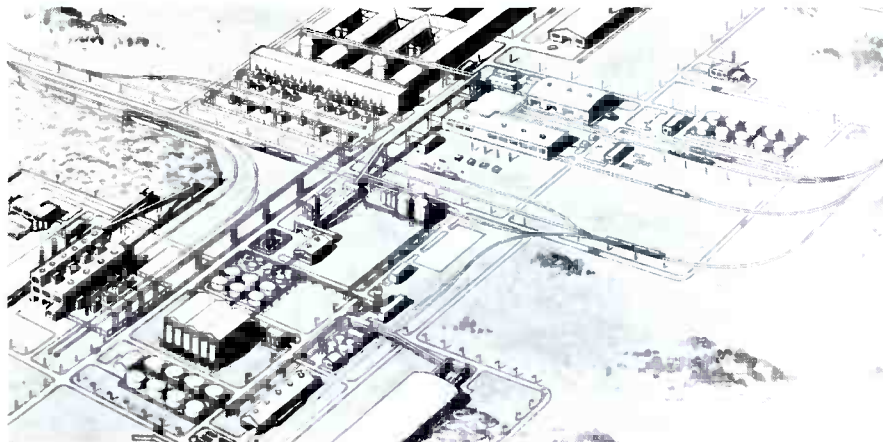
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Michigan	WAGA Atlanta, Georgia	WBRC Birmingham, Alabama	WWVA Wheeling, W. Virginia	WGBS Miami, Florida
WSPD-TV Toledo, Ohio	WXEL-TV Cleveland, Ohio	WJBK-TV Detroit, Mich	WAGA-TV Atlanta, Ga.	WBRC-TV Birmingham, Ala.	KPTV Portland, Ore.	WGBS-TV Miami, Fla.

SALES OFFICES

TOM HARKER—vice-president in charge of sales } 118 East 57th Street, New York 22 • Murray Hill 8-8630
BOB WOOD—national sales manager }
LEW JOHNSON—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498
GAYLE V. GRUBB—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8689

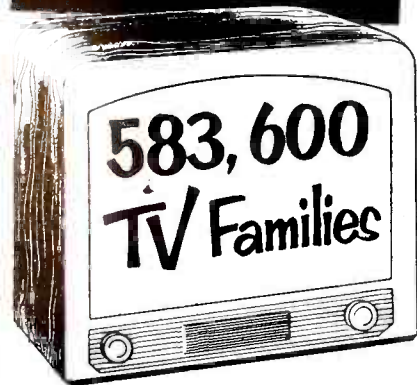


Ohio River provides manufacturers and basic industry with low cost transportation to 60% of the nation's population. During 1955, more than 100 million tons were shipped on the river and it is estimated that tonnage for 1956 will top 85 million tons. Railroads plan \$20,000,000 for improvements to meet the area's booming industry.



Recent influx of primary aluminum plants means hundreds of new companies will spring up to process and fabricate the product. Olin Mathieson has begun construction of a new 250 million dollar basic plant which will create at least 3,000 new jobs. It will be the world's first fully integrated aluminum plant and will be so huge that new coal fields and power plants are being constructed to serve it.

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



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

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

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



Get full details from your KATZ man!

Market	% Penetration	Sets
GRAND RAPIDS, Mich.	83.0	396,483
WOOD-TV (A,N)		
GREAT BEND, Kan.	58.0	62,566
KCKT-TV (N)		
GREAT FALLS, Mont.	34.1	23,087
KFBB-TV (A,C,N)		
GREEN BAY, Wis.	77.1	199,692
WBAY-TV (C); WFRV-TV (A)		
GREENSBORO, N. C.	71.1	318,440
WFMY-TV (A,C)		
GREENVILLE, N. C.	55.3	132,777
WNCT (A,C)		
GREENVILLE, S. C.		246,246
WFBC-TV (N); WGVLT (A)		†95,415
HANNIBAL, Mo.-QUINCY, Ill.	68.1	129,631
KHQA-TV (C); WGEM-TV (A,N)		
HARLINGEN-WESLACO, Tex.***	66.7	65,460
KGBT-TV (A,C); KRGV-TV (N)		
HARRISBURG, Ill.	43.0	†27,655
WSIL-TV (A)		
HARRISBURG, Pa.	69.5	†179,502
WCMB-TV (C); WHP-TV (C); WTPA (A,N)		
HARRISONBURG, Va.	55.3	85,264
WSVA-TV (A,C,N)		
HARTFORD-NEW BRITAIN, Conn.	51.9	†264,298
WGTH-TV (A,C); WKNB-TV (N)		
HASTINGS, Neb.	62.0	71,992
KHAS-TV (N)		
HENDERSON, Ky.-EVANSVILLE, Ind.	55.1	†96,267
WEHT (C); WFIE-TV (A,N)		
HENDERSON-LAS VEGAS, Nev.***	76.6	22,570
KLRJ-TV (A,N); KLAS-TV (C)		
HONOLULU, T. H.***	56.8	§§64,705
KGMB-TV (C); KONA (N); KULA-TV (A)		
(KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuki. KONA-TV operates satellite KMVI-TV, Wailuki)		
HOUSTON-GALVESTON, Tex.	67.7	411,673
§§KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)		
(KPRC-TV operates satellite KTRE, Lufkin)		
HUNTINGTON-CHARLESTON, W. Va.	71.8	341,971
WHTN-TV (A); WCHS-TV (A,C); WSAZ-TV (A,N)		
HUTCHINSON-WICHITA, Kan.		202,021
KT VH (C); KAKE-TV (A); KARD-TV; KEDD (N)		†139,524
IDAHO FALLS, Ida.	90.0	45,360
KID-TV (A,C,N)		
INDIANAPOLIS, Ind.	90.0	629,280
WFBN-TV (A,N); WISH-TV (C)		
(See also Bloomington, Ind.)		
JACKSON, Miss.	36.1	108,899
WJTV (A,C); WLBT (N)		
JACKSON, Tenn.	46.8	71,613
WDXI-TV (C)		
JACKSONVILLE, Fla.		287,218
WJHP-TV (A,N); WMBR-TV (A,C)		†62,308
JEFFERSON CITY, Mo.	67.1	80,212
KRCG-TV (C)		
JOHNSON CITY, Tenn.***	66.8	191,390
WJHL-TV (A,C,N)		
JOHNSTOWN, Pa.		*517,029
WARD-TV (A,C); WJAC-TV (A,C,N)		††
JOPLIN, Mo.	59.2	90,288
KSWM-TV (C)		
KALAMAZOO, Mich.	83.1	469,898
WKZO-TV (A,C)		
KANSAS CITY, Mo.	81.1	471,160
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)		
KEARNEY, Neb.	49.2	§§66,178
KHOL-TV (A,C,N)		
(Operates satellite KHPL-TV, Hayes Center)		

Market	% Penetration	Sets
KNOXVILLE, Tenn.		229,360
WATE-TV (A,N)***; WTSK-TV (A,C)		†98,995
LA CROSSE, Wis.	52.1	84,712
WKBT (A,C,N)		
LAFAYETTE, Ind.	69.1	†51,393
WFAM-TV (C)		
LAFAYETTE, La.	42.3	54,661
KLFY-TV (C)		
LAKE CHARLES, La.		64,728
KPLC-TV (A,N); KTAG-TV (C)		†39,142
LANCASTER, Pa.	90.0	619,290
WGAL-TV (C,N)		
LANSING, Mich.		387,375
WJIM-TV (A,C,N)***; WTOM-TV (A)		†67,668
LAREDO, Tex.		††
KHAD-TV (A,C,N)		
LAS VEGAS-HENDERSON, Nev.***	76.6	22,570
KLAS-TV (C); KLRJ-TV (A,N)		
LAWTON, Okla.	64.1	46,455
KSWO-TV (A)		
LEXINGTON, Ky.	28.2	†34,461
WLEX-TV (A,N)		
LIMA, Ohio	61.2	†62,186
WIMA-TV (A,C,N)		
LINCOLN, Neb.	69.4	137,708
KOLN-TV (A,C)		
LITTLE ROCK-PINE BLUFF, Ark.	50.1	128,743
KARK-TV (N); KTHV (C); KATV (A,C)		
LOS ANGELES, Cal.	87.4	1,962,981
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV		
LOUISVILLE, Ky.***	74.1	500,600
WAVE-TV (A,N); WHAS-TV (C)		
LUBBOCK, Tex.	61.2	101,669
KCBD-TV (A,N); KDUB-TV (C)		
LUFKIN, Tex.	40.1	30,790
KTRE-TV (N)		
LYNCHBURG, Va.	61.2	181,571
WLVA-TV (A,C)		
MACON, Ga.	57.0	87,835
WMAZ-TV (A,C)		
MADISON, Wis.	59.8	†102,796
WKOW-TV (C); WMTV (A,N)		
MANCHESTER, N. H.	80.2	547,800
WMUR-TV (A)		
MARINETTE, Wis.***	79.6	142,180
WMBV-TV (A,N)		
MASON CITY, Iowa	69.0	100,308
KGLO-TV (C)		
MAYAGUEZ, P. R.		††
WORA-TV (C)		
MEDFORD, Ore.	40.3	33,939
KBES-TV (A,C,N)		
MEMPHIS, Tenn.***	63.6	374,655
WHBQ-TV (A); WMCT (A,N); WREC-TV (C)		
MERIDIAN, Miss.	40.0	77,350
WTOK-TV (A,C,N)		
MIAMI-FT. LAUDERDALE, Fla.		308,928
WGBS-TV (N); WITV (A); WTUV (C)		†180,431
MIDLAND-ODESSA, Tex.***	56.5	46,735
KLMD-TV (A,N); KOSA-TV (C)		
MILWAUKEE, Wis.		603,080
WISN-TV (A); WTMJ-TV (N); WXIX (C)		†241,689
MINNEAPOLIS-ST. PAUL, Minn.	75.8	578,861
KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)		
MINOT, N. D.	45.1	15,600
KCBJ-TV (A,C,N)		
MISSOULA, Mont.	31.5	15,075
KQVO-TV (A,C)		
MOBILE, Ala.	62.3	134,197
WALA-TV (A,C,N); WKRG-TV (C)		
MONROE, La.	49.0	100,471
KNOE-TV (A,C,N)		



today

WKNB-TV

Hartford County

is a

Selling
medium

Between **today** and **tonight** — two of NBC's finest weekday shows — WKNB-TV gives its audience 100% good entertainment *all day, every day . . . all week.*

WKNB-TV combines the complete lineup of NBC star-studded shows with its own popular local live shows. Whatever time you choose from dawn to midnight every day, you'll find that WKNB-TV is *more than* an advertising medium — WKNB-TV is a *selling* medium in the 1 $\frac{3}{4}$ billion dollar Hartford County Market.

Contact *The Bolling Company, Inc.*, for the full WKNB-TV success story.

tonight



Basic **NBC**

WKNB-TV

channel

30



STUDIO AND OFFICES WEST HARTFORD 10, CONNECTICUT

THE KIDS REALLY GO FOR Captain Sacto!



Captain Sacto's

a real jet pilot hero to the youngsters of Sacramento—a hero worth an average 21.7 ARB rating* daily on KCRA-TV. His live program runs a full hour across the board from 6 to 7 p.m.

The Captain will also be a hero to your clients who want to sell merchandise in the rich Sacramento Valley market. Ask the people at Bosco Milk Amplifier. They know what a job he's doing on KCRA-TV.

"The Little Rascals" and "Crusader Rabbit" films help Captain Sacto give the younger set a show that has the endorsement of every parent.

Put this super-salesman to work for your clients. Call Petry and get the full facts on Captain Sacto participations.

KCRA-TV
Channel 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

Basic affiliate

Represented by Edward Petry & Co.

*Source: American Research Bureau, Inc. A Special Report on the Sacramento Television Audience, Feb. 8-14, 1956

Market	% Penetration	Sets
MONTGOMERY, Ala.		108,410
WCOV-TV† (A,C,N); WSFA (A,N)***		†74,871
MUNCIE, Ind.	59.7	193,422
WLBC-TV† (A,C,N)		
MUSKOGEE, Okla.	70.0	195,838
KTVX (A) (Includes Tulsa)		
NASHVILLE, Tenn.	46.1	246,703
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)		
NEW BRITAIN-HARTFORD, Conn.	51.9	†264,298
WKNB-TV† (N); WGTH-TV† (A,C)		
NEW HAVEN, Conn.	85.4	813,152
WNHC-TV (A,C,N)		
NEW ORLEANS, La.		296,168
WDSU-TV (A,C,N); WJMR-TV† (A,C)		†114,169
NEW YORK, N. Y.	89.1	4,476,424
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)		
NORFOLK, Va.		256,729
WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)		†143,875
OAK HILL, W. Va.		††
WOAY-TV (A)		
ODESSA-MIDLAND, Tex.***	56.5	46,735
KOSA-TV (C); KMID-TV (A,N)		
OKLAHOMA CITY, Okla.	72.1	274,713
KWTU (A,C); WKY-TV (A,N)		
OMAHA, Neb.	90.0	301,050
KMTV (A,N); WOW-TV (C)		
ORLANDO, Fla.	56.0	117,010
WDBO-TV (A,C,N)		
OTTUMWA, Iowa	56.1	101,933
KTVO (C)		
PANAMA CITY, Fla.	43.4	17,225
WJDM-TV (A,C,N)		
PARKERSBURG, W. Va.	46.3	†34,750
WTAP-TV† (A,C,N)		
PENSACOLA, Fla.***	71.3	140,910
WEAR-TV (A,C)		
PEORIA, Ill.	74.1	†167,342
WEEK-TV† (N); WTVH-TV† (A,C)		
PETERSBURG, Va.	67.0	186,434
WXEX-TV (N) (Includes Richmond)		
PHILADELPHIA, Pa.	90.0	1,795,680
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)		
PHOENIX-MESA, Ariz.	68.0	117,409
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)		
PINE BLUFF-LITTLE ROCK, Ark.	50.1	128,743
KATV (A,C); KARK-TV (N); KTHV (C)		
PITTSBURG, Kan.	60.1	113,355
KOAM-TV (A,N)		
PITTSBURGH, Pa.		1,070,640
KDKA-TV (A,C,N); WENS† (A,C,N)		†325,952
PLATTSBURG, N. Y.	90.0	**111,330
WIRI (A,N)		
POLAND SPRING, Me.	85.2	**244,362
(Mt. Washington, N. H.) WMTW (A,C)		
PORTLAND, Me.	90.0	187,290
WCSH-TV (N); WGAN-TV (C)		
PORTLAND, Ore.		††299,537
KLOR-TV (A); KOIN-TV (C); KPTV† (N)		
POUGHKEEPSIE-KINGSTON, N. Y.	27.9	†37,381
WKNY-TV† (A,C,N)		
PROVIDENCE, R. I.	89.6	743,418
WJAR-TV (A,N); WPRO-TV (C)		
PUEBLO-COLORADO SPRINGS, Colo.	53.2	53,991
KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)		



Farm Facts in WREX-TV Land

Farms with TV sets 44,697
Farm population 167,366
Gross Farm Income
(1954) \$622,927,000

WREX-TV serves over 44,697 farm homes almost wholly dependent on Channel 13 for good signal service and rural coverage of market information and farm news.

WREX—supreme in this rich agricultural area—now **TELECASTING IN COLOR.**

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

Outstanding Quad-City Favorite
Morning • Afternoon • Evening

according to
ARB AND PULSE FALL SURVEYS

Ask Avery-Knodel
for Figures

CBS FOR THE

QUAD-CITIES

NOW 1/4 MILLION PEOPLE

WHBF AM TV
ROCK ISLAND, ILL.
REPRESENTED BY AVERY-KNODEL

a higher
per capita
income than*

NEW YORK

CHICAGO

LOS ANGELES

and

KSBW-TV

Salinas • Monterey

CBS • NBC • ABC

Dominates

with 109,110** sets

tuned to



*Sales Management, May 1955

**Television Magazine, Feb. 1956

Market	% Penetration	Sets
QUINCY, III.-HANNIBAL, Mo.	68.1	129,631
WGEM-TV (A,N); KHQA-TV (C)		
RALEIGH, N. C.	48.4	†102,408
WNAO-TV† (A,C)		
RAPID CITY, S. D.		††
KOTA-TV		
READING, Pa.	45.4	†169,719
WHUM-TV† (A,C)		
RENO, Nev.	77.1	21,270
KZTV (A,C,N)		
RICHMOND, Va.	67.0	186,434
WTVR (A,C); WXEX-TV (Petersburg) (N)		
ROANOKE, Va.***	78.0	293,405
WDBJ-TV (C); WSLS-TV (A,N)		
ROCHESTER, Minn.	64.2	85,373
KROC-TV (A,N)		
ROCHESTER, N. Y.	90.0	**293,220
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)		
ROCKFORD, III.		280,000
WREX-TV (A,C)***; WTVO† (N)		†111,333
ROCK ISLAND, III.-DAVENPORT, Iowa	84.4	285,427
WHBF-TV (A,C); WOC-TV (N)		
ROME, Ga.	60.0	103,676
WROM-TV		
ROSWELL, N. M.	40.3	25,847
KSW5-TV (A,C,N)		
SACRAMENTO, Cal.		357,195
KBET-TV (C)***; KCCC-TV† (A,N); KCRA-TV (N)***		†143,896
SAGINAW-BAY CITY, Mich.		254,115
WKNX-TV† (A,C); WNEM-TV (A,N)		††
ST. JOSEPH, Mo.	73.1	117,875
KFEQ-TV (C)		
ST. LOUIS, Mo.		775,869
KSD-TV (N); KTVI† (A,C); KWK-TV (C)		†303,709
ST. PETERSBURG-TAMPA, Fla.		189,111
WSUN-TV† (A); WFLA-TV (N); WTVT (C)		†149,838
SALINAS-MONTEREY, Cal.***	74.0	109,110
KSBW-TV (A,C,N)		
SALISBURY, Md.	77.5	†52,147
WBOC-TV† (A,C)		
SALT LAKE CITY, Utah	83.1	184,857
KSL-TV (C); KTVT (N); KUTV (A)		
SAN ANGELO, Tex.***	62.9	24,670
KTXL-TV (A,C,N)		
SAN ANTONIO, Tex.		191,218
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		††
SAN DIEGO, Cal.-TIJUANA, Mex.***	90.0	305,460
KFMB-TV (A,C); KFSD-TV (N); XETV		
SAN FRANCISCO-STOCKTON, Cal.		920,434
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†; KOVR*		†187,551
SAN JOSE, Cal.	46.2	207,620
KNTV		
SAN JUAN, P. R.		††
WAPA-TV (A,N); WKAQ-TV (C)		
SAN LUIS OBISPO, Cal.***	74.1	92,810
KVEC-TV (A,C)		
SANTA BARBARA, Cal.	77.0	84,015
KEY-T (A,C,N)		
SAVANNAH, Ga.	59.5	61,549
WSAV-TV (N); WTOG-TV (A,C)		
SCHENECTADY-ALBANY-TROY, N. Y.		460,527
WRGB (N); WROW-TV† (A,C)		†147,284
SCRANTON-WILKES-BARRE, Pa.	69.8	†206,994
WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)		

if you're
building
a market . . .

you need tools . . . tools
that will do the best
possible work and the
quickest!

WRGB-TV is your best
sales tool in rich North-
eastern New York and
Western New England.
480,850 families depend
upon WRGB's 16 years
of leadership to provide
them with fine service
and program quality.

It will pay you to study
the television market in
our coverage area of
30 counties, including the
important tri-cities of
Albany, Schenectady
and Troy.



Represented Nationally

by  Spot Sales

WRGB

A General Electric Station

In the Shreveport Area

KTBS-TV
CHANNEL **3**

LEADS!

According to February, 1956
ARB Shreveport Area Rating
Survey.

MORNING!

55% of the viewing audience
watches Channel 3 from
sign-on time at 10 A.M. to 12 noon.

AFTERNOON!

82% of the weekday after-
noon audience prefers
Channel 3—leading in 49 out of 60
quarter-hours from 1 P.M. to 4 P.M.
Saturdays KTBS-TV accumulates a total
of 322 rating points compared to 254
for Station B.

NIGHT!

72% of the nighttime NBC
audience in the Shreve-
port Area watch KTBS-TV 7 days a
week.

- 200,000 TV SETS
- MAXIMUM POWER
- 1153-FT. TOWER

KTBS-TV
CHANNEL **3**
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, *President & Gen. Mgr.*
NBC and ABC
Represented by

Edward Petry & Co., Inc.

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

Market	% Penetration	Sets
SEATTLE-TACOMA, Wash.	79.1	423,929
KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW		
SEDALIA, Mo.	61.1	36,092
KDRO-TV		
SHREVEPORT, La.	54.1	157,039
KSLA (A,C); KTBS-TV (A,N)		
SIoux CITY, Iowa	78.1	148,991
KTIV (A,N); KVTV (A,C)		
SIoux FALLS, S. D.	59.0	§§131,947
KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence)		
SOUTH BEND-ELKHART, Ind.	63.3	†161,798
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)		
SPOKANE, Wash.	60.0	155,843
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)		
SPRINGFIELD, Ill.	60.1	†66,878
WICS† (A,N)		
SPRINGFIELD-HOLYOKE, Mass.	81.1	†177,874
WHYN-TV† (C); WWLP† (A,N)		
SPRINGFIELD, Mo.	56.6	93,249
KTTS-TV (C); KYTV (A,N)		
STEBENVILLE, Ohio	82.1	*340,643
WSTV-TV (A,C)		
STOCKTON, Cal.—(See San Francisco-Stockton, Cal.)		
SUPERIOR, Wis.-DULUTH, Minn.	58.7	92,138
WDSM-TV (C,N); KDAL-TV (A,C)		
SWEETWATER-ABILENE, Tex.**	68.3	59,760
KRBC-TV (N)		
SYRACUSE, N. Y.	90.0	**362,340
WHEN-TV (A,C); WSYR-TV (N)		
TACOMA-SEATTLE, Wash.	79.1	423,929
KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTVW		
TAMPA-ST. PETERSBURG, Fla.		189,111
WFLA-TV (N); WTVT (C); WSUN-TV† (A)		
TEMPLE-WACO, Tex.	61.3	102,041
KCEN-TV (N); KWTX-TV (A)		
TERRE HAUTE, Ind.	79.5	170,813
WTHI-TV (A,C)		
TEXARKANA, Tex.**	61.7	161,840
KCMC-TV (A,C)		
THOMASVILLE, Ga.	36.0	54,733
WCTV (C,N)		
TOLEDO, Ohio	90.0	369,990
WSPD-TV (A,C,N)		
TOPEKA, Kan.	55.1	100,478
WIBW-TV (A,C)		
TRAVERSE CITY, Mich.	54.1	30,426
WPBN-TV (N)		
TUCSON, Ariz.	48.4	39,386
KOPO-TV (C); KVOA-TV (A,N)		
TULARE-FRESNO, Cal.	72.0	†137,690
KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)		
TULSA, Okla.	69.3	276,509
KOTV (C); KVOO-TV (N); KTVX (Muskogee) (A)		
TWIN FALLS, Ida.		††
KLIX-TV (A,C)		
TYLER, Tex.	50.3	69,927
KITV (A,C,N)		
UTICA-ROME, N. Y.	89.2	151,486
WKTV (A,C,N)		
VALLEY CITY, N. D.	52.1	101,712
KXJB-TV (C) (See also Fargo)		

SHREVEPORT'S

**HIGHEST
RATED**

**TV NEWS &
WEATHER**
are on

KSLA-TV

DON OWEN,
KSLA-TV News
Director



AL BOLTON, KSLA-TV Weatherman
at the weather board.

**6:00 PM NEWS
AND WEATHER**
KSLA-TV. . . . 24.8
Station B 5.9

**10:30 PM NEWS
AND WEATHER**
KSLA-TV. . . . 9.5
Station B 3.8

Based on ARB Survey on television
viewing — week of October 9-15.

- Full time local film photographer
- Full time local reporter
- A. P. Wire Service
- Direct wire to U. S. Weather Bureau
- Proven audience acceptance

Full Power Basic CBS-TV

See your Raymer man
for full details.

KSLA 12
CHANNEL

FIRST IN SHREVEPORT, LOUISIANA

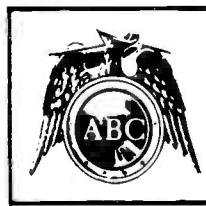
882,100

Population

\$1,295,476,000

Spendable Income

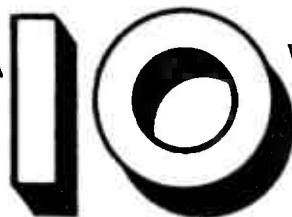
**PROOF THAT
TERRE HAUTE
IS A LARGE MARKET!**



108,000 *unduplicated* CBS-TV homes

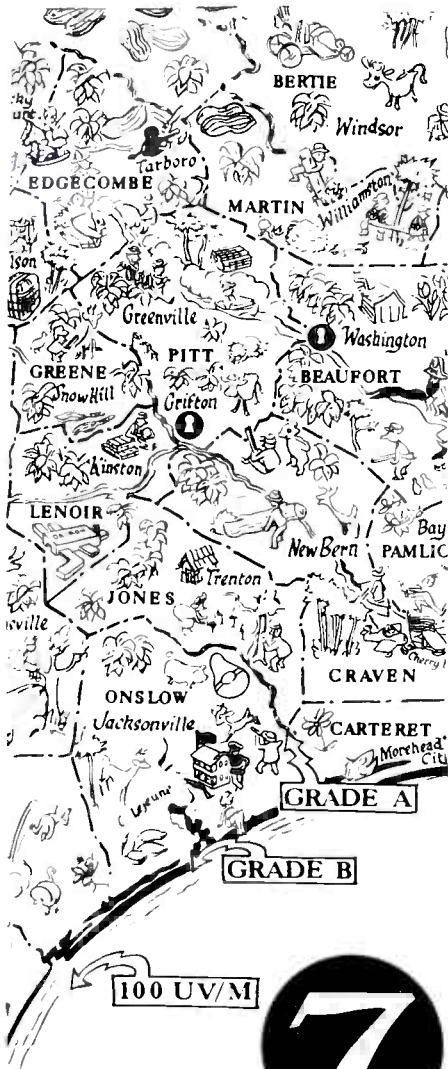
TERRE HAUTE, INDIANA

channel



WTHI-TV

REPRESENTED NATIONALLY BY THE BOLLING, CO., NEW YORK — CHICAGO



channel
in
eastern
carolina
is
withland



serving eastern north carolina
transmitter at grifton, n. c.
studios & offices at washington, n. c.
316,000 watts
hoadley-ross co., rep.

Market	% Penetration	Sets
WACO-TEMPLE, Tex.	61.3	102,041
KWTX-TV (A); KCEN-TV (N)		
WASHINGTON, D. C.	84.0	614,821
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG		
WASHINGTON, N. C.	56.1	126,049
WITN (N)		
WATERBURY, Conn.	49.2	†102,132
WATR-TV† (A)		
WATERLOO, Iowa	68.0	172,624
KWWL-TV (N)		
WAUSAU, Wis.	56.2	63,513
WSAU-TV (A,C,N)		
WESLACO-HARLINGEN, Tex.***	66.7	65,460
KRGV-TV (N); KGBT-TV (A,C)		
WEST PALM BEACH, Fla.		87,449
WEAT-TV (A,C); WIRK-TV†; WJNO-TV (C,N)		
WHEELING, W. Va.	78.5	288,807
WTRF-TV (A,N)		
WICHITA-HUTCHINSON, Kan.		202,021
KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)		
WICHITA FALLS, Tex.***	77.5	105,135
KFDX-TV (A,N); KSYD-TV (C)		
WILKES-BARRE-SCRANTON, Pa.	69.8	†206,994
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)		
WILMINGTON, Del.	81.1	••224,003
WPFH (N)		
WILMINGTON, N. C.	52.0	71,348
WMFD-TV (A,N)		
WINSTON-SALEM, N. C.		349,650
WSJS-TV (N)**; WTOB-TV† (A) †76,151		
YAKIMA, Wash.	56.3	†\$75,905
KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco)		
YORK, Pa.	74.7	†93,105
WNOW-TV†; WSBA-TV† (A)		
YOUNGSTOWN, Ohio	50.8	†172,693
WFMJ-TV† (N); WKBN-TV† (A,C)		
YUMA, Ariz.***	66.4	19,490
KIVA-TV (A,C,N)		
ZANESVILLE, Ohio	61.5	†46,945
WHIZ-TV† (A,C,N)		

† UHF circulation.
 †† Incomplete data.
 ††† VHF-UHF.
 * Does not include Pittsburgh, where station has
 sizable share of audience.
 ** Does not include Canadian coverage.
 *** Unadjusted for new data pending further study.
 § Includes circulation of satellite.
 §§ Does not include circulation of satellite.
 • Does not include Sacramento, where KOVR has
 sizable share of audience.
 •• Does not include Philadelphia, where station has
 sizable share of audience.

DUE TO OPEN IN MARCH: 3		
Market	Station	Channel
Hagaman, N. Y.	*	(29)
Hayes Center, Neb.	KHPL-TV	(6)
Roseburg, Ore.	KPIC-TV	(13)
DUE TO OPEN IN APRIL: 1		
Market	Station	Channel
Elmira, N. Y.	WTVE	(24)

*No call letters assigned to date.

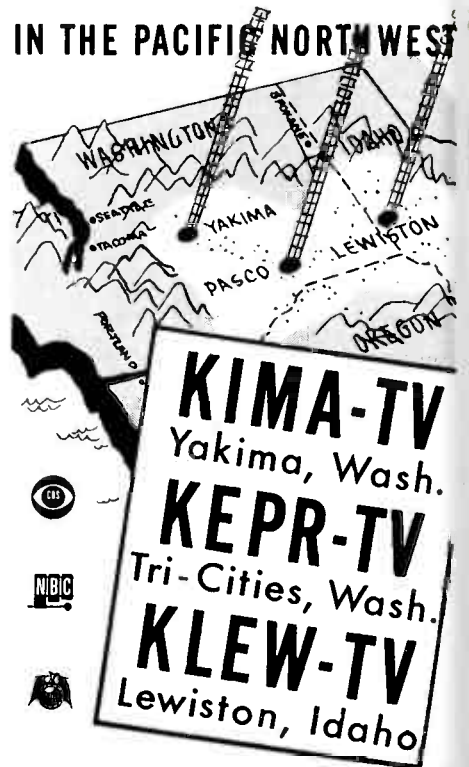
CASCADE TELEVISION

The BIG

for

PACKAGE

IN THE PACIFIC NORTHWEST



CASCADE TELEVISION

Contact
WEED TELEVISION
 Pacific Northwest: MOORE & LUND



KTVH IS UNANIMOUS CHOICE **IN THE WICHITA-CENTRAL KANSAS AREA**

**ASK YOUR H-R MAN FOR
DETAILS SO YOU CAN
SELL THIS RICH MARKET**



VHF 240,000 WATTS
KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Petersen, General Manager.

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

BBDO and NC&K draw up their TV plans for the coming battle

"ardent Republicans" would meet in a conference room, presumably after having seen the morning papers. For an hour they would give out with their campaign thoughts. A transcript of the session then would be teletyped to Republican Committee headquarters in New York and Washington, to the New York headquarters of the Citizens Committee for Eisenhower and, through the nearest BBDO office, to the campaign train. Some transcripts were as much as 10 feet in length.

The Committee reports it is looking to BBDO to help research public attitudes. As it did in 1952, the agency will conduct weekly public-opinion surveys in each city where it has a branch office.

Head man on the Republican account will be BBDO president Ben Duffy, who served in a similar capacity in 1952, working closely with Eisenhower, Hagerty and other top Republicans during that campaign. Under him is Carroll Newton, whose political agency experience goes back

to 1944. As he did in 1952, Newton will serve as radio-TV account man. Available for the Republican campaign will be the regular media, creative, research and TV staffs of BBDO, working as they might on any other account.

BBDO's Madison Avenue opponent is hoping that its creative flair will enable it to offset the Republican agency's heavy political experience and extensive resources. Having arrived but lately on the political scene,

To page 92

HOW ADVERTISERS AND CANDIDATES WILL REACH 100,000,000 CONVENTION VIEWERS

The networks plan the most comprehensive coverage in history, will send an army of about 1,000 news experts, technicians and others, plus mountains of equipment to the convention sites. Improved cameras, newly developed portables, microphones, walkie-talkies and the like will add new dimensions to reporting technique. Mobile units will roam the convention cities on the alert for news breaks and cameraman-reporter teams will anchor at newsworthy sites. Every trick will be pulled to penetrate any deliberately veiled proceedings, on or off the floor. The top newsmen in the business will try to present mature, balanced presentations of convention doings, avoiding the dead spots and confusions of 1952. Primary coverage from the convention floors will come from pooled cameras, but each network will have its own supplementary setups.

First comes the Democratic show, in Chicago's International Amphitheater, set for a five-day run beginning August 13. The opening session will begin at 12:30, NYT. Convention times thereafter: 1-3 p.m. (possibly to 5 p.m.) and 9:30 p.m.-midnight, NYT.

The Republican shindig starts in San Francisco's Cow Palace the following Monday, August 20, is set to run through August 24. Time: 5-10 p.m. daily, NYT.

Since they are scheduled back-to-back, a run-over Democratic convention will put the networks in a difficult position. As it is, skeleton staffs will be leaving Chicago for San Francisco as the Democratic affair draws to a close, with the rest of the crews flying to the West coast on the weekend. Extra cost of San Francisco coverage is running about \$250,000 for each network.

Commercials, which will come directly from con-

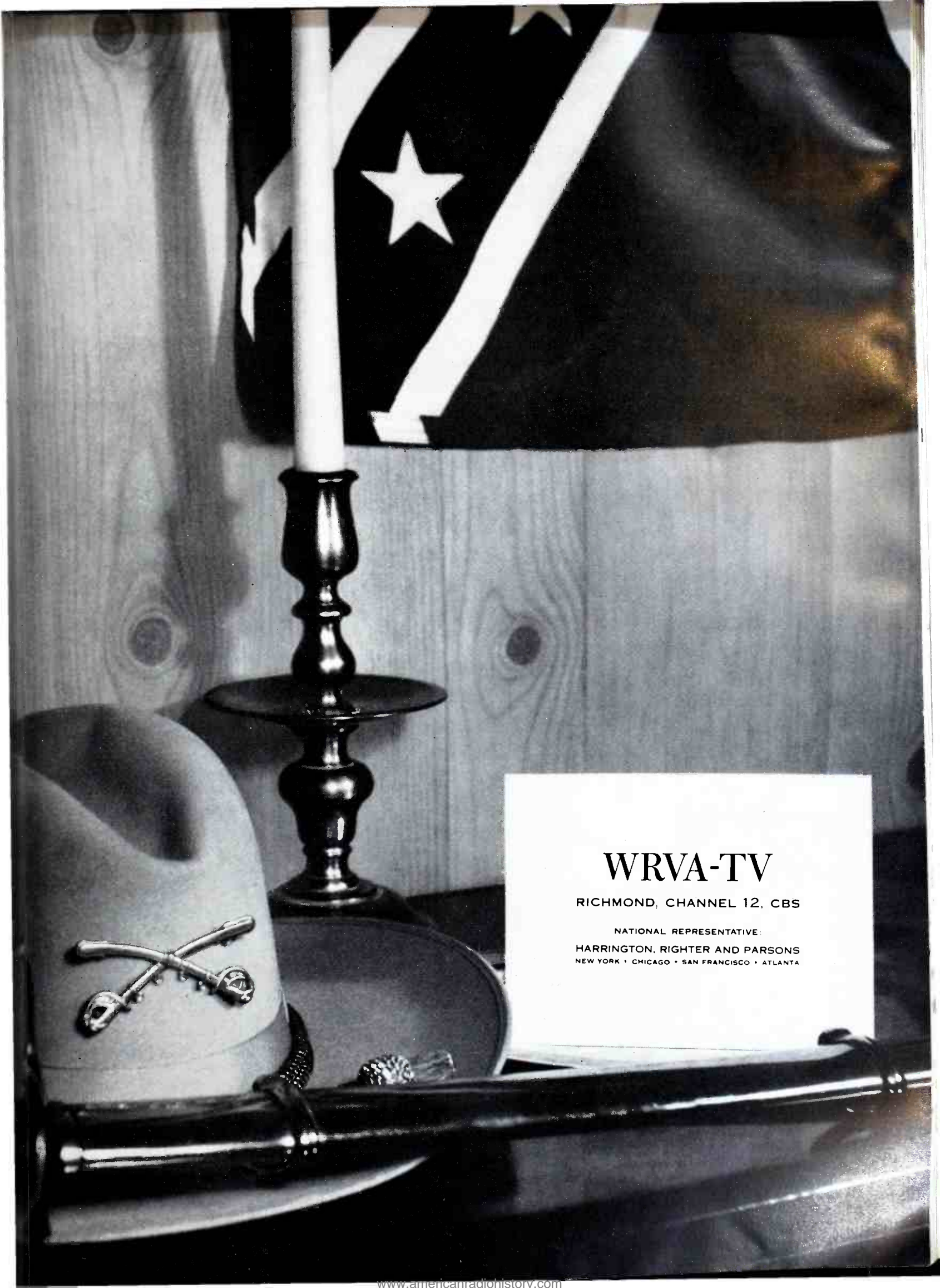
vention headquarters, will be shorter and less frequent than in 1952, and not all of the available commercial time will be used. There were many viewer criticisms of "too many commercials" in 1952.

Convention radio-TV sponsors so far: Westinghouse on CBS at a reported price of \$5,000,000, Philco on ABC at a cost of \$4,000,000. NBC had two clients by press time, Sunbeam and RCA, each with one-third sponsorship at a price per client of \$1,833,333. The package on each network also includes election night telecasts.

"In the peak point in 1952, between 10:30 and 11 p.m. on the night of Friday, July 25th, during the third ballot of the Democratic National Convention," recalls Sig Mickelson, v.p. in charge of news and special events for CBS, "well in excess of 10,000,000 homes were tuned in to the proceedings. This represents more than 25,000,000 persons. This time, at some key moment, some 100,000,000 persons may be looking in simultaneously at convention proceedings—the most fantastic audience ever assembled!"

An estimated 36-40,000,000 homes will be TV-equipped by August, as compared with 18,700,000 in 1952 and 400,000 in 1948. The number of cities able to receive cable coverage will have jumped from 62 in 1952 to 233 by August, the number of stations from 107 to 396.

There is no way of forecasting whether there will be much in the way of non-scheduled special-event coverage this August, since so much depends on whether the conventions run smoothly or develop dramatic high spots that extend sessions. In any event, the wise TV advertiser will be prepared to write off the two convention weeks and plan any important campaign for another period.



WRVA-TV

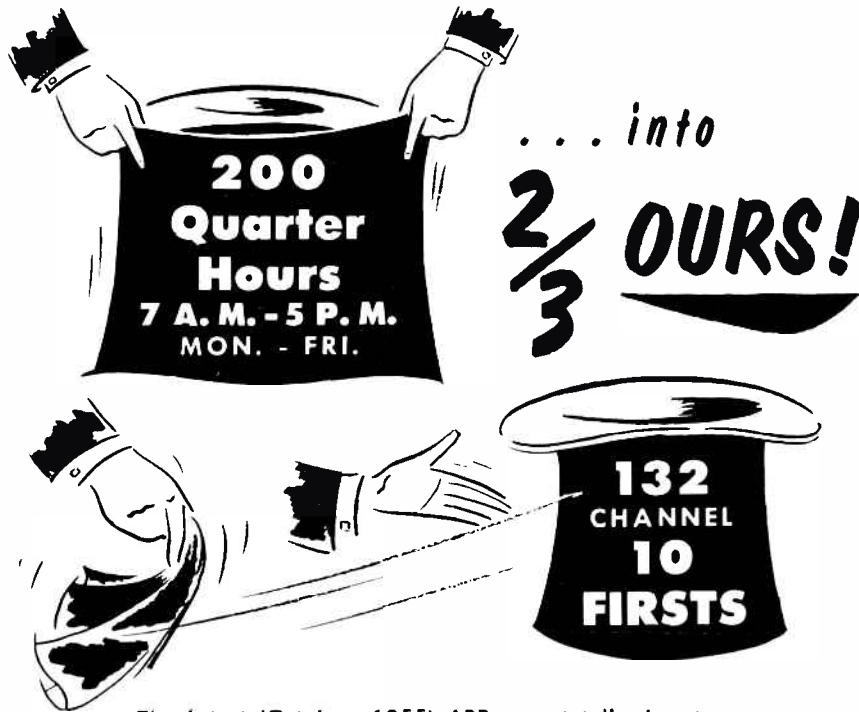
RICHMOND, CHANNEL 12, CBS

NATIONAL REPRESENTATIVE:

HARRINGTON, RIGHTER AND PARSONS
NEW YORK • CHICAGO • SAN FRANCISCO • ATLANTA

NEATEST TRICK IN ROCHESTER, N. Y.

Turning 1/4 HOURS



The latest (October, 1955) ARB report tells the story: 132 *firsts* for Channel 10 out of the 200 competitive quarter-hours, 7 AM to 5 PM, Mondays through Fridays! —And, incidentally, Channel 10 rates 273 *firsts* out of the weekly, day-and-night total of 461 quarter-hours! Mighty good figures, Mr. Time Buyer!

COVERAGE AREA

A Rich and Ready Market!

POPULATION1,107,267	RETAIL SALES1,062,301,000
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!

WRITE US TODAY FOR
CHOICEST AVAILABILITIES
IN ROCHESTER

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.

ELECTIONS From page 90

however, it is busy gearing itself organizationally for the battle. Still smarting from the Revlon switch to BBDO after Walter Craig had latched on to the fabulous \$64,000 *Question*, NC&K is openly declaring its determination to outperform its bigger rival. "The fact that we're bucking BBDO adds zest to the campaign," says Democratic agency president Norman B. Norman.

Head man on the Democratic account is v.p. Walter Craig, who is also serving as creative head. He will work directly with the Committee's chairman, Paul Butler, its TV director Jack Christie and its TV consultant J. Leonard Reinsch. Under Craig as account exec is Chester Herzog. There will be a minimum of 10 copywriters on the account, headed by a copy advisor with considerable political experience on the Democratic side. In addition, there will be a special TV production head and about a dozen producers and directors. There also will be an agency man on the Hill in Washington, to take care of the TV, radio and film needs of senators and congressmen.

Craig admits that BBDO has one great advantage—it is pretty sure who its candidate will be. There is no such certainty in Democratic ranks. "This means," says Craig, "that our planning has to be incomplete. For example, we expect to use spot announcements, but at this time, we can't tell what their content will be."

NC&K, says Craig, is expected to serve as "a creative force, to assist in the development of themes and slogans," as well as to buy time and help stage the convention and other televised events.

Agency efforts will come to naught, predicts a TV expert who was on the inside of Democratic TV strategy in 1952, unless the Democrats solve the problem of chain of command. "For example," he says, "if the candidate is supposed to go on TV at a certain time, the local speaker has to cooperate and get off the rostrum in time, no matter how badly he wants his face on TV. This was not the case in 1952. The Republicans understand fully how important this is."

A BBDO man explains the Republican position: "Chain of command is essential. When you are doing a remote, the big question is: Who's got the authority? The agency, national committee, local committee, the newsreel boys? At the beginning, in 1952, there was confusion. Then the National Committee authorized

To page 94

MEMO TO STATIONS—HOW TO SURVIVE AN ELECTION

When the flood of orders breaks over the country's stations this fall, managers will be hard put to steer an even course. Here are suggestions by election-wise agency, network and station spokesmen:

1. Remember that yours is the most powerful public relations medium in the community; accept the fact that it will so be used by the political parties.
2. Decide on your policies in advance, and stick to them. "There were practically no policies at all in 1952," recalls one time buyer, "and it was pretty chaotic at times."
3. Keep an "open book," always up to date, readily available to all political comers. This is the FCC ruling:
 "If a candidate inquires . . . the facts must be given to him. It should be noted here that a station is required to keep a public record of all requests of time by or on behalf of political candidates, together with a record of the disposition and the charges made, if any, for each broadcast."
4. Play it "straight across the board" with both parties; a gentleman's agreement that all parties will be adequately informed is the answer to keeping yourself clear of any charges of bias.
5. Remember that under the law you are required to make equal time available for candidates rather than parties; custom is to lump time requests from voluntary committees, labor organizations, etc., under the category of the particular candidate, thus eliminating the need for accommodating all groups that wish to back him.
6. Try to keep a reasonable balance between political and regular programming, a particularly strong problem in the one- and two-station markets. Otherwise you may go overboard in the amount of political material you carry.
7. Timebuyers in particular urge that you be prompt in clearances and that you deliver as agreed; it will save lots of long-distance calling.
8. Keep a healthy lawyer on hand at all times—you'll need him.

Despite all efforts to achieve order within the medium, the realistic station manager will prepare himself for a rash of unpredictable late-season political demands. Says Walter Craig, whose agency is handling the Democratic account: "All the pre-planning in the world may not be as much of an advantage as it seems, owing to the eccentricities of political life." All that is needed is one sudden unexpected development on the political scene to upset all laboriously worked-out schedules.

Station managers, particularly those whose stations were not in existence in 1952, would do well to study the September 8, 1954 FCC release, "Use of Broadcast Facilities by Candidates for Public Office," and to keep it handy, as well as the excellent "A Political Broadcast Catechism," third edition, just issued by the legal department of the NARTB.

TULSA • 43rd TV MARKET
 43rd TV MARKET • TULSA
 TULSA • 43rd TV MARKET
 43rd TV MARKET • TULSA
 TULSA • MARKET
 43rd TV MARKET • TULSA
 TULSA • MARKET
 43rd TV MARKET • TULSA
 TULSA • MARKET
 43rd TV MARKET • TULSA
 TULSA • MARKET
 43rd TV MARKET • TULSA
 TULSA • MARKET
 43rd TV MARKET • TULSA

KOTV
 Channel 6
 CBS
 TULSA
 3 YEAR LEAD IN VIEWING HABITS
 BASIC CBS AFFILIATE

Sponsored by
 Edward Petry & Co., Inc.
 43rd TV MARKET • TULSA



Daily Visitors
 in 490,000 Homes
 in Western
 New York State*

*Plus a bonus of 485,000 Canadian Homes



National Representatives

PETERS, GRIFFIN, WOODWARD, INC.

the agency to be the boss on TV and the local boys played ball. After that, everything ran smoothly. There's no other way to do it."

A recent novel, *The Golden Kazoo*, satirized the trend to agency use in politics by projecting 1960 election campaigns and depicting them as nothing but standardized merchandising packages designed to sell presidents, much as one would sell any TV-advertised product.

Both Walter Craig and Carroll Newton agree that "television exposes the phony," that all the ad-wise showmanship in the world means nothing if the basic raw material isn't there to begin with.

"Actually," says Newton, "agency influence is vastly over-rated. The politicians run the campaign. The function of the agency is the same as it is for any advertiser. Basically, it is to buy the time and handle the physical side of production. We don't write the speeches." He points out, that, naturally, there is sharing of opinion between agency and client, just as there is in any normal agency-client relationship.

Newton emphatically agrees with CBS's Sig Mickelson, who maintains: ". . . the fact is that political campaigning is becoming so complex, what with the tremendous increase in importance of television, that it probably would be totally impossible for a political party to function adequately without the strong support of a competent advertising agency. Apart from timebuying, there are the growing complexities of television production."

It is evident that the advertising agency's appearance on the political scene will prompt a good deal of troubled analysis by students of the social order, particularly after the 1956 TV contest has produced new material for study. The thought-provoking report issued last month by the Brookings Institution, *Television and Presidential Politics*, indicates why.

"The advertising agencies," states the Brookings Institution study, "play a vital and little-explored role in the interrelationships between politics and television. . . . Like newspaper publishers and other publicists, advertising men have political preferences of their own and are anxious to put their special skills at the disposal of the party or candidate of their choice. . . . The contribution of the agencies is . . . of considerable practical and potential effect on the conduct of politics. . . . The forms of



FLORIDA PLAYGROUND

On Jacksonville's only VHF station you reach an area containing 343,428 tv sets, at a cost per-thousand-family-impressions as low as 33c.

WMBR-TV

Jacksonville, Fla.
Basic CBS
Channel 4
CBS Television Spot Sales

Operated by the Washington Post
Broadcast Division

TELEPULSE AREA REPORT December, 1955:

In this
25-COUNTY AREA
of NORTH TEXAS and
SOUTHERN OKLAHOMA



90%

OF THE TIME

*More People
Watch*



WICHITA FALLS
TEXAS

*than any other
TV station!*

KFDX-TV's average audience is
71.8% larger than Station B's.

KFDX-TV has 13 of the top 15
once-a-week shows.

KFDX-TV has ALL of the top 10
multi-weekly shows Monday
through Friday.

NBC-ABC

100,000 Watts

Rep. by PAUL H. RAYMER CO.

statement tend to be shaped by the beliefs about communications and strategies common to commercial marketing. . . .

"It is in their role as advisors and aides to candidates in the preconvention period that agencies chiefly affect the nominating process. Both in this period and later, the emphasis on brevity, repetition, and half-statement so common to business advertising is carried over almost auto-

matically into the political arena. When dealing with contemporary politics, advertising agencies tend to stress personal qualities rather than issues. There is also the temptation to stage events, and to make bowdlerized versions of governmental institutions and processes available through mass media, which gives pause to those interested in a serious presentation of genuine political events and institutional operations.

" . . . There is also evidence of a growing awareness among the practitioners of advertising of the values inherent in full-scale and realistic presentation of institutions and issues. Madison Avenue, when trying to shape political influence and decisions, will not always automatically apply commercial or institutional methods. The street will develop techniques responsive to the idiosyncrasies of politics." **END**

CALENDAR FOR TIMEBUYERS *From page 67*

December

This gives you the best opportunity since August to improve schedules. The 13-week campaign that started in September is about to expire; the schedules that run for companies with January-December fiscal years frequently expire in mid-December with no renewal budget. And the contract of the pre-Christmas advertiser usually expires between the 15th and the 22nd.

Most of these expirations are predictable by December 1. A judicious switch here and there can really fatten your schedule.

January

Summer TV is a good, efficient buy. If your client has a history of going off the air in the summer months, January is when you should start showing him the advantages of staying on—such as highly favorable discounts and improved schedules which set him up for the next broadcast year. Your station rep will hap-

pily help you expand and illuminate these points.

February

Now that the pressures of first-of-the-year budget meetings have eased off, and before the problems of Daylight Saving Time adjustments are upon you, it may be well to examine your existing schedules to be certain that the values represented at the time of purchase have been fulfilled. Let your stations know you are actively interested and enlist their support in keeping the local distribution force aware and enthusiastic.

March and April

Daylight Saving Time legislation was introduced to advance the effective date from April to March in some states. This legislation has now been defeated in New York, and it looks like New Jersey and Pennsylvania also have put off their planned advance. We were saved this year, but watch out for 1957! And, more

to the immediate point, watch out for your April '56 time changes.

May

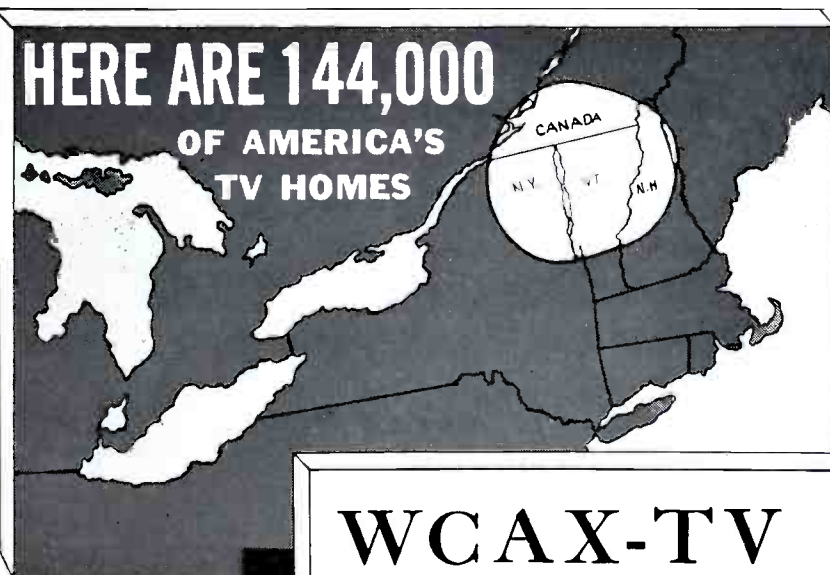
Best time of the year for a timebuyer to take a vacation! By June, you'll be busy getting your bets down on what's likely to be a fall winner for your client.

June

Buying for fall is moving further and further back into summer. If you have a new advertiser who is thinking about fall, June is the time to start training him on the importance of buying early. Availabilities are pretty well picked over by mid-September. Prepare him to start shopping in July and try to get yourself the *carte blanche* you know you will need to do your job right.

To a broadcaster, heaven is made up of happy and successful 52-week advertisers. Attention to some of these reminders could make this heaven on earth a little closer. **END**

**HERE ARE 144,000
OF AMERICA'S
TV HOMES**



WCAX-TV

Burlington, Vermont

Channel 3 CBS

Weed Television

Now advertisers will use more movies, but problem is where to put them

One drug company is dropping a network show to buy into Associated Artists features in 90 markets. The distributor, acting as a catalyst, is bringing together stations and advertiser where availabilities in its feature shows exist. So far, 26 markets have been cleared, at a reported price of \$350,000 for 13 weeks—an indication of feature-film's growing "bigtime" aspects. Eventually, the Associated Artists packages will include the newly-released Warner pictures.

The sudden availability of almost 2,000 features from the libraries of the majors, and the imminent release of many more, may have profound program repercussions throughout TV. Here are the most likely prospects for the coming year:

1. Look for increasing national-advertiser interest in network feature participations and exploration into full-sponsorship possibilities. By fall, there should be another feature entry on the networks.

2. Those buying for network movie shows may find that a seller's market exists for really exceptional properties no matter how many of the majors release their backlogs.

3. The bulk of the newly-released films, however, will get into circulation via individual stations rather than the networks. Most of them will hit the air by summer. (A few already are being telecast.)

4. Prices to stations will be higher than last year, but not much. Since there will be so much good product around, distributors will be able to get top prices only in multi-station markets where more than one outlet relies heavily on features.

5. The publicity attendant upon the new Hollywood releases and the excitement generated by network efforts will attract a growing number of bankrollers to station feature ranks.

Some film circles caution against over-optimism, warn that the very size of the feature flood now starting to move may bring severe headaches. Through RKO's break in the dam came 750 of its own titles, then 76 films from Republic, 104 from Columbia, 850 from Warner Bros., films from Selznick and others, and a quantity of shorts from Paramount and Universal. And now, many MGM features are on the block.

Where can they all wind up? In the usual fringe time slots and "mat-

nees," on network stations. There are only a handful of markets where independent stations can afford to pay a lot for films. Inevitably, goes the argument, this means serious competition in a limited film market and rough going in trying to recoup the huge investments being made in the major libraries.

Obviously, the chances for profitable handling of expensive properties increase if the distributors can make national sales, and they are actively trying to do so.

Matty Fox and Walter Mack, following a novel sales path, are trying to sell a barter plan for the RKO films as a single package through their C&C-TV. Stations are being offered the entire library at one clip, to use as their own "in perpetuity,"

in return for a combination of money and spots in the feature time periods. C&C will then sell the spots to national advertisers. (At press time, it looked as though International Latex would be the major customer for these spots.) Fox's MPTV has followed this practice for a number of years.

So far there has been little sales activity reported from C&C's Atlantic City sales headquarters. The main barrier appears to be the large financial station investments required.

Another negative factor frequently cited is the age of the films, all of them made before 1948. Styles of directing and acting have changed, in many cases as much as the length of the heroine's skirt or the make of

To page 98

**A NATIONAL SPOT CAMPAIGN
WITH FEATURE FILM**

If you had bought these schedules, says the TvB from its Nielsen data, here is how your multi-market feature-film campaign would have paid off:

DAYTIME SCHEDULES*	Two partici- pations weekly	Five partici- pations weekly
Unduplicated homes reached	3,570,000	5,304,000
Frequency reached	1.3	2.0
Total homes reached per week	4,641,000	10,608,000
Costs per week	\$9,247	\$22,199
Cost per thousand total homes reached	\$1.99	\$2.09
"Sales calls" per dollar	502	478
NIGHTTIME SCHEDULES**	Two partici- pations weekly	Five partici- pations weekly
Unduplicated homes reached	3,298,000	6,868,000
Frequency reached	1.3	1.9
Total homes reached per week	4,287,000	13,049,000
Costs per week	\$15,330	\$34,643
Cost per thousand total homes reached	\$3.57	\$2.65
"Sales calls" per dollar	280	377

Note: The schedules selected by TvB are hypothetical; the programs, costs, and ratings are actual. The study was done in April, 1955. Costs per participation are figured on basis of 13-week contracts.

*Feature programs on 68 stations in 58 markets.

**Feature programs on 95 stations in 76 markets.

Source: A special TvB study by A. C. Nielsen, appearing in TvB's "The Pinpoint Concept of Television . . . Local Movies."

the popularity charts tell only part of the story

The public's choice in popular music is reliably charted each week in such trade barometers as *The Hit Parade*, *The Billboard Honor Roll of Hits*, *The Cash Box Top Ten* and *Variety's Scoreboard*. All compile their lists independently from national surveys of songs most played on the air, best-selling sheet music, best-selling records, and most in demand in the coin machines.

Twenty-three BMI-licensed compositions have made these hit charts during the last six months (October, 1955 through March, 1956).

The songs so distinguished are a credit to their writers, composers and publishers. BMI salutes their joint achievements. And while we take pride in this accomplishment, the popularity charts tell only part of the story. Appreciation must go also to that vast body of music provided by the writers and publishers during the past 16 years, including those songs which never reached the charts... the widely varied supply of music which makes up the complete BMI repertoire.

Broadcasters Attending the NARTB Convention
Are Cordially invited to the BMI 3rd Floor Exhibit

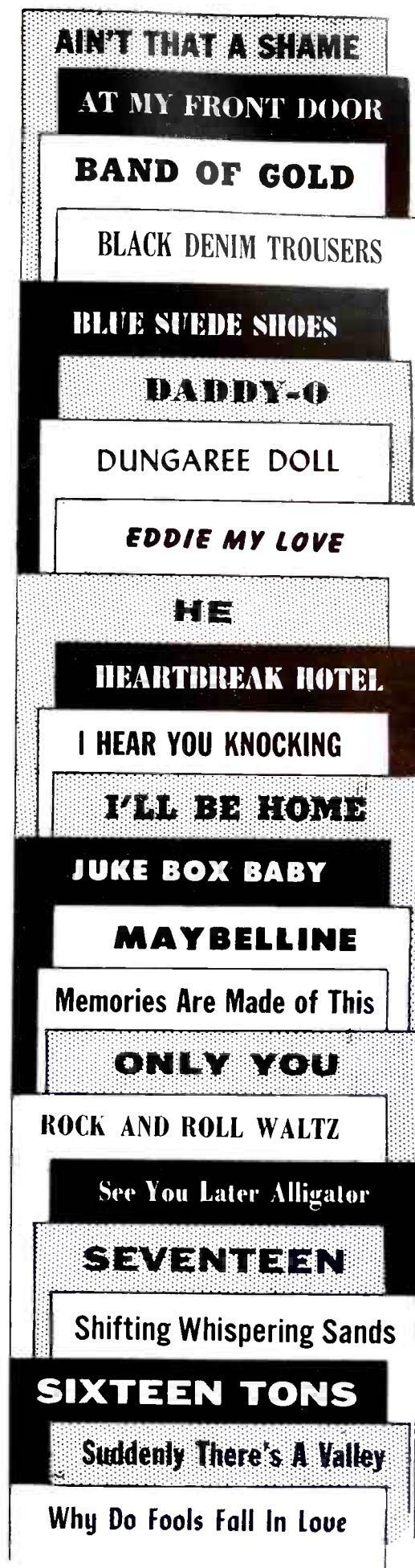
A Collection of Original Autograph Music Manuscripts
Brought to Chicago Directly from
The Library of Congress in Washington

★ ★ ★

The Library of Congress, through its Music Division, has accepted this Collection from BMI as a contribution to its permanent music archives.

★ ★ ★

BMI Headquarters (Suite 639A-640A)



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

the villain's car. Many of the pictures have stars who are no longer top box-office. How many of the oldies can really deliver the big audiences?

"If old, second-rate product can do as well as it has on the local level," comes the answer, "the possibilities of top-grade attractions are tremendous. Look at what's happened with network features this year."

The network evidence begins with ABC's *Famous Film Festival*, the first serious attempt to use movies as "big" network ammunition. On Sunday night, 7:30-9 p.m., *Festival* uses British pictures of recent origin, many with stars known in America. The series had built up to an average-audience rating of 11.2 (2,773,000 homes reached) by the time of the second January Nielsen ratings. With a basic participation rate of \$6,500, this means a gross c-p-m homes reached of \$2.34 for the average minute. (That's considerably below TELEVISION MAGAZINE's c-p-m index of network shows: \$3.64 in December.) This has proved attractive enough to draw such sponsors as Colgate, Gillette, Philip Morris, P&G.

ABC next launched *Afternoon Film Festival* to capitalize on the audience built up by *Mickey Mouse Club* from 5-6 p.m. by providing a strong program for the 3-5 p.m. period. The program was developed on a what-can-beat-the-competition's-cost-per-thousand basis. For a 60-second participation the price is \$2,500 (with full discounts it can come down to \$1,600). The base rate for a 90-second commercial is \$3,750. With an average-audience rating of 5.8 for the second January Nielsen report, the show's c-p-m homes for a minute participation is \$2.20.

ABC's second nighttime feature entry was set to start March 26 in the Monday 9-11 p.m. slot, formerly a sustaining period. The series will begin with reruns of ABC's British pictures.

NBC's first use of a brand-new movie as a spectacular was an inconclusive experiment. According to Nielsen, "The Constant Husband," as a *Sunday Night Spectacular* reached an average audience of 5,680,000 homes with an average-audience rating of 22.6 and a 35.1%

share of audience. The highest rated Sunday spec before "Husband" earned a 48.6% share; the lowest 26.3%.

"Richard III," NBC's second venture along these lines, was sponsored by various divisions of General Motors on March 11, 2:30-5:30 p.m. "Richard" scored a 19.0 Trendex, smothering its competition.

Evidence of feature films' potency on the local level is extensive. It has remained, for years, one of the most important categories of station programming. Even on a network flagship, WCBS-TV, it can account for 30% of local-program time.

Stations give 20-40% of time to features

In New England, a key ABC affiliate gives more than a third of its total air hours to features. A major NBC outlet on the Coast uses 22% of its airtime for movies. A big midwestern CBS outlet hits the same percentage. In the West, an independent station devotes 40% of its time to features. Last year, the NARTB surveyed 106 stations, found that they averaged 15.4 hours of feature film a week.

A study made by Nielsen for TvB estimated that 32% of all U.S. TV homes tune in to TV movies in a typical week, each family catching 2.2 shows.

As better and newer Hollywood films became available to TV, prices began to climb accordingly, but the stations were able to spread these increased costs by using repeats extensively. The practice of multiple runs within the same week grew from a novel experiment to a commonplace technique, following the pattern set by WOR-TV's success with 16 showings a week on *Million Dollar Movie*. In fact, many credit this program with starting the current boom in features.

Typical of the record achieved by *Million Dollar Movie* is its 53.8 cumulative Pulse rating for December. It has maintained a full house of sponsors. The current roster: P&G, Piel's, N.Y. Telephone Co., American Cigarette and Cigar, Rival Packing, Sunshine Biscuit, Sterling Drug, Mueller's Macaroni, Best Foods. The current c-p-m homes (unduplicated) for the average participation on a 52-week basis is \$1.59. The base rate for one-minute participations in each of the 16 weekly showings is \$4,782.50.

Advertiser lists, ratings, and efficiencies like these have made fea-

1ST
IN CHATTANOOGA

Now CBS Primary Affiliate

180,000 Sets A & B

WDEF TV
CH 12

Represented by THE BRANHAM CO.

tures "the old reliable" of TV buys.

Whether it's the Chrysler Corporation covering 55 markets with a \$6,500 participation in ABC's *Famous Film Festival* or a local dairy taking a \$75 spot in an afternoon strip, the advertiser has found that features may not always win rating honors but almost always earn a sound c-p-m.

Many buy features to get minute pitch

To many advertisers, their biggest advantage is the minute-period available for commercials, a must for many copy stories. Full minutes are not usually obtainable in prime hours and are not always available in the daytime. On many stations, commercials can be done live by the personality hosting the program.

Some advertisers buy features for the same reason men climbed Everest—"Because it is there." With evening hours practically sold out, many accounts are forced into the daytime and fringe periods where features are found.

That they are slotted all over the telecasting day is another advantage of feature films—a varied audience composition.

The advertiser who wants to reach women can find a selection of daytime availabilities. The advertiser aiming for family audiences can pick his spots between 6 and 8 p.m. local time. Typical early-evening audience composition shows up in the December ARB: *Award Theatre*, WRCV-TV, Philadelphia, in its Friday, 6:30-7 p.m. segment, reaches a group that is 24% men, 24% women, 52% children, with 2.6 viewers per set.

A product meant for an all-adult audience or a high proportion of men can select participations in the late shows. ARB in December indicates the following for the Friday, 11:15 p.m. segment of *Community Theatre*. WGN-TV, Chicago: 44% men, 52% women, 4% children, with 2.2 viewers per set.

Because they are usually slotted during daytime or fringe hours, the features' time costs are generally low. Even on major stations in large markets, participations can be had for \$160 or less. They also can go as high as the \$1,000 tag on WCBS-TV's *Early Show*. Some stations have premium rates for their movie shows; many charge straight card rate for a minute spot.

The rating record of features is varied. Almost every market has its outstanding program and its feature-conscious station which persistently seeks out good films. Most markets also have their movie programs

which are regarded as inexpensive "filler" and usually earn ratings accordingly.

A report made by General Tele-radio last spring illustrated how well some features do. Out of 33 Pulse-rated markets where GT's *Million Dollar Movie* package was used, the films averaged ratings higher than their competitions in 23 cities. They averaged a c-p-m homes of \$1.77, which compares favorably with other spot buys.

In its presentation, "The Pinpoint Concept of Television . . . Local Movies," the TvB prepared hypothetical schedules of feature participations and had Nielsen compile their rating history. With two daytime spots a day, spread over 68 stations in 58 markets, the TvB's schedule reaches 3,570,000 unduplicated homes, with an average frequency of 1.3 times weekly, at a cost of \$1.99 per thousand.

As film programming becomes more important, more attention will have to be given to the problems it poses to advertisers and stations. In the first place, it must be remembered that features were created for a medium very different from TV. To fit the films into 60- or even 90-minute formats means editing works which, presumably, already have been carefully designed and edited.

A serious problem is the proper placement of commercials. Movies weren't made to have logical, climactic breaking points every 15 minutes. No matter how carefully sponsors' messages are placed, some are bound to interrupt the flow of the story, thereby creating ill will and cutting effectiveness.

There is the possibility too, of a letdown in advertiser interest should ratings fall short of expectations. "Moderately good" audiences may not keep an advertiser satisfied, particularly if the films are very expensive, as well they might be for a big-time network entry.

Whatever the difficulties encountered in the use of features, the potential power of 3,000 important Hollywood films is so great that their eventual absorption into the mainstream appears inevitable. If they really hit high ratings, they can cause major changes in the structure of TV programming.

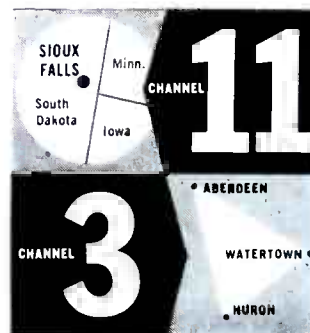
And as for the problem of clearing time, similar wails were raised when top-quality syndicated film first started hitting the market. What one advertising manager said then about syndicated film might be repeated today about features: "A hot show clears markets!"

END



How that Floyd
"carries on"!
... across 4
state lines

With Joe Floyd pushing up his new taller-than-anything 1,032 ft. KELO-TV tower in Sioux Falls, there's no stopping him. Now KELO beams a picture that reaches a wider market than ever in So. Dakota, Minnesota, Iowa, and Nebraska. Add Joe's neighboring KDLO, and you've got more than 1800 ft. of towering TV salesmanship blanketing this rich, 4-state money belt.



JOE FLOYD, President
EVANS NORD, Genl. Mgr.
LARRY BENTSON, V.P.
NBC Primary
Represented by H-R TELEVISION

As TvB has been pointing out, the heaviest TV use is found in homes with younger housewives, who are the most important advertising prospects. These are also the households with the younger children.

On one score, however, age of children seems to make little difference—the amount of time actually spent with the show. Examining the figures on duration of *Mickey* viewing, researcher Niven observes: "If the program is tuned in at all, there is a tendency for it to be on for its entire length."

It should be noted that the study is limited to one city. But the general findings are helpful in enlarging our understanding of the child's role as audience for the commercial message. END



This survey was directed by Harold F. Niven, Jr. (above), graduate student at Ohio State University, under the supervision of Harrison B. Summers, in charge of radio-TV instruction in the Department of Speech. Respondent homes were selected on a random basis in each of the census tracts into which U.S. Census divides the city. The number interviewed in each tract was in rough proportion to the total population of the area.

Date of survey: November 15, 16, 17, 1955.
 Place: Columbus, Ohio.
 Total number of housewives interviewed: 1,548.
 Number of TV households: 1,428.
 Number of TV households with at least one child under 10: 683.
 Number of TV households with children over 10 but none younger: 219.
 Number of TV households with no children: 526.

YOUNGER CHILDREN HAVE A STRONGER INFLUENCE ON

HOUSEHOLD BUYING

PRODUCTS PURCHASED AS A DIRECT RESULT OF URGING BY CHILDREN

	In households with Children under 10	In households with Children 10 or over
Number responding:	683	219
One or two products	36%	27%
Three to five products	16	6
Six or more products	3	2
At least one product	55%	35%

SPECIAL STUDY ON "MICKEY MOUSE CLUB"

1 FAMILIES WITH YOUNGER CHILDREN VIEW MORE

	Viewed	Not Viewed
683 Households with Children under 10	76.3%	23.7%
219 Households with Children 10 or over	39.3	60.7
526 Households with no Children	10.8	89.2
1,428 TV Households	46.5	53.5

2 MOST HOUSEWIVES COOKING DINNER DURING "MICKEY"

% of Housewives	
In the kitchen	70.5%
Viewing	6.5
Doing housework	7.7
Other activities	12.3
Don't know	3.0

3 BUT THEIR RECALL OF "MICKEY" PRODUCTS IS HIGH

% Recalling	In all households	In households with Children under 10	In households with Children 10 or over
One product	10.5%	11.5%	8.1%
Two products	10.2	11.5	9.3
Three products	6.0	7.3	1.2
Four products	2.1	2.5	—
Five products	1.5	1.7	1.2
Six products	1.8	2.1	1.2
Seven or more	2.2	2.7	—
Total	34.3%	39.3%	21.0%



YOU WANT **EVIDENCE?**

There's lots of it . . . and it all points to a healthy curiosity on the part of radio and TV buyers. They want to know exactly what coverage they are getting for their money. And they are fussy about the source of coverage data. The facts must be up-to-date . . . reflecting the big changes that are taking place in both the industry and the nation's socio-economic structure. Yes, buyers are *demanding* authentic coverage data.

EVIDENCE 100% of the top ten domestic advertising agencies* have already subscribed to Nielsen Coverage Service No. 2 (NCS No. 2). In fact, *every one* of the 29 largest agencies subscribe to Nielsen audience measurement services!

MORE EVIDENCE 92% of the \$255.9 million spent on radio and TV spots by the top 25 agencies in *spot broadcast buying* in 1955** was invested by agencies using Nielsen audience measurement service. Plus millions spent by smaller agencies who rely on NCS as a guide in spot buying.

STILL MORE EVIDENCE NCS No. 1 has proved itself so valuable over the past four years that *many more* stations, agencies and advertisers signed up for NCS No. 2 . . . even before field work started!

VERDICT More radio and TV time will be bought and sold on the basis of Nielsen Coverage Service than ever before. That is why more than 400 stations and four networks have already subscribed . . . they want to know where they stand in this rapidly changing field . . . to have answers for the skeptics . . . to have authentic data for those who want to get technical.

Find out today what NCS No. 2 will cost you. Just telephone or wire (collect) to your nearest Nielsen office and ask the cost for an organization of your size. There is no obligation.

*As listed by *Advertising Age*, February 27, 1956.

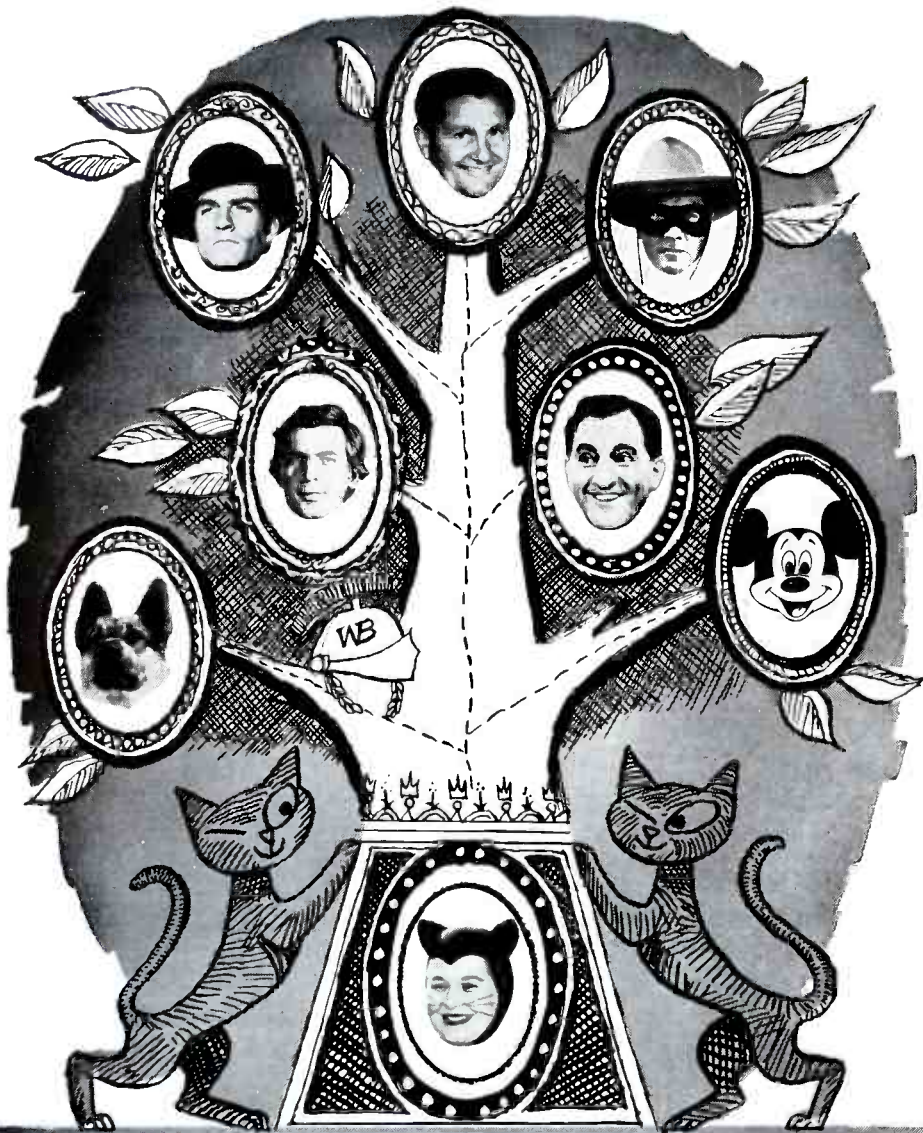
**As listed by *Broadcasting/Telecasting*, March 12, 1956.



Nielsen Coverage Service No.2

A. C. NIELSEN COMPANY

2101 West Howard Street, Chicago 45 • Telephone: HOllycourt 5-4400
 500 Fifth Avenue, New York 36, N.Y. • Telephone: PEnnsylvania 6-2848
 70 Willow Road, Menlo Park, Calif. • Telephone: DAvenport 5-0021



KTRK-TV's family tree

*The happiest Kitty you e'er did see
With a dog and a mouse in her family tree*

Houston's big families — buying families are making KTRK-TV's family of ABC shows their first choice. In full family viewing time between 4 and 8 P.M. weekdays, February ARB for the Houston area shows KTRK-TV with a Solid 36.1% share of audience.

This didn't just happen! KTRK-TV has become the family station in Houston with better shows and better showmanship for all the family. For Houston's best availabilities, Houston's best buy—call us or Blair-TV.

THE CHRONICLE STATION, CHANNEL 13
P. O. Box 12, Houston 1, Texas — ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES:
BLAIR-TV, 150 E. 42nd St., New York 17, N. Y.

Compare this to the theme used by a very well known national brand: "Not a grind, not a powder, but millions of tiny flavor buds..."

Madison Avenue copywriters can easily attack Maryland Club's copy theme by saying that it sells no product features and has no taste appeal as compared to the national brand's copy theme.

But Maryland Club's approach is by no means untenable.

First of all, we know that Mrs. Average Southwesterner is conservative. We know, too, that she's a mite slow to try something new. So, Maryland Club tells her in effect, "Lady, if you owned all the coffee in the whole wide world, you'd still drink Maryland Club because it's the best coffee there is." No inference that real coffee flavor might not be there. Nothing to cause doubt in her mind that it might really be a powder. In short, Maryland Club sells on quality only.

National vs. regional copy test

A year or so ago, a Southwestern agency researched the relative effectiveness of the copy themes telecast by all beers sold in one of the Southwest's major cities.

While, unfortunately, the findings of that survey cannot be revealed here, the results would have made most national brewers sit up and take notice.

The copy themes used by Southwestern beers tend to be more generalized than those expounded upon by national brands. Here are a few examples:

"Get the light idea"—Jax.

"GP for me, naturally!"—Grand Prize.

"For party pleasure, pick Pearl"—Pearl.

"In beer, it's taste that counts and Regal beer tastes better!"—Regal.

"Good living" approach for beer

Note that in all these basic copy themes around which the "sell" is written, there are no references to the taste appeals commonly used by the national brewers. Seldom do you find such worn out references as "dry," "smooth," or "mellow."

And, after all, isn't taste a personal matter? What is "dry" to you is not necessarily "dry" to the next person. What is a "smooth" brew to your neighbor may taste like brackish water to you.

So, Southwestern brewers tend to sell harder on the pleasant associa-

tions of food and friends that comes from drinking their brand. Using this approach to sell beer naturally means that a higher degree of brand identification is necessary.

Television is, of course, ideal for this Southwestern method where such a high degree of product close-ups are used.

Brand identification crucial

Therefore, the principal reason Southwestern beers often topple nationally advertised brands from top positions can generally be summarized with the following two observations:

- 1) *Southwestern beers don't sell as hard on the abstract ideas of taste.*
- 2) *They sell harder on brand identification.*

The examples used to illustrate the differences in copy themes for two brand categories—beer and coffee—describe only briefly the approach Southwesterners use in keeping their brands strongly competitive with products which have national distribution.

Of equal importance to *what* we say is *when* and *how* we say it to our television viewers.

On this score, we've probably had

the jump on the national advertisers for some time—at least in our Southwestern markets.

Early in the days when television first came to the Southwest, men like Phil McHugh (now vice president of radio and television at Campbell-Ewald) figured their clients' six-figure TV budgets could never compete with the "outside" competition that was sure to come in.

Consequently, the low-priced but highly effective television ID announcement became the tool many Southwestern advertisers used to combat the impact of expensive half-hour shows.

(And, mind you, this was four to five years before most Madison Avenue agency men even knew there was such a thing as an ID announcement!)

Seek top network adjacencies

The formula which was devised by the Southwestern advertisers was simple: buy ID's adjacent to top-rated networks shows and keep a continuous cost-per-thousand check on them. This formula is just as good today as when it was devised over five years ago.

But due to the rifle-shot effectiveness of ID announcements, many national advertisers tried using our own tricks against us.

Fortunately, good class A or AA time for ID's is hard to come by since Southwestern advertisers, having been on the ground floor, seldom are willing to relinquish these valuable times.

And then, there is the fact that few "outside" advertisers feel it worth their money to buy announcements adjacent to such shows as KPRC-TV's *Curly Fox and Texas Ruby*, WOAI-TV's *Red River Dave*, or *The Big Red Jamboree* that once was telecast over WKY-TV and KOTV.

Yet, when you consider that shows of this type roll up impressive ratings against excellent network shows that are programmed against them, they look like mighty good buys to us. Particularly since we know that folk music and dancing are enjoyed by untold numbers of Southwesterners.

Some few agencies and advertisers have become aware of the subtle differences that exist in selling the Southwest as compared to other parts of the country.

Until more are aware of this fact and do something concrete to remedy the situation, Southwestern TV-advertised brands will continue to pressure national competitors for number one sales spots. **END**

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TULSA • 43rd TV MARKET

43rd TV MARKET • TULSA

TELEVISION MAGAZINE • APRIL 1956

Tulsa is now the 43rd television market

* CBS REPORT TO FCC, DEC. 1955
43rd Tulsa Television Market
Origin: Tulsa, Oklahoma
Origin: Tulsa, Oklahoma
Origin: Tulsa, Oklahoma

KOTV
Completely Dominates the 43rd television market!

• More top rated shows than any other station in the market
• More than twice the number of the most popular quarter-hours from 6:30 to 10:30 P.M. than stations B and C combined
SOURCE: JAN 1956

KOTV Channel 6 TULSA


3 YEAR LEAD IN VIEWING HABITS

Owned by Edward Petty & Co., Inc.


N T A

PROUDLY OFFERS
10 of the greatest First-Run, FEATURE FILM SPECTACULARS OF OUR TIME!

SELZNICK
presents



LORETTA YOUNG • JOSEPH COTTEN
ETHEL BARRYMORE
THE FARMER'S DAUGHTER
with **CHARLES BICKFORD**
A **DORE SCHARY PRODUCTION**
Directed by **H. C. POTTER**
A **SELZNICK RELEASE**



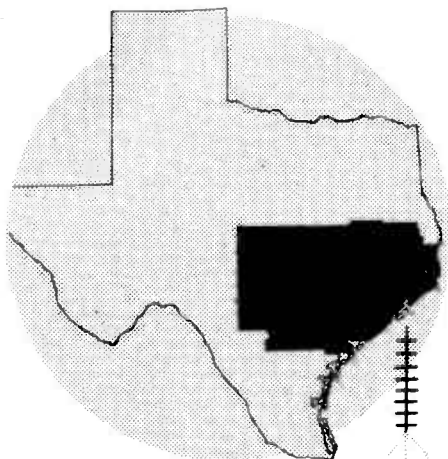
LESLIE HOWARD • INGRID BERGMAN
in **INTERMEZZO**
Produced by **DAVID O. SELZNICK**
Directed by **GREGORY RATOFF**

Available for national sponsorship, on a spot programming basis... with listed times available for clearance!

For full details, availabilities and prices...
WRITE—WIRE—PHONE, TODAY!

N T A

National Telefilm Associates, Inc.
60 West 55th St., N.Y. 19 • PLaza 7-2100



**YOU BUY
1/4
OF TEXAS
WITH
KGUL-TV**

Kgul's area coverage encompasses Galveston, Houston and the entire Gulf Coast market. The buying power of this area represents over 25% of the total buying power for the whole state of Texas. Here's a real Texas-size buy for your advertising dollars: one-fourth of Texas with kgul-tv.

	State of Texas	kgul's Market	%
Families	2,510,500	611,600	24.36
Effective Buying Income	\$12,622,592	\$3,258,444	25.81

Source of Figures:
Sales Management



Channel 11



Represented Nationally By
CBS Television Spot Sales

Gulf Television
Company
Galveston, Texas

MATTHEW THE FOX From page 57

of his feature films were retained by another company, Western Television. This, in turn, was exchanged for stock with the C&C Super Corporation, a newly set-up parent body with a growing list of subsidiaries. At last count, the Walter Mack group controls Nedick's, a 107-store chain of small snack bars in New York City; Cantrell & Cochrane Corp., which introduced canned soft drinks under the "Super" label; a power-tool and household-appliance manufacturing firm; "Redi Maid" orange juice; and three new film distributing corporations headed by Fox.

"It's the deal, not the money"

That all this does not represent equilibrium in Fox's business career seems almost assured by his restless personality. Comments a man who has financed some of his projects: "Money as such has no real value to him. It's the deal that matters. Matty is a great enthusiast. He gets his main satisfaction from putting together a deal that's big and daring, that nobody believes can be successfully carried through. He's a great entrepreneur."

This makes understandable the contradiction between his handsomely furnished penthouse apartment and the impression of down-to-earth simplicity which, somehow, Fox can manage to convey in person, between the silver urn from which he pours your coffee and the shapeless coat and beltless trousers that drape his portly frame.

The Fox personality in action

After hearing Fox's soft-spoken, two-hour explanation of how he intends to sell his film package to stations, you find it perfectly natural that he is known universally by his first name only. People who have never even seen him talk of him with the intimate authority of old friends. The number of tipsters who can give you reliable accounts of "Matty's" latest exploits is astonishing.

Even in remote Indonesia the Fox name has made its mark. A half-dozen years ago the entire Indonesian population cheered their heroic "Matti," who came forward valiantly to ally himself with the country's fight for independence from Dutch rule. How Matty Fox became involved in Indonesia's struggle for birth remains one of the weirdest tales in the annals of America's international affairs.

In 1947, a wartime associate pre-



KDUB-TV
LUBBOCK, TEXAS
KPAR-TV
ABILENE-SWEETWATER, TEXAS
KDUB-AM
LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES THE BRANHAM COMPANY
President and Gen. Mgr., W. D. "DUB" ROGERS
National Sales Mgr. E. A. "Buzz" Hassett



WKRG

THE
KOLOSSUS ROUND GULF

covers the booming
GULF COAST MARKET

ALABAMA, FLORIDA
LOUISIANA &
MISSISSIPPI

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

MAXIMUM POWER
MAXIMUM COVERAGE

Channel **5**

Avery-Knodel

vailed upon Fox to come to the aid of the Indonesian delegation in the United States. The Dutch police action had split Java and an American bank was holding up an \$80,000 credit. Fox agreed to cover the credit, though he had only a dim idea of what or where Indonesia was. A few days later, while in bed with the flu, he was visited by Indonesia's grateful Trade Minister Plenipotentiary to the U.S., Dr. Soemitre Djoeadikoesomemo. For six weeks they talked. Fox learned about Indonesia, Dr. Soemitre about American business methods.

Indonesia becomes his partner

These flu-inspired sessions produced the American-Indonesian Trading Corporation, designed to foster American industrial enterprise in Indonesia. Fox got 51% of the stock, the Indonesian government 49%. The agreement provoked an immediate furor, with Fox caught in a crossfire of criticism from the U.S. State Department, the Dutch government, United Nations circles, and left-wingers. A Dutch naval blockade prevented actual trade long enough to render the corporation useless. For a long time, however, Matty Fox personally supported the Indonesian delegations in Paris as well as in the United States.

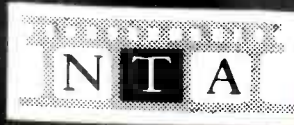
At one point, Fox decided to make a trip to Indonesia. He bought himself a bullet-proof vest, hired and armed bodyguards, and then—his "Intelligence" reported that an assassination plot awaited him in the Pacific. He prudently changed his mind and stayed home.

The Indonesian interlude ended in time to see Matty Fox beginning another new career—in TV films, with MPTV.

Still out to show the film world

They say that Matty Fox is still out to show the film world that nepotism is not the only road to the top, that he can deliver on his own. He has certainly proved his ability to raise money. A born promoter, he stimulates the imagination of the conservative financier, whose backing and confidence he's been able to win time and time again.

Like other successful sentimentalists, Fox maintains a fairly heavy personal payroll. As might be expected, he wants people to like him, to remember him. A friend of his says: "You receive a trans-Atlantic call from Paris or London without warning. It's Matty. Anything wrong? No, he just wants to say hello." END



PROUDLY OFFERS
10 of the greatest First-Run, FEATURE
FILM SPECTACULARS OF OUR TIME!

SELZNICK

presents



Selznick-International presents

I'LL BE SEEING YOU

starring **GINGER ROGERS**
JOSEPH COTTEN • SHIRLEY TEMPLE
Produced by Dare Schary



JENNIFER JONES • JOSEPH COTTEN
ETHEL BARRYMORE

in **PORTRAIT OF JENNIE**

with Lillian GISH • Cecil KELLAWAY • David WAYNE
Produced by **DAVID O. SELZNICK**

Available for national
sponsorship, on a spot
programming basis...
with listed times avail-
able for clearance!

For full details, availabilities
and prices...

WRITE—WIRE—PHONE, TODAY!



National Telefilm Associates, Inc.
60 West 55th St., N.Y. 19 • PLaza 7-2100

IN THE
Industrial Heart
 OF AMERICA'S
Tri-State Area
 It's TV's
New Queen



Selling 1½ million customers in
 Huntington - Ashland - Charleston
 Ironton - Portsmouth.

316,000 watts of V.H.F. power

WHTN-TV

BASIC ABC

Greater Huntington Theatre Corp.

Huntington, W. Va. Huntington 3-0185

**PROMOTION
 EXECUTIVE**

*After 11 successful years
 with major networks . . .
 this TV-Radio*

*Promotion and Advertising Director
 can give you
 a first-class promotion operation.*

*Thoroughly familiar with
 Network, Station, Spot and Syndicated Film
 Advertising, Marketing,
 Promotion and Merchandising.*

Excellent references.

*For details contact Box 64,
 TELEVISION MAGAZINE,
 600 Madison Avenue,
 New York 22, N.Y.*

'PROJECT AUTOMATION' *From page 70*

show, we shall be able to put on *three one-hour shows* within 24 hours. Instead of *two* color shows a week, as in our Brooklyn studio, we shall be able to get *six*.

The possible corporate economies are great. Equally important are the possible savings for advertisers, who, for the first time, may find program prices going down instead of up!

Radar makes program economy possible

Secret behind the cost reduction is an intriguing application of radar science which Cornberg calls the "Director's Aid." It consists of a tiny transmitter worn by the director and a signalling device which he holds in his hand. During out-of-studio rehearsal, he plans each scene. When he has the shot organized, instead of writing out a detailed description or relying on memory, he presses the button in his hand. The Director's Aid then:

- Records the height and distance of the camera.
- Records the lens opening.
- Records the scene number.
- Transmits this information to a piece of tape.

Back in the studio, the director feeds the tape into a scope, on which will appear an actual outline of each scene, indicating the camera positions. If corrections are desired, they are made by push-button, and the final settings for camera, lights and microphone are "punched" on the final tape.

During dress rehearsal, the completed tape, now containing all the "architectural, electronic, electrical and mechanical information" necessary for each shot, is fed into the control unit. Called a "simulation device," this is a complete model of the studio. As the tape rolls it signals the control unit and the equipment, cameras, microphones, lights, floors, walls move to their pre-ordained positions on cue. The director, watching on his screen, can "override" the control unit to make changes as needed.

Tape does all required coordinating

By airtime, the tape is thoroughly prepared with all the corrected information for each shot—no longer is the coordination of eight or ten different individuals such as cameraman, boom man, and so forth, necessary to get a shot on the air. All the director and his camera, lighting and sound men have left to do during

the show itself is to stay on their toes—alert to possible changes on the studio floor that might require rapid overriding of the tape with new push buttoned directions. The director can control the speed of the tape to keep pace with the changes; in tempo the performers may bring about.

Through such means, Cornberg hopes to give TV to the performers and directors, the artists who alone shape the quality of the medium. "Today," he complains, "the director is forced to be largely a studio traffic cop, concentrating on shoving equipment and actors around so that they don't bump into each other."

Automation leaves stage to actors

This, in Cornberg's view, is automation's greatest justification, its potential contribution to quality programming. "It is based on the idea," he says, "of removing all but the artists from *critical time and place*—the studio at airtime. Let the carpenters do their work, the electricians and lighting men and cameramen theirs, but not in the studio while the director and the performers are trying to work up a show."

At the same time, automation cuts down the number of hours performers have to spend *in the studio* before a dress rehearsal. "How," asks Cornberg, "can you expect a great performance when an actor has spent 10 or twelve hours on his feet in the midst of technical bedlam? How, for that matter, can you expect a cameraman, who may also have been working for 10 hours, to be at his most alert—sharp and ready for that split-second cue at airtime?"

Cornberg's studio looks somewhat different from those in existence today. In it, cameras hang from long "sleeves" attached to the ceiling. The cameras swing about in every direction, move up and down, focus—all by themselves—and return to a special section near the ceiling for repair when damaged! They also contain a built-in safety device which stops them from striking human beings.

The floor consists of boards, ten-by-two feet, on hydraulic lifts which move up and down, either in combination or singly.

The lights hang from above. They are directional, energized by radio waves emanating from a metal band running around the outer studio walls. (An experimental model of

such a lamp is in actual operation at this time.)

There are two control rooms, so that two shows can be handled simultaneously. The control rooms are divided into three units each. On the first level is the director and his audio and video control men. Above him are the men handling the remote-control lights, cameras and sound. The top level contains personnel to operate remote control of floor, walls and scenery.

The director rides about on a console during rehearsal. This allows him to be on the studio floor, close to the performers, and to watch the scenes on a portable screen.

Scenery, furniture and props are moved in and out by self-powered, remotely-controlled material wagons. These are four-by-ten-foot affairs which fit into the floor dimensions. They have three levels, each of which can be lowered or raised to bring it even with the floor. By this means, material can be moved right onto the wagons without lifting.

Note that stage hands and prop men are still necessary in the studio. Note, too, that in this studio, such personnel as cameramen, sound men and electricians have not been displaced—they have been removed to the control room, where they are carrying out somewhat changed functions. In other words, automation—at least in this particular studio—does not necessarily achieve its economies by eliminating jobs but by reducing the total number of man-hours required to get a show on the air.

That new—and possibly serious—

labor-management problems will accompany automation's contributions to society, most of those who have studied the subject are agreed. How the television industry, with its well-established unions, will be affected specifically, no one can say at this time. In this dynamic field, however, the next decade will surely see rapid technical progress.

Whether tomorrow's production center is to be Cornberg's studio or studios based on other concepts, present methods of production seem destined to change, radically. Inevitably, skills will have to be re-evaluated accordingly and individual craftsmen upgraded. Only understanding—by management of the great human problem involved, and by the unions of the need to adapt to changing production modes—will make it possible to enter the era of automation without serious clashes.

In the meantime, the research goes on. NBC, rather than attacking the problem as one gigantic effort to be climaxed with the construction of the studio, is going ahead step by step, trying to develop each phase of the final design individually, in some actual studio, either in existence now or being built.

For example, a remote-control camera, remotely operated lights, some hydraulic floor lifts and the like already are in operation. Each new step in studio construction will be planned to incorporate some of the "space control" features. In this way, NBC hopes to test them in practice and to employ them in actual use without making present facilities obsolete. END

CORRECTIONS FOR TELEVISION MAGAZINE'S DATA BOOK

The Television Markets

Page	Market	Market Data			Market Definition		
		Pop.	Fam.	E.B.I.	Change	County	State
194	Salinas-Monterey, Cal.***	406,300	122,000	\$ 723,138,000	Add	Santa Clara (33%)	Cal.
202	Tampa-St. Petersburg, Fla.			\$1,353,234,000			
204	Toledo, Ohio	1,369,800	411,100	\$2,428,237,000	Delete	Leelanau	Mich.
					Add	Lenawee	Mich.

Circulation Report

Page	Market	Penetration	Sets
121	Abilene-Sweetwater, Tex.***	68.3	
121	Albany, Ga.***	47.6	50,460
121	Asheville, N.C.***		373,660
125	Henderson-Las Vegas***		22,570
125	Midland-Odessa, Tex.***		46,735
129	Providence, R. I.	88.4	735,773
129	Rapid City, S. D.		
	Data incomplete; figures shown in Data Book for Rapid City do not apply to market		
129	Salisbury, Md.	76.4	†52,147
131	Sweetwater-Abilene, Tex.***	68.3	

Television Markets vs. Standard Markets

Page	Market	Correct Figure
110	Cincinnati, Ohio	Retail Sales, Television Market: \$2,184,732
115	St. Petersburg-Tampa, Fla.	Retail Sales, Television Market: \$931,052,000; E.B.I., Television Market: \$1,200,306,000

***Unadjusted for new data pending further study, †UHF circulation



PROUDLY OFFERS
10 of the greatest First-Run, FEATURE
FILM SPECTACULARS OF OUR TIME!

SELZNICK

presents



CARY GRANT • INGRID BERGMAN
in ALFRED HITCHCOCK'S
NOTORIOUS
with CLAUDE RAINS
written by BEN HECHT
Directed by ALFRED HITCHCOCK
A SELZNICK RELEASE



SINCE YOU WENT AWAY

starring CLAUDETTE COLBERT
JENNIFER JONES • JOSEPH COTTEN
SHIRLEY TEMPLE • MONTY WOOLEY
LIONEL BARRYMORE
ROBERT WALKER • GUY MADISON
Produced by DAVID O. SELZNICK

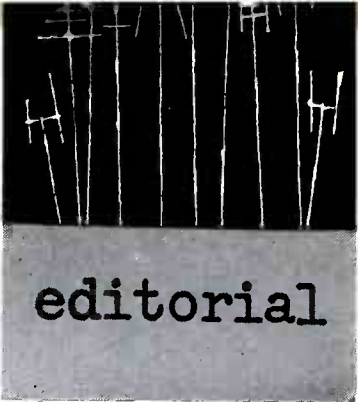
Available for national
sponsorship, on a spot
programming basis...
with listed times avail-
able for clearance!

For full details, availabilities
and prices...

WRITE—WIRE—PHONE, TODAY!



National Telefilm Associates, inc.
60 West 55th St., N.Y. 19 • PLaza 7-2100



editorial

DEAR MAC . . .

With the annual NARTB convention coming up, I'd like to offer a few thoughts to you and your fellow broadcasters.

What I'd like to know is, when are you going to stop letting everyone kick you around?

Frankly, just what are you afraid of? The little men running the FCC? Headline-hunting congressmen? A misguided PTA group? Some frustrated letter-writing quacks?

Mac, it's time you went in for a little self-appraisal. Ever stop to think that you are an important part of the world's most powerful communications force? That's what it means to head up a station that reaches more people more often every day of the week than any other medium.

By and large, you are doing a pretty fair job in living up to this responsibility. Yet you continue to serve as the butt of every self-seeking group or individual in the country.

Newspapers readily publish any story showing television in a bad light. Book publishers delightedly issue novels lampooning the broadcasting and advertising business. Of course, this business has its faults, but what business doesn't?

A pox on all the "Golden Kazoos," "Men in Gray Flannel Suits," "Exurbanites" and "Great Men!"

Perhaps there ought to be a TV program or two that turns the tables on our "ivory tower" book publishing friends. Why, there isn't a one of them whose total "subsidies" of new authors comes to more than a fraction of what one station spends for public service.

Isn't it ironic that the newspaper in your community commands more respect, more recognition than your

television station? There is a reason for this though. Newspapers, historically, have been the voice, the conscience, of the communities they serve. And the comparatively low-readership editorial page is perhaps the major factor in giving a newspaper character and standing.

Television too must have a voice. Every station must stand for something, must be willing to fight for the people it serves—and willing to fight those who attack it.

You know, Mac, considering your stewardship of the most vital of all media of communications, it doesn't make any sense the way you bow in awe, with hat in hand, when a congressman appears on the scene; the way you stood by while the FCC messed up allocations, and the way most of you refuse to fight for your rights *with your own medium* when you're barred from telecasting public hearings.

There are encouraging but isolated examples, throughout the country, of stations which aren't afraid to fight back, whether it be the City Council, the National Collegiate Athletic Association, or the FCC itself.

How woefully inadequate to confine gripes to corridor talks, letters to the editor and pamphlets, when the most direct and powerful medium of them all is at hand!

When television learns that it doesn't have to be afraid to speak out, when it learns how to use its own medium, only then will it mature and command the respect of both the public and the government.

No other medium can touch television as a force for good. So let's not have anyone, and I mean anyone, push the broadcaster around. We're a little too big and too powerful for this kind of treatment, and it's high time we let everyone know this.

Fred Regal