

# ELEVISION

MAGAZINE

15th year of publication



"What's Ahead in Programming"—  
accent will be on adventure shows  
like "Jim Dowie," dramas and



World's Largest Retailer

—Sears' local

mark national drive

THE UNIVERSITY OF  
 INDIANA  
 BLOOMINGTON INDIANA  
 LIBRARY  
 R 4 BY  
 12-57

Indiana University

Library



In  
Spot TV  
too...

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

*Value  
increases  
with Time!*

Van Gogh, in his lifetime, had difficulty giving his paintings away; today it is the lucky man who can claim the Van Gogh on his wall is an original.

The true value of good time periods in Spot Television is recognized far more readily today. For a Spot TV program (or commercial) making its debut to thousands can mushroom its audience to tens of thousands in a few short weeks. TV is still expanding rapidly . . . 15,000 new TV sets are bought daily, and viewing time per home keeps increasing.

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

So make Spot TV your prime advertising medium and let us help get your campaign under way. As your Petry account executive will show you, this Company's research, analytical and descriptive data can be of great value in your Spot TV planning.

## Edward Petry & Co., Inc.

THE ORIGINAL STATION REPRESENTATIVE

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

# CONCENTRATION pays off..!



It certainly does when you focus on your prospects through the *one* medium that consistently kindles action in our four-billion-dollar Industrial Heart of America.

Tri-State Appliance Company, distributor of Temco heating equipment, found out! After using WSAZ-TV — along with newspapers and radio, too — for four years, this advertiser saw the major share of its sales consistently developing from television.

So, starting last September, Tri-State Appliance's *entire* advertising budget went to WSAZ-TV — and *only* WSAZ-TV — for a concentrated campaign of eight spots each week.

That was all it took to touch off a blaze of results. "Because of *this concentrated advertising*," says Tri-State's general manager, "we experienced a 100% increase in our sales over the like period of the previous year." Dealers are delighted. Same type of campaign planned for Fall, 1956.

No need for us to be modest. Similarly warm praise comes from many advertisers who know how WSAZ-TV can light a fire under their sales in its 101 rich counties. Spark some results for yourself by calling the nearest Katz office.

Huntington-  
Charleston.  
West Virginia  
CHANNEL 3  
Maximum Power  
NBC BASIC  
NETWORK



TELEVISION  
also affiliated with Radio Stations WSAZ,  
Huntington & WGKY, Charleston  
Lawrence H. Rogers, Vice President and  
General Manager, WSAZ, Inc.  
represented nationally by  
The Katz Agency





**ADVERTISERS GET  
BIG-TIME RESULTS  
WITH **WFAA-TV!** . . .**



This is a picture of a sale. And we believe that sales are the only measure of results on TV. Hamm's Beer believes the same thing...now beginning their 4th year on the 10:00 P.M. news, reported by Joe Templeton. If you're looking for big time results in the big Dallas-Fort Worth market . . . . .

*We have got it!!*

**WFAA-TV**

Call Your  
**PETRYMAN**

for availabilities, market data, and complete coverage information.

**CHANNEL 8 - DALLAS**

YOUR NBC - ABC STATION

Covering 564,080 Television Homes

13th year of publication

# TELEVISION MAGAZINE

**JUNE, 1956 • VOLUME XIII, NUMBER 6**

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Photo: Transfilm, Inc.

**FILMS FOR TV — 1956.** How and why advertisers use syndicated series, features, film on the networks; what kind of audience the various types of film programs deliver; what's happening to costs; what shows are now available; what's new in film commercials . . . these are some of the topics that will be treated in TELEVISION MAGAZINE in July. The articles will be devoted exclusively to facts, figures and ideas on the various facets of TV film. Other highlights: an appraisal of the many recent developments that have affected the use of film, a forecast for the year ahead—as seen by some of the key men in the film field.

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## XXXI

### A NEW CHAPTER IN RICHMOND HISTORY

Since 1925, the voice of WRVA Radio has been an inseparable part of the Richmond scene. And public regard has earned WRVA Radio the warmest welcome in Richmond homes . . . the firmest place in Richmond tradition.

Now, rooted in 31 years of acceptance, the same high standards of management, skilled personnel, and creative talent bring a new television station to the people of Richmond. With WRVA-TV, a new chapter enhances a history of unique service over three decades old. On the air April 29, 1956, WRVA-TV is a full-time operation, with a complete schedule of CBS programs, ingenious local origination—and the assurance of a hearty response from Richmond viewers.

*WRVA-TV,  
represented  
by Harrington,  
Richter and  
Parsons, Inc.*

276



# WRVA-TV

Richmond, Va.

CBS Basic

Channel 12

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

# new Kansas City surveys show KCMO-TV with biggest audience...

(according to Pulse and ARB for April 1956)

... by Quarter-Hours

... by Shows\*

## KCMO-TV 235

ARB • Station B 154  
Station C 107

## KCMO-TV 9

ARB • Station B 3  
Station C 3

## KCMO-TV 266

Pulse • Station B 142  
Station C 65

## KCMO-TV 11

Pulse • Station B 1  
Station C 3

To win new customers, and hold old customers  
... buy KCMO-TV's smart programming ...  
telecast with maximum power from the world's  
tallest self-supported tower.

\*Top 15, including both  
network and local shows.

KANSAS CITY

**K C M O** **K C M O**

RADIO  
810 kc.  
CBS

TV  
Channel 5  
CBS

SYRACUSE

**W H E N** **W H E N**

RADIO  
620 kc.  
CBS

TV  
Channel 8  
CBS

PHOENIX

**K P H O** **K P H O**

RADIO  
910 kc.  
ABC

TV  
Channel 5

OMAHA

**W O W** **W O W**

RADIO  
590 kc.  
CBS

TV  
Channel 6  
CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

**MEREDITH** *Radio and Television* **STATIONS**

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



# LONGSHOTS

## RECENT SUPREME COURT DECISION UPHOLDING FCC'S RIGHT TO FIX STATION OWNERSHIP

limit should spur efforts for new type of limitation with more flexibility than now permitted by FCC rules. Revision might follow Senator Bricker's proposal, which bases limit on percentage of population reached rather than number of stations owned. More and more, this area of regulation becoming crucial—as in other industries, trend toward mergers and group operations growing stronger in TV.

AUTOMAKERS NOT PULLING OUT OF TV, DESPITE SOME CANCELLATIONS. Ford's TV expenditures will go up next season. Chrysler's will at least remain stable, may rise. General Motors' plans not final, but TV definitely in picture. Look for car-company sponsorship of NBC spectaculars, but with limited number of shows, not whole series.

WHAT ARE NEXT SEASON'S HOTTEST NEW PROGRAMS? "Circus Boy" on NBC, "Jim Bowie" on ABC are personal candidates of program chiefs as most likely to succeed; CBS is laying bets on its ambitious "Playhouse 90." (See "What's Ahead in Programming," page 50.)

THURSDAY NIGHT PROGRAM STRUGGLE WILL BEAR WATCHING THIS FALL when CBS' weekly "Playhouse 90" bows in. If 90-minute drama venture clicks, look for swing to regular slotting of long shows. Screen Gems is producing a number of the shows on film. If it can turn in first-class productions within the \$120,000 budget set per program, Hollywood majors might start re-examining their own high feature production budgets.

PERSONALITIES TO WATCH DURING 1956-57: Tennessee Ernie, getting big night-time exposure on NBC opposite CBS "Playhouse 90"; Herb Shriner, who will have an important CBS hour on Tuesday night following Phil Silvers, and, on the same network, Will Rogers Jr., getting his basic training in the early morning slot.

TAPE'S FUTURE ALREADY BEING SERIOUSLY QUESTIONED in certain important technical quarters, which doubt that any tape methods known today will be able to handle color satisfactorily—though it's generally agreed that Ampex tape is the black-and-white answer. One view, held on the top scientific level, is that when color becomes dominant in programming, real solution may finally turn out to be a new hot kine process, with Eastman Kodak's lenticular film among the possibilities.

COMMUNITY TV CLUBS ARE SOLVING PROBLEM OF BUYING RECEIVERS in number of countries where standard of living doesn't make individual ownership possible. Initial experiment in France is reported by UNESCO in "TV in Rural Adult Education."

NEW "REPORT ON SPOT" REVEALS INSTANT COFFEES HEAVY ID USERS. First in new TELEVISION MAGAZINE series analyzing spot activity in major markets appears on page 15 of this issue. Studies are based on tape-recorded data supplied by Broadcast Advertiser Reports, Inc.

# WMUR-TV

**SELLS MORE! COSTS LESS!**

HERE IS *ANOTHER* UNSOLICITED TESTIMONIAL!



HENRY SENNE ADVERTISING INC.  
75 EAST WACKER DRIVE CHICAGO 1, ILLINOIS • RANDOLPH 6-6933

April 26, 1956

Mr. Gordon Moore  
WMUR-TV  
1819 Elm Street  
Manchester, New Hampshire

Dear Mr. Moore:

We have just finished correlating the results of our TV advertising campaign from September through March of this year for our client, Hutchinson Chemical Corporation.

We used 72 TV stations during this period including most of the major markets and WMUR-TV not only produced more actual sales, but at a lower cost on dollar volume than any other station used by 21%. I am sure this is due to your excellent coverage and splendid cooperation. Of course we are extending our schedules.

We like to give praise when praise is due, which is the purpose of this letter. You can rest assured WMUR-TV will be included in all future schedules.

Yours very truly,

Henry Senne Advertising Inc.  
*Henry J. Senne*  
Henry J. Senne  
President

RJS:Jm

**UNDUPLICATED  
TELEVISION  
IN OVER A**

*MILLION  
HOMES*

ABC-TV  
Primary  
  
CBS-TV  
Supplementary

CHANNEL **9** IN NEW ENGLAND  
**WMUR-TV**

MANCHESTER, NEW HAMPSHIRE

REPRESENTED  
BY  
FORJOE-TV, INC.

New York  
Chicago  
San Francisco  
Dallas  
Seattle  
Los Angeles  
Atlanta  
Philadelphia



June, 1956

Network gross time for the first quarter totaled \$116,692,520, an increase of 18% over the first three months of 1955. For national and regional spot, TvB reported first quarter billings of \$100,209,000.

With dollar-expenditure figures for spot now available, advertisers still want more detailed information. To help fill this need, TELEVISION MAGAZINE introduces a new department, "Report on Spot." This month, patterns of use in Philadelphia are analyzed.

The sets-in-use chart on the right reflects the steady increase in late viewing. The kinds of shows that have built up this audience are compared in "The Late-Night Program Battle," this issue.

## COST PER THOUSAND

1955		1956	
January	\$2.95	January	\$3.25
February	3.12	February	3.39
March	2.98		
April	3.23		
May	3.38		
June	3.25		
July	\$3.74		
August	3.74		
September	3.55		
October	3.64		
November	3.67		
December	3.64		

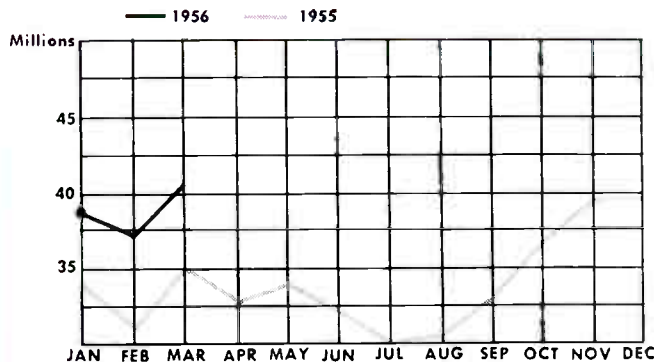
The February c-p-m index of \$3.39 represents a 4% increase over the previous month, but compares favorably with the \$3.41 average for the year of 1955.

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

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

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

## TV NETWORK BILLINGS



	March '56	March '55
ABC	\$ 6,747,928	\$ 3,806,425
CBS	17,899,716	16,036,896
DuM		628,625
NBC	15,955,688	14,122,193
<b>Total</b>	<b>\$40,603,332</b>	<b>\$34,594,139</b>

Source: PiB

## TV VIEWING WEEKDAY-DAYTIME SETS-IN-USE FOR APRIL

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
7 AM	8.3	8.9	4.4	4.3
8 AM	18.0	17.1	9.2	12.1
9 AM	13.1	17.0	12.1	13.2
10 AM	13.1	16.8	8.7	13.0
11 AM	14.8	20.1	10.2	14.4
NOON	22.7	18.9	20.7	14.7
1 PM	10.8	11.0	15.5	13.0
2 PM	7.5	19.8	8.2	8.9
3 PM	16.4	16.5	11.4	18.0
4 PM	16.5	20.5	20.4	16.3

Source: ARB, April, 1956

## TV VIEWING WEEKDAY-NIGHTTIME SETS-IN-USE FOR APRIL

Hour	FOR SPOT BUYERS: % Sets-in-use by Local Time			FOR NETWORK BUYERS
	Eastern Time Zone	Central Time Zone	Pacific Time Zone	% Sets-in-use by EST Total U. S.
5 PM	30.1	26.9	34.3	23.9
6 PM	32.7	33.1	40.6	27.8
7 PM	42.6	64.4	69.5	36.5
8 PM	73.2	74.1	78.7	64.3
9 PM	73.1	69.5	71.4	68.9
10 PM	62.3	43.8	48.2	65.9
11 PM	30.9	14.1	20.0	42.4
MIDNIGHT	8.4	3.2	4.4	19.5

Source: ARB, April, 1956

## TV CIRCULATION

MAY 1, 1956

Number of U.S. TV homes	35,800,000
% of U.S. homes owning TV sets	73.7%
Total number of TV markets	255
Commercial stations U.S. and possessions	435

Source: TELEVISION MAGAZINE

## TV RECEIVERS

	March '56	March '55
Production	680,003	831,156
Retail Sales	544,411	669,794

Source: RETA

*good spot to*





# be in!

And it's easy to *put yourself* into this picture. Butcher, baker, candlestick maker, you'll get fast results from spot television when you use any of the 12 high-impact stations we represent.


Look what happened with the Continental Baking Company late last year. Their sales of Brown 'n' Serve Rolls in the uranium-rich Salt Lake City area were booming—up 52.5% over the previous year. But Continental figured they could do even better, with the help of KSL-TV. And how right they were! A low-cost schedule of 26 announcements jumped their November-December sales *151% over the same months in 1954!*

As Mr. A. N. Rassmussen, Continental's district manager, said at the time: "With results like these you can be sure spot television will continue to be one of our prime buys...and KSL-TV heads the list!"

Easy to understand why more than 400 national spot advertisers are currently placing schedules on one or more of the 12 stations (and the regional network) we represent. *Good spot to be in!*

## **CBS TELEVISION SPOT SALES** Representing

WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Washington,  
WBTV Charlotte, WBTW Florence,  
WMBR-TV Jacksonville, WXIX Milwaukee,  
WBBM-TV Chicago, KCUL-TV Galveston-Houston,  
KSL-TV Salt Lake City,  
KOIN-TV Portland, KNXT Los Angeles,  
and the CBS Television  
Pacific Network



Ask to see our  
presentation on the  
effectiveness of  
Spot Television.  
Call, write or wire  
Clark B. George,  
485 Madison Ave.,  
New York City 22.  
PLaza 1-2345.

**MORE AUDIENCE\*** THAN  
**ANY STATION IN MINNEAPOLIS-  
ST. PAUL . . . . . THAT'S WHAT  
WNBF-TV, BINGHAMTON, N.Y.  
DELIVERS DAY AND NIGHT  
SEVEN DAYS A WEEK—AT  
LOWER COST PER 1000.  
YOUR BLAIR-TV MAN HAS  
THE EVIDENCE FOR YOU.**

\* Also more audience than any station in Baltimore, Houston, Milwaukee and other major markets; at lower cost than every station in eight of the ten major markets. Telepulse, December, 1955.



operated by Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.  
WPHL AM-FM-TV Philadelphia, Pa / WNHU AM-TV, Binghamton, N.Y. / WHGB AM, Harrisburg, Pa. / WFBG-AM-TV, Altoona, Pa.



ocus on

# PEOPLE



Paul C. Smith



C. Wrede Petersmeyer



G. Maxwell Ule



Lee Ruwitch



Ely A. Landau



Oliver A. Unger

When Paul C. Smith, president and editor-in-chief of Rowell-Collier tugs at his company's bootstraps, it's a big tug. Deciding to diversify the publishing firm's holdings, he made it overnight one of the major independent station owners. In two days he bought four TV and five AM stations from the Bitners, plus KULA-AM-TV. Now 7, Smith has been a lumberjack and banker, was editor of the *San Francisco Chronicle* before taking the helm of Collier's. (At presstime, he bought his sixth AM.)

The man to watch in the station field is 37-year old C. Wrede Petersmeyer, partner and head of TV for J. H. Whitney & Co. Whitney looms as one of potentially biggest station ownership groups, with two down (its newly-acquired KGUL-TV in Galveston-Houston and its WOTV in Tulsa), and five to go to hit ownership limit.

The latest sign that contributions of research men are gaining recognition is Kenyon & Eckhardt's naming of G. Maxwell Ule as senior v.p. in charge of marketing. He'll head the TV, radio, media, research and promotion departments. Ule joined K&E in 1949 as v.p. and director of research, after serving with McCann-Erickson.

The importance of public service to station men is evident in the number of awards given in recognition of their efforts. Typical of these is the Alfred P. Sloan award. This year WTVJ, Miami, under manager Lee Ruwitch, was the TV station cited for "making its facilities a major force in the development of highway safety."

To plan big and move fast has been the policy of National Telefilm Associates' management duo, president Ely A. Landau, 36, and executive v.p. Oliver A. Unger, 42. At their recent stockholders' meeting (NTA was one of the first distributors to sell stock publicly) they announced two moves which confirm their role as a prime force in videofilm. For \$4-million, they took over UM&M and the 1,450 Paramount shorts and 12 syndicated series it had distributed. For \$2¼-million, they got 10-year distribution rights to 52 top 20th-Century Fox pictures. Although Desilu is now making *Sheriff of Cochise* for them, ex-agencyman Landau and film veteran Unger expect their next big push to be in the features field.

**THESE ARE THE**

*Television  
stations*



**THAT MAKE**

**PETERS, GRIFFIN  
WOODWARD, INC.**

**NEW YORK**  
250 Park Avenue  
PLaza 1-2700

**CHICAGO**  
230 N. Michigan Ave.  
Franklin 2-6373

**DETROIT**  
Penobscot Bldg.  
Woodward 1-4255

**ATLANTA**  
Glenn Bldg.  
Murray 8-5667

**FT. WORTH**  
406 W. Seventh St.  
Edison 6-3349

**HOLLYWOOD**  
1750 N. Vine St.  
Hollywood 9-1688

**SAN FRANCISCO**  
Russ Building  
Sutter 1-3798



**EAST, SOUTHEAST**

		VHF CHANNEL	PRIMARY
WBZ-TV	Boston	4	NBC
WGR-TV	Buffalo	2	NBC
KYW-TV	Cleveland	3	NBC
WWJ-TV	Detroit	4	NBC
WPIX	New York	11	IND
KDKA-TV	Pittsburgh	2	NBC
WCSC-TV	Charleston, S. C.	5	CBS
WIS-TV	Columbia, S. C.	10	NBC
WDBJ-TV	Roanoke	7	CBS
WTVJ	Miami	4	CBS

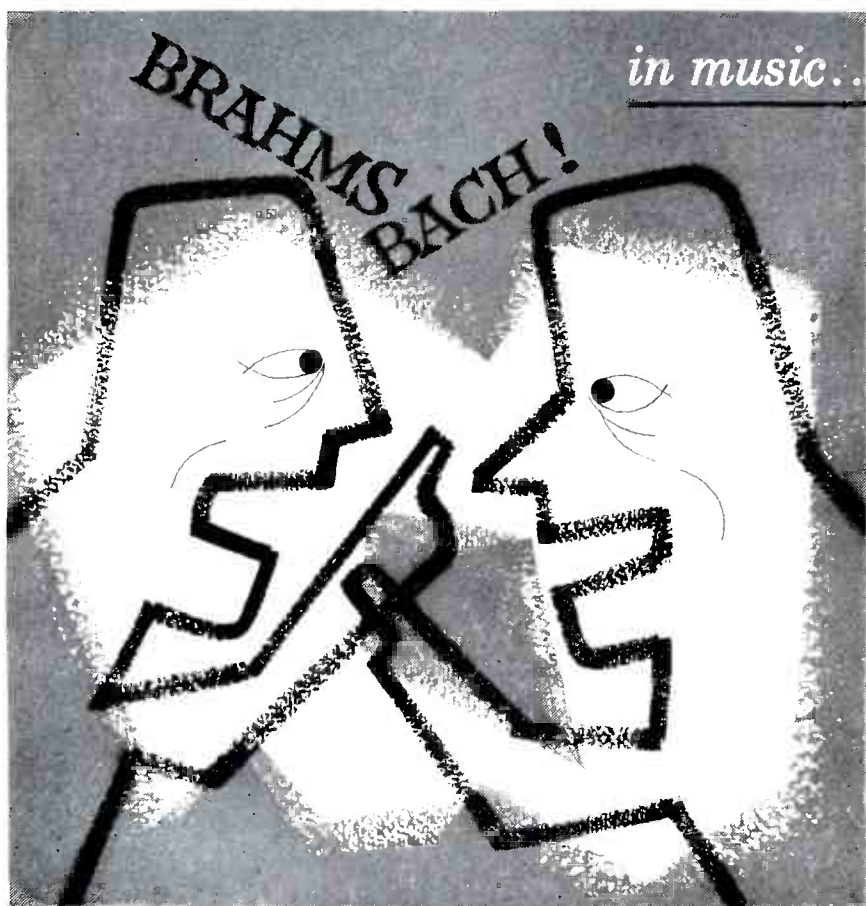
**MIDWEST, SOUTHWEST**

WHO-TV	Des Moines	13	NBC
WOC-TV	Davenport	6	NBC
WDSM-TV	Duluth—Superior	6	NBC
WDAY-TV	Fargo	6	NBC-ABC
WCCO-TV	Minneapolis—St. Paul	4	CBS
KMBC-TV	Kansas City	9	ABC
WBAP-TV	Fort Worth—Dallas	5	ABC-NBC
KFDM-TV	Beaumont	6	CBS
KRIS-TV	Corpus Christi	6	NBC
KENS-TV	San Antonio	5	CBS

**WEST**

KBOI-TV	Boise	2	CBS
KBTV	Denver	9	ABC
KGMB-TV KMAU-KHBC-TV	Honolulu Hawaii	9	CBS
KRON-TV	San Francisco	4	NBC

# SUPERIOR PERFORMANCE



*in music... a matter of opinion*

**...in TV representation,  
a matter of record!**

Winning and holding Spot leadership in any TV market demands close teamwork between:

1. STATION MANAGEMENT that knows how to serve its area most effectively, and ...
2. STATION REPRESENTATION that knows how to sell the station and its market most intelligently and aggressively.

When facts are available, there's no need to rely on mere opinion. So, to any major-market station looking for top sales results, we suggest looking at the exceptional growth of Spot TV volume on stations we represent.

Yes, in TV Representation, superior performance is a matter of record.

**In New York, as an aid to SUPERIOR PERFORMANCE**

**we've just moved to 48th & Madison**

**(415 Madison Avenue)**

Our NEW phone number: **TE 8-5800**  
(TEMPLETON 8)

**BLAIR-TV**

*Television's First Exclusive National Representative*

OFFICES: NEW YORK • BOSTON • CHICAGO  
DETROIT • JACKSONVILLE • ST. LOUIS • DALLAS  
LOS ANGELES • SAN FRANCISCO • SEATTLE



# report on spot



Borden's Instant, using 43 ID's, leads Philadelphia food advertisers

Here is the first in a new series of spot reports in which TELEVISION MAGAZINE's Research Department analyzes spot TV activity in major markets. These analyses are based on data supplied by Broadcast Advertisers Reports, Inc., which tape-records all TV-radio programs and commercials in 14 markets throughout the country for seven-day periods every eight weeks. BAR then prepares spot and network activity reports for advertisers, agencies and stations.

Philadelphia is the scene of report number one. (Among the markets to be covered in the future are New York, Los Angeles, Chicago, Cleveland, Minneapolis.)

The tables below list spot activity on the three stations in that market—WCAU-TV, WFIL-TV, WRCV-TV—for the seven-day period ending March 23, 1956. Tallies are presented for all spot-bought shows, announcements (20-second and one-minute), participations, ID's. These are broken down by daytime (sign-on to 5:59 p.m.), nighttime (6-11 p.m.), late night (11:01 p.m. to sign-off). Similar breakdowns are provided for all TV advertising falling in the food and grocery products category, which TvB lists as responsible for \$28,461,000, or 28.4%, out of a total of \$100,209,000 spent for spot TV during the first quarter of the current year.

In this group TvB includes: baked goods, cereals, coffee-tea-food drinks, condiments-sauces-appetizers, dairy products, desserts, dry foods (flour), fruits and vegetable, frozen foods, juices, macaroni, shortenings, meat-poultry-fish, soups, food stores, miscellaneous.

To next page

## HOW ADVERTISERS USE SPOT IN PHILADELPHIA

DATA FROM BAR, WEEK ENDING MARCH 23, 1956

### ALL COMMERCIAL SPOT ACTIVITY

	Total	Daytime (Sign-on-5:59 PM)	Night (6-11 PM)	Late Night (11:01 PM-sign-off)
Shows .....	127	33	44	50
Participations .....	832	544	123	165
Announcements .....	536	326	155	55
I.D.'s .....	443	272	137	34

### FOOD & GROCERY PRODUCTS' ACTIVITY

	Total	Daytime (Sign-on-5:59 PM)	Night (6-11 PM)	Late Night (11:01 PM-sign-off)
Shows .....	16	9	7	—
Participations .....	198	164	22	12
Announcements .....	195	128	54	13
I.D.'s .....	182	94	80	8

### WHAT % OF ALL SPOT COMES FROM FOOD & GROCERY GROUP?

	Total	Daytime (Sign-on-5:59 PM)	Night (6-11 PM)	Late Night (11:01 PM-sign-off)
Shows .....	12.6%	27.3%	15.9%	—
Participations .....	23.8%	30.2%	17.9%	7.3%
Announcements .....	36.4%	39.3%	34.8%	23.6%
I.D.'s .....	41.1%	34.6%	58.4%	23.5%

### FOOD & GROCERY PRODUCTS WITH MOST FREQUENT EXPOSURE

Advertiser	Daytime	Nighttime	Late Night	Total
<b>I.D.'s</b>				
Borden's Instant Coffee .....	19	19	5	43
Maxwell House Coffee (regular and instant) .....	—	21	—	21
Oscar Mayer Meats .....	16	—	—	16
Grossinger Bakeries .....	16	—	—	16
Sterling Salt .....	12	—	—	12
<b>Participations</b>				
Javar Instant Coffee .....	12	7	—	19
Bosco Chocolate Syrup .....	10	5	—	15
Snow Crop Frozen Foods .....	11	2	—	13
Chock Full O' Nuts Coffee .....	11	1	—	12
Freihofer Bakeries .....	11	—	—	11
<b>Announcements</b>				
Sealtest Dairy Products .....	21	—	—	21
Imperial Margarine .....	—	9	5	14
National Biscuit .....	12	2	—	14
Breyer's Ice Cream .....	1	9	—	10
A & P .....	9	—	—	9



**TIME**  
has  
**5 faces**  
on  
**WNHC-TV**

... because WNHC-TV gets you more audience than the next *five* stations combined\* ... stretches time to new dimensions in values and viewers, and gives you *sure* coverage of the vital Southern New England market. It's the viewer's first choice in 433 of 514 quarter-hours.\* *Call your Katz Man*—make it your choice, too. You'll like our kind of time!

\*ARB 9-County Survey, January 1956

**WNHC** television  
**channel 8**

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

report on spot *From preceding page*

In Philadelphia, coffees were the powerhouses. Borden's Instant Coffee led the field in number of spots, with 43, all ID's. Second was Maxwell House, both instant and regular, with 21 ID's—all at night. These two accounted for 50% of the *nighttime ID's* used by the food and grocery products category, 35.2% of *all ID's* used by the group. Borden's and Nestle's Instant Coffee together took up seven out of the eight late-night ID's used by the coffee group.

The coffees also led in the number of participations used. Javar Instant Coffee had the largest schedule, 19. Of these, 12 were in the daytime. Chock Full o' Nuts Coffee was strong in the daytime with 11 participations. It also had one at night.

Other major participation users were Bosco Chocolate Syrup, with 15, and Freihofer Bakeries, with 11. Their participations were slotted in a variety of local shows, ranging from morning news and "Mr. and Mrs." shows to nighttime feature films.

Greatest frequency of 20-second and minute announcements was employed by Sealtest, which concentrated 20 messages on its ice cream, used one for its cottage cheese. These ran in the morning primarily, although some ran in the afternoon. Nighttime, on the other hand, was used by Sealtest's competitor, Brey-

er's Ice Cream, which had nine announcements in the evening.

Biggest user of nighttime announcement was Imperial Margarine which placed nine in the 6-11 p.m. period and five after 11:01. Greatest daytime frequency, next to Sealtest was the 12 of Nabisco. One food chain, A&P, showed up strongly as a user of announcements, with nine.

Acme Food Stores carried a half-hour daily strip at 1 p.m. Among its co-op sponsors: Heinz Food products, Sylvan Seal Dairy Products, Star-Kist Tuna, Weston Bakery Products, Mueller Macaroni Products, Giuseppi Frozen Foods, Devonshire Melba Toast, Crax Saltines. Of this group, only Heinz, Sylvan and Mueller had other spot exposure in Philadelphia.

The food and grocery products group's proportionate use of programs lags behind its employment of other forms of spot. The category accounted for only 12.6% of total program sponsorship as compared with 41.1% of all the ID's.

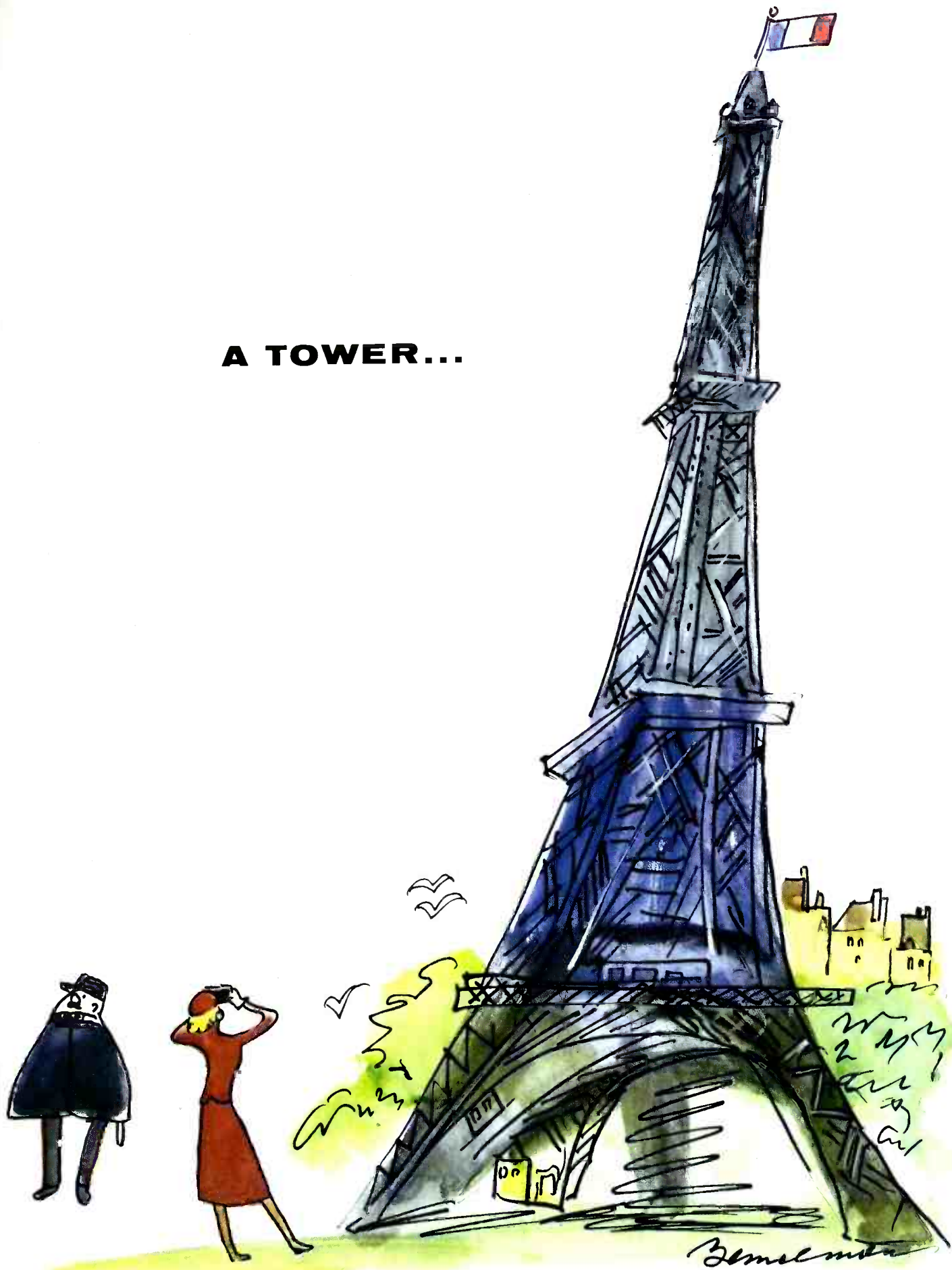
Ten of the programs were half-hour syndicated films. Four of the shows were youngster-slanted, two were of the suspense-adventure type, three were situation comedies, one was a drama anthology. The weekend accounted for six of the shows, Tuesday for two. Seven fell within the 6:30-7:30 p.m. hour, two on Saturday morning, two on Sunday afternoon.

**PROGRAMS SPONSORED BY FOOD & GROCERY PRODUCTS  
IN PHILADELPHIA, WEEK ENDING MARCH 23, 1956**

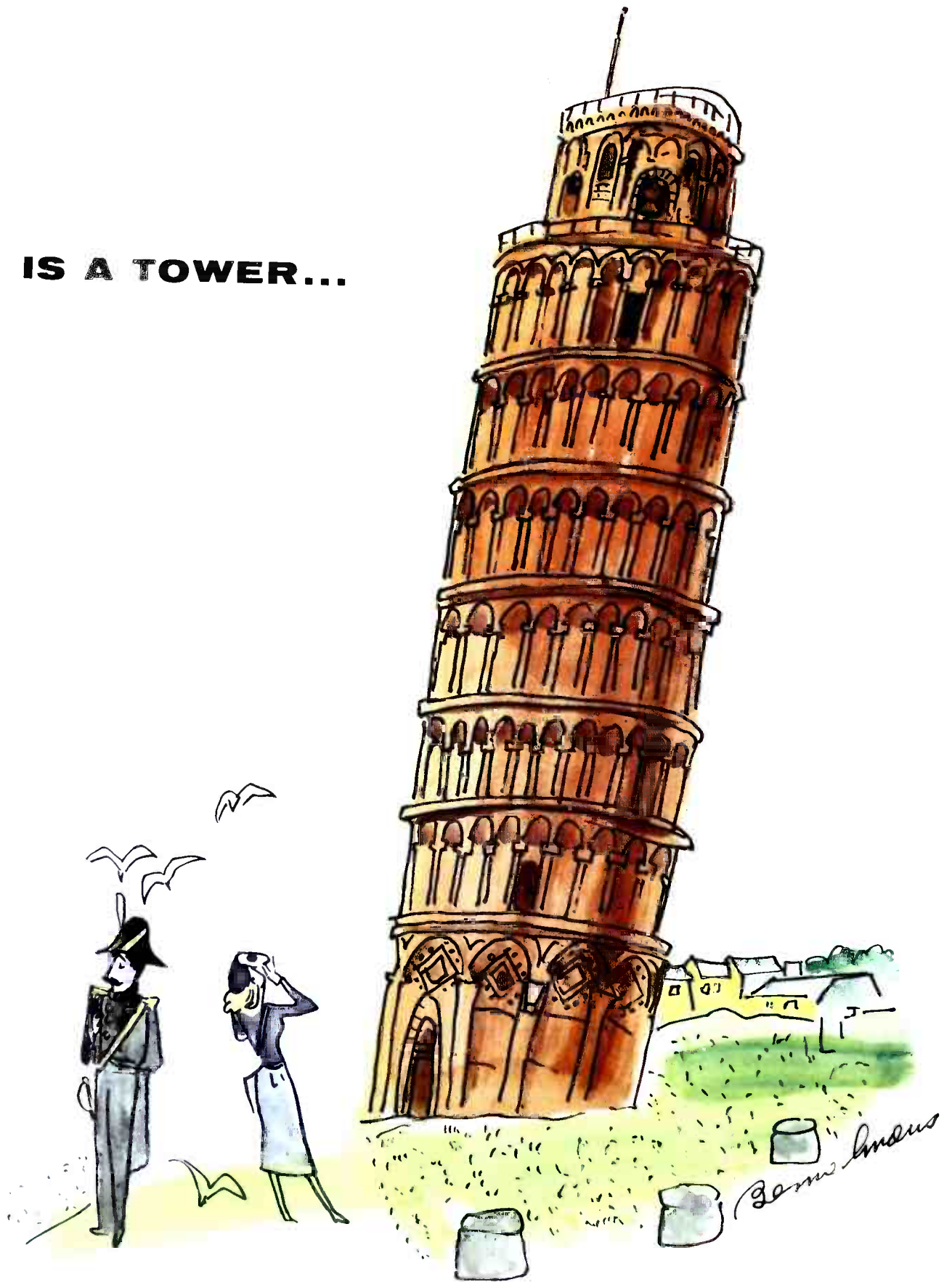
Advertiser	Program	Day	Time
California Lima Beans	Life With Elizabeth	Sunday	4:30-5:00 pm
Heinz Food Products	Studio 57	Saturday	7:00-7:30 pm
Keebler Bakery Products (alternating sponsor Morrell-Felin Meat Products)	Great Gildersleeve	Tuesday	7:30-8:00 pm
Kellogg Cereals	Superman Wild Bill Hickok	Monday, Tuesday	7:00-7:30 pm
La Rosa Macaroni Products (alternating sponsor Aristocrat and Dolly Madison Ice Cream)	Waterfront	Sunday	6:30-7:00 pm
Mott Apple Products	Amos 'n Andy	Sunday	2:00-2:30 pm
National Biscuit Co. (alternating sponsor Savarin Coffee)	Badge 714	Wednesday	7:00-7:30 pm
Society Brand Easter Eggs	Our Gang	Saturday	9:00-9:30 am
Swift Food Products	Uncle Johnny Coons	Saturday	11:00-11:30 am
Sylvan Seal Food Products	Award Theatre	Friday	6:30-7:25 pm
Acme Food Stores	Homemakers	Mon.-Fri.	1:00-1:30 pm



**A TOWER...**



**IS A TOWER...**

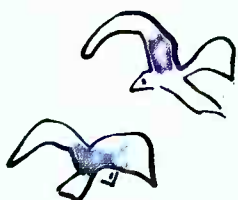




**IS A TOWER...**



**BUT...**



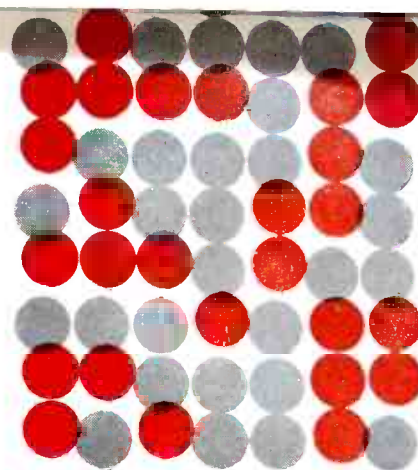
Now advertisers can look  
to a new tower of strength  
the greater-than-ever  
coverage of greater  
New Orleans made  
possible by **WDSU-TV**  
new telecasting tower.

*Bemelmans*

*P. S. For engineers only: this new system includes 100% independent duplication of antenna and transmitting equipment, with automatic switch*



## Color Letter



### AS OF JUNE . . .

Nearly half the television stations in the country are now equipped to transmit network color: Latest industry estimate places the number at 215 outlets. Number of stations with film and slide equipment is up to 68. Addition of KHQ-TV, Spokane, and WITI-TV, Milwaukee, makes total of 27 stations set up for live tint originations. . . Networks will carry 27 hours of color programming in June—23 on NBC and four on CBS.

### HOW MANY TINT SETS NEEDED TO WARRANT RATE INCREASES?

"To establish color rates, you must have some circulation," states Harold Hough, general manager of WBAP-TV, Fort Worth, Texas. "The rate adjusts itself. Five or ten per cent of color television sets will saturate the market to such an extent that the rate adjustments can be made without protest, and there is no question of the impact of color." Comparison of costs between tint and monochrome transmission is unfair, according to Hough, because of the difference in length and amount of programming: "The more you do, the more the cost is reduced."

### RETAILER ACTIVITY

Promoting color TV as a department-store retail advertising medium is purpose behind RCA's appointment of Robert J. Mayer, former assistant to NRDGA's executive v.p., as coordinator of RCA Victor TV Division's color TV activities in department-store field. . . Montgomery Ward is currently experimenting with color-receiver sales in five Chicago stores. Twenty-one-inch sets carry chain's Airline label. . . Also in Chicago, WNBQ reports sales of *Window* to city's Goldblatt Brothers. This is the second station to air *Window* in color (New York's WRCA-TV was first). . . In Philadelphia, Gimbels is tying in the Fiberglas Color Cavalcade with a color-set promotion offering a \$10-an-inch trade-in on black-and-white receivers. Store has taken full-page ads which point up fact that trade-in now brings set prices down to what they are expected to be this fall.

### MORE COLOR FILMS AVAILABLE

Associated Artists Productions announces it has 311 Warner Brothers cartoons and 168 "Popeye" cartoons in color. . . RCA Recorded Program Service reports sale of its *Town and Country Time* film series to WDAF-TV, Kansas City. . . Ziv is running full-color test telecast of *I Led Three Lives*, with color commercials for Phillips Petroleum on St. Louis station KSD-TV.

### COLOR-PRODUCT PARADE CONTINUES TO SWELL

Most recent companies to hop onto color-product bandwagon: Firestone Tire now makes slip-on sidewalls in a choice of pink, red, blue, green or yellow. . .

*To next page*

# Color Letter *Continued*

Bauer & Black's "Battle Ribbons," new colored plastic adhesive bandages available in red, yellow, blue and green. . . . Schwayder bringing out its Samsonite luggage in two-tone versions matching Mercury car styles. . . .

## FROM THE SET AND EQUIPMENT MANUFACTURERS

Sylvania goes into regular production of 21-inch color sets at its Batavia, N. Y. plant. Sets will use Sylvania-built shadow-mask tube. Company has also announced manufacture of what is believed to be the industry's first color picture tube for renewal use. . . . General Electric, planning to enter color receiver market in the latter half of this year, recently concluded a 50-hour color course for its broadcast field engineers. . . . Philco has just published a textbook, *Color Television, Simplified Theory and Service Technique*, which, while mostly technical in nature, contains a number of chapters on fundamentals of color which provide valuable information in terms understandable to non-technicians in TV.

## STATION ROUNDUP

First station to make its telecasting debut with all live programming in color is WITI-TV, Milwaukee independent which began operation May 21. . . . New color balopticon process, enabling station to telecast opaque color photographs, trademarks and small packages "live" via addition of optical unit to current RCA film and slide system, was demonstrated by Philadelphia station WCAU-TV last month. Keebler Biscuit Company's commercial, in *Great Gildersleeve*, was telecast in color while show itself was black-and white. Perfected by station with cooperation of RCA engineers, process not only costs less and takes less time than film and slide transmission but also gives advertiser greater flexibility by making last-minute copy changes possible. . . . Charlotte's WBTV launched its first regularly scheduled live color production last month with a half-hour musical variety show, *Spectrum*, Tuesdays and Thursdays at 1 p.m. Program offers gardening tips, travel information, household hints and guest interviews. . . . KTLA, Los Angeles, reports renewal of its *Western Varieties* color show by Xlnt Spanish Foods, Inc., which has half-sponsorship of the Friday program on alternating weeks. . . . From WJAC-TV, Johnstown, now telecasting three hours of local color per week, comes word that station is aiming for a total of 100 color hours a month by winter. . . . Recently equipped with two live color cameras, Spokane's KHQ-TV aired last month's Armed Forces Day Parade and Lilac Festival in color, expects to set regular tint schedule shortly. . . . In what is believed to be the first educational program to be colorcast by a local station, KNXT, Los Angeles, recently telecast *Renaissance on TV* in color.

## ARE YOU REACHING PEOPLE... OR DOGS?

"The black-printed newspaper overlooks one fact. The reader sees things in color. A dog sees things in the gray scale. Today we print newspapers for dogs to see. Tomorrow, maybe, we will all print them for people." Statement by William P. Steven, executive editor of the *Minneapolis Star and Tribune*, in a speech before the American Society of Newspaper Editors.

## COLOR TIPS FOR POLITICAL CANDIDATES

Here are some hints on campaigning via color TV, prepared for TELEVISION MAGAZINE by New York's WRCA-TV, which has planned a number of Candidates' Color Clinics. *Sets*: Don't exceed contrast range; stay away from white, bright yellow and light pink. *Makeup*: Men should be closely shaved . . . most men do not need makeup. Women . . . can use light street make-up. *Costume*: Men should avoid using dark colors with white shirts. Gray shirts are best. For women's clothes medium tones . . . are best. . . . Avoid highly polished jewelry, tie clasps or cuff links."



**Charles  
McGraw  
-man of  
mystery**

From his first appearance in *THE FALCON*, Charles McGraw has been winning a large and loyal coast-to-coast following. Today, he is an even more valuable personality for you because of his millions of new fans, won by his outstanding roles in "Bridges at Toko-Ri," "Warner Brothers Presents," and other movie and television successes.

The 39 fast-paced half hours of *THE FALCON* build great audiences through suspense-filled scripts and masterful production, filmed against the exciting backgrounds of Berlin, New York, Tangiers, Macao, San Francisco and many other colorful locales. Already sold to banks and beers, foods and furniture stores, in over 100 markets. *THE FALCON* will do a big job on your product. Call today to see if it is still available in your market.

**Adventures of**

# **The Falcon**

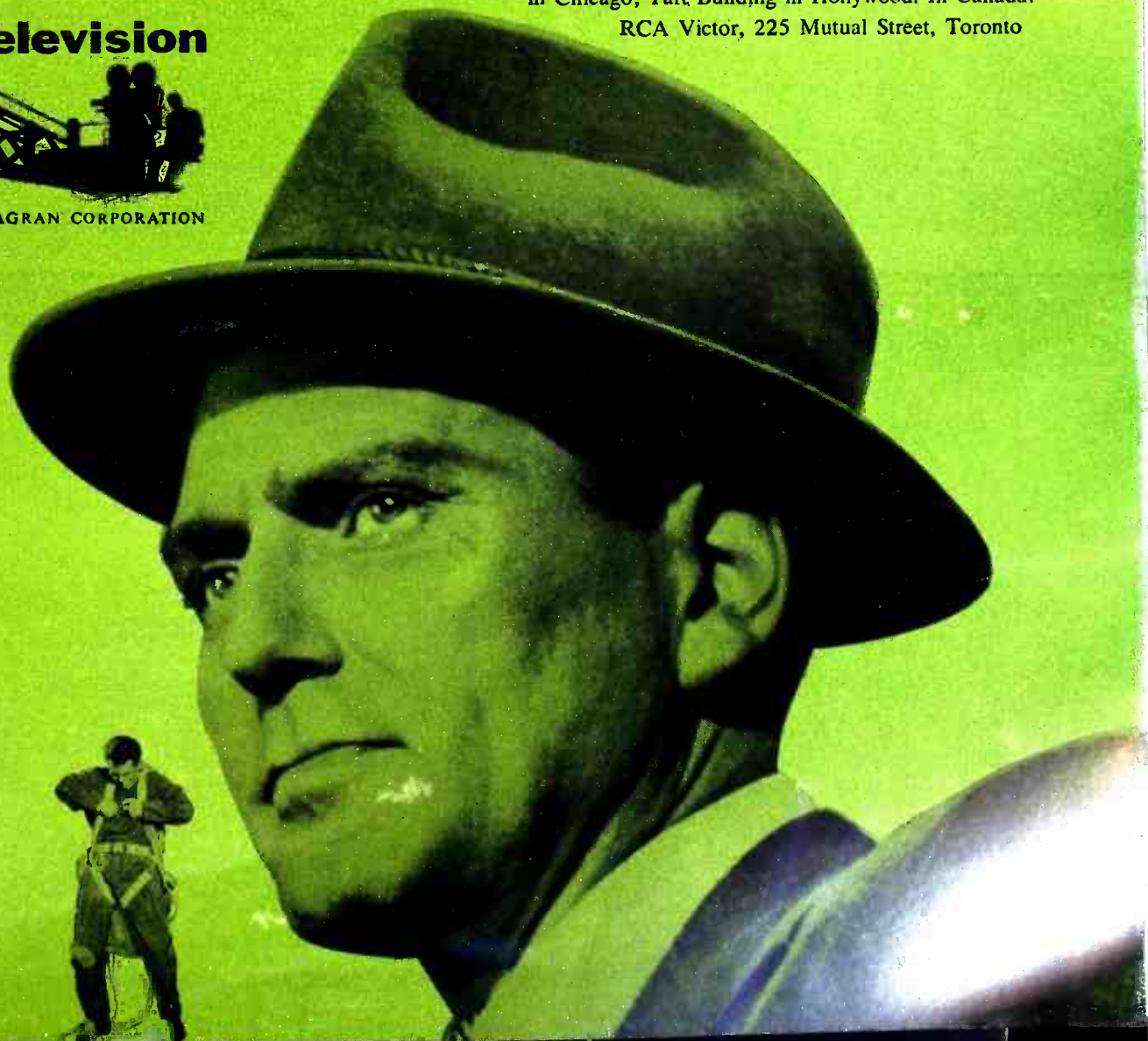
663 Fifth Avenue in New York; Merchandise Mart  
in Chicago; Taft Building in Hollywood. In Canada:  
RCA Victor, 225 Mutual Street, Toronto

**NBC Television  
Films**

*Programs for  
All Stations—  
All Sponsors*



A DIVISION OF KAGRAN CORPORATION





72148

NITRATE FILM

72148

EASTMAN K

27 4

# FASTEST-MOVING COMEDY TEAM

72148

EASTMAN L

72148

72148

24

27





# IN SYNDICATION

**AMOS 'N' ANDY**, after 28 years, are still adding new pages to their fabulous history. The fastest-moving comedy team in the syndicated film field, Amos 'n' Andy have appeared in *more than 200 markets* to date... and they're still going strong, growing stronger!

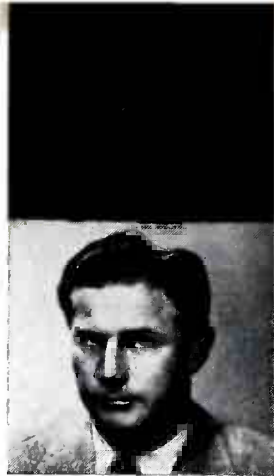
Daytime or nighttime, weekday or weekend, first run or re-run—regardless of market size or program competition—the 78 Amos 'n' Andy half hours now completed consistently draw top ratings in their time period. Ratings like these: Atlanta 28.4; Detroit 24.6; Toledo 25.6; Washington, D. C. 22.8; Los Angeles 21.7; Providence 27.8; Indianapolis 39.3.\*

Naturally such audience favor means a fast-growing list of satisfied sponsors. Food Fair, Sav-on Drugs, Sears Roebuck, Sinclair Dealers, Safeway, Tri-State Motors are just a few of the important local and regional advertisers currently sponsoring Amos 'n' Andy.

For quick sales action in *your* market, join America's most endearing, most enduring comedy team. Call or write the distributors of the fastest-moving films in television...

**CBS TELEVISION FILM SALES, INC.**  
New York, Chicago, Los Angeles,  
Detroit, San Francisco, Boston, Atlanta,  
Dallas and St. Louis. Distributor in  
Canada: S. W. Caldwell, Ltd.





## McMahan on the commercial

### Music—television's neglected art

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

**M**usic, it seems, is finding it hard to come of age in the television commercial.

Quite a few months have passed since the American Federation of Musicians relaxed restrictions on the recording and use of music for commercials, but the industry has generally failed to take advantage of this added art with mature intelligence.

Specifically, music has been neglected in scoring commercials other than jingles. Jingles are not the point. Jingles we have running out our ears (and only sometimes in!). Jingles we have twice too many three times already of.

Jingles, like cartoons, are the crutch of TV advertising. Lazy men use them to answer problems which often might be better solved by more industrious probing and writing. Too many agencies are either unwilling or unable to hammer out a sound advertising message, and too many frustrated song writers are gimmicking up the business. Ah, no offense now! Not you . . . him!

Jingles are no cure-all. Simply because a few are outrageously successful, a highly imitative industry is bound to create too many, too mediocre. Only the few good ones can ever rise to the top, and only a few can do the most effective selling job.

The point of this piece is in quite another direction: not that we abuse the jingle, but simply that we do not use music to its maximum potential in other ways.

Original background scoring and incidental music for straight commercials seems indicated in a great number of cases where it is not used now. If it's done well, the viewer may not even be aware when such music is there, but it can have a vital psychological effect.

Not every commercial lends itself to this embellishment. Certainly not the straight pitch—yet there are times when even hard sell sells harder with musical punctuation.

The important consideration is that music can convey ideas. And, when words really weave ideas, music can artfully build the mental impression that is to be conveyed. Obviously, music deals better with

*To page 30*

**AT&T's filmed commercial, "Dream Telephones,"** is an outstanding example of how music can help convey a sales message, says McMahan. The score was written by Morris Mamorsky. The script is reproduced on page 30. Ayer is the agency; Elgar, the producer.





**Claims  
Department**

(Sweeping Eastern  
Iowa Division)

- In Eastern Iowa more people watch WMT-TV than any other station.
- The 25-county Area Pulse shows WMT-TV first in share of audience for 8 or 9 day parts measured, with 418 out of a possible 461 quarter-hour firsts.
- 15 of the top 15 once-a-week shows are on WMT-TV.
- 10 of the top 10 multi-weekly shows are on WMT-TV.
- Separate reports for 3 of Iowa's 6 largest markets show WMT-TV the overwhelming favorite in each.
- *Dateline Iowa* (early evening news) and the 10:30 *Night News* attract a greater average audience than *any* show, network or otherwise, on any other station in Eastern Iowa.
- The noon weather and market report is among the top 10 multi-weekly shows (with 69% of the audience).
- Marshall "J" (spur-and-bridle operator) attracts more small fry than any other children's program, including a mouse, programmed opposite, who comes in second.
- No other tv station whose mail address is Cedar Rapids has The Katz Agency as its national reps.

SCHOOL TERRORIZED BY  
RADIOACTIVE EXPLOSIV

**Murderess Incites  
Prison Riot**  
prison at Ch

**a new concept in TV realism**

... gets into the heart as well as the home

# CODE 3

**COMMUNITY THREATENED BY  
JUVENILE GANG WAR**  
One Gets Lesser Term  
Ward drew four years and  
0,000 fine from Judge

**CHILD LOST IN CANYON**  
mother can stay with the boy  
until I bring them back.

**ARSONIST BUILDS FIRES  
WITH COMIC BOOKS**  
Wife, Daughter flee  
the painters trip to heat on



Gripping dramas based on real-life police cases which made front page news — taken from the files of the world-famous Sheriff of Los Angeles County, Eugene W. Biscailuz, creator of many *firsts* in law enforcement.

- 1,500 man organized reserve
- Volunteer mounted posse
- Aero squadron
- Police radio cars
- Honor system prison farms
- Youth rehabilitation centers

Phone, write, wire **ABC Film Syndication, Inc.**





*Sold! Sold! Sold! Prior to release*

Liebmann Breweries, Inc.

Signal Oil

National Biscuit

Many choice markets still available

**CODE 3** top-priority emergency code — signal for flashing lights and screaming sirens — races members of the Sheriff's Department into action!

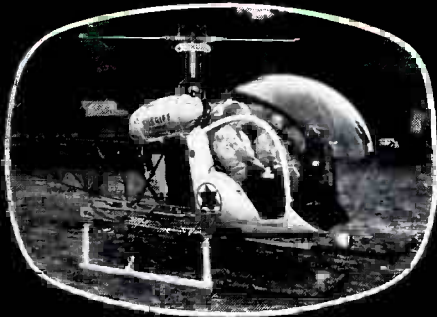
**CODE 3** — bringing the headlines to life with stirring realism — reaching into the pocket book via the heart!

*A top commercial vehicle for any product or service!*


# hottest new show in years

Executive producer: Hal Roach Jr.

Producer: Ben Fox



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

  
**WKRG**  
**THE KOLOSSUS ROUND GULF**  
*covers the booming*  
**GULF COAST MARKET**  
**ALABAMA, FLORIDA**  
**LOUISIANA &**  
**MISSISSIPPI**  
*Sales Management says*  
*"Mobile—one of nation's leading*  
*cities in retail sales—*  
*21st highest in nation with*  
*index of 109.2"*  
**MAXIMUM POWER**  
**MAXIMUM COVERAGE**  
 Channel **5**  
 Avery-Knodel

McMahan on the commercial *From page 26*

ideas than with facts, and in this distinction lies the analysis of whether music is indicated.

Since better television commercials turn facts into ideas, it would seem to follow that, as commercials get better, they must use more music . . . more intelligently!

Here, to prove the point, is as fine an example—one-and-three-quarter minutes in length—as you'd like. Called "Dream Telephones," it has a rare combination of imagination in writing, production and scoring. It takes facts and turns them into ideas—rich, charming graphic ideas—and, sure enough, winds up doing a most effective selling job.

AT&T, after carrying so many television messages for others, finally has come around to producing a good one for themselves—and it is about time! Phone them the good news—at least they'll appreciate the dime it takes.

Phone calls also are in order for Peter Elgar, who did a magnificent three-hat job as producer, director, and art director. At the agency end, credit goes to N. W. Ayer's Burt N. Harris, commercial's producer. Credit also goes to agency writer Robert Godley and art director Lee Savage, working under the respective supervision of former copy-department head John Caldwell and art department head Norman Tate.

The girl in the dance is Jayne Turner, her choreography by Donald Saddler.

The point of the piece—the music—the frosting of this luscious cake—was done with gentle hand by Morris Mamorsky. You'd never know what he did just by reading the script on this page, nor is the viewer consciously aware of the music in the finished commercial. . . . *That is the art of adding this art to television commercials.*

**SCRIPT FOR AT&T's "DREAM TELEPHONES"**

**VIDEO**

1. CU very pretty girl in soft flowing street dress, perky bonnet, big shopping bag. She is in limbo with eyes shut. All movements are stylized in manner of the dance
2. She opens eyes, moves to front of "Telephone Store," white frame floating in limbo
3. She reads sign, then skips to read sign on other window
4. Follow her inside store (telephone items mounted on floating counters and pedestals). She dances from item to item, touching each. She approaches display of colored telephones rotating slowly around house plan drawing.
5. Dissolve to CU red set against stylized red item
6. Dissolve to ivory wall type
7. Cut to beige telephone
8. Cut to LS, girl in midst of display, chin in hand, thinking. Phones rotate over her head
9. CU rotating telephones
10. Cut to CU dial light telephone
11. Cut to CU as she lifts receiver to make light go on
12. Cut to shot of telephone in foreground, dancer in BG
13. She comes forward and lifts receiver
14. Cut to dancer lifting and stretching expansion cord of receiver.
15. Cut to display of abstract chimes with telephones mounted on them. Girl pops around from behind
16. Cut to low angle shot of telephone in foreground, dancer in BG
17. Hold same shot. Dancer runs to labyrinth of flats with wall telephones mounted on them
18. Cut to girl in foreground against black BG with lights spotted on telephones throughout BG
19. Dancer, now in street clothes, suddenly wakes up to find herself seated in front of a desk ordering a telephone the normal way

**AUDIO**

1. **MUSIC:** LILTING UNDER TO ACCENT ACTION  
**WOMAN ANNOUNCER:** (OVER)  
 Did you ever dream of shopping for telephone service . . . the way you shop for other things? To pick—and choose—and hunt for bargains?  
 2. Well, now, milady, your dream's come true!
3. Let's hurry into the telephone store . . .
4. Telephones in exciting colors—to accent the decor of any room in your dream house.
5. A bright red telephone for your dining area . . .
6. Another—in ivory—for a lady's dream kitchen.
7. A lovely beige phone beside her bed . . .
8. Telephones—telephones! Who ever dreamed of such beautiful phones! Smart and modern and oh, so useful.
9. And telephone accessories, too . . . the very latest.
10. The dial-light telephone . . .
11. . . . lights up when you lift up—so handy when you call at night.
12. A telephone . . .
13. . . . that speaks **louder** or softer.
14. Telephone cords that s-t-r-e-t-c-h . . .
15. Telephones ringing with chimes . . .  
**MUSIC:** CHIMES TO MATCH
16. Telephones for small spaces . . .
17. Telephones living on walls.
18. Telephones — telephones — perfect **dream** telephones. . . . Bargains in telephones! Take them all home from the telephone store.
19. Was it but a **dream?** Ah, no, not at all! Your telephone company business office will show you them all. And for colorful modern service throughout all your homes, think of—**dream** of—get these new color phones!



BERT, I THINK WE OUGHT  
TO THANK ALL THE NICE PEOPLE  
AT YOUNG & RUBICAM FOR THE  
FINE NEW CAMPAIGN THAT'S HELPING  
US SELL DELICIOUS PIELS BEER.



WHO NEEDS 'EM !



**YOUNG & RUBICAM, INC.** Advertising

New York Chicago Detroit San Francisco Los Angeles Hollywood Montreal Toronto Mexico City London

“This is for



*Alice K. Schuman*



YOU . . . ”



Winning an occasional award for good programming could be accidental. But when a station wins 75 awards\* in three years it begins to look premeditated.

It suggests a firmly held conviction about the quality of entertainment and information likely to excite the pleasure and interest of its community—and the ability to provide such programming consistently.

The latest tributes to this ability are the two awards which Peabody and Ohio State gave to KNXT and Dr. Frank C. Baxter for “Shakespeare on TV,” the notable television series which has given millions of people new insight into the wisdom and poetry of the great playwright.

These awards reaffirm the unique personality which KNXT represents—*for its viewers*, as a source of fresh and challenging entertainment in all categories of programming; *for its advertisers*, as a medium which continues year after year to command the attention and loyalty of the largest average audiences in Southern California.

**KNXT** *Los Angeles*  
CBS Owned—Channel 2—Represented by  
CBS Television Spot Sales

\*Including  
2 Peabody,  
3 Ohio State,  
1 duPont,  
2 Sylvania,  
5 Emmy and  
62 other awards



**WJHP-TV**

**ABC-NBC**

**JACKSONVILLE  
FLORIDA**

*announces  
with pleasure  
the immediate  
appointment  
of*

**Edward Petry & Co., Inc.**

*AS EXCLUSIVE NATIONAL REPRESENTATIVES*

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





# Luncheon



# with Linnea

Agency people gain by attending NARTB meets

**W**hen I heard that Hamish Maxwell, television coordinator for Philip Morris, Inc., would bring one of his agency timebuyers to lunch with us, I wondered which one it would be. He brought the person I'd hoped for—Isabel Ziegler of N. W. Ayer & Son.

Isabel worked with me a number of years ago, and it has been interesting to watch her move up the ladder. She's a grand person, and I couldn't but laugh when she told me about a bit of advice I'd given her. These "choice bits" come back to me every now and then!

It seems that Isabel had prepared her first memorandum and brought it in for my review before sending it out. She tells me I read it, looked at her and handed it back saying: "Isabel, don't be a clerk. Anyone can repeat a message. When you write a memorandum, present all the facts and then make a recommendation or state an opinion. Don't put through any correspondence otherwise." Isabel says she rewrote it, I approved, and she's been making recommendations and stating opinions ever since, without hesitation. Continued Isabel: "I don't want to be just a clerk!"

Ray Jones, of Young & Rubicam, Inc., who was with us, said: "No wonder they talked of you in Chicago as 'headmistress emeritus!'" We had a good laugh at this, and there will probably be a number of people who recognize the comment I made to Isabel.

Frank Silvernail of BBDO completed our luncheon meeting—we just couldn't get together to talk about NARTB conventions without Frank. He's been at most of them since 1929, and labeled the latest the most serious and mature convention he has attended. However, both Frank and Ray agreed that there were fewer advertising agencies represented than in previous years, and it seems too bad. Even though agencies do not have an official part on the program, the amount of knowledge gained and friendships made or renewed make it well worth while for agency timebuyers and others active in radio and television to take the time to attend.

*To next page*



With Miss Nelson (right) are (l. to r.): Isabel Ziegler, N. W. Ayer; Frank Silvernail, BBDO; Hamish Maxwell, Philip Morris; Ray Jones, Y&R.

**STEINMAN STATION**  
Clair McCollough, Pres.

**Channel 8 Multi-City Market**

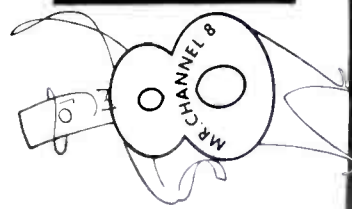
Harrisburg	Reading
York	Lebanon
Hanover	Pottsville
Chambersburg	Hazleton
Waynesboro	Shamokin
Frederick	Mount Carmel
Westminster	Bloomsburg
Carlisle	Lewisburg
Sunbury	Lewistown
Martinsburg	Lock Haven
	Hagerstown

# AMERICA'S 10TH TV MARKET

# WGLT

Representatives  
**The MEEKER Company, Inc.**  
New York San Francisco Los Angeles Chicago

**LANCASTER, PENNA. NBC and CBS**



**316,000 WATTS**

Luncheon with Linnea *From preceding page*

Hamish Maxwell found it was definitely to the advantage of the Philip Morris people who attended. He arranged for a suite and invited station people so that he and others from Philip Morris as well as their agency people could get better acquainted with those from the stations. It was strictly a goodwill gesture because Hamish has found that there is not nearly as much contact between broadcaster and advertiser as there is between representatives of print media and advertiser.

**Conduct of meetings impresses Maxwell**

He was very pleased with the way people dropped in and enjoyed meeting so many personally. He did manage to get out to see one or two of the presentations and he, too, was impressed by the business-like manner and seriousness of the various meetings.

Ray Jones is a former Texas station man and has been to three conventions. He voiced what I've heard many people saying—that it would be good to see official agency rec-

ognition at these conventions, either by way of a top speaker or a panel discussion.

**Open sessions benefit agency people**

This point led Frank to remind us that years ago there were mostly closed sessions, which agency people could not attend. Now, the important meetings are open to agency and broadcaster representatives alike, and Frank feels more agency people should attend these meetings, not only for what they learn but to meet many of the top people in the business. I agree wholeheartedly with Frank on this and I, too, made every possible effort to be present at the meetings whenever I attended a convention.

Frank said there was less "scare" talk this year and more discussion of solid developments in the industry. Ray noted that there was more emphasis on engineering developments. With the current price of equipment, particularly that for television, it's the station manager who has to see for himself before spend-

ing the money these days. Years ago, the engineer alone could make a decision on a \$75 item, but these days the figures run well into the \$75,000 range, and management has had to take a far more active part in this area of progress.

Ray and Isabel, as a windup to our luncheon, began reminiscing and we learned of a trick he had played on her back in the days when he was a broadcaster.

**The lighter side**

It seems that Ray was invited by the owner of another station in another state, who was anxious to have him join them as manager, and made a flying trip for an interview. He found the station manager completely upset because he had just received a cancellation of one of Isabel's programs. The manager asked Ray what he would do. Ray casually suggested that they announce the cancellation over the air and advise the audience to write to Isabel Ziegler, giving her complete address. Isabel, being unaware of what had caused the tremendous mail, found herself surrounded by huge boxes of cards and letters to a point where she had to climb over them to get into her office. So over to the client it went . . . and Philip Morris answered every letter—there were at least 3,000! It was a long time before she learned who had started the whole thing . . . and says, pleadingly: "Please, don't anyone ever do that again!"

I'd love to have a complete collection of the zany things that have happened in this business. These things make up for the pressures and crises that are constantly arising! If you've read this far, and have any such stories, why don't you send them along to me?—LINNEA NELSON.

**DECISION-MAKERS WHO DIRECT  
NATIONWIDE BUSINESS EXPANSION ARE**

**LAWRENCE L. MACK**, THE PRESIDENT AND FOUNDER OF SLENDERELLA INTERNATIONAL, PULLS NO PUNCHES WHEN HE DESCRIBES SPOT'S ROLE IN HIS BUSINESS:

"WE'VE FOUND THAT SPOT RADIO IS THE MOST EFFECTIVE MEDIUM TO BUILD OUR SERVICE, MARKET BY MARKET. WE'RE LIVING ON OUR SUCCESS WITH SPOT!"



**SPOT SALES**

*This is the fourteenth in a series of monthly columns by Linnea Nelson for TELEVISION MAGAZINE.*

*Miss Nelson may be calling you some Thursday to join her for lunch. If you are in New York from out of town, or expect to be in the near future, she would appreciate your getting in touch with her and notifying her of your plans—particularly if there are any timebuying or general media problems you'd like to talk over.*



MARKET-CENTER OF THE RICH  
AGRICULTURAL HEART LAND  
OF THE GOLDEN STATE



IN FRESNO, CALIFORNIA

# KFRE-TV



CHANNEL 12

announces the appointment of

## BLAIR-TV

as exclusive national representative  
effective immediately

One of America's high-income areas, Fresno and the Central California market fill the 350-mile gap between Los Angeles and San Francisco with over a million people.

Besides a big industrial development, here is America's top farm market—producing 95% of the country's wine, 75% of its olives. And its steadily mounting in-

come is not anchored to the corn-hog ratio.

Combining Columbia's fine programs with strong local features, KFRE-TV offers the logical advertising lever to swing more of this desirable market your way.

Video power, 316,000 watts. On the air since May 10—so phone Blair-TV today and nail-down some of the choice availabilities still open.

**CALIFORNIA INLAND BROADCASTING COMPANY  
FRESNO, CALIFORNIA**

**NOW ON THE AIR • TOP POWER 316,000 WATTS**



**DICK  
POWELL\***



**DAVID NIVEN\***



**CHARLES  
BOYER\***



**IDA  
LUPINO\***

and guests

plus

**RONALD COLMAN • MERLE OBERON • JOAN FONTAINE**

Thomas Mitchell, Broderick Crawford, Angela Lansbury, Frank Lovejoy, Joanne Dru, Edmond O'Brien  
and over 30 other top stars!

**\*FROM THE FAMOUS "FOUR STAR PLAYHOUSE"**



The most flexible package in TV syndication!

# STAR PERFORMANCE

**1 to 5 Complete Series**

**to be programmed the way you want them!**

## QUANTITY

153 half-hour programs!

## QUALITY

*Plus—*

Produced at top budget by FOUR STAR PRODUCTIONS, INC.  
Entire cost over \$5,000,000!

## FLEXIBILITY

*Equals—*

Drama — Mystery — Comedy — Romance — Intrigue  
1 to 5 times a week!

## SUCCESSFUL

Four smash years on CBS Network for Bristol-Myers, Singer Sewing  
Machines and Parker Pen. Winner of 4 National Awards!

## PROGRAMMING

Flexible programming — "Strippable" Across-the-board  
or as many as 5 separate, weekly programs!

phone  
wire  
write  
the man  
from Official  
today!

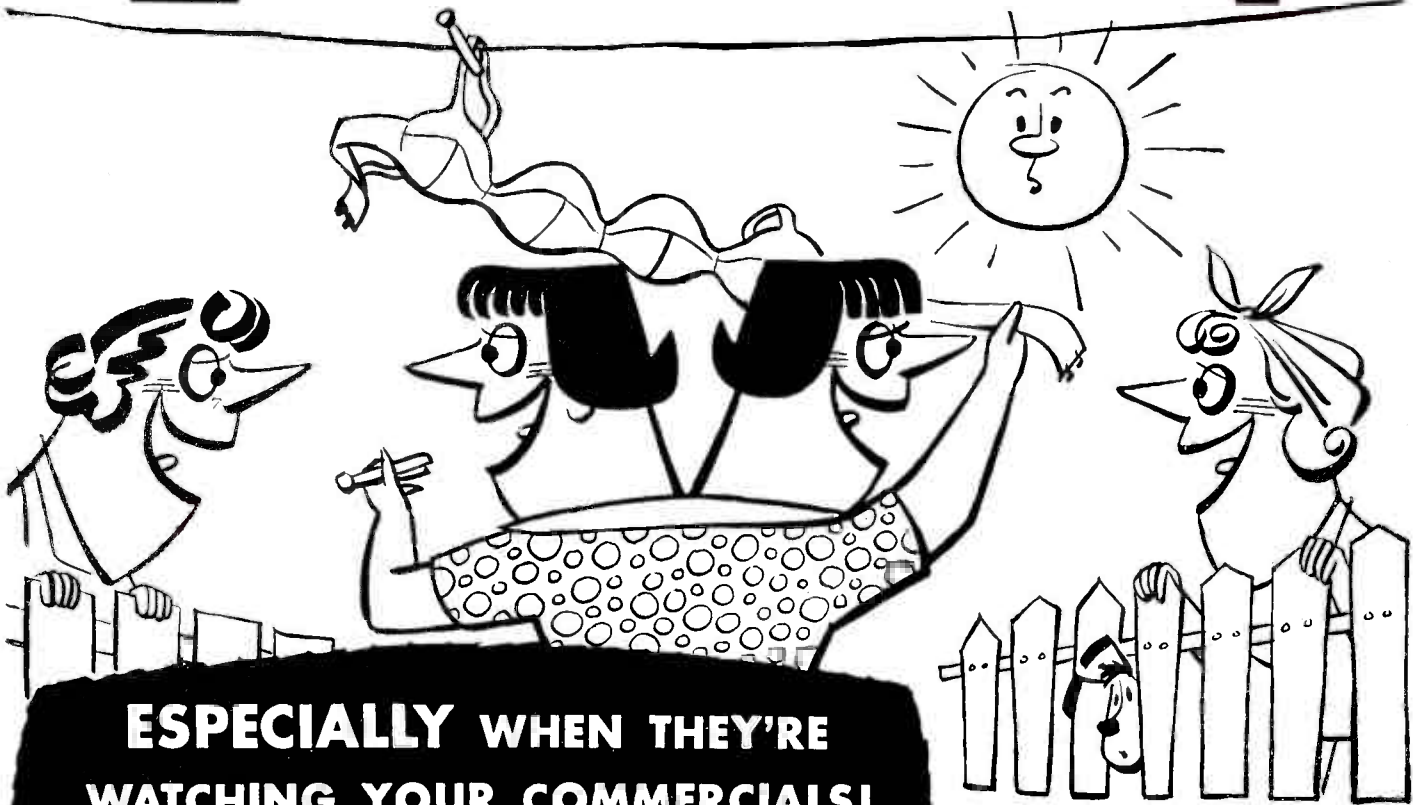


**OFFICIAL FILMS, INC.**  
25 West 45th St., New York 36, N. Y.  
Plaza 7-0100

Representatives in:

Beverly Hills — San Francisco  
Minneapolis — Chicago — St. Louis  
— Boston — Atlanta — Philadelphia

# 2 heads are better than 1



**ESPECIALLY WHEN THEY'RE  
WATCHING YOUR COMMERCIALS!  
And in the Portland, Oregon Market  
KOIN-TV delivers  
OVER TWICE THE AUDIENCE  
of any other station!**

### **ABSOLUTE RATING LEADERSHIP IN EVERY AUDIENCE SURVEY—**

- 52.8% Share of Audience
- 14 out of Top 15 Weekly Shows.
- 9 of Top 10 Monday-thru-Friday Shows.

(ARB, Portland, February 1956)

**HIGHEST  
TOWER**

**MAXIMUM  
POWER**

### **EXCLUSIVE COVERAGE of the Full Portland, Oregon Market**

- 317,700 Television Families of 30 Oregon and Washington Counties with
- \$2,694,644,000 in Total Effective Buying Income who spent
- \$1,978,434,000 in Retail Sales during 1955 are
- YOURS ONLY WITH KOIN-TV.

Statistics: Sales Management Survey  
of Buying Power, May, 1956

# **KOIN-TV**

**Channel 6 — Portland, Oregon**



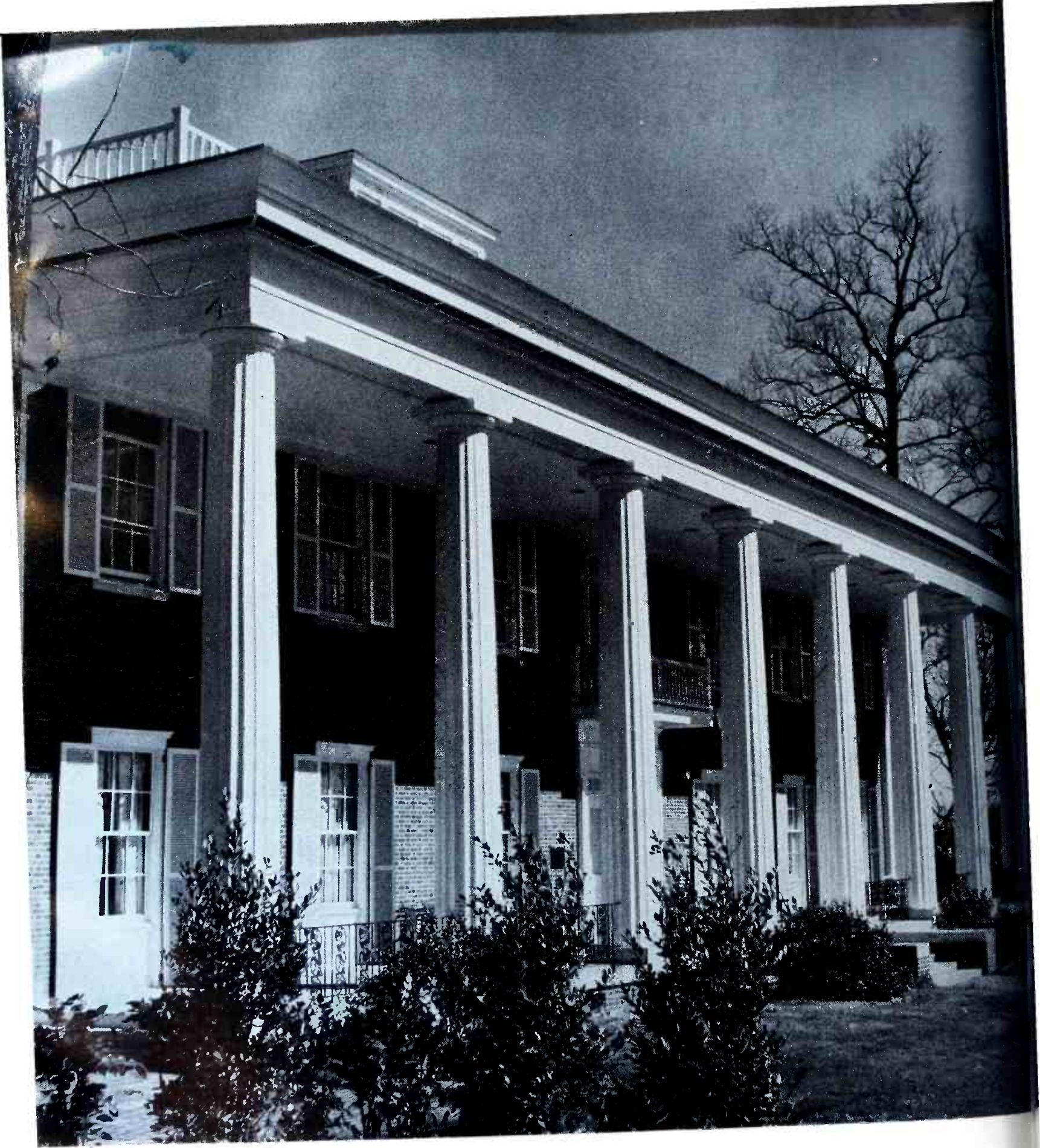
**THE BIG  
MR. SIX  
IN THE WEST**

Represented Nationally by CBS Television Spot Sales









Leadership is traditional . . .



# White Columns

*The new home of Atlanta's* **WSB and WSB-TV**

When you visit Atlanta, one of the new and outstanding attractions is "White Columns." The building of Southern Classic architecture stands on a historic site overlooking Peachtree Street. The structure encloses 40,000 square feet in area and stands in 16 acres of landscaped and protected woods.

"White Columns" is more than a building, more than a new and efficient home for broadcasting, however. It is a civic asset to Atlanta, to Georgia and the South — and a credit to radio and television throughout the nation.

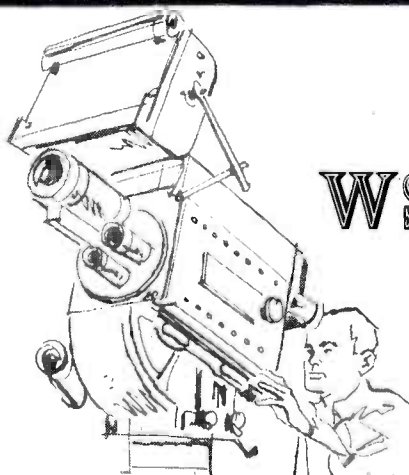
"The Voice of the South" and "The Eyes of the South" have striven always to operate in the Public Interest. These new facilities are a reflection of our belief in the same high principles that have guided the destiny of WSB since 1922. Come soon and visit with us at "White Columns."

*Affiliated with the  
National Broadcasting Company*



wsb radio

wsb·tv



*Represented by Edward Petry & Co., Inc.  
Affiliated with The Atlanta Journal and Constitution*

The handy feature about Lava Stone displays is that they can be stapled or tacked to flats, screens or drapes, and can stand free with the aid of a decapole. As produced by designer Gordon Keith, most displays are 36" x 12" (8 oz.) or 12" x 12" (4 oz.) units.

Besides the totem pole, the line includes such displays as Grecian columns and balustrade units, collegiate and Pennsylvania Dutch arches, and others.

Heaviest accent is placed on the individual panels which double as pure display pieces or as "framed pictures" for set walls. Not so detailed as an actual picture, these convey broadly-done but specific themes: framed antique gun panels and targets, bowling balls and pins, mallard duck or primitive bird panels, fall leaves, cattail panels, chessmen, classic or lion-head squares; for cooking shows, there

are kitchen-flavored vegetable and fruit panels; old-fashioned school slates and alphabet blocks add atmosphere to kid shows or displays of children's fashions.

Costs on these versatile display pieces range from under \$4 to \$18.

**Carry-it-yourself**—a new concept in choral or group staging. It's the Berntsen Porta-Stage, a three-tiered platform constructed of high-tensile strength cast aluminum. Each independent section—capable of handling eight men and a load capacity of over 5,000 lbs.—can be used alone or with other units to make up a regular concert riser platform. Only 10 individual sections are needed to form a semi-circle. A riser platform large enough for 75-90 persons can be assembled or dismantled in less than 15 minutes. Dismantled, the risers can be stored in a minimum

of space. Each section is shipped in a re-usable carton for easy storage or transporting. Once folded the separate sections can be snapped together with "carry-clips" and toted like a suitcase.

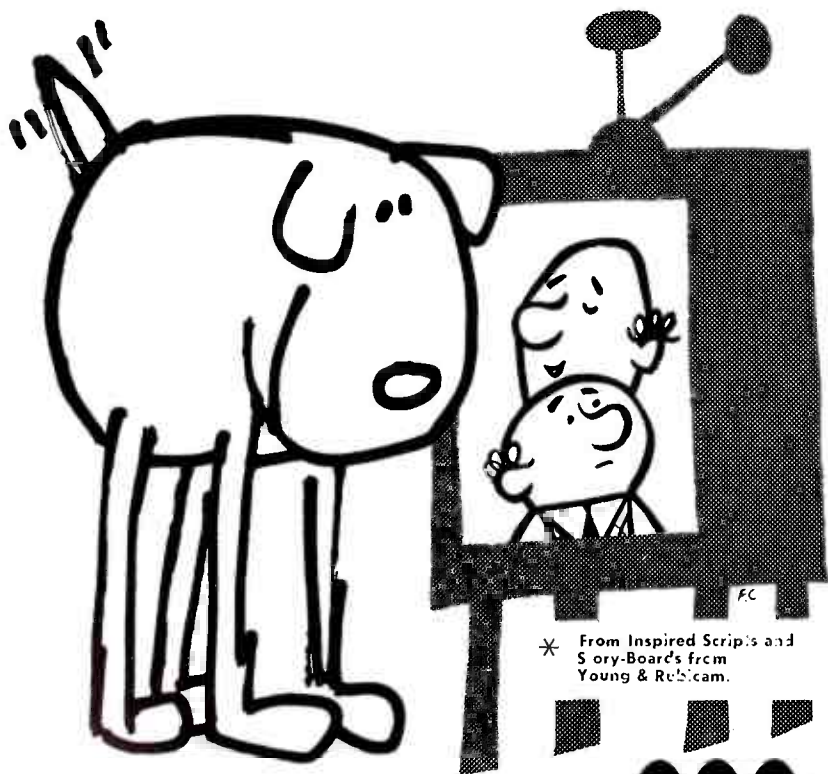
This new aluminum riser, whose cost compares favorably with ordinary "bleacher type" stands, has other plus features: It's rigid and self-leveling, with non-slip treads, easy-lock uprights with rubber-cushioned joints to eliminate noise, is guaranteed unbreakable, and entails no maintenance costs. Answers the television industry's need for risers which are light-weight, easy to store and assemble. Available in three models: the Standard (three tiers, top tier 24" high), Lo-Boy (three tiers, top tier 12¾" high), and the special Single Tier (8" high).

Write for brochure and price list.

**Get a move on** your displays! Hertyv has produced another innovation for the display world and for TV commercials, too; battery operated turntables—no wiring, no winding, no fire hazards. Operated by two ordinary flashlight batteries, these turntables can run continuously for five to eight weeks. The new battery-driven Superturna is a three-decker with three pyramiding display levels: 12", 7½" and 5½" in diameter. It moves either with all three metal tables mounted or with any combination of the three, holding a maximum of six pounds balanced weight. Available in gold finish, complete with two batteries, three metal discs and two spacer rods, sample price is \$9.95. The special Stop-And-Go turntable makes four stops in one revolution. Other models, with a precision clock mechanism, five r.p.m., can carry a well-centered load of up to seven pounds, and the Seela can be mounted on the ceiling to suspend a turning weight of five pounds.

Smallest of the line is the Lilliput 913, which carries a maximum load of five pounds and runs uninterrupted for three to four weeks. Works vertically as well as horizontally and its special turning-plate toothing adds additional animation possibilities. Sample unit, including batteries, costs \$2.40.

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



ALLEYES ARE ON **UPA**'S  
NEW **PIEL'S** TV SPOTS

PRODUCED BY UPA PICTURES, INC.

NEW YORK:—60 East 56th St.

PLaza 8-1405

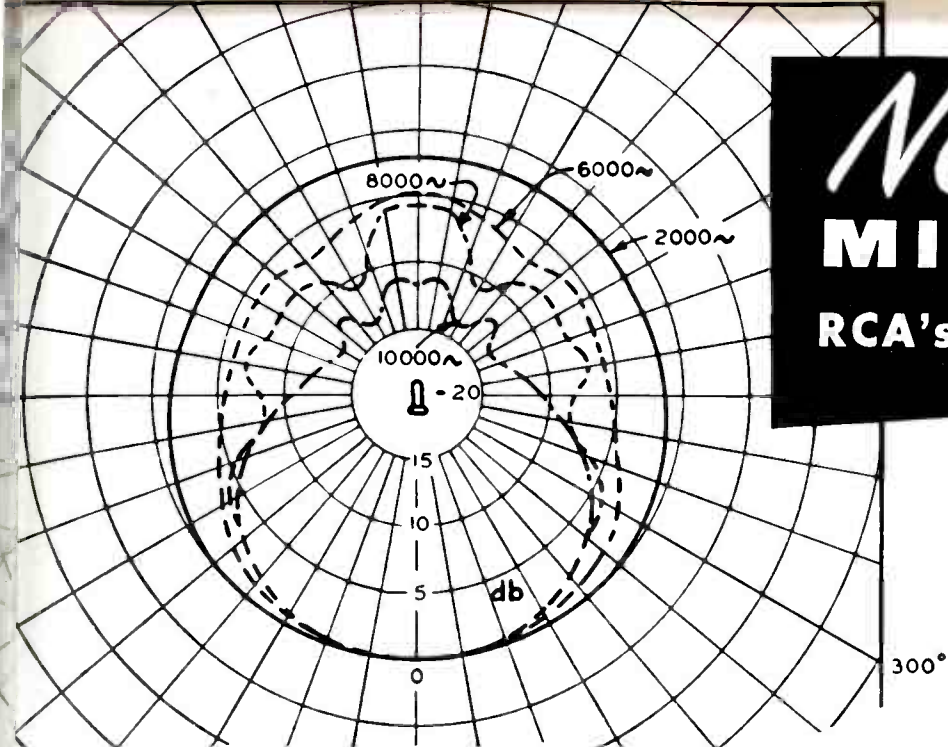
BURBANK:—4440 Lakeside Drive THornwall 2-7171



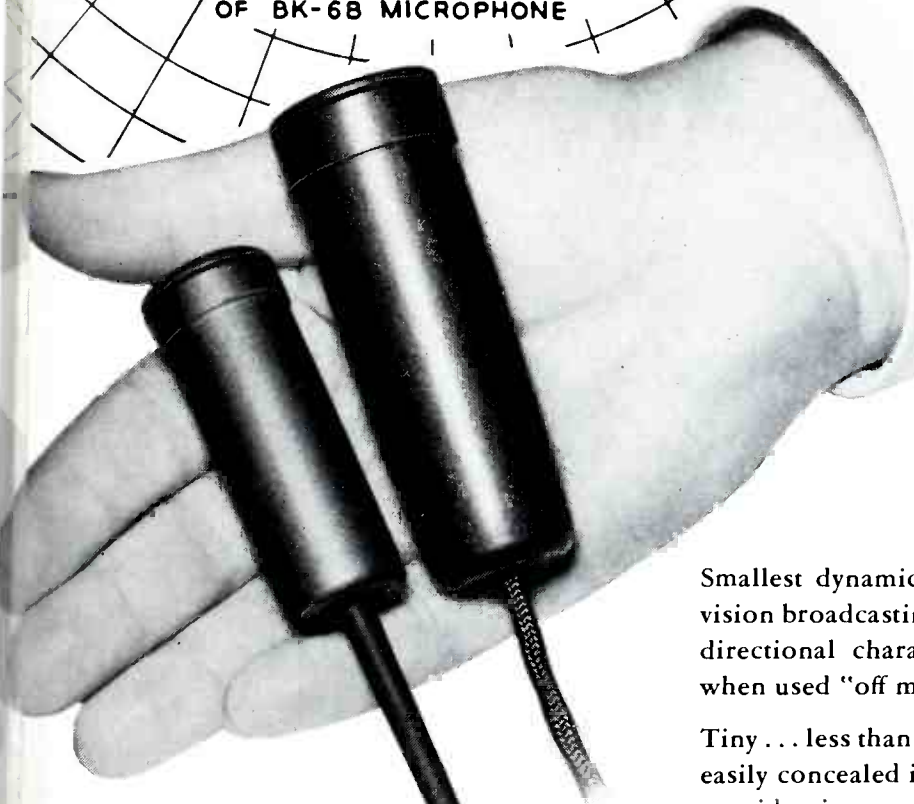
150 180 210

# New PERSONAL MICROPHONE

## RCA's BK-6B Miniature Mike



DIRECTIONAL CHARACTERISTICS OF BK-6B MICROPHONE



Picture shows how much smaller the BK-6B is than the BK-6A . . . yet efficiency is improved!

- Half the size (by volume) of the BK-6A!
- Excellent speech balance when talking "Off Mike!"
- Wide range Frequency Response!

Smallest dynamic microphone ever developed for radio and television broadcasting! You'll be amazed by its frequency response and directional characteristics that provide superior speech balance when used "off mike" or worn on the person.

Tiny . . . less than three ounces in weight, this new miniature mike is easily concealed in hand, under necktie, or corsage. Versatile . . . it provides increased efficiency to difficult walk-around operations, allows performers greater flexibility and freedom of movement . . . adds informality to every such production. Tough . . . the BK-6B takes the roughest treatment in stride, is furnished with flexible 30-foot cable especially designed for ease of manipulation and long life.

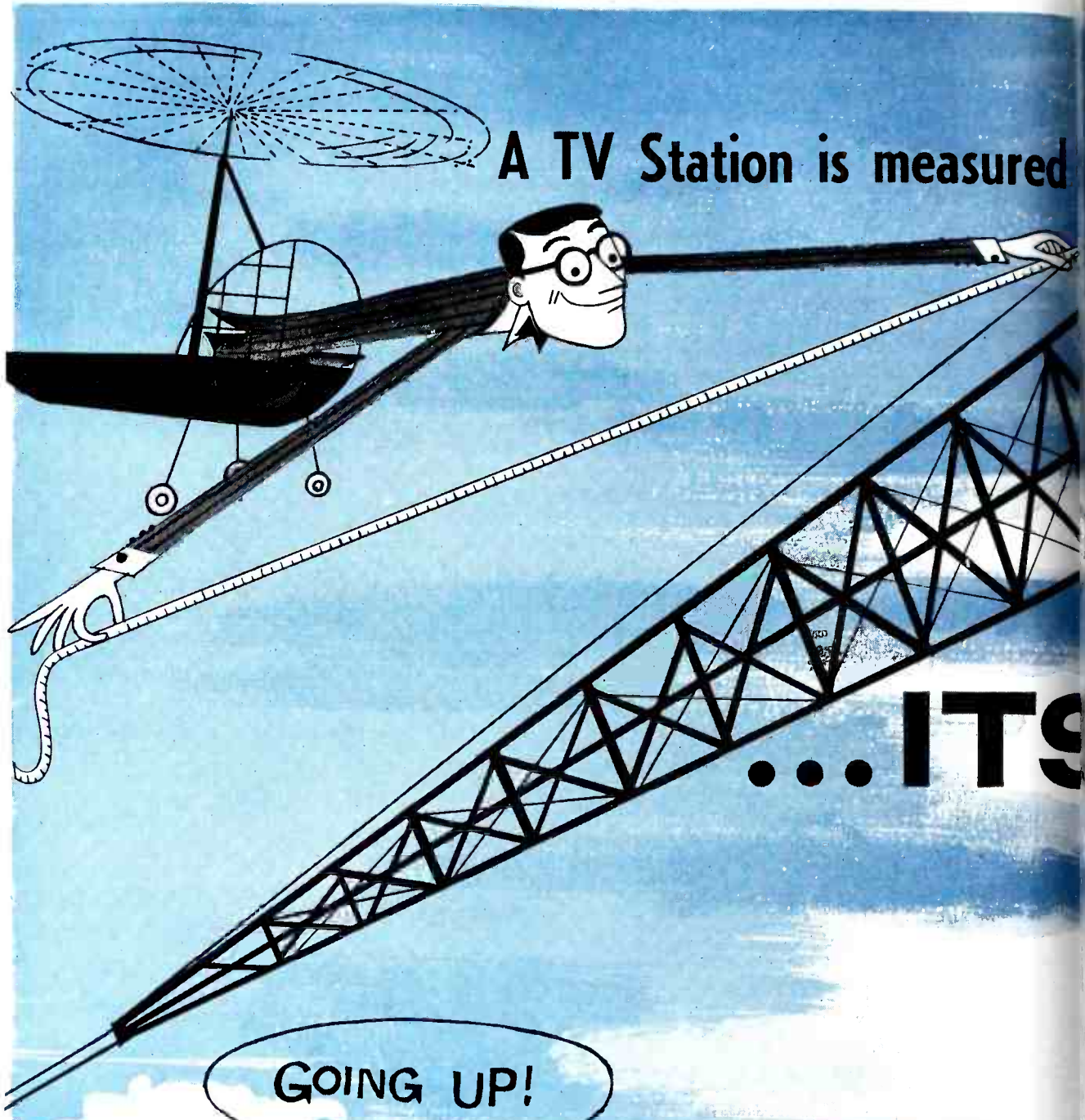
You'll find it a "giant" in performance for a wide variety of broadcast applications. Ask your RCA Broadcast Representative for complete information. In Canada, write RCA VICTOR Company Ltd., Montreal.



# RADIO CORPORATION of AMERICA

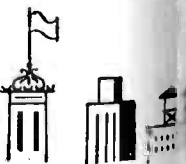
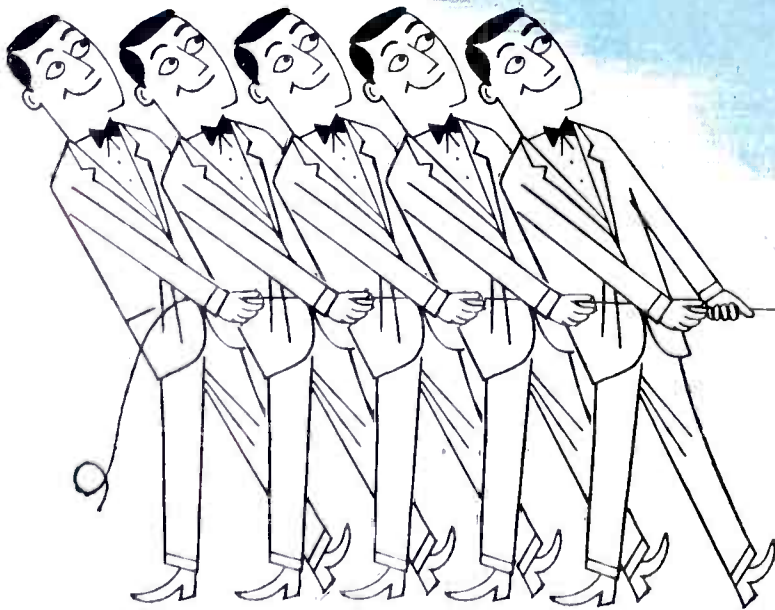
BROADCAST AND TELEVISION EQUIPMENT  
CAMDEN, N. J.

A TV Station is measured



...ITS

GOING UP!







TALLEST TV TOWER

IN THE SOUTH!

KEEP THIS IN MIND FOR FALL TV TIME BUYING—  
TV coverage of the Nashville market will take a giant step forward  
when WSM-TV completes its new tower, now under construction.

# COVERAGE!

Target Date: Sept. 30, 1956

It will be not only the tallest tower in the South, but also *much more* than "just another tall tower"! It's an entirely new kind of tower, using a new style antenna and a new type of steel that's lighter, stronger, more resistant to corrosion. It embodies new principles of creative design built-in by scientists from the Massachusetts Institute of Technology and other top-flight electronic experts. It will give not only unsurpassed long-distance coverage, but will also eliminate the blind spots that cluster around the foot of many other tall towers. One of the technical journals has already characterized it as "the prototype of the tall TV tower of the future". *It will, in other words, do a coverage job that no currently existing tall tower can possibly do.*

And of course you already know that WSM-TV has been telecasting at maximum power longer than any other TV station in this market... and has always led the other two TV stations in share-of-audience, no matter whose survey you prefer.

# WSM-TV

Channel 4 Nashville, Tennessee

NBC-TV Affiliate

Clearly Nashville's #1 TV Station

IRVING WAUGH, Commercial Manager

EDWARD PETRY & CO., National Advertising Representatives

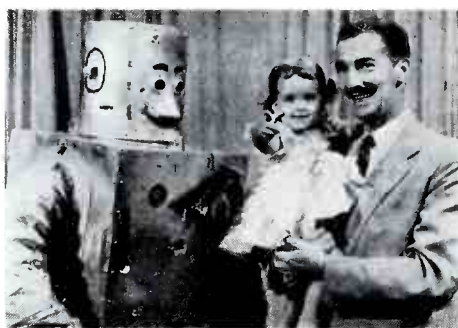
WSM-TV's sister station — Clear Channel 50,000-watt WSM Radio —  
is the only single medium that covers completely the rich Central South market.

# WEEKEND PARTICIPATIONS

Good audience potential and low c-p-m make weekend spot carriers a top buy

Saturday and Sunday seem made to order for the spot advertiser. Through the wide variety of participation programs available, announcements can reach almost any kind of audience that is desired—youngsters, men, women or the entire family. The stations' schedules abound in children's shows, feature and syndicated films and sporting events (during most months of the year) that can be used on a full-sponsorship or participating basis.

Recent increases in the number of network shows on these two days have helped bolster the audience. At 11 a.m. on Saturday, about one fifth of all U.S. TV sets are in use. At 4 p.m. on Sunday more than one



WRCV-TV's *Scott & Mechanical Man* \$1.06

The nine shows charted here are representative of the type of buys that can be made. Lowest c-p-m homes in this group is the \$1.06 scored by *Scott and the Mechanical Man* on WRCV-TV in Philadelphia. Using Laurel and Hardy films and hosted by the station's weekday-morning personality, Alan Scott, the program scores a 10.0 rating in its 9 a.m. Saturday berth. (For more on spot in Philadelphia see the report on spot in this issue.)

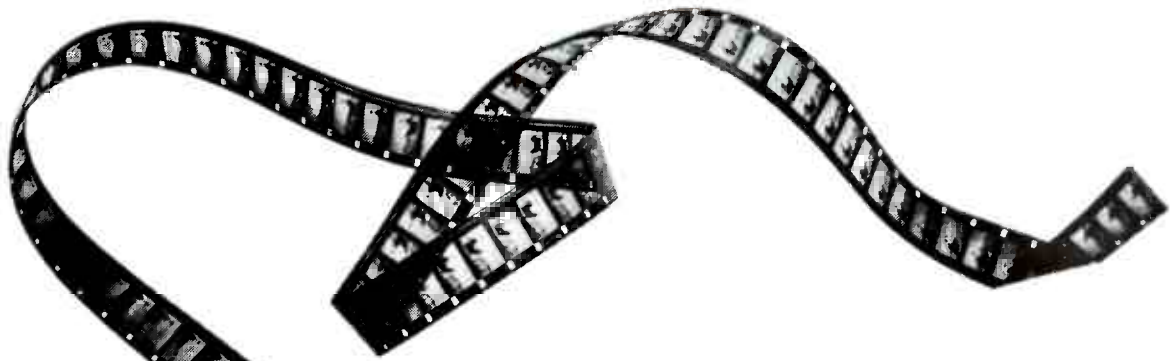
quarter of all sets are turned on.

In weekend daytime, time costs are relatively low, they come under either B or C classifications, depending on the station. Thus, cost-per-thousand can be extremely attractive.

Adult-slanted vehicles score well as weekend daytimers, too. On WXIX-TV, Milwaukee, *Picture for a Sunday Afternoon*, a feature running from noon to 1 p.m., earns a 9.0 rating and delivers 1,000 homes for \$1.12.

Market, Station, Program & Time	Rating (Pulse, 3/56)	# Homes Reached	Cost per Participation	C/M Homes
<b>Atlanta, WSB-TV</b> Armchair Playhouse, 12:15-2 p.m., Sun	16.3	87,403	\$100.00	\$1.14
<b>Birmingham, WBRC-TV</b> Cisco Kid, 12-12:30 p.m., Sat	15.3	45,961	85.00	1.85
<b>Buffalo, WGR-TV</b> Rumpus Room, 8:30-9 a.m., Sat	9.7	45,641	70.00	1.54
<b>Detroit, WJBK-TV</b> Cartoons for Kids, 10:30-10:45 a.m., Sun	9.0	122,051	170.00	1.39
<b>Milwaukee, WXIX</b> Picture for a Sunday Afternoon, 12-1 p.m., Sun	9.0	53,555	60.00	1.12
<b>Minneapolis-St. Paul, WCCO-TV</b> Abbott & Costello, 11-11:30 a.m., Sun	12.2	69,640	80.00	1.15
<b>Philadelphia, WRCV-TV</b> Scott & The Mechanical Man, 9-9:45 a.m., Sat	10.0	179,568	190.00	1.06
<b>San Francisco, KPIX</b> Captain Fortune, 9:15-9:45 a.m., Sat	9.7	87,872	100.00	1.14
<b>Washington, WTOP-TV</b> Saturday Matinee, 2-2:45 p.m., Sat	10.3	62,600	85.00	1.36





## ACCURACY

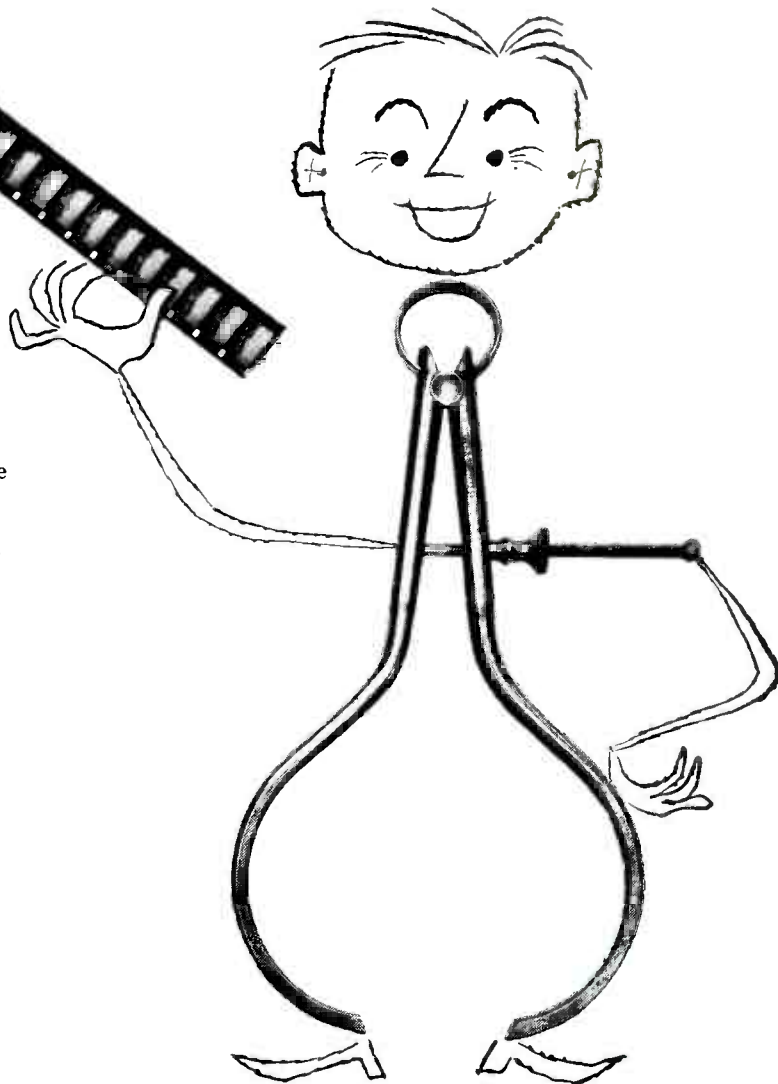
This word, in film processing, is a very important word indeed.

People tell you that one film processing job is as good as another, and what the heck, what's the measure of accuracy, anyway?

Well. To answer that one would take a very long time. Suffice it to say here that it's summed up in *all* the operations of a processing job, where even the smallest details are of great importance. It shows everywhere, and it positively *shines* when the film appears on the screen.

What we're talking about, of course, are the people and the operations at Precision Film Laboratories. Here attention to detail, sound, proven techniques are applied by skilled, expert technicians to assure you the *accurate, exact* processing your films deserve to justify your best production efforts.

Accuracy is a must for TV—for industrials—for education—for *all* movies.



you'll see



and hear

# P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .  
21 West 46th Street, New York 36, New York

A DIVISION OF J. A. MAURER, INC.

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



NBC program head Richard Pinkham selects filmed *Circus Boy* as hottest new show. Web laid out \$1,000,000 for it before clinching client or time slot (Sunday, 7:30-8 p.m.).

CBS program chief Hubbell Robinson cites *Playhouse 90* as a major contender (Thursday, 9:30-11 p.m.). Weekly 90-minute drama will cost \$120,000 to produce. ▶

ABC program v.p. Robert Lewine feels filmed *Jim Bowie* is the most likely winner (Friday, 8-8:30) among new shows in expanded lineup.





## WHAT'S AHEAD IN PROGRAMMING

Biggest, most competitive year yet  
will accent specs, drama, adventure

BY HERMAN LAND

**W**ith network schedules for Fall so crowded that some 45 advertisers are said to be waiting outside hat-in-hand for half-hour nighttime slots, the season ahead promises to be the biggest, busiest, most keenly battled in TV program history. Here's how it looked at presstime (for detailed schedule, see page 103):

- The wave of spectaculars set in motion by Pat Weaver will reach a new peak, with impressive big-show lineups on all three networks.
- "Serious" programming is due to achieve greater prominence on network schedules. NBC "telementaries," CBS "actuality dramas," ABC documentary specials — many of them sponsored — will further blur the distinction between entertainment and enlightenment.
- Even more than this past season, the youngster will be the pivot around which early evening programming turns. Says ABC's program chief Robert Lewine: "Between 7:30 and 8 p.m. the show has to appeal to children and be acceptable to adults. Between 8 and 8:30 it has to appeal to adults and be acceptable to children." For ABC the formula is adventure, for CBS adventure followed by situation comedy. NBC alone is sticking to adult programming with its musical-news combination at 7:30 p.m.
- Hollywood big-name features — of pre-1948 vintage — will be given their first regular network nighttime presentation if ABC's negotiations for new properties to replace the British group on its weekend *Film Festival* — the program is being shifted from Sunday to Saturday night — bear fruit. Rumors about pending feature film deals with the other networks continue to circulate.
- The show casualty list contains several oldtimers. Dropped from CBS: *Mama*, *Beat the Clock*, *Private Secretary*, *Brave Eagle*, *Our Miss Brooks*, *Stage Show*, *Guy Lombardo's Diamond Jubilee*, *It's Always Jan*, *Arthur*

To page



# CONGRESS VS. THE NETWORKS

Once more they're crying wolf in Washington—this time they seem to mean it

BY JACK ADAMS

It may well be that the present session of Congress will be noted as the one that laid the foundations for changes affecting the entire structure of national advertising, the whole networking system and the relationship between "big market" and "small market" TV.

What should be made clear at the outset, however, is that if any important changes are to come about, they will not occur at this time. There is little chance for major TV legislation this year. Only a few weeks of House and Senate sessions remain, with leaders in both chambers working toward a mid-July adjournment, to permit attendance at the national conventions and give them time for their biennial pre-election migration "back home."

Hearing fireworks probably will be suspended until after election day has determined who will control the new Congress, and it could be an entirely different story next session after the new House and Senate have taken over.

Meanwhile, more than a half-dozen investigations have made this a busy headline-making season for the committees of the 84th congress. Some 70 specific bills have been put into the hopper. Though most of them may be buried in committees with

no hope of 1956 consideration, they do present a fairly accurate reflection of congressional thinking in relation to grassroots mail.

Still holding center-stage on the broadcasting-investigation front is Warren G. Magnuson's Senate Interstate Commerce Committee with its far-reaching probes into the TV networks and into the difficulties arising from the FCC's mixture of UHF and VHF channels in the same community. The committee received \$250,000 to carry its work through '56.

In that forum, Ohio's Senator John W. Bricker, who, as the committee's ranking Republican, will take over its chairmanship if his party wins Senate control in November, has grabbed the ball and is running with it. A close associate of FCC chairman George C. McConaughy, Bricker is pushing a "package deal" which could change the whole face of television economics if Congress should decide to go along with his ideas.

That Bricker, a leader of his party's conservative wing, is no dreamy-eyed champion of governmental meddling with private enterprise is well-known. His concern with TV came about when new UHF stations in his home state started going under because of VHF competition, inability to get network affiliation and a consequently diminishing share of the advertising dollar.

So, an overhaul of the *status quo* has become a Bricker project.

Its very vastness precludes any possibility of hasty consideration for the Bricker plan. But he is going to press for it in the next Congress. Prepared from previously confidential FCC data, his personally supervised and recently announced analysis of CBS' and NBC's 1954 financial results jolted many segments of the industry—and some segments of government.

Contending that the Columbia and National networks "have an unprecedented economic stranglehold on the nation's television industry," Bricker is plugging for these things:

1. Enactment of his 1955 bill giving the FCC authority for strict regulation of networks and their activities. Though Bricker feels the Commission actually may have this authority now, he claims its enactment "would remove the question from any doubt and serve also as a directive."
2. Adoption of his newly introduced bill to prohibit any one person or company from owning TV stations which, in sum, could serve more than 25% of the total U.S. population. This limitation would be a substitute for the present FCC rule restricting single TV-station ownership to seven outlets of which not more than five may be VHF. This present rule makes no reference to population.
3. Action by Congress or the FCC to reduce the permissible service territories of VHF stations in high-pop-

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Jack Adams is a veteran Washington correspondent who has covered the FCC for the past eight years.





*Senator John W. Bricker  
(R.—Ohio) spearheads  
attack on CBS and NBC  
with charges of an  
“unprecedented economic  
stranglehold on the nation’s  
television industry.”  
He would limit ownership  
by person or company  
to stations reaching no  
more than 25%  
of total U.S. population.*

You can get effective  
 color commercials  
 only by working within the  
 medium's present limitations,  
 says this agency man  
 in discussing the fundamentals

# PRODUCING THE COLOR

BY ELLIOT SAUNDERS

**Y**ou look at the color monitor and see that the product and the announcer have turned the same color as their background—a bright red. You see that the cameras are finding it very difficult making their shots. Around the conference table, however, the contributions from the art director, copywriter, and TV producer seemed to be sound . . . what went wrong? You failed to take into account the intricacies and limitations of this new medium, and worked with it as though it were just like black-and-white.

Let's compare a black-and-white picture with a color picture. The black-and-white signal contains one kind of information—brightness. It provides lights and shadows ranging from light gray to black in various parts of the televised scene. In color TV too, you have brightness—but in addition to this you have color and its *intensity*.

No final standards have been set for color TV as yet, and some very capable people may disagree with me

*Elliot Saunders, director of the New York office of Perrin-Paus Company, has been producing color commercials for Sunbeam since the Fall of 1954. These commercials enjoy the distinction of having received special commendation from the consumer press as well as trade circles. Saunders' prior agency association was as senior producer with Kenyon & Eckhardt, on such accounts as Kellogg, Ford, Lincoln-Mercury, Borden and Magnavox.*

on some points, but there are basic rules that I have derived through my work as producer of Sunbeam's color commercials on NBC spectaculars and variety shows which have served me well.

At the outset, I want to establish that not all colors can be faithfully reproduced by the color system at this time. In your planning, therefore, you should consider colors that range from *pastel to medium* value only! Anything darker, generally, will *not* get optimum response from the system. For example, if your product is light gray and you choose a dark blue background, the background color will "saturate" your product and make it blue as well. But if you choose a lighter blue for your background, the color of your product will remain true. At this stage, the system reproduces a color *one or two shades darker than its true rendering*. Using this as a guide, you should choose a color one or two shades lighter than that desired.

Let's consider some of the specific areas where the differences between color and black-and-white are most crucial.

## Makeup

Makeup is an absolute essential for color TV. No more shall the announcer tell you that he doesn't need it—never uses it. He does need it and must use it! Skin tones should be made to look as natural as possible. A most important fact to remember is that *the quality of color TV reproduction will be evaluated on the basis of the appearance of skin tones.*

Thus, the final check on cameras before airtime is for reproduction of skin tones. It is for this purpose that "test-pattern girls" are used.

At one of our announcer auditions, a very competent man with a healthy tan was made up and put on camera. Looking at the color monitor, I was appalled to find that his face looked like it was about to burst into flames. In spite of his ability, we were unable to use him until his gorgeous tan disappeared, because the color camera brought out only its redness.

In some areas of the face, red will make the skin look blotchy and unnatural, so tell your talent to keep out of the sun. Even a pale "winter" face has some natural redness which must be toned down, with makeup, in the following areas: ears, lips, nose, cheek and neck. And, of course, makeup should be used to cover heavy beards, dark pigments around the eyes and skin blemishes. All this is essential to produce a normal flesh tone on color television.

Much more time is needed to make up for color than for black-and-white TV. The following shows the approximate time allotments required in both cases:

	Color	B & W
Female (Star)	45 min.	30 min.
Man (Star)	15	10
Body makeup	5	0
Men (Walk-ons)	5	0
Women (Walk-ons)	15	0

In addition, color TV's intense lights necessitate many touch-ups, which involve still more time.

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# COMMERCIAL



Owning KFMB-TV, WNEW and "The Lone Ranger,"

Amarillo-born Jack Wrather

finds oil and broadcasting can

make a profitable mixture.

This busy "developmental financier,"

as he terms himself,

has crews drilling for oil in nine states,

supervises three luxury hotels,

runs the 2,000-acre "Corriganville—World's

Most Famous Movie Location Ranch."

# OILMAN IN TV

Any one of Jack Wrather's properties would satisfy an ordinary millionaire

**E**xactly how many millions Jack Wrather has is difficult to say. Having added two thriving broadcast operations and the Lone Ranger properties to his oil holdings, this blond, balding young man carries his wealth with the casualness of the oil prospector who has seen it come and go and knows he has to expect his share of disappointments.

Back in the late forties, Wrather now recalls with chagrin, he had an option to buy KPIX in San Francisco for \$700,000 and a chance to buy WFAA in Dallas, where he'd made his home since his graduation from the University of Texas in 1939. But red ink on the ledger was common among TV stations in those days, and he let the properties go.

A few years later KPIX was sold for over \$8,000,000. And in recent year's Wrather has offered in vain to part with as much as \$9,000,000 for a Dallas TV outlet.

However, he and Mrs. Helen Alvarez did buy KOTV, Tulsa, for \$2,000,000 in 1951, selling out three years later to the J. H. Whitney interests for \$4,000,000. Wrather remains on the board of directors. His current TV-radio operations include KFMB-AM-TV in San Diego; New York radio station WNEW, acquired last year; and the Lone Ranger properties.

Any one of a number of Wrather properties would satisfy the average millionaire. Adjoining the family winter residence in Palm Springs is the L'Horizon Hotel, which he built four years ago to accommodate luxury-minded vacationers. He owns another resort hotel near Las Vegas. Both are topped by the 650-room,

\$10 million dollar Disneyland Hotel at Disneyland Park in Anaheim, California, which he owns jointly with Mrs. Alvarez.

Though Wrather once dabbled briefly in movie production, his present Hollywood connections are maintained mostly through his fabulous "Corriganville, World's Most Famous Movie Location Ranch," on the far edge of the San Fernando Valley. Westerns and action films for theater and TV are shot on its 2,000 scenic acres during the week. On weekends and holidays, the property doubles as a rodeo-type amusement area. Wrather plans to develop it still further—into the outstanding "Old-West" amusement park in the country.

"Developmental financing" is the term Wrather uses to describe his business activities. He is interested in "properties which have growth prospects but which have not had these prospects fully developed and prospected."

This attitude reflects a boyhood spent at the side of an oil pioneering father who would make million-dollar deals walking down the street and close them with a handshake.

Wrather was born 38 years ago, in Amarillo, Texas, and into a way of life that takes risks for granted. Those in the oil business learn to live with the fact that all the expensive drilling may turn up nothing but a dry well. Wrather insists that "oil is for an oil man who has grown up with it," and always refuses friends' pleas to take them into oil-drilling projects. A series of dry wells, he points out, can often unnerve an outsider and could even

threaten the friendship.

Summing up his feelings about the oil business, he says: "You have to be in oil for more than the money, but you can't be in it without money."

Four years ago he made one of the largest oil discoveries in northern Texas. There isn't a day in the year that he doesn't have four or five wells drilling somewhere in the country. At the present time, his drilling crews are working in nine states.

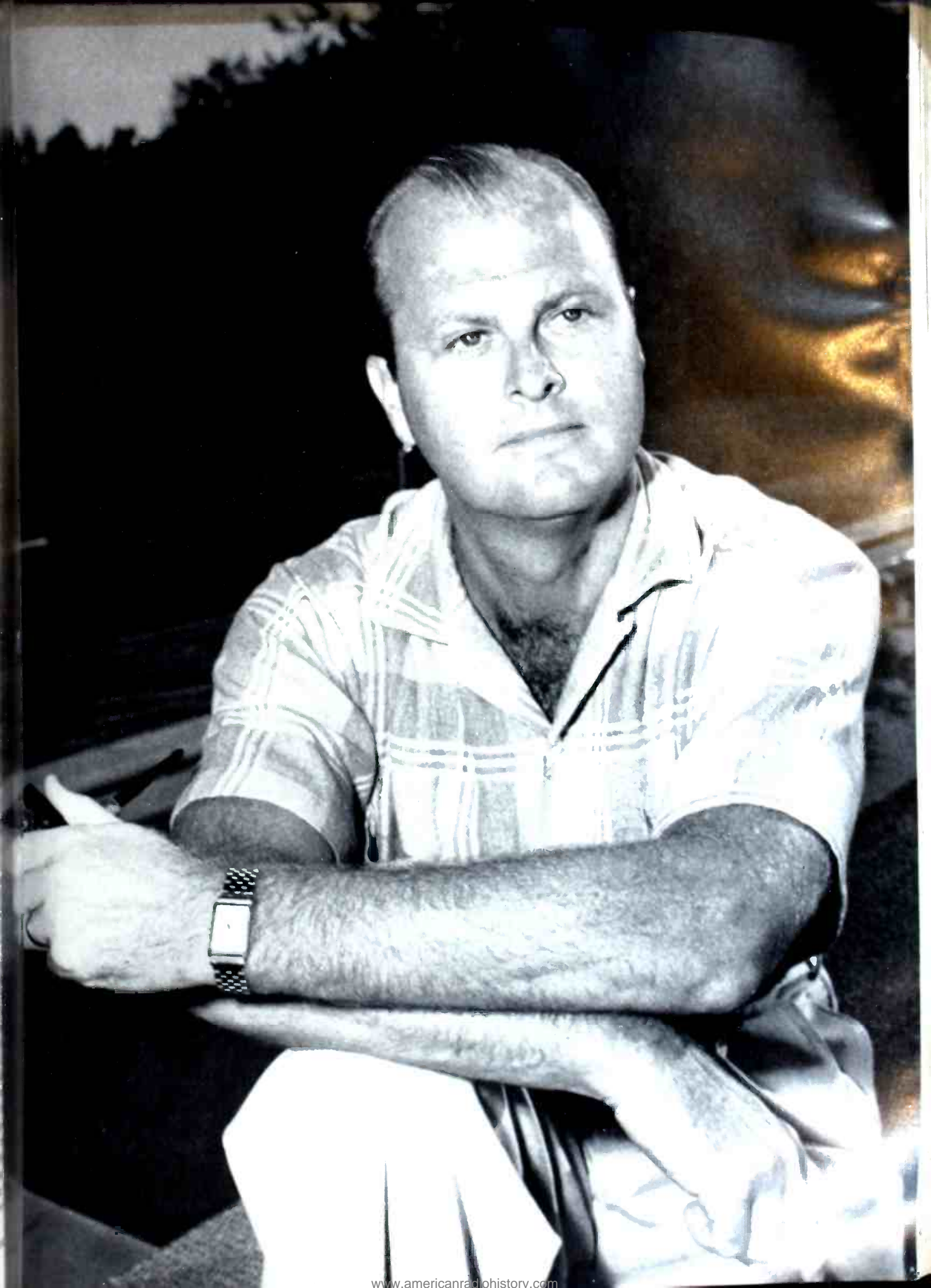
Slim, youthful looking, Wrather stands about five-ten, is reserved in manner. He is married to screen actress Bonita Granville and has four children—two from his present marriage, two from his first to Molly O'Daniel, daughter of the former Texas governor. When not in Palm Springs, the family lives in Holmby Hills, Los Angeles. It is a busy existence, with many visiting friends, oil men, actors, bankers, industrialists.

Because he is generally affable, some who've approached Jack Wrather to back promotional schemes conclude that he is merely a rich young man careless with his money. They are wrong. As one associate puts it: "Jack never has you around or in business with him because he likes the color of your eyes or the way you part your hair."

He has a habit, sometimes disconcerting, of stating objections clearly at the outset of a deal, on the theory that "more misunderstandings arise by people not speaking their minds, not making their intentions clear at the start, than in any other way."

Far from an absentee owner, he is  
*To page 107*

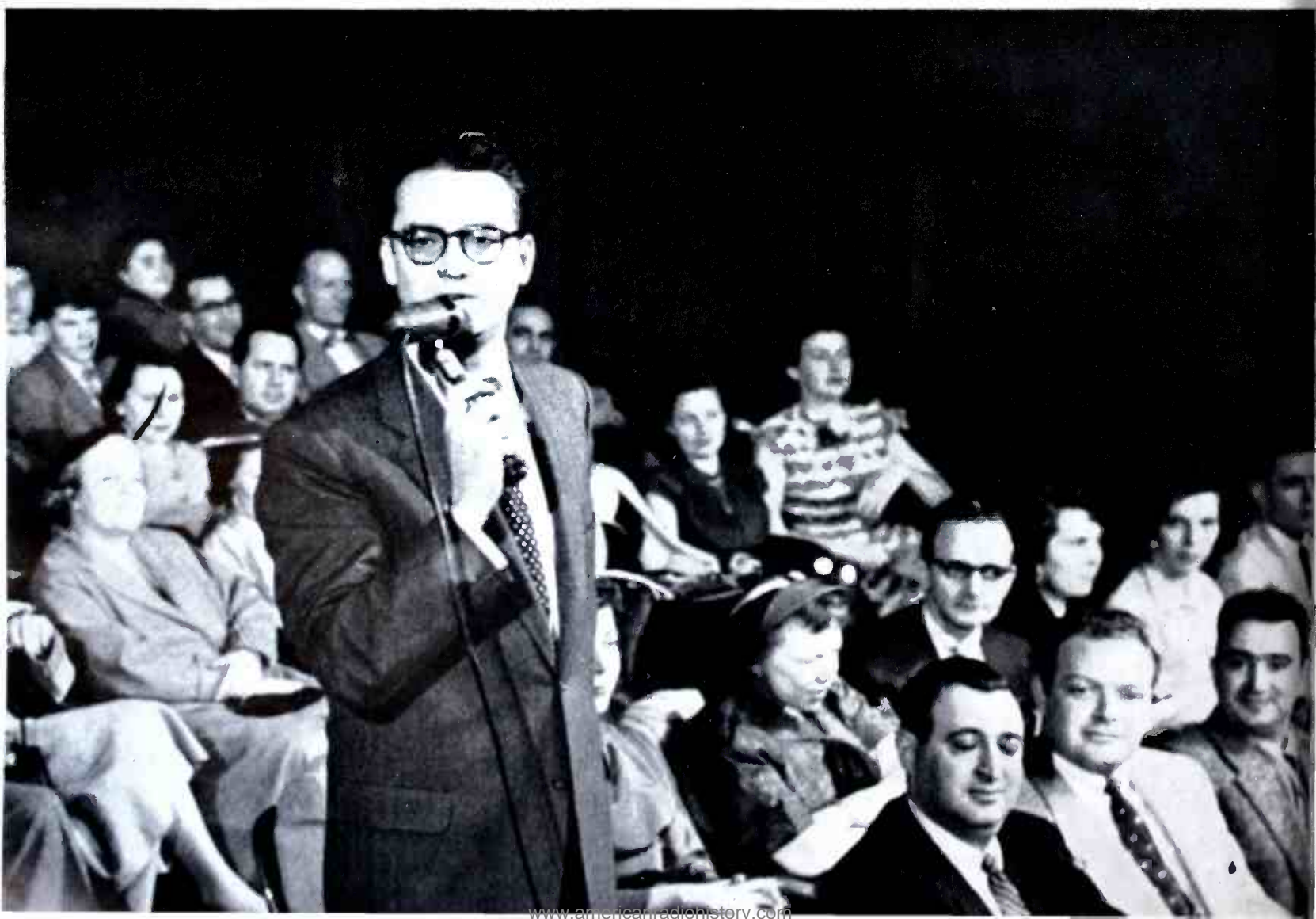




Feature and syndicated  
films lock  
horns with "Tonight" in  
fight to capture  
the steadily growing  
nighttime audience

## THE LATE-NIGHT

*Tonight*, whose debut sparked a sharp increase in late-night set use, generally holds up in contest with local entries.







Feature film—*Tonight's* most successful competitor.

# PROGRAM BATTLE

BY ED FELDMANN

**W**hat type of programming has been most successful against *Tonight*, the sole network entry in the late-night sweepstakes?

What are the stations scheduling after the networks sign off?

What are the leading program types during this period?

To both advertisers and stations, late-night programming is becoming increasingly important, largely as a result of the strong upward sets-in-use trend sparked by *Tonight's* debut. Since the Steve Allen vehicle appeared on the scene less than two years ago, 11 p.m.-midnight set use has gone up by better than 20%—roughly one out of every four sets in the country is now turned on during this hour.

Late-night programming can be divided into four distinct areas, each with its special features and problems. These are:

1. The period occupied by *Tonight* and its competition.
2. The period beginning with the close of network option time.
3. The 11 p.m. (earlier in the mid-west) news-sports-weather block.
4. The late-late-night period, through sign-off.

## "Tonight" and its opponents

In the *Tonight*-versus-local programming contest, the network stanza

makes a strong showing in most markets. Its most universally successful competitor is feature films—the same program type that *Tonight* displaced when it was introduced. When the backlog of Hollywood majors eventually becomes absorbed into the stations' schedules, features might gain and set use climb still higher.

Here's how the battle looks now in some key markets, as rated by March ARB:

In Atlanta, where it is slotted in the 11:30 p.m.-1 a.m. period on WSB-TV, *Tonight* wins a clear victory. From 11:30 p.m. to 12:30 a.m., it faces WLW-A's *Sky Theatre* and pulls a 4.1 average rating to its opponent's 2.0. During its final half-hour, *Tonight* averages 2.1. The market's third station, WAGA-TV, signed off at 11:30 p.m. during the particular month studied.

How well *Tonight* can do against the combined strength of several feature and syndicated films and a local show is seen in Minneapolis-St. Paul, where it runs 11 p.m. to midnight on KSTP-TV. With a 5.1 average rating across the board, *Tonight* dominates the hour. Facing it are the following: On WCCO-TV, the final 15 minutes of *Amos 'n' Andy*, which pulls a 5.1 five-day average for the 11-11:15 p.m. segment against *To-*

*night's* 5.8 for the same period. The remainder of the hour on WCCO-TV is filled Monday through Thursday with syndicated films, *Les Paul and Mary Ford*, *Dateline Europe*; on Friday the station programs a local show, *Your Reserved Table*. The combined Monday-Friday rating for the 45 minutes is 1.8.

The other two stations in the market run feature films during the entire hour. KEYD-TV's *Nightcap Movie* draws 1.7 for the week, WTCN-TV's *Early Movie* pulls 3.5.

In Los Angeles, where it is aired by KRCA from 11:30 p.m. to 12:30 a.m. *Tonight* does not fare as well. During its first quarter-hour, it ranks third on Monday, Tuesday and Wednesday, when it is outrated by the final 15 minutes of KTV's *Public Defender*, and by KNXT's *Big Hit Movies*. On Thursday and Friday when *Big Hit Movies* does not run, *Tonight* ranks second, behind *Public Defender*.

At 11:45 p.m., *Tonight* competes with as many as six feature films on some nights. Here, for example, is the picture for Friday: On KNXT, *Twin Photoplays* and *Late Show*—0.2; on KTLA, *Movie Theatre*—0.2; on KABC-TV, *Nightcap Theatre*—0.5; on KHJ-TV, *Starlight Theatre*—0.7; on KTTV, *Jackson's Theatre*—1.4; on

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# ADVERTISING RESEARCH FOUNDATION

What is it? What has it  
accomplished and what more can it do  
to provide the tools needed  
to make advertising more effective?



BY ABBY RAND

In a business which lives by facts and figures, any group devoted to "encouraging more and better research" should be well known and universally accepted. Yet the Advertising Research Foundation, which does just this, has received little attention from anyone outside its subscribers and the dedicated band of volunteers who labor on its many committees.

The ARF represents advertisers, agencies and media, and is supported by subscriptions from these groups. It is a non-partisan, non-profit effort backed by such blue-chip advertisers as P&G, General Foods, Ford, General Electric, American Tobacco; such agencies as BBDO, McCann-Erickson, J. Walter Thompson, Y&R, Esty; the networks, most of the country's top publishers and sixteen universities.

To tackle the mammoth job of raising the standards of advertising research, the ARF has a non-mammoth annual subscription income of some \$200,000. It has a professional staff of 23. Its real wealth however lies in the contributed services of some of the most knowledgeable men in research today. Representative of the





They marshal the ARF's volunteer Brain Trust in a broad program for better research: (l. to r.) Dr. D. B. Lucas, technical director; William A. Hart, former DuPont ad chief, now ARF president; J. Walter Thompson's Arno H. Johnson, technical committee chairman; Wildroot's J. Ward Maurer, chairman of the ARF's board; A. W. Lehman, managing director of ARF.

quality of this Brain Trust are: BBDO's executive v.p. Fred B. Manthee; chairman of the executive committee of William Esty Company, W. H. Wulfeck; Lever Bros. v.p. for advertising, Henry Schachte; J. Walter Thompson's v.p. and director of research, Arno H. Johnson.

There have been some rumblings of discontent with the progress that ARF has made since it adopted its present form in 1951. Critics say that its pace has been irritatingly slow. Partisans, by way of answer, point to the diversity and scope of the ARF program, which since 1951 has included such projects as set counts, print and broadcast ratings, media-study appraisals and work on motivation research. The most recent accomplishment to receive industry-wide publicity was the estimate of TV households by counties, based on the Census Bureau's "Current Population Survey for June, 1955."

Comments an agency researcher active in ARF: "The most competent men in the field worked on the project. No, we don't have perfect data now, but we have highly improved data. It's a major advance, and it took the ARF to do it!"

This adman is of the opinion that ARF has made considerably more progress on the ratings question than is generally recognized. "The 'Recommended Standards' published last year," he states, "may have been only a first step, but it was a vital one. The committee (G. Maxwell Ule of Kenyon & Eckhardt, E. L. Deckinger of Grey, Don Coyle of ABC) started its attack on the confused rating situation by working out what the ideal rating should be.

"The 'Recommended Standards' hasn't changed anybody's current practices. Its effect will be felt 15 or 20 years from now. The booklet is now a textbook. It's in university libraries. The next generation of administrators will have learned 'This is right.' They are the ones who will do something about it."

"Is such long-range thinking practical? Of course! To be practical you have to start with realistic theory. You set up a forum, a rallying point for the best technical people available."

A good example of why the ARF's partisans are unconcerned about complaints that it is "providing yesterday's answer tomorrow" is the

work of the All Media Audience Committees. One group headed by P&G's Roger Humphries, is planning a broad scale study of magazines to find a yardstick of the audiences yielded by various combinations. This is a project long requested by the ANA. The second group, the Audience Concept Committee, of which K&E's G. Maxwell Ule is the chairman, is attempting to develop a concept of audience that can be applied interchangeably to all media.

Thus, say the ARF proponents, these researchers are able to work on basic problems that affect their day-to-day work but couldn't be solved by individual daily effort. To reach a practical end, they're using the most practical means—theoretical discussion.

The ARF does get into more tangible matter. It offers three services to media undertaking their own research—advance consultation on plans, validation and supervision of projects, appraisal of studies already done.

An executive who supervises the print advertising of a large food company felt that "Surveys made by media are now of better quality."

# ABC'S OF ARF

## THE ARF *From preceding page*

We're getting better, more sophisticated stuff. Now an advertiser seeing that a survey has been validated by the ARF feels it has the equivalent of the Good Housekeeping Seal of Approval. He knows that, from the formulation of the problem to the tabulation of results, it's been supervised by competent, impartial experts."

In the past two years, ARF has appraised seven research projects, including NBC's "Television's Daytime Profile" and *Life's* "A Study of Four Media."

Validation, consultation and appraisal, like all ARF projects are supervised by the technical committee headed by J. Walter Thompson's Arno H. Johnson.

In its early days, the ARF was responsible for the Continuing Study of Newspaper Reading, done between 1939 and 1952. These are still valued as indications of readership for various kinds and sizes of newspaper ads.

Due to come out this month, but already highly applauded, is the Study of Printed Advertising Rating Methods. It's regarded as one of the ARF's most important tasks.

No one could accuse the Foundation of being print-minded. When it was originally set up in 1936 by the AAA and ANA its chief interest was print, but that has changed. In 1951, it began to accept media owners as subscribers. Its 23-man Board of Directors, headed by Wildroot's J. Ward Maurer as chairman and Esty's W. H. Wulfeck as vice-chairman, represents all three groups. In addition to CBS's Arthur Hayes and ABC's Robert Kintner, many board members come from companies and agencies that are heavily involved in TV. The ARF has delved into problems pertaining to all media, including transportation advertising and window display, and such non-media areas as motivation and market research.

The TV industry will have a good chance to test its desire for better ratings next year when the ARF hopes to be ready to raise money for the radio-TV ratings committee's second giant step—the controlled experiments that permit each rating method to be observed in action, comparing the actual procedures with the recommended ideal. One commit-

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## What is the ARF?

The Advertising Research Foundation is a non-profit organization supported primarily by subscriptions from advertisers, advertising agencies and advertising media who advertise, operate or sell advertising nationally or regionally.

## What does it do?

Conducts fundamental research studies of industry-wide importance. Helps advertisers and agencies obtain more accurate and trustworthy information to increase the effectiveness of their advertising. Assists advertising media in planning and conducting research which will have greater acceptance by their customers because it has been approved by impartial experts.

## Who runs the ARF?

The ARF is governed by tripartite Board of Directors on which advertisers, advertising agencies, and advertising media who subscribe to the Foundation have equal representation. Executing the Board's policies are 21 paid staff people under president Hart and managing director Lehman.

## Who are ARF's subscribers?

ARF has more than 220 subscribers. Among them are the American Association of Advertising Agencies and the Association of National Advertisers, the two organizations responsible for creating the Foundation in 1936 and sponsoring it until ARF was reconstituted as a tripartite organization in 1951.

## Who are the officials and directors?

J. Ward Maurer, Wildroot Co., Inc., Chairman; W. H. Wulfeck, William Esty Co., Inc., Vice-Chairman; William A. Hart, President; A. W. Lehman, Managing Director; E. P. Seymour, The Crowell-Collier Publishing Co., Treasurer; Edward F. Herrick, Secretary; D. B. Lucas, Technical Director; Gilbert H. Weil, General Counsel. DIRECTORS: Sherwood Dodge, Foote, Cone & Belding; Ben R. Donaldson, Ford Motor Co.; Bay E. Estes, Jr., US Steel Corp.; Frederic R. Gamble, AAAA; B. B. Geyer, Geyer Advertising, Inc.; Arthur H. Hayes, CBS Radio; Arno H. Johnson, J. Walter Thompson Co.; Robert E. Kintner, The American Broadcasting Co.; Walter C. Kurz, Chicago Tribune; F. B. Manchee, Batten, Barton, Durstine and Osborn, Inc.; Frank W. Mansfield, Sylvania Electric Products, Inc.; Fergus Mead, The Buchen Company; Paul Montgomery, McGraw-Hill Publishing Co., Inc.; Vernon C. Myers, Look Magazine; Charles A. Pooler, Benton & Bowles, Inc.; Henry Schachte, Lever Bros. Co.; D. P. Smelser, The Procter & Gamble Co.; John C. Sterling, This Week Magazine; Paul B. West, ANA.

## Who are the men steering its committees?

J. Ward Maurer, Wildroot Co., Inc., Chairman, Executive Committee; E. P. Seymour, The Crowell-Collier Publishing Co., Chairman, Finance Committee; Arno H. Johnson, J. Walter Thompson Co., Chairman, Technical Committee; Sherwood Dodge, Foote, Cone & Belding, Chairman, Projects Planning Committee and Committee on Printed Advertising Rating Methods; Lyndon O. Brown, Dancer-Fitzgerald-Sample, Inc., Chairman, All Media Audience Committee and Working Committee on Radio-TV Rating Standards and Methods; G. Maxwell Ule, Kenyon & Eckhardt, Inc., Chairman, Audience Concept Subcommittee; Roger Humphries, The Procter & Gamble Co., Chairman, Consumer Magazine Audience Subcommittee; Edward B. MacDonald, Young & Rubicam Inc., Chairman, Subcommittee Appointed to Draft Plan for Magazine Audience Study; Ben R. Donaldson, Ford Motor Co., Chairman, Subscriptions Committee; W. H. Wulfeck, William Esty Co., Inc., Chairman, Committee on Motivation Research; E. L. Deckinger, Grey Advertising, Chairman, Radio-TV Ratings Review Committee; Hal Miller, Benton & Bowles, Inc., and Jay Eliasberg, CBS-TV Co-Chairmen, Working Committee to Inspect and Review the Research Practices of the Rating Services; Harry D. Wolfe, Colgate-Palmolive Co., Chairman Working Committee on Specific Rating Problems.





# The American Broadcasting Company

*announces the appointment of*

**BLAIR-TV**

*as national representative for*

**WABC-TV** NEW YORK

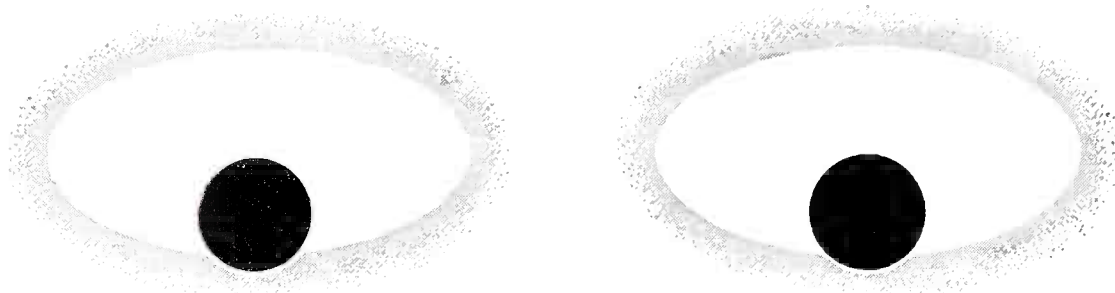
**KGO-TV** SAN FRANCISCO

*EFFECTIVE JUNE 1, 1956*

*Two ABC-owned television stations—  
WBKB Chicago and WXYZ-TV Detroit  
—have been represented since 1952 by*



# LOOK BEHIND THE CALL LETTERS

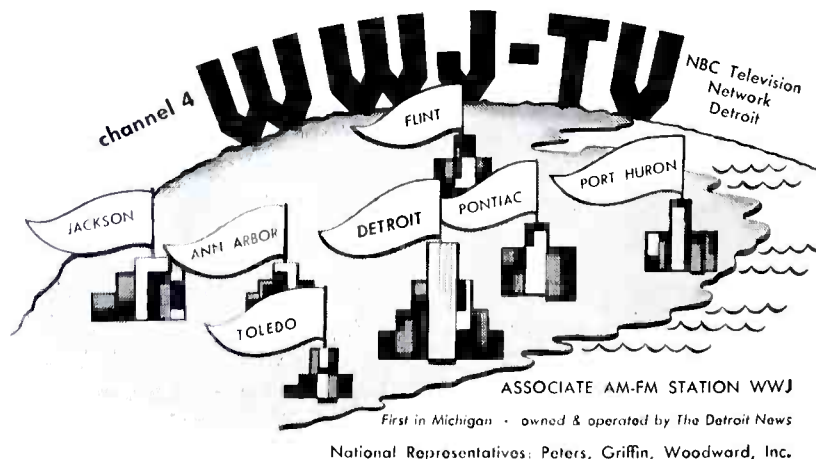


for **CONSISTENT** Coverage

**Coverage really means people**—men, women, and children who are genuinely interested and responsive. Within WWJ-TV's coverage area, there are 6,370,000 of them who tune 1,610,000 TV dials to Detroit's Channel 4 with consistent enthusiasm.

Careful analysis of survey data, reports from dealers, mail from viewers and other meaningful indicators of real coverage prove the impact of WWJ-TV on such big-spending markets as Flint, Pontiac, Port Huron, Jackson, Ann Arbor, and Toledo.

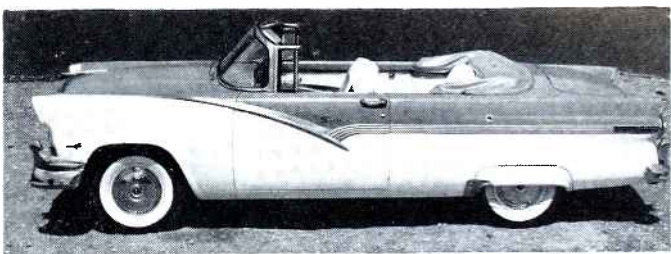
*When you consider Detroit, look behind the call letters.  
Buy WWJ-TV for **CONSISTENT** coverage.*





Television Magazine's  
 Continuing Study  
 of the TV Audience—# 7

# DO THEY REMEMBER YOUR COMMERCIALS?



New York leaders in TV recall—beer:  
 Piel, cigarettes: Chesterfield,  
 cars: Ford, appliances: Westinghouse

**P**iel's, Chesterfield, Ford and Westinghouse—these were the brands that led their product categories in recall of TV advertising in TELEVISION MAGAZINE's most recent survey of the New York metropolitan area. Piel's shot up from fifth place among beers in August, 1955, to first place in April, 1956. The much-discussed Harry-and-Bert commercials obviously have been effective in registering the brand name. However, on use—actual presence of the brand in the home at interview time—Piel's remained in the number four spot it held in the August study. TELEVISION MAGAZINE has been conducting these studies since 1953.

The issues in which previous results were reported are noted at the end of this article. Because of the seasonal pattern of beer consumption and advertising, use scores were generally lower in April than they had been in the summer survey. **Three beers gain in recall** Gains in recall of TV advertising were scored by Schlitz, Pabst and Krueger. Knickerbocker, although dropping in recall, picked up slightly in use. When the August study was made, Ballantine, Schaefer, Chesterfield and Lucky Strike were heavily involved in baseball sponsorship. The

current survey was done before the start of the new baseball season. Among the 1,000 people interviewed by Pulse, Chesterfield held its number one spot among cigarettes both in TV recall and use, although the brand did not have as big a margin over its competitors as it had in the previous count. Between surveys, sizable gains in brand registration via TV were made by Camel, L&M, Marlboro, Old Gold and Pall Mall. Rising use of the filter brands is indicated by the climb of L&M, Marlboro and Winston, which respectively ranked sixth, eighth and ninth in the first survey. Now they are third, fourth and seventh. *To pau*

Why  
do more  
food  
advertisers  
use  
WCBS-TV  
than any  
other  
New York  
television  
station?

*Brand-name products sold  
through grocery stores.  
Broadcast Advertisers Report  
on Spot Advertising,  
New York, February '50*





Because  
WCBS-TV  
CBS Owned, Channel 2, New York  
Represented by CBS Television Spot Sales  
reaches  
more  
women...  
virtually  
as many  
in the  
daytime  
as all  
six other  
television  
stations  
combined!



Women viewers (total quarter hours  
per day): WCBS-TV 12,044,344;  
all other stations combined 11,291,681.  
Nielsen New York Report, March 1968  
Monday-Friday, 7 am-6 pm

**AUDIENCE STUDY** *From page 65*

In the automobile category, Ford was first in recall of TV advertising, followed by Mercury, Chevrolet and Dodge, in that order. The heavy spending of the automakers is reflected in their unusually high recall scores, as a group. Television exposure for seven companies was remembered by more than one fifth of those interviewed.

Among heavy household appliances—refrigerators, washers or dryers—Westinghouse was the brand most frequently mentioned as having been noticed on TV. Next came General Electric and Frigidaire.

Next month, recall and use of these same product categories in Chicago will be studied.

**How this survey was done**

For TELEVISION MAGAZINE's Continuing Study of the TV Audience, The Pulse, Inc. made 1,000 personal interviews during the first week of April in the New York metropolitan area. For each of three product categories—beers, cigarettes, automobiles—the following questions were asked:

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

In addition, respondents were asked what brands of heavy appliances they had seen advertised, particularly refrigerators, washers or dryers.

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

It should be remembered that use figures represent incidence in homes and not sales volume. On many points, however, the data is close to the sales ranking of the brands in the New York market.

**When earlier surveys appeared**

Parallel studies of beers and cigarettes were published in previous issues of TELEVISION MAGAZINE. Surveys on New York appeared in September, October, November, 1953; February, December, 1954; October, 1955. Results of a survey done in Chicago appeared in November, 1955; one on Los Angeles in December, 1955. END

**HOW THEY RANKED IN NEW YORK**

Use figures represent incidence of brands in home and not necessarily sales volume.

**BEERS**

**BRANDS RECALLED**

APRIL, 1956			AUGUST, 1955		
Rank	Brand	%	Rank	Brand	%
1	Piel's	57.5	5		18.8
2	Ballantine	24.0	2		33.0
3	Rheingold	21.9	4		21.0
4	Schaefer	20.1	1		33.1
5	Schlitz	16.1	7		10.3
6	Knickerbocker	11.7	3		22.4
7	Pabst	11.4	6		10.4
8	Krueger	7.9	8		3.2
9	Budweiser	3.1	9		2.6

**BRANDS USED**

APRIL, 1956			AUGUST, 1955		
Rank	Brand	%	Rank	Brand	%
1	Rheingold	16.5	2		19.2
2	Ballantine	15.0	1		21.3
3	Schaefer	14.9	3		18.9
4	Piel's	7.6	4		7.2
5	Schlitz	4.9	7		4.2
6	Knickerbocker	6.8	5		5.3
7	Pabst	4.2	6		4.6
8	Miller	3.8	9		2.6
9	Budweiser	3.3	8		2.8

**CIGARETTES**

**BRANDS RECALLED**

APRIL, 1956			AUGUST, 1955		
Rank	Brand	%	Rank	Brand	%
1	Chesterfield	46.0	1		52.0
2	Lucky Strike	36.2	2		34.5
3	Camel	26.7	3		14.5
4	Pall Mall	23.7	4		12.2
5	Winston	20.7	6		10.8
6	L&M	18.3	4		12.2
7	Old Gold	11.3	9		6.6
8	Philip Morris	9.0	7		8.6
9	Marlboro	8.0	11		4.3
10	Viceroy	7.9	8		8.4
11	Kent	3.5	10		5.0
12	Kools	3.1	—		—
12	Encore	3.1	—		—

**BRANDS USED**

APRIL, 1956			AUGUST, 1955		
Rank	Brand	%	Rank	Brand	%
1	Chesterfield	15.1	1		20.9
2	Pall Mall	11.0	2		11.8
3	L&M	8.3	6		5.2
4	Marlboro	8.0	8		3.6
5	Camel	6.5	3		7.1
6	Lucky Strike	5.0	4		6.8
7	Winston	4.4	9		3.0
8	Philip Morris	4.0	5		5.3
9	Viceroy	3.9	7		5.1
10	Old Gold	2.3	10		2.2
11	Raleigh	2.2	10		2.2
12	Herbert Tareyton	1.7	12		2.0
13	Kools	1.3	13		1.9

**AUTOMOBILES**

**Brands Recalled**

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

**Brands Owned**

APRIL, 1956		
Rank	Brand	%
1	Chevrolet	12.3
2	Ford	9.5
3	Plymouth	7.6
4	Buick	6.4
5	Pontiac	6.3
6	Oldsmobile	5.9
7	Dodge	5.0
8	Chrysler	2.9
8	Mercury	2.9
10	De Soto	1.9
11	Studebaker	1.7
12	Cadillac	1.5

**HEAVY APPLIANCES**

**BRANDS RECALLED**

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



# 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



This series of one minute commercials by SARRA entertains while it informs and does an outstanding selling job for Wonder Bread. Ingenious animation graphically compares the energy expended by hardworking adults and active children in everyday activity . . . then specifically spotlights the nutritional values contained in Wonder Bread for growth and general well-being. Produced by SARRA through TED BATES & COMPANY for CONTINENTAL BAKING COMPANY, INC.

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



Created and produced by SARRA, this series of 20-second spots and 8-second ID's does a forceful selling job for O'Keefe's Extra Old Stock Ale and Old Vienna Beer. A clever combination of animation, stop motion and live action photography concentrates on establishing high memory recall of the product's name and label. The bouncy jingle reiterates, "Be brief: say O.K. for O'Keefe's." Created and produced by SARRA for CENTURY IMPORTERS, INC. (division of Canadian Breweries, Ltd., Canada) through COMSTOCK & COMPANY.

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



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

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



VIDE-O-RIGINAL is a quality-controlled motion picture duplicate made in SARRA's own photographic laboratory. It is the "pay-off" print for your TV commercial investment and it assures that all the sparkle and clarity of a SARRA original will be faithfully reproduced on the TV viewer's home screen.

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

# HOW THE WORLD'S LARGEST USES TV

Sears Roebuck, pleased with local television results,



SEARS



# RETAILER

plans national drive in fall

**T**he fact that the world's largest retailer has been using TV successfully in a number of markets is in itself important. When this company, whose net sales ran over three billion dollars last year, decides to go national on TV, the move is of great significance to all advertisers.

Sears Roebuck, which has over 700 retail outlets in the United States and its territories, is so happy with the success of its individual operations in a number of markets, that it is launching its first national TV campaign this Fall.

Because of the size and scope of Sears, more important than isolated sales successes with specific items is *how the medium is used* by the chain.

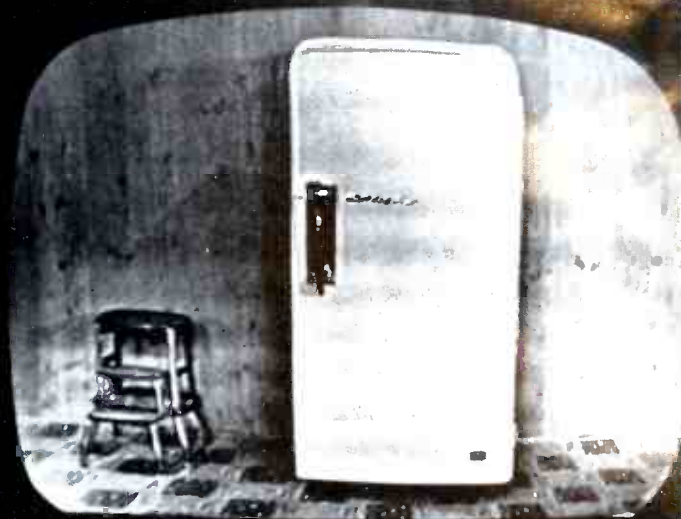
"We are reaching people we have never reached before," says the manager of the San Diego Sears, J. L. Williams, speaking of the TV campaign that began in October with blocks of daytime minute spots on KFMB-TV. To this saturate-the-housewife drive were soon added participations for fashion items in the live *Joe Graydon* afternoon show on the same station; the response "exceeded all expectations." Next, Sears added minute spots in the evening, bought on long-term contract. These were supplemented with daytime and nighttime package plans of 10- and 20-second spots, as special store events took place and as budgets permitted. Next step might be purchase of a half-hour show.

"We feel television has a definite place in our future advertising expenditures," says Williams. "At present we are making studies and reviewing our budgets for advance plans on how best to display our merchandise on TV to the people in the San Diego market."

Sears' success in San Diego has been repeated in other markets. *TELEVISION MAGAZINE* examined Sears' current TV use in several of these areas and in one market, Los Angeles, photographed and tape-recorded the commercials as they came off the air.

Store advertising is handled autonomously. TV use varies from city to city, but there are some similarities. The company outlets seem to favor syndicated film and they have been able to clear prime time for it.

*To next page*



## SEARS' LOS ANGELES COMMERCIALS 5/13/56 FIRST: COLD SPOT, DONE LIVE BY PAM MORGAN

"Hello. I've been keeping a tally of my trips to the refrigerator. You'll notice that today my score was twenty-one. Five trips to the freezer—sixteen to the central storage area. That means that four out of every five trips were for food kept in the refrigerator section, and that is exactly the reason for the design of this eleven-point-two cubic foot Cold Spot supermart refrigerator. By placing the freezer drawers at the bottom foods more frequently used are raised to the upper section, a new convenience level. No more straining or bending during those four out of five trips to the refrigerator. Then for that one out of every five trips simply roll out the large drawer, and believe me, selection is so much easier, even from an enormous supply of frozen foods like this . . . and of course . . ."

## HOW SEARS, THE WORLD'S LARGEST RETAILER, USES TV *From preceding page*

there is storage space for everything in this supermart, and notice this . . . a sliding service tray to help transport those cool fresh salads and desserts right to the table. . . . And on the door a storage compartment for butter, plus three handy service shelves for finger-tip selection of those smaller more frequently used items. To add to this convenience, a door positioner holds the door wide open, or at a ninety degree angle. . . . All this—and defrosting is completely automatic. You do absolutely nothing. Just forget about your defrosting problem completely, and you'll forget about your budget problems too, when you hear these savings—Originally \$349.95 for this eleven point two cubic foot Coldspot supermart, now just \$284.88—while limited quantities last. That's a great big saving of over \$65 . . . and a five-year protection plan is included at no extra cost. All you need is ten dollars down on Sears' easy terms. Naturally, whatever Sears sells is backed by Sears' service, and you do buy with Sears nationwide guarantee of satisfaction or your money back. So be sure to stop into your nearest Sears store tomorrow and save over sixty-five dollars."

### SECOND COMMERCIAL: FOR TRAY TABLE

"They're a must in every home, and they're tonight's TV special from Sears. Handy TV tray tables now selling at almost half the regular price. I like to use them for snacks while watching television, but they're perfect for buffet dinners and parties—ideal out on the patio—or in the garden, too. And the legs are plastic tipped to protect your carpeting and hardwood floors. And for storage you just fold it flat like this, to fit the smallest area—and by the way, this beautiful stain-resisting tray is removable to provide a separate serving piece. Your choice of the loveliest patterns and colors—anthemion, ivy, greenbrier and a host of other smart designs. Now the regular price of this handy TV table is two forty-five, but for three days only—Monday through Wednesday, Sears' price is just a dollar thirty-three each. Think of it. That's almost half price. So stop into your nearest Sears store tomorrow for several . . . at this special sales price. Now this is Pam Morgan reminding you that all roads lead to Sears."

In Los Angeles, two half-hour films are used. On Sunday the vehicle is *Dr. Hudson's Secret Journal* and on Wednesday, *Waterfront*, both on KTTV at 9 p.m.

In Houston, *Amos 'n' Andy* is the film show, Sunday at 9 p.m. on KPRC-TV. In this market, Sears has been on the air with at least one nighttime syndicated show for the past three years and, during the past winter, it had two.

In other markets, like San Diego, Chicago, and Detroit, spot announcements and participations form the backbone of the campaign. In Chicago, Sears has had a daytime participation each day in *Bob and Kay* on WNBQ and, until recently, it also sponsored a 30-minute locally produced panel show, *Ask Mr. Pixie*, at 10:30 Wednesday night on WNBQ.

In Detroit-Windsor, a participating announcement has been carried on Monday and Wednesday at 1:45 p.m. in CKLW's *Shopper Show*, a three-hour program running two features back to back.

Although its commercials plug specific merchandise, usually featuring basic lines in which Sears has house brands, building store traffic seems to be important, too. In Los Angeles, a "TV special" is featured every week and the commercials end with reminders to "drop into the nearest Sears store."

In San Diego, commercials have plugged everything from appliances to men's wear. Done by a male or female announcer, depending on the nature of the product, the pitches are usually live.

In Houston, Sears has built up a library of silent film commercials. These can be presented over and over again with different live voice-over narration and pricetag slides, providing both flexibility and economy. A local photographer shoots the 16-mm film right in the store. When the viewer sees Sears merchandise, he sees it just as it is displayed on the counters. The voice-over narration can be changed every time it is used, accenting different competitive points or price changes.

If an item scheduled for TV exposure is sold out, a substitute commercial can be pulled off the shelf. If there is a special offer, slides can be added to the film footage as well as being incorporated into the audio.

In the Los Angeles program monitored on May 13, *Dr. Hudson*, 9 p.m., two live commercials were used in addition to a voice-over-slide opening and close which is used each week.

The first commercial, coming at 9:12:30, was a demonstration of a Cold Spot refrigerator (a Sears brand) that ran two minutes, 15 seconds. It was delivered by Pam Morgan in personalized, informal style, a la Betty Furness.

The second commercial, toward the end of the show, was a one-minute plug for Sears' weekly "TV special," again delivered by Pam Morgan. In this case, a TV tray table marked down from \$2.45 to \$1.33, the offer was good for Monday, Tuesday and Wednesday.

The program signed off as it had opened, with a slide showing the name "Sears" in a circle.

Interestingly, Sears' close competitor, Montgomery Ward, is now engaged in a 70-market test with film spots on its big-ticket items. Ward also plans to launch an all-out national campaign in the Fall.

END





# A NEW ROLE FOR STATION REPRESENTATIVES

Now they get into many management areas, go far beyond basic sales job

The president of a southern station, responding to the questions charted to the right, checked off 30 areas in which he would like to get more help from his rep, then inquired: "Is there such an animal?"

The answer is yes. More and more, reps are becoming "working partners" of their stations, in addition to carrying on their traditional role of salesmen. Stations have always relied on the reps for advice about most aspects of their operation. Now, because of TV's increasing complexity, the reps are stepping in and implementing—or actually performing—many of the functions once handled by the stations alone.

Years ago, the only action stations wanted from their reps was sales action. Now the stations are enthusiastically asking for support in every facet of promotion, research and programming, and in such diverse fields as network and trade-press relations.

Because this is a relatively new development and one that affects advertisers and agencies as well as those who sell TV, TELEVISION MAGAZINE asked station men to give their views. The responses, from 124 general managers and national sales managers, point up the dramatic change and increase in the reps' workload.

Many of the station men noted that their reps were now doing more overall presentations on behalf of their markets in general as well as competitive presentations on the leadership of the station and special presentations to specific accounts. The reps are now giving more coun-

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## A SURVEY OF 124 STATIONS APPRAISES THE REPS' EXPANDED FUNCTIONS

	Reps Have Increased Service	Stations Want More Service	Get More Aid, Want Still More	Note No Gain, Don't Ask For More Aid
<b>PROMOTION</b>				
General presentations on behalf of market	46.0%	37.1%	6.4%	10.5%
Competitive presentations on station leadership	40.3	33.9	2.4	23.4
Presentations to get specific accounts on station	45.2	39.5	7.3	8.1
Doing presentations on local programs, facilities	40.3	33.9	2.4	23.4
Counsel on planning, preparing national ad campaign	37.1	27.4	1.6	33.9
Counsel on audience promotion	33.1	26.6	1.6	38.7
Preparation and distribution of competitive analyses when a new station enters your market	29.4	34.7	.8	37.1
Aid with presentations to win station awards	5.6	32.3	—	62.1
<b>RESEARCH</b>				
Recommending type of audience surveys to be bought	56.5	13.7	4.0	25.8
Actual negotiation for buying surveys	30.6	17.7	—	51.6
Regular analyses of survey results, accenting strong points for mailing to national accounts and agencies	24.2	47.6	4.0	24.2
Contact with trade papers on TV set count data	27.4	37.1	4.0	31.5
Guidance in design and preparation of coverage maps	41.1	21.8	6.5	30.6
Issuance and up-dating of market and facilities data	34.7	38.7	3.2	23.4
Issuance and distribution of TV set count for market	29.0	42.7	.8	27.4
<b>NETWORK COUNSEL</b>				
Advice on negotiations to get network contracts	20.2	14.5	2.4	62.9
Specific counsel on network-relations strategy	21.8	15.3	3.2	59.7
Actual on-the-spot representation in some situations	16.9	19.4	1.6	62.1
<b>TRADE-PRESS RELATIONS</b>				
Counsel as to planning trade press publicity	19.4	33.9	—	46.8
Actual help in placement of stories	12.9	43.5	1.6	41.9
<b>RATES</b>				
Scientific studies of audience flow, market potential, and set growth on which to base rates	31.5	27.4	3.2	37.9
Specific rate recommendations, including packages	46.0	26.6	4.0	23.4
Periodic review of rates	49.2	25.0	3.2	22.6
<b>DIRECT MAIL</b>				
Maintaining nat'l agency, advertiser lists for stations	49.2	33.1	4.8	12.9
Nat'l mailings of station's and rep's promotion matter	21.8	44.4	1.6	32.3
<b>SALES SERVICE-TRAFFIC</b>				
Liaison between station and rep for dissemination of current availabilities, program changes, etc.	56.5	15.3	3.2	25.0
Compiling rate data, etc. for rep salesmen	53.2	15.3	4.8	26.6
<b>PROGRAMMING</b>				
Special analyses of local programming in comparable markets, to determine most successful format	21.8	31.5	4.0	42.7
Counsel on local programming, based upon research	16.1	34.7	2.4	46.8
<b>INDUSTRY PROJECTS</b>				
Periodic creation of a major presentation, or research project, on behalf of spot TV as a whole	37.9	28.2	1.6	32.3
<b>SALES DEVELOPMENT</b>				
Upper echelon selling of market and station to the advertiser by special sales development dept.	35.5	39.5	4.0	21.0
Representation at gatherings of food, drug, automotive and other advertiser groups	29.0	43.5	.8	26.6
Consistent selling of spot via trade press ads	14.5	16.1	1.6	67.7

# THEY SPEND MORE TIME

BY DR. LEON ARONS

Every advertiser would like to have a common yardstick that could be used to compare all media. At TvB, we are now analyzing an attempt to come up with such a measure.

This was an investigation into the overall dimensions of newspapers and television, conducted for us in Chicago by The Pulse, Inc.

There is much confusion in comparative media measurement. We have yardsticks such as "circulation," "ratings," "television homes," "readership," "share of audience" etc., all measured in different ways and with no apparent common denominator. Actually, these measures have evolved largely in a context of each medium's problems and practices, and were never intended to serve expressly for media comparison.

The logic of the TvB approach was that all of the media measures have at least one thing in common—*people*. The plan then was to go directly to people, all the people and homes in a market; use the same field techniques as nearly as possible; and determine the extent of home and individual exposure to newspapers and television. *To page 77*

*Dr. Leon Arons, is Research Director of the TvB. He previously was vice president and director of research for the William Weintraub agency (now Norman, Craig & Kummel).*

## HOW LONG DOES AVERAGE HOME READ/VIEW?

Average number of minutes per home per day

	Newspapers	Television
<b>Monday-Friday</b> .....	101	568
<b>Saturday</b> .....	98	643
<b>Sunday</b> .....	136	654

## WHAT INFLUENCE DOES INDIVIDUAL AGE HAVE?

No. of minutes spent (Monday-Friday average)

Age	Television	Newspapers	TV-Newspaper Ratio
<b>Under 6</b> .....	272	—	—
<b>6-11</b> .....	343	25	13.7:1
<b>12-17</b> .....	182	38	4.8:1
<b>18-34</b> .....	119	33	3.6:1
<b>35-39</b> .....	189	57	3.3:1
<b>50 and over</b> .....	146	73	2.0:1

## WHAT IS INFLUENCE OF HOUSEWIFE'S AGE?

No. of minutes spent (Monday-Friday average)

Age of Housewife	Television	Newspapers	TV-Newspaper Ratio
<b>Under 35</b> .....	794	66	12.0:1
<b>35-49</b> .....	570	124	4.6:1
<b>50 and over</b> .....	377	103	3.7:1



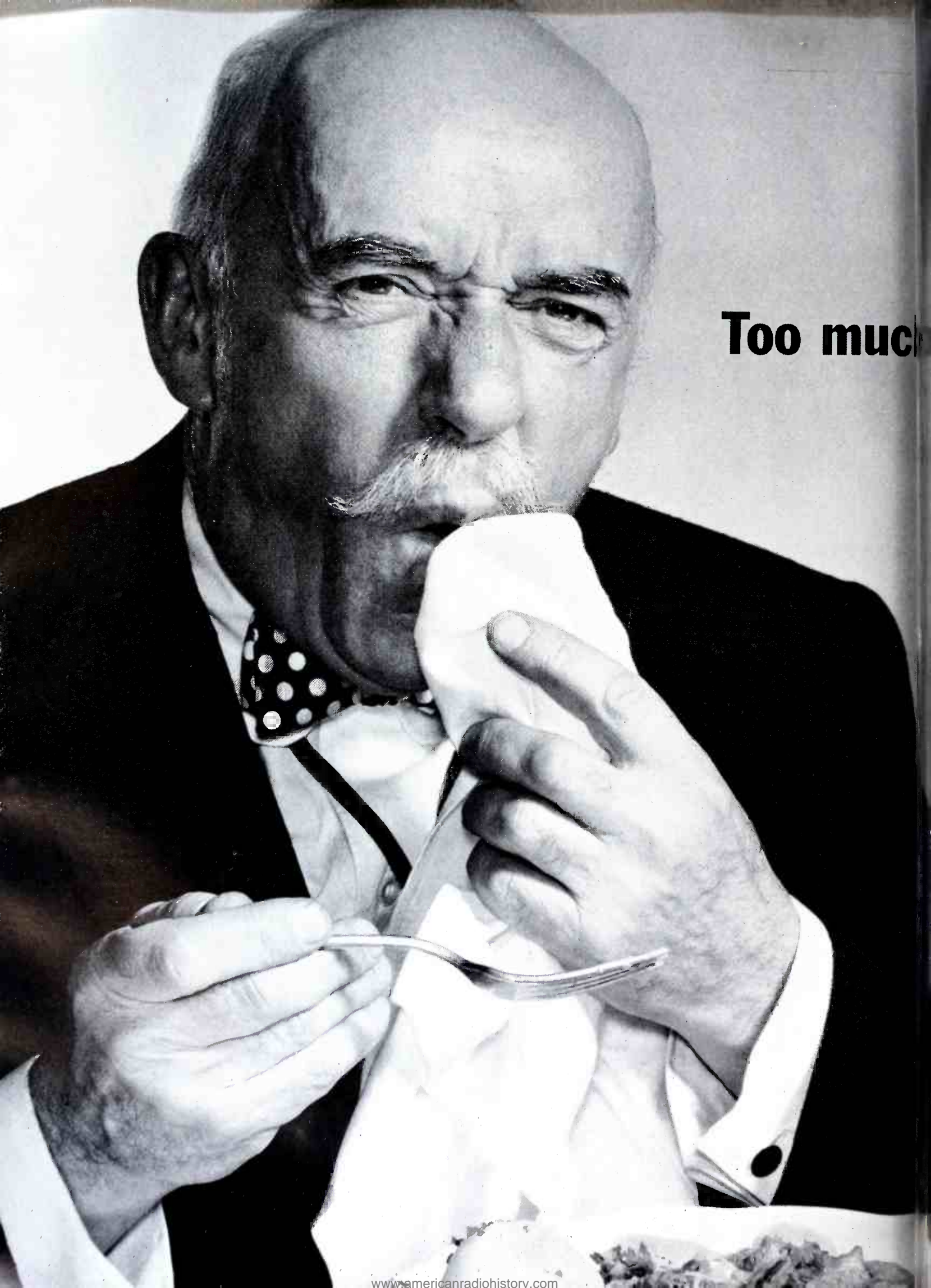
# WITH TV

Newspapers vs. TV—as a step toward finding an inter-media yardstick, the TvB compared newspaper reading with TV viewing and came up with interesting data on time spent with each medium

## TIME SPENT WITH TELEVISION AND NEWSPAPERS BY HOUR OF DAY

(Monday-Friday 1/4 hour averages for Metropolitan Chicago — 3/56 Pulse)

Time	Homes No.	Viewing %	Homes No.	Reading %	No. of Persons Viewing	No. of Persons Reading
7- 8 AM	112,200	6.2	155,800	8.6	180,700	168,300
8- 9	249,900	13.8	159,400	8.8	442,300	165,900
9-10	347,800	19.2	179,400	9.9	549,500	190,200
10-11	409,200	22.6	87,000	4.8	618,000	94,800
11 AM-NOON	445,500	24.6	48,900	2.7	761,900	51,800
NOON-1 PM	436,400	24.1	43,500	2.4	785,600	46,100
1- 2	380,300	21.0	30,800	1.7	578,100	32,300
2- 3	436,400	24.1	45,300	2.5	663,400	46,200
3- 4	394,800	21.8	92,400	5.1	596,100	97,900
4- 5	619,400	34.2	257,300	14.2	1,158,300	277,900
5- 6	637,500	35.2	380,500	21.0	1,230,400	441,400
6- 7	664,600	36.7	507,300	28.0	1,442,300	603,700
7- 8	1,026,900	56.7	456,600	25.2	2,413,200	589,000
8- 9	1,117,500	61.7	260,900	14.4	2,782,500	326,100
9-10	1,059,500	58.5	143,100	7.9	2,458,000	174,600
10-11	690,000	38.1	65,200	3.6	1,373,200	75,000
11-12	418,400	23.1	38,000	2.1	733,600	47,100



**Too much**



# mustard...

No excuse for overemphasis... no libis for downright "goofs" and fluffs." Use film and calmly scissor out the offending footage! Little or no time lost! Relatively small expense! What's more, once you're satisfied with your show, you can pre-test it—now in advance that it will produce the reaction you seek. Yes, there are many advantages when you **USE EASTMAN FILM.**

For complete information write to:

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

#### East Coast Division

342 Madison Ave., New York 17, N. Y.

#### Midwest Division

130 East Randolph Drive, Chicago 1, Ill.

#### West Coast Division

706 Santa Monica Blvd., Hollywood 38, Calif.

#### or W. J. GERMAN, INC.

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

**Shoot it IN COLOR**  
**... you'll be glad**  
**you did.**

## THEY SPEND MORE TIME WITH TV *From page 74*

We sought answers to such questions as: What is the amount of time spent by home and individual with each of the two media? How does newspaper usage compare with television usage throughout the day and night? How does the amount of time spent on newspapers and television vary with age, education, income?

Here are some of the findings.

There seem to be no great differences in the total number of different homes reached by newspapers and by television during the course of an average day. For example, on weekdays 97% of all families in metropolitan Chicago are reached by some newspaper; 91% of all families are reached by television. On Sunday, 96% of the families are reached by newspapers, while 93% are reached by television. By "homes reached" we mean families which contain one or more newspaper readers or one or more television viewers.

The significant differences appear to be in terms of what people *do* about newspapers and television.

It is evident from the table showing hour-by-hour exposure to the two media that newspaper reading tends to peak earlier, both in the morning and in the evening, than does television viewing. Throughout, however, the level of exposure to television is higher.

Sunday morning before 11 a.m. is practically the only time that the level of exposure is relatively higher for newspapers than it is for television. In terms of the number of people involved on an average quarter-hour basis, the peak newspaper hour (10-11 a.m.) is only one half-million persons in the greater Chicago area.

### Newspaper exposure a third that of TV

Individuals devote more of their time to television than they do to newspapers. The average time spent *per day* per television viewer over the course of seven days is 183 minutes; for the newspaper reader the average daily figure is 54 minutes. In terms of the *home*, the difference is even greater.

On Sunday, for example, the number of total person-hours of exposure to television, per home, is almost 11 hours. For newspapers, the comparable figure is a little over two hours. Person-hours refers to the total of all the time spent by all persons in the family. The results for other days of the week are parallel.

It is interesting that during the average quarter hour between 7 a.m.

and 12 midnight on weekdays, newspapers are read by just under 10% of all metropolitan Chicago families; television is viewed by 31%.

### Newspaper permanence unsubstantiated

Newspapers' presumed advantage of relative permanence (that is, an issue can be seen again) is not substantiated by the findings. Readers tend to refer to the same newspaper issue only once.

Of all references made to individual newspaper issues over an 18-hour period on weekdays, 86% were *one time only* references. Consequently, if a reader misses an article or advertisement when he reads his newspaper, the chances are against his catching up with it later.

Age seems a significant factor in the amount of time devoted to the two media. The relationship appears to be an inverse one: Newspaper reading tends to increase with age; while in television, viewing tends to be greater among younger persons.

For persons aged 6 to 11, the ratio of average time-per-television-viewer to the average time-per-newspaper-reader is 13.7 to 1. For teenagers (ages 12-17) the ratio is 4.8 to 1. The ratio declines with age to the point of 2.0 to 1 for persons aged 50 and over.

The situation is similar for total time spent by the household, when age of housewife is taken as the criterion of "age of family." Thus, the ratio of time spent on television to time spent on newspapers for households in which the housewife is under 35, is 12.0 to 1. When the housewife is age 35-49, the television-newspaper ratio drops to 4.6 to 1. For homes in which the housewife is 50 or more the ratio is 3.7 to 1.

### Both media strong in market tested

This study was done in six-county metropolitan Chicago, an area served both by strong newspapers and strong television stations. Moreover, Chicago's large public transportation setup provides a great opportunity for out-of-home newspaper reading while going to and from work. Out-of-home newspaper reading was included in the study.

An association-recall technique was employed for both media. During the course of personal interviews in the homes, the respondent was encouraged to reconstruct his own activities during the preceding 24 hours. He was asked to state, for ex-

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# RATING RECORD OF 13 KEY SHOWS

Along with the ratings of the 13 syndicated shows presented this month, TELEVISION MAGAZINE's continuing Film Buying Guide presents the ratings of the competing programs in each market studied, and the rating for the quarter hour which precedes every program. This guide is designed to give the advertiser an idea of how a prospective vehicle would do in his market by showing how it has performed in other markets, in different time segments, against varying competition. The ratings of preceding programs may indicate how much of a show's pull is due to its own power, how much to inherited audiences.

The ratings quoted below are April Telepulse. Ratings in parentheses are for preceding quarter hour. Weekday pre- 6 p.m. ratings are Monday-Friday averages. Unless noted, times given are p.m. and syndicated films are half-hours.

\* Station not on air in preceding quarter hour.

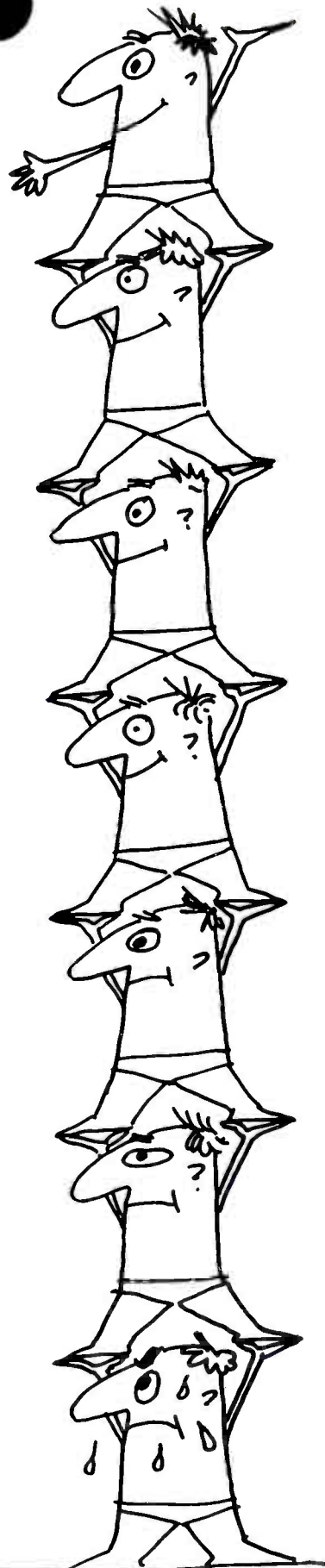
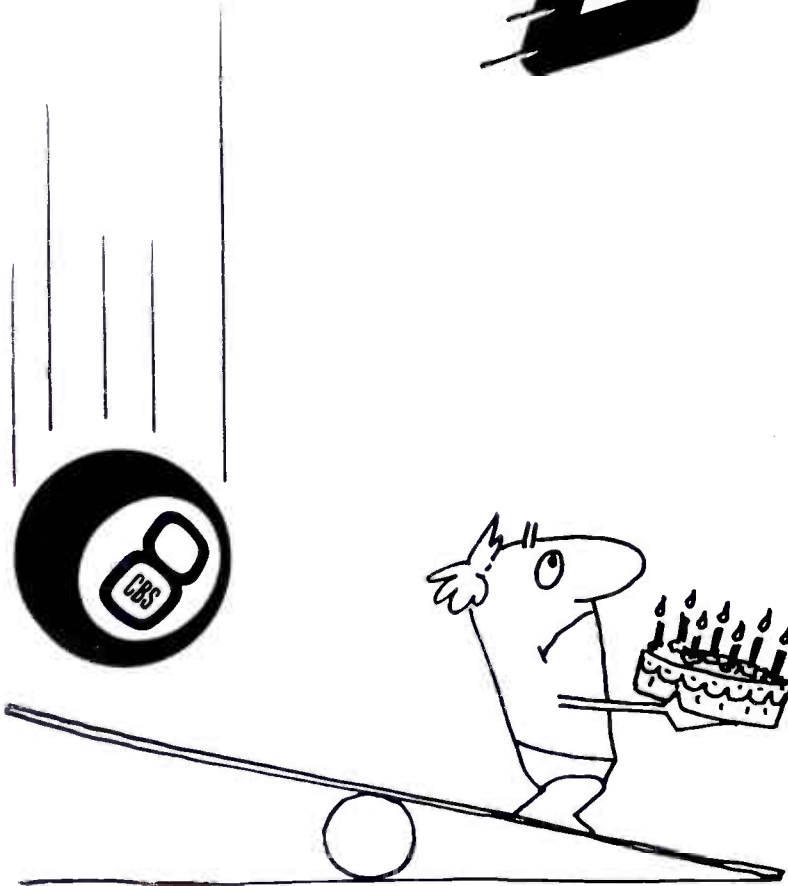
Annie Oakley	<b>ATLANTA</b> Monday 6 <b>WLW-A</b> (15.3) <b>14.9</b> WSB-TV Clubhouse Gang (4.4) 7.5 WAGA-TV TV Ranch (12.3) 7.3	<b>DETROIT</b> Monday 6 <b>WXYZ-TV</b> (21.7) <b>19.9</b> WJBK-TV Early Show (8.0) 9.0 CKLW-TV Circle 9 Theatre (3.8) 8.9	<b>LOS ANGELES</b> Thursday 7 <b>KTTV</b> (8.5) <b>11.0</b> KCOP Search for Adventure (1.8) 10.9 KNXT Arthur Murray (8.3) 8.9	<b>MINNEAPOLIS-ST. PAUL</b> Saturday 4:30 <b>WCCO-TV</b> (18.0) <b>21.4</b> KSTP-TV TV Theatre (4.0) 5.9 WTCN-TV Pepsi Party (6.3) 5.9	<b>PROVIDENCE</b> Monday 6:30 <b>WJAR-TV</b> (18.5) <b>19</b> WPRO-TV Shack, News, Weather; CBS News-Edwards (16.5) 16
	<b>ATLANTA</b> Friday 6:30 <b>WLW-A</b> (12.7) <b>11.9</b> WAGA-TV Weather, Sports, News; CBS News-Edwards (9.7) 11.2 WSB-TV Cartoon Time; Weather, News (11.7) 10.2	<b>CHICAGO</b> Saturday 6 <b>WBBM-TV</b> (21.7) <b>22.5</b> WBKB Uncommon Valor (8.0) 8.4 WGN-TV Wild Bill Elliot (5.3) 6.9	<b>COLUMBUS</b> Saturday 7 <b>WBNS-TV</b> (15.0) <b>23.5</b> WLW-C Midwest Hayride (12.0) 13.7 WTVN-TV Mobil Theatre (15.3) 6.2	<b>MINNEAPOLIS-ST. PAUL</b> Monday-Friday 4:30 (1 Hr.) <b>WCCO-TV</b> (4.5) <b>9.5</b> WTCN-TV Mickey Mouse Clb. Cartoon Carnival (3.3) 14.1 KSTP-TV Howdy Doody Captain Cartoon (11.8) 6.7	<b>WASHINGTON</b> Saturday 7 <b>WTOP-TV</b> (20.3) <b>14</b> WRC-TV Your Hit Parade (9.0) 18.1 WMAL-TV Champ Bowling (3.3) 5.
Hopalong Cassidy	<b>BALTIMORE</b> Saturday 9 a.m. (1 Hr.) <b>WBAL-TV</b> * <b>8.5</b> WMAR-TV Christian Science; Captain Kangaroo * 6.7 WAAM News Headlines; Film Funnies * 2.5	<b>BIRMINGHAM</b> Saturday 8 a.m. (1 Hr.) <b>WABT</b> (9.0) <b>13.5</b> WBRC-TV Captain Kangaroo (11.0) 15.3	<b>BUFFALO</b> Thursday 6 <b>WGR-TV</b> (25.9) <b>10.7</b> WBEN-TV Headlines, News, Sports; Candid Camera (10.1) 13.5 WRUF-TV Million \$ Movie (3.2) 7.5	<b>COLUMBUS</b> Saturday 6 (1 Hr.) <b>WTVN-TV</b> (13.0) <b>15.8</b> WBNS-TV My Friend Flicka; Lucy Show (20.7) 15.7 WLW-C Midwest Hayride (3.0) 11.5	<b>LOS ANGELES</b> Saturday 6 <b>KTTV</b> (9.0) <b>8</b> KABC-TV Lawrence Welk (5.0) 16. KNXT Fandango (6.5) 3:
	<b>BUFFALO</b> Monday 10:30 <b>WGR-TV</b> (15.7) <b>16.9</b> WBEN-TV Studio 1 (29.3) 28.7 WRUF-TV Gangbusters (8.0) 9.5	<b>COLUMBUS</b> Friday 9:30 <b>WLW-C</b> (25.7) <b>24.7</b> WBNS-TV Man Called X (24.7) 25.9 WTVN-TV Vise (17.0) 13.7	<b>KANSAS CITY</b> Friday 7:30 <b>WDAF-TV</b> (18.7) <b>22.2</b> KCMO-TV Our Miss Brooks (19.0) 24.2 KMBC-TV Crossroads (25.0) 18.9	<b>LOS ANGELES</b> Saturday 8:30 <b>KTTV</b> (12.3) <b>14.9</b> KRCA-TV Perry Como (18.3) 21.2 KNXT Stage Show (23.0) 13.0	<b>PHILADELPHIA</b> Thursday 7 <b>WCAU-TV</b> (7.0) <b>13</b> WRCV-TV Award Theatre (10.0) 9. WFIL-TV TV Newsreel, Weather; News—John Daly (14.3) 6
I Led 3 Lives					



<b>BALTIMORE</b> Sunday 10 <b>WAAM</b> (10.7) 7.5 <b>WMAR-TV</b> \$64,000 Challenge (33.7) 33.2 <b>WBAL-TV</b> Loretta Young (16.7) 19.5	<b>BUFFALO</b> Sunday 6:30 <b>WGR-TV</b> (26.7) 22.4 <b>WBEN-TV</b> You Are There (13.0) 17.4 <b>WBUF-TV</b> Zoo Parade (0.7) 4.7	<b>COLUMBUS</b> Sunday 4:30 <b>WTVN-TV</b> (14.3) 14.7 <b>WLW-C</b> NBC Opera (8.7) 8.2 <b>WBNS-TV</b> Final Decision (8.3) 7.4	<b>PROVIDENCE</b> Thursday 9 <b>WJAR-TV</b> (32.5) 25.5 <b>WPRO-TV</b> Climax (35.0) 36.8	<b>SYRACUSE</b> Wednesday 7 <b>WSYR-TV</b> (15.5) 17.3 <b>WHEN-TV</b> Make Room for Daddy (17.5) 26.0
<b>ATLANTA</b> Sunday 2:30 <b>WSB-TV</b> (14.7) 15.7 <b>WAGA-TV</b> Adventure (6.0) 9.2 <b>WLW-A</b> Hall of Faith (6.3) 2.2	<b>BALTIMORE</b> Monday 10:30 <b>WBAL-TV</b> (20.7) 10.9 <b>WMAR-TV</b> Studio 1 (27.3) 27.5 <b>WAAM</b> Boxing; Sportstime (8.3) 6.9	<b>BOSTON</b> Sunday 10:30 <b>WNAC-TV</b> (35.0) 25.7 <b>WBZ-TV</b> Masquerade Party (17.0) 14.0	<b>MINNEAPOLIS-ST. PAUL</b> Friday 7:30 <b>KSTP-TV</b> (15.0) 12.9 <b>WCCO-TV</b> Our Miss Brooks (17.3) 25.4 <b>WTCN-TV</b> Crossroads (19.0) 12.7	<b>SAN FRANCISCO-OAKLAND</b> Tuesday 10:30 <b>KRON-TV</b> (20.0) 18.0 <b>KPIX</b> Studio Kay (13.3) 8.8 <b>KGO-TV</b> San Francisco Tonight (12.0) 5.4
<b>ATLANTA</b> Tuesday 10:30 <b>WAGA-TV</b> (44.3) 21.2 <b>WSB-TV</b> Studio 57 (16.3) 15.9 <b>WLW-A</b> Wrestling (3.0) 2.2	<b>BOSTON</b> Tuesday 10:30 <b>WNAC-TV</b> (37.7) 19.4 <b>WBZ-TV</b> Studio 57 (22.3) 19.4	<b>DETROIT</b> Wednesday 10:30 <b>WWJ-TV</b> (22.3) 17.4 <b>WJBK-TV</b> 20th Century Fox (18.0) 17.2 <b>WXYZ-TV</b> Boxing; Sports (15.3) 14.5	<b>KANSAS CITY</b> Tuesday 10 <b>KCMO-TV</b> (27.7) 24.5 <b>KMBC-TV</b> News, Sports; Movie (13.0) 9.4 <b>WDAF-TV</b> Weather; Gangbusters (12.7) 8.7	<b>PROVIDENCE</b> Monday 10:30 <b>WJAR-TV</b> (33.0) 21.3 <b>WPRO-TV</b> Studio 1 (21.5) 21.8
<b>CLEVELAND</b> Monday-Friday 2:30 <b>KYW-TV</b> (9.5) 8.3 <b>WXEL</b> Art Linkletter (4.6) 8.1 <b>WEWS</b> Various (2.7) 2.0	<b>DETROIT</b> Wednesday 6:30 <b>WXYZ-TV</b> (16.3) 11.2 <b>WWJ-TV</b> Death Valley (5.3) 9.7 <b>CKLW-TV</b> Circle 9 Theatre (8.0) 7.9	<b>KANSAS CITY</b> Monday-Friday 1 <b>KMBC-TV</b> (7.3) 9.3 <b>KCMO-TV</b> Robert Q. Lewis; Baby Time (5.1) 6.0 <b>WDAF-TV</b> Accent (4.6) 2.2	<b>LOS ANGELES</b> Monday 7:30 <b>KTTV</b> (13.3) 16.1 <b>KNXT</b> Studio 1 (22.3) 23.3 <b>KRCA-TV</b> Gordon MacRae; News Caravan (6.0) 6.0	<b>WASHINGTON</b> Monday-Friday 5 <b>WTOP-TV</b> (7.2) 9.3 <b>WMAL-TV</b> Mickey Mouse Club (3.6) 13.2 <b>WRC-TV</b> Pinky Lee (8.0) 5.9
<b>CHICAGO</b> Thursday 10:30 <b>WBKB</b> (9.7) 8.2 <b>WGN-TV</b> Feature Film (13.7) 12.9 <b>WBBM-TV</b> News—Harrington; Chicago Story (8.3) 7.2	<b>COLUMBUS</b> Sunday 9:30 <b>WBNS-TV</b> (38.3) 25.5 <b>WLW-C</b> TV Playhouse (19.0) 21.9 <b>WTVN-TV</b> Ted Mack Amateur Hour (11.0) 13.2	<b>PHILADELPHIA</b> Thursday 10:30 <b>WCAU-TV</b> (20.7) 15.4 <b>WRCV-TV</b> Lux Video Thea. (23.3) 23.7 <b>WFIL-TV</b> Mystery Theatre (2.3) 8.9	<b>PROVIDENCE</b> Wednesday 7:30 <b>WPRO-TV</b> (17.0) 19.5 <b>WJAR-TV</b> Eddie Fisher; News Caravan (13.5) 19.3	<b>RICHMOND</b> Thursday 7:30 <b>WTVR</b> (23.5) 25.0 <b>WXEX-TV</b> Dinah Shore; News Caravan (21.5) 26.8
<b>ATLANTA</b> Sunday 7 <b>WSB-TV</b> (25.7) 15.7 <b>WAGA-TV</b> All Star Theatre (10.3) 20.5 <b>WLW-A</b> You Asked For It (8.3) 5.5	<b>BIRMINGHAM</b> Monday 10 <b>WBRC-TV</b> (33.5) 24.0 <b>WABT</b> Patti Page; Eddie Fisher (18.0) 18.8	<b>CHICAGO</b> Tuesday 8:30 <b>WGN-TV</b> (14.0) 14.2 <b>WBBM-TV</b> Red Skelton (13.7) 26.5 <b>WNBQ</b> Circle Theatre (25.7) 17.7	<b>DAYTON</b> Tuesday 7 <b>WHIO-TV</b> (18.0) 23.0 <b>WLW-D</b> Wyatt Earp (13.0) 21.8	<b>KANSAS CITY</b> Friday 10:30 <b>KCMO-TV</b> (17.7) 16.4 <b>KMBC-TV</b> Friday Movie (10.3) 11.2 <b>WDAF-TV</b> Pacific Paradox, News; Weather, Sports (9.0) 7.3
<b>BALTIMORE</b> Saturday 6:30 <b>WBAL-TV</b> (8.3) 17.4 <b>WMAR-TV</b> Holiday in Paris (22.0) 10.2 <b>WAAM</b> News, Sports, Weather; Film Funnies (4.3) 4.5	<b>BOSTON</b> Thursday 6 <b>WNAC-TV</b> (26.2) 16.2 <b>WBZ-TV</b> Carnival (9.6) 19.5	<b>COLUMBUS</b> Monday 6 <b>WLW-C</b> (4.6) 9.5 <b>WBNS-TV</b> Captain Z-Ro (16.7) 10.2 <b>WTVN-TV</b> Play Klub, Theatre; Early Home Thea. (16.9) 8.8	<b>DETROIT</b> Friday 6 <b>WXYZ-TV</b> (21.7) 17.5 <b>CKLW-TV</b> Circle 9 Theatre. (3.8) 10.4 <b>WJBK-TV</b> Early Show; News, Weather (8.0) 7.2	<b>HOUSTON-GALVESTON</b> Wednesday 5:30 <b>KPRC-TV</b> (3.4) 11.3 <b>KTRK-TV</b> Mickey Mouse Club (17.2) 16.5 <b>KGUL-TV</b> News, Weather; CBS-News-Edwards (3.4) 5.2
<b>CHICAGO</b> Saturday 10:30 <b>WNBQ</b> (21.7) 18.4 <b>WGN-TV</b> Wrestling (10.3) 10.5 <b>WBBM-TV</b> Pee Wee King (10.0) 8.9	<b>CLEVELAND</b> Tuesday 7 <b>KYW-TV</b> (10.0) 12.7 <b>WXEL</b> San Francisco Beat (9.3) 13.9 <b>WEWS</b> Pooch Parade; News—John Daly (10.7) 6.8	<b>LOS ANGELES</b> Monday 8 <b>KTTV</b> (16.3) 15.4 <b>KNXT</b> Burns & Allen (23.0) 27.3 <b>KRCA-TV</b> Hollywood's Best (6.5) 9.3	<b>PROVIDENCE</b> Wednesday 7 <b>WPRO-TV</b> (16.0) 16.8 <b>WJAR-TV</b> Reporter, Weather; Sports Page, Ford (11.5) 14.3	<b>SAN FRANCISCO-OAKLAND</b> Saturday 7 <b>KRON-TV</b> (13.7) 15.2 <b>KPIX</b> Ford Star Jubilee (16.0) 17.5 <b>KGO-TV</b> Ethel and Albert (5.3) 6.4
<b>ATLANTA</b> Sunday 6 <b>WLW-A</b> (15.0) 14.7 <b>WSB-TV</b> Meet The Press (11.7) 15.0 <b>WAGA-TV</b> Telephone Time (9.0) 10.2	<b>BOSTON</b> Wednesday 7:30 <b>WNAC-TV</b> (15.3) 18.5 <b>WBZ-TV</b> Eddie Fisher; News Caravan (15.0) 18.5	<b>BUFFALO</b> Saturday 10 <b>WBEN-TV</b> (8.0) 14.5 <b>WGR-TV</b> Pinky Lee (17.7) 16.0	<b>COLUMBUS</b> Friday 10:30 <b>WTVN-TV</b> (9.7) 11.2 <b>WBNS-TV</b> Person to Person (28.3) 29.7 <b>WLW-C</b> Boxing; Red Barber (16.7) 15.4	<b>MINNEAPOLIS-ST. PAUL</b> Saturday 5 <b>WCCO-TV</b> (21.7) 17.2 <b>KSTP-TV</b> Roy Rogers (6.0) 10.9 <b>WTCN-TV</b> Laurel and Hardy (5.3) 5.8

**KFMB-TV'S SEVENTH BIRTHDAY**

**GOING ON  
B**



**KFMB - TV**

WEATHER-ALVAREZ BROADCASTING, INC.  
SAN DIEGO, CALIF.

Represented by  
**Edward Petty & Co., Inc.**  
1000 G STREET, SUITE 1000, SAN FRANCISCO, CALIF. 94102

**STILL FIRST IN SAN DIEGO-AMERICA'S MORE MARKET**



Television Magazine's Exclusive

# RECEIVER CIRCULATION REPORT FOR JUNE

Independent estimates of TV set count for all markets, based on

our research department's projections for each U.S. county

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

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

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

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

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

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

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

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

## CIRCULATION AS OF JUNE 1

TOTAL U.S. TV HOMES ..... 36,100,000

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



Market	% Penetration	Sets
<b>ABILENE-SWEETWATER, Tex.</b>	55.8	48,851
KRBC-TV (N); KPAR-TV (C)		
<b>ADA, Okla.</b>	59.9	93,223
KTEN (A,C,N)		
<b>AKRON, Ohio</b>	39.8	†74,230
WAKR-TV† (A)		
<b>ALBANY, Ga.</b>	36.3	38,465
WALB-TV (A,N)		
<b>ALBANY-SCHENECTADY-TROY, N. Y.</b>		426,377
WCDA-TV† (A,C); WRGB (N)		***†135,942
(WCDA-TV, Albany, N. Y. operates satellite WCDB-TV, Hagaman, N. Y.)		
<b>ALBUQUERQUE, N. M.</b>	49.8	58,940
KGGM-TV (C); KOAT-TV (A); KOB-TV (N)		
<b>ALEXANDRIA, La.</b>	42.7	50,853
KALB-TV (A,C,N)		
<b>ALTOONA, Pa.</b>	79.3	372,567
WFBG-TV (A,C,N)		
<b>AMARILLO, Tex.</b>	64.5	67,488
KFDA-TV (A,C); KGNC-TV (N)		
<b>AMES, Iowa</b>	79.5	209,055
WOL-TV (A,C)		
<b>ANCHORAGE, Alaska</b>	65.4	22,950
KENI-TV (A,N); KTVA (C)		
<b>•ANN ARBOR, Mich.</b>	21.7	†22,470
WPAG-TV†		
<b>ASHEVILLE, N. C.</b>		321,744
WISE-TV† (C,N); WLOS-TV (A)		†37,100

Market	% Penetration	Sets
• ASHTABULA, Ohio	39.5	†27,540
WICA-TV†		
ATLANTA, Ga.	69.5	497,689
WAGA-TV (C); WLW-A (A); WSB-TV (N)		
AUGUSTA, Ga.	50.8	109,084
WJBF-TV (A,N); WRDW-TV (C)		
AUSTIN, Minn.	73.1	98,084
KMMT (A)		
AUSTIN, Tex.	60.4	106,142
KTBC-TV (A,C,N)		
BAKERSFIELD, Cal.		101,103
KBAK-TV† (A); KERO-TV (C,N)		†70,208
BALTIMORE, Md.	83.5	634,353
WAAM (A); WBAL-TV (N); WMAR-TV (C)		
BANGOR, Me.	79.5	85,660
WABI-TV (A,C,N); W-TWO (C)		

Market	% Penetration	Sets
BATON ROUGE, La.		162,893
WAFB-TV† (C); WBRZ (A,N)		†75,548
BAY CITY-SAGINAW, Mich.		250,855
WNEM-TV (A,N); WKNX-TV† (A,C)		††
BEAUMONT, Tex.		94,880
KBMT† (A,N); KFDM-TV (A,C)		†46,451
BELLINGHAM, Wash.	66.0	64,071
KVOS-TV (C)		
BETHLEHEM-ALLENTOWN- EASTON, Pa.	31.3	†71,073
WLEV-TV† (N); WGLV† (A)		
BIG SPRING, Tex.	50.5	20,364
KBST-TV		
BILLINGS, Mont.	49.5	17,529
KOOK-TV (A,C,N)		
BINGHAMTON, N. Y.	82.7	404,068
WNBF-TV (A,C,N)		

Market	% Penetration	Sets
BIRMINGHAM, Ala.	58.6	310,658
WABT (A,N); WBRC-TV (C)		
BISMARCK, N. D.	59.8	20,978
KBMB-TV (C); KFYZ-TV (A,N)		
BLOOMINGTON, III.	58.2	†47,764
WBLLN-TV† (A)		
BLOOMINGTON, Ind.	85.5	540,590
WTTV (N)		
(Includes Indianapolis, Ind.)		
BLUEFIELD, W. Va.		††
WHIS-TV (N)		
BOISE, Ida.	58.9	50,042
KBOI (C); KIDO-TV (A,N)		
BOSTON, Mass.	90.0	1,288,540
WBZ-TV (N); WNAC-TV (A,C);		
BRIDGEPORT, Conn.	18.7	†67,550
WICC-TV† (A)		
BUFFALO, N. Y.		448,215
WBEN-TV (C); WBUF-TV† (N); WGR-TV (A,C,N)		†177,547
BURLINGTON, Vt.	79.2	*137,881
WCAX-TV (C)		
BUTTE, Mont.	59.9	15,210
KXLF-TV (A)		
CADILLAC, Mich.	70.3	125,782
WWTW (A,C)		
CAPE GIRARDEAU, Mo.	55.4	153,724
KFVS-TV (C,N)		
CARTHAGE-WATERTOWN, N. Y.	79.9	*74,818
WCNY-TV (A,C)		
CEDAR RAPIDS, Iowa	70.4	204,625
KCRG-TV (A); WMT-TV (C)		
CHAMPAIGN, III.	71.8	319,112
WCIA (C,N)		
CHARLESTON, S. C.	59.6	120,077
WCSC-TV (A,C); WUSN-TV (N)		
CHARLESTON-HUNTINGTON, W. Va.	65.6	351,354
WCBS-TV (C); WHTN-TV (A); WSAZ-TV (N)		
CHARLOTTE, N. C.	63.5	429,185
WBTV (A,C,N)		
CHATTANOOGA, Tenn.	63.1	140,818
WDEF-TV (A,C,N)		
CHEYENNE, Wyo.	50.5	**26,932
KFBC-TV (A,C,N)		
(Operates satellite KSTF, Scottsbluff, Neb.)		
CHICAGO, III.	90.0	2,033,640
WBBM-TV (C); WBKB (A); WGN-TV; WNBQ (N)		
CHICO, Cal.	57.6	63,365
KHSL-TV (A,C,N)		
CINCINNATI, Ohio	84.6	539,313
WCPO-TV (A); WKRC-TV (C); WLW-TV (N)		
CLEVELAND, Ohio	90.0	1,146,150
WEWS (A); KYW-TV (N); WJW-TV (C)		
COLORADO SPRINGS-PUEBLO, Colo.	50.1	50,839
KKTU (A,C); KRDO-TV (N); KCSJ-TV (N)		
COLUMBIA, Mo.	63.4	85,747
KOMU-TV (A,N)		
COLUMBIA, S. C.		120,009
WIS-TV (A,N); WNOK-TV† (C)		††
COLUMBUS, Ga.		†54,836
WDAK-TV† (A,N); WRBL-TV (A,C)		
COLUMBUS, Ohio	90.0	500,400
WBNS-TV (C); WLW-TV (N); WTVN (A)		
CORPUS CHRISTI, Tex.	50.5	†40,885
KVDO-TV† (A,C,N)		
DALLAS-FT. WORTH, Tex.	71.0	502,187
KRLD-TV (C); WFAA-TV (A,N); KFJZ-TV; WBAP-TV (A,N)		
DANVILLE, III.	49.7	†40,843
WDAN-TV† (A)		






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

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

Population  is UP 84%

Food Store Sales  are UP 209%

Effective Buying Income  is UP 100%

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

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

**WBRZ** Channel **2**

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

**NBC-ABC**

Represented by Hollingbery





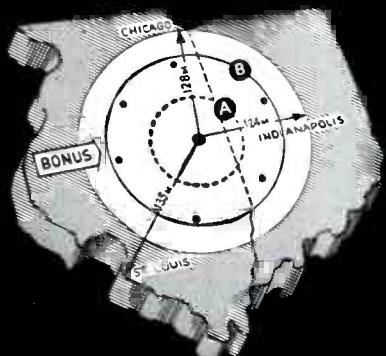


**46th TV MARKET**  
Television Magazine, March 1956

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

**CBS**  
**Official Outlet**

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



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

**1000 ft. ANTENNA**  
**100,000 WATTS**

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

**GEO. P. HOLLINGBERY,**  
Representative

**STUDIOS | TRANSMITTER**  
**CHAMPAIGN | SEYMOUR**

Market	% Penetration	Sets
<b>DAVENPORT, Iowa-ROCK ISLAND, Ill.</b>	85.5	289,084
WOC-TV (N); WHBF-TV (A,C)		
<b>DAYTON, Ohio</b>	90.0	476,010
WHIO-TV (C); WLW-D (A,N)		
<b>DECATUR, Ala.</b>	43.3	†28,522
WMSL-TV† (C,N)		
<b>DECATUR, Ill.</b>	68.1	†159,872
WTVF† (A,N)		
<b>DENVER, Colo.</b>	69.7	228,007
KBTV (A); KLZ-TV (C); KOA-TV (N); KTVR		
<b>DES MOINES, Iowa</b>	80.6	213,603
KRNT-TV (C); WHO-TV (N)		
<b>DETROIT, Mich.-WINDSOR, Can.</b>	90.0	†1,356,120
WJBK-TV (C); WWJ-TV (N); WXYZ-TV (A); CKLW-TV		
<b>DOTHAN, Ala.</b>	36.3	26,402
WTVY (A,C)		
<b>DULUTH, Minn.-SUPERIOR, Wis.</b>	64.3	101,010
KDAL-TV (A,C); WDSM-TV (C,N)		
<b>DURHAM, N. C.</b>	59.1	261,279
WTVD (A,N)		
<b>EASTON-BETHLEHEM-ALLEN TOWN, Pa.</b>	31.3	†71,073
WGLV† (A); WLEV-TV† (N)		
<b>EAU CLAIRE, Wis.</b>	65.5	66,844
WEAU-TV (A,N)		
<b>EL DORADO, Ark.</b>	45.0	40,457
KRBB		
<b>ELKHART, Ind.—(See South Bend, Ind.)</b>		
<b>EL PASO, Tex.-JUAREZ, Mex.</b>	71.3	66,284
KROD-TV (A,C); KTSM-TV (N); XEJ-TV		
<b>ENID, Okla.</b>	66.0	71,771
KGEO-TV (A)		
<b>ERIE, Pa.</b>		†124,486
WICU (A,N); WSEE-TV† (A,C)		†66,990
<b>EUGENE, Ore.</b>	47.1	***52,434
KVAL-TV (A,N) (Operates satellite KPIC-TV, Roseburg, Ore.)		
<b>EUREKA, Cal.</b>	60.0	25,704
KIEM-TV (A,C,N)		
<b>EVANSVILLE, Ind.-HENDERSON, Ky.</b>	57.1	†98,202
WFIE-TV† (A,N); WEHT† (C)		
<b>FAIRBANKS, Alaska</b>		††
KFAR-TV (A,N); KTVF (C)		
<b>FARGO, N. D.</b>	53.5	92,679
WDAY-TV (A,N) (See also Valley City, N. D.)		
<b>FAYETTEVILLE, N. C.</b>	29.4	†18,216
WFLB-TV† (A,C,N)		
<b>FLORENCE, S. C.</b>	53.1	134,038
WBTW (A,C,N)		
<b>FT. DODGE, Iowa</b>	20.5	†18,450
KQTV† (N)		
<b>FT. MEYERS, Fla.</b>	58.0	20,052
WINK-TV (A,C)		
<b>FT. SMITH, Ark.</b>	62.5	†31,584
KFSA-TV† (A,C,N)		
<b>FT. WAYNE, Ind.</b>	51.4	†120,283
WIN-T† (A,C); WKJG-TV† (N)		

**County-by-county set circulation as of June, 1956**

New estimates of set count for each U.S. county are now available on special order. Contact Research Department, Television Magazine, 600 Madison Ave., New York 22, N.Y.; PLaza 3-3671.



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

**PULSE\* PROVES AUDIENCES PREFER**

*Channel*  
**WRBL-TV**

CBS • ABC

\* Area Telepulse, Nov. 1955

**SHARE OF AUDIENCE**

. . . **DAYTIME**

WRBL-TV	64
Station B	27
Misc.	9

. . . **NIGHTIME**

WRBL-TV	62
Station B	27
Misc.	11

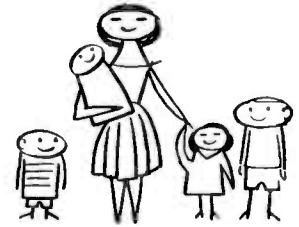
. . . **AGAIN —**

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

**CALL HOLLINGBERY CO.**

Market	% Penetration	Sets
<b>FT. WORTH-DALLAS, Tex.</b> .....	71.0	502,107
KFJZ-TV; WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,N)		
<b>FRESNO-TULARE, Cal.</b> .....	76.7	†144,987
KJEO-TV† (A,C); KMJ-TV† (N); KVVG†		
<b>GALVESTON-HOUSTON, Tex.</b> .....	68.9	418,697
KGUL-TV (C); KPRC-TV*** (N); KTRK-TV (A) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)		
<b>GRAND FORKS, N. D.</b> .....		††
KNOX-TV (N)		
<b>GRAND JUNCTION, Colo.</b> .....		††
KFXJ-TV (A,C,N)		
<b>GRAND RAPIDS, Mich.</b> .....	88.3	421,837
WOOD-TV (A,N)		
<b>GREAT BEND, Kan.</b> .....	60.9	65,657
KCKT-TV (N)		
<b>GREAT FALLS, Mont.</b> .....	35.2	23,815
KFBF-TV (A,C,N)		
<b>GREEN BAY, Wis.</b> .....	78.4	202,952
WBAY-TV (C); WFRV-TV (A)		
<b>GREENSBORO, N. C.</b> .....	66.7	300,506
WFMY-TV (A,C)		
<b>GREENVILLE, N. C.</b> .....	56.7	136,158
WNCT (A,C)		
<b>GREENVILLE, S. C.</b> .....	60.1	261,191
WFBC-TV (N);		
<b>HANNIBAL, Mo.-QUINCY, Ill.</b> .....	76.6	146,244
KHQA-TV (C); WGEM-TV (A,N)		
<b>HARLINGEN-WESLACO, Tex.</b> .....	42.2	45,492
KGBT-TV (A,C); KRGV-TV (N)		
<b>HARRISBURG, Ill.</b> .....	45.0	†28,211
WSIL-TV† (A)		
<b>HARRISBURG, Pa.</b> .....	71.5	†183,110
WCMB-TV†; WHP-TV† (C); WTPA† (A,N)		

Market	% Penetration	Sets
<b>HARRISONBURG, Va.</b> .....	56.3	86,846
WSVA-TV (A,C,N)		
<b>HARTFORD-NEW BRITAIN,</b>		
<b>Conn.</b> .....	53.9	†269,610
WGTH-TV† (A,C); WKNB-TV† (N)		
<b>HASTINGS, Neb.</b> .....	64.4	74,711
KHAS-TV (N)		
<b>HENDERSON, Ky.-EVANSVILLE,</b>		
<b>Ind.</b> .....	57.1	†98,202
WEHT† (C); WFIE-TV† (A,N)		
<b>HENDERSON-LAS VEGAS, Nev.</b> .....	59.1	17,903
KLRJ-TV (A,N); KLAS-TV (C)		
<b>HONOLULU, T. H.</b> .....	68.2	**92,700
KGMB-TV (C); KONA (N); KULA-TV (A) (KGMB-TV operates satellites KHBC-TV, Hilo and KMAU, Wailuku. KONA-TV operates satellite KMVI-TV, Wailuku)		
<b>HOUSTON-GALVESTON, Tex.</b> .....	68.9	418,697
KPRC-TV*** (N); KTRK-TV (A); KGUL-TV (C) (KTRE, Lufkin, Tex., optional satellite of KPRC-TV, Houston, Tex.)		
<b>HUNTINGTON-CHARLESTON,</b>		
<b>W. Va.</b> .....	65.6	351,354
WHTN-TV (A); WSAZ-TV (N); WCHS-TV (C)		
<b>HUTCHINSON-WICHITA, Kan.</b> .....	62.0	210,724
KTVH (C); KAKE-TV (A); KARD-TV;		
<b>IDAHO FALLS, Ida.</b> .....	71.4	36,001
KID-TV (A,C,N)		
<b>INDIANAPOLIS, Ind.</b> .....	90.0	630,720
WFBM-TV (A,N); WISH-TV (C) (See also Bloomington, Ind.)		
<b>JACKSON, Miss.</b> .....	37.9	114,879
WJTV (A,C); WLBT (N)		
<b>JACKSON, Tenn.</b> .....	47.8	73,144
WDXI-TV (C)		
<b>JACKSONVILLE, Fla.</b> .....		270,984
WJHP-TV† (A,N); WMBR-TV (A,C) †57,912		



### PROPAGATION

The most powerful tv station for Northern Florida and Southern Georgia propagates a signal that reaches a populous area with more than 374,000 tv families.

**worlds of  
good lookin' for  
all the family on**

*Channel*

**KFJZ-TV  
FORT WORTH**  
Rep: H-R Television

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

### WMBR-TV

Jacksonville, Fla.

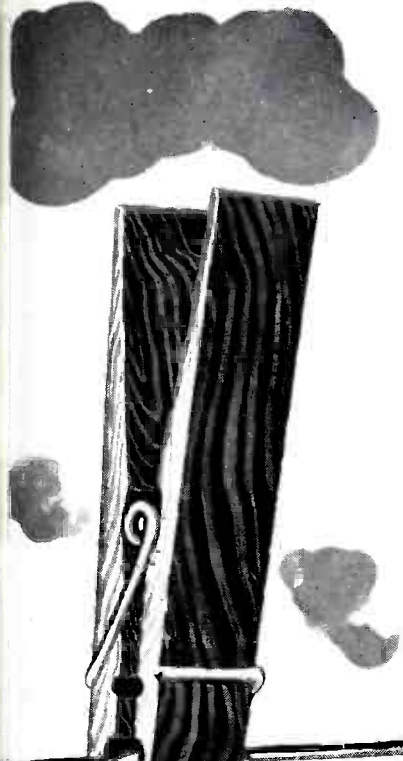
Basic CBS

Channel 4

CBS Television Spot Sales

Operated by The Washington Post  
Broadcast Division





there's a terrific tv buy in West Texas

it's the KDUB-TV KPAR-TV "Treasure Island" combination covers over 180,000 set's!



**K-DUB**  
stations

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

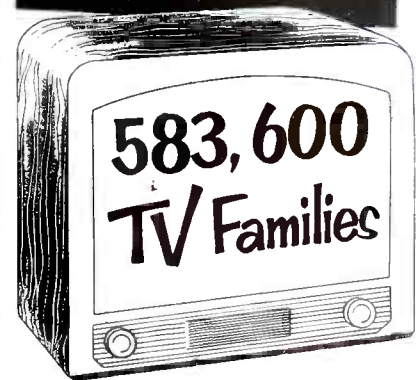
NATIONAL REPRESENTATIVES: THE BRANHAM COMPANY  
President and Gen. Mgr., W. D. "DUB" ROGERS  
National Sales Mgr. E. A. "BUZZ" HASSETT

Market	% Penetration	Sets
JEFFERSON CITY, Mo. KRCG-TV (C)	63.1	75,646
JOHNSON CITY, Tenn. WJHL-TV (A,C,N)	45.1	129,353
JOHNSTOWN, Pa. WARD-TV† (A,C); WJAC-TV (A,C,N) (Circulation shown does not include Pittsburgh where station has sizable share of audience.)		523,088 ††
JOPLIN, Mo. KSWM-TV (C)	60.6	92,388
JUNEAU, Alaska KINY-TV (C)		††
KALAMAZOO, Mich. WKZO-TV (A,C)	88.8	501,871
KANSAS CITY, Mo. KCMO-TV (C); KMBC-TV (A); WDAF-TV (N)	82.5	480,018
KEARNEY, Neb. KHOL-TV (A,C,N) (Operates satellite KHPL-TV, Hayes Center, Neb.)	52.8	***70,919
KNOXVILLE, Tenn. WATE-TV (A,N); WTVK-TV† (A,C)		165,363 †72,087
LA CROSSE, Wis. WKBT (A,C,N)	57.6	93,541
LAFAYETTE, Ind. WFAM-TV† (C)	71.1	†52,426
LAFAYETTE, La. KLFY-TV (C)	71.3	52,698
LAKE CHARLES, La. KPLC-TV (A,N); KTAG-TV† (C)		66,505 †39,928
LANCASTER, Pa. WGAL-TV (C,N)	90.0	619,290
LANSING, Mich. WJIM-TV (A,C,N); WTOM-TV†		340,619 †58,155
LAREDO, Tex. KHAD-TV (A,C,N)		††
LAS VEGAS-HENDERSON, Nev. KLAS-TV (C); KLRJ-TV (A,N)	59.1	17,903
LAWTON, Okla. KSWO-TV (A)	65.2	47,254
LEXINGTON, Ky. WLEX-TV† (A,N)	30.2	†35,154
LIMA, Ohio WIMA-TV† (A,C,N)	63.2	†63,436
LINCOLN, Neb. KOLN-TV (A,C)	72.8	144,441
LITTLE ROCK-PINE BLUFF, Ark. KARK-TV (N); KTHV (C); KATV (A,C)	47.0	120,759
LOS ANGELES, Cal. KABC-TV (A); KCOP; KHJ-TV; KNXT (C); KRCA-TV (N); KTLA; KTTV	82.5	1,851,354
LOUISVILLE, Ky. WAVE-TV (A,N); WHAS-TV (C)	65.2	440,442
LUBBOCK, Tex. KCBD-TV (A,N); KDUB-TV (C)	54.8	91,104

**County-by-county set circulation as of June, 1956**

Now available on special order are new estimates of set count for every U.S. county. Contact Research Department, TELEVISION MAGAZINE, 600 Madison Avenue, New York 22, N.Y.; PLaza 3-3671.

IS PENNSYLVANIA'S 4<sup>th</sup> TV MARKET IN YOUR PICTURE



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

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

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



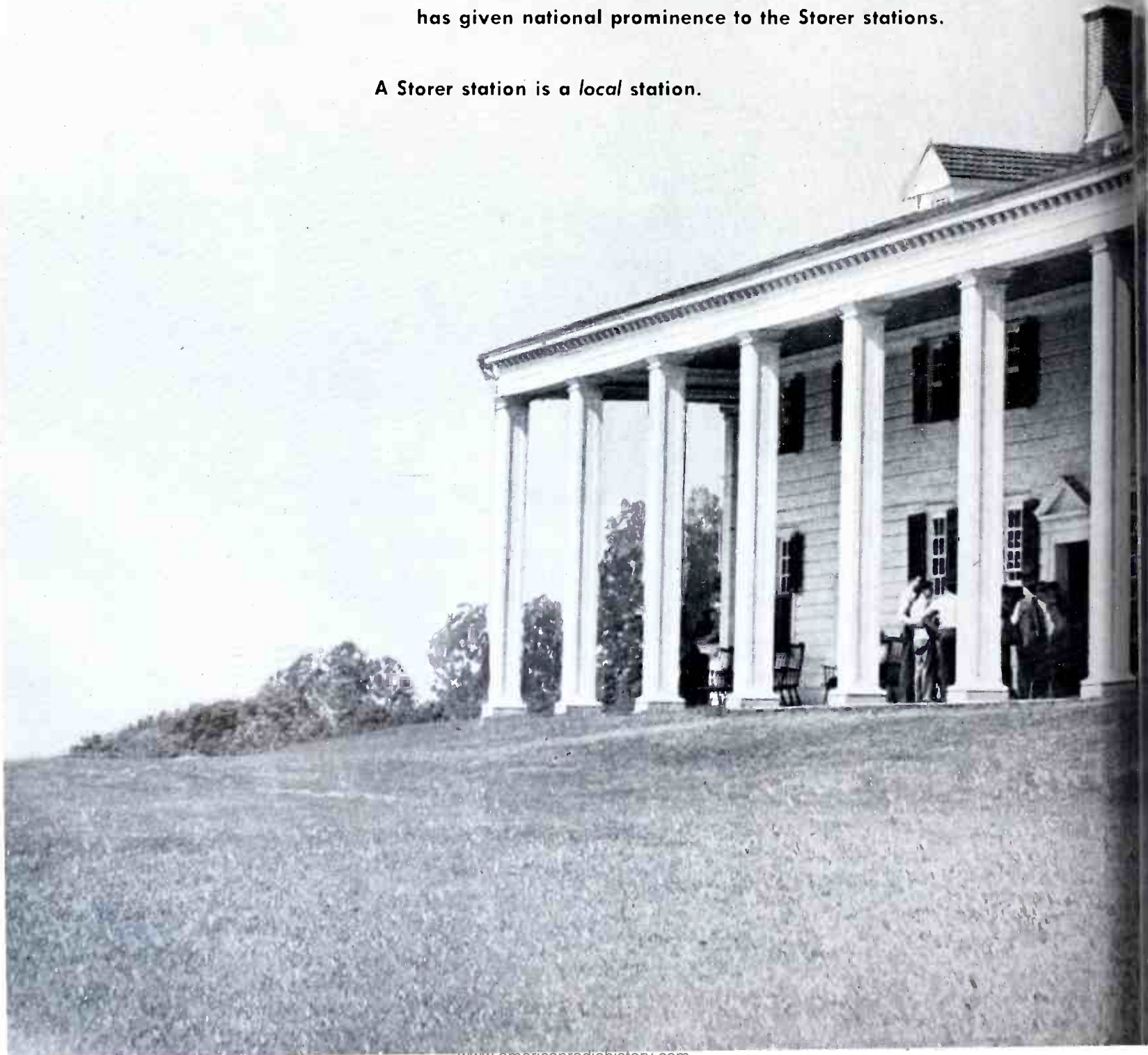
Get full details from your KATZ man!

# *Famous on the local scene.*

It was the leadership and inspiration of George Washington that changed Mount Vernon from a quiet country home into the country's number one shrine.

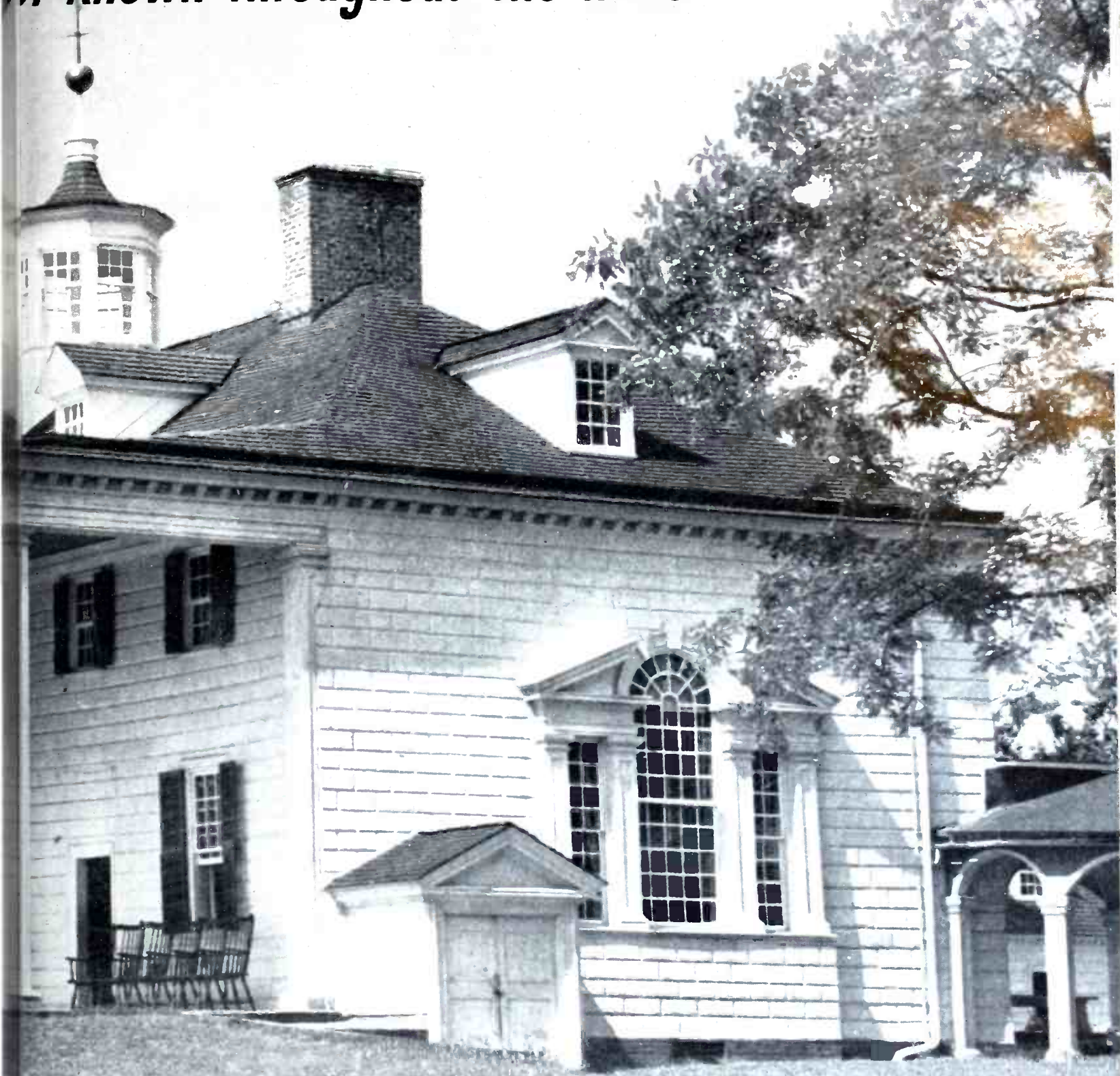
And it is the leadership in community activities that has given national prominence to the Storer stations.

A Storer station is a *local* station.





*et known throughout the nation.*



# STORER BROADCASTING COMPANY

<b>WSPD-TV</b> Toledo, Ohio	<b>WJW-TV</b> Cleveland, Ohio	<b>WJBK-TV</b> Detroit, Mich.	<b>WAGA-TV</b> Atlanta, Ga.	<b>WBRC-TV</b> Birmingham, Ala.	<b>KPTV</b> Portland, Ore.	<b>WGBS-TV</b> Miami, Fla.
<b>WSPD</b> Toledo, Ohio	<b>WJW</b> Cleveland, Ohio	<b>WJBK</b> Detroit, Mich.	<b>WAGA</b> Atlanta, Ga.	<b>WBRC</b> Birmingham, Ala.	<b>WWVA</b> Wheeling, W. Va.	<b>WGBS</b> Miami, Fla.

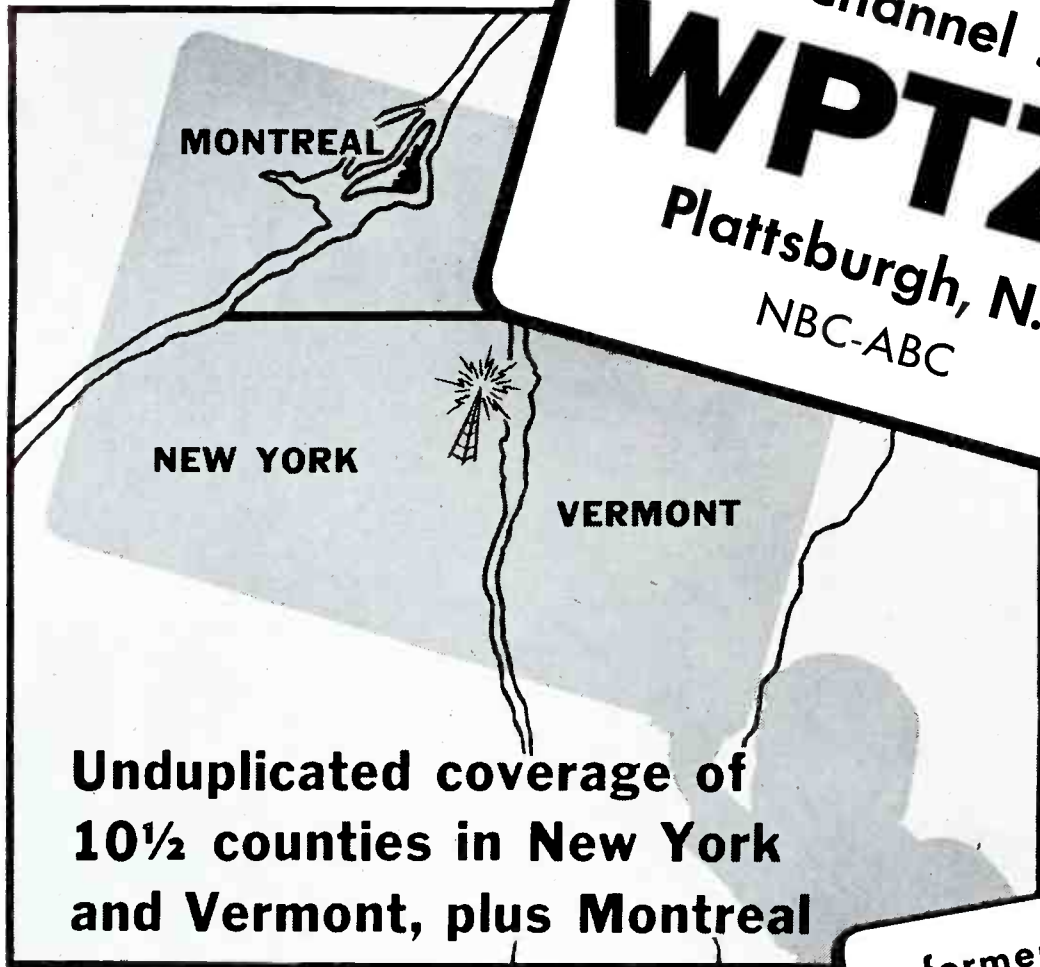


SALES OFFICES

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**BOB WOOD**—national sales manager  
**LEW JOHNSON**—midwest sales manager • 230 North Michigan Avenue, Chicago 1 • Franklin 2-6498  
**GAYLE GRUBB**—vice-president and Pacific coast sales manager • 111 Sutter Street, San Francisco • Sutter 1-8685



# NEW... CALL LETTERS



Channel 5  
**WPTZ-TV**  
Plattsburgh, N.Y.  
NBC-ABC

Unduplicated coverage of  
10½ counties in New York  
and Vermont, plus Montreal

formerly  
**WIRI-TV**



# NEW... PROGRAMS

All of the top NBC-ABC shows,  
in addition to new local interest  
features, mean a...

## BIGGER AUDIENCE

... at the same old low rates!

**NEW  
MANAGEMENT**

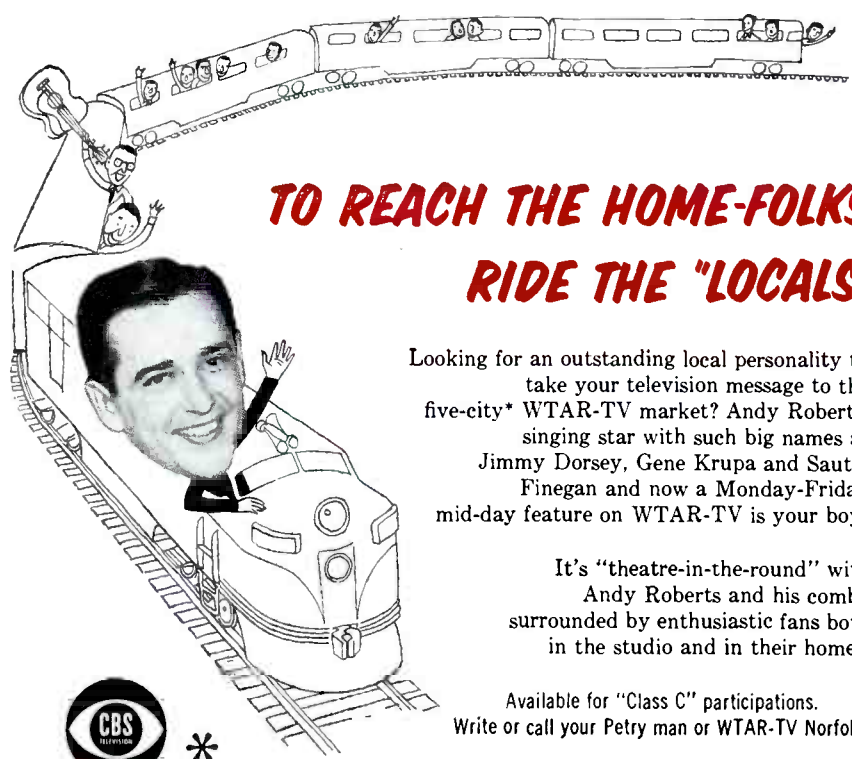
**ROLLINS BROADCASTING INC.**  
General Mgr.: George L. BarenBregge  
357 Cornelia St., Plattsburgh, N. Y.  
Call Collect: Plattsburgh 3070



Market	% Penetration	Sets
BUCKINGHAM, Tex.	41.6	31,940
KTRE-TV (N) (Optional satellite of KPRC-TV, Houston, Tex.)		
LYNCHBURG, Va.	59.5	176,659
WLVA-TV (A,C)		
MACON, Ga.	57.8	89,526
WMAZ-TV (A,C)		
MADISON, Wis.	61.8	†104,862
WKOW-TV† (C); WMTV† (A,N)		
MANCHESTER, N. H.	88.5	716,606
WMUR-TV (A) (Circulation shown does not include Boston, Mass. where station has sizable share of audience.)		
MARINETTE, Wis.	79.6	142,180
WMBV-TV (A,N)		
MARQUETTE, Mich.		††
WDMJ-TV (C)		
MASON CITY, Iowa	69.9	102,293
KGLO-TV (C)		
MAYAGUEZ, P. R.		††
WORA-TV (C)		
MEDFORD, Ore.	41.6	35,006
KBES-TV (A,C,N)		
MEMPHIS, Tenn.	55.1	321,855
WHBQ-TV (A); WMCT (A,N); WREC-TV (C)		
MERIDIAN, Miss.	33.4	65,260
WFOK-TV (A,C,N)		
MIAMI-FT. LAUDERDALE, Fla.		303,054
WGBS-TV† (N); WITV† (A); WTVJ (C)		
MIDLAND-ODESSA, Tex.	46.2	41,519
KMID-TV (A,N); KOSA-TV (C)		
MILWAUKEE, Wis.		615,354
WISN-TV (A); WTMJ-TV (N); WXIX† (C)		
MINNEAPOLIS-ST. PAUL, Minn.	78.7	601,510
KEYD-TV; KSTP-TV (N); WCCO-TV (C); WTCN-TV (A)		
MINOT, N. D.	46.6	16,279
KCBJ-TV (A,C,N)		
MISSOULA, Mont.	32.9	15,724
KGVO-TV (A,C)		
MOBILE, Ala.	60.3	169,755
WALA-TV (A,C,N); WKRG-TV (C)		
MONROE, La.	50.5	103,396
KNOE-TV (A,C,N)		
MONTGOMERY, Ala.		95,466
WCOV-TV† (A,C,N); WSFA-TV (A,N)		
MUNCIE, Ind.	61.7	†95,330
WLBC-TV† (A,C,N)		
MUSKOGEE, Okla.	71.5	200,590
KTVX (A) (Includes Tulsa, Okla.)		
NASHVILLE, Tenn.	50.9	273,827
WLAC-TV (C); WSIX-TV (A); WSM-TV (N)		
NEW BRITAIN-HARTFORD, Conn.	53.9	†269,610
WKNB-TV† (N); WGTH-TV† (A,C)		
NEW HAVEN, Conn.	87.8	836,320
WNHC-TV (A,C,N)		
NEW ORLEANS, La.		305,930
WDSU-TV (A,C,N); WJMR-TV† (A,C)		
NEW YORK, N. Y.	90.0	4,520,748
WABC-TV (A); WABD; WATV; WCBS-TV (C); WOR-TV; WPIX; WRCA-TV (N)		
NORFOLK, Va.		262,793
WTAR-TV (A,C); WTOV-TV†; WVEC-TV† (N)		
OAK HILL, W. Va.		††
WOAY-TV (A)		
ODESSA-MIDLAND, Tex.	46.2	41,519
KOSA-TV (C); KMID-TV (A,N)		

Market	% Penetration	Sets
OKLAHOMA CITY, Okla.	73.2	278,821
KWTW (A,C); WKY-TV (A,N)		
OMAHA, Neb.	90.0	301,050
KMTV (A,N); WOW-TV (C)		
ORLANDO, Fla.	47.5	110,027
WDBO-TV (A,C,N)		
OTTUMWA, Iowa	60.9	110,770
KTVO (C)		
PANAMA CITY, Fla.	44.6	17,700
WJDM-TV (A,C,N)		
PARKERSBURG, W. Va.	48.3	†35,449
WTAP-TV† (A,C,N)		
PENSACOLA, Fla.	61.1	102,888
WEAR-TV (A,C)		
PEORIA, Ill.	76.1	†170,705
WEEK-TV† (N); WTVH-TV† (A,C)		
PETERSBURG, Va.	68.7	191,706
WXEX-TV (N) (Includes Richmond, Va.)		
PHILADELPHIA, Pa.	90.0	1,795,680
WCAU-TV (C); WFIL-TV (A); WRCV-TV (N)		
PHOENIX-MESA, Ariz.	69.1	119,253
KOOL-TV (C); KPHO-TV; KTVK (A); KVAR (N)		
PINE BLUFF-LITTLE ROCK, Ark.	47.0	120,759
KATV (A,C); KARK-TV (N); KTHV (C)		
PITTSBURG, Kan.	61.5	115,946
KOAM-TV (A,N)		
PITTSBURGH, Pa.		1,070,640
KDKA-TV (A,C,N); WENS† (A,C,N)		
PLATTSBURG, N. Y.	90.0	*111,330
WPTZ (A,N)		

Market	% Penetration	Sets
POLAND SPRING, Me.	80.3	*230,368
(Mt. Washington, N. H.) WMTW (A,C)		
PORTLAND, Me.	90.0	187,290
WCSH-TV (N); WGAN-TV (C)		
PORTLAND, Ore.		††305,962
KLOR-TV (A); KOIN-TV (C); KPTV† (N)		
POUGHKEEPSIE-KINGSTON, N. Y.	28.4	†38,133
WKNY-TV† (A,C,N)		
PROVIDENCE, R. I.	90.0	746,736
WJAR-TV (A,N); WPRO-TV (C)		
PUEBLO-COLORADO SPRINGS, Colo.	50.1	50,839
KCSJ-TV (N); KKTU (A,C); KRDO-TV (N)		
QUINCY, Ill.-HANNIBAL, Mo.	76.6	146,244
WGEM-TV (A,N); KHQA-TV (C)		
RALEIGH, N. C.	50.4	†104,466
WNAO-TV† (A,C)		
RAPID CITY, S. D.		††
KOTA-TV		
READING, Pa.	46.9	†172,274
WHUM-TV† (A,C)		
RENO, Nev.	78.9	21,755
KZTV (A,C,N)		
RICHMOND, Va.	68.7	191,706
WRVA-TV; WTVR (A,C); WXEX-TV (Petersburg, Va.) (N)		
ROANOKE, Va.	60.0	237,720
WDBJ-TV (C); WSLS-TV (A,N)		
ROCHESTER, Minn.	70.2	93,414
KROC-TV (A,N)		
ROCHESTER, N. Y.	90.0	*293,220
WHAM-TV (A,N); WHEC-TV (A,C); WVET-TV (A,C)		
ROCKFORD, Ill.		234,867
WREX-TV (A,C); WTOV† (N)		



## TO REACH THE HOME-FOLKS, RIDE THE "LOCALS"

Looking for an outstanding local personality to take your television message to the five-city\* WTAR-TV market? Andy Roberts, singing star with such big names as Jimmy Dorsey, Gene Krupa and Sauter Finegan and now a Monday-Friday mid-day feature on WTAR-TV is your boy.

It's "theatre-in-the-round" with Andy Roberts and his combo surrounded by enthusiastic fans both in the studio and in their homes.

Available for "Class C" participations. Write or call your Petry man or WTAR-TV Norfolk.



# WTAR-TV CHANNEL 3 NORFOLK, VA.

Represented by Edward Petry & Co., Inc.



**penetrating the charcoal**





# gray curtain

To quote Foote, Cone & Belding's president Fairfax Cone: "... every moment of the reader's and viewer's time has become more precious.

Our competition is for time . . . advertising must reach new creative heights to capture attention. Ordinary advertising won't do this."

And ordinary editorial coverage won't do it either. To penetrate the charcoal gray curtain and reach the decision makers, to capture the attention, the readership of the busy TV executive, TELEVISION MAGAZINE has invested heavily in special research projects that go considerably beyond the usual trade paper coverage.

Publishing essential information not available elsewhere, such as TV set count, TV market data and continuing brand studies is a policy that has made TELEVISION MAGAZINE the industry's one authoritative source for the facts and figures of TV advertising.

This is the kind of coverage that sets TELEVISION MAGAZINE apart from other publications in the field —and is your guarantee of maximum readership of the magazine and its advertising.

**TELEVISION**  
MAGAZINE

# WEEKEND VIEWERS STAY UP LATE FOR "3-STAR THEATRE"



Here's the record of "Three Star Theatre," on KCRA-TV, presenting big-name, late evening feature films that dominate the Sacramento market!

**Average Rating: 13.7\***

**Average Share of Audience: 79.3%**

"THREE STAR THEATRE" is seen at 11 p.m. Saturday, following "Hit Parade" (33.5 lead-in) and at 11 p.m. Sunday (24.1 lead-in).

YOUR PETRY MAN KNOWS all about "Three Star Theatre" on KCRA-TV. Give him a call about participations.

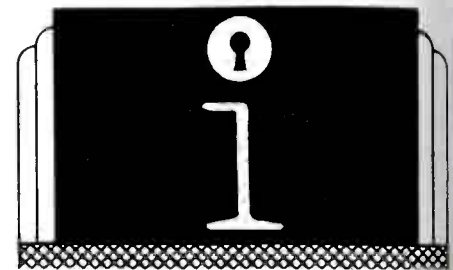
\* Sacramento Television Audience ARB: February 8-14, 1956

**KCRA-TV**  
**CHANNEL 3**  
SACRAMENTO, CALIFORNIA  
100,000 Watts Maximum Power  
BASIC **NBC** AFFILIATE  
represented by Edward Petry & Co.

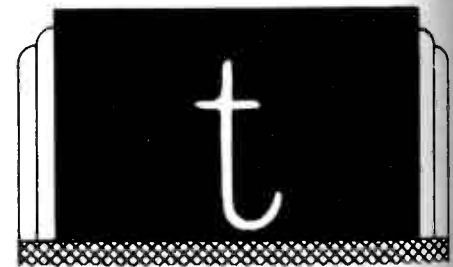
Market	% Penetration	Sets
<b>ROCK ISLAND, Ill.-DAVENPORT, Iowa</b>	85.5	289,084
WHBF-TV (A,C); WOC-TV (N)		
<b>ROME, Ga.</b>	66.6	115,226
WROM-TV		
<b>ROSWELL, N. M.</b>	41.5	26,620
KWSV-TV (A,C,N)		
<b>SACRAMENTO, Cal.</b>		354,401
KBET-TV (C); KCCC-TV† (A,N); KCRA-TV (N)		†151,772
<b>SAGINAW-BAY CITY, Mich.</b>		250,855
WKNX-TV† (A,C); WNEM-TV (A,N)		††
<b>ST. JOSEPH, Mo.</b>	74.4	120,325
KFEQ-TV (C)		
<b>ST. LOUIS, Mo.</b>		787,255
KSD-TV (N); KTVI† (A,C); KWK-TV (C)		†309,813
<b>ST. PETERSBURG-TAMPA, Fla.</b>		190,946
WSUN-TV† (A); WFLA-TV (N); WTVT (C)		†147,527
<b>SALINAS-MONTEREY, Cal.</b>	78.1	68,918
KSBW-TV (A,C,N)		
<b>SALISBURY, Md.</b>	79.5	†53,195
WBOC-TV† (A,C)		
<b>SALT LAKE CITY, Utah</b>	78.6	175,372
KSL-TV (C); KTVT (N); KUTV (A)		
<b>SAN ANGELO, Tex.</b>	47.3	18,535
KTXL-TV (A,C,N)		
<b>SAN ANTONIO, Tex.</b>		193,993
KCOR-TV†; KENS-TV (A,C); WOAI-TV (A,N)		††
<b>SAN DIEGO, Cal.-TIJUANA, Mex.</b>	79.2	265,841
KFMB-TV (A,C); KFSD-TV (N); XETV (A)		
<b>SAN FRANCISCO, Cal.</b>		975,243
KGO-TV (A); KPIX (C); KRON-TV (N); KSNB-TV†; (Circulation shown does not include Sacramento where stations have sizable share of audience.) (See Stockton, Cal.)		†197,370
<b>SAN JOSE, Cal.</b>	47.1	211,586
KNTV		
<b>SAN JUAN, P. R.</b>		††
WAPA-TV (A,N); WKAQ-TV (C)		
<b>SAN LUIS OBISPO, Cal.</b>		††
KVEC-TV (A,C)		
<b>SANTA BARBARA, Cal.</b>	70.7	77,236
KEY-T (A,C,N)		
<b>SAVANNAH, Ga.</b>	57.0	70,757
WSAV-TV (N); WTOG-TV (A,C)		
<b>SCHENECTADY-ALBANY-TROY, N. Y.</b>		426,377
WRGB (N); WCDA-TV† (A,C) (WCDA-TV operates satellite WCDB-TV, Hagaman, N. Y.)		***†135,942
<b>SCRANTON-WILKES-BARRE, Pa.</b>	72.0	†212,673
WARM-TV† (A); WGBI-TV† (C); WBRE-TV† (N); WILK-TV† (A)		
<b>SEATTLE-TACOMA, Wash.</b>	75.0	402,599
KING-TV (A); KOMO-TV (N); KTNT-TV (C); KTVW		
<b>SEDALIA, Mo.</b>	62.2	36,722
KDRO-TV		
<b>SHREVEPORT, La.</b>	55.6	161,289
KSLA (A,C); KTBS-TV (A,N)		
<b>SIOUX CITY, Iowa</b>	81.4	155,079
KTIV (A,N); KVTV (A,C)		
<b>SIOUX FALLS, S. D.</b>	60.5	**134,957
KELO-TV (A,C,N) (Operates satellite KDLO-TV, Florence, S. D.)		
<b>SOUTH BEND-ELKHART, Ind.</b>	65.3	†165,050
WNDU-TV† (N); WSBT-TV† (C); WSJV-TV† (A)		
<b>SPOKANE, Wash.</b>	58.1	150,949
KHQ-TV (N); KREM-TV (A); KXLY-TV (C)		



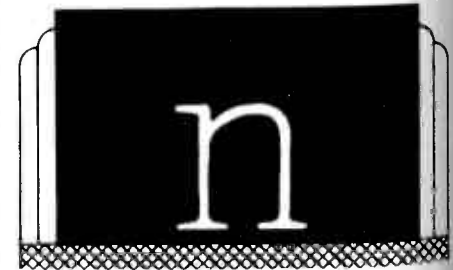
WITNland—the television market as new as an unlicked cub—in the heart of the money (better known as tobacco) belt. It lies in the shadow of the WITN




television tower, the tallest man made structure in the two Carolinas. WITN offers you NBC affiliation, sells your product more effectively whether carafes or



giraffes. Place your product in the top field; harvest this ripe tobacco market. WITN services the mighty marine bases in Cherry Point and Camp Lejeune.



channel  serving eastern North Carolina transmitter at Grifton, N. C. studios & offices at Washington, D. C. 310,000 watts hendley-roed co., Inc.



Market	% Penetration	Sets
PRINGFIELD, Ill. WICS† (A,N)	62.1	†68,222
PRINGFIELD-HOLYOKE, Mass. WHYN-TV† (C); WWLP† (A,N)	83.3	†182,657
PRINGFIELD, Mo. KTTS-TV (C); KYTV (A,N)	57.5	102,519
TEUBENVILLE, Ohio WSTV-TV (A,C) (Circulation shown does not include Pittsburgh where station has sizable share of audience.)	82.6	352,102
TOCKTON, Cal. KOVR (Circulation shown includes Sacramento and San Francisco counties, Cal.) (See San Francisco, Cal.)	76.7	1,103,013
JPERIOR, Wis.-DULUTH, Minn. WDSM-TV (C,N); KDAL-TV (A,C)	64.3	101,010
NEETWATER-ABILENE, Tex. KRBC-TV (N); KPAR-TV (C)	55.8	48,851
TRACUSE, N. Y. WHEN-TV (A,C); WSYR-TV (N)	90.0	*362,340
ACOMA-SEATTLE, Wash. KING-TV (A); KOMO-TV (N) KTNT-TV (C); KTVW	75.0	402,599
AMPA-ST. PETERSBURG, Fla. WFLA-TV (N); WTVT (C); WSUN-TV† (A)		190,946 †147,527
AMPLE-WACO, Tex. KCEN-TV (N); KWTX-TV (A)	55.4	96,560
AMRE HAUTE, Ind. WTHI-TV (A,C)	81.0	177,084
ARKANA, Tex. KCMC-TV (A,C)	52.5	134,861
ATOMASVILLE, Ga. WCTV (C,N)	52.6	80,564
BLEDO, Ohio WSPD-TV (A,C,N)	90.0	369,990
BLEKA, Kan. WIBW-TV (A,C)	70.0	127,673
BLAVERSE CITY, Mich. WPBN-TV (N)	55.5	31,205
BLICSON, Ariz. KOPO-TV (C); KVOA-TV (A,N)	51.1	41,597
BLILARE-FRESNO, Cal. KVVG†; KJEO-TV† (A,C); KMJ-TV† (N)	76.7	†144,987
BLILSA, Okla. KOTV (C); KVOO-TV (N); KTVX (Muskogee, Okla.) (A)	65.8	262,435
BLVIN FALLS, Ida. KLIX-TV (A,C)		††
BLFLER, Tex. KLTV (A,C,N)	47.5	66,134
BLMICA-ROME, N. Y. WKTU (A,C,N)	90.0	152,844
BLALLEY CITY, N. D. KXJB-TV (C) (See also Fargo, N. D.)	51.4	100,428
BLACO-TEMPLE, Tex. KWTX-TV (A); KCEN-TV (N)	55.4	96,560
BLASHINGTON, D. C. WMAL-TV (A); WRC-TV (N); WTOP-TV (C); WTTG	82.1	600,606
BLASHINGTON, N. C. WITN (N)	57.5	129,249
BLATERBURY, Conn. WATR-TV† (A)	51.2	104,185
BLATERLOO, Iowa KWWL-TV (N)	74.3	189,209
BLAUSAU, Wis. WSAU-TV (A,C,N)	59.5	67,193
BLVESLACO-HARLINGEN, Tex. KRGV-TV (N); KGBT-TV (A,C)	42.2	45,492

# EXTRA

SPECIAL ELECTION EDITION

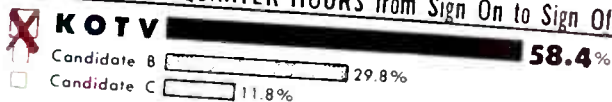
## KOTV TULSA WINS BY A LANDSLIDE!



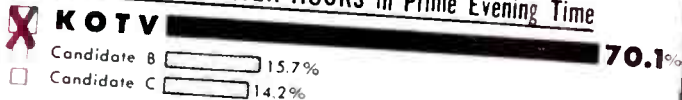
### HOW THEY VOTED . . .

#### ARB BALLOT (Feb. '56)

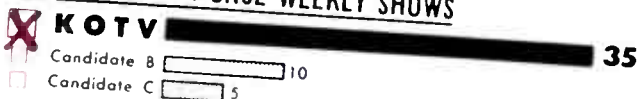
**MOST POPULAR QUARTER HOURS from Sign On to Sign Off**



**MOST POPULAR QUARTER HOURS in Prime Evening Time**

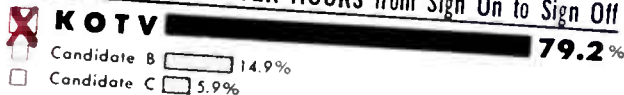


**50 MOST POPULAR ONCE WEEKLY SHOWS**

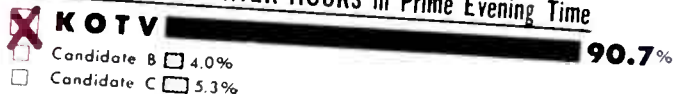


#### PULSE BALLOT (Feb. '55)

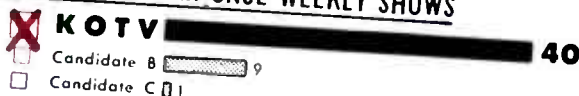
**MOST POPULAR QUARTER HOURS from Sign On to Sign Off**



**MOST POPULAR QUARTER HOURS in Prime Evening Time**



**50 MOST POPULAR ONCE WEEKLY SHOWS**



After more than six years in office and more than a year of competing against 2 full power candidates . . . **KOTV** wins Smashing Victory! John Q. Televiewer (represented at the February polls by PULSE and ARB) again voted **KOTV** Channel 6 eastern Oklahoma's TOP TV station!



Represented by Edward Petry & Co., Inc.

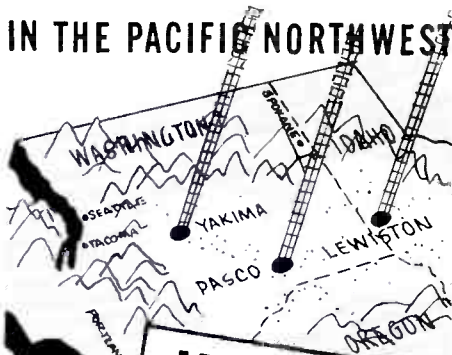
NEW YORK • CHICAGO • ATLANTA • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

# CASCADE TELEVISION

The BIG

for  
PACKAGE

IN THE PACIFIC NORTHWEST



**KIMA-TV**  
Yakima, Wash.  
**KEPR-TV**  
Tri-Cities, Wash.  
**KLEW-TV**  
Lewiston, Idaho

# CASCADE TELEVISION

Contact  
**WEED TELEVISION**  
Pacific Northwest: MOORE & LUND

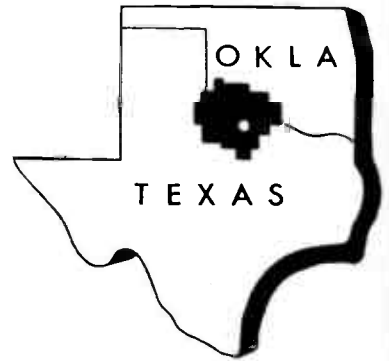
Market	% Penetration	Sets
<b>WEST PALM BEACH, Fla.</b> .....	70.6	91,191
WEAT-TV (A,C); WJNO-TV (C,N)		
<b>WHEELING, W. Va.</b> .....	80.3	295,619
WTRF-TV (A,N)		
<b>WICHITA-HUTCHINSON, Kan.</b> .....	62.0	210,724
KAKE-TV (A); KARD-TV (N); KTVH (C)		
<b>WICHITA FALLS, Tex.</b> .....	61.2	83,096
KFDX-TV (A,N); KSYD-TV (C)		
<b>WILKES-BARRE-SCRANTON, Pa.</b> .....	72.0	212,673
WBRE-TV† (N); WILK-TV† (A); WARM-TV† (A); WGBI-TV† (C)		
<b>WILMINGTON, Del.</b> .....	75.5	208,511
WPFH (N) (Circulation shown does not include Philadelphia where station has sizable share of audience.)		
<b>WILMINGTON, N. C.</b> .....	44.2	60,588
WMFD-TV (A,N)		
<b>WINSTON-SALEM, N. C.</b> .....	64.9	308,693
WSJS-TV (N); WTOB-TV† (A)      †77,682		
<b>YAKIMA, Wash.</b> .....	51.9	**†70,557
KIMA-TV† (A,C,N) (Operates satellites KLEW-TV, Lewiston, Ida. and KEPR-TV, Pasco, Wash.)		
<b>YORK, Pa.</b> .....	76.7	94,976
WNOW-TV†; WSBA-TV† (A)		
<b>YOUNGSTOWN, Ohio</b> .....	52.8	176,164
WFMJ-TV† (N); WKBN-TV† (A,C)		
<b>YUMA, Ariz.</b> .....	55.9	16,948
KIVA-TV (A,C,N)		
<b>ZANESVILLE, Ohio</b> .....	63.5	47,888
WHIZ-TV† (A,C,N)		

• Unadjusted for new data pending further study.  
† U.H.F.  
‡ Incomplete data.  
†† V.H.F.-U.H.F.  
\* U.S. coverage only.  
\*\* Includes circulation of satellite.  
\*\*\* Does not include circulation of satellite.

OFF THE AIR IN APRIL: 4		
Market	Station	Channel
Adams-Pittsfield, Mass.	WMGT	(19)
Anderson, S. C.	WAIM-TV	(40)
Greenville, S. C.	WGVL-TV	(23)
Wichita, Kan.	KEDD	(16)
OPENED IN APRIL: 3		
Market	Station	Channel
Hagaman, N. Y.	WCDB-TV	(29)
Marquette, Mich.	WDMJ-TV	(6)
Richmond (Petersburg), Va.	WRVA-TV	(7)
DUE TO OPEN IN MAY: 9		
Market	Station	Channel
Chattanooga, Tenn.	WRGP-TV	(3)
Daytona Beach, Fla.	WESH-TV	(2)
Elmira, N. Y.	WTVE	(24)
Fresno, Cal.	KFRE-TV	(12)
Las Vegas, Nev.	KSHO-TV	(13)
Milwaukee, Wis.	WITI-TV	(6)
Montrose, Colo.	KFXJ-TV	(10)
Spartanburg, S. C.	WSPA-TV	(7)
Tucson, Ariz.	KDWI-TV	(9)
DUE TO OPEN IN JUNE: 3		
Market	Station	Channel
Ardmore, Okla.	KVSO-TV	(12)
Corpus Christi, Tex.	KRIS-TV	(6)
Hattiesburg, Miss.	WDAM-TV	(9)

## TELEPULSE AREA REPORT December, 1955:

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



# 90%

OF THE TIME  
*More People*  
*Watch*



**WICHITA FALLS  
TEXAS**

*than any other  
TV station!*

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

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

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

**NBC-ABC**  
**100,000 Watts**

Rep. by PAUL H. RAYMER CO.



ple, what time he got up, had breakfast, left the house, how he got work, and so forth.

**Series tied to personal habits**

These personal activities became the jumping-off points for questioning on the reading of newspapers during these natural time segments—at breakfast, while going to work, etc. Since it was established that newspaper reading had occurred during any of these times the respondent could approximate more precisely on *time line* when it occurred, the span of time, the name and issue of the newspaper. A parallel technique was used for television.

This technique made it possible for

the respondent to focus upon larger happenings, then associate details with these larger happenings, and in this manner keep memory errors at a minimum.

Another advantage was that while a person might hesitate to admit he hadn't read a newspaper during the past 24 hours, the questioning on specific activities which made up the day could reveal that he in fact had not seen one.

To make certain that the persons interviewed would be representative of all the people in the greater Chicago area, a modified 7,700 home probability sample of cluster design was used. If no one was home or the person to be interviewed was absent,

up to two return visits were made to the home. Interviewers had no choice in the selection of homes to be interviewed; that was set by a formula. The television results are based upon calls on 7,400 homes, the newspaper results on a sub-sample of 1,700 homes. All members of the family were interviewed.

**A possible aid to media comparisons**

We feel the study demonstrates that it is possible to devise a common basis for media comparisons, and through the use of a "total-market coverage" concept applied to all media, contribute to the reduction of the confusion now surrounding comparative media measurement. END

TOP, *Star Rating* and *Turning Point*—0.5. *Tonight's* average: 1.9. *Tonight* bows to feature film in New York, where its 5.1 on WRCA-TV ranks second to WCBS-TV's 8.7 for *The Late Show*.

**After network option time**

The programming segments which make up this period are smaller than those occurring during the later hours, with a higher proportion of syndicated film and network kines.

Of the syndicated packages, many of the successful ones are in the mystery-adventure category. In Springfield, Mo., for example, *Badge 714*, programmed 9:30-10 p.m. Sundays on KTTS-TV, pulls a 33.4 against 21.7 for NBC network's *Justice* on KYTV. On Monday night, during the same period, a syndicated film—KTTS-TV's *Dr. District Attorney*—again beats the network rival—KYTV's *Break the Bank*—this time by 40.1 to 14.4.

In Birmingham, at 10 p.m. on Tuesday, *Highway Patrol* earns 23.5 for WBRC-TV, against WABT's 1.8 for *Cross Current*, also a syndicated film. Comedies do well during this period, too. At 10 p.m. on Thursday, *Amos 'n' Andy* on WBRC-TV draws 16.0 against another syndicated film—*Crunch and Des*—which pulls 7.6 on WABT.

In Seattle-Tacoma, features and some syndicated films follow network programming. By 10:45 p.m., Monday through Friday, two of the four stations in the market are airing feature film. By 11:15 p.m., Tuesday

through Friday, all four stations are showing features.

Here are the 11:15-11:30 p.m. rating averages for the four nights: *Curtain Time*, KOMO-TV—7.7; *Channel 5 Playhouse*, KING-TV—3.0; *Late Show* and *Late, Late Show*, KTNT-TV—2.8; *Theatre 13*, KTVW—0.8.

**The news-sports-weather block**

In most markets, this strip starts at 11 p.m. In some midwestern cities, like Chicago, it starts an hour earlier. Two of Chicago's four stations are on with news-weather cross-the-board strips from 10 to 10:15 p.m. WNBQ's *Weatherman* and Dorsey Connors and WBBM-TV's *Standard News Roundup* respectively rate first and second every night except Friday, when they take second and third place to WGN-TV's *Community Theatre*. The five-day averages are: *Weatherman* and *Dorsey Connors*, 17.1; *Standard News Roundup*, 12.6; various program segments on WBKB and WGN-TV, 10.2 and 9.3 respectively. *Community Theatre's* first-place Friday-night rating is 22.3 for this 15-minute period.

As in Chicago, the news-weather block begins at 10 p.m. in Des Moines. The top-rated show, KRNT-TV's *News and Weather*, averages 35.7, particularly impressive in view of the 49.1 sets-in-use average for this period. WHO-TV's news-weather program ranks second with 10.7, and WOI-TV, with varied programming, averages 2.6 for the quarter hour.

Three of Los Angeles' seven sta-

tions program across-the-board news strips at 11 p.m. Of these, two rank first and second in ratings: KTTV's *News with Putnam* with 6.2 and KRCA's *News with Latham* with 3.3.

**To sign-off time**

A number of stations schedule special sign-off programs, like WRCA-TV's *Count Sheep* in New York. In most markets however, the day's programming is closed with features, syndicated films and occasionally network kinescopes.

A kine of *It's Always Jan* is used by WCSC-TV, Charleston, S. C., from 11 to 11:30 p.m. on Thursday. The market's second station, WUSN-TV, signs off at 11 p.m. on that day, leaving WCSC-TV's 9.2 rating for *Jan* uncontested. The same situation prevails on Mondays, leaving WCSC-TV's *Topper* with an uncontested 14.9.

In Boise, KIDO-TV precedes its sign-off, with a syndicated film—*Liberace*—on Wednesdays, drawing an 11 p.m.-midnight rating of 4.1. The other station in the market, KBOI-TV, signs off at 11:45 p.m. with *Morning Headlines*, drawing 1.6.

Saturday-night programming in Chicago is closed with feature films by all four stations. The last hour during which all four outlets are on is 12:15-1:15 a.m., with the following competitive picture: WGN-TV's closing portion of *Saturday Movie Date* and *Late, Late Movie*—2.5; WBBM-TV's *2750 Playhouse*—2.3; WNBQ's *Midnight Matinee*—1.6; WBKB's *Nite Owl Theatre*—0.7. END

# TELEVISION MAGAZINE'S STATUS MA



STATIONS AND MARKETS AS OF MAY 1, 1956

1-channel markets	139
2-channel markets	71
3-channel markets	33
4 (or more)-channel markets	12
Total markets	255
Commercial stations U.S. & Possessions	435



Bricker opposes present affiliate contracts, "supermarket stations"

ulation areas through lowered power, antenna height, or both, "in order to restore the integrity of all smaller television cities."

4. Imposition of restrictions on antenna locations "to reasonable distances from the stations' assigned cities," with a prohibition against transmitter sites "designed only to preempt markets of adjacent smaller television markets."

Bricker contends that his 25%-of-population proposal would not require the divestment of any current-

ly owned properties. According to his data, the country's largest station-owner in terms of population served is NBC, whose o-and-o's potentially can reach some 23% of the people.

Bricker is shooting at two principal targets—the existing system of making network-affiliation contracts, and what he calls "the supermarket type of station."

Both, he contends, not only tend to discourage the development of TV in cities within "air-shot" of large metropolitan centers, but also fore-

stall network programming by stations in the smaller communities and thus inhibit advertising revenues necessary to the survival of such stations.

The Ohio Senator puts it this way: "The dollar sign has so obstructed the vision of the networks and large stations as to constitute a violation of the public trust. The airwaves belong to the people, but have been converted into a money-making grab.

"It appears that reductions in power  
*To next page*

IT'S BEEN OPEN SEASON ON THE BROADCASTING INDUSTRY IN THE 84TH CONGRESS

It's been a busy time for House and Senate Committees of the 84th Congress who have been investigating television. Here's a rundown of their interests.

- Whether Red influences exist in broadcasting.
- Are films being illegally withheld from TV?
- Should broadcasting outlets be exempted from the Federal Lobbying Regulation Act, as newspapers and other periodicals now are?
- What is the situation on patents affecting broadcasting operations?
- Whether broadcasters should be exempt from liability for libelous statements made in political shows.
- Whether the industry and the White House exercise influence over FCC actions.
- Do monopoly tendencies exist in the industry?
- Is FCC withholding information from the public and the Congress which they are entitled to have?

The Congressional mills grind slowly; the single amendment to the Communications Act in the 84th Congress—on the protest rule—is one for which FCC has been pleading for years. The House adopted it July 25, 1955; the Senate, January 12, 1956.

Previously, when the Commission made a grant without hearing and a protest was filed within 30 days thereafter, it was required to stay the authority until a hearing could be held. The amended section permits FCC to stay or not, in its discretion, and to dispose of the protest without hearing, if it decides that course is proper.

Congressional thinking, in relation to broadcasting, is reflected in the stack of bills offered, but not acted upon, since the 84th came in in January, 1954. These proposals include:

Numerous plans for amending the equal-time provision in political broadcasting, including denial of such time to Communists and subversives, and

suspension of the provision when a candidate makes an appearance on news, forum, debate or like shows.

Government financing of the 1956 presidential campaign, including a \$1 million grant to each of the major parties to buy broadcasting time for the presidential and vice-presidential candidates.

A "property right" for a station's network affiliation, by requiring a network cancelling the contract to pay the station the value of the franchise.

A half-dozen bills to prohibit broadcasts of horse-racing information.

Prohibitions against any advertising of alcoholic beverages on radio or TV.

Authority for FCC to regulate the time allotted to advertising on radio and TV programs.

A flat ban on Subscription TV.

A prohibition against FCC deciding on Toll-TV.

A requirement that TV stations inform viewers when a political candidate on the air employs face make-up or a prompting device.

Permission for live radio and TV coverage of the House chamber and its committee proceedings.

Prohibition of commercial sponsorship of broadcasts of Congressional hearings.

Committee discretion on the use of TV cameras at a committee session when a witness objects to them on grounds of "harassment and distraction."

A requirement that stations investigate persons and groups for whom it solicits contributions.

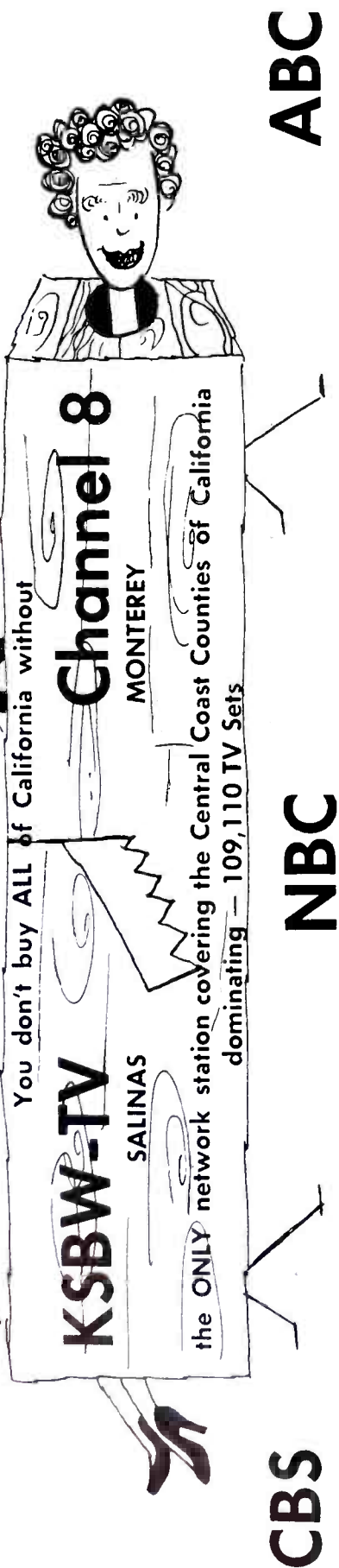
Bills to limit radio-tv antennas to 1,000 feet.

Bills to "forbid FCC discrimination" against newspaper ownership of broadcasting stations.

Excise tax exemptions for TV receivers equipped to receive all UHF channels, and also for radio and TV sets used in business.

Varied proposals to raise the \$15,000 a year salaries of FCC members—to \$19,000, or \$20,000, or \$21,500, or \$22,500.

*Like Seeing A Woman in Half . . .*



**CONGRESS** *From preceding page*

er, lower antenna heights, and reasonably selected transmitter sites offer one avenue to bring about a more competitive economic climate. This will permit the free competition which will result in additional stations and a more equitable distribution of advertising revenues. . . .

"It has been argued a reduction in service areas of large-city stations would not solve the problem of unfair distribution of advertising revenues among stations, since the advertisers could not afford to buy time on the additional station necessary to achieve equal coverage to that now provided by the large stations.

"This claim merely purports to defend monopoly, and has no support in economic fact. The financial data examined has shown that the artificially restricted supply of outlets has permitted artificially high station rates in the large markets. This, in turn, has permitted artificially high station profits.

**Bricker: "affiliate profits unreasonable"**

"The CBS and NBC station affiliates in the large markets now charge up to \$8,400 per hour for station time, with the average running somewhat lower, approximately \$2,000 to \$4,000 per hour. This is opposed to station time rates averaging \$150 to \$400 in the small markets. These artificially maintained large-station rates have permitted the large-city stations to recoup their investments many times over in their annual profits.

"The CBS affiliates in the first 50 markets of the country recouped an average of 233% of their net investments in 1954 alone, before Federal income taxes.

"It cannot reasonably be suggested that such profits and station rates are normal, reasonable, or desirable.

"Neither can it be suggested that advertisers are now paying proper prices for time on the large CBS and NBC affiliate stations.

"On the other hand, it is clear that if the large-city affiliates cut back service areas, maintained reasonable station rates, and were satisfied with reasonable profits, the advertiser could buy many more stations and cover more persons with the dollars he is now spending. Moreover, additional advertisers could come into the market. . . .

"It follows that free competition for advertising revenues does not exist in the television industry. By restriction of station affiliation and artificial maintenance of exorbitant station rates, the advertiser is pre-

# Spots Available

*Covering the Entire Shreveport Market*

*on the*

## TENNESSEE ERNIE FORD SHOW



*at a*  
**NEW TIME**

12:30 to 1 P.M., Mon. thru Fri.

Tennessee Ernie Ford is a big 2 to 1 favorite in the rich Shreveport Market where more than one and a quarter million people own 200,000 TV sets. Ask your Petry Man about our package deal that gives you twice the viewers at one low cost.

**MAXIMUM POWER**

**KTBS-TV**  
**CHANNEL 3**  
**SHREVEPORT LOUISIANA**

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

Represented by

**Edward Petry & Co., Inc.**

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

TELEVISION MAGAZINE • JUNE 1956





NEW YORK  
STATE'S SECOND  
LARGEST MARKET



**MEET THE MILLERS . . .**  
another prestige program on the  
**Prestige Station in Western New York**

Since 1948, Bill and Mildred Miller have been the voices of good cuisine and culinary art to the interested Western New York homemakers on their popular "Meet the Millers" show.

Their wide and varied talents which include Bill's years as a top Broadway dancer, Mildred's piano virtuosity, and their combined business acumen in many enterprises, give them an equally wide scope of interests. And it's their interests that have made them a vital factor in captivating audiences.

Consistently the highest-rated food merchandising show in Buffalo, "Meet the Millers" sells everything from copper ware to biscuits with proved results for the advertiser in New York State's second largest market.

The "Meet the Millers" show—as well as the other WBEN-TV locally-produced Prestige Programs—has the appeal and the audience to profitably accommodate all saleable products and services. Call our national representatives: Harrington, Righter & Parsons, Inc. for full information.

**WBEN-TV BUFFALO • CH. 4**

**CBS BASIC**

**PROGRAMMING** From page 51

*Murray Party, Quiz Kids, Damon Runyon Theater.* No longer on NBC: *Comedy Hour, Frontier, Playwrights '56, Screen Director's Playhouse, Truth or Consequences, The Jimmy Durante Show, Star Stage.*

• ABC has dropped few programs. It has enlarged its show schedule with 14 specs, including three Red Goose Kiddie spectaculars and many new weekly properties. Most of these are built around the adventure themes. They include: *Bold Journey, Jim Bowie, Frontier Judge, Long Highway,* and two one-hour shows, *International Theater* and *Wire Service*,—all on film. The network's climb to major status is evidenced by the important advertisers which have recently joined its ranks as full sponsors. Among them are P&G, Colgate, R. J. Reynolds, Eastman Kodak.

**"Playhouse 90" CBS' big Thursday push**

At this moment, the biggest slugfest nights, which will see advertisers' adjacencies all across the country affected, seem to be Thursday and Saturday, with the Thursday conflict promising to be the most intriguing in several years. At stake is the biggest and riskiest of the new season's ventures, the CBS *Playhouse 90*, a weekly hour-and-a-half dramatic show with a production nut of \$120,000. A flop very possibly means rating loss of the entire night. Here's how the three networks are tackling the problem.

CBS will build on its anchor of *Climax*, the lush hour-long dramatic show beginning at 8:30 p.m. With the 90-minute drama following at 9:30 and going until 11 p.m., the network is presenting the equivalent of a theatrical double bill. This, in effect, represents an entire viewing evening. It will be an all-out network effort to deliver top-notch script, production and talent.

**NBC's counterpunch—Tennessee Ernie**

There are now signs of jitters at CBS over the NBC move of the new *Tennessee Ernie* show into the 9:30-10 p.m. period Thursday night. This is the first half hour of *Playhouse 90*. If the NBC show can snare a large audience, it may be lost completely to CBS for the rest of the evening. With his established appeal to younger females, Tennessee Ernie may turn out to be the ideal lead-in to the *Lux Video Theatre* at 10:00 on NBC. While attention probably will focus on the CBS-NBC rivalry, ABC, too, will have a property potentially dangerous to CBS going during the first



half hour of *Playhouse 90*. It is *Wire Service*, based on newsmen's adventures, which begins at 9 p.m. Helping *Wire Service* will be its slotting back-to-back with the similarly slanted *International Theater*, the hour-long series produced by Sheldon Reynolds; it may also inherit a good part of NBC's audience which has just finished viewing *Dragnet*.

In the meantime, CBS has lined up three clients for *Playhouse 90*: Singer and Bristol-Myers as alternating sponsors for the first half hour, Ronson as an alternating sponsor of the

hour remaining; at presstime, search was still going on for a fourth alternating sponsor.

#### Gleason, Caesar—fresh Saturday war

Saturday night will again earn much trade attention, because of the return of Jackie Gleason to his live hour show at 8 p.m. and of Sid Caesar to 9 p.m. on NBC. It will be a nip-and-tuck battle, with Gleason and Como squared off evenly, and the potentially powerful *Caesar's Hour* confronting *The Lawrence Welk Show* on ABC with its toughest com-

petition to date. A CBS quizzer, *High Finance*, on at 10:30, could turn out to be a sleeper.

Other evenings will exhibit little more than variations on the past season's competition. NBC will still be trying to catch up with Sullivan on Sunday nights. Shows by the Maurice Evans unit, like Shaw's "Man and Superman" and "Dial M For Murder" will lend that night occasional extra glamor now that "Color Spread" has been dropped. The Evans Hallmark series is moving up from its afternoon period, which will in turn be taken by another big show as yet undetermined.

Monday is notable for the appearance of the adventure-situation-comedy combination on NBC in the 8-9 p.m. slot vacated by Caesar — *Sir Lancelot* and the following *Buddy Hackett* show. The latter program will be Max Liebman's main preoccupation for the season. The trade will be watching, too, to see what inroads a pop music practitioner like Lawrence Welk can make against entrenched dramatic vehicles. Dodge is adding another Welk program to ABC between 10-11, in opposition to *Robert Montgomery Presents* and *Studio One*.

#### Shriner the next Tuesday king?

Tuesday, for the first time, is planned minus regular appearances by Milton Berle. Martha Raye is also out. NBC's hopes for the 8-9 period are pinned to the dancing shoes of Ray Bolger, who will do 16 shows; Martin and Lewis, who will do four; Bob Hope and Dinah Shore, who will split 20 for Chevrolet. Against them will be this past season's comic hit, the fast-talking Sgt. Bilko played by Phil Silvers, followed by a new hour variety show headed by Herb Shriner. If Shriner works out, and Silvers continues to ride high, the evening will belong to CBS.

Wednesday night's big question remains: When will ABC be able to follow up the tremendous headstart it gets from *Disneyland*? It will soon be clear whether the new Dunninger show will help or hurt. Godfrey has changed his mind about being chased off the air by *Disneyland*, and is determined to return with new ammunition for the battle.

Friday night's excitement promises to come from the new NBC spectacles, ten of which have been scheduled.

The daytime picture is not clear, since much may depend on what ABC does in the morning. It expects to be moving into the 9:30-11 a.m. period sometime between early October



## First in Kentucky—



### "The Blue-Chip Buy in the Bluegrass State"

Romance and glamor aside, there's one Kentucky institution you can't afford to miss. It's WAVE-TV, *first by far*, in Kentucky and Southern Indiana television.

First In CHANNEL—Brilliant Channel 3!

First In COVERAGE—Effectively serves 173,000 more TV families than Louisville's second station!

First In PROGRAMMING—The best from NBC and ABC, plus topnotch local shows!

First In ADVERTISING—Carries more local and national advertising, year in and year out, than Louisville's other TV station!

First ON THE AIR—More and better experience, by more than a year!

# WAVE-TV

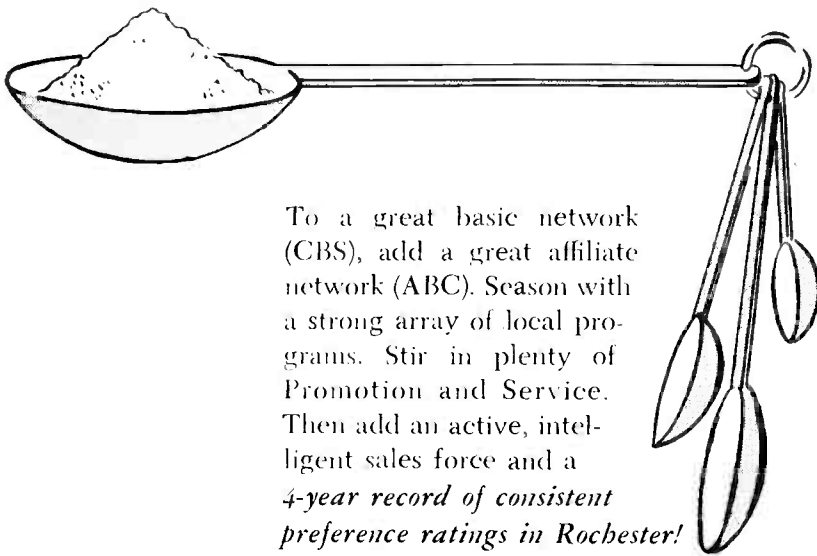
CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

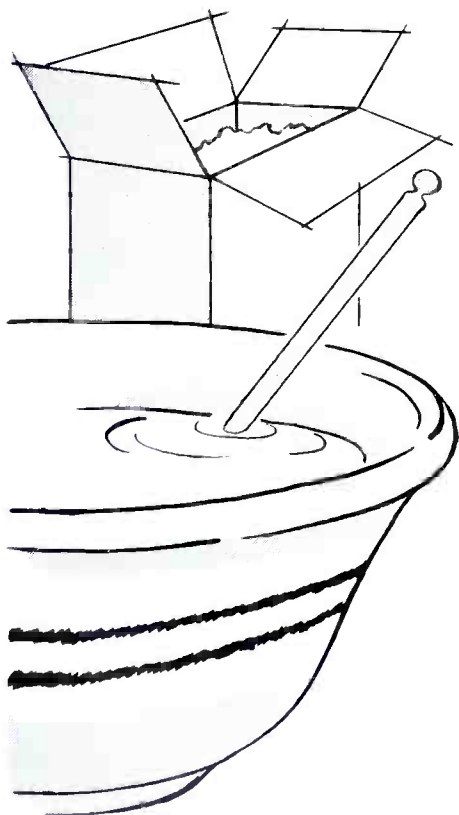
Affiliated with NBC & ABC



# Recipe for **SUCCESS!**



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



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

**CHANNEL 10** VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV AND WVET-TV

**ROCHESTER, N.Y.**

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

## Key to Network Schedule ▶

\* New program; not aired in similar form, 1955-56. † NBC, Sunday, 7:30 to 9, Hallmark special event programs, three per year. § NBC, Sunday, 9 to 10:30, Hallmark special event programs, three per year. †† NBC, Tuesday, 8 to 9, alternating roster of talent; shows include Ray Bolger in "Washington Square," Dean Martin, Jerry Lewis, Dinah Shore and Bob Hope; the latter two are set for 20 shows to be sponsored by Chevrolet. A: Alternating sponsor or program. S: Shared sponsorship, by participation or by segment. NOTE: ABC has announced plans for 14 spectaculars, each to run at a different time and date. Three of these will be the "Red Goose Kiddie Spectaculars."

## PROGRAMMING From preceding page

1956 and January, 1957, but no shows or specific time slots have yet been selected. Although *Afternoon Film Festival* has not run off with the ratings, the network officially denies it will be scrapped.

In the meantime, CBS happily looks forward to the possibility of being completely sold out in the daytime! Only daytime changes definite at presstime: Johnny Carson as replacement for Robert Q. Lewis, cancellation of *The Jack Paar Show* for a combination of a 10-minute news strip and a 20-minute audience participation show, *Stand Up and Be Counted*.

## Rogers groomed as second Godfrey

Exciting the top CBS brass more than any new personality in years is Will Rogers, Jr., now on in the early morning. In him, the network believes it has another Godfrey.

NBC, which recently announced a gain of \$5,000,000 in daytime billings, will be carefully watching the switch of its great personality hope, Tennessee Ernie, from his 12-12:30 p.m. period to 2:30 p.m.—if the expected 30% increase in the following *Matinee Theatre* audience results, together with a rating increase for Ernie, other parts of the NBC lineup may undergo re-scheduling.

Next season's very heavy schedules will pose some current problems in even more serious form. More than ever before, the network competition for outlets in the one- and two-channel markets will be keen, simply because there will be so many shows flowing from the network centers, particularly in view of ABC's upsurge.

END



# HERE IS THE TENTATIVE NETWORK EVENING SCHEDULE FOR THE FALL AS OF PRESSTIME

## ABC

## CBS

## NBC

SUNDAY	ABC	CBS	NBC
7:30	Ted Mack Amateurs Pharmaceuticals	Jack Benny (A) Amer. Tobacco (Alternate program TBA)	*Circus Boy† Reynolds Metals
8:00	" " " "	Ed Sullivan Lincoln-Mercury	*Steve Allen
8:30	TBA	" " " "	" " " "
9:00	Omnibus Aluminium (S)	GE Theatre	Goodyear/Alcoa Hour§
9:30	" " " "	Alfred Hitchcock Bristol-Myers	" " " "
10:00	" " " "	\$64,000 Challenge Revlon	Loretta Young P&G
10:30	TBA	What's My Line? H. Curtis, Rem.-Rand (A)	National Bowling P&G (S), Gen. Cigar (S)
<b>MONDAY</b>			
7:30	*Bold Journey Ralston Purina	Robin Hood Wildroot (A), Johns. & Johns. (A)	Gordon MacRae Lever
7:45	" " " "	" " " "	News Caravan R. J. Reynolds
8:00	Make Room For Daddy	Burns and Allen Carnation, Goodrich (A)	*Sir Lancelot Whitehall, Lever Producers Showcase RCA (S) (every fourth Monday)
8:30	Voice of Firestone	Talent Scouts Lipton, Toni (A)	*Stanley Pall Mall, Helene Curtis (A) Producers Showcase RCA (S)
9:00	Bishop Sheen	I Love Lucy P&G (A), Gen. Foods (A)	*Impact Cheseborough-Ponds Producers Showcase RCA (S)
9:30	Lawrence Welk Dodge	December Bride Gen. Foods	Robert Montgomery Schick, S. C. Johnson (A)
10:00	" " " "	Studio One Westinghouse	" " " "
10:30	Open	" " " "	Open
<b>TUESDAY</b>			
7:30	Warner Bros. Presents GE	*Cartoon Theatre	TBA
8:00	" " " "	Phil Silvers R. J. Reynolds, Amana (A)	*Hope-Bolger†† Chevrolet (20 shows)
8:30	Wyatt Earp General Mills, P&G	*Herb Shriner Sheaffer (A,S), Maytag (A,S)	" " " "
9:00	TBA	" " Pharmaceuticals (S)	Fireside Theatre P&G
9:30	DuPont Theatre	Red Skelton Pet Milk (A), S. C. Johnson (A)	Circle Theatre (A) Armstrong *Drama (A) Kaiser Aluminum
10:00	TBA	\$64,000 Question Revlon	" " " "
10:30	"	Do You Trust Your Wife? Frigidaire (A), Liggett & Myers (A)	Big Town
<b>WEDNESDAY</b>			
7:30	Disneyland Amer. Motors (S), Amer. Dairy (S,A), Derby (S,A)	*Cartoon Theatre	Coke Time Coca-Cola
7:45	" " " "	" " " "	News Caravan Time (S), Miles (S)
8:00	" " " "	Arthur Godfrey & His Friends Toni (S,A), Pillsbury (S,A), Kellogg (S,A)	People Are Funny
8:30	Dunninger Amer. Tob. (A), Pearson (A)	" " " "	Father Knows Best Scott Paper
9:00	Ozzie & Harriet Eastman Kodak	The Millionaire Colgate	Kraft TV Theatre
9:30	Ford Theatre	I've Got A Secret R. J. Reynolds	" " " "
10:00	Wednesday Night Fights Pabst (S), Mennen (S)	20th Century Fox Hour (A) GE	This Is Your Life P&G
10:30	Open	U.S. Steel Hour (A)	TBA
<b>THURSDAY</b>			
7:30	Lone Ranger General Mills	Sgt. Preston Quaker Oats	Dinah Shore Chevrolet
7:45	" " " "	" " " "	News Caravan R. J. Reynolds
8:00	*International Theatre	Bob Cummings Colgate (A), R. J. Reynolds (A)	You Bet Your Life DeSoto
8:30	" " " "	Climax (A) Chrysler Motors	Dragnet Liggett & Myers
9:00	*Wire Service R. J. Reynolds	Shower of Stars (every fourth week)	People's Choice Borden
9:30	" " " "	" " " "	*Tennessee Ernie Ford Ford
10:00	Long Highway	*Playhouse 90 Singer (A), Bristol-Myers (A)	Lux Video Theatre Lever
10:30	Open	" " Ronson (A)	" " " "
<b>FRIDAY</b>			
7:30	Rin-Tin-Tin National Biscuit	My Friend Flicka Colgate	Coke Time Coca-Cola
7:45	" " " "	" " " "	News Caravan Miles
8:00	*Jim Bowie Amer. Chicle (A), Cheseborough-Ponds (A)	*West Point Story Gen. Foods	Life of Riley
8:30	Cross Roads Chevrolet	*Zane Grey Gen. Foods	*Jack Carson Lorillard (A), Toni (A) Spectacular (every fourth week)
9:00	*Treasure Hunt Mogen-David (A), Helene Curtis (A)	Crusader Colgate (A), R. J. Reynolds (A)	*On Trial Campbell Soup Spectacular (every fourth week)
9:30	Vise Sterling	Playhouse of Stars Schlitz	Big Story Amer. Tobacco (A), Simoniz (A) Spectacular (every fourth week)
10:00	*Publicity Girl	The Line-up B&W (A), P&G (A)	Cavalcade of Sports Gillette
10:30	Open	Person to Person Amer. Oil (S east), Hamm (S mid-west) Elgin (A)	Open
10:45	" " " "	" " " "	Red Barber's Corner State Farm Insurance
<b>SATURDAY</b>			
7:30	Famous Film Festival Participating	*Bucaneer Sylvania	Big Surprise Purex, Speidel
8:00	" " " "	*Jackie Gleason Bulova (S), Lorillard (S)	Perry Como Noxema (S,A), Toni (S,A), Gole Seal (S,A), Sunbeam (S,A), Kleenex (S,A)
8:30	" " " "	" " " "	" " " "
9:00	Lawrence Welk Dodge	*Gale Storm Nestle	Caesar's Hour Quaker Oats (S), Esquire (S), Bab-O (S)
9:30	" " " "	Ford Star Jubilee (monthly)	Spectacular RCA Whirlpool, Oldsmobile (every fourth week)
9:30	" " " "	*Hey Jeannie P&G	" " " "
10:00	Masquerade Party Olin Mathieson (A), Emerson Drug (A)	Ford Star Jubilee (monthly)	George Gobel
10:30	Ozark Jubilee	Gunsmoke Liggett & Myers Ford Star Jubilee (monthly)	Spectacular see above
		*High Finance Mennen	Your Hit Parade Amer. Tob. (A), Hudson

Pretesting and constant experimentation hold key to success with color TV

When hands are used for product demonstrations, a very pale shade of makeup should be used. Even so small an item as nail polish cannot be overlooked. Once, when a model was demonstrating a Lady Sunbeam Shaver in a close-up shot, the deep color of her nail polish "saturated" the product in her hand and turned a turquoise shaver quite red. The mistake was corrected by the simple application of a very light nail polish.

**Costumes and sets**

The set designer for black-and-white works alone, although he may meet once or twice with the costume designer to check the scene's gray values. In color TV, the two must work together very closely. The costume designer is responsible for foreground color—announcer's or actors' clothes—the scenic designer is concerned with background. The two must supplement each other in their jobs, as well as in their choice of colors. Your costume designer should know the background color of every scene so that he may select costumes whose colors complement these backgrounds.

Here again, flesh tones are an important factor. For one of our commercials I had picked a dove-gray background for our female narrator. Before we made our final choice, she had to try on five dresses of various hues. The blue was too bright, red killed her skin tones, green made her face look ghastly. Finally, a light brown dress was selected, it was a fine complement for the dove-gray background and made her flesh tones appear wonderfully natural.

Dresses and costumes must be chosen under fully lit conditions. I've seen dresses selected when the set was not fully lit, and later on, when the narrator looked sickly on camera, and the commercial's over-all feeling was wanting, the people involved regretted having "pooh-poohed" this seemingly small item.

Most costumes available from costume houses are made especially for the theatre—*almost three-quarters of them are too bright for color TV without extensive alterations and dyeing.* In planning any sort of production, whether it be a show or commercial, the additional cost this entails should be taken into consideration.

It will be some time before this particular problem will be overcome in the medium. To take an example,

suppose a major network is planning a production of "Cardinal Richelieu," calling for a flowing red robe. The robe probably would overpower every scene the cardinal played in. The producer would either have to gamble by having the robe dyed a lighter red, or go to the expense of getting a new robe—one that would meet color-TV requirements—expressly for the show. When you are investing such large sums of money, I don't think you want to gamble.

A fine example of good costuming, where the designer kept the known limitations of the medium in mind, was the Maurice Evans color production of "Taming of the Shrew."

**Lights**

Color calls for much better liaison between the scenic designer and the lighting director than does black-and-white. Frequently, colored theatrical gels are placed in front of standard lights to alter background color. The system is highly sensitive to little changes of light, which makes it very difficult to forecast exactly how a color will look on the monitor.

You must be careful that your shadow areas don't go too dark. Filling in shadows is necessary to insure against a muddy look in your picture. You need three to four times more light in color than in black-and-white, and this additional light means many more lamps to be hung, and other adjustments necessary to get the best possible picture. All this takes time and careful planning, so in doing a commercial in color you must allot much more time than you ever did for one in black-and-white.

**Cameras**

The color cameras we have been using are considerably heavier and less maneuverable than standard black-and-white cameras. You must take this into consideration when planning commercials; it is extremely important to pre-plan shots set down in your scripts.

Sometimes, if you have a busy multiple-shot script, it's necessary to use a fourth camera to get the exact effect desired by your client. In our commercials, with their many very fast and close precise shots of the product, it's sometimes difficult for a cameraman to break for his next shot in time. Hence, a fourth camera is necessary to achieve over-all flow.

If your commercial message has many copy points and you have to get them in, don't take a chance when a split second can mean the difference between success and failure. This, of course, is not a practical approach for local stations which do not have more than two or three color cameras.

In these cases the only real solution is to limit the number of shots.

Another important fact that may surprise some is that *the color cameraman sees only a black-and-white picture* when he looks through his view finder. Therefore, he cannot help correct shots and make adjustments as readily as he can in black-and-white.

Close shots look very good in color and an advertiser should take advantage of this fact. The mouth-watering shot of eggs in the Sunbeam Frypan is a good example. The long shots sustained for an extended period will detract from the clarity of your picture and should be avoided.

**Background**

A good color reproduction of the product often can be obtained by controlling the color of its surroundings. If, for instance, your product is very light, a light background will help hold its true color. *But there must be enough contrast between your product and its background* to achieve an adequate sense of dimension and sharpness.

To get the proper background for the Sunbeam Frypan we experimented for a full day. We tried various warm and cool colors but they all carried over into the pan and changed the color of whatever food was in it. We finally chose a buff background which added just enough color to give over-all balance to the picture and give a perfect reproduction of the eggs, bacon, or pork chops in the pan.

This experience taught me something very basic. No matter how beautiful your color picture may be, never forget that *you are selling a product and the background surrounding it must not pull the eye away from the sales message you are trying to put across.*

**Reproduction**

The need for careful experimentation and planning in order to keep within the color range the system can readily take cannot be over-emphasized. For example, in using a



chocolate cake in our color commercials we found that the normal chocolate icing used was too dark for the system to render truthfully. We therefore changed the icing to a lighter mocha brown, and the color system reproduced the cake exactly as desired.

When planning to enter color TV, some advertisers may have to change their over-all packaging, some may be able to retain their package colors by lightening tones for TV (as I did with the chocolate icing), others will encounter no problems at all. Some advertisers may want to change their packaging simply to compete with other, more imaginative, product packaging once color TV achieves greater circulation. Certainly the time to start thinking along these lines is now.

Innumerable obstacles are encountered in televising certain surfaces in color. My own special headache was the problem of successfully shooting those Sunbeam products which have chrome finishes, a problem solved only after much experimentation. Special wood enclosures were made and lined with silver foil. The product was placed inside the enclosure, light was directed on the silver foil only, which reflected it onto the chrome.

The next question was: Since chrome is a highly reflective surface, what color background would not kill the over-all effect? I decided to stick to a light blue knowing that its reflection wouldn't alter the silvery quality of the chrome and the result

was an entirely successful and life-like reproduction.

Automobiles, because of their glossy finish, also present problems. They must be repainted with flatter paint to eliminate bad reflections and light flares. Again, all of this serves to stress the fact that the key to your success lies in pretesting and experimenting.

#### Artwork

For color TV, it is a good idea to keep your artwork simple. Try to get your message across with a minimum of color and a maximum of simplicity. Remember that great amounts of color will distract the consumer's eye and detract from your copy points.

Superimpositions, used so often and so well in black-and-white, may be used in color too. One color can be "supered" over another, but you will get an over-all loss in reproduction. Light lettering, against dark backgrounds, works best. I have obtained good results with pricetags and product-comparison tags by using a black background with light blue and/or light brown letters.

A great saving in studio set-up and lighting time can be achieved through the use of color dye transfers. These are either photographs or an artist's true rendering of the actual product, with undesirable reflections eliminated and important features highlighted. The camera is trained on the dye transfer. In this way, you can pre-control product features to some extent. Done live, this

would consume much valuable studio lighting time, and it's debatable whether the results would be better.

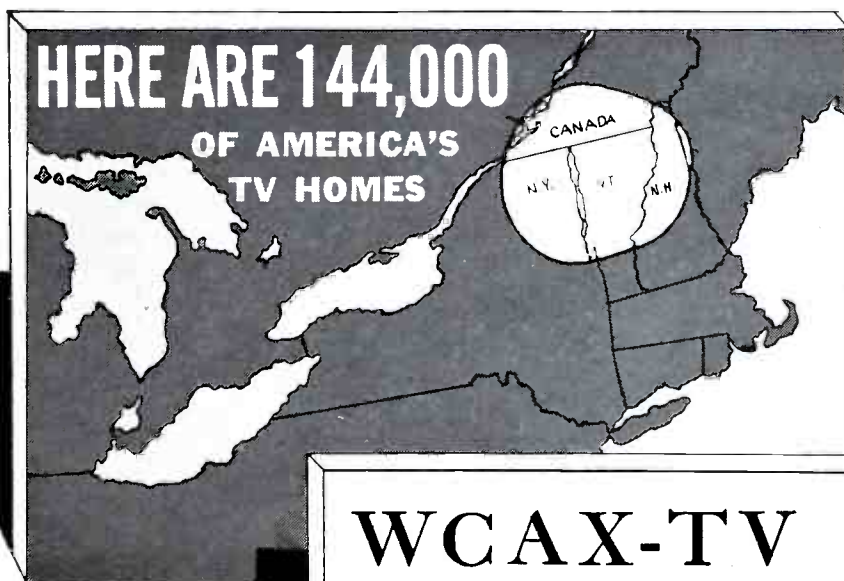
#### Time

Obviously, in the preparation of a color commercial, time is a big factor. For our commercials, we use an hour more for on-camera rehearsal in color than in black-and-white. Although these commercials, with their special problems, perhaps are not a true time guide, I nevertheless suggest allotting a minimum of one extra on-camera hour for color.

Dependent upon the complexities of your commercial, a schedule giving you enough time with the least margin for error naturally is best. Bear in mind that, for the first time, you will be concerned with skin tones, proper color background and a true color rendition of your product. These, added to the normal problems you had in black-and-white, will add to your preparation time. Once you're in the studio, major changes are difficult to handle and will play havoc with your time schedule.

This new "monster"—color TV—necessitates the re-evaluation of what I call "print thinking," carrying color ideas from print to TV.

Agency art directors are not color TV experts, and your art director will have to learn, along with your TV producers and copywriters. Giving him complete authority can prove disastrous. One agency doing color commercials gave its art director over-all supervision. Carrying over his print ideas, he chose colors



**WCAX-TV**

Burlington, Vermont

Channel 3 CBS

Weed Television

SHREVEPORT'S

HIGHEST  
RATED

TV NEWS &  
WEATHER  
are on

KSLA-TV

DON OWEN,  
KSLA-TV News  
Director



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

6:00 PM NEWS  
AND WEATHER

KSLA-TV . . . . 30.9

Station B . . . . 9.4

10:30 PM NEWS  
AND WEATHER

KSLA-TV . . . . 14.6

Station B . . . . 6.4

Based on ARB Survey on television  
viewing — week of March 8-14.

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

Full Power Basic CBS-TV

See your Raymer man  
for full details.

KSLA 12  
CHANNEL

FIRST IN SHREVEPORT, LOUISIANA

so vivid that the system could not reproduce them, chose costumes which killed the skin tones of all the people in the commercial, and generally played havoc with the unfamiliar medium.

At another agency, where the TV producer and copywriters could not take the freely-given advice of NBC men who had gone through the growing pains of this new medium, the result was a complete waste of time and money. Any advertiser or agency is making a big mistake in not consulting the networks as much as possible.

**Cost**

To sum up, you and your client had better resign yourselves to the inevitable—your commercial in color will cost more than in black-and-white. Additional camera time, lighting time, special scenery, artwork, costuming and makeup make higher costs inescapable.

At this stage of the game, I am convinced that any attempt to short-cut production time for the sake of economy can only mean trouble. This is as true for the experienced color-TV producer as it is for the beginner. **END**

**NEW ROLE FOR STATION REPRESENTATIVES** *From page 73*

sel, the stations report, on how to promote local programs and facilities to advertisers, on audience promotion, on stations' national advertising.

Being close to the needs of time-buyers and having the experience of solving similar problems for other stations, reps have taken on many new research chores. Station men say they are getting increased aid in designing coverage maps and issuing market data as well as choosing surveys.

Reps are doing more to help with rate review and with mailing lists; also they are keeping their own salesmen better informed.

Selling spot TV as a medium is another vital area in which the reps are now playing a big part.

While most of these new jobs are directly related to selling time, some of the increased activities are a little farther afield. For example, at least one-fifth of the station men noted increased service in some phase of network relations, programming guidance or publicity.

**The additional services stations want**

Where would the stations now like to get more help? It should be noted that many of the areas in which a large number of stations wanted increased service are the same areas in which other stations already had been getting more help.

Almost every area of promotion gets a high percentage of requests for aid. Most frequently asked for were presentations on behalf of the market, the leadership of the station, local programs and facilities. Presentations to get specific accounts also were mentioned by many, as were the preparation of competitive analyses when new stations entered the market and assistance in winning station awards.

Rep research departments were asked to get busy on regular bulletins analyzing and summarizing results of audience surveys, on distribution of set-count information, on regular reports of market data.

Reps were requested to get out and campaign for spot—over 40% of the station men said they would like their reps to be present more frequently at gatherings of food, drug, automotive and other advertiser groups; an equal number asked the reps to tackle upper-echelon selling—at the account or advertiser level.

**Reps: New aids grew out of sales job**

The reps, from their viewpoint, feel their new activities are a necessary extension of their basic time-selling job. Some are becoming concerned over the higher operating costs and larger staffs that these diverse activities demand. They feel that perhaps the stations should share some of the financial burden.

Many of the station men offered undiluted praise of the service they get from their rep.

A few were critical. Wrote one general manager: "Our reps have been pretty decent to us, but there are many points where we would like better service."

Dissenting from the general desire for aid, one sales manager wrote: "We believe that the problems of sales development and station promotion in small market stations should be handled by the station rather than the reps."

Another wrote: "Reps are improving. Rep management should devote more time to the promotion and research activities instead of hunting new stations to add—more trips to local stations' market areas, more groundwork on manufacturers, more effort toward development of a standard survey system." **END**



## JACK WRATHER—OILMAN IN TV *From page 57*

personally concerned with policy making and direction of administration. This keeps him hopping around the country and he is often a hard man to find. Sometimes he almost runs ahead of himself. When he made the deal with George Trendle for the Lone Ranger properties, Wrather flew to Detroit with his lawyer. When he tried to open an account at the local bank so that he could place the \$3,000,000 draft due to arrive within a few days, he was told an initial deposit of \$100 was required. Neither Wrather nor his lawyer had anywhere near that amount on hand—they had to borrow the \$100 from Trendle.

Wrather's hopes for the future are centered mainly on the South-

west and Southern California. He believes the continued population growth of the United States assures increasing and sustained production and prosperity for the remainder of this century.

As for his more immediate plans—it is interesting that although only his radio station is an independent operation, Wrather has strong convictions about the potential of the independent TV station. It can compete both dollar- and rating-wise in the multi-station market, he maintains, but it must be more vigorous and aggressive than the network affiliate in programming, sales and promotion. Key programming factor for the independent, he holds, is syndicated film. END

## THE ARF *From page 62*

tee member estimates that pilot work might require about \$25,000 and actual field work, \$200,000 or more.

At this stage of the ARF's development such hat-passing is necessary. The Foundation's 220 subscribers contribute from \$100 to \$2,000 a year, depending on their size. This income defrays the cost of operations, provides for the 23-man staff, pays the costs of the appraisal and consultation services and covers the expenses of some of the special studies of general interest. Media research projects are financed by the medium and advertisers, agencies and other groups with a special interest in projects proposed. Most of the Foundation's field work is done through professional or commercial research organizations. Guidance and planning, plus much of the shirt-sleeves work is done by the volunteers. Of this brainpower, it has been said, "You couldn't buy such talent as the ARF gets for free."

### President Hart a former ANA chief

Equally as impressive are the backgrounds of the ARF's officers and staff. William A. Hart, president of the ARF since last November, was director of advertising of DuPont for 31 years. He is a former president of the ANA.

The managing director of the ARF, A. W. Lehman, is another man experienced in the functions of advertising's industry-wide groups. Before he became managing director in 1944, he was the ARF's technical director. He has held administrative and technical posts with the ANA and Traffic Audit Bureau.

The man who took over from Al Lehman as technical director is Dr.

D. B. Lucas. Lucas is also chairman of the department of marketing at New York University. He has combined teaching and doing by serving as a consultant for BBDO, writing books on advertising psychology, developing the "controlled recognition method" of measuring magazine-advertising audiences.

The men who work with the ARF are the first to admit that progress has been slow. Some say it has to be, because of the nature of research.

### Can volunteers get the job done?

But others feel that the nature of the ARF itself has a lot to do with its pace. One of its most active volunteers pointed out that, "They've done quite a remarkable job, but maybe they could do more. Maybe the way the ARF is constituted is wrong. Using volunteers, they have a chance to get good people. But these men have other obligations.

"Perhaps there should be a staff member assigned full-time to each project."

Another researcher, nodding in agreement, emphasized that an expanded professional staff means an expanded budget and that the ARF's fund raisers have no easy job now.

The question "Why hasn't the ARF done more?" might be rephrased as "Why hasn't the ARF been given more money?" With the results of its first projects just beginning to be published, with PARM, TV set count and magazine audience studies about to be put out in the next few months, now would seem to be the time for those in advertising to realize the ultimate value of the Foundation work and give it fuller support. END



STEP INTO THE KANSAS MARKET... WITH KTVH



and step into the heart of the wheat belt... one of the richest markets anywhere.

Central Kansas' population crowds 1,000,000 with more than \$1,000,000,000 spendable income. Every survey proves this area's pioneer station (KTVH) is watched most by the most people!

So step into the lucrative Kansas market... with KTVH, a CBS basic station.



VHF 240,000 WATTS  
Represented Nationally by H-R Television, Inc.  
Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen); Howard O. Peterson, Gen. Mgr.

## WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

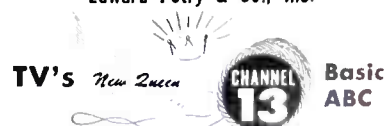
**TIME:** Now, while we're still new... with rates set to offer low cost per impression... choice availabilities are still open.

**PLACE:** Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

**SCENE:** WHTN-TV with the largest transmitting antenna in the world... 316,000 watts of power for maximum effective coverage... a built-in audience of more than 200,000 sets... popular basic ABC network programs, outstanding local live shows and top-notch films.

**ACTION:** Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

**CALL US:** Huntington, West Virginia, JACKSON 5-7661, or our representatives: Edward Petry & Co., Inc.





## editorial

### COMMERCIALS DOWN THE DRAIN

**W**atched a Marlboro commercial the other day. As cigarette commercials go, it wasn't bad at all. In fact, it definitely left me with a favorable impression. That impression, though, was shattered a fraction of a second later—by a commercial for a sewer-cleaning service!

This is not an isolated example. There are literally hundreds of instances where the best creative effort, the finest film production and the biggest budgets are thrown down the drain because of poor commercial placement.

While all of this has been pointed out time and time again, the great majority of timebuyers placing spot announcements still never get to see the commercials they place. And even when they do, they are hamstrung by client or account-man insistence on top-rated adjacencies or an arbitrary ceiling on cost-per-thousand. Naturally, such rigid policies force the buyers to shoot for availabilities at top audience peaks regardless of "editorial content." There just isn't enough consideration given to the all-important climate for the commercial.

### SPECIAL INTERESTS ASIDE

**W**ashington's stepped-up investigations into the broadcasting industry have prompted the formation of more special interest groups than you could shake a stick at. The real business at the recent NARTB convention was not in the daily agenda but in the many meetings taking place in private suites and corridors. Groups for the *status quo*, for UHF; committees to show the evils of the networks, to back up the networks. For every area under government scrutiny, there are any number of axe-grinding groups formed specifically to get their story told in Washington.

Of course, we understand that this is the very backbone of democracy, but it seems a downright shame that all these special interest groups should become active at

The station is basically responsible for the way its schedule lines up, but agencies can help avoid placement blunders by thorough indoctrination of timebuyers, and advertisers can help themselves by taking factors other than ratings into account.

On the other hand, there appears to be a growing recognition by advertisers that programs of a certain type might do more for their company and sales than higher rated shows. This is basic advertising thinking. It has long been evident in print. If it were not sound, why would anyone advertise in the *New York Times* when the *Daily News*' circulation is so much greater? And how else would you explain the success of *The New Yorker* magazine?

Fortunately, this maturity in media evaluation is now seeping through to TV, as seen in the sponsorship of programs like *Omnibus*, *Project 20*, *See It Now*, and so forth.

this crucial period when there is a great need for a unified stand. This is a time calling for a willingness to give and take in the interests of the overall good of the industry.

Put this down as a plea to these groups to review their goals carefully in order to see how they line up with the entire national picture. They might try putting themselves in the position of a Federal Communications commissioner or one of the senators active in the many investigations and ask themselves the following: "How much confidence can we have in the data supplied by the industry when it is so obvious that what inspires the various petitions is self-interest!"

*Fred Rogel*