

TELEVISION MAGAZINE

12th year of publication



Bristol-Myers' Lantz (above) gives advertiser's view, BBDO's Duffy the agency's, NBC's Weaver the network's



Television 1956 — eight industry leaders survey the year ahead. . . . How Far Can TV Grow?—an economic forecast

BEST
for
TV Test...

Indiana University
JAN 13 1956
Library

These Quality Stations in these Quality Markets

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

Quality Markets — And How They Grow!

These markets have had an aggregate growth of 2,826,230 in population since 1950 . . . a growth larger than the combined population of Cleveland and Buffalo. Their average rate of population has been more than double the national rate.

Their total retail sales in 1954 was \$6,500,000,000 more than in 1948 . . . an increase greater than the total retail sales of Detroit and Washington combined.

These TV stations in dynamic growth areas will provide great results for any advertiser.

More and more Spot TV advertisers are placing their advertising schedules on these leading, pre-tested stations. The stations are located in every major market in the nation from busy Baltimore to booming San Diego, from the Grain Capital, St. Paul-Minneapolis, to the Oil Citadel, Houston — a vital cross section of America at every key market level.

Edward Petry & Co., Inc.

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

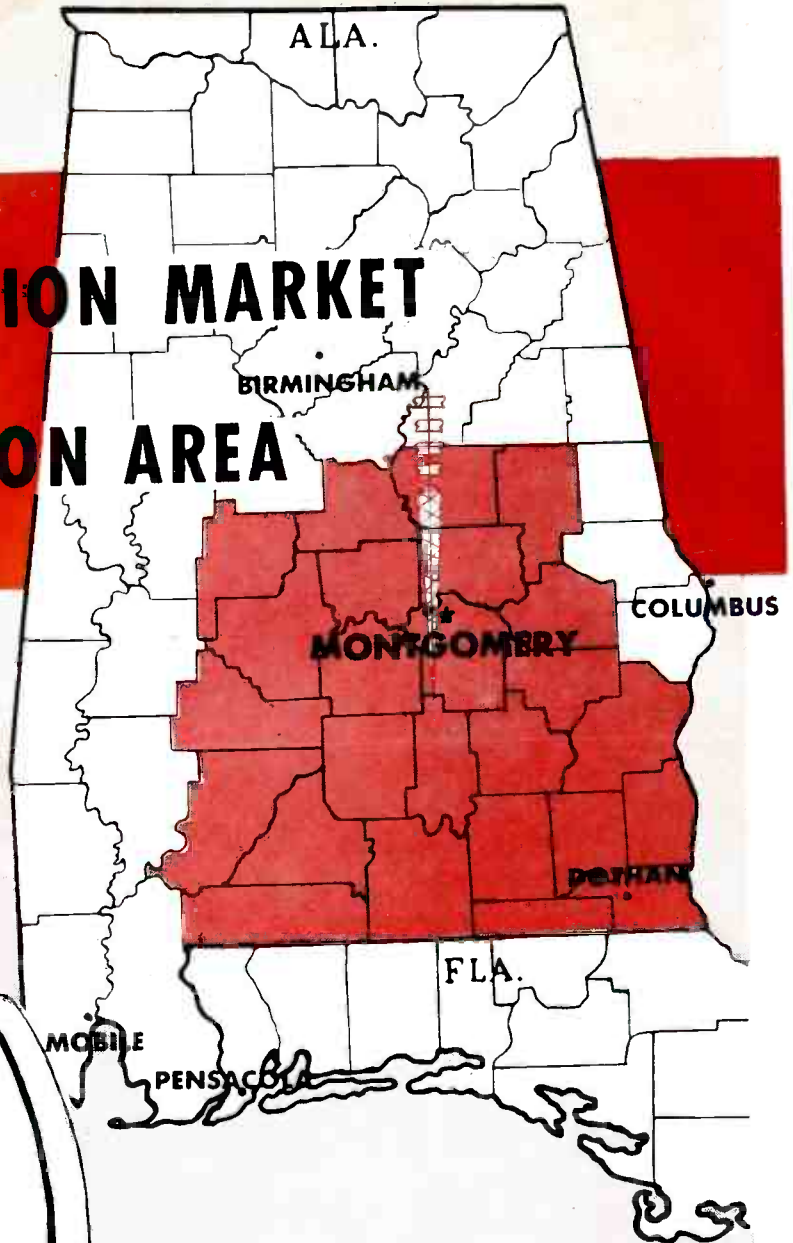
732104

HE 8690

T21
VH3

A SINGLE STATION MARKET IN A SEVEN STATION AREA

PROVED BY PULSE . . . THE DOMINANT MEDIA IN THE RICH 25 COUNTY "SOUTH-EAST ALABAMA MARKET". BUILT BY PROGRAM KNOW-HOW . . . POWER . . . SERVICE TO THE AREA



THE OLD ORDER CHANGETH . . .
Giving way to the new . . . combining . . .
with television . . . a myriad of small mar-
kets . . . into a rich new single market
completely covered and served only by
WSFA-TV.

SHARE OF AUDIENCE

(Area Pulse)	TOTAL WSFA-TV	TOTAL SIX TV STATIONS
7 a.m.-12 noon	77	23
12 noon-6 p.m.	68	32
6 p.m.-11 p.m.	64	36

Your Message Will Be Seen More,
Mean More, On . . .



OWNED AND OPERATED BY
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman, Oklahoma City Times,
THE FARMER-STOCKMAN
WKY, WKY-TV, WSFA, & WSFA-TV
Represented by **THE KATZ AGENCY, INC.**

4-9-57

“Here’s a tip...”

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

12th year of publication

TELEVISION MAGAZINE

JANUARY, 1956 • VOLUME XIII, NUMBER 1

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DAYTIME TV—Are they watching—or “listening?” The pattern and intensity of daytime viewing has been the subject of much recent research by advertisers, agencies, and networks. The results of these studies will be analyzed in the February issue of TELEVISION MAGAZINE. Also featured: Where does TV go for its executives?—A report on the training and background of the industry's present leaders.

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Machine Shops* are fine...



*We ought to know . . . in our three complete shops, we can build a new transmitter or fix the boss' swivel chair.

But in Louisville . . .

WHAS-TV Programming pays off!



"MIDDAY ROUNDUP"
12 Noon to 2:30 P. M.
Monday through Friday
(Market's only daily service-
entertainment show with News,
Farm Weather, and Music.)

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

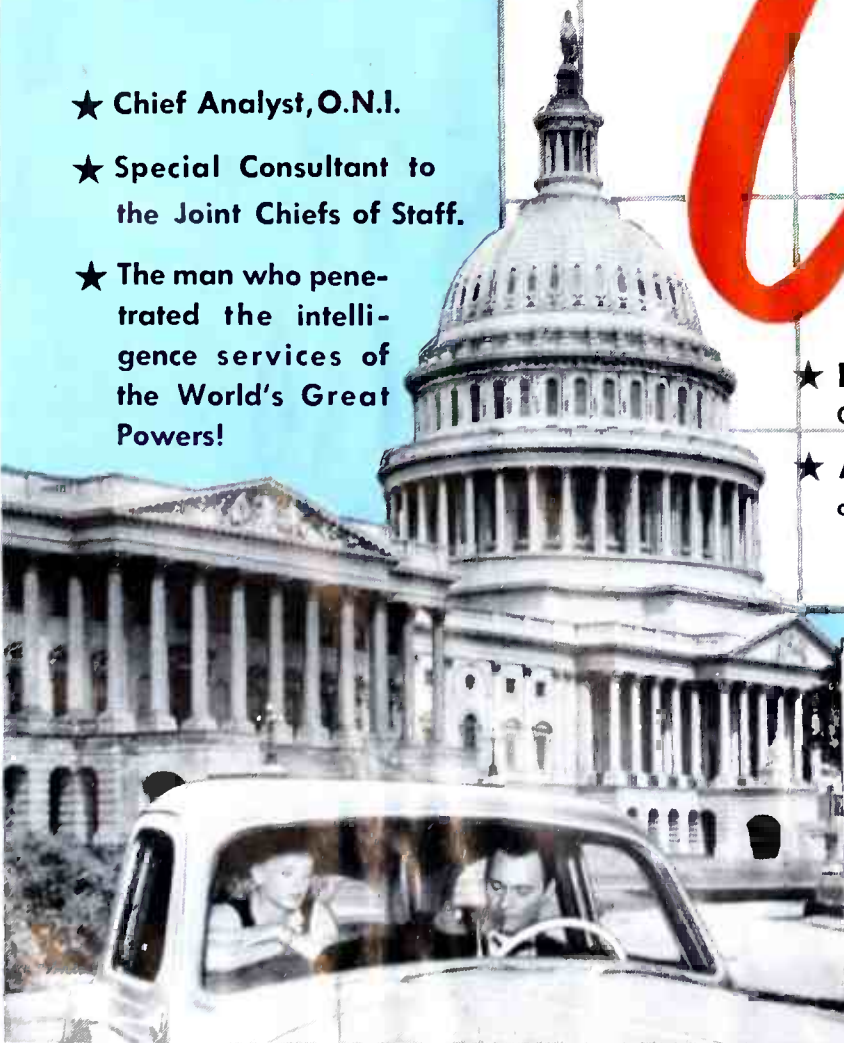
NOW! TV's Most Co

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

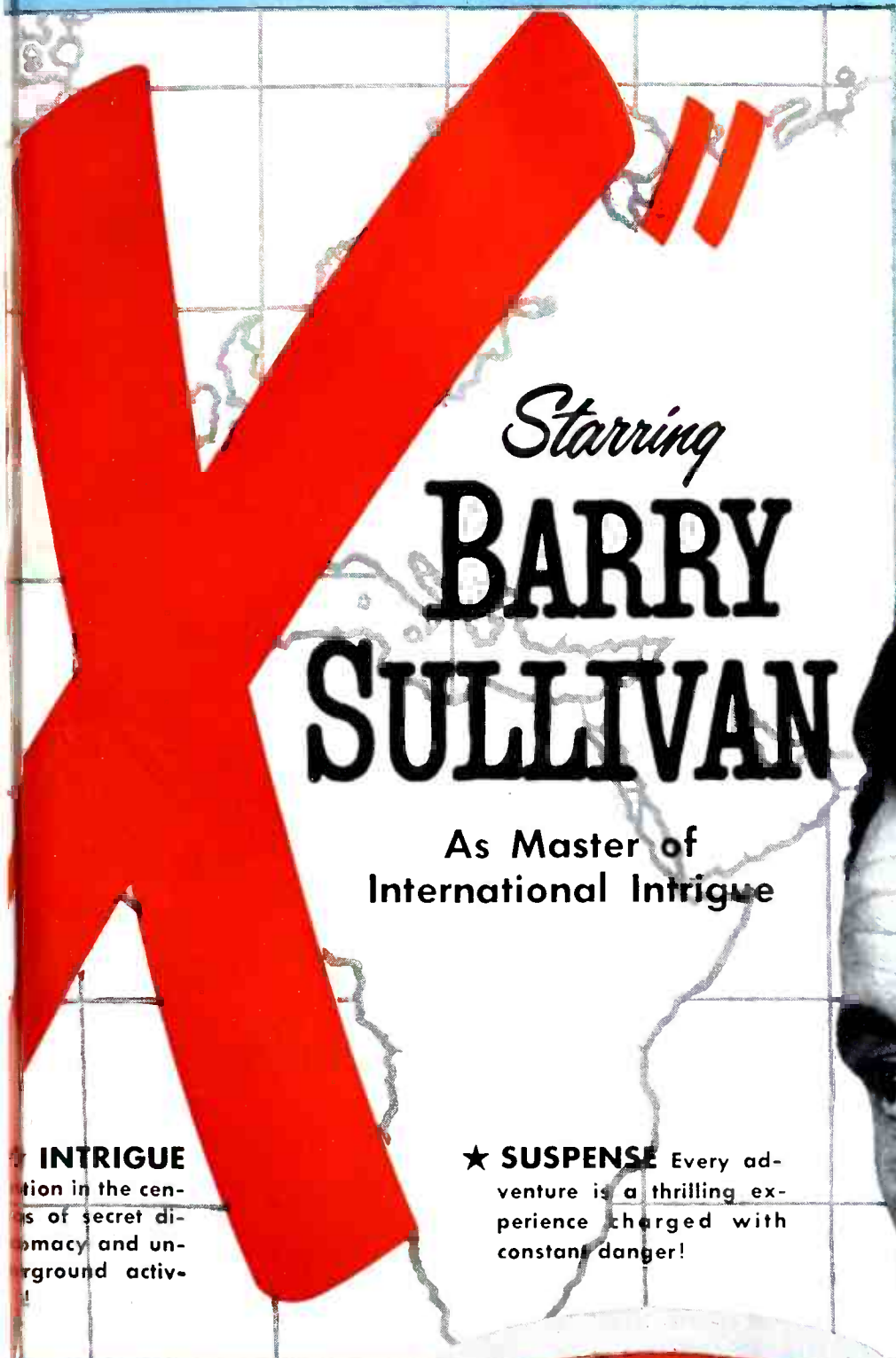
- ★ Chief Analyst, O.N.I.
- ★ Special Consultant to the Joint Chiefs of Staff.
- ★ The man who penetrated the intelligence services of the World's Great Powers!

**"The Man
Called**

- ★ **POWERFUL STORIES** revealing the world's Great Powers locked in a titanic War of Wits.
- ★ **ADVENTURE** An American intelligence agent's operations on the world's hottest newsfronts!



Powerful Man of Mystery!



Starring
BARRY SULLIVAN

As Master of
International Intrigue



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



INTRIGUE

tion in the cen-
s of secret di-
omacy and un-
ground activ-

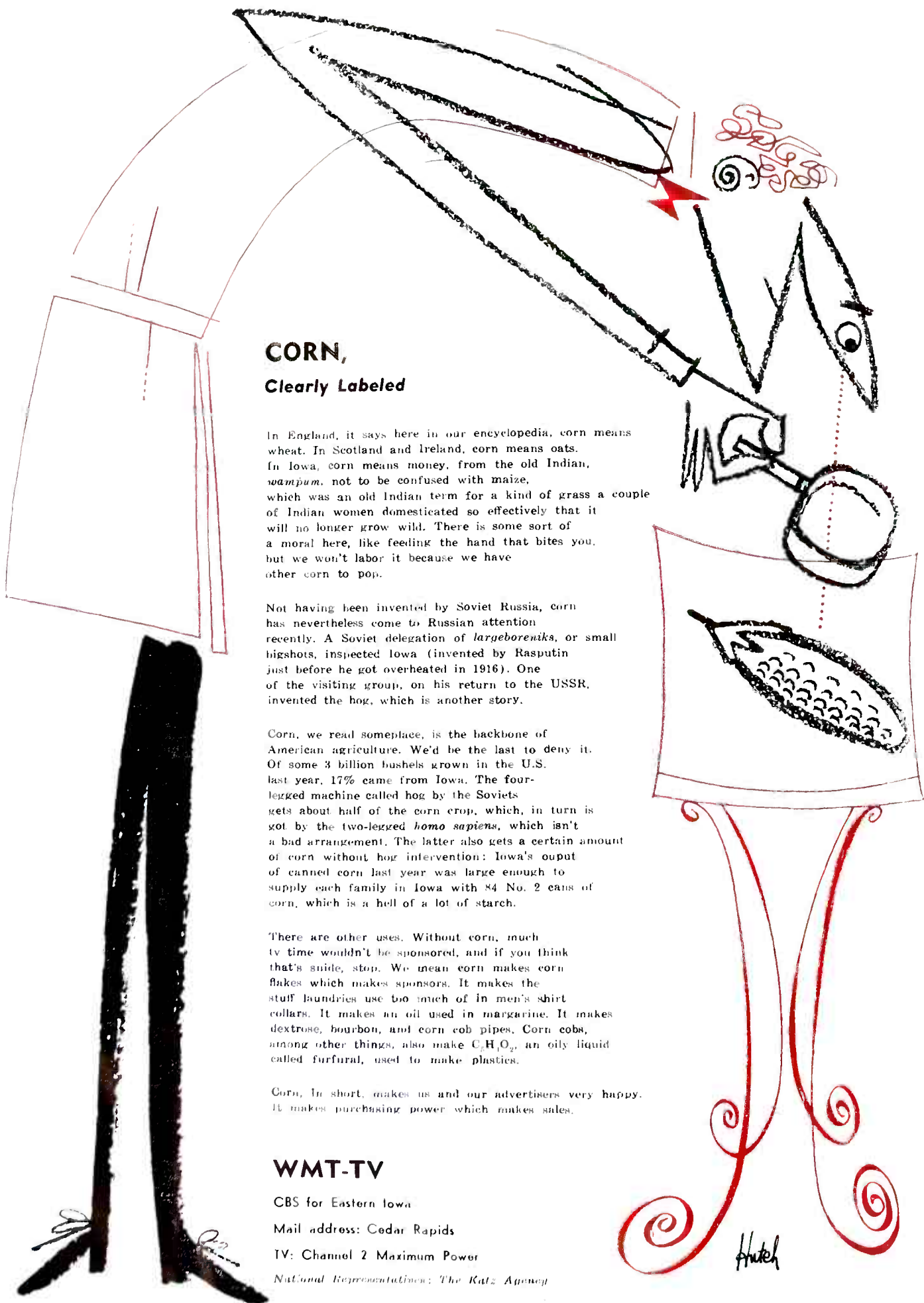
★ **SUSPENSE** Every ad-
venture is a thrilling ex-
perience charged with
constant danger!

ame known by a gigantic audience built
6 years on network radio Hooper rated
the TOP 10 month after month.



NEW YORK
CHICAGO
CINCINNATI
HOLLYWOOD





CORN, Clearly Labeled

In England, it says here in our encyclopedia, corn means wheat. In Scotland and Ireland, corn means oats. In Iowa, corn means money, from the old Indian, *wampum*, not to be confused with maize, which was an old Indian term for a kind of grass a couple of Indian women domesticated so effectively that it will no longer grow wild. There is some sort of a moral here, like feeding the hand that bites you, but we won't labor it because we have other corn to pop.

Not having been invented by Soviet Russia, corn has nevertheless come to Russian attention recently. A Soviet delegation of *largeboreniks*, or small bigshots, inspected Iowa (invented by Rasputin just before he got overheated in 1916). One of the visiting group, on his return to the USSR, invented the hog, which is another story.

Corn, we read someplace, is the backbone of American agriculture. We'd be the last to deny it. Of some 3 billion bushels grown in the U.S. last year, 17% came from Iowa. The four-legged machine called hog by the Soviets gets about half of the corn crop, which, in turn is got by the two-legged *homo sapiens*, which isn't a bad arrangement. The latter also gets a certain amount of corn without hog intervention: Iowa's output of canned corn last year was large enough to supply each family in Iowa with 84 No. 2 cans of corn, which is a hell of a lot of starch.

There are other uses. Without corn, much tv time wouldn't be sponsored, and if you think that's snide, stop. We mean corn makes corn flakes which makes sponsors. It makes the stuff laundries use too much of in men's shirt collars. It makes an oil used in margarine. It makes dextrose, bourbon, and corn cob pipes. Corn cobs, among other things, also make $C_2H_5O_2$, an oily liquid called furfural, used to make plastics.

Corn, in short, makes us and our advertisers very happy. It makes purchasing power which makes sales.

WMT-TV

CBS for Eastern Iowa

Mail address: Cedar Rapids

TV: Channel 2 Maximum Power

National Representatives: The Katz Agency

focus on BUSINESS

January, 1956

Though still incomplete, the returns on the year just past are sufficient to mark 1955 as another boom year for television, and also as a year during which the medium achieved a high degree of stability.

Gross network-time billings continued their climb, with the January-October total running approximately 30% ahead of the comparable figure for 1954. Estimated total gross billings for 1955: \$405,000,000.

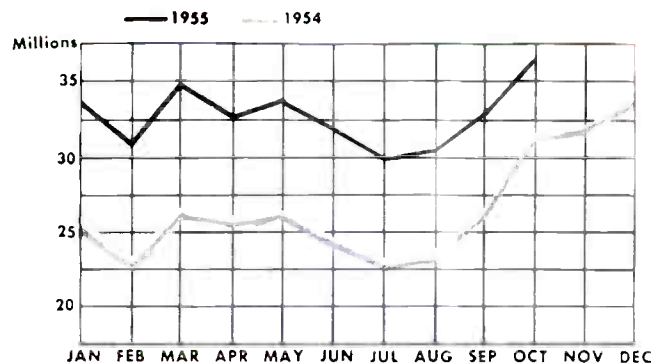
As of January 1, 1956, about 430 TV stations were operating commercially, in some 250 markets. On the same date in 1955, there were 412 stations and 243 television markets.

Receiver sales were expected to approach seven million for 1955, and set production was estimated at over eight million for the year.

According to the recently-released FCC report, broadcasting overtook the billion-dollar mark in 1954, with TV accounting for \$593,000,000 of the total revenues. The charts on the right show how this total-revenue figure breaks down.

Another indication of TV's economic health: The strong showing made by TV-electronics stock on Wall Street (see page 48).

TV NETWORK BILLINGS



	Oct. '55	Oct. '54
ABC	\$ 5,894,868	\$ 3,890,802
CBS	16,623,317	13,985,922
DuM	—	1,447,411
NBC	15,708,875	12,370,228
Total	\$38,227,000	\$31,694,363

Source: PIB

TV ECONOMICS HIGHLIGHTS OF THE FCC ANNUAL REPORT

WHERE TIME-SALES REVENUE CAME FROM

	All stations & networks *	Non-network-owned stations
Network	45%	12%
Spot	33%	24%
Local	22%	18%

WHO MADE MONEY? (PRE-FREEZE STATIONS)

	Showing Profit	Showing Loss
Markets under 500,000	35	3
500,000-1,000,000	23	3
1,000,000 and over	36	8
Total	94	14

WHERE TOTAL REVENUE CAME FROM

	To networks & o&o's	To non-network-owned stations
From time	70%	90%
From talent	21%	3%
Sundry revenues	9%	7%

HOW MANY STATIONS WERE ON THE AIR? **

	VHF	UHF
Went on	336	158
Went off	4	54
On air	332	104

WHO GOT THE MONEY FROM TIME-SALES?

Networks and o&o's	\$246,603,000
Other stations	\$291,519,000
Reps and agencies	\$ 85,917,000

* Covers 4 networks and 393 stations. Does not include 17 stations with less than \$25,000 in time-sales which are not required to report detailed revenue data.

** As of September, 1955

Source: FCC ANNUAL REPORT—1954

TV VIEWING

% OF U.S. TV HOMES USING TV (10/55)

Hour	% Sets In Use	Hour	% Sets In Use
6 AM	0.1	3 PM	13.1
7 AM	2.2	4 PM	16.2
8 AM	5.8	5 PM	21.5
9 AM	8.8	6 PM	30.6
10 AM	9.0	7 PM	40.9
11 AM	11.3	8 PM	54.8
NOON	16.2	9 PM	60.9
1 PM	12.6	10 PM	57.9
2 PM	12.2	11 PM	39.5

Average TV usage per home per day: 4 hrs. 48 mins.

Source: NIELSEN TELEVISION INDEX

TV MARKETS

DEC. 1, 1955

1-channel markets	136
2-channel markets	66
3-channel markets	35
4 (or more)-channel markets	13
Total markets	250
Commercial stations U.S. & possessions	429

Source: TELEVISION MAGAZINE

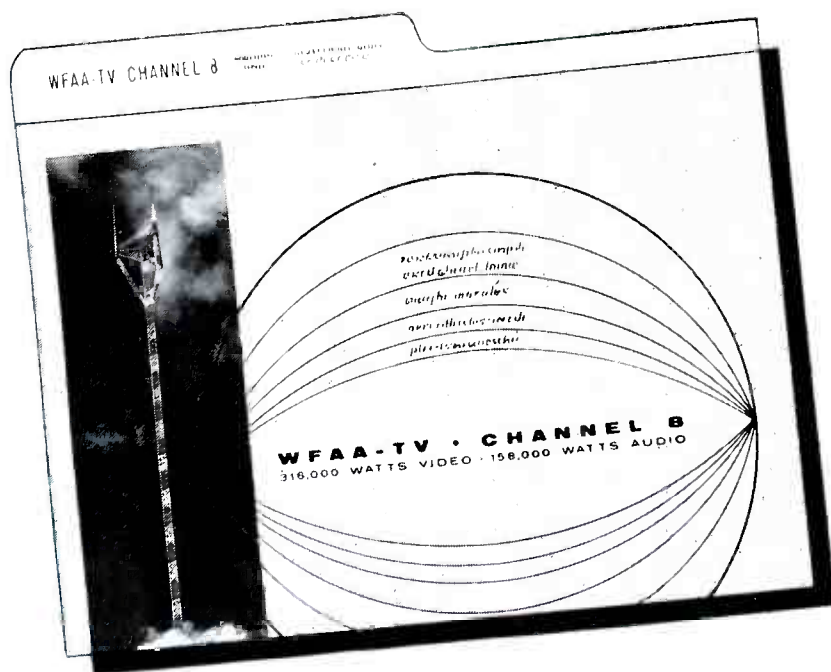
TV RECEIVERS

	Oct. '55	Oct. '54
Production	759,735	921,476
Retail Sales	746,274	799,164

Source: RETMA

NOW! FROM ATOP TEXAS

WFAA-TV Delivers a Fabulous New Selling Punch...to the DALLAS-FT. WORTH Market!



Tear out coupon and mail

MAIL TO:
WFAA-TV
3000 Harry Hines Blvd.
Dallas, Texas

Yes, please send me WFAA-TV's new "Market Facts" folder.

Name

Title

Firm

Address

City

State

Better start throwing away all your old facts and figures on the DALLAS-FORT WORTH market. When the switch was pulled on Texas' TALLEST man-made structure, the entire concept of what an advertising dollar can deliver in this double-barreled market was knocked into a cocked hat.

COMPARE OLD "B" AND NEW "B" COVERAGE AREAS:

19.7% increase in retail sales! 28.8% increase in population! Almost a HALF BILLION DOLLARS increase in Effective Buying Income!

But that only begins to tell the story! Available now is WFAA-TV's new "Market Facts" folder which will be sent upon request. It's one of the most complete, most useful compilations ever devised to bring time buyers up to date on the nation's 12th ranking metropolitan market!*

(*Based on retail sales)

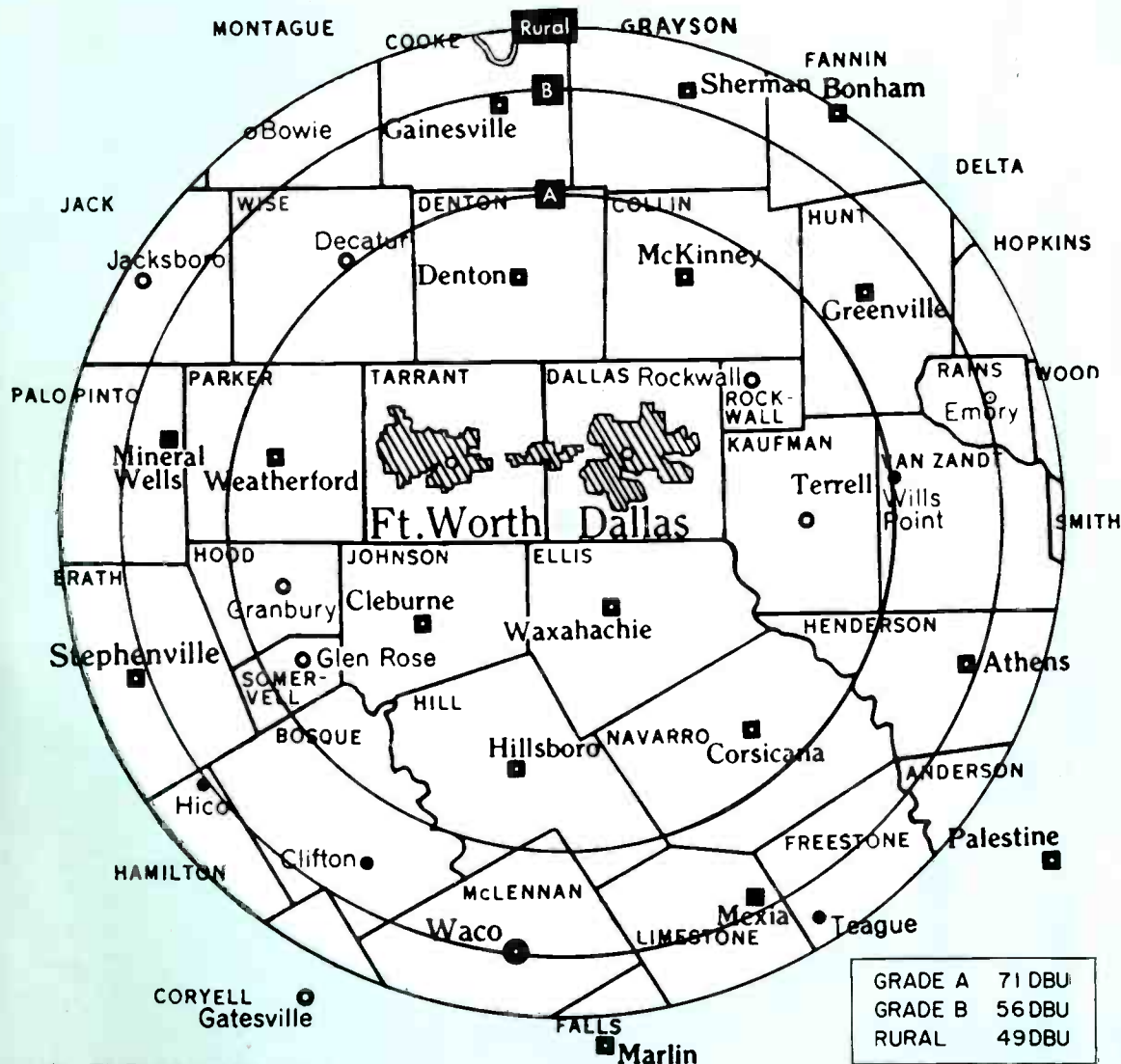
ALLEST STRUCTURE *

A STATION AND A MARKET GROW IN STATURE

The new DALLAS-FORT WORTH market, as defined by "Television Magazine," covers 42 counties, including 3 in southern Oklahoma.

- ★ \$3,477,072,000.00 Effective Buying Power!
- ★ 42-COUNTY Population — 2,272,600!
- ★ 552,740 Television Homes!
- ★ \$2,582,192,000.00 Total Retail Sales!

This brings more people, more buying income, more retail sales into the WFAA-TV picture!



* TOWER FACTS

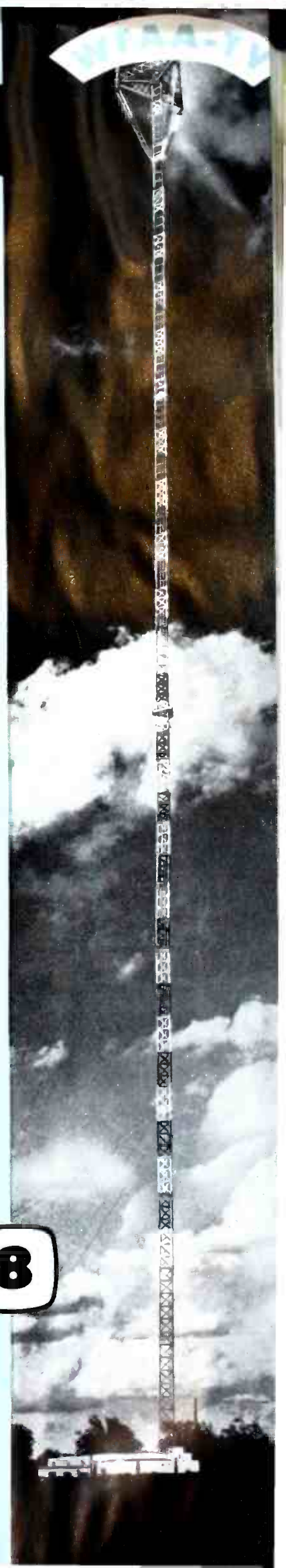
- ▶ 51 FEET TALLER THAN THE EMPIRE STATE BLDG.
- ▶ ENOUGH "STEEL" TO BUILD 320 AUTOMOBILES
- ▶ ENOUGH "PAINT" TO COVER 95 FIVE-ROOM HOMES
- ▶ ENOUGH "CONCRETE" FOR 5 MILES OF SIDEWALK.
- ▶ 1,521' high, including antenna
- ▶ 1,685' above average terrain

316,000 WATTS VIDEO • 158,000 WATTS AUDIO

Channel **8**

WFAA-TV
DALLAS
NBC • ABC

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







TARGET

In 1955 CBS Television achieved a nine-year objective: delivering the most popular programs to the largest audience at the lowest cost in all television.

728114

*Faster Than
Growing Like a Beanstalk*

El Paso

among nation's top 30 in Rate of growth

5th Metropolitan Area in Size in America's Biggest State...
and growing faster and sounder all the time.

23rd in Population Growth in the U.S.A.

16th in Effective Buying Income Growth in the U.S.A.

22nd in Total Retail Sales Growth in the U.S.A.

19th in Food Sales Growth in the U.S.A.

21st in General Merchandise Sales Growth in the U.S.A.

17th in Automotive Sales Growth in the U.S.A.

23rd in Drug Sales Growth in the U.S.A.

**KROD-TVland . . . an American "Bright Spot" Market
A MUST in Selling the Southwest.**

And, as a bonus, KROD-TV delivers an additional 105,400 customers in the rich, growing Southern portion of New Mexico... 150,000 in Juarez, Mexico, just across the Rio Grande and over 25,000 in Military Personnel, which are not included in Sales Management population figures, but are in KROD-TV's coverage area.

**Only KROD-TV effectively covers all of
El Paso's Market!**

Owned and operated by the El Paso Times, Inc.

Roderick Broadcasting Company
Affiliated with KROD — 600 kc —
5,000 watts

Represented Nationally by the
Branham Co.

KROD-TV

CBS and ABC Television Network

Channel 4 EL PASO, TEXAS

Dorrance D. Roderick, Pres.; Val Lawrence, V-P and Gen. Mgr.; Dick Watts, Gen. Sales Mgr.

LONGSHOTS

WHAT'S STATUS OF VIDEO TAPE? It's still definitely in cards to replace hot kines. Questionable how much further it can go, though, in view of high costs necessary for quality comparable to film. Exciting news along these lines is Eastman's new development—embossed film that promises color kines at 1/5 to 1/3 cost of using conventional color film. NBC now working with Eastman on practical techniques for use of embossed film which is black and white but creates color via filters in additive process.

Another interesting development is that of WCAU-TV in Philadelphia which has come up with cost-saving process in live color transmission of commercials through use of unique optical unit in conjunction with current RCA 3-V system for transmitting films and slides.

FINANCIERS ARE BEGINNING TO MOVE INTO TV STATION OWNERSHIP on straight investment basis—Whitney interests, Fox-Wells, and now William Zeckendorf. This reflects basic health of TV broadcasting, and other big financial interests can be expected to follow suit.

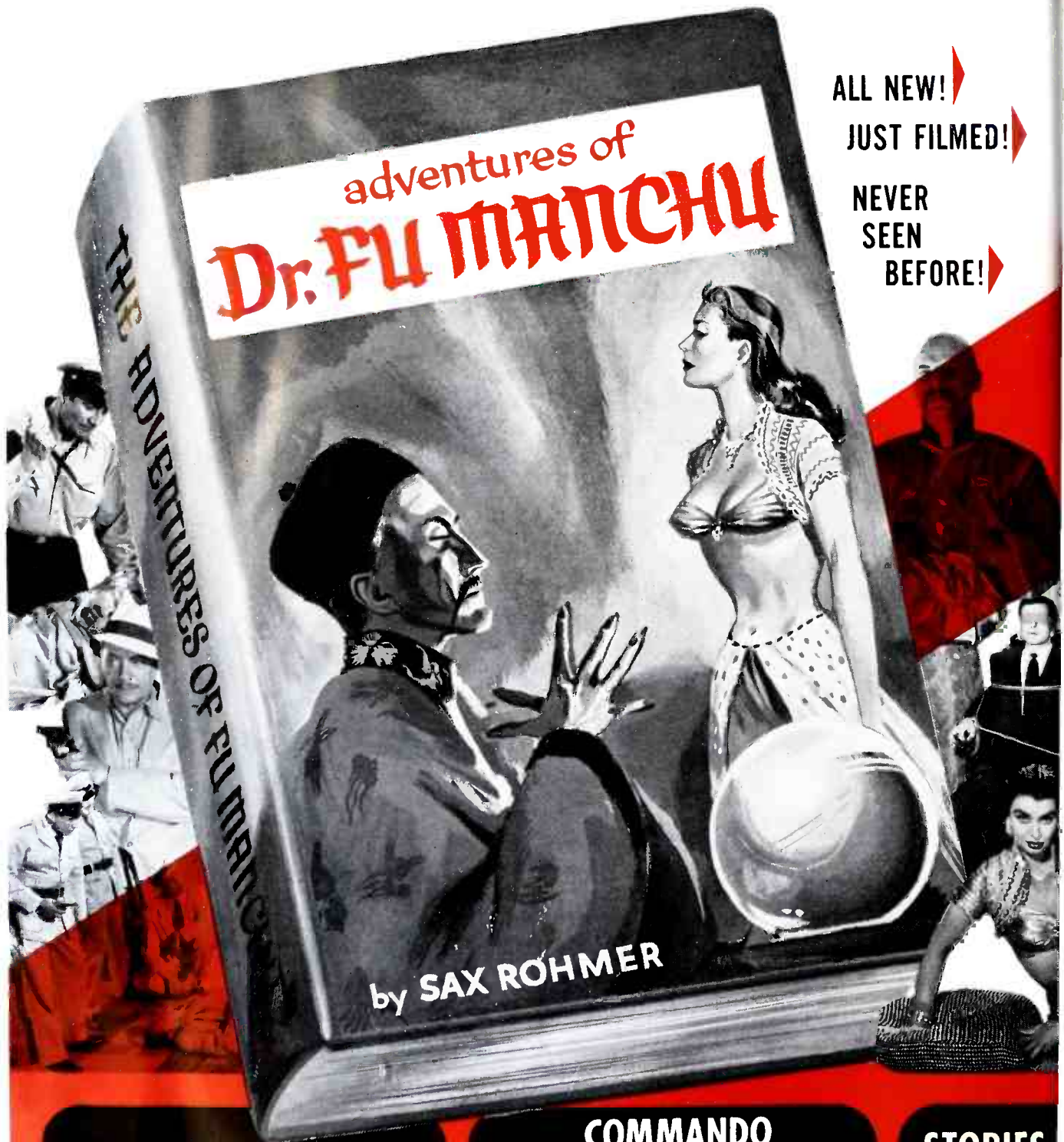
DESPITE TREND TO HOUR AND 90-MINUTE SPECS, 30-MINUTE FORMAT remains backbone of nighttime lineup. Many half-hours still are sponsored by a single advertiser as principal TV vehicle. Number may decrease from present total of almost 90 weekly—but not drastically.

LOOK FOR INTERIM FREEZE ON STATION GRANTS VIA THE COURTS. Recent FCC bypassing of deintermixture petitions already has resulted in one court stay. Others will come, preventing FCC from proceeding as planned with licensing of V's in all-U areas.

BIG BATTLE IN WASHINGTON between FCC and Congress due to explode any time now, with Senator Pastore's Communications Subcommittee expressing vehement disapproval of commission's refusal to rule on deintermixture petitions. And FCC is in hottest seat it ever has occupied in its many hectic, troubled years.

\$700,000,000 IN NETWORK BILLINGS. That's the estimate of experts on the shape of things to come by 1960. Economists feel certain that advertising can well support three major networks and minimum of 600 stations. At present rate of growth, which has been approximately one-third increase annually for the past four years, 1956 total TV expenditures may well hit \$1,400,000,000. (For over-all appraisal of where TV is going, see "How Far Can TV Grow?" in this issue.)

READ BY MILLIONS THROUGHOUT



ALL NEW! ▶
JUST FILMED! ▶
NEVER
SEEN
BEFORE! ▶

STRYKER OF SCOTLAND YARD

Mystery at its best!
ALL STAR CAST • 26½ minutes each

COMMANDO CODY

(Sky Marshal of the Universe)
26½ minutes each
Now being sponsored by
GENERAL FOODS!
Adventure! Action! Intrigue!

STORIES OF THE CENTURY

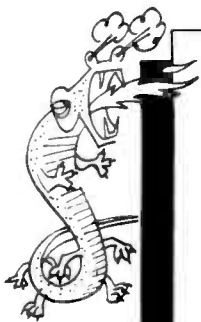
HOLLYWOOD TELEVISION SERVICE, INC. • Home Office: 4020 Carpenter St. • No.

THE WORLD IN ALL LANGUAGES

Millions of TV viewers will
applaud the greatest series
of intrigue and adventure
subjects ever produced!

HOLLYWOOD TELEVISION SERVICE INC., Presents SAX ROHMER'S World Renowned
adventures of

Dr. FU MANCHU



**13 - 26½ MINUTE SUBJECTS
READY FEB. 1st**

• THE PRISONER OF DR. FU MANCHU

- THE ...
- THE GOLDEN ...
- DR. FU MANCHU, INC.

• THE ASSASSINS OF DR. FU MANCHU

- THE VENGEANCE OF DR. FU MANCHU
- DR. FU MANCHU'S RAID
- THE DEATH SHIPS OF DR. FU MANCHU
- THE COUNTERFEITERS OF DR. FU MANCHU
- THE MASTER PLAN OF DR. FU MANCHU
- THE SATELLITES OF DR. FU MANCHU

Now Syndicating
"EMMY"
AWARD WINNER
Outstanding
Entertainment!
ALL STAR CAST
39 Subjects
26½ min. each

REX ALLEN
one of the world's most popular outdoor personalities
in
"FRONTIER DOCTOR"
Now in Production!
26½ minutes each
Adventure! Action! Intrigue!

Coming! The New Sensational Series
"THE STATUE OF LIBERTY"
made in cooperation with the
United States Dept. of Justice,
Immigration and Naturalization
Service and F.B.I.!

ood, Calif. • 32 Branches in the United States and Toronto, Canada, 277 Victoria St.

props and premiums

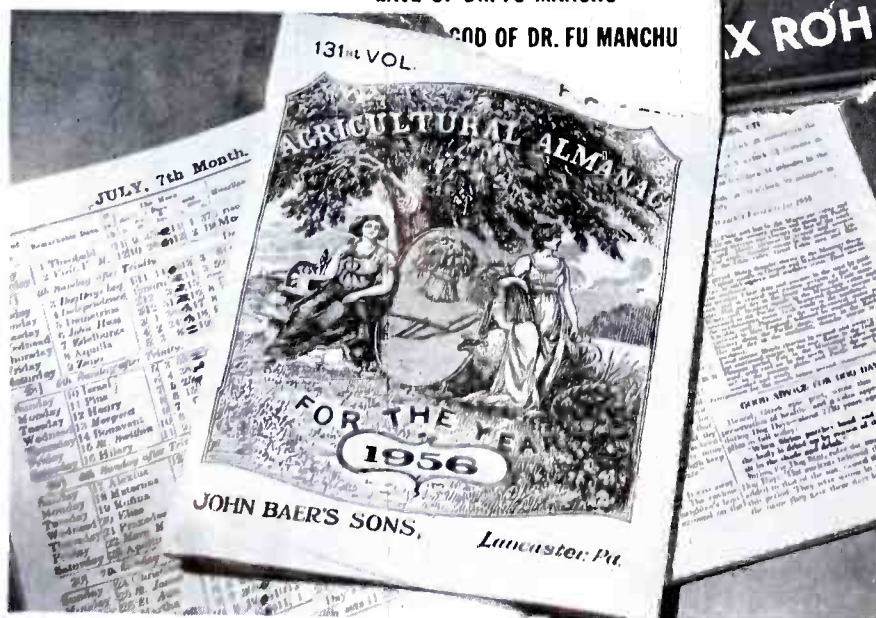
A REPORT ON
 PRODUCTION, SALES, AND
 PROMOTION AIDS
 BY TAD REEVES



Traditional appeal in this premium—the *LANCASTER AGRICULTURAL ALMANAC* has been a household standby with rural folk and city dwellers alike since John Quincy Adams was president back in 1825. Published in the heart of the Pennsylvania Dutch country, this 36-page booklet has all the vital almanac information. For gardener, farmer, and fisherman, there's complete day-to-day weather information. Gives the day of the week for all holidays with predicted weather, leap-year advice for "maiden ladies," and many famous "Dutch Country" recipes. It is crammed with quips, quotations, moon phases and other information.

Prices for this valuable household reference volume start at \$15.00 per gross, in lots of one to six gross; of course, lower costs for larger quantities. A three-line imprint on the front cover runs \$1.60 per gross additional, and \$2.10 additional per gross for imprinting the lower half of the back cover. Buff-colored envelopes (7½" x 10") for mailing are available at 2c each, white envelopes at 4c each, in lots of 500 to 1,000. Cost for imprinting envelopes depends on amount of copy used.

Colorful prizes in a merchandise-for-time offer. Fountain Brush Painting Sets, a toy with lots of practical application, features fountain brushes (made on the principle of flow-pens) containing pellets of pure food color. Just slip off the end piece and fill brush with water. The soluble color in the brush makes enough water color for hours of painting. The colors stay clear and brightening as ordinary water.



Because

So much simpler to have your show on film! No serious upsets then when stars are ill or need rest. No cause for worry about "slips" or "fluffs"! Besides, it's the modern way to rehearse and . . . then film and edit for final perfection. Know in advance—leave nothing to chance . . .

USE EASTMAN FILM!

For complete information write to:

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

or W. J. GERMAN, INC.

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

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

Midwest Division
 37 North Wabash Avenue
 Chicago 2, Illinois

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

**AND BE SURE to film
 IN COLOR . . .**

You'll be glad you did

stars are human, too...use film





Say hello to the

American Viscose Corp.
American Character Doll Co.
Apex Electrical Manufacturing Co.
 Birge Co., Inc.
 E. L. Bruce
 Caloric Stove Corp.
Connecticut Chemical Research Corp.
 Culligan, Inc.
Daystrom Furniture Corp., Inc.
 Detroit Steel Products Co.
 Dormeyer Corp.
 Eastman Kodak Co.
 Edison Chemical Co.
 General Dynamics Corp.
Glass Containers Manufacturers Institute
 Hobart Manufacturing Co.
International Molded Plastics, Inc.
 International Salt Co., Inc.
 The Kalart Co., Inc.
 The Lau Blower Co.
 Lee, Ltd.
 Lettuce, Inc.
Lorentzen Hardware Manufacturing Corp.
 Magla Products
 The Maybelline Co.
 Morton Salt Co.
 Motor Wheel Corp.
Outboard Marine & Manufacturing Co.
 Paulsboro Manufacturing Co.
 Pioneer Rubber Co.
 Pittsburgh Coke & Chemical Co.
 Polk Miller Products Corp.
 A. H. Pond Co., Inc.
 The Rath Packing Co.
 O. M. Scott & Sons Co.
 Stern's Nurseries
 Union Underwear Co., Inc.
 The Weather-Proof Co.
 Webster-Chicago Corp.
 Weco Products Co.
 Whirlpool Corp.
 Whitehouse Co.
 The J. B. Williams Co.
 Woman's Day, Inc.

During the first nine months of this year, 51 advertisers entered network television for the first time.

44 of these new advertisers were on NBC

42 of them were on NBC exclusively

Getting new advertisers, keeping old ones, NBC served 195 satisfied sponsors during this period... compared to 109 for the next network, and 77 for the third network. *More advertisers than the next two networks combined.*

NBC has proved itself the *pioneer network*, with its new programming patterns and sales plans: Today - Home - Tonight, NBC Matinee Theater and Color Spectaculars.

NBC has proved itself the *creative network*, with its Wide Wide World, Medic. NBC Opera Theatre, Project 20 and the exciting and universally-imitated Spectaculars...with its new personalities and its unending search for new talent.

NBC has proved itself the *follow-through network*. Extensive merchandising is available to every product on NBC Television; every program is backed by extensive promotion.

Why not join up? There's still room for new members...and you'll soon discover that the rewards are great.

Exciting things are happening on **NBC** *television*

new members!

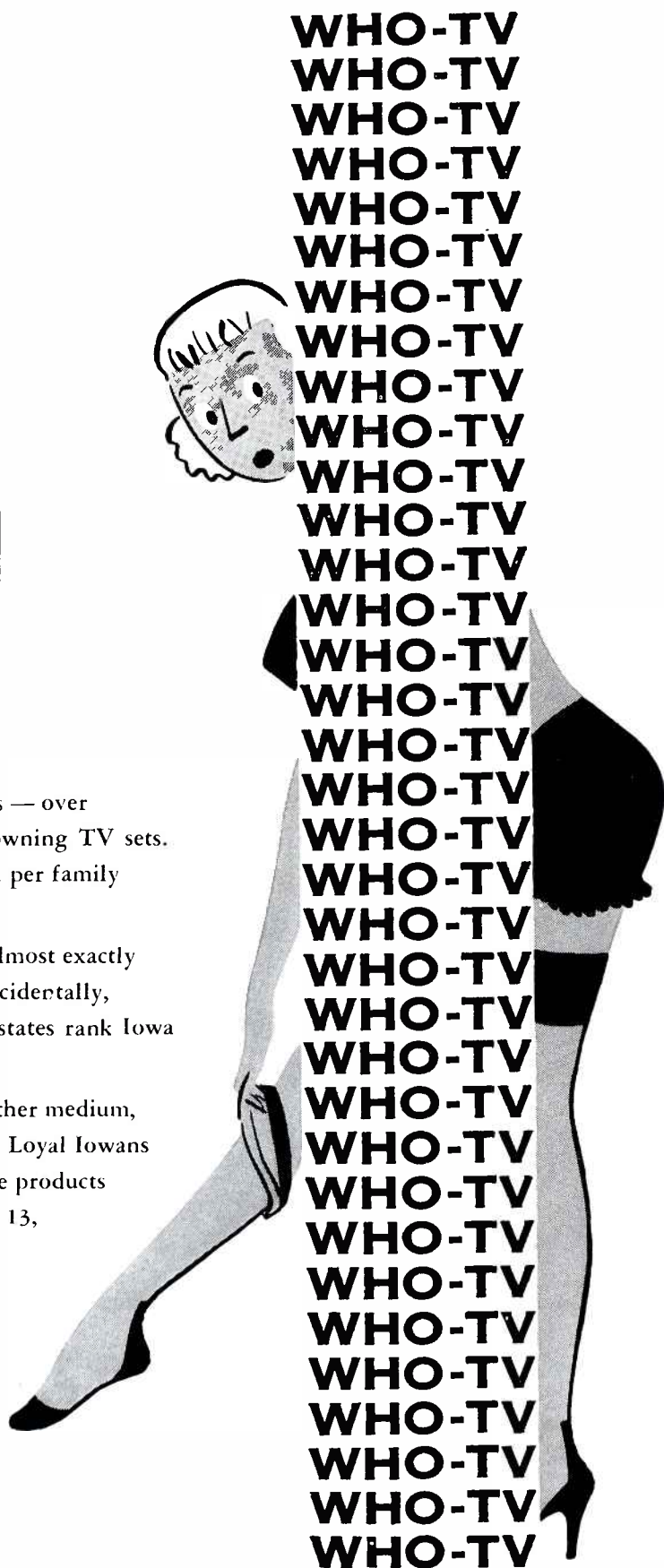
Beautiful balance!

WHO-TV serves 42 central Iowa counties — over 329,000 families — over 85% of them owning TV sets. Annual Effective Buying Income is \$5002 per family (\$96.20 per week!)

It's a well-balanced market, too — split almost exactly 50-50 between urban and non-urban. (Incidentally, new U.S. Census Bureau figures for 16 states rank Iowa first in farm TV-set ownership!)

WHO-TV dominates this market as no other medium, or combination of media, possibly could. Loyal Iowans watch WHO-TV by the hour, and buy the products that bring them the shows — on Channel 13, 316,000 watts.

Ask Free & Peters for the *proof!*



WHO-TV

Channel 13 • Des Moines



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



truly



distinctive

Channel 8 Multi-City Market

WGAL-TV

LANCASTER, PENNA.

NBC and CBS

Just as a fingerprint is distinctive for its individuality, the WGAL-TV Channel 8 market is distinctive for the unique advertising opportunities it offers you. It is a multi-city market—stable and diversified—where 3½ million people have 912,950 TV sets and spend \$5½ BILLION each year.

Channel 8 Multi-City Market



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

316,000 WATTS

STEINMAN STATION
CLAIR McCOLLOUGH, PRES.

Representatives:

MEEKER TV, INC.

New York
Los Angeles

Chicago
San Francisco

Luncheon



with Linnea

Chalk up another job for the timebuyer--film buying

I cannot tell a lie—this column is being done without benefit of “luncheon.”

While I thought I was getting everything scheduled well in advance I succumbed to a cold that had me down for two weeks and completely speechless for all of five days. When my speech had partially returned, I talked with a couple of the people I had invited to lunch and said: “I’ll do the column first, we’ll lunch later.”

The subject under discussion seems to have become complicated because no one wants to be caught carrying the ball—or should I say “the film.”

The question is pretty much this: “What should be the standard procedure when an agency timebuyer is looking for a fifteen-minute or a half-hour program on an individual station?”

Yes, we know that the inquiries go out to the stations through their representatives, but then what happens. From both personal experience and discussions with other buyers, we can consider ourselves fortunate when the station has the desired time slot available.

Next we ask what program the station can offer? Here’s where everybody scrambles. The representative shows the timebuyer a list of film programs that might be available in the market. He suggests the buyer get in touch with the film companies to find out the price, the minimum length of contract and all other details. He is sure a better price deal can be made this way and perhaps we can arrange to cancel at the end of 13 weeks instead of being firm for 52.

The timebuyer wonders, and rightfully so, whether he or she should personally contact the film companies or turn this job over to the agency TV program department. The starting date is next week.

The creative design division of the TV department is seriously and honestly busy with plans and prepa-

rations for other activities of a larger scope and just hasn’t time to drop everything for a one- or two-market plan. Besides, they don’t seem sure they should be doing this. (In radio buyers were offered shows by stations.)

And so the buyer picks up the ball, calls in film salesmen and makes the necessary contractual arrangements to get a program on the station.

The buyer is not supposed to have a knowledge of programming (it says in small print someplace) and so must do the next best by getting a history of that program’s worth in other markets (ED. NOTE: See “Film Buying Guide” in this issue). arrange a screening with the account executive and possibly the client, and others he can find who might lend a hand in making the selection.

All this activity goes on while the buyer wonders if it’s going to be worth while to try to buy local time and programs in some other markets on the list.

The program goes on the air at its scheduled time.

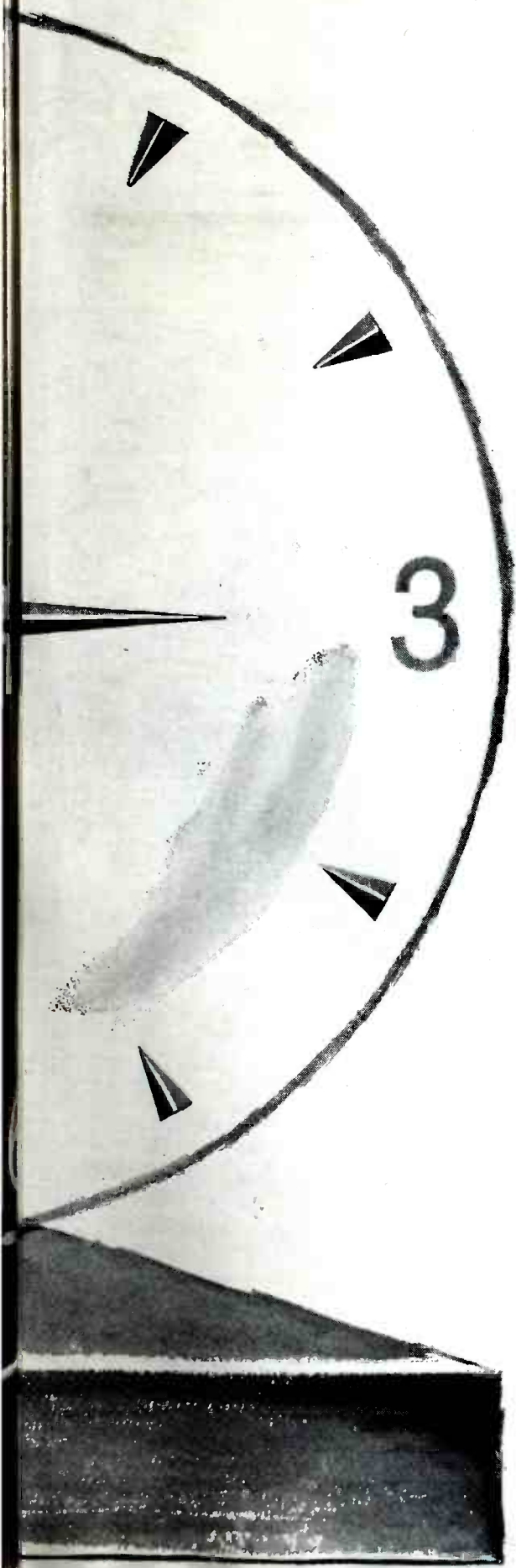
But what about the station? Doesn’t it matter to the station what the local program sequence is? Isn’t the station at all interested in its programming on this type of purchase? Has it no responsibility for its over-all program planning?

A long time ago Bob Rodgers of the NBC Film Division discussed this subject with me because he said he felt film salesmen were overlooking an extremely important potential by not getting around to see timebuyers. He was going through his lists in order not to miss any possibilities, and realized that film companies would have to expand their sales staffs in order to cover this area. Many have done this.

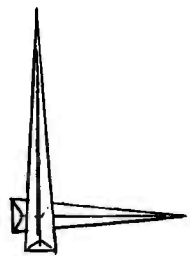
When I talked with Jim Luce of J. Walter Thompson Company on the phone he said, “Just more people to see—but we’ve got to do it no matter what.”

To page 82

abc's
"afternoon
film
festival"
gives
daytime tv
that
nighttime
look



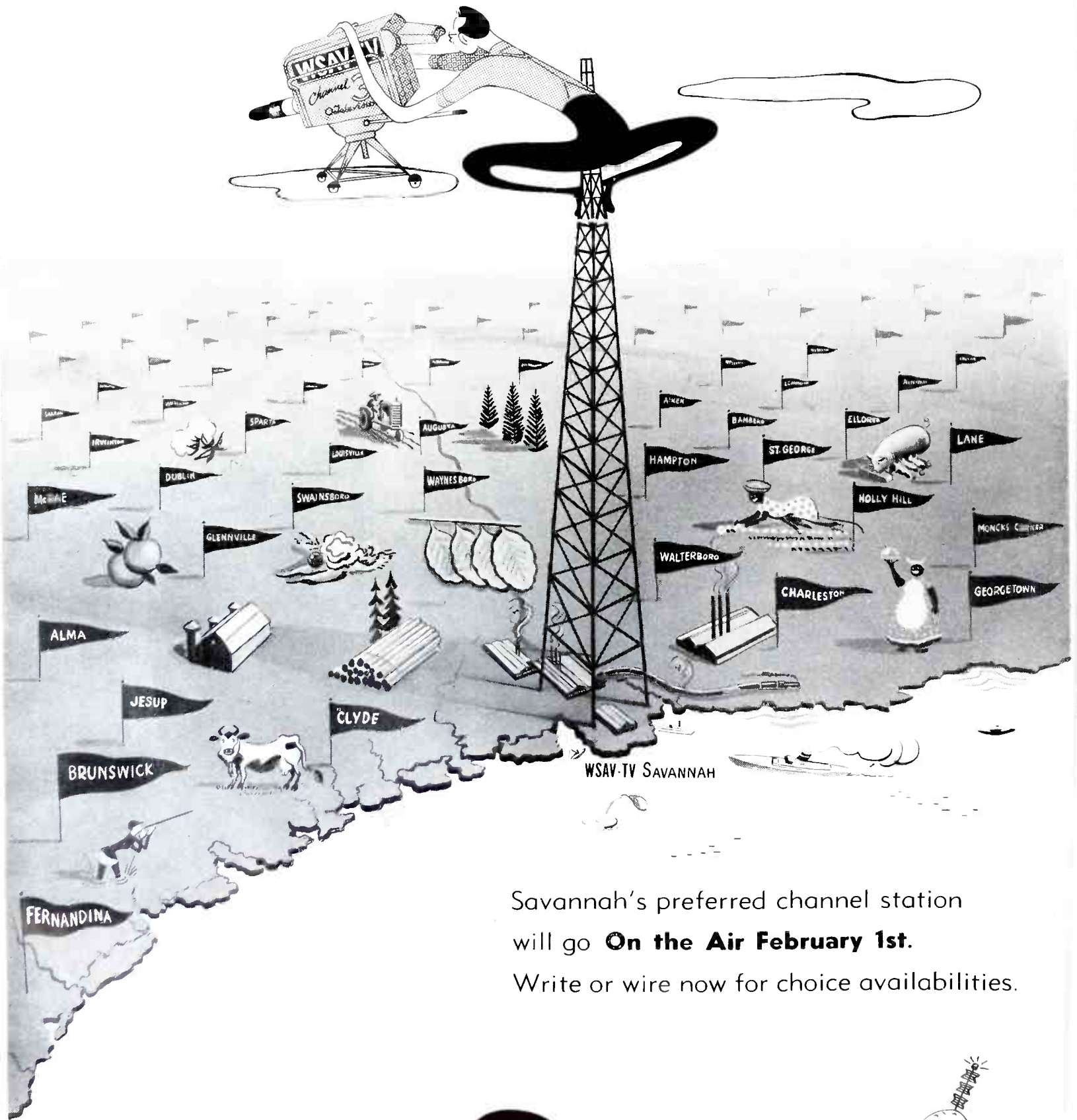
Here is the first of ABC-TV's major efforts for 1956. Starting January 16, ABC-TV is giving afternoon television the big, nighttime look. Every weekday (3 to 5 PM EST) Afternoon Film Festival will present a different, topflight J. Arthur Rank movie. These will be modern films of the type that is doing so well on ABC-TV Sunday nights. This means you can sponsor outstanding, pre-tested TV entertainment (i.e. *The Cruel Sea*, *The Captive Heart*, *Always a Bride*) at a new, low, daytime price. The buying plan is flexible, designed for large and small advertisers. The ratings should give one of the lowest costs-per-thousand in daytime television. Personable Allyn Edwards as master of ceremonies will be available to deliver your sales message. In all aspects ABC-TV's Afternoon Film Festival should be one of television's best buys.



abc television network

7 West 66th St., New York 23, New York, *Susquehanna* 7-5000
20 North Wacker Drive, Chicago, Illinois, *Andover* 3-0800
277 Golden Gate, San Francisco, *Underhill* 3-0077

Will you be in this picture?



Savannah's preferred channel station
will go **On the Air February 1st.**

Write or wire now for choice availabilities.

It's **3** in Savannah
WSAV-TV



cost per thousand

SPOTS IN SYNDICATED FILM

This group's average c-p-m of \$1.39 compares favorably with 1954 study

As a spot carrier, syndicated film can be as economical as any other type of participating program. And it gives the advertiser who can't afford to sponsor a whole program the advantages of identification with a top-flight show, as well as its audience-building power, at a low cost and a low cost-per-thousand.

The increasing number of stations which are programming syndicated film on a participating basis is a promising development not only for the advertiser but for the station itself: By spreading the cost, it can afford top-quality product; it can also use a strong film to develop a lagging time area.

(For details on one station's practical application of these concepts,



Colonel March on WXIX \$1.24 cpm.

see "Nighttime in the Daytime with Film," in the December issue of TELEVISION MAGAZINE.)

The group of six shows studied below average a cost-per-thousand of \$1.39. This figure compares favorably with previous c-p-m studies

done by TELEVISION MAGAZINE on other forms of participations: Kid shows, studied in this department recently, averaged a \$1.14 c-p-m; news shows, when surveyed, averaged \$1.78.

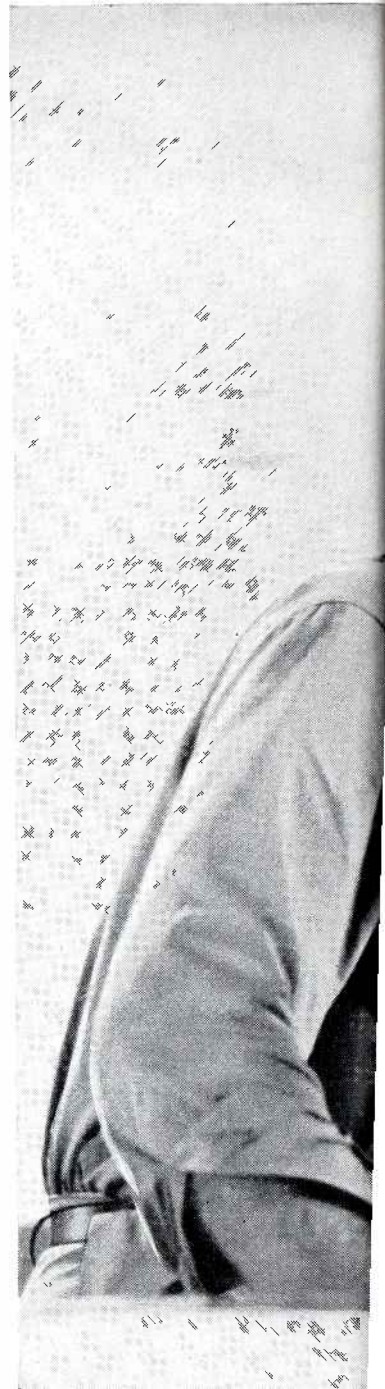
These films show up well too, on a c-p-m basis, when compared with the six shows covered in a December 1954 report on syndicated-film participations: Last year's group averaged \$1.40.

Lowest of this month's c-p-m's is earned by *Championship Bowling*, on WEWS. At \$.79 per thousand, a participation in this show delivered 125,927 Cleveland homes in October. *Colonel March of Scotland Yard*, on WXIX, ranks second, reaching 100,562 Milwaukee homes at a c-p-m of \$1.24.

Market, Station, Program & Time	Rating (Pulse, 10/55)	# Homes Reached	Cost per Participation	C/M Homes
Cincinnati, WKRC-TV Little Rascals, 6:30-6:45 p.m., M,Tu 6-6:45 p.m., W,Th,F	11.3	60,775	\$ 85.00	\$1.40
Cleveland, WEWS Championship Bowling, 10:30-11:30 p.m., M	10.6	125,927	100.00	.79
Galveston-Houston, KGUL-TV Dangerous Assignment, 10-10:30 p.m., Sat	14.4	66,046	125.00	1.89
Milwaukee, WXIX Colonel March, 9:30-10 p.m., F	16.0	100,562	125.00	1.24
Minneapolis-St. Paul, WTCN-TV Cowboy G-Men, 4-4:30 p.m., Sun	10.9	64,150	110.00	1.71
Philadelphia, WPTZ My Little Margie, 1-1:30 p.m., M-F	8.1	144,662	190.00	1.31



From the pages
of The
Saturday
Evening
POST
comes a
powerful
dramatic
NEW
TV Series



CRUNCH

For more than 17 years, millions of Saturday Evening Post readers have looked forward eagerly to the appearance of each new CRUNCH and DES adventure story by best-selling author Philip Wylie.

Now, millions more will await each new *television* adventure of these two favorites . . . Crunch, captain of the charter fishing boat "Poseidon," and Des, his mate. Each week a completely new story . . . new people . . . new action, romance, suspense, comedy, drama . . . all spectacularly filmed by RKO-Pathé in Bermuda.



and DES

Forrest Tucker, Hollywood star with more than 70 top pictures to his credit, stars as Crunch. *Everything* about this series of 39 exciting half-hours bears the mark of sure success . . . stories, author, star, production, location, promotion. Sign up CRUNCH and DES for your markets today. Write, wire or call.

NBC FILM DIVISION

serving all sponsors . . . serving all stations

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

film buying guide

RATING RECORD OF 13 KEY SHOWS

In Seattle, *Eddie Cantor Comedy Theatre* topped Godfrey; in Detroit, *Mr. District Attorney* outrated *Twentieth Century-Fox Hour* and boxing. Among the 13 shows studied in this month's Film Buying Guide, there are many such instances of syndicated film's ability to deliver a strong rating against stiff competition.

The purpose of this guide is to give an advertiser who is considering a program an idea of how it might do in his market by reporting how it has made out elsewhere in various time segments, against different types of shows.

For each series, the ratings of the program and of its opposition in five

markets are shown, along with the rating for the previous quarter-hour. These preceding ratings help gauge how much of a show's pull is due to its own power and how much is due to inherited audience.

The three Westerns included in this month's report offer new evidence that a cowboy format usually will outpull strictly adult programs.

Gene Autry in Dayton at 6:30 gets a larger audience than its opposition, *Eddie Fisher* and *News Caravan*. In Washington, it outrated *Your Hit Parade*, which in the October week rated, was on at 6 p.m. in this market. In Minneapolis-St. Paul, *Steve Donovan*, *Western Marshall* outscores its adult-slanted opponents.

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

	DETROIT	HOUSTON-GALVESTON	PHILADELPHIA	SEATTLE-TACOMA	SYRACUSE
Eddie Cantor Comedy Theatre	Thursday 9:30 WJBK-TV (10.7) 10.2 WWJ-TV Lux Video Theatre (23.7) 22.4 CKLW-TV Motion Pic. Academy (13.7) 13.9	Thursday 9:30 KPRC-TV (25.2) 20.6 KGUL-TV My Hero (15.3) 13.4 KTRK-TV Tampico Disaster (7.2) 6.2	Saturday 7 WCAU-TV (12.3) 10.7 WFIL-TV Studio 57 (2.0) 6.4 WPTZ Telescope (6.7) 4.4	Wednesday 8:30 KING-TV (28.1) 19.7 KTNT-TV Godfrey-Friends (13.9) 16.6 KOMO-TV Father Knows Best (11.3) 15.0	Wednesday 10:30 WSYR-TV (34.0) 18.0 WHEN-TV 20th Cent. Fox (22.5) 26.8
Gene Autry	CINCINNATI Saturday 6 WKRC-TV (19.7) 13.0 WCPO-TV Topper (6.0) 7.5 WLW-TV All Star Movie (8.3) 5.9	DAYTON Wednesday 6:30 WHIO-TV (16.0) 17.8 WLW-D Eddie Fisher; News Caravan (8.5) 16.5	LOS ANGELES Thursday 7 KCOP (2.0) 6.2 KNXT Death Valley Days (8.3) 12.4 KTTV Annie Oakley (7.5) 7.7	PHILADELPHIA Saturday 5:30 WCAU-TV (15.0) 11.7 WPTZ Ranch House (5.0) 8.2 WFIL-TV Guild Playhouse (5.3) 5.9	WASHINGTON Saturday 6 WTOP-TV (11.7) 15.2 WRC-TV Your Hit Parade (6.3) 15.0 WMAL-TV This Is the Story (3.7) 5.2
Hopalong Cassidy	BALTIMORE Monday 6 WBAL-TV (6.9) 10.4 WMAR-TV Early Show (4.3) 9.7 WAAM D. Crockett-Club; News-J. Daly (15.5) 5.5	BOSTON Wednesday 6:45 WBZ-TV (12.7) 13.2 WNAC-TV Badge 714; News & Weather (14.3) 14.4	CLEVELAND Saturday 6 WXEL (9.0) 16.2 WNBK All Star Theatre (9.3) 10.5 WEWS Dollar-Second (10.0) 8.9	DAYTON Monday 6 WHIO-TV (12.8) 15.3 WLW-D Trip-Mars (7.8) 7.5	*ST. LOUIS Saturday 5 KWK-TV (13.7) 15.4 KSD-TV Buffalo Bill, Jr. (12.0) 12.0 KTVI J. Strongbow; Jack Buck (—) 1.4
1 Led 3 Lives	COLUMBUS Tuesday 9:30 WBNS-TV (47.7) 22.9 WLW-TV City Detective (11.7) 19.4 WTVN Film (5.0) 7.5	DETROIT Friday 9:30 WJBK-TV (19.7) 18.4 WWJ-TV Red Barber (17.7) 13.2 WXYZ-TV Jumbo Thea. (12.7) 12.2	HOUSTON-GALVESTON Tuesday 9:30 KPRC-TV (33.6) 26.4 KGUL-TV Passport to Danger (12.0) 12.8 KTRK-TV Name's the Same (11.1) 11.9	MINNEAPOLIS-ST. PAUL Tuesday 8:30 KSTP-TV (12.0) 23.5 WCCO-TV Dateline Europe (50.3) 17.4 KEYD-TV Texas Rastlin' (3.7) 8.0	SYRACUSE Saturday 7 WSYR-TV (10.0) 23.8 WHEN-TV Big Picture (18.0) 6.8

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

BOSTON Sunday 2:30 WBZ-TV (10.3) 10.5 WNAC-TV Amos 'n' Andy (6.7) 8.9	BUFFALO Sunday 6:30 WGR-TV (17.7) 17.2 WBEN-TV You Are There (8.7) 11.5	SAN FRANCISCO-OAKLAND Sunday 9:30 KPIX (26.0) 16.7 KRON-TV TV Playhouse (22.3) 23.7 KGO-TV Life Begins at 80 (5.7) 4.9	SEATTLE-TACOMA Monday 7:30 KING-TV (13.9) 16.7 KTNT-TV Studio One (17.6) 18.3 KOMO-TV Tony Martin; News Caravan (14.0) 13.8	ST. LOUIS Friday 10:30 KSD-TV (18.7) 13.7 KWK-TV Big Town (13.3) 14.7 KTVI Million \$ Movie (6.7) 6.4
MILWAUKEE Friday 7:30 WXIX (16.7) 19.5 WTMJ-TV Star Stage (23.7) 21.4 WISN-TV The Vise (12.7) 12.2	PORTLAND, O. Monday 10 KOIN-TV (30.3) 17.4 KPTV R. Montgomery (20.0) 18.0 KLOR-TV Ellery Queen (9.0) 8.0	PROVIDENCE Friday 8:30 WJAR-TV (26.5) 32.8 WPRO-TV Our Miss Brooks (30.0) 28.8	SAN FRANCISCO-OAKLAND Thursday 7 KPIX (11.7) 22.5 KRON-TV Great Gil- dersleeve (18.7) 14.4 KGO-TV Captain Gallant (3.0) 6.4	SEATTLE-TACOMA Thursday 7:30 KING-TV (22.3) 23.1 KTNT-TV Halls of Ivy (11.9) 12.7 KOMO-TV Dinah Shore; News Caravan (8.6) 10.2
BIRMINGHAM Thursday 8:30 WBRC-TV (28.5) 28.3 WABT Lux Video Theatre (29.0) 30.5	COLUMBUS Friday 8:30 WBNS-TV (19.7) 23.0 WTVN Ellery Queen (10.7) 13.0 WLW-C Eddie Cantor (20.3) 10.5	DAYTON Friday 9:30 WHIO-TV (28.0) 30.3 WLW-D Red Barber (28.0) 21.5	DETROIT Saturday 9:30 WJBK-TV (13.3) 12.0 WWJ-TV Your Hit Parade (25.3) 24.9 CKLW-TV Hockey (3.7) 6.5	MILWAUKEE Friday 6:30 WTMJ-TV (11.3) 12.7 WXIX Our Miss Brooks (12.7) 14.2 WISN-TV Rin Tin Tin (9.7) 13.7
HOUSTON-GALVESTON Monday 7 KPRC-TV (9.9) 15.0 KGUL-TV I Love Lucy (16.5) 22.2 KTRK-TV Charcoal Inn (6.0) 5.6	MILWAUKEE Monday 8:30 WTMJ-TV (27.3) 21.7 WXIX Studio 1 (18.7) 19.4 WISN-TV Boxing (12.0) 12.9	PORTLAND, O. Tuesday 7 KOIN-TV (24.0) 19.4 KLOR-TV Western Marshall (6.0) 20.5 KPTV Superman (10.7) 9.4	SEATTLE-TACOMA Thursday 8:30 KOMO-TV (29.3) 15.3 KTNT-TV Shower-Stars (18.3) 22.9 KING-TV Science-	SYRACUSE Thursday 7 WSYR-TV (17.0) 19.5 WHEN-TV Little Rascals (17.5) 18.3
CLEVELAND Wednesday 10 WXEL (20.3) 22.7 WEWS Wed. Night Theatre (15.0) 13.7 WNBK News, Wea., Sports; Playhouse 15 (14.7) 9.5	DETROIT Wednesday 9:30 WWJ-TV (26.7) 16.2 WJBK-TV 20th Cent. Fox (13.7) 15.5 WXYZ-TV Boxing (16.0) 13.9	HOUSTON-GALVESTON Tuesday 10 KPRC-TV (25.8) 18.9 KGUL-TV Late Show (12.6) 11.1 KTRK-TV News; Studio 13 (11.4) 7.5	MINNEAPOLIS-ST. PAUL Thursday 9:30 KSTP-TV (29.7) 22.5 Theatre (6.8) 11.7 WCCO-TV Hudson's- Journal (18.3) 12.7 WTCN-TV Eddie Cantor (8.7) 7.0	ST. LOUIS Monday 10 KSD-TV (24.0) 21.7 KWK-TV Waterfront (21.0) 15.5 KTVI Fights, News; Sports (5.3) 4.2
CLEVELAND Tuesday 9:30 WXEL (53.3) 23.8 WNBK Big Town (10.7) 22.0 WEWS Operation Demonstrate (2.7) 4.2	COLUMBUS Sunday 8:30 WBNS-TV (30.7) 26.4 WLW-C TV Playhouse (17.0) 19.0 WTVN Life Begins at 80 (12.3) 9.7	DAYTON Wednesday 10:30 WHIO-TV (17.0) 17.3 WLW-D Tonight (17.0) 16.5	PHILADELPHIA Thursday 10:30 WCAU-TV (16.3) 13.4 WPTZ Lux Video Theatre (16.3) 15.0 WFIL-TV Mystery Hour (3.7) 7.9	SAN FRANCISCO-OAKLAND Saturday 7 KPIX (13.7) 16.0 KRON-TV Eddie Cantor (10.7) 11.5 KGO-TV Ozark Jubilee (5.7) 5.2
ATLANTA Sunday 10 WSB-TV (20.0) 17.0 WAGA-TV Famous Playhouse (25.7) 13.0 WLW-A Sky Theatre (5.3) 5.2	CINCINNATI Wednesday 8 WKRC-TV (21.0) 17.2 WLW-D Kraft TV Theatre (18.0) 21.2 WCPO-TV Millionaire (14.3) 16.2	DAYTON Tuesday 10:15 WHIO-TV (31.0) 20.8 WLW-D Runyon at Night; Tonight (19.0) 15.8	MINNEAPOLIS-ST. PAUL Tuesday 10:30 KSTP-TV (16.3) 13.5 WCCO-TV News, Weather; Frankie Laine (9.0) 8.2 KEYD-TV Night Final (12.7) 5.2	SEATTLE-TACOMA Thursday 10:45 KING-TV (9.8) 10.6 KOMO-TV Lux Video Theatre (17.4) 12.0 KTNT-TV Late Show (9.1) 8.4
ATLANTA Tuesday 9:30 WAGA-TV (51.7) 23.2 WSB-TV It's a Great Life (6.3) 12.5 WLW-A L. R. Abernathy (4.0) 10.7	MILWAUKEE Friday 9:30 MTMJ-TV (21.0) 16.7 WXIX Colonel March (18.0) 16.0 WISN-TV Confidential File (15.0) 14.2	MINNEAPOLIS-ST. PAUL Friday 9 WCCO-TV (25.0) 16.5 KSTP-TV D. Fairbanks (16.0) 13.5 WTCN-TV Adventure Theatre (8.7) 8.7	PORTLAND, O. Monday 8:30 KOIN-TV (35.7) 28.7 KPTV Caesar's Hour (18.7) 22.7 KLOR-TV Voice of Firestone (12.0) 12.2	SAN FRANCISCO-OAKLAND Tuesday 7 KRON-TV (8.0) 13.9 KPIX Count- Cristo (14.3) 12.9 KGO-TV Success Story (9.0) 5.4
BUFFALO Saturday 10 a.m. WBEN-TV (6.3) 14.0 WGR-TV Pinky Lee (14.0) 10.4	MINNEAPOLIS-ST. PAUL Saturday 5 WCCO-TV (16.0) 12.7 KSTP-TV Hunter (3.7) 3.7 WTCN-TV Foreign Theatre (4.3) 3.5	PORTLAND, O. Tuesday 7 KLOR-TV (6.0) 20.5 KOIN-TV Corliss Archer (24.0) 19.4 KPTV Superman (10.7) 9.4	ST. LOUIS Saturday 4:30 KWK-TV (12.7) 13.5 KSD-TV Super Circus (10.7) 11.9	SAN FRANCISCO-OAKLAND Tuesday 6:30 KPIX (8.0) 13.7 KGO-TV Wild Bill Hickok (3.0) 8.9 KRON-TV Highway Patrol (9.3) 7.9

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



WHERE ELSE IN

The Carolinas



Published OTO by the Jefferson Standard Broadcasting Company

83 NEWSPAPERS CARRY WBTV PROGRAM LOGS

Charles H. Crutchfield, Executive Vice President and General Manager of the Jefferson Standard Broadcasting Company, released today a complete list of newspapers carrying WBTV Program Logs and News Highlights. The eighty-three newspapers include:

NORTH CAROLINA

Albemarle Enterprise
Albemarle, N. C.
Anson Record
Wadesboro, N. C.
Asheville Citizen
Asheville, N. C.
Asheville News
Asheville, N. C.
Asheville Times
Asheville, N. C.
Belmont Banner
Belmont, N. C.
Charlotte News
Charlotte, N. C.
Charlotte Observer
Charlotte, N. C.
Charlotte Post
Charlotte, N. C.
Cleveland Times
Shelby, N. C.
Concord Tribune
Concord, N. C.
Durham Morning Herald
Durham, N. C.
Durham Observer
Durham, N. C.
Elkin Tribune
Elkin, N. C.
Fayetteville Observer
Fayetteville, N. C.
Gaston Citizen
Gastonia, N. C.
Gastonia Gazette
Gastonia, N. C.
Granite Falls Press
Granite Falls, N. C.
Greensboro Daily News
Greensboro, N. C.
Greensboro Record
Greensboro, N. C.
Hamlet News-Messenger
Hamlet, N. C.
Hendersonville Times-News
Hendersonville, N. C.
Hickory Daily Record
Hickory, N. C.
High Point Enterprise
High Point, N. C.
Iredell Morning News
Statesville, N. C.
Kannapolis Daily Independent
Kannapolis, N. C.
Lenoir News-Topix
Lenoir, N. C.
Lexington Dispatch
Lexington, N. C.
Lincoln Times
Lincolnton, N. C.
Lumberton Post
Lumberton, N. C.
McHenry Times
Charlotte, N. C.

Mocksville Enterprise
Mocksville, N. C.
Monroe Journal
Monroe, N. C.
Montgomery Herald
Troy, N. C.
Morganton News-Herald
Morganton, N. C.
Mount Holly News
Mt. Holly, N. C.
Newton Observer &
News Enterprise
Newton, N. C.
Raleigh News & Observer
Raleigh, N. C.
Raleigh Times
Raleigh, N. C.
The Robesonian
Lumberton, N. C.
Rockingham Post-Dispatch
Rockingham, N. C.
Rutherford County News
Rutherfordton, N. C.
Salisbury Evening Post
Salisbury, N. C.
Sanford Herald
Sanford, N. C.
Shelby Daily Star
Shelby, N. C.
Statesville Daily Record
Statesville, N. C.
Twin City Sentinel
Winston-Salem, N. C.
Winston-Salem Journal
Winston-Salem, N. C.

SOUTH CAROLINA

Anderson Daily Mail
Anderson, S. C.
Anderson Independent
Anderson, S. C.
Andrews Star
Andrews, S. C.
Camden Citizen
Camden, S. C.
Charleston Evening Post
Charleston, S. C.
Charleston News & Courier
Charleston, S. C.
Cheraw Chronicle
Cheraw, S. C.
Chester Reporter
Chester, S. C.
Chesterfield Advertiser
Chesterfield, S. C.
Clover Herald
Clover, S. C.
Columbia Post
Columbia, S. C.
Columbia Record
Columbia, S. C.
Columbia State
Columbia, S. C.



Pictured above is the \$1½ Million Jefferson Standard Broadcasting Company building. Operating from these kingsize facilities, WBTV serves more than 500,000 television families in its 100 UV/M area!

Florence Morning News
Florence, S. C.
Fort Mill Times
Fort Mill, S. C.
Gaffney Ledger
Gaffney, S. C.
Greenville News
Greenville, S. C.
Greenville Observer
Greenville, S. C.
Greenwood Index-Journal
Greenwood, S. C.
Lancaster News
Lancaster, S. C.
Newberry Journal
Newberry, S. C.
Pageland Journal
Pageland, S. C.
Spartanburg Herald
Spartanburg, S. C.
Spartanburg Journal
Spartanburg, S. C.
Suburban News
Columbia, S. C.
Union Daily Times
Union, S. C.

GEORGIA

Augusta Herald
Augusta, Georgia

TENNESSEE

Bristol Virginia-Tennessean
Bristol, Tennessee
Elizabethton Star
Altamont, Tennessee
Kingsport Times-News
Kingsport, Tennessee
Morristown Sun
Morristown, Tennessee
Mountain City Tomahawk
Mountain City, Tennessee

VIRGINIA

Bristol Herald-Courier
Bristol, Virginia
Roanoke Times
Roanoke, Virginia
Scott County News
Gate City, Virginia

MOST UNIQUE AND EFFECTIVE PROMOTIONAL OPERATION IN THE BUSINESS...

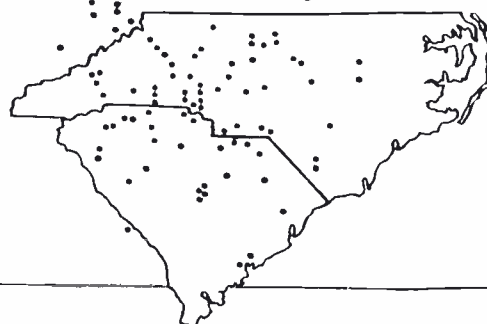
Advertisers launching campaigns over Station WBTV reap the promotional benefit of eighty-three Carolina newspapers which carry WBTV Program Logs. Twenty-nine of these newspapers regularly feature program news and photos in special television highlight columns.

This healthy viewer interest in television program news has been skillfully cultivated since 1949 by a full-manned WBTV promotion operation. Televiewers in this \$2 billion retail sales market have requested logs and program highlights—newspaper editors have complied.

Judged to be one of the most unique and effective promotion operations in the business, the eight-man department provides full advertiser service in on-the-air promotion, publicity, research, merchandising and newspaper-audience promotion.

Combine this great area station "impact advertising with such potent promotion and watch sales "zoom" in this robust Carolina television market!

SUCH POTENT PROMOTION



Graphically shown at left are the eighty-three newspapers located in WBTV's 100 UV/M area. Proof positive that WBTV advertisers reach a bonus television-conscious audience that never shows up in statistics and market data.

Call: WBTV or CBS Television Spot Sale

Presented on these pages
is the best judgment
of eight leaders in their
respective fields,
telling what the new year
holds for television.

Theirs are not the usual
year-end statements
but are frank appraisals
of both bright and
dark spots
in the picture.

Duffy of BBDO
foresees more opportunities
in programming now
that the cost pace
has slowed down.

Lantz of Bristol-Myers
predicts concentration by
advertiser
and agency on improvement
of the commercial.

Weaver of NBC discusses
advertisers' growing
maturity which has
provided support of
broader program concepts.

And to find out what's
ahead for the industry
in the coming years,

TELEVISION MAGAZINE
has prepared a long-range
forecast on the
economic development
of the industry.

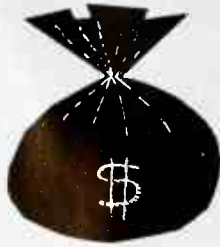
THE EDITORS

WHAT NEXT 5 YEARS WILL BRING

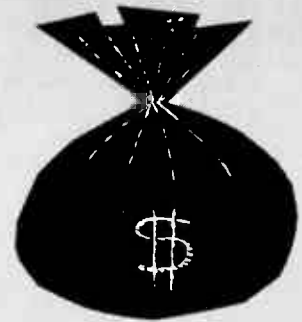
1955

1960

**TOTAL NATIONAL
AD BUDGET**

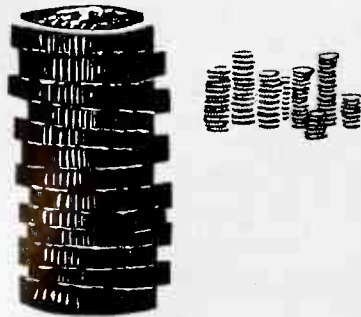


\$8,800,000,000

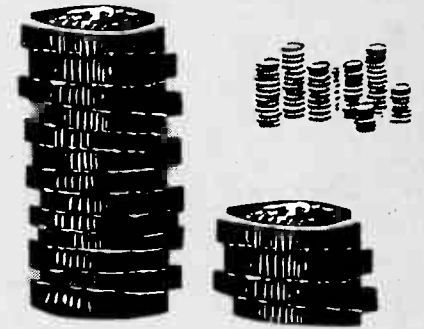


\$12,000,000,000

**TV'S SHARE
OF AD DOLLARS**



11%

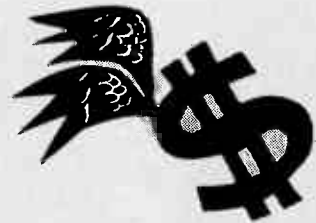


16%

TV EXPENDITURES



\$1,000,000,000



\$2,000,000,000

**PERCENTAGE OF
U.S. HOMES
OWNING TV SETS**



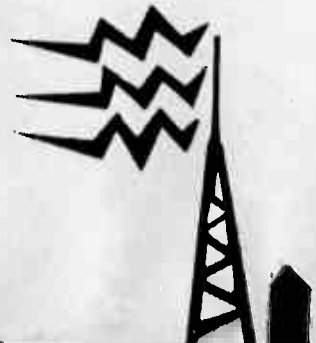
67.2%*

*U. S. CENSUS ESTIMATES, JUNE, 1955



90%

**NUMBER
OF STATIONS**



An economic forecast

HOW FAR CAN TV GROW?

Expenditures still

a long way from the peak

— TV can double

its size by 1960

Is television anywhere near hitting its ceiling? With two of the major networks practically sold out, how far can TV go? Is there really room for a third strong network, and possibly a fourth?

If the economists are right, the lusty billion-dollar medium of 1955 has barely entered adolescence, is nowhere near its ceiling, and may double its present size in a short five years.

By 1960, we may see advertisers' television expenditures passing two billion dollars a year, three flourishing networks and possibly a fourth, 600 or more stations, 90% set circulation with 45,000,000 TV homes.

What will this tremendous growth mean to the network . . . the station . . . the advertiser?

Will the advertiser get more or less for his dollar? Will the emergence of a strong third network and better programming mean more competition for audience and, consequently, fewer viewers per show?

These are some of the questions that the staff of TELEVISION MAGAZINE has delved into in the past few months. In the search for the answers, the views of economists both within the industry and outside were sought.

Barring war, a depression or unforeseen developments that might alter TV's position as happened in radio, the outlook is almost unavoidably optimistic.

Where will it all settle down? How much higher, for example, can network billings go?

NBC expects overall network billings to increase 20-25% above the 1955 level by 1960.

CBS sees a possible rise of 33-40% or the same increase for the five-year period as has been experienced yearly until now.

ABC expects an overall network increase of 15-20%, looks forward to a 40% growth for itself since it has the longest way to go to maturity.

Theoretically, the limit is a total network billing of about \$700,000,000 a year at current prices on the basis of three networks running at full capacity with average line-ups of 100 stations, in the view of Sydney Alexander, CBS economist. He estimates that both CBS and NBC could increase their incomes in theory by 50%. ABC by 100%.

Spot and local have a long way to go. In 1954 network TV received 52% of the total TV expenditure, spot and local 48%. Radio in 1940 showed a similar pattern, network radio 52.9%, spot and local 47.1%. By 1947, radio network volume had increased almost two and a half times, but its proportion of the total radio expenditure had dropped sharply to 39.7% while the spot and local share had climbed to 60.3%.

It is generally felt that the surface has barely been scratched on the spot and local levels for television.

A natural limiting factor is the number of stations possible. Assuming FCC solution of the current allocations dilemma, it is believed that the economy can support 600 or more stations.

Technological advances may make even these estimates conservative.

Already station packages are appearing on the market that necessitate both small capital outlay and reduced

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An agency view

WHAT WILL BE TV'S NEW PROGRAM CHARACTER?

Fresh opportunities
for the advertiser
are being created
by improved programming

By **BEN C. DUFFY**

President, Batten, Barten, Durstine, Osborn

For the past two years I have written articles for TELEVISION MAGAZINE under the title, "Will the Sales Impact Continue to Justify the Cost?" These were printed during a period when costs for television were ascending on a dizzy spiral. However, throughout most of 1955 we had a breathing spell; the cost pace slowed down measurably. In fact, it almost might be in order to say that where more money was spent, it was spent for *better* talent, *better* production, and *better* programming, rather than just to get or keep a series on the air.

While we're catching our breath for a moment as far as the cost picture goes, let's take a look at what has happened this past year that may have a profound effect on where television programming is heading for 1956. What are the ten most important items that stand out?

- The *family* has been given more accord as a *unit of importance* in sales strategy.
- This thinking has brought a certain *quality* to a host of new programs.
- The hour (or longer) show has grown in popularity and continues to dominate new thinking.
- Comedy (both situation and the stand-up variety) is in a slump as far as new talent and shows are concerned.
- We are faced with the *possibility* of an "era of bigness" in quiz shows.
- Networks continue the trend toward flexibility in programming.
- Spectaculars still present a few cons to go with the pros.
- Color on a big scale is *still* "just around the corner" but not quite here.
- Film has made additional, but not mortal, inroads into live programming.
- Television is "growing up."

Networks and producers this year have seen an advantage in beaming some of their programs to the family as a *unit*. Not that there aren't still shows which appeal to dad alone to sell beer; to mom alone to sell soap; to brother and sister alone to sell cereal. But new programs, eyeing the success of *Disneyland* and *Lassie* have been produced to incorporate a built-in appeal for dad, mom, and the children . . . without being too rough, too saccharine, or too childish.

The theory behind this has been that in a one-set household, if the entire family can be persuaded to watch a show—any show—as a *unit*, some of the sales message that used to be directed at one family member exclusively might lap over to another who is actually in a position to make the purchases from time to time.

Among the results of this growing family trend is the emergence of *quality* "historical-adventure" shows, such as *Robin Hood*; plus an outcropping of "adult westerns" (a generic term that seems to be applied to stories laid in the Old West wherein one of the members of the cast has a problem that can't be solved by a fast draw alone). *Gunsmoke*, *Wyatt Earp*, *Frontier*, and the "*Cheyenne*" segments of *Warner Brothers Presents* are the bellwethers of this new group.

The year 1955 saw the resurgence of the hour (or longer) show. This was true not only in the field of

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An advertiser looks ahead

EASIER TO DOUBLE THE SELL THAN THE RATING

Advertisers' swing
to magazine shows
gives new urgency to
improving commercials

BY WALTER P. LANTZ

vice president, Bristol-Myers Co.

During the next year or two, it seems to me, advertisers can expect: 1. Wider application of what may be called the "magazine concept" of network programming. 2. Much greater emphasis than heretofore on improvement of commercials.

Participating and alternate sponsorships have been the primary network responses to the challenge I outlined two years ago in TELEVISION MAGAZINE—"to reduce the risks on blue chip expenditures." This trend has sharpened the friendly struggle between advertiser and network.

The advertiser continues to try for a choice time period in which he can spot his own show. The advertiser with the large budget prefers to control his own program, for he can be as flexible in his selection of talent and material and to some degree network selection as he feels advisable to achieve his specific aims. In addition, he gets whatever benefits may reside in viewer goodwill.

But only the big-budget client can take this course. Only he can afford the luxury of possible failure.

That the network drive to originate shows will continue is hardly to be doubted. Control of its own program offers the network greater flexibility in developing programming according to its own views. It also permits the low-budget advertiser to get into TV.

It takes some of the risks out of TV for the advertiser, since the network can employ its own talent stable, provide a big name array at its own expense, in order to win the competitive network battle. No individual advertiser can afford the tremendous outlays needed to finance the elaborate productions that are becoming the order of the day.

The day may come when, through the magazine approach, the networks will offer a guaranteed minimum audience to advertisers for each program purchase much as publication media do today on circulation.

Network participation shows will doubtless continue to grow in importance during the daytime, as well as in the evening. Daytime, in fact, holds great promise for the advertiser in the years ahead. As the total amount of advertising dollars increases to meet the needs of an expanding economy, more of them will of necessity find their way into daytime TV. This will stimulate more creative programming and enhance the effectiveness of the daytime medium.

As network show control grows, agency influence on programming can be expected to decline. Already the advertiser and his agency are helpless to affect the content of the average participation show. More and more the focus of agency—and advertiser—TV activity will be on the commercial, as it is on the printed ad in magazines.

Growing client and agency concern with commercials rather than program content will, I believe, vastly improve commercial techniques. In my opinion it is easier to double the effectiveness of a commercial than to double the audience of a show.

As all in the TV industry are aware, there has been considerable criticism of commercials during the past

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A network forecast

THE MATURITY OF THE ADVERTISER

It has changed the yardstick
of TV success, providing
support for broad,
new program concepts

BY SYLVESTER L. WEAVER

Chairman of the Board, National Broadcasting Co.

Television is spreading around the wide, wide world as it goes into 1956.

Behind it is a year of spectacular growth and success in sales and in programming. Advertisers' investment in television shot past the billion dollar mark. In programming, the year was marked by great strides in lifting the general level of the schedule—not only in the great all-family entertainment features which are the backbone of America's free enterprise television.

It would be hard to attribute this great year to any one factor. But if I were forced to come up with a single reason, it would be this: greater usefulness for the advertiser.

This factor—greater usefulness for the advertiser—left its mark on almost all aspects of our operation. It brought about a wider range of TV possibilities; it brought in new categories of advertisers that had never realized the job TV could do for them; and it made possible many worthwhile programs that could not have been presented on a sustaining basis.

Let me take off my hat to the advertiser for the maturing of his attitude toward the yardsticks of success in television. The advertiser has come to realize more and more that ratings—and thus cost-per-thousand—are not everything. He has come to realize that ratings do not measure impact, prestige, and leadership, and that these elements are intimately linked to the real success or failure of any program in doing a job for the client. Not just how many viewers, but which viewers, in what spirit of anticipation, with minds that are in what condition—receptive? eager? dulled? satiated?

Our business is moving from indiscriminate masses of possible buyers to the screening out and delivery of selected audiences—still overwhelming in size. This is generally recognized by the advertiser today.

Another factor advertisers now realize is that ratings fail to measure the degree to which more and more millions of present and future customers are exposed to good taste. And it is this exposure to good taste that prepares markets for the advertiser's investment in improving his product. Furthermore, the advertiser realizes that programming should encourage the public to look forward and upwards, to be dissatisfied with present living and to work hard for a better tomorrow.

This maturity of outlook—this sophistication, if you will—has focused the advertiser's attention on a wide pattern of values that the program which carries his sales message can offer. And more and more, he will ask himself about our very strong value—is this the kind of program with which I want my firm to be identified in the public mind?

This attitude, quite frankly, delights those of us in the industry who are dedicated to what we at NBC call "programming up." It gives us the wherewithal to put over many projects that would otherwise not be feasible.

Take, for instance, *Wide Wide World*. Here was an NBC project that had been maturing for a long time in what is referred to as the hushed, deep-carpeted sanctums of the Sixth Floor. We felt strongly that such a program would be part of television's great fulfillment.

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From a station point of view

IT'S THE STATION'S TURN TO BE CREATIVE

To make TV a better medium for
buyer and seller alike,
here are the areas in
which we must make progress

BY DONALD H. McGANNON

President, Westinghouse Broadcasting Co., Inc.

Television broadcasters, at the conclusion of 1955, were certain of many facts but outstanding among these was the fact that 1956 would pose new and varied problems that would test their ingenuity and skill to the fullest. As I view the situation, among these problems are the following:

A. Network relations and programming—Programming formats and quality to date are, to a very large measure, attributable to the efforts and creative ingenuity of our national networks. I am convinced that this segment of our industry is far from its pinnacle of final potential, and that the future forms and patterns will hold infinitely more for the appetite of American viewers.

From the station-operation viewpoint, however, two major conditions are of great concern. First, the affiliated stations are appreciatively aware of the ever increasing strength and position of network programming. This has, in many areas, advanced to the point where such programs represent the major programming effort. Such satisfied reliance not only destroys the mutuality of our joint efforts to serve the public but could repeat, at some future day, the circumstances that surrounded the decline of the radio networks and the serious repercussions at the station level.

Local creative talents have not been used to their full potential. The individual operator cannot relax his efforts to constantly contribute to the determination of program forms and patterns. Nor can he fail to have his opinions and voice heard in fair comment on the forms evolved by the networks.

Local hours must be aggressively and creatively programmed, with an effective and practical balance between live and film programming.

From the viewpoint of the affiliated as well as the independent station, good film—both syndicated and features—is certainly one of the basic program products. In 1956, I look for an increased supply of quality syndicated film and features. I also anticipate a trend to programming syndicated half-hour TV films across the board during the daytime hours of operation, such as have been recently found on our stations WPTZ in Philadelphia and KPX in San Francisco, with immense success both in building audience and securing income.

There is no magic formula, however, for effective film buying. The station manager who is aware of the importance of film programming will not entrust this vital and costly operation entirely to a film buyer, capable though he may be. He, himself, and his program director and, in fact, every department in the station must personally acquaint themselves with the buying and scheduling of film.

Important as film is to local programming of the station, live programming deserves equal importance. Complex productions with big budgets are not the answer; the successful live local television show needs talent most of all. It needs that special kind of personality whose warmth, charm and ability both to inform and entertain can be sustained virtually single-handed without script or large casts of supporting performers during long periods of time. I don't think local stations spend nearly

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As a station rep sees it

YOU'LL BUY MORE SPOT THIS YEAR; HERE'S WHY

More effective use
made possible by
better film, TvB measurement,
rise of third network

BY WILLIAM H. WELDON

President, Blair-TV

In the face of spot television's tremendous growth in the past few years—the medium grossed 100 million dollars in 1952, an estimated 275 million in 1955—advertisers in 1956 will put more money into spot than ever before.

Naturally, this growth in part parallels the growth in all television advertising. But it is primarily the result of increasing recognition of the power and flexibility of the spot medium.

In 1956, the chief contributing factors to the growth of spot television will be:

1. The increasing availability of good feature film. Experience has proved that properly-programmed feature film can compete successfully with daytime network shows for audience. This means increased availabilities in participating programs with good audience and low cost-per-thousand, as low as radio in many instances.
2. The continued improvement of syndicated film programming. Even though some network sources have recently labelled spot as a "regional" medium as against the so-called "national" nature of network broadcasting, the practical fact of the matter is that spot can be more truly a national medium than network, because of the network's problems with station clearances, multiple affiliations and limited numbers of stations in certain markets.

The advertiser with a syndicated film show is in a much better position to clear a truly national pattern on a spot basis because the stations are so eager for the greater revenue they realize from spot placement.

Actually, any spot advertiser, whether he uses film, local participating programs, or any other form of spot can attain national coverage in this way, with all the attendant advantages of free choice of stations, time, and markets.

3. The emergence of ABC as a major national network. This has two important effects. It provides more prime availabilities, especially during the crowded nighttime hours, and it means the existence of a third strong station in many markets.
4. The release, for the first time, of individual spot advertising expenditures through TvB. This will enable advertisers to see specifically what their competition is doing, and will give the industry gross volume figures to compare with expenditures in other media.
5. Recognition by many new advertisers of the value of spot. This will be accomplished primarily through the sales efforts of TvB.

Spot television's biggest problem in past years has been the lack of a concerted sales drive on behalf of the medium itself. A handful of major representatives, including ourselves, have tried to do this job themselves. But no matter how hard they tried, they were limited by the fact that their primary responsibility had to be to sell their own list, and the prospect could be made wary by this knowledge.

We have always needed an industry sales effort, unhampered by commitments to individual stations, but with the sole objective of getting new money into the medium.

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A film man's analysis

YOU'LL GET WHAT YOU PAY FOR

The advertiser can
have better film programming
only if he is willing to
pay more for it

BY FREDERIC W. ZIV

Chairman of the Board, Ziv Television Programs

TV film faces a gigantic tomorrow. Our purchase of a Hollywood studio with seven sound stages is an act of faith in that tomorrow.

Advertisers will demand a greater quantity of film product and a constantly improving quality. Our own 1956 plans call for growth in both directions. We now have 12 series in production, four of them released during the past year.

The public is getting more and more selective, in its choice of TV fare as well as in cars and other goods. From the program point of view, TV film is but in the pioneering stage. It will prove equal to the challenge, I believe, and move beyond any conventional lines anyone might try to draw today.

But just as we shall continue to bring forth new properties, we shall continue to produce those which have already proved themselves for advertisers. For example, *Cisco Kid* is in the sixth year of production, *I Led Three Lives* is in its third.

This is necessary in order to enable the spot advertiser to duplicate the network advertiser's practice of continuing a successful show over a period of years. In too many cases the syndicated-film user is unable to continue into a second or third year with a program he likes, for production was limited to a year's output.

The problem is one of price. It takes years before the producer is able to realize a return on his investment.

I am reminded of the story of the Failing Fiddler. The Failing Fiddler fiddled on street corners. On good days he picked up enough for crullers and coffee. One day his E string broke. From then on, the Failing Fiddler fiddled only tunes he could fiddle on the remaining three strings. He still picked up enough for crullers and coffee.

Later his A string broke. He started fiddling tunes he could fiddle on the two remaining strings. He still picked up crullers and coffee. Unfortunately, one day his D string broke. The remaining string would not hold up the bridge.

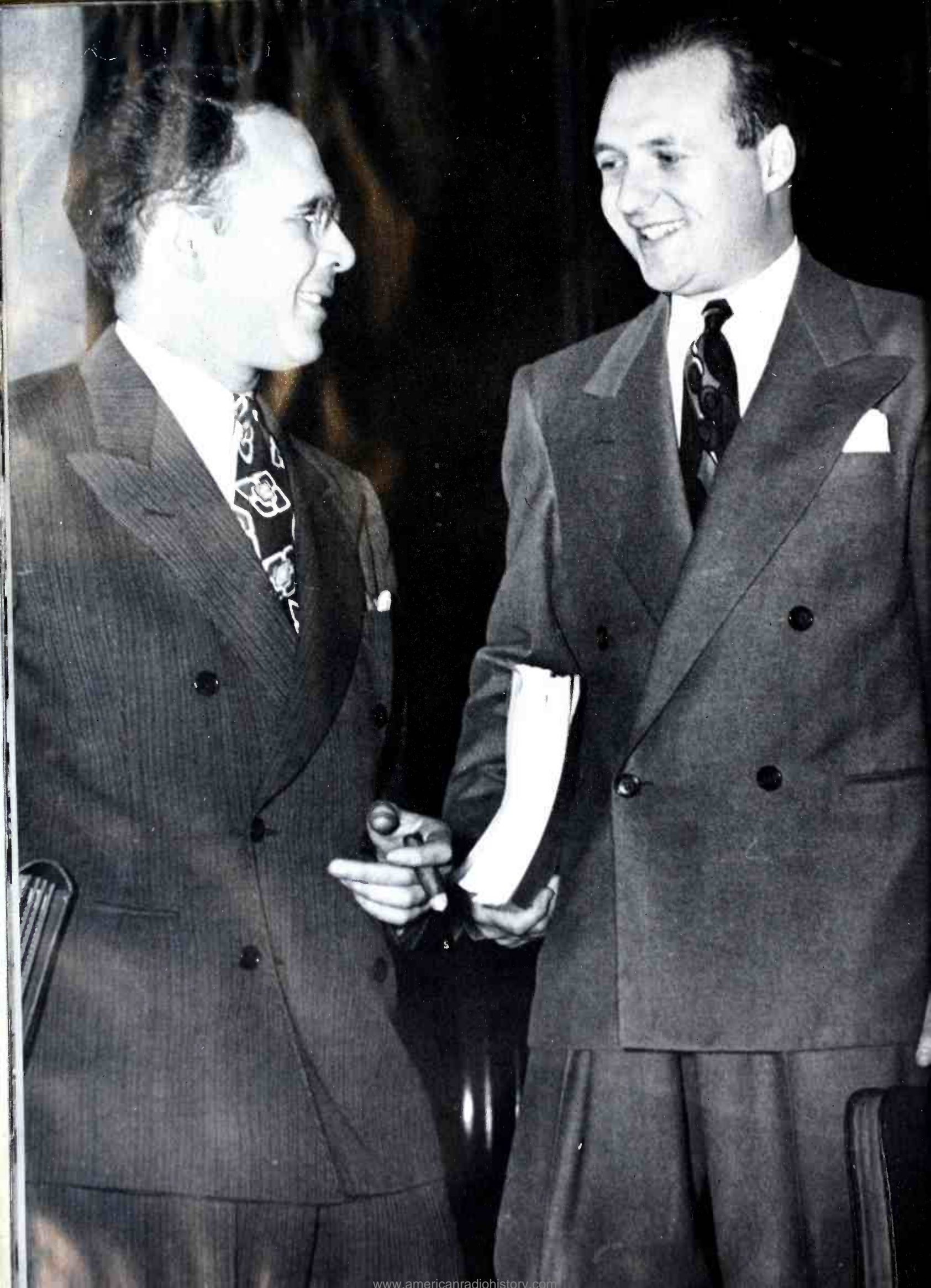
Alas, the failing fiddler was out of business. There was just one thing for him to do: Go into the film-syndication business. He didn't last at it very long. After a while he didn't even pick up crullers and coffee.

But during the short time he was in the film-syndication business, he set some precedents that have remained to haunt the film-syndication industry. Such as: The Failing Fiddler's idea of price was any price he could get in that particular town on the particular day.

The Failing Fiddler was a distributor, not a producer. He had no investment in production. He distributed the product on a percentage basis. If he couldn't get his percentage on a \$200 sale, he was glad to settle for his percentage on a \$100 sale.

Of course, the producer of the film could not exist on any such basis. He went broke. Thus the distributor got no more product. The Failing Fiddler went broke. But the practice of pricing on the basis of "whatever he could get in that particular market on that particular day" still haunts the film-syndication business.

The Failing Fiddler had no organization. He didn't worry about the condition of prints. *To page 77*



TV Investors Beware" or "Caveat Emptor"—these arresting warnings might well have been posted on the front door of the FCC offices during the past two years as an avalanche of entrepreneurs eagerly lined up for station permits.

If such warnings had been displayed, probably few would have been deterred; but some might have realized that the mere possession of a television construction permit was not enough to achieve handsome profits.

The past year has been a transitional period in the rapid growth of the television industry. Pioneers with good VHF facilities and major network affiliations increased their earnings in most cases. In fact, many discovered that the addition of a second station stopped the complaints of angry viewers who were unable to get all their favorite programs from the several networks.

To some newcomers, television-station operation has been the bonanza which it had been heralded to be; to others it has been an abyss into which seemingly unlimited funds could be poured.

Essentially, the difference between profit and loss was the channel assigned—whether UHF or VHF—and the availability of a network affiliation. Those who ventured into UHF found that they had to overcome a general feeling that they were "inferior" to VHF, and to prove to Madison Avenue timebuyers that they had an audience. During 1955, 35 UHF stations went off the air; and an additional 39 permittees decided not to construct at all.

By comparison, few VHF permits have been surrendered, although it is well known that some of the newly licensed stations have exhausted their initial capital and are having difficulty meeting their continuing losses. This group remains relatively quiet, content with the hope that the staggering growth of television will ultimately pull them out of the loss columns to join the profitable pioneers, or that an eager buyer will bail them out and perhaps pay a profit for the privilege of running a television station.

At the same time, all recognize that in some markets UHF has prospered, that it is superior in some engineering respects to VHF, and that where there is no VHF competition, it has achieved complete viewer acceptance and advertising support from local and national sources. These prosperous UHF stations have urged that no VHF channel be authorized in their markets, and that all future competition be in the UHF band.

This "deintermixture" would enable them to serve their communities without the disruptive effect that might be caused by the introduction of a VHF signal. These pleas have been disregarded by the FCC, and the problem shortly will be aired again before Congress and the courts.

On the outcome of this controversy may well hang the fate of UHF. In fact, veteran Commissioner Rosel H. Hyde, in supporting the deintermixture proponents, dissented from the FCC denial and said, "What the Commission has done today may deal a death blow to UHF television service." Obviously, this viewpoint will have considerable bearing on the ultimate outcome.

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A forecast from the Capital

WASHINGTON - INVESTORS BEWARE

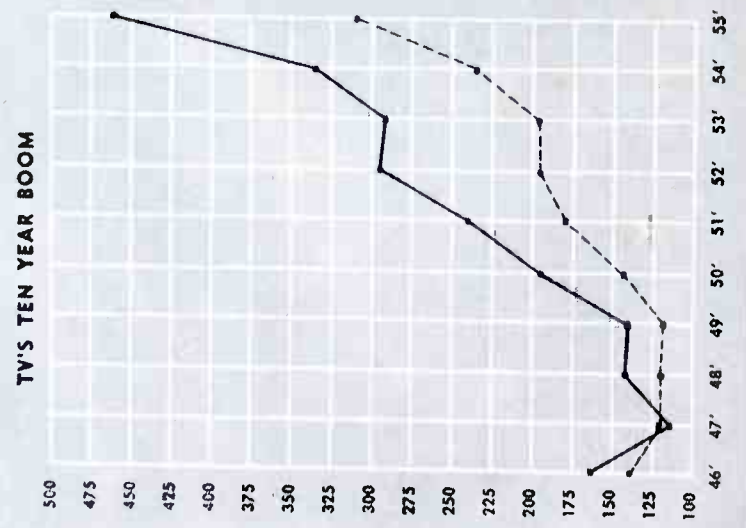
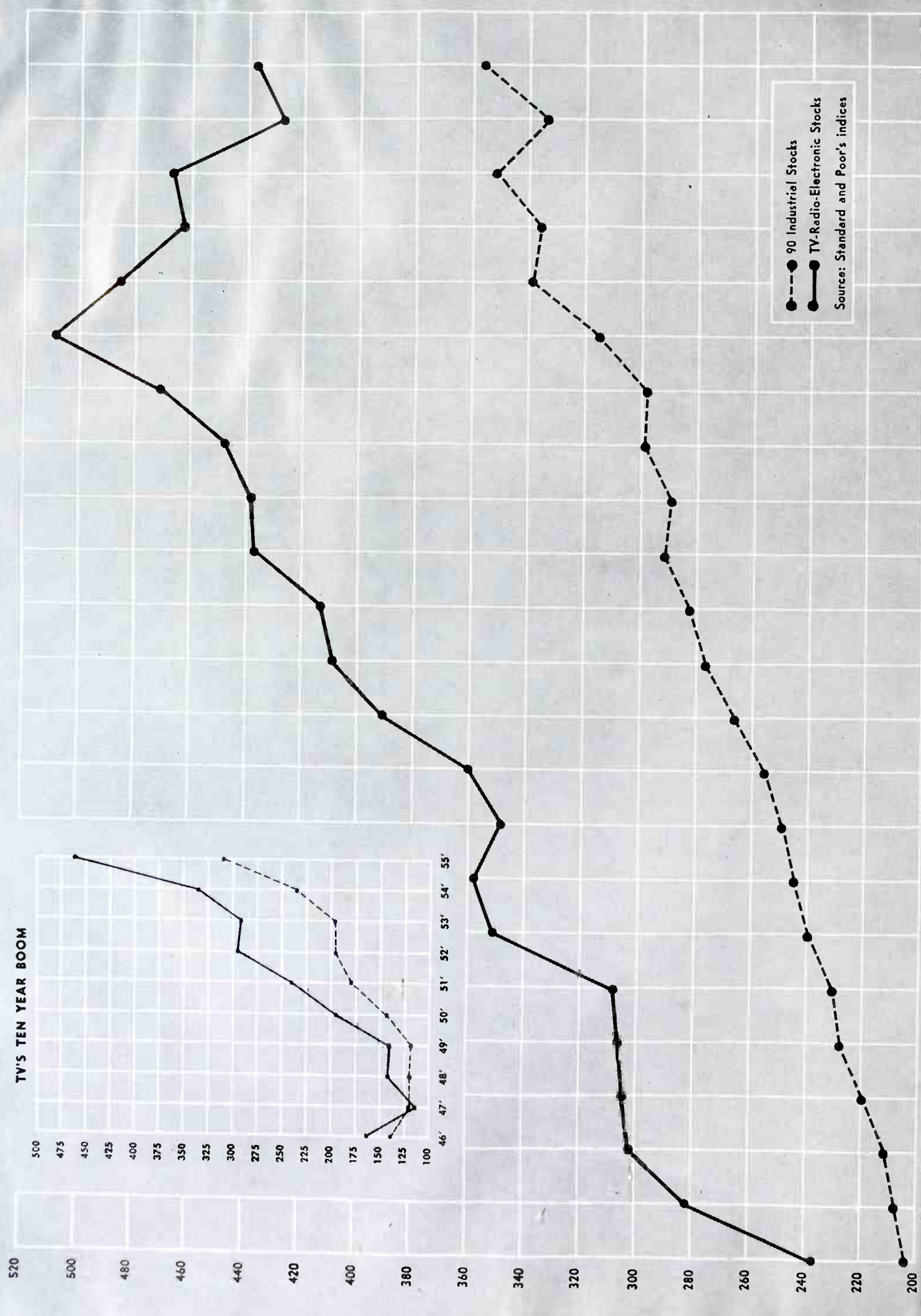
More battles, more studies
must be faced
before UHF
and network problems
can be solved

BY LEONARD H. MARKS

Partner, Cohn & Marks, Attorneys

Attorney Leonard Marks (right) leaves the Federal Communications Commission headquarters with his partner, Marcus Cohn

TV STILL LEADS THE MARKET



●---● 90 Industrial Stocks
 ●—● TV-Radio-Electronic Stocks
 Source: Standard and Poor's indices

JAN. FEB. MAR. APR. MAY JUNE JULY AUG. SEPT. OCT. NOV. DEC.

Viewed from Wall Street

COLOR TO KEEP TV STOCKS HIGH

They're a superior
investment now and they'll
continue to be

BY ROBERT A. GILBERT

Independent investment research analyst

The event of outstanding financial significance for the television industry in 1956 is the offering by RCA of \$100,000,000 of subordinated debentures convertible into common stock at \$50 a share.

Thus an industry leader shows great confidence in the future. And the move reflects confidence of investors in the merits of stock of RCA and the industry. It indicates a climate favorable for the industry to raise the new capital needed for continued expansion and growth.

This review is written in a dramatic moment in television stock history, as the large chart on the adjoining page shows. This chart illustrates, for a two-year period, the action of television investments compared with average investments. The smaller insert is a comparison for a ten-year period.

The two-year chart shows that even during the inventory problems of 1954, television stocks still managed to stay ahead of the average—and the same holds true of the period of initial worries about color.

Now, it does not seem that from the investor's standpoint television stocks can be condemned in a class of only average investments. For one reason, the capital markets now favor TV companies' expansion, as mentioned in the first paragraph. A new industry such as television can put new capital, which is obtained on a favorable basis, to a very good use for shareholders. For another reason, product growth is going to have a big chance in 1956 with color television plus the broader field of electronics.

Much has been written about color from many points of view. This article does not pretend to be a technical discussion. It presents the investor's assumptions with reference to a new product from an alert growth industry. The investor assumes the scientific resources of the electronics industry are rapidly closing in on the problem of color. These resources are enormous and the problem is not insoluble. Color is needed as soon as black-and-white approaches a kind of saturation. Therefore, color will be produced.

Supporting the investor's viewpoint is the decision of a major network to broadcast all local programs in color from its station in one of the nation's largest cities next Spring. (NBC's WNBQ in Chicago.)

Competition between networks and between cities will force others to follow the lead so shown. This the investor believes with considerable certainty.

Color sets produced in 1955 probably were fewer than 50,000 in number, but a much greater attempt will be made this year. It must be remembered that each of these can be multiplied by three or four for the black-and-white equivalent in dollars and cents. Profits await greater volume but transitional low profits seldom disturb the investor in growth issues, since he is more interested in the profits two or three years hence.

The total color future is one of great proportions. These sets will be in wide demand when color crosses the \$500 line. Then the industry will be back in the beginning of a new cycle which can go on for years.

As was true in the past year, the economic background of the conservative government in Washington is favor-

To page 83



From left to right:

VERNON S. MULLEN, JR. — Advertising Manager, Miller Brewing Co.

JACK SEVERSON — Radio and Television Media Director, Mathison & Associates, Inc.

EDWARD G. BALL — Vice President, Mathison & Associates, Inc.

GEORGE F. GILL — Assistant Advertising Manager, Media, Miller Brewing Co.

*Men who
build brand leadership*

are

Sold on spot

*Miller Brewing Company and its
agency, Mathisson & Associates, Inc.,
are Sold on Spot as a basic*

advertising medium. Of the nation's 383 beers, Miller's High Life ranks among the top ten in sales volume. Product quality is one reason. Effective advertising is another ... and Miller's sound use of Spot contributes heavily to the success of its overall campaign.

Sports fans are among Miller's best customers. On a Spot basis, Miller sponsors many major sporting events in specific markets for low-cost precision selling to its choice prospects.

Your product message may require a different programming environment, your distribution pattern a different buying approach. But you can tailor Spot Radio and Spot Television schedules to your own selling situation.

Call your agency or an NBC Spot Sales representative. You'll see how Spot can build your sales volume in thirteen major markets, accounting for 47% of the nation's retail sales.



NBC SPOT SALES

30 Rockefeller Plaza, New York 20, N. Y., Chicago,
Detroit, San Francisco, Los Angeles, Charlotte*,

Atlanta*, Dallas*

*Bomar Lowrance Associates

representing television stations:

WRGB Schenectady-Albany-Troy,
KONA-TV Honolulu, Hawaii, WRCA-TV
New York, WNBQ Chicago, KRCA
Los Angeles, KSD-TV St. Louis,
WRC-TV Washington, D. C., WNBK
Cleveland, KOMO-TV Seattle,
KOA-TV Denver, KPTV Portland,
Ore., WAVE-TV Louisville.

representing radio stations:

WRCA New York, WMAQ Chicago,
KNBC San Francisco, KSD St. Louis,
WRC Washington, D. C., WTAM
Cleveland, KOMO Seattle, KOA
Denver, WAVE Louisville, KGU
Honolulu, and the NBC WESTERN
RADIO NETWORK.

*effective Feb. 1, 1956

NOW AVAILABLE—the greatest boon to time buyers since the invention of the coffee break. The NBC SPOT SALES RADIO-TV SPOT ESTIMATOR

- Instantly determines "audience size"
- Instantly determines "cost per thousand."

For your free copy, write to: NBC Spot Sales Research Department,
30 Rockefeller Plaza, New York 20, N. Y.

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



C. A. SWANSON & SONS, leading producer of frozen main course dinners and individual dishes, displays its entire line in a series of one-minute and 30-second commercials by SARRA. The dual theme of old-fashioned flavor and "quick-fix" convenience is shown by novel stop motion sequences and live action photography. Package and signature highlighting helps assure customer identification at point of sale. Produced through TATHAM-LAIRD, INC. for Swanson, a trade-mark owned by THE CAMPBELL SOUP COMPANY.

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



This unique commercial is one of a series by SARRA for Dodge. The "sell" is entirely visual except for an audio message at the very end. A specially composed musical theme contributes a dramatic overall effect and emphasizes the important points in the presentation. Through association with the Jet Age, the power and Jet Fin styling of the new models are pictorially underscored. Produced by SARRA with GRANT ADVERTISING, INC. for DODGE DIVISION, CHRYSLER CORP.

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



The big sales appeal of Mennen Skin Magic with silicone—preventing chapped hands—is the featured story in these one-minute and 20-second spots by SARRA. The spots billboard the product's appeal to "protect more ways than rubber gloves." Hard sell appeal combines with a comparison demonstration to graphically show the advantages of Skin Magic. Produced by SARRA through GREY ADVERTISING AGENCY, INC. for THE MENNEN COMPANY.

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



Dressing up daughter in mother's clothes is the warm human interest introduction that sets the scene for this one-minute spot by SARRA for St. Joseph Aspirin for Children. The commercial emphasizes the specialized nature of the product by showing that aspirin, like clothes, should be especially designed for the needs of children. Live action sequences, keyed to a jingle, point up the orange flavoring of St. Joseph Aspirin for Children, and help to show why it's the world's largest selling children's aspirin. One of a series created by SARRA for PLOUGH, INCORPORATED through LAKE-SPIRO-SHURMAN, INC.

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

DO THEY REMEMBER YOUR COMMERCIALS?

Television Magazine's Continuing Audience Study--#4

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

DETERGENTS

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Tide	40.3	1	Tide	42.7
2	Cheer	29.3	2	Cheer	19.2
3	Fab	19.4	3	Fab	17.4
4	Rinso	14.7	4	All	14.5
5	Dash	10.3	5	Rinso	13.1
6	Lux	9.6	6	Ad	6.5
7	All	8.2	6	Dash	6.5
8	Vel	4.9	7	Lux	5.6
9	Ad	4.5	8	Vel	5.0
9	Joy	4.5	9	Surf	3.8
10	Surf	3.7	10	Dreft	3.3
11	Dreft	1.8	11	Joy	2.8

HEADACHE REMEDIES

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

TEAS

BRANDS RECALLED			BRANDS USED		
Rank	Brand	%	Rank	Brand	%
1	Lipton	60.1	1	Lipton	32.1
2	Salada	13.3	2	White Rose	17.8
3	White Rose	10.5	3	Tetley	12.3
4	Tetley	6.1	4	A & P	11.7
5	Tenderleaf	2.0	5	Salada	6.5
6	A & P	*	6	Sweet-touch-nee	4.1
7	Ehler	*	7	Tenderleaf	3.3
8	McCormick	*	8	Ehler	1.4
8	Sweet-touch-nee	*	8	McCormick	1.4

TELEVISION SETS

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

The consistently close parallel between recall of a product's TV advertising and its use in the home again appears in TELEVISION MAGAZINE's Continuing Audience Study conducted for us by The Pulse, Inc.

One thousand persons in the New York area were interviewed in November on TV-advertising recall and use of brands in four categories.

In three categories, the brand that scored first in recall also was first in use—Tide for detergents, RCA for TV sets, and Lipton for tea. In the fourth, headache remedies, Bufferin was first in recall and fourth in use, while Bayer aspirin was third in recall and first in use.

An exception to the general parallel between use of the product and recall of its TV advertising is, as would be expected, house brands of tea. This is usually true of supermarkets' own high-selling brands.

Notable in the detergents is the rise of the low-suders designed for automatic washing machines—e.g. Dash, All, and Ad.

Complicating the picture for headache remedies is the fact that many people think of the seltzers primarily for other uses.

Noteworthy was the high percentage of recall for three products advertised on Arthur Godfrey's programs—Lipton tea (60.1%), Bufferin (36.6%) and CBS-Columbia TV sets (26.9%). Godfrey's ratings may have slipped, but his commercials continue to carry impact.

Naturally, the results of these surveys can be meaningful only in terms of an advertiser's own data on distribution and advertising.

The objective of this monthly survey is to obtain some comparative measure of commercial recall and use of the product. For each category, the following questions were asked:

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

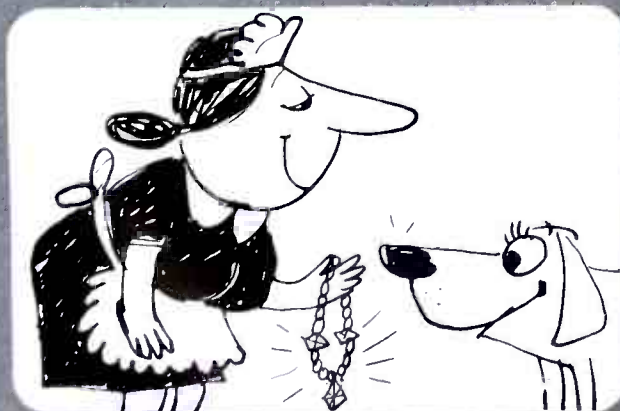
2. What brands do you use?

Next month's survey covering the same four categories will be conducted in Chicago.

END

* Number of mentions below 1%

We're making more money in Billionized San Diego!



\$1,509,052,000* consumer spendable income in 1954.

More than Dallas, Miami, Denver, Columbus, or Indianapolis.

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

Consumers Markets 1955.

KFMB  **TV**

WEATHER-ALVAREZ BROADCASTING, INC.

SAN DIEGO, CALIF.

REPRESENTED BY PERRY

America's more market

Television Magazine's Exclusive

RECEIVER CIRCULATION REPORT

for January

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 have been able to adjust 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, 1956. Based on the new projection techniques which we and our Agency Advisory Committee have developed, TELEVISION MAGAZINE estimates that there are 34,000,000 TV homes in the U.S. as of 1/1/56. This is considerably below previous estimates.

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 JANUARY 1

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

Market	% Penetration	Sets
ABILENE, Texas KRBC-TV (N)	68.5	59,700
ADA, Okla KTEN (A,C,N)	64.8	88,690
ADAMS-PITTSFIELD, Mass. WMGT† (A)		††
AKRON, Ohio WAKR-TV† (A)	26.4	†73,070
ALBANY, Ga. WALB-TV (A,N)	37.1	50,410
ALBANY-SCHENECTADY-TROY, N. Y. WROW-TV† (A,C); WRGB (N)		461,730 †135,145
ALBUQUERQUE, N. M. KGGM-TV (C); KOAT-TV (A); KOB-TV (N)	51.7	60,330
ALEXANDRIA, La. KALB-TV (A,C,N)	50.1	59,470
ALTOONA, Pa. WFBG-TV (A,C,N)	80.1	392,260
AMARILLO, Texas KFDA-TV (A,C); KGNC-TV (N)	71.6	75,470
AMES, Iowa WOI-TV (A,C)	83.6	217,110
ANCHORAGE, Alaska KENI-TV (A,N); KTVA (C)		14,230
ANDERSON, S. C. WAIM-TV† (C)	52.8	†88,780
ANN ARBOR, Mich. WPAG-TV†	21.6	†22,450
ASHEVILLE, N. C. WISE-TV† (C,N); WLOS-TV (A)		373,290 †43,130
ASHTABULA, Ohio WICA-TV†	39.4	†27,510
ATLANTA, Ga. WAGA-TV (C); WLW-A (A); WSB-TV (N)	74.5	542,090

Market	% Penetration	Sets
AUGUSTA, Ga.	57.4	124,320
WJBF-TV (A,N); WRDW-TV (C)		
AUSTIN, Minn.	69.8	93,440
KMMT (A)		
AUSTIN, Texas	68.8	115,965
KTBC-TV (A,C,N)		
BAKERSFIELD, Cal.		127,150
KBAK-TV† (A); KERO-TV (C,N)		†69,710
BALTIMORE, Md.	90.0	657,720
WAAM (A); WBAL-TV (N); WMAR-TV (C)		
BANGOR, Maine	85.9	88,760
WABI-TV (A,C,N); W-TWO (C)		
BATON ROUGE, La.		171,690
WAFB-TV† (C); WBRZ (A,N)		†74,200
BAY CITY-SAGINAW, Mich.		233,150
WNEM-TV (N); WKNX-TV† (A,C)		†149,350
BEAUMONT, Texas		102,860
KBMT† (A,N); KFDM-TV (A,C)		†53,305
BELLINGHAM, Wash.	74.1	**69,610
KVOS-TV (C)		
BETHLEHEM-ALLENTOWN-EASTON, Pa.	27.2	†68,230
WLEV-TV† (N); WGLV† (A)		
BILLINGS, Mont.	53.0	18,510
KOOK-TV (A,C,N)		
BINGHAMTON, N. Y.	80.7	401,770
WNBF-TV (A,C,N)		
BIRMINGHAM, Ala.	67.6	332,660
WABT (A,N); WBRC-TV (C)		
BISMARCK, N. D.	54.6	16,900
KFYR-TV (A,C,N)		
BLOOMINGTON, Ill.	54.1	†45,855
WBLN-TV† (A)		

Market	% Penetration	Sets
BLOOMINGTON, Ind.	84.9	538,670
WTTV (N) (Includes Indianapolis)		
BLUEFIELD, W. Va.		††
WHIS-TV (N)		
BOISE, Ida.	58.8	49,790
KBOI (C); KIDO-TV (A,N)		
BOSTON, Mass.		1,331,760
WBZ-TV (N); WNAC-TV (A,C); WTAO-TV† (A)		†148,060
BRIDGEPORT, Conn.	14.6	†64,850
WICC-TV† (A)		
BUFFALO, N. Y.		**438,160
WBEN-TV (C); WBUF-TV† (A); WGR-TV (A,C,N)		†184,330
BURLINGTON, Vt.	76.1	**144,225
WCAX-TV (C)		
BUTTE, Mont.	62.6	15,195
KXLF-TV (A)		
CADILLAC, Mich.	68.2	149,700
WWTV (A,C)		
CAPE GIRARDEAU, Mo.	50.3	145,975
KFVS-TV (C,N)		
CARTHAGE-WATERTOWN, N. Y.	82.9	**77,150
WCNY-TV (A,C)		
CEDAR RAPIDS, Iowa	79.5	231,060
KCRG-TV (A); WMT-TV (C)		
CHAMPAIGN, Ill.	70.3	336,235
WCIA (C,N)		
CHARLESTON, S. C.	72.8	152,540
WCSC-TV (A,C); WUSN-TV (N)		
CHARLESTON-HUNTINGTON, W. Va.	69.8	393,670
WCBS-TV (A,C); WHTN-TV (A); WSAZ-TV (A,N)		

Market	% Penetration	Sets
CHARLOTTE, N. C.	74.9	527,680
WBTV (A,C,N)		
CHATTANOOGA, Tenn.	66.1	153,440
WDEF-TV (A,C,N)		
CHEYENNE, Wyo.	61.1	§§21,110
KFBC-TV (A,C,N) (Operates satellite KSTF, Scottsbluff)		
CHICAGO, Ill.	90.0	2,072,600
WBMM-TV (C); WBKB (A); WGN-TV; WNBQ (N)		
CHICO, Cal.	60.0	64,760
KHSL-TV (A,C,N)		
CINCINNATI, Ohio	86.3	539,530
WCPO-TV (A); WKRC-TV (C); WLW-TV (N)		
CLEVELAND, Ohio	90.0	**1,159,640
WEWS (A); WNBK (N); WXEL (C)		
COLORADO SPRINGS-PUEBLO, Colo.	53.3	52,410
KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)		
COLUMBIA, Mo.	58.9	99,160
KOMU-TV (A,N)		
COLUMBIA, S. C.		132,340
WCOS-TV† (A); WIS-TV (N); WNOK-TV† (C)		†80,440
COLUMBUS, Ga.		142,840
WDAK-TV† (A,N); WRBL-TV (A,C)		†58,630
COLUMBUS, Ohio	87.3	476,610
WBNS-TV (C); WLW-TV (N); WTVN (A)		
CORPUS CHRISTI, Texas	46.4	†39,250
KVDO-TV† (A,C,N)		
DALLAS-FT. WORTH, Texas	78.0	540,390
KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)		



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

"Flavor to Taste!"

Big audience!

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

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

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

NBC-ABC

Represented by Hollingbery

W-B-R-Z Channel **2**

BATON ROUGE, LOUISIANA

Power:
100,000 watts
Tower:
1001 ft.

New ARB Study:

WTVD

leads 4 to 1

IN DURHAM-RALEIGH MARKET

CLASS A & B QUARTER HOURS

WTVD leads in 135
Others lead in 33

CLASS A QUARTER HOURS

WTVD leads in 71
Others lead in 27

CLASS B QUARTER HOURS

WTVD leads in 64
Others lead in 6

Your Best Buy
for Durham-Raleigh

WTVD

DURHAM-RALEIGH

**Channel 11
NBC-ABC**

Call Edward Petry Co.

Market	% Penetration	Sets
DANVILLE, Ill. WDAN-TV† (A)	45.6	†39,210
DAVENPORT, Ia.-ROCK ISLAND, Ill. WOC-TV (N); WHBF-TV (A,C)	81.2	273,990
DAYTON, Ohio WHIO-TV (C); WLW-D (A,N)	87.0	470,350
DECATUR, Ala. WMSL-TV† (C,N)	40.2	†27,380
DECATUR, Ill. WTVF† (A,N)	64.0	†153,480
DENVER, Colo. KBTU (A); KLZ-TV (C); KOA-TV (N); KTVR	82.1	259,150
DES MOINES, Iowa KRNT-TV (C); WHO-TV (N)	81.3	206,890
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)	32.8	24,350
DULUTH, Minn.-SUPERIOR, Wis. KDAL-TV (A,C); WDSM-TV (C,N)	65.7	91,360
DURHAM, N. C. WTVD (A,N)	63.7	281,110
EASTON-BETHLEHEM-ALLEN TOWN, Pa. WGLV† (A); WLEV-TV† (N)	27.2	†68,230
EAU CLAIRE, Wis. WEAU-TV (A,N)	59.9	64,010
ELKHART, Ind. (See South Bend)		
EL PASO, Texas-JUAREZ, Mexico KRQD-TV (A,C); KTSM-TV (N); XEJ-TV	82.6	76,750
ENID, Okla. KGEO-TV (A)	69.2	77,710
ERIE, Pa. WICU (A,N); WSEE-TV† (A,C)		**189,270 †68,320
EUGENE, Ore. KVAL-TV (A,N)	52.0	61,550
EUREKA, Cal. KIEM-TV (A,C,N)	66.3	26,895
EVANSVILLE, Ind.-HENDERSON, Ky. WFIE-TV† (A,N); WEHT† (C)	53.0	†94,275
FAIRBANKS, Alaska KFAR-TV (A,N); KTVF (C)		††
FARGO, N. D. WDAY-TV (A,N) (See also Valley City)	46.1	80,750
FAYETTEVILLE, N. C. WFLB-TV† (C,N)	25.3	†17,490
FLORENCE, S. C. WBTW (A,C,N)	61.8	154,110
FT. DODGE, Iowa KQTV† (N)		†17,710
FT. MEYERS, Fla. WINK-TV (A,C)	48.4	16,770
FT. SMITH, Ark. KFSA-TV† (A,C,N)	58.4	†30,320
FT. WAYNE, Ind. WIN-T† (A,C); WKJG-TV† (N)	47.3	†115,475
FT. WORTH-DALLAS, Texas KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)	78.0	540,390
FRESNO-TULARE, Cal. KJEO-TV† (A,C); KMJ-TV† (N); KVVGT	68.5	†145,890
GALVESTON-HOUSTON, Texas KGUL-TV (C); KPRC-TV (N); KTRK-TV (A)	78.6	445,030



... 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

... NIGHTTIME

WRBL-TV	62
Station B	27
Misc.	11

... AGAIN —

**ALL OF THE TOP 15
ONCE-A-WEEK SHOWS
ARE ON**

WRBL-TV

... AND

**9 OF THE TOP 10
MULTI-WEEKLY SHOWS
ARE ON**

WRBL-TV

CALL HOLLINGBERRY CO.



Famous on the local scene . . .

**No man, no company, no broadcasting facility ever attained
national prominence without first achieving greatness at home.**

So with the group known collectively as Storer stations.

**Look at each one individually. You will find
the church, the school, the home — and the station
— working together to improve the community.**

**The adherence to the tradition of leadership at "home"
has made Storer stations national institutions.**

A Storer station is a local station.

yet known throughout the nation.



STORER BROADCASTING COMPANY



WSPD · WSPD-TV
Toledo, Ohio

WJBK · WJBK-TV
Detroit, Mich.

WAGA · WAGA-TV
Atlanta, Ga.

WGFS · WGFS-TV
Miami, Fla.

KPTV
Portland, Ore.



WWVA
Wheeling, W. Va.

WBRC · WBRC-TV
Birmingham, Ala.

WJW · WXEL-TV
Cleveland, Ohio

NATIONAL SALES HEADQUARTERS:

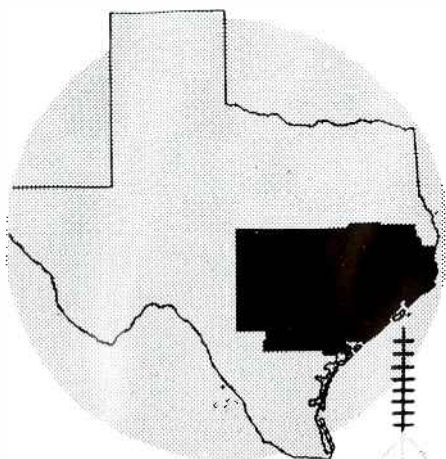
TOM HARKER, National Sales Director

BOB WOOD, National Sales Mgr.

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

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

111 Sutter St., San Francisco 4, Calif., SUtter 1-8689



**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
GRAND JUNCTION, Colo.	40.0	10,840
KFXJ-TV (A,C,N)		
GRAND RAPIDS, Mich.	82.4	415,885
WOOD-TV (A,N)		
GREAT BEND, Kans.	60.8	70,620
KCKT-TV (N)		
GREAT FALLS, Mont.	30.8	20,280
KFBB-TV (A,C,N)		
GREEN BAY, Wis.	78.1	201,610
WBAY-TV (C); WFRV-TV (A)		
GREENSBORO, N. C.	73.0	324,820
WFMY-TV (A,C)		
GREENVILLE, N. C.	63.3	143,330
WNCT (A,C)		
GREENVILLE, S. C.		298,350
WFBC-TV (N); WGVLT (A)		†93,440
HANNIBAL, Mo.-QUINCY, Ill.	77.2	149,210
KHQA-TV (C); WGEM-TV (A,N)		
HARLINGEN-WESLACO, Texas	66.6	65,395
KGBT-TV (A,C); KRGV-TV (N)		
HARRISBURG, Ill.	40.9	†27,080
WSIL-TV† (A)		
HARRISBURG, Pa.	67.4	†175,790
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)		
HARRISONBURG, Va.	60.3	95,375
WSVA-TV (A,C,N)		
HARTFORD-NEW BRITAIN, Conn.	49.8	†258,830
WGTH-TV† (A,C); WKNB-TV† (N)		
HENDERSON, Ky.-EVANSVILLE, Ind.	53.0	†94,275
WEHT† (C); WFIE-TV† (A,N)		
HENDERSON-LAS VEGAS, Nev.	76.5	22,550
KLRJ-TV (A,N); KLAS-TV (C)		
HONOLULU, T. H.	56.7	§§64,640
KGMB-TV (C); KONA (N); KULA-TV (A)		
(KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Haleakala)		
HOUSTON-GALVESTON, Texas	78.6	445,030
KPRC-TV (N); KTRK-TV (A); KGUL-TV (C)		
HUNTINGTON, W. Va. (See Charleston-Huntington)		
HUTCHISON-WICHITA, Kansas		233,890
KTVH (C); KAKE-TV (A); KARD-TV; KEDD† (N)		†136,640
IDAHO FALLS, Ida.	70.9	54,615
KID-TV (A,C,N)		
INDIANAPOLIS, Ind.	85.7	597,130
WFBM-TV (A,N); WISH-TV (C)		
(See also Bloomington, Ind.)		
JACKSON, Miss.	50.4	142,700
WJTV (A,C); WLBT (N)		
JACKSON, Tenn.	54.6	83,930
WDXI-TV (C)		
JACKSONVILLE, Fla.		290,680
WJHP-TV† (A,N); WMBR-TV (A,C)		†61,020
JEFFERSON CITY, Mo.	63.8	86,590
KRCG-TV (C)		
JOHNSON CITY, Tenn.	56.5	191,100
WJHL-TV (A,C,N)		
JOHNSTOWN, Pa.		*514,480
WARD-TV† (A,C); WJAC-TV (A,C,N)		†61,770
JOPLIN, Mo.	57.7	86,600
KSWM-TV (C)		
KALAMAZOO, Mich.	87.9	583,760
WKZO-TV (A,C)		
KANSAS CITY, Mo.	76.7	470,810
KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)		
KEARNEY, Neb.	58.1	67,390
KHOI-TV (A,C,N)		
KNOXVILLE, Tenn.		229,130
WAIL-TV (A,N); WISK-TV† (A,C)		†96,950
LA CROSSE, Wis.	52.9	65,155
WFBI (A,C,N)		



Over 1,000 WNCT fans from 108 different places in N.C., Va., and S.C. wrote for a ballpoint pen within a week following an announcement of the offer. So what's so unusual?

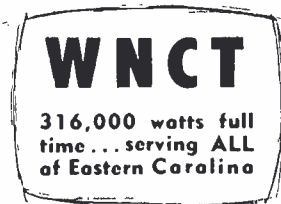
The announcement was made at 6:45 ... AM! So?

WNCT had never before been on the air at 6:45 AM... and no other station in the area comes on at that hour.

WNCT had not publicized going on at 6:45 AM... had told only the skeleton staff due on at 7:00 AM.

WNCT hasn't any idea why anybody was tuned to Channel 9 at 6:45 AM— BUT THEY WERE — THEY WERE! (Maybe everybody's clock was 15 minutes fast that morning!)

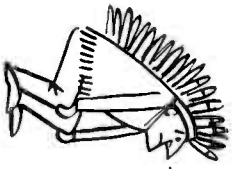
WNCT has the big UNC audience. WNCT's big audience has demonstrated buy-ability time and time again and ENC buys from you who buy WNCT. Try it and see!



★ PRIMARY CBS AFFILIATE
GREENVILLE, N.C.—CHANNEL 9

A. Hartwell Campbell, Gen. Mgr.
John E. Pearson Co., Nat'l Rep.
James S. Ayers, Atlanta: SE Rep.

Eastern North Carolina's Number 1 TV Station



TALENT SCOUTING?

Look no further. The talent's on WMBR-TV, reaching 322,736 homes with the highest rated shows, national and local.

WMBR-TV

Jacksonville
Basic CBS
Channel 4

CBS Television Spot Sales

Market	% Penetration	Sets
LAFAYETTE, Ind.	67.0	†50,330
WFAM-TV† (C)		
LAFAYETTE, La.	43.6	55,885
KLFY-TV (C)		
LAKE CHARLES, La.		68,810
KPLC-TV (A,N); KTAG-TV† (C)		†38,330
LANCASTER, Pa.	88.3	659,430
WGAL-TV (C,N)		
LANSING, Mich.		386,990
WJIM-TV (A,C,N); WTOM-TV†		†66,270
LAS VEGAS-HENDERSON, Nev.	76.5	22,550
KLAS-TV (C); KLRJ-TV (A,N)		
LAWTON, Okla.	74.5	51,850
KSWO-TV (A)		
LEXINGTON, Ky.	31.2	†31,910
WLEX-TV† (A,N)		
LIMA, Ohio	59.1	†60,900
WIMA-TV† (A,C,N)		
LINCOLN, Neb.	71.6	138,870
KOLN-TV (A,C)		
LITTLE ROCK-PINE BLUFF, Ark.	51.6	126,380
KARK-TV (N); KTHV (C); KATV (A,C)		
LONGVIEW, Texas	45.5	†38,780
KTVE†		
LOS ANGELES, Cal.	90.0	1,982,430
KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV		
LOUISVILLE, Ky.	72.6	500,100
WAVE-TV (A,N); WHAS-TV (C)		
LUBBOCK, Texas	63.7	101,930
KCBD-TV (A,N); KDUB-TV (C)		
LUFKIN, Texas	38.2	29,390
KTRE-TV (N)		
LYNCHBURG, Va.	68.7	202,670
WLVA-TV (A,C)		
MACON, Ga.	64.7	100,500
WMAZ-TV (A,C)		
MADISON, Wis.	57.7	†100,670
WKOW-TV† (C); WMTV† (A,N)		
MANCHESTER, N. H.	88.8	232,770
WMUR-TV (A)		
MARINETTE, Wis.	79.5	142,040
WMBV-TV (A,N)		
MASON CITY, Iowa	68.1	99,470
KGLO-TV (C)		
MEDFORD, Ore.	36.6	30,270
KBES-TV (A,C,N)		
MEMPHIS, Tenn.	63.5	374,280
WHBQ-TV (A,C); WMCT (A,N)		
MERIDIAN, Miss.	49.6	64,545
WTOK-TV (A,C,N)		
MIAMI-FT. LAUDERDALE, Fla.		304,150
WGBS-TV† (N); WTVJ (C); WITV† (A)		†186,930
MIDLAND, Texas	68.5	42,830
KMID-TV (A,C,N)		
MILWAUKEE, Wis.		630,400
WISN-TV (A); WTMJ-TV (N); WXIX† (C)		†257,960
MINNEAPOLIS-ST. PAUL, Minn.	78.2	590,460
KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)		
MINOT, N. D.	44.8	14,745
KCBJ-TV (A,C,N)		
MISSOULA, Mont.	33.4	12,640
KGVO-TV (A,C)		
MOBILE, Ala.	67.2	143,070
WALA-TV (A,C,N); WKRG-TV (C)		
MONROE, La.	59.9	96,260
KNOE-TV (A,C,N)		
MONTGOMERY, Ala.		108,300
WCOV-TV† (A,C); WSFA-TV (A,N)		†73,320▶

1 buy

covers 3

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

Latest Hoopers show WJAC-TV:

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

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

Get full details from your KATZ man!



WILLIAM KENNEDY
Time Buyer
Ted Bates
& Co.

"Good things happen when a commercial spot or program campaign begins on WNHC-TV. The significant reason for this sales activity, which I have watched over the years, is obvious . . . viewing habits since 1948 have remained the same. WNHC-TV rating-wise proves this point. Check the cost-per-thousand figures, it's a picture 'worth ten thousand words'."

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
MUNCIE, Ind.	57.6	†90,760
WLBC-TV† (A,C,N)		
MUSKOGEE, Okla.	77.7	210,600
KTVX (A)		
(Includes Tulsa)		
NASHVILLE, Tenn.	65.1	277,030
WLAC-TV (C); WSIX-TV (A);		
WSM-TV (N)		
NEW BRITAIN-HARTFORD, Conn.	49.8	†258,830
WKNB-TV† (N); WGTH-TV† (A,C)		
NEW HAVEN, Conn.	90.0	833,670
WNHC-TV (A,C,N)		
NEW ORLEANS, LA.		351,170
WDSU-TV (A,C,N); WJMR-TV† (A,C)		†111,810
NEW YORK, N. Y.	90.0	4,439,880
WABC-TV (A); WABD; WATV;		
WCBS-TV (C); WOR-TV; WPIX;		
WRCA-TV (N)		
NORFOLK, Va.		283,620
WTAR-TV (A,C); WTOV-TV†;		
WVEC-TV† (N)		
OAK HILL, W. Va.		††
WOAY-TV (A)		
OKLAHOMA CITY, Okla.		290,190
KWTV (A,C); WKY-TV (A,N)		
OMAHA, Neb.	87.7	283,520
KMTV (A,C); WOW-TV (C,N)		
ORLANDO, Fla.	54.6	95,040
WDBO-TV (A,C,N)		
OTTUMWA, Iowa	63.0	116,210
KTVO (C)		
PANAMA CITY, Fla.	40.7	18,120
WJDM-TV (A,C,N)		
PARKERSBURG, W. Va.	44.2	†34,030
WTAP-TV† (A,C,N)		
PENSACOLA, Fla.		140,770
WEAR-TV (A,C); WPFA-TV†		†31,060
PEORIA, Ill.	72.0	†163,880
WEEK-TV† (N); WTVH-TV† (A,C)		
PETERSBURG, Va.	76.1	213,605
WXEX-TV (N)		
(Includes Richmond)		
PHILADELPHIA, Pa.	90.0	1,713,600
WCAU-TV (C); WFIL-TV (A);		
WPTZ (N)		
PHOENIX-MESA, Ariz.	82.3	138,940
KOOL-TV (C); KPHO-TV;		
KTVK (A); KVAR (N)		
PINE BLUFF-LITTLE ROCK, Ark.	51.6	126,380
KATV (A,C); KARK-TV (N);		
KTHV (C)		
PITTSBURG, Kansas	58.9	107,350
KOAM-TV (A,N)		
PITTSBURGH, Pa.		1,020,280
KDKA-TV (A,C,N); WENS† (A,C,N)		†319,210
PLATTSBURG, N. Y.	77.4	**96,400
WIRI (A,N)		
POLAND SPRING, Me.	83.6	**227,720
(Mt. Washington, N. H.)		
WMTW (A,C)		
PORTLAND, Me.	87.7	176,670
WCSH-TV (N); WGAN-TV (C)		
PORTLAND, Ore.		††313,070
KIOR-TV (A); KOIN-TV (C); KPIV† (N)		
POUGHKEEPSIE, N. Y.	25.8	136,610
WKNY-TV (A,C,N)		
PROVIDENCE, R. I.	90.0	734,030
WJAR-TV (A,N); WPRO-TV (C)		
PUEBLO-COLORADO SPRINGS, Colo.	53.3	52,410
KCSA-TV (N); KP1V (A,C); KRDO-TV (N)		



CERTAIN THINGS STAND OUT!!

. . . like the dynamic sell-power of the JOE FLOYD Stations . . .
the two-market impact you get for your one smart buy . . .
the spending power of these multiple markets.

What a terrific spot for you!

The Big TV Combo



78% of South Dakota plus western Minnesota, northwestern Iowa

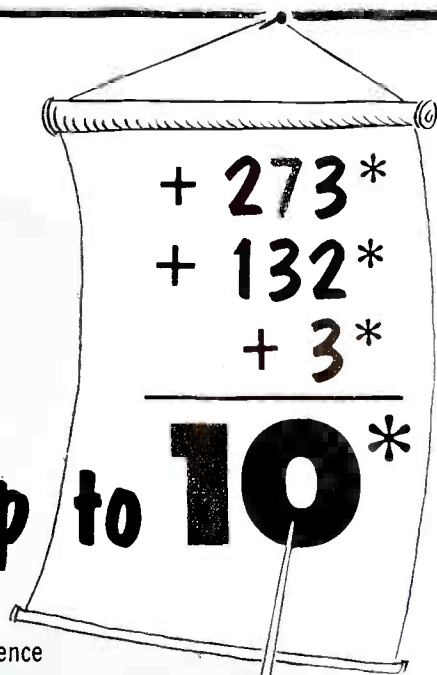
KPELO

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

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

Market	% Penetration	Sets
QUINCY, III.-HANNIBAL, Mo.	77.2	149,210
WGEM-TV (A,N); KHQA-TV (C)		
RALEIGH, N. C.	46.3	†100,290
WNAO-TV† (A,C)		
RAPID CITY, S. D.		††
KOTA-TV		
READING, Pa.	34.1	†159,240
WHUM-TV† (A,C)		
RENO, Nev.	79.9	21,400
KZTV (A,C,N)		
RICHMOND, Va.	76.1	213,605
WTVR (A,C); WXEX-TV (Petersburg) (N)		
ROANOKE, Va.	67.9	293,110
WDBJ-TV (C); WSLV-TV (A,N)		
ROCHESTER, Minn.	67.2	89,080
KROC-TV (A,N)		
ROCHESTER, N. Y.	90.0	**287,820
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)		
ROCKFORD, Ill.		279,720
WREX-TV (A,C); WTOV† (N)		
†109,030		
ROCK IS., III.-DAVENPORT, Ia.	81.2	273,990
WHBF-TV (A,C); WOC-TV (N)		
ROME, Ga.	73.3	142,820
WROM-TV		
ROSWELL, N. M.	50.1	24,300
KSWV-TV (A,C,N)		
SACRAMENTO, Cal.		356,840
KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (N)		
†140,920		
SAGINAW-BAY CITY, Mich.		233,150
WKNX-TV† (A,C); WNEM-TV (N)		
†149,350		
ST. JOSEPH, Mo.	79.6	144,470
KFEQ-TV (C)		
ST. LOUIS, Mo.		753,570
KSD-TV (N); KTVI† (A,C); KWK-TV (C)		
†297,430		
ST. PETERSBURG-TAMPA, Fla.		168,690
WSUN-TV† (A); WFLA-TV (N); WTVT (C)		
†146,740		
SALINAS-MONTEREY, Cal.	73.9	109,000
KSBW-TV (A,C,N)		
SALISBURY, Md.	72.4	†51,070
WBOC-TV† (A,C)		
SALT LAKE CITY, Utah	77.6	169,150
KSL-TV (C); KTVT (N); KUTV (A)		
SAN ANGELO, Texas	64.6	24,645
KTXL-TV (A,C,N)		
SAN ANTONIO, Texas		221,630
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		
††		
SAN DIEGO, Cal.-TIJUANA, Mex.	90.0	305,460
KFMB-TV (A,C); KFSD-TV (N); XETV		
SAN FRANCISCO, Cal.		1,123,170
KGO-TV (A); KPIX (C); KRON-TV (N); KSAN-TV†; KQVR (Stockton)		
†183,670		
SAN JOSE, Cal.	77.4	546,690
KNTV		
SAN JUAN, P. R.		††
WAPA-TV (A,N); WKAQ-TV (C)		
SAN LUIS OBISPO, Cal.	74.0	92,720
KVEC-TV (A,C)		
SANTA BARBARA, Cal.	77.1	125,275
KEY-TV (A,C,N)		
SAVANNAH, Ga.	62.3	64,040
WSAV-TV (N); WTOG-TV (A,C)		
SCHENECTADY-ALBANY-TROY, N. Y.		461,730
WRGB (N); WROW-TV† (A,C)		
†135,145		
SCRANTON-WILKES-BARRE, Pa.	67.6	†196,420
WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)		

It
all
adds
up to **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	Of the 461 competitive quarter hours weekly Channel 10 rates first in 273, and ties for first 11 times!	SECONDS
273	Daytime, Mondays through Fridays, 7 AM to 5 PM, Channel 10 rates first 132 times--better than 2 to 1!	177
132	Three of the four top-rated programs are heard on Channel 10!	60
3		1

WRITE US TODAY FOR CHOICEST AVAILABILITIES IN ROCHESTER!

CHANNEL 10 VHF
125,000 WATTS • CBS BASIC • ABC AFFILIATE

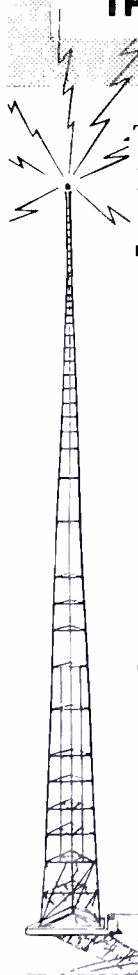
OPERATED SHARE TIME BY
WHEC-TV AND WVET-TV

ROCHESTER, N.Y.

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

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 Walk	18.0
4. I've Got A Secret	48.1	Roy Rogers	18.1	Rin Tin Tin	13.7
5. Climax	47.9	George Gobel	18.0	Dollar A Second	10.9

WSBT-TV

CBS... A CBS BASIC OPTIONAL STATION

**SOUTH
BEND,
IND.**
CHANNEL
34

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVES

Market	% Penetration	Sets
SEATTLE-TACOMA, Wash.	80.6	430,990
KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW		
SEDALIA, Mo.	62.0	37,670
KDRO-TV		
SHREVEPORT, La.	60.5	165,050
KSLA (A,C,N); KTBS-TV (N)		
SIoux CITY, Iowa	82.7	157,230
KTIV (A,N); KVTV (A,C)		
SIoux FALLS, S. D.	61.5	§§123,770
KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence)		
SOUTH BEND-ELKHART, Ind.	6.13	158,450
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A,C,N)		
SPOKANE, Wash.	59.2	146,330
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)		
SPRINGFIELD, Ill.	58.0	†65,495
WICS† (A,N)		
SPRINGFIELD-HOLYOKE, Mass.	74.2	†127,400
WHYN-TV† (C); WWLP† (A,N)		
SPRINGFIELD, Mo.	61.5	102,940
KTTS-TV (C); KYTV (A,N)		
STeUBENVILLE, Ohio		*353,850
WSTV-TV (A,C)		
STOCKTON, Cal.	81.2	1,164,660
KQVR (Includes San Francisco)		
SUPERIOR, Wis.-DULUTH, Minn.	65.7	91,360
WDSM-TV (C,N); KDAL-TV (A,C)		
SYRACUSE, N. Y.	90.0	**371,330
WHEN-TV (A,C); WSyr-TV (N)		
TACOMA-SEATTLE, Wash.	80.6	430,990
KTNT-TV (C); KTVW; KING-TV (A); KOMO-TV (N)		
TAMPA-ST. PETERSBURG, Fla.		168,690
WFLA-TV (N); WTUV (C); WSUN-TV† (A)		
TEMPLE-WACO, Texas		104,650
KCN-TV (N); KANG-TV† (A,C); KWTX-TV (A)		
TERRE HAUTE, Ind.	76.6	192,140
WTHI-TV (A,C)		
TEXARKANA, Texas	61.6	161,680
KCMC-TV (A,C)		
THOMASVILLE, Ga.	33.3	54,930
WCTV (C,N)		
TOLEDO, Ohio	90.0	358,740
WSPD-TV (A,C,N)		
TOPEKA, Kansas	68.9	128,110
WIBW-TV (A,C)		
TRAVERSE CITY, MICH.	53.0	25,985
WPBN-TV (N)		
TUCSON, Ariz.	55.0	42,330
KOPO-TV (C); KVOA-TV (A,N)		
TULARE-FRESNO, Cal.	68.5	†145,890
KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)		
TULSA, Okla.	74.1	286,275
KOTV (C); KVOO-TV (N); KTVX (Muskogee) (A)		
TWIN FALLS, Ida.		††
KLIX-TV (A,C)		
TYLER, Texas	50.6	69,690
KLTV (A,C,N)		
UTICA-ROME, N. Y.	85.8	199,760
WKTV (A,C,N)		
VALLEY CITY, N. D.	47.7	79,880
KXJB-TV (C) (See also Fargo)		
WACO-TEMPLE, Texas		104,650
KANG-TV† (A,C); KWTX-TV (A); KCN-TV (N)		

**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
- CBS-ABC AFFILIATION
- 23 MONTHS ON AIR

PAUL H. RAYMER COMPANY, INC.
National Representatives

KSLA 12
CHANNEL
FIRST in Shreveport, Louisiana

Market	% Penetration	Sets
WASHINGTON, D. C.	90.0	592,820
WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG		
WASHINGTON, N. C.	64.9	143,850
WITN (N)		
WATERBURY, Conn.	48.1	†100,020
WATR-TV† (A)		
WATERLOO, Iowa	76.8	207,080
KWWL-TV (N)		
WAUSAU, Wis.	51.7	59,130
WSAU-TV (A,C,N)		
WESLACO-MARLINGEN, Texas	66.6	65,395
KRGV-TV (N); KGBT-TV (A,C)		
WEST PALM BEACH, Fla.		85,095
WEAT-TV (A,C); WIRK-TV†; WJNO-TV (C,N)		†41,880
WHEELING, W. Va.	80.4	308,660
WTRF-TV (A,N)		
WICHITA-HUTCHINSON, Kansas		233,890
KAKE-TV (A); KARD-TV; KEDD† (N); KTVH (C)		†136,640
WICHITA FALLS, Texas	72.0	105,030
KFDX-TV (A,N); KWFT-TV (C)		
WILKES-BARRE-SCRANTON, Pa.	67.6	†196,420
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)		
WILMINGTON, Del.	90.0	184,320
WPFH (N)		
WILMINGTON, N. C.	48.0	79,890
WMFD-TV (A,N)		
WINSTON-SALEM, N. C.		349,300
WSJS-TV (N); WTOB-TV† (A)		†74,575
YAKIMA, Wash.	49.0	§§51,290
KIMA-TV† (A,C,N) (Operates satellite KEPR-TV, Pasco)		
YORK, Pa.	72.6	†91,180
WNOV-TV†; WSBA-TV† (A)		
YOUNGSTOWN, Ohio	48.7	†169,120
WFMJ-TV† (N); WKBN-TV† (A,C)		
YUMA, Ariz.	66.3	19,470
KIVA-TV (A,C,N)		
ZANESVILLE, Ohio	59.4	†45,975
WHIZ-TV† (A,C,N)		

† UHF circulation.
 †† Incomplete data.
 ††† VHF-UHF.
 * Does not include Pittsburgh, where station has sizable share of audience.
 ** Does not include Canadian coverage.
 § Includes circulation of satellite.
 §§ Does not include circulation of satellite.

NEW SET COUNT DATA

Be sure to see page 55 for a full explanation of TELEVISION MAGAZINE's revised set count procedures. These are the result of our TV Set Count Study No. 3, an analysis of the Census report made for the ARF, which our Research Department and Agency Advisory Committee have just completed.

The new figures are now being projected on a market level and will be published in TELEVISION MAGAZINE's 1956 Data Book, due March 15. This important reference volume will also include such valuable features as "Television Markets vs. Standard Markets" and analyses of local and spot billings.

There's
Only
ONE in
Washington's
MIDDLE
MARKET

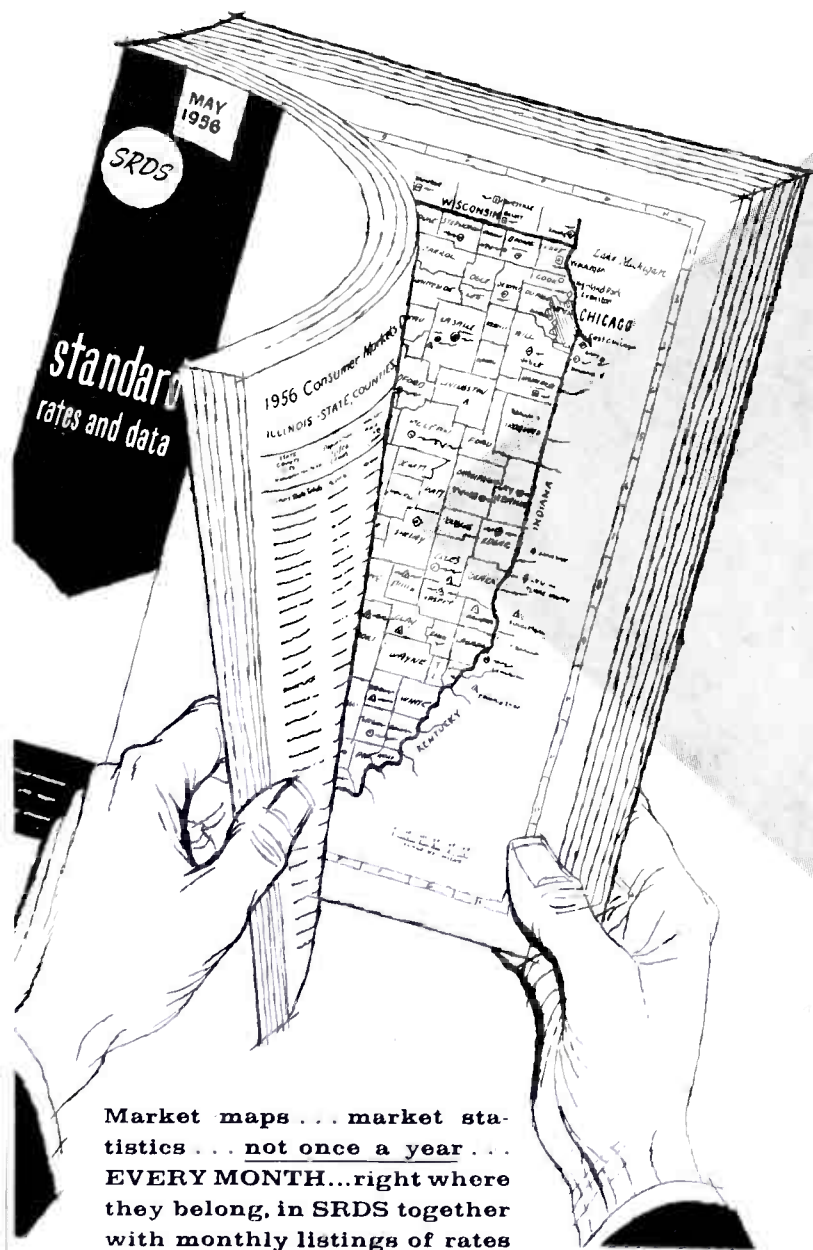
Washington's
big "MIDDLE
MARKET"

There's only one and it's a natural! Washington State's big "MIDDLE MARKET" — an ever-expanding market where wealth and population are booming and sales prove it. But here is the snapper ... it's all yours — exclusively — with the one station buy of buys. It's KIMA-TV, Yakima with KEPR-TV, Pasco with the powerful parent-satellite coverage tailored to the market like a Brooks Brothers suit.

KIMA-TV
YAKIMA with its Satellite

KEPR-TV PASCO

NATIONAL REPRESENTATIVES: WOOD TELEVISION
PACIFIC NORTHWEST, MOORE AND LUND



Market maps . . . market statistics . . . not once a year . . . **EVERY MONTH** . . . right where they belong, in SRDS together with monthly listings of rates and data.

Agency reactions to Consumer Markets announcement spell sales opportunities for Radio and Television stations

When Standard Rate & Data Service announced in October that, starting in May 1956, the Spot Radio and Spot Television books would include market maps and market data right along with the monthly listings of rates and data, agencies and advertisers everywhere reacted with great enthusiasm.

Read what some of them said about the ways they will use these market maps and statistics

Fletcher D. Richards, Inc.
Mrs. Virginia Monfredini - Media & Traffic

"Putting maps and CONSUMER MARKETS' data in the Newspaper, Radio and Television books is an excellent plan. Imagine getting maps and market data every month. It is simply wonderful. Your company certainly has come up with wonderful ideas to help us buy advertising.

"The market figures will help me justify any advertising change suggestions. Now CONSUMER MARKETS figures will be easy to find. In the past, others have borrowed my CONSUMER MARKETS and I've had to hunt for it so I could use the data. Now I won't lose any time that way."

Account Executive; Large Agency
(names withheld because of agency policy)

"Man, you've got a real good idea here. You know what a 'nut' I am on market figures. I've used your CONSUMER MARKETS data like, I guess, no one else has. In fact, just this last week the sales manager of one of our accounts asked me where I got all my information. I showed him CONSUMER MARKETS. He was amazed and said he'd order one right away.

"I do lots of traveling and I always needed your media books and CONSUMER MARKETS with me. Now I'll be able to save space in my luggage with all this material in one book.

"I like your Metropolitan Area ranking tables. I've had them reproduced on mimeograph. Here, I'll show you. Now I sit down with the client and talk distribution in each major market one at a time. It's surprising how many times the client will have all but ignored one or a couple of major markets. This table shows him what share he's missing by not being more aggressive there. That's only one way I use CONSUMER MARKETS. You've seen what I do with your maps and other data. Yes, I know this will be very helpful."

Goodkind, Joice and Morgan, Inc.
Miss Florence Neighbors - Media Director

"Why, I think this is a fine idea. I certainly would like to have the data and maps added to these books. When we plan a spot schedule, we use population to help us evaluate markets. With all these in one book, imagine what a big help this will be!

"I service a couple of accounts, too. Whenever I see them I always have at least one copy of SRDS with me. Now, I know that I will have sufficient market data with me. This will be a very helpful addition."

McCann-Erickson, Inc., Chicago
John Cole, Broadcast Media Supervisor

"Wonderful Idea! You people must be psychic. Only a few days ago I was thinking how wonderful it would be if we did not have to jump around to so many sources for the information we need in making up our media list. Many is the time when I could have used an immediately available map when I had the rate book with me in a meeting. Likewise having the basic market data only a page or two away from the rate data makes a lot of sense to me. This will make it possible to spot check coverage and potential quickly without taking valuable time to gather data from files or other sources."

Russell M. Seeds Co.
Miss Merle Meyers, Radio and TV Time Buyer

"I think this will be helpful. It certainly is a new idea. The more I look at it and think about it the better it seems. Sure I use market data in my planning. Sometimes it hasn't always been your book; but with the data right here, I will use CONSUMER MARKETS estimates. I think the maps are fine, too."

Beaumont & Hohman, Inc.
Clarke Trudeau - Media Director

"You mean put maps in like you had years ago in the Newspaper Book? Yes, we'll like that. It would be extremely helpful having listings, maps and market data all together in the same book. We could save a great deal of time. Also, we would know that we have maps, market data and listings if we just have your SRDS books. This would be a fine thing when we are in clients' offices. Then, we usually have the SRDS TV or Radio or Newspaper book with us."

Time Buyer; Large Agency
(names withheld because of agency policy)

"I think it's an excellent idea. It's only logical to have both media and market information together... a real contribution. Yes, I do use market data. Here, market selection includes both the media and research departments and the client's marketing people. It's not cut and dried—we all put our heads together. Spot TV is what we are using now for one of our clients. Their marketing people will tell us where their sales indicate a good market. Then we take this data and correlate it with our population information. The result is a list of markets that we are going into."

Note: Just a few of many. Your SRDS District Manager will be glad to let you see all of them.

new sales opportunities for radio and television stations

With market maps, market data and media data all together every month in SRDS, you get:

More eye-traffic for your Service-Ads.

Twice the opportunity to catch the right people at the best time with the right story, by placing your market and market coverage story in a Service-Ad near the CONSUMER MARKETS' data, and your station story in a Service-Ad near your listing.

Greater coverage of more agency and advertiser people of importance to you.

Improved flexibility that permits you to dramatize significant changes in your market story as they are reflected in SRDS.

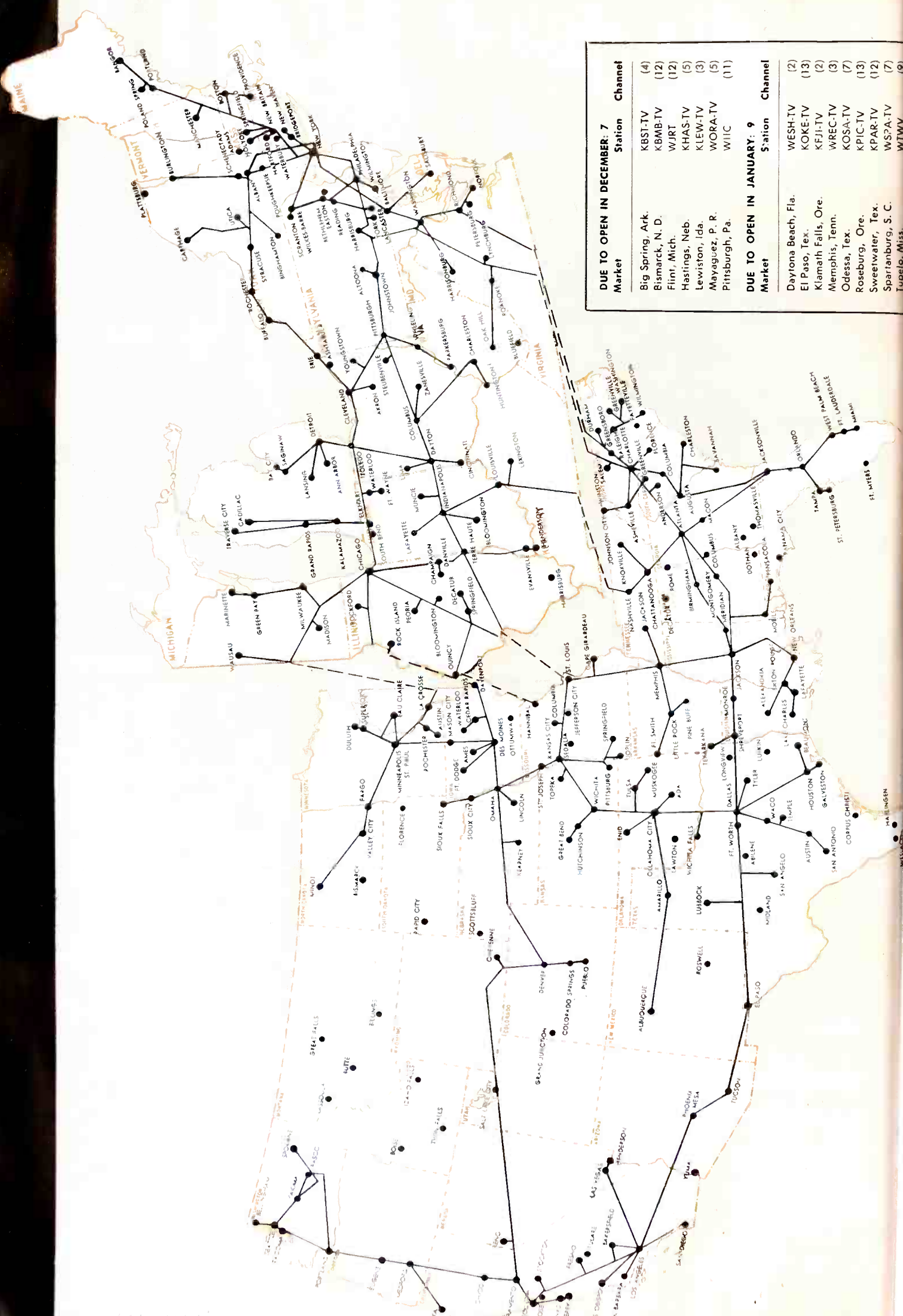
Yes, this expanded service to the advertising industry makes SRDS a natural fit for your market story and your station story; gives you new opportunities to sell both, with appropriate advertising positions near your market data and near your station's listing.

SRDS Standard Rate & Data Service, Inc.    

The National Authority Serving the Media-Buying Function

Walter E. Bothof, Publisher, 1740 Ridge Avenue, Evanston, Ill.

TELEVISION MAGAZINE'S STATUS MAP



DUE TO OPEN IN DECEMBER: 7		
Market	Station	Channel
Big Spring, Ark.	KBST-TV	(4)
Bismarck, N. D.	KBMB-TV	(12)
Flint, Mich.	WJRT	(12)
Hastings, Neb.	KHAS-TV	(5)
Lewisville, Ida.	KLEW-TV	(3)
Mayaguez, P. R.	WORA-TV	(5)
Pittsburgh, Pa.	WIIIC	(11)
DUE TO OPEN IN JANUARY: 9		
Market	Station	Channel
Daytona Beach, Fla.	WESH-TV	(2)
El Paso, Tex.	KOKE-TV	(13)
Klamath Falls, Ore.	KFJI-TV	(2)
Memphis, Tenn.	WREC-TV	(3)
Odessa, Tex.	KOSA-TV	(7)
Roseburg, Ore.	KPIC-TV	(13)
Sweetwater, Tex.	KPAR-TV	(12)
Spartanburg, S. C.	WS7A-TV	(7)
Tupelo, Miss.	WTWV	(9)



**Miss KRON-TV
assures a
HAPPY NEW YEAR
to 200
advertisers***

**... Reaching over
4 million people in
Northern California**

*** Now is the time for
you to investigate
her benefits!**

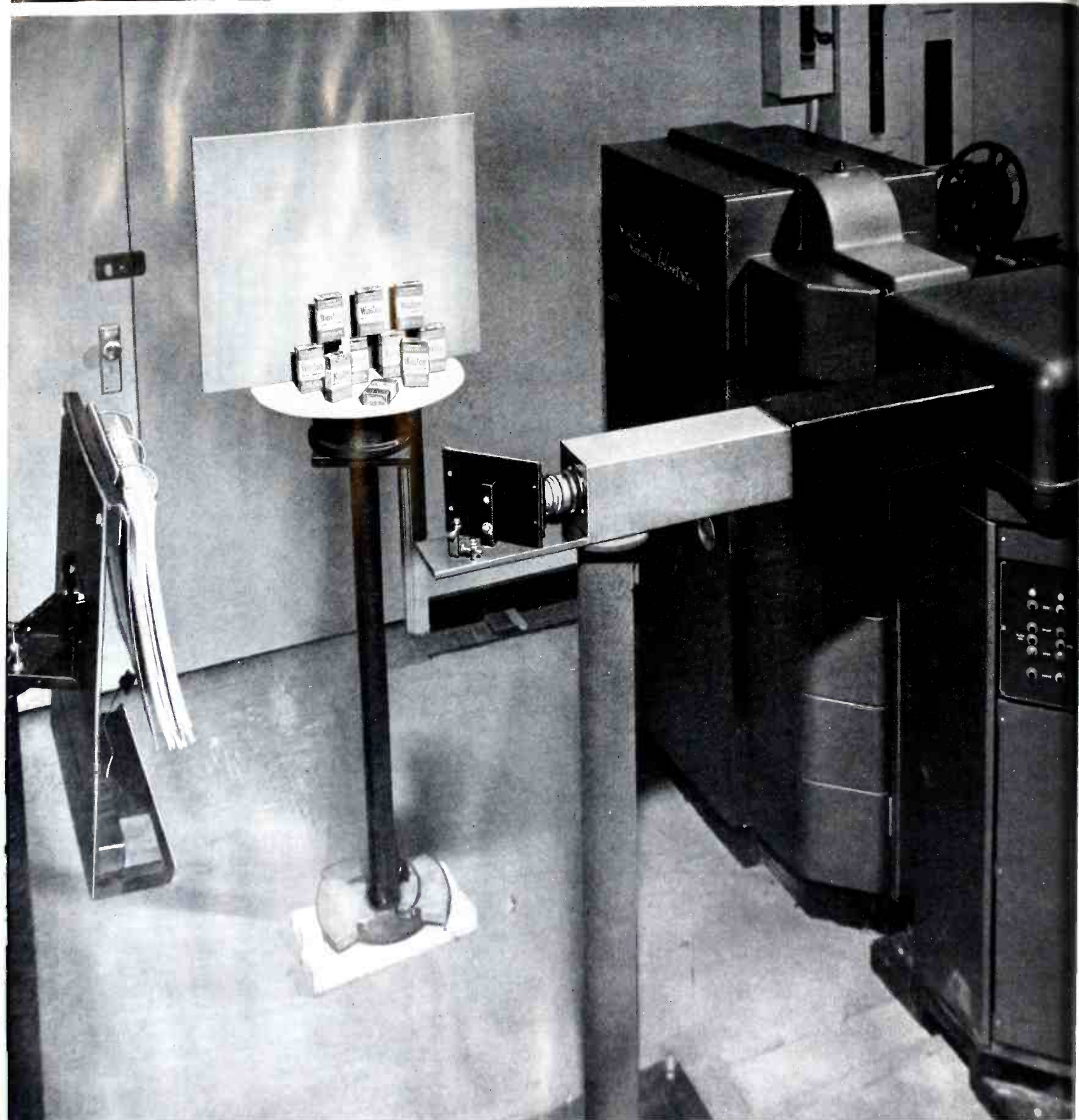
San Francisco
KRON TV

AFFILIATED WITH THE S. F. CHRONICLE AND THE NBC-TV NETWORK ON CHANNEL 4

*Represented Nationally
by Free & Peters, Inc.*

**No. 9 in the series, "What Every Time
Buyer Should Know About KRON-TV"**

Now! Live Color Commercials



"3V" Color Film System as arranged for pickup of color opaques and live action commercials.

RCA Pioneered and Developed Compatible Color Television

with your RCA "3V"!

Simple lens system added to RCA "3V" Film Camera picks up live-action color commercials...and color opaques of all kinds

NOW you can go to "live" color in the least expensive way imaginable. RCA engineers have worked out an extension lens system which can be used with any RCA "3V" Camera to pick up all kinds of product displays . . . live . . . in action . . . in highest quality color. And the same system can be used for televising color opaques in the simplest possible manner.

Products to be colorcast are set up on a small, fixed stage (as shown on opposite page). Any type of action which can be carried out in a limited area is practical. You can turn products around, upside down, etc. . . . show liquids foaming . . . real bottle pouring . . . use of tools . . . appliances in operation . . . wind-up toys in action . . . all kinds of animation.

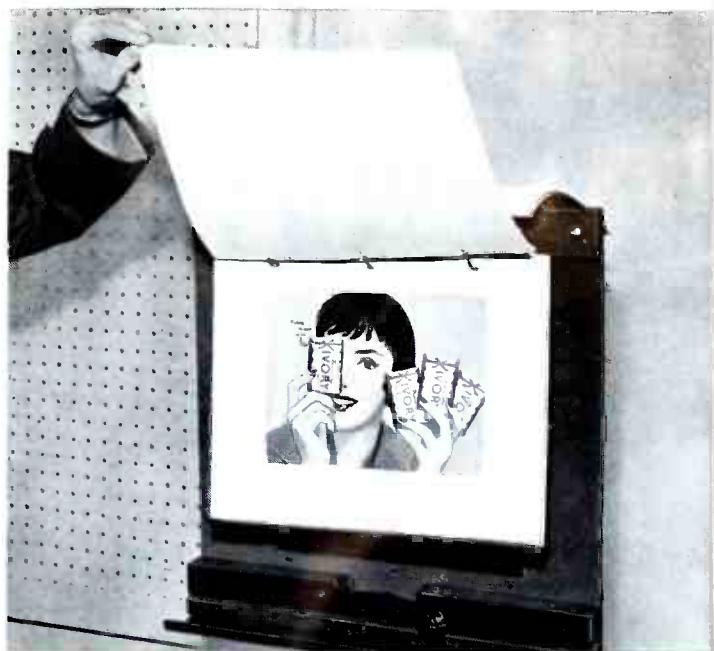
Color opaques can be artwork, charts, maps, diagrams, magazine pages, comic strips. They can be mounted on an easel, on a flip-over stand (as shown at right), or held in the hand. You can use artwork or catalog illustrations and thus avoid making slides. Color rendition is nearly perfect; there are no density problems as with color slides.

Both products and opaques are televised in the open . . . in fully lighted rooms. No need for light covers or strobe lights. Pictures have high resolution inherent in vidicon type camera. Picture quality and color is equal in every way to that attained with studio type color cameras.

Development of a push-button operated 4-input multiplexer makes it possible to use an RCA "3V" camera for televising "live" color commercials, color opaques, color transparencies, color slides and color films. Such an arrangement provides maximum usefulness of equipment—gets you into color in the fastest and least expensive way.

And remember, the RCA "3V" Film Camera System is the system which most broadcast engineers believe to be the best.

For complete technical information on the new RCA "3V" Color Film System, call your RCA Broadcast Sales Representative. In Canada: write RCA VICTOR Company Ltd., Montreal.



Color opaques in series, at a flip of the wrist.



Live color commercials with a minimum of props, showing hands, etc.



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

HOW FAR CAN TV GROW? *From page 33*

operating expenses. Automation may spur low-cost stations that can live with small incomes.

One ceiling, however, does seem to be in sight—the percentage of homes with TV sets. Many expect 90% saturation to be reached by 1960 and believe any climb above that figure will be a slow one. The Census Bureau estimated TV ownership at 67.2% of U. S. homes as of last June 1.

But this, too, only adds to the bright outlook for TV. As the percentage of homes with TV goes up from present levels, so does the advertising potential of the medium and its share of the ad dollar.

Advertisers who hope that the increase in the number of stations will mean rate reductions, or at least a check upon the cost spiral, are fated to be disappointed. In the first place, say the networks, rate increases have tended to run behind circulation gains, and still have some way to go before they catch up.

It is similar in the case of the individual station: a steeply rising rate curve during the period of swift circulation growth, tending to flatten, though not completely, some time after set saturation is reached.

The increase in outlets is expected

to push production costs up rather than down, as might be expected from the observation that more stations will mean more chances to split up audiences. Of necessity, there will be sharper competition in programming to build—and hold—the great audiences. Inevitably this points to greater show expense.

Contributing to the rising cost trend will be color and its use of lush costuming, lavish sets. Even with cost savings brought on by experience, there's only one way color production expenses can go in comparison with black-and-white—and that's up.

In any event, increased national set circulation will tend to offset reduced shares of audience.

For almost all advertisers the main question is not how to fight the TV cost trend but how to adapt to it profitably.

By 1960 the national ad budget is expected by many to come to \$11-12,000,000,000 compared with an estimated \$8,800,000,000 in 1955. TV's share, now about 11%, is certain to increase.

A 20% share for TV is forecast by Richard P. Doherty, Washington station consultant. That would provide "some \$2,200,000,000 expendi-

tures in television and broadcast revenues for the stations and networks of \$1,500,000."

"By 1960," says Doherty, "local TV expenditures may well approximate \$500,000,000 as compared with \$180,000,000 in 1954."

While Doherty's estimates are in the upper range of the forecasts, both industry and neutral observers agree that TV's share of the ad dollar will go up substantially.

Among the contributing factors they cite: increases in number of stations in network and spot line-ups; further rises in station and network rates; use of color TV by many advertisers now using magazine color pages; more stay-at-homes because of advances in the science of geriatrics and reduction of the work week; plus growing advertiser demand for the medium as proof after proof of its unmatched impact appears through such powerhouse shows as *The \$64,000 Question*.

Comments CBS economist Alexander: "It takes time for advertisers to evaluate a new medium and to assign it its definite role. Proportionately, TV's present share of the advertising dollar is far behind the amount of time consumers spend with it compared to the time they spend with other media." **END**

DUFFY: TV'S NEW PROGRAM CHARACTER *From page 35*

spectaculars and variety programs, but also especially with the dramatic offerings. Old standbys were with us again: *U.S. Steel Hour*, *Kraft*, *Climax!*, *Goodyear Playhouse*, *Robert Montgomery Presents*, *Studio One*, *Lux Video Theatre*, *Hallmark Hall of Fame*.

In addition to these sturdy favorites, GE and Alcoa joined the list of hour advertisers; *Armstrong Circle Theatre* went from 30 to 60 minutes; *Pontiac Theater* poked its head up for a 60-minute span; Maurice Evans displayed his talents in a 90-minute presentation on frequent Sunday afternoons; and from Hollywood came the film studios' versions of hour shows in *Twentieth Century Fox Hour* and *Warner Brothers Presents*.

Only one new comedy star

New-comedy development in 1955 for the most part had to rest on past laurels, with old favorites like Benny, Caesar, and Groucho doing nicely and maintaining their positions.

No bright new comic stepped forth to emulate George Gobel's meteoric rise to stardom of the year before;

in the situation comedy field only one new character really caught the public's fancy—Phil Silver's incorrigible Sergeant Ernie Bilko in CBS's *You'll Never Get Rich* (now *The Phil Silvers Show*).

Fresh talent was in the process of being anxiously groomed by all networks, but it appeared that more time was necessary for such newcomers to assume top-brackets stature.

The veritable explosion of the granddaddy of all giveaway shows—*The \$64,000 Question*—immediately led to a \$100,000 prize on *The Big Surprise*; thence to promises of \$250,000 or more in an endless stream of formats that poured across network and agency desks.

There are some who feel that any new quiz show must offer a small fortune to be a success; and there are equally as many who feel that the first one took the cream off the top of the bottle—that imitators will simply be doomed to expensive, moderately-rated copies. For the moment, however, the "big money era" in quiz programming planning still seems to

be with us when it comes to newly created ventures in the field.

A boon to many medium and small advertisers during 1955 was the trend to flexibility in network programming. It has meant that more opportunities are open to more advertisers to "get in and get out" of a network show without absorbing a multi-million dollar cost of yearlong participation.

Participation idea growing

Today, *Home*, *Tonight*, and the *Morning Show* blazed the trail; this past year CBS's *Captain Kangaroo*, ABC's *Famous Film Festival*, and NBC's *Matinee* and *Color Spread* added spice to the participation menu.

Color Spread especially whetted the appetite of many smaller advertisers, offering as it did an opportunity to buy into top-rated, star-billed, prime evening television.

But while the increased scheduling of spectaculars permitted small-budgeted and seasonal advertisers to use the medium in a big way (if they were prepared to substitute

lavishness for frequency in an effort to create the aura of importance); and while those advertisers whose regularly scheduled shows were preempted every fourth week (to make way for the spangled ones) maintained their time franchise but were happily relieved of some of the cost, the case for the spectacular was not wholly clear-cut.

True, a number of the giants rated very highly (a few fell on their faces, too), but one of the season's gala events, the much-heralded *Ford Star Jubilee* which brought together Noel Coward and Mary Martin, barely managed to nose out the competing *Jimmy Durante* in its first half hour of rating; this was surpassed for its final hour by both *The George Gobel Show* and *Your Hit Parade*. It would seem that a spectacular *per se* is not the magic word to gain a high rating. Old favorites, though less ostentatious, still can and do offer cracking good competition.

Whetted public's taste for color

Color's anticipated invasion failed to materialize completely during 1955. On the positive side of the ledger, more spectaculars beamed their many-hued settings and costumes across the cable; additional film shows joined the color fold; housewives were treated to their first color soap opera (NBC's *Matinee*); the network hours per week devoted to color definitely were on the rise; and (WNBQ) in Chicago was destined to become the first completely colorized station in the country. But nowhere near the predicted number of color sets were in use at year-end to enjoy these visual delights.

In all probability, public antipathy for the highly ticketed receivers will continue through another year—or at least until color-TV setmakers have figured out a way either to reduce drastically the cost of the tinted screens; or else until they have found a new stimulant to break through stiff consumer resistance to the high pricetags.

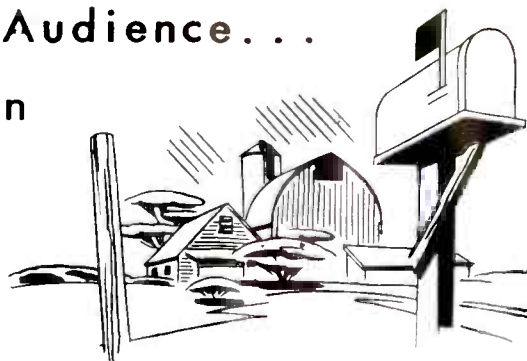
To the advertiser, color transmission of one's program is still an expensive prestige item; it has not, with the limited number of sets in use, begun to be important to sales.

By putting more shows on film, there have been some notable gains for the advertiser which have been obvious for some years. Naturally, it allows him to see and approve his product and integrated commercials before the show is telecast. But more important, film series just naturally solve the big headache of what to do during the summer hiatus.

To next page

for the Farm Audience...

WOI TV's own



Service Wagon

12:00 - 12:45 P.M. Mon. through Fri.

OUTRATES ALL NOON-TIME COMPETITION - - SEE TELEPULSE



From the resources of Iowa State College, WOI-TV brings to Iowa Farmers up-to-date information on research, economics, and farm methods.

News, markets, weather, and entertainment are all included in SERVICE WAGON by Farm Director Dale Williams and his Service Wagon staff.

and coverage...

Des Moines PLUS 51 Iowa Counties.

WOI-TV

AMES-DES MOINES
REPRESENTED BY
WEED TELEVISION



DUFFY *From preceding page*

Even some primarily live shows, such as *GE Theatre*, have been following a policy of putting thirteen episodes on celluloid to provide rerun material for July, August, and September. Naturally, this feature provides an advertiser with a method of amortizing his original investment in the program.

The other, and more burning, facet of the film-versus-live controversy—the question of whether Hollywood or New York produces better shows—is something I prefer not to get into during the scope of this short piece. To my mind, *both* New York's live television and Hollywood's film offerings have been getting better.

And that's what I meant when I said television was "growing up" noticeably this past year. We can see it all around us: in the vast expansions of network telecasting; in the concerted attempts to strengthen station line ups with many new programs that bid for audience superiority.

ABC, coming up fast, has entered the daytime field via the same Mr. Disney who proved so successful in the Wednesday-evening spot. That network has also added a number of strong contenders to its evening schedule to bolster the 1954 breadwinners.

CBS has made a bid to win the family unit I mentioned before by re-programming their 7:30-8 p.m. time slot Mondays through Fridays. Sunday afternoons look better than ever on all networks. Excursions into new electronic adventures have been offered by NBC's *Wide, Wide World*.

Overall, I think a professional maturity is being evidenced more and more by the creative minds in the industry.

TV developing its own style

Just a little while ago, it seemed television relied solely on radio, movies, and occasionally the theater for all its concepts, aided by a profusion of technical gimmicks which often had no real place on a program. Now television is developing its own personality that is as different from radio, movies and the theater as those institutions are from newspapers and magazines.

What does all this mean to me? That television, despite some growing pains, is constantly offering new and better opportunities for a growing and diversified number of advertisers, and is on its way to an outstanding record of sales and results in 1956. END

McGANNON: STATION'S TURN TO BE CREATIVE *From page 41*

enough time or energy discovering and developing new talent.

Dick Pack, vice president in charge of programming for the Westinghouse stations, advises me that at our four television stations during the next year, one of our major programming objectives will be to search out new talent—performers whose special abilities are keyed to the particular needs and limitations of local shows. We expect to uncover some new Garrows, Godfreys, Gary Moores, and Dr. Baxters.

To better network-station balance

Another problem area for station operators is the ever-shrinking amount of local time available to stations due to the expansion of the network schedule beyond option hours.

I am aware of the huge expense attendant upon operating and programming a national network. By like measure, we have observed the tremendous demand by national advertisers for prime time periods. The desire of the networks to accommodate these advertisers and realize a return on their invested capital is not only understandable but also to be expected. However, the resulting limitation imposed upon local stations, both in their productivity and service to the community, is a factor that must be reckoned with.

During the foreseeable future an equitable balance must be achieved by the stations and the networks so that both elements of our industry can operate profitably, successfully, and with opportunity for expansion.

B. Governmental regulation and relationship—1956 should see a further maturing of our industry and, in turn, its stabilization, both of which are needed. An integral element of this "coming of age" I hope will be the study of the governmental requirements concerning the license period and length of term of the affiliation agreements.

I am convinced that the individual station owner will more freely pioneer, re-invest, and contribute to the service of his community if the atmosphere in which he operates is conducive to such individual action, and if he is afforded sufficient security to permit him to plan in terms of long-range return and not short-term profit.

Existing circumstances indicate the appropriateness and propriety of a ten-year license period and a five-year period of network affiliation. I

urge it upon the leaders of all elements of our industry.

C. Public Impact—Recent research by TvB disclosed startling facts concerning the viewing habits of the American family. It can now be told that Mr. and Mrs. America watch television on an average of over five hours per day. The range of viewing time is actually from one hour and twenty minutes for the lowest twenty percent to eight hours and fifty-nine minutes for the most avid twenty percent.

From this point forward, I am convinced that broadcasters must consider the underlying meaning of these statistics. They indicate that our audiences throughout the country spend more time viewing our product than engaging in any other diversion or personal activity.

Vast responsibility for stations

Hence, our efforts must be directed so as to contribute positively to the futures of these millions of Americans—particularly the youth of our nation. We literally are shaping the social, educational and moral courses of our people to a degree far beyond

BMI

32 TELEVISION TALKS

transcribed from the
BMI TV CLINICS — 1954

A most practical, problem-solving book on Television Management and Production . . . combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth . . . now a second printing.

"One of the more authoritative industry volumes, tantamount to a college course in updated thinking within the industry."
—*Variety*

Published by BMI and made available as an industry service at the cost of transcribing and printing.

340 pages — clothbound
\$4.20 post paid

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

the present comprehension of any of us.

The fulfillment of this vast responsibility is recognized as not being entirely within our own ability or control, due primarily to the yet undeveloped techniques of the art and the unsettled tastes of our audience.

However, as individual stations, we must not rely upon the efforts of the networks to meet this challenge. These efforts have been splendid but we must meet the challenge locally and with the ingenuity and pioneering that has been so fundamental to the growth of television to date.

Increasing efforts must be directed to the elimination of questionable material, in cooperation with the Television Code Review Board. We must further implement the Code, which is our only present written standard during this time when development of the medium is still in progress. We must do this, not in fear and anticipation of governmental regulations that will be imposed upon us in the event of our failure, but because the members of our industry are aware of the responsibility to regard it seriously. We cannot fail in this vitally important test.

Service to our communities can be effective only with showmanship, imagination, and excitement. This will obviate the undeniable effect of losing audience. Public service programming should command the same attention and importance as commercial production. It must have positive plans, calculated over both long and short range periods, to accomplish positive goals. *Public service can be good business*, if it results in gaining the confidence and respect of our audience.

D. Economics and sales—In the period from 1950 to 1955, to almost all station operators, have been the years of investment, trial, and building.

Station color bill: \$150 million

In spite of major investments made in the recent past, television operators are at this moment faced with modification and expansion of facilities to include color. This will account for the expenditure of a sum in excess of \$150,000,000. With such expansion of plants comes the functioning of expert management judgments outlining the long-range plan of recoupment. The soundness of such a plan is inescapable, since the

future well-being of our stations and the industry at large must be predicated upon profitable operations. No amount of high-sounding objectives, governmental regulations, or past successes can substitute for the economic health of our business.

In 1955, television revenues exceeded one-billion dollars. Present predictions are that the rate of increase in consumer buying will probably level off in the next twelve months. Further, the national economy has a principal soft area in that consumer credit is said to be growing even faster than the growth of consumer income.

Despite these factors, Eldon Campbell, national sales manager of Westinghouse Broadcasting, is convinced that there will be substantial gains made in 1956 in television revenues and that previously unattained levels will be recorded.

With this progress I believe our industry should exert a more vigorous effort at cost reductions, especially to include the functional streamlining that will flow from automation. Without the latter, we circumscribe an area of future development and potential of our art that

FACT No. 3

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

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

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

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

See your Headley-Reed TV man for details.

WKOW-TV
Channel 27
CBS
Madison, Wisconsin

is damagingly short of the possibilities.

E. Color Facilities—Color today represents the next major development in television from the local as well as the network viewpoint. The timing of its advent is obviously dependent upon circulation. This in turn rests upon set sales, and that upon the cost of color sets and the program stimulus offered to the public.

Individual stations, especially in major markets, will anticipate the significance of this development and be equipped for this transition. I say this in full realization of the magnitude of the cost involved and the probable high degree of obsolescence that must be expected. However, the public and the advertiser should have color as soon as it is made available.

The responsibility of the local sta-

tions to add to this momentum is in the area of investment in local film and live color facilities. Our engineering vice president, Ralph Harmon, and his staff have researched the matter from a broad station viewpoint.

Let's share color know-how

Arrangements, not only for installation of certain color equipment as soon as circumstances permit, but also for the establishment of training programs for engineering personnel, are presently underway. I am confident that if the experience Ralph has garnered can be of assistance to others similarly situated, he would be pleased to have them avail themselves of this invitation to inquire.

The television stations of the nation should take proper pride in their

accomplishments to date. However, these are somewhat offset by the size and depth of the task yet to be performed. We cannot become complacent. We must kindle the forward spirit and attitudes of our people with the enthusiasm that made our present status possible; we must inspire them with the challenge of the future.

The television art is one of unlimited potential good, and so far we have but scratched the surface. Our efforts, individually and collectively, spell how fully we will achieve these ends; they also will determine the proper level of interplay and relations between the local stations, the affiliated network, and the Federal Communications Commission—the components which make the television medium of tomorrow. **END**

MARKS: WASHINGTON—INVESTORS BEWARE *From page 47*

To those who have not prospered, there are two ogres—the allocation table that deprives them of a VHF assignment and lack of a network affiliation with its attendant national-advertising revenue.

Loud and indeed angry protests to congressmen, senators, columnists and to the FCC have resulted in several superficial studies by “investigators” from government agencies; but it has become apparent that there is no easy solution to these complex problems and that derogatory epithets and charges against the networks would not produce an answer; nor would the losses from a UHF investment justify the complete abandonment of engineering principles so that another VHF assignment might be made.

Allocations changes due

Presently, the “ogres” are being carefully dissected by the FCC staff. Engineering studies have started which may ultimately result in significant changes in the allocation plan for all stations. Also, a special staff is probing the effect of some network practices throughout the country. Both of these major projects will take time, a great deal of time. Experience has shown that the collection of economic and engineering data is a slow process.

The current allocation table was fashioned after a four-year study; and the present network rules took more than five years to formulate. Therefore, anyone who expects a quick and easy solution within the next 90 days is likely to be disappointed.

These thoughts lead to the im-

portant questions: “Can UHF be saved?” and “How can further competition and additional service be realized?” Here there are very sharp differences of opinion among industry leaders and within the Commission. Some FCC commissioners believe that UHF can and must be saved if we are to have a nationwide competitive television system; others have written UHF off for practical purposes despite the success of UHF in some markets.

Regardless of the position taken on deintermixture, it seems likely that the Commission will be forced to modify its allocation table substantially to permit the installation of the new VHF stations within the present 12-channel band. If so, it may be necessary to reduce the present mileage separation for co-channel and adjacent-channel stations or to authorize directional antennas and low powers by new stations to protect the existing services; and to vacate some, if not all, of the unused reservations for educational purposes.

This latter obviously would provoke a lively fight with educational groups. It is also within the realm of possibility that the Commission will completely abandon the allocation table and adopt the principle long used in assigning new AM stations—authorize a new station whenever the use of the frequency will not cause undue interference to existing stations.

If this position is taken, there will be a flood of applications for additional stations in the first 50 markets. Even though those towns need the service least, they will be

the most attractive for investment.

If network programs are not available, these stations will operate independently and present film programs extensively, or specialized program services not being rendered by the major network affiliates.

Although few major changes in the present pattern of network operation can be anticipated within the coming year, the disappointed can be counted upon to urge Congress to rewrite the present basic rules. In fact, a vocal minority has already suggested that the networks be forced to divest themselves of owned-and-operated stations, just as the movie producers were forced to sell their theatres. Carrying this unrealistic parallel a little further, some suggest this might also lead even to the abolition of affiliation agreements for individual stations and the adoption of the present practice of “competitive bidding” for movie product.

This “free bidding” by all television stations, UHF or VHF, for the network programs, it is argued, would place everyone on an equal basis and would remove the present inequities which result when one station prospers because of its network contract, while another, with the same equipment and coverage, falters because it does not have *The \$64,000 Question* or *Disneyland* or *The George Gobel Show*.

Obviously, any such changes would indeed be drastic and might well alter the basic pattern of broadcasting. If they took place, then the FCC might well post on its front door a sign in large type: “Caveat Emptor—Investors Beware!” **END**

ZIV: YOU'LL GET WHAT YOU PAY FOR *From page 45*

He just instructed one station to bicycle the prints to the next station. The fact that the second station received the prints without academy leader or in need of splicing, or with entire portions missing didn't disturb the Failing Fiddler. The producer, the station, the sponsor, the viewer—all may have suffered but the Failing Fiddler continued to receive his percentage on "whatever he could get out of that particular market on that particular day."

The Failing Fiddler had no promotion department. The fact that stations and sponsors can enhance the value of their shows through intelligent promotion did not disturb the Failing Fiddler. Nor did the fact that this type of operation obviously meant the quick demise of the entire series.

The Failing Fiddler was not in the game for the long haul. Today's crullers and coffee satisfied him. The pathetic part about it is that right up to the day he failed, the Failing Fiddler was still encouraged in his activities by certain stations, sponsors, and agencies whose sole motive was to prove to the Failing Fiddler that the right price was "all he could get out of that particular market on that particular day."

Is this the way television should grow? TV is probably the most powerful medium of entertainment and advertising the world has ever seen. Only an infant, it has opened vistas that promise ever more expanding opportunities for the future.

Agencies and stations suffer, too

Must this great medium be hampered by the short sightedness of the Failing Fiddler? Is it possible that stations, sponsors, agencies, and producers cannot see that the Failing Fiddler's methods lead only to chaos and calamity?

If the price cannot be obtained, the program cannot be produced. If the program is not produced, sponsors are deprived of opportunity of using this great advertising medium. Viewers are deprived of opportunity of enjoying some fine shows. Stations are deprived of opportunity of serving advertisers.

The station, the sponsor, and the agency who encouraged the practices of the Failing Fiddler are leading themselves down a blind alley. The big tomorrow for the station, the sponsor, and the agency lies in encouraging the producer who will create outstanding programs and who will market them on an honorable business basis—a basis calculated to

build this fine industry into a giant of service to the station, to the sponsor, to the agency, and to the viewer.

Viewer selectivity raises budgets

As anyone who can read knows, programs are getting more expensive to film all the time. Not only union demands, but the selectivity of the viewer is causing the creation of more and more expensive programs. If the selling price is hammered down, down, down, it can mean only one thing, namely: The production of programs whose quality is down, down, down.

Is this the future you want for the industry you are associated with? TV can be so big—why encourage its degradation?

I submit that it is to the best interest of stations, sponsors, and viewers to encourage program producers to strive for the bigger, the better; recognizing all the while that the bigger, the better costs more and must sell for more. The fellow who thinks small in price, thinks small—period. The big tomorrow is for the TV career man who can think *big*. **END**

LANTZ *From page 37*

few years. Some of it, we must admit, is justified. Today we are learning to accomplish our objectives without offending viewers.

At the same time, it is becoming evident that gimmicks and clever tricks are not necessarily effective in selling goods. We are learning more about the value of demonstration and solid reason-why copy.

Among the other important developments we can look forward to is color. For those companies whose products have an appeal through appearance, like food and house-furnishings manufacturers, color TV will undoubtedly be a tremendous improvement over black-and-white. For drug houses like ourselves, the color factor will probably not be as important, except where it bears upon recognition of the package.

In any case, color's chief impact will be felt through programming.

With the growth of a strong third network, the appearance of new stations across the country, the increase of participating programs, and the growth in circulation, the advertiser will have more and greater opportunities to reach consumers. **END**



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

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

When the surveys indicate that

WHBF am. fm. tv.
 is the

"Quad-Cities' Favorite"

... we believe that this distinction
 has been earned and achieved
 through the 25 years of continuous,
 reliable WHBF service in the
 broadcasting of news, education
 and entertainment to an apprecia-
 tive Quad-City community . . .
NOW ¼ MILLION PEOPLE.

Los Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
 FM
 TV
 TELCO BUILDING, ROCK ISLAND, ILLINOIS
 Represented by Avery-Knodel, Inc.

WELDON: YOU'LL BUY MORE SPOT THIS YEAR *From page 43*

TvB is the organization to do it, and with the substantial progress that it has been making, 1956 should be the year in which their sales effort will become even more successful. As a matter of fact, TvB has already been instrumental in inducing new advertisers into spot television.

The basic advantages of spot television—its flexibility and sales power—have always been evident. These are, naturally, why spot television has grown so substantially so quickly.

Lack of expenditure data a brake

But there have been limiting factors on this growth which need to be removed. One of the most important has been the lack of specific data on the expenditures of users of the medium. As one executive of a leading agency said, "When I'm talking media with a client, I have all sorts of comparative figures showing the expenditures of his competitors and similar advertisers in magazines, newspapers and network broadcasting. I can show him how and why to allocate money to meet the competition, except in spot. I need something I can see, a specific dollar figure, but in spot we just have to guess."

In 1956, these important data will become available for the first time through TvB and should prove invaluable, not only in the over-all industry sales effort, but in our day-to-day selling of individual stations.

Another problem area has been local programming, which is coupled with the problem of selling daytime spot TV. Fortunately, for the industry, a considerable quantity of good feature film has become available recently, and more is on the way. Experience has demonstrated that feature film, properly programmed and handled, is the answer to independent-station operation and local programming.

The reluctance of the major motion picture producers to release feature film to television seems to be rapidly melting, and the growing importance of color television should hasten this process, since as color becomes more important, the re-sale value of black-and-white pictures which the producers have stockpiled will be greatly decreased.

Spot television is in healthy shape, but in any human activity there is always room for improvement. Here at Blair-TV, for example, we are greatly expanding our work in the

field of audience research. The whole industry is aware of the tremendous confusion in the field of audience measurement in television. We have set ourselves the difficult—and very important—task of trying to overcome this confusion.

In the meantime, our sales effort is built around the character of the stations we represent, their local programming and personality, their integration into the life and work of the community.

People watch channels, not networks, you know. Thus, the primary job of the station is to build the identification of the channel by strong local programming and solid community service.

It is these factors which we consider important in selling our stations. After all, the climate in which the advertiser's commercial is seen is of far greater importance to him than a questionable rating.

I have already spoken of the role of TvB as an industry salesman and as the source of data on expenditures. There are many other areas in which TvB can operate effectively. Just as one example, we need more research on the role of the child in the sale of merchandise. From the audience standpoint, we know that the kids own the television dial for large portions of the day. And we all know from personal experience how children affect the purchase of all types of merchandise. We need industry-wide research to prove to advertisers the extent of this influence.

Summer hiatus on way out?

TvB also has a big job increasing the use of spot television in the summertime. I think the business of taking a summer hiatus has probably been a carry-over from advertising habits developed in radio. It is entirely possible that television, properly used, can help to create a market revolution by bolstering sales during the summertime.

There is no question but what the growth of television has paralleled to some extent the growth of the economy. I think too few people realize how much television has done to create the expansion of the economy from which it is now benefiting.

As advertisers come to realize, through our individual efforts, and our industry sales drive, the contribution that television has made to the present boom, there can be no doubt that the medium will continue to expand.

END

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

PROPS AND PREMIUMS *From page 16*

Contact the manufacturer and he will furnish you a supply of these sets for premiums or giveaways in exchange for featuring and mentioning these Fountain Brush Painting Sets on your television programs.

A special feature to tie-in with the 250th anniversary celebration of Ben Franklin, "the most famous almanac editor of them all," is a reprint of Franklin's own summary of the "Best of Poor Richard." A clean-cut looking (3" x 8"), eight-page booklet, it is fronted with a blue and white woodcut of Benjamin Franklin. Retailing at 15c each, these booklets are available in quantity lots of 1,000 for as little as 7c each, with four lines of imprinting included.

Director's aid—a pocket-sized shot-plotter which will do just about everything. Constructed along the lines of a protractor, it indicates horizontal and vertical angles of view of all TV lenses (even non-standard ones), range of principal zoom lenses, maximum and minimum extensions of mike boom. Measures distances from camera, height of scene, size of sets and props. Determines lens for a given shot, camera position required, shot resulting from given camera position and lens, height of shot at any distance from camera.

For example, if two actors are to stand at different distances from the camera, it is possible to determine how much of each will be seen in the shot, using a floor plan and this shot-plotter.

Perfected by a prominent television consultant, this device makes for accurate pre-planning, helps cut down time-consuming details in rehearsal, and adds a little more certainty to shooting unrehearsed programs. Available at \$2.50 each in quantities of ten or more.

Slap a brand on loyal viewers with handsome western jewelry designed by the firm that has created premium jewelry for many of the top network and syndicated shows. Styles include western signet rings, charm bracelets, cuff links, and two-gun pins with pendant brands, etc. May be adapted to tie-in with your local western show. Prices vary; send for full catalogue.

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.

We
are east of
the Pecos —
we got
law and order
and
more than
60,000 homes
who have come
to depend on
KRBC-TV for their
televiewing

krbc-tv
CHANNEL 9

JOHN KELLY, Station Manager
Interconnected—N.B.C. programs

Represented by
John E. Pearson Television, Inc.

Changed yardstick of TV success provides support for new program concepts

We previewed one show—the critics did handsprings. Then General Motors put up the bankroll, and the show is now in business on a regular basis. And I mean “in business”—it has regularly been beating some pretty high-grade opposition.

On December 27, *Armstrong Circle Theatre*, the Tuesday dramatic hour series, put aside its usual presentation to show “Nightmare in Red,” NBC’s dramatic history of Russian Communism. Here was another mature advertiser. And there are others—and more and more of them as time goes on.

Non-consumer fields turn to TV

The broadening views of advertisers have been benefiting our industry in many ways. There has been a growing realization that, if America is to continue its economic growth, then primary, non-consumer industries must take a larger hand in the over-all advertising picture—in support of products to which these industries contribute.

Random examples on NBC’s client list are Alcoa, American Viscose, Reynolds Metals, Dow Chemical. Here are basic industries going into television to support the many products of their clients, as well as their own consumer goods. And this type of account is especially interested in programs that reflect prestige and leadership which they themselves have in their own fields.

And then there is Upjohn, an ethical-drug house which of course has products to sell, but which is also very interested in an institutional campaign on the name Upjohn itself.

At year’s end, the spectrum of TV advertisers was broadened still further when the Savings and Loan Foundation came into the NBC fold. Here was a new client, using our powerful medium to sell, not products or services, but an idea—thrift. Here was a chance for television to do a sales job of a fresh and stimulating kind.

High honors in enlightened sponsorship must go to NBC’s old friend, Hallmark. This firm, with leadership already established, decided to enhance this leadership by presenting the distinguished Maurice Evans series. It is this association with quality television which has done much to put over Hallmark’s own quality story.

What this has meant for NBC is the opportunity to present a splendid dramatic series of great cultural value.

Clients’ quickening interest in programs of cultural value have prompted us to push ahead in 1956 with the most ambitious list of projects in public-affairs that we have ever undertaken. Not every one of these projects will come to fruition during the year, and not every one that does will be sponsored, but we feel bullish about advertisers’ interest in this sort of program. I shall give you a quick sketch of our public-affairs plans later on in this piece.

It is acknowledged that it was NBC’s “magazine concept” that first broadened the advertising base, and this pattern has benefited the entire industry. *Today*, *Home*, and *Tonight* provided welcome vehicles for clients who wanted network exposure on a limited-budget basis, or who had special seasonal problems. These three shows alone grossed \$17,000,000 during 1955.

New time periods built by T-H-T

“T-H-T” did more than just provide advertising vehicles for the little fellow. They developed new audiences in periods—morning and late-night—that had previously held little interest to most viewers. An extension of this prospecting and developing new audiences was a project which the trade called the biggest gamble of 1955—*Matinee Theatre*. And *Matinee Theatre*, now on the air several months, is a going concern.

Perhaps the most significant sales concept of 1955 in terms of probable influence on 1956 television is *Color Spread*. Here, for the first time, was an opportunity for an advertiser to buy a one-shot insertion on a top-ranking evening show, the *Sunday Spectacular*, much as he would buy a magazine color spread. Advertisers jumped at the opportunity, and *Color Spread* is 95 per cent sold out to next September.

Color Spread was a very distinct accomplishment in increasing the usefulness of television to the advertiser, and it is likely that similar availabilities will be developed in our evening schedule during the year. There’s certainly a market for this kind of sales pattern. I like to cite Starkist Tuna as the typical *Color Spread* customer. This client needs one big splash a year—just before Lent.

A big bonus in *Color Spread* is, of course, color itself. The excitement and glamour of color television, and the stimulation it provides for the entire distribution chain, are now made available to the smaller advertiser. And this is a measure of how far commercial color has come, and also—I like to think—of how advanced NBC thinking is on the development of color as a sales powerhouse.

I predict that one of the most significant developments of 1956 will come when our Chicago station, WNBQ, goes on an all-color schedule, the world’s first station to do so. This is slated for April, and should act as a catalyst to stations all over the country to speed their own color origination activities.

More and more clients are interested in the plus values of color, and we shall be able to accommodate more in the near future.

Completion in September of the \$12,000,000 expansion of color production facilities in New York, Hollywood and Chicago will permit NBC to double its present color-television schedule of 40-plus hours per month.

Sponsors confirm specs’ success

Incidentally, one of the most interesting sales developments of 1955 was the fact that five out of the original six sponsors of the 1954-55 color Spectaculars continued with these shows for the present season. This was final confirmation of the commercial success of the Spectaculars.

In the realm of programming, who would ever have thought a couple of years ago that a full-length ballet would ever be offered as a prime-time evening attraction? Yet this happened in December, when the Sadler’s Wells company presented Tchaikovsky’s “Sleeping Beauty” as a Spectacular.

The critics acclaimed it, of course. But better still, the great American audience loved it. And this is a measure of the success we at NBC have had in “programming up.”

The coming year will see more and more of the great classics transferred to TV. More and more great concert artists—such as Artur Schnabel and Marian Anderson—are scheduled for early appearances on NBC.

NBC’s “enlightenment through exposure” doctrine is playing an ever larger role in our programming. It

is now second nature for our producers to integrate cultural, educational, and informational elements with the entertainment frame. The outside package producers are co-operating, and our clients are generally enthusiastic about this policy.

The policy of "programming up" and of "enlightenment through exposure" has a deep effect on our basic thinking. Certainly, we like hit shows—we seek them in all categories. And, certainly, we have shows which are complete escape. But in general, our program thinking tries to develop the worthwhile show and the new service or idea, and with the aforementioned maturity of the advertiser, we can make this kind of operation profitable.

We at NBC feel that program leadership carries its responsibilities as well as its privileges. We must program for ratings, of course, but we must remember again that ratings tell only part of the story.

We must seek creative talent

We are planning far ahead. And there is no better evidence of this than our Talent Development Plan, one of the TV highlights of 1955. With more than \$1,000,000 earmarked, just for a start, this plan is designed to seek out creative talent in all parts of our country and the entire world, and develop it for future use in our program activities.

We are seeking writers, producers, designers, on-the-air talent. We are investing heavily in finding prospects and carrying them for years, if necessary, while they develop. Where advisable, we farm them out to affiliates for seasoning, integrate them into experienced network teams, or find other means of developing their capabilities.

This unprecedented plan will have

a profound effect on the future of TV programming.

One outgrowth of this plan is NBC's new Sunday night comedy showcase, a one-hour program designed primarily for exposing new talent, new ideas and new writers. Out of this program, we feel, will come some of the great comedy figures of the future.

Expanding TV's uses

A very important objective in our planning is the expansion of television's uses as a means of communication. Knowledge of the world we live in, information on current events and social and political trends, contact with the great personalities of our time, and exposure to the cultural treasures of the present and past—providing all this is television's mission as we see it.

As I noted earlier, advertisers' growing interest in this type of presentation has encouraged us to go ahead with the most far-reaching planning in the realm of public affairs. Just a mention of a few of these plans will illustrate this.

One of our long-range projects has to do with the International Geophysical year, the largest scientific project in history, with virtually every nation taking part. The project will explore a score of major mysteries of the world we live in—terrestrial magnetism, gravity, the ionosphere, cosmic rays, Antarctica, and so on.

It begins in July 1957, and we intend to cover this immense project thoroughly. We have, for instance, sent a cameraman-reporter along on the current Byrd expedition to the Antarctic.

The greatest public-affairs show will be, of course, the political conventions and the national elections.

To page 82

**FROM THE TOP
ON DOWN . . .**

- \$64,000 QUESTION, CBS
- ED SULLIVAN SHOW, CBS
- I LOVE LUCY, CBS
- G. E. THEATER, CBS
- SHOWER OF STARS, CBS

- DISNEY LAND, ABC
- HONEYMOONERS, CBS
- TALENT SCOUTS, CBS
- JACK BENNY, CBS
- WYATT EARP, ABC

SEE THEM ON

**KFDA-TV
CHANNEL 10
AMARILLO, TEX.**



**250,000 WATTS
THE PANHANDLE'S
HIGHEST POWERED
KFDA-TV
CBS - ABC**

Please send me TELEVISION MAGAZINE every month

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.

**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

We have committed a force of 350 to cover the Chicago and San Francisco conventions.

In 1952, the rating services reported that NBC convention coverage had the largest audience among all networks. This year, with added know-how and technical advances, we shall be able to present an even better show.

Project 20, the series of film dramas covering the history of this century, will move ahead with several more full-hour features. Two of them, "The Jazz Age" and "Re-birth of Freedom" (the latter the story of Austria emerging from its long series of occupations), have already been shot.

Conversations with Elder Wise Men will continue, with features on Indian Prime Minister Nehru, Sean O'Casey, Marcel Duchamp and Dr. Paul Tillich already completed. We hope to do a full-hour film on former President Truman.

More broad documentaries coming

"Assignment: India," featuring Chester Bowles, knocked off our series on big nations. We hope to do an inside-Russia feature in color, as well as films on other major nations. Also on the drafting boards is a series on the world's top cities as seen through the eyes of a leading citizen—say, Noel Coward's London, Maurice Chevalier's Paris, and so on.

Wide Wide World will become truly inter-continental soon. While this is now a completely live show, we feel that we may wish to span the oceans by film as an interim measure, rather than wait for trans-oceanic live television to become a practical reality.

In the realm of news, some significant programming developments are in store. There will be a marked increase in comment, with analytical minds both within our own news service or from other media, con-

tributing their views on current events.

We have already had such specialists as Roscoe Drummond, James Reston, and Peter Edson on *The News Caravan*, as well as some of our own commentators. We feel it is the function of TV news to supply interpretation and comment as well as spot reports.

Another trend will be the use of color film in spot-news programs. This has been made possible by a new Ansco color film that can be processed in a couple of hours.

In sports, NBC will cover the great events of the day. The big sports story of 1956 will be the Olympics in Australia, and NBC will provide the fullest coverage. In addition, there will be the World Series, pro football games, the All-Star baseball games, pro basketball, championship fights and other classics.

In music, the *NBC Television Opera Theatre* will continue to bring the best in opera, sung in English and staged realistically. A highlight will be the American premiere of Prokofiev's "War and Peace."

This is not meant to be a recital of our public-affairs schedule. There are many other projects on our books. But this will give you some idea of our thinking in this area.

Clients support service projects

We like our public affairs activities to break even, perhaps even to make money. We expect to have client support for these projects.

In the famous shipyard in Newport News, Virginia, is a plaque quoting the founder, Huntington Hartford, at the time the shipyard was dedicated in the late 1800's. Said Mr. Hartford: "We shall build good ships. At a profit if we can, at a loss if we must. But always good ships."

Substitute the word "programs" for "ships" and you have the NBC philosophy of broadcasting. END

LUNCHEON WITH LINNEA *From page 21*

Many agencies, too, feel that it is necessary to send their buyers out to learn what is going on in a market before making a final purchase.

When a sponsor has his own program and simply wants to purchase time for that program, that's one thing. But when the sponsor's plan involves the use of local television and the timebuyer requests a recommendation from the station based on local audience experiences, it is mighty frustrating and time-consuming to be handed a list of twenty film shows that might be used.

Is this making local television easier to buy? Hardly! But spot or local television is important, not only to the sponsor but to the station.

This topic is, to many of us, worthy of further discussion. I would like to hear from buyers, sellers, station operators and representatives on the subject and perhaps we can come up with some constructive suggestions.

In the meantime, simply chalk up one more job for the timebuyers. —LINNEA NELSON

able to a real rise in the standard of living. This non-inflationary prosperity, adorned with tax reductions, will help provide the money to buy color sets and also large numbers of black-and-white sets.

It seems that 1956 will witness another tax reduction. Over a few years the investor looks forward to many of these, including the removal of the 10% excise tax on television sets.

All in all, therefore, the investor still considers television stocks growth issues. This is not the time to switch into average investments. Color beckons brightly and 1956 will witness a television performance better than average before the year is over.

The rise in television shares recently has not been uniform. To assist readers who may become investors in this industry we outline some of the trends in various companies, again, as seen on the investor's viewpoint. The table below gives comparison of 1955 earnings per share of those actually reported for 1954. Estimates of 1955 are those of Argus Research Corp., 61 Broadway, New York, security analyst of leading companies.

EARNINGS PER SHARE

	1954	1955*
Admiral	\$2.78	\$2.40
CBS	1.56	1.75
Motorola	3.91	4.10
Philco	1.69	2.60
RCA	2.66	2.90
Sylvania	2.92	4.00
Zenith	11.53	15.00

* Estimated.

There is probably only one company which did not show a gain in earnings in 1955 among those listed. Admiral is that company and it might have a turning point in 1956. It is not certain that its lag this year is due to television-division troubles alone, as it is also trying to find a bigger niche in the electrical-appliance field.

RCA remains a favorite. The raising of 100-million dollars will be for the purpose of expanding the

business. The company notes that 80 per cent of the products now sold did not exist ten years ago, and it anticipates that this will be the pattern of the future.

The ratio of sales to plant is now near 2 to 1. Therefore, some 200-million dollars more in sales probably will accrue from the 100-million-dollar debenture issue. These sales at the usual percentage of net profit could equal another 50 cents per share after taxes at present rates. Taxes, however, are likely to decline substantially in the next five years so that eventual earnings on RCA could easily exceed \$4.

Zenith is having an excellent year. This well-managed company also has a large interest in subscription TV.

Philco might have earned more this year in the opinion of some if it had not spent so much on research. Its laboratories are at work on guided missiles and transistors as well as color television.

Motorola is a conservatively managed, medium-sized company and has a very good spread in electronics, selling equipment to industry as well as to consumers.

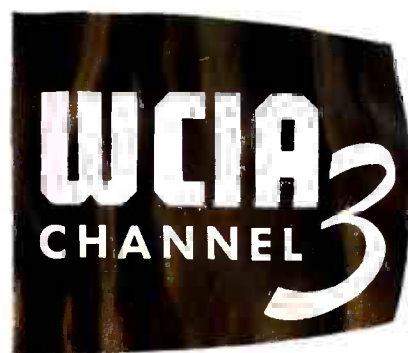
CBS has already signed a sponsor for the 1956 conventions. Westinghouse Electric has agreed to pay five million dollars for this privilege. This sale of time almost a year ahead of the event illustrates the demand of the services of this network which now claims that its billings are 20 per cent larger than for the second largest company. For 1954, revenues of the company were 280-million dollars. CBS also has its sights set on color. In the year "X" when color receivers are produced in large numbers and color broadcasting comes into its own, those close to the company expect sales of CBS to run 375- to 400-million dollars annually. Profit margins as well as sales are expected to be better.

Sylvania Electric is a balanced company with a good future. The tube-replacement business grows with the number of sets in use—a trend that Sylvania emphasizes.

In view of the above trends we have no doubt that the lines on the chart again will resolve themselves in favor of television stocks. END

New County-by-county Market Definition Coming!

Exclusive! Full listing of the counties covered by each television area, correlated with total population, sales, and income figures, will be updated in TELEVISION MAGAZINE's latest Data Book this March. Here is an essential tool for market selection and media planning. Don't miss it!

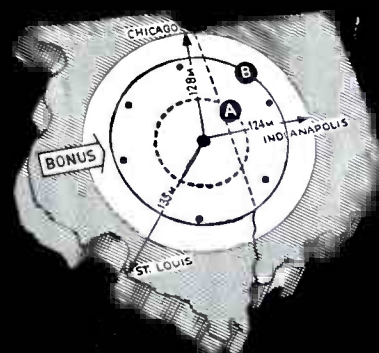


45th TV MARKET

Television Magazine, December 1955



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- BLOOMINGTON
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 - DANVILLE
 - DECATUR
 - SPRINGFIELD



1,700,800 People
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**THE FIRST . . . AND ONLY VHF
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IT'S TOO LATE

The idea that the FCC or anyone can come up with a plan for allocations that will take care of everybody is simply out of the question. The timing is a bit off. It's a little late to think of birth control when the baby is 15 years old.

It was way back then that the damage was done. The military grabbed so much V space, more than they possibly could use, that there was nothing else to do but employ both the U and V bands for commercial television. The tragic error was the FCC's decision to mix markets in the face of opposition from every quarter in the business.

The present actions of the Commission—the talk of adding three or four new V channels—are “a snare and a delusion.” These choice words were used by a government official actively involved in the allocations. The adding of these extra V's still will mean the public will be faced with conversion problems—whether the set is adjusted for channel 6½ or 60 doesn't make much difference. And the fact remains that if the FCC were to try to allocate four V's to each of the top 100 markets, it would need not four but 20 additional V channels because of overlap problems.

The commission has only one choice: to make the best of a basically bad situation. This means using every possible solution, whether it be drop-ins, deintermixture, boosters, satellites or what have you, each market being considered as a separate problem. Any other procedure is just chasing rainbows.

The FCC's insistence on granting V's in all-U areas should be stopped. It's up to the Senate Communications

Subcommittee to do this. A few months ago we suggested that the Committee has its sights on the wrong target. It's not that the networks can't stand a little investigating, but a little investigating might very well be in order into the qualifications of the members of the FCC.

Getting back to the networks for a minute—we can't help but get a little alarmed over the attitude of too many stations around the country. The very basic structure of TV as a national advertising medium is dependent on a strong, efficient network operation.

Certainly there are some network practices that could stand a going-over, but things are going to get a lot worse if the networks, as we know them today, are weakened in any way whatsoever. If the independents or marginal stations keep complaining about how they are getting pushed around they'll wake up one morning and find they cried wolf once too often.

This isn't any defense of the networks as such—it's a defense against a threat to the entire business of TV. Stations far too often glibly toss around the 30-cent dollar—the 70-cent dollar. Actually, the cold economics of station operation might well indicate that the total revenue is not greatly affected by how much is national, spot and local, when consideration is given to programming costs that the network absorbs, etc.

There are many network areas that could stand a little cleaning up, but strong affiliate committees should be able to take care of these differences. Nothing could be worse than running to the FCC or the government on matters such as these. There are far more important matters to be solved first—and topmost is allocations.

Fred Regal