

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

TENTH YEAR OF PUBLICATION

APRIL 1954

SPECIAL COLOR REPORT

page 31

New Hope for Department  
Stores in Television

page 21

12-54 R A  
TM 1  
LIBRARY  
INDIANA UNIVERSITY  
BLOOMINGTON IND

In

*they'd rather watch*

**WBZ-TV**



## WBZ-TV

**BOSTON, Channel 4**

WESTINGHOUSE BROADCASTING COMPANY, Inc.



WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National representatives: Free & Peters, Inc.

● Superior local programming is a big reason! On **WBZ-TV**, viewers find something for everyone—from lively news programs like **NEWS AT NOON** to household hints included in **PANTRY PLAYHOUSE**—from wholesome children's programs such as **THE MAGIC WINDOW** to the most adult entertainment like that in **STARRING THE EDITORS**. Seasoned to the New England taste, these programs pull a surprising—and gratifying—number of replies and sales! We'll be glad to tell you the full story of how **WBZ-TV** covers an area of 12,390 square miles, accounting for total retail sales of more than 6 billion dollars. Just write or phone.

*You must buy KFMB-TV....  
to reach all of San Diego County*

# KFMB-TV



ABC • DU MONT

## SAN DIEGO, California...

*still* **FIRST** *in*

*America's Fastest Growing*

*Billion-Dollar-  
Market!*



**SAN DIEGO,  
Nation's 24<sup>th</sup>  
Largest City\***

***Bigger** than...*

- Indianapolis, Ind.
- Columbus, Ohio
- Jersey City, N. J.
- Miami, Florida
- Hartford, Conn.

\* Sales Management, 1953, Population

**FIRST** *in-*  
*Day-time,*  
*Night-time,*  
*All-the-time*  
**RATINGS**

**WRATHER - ALVAREZ BROADCASTING, INC.**

San Diego 1, California

Represented by EDWARD PETRY & CO., INC.





# HEIGHT COUNTS MOST!

*WAVE-TV Delivers:*

**66.7% GREATER COVERAGE AREA**  
than any other television station  
in Kentucky and Southern Indiana!

**36.1% GREATER CIRCULATION**  
than the area's leading  
**NEWSPAPER!**

**761.0% GREATER CIRCULATION**  
than the area's leading  
**NATIONAL MAGAZINE!**

WAVE-TV delivers a *perfect* picture to thousands of families who get satisfactory television reception from no other outlet. The reason is simple:

**WAVE-TV's tower is on top the highest hill in this area — is actually 525 feet higher than Louisville's other VHF station!**

**WAVE-TV's Channel is 3 — the lowest in this area!**

**WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3 — is equivalent to 600,000 watts from our old downtown tower, on Channel 5!**

Ask NBC Spot Sales for all the WAVE-TV facts.

According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 51.5% more Effective Buying Income — gives you far greater coverage than any other TV station in this area!



LOUISVILLE'S

# WAVE-TV

## Channel 3

**FIRST IN KENTUCKY**

**Affiliated with NBC, ABC, DUMONT**

NBC Spot Sales, Exclusive National Representatives



**YOU MIGHT RUN 100 YARDS IN 9.3 SECONDS\* —**

**BUT . . . YOU NEED WKZO-TV  
TO SPEED UP SALES IN  
WESTERN MICHIGAN!**

**WKZO-TV AREA PULSE  
(27 COUNTIES)  
SHARE OF AUDIENCE  
MON. — FRI. — APRIL, 1953**

|                    | 8 a.m.—<br>12 noon | 12 noon—<br>6 p.m. | 6 p.m.—<br>12 midnight |
|--------------------|--------------------|--------------------|------------------------|
| <b>WKZO-TV</b>     | 62% (a)            | 52%                | 52% (a)                |
| <b>STATION "B"</b> | 26%                | 25%                | 25% (a)                |
| <b>OTHERS</b>      | 12%                | 23%                | 23%                    |

(a) Does not telecast for complete period and the share of audience is unadjusted for this situation.

WKZO-TV, Channel 3, serves more than 315,000 TV homes in 27 Western Michigan and Northern Indiana counties (see Pulse figures at left).

October 1953 Hooperatings for the 4-county area around Kalamazoo-Grand Rapids credit WKZO-TV with 55.6% more evening viewers, 100% more morning viewers and 400% more afternoon viewers, than the next Western Michigan television station! Enough said?

(80,000 WATTS, CHANNEL 3)

# WKZO-TV

**OFFICIAL BASIC CBS FOR WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives



*The Feltzer Stations*

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

\*This world's record was set by Melvin Patton on May 15, 1948, in Fresno, California.



# TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 4, April, 1954

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# WDEL-TV

Wilmington, Delaware

**Channel • 12**

Hundreds of local and national advertisers use WDEL-TV consistently . . . proof positive of its profit potential. Write for information.

*Sales Representative*

## MEEKER

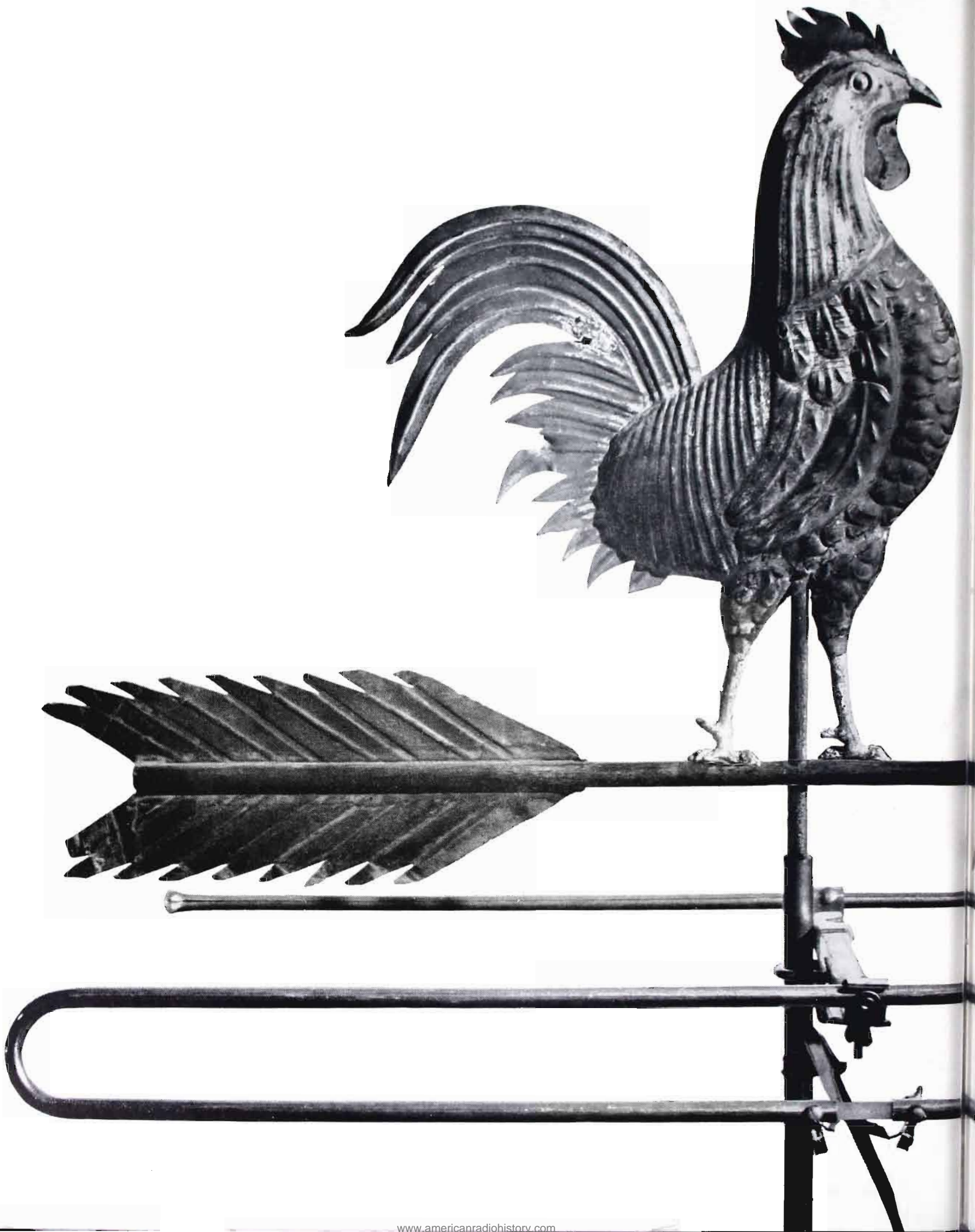
New York  
Los Angeles

Chicago  
San Francisco

**WDEL**

**AM TV FM**

Steinman Station





*early returns on* **THE  
MORNING  
SHOW**

It's off to a great start! In its first five days...

It increased sets in use by 39%.\*

It won over 45% share of audience.\*

It covered areas—including all major markets—  
with close to 23 million television homes.\*\*

It offered the largest early morning station line-up.

It sold at the lowest over-all price in all television.

It brought its first sponsor 16,558 replies to a  
single announcement!

Whether your budget is large or small, you can get  
big returns on "The Morning Show." Try it once...  
or once a day... once a week... once a month...  
or as often as you need it.

**CBS TELEVISION**

\*Trendex  
March 15-19.

\*\*With outlets in the  
Pacific Time Zone  
through the  
companion program  
"Panorama Pacific."



DIG  
THIS  
TREASURE  
ISLAND

Lubbock  
Texas

LARGEST METROPOLITAN AREA  
WITHIN 250 MILE RADIUS.

LUBBOCK, TEXAS  
the Southwest's NEW major market.

And dig this, KDUB-TV offers you MORE  
VIEWERS PER DOLLAR THAN ANY  
OTHER TEXAS TV!

*P.S. your every model  
man has the word.*

**CBS** **DUMONT**  
TELEVISION

**KDUB-TV**  
LUBBOCK, TEXAS

PRESIDENT & GEN. MGR., W. D. "DUB" ROGERS  
GEORGE COLLIE, NAT'L SALES MGR.

# FOCUS

## NETWORK TV BILLINGS—PIB

|     | for Feb. '54        | for Feb. '53        |
|-----|---------------------|---------------------|
| ABC | \$ 2,502,372        | \$ 1,481,032        |
| CBS | 9,965,481           | 6,621,629           |
| DuM | 1,118,447           | 862,299             |
| NBC | 9,503,309           | 6,876,029           |
|     | <u>\$23,089,609</u> | <u>\$15,840,989</u> |

### ADVERTISERS SPENT \$150,000,000 FOR NETWORK PROGRAMMING

Network advertisers as a group paid out 66 cents for programming for every dollar they spent for gross time during 1953. Knock off frequency and volume discounts from the time charges, and the program bite comes to about 85 per cent of the time cost.

A special study, based on TELEVISION Magazine's Annual Data Book shows that the 273 advertisers using network TV paid close to \$150,000,000 for program production, compared to \$227,585,656 for time.

Both P & G and Colgate spent about 43 cents for programming for every dollar of gross time. General Foods put out 75 cents to the dollar.

On the other hand, many of the advertisers using segments of *Today* shelled out six cents for program costs to every gross time dollar.

### 13 MARKETS PASS 85 PER CENT PENETRATION MARK

In the mature markets, the percentage of homes having TV is heading toward complete saturation. This holds true even where power and tower increases have brought additional homes into the coverage area.

Listed here are the 13 markets that have reached penetrations above 85 per cent; many others are very close to this mark.

| Market     | % Homes Owning TV (Penetration) | April Circulation | Market       | % Homes Owning TV (Penetration) | April Circulation |
|------------|---------------------------------|-------------------|--------------|---------------------------------|-------------------|
| Baltimore  | 89.5%                           | 676,338           | Detroit      | 87.4                            | 1,282,420         |
| Boston     | 86.6                            | 1,195,426         | Los Angeles  | 88.6                            | 1,723,181         |
| Buffalo    | 87.5                            | 415,013           | New York     | 90.1                            | 4,199,886         |
| Cincinnati | 85.5                            | 431,177           | Philadelphia | 90.2                            | 1,618,639         |
| Cleveland  | 88.7                            | 1,026,525         | Washington   | 87.9                            | 539,706           |
| Columbus   | 87.1                            | 380,366           | Wilmington   | 91.4                            | 160,771           |
| Dayton     | 89.2                            | 356,354           |              |                                 |                   |

### NEW HOPE FOR DEPARTMENT STORE TV

Possible source of the failure of many department stores to make TV pay off is pointed out by H. K. Faupel, publicity director of Adams, Meldrum & Anderson, Buffalo store.

Writing that "TV does the job for this department store," (see story, page 21), Mr. Faupel says the key to proper use is picking the right agency. "The agency handling a department store's television advertising must be willing and able to act as another division of the store's advertising department. AM&A now spends over \$100,000 a year on TV.

### TEN BIGGEST CATEGORIES USING NETWORK TV

Nine out of every ten dollars spent for network TV time during 1953 came from the top ten PIB industry classifications. Each of these groups spent more in 1953 than in the previous year.

| Classification                      | 1953 Network Gross Time | 1952 Network Gross Time | Increase |
|-------------------------------------|-------------------------|-------------------------|----------|
| Food & Food Products                | \$42,181,919            | \$33,069,938            | 27.6%    |
| Toiletries & Toilet Goods           | 36,338,809              | 24,803,772              | 46.5     |
| Smoking Materials                   | 36,060,199              | 28,430,199              | 26.8     |
| Soaps, Cleansers, Polishes          | 22,907,199              | 21,004,194              | 9.1      |
| Automotive, Accessories & Equipment | 21,059,028              | 15,465,800              | 36.2     |
| Household Equipment & Supplies      | 19,946,095              | 11,460,099              | 74.0     |
| Drugs & Remedies                    | 9,640,633               | 6,102,734               | 58.0     |
| Beer, Wines & Liquors               | 5,720,087               | 5,649,255               | 1.3      |
| Confectionery & Soft Drinks         | 5,609,749               | 5,042,282               | 11.3     |
| Industrial Materials                | 4,370,238               | 3,924,505               | 11.4     |

Source: Publishers Information Bureau





- 1 New York City
- 2 Chicago
- 3 Los Angeles
- 4 Philadelphia
- 5 Boston
- 6 Detroit
- 7 San Francisco
- 8 Pittsburgh
- 9 St. Louis
- 10 Cleveland
- 11 Baltimore
- 12 Charlotte
- 13 Atlanta
- 14 Minneapolis-St. Paul
- 15 Milwaukee
- 16 Dallas-Ft. Worth
- 17 Washington, D. C.
- 18 Providence
- 19 Indianapolis
- 20 Kansas City, Mo.
- 21 Davenport-R.I.-Moline
- 22 New Haven
- 23 Huntington
- 24 Houston-Galveston
- 25 Seattle-Tacoma
- 26 Birmingham
- 27 Kalamazoo
- 28 Cincinnati
- 29 Memphis
- 30 Buffalo
- 31 Bloomington
- 32 Greensboro
- 33 Johnstown
- 34 Columbus, Ohio
- 35 Louisville

## 36 Lansing

- 37 Binghamton
- 38 Bridgeport, Conn.
- 39 New Orleans
- 40 Oklahoma City
- 41 Reading
- 42 Schenectady-Albany-Troy
- 43 Dayton
- 44 New Britain-Hartford
- 45 Ames
- 46 Lancaster
- 47 Nashville
- 48 San Antonio
- 49 Syracuse
- 50 Altoona
- 51 Grand Rapids
- 52 Toledo
- 53
- 54



*Lansing*

# AMERICA'S

# 36<sup>TH</sup> MARKET



## 414,600 HOMES in the WJIM-TV market coverage area !

Smart timebuyers have discarded the old-fashioned method of rating TV markets in terms of metropolitan county area. Most important today . . . according to recent studies (Television Magazine—February 1954 and Sponsor Magazine—November 1953) . . . is the actual number of potential homes within the station's coverage area.

WJIM-TV, channel six in Lansing, is America's 36th ranking market in terms of total homes reached. The station covers over twenty-five counties and twelve major cities in the rich central Michigan market, which is the home of some of the most famous names in industry . . . GENERAL MOTORS - FORD - DOW - KELLOGG.

## Coverage that counts !

# WJIM-TV

..... **NBC** .. **CBS** .. **ABC**



# FIRST

WITH TELEVISION  
IN THE TWIN PORTS

# FIRST

#### IN AUDIENCE

There are now over 34,000 sets in the WFTV market, representing a 46% saturation.

# FIRST

#### IN COVERAGE

100% of the sets in this vast Duluth Superior market are equipped to receive UHF. The nearest TV station is 160 miles distant.

# FIRST

#### IN FACILITIES

Very shortly WFTV will move to NEW studio-offices with the most complete and most modern telecasting facilities in the Upper-Midwest.

# FIRST

#### IN SALES

With greater coverage and the best facilities, YOU will surely receive more sales.

# WFTV

DULUTH-SUPERIOR

JAMES C. COLE, Mgr.  
HOTEL DULUTH  
DULUTH, MINN.

Represented by . . .

ADAM YOUNG  
TELEVISION, INC.

Represented regionally by  
Orville Lawson and Associates  
Minneapolis, Minn.

## FOCUS on people



Thomas F. Harrington  
Managing Partner, Bates

Maria Helen Alvarez  
Wrather-Alvarez

Leonard F. Cramer  
Crosley Div., Avco

Matthew Fox  
Skiatron TV

The old hornet's nest of ID specifications was freshly stirred by Ted Bates partner Thomas F. Harrington. Writing to stations on behalf of the Brown & Williamson account, he requested acceptance of ten second announcements with "100 per cent video space for selling," which means audio-only for the station call letters. The present 25 per cent visual identification requirement creates expensive production problems.

Most stations are pretty hot on the Kool proposal because they feel more sell and fewer headaches will lure in additional business. Some however say increased space should be accompanied by increased rates.

Kools, Mr. Harrington pointed out, is one of the biggest users of spot TV, and 85 per cent of its spots are IDs. No stranger to broadcast problems, Thomas Harrington began his agency career with George Batten in 1919. Formerly vp in charge of radio at Y & R, he has been at Bates since 1944.

Not long ago, a woman's magazine said of Maria Helen Alvarez, "She owns part of two television stations, is 29, has a million dollars." Considerably more was added to that sum when Mrs. Alvarez and her partners, Mazie and Jack D. Wrather, sold KOTV to the John Hay Whitney interests for \$4,000,000.

Unquestionably the most successful woman in the industry, Mrs. Alvarez was a radio continuity writer and time salesman before becoming general manager and part owner of the Tulsa outlet in 1948.

Together with the Wrathers, she bought out the station's previous owner and also acquired a large interest in KFMB AM-TV. In addition to this San Diego outlet, she has an application in for Corpus Christi.

As vp of Avco's Crosley division, Leonard F. Cramer has been greeted with both applause and arguments over introduction of the Crosley Super V 17" black and white set which sells for \$139.95.

Many have hailed it as a move which will revitalize set sales by forging a break in the price barrier. Sales reports on the new model have been excellent, indicating that there's still plenty of room for expansion in black and white.

What concerns other manufacturers is the possibility that the elimination of one circuit in the Crosley set causes interference on other receivers. The industry is waiting to see if reception difficulties are serious. If they're not, watch for more low price models entering the market.

A major factor in TV film (board chairman of MPTV) and in theatrical film (partner in United Artists, former exec. vp of Universal), Matthew Fox last month swung into a new venture which might combine both—subscription TV. He will head up a new company, Skiatron TV, to make equipment and operate pay-as-you-see service. Arthur Levey, the previous owner, will use the Skiatron name in a separate corporation working on other electronic devices.

That Matty Fox's far-flung interests now include the rights to Skiatron provides Paramount's Telemeter with a new ally. Next steps for Skiatron: application for FCC approval and pacting of NY station outlet.



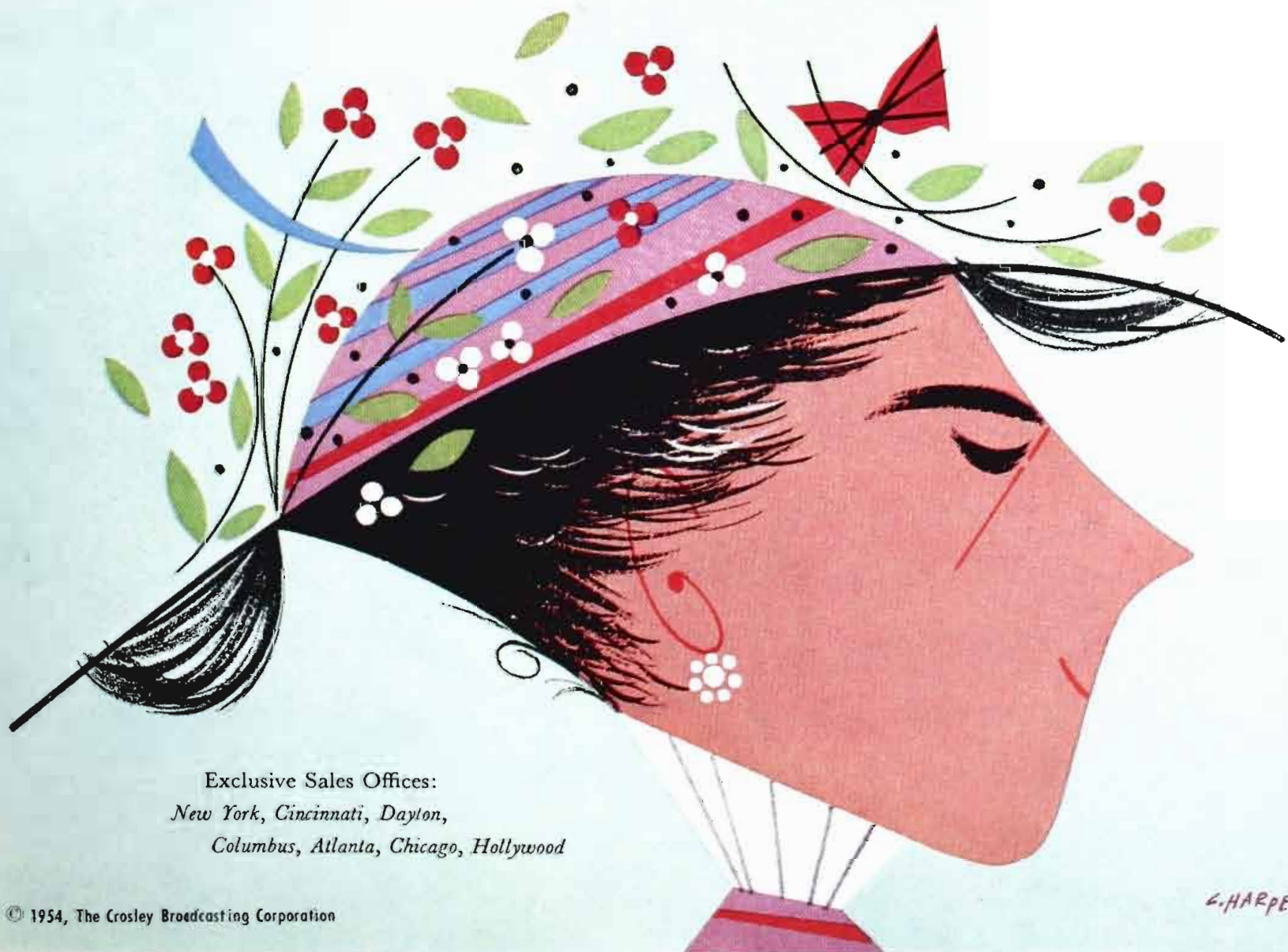


nothing **Works Like Wantmanship**

Putting the yearn on everyone to want something more, new or better. That's **Wantmanship**, the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-T, Cincinnati, uses top talent—professional want-makers, to make wants real and urgent. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.

the **CROSLEY GROUP**

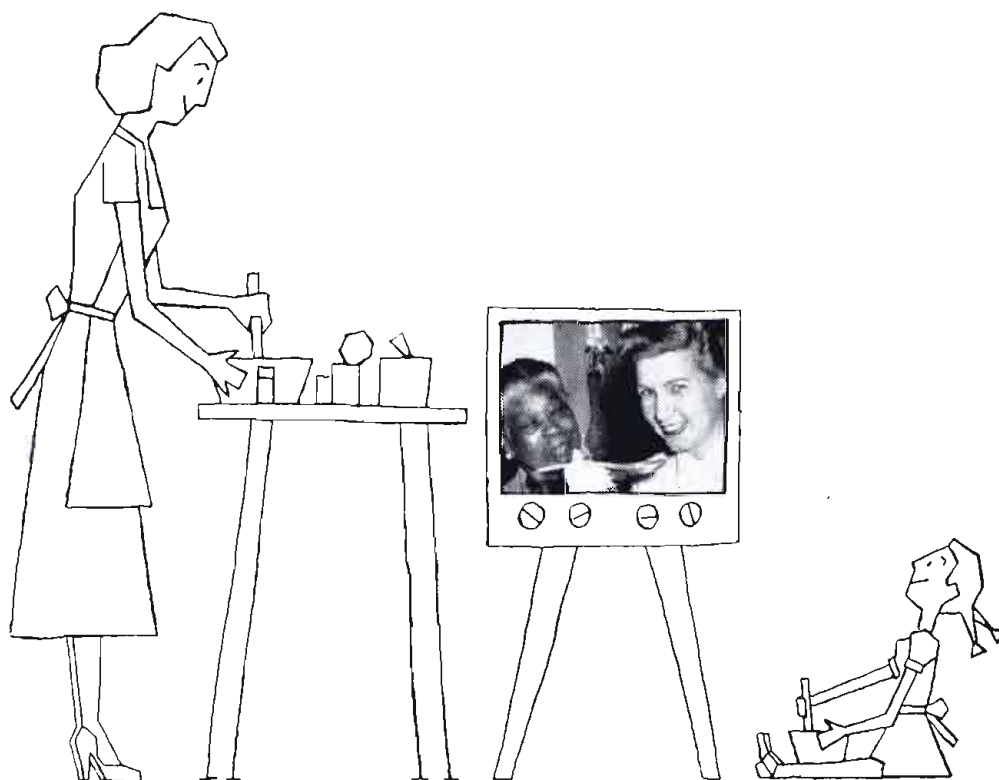
**WLW** Radio  
**WLW-A** Atlanta  
**WLW-C** Columbus  
**WLW-D** Dayton  
**WLW-T** Cincinnati



Exclusive Sales Offices:  
New York, Cincinnati, Dayton,  
Columbus, Atlanta, Chicago, Hollywood



the picture people prefer



women's service features on woai-tv deliver an exclusive audience in this big texas market.

menu matinee is the only cooking show in san antonio. local personalities get your sales story across as no one else can. cook up more sales with menu matinee, minute participations \$70 open rate on woai-tv, nbc affiliate. call a petry man.



# TOP TEN SHOWS

TELEVISION  
MAGAZINE

COST PER  
THOUSAND

IT isn't necessary to have a top bracket budget to crack the top ten, but it helps. Most of the habitual tenants of the top ten lists rank among the costlier shows.

But with the high costs spread over tremendous audiences, the shows that reach the greatest number of homes average cost per

thousand scores that are twice as favorable as those of run of the mill programs.

The programs studied here (the ten leaders from the Nielsen second February report) average a c-p-m homes per commercial minute of \$1.67. The average c-p-m homes

per commercial minute of once-a-week evening programs, as reported in TELEVISION Magazine's Annual Data Book, is \$3.79.

*Dragnet*, delivering a thousand homes for each of its three commercial minutes at \$1.47, comes off best among the top ten. Next is *Toast of the Town*, at \$1.49.

| PROGRAM, SPONSOR, TIME,<br># COMM. MINS. AND AGENCY                                                                                          | STATIONS<br>PIB | PER TELECAST COSTS |          | NIELSEN<br>RATING | HOMES<br>REACHED | COST/M<br>HOMES | COST/M<br>HOMES/<br>COMM.<br>MIN. |
|----------------------------------------------------------------------------------------------------------------------------------------------|-----------------|--------------------|----------|-------------------|------------------|-----------------|-----------------------------------|
|                                                                                                                                              |                 | PRODUCTION         | TIME     |                   |                  |                 |                                   |
| <b>I LOVE LUCY</b><br>Philip Morris—9-9:30 pm, Mon, 3'<br>Biow                                                                               | 131 (CBS)       | \$40,000           | \$42,899 | 63.8              | 17,666,000       | \$4.69          | \$1.56                            |
| <b>DRAGNET</b><br>Liggett & Myers—9-9:30 pm, Th, 3'<br>Cunningham & Walsh                                                                    | 101 (NBC)       | 32,000             | 36,228   | 56.3              | 15,511,000       | 4.40            | 1.47                              |
| <b>BOB HOPE</b><br>General Foods—8-9 pm, Tue, 6'<br>Young & Rubicam                                                                          | 94 (NBC)        | 75,000             | 64,040   | 51.4              | 13,724,000       | 10.13           | 1.69                              |
| <b>MILTON BERLE</b><br>Buick—8-9 pm, Tue, 6'<br>Kudner                                                                                       | 130 (NBC)       | 75,000             | 66,085   | 50.5              | 13,458,000       | 10.48           | 1.75                              |
| <b>YOU BET YOUR LIFE</b><br>De Soto—8-8:30 pm, Th, 3'<br>BBDO                                                                                | 136 (NBC)       | 25,000             | 41,255   | 47.2              | 12,791,000       | 5.18            | 1.73                              |
| <b>JACKIE GLEASON—</b><br>8-9 pm, Sat, 2'<br>W. A. Sheaffer Co.—<br>Russel M. Seeds<br>Nestle Co.—Sherman & Marquette<br>Schick, Inc.—Kudner | 91 (CBS)        | 22,000             | 18,785   | 47.1              | 11,893,000       | 3.43            | 1.71                              |
| <b>FIRESIDE THEATRE</b><br>Procter & Gamble—9-9:30 pm, Tue, 3'<br>Compton                                                                    | 76 (NBC)        | 25,000             | 34,260   | 42.1              | 11,514,000       | 5.15            | 1.72                              |
| <b>GODFREY &amp; FRIENDS</b><br>Frigidaire—8:30-9 pm, alt. Wed, 3'<br>Foote, Cone & Belding                                                  | 92 (CBS)        | 27,500             | 38,211   | 41.9              | 11,393,000       | 5.77            | 1.92                              |
| <b>GODFREY'S TALENT<br/>SCOUTS</b><br>Thos. J. Lipton—8:30-9 pm, Mon, 3'<br>Young & Rubicam                                                  | 61 (CBS)        | 26,000             | 29,607   | 44.8              | 11,370,000       | 4.89            | 1.63                              |
| <b>TOAST OF THE TOWN</b><br>Lincoln, Mercury—8-9 pm, Sun, 6'<br>Kenyon & Eckhardt                                                            | 118 (CBS)       | 35,000             | 64,525   | 42.1              | 11,123,000       | 8.95            | 1.49                              |

Production costs, TELEVISION Magazine. Time costs, January PIB. Ratings, Nielsen second February report.



**they sell  
when the  
selling's  
good!**







*Local variety shows catch big daytime TV audiences . . .  
right when shopping trips are being planned.*

*They entertain in a way most popular locally. Their audiences are loyal.  
And their selling power for sponsors is big. A bottled beverage manufacturer  
reported sales up 100% two months after his advertising began.*

*You can buy just the time period and frequency you need:  
participations, segment sponsorship, or full sponsorship.*

*At low daytime costs. Each is a good buy right now.*

**WSB-TV . . . . . Atlanta**  
**WBAL-TV . . . . . Baltimore**  
**WFAA-TV . . . . . Dallas**  
**KOA-TV . . . . . Denver**  
**WICU . . . . . Erie**  
**KPRC-TV . . . . . Houston**  
**KARK-TV\* . . . . . Little Rock**  
**KABC-TV . . . . . Los Angeles**  
**KSTP-TV . . . . . M'p'l's-St. Paul**  
**WSM-TV . . . . . Nashville**

**WABC-TV . . . . . New York**  
**WTAR-TV . . . . . Norfolk**  
**KMTV . . . . . Omaha**  
**WTVH-TV . . . . . Peoria**  
**WENS . . . . . Pittsburgh**  
**WOAI-TV . . . . . San Antonio**  
**KFMB-TV . . . . . San Diego**  
**KGO-TV . . . . . San Francisco**  
**KOTV . . . . . Tulsa**  
**KEDD . . . . . Wichita**

*\*In operation on or about April 15*

REPRESENTED BY

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

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

# WHALE of a

# BUY!

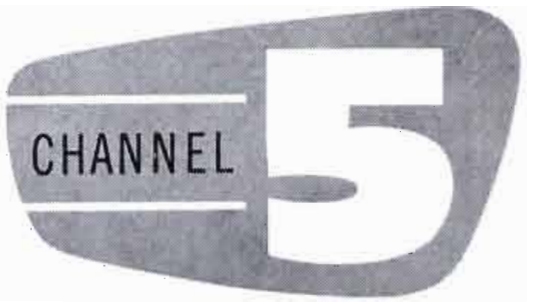


... **for YOU** — in the fabulous Fort Worth - Dallas trade territory. A \$2½ billion market covered by WBAP-TV — the Southwest's pioneer station. Where your sales message talks to folks with money in their pockets and *buy* on their minds!

... and the set count in the great Ft. Worth-Dallas area is now

# 372,185

# WBAP-TV



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER | AMON CARTER, JR. | HAROLD HOUGH | GEORGE CRANSTON | ROY BACUS  
 Chairman | President | Director | Manager | Commercial Manager

FREE & PETERS, Inc. - National Representatives



TELEVISION  
MAGAZINE

## PROPS AND PREMIUMS

By Tad Reeves

### ART FOR YOUR SAKE

For something unusual to spark live programs or to spotlight commercial displays, try Conmuras. W. L. Stensgaard and Associates specialize in a variety of handsome art murals.

Need a "Paris In The Spring" theme for your next live production? Then you'll want the beautiful Conmuras depicting interior and exterior Parisian scenes, which are reproduced on soft paper for easy handling and hanging and can be used in sets of one or more.

Sizes range from 36" x 42" to 40" x 90", in prices from \$3.50 to \$13.75, with variety of subjects available. Designs offer ideas for unusual themes, ranging from South American to western locales, and including sports, carnival and juvenile settings. Also available are timely poster-type murals, calling attention to seasons and designs which can be effectively used for billboarding particular segments of live shows. Write for the interesting illustrated catalog from W. L. Stensgaard and Associates, Incorporated, 346 Justine Street, Chicago 7, Illinois.



### PARTY PERFECT

Attention-getting premiums for an adult audience should be intriguing, useful and inexpensive. Perfect tie-in for a kitchen show or homemaking program is the Snack Cutter shown here. A small metal cylinder, only 2" long, it creates unusual bite-size hors d'oeuvres for grown-up parties or miniature sandwiches for the youngsters.

Simple and easy to use, Snack Cutters are easily and effectively demonstrated on the air.

Possibilities as a premium offer are numerous, since the snacks are made of various breads, cheeses, cold cuts, or pickles. In quantity lots, the Snack Cutter can be self-liquidating at 30¢. Order from Christine, 2116 Linneman Street, Glenview, Illinois.

### KEEP OFF THE GRASS

Give your commercial displays the new Spring Look with "Naturalike" grass mats. Particularly effective for backgrounding small items of merchandise, "Naturalike" mats will also do a fine job of dressing up the sets for live shows. "Naturalike" mats are made of high-quality raffia, closely trimmed, and multi-stitched 1" apart on a durable burlap base.

Fire-proofed and mildew-proofed, "Naturalike" grass mats are available in various sizes, from 3' x 6', for \$3.75, to 5' x 10', for \$11.65. Special mats can be made to order for 25¢ per square foot. These mats are easy to use, easy to store, and can take a lot of daily studio wear . . .

To help fill in those odd-shaped spots difficult to fill with regular mats, "Tuff-Turf" sprinklings, a handsome grass green to match the mats, and made of the same durable raffia, are available in 3 lb. cartons. Write the Memorial Grass Company, Urichsville, Ohio for the name of the jobber in your area.

### QUIET PLEASE

You probably can't control the commentator's heavy breathing, but you can help the engineers control mike noises with the use of non-rustling paper for news scripts. Use Somerset Non-Rustling Broadcasting Script Paper—a soft, pliable, white paper that practically eliminates the irritating rasping of ordinary paper. In carton lots, 8 1/2 x 11 Somerset Non-Rustling paper is priced at \$6.00 a thousand sheets delivered, with 12 thousand sheets to a carton. Order from Barton, Duer and Koch Paper Company, 415 East Lombard Street, Baltimore 2, Maryland.

### IN THE KNOW

In answer to requests from new stations going on the air and local agencies struggling with production, this column will attempt to cover the more general production effects now being used. For creation of steam, use a small-neck container about one-half full of hot water. By dropping dry ice into it, you have an immediate effect.

Dry ice can be used with food and liquids when steam is needed by putting into the bottom of cooking pans, coffee cups, etc. (When showing coffee in a cup, it frequently televises too black; therefore, weak coffee looks best.) Bubbling suds can also be achieved by a small amount of detergent or powdered soap, hot water and dry ice. Be sure to test the effects before using to determine the amount of dry ice. And remember to be very careful when handling dry ice to avoid burns.

**IF YOU  
MUST HAVE  
QUALITY**

**IN COMMERCIALS  
INDUSTRIAL  
EDUCATIONAL  
FILMS**

**FAST!  
SENSITIVE!  
MADE FOR ACTION!**

Weston tungsten rating—225  
ASA tungsten rating—300



**ORIGINALLY  
DESIGNED  
FOR TV**

New faster processing  
8 and 16MM and sound

**GOLD SEAL SPECIAL**



**KIN-O-LUX Inc.**  
105 WEST 40TH ST., NEW YORK, N. Y.



# A home run in the living room

Once again this season, WCCO-TV is bringing exclusive telecasts of Minneapolis and St. Paul American Association baseball to the fabulous Twin City market. Vivid sports telecasts are a traditional part of the WCCO-TV schedule—for WCCO-TV . . . in sports as in everything else . . . is the familiar "other member of the family" to 2½ million men, women, and children in our 62 county home area.

With this red-hot sports audience

A hit reaches 760,000 homes

Each game is a sell-out

Every pitch counts

WCCO-TV's year-round sports schedule offers a chance for a smart sponsor to slide safely into the real home base—that family circle reached best in the Northwest by WCCO-TV. Call Free and Peters for the complete line-up.

## WCCO-TV

The other member of the family  
Minneapolis—St. Paul

## CBS





# This month: Recent releases

TELEVISION  
MAGAZINE

## FILM BUYING GUIDE

Ratings: February Telepulse

|                            | ATLANTA                                                                                                                | CHICAGO                                                                                                                    | CLEVELAND                                                                                                                 | LOS ANGELES                                                                                                               | PHILADELPHIA                                                                                                               |
|----------------------------|------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| <b>Annie Oakley</b>        | <b>WSB-TV—Sat 6:00</b> 20.3<br>WLW-A Variety Plus 5.3<br>WAGA-TV Life's Hurdles 4.3                                    | <b>WBKB—Sun 2:00</b> 13.0<br>WGN-TV Theatre of Romance 5.4<br>WBBM-TV Motor Sports Show 5.0                                | <b>WNBK—Sat 6:30</b> 17.8<br>WXEL Rocky King 9.3<br>WEWS Catholic Schools; Green Thumb 3.5                                | <b>KTTV—Tu 7:00</b> 7.5<br>KNXT Range Rider 8.9<br>KNBH White Rock Show 8.4                                               | <b>WFIL-TV—Sun 6:00</b> 13.2<br>WCAU-TV Omnibus 15.4<br>WPTZ Mr. & Mrs. North 13.0                                         |
| <b>Biff Baker</b>          | <b>WXYZ-TV—Tu 7:00</b> 15.3<br>WJBK-TV Show Business 10.3<br>WWJ-TV Story Book; Jane Fulton 5.0                        | <b>KTLL—Th 9:30</b> 2.3<br>KNBH Ford Theatre 29.0<br>KNXT Big Town 14.9                                                    | <b>KSTP-TV—Th 10:30</b> 12.0<br>WCCO-TV News; Hunting & Fishing 8.8<br>WTCN-TV The 11th Hour 5.3                          | <b>WDTV—Th 8:00</b> 44.5<br>WJAC-TV You Bet Your Life 9.3<br>WENS Quick as a Flash 10.3*                                  | <b>KGO-TV—Mon 6:30</b> 8.3<br>KRON-TV Science Lab; News 15.8<br>KPIX News; Perry Como 10.5                                 |
| <b>Inner Sanctum</b>       | <b>CHICAGO</b><br><b>WNBQ—Sat 10:00</b> 12.6<br>WBBM-TV Hollywood Premiere Theatre 10.6<br>WGN-TV Wrestling 9.0        | <b>MILWAUKEE</b><br><b>WCAN-TV—Th 8:30</b> 19.4*<br>WTMJ-TV Drama Theatre 48.5<br>WOKY-TV Kraft TV Theatre 9.5*            | <b>PORTLAND, Ore.</b><br><b>KPTV—Fri 8:30</b> 25.3<br>KOIN-TV Topper 27.3                                                 | <b>SAN FRANCISCO</b><br><b>KRON-TV—Fri 8:30</b> 17.8<br>KPIX Topper 23.8<br>KGO-TV Pepsi-Cola Playhouse 15.5              | <b>SEATTLE</b><br><b>KOMO-TV—Fri 10:00</b> 11.5<br>KING-TV World Today; City Detective 19.0<br>KTNT-TV My Friend Irma 11.0 |
| <b>Life with Elizabeth</b> | <b>BOSTON</b><br><b>WBZ-TV—Th 6:30</b> 7.3<br>WNAC-TV Cisco Kid 14.3                                                   | <b>CINCINNATI</b><br><b>WCPO-TV—Mon 8:30</b> 13.8<br>WKRC-TV Godfrey's Talent Scouts 41.8<br>WLW-TV Voice of Firestone 8.5 | <b>DETROIT</b><br><b>WJBK-TV—Th 8:00</b> 8.3<br>WWJ-TV You Bet Your Life 38.5<br>WXYZ-TV Quick as a Flash 10.3            | <b>PORTLAND, Ore.</b><br><b>KPTV—Sun 6:30</b> 23.8<br>KOIN-TV Pride of the Family 23.3                                    | <b>SEATTLE</b><br><b>KOMO-TV—Fri 8:30</b> 16.8<br>KING-TV Douglas Fairbanks 23.0<br>KTNT-TV Topper 12.3                    |
| <b>My Hero</b>             | <b>DAYTON</b><br><b>WHIO-TV—Wed 7:00</b> 14.8<br>WLW-D Hollywood Star Theatre 9.5                                      | <b>DETROIT</b><br><b>WXYZ-TV—Tu 6:30</b> 17.3<br>WJBK-TV News, Sports, Weather 8.3<br>WWJ-TV Sports; Traffic Court 7.3     | <b>LOS ANGELES</b><br><b>KTTV—Wed 9:00</b> 6.5<br>KNBH Kraft TV Theatre 18.7<br>KNXT Strike It Rich 16.2                  | <b>NEW YORK</b><br><b>WABC-TV—Wed 10:30</b> 4.0<br>WNBT Douglas Fairbanks 18.2<br>WCBS-TV Boxing; Sports Spot 13.4        | <b>SEATTLE</b><br><b>KING-TV—Wed 9:30</b> 20.8<br>KOMO-TV Kraft TV Theatre 17.3<br>KTNT-TV I've Got a Secret 14.8          |
| <b>Racket Squad</b>        | <b>ATLANTA</b><br><b>WSB-TV—Sun 7:00</b> 20.0<br>WLW-A You Asked for It 15.3<br>WAGA-TV Story Theatre 10.0             | <b>BOSTON</b><br><b>WNAC-TV—Sat 10:30</b> 19.0<br>WBZ-TV Your Hit Parade 24.3                                              | <b>LOS ANGELES</b><br><b>KABC-TV—Th 10:00</b> 8.9<br>KNBH Martin Kane 18.5<br>KNXT Philip Morris Playhouse 11.4           | <b>PHILADELPHIA</b><br><b>WFIL-TV—Mon 11:15</b> 5.6<br>WCAU-TV Sports; Feature Theatre 4.8<br>WPTZ Weather; Wrestling 3.0 | <b>SAN FRANCISCO</b><br><b>KGO-TV—Mon 9:30</b> 13.8<br>KPIX Red Buttons 25.3<br>KRON-TV Robert Montgomery 27.3             |
| <b>Rocky Jones</b>         | <b>COLUMBUS, Ohio</b><br><b>WBNS-TV—Tu 6:00</b> 13.0<br>WLW-C Comedy Carnival; News 6.3<br>WTVN Early Home Theatre 5.8 | <b>LOS ANGELES</b><br><b>KNXT—Th 7:00</b> 6.7<br>KNBH Douglas Fairbanks 9.5<br>KABC-TV Kraft TV Theatre 7.2                | <b>MINNEAPOLIS-ST. PAUL</b><br><b>WCCO-TV—Sat 12:30</b> 10.5<br>KSTP-TV Feature Theatre 4.5<br>WTCN-TV Lucky 11 Ranch 3.5 | <b>PORTLAND, Ore.</b><br><b>KOIN-TV—Th 5:30</b> 18.5<br>KPTV Bar 27 Corral 14.2                                           | <b>SEATTLE</b><br><b>KING-TV—Mon 7:00</b> 15.3<br>KTNT-TV Studio One 15.8<br>KOMO-TV Annie Oakley 11.0                     |

\* UHF station; rating is percentage of UHF homes.



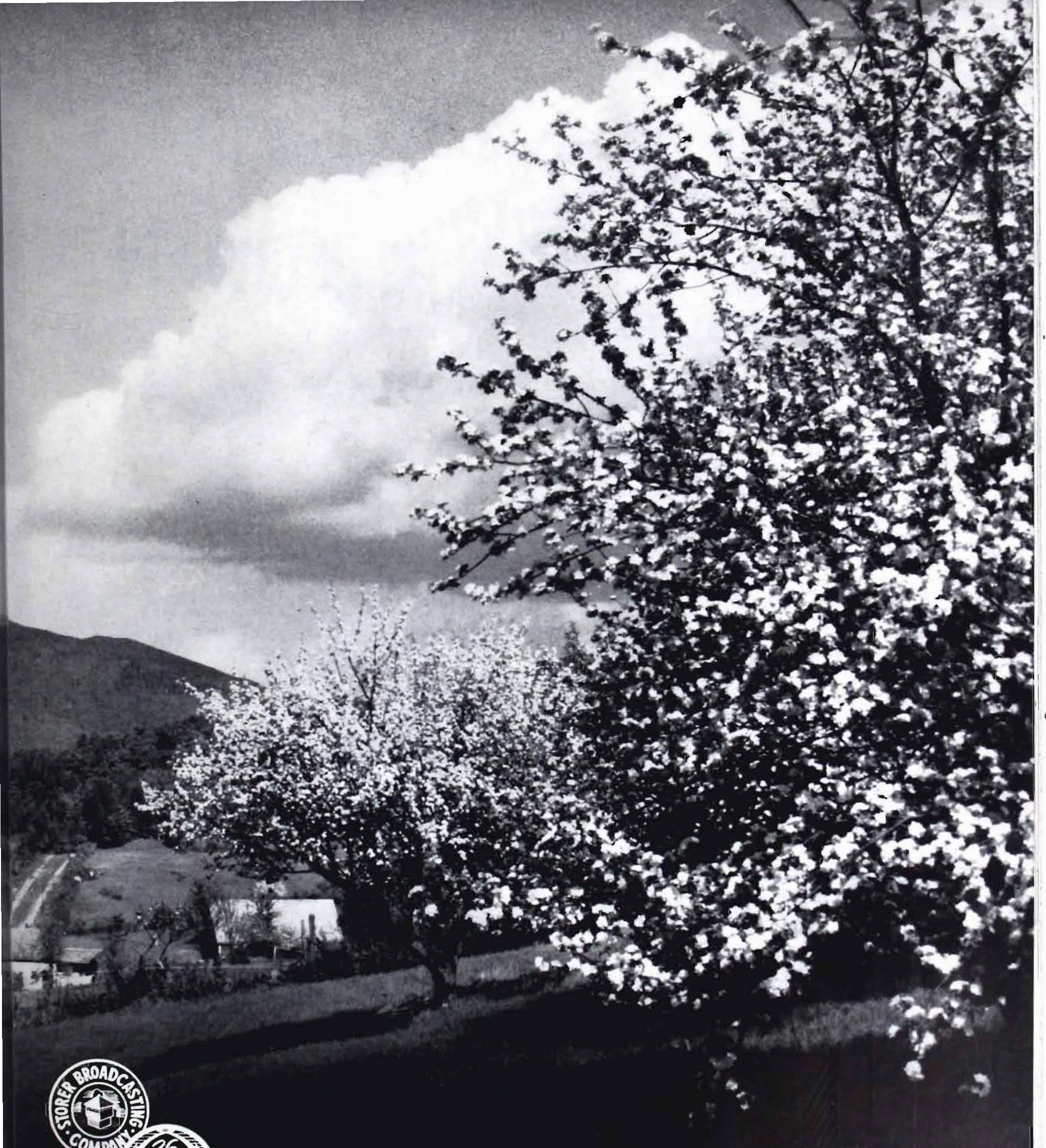


*“La vita comincia domani”\**

... not only for nature, but for advertisers, as well.  
Life begins (to become more profitable) tomorrow ...  
and in the days to come ...  
when a Storer station is on the schedule.

\*“Life begins tomorrow” — Italian motto





# STORER BROADCASTING COMPANY

|                                |                                  |                                |                                      |                                    |                                 |                            |
|--------------------------------|----------------------------------|--------------------------------|--------------------------------------|------------------------------------|---------------------------------|----------------------------|
| <b>WSPD-TV</b><br>Toledo, Ohio | <b>WJBK-TV</b><br>Detroit, Mich. | <b>WAGA-TV</b><br>Atlanta, Ga. | <b>KGBS-TV</b><br>San Antonio, Texas | <b>WBRC-TV</b><br>Birmingham, Ala. |                                 |                            |
| <b>WSPD</b><br>Toledo, Ohio    | <b>WJBK</b><br>Detroit, Mich.    | <b>WAGA</b><br>Atlanta, Ga.    | <b>KGBS</b><br>San Antonio, Texas    | <b>WBRC</b><br>Birmingham, Ala.    | <b>WWVA</b><br>Wheeling, W. Va. | <b>WGBS</b><br>Miami, Fla. |

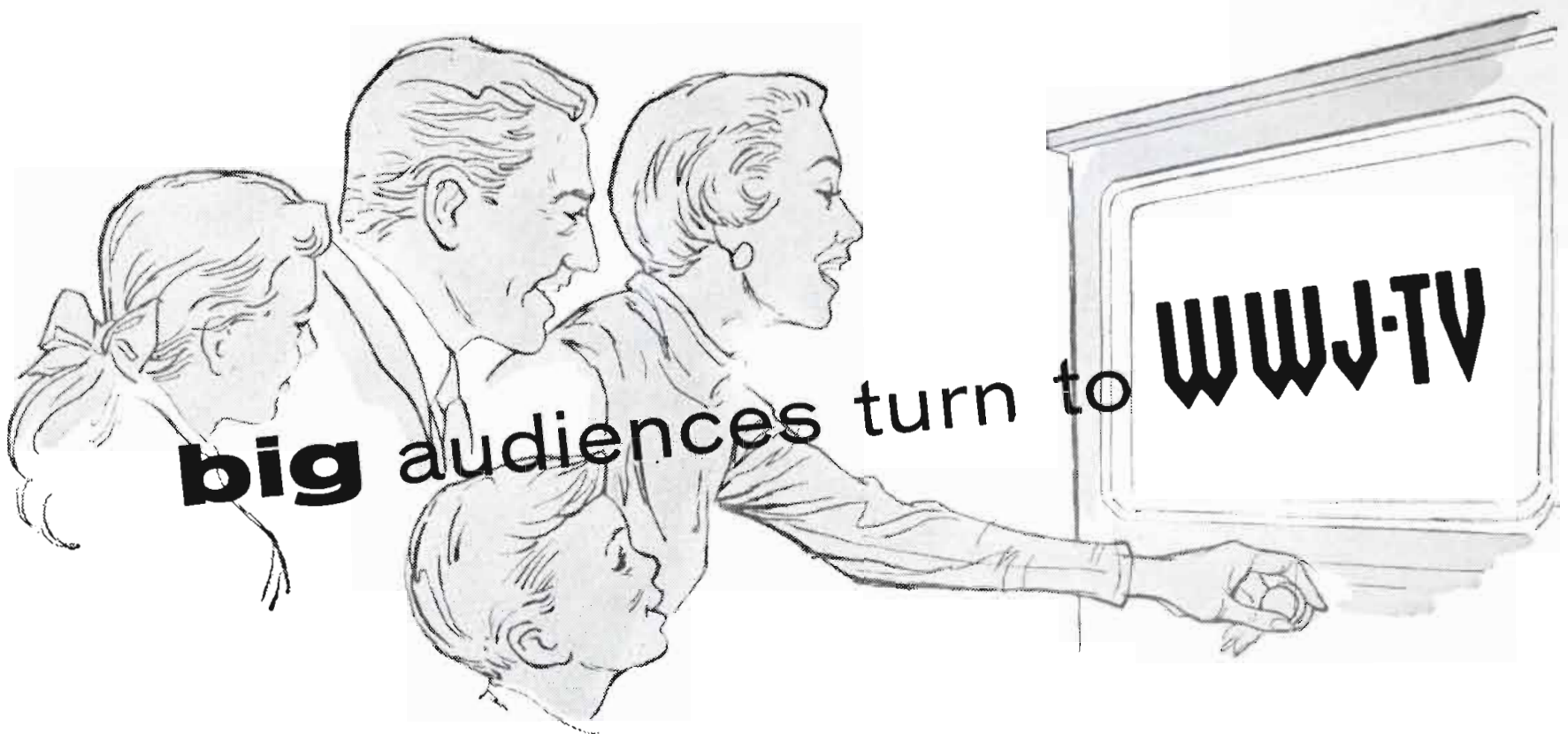
## NATIONAL SALES HEADQUARTERS:

**TOM HARKER**, V. P., National Sales Director

**BOB WOOD**, Midwest National Sales Mgr.

118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498





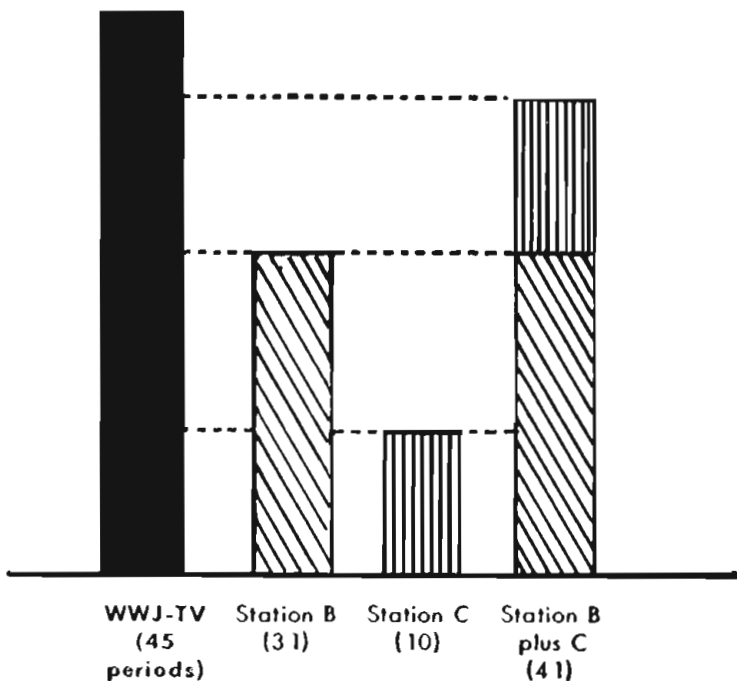
*... more than to any other Detroit station!*

After 6 P.M. during February, reports ARB, there were 86 quarter-hours when more than 50% of Detroit's television sets were in use.

**In 45\* of these 86 big-audience periods, WWJ-TV had the largest audience of Detroit's three television stations.**

WWJ-TV's record means that when Detroiters are most receptive to television, WWJ-TV dominates *more* of their time than do *both other Detroit stations combined*

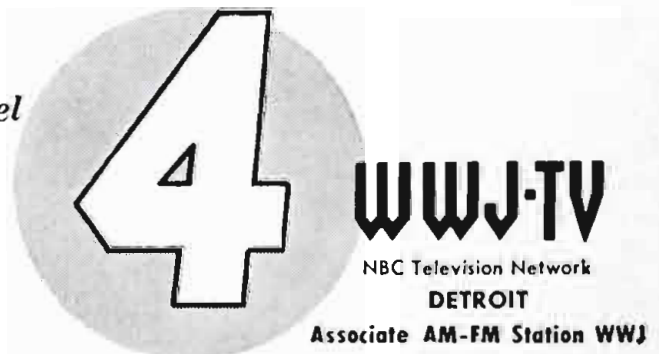
\*3-station comparison of audience leadership in 86 quarter-hours



**Month after month, this dominance continues.**

*In Detroit . . .*

*You Sell More  
on channel*



**FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS**  
**• National Representatives: THE GEORGE P. HOLLINGBERY COMPANY**



# Agency Key to Department Store TV

*Television sells for this department store — By H. K. Faupel, publicity director, Adam, Meldrum & Anderson Co., leading Buffalo department store*



H. K. Faupel and Everett L. Thompson, account executive for the Baldwin, Bowers & Strachan agency (left), hold a daily planning conference.

**I**N 1950 when many department store noses were distinctly turned up at TV, we decided to try our luck. It seemed to us that a visual presentation right in the potential customer's home via the TV screen would be an ideal way to sell merchandise, and incidentally, to sell The Adam, Meldrum & Anderson Company.

In choosing an agency to do our television work for us, we sought one that could offer both retail and television experience. An agency willing and able to work on a day to day basis with our advertising department, buyers, and merchandise managers.

We found one, right in Buffalo, that offered plenty of both—Baldwin, Bowers & Strachan, Inc.—and immediately went to work with them on the double problem of time and format.

The right agency is the key to successful television for the department store. Day-to-day contact with the agency is most important. The agency handling your television commercials must be equipped to work fast. If a shipment of new merchandise arrives on Wednesday and you want it on the air Friday, they must be prepared to get out the necessary material and produce the commercial in time for the show.

And if the item surprises everybody by selling so fast that most of it is gone before the commercial gets on the air (perhaps through a Thursday newspaper ad) the agency must be equipped and prepared to make a quick substitution.

In short, the agency handling a department store's television commercials must be willing and able to act as another division of the store's advertising department.

The agency should provide a person with retail and television experience to work closely with buyers and department heads, spending time, every day if necessary, at the store.

Television stations are seldom able to supply such service. And department store advertising departments seldom have the time or television know-how to produce TV commercials.

*(Continued on page 73)*





Seated, left to right: Donald H. McGannon, asst. broadcasting director; Norman Knight, WABD mgr.; John H. Bachem, TV network mgr.; Thomas J. McMahon, sports director; E. B. Lyford, station relations director; James L. Caddigan, program director; Ted Bergmann, director of broadcasting & network. Standing, left to right: Rodney D. Chipp, engineering director; Al Hollander, operations director; Gerald Lyons, public relations director; Gerry Martin, sales director. Not shown are managers of other o and a's—Les Arries, WTTG, and Harold Lund, WDTV.

## **"We've Proved the Skeptics Wrong"**

*A profile of the Du Mont Network*



**B**ACK in 1939, when Allen B. Du Mont Laboratories, Inc. announced its plans to go into broadcasting, the industry received the news with the skepticism traditionally accorded a young and not wealthy company's entry into a "closed" field.

Those few in the industry who took the Du Mont plans seriously were quick to point out the almost insurmountable obstacles it faced—the established networks with their strong station affiliations and their close relations with advertisers, agencies and talent, developed over many years in radio. A tremendous capital investment, they said, would be needed to buck this formidable set-up.

But Allen B. Du Mont, in manufacturing tubes and receivers, had faced the equally formidable competition of General Electric, Philco and RCA. He had watched his sales climb steadily upward from a meager \$36,413 in 1935.

Conscious of the handicaps but not overwhelmed by them, he put Manhattan station W2XWT on the air in May, 1939, and launched the Du Mont Television Network in 1947. In 1953, the television web was contributing over 13 per cent of Du Mont's \$91,829,000 total sales.

Today, Du Mont executives say, "We've proved the skeptics wrong." That their billings are substantially lower than those of CBS or NBC doesn't worry the men at Du Mont. If they can operate at a profit and deliver audiences at a competitive cost per thousand, they will shrug off such questions as, "How many networks can the industry support?" or "Does Du Mont have the financing to keep building against strong competition?"

They answer these questions and underscore their bid for permanence not alone by pointing to Du Mont's recent investment in its multi-million dollar Telecentre in New York, but also to the corporation's pledge to the FCC to put a \$2,000,000 plant in Boston if the Commission will give it a grant for The Hub.

#### Obstacles still ahead

The healthy revenues from receiver and equipment sales have made it possible to keep pouring money into the network, which in turn has jacked its billings from \$955,525 in 1949 to \$12,374,360 in 1953. These increases have not come easily, nor have all the obstacles been surmounted. Du Mont still has to compete against networks with many times its capital. And it still must develop programs, at a fraction of the budgets of its competitors, that can command a profitable share of the audience.

But at Du Mont, these obstacles have become a challenge. They have created a fighting spirit that runs throughout the organization. Explaining their unshakable optimism, the Du Mont men point out where they have succeeded.

Hard to get affiliations—to clear networks?

Du Mont currently boasts 205 affiliates. During the 53-54 season, it doubled its clearances for commercial programs, attaining an average of 40 outlets a sponsor. At the same time, it shaped up two of the three largest commercial networks on the air—169 stations for Bishop Sheen and 118 for Mogen David. Currently it is putting together for Vitamin Corporation of America a network for airing *The Goldbergs* which already exceeds 160 stations.

Their biggest single program coup undoubtedly is Bishop Sheen. It is not likely that the other networks would have put a religious program or personality on the air in Class A time or that other programmers would have expected it to capture such a large audi-

ence. Bishop Sheen's *Life is Worth Living* was not a sleeper; it was planned that way even after other networks had rejected it.

#### Flexibility key factor

Du Mont executives say their success stems in large measure from three factors—its management team, the freedom of action it enjoys itself and permits its sponsors, and its flexibility.

In the final analysis, the success of a business organization is directly dependent upon the abilities of its management team.

Du Mont executive echelon is made up of a small group of experienced hard-working men. A substantial aid in maintaining this enthusiasm is a policy of promoting from within, as a result of which many of the major positions, as well as nearly all on the lower rungs, have been filled by men who had advanced in their department.

Ted Bergmann is the head man at the network. At 33, he has a dozen years to his credit in broadcasting, seven of them at Du Mont where he started as a time salesman and rose progressively through the organization.

That the Du Mont management group is relatively young might well be the reason for its persistent optimism and confidence—important factors in the network growth, turning seeming liabilities into assets.

It's the old story of the small company that can move faster and adapt itself to a new situation more quickly than a giant firm with its heavy commitments. Flexibility, born out of circumstance, is important to advertisers. For example, Du Mont has no "must buy" policy. Clients can select (or drop) markets to fit their immediate distribution patterns—a number of Du Mont advertisers have line-ups of only 12 to 14.

Its flexibility was illustrated last fall when Du Mont put a series of 50 pro football games in more than 100 cities on a split network basis every weekend. Westinghouse sponsored most of these games on either Saturday or Sunday, while six regional sponsors underwrote part of the series in their own territories.

This element of flexibility finds other uses at Du Mont, as, for example, in half-sponsorships, such as American Chicle and Serutan maintain for *Rocky King* or Carter Products and Larus Brothers for *Plainclothesman*. Other sponsors find "buys" on limited Du Mont line-ups covering only major markets useful in backstopping their programs on other networks. R. J. Reynolds, for example, bought a 12-station Du Mont network for *Man Against Crime* this fall, backstopping a larger NBC network. So, too, last month, General Foods bought a Du Mont network of six stations for its Rodgers and Hammerstein extravaganza.

#### 21st among national media

Currently, Du Mont's gross billings are running about 12 per cent of CBS-TV's, but a gross of more than \$12,000,000 is still higher than many national media. In fact, it has secured for Du Mont the twenty-first place on PIB's list of national media. Only 11 magazines enjoy higher total sales.

The best news from Du Mont is the plan to put more money into programming. With clearance problems eased and with greater production facilities the parent company feels the time is now right to put more money into the network's product—programming.

The men at Du Mont ►





**Ted Bergmann, Managing Director**

At 33, Ted Bergmann is the youngest man who has headed a network operation. He joined Du Mont in 1947 and by 1949 was credited with securing 75 per cent of the network's billings. He became sales manager, then general manager, and this January, managing director of the network. He is a pre-war alumnus of NBC's page staff. After returning from service, he worked on musical programs for that network. In the Army, which he entered as an enlisted man and left as a captain, he produced and wrote radio programs for the War Department. For several years he was number two man on General Eisenhower's radio public relations staff. At Du Mont, he sold both P & G and Lorillard their earliest TV ventures, developed the Drug Store Television project, negotiated the contracts for Admiral and the Westinghouse-regional advertiser football schedule.

**John H. Bachem, General Manager, Du Mont Network**

In thirty years of selling national media, John Bachem has encouraged advertisers to sign on the dotted line for three networks and a number of top magazines. He joined Du Mont as an account executive in 1949. Two years later he became assistant director of sales, and then director. He took over the general manager's reins in January, 1954. He became a space salesman after leaving the Navy at the end of World War I. He served as a sales executive for such publications as *Cosmopolitan*, *House and Garden* and *American Home*. In 1932 he joined NBC, and five years later, CBS.

**Gerry Martin, Director of Sales**

Gerry Martin took over as Du Mont sales head in July, 1953, after 15 years spent on both sides of the desk. He became a radio business manager and producer at Esty after working in promotion and, later, time sales at NBC. In 1950 he joined Duane Jones as vp for radio-TV. He moved to Geyer, Newell and Ganger as vp and account man for Lorillard and held the same job when the account moved to Lennen and Newell.

## The Men at Du Mont

**Allen B. Du Mont, President, Du Mont Laboratories:**

"A great many Americans think of a going corporation as something that has always existed . . . so many cubic feet of concrete, of steel girders and a mass of machinery. . . . But the records of almost all reveal men who were too single-minded or too stubborn to give up when the going seemed impossible. The beginning of our particular company was in 1931, when I severed my connections with the De Forest Company (where I had been chief engineer). The road ahead seems so clear. Develop the tube, develop suitable circuits to control the tube and presto—we'd have television. I invested \$500 and a very good friend put in another \$500. We hired four good men. Our place of business was the basement of my house."

**Donald H. McGannon, Assistant Director of Broadcasting**

Lawyer McGannon was in private practice for six years before joining Du Mont in 1952 as assistant to the managing director of the network. Last summer he took over the dual role of assistant director of Du Mont's broadcast division and general manager of the network's o-and-o's. His main chores are centered about development of the Du Mont station organization and the representation of the web in industry and labor negotiations.

**Elmore B. Lyford, Director of Station Relations**

Engineer, editor, movie producer, and author of two books, Elmore Lyford acquired a variety of experience before becoming a station relations expert. He worked first as a researcher for AT&T, and later went to RCA as a sound engineer. His next assignment took him to Calcutta where, as chief engineer for Madan Theatres, he supervised the building of India's first sound motion picture studios. He also produced the first talkies ever made in that country. In 1934 he joined NBC, handling various chores in traffic. Later he became supervisor of station relations. In 1951 he took over his present post at Du Mont.

**James L. Caddigan, Director of Programming**

After 15 years of motion picture work, James Caddigan entered the Du Mont scene in 1947. He developed the network's program and production structure, and was responsible for such programming firsts as *Captain Video* and *The Magic Cottage*. The son of a radio station manager, he took quickly to writing and directing AM shows in Boston. Then starting with Paramount as a newsreel cameraman, he worked as film editor and technician. He eventually became manager of the New England district, handling all phases of their business in this area. He left Paramount to assume his present post at the network.





HOMES USING TV 10:45-11:45 PM

M-F AVERAGE % SETS IN USE

FEBRUARY TELEPULSE

| City          | 10:45 pm | 11:00 pm | 11:15 pm | 11:30 pm | 11:45 pm |
|---------------|----------|----------|----------|----------|----------|
| Atlanta       | 30.4     | 20.9     | 16.3     | 11.3     | 10.6     |
| Boston        | 40.0     | 24.3     | 20.4     | 18.1     | 15.0     |
| Chicago       | 23.2     | 20.3     | 17.7     | 15.2     | 13.4     |
| Cleveland     | 46.5     | 30.1     | 25.9     | 23.3     | 21.2     |
| Houston       | 30.4     | 25.3     | 18.8     | 16.1     | 14.2     |
| Los Angeles   | 30.4     | 19.6     | 14.9     | 12.4     | 11.1     |
| New York      | 44.4     | 29.7     | 20.3     | 17.0     | 14.8     |
| Portland      | 41.3     | 27.2     | 25.0     | 22.3     | 19.8     |
| San Francisco | 27.5     | 19.9     | 17.5     | 15.2     | 13.7     |

## Is late night television a good buy?

THERE is a substantial audience available after 11:00 pm—an extremely responsive one. Considering the Class C time rates, it represents a sound and economical buy. The surest program bait to attract this audience is feature film.

Despite the rumored renaissance of the late night variety show, the dominance of feature films after 11:00 pm has not been shaken.

A spot check of 33 markets turned up no more than a handful of live local shows that compete for audience on equal footing with the Hollywood product.

This of course does not include the many news, weather and sports segments, which are still earning high ratings in their traditional slot between 11:00 and 11:15 or 11:20. This report is concerned only with programming after the news period.

Advertiser interest in live shows after 11:00 pm runs in cycles. One program clicks, others copy it, excitement grows, and then suddenly fades away.

In 1951 there was a spurt of activity in this field after Anchor-

Hocking's success with *Broadway Open House*.

Again in 1952, when Burlington Mills entered the *Continental* on the heels of Longine's then-new *Chronoscope*, there was a revival of interest in limited network programming in the pre-midnight hour.

Now, with the *Steve Allen Show* carving out a sizable audience on WNBT, New York, opposite WCBS-TV's *Late Show* films, late night is hot again. The sets in use pattern between 11:00 and midnight is charted on this page.

What's happened to viewing in New York since *Steve Allen* entered the lists in July, 1953? Coming on at 11:20, right after a news and sports spread, the *Allen* strip precedes the midnight movie. This film stanza previously came on at 11:20 as the *11th Hour Theatre*.

While the comedian-musician's rating (February Telepulse: 6.2) has gained steadily, the opposing *Late Show* on WCBS-TV has not lost any of its audience.

Sets-in-use are substantially unchanged from the preceding year. The *Allen* viewers have been ral-

lied mainly from other feature film programs.

The show now has two sponsors (Rotobroil on Monday, Ruppert Knickerbocker Beer on Wednesday and Friday).

### Ruppert tests 11 pm audience

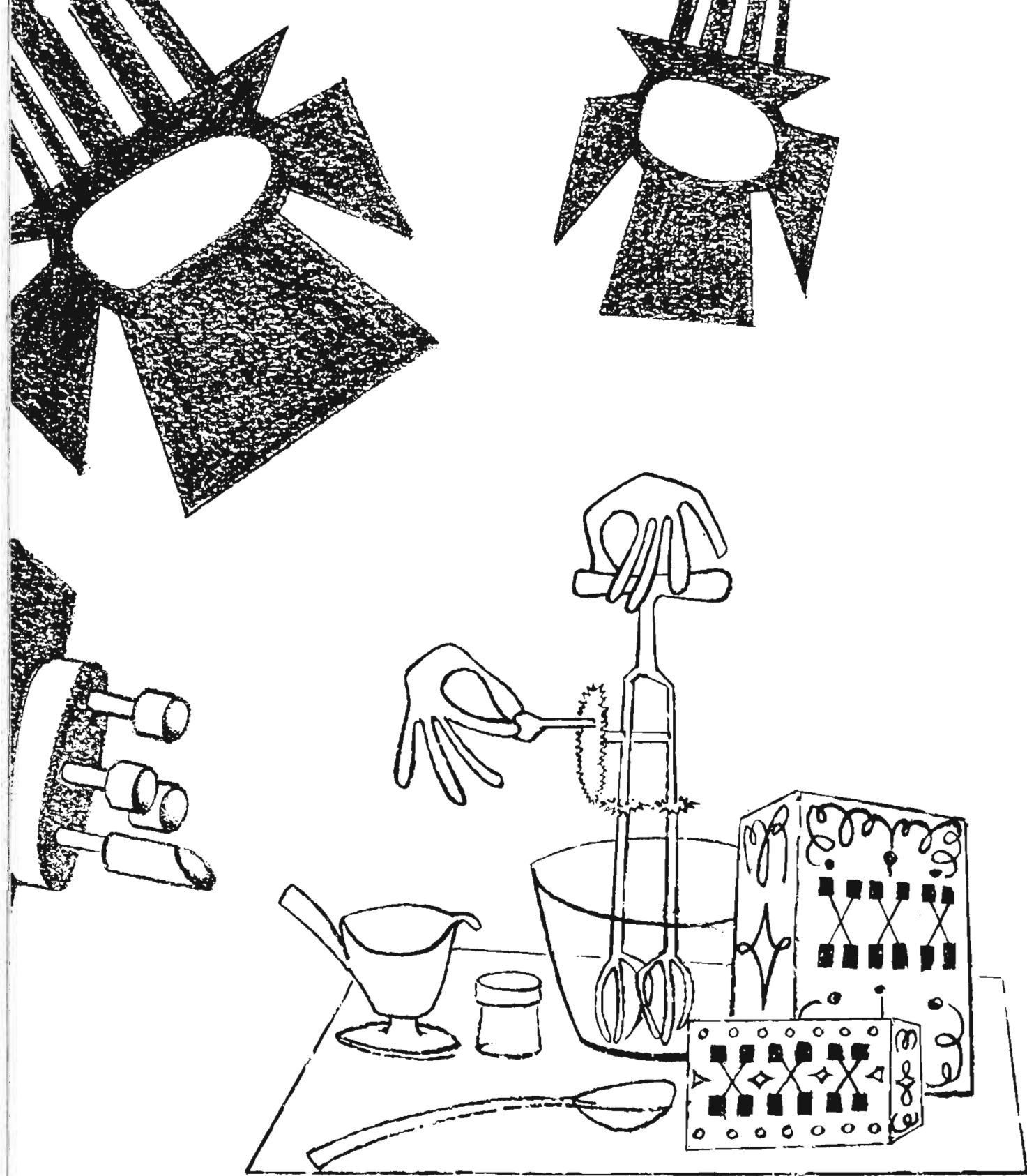
Ruppert and its agency, Biow, were pleased with the size of the *Allen* audience, but wondered if late night viewers were attentive enough to absorb a sales message.

Two free premium offers indicated that the audience was definitely alert. One announcement about Father Knickerbocker jewelry, made on a Thursday, pulled in 7,000 requests before the midnight Saturday deadline. The second offer, a Kan-Kup opener, which converts beer cans into drinking cups, pulled 7,500 replies.

Other live late shows, launched in the New York market after *Allen* caught on, have yet to match his success.

How are live programs doing in other markets? Looking at the live shows that are telecast Monday-Friday after 11:00 pm, there are  
(Continued on page 70)





# COOKING

**C**OOKING shows have sold products ranging from toiletries to appliances to dog food.

As a program category, they are low-rated. And yet there isn't a station in the country that would be unable to compile an imposing roster of successful advertisers, accompanied by testimonials.

A typical sampling of these reactions, from national, regional and local accounts:

From BBDO, for the United Fruit Company, to WNBT's Josephine McCarthy, a congratulatory note "for doing such an outstanding job in securing returns for the new Chiquita Banana recipe book."

McCrory's (meat department) of Syracuse credits its once-a-week spot in WSYR-TV's *Ladies Day* with a "23 per cent increase

*Like all specialized media, cooking shows are bought for impact, not wide coverage. But is the influence of a personalized vehicle sufficient to compensate for a comparatively limited audience?*

## SOME COOKING SHOW USERS:

### Drugs and Toiletries

Florient  
"4711"  
Gleem  
Helena Rubinstein

### Household Cleansers and Detergents

Dramex  
Drano  
Easy Off Oven Cleaner  
Fels Naptha  
Glamorene  
Ivory Snow  
Lysol  
Old Dutch Cleanser  
Purex Bleach  
Quick Elastic Starch  
Renuzit  
Tide  
Windex



# SHOWS CAN SELL — IF



business during the first 13 weeks."

Mr. J. M. Duane, advertising manager of First National's Somerville division, speaking of the company's four-year sponsorship of WBZ-TV's *Fun With Food*, TV version of the chain's traveling cooking school, says: "It's been successful in terms of mail pull, rating and the hundreds of women brought into the school sessions."

Ballard and Ballard, with a participation in WMBR-TV's *Come into the Kitchen*: "Sales up 50 per cent. Used no other advertising in the Jacksonville market."

Mary Ellen Jams and Jellies' monthly sales average of 75 cases in the San Diego area climbed to 100 shortly after the company bought a schedule on KFMB-TV's *That's Cookin'*.

Pan-American Airlines' Philadelphia office, in a "get-acquainted flight" promotion, was compelled to cancel its entire newspaper campaign when one announcement by Mary Wilson (*Pots, Pans and Personalities*, WPTZ) promptly exhausted its supply of tickets.

From the Baltimore Wholesale Grocery Company to WMAR-TV: "We can now say that *The Woman's Angle* is responsible for moving the products we advertise at a rate exceeding our expectations."

Hollywood Ranch Market writes to KNXT's Mercedes Bates (*California Living*): "In a one-month period we experienced an increase of approximately 30 per cent in our sales of Bruce's Floor Cleaner, Wesson Oil, Snowdrift and Duff's Cake Mix."

Philadelphia's Adrian Bauer Agency, for Yolanda Oil, credits WPTZ's *Pots, Pans and Personalities* with "better than a 27% sales increase," although the brand had already been in the market for many years prior to going into TV. "Incidentally," they add, "nothing else was changed—same salesman, same product, same label."

The success stories are numerous, and often spectacular . . . but will a cooking show sell *your* story?

Ask any agency with a woman's product account and you get the same reaction . . . it's a question of rating-versus-impact, and it comes up in all media evaluation.

Because it is no candidate for a researcher's "top ten" list, a cooking show cannot be bought for  
(Continued on page 70)

## Other Household

ixie Cup  
General Mills Home Appliances  
Paran Wrap  
Statler Tissue  
Sulcan Matches  
Vearever Aluminum Foil  
Whirlpool Washer

## Miscellaneous

Gram Oil & Motor Cleaner  
Red Heart Dog Food  
Hex Wheat Germ Oil  
Loper Knitwear

## Packaged Goods and Baking Products

Betty Crocker's Cake Mix  
Lako Pie Crust  
Leischmann's Yeast  
General Mills Flour Products

Nabisco  
Nestle's Cookie Mix  
Puffin Biscuits  
Quaker Cake Mix  
Q-T Instant Frosting  
Silver Cup Bread  
Sunshine Biscuits  
Swel

## Coffee and Tea

Chose & Sonborn  
Hills Brothers Coffee  
Lipton Tea  
Maxwell House  
Nestle's Instant Coffee

## Other Food Products

Accent  
Amazo Instant Dessert  
Armour Meats  
Birds Eye Frozen Foods  
Borden's  
Breast O'Chicken Tuna

Campbell Soup  
Certo  
Chef Boy-Ar-Dee  
Chicken of the Sea Tuna  
Clopp's Baby Food  
Cloverbloom Margarine  
Coca Cola  
Cocoa Marsh  
Comet Rice  
Diamond Salt  
Heinz "57 Variety" Foods  
Jewel Shortening  
McCormick Tea & Spices  
Miloni Foods  
Minute Maid Orange Juice  
Minute Rice  
My-T-Fine Desserts  
Rockwood Chocolates  
Royall Pudding  
Stokely-Van Camp  
Swanson's Frozen Chicken Pies  
Swift Meats  
Uncle Ben's Converted Rice



**STOLEN**  
**THE MOPPET**  
**MARKET DAILY**  
by  
**WESTERN**  
**ROUND UP**  
**4 to 5 pm**

Yup... It's a STEAL at this RATING  
with a 4.6 quarter-hour average in the March '54 ARB.

No station has a higher rating at this time...  
in this market.

5 years of acceptance with a family audience.

Current users: The Fisher Baking Co.  
The U.S. Rubber Co.

For proof of performance, call:

NEW YORK  
BArclay - 7  
3 2 6 0

NEW JERSEY  
MIitchell - 2  
6 4 0 0

or ask your Weed Television representative

**WATV channel 13**

Television Center - Newark 1, N. J.

**SERVING THE NEW YORK - NEW JERSEY  
METROPOLITAN MARKET**



# "MY DAY"

By William B. Campbell  
Assistant Advertising Manager, Radio-TV  
The Borden Company



9:15 am

Check with Secretary. (Tired after two days out of town at a very good District meeting, but had three bad nights' sleep. Gave presentation on air media plans.)

9:20 am

Check with assistant, Ted Rice: (1) to see if we had picked up TV live program time option in Elkhart, South Bend area; (2) to review budget status and new cost projection since receiving some time rate hikes and final talent estimates for new TV show "Justice." (Some rate hikes rather sizable. When are we going to get some stabilized rates and reasonable budgets?)

9:50 am

Read mail: Letter from Du Mont re UHF in Kansas City; ABC's memo re simulcast of "Breakfast Club"; letter from Chicago District Office re special promotion and request for copy; K & R memo re "Justice" show publicity—final meeting set with Y & R, NBC, Legal Aid Association, Parole and Probation Association, Community Chest (fund raiser for legal aid) and American Bar Association publicity people.

10:00 am

Received four "Justice" scripts. Fast perusal of each. Will read over the weekend.

10:40 am

Checked: (1) "T-Men" show last night which I missed en route to N. Y. (2) Status on use of stand-by "T-Men" film in place of live show for final broadcast. Advised of need to edit down 52 seconds for new show promotion plug. (3) Plan to review and re-analyze all radio and TV markets with thought of adding new TV market coverage where affordable.

11:25 am

P. Forsch, Y & R contact man, called to confirm 4:15 pm showing of latest film commercials and first group of films of possible new commercial announcers to replace Betty Johnson. Also advised four storyboard versions of "Justice" show opening were ready. Set 2:30 date to discuss.

11:45 am

Called Dave Levy, Y & R programming vp assigned to Borden account, regarding latest show developments. Advised two more story-lines due Monday, need for settling on "Justice" opening, choice of first show script from four scripts submitted.

12:00N

Call from Chicago District Office re letter I received in second mail; could we clear Madison and Rockford? (These additions had come up for consideration before, but have been tabled until Madison stations were firmly on air. Rockford was to be considered at the same time.) Madison, a problem only NBC can solve. Promised District Office some word by late afternoon on Madison, if possible. Would also check Rockford.

12:20 pm

Call Y & R, timebuyer, Russell Young, re Madison. Can we add market even though some coverage out of Milwaukee? Question also of station affiliation not settled. NBC is key.

12:40 pm

Bob Kahl, All-Borden merchandising manager, stopped in to talk about (1) Mid-West District meeting. (Bob gave marketing presentation at meeting.) (2) Problems on selection and sampling of ice cream flavors. (3) Some TV commercial research.

1:20 pm

Just sat and smoked a cigarette. Then lunch with Ted Rice.

2:25 pm

Call from R. Young, Y & R, Madison still unsolved. Won't be able to get final answer till Monday; NBC working on it, but not much hope.

2:30 pm

Wire Chicago District Office of delay re Madison. Answer Monday.

2:35 pm

Y & R re "Justice" opening. Discuss four possible handlings. Settle on show symbol or hallmark to be used. Tentatively revise wording and generally agree on best format, also on revisions to be incorporated in story boards. Discuss possibility of deleting on-camera host and replacing with voice. Suggest putting all four story boards on slides and taping announcer for meeting Tuesday with Stuart Peabody, asst. vp-adv. & PR.

3:50 pm

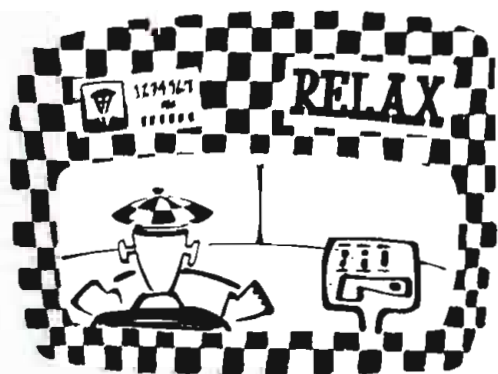
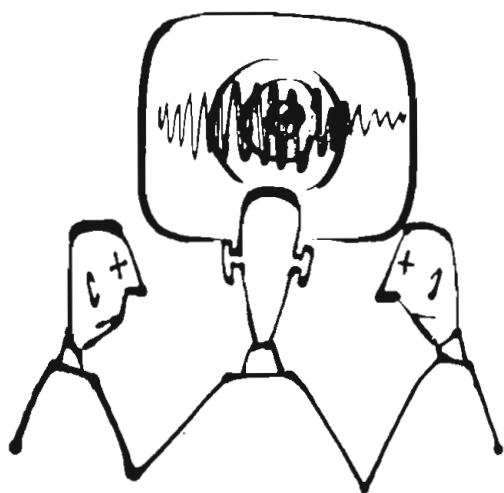
P. Forsch, Y & R, stayed to advise of audience jury tests set for next Thursday on four possible replacements for Betty Johnson. Plan to test on liking, personality traits, voice, sales points, "urge to buy."

4:15 pm

See four new films in rough. Looks good "to go." See four possible female announcers.

5:15 pm

Home for weekend with four scripts and full briefcase.





# How to Tie Up Long Distance!

To climax its sponsorship of the 1954 Vanderbilt basketball games on WSM-TV, the Third National Bank in Nashville, through the Doyne Advertising Agency, presented on March 9 the Kentucky-LSU Conference Championship Game — and was promptly swamped with expressions of gratitude, including no fewer than 25 long distance telephone calls immediately after the game.

In a letter to WSM-TV, Third National Vice-President J. W. Clay called the venture *“one of the finest advertising and public relations efforts we have ever made . . . it is impossible to count the expressions of thanks . . . they ran into the hundreds.”*

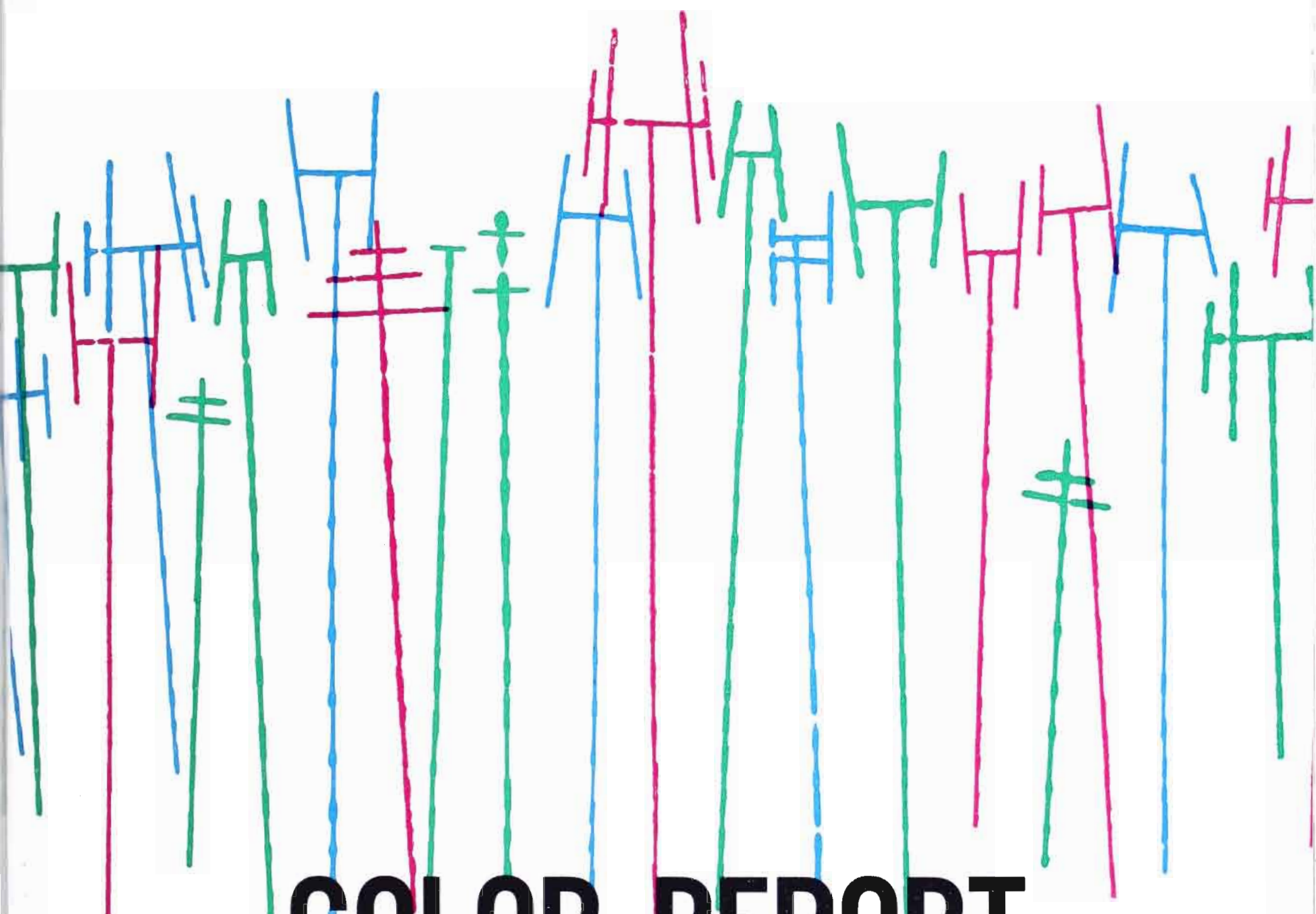
And he adds: *“We are already looking forward to next season!”*

It's a pretty good clue, we think, to the power of WSM-TV's sports coverage—something you'll want to investigate for your own clients. Contact Irving Waugh or any Petry Man for details.



**WSM-TV** Channel 4, Nashville





# COLOR REPORT

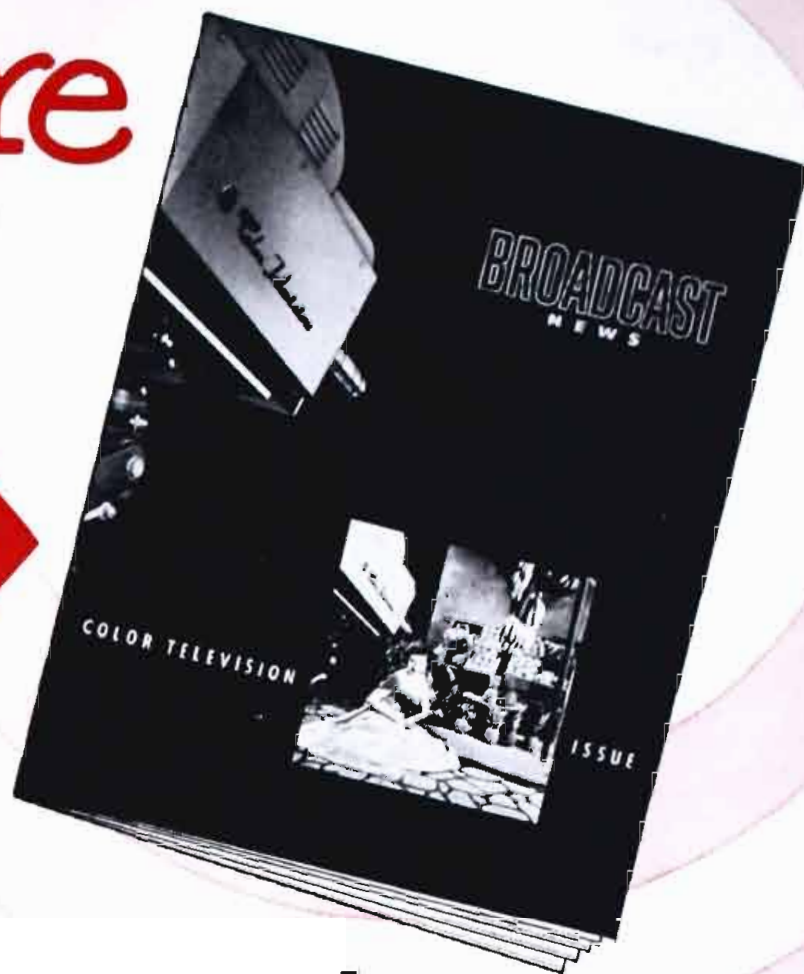
*Color today . . . psychology . . . color in  
other media . . . market by market report  
on facilities . . . receivers . . . equipment*



# How to prepare

# for

# Color TV



## The indispensable equipment guide for every TV Station planning color operations

### What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecast-

ing system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

### The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.



SOME call color TV a revolution. Some call it an evolution. In one sense it's here, and in another sense it hasn't yet arrived. There are opinions (widely divergent), tentative rules, tentative plans, tentative prices, and many predictions.

Everything seems to point to one fact: it's early. For each network or manufacturer or station who is ready for color, there are several who aren't quite prepared for the new offspring. The industry as a whole is straggling into color TV, not meeting it with a united front.

The question is just how early is it, and the answer is that there are simply too many unknowns to tell.

Receivers are small screen and expensive, and this year's models will soon be superseded by larger screen sets. Production methods are in the trial and error realm, and the public has yet to indicate its readiness to buy. Sponsors are interested . . . but stand-offish.

But the thing to be kept in mind is this: color is here because color has always been here. Black and white was an interim step. The ability to transmit moving images in their natural color makes TV a complete medium for the first time. The day when color TV is simply TV will have to come.

### OLD CHICKEN AND EGG ROUTINE

Of the four networks, only NBC and CBS-TV are doing anything color-wise in programming. Du Mont is testing via closed circuit and ABC is "watching" developments.

In addition to presenting an average of two colorcasts each week (its major shows, on a rotating basis), NBC has conducted a color indoctrination course for virtually all its operating personnel, is holding color clinics for advertising agencies to familiarize them with the methods of building live color commercials. It has conducted many film demonstrations for agencies, producing companies, technical groups, and set manufacturers.

CBS-TV is programming one half hour show a week, *The New Review*, which is serving in the capacity of a lab training program for personnel.

Most local stations gearing for color are simply equipping for transmission of network shows. Only the very largest are ordering or installing film and slide equipment and studio cameras, costs of equipment for network transmission being relatively slight (\$22,000), as compared with those necessary for local film or live shows (\$67,000).

This network and station activity is hardly enough to sell color receivers—particularly at \$1,000 a crack. The history of black and white is with us again. It's the old chicken and egg routine. As more advertisers jump on the band wagon, more and better programming can be expected, and as this builds circulation there will be more advertising. But that's kind of slow moving.

That's why NBC has announced the series of thirteen color "spectaculars" which will be inaugurated in October under the supervision of Leland Hayward. These "spectaculars" will be 90-minute programs presented every other week, running the whole gamut of show business.

And if this isn't enough, General Sarnoff has indicated that if RCA has to carry the color ball by itself, it will do so. According to the General, the establishment of network radio cost RCA \$50,000,000. TV has already cost \$30,000,000 and a like amount will be forthcoming, if required, to put color on its feet.

Chances are the General's associates will have to



dip into this \$30,000,000, for it's going to take more than two or three programs a week, "spectaculars" included, to get color television rolling. Even back in 1947, television limped along until there was practically a full daily schedule of programs.

### WHAT WILL BE THE COST?

Some advertisers will get into color early, as they did in the first days of black and white, both to learn and to create dealer excitement. But by and large, sponsors will wait until they feel color circulation will justify the additional expenditure.

Naturally, the first thing that advertisers want to know when they start getting serious about color TV is how much it will cost. As of now there is only one concrete answer: more.

Although no one has yet determined what these added costs will be, they will cover such items as expense of new equipment, larger camera crews, increased rehearsal time, additional set and wardrobe costs, extra line costs (AT&T), and a good deal more lighting.

At this stage, it's estimated that production figures on live shows are from ten to forty per cent higher than black and white. Film spots and programming will easily be thirty per cent higher.

Playing it safe, advertisers and agencies would do well to base their plans on a forty per cent increase due to color.

### A LOOK AT COLOR IN OTHER MEDIA

Fortunately for color TV, advertisers have long been color-minded. The best evidence of this is the increased use of color in other advertising media, and at considerably increased cost. A four color magazine ad is forty per cent more than a comparable ad in black and white.

Of all magazine ads in 1939, 18.6 per cent were four-color, 11.2 per cent two-color, and 70.2 per cent black and white. By 1952, after a steady climb, four-color ads were 30.8 per cent of the total, two-color 13.5 per cent and black and white 55.7 per cent.

The reason? More impact.

A study conducted by Daniel Starch and Associates to determine what percentage of the readers of consumer magazines see the advertising of various products, showed the following:

|                                           |                |
|-------------------------------------------|----------------|
| Full page ad in black and white . . . . . | noted by 30.7% |
| " " " " two color . . . . .               | noted by 28.9% |
| " " " " four color . . . . .              | noted by 50.5% |

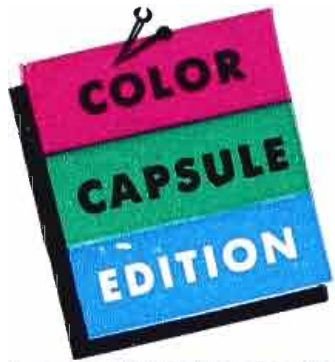
Among leading general magazines, *Life* reported the following advertising breakdowns for one March, 1954 issue.

|                               |     |
|-------------------------------|-----|
| Four-color ads . . . . .      | 50% |
| Two-color ads . . . . .       | 9%  |
| Black and White ads . . . . . | 41% |

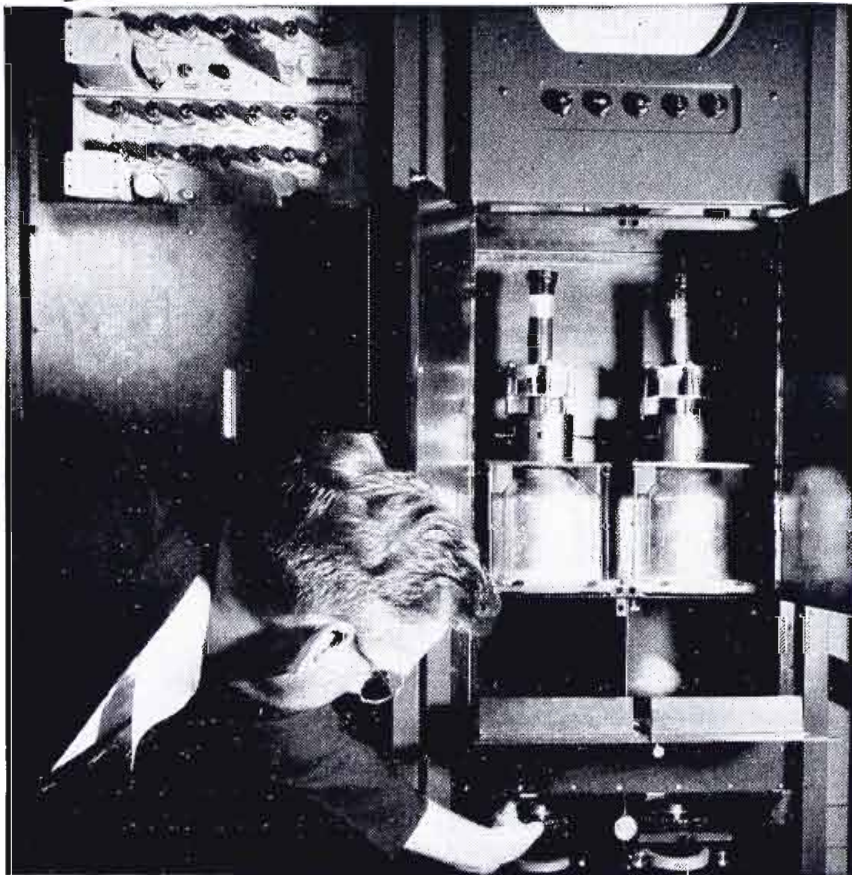




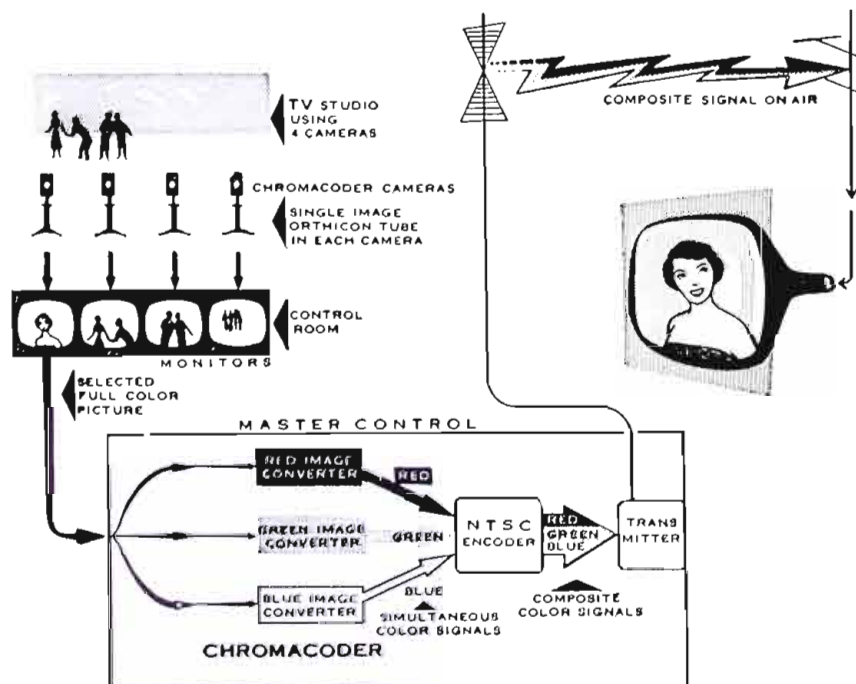
Published by the General Electric Company, Electronics Park, Syracuse, N.Y.



## GENERAL ELECTRIC MANUFACTURES CBS COLOR TV EQUIPMENT



**CHROMACODER TRANSLATES PICTURE SIGNAL.** Just as in monochrome, the picture selected for transmission is in the form of a single picture signal. In the Chromacoder development model illustrated above, it is then translated into three simultaneous picture signals...red, green and blue. The normal processes for transmission which follow, supply the approved NTSC compatible signal to any home receiver.



**FROM STUDIO TO HOME RECEIVER... IN FULL COLOR!** The simplified design of CBS' system is shown in this diagram. Single image orthicon tube cameras pick-up the studio show. A selected full-color picture is then fed into the Chromacoder for conversion to simultaneous red, green and blue images. Then, the NTSC encoder forms a single color signal for transmission.

### CHROMACODER PICK-UP IN PRODUCTION AT SYRACUSE. System Achieves Lower Operating Costs... Improved Color Camera Flexibility!

Equipment developed by CBS Laboratories Division for use with the recently approved NTSC system of color television broadcasting will soon be rolling off the production lines at General Electric headquarters in Electronics Park. Chromacoder pick-up gear is on a crash-order basis to speed its delivery and installation at many of the nation's leading television stations. The simplified design and construction of these units make color programming a practical reality.

Basically, Chromacoder equipment is superior to existing three-tube pick-up gear in these important respects:

- 1. Lower maintenance and operating costs.** A reduced number of tubes and components is used. Less technical labor is required.
- 2. Maneuverability and operating flexibility.** The Chromacoder cam-

era is the same size and design as its black and white counterpart and weighs 75% less than the three-tube camera.

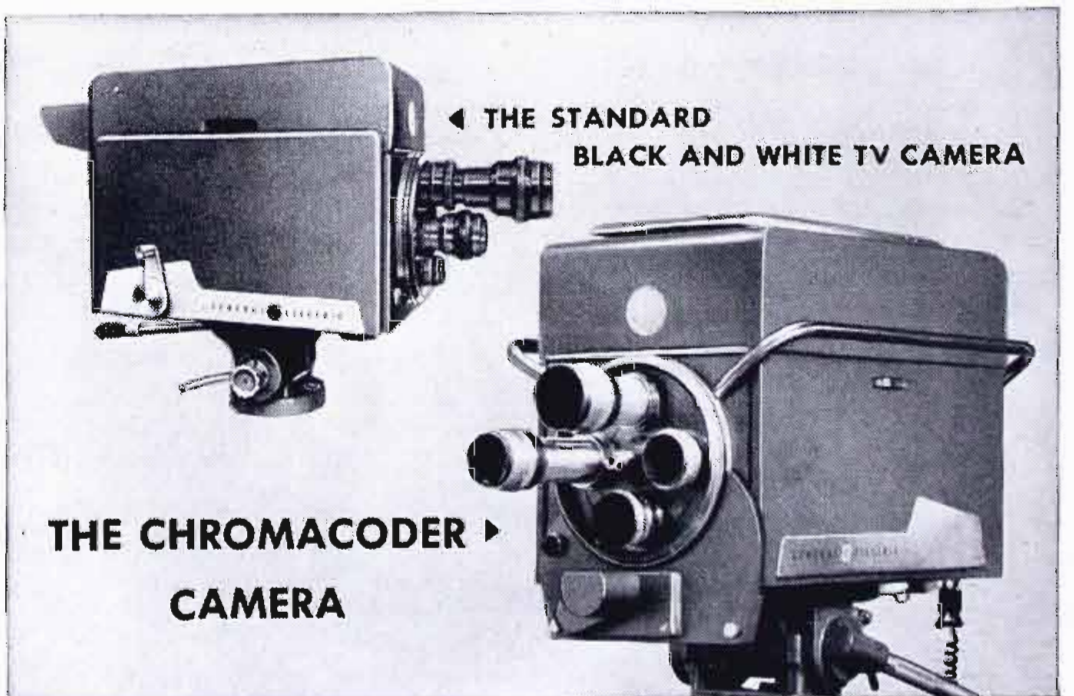
**3. Stability.** One B&W Image Orthicon tube is used. Operating controls are essentially the same as black and white without any registration problems.

**4. Efficient Operation and Maintenance.** Less associated equipment is required. Color balance and registration functions are performed by *only one additional operator* at the central, fixed Chromacoder location. A single Chromacoder can be used with any number of cameras or studios regardless of their location.

**5. Outdoor and remote color use.** It is necessary to move only the cameras which are of compact, lightweight design.

**6. Improved B&W reception** is an important asset of this equipment.

**7. Simplified television recordings.**



There is little obvious difference between a standard Black and White television camera (left) and the CBS Chromacoder camera. Size, shape, weight, simplicity of design, rugged operation, economy and flexibility are important virtues of both.

**EDITOR'S NOTE:** Know more about this improved color gear. Write for complete details or contact a local G-E broadcast representative. *General Electric Co., Section X6044, Electronics Park, Syracuse, N. Y.*

**GENERAL ELECTRIC**



In the homemaker's field, *Good Housekeeping* reported similar figures, based on total publication of 1953.

|                           |     |
|---------------------------|-----|
| Four-color ads .....      | 40% |
| Two-color ads .....       | 23% |
| Black and White ads ..... | 29% |

In women's fashion magazines, the situation is somewhat different, with heavy emphasis on the black and white advertisement. (The fashion advertiser, primarily concerned with demonstrating line and form of his garments, prefers to put his costs into additional space rather than color.)

|                                        |     |
|----------------------------------------|-----|
| <i>Mademoiselle</i> (All 1953 issues): |     |
| Four-color ads .....                   | 24% |
| Two-color ads .....                    | 6%  |
| Black and White ads .....              | 70% |

|                                 |     |
|---------------------------------|-----|
| <i>Charm</i> (All 1953 totals): |     |
| Four-color ads .....            | 29% |
| Two-color ads .....             | 7%  |
| Black and White ads .....       | 64% |

The use of color is continually expanding. According to *Printer's Ink*, more than 220 daily U. S. newspapers out of nearly 2,000 print full color and more than 595, color in some form.

There has been a gain of more than 200 per cent among the top 25 newspapers offering Run of Press color. In 1947, ROP color lineage for the 25 was over six million. In 1953, it was over 19 million. Total ROP color lineage last year was 57,500,000, a gain of 17 per cent over 1952.

The records of the *Milwaukee Journal* give a good idea of how rapidly color accounts are growing. In 1947, the newspapers had 47 ROP color accounts. In 1952, the figure was 208, a gain of over 320 per cent.

### WHAT ARE THE AGENCIES DOING

Obviously advertisers and agencies spending many millions of dollars in black and white TV are watching the advent of color most carefully. Almost all the major agencies have delegated color responsibility to at least one individual.

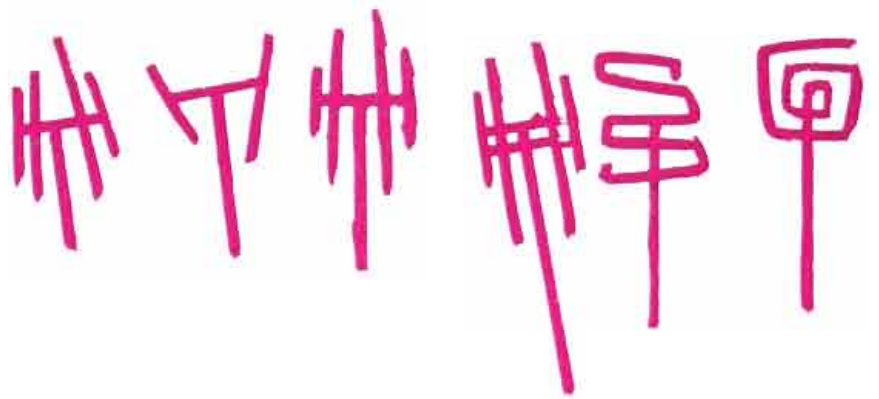
In several cases radio and TV department heads are handling color themselves, and in others the film man is in the picture too. In one instance the art director and program and commercial supervisors are assigned to color, and are checked periodically on what is being done. In another the account executives and writers have been requested to see as many color demonstrations as possible.

A number of agencies have gone into color TV quite extensively. All their clients' products and packages whether they are now using TV or not have been photographed in color.

One agency has made up a special report covering all phases of color TV and summing up their experiments with color commercials and programs, and has made preliminary recommendations of what to do about color now.

Agencies have already discovered that their experimental color film commercials when integrated on a live color show can have a much different color balance than that of the program itself. The commercial-to-program variance will be far more noticeable in color than it ever was in black and white.

It's still largely an unanswered question of what film stock and film process should be used for best results. So far tests have been conducted primarily on three 16 mm processes (while waiting for 35 mm



projection equipment to become available) and these are Eastman Kodachrome, Ansco, and Technicolor. Of the three, Technicolor's heavy color tones and Ansco's tint base seem to lose a greater portion of definition when projected over the TV system, and Eastman has consistently given the best results.

Some of these tests have been conducted with the assistance of film companies who have shot several product packages in two stages . . . natural and accentuated product color. Present research seems to indicate that color film, like live color, televises best when a pastel base is used, although results are not yet conclusive.

Tests are also being conducted on 35 mm film with 16 mm reduction prints to enable experimentation with the 16 mm projection system and to be in a position to hold 35 mm tests when the larger projector is introduced.

Among TV film program producers, all of whom are carefully watching and eagerly awaiting technical developments in both film and projection equipment, a number have shot at least one series in color.

Because though of the considerably higher costs, at least 30 per cent, few syndicate film producers are going ahead with color now. The one major exception is ZIV-TV.

Frederick Ziv reports: "We are now starting our fifth year of color shooting for *The Cisco Kid*. Mr. District Attorney, *Favorite Story*, and others are also being shot in color. All future productions will be in color as well. Anything else would be a step backwards.

"We have already made ample tests of the reproduction quality of our color films. We're not only confident of the reproduction quality . . . we have proof positive. We have a color research department, and our people have worked in color for many years.

"Shooting in color adds roughly 30 per cent to costs. In addition to the actual expense of color film and processing, color adds a great deal in shooting time, in set and costume preparations, and in lighting.

"We expect to have some sponsored color film on the air by April. Advertisers are tremendously interested. They're talking to us about color every day."

### IF NETWORKS ABSORB THE COST

While it is circulation that will bring the advertisers into color TV, there is one path open that might speed up the whole process—the networks could absorb a proportionate share of color costs until circulation warrants passing the full charges to the advertiser.

This conceivably could mean that with a five or ten per cent color charge, a large number of advertisers will hop on the color band wagon in 1955, regardless of circulation.

If this be the case, the sale of receivers will get the impetus needed via increased color programming a lot sooner than most of the industry now believes possible.





# PSYCHOLOGY OF COLOR

THE advent of color will not make TV merely prettier or more pleasing. There's a lot more to it than that. Ponder on this statement by a prominent psychoneurologist: "It is probably not a false statement if we say that a specific color stimulation is accompanied by a specific response pattern of the entire organism."

A good example of the complexities in the application of color is what happened to a thriving meat market which was redecorated in yellow. Business suddenly fell off.

It was finally established that the yellow walls produced a blue after-image which gave a purplish cast to the meat, causing it to look stale and spoiled. (The after-image is a phenomenon based on the fact that blue and yellow are seen through one optic nerve and red and green another. Looking at a yellow area and then at a neutral surface, brings forth the yellow's after-image, blue.)

The walls were repainted green (which has a red after-image) and the natural "freshness" was restored.

One may ask what this has to do with color TV. It has a great deal to do with it.

## MOTION ADDS NEW DIMENSION

A proper grasp of the psychology of color, particularly color in motion, will enhance the mood of any presentation as well as greatly increase the effectiveness of TV advertising.

Set designers, artists, industrial designers, and those working with color film already know how to use color. But TV will do more than accentuate the existing color problems; the use of electronically-transmitted color in motion will present entirely new ones.

Eye fatigue is just one of many new concerns of the art director who has become a color expert in print media. Color in motion delivered in the home will get a different psychological reaction from the color of a magazine ad or that used on a home appliance.

As for color itself, there have been volumes written about it, and the following is simply a brief glimpse into the subject as a whole.

Color must be considered in three ways. The physical . . . the quality of the color and the light necessary to its existence, which can be measured in (physical) terms quite apart from any observer. The psychophysical . . . the appearance of color to normal observers seeing it under standardized conditions. The psychological . . . the effect which the color has on the observer.

Aside from these considerations, color has three attributes. Hue is the color itself; brightness, the amount of light or dark which it contains (as measured in a black and white scale); and saturation, its degree of departure from a gray or neutral of the same brightness.

Experiments in human vision have shown that nearly all colors encountered can be matched by mixtures of no more than three primary colors. This is true of any three colors as long as a combination of two will match the third. It is possible, therefore, to produce full-color images of complete scenes by superimposing three primary-color images.

## HOW COLOR SUGGESTS MOODS

Although there are individual and regional differences, it has been established that people generally have certain reactions to various colors, with the emotional spectrum closely paralleling the color spectrum. According to Faber Birren, author of *Color Psychology*, these psychological reactions fall into two general moods: the active and the passive, keeping in mind that pure colors are likely to be severe, and too much harping on any one color generally distressing.

The light colors (Active):

Red . . . . . exciting, fervid, active  
Orange . . . . . lively, energetic, forceful  
Yellow . . . . . cheerful, inspiring, vital

The dark colors (Passive):

Green . . . . . peaceful, quieting, refreshing  
Blue . . . . . subduing, sober  
Purple . . . . . dignified, mournful  
White . . . . . pure, clean, youthful  
Black . . . . . ominous, deadly, depressing

There are, to be sure, no hard and fast rules here, merely a re-emphasis of the fact that color is a highly complex subject. The term "functional color," that is, when the beauty or appearance is secondary to more practical concerns, is one which applies to color use in many fields, and should be considered. (Functional color is based on research, known visual reactions and data which can be statistically analyzed.)

## COLOR DETERMINES CONSUMER RESPONSE

Almost everyone is sensitive to the colors of foods. According to Birren, among pure hues, red seems to have the most appeal, followed by orange, and then yellow. Green is a strong appetite color and blue is not.



Tints are neither as upsetting nor savory as pure hues, and among shades, orange is dominant.

For the most part, peach, red, orange, brown, buff, warm yellow, and clear green are the true appetite colors.

Certain colors can be aimed at particular consumer groups. A product that will be bought by children may be packaged in bright vibrant colors, but if it's a product used by children, but generally bought by the mothers, a subdued, pastel shade is more desirable.

### HOW THE CONSULTANTS CLASSIFY COLOR

Outside of TV, the color consultant has for some time been playing an important role in industry and business.

One such consultant is Howard Ketchum, who instigated national consumer appraisals to determine color and design preferences for manufactured articles. "Color and light are as important to business as they are to life itself," says Mr. Ketchum. "When adequately applied by one trained in their properties and in their specific effect on people, color and light can impart to a product, plant, office, salesroom, or display that prestige and individual identity that distinguishes companies using famous trademarks.

"They can slash installation, inventory, and maintenance costs, attract customers and increase sales through the pleasing impression created by appropriate colors seen under proper lighting, and add to the 'user benefit' of products, since products with the right color application become more valuable in the user's estimation."

Another firm specializing in color is Quantacolor Associates. Quantacolor groups all colors in four families as seen at the four times of day, (i.e., under four distinct lighting conditions.) Sunrise . . . gold, bright colors. Noon . . . colors that are dry and impressionistic. Afternoon . . . restful soothing, shades. Sunset . . . heavy rich colors.

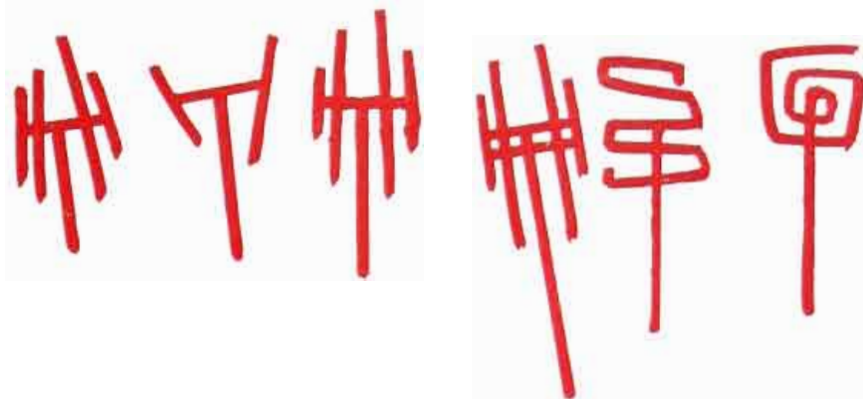
By having four separate color spectrums to choose from, they have been able to eliminate hybrid color combinations, and to establish what color group should be selected according to what is to be sold, packaged, or designed.

Color consultant Frederic Rahr, Inc., meets the color problem in a different way. Using a color chip board of 125 colors, Rahr sets up polling places at various consumer establishments and conducts surveys among the consumers of particular products.

The consumer indicates by color chip what color floor covering, or blankets, or furniture fabrics he is currently using. He then indicates what color he will use when replacing them. This information serves as a yardstick for Rahr's clients in planning and operations.

### FLESH TONES, CONTRASTS ARE TV'S PROBLEMS

These are all established color consultants, each performing varied services in a field which is obviously a large and challenging one. TV will make it even larger and more challenging. Quantacolor is currently working with NBC. The network has found that the problems of reproducing packages and flesh tones lie largely in too great or too little contrast range. While one color alone may reproduce with perfect accuracy, the effect can change when this color is combined with other colors, and seen in motion under various lighting conditions, and at different distances from the camera.



(NBC has based its color evaluations to date on the Ostwald system, 600 color samples based on twenty-four hues, plus black and white, and having a definite set of attributes, i.e., similar surface qualities, amount of illumination, etc.)

The problem of lighting will be a vital one in color TV, possibly the most important of all.

Lighting can change the color of a product considerably, and color TV will demand rigid light control. A package that is designed to look fresh under fluorescent lighting in the frozen food section of a super market must look the same in the kitchen and on TV.

(Quantacolor, for example, redesigned the Bluebonnet Margarine package, which, under fluorescent lighting, didn't seem to have the freshness that the manufacturer, Standard Brands, felt it should have.)

To a certain extent, the packages and products can and are being doctored, but it is primarily a matter of properly controlled lighting that must really make them look like they are intended to.

### UNDERSTANDING PSYCHOLOGY ESSENTIAL

A knowledge of how light is reflected from or absorbed by different kinds of surfaces, textures, materials, and colors, will be essential in order to use color TV to its fullest advantage. It's definitely a job for the color expert.

But the color TV expert must understand more than lighting. He must have a knowledge of the physical and psychological aspects of color as well, and the esthetic sense to know what colors go well together. He must have the ability to plan color patterns, maintain color control from scene to scene while keeping hot colors down, and to plot out too rapidly changing colors.

He must also have a knowledge of the technical developments of the color TV system, its widest possible uses, and its limitations, so he will be able to correct promptly whatever may go wrong color-wise.

### NO COLOR TV EXPERTS YET

In fact this hypothetical all-around TV color expert may never come into existence at all. It is far more likely that a working knowledge of color, as transmitted electronically, will be arrived at through simple trial and error methods, and absorbed into already-existing jobs. The art director knows about color. So does the make-up man, and the scenic designer. The engineers and technicians know electronics. Results will come from combined efforts of all of them.

Of course there are already people working in color TV who are designated "color experts," and in the sense that they know more than anyone else, they are. But during what NBC has designated the "introductory year," one of the introductions is to the basic technical problems that color TV will present, and anyone called expert is only relatively so. There must be a certain amount of groping for awhile . . . by everyone concerned.



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defender of truth, guard-  
ian of our fundamental  
rights to life, liberty and  
the pursuit of happiness.

## THE INSPIRED NEW SERIES THAT OUTSHINES THEM ALL FOR *DRAMA, ACTION, REALISM!*

Every action scene is authentic, staged in real honest-to-goodness locations . . . inside a real crime laboratory, a real detective bureau, a real communications center, a real interrogation room, a real courtroom, even real fire ruins when the script demands.

With Mr. D. A. you get superior entertainment . . . superior selling power. Every attention-arresting half-hour holds five golden opportunities for sponsor salesmanship. Already winning sales for advertisers in over 50 markets, Mr. D. A. is truly a dramatic selling force!

READY NOW IN

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BRILLIANT, COMPATIBLE!



**SELLING POWER.**

'S Behind-The-Scenes Drama of Our Law Enforcers in Action!

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...ING HOLLYWOOD'S **DAVID BRIAN** HE LOOKS, HE ACTS, HE IS MR. D. A.

Each Half-Hour a Complete Story  
TECHNICAL SUPERVISION THROUGH THE  
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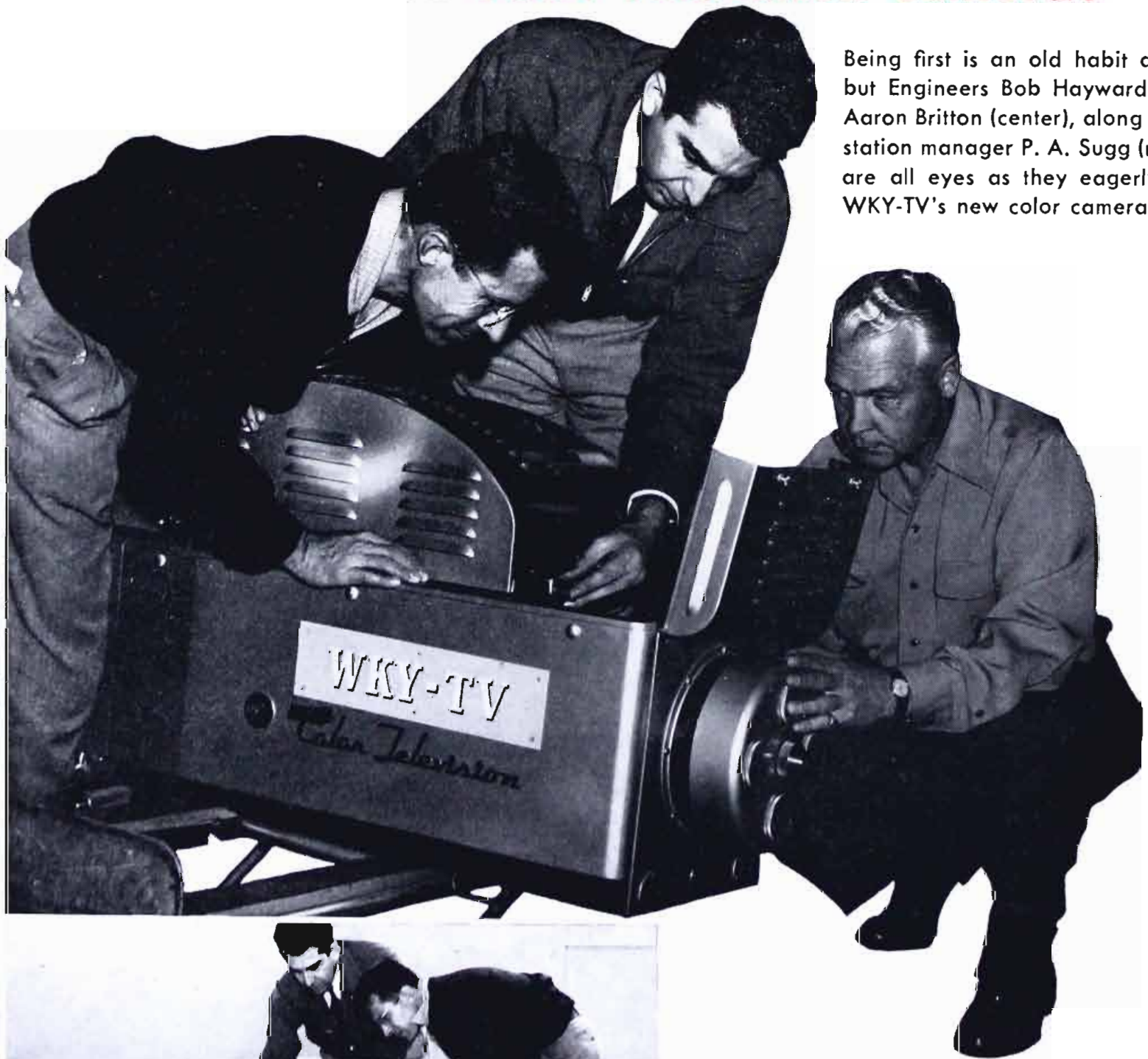


ZIV TELEVISION PROGRAM  
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NEW YORK HO



# WKY-TV *FIRST AGAIN*

WKY-TV is nation's first independent station to receive *Color Television Camera!*



Being first is an old habit at WKY, but Engineers Bob Hayward (left) and Aaron Britton (center), along with station manager P. A. Sugg (right), are all eyes as they eagerly inspect WKY-TV's new color camera.



Britton and Hayward tenderly uncrate the first color camera equipment to be received by any independent station in America. WKY-TV expects to begin testing with local color programs early in April.

- WKY . . . **FIRST** radio station in Oklahoma
- WKY-TV . . . **FIRST** television station in Oklahoma
- WKY-TV . . . **FIRST** station with color TV in Oklahoma

**WKY-TV** CHANNEL 4  
Oklahoma City

Owned and Operated by THE OKLAHOMA PUBLISHING CO.  
THE DAILY OKLAHOMAN • OKLAHOMA CITY TIMES

THE FARMER STOCKMAN • Represented by THE KATZ AGENCY



## RECEIVER OUTLOOK MUDDLED

**O**BVIOUSLY the growth of color television is directly dependent on the sale of color receivers, and the news in this is not too encouraging at present. Manufacturers are up to their usual intramural battles.

Receiver production, only a few months ago, was estimated at 200,000 sets for 1954. This figure has since been sliced in half. The downward estimate didn't come because manufacturers cannot use the revenue from the color receivers.

If anything, they will need color television to take up the slack in black and white production which is bound to occur, not so much because of color, but because of the high saturation of black and white receivers in the country's largest cities. Approximately 90 per cent of the families in New York, Cleveland, Philadelphia and Baltimore own television sets.

Reason for this slowdown is chiefly concern that the public will not buy the small screen 15 inch tube. In fact, even RCA, which is spear-heading the manufacture of color receivers, announced that it is producing only a limited number of 15 inch tri-color tubes and that it would start commercial production on the 19 inch size by July.

Almost all other major manufacturers have said that it is not feasible to manufacture color television receivers with anything less than a 19 inch tube.

General Electric's Dr. W. R. G. Baker recently stated that "The current tube bottleneck will delay the industry's opportunity to do a real marketing job on color until 1956."

Taking a realistic, if not pessimistic stand, Dr. Baker further stated "Proponents of color television since 1946 apparently have been deluded by the need for immediacy and the belief that the public would accept color in any form or size at practically any price."

The fact that there is undoubtedly a good deal of politics, struggle for merchandising supremacy and maneuvering for licensing and patents is quite apparent. But this is nothing new to receiver manufacturers.

Here's how RCA estimates the total sale of color receivers through 1958:

|      |           |
|------|-----------|
| 1954 | 70,000    |
| 1955 | 350,000   |
| 1956 | 1,780,000 |
| 1957 | 3,000,000 |
| 1958 | 5,000,000 |

This would bring the total number of color television sets in circulation five years from now to 10,200,000.

Based on a number of off-the-record talks with a few of the more aggressive manufacturers, there is still a strong possibility that set sales will spurt considerably above these estimates for 1955 and 1956. Black and white receivers didn't really move on a mass basis until Admiral broke the high price structure then existing.

Admiral came out with a combination TV phonograph radio console for under \$300. This was considerably under the price of comparable receivers. It was a calculated risk based on estimated demand for a lower price receiver.



A similar move in color by one of the set manufacturers will again blaze the trail for large scale receiver sales.

Manufacturers know they have a tough sales road ahead. RCA's executive vice president of consumer products, J. B. Elliot, best sums up the outlook and task of the manufacturer. "Conditions today with respect to the launching of color TV are different and probably more difficult than when black and white television was introduced.

"Now, just why do we say this? First, the sponsors and the broadcast stations have a ready-built audience of approximately 29 million black and white receivers. The broadcasters and the sponsors do not of necessity have to immediately build a color television audience.

"Therefore, if color television is to grow as rapidly as did black and white, the manufacturers for the first time will have considerable responsibility in supporting color programming."

## END OF '54: 125 STATIONS EQUIPPED

**B**ECAUSE the initial stage for a station in becoming color-equipped for the transmission of network programs is a comparatively inexpensive step, almost all stations in the major markets will spend the \$22,000 or so necessary for such facilities. It is estimated by RCA that by the end of this year, more than 125 stations will be equipped with color terminal apparatus. These stations will cover nearly 75 per cent of all homes in the country.

Actually, it is possible for a station to equip itself for network color for as low as \$18,000. But with the proper monitoring and test equipment, cost for this stage will hit closer to \$22,000.

It's the next steps that most stations will take their time about. Facilities for telecasting color slides will mean an expenditure of approximately \$30,000.

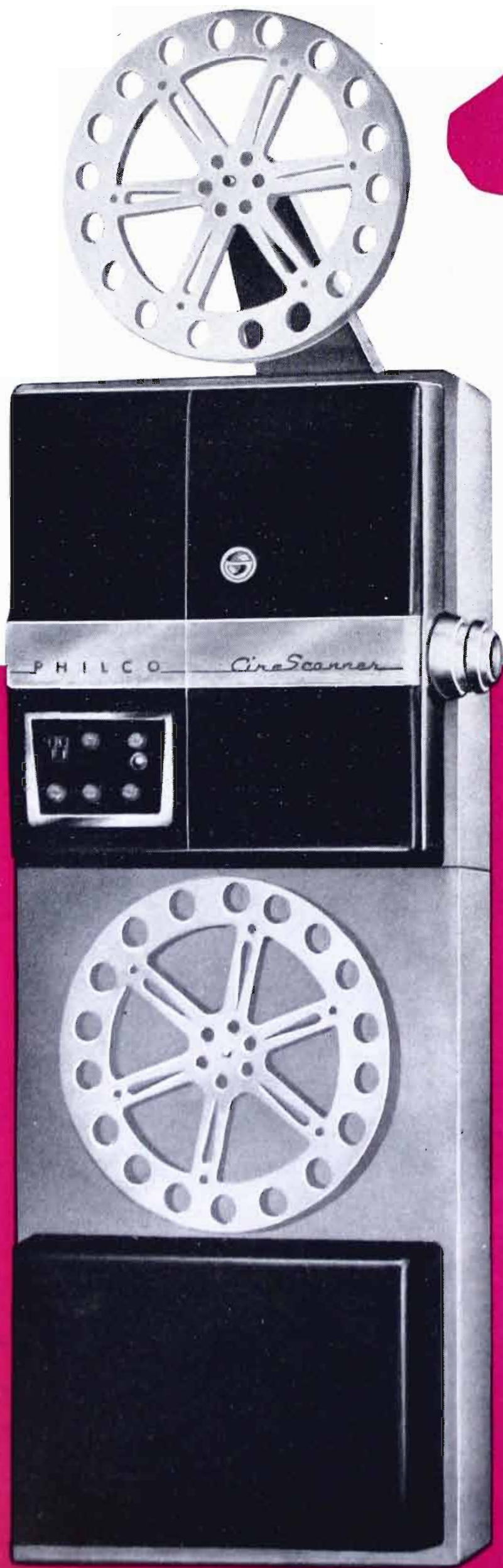
Setting up for color motion picture telecasts will add at least another \$40,000 to the bill. This price will vary depending on the present film projector the station has and the type of equipment purchased. RCA has announced its new 3 V camera and Philco and DuMont are now in production on flying spot scanners.

Of course, the big step is that of complete studio color origination. This will mean an investment of some \$67,000 without taking into consideration the extra lighting equipment that will be needed.

RCA, General Electric, DuMont, Philco, Federal and Telechrome are all at one stage or another in the manufacture of equipment for color transmission. RCA has already delivered a considerable number of color cameras and, as of last January, had equipped over 20 stations for network color transmission. They expect to equip 25 stations with color film equipment in 1954.



# 4 ways to



The PHILCO 16mm CineScanner provides the finest film reproduction in either color or monochrome. 35mm model also available.

Broadcasters . . . here is the finest equipment available for color and monochrome film reproduction. Continuous film motion and flying-spot scanning techniques produce high-definition pictures with superb light values. Whether you plan to use slide and film in monochrome; or a versatile combination of film and slides in both color and monochrome, the Philco CineScanner gives longer film life and utmost dependability . . . *it's the only practical method for color!* For complete information, write to Dept. TV today:

#### **Check These PHILCO Features**

- Quiet, continuous film motion . . . no complicated intermittent mechanism to cause film wear and breakage.
- Cold light source . . . no film burning.
- Instantaneous run-up time with provisions for quick starts and stops . . . remote control available.
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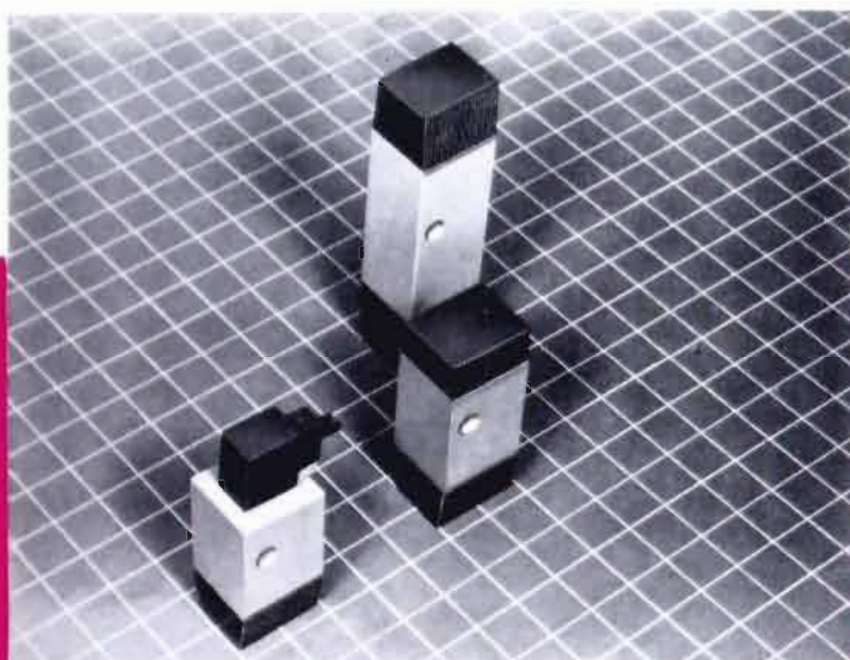
PHILCO CORPORATION



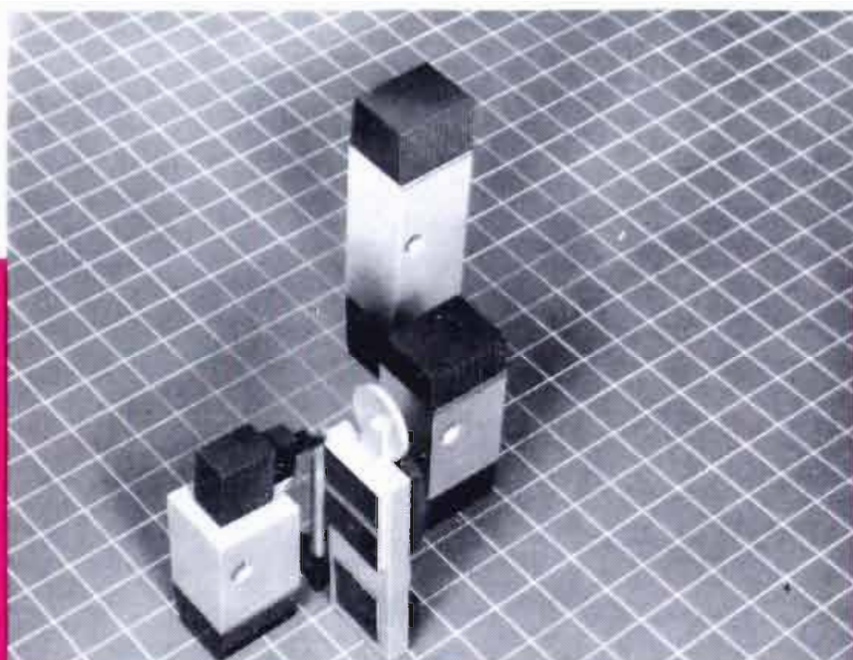
# better **TV** film reproduction!

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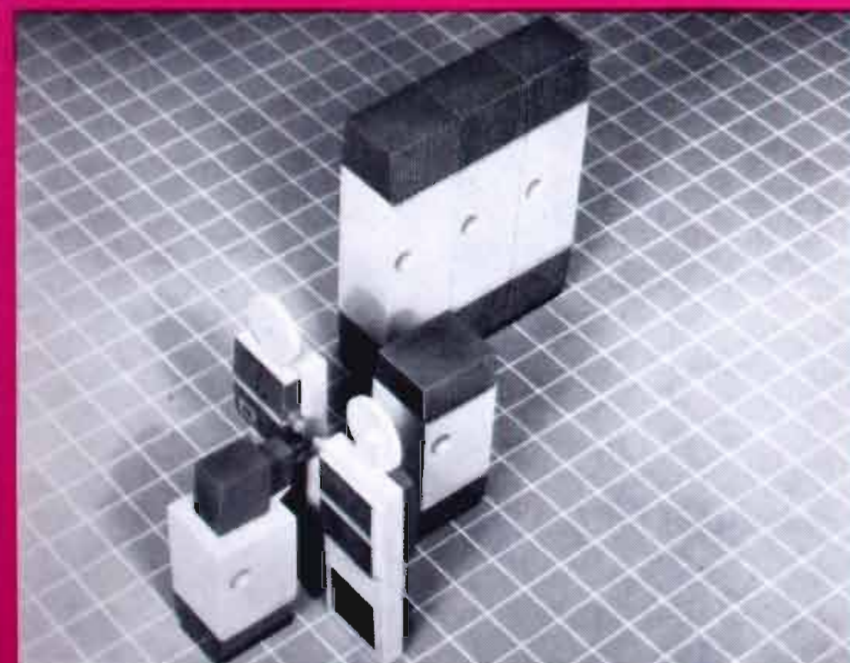
## *Cine Scanner*



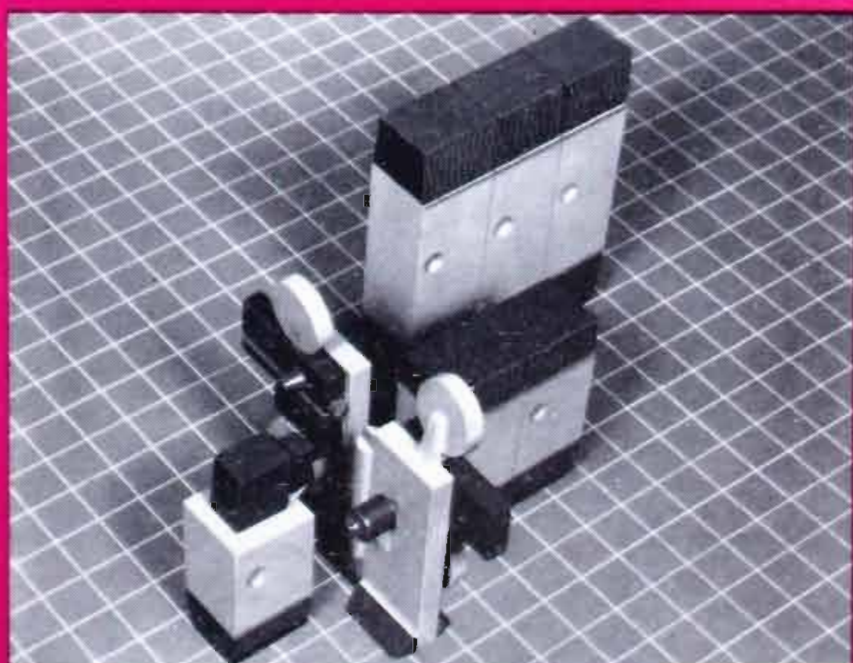
Dual slide changer facing 54" light source unit: 84" equipment rack in background. This setup will handle monochrome (positive or negative) slides with rack space to spare.



Slide changer and single 16mm film combination for monochrome projection. The multiplexing mirror facilitates the use of only one light source for both of the film units.



A slide changer, dual 16mm film units, light source and three equipment racks complete the facilities for monochrome, and both positive and negative film . . . leaving extra rack space.

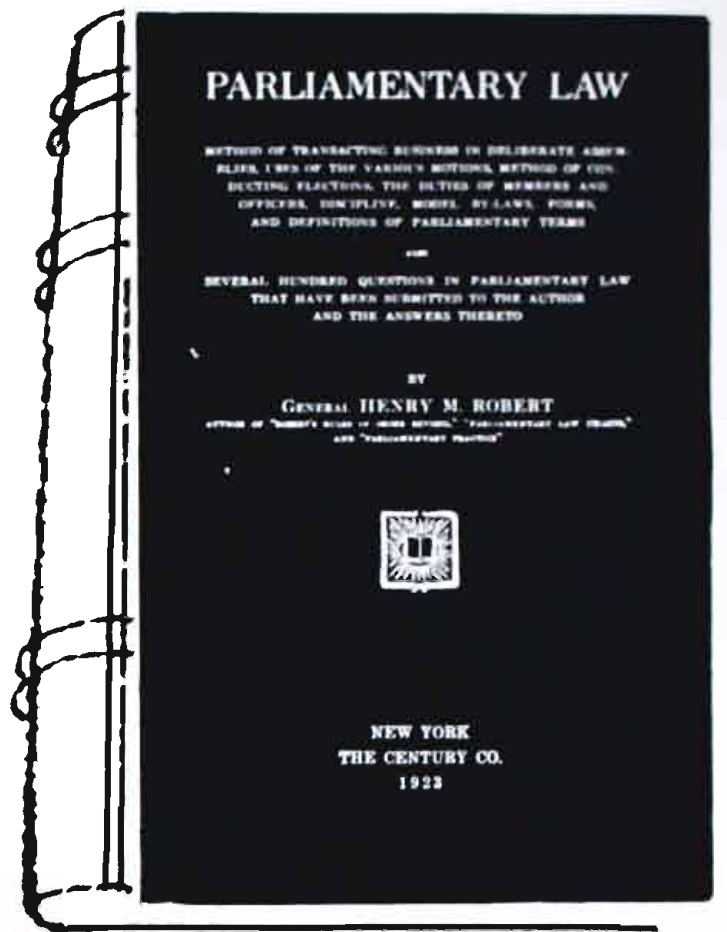


Dual 35mm and slide changer combination with three racks provides color and monochrome (positive and negative) film programs and either color or monochrome slide presentations.

See PHILCO'S Exhibit at NARTB!

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*And in the multi-million dollar television industry it's TELEVISION Magazine, now in its 10th year of publication — exclusive source for independent receiver circulation estimates, county by county market data, continuous cost studies, advertising expenditures with program and time costs by product.*

*To reach your prospects, use the magazine they depend on for the facts and figures of TV advertising and management.*

**Television**

THE BUSINESS MAGAZINE OF THE INDUSTRY

TENTH YEAR OF PUBLICATION



# MARKET BY MARKET COLOR PLANS

## **Albuquerque, N. M.**

KOAT-TV—network transmission, June or July.

KOB-TV—network transmission, spring of 1955; film and slide equipment spring of 1955.

## **Ames, Iowa**

WOI-TV—now equipped for network transmission.

## **Atlanta, Ga.**

WSB-TV—network transmission expected by 3rd quarter 1954.

## **Austin, Texas**

KTBC-TV—network transmission equipment on order.

## **Baltimore, Md.**

WBAL-TV—network transmission: equipped since 12/17/53; will transmit film and slides when projectors are available; will transmit live by end of 1954.

WMAR-TV—network transmission since 12/27/53; equipped for slides.

## **Binghamton, N. Y.**

WNBF-TV—network transmission expected July 1st.

## **Birmingham, Ala.**

WBRC-TV—network transmission expected approximately 3rd quarter 1954; slide and film transmission by August 1954.

## **Bloomington, Ind.**

WTTV—network transmission equipment on order, probably transmitting by mid-summer.

## **Boston, Mass.**

WBZ-TV—network transmission since fall of 1953; will transmit film and slides late this year.

## **Bridgeport, Conn.**

WICC-TV—will transmit color slides and film late this year.

## **Buffalo, N. Y.**

WBEN-TV—network transmission expected April 1st; live and film transmission expected by mid-summer.

## **Cedar Rapids, Iowa**

WMT-TV—network transmission expected by winter of 1954-55; film and slide transmission by following winter.

## **Charlotte, N. C.**

WBTV—network transmission equipment now being installed; will begin testing by May.

## **Chicago, Ill.**

WBBM-TV—equipped for network transmission since approximately March.

WGN-TV—network transmission expected by May 1st; slides and film January 1955; local live origination by summer of 1955.

WNBQ—network transmission; film and slide equipment expected approximately third or fourth quarter 1954; local live transmission late 1954 or early 1955.

## **Cincinnati, Ohio**

WKRC-TV—network transmission in August 1954; live, film and slide transmission August 1955.

WLW-TV—network transmission.

## **Cleveland, Ohio**

WEWS—network color transmission expected by May or June 1954.

WNBK—network transmission; expect film and slides by late 1954; local live origination 1955.

## **Colorado Springs, Colo.**

KKTV—network transmission expected by January 1, 1955.

## **Columbia, S. C.**

WAIM-TV—network transmission planned for April 1, 1954.

## **Columbus, Ohio**

WBNS-TV—network transmission expected by fall 1954; slide and film, 1955.

## **Dallas, Texas**

KRLD-TV—network transmission expected by May 15, 1954; transmission of film and slides possibly fall of 1954.

WFAA-TV—network transmission expected by May 1, 1954.

## **Davenport, Iowa**

WOC-TV—network transmission expected on or before July 1, 1954.

## **Denver, Colo.**

KLZ-TV—network transmission expected by June 1954.

## **Detroit, Michigan**

WJBK-TV—network transmission expected by July 1954.

WXYZ-TV—network transmission expected by late 1954; live, film and slide transmission mid 1955.

WWJ-TV—network transmission expected in May 1954.

## **El Paso, Texas**

KROD-TV—network transmission expected by January 1955, slide and film transmission by September 1955, local live origination 1956.

## **Erie, Pa.**

WICU—network transmission expected some time in 1954; film and slide transmission in 1955; local live origination 1956.

## **Fort Wayne, Ind.**

WKJG-TV—network transmission expected in January 1955.

## **Fort Worth, Texas**

WBAP-TV—network transmission since April.

## **Fresno, Calif.**

KJEO—network transmission expected in June or July 1954.

KMJ-TV—network transmission expected by 2nd or 3rd quarter of 1954.

## **Grand Rapids, Mich.**

WOOD-TV—network transmission.

## **Greensboro, N. C.**

WFMY-TV—expect network transmission by late 1954; film and slide transmission in 1955.

## **Greenville, S. C.**

WGVL-TV—expect network transmission by late 1955.

## **Harrisburg, Pa.**

WTPA—network transmission; expect film and slide transmission by October 1, 1954.

## **Houston, Texas**

KPRC-TV—network transmission expected by May 1954.

## **Huntington, West Va.**

WSAZ-TV—network transmission; expect local live origination by July 1954; film and slide transmission late in 1954.

## **Indianapolis, Ind.**

WFBM-TV—network transmission equipment on order.

## **Jackson, Miss.**

WJTV—network transmission expected by June 1954.

## **Jacksonville, Fla.**

WMBR-TV—network transmission expected by October 1, 1954; film and slides June 1955; local programs October 1955.

## **Johnstown, Pa.**

WJAC-TV—network transmission; expect to transmit film and slides early 1955.

## **Kalamazoo, Mich.**

WKZO-TV—network transmission expected by June 1954.

## **Kansas City, Mo.**

WDAF-TV—expect to telecast color slides by May; color film by October 1954.

## **Lansing, Mich.**

WJIM-TV—network transmission expected on May 1, 1954.

## **Las Vegas, Nevada**

KLAS-TV—network transmission expected in 1955.

## **Los Angeles, Calif.**

KNBH—network transmission since August 1953; local live origination late 1954; film and slide equipment expected approximately 1st quarter 1955.

KNXT—expect network transmission, film and slide and live programming by July 1, 1954.

## **Louisville, Ky.**

WAVE-TV—now equipped to transmit network programs in color. Cable not yet converted.

WHAS-TV—network transmission expected by summer of 1954 (when cable is converted).

WKLO-TV—network transmission expected by latter half of 1954.

## **Memphis, Tenn.**

WMCT—network transmission expected by 3rd quarter 1954.

WOW-TV—network transmission.

## **Milwaukee, Wis.**

WTMJ-TV—network transmission; expect transmission of color slides this month; live programming by summer of 1954; color films by fall of 1954.

WCAN-TV—network transmission April 15, 1954; film and slides by May 30, 1954; local live programming October 1954.

## **Minneapolis, Minn.**

KSTP-TV—network transmission.

WCCO-TV—network transmission; expect to transmit color slides in April 1954; local programming June, 1954; color films by July 1954.

WMIN-TV—network transmission expected by fall of 1954.

## **Montgomery, Ala.**

WCOV-TV—network transmission expected by fall of 1955.

## **Nashville, Tenn.**

WSM-TV—network transmission expected by June 1954.

## **New Britain, Conn.**

WKNB-TV—network transmission expected by early fall 1954.



# Top tower plus Top power for WMCT

1088 foot tower . . . full 100,000 watts

WMCT is now operating from one of America's tallest towers at maximum 100,000 watts on preferred "low band" Channel 5. This is maximum power permitted for stations operating on Channels 2 through 6.

## 100 % increase in coverage

This represents 100% or more increase in coverage. Now WMCT's "fringe area" increases from the 65 mile mark to an approximately 135 mile radius of Memphis. That increase in coverage is important in terms of buying power and population: WMCT now reaches an additional area representing

- a billion plus market in dollars
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Add that to WMCT's coverage area of high grade primary service . . . the heart of Memphis' 2-billion dollar market . . . it's definite that

More people will see and hear your message on

# WMCT MEMPHIS'

first TV Station

W.M.C. W.M.C.F. WMCT  
**CHANNEL 5**  
Now 100,000 watts  
NBC-TV-BASIC

Also affiliated with  
ABC and DUMONT

Owned and operated by  
The Commercial Appeal

National Representatives  
The Bradham Co.

### New Haven, Conn.

WNHC-TV—network transmission.

### New Orleans, La.

WDSU-TV—network transmission expected by middle of 1954; live origination by fall of 1954; color slides and film in 1955.

### New York, N. Y.

WABD—transmitting color now on a closed circuit, experimental basis.

WCBS-TV—now telecasting in color 30 min. weekly program.

WNBT—currently originating color shows for network transmission; currently transmitting color slides and color films.

WPIX—transmitting color test signal one half hour each day, Monday through Friday.

### Norfolk, Va.

WTAR-TV—network transmission expected by last quarter 1954.

### Oklahoma City, Okla.

WKY-TV—network transmission expected by May 1, 1954; local origination studio cameras and color slides by May 1, 1954; color films by July 1954.

KWTV—network and color slide transmission expected by September 1, 1954.

### Omaha, Nebraska

KMTV—network transmission.

WOW-TV—network transmission.

### Philadelphia, Pa.

WCAU-TV—expect network and film and slide transmission by mid-summer 1954.

WPTZ—network transmission. Plan live origination by December 1954; have transmitted color film and slides.

### Phoenix, Arizona

KPHO-TV—network transmission expected by March 1, 1955.

### Portland, Oregon

KOIN-TV—expect network and film and slide transmission in December 1954.

### Providence, R. I.

WJAR-TV—network transmission expected by April 1954.

### Quincy, Ill.

KHQA-TV—network transmission expected by Oct. 1, 1954 (if equipment is available; now negotiating).

### Rochester, Minn.

KROC-TV—network transmission expected by January 1, 1955; film and slide transmission July 1955.

### Rochester, N. Y.

WVET-TV—network transmission expected by Oct. 1, 1954; film and slide transmission spring of 1955.

WHEC-TV—network transmission expected by late 1954.

### Whiam, N. Y.

WHAM-TV—network transmission expected May 1, 1954.

### Sacramento, Calif.

KCCC-TV—network transmission expected by Dec. 1954; film and slide transmission Dec. 1954; live origination July 1955.

### Saginaw, Mich.

WKNX-TV—network transmission expected by Jan. 1, 1955.

### St. Louis, Mo.

KSD-TV—network transmission; film and slide equipment on order.

### Salt Lake City, Utah

KDYL-TV—network transmission.

KSL-TV—network transmission; expect film and slide transmission by April 1954.

### San Antonio, Texas

WOAI-TV—network transmission expected by July 1, 1954.

### San Diego, Calif.

KFSD-TV—network transmission by October.

### San Francisco, Calif.

KRON-TV—network transmission.

### San Luis Obispo, Calif.

KVEC-TV—expect network, film and slide transmission July or August 1954; live programming in 1955.

### Schenectady, N. Y.

WRGB—network transmission expected by June 1954; expect live, film and slide by fourth quarter of 1955.

### Sioux City, Iowa

KVTV—awaiting delivery of equipment for network transmission.

### Spokane, Wash.

KHQ-TV—will be equipped for network programming when phone company facilities become available, about the first quarter of 1955.

### Springfield, Ma.

KTTS-TV—network transmission expected by January 1955.

### Steubenville, Ohio

WSTV—network transmission equipment on order.

### Stockton, Calif.

KTVU—network transmission expected by winter 1954.

### Syracuse, N. Y.

WHEN-TV—network transmission.

### Toledo, Ohio

WSPD-TV—network transmission.

### Utica, N. Y.

WKTV—network transmission. Expect film, slide, live origination last quarter 1954.

### Washington, D. C.

WNBW—network transmission.

WTOP-TV—network transmission equipment being installed now; expect film and slide transmission late fall of 1954; live programming early 1955.

WTTG—network transmission expected by fall of 1954.

### Wheeling, West Va.

WTRF-TV—network transmission expected by Sept. 1, 1954.

### Wilkes-Barre, Pa.

WBRE-TV—network transmission; expect film, slide and local programming 1956.

### Winston-Salem, N. C.

WSJS-TV—network transmission expected some time in 1954, depending on time of cable installation.

### Yakima, Wash.

KIMA-TV—network transmission expected by second quarter 1955.

### York, Pa.

WNOW-TV—network transmission expected by late 1954 or early 1955.

### Youngstown, Ohio

WKBN-TV—equipped for network transmission; broadcasting experimentally; also has carried CBS color programs.

### Zanesville, Ohio

WHIZ-TV—network transmission expected by late 1955.



# T. V. story board

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

## SARRA

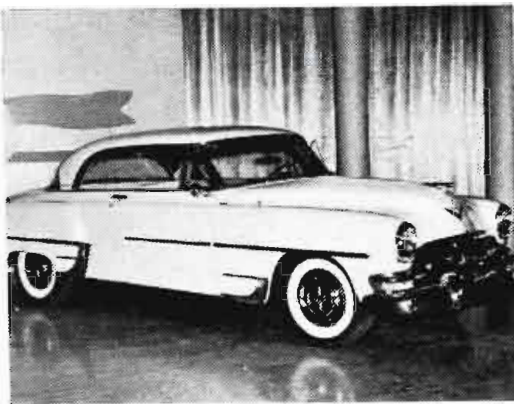
NEW YORK: 200 EAST 56TH STREET  
CHICAGO: 16 EAST ONTARIO STREET



A star-strewn sky, especially composed ethereal music, a lovely dream girl and inspired optical effects surround Bulova's "Goddess of Time" with an aura of magic. Glamorous display and skillful selling focus on the "incomparable beauty" of the watch. The first in a series of "out-of-this-world" TV spots created by SARRA for the Bulova Watch Company.

### SARRA, Inc.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



For the third successive year SARRA has been chosen to produce the Auto-Lite TV series of Salutes to American Automobile Makers. Used on *Suspense*, each commercial presents a prominent company official extolling the virtues of his make of cars. Here you see one of the Chrysler line. Other cars featured—all Auto-Lite users—are DeSoto, Plymouth, Dodge, Studebaker, Nash, Hudson, Kaiser, Willys, and Packard. Produced by SARRA for Electric Auto-Lite Co., through Cecil & Presbrey, Inc.

### SARRA, Inc.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



With a trio of amusing cartoon characters sounding discordant "Mi-mi-mis", SARRA animates the announcer's question: "Feeling off key?" The Answer: "Turn to Brioschi, the *pleasant* antacid!" is illustrated with shots of the Brioschi jar beside a fizzing glass. "Ah-h", sings the trio in perfect harmony this time—and a strong sales message is subtly put across. Created by SARRA for Ceribelli & Co. through Pettinella Advertising Company.

### SARRA, Inc.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



In this series of TV spots SARRA'S talent for the extraordinary in lighting effects dramatizes the beauty of design and the rich sheen of the Mirro Aluminum. The products are shown individually for strong product identification; live action home scenes demonstrate their use, as a persuasive "voice over" brings out their sales points. Produced by SARRA for The Aluminum Goods Manufacturing Co., through The Cramer-Krasselt Co.

### SARRA, Inc.

New York: 200 East 56th Street  
Chicago: 16 East Ontario Street



# You can teach a bird to talk BUT—

Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course.

A simple, easy answer. You're sure—and safe . . . 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 Avenue  
New York 17, N. Y.

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

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

or W. J. German, Inc.,

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





## Hollywood Hoopla Builds Syndicated Film Audience

**T**HE advertiser who fills a time slot with a syndicated film, adds his commercials and then sits back to wait for sales results is likely to get them. But he'll be getting far less than his money's worth.

If he doesn't take advantage of film's promotion possibilities, he's losing out on audience and thereby passing up sales.

Wiedemann Brewing Company's success with *I Led Three Lives* on WLW-T, Cincinnati, illustrates how an advertiser can wring maximum value from audience promotion.

This Ziv series offered Wiedemann unusual promotion opportunities. *I Led Three Lives* is based on the much-publicized experiences of Herbert Philbrick, which have been published in book form and serialized in many newspapers.

Before the first program hit the air, Wiedemann launched an intensive drum-beating campaign.

With the cooperation of the station, a heavy schedule of on-the-air promotion spots heralded the show's debut. Newspaper ads, publicity stories, car cards, window displays and so forth backed up the promotion to viewers.

To create excitement among distributors and dealers, the brewer carried out a saturation campaign, using telegrams, mailers and personal merchandising calls.

The keystone of Wiedemann's campaign was a natural—a one-day visit to Cincinnati by Herbert Philbrick, the central character of its program and a national figure as well.

The schedule called for a reception at the airport, two talks at the 2,710-seat Taft Theater, is

distributor-dealer dinner, press conferences and TV interviews.

Philbrick met civic and business leaders, high school editors, newspaper brass, studio audiences and some 6,000 members of the general public.

These activities were promoted in advance, via air plugs and a Wiedemann newspaper ad saluting Philbrick's achievements and welcoming him to town.

Telecast Thursdays at 8:30 pm, *I Led Three Lives* had climbed to a 47.7 ARB by January, from its 20.3 in October.

Newton Cross, advertising manager of Wiedemann, points out that the bulk of his budget is concentrated on the TV series. "We are more than happy with the results," he said. "We feel that the vigorous promotional support placed behind the show was instrumental in raising our sales to their present high level."



Airport reception . . . Ruth Lyons guest shot . . . Luncheon: Philbrick, Eugene Duffield, asst. publisher, *Enquirer*, Crosley's Dunville, Fred Ziv



Talk to students at Taft Theater . . . Interview with high school editors . . . Dinner with Wiedemann dealer-distributors





# BRAND STUDY

## Shampoos and Soft Drinks Surveyed



ONE thousand interviews and pantry checks were conducted during the first week of January for TELEVISION Magazine's continuous brand study, by The Pulse, Inc., in TV homes in twelve counties in metropolitan New York.

The products surveyed: soft drinks and shampoos.

Persons interviewed were given a selected list of programs and asked to check off those they viewed. Respondents were then asked to name brands they were familiar with in each category. Following this, pantry checks were made to find which brands were on hand.

A parallel survey of soft drinks and shampoos was made—with a different interview group—in October (published in TELEVISION Magazine, December 1953).

At the time this recent study was made, the programs listed were being sponsored in whole or in part by the companies mentioned. Because a limited number of questions can be covered in an interview, not all programs sponsored in these categories were included in the survey.

Obviously, TV is only one aspect of advertising. Also to be considered: company and agency policy, advertising and expenditures in other media, acceptance of product, newness, cost, merchandising tie-ins, audience rating of programs, plus age of housewife, number of children in family, educational attainments, etc.

However, on a comparative basis, considering approximately equal opportunity of exposure, these findings can be particularly meaningful to an advertiser when interpreted with his own data.

In the chart at the upper left, the percentages listed with each product represent the number of respondents who were familiar with the product, followed by the number of those who use it.

FAMILIARITY WITH SOFT DRINK BRAND

| Brand         | Program              | Jan. Viewers | Oct. Viewers | Jan. Non-Viewers | Oct. Non-Viewers |
|---------------|----------------------|--------------|--------------|------------------|------------------|
| Coca Cola     | Eddie Fisher         | 62.5%        | 57.3%        | 59.7%            | 55.3%            |
| Coca Cola     | { Ernie Kovacs       |              | 58.5         |                  | 55.7             |
|               | { Kit Carson         | 58.7         |              | 61.7             |                  |
| Coca Cola     | Early Show           | 61.9         | 61.0         | 59.9             | 53.4             |
| Cott          | Amos 'n Andy         | 9.4          | 4.7          | 10.1             | 4.3              |
| Hoffman       | Children's Hour      | 55.2         |              | 39.9             |                  |
| Kirsch No Cal | { People are News    |              | 16.7         |                  | 8.0              |
|               | { Gloria De Haven    | 7.3          |              | 7.5              |                  |
| Pepsi Cola    | Pepsi Cola Playhouse | 55.3         | 51.6         | 51.0             | 47.9             |
| Super Coola   | Early Show           | 10.0         | 13.3         | 7.8              | 7.8              |
| White Rock    | News-K. Kennedy      |              | 8.3          |                  | 8.0              |

FAMILIARITY WITH SHAMPOO BRAND

| Brand        | Program             | Jan. Viewers | Oct. Viewers | Jan. Non-Viewers | Oct. Non-Viewers |
|--------------|---------------------|--------------|--------------|------------------|------------------|
| Finesse      | What's My Line      | 6.1%         | 3.8%         | 4.1%             | 3.1%             |
| Halo         | Colgate Comedy Hour | 41.4         | 43.0         | 27.7             | 28.2             |
| Lustre Creme | Strike it Rich      | 18.1         | 15.9         | 10.3             | 10.5             |
| Prell        | Welcome Travelers   | 10.4         | 9.8          | 9.9              | 10.6             |
| White Rain   | Godfrey & Friends   | 29.7         | 27.8         | 21.1             | 19.2             |



THE outstanding finding in this resurvey is the maintenance of the status quo. While on the surface it would seem few of the brands have been able to step up familiarity or convert familiarity to use, what must be taken into account is the normal turnover of brand purchasers. Every brand loses so many, gains so many, and holds so many customers. For further data, refer to NBC's study "Why Sales Come in Curves."

The pattern for the total panel in this study follows closely the pattern of the October survey. The differences in the ratio between familiarity and use are not great for most of the products listed.

For example, 19.5 per cent volunteered the name Canada Dry when asked to name some brands of soft drinks. In the earlier study, 19.4 per cent mentioned the brand. In this study 5.4 per cent had Canada Dry on hand; in the earlier study 5.8 per cent did.

Thus, Canada Dry has been holding its own, in terms of comparative expenditures, competition, etc., which might be extremely satisfying in comparing their expenditures with those of their competitors.

A few products, however, did deviate from the general pattern. While Coca Cola led in familiarity in both surveys, this time 61 per cent of the panel mentioned it; last time 56 per cent did. The percentages on familiarity with Cott's beverages also increased.

In shampoos, the October pattern held fairly constant, but Breck and Drene showed some increase. In soft drinks and shampoos there were no outstanding changes in use.

It would seem certain programs are making their sponsor's brands better known and converting or keeping customers for them. This doesn't show up in soft drinks, however, as much as in shampoos.

One exception is Hoffman. Of the total panel 49 per cent named Hoffman and 19 per cent stocked it. Breaking this down to viewers and non-viewers of the *Children's Hour*, we find 55 per cent of the viewers mentioned Hoffman and 21 per cent had purchased it. Of those who do not watch the show, only 40 per cent listed it, 17 per cent had it on hand.

Of the five shampoo programs studied here, 18 per cent of the viewers of *Strike It Rich* (in the earlier study, 17 per cent) mentioned Lustre Creme Shampoo. On the earlier panel, 8 per cent of the program's watchers used the brand against 7 per cent of the non-viewers, showing no substantial change.

On the other hand, another Colgate product, Halo, ranked high in total panel familiarity (38 per cent) and use (13 per cent) and showed a considerable difference. The figures on viewers and non-viewers of the Colgate Comedy Hour are interesting to note for their indication of television impact:

|                  |     |                      |     |
|------------------|-----|----------------------|-----|
| Viewers          | 729 | Non-viewers          | 271 |
| Viewers familiar | 302 | Non-viewers familiar | 75  |
| Viewers using    | 103 | Non-viewers using    | 27  |

Percentagewise, comparing viewers using to total viewers, and non-viewers using to total, there is still a considerable spread.

#### PRESENCE OF BRAND IN HOME

| Brand         | Program              | Jan. Viewers | Oct. Viewers | Jan. Non-Viewers | Oct. Non-Viewers |
|---------------|----------------------|--------------|--------------|------------------|------------------|
| Coca Cola     | Eddie Fisher         | 16.7%        | 14.2%        | 16.1%            | 16.1%            |
| Coca Cola     | { Ernie Kovacs       |              | 14.4         |                  | 15.5             |
|               | { Kit Carson         | 15.8         |              | 16.5             |                  |
| Coca Cola     | Early Show           | 19.8         | 19.1         | 14.0             | 13.5             |
| Cott          | Amos 'n Andy         | 1.8          | 9            | 2.1              | 1.1              |
| Hoffman       | Children's Hour      | 21.2         |              | 16.6             |                  |
| Kirsch No Cal | { People are News    |              | 5.6          |                  | 2.2              |
|               | { Gloria De Haven    | 5.1          |              | 2.5              |                  |
| Pepsi Cola    | Pepsi Cola Playhouse | 17.1         | 16.5         | 16.3             | 16.0             |
| Super Coola   | Early Show           | 2.0          | 3.8          | 2.0              | 1.7              |
| White Rock    | News-K. Kennedy      |              | 3.0          |                  | 3.0              |

#### PRESENCE OF BRAND IN HOME

| Brand        | Program             | Jan. Viewers | Oct. Viewers | Jan. Non-Viewers | Oct. Non-Viewers |
|--------------|---------------------|--------------|--------------|------------------|------------------|
| Finesse      | What's My Line      | 1.2%         | 1.0%         | 0.6%             | 1.6%             |
| Halo         | Colgate Comedy Hour | 14.1         | 14.0         | 10.0             | 7.0              |
| Lustre Creme | Strike it Rich      | 7.4          | 7.7          | 7.6              | 7.0              |
| Prell        | Welcome Travelers   | 3.9          | 4.2          | 3.5              | 3.8              |
| White Rain   | Godfrey & Friends   | 8.1          | 7.3          | 3.0              | 4.5              |

#### SUMMARY OF FAMILIARITY AND USE —TOTAL PANEL

##### Nine Most Popular Soft Drinks

| Brand         | % of Panel       |                  |          |          |
|---------------|------------------|------------------|----------|----------|
|               | Jan. Familiarity | Oct. Familiarity | Jan. Use | Oct. Use |
| Canada Dry    | 19.5             | 19.4             | 5.4      | 5.8      |
| Coco Cola     | 60.7             | 56.0             | 16.3     | 15.4     |
| Cott          | 9.9              | 4.4              | 2.0      | 1.1      |
| Hoffman       | 48.9             | 50.2             | 19.3     | 18.5     |
| Kirsch No Cal | 8.6              | 8.5              | 2.9      | 2.4      |
| Pepsi Cola    | 51.7             | 48.6             | 16.4     | 16.0     |
| Seven Up      | 15.0             | 15.2             | 4.9      | 4.7      |
| Super Coola   | 8.7              | 9.7              | 2.0      | 2.4      |
| White Rock    | 9.7              | 8.0              | 2.9      | 3.0      |

##### Ten Most Popular Shampoos

| Brand          | % of Panel       |                  |          |          |
|----------------|------------------|------------------|----------|----------|
|                | Jan. Familiarity | Oct. Familiarity | Jan. Use | Oct. Use |
| Charles Antell | 10.1             | 9.7              | 4.2      | 4.7      |
| Breck          | 19.9             | 14.2             | 10.2     | 9.7      |
| Conti Costile  | 10.1             | 9.1              | 5.5      | 5.2      |
| Drene          | 27.4             | 22.9             | 7.0      | 6.2      |
| Finesse        | 5.4              | 3.6              | 1.0      | 1.2      |
| Halo           | 37.7             | 38.6             | 13.0     | 11.9     |
| Lustre Creme   | 14.9             | 14.3             | 7.5      | 7.4      |
| Prell          | 10.0             | 10.4             | 3.6      | 3.9      |
| Shasta         | 10.1             | 10.7             | 3.5      | 3.5      |
| White Rain     | 28.0             | 25.7             | 7.1      | 6.6      |



# Hillbillies are Big Business!

For the first time on  
**TV!**

**1/2 Hour Hillbilly VARIETY Show**  
Now available for regional and local distribution

featuring JIMMY DEAN AND THE TEXAS WILDCATS,  
MARY KLICK, PETE CASSEL, QUINCY SNODGRASS,  
THE ECHO INN CLOGGERS,  
THE KENTUCKY RUNNING SET,  
THE SAINTS AND SPINNERS  
and a host of other hillbilly luminaries.

CONNIE B. GAY'S

# TOWN AND COUNTRY TIME

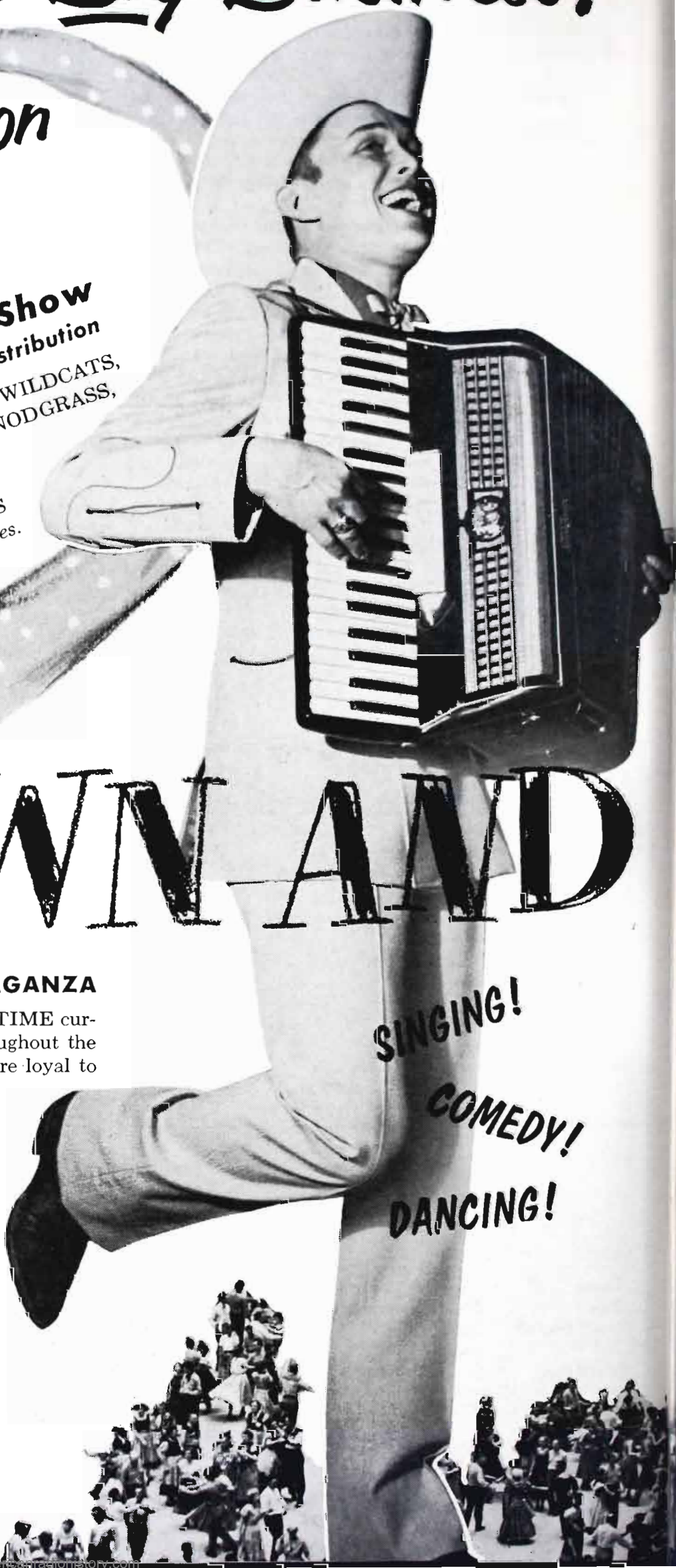
## TV'S FIRST AUTHENTIC HILLBILLY EXTRAVAGANZA

This jumpin' Jamboree called TOWN AND COUNTRY TIME currently appears regularly on over 1800 radio stations throughout the country. And hillbilly music fans don't just listen — they're loyal to the core! They can't wait to see Jimmy Dean, the Texas Wildcats, Mary Klick, Pete Cassel, and Quincy Snodgrass on TV. (On a recent local broadcast the listening audience was asked casually whether they would like to see TOWN AND COUNTRY TIME on TV.— A flood of mail inundated the studio. We'll show you the letters!)

What an astute sponsor can do with this powerful merchandising set-up should make his sales force jump and sing "Bimbo." We've got Jimmy Dean records, Jimmy Dean autographed photos, Jimmy Dean personal appearances and a host of other sales-compelling plans up our sleeve.

Why not call PL 7-0100 today and get the whole story and an audition print on your desk tomorrow.

SINGING!  
COMEDY!  
DANCING!





# \$700,000,000 Aint' Hay!

**Last year, hillbilly sheet music and record sales topped seven hundred million dollars . . . hardly alfalfa!**

There are over two thousand disc jockeys, *selling in every major area of the United States*, who play hillbilly tunes regularly. (No wonder TENNESSEE WALTZ, COLD COLD HEART, CANDY KISSES, GOOD NIGHT IRENE, and ON TOP OF OLD SMOKEY, are among the all-time best sellers in the music industry and RICOCHET, CROSS OVER THE BRIDGE, CHANGING PARTNERS and SECRET LOVE are current whistling favorites with the populace.)

It has been estimated that 50% of all popular records sold are hillbilly songs.

Astounding?

Not to CASH BOX which in a recent issue devoted exclusively to the hillbilly selling rage, declared: "America's regional music has become America's national music!"

The deeper a city slicker gets into the hillbilly phenomena the faster his head swims in thousand dollar bills. One "country music" singer has peddled 19 million records in the last 15 years. In 1953 a group of eleven hillbilly artists grossed just under \$8,000,000. A local hillbilly radio show *charges admission* to see the program broadcast and turns away thousands every Saturday night! (A portion of the show is carried on a network to a national radio audience estimated at ten million.) A leading tobacco company has been a hillbilly sponsor for over 20 years. *One popular hillbilly performer even ran for Governor!*

# COUNTRY TIME<sup>®</sup>

**Radio's Fabulous Hillbilly Variety Show**  
Currently Appearing on 1800 Radio Stations!



**JIMMY DEAN AND THE TEXAS WILDCATS** — Handsome Jimmy Dean, star of TOWN AND COUNTRY TIME, is one of the top country music artists in America. His recording of "Bumming Around" hit the list of top tunes for 17 consecutive weeks in 1953!

America's Leading Distributor of Quality TV Films

# OFFICIAL FILMS, INC.

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100



# Backstage With



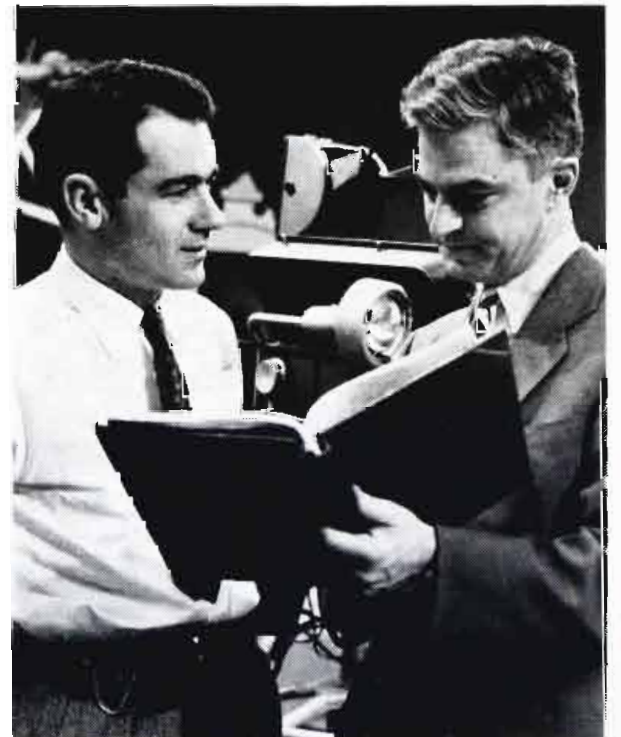
Ultimately responsible for "Home" are executive producer Richard A. R. Pinkham (right) and producer Jack Rayel, here shown with editor-in-chief Arlene Francis. Credited with much of the success of Today, for which he holds an equivalent position, Pinkham was formerly circulation manager and a member of the board of directors of the New York Herald Tribune. Rayel, whose previous post was that of NBC-TV Program Manager, rose from the rank of the network's page and guide staff.



Under the supervision of senior editors Kay Elliot (seated, fourth from left) and August Sectorsky (standing, left), Home's six "off-camera editors," as its writers are officially designated, work one month ahead. Spots are written individually and submitted to Rayel for approval. Final integration, including Arlene Francis' material, is written by Manya Starr (standing, right) after show as a whole is planned at production meeting two weeks before air time.



All the physical and commercial aspects of each Home telecast, as well as the general administration of office personnel, fall under the supervision of unit manager John Green (right), shown with Gordon Wiles, stage manager.



Director Garth Dietrick (shown here with associate producer Linkroum, right) is given the "Home Daily Bulletin" just 48 hours before the telecast. Bulletin includes minute-by-minute summary, complete integration script with resume of each spot and summary of all production forms. Dietrick directs the show every other day, alternating with Gary Simpson.

Surrounded by a "color value" plastic screen, "Home's" \$200,000 circular set measures 60' across, with the "playing area" centered around two concentric turn-tables. Ten working areas, self-contained though not physically separated, follow each other around the outer circumference, allowing for many-angle shots.





# HOME

**F**ROM its elaborate, gadget-filled studio, *Home* has nudged the entire industry to a high degree of interest. Here's a look at some of the people who put NBC's youngest daytime entry together.

Overall supervision of *Home*, in terms of its general adherence to the basic policies established for it, is in the hands of executive producer Richard A. R. Pinkham. The immediate, direct responsibility for all editorial ideas and principles set forth in each show, as well as their proper execution, rests with producer Jack Rayel.

Richard L. Linkroum, *Home*'s associate producer, has charge of the actual physical production of the program.

A single *Home* hour, from idea to telecast, goes through a month of continuous development and refining. A unit staff of approximately 55 people is behind each 11:00 am to noon stanza.

Television's most ambitious—and expensive—assault on the female audience to date, *Home* kicked off with a comfortable advance sponsor line-up. With 228 participations, from ten advertisers, on contract by its March 1 premiere, the program was able to debut without some of the worries attending the launching of a daytime venture. One of the original ten sponsors has since renewed for an additional 39 spots, and two other advertisers have joined the roster.

*Home*'s audience mail has run to 50,000, and the show's first national rating (ARB) boosted the time slot's February Monday-Friday 3.9 average to a 9.7.

"From the vantage point of a little over a month's experience," states Rayel, "we are impressed mostly by the fact that the thing we've set out to do has found so much favor with viewers. We know, better than anyone else, that problems still exist, but we have a top-notch staff and they can lick them."



*Home*'s "feature editors", left to right—Dr. Rose Franzblau, psychologist and columnist, discusses problems of family life; Eve Hunter, former department store fashion coordinator, presides over beauty and fashion segments; gardening-expert Will Peiglebeck tends the Home Growery and gives "fix-it" advice; TV veteran Sydney Smith is home decorations editor; Hugh Downs doubles as announcer and shopping news commentator; Estelle Parsons, a graduate of the *Today* staff, presents special projects; Dr. Leona Baumgartner, New York City Commissioner of Health, covers various aspects of her field. Newest addition is Katherine Kinne, who handles food and cooking.

Only three hours of cast rehearsal (8:00-11:00 am), including an hour and a half camera rehearsal, precede a "Home" show. Individual sections rehearse separately, and there is no dress rehearsal or run-through. Preliminary blocking of tough spots and set dressing begins at noon the day preceding the telecast.

*Home*'s production and technical teams include engineering crew of 14 and stage crew of ten, plus technical director, four cameramen, lighting technician, set designer, audio engineer, prop man and record man. There are two directors (second recently added), an assistant director and a stage manager.





# JUNIOR SCIENCE

**BRINGS A NEW  
WORLD OF  
EXCITEMENT  
TO TV!**

The secret of jet propulsion

The fascinating study of surface tension

The mystery of the curve ball

The magic of flight

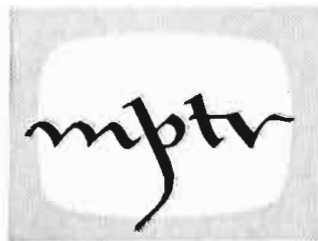


**DR. GERALD WENDT**, narrator of JUNIOR SCIENCE, is Chief of Science Education for UNESCO. He was formerly Science Editor of TIME and SCIENCE ILLUSTRATED, head of the N. Y. World's Fair science exhibits and Dean of Penn State's Chemistry and Physics College, as well as a noted military and industrial consultant.

*You've got to see and hear JUNIOR SCIENCE to truly appreciate its scope and wonder! Ready for immediate airing... with 39 fifteen-minute, custom made films! JUNIOR SCIENCE is a public relations "natural" that is bound to get enthusiastic parent, school and community approval! And it has a potent merchandising potential via self-liquidating premiums!*

MOTION PICTURES

655 Madison Avenue, N. Y. 21, N. Y.



FOR TELEVISION, INC.

Film Syndication Division

For audition, sales plan, and price—write, wire or phone:

**HERB JAFFE**  
655 Madison Ave.  
New York 21, N. Y.  
TEmpleton 8-2000

**FRANK O'DRISCOLL**  
2211 Woodward Ave.  
Detroit 1, Michigan  
WOodward 1-2560

**JACK McGUIRE**  
155 E. Ohio St.  
Chicago 11, Illinois  
WHitehall 3-2600

**MAURIE GRESHAM**  
9100 Sunset Blvd.  
Los Angeles 46, Calif.  
CRestview 1-6101

**GORDON WIGGIN**  
216 Tremont Street  
Boston 16, Mass.  
HAncock 6-0897

**ALEX METCALFE**  
MPTV (Canada) Ltd.  
277 Victoria Street  
Toronto, Canada  
EMpire 8-8621

**ED HEWITT**  
625 Market Street  
San Francisco 5, Calif.  
DOuglas 2-1387

**BRUCE COLLIER**  
3109 Routh St.  
Dallas, Texas  
LOgan 2628

**JEFF DAVIS**  
Mortgage Guaranty Bldg.  
Carnegie Way & Ellis St.  
Atlanta, Ga.  
ALolne-0912

These MPTV shows are available now:

- DUFFY'S TAVERN
- DREW PEARSON'S WASHINGTON MERRY-GO-ROUND
- FLASH GORDON
- JANET DEAN, REGISTERED NURSE
- JUNIOR SCIENCE
- more to come



# TV AROUND THE COUNTRY

food . . . autos . . . bank . . .

bakery . . . coffee . . . peanuts

**W**ITH costs consistently mounting, how can a station or agency prepare a local show or commercial that is inexpensive, effective, and able to compete with high budget network programs and commercials?

In this issue, TELEVISION Magazine presents the second in a series on local television campaigns.

## Salt Lake: Clowns Tour City to Promote Sales

Creating local TV personalities who can promote the advertiser's product on screen and off has proved a sales-boosting formula for Circus Foods in Salt Lake. To plug its peanut products, this company uses two TV programs featuring clowns, and backs them up by personal appearances and circus-angled premiums.



The company has found most effective tie-ins between the characters on its three KSL-TV shows, distribution of free samples, point-of-sales and hospital appearances.

Nutsy the Clown, star of one program, *Peanut Circus*, made a two-day tour of the local children's hospitals and orphanages.

The company has another clown, Lanky, on *Uncle Roscoe's Playtime Party*, who makes personal appearances at grocery outlets. Special displays and advertising in grocers' newspaper ads are also tied in with the program.

On *Marshal Dan's Sagebrush Playhouse*, gift packages of Circus Foods are given to winners in a weekly contest. On *Playtime Party* inflatable plastic animals representing the various products of the

company are awarded to contestants and participants.

The company believes this campaign is in the long run economically feasible. They have proof of its effectiveness—sales in supermarkets have increased from 60 per cent to 100 per cent; in smaller stores from 20 per cent to 80.

## Nashville: Food Wholesaler Concentrates on Spots

A local advertiser who has a limited TV budget but still wishes to advertise many products is faced with a tough problem.

If he is able to use spot announcements only, he can easily dissipate a small budget without bringing any tangible results, particularly when he is in active competition with a national advertiser in his market.



C. B. Ragland, wholesale grocer in Nashville, was faced with this problem of selling many items via the spot announcement. Ragland produces a line of canned goods (Colonial Foods) which includes a number of products, primarily canned fruits and vegetables.

Ragland solved the problem in a campaign over WSM-TV by concentrating on only one product at a time, building announcements around it for a three or four week period. In this way the individual product is given complete viewer attention with the brand name being pushed as well. At the end of the period another product is featured.

The spots are 20 second and one-minute films in which Mary Lyles Wilson, a local culinary ex-

pert, endorses and is shown using the product in a recipe.

Since starting the campaign, Ragland's sales of items featured on TV have made an increase of from ten to 150 per cent.

## Louisville: Bank Promotes Children's Savings

Banks, now going beyond their tradition of institutional advertising, are using many types of television programs in aggressive campaigns. Unusual is the Greater Louisville First Federal Savings and Loan Association sponsorship of a children's show to promote the early launching of savings accounts.

The Association sponsors a daily segment of *T-Bar-V Ranch*. This 60-minute show on WHAS-TV features western films, songs and



games with the kids in the studio audience.

To simplify its story for young viewers, the commercial starts with a jingle sung by the three main personalities on the show. Then Randy Atcher, m.c., gives a pitch for the youngsters to go to "Circle S. P." (Savings Post) and open an account or make a deposit.

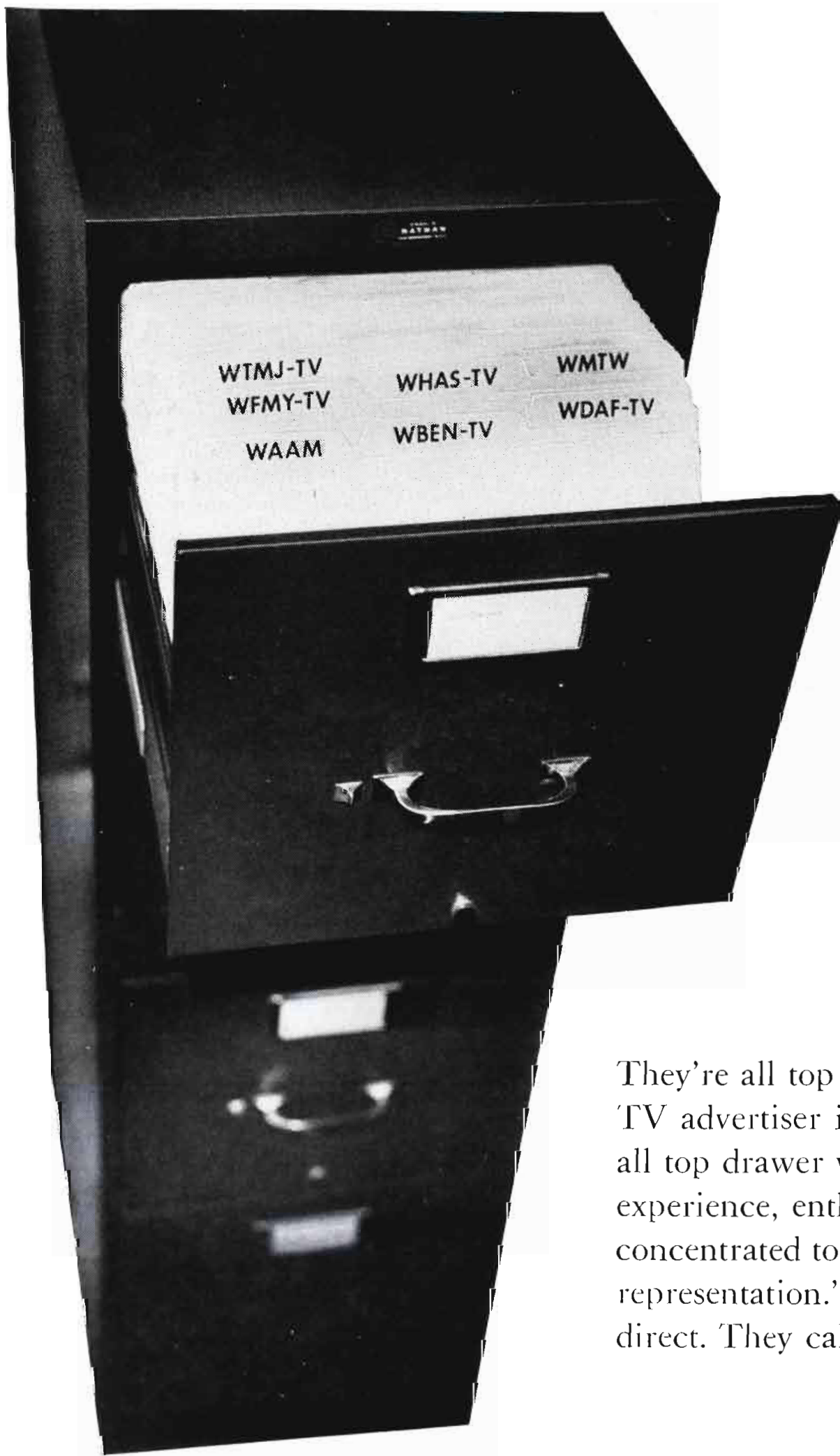
The program has paid off—in three years 15,000 children have opened savings accounts.

## Toledo: Auto Dealer Buys One-Shot

One-shot special purpose advertising on TV can pay for the local advertiser and do a selling job more effectively than the more conventional newspaper "sale" ad.

(Continued on page 72)





all  
top  
drawer!

They're all top drawer with every TV advertiser in America. And they're all top drawer with us because our experience, enthusiasm and effort are concentrated towards "quality representation." Our stations are more direct. They call it good business.

## Harrington, Richter and Parsons, Inc.

New York  
Chicago  
San Francisco

television — the *only* medium we serve

|                |                       |
|----------------|-----------------------|
| <i>WAAM</i>    | <i>Baltimore</i>      |
| <i>WBEN-TV</i> | <i>Buffalo</i>        |
| <i>WFMY-TV</i> | <i>Greensboro</i>     |
| <i>WDAF-TV</i> | <i>Kansas City</i>    |
| <i>WHAS-TV</i> | <i>Louisville</i>     |
| <i>WTMJ-TV</i> | <i>Milwaukee</i>      |
| <i>WMTW</i>    | <i>Mt. Washington</i> |



# HOW TO PROGRAM THE INDEPENDENT STATION

By Robert Kriger, Program Manager, WLBR-TV, Lebanon

**H**OW do you operate a successful independent station? This question has been answered by many thriving radio stations in the country, and has produced amazing results. Now, new television stations are faced with the independent problem. What are they doing about it? What can they do to meet this challenge?

An independent station must seek and find a clue to provide something different. It must pounce on any void left by competitive network-affiliated stations and fill it to good advantage.

The questions to be asked then, are: "Where do the networks fall down?" "How does a network affiliation affect the community aspect of broadcasting?" "What can an independent station do to give a greater service to local merchants and a network-spoiled audience?"

In Lebanon, Pennsylvania, WLBR-TV is meeting this challenge, and finding the answers. Within its coverage area, WLBR-TV is surrounded by UHF stations in Harrisburg, Reading and York, and the lone VHF station in Lancaster.

The network line-up includes ABC and DuMont in York; ABC, DuMont, NBC and CBS in Harris-



Fast film coverage of local news

burg; CBS and NBC in Reading; with all four networks carried by Lancaster.

Break down this line-up and it is easy to see that the viewers, although served by many stations, are not getting a wide variety of programs. The accent is on duplication. That is where WLBR-TV draws its power.

Duplication has been used to advantage. WLBR-TV covers the central Pennsylvania area. Many of the homes in this area, because of reception, can only receive duplication of network programs.



Hometown kids seen on Romper Room

There may be three stations available, but two of them are showing the same network program.

It is up to WLBR-TV to provide programming strong enough to attract the people interested in a certain program; perhaps the only one they can get because of duplication; or to those who desire a change from the slick, hard-hitting network pace; and to the people with special and hometown interests.

What are these special interests?

What is the bait needed to attract and keep the viewers interested in



National, local sports events on film

a local independent operation? Ironically, the same people the independent station competes against—the networks—provide some of the biggest clues.

For instance: names attract audiences. The nets concentrate on bringing the biggest names in the nation to the American people. An independent station concentrating on names—local names; faces, the people know or have seen; faces of the people who work, shop, and worship, next door to the listener—has tremendous appeal.

The power of seeing a friend is strong. The interest increases day by day, as viewers grow accustomed to seeing people they know are real, instead of seeing people through a haze of network make-believe.

Another successful network drawing card is the audience-participation or quiz show. Channel 15 specializes in quiz and audience programs. We may not give away as much money as the super-quiz prizes on the nets, but what we do give, goes to people our viewers know. Much of it goes to charity and civic organizations,

(Continued on page 62)



# NOW high

## ...with Conventional

### New RCA 12.5-KW UHF Transmitter

combines simplicity and reliability with high-quality performance for color

THIS IS the high-power UHF transmitter you've waited for. A transmitter as simple, as reliable, and as easy to operate as your standard broadcast transmitter. A transmitter with no trick tubes, no trick circuits, no cumbersome dollies. A transmitter which requires no modification to meet FCC color specifications (or superior monochrome quality standards).

This new RCA 12.5-kw UHF Transmitter uses conventional-type tubes

throughout, including the new small-size RCA-6448's in the aural and visual output stages. These are the kind of tubes your engineer knows and understands, and they are used in the kind of circuits he is used to working with. Not only are these tubes better than complicated types, but you can get them from any RCA tube distributor.

This new RCA 12.5-kw UHF Transmitter is the result of several years of intensive development work. Actually,

RCA could have shipped high-power UHF transmitters sooner if the engineers had been content to meet ordinary performance standards. But RCA engineers insisted on performance which would provide both superior monochrome pictures and excellent color performance. This turned out to be much harder than expected. Obtaining wide-band response, straight-line linearity and constant phase shift necessary for color is difficult. However, one by one the necessary circuits were worked out until finally the design was perfected.

**Now we have it.** A transmitter that is *designed for color*. With this trans-



#### OK FOR COLOR

The TTU-12A Transmitter, like all RCA TV Transmitters now in production, is designed to meet fully the new FCC Color Standards and to provide high-quality color picture transmission when used with RCA Color Video Input Equipment.



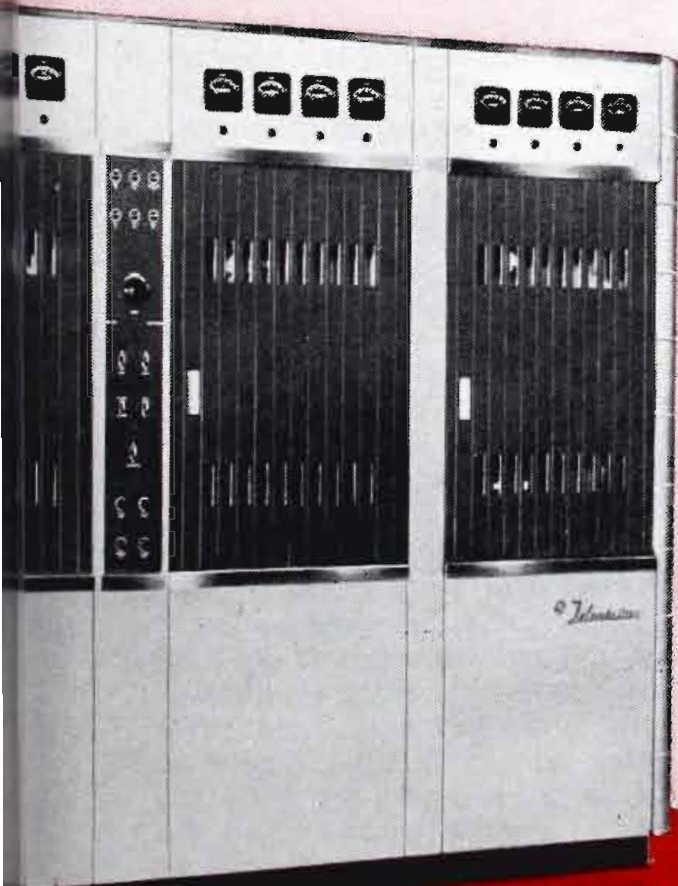
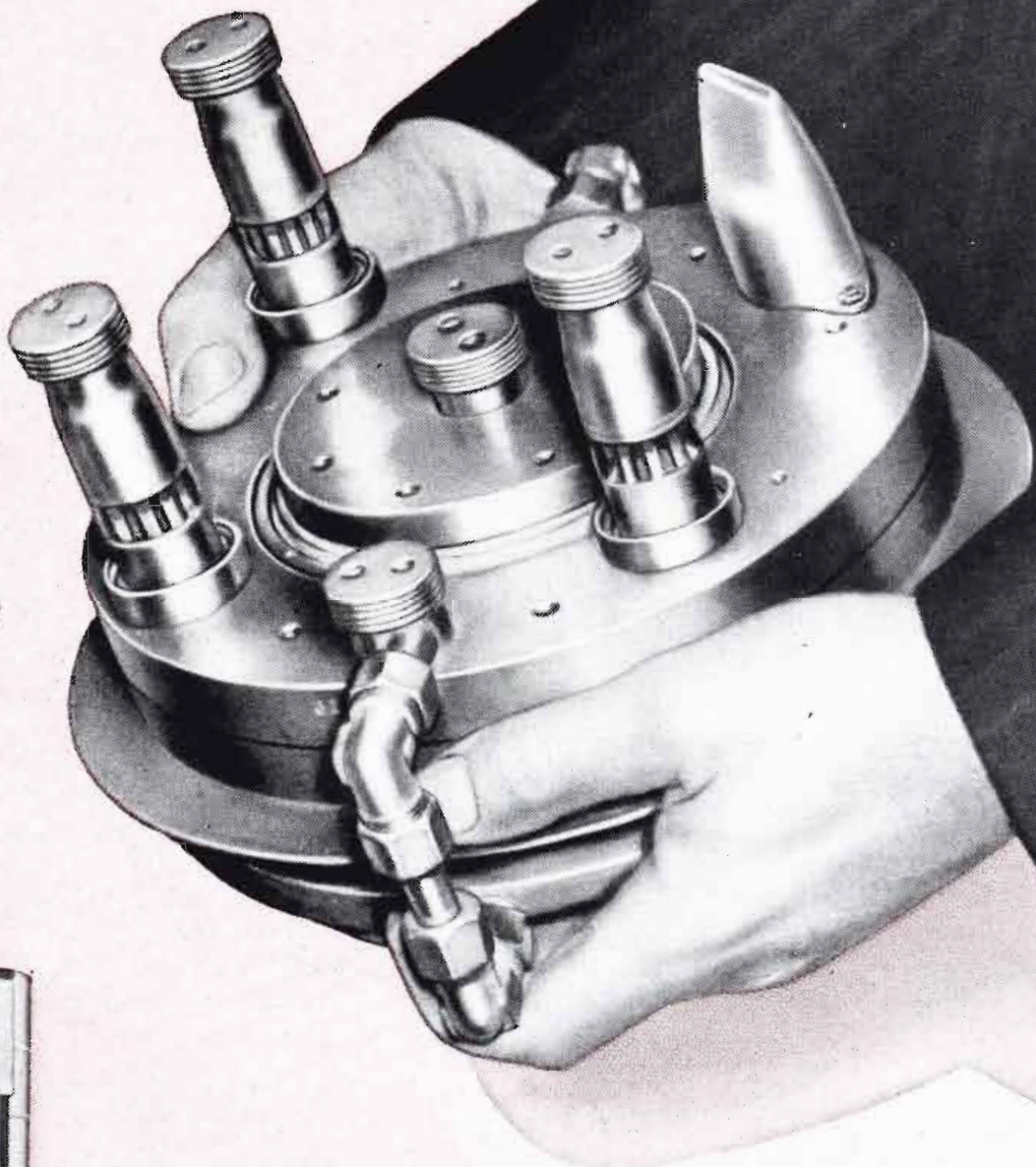
# power UHF

## Type Tubes

mitter, when color comes to your station, you will have no extra cost for transmitter conversion.

Those who have waited for this transmitter will be happy they did. Those who have not ordered yet, may now do so with assurance. Those who still have doubts may see it in operation at Camden. See your RCA Representative to arrange an inspection trip.

**ASK FOR BULLETIN . . .** For complete information on the RCA 12.5-kw UHF transmitter—call your RCA Broadcast Representative. Ask for the fully illustrated, 12-page brochure describing RCA's Hi-power UHF transmitter.



### Conventional, small-size, RCA 6448 Tetrode used in the RCA 12.5-kw UHF Transmitter.



RCA-6448 Power Tetrode—heart of the TTU-12A, 12.5-kw UHF Transmitter.



It is used in the kind of circuits every station man knows how to tune.



It saves power and tube costs (up to \$34,000 over a ten-year period).



It's small, fits into easy-to-handle cavity assembly.



It's a standard type—can be obtained from your local RCA Tube Distributor.



One type covers the entire UHF band, 14-83.

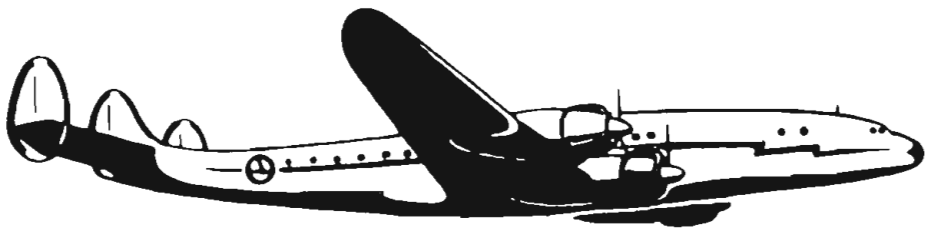
**RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION**



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N. J.



**FLY TO BERMUDA  
VIA  
COLONIAL AIRLINES  
FAMOUS SKYCRUISER**



**Superb Tourist Service**  
**\$99.00 ROUND TRIP**  
( plus tax )  
**FROM NEW YORK**



**CALL MU-6-5500**  
or see your travel agent  
**COLONIAL AIRLINES, INC.**  
51 Vanderbilt Ave.  
New York City

**THE INDEPENDENT STATION**

(Continued from page 59)

toward building good will and a feeling of public interest and service.

The film phenomenon helps the independent station capture a good portion of the network audience. By purchasing topnotch, exclusive film and features and programming without chopping them to death, it is possible to combat high-cost network programming very effectively. Recently, the showing of uncut, feature movies has proved very successful.

Sports attract a large audience on television. Good film packages such as wrestling, boxing, sports features and Madison Square Garden events are scheduled regularly. Since facilities are limited, WLBR-TV cannot do remote sports. Major events in the area are filmed when possible, and sports on the local level are stressed in all sports reviews.

A novel approach has recently been undertaken. The never-say-die attitude that must be adopted by an aggressive independent station is characterized by this thought: "If you can't go out and get it, bring it to you."

As a starting point in this direction, a regular ping-pong league, sponsored by the YMCA, and employing sixteen players, operates before the WLBR-TV cameras every week.

This not only gives live sports coverage, but adds a big plus because the players are the kids down the street. This is just the beginning of a proposed program to bring sports into the studio.

In studying competing operations, we found news to be a successful audience-getter.

News, sports and weathercasts start at six. Emphasizing the local news and hitting the air before the network news shows, we have been able to attract a steady audience.

At nine-twenty every night, Channel 15 is operating in the Central Pennsylvania backyard with ten minutes of local and regional news, stressing events and people close to home, directly affecting the people we serve. At ten-thirty we again feature local, national and sport news before the other stations' late evening newscasts.

The so-called UHF barrier, bug-aboo of post-freeze operations, is coming to an end. Central Pennsylvania is UHF territory now,



and people buying new sets will not buy straight VHF models.

We are feeling this change of heart at WLBR-TV as billing increases daily. Several national sponsors taking us on trial basis where they could judge immediate results, have tripled their contracts and are now long term clients.

To make people buy new TV sets, you have to offer them something different; something more. One program that has increased set sales and converters, is the popular TV kindergarten program, *Romper Room*, which features five to seven pre-school age children.

The loyal kiddies, and kids at heart, can enjoy top programming 4:00 to 6:00 pm as *Romper Room*, a happy giraffe named Carty with crazy cartoons, a cowboy with western movies and a TV serial chapter, brighten the TV screen.

This, we have found out, is the strongest viewing segment.

The operation of an independent TV station, in order to survive, must be based on familiarity of the people it serves.

Run by local people, WLBR-TV knows the likes and dislikes of its neighbors. What they don't know, they ask.

Country music, religion, local news and local personalities, a strong pioneering determination to give the people what they want, are appreciated by a steadily growing, faithful audience.

Commercial opposition is fading. Direct results, word of mouth, and general acceptance to the station are stimulating business. Rate structures give the merchants every possible break and thoughtful programming, using the available facilities properly, has kept program costs to a bare minimum.

The approach to sales is an incentive plan, the risk in dollars is small for experimentation, and the results, we feel, will be gratifying.

The postman is feeling the weight of this new independent station. Mail pull has gone from five hundred the first month, to an average of almost one hundred a day.

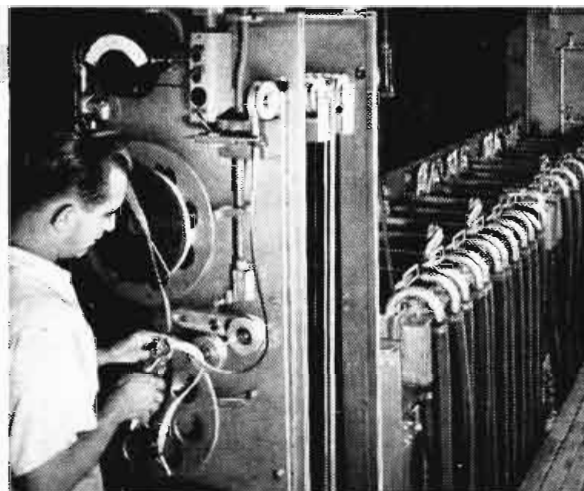
Perhaps the question, "Can an independent TV station do it?" is best answered by the many letters we get that make us feel warm inside. They say: "We watch your station. Your programs are the kind we like here. It's good to know you consider us. It's good to know you care."

# Precision Prints

**YOUR PRODUCTIONS  
BEST REPRESENTATIVE**

## CLOSE CHECK ON PROCESSING

Picture and sound results are held to the closest limits by automatic temperature regulation, spray development, electronically filtered and humidity controlled air in the drying cabinets, circulating filtered baths, Thymatrol motor drive, film waxing and others. The exacting requirements of sound track development are met in PRECISION'S special developing machinery.



## YOUR ASSURANCE OF BETTER 16mm PRINTS

**16 Years Research and Specialization** in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

**Individual Attention** is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

**Our Advanced Methods** and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

**Newest Facilities** in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive Maurer-designed equipment — your guarantee that only the *best* is yours at Precision!

*Precision Film Laboratories — a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.*

# PRECISION

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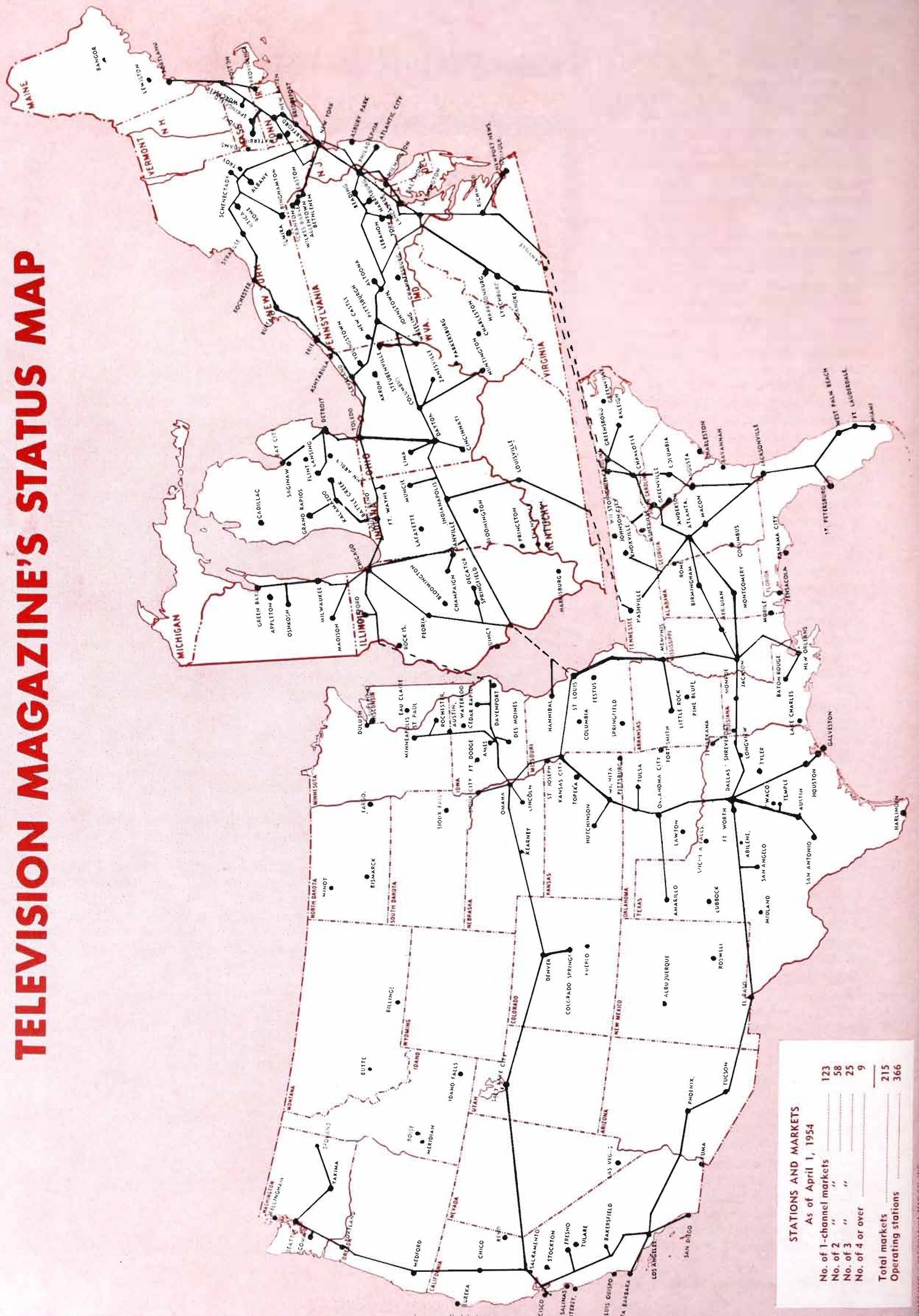
21 West 46th St.,

New York 36, N.Y.

JU 2-3970



# TELEVISION MAGAZINE'S STATUS MAP



**STATIONS AND MARKETS**  
As of April 1, 1954

|                           |            |
|---------------------------|------------|
| No. of 1-channel markets  | 123        |
| No. of 2 " " "            | 58         |
| No. of 3 " " "            | 25         |
| No. of 4 or over          | 9          |
| <b>Total markets</b>      | <b>215</b> |
| <b>Operating stations</b> | <b>366</b> |







# April Circulation Report—continued

|                                                               |           |                                                                 |           |                                                            |          |                                                            |         |
|---------------------------------------------------------------|-----------|-----------------------------------------------------------------|-----------|------------------------------------------------------------|----------|------------------------------------------------------------|---------|
| FT. SMITH, Ark.—22.2                                          | 12,370    | MEDFORD, Ore.—15.7                                              | 12,042    | ROME, Ga.—45.2                                             | 98,219   | WICHITA FALLS, Tex.—45.8                                   | 62,105  |
| FT. WAYNE, Ind.—18.5                                          | 140,665   | MEMPHIS, Tenn.—49.6                                             | 249,010   | WROM-TV                                                    |          | KFDX-TV (A,N); KWFT-TV (C,D)                               |         |
| FT. WORTH-DALLAS, Tex.—60.4                                   | 372,185   | WHBQ-TV (A,C); WMCT (A,C,D,N)                                   | 22,588    | KOSWELL, N. M.—28.2                                        | 12,400   | WILKES-BARRE-SCRANTON, Pa.—53.0                            | 113,228 |
| FRESNO-TULARE, Calif.—48.5                                    | 196,340   | MERIDIAN-BOISE, Idaho—27.3                                      | 19,219    | K3WS-TV (A,D,N)                                            | 144,053  | WARM-TV (A); WBRE-TV (N); WILK-TV (A,D); WGBI-TV (C); WTVU |         |
| GALVESTON-HOUSTON, Tex.—165,735                               | 335,851   | MIDLAND, Tex.—19.9                                              | 11,403    | SACRAMENTO, Calif.—18.3                                    | 162,156  | WILMINGTON, Del.—91.5                                      | 160,771 |
| GRAND RAPIDS, Mich.—71.5                                      | 338,696   | MILWAUKEE, Wis.—199,083                                         | 545,582   | KCCC-TV (C,N)                                              | 166,266  | WINSTON-SALEM, N. C.                                       | 178,700 |
| GREEN BAY, Wis.—48.8                                          | 118,828   | MINNEAPOLIS-ST. PAUL, Minn.—67.0                                | 454,863   | KCFE-TV (C,D)                                              | 71,073   | WSJS-TV (N); WTOB-TV (A,D)                                 | 133,544 |
| GREENSBORO, N. C.—50.9                                        | 223,451   | KSTP-TV (N); WCCO-TV (C,D); WMIN-TV (A,D); WTCN-TV (A,D)        | 6,223     | ST. LOUIS, Mo.                                             | 562,086  | WORCESTER, Mass.—10.4                                      | 136,355 |
| GREENVILLE, N. C.—22.8                                        | 48,019    | MINOT, N. D.—18.8                                               | 6,223     | KSD-TV (C,N); KSTM-TV (A); WTVI (C,D)                      | 1171,998 | YAKIMA, Wash.—34.0                                         | 117,782 |
| GREENVILLE, S. C.                                             | 186,638   | MOBILE, Ala.                                                    | 68,399    | ST. PETERSBURG, Fla.—33.5                                  | 172,789  | YOUNGSTOWN, Ohio—34.4                                      | 115,240 |
| WFCB-TV (N); WGVLT (A,D)                                      | 146,463   | WALA-TV (A,C,N); WKAB-TV (D)                                    | 156,374   | WSUN-TV (A,C,D,N)                                          | 76,571   | YORK, Pa.—55.1                                             | 167,025 |
| HANNIBAL, Mo.—QUINCY, Ill.—48.1                               | 80,471    | MONROE, La.                                                     | 49,585    | SALINAS-MONTEREY, Calif.—56.9                              | 76,571   | YOUNGSTOWN, Ohio—34.4                                      | 115,240 |
| KHQA-TV (C,D); WGEM-TV (A,N)                                  | 28,665    | KFAZ-TV                                                         | 18,997    | KMBY-TV (A,C,D,N); K3BW-TV (A,C,D,N)                       | 128,898  | YUMA, Ariz.—41.5                                           | 10,707  |
| HAKLINGEN, Tex.—MATAMOROS, Mexico—32.1                        | 28,665    | KNOE-TV (A,C,D,N)                                               | 18,411    | SAN ANTONIO, Tex.—52.8                                     | 193,354  | KIVA-TV (D)                                                |         |
| HARRISBURG, Pa.—46.3                                          | 101,754   | MONTGOMERY, Ala.—18.8                                           | 18,411    | KGBS-TV (A,C,D); WOAI-TV (N)                               | 222,641  | ZANESVILLE, Ohio                                           | 135,000 |
| HARRISBURG, Pa.—46.3                                          | 101,754   | WCOV-TV (A,C,D,N)                                               | 18,411    | SAN DIEGO, Calif.—TIJUANA, Mex.—79.6                       | 222,641  | WHIZ-TV (A,C,D,N)                                          |         |
| HARRISONBURG, Va.—37.1                                        | 53,424    | MUNCIE, Ind.—39.3                                               | 59,180    | KFMB-TV (A,C,D); KFSD-TV (N); XETV                         | 884,460  |                                                            |         |
| HENDERSON, Ky.—EVANSVILLE, Ind.—23.4                          | 46,519    | WLBCTV (A,C,D,N)                                                | 59,180    | SAN FRANCISCO, Calif.—68.6                                 | 884,460  |                                                            |         |
| HEHT (C); WFIE-TV (A,D,N)                                     | 108,407   | NASHVILLE, Tenn.—52.0                                           | 195,988   | KGO-TV (A)                                                 |          |                                                            |         |
| HOLYOKE-SPRINGFIELD, Mass.—53.2                               | 108,407   | WSIX-TV (A,C,D)                                                 | 195,988   | KPIX (C,D); KRON-TV (N)                                    |          |                                                            |         |
| WHYN-TV (C,D); WWLP (A,N)                                     | 48,532    | WSM-TV (D,N)                                                    | 103,979   | SAN LUIS OBISPO, Calif.—54.7                               | 72,095   |                                                            |         |
| HONOLULU, T. H.—44.4                                          | 48,532    | NEW BRITAIN-HARTFORD, Conn.—31.1                                | 103,979   | KVCE-TV (D)                                                | 86,670   |                                                            |         |
| KGMB-TV (A,C); KONA (D,N)                                     | 335,851   | WKNB-TV (C)                                                     | 91,000    | SANTA BARBARA, Calif.—58.6                                 | 86,670   |                                                            |         |
| HOUSTON-GALVESTON, Tex.—165,735                               | 335,851   | NEW CASTLE, Pa.                                                 | 91,000    | KEY-T (A,C,D,N)                                            | 18,200   |                                                            |         |
| KNUZ-TV (D); KPRC-TV (A,N)                                    | 297,869   | WKST-TV (D)                                                     | 646,235   | SAVANNAH, Ga.—20.9                                         | 18,200   |                                                            |         |
| KGUL-TV (A,C,D)                                               | 110,242   | NEW HAVEN, Conn.—83.5                                           | 646,235   | WTOC-TV (A,C,D,N)                                          |          |                                                            |         |
| HUNTINGTON, W. Va.—55.5                                       | 110,242   | WNHC-TV (A,C,D,N)                                               | 255,067   | WRGB (A,C,D,N); WROW-TV (A,D); WTRI (C)                    | 313,286  |                                                            |         |
| HUTCHINSON, Kansas—38.6                                       | 110,242   | NEW ORLEANS, La.                                                | 255,067   | SCRANTON-WILKES-BARRE, Pa.—53.0                            | 133,228  |                                                            |         |
| IDAHO FALLS, Idaho—35.3                                       | 10,600    | WDSU-TV (A,C,D,N)                                               | 46,208    | WARM-TV (A); WGBI-TV (C); WTVU; WBRE-TV (N); WILK-TV (A,D) | 133,228  |                                                            |         |
| KID-TV (C,D,N)                                                | 423,727   | WJMR-TV (A,C,D)                                                 | 4,199,886 | SEATTLE-TACOMA, Wash.—61.1                                 | 320,714  |                                                            |         |
| INDIANAPOLIS, Ind.—70.2                                       | 423,727   | NEW YORK, N. Y.—90.1                                            | 4,199,886 | KING-TV (A); KOMO-TV (N); KMO-TV; KTNT-TV (C,D)            | 27,360   |                                                            |         |
| WFBM-TV (A,C,D,N)                                             | 67,032    | WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WNB (N); WOR-TV; WPIX | 220,147   | SHREVEPORT, La.—23.6                                       | 27,360   |                                                            |         |
| JACKSON, Miss.                                                | 30,220    | NORFOLK-NEWPORT NEWS, Va.                                       | 83,216    | KSLA (A,C,D,N)                                             | 93,043   |                                                            |         |
| WJTV (A,C,D); WLBT (N)                                        | 129,964   | WTAR-TV (A,C,D)                                                 | 83,216    | SIoux CITY, Iowa—58.3                                      | 64,510   |                                                            |         |
| JACKSONVILLE, Fla.                                            | 23,081    | WTOV-TV (A,D); WVEC-TV (N)                                      | 214,469   | KVTV (A,C,D,N)                                             | 93,484   |                                                            |         |
| WJHP-TV (A,D,N); WMBR-TV (A,C,D,N)                            | 80,667    | OKLAHOMA CITY, Okla.                                            | 45,039    | SIoux FALLS, S. D.—36.8                                    | 71,896   |                                                            |         |
| JOHNSON CITY, Tenn.—36.7                                      | 80,667    | KMPT (D); KTVQ (A); KWTV (C); WKY-TV (A,N)                      | 214,415   | KELO-TV (A,D,N)                                            | 35,710   |                                                            |         |
| WJHL-TV (A,C,D,N)                                             | 358,741   | OMAHA, Neb.—72.7                                                | 214,415   | SOUTH BEND, Ind.—49.3                                      | 108,407  |                                                            |         |
| JOHNSTOWN, Pa.                                                | 20,089    | KMTV (A,C,D); WOW-TV (D,N)                                      | 6,200     | WSBT-TV (A,C,D,N)                                          | 45,565   |                                                            |         |
| WARD-TV (A,C,D)                                               | 354,874   | PANAMA CITY, Fla.—16.5                                          | 6,200     | SPOKANE, Wash.—44.0                                        | 429,482  |                                                            |         |
| WJAC-TV (A,C,D,N)                                             | 366,619   | WJDM-TV (A,N)                                                   | 15,469    | KHO-TV (A,N); KXLY-TV (C,D)                                | 36,352   |                                                            |         |
| KALAMAZOO, Mich.—70.3                                         | 74,970    | PARKERSBURG, W. Va.—19.4                                        | 15,469    | SPRINGFIELD, Ill.—32.6                                     | 40,095   |                                                            |         |
| WKZO-TV (A,C,D,N)                                             | 134,803   | WTAP-TV (A,D)                                                   | 19,686    | WICST (A,D,N)                                              | 30,982   |                                                            |         |
| KANSAS CITY, Mo.—65.2                                         | 11,761    | PENSACOLA, Fla.                                                 | 12,000    | SPRINGFIELD-HOLYOKE, Mass.—53.2                            | 320,714  |                                                            |         |
| KCMO-TV (A,D); KMBC-TV (C); WDAF-TV (N); WHB-TV (C)           | 11,761    | WEAR-TV (A)                                                     | 97,510    | WVLP (A,N); WHYN-TV (C,D); SPRINGFIELD, Mo.—32.5           | 45,565   |                                                            |         |
| KEARNEY, Neb.—19.0                                            | 74,970    | WPFA-TV (C,D)                                                   | 97,510    | KTTTS-TV (C,D); KYTV (A,N)                                 | 429,482  |                                                            |         |
| KHOL-TV (C,D)                                                 | 134,803   | PEORIA, Ill.—50.0                                               | 97,510    | STUEBENVILLE, Ohio—74.5                                    | 36,352   |                                                            |         |
| KNOXVILLE, Tenn.                                              | 74,970    | WEEK-TV (C,N)                                                   | 97,510    | WSTV-TV (C)                                                | 42,189   |                                                            |         |
| WATE-TV (A,N)                                                 | 134,803   | WTVH-TV (A,D)                                                   | 1,618,639 | STOCKTON, Calif.—11.5                                      | 24,510   |                                                            |         |
| WTSK-TV (C,D)                                                 | 137,784   | PHOENIX, Ariz.—69.3                                             | 93,510    | KTVU                                                       | 56,904   |                                                            |         |
| LAFAYETTE, Ind.—51.8                                          | 137,784   | KOOL-TV (A); KOY-TV (A); KPHO-TV (C,D); KTYL-TV (D,N)           | 37,240    | SUPERIOR, Wis.—DULUTH, Minn.                               | 18,959   |                                                            |         |
| WFAM-TV (D)                                                   | 18,701    | PINE BLUFF, Ark.—19.0                                           | 37,240    | WDSM-TV (C); WFTV (A,D)                                    | 339,855  |                                                            |         |
| LAKE CHARLES, La.—18.3                                        | 277,450   | KATV (A,C,D)                                                    | 47,040    | SYRACUSE, N. Y.—84.9                                       | 320,714  |                                                            |         |
| KTAG-TV (A,C,D)                                               | 277,450   | PITTSBURG, Kansas—30.4                                          | 47,040    | WHEN-TV (A,C,D); WSyr-TV (N)                               | 56,904   |                                                            |         |
| LANCASTER, Pa.—71.9                                           | 277,450   | KOAM-TV (A,C,D,N)                                               | 881,335   | TACOMA-SEATTLE, Wash.—61.1                                 | 320,714  |                                                            |         |
| WGAL-TV (A,C,D,N)                                             | 279,603   | PITTSBURGH, Pa.                                                 | 164,347   | KMO-TV; KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)            | 18,959   |                                                            |         |
| LANSING, Mich.                                                | 134,720   | WDTV (A,C,D,N)                                                  | 82,194    | TEMPLE-WACO, Tex.                                          | 30,982   |                                                            |         |
| WILS-TV (A,D)                                                 | 7,907     | WENS (A,C); WKFJ-TV (C,N)                                       | 31,659    | KCEN-TV (N); KANG-TV (A,D)                                 | 283,159  |                                                            |         |
| WJIM-TV (A,C,D,N)                                             | 49,846    | PORTLAND-LEWISTON, Me.                                          | 170,213   | TEXARKANA, Tex.—17.3                                       | 42,189   |                                                            |         |
| LAS VEGAS, Nev.—41.4                                          | 49,846    | WCSH-TV (N); WPMT (A,C,D)                                       | 170,213   | KCMC-TV (A,C,D)                                            | 24,510   |                                                            |         |
| KLAS-TV (A,C,D,N)                                             | 49,846    | WLAM-TV (A,C,D)                                                 | 136,756   | TOLEDO, Ohio—80.9                                          | 169,065  |                                                            |         |
| LAWTON, Okla.—60.2                                            | 129,813   | PORTLAND, Ore.—42.5                                             | 136,756   | WSPD-TV (A,C,D,N)                                          | 22,954   |                                                            |         |
| KSWO-TV                                                       | 129,813   | KOIN-TV (A,C); KPTV (A,D,N)                                     | 679,163   | TOPEKA, Kansas—57.4                                        | 165,397  |                                                            |         |
| LEBANON, Pa.—40.6                                             | 82,194    | PRINCETON, Ind.—23.8                                            | 679,163   | WIBW-TV (A,C,D)                                            | 56,904   |                                                            |         |
| WLBR-TV                                                       | 131,659   | WRAY-TV                                                         | 33,442    | TUCSON, Ariz.—38.0                                         | 18,959   |                                                            |         |
| LEWISTON-PORTLAND, Me.                                        | 134,924   | PROVIDENCE, R. I.—84.8                                          | 33,442    | KOPO-TV (C,D); KVOA-TV (A,N)                               | 539,706  |                                                            |         |
| WLAM-TV (A,C,D)                                               | 134,924   | WJAR-TV (A,D,N)                                                 | 80,471    | TULARE-FRESNO, Calif.—48.5                                 | 169,065  |                                                            |         |
| WCSH-TV (N); WPMT (A,C,D)                                     | 60,794    | PUEBLO, Colo.—46.0                                              | 80,471    | KVVGT (D); KBID-TV; KJEO-TV (A); KMJ-TV (C,N)              | 22,954   |                                                            |         |
| LIMA, Ohio—35.4                                               | 16,641    | KCSJ-TV (N); KDZA-TV                                            | 170,213   | TULSA, Okla.—52.1                                          | 165,397  |                                                            |         |
| WLOK-TV (C,D,N)                                               | 16,641    | QUINCY, Ill.—HANNIBAL, Mo.—48.1                                 | 170,213   | KOTV (A,C,D,N)                                             | 56,904   |                                                            |         |
| LINCOLN, Neb.—64.4                                            | 16,641    | WGEM-TV (A,N); KHQA-TV (C,D)                                    | 135,000   | TYLER, Tex.—16.9                                           | 18,959   |                                                            |         |
| KOLN-TV (A,D)                                                 | 16,641    | RALEIGH, N. C.—34.2                                             | 12,928    | KETX-TV (D,N)                                              | 339,706  |                                                            |         |
| LONGVIEW, Tex.—19.0                                           | 16,641    | WNAO-TV (A,C,D,N)                                               | 167,000   | UTICA-ROME, N. Y.—72.1                                     | 169,065  |                                                            |         |
| KTVE (C,D)                                                    | 1,723,181 | READING, Pa.                                                    | 170,996   | WKTU (A,C,D,N)                                             | 165,397  |                                                            |         |
| LOS ANGELES, Calif.—88.6                                      | 1,723,181 | WEEU-TV (A,N); WHUM-TV (C)                                      | 170,996   | WACO-TEMPLE, Tex.                                          | 56,904   |                                                            |         |
| KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV | 47,886    | RENO, Nev.—51.3                                                 | 170,996   | KANG-TV (A,D); KCEN-TV (N)                                 | 539,706  |                                                            |         |
| LOUISVILLE, Ky.                                               | 47,886    | KZTV (A,C,D,N)                                                  | 167,000   | WASHINGTON, D. C.—87.9                                     | 111,107  |                                                            |         |
| WAVE-TV (A,D,N); WHAS-TV (C); WKLO (A,D)                      | 47,886    | RICHMOND, Va.—65.8                                              | 170,996   | WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)               | 77,240   |                                                            |         |
| LUBBOCK, Tex.—48.3                                            | 84,220    | WTVR (C,N)                                                      | 170,996   | WATERBURY, Conn.                                           | 95,130   |                                                            |         |
| KCBD-TV (A,N); KDUB-TV (C,D)                                  | 84,220    | ROANOKE, Va.—42.5                                               | 164,822   | WATR-TV (A,D)                                              | 237,888  |                                                            |         |
| LYNCHBURG, Va.—42.6                                           | 71,030    | WLSL-TV (A,N)                                                   | 54,750    | WATERLOO, Iowa—57.9                                        | 164,275  |                                                            |         |
| WLVA-TV (A,C,D)                                               | 17,583    | ROCHESTER, Minn.—45.7                                           | 57,170    | KWWL-TV (D,N)                                              |          |                                                            |         |
| MACON, Ga.                                                    | 17,583    | KROC-TV (D,N)                                                   | 250,884   | WEST PALM BEACH, Fla.—21.5                                 |          |                                                            |         |
| WMAZ-TV (C,D)                                                 | 17,583    | ROCHESTER, N. Y.—83.6                                           | 250,884   | WIRK-TV (A,D,N)                                            |          |                                                            |         |
| WNEX-TV (A,N)                                                 | 17,583    | WHAM-TV (A,D,N)                                                 | 164,822   | WHEELING, W. Va.—63.0                                      |          |                                                            |         |
| MADISON, Wis.—31.5                                            | 17,583    | WHET-TV (A,C); WVET-TV (A,C)                                    | 164,822   | WTRF-TV (A,N)                                              |          |                                                            |         |
| WKOW-TV (C); WMTV (A,D,N)                                     | 17,583    | ROCKFORD, Ill.                                                  | 164,822   | WICHITA, Kansas—46.6                                       |          |                                                            |         |
|                                                               |           | WREX-TV (A,C); WTVO (D,N)                                       | 164,822   | KEDD (A,N)                                                 |          |                                                            |         |
|                                                               |           | ROCK IS., Ill.—DAVENPORT, Ia.—58.4                              | 251,646   |                                                            |          |                                                            |         |
|                                                               |           | WHBF-TV (A,C,D); WOC-TV (N)                                     |           |                                                            |          |                                                            |         |

† UHF circulation.  
 †† Because of incomplete data, UHF circulation is not reported for all markets.  
 ††† VHF-UHF.  
 \* Colorado Springs area only. Signal, however, covers Pueblo.  
 \*\* Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.

## FEBRUARY OPENINGS: 8

| Market          | Station      |
|-----------------|--------------|
| Adams, Mass.    | WMGT (74)    |
| Augusta, Ga.    | WRDW-TV (12) |
| Bay City, Mich. | WNEM-TV (5)  |
| Danville, Va.   | WBTM-TV (24) |
| Fresno, Calif.  | KBID-TV (53) |
| Savannah, Ga.   | WTOC-TV (11) |
| Scranton, Pa.   | WARM-TV (16) |
| Troy, N. Y.     | WTRI (35)    |

## MARCH OPENINGS: 11

| Market             | Station      |
|--------------------|--------------|
| Cheyenne, Wyo.     | KFBC-TV (5)  |
| Duluth, Minn.      | KDAL-TV (3)  |
| Elkhart, Ind.      | WSJV-TV (52) |
| Fairmont, W. Va.   | WJBP-TV (35) |
| Ft. Myers, Fla.    | WINK-TV (11) |
| Great Falls, Mont. | KFBE-TV (5)  |
| Jackson, Miss.     | WLSI-TV (12) |
| Manchester, N. H.  | WKAQ-TV (2)  |
| San Juan, P. R.    | WMUR-TV (9)  |
| Superior, Wis.     | WDSM-TV (6)  |
| Tulsa, Okla.       | KCEB-TV (23) |

## APRIL TARGETS: 13

| Market                | Station      |
|-----------------------|--------------|
| Battle Creek, Mich.   | WBCK-TV (58) |
| Chattanooga, Tenn.    | WDEF-TV (12) |
| Des Moines, Ia.       | WHO-TV (13)  |
| Eugene, Ore.          | KVAL-TV (13) |
| Jackson, Miss.        | WLSI-TV (12) |
| Kingston, N. Y.       | WKNY-TV (66) |
| Little Rock, Ark.     | KARK-TV (4)  |
| Providence, R. I.     | WNET (16)    |
| Salisbury, Md.        | WBOC-TV (16) |
| San Francisco, Calif. | KSAN-TV (32) |
| San Juan, P. R.       | WAPA-TV (4)  |
| Weslaco, Texas        | KRGV-TV (5)  |
| Wilmington, N. C.     | WMFD-TV (6)  |

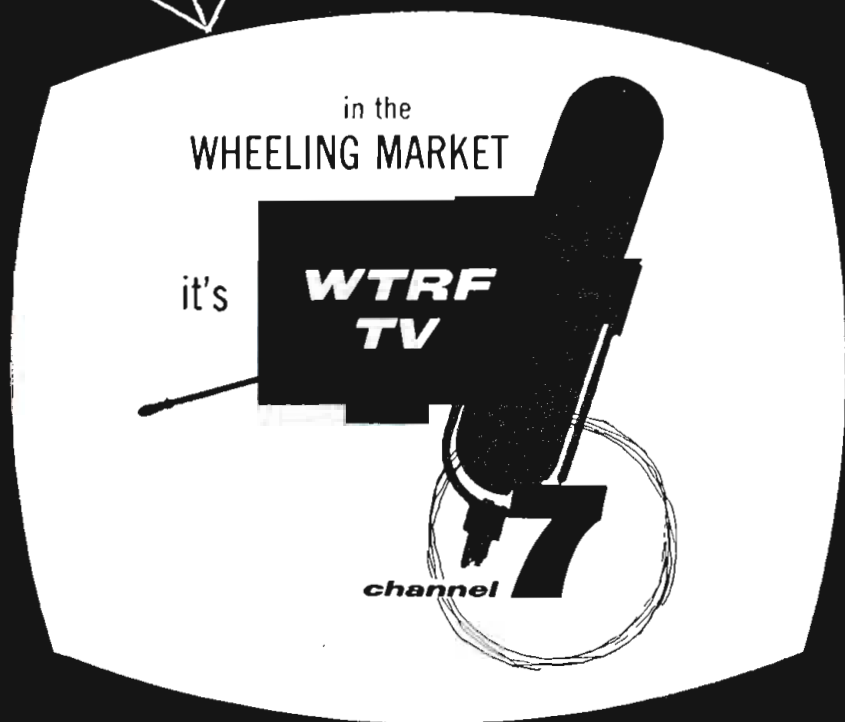




now

**316,000**  
**WATTS**

on channel 7 to better  
serve the rich  
**WHEELING\*** market...



*On March 25 we increased our signal strength to a maximum 316,000 watts full power, offering better-than-ever television coverage to advertisers and viewers in the big, buying upper Ohio Valley market area surrounding Wheeling.*

**NBC : ABC**

**represented by Hollingbery**

\*Wheeling — Steubenville — Weirton — Bellaire — Martins Ferry — and towns in 26 counties in West Virginia, Ohio and Pennsylvania — all in WTRF-TV's primary market area — over 250,000 television families who look to WTRF-TV for their television entertainment.

Radio Affiliates WTRF • WTRF-FM

phone Wheeling 1177

Robt. W. Ferguson, VP & GM



One Good Thing Always  
Leads to Another...

and in **ARKANSAS**

THE GOOD THING THAT LED TO UPCOMING

**KARK-TV**

is Little Rock's 25 Year Old  
OUT FRONT RADIO STATION

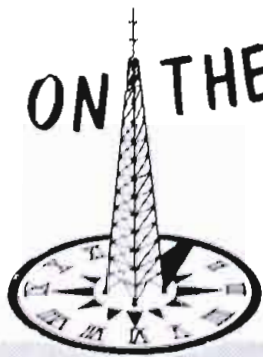
**KARK**

YOU KNOW of Radio Station KARK's 25 year old OUT FRONT record in the rich Central Arkansas Market . . . first in sponsors, first in ratings, first in results. And soon, under the same management and with the same network affiliation, KARK-TV on Channel Four will be saturating Central Arkansas with 58,000 watts.

**YES . . .** one good thing always leads to another, and in Arkansas whether it's radio or television or both, the obvious choices are KARK and KARK-TV.

**NBC** Both NBC Affiliated-Both PETRY Represented

**ON THE AIR IN APRIL** LITTLE ROCK'S ONLY  
TELEVISION STATION



**KARK-TV**

LITTLE ROCK, ARKANSAS

YOUR PETRY MAN WILL GIVE YOU THE COMPLETE CONVINCING DETAILS

## Market Supplement

Because of the almost continually changing coverage of television markets, TELEVISION Magazine will publish periodically information to supplement the Annual Data Book (March 1954).

Listed below is data on two new TV markets (Danville, Savannah) and revisions on eight others, superseding previous listings. With each market is the number of families in the total coverage area followed by the names of the counties included in the area.

### BAY CITY-SAGINAW, Mich.

249,500 families  
Arenac, Bay, Clare, Clinton (50%), Genesee, Gladwin, Gratiot, Huron, Iosco, Isabella, Lapeer, Ogemaw, Roscommon, Saginaw, Sanilac, Shiawassee, Tuscola

### BUTTE, Mont.

22,300 families  
Deer Lodge, Silver Bow

### DANVILLE, Va.

90,090 families  
VIRGINIA: Bedford (10%), Campbell (10%), Franklin (25%), Halifax, Henry, Pittsylvania;  
NORTH CAROLINA: Alamance (50%), Caswell, Orange (25%), Person, Rockingham

### DULUTH, Minn.-SUPERIOR, Wis.

125,610 families  
MINNESOTA: Aitkin, Carlton, Itasca, Lake, Pine, St. Louis;  
WISCONSIN: Ashland, Bayfield, Burnett, Douglas, Sawyer, Washburn

### JACKSON, Miss.

273,600 families  
MISSISSIPPI: Amite, Attala, Carroll, Claiborne, Copiah, Covington, Franklin, Hinds, Holmes, Humphreys, Issaquena, Jasper, Jefferson, Jefferson Davis, Jones, Lamar, Lawrence, Leake, Leflore, Lincoln, Madison, Marion, Neshoba, Newton, Pike, Rankin, Scott, Sharkey, Simpson, Smith, Walthall, Warren, Washington, Winston, Yazoo;  
LOUISIANA: East Carroll, Madison, Tensas

### LUBBOCK, Tex.

99,200 families  
Add Gaines & Scurry counties

### MACON, Ga.

156,800 families  
Baldwin, Bibb, Bleckley, Butts, Crawford, Crisp, Dodge, Dooly, Greene, Hancock, Henry, Houston, Jasper, Johnson, Jones, Lamar, Laurens, Macon, Marion, Monroe, Morgan, Newton, Peach, Pike, Pulaski, Putnam, Schley, Spalding, Sumter, Talbot, Taylor, Telfair, Twiggs, Upson, Washington, Wilcox, Wilkinson

### SALINAS-MONTEREY, Calif.

134,400 families  
Merced (50%), Monterey, San Benito, Santa Clara (33%), Santa Cruz, Stanislaus (33%)

### SAVANNAH, Ga.

87,000 families  
GEORGIA: Bryan, Bulloch, Chatham, Effingham, Evans, Liberty, Long, McIntosh, Screven, Tattnall, Wayne;  
SOUTH CAROLINA: Beaufort, Hampton, Jasper

### TYLER, Tex.

141,600 families  
Add Wood county

### WINSTON-SALEM, N. C.

307,500 families  
NORTH CAROLINA: Alamance, Alexander, Alleghany, Caswell (50%), Cabarrus, Davidson, Davie, Forsyth, Guilford, Iredell, Montgomery, Randolph, Rockingham, Rowan, Stanly, Stokes, Surry, Wilkes, Yadkin;  
VIRGINIA: Carroll, Henry, Patrick, Pittsylvania (50%)



**WATCH  
KOLN-TV  
GROW  
IN  
LINCOLN-LAND-**

**The Other Big Market  
In Nebraska!**



***The Fetzer Stations***

WKZO—Kalamazoo  
WKZO-TV—Grand Rapids—Kalamazoo  
WJEF—Grand Rapids  
KOLN—Lincoln, Nebraska  
KOLN-TV—Lincoln, Nebraska  
Associated with  
WMBD—Peoria, Illinois



## LATE NIGHT TV

(Continued from page 25)

not more than a handful that attract substantial audiences.

A low rating of course doesn't mean an ineffective program, but here are some that are giving the feature films strong competition (February Telepulse ratings):

*Soupy's On*, WXYZ-TV, Detroit, a variety and interview stanza, runs across the board at 11:00 pm. It averages a healthy 8.6 rating, versus two newscasts at 10:1 and 8.4 respectively.

Among Soupy's late night participating sponsors (he also does a noontime comic stint) are Kools and a local brewer. A participation goes for \$200, yielding a cost per thousand homes of \$1.83.

*Pantomime Parade*, WCOP-TV Cincinnati, a musical variety show, averages 7.6 at 11:15 against 9.0 and 6.3 for each of two feature films.

*Polka Revue*, WEWS Cleveland, has been on for Krantz Beer for more than two seasons. The hour-long variety show on Monday evening starts with 10.5 at 11:00 and closes at midnight with 8.0.

*Ernie Lee*, WHIO-TV Dayton,

hillbilly singer, averages 7.8 at 11:15, beating out film theatre competition.

Syndicated films—particularly wrestling shows—compare favorably with the movie formats. In Kansas City, *Ringside Rasslers* scores 13.0 at 11:00 pm Friday and 12.5 on Monday, telecast on KMBC-TV.

*Captured*, WTMJ-TV Milwaukee, scores 25.0 at 11:30 Friday, which is higher than total sets-in-use in some markets.

Still a factor in many markets is the late-night kinescope of network shows. In New Orleans, on WDSU-TV, kines start after five minutes of news, 11:00-11:05. *Place the Face*, on Thursday scored 19.5 at 11:15; *Godfrey Talent Scouts*, coming on at 11:35, hits 16.5 at 11:45.

After 11:00 pm, feature film is still king, a situation pleasing to advertisers as well as stations. Low cost programming (made even more attractive by Class C time scales), the Hollywood product is easily sliced into participations and segments.

Among the most successful late film entries has been *Swing Shift Theatre*, WDTV Pittsburgh. Originally an all-night venture (and an all-sponsored one), the program was trimmed to run from midnight to 2:00 am, largely because of the dearth of product.

Syndicated films are now used on several nights in lieu of features.

*Swing Shift* has helped build Pittsburgh sets-in-use to a level much higher than that of most markets. Average Monday-Friday sets in use at 11:30—23.4.

The best endorsement for late night TV is the fact that major advertisers—Procter & Gamble, Colgate, Toni, General Foods, R. J. Reynolds, Philip Morris, among others—are buying feature films.

This roster of 31 accounts currently using WCBS-TV's *Late Show* illustrates the wide acceptance of movies after 11:00 pm: All, Anacin, American Chicle, Armstrong Tire, Arrid, Best Foods, Bobbi, Cavalier Cigarettes, Chef Boy-ar-dee, Converted Rice, Dorothy Gray, Fatima, Gleem, Helena Rubinstein, Jello, Maybelline, Modernfold Door, Morton's Frozen Pot Pies, Nash, N. Y. Journal-American, N. Y. Telephone, Palmolive Shave Cream, Parliament, Pepperidge Farms Bread, Plymouth, Proctor Electric, Rise Shave Cream, Shell Gil, Tintair, Vaseline, Welch's Jams & Jellies.

## COOKING SHOWS

(Continued from page 27)

mass audience. It is not just an adjacency—or a relatively inexpensive road to the top of a seniority list—it's a *kind* of campaign, completely subject to the nature of your product, your sales story and standing in the market.

"What you really spend your budget for is people," says a media man at one leading agency. "Your campaign must be devised not only in terms of *how many* you want to hit, but *how* you want to hit them."

If yours is an established, nationally known brand, the endorsement value of being identified with a local personality might be superfluous. Even if your particular brand is new, but the item itself—and its uses—familiar, an educational campaign may not be called for. Spot announcement saturation will usually create the awareness you want.

### Length of campaign

In a stab at a new market, or one where product interest has flagged, a major factor determining your local TV vehicle will be the time available for your introductory campaign.

In a short-term promotion, frequency or wide coverage is the usual goal rather than depth of impression. Here again, a station-break and ID schedule makes more sense than a specialized program.

If, however, your product requires an educational campaign, or has a fairly complicated story to sell, a cooking show can be an excellent wedge into the market. One of the ten top-ranking agencies has found that a 13-week stint in a kitchen show, followed up by a spot campaign, gave one of their food accounts a highly effective foothold in a new market.

A shorter introduction, they feel, and other timebuyers agree, might not give the commercial message a chance to create an impression. And, since effectiveness may taper off with excessive exposure, they would advise rotational rather than continuous use.

If your account presents a problem in a particular area, the backing of a loyal audience is a powerful initial assault on the market.

Because impact is a cooking show's top selling point, always examine the personality handling your program. Kitchen shows have

**BMI**

**Television Sketchbook**

(A Program Aid)

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

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

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

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



been sold on the strength of personality-influence, which doesn't mean that you'll inevitably and automatically get a topnotch saleswoman.

One timebuyer for a major food account feels that "there are undoubtedly a number of cooking shows coasting along on the strength of the reputation built up by a few leading personalities in the field."

#### Commercial variance

Since you are buying a highly personalized vehicle, always check your saleswoman's following in the market, her influence with her viewers, the length of time she's been on the air with the program, how good a showwoman she is. These, as well as her mail pull history, past and current advertisers, are the best indications of the prestige and authority behind her personal endorsement.

In order to get the most out of your investment, you should make certain that your commercial is receiving the most favorable handling possible.

You've bought the program for its local personality appeal, and the strongest testimonial your product can receive is its visually successful preparation by a recognized and respected expert.

Unless you're in a position to make a check on the hostess' delivery, a specially prepared film, allowing for smooth live lead-in, might be advisable.

#### Cpm can be low

You can buy a participation in a cooking show for from \$25.00 to \$200.00 per, and arrive at a low cost-per-thousand with some. WJAR-TV's *Sugar 'n' Spice*, to take one of many examples, reached 57,336 homes in January (Telepulse) at a cpm of \$1.65.

However, a cooking show bought simply because it's a "bargain" may turn into an expensive failure. In order to deliver, it must be part of an integrated, planned campaign, carefully geared to the requirements of your product and possibilities of your vehicle.

Here's how George Grund, ad manager for the Chef Boy-Ar-Dee division of American Home Foods, sums up the case for cooking shows: "It is much better to reach a small group of potential customers than many thousands of non-concerned viewers."



## "THE MORE THE MERRIER" WE ALWAYS SAY...

**WBNS-TV** takes great pride in its fast growing group of national promotion awards.

Last year WBNS-TV received the Billboard, duPont and Sigma Delta Chi plaques.

*So far this year 4 more have been added!*

#### Namely:

- ★ *Billboard's* Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- ★ *Billboard's* Audience Promotion award.
- ★ *Billboard's* Merchandising Promotion
- ★ *Zenith Television* award (for public service programming, received by WBNS-TV's Fern Sharp for her "Sharp Comments" series)

**WBNS-TV** accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.



# WBNS-TV

COLUMBUS, OHIO • CHANNEL 10

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

REPRESENTED BY BLAIR TV



# Best... Over Puget Sound



Don't buy PART when  
you can get it ALL!

## KTNT-TV

Covering Seattle, Tacoma and  
the Puget Sound Area

CHANNEL 11

### KTNT-TV AREA Quick Facts and Figures

#### Population Distribution

|                                  |        |
|----------------------------------|--------|
| City of Seattle                  | 37.65% |
| Balance of King County           | 21.37% |
| Pierce County (Including Tacoma) | 22.22% |
| Balance of Areas West and South  | 18.76% |

TOTAL (1,250,000) 100.00%

Grade A contour covers over 1,000,000 people; Grade A and B contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

Affiliated with CBS and Dumont  
Television Networks

Contact  
WEED TELEVISION

## TV AROUND THE COUNTRY

(Continued from page 57)

In Toledo, Ohio, Lincoln-Mercury dealer Irv Pollock experimented with a one-time try on TV which has encouraged him to repeat the effort. He wanted to sell 68 new Mercury cars fast before the newest models hit the market.

A half-hour remote telecast from the dealer's showroom was arranged with WSPD-TV for Saturday at five o'clock. Searchlights covered the sky, salesmen introduced the cars, a comedy team presented skits involving cars, crowds milled around everywhere.

The whole atmosphere was intended to generate excitement and interest.

The commercial theme emphasized "No one should let these cars slip by." No one did. There was a complete sellout of the 68 cars by Monday afternoon.



### St. Louis: Low Cost Film Gets 29.0 Rating for Coffee

Low-cost fifteen minute film programs are hard to come by. First of all, there are only a few of this length available that have a backlog of films.

One old standby that has been on the road for a good many years is John Kieran's *Kaleidoscope*.

Another one that has a solid backlog of over a hundred films is *Armchair Adventure*.

At first blush an advertiser might question the strength of a program which is really a collection of travelogs from many sources that have been edited to give some continuity.

The best evidence of the strength of *Armchair Adventure* is that in St. Louis Old Judge Coffee, through its agency Hirsch, Tamm and Ullman, began its second year of sponsorship of the program, Sunday afternoons on KSD-TV.

Commercials, done a la Kraft, feature voice-over narration by a male announcer. Visually, the accent is on close-ups of the produce in use—brewing and pouring of delicious Old Judge Coffee.

The program has been very effective, the agency reports, and cites the coffee's position as top seller in the market.

### Canada: Bakery Tries Bilingual Audio



The production of TV commercials generally presents a problem in bilingual Eastern Canada.

For General Bakeries, the Harold F. Stanfield Agency, solved the problem with an eight-second spot.

While the boy depicted in the cartoon picks up and tastes a slice of Excel Bread, a high-pitched voice says nothing but "MM . . . mmm . . . mmmmmMM!"



**DEPARTMENT STORE**

*(Continued from page 21)*

That's why a good agency is so important. But beware of the agency with no retail or television experience . . . the agency which is used to having a week, ten days, or more in which to produce a one minute spot.

After you find the right agency, the next job is to find the right time.

We wanted time that could not be pre-empted by a national program . . . time that would be perfectly placed to catch every member of the family . . . time that could gradually be increased across the board.

We selected the 6:30 PM Newscast on WBEN-TV two fifteen-minute programs a week, featuring two one-minute commercials each time, in addition to a brief opening and close to identify the store.

For our commercial format we decided to use a Personal Shopper who could introduce, describe, demonstrate, and model our merchandise.

We were fortunate in finding one, who, practically speaking,

was right within the store . . . a very lovely young woman who had modeled for Adam, Meldrum & Anderson's for the past several years, and who already had in addition experience in speaking and modeling on television.

Our TV results began to hit almost immediately. A hair cosmetic preparation which originally sold one gross per month at AM&A's was featured on our TV program and sales started soaring. In the seventh month our order to the manufacturer rose to ten gross per month!

We doubled our evening newscast time to four programs per week . . . and started buying daytime spots. Most of these were co-op; some live, some film. We worked up to six spots a week, usually preceding the noon newscast.

One of our daytime spots on a co-op basis with a nationally advertised girdle manufacturer ran for nearly two years solid, one day a week, and the results have been so spectacular that their representative recently asked if we could give him more time.

During our recent January White Sale we put a famous make of muslin sheet on TV one time

only and the buyer reported in his own words, "fabulous results!"

As cold Buffalo weather approached we featured snug-fitting, cute-looking jersey caps, and that very evening the four different styles were almost sold out.

As soon as we can obtain the time presently occupied by another sponsor, we plan to pick up the two remaining 6:30 PM Newscasts on WBEN-TV, and have it AM&A-sponsored "across the board."

Our advice to other department store merchandise managers is: use television! It sells hard when used right.

Television sells. But don't make the mistake of using TV as a strictly institutional device! Use TV just as you use newspaper . . . to sell your merchandise.

Don't be afraid to use prices. The customer who is interested in price when he or she reads your newspaper ad is the same consumer who is interested in price when he or she sees your merchandise on television.

Use television to sell merchandise and you won't need an additional institutional campaign. You'll sell your store along with the merchandise.

**Put yourself in the**

**KOA-TV 4**  
NBC in DENVER

# Colorado Picture!

## ... on KOA-TV

More spectacular than Colorado's picturesque fishing water is the PURCHASING POWER centered in the rich KOA-TV market

**Look at these facts:**

| KOA-TV MARKET DATA               |                                           |
|----------------------------------|-------------------------------------------|
| AREA:                            | 11 counties including fast-growing Denver |
| Population .....                 | 886,400 { 59% of state total              |
| Families .....                   | 268,500                                   |
| TV Sets in Area .....            | 196,000                                   |
| Retail Sales .....               | \$1,164,798,000 { 61% of state total      |
| Spendable Income .....           | \$1,364,367,000                           |
| Retail Sales Per Household ..... | \$4,338                                   |

Put yourself right in the middle of this big, rich Colorado Picture with KOA-TV... Denver's Choice Channel 4.

**CALL PETRY**



## Throw Away the Slide Rule, Girls!

Sure, we all know ratings aren't everything. At least we tell it to ourselves when our program isn't in the top 10. And of course, we only use cost per thousand studies as a comparative measure. That is, as long as we have a good cost per thousand.

But let's not kid ourselves. The concern and drive for top ratings is probably responsible for the biggest area of waste in the effectiveness of television advertising.

Too much of television advertising is shaped, changed or dropped because of size of audience rather than effectiveness of specific advertising.

It's time we started familiarizing ourselves with three little words, "intensity of impression," commonly called impact. Because this area is relatively expensive and difficult to measure there is very little research that is at all substantial on the subject.

Sponsor identification surveys don't even begin to tell the story. Nor do the immediate playbacks of commercial remembrance in the various audience testing profiles.

What's needed is a major project with adequate funds to take apart thoroughly, and on a large scale, the word "impact" and bring it down to facts and figures.

NBC's Dr. Thomas Coffin, in one of his early surveys, uncovered some interesting information that points up the great need for measuring intensity of impression, if television advertising is to make any sense.

For example, Beer A's program had an ARB rating of 27; Beer B's, 24. Production and time costs were about the same. In a 5,000 personal interview survey in the New York area, Dr. Coffin found that Beer A's television advertising was more than twice as effective, measured in terms of product use among matched viewers and non-viewers.

In another case, it was estimated that the programs of two competing advertisers were producing approximately equal numbers of additional customers, although one had a rating of 13 and the other, 23. Obviously, there are many variables that could have caused this difference in effectiveness. This is the area that so sorely needs intensive research.

Should a food advertiser put his money into a specialized daytime show or shoot for the big audience in nighttime TV? Does a household product get a better send-off on a woman's show? Would more customers be gained in proportion to audience reached in a daytime commercial backed by a personality with a loyal following than via a nighttime 20-second adjacency? Just how important is the mood and receptivity of the televiewer?

These are the questions that cry for specific answers. On the surface, a program like *Home* is a natural for a household product. It provides the advertiser with an opportunity to reach women who have turned to the program because they are interested in information about their home and family. This would seem the best psychological time to get across a product story about home or family.

If NBC can reduce this apparent greater impact to facts and figures, *Home* will be sold out in no time at all. Perhaps *Home's* greatest contribution will be in putting the emphasis where it belongs, and that is on TV as a sales medium, not a rating vehicle.

*Fred Regal*

**WVEC-TV**  
channel 15

covers  
greater  
metropolitan  
**NORFOLK**  
**HAMPTON**  
**PORTSMOUTH**  
**NEWPORT NEWS**

Here's selling power PLUS in the great Norfolk Metropolitan Area where only WVEC-TV is NBC... beaming your sales message right to the core of this dynamic multi-city market.

**WVEC-TV**  
IS A BASIC  
**NBC**  
TELEVISION  
AFFILIATE

**WVEC-TV**

represented by RAMBEAU  
NEW YORK • CHICAGO  
SAN FRANCISCO • MINNEAPOLIS  
LOS ANGELES