

*Bus*

# TELEVISION MAGAZINE



Page boy to v.p. was Tom McFadden's route. "Where Do TV Execs Come From?" tells how networks find their top men



"Do They Watch in the Daytime?"

—exclusive, new data on

of TV's most crucial questions

**In Spot TV too...**

*Value increases with Time!*

Indiana University

FEB 15 1956

Library

INDIANA UNIVERSITY  
BLOOMINGTON INDIANA  
R 4 34  
12-57



No need to tell you how Peter Minuet bought the island of Manhattan from the Indians for \$24.00 in trinkets... or how much New York real estate you can buy for that money today.

Properties in Spot Television mushroom even faster. The program making its debut to thousands yesterday pays to many more thousands today. Fifteen thousand new TV sets are bought *daily* and viewing time per home keeps increasing.

That's why alert advertisers who secure Spot TV franchises in important markets today will find their investments priceless in the months ahead.

Our Petry account executive will show you, this Company's research and analysis can be of great value in your Spot TV planning for these markets.

- |              |                      |              |  |
|--------------|----------------------|--------------|--|
| 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<br>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. LOUIS

"Past Performance\*" is important..



\*We ought to know . . . when the time is right, we "stand on it"

But in Louisville . . .

**WHAS-TV Programming pays off!**



"HAYLOFT HOEDOWN"  
8:00—8:30 P. M.  
Friday  
(Market's biggest live telecast.)

**Are you participating?**

VICTOR A. SHOLIS, *Director*  
NEIL CLINE, *Station Mgr.*  
Represented Nationally by Harrington,  
Righter & Parsons,  
Associated with *The Courier-Journal*  
& *The Louisville Times*



BASIC CBS-TV Network

*Your Sales Message Deserves  
The Impact of Programming of Character*

# THE SENATOR FROM SACRAMENTO SPEAKS

the Senator is absolutely right!

1. During its Total Weekly Telecasting Period, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—77% more "firsts" than the next Sacramento station!\*
2. During the Nighttime Viewing Period, from 5:00 p.m. to signoff, Monday through Friday, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—more "firsts" than the other two Sacramento stations combined!\*
3. During the Daytime Viewing Period, from 9:00 a.m. to 5:00 p.m., Monday through Friday, KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—57% more "firsts" than the next Sacramento station!\*
4. During the Weekend Viewing Hours (Saturday and Sunday when KCRA-TV is on the air), KCRA-TV has more "firsts" in the quarter-hour viewing periods than any other Sacramento station—21% more "firsts" than the next Sacramento station!\*

\*Source: American Research Bureau, Inc.  
A special Report on the  
Sacramento Television Audience  
November 7 - 13, 1955



LOOK AT THE RECORD, CALL PETRY AND BUY KCRA-TV!

**KCRA-TV** Channel 3

SACRAMENTO, CALIFORNIA • 100,000 Watts Maximum Power • BASIC  
Represented by Edward Petry & Co.



AFFILIATE

12th year of publication

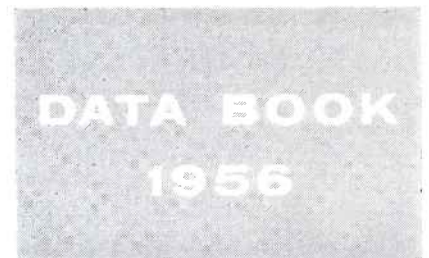
# TELEVISION MAGAZINE

FEBRUARY, 1956 • VOLUME XIII, NUMBER 2

DO THEY WATCH IN THE DAYTIME?.....	32
<i>Exclusive report on audience attention levels</i>	
WHERE DO TV EXECUTIVES COME FROM?.....	36
<i>There are favored, if unofficial, routes for network men</i>	
WHAT THEY ARE PITTING AGAINST MICKEY.....	41
<i>Features and syndicated films are proving the best weapons</i>	
SPANG OF GILLETTE.....	42
<i>His expansion policy made Gillette a potent TV advertiser</i>	
DO THEY REMEMBER YOUR COMMERCIALS?.....	44
<i>TELEVISION MAGAZINE'S Continuing Audience Study</i>	
TIMEBUYING AND SELLING.....	46
<i>An appraisal of media problems from the RTES Seminar</i>	
SPRING COMES IN JANUARY.....	53
<i>Gear your TV advertising to the psychological seasons</i>	
TV'S BIGGEST GIVEAWAY.....	57
<i>Some free plugs may be proper but abuses hurt advertisers</i>	

## DEPARTMENTS

FOCUS ON BUSINESS.....	7
LONGSHOTS.....	11
COLOR LETTER.....	13
FOCUS ON PEOPLE.....	16
LUNCHEON WITH LINNEA.....	17
McMAHAN ON THE COMMERCIAL.....	19
PROPS AND PREMIUMS.....	24
FACT SHEET: The Spectaculars.....	29
RECEIVER CIRCULATION REPORT FOR FEBRUARY.....	61
<i>Independent set-count estimates for all TV markets</i>	
FILM BUYING GUIDE.....	72
<i>Rating record of 13 key shows</i>	
EDITORIAL.....	88



**DATA BOOK** -- County-by-county definitions of all TV markets; correlations of 1956 population, families, retail sales, and effective buying income to TV-market area; comparisons of these TV-market totals with the corresponding data for standard metropolitan areas; time and program expenditures by product for all network advertisers; sources of local and spot billings; the spot rate estimator, designed to give buyers a quick approximation of the cost of a spot campaign. These exclusive features will be highlights of TELEVISION MAGAZINE's big reference volume.

**Frederick A. Kugel**, Editor and Publisher  
**Fritz Snyder**, Vice-president  
**Abby Rand**, Managing Editor  
**Herman W. Land**, Senior Editor  
**Geri Cohen**, Feature Editor  
**Iris Frumkin**, News Editor  
**Dr. Frank Mayans, Jr.**, Research Director  
**Lee Oakes**, Manager of Research  
**Linnea Nelson & Tad Reeves**,  
 Contributing Editors  
**Jack L. Blas**, Business Manager  
**Alice Guego**, Sales Service  
**Frank Orme** Los Angeles Office  
 1749½ N. La Brea  
**Laurin Healy** Chicago Office  
 6 W. Ontario St.

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

**Skip this if you know how to say**



W, 23rd letter of the English alphabet, replaced the Anglo-Saxon runic wen in the 11th century. Usually a consonant, as in *CBS Television Network*, its sound is a voiced bilabial formed by raising the far reaches of the tongue (as for *ōō*, pronounced with a vowel-type of lip-sounding). Written *w* is silent in some words, as *answer*, but we're not interested in silence. Though virtually a voiceless fricative in *wh*, the latter consonant is more to the point, as in *wherewithal*, in which Iowa (pronounced perfect for marketing) wallows. In cognate words, Eastern Iowa's W corresponds to the Sanskrit *v* and the extinct Greek digamma (*eitheos*—unmarried youth—and that's about enough along those lines).



M, the 13th letter of the alphabet, is a sonant bilabial continuant. You stop up the oral passage, or lips, lower the soft palate for nasal resonance, and blow. M has syllabic value in some words of Greek origin, like chasm (*kaś'm*), but this can't compare with the value it has in proper time-buying context, as in double *ōō* ennumm tee, but we get ahead of our story. Words like *mnemonic*, where the *m* is silent, are best ignored, which we'll have to try and remember (as in mnemonic). In Roman numerals M stands for 1,000, which, with the substitution of a decimal point after the one, gives you a rough idea of how a certain radio tv station stands in batting average with Eastern Iowans.



T, 20th letter of the you ought to know what by now, usually is a voiceless alveolar stop, not to be confused with the commuter's late afternoon stop ("One on the rox, Joe"). With *h* it forms the digraph *th*, which represents the characteristic English interdental fricative, voiced in *this*, voiceless in *thing*. With *i* it sometimes acquires a *sh* sound, as in *palatial*, which just happens to be the correct word for homes in double *ōō* ennum teeland. With *z* it forms the *Katz Agency*, our national representative, not to be confused with an alveolar stop. T is frequently silent before *l* or *n*, as in *often*, which is what we hope we'll be hearing from you. Our mail address is Cedar Rapids, as in Iowa.

# HURRY! SELECTED BY THE

## ZIV's NEW BIG RATING-GETTER

# "The Man Called

LEADING TV STATIONS  
BUY "X":

- KOAT-TV**, Albuquerque
  - KGNC-TV**, Amarillo
  - KBOI-TV**, Boise
  - KCRI-TV**, Cedar Rapids
  - KOA-TV**, Denver
  - WJBK-TV**, Detroit
  - KMJ-TV**, Fresno
  - KHJ-TV**, Los Angeles
  - KCBD-TV**, Lubbock
  - WMCT-TV**, Memphis
  - KVAR-TV**, Mesa-Phoenix
  - KEYD-TV**, Minneapolis
  - WSM-TV**, Nashville
  - WCAU-TV**, Philadelphia
  - KDKA-TV**, Pittsburgh
  - KBET-TV**, Sacramento
  - KSL-TV**, Salt Lake City
  - WKBN-TV**, Youngstown
- ... and others



**X DANGER** is his constant companion!  
**X SECRECY** is his way of life!  
**X THE WORLD** is his field of operations!

STARRING

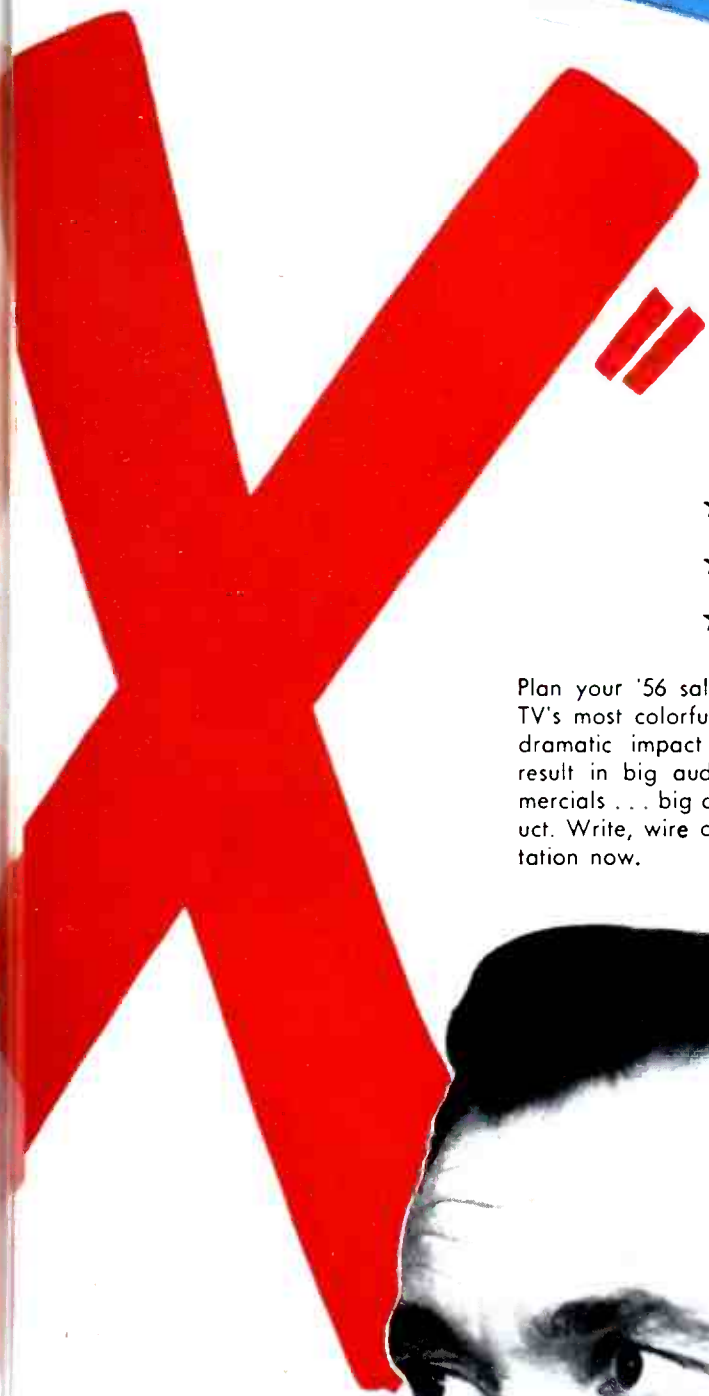
# BARRY SU

As Master of Internati



Based on material from the files of one of  
**AMERICA'S FOREMOST  
INTELLIGENCE EXPERTS**

# SE IMPORTANT SPONSORS:



- ★ ADVENTURE
- ★ INTRIGUE
- ★ SUSPENSE

Plan your '56 sales strategy to include TV's most colorful man of mystery. His dramatic impact on TV is certain to result in big audiences for your commercials . . . big demand for your product. Write, wire or phone for a presentation now.

- **OHIO OIL CO.** Columbus, Dayton, Toledo, South Bend, Indianapolis, Bloomington, Grand Rapids, Champaign, Louisville, Evansville, Ft. Wayne, Kalamazoo, Lansing
- **BLATZ BEER** State of Wisconsin plus Duluth-Superior area
- **SAFWAY STORES** Oklahoma City, Kansas City
- **TOBIN PACKING CO.** Rochester, Watertown
- **ROYAL CUP COFFEE** Birmingham
- **BROWN VELVET DAIRY** New Orleans
- **PEVELY DAIRY** St. Louis
- **TEXAS COFFEE** Lake Charles
- **GENESSEE BEER** Rochester
- **ZIEGLER PACKING CO.** Montgomery
- **SIPES SUPERMARKET** Tulsa
- **EDISON ELECTRIC CO.** Los Angeles
- **DUQUESNE LIGHT & POWER** Pittsburgh
- **MOHR CHEVROLET** Dallas
- **SIMPSON MOTORS (CHRYSLER-PLYMOUTH)** Bakersfield
- **FELD CHEVROLET** Kansas City
- **FULLER-WHITE CHEVROLET** Tulsa
- **BILLINGS MOTORS LTD.** Watertown
- **LEVY JEWELERS** Savannah
- **LAWSON JEWELERS** Bakersfield
- **MARINE TRUST CO. OF WESTERN N. Y.** Buffalo
- **GENERAL ELECTRIC SUPPLY** San Francisco, Seattle
- **PRICES, INC.** Norfolk

**SULLIVAN**

riue



Chief Analyst,  
O.N.I.  
Special Consultant to the Joint Chiefs of Staff

★ The man who penetrated the intelligence services of the World's Great Powers!

NEW YORK  
CINCINNATI  
CHICAGO  
HOLLYWOOD



**In San Francisco**

**KPIX**

**delivers the**

**highest ratings at the**

**lowest cost**

**per thousand TV homes**

NO SELLING CAMPAIGN

IN SAN FRANCISCO

IS COMPLETE

WITHOUT THE WBC STATION....



SAN FRANCISCO, CALIFORNIA

WESTINGHOUSE BROADCASTING COMPANY, INC.



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



February, 1956

November network billings hit a record high—just a shade below the \$39,000,000 mark. With nighttime network business nudging its maximum potential, there is still room for billings to zoom even further because of increased daytime and weekend sponsorship.

Behind the daytime sets-in-use figures charted on this page is the increasingly crucial question, "Do the numbers represent sets turned on and then ignored by busy housewives?" Elsewhere in this issue is presented an exclusive report on this problem, containing much information never published before. For encouraging data on daytime viewing habits—and how programmers intend to make the situation even brighter—see "Do They Watch in the Daytime?" Some answers to another set of daytime headaches are presented in "What They Are Pitting Against Mickey."

**COST PER THOUSAND**

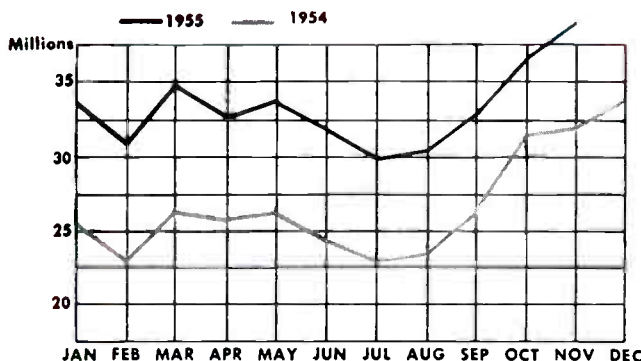
February	\$3.12	July	\$3.74
March	2.98	August	3.74
April	3.23	September	3.55
May	3.38	October	3.62
June	3.25		

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 p.m. period during the week rated by ARB each month since last February.

Generally, the results reflect the seasonal pattern of viewing—a low c-p-m index will correspond with a high-billing month, and vice versa. In the case of October, however, where the index is up two percent from the previous month, the deviation from the pattern is an expected result of the time lag before the season's new programs reach their full audience potential.

This index is *not* the average of individual c-p-m's. Time and program costs for the shows covered each month were totaled, and this cost figure was divided by the total number of homes reached by the programs. The result was then divided by three to obtain a c-p-m per commercial minute.

**TV NETWORK BILLINGS**



	Nov. '55	Nov. '54
ABC	\$ 6,496,236	\$ 4,134,103
CBS	16,911,189	14,186,194
DuM	—	1,397,328
NBC	15,489,279	12,357,133
Total	\$38,896,704	\$32,074,758

Source: PIB

**TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR NOVEMBER**

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
7 AM	5.3	8.3	2.1	3.3
8 AM	11.2	11.1	3.4	9.0
9 AM	10.7	15.0	6.2	9.7
10 AM	12.8	13.6	5.2	12.7
11 AM	12.9	14.7	4.6	12.5
NOON	17.6	13.1	12.9	15.6
1 PM	9.0	11.8	5.9	10.4
2 PM	8.0	15.1	5.6	9.3
3 PM	14.2	11.7	14.7	14.9
4 PM	14.7	21.3	13.6	12.9

Source: ARB, November, 1955

**TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR NOVEMBER**

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U.S.
5 PM	30.7	30.9	23.6	24.4
6 PM	32.6	35.1	35.5	29.6
7 PM	40.6	62.7	57.9	35.8
8 PM	64.8	66.0	64.5	58.3
9 PM	66.3	65.1	63.2	62.1
10 PM	55.8	41.4	43.4	59.3
11 PM	24.6	14.3	15.5	36.3
MIDNIGHT	8.8	3.3	4.0	17.3

Source: ARB, November, 1955

**TV CIRCULATION**

JAN. 1, 1956

Number of U.S. TV homes	34,000,000
% of U.S. homes owning TV sets	70.3%
Total number of TV markets	255
Commercial stations U.S. and possessions	434

Source: TELEVISION MAGAZINE

**TV RECEIVERS**

	Nov. '55	Nov. '54
Production	631,654	858,501
Retail Sales	591,366	779,111

for AUDIENCE IMPACT... SALESMANSHIP...  
and TOP PRODUCT IDENTIFICATION  
you can't beat...

# MOLLY



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

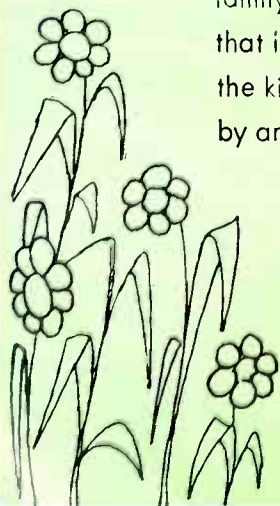
## 39 NEW half-hour shows

- ✿ **NEW STORY LINE** ... warmer and more entertaining than ever before.
- ✿ **NEW SETTINGS** ... Molly's new home in the heart of Suburban America.
- ✿ **NEW SITUATIONS** ... with Molly making friends with all her new small town neighbors.

## EVERYBODY LOVES MOLLY

...and now that same warm affection can be carried over to your product when you sponsor this great family show. The simple and endearing personality that is MOLLY surrounds your sales messages with the kind of sincere impact that can't be duplicated by any other program ... of any type. Now, after

twenty-five years of national sponsorship, the show has a brand-new title and a bright new format. It's ready to go to work for your product immediately in *just the markets you choose* ... but you'll have to act fast, before the cities you want are gone! Write, wire or phone today for audition reel and prices.



**GUILD**  **FILMS**  
COMPANY, INC.

460 PARK AVENUE · NEW YORK 22, NEW YORK · MUrray Hill 8-5365  
IN CANADA: S. W. CALDWELL, LTD.





## 4 MORE GUILD BEST-SELLERS



### I SPY

Distinguished actor, RAYMOND MASSEY, presents true and exciting stories behind history's most famous spies. 39 half-hour . . . mystery, intrigue, adventure. Sponsored in over 60 markets.

### 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.



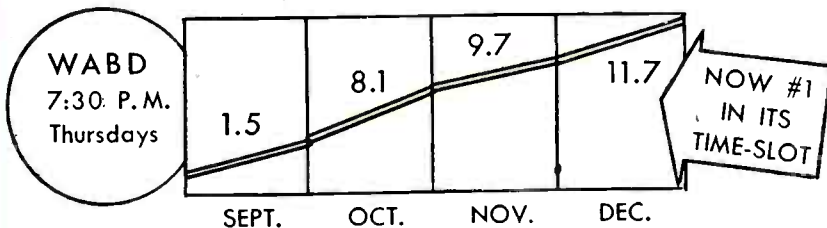
### 15 minutes with FRANKIE LAINE

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.

### CHECK THESE SKYROCKETING NEW YORK A. R. B. RATINGS:



### "QUITE A SALESGIRL, THIS MOLLY..."

. . . Says Peck Advertising Agency, speaking for its client, Old Dutch Coffee, which reports enthusiastic reaction from all its dealers since it began sponsoring this program last October. Incidentally, ratings for MOLLY's time-slot, which were 1.5 before the show's debut, have now climbed to 11.7 . . . bringing the show's cost-per-thousand down to only \$2.67 per commercial minute.

### 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  
A DIVISION OF GUILD ASSOCIATES, INC.

460 PARK AVENUE • NEW YORK 17, N.Y.  
MURRAY HILL 8-5346

IN CANADA: S. W. CALDWELL, LTD.

# Pulling Power!

## WJBK-TV LEADS IN 121 OUT OF 180 DAYTIME RATED PERIODS IN DETROIT


Daytime TV viewing and advertiser interest are on the upswing, and both ARB and Pulse show WJBK-TV as the completely dominant daytime buy for the Detroit area's 1,600,000 TV homes. Here are the figures for the 180 weekday periods indicated:

MON.-FRI., 8 A.M. TO 5 P.M., DECEMBER ARB

**WJBK-TV, First in 121 Quarter Hour Periods**

STATION B,	"	"	23	"	"	"
STATION C,	"	"	21	"	"	"
STATION D,	"	"	10	"	"	"
TIES			5	"	"	"

Further, 50 of these periods on WJBK-TV have ratings of 8.0 or above, comparable on a rate card basis to a nighttime rating of 21.0. December Pulse not only agrees, but shows WJBK-TV's position to be even stronger: 26 firsts out of 36 Monday through Friday quarter-hour strips, 8 A.M. to 5 P.M. Average rating 8.2.



Such pulling power means extra selling power for you on WJBK-TV in the rich Detroit and Southeastern Michigan market. Cash in on the greater audience you get with WJBK-TV's top CBS and local programming, commanding Channel 2 dial position, 1,057-foot tower and maximum power of 100,000 watts.

# WJBK-TV

CHANNEL  
**2**  
DETROIT



Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, MURRAY HILL 8-8630

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# LONGSHOTS

WATCH FOR MORE RUMBLING OVER FILM-FOR-TIME BARTERS as first result of C&C TV's plan to sell its RKO features for cash, plus spots. C&C isn't the first company to make such deals, but stations and advertisers are getting the feeling from the way the bartered time is offered that the spots are being sold under rate card. Trade is also asking: Is it true that film companies have traded their free spots to advertisers in exchange for stock in the client companies? And, if true, is it good business?

CONVENTION-ELECTION HEADACHES OF THE HOW-CAN-WE-AFFORD-IT, not the technical, variety plaguing everybody. Still unsold is NBC's \$5,500,000 AM-TV package. Although Philco just bought ABC's counterpart and Westinghouse took the \$5,000,000 CBS schedule, stations and networks recall revenue loss from long 1952 sessions, fear '56 meets will run way beyond number of hours for which they'll be paid. Advertisers who thought they had pre-emption trouble before, haven't seen anything yet--local political campaigns will be stepped up, too.

BOMBSHELL MIGHT BE DROPPED INTO NETWORK HEARINGS ANY DAY NOW. A number of independent stations and film outfits have been talking about entering hearings to challenge whole network structure, following pattern of theater exhibitors' successful battle to end block booking. They fear that as network programming engulfs more time, available hours for syndicated product will be cut down, ultimately resulting in lower film-production rate and reduced supply of good film so important to independent's competitive strength.

RISING INTEREST IN FEATURE FILM AS DAYTIME VEHICLE is evidenced by search of multiple-brand advertisers for suitable strips. Buying has been more hectic than it's been in years. Among shoppers is said to be P&G, which is sold on daytime TV as its basic medium. (See "Do They Watch In The Daytime?" this issue.)

NEXT HOT SPOT IN STATION NETWORK DEALS IS SAN FRANCISCO. Both CBS and NBC determined to acquire o-and-o's there. Choice for current affiliates: Sell or go independent. If these won't sell or swap for stations elsewhere, networks could buy KOVR and Oakland grantee.

LOOK FOR MORE LOCAL RATE CARDS in move to recapture lucrative hometown business. Many stations cover more than one retail trading zone, peg national rates accordingly, price themselves beyond local merchants' reach. Their local billings dipping dangerously.

SWEETEST DEAL OF THE YEAR IS BULOVA'S co-op campaign with local dealers. For under \$200,000--cost of several network half hours--watch company got 13 weeks of syndicated film in 182 markets. Dealers paid for time, Bulova provided free program and commercial. Seeing retailer excitement pyramid, it lined up MCA series to continue campaign.



**YOU MIGHT CYCLE COAST-TO-COAST IN 14½ DAYS\*—  
BUT... You Need WKZO-TV  
To Peddle Goods  
In Western Michigan!**

AMERICAN RESEARCH BUREAU  
FEBRUARY, 1955 REPORT  
GRAND RAPIDS-KALAMAZOO

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

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

The American Research Bureau Report, left, proves that WKZO-TV is the overwhelming favorite—*morning, afternoon and night*—not only in Kalamazoo and Grand Rapids, but in Muskegon and Battle Creek, as well!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasting with 100,000 watts from a 1000' tower, WKZO-TV delivers its excellent picture to over 590,000 television homes in 29 Western Michigan and Northern Indiana counties—one of America's top-20 TV markets!



*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

100,000 WATTS — CHANNEL 3 — 1000' TOWER

**WKZO-TV**

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

Avery-Knodel, Inc., Exclusive National Representatives

\*Donald Mainland did it (Santa Monica to New York) in May, 1953.



This month, TELEVISION MAGAZINE is launching a new department, designed to keep our readers posted in general color developments—whether it be trends in home furnishings, activity in colorcasting, equipment, or newspaper use.

#### STATION RATE POLICIES FOR COLOR

Station policies on additional charges for color vary. Some have set flat rates: In New York, WRCA-TV adds \$500 to its 20-second station-break cost, \$250 for a 10-second ID; WCBS-TV's added charge for color is \$150 for a minute or 20-second announcement, \$75 for an ID. Some stations have adopted a policy of adding 10% of the applicable time rate, others charge only for facilities or costs over black-and-white. At least half the stations, however, are giving their advertisers a free ride on color, pending circulation increases.

#### LEWYT SURVEY FINDS GREEN LEADING

Color is assuming an unprecedented importance in the sales appeal of all products, from telephone instruments to detergents to major appliances to dog food (Gaines is now making its dog biscuits in a variety of shades). Advertisers in general are becoming increasingly color-conscious. Lewyt, for example, recently spent \$47,000 on a survey, conducted in 191 major selling areas, to determine women's color preferences for the 1956 model vacuum cleaner. Green, blue, and pink, in that order, came out on top, and Lewyt's new model is emerald and mist.

#### MONSANTO: RED STILL TOPS IN HOUSEWARES

Excellent reference source are the reports issued by Monsanto's Color Styling Service as indication of public preference in color. Highlights of a recent study, *What's New in 1956 Plastic Housewares Color Trends*: Retail-sales tests, conducted among average-income consumers in the midwest, found red still number one. Yellow holds a high position but shows signs of decline. Green sold well in both emerald and lime shades. Flame is making a comeback. Pink is a top seller in major appliances but its popularity in plastics has leveled. Bronze is a volume seller in some lines but a slow mover in others. Blue remains weak in the plastics mass market. Gray's 1954 and 1955 strength has declined considerably. For copies of this and other special Monsanto reports, write TELEVISION MAGAZINE's Reader Service.

#### NEWSPAPERS: COLOR USE UP

In print media, one of the major developments over the past year has been the phenomenal increase in the use of ROP color. Latest *Media Records* figures show color lineage for November 1955 up 42.1% over November 1954. Largest ROP color advertiser in November was Ford, with 843,979 lines. The other advertisers on that month's "top ten" list are, in descending order: Winston cigarettes, Philip Morris, Buick, Pillsbury cake mix, Seagram 7 Crown, Marlboro, Four Roses, Ammi-dent, Ford Trucks.

#### STATION COLOR STATUS

AT&T reports 190 stations, in 134 cities, equipped to transmit network color at the start of 1956. Of the 70,000 channel miles comprising Bell's TV network, 51,000 were modified to carry color programs by this year. Estimates on local origination vary, but most industry sources place the number of stations equipped to originate live programming in the neighborhood of 25. The number of stations with color film and slide equipment is put at 55. *To following page*

# Open Minds Behind Closed Doors



These men came to the Meredith management meeting with open minds.

They came from Kansas City, Omaha, Syracuse and Phoenix to exchange ideas and solutions to common problems (and a few uncommon problems, too!) . . . to improve the local Meredith radio and television station they represent.

These people know what they're doing. They've been in radio, television, show-business, and allied fields for more years

than they sometimes care to remember. When they leave one of these regular two- and three-day meetings, they carry back valuable ideas gleaned from their associates in the Meredith radio and television group.

Got a sales problem you need help with? Take it to the Meredith station. You'll soon discover why every Meredith station is recognized for alert programming, selling effectiveness, well-planned merchandising, experienced talent and management.

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

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



**COLOR LETTER** *Continued*

**TARGET RETAILERS**

It is significant that color is the peg on which hangs television's latest and most concentrated effort to lure the recalcitrant retailing group: *Window*, project of the NBC o-and-o's, will be available on February 13. Stations will insert these local five-minute shopping programs into their schedules at various times during the broadcast day, either in or adjacent to local and network shows. Although *Window* can be used in monochrome, the program is built around the potentials of color TV for retailers.

These are the *Window* rates announced so far (one-time-weekly, net commissionable): WRCA-TV, New York — \$325; WRC-TV, Washington — \$146.25; WNBQ, Chicago — \$275; KRCA, Los Angeles—\$160. Figures include time, talent, and production costs for all but KRCA, whose price applies only if the sponsoring store provides talent.

**RCA: HOW TO SELL 200,000 SETS**

Industry color-set production forecasts for 1956 range from 300,000 to 500,000. RCA's schedule calls for the manufacture of more than 200,000. Present rate of RCA sales is 1,000 a week, Robert A. Seidel, exec v.p. for consumer products, told the NRDGA. "Color television, right now, is a prestige item and should be featured as such," he said, citing the "wealthy middle class" as first target for sales.

In its determination to stamp 1956 as the year of color's "breakthrough," RCA is extending its campaign to hypo set sales considerably beyond its own telecasting domain. Its role as part-underwriter of the extra transmission costs undoubtedly provided much of the stimulus for KTLA's plunge into regular colorcasting last month. The Los Angeles independent outlet now carries 90 minutes of color on its weekly program schedule.

**REPORT FROM DALLAS-FORT WORTH**

Now in its third year of local live color origination, WBAP-TV, Dallas-Fort Worth, is currently transmitting ten hours of local color per week. This, added to the network programs on its schedule, brings the station's January total to 74½ color hours. WBAP-TV estimates its initial investment in converting from black-and-white to color ran in excess of \$300,000. Equipment accounted for the major portion of this expenditure.

Lighting and other building expenses (such as the increased air conditioning made necessary by the added lighting) made up the remainder of the outlay. The station is awaiting increased set circulation before putting a pricetag on its color service to advertisers.

WBAP-TV has succeeded in integrating its color and monochrome operations. "We go directly from color to black-and-white without any change in personnel in engineering, production, or talent," the station reports.

**WHAT STATIONS ARE DOING**

KRON-TV, San Francisco, has done some arithmetic on its 1955 colorcasts: About one-third of its total color hours was locally-originated. Local hours break down as follows: live—76¼, feature film—12, various public service films—4, one telecast each, *Cisco Kid*, *Andy's Gang*—1.

The San Francisco *Chronicle* recently began listing the week's colorcasts in its Sunday TV section. Station also circulates color bulletins to a list which at first consisted primarily of distributors and dealers,

now numbers a steadily growing number of individual color-set owners. KRON-TV reports encouraging trend in growing color-set ownership in Bay area bars and grills.

WRCA-TV, New York, reports the newest addition to its color lineup is *Josephine McCarthy*, 9:20-9:40 a.m., Monday-Friday. Station now originates three hours and 25 minutes of local live color per week. (Two Tex Antoine weathercasts — 6:45-6:50 p.m. — and ten minutes of *Jinx's Diary* have been colorcast for some time.)

WDSU-TV, New Orleans, estimates that it will invest \$500,000 in color before it's through. Station's first color rate card calls for a 50% increase in live studio charges and 10% above the time charge for monochrome. Maison Blanche, a local department store, is sponsoring a five-minute colorcast now. Declared exec v.p. Robert W. Swezey, predicting 100% color for TV rather than part black-and-white: "It won't be audience demand probably, quite so much as client demand." **END**

**ONE**  
will get you... **FIVE**



**WTAR-TV**  
is the only "V" Station  
for not one but five  
lusty Markets, all  
within its Grade "A"  
signal... reaches an  
area with effective  
buying income  
of over \$2,241,000,000.\*

*Effective Buying Income\**

NORFOLK	\$675,950,000
PORTSMOUTH	\$129,976,000
NEWPORT NEWS	\$63,641,000
WARWICK	\$81,116,000
HAMPTON	\$197,962,000



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

Represented by Edward PETRY & Co., Inc.

\* (Sales Management Survey of Buying Power, May 10, 1955)



Recently in the news as chairman of the White House Conference on Education, P&G's president Neil H. McElroy rose from the ad department, which he joined immediately after graduating from Harvard in 1925.

Despite the fact that he is president of America's largest industrial corporation, GM's Harlow H. Curtice makes his influence felt in every phase of the company's operations—whether it be manufacturing, sales, advertising, or styling. Curtice has spent almost his entire business life in the auto industry, starting as an accountant for AC Spark Plug in 1914.



## focus on **PEOPLE**

These five might be called TV's most important men. They head the medium's top five advertisers—the companies which, together, accounted for about one out of every five dollars spent on network time in 1955. Regardless of the complexity of their respective corporate setups, it is unlikely that any major advertising decision is made without these men. This alone makes their thinking a tremendously influential factor in television's future.



J. P. Spang, Jr. heads one of the country's most aggressive advertisers—Gillette. It was under his presidency that the company launched its prize-winning *Cavalcade of Sports* and acquired Toni and Paper-Mate. For more about the man who led this company to dominance, see profile, "Spang of Gillette," this issue.



Another man who rose from his company's advertising ranks to its presidency is General Foods' Charles G. Mortimer. With GF since 1928, he became ad manager in '38, ad v.p. five years later.

◀ Texas-born Lester L. Colbert assumed the presidency of the Chrysler Corporation in 1950. A Harvard Law School graduate ('29), his first post with Chrysler was as attorney in Detroit.



## Luncheon with Linnea

Agency people ask: "What can the TvB do for us?"

Sometimes I wonder if we take full advantage of the industry services available to us. With that thought in mind I have been planning to have, at some of our luncheons, people connected with organizations other than those in the agency, advertiser, or active broadcasting fields.

Oliver Treyz, president of the Television Bureau of Advertising, Inc., became the first victim. And for those of you who know Ollie, let me say that although at least three times he started to explain why he was a little late in arriving at the Fairfax for lunch, we never did give him a chance and so now we'll never know! We almost out-talked him!

Victor Seydel, vice president and director of radio and television at Anderson and Cairns, Tom Carson, broadcast media supervisor of Compton, and I, had a lot of questions for Ollie about what the TvB is doing for broadcasters as well as for advertisers and agencies, and what it could do for us.

Very early in the conversation we found out that the TvB has nothing

whatsoever to do with trade practices such as standardization of forms used, rate-card set-ups, and so forth, so no time was wasted on that.

Vic Seydel asked three questions: "Who supports TvB?"—"Whom do you service?"—"What benefit will the agency get out of it and what can we do to help you, if we like the answers to the first two questions?"

Perhaps we should all know the answers to these questions by now, but let's face it—so much material comes across our desks that it is impossible to read all of it. In addition, the TvB mailing list is not yet developed to the point where their material is reaching all the people they want it to reach.

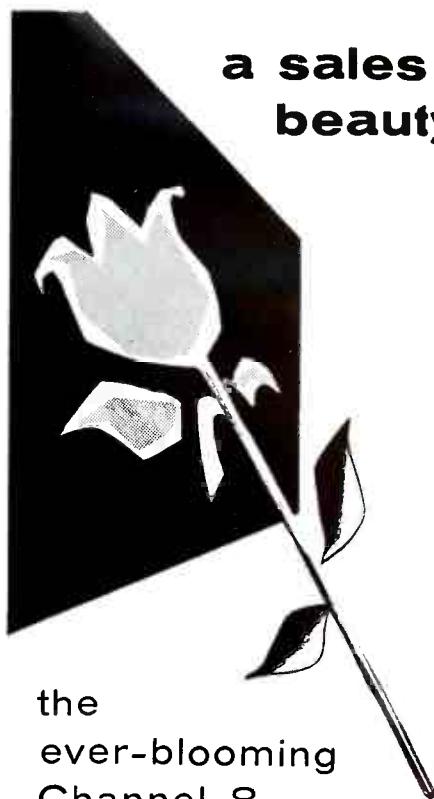
The TvB is supported both financially and in an advisory capacity by member television stations, networks, and station representatives. It services its members directly by preparing and supplying material that will effectively help them in their selling activities to both present and prospective advertisers, and, indirectly, by gathering and evaluating mate-

*To page 78*



Lunching with Linnea Nelson are (left to right) Tom Carson, Compton; Oliver Treyz, Television Bureau of Advertising; Victor Seydel, Anderson & Cairns

a sales  
beauty



the  
ever-blooming  
Channel 8  
Multi-City  
Market

# WGAL-TV

LANCASTER, PENNA.  
NBC and CBS

Ever-growing sales are yours in the Channel 8 Multi-City Market. It's a vast, diversified region—a buying market. Sell the 3½ million people who live here, who own 912,950 TV sets and spend \$5½ billion annually.

STEINMAN STATION  
Clair McCollough, Pres.

### Channel 8 Multi-City Market

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

316,000 watts

Representatives:

## MEEKER TV, INC.

New York  
Chicago

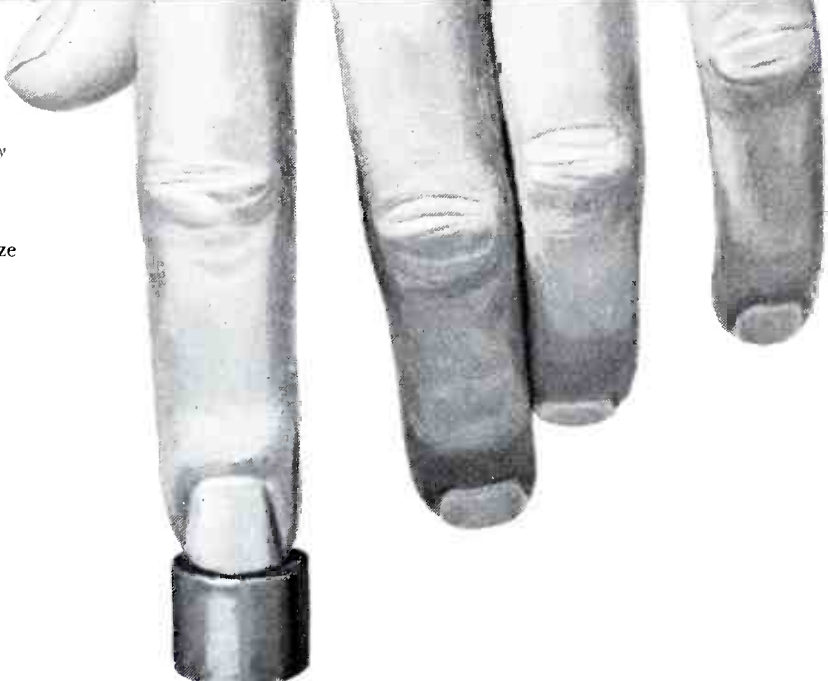
Los Angeles  
San Francisco



(Left) John Daly  
*American Broadcasting Company*

(Center) Douglas Edwards  
*Columbia Broadcasting System*

(Right) John Cameron Swayze  
*National Broadcasting Company*



***“We now switch you to...”***

In the split second after one of these famous commentators completes this sentence, you and millions of other viewers are whisked to Washington or Los Angeles or anywhere else news is popping. The electronic miracle of television has given you a center aisle seat on the passing scene.

But behind this miracle are the skills of Bell System and network technicians. These highly trained craftsmen blend the technical ability of an engineer with an actor's unerring ear for cues.

Precisely on cue, push buttons are operated to make the connections that switch the television scene from one city to another. And Bell System

technicians are receiving cues from several networks at once.

To help them, the Bell System receives operating instructions from the networks which give all the necessary information on switches. This information is sped to 130 Bell System television operating centers throughout the nation by private line telephone and teletypewriter systems.

This co-operation between network and telephone company . . . and the teamwork along the Bell System lines . . . assure the American viewing public the smoothest programming and the best television transmission it is possible to provide.

**BELL TELEPHONE SYSTEM**

*Providing transmission channels for intercity television today and tomorrow*



# McMahan on the commercial



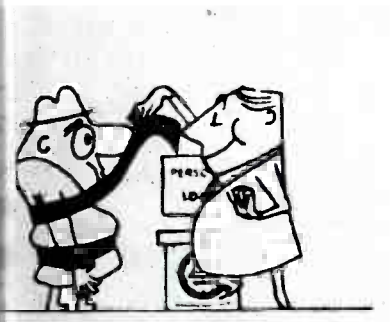
Are you a little strapped for money?



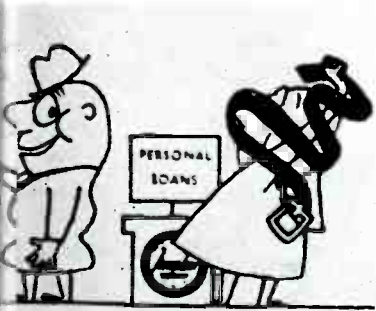
Then go to your nearest Bank of America branch



and ask for it by name



money, M-O-N-E-Y, in the form of a Timeplan personal loan



It's easy to get a Timeplan personal loan at Bank of America



## SIX STANDOUTS

BY HARRY WAYNE McMAHAN

*It's a pretty safe bet that Harry Wayne McMahan, v.p. in charge of TV-Radio commercials and member of the creative plans board of McCann-Erickson, boasts the longest list of television-commercial credits in the industry.*

*As an agency man, and, before that, as a producer, McMahan has written over 3,000 commercials and supervised production on nearly 10,000.*

*Author of "The Television Commercial," published in 1954 and the first book devoted exclusively to this subject, Hoosier-born McMahan wrote and produced his first "minute movie" ad film for theatre use in 1935. Four years later, in Hollywood, he founded Five Star Productions, Inc., a leading commercial film production company.*

*His new book, "TV Production Handbook," is scheduled for publication late this year.*

**A**s television goes on its break-neck (a good word!) pace someone makes an educated guess that 46,000 commercials were written and produced in 1955 by national and regional advertisers.

The second most interesting thing about the year's report is that production costs are estimated up more than ten per cent. From my viewpoint, that's good!

Commercials never have had enough money spent on them, television's overall costs considered. Of

course there are isolated commercials that cost \$15,000 or \$20,000 but, by and large, too little is put into the production budget of the average television commercial.

The commercial field needs to attract better directors, better cameramen, better editors. It needs more truly creative people in the production end of the business. And, incidentally, it needs to operate as a business, with more people of management experience involved.

But back to '55: From those 46,000 came a lot of top commercials, effective commercials, highly creative commercials. Having seen only about 13,000 of them all, I wouldn't attempt to pick the "six best," but I would like to select a half dozen of more than passing significance:

### Bank of America

This series was significant for several reasons.

First, it is a classic example of the artful zaniness of John Hubley (and Hub is easily the nicest thing that happened to our business in 1955).

Then, it is a good example of the application of motivational research to TV, humanizing a bank and, the results show, winning customers like crazy. I know that when I ran this commercial on my treks to London, Montreal, and staid old Boston, some mighty conservative people thought it was great.

Finally, it marks an important

To next page

great films,  
film greats  
are in tune  
with every  
budget  
on abc-tv's  
"afternoon  
film festival"

your host, Allyn Edwards



Big advertisers, small advertisers . . . note this. Every weekday ABC-TV's exciting, new "Afternoon Film Festival" (3-5 EST) gives you more big-name entertainment for your money than any other show on television. Here are some of the stars you get at the new, low, daytime rate: *James Mason, Stewart Granger, Jean Simmons, David Niven, Robert Morley, Deborah Kerr, Mai Zetterling, Alec Guinness, Michael Redgrave, Paul Lukas.* Here are some of the modern, top motion pictures: *Brotherhood of Man, Journey, Always a Bride, The Cruel Woman, Hungry Hill, The Adventurers, The Intimate Stranger.* When you get all the facts — buy plan, rating potential, frequency discounts — you'll agree this is TV's most exciting participation buy.



abc television network

7 West 66th St., New York 23, N. Y., SUsquehanna  
20 North Wacker Drive, Chicago, Illinois, ANdover  
277 Golden Gate, San Francisco, UNderhill 3-0077

## McMAHAN ON THE COMMERCIAL *Continued*

trend for TV in that its sound track was picked up bodily and used in radio, its storyboard in newspaper ads. How much more graphic can TV be?

### Pet Milk

In the field of live action, it's pretty hard to top babies for human interest. Ivory Soap has from time to time made some rather charming commercials using babies, but nothing I've seen quite matches a new spot made for Pet Milk and used on the *George Gobel* and *Red Skelton* shows.

It starts, leisurely, against a lullaby: "A dream come true: After all those months of waiting . . . Your baby . . . all yours. So tiny, so helpless, so dependent on you. . . ." Then, about this time, the baby breaks into a grin and simply grabs the audience in the palm of his hand. Fine casting, good camera work, sensitive (and lucky!) direction, plus clever editing of the wild footage. Credit to Bea Adams who wrote and Val Sarra who personally supervised.

### Nabisco

For sheer consistency of high-level creativity, probably no account had so many fine commercials on the air in 1955 as Nabisco. Selling a score of products under one banner is never a simple job in TV, but this company does it brilliantly. Special credit on the series to Dave Lippincott, Bill Backer, Lil Jason on the writing end, Rollie Guild as art director and Bob Nathe as agency producer.

The thing I like is the way this team tackles each of the many products with a fresh, specific creative approach, yet gives an overall "family" feeling to the series. At least ten of Guild's commercials are worthy of art director awards and, at the same time, they earn two-fisted selling praise from account executives.

To select a single spot from the series is not easy, but I'm inclined toward one for Nabisco Pretzels, cleverly designed around a jingle by Backer that comes as close as any spot I've seen to being the perfect jingle format. It tells its story three times in the one minute, making its point in a highly memorable way. A spot all jingle writers should study.

### Sal Hepatica

Another jingle worthy of mention is Sal Hepatica's. Bright, descriptive of the product, it combines music, words, and sound effects to bubble like the product in action. Bill Whitman gets credit on the jingle, while

Bernice Brilmayer has done a shrewd job of writing the commercial story around it. Bill Tytla was the animation director for Academy, with Jack Sidebotham as agency art director.

I like the art-wise design, the art-wise jingle, the sales-wise overall concept.

### NBC's "Monitor"

It's a great day when radio uses TV to publicize itself and that day came in 1955. This spot was made to call attention to NBC's *Monitor* and it brings the sheer sound of radio to life with tremendous impact.

It always irritates me when alleged experts tell us: "Don't write a radio spot and expect it to be a good TV commercial." No? They should see this. This spot will make them eat their conclusion-jumpers. I rather think this spot proves all that is needed is more people with graphic minds to visualize for TV—minds like, for instance, Bob Wickersham and Gene Miller of TV Spots. Credit on the concept, too, to Mort Gaffin and Bill Fromm of NBC Spot Sales Promotion.

### Dodge

More than a thousand auto spots breezed past these tired eyes in 1955 and I must say that the car business as a whole is running on higher horsepower than other industries in TV.

For fun I like the "It's a F-O-R-D" series (again, that Hubley!) and, for seriously, I like Art Baker's selling for Chevy on *Dinah Shore* (those Pike's Peak demonstration films, especially!) At Christmastime, Chrysler Corporation certainly took top honors with an original carol and Oldsmobile rates a close second for its bright Christmas tree spot on *Babes in Toyland*.

But, in picking one TV commercial as significant for the industry, I'd choose Dodge's "Build Me an Automobile." It's a two-minute saga, musically embellished with all the rousing vigor of a Negro levee song. You might call it a sort of folk ballad of the auto production line and never has a manufacturer's story proved to be better consumer fare. Jack Pinto supervised with Bob Mack on writing and Gene Forrell on music. Production is by Van Praag and, for my money, this is just about the finest job of editing I've ever seen in a TV commercial. Some of the scenes might have been staged better—but that's real great cutting.

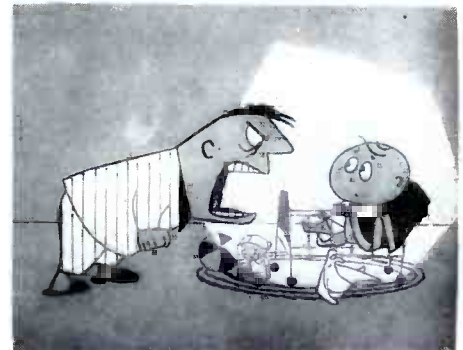
A good vintage year, 1955! END



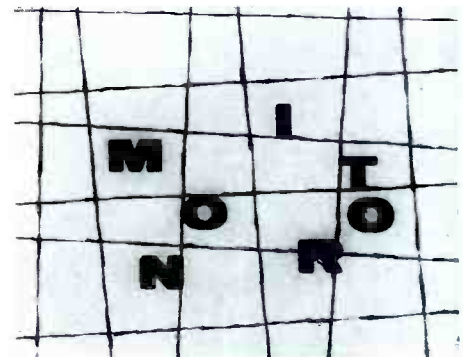
Superior production distinguishes Pet Milk's new "baby" commercial. *Gardner*



Nabisco Pretzel spot sells one product, sustains brand "family" theme. *McCann*

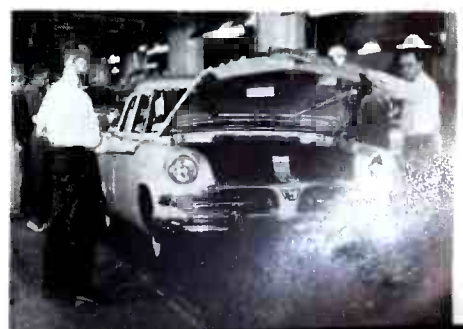


Sal Hepatica spot conveys the bubbling effect of the product in action. *Y&R*



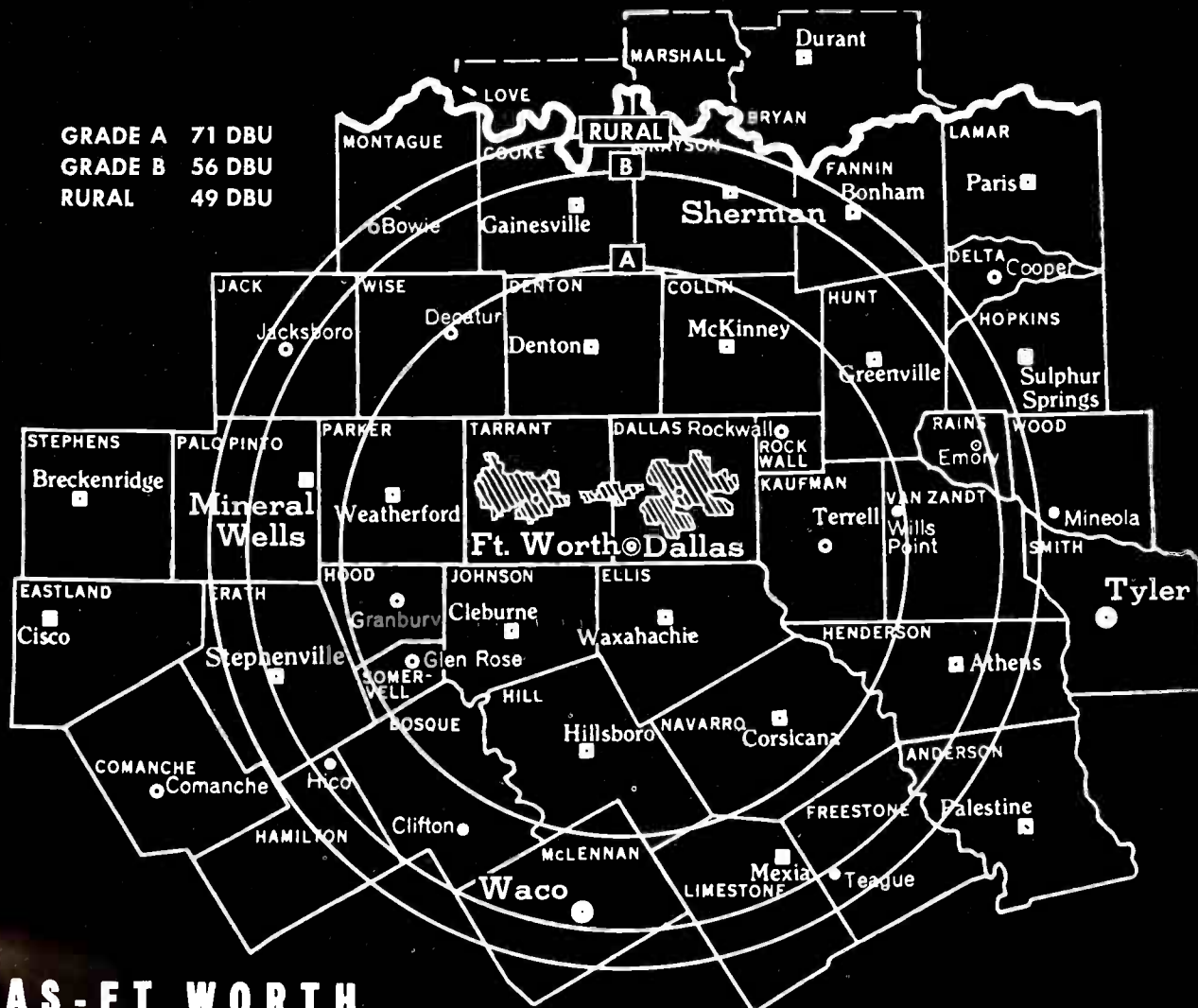
NBC's promotion spot for *Monitor* gives a visual impact to the sound of radio.

Dodge builds a folk ballad around the story of its production line. *Grant*



# Texas Ta

1,521 ft. above ground



**DALLAS-FT. WORTH  
NORTH TEXAS MARKET**

**CHANNEL 8**

**WFAA-TV**



# est Tower

Now 316,000 watts

(1685 feet above average terrain)

Check These Fabulous Facts:

Population (39 Texas and 3  
Oklahoma Counties) 2,272,600

Urban . . . . . 1,603,900

Rural . . . . . 668,700

Effective Buying

Income . . . \$3,477,072,000

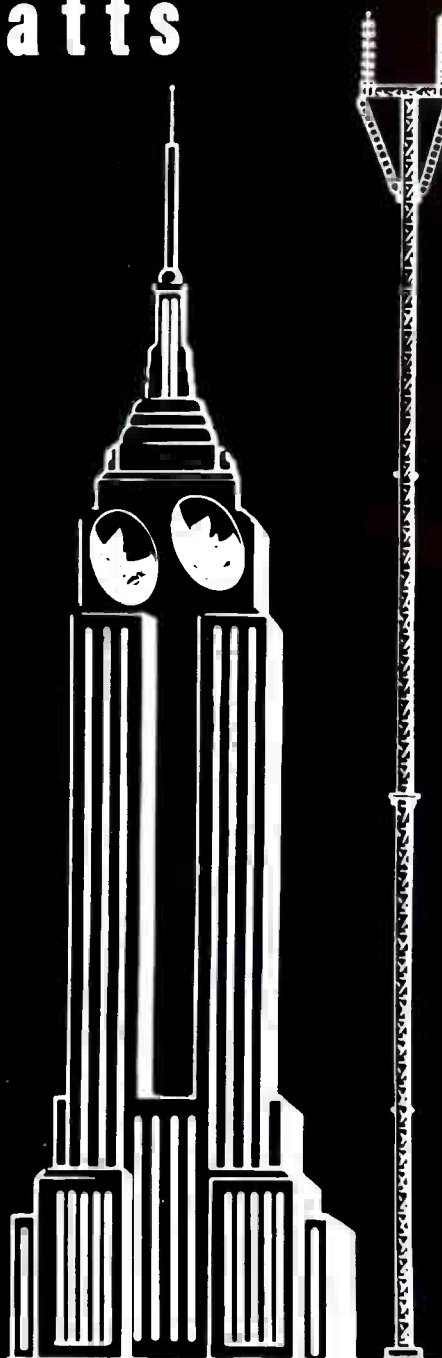
Retail Sales . . \$2,582,192,000

(Source: Sales Management Survey of Buying  
Power, May 10, 1955)

SET COUNT . . . . . 552,740

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

Your NBC-ABC Station



# DALLAS

51 Ft. Taller  
than the  
**EMPIRE**  
**STATE BLDG.**

## props and premiums

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



**In the pink with sensitized ink.** One specialty manufacturer has developed a process using sensitized ink on a production basis to produce a line of striking novelty sales promotion pieces. The Weather Indicator and Weather Indicator-Calendar top them all for utility and low cost. Just hang the indicator near an open window and the sensitized spots will change color to blue, violet, or pink, forecasting fair, changing, or rainy weather.

Prices are low enough to make both these items practical giveaways. The Weather Indicator (3½" x 5½") in the stock design with two inches of space for imprinting costs as little as 2¼¢ each in quantities of 10,000 or 3½¢ each for 1,000. The Weather Indicator-Calendar (3½" x 6½" and 3½" x 7½") provides imprinting space between the indicator and calendar portions, and starts at \$55 per 1,000, including imprint.

Available in three colors—yellow, blue, and black—and printed on heavy cardboard, both the indicator and the indicator-calendar are easy to mail in standard executive-size envelopes.

**A gallivantin' air for newscasts and weathercasts.** Swap some of those long-used maps and charts for a globe. Adds new set interest. It's mobile, can be spun to locate news and weather points, is easy to pin-point for close-ups, and is excellent for production effects.

One of the nation's principal mapmakers has handsome colorful globes available in desk and floor models, both plain and illuminated. Most illuminated globes have an extra visual advantage—they can be marked or colored and then wiped clean with a soft cloth.

*To page 86*



# Because

Yes, sir, we all "goof" now and then. Feel like utter chumps when we do, too. The important thing is not to do it before the TV camera. That's why more and more advertisers use film . . . why they rehearse each sequence—then shoot—then edit for final, free-and-easy perfection.

Matter of fact, it's not only safer, but easy and economical, too, when you **USE EASTMAN FILM.**

For complete information, address:

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



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

**Midwest Division**  
137 North Wabash Avenue  
Chicago 2, Illinois

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

or **W. J. GERMAN, INC.**

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

**all the oafs aren't apes  
... use film**



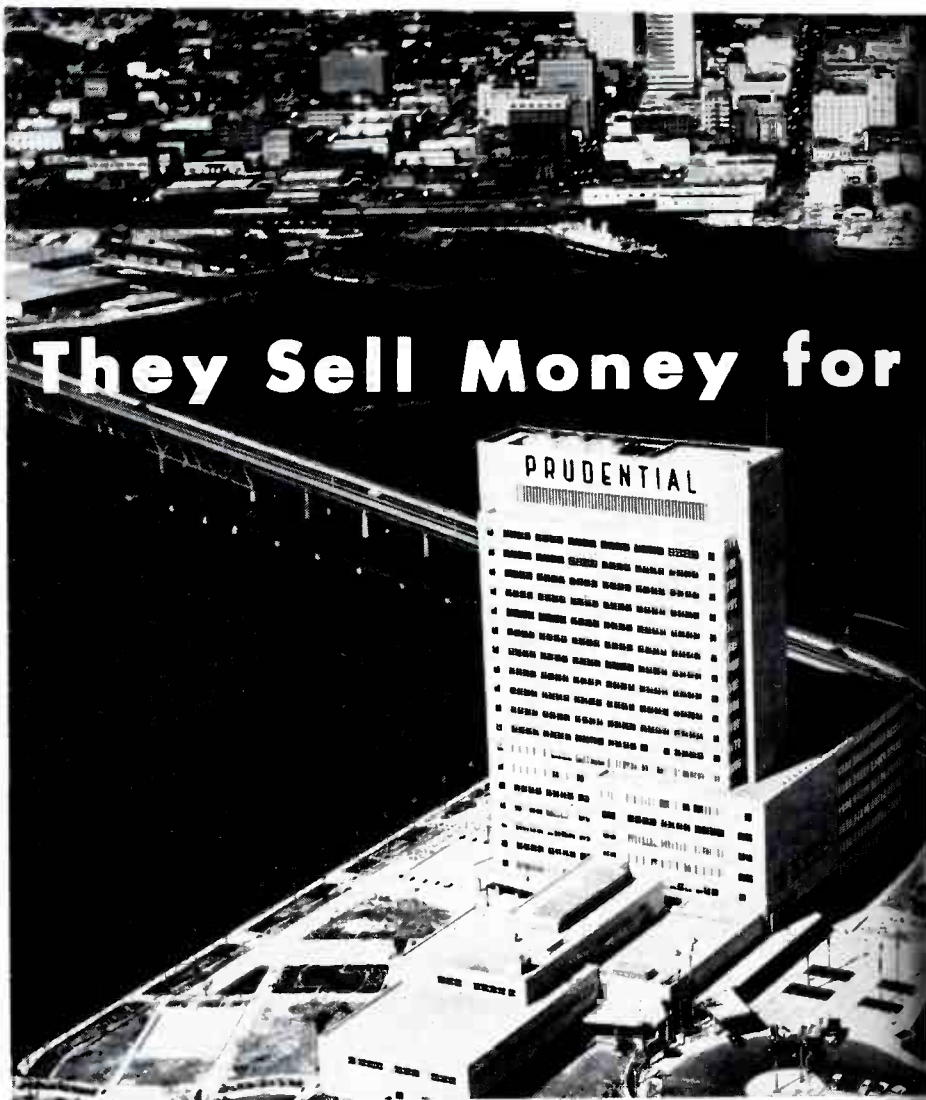


Spending \$350,000 for supplies alone in its home town of Jacksonville annually. Gulf Life has a local payroll of \$2 million, assets of \$128 million, and \$857 million insurance in force among 1.4 million Southeasterners.



Independent Life pays approximately \$2 million annually to its 400 Jaxon employees, has \$10 million in mortgage loans in its home county, spends \$175,000 annually for printing and stationery alone in WMBR-TV's home town.

United Life Insurance Company operates exclusively in Florida, has \$50,000,000 life insurance in force, 150,000 policy holders, and employs 240 Florida men and women.

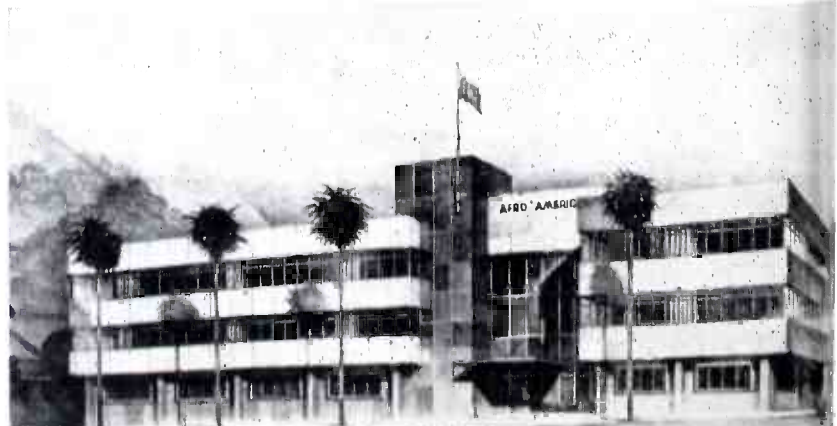


## 9 Home Offices and 33 Regional Branches Make Jacksonville the Insurance Center of the Southeast

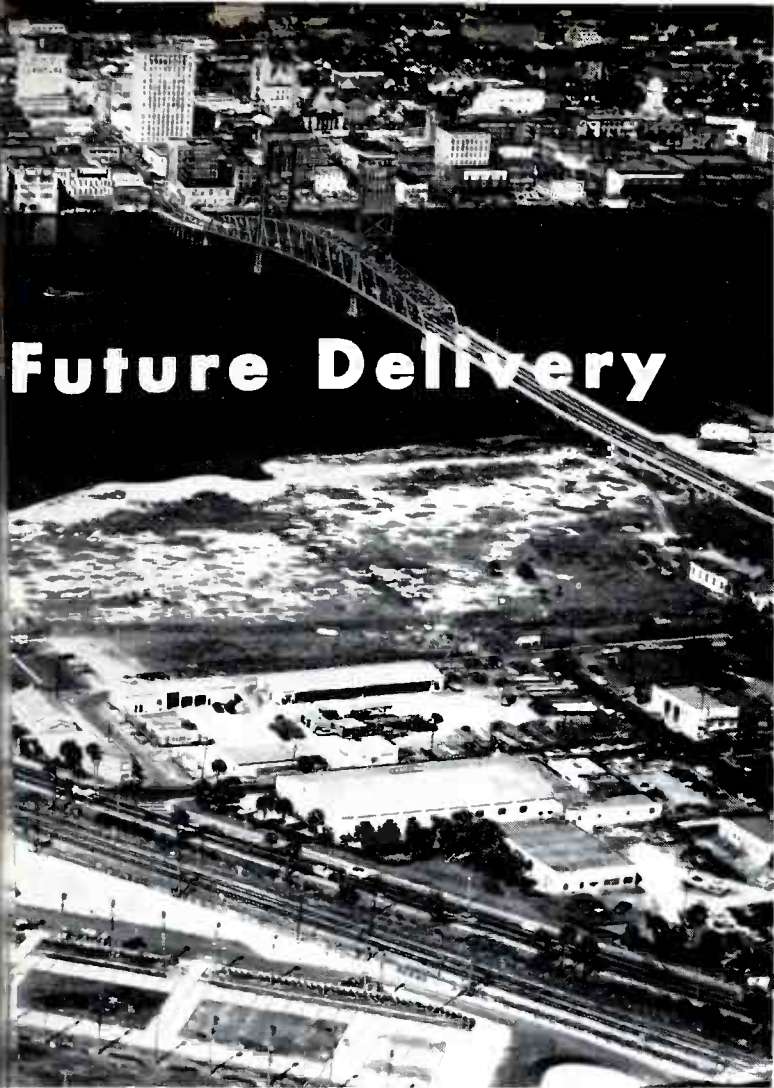
FLORIDA'S tourist-attracting sunshine also warms the governmental atmosphere, adding a friendly climate for business and industry. The tax barometer reads "No state income tax." Result: a multi-million dollar industry with annual home office payroll of \$13 million for hustling Jacksonville.

Providing home office employment for more than 3,500 persons, the insurance business is a stabilizing factor in the Jacksonville economy. Home of more than 600 industries, major seaport, site of important Navy installations, Jacksonville is a market of 375,000, marketplace for 700,000 more. You reach most of them via WMBR-TV, the oldest, most powerful, most-watched television station in the area.

The Afro-American Life Insurance Company's million-dollar installation grew from modest (\$700 initial assets) start in 1901. Current assets: \$7,874,000. Annual Jaxon payroll: \$337,144. Insurance in force: \$43,000,000. Jacksonville's Negro population enjoys practically full employment.



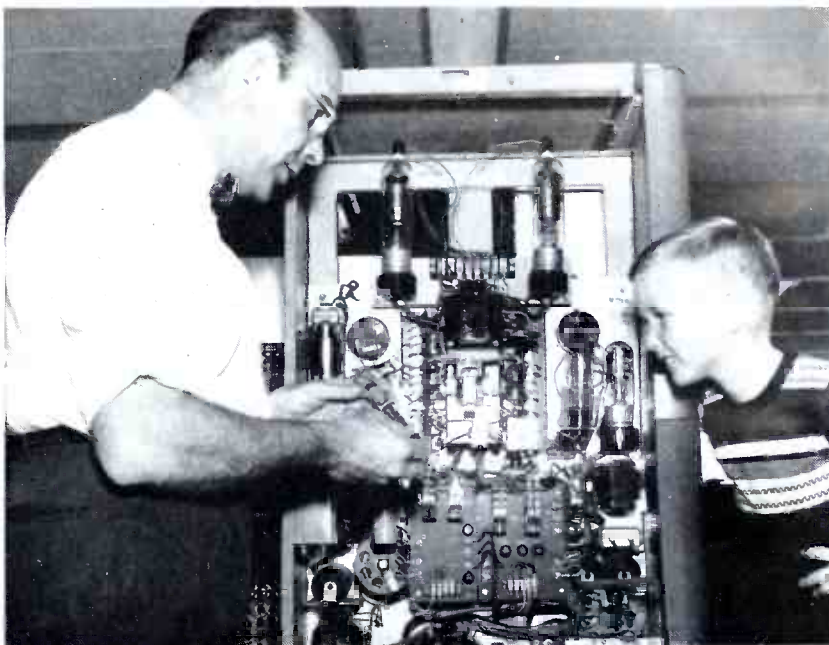
# Future Delivery



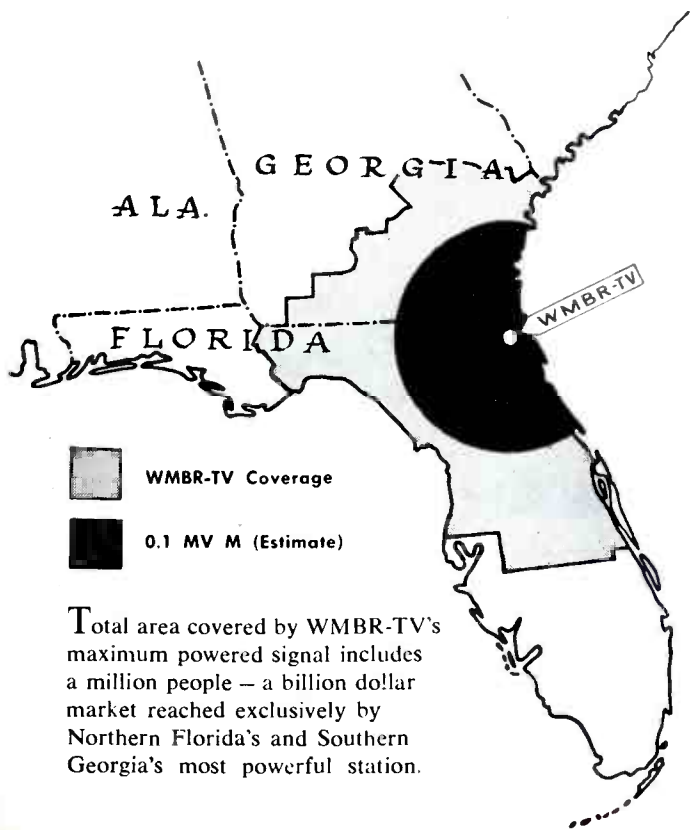
Jacksonville's newest and tallest skyscraper – the \$15 million, 22-story South-Central Home Office of the Prudential Insurance Company. Employing 1,500, SCHO serves 10 states, pays out \$1 million a week in claims.



State Farm's Southeastern office employs 363, writes fire and auto insurance for Florida, Georgia, North and South Carolina. Payroll exceeds \$1,250,000 annually.



Electronic computers like this one figure policy dividends, deduct them from premiums, establish balances – at the rate of 6,000 per hour, which is only a bit faster than folks are moving to Florida (2,600 people per week).



Total area covered by WMBR-TV's maximum powered signal includes a million people – a billion dollar market reached exclusively by Northern Florida's and Southern Georgia's most powerful station.

## WMBR-TV

Channel 4 • Basic CBS  
Represented by CBS Television Spot Sales

Peninsular Life, Florida's oldest chartered life insurance company, was founded in 1901 in Jacksonville, now employs 600, one-third of whom live here. Construction of new home office on semi-suburban site set new standard for commercial building, boosted Jacksonville as insurance center.



NT

# Rating Revolution in Iowa TV!

ARB and PULSE AGREE:

# KRNT-TV

**HAS WON AUDIENCE LEADERSHIP  
IN DES MOINES!**

KRNT-TV sets the pace in the November ARB scoreboard for Des Moines. To mention a few Channel 8 leads:

7 of the top 10 once-a-week evening shows . . . 9 of the top 10 multi-weekly-show quarter-hours . . . the late-evening movies . . . the two afternoon kid shows (reversing national trend) . . . the 10 p.m. News every night by far with ratings up to 45.3 . . . the 10:20 p.m. Sports . . . and many more.

**KATZ HAS ALL THE FACTS**

**KRNT** AM  
TV  
*Channel 8 in Iowa*

**FULL POWER, 316,000 WATTS**

fact sheet



# THE SPECTACULARS

**W**hen the 1954-55 season introduced the spectaculars as a regular feature on the television calendar, there was some skepticism concerning the new form's chances.

As of February 1—approximately 16 months since the first series' debut—some 60 different specs have been telecast and the 90-minute for-

mat has become an established concept in television.

This Fact Sheet brings together some pertinent data on the four regularly-scheduled series—their track record, past and current sponsors, and estimated costs.

The spectaculars have furnished one of the first indications that ad-

vertisers are taking factors other than numbers-reached into account. From a cost-per-thousand standpoint, there are undoubtedly better buys. But the powerful impact, prestige, dealer-excitement, and overall interest generated by each of the specs has given them a value which is infinitely beyond the slide rule's scope.

## ADVERTISERS: 18 HAVE USED SPECTACULARS

	Program	Sponsorship	Season
American Radiator & Standard Sanitary Corporation Hazel Bishop, Inc.	Sunday Night Spectaculars	5 participations*	1955-56
	Sunday Night Spectaculars	half-sponsorship	1954-55
Buick Motor Division, General Motors Corporation Florists' Telegraph Delivery Association, Inc.	Sunday Night Spectaculars	1 participation	1955-56
	Sunday Night Spectaculars	1 participation	1955-56
Ford Motor Company	Ford Star Jubilee	full sponsorship	1955-56
	Producers' Showcase	half-sponsorship	1955-56 1954-55
Goodyear Tire & Rubber Co., Inc. Lewis Howe Company (Tums)	Sunday Night Spectaculars	half-participation	1955-56
	Sunday Night Spectaculars	4 participations	1955-56
Kraft Foods Company Maybelline Company Maytag Company	Sunday Night Spectaculars	2 participations	1955-56
	Sunday Night Spectaculars	13 participations	1955-56
Oldsmobile Division, General Motors Corporation	Sunday Night Spectaculars	half-sponsorship**	1954-55
	Max Liebman Presents	full sponsorship	1955-56 1954-55
Radio Corporation of America	Producers' Showcase	half-sponsorship	1955-56 1954-55
	Sunday Night Spectaculars	full sponsorship***	1954-55
Reynolds Metals Co. Standard Brands Inc.	Sunday Night Spectaculars	1 1/2 participations	1955-56
	Sunday Night Spectaculars	15 participations	1955-56
Sunbeam Corporation Sunbeam Corporation	Sunday Night Spectaculars	half-sponsorship	1954-55
	Sunday Night Spectaculars	32 participations	1955-56
U. S. Rubber Company U. S. Savings & Loan League J. B. Williams Company (Skol)	Sunday Night Spectaculars	4 participations	1955-56
	Sunday Night Spectaculars	1 participation	1955-56

\*American Radiator & Standard Sanitary Corp. also has bought one participation on the October, 1956 telecast if produced.

\*\*Maytag co-sponsored one telecast with Sunbeam.

\*\*\*Reynolds Metals sponsored three of the 1954-55 season Sunday spectaculars.

## FUTURE PROGRAMS SCHEDULED TO DATE

### MAX LIEBMAN PRESENTS

2/18/56	Academy Awards Nominations
3/17/56	Emmy Awards Presentations
4/14/56	I Married an Angel
5/12/56	Marco Polo

### SUNDAY NIGHT SPECTACULARS

3/25/56	Heaven Will Protect the Working Girl (Liebman production)
---------	---

### FORD STAR JUBILEE

2/11/56	The Day Lincoln Was Shot
3/10/56	High Tor (Bing Crosby)
4/7/56	Twentieth Century (Orson Welles)
5/5/56	Peace in Our Time (Noel Coward)

## ESTIMATED PRODUCTION COST

Standard	\$225,000
High	\$500,000*
Low	\$150,000
Participation in Sunday series	\$72,000

There are 9 minutes of commercial time per 90-minute telecast. East of the six participations in the Sunday series is allowed 90 commercial seconds.

\*Estimated cost for "Peter Pan," which was a two-hour show and involved unusually expensive production.

fact sheet—THE SPECTACULARS

**AUDIENCE**

PRODUCERS' SHOWCASE (NBC) 8-9:30 p.m., every 4th Monday

		Total Audience		Average Audience		Average Length of Viewing per Home	
		Rating	# Homes Reached (000)	Rating	# Homes Reached (000)	Share of Audience	
<b>1955-56 SEASON</b>							
9/19/55	Our Town	35.6%	11,193	21.8%	*	43.0%	55 minutes
10/17/55	Cyrano de Bergerac	30.8	9,797	18.6	*	32.1	54
11/14/55	Dateline II	35.5	11,273	22.8	7,247	33.5	57
12/12/55	The Sleeping Beauty	40.0	12,715	24.4	7,750	36.0	54
<b>1954-55 SEASON</b>							
10/18/54	Tonight at 8:30	38.9%	10,795	23.0%	*	36.7%	53 minutes
11/15/54	State of the Union	32.8	9,236	22.0	*	34.3	60
12/13/54	Dateline	40.3	11,506	26.5	*	40.0	59
1/10/55	Yellow Jack	38.3	11,291	26.9	*	38.5	63
2/7/55	The Women	40.7	12,255	27.4	*	38.7	60
3/7/55	Peter Pan**	66.1	20,405	51.0	*	68.3	92
4/4/55	Reunion in Vienna	30.5	9,568	18.0	*	28.9	53
5/2/55	Darkness at Noon	28.8	8,844	17.2	*	34.7	54
5/30/55	The Petrified Forest	35.9	11,341	26.0	*	50.6	65
6/27/55	Wide, Wide World	23.2	7,354	11.8	*	29.5	46
7/25/55	The Fourposter*	***	***	***	*	***	***
8/22/55	The King and Mrs. Candle	25.7	8,175	11.3	*	29.6	39

MAX LIEBMAN PRESENTS (NBC) 9-10:30 p.m. every 4th Saturday

<b>1955-56 SEASON</b>							
10/1/55	Heidi	38.0%	12,088	28.2%	*	47.5%	67 minutes
11/5/55	The Great Waltz	34.9	11,172	23.6	7,549	37.0	60
11/26/55	Dearest Enemy	35.0	11,206	21.3	6,811	33.5	54
12/24/55	Babes in Toyland	40.0	12,816	25.4	8,153	47.2	57
<b>1954-55 SEASON</b>							
9/25/54	Lady in the Dark	39.1%	11,347	25.3%	*	46.3%	58 minutes
10/23/54	Follies of Suzy	38.8	10,736	20.8	*	34.0	58
11/6/54	Best Foot Forward	41.4	11,708	28.3	*	45.2	61
12/18/54	Babes in Toyland	50.5	14,569	36.9	*	55.4	66
1/15/55	Naughty Marietta	38.3	11,425	27.1	*	41.2	63
2/12/55	Academy Awards Nominations	48.4	14,806	34.5	*	50.8	64
3/12/55	Connecticut Yankee	39.1	12,008	23.7	*	38.2	54
4/9/55	The Merry Widow	33.3	10,579	21.2	*	37.3	57
5/7/55	Desert Song	33.5	10,693	21.6	*	40.1	58
6/4/55	The Chocolate Soldier	33.5	10,676	21.3	*	42.0	57
7/2/55	Allen in Movieland	26.6	8,586	16.2	*	44.3	54
7/30/55	Svengali and the Blonde	***	***	***	*	***	***
8/27/55	One Touch of Venus	27.3	8,900	16.8	*	38.0	55

SUNDAY NIGHT SPECTACULARS (NBC) 7:30-9 p.m., every 4th Sunday

<b>1955-56 SEASON</b>							
9/11/55	Skin of Our Teeth**	34.1%	10,847	14.8%	*	28.5%	52 minutes
10/9/55	Show Biz	41.3	13,191	27.3	8,723	45.3	59
11/6/55	The Constant Husband	32.7	10,568	22.5	7,314	35.1	62
12/4/55	Maurice Chevalier Show	30.3	9,763	17.6	5,670	26.3	52
<b>1954-55 SEASON</b>							
9/12/54	Satins and Spurs	38.7%	11,300	23.4%	*	45.9%	54 minutes
10/10/54	Sunday in Town	38.8	10,736	20.8	*	34.0	48
11/7/54	Fanfare	41.9	11,711	28.0	*	43.5	60
12/5/54	Spotlight	43.3	12,388	27.2	*	40.7	56
1/2/55	Good Times	42.1	12,596	24.8	*	36.8	53
1/30/55	Variety	43.8	13,442	28.1	*	40.1	57
2/27/55	Big Time	43.5	13,598	28.5	*	42.3	58
3/27/55	Entertainment '55	48.9	15,570	32.2	*	48.6	59
4/24/55	Kaleidoscope	31.2	9,959	18.4	*	33.1	53
5/22/55	Promenade	***	***	***	*	***	***
6/19/55	Remember 1928	26.2	8,394	16.3	*	37.6	56

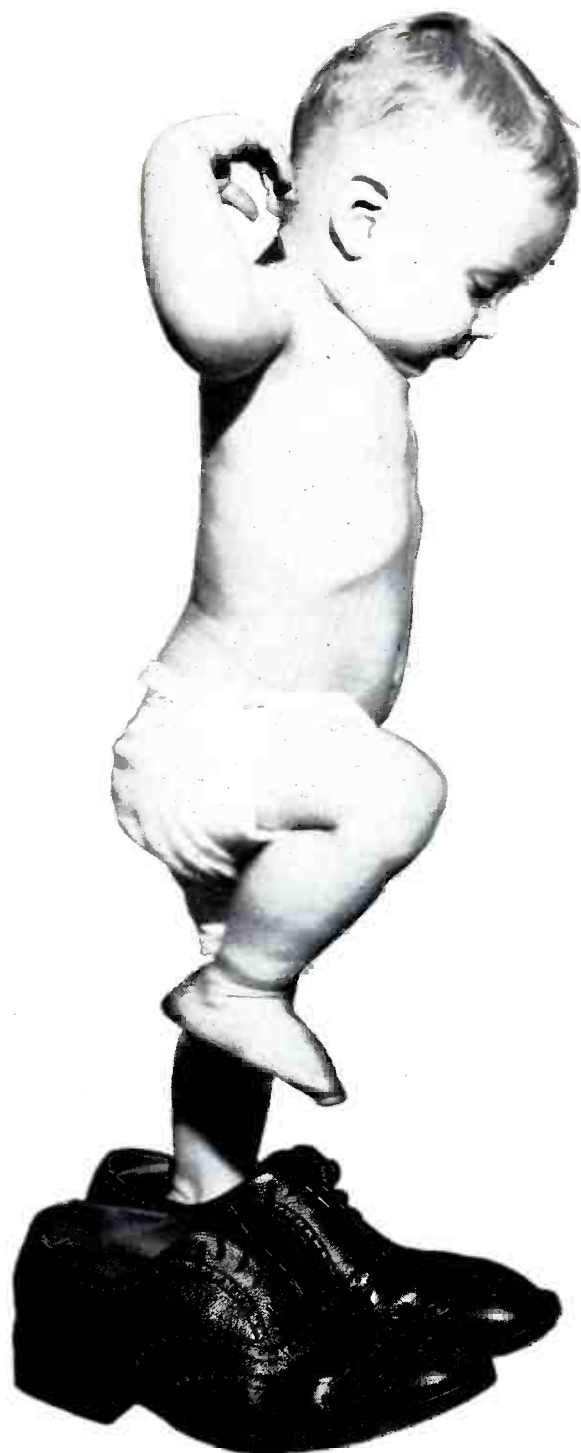
FORD STAR JUBILEE (CBS) 9:30-11 p.m., every 4th Saturday

<b>1955-56 SEASON</b>							
9/24/55	Judy Garland Show	48.7%	15,667	33.4%	10,745	54.0%	62 minutes
10/22/55	Together with Music	40.4	12,443	20.9	6,437	34.3	47
11/19/55	Calvin Mutiny Court Martial	43.2	13,621	32.2	10,166	47.3	68
12/17/55	I Hear America Singing	46.6	14,698	33.9	10,702	53.2	66

\*Nielsen did not publish the number of homes reached on an average-audience basis until November, 1955. \*\*"Peter Pan" and "The Skin of Our Teeth" were two-hour telecasts. \*\*\*Telecast during week not rated by Nielsen.

Source: NIELSEN TELEVISION INDEX





## COVERAGE THAT COUNTS

WTHI-TV delivers 191,760 TV homes in the Terre Haute area. 108,000 of these are *unduplicated* CBS-TV homes.

## GOING PLACES

WTHI-TV now carries CBS, NBC and ABC network shows, and is the *only* full-time station in the rich Terre Haute area.

## DOING A MAN-SIZED JOB

*ALL* top 15 shows are on Channel 10 according to the latest Pulse\* survey:

RANK	SHOW	STATION	RATING
1.	<i>I Love Lucy</i>	WTHI	51.8
2.	<i>\$64,000 Question</i>	WTHI	50.3
3.	<i>December Bride</i>	WTHI	48.0
4.	<i>Groucho Marx</i>	WTHI	45.3
5.	<i>Talent Scouts</i>	WTHI	43.8
6.	<i>Climax</i>	WTHI	43.1
7.	<i>I've Got A Secret</i>	WTHI	41.5
8.	<i>Burns and Allen</i>	WTHI	41.3
9.	<i>Soldiers of Fortune</i>	WTHI	41.3
10.	<i>Meet Millie</i>	WTHI	40.5
11.	<i>Favorite Husband</i>	WTHI	40.0
12.	<i>Ed Sullivan</i>	WTHI	39.4
13.	<i>Eddie Cantor</i>	WTHI	38.8
14.	<i>Honeymooners</i>	WTHI	38.8
15.	<i>Phil Silvers</i>	WTHI	38.8

\*November, 1955

### SHARE OF AUDIENCE RATINGS\*

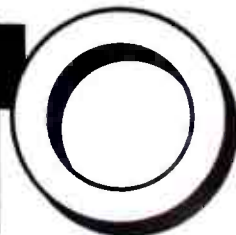
MONDAY THRU FRIDAY

STATIONS	7 A.M.- NOON	NOON- 6 P.M.	6 P.M.- MIDNIGHT
WTHI	65	46	65
WTTV	15	46	27
Misc.	20	9	8
Average ¼ Hour H. U.T.	13.0	22.4	45.1

\*Pulse, November, 1955

# WTHI-TV

channel



## TERRE HAUTE, INDIANA

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

Exclusive report  
on audience  
attention levels  
and the implications  
for programming  
and commercials

# DO THEY WATCH IN THE

BY HERMAN LAND

I was standing in the kitchen diapering the baby on the bathinette and watching television in the living room through the doorway."

"How do you evaluate such an answer?" asks Bryan Houston's research director, Paul Keller, who recently conducted a pilot telephone-coincidental survey. "Is the woman a 'viewer,' a 'listener,' a 'partial viewer,' or just what?"

Keller here pinpoints one of the major concerns of leading daytime TV advertisers: *Just how much attention does the housewife really pay to daytime TV, and how in the world do you measure it?*

The soap companies, because of their heavy daytime schedules, have been in the research forefront. Says a Colgate spokesman: "I'm still not convinced that most women are half-wits who turn on the set and run right out of the room.

"But daytime TV costs a good deal of money. The question of how much attention women are paying to the set is of vital importance to daytime advertisers."

As usual, much of the agency and network research done on daytime TV has been kept under wraps. This report goes behind the "research curtain" to reveal some of the significant findings of the past few years. It also outlines the daytime strategy of the networks. A considerable portion of what follows appears in print for the first time.

Here is the latest P&G agency finding: *The level of the housewife's activity during the daylight hours is not significantly greater than the level of her nighttime activity. Significantly, there appears to be no difference in percentage of commercial recall between daytime and nighttime.* The study will be reported in more detail later in this article.

Says a P&G account man: "If it ever came down to

an ultimate choice between daytime and nighttime, we'd have to give up nighttime."

Daytime TV has become the basic medium for the big three soap firms, because of the frequency with which great audiences can be reached by its messages. "Frequency" is the heart of the soap ad approach. So basic is daytime TV to this category that no one of the big three can afford to stay out of it, on pain "of being clobbered right out of the market-place," as one soap man puts it.

Both P&G and Lever Bros. have rejected agency recommendations to get out of daytime TV!

Here is a partial list of agencies that have recently studied or are now researching the question of daytime's impact: Benton & Bowles, Compton, Dancer-Fitzgerald-Sample, Foote, Cone & Belding, William Esty, Bryan Houston, Lennen & Newell, J. Walter Thompson, Leo Burnett, Young & Rubicam, McCann-Erickson.

In a word, the agency-research picture adds up to—confusion. Today you can find an agency point of view to satisfy just about any media position, ranging from outright rejection of daytime TV to unqualified endorsement—and all purportedly based on solid research.

Agency research and media men, however, tend generally, to agree on a few basic points:

1. In some way, it is probably true that the character of daytime viewing differs from that of nighttime, but no one is prepared today to say precisely what that difference is or what it actually means.

2. In any case, it is clear that shows are reaching the housewife, whatever the so-called degree of attention, and that *the commercials are moving tons of goods.*

3. Research has a long way to go before it can produce reliable answers in this area; techniques await refinement and terminology, precise definition. *To page 34*

**DAYTIME**

**DO THEY WATCH IN THE DAYTIME** *Continued*  
Are they listening or viewing?

While the rest of the industry was just beginning to wake up to daytime TV's potential, P&G was one of the firms busy exploring basic questions as far back as 1950-51. Its perennial concern with whether it is actually getting its media dollar's worth has led to reiterated industry assertions that its primary aim is simply to strengthen its hand during network negotiations.

**"No need to discount daytime ratings"**

The problem that faced the P&G media department in 1952, however, was to determine whether daytime ratings could be taken at their face value or whether they should be "discounted" by some factor to arrive at a more realistic estimate of *effective viewing*. That year saw P&G's first big research effort into the question, conducted for the soap firm by Nielsen.

It was a coincidental-telephone survey in two parts. About 27,000 calls were made in August and about 29,000 in November.

An analysis of the data showed that, as expected, *effective viewing* tended to be higher in the winter than during the summer. "Effective viewing" was defined as the percentage of housewives at home when the phone rang who said the set was on, who were both watching and listening. It held, too, that the drop-off in *effective viewing* could be quite high at specific periods of the day, depending on the programs scheduled.

However, the data showed very little overall difference between daytime and nighttime in the eyes of P&G.

The media department enunciated the following conclusion, which remains its essential view to this day: There is virtually no difference in the attention women give to the set day or night; therefore it is possible to compare day and night ratings directly without worrying about adjustments for loss of attention.

This interpretation did not receive complete agency approval. It is known that some P&G agency sources held that the soap firm should now cease its daytime buildup and stake out nighttime claims instead. P&G did go heavily into nighttime TV, but also increased its daytime schedule.

A year later, CBS-TV, feeling that the time had come for a definitive study of the whole daytime viewing tuning question, also called in Nielsen, and another coincidental-telephone survey was undertaken. This was a mammoth study involving 67,785 calls in the cities regularly used by Nielsen for its nine-city surveys.

Although the results were reported by October 1953, they have not had wide circulation. Among other things, the interviewers asked, "Were you *watching and listening* or *only listening* to the program?" The interviewer obtained this information for all those in the house at the time. Some of the results:

1. In 98.9% of the homes with sets-in-use between 9:00-5:00 p.m., someone was *watching and listening*, or *listening only*.
2. In 96.1% of the homes, someone was *watching and listening*.
3. In 9.4% of the homes, someone was *listening only*.
4. In only 1.1% of the homes was no attention at all being paid to the set.



5. Narrowing the field to the female audience—in 56.7% of the cases, the "lady of the house" was both *watching and listening*, in 8.1% *listening only*.

6. A total of 64.8% of the "ladies of the house" were paying some attention to the program.

Another way of looking at the results, says Jay Eliasberg, research project supervisor for CBS-TV research, is this: "In almost every TV home that has the set turned on during the daytime, there was at least one individual both *watching and listening* to the program. In the relatively few homes where no one was actively watching, there was someone listening in almost every case.

"We can also conclude from other data in the study that of all the people at home when the set was on, more than 75% were actively watching—less than 20% of the people at home were paying no attention."

It is evident from the Nielsen data that program type is an important factor. The categories coming up with the highest *watching and listening* scores among "ladies of the house" were women's interest shows, personality variety, audience participation, serials, all above 65%.

**Ohio State study: 30% give full attention**

One of the most influential of the recent studies undoubtedly is the Ohio State University investigation into "Levels of Attention of Women Listeners to Daytime and Evening Television Programs in Columbus, Ohio." This was a telephone-coincidental survey conducted by Joseph M. Ripley, Jr.

On the basis of 4,779 completed calls, Ripley concluded: out of every ten housewife listeners to daytime TV, "only three are actually seated in the room with the television set, and presumably giving all or most of their attention

to the visual materials presented on the television screen.

"Another three out of ten are in the same room with the TV set but are 'doing something else' as well as listening to or viewing the program.

"Four listeners out of ten are very literally 'listeners' and nothing else—they are in a part of the house other than the room in which the television set is located."

"Doing something else" consisted of ironing, sewing and mending, working in the kitchen, caring for the children, reading, eating, cleaning, doing paper work.

Like the CBS-Nielsen study, the Ripley survey indicates that program type is an important factor.

Although limited in scope, the Columbus findings seem in accord with common sense to many agency research men. They have directly inspired similar investigations by Madison Ave. agencies.

### New survey renewed P&G's faith in daytime

One such study was recently conducted for Procter & Gamble and its results circulated among the company's other agencies. The study found that:

1. Of all women at home when the set is on during the day, about 48% are "away from the set." This does not mean, however, that they are not paying attention.
2. More than half of all those women who *are* sitting in front of the set watching are also doing something else at the same time. "Caring for children" is most often named as the other activity.
3. Only 25% of all the women at home when the set is on are doing nothing else but sitting in front of the set and watching. But here is the significant point for P&G—in the evening this figure rises to only 28%!

This is regarded by P&G as corroboration of its earlier findings.

The current interest in "degree of attention" reflects a growing advertiser sophistication, which takes as a prerequisite to intelligent employment of the medium a realistic description of viewing habits. It points up, too, says a P&G spokesman, the need for more research in the area that really counts—sales effectiveness.

While the soap companies have verified the sales impact of daytime TV through their own carefully organized tests, they are more concerned today with the question of the relative effectiveness of specific program types. At the moment, the big three tend to regard the personality shows as the top sales vehicles.

Adds another advertiser: "It should be remembered that we are trying to improve on a medium which already represents an outstanding buy. Discount watching as much as you want. Figuring an average \$1.50 cost per thousand, even with a deliberately exaggerated drop-off to the point where only 50% account for viewing, we're still getting a terrific bargain."

Among agencies concentrating on commercial effectiveness is J. Walter Thompson, which has been studying buying patterns through the 6,000 families making up its long-established consumer panel. After comparing product usage of those who regularly view specific daytime and nighttime shows with usage of matched samples of non-viewers, the agency finds that while product usage is considerably greater among viewers, it does not appear to vary between daytime and nighttime.

Two primary questions confront advertisers in daily practice:

1. How do you best design shows and commercials to be most effective in a viewing situation where divided attention is a factor? (It is interesting that so little distinction is apparently being made even at this stage between nighttime and daytime commercials. The tendency seems to be to lump the two time segments together and assume that a good commercial will be effective in either period.)
2. Is it possible to alter daytime viewing habits to the point where women watch with full attention?

The great challenge, as seen by advertisers, agencies, and networks, lies in programming. In this area, program developers seem to have chosen not so much to adapt to the busy day of the housewife but to fight for her undivided attention.

Says CBS daytime-program chief Lester Gottlieb: "You don't have to be a research genius to know that men don't watch much in the daytime. And it's obvious that the woman at home will be busy." For this reason, goes the CBS thesis, "the shows that are most successful are those which don't require long absorption, like *Godfrey*, *Moore*, the soap operas, audience-participation shows."

But this isn't good enough for Gottlieb, who states: "We have to find a show that will be so exciting, people will be compelled to watch. And we've got to upgrade the medium in order to get more women to watch."

### CBS's dark horse—"reality"

Gottlieb's present dark horse in the daytime stakes is being given trial runs right now. It is a new program type that will attempt to present "reality" in terms of a woman's own experience. Events of the world, near and far, will be brought home to her through people and devices which will allow her to identify what is on the screen with her own needs and life.

At least one agency creative department is working independently along similar lines.

No one knows how the daytime picture will look until  
*To page 76*

## WHAT DO THEY DO WHEN THE SET IS ON?

### P&G Agency Study, 1955

	% group
Housewife "away from set" when set is on during daytime .....	48%
Housewife sitting before set, doing something else in addition to viewing during daytime .....	27
Housewife viewing and doing nothing else, daytime .....	25
Housewife viewing and doing nothing else, nighttime .....	28

**P&G's interpretation: There is no significant difference between the daytime and nighttime attention levels of the housewife.**

## Part I—The Networks

# WHERE DO TV EXECUTIVES COME FROM?

There are no official policies,  
but there are favored routes

**T**he public reading such fare as "The Exurbanites," "The Man in the Gray Flannel Suit" and "Executive Suite" undoubtedly pictures the network executive as a knife-wielding opportunist who originates underneath rocks and in caves. And if one listens to those who have not been nimble enough to escape the knife thrusts on the way up, you might actually believe these penetrating but exaggerated best-sellers.

To be sure, many a TV executive is a battle-scarred veteran of internecine contests with associates. This is part of the seasoning of an executive who must first learn how to take care of himself.

But what are the TV executive's qualifications? Because television is big business and, because it is so far reaching, its policies in executive procurement and training are of fundamental importance.

Actually there is no definitive set of qualifications nor experience pattern. Whether it will ever be possible to operate formal programs in so mercurial an industry is an open question.

CBS has no official training program but it has its "farm system." Sales seems to be its best route to a management role. In most cases the sales experience is gained in the field at one of its stations. On the other hand, NBC, which recently started an executive-improvement program, draws more heavily from the outside or from within the network operating levels.

ABC, caught short in depth, has proved to be the bonanza for those in the junior operating strata, with many being rushed up to key positions when gaps are created by management men leaving for greener fields.

In the final analysis if there is one basic qualification for executives outside of the usual management prerequisites, it would be the ability to sell an idea.



Sylvester L. Weaver, NBC board chairman



Jack L. Van Volkenburg, president, CBS-TV



Robert W. Sarnoff, NBC president



Dr. Frank Stanton, president, CBS, Inc.

Robert Kintner, president, ABC





Merle S. Jones, v.p., CBS-TV o-and-o's & gen'l services



Thomas H. Dawson, general sales manager for network



Edmund C. Bunker, general manager, WXIX



Sam Cook Digges, general manager, WCBS-TV



James T. Aubrey, Jr., general manager, KNXT

←  
**TOP BRASS**

How does a newspaperman get to be a network president? ROBERT KINTNER, former co-columnist of Joseph Alsop, met and impressed Ed Noble in wartime Washington while with Army public relations, joined him at ABC in 1944 as wide-ranging v.p. Academic world produced DR. STANTON, who came to CBS radio research from four-year stint on psychology faculty of Ohio State University, becoming president of CBS in 1946. PAT WEAVER, on the other hand, has spent entire career in broadcast-advertising arena, beginning as radio writer in early thirties at L.A. station. He stepped from job of program director of Don Lee network up ad whirl, reaching ad managership of American Tobacco Company before hitting age 30. He came to NBC as head of TV in 1949, from position of v.p. in charge of TV and radio of Young & Rubicam. Sole network topper to come up through company ranks in traditional manner is VAN VOLKENBURG, whose career with CBS began back in 1932, when he came from first job as organizer of BBDO's Chicago radio office in 1928 to become sales manager of KMOX, St. Louis. But it is with ROBERT SARNOFF that we find what appears to be a specific program designed to build a network head; since joining NBC in 1948 he has worked in sales, programming, film, and administration. It is evident that there is no clear answer to which way up. It would be difficult to come up with specifications to serve as a guide. Some management consultants have tried . . . quite disastrously.

←  
**THE CBS FARM TEAM**

Nearest thing to a network executive training program is CBS "farm team" operation. Development is from station sales to sales manager or a berth in spot sales and then on to general manager of spot or a station, and from there on in to the network level and up as high as the presidency, as in the case of Van Volkenburg. Great advantage of the farm system is that it gives a chance for young men to develop on their own with a fair amount of responsibility but still under the watchful eyes of v.p. MERLE JONES and director of station administration CRAIG LAWRENCE. Jones is a farm team product who started with CBS in 1936 as assistant manager of KMOX, St. Louis, after three years, assumed his present post dio stations. He managed CBS stations and sales offices in Chicago, Minneapolis, Los Angeles, left to run the Cowles station in Washington, D.C. for three years, assumed his present post in New York in 1951. TOM DAWSON's long, steady climb began with a sales job at WCCO, Minneapolis, in 1938, following a year on the ad staff of Pillsbury Mills. Subsequent steps: radio spot sales in Chicago, 1940; WCCO sales manager 1941; radio spot sales, New York, 1948; and then spot sales head. The three general managers pictured here — AUBREY, BUNKER, and DIGGES — have developed from spot or station sales. It's from this group and others coming up with them that CBS's future top line executives will be drawn. ▶



Michael H. Dann, v.p., program sales



Matthew J. Culligan, v.p., national sales director



Walter D. Scott, v.p., national sales manager



Thomas B. McFadden, v.p., NBC Spot Sales



### NBC's NEW VP's

In contrast with CBS practice, NBC executives usually start in network instead of with station. Departmental barriers have fallen for 34-year-old meteor MICHAEL DANN, who started as NBC press writer in 1948. He's been: trade press editor, sales coordinator for TV packaged shows, manager of NBC TV programs, director of program sales. More conventional pattern applies in the case of WALTER SCOTT: Joined sales department in 1938, moved up via jobs of eastern sales manager, radio network sales manager, administrative sales manager. *T-H-T* group has been channel of MATTHEW CULLIGAN. He joined NBC in 1952 as sales manager of participating program department, was named national sales manager in 1954. Had prior film and publication advertising experience.



### PAGE BOY MAKES GOOD

In 1934 MCFADDEN joined NBC's guide staff, has been with company ever since—as newsman, station manager, spot sales head; named v.p. in 1954. This 21-year veteran is 38! Many important network and agency spots are today held by men who began as guides.



### THE PROGRAMMERS

#### CBS

Agency alumni dominate CBS programming. HUBBELL ROBINSON was radio chief of Y&R and FC&B. Another former Y&R radio v.p. is HARRY ACKERMAN, executive director of special projects. ALFRED SCALPONE was radio-TV head of McCann, Hollywood production chief for Y&R. HARRY OMMERLE was Ruthrauff & Ryan v.p., handled radio for A. S. Lyons agency; he started with N. W. Ayer.



Hubbell Robinson, Jr., v.p. in charge of network programs



Harry Ommerle, v.p., network programs, New York

Alfred Scalpone, v.p., network programs, Hollywood





## NBC

NBC's stake in magazine concept is evident in New York programmer nucleus: RICHARD PINKHAM, former department-store ad director and board member of the N.Y. *Herald Tribune*, whose network career, beginning in 1951, is associated with *T-H-T*; MORT WERNER, one-time Coast radio man, and *T-H-T* alumnus; RICHARD LINKROUM, former CBS director, who was *Home* associate producer.



Richard Pinkham, v.p., TV network programs



Mort Werner, v.p. national programs

Richard Linkroum, exec. producer, participating programs



## ABC

ROBERT WEITMAN is product of Paramount Managers Training School. Was head of New York Paramount Theatre, joined ABC in present post in 1951. Number two man ROBERT LEWINE climbed normal programming ladder, was radio-TV head of Hirshon-Garfield. 30-year-old RICHARD DEPEW, who has known no vocation other than TV, no employer other than ABC, began as a mail clerk.



Robert Weitman, v.p. in charge of programming & talent



Robert Lewine, v.p. & director of program department

Richard Depew, manager, program operations





John Mitchell, v.p. in charge of ABC-TV network



### VIA THEATERS AND STATION

JOHN MITCHELL managed Balaban & Katz theatres and its WBKB, became v.p. when ABC bought the station in 1953, moved to head WABC-TV, got present post in '54.



George Frey, v.p. in charge of sales, NBC-TV



### THE SALES CHIEFS

GEORGE FREY is one of broadcasting's real pioneers; an early RCA Institute graduate, he joined WFAF (now WRCA) in 1924 as a stock clerk. By 1929, he was in the network sales department. SLOCUM CHAPIN had considerable station sales and management experience—was sales manager of WJZ (now WABC) in 1942, headed ABC's o-and-o's, entered network sales in 1944. WILLIAM HYLAN, like his NBC counterpart, is almost a pure network product, starting with CBS Radio Sales in 1937. For three years, though, he was assistant to the director of station administration.



William Hylan, v.p. in charge of sales, CBS-TV



Harold L. Morgan, Jr., v.p., controller, ABC



### THE SPECIALISTS

Legal, financial, engineering, promotion and like departments are usually filled by specialists. HAROLD MORGAN was a statistician and securities analyst before entering radio in 1941 as secretary of WMCA, N. Y. He joined ABC in 1943 as financial consultant. THOMAS ERVIN came to NBC from a legal career in private and government practice. WILLIAM GOLDEN, with CBS since 1946, is one of the country's outstanding art directors.



Slocum Chapin, v.p. in charge of sales, ABC-TV



Thomas E. Ervin, v.p., general attorney, NBC

William Golden, creative dir. adv., promotion, CBS

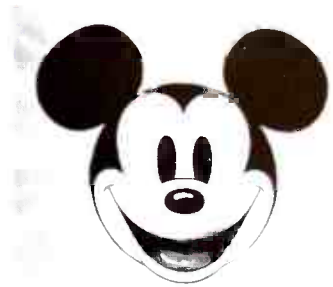
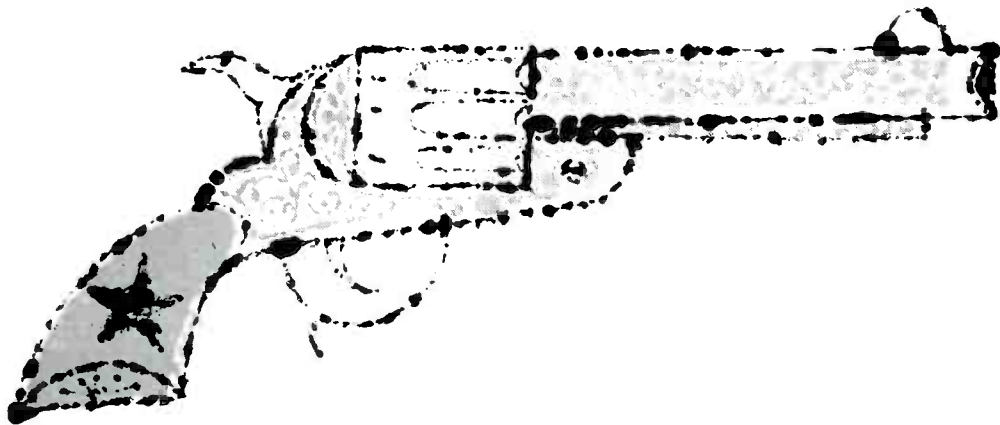


### PROGRAMMER AT TOP

THOMAS MCAVITY was an NBC producer in 1929, later became Lord & Thomas' radio chief. He then free-lanced, supervised CBS production, returned to NBC in '51.



Thomas McAvity, v.p. in charge of NBC-TV network



## WHAT THEY ARE PITTING AGAINST MICKEY

Features and syndicated films are proving the best weapons

**W**hat kind of defenses are they throwing up against the blitz of ABC's *Mickey Mouse Club*? This is becoming an urgent question for all advertisers and agencies interested in daytime TV.

Few stations have been able to make strong showings but those that have, for the most part, are using feature or syndicated film with local personalities as hosts.

The problem has been most acute with affiliates of CBS, as *Mickey Mouse Club* hits them during station time when they have no strong network show to pit against it. But it's a problem shared by a number of other stations, including many NBC affiliates who find *Pinky Lee* and *Howdy Doody* no match for Walt Disney's second TV enterprise which is doing even better, comparatively, than *Disneyland*.

An unusually successful example of a counter-blitz is that of WBNS-TV, Columbus, Ohio, which not only makes a good showing against *Mickey*, but tops it by approximately 50% in ratings.

Opposing *Mickey*, WBNS-TV has *Western Roundup*, composed mostly of MCA's Roy Rogers and Gene Autry theatrical films that have been edited to one-hour packages—one of the more successful *Mickey* antidotes.

But program director Jerome (Tad) Reeves credits the station's strong showing not only to *Western Roundup* directly opposite *Mickey* but also to its programming in the preceding hour.

From 4 to 5 p.m., WBNS-TV has a block of kid shows aimed at the age group to which *Mickey* is pitched. Reeves believes the youngsters in the lower age groups usually have had enough TV, for the time being at least, after an hour of solid viewing.

So he believes the best way to combat *Mickey* is to entertain the small fry before *Mickey* comes on, then present programming from 5 to 6 p.m. that appeals both to teenagers and adults—*Western Roundup*.

Station WTOP-TV in Washington, like WBNS-TV a CBS affiliate, has adopted a variation of this strategy.

Opposite the first half of WMAL-TV's *Mickey* it is running the *Margie* series across the board, and against the last half it has slotted *Foreign Incident* (reruns of *Foreign Intrigue*).

In the preceding hour it has *Pick Temple*, local cowboy personality, with a show aimed at the small fry whom it aims to reach before *Mickey* starts.

The *Margie-Foreign Incident* combo is aimed frankly at more adult groups and the station reports the strategy is paying off in sales to advertisers seeking those audiences and promises to do well in ratings. For November, however, it ranged from 5.6 to 6.3 in Pulse compared with 6.6 to 7.5 for WRC-TV's *Pinky Lee* and *Howdy Doody* and 12.5 to 13.1 for *Mickey*.

WJAR-TV in Providence, NBC affiliate, combats *Mickey* head-on with its locally telecast *Super Cartoon* in the first half hour and *Howdy Doody* in the last half. The cartoon show, consisting of the *Looney Tunes* films

To page 41

# SPANG OF GILLETTE

His expansion policy made Gillette one of TV's strongest advertisers

The new company president called in his sales manager. "How many new Tech razors do you think we can move with the World Series?" he asked. It was 1939. Gillette's last radio venture had been a dull and disastrous Baer-Braddock fight back in 1935.

"A million," answered sales head Herbert Marcy.

That was enough for his boss, Joseph P. Spang, Jr. Gillette paid out \$250,000 for time and show on that series, sold not a million, but two-and-a-half million razors, and the *Cavalcade of Sports* which has been booming the company toward dominance of its field ever since, was born.

The rise of Gillette is intimately connected with the brain and sinew of one man: Gillette president, Joe Spang. At 63, Spang, vigorous as ever, has enlarged an industrial empire—it had already absorbed the Toni home permanent firm—to include the prosperous newcomer Paper-Mate, which has the ballpoint-pen field pretty well sewed up.

From razors to ballpoints is not much of a jump to a man who left the meat-packing industry to enter the shaving-supply field. Or as he himself sums up his career: "I went from roasts to razors."

Boston-born, Harvard-educated, Spang began his career with Swift & Company in Chicago and Omaha, where he donned overalls to start from the bottom. By 1925 he was managing the headquarters sales department, and was later made sales v.p. In 1938 he returned to Boston, as executive vice president and board member of Gillette; three months later he was president.

Gillette's volume that year was below even the volume of the worst depression year. Spang revitalized the operation, re-established a firm wholesale price, instituted vastly improved quality controls, and upped the ad budget 50% in 1939. By the time of the Second World War, the revamped company was well on its way to leadership.

During the war, Gillette successfully pushed military use of the double-edged blade and razor as standard, supplied 20-million razors and 1.5-billion blades to the armed forces. The postwar period found the company

prepared for the coming surge. Now Gillette has more than half the razor blade market.

To Gillette Spang brought a forceful personality, an ability to organize and to delegate responsibility, and a drive which seemed able to transmit itself to others working with him.

It is indicative of the man that he has no door on his South Boston factory office. "I encourage employees to walk into this doorless office with their problems and ideas," he says. He likes to point to the absence of any executive dining room as evidence of the democratic nature of his administration. There are both a cafeteria and a dining room accessible to all employees.

Like most top executives, Spang has little time for hobbies or play, but must content himself with an occasional weekend of golf and four or five days of hunting a year. He has found time to serve as the national campaign chairman of the United Community Campaigns of America. A considerable number of his days are spent traveling: Gillette has a worldwide distribution system and plants in Canada, England, France, Germany, Switzerland, Brazil, Argentina and Mexico, as well as in Boston.

Barely ten years after Spang had taken over guidance of the company, it had established itself so firmly that little future expansion in the razor-blade field seemed possible. By 1947, the market had begun to settle down, with off-brands dropping out of sight, the market shares of the "regulars"—Gillette, Schick, American, Pal—reaching a relative stability. Further growth could come only from uptrends in population, the competition, or by increasing the amount of the average man's shaving. The time for expansion into other lines seemed ripe.

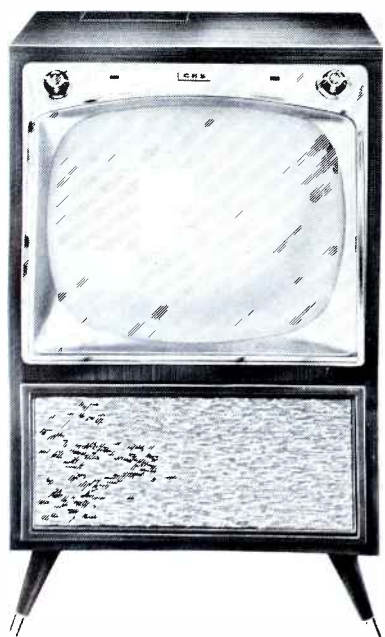
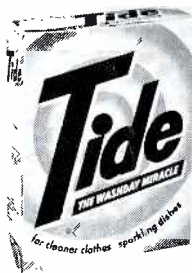
Toni had struck the marketing arena with the impressiveness of an atom blast, grabbing 90% of the home-permanent market in 1947 after only three years of existence. Lever was interested. Procter & Gamble tried to buy it, but the soap firm's channel-heavy command could not move quickly enough to satisfy Toni's owners, Neison and Irving Harris. They sold to Gillette after

To page 85



"I went from roasts to razors," says Gillette's Joseph P. Spang, Jr., who began his career with Swift & Co., rose to sales v.p. He took over the Gillette reins in 1938, boosted it to top spot in razor sales, then decided further growth could come best from expansion into other fields. "We are laying plans," says Spang, "to step up our promotional activities for all our lines . . . including Toni toiletries and Paper-Mate pens."

*Chicago leaders  
in recall of TV  
were Tide for detergents,  
Bufferin for headache  
remedies, and  
CBS-Columbia for  
TV receivers*



Television Magazine's  
Continuing Study  
of the TV Audience—#5

# DO THEY REMEMBER YOUR COMMERCIALS?

Chicago viewers checked on recall and use of teas,  
detergents, headache remedies, and TV sets

**S**urveying Chicago for the second time in its Continuing Study of the TV Audience, TELEVISION MAGAZINE found this market's leaders in both recall of TV advertising and brand use to be Tide for detergents and Lipton for tea. TV advertising for CBS-Columbia was recalled most often in the television-sets category and Bufferin topped headache-remedy recall. In use, RCA led the television receivers and Bayer Aspirin the headache remedies.

The previous study for these four product classifications was done in New York (see TELEVISION MAGA-

ZINE, January, 1956). The leaders in the two largest metropolitan areas in the United States were the same—with the exception of brand registration among television sets. RCA, the most recalled brand in New York City, was second to CBS-Columbia in Chicago.

The Tide-Cheer-Fab order which prevailed in New York for detergents recalled and detergents used was followed in Chicago with respect to recall only. Fab was displaced in use by P&G's locally-distributed American Family, giving P&G a sweep of Chicago's top three.

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

### CHICAGO (DECEMBER)

### NEW YORK (NOVEMBER)

Other important differences between the two cities lay in the lower use of All in Chicago, a hard water district. Dash wasn't mentioned in the Chicago listing since the study was done before its introduction into that market.

Bufferin, leading in recall in both cities, is second in use in Chicago (ranked fourth in New York). Bayer Aspirin is the most used in this survey, as it was in the New York study. Except for a somewhat lower use figure for the seltzers and the absence of mentions for Squibb Aspirin, the Chicago results follow roughly the New York findings.

Lipton showed itself to be far more powerful in Chicago than in New York. Although it had an almost identical recall figure in both cities, its use among 72% of the Chicago respondents more than doubled the New York percentage. Only five other teas were reported as used in Chicago with Salada a distant second and A&P third. Salada maintained its second-place position in recall as well, following the New York pattern.

CBS-Columbia led in TV-receiver recall, followed by RCA, a reversal of the New York order. Motorola captured third place in recall, followed very closely by Admiral, Westinghouse, Sylvania and Philco. The most important change in recall involves DuMont, which has no TV outlet in Chicago as it has in New York. Although fourth in recall in the latter, it gets no mentions in Chicago. RCA, leading in use in both cities, is virtually tied for first place by Admiral in Chicago.

TELEVISION MAGAZINE recognizes that these surveys become meaningful only when the advertiser evaluates them as part of his over-all market picture. We are attempting to obtain a comparative measure of recall and use that will add to advertisers' understanding of product performance in relation to TV.

In 1,000 Chicago TV homes, Pulse interviewers ask, for each category:

1. What brands have you seen advertised on television in the past two weeks.

2. What brands do you use?

A survey covering these same four categories will be conducted in Los Angeles. Results will be published in April.

END

#### DETERGENTS

##### BRANDS RECALLED

Rank	Brand	%
1	Tide	37.5
2	Cheer	22.8
3	Fab	14.4
4	Vel	9.9
5	Rinso	7.0
6	Lux	6.1
7	Dreft	5.2
8	Ad	4.8
9	Surf	4.0
10	Joy	3.8
11	All	3.0
12	Breeze	2.1
12	American Family	2.1

##### BRANDS USED

Rank	Brand	%
1	Tide	33.9
2	Cheer	15.3
3	American Family	10.1
4	Fab	8.1
5	Rinso	7.4
6	Lux	7.2
7	Surf	6.1
8	Dreft	5.3
9	Vel	4.9
10	All	4.5
11	Breeze	2.9
12	Joy	2.3
13	Ad	2.1

#### HEADACHE REMEDIES

##### BRANDS RECALLED

Rank	Brand	%
1	Bufferin	41.2
2	Anacin	21.2
3	Alka-Seltzer	20.2
4	Bromo Seltzer	10.4
5	Bayer Aspirin	7.7
6	St. Joseph Aspirin	1.5
7	B.C.	*

##### BRANDS USED

Rank	Brand	%
1	Bayer Aspirin	45.6
2	Bufferin	19.1
3	Anacin	15.7
4	Alka-Seltzer	6.4
5	Bromo Seltzer	3.2
6	St. Joseph Aspirin	2.7
7	B.C.	1.4

#### TEAS

##### BRANDS RECALLED

Rank	Brand	%
1	Lipton	61.8
2	Salada	18.3
3	Tetley	2.2
4	Tenderleaf	1.9

##### BRANDS USED

Rank	Brand	%
1	Lipton	71.7
2	Salada	8.8
3	A&P	5.0
4	Tenderleaf	4.5
5	Jewel Tea	1.4
6	Tetley	*

#### TELEVISION SETS

##### BRANDS RECALLED

Rank	Brand	%
1	CBS-Columbia	37.0
2	RCA	33.8
3	Motorola	16.3
4	Admiral	14.4
5	Westinghouse	13.8
6	Sylvania	13.7
7	Philco	12.7
8	General Electric	9.8
9	Muntz	1.9
10	Crosley	1.8
10	Zenith	1.8
11	Sentinel	1.2

##### BRANDS USED

Rank	Brand	%
1	RCA	14.2
2	Admiral	14.1
3	Philco	11.0
4	Motorola	10.4
5	Zenith	7.4
6	General Electric	6.4
7	Silvertone	6.2
8	Muntz	5.0
9	Stromberg-Carlson	3.7
10	Westinghouse	3.6
11	Crosley	3.5

#### DETERGENTS

##### BRANDS RECALLED

Brand	Rank	%
Tide	1	40.3
Cheer	2	29.3
Fab	3	19.4
Rinso	4	14.7
Dash	5	10.3
Lux	6	9.6
All	7	8.2
Vel	8	4.9
Ad	9	4.5
Joy	9	4.5
Surf	10	3.7
Dreft	11	1.8

##### USED

Rank	%
1	42.7
2	19.2
3	17.4
5	13.1
6	6.5
7	5.6
4	14.5
8	5.0
6	6.5
11	2.8
9	3.8
10	3.3

#### HEADACHE REMEDIES

##### BRANDS RECALLED

Brand	Rank	%
Bufferin	1	36.6
Alka-Seltzer	2	24.9
Bayer Aspirin	3	17.6
Anacin	4	15.2
B.C.	5	6.4
Bromo Seltzer	6	5.5
St. Joseph Aspirin	7	1.6
Squibb Aspirin	8	*

##### USED

Rank	%
4	14.7
3	16.3
1	53.3
2	20.7
7	4.5
6	5.2
8	3.2
5	6.1

#### TEAS

##### BRANDS RECALLED

Brand	Rank	%
Lipton	1	60.1
Salada	2	13.3
White Rose	3	10.5
Tetley	4	6.1
Tenderleaf	5	2.0
A&P	6	*
Ehler	7	*
McCormick	8	*
Sweet-touch-nee	8	*

##### USED

Rank	%
1	32.1
5	6.5
2	17.8
3	12.3
7	3.3
4	11.7
8	1.4
8	1.4
6	4.1

#### TELEVISION SETS

##### BRANDS RECALLED

Brand	Rank	%
RCA	1	43.9
CBS-Columbia	2	26.9
Sylvania	3	17.9
DuMont	4	17.5
Westinghouse	5	16.9
Motorola	6	16.3
Philco	7	16.2
General Electric	8	14.2
Admiral	9	5.9
Crosley	10	3.7
Emerson	11	2.6
Zenith	12	2.0

##### USED

Rank	%
1	31.4
9	3.7
12	1.5
2	11.1
10	2.3
6	5.8
4	9.8
7	4.8
3	10.1
8	4.0
5	7.7
11	2.1

\*Number of mentions below 1%

## What the advertising veterans told the ''students'' in the

**T**he eight "basic" discussions of the Time Buying and Selling Seminar conducted by New York's Radio and Television Executives Society provided a stimulating contrast in the varying approaches to broadcast advertising. Each speaker was an outstanding buyer, media executive, researcher, rep or network official. Taken together, their reviews of TV fundamentals provide an appraisal of the industry's day-to-day problems.

On these pages, TELEVISION MAGAZINE presents excerpts from some of the speeches which will be of interest to veterans as well as freshmen in both the buying and selling fields.

TELEVISION MAGAZINE applauds the RTES, co-chairmen Mary L. McKenna of WNEW and Frank Pellegrin of H-R Representatives, and the committee members who worked out this unique project for training TV's future leaders and commends the idea to advertising groups in other parts of the country.



**Don't lunge at the end figures; look for the rating trend**

**ANNE WRIGHT**, Associate Media Director, J. Walter Thompson

"It is part of the buyer's job to educate the people who will look at ratings as to what they actually mean. It is up to the buyer to point out that a high rating in the daytime does not mean too much, if part of the problem is to reach the working girl who is not available at that hour.

"Now, when you start talking qualitatively about the limitations of research, and how the radio and television businesses operate from a buying point of view, you

change from being a buyer into being a salesman. There is no real substitute for reason, logic, or experience, and it is after all the factors have been discussed that you start to look at the things that are available, keeping in mind the people you are trying to reach, how frequently, and so forth.

"It is important in the purchase of time to know whether or not it is necessary to repeat the same message over and over again to the same group of selected people, or whether the campaign demands getting an impression across to as many people as possible—as many different people, in other words.

"No amount of rating research will be able to help you determine the values of deep selling by personality programs, of merchandising that a station will offer you, or of the promotion that will go along with the campaign, and these may be very important factors.

"Once all of these factors of a campaign are pulled together, it is amazing how well research does fit in and how helpful it can be in making some final decisions. What I'm really trying to say boils down to the fact that you have to know when to go against the figures and when to sell an idea against a decimal point.

"... Almost everybody has a superior, and it's the superior's job to handle the education of the younger buyers, and also to handle complaints from the salesmen. I can't speak for all agencies. I think that in most cases, though, there's enough intellectual curiosity at the buying level to pursue these matters pretty much. In the rush of a big job that means a lot of overtime and double ulcers trying to get on the air, I'm sure there are cases where a tenth of a rating percentage point has become a factor in making a decision. This, of course, is wrong. It is to be corrected wherever possible... Nearly always in an agency set-up there is a means whereby the salesman can go to the buyer's superior and point out that this is being done, and there should be good reasons to explain it.

"We lunge at the end figures much too often, but if they are used with qualifications they are as good an indication as anything of where you are going.

"I personally like to work with rating trends, rather than individual ratings, but we have to have them."



recent RTES

# TIMEBUYING AND SELLING

Seminar gives a stimulating

appraisal of the industry's media problems



**"I hate ratings"—what the numbers can tell you and what they can't**

**ROBERT HOFFMAN**, Director of Planning & Development, WOR-AM-TV

"I don't like these little numbers, the two digits with the dot before or after . . . because they don't tell us enough and often are the sole basis for time buying or selling.

"I think ratings are important because they tell you something about the size of the audience, but that is only one of the very many elements that you have to take into account in timebuying.

"I'm sure the same situation prevails today not only for network shows but the syndicated shows that are bought in thirty-five or forty markets. Obviously these network sponsors will encounter difficulty in getting their share of the market, unless additional local advertising is used. It doesn't necessarily have to be television, but some additional local advertising must be used, and you'd never know that by just looking at the national rating.

"Now, there's another major limitation of ratings in the fact that these things that you get in the rating services relate to particular quarter-hours. They tell nothing about the changes in the audience from one quarter-hour to another. An audience is a constantly changing thing, like a subway train where the people get in and get out as you go from one station to another. The same thing happens from one quarter-hour to another.

"When you buy time, try and take account of these intangibles; the success stories from the particular program in point, the mail pull of the program, other information that you are able to get from the salesman can make the difference between selling your merchandise and not selling your merchandise.

"A lot of you will say: Where do you get this information? We feel, at least, at WOR and WOR-TV that

it's one of our responsibilities to provide as much information as is humanly possible within our budget on the various elements connected with our station as it relates to other stations in New York. I think your own research departments in the agencies have a responsibility to conduct experiments beyond the rating points."



**It's the agency's job to get the client the best possible rate**

**BETH BLACK**, Radio-TV Director, Harry B. Cohen Advertising Co., Inc.

[Once you know the discount possibilities of the stations you are considering] "it is very easy to check on whether or not the basic pattern of advertising as set up by the account executive, or the plans board, or whoever does it in your various agencies, is going to be the most economical way to buy.

"In the press of getting a job out, don't overlook those details, which can make the timebuyer look like a hero in the agency, simply sensational to the client.

". . . There is no question in my mind that on a dollar basis, the saturation plans cannot be beat . . . Any of the stations which offer special rates for 15, or ten, or eight, or whatever the number is will offer these packages at a substantial saving over the same number of announcements run in a longer period of time . . .

"The first thing I want to say about off-rate-card deals is that no finger should be pointed at the agencies, in my opinion, either by the sellers or other agencies who feel that their position is a little more sanctimonious. I have heard it said that there are agencies who don't buy off rate-card, and all I can say is that it saves them lots of time, and I think it is wonderful.

"But where an agency buys off rate-card, it is doing it because it has an obligation to its client to do so. Any agency-client relationship requires that the agency buy for its client at the lowest possible rate. Now whether that is a published rate or an unpublished rate has no bearing on the situation. Therefore, in my opinion it is the stations that must hold the line."



**Get the best rate, but remember, price-cutting hurts agencies, too**

**ELDON CAMPBELL**, Nat'l Sales Director, Westinghouse Broadcasting Co.

"I would like to say we have the responsibility of maintaining our price, becoming a hard silver industry. No one else has that responsibility but the station owner, operator and manager, and his minions, the representatives and the salesmen. You people should full well face up to one thing as buyers, nonetheless: If this industry is to achieve stature . . . it is going to have to have what I think is an understanding that, when you are faced with a buying situation where you have responsible broadcasters, stations of obvious importance in their community who stick absolutely to their published rate, they do not become the butt of ridicule by the smart buyer.

"This is the smallest thing we ask from you in our business. We still say: 'Buy at the best price.' And you will buy at the best price because your client will see to it that you do. But since we are all in this together, there is only an imaginary wall between the buyer and the seller. We are all in a great industry, and we on the media side are proud to have you people on the agency side in our industry, in the advertising business. . . . That is the least I think we can ask. There is nothing smart about buying at a better price today from Station A when you discover tomorrow that your competitor has bought—your competitor, not ours—on the same station for a competitive client at a lower price."



**Reps. start selling long before the time of actual purchase**

**LINNEA NELSON**, Television Consultant, Kudner Agency, Inc.

"Let us admit that time buying and time selling both have many creative aspects; but we are losing sight of these creative aspects by having so much paper work to do.

". . . a station representative should be thoroughly familiar with accounts that come up for purchase year

after year. The station representative should lay enough ground work with the agency buyer so that the selling does not have to be done at the time of purchase.

"Don't wait until two days after an order has been placed, and say, 'Oh, but before starting date we were going to start a package plan.' The buyer can't know that in advance.

[Miss Nelson was questioned about buyers refusing to see salesmen because "we're not buying now."]

"I don't think there is any timebuyer seasonably employed. Education goes on all year 'round . . . In this business there is constant education, constant book work, to keep up with changing markets, changing stations, and everything else.

[Miss Nelson was questioned about salesmen seeing the client.]

"I happen to be a buyer who does not object to salesmen contacting clients. I do object when he loses the order and starts raising the roof about it.

"I like to know from the salesman when he has seen the client, what they have talked about. It can be very helpful to me, and I like to let the client know that I know his relationship exists, and it is a very fine relationship. It is very important, and anybody who just won't see people deserves some pretty bad treatment."



**Hard, competitive sell helps the timebuyer make better decisions**

**ADAM J. YOUNG, JR.**, President, Young Television Corp.

"You don't have to believe the ratings to the last decimal point, but you have to regard trends. Any rating system is good if we look at the trend rather than the last decimal point.

"The buyers sometimes lose sight of the fact that it is the salesman's job to sell, and I think sometimes buyers resent a salesman making a really hard pitch for something.

"It would be unfair, certainly, to say that all buyers resent a salesman making a pitch. I think a good many of them really admire the salesmen that come in and, at the right time and not at the last minute I might add, make a proper presentation for the station they represent. I think that every buyer must admire a salesman that does this.

"Our job is to make a proper presentation of what we have to sell, and it is by hard, competitive presentations that a timebuyer will make a better decision.

"No timebuyer can make a good decision just by cold-blooded analysis, just by taking the figures out of the drawer, figures that probably are antiquated. It's only by really aggressive selling on the part of all of the stations in a given situation that the real facts come out, all the factors are properly weighed, and the buyer is put in a position to do a really good buying job."



**When should a salesman go over the timebuyer's head?**

**GEORGE POLK**, Media Liaison Coordinator, BBDO

"Is a timebuyer ever justified in refusing to permit the salesman to see the account group or client?"

"I would say that as far as the account group goes, I don't think he ever is, because, after all, both are working for the same company, and what are you protecting?"

"As far as the client goes, there may be possible reasons. Perhaps the agency is on the verge of initiating a big new plan of its own, and won't want the issue confused by other proposals, in which case the buyer has the right to request, but owes it to the rep to explain."

"There are really two sides for possible delinquency. I have seen both of them. I have seen where the timebuyer has been wrong in trying to prevent the salesman from going down the line in selling—which after all is how he makes his living—and I have also seen the salesman complain about a buy when he was not justified."

"Most timebuyers have a superior, and a smart rep knows how to approach a superior without having it get back to the buyer on a complaint basis."

"So, to put it in a nutshell, I don't think any buyer has the right to say that a salesman cannot see whom-ever he wishes within the agency, and I think the salesman should respect his request when asked not to see the client, if the buyer explains why and it is reasonable."

"It is my firm belief that if you are a shackled timebuyer, a Class AA chainbreak selector, or an automaton for collecting minutes between 7 and 8 a. m., it is nobody's fault but your own. Timebuying is no different from any other business or profession, in that its success is directly related to the individual's initiative."

"Now, besides the daily routine of actual buying, the timebuyer should be involved in all phases of media planning, and certainly in all broadcast buys, whether it is a Max Liebman spectacular on NBC or a chainbreak in a cooking show in Sioux City, Iowa. . . ."

"While on the subject of reps, you can broaden your own reach within your agency by putting salesmen to work for you. You can't be everywhere at once, selling all the time, but the various reps can. Encourage the rep with a sound idea. Follow it through. After he's come to you with his idea initially, you can guide him as to which accounts might possibly be able to use what he has, and the best way to present it."

"If you set yourself up as a clearing house of ideas and offer quick advice or action, you will be exposed to all the best buys first."

"Space reps have been calling on these men [account executives] for years. Well, because radio and television are so much younger, both industries have to work doubly hard to catch up and achieve similar familiarity and acceptance, and you can have the way paved for you by contact between account people and time reps. . . ."

"Another problem in selling TV within the agency is the unfortunate connotation of spot as being for the client who cannot afford the luxury of network. Again, it is up to the timebuyer to point out that agencies are in the advertising business, not show business. Often, dollar for dollar, spot announcements are a more logical buy, especially where emphasis on frequency is an important part of the effort."



**Following through on the buy is as vital as the original purchase**

**JACK SCHNEIDER**, Eastern Sales Mgr. CBS Television Spot Sales

"... Improvements of schedule are a joint responsibility, in that the buyer and the seller are both very much involved and can't assume that the other party is the responsible party. . . ."

"The same work that went into the making of the original buy continues to exist in maintaining the schedule, servicing it, and improving it."

"... Every broadcast year, I think, you will find you have new trends. These start to show themselves in the number of advertisers who, by May, have renewed for fall and those who are going off for the summer."

"Get your bets down early on what you think is going to be a winner, because this year we found that people started making their fall buys in the middle of July. That was about 30 days earlier than the year before, which was mid-August, and that was about 30 days earlier than the year before that, which was mid-September."

"If this keeps up, there may not be a summer slump any more, and maybe this whole observation that I have made will be invalid, because each year it seems to go further back into summer."



**You can win stature through this important timebuying field**

**FRANK SILVERNAIL**, Manager, Station Relations, BBDO

"... When I started buying time back in the 30's, the whole industry, including station personnel, network people, station reps, and agency program people and buyers totaled hardly 25,000 people altogether. Radio people were usually more or less appendages to an agency, and solitary timebuyers grubbing along in the program department were completely separate from the old established space buyers who made up the agency's august media department."

"But that gradually changed as the radio medium grew more important, as timebuyers got more mature, more able to stand on their own feet, more experienced market-wise and more accepted by account people and clients as really knowing what they were talking about. Of course, the old-timers had to learn it the hard way . . . most of all from some gruesome mistakes!

"Believe me, in this market, with advertising a bigger, more respected and more essential business than ever before, and with broadcast advertising growing even faster, you can all win important stature for yourselves in the field of timebuying."



**Why spot was the answer for our company**

**THOMAS CHRISTENSEN**, Brand Supervisor, Philip Morris & Co., Ltd.

[Mr. Christensen explained that one of the factors in Philip Morris' cancellation of *Lucy* was the rise of the company's Marlboro and Parliament brands. Philip Morris felt that it could not spread the cost of the program among three products which were competing directly with each other.]

"In addition, Marlboro, as a new brand, had special needs, in that . . . it was being distributed market by market . . . It is a type of gradual increase that doesn't lend itself too well to network. So naturally we started thinking hard in terms of spot.

"Finally, the conclusion was reached that spot was the answer to our particular company at this particular time in terms of the flexibility it would give us.

"We could be where we wanted to be, and when we wanted to be.

"On Philip Morris, our spot is a little less obvious. We did have national distribution, but we felt that, on a budget which would not encompass a full-fledged television network show, we could make our TV dollars go a good deal further at the present time by concentrating them on a smaller number of markets—the important markets to us—getting a great deal more frequency than would be possible under a network operation . . .

"This question on *I Love Lucy*, and how do I account for the fact that we had the most popular show on TV and at the same time Philip Morris was losing sales—I have been asked this question before.

"A number of things, I think, would account for that, not the least inconsiderable of which would be the activities of our competitors, all of whom we esteem very highly as astute adversaries.

"Camels, for example, have for a long time sponsored a show which never achieved the same publicity as *I Love Lucy*, but John Cameron Swayze, nonetheless, five nights a week, reached more people each week on behalf of Camels than Philip Morris was reaching on *I Love Lucy*.

"Now this question has sometimes been asked of me

the other way around, just simply saying that TV doesn't sell cigarettes. This is something I don't believe for a minute. Nobody knows where we would have been had we not had *I Love Lucy*.

"The one thing that has seemed to me to be very obvious is that you can't reach nearly a third of the homes in the entire United States each week, week in and week out, without doing yourself some good."



**We don't need another multi-million-dollar coverage survey**

**HUGH M. BEVILLE, JR.**, Director of Research & Planning, NBC

"In recent months the air has been filled with exhortations from various directions on the need for a TV coverage survey. Unquestionably there is substantial industry interest and need for uniform county-by-county TV set figures and for some type of coverage or circulation data.

"However, most of the arguments which I have seen for a nationwide coverage study seem to overlook completely the value of the information which is currently available or which will be available within the next few months. An evaluation of the characteristics of TV coverage from an engineering standpoint (and particularly the difference between radio and TV) and of the basic needs of advertisers, agencies, and broadcasters for up-to-date information leads me to two conclusions: (1) Current needs do not require a multi-million-dollar nationwide county-by-county circulation study, and (2) from both a research and a business standpoint, such an expenditure on the part of the industry in 1956 would be wasteful indeed . . .

"It looks to me as though [the NARTB's goals] are sufficiently desirable long-range objectives to justify waiting another six or eight months for a proposal to emanate from the NARTB work."

**We must agree on what tools best serve the buyers**

**HAL MILLER**, Manager, Media Analysis, Benton & Bowles, Inc.

". . . We believe the industry—particularly the networks and their affiliates—must reach some common accord as to what tools can best provide for the needs of the people who are buying them.

"I believe that there is *one* tool—which can provide for most agency needs. Specifically we need a new coverage survey for all counties of the U. S. . . .

"I'm not saying that brotherly love could now prevail throughout our ranks if we were to obtain agreement on one industry-sponsored coverage study. However, I do feel that with such a study it would then be possible to limit our disagreements merely to interpretations of the same basic data. We are all fighting too hard and too furiously about what kind of tools should be used. It seems as if we can never get to the point of saying the tools are correct but the interpretation needs some reevaluation."

END

*Media Buyers*

*Account Executives*

*Sales Managers . . .*

**COME to HARTFORD**

**SEE**

... why almost everyone in the Hartford-New Britain Market (*third richest in the U.S.A.*) considers WKNB-TV its very own station.

... why WKNB-TV packs such a powerful advertising wallop . . . 375,000 sets . . . 91% saturation in Hartford County.

**WKNB-TV**

*Basic*

**NBC**

channel

**30**



STUDIO AND OFFICES

WEST HARTFORD, CONN. — Represented by *The Bolling Company, Inc.*

# 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



Selling emphasis, in this series by SARRA, is on the genuine Cork Tip and the pleasure received from the richer tobacco taste of a king-size smoke. A direct, simple selling approach plus excellent live action photography of the carton, package and of the cigarette being enjoyed make the message uniquely attractive and convincing. Produced by SARRA for THE AMERICAN TOBACCO CO. through THE M. H. HACKETT CO.

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



SARRA sells Brading's Ale and "Cinci" Lager in two unusual series of 20- and 60-second commercials. In one, for Brading's Ale, animation of the graceful movements of the stag on the label is synchronized with an original jingle to highlight the smooth, light, mellow qualities of the product. In the series for Brading's "Cinci" Lager, the letters, C-I-N-C-I, are used in animated designs that emphasize the lightness of modern "Cinci" Lager. The result in both series is high memory recall for the Brading name and label. Produced by SARRA for BRADING BREWERIES, LTD. through THE F. H. HAYHURST CO., LIMITED.

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



In a series by SARRA, Monsanto helps sell its customers' products to the public by promoting, via television, the improvements made in those products by Monsanto chemicals. This one-minute commercial combines "hard sell" audio with effective live action photography to show how Monsanto's modern creative chemistry benefits the consumer by increasing tire safety and lowering production costs. Produced by SARRA for the MONSANTO CHEMICAL CO. through GARDNER ADVERTISING CO.

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



VIDE-O-RIGINAL is Sarra's name for a quality-controlled motion picture print made in SARRA's own photographic laboratory. This print is the pay-off on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your Sarra-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

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

# SPRING COMES IN JANUARY

Consumers' thinking runs ahead of the calendar—gear your TV advertising to the 'psychological' seasons

JANUARY			FEBRUARY					MARCH					APRIL										
T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
5	6	7			1	2	3	4	4	5	6	7	8	9	10	1	2	3	4	5	6	7	
12	13	14	5	6	7	8	9	10	11	11	12	13	14	15	16	17	8	9	10	11	12	13	14
19	20	21	12	13	14	15	16	17	18	18	19	20	21	22	23	24	15	16	17	18	19	20	21
26	27	28	19	20	21	22	23	24	25	25	26	27	28	29	30	31	22	23	24	25	26	27	28
			26	27	28	29				29	30	29	30				29	30					

MAY			JUNE					JULY					AUGUST											
T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	
3	4	5			1	2	3	4	1	2	3	4	5	6	7	1	2	3	4	5	6	7		
10	11	12	3	4	5	6	7	8	9	8	9	10	11	12	13	14	5	6	7	8	9	10	11	
17	18	19	10	11	12	13	14	15	16	15	16	17	18	19	20	21	12	13	14	15	16	17	18	
24	25	26	17	18	19	20	21	22	23	22	23	24	25	26	27	28	19	20	21	22	23	24	25	
31			24	25	26	27	28	29	30	29	30	31	26	27	28	29	30	31	26	27	28	29	30	31

SEPTEMBER			OCTOBER					NOVEMBER					DECEMBER										
T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
6	7	8	1	2	3	4	5	6	4	5	6	7	8	9	10	2	3	4	5	6	7	8	
13	14	15	7	8	9	10	11	12	13	11	12	13	14	15	16	17	9	10	11	12	13	14	15
20	21	22	14	15	16	17	18	19	20	18	19	20	21	22	23	24	16	17	18	19	20	21	22
27	28	29	21	22	23	24	25	26	27	25	26	27	28	29	30	23	24	25	26	27	28	29	

Television advertisers might well give their campaigns more impact if they timed them by psychological seasons rather than calendar seasons, according to James M. Vicary, market and opinion research analyst.

A study conducted by his firm shows people are thinking in terms of the new season earlier than is generally realized—as much as two months before the official date on the calendar.

“Most people have the prejudice of four equal seasons in their mind and generally will err in the direction of making spring shorter than it is (in terms of its dominance in people’s minds) and winter longer,” he explains.

The Vicary study shows Spring is uppermost in people’s minds longer than any other season—almost five months of the year.

The study is based on a continuous survey conducted for *Family Circle* magazine between October, 1952, and October, 1953, with 5,426 women over the age of 18, and supplementary surveys since then.

The resulting psychological seasons came out this way:  
 Spring—Jan. 13 to June 6  
 Summer—June 7 to Sept. 6  
 Autumn—Sept. 7 to Nov. 16  
 Winter—Nov. 17 to Jan. 12

This varies widely from the calendar divisions of the seasons in which Spring begins March 21; Summer, June 21; Autumn, Sept. 21; and Winter, Dec. 21.

But that’s only part of the story. The period from Jan. 13 to June 6, for example, covers only the time when Spring is the uppermost season in people’s minds. Actually, consciousness of Spring starts a sharp upswing right after Christmas, overtakes Winter in mid-January, slips below Summer in early June, but continues rather high until mid-July. Why such a long psychological Spring? It’s the season people like best, says Vicary.

Autumn, although not becoming dominant until mid-September, actually starts a sharp rise in July. Consciousness of Summer rises sharply from early April although it doesn’t overtake Spring until early June.

Winter not only has the shortest dominance but averages lower than the other seasons in people’s consciousness for the entire year.

“There are some people oriented toward Spring at Christmas and others on Labor Day,” observes Vicary. “This is also true of other seasons. I have not yet had

To page 57

## CRUCIAL DAYS IN THE PSYCHOLOGICAL YEAR

<b>JAN. 13</b>	Beginning of psychological Spring.
<b>FEB. 23</b>	Spring still is the dominant season in people’s minds, but 30% already have turned to Summer.
<b>MARCH 9</b>	Fewer people are thinking of Winter than any other season although it’s still the official calendar season.
<b>APRIL 6</b>	Peak of Spring’s psychological dominance (64%).
<b>MAY 11</b>	Psychologically, nearly as many people are interested in Summer as in Spring.
<b>JUNE 7</b>	Beginning of psychological Summer.
<b>JULY 13</b>	Peak of psychological Summer (56%).
<b>AUG. 31</b>	30% of seasonal thinking already has shifted to Fall.
<b>SEPT. 7</b>	Beginning of psychological Fall.
<b>OCT. 6</b>	Peak of orientation to Fall (55%).
<b>NOV. 17</b>	Beginning of psycho-seasonal Winter.
<b>DEC. 8</b>	Peak of psychological Winter (13 days before it officially begins).

# AMERICAN RESEARCH BUREAU

announces the

# 1956 METROPOLITAN AREA

Surveyed Jan. 15 thru Feb. 5 and to be issued February 20, 1956

... presenting reception and tune-in preference data for 225 key TV-served markets

Now, for the second year, ARB makes available to the broadcast industry the results of comprehensive and significant research of coverage and viewing habits in TV's problem areas. This new 1956 study is an enlargement of ARB's now well-known "Abilene to Zanesville" survey released early in 1955. The first "A-to-Z" report proved to be one of the most widely accepted and valuable broadcast measurement studies ever produced, and the bigger 1956 study will be even more useful to broadcast buyers and sellers.

Many key markets reported in the 1956 study are served *only* by TV stations located *outside* their own area, providing an excellent cross-reference to station coverage and viewer acceptance.

For each of the 225 markets (see list), these facts will be reported: 1) Percent homes having TV (including UHF saturation); 2) Stations operating in the area with percent of TV homes able to receive; 3) Stations viewed most (with 1st and 2nd preference) for daytime and evening.

**ALABAMA**  
Decatur  
Dothan  
Florence-Sheffield  
Gadsden  
Selma  
**ARKANSAS**  
El Dorado  
Fayetteville  
Fort Smith  
Texarkana  
**CALIFORNIA**  
Chico  
El Centro  
Merced  
Salinas-Monterey  
San Luis Obispo  
Santa Barbara  
Santa Cruz  
Tulare  
**CONNECTICUT**  
Middletown  
New London  
Torrington  
Waterbury  
Willimantic  
**FLORIDA**  
Daytona Beach  
Fort Myers  
Gainesville

Ocala  
Panama City  
**GEORGIA**  
Albany  
Athens  
Brunswick  
Columbus  
La Grange  
Macon  
Rome  
Savannah  
Thomasville-  
Tallahassee, Fla.  
Waycross  
Valdosta  
**IDAHO**  
Idaho Falls  
Twin Falls  
**ILLINOIS**  
Bloomington  
Centralia  
Danville  
Dixon  
Freeport  
Harrisburg  
Jacksonville



La Salle-Peru  
Mattoon  
**INDIANA**  
Anderson  
Bloomington  
Lafayette  
La Porte  
Logansport  
Marion  
Richmond  
Terre Haute  
Vincennes

**IOWA**  
Burlington  
Carroll  
Cedar Rapids  
Dubuque  
Fort Dodge  
Iowa City  
Mason City  
Ottumwa  
Waterloo

**KANSAS**  
Coffeyville  
Dodge City  
Emporia  
Atchison  
Manhattan  
Salina  
Topeka

North Adams-  
Pittsfield  
Worcester  
**MICHIGAN**  
Battle Creek  
Cadillac  
Flint  
Ironwood  
Lansing  
Port Huron  
Traverse City  
**MINNESOTA**  
Bemidji  
Brainerd  
Duluth, Minn.-  
Superior, Wis.

**MISSISSIPPI**  
Columbus  
Greenville  
Greenwood  
Hattiesburg-Laurel  
Natchez  
Tupelo  
**MISSOURI**  
Cape Girardeau  
Joplin  
Kirksville  
Poplar Bluff  
St. Joseph  
Sedalia

Massena  
Ogdensburg  
Oneonta  
Plattsburg  
Poughkeepsie  
Watertown  
**NORTH CAROLINA**  
Asheville  
Burlington  
Elizabeth City  
Fayetteville  
Hickory  
New Bern  
Rocky Mount  
Salisbury

**NORTH DAKOTA**  
Grand Forks  
Jamestown

**OHIO**  
Ashtabula  
Canton  
Chillicothe  
Coshocton  
Findlay  
Lima  
Portsmouth  
Sandusky  
Warren  
Zanesville

Sunbury  
Uniontown  
Williamsport  
York  
**SOUTH CAROLINA**  
Anderson  
Florence  
Greenville  
Greenwood  
Myrtle Beach

**SOUTH DAKOTA**  
Aberdeen

**TENNESSEE**  
Jackson

**TEXAS**  
Alice  
Beaumont-Port Arthur  
Brownwood  
Bryan  
Corpus Christi  
Longview  
Midland  
Nacogdoches  
Palestine  
Paris  
Victoria  
Waco

**VERMONT**  
Montpelier  
Rutland

**VIRGINIA**  
Bristol, Va.-Tenn.  
Charlottesville  
Danville  
Lynchburg  
Winchester

**WASHINGTON**  
Walla Walla  
Wenatchee

**WEST VIRGINIA**  
Beckley  
Bluefield  
Clarksburg  
Fairmont  
Parkersburg

**WISCONSIN**  
Eau Claire  
Fond du Lac  
Green Bay  
Janesville

Kenosha  
Manitowoc  
Marinette  
Oshkosh

**WYOMING**  
Cheyenne

**CANADA**  
Hamilton  
Toronto

**KENTUCKY**  
Frankfort  
Hazard  
Lexington  
Madisonville  
Owensboro  
Paducah

**LOUISIANA**  
Lafayette  
Lake Charles  
Monroe  
Natchitoches

**MAINE**  
Augusta  
Bangor

**MARYLAND**  
Cumberland  
Salisbury

**MASSACHUSETTS**  
Lawrence  
Lowell

**MONTANA**  
Helena  
**NEBRASKA**  
Beatrice  
Grand Island  
Lincoln  
Norfolk

**NEW HAMPSHIRE**  
Concord  
Keene  
Portsmouth

**NEW MEXICO**  
Carlsbad  
Clovis  
Hobbs

**NEW YORK**  
Elmira  
Gloversville  
Hornell  
Ithaca  
Jamestown  
Kingston

**OKLAHOMA**  
Ada  
Ardmore  
Enid  
McAlester  
Ponca City  
Stillwater

**OREGON**  
Eugene  
Pendleton  
Roseburg  
Salem

**PENNSYLVANIA**  
Bethlehem-Allentown  
Easton  
Erie  
Hazleton  
Lewistown  
New Castle  
Oil City  
Pottsville  
Reading

# COVERAGE STUDY

Phone, wire or write for further information . . . and act NOW to earn the pre-publication discount

## AMERICAN RESEARCH BUREAU, INC.

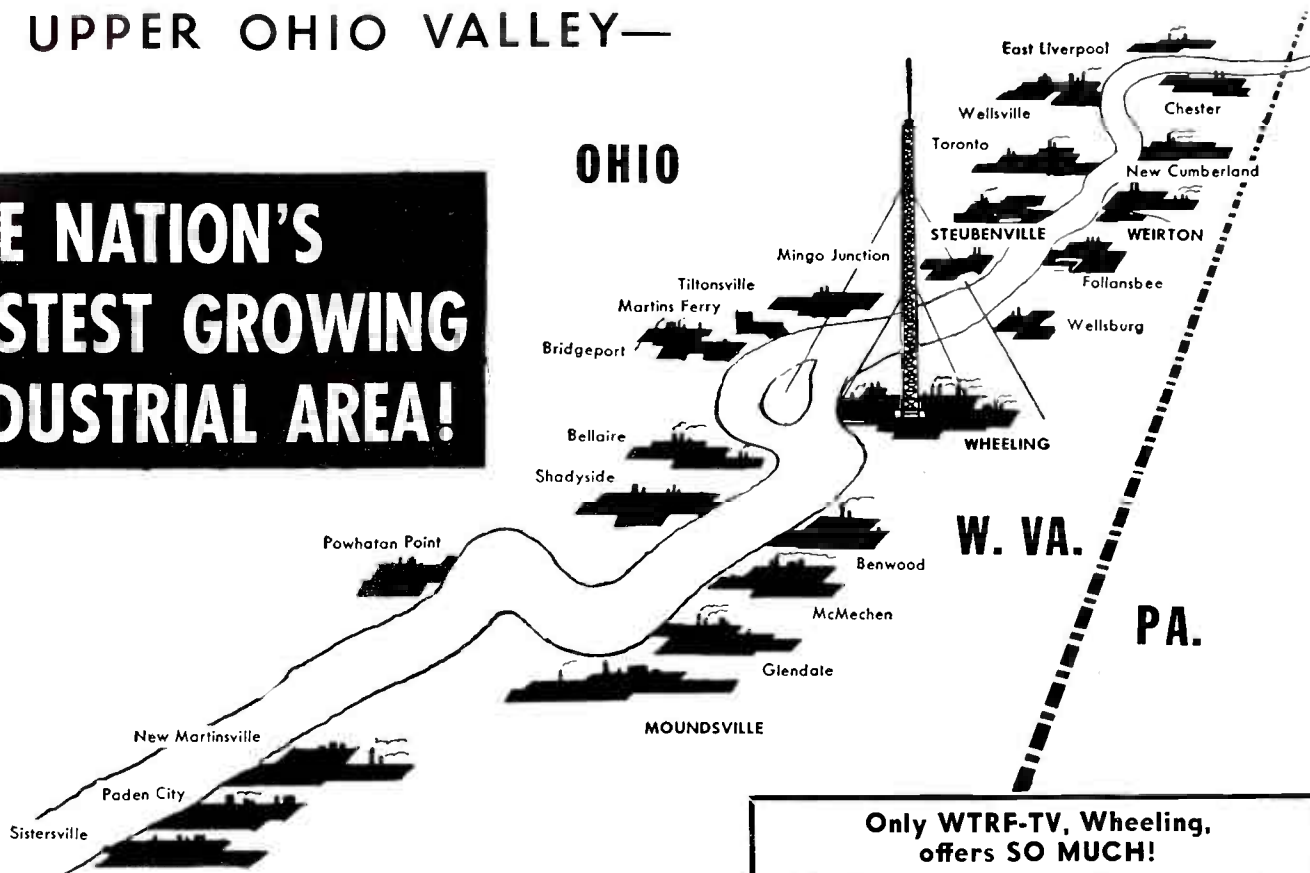
551 Fifth Ave.,  
New York 17, N.Y.  
MUrray Hill 7-3787

National Press Building  
Washington 4, D.C.  
NAtional 8-0822

234 So. Garfield Ave.  
Monterey Park  
Los Angeles, Calif.  
CUmberland 3-3149

# THE UPPER OHIO VALLEY—

**THE NATION'S  
FASTEST GROWING  
INDUSTRIAL AREA!**



In this 70-mile stretch along the Upper Ohio River Valley (the prime coverage area of WTRF-TV, Wheeling) industry is experiencing an amazing growth!

The Ohio Valley Industrial Corporation estimates *conservatively* that during the past three years industries have invested \$325,000,000 in new plants and expansion. Their conservative estimate of already authorized and proposed expenditures for this same area for the next three years is \$450,000,000 . . . that's a minimum total of \$775,000,000; and there are responsible people who believe that this figure may reach *ONE BILLION DOLLARS* before the end of this six-year period!

With the march of Industry come skilled workers who reap rich rewards in the form of good pay and comfortable living. Current figures show 416,210 families, owning 307,400 television sets, 1,409,300 people, with a combined spendable income of \$1,973,985,000—an average of \$4,742.

**Only WTRF-TV, Wheeling,  
offers SO MUCH!**

\* WTRF-TV dominates the Upper Ohio Valley . . . Current Telepulse Ratings show that:

*13* of the top 15 weekly shows are on WTRF-TV!

*10* of the top 10 multi-weekly shows are on WTRF-TV!

- \* FOUR important FIRST PRIZES in *nation-wide* promotion competition!
- \* NBC programming plus excellent local shows!
- \* Full-Power 316,000 watts!
- \* Network color!

The best way to reach this rich industrial market is to use the dominant medium, WTRF-TV, Wheeling. The eyes of the valley are focused on WTRF-TV . . . the strongest advertising medium!

# WTRF-TV

CHANNEL 7

## WHEELING 7, WEST VA.



For availabilities, call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Wheeling 1177



Free plugs have become

# TV'S BIGGEST GIVEAWAY

PLUGMEN SAY THEIR SHOWS ARE EASY TARGETS . . .



STEVE ALLEN



MILTON BERLE



BOB HOPE

The planting of plugs on commercial television programs long has been recognized as an inevitability of the business. "Plugman" now is an occupational category.

Much has been said and written about it, but there has been no comprehensive report on the extent of the practice. In an effort to throw a perspective light on the situation as it exists today, TELEVISION MAGAZINE interviewed dozens of persons close to the scene—plugmen, agency executives, TV stars, network heads, presidents of TV prize agencies and a host of interested parties. Many requested anonymity.

The survey disclosed a wide range of plug operations, ranging from some regarded as proper by networks, producers and performers to others regarded as outright abuses—details of which will follow. It also showed varying degrees of opinion within the industry as to the propriety of any free plugs at all.

One fact was not in dispute—that the practice is widespread and each year accounts for several million dollars worth of air time in product plugs outside the sponsors' commercials.

In the interviews with plugmen, the following were mentioned most often as among those inclined to accept plugs: The *Robert Q. Lewis*, *Jack Paar*, *Steve Allen*, *Pinky Lee*, *Tennessee Ernie* and *Art Linkletter House Party* shows.

The plugmen stressed that some big name stars such as Milton Berle, Bob Hope, Eddie Cantor and Jack Benny are easy targets for plugmen—but principally as a source of gag material.

Among stars of first rank, few were named as accepting anything for themselves in return for plugs they might use. In most instances, the writers were tabbed as the beneficiaries.

Bill Cullen, Bob Crosby and Bud Collyer were singled out as emcees who have an absolute ban against accepting plugs. Cullen feels strongly on the subject, and declares: "A sponsor shelling out say \$60,000 a show is getting cheated if some outfit gets the same expensive airtime for a 50- or 60-buck handout."

For years, radio was subject to the wiles of plugmen pitching "inadvertent mentions" on the air. Hollywood, as well, constantly has been besieged by representatives of various manufacturers in the hope their products might make suitable props

To page 81

. . . BUT THEY CAN'T GET ANYWHERE WITH THEIR



BUD COLLYER



BILL CULLEN



BOB CROSBY





*In  
the  
dark  
all  
cats  
are  
gray*

**W**ith a little light, though, things look different – some cats are spotted . . . some have stripes . . . some have breeding . . . others are just plain alley cats.

Trade publications, too, may look pretty much the same.

What sets TELEVISION MAGAZINE apart is that it goes beyond the usual trade paper approach and provides its readers with essential information not available elsewhere – such as TV set count, TV market data, continuing brand studies.

This kind of coverage is what makes the difference, and is TELEVISION MAGAZINE's guarantee of maximum readership of the magazine and its advertising.

**TELEVISION**  
MAGAZINE

We're building more homes in growing San Diego!



San Diego is now the Nation's 15th Market  
in the sale of Lumber and Building Materials.  
(Sales Management, Survey of Buying Power, 1955)

Bigger than -- Buffalo, New York; Kansas City, Missouri;  
Miami, Florida or Dallas, Texas.

There are more people, BUILDING MORE,  
making more, spending more,  
and watching Channel 8 more than ever before!

**KFMB**  **TV**  
WEATHER-ALVAEZ BROADCASTING, INC. SAN DIEGO, CALIF.  
REPRESENTED BY PETRY

America's more market

Television Magazine's Exclusive

# RECEIVER CIRCULATION REPORT

for February

Independent estimates, prepared by our own research department,

of the number of TV homes in all U.S. television markets

## IMPORTANT ANNOUNCEMENT!

### TV SET COUNT STUDY NO. 3 GIVES BASE FOR NEW FIGURES

The Research Department of TELEVISION MAGAZINE and its Agency Advisory Committee have now completed TV Set Count Study No. 3, an analysis of the recently released "National Survey of Television Sets in U.S. Households, June, 1955," a report made by the U.S. Bureau of Census for the Advertising Research Foundation. (TV Set Count Study No. 1 was based on the 1950 Census; TV Set Count Study No. 2, on the Nielsen Studies of Spring 1952, May 1953, and November 1953.)

With the information contained in the ARF report, plus data gleaned from our own preliminary studies, we are currently adjusting our previous county TV set count estimates and are now in the process of projecting these new figures on a market level.

They will be completed in time for inclusion of market detail in TELEVISION MAGAZINE's Data Book, off the press March 15.

The Data Book will list the names of the counties included in each TV market. The 1956 data for population, families, retail sales, and effective buying income will be correlated to every television-market area.

For some time now, we have recognized the need for a nationwide study which could serve the industry as a benchmark in estimating TV set count on a local level. The last major study was the November, 1953, "CBS-Nielsen." It was apparent that current projections, based on data almost two years old, were bound to include

an ever increasing margin of error.

Our own preliminary studies indicated that our TV set estimates were too high. Until the ARF study was released, we were unable to establish precisely the regional areas in which our figures were inflated.

For this reason, the ARF study is most welcome. It comes at a time when new projection points are sorely needed. It is encouraging to note that the ARF will continue periodically to provide this information.

It has always been our editorial policy to find and fill the vacuums that exist in television information. That is why TELEVISION MAGAZINE took on the complicated task of defining television markets and projecting TV set count on a county basis, many years before the importance of such information was generally recognized.

During the past few years, we have gained recognition with almost every major advertising agency and advertiser as the only independent source for this essential information.

Realizing that this position of trust imposes great responsibility, TELEVISION MAGAZINE will continue its examination of all new data in order to provide the television industry with updated television market definition and TV set count each month.

Until our new projections are available on a market level, increases in TV penetration will be limited to .1% per month.

## CIRCULATION AS OF FEBRUARY 1

TOTAL U.S. TV HOMES ..... 34,000,000

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 1/1/56

Market	% Penetration	Sets
<b>ABILENE, Texas</b>	.68.6	59,760
KRBC-TV (N)		
<b>ADA, Okla.</b>	.64.9	88,780
KTEN (A,C,N)		
<b>ADAMS-PITTSFIELD, Mass.</b>	26.7	42,690
WMGT† (A)		
<b>AKRON, Ohio</b>	26.5	†73,140
WAKR-TV† (A)		
<b>ALBANY, Ga.</b>	37.2	50,460
WALB-TV (A,N)		
<b>ALBANY-SCHENECTADY-TROY, N. Y.</b>		462,190
WROW-TV† (A,C); WRGB (N)		†141,090
<b>ALBUQUERQUE, N. M.</b>	51.8	60,390
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)		
<b>ALEXANDRIA, La.</b>	50.2	59,530
KALB-TV (A,C,N)		
<b>ALTOONA, Pa.</b>	80.2	392,650
WFBG-TV (A,C,N)		
<b>AMARILLO, Texas</b>	71.7	75,545
KFDA-TV (A,C); KGNC-TV (N)		
<b>AMES, Iowa</b>	83.7	217,330
WOI-TV (A,C)		
<b>ANCHORAGE, Alaska</b>		14,250
KENI-TV (A,N); KTVA (C)		
<b>ANDERSON, S. C.</b>	52.9	†88,870
WAIM-TV† (C)		
<b>ANN ARBOR, Mich.</b>	21.7	†22,470
WPAG-TV†		
<b>ASHEVILLE, N. C.</b>		373,660
WISE-TV† (C,N); WLOS-TV (A)		†43,170
<b>ASHTABULA, Ohio</b>	39.5	†27,540
WICA-TV†		
<b>ATLANTA, Ga.</b>	74.6	542,630
WAGA-TV (C); WLW-A (A); WSB-TV (N)		
<b>AUGUSTA, Ga.</b>	57.5	124,440
WJBF-TV (A,N); WRDW-TV (C)		

Market	% Penetration	Sets
AUSTIN, Minn. KMMT (A)	69.9	93,530
AUSTIN, Texas KTBC-TV (A,C,N)	68.9	116,080
BAKERSFIELD, Cal. KBAK-TV† (A); KERO-TV (C,N)		127,280 †69,780
BALTIMORE, Md. WAAM (A); WBAL-TV (N); WMAR-TV (C)	90.0	657,720
BANGOR, Me. WABI-TV (A,C,N); W-TWO (C)	86.0	88,850
BATON ROUGE, La. WAFB-TV† (C); WBRZ (A,N)		171,860 †74,275
BAY CITY-SAGINAW, Mich. WNEM-TV (N); WKNX-TV† (A,C)		233,380 †149,500
BEAUMONT, Texas KBMT† (A,N); KFDM-TV (A,C)		102,960 †53,355
BELLINGHAM, Wash. KVOS-TV (C)	74.2	**69,680
BETHLEHEM-ALLENTOWN- EASTON, Pa. WLEV-TV† (N); WGLV† (A)	27.3	†68,300
BILLINGS, Mont. KOOK-TV (A,C,N)	53.1	18,530
BINGHAMTON, N. Y. WNBF-TV (A,C,N)	80.8	402,170
BIRMINGHAM, Ala. WABT (A,N); WBRC-TV (C)	67.7	332,990
BISMARCK, N. D. KBMB-TV (C); KFYZ-TV (A,N)	50.6	17,210
BLOOMINGTON, Ill. WBLN-TV† (A)	54.2	†45,900

Market	% Penetration	Sets
BLOOMINGTON, Ind. WITV (N) (Includes Indianapolis)	85.0	539,210
BLUEFIELD, W. Va. WHIS-TV (N)		††
BOISE, Ida. KIDR-TV (C); KIDO-TV (A,N)	58.9	49,840
BOSTON, Mass. WBZ-TV (N); WNAC-TV (A,C); WTAO-TV† (A)		1,331,760 †148,210
BRIDGEPORT, Conn. WICC-TV† (A)	14.7	†64,915
BUFFALO, N. Y. WBEN-TV (C); WBUF-TV† (A,N); WGR-TV (A,C,N)		**438,600 †184,515
BURLINGTON, Vt. WCAX-TV (C)	76.2	**144,370
BUTTE, Mont. KXLF-TV (A)	62.7	15,210
CADILLAC, Mich. WWTV (A,C)	68.3	149,850
CAPE GIRADEAU, Mo. KFVS-TV (C,N)	50.4	146,120
CARTHAGE-WATERTOWN, N. Y. WCNY-TV (A,C)	83.0	**77,230
CEDAR RAPIDS, Iowa KCRG-TV (A); WMT-TV (C)	79.6	231,290
CHAMPAIGN, Ill. WCIA (C,N)	70.4	336,570
CHARLESTON, S. C. WCSC-TV (A,C); WUSN-TV (N)	72.9	152,690
CHARLESTON-HUNTINGTON, W. Va. WCHS-TV (A,C); WHTN-TV (A); WSAZ-TV (A,N)	69.9	394,065

Market	% Penetration	Sets
CHARLOTTE, N. C. WBTV (A,C,N)	75.0	528,210
CHATTANOOGA, Tenn. WDEF-TV (A,C,N)	66.2	153,595
CHEYENNE, Wyo. KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff)	61.2	§§21,135
CHICAGO, Ill. WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)	90.0	2,072,600
CHICO, Cal. KHSL-TV (A,C,N)	60.1	64,825
CINCINNATI, Ohio WCPO-TV (A); WKRC-TV (C); WLW-TV (N)	86.4	540,070
CLEVELAND, Ohio WEWS (A); WNBK (N); WXEL (C)	90.0	**1,159,640
COLORADO SPRINGS-PUEBLO, Colo. KKTV (A,C); KRDO-TV (N); KCSJ-TV (N)	53.4	52,460
COLUMBIA, Mo. KOMU-TV (A,N)	59.0	99,260
COLUMBIA, S. C. WIS-TV (N); WNOK-TV† (C)		132,470 †80,510
COLUMBUS, Ga. WDAK-TV† (A,N); WRBL-TV (A,C)		142,980 †58,690
COLUMBUS, Ohio WBNS-TV (C); WLW-TV (N); WTVN (A)	87.4	477,085
CORPUS CHRISTI, Texas KVDO-TV† (A,C,N)	46.5	†39,290
DALLAS-FT. WORTH, Texas KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)	78.1	540,930



**4:30 - 5:00 p.m.**

**Monday thru Friday**

**"FOR KIDS ONLY"**

**The show that keeps KIDS  
glued to their Television Sets**

**SOLD OUT**  
for 52 weeks to  
**PEPSI-COLA**

Locally produced for local sales!

is this wonderful audience show—with  
down and skillfully enacted stories—  
tickets—every show there's "standing  
fire, or write for details.

vision station covering the heart of  
with its \$580,937,000 retail sales.

**NBC-ABC**

resented by Hollingbery

Power:  
100,000 watts  
Tower:  
1001 ft.

**WBRZ** Channel **2**

**BATON ROUGE, LOUISIANA**



# WCIA CHANNEL 3

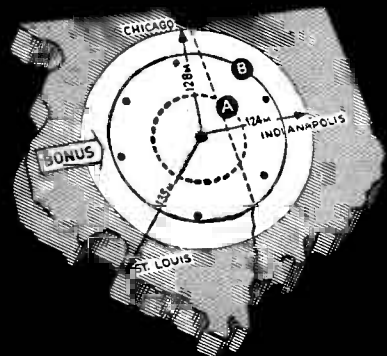
## 45th TV MARKET

Television Magazine, January 1956

**NBC** **CBS** **DUMONT**

**CBS**  
Official Outlet

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



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

### 1000 ft. ANTENNA 100,000 WATTS

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

GEO. P. HOLLINGBERRY,  
Representative

STUDIOS | TRANSMITTER  
CHAMPAIGN | SEYMOUR

Market	% Penetration	Sets
DANVILLE, Ill. WDAN-TV† (A)	45.7	†39,250
DAVENPORT, Ia.-ROCK ISLAND, Ill. WOC-TV (N); WHBF-TV (A,C)	81.3	274,265
DAYTON, Ohio WHIO-TV (C); WLW-D (A,N)	87.1	470,820
DECATUR, Ala. WMSL-TV† (C,N)	40.3	†27,410
DECATUR, Ill. WTVF† (A,N)	64.1	153,635
DENVER, Colo. KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR	82.2	259,410
DES MOINES, Iowa KRNT-TV (C); WHO-TV (N)	81.4	207,095
DETROIT, Mich.-WINDSOR, Can. WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV	90.0	**1,373,760
DOTHAN, Ala. WTVY (A,C)	32.9	24,375
DULUTH, Minn.-SUPERIOR, Wis. KDAL-TV (A,C); WDSM-TV (C,N)	65.8	91,450
DURHAM, N. C. WTVD (A,N)	63.8	281,390
EASTON-BETHEHEM-ALLEN TOWN, Pa. WGLV† (A); WLEV-TV† (N)	27.3	†68,300
EAU CLAIRE, Wis. WEAU-TV (A,N)	60.0	64,075
EL DORADO, Ark. KRBB	46.4	41,900
ELKHART, IND. (See South Bend)		
EL PASO, Texas-JUAREZ, Mexico KROD-TV (A,C); KTSM-TV (N); XEJ-TV	82.7	76,825
ENID, Okla. KGEO-TV (A)	69.3	77,785
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)		**189,460 †68,390
ENGENE, Ore. KVAL-TV (A,N)	52.1	61,610
EUREKA, Cal. KIEM-TV (A,C,N)	66.4	26,920
EVANSVILLE, Ind.-HENDERSON, Ky. KFIE-TV† (A,N); WEHT† (C)	53.1	†94,370
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)		††
FARGO, N. D. WDAY-TV (A,N) (See also Valley City)	45.2	85,140
FAYETTEVILLE, N. C. WFLB-TV† (C,N)	25.4	†17,505
FLORENCE, S. C. WBTW (A,C,N)	61.9	154,265
FT. DODGE, Iowa KQTV† (N)		†17,730
FT. MEYERS, Fla. WINK-TV (A,C)	48.5	16,785
FT. SMITH, Ark. KFSA-TV† (A,C,N)	58.5	†30,350
FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (N)	47.4	†115,590
FT. WORTH-DALLAS, Texas KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	78.1	540,930
FRESNO-TULARE, Cal. KJEO-TV† (A,C); KMJ-TV† (N); KVVG†	68.6	†146,035
GALVESTON-HOUSTON, Texas KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	78.7	445,475
GRAND JUNCTION, Colo. KFXJ-TV (A,C,N)	40.1	10,850
GRAND RAPIDS, Mich. WOOD-TV (A,N)	82.5	416,300



... 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

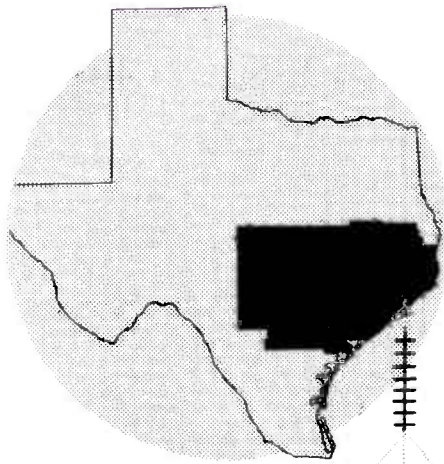
#### ... NIGHTIME

WRBL-TV	62
Station B	27
Misc.	11

#### ... AGAIN —

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

CALL HOLLINGBERRY CO.



**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



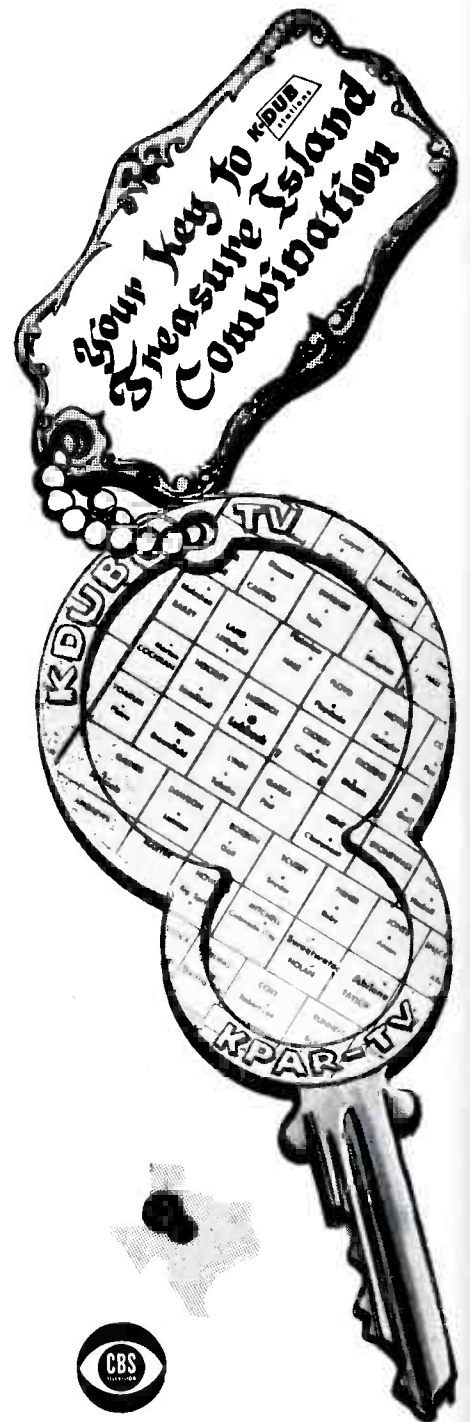
Channel 11



Represented Nationally By  
CBS Television Spot Sales

Gulf Television  
Company  
Galveston, Texas

Market	% Penetration	Sets
<b>GREAT BEND, Kans.</b> .....	60.9	70,690
KCKT-TV (N)		
<b>GREAT FALLS, Mont.</b> .....	30.9	20,300
KFBB-TV (A,C,N)		
<b>GREEN BAY, Wis.</b> .....	78.2	201,810
WBAY-TV (C); WFRV-TV (A)		
<b>GREENSBORO, N. C.</b> .....	73.1	325,145
WFMY-TV (A,C)		
<b>GREENVILLE, N. C.</b> .....	63.4	143,475
WNCT (A,C)		
<b>GREENVILLE, S. C.</b> .....		298,650
WFBC-TV (N); WGVL† (A)		†93,535
<b>HANNIBAL, Mo.-QUINCY, Ill.</b> .....	77.3	149,360
KHQA-TV (C); WGEM-TV (A,N)		
<b>HARLINGEN-WESLACO, Texas</b> .....	66.7	65,460
KGBT-TV (A,C); KRGV-TV (N)		
<b>HARRISBURG, Ill.</b> .....	41.0	†27,110
WSIL-TV† (A)		
<b>HARRISBURG, Pa.</b> .....	67.5	†175,965
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)		
<b>HARRISONBURG, Va.</b> .....	60.4	95,470
WSVA-TV (A,C,N)		
<b>HARTFORD-NEW BRITAIN, Conn.</b> .....	49.9	†259,090
WGTH-TV† (A,C); WKNB-TV† (N)		
<b>HASTINGS, Neb.</b> .....	61.2	70,110
KHAS-TV (N)		
<b>HENDERSON, Ky.-EVANSVILLE, Ind.</b> .....	53.1	†94,370
WEHT† (C); WFIE-TV† (A,N)		
<b>HENDERSON-LAS VEGAS, Nev.</b> .....	76.6	22,570
KLRJ-TV (A,N); KLAS-TV (C)		
<b>HONOLULU, T. H.</b> .....	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)		
<b>HOUSTON-GALVESTON, Texas</b> .....	78.7	445,475
KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)		
<b>HUNTINGTON, W. Va.</b> .....		
(See Charleston-Huntington)		
<b>HUTCHINSON-WICHITA, Kansas</b> .....		234,125
KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)		†136,775
<b>IDAHO FALLS, Ida.</b> .....	71.0	54,675
KID-TV (A,C,N)		
<b>INDIANAPOLIS, Ind.</b> .....	85.8	597,730
WFBM-TV (A,N); WISH-TV (C)		
(See also Bloomington, Ind.)		
<b>JACKSON, Miss.</b> .....	48.5	146,520
WJTV (A,C); WLBT (N)		
<b>JACKSON, Tenn.</b> .....	54.7	84,015
WDXI-TV (C)		
<b>JACKSONVILLE, Fla.</b> .....		290,970
WJHP-TV† (A,N); WMBR-TV (A,C)		†61,080
<b>JEFFERSON CITY, Mo.</b> .....	63.9	86,675
KRCG-TV (C)		
<b>JOHNSON CITY, Tenn.</b> .....	56.6	191,390
WJHL-TV (A,C,N)		
<b>JOHNSTOWN, Pa.</b> .....		*514,995
WARD-TV† (A,C); WJAC-TV (A,C,N)		†61,830
<b>JOPLIN, Mo.</b> .....	57.8	86,690
KSWM-TV (C)		
<b>KALAMAZOO, Mich.</b> .....	88.0	584,345
WKZO-TV (A,C)		
<b>KANSAS CITY, Mo.</b> .....	76.8	471,280
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)		
<b>KEARNEY, Neb.</b> .....	58.2	67,460
KHOL-TV (A,C,N)		
<b>KNOXVILLE, Tenn.</b> .....		229,360
WATE-TV (A,N); WTSK-TV† (A,C)		†97,045
<b>LA CROSSE, Wis.</b> .....	51.4	83,090
WYBT (A,C,N)		



**K·DUB**  
stations

**KDUB-TV**  
LUBBOCK, TEXAS  
**KPAR-TV**  
SWEETWATER-ABILENE, 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-TV channel 5

**FULL POWER  
100,000  
watts video**

**50,000  
watts audio**

# CBS

MOBILE, ALA.  
IS YOUR KEY TO  
THIS FABULOUS  
NEW MARKET OF  
THE GULF COAST,  
A SUPER MARKET OF  
187,580 SETS

# WKRG-TV channel 5 CBS Mobile, Ala.

*National sales representative  
Avery Knodel  
Gulf Coast address of CBS*

Market	% Penetration	Sets
LAFAYETTE, Ind. WFAM-TV† (C)	67.1	†50,380
LAFAYETTE, La. KLFY-TV (C)	43.7	55,940
LAKE CHARLES, La. KPLC-TV (A,N); KTAG-TV† (C)		68,880 †38,370
LANCASTER, Pa. WGAL-TV (C,N)	88.4	660,090
LANSING, Mich. WJIM-TV (A,C,N); WTOM-TV†		387,375 †66,335
LAREDO, Tex. KHAD-TV (A,C,N)		††
LAS VEGAS-HENDERSON, Nev. KLAS-TV (C); KLRJ-TV (A,N)	76.6	22,570
LAWTON, Okla. KSWO-TV (A)	74.6	51,900
LEXINGTON, Ky. WLEX-TV† (A,N)	29.8	†36,800
LIMA, Ohio WIMA-TV† (A,C,N)	59.2	†60,960
LINCOLN, Neb. KOLN-TV (A,C)	71.7	139,010
LITTLE ROCK-PINE BLUFF, Ark. KARK-TV (N); KTHV (C); KATV (A,C)	51.7	126,505
LOS ANGELES, Cal. KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV	90.0	1,982,430
LOUISVILLE, Ky. WAVE-TV (A,N); WHAS-TV (C)	72.7	500,600
LUBBOCK, Texas KCBD-TV (A,N); KDUB-TV (C)	63.8	102,030
LUFKIN, Texas KTRE-TV (N)	38.3	29,420
LYNCHBURG, Va. WLVA-TV (A,C)	68.8	202,870
MACON, Ga. WMAZ-TV (A,C)	64.8	100,600
MADISON, Wis. WKOW-TV† (C); WMTV† (A,N)	57.8	†100,770
MANCHESTER, N. H. WMUR-TV (A)	88.9	233,000
MARINETTE, Wis. WMBV-TV (A,N)	79.6	142,180
MASON CITY, Iowa KGLO-TV (C)	68.2	99,570
MAYAGUEZ, P. R. WORA-TV (C)		††
MEDFORD, Ore. KBES-TV (A,C,N)	36.7	30,300
MEMPHIS, Tenn. WHBQ-TV (A); WMCT (A,N); WREC-TV (C)	63.6	374,655
MERIDIAN, Miss. WTOK-TV (A,C,N)	49.7	64,610
MIAMI-FT. LAUDERDALE, Fla. WGBS-TV† (N); WTVJ (C); WITV† (A)		304,455 †187,115
MIDLAND-ODESSA, Texas KMID-TV (A,N); KOSA-TV (C)	56.5	46,735
MILWAUKEE, Wis. WISN-TV (A); WTMJ-TV (N); WXIX† (C)		631,030 †258,220
MINNEAPOLIS-ST. PAUL, Minn. KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)	78.3	591,050
MINOT, N. D. KCBJ-TV (A,C,N)	44.5	15,060
MISSOULA, Mont. KGVO-TV (A,C)	33.5	12,650
MOBILE, Ala. WALA-TV (A,C,N); WKRG-TV (C)	67.3	143,215

IS  
PENNSYLVANIA'S  
4<sup>th</sup> 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!



*Famous on the local scene..*



et known throughout the nation.

Although known from coast to coast, the Statue of Liberty's  
inspiration is greatest at home.

Storer Stations, too, have achieved national recognition. But it is their  
impact upon the local audience that brought truth to the phrase,

*"for sales success — sell it on a Storer Station."*

*"A Storer Station is a Local Station."*

## STORER BROADCASTING COMPANY



WSPD • WSPD-TV  
Toledo, Ohio

WJBK • WJBK-TV  
Detroit, Mich.

WAGA • WAGA-TV  
Atlanta, Ga.

WGBS • WGBS-TV  
Miami, Fla.

KPTV  
Portland, Ore.

WWVA  
Wheeling, W. Va.

WBRC • WBRC-TV  
Birmingham, Ala.

WJW • WXEL-TV  
Cleveland, Ohio

### NATIONAL SALES HEADQUARTERS:

**TOM HARKER**, National Sales Director

**BOB WOOD**, National Sales Mgr.

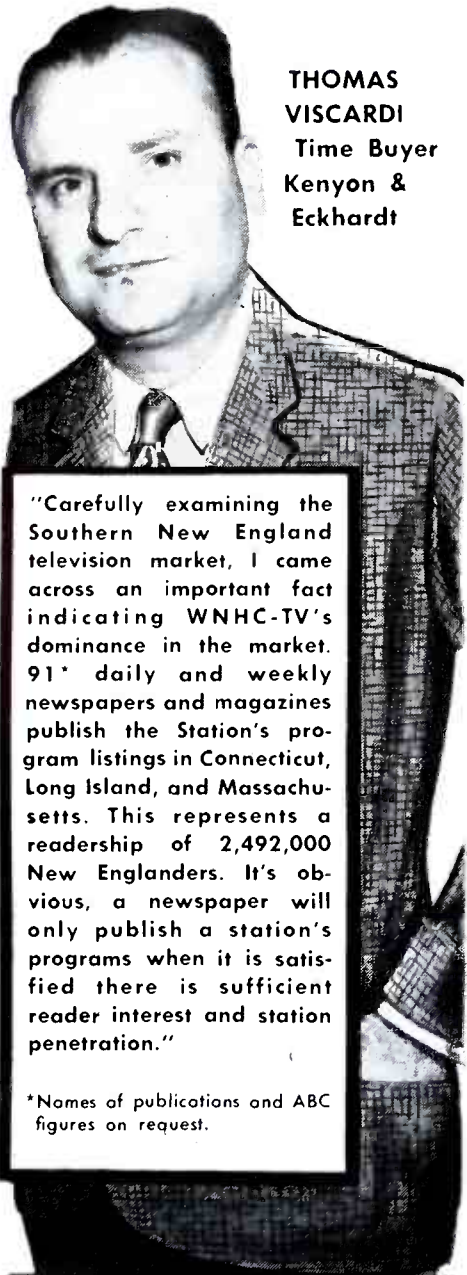
118 E. 57th St., New York 22, MUrray Hill 8-8630

**LEWIS JOHNSON**, Midwest Nat'l Sales Mgr.

**GAYLE V. GRUBB**, Pac. Coast Nat'l Sales Mgr.

230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

111 Sutter St., San Francisco 4, CalIFORNIA 3-3333



**THOMAS  
VISCARDI**  
Time Buyer  
Kenyon &  
Eckhardt

"Carefully examining the Southern New England television market, I came across an important fact indicating WNHC-TV's dominance in the market. 91' daily and weekly newspapers and magazines publish the Station's program listings in Connecticut, Long Island, and Massachusetts. This represents a readership of 2,492,000 New Englanders. It's obvious, a newspaper will only publish a station's programs when it is satisfied there is sufficient reader interest and station penetration."

\*Names of publications and ABC figures on request.

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

represented by the katz agency, inc.

# WNHC

**Channel 8 • Television**

Market	% Penetration	Sets
<b>MONROE, La.</b>	60.0	97,355
KNOE-TV (A,C,N)		
<b>MONGOMERY, Ala.</b>		108,410
WCOV-TV† (A,C); WSFA-TV (A,N) †73,395		
<b>MUNCIE, Ind.</b>	57.7	†90,850
WLBC-TV† (A,C,N)		
<b>MUSCOGEE, Okla.</b>	77.8	210,810
KTVX (A) (Includes Tulsa)		
<b>NASHVILLE, Tenn.</b>	65.2	277,305
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)		
<b>NEW BRITAIN-HARTFORD, Conn.</b>	49.9	†259,090
WKNB-TV† (N); WGTH-TV† (A,C)		
<b>NEW HAVEN, Conn.</b>	90.0	833,670
WNHC-TV (A,C,N)		
<b>NEW ORLEANS, La.</b>		351,520
WDSU-TV (A,C,N); WJMR-TV† (A,C) †111,920		
<b>NEW YORK, N. Y.</b>	90.0	4,439,880
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)		
<b>NORFOLK, Va.</b>		283,905
WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N) †141,040		
<b>OAK HILL, W. Va.</b>		††
WOAY-TV (A)		
<b>ODESSA-MIDLAND, Tex.</b>	56.5	46,735
KOSA-TV (C); KMID-TV (A,N)		
<b>OKLAHOMA CITY, Okla.</b>	79.2	290,480
KWTV (A,C); WKY-TV (A,N)		
<b>OMAHA, Neb.</b>	87.8	283,805
KMTV (A,N); WOW-TV (C)		
<b>ORLANDO, Fla.</b>	54.7	95,135
WBDO-TV (A,C,N)		
<b>OTTUMWA, Iowa</b>	63.1	116,325
KTVO (C)		
<b>PANAMA CITY, Fla.</b>	40.8	18,140
WJDM-TV (A,C,N)		
<b>PARKERSBURG, W. Va.</b>	44.3	†34,065
WTAP-TV† (A,C,N)		
<b>PENSACOLA, Fla.</b>	70.3	140,910
WEAR-TV (A,C)		
<b>PEORIA, Ill.</b>	72.1	†164,045
WEEK-TV† (N); WTVH-TV† (A,C)		
<b>PETERSBURG, Va.</b>	76.2	213,820
WXEX-TV (N) (Includes Richmond)		
<b>PHILADELPHIA, Pa.</b>	90.0	1,713,600
WCAU-TV (C); WFIL-TV (A); WPTZ (N)		
<b>PHOENIX-MESA, Ariz.</b>	82.4	139,080
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)		
<b>PINE BLUFF-LITTLE ROCK, Ark.</b>	51.7	126,505
KATV (A,C); KARK-TV (N); KTHV (C)		
<b>PITTSBURG, Kansas</b>	59.0	107,455
KOAM-TV (A,N)		
<b>PITTSBURGH, Pa.</b>		1,021,300
KDKA-TV (A,C,N); WENS† (A,C,N) †319,530		
<b>PLATTSBURG, N. Y.</b>	77.5	**96,495
WIRI (A,N)		
<b>POLAND SPRING, Me.</b>	83.7	**227,950
(Mt. Washington, N. H.) WMTW (A,C)		
<b>PORTLAND, Ore.</b>		††313,385
WCSH-TV (N); WGAN-TV (C)		
<b>PORTLAND, Me.</b>	87.8	176,845
KLOR-TV (A); KOIN-TV (C); KPTV† (N)		
<b>POUGHKEEPSIE, N. Y.</b>	25.9	†36,645
WKNY-TV† (A,C,N)		
<b>PROVIDENCE, R. I.</b>	90.0	734,030
WJAR-TV (A,N); WPRO-TV (C)		

## the MARKET

Do you know . . .  
the market story of  
the Central Coast  
of California?

LARGER THAN  
AKRON • PHOENIX  
LITTLE ROCK • CHARLESTON  
OKLAHOMA CITY

## the PROGRAMS

Do you know . . .  
there is one . . . and  
only one station  
covering this rich  
market with

**24 OF THE TOP 25**  
NETWORK PROGRAMS

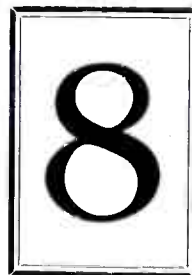
CBS • NBC • ABC

## the STATION

the most modern . . . the  
most progressive . . .  
in all respects

**8 IS THE 1**

S  
A  
L  
I  
N  
A  
S



M  
O  
N  
T  
E  
R  
E  
Y

# KSBW-TV

Let's tell you more

represented nationally by  
H-R TELEVISION

Market	% Penetration	Sets
<b>PUEBLO-COLORADO SPRINGS, Colo.</b>	53.4	52,460
KCSJ-TV (N); KKTV (A,C); KRDO-TV (N)		
<b>QUINCY, III.-HANNIBAL, Mo.</b>	77.3	149,360
WGEM-TV (A,N); KHQA-TV (C)		
<b>RALEIGH, N. C.</b>	46.4	†100,390
WNAO-TV† (A,C)		
<b>RAPID CITY, S. D.</b>		††
KOTA-TV		
<b>READING, Pa.</b>	34.2	†159,400
WHUM-TV† (A,C)		
<b>RENO, Nev.</b>	80.0	21,420
KZTV (A,C,N)		
<b>RICHMOND, Va.</b>	76.2	213,820
WTVR (A,C); WXEX-TV (Petersburg) (N)		
<b>ROANOKE, Va.</b>	68.0	293,405
WDBJ-TV (C); WSLS-TV (A,N)		
<b>ROCHESTER, Minn.</b>	67.3	89,170
KROC-TV (A,N)		
<b>ROCHESTER, N. Y.</b>	90.0	**287,820
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)		
<b>ROCKFORD, Ill.</b>		280,000
WREX-TV (A,C); WTVO† (N)		†109,140
<b>ROCK IS., III.-DAVENPORT, Ia.</b>	81.3	274,265
WHBF-TV (A,C); WOC-TV (N)		
<b>ROME, Ga.</b>	73.4	142,960
WROM-TV		
<b>OSWELL, N. M.</b>	50.2	24,325
KSWS-TV (A,C,N)		
<b>SACRAMENTO, Cal.</b>		357,195
KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (N)		†141,060
<b>SAGINAW-BAY CITY, Mich.</b>		233,385
WKNX-TV† (A,C); WNEM-TV (N)		†149,500
<b>S. JOSEPH, Mo.</b>	79.7	144,615
KFEQ-TV (C)		
<b>S. LOUIS, Mo.</b>		754,325
KSD-TV (N); KTVI† (A,C); KWK-TV (C)		†297,725
<b>S. PETERSBURG-TAMPA, Fla.</b>		168,860
WSUN-TV† (A); WFLA-TV (N); WTVT (C)		†146,885
<b>SALINAS-MONTEREY, Cal.</b>	74.0	109,110
KSBW-TV (A,C,N)		
<b>SALISBURY, Md.</b>	72.5	†51,120
WBOC-TV† (A,C)		
<b>SALT LAKE CITY, Utah</b>	77.7	169,320
KSL-TV (C); KTVT (N); KUTV (A)		
<b>SAN ANGELO, Texas</b>	64.7	24,670
KTXL-TV (A,C,N)		
<b>SAN ANTONIO, Texas</b>		221,850
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		††
<b>SAN DIEGO, Cal.-TIJUANA, Mex.</b>	90.0	305,460
KFMB-TV (A,C); KFSD-TV (N); XETV		
<b>SAN FRANCISCO, Cal.</b>		1,124,295
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†; KOVR (Stockton)		†183,855
<b>SAN JOSE, Cal.</b>	77.5	547,235
KNTV		
<b>SAN JUAN, P. R.</b>		††
WAPA-TV (A,N); WKAQ-TV (C)		
<b>SAN LUIS OBISPO, Cal.</b>	74.1	92,810
KVEC-TV (A,C)		
<b>SANTA BARBARA, Cal.</b>	77.2	125,400
KEY-T (A,C,N)		
<b>SAVANNAH, Ga.</b>	62.4	64,105
WSAV-TV (N); WTOG-TV (A,C)		
<b>SCHENECTADY-ALBANY-TROY, N. Y.</b>		462,190
WRGB (N); WROW-TV† (A,C)		†141,090

It  
all  
adds  
up to **10**\*

+ 273\*  
+ 132\*  
+ 3\*

**10**\*

The latest ARB report (October, 1955)  
on the Rochester television audience  
tells a mighty impressive story about  
what Rochesterians think of Channel 10!



**FIRSTS**

**273**

**132**

**3**

Of the 461 competitive quarter hours  
weekly Channel 10 rates first in 273,  
and ties for first 11 times!

Daytime, Mondays through Fridays,  
7 AM to 5 PM, Channel 10 rates first  
132 times--better than 2 to 1!

Three of the four top-rated programs  
are heard on Channel 10!

**SECONDS**

**177**

**60**

**1**

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.

**YOUR  
BEST  
TELEVISION  
BUY**

IS  
**KSLA**  
IN  
**SHREVEPORT**

\* **19** OF THE **20** SHOWS  
TOP

\* **68%** OF THE NIGHT-TIME AUDIENCE

\* **61%** OF THE DAY-TIME AUDIENCE

\* LEADS IN  
**150**  
OUT OF  
**168**

NIGHTTIME QUARTER-HOURS

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



- NOW FULL POWER
- BASIC CBS TELEVISION AFFILIATE
- 25 MONTHS ON AIR

PAUL H. RAYMER COMPANY, INC.  
National Representatives



Market	% Penetration	Sets
<b>SCRANTON-WILKES-BARRE, Pa.</b> .....	67.7	†196,615
WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)		
<b>SEATTLE-TACOMA, Wash.</b> .....	80.7	431,420
KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW		
<b>SEDALIA, Mo.</b> .....	62.1	37,705
KDRO-TV		
<b>SHREVEPORT, La.</b> .....	60.6	165,215
KSLA (A,C); KTBS-TV (A,N)		
<b>SIoux CITY, Iowa</b> .....	82.8	157,390
KTIV (A,N); KVTV (A,C)		
<b>SIoux FALLS, S. D.</b> .....	61.6	§§123,895
KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence)		
<b>SOUTH BEND-ELKHART, Ind.</b> .....	61.3	†158,610
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)		
<b>SPOKANE, Wash.</b> .....	57.9	147,640
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)		
<b>SPRINGFIELD, Ill.</b> .....	58.1	†65,560
WICS† (A,N)		
<b>SPRINGFIELD-HOLYOKE, Mass.</b> .....	75.7	163,080
WHYN-TV† (C); WWLP† (A,N)		
<b>SPRINGFIELD, Mo.</b> .....	61.6	103,040
KTTS-TV (C); KYTV (A,N)		
<b>STEUENVILLE, Ohio</b> .....		*354,205
WSTV-TV (A,C)		
<b>STOCKTON, Cal.</b> .....	81.3	1,165,825
KQVR (Includes San Francisco)		
<b>SUPERIOR, Wis.-DULUTH, Minn.</b> .....	65.8	91,450
WDSP-TV (C,N); KDAL-TV (A,C)		
<b>SYRACUSE, N. Y.</b> .....	90.0	**371,330
WHEN-TV (A,C); WSyr-TV (N)		
<b>TACOMA-SEATTLE, Wash.</b> .....	80.7	431,420
KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTVW		
<b>TAMPA-ST. PETERSBURG, Fla.</b> .....		168,860
WFLA-TV (N); WTWT (C); WSUN-TV† (A)		
<b>TEMPLE-WACO, Texas</b> .....	66.0	104,755
KCEN-TV (N); KWTX-TV (A)		
<b>TERRE HAUTE, Ind.</b> .....	76.7	192,330
WTHI-TV (A,C)		
<b>TEXARKANA, Texas</b> .....	61.7	161,840
KCMC-TV (A,C)		
<b>THOMASVILLE, Ga.</b> .....	33.4	54,985
WCTV (C,N)		
<b>TOLEDO, Ohio</b> .....	90.0	358,740
WSPD-TV (A,C,N)		
<b>TOPEKA, Kansas</b> .....	69.0	128,240
WIBW-TV (A,C)		
<b>TRAVERSE CITY, Mich.</b> .....	53.1	26,010
WPBN-TV (N)		
<b>TUCSON, Ariz.</b> .....	55.1	42,375
KOPO-TV (C); KVOA-TV (A,N)		
<b>TULARE-FRESNO, Cal.</b> .....	68.6	†146,035
KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)		
<b>TULSA, Okla.</b> .....	74.2	286,560
KOIV (C); KVOO-TV (N); KTVX (Muskogee) (A)		
<b>TWIN FALLS, Ida.</b> .....		††
KLIX-TV (A,C)		
<b>TYLER, Texas</b> .....	50.7	69,760
KTIV (A,C,N)		
<b>UTICA-ROME, N. Y.</b> .....	85.9	199,960
WKIV (A,C,N)		



beyond this  
keyhole lies the  
richest untapped  
market in the  
carolinas,  
right in WITNland.



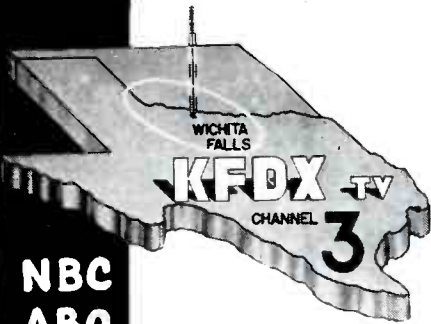
serving eastern north carolina  
transmitter at grifton, n. c.  
studios & offices at washington, n. c.  
316,000 watts  
hendley-rood co., rep.



# IN WICHITA FALLS TEXAS

# 1

Station Is Clearly **DOMINANT**



NBC  
ABC

**MAXIMUM POWER**

Over 4 times the power of any other station in this area

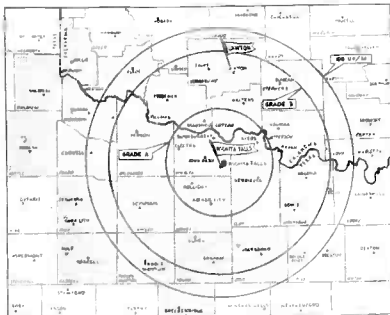
Dominates **BOTH**

## ... WICHITA FALLS, TEXAS

Out-rates Station "B" in 260 out of 350 quarter hours during week surveyed (Telepulse, March, 1955)

## ... LAWTON, OKLAHOMA

Oklahoma's 3rd market! KFDX-TV leads all other stations (Telepulse, August, 1955)



TV set count, December 1, 1955: 104,930. (Television Magazine)

# KFDX-TV

Reaches More Television Homes Than Any Other TV Station in West Texas or Southern Oklahoma

Represented by

**PAUL H. RAYMER COMPANY**

Market	% Penetration	Sets
VALLEY CITY, N. D. KXJB-TV (C) (See also Fargo)	46.3	85,930
WACO-TEMPLE, Texas KWTX-TV (A); KCEN-TV (N)	66.0	104,755
WASHINGTON, D. C. WMAL-TV (A); WRCT-TV (N); WTOP-TV (C); WTTG	90.0	592,820
WASHINGTON, N. C. WITN (N)	65.0	144,005
WATERBURY, CONN. WATR-TV† (A)	48.2	†100,120
WATERLOO, Iowa KWWL-TV (N)	76.9	207,285
WAUSAU, Wis. WSAU-TV (A,C,N)	51.8	59,190
WESLACO-HARLINGEN, Texas KRGV-TV (N); KGBT-TV (A,C)	66.7	65,460
WEST PALM BEACH, Fla. WEAT-TV (A,C); WIRK-TV†; WJNO-TV (C,N)		85,180 †41,920
WHEELING, W. Va. WTRF-TV (A,N)	80.5	308,970
WICHITA-HUTCHINSON, Kansas KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)		234,125 †136,775
WICHITA FALLS, Texas KFDX-TV (A,N); KWFT-TV (C)	72.1	105,135
WILKES-BARRE-SCRANTON, PA. WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)	67.7	†196,615
WILMINGTON, Del. WPFH (N)	90.0	184,320
WILMINGTON, N. C. WMFD-TV (A,N)	48.1	79,970
WINSTON-SALEM, N. C. WSJS-TV (N); WTOB-TV† (A)		349,650 †74,650
YAKIMA, Wash. KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco)	49.1	§51,340
YORK, Pa. WNOW-TV†; WSBA-TV† (A)	72.7	†91,270
YOUNGSTOWN, Ohio WFMJ-TV† (N); WKBN-TV† (A,C)	48.8	†169,290
YUMA, Ariz. KIVA-TV (A,C,N)	66.4	19,490
ZANESVILLE, Ohio WHIZ-TV† (A,C,N)	59.5	†46,020

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

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

\*\* Does not include Canadian coverage.

§ Includes circulation of satellite.

§§ Does not include circulation of satellite.

### DUE TO OPEN IN JANUARY: 2

Market	Station	Channel
Hayes Center, Neb.	KHPL-TV	(6)
Roseburg, Ore.	KPIC-TV	(13)

### DUE TO OPEN IN FEBRUARY: 5

Market	Station	Channel
Big Spring, Tex.	KBST-TV	(4)
Daytona Beach, Fla.	WESH-TV	(2)
Juneau, Alaska	KINY-TV	(8)
Klamath Falls, Ore.	KFJI-TV	(2)
Sweetwater, Tex.	KPAR-TV	(12)

... there's  
**Only ONE**  
in



# Washington's MIDDLE MARKET



Your next proposal should include one of the most unusual television buys in the land. It's Washington State's big "MIDDLE MARKET" where mountains and miles make it the exclusive property of KIMA-TV, Yakima with its satellite KEPR-TV, Pasco. Now... an even bigger buy with the bonus of KLEW-TV, Channel 3, Lewiston, Idaho. Unusual? You bet! Just check with our rep.

# KIMA-TV

YAKIMA with its Satellite

KEPR-TV PASCO

NATIONAL REPRESENTATIVES: WEED TELEVISION  
PACIFIC NORTHWEST: MOORE AND LUND

# film buying guide

## RATING RECORD OF 13 KEY SHOWS

**A** 20.1 rating at 10:30 Saturday morning — that's what *Buffalo Bill, Jr.* scores in Houston-Galveston.

A 16.2 on Sunday afternoon was the tally on *Captain Gallant* in Buffalo.

These ratings highlight the strength of syndicated films as weekend daytimers. Among the 13 shows studied in this month's Film Buying Guide, there are many examples of film being used as a counterattack

against this year's extended roster of weekend network programs.

The purpose of the Film Buying Guide is to provide a yardstick of the performance of film packages, by showing how they have scored under varying conditions — in different time segments, markets, against many types of shows.

For each series, the ratings of the program and of its opposition in five markets are shown, along with the

ratings of the previous quarter hour. These preceding ratings suggest how much of a program's power is due to inherited audiences, how much to its own appeal.

Notable in this group of 13 films is the good showing made by some of the veteran series which have had several previous airings. Among those in this category are *Badge 714*, *Cisco Kid*, *Follow That Man* and *Ramar of the Jungle*.

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

Adventures of Rin Tin Tin	<b>BUFFALO</b> Saturday 12 noon WGR-TV (7.3) 13.2 WBEN-TV Big Top (13.7) 8.7	<b>CLEVELAND</b> Friday 6:30 WEWS (10.7) 17.0 WXEL Favorite Husband (7.7) 6.7 WNBK Eddie Fisher; News Caravan (13.0) 6.2	<b>MINNEAPOLIS-ST. PAUL</b> Friday 6:30 WTCN-TV (9.0) 17.7 WCCO-TV Our Miss Brooks (12.3) 16.0 KSTP-TV Orient Express (8.0) 5.4	<b>ST. LOUIS</b> Friday 7 KSD-TV (20.0) 21.2 KWK-TV Crusaders (19.3) 17.5 KTVI Film (3.7) 2.2	<b>WASHINGTON</b> Friday 6:30 WMAL-TV (4.7) 12.9 WRC-TV Eddie Fisher; News Caravan (13.3) 11.7 WTOP-TV Adventure—Champion (11.7) 11.2
	Annie Oakley	<b>BUFFALO</b> Tuesday 7 WBEN-TV (16.0) 21.2 WGR-TV Outdoors Inn; Political (10.7) 8.5	<b>CLEVELAND</b> Saturday 6:30 WXEL (16.3) 15.2 WNBK Big Surprise (10.3) 12.7 WEWS Ozark Jubilee (8.7) 8.2	<b>MILWAUKEE</b> Sunday 4 WISN-TV (7.0) 10.2 WTMJ-TV Meet-Press (12.3) 12.4 WXIX-TV Omnibus (9.7) 8.9	<b>MINNEAPOLIS-ST. PAUL</b> Monday 6:30 KSTP-TV (8.7) 15.4 WCCO-TV Godfrey-Scouts (13.0) 20.5 WTCN-TV Voice-Firestone (8.3) 5.9
Badge 714		<b>LOS ANGELES</b> Saturday 7:30 KTTV (14.3) 17.1 KNXT Harry Owens Show (8.0) 11.2 KPCA-TV Big Surprise (6.3) 8.2	<b>ST. LOUIS</b> Monday 9:30 KSD-TV (23.0) 23.9 KWK-TV Burns & Allen (24.3) 21.4 KTVI Boxing (5.7) 5.5	<b>SAN FRANCISCO-OAKLAND</b> Wednesday 9 KPIX (14.3) 23.5 KRON-TV Kraft TV Thea. (17.7) 18.7 KGO-TV MGM Parade (29.3) 9.5	<b>SEATTLE-TACOMA</b> Friday 9:30 KING-TV (14.9) 16.9 KTNT-TV Plyhs-Stars (16.3) 16.6 KOMO-TV Star Stage (15.8) 14.3
	Buffalo Bill, Jr.	<b>HOUSTON-GALVESTON</b> Saturday 10:30 a.m. KPRC-TV (17.4) 20.1 KTRV-TV Sagebrush Thes. (5.1) 3.6 YGIL-TV Magic Carpet (1.5) 3.3	<b>MINNEAPOLIS-ST. PAUL</b> Saturday 11:30 a.m. WCCO-TV (14.7) 14.0 KSTP-TV Chuckwagon Plyhs. (4.3) 4.9 WTCN-TV Baseball Hall of Fame; Film (3.0) 1.9	<b>PHILADELPHIA</b> Sunday 6 WFIL-TV (15.7) 11.0 WCAU-TV Omnibus (10.0) 11.5 WPTZ Corliss Archer (6.7) 5.5	<b>PROVIDENCE</b> Saturday 11:30 a.m. WJAR-TV (17.5) 16.3 WPRO-TV Texas Rangers (10.5) 10.3

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



A  
TRADITION  
OF  
QUALITY...



In keeping with our policy of offering the finest in quality feature film entertainment for television... we are proud to announce that through arrangements with Mr. David O. Selznick, NTA has acquired a gallery of masterpieces by some of the premier motion picture producers of our time...

Mr. Alfred Hitchcock  
Mr. Dore Schary  
and  
Mr. David O. Selznick

These incomparable films will be offered under the title of

"Selznick Presents..."

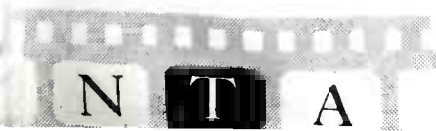
truly a milestone in television entertainment.

In a tradition of quality... another step by NTA in bringing the finest in motion picture entertainment to the television audiences of America.

Ely Sussman, Pres.  
National Telefilm Associates, Inc.

Inc You Went Away  
"ll Be Seeing You  
Notorious  
ne Paradine Case  
ll Of Divorcement

Portrait of Jennie  
The Farmer's Daughter  
Intermezzo  
The Spiral Staircase  
Garden Of Allah



National Telefilm Associates, INC. 60 West 55th Street, New York, N. Y. • Plaza 7-2100

[www.americanradiohistory.com](http://www.americanradiohistory.com)

# BRILLIANT PERFORMANCE

That happy glow (limelight?) in Precision's corner is simply the radiance of a solid reputation for sound, careful and accurate film processing. Wotta performer.

Precision is the pace-setter in film processing. In the past, Precision found techniques to bring the best out of black and white or color originals. In the present, facilities are the profession's very best for any of your processing needs.

And, in the future, Precision will, as usual, be first again (depend on it) with the newest developments to serve you better.

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

# Film buying guide *Continued*

<b>BIRMINGHAM</b> Sunday 3:30 <b>WBAT</b> (12.5) 16.8 WBRC-TV Football; What's-Problem (22.0) 16.0	<b>BOSTON</b> Sunday 5:30 <b>WBZ-TV</b> (11.3) 12.7 WNAC-TV Omnibus (10.7) 10.7	<b>BUFFALO</b> Sunday 5:30 <b>WGR-TV</b> (19.3) 16.2 WBEN-TV Film (19.7) 15.0	<b>ST. LOUIS</b> Wednesday 8:30 <b>KSD-TV</b> (24.7) 15.7 KWK-TV 20th Cent. Fox (27.7) 31.7 KTVI Boxing (8.0) 9.7	<b>SEATTLE-TACOMA</b> Sunday 5:30 <b>KOMO-TV</b> (8.4) 13.8 KTNT-TV Hollywood Backstage (15.1) 13.0 KING-TV Ed Arnold (10.0) 12.9
<b>ATLANTA</b> Saturday 5:30 <b>WAGA-TV</b> (13.3) 13.2 WLW-A Atlanta Jubilee (6.0) 8.2 WSB-TV Adventure Theatre (7.7) 7.5	<b>BALTIMORE</b> Tuesday 6 <b>WBAL-TV</b> (6.9) 10.4 WMAR-TV Show, Cartoons; Patti Page (4.3) 7.9 WAAM Film Funnies; News-J. Daly (15.5) 7.0	<b>CINCINNATI</b> Sunday 5 <b>WCPO-TV</b> (9.7) 12.2 WKRC-TV Omnibus (13.0) 12.3 WLW-T Meet-Press (8.0) 7.5	<b>HOUSTON-GALVESTON</b> Thursday 7 <b>KPRC-TV</b> (28.8) 25.2 KGUL-TV Shower-Stars (16.5) 19.8 KTRK-TV Star Tonight (5.7) 6.8	<b>SAN FRANCISCO-OAKLAND</b> Thursday 6:30 <b>KRON-TV</b> (11.7) 18.4 KPIX Sgt. Preston (9.0) 11.4 KGO-TV Capt. Midnight (6.0) 3.4
<b>ATLANTA</b> Saturday 10:30 <b>WSB-TV</b> (14.3) 13.2 WAGA-TV Playhouse 15 (14.0) 9.0 WLW-A Wrestling (9.3) 8.4	<b>CINCINNATI</b> Friday 10:30 <b>WKRC-TV</b> (12.3) 11.2 WLW-D Tonight (13.0) 13.4 WCPO-TV Pantomime Hit Parade (12.7) 11.4	<b>MILWAUKEE</b> Wednesday 9 <b>WXIX</b> (15.0) 21.0 WTMJ-TV Patti Page; News, Weather (28.3) 18.7 WISN-TV Masquerade Party (20.3) 11.7	<b>MINNEAPOLIS-ST. PAUL</b> Wednesday 8:30 <b>KSTP-TV</b> (23.3) 20.7 WTCN-TV Boxing; Box, Roundtable (20.0) 22.9	<b>SAN FRANCISCO-OAKLAND</b> Monday 10 <b>KPIX</b> (27.3) 18.2 KRON-TV R. Montgomery (23.3) 22.2 KGO-TV 49'ers Football Hilites (3.7) 7.5
<b>ATLANTA</b> Sunday 10:30 <b>WAGA-TV</b> (12.7) 12.7 WSB-TV Star & Story (16.7) 11.7 WLW-A Revival Hour (5.3) 2.4	<b>DAYTON</b> Sunday 10:15 <b>WHIO-TV</b> (24.5) 17.5 WLW-D Thea. Tonight; Break-Bank (24.0) 17.5	<b>HOUSTON-GALVESTON</b> Wednesday 6:30 <b>KGUL-TV</b> (12.9) 15.2 KTRK-TV Disneyland (7.5) 18.0 KPRC-TV Father Knows Best (10.5) 15.6	<b>MILWAUKEE</b> Tuesday 9 <b>WXIX</b> (21.7) 22.7 WISN-TV Make Room for Daddy (8.0) 15.4 WTMJ-TV World We Live In; News, Weather (21.3) 14.0	<b>ST. LOUIS</b> Tuesday 8:30 <b>KWK-TV</b> (52.7) 28.0 KSD-TV Lone Ranger (13.0) 22.2
<b>DETROIT</b> Tuesday 9:30 <b>WJBK-TV</b> (46.7) 22.5 WWJ-TV Studio 57 (11.7) 16.4 WXYZ-TV Story Studio (5.0) 7.2	<b>HOUSTON-GALVESTON</b> Sunday 8:30 <b>KPRC-TV</b> (29.1) 20.9 KGUL-TV What's My Line (15.9) 20.9 KTRK-TV You Asked-It (9.6) 10.1	<b>MILWAUKEE</b> Thursday 9:30 <b>WTMJ-TV</b> (17.7) 16.7 WXIX Guy Lombardo (18.0) 15.7 WISN-TV Wrestling (13.0) 11.9	<b>PORTLAND, O.</b> Saturday 9 <b>KPTV</b> (17.7) 12.0 KOIN-TV 2 For-Money (34.0) 28.5 KLOR-TV Lawrence Welk (12.3) 24.4	<b>SAN FRANCISCO-OAKLAND</b> Tuesday 11 <b>KRON-TV</b> (13.3) 6.7 KPIX Movies at 11 (15.7) 7.7 KGO-TV San Fran. Tonight (2.7) 2.0
<b>BALTIMORE</b> Saturday 5:30 <b>WBAL-TV</b> (12.0) 12.9 WMAR-TV Buffalo Bill, Jr. (10.3) 8.9 WAAM Nickelodeon Daze (4.7) 3.9	<b>BUFFALO</b> Saturday 12:30 <b>WGR-TV</b> (13.3) 11.5 WBEN-TV Big Top (8.3) 9.0	<b>CLEVELAND</b> Saturday 5 <b>WNBK</b> (6.0) 13.4 WEWS Film (12.7) 11.7 WXEL Gene Autry (7.3) 9.0	<b>LOS ANGELES</b> Sunday 6 <b>KTTV</b> (4.3) 7.2 KNXT You Are There (11.3) 8.4 KRCA-TV Meet the Press (11.8) 8.3	<b>WASHINGTON</b> Wednesday 6 <b>WTOP-TV</b> (8.5) 8.5 WRC-TV Little Rascals (9.1) 15.7 WTTG Hoppity Skippity (3.1) 6.7
<b>ATLANTA</b> Friday 9:30 <b>WLW-A</b> (12.3) 12.0 WAGA-TV Person to Person (17.3) 21.2 WSB-TV Red Barber (16.7) 13.0	<b>BALTIMORE</b> Tuesday 10 <b>WMAR-TV</b> (26.0) 18.5 WAAM Ellery Queen (6.7) 8.2 WBAL-TV News, Wea., Sports; Tonight's News- reel (16.0) 7.9	<b>MINNEAPOLIS-ST. PAUL</b> Sunday 8:30 <b>KSTP-TV</b> (20.0) 16.5 WCCO-TV Lone Wolf (17.7) 23.4 WTCN-TV Red Owl Theatre (12.3) 11.9	<b>NEW YORK</b> Monday 7 <b>WRCA-TV</b> (4.5) 6.8 WCBS-TV Rain-Shine; News-Edwards (8.8) 7.7 WOR-TV Roy Rogers (4.5) 5.4	<b>ST. LOUIS</b> Sunday 10 <b>KSD-TV</b> (16.7) 14.0 KWK-TV Confidential File (18.3) 16.7
<b>CHICAGO</b> Saturday 6 <b>WBBM-TV</b> (15.0) 15.9 WNBQ Life of Riley (5.0) 11.2 WGN-TV Shooter Thea. (6.3) 5.9	<b>COLUMBUS</b> Wednesday 6 <b>WBNS-TV</b> (15.3) 18.5 WTVN Play, News; News-J. Daly (10.8) 6.0 WLW-C Ramar of the Jungle (2.9) 5.2	<b>HOUSTON-GALVESTON</b> Tuesday 6:30 <b>KPRC-TV</b> (13.2) 16.2 KGUL-TV Phil Silvers Show (16.8) 17.6 KTRK-TV Warner Bros. (7.8) 13.7	<b>PROVIDENCE</b> Monday 6 <b>WJAR-TV</b> (13.1) 15.3 WPRO-TV Salty-Shack (13.2) 12.3	<b>WASHINGTON</b> Tuesday 6 <b>WRC-TV</b> (9.1) 13.7 WTOP-TV Favorite Husband (8.5) 9.9 WTTG Hoppity Skippity (3.1) 5.9
<b>COLUMBUS</b> Friday 10:30 <b>WBNS-TV</b> (18.0) 18.7 WTVN Vise (10.7) 9.4 WLW-C Tonight (9.0) 8.5	<b>DAYTON</b> Saturday 9:30 <b>WHIO-TV</b> (26.0) 29.0 WLW-D Your Hit Parade (40.0) 35.3	<b>LOS ANGELES</b> Tuesday 7:30 <b>KTTV</b> (11.3) 15.4 KNXT Favorite Husband (8.8) 10.8 KABC-TV Warner Bros. (1.8) 8.0	<b>MILWAUKEE</b> Sunday 10 <b>WTMJ-TV</b> (22.0) 22.0 WXIX Sun. News Summary; Sun. Night Cinema (14.7) 12.2 WISN-TV News, Wea., Sports; Hunter (4.3) 5.7	<b>PROVIDENCE</b> Tuesday 7 <b>WPRO-TV</b> (16.5) 18.0 WJAR-TV Rptr., Wea.; Sports Page (10.5) 14.5

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

**DO THEY WATCH IN THE DAYTIME?** *From page 35*

the great afternoon competition launched with NBC's *Matinee Theater* has been on for a while.

Madison Avenue regards *Matinee* as the most important program innovation of the year. Wherever you go, you hear agency men and advertisers hoping for the show's success.

Few network ventures have ever won for themselves such a universal cheering section among admen. They are even rooting for it among the program echelons and client ranks of CBS. A most impressive tribute to Mr. Weaver.

Why the rooting for *Matinee*? Says the media head of one of the big five agencies: "Have we reached the theoretical limit of daytime set usage, or can we move to a higher sets-in-use level with programs that appeal to that portion of the female audience that never takes the trouble to watch TV? *Matinee* may help to create that new audience, which will then be available for other shows as well. I believe there is room for a 100% increase in sets-in-use."

**Finds 60% set-use rise possible**

In an attempt to determine what would make women view more during the day, TELEVISION MAGAZINE in its Continuing Study of the TV Audience had Pulse run a pilot test in New York (see the January, 1955 issue). Of those interviewed, 35% already were daytime viewers; another 20% said they would view, given more attractive programming. Most frequently named were educational shows, dramas, and variety programs.

The non-viewers who said they would rearrange their daily schedules to see such programs represent a possible sets-in-use increase of nearly 60%.

The figures tell the story. NBC's research department reports the following breakdown of Nielsen sets-in-use data, by tenths, Monday through Friday from 9 a.m. to 6 p.m.:

10% of all TV homes never turn on their sets in the daytime

10% average seven to eight minutes set usage a week.

10% average 20 minutes a day

10% average 35 minutes a day

10% average 60 minutes a day

10% average 90 minutes a day

10% average 2 hours a day

10% average 3 hours a day

10% average 4 hours a day

10% average 6 hours a day

Jim Cornell, manager of audience measurement research, underlines the meaning of the table: "This

shows that 80% of the viewing is done by 50% of the viewers. In other words, everybody is hammering away at the same audience. After we eliminate the one-third of the women who are not at home, we still find a maximum of about 40% of the women at home and available for viewing who turn on their sets at any one time. Shows like *Matinee* and *Home* are aimed at increasing the sets-in-use figure as well as at drawing viewers from the regular audience."

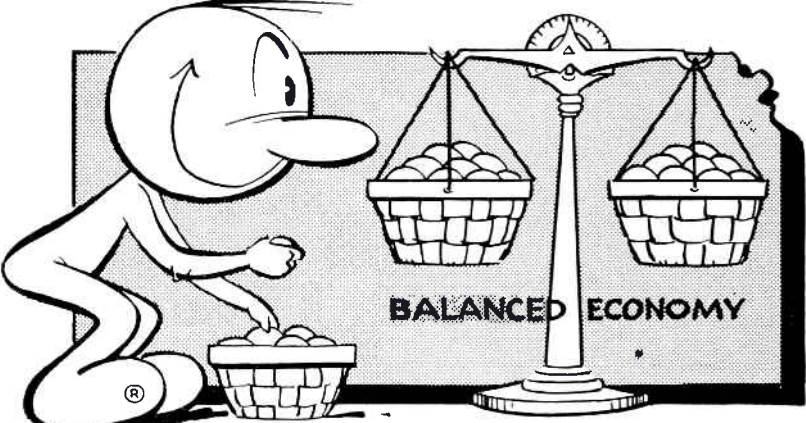
In the meantime, the opposition is not sitting still. Colgate's CBS

show, *The Big Payoff*, 3:00-3:30, started a contest to coincide with *Matinee's* debut. Each day a girl appeared in a bathing suit covered with sequins. The viewer's job was to guess the number of sequins. In six weeks, the contest pulled more than 1,200,000 entries.

**ABC's 3-5 films look promising**

A serious threat to both NBC and CBS has appeared in the *Afternoon Film Festival* entry of ABC, slotted in the 3:00-5:00 period, which that network believes has the greatest po-


## ALL THE EGGS IN KANSAS AREN'T IN ONE BASKET!



### CHANGING \$ IN KANSAS\*


1946	Major Income Sources	1954
9.3	Manufacturing	16.6
24.9	Farm	11.9
17.1	Government Pay	6.6
23.3	Trade and Service	14.9
25.4	All Others, such as: Mining, Construction, Transportation, Property, Public Utilities, etc.	50
<b>Total Income \$2,012,000,000</b>		<b>Total Income \$3,417,000,000</b>

\*U. S. Dept. of Commerce Survey of Current Business.



Changes in Kansas farm income are constantly replaced and supplemented by progressively increasing income from diversified sources. For the Kansas Dollar, advertise on KTVH.

VHF  
240,000  
WATTS



Represented Nationally by H-R Representatives, Inc.

CHANNEL  
**12**

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

tential for the peak daytime sets-in-use.

ABC's research department cites an ARB coincidental telephone study made in four cities this year as indicating a higher viewing/tuning differential in the morning hours. Don Coyle, ABC research director, interprets the ARB data this way: "Between 8 a.m. and 12 noon, actual viewing represents 84.3% of the total number of sets tuned on; between noon and 6 p.m., 92.1%; between 6 and 8 p.m. 93.0%."

This study utilized as its key question: "When the phone rang was anyone in the family *watching* TV—were they just listening—or neither?"

Coyle's chart reveal that in multiple-station cities the combined CBS and NBC ratings seldom account for more than half the total sets-in-use at any time. This is the potential ABC is shooting at. It believes the success of feature films, in a number of local situations augur well for the network's project.

#### Fight for housewife's attention

The shape of daytime TV for the next few years may well be determined by the outcome of this season's afternoon battle. All the networks are determined to take on the challenge represented by the mundane duties of the housewife with a house to clean and children to care for. Individual stations are trying to meet that challenge, too, through heavy use of syndicated and feature films, particularly in strips.

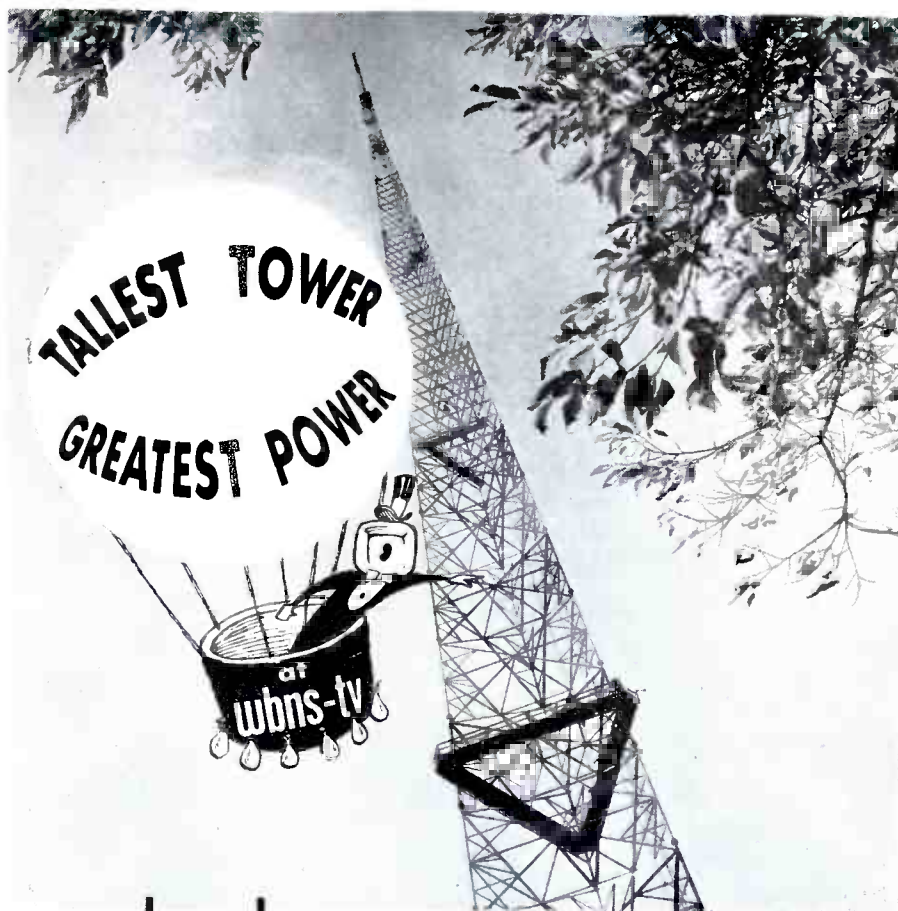
In the past, great public events have proved the magnets which could make daytime-TV viewing a must for the great mass of people. The problem, in the words of CBS's Lester Gottlieb, "is to hold the viewers without the star billing of a Costello, a Kefauver or the team of McCarthy and Welch."

The success or failure of the new ventures may well determine whether serious new program efforts will continue to be made in the years ahead or whether the soap opera, the personality and the audience-participation show will remain the unchanging staple of the daytime viewer's TV diet.

END

#### County-by-county Market Definition

Exclusive listing of counties covered by each TV area, with 1956 population, sales and income totals will be in TELEVISION MAGAZINE's Data Book, out March 15th . . . an essential tool for market selection.



**wbns-tv** rises to even greater power with this striking new tower . . . the tallest structure in Central Ohio and the second tallest self-supporting tower in the United States.

This new antenna system gives **wbns-tv** the ultimate height needed to cover the vast surrounding Central Ohio Counties, enables **wbns-tv** to expand its coverage, and amplify the strength of the signal throughout the huge present coverage area.

The new tower, especially designed for **wbns-tv** and erected on the premises is 1549 feet above sea level. Overall height of the new system is 839 feet above ground.

Thus, the new antenna with its radiated power of 219,000 watts, provides the most highly satisfactory pattern and offers the greatest possible powerful reception.

# wbns-tv

**COLUMBUS, OHIO  
CHANNEL 10**

**CBS-TV NETWORK** — Affiliated with Columbus Dispatch and W'BNS-AM • General Sales Office: 33 North High St.

**REPRESENTED BY BLAIR TV**

**LUNCHEON WITH LINNEA** *From page 17*

rial which the TvB personally can present to advertisers and advertising agencies so that they can make better and greater use of television as an advertising medium.

Agencies and advertisers can benefit from the TvB by keeping fully advised on its activities and can help by letting TvB know some of the questions it is required to answer. There can be a sharing of joint problems and information.

**Special data ready for agencies**

For instance, the TvB has financed some very interesting work done by Nielsen on the use of cigarettes, automobiles, and gasoline in television homes. This has been put together in presentation form and the story already has been told to some advertisers and agencies, with more on the list as time allows.

When an agency person wants to work up a good plan for his client, but is not sure where he can get the desired information to prove a point, a call to the TvB will help to determine whether the material is available or in the process of being produced.

We agency people discussed the fact that when anyone wants to come in and make a presentation we just about throw up our hands! It isn't that we don't like the idea. It is simply that most of these are hard selling presentations, with so much of the material presented with a view toward one thing only—making an immediate overnight sale.

We so often feel that we are forcing our own people to listen to stories that we cannot justifiably back up, with the result that they question anything we tell them from then on. We would like to feel that an organization like the TvB, while being a selling organization, can do a basic educational job without too much fanfare. Agency buyers need the basic material to do this inside their own organizations.

Presentation meetings are extremely helpful, but it is impossible to get everyone you want into a single meeting. This means, usually, that the timebuyer must have the detailed material in order to get the full story into the hands of the agency executives and clients.

As Tom Carson said: "The buyer must be a salesman and is not on a percentage basis like other salesmen. He needs all sides of the story to help do a complete job."

The boys were discussing a promotion piece recently put out by print

media which places television in a pretty bad light. I haven't seen this yet, but certainly intend to. Unfortunately, in a couple of instances it seems to have accomplished what it set out to do, because some advertisers are asking questions regarding their use of television. It is unfortunate that the broadcast medium must operate with so many intangibles insofar as direct comparison with the printed sheet is concerned . . . but it is also very interesting that the wise TV users stay with it.

This is an area in which the TvB can, and probably will, help the buyers and users of television. They will have many sources at their command for adequate rebuttal.

As Vic Seydel said: "We deal so

much in 'take my word for it—it will be great' when it comes to selling a broadcasting plan, that we all are anxious to have as much factual information as we can get."

Since our discussion I've been reading the *1955 First Annual Report to the Members of Television Bureau of Advertising, Inc.*, and its objects and purposes are of great importance to all of us who are in the business.

Ollie Treyz, who has more than his share of enthusiasm for a business about which we are all enthusiastic, sums up the TvB in one sentence: "We want to develop, for the advertisers' own good, more television advertising." We're for that.

—LINNEA NELSON

**WHAT THEY ARE PITTING AGAINST MICKEY** *From page 41*

has been conducting contests for the kiddie viewers as an added attraction.

Improving more than two points over the preceding month, *Super Cartoon* scored 12.3 and 12.3 in the November Pulse to *Mickey's* 13.5 and 13.3. And in the succeeding half-hour, *WJAR-TV* drew 13.3 and 13.4 for

*Howdy* to 13.5 and 13.1 for *Mickey* on WPRO-TV.

Many NBC affiliates are hopeful that the network's recent substitution of *Queen for a Day* in the half-hour preceding *Pinky Lee* and *Howdy Doody* will give the latter shows a better chance against *Mickey*. The old 4:30-5 lineup of *World of Mr.*



For less than  
the cost of a  
Super Speed  
Razor . . .

... or \*  
**89¢**  
we deliver

**1000 Homes**  
Removes Sales **IN CHATTANOOGA**  
Resistance . . .  
*Slick as a Whistle!*

**158,994 SETS**  
(Primary A & B)  
**RETMA**  
Oct. 1, '55

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



**NBC • CBS • ABC**

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

Represented by THE BRANHAM COMPANY



*Sweeney* and *Modern Romances* left *Pinky* with small inherited audiences in many areas.

Even so, in Syracuse, N. Y., *Pinky* and *Howdy* on WSYR-TV have been running even in ratings with *Mickey* on WHEN-TV. William R. Rothrum, vice president and program manager, isn't sure of the complete answer but says two factors are involved.

First, he says, the station gives strong promotion to both shows. And second, it has put into the succeeding time slot as an across-the-board strip, the *Cisco Kid* series with a popular local star, Canyon Jack, as host.

In Philadelphia, for instance, the November Pulse gives *Pinky Lee* 6.8 and 6.9 and *Howdy Doody* 7.5 and 7.6 on WPTZ. Those figures compare with 14.2, 14.9, 15.4 and 15.4 for *Mickey* on WFIL-TV.

However, the *Pinky* and *Howdy* ratings still represent a substantial gain over the 2.7's in the two preceding quarter-hours for *World of Mr. Sweeney* and *Modern Romances*.

WCAU-TV, meanwhile, scored 6.8, 6.9, 7.5 and 7.6 with its *Star Theater* for the four quarter-hours of 5-6 p.m. *Star Theater* consists mostly of the MCA Autry and Rogers films.

An interesting variation is in Des Moines where both WHO-TV and KRNT-TV outscore *Mickey Mouse* on WOI-TV in nearby Ames for the first half hour, but *Mickey* moves ahead for the last half.

#### Iowa antidote: film, local host

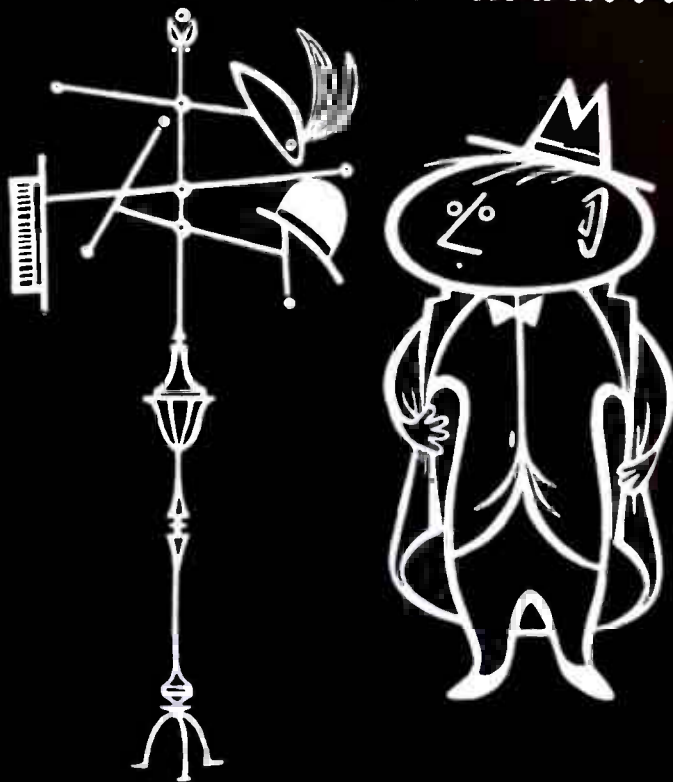
In the ARB ratings for November, *Mickey* had 7.3 and 7.6 for the first two quarter-hours to 8.9 and 9.8 for WHO-TV's *Lucky 13 Ranch* and 20.8 and 19.9 for KRNT-TV's *Riley's Rascals*.

For the last half-hour, *Mickey* scored 15.6 and 15.3 to 8.6 and 8.6 for *Lucky 13 Ranch*, and 4.0 and 5.5 for local shows on KRNT-TV. *Riley's Rascals* uses the NTA *Our Gang* comedies with a local personality and prizes. *Lucky 13 Ranch* uses feature Westerns with Slim Hayes as host.

In Atlanta, WAGA-TV uses the MCA Rogers-Autry package to run a strong second to WLW-A's *Mickey*, while WSB-TV is third with *Pinky* and *Howdy*.

Since *Mickey* is telecast at 5 p.m. in each time zone, it isn't in direct opposition to *Pinky* and *Howdy* outside the eastern time zone. In Birmingham, as an example, WABT carries *Pinky* and *Howdy* as well as *Mickey*. It is an affiliate of both NBC and ABC, while rival WBRC-TV is a CBS affiliate. WBRC-TV, after an edge in the preceding hour, has managed

# Hang your hat here, Herman...



You've just found a mighty comfortable home  
for your clients right here in Central Iowa.

Here's that big, beautiful J. Arthur Rank Afternoon Film Festival on WOI-TV complete with built-in audience. (This is confidential, of course, but we think you should know . . . WOI-TV was the only station in the area for so many years that thousands of antennas are rusted to Channel 5. So who knows there IS any other station in Iowa?)

And do you have neighbors! . . . A MILLION OF THEM. They'll see you on more than 316,000 Tv sets in Des Moines plus 51 additional Iowa counties.

It's an economical little package, too. Weed Television has the details.

## WOI-TV



IOWA STATE COLLEGE

AMES-DES MOINES  
CHANNEL 5

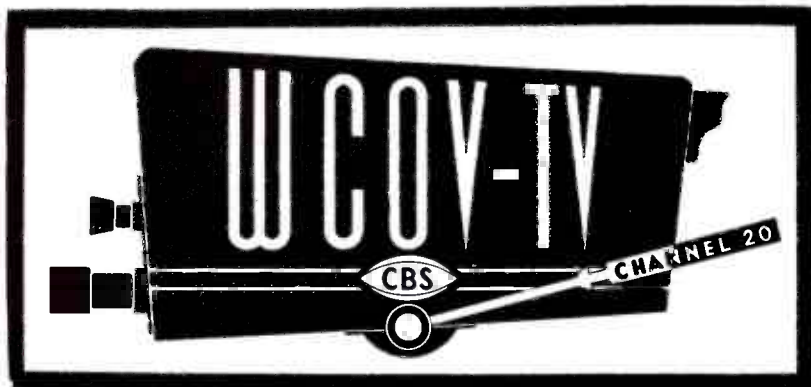
100,000 WATTS

**INTERESTED IN 5 STATE COVERAGE?**

*Sorry we can't help you.*

**INTERESTED IN CENTRAL AND SOUTH ALABAMA?**

Just call your Raymer man and get the complete story on the Montgomery Market. Ask about the WCOV-TV 8-plan which gives you the lowest cost per thousand buy in the market.



MONTGOMERY, ALABAMA

to keep *Mickey* from scoring a run-away by using four quarter-hour segments of cartoons, kid show, local news and CBS' *Douglas Edwards and the News*.

In St. Louis, on the other hand, it's the CBS station, KWK-TV, that also has an ABC affiliation and rival KSD-TV is NBC only.

KSD-TV makes its strongest showing in the last half hour against *Mickey*, with ratings ranging from 9.0 to 11.5 in the November Pulse, with a different syndicated film each weekday — *Superman, Cisco Kid, Capt. Gallant, Wild Bill Hickok and Rin Tin Tin*. The *Mickey* averages for the same two quarter-hours were 18.2 and 17.7.

**Begins westerns at 4:30 p.m.**

In Minneapolis-St. Paul, *Mickey* on WTCN-TV has pulled well ahead of the combined opposition but WCCO-TV is encouraged by kiddie reaction to its counter-move. Starting a half-hour before *Mickey*, it has a one-hour show featuring the Autry-Rogers feature films and a cowboy personality, Johnny .44. In a recent contest more than 8,000 entries were received.

In the November Pulse, the WCCO-TV show had 8.4 and 8.7 in the first half hour and held a steady 7.4 in the last half when it was pitted against the initial two quarter-hours of *Mickey*. From 4:30 to 5, WTCN-TV scored 8.2 and 8.5 with *Carnival Clown* and at 5 p.m. jumped to 19.6 and 19.9 for the first half of *Mickey* and 20.7 and 20.1 for the last half.

There are scattered other examples of fair to strong competition against the *Mickey Mouse Club*, but there's no disputing the program's whirlwind success on a national, over-all basis.

In its first appearance in the Nielsen ratings, the first for October, it hit an average of 14.9. In the second October Nielsens it climbed to 15.4 and its 18 rated segments all placed in the top 20 daytime ratings. It has continued to climb since then.

*Mickey's* national ratings have been running far ahead of those for *Pinky* and *Howdy*. But it should be noted that many of its best ratings have been in time zones and markets where it is not in direct competition with them, as it is in the East.

And except in markets where *Pinky* and *Howdy* are making strong showings against *Mickey*, the most successful competition appears to come from strong programming with feature or syndicated film plus, in most cases, a local personality as host.

END

**TV'S GIVEAWAY** From page 57

or perhaps even rate brand identification in the script. So it followed that TV would be a prime target.

Basically, there are two ways a manufacturer can draw the attention of his product to television viewers without, *per se*, paying for commercial time.

1. He may hire a plugman, whose job it is to see that the product's trade name is mentioned on the air. The plugman, as a rule, is paid on a "per break" basis.

2. The manufacturer may offer his product to a prize agency, which in turn arranges for it to be awarded to contestants in audience participation shows. Such an agency usually is hired on a retainer or flat fee basis.

But there are many variations.

Plugmen work primarily through a show's writers, although there is sufficient evidence that the talent itself is being approached more and more. Depending on the situation, producers also deal with plugmen.

The procedure is very simple. A list, embracing the plugman's string of accounts, perhaps embellished by jokes including trade names, is sent to programs that ordinarily deal with such material.

**Comedy ideal target for plugmen**

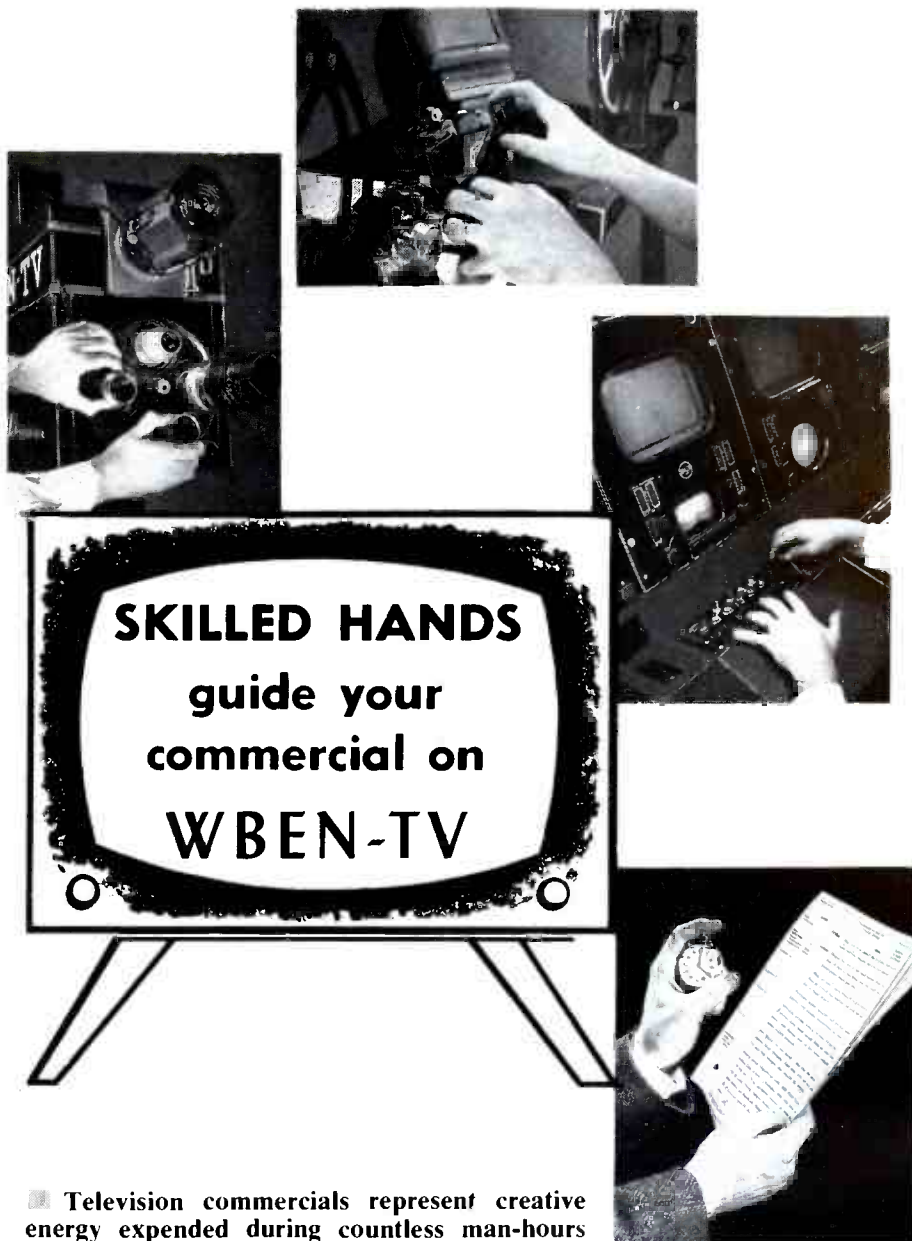
Plugs in the form of jokes seem to be the simplest kind to peddle. It's no odd coincidence that TV comedians get big guffaws kidding Dr. Scholl's Foot Pads, Smirnoff Vodka, Arthur Murray, and Blue Cross insurance, since all are heavily promoted by plugmen. Most of the Hadacol jokes a few years ago were plugmen's creations.

The "list," according to one prominent plugman, is losing favor. "Too many snoopers," was the explanation. "Besides," he added, "my contacts know who my clients are by now and I don't need a list."

A first rate plugman must be ingenious in devising angles to get his clients proper coverage. One plugman explains the procedure this way:

"I study shows hour after hour looking for opportunities to fit my clients' products in. I get hold of scripts, maybe rewrite a line of dialogue and see if it suits the author. I contact the prop man and arrange to have my product prominently displayed in the background. I write jokes. I play every angle. Every show is different and if you monitor enough of them, you get ideas."

This expert feels if a plug is too noticeable, it's the fault of the producer. "The producer," he says,



■ 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.

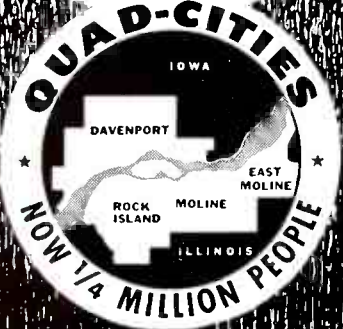
WBEN-TV } Harrington, Righter and Parsons, Inc.  
Representative } New York, Chicago, San Francisco

**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.

Choose  
**WHBF**  
as a major aid  
to your Quad-City  
marketing plans  
in 1956

CBS FOR THE



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

**BMI**

Service in TV

BMI offers its facilities not only to its TV licensees, but to producers, advertising agencies and their clients, TV film distributors, music conductors, directors and everyone in TV concerned with programming.

These TV services offered by BMI will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music right for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the  
TV Music Story today  
Call or write

BMI TV FILM LICENSING  
DEPARTMENT

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

"has about ten minutes to sell his product with regular commercials. I get a few seconds. If he can't sell his sponsor in all the time he has, he's doing a lousy job."

A plugman may get anywhere from \$25 to \$300 for any single mention. One entrepreneur, dedicated to the plug system, has set up a standard rate of recompense. He offers \$10 per rating point of the show on which he gets a plug.

In extraordinary circumstances, a plugman may receive as much as \$1,000 for his efforts. Such an instance occurred a few years back when Jimmy Durante built an entire skit around Revlon's "Fire and Ice." Such a break is rare.

#### Kickbacks the root of plug evils

The seriousness of one variety of plugman operation—the kickback—cannot be overemphasized. One public relations practitioner, when asked how he pays writers, stars, producers, prop men, et al, for plugs received, cryptically commented, "There are many ways to show our gratitude."

The gratitude factor sometimes manifests itself in the form of a case of liquor or a gift of the manufacturer's product, but more often than not in cash. An arbitrary 20 to 25 per cent of the client's payment generally is passed along to the helpful parties on the inside. A plug worth \$200 to the client, then, would net the plugman \$150, with \$50 going to the writer, producer, etc., etc.

The prevalence of unauthorized plugs has caused the battle lines to be drawn.

The antis contend that TV plugs are undesirable for a number of reasons, among which are: they cheat the sponsor out of time for which he is paying dearly; they violate the spirit if not the letter of the FCC ruling that only the station may sell time; they encourage under-the-table dealings that might well incur the ire of the income-tax people; and that they are objectionable on ethical grounds.

The counter-arguments on the part of the plugmen were summed up eloquently by one of the practitioners this way:

"We're public relations men. We're selling nothing. We perform a service, the same as any press agent does when he breaks Winchell's column. Our business is to circulate our clients' product names—make them a household word. Is there anything wrong with Winchell plugging a Broadway show in the same paper



2 heads are  
better than one  
...IN BUFFALO



Nat. Reps. FREE & PETERS

you'll get **3**-way  
eye-traffic

Starting with the May issues of Standard Rate's Spot Radio and Spot TV books and every month thereafter, you'll get 3-way eye-traffic for your Service-Ads—because—(1)—the map of your market, and (2) statistics on your market, will be right where they belong—in SRDS—with (3) regular listing of rates and data.

This gives you a great new opportunity to take advantage of the tripled eye-traffic with your Service-Ads in appropriate positions near your market data and near your listing.

**SRDS**  
Standard Rate & Data Service, Inc.

where a competing play is paying money to advertise?

"Aside from that, we help a program if the plugs are well integrated and funny. My clients' stuff doesn't lend itself to regular TV sponsorship, so it has to reach the public another way. Believe me, if they'd sell one-word commercials, I'd buy them.

"This talk about their hurting sponsors is Madison Avenue malarkey."

In a different category is the business of obtaining prizes for audience participation shows. Many of the prize agencies operating today have the blessings of the industry, although some such operations are frowned upon for practices regarded as unethical.

Again there are several types of operations.

There's the prize agency with which a producer, station or network contracts to cope with the headaches going with a show that has a giveaway format. The Richard S. Robbins Co. is such an operation.

#### How prize agency operates

Robbins approaches manufacturers, offering to place their product on the air. In turn, he offers a list of prizes available to various programs, both network and local. He is responsible for getting the prizes to the contestants and he guarantees delivery, thus taking a clerical burden off the shoulders of the producer. Robbins' fee is included as a part of the program's expenses.

In such a setup the manufacturer pays no fee at all for the service. His only investment is his merchandise, for which he receives a 25-word plug.

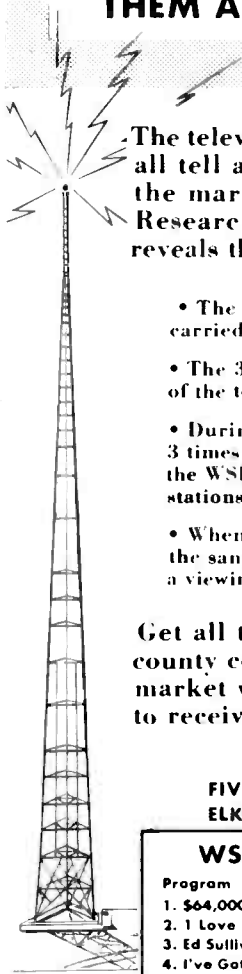
The Robbins operation was spoken of highly by all parties interviewed because of his reputation for delivering and because he accepts no side fees.

Another type of prize agency works in a fashion opposite to that of Robbins. In this operation, the manufacturer pays the prize agency a retainer fee to obtain free commercial time on as many shows in as many markets as possible. The cost to the manufacturer includes donating his product as well as the cash payment for services rendered.

One prevalent variation of this setup: The prize agency as the middleman in the transaction often will have to pay the producer of the program, in addition to donating merchandise, in order to get his 25-word plug. One observer made this comment: "Some of these producers are

# Congratulations CBS!

... FOR GIVING SOUTH BEND-ELKHART TELEVISION VIEWERS THE TYPE OF PROGRAMS THEY PREFER. THE TOP 26 NETWORK TV PROGRAMS IN THIS AREA ARE CBS SHOWS—WSBT-TV CARRIES THEM ALL, EXCLUSIVELY.



The television audience surveys of the South Bend Market all tell about the same story. **WSBT-TV DOMINATES** the market. The latest survey, made by the American Research Bureau (Nov., 1955) gives further proof. It reveals that in the South Bend-Elkhart market . . .

- The top 26 network TV programs in this area are CBS shows — carried by WSBT-TV exclusively!
- The 31 most popular TV programs, both local and network—(37 of the top 40, and 42 of the top-rated 50!) are carried by WSBT-TV.
- During the prime evening viewing hours (6:00 to 10:30) almost 3 times as many people watch WSBT-TV as any other single station—the WSBT-TV audience is greater than the combined total of all other stations which can be seen in this area!
- When the same program was carried by all three local stations at the same time (President Eisenhower, Nov. 11), WSBT-TV enjoyed a viewing audience 14 times greater than the next closest station.

Get all the facts on WSBT-TV and its prosperous 14-county coverage area. Learn more about this remarkable market where 95% of the TV homes are UHF equipped to receive WSBT-TV. Write for free market data book.

FIVE TOP-RATED SHOWS OF EACH OF THE SOUTH BEND-ELKHART STATIONS—AND THE RATINGS OF EACH SHOW

WSBT-TV		STATION "A"		STATION "B"	
Program	Rating	Program	Rating	Program	Rating
1. \$64,000 Question	57.0	Lux Theatre	24.2	Pro Football	21.4
2. I Love Lucy	56.6	Hit Parade	23.5	Disney Land	19.6
3. Ed Sullivan	51.8	Perry Como	20.2	Lawrence Welk	18.0
4. I've Got A Secret	48.1	Ray Rogers	18.1	Rin Tin Tin	13.7
5. Climax	47.9	George Gobel	18.0	Dollar A Second	10.9

# WSBT-TV

SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

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

**triple-play...  
 well assisted**

Starting with the  
 May issues of Standard  
 Rate's Spot Radio  
 and Spot TV books and  
 every month thereafter,  
 you'll get 3-way  
 eye-traffic for your  
 Service-Ads — because —  
 (1)—the map of your  
 market, and (2) statistics  
 on your market, will be  
 right where they belong —  
 in SRDS—with (3) your  
 regular listing of rates  
 and data.

This gives you a great  
 new opportunity to  
 take advantage of the  
 tripled eye-traffic  
 with your Service-Ads  
 in appropriate positions  
 near your market data  
 and near your listing.

**SRDS**  
 Standard Rate & Data Service, Inc.

making more money from kickbacks than they are from the profits accruing from the program itself."

There also are individual package producers who obtain their own prizes, such as Goodson & Todman, Louis Cowan, Raymond Morgan Productions (for *Queen for a Day*), Universal Advertising (for *This Is Your Life* and *Art Linkletter's House Party*) and Spotlight Promotions (for *The Big Payoff*).

Sid DuBroff is the general manager of Spotlight Promotions, which for all practical purposes is the property of Walt Frammer, producer of *The Big Payoff*.

DuBroff explains that Spotlight supplies all the gifts on *Payoff* and for a standard fee from the manufacturer performs certain additional services, such as staging a wide merchandising campaign, supplying models to show off the merchandise and various other promotional services.

DuBroff estimates that Spotlight services 50 to 70 clients, with its fees ranging from \$50 to \$100 for each appearance on *The Big Payoff*. Frammer's sideline franchise is a profitable one with a \$700,000 yearly gross and a net of about \$5,000 a week to the house agency for supplying prizes to its own program.

There's still another group in the prize business with a type of operation frowned upon by others in the field. Transactions are of a personal nature. Books are not kept. It's strictly a handshake arrangement between enterprising and resourceful dealers and vulnerable producers, stars, writers or others who can be helpful.

**Can't squelch undercover deals**

Such operations are common knowledge in the trade, but it's virtually impossible to document them, or to squelch them.

One major network, gravely concerned over the prize-plug irregularities in TV, currently is studying possible steps to cope with the situation.

Continuity and acceptance departments at the webs often are helpless to prevent such shenanigans because of the loose formats of the offending programs. If there's no script to okay, there's little they can do except register grievances after the fact.

One network executive suggested a requirement that every TV program should be assigned to a representative prize agency. The agency, in turn, would be kept under close network surveillance. This might not eliminate but certainly would minimize malpractices, he observed. END

**GIVE YOUR  
 Convention  
 or  
 Sales Meeting  
 the  
 GOLDEN  
 Opportunity to Succeed!**



The GOLDEN GATE resort hotel provides the GOLDEN setting for the most exacting convention tastes. Among its many modern features will be found:

- 3 Convention Halls accommodating 1500, 400, and 600 persons
- New Banquet Hall seating 1200 persons
- Meeting Halls for smaller groups from 20 up
- Complete adjustable stage and motion picture projection booth
- Colorful Coffee Shop — Dining Room and Cafeteria—3 intimate Cocktail Lounges
- 650 Luxurious Hotel, Motel — Apartment and Villa accommodations
- 4500 Additional room accommodations available on ocean adjacent to the Golden Gate

And when sessions are over, relax! Sun and swim in the 3 swimming pools or the refreshing surf. Enjoy the friendly atmosphere of 3 cocktail lounges, and appease your appetite in the oceanfront dining room, a separate cafeteria, or the Convention Hall coffee shop. Delight in the tempting, savory, varied cuisine, served in settings to suit your mood of the moment.

Thrill to surf, ocean-pier or deep-sea fishing... Prove your skill on the putting green or the 3 nearby golf courses... Play shuffleboard and tennis, or less active games in the game rooms. Water shows, dancing and other planned entertainment round out the varied activity list.

European, modified American or full American Plans are available. Write, wire, or call the Convention Manager, The Golden Gate, Miami Beach, Florida.

*The*  
**GOLDEN GATE  
 HOTEL**

John M. Duff, Jr., General Manager  
 On the Ocean at 194th Street  
 MIAMI BEACH, FLORIDA

PANG From page 43

obtaining Joe Spang's promise to clear the \$20 million dollar deal in 24 hours—which he did. Toni has been gold mine.

Paper-Mate, also boasting a rocket-ise to preeminence in its field, came into the Gillette fold, according to Pang, because of its demonstrated leadership in the ballpoint business, which Gillette had been considering entering "as a means of further diversification of its operations."

Both the home permanent and the ballpoint firm are sponsoring *People Are Funny* on NBC-TV and are running heavy spot campaigns. All bands are advertised now on *Cavalade of Sports*. Before it acquired Paper-Mate, Gillette ranked fourth in network gross time billings, spending \$6,834,007 in the first six months of 1955. Counting in the ballpoint's network expenditures, Gillette ranked second in TV billings for October.

Spang is optimistic about the business outlook for 1956: "I have no hesitation in saying that we expect a better year in '56 than we have had in '55." Last year was Gillette's best so far.

Gillette is gearing itself for bigger things. Says Spang: "To take full advantage of the opportunities to be presented in 1956, we are laying plans to step up our promotional activities for all our lines, including Gillette razors and blades, Toni toiletries, and Paper-Mate pens." END

SPRING IN JANUARY From page 53

chance to study these seasonally 'off-beat' people, but I expect one of my clients will give me the chance of testing the hypothesis that the people who think off-season also buy off-season."

Vicary feels the study has another lesson for advertisers:

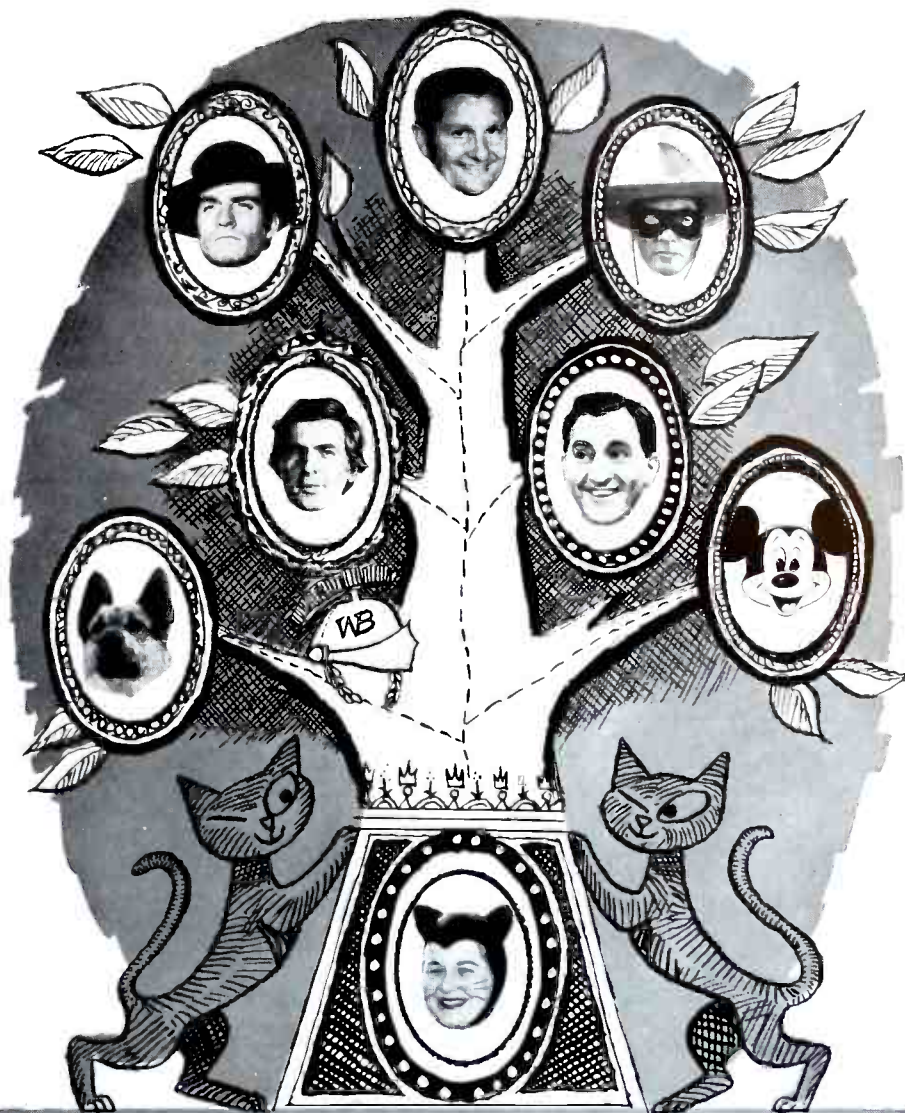
"You don't find the great variations by regions that you might expect. Different parts of the country don't have different seasons psychologically, as you might imagine."

Social and cultural factors are equally as important in seasonal psychology as physical characteristics of weather and climate, declares Vicary.

Business in particular has many seasonal variations that do not necessarily parallel the weather.

Vicary believes advertisers could make good use of the psychological seasons to smooth out the sales curves and sell at times it previously has been assumed people were not in a receptive mood for various products.

END




## 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 KiTiRiK's family of ABC shows their first choice. Not only first in Houston — but well ahead of national average! Mickey Mouse Club is up 51% and Rin Tin Tin 15% greater than national ratings.

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. 43rd St., New York 17, N. Y.



**opportunity  
knocks thrice**

Starting with the May issues of Standard Rate's Spot Radio and Spot TV books and every month thereafter, you'll get 3-way eye-traffic for your Service-Ads—because—(1)—the map of your market, and (2) statistics on your market, will be right where they belong—in SRDS—with (3) regular listing of rates and data.

This gives you a great new opportunity to take advantage of the tripled eye-traffic with your Service-Ads in appropriate positions near your market data and near your listing.

**SRDS**  
Standard Rate & Data Service, Inc.

**PROPS AND PREMIUMS** *From page 24*

Stations are crying for good, solid information sources for western emcees. Fiction can't compare with the fascinating and dramatic facts of the West, so for the straight dope here are some of the top non-fiction titles for your station library.

For comprehensive coverage of the western story, three volumes written by the Martin F. Schmitt-Dee Brown combination head the list. Pictures in these accounts include some of the most noteworthy photographs of the West ever brought together in published form.

*Fighting Indians of the West* (1948, Scribner's, \$10) is a classic—a picture history of the Indian wars with over 270 authentic photos, sketches, and paintings. *Trail Driving Days* (1952, Scribner's, \$7.50) has more than 230 pictures and sketches to footnote a history of the golden days of the long cattle drives, beginning with the longhorns in Texas and ending with the Great Blizzard of 1887 which virtually wiped out the greatest range herds in the world. *The Settlers' West* (1955, Scribner's, \$7.50) completes the trilogy of the settling of the Old West—the story of sod-busters and

pioneers, homesteaders and land-agents.

*Pictorial History of the Wild West* by James D. Horan and Paul Sann (1955, Crown, \$5.95), in crisp one- and two-page accounts, treats most of the bad men, desperadoes, rustlers and outlaws of the Old West and the men who fought them to establish law and order. If you're running any western film series, here's the companion piece for background information as well as visual use on the show.

A must for every station library is this book on western know-how: *The Look of the Old West* by Foster-Harris (1955, Viking, \$7.50). This one makes your western emcee a real authority. Gives him vital statistics on shooting irons and fighting knives, practical details on western clothing, and equipment and methods used in the cattle business.

The publication written by Lucius Beebe and Charles Clegg—*The American West* (1955, E. P. Dutton, \$12.50) is a real luxury for your library. This extravaganza authentically sweeps the entire panorama of this fabulous region. Over 1,000 photographs and drawings.

**county-  
by-county  
market  
definition**

1 YEAR \$5.00       2 YEARS \$9.00       3 YEARS \$12.00

Group Rates } \$3.00 each for ten or more  
                  } \$3.50 each for five or more

Bill Co.  
 Bill Me

Add 50c per year for Canada, \$1.00 for foreign

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

Send to Home

Address \_\_\_\_\_

PUBLISHED BY FREDERICK KUGEL COMPANY • 600 MADISON AVE., NEW YORK 22, N. Y.

- 1956 families, retail sales and income totals correlated with television-market areas
- Standard markets vs. television markets
- Advertiser expenditures by products for all network users
- Program production costs
- Spot rate estimator
- Syndicated films
- Sources of billing—spot, local, network

These exclusive features will be in TELEVISION MAGAZINE's Data Book, out March 15.

Don't miss this valuable reference volume. Single issue costs \$2.50—free with a year's subscription.



If you have the money, add *The Frontier Years*—L. A. Huffman, *Photographer of the Plains* by Mark H. Brown and W. R. Felton (1955, Henry Holt, \$10). This is important for its picture collection, taken from the files of the famous frontier photographer, and for Huffman's actual letters, diaries, and notes on the northern plains. Add, too, *Buffalo Bill and the Wild West* by Henry Blackman Sell and Victor Weybright (1955, Oxford, \$6.95). Sell, a kinsman of Cody and editor of *Town and Country*, and Weybright, publisher of Signet and Mentor books, give a

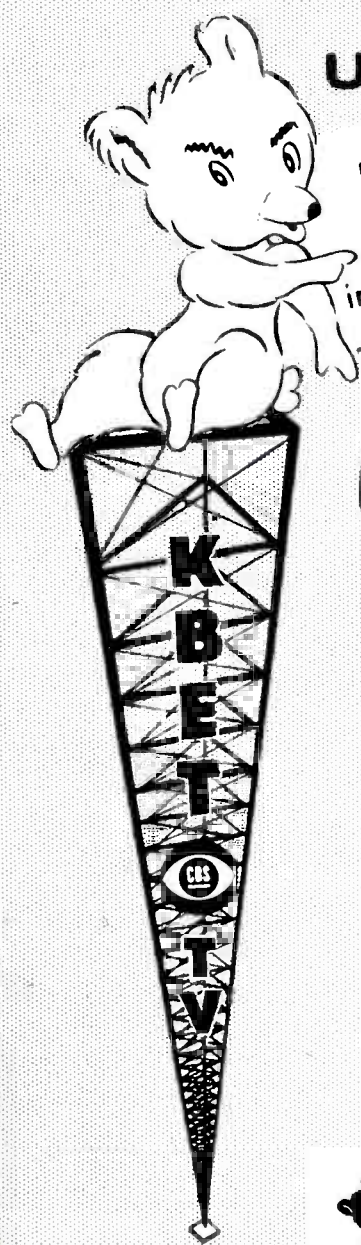
comprehensive picture of the West segued with the life of the famous gentleman Indian scout and international showman.

**Irresistible self-liquidator**—a complete household assortment of 25 plastic bags! The most popular version of this assortment includes: one jumbo dampening bag (18" x 22"), six sweater-size bags (13½" x 18"), six big 8" x 3" x 15" bags, and four each of the handy 5½" x 3" x 16", 6" x 12", and 6" x 8" sizes. Made of top grade polyethylene, these plastic sacks are suitable for protecting

clothes, food, silverware, tools, etc., and for refrigerator and freezer use.

Valued at a dollar, this packaged plastic-bag offer is available to you in lots of one gross for \$100, 500 for \$305, and 1,000 for \$550. Assortments are available in ordinary manila envelopes or supplier can furnish plain mailing envelopes designed to fit.

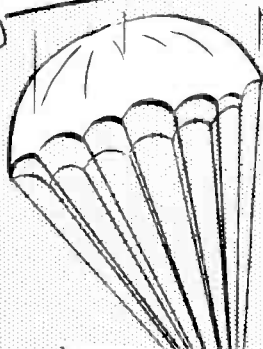
Write to Props and Premiums Department, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N.Y., for names and addresses of suppliers—or for help with any problem concerning premiums or production aids.



USE the

# TOP STATION

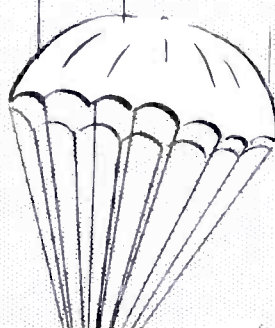
in California's Central Valley!



16 out of  
top 20  
shows!

(Of remaining 4, Station "B"  
has 3, Station "C" has 1)

\*ARB CENTRAL VALLEY SURVEY,  
Nov. 1955



More  $\frac{1}{4}$   
hour  
"Firsts"

than ALL OTHER STATIONS  
COMBINED in the 98 weekly  
quarter-hour periods between  
7:00 p.m. and 10:30 p.m!



**KBET-TV**  
Sacramento, Calif.

CHANNEL  
**10**

Call  
**H-R TELEVISION Inc.**  
for latest avail



# THINGS I DON'T UNDERSTAND

**W**hy stations which decry ratings so much are the worst abusers, subscribing to more than one service, using the one which shows their station best. What on earth do they think agency reactions are to this kind of promotion? . . .

Why the networks can't keep talent under control. Look at Gleason since he dictated the kind of show he would do. Or Sid Caesar, now that he is his own producer. His talents just cry for a producer to keep him in line. Practically every punch line ends in a guttural gargle and grimace. . . .

Why so much waste in research? Agencies are carrying the secrecy surrounding research too far, spending considerable sums to find out the same answer to the same problem, for the same client. Our findings on research in the daytime area showed a tremendous amount of unnecessary duplication. . . .

Why programmers in their analysis of the success of Godfrey have missed so badly in casting about for replacements. They've completely bypassed the Godfrey earthiness. Certainly the crew-cut boys, as bright and glib as they are, just do not have the same basic appeal to women. Tennessee Ernie Ford is the first network offering to come close. . . .

Why the NARTB does not give sufficient recognition to programming — the station's product — in its convention agenda. . . .

Why so many agency timebuyers never see the commercials on the spots they're placing. . . .

Why so much of station advertising is so bad in comparison to the ads of other media. . . .

Why more advertisers don't explore new approaches

to TV like the successful one-day national saturation drive of Alcoa, or the unusual Bulova co-op campaign. . . .

Why stations do not use their own media for public relations. . . .

How the great majority of advertisers are still buying by the numbers, without sufficient consideration of the climate of their commercials or the emotional impact of their programs. . . .

Why TV newscasts are so dull. . . . Why there's no realization that an authoritative newscaster might be a lot livelier than an uninteresting picture. . . .

Why there aren't more brothers like the Piel brothers to make commercials easier to take and so much more effective. . . . What's the bottleneck? A reluctance to try anything off beat? . . .

Why, if we must have hosts on dramatic shows, can't we have first line hosts. Think how much Alfred Hitchcock and Alistair Cooke have added to their programs. . . .

Why television's institutional advertisers are the only ones who give us those intriguing behind-the-scenes glimpses into how their products are made. Some highly effective commercials could result from showing how watches are put together or how those farm-fresh ingredients are harvested. . . .

Why there isn't at least one good old-fashioned sexy gal on TV, a la Hollywood. If NBC wants to crack Sullivan, let it forget about low comedy or high drama and find vehicles for Rita Hayworth or Marilyn Monroe. The women have Godfrey and Liberace (and they can keep them), but what do the men get? A few tired comediennes, and some former Misses America, opening refrigerators or being intelligent at 7 a.m. . . .

And one thing I'll never understand is the FCC.

*Fred Vogel*