

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY
ELEVENTH YEAR OF PUBLICATION

OCTOBER 1954

FOUR-YEAR MEDIA TREND

The Move to Fringe Time

Profile: AMERICAN TOBACCO

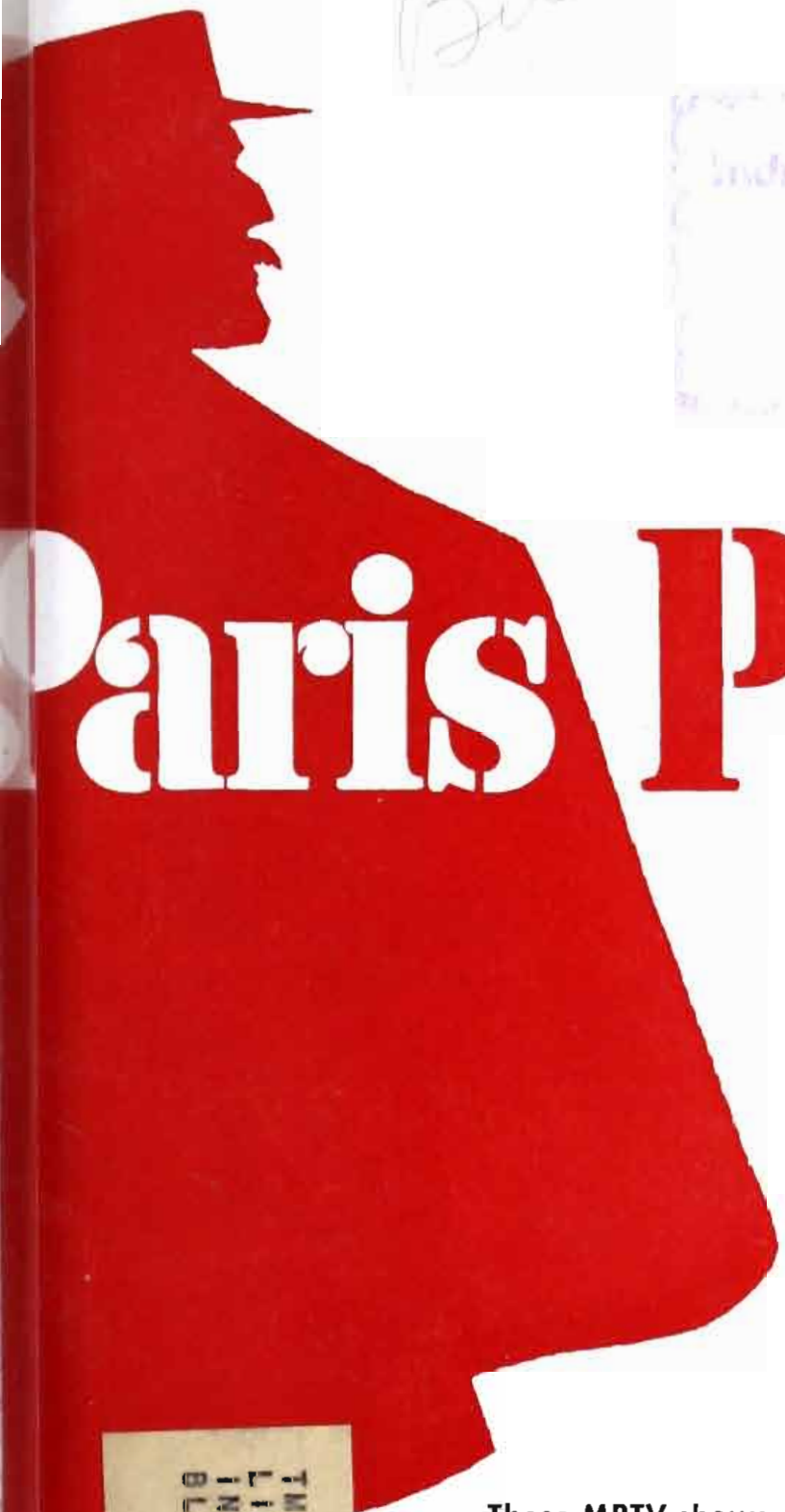
Bus

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ANDRÉ HAKIM'S

TV Film

Production of...



Paris Precinct

starring



LOUIS JOURDAN



CLAUDE DAUPHIN

Because it dramatizes thrilling cases solved by France's famed Sureté, PARIS PRECINCT brings to TV a film series more startling, more gripping, and more exciting than any "dreamed-up" detective story.

PARIS PRECINCT stars two of the brightest lights of international stage, screen and TV... Louis Jourdan and Claude Dauphin, who, as ace detectives, grapple with and solve a variety of baffling cases.

Authentic down to the last cobble-stone in the street, PARIS PRECINCT, filmed in France, is custom-made for American TV with 39 half-hour shows ready for immediate airing!

PARIS PRECINCT is sure to please advertisers who want a star-packed package for local, regional, and national spot sales!

To lock-up PARIS PRECINCT... write, phone, or wire your nearest MPTV office!

NEW YORK, 655 Madison Ave., New York 21, N. Y., TEmpleton 8-2000 • BOSTON, 216 Tremont St., Boston 16, Mass., HAncock 6-0897 • ATLANTA, Mortgage Guaranty Bldg., Carnegie Way & Ellis St., Atlanta, Georgia, Alpine 0912 • CHICAGO, 155 E. Ohio St., Chicago 11, Ill., WHitehall 3-2600 • DETROIT, 2211 Woodward Ave., Detroit 1, Michigan, Woodward 1-2560 • TORONTO, MPTV (Canada) Ltd., 277 Victoria St., Toronto, Canada, Empire 8-8621 • LOS ANGELES, 9100 Sunset Blvd., Los Angeles 16, Calif., Crestview 1-6101 • SAN FRANCISCO, 625 Market St., San Francisco, Calif.,

TM 10-2500R-112-54 R A
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These MPTV shows are available now:

- Duffy's Tavern
- Flash Gordon
- Drew Pearson's Washington Merry-Go-Round
- Jonet Dean, Registered Nurse
- Junior Science
- Tim McCoy
- Sherlock Holmes
- Paris Precinct
- The Heart of Juliet Jones



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EFFECTIVE SEPT. 26 on WHEM-TV

serving
SAGINAW

FULL
POWER 100,000 WATTS

BAY CITY

NEW
TD-2 MICROWAVE LINK

MIDLAND

NETWORK COLOR

FLINT

DUMONT MULTISCANNER

and all of
NORTHEASTERN
MICHIGAN

AP FACSIMILE SERVICE

WHEM-TV

Serving SAGINAW, BAY CITY,
NBC
J. GERITY Jr. PRES.



MIDLAND & FLINT — 289,793 SETS
DuMont
J.H. BONE Gen. Mgr.



They love me in **L.A.***
and in over 120 other markets
in the U.S.A. and Canada!



ROBERT CUMMINGS *in*

"my hero"

can be your hero!



Here's the rib-tickling family show that has entertained big, BIG network audiences (National rating of 29.9!)... with a sales-success record on everything from Automobiles to Beer to Cigarettes. Best of all, "My Hero" keeps drawing the crowds even when it comes back for bow after bow!

7th RUN in Los Angeles

a 7 station market—"My Hero" gets a 18.3 ARB rating to put it in the Top Ten of syndicated TV film shows!

Let a few of the sales-alert, budget-conscious sponsors who have made "My Hero" their hero:

- ... Furniture Co. DETROIT
- ... Chevrolet Dealer SEATTLE
- ... Pilsener Beer WHEELING, ERIE
- ... Ready Battery Co. LOS ANGELES
- ... Case & Sanborn LOS ANGELES
- ... Lin Oil LOS ANGELES
- ... Supermarkets EL PASO
- ... Tires Tire Co. MADISON
- ... Cashman LAS VEGAS
- ... Miami Valley Dairy DAYTON
- ... Wiggly Food AMARILLO
- ... Packer Meat Products ROCHESTER
- ... Slat Caporal CANADA
- ... Supermarkets, Inc. LUBBOCK
- ... Flor Insurance PINE BLUFF
- ... Prier Foods NEW YORK CITY
- ... Melan Drug Stores NEW YORK CITY
- ... Victor TV Co. KEARNEY

YOU CAN STILL BUY "MY HERO" IN MANY MARKETS

...some even first run!

39 weeks of half hour top-rated situation comedies with full family appeal.

WRITE! WIRE! PHONE! for full details and merchandising plan for sponsors!



OFFICIAL FILMS, INC.

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Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS



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GOOD LUCK
MARGARINE

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BALL BROTHERS
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YEAST

BRAND'S BEANS

LADIES
HOME JOURNAL

UNION
HOUSE

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PRODUCTS

RI-O
ORANGE DRINK

BARBARA
BREAD

AMERICAN
PEANUTS

CROWN
ZIGZAGS

ZERR
GLASS WAX

SEANS DOWN
CAFE MIXES

BEOUTRE
EGG
HOTSH

MIL-HOLM
BIB BINS

CLARING
BOODE

FISCHMACHER
& COMPANY



Many happy returns!

Especially happy for these HPL accounts because The Housewives' Protective League draws *big* returns. Among the more than 250 current or recent users of HPL you'll find some of the biggest national and regional advertisers in the country. Many of them have been with HPL for years.

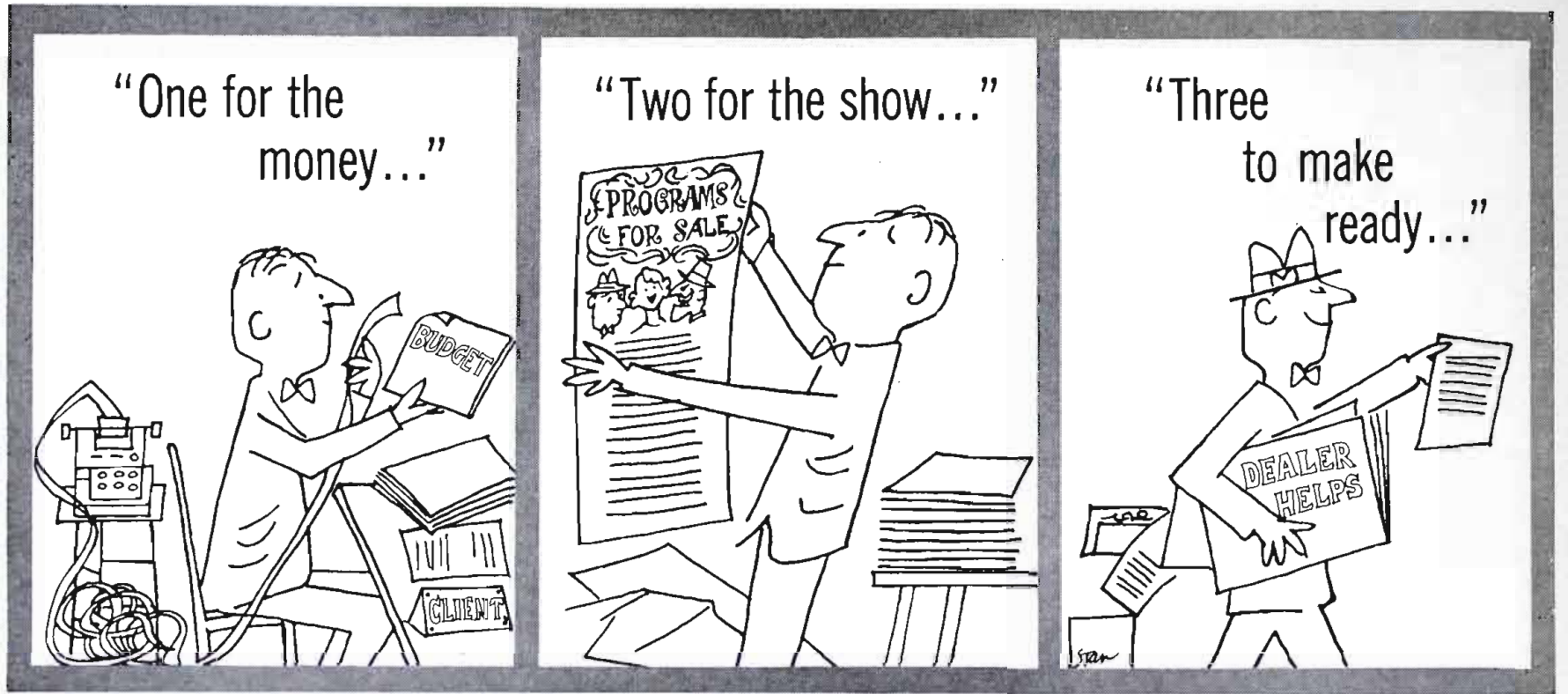
Happy, too, for HPL because these sponsors have shared in making this year—our Twentieth Anniversary—an important milestone. During the past twenty years, they've helped us grow from a half-hour, one-station show to a sales-making program service on thirteen of the nation's biggest stations. And over these years, they've stamped HPL as "*the most sales-effective participating program in all broadcasting!*"

To its many participating advertisers, The Housewives' Protective League wishes continued success and many more happy returns...measured in solid profits!

THE HOUSEWIVES' PROTECTIVE LEAGUE

"The program that sponsors the product"

485 Madison Ave., New York • Columbia Square,
Los Angeles • Represented by CBS Radio Spot Sales



“And Channel Four to Grow!”

This drama in four acts has had a continuous run ever since WSM-TV took to the airwaves as the pioneer station in this market almost four years ago—

DR. PEPPER BOTTLING CO.: “After just six months on WSM-TV, sales of the six-bottle carton are double.”

FIDELITY FEDERAL SAVINGS AND LOAN ASSN.: “In the 1½ years we’ve used WSM-TV our total assets have grown from \$13 million to over \$20 million.”

SO-TEN (MEAT TENDERIZER): “Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come . . . our salesmen can’t keep up!”

M AND M CANDIES: “Six months after buying a half-hour WSM-TV show our business is up 250% in this area, with jobber orders up as much as 600% in some cases.”

O'BRYAN BROTHERS, INC. (DUCKHEAD OVERALLS AND WORK CLOTHES): “Without doubt the best advertising dollar we’ve spent in the past 23 years has been on WSM-TV.”

You, too, can get into the act by contacting WSM-TV’s Irving Waugh or any Petry Man.



WSM-TV Channel 4
Clearly Nashville’s # 1 TV Station

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 10, October 1954

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WGAL-TV
Lancaster, Pennsylvania
NBC • CBS • DuMont
One of America's Pioneer Television Stations
now covering great new prosperous territory with 316,000 watts

Mr. Channel 8
316,000 WATTS

Steinman Station
Clair McCollough, President

Represented by

MEEKER TV, Inc.
New York Chicago
Los Angeles San Francisco





all America knows

For over ten years the tales of The Whistler have thrilled millions as a top-rated radio series...and in four hit movies. His haunting whistle has become a nation-wide symbol of the best in mystery entertainment.

Now The Whistler returns in a syndicated film series, ready to thrill new audiences and build bigger ratings on television.

Here are 26 exciting half-hour dramas of suspense...suited to the eyes and ears of the whole family...starring big-name Hollywood personalities...written and produced by men who know the art of film-making.

The Whistler's appeal to advertisers is so great that, even before production was completed, Lipton's Tea and Signal Oil signed for regional sponsorship.

See The Whistler while markets of your choice are still available. Ask for a screening and learn about the creative merchandising which goes with this compelling new series.

CBS Television Film Sales

with offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada : S.W. Caldwell Ltd.

Top advertisers' network outlays up 63% . . . higher set sales indicated

. . . ABC August billings double year ago . . . TV stocks continue rise

AT the halfway mark of 1954, the trend toward making television the primary, basic medium among the country's biggest advertisers was still strong. In 1952, 14 of the top 50 spenders put more money into TV than into any other medium. In 1953, the TV-firsters numbered 22. For a detailed analysis of allocations to measured media over the past four years, see story in this issue.

Looking at the outlays for network time and production in the first half of the current year, we find that the ten largest network video users have increased their dollar expenditures an average of 63% above the mid-term totals for 1953. Greatest jump—219%—was scored by Chrysler. Even the most modest gain, Lever Bros.' 18%, represents a substantial increase of over \$700,000.

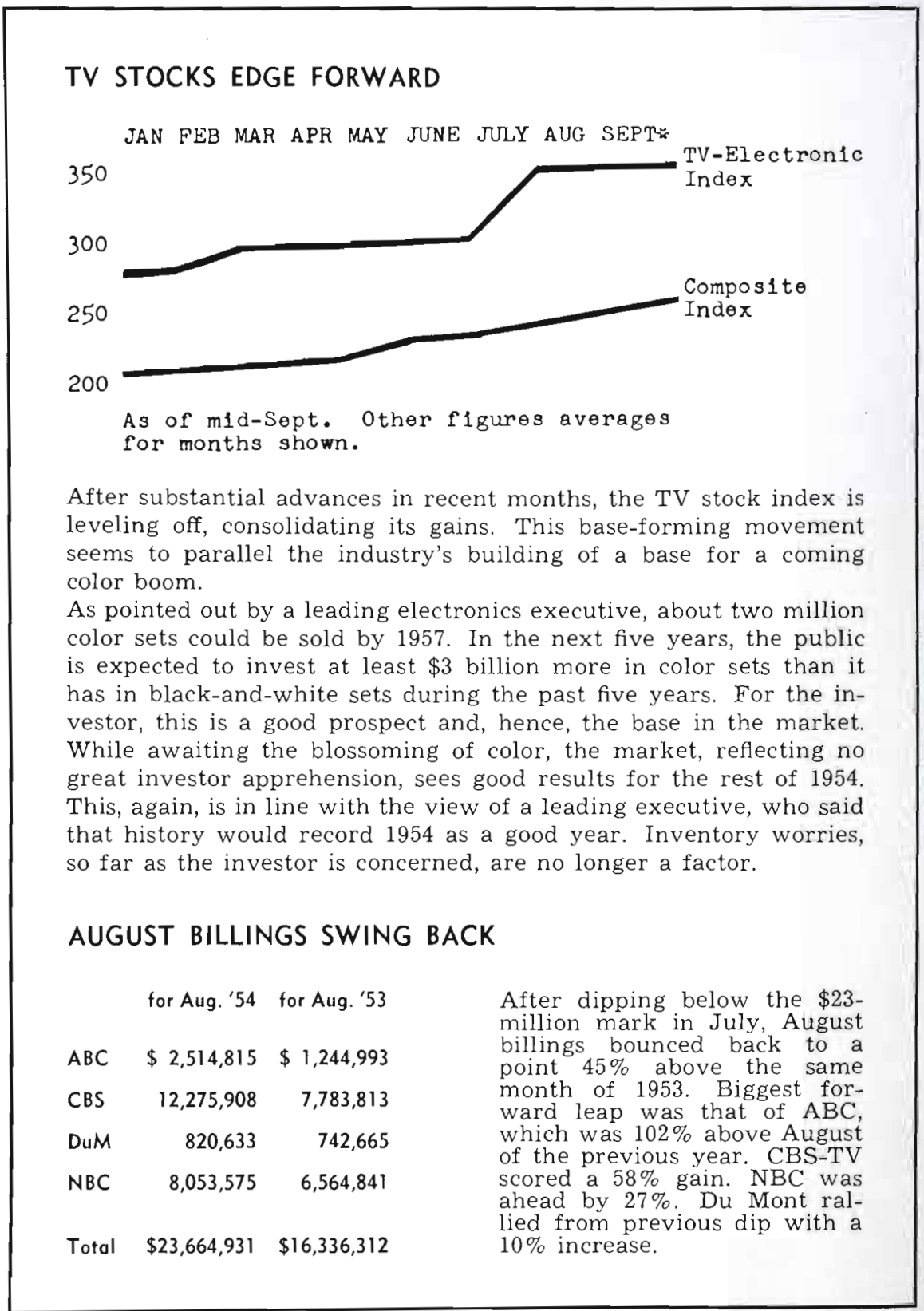
The advertiser who puts his entire budget into TV is not a rarity, but more significant as a yardstick of the medium's growth is its increased share of those gigantic budgets which could accommodate the costs of any medium considered desirable.

The expanding investments of the top ten TV users (which do not take into account their frequently huge spot expenditures) reflect heavier use of the medium as well as the addition of new stations, higher time costs, and more expensive programming.

If advertisers' budgets continue to leapfrog in this way, will there be enough time to go around?

The new vitality of the fringe periods provides an affirmative answer. Even if the giant spenders were to monopolize prime daytime and evening time, advertisers would find the use of week-end-afternoon, early-evening, and late-night television an effective investment.

The report on "The Move Is On to Fringe Time," in this issue, outlines the advantages of each of these periods and emphasizes the need for stronger programming in the week-end segments. What re-



After substantial advances in recent months, the TV stock index is leveling off, consolidating its gains. This base-forming movement seems to parallel the industry's building of a base for a coming color boom.

As pointed out by a leading electronics executive, about two million color sets could be sold by 1957. In the next five years, the public is expected to invest at least \$3 billion more in color sets than it has in black-and-white sets during the past five years. For the investor, this is a good prospect and, hence, the base in the market. While awaiting the blossoming of color, the market, reflecting no great investor apprehension, sees good results for the rest of 1954. This, again, is in line with the view of a leading executive, who said that history would record 1954 as a good year. Inventory worries, so far as the investor is concerned, are no longer a factor.

AUGUST BILLINGS SWING BACK

	for Aug. '54	for Aug. '53
ABC	\$ 2,514,815	\$ 1,244,993
CBS	12,275,908	7,783,813
DuM	820,633	742,665
NBC	8,053,575	6,564,841
Total	\$23,664,931	\$16,336,312

After dipping below the \$23-million mark in July, August billings bounced back to a point 45% above the same month of 1953. Biggest forward leap was that of ABC, which was 102% above August of the previous year. CBS-TV scored a 58% gain. NBC was ahead by 27%. Du Mont rallied from previous dip with a 10% increase.

luctance there has been to enter these periods must eventually be dispelled by the absence of other good availabilities and the soundness of many fringe-time buys. A live evening strip show on WGN-TV, Chicago, *Number, Please*, hits a c-p-m per commercial minute of \$.77 on Monday, 6:15-6:30. Feature film on KTLA, Los Angeles,

reaches \$1.01 during its 11:00 a.m.-to-5:30 p.m. Saturday run. These scores illustrate the healthy level of fringe-time performance.

The development of NBC's *Tonight* might well serve as a spur to increased use of these "second-class" periods, just as the emergence of *Today* gave a new look to early morning. (cont'd on page 8-b)

Newspaper listing of TV schedules is a

Key to Coverage

Santa Rosa
Press-Democrat



Every metropolitan daily newspaper within this vital Northern California area carries the program schedules of KPIX, for the now over

**1,000,000
TV HOMES**

served best from San Francisco and best of all from Channel 5.

Sacramento
Bee

**SAN FRANCISCO
KPIX**

Stockton
Record

Santa Cruz
Sentinel-News

Modesto
Bee

Salinas Californian



SAN FRANCISCO, CALIFORNIA
Affiliated with CBS Television Network
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



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

these are
12 of the top 15
 shows in
Memphis*

PROGRAM	RATING
• BOXING	36.0
• LIFE OF RILEY	32.8
• BIG STORY	32.3
• RACKET SQUAD	31.8
• ROBERT MONTGOMERY	31.8
• FIRESIDE THEATRE	31.5
• DRAGNET	31.3
• GREATEST FIGHTS	30.0
• MARTIN KANE	29.8
• FAVORITE STORY	29.3
• MR. DISTRICT ATTORNEY	29.3
• LORETTA YOUNG SHOW	28.5

... and, of course, these shows are heard exclusively in Memphis over WMCT.

* (according to Pulse survey of June, 1954)

to sell MEMPHIS you need

WMCT

WMC • WMCF • WMCT
 CHANNEL 5

Memphis' first TV station

Now 100,000 watts

•
 National Representatives The Branham Company

•
 Owned and Operated by The Commercial Appeal

•
 NBC Affiliate

Also affiliated with ABC and DuMont

Focus on Business—continued

TOP TEN ADVERTISERS BOOST NETWORK OUTLAYS 63%

Even in this age of the big number, the \$75 million splurged on network TV by the top ten TV advertisers so far this year stands as a respectable quantity. Procter & Gamble, the perennial broadcast leader, continues buying time—morning, noon, and night—on the video waves to push its line in the competitive soap-and-toilet-article field to the tune of a six-month \$16-million-dollar expenditure. Colgate and Lever are running ahead of last year by 20%, but this still leaves them well behind P&G, whose increase amounts to almost 50%.

General Motors, which has a better lock on its field than P&G has in its group, has doubled its net expenditure to date this year, throwing better than \$8 million into the network till. Still breathing deep and flexing its TV muscles, the overhauled Chrysler group has tripled its TV outlay to become a new power in the medium.

In spite of rising costs and compounding headaches, big advertisers are giving TV a vote of confidence. The top ten for the first half of this year are in 44% deeper than last year, and there is no sign that the trend will abate.

	Jan-June 1954	Jan-June 1953	% Increase
Procter & Gamble	16,190,573	11,067,491	46
Colgate Palmolive	9,282,980	7,628,868	22
General Motors	8,259,810	4,082,149	102
R. J. Reynolds	8,022,498	6,348,087	26
General Foods	6,703,469	4,707,425	42
American Tobacco	6,566,735	5,015,732	31
Gillette	5,594,183	3,092,037	81
General Mills	5,280,365	3,795,227	39
Chrysler	4,747,025	1,489,886	219
Lever Bros.	4,740,471	4,032,215	18
		Median	44
		Average	63

RETAIL SET SALES UP FOR JULY AND YEAR-TO-DATE

July set sales, well above the same month for the previous year, indicate an increasing momentum for the key pre-Christmas months. The first seven months of the current year are running ahead of the parallel period in 1953. Improvements in business generally, introduction of more low-cost models by top manufacturers, an increasing number of second-set families, and the fall crop of new TV markets are all factors pointing toward higher sales.

	1951	1952	1953	1954
January	—	371,024	640,073	731,917
February	—	411,258	537,122	536,017
March	—	497,501	603,704	505,493
April	—	312,410	319,721	371,720
May	—	276,699	244,191	308,728
June	—	232,023	431,089	351,885
July	280,525	235,038	340,406	368,634
August	245,716	233,429	430,101	
September	642,775	875,290	753,953	
October	508,900	847,219	621,768	
November	559,400	803,327	678,295	
December	655,252	1,049,770	774,856	

Source: Dun & Bradstreet, RETMA

**CHANNEL
6**

W J I M

**BATTLE
CREEK**

LANSING

JACKSON

SAGINAW

FLINT

BAY CITY

**GRAND
RAPIDS**

T V



Coverage that Counts!

7 major Michigan markets for NBC, CBS and ABC

Now 100,000 watts!

H. R. Representatives

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

KFMB-TV



ABC

SAN DIEGO, California...

still **FIRST** *in*

America's Fastest Growing

**Billion-Dollar-
Market!**

7th

in the

NATION in

**MANUFACTURE OF TRANSPORTATION-
EQUIPMENT ... \$270,000,000.00***



Bigger than...

- HARTFORD, CONN.
- ST. LOUIS, MO.
- BALTIMORE, MD.
- MILWAUKEE, WISC.
- SAN FRANCISCO, CALIF.

*1953 Mfr. of Transport. Equipt.... Sales Management, 1954

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

WRATHER - ALVAREZ BROADCASTING, INC.

San Diego 1, California

Represented by EDWARD PETRY & CO., INC.

Disney's four lands . . . Blair's challenging station plan . . . script-
first in new Coe package . . . KARK-TV films scoop

On October 27 Walt Disney himself will appear on ABC-TV opposite the redoubtable Arthur Godfrey in the new and costly "Disneyland," a project so ambitious and inventive, it almost has to be Disney's. The Master's construction of a 45-acre, 10 million dollar playground in Southern California will, in effect, become the biggest TV studio in captivity. To be completed next summer, the project (where many of the TV shows will be shot) will feature four "lands" or "worlds" that figure to attract 5,000,000 visitors annually. Kids can go for a ride on Dumbo the Flying Elephant in Fantasyland; they can take safaris on river boats in Natureland; they'll visit Paul Bunyan, Daniel Boone and other heroes in Adventureland; they'll take rocket trips in Tomorrowland. While awaiting the completion of Disney's 20-year-old dream for TV, the same four themes will get play on the video version—but they'll be filmed elsewhere. (Currently being shot: a three part series on Davy Crockett on location in Tennessee.) The \$100,000 per week production cost would qualify "Disneyland" as a Spectacular, but ABC officials are cautiously hoping that the tag will be hung on by viewers, not the network. By opposing Godfrey on Wednesday nights, another great '54-'55 programming battle is looming.



Twenty-one years in the representative business and still no time to sit down! John Blair, head of one of the largest station representative firms, is again making news of importance both to advertiser and station. One of the first to set up a separate television company, Blair Television, a few months ago he announced the formation of still another company, Hoag-Blair, in recognition of the specialized selling necessary for the smaller market station. Like other old timers in the rep business, John Blair, who could have retired years ago, finds the selling of radio such a challenge that the younger men in his organization find it difficult to keep pace with his ideas. His latest move—a special plan facing up to radio's selling problems by offering major national advertisers a campaign of 24 one-minute announcements a week on 45 radio stations, making it easy for the advertiser. Only one order is necessary to buy the plan on all stations. The gross weekly cost for the package is \$15,500. If bought separately on individual stations, the cost would be \$26,300.

Said John Blair, "Changes in technique and practice have been so extensive in radio and television spot that constant change and growth is required within organizations like ours simply to keep pace."

Fred Coe, the Alligator, Mississippi genius who was recently named as replacement for the ailing Leland Hayward as producer of NBC's Monday night Spectaculars, is still branching out. Coe has corralled the finest writers in the business—most of them developed under him for "Philco-Goodyear Playhouse"—into a drama package called "Playwrights 54." Coe's fiery dedication toward the *writing* in TV has almost become legendary by now and is in direct opposition to the frantic rush for name stars. And the scripters under his wing for his up-for-sale "Playwrights 54" is impressive. Paddy Chayefsky, Horton Foote, Tad Mosel, N. Richard Nash, David Shaw and Robert Alan Aurthur make up the group—perhaps the top six in their field. Hot as the property appears, Coe's selling battle might be hampered by: 1) doubts that the unhurried, character-developing Chayefsky-Foote school is suited for 30 minute show-casing, and 2) recent grumblings by some critics and organized letter writers that Coe's works are "depressing."



Newsreel cameramen for KARK-TV (Little Rock), Chris Buttons and Louis Oberste made celebrities out of themselves during a lag in assignments September 15. "On dull days," explained Oberste, "we flip on the police monitor to maybe catch something special." This "dull day" found Buttons and Oberste rushing to cover what turned out to be a cameraman's dream beat—an escaped mental patient's death by police bullets while shielding himself with a helpless housewife. Cameramen Buttons' and Oberste's once-in-a-lifetime stills (from the film footage) were picked up all over the world through Associated Press. The AP Little Rock bureau couldn't remember being serviced by TV newsreel shots before. NBC affiliate KARK-TV naturally gave "Today" top priority on the film clips. Personally, the bewildered Buttons and Oberste will profit by reputation and royalties from "Life" mag spread.



NEW
WPTZ
FALL PROGRAMMING
GETS THE
BIG AUDIENCE
EARLY
... HOLDS IT ALL
EVENING!

Just look at this daily all-star line-up

- 5:00 p.m.** "PINKY LEE"—Network kiddies' show that beats competition in Philadelphia by more each rating period.
- 5:30 p.m.** "HOWDY DOODY"—Tops year after year—always holds major share of audience in this time period.
- 6:00 p.m.** "FRONTIER PLAYHOUSE"—Now features films *made* for television—"Wild Bill Hickok," "Range Rider," "Kit Carson."
- 6:30 p.m.** "AWARD THEATRE"—WPTZ's new top feature films.
- 7:25 p.m.** LATEST NEWS—Features Taylor Grant, the newsmen's newsmen.
- 7:30 p.m.** NBC PROGRAMS—Tony Martin, Dinah Shore, Eddie Fisher—all top-flight shows.

Keystone of this great new audience-building strip is "Award Theatre," an exciting series of skillfully edited movies . . . featuring the finest films available in television. "Frontier Playhouse" has always been one of television's top attractions and "Award Theatre" which now follows will deliver even bigger audiences.

"Award Theatre" is designed to hold the high number of sets-tuned-in by the junior citizens for "Pinky Lee" and "Howdy Doody," plus the large adult following that regularly watches "Frontier Playhouse" (more than 50% adult viewership!). Advertisers have the advantage of purchasing participations adjacent to TV's choice A time at almost 1/2 the cost.

Among the many stars who will appear on "Award Theatre" are: David Farrer, Douglas Fairbanks, Jr., Anna Lee, Susan Hayward, Barry Fitzgerald, Louis Hayward, Lucille Ball, Kirk Douglas, Bing Crosby, Charles Coburn, Valerie Hobson, Gregory Peck, Bette Davis, Ronald Coleman, Celeste Holm, Charles Laughton, James Stewart.

This new early evening line-up is another example of the audience-building programming that continues to make WPTZ your best buy—by far—in Philadelphia television.

For availabilities call Alexander W. Dannenbaum, Jr., WPTZ Commercial Manager, at LOcust 4-5500, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

WPTZ first in television
in Philadelphia
CHANNEL 3



Fringe Time Looks Good

TELEVISION
MAGAZINE

COST PER
THOUSAND

HERE are a dozen examples from the top three markets that illustrate the attractive c-p-m advertisers can get during the so-called fringe periods.

(For fuller information on this and other advantages offered by fringe-time buys, see *The Move Is On to Fringe Time* on page 38 of this issue.)

Lowest c-p-m per commercial minute of the shows in this study

is the \$.77 delivered by *Number, Please*, an early-evening quiz strip on WGN-TV, Chicago. Another Chicago live program, the *Ray Rayner Show* (WBBM-TV, Saturday afternoon) came in second, with \$.81. Even the highest figure in the group, the \$2.31 produced by *Amos 'n' Andy* on WCBS-TV, New York, Sunday afternoon, compares favorably with the record of other time periods.

Syndicated and feature films predominate among the fringe-time low-c-p-m leaders, with news and other local live shows not far behind.

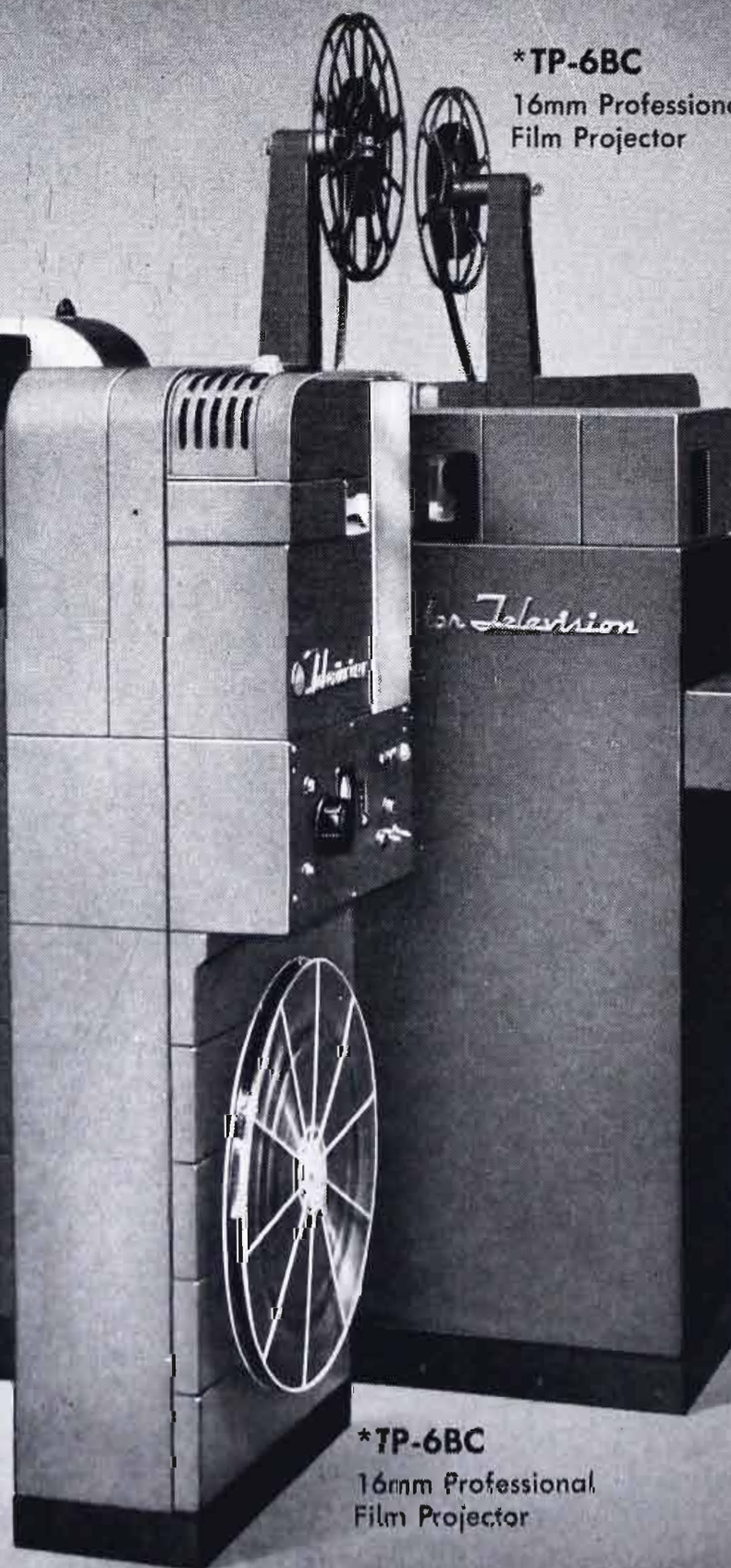
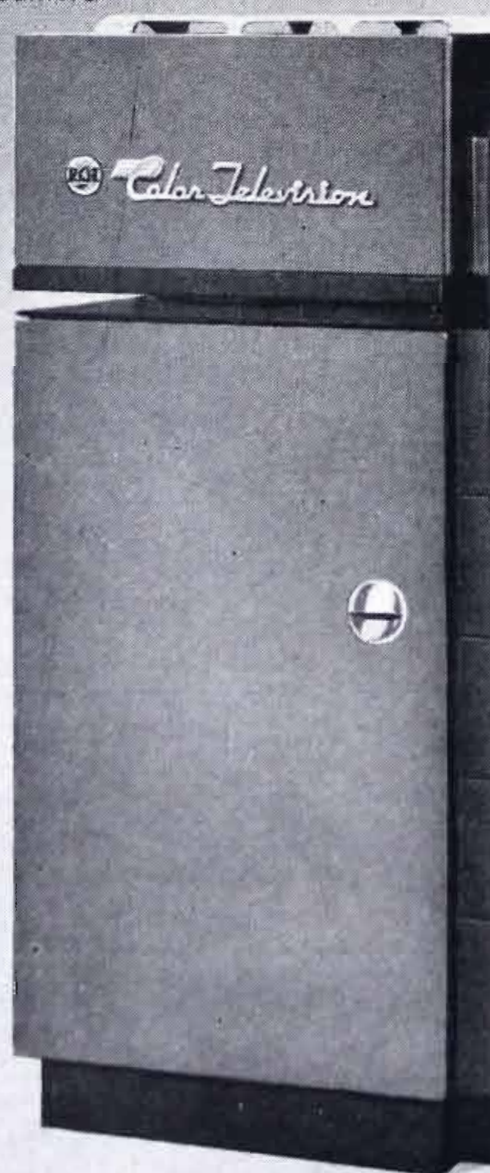
The C and B time rates and more liberal commercial-time allowances that generally prevail during fringe hours, together with the profusion of participation vehicles, make these periods excellent buys on a c-p-m basis.

CITY, STATION, PROGRAM, TIME, SEGMENT REPORTED	MARCH PULSE RATING	# HOMES REACHED	TIME COST	PROGRAM COST	TOTAL COST	COST PER M HOMES	# COMM'L MINUTES	COST/M HOMES/ COMM'L MINUTE
EARLY EVENING (6-7:30 pm)								
New York, WNBT <i>Cisco Kid</i> , 6-6:30 pm, Thurs. & Fri. (Segment reported here: Fri.)	12.9	541,240	\$1890.00	\$1800.00	\$3690.00	\$6.82	3:00	\$2.27
Chicago, WGN-TV <i>Number Please</i> , 6:15-6:30 pm, M-F (Segment reported here: Mon.)	11.3	205,850	326.70	148.30	475.00	2.31	3:00	0.77
Los Angeles, KTTV <i>News (George Putnam)</i> , 6:45-7 pm, M-F (Segment reported here: Mon.)	11.0	189,550	392.00	108.00	500.00	2.64	1:20	1.98
LATE NIGHT (11-12 pm)								
New York, WCBS-TV <i>Late Show</i> , 11:15 or 11:30 pm, to sign-off, M-Sun (Segment reported here: Fri., 11:30-midnight)	7.4	310,480	—	—	450.00	—	1:00	1.45
Chicago, WGN-TV <i>Late News</i> , approx. 11:45 pm-midnight, M-F, Sun. (Segment reported here: Tues., 11:45-midnight)	6.3	114,770	264.00	60.00	324.00	2.82	3:00	0.94
Los Angeles, KTTV <i>Jackson's Early Theatre</i> , 11:15 pm-1 am, M-F (Segment reported here: Wed., 11:15-midnight)	5.2	89,610	—	—	150.00	—	1:00	1.67
SATURDAY AFTERNOON (Noon-6 pm)								
New York, WPIX <i>Double Feature Theatre</i> , 2:30-5 pm (Segment reported here: 3-3:30)	3.2	134,260	—	—	250.00	—	2:30	1.86
Los Angeles, KTLA <i>Giant Movie Matinee</i> , 11 am-5:30 pm (Segment reported here: 3:30-4 pm)	7.2	124,070	—	—	125.00	—	1:00	1.01
Chicago, WBBM-TV <i>Ray Rayner Show</i> , 12:30-1 pm (Segment reported here: 12:30-12:45)	9.0	163,950	—	—	400.00	2.44	3:00	0.81
SUNDAY AFTERNOON (Noon-6 pm)								
New York, WCBS-TV <i>Amos 'n' Andy</i> , 2-2:30 pm	12.7	532,850	1200.00	2500.00	3700.00	6.94	3:00	2.31
Chicago, WBKB <i>Annie Oakley</i> , 2-2:30 pm	15.5	282,370	742.50	1000.00	1742.50	6.17	4:15	1.45
Los Angeles, KNXT <i>Gene Autry Show</i> , 5:30-6 pm	12.4	213,670	690.00	1000.00	1690.00	7.91	4:15	1.86

"3-V"*

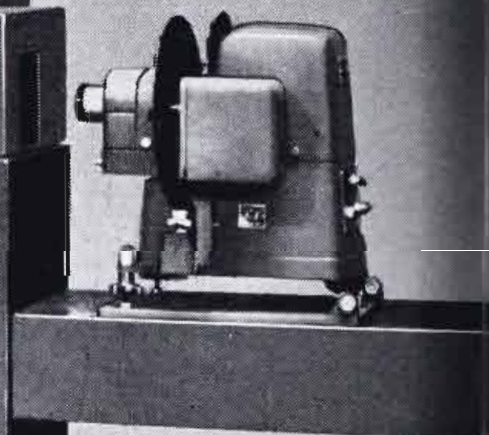
The Color-TV Film Camera that outmodes all other approaches

*TK-26A
3-Vidicon Film Camera



*TP-6BC
16mm Professional
Film Projector

*TP-3B
Disk 2 x 2
Dual Slide Projector



*TP-12
Multiplexer

*TP-6BC
16mm Professional
Film Projector

NEW SIMPLIFIED DESIGN

The RCA TK-26A uses 3 small, inexpensive Vidicon cameras to handle red, green, and blue individually (see diagram)—and a fixed lens-and-dichroic mirror system—for handling color separation. *Electronic control* assures precise registration of the three cameras for day-in, day-out operation. Here is the color film system that not only handles 16- and 35-mm motion picture film—but slides as well!

UNMATCHED PICTURE QUALITY

Resolution and stability are unmatched by any other approach. Gamma is ideal—needs virtually no correction. Color fidelity equals the high-quality standards set by RCA's studio color camera. Exceptional stability and precise picture registration are characteristics that assure simplicity and ease of operation and a minimum of maintenance. Ample reserve of light assures best possible pictures from the densest of films.

NEW, EASY MULTIPLEXING

As simple and straightforward as any monochrome arrangement, the TK-26A includes all facilities needed for color film programming—slides, film, and multiplexer. You can interchange slides, and 16- and 35-mm film—just like you do with black and white.

EMPLOYS STANDARD TYPE PROJECTORS

RCA's TK-26A Film Camera System works with standard type television projectors such as the RCA TP-6BC. You get ample light to handle dense films—and at the same time you avoid complicated projector equipment involving moving optical parts. RCA's equipment operates with "station tested" reliability.

RCA TK-26A

NOW, "STUDIO REALISM" IN COLOR
—WITH 16MM, 35MM
COLOR FILM AND SLIDES

The search for high quality in a Color-TV film and slide camera is ended!

After several years of intensive work with almost every conceivable approach to color film and slide reproduction, RCA Broadcast Design Engineers have now produced a superior film camera system matched by no other. This is the color film system that has outperformed . . . flying-spot scanners . . . fast pull-down systems . . . continuous motion arrangements . . . in actual side-by-side tests at the RCA Engineering Laboratories. This is the color film system that RCA has now *adopted over its own previous "flying-spot scanner."*

For complete technical information on the TK-26A—the remarkable RCA 3-Vidicon color film camera that outmodes all other approaches—call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

Important for Station Men—new brochure on RCA's 3-Vidicon Camera Chain. Free, from your RCA Broadcast Sales Representative.

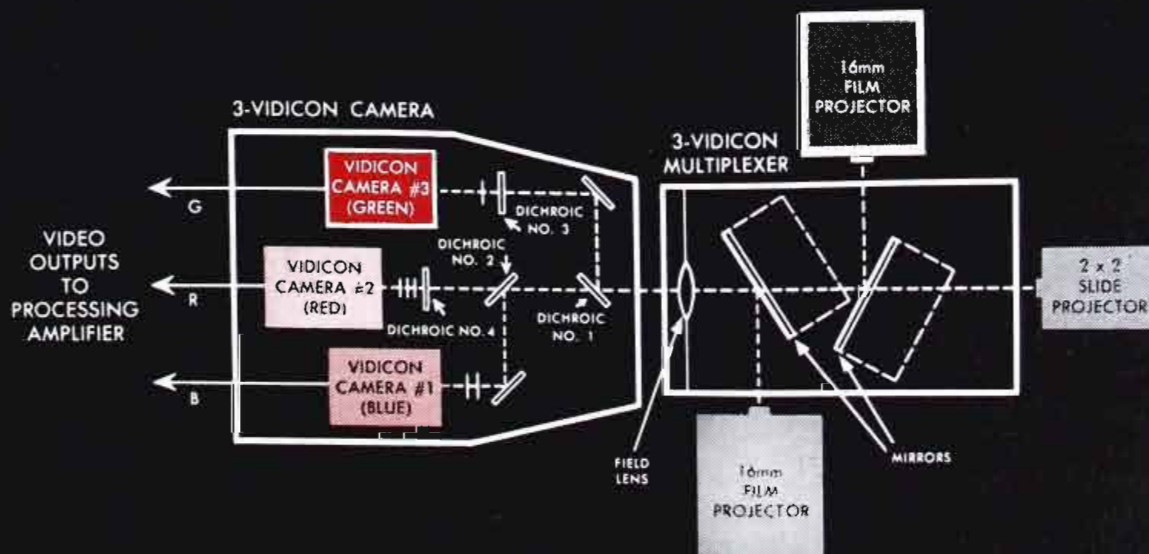


**RCA Pioneered and Developed
Compatible Color Television**

How It Works!

Light from either one of three selected color picture projectors passes into the 3-V Multiplexer. A remotely-controlled mirror arrangement reflects the incoming image through a field lens and into the 3-V Camera. Here, di-

chroic mirrors and color filters "split" the light into three color components—green, red, and blue. Each color component produces a VIDEO signal in a separate Vidicon camera. Video output from each camera then goes into the Processing Amplifier in the camera control unit.



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

Close-up view of the
TK-26A — RCA's remark-
able 3-V Color Film Cam-
era. Heart of the 3-V is the
revolutionary new, in-
tensive Vidicon Camera
#1 — RCA-63261



Arthur S. Pardoll came to FC&B as director of broadcast media in 1953. He has been a media man (formerly with Y&R and SSC&B) since 1937.

You Can't Buy Time By the Numbers

Foote, Cone and Belding's director of broadcast media discusses a dozen "intangible" factors too often overlooked in timebuying

SOME of the factors to be considered in evaluating time and program availabilities can readily be measured, but others, equally important, must be evaluated without the benefit of research.

Because a primary objective in media selection is to reach the largest number of prospects at the lowest possible cost, there is a tendency to place undue stress on such concrete factors as ratings, surveys, cost-per-thousand, etc. Many of us, although we are aware of the less tangible values which should be considered in the contemplated purchase of time, sometimes overlook these in our haste to get a campaign under way.

The climate of the program is one of these so-called intangibles bearing on the effective use of television. For an obvious example: a cosmetic usually can be demonstrated to excellent advantage on beauty-care and fashion shows, since the audience is geared for sound grooming. The audience might be small, but favorable reception of the commercial could be a compensating factor.

Closely related to climate is the type of commercial to be televised. It might be unwise to schedule a hard-hitting commercial in a documentary-type program, which would better accommodate a soft sell. Here the incompatibility of the commercial could prove distasteful to the viewers.

Although a medium's primary function is to provide the channel for exposure of an advertiser's message, there are some cases where the medium itself can be helpful in selling. The audience of

a personality show, for example, may not be large, but the personality may have such a strong hold on his or her following that the show moves goods. Another program with a higher rating might be much less effective.

A station's policy on scheduling commercials is important—particularly in participation shows. Some stations overload commercials—even go so far as to double and triple spot. This imposes a big burden on the memory of the viewer, and the advertiser can only hope that his commercial dominates enough to get the lion's share of sponsor identification. Although the ratings don't reflect this situation, it not only dilutes the effectiveness of each commercial, but irritates the viewer.

When duration and frequency are limited

In any broadcast schedule, duration and frequency should be of some weight in making a final selection. If both are very limited, it may become necessary to sacrifice cost-per-thousand in order to secure the largest total audience. For example: A railroad wants to announce a special excursion for one week end. The budget is limited, and so is the time in which the announcement is to be made. Two stations are being considered. Station A delivers twice as many viewers as Station B, but at a higher cost per thousand. Since money doesn't permit the inclusion of both stations, Station A is picked, because the objective is to reach many people quickly.

One way of judging a property's

worth is by its record of sponsorship. Local merchants' continued participation in television is very much dependent on sales rung up on the cash register. Hence, their use of television facilities affords some gauge of their effectiveness. Success stories, contract renewals, and tenures on specific properties are also guideposts.

A station's over-all prestige and ranking tend to sway some of us at times, but timebuying should deal in specifics rather than generalities. Even though a station may rate number one generally, it does not necessarily follow that during every hour of the broadcast day it is superior to its competitors. The second-best or third-best availabilities on the secondary station can be more valuable than the 16th-best availability on the number-one station.

Usually, the influence of stations' merchandising co-operation cannot be measured, but it does offer a plus to the advertiser.

Station co-operation along other lines also should enter into the appraisal of availabilities. Some few stations evidence interest in advertisers' schedules by offering improvements from time to time. Since it is easier for a station to sell an attractive availability to a new customer, this rather uncommon practice deserves attention.

There are, of course, other factors to be considered—the suitability of surrounding programs and commercials, the general programming personality of the station, the credibility of the station's presentation of facts, its servicing efficiency, etc.

(continued on page 62)

WKRC-TV programming



CBS programming dominates the Cincinnati area day and night over WKRC-TV.

Radio Cincinnati, Owners and Operators of

WKRC-Radio, Cincinnati, Ohio

WKRC-TV, Cincinnati, Ohio

WTVN-Television, Columbus, Ohio

WTVN-Radio, Columbus, Ohio



WKRC-TV

channel 12 CINCINNATI, OHIO

Ken Church
National Sales Manager

CBS TELEVISION NETWORK — REPRESENTED BY THE KATZ AGENCY

WBAP-TV

is growing without pains!



Tune in the great Fort Worth-Dallas market with Channel 5!

Now the set count in the Fort Worth-Dallas area is . . .

408,670

WBAP-TV



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

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. - National Representatives

October Circulation Report

Independent, Exclusive Set Counts for Spot Buying

(These are neither network nor station estimates)

HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. They are neither network nor station estimates.

These are SPOT circulation figures—the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

DEFINING MARKET COVERAGE

Using all available data—the research services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area

for each TV market, taking into account evidence of viewing as well as signal contour. (For the names of the counties included in each market area see Market Book, August 1954.) There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations.

These statistics may not be reproduced in any form whatsoever without written permission.

METHOD

These projection estimates are based on the following points:

1. Start of station operation
2. U. S. Census, April 1950

3. Nielsen, May 23, 1952

4. CBS-Nielsen Study, November 1953

For post-thaw markets that have been on the air a sufficient length of time, projection curves have also been applied. However, for new markets that have been on for a short period, Nielsen data is only a guide. RETMA shipments are the base.

UHF

The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. The research services have made a number of surveys and, while these are not fully projectable, they do give an indication of conversion rates.

CIRCULATION AS OF OCTOBER 1

Total U. S.: 32,073,130
Stations which signed on after September 1st are not listed.

ABILENE, Texas—49.8	38,240	BANGOR, Maine—60.4	63,280	CHICAGO, Ill.—82.7	1,945,680	EASTON-BETHLEHEM-ALLEN TOWN, Pa.—18.1	†45,610
KRBC-TV (A,D,N)		WABI-TV (A,C,D,N)		WBBM-TV (C); WBKB (A);		WGLV† (A,D); WLEV-TV† (N)	
ADA, Okla.—40.1	57,780	BATON ROUGE, La.—37.9	†34,390	WGN-TV (D); WNBQ (N)	30,950	EAU CLAIRE, Wis.—35.0	46,260
KILEN (A)		WAAB-TV† (A,C,D,N)	178,750	CHICO, Cal.—37.1		WEAU-TV (A,D,N)	
ADAMS-PITTSFIELD, Mass.	††	BAY CITY-SAGINAW, Mich.	†88,020	KHSL-TV (C,D,N)	447,730	ELKHART-SOUTH BEND, Ind.—55.5	†113,030
WMGT†		WNEM-TV (D,N);		CINCINNATI, Ohio—83.5		WSJV-TV† (A,C,D,N);	
AKRON, Ohio—18.0	49,350	WKNX-TV† (A,C,D)	†25,160	WCPO-TV (A,D); WKRC-TV (C);		WSBT-TV† (C,D)	
WAKR-TV† (A)		BEAUMONT, Texas—17.4	21,970	WLW-TV (N)	1,057,110	ELMIRA, N.Y.—27.1	†34,190
ALBANY, Ga.—24.1	30,890	KBMT† (A,D,N)		CLEVELAND, Ohio—87.8		WTVE† (A,C,D)	
WALB-TV (A,D,N)		BELLINGHAM, Wash.—51.5		WEWS (C); WNBK (N);		EL PASO, Texas-JUAREZ, Mexico—68.7	58,230
ALBANY-SCHENECTADY-TROY, N.Y.	395,610	KVOS-TV (D)		WXEL (A,D)		KROD-TV (A,C,D); KTSM-TV (N);	
WROW-TV† (A,D);	†84,070	BETHLEHEM-ALLEN TOWN-EASTON, Pa.—18.1	†45,610	COLORADO SPRINGS-PUEBLO, Colo.—38.9	37,780	XEJ-TV	††
WRGB (A,C,D,N); WTRI† (C)		WLEV-TV† (N); WGLV† (A,D)	11,310	KCSJ-TV (N); KKTU (A,C,D);		ENID, Okla.	††
ALBUQUERQUE, N.M.—38.2	42,490	BILLINGS, Mont.—34.6	298,350	KRDO-TV (N)	52,560	KGEO-TV (A)	
KGGM-TV (C); KOAT-TV (A,D);		KOOK-TV (A,C,D)	291,900	COLUMBIA, Mo.—39.3	87,140	ERIE, Pa.	169,420
KOB-TV (D,N)		BINGHAMTON, N.Y.—63.9	9,620	KOMU-TV (A,C,D,N)	†65,070	WICU (A,D,N);	†38,610
ALTOONA, Pa.—64.1	310,240	WNBFTV (A,C,D,N)		COLUMBIA, S.C.		WSEE-TV† (C)	
WFBG-TV (A,N)		BIRMINGHAM, Ala.—49.5	†35,150	WCOS-TV† (A,D);		EUGENE, Ore.—21.6	22,900
AMARILLO, Texas—57.0	56,770	WABT (A,D,N); WBRC-TV (C)	448,300	WIS-TV (A,D,N); WNOK-TV† (C,D)		KVAL-TV (N)	
KFDA-TV (A,C); KGNC-TV (D,N)		BISMARCK, N.D.—31.2	30,970	COLUMBUS, Ga.	67,680	EUREKA, Cal.—49.8	17,780
AMES, Iowa—69.0	185,010	KFYR-TV (C,D,N)		WDAK-TV† (A,D,N);	†40,110	KIEM-TV (A,C,D,N)	
WOI-TV (A,C,D,N)		BLOOMINGTON, Ill.—41.6		WRBL-TV (C)		EVANSVILLE, Ind.-HENDERSON, Ky.—25.1	†57,760
ANCHORAGE, Alaska	10,350	WBLN-TV†		COLUMBUS, Ohio—81.2	355,570	WFIE-TV† (A,D,N);	
KFIA (A,C); KTVA (D,N)		BLOOMINGTON, Ind.—71.8	1,219,080	WBUS-TV (C); WLW-C (A,N)		WEHT† (C)	
ANDERSON, S.C.—35.1	†37,110	WTTV (A,C,D,N)	†89,850	WTVN (D)		FAIRMONT, W. Va.	††
WAIM-TV† (C)		BOISE-MERIDIAN, Ida.—36.0	†44,490	CORPUS CHRISTI, Texas—25.3	†20,140	WJBP-TV† (A,D,N)	
ANN ARBOR, Mich.—15.4	†16,190	KIDO-TV (A,D,N); KBOI (C)		KVDO-TV† (N)		FARGO, N.D.—25.5	45,310
WPAG-TV† (D)		BOSTON, Mass.	424,810	DALLAS-FT. WORTH, Texas—62.7	408,670	WDAY-TV (A,C,D,N)	
APPLETON, Wis.—34.9	†35,220	WBZ-TV (D,N);	†146,340	KRLD-TV (C); WFAA-TV (A,D,N);		FT. DODGE, Iowa—21.8	†11,270
WNAM-TV† (A)		WNAC-TV (A,C); WTAO-TV† (A,D)		WBAP-TV (A,N)		KOTV†	
ASBURY PARK, N.J.—6.5	†7,890	BRIDGEPORT, Conn.—10.4		DANVILLE, Ill.—30.5	†25,270	FT. MYERS, Fla.—27.2	8,890
WRTV†		WICC-TV† (A,D)		WDAN-TV† (A)	†12,260	WINK-TV (A)	
ASHEVILLE, N.C.—28.8	†25,510	BUFFALO, N.Y.	11,610	DANVILLE, Va.—13.1		FT. SMITH, Ark.—31.0	†17,440
WISE-TV† (A,C,D)		WBEN-TV (A,C,D);		WBTM-TV† (A)		KFSA-TV† (A,D,N)	
ASHTABULA, Ohio—22.0	†20,140	WBUF-TV† (A,C,D,N);		DAVENPORT, Ia.-ROCK ISLAND, Ill.—67.3	267,560	FT. WAYNE, Ind.—30.3	†68,430
WICA-TV†		WGR-TV (A,D,N)		WOC-TV (N); WHBF-TV (A,C,D)		WKJG-TV† (A,C,D,N)	
ATLANTA, Ga.—59.1	461,570	BUTTE, Mont.—49.6	49,490	DAYTON, Ohio—80.2	371,810	FT. WORTH-DALLAS, Texas—62.7	408,670
WAGA-TV (C,D); WILW-A (A);		KOPR-TV (A,C); KXLF-TV (N)	159,630	WHIO-TV (C,D); WLW-D (A,N)		WBAP-TV (A,N); KRLD-TV (C);	
WSB-TV (N)		CADILLAC, Mich.—43.1	205,860	DECATUR, Ala.	††	WFAA-TV (A,D,N)	
AUGUSTA, Ga.—38.2	76,250	WWTW (A,C,D)		WMSL-TV†	†81,930	FRESNO-TULARE, Cal.—52.8	†111,300
WJBF-TV (A,D,N); WRDW-TV (C)		CEDAR RAPIDS, Iowa—60.6	83,220	DECATUR, Ill.—46.4		KJEO-TV† (A);	
AUSTIN, Minn.—47.5	63,410	KCRG-TV (A); WMT-TV (C,D)	215,990	WTVP† (A,C,D)	227,590	KMJ-TV† (C,N); KVVG† (D)	
KMMT (A,C,D)		CHAMPAIGN, Ill.—58.7	†47,320	DENVER, Colo.—67.2		GALVESTON-HOUSTON, Texas—64.5	351,630
AUSTIN, Texas—49.0	81,660	WCIA (C,D,N)		KBTU (A); KFEL-TV (D);		KGUL-TV (A,C,D);	
KTBC-TV (A,C,D,N)		CHARLESTON, S.C.—47.9	417,680	KLZ-TV (C); KOA-TV (N)		KPRC-TV (A,N)	
BAKERSFIELD, Cal.	96,430	WCSC-TV (A,C,D,N)	†28,110	DES MOINES, Iowa	159,130	GRAND JUNCTION, Colo.—14.6	3,400
KBAC-TV† (D);	†49,240	CHARLESTON, W. Va.		KGTU† (A,D); WHO-TV (N)	†33,860	KFXJ-TV (A,C,D,N)	
KERO-TV (A,C,N)		WCHS-TV (C,D);		DETROIT, Mich.—86.3	1,344,640	GRAND RAPIDS, Mich.—73.4	361,810
BALTIMORE, Md.—85.9	685,830	WKNA-TV† (A,D)		WJBK-TV (C,D); WWJ-TV (N);		WOOD-TV (A,C,D,N)	
WAAM (A,D); WBAL-TV (N);		CHARLOTTE, N.C.	103,710	WXYZ-TV (A)		GREAT FALLS, Mont.—22.7	5,630
WMAR-TV (C)		WAYS-TV† (A,D,N);		DULUTH, Minn.-SUPERIOR, Wis.—38.7	54,260	KFBB-TV (A,C,D,N)	
		WBTV (C,D,N)		WDAL-TV (A,N); WDSM-TV (C)			
		KERO-TV (A,C,N)					
		WDEF-TV (A,C,D,N)					
		CHEYENNE, Wyo.—45.7	15,810				
		KFBC-TV (A,C,D,N)					

(continued on page 22)

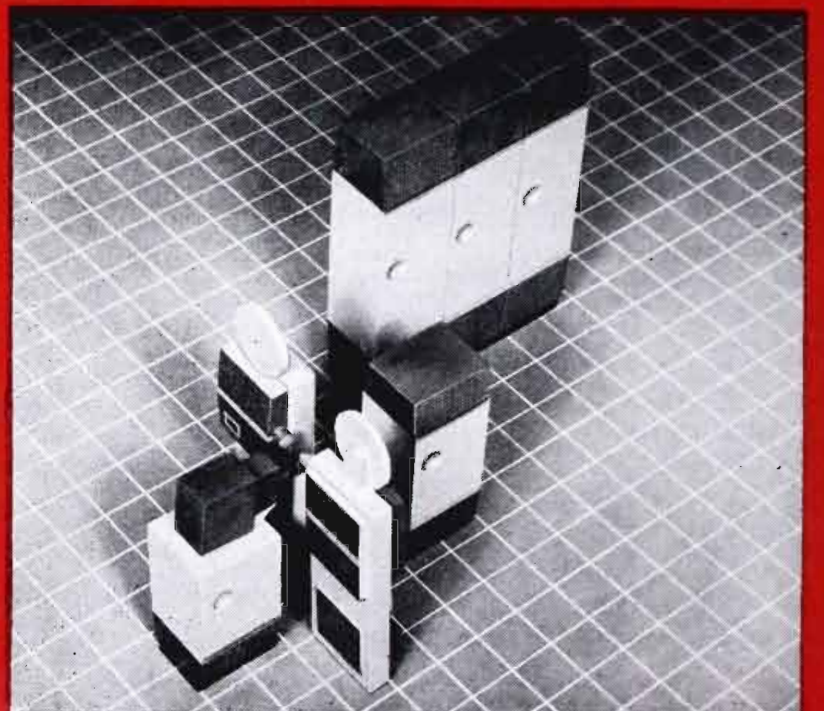


Install the

PHILCO



◀ This Philco 16mm CineScanner and its companion, the 35mm model, provide the finest film reproduction in either color or monochrome.



Multiplexed arrangement of two 16mm CineScanner film units and automatic dual slide changer for four program sources in color.

CineScanner—superior for monochrome
... the only practical method for color!

PHILCO CORPORATION

CineScanner

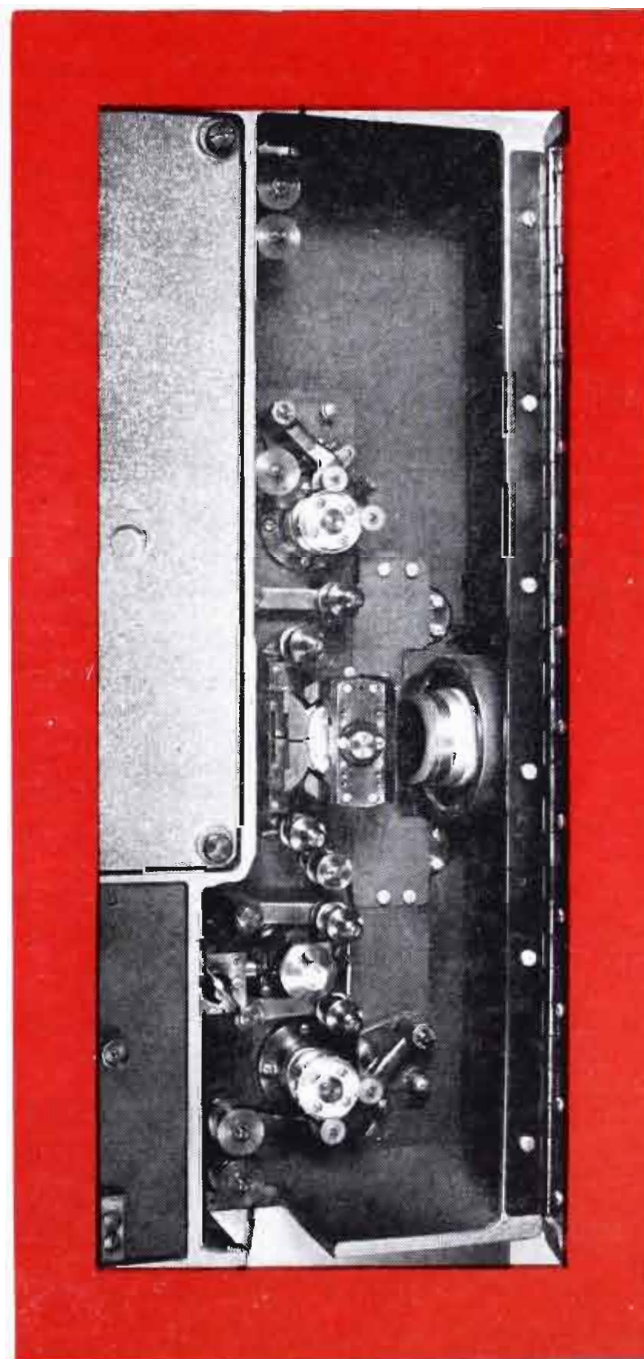
and enjoy modern film telecasting!

- Smooth, Silent Operation — No Flutter
- Preview of all Program Sources
- Color and Monochrome, 16MM and 35MM Models

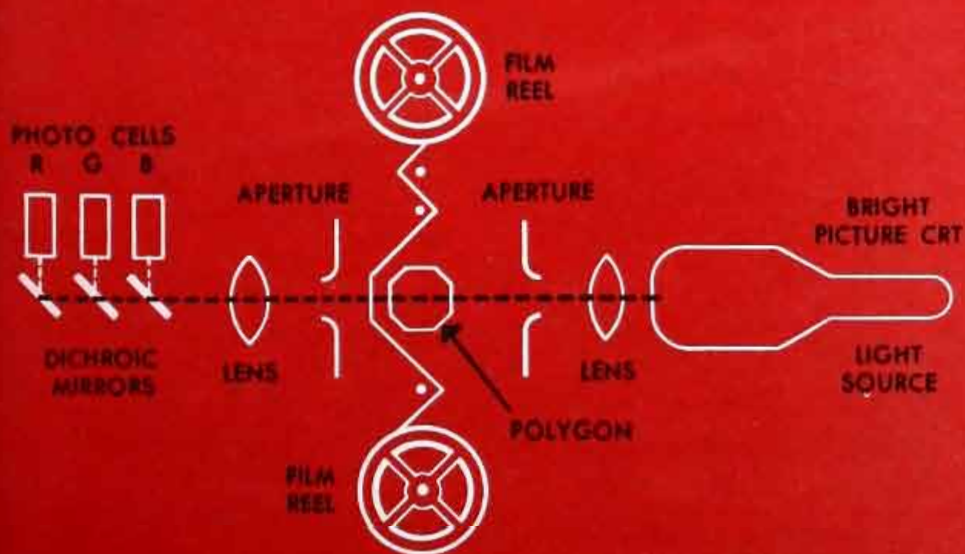
Once you've seen CineScanner operate—witnessed the clear, steady pictures and observed the smooth, silent performance—you will agree it's the only way to televise film—in *monochrome or color!*

There are good technical reasons why: The Philco CineScanner employs flying-spot scanning, a technique never equaled in producing high definition pictures. In CineScanner, there's no hot projection lamp to fail or burn the film. Only source of light is a long life, cathode-ray tube with dependable "cold" light harmless to film. CineScanner employs a special continuous-motion film transport mechanism designed by Philco and built by the Mitchell Camera Corporation of Hollywood... no noisy, film-damaging intermittents in the CineScanner! Most important of all to color Broadcasters, CineScanner uses economical photo tubes instead of expensive camera tubes . . . *and there are no color registration problems in CineScanner!*

With the Philco CineScanner, you can start today in monochrome, convert tomorrow to color—with no obsolescence of equipment! Get full technical data on this new and greatly improved method of televising films and slides. Contact Philco, Dept. TV today.



Interior view of the film unit showing precision film transport mechanism, sound head and the simplicity of the optical system.



Simplified diagram showing the basic principles of CineScanner operation.



October Circulation Report — continued

GREEN BAY, Wis.—54.8	143,140	MASON CITY, Iowa—46.6	69,850	ROCKFORD, Ill.	211,680	TYLER, Texas—22.7	†32,070
WBAY-TV (A,C,D)		KGLO-TV (C,D)		WREX-TV (A,C);	†70,890	KETX-TV† (D,N)	
GREENSBORO, N.C.—55.9	241,580	MEDFORD, Ore.—20.9	17,040	WTVO† (D,N)		UTICA-ROME, N.Y.—74.5	176,920
WFMY-TV (A,C,D)		KBES-TV (A,C,D,N)		ROCK IS., Ill.—DAVENPORT,		WKTU (A,C,D,N)	
GREENVILLE, N.C.—38.2	85,530	MEMPHIS, Tenn.—50.8	305,830	la.—67.3	267,560	VALLEY CITY, N.D.	††
WNCT (A,C,D,N)		WHBQ-TV (A,C); WMCT (A,D,N)		WHBF-TV (A,C,D); WOC-TV (N)		KXJB-TV (C,D)	
GREENVILLE, S.C.	227,020	MERIDIAN-BOISE, Idaho—36.0	30,970	ROME, Ga.—51.5	138,050	WACO-TEMPLE, Texas	68,250
WFBC-TV (N); WGVLT† (A,D)	†62,970	KBOI (C); KIDO-TV (A,D,N)		WROM-TV		KANG-TV† (A,D);	†28,850
HANNIBAL, Mo.—QUINCY,		MERIDIAN, Miss.—23.1	30,970	ROSWELL, N.M.—35.1	16,600	KCEN-TV (N)	
Ill.—57.8	101,070	WTOK-TV (A,C,D,N)		KSWB-TV (A,D,N)		WASHINGTON, D.C.—85.2	552,890
KHQA-TV (C,D); WGEM-TV (A,N)		MIAMI-FT. LAUDERDALE, Fla.	211,350	SACRAMENTO, Cal.—30.1	†77,410	WMAL-TV (A); WNBW (N);	
HARLINGEN-WESLACO,		WTVJ (A,C,D,N);	†94,290	KCCC-TV† (A,C,D,N)		WTOP-TV (C); WTTG (D)	
Texas—35.8	33,860	WFTL-TV† (N); WITV† (A,D)		SAGINAW-BAY CITY, Mich.	178,750	WATERBURY, Conn.—41.0	†85,530
KGBT-TV (A,C); KRGV-TV (N)		MIDLAND, Texas—42.8	25,980	WATR-TV† (A,D)	†88,020	WATERLOO, Iowa—62.2	109,160
HARRISBURG, Ill.—24.8	†16,690	KMID-TV (A,C,D,N)		WVTV-TV† (A,D); WTMJ-TV (A,D,N)		KWWL-TV (D,N)	
WSIL-TV†		MILWAUKEE, Wis.	594,710	MINNEAPOLIS-ST. PAUL,		WESLACO-HARLINGEN,	
HARRISBURG, Pa.—52.2	†137,600	WCAN-TV† (C)	†301,420	Minn.—67.5	493,760	Texas—35.8	33,860
HARRISONBURG, Va.—44.4	83,740	WOKY-TV† (A,D); WTMJ-TV (A,D,N)		KSTP-TV (N); WCCO-TV (C,D);		KRGV-TV (N); KGBT-TV (A,C)	51,810
WSVA-TV (A,C,D,N)		MINNEAPOLIS-ST. PAUL,		WMIN-TV (A); WTCN-TV (A)		WEST PALM BEACH, Fla.	†19,060
HENDERSON, Ky.—EVANSVILLE,		Minn.—67.5	493,760	MINOT, N. D.—24.9	8,310	WIRK-TV† (A,D,N);	
Ind.—25.1	†57,760	KSTP-TV (N); WCCO-TV (C,D);		KCJB-TV (A,C,D,N)		WJNO-TV (N)	
WEHT† (C); WFIE-TV† (A,D,N)		WMIN-TV (A); WTCN-TV (A)		MISSOULA, Mont.—12.0	3,250	WHEELING, W. Va.—65.7	254,360
HOLYOKE-SPRINGFIELD,		MINOT, N. D.—24.9	8,310	KGVO-TV (A,C,D)		WTRF-TV (A,N)	
Mass.—60.1	†127,660	KCJB-TV (A,C,D,N)		MOBILE, Ala.—40.9	83,690	WICHITA, Kansas—55.3	†81,550
WHYN-TV† (C,D); WWLP† (A,N)		MISSOULA, Mont.—12.0	3,250	WALA-TV (A,C,N)		KEDD† (A,N)	
HONOLULU, T.H.—48.4	54,010	KGVO-TV (A,C,D)		MONROE, La.—38.7	62,740	WICHITA FALLS, Texas—52.5	74,760
KGMB-TV (A,C); KONA (D,N);		MOBILE, Ala.—40.9	83,690	KNOE-TV (A,C,D,N)		KFDX-TV (A,N); KWFT-TV (C,D)	
KULA-TV (A)		WALA-TV (A,C,N)		MONTGOMERY, Ala.—26.1	†27,350	WILKES-BARRE-SCRANTON,	
HOUSTON-GALVESTON,		MONROE, La.—38.7	62,740	WCOV-TV† (A,C,D,N)		Pa.—54.9	†148,830
Texas—64.5	351,630	MONTGOMERY, Ala.—26.1	†27,350	MUNCIE, Ind.—43.7	†68,210	WBRE-TV† (N); WILK-TV† (A,D);	
KPRC-TV (A,N);		WCOV-TV† (A,C,D,N)		NASHVILLE, Tenn.—56.5	216,830	WARM-TV† (A); WGBI-TV† (C);	
KGUL-TV (A,C,D)		MUNCIE, Ind.—43.7	†68,210	WSIX-TV (A,D); WSM-TV (D,N)	216,830	WTVU†	
HUNTINGTON, W. Va.—56.2	326,290	NASHVILLE, Tenn.—56.5	216,940	NEW BRITAIN-HARTFORD,		WILMINGTON, Del.—88.7	164,550
WSAZ-TV (A,C,D,N)		WSIX-TV (A,D); WSM-TV (D,N)		Conn.—37.3	†131,040	WDEL-TV (D,N)	
HUTCHINSON, Kansas—46.0	136,710	NEW BRITAIN-HARTFORD,		NEW CASTLE, Pa.—39.8	†93,560	WILMINGTON, N.C.—22.6	38,330
KTVH (C,D)		Conn.—37.3	†131,040	WKST-TV† (A,D)		WMFD-TV (N)	
IDAHO FALLS, Ida.—44.4	17,520	NEW CASTLE, Pa.—39.8	†93,560	WLAN-TV (A,C,D,N)		WINSTON-SALEM, N.C.	198,730
KID-TV (A,C,D,N)		WKST-TV† (A,D)		WLAN-TV (A,C,D,N)		WSJS-TV (N);	†48,010
INDIANAPOLIS, Ind.—71.8	499,660	NEW HAVEN, Conn.—82.5	680,870	WLAN-TV (A,C,D,N)		WTOB-TV† (A,D)	†55,830
WFBS-TV (C,D);		WNHC-TV (A,C,D,N)		WLAN-TV (A,C,D,N)		WORCESTER, Mass.—15.4	†55,830
WISH-TV (A,C,D,N)		NEW ORLEANS, La.	283,460	WLAN-TV (A,C,D,N)		WWOR-TV (A,D)	
JACKSON, Miss.	98,520	WDSU-TV (A,C,D,N);	†63,110	WLAN-TV (A,C,D,N)		YAKIMA, Wash.—31.4	†22,970
WJTV† (A,C,D); WLBT (N);	†39,610	WJMR-TV† (A,C,D)		WLAN-TV (A,C,D,N)		KIMA-TV† (A,C,D,N)	†76,780
WSLI-TV (A)		NEW YORK, N. Y.—86.6	4,238,720	WLAN-TV (A,C,D,N)		YORK, Pa.—60.5	†76,780
JACKSONVILLE, Fla.	197,860	WABC-TV (A); WABD (D);		WLAN-TV (A,C,D,N)		WNOV-TV† (D); WSBA-TV† (A)	†132,690
WJHP-TV† (A,D,N);	†38,170	WATV; WCBT-TV (C);		WLAN-TV (A,C,D,N)		YOUNGSTOWN, Ohio—38.1	†132,690
WMBR-TV (A,C,D,N)		WNBT (N); WOR-TV; WPIX		WLAN-TV (A,C,D,N)		WFMJ-TV† (N);	
JOHNSON CITY, Tenn.—41.0	71,210	NORFOLK-NEWPORT NEWS, Va.	237,610	WLAN-TV (A,C,D,N)		WKBN-TV† (A,C,D)	
WJHL-TV (A,C,D,N)		WACH-TV†; WTAR-TV (A,C,D);	†98,940	WLAN-TV (A,C,D,N)		YUMA, Ariz.—50.0	13,260
JOHNSTOWN, Pa.	*382,310	WTOV-TV† (A,D);		WLAN-TV (A,C,D,N)		ZANESVILLE, Ohio—49.7	†38,050
WARD-TV† (A,C,D);	†34,560	WVEC-TV† (N)		WLAN-TV (A,C,D,N)		WHIZ-TV† (A,C,D,N)	
WJAC-TV (C,D,N)		OKLAHOMA CITY, Okla.	242,590	WLAN-TV (A,C,D,N)			
KALAMAZOO, Mich.—70.7	401,860	KMPT† (D); KTVQ† (A);	†59,640	WLAN-TV (A,C,D,N)			
WKZO-TV (A,C,D,N)		KWTU (C); WKY-TV (A,N)		WLAN-TV (A,C,D,N)			
KANSAS CITY, Mo.—71.9	392,930	OMAHA, Neb.—76.1	250,600	WLAN-TV (A,C,D,N)			
KCMO-TV (A,D); KMBC-TV (C);		KMTV (A,C,D); WOW-TV (D,N)		WLAN-TV (A,C,D,N)			
WDAF-TV (N)		ORLANDO, Fla.—20.7	36,990	WLAN-TV (A,C,D,N)			
KEARNEY, Neb.—26.3	31,110	WDBO-TV (A,C,D,N)		WLAN-TV (A,C,D,N)			
KHOL-TV (A,C,D)		PANAMA CITY, Fla.—21.7	9,210	WLAN-TV (A,C,D,N)			
KINGSTON, N. Y.	††	WJDM-TV (A,N)		WLAN-TV (A,C,D,N)			
WKNY-TV† (A,C,D,N)		PARKERSBURG, W. Va.—28.9	†22,770	WLAN-TV (A,C,D,N)			
KNOXVILLE, Tenn.	91,060	WTAP-TV† (A,D)		WLAN-TV (A,C,D,N)			
WATE-TV (A,N);	†50,620	PENSACOLA, Fla.	63,650	WLAN-TV (A,C,D,N)			
WTSK-TV† (C,D)		WEAR-TV (A);	†21,020	WLAN-TV (A,C,D,N)			
LA CROSSE, Wis.—28.3	35,540	WPFA-TV† (C,D)		WLAN-TV (A,C,D,N)			
WKBT (C,D,N)		PEORIA, Ill.—57.0	†114,820	WLAN-TV (A,C,D,N)			
LAFAYETTE, Ind.—55.7	†41,960	WEEK-TV† (C,N);		WLAN-TV (A,C,D,N)			
WFAM-TV† (D)		WTVH-TV† (A,C,D)		WLAN-TV (A,C,D,N)			
LAKE CHARLES, La.—30.9	†21,830	PHILADELPHIA, Pa.—89.1	1,679,260	WLAN-TV (A,C,D,N)			
KTAG-TV† (A,C,D)		WCAU-TV (C);		WLAN-TV (A,C,D,N)			
LANCASTER, Pa.	510,370	WFIL-TV (A,D); WPTZ (N)		WLAN-TV (A,C,D,N)			
WGAL-TV (A,C,D,N)		PHOENIX, Ariz.—72.2	105,570	WLAN-TV (A,C,D,N)			
LANSING, Mich.	297,880	POOL-TV (A); KPHO-TV (C,D);		WLAN-TV (A,C,D,N)			
WILS-TV† (A,D);	†43,520	KVAR (D,N)		WLAN-TV (A,C,D,N)			
WJIM-TV (A,C,D,N)		PINE BLUFF, Ark.—29.4	59,330	WLAN-TV (A,C,D,N)			
LAS VEGAS, Nev.—54.3	12,750	KATV (A,C,D)		WLAN-TV (A,C,D,N)			
KLAS-TV (A,C,D,N)		PITTSBURG, Kansas—32.7	60,800	WLAN-TV (A,C,D,N)			
LAWTON, Okla.—58.7	56,590	KOAM-TV (A,C,D,N)		WLAN-TV (A,C,D,N)			
KSWO-TV (D)		PITTSBURGH, Pa.	942,320	WLAN-TV (A,C,D,N)			
LEBANON, Pa.—38.6	†139,940	WDTV (A,C,D,N);	†214,240	WLAN-TV (A,C,D,N)			
WLBR-TV†		WENS† (A,C)		WLAN-TV (A,C,D,N)			
LEWISTON-PORTLAND, Me.	137,970	PORTLAND-LEWISTON, Me.	137,970	WLAN-TV (A,C,D,N)			
WLAM-TV† (A,C,D);	†63,920	WCSH-TV (N); WGAN-TV (A,C);	†63,920	WLAN-TV (A,C,D,N)			
WCSH-TV (N); WPMT† (C,D);		WPMT† (A,C,D); WLAM-TV† (A,C,D)		WLAN-TV (A,C,D,N)			
WGAN-TV (A,C)		PORTLAND, Ore.—45.7	†††191,880	WLAN-TV (A,C,D,N)			
LIMA, Ohio	†44,020	KOIN-TV (A,C); KPTV† (A,D,N)		WLAN-TV (A,C,D,N)			
WLOK-TV† (C,D,N)		PROVIDENCE, R.I.	714,480	WLAN-TV (A,C,D,N)			
LINCOLN, Neb.—48.3	90,080	WJAR-TV (A,D,N)		WLAN-TV (A,C,D,N)			
KOLN-TV (A,C,D)		WNET† (A,D)	††	WLAN-TV (A,C,D,N)			
LITTLE ROCK, Ark.—30.3	63,820	QUINCY, Ill.—HANNIBAL,	101,070	WLAN-TV (A,C,D,N)			
KARK-TV (N)		Mo.—57.8		WLAN-TV (A,C,D,N)			
LONGVIEW, Texas—25.2	†22,190	WGEM-TV (A,N); KHQA-TV (C,D)		WLAN-TV (A,C,D,N)			
KTVE† (C,D)		RALEIGH, N.C.—40.8	†48,170	WLAN-TV (A,C,D,N)			
LOS ANGELES, Cal.—85.8	1,787,780	WNAO-TV† (A,C,D,N)		WLAN-TV (A,C,D,N)			
KABC-TV (A); KCOP; KHJ-TV (D);		READING, Pa.—29.0	†138,060	WLAN-TV (A,C,D,N)			
KNBH (N); KNXT (C); KTLA;		WEEU-TV† (A,N);		WLAN-TV (A,C,D,N)			
KTTV		WHUM-TV† (C)		WLAN-TV (A,C,D,N)			
LOUISVILLE, Ky.—58.1	403,560	RENO, Nev.—59.2	15,330	WLAN-TV (A,C,D,N)			
WAVE-TV (A,D,N);		KZTV (A,C,D,N)		WLAN-TV (A,C,D,N)			
WHAS-TV (C)		RICHMOND, Va.—67.8	175,320	WLAN-TV (A,C,D,N)			
LUBBOCK, Texas—54.9	57,830	WTVR (C,N)		WLAN-TV (A,C,D,N)			
KCBD-TV (A,N); KDUB-TV (C,D)		ROANOKE, Va.—47.8	206,590	WLAN-TV (A,C,D,N)			
LYNCHBURG, Va.—48.7	98,260	WLSL-TV (A,N)		WLAN-TV (A,C,D,N)			
WLVA-TV (A,C,D)		ROCHESTER, Minn.—44.0	68,750	WLAN-TV (A,C,D,N)			
MACON, Ga.	79,870	KROC-TV (D,N)		WLAN-TV (A,C,D,N)			
WMAZ-TV (A,C,D);	†25,390	ROCHESTER, N.Y.—82.5	269,200	WLAN-TV (A,C,D,N)			
WNEX-TV† (N)		WHAM-TV (A,D,N);		WLAN-TV (A,C,D,N)			
MADISON, Wis.—39.7	†50,680	WHEC-TV (A,C); WVET-TV (A,C)		WLAN-TV (A,C,D,N)			
WKOW-TV† (C); WMTV† (A,D,N)				WLAN-TV (A,C,D,N)			
MANCHESTER, N. H.—76.1	190,710			WLAN-TV (A,C,D,N)			
WMUR-TV (A,D)				WLAN-TV (A,C,D,N)			

† UHF circulation.
 †† Incomplete data.
 ††† VHF-UHF.
 * Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.

SEPTEMBER OPENINGS: 15	
Market	Station Channel
Asheville, N. C.	WLOS-TV (13)
Bangor, Me.	W-TWO (2)
Charleston, S. C.	WUSN-TV (2)
Durham, N.C.	WTVD (11)
Detroit, Mich.—	
Windsor, Can.	CKLW-TV (9)
Fort Wayne, Ind.	WIN-T (15)
Harrisburg, Pa.	WCMB-TV (27)
Hartford, Conn.	WGTH-TV (18)
Joplin, Mo.	KSWM-TV (12)
Marinette, Wis.	WMBV-TV (11)
Montpelier, Vt.	WMVT (3)
Muskogee, Okla.	KTVX (8)
Poland Spring, Me.	
(Mt. Washington,	
N. H.)	WMTW (8)
Stockton, Calif.	KOVR-TV (13)
Traverse City, Mich.	WPBN-TV (7)
OCTOBER TARGETS: 12	
Market	Station Channel
Alexandria, La.	KALB-TV (5)
Carthage-	
Watertown, N.Y.	WCNY-TV (7)
El Paso, Tex.	KELP-TV (13)
Florence, S. C.	WBTW (8)
Jackson, Tenn.	WDXI-TV (7)
Lake Charles, La.	KPLC-TV (7)
Milwaukee, Wis.	WTVW (12)
Oak Hill, W. Va.	WOAY-TV (4)
Salt Lake City, Utah	KUTV (2)
Sioux City, Iowa	KTIV (4)
Tyler, Texas	KLTV (7)
Wichita, Kans.	KAKE-TV (10)

**SALES GO
OVER the TOP**
when your sales message
goes to . . .



NOW WKZO-TV (Channel 3) has 100,000 watts of power — now has a new 1000-foot tower — now offers you 514,000 families within its grade B coverage area!

So NOW more than ever, WKZO-TV can help you go over the top in Western Michigan!

100,000 WATTS VIDEO • CHANNEL 3 • 1000' TOWER



The Fetzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

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WMBD — PEORIA, ILLINOIS

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TELEVISION MAGAZINE'S STATUS MAP



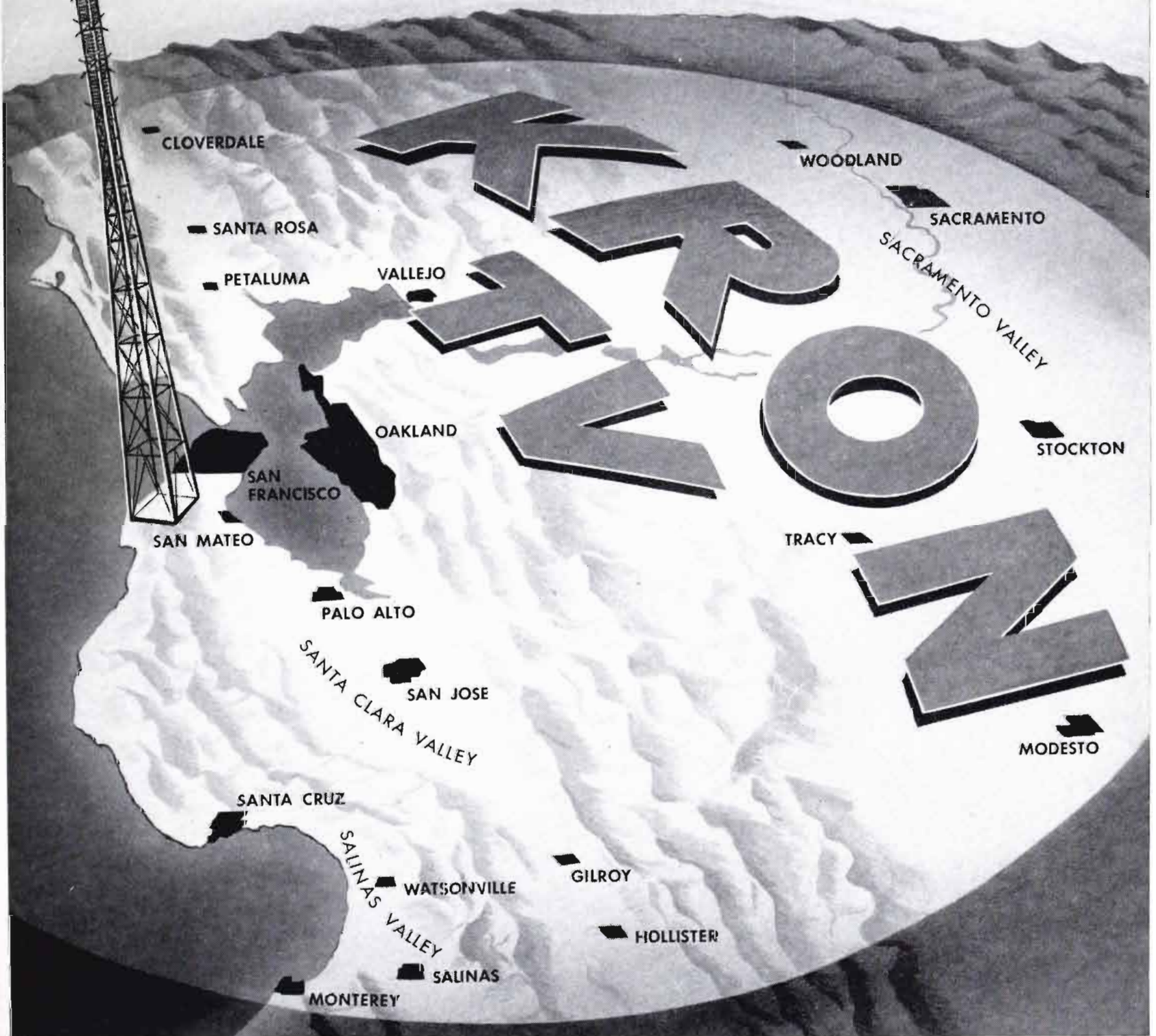
STATIONS AND MARKETS

As of September 1, 1954

No. of 1-channel markets	134
No. of 2 " "	61
No. of 3 " "	25
No. of 4 or over	11

Total Markets	231
Operating stations U.S. & possessions	333

IN THE GREATER SAN FRANCISCO MARKET ...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4 1/2 billion dollars annually on retail purchases
- The eighth largest in set ownership

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES...

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs





how to tie up a market

One way is to tie it up in colorful ribbon. Burlington Mills Corporation, located in the Prosperous Piedmont, manufactures enough ribbon each year to tie up all the major markets in the nation.

But the realistic way to tie up the Prosperous Piedmont into *one* solid sales package is to use WFMY-TV. That way it stays tied!

Since 1949, WFMY-TV has been the key salesman in this top TV market. Here in the Piedmont section of North Carolina and Virginia, agriculture, textiles, furniture and other booming industries tie . . . into one package . . . a *2 billion dollar* market for your product. WFMY-TV's coverage of 1,733,700 potential TV viewers in this 31-county gift-wrapped package means bigger sales and profits for you.

To tie up greater sales in the South's Prosperous Piedmont, call your H-R-P man today for the story of the giant-size package marked WFMY-TV.

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Channel 2

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Are Crime Shows a Bad Influence?

Is televised violence *really* warping young minds?
Here are the opinions of four noted authorities



THE television industry has been under fire for several years now from various sources because of its crime and violence shows. Disregarding the opinions of the headline-seekers and pressure groups, TELEVISION Magazine decided to probe a bit deeper. We've checked with some of the most respected psychiatrists in New York—at the American Psychiatric Association, Bellevue, Columbia—to see if they felt that television actually was warping young minds. Our only purpose was to determine this: If television was guilty, as charged, then something should be done about it. And if not, then we should know that too.

For professional reasons, several of those interviewed asked that their names not be mentioned. Others were willing to give only a yes or no answer. But on one point, there was complete agreement: There is no scientific body of facts in existence that could in any way prove that television is one of the causes of the increase in juvenile delinquency. Here's a sampling of the answers we received.

Dr. Nathan Ackerman, psychiatrist, specializing in children's problems:

"I'd say that any statement making television responsible for the increase in juvenile delinquency is silly on the face of it. Television merely reflects the values of our current social life. It's just a tendency by some people to seek a scapegoat when something goes wrong. The real answer isn't to be found so simply. You must seek out something more fundamental. The change in authority. The changed position of the father in the family, and of the mother in the family. How the parents affect the development of the child.

"There's been a radical change in the last fifty years in child-rearing. And this change has been correlated to the change of attitude toward family life. Women, for instance, have an entirely different position in our society. People have had to make a new adaptation to a new life. So, you see, you must find the answer in our whole new social setup. And to blame television, to take it out of this vast context and blame it in particular, doesn't make much sense."

Dr. Abraham Bernstein, psychologist, Columbia University:

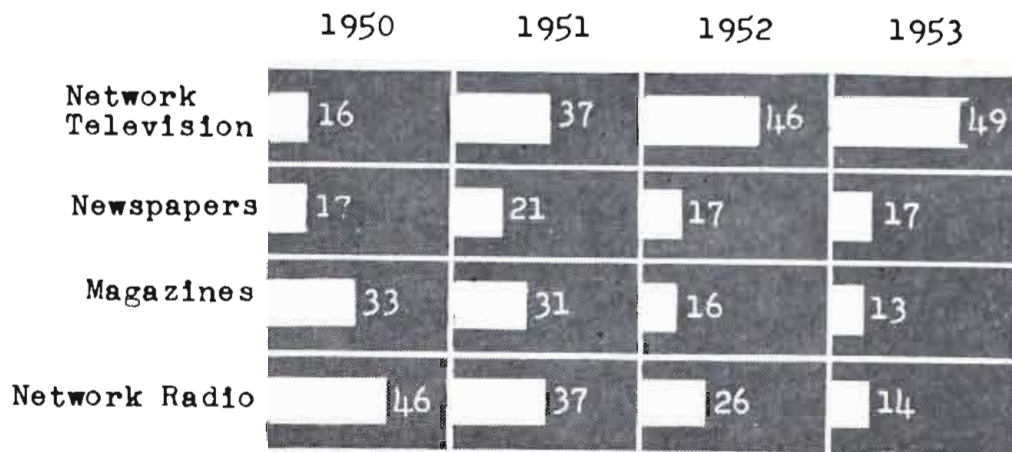
"Obviously, any active delinquency cannot be perpetrated while watching TV. I don't see how television can be singled out as the factor causing the increase of juvenile delinquency. Maybe it was caused by the sensation of the war. There's been an increase in automobiles, too, but no one is blaming that on television.

"As for violence causing viewers to perpetrate further violence, that depends on the sensitivity and resonance of the people watching it. After all, there was plenty of violence before TV. You mustn't forget that some of our presidents—Wilson and FDR—were advocates of mystery novels and loved to read them for relaxation. Would you say they were affected by it? Actually it all depends on the receptivity of the viewer and that receptivity stems from other sources."

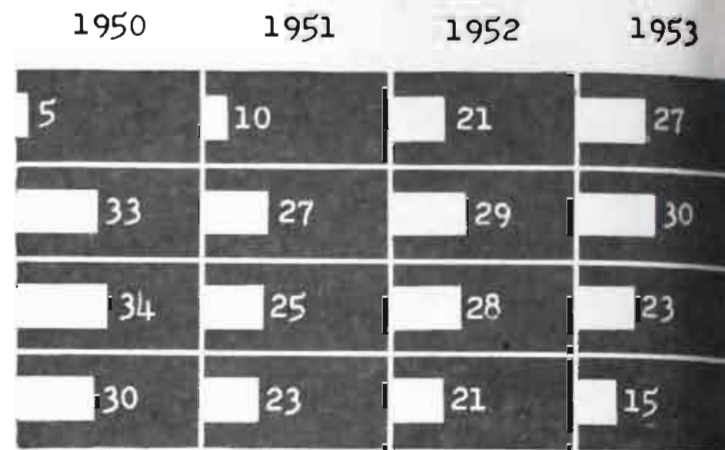
A member of Bellevue psychiatric division:

"One can't generalize. Everything is on an individual basis. To try to point out one source as responsible for juvenile problems is foolish. I wouldn't make any such statement. There's an amazing number of

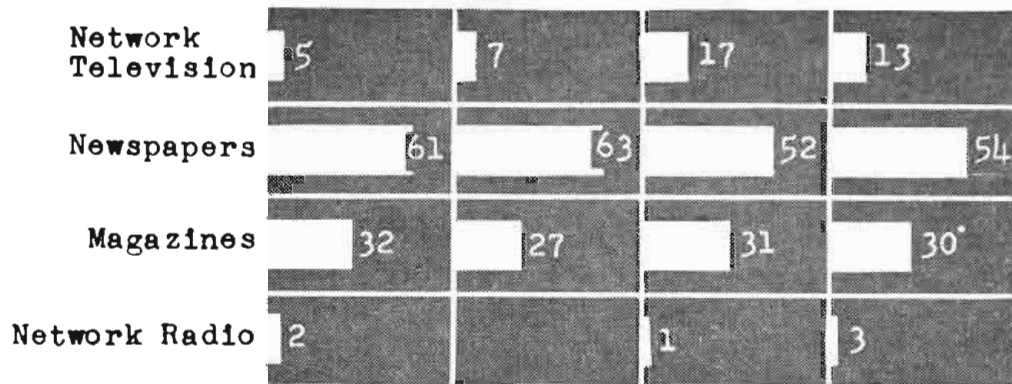
(continued on page 64B)



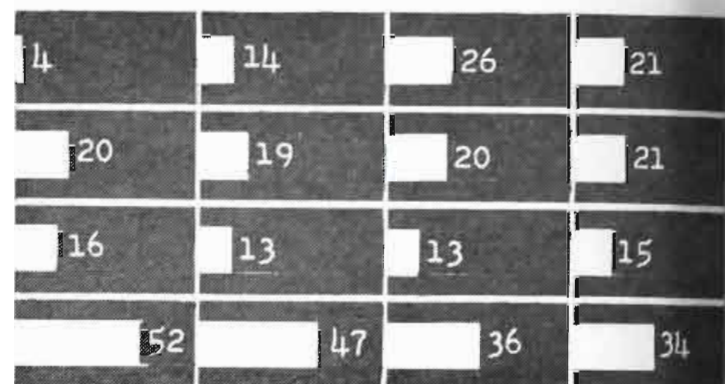
TOBACCO (5 Companies)



FOOD (13 Companies)



AUTOMOBILES (6 Companies)



DRUGS—TOILETRIES (6 Companies)

Graphs illustrate median percentage share of ad budget

How the top 50 advertisers split the

THE advertiser who picks up a current report on TV's increasing share of the media dollar might well feel that this is where he came in. It is—but with a difference.

The pattern of advertisers cutting down on print or radio in order to shovel more money into TV has held every year since commercial video began.

In the early years, such adjustments were inevitable. By last year, though, many crystal-ball gazers figured that TV had gone about as far as it could go. It hasn't. The latest expenditure figures show that, far from leveling off, TV's portion has been enlarged.

Despite the length of time most major advertisers have been in the medium, despite TV's increasing costs, and despite the impact of other media, both the dollar expenditure for TV and TV's share of budget are still climbing. Advertisers have already made room for TV. What's happening now is that TV is supplanting print and radio as the basic medium.

The traditional weathervane in media allocations among advertisers of all sizes is the pattern set by the biggest bankrollers, those

who can pay the freight for any medium they find effective. The newly tallied data for 1953 and advance estimates for 1954 of the top 50 advertisers clearly show that the weathervane is still swinging in the direction of TV. Time, space, and production totals show that for 22 of the top 50 advertisers of 1953, TV was the primary medium. No other medium fared so well.

The customary comparisons of national advertising, which do not include production expenditures, tend to underestimate TV. While newspaper production costs average about 7% of space charges, TV costs average 87% of net time.

When these production costs are added to expenditures in each of the major measured media—newspapers, magazines, network radio and network TV—the growth of television's share of media dollars is more marked. If spot billings were available, they would indicate even greater shifts toward broadcast advertising.

Last month TELEVISION Magazine traced the media shifts of those advertisers who had switched to a TV-first policy. Analyzed here

in more detail are the spending patterns since 1950 of various categories of companies which ran among the first half-hundred.

The media budgets over a four year period are charted on these pages for the 50 advertisers that made the biggest investments in network radio and TV time and newspaper and magazine space. Average production costs have been estimated for each of these companies (see note on method). Not only does the weight given to TV change when production costs are added, but the relative ranking of the Big 50 is also altered.

The impressive number of advertisers who put the lion's share of their ad money into TV isn't the only indication of the continual growing investment in the medium. Many of those who put the heaviest outlays into print or radio have made substantial increases in television expenditures.

General Motors is a case in point. This auto maker still puts its biggest hunk of money in newspapers, but, with a great increase in its over-all budget for 1954, it raised TV expenditures almost \$4,500,000 over the previous year.

20	33	40
47	42	38
21	2	15
33	27	20
14	18	

DAP (3 Companies)

15	28	36	27
41	35	25	27
33	26	28	27
2	10	7	

APPLIANCES (6 Companies)

media dollars

The five tobacco companies represented in the top 50 out-distance the other industry groups in the degree to which they've shifted forward. In 1953, their median share of budget going to TV was 19.99; in 1950, it had been 15.53. Network radio and magazines took substantial cuts in this four-year stretch.

The three soap giants—P & G, Lever, and Colgate—continued to give TV bigger slices of their budgetary pie, largely at the expense of newspapers. Television in 1953 averaged four out of every ten ad dollars for this group.

Although the 13 food companies in this study have been consistently chipping away at radio and print over the past four years, comparison with 1950 figures shows that the magazines have fared worse than the newspapers. Both forms of print advertising now get the same emphasis as video.

Auto makers, slugging out their competitive battles, increased their total measured expenditures. Although they still favor newspapers, the median share going to that medium has decreased over the

(continued on page 54)

Four Year Media Expenditures

TIME AND SPACE PLUS ESTIMATED PRODUCTION COSTS

	1953		1952		1951		1950	
	Expenditure	Share	Expenditure	Share	Expenditure	Share	Expenditure	Share
1. General Motors								
Network TV	\$11,437,698	16.37	\$ 6,994,793	15.87	\$ 2,475,282	6.11	\$ 2,218,098	4.68
Newspapers	35,217,401	50.41	21,648,908	49.11	25,436,149	62.76	29,498,062	62.28
Magazines	20,598,000	29.48	14,155,900	32.11	11,888,696	29.33	14,954,605	31.57
Network AM	2,612,245	3.74	1,281,132	2.99	732,964	1.81	693,272	1.46
Total	69,865,344		44,080,733		40,533,091		47,364,037	
2. Procter & Gamble								
Network TV	\$21,501,302	41.20	\$19,836,999	37.21	\$10,584,893	20.02	\$ 1,189,635	3.27
Newspapers	8,548,954	16.38	8,523,679	15.99	15,157,554	28.66	10,476,856	28.79
Magazines	7,679,200	14.72	7,921,548	14.86	8,089,488	15.30	5,461,838	15.01
Network AM	14,456,666	27.70	17,030,541	31.94	19,049,520	36.02	19,257,447	52.93
Total	52,186,122		53,312,767		52,881,455		36,335,776	
3. Colgate-Palmolive-Peet								
Network TV	\$16,215,964	40.27	\$11,524,498	33.45	\$ 6,270,063	22.89	\$ 1,768,248	9.07
Newspapers	12,919,487	32.09	12,922,351	37.51	11,590,283	42.31	9,618,888	49.20
Magazines	5,469,011	13.58	5,669,711	16.46	4,564,953	16.66	4,045,035	20.69
Network AM	5,659,639	14.06	4,338,335	12.59	4,968,786	18.14	4,118,120	21.06
Total	40,264,101		34,454,895		27,394,085		19,550,291	
4. General Foods								
Network TV	\$9,411,910	27.30	\$10,305,192	31.33	\$ 8,003,024	25.28	\$ 2,354,272	9.06
Newspapers	9,228,862	26.77	8,672,795	26.37	8,418,685	26.59	6,858,296	26.39
Magazines	8,995,419	26.08	7,403,772	22.51	8,035,613	25.38	8,905,542	34.26
Network AM	6,845,065	19.85	6,503,202	19.77	7,206,109	22.76	7,874,021	30.29
Total	34,481,256		32,894,962		31,663,431		25,992,131	
5. Ford Motors								
Network TV	\$6,251,596	18.90	\$ 4,281,445	18.88	\$ 4,222,601	21.65	\$ 4,249,301	16.70
Newspapers	19,539,507	59.06	11,608,856	51.18	11,470,108	58.81	14,524,199	57.09
Magazines	7,088,077	21.43	6,641,556	29.28	3,812,097	19.54	5,919,543	23.27
Network AM	202,375	0.61	150,823	0.66	—	—	747,666	2.94
Total	33,081,555		22,682,680		19,504,806		25,440,709	
6. Chrysler								
Network TV	\$ 4,371,175	14.71	\$ 2,250,267	10.44	\$ 1,764,668	7.89	\$ 1,033,680	4.78
Newspapers	15,589,007	52.47	12,510,279	58.05	14,451,907	64.65	14,648,989	67.75
Magazines	8,839,320	29.75	5,800,263	26.91	5,212,170	23.32	4,989,755	23.08
Network AM	912,245	3.07	991,641	4.60	924,023	4.13	949,248	4.39
Total	29,711,747		21,552,450		22,352,768		21,621,672	
7. Lever Bros.								
Network TV	\$ 8,132,580	28.54	\$ 9,227,440	29.79	\$ 3,894,435	15.37	\$ 1,357,496	6.26
Newspapers	11,396,336	40.00	13,767,171	44.44	12,333,273	48.67	10,289,423	47.43
Magazines	3,922,646	13.77	1,941,246	6.27	2,171,101	8.57	2,884,918	13.30
Network AM	5,039,172	17.69	6,042,048	19.50	6,939,813	27.39	7,160,630	33.01
Total	28,490,734		30,977,905		25,338,622		21,692,467	
8. R. J. Reynolds								
Network TV	\$13,161,444	55.84	\$10,507,183	50.26	\$ 6,966,671	40.17	\$ 3,426,099	21.16
Newspapers	3,979,204	16.88	3,561,171	17.04	3,990,186	23.00	5,739,386	35.45
Magazines	3,145,277	13.35	3,295,534	15.77	3,038,495	17.52	2,962,601	18.30
Network AM	3,282,326	13.93	3,540,171	16.94	3,349,598	19.31	4,061,780	25.09
Total	23,568,251		20,904,059		17,344,950		16,189,866	
9. General Electric								
Network TV	\$ 6,750,791	30.85	\$ 3,929,290	22.65	\$ 3,022,020	14.63	\$ 1,449,630	9.41
Newspapers	3,646,727	16.67	3,965,364	22.86	6,493,368	31.43	4,492,945	29.16
Magazines	9,910,106	45.29	9,123,109	52.60	10,880,473	52.67	9,425,318	61.17
Network AM	1,572,979	7.19	326,968	1.89	260,637	1.26	41,593	0.27
Total	21,880,603		17,344,731		20,656,498		15,409,486	
10. American Tobacco								
Network TV	\$10,597,905	47.13	\$ 8,264,080	46.31	\$ 4,155,924	28.20	\$ 1,985,277	15.53
Newspapers	4,491,504	19.98	3,106,149	17.40	3,129,979	21.24	2,232,431	17.46
Magazines	4,939,186	21.96	4,029,574	22.58	3,987,858	27.06	4,274,059	33.43
Network AM	2,456,765	10.93	2,446,618	13.71	3,464,748	23.51	4,292,287	33.58
Total	22,485,360		17,846,421		14,738,509		12,784,054	
11. General Mills								
Network TV	\$ 8,064,733	41.97	\$ 5,525,784	28.54	\$ 2,631,683	16.96	\$ 1,086,499	7.09
Newspapers	2,311,647	12.03	4,318,581	22.31	3,560,253	22.94	3,609,998	23.56
Magazines	4,172,290	21.72	3,061,553	15.82	2,520,612	16.24	2,410,507	15.73
Network AM	4,664,979	24.28	6,452,426	33.33	6,808,293	43.87	8,203,967	53.55
Total	19,213,649		19,358,344		15,520,841		15,310,971	
12. Distillers—Seagram Ltd.								
Network TV	\$ —	—	\$ 19,993	0.12	\$ 60,999	0.40	\$ 110,234	0.80
Newspapers	10,161,411	58.10	9,789,781	58.42	8,736,028	56.77	7,691,922	55.49
Magazines	7,326,918	41.90	6,946,952	41.46	6,590,825	42.83	6,059,576	43.71
Network AM	—	—	—	—	—	—	—	—
Total	17,488,329		16,756,726		15,387,852		13,861,732	
13. Gillette								
Network TV	\$ 9,601,416	50.67	\$ 5,210,516	37.41	\$ 2,779,156	28.43	\$ 1,848,955	21.32
Newspapers	2,725,164	14.38	2,866,690	20.58	1,810,059	18.51	1,309,659	15.10
Magazines	771,929	4.08	1,459,567	10.48	1,228,600	12.57	1,334,770	15.39
Network AM	5,849,539	30.87	4,389,734	31.52	3,959,094	40.49	4,177,716	48.18
Total	18,948,048		13,926,507		9,776,909		8,671,100	
14. Liggett & Myers								
Network TV	\$ 9,026,794	51.57	\$ 7,012,496	44.88	\$ 4,928,438	36.74	\$ 2,240,658	21.58
Newspapers	2,053,033	11.73	974,031	6.23	281,259	2.10	470,536	4.53
Magazines	2,014,342	11.51	3,413,002	21.84	2,605,571	19.42	2,200,835	21.19
Network AM	4,409,006	25.19	4,225,332	27.04	5,598,856	41.74	5,473,223	52.70
Total	17,503,175		15,624,861		13,414,124		10,385,252	
15. P. Lorillard								
Network TV	\$ 7,328,508	47.93	\$ 5,264,834	50.24	\$ 4,280,461	46.30	\$ 206,305	3.44
Newspapers	2,283,592	14.94	751,495	7.17	76,125	0.82	834,314	13.93
Magazines	2,701,453	17.66	1,638,626	15.64	2,005,093	21.69	2,206,851	36.84
Network AM	2,976,006	19.47	2,823,968	26.95	2,883,639	31.19	2,742,968	45.79
Total	15,289,559		10,478,923		9,245,318		5,990,438	
16. Schenley								
Network TV	\$ 434,905	3.64	\$ 1,028,312	8.49	\$ 1,072,571	7.98	\$ 521,404	4.41
Newspapers	7,269,150	60.81	6,792,530	56.10	7,053,928	52.51	6,378,920	53.98
Magazines	4,249,730	35.55	4,286,991	35.41	4,424,652	32.94	4,290,466	36.31
Network AM	—	—	—	—	881,946	6.57	626,184	5.30
Total	11,953,785		12,107,833		13,433,097		11,816,974	

(continued on page 54)

What's Behind American Tobacco's Softer Sell?

A closeup of the men and the strategy guiding a TV investment the

THE dynamic spirit of the American Tobacco Company's legendary advertising-minded George Washington Hill still prevails at the A.T.C. headquarters on New York's Fifth Avenue. Under its president, former Hill protege, Paul M. Hahn, the largest manufacturer of cigarettes in the U. S. (1953 net sales: \$1,088,000,000) last year spent an estimated \$22,485,360 carrying its selling messages to the public.

This year A.T.C. will probably have doled out more than 50% of that whopping figure on TV advertising alone.

In the words of Alan Garratt, the advertising manager for the American Cigarette and Cigar divi-

sion of A.T.C., "A big cigarette company is almost forced to spend half of its budget on TV. We once split it one-third for radio, one third print and one-third television but we've found out that that isn't possible today."

Hahn took over the president's chair in April of 1950, principally because of his fabulous success as a guiding genius for king-sized Pal Mall. This brand has easily outstripped its field and has almost overnight skyrocketed to fourth place among all cigarettes.

Last December the American Cigarette and Cigar subsidiary which manufactures the tremendously successful king-size seller took its place alongside its bigge-



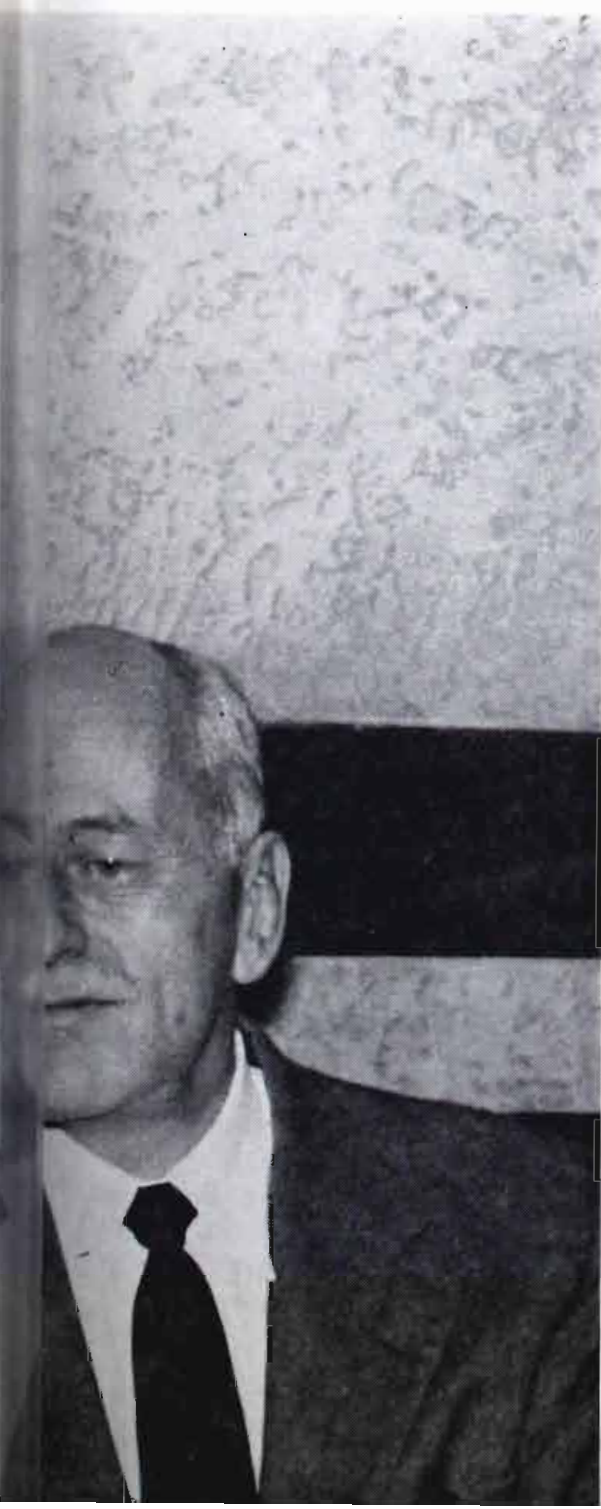
Will top \$12 million this year

...other Lucky Strike as a full-fledged member-by-merger of the A.T.C. family.

To lend support to the theory that most corporations with consumer products are essentially advertising companies as well, American Tobacco's set-up is masterminded by president Hahn, who oversees the two divisions—American Tobacco (Lucky Strike, Herbert Tareyton, domestic cigars and smoking tobaccos) and American Cigarette & Cigar (Pall Mall and Clear Havana Cigars).

Heading up the A.C.C. division as advertising manager is Alan Garratt, who used to sell lithography for American Tobacco before Hahn

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▲ Gone are the days when American Tobacco's basic advertising tenet—propounded by George Washington Hill and Vincent Riggio—was that the more you irritate the public, the more cigarettes you'll sell. Paul M. Hahn (above), former Hill protege and president of A.T.C. since 1950, is an advocate of the softer sell. Sometimes described as a "public relations president," Hahn guided Pall Mall to leadership in the king-size field before his elevation to the top post of the parent company. His active leadership of the advertising affairs of A.T.C. (he has the final—and frequently the first—word on all campaigns) points up the increasing emphasis at the top level of the biggest U. S. companies on the vital importance of advertising.

◀ Albert R. Stevens (center, left), former ad manager of National Dairy, came to A.T.C. in 1949 as ad manager for Luckies and Tareytons. His forte is media, and his colleagues refer to him as an "advertising technician." Alan Garratt (left) joined Pall Mall in 1937, served as Hahn's assistant there. Now he's ad manager of A.T.C.'s American Cigarette and Cigar Division (Pall Mall and Clear Havana cigars). Karl W. Schullinger (right) is supervisor of radio and TV advertising under Stevens.

TELEVISION MAGAZINE'S

CONTINUING AUDIENCE STUDY



"The announcer sends me."

Regardless of the product advertised, many viewers were attracted to the announcer. Particularly outstanding in this respect is the loyalty expressed to Godfrey and the products he sells.

Commercial Named	Why Liked
"Whatever Godfrey advertises."	"I'm crazy about him."
Pillsbury Cake Mixes	"I like to see Marvin and Godfrey rave about these cake mixes."
Pabst	"The bartender seems to be a friendly sort of fellow and he sells himself and the product."
Rybutol	"Gertrude Berg handles the commercial very cleverly."
Speidel	"Jinx is very charming and lady-like."
Coca Cola	"Eddie Fisher is real cute. I like the way he talks about Coca Cola."
Lipton	"I won't buy anything but Lipton Tea and things Arthur Godfrey advertises to encourage his program."



"I learn something from the commercial."

One particular feature that has made the Kraft commercials outstandingly successful is the presentation of simple recipes illustrating new uses of the product. Sometimes the nuts-and-bolts commercial telling how the product is made goes a long way in arousing and maintaining interest.

What makes the viewer

Commercial Named	Why Liked
Ern Westmore	"I like the demonstrations of how to use makeup."
General Electric	"Scientific facts—sometimes better than the program."
Alcoa	"Very informative. A change from the run-of-the-mill; very interesting from all angles."
Ford	"They are more explanatory and very educational."
Motorola	"Having a new TV set, we're interested in all the angles. We'll know what to look for in a new one."
Kraft	"I like to see different ways of preparing food with cheese."
Kraft	"They give recipes in which they use the products. I have found them interesting and useful."
Pepperidge Farm Bread	"It's homey, and it tells you all about what is in it—the good ingredients, etc."
De Soto—Plymouth	"They give more details about the automobile."
Gillette	"Reminds you to get what you need."



"I like the product."

An auto advertiser has an inherent advantage over a shoe polish maker in sheer product interest. The viewer is far more interested in cars, any make, than shoe shine equipment. The latter has to fight to get attention, whereas a sleek new model has a built-in magnet. Some particular brand may appeal to a viewer and is therefore odds-on to be liked, whether hard sell or soft, jingle or shout.

Like your commercial?

The meat-and-potatoes of a survey can be lost in a welter of statistics. For *Television Magazine*, *Pulse* interviewers asked people in 511 New York TV homes to name some commercials they liked and tell why they liked them. Here we present some of the comments made about favorite commercials analyzed in last month's Continuing Audience Study. The more pertinent remarks are broken down according to the type of comment made.

Commercial Named	Why Liked
Borden	"Get a chuckle out of Elsie the Cow. Like Borden products."
Lipton & other tea	"Cartoons are funny and my husband is in the tea business."
Geritol	"It's good for you. I'm a nurse and know."
Ivory Flakes (<i>Guiding Light</i>)	"Think it's a good product and like the commercials."
Philip Morris (viewer also named Colgate, Inhiston, and Irma)	"Like all of them because they are truthful. Have bought and tried them."
Rinso	"I like the product and the jingle is catching."

Carnation	"Like the comedian and the product."
Gillette	"I like the program following."

"I like the approach."



Viewers who might be antagonistic to the hard sell or pitchman react favorably to more restrained or institutional commercials. Alcoa and U. S. Steel were the most frequently named.

Commercial Named	Why Liked
Alcoa	"Educational. Does not presume a 3-year-old I. Q. on the part of the listener."
Scott Paper	"The ad is on a high level, with an educational presentation."
Pepperidge Farm Bread	"Very sincere and dignified."
U. S. Steel	"Sincere delivery no high pressure."
Gillette	"Pleasant to watch. Treats audience as grownups."
Firestone	"It seems to be higher class, concise and to the point, and the program is high class too."

"I like the program."



Many of the viewers explained their choice of an outstanding commercial on the basis of program or sponsorship. Either they accepted the commercial as an integral part of the feature ("I like the whole program"), or they identified the sponsor of a favorite program ("I like the commercial because they sponsor the fights").

Commercial Named	Why Liked
Lincoln—Mercury	"Because Ed Sullivan's program is my favorite."
Pabst	"They sponsor the fights."
Philip Morris	"No reason except I like the program a lot—maybe that's why."
Palmolive (<i>Strike it Rich</i>)	"Don't know, but look at it because I like the program. Gives a break to the poor. Usually don't pay attention to commercials but remember this one."

"I like it because the point is well made."



Most frequently given as a reason for choosing certain commercials as outstanding was the viewer's agreement with its theme, or his approval of the tech-

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"Every important work of art has a message." — Lawrence Langner

By Thomas O'Malley

RECENTLY Lawrence Langner, the distinguished director of the Theatre Guild, ran across a quote in a newspaper that didn't aid his digestion in the least. Attributed to a person whose identity slips Mr. Langner's mind, the quip was, "If I want a message, I'll send for Western Union." The remark, aimed at plays that try to say something, ruffled the usually calm Langner demeanor.

As missionary in the field of counteracting the straight commercialism of the stage, Mr. Langner spoke up for the existence of so-called messages: "Every important work of art has some sort of message to people who have ears to hear and hearts to be touched. I'm not referring to stupid propaganda plays, but the best plays in TV, motion pictures and the theatre—those plays that contain some illumination of life. In other words, a message."

The Theatre Guild's Langner has had a message and a mission for most of his sixty-four years. It was back in 1947, when it was fashionable to be condescending about TV, especially among theater folk, that he and his progressive associates "missioned" into television and made the TV drama legitimate.

Back in those days, when "test pattern" jokes were the rage, in the same year that Milton Berle was just an itinerant night club comic and when the 12-inch set owners were the richest people on the block, the Theatre Guild sought to bring fine plays, messages and all, to TV.

At the time the only dramas being given were the ad agency produced Kraft shows, which employed a stock company of actors.

So it was a real shot in the arm to television when a leading light of the legit stage launched a series of monthly plays in conjunction with NBC-TV.

As it turned out, the experiment brought about the creation of the first large NBC-TV studio; it introduced Bernard Shaw to television; it unearthed a promising young director named Fred Coe; it wrote television history by producing the first play of quality ever seen on TV, *Our Town* ("People cried for the first time then," says Langner); it proved to be the forerunner of one of the award-winning series *Philco Playhouse*; but most of all, it set the pattern for TV dramatic fare to follow.

After seven months, the Guild pulled out because, according to Langner, "we had no great urge to continue on a commercial basis under which we were allowed only a single week to produce each play. We felt each television play should be an event with enough time to produce works of art."

Today, of course, the Theatre Guild is at it again—on an alternate week basis—producing the hour-long *United States Steel Hour*.

The extent to which the Theatre Guild supervises the *Steel Hour* has been a mystery, even to those in the trade. This might stem from the fact that the radio show was named after the Guild, but not the television program. There has been talk that the Guild's function with *Steel* is mostly a reputational one, that the show's tie-in with the Guild is more of a case of capitalizing on the distinction of the 35-year-old institution than anything else.

The facts are that every *U. S. Steel* play is under stringent artistic control by the Guild and that all scripts must get the final okay from the converted mansion on Manhattan's 53rd Street that houses the venerable organization.

Langner, who was born in Wales, has the rare distinction of rising to the top of two professions. He became one of the leading patent attorneys in the world, protecting the inventions in foreign countries of such men as Charles F. Kettering, and Thomas Midgely of Ethyl gasoline fame. Later he founded the National Inventors Council. He got into the patent field originally through urgings of his mother, but the call of the theater eventually had him leading one of the most successful of double existences at 25 years of age.

Ever since his days down in New York's Greenwich Village with the Washington Square Players, Langner has been a stickler for a play's content, with everything else taking second consideration.

"Oh," he says raising his eyes to the ceiling, "the book is so important! Do you want to know why *U. S. Steel* is an especially good show? Because three times as much work is done by our group on the script than is done on any other television play."

Langner himself pores over *Steel* scripts with a loving if critical eye, scribbling almost undecipherable notes on the manuscript as he does. More likely than not, his wife, Armina Marshall, will find him propped up in bed with two pillows supporting his back as he works pencilling in on page after page inspired comments at the uninspiring hour of five a.m.

"I used to think I had insomnia, getting up before sunrise," he says, "until I realized I'm just getting along."

Written illegibly and on an uphill grade across the title page of one script we found the following Langner notations: "I've looked over this second draft and it's much improved yet I feel it still needs work. The character is still full of self pity at the end of act two and the listeners will turn off the set if he doesn't show more guts. You leave the audience at a disagreeable downbeat curtain and it isn't

(continued on page 68)

EVERYBODY LOVES

Sponsors, Stations, Agencies... They're all rushing

ANN BAKER stars as "Corliss"
BOBBY ELLIS as "Dexter"



JEEPERS! EVERYBODY LOVES FAMILY SITUATION COMEDY... TV'S MIGHTIEST SELLING FORCE! WHEN FAMILIES SEE THEMSELVES AS THE ARCHERS (THAT'S US) YOU'VE GOT THEM BY THE EMOTIONS! JUST LOOK AT A FEW OF THE MANY BUSINESSES WE'RE SELLING FOR! HURRY! LET US ADD YOUR NAME, JUST WRITE, WIRE OR PHONE!



STORES
SAFEBWAY STORES in Wash., D.C.
SEARS ROEBUCK in Houston
KROGER STORES in Cincinnati and Peoria, Ill.

DAIRIES
SEALTEST DAIRIES, Inc. in Pittsburgh, Altoona and Erie, Penn.
ABBOTT DAIRY in Philadelphia

STATIONS
WCCO-TV, Minneapolis
WTSK-TV, Knoxville
WMSL-TV, Decatur, Ala.
KROD-TV, El Paso
KOA-TV, Denver
WTVJ-TV, Miami
and many others

FRESH PROVE STAGE, MAGA

CORLISS!

ate America's Favorite Family!



CANDY

BROWN & HALEY
CANDIES
in Pacific Coast
Markets

BREAD

HOLSUM BREAD
in Salt Lake City
HARVEST QUEEN
BREAD in
Fresno, Calif.

OIL

LION OIL COMPANY
In Tennessee,
Arkansas,
Louisiana,
Mississippi,
Texas

FUN-KISSED FAMILY SITUATION COMEDY...

"MEET CORLISS ARCHER"

5 SPONSOR
IDENTIFICATIONS
INCLUDING
3 FULL LENGTH
COMMERCIALS
IN EVERY HALF-HOUR!

COSMETICS

SWEETHEART SOAP
in Boston
(Cosmetic Division)

Based on Characters Created by F. Hugh Herbert

TV's NEW, BIG-HIT SHOW

With a Big PAY-OFF For Sponsors!

MARY BRIAN
as "Mrs. Archer"
JOHN ELDREDGE
as "Mr. Archer"



ILITIES

LIGHT & POWER
South Carolina
PUBLIC SERVICE
Phoenix
ALLEY ELECTRIC
San Luis Obispo,



ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD

The Move Is On to Fringe Time

EARLY EVENING

(6-7:30 p.m., Monday-Friday)

LATE NIGHT

(11 p.m.-midnight, Monday-Friday)

	MEN PER SET	WOMEN PER SET	TEENAGERS PER SET	CHILDREN PER SET	TOTAL VIEWERS	SETS IN USE		MEN PER SET	WOMEN PER SET	TEENAGERS PER SET	CHILDREN PER SET	TOTAL VIEWERS
NEW YORK	.32	.43	.18	.94	1.87	33.7	NEW YORK	.87	.87	.08	.02	1.84
CHICAGO	.57	.60	.23	.69	2.06	35.7	CHICAGO	.82	.81	.07	.02	1.72
LOS ANGELES	.55	.59	.15	.72	2.01	33.5	LOS ANGELES	.81	.78	.05	.01	1.65

By Ben Olds

MORE and more advertisers are buying fringe time this fall—and finding it good.

Early evening, late evening, and weekend afternoons are delivering large numbers of men, women, and children viewers. Because of B and C rates, costs per thousand are attractive. Commercial-time allowances, both within and around programs, are more liberal than in prime periods. And all four fringe segments are wide open for a barrage of aggressive programming.

The response to this magazine's recent series (November 1953—May 1954) on the advantages of fringe time telecasting revealed a growing interest in the subject among television advertisers in all parts of the country.

More recently, these periods have been brought into even sharper focus by NBC's launching of *Tonight*, the movement of network shows into the 10:30-11 p.m. slot and the virtual unavailability of Class A time on key stations.

For these reasons, we are bringing our coverage of fringe up to date with the following roundup of highlights from our series, supple-

mented with new facts and figures. (To avoid problems of summer viewing habits, the March 1954 rating record has been used in this report).

While the classification of fringe periods for rate purposes varies from city to city and from station to station, early evening and Sunday afternoon generally carry a B price tag, and late evening and Saturday afternoon sell at C rates. The networks classify their weekend-afternoon time as B.

The percentage of sets in use in all four segments is as high or higher than during any Monday-Friday period before 5 p.m. And all four offer substantial adult audiences—both men and women. Many shows beamed primarily at youngsters draw as many grown-ups as small fry in fringe hours.

For advertisers who can't get their story across adequately in 20 seconds, the full-minute spot announcements allowed during fringe segments frequently are a decisive factor.

On a cost-per-thousand basis, fringe—with its higher-than-day-time sets-in-use and its lower-

than-evening rates—can match any other portion of the telecasting week in economy.

Early evening builds adult audience

In early evening, the differential between local time and the Eastern Standard Time by which network schedules are set brings in network shows on certain stations, and in one-station markets network kines run in this period. But usually an advertiser can buy local programs or spot adjacencies between 6 and 7 p.m. at less than the station's highest rate classification.

The concentration of children's programs that once existed in early evening has slackened considerably, and viewing by children 12 years old and younger now starts to trickle off after a 5 p.m. peak. There are still plenty of kiddy shows after that, of course, but the number of feature film, syndicated film, and news programs (including sports and weather) is steadily on the rise.

Actually, early-evening television now pretty well runs the gamut of programming types, and just about every type is drawing

CHICAGO, TELEVISION DELIVERS 497,330 HOMES AT 5 P.M. SATURDAY, 777,880 AT 4 P.M. SUNDAY

NEW YORK, 1,648,910 SETS ARE ON AT 6:15 P.M. MONDAY, 881,090 AT 11:30 P.M. FRIDAY

LOS ANGELES, 878,822 FAMILIES ARE WATCHING AT 7 P.M. MONDAY, 470,430 AT 3:15 P.M. SUNDAY

SATURDAY AFTERNOON

(Noon-6 p.m.)

SUNDAY AFTERNOON

(Noon-6 p.m.)

	MEN PER SET	WOMEN PER SET	TEENAGERS PER SET	CHILDREN PER SET	TOTAL VIEWERS	SETS IN USE		MEN PER SET	WOMEN PER SET	TEENAGERS PER SET	CHILDREN PER SET	TOTAL VIEWERS	SETS IN USE
NEW YORK	.40	.45	.20	.87	1.92	20.1	NEW YORK	.55	.61	.18	.67	2.01	23.9
CHICAGO	.59	.54	.17	.49	1.79	20.7	CHICAGO	.53	.64	.13	.63	1.93	31.2
LOS ANGELES	.53	.69	.21	.54	1.97	14.9	LOS ANGELES	.59	.71	.17	.58	2.05	21.3

Source: March, 1954 Telepulse

respectable ratings in one area or another.

Some of the top scores among adult shows in the three biggest markets:

The WCBS-TV *Early Show* (6:15-7:15 p.m.) starts with a 10.2 rating (March Telepulse) at 6:15 and hits a peak of 12.3 at 6:30. In Chicago Procter & Gamble's *Number, Please* (a live quiz show on WGN-TV) earns a 9.1 rating (in the 6:15 to 6:30 p.m. slot). The top 6-7 p.m. score in Los Angeles goes to George Putnam's 6:45 news telecast (KTTV), with 9.1.

Late features face live competition

The late-night picture may be changed considerably by *Tonight's* performance in the next few months, but, as of this writing, feature films continue to dominate the air following the 11 o'clock news, weather, and sports segments. A recent spot check of 33 markets turned up only a handful of live local shows that were holding their own against the Hollywood product in the competition for late viewers.

As our previous report on late telecasting (April 1954) pointed out, advertiser interest in after-11 live programs has run in cycles. When a program clicks, others quickly appear. Excitement grows, then rapidly fades. Example: the 1951 flurry following Anchor-Hocking's success with *Broadway Open House*.

Late night got hot again a little over a year ago when NBC, as the first step in its scheme for putting over *Tonight*, started the *Steve Allen Show* on WNBT, New York, at 11:20 p.m.—opposite WCBS-TV's *Late Show*.

Syndicated films—particularly wrestling—compare favorably with features in pulling late viewers, and network kines are still an after-11 factor in many markets. But the feature film remains king—and neither advertisers nor stations are complaining. They still like its low cost and the ease with which it can be sliced into participations and segments—an advantage in which it is now being challenged by *Tonight*.

The list of major advertisers sponsoring late-night films is im-

pressive. Look at the 22 current sponsors of WCBS-TV's *Late Show*, for example: Ammident, Avon Cosmetics, Best Foods, Bobbi, Carter Products, Chef-Boy-Ar-Dee Sauces, Colgate Dental Cream, Ford Dealers, Gleem, L & M Filter Cigarettes, Maybelline, Minute Maid Orange Juice, Morton Pot Pies, Mystic Tape, Nair, New York *Journal American*, Palmolive Shave Cream, Paper Mate Pens, Parliament Cigarettes, Plymouth, Shell Oil, Vaseline Hair Tonic.

Saturday afternoon accents film, sports

The Saturday afternoon set-use pattern varies from city to city, but, generally speaking, it begins to climb at 1 or 2 p.m. toward a 4-5 p.m. peak. March Telepulse shows 33.6% use in Cleveland at 4 p.m., 33.3% in Columbus at 2 p.m., 25% in Philadelphia at 4 p.m., 26% in Washington at 4 p.m., and 25.3% in Los Angeles at 3 p.m.

An advertiser can reach these substantial audiences at an inviting cost-per-thousand. Some examples of participations, based on March Telepulse:

(continued on page 66)



The maze—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

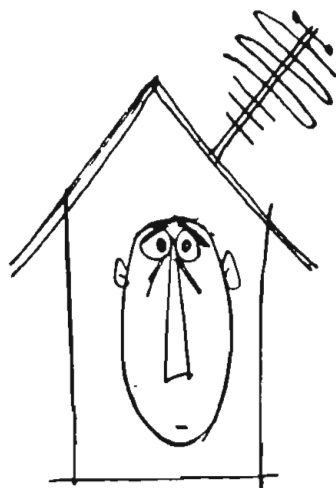
In everything there is one best...in film processing, it's **Precision.**



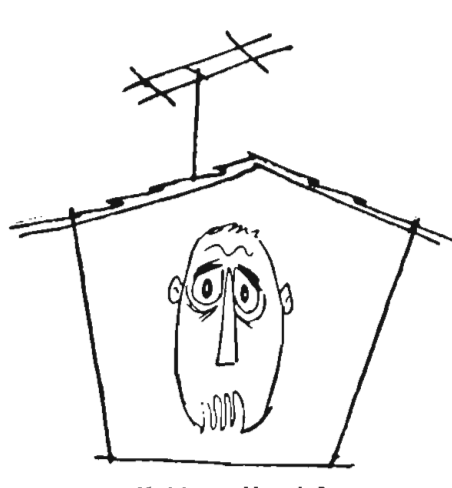
A division of J. A. Maurer, Inc.



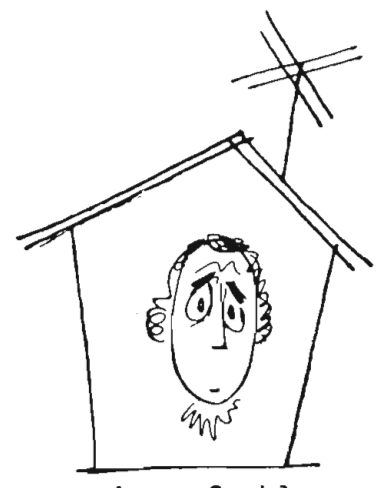
Berle or Godfrey?



Groucho or Skelton?



Kukla or Howdy?



Lucy or Gracie?

Highbrow? Lowbrow? What's Your TV Brow?

Tell the truth, now. Which programs do you really like? No, not the ones you feel you should like—the ones that you actually watch. Close the door, grab a pencil, cross your heart and hope that you are what you think you are.

EVER since writer Russell Lynes penned some highly amusing pieces for *Harper's* and *Life* magazines about the new social structure in the U. S., the country has been highbrow-lowbrow-middlebrow conscious. Lynes pointed out that the old caste system of grandmother's day—when wealth and family ties meant everything—is passé. Today, it's *how high your thinking is or what your tastes are.*

A lowbrow is more apt to prefer beer to either martinis (considered a middlebrow libation) or to an "adequate red wine" (which is rated as strictly highbrow).

A lowbrow likes to buy loud suits at fire sales; a middlebrow dresses precisely the way ads or convention dictate; a highbrow lives for months in baggy tweeds.

A lowbrow unashamedly revels in the comics and

movie westerns; a middlebrow is a Book of the Month member; the highbrow reads Proust, James Joyce and the literary quarterlies. And so it goes . . .

In line with Mr. Lynes' interesting theories, TELEVISION Magazine presents a highbrow-middlebrow-lowbrow test, drawn up by a noted psychologist, Dr. Wallace Gobetz, Director of the New York University Testing & Advisement Center. (The scale was originally developed for *TV Guide*.)

After outstanding TV critics were polled to establish a solid basis for the test and after a representative group of viewers took the test, Dr. Gobetz's findings jelled into this self-scoring questionnaire. Incidentally, the doctor created two extra "brows," arbitrarily dubbing them "longhair" (a high highbrow) and "square" (a low lowbrow). If you end up in the latter category, don't blame the Doctor, blame science!

Group One: In each of the first 11 questions, circle ONE program you would watch if the four listed were on at the same time. Each question must be answered.

1. a) Juvenile Jury c) Howdy Doody
b) Kukla, Fran & Ollie d) Zoo Parade
2. a) Stork Club c) Strike It Rich
b) Masquerade Party d) Liberace
3. a) Talent Scouts c) I Married Joan
b) What's My Line d) Wrestling
4. a) Johns Hopkins Review c) Fred Waring
b) See It Now d) Omnibus
5. a) Strike It Rich c) On Your Account
b) This Is Your Life d) Welcome Travelers
6. a) Jackie Gleason c) Red Buttons
b) Mr. Peepers d) Sid Caesar
7. a) Public Defender c) Janet Dean, R.N.
b) Justice d) The Web
8. a) I Love Lucy c) Life of Riley
b) Burns & Allen d) Ozzie & Harriet
9. a) Art Linkletter c) Big Payoff
b) Garry Moore d) Arthur Godfrey (day)
10. a) Martin & Lewis c) Red Skelton
b) Jack Benny d) Imogene Coca

11. a) Circle Theater c) Fireside Theater
b) TV Playhouse d) R. Montgomery Presents

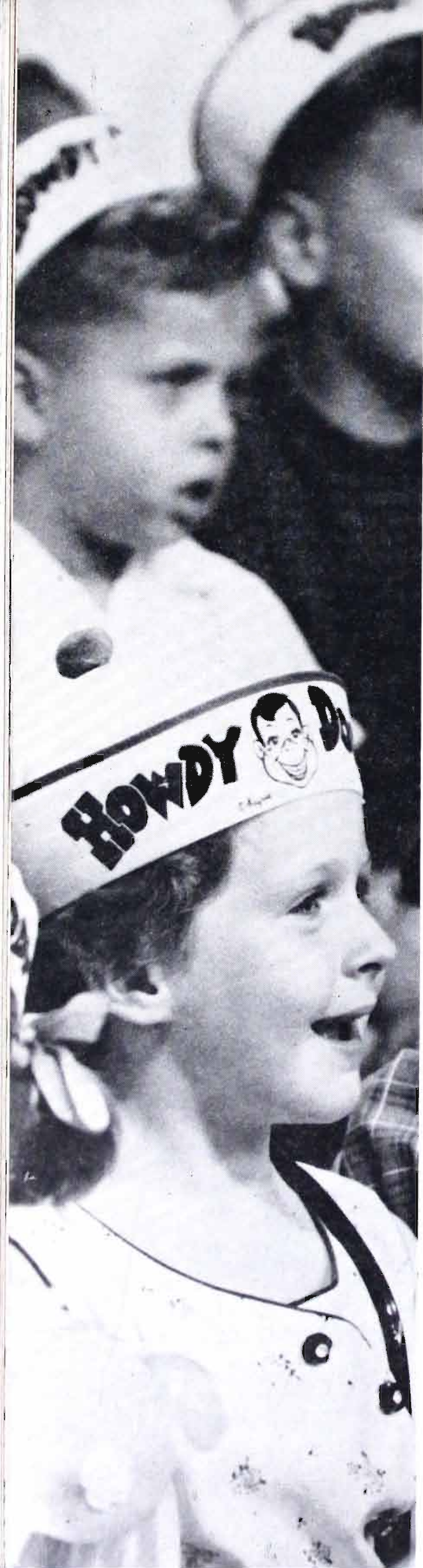
Group Two: In each of the following three questions circle the program you would be LEAST likely to watch if the four listed were on at the same time.

12. a) Milton Berle c) Toast of the Town
b) Arthur Godfrey (night) d) I Love Lucy
13. a) See It Now c) Meet the Press
b) Voice of Firestone d) Person to Person
14. a) You Bet Your Life c) Down You Go
b) Beat the Clock d) Two For the Money

Group Three: Circle the appropriate answer for each of the following 11 questions.

15. On which of the following days do you watch more TV?
a) Thursday c) About same every day
b) Sunday d) Monday
16. Do you watch midnight movies?
a) Yes b) No

(continued on page 58)



Don't Sell th

By Robert Cunniff

ONE of the phenomena in this crazy mixed-up business is the reluctance of many advertisers to sponsor children's shows. This policy of steering clear of television's most responsive audience just doesn't make sense, no matter whether the yardstick is ratings, cost-per-thousand or specific sales results.

Many advertisers have decided from the sales figures and special surveys that there no longer is any reason to short-change the children's audience. Fears that they might have had about reaching the kids are groundless.

The but-we're-not-selling-kids approach, which leaves the children's audience to purveyors of milk, toys and cereal, has been invalidated by the TV successes of such distinctly adult products as gasoline.

Gaseteria, a midwestern service station chain, has not only used a youngster-slanted film show, *Ramar of the Jungle*, but has also set up a traffic-building premium campaign around the show.

Gaseteria ad manager, B. C. McKay, explains how reaching children sells what is frequently considered a man's product: "The children force the TV set to be tuned in. The family enjoys the show. The children get the parents to visit our stations. The parents enjoy our service. Everybody's happy. Giveaways . . . can be picked up each week at the service stations. While these are free, experience to date has shown that Mommie or Daddy usually buys some of our Bonded products."

Case history after case history is available to document the fact that children are by far the most receptive group to television advertising, and this goes beyond cent candy bars. It encompasses products whose use will increase as young viewers become adults.

In a survey completed in April 1954, Advertest found that children have become major influences as to what goes into the family market basket. The survey went into 747 TV homes with children in the New York area. Some of the findings:

Out of 561 parents, 75.1% said that they had been asked to buy at least one product that was advertised on a children's program. Of these parents, 93.9% did make the purchase.

The psychologists might extend this last statistic to prove that 93.9% of all TV parents are permissive parents. But the advertiser can look at the same potential results and realize that children make highly effective salesmen for their products.

Breaking down the statistics still further, Advertest came up with the following:

Age Group	# interviewed	Avg. # of prods. suggested by children	Avg. # of products purchased by parents
2-4	372	1.16	1
5-8	536	1.65	1
9-12	340	.84	

Other results:

36.2% of the parents said that their children had asked them to send for at least one gift or premium offered on a children's show.

Children's Shows Short

Even if yours is an adult's product, youngsters can help you sell it. They're TV's most responsive audience—whether your yardstick is ratings, cost-per-thousand, or specific sales results

5% of all parents reporting for premium requests by their children said that a gift or premium had actually been ordered. As impressive as these statistics are, they tell only part of the story. An analysis of the type of advertiser sponsoring children's products reveals that there is a wide variety of products that achieve remarkable results with this audience. The urge for children on all products is very high, but on all other products, the results are nearly as good. Almost every advertiser of food, soft drinks, and dairy products is now on television.

General products which are primarily for adults are also scoring well with the kids. Soaps, shoes, and toothpastes are all bringing heavy coin in the under-14 market. Here advertisers are capitalizing on the idea of influencing children's buying habits in advance.

From a representative of Kellogg's, a big spender in the children's TV market as sponsor of *Bill Hickok* and *Superman* as well as *Howdy Doody*: "We want children to become familiar with our products as soon as possible. With a show like *Howdy Doody*, we can reach them starting at the age of two.

We feel that *Howdy Doody* is an integral part of Kellogg's campaign. He must be doing a pretty fine job. One of our competitors is now putting a lot of money into a very similar show." *Howdy Doody* is one of the most successful of the children's shows

and has been for years. But the story is just about as impressive for numerous other children's shows, both network and local. Horn and Hardart has been sponsoring a local show, *The Children's Hour*, in New York for a number of years. From C. V. Farley, executive vice-president of Horn and Hardart:

"The Horn and Hardart Company was probably the first commercial sponsor of a children's program, the famous Sunday morning *Children's Hour*, which we have continued for 25 years. In 1949 this program successfully made the transition to television, becoming a simulcast—which is the status today.

"Its already vast audience was increased by a new audience of television viewers, leading to sustained top ratings. The power of this program to prompt sales is best confirmed by our quarter-century of sponsorship. We can directly measure effectiveness by featuring a selected item on *Children's Hour* alone, exclusive of any other medium, and then tabulating the response.

"For instance, the sale of whipped cream puffs rose from a weekly average of 9,000 per week to 39,000 for the week they were featured on our simulcast. We believe that in *Children's Hour* we have found an appeal that is 'eternally young,' gathering and retaining an audience as long as there is a love of children to unite families everywhere with a bond of common interest."

(continued on page 69)





The falling leaves — the rising wind

— and a Storer station schedule —
combine to help you reach more people,
sell more merchandise — at lower cost.

STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGBS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690 • 280 N. Michigan Ave., Chicago 1, Franklin 2-6498

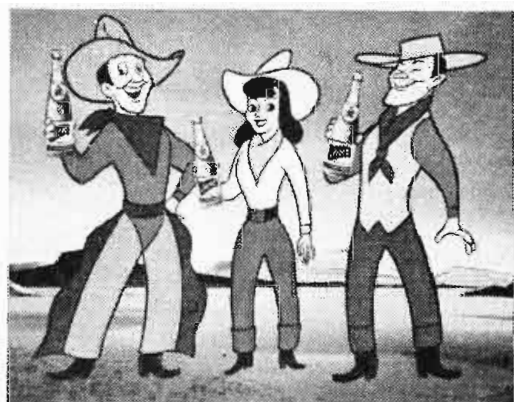


T. V. story board

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

SARRA

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



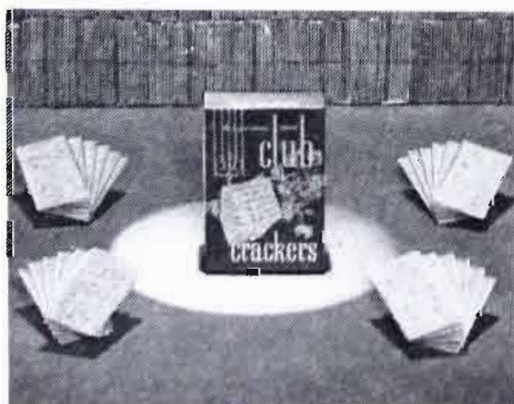
An entertaining jingle tells the viewers to "Have A Storz" in these highly imaginative commercials by SARRA. Animation and stop-motion techniques are used to emphasize calorie control and the satisfying bitter-free taste of Storz Beer. The reminder to buy Storz in bottles, cans or a convenient 6-Pack ends the sell. Produced by SARRA for Storz Brewing Company through Bozell & Jacobs, Inc.

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



A beauty rinse for your clothes is the enticement set forth to housewives in this animated commercial by Sarra for "NuSoft." Ease of use and gentle action are stressed as the NuSoft fairy is shown fluffing up and softening linens, towels and other laundry with a touch of her magic wand. A highly effective spot created and produced by Sarra for Laurel Products, Inc. through McCann-Erickson, Inc.

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



A brand new series by Sarra for a brand new product, Club Crackers! Shifting spotlights focus attention on the new package, and the crackers themselves are highlighted by stop-motion sequences. "An Exciting New Taste In Crackers" is the theme emphasized throughout, and high style photography illustrates that they can make any meal a festive occasion. Produced by Sarra for Heckman Biscuit Co., Division of United Biscuit Company of America, through George H. Hartman Company.

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



This 5 year winner is outstanding proof that TV commercials needn't be expensive. For when they're expertly done, they can be used again and again with effectiveness. Created by Sarra for Lucky Strike five years ago, this exciting commercial is now in its fifth season as the opening for the "Hit Parade." Produced by Sarra for The American Tobacco Company in collaboration with Batten, Barton, Durstine & Osborn, Inc.

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

TV Around the Country

Ideas from Cincinnati . . . Omaha . . . Pine Bluff . . . Albany . . . Columbus . . . Los Angeles . . . Huntington . . .

LOCAL advertisers are a resourceful lot. Many of the really unique promotional campaigns around the country are the result of their ingenuity and their dollar-stretching ideas. Stations, too, employ fresh gimmicks to hypo their viewer interest. Many use solid, time-proven stunts such as contests to get the most out of their properties.

It's this creative thinking west of Madison Ave. that has established the hometown advertiser and local station owners as alert and business-wise individuals who get maximum efficiency by staying on their toes. The following examples of *TV Around the Country* are typical of such resourcefulness.

Cincy Loan Co. Plugs Realtors

In Cincinnati on WKRC-TV, Security Savings and Loan Co. uses its Saturday afternoon feature commercial time to promote local real estate sales. The firm's reasoning is this: since a great deal of Security's business stems from real estate loans, any boost given the realtors would in the long run benefit the loan company.

At the cost of zero to the participating builders and brokers, Security (through the Rowe and Wyman Agency) showcased some 250 leads and was directly responsible for selling 15 homes at a \$300,000 volume. Each week three commercials are entirely given over to three different brokers or builders.

Although it is difficult to trace the dollars and cents income accruing from Security's indirect pitch, the loan company reports that during the first 13-week period of *Security Stage*, its business hit \$2,000,000, a record high.

Omaha Dairy Employs TV Stars

Alamito Dairy of Omaha spread promotional wings over Eastern Nebraska with television personalities the main lure in its opening-new-territories campaign. Four

Omaha video stars appeared at Fremont and at later dates, Blair and Hopper. Two thousand children packed the Fremont Auditorium and presented milk cartons as admission.

The performers made stops at grocery stores after the two hour show. There the turnout was also gratifying. Alamito officials figure to follow the same line of promotion as it expands into two territories. Holland, Holland and Goodsell handled the campaign.

Hop-Scotching the Stations



KNXT boosts "Panorama Pacific" with bus benches spotted around L. A. area

WBNS-TV, Columbus, conscious of the abrupt changeover from kid fare to adult programs in its weekday early evening hours (6-6:30), recently created a programming "bridge." Station snared both children and grown-up viewers by creating a Western-Adventure bloc which has appeal to both. . . . KNXT, Hollywood, is using novel advertising for its morning *Panorama Pacific* by employing 25 key-located bus benches in the L.A. area. The cartoon-like figure reclining in pajamas along the benches (see cut) has proved to be an eye-catching sight for passers-by. . . . WSAZ-TV, Huntington, West Virginia, put out an informative little booklet for studio visitors. How to dress for a TV appearance and what the cues, hand-signals and other backstage information mean are all attractively presented in the folder.

Coke's Pine Bluff Talent Search

The local talent show idea with a commercial tie-in is still paying off. Coca-Cola's distributor in Southeast Arkansas has been getting plenty of advertising and promotional mileage from a Saturday night amateur hour. Previously the bottling company's president, Harold Seabrook, found only moderate success on TV with a thirty-minute western film. Switching to the amateur format, Seabrook discovered personal interest soared.

With the traditional Coke accent on youth, candidates are picked during Saturday afternoon auditions in various locales around the state. These local junkets to towns in the KATV area are worked in a co-op deal with civic clubs. Transportation is afforded via a flashy sports car bearing the soft drink trademark. Auditions are sold out for months and the sponsor's product distributed free. The talent search, well plugged on the air, adds impetus to the show itself. The five winners appear the following Saturday night.

Voting is by postcard. Mail, all addressed care of Coca-Cola, comes in at an average of 5,000 pieces per week.

Albany Covers Local Affairs

Albany, N. Y.'s City and County Savings Bank is dishing out an institutional brand of advertising by lending TV coverage to various community affairs. This live from-time-to-time series stemmed from WTRI's recently developed mobile film unit which prowls the local shindigs shooting scenes for a post-celebration telecast.

First such effort was Albany's St. Patrick's Day Parade which convinced both bank and agency of the value of such coverage. Since then the Tulip Festival, Marian Year Demonstration and the "Cradle of the Union" celebrations have been spotted for the bank sponsor.

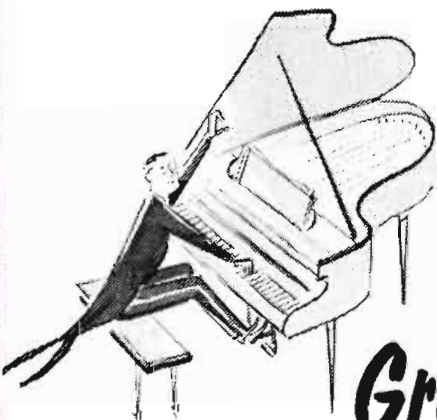
Now! Especially Programmed for TV!

READY FOR YOUR LOCAL MARKET... the star-studded audience participation show that takes cities by storm...jets product sales!



TIME FOR

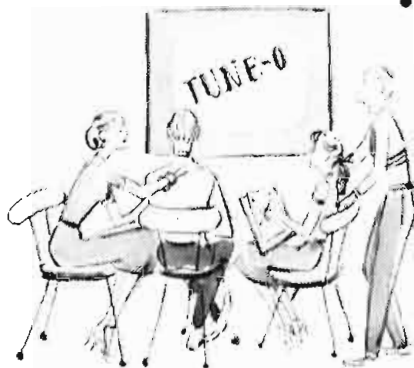
TUNE-O



**TUNE-O has
Great Entertainment!**

A continuous procession of big-name stars of stage, screen and records!

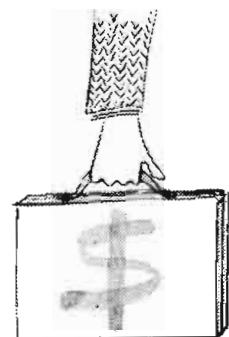
Outstanding personalities . . . all starring in special TV arrangements of popular songs.



**TUNE-O has
Audience Participation!**

and prizes galore! Every viewer—at home or in the studio—can participate in the show and qualify for a prize.

Imagine all the excitement created by viewers regularly winning nationally advertised washers, refrigerators and other big prizes! It's the show that can take over a town!



**TUNE-O has
A terrific Merchandising
Package!**

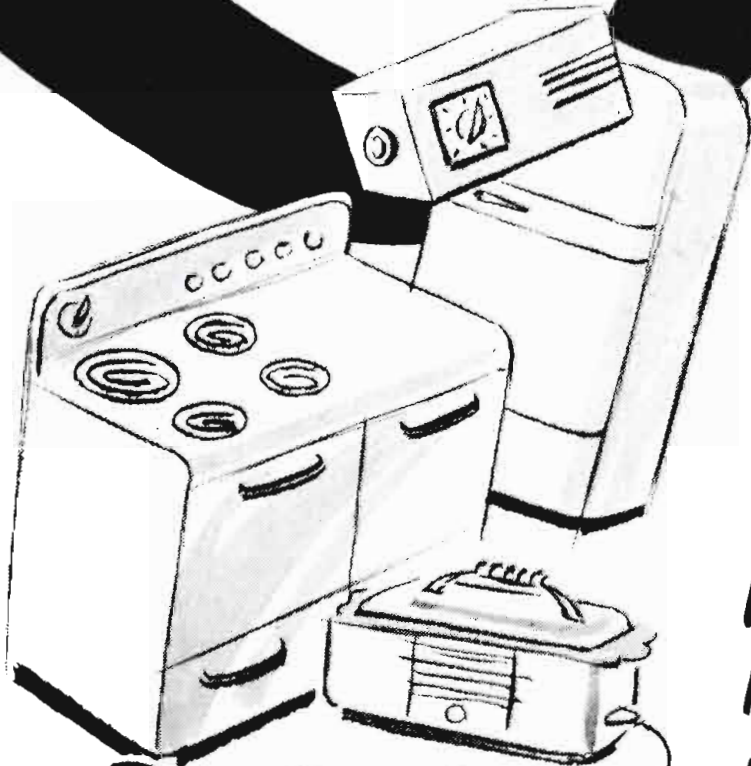
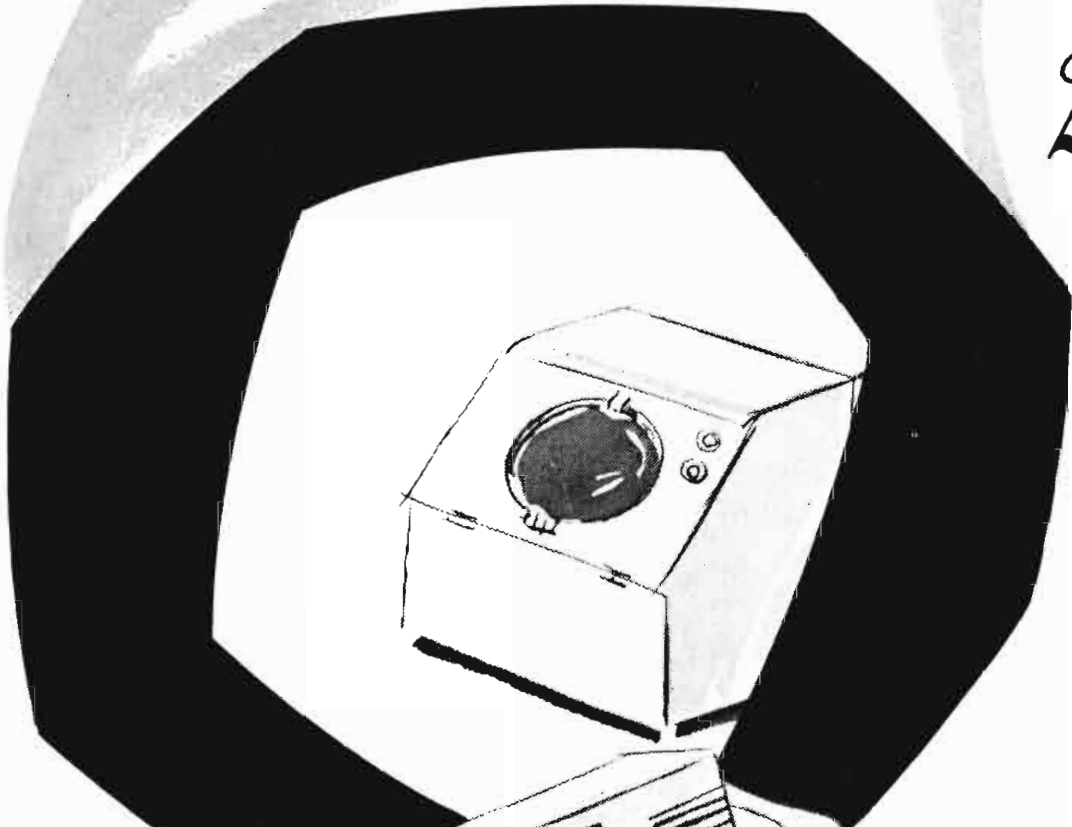
FREE TUNE-O Cards for contestants are distributed through dealers of sponsors! *Every* person who plays "TUNE-O" sees the advertiser's message on the "TUNE-O" card. The cards come with the complete merchandising package . . . everything you need to create brand awareness and store traffic! Arrangements have even been made for your purchase of prizes at a small fraction of their nationally advertised price. "TUNE-O" is the merchandising buy of any TV buyer's life!



99

"TIME FOR TUNE-O"
is a Sales-Tested Winner!*

One of radio's most successful shows on over 500 stations—now especially programmed for TV and ready to be custom fitted to your own local requirements . . . 1/2 hour or full hour—from once to 5 times a week!



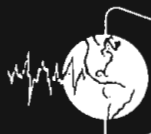
TUNE-O
Trade Mark

44	68	109	176	219
10	79	119	179	228
30	86	FREE	188	239
19	93	131	192	242
12	96	145	197	245

Everybody
loves Tune-O,
the Musical Bingo game!

Created by: Richard H. Ullman, Inc. Executive Producer: Elliot Alexander

For full information **WRITE! WIRE! PHONE!**



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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.**

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Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

This month: Dramatic "Anthologies" Shows

ratings of syndicated film programs and their competition

TELEVISION
MAGAZINE

FILM BUYING
GUIDE

Ratings: August Telepulse

<p>LOS ANGELES</p> <p>Class banks ments</p> <p>KNHB—Th 10:30 7.9 KHJ-TV Baseball; World News KTTV Sherlock Holmes; Yesterday's Newsreel 4.0</p>	<p>NEW YORK (as Rheingold Theatre)</p> <p>WNBT—Wed 10:30 13.0 WOR-TV Baseball 17.6 WCBS-TV Boxing 11.1</p>	<p>SAN DIEGO</p> <p>KFMB-TV—Mon 10 10.8 KFSD-TV Robert Montgomery 14.8 XETV Movie 11.8</p>		
<p>ATLANTA</p> <p>House house</p> <p>WAGA-TV—Th 10 8.8 WSB-TV Newsroom 15.3 WLW-A News, Weather; Sky Theatre 6.8</p>	<p>BALTIMORE</p> <p>WMAR-TV—Th 11 4.5 WBAL-TV Weather, Sports; Picture Playhouse 10.0 WAAM Nocturne Movies 4.3</p>	<p>BIRMINGHAM (as Mystery Playhouse)</p> <p>WABT—Mon 9 18.5 WBRC-TV Badge 714 23.3</p>	<p>DETROIT (as Stage 7)</p> <p>WXYZ-TV—Tu 10 14.8 WWJ-TV Boxing 17.5 WJBK-TV News Roundup; Weather, Sports 9.3</p>	<p>MINNEAPOLIS-ST. PAUL (as Cities Service Playhouse)</p> <p>KSTP-TV—Sun 9 12.5 WCCO-TV Favorite Story 23.5 WMIN-TV Red Owl Theatre 12.3</p>
<p>CINCINNATI</p> <p>Favorite by lyphe (jou)</p> <p>WLW-T—Fri 8:30 8.8 WKRC-TV Our Miss Brooks 23.0 WCPO-TV Star Showcase 8.8</p>	<p>DETROIT</p> <p>WJBK-TV—Tu 9:30 15.5 WWJ-TV Racket Squad 19.0 WXYZ-TV Name's The Same 14.3</p>	<p>HOUSTON</p> <p>KPRC-TV—Th 10 19.3 KGUL-TV Channel 11 Theatre 9.3</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Sun 9 23.5 KSTP-TV Cities Service Playhouse 12.5 WMIN-TV Red Owl Theatre 12.3</p>	<p>WASHINGTON</p> <p>WTOP-TV—Th 10:30 9.9 WMAL-TV Racket Squad 10.0 WNBW Eversharp TV Theatre 7.4</p>
<p>BALTIMORE (as Kent Theatre)</p> <p>Playhouse un of itz (house)</p> <p>WMAR-TV—Sat 7 6.3 WBAL-TV Janet Dean R.N. 4.3 WAAM This Is Your Zoo 3.8</p>	<p>CINCINNATI (as Kent Theatre)</p> <p>WLW-T—Wed 9:30 17.0 WKRC-TV Boxing 19.3 WCPO-TV Wrestling 8.3</p>	<p>DETROIT (as Star Playhouse)</p> <p>WWJ-TV—Sun 10:30 15.0 WJBK-TV Place The Face 12.5 WXYZ-TV Sunday Drama 6.5</p>	<p>KANSAS CITY (as Twin Sycamore Theatre)</p> <p>KCMO-TV—Fri 9 14.3 KMBC-TV News; Weather, Sports 10.3 WDAF-TV News, Sports; Film 8.8</p>	<p>LOS ANGELES</p> <p>KTTV—Sun 10:30 6.2 KNBH The Hunter 8.8 KNXT Strictly Informal 8.7</p>
<p>COLUMBUS</p> <p>al house un of side (atre)</p> <p>WBNS-TV—Sun 9 23.3 WLW-C Dollar A Second 10.3 WTVN Break The Bank 10.8</p>	<p>DETROIT</p> <p>WXYZ-TV—Wed 9 9.8 WJBK-TV Boxing 21.3 WWJ-TV This Is Your Life 20.5</p>	<p>KANSAS CITY</p> <p>WDAF-TV—Mon 11 6.8 KCMO-TV Big League Revue 8.3 KMBC-TV Music 'Til Midnight 2.3</p>	<p>WASHINGTON</p> <p>WTTG—Th 10 4.9 WMAL-TV Kraft TV Theatre 11.9 WNBW The Marriage 10.9</p>	
<p>ATLANTA</p> <p>by Theatre un of ky Strike (atre)</p> <p>WAGA-TV—Sat 9:30 13.5 WSB-TV Private Secretary 18.8 WLW-A Front Row Center 6.3</p>	<p>MEMPHIS</p> <p>WMCT—Sun 9 24.0 WHBQ-TV Sunday News Special; Do You Know Why, Photogravure 17.0</p>	<p>PHILADELPHIA</p> <p>WPTZ—Sat 7 5.4 WCAU-TV Foreign Intrigue 9.4 WFIL-TV Better Living Theatre 2.7</p>		
<p>CHICAGO</p> <p>Visitor un of Doctor)</p> <p>WBKB—Tu 10:30 5.7 WGN-TV 4-Leaf Clover Theatre 16.0 WBBM-TV News; Kup's TV Column 3.7</p>	<p>NEW YORK</p> <p>WNBT—Fri 7 4.8 WCBS-TV Early Show; Rain or Shine 7.3 WABD Captain Video; Marge & Jeff 4.7</p>	<p>SAN DIEGO</p> <p>XETV—Wed 7:30 13.8 KFMB-TV Boxing; News 26.3 KFSD-TV World of Mr. Sweeney; Camel News 5.8</p>	<p>SEATTLE</p> <p>KOMO-TV—Th 10 9.8 KING-TV World Today; Gold Cup 10.5 KTNT-TV News; Late Show 8.5</p>	
<p>BALTIMORE</p> <p>ur All Star atre un of d Theatre)</p> <p>WMAR-TV—Sun 7 7.5 WAAM You Asked For It 8.3 WBAL-TV College of Musical Knowledge 6.5</p>	<p>COLUMBUS</p> <p>WLW-C—Fri 8:30 13.5 WBNS-TV Marathon Theatre 20.8 WTVN In Our Time 8.3</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Tu 8:30 13.5 KSTP-TV 1 Led 3 Lives 21.3 WMIN-TV Name's The Same 13.0</p>	<p>MINNEAPOLIS-ST. PAUL</p> <p>WCCO-TV—Sun 5 8.0 KSTP-TV College of Musical Knowledge 7.5 WTCN-TV You Asked For It 7.8</p>	<p>SEATTLE</p> <p>KOMO-TV—Mon 10 7.8 KING-TV Wrestling 22.8 KTNT-TV Late Show 8.0</p>
<p>BALTIMORE</p> <p>ur TV atre un of side (atre)</p> <p>WAAM—Sun 7:30 8.8 WBAL-TV Mr. Peepers 12.0 WMAR-TV Your Playtime 8.5</p>	<p>BIRMINGHAM (as Eversharp Theatre)</p> <p>WABT—Th 9:30 19.3 WBRC-TV Panorama 14.0</p>	<p>COLUMBUS</p> <p>WLW-C—Sat 10 16.3 WBNS-TV Duffy's Tavern 21.0 WTVN Film; Home Theatre 10.8</p>	<p>DETROIT (as Eversharp Theatre)</p> <p>WJBK-TV—Mon 10:30 9.3 WWJ-TV Stage 4 11.8 WXYZ-TV Without Warning 9.8</p>	<p>KANSAS CITY</p> <p>WDAF-TV—Sun 9:30 10.0 KCMO-TV Talent Patrol 12.8 KMBC-TV Variety Playhouse 9.0</p>

Six Production-Budget Stretchers

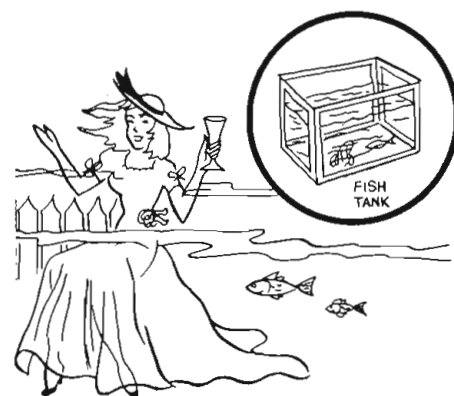
Properties needed: a bottle of beer and a goblet. Go in tight on a freshly-poured glass of beer, cutting out the foam head. Next flip the vertical inverter switch mounted in the camera casement to turn the picture upside down. The bubbles which are actually rising from the bottom-up are now seen going in the opposite direction. A slight rack out of focus can add a foggy effect and make the snow flakes or raindrops larger or smaller, lighter or heavier. With another camera on a person or object a simple superimposition can be worked into the picture with or without movement. This effect is ideal for demonstrating raincoats, hats, umbrellas, etc.

SNOW OR RAIN



A common fishbowl can be the beginning of a great variety of underwater scenes. Properties needed: a fishbowl or small tank—also miscellaneous associated objects such as miniature coral, vegetable growth, sand, (mud for murky effect), debris of wrecked ship, marine diver and, of course, tropical fish. Here again it is possible and perhaps preferable to superimpose an object or person over the regulation shot. To advertise swim suits, trunks, etc.—to create a cool feeling for the sale of tropical and other summer suits—the underwater scene provides an effective change of pace.

UNDERWATER



Who would ever dream that an ordinary house-type fuse could create a booming explosion? Properties needed: a discarded 5 ampere fuse, a pinch of magnesium flash powder and a piece of Kleenex or toilet tissue. Simply open and hollow out the fuse, insert the powder and glue on a tissue top. Screw into inactive wall or extension socket. When switch is thrown and contact made stand by for the explosion. Commercial value—as a prelude to a headache remedy commercial, contrasting an outmoded car or refrigerator and a new one.

EXPLOSION



How often has a local retailer, buying two TV spots a week for a month before Christmas, sighed with envy at the production involved in a network commercial? The problem and cost factors were examined in a strong light last month at a BMI clinic, where Charles Vanda, vice president of WCAU-TV, Philadelphia, originators of

Big Top and What in the World, graphically demonstrated 50 or 60 "gimmicks" out of his bag of tricks, utilizing as Vanda calls it, "enthusiasm rather than money", and employing everything from fuses to fishbowls. Illustrated are 6 of Vanda's low cost ideas. Illustrations by WCAU-TV staff artists



STARS

This is simply an act of ingenuity, hardly anything else—all for the cost of a few pennies. Properties needed: two cards (one black, one white) from your art department. Cut or punch out tiny stars or pin-point holes in the black card. On the white card paint vertical black lines a la zebra. Now join the cards, the black one in front of the white so that the latter one slides. The effect when agitated is that of twinkling stars. This lends itself easily and effectively for many superimpositions. An ideal backdrop for glitter behind a vocalist. It has proved effective as a background for watches, other jewelry, silverware, fine glass and china.



PIES

Shaving cream makes a most attractive and long lasting pie filling. Properties needed: a can of nozzle-type, pressurized shaving cream (any popular name) and an empty pie tin. Just fill the pie tin and you're ready for a clown bit or a party commercial. Commercially, where the local bakery is one of your clients "shaving cream" pies look exceptionally well on camera and usually resist the torrid heat of the heavily lit display better than the actual pie filling itself.



MAGNET

As a child you must have played with magnets at one time or other. In television they can play an important part, too. Properties needed: a simple horseshoe-type child's magnet. On the local weather show or for any clever show opening and/or closing, magnets can be used effectively. Speaking of weather, the magnet being moved by hand behind the weather board can move sun, snow, rain or storm areas from local areas to other regions and throughout the 48 states. Simply scotch-tape a small piece of metal (willing to be magnetized) to the card cutout and you're in business. The magnet can also graphically illustrate "prices" dropping, "value" stretching or changes in temperature for clothing commercials.

MEDIA TRENDS

(continued from page 29)

years. TV's role has increased, while radio and magazines have stayed about the same.

Drugs and toiletries still strong on radio

Although the budgetary portion going to radio has been cut considerably in the past few years, the drug-and-toiletries field still is heavy on this medium. Jergens, Sterling, and Miles Laboratories use comparatively little or no network TV, but Gillette, American Home Products, and Bristol Myers put their highest stack of chips behind video.

Appliance group favors TV despite cuts

The field which contributed the big 1952 political-convention sponsorships registers a reduced share of the kitty in 1953. Although network TV use stayed high for most of the six companies, both newspapers and magazines received portions about equal to the group's TV allocation.

How Expenditures Were Compiled

In order to give a more accurate picture of advertising expenditures, estimated production costs for each of the four measured media were added to the gross time or space figures. Newspaper expenditures are from Media Records. Appropriations for network, radio, network television and magazines, including general and farm publications, are taken from Publishers Information Bureau reports. To these figures were applied the production cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures.

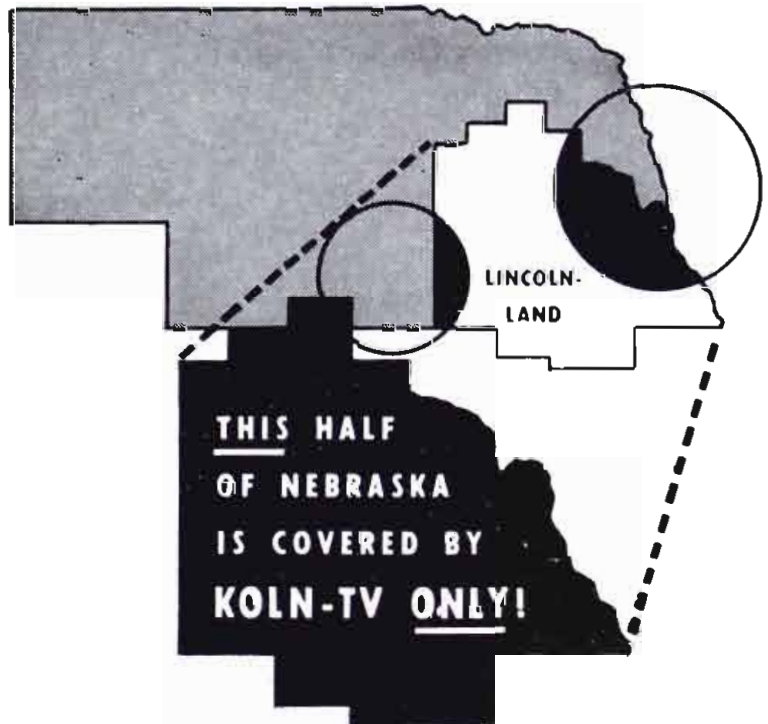
To newspaper figures, 6.9% was added for production; to magazine gross investments, 11.5%. For broadcast media, production expenditures were added to net time costs. On radio 64% of gross time was taken as the cost after frequency and volume discounts; 57.5% added to this net represents program expenses. On television, the net was set at 75% of gross (except for 1953 which was estimated at 77%). To these were added 1.428 for production in 1950, 86.2 in 1951 and 1952, and 87.1 per cent in 1953.

	1953		1952		1951		1950	
	Expenditure	Share	Expenditure	Share	Expenditure	Share	Expenditure	Share
17. National Dairy								
Network TV	\$ 5,509,703	40.79	\$ 4,111,699	36.03	\$ 2,955,026	23.37	\$ 2,829,976	28.22
Newspapers	4,049,982	29.98	2,831,063	24.81	3,466,312	27.41	3,229,546	32.20
Magazines	2,943,884	21.79	2,965,035	25.99	4,471,887	35.37	2,409,217	24.02
Network AM	1,005,361	7.44	1,502,738	13.17	1,750,974	13.85	1,560,631	15.56
Total	13,508,930		11,410,535		12,644,199		10,029,370	
18. Campbell Soups								
Network TV	\$ 4,866,715	36.91	\$ 2,100,855	19.17	\$ 824,033	7.43	\$ 350,448	3.25
Newspapers	1,681,820	12.76	1,282,063	11.70	1,121,425	10.11	618,539	5.74
Magazines	4,312,309	32.70	3,912,761	35.71	3,840,894	34.64	3,706,793	34.38
Network AM	2,324,138	17.63	3,660,942	33.41	5,302,883	47.82	6,104,776	56.63
Total	13,184,982		10,956,621		11,089,235		10,780,556	
19. Sterling Drug								
Network TV	\$ 763,402	6.54	\$ 703,665	5.85	\$ 801,640	6.64	\$ 163,522	1.34
Newspapers	3,201,217	27.41	3,120,927	25.95	2,550,838	21.13	2,131,849	17.46
Magazines	1,712,559	14.66	1,519,943	12.64	1,470,876	12.19	1,949,999	15.97
Network AM	6,002,944	51.39	6,682,992	55.56	7,246,640	60.04	7,963,001	65.23
Total	11,680,122		12,027,527		12,069,994		12,208,371	
20. Philip Morris								
Network TV	\$ 6,234,907	48.99	\$ 3,979,312	32.33	\$ 2,254,202	21.69	\$ 1,120,866	11.08
Newspapers	3,485,609	27.39	4,069,224	33.06	3,000,980	28.87	3,817,413	37.72
Magazines	1,052,330	8.26	1,012,320	8.23	455,651	4.38	325,335	3.21
Network AM	1,955,256	15.36	3,246,656	26.38	4,684,070	45.06	4,855,931	47.99
Total	12,728,102		12,307,512		10,394,903		10,119,545	
21. American Home Products								
Network TV	\$ 4,617,324	38.17	\$ 2,984,299	26.80	\$ 747,651	6.70	\$ 172,241	1.70
Newspapers	1,177,888	9.74	2,170,850	19.50	3,010,531	26.99	3,063,001	30.31
Magazines	1,873,552	15.48	1,463,611	13.15	1,417,549	12.71	1,468,501	14.53
Network AM	4,428,625	36.61	4,515,517	40.56	5,978,451	53.60	5,403,277	53.46
Total	12,097,389		11,134,277		11,154,182		10,119,545	
22. National Distillers								
Network TV	\$ —	—	\$ —	—	\$ 90,717	0.81	\$ —	—
Newspapers	6,845,755	61.16	4,928,323	56.13	6,724,470	59.73	4,386,325	56.76
Magazines	4,347,003	38.84	3,851,480	43.87	4,442,130	39.46	3,341,982	43.24
Network AM	—	—	—	—	—	—	—	—
Total	11,192,758		8,779,803		11,257,317		7,728,307	
23. Swift								
Network TV	\$ 1,011,069	9.04	\$ 494,866	4.94	\$ 716,188	8.09	\$ 118,787	1.19
Newspapers	3,504,694	31.34	2,890,022	28.87	1,862,088	21.03	2,918,460	29.26
Magazines	3,249,412	29.06	3,322,335	33.19	2,713,204	30.64	3,830,879	38.41
Network AM	3,417,566	30.54	3,302,105	32.99	3,563,402	40.24	3,104,676	31.13
Total	11,182,741		10,009,328		8,854,882		9,972,802	
24. Standard Brands								
Network TV	\$ 2,200,569	21.36	\$ 978,723	13.18	\$ 742,701	10.00	\$ 60,849	1.03
Newspapers	6,043,562	58.66	4,609,570	62.08	5,101,179	68.66	4,839,764	81.57
Magazines	2,057,807	19.98	1,837,090	24.74	1,586,035	21.35	1,032,771	17.41
Network AM	—	—	—	—	—	—	—	—
Total	10,301,938		7,425,383		7,429,915		5,933,384	
25. Miles Laboratories								
Network TV	\$ —	—	\$ 706,475	7.76	\$ 852,961	9.52	\$ 544,790	5.58
Newspapers	583,867	6.51	312,552	3.43	337,952	3.77	460,525	4.72
Magazines	880,751	9.81	723,793	7.95	585,391	6.53	478,632	4.90
Network AM	7,510,209	83.68	7,365,974	80.87	7,184,990	80.18	8,279,443	84.80
Total	8,974,827		9,108,794		8,961,294		9,763,390	
26. Kellogg								
Network TV	\$ 4,933,978	46.68	\$ 5,007,543	56.39	\$ 3,231,934	39.78	\$ 1,023,444	17.10
Newspapers	2,517,950	23.82	1,017,138	11.45	1,712,235	21.08	2,297,875	38.39
Magazines	1,729,383	16.36	955,694	10.76	1,407,693	17.33	2,204,119	36.83
Network AM	1,389,241	13.14	1,899,187	21.39	1,771,739	21.81	459,843	7.68
Total	10,570,552		8,879,562		8,123,601		5,985,281	
27. Philco								
Network TV	\$ 2,148,221	22.76	\$ 3,727,474	41.34	\$ 2,475,867	27.58	\$ 2,109,839	28.50
Newspapers	2,781,938	29.47	1,214,442	13.47	3,546,964	39.51	2,537,145	34.28
Magazines	2,380,623	25.21	1,430,659	15.87	1,254,834	13.98	1,057,486	14.29
Network AM	2,129,829	22.56	2,642,114	29.31	1,699,357	18.93	1,697,561	22.93
Total	9,440,611		9,014,689		8,977,022		7,402,031	
28. Quaker Oats								
Network TV	\$ 2,380,160	25.13	\$ 2,667,270	30.01	\$ 2,964,190	34.73	\$ 730,482	8.68
Newspapers	3,321,190	35.07	2,795,422	31.46	2,778,382	32.55	3,772,928	44.84
Magazines	2,222,262	23.46	2,120,057	23.86	1,565,633	18.34	1,248,404	14.84
Network AM	1,547,183	16.34	1,303,658	14.67	1,226,286	14.37	2,662,309	31.64
Total	9,470,795		8,886,407		8,534,491		8,414,123	
29. Westinghouse								
Network TV	\$ 6,482,792	61.03	\$ 4,863,226	45.56	\$ 2,909,761	39.83	\$ 140,580	2.76
Newspapers	2,197,449	20.69	1,489,156	13.95	2,053,156	28.10	2,574,089	50.56
Magazines	1,942,819	18.28	3,431,819	32.15	2,327,972	31.86	2,216,115	43.53
Network AM	—	—	891,103	8.35	15,070	0.20	160,387	3.15
Total	10,623,060		10,675,304		7,305,959		5,091,171	
30. Goodyear Tire & Rubber								
Network TV	\$ 2,108,304	22.81	\$ 1,986,465	20.88	\$ 1,399,607	20.78	\$ 730,617	15.50
Newspapers	1,750,371	18.94	1,790,762	18.82	595,537	8.84	677,199	14.79
Magazines	5,047,962	54.61	5,187,642	54.52	4,262,339	63.29	3,286,097	69.71
Network AM	336,353	3.64	550,762	5.79	476,756	7.08	—	—
Total	9,242,990		9,515,631		6,734,239		4,713,913	
31. Kaiser Motors								
Network TV	\$ 1,000,263	11.75	\$ 542,334	20.43	\$ 406,741	11.98	\$ —	—
Newspapers	3,513,572	41.27	1,602,649	60.37	2,125,336	62.63	2,009,733	67.61
Magazines	1,716,547	20.16	509,857	19.20	861,734	25.39	962,646	32.39
Network AM	2,282,954	26.82	—	—	—	—	—	—
Total	8,513,336		2,654,526		3,393,451		2,972,379	
32. Pillsbury Mills								
Network TV	\$ 4,899,068	47.85	\$ 2,729,195	31.55	\$ 650,539	7.37	\$ 206,305	3.05
Newspapers	868,431	8.48	1,048,588	12.12	2,103,416	23.83	1,613,561	23.84
Magazines	2,205,610	21.54	2,413,414	27.90	2,189,309	24.80	2,206,851	32.60
Network AM	2,265,295	22.13	2,459,889	28.43	3,883,767	44.00	2,742,968	40.52
Total	10,238,404		8,651,086		8,827,031		6,769,685	
33. R C A								
Network TV	\$ 3,162,919	36.55	\$ 2,692,306	38.47	\$ 1,486,965	17.96	\$ 1,902,749	23.93
Newspapers	2,153,287	24.88	1,869,373	26.71	2,989,729	36.10	3,387,259	42.60
Magazines	2,469,477	28.54	1,613,902	23.06	1,433,428	17.31	1,710,065	21.51
Network AM	867,834	10.03	822,701	11.76	2,371,174	28.63	950,557	11.96
Total	8,653,517		6,998,282		8,281,296		7,950,630	

(continued on page 57)



Is This "COVERAGE"?



The Fetzer 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

Lincoln-Land is Nebraska's other big market. It has about half the state's population and half the wealth, and most of its 186,000 families are available via KOLN-TV only. The map tells the story.

KOLN-TV COVERS **LINCOLN-LAND**—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives

Channel 4

Miami

is now

telecasting

in **COLOR**

FROM ITS NEW 1,000 ft. TOWER WITH 100,000 WATTS

Nat. Rep. Free & Peters

COLOR

MEDIA TRENDS

(continued from page 54)

	1953		1951		1952		1950	
	Expend- iture	Share	Expend- iture	Share	Expend- iture	Share	Expend- iture	Share
34. Bristol-Myers								
Network TV	\$ 2,688,918	32.86	\$ 2,218,457	24.18	\$ 1,533,741	17.70	\$ 1,115,749	13.94
Newspapers	2,358,709	28.82	2,441,407	26.61	1,583,282	18.28	1,724,125	21.54
Magazines	2,665,791	32.58	2,630,763	28.68	3,309,394	38.20	3,464,394	43.28
Network AM	469,743	5.74	1,882,440	20.52	2,237,010	25.82	1,699,495	21.23
Total	8,183,161		9,173,067		8,663,427		8,003,763	
35. Nash-Kelvinator								
Network TV	\$ 161,295	2.20	\$ 1,184,266	23.18	\$ 1,692,421	30.49	\$ 1,175,378	20.19
Newspapers	4,061,631	55.52	2,052,462	40.17	2,132,757	38.43	2,362,531	40.58
Magazines	3,092,258	42.28	1,872,484	36.65	1,724,971	31.08	2,283,304	39.22
Network AM	—	—	—	—	—	—	—	—
Total	7,315,184		5,109,212		5,550,149		5,821,213	
36. S. C. Johnson								
Network TV	\$3,356,685	44.68	\$ 1,781,711	31.91	\$ 495,408	13.21	\$ 171,574	6.10
Newspapers	987,846	13.15	1,013,859	18.16	1,674,117	44.65	1,367,410	48.59
Magazines	1,040,807	13.85	653,317	11.70	1,572,229	41.93	885,937	31.48
Network AM	2,128,124	28.32	2,135,149	38.24	7,515	0.20	389,517	13.84
Total	7,513,460		5,584,036		3,749,269		2,814,438	
37. Coca Cola								
Network TV	\$ 2,334,471	31.84	\$ —	—	\$ 29,725	0.60	\$ 58,216	1.00
Newspapers	1,956,260	26.68	1,798,480	35.11	1,562,415	31.56	1,900,599	32.73
Magazines	2,303,712	31.43	2,245,605	43.84	1,846,147	37.29	2,024,277	34.86
Network AM	737,022	10.05	1,078,184	21.05	1,512,781	30.55	1,823,206	31.40
Total	7,331,465		5,122,269		4,951,068		5,806,298	
38. Armour								
Network TV	\$ 1,085,680	16.38	\$ 372,836	5.77	\$ 563,194	8.93	\$ 314,996	6.00
Newspapers	2,097,392	31.64	2,057,674	31.86	2,375,824	37.68	2,289,212	43.60
Magazines	2,434,220	36.71	2,631,949	40.76	1,585,209	25.14	1,696,952	32.32
Network AM	1,012,283	15.27	1,395,369	21.61	1,780,242	28.23	948,733	18.07
Total	6,629,575		6,457,838		6,304,469		5,249,893	
39. Avco								
Network TV	\$ 1,535,339	22.38	\$ 1,625,717	33.68	\$ 1,449,007	29.31	\$ 564,878	13.46
Newspapers	2,357,972	34.38	1,264,334	26.19	1,648,521	33.35	1,646,882	39.24
Magazines	2,960,038	43.15	1,738,028	36.00	1,845,600	37.34	1,985,604	47.31
Network AM	6,068	0.09	199,526	4.13	—	—	—	—
Total	6,859,417		4,827,605		4,943,128		4,197,364	
40. Borden								
Network TV	\$ 1,524,468	25.05	\$ 1,006,129	20.77	\$ 750,758	14.89	\$ 94,371	2.40
Newspapers	2,728,009	44.83	1,797,740	37.10	2,093,521	41.51	1,709,283	43.43
Magazines	1,796,138	29.51	2,041,440	42.13	2,198,711	43.60	2,016,291	51.23
Network AM	37,286	0.61	—	—	—	—	115,525	2.94
Total	6,085,901		4,845,309		5,042,990		3,935,470	
41. International Cellucotton								
Network TV	\$ 887,517	15.85	\$ —	—	\$ —	—	\$ —	—
Newspapers	2,008,718	35.88	1,982,272	50.64	901,434	29.83	1,083,279	35.16
Magazines	2,011,906	35.94	1,932,284	49.36	2,120,970	70.17	1,997,983	64.84
Network AM	690,301	12.33	—	—	—	—	—	—
Total	5,598,442		3,914,556		3,022,404		3,081,262	
42. Firestone								
Network TV	\$ 2,284,755	38.93	\$ 1,724,914	29.29	\$ 1,055,167	25.64	\$ 683,405	20.64
Newspapers	794,532	13.54	908,606	15.43	383,554	9.32	221,888	6.70
Magazines	2,037,842	34.72	2,515,576	42.71	1,869,786	45.43	1,574,936	47.56
Network AM	751,608	12.81	740,748	12.58	807,528	19.62	831,374	25.10
Total	5,868,737		5,889,844		4,116,035		3,311,603	
43. Andrew Jergens								
Network TV	\$ 459,485	8.60	\$ 1,020,694	27.44	\$ 743,308	17.97	\$ —	—
Newspapers	2,358,573	44.16	601,335	16.17	801,397	19.37	824,173	23.56
Magazines	2,150,608	40.27	1,966,454	52.87	1,975,194	47.75	1,988,427	56.84
Network AM	371,921	6.97	130,805	3.52	616,803	14.91	685,549	19.60
Total	5,340,587		3,719,288		4,136,702		3,498,149	
44. Amer. Tel. & Telegraph								
Network TV	\$ —	—	\$ —	—	\$ —	—	\$ —	—
Newspapers	—	—	31,991	0.64	58,816	1.34	346,344	7.50
Magazines	4,421,754	84.30	4,125,673	82.83	3,442,777	78.54	3,379,941	73.17
Network AM	823,750	15.70	823,435	16.53	882,104	20.12	893,188	19.34
Total	5,245,504		4,981,099		4,383,697		4,619,473	
45. Du Pont								
Network TV	\$ 676,423	12.74	\$ 187,731	3.64	\$ 47,411	1.44	\$ —	—
Newspapers	713,100	13.42	1,302,301	25.22	747,972	22.83	503,296	12.73
Magazines	3,759,926	70.79	2,978,602	57.69	1,760,903	53.76	2,705,646	68.45
Network AM	162,222	3.05	694,347	13.45	719,315	21.96	743,910	18.82
Total	5,311,671		5,162,981		3,275,601		3,952,852	
46. Studebaker								
Network TV	\$ 104,529	2.06	\$ —	—	\$ —	—	\$ —	—
Newspapers	3,061,528	60.42	2,036,261	52.17	2,590,696	62.35	2,843,680	57.24
Magazines	1,901,412	37.52	1,866,685	47.83	1,564,211	37.65	2,049,694	41.26
Network AM	—	—	—	—	—	—	74,416	1.50
Total	5,067,469		3,902,946		4,154,907		4,967,790	
47. Wm. Wrigley								
Network TV	\$ 881,266	18.05	\$ 704,338	13.59	\$ 432,189	9.04	\$ 198,191	4.83
Newspapers	1,875,822	38.42	1,928,400	37.21	1,675,836	35.06	1,329,618	32.37
Magazines	506,280	10.36	404,343	7.80	328,947	6.88	221,173	5.38
Network AM	1,619,593	33.17	2,145,143	41.39	2,342,393	49.01	2,358,280	57.42
Total	4,882,961		5,182,224		4,779,365		4,107,262	
48. Texas Co.								
Network TV	\$ 1,247,477	24.38	\$ 2,246,896	39.38	\$ 1,629,192	40.10	\$ 120,336	5.26
Newspapers	762,241	14.90	71,240	1.25	51,735	1.27	58,861	2.57
Magazines	2,788,848	54.51	3,054,986	53.54	2,115,411	52.07	1,799,682	78.69
Network AM	317,563	6.21	332,608	5.83	266,056	6.55	308,166	13.47
Total	5,116,129		5,705,730		4,062,394		2,287,045	
49. Admiral								
Network TV	\$ 1,852,617	35.59	\$ 968,620	24.35	\$ 1,896,127	34.98	\$ 835,152	16.96
Newspapers	1,569,688	30.16	1,322,189	33.23	2,291,893	42.28	2,912,263	59.15
Magazines	1,577,567	30.30	979,172	24.61	1,104,865	20.38	1,141,279	23.18
Network AM	205,324	3.95	708,722	17.81	128,174	2.36	34,622	0.71
Total	5,205,196		3,978,703		5,421,059		4,923,316	
50. Nestle								
Network TV	\$ 1,207,823	24.38	\$ 221,334	8.41	\$ —	—	\$ 70,542	5.09
Newspapers	2,624,992	52.98	1,586,565	60.32	946,351	60.67	664,293	47.96
Magazines	770,785	15.56	822,566	31.27	613,607	39.33	650,285	46.95
Network AM	351,198	7.08	—	—	—	—	—	—
Total	4,954,798		2,630,465		1,559,958		1,385,120	



PULSE : ABNORMAL

Readings gleaned from Cedar Rapids-Waterloo Telepulse:

1 All fifteen of the top-rated once-a-week shows are viewed on WMT-TV.

2 Nine of the top ten multi-weekly shows are viewed on WMT-TV.

3 WMT-TV's share of audience Monday through Friday 2:00-6:00 p.m. was 58%.

4 WMT-TV's share of audience Monday through Friday 6:00-11:45 p.m. was 70%.

5 WMT-TV's share of audience Saturday and Sunday 1:00-6:00 p.m. was 67%.

6 WMT-TV's share of audience Saturday and Sunday 6:00-11:45 p.m. was 73%.

WMT-TV

Channel 2 100,000 watts
CBS for Eastern Iowa

Mail Address: Cedar Rapids
National Reps. The Katz Agency

Highbrow? Lowbrow? What's Your TV Brow?

(continued from page 41)

17. Do you prefer "dubbed-in" laughter for film comedies to no laughter at all?
 - a) Yes
 - b) No
18. Do you argue with other members of your family over choice of program?
 - a) Yes
 - b) No
19. Are you a "channel switcher?"
 - a) Yes
 - b) No
20. Do you ever watch TV and eat dinner at the same time?
 - a) Yes
 - b) No
21. When invited guests come over do you ALWAYS turn off your set?
 - a) Yes
 - b) No
22. Have you found that TV is your main source of entertainment?
 - a) Yes
 - b) No
23. Were you disturbed when political conventions interfered with your favorite programs?
 - a) Yes
 - b) No

24. Are your viewing habits at all affected by TV critics opinions?
 - a) No
 - b) Yes
25. Would you rather see a good movie than watch TV all evening?
 - a) Yes
 - b) No

To find out how you rate, turn page upside down

90 points and above ----- Longhair
 84-89 points ----- Highbrow
 74-83 points ----- Middlebrow
 68-73 points ----- Lowbrow
 67 points and below ----- Square

Credit yourself with two points for every "A" circled.
 Credit yourself with four points for every "B" circled.
 Credit yourself with one point for every "C" circled.
 Credit yourself with three points for every "D" circled.

Commercials

(continued from page 33)

nique of presentation. Some volunteered their overall evaluation of the commercial, while others commented on the soundness of selling points, the animation or the music of the commercial.

Commercial Named	Why Liked
Jello Instant Pudding	"'Busy, busy, busy' is so catchy and very true. Housewife is always busy. Words and pictures both very good."
Sano Cigarettes	"Short, sweet and to the point."
Auto Lite	"The moving object makes a nice commercial. It takes a little brains to make that up rather than have just someone talking."
Lincoln—Mercury	"Good because you actually feel like you are riding in the car. Trick camera shot is excellent."
Toni	"I like the way grey haired ladies are presented."
Rybutol	"She makes it so real. You are in a home, you set your table. How nice she is to her neighbors."
Jello	"It's unique. I like modern art."
Westinghouse	"Betty Furness does a bang-up job. She gives a complete picture of all items without overselling."
Jello	"Originality—never saw one so interesting. Stays in your mind a long time."

Ivory "The way they advertise with the baby and the baby shows off the soap and holds it up—real cute. Does make it look like a safe soap for child or grownup."

Rinso "The latest one has much creative imagination and appeals for that."

Muriel "It's sexy—like Mae West."

Finally, there were some viewers who reported, "I think the commercial is outstanding but I don't remember the product." Some advertisers apparently overwhelm the viewer with music and animation but fail to get across a sales point or even the brand identification. In some cases, the viewer even listed "lyrics" as a reason for selecting the commercial. Typical responses:

"There's one for an after shaving lotion—I'm not sure of the brand. I like it because of the music and lyrics."

"Don't know the brand but there's a beer commercial, the one in which the cans march along. It is clever."

"I like the Ajax or Babo commercial, don't remember which. It has three little guys—one with a tenor, one with a soprano, one with a deep bass voice. Amusing—the combination of voices is good."

"There's one for a hair product, can't remember name. Very tuneful and catchy."

"There was one with an actor, good diction, selling cigarettes. No longer on the air. Don't know what brand; don't smoke."

Paradoxically, these were liked for the same reason as those which also carried brand impact. The inescapable—and foregone—conclusion is that "liking" alone is not effectiveness.



family picture (northwest style)

The 490,000 television families in the vast WCCO-TV market area turn naturally to the picture on Channel Four—that other member of the Northwest family circle.

In Minneapolis-St. Paul television, WCCO-TV leads:*

- *Three out of every five* quarter-hours from 8 am to midnight.
- *Every* quarter-hour of that vital daytime viewing period between 8 am and 2 p.m.

There's room for your picture in the WCCO-TV Family Album.

WCCO-TV The other member of the family
Minneapolis-St. Paul **CBS**

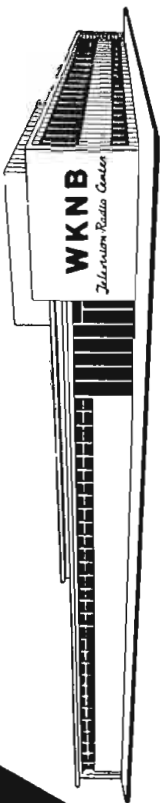
*Telepulse, August

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



Over 202,000 HOMES delivered

Certified Sept. 1, 1954 figures

The New WKNB Television-Radio Center

1422 New Britain Ave. (Corner Ridgewood Road)

WEST HARTFORD 10, CONNECTICUT

Represented Nationally by The Bolling Company



AMERICAN TOBACCO

(continued from page 31)

asked him to come aboard in 1937. Albert R. Stevens, the former national ad manager for National Dairy, came to the company in 1949 as the spokesman for Lucky Strike on advertising matters.

President Hahn engineers the overall advertising fortunes of A. T. C. throughout the year with policy memos which hit the desks of Stevens, Garratt and the ad agencies involved.

Hahn's dicta and general ideas are then shaped into detailed and workable campaigns by the joint cooperation of the advertising departments and agencies involved. The final eye or nay on the finished product comes from the president's office.

When Hahn stepped in as president in 1950, he stated, for example, that the catchy "Be Happy—Go Lucky" theme—originally conceived by G. W. Hill—would be re-introduced into the advertising scheme of things. From there, Albert Stevens and the agency people concerned took over. Dozens of variations of the theme were worked on, most discarded, some accepted and many modified; a jingle was written; media meetings were held. The result was one of Lucky Strike's more successful campaigns—one that went far beyond the old American Tobacco ad tradition, "Repetition Means Reputation."

Not all campaign ideas, however, stem from the president's office. The famous "strip test," long a demonstration by Lucky Strike salesmen, was suggested by a sales exec of American Tobacco and immediately accepted in the front offices.

American Tobacco has an unwavering theory on buying TV programs. First off, the company is interested only in prime time periods. Daytime programming is not used at all now—except on a local basis such as baseball telecasts. Since cigarettes are such a universal product, American Tobacco has a particularly broad "selling target."

Although women are considered to be buyers of the nation, A.T.C. doesn't invest in daytime shows because, according to Alan Garratt, "We think it makes more sense to try to catch both men and women smokers in the same net, rather than one sex at a time."

The universality of cigarettes dictates that the programming at

A.T.C. should be of the all-things-for-all-people variety. The company's aim: hit the largest number of people by sponsoring shows of all types.

The television schedule for American Tobacco this season is a pretty accurate reflection of that feeling. A big-time comedian (*Jack Benny*) a situation comedy (*Private Secretary*), a dramatic show (*Robert Montgomery's A. T. Theatre*), and a musical variety opus (*Your Hit Parade*) carry the entertainment banner for Lucky Strike. In the case of *Robert Montgomery*, Herbert Tareyton also comes in for a slice of the commercial time.

Pall Mall covers the field with a news program (*Douglas Edwards*), a family situation comedy (*Make Room for Daddy*) and a dramatized documentary (*The Big Story*). Only Wednesday evening is unrepresented by any American Tobacco product.

Minimum market: 25,000 homes

The "prime time audience spread" principle is carried right on down the line when the question of going into markets is brought up. Albert R. Stevens, of the Lucky Strike-Herbert Tareyton brands, explains, "Our general policy when deciding on entering smaller areas is judged on the basis of 25,000 TV homes. We consider a minimum of 25,000 homes to be a worthwhile TV market."

Except for Filter Tip Herbert Tareyton, which is heralding its use of activated charcoal on a spot as well as network basis, A.T.C. brands are generally sold on their own programs.

Consistency in its advertising is the principal reason why A.T.C. has no present intentions of breaking into the Spectacular field. Put succinctly by an American Tobacco exec, "We don't like one-shots."

From president Hahn on down, the great concern with A.T.C.'s advertising department is maintaining integrity. The "honest" sell is kept uppermost.

The huckster-like pitchman is eschewed for an Andre Baruch or an Ernest Chappell. No Lucky testimonials are accepted unless the celebrity really is a Lucky smoker. Its credo of constant repetition of a single unexaggerated claim ("Luckies taste better," "Outstanding—and they are mild") has keynoted most of American Tobacco's advertising.

Taste in cigarette advertising is almost as important as how the

cigarette itself tastes. Thus there is a cautious self-censorship at A.T.C., which sees to it that advertising is directed only at those of smoking age.

A special attempt is made to see that all A.T.C. models look mature enough not to give the impression that school-age smoking is encouraged.

For each of its three principal brands, American Tobacco Co. employs a separate agency to handle each account. BBDO is responsible for the fortunes of Lucky Strike, Sullivan, Stauffer, Colwell & Bayles for Pall Mall and M. H. Hackett Agency for Herbert Tareyton.

The history of Pall Mall, whose sales rose under Hahn from 4 billion to almost fifty billion cigarettes at present, is one of American Tobacco's greatest success stories.

The first king-sized cigarette on the market, Pall Mall's growth has been spurred by its consistent radio spot campaigns and its consistent TV sponsorship of *Big Story* (since 1949) and *Doug Edwards and the News* (since 1947).

Insiders feel it was Hahn's masterminding the growth of Pall Mall that shot him into the president's chair to inject a similar spark into Lucky Strike sales.

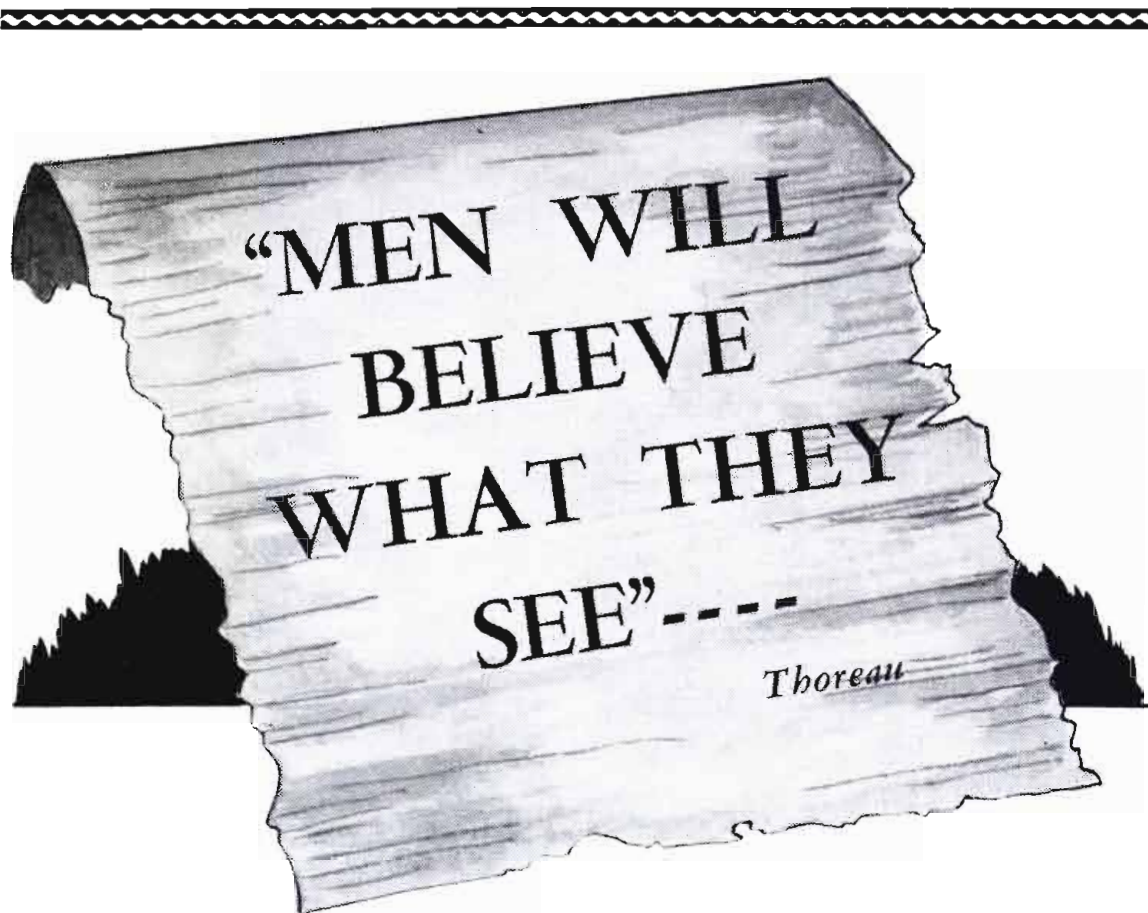
Hahn has been eminently successful in pioneering the alternate-week basis of sponsorship. With costs on the rise, he has made such a deal for *Robert Montgomery Presents*, *The Big Story*, and *Your Hit Parade*.

What he has actually managed to do is get the public accustomed to identifying either Lucky Strike or Pall Mall with a particular program before switching to alternate-week exposure.

The device has been a tremendous cost-saver and particularly in the case of *Your Hit Parade*—long associated with Lucky Strike—has proved to be a kind of advertising coup. In every case except its Doug Edwards news show, it is noteworthy that American Tobacco has rarely followed another sponsor into a program.

Although they rank respectively as number two and number four in sales, Luckies and Pall Mall are often miles apart in advertising approach. Pall Mall has rarely employed an animated commercial, and according to Alan Garratt doesn't anticipate using animation in the near future. "We feel that we have a direct message, a tangi-

(continued on page 62)



Although Mr. Thoreau lived long before the era of television, he expressed a theory that **WBNS-TV** upholds throughout its entire operation.

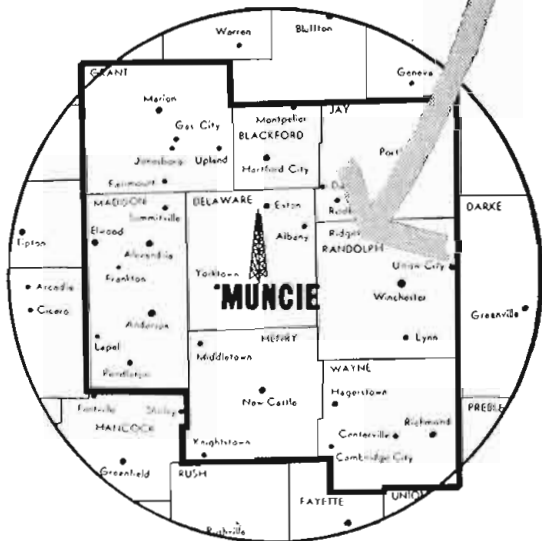
Seeing is believing . . . and we believe it is important to give our viewers things they can believe in . . . whether it's a fantasy that leads them into a temporary make-believe world for a short reprieve from every day doldrums, or a down to earth honest product promotion.

That's why **WBNS-TV** makes use of top rated CBS TV programming, and meets the same high standards for each commercial production. Whether your spots are integrated into CBS network or local shows, or are 15 minute to hour strips across the board, all films, slides and live productions are accorded true showmanship, then backed up with an outstanding merchandising promotion.

We at **WBNS-TV** want the 423,000 homes that tune us in every day to enjoy the best of full time programming that enables them to believe what they see.

A large, stylized logo for WBNS-TV. The logo consists of a thick, rounded rectangular border. Inside the border, the text "WBNS-TV" is written in a large, bold, sans-serif font. To the right of the logo, the text "COLUMBUS, OHIO • CHANNEL 10" is written in a smaller, bold, sans-serif font. Below this, the text "CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St." is written in a smaller, regular font. At the bottom, the text "REPRESENTED BY BLAIR TV" is written in a small, bold, sans-serif font.

There's
only **one**
successful way
to sell this
rich, eastern
Indiana
Market...



8-COUNTY AREA
Population—446,200
Buying Income \$654,171,000
70,000 UHF SETS (5-1-54)
ONLY \$225 BASE RATE
THE PERFECT TEST MARKET
CBS - NBC - DUMONT-ABC NETWORKS



MUNCIE, INDIANA

AMERICAN TOBACCO

(continued from page 61)

ble sell, and that animation, although interesting and entertaining, would not be fully effective for Pall Mall at this point."

Karl W. Schullinger, radio-TV supervisor, speaking for Luckies, says that theirs is a more intangible sell (taste, for instance, has been exploited recently), and that animation lends itself well to this kind of selling point.

The same difference is evident in the use of testimonials. Mr. Garratt: "We don't use testimonials strictly because of the element of time. We still have to put across the basic story of Pall Mall."

Lucky Strike still uses the personalized plug to a great extent. The taste factor, being subject to confirmation, so to speak, calls for celebrity corroboration, now a Lucky by-word.

Although he was a lieutenant of the fabulous George Washington Hill for a number of years, the fifty-nine-year-old Paul Hahn bears no striking resemblance to his predecessor. Hahn is described as a complete opposite to Hill in operating methods.

A lawyer by training, he is rated as more diplomatic and public-relations-minded and a firm believer in the committee system of management.

In the words of one American Tobacco exec, "There is nothing Jovian about Mr. Hahn. He goes to a lot of trouble to get the opinion of all the interested parties. You won't find him guilty of any snap decisions."

There seems to be a consensus on A.T.C.'s advertising operation level that the biggest problem facing a big TV advertiser is the clearance problem.

The American Tobacco Co. will never deny the great advantages accruing from its national advertising. But they insist that word-of-mouth advertising has a tremendous amount to do with stimulating the continuing spiral of cigarette sales.

A.T.C. claims it spends about one-third of a cent per pack on advertising, compared to almost one-half a cent per pack for its four top competitors.

"Quality of product is essential to continuing success"—that's what the plaques in the A.T.C. offices warn its employees. The company could well add "and quantity of advertising" as a reflection of a television budget now believed to be well in excess of \$12 million.

TIMEBUYING—PARDOLL

(continued from page 16)

No one factor can be isolated in a vacuum. While the cost-per-thousand is a very important consideration, an availability must fulfill other qualifications before cost-per-thousand can be applied as a decisive yardstick. The unmeasurable factors require justification because they are vulnerable to differences of opinion, but this should not deter us.

In addition to the intangible values related directly to the purchase of time, there are also the timebuyer's personality and judgment. These, too, play a major role.

The organization of the agency itself is extremely important to the functioning and effectiveness of the timebuyer. There are practical limits to the number of accounts over which he can effectively distribute his talents.

Here at Foote, Cone and Belding, we organize for maximum consideration of the intangible aspects by decentralizing our timebuying operation. Each office is an autonomous unit, fully staffed with its own complement of personnel. Thus, timebuyers can devote adequate attention to each account.

BMI

Television Sketchbook

(A Program Aid)

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

The very latest song
hits as well as the stand-
ard favorites are devel-
oped into photogenic
sketches which can be
used effectively as com-
plete 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 Sketch-
book to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

AN EXPERT SHOW...
because all the stars are experts

HOMEMAKERS' INSTITUTE

Each personality on Homemakers' Institute is an expert in her own field, chosen for this show because she is an expert. This brings talent, knowledge and entertainment to thousands of housewives in the WBAL-TV audience.

Monday thru Friday, 1:30 to 2:30 PM . . . what housewife isn't ready to relax at this hour? It's lunch time . . . the time they sit down for an hour and treat themselves to learning more about everything that interests them most.

Known as the "Women's Magazine of the Air", Homemakers' Institute combines all the factors usually found in several different magazines. It's a 60 minute, fast moving session, divided into three sections; cooking and kitchen demonstrations—news for women, including interviews with famous guests—fashion highlights.

And better yet, Homemakers' Institute is backed by merchandising to help food brokers, appliance distributors and sales representatives.



MARY LANDIS
Cooking Expert

This culinary genius stresses variety in meals. Her famous recipes have been collected on her travels throughout the world.



MOLLIE MARTIN
Homemaking Expert

Inspiring and friendly Mollie brings amazing new interests to all housewives plus most intriguing interviews.



KITTY DIERKEN
Fashion Expert

Interviewing a famous guest or selling a product . . . it's her contagious enthusiasm that makes her so famous.



AL HERNDON
Expert Announcer

Al adds continuity from one set to another . . . keeps the show moving. When he does a commercial, he sells, BUT GOOD!

NBC AFFILIATE • TELEVISION BALTIMORE
Nationally Represented by
EDWARD PETRY & CO.

WBAL-TV

PROPS AND PREMIUMS

A REPORT ON PRODUCTION,
SALES AND PROMOTION AIDS

By Tad Reeves

DODGING THE PROBLEM of what to give business associates is the harried executive's favorite pre-Christmas sport. Finally, in desperation with the deadline staring him in the face, he orders a conventional gift. That's a solution—but there are better ones: gifts that won't disappear before New Year's or be relegated to the shipping clerk. Surveys made last year indicated that the majority of corporate gifts given and appreciated were for home and/or personal use; gifts which were new and practical were the most enjoyed. This column lists some fresh ideas for corporate giving to prevent that routine flood of desk "glorifiers" which swamp us all at Christmas time.

FOR THE MARK OF DISTINCTION, there are handsome personalized china cuff links handlettered in gold or Old English type in black. Links carry the name or the initials of each recipient. If it's a name, the one-inch china face will take two lines of twelve characters per line, or three initials. You can choose several unusual combinations, such as: name on one link and station call letters or other affiliation on the second, or make it call letters on one and channel number on the other. Packaged in distinctive gift boxes, the high gloss china faces of the links are permanently finished and the link itself is plated with 22 kt. gold.

In small quantities from 5-12 the cuff links cost \$4.50 a set; from 251-500 they are \$3.75; and 500-up are \$3.00 a set.

There's a special multi-colored floral decal cuff link styled for distaff wear, at lower cost. Prices include all cost for duplicating the trade name, station emblem, etc., trimmed in gold or black. And remember on all orders—add 10% for federal jewelry tax.

HABIT-FORMING GIFT is this unusual Jumbo (17"x22") Desk Pad—50 sheets to a pad of 16 pound white sulphite bond to jot important details of telephone contacts, interviews and just plain doodling. The deluxe style is perforated at the top, wire-stitched with cloth strip covering the stitching and has chipboard back with imitation leather corners at bottom. The standard style is simpler and more economical.

Both styles can carry your imprint on each page across the full bottom (22") of the sheet or an imprint in gold.

Printing on pads can be either offset or letterpress in one color on one side only. On offset, the supplier will do a minimum amount of layout and keyline with any special drawings or handlettering extra (unless furnished by customer).



A TV-CONSCIOUS GIFT for the home or office of executives on your list is the Hide-A-Glare TV light which provides necessary non-glare illumination for viewing, but remains unseen and requires no room space. This trim lamp of coppertone metal with baked-on enamel hooks by two small prongs in the perforations on the back of a TV set. Amber glass covers the 25-75 watt bulb to cast a soft indirect light from behind the set onto walls and ceiling—no need for other lamps. To personalize this gift, use decal stickers. Price ranges around \$2.95 per TV light.

TO PLEASE 'EM ALL—the executive and his family—a Christmas packet comprised of a huge tree bib, a holiday apron, and a novel bottomless wastebasket. The Christmas tree bib is sheet-sized and splashed with vivid motifs of Yuletide. A slit fits around tree trunk and stand, then spreads out to make a colorful setting for gifts and tree as well as a catch-all for straying icicles, snow and pine needles. The festive hostess or bar apron is bright with party decorations and a Yule greeting with a drawstring waist adjusted to any size.

The third of the threesome is for the harrassed father on Christmas morning . . . a bottomless wastebasket to answer the problem of what to do with the holiday gift wrappings and clutter. Just stuff in paper, ribbon, and seals into the deep bag, tie the string, then roll it back under the tree for the printed greeting to proclaim "Merry Christmas."

ECONOMY POSTSCRIPT for the unusual inexpensive gift is the bright, merry whirl-a-majig called CHRISMOBILE. This is a modern holiday mobile made of five sparkling glass balls in assorted colors, perfectly balanced on sturdy piano-wire arms which move with the room's air currents. CHRISMOBILES come completely assembled in gift boxes for easy handling and in various sizes. The 9" size is priced to retail for only 50¢, but quantity lots get special prices.

WRITE TO Props & Premiums, TELEVISION Magazine, 600 Madison Avenue, New York 22, N. Y., for names and addresses of suppliers.

**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

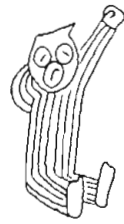
GOLD SEAL SPECIAL



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

now in Detroit...

"Romper Room"



...on WWJ-TV, of course!



MISS ARDIS
of Romper Room

Mark down another big hit for Michigan's First Television Station. For WWJ-TV now features the most talked-about program for pre-school children in America today.

As every alert time-buyer knows, "Romper Room" is sure-fire—a proven sales-getter that retains the wholesomeness that parents appreciate and respond to.

If yours is a product that can be eaten, worn, or used by the small-fry, get it in WWJ-TV's "Romper Room" quick. A limited number of one-minute participations are available, 9:00 to 10:00 A.M. Monday through Friday.

In Detroit . . . You Sell More on channel

4

WWJ-TV

NBC Television Network
DETROIT

Associate AM-FM Station WWJ

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

ARE CRIME SHOWS A BAD INFLUENCE

(continued from page 27)

factors that combine to cause individuals to react in certain ways. The important factor may be environment. The stimulation that sets them off can come from any source—books, cartoons, movies, radio or TV. They can hear about something at the neighborhood store. But nothing will seriously affect them unless they are so inclined.”

A prominent member of the American Psychiatric Association:

“Anyone who claims to have any final information on this matter of TV’s effect on our minds is talking without a basis. There are no facts, no possible ways to determine any generalized information on the subject.

“I read the recent series in one of the newspapers by one of my colleagues and I disagree with him completely. He had to be speaking merely from his own personal experience—from the cases he’s observed. To generalize from his few cases is thoroughly unscientific. To pass off his opinion as fact is unscientific.

“Now I do have an opinion about television. I believe that television as well as radio and the movies have served to drive our generation into conformity. How can a network that’s on 17 hours a day expect to find quality programming for all that time? There aren’t enough Shakespeares and Willa Cathers and Evelyn Waughts to go around.

“A network is a business organization. If they hire a psychiatrist to find out if there’s anything wrong with their programs, they are sure he won’t succeed. And as business men, they take the cheap and easy way to success. They put on shoot-em-ups and idiotic comedies. It costs less to buy a less creative mind.

And even if they bought all the best creative minds in existence, they still couldn’t fill those 17 hours a day. It’s an impossible equation.

“As a result, I think our generation is becoming stupid. The next one probably will be. And if television has caused any juvenile delinquency, I think it is in this way. Our youngsters are resentful of the conformity being enforced on them from above. Their hostilities take the form of crimes. A simple generalization? No simpler than some I’ve seen passed off as facts.

“I believe this theory, but I’d never stand behind it if anyone asked me to prove it. And that’s what we’re up against. There just aren’t any facts. You can bet that a psychiatrist who claims in the newspapers that television is to blame for the increased crime rate is strictly shooting for headlines. There is no scientific basis for his opinion, and as long as there isn’t, he’s wrong.”

The cross-section of answers in no way gives television a clean bill of health. Nowhere did any of our consultants say that a TV show could *not* be the final trigger that sets a delinquent act in motion. But it is interesting to note that not one of the psychiatrists we talked to was willing to claim that there was anything wrong with TV that couldn’t also be found in the movies, radio, and, yes, even the newspapers.

Nonetheless, the television industry has its responsibilities. There still exist many programs, on all stations, that are at least of questionable value, and of possible harm. A serious responsibility is involved. It would be unfortunate if, five years from now, the psychiatrists did have an arsenal of facts which could blow the house of television down. The public commotion about “TV’s excesses” has made this the time for re-examination.

REDUCING

is not always losing

Squeezing color film down to TV size is no longer a problem. 35MM color negatives can now be reduced to 16MM TV prints with absolutely no loss in photographic or color quality. We have engineered the only equipment that controls and balances color *electronically* during the printing process. Frame by frame mechanical scanning and instantaneous correction insure matchless color conversion prints.



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959 SEWARD ST., HOLLYWOOD 38, CAL. • HOLLYWOOD 9-1441

DIVISION OF REPUBLIC PICTURES



on November 13

watv

channel

13

will be the FIRST

*with
the
MOST*

*in
Metropolitan
New York*

*Television Center,
Newark 1, New Jersey*



MORE POWER

on



SOUTH BEND

Power Now **INCREASED** to
204,000 Watts

Equipped for Network Color

Now — **1,261,000**
POTENTIAL VIEWERS

In Northern Indiana — Southern Michigan

Average Share of Audience:

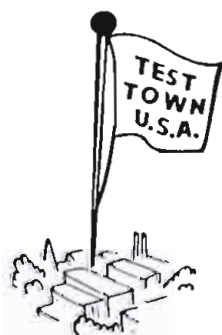
73% NIGHTTIME

71% DAYTIME

(June 1954 Hooper Survey)

Continuous Programming

7 in the morning to 11 at night



IDEAL TEST MARKET

- Typical of America
- Self-contained
- Diversified
- Stable
- Controlled distribution

WSBT-TV

CHANNEL 34

America's Outstanding UHF Station

CBS • ABC • Dumont

Paul H. Raymer Co., Inc., Representative

FRINGE TIME

(continued from page 39)

Armchair Theatre, a film double feature running from 2 to 5 p.m. on WCAU-TV, Philadelphia, delivers 207,642 homes at \$1.20 per thousand.

Saturday Matinee, a 2-3:45 p.m. feature film program on WTOP-TV in Washington, reaches 39,213 homes at \$1.66 per thousand.

Annie Oakley, a participation vehicle on Baltimore's WBAL-TV, had a March Telepulse rating of 18.0 at 5 p.m., which figures out to 121,727 families at a participation cost of \$1.22 per thousand.

Sports and film lure adult viewers

Although many advertisers think of Saturday afternoon telecasting as strictly for youngsters and seasonal sports fans, the period actually can provide audiences for a much wider range of program types.

Audience-composition figures show that children are predominantly responsible for early tune-ins, but that adults catch up around 2 p.m. and continue to increase in roughly reverse proportion to the decrease in youngster viewing after that hour. Together, adults of both sexes outnumber children under 13 by as much as two to one in the latter half of the afternoon.

Sporting events have consistently drawn goodly numbers to their sets, and there is a sufficient number of these events in a season to provide a solid basis for spot advertising, either within or around the programs.

A spot check of key areas reveals that while sports have not, by any means, cornered Saturday afternoon, the non-sports audience is still a comparatively untapped market. On the basis of actual performance to date, the most effective way of reaching it is with the feature or syndicated film.

Here are some examples from the March Telepulse:

Wild Bill Hickok earned a 15.5 half-hour rating on Atlanta's WSB-TV, opposite WLW-A's *Lucky 11 Ranch*, at 5:30 p.m. which rated 8.5. Fifty-nine percent of Atlanta viewers at the time were adult, 35 percent were children, and 6 percent were teenagers.

Two for the Show (Columbus, Ohio) is a two-and-a-half-hour program consisting of one feature film run twice. Between 2:30 and 4 p.m. it competed with basketball for top rating—and won, 22.6 to 6.5. The Columbus Saturday afternoon audience, by the way, con-

tained twice as many adults as children.

Although Sunday afternoon has traditionally been regarded as a family viewing time, it can also turn out audiences made up primarily of men, women, or children, depending on what programming is used as bait.

Pro-football and other sports draw respectable numbers of male viewers, and westerns and children's fare bring out the youngsters in force. While women are in the minority during sports events, they are very much on hand at all other times Sunday afternoon. As soon as the game is over, they return to their sets and regain their normal majority. In some areas, adults outnumber children and teenagers as much as three to one at times during the afternoon.

Sunday audiences are big audiences too. In March, according to Telepulse, set use hit 42.7% in Chicago at 4 p.m., 24% in New York at 2 p.m., 26.3% in Los Angeles at 3 p.m.

Set use generally begins its upward swing at 2 p.m., reaches its afternoon peak at about 5 p.m., takes a slight dip, then climbs to its mid-evening high.

If you use TV film
you need **BONDED**
TV film service!

**Saves You Money, Worry
and Mistakes!**

**COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS**

Shipping • Splicing • Routing,
Scheduling, Print Control
Records • Examination,
Repair, Cleaning, Report on
Print Condition • Storage
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TV FILM SERVICE

LOS ANGELES • NEW YORK
904 N. La Cienega 630 Ninth Ave.
BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

With a few exceptions, Sunday afternoon network fare is not potent stuff. There are no blockbuster shows. The accent on "culture" and current events is heavy—*Meet the Press*, *Man of The Week*, *Omnibus*. Important as such programs may be to over-all programming balance, they seldom win high ratings.

Local originations generally come off second best to network shows, but there are exceptions—most of them western or adventure films. In Chicago, for example, March Telepulse shows *Wild Bill Hickok* rating 16.3 on WBKB at 1:30 p.m., thus scoring the afternoon's high until *Super Circus* comes on at 4 p.m. *The Lone Ranger* hits 10.0 at 4:45 p.m. on KTLA, Los Angeles, to lead the pack at that hour, and at 5:30 p.m. the top rating, 12.7, goes to *Gene Autry* on the same station. The *Cisco Kid* rates 22.0 at 5 p.m. on WBKB, Chicago, and *Roy Rogers*, on WNBQ, scores 22.3 at 5:30 p.m.

In New York, *Amos 'n' Andy*, 2-2:30 p.m. on WCBS-TV, gets a 13.0 rating.

Top Sunday afternoon network ratings in New York, Chicago and Los Angeles:

The hour-long *Super Circus* gets the highest score of the afternoon in both New York (16.7 at 5:30 p.m., WABC-TV) and Chicago (23.7 at 4:30 p.m., WBKB).

Omnibus in Los Angeles led the competition during its entire hour and a half on the air (2-3:30 p.m., KNXT). Its peak rating comes at 2:15 p.m., when it hits 12.0.

Ratings like these and like the Saturday scores indicate that these periods are wide open for a frontal attack with real high-power programming. They're among the few segments left in which the big national advertisers haven't sewed up the best slots or set up formidable competition. "Last frontiers" on the networks, they offer even greater opportunity to the regional or local advertiser. With good film or local live programming, he can come in and snare a high rating.

In addition to their other advantages, these periods are a good buy for the network advertiser because of their B classification. With the network price tag for these periods 25% under Class A rates, an advertiser can reach his audience at a very satisfactory cost per thousand.

In short, the fringe market is big, varied, and relatively inexpensive to reach—and it's a long way from being cornered.



sew up the norfolk market with a one station buy

Now, more than ever, WTAR-TV vastly dominates America's 25th metropolitan market by phenomenal program ratings and maximum VHF facilities. With its new 1049 foot tower and 100,000 watts power WTAR-TV is the only station that delivers your sales message to all of Tidewater, the entire eastern half of Virginia (including Richmond) and northeastern North Carolina.

Buy Only **WTAR-TV** *to Sell America's Miracle Market*
**channel 3
NORFOLK**
 Represented By Edward Petry & Co., Inc.

LANGNER: "EVERY WORK OF ART . . ."

(continued from page 35)

necessary. I suggest you combine act two curtain with act three opening scene in the manner suggested by the script. L.L."

When Langner was a guiding force in the organization of the Theatre Guild back in 1918, the noble and daring sentiment of the newly-formed theatrical group was "Don't give the public 'what it wants,' but rather what we consider the best for it." That anti-Phillistine and non-commercial conception cannot find its way into commercial scripts as there are many other considerations in television. The sponsors, the agency, ABC-TV, director Alex Segal and the Guild all have powerful say and there are certain to be "intellectual compromises."

"We do not put on dramatized episodes like some TV dramatic shows," says Mr. Langner. "Our plays have a beginning, a middle and an end, according to the Aristotelian definition. They are architecturally constructed, with, of course, their foundation being the script."

Producer of more than 300 plays

For a man who has produced over 300 plays in his lifetime, who jokingly claims to have seen *Okla-homa!* (The Theatre Guild's greatest financial success) "about 60,000 times," and who has written, collaborated on or adapted some 30 plays himself, the question was raised: "Do you get a kick out of watching TV?"

"Well, I like to watch *Studio One*, *Philco-Goodyear*, *Bob Montgomery* and *Kraft Theatre*." After a considered pause, he continued, "I realize that's not very original of me. It's obvious that they are among the best dramatic shows on the air, including our own. I'm awfully busy and there's an awful lot of tripe on the air."

In the main, *U.S. Steel Hour*, unlike the corporation's radio counterpart, *Theatre Guild of the Air*, does not dip into the great stockpile of almost 200 Guild productions for its source material. "We never like to live in the past," explains Langner. "There is really no kick in doing a show again. Besides, it is a delight to work with original material. It not only subsidizes new writers, but in the long run helps the theatre. If they write a good play for TV today, they'll be writing good ones for the theater tomorrow."

"Of course, another reason is that many of our productions are tied up in motion picture rights and can't be done."

Each *Steel* play is under the direct supervision of one of the three Guild directors—Langner, Theresa Helburn or Armina Marshall (Mrs. Langner). Scripts are generally sent to the story department where Dorothy Hecklinger ferrets out the best available and then a routing job is initiated to the many interested parties. Any author whose deathless dialogue passes the intense scrutiny of Miss Helburn, the

Langners, director Alex Segal, Guild managing director H. William Fitelson, associate producer John Haggott, editor Mark Smith and the agency, network and sponsor representatives has survived a literary purgatory that comparatively few playwrights could.

Miss Helburn, a playwright herself and once a drama critic for *The Nation*, has been with the Guild since its founding way back in 1918. "Terry" is a small bundle of activity, who, according to Langner, is forever working on three things at a time.

-in the Detroit area!

THE MOST POWERFUL TV STATION IN NORTH AMERICA

CKLW-TV 9

channel

325,000 WATTS

HERE'S WHERE YOUR MESSAGE GOES

•

HERE'S WHO YOU SELL

In the Detroit area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets. Of these 1,327,980 TV families CKLW-TV Channel 9 covers a total of 1,238,585.

CKLW radio: 50,000 watts at 800 KC.

DUMONT and CBC

Adam Young
Television Corporation
National Rep.

CKLW-TV

Guardian Bldg., Detroit

J. E. Campeau
President

Both Langner and Miss Helburn have unbounded praise for *Steel Hour's* director Alex Segal, who is known around ABC corridors as the *enfant terrible* of the network.

Relatively unheralded in the Theatre Guild's TV operation are their excellent editor, H. Mark Smith, and the man whom Langner describes as "the body and soul" of the organization, the managing director, H. William Fitelson. Fitelson has the rare blend of keen business sense combined with unerring artistic taste. He handles the overall TV picture and is

generally responsible for procuring the top stars when casting time comes around. Langner is also articulate about the taste of J. Carlisle MacDonald, who handles the U. S. Steel show and of George Kondolf of BBDO.

Today, the sixty-four-year-old Langner sees the greatest boon to the cause of the Theatre in "Theatre TV." "There," says Langner, "is the great hope, where a play won't be restricted to the time limitations and the sponsor and agency limitations inherent in commercial television."

CHILDREN'S SHOWS

(continued from page 43)

Even more impressive are the results compiled by a survey done by Edward Petry & Co. Taking reports from outlets all over the country, the station was able to show that identification with a hero made the children's market ultra-accessible to the sponsor's message. From the Petry report:

"'Every kid needs a hero,' says showman Cecil B. DeMille. Hopalong Cassidy takes the place of Buffalo Bill, Babe Ruth, Lindy and all the rest. He's everything that young America admires and wants . . .

"Everyone trusts Hoppy . . . and the products he sponsors. Kids want to be Hoppy—they dress like Hoppy. And Hoppy's brand is their brand, pardner!"

Some Petry findings on *Hopalong*:

Nehi Bottling Company sales shot up 200% in just one year, in one market, after Nehi decided to ride on TV with Hoppy!

Butternut Bread, one of the smaller brands, jumped to the #1 spot in Massachusetts area after teaming up with Hopalong.

Hoppy can sell milk, too

In another market, Hyde Park Dairy ran a contest—a trip to Hollywood for the viewer who saved the greatest number of quart milk containers.

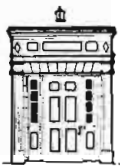
In one month, the winner saved 10,000—the runner-up 9,700. Scores of new distribution outlets were opened. Free publicity was terrific. 2 out of 3 quarts of milk sold in the market that month were Hoppy's brand.

The Bireley soft drink plant in Atlanta increased its volume thirty fold, from 6,000 cases a month to 5,900 cases a day, during sponsorship of *Dick Tracy*.

Esskay—which has renewed one-third sponsorship of *Cisco Kid* for the third consecutive year—writes, "Sales force enthusiasm, from the day we bought the show to the present, has never flagged. Esskay salesmen report that children see their cars and trucks and shout 'Hey, Cisco!' Dealers are aware of the show, and are often fans."

The last statement about dealers becoming fans of the show is indicative of something not often taken into consideration by advertisers. Adults form a large part of the audience for children's shows.

(continued on page 70)



HAROLD WALTER CLARK, INC. *advertising agency*
MEMBER AMERICAN ASSOCIATION OF ADVERTISING AGENCIES

TELEPHONE CH46621
933 SHERMAN STREET
DENVER 3, COLORADO

On behalf of our client, Irving P. Krick,
we request your consideration of . . .

SOMETHING NEW and REALLY DIFFERENT IN A TV WEATHER SHOW

The Krick TV Weather Show advertised in *Sponsor* Sept. 20, and in *Broadcasting & Telecasting* Sept. 13, is a beautifully packaged show after a year of exhaustive research in the field by the famous Krick firm of private meteorologists.

Vitally different from the usual TV Weather treatment and loaded with special features never before seen on weather shows (including audience participation), it is designed to hold viewer interest up to a full 15 minutes daily.

We highly recommend it to TV stations and agencies seeking a local, high interest, BIG audience show, reasonably priced.

Write or wire us collect for a Krick representative to explain the show in detail. For any area TV market it can be had by one station, or by one or more regular sponsors ..

*Think before you laugh
at a new idea. Your competitor
may grab it and show you how
funny it really is.*

HWC

Exclusively theirs,

Wy Spence
vice president

WHAT'S JOE FLOYD UP TO NOW?

Just this! Joe Floyd's already dominant KELO-TV now adds even greater power. Now completed is installation of new 20 kw amplifier increasing signal.

up over
200,000
WATTS

... and signal makes sales in this flourishing 3-states* upper midwest empire. KELO-TV, its great entertainment medium and constant buyers' guide, now reaches out to bring extra thousands of customers into your buying orbit.

* South Dakota, Minnesota, Iowa

KELO^T_V
and Radio

Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

CHILDREN'S SHOWS

(continued from page 69)

They are there for various reasons, such as the desire to be present in a supervisory capacity, but nonetheless they are there. This is especially true of the 5 to 7 p.m. time period when parents frequently give the kids' favorite priority over their own choices.

There's one unfortunate drawback to such an arrangement. As pointed out in a study by Schwerin research, the pitch that sells kids doesn't work on adults and vice-versa. Nor does a commercial that tries to spread-eagle both groups. As a result two courses are open to the advertiser: (1) to presume that adults are also tuned in and aim his pitch in that direction or, (2) not to worry about the adults, put the pitch right to the kids and let *them* sell their parents.

In considering the latter, Schwerin reported: "There has been a pretty revolutionary change in the family pattern in recent years. What has occurred basically in many families is that children are doing more uncontrolled buying than was the case in the old days. Coupled with this is a marked tendency for children to have larger allowances and to begin 'handling money in the store' at earlier ages than used to be the case."

Accounting for the fact that adults do not respond to the same commercials as children, Schwerin noted, "Generally the basic moods that influence the two groups do not appear to be the same. Adults are most apt to be influenced by commercials built around a mood of familiarity and established experience, children by ones suggesting anticipation and discovery."

You can't talk to both at once

And finally, "Commercials that deliberately attempt to 'straddle' and talk to both groups do not succeed. Indeed, this is our general experience with almost all commercials that try to talk to one group first and then switch to a second."

Many in the industry feel that some advertisers, in their attempt to suggest anticipation and discovery, have become a little bit

high-pressure in the process. This sort of approach might tend to immunize children to any type of advertising in later years. Already the reader may note in his own household a small reaction among children who are not amused by commercials, but find them ridiculous and are uninterested in buying the product.

Despite this, most kids will still jump at free offers. And every household with kids undoubtedly has one or two walking irritation commercials babbling the inescapable jingles of Ajax, Jello and Pepsi-Cola, etc.

Parents and kids disagree on favorites

Another factor to be considered by advertisers is the type of program they want to present to children. In the Advertest survey, it was found that *Howdy Doody* was the runaway winner as the top favorite kids' show in New York. But parents quizzed about what show they'd prefer their children to see leaned heavily toward Miss Frances and her *Ding Dong School*, which was only in fifth place on the kids' list.

Sponsor recall by the parents on these two shows was approximately the same with Colgate (on *Howdy Doody*) the top scorer. But *Pinky Lee*, another kid favorite, was really scorned by parents and as a result, sponsor recall for parents on *Lee* were way down, less than 40% of *Howdy Doody's*.

Products such as cigarettes, beers, etc. are obviously not in the market for children's shows. But the field of advertisers that can use programming aimed at the tots is ever expanding. Special merchandising campaigns aimed at the kids have had fabulous results. Welch's Grape Juice put out special four bottle cartons in a *Howdy Doody* House and the sales, said one spokesman, "left everybody dizzy." Grape jelly in *Howdy Doody* glasses caused stampedes at the supermarkets.

The old slogan, "Never underestimate the power of a woman," should have a footnote reading "or of the children who influence what she buys." The kids' voices are coming in loud and clear and it's time a few reluctant advertisers tuned them in.

For more on child viewers—and adults, too . . .

see the special report on the characteristics and viewing habits of the national TV audience

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