

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

SEVENTH YEAR OF PUBLICATION

FEBRUARY 1955

• WHAT'S THE SCORE ON DAYTIME?

• AUDIENCE STUDY: What Will
Your Rating Be Next Year?

IT'S AN OLD AMERICAN CUSTOM

Once a year . . . on Valentine's Day . . . we wear our hearts on our sleeves . . . go all out for sentiment and old lace . . .
tell the ones we love, we love them.

Another American habit is the way we show our love for our local TV programs by watching them . . . believing
them . . . and buying what they recommend. It's ingrained . . . it's part of a pattern of life . . . and it's
certainly a pattern of profit for alert advertisers.

Bea



- WSB-TV Atlanta
- WBAL-TV Baltimore
- WFAA-TV Dallas
- KOA-TV Denver
- WICU Erie
- KPRC-TV Houston
- WJIM-TV Lansing
- KARK-TV Little Rock
- KABC-TV Los Angeles
- WTVW Milwaukee
- KSTP-TV M'p'l's-St. Paul
- WSM-TV Nashville
- WATV New York
- WTAR-TV Norfolk
- KMTV Omaha
- WTVH-TV Peoria
- WENS Pittsburgh
- WOAI-TV San Antonio
- KFMB-TV San Diego
- KGO-TV San Francisco
- KREM-TV Spokane
- KOTV Tulsa
- KEDD Wichita

ABC Pacific Television
Regional Network

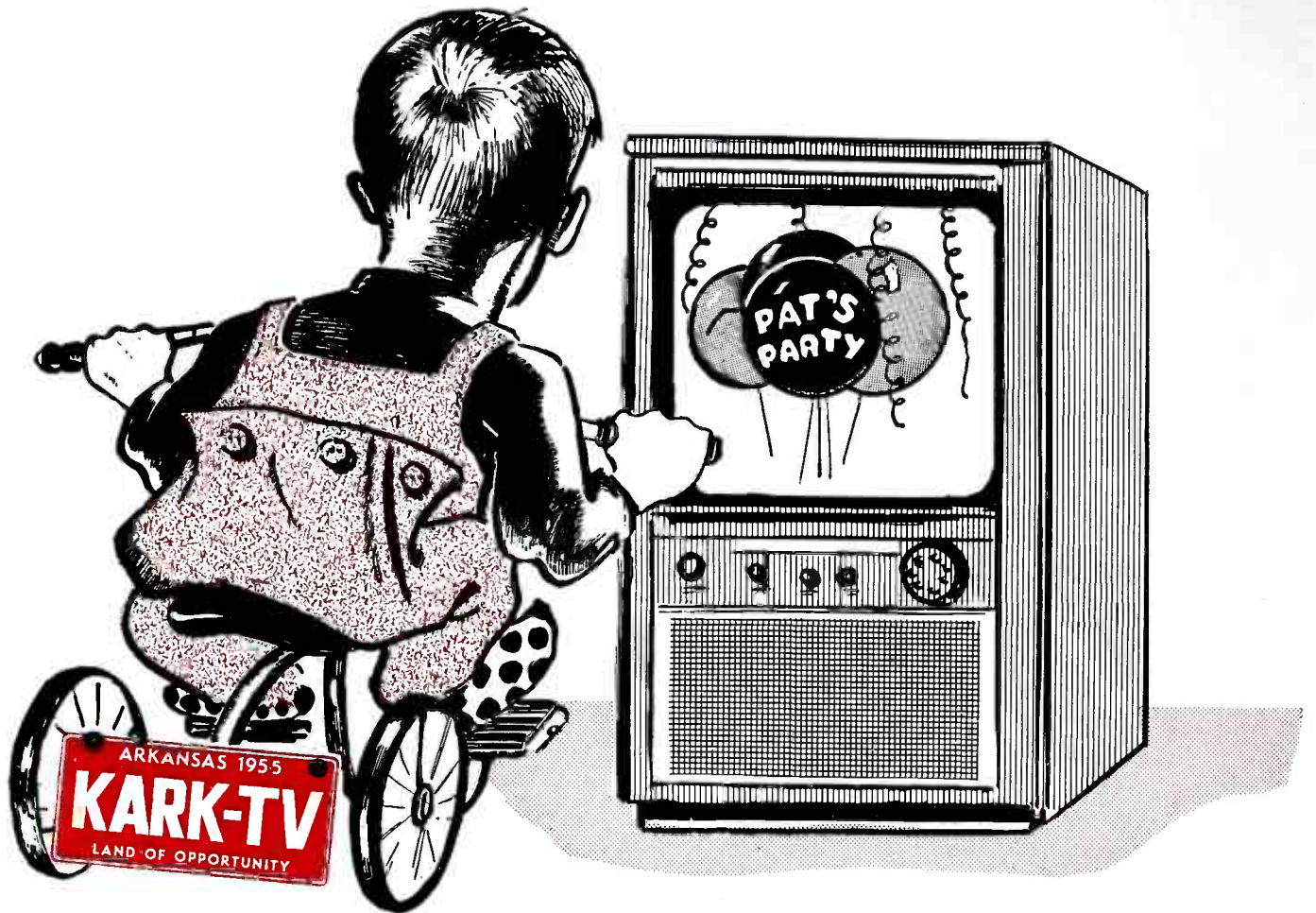


REPRESENTED BY
Edward Petry & Co., Inc.

New York • Chicago • Los Angeles • Detroit • St. Louis • San Francisco • Dallas • Atlanta



kark-TV ...



Corrals the Little Rock candy set!

KIDDIE, KORNER, U.S.A.—KARK-TV has captured the candy-set audience in the central Arkansas area! Results of the ARB survey of Arkansas' Pulaski County October 21-27 show that:

- A** All locally produced children's shows on KARK-TV outrated competing programs in the same time period;
- B** Nine out of the 10 daytime film shows on KARK-TV aimed at the children's audience held top time period ratings;
- C** KARK-TV led in ratings in every quarter-hour period during the big Saturday morning children's show line-up!

Take your choice among such top-rated locally produced shows as:

PAT'S PARTY (5-5:15 M-F)—Everything a sponsor could wish for: loved by the kids, sanctioned by parents; unique, interest-holding production; follows Howdy Doody.

SIX-GUN THEATRE (5:15-5:30 M-F)—Features "Cactus," Arkansas' most popular cowboy, who visits with a group of children and shows a western film daily.

TEEN TIME JAMBOREE (3-4 Saturday)—A talent show, emceed by Cactus, spotlighting children from all over Arkansas—teens and all ages.

ANIMAL FARE (11:15 - 11:30 Saturday). — Features Lucille Babcock, her mascot Weegie, and a pet lost and found. Children and their pets are guests.



KARK-TV

Channel 4

LITTLE ROCK, ARKANSAS

the *tale* of the cat



HOUSTON first saw her on these billboards:
 . . . and after the tease,
 on these:



She came to life in a grand debut November 20, assisted by James Melton, Marguerite Piazza, the Houston Symphony Orchestra — and an all-star variety show that included Senor Wences, Kyle McDonald, and Raye & Naldi.

Then Houston wore buttons
 and redeemed 13¢ pieces

and saw what we meant on the boards:



Her CHANNEL 13 was The Chronicle Station, and Texas' greatest newspaper gave her a boost with a special section and color pages and editorial help: the works. Contests galore: Why 13's my lucky number . . . and so on . . . with big prizes . . . ending with an all-out Name-The-Cat contest to which more than 9,000 different names were submitted.

The people named her KiTiRiK.

SHE'S A CAT THAT BEARS WATCHING

—and they do it every day.



THE NEW CHRONICLE STATION, CHANNEL 13, P. O. BOX 14, HOUSTON 21, TEXAS
 HOUSTON CONSOLIDATED TELEVISION CO., General Mgr., Hilford E. Partridge, Commercial Mgr., Bill Bennett,
 NATIONAL REPRESENTATIVES: BLA13-TV, 186 E. 43rd St., New York 17, N. Y.

"a filmed version of 'Hit Parade' . . . but it's got far more in terms of style and class which is saying a lot . . . everything about the show spells quality . . . a sure fire vehicle for any type of sponsor be it institutional, hard sell or any other."

VARIETY



Brand New but already snapped up in 20 markets by top quality advertisers like:

PACIFIC TELEPHONE
(California, Washington & Oregon),
UNION PACIFIC RAILROAD,
TOWN TALK BREAD,
KINGSBEER,
WORTHERN BANK & TRUST,
PEOPLES TRUST & SAVINGS.

OFFICIAL FILMS, IN

This is

26 Glorious First Run Half-Hours

Music to the ears of discriminating regional and local sponsors searching for a new TV show that spells

Magnificent Entertainment
and **SALES!**

Starring Hollywood's most attractive, newest singing sensations JOAN WELDON and BYRON PALMER and one of the country's favorite recording groups—THE PIED PIPERS.

Produced by Jack Denove, who supervised the start of "Your Hit Parade" on TV, MUSICAL DIRECTOR—Nelson Riddle. CHOREOGRAPHER—David Lichine.

Each Song Fest of all-time favorites are spectacular production numbers inspired by a heartwarming theme such as "SHOW BOAT DAYS" . . . "ACADEMY AWARD WINNING SONGS" . . . "THE ROARING TWENTIES" . . . "SALUT TO LATIN AMERICA".



... probably the best musical show ever done either live or on film for television."

BILLBOARD

"... the brightest, most tuneful, most scenically imaginative half-hour of music yet brought to TV."

SAN FRANCISCO NEWS

"At last television is presenting a top quality musical show... you'll come away shouting."

SAN FRANCISCO CHRONICLE

OUR GREAT PRIDE IN PRESENTING FOR TV

Your Music

Films of the Songs America Loves Best



Never before such...
...relative Singing, Entrancing Dancing,
...carb Staging.
THE FUN SHOW OF THE YEAR
THE WHOLE FAMILY!



Don't delay.

Strike it program-rich while YOUR area is still available.

WRITE! WIRE! PHONE!



OFFICIAL FILMS, INC.

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

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

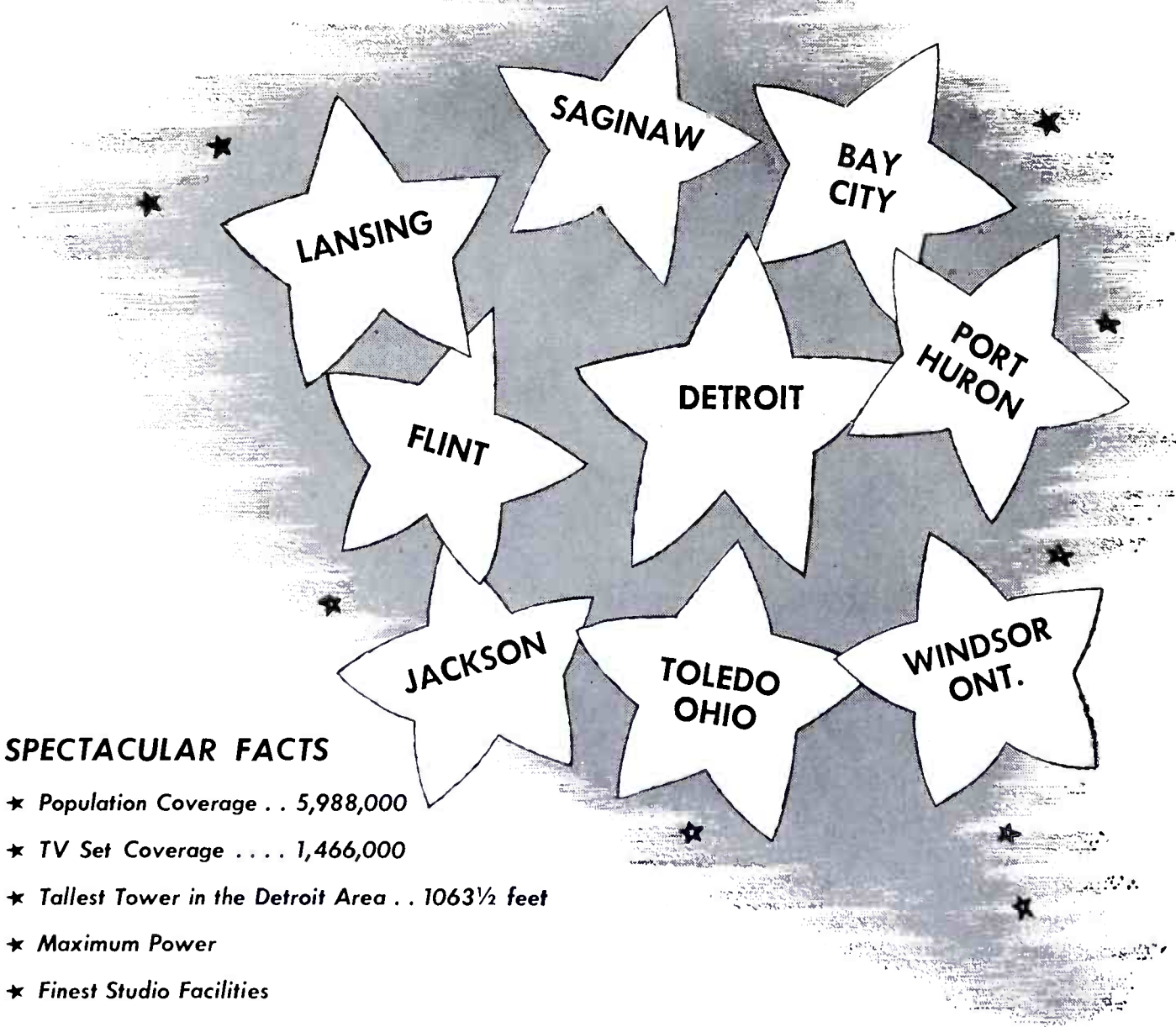
America's leading distributor of Quality TV Films

THE STAR AND THE STORY • MY HERO • COLONEL MARCH OF SCOTLAND YARD
SECRET FILE U.S.A. • TERRY AND THE PIRATES • TUNE-O • TOWN AND COUNTRY TIME

Now, isn't this **SPECTACULAR?***

Here is really a galactic cluster
of large cities being served by*

WWJ-TV's Tall Tower and Maximum Power



SPECTACULAR FACTS

- ★ Population Coverage . . 5,988,000
- ★ TV Set Coverage 1,466,000
- ★ Tallest Tower in the Detroit Area . . 1063½ feet
- ★ Maximum Power
- ★ Finest Studio Facilities

LET WWJ-TV BE YOUR STAR SALESMAN IN THIS GREAT AREA

**with the express permission of "Pat" Weaver*

In Detroit . . . You Sell More on Channel

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



WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XII, Number 2, February 1955

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All About Gimmick

The word that gets kicked around so much in advertising circles — gimmick — really means (as you knew all along) a small device used secretly by a magus in performing a trick.

A magus (a. y. also k. a. a.) is a magician.

If you want the gimmick to reach Eastern Iowa, be a real magus.

Call on WMT. But you won't be able to keep it secret.

WMT-TV

100,000 Watts Channel 2

CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency



Standard vs. TV markets . . . reaction to the ARF ratings report . . . stocks . . . billings

ADVERTISERS who still think of TV markets in terms of conventional market definition are severely short-changing themselves.

Dramatizing the big difference between TV coverage areas and standard metropolitan county areas are these following examples based on preliminary studies for TELEVISION Magazine's *Data Book*, to be published in March.

TV MARKETS VS. STANDARD MARKETS

	TV Market Area	Standard Metropolitan Area
	Families	Families
Charlotte, N. C.	712,500	59,000
Columbus, O.	536,700	163,900
Detroit, Mich.	1,558,100	969,700
Fargo, N. D.	177,600	17,700
Green Bay, Wis.	261,200	29,000
Nashville, Tenn.	384,200	98,400
Texarkana, Tex.	251,900	30,500

Similar comparisons for all TV market areas will be featured in the *Data Book*, as will county-by-county definition of each TV market, with population, sales, and income data.

NIELSEN STUDIES FILM RE-RUNS

Good news for all users of film programs is found in the recent Nielsen analysis of 24 network film shows which were telecast twice in the same time slot during 1953-1954.

Re-runs averaged 91% of the audience share earned on original showings. Average minutes of viewing came to 94% of the original telecast time. Ratings of the repeats were 71% as high as the first runs—and most of the repeats were scheduled in the summer, when all viewing is down.

Series which repeated the same films during the winter lost less audience on the second showing than did series which waited for summer to show an episode again.

Comparing telecasts ranked in the top 25% on the basis of their

Film Re-runs' Audience Share Rivals Originals'

(See story in adjoining column)

	Average Nielsen Share of Audience	Average Minutes Viewed	Average Nielsen Rating
ALL TELECASTS OF THE 24 SHOWS STUDIED			
Original	47.2	23.5	31.1
Re-run	43.1	22.0	22.0
HIGHEST RATED 25% (ORIGINAL RATING) OF THESE SHOWS			
Original	63.0	25.2	43.3
Re-run	55.9	23.1	29.7
LOWEST RATED 25% (ORIGINAL RATING) OF THESE SHOWS			
Original	32.5	22.2	19.7
Re-run	30.8	21.0	15.8
ORIGINALS IN WINTER, RE-RUNS IN SUMMER			
Original	42.5	23.1	28.1
Re-run	39.3	21.5	18.6
ORIGINALS IN WINTER, RE-RUNS IN WINTER			
Original	43.3	23.1	28.1
Re-run	38.7	21.9	22.5

(Source: Nielsen TV Index, Film Re-run Analysis, Copyright 1955)

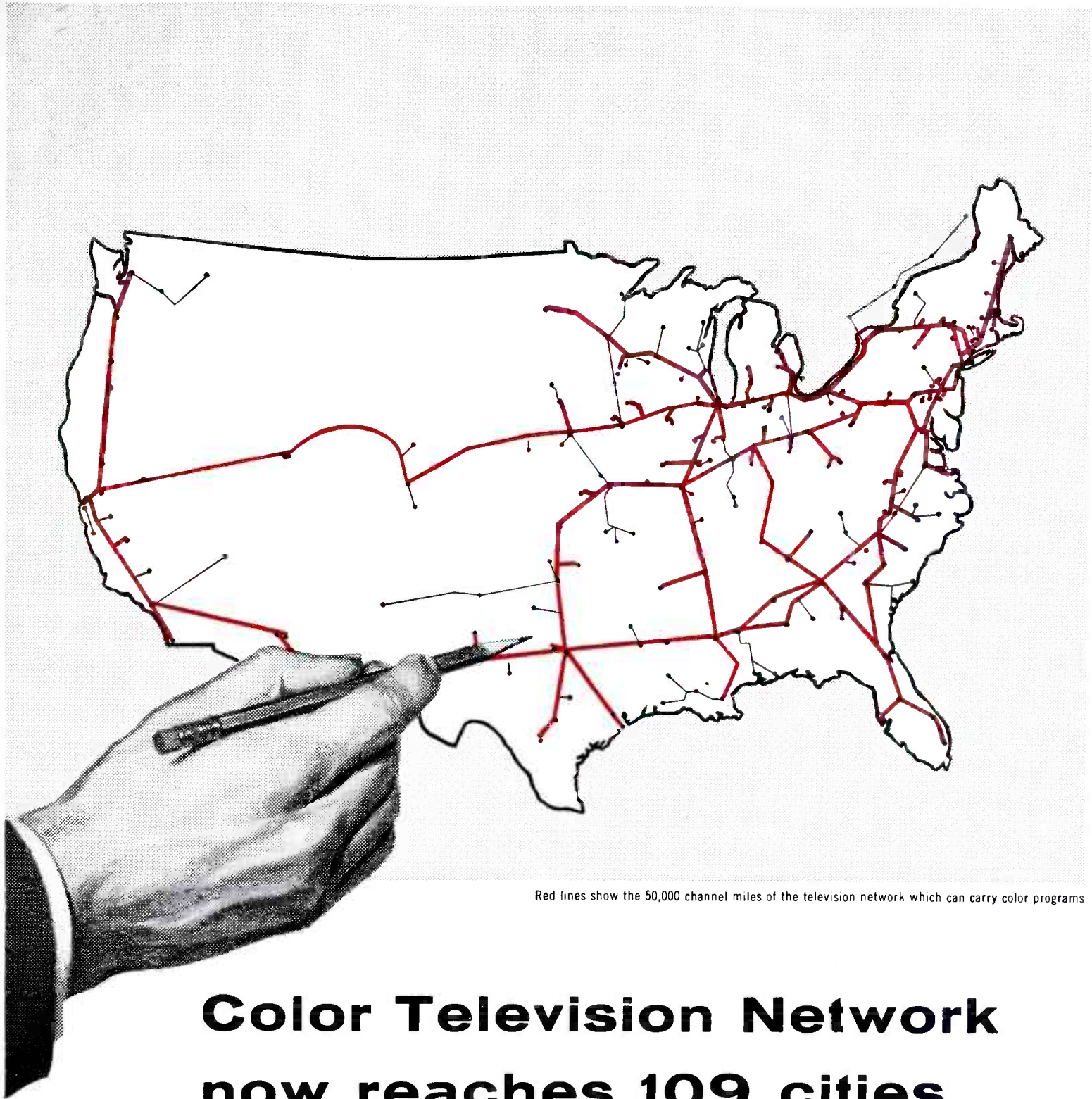
original ratings with the lowest-rated 25%, Nielsen found that the low-raters fared better than the high scorers—they had a smaller average drop in rating, share of audience, and average viewing time. Possible reasons: (1) high-rated shows are more affected by seasonal viewing fluctuations and (2) since more people saw the originals, there were fewer people left over to be attracted to the second showing.

REACTION TO ARF'S RATINGS REPORT

The hot industry controversy that was expected over the Advertising Research Foundation's recommended standards for rating services has yet to materialize.

There have been howls from some of the services and from a number of radio men, who oppose the ARF's lumping together of AM and TV standards. There also has

(continued on page 10)



Red lines show the 50,000 channel miles of the television network which can carry color programs

Color Television Network now reaches 109 cities

1954 was a big and busy year for color. Since the FCC approved the compatible system in December 1953, 50,000 channel miles of the Bell System television network have been specially adapted to carry color programs to 150 stations in 109 cities.

In addition to the big job of color conversion, the Bell System has also added 18,000 channel miles to the nationwide TV network.

Conversion of the television network to transmit color is an exacting and expensive job. New equipment must be added and hundreds of technicians must be trained in the complex color techniques in order to maintain and adjust this equipment to exact standards.

Plans for 1955 call for continued expansion of the television network—to keep pace with the industry's expanding needs.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW





So There You Are

And there he is, right where he belongs, in the TOP TEN and getting bigger every week.

The George Gobel Show on the evening of January 8 was seen in 13,184,000 homes, according to the latest Nielsen Reports.

You can't very well call him Lonesome George, either — he's surrounded by friends from NBC. Of the ten evening programs that drew the greatest audiences, NBC has six — twice as many as the second network. One of them was the Max Liebman Spectacular "Good Times," which reached 12,596,000 homes to maintain the consistent Top Ten ratings that the NBC 90-minute color shows are achieving.

And the highest rated show of all during the two week period was an NBC Special Event — the Rose Bowl Game. This New Year's Day feature won a rating of 55.5 and was seen in 17,072,000 homes — the largest audience ever to witness a sports event.

In the daytime the pattern was the same . . . impressive new achievements by NBC shows. Pinky Lee's latest rating is 15.6, highest in its history; World of Mr. Sweeney scored 11.3, in its first Nielsen rating; Modern Romances reached 10.9, another peak mark. In all, 6 NBC daytime programs vaulted to new highs.

And "Tonight" wrapped up each broadcast day by delivering advertisers an average of more than a million homes for each half-hour segment.

So There You Are!

Exciting Things Are Happening On



NBC Shows in the Top Ten

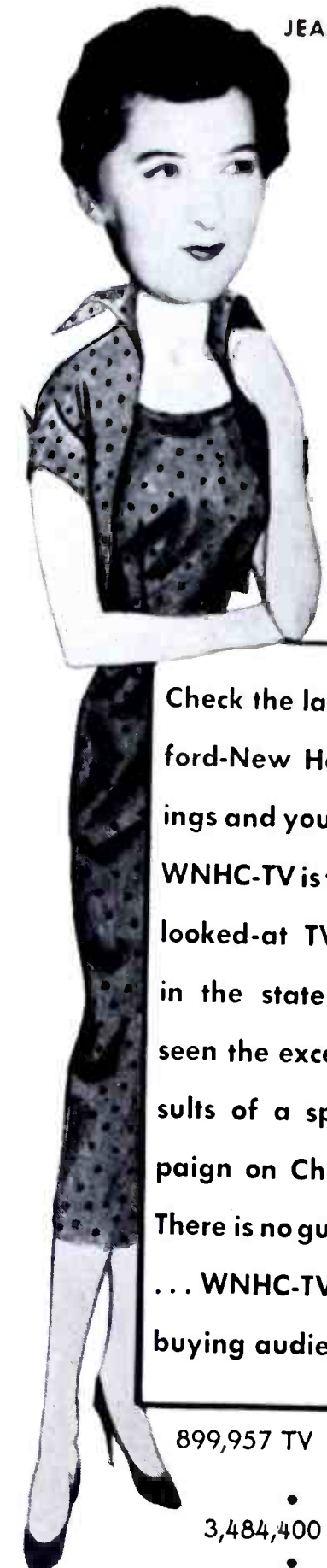
Groucho Marx—You Bet Your Life	14,262,000 homes
The Buick-Berle Show	13,248,000 homes
Dragnet	13,188,000 homes
The George Gobel Show	13,184,000 homes
1955 Variety Show	13,165,000 homes
Max Liebman Presents "Good Times"	12,596,000 homes

An NBC Special

Rosebowl Game 17,072,000 homes

Source: Nielsen first January report, 1955.

All data verified by A. C. Nielsen Co.



JEAN CARROLL

Timebuyer

Sullivan,

Stauffer,

Colwell

& Bayles

says...

Check the latest Hartford-New Haven ratings and you will find WNHCTV is the most-looked-at TV station in the state. I have seen the excellent results of a spot campaign on Channel 8. There is no guesswork... WNHCTV has the buying audience.

899,957 TV

FAMILIES

3,484,400 POP.

\$6 BILLION MARKET

ASK YOUR KATZ MAN

HARTFORD-NEW HAVEN

W
N
H
C
T
V

FOCUS ON BUSINESS

(continued from page 6)

been a polite round of applause from agency researchers for the ARF's pioneering efforts. That's about all.

What has the report meant to the advertiser? The answer at this stage apparently is: Not very much.

To get a line on industry reaction, TELEVISION Magazine queried 35 ad men and broadcasters. The majority said they didn't know enough about the report to comment. Those who were familiar with it praised it as a good first step toward bringing order out of the rating confusion.

Said one media man: "The ARF report is a statement of a goal, and I'm not sure that it's going to replace the existing research situation. My question is: How are we going to translate the goal into reality?"

A key ad manager shrugged and said, "It's of little consequence. I didn't bother to read it."

One reason for advertiser indifference was advanced by J. R. Latham, ad manager of Philip Morris: "We've seen *Lucy* seesaw among the ratings, third in one rating report, first in another, the same month. We don't mind too much. We know we're reaching a lot of homes. Exactly how many, we really don't know. Whether *Lucy* is first or sixth, our measure is—does it help sell cigarettes?"

A broadcaster noted the irony in the fact that the agencies and advertisers, the people who have most consistently decried the multiplicity and variance of the rating services, are the ones who have had the least to say in behalf of the ARF report.

RCA, FOREIGN STOCKS ARE ACTIVE

In January, the TV-stock index advanced about 1% while the 90-stock average went up 1.8%. This is the first time in some months that TV stocks have not outperformed the market.

This January performance doesn't change our forecast (TELEVISION Magazine, January, 1955) that TV shares will do better than the average during this year.

TV is partly a seasonal business, with the first of the year a low point. Furthermore, our forecast stressed the improvement due later in the year as color gathers momentum, and the prospect of lower excise taxes in 1956 becomes apparent to investors.

The potentialities of research in electronics again were highlighted last month by RCA, with its announcement of noiseless electronic refrigeration and amplifiers of light which make possible on-the-wall TV.

The company apparently plans to make 1956 a banner year, and the stock could well be accumulated in anticipation of this.

Foreign electronics also is attracting some American investment money, with increasing interest in the over-the-counter market for N. V. Philips Gloelampfabriken.—ROBERT A. GILBERT, securities analyst, Tucker, Anthony & Co., Inc.

TV STOCKS ADVANCE ONLY 1%

	TV	
	Composite Index	Electronic Index
Jan., 1954	202.2	273.4
Feb.	206.7	281.7
March	211.0	301.9
April	219.4	304.0
May	228.4	305.3
June	230.0	308.7
July	239.2	351.2
Aug.	244.0	354.8
Sept.	249.8	349.4
Oct.	255.5	360.4
Nov.	265.6	392.9
Dec.	277.7	409.3
Jan., 1955	282.7	413.4

NETWORK BILLINGS HIT \$320,154,274

In the year just ended, advertisers spent \$320,154,274 (gross) for TV network time—40.7% more than in 1953. By comparison, the 1953 total was "only" 26% above the 1952 mark.

Breaking the figures down by individual networks, it is clear that there's still plenty of growing room, especially in daytime and weekend time. (For a report on the rapid growth of daytime TV, see "Daytime Is Bigtime Now" elsewhere in this issue.) Growth in these areas will mean more spot and local billings, too.

Here's how 1954 compares with 1953:

ADVERTISERS' NETWORK OUTLAY UP 40.7%

	1954		% Increase
	Gross Time	1953 Gross Time	
ABC	\$34,713,098	\$21,110,680	64.4
CBS	146,222,660	97,466,809	50.0
DuM	13,143,919	12,374,360	6.2
NBC	126,074,597	96,633,807	30.5
Total	320,154,274	227,585,656	40.7

Source: PIB

IN ONE WEEK . . . 22.2 RATING!

2/3 SOLD OUT!

*"FUN HOUSE" the hottest
television show in Philadelphia!*

"FUN HOUSE" is giving laughs to the **WHOLE FAMILY** every **WEEKDAY** at 6:00—6:30 p.m. over **WPTZ**.

A 22.2 ARB rating *after just one week on the air!*

A viewer-per-set average of 2.9!

"Fun House" reaches a total of *more than a million and a quarter people every day* at a cost-per-thousand of *only 21¢!*

"FUN HOUSE" appeals to the **ENTIRE FAMILY**. It has the ideal audience composition of 45% adults (22% men, 23% women) and 55% children.

Little wonder that in just one week "FUN HOUSE" is 2/3 sold out!

"Fun House" combines three of the most audience-attracting elements in television today. "The Little Rascals," formerly "Our Gang," appealing to the whole family, with a phenomenal rating history . . . and the best *first-run* cartoons in television, with a proven record of building big all-family audiences.

To pull these powerful audience-winning elements together, "FUN HOUSE" features Pete Boyle, a veteran of five years of successful Philadelphia TV entertaining and product selling. Commercials are integrated into show for top effectiveness.

"FUN HOUSE" is beamed to 6¼ million people over a wider area with a clearer, stronger picture than any other television station in Pennsylvania. Best of all, there are still a few availabilities. Get in touch now with Alexander W. Dannenbaum, Jr., WPTZ Sales Manager, LOcust 4-5500, or Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.



WPTZ CHANNEL 3

First in Television in Philadelphia



WESTINGHOUSE BROADCASTING COMPANY, INC.

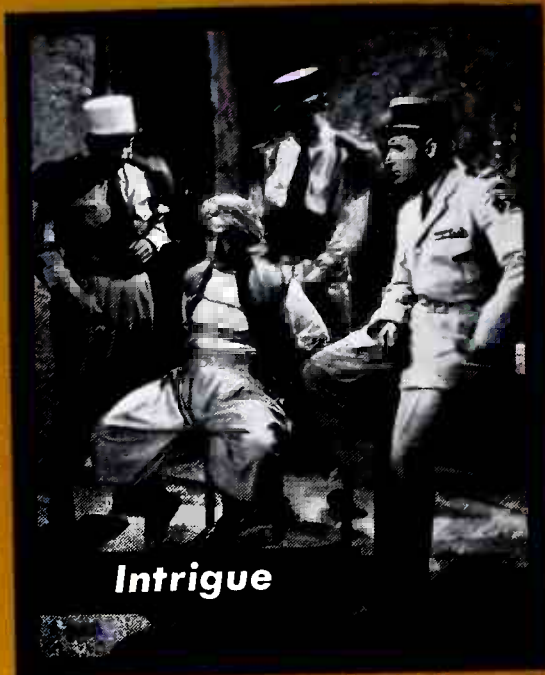
WPTZ • KYW, Philadelphia; WBZ+WBZA • WBZ-TV, Boston; KDKA • KDKA-TV, Pittsburgh; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

KPIX represented by **THE KATZ AGENCY, INC.**

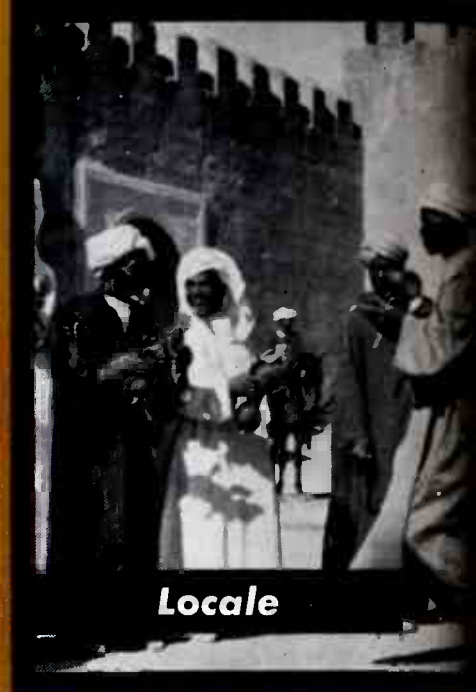
All other WBC Stations represented by **FREE & PETERS, INC.**



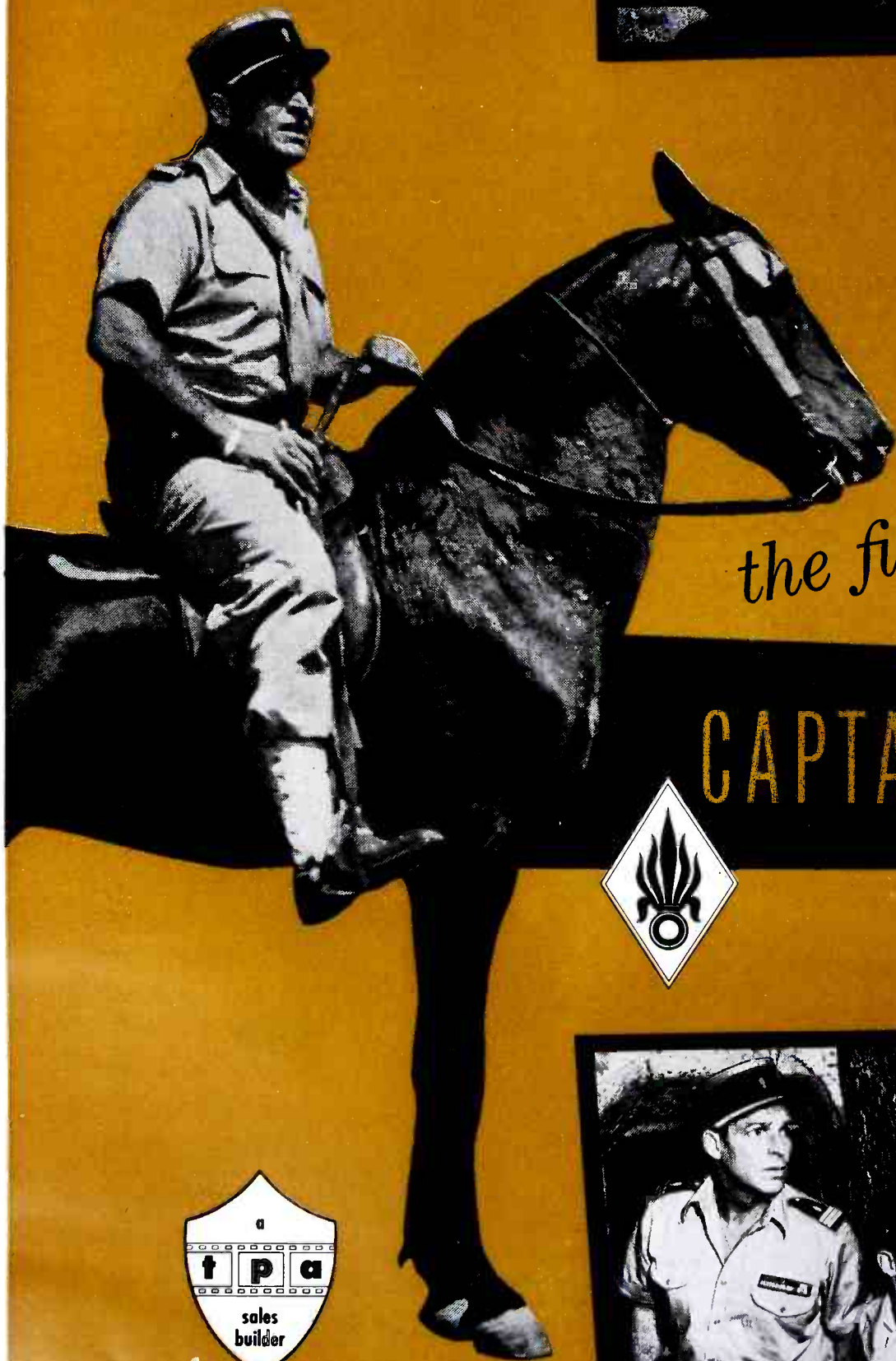
Authenticity



Intrigue



Locale



the first show of

the first sales plan of

CAPTAIN GALLANT



starring Buster Crab



Name star



Juvenile "plus"

FLASH!
SOLD IN 60 MARKETS
TO H. J. HEINZ VIA MAXON

CHOICE MARKETS STILL AVAILABLE

Sold in all television

Sold in all advertising

FOREIGN LEGION

Producing Cullen "Cuffy" Crabbe

By Allah! This program has everything!

The French Foreign Legion! The intriguing and mysterious desert. Native peoples and animals and customs. Unprecedented government cooperation for highest authenticity.

Add a name star like Buster Crabbe . . . and his son, "Cuffy", in a role children of all ages will envy . . . and scripts that weave them all into top TV viewing—and you get a glimmer of the tremendous appeal of this program.

**FREE: A complete,
integrated sales plan!**

Included in the package is a built-in merchandising program featuring 36,000 *free premiums* for every market ordered: trading cards . . . autographed photos of Buster and Cuffy . . . comic books . . . membership cards and certificates. Plus free posters and special commercials, also free.

It's all absolutely free—and trouble free, when you buy the show.

"Captain Gallant" is a show whose performance in the living room and at the cash register will delight every sponsor. For full details and availabilities, call, write or wire—fast!



Television Programs of America, Inc.

477 MADISON AVENUE, N. Y. C. • PLAZA 5-2101

This month the industry's spotlight is on these four Washington probers

Senator Warren G. Magnuson (D., Wash.), has held public office since 1933, with time out only for Navy service. The Minnesota-born bachelor, now Chairman of the Senate Interstate & Foreign Commerce Committee, has won four terms in the House and is now in his second stretch in the Senate. After getting his L.L.B. from the University of Washington in 1929, he practiced law in Seattle. He was sent to the state legislature in 1933, then became an assistant U.S. district attorney. Next came two years as prosecuting attorney for King County. Since 1937, his freshman year in Congress, he's been considered a New Dealer. He'll be up for re-election in 1956.



As a member of the FCC, Robert F. Jones was a controversial figure to the industry long before becoming Republican counsel to the commerce committee. He was, and still is, an opponent of the allocations plan. A native of Cairo, Ohio, he served as a Congressman from that state from 1938 to 1947. He was then named by President Truman to the FCC post, which he held until 1952. Since that year, he has been practicing law in Washington. His appointment as counsel, announced last August by the former chairman, Senator Bricker, was due to expire January 31. At press time, the Jones report was still to be released.

Harry M. Plotkin, focal point of the industry's ire, came to his post as Democratic counsel for the network probe from a partnership in Arnold, Fortas & Porter. He has been asked to stay with the probe beyond the expiration of his appointment (Jan. 31), but he's anxious to get off the hotseat and back to private practice. Born in Athol, Mass., he's a product of Harvard (Phi Beta Kappa) and Harvard Law (Board of Editors, *Law Review*). Initially, he joined a Chicago law firm, then moved to the FCC in 1940 as assistant general counsel. During his 11 years with the commission, he had a large part in shaping its network-monopoly rules.



Nicholas Zapple, long-time communications counsel for the commerce committee, is the non-partisan "pro" who stays behind the scenes. Raised in Jersey City and educated at George Washington, NYU, and John Marshall College of Law, he enlisted in the Coast Guard in 1942 and emerged four years later a lieutenant, s.g. Like Plotkin, he's an alumnus of administrative tribunals. He was a trial attorney for the Civil Aeronautics Board and was active until 1950 in investigating the airline industry. He has been with the committee since then and has seen service under three chairmen, Senators Johnson, Bricker, and Magnuson.

morning

afternoon

and **night**

KTVH is **FIRST** in the Wichita-Hutchinson multi-county area.

The latest Pulse reflects the DOMINANCE of KTVH

KTVH

is **FIRST** in the morning

share of Audience: KTVH—89% • Station B—11% (a)

KTVH

is **FIRST** in the afternoon

share of Audience: KTVH—51% • Station B—28% (a) • Station C—21% (a)

KTVH

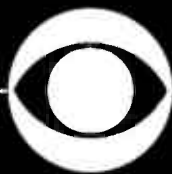
is **FIRST** in the evening

share of Audience: KTVH—55% • Station B—22% (a) • Station C—23% (a)

KTVH is your best buy all the time in the Wichita-Hutchinson market

for details ask your H-R man.

(a) does not broadcast for complete period share of audience is unadjusted for this situation



KTVH
Hutchinson



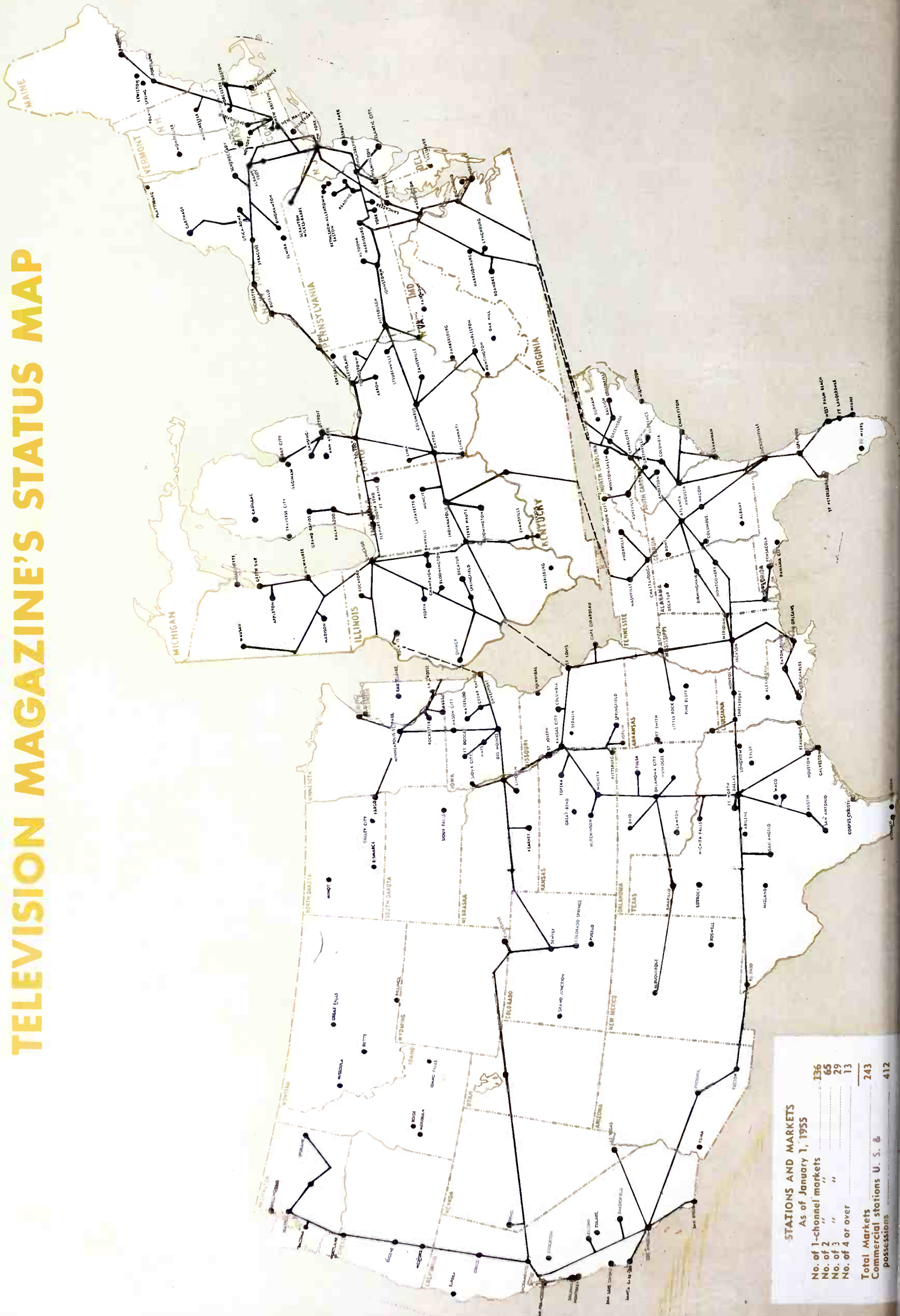
VHF 240,000 watts

CBS Basic

Du Mont

Channel 12

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of January 1, 1955

No. of 1-channel markets	136
No. of 2 " "	65
No. of 3 " "	29
No. of 4 or over	13
Total Markets	243
Commercial stations U. S. & possessions	412

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



WKZO-TV (Channel 3) has 100,000 watts of power—has a new 1000-foot tower—offers you 533,066 families within its grade B coverage area!

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

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



The Tetzler 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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John Carroll, Susan Hayward, Eve Arden, Gail Patrick, Walter Catlett, Freddie Martin & Orchestra

2. BRAZIL

Tito Guizar, Virginia Bruce, Edward Everett Horton, Robert Livingston, Richard Lane, Frank Puglia, Fortunio Bonanova, Dan Seymour

3. SIS HOPKINS

Judy Canova, Bob Crosby, Jerry Colonna, Susan Hayward

4. HEADIN' FOR GOD'S COUNTRY

William Lundigan, Virginia Dale, Harry Davenport

5. SCOTLAND YARD INVESTIGATOR

Sir C. Aubrey Smith, Eric von Stroheim, Stephanie Bachelor, Forrester Harvey, Doris Lloyd

6. EARL CARROLL SKETCHBOOK

Constance Moore, William Marshall, Bill Goodwin, Vera Vague, Edward Everett Horton, Hillary Brooke

7. SLEEPYTIME GAL

Judy Canova, Tom Brown, Harold Huber, Ruth Terry, Jerry Lester, Fritz Feld

8. VILLAGE BARN DANCE

Richard Cromwell, Doris Day, Esther Dale, Don Wilson

9. BIG BONANZA

Richard Arlen, Robert Livingston, Jane Frazee, Gabby Hayes, Lynne Roberts, Bobby Driscoll, Monte Hale

10. RENDEZVOUS WITH ANNIE

Eddie Albert, Faye Marlowe, Gail Patrick, Philip Reed, Sir C. Aubrey Smith

11. IN OLD MISSOURI

Leon, Frank, Elvyr & June Weaver, June Storey, Marjorie Gateson, Thurston Hall, Alan Ladd, Hall Johnson Choir

12. MURDER IN THE MUSIC HALL

Vera Ralston, William Marshall, Helen Walker, Nancy Kelly, William Gargan, Ann Rutherford, Julie Bishop, Jerome Cowan

13. HITCH HIKE TO HAPPINESS

Al Pearce, Dale Evans, Brad Taylor, William Frawley, Jerome Cowan, Arlene Harris, Joyce Compton

14. SOMEONE TO REMEMBER

Mabel Paige, Richard Crane, Charles Dingle

15. SCATTERBRAIN

Judy Canova, Alan Mowbray, Eddie Foy, Jr., Isabel Jewell

CONTACT... ANY OF THE 32 HOLLYWOOD TELEVISION SERVICE OFFICES

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612 S. Harwood Street

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DES MOINES, IOWA
1200 High Street
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**THE NEW AND GREAT MULTI-MILLION DOLLAR
MOTION PICTURE PROGRAM NOW AVAILABLE
BY SALE BY HOLLYWOOD TELEVISION SERVICE, Inc.**

16. THAT BRENNAN GIRL
James Dunn, Mona Freeman, William Marshall,
June Duprez

17. CAMPUS HONEYMOON
Lee & Lynn Wilde, Adele Mara, Richard Crane,
Stephanie Bachelor

18. JOAN OF OZARK
Judy Canova, Joe E. Brown, Jerome Cowan,
Anne Jeffreys, Donald Curtis

19. I'LL REACH FOR A STAR
Frances Langford, Phil Reagan, Louise Henry,
Duke Ellington and Eddie Duchin Orchestras

20. OH, MY DARLING CLEMENTINE
Frank Albertson, Irene Ryan, Tom Kennedy, Roy Acuff

21. SLEEPY LAGOON
Judy Canova, Dennis Day, Ernest Truex, Douglas Fowley,
Will Wright, Joe Sawyer

22. IN OLD SACRAMENTO
William Elliott, Constance Moore

23. CHATTERBOX
Judy Canova, Joe E. Brown, Rosemary Lane,
John Hubbard, Anne Jeffreys

24. NIGHT TRAIN TO MEMPHIS
Roy Acuff, Allan Lane, Adele Mara, Roy Acuff and his
Smoky Mountain Boys

25. CALENDAR GIRL
Jane Frazee, William Marshall, Gail Patrick, Victor McLaglen,
Kenny Baker, Irene Rich, James Ellison

26. PUDDIN' HEAD
Judy Canova, Frances Lederer, Raymond Walburn,
Chick Chandler, Paul Harvey

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HOLLYWOOD TELEVISION SERVICE is proud to present
one of the world's great entertainment film subjects
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"BILL AND COO"

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Subjects for your TV Audiences

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What's more—

WXEL is now
the most powerful
TV station in
Cleveland
(316,000 watts ERP).

WXEL is now
a Storer Station
—programmed
to Storer
standards
of excellence.



WXEL, more than
ever, is your best
way to influence
and sell the
3 billion dollar
Cleveland market!

WXEL

Channel 8 Cleveland

Represented nationally by The Katz Agency



Receiver Circulation Report for February

Independent estimates, prepared by our own research department, of the number of TV homes in all U. S. television markets

THESE set counts, the result of continuing study by the research department of TELEVISION Magazine, are published as an aid to spot buying. The figure for each market is our estimate of the total number of TV homes that can be reached by the most powerful station in that market. Figures for other stations in the market will vary, depending on channel, antenna location and height, power, etc.

The figure immediately following the market name in each case is the percentage of homes in the area having TV sets (i.e., penetration) as of the first of the issue month.

Under each market designation are listed all of the stations in the market, together with their network affiliations.

Stations which signed on after January 1 are not listed here, but openings that occurred in January and openings scheduled for February are given on page 24.

In defining market coverage, we have used all available data—the research services, engineering contours, RETMA shipments, and rating reports in overlapping areas as evidence of cross-viewing. The result is a Total Coverage Area for each TV market

that takes into account evidence of viewing as well as signal contour.

If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it. (For the names of the counties included in each market area, see TELEVISION Magazine's *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.

Our 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 only a short period, Nielsen data are only a guide. RETMA shipments are the base.

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.

Unlike other published set counts, these figures are neither station nor network estimates.

CIRCULATION AS OF FEBRUARY 1

Total U. S.: 33,858,180

ABILENE, Texas—56.8	43,620	ANN ARBOR, Mich.—18.2	†19,070	BELLINGHAM, Wash.—69.8	63,030
KRBC-TV (A,D,N)		WPAG-TV† (D)		KVOS-TV (C,D)	
ADA, Okla.—46.9	67,530	ASBURY PARK, N. J.—7.8	†9,470	BETHLEHEM-ALLENTOWN- EASTON, Pa.—22.1	†55,740
KTEN (A)		WRTV†		WLEV-TV† (N); WFMZ-TV†;	
ADAMS-PITTSFIELD, Mass.	††	ASHEVILLE, N. C.	307,610	WGLV† (A,D)	
WMGT†		WISE-TV† (A,C,D);	†33,630	BILLINGS, Mont.—45.0	14,720
AKRON, Ohio—22.2	†60,740	WLOS-TV (A,D)		KOOK-TV (A,C,D)	
WAKR-TV† (A)		ASHTABULA, Ohio—25.4	†23,290	BINGHAMTON, N. Y.—68.0	317,290
ALBANY, Ga.—28.5	36,540	WICA-TV†		WNBF-TV (A,C,D,N)	
WALB-TV (A,D,N)		ATLANTA, Ga.	492,030	BIRMINGHAM, Ala.—53.5	315,490
ALBANY-SCHENECTADY-TROY, N. Y.	415,110	WAGA-TV (C,D); WLW-A (A);	††	WABT (A,D,N); WBRC-TV (C)	
WROW-TV† (A,C,D);	†114,330	WSB-TV (N); WQXI-TV†		BISMARCK, N. D.—39.9	12,290
WRGB (A,C,D,N); WTRI† (C)		AUGUSTA, Ga.—45.3	90,420	KFYR-TV (C,D,N)	
ALBUQUERQUE, N. M.—44.5	49,440	WJBF (A,D,N); WRDW-TV (C)		BLOOMINGTON, Ill.—46.7	†39,410
KGGM-TV (C); KOAT-TV (A,D);		AUSTIN, Minn.—56.6	75,560	WBLN-TV†	
KOB-TV (D,N)		KMMT (A,C,D)		BLOOMINGTON, Ind.—76.0	474,240
ALEXANDRIA, La.—34.9	38,110	AUSTIN, Texas—56.4	93,910	WTTV (D,N)	
KALB-TV (A,C,D,N)		KTBC-TV (A,C,D,N)		BOISE-MERIDIAN, Ida.—44.3	38,100
ALTOONA, Pa.—68.0	329,120	BAKERSFIELD, Cal.	107,070	KIDO-TV (A,N); KBOI (C,D)	
WFBG-TV (A,N)		KBAK-TV† (D);	†57,310	BOSTON, Mass.	1,253,160
AMARILLO, Texas—64.8	64,540	KERO-TV (A,C,N)		WBZ-TV (D,N);	†124,990
KFDA-TV (A,C); KGNC-TV (D,N)		BALTIMORE, Md.—87.1	695,410	WNAC-TV (A,C); WTAO-TV† (A,D)	
AMES, Iowa—74.0	198,320	WAAM (A,D); WBAL-TV (N);		BRIDGEPORT, Conn.—12.5	†53,450
WOI-TV (A,C,D,N)		WMAR-TV (C)		WICC-TV† (A,D)	
ANCHORAGE, Alaska	11,500	BANGOR, Maine—71.9	75,350	BUFFALO, N. Y.	437,630
KFIA (A,C); KTVL (D,N)		WABI-TV (A,C,D,N); W-TWO (C)		WBEN-TV (A,C,D);	†169,430
ANDERSON, S. C.—41.0	†43,340	BATON ROUGE, La.—35.2	†61,090	WBUF-TV† (A,C,D);	
WAIM-TV† (C)		WAFB-TV† (A,C,D,N)		WGR-TV (A,D,N)	
		BAY CITY-SAGINAW, Mich.	198,380	BUTTE, Mont.—54.2	12,680
		WNEM-TV (D,N);	†119,330	KXLF-TV (A,N)	
		WKNX-TV† (A,C,D)		CADILLAC, Mich.—51.5	59,070
		BEAUMONT, Texas—26.4	†38,070	WWTW (A,C,D)	
		KBMT† (A,D,N)			

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CAPE GIRARDEAU, Mo.—37.7	87,090	FAIRMONT, W. Va.—19.6	†16,580	LAFAYETTE, Ind.—60.4	†45,480
KFVS-TV (C,D,N)		WJPB-TV† (A,D,N)		WFAM-TV† (D)	
CARTHAGE-WATERTOWN, N. Y.—64.2	60,960	FARGO, N. D.—35.9	63,760	LAKE CHARLES, La.	54,830
WCNY-TV (A,C,D)		WDAY-TV (A,C,D,N)		KPLC-TV (A,N); KTAG-TV† (A,C,D)	†29,760
CEDAR RAPIDS, Iowa—69.9	184,050	FLORENCE, S. C.—45.6	115,920	LANCASTER, Pa.—75.0	535,430
KCRG-TV (A); WMT-TV (C,D)		WBTW (A,C,D,N)		WGAL-TV (A,C,D,N)	
CHAMPAIGN, Ill.—64.0	276,030	FT. DODGE, Iowa—27.2	†14,040	LANSING, Mich.	321,660
WCIA (C,D,N)		KQTV† (D,N)		WJIM-TV (A,C,N); WTOM-TV† (A,D)	†54,130
CHARLESTON, S. C.—55.3	96,060	FT. MYERS, Fla.—33.0	10,790	LAS VEGAS, Nev.—64.3	15,110
WCSC-TV (A,C); WUSN-TV (D,N)		WINK-TV (A)		KLAS-TV (A,C,D,N)	
CHARLESTON, W. Va.	231,980	FT. SMITH, Ark.—37.6	†21,130	LAWTON, Okla.—67.1	64,680
WCBS-TV (C,D);	†57,010	KFSA-TV† (A,D,N)		KSWO-TV (D)	
WKNA-TV† (A,D)		FT. WAYNE, Ind.	†86,620	LEWISTON-PORTLAND, Me.	161,110
CHARLOTTE, N. C.	450,120	WIN-T† (A,C); WKJG-TV† (D,N)		WLAM-TV† (A,C,D); WCSH-TV (D,N);	†24,920
WBTW (A,C,D,N);	†37,470	FT. WORTH-DALLAS, Texas—66.8	435,540	WGAN-TV (C)	
WQMC† (A,D,N)		WBAP-TV (A,N); KRLD-TV (C);		LIMA, Ohio—49.3	†50,140
CHATTANOOGA, Tenn.—51.3	121,530	WFAA-TV (A,D,N)		WLOK-TV† (A,C,D,N)	
WDEF-TV (A,C,D,N)		FRESNO-TULARE, Cal.—59.9	†126,150	LINCOLN, Neb.—56.1	104,120
CHEYENNE, Wyo.—51.8	17,920	KJEO-TV† (A); KMJ-TV† (C,N);		KOLN-TV (A,C,D)	
KFBC-TV (A,C,D,N)		KVVG† (D)		LITTLE ROCK-PINE BLUFF, Ark.—38.3	95,370
CHICAGO, Ill.—85.2	2,004,510	GALVESTON-HOUSTON, Texas—70.2	382,450	KARK-TV (N); KATV (A,C,D)	
WBBM-TV (C); WBKB (A);		KGUL-TV (C,D); KPRC-TV (A,N);		LONGVIEW, Texas—31.4	†27,660
WGN-TV (D); WNBQ (N)		KTRK-TV (A)		KTVE† (C,D)	
CHICO, Cal.—51.2	60,830	GRAND JUNCTION, Colo.—21.2	4,940	LOS ANGELES, Cal.—87.6	1,822,480
KHSL-TV (C,D,N)		KFXJ-TV (A,C,D,N)		KABC-TV (A); KCOP, KHJ-TV (D);	
CINCINNATI, Ohio—86.3	462,740	GRAND RAPIDS, Mich.—78.1	385,190	KNXT (C); KRCA-TV (N); KTLA;	
WCPO-TV (A,D); WKRC-TV (C);		WOOD-TV (A,C,D,N)		KTTV	
WLW-T (N)		GREAT BEND, Kans.—46.9	54,690	LOUISVILLE, Ky.—61.6	427,870
CLEVELAND, Ohio—90.1	1,084,810	KCKT-TV (N)		WAVE-TV (A,D,N); WHAS-TV (C)	
WEWS (C); WNBK (N);		GREAT FALLS, Mont.—33.4	8,280	LUBBOCK, Texas—62.4	65,770
WXEL (A,D)		KFBB-TV (A,C,D,N)		KCBD-TV (A,N); KDUB-TV (C,D)	
COLORADO SPRINGS-PUEBLO,		GREEN BAY, Wis.—63.0	164,560	LYNCHBURG, Va.—57.5	146,910
Colo.—45.2	43,890	WBAY-TV (A,C,D)		WLVA-TV (A,C,D)	
KKTV (A,C,D); KRDO-TV (N);		GREENSBORO, N. C.—62.2	268,640	MACON, Ga.	86,650
KCSJ-TV (N)		WFMY-TV (A,C,D)		WMAZ-TV (A,C,D); WNEX-TV† (N)	†31,920
COLUMBIA, Mo.—47.0	62,890	GREENVILLE, N. C.—45.9	102,770	MADISON, Wis.—47.4	†60,530
KOMU-TV (A,C,D,N)		WNCT (A,C,D,N)		WKOW-TV† (C); WMTV† (A,D,N)	
COLUMBIA, S. C.	98,420	GREENVILLE, S. C.	251,820	MANCHESTER, N. H.—80.3	201,230
WCOS-TV† (A,D);	†73,820	WFBC-TV (N); WGVL† (A,D)	†77,540	WMUR-TV (A,D)	
WIS-TV (A,D,N); WNOK-TV† (C,D)		HANNIBAL, Mo.—QUINCY, Ill.—65.5	114,490	MARINETTE, Wis.—65.2	100,670
COLUMBUS, Ga.	76,220	KHQA-TV (C,D); WGEM-TV (A,N)		WMBV-TV (A,N)	
WDAK-TV† (A,D,N);	†43,810	HARLINGEN-WESLACO, Texas—41.0	38,830	MASON CITY, Iowa—56.2	84,240
WRBL-TV (C)		KGBT-TV (A,C,D); KRGV-TV (N)		KGLO-TV (C,D)	
COLUMBUS, Ohio—83.2	446,530	HARRISBURG, Ill.—31.4	†21,160	MEDFORD, Ore.—26.5	21,650
WBNS-TV (C); WLW-C (A,N);		WSIL-TV†		KBES-TV (A,C,D,N)	
WTVN (A,D)		HARRISBURG, Pa.—59.4	†156,460	MEMPHIS, Tenn.—55.3	333,020
CORPUS CHRISTI, Texas—33.2	†26,430	WCMB-TV† (A,D); WHP-TV† (C);		WHBQ-TV (A,C); WMCT (A,D,N)	
KVDO-TV† (N)		WTPA† (A,N)		MERIDIAN-BOISE, Idaho—44.3	38,100
DALLAS-FT. WORTH, Texas—66.8	435,540	HARRISONBURG, Va.—51.1	96,320	KBOI (C,D); KIDO-TV (A,N)	
KRLD-TV (C); WFAA-TV (A,D,N);		WSVA-TV (A,C,D,N)		MERIDIAN, Miss.—27.5	36,930
WBAP-TV (A,N)		HARTFORD-NEW BRITAIN, Conn.—43.4	†218,690	WTOK-TV (A,C,D,N)	
DANVILLE, Ill.—36.7	†30,420	WGTH-TV† (A,D); WKNB-TV† (C)		MIAMI-FT. LAUDERDALE, Fla.	236,300
WDAN-TV† (A)		HENDERSON, Ky.—EVANSVILLE,		WTVJ (A,C,D); WGBS-TV† (N);	†139,540
DAVENPORT, Ia.—ROCK ISLAND,		Ind.—40.3	†71,940	WITV† (A,D)	
Ill.—73.3	291,220	WEHT† (C); WFIE-TV† (A,D,N)		MIDLAND, Texas—53.0	32,170
WOC-TV (N); WHBF-TV (A,C,D)		HOLYOKE-SPRINGFIELD, Mass.—68.3	†145,010	KMID-TV (A,C,D,N)	
DAYTON, Ohio—84.7	392,670	WHYN-TV† (C,D); WWLP† (A,N)		MILWAUKEE, Wis.	610,360
WHIO-TV (C,D); WLW-D (A,N)		HONOLULU, T. H.—51.3	57,250	WCAN-TV† (C); WXIX† (C,D);	†317,600
DECATUR, Ala.	††	KGMB-TV (A,C); KONA (D,N);		WTMJ-TV (D,N); WTVW (A,D)	
WMSL-TV†		KULA-TV		MINNEAPOLIS-ST. PAUL, Minn.—71.7	524,490
DECATUR, Ill.—52.2	†128,140	HOUSTON-GALVESTON, Texas—70.2	382,450	KSTP-TV (N); WCCO-TV (C);	
WTVP† (A,C,D)		KPRC-TV (N); KTRK-TV (A);		WMIN-TV (A,D); WTCN-TV (A,D)	
DENVER, Colo.—72.7	246,380	KGUL-TV (C)		MINOT, N. D.—32.4	10,820
KBTV (A); KFEL-TV (D);		HUNTINGTON, W. Va.—60.3	350,100	KCJB-TV (A,C,D,N)	
KLZ-TV (C); KOA-TV (N)		WSAZ-TV (A,C,D,N)		MISSOULA, Mont.—22.1	5,990
DES MOINES, Iowa	175,620	HUTCHINSON, Kansas—55.1	163,760	KGVO-TV (A,C,D)	
KGTV† (A,D); WHO-TV (N)	†44,170	KTVH (C,D)		MOBILE, Ala.—49.8	101,890
DETROIT, Mich.—WINDSOR, Can.—88.6	1,380,480	IDAHO FALLS, Ida.—54.9	21,690	WALA-TV (A,C,N)	
CKLW-TV (D); WJBK-TV (C,D);		KID-TV (A,C,D,N)		MONROE, La.—46.7	75,790
WWJ-TV (N); WXYZ-TV (A)		INDIANAPOLIS, Ind.—76.5	532,360	KNOE-TV (A,C,D,N)	
DULUTH, Minn.—SUPERIOR, Wis.—49.6	69,540	WFBS-TV (C,D); WISH-TV (A,C,D)		MONTGOMERY, Ala.	89,110
KDAL-TV (A,N); WDSM-TV (C)		JACKSON, Miss.	110,120	WCOV-TV† (A,C,D); WSFA-TV (N)	†34,620
DURHAM, N. C.—50.9	224,520	WJTV† (A,C,D); WLBT (N);	†58,420	MONTPELIER, Vt.	99,110
WTVD (A,N)		WSLI-TV (A)		WMVT (A,C,D,N)	
EASTON-BETHEHEM-		JACKSONVILLE, Fla.	221,490	MUNCIE, Ind.—49.3	†76,960
ALLENTOWN, Pa.—22.1	†55,740	WJHP-TV† (A,D,N);	†50,330	WLBC-TV† (A,C,D,N)	
WFMZ-TV†;		WMBR-TV (A,C,D,N)		MUSKOGEE, Okla.—66.1	187,060
WGLV† (A,D); WLEV-TV† (N)		JOHNSON CITY, Tenn.—45.6	156,040	KTVX (A,D)	
EAU CLAIRE, Wis.—45.2	59,800	WJHL-TV (A,C,D,N)		NASHVILLE, Tenn.—61.1	234,750
WEAU-TV (A,D,N)		JOHNSTOWN, Pa.	*404,180	WLAC-TV (C); WSIX-TV (A,D);	
ELKHART-SOUTH BEND, Ind.—51.7	†135,660	WARD-TV† (A,C,D);	†45,270	WSM-TV (D,N)	
WSJV-TV† (A,C,D,N);		WJAC-TV (C,D,N)		NEW BRITAIN-HARTFORD, Conn.—43.4	†218,690
WSBT-TV† (C,D,N)		JOPLIN, Mo.—42.9	63,230	WKNB-TV† (C); WGTH-TV† (A,D)	
EL PASO, Texas-JUAREZ, Mexico—77.2	65,390	KSWM-TV (C)		NEW HAVEN, Conn.—85.3	773,240
KROD-TV (A,C,D); KTSM-TV (N);		KALAMAZOO, Mich.—77.6	510,690	WNHC-TV (A,C,D,N)	
XEJ-TV		WKZO-TV (A,C,D,N)		NEW ORLEANS, La.	305,770
ENID, Okla.	††	KANSAS CITY, Mo.—77.6	423,840	WDSU-TV (A,C,D,N);	†86,930
KGEO-TV (A)		KCMO-TV (A,C,D); KMBC-TV (C);		WJMR-TV† (A,C,D)	
ERIE, Pa.	181,040	WDAF-TV (N)		NEW YORK, N. Y.—87.5	4,282,780
WICU (A,D,N);	†55,040	KEARNEY, Neb.—39.1	46,230	WABC-TV (A); WABD (D); WATV;	
WSEE-TV† (C)		KHOL-TV (A,C,D)		WCBS-TV (C); WOR-TV; WPIX;	
EUGENE, Ore.—29.4	31,160	KINGSTON, N. Y.—16.8	†24,460	WRCA-TV (N)	
KVAL-TV (N)		WKNY-TV† (A,C,D,N)		NORFOLK-NEWPORT NEWS, Va.	253,800
EUREKA, Cal.—59.2	21,130	KNOXVILLE, Tenn.	175,470	WACH-TV; WTAR-TV (A,C,D);	†116,750
KIEM-TV (A,C,D,N)		WATE-TV (A,N); WTSK-TV† (C,D)	†69,920	WVEC-TV† (N)	
EVANSVILLE, Ind.—HENDERSON,		LA CROSSE, Wis.—42.6	53,510	OAK HILL, W. Va.	††
Ky.—40.3	†71,940	WKBT (A,C,D,N)		WOAY-TV (A)	
WFIE-TV† (A,D,N); WEHT† (C)					

County listings and data for each TV market will be in the March Data Book.

PARTICIPATIONS PAY OFF on...

KAKE-TV ^{Channel} 10



SPONSOR LETTERS PROVE IT!



- DRIVE-IN RESTAURANT
- TOY DEPARTMENT
- FRIGIDAIRE DISTRIBUTOR
- USED CARS
- BOOKSTORE
- TV ANTENNAS

"... our business was bad ... used a one-minute spot on DEPUTY DUSTY ... sold over 3,000 hamburgers and 680 cones ... bigger day than our Grand Opening."

"... Santa's Workshop was our best advertising ... items mentioned were SELLOUTS ... stores increased business over last year."

"... we'd rather have Ethel Jane (OPEN HOUSE) than any other feminine personality, net or local."

"... people came in from as far as Dodge City (158 miles) as a direct result of John Froome's WEATHERSCOPE."

"... two spots on NIGHTWATCH, we completely SOLD OUT of our \$8.95 World Globes."

"... response on DEPUTY DUSTY amazed us ... dealer sales increased more than 25% ... doubled our orders from factory."

HITCH YOUR PRODUCT TO THESE STARS TO REACH THE MILLION IN A BILLION-DOLLAR 42-COUNTY MARKET



"WEATHERSCOPE"
JOHN FROOME
Tomorrow's weather in a fresh and original way



"OPEN HOUSE"
ETHEL JANE KING
for thirteen years Kansas' most popular women's commentator



"DEPUTY DUSTY"
DUSTY HERRING
A real cowhand and genuine deputy who corrals the trade

KANSAS' GREATEST POWER 316,000 WATTS — KANSAS' HIGHEST TOWER 1,079 FEET

KAKE-TV ^{Channel} 10

204 NORTH WACO
WICHITA, KANSAS
AM hours 7-12:30

WICHITA — LARGEST CITY IN KANSAS

CONTACT THE KAKE-MAN AT YOUR NEAREST GEORGE P. HOLLINGBERY OFFICE

OKLAHOMA CITY, Okla.	262,620	SALINAS-MONTEREY, Cal.—67.2	96,770	TULARE-FRESNO, Cal.—59.9	†126,150
KMPT† (D); KTVQ† (A);	†75,630	KMBY-TV (A,C,D,N);		KVVG† (D); KJEO-TV† (A);	
KWTV (C); WKY-TV (A,N)		KSBW-TV (A,C,D,N)		KMJ-TV† (C,N)	
OMAHA, Neb.—83.2	271,010	SALISBURY, Md.	††	TULSA, Okla.—64.4	228,620
KMTV (A,C,D); WOW-TV (C,D,N)		WBOC-TV†		KOTV (A,C); KVOO-TV (N)	
ORLANDO, Fla.—35.7	63,900	SALT LAKE CITY, Utah—71.1	154,640	TYLER, Texas—34.9	50,260
WDBO-TV (A,C,D,N)		KSL-TV (A,C,D); KTVT (N); KUTV (A)		KLTV (A,C,D,N)	
PANAMA CITY, Fla.—29.9	12,680	SAN ANGELO, Texas—42.9	15,270	UTICA-ROME, N. Y.—78.6	186,680
WJDM-TV (A,N)		KTXL-TV (C,D,N)		WKTV (A,C,D,N)	
PARKERSBURG, W. Va.—34.9	†27,470	SAN ANTONIO, Texas—63.8	242,630	VALLEY CITY, N. D.—42.3	39,760
WTAP-TV† (A,D)		KENS-TV (A,C,D); WOAI-TV (A,N)		KXJB-TV (C,D)	
PENSACOLA, Fla.	78,120	SAN DIEGO, Cal.—TIJUANA,		WACO-TEMPLE, Texas	80,420
WEAR-TV (A); WPFA-TV†	††	Mexico—90.4	274,450	KANG-TV† (A,C,D); KCEN-TV (N)	†39,140
PEORIA, Ill.—65.4	†131,780	KFMB-TV (A,C); KFSD-TV (N); XETV		WASHINGTON, D. C.—86.9	563,980
WEEK-TV† (N); WTVH-TV† (A,C,D)		SAN FRANCISCO, Cal.	1,036,620	WMAL-TV (A); WRC-TV (N);	
PHILADELPHIA, Pa.—90.9	1,712,650	KGO-TV (A); KPIX (C,D);	†147,970	WTOP-TV (C); WTTG (D)	
WCAU-TV (C); WFIL-TV (A,D);		KRON-TV (N); KSAN-TV†		WATERBURY, Conn.—43.6	†90,860
WPTZ (N)		SAN JUAN, P. R.	††	WATR-TV† (A,D)	
PHOENIX, Ariz.—77.9	113,970	WAPA-TV (A,D,N); WKAQ-TV (C)		WATERLOO, Iowa	139,320
KOOL-TV (A); KPHO-TV (C,D);		SAN LUIS OBISPO, Cal.—62.4	91,230	KWWL-TV (D,N)	
KVAR (D,N)		KVEC-TV (A,D)		WAUSAU, Wis.—40.7	46,560
PINE BLUFF-LITTLE ROCK, Ark.—38.3	95,370	SANTA BARBARA, Cal.—64.4	111,350	WSAU-TV (A,C,D,N)	
KATV (A,C,D); KARK-TV (N)		KEY-T (A,C,D,N)		WESLACO-HARLINGEN, Texas—41.0	38,830
PITTSBURG, Kansas—42.2	78,450	SAVANNAH, Ga.—43.9	39,120	KRGV-TV (N); KGBT-TV (A,C,D)	
KOAM-TV (A,D,N)		WTOC-TV (A,C,D,N)		WEST PALM BEACH, Fla.	65,760
PITTSBURGH, Pa.	993,670	SCHENECTADY-ALBANY-TROY, N. Y.	415,110	WIRK-TV† (D,N); WJNO-TV (N)	†29,410
KDKA-TV (A,C,D,N); WENS† (A,C)	†268,250	WRGB (A,C,D,N);	†114,330	WHEELING, W. Va.—70.0	270,970
PLATTSBURG, N. Y.	††	WROW-TV† (A,D); WTRI† (C)		WTRF-TV (A,N)	
WIRI (D)		SCRANTON-WILKES-BARRE, Pa.—60.7	†164,380	WICHITA, Kansas	195,110
POLAND SPRING, Me.—71.2	199,080	WARM-TV† (A); WGBI-TV† (C);		KAKE-TV (A); KEDD† (N)	†96,040
(Mt. Washington, N.H.)		WTVU†; WBRE-TV† (N);		WICHITA FALLS, Texas—61.8	88,010
WMTW (A,C,D)		WILK-TV† (A,D)		KFDX-TV (A,N); KWFT-TV (C,D)	
PORTLAND-LEWISTON, Me.	161,110	SEATTLE-TACOMA, Wash.—71.4	383,840	WILKES-BARRE-SCRANTON, Pa.—60.7	†164,380
WCSH-TV (D); WGAN-TV (C);	†24,920	KING-TV (A); KOMO-TV (N);		WBRE-TV† (N); WILK-TV† (A,D);	
WLAM-TV† (A,C,D)		KTNT-TV (C,D); KTVW		WARM-TV† (A); WGBI-TV† (C);	
PORTLAND, Ore.	††214,800	SEDALIA, Mo.—55.3	33,240	WTVU†	
KOIN-TV (A,C); KPTV† (A,D,N)		KDRO-TV		WILMINGTON, Del.—90.1	167,140
PROVIDENCE, R. I.	737,190	SHREVEPORT, La.—50.2	64,810	WDEL-TV (D,N)	
WJAR-TV (A,C,D,N); WNET† (A,D)		KSLA (A,C,D,N)		WILMINGTON, N. C.—30.9	52,410
PUEBLO-COLORADO SPRINGS,		SIoux CITY, Iowa—70.8	131,760	WMFD-TV (N)	
Colo.—45.2	43,890	KTIV (N); KVTV (A,C,D,N)		WINSTON-SALEM, N. C.	218,480
KCSJ-TV (N); KKTV (A,C,D);		SIoux FALLS, S. D.—49.7	101,690	WSJS-TV (N); WTOB-TV† (A,D)	†60,360
KRDO-TV (N)		KELO-TV (A,D,N)		WORCESTER, Mass.—20.7	†75,080
QUINCY, Ill.—HANNIBAL, Mo.—65.5	114,490	SOUTH BEND-ELKHART, Ind.—51.7	†135,660	WWOR-TV† (A,D)	
WGEM-TV (A,N); KHQA-TV (C,D)		WSBT-TV† (C); WSJV-TV† (A,C,D,N)		YAKIMA, Wash.—38.7	†28,330
RALEIGH, N. C.	†83,060	SPOKANE, Wash.	108,580	KIMA-TV† (A,C,D,N)	
WNAO-TV† (A,C,D)		KHQ-TV (A,N); KREM-TV (A);		YORK, Pa.—65.2	†82,740
READING, Pa.—30.6	†145,470	KXLY-TV (C,D)		WNOV-TV† (D); WSBA-TV† (A)	
WEEU-TV† (A,N); WHUM-TV† (C)		SPRINGFIELD, Ill.—47.5	†53,720	YOUNGSTOWN, Ohio—42.5	†147,900
RENO, Nev.—68.8	17,820	WICS† (A,D,N)		WFMJ-TV† (N); WKBN-TV† (A,C,D)	
KZTV (A,C,D,N)		SPRINGFIELD-HOLYOKE, Mass.—68.3	†145,010	YUMA, Ariz.—59.0	15,640
RICHMOND, Va.—72.9	188,370	WWLP† (A,N); WHYN-TV† (C,D)		KIVA-TV (D)	
WTVR (C,N)		SPRINGFIELD, Mo.—51.6	73,430	ZANESVILLE, Ohio—53.6	†41,060
ROANOKE, Va.—53.5	231,230	KTTS-TV (C,D); KYTV (A,N)		WHIZ-TV† (A,C,D,N)	
WLSL-TV (A,N)		STEBENVILLE, Ohio—78.4	379,690		
ROCHESTER, Minn.—54.3	84,820	WSTV-TV (C)		† UHF circulation.	
KROC-TV (D,N)		STOCKTON, Cal.	1,069,020	†† Incomplete data.	
ROCHESTER, N. Y.—85.3	278,330	KOVR (D); KTVU† (N)	†75,680	††† VHF-UHF.	
WHAM-TV (A,D,N);		SUPERIOR, Wis.—DULUTH, Minn.—49.6	69,540	* Johnstown area only. Does not include Pitts-	
WHEC-TV (A,C); WVET-TV (A,C)		WDSM-TV (C); KDAL-TV (A,N)		burgh, where station has sizeable share of	
ROCKFORD, Ill.	235,480	SYRACUSE, N. Y.—86.5	361,220	audience.	
WREX-TV (A,C); WTVO† (D,N)	†90,210	WHEN-TV (A,C,D); WSYR-TV (N)			
ROCK IS., Ill.—DAVENPORT, Ia.—73.3	291,220	TACOMA-SEATTLE, Wash.—71.4	383,840		
WHBF-TV (A,C,D); WOC-TV (N)		KTNT-TV (C,D); KTVW;			
ROME, Ga.—58.2	156,090	KING-TV (A); KOMO-TV (N)			
WROM-TV		TEMPLE-WACO, Texas	80,420		
ROSWELL, N. M.—41.6	19,680	KCEN-TV (N); KANG-TV† (A,C,D)	†39,140		
KWSL-TV (A,D,N)		TERRE HAUTE, Ind.	158,420		
SACRAMENTO, Cal.—32.9	†84,580	WTHI-TV (A,C,D)			
KCCC-TV† (A,C,D,N)		TEXARKANA, Texas—43.0	108,270		
SAGINAW-BAY CITY, Mich.	198,380	KCMC-TV (A,C,D)			
WKNX-TV† (A,C,D);	†119,330	TOLEDO, Ohio—85.8	321,410		
WNEM-TV (D,N)		WSPD-TV (A,C,D,N)			
ST. JOSEPH, Mo.—72.0	103,900	TOPEKA, Kansas—61.3	115,430		
KFEQ-TV (C,D)		WIBW-TV (A,C,D)			
ST. LOUIS, Mo.	679,320	TRAVERSE CITY, Mich.	24,550		
KSD-TV (A,C,N); KWK-TV (C);	†247,520	WPBN-TV (N)			
WTVI† (A,C,D)		TUCSON, Ariz.—47.2	33,560		
St. PETERSBURG, Fla.—46.6	†108,110	KOPO-TV (C,D); KVOA-TV (A,N)			
WSUN-TV† (A,C,D,N)					

JANUARY OPENINGS: 3

Market	Station	Channel
Henderson, Nev.	KLRJ-TV	(2)
Minneapolis, Minn.	KEYD-TV	(9)
West Palm Beach, Fla.	WEAT-TV	(12)

FEBRUARY TARGETS: 1

Market	Station	Channel
Tampa, Fla.	WFLA-TV	(8)

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New County-by-county Market Definition Coming!

Exclusive! The 1955 Data Book will specify the counties covered by each TV area, correlated with popula-

tion, sales, and income. Here's the base for our monthly set count. Don't miss this vital buying tool!

Advertiser Expenditures Reported in Full!

Program and time investments of each network user will be reported by product and company. Analysis of

spot and local spending, too. The Data Book is the only source for this frequently needed information.

Data Book Coming Mid-March! Be sure to get a copy for your own year-round use!

7th in circulation in the Southwest

.. among
31
TV markets!

now
103,760
TV HOMES!

Actual Spot Circulation Figures from TELEVISION Magazine
—January, 1955

100,000 WATTS

*Maximum
Power*

CBS-ABC
(Interconnected)
DuMont

the only maximum power station between
Memphis and Dallas—180 hours per month
of network commercial programs.

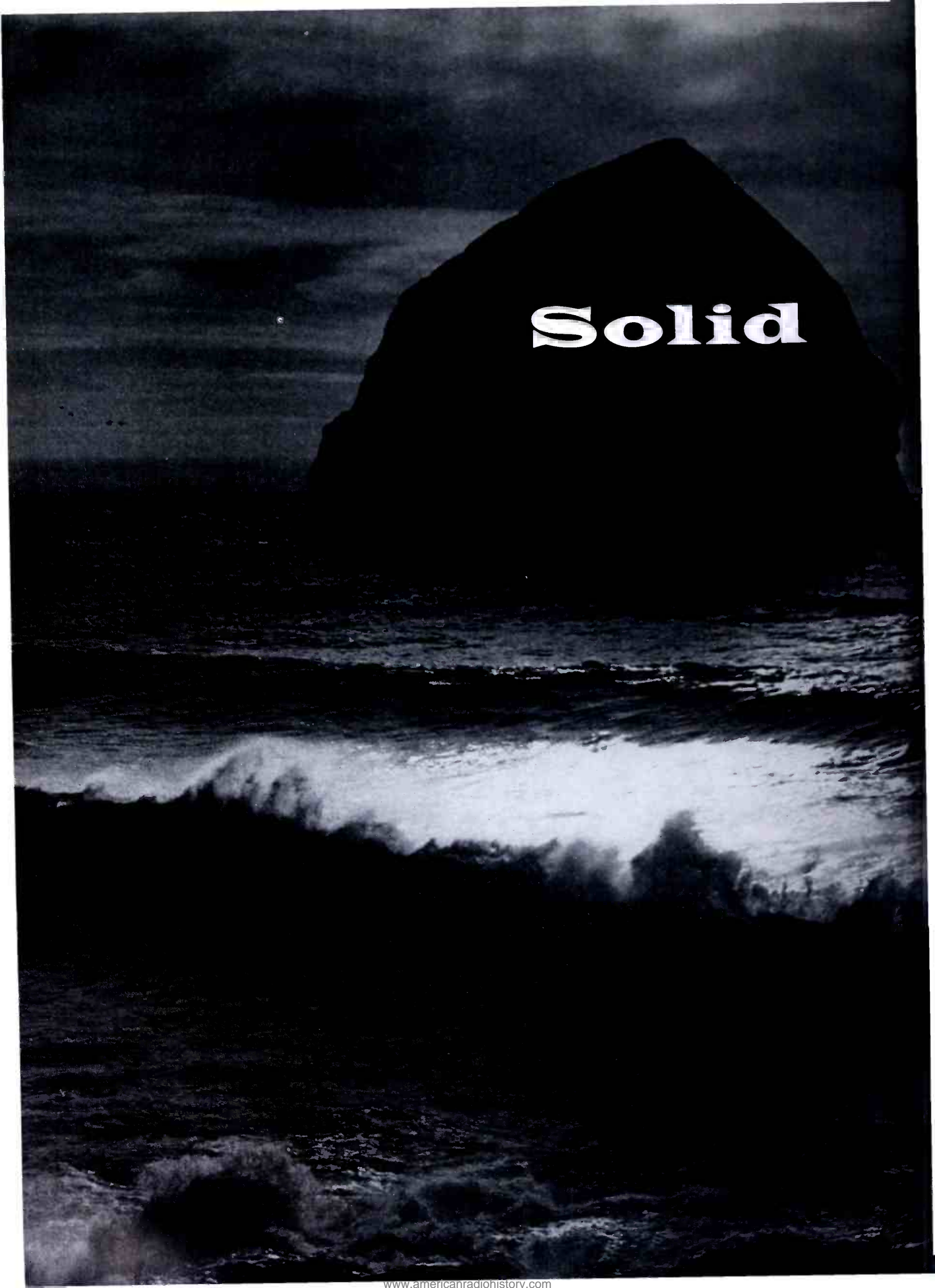
KCMC-TV 6

SERVING
TEXARKANA - SHREVEPORT

CHANNEL 6
TEXARKANA, TEXAS - ARKANSAS

General Manager—WALTER M. WINDSOR

Presented by VENARD, RINTOUL & McCONNELL, Inc.



Solid

**"Solid as a Storer Station" is
a compliment applied only to a station whose
solid foundation in the community it serves is
exceeded only by solid selling on the air.**

**For a sales campaign that is successful, satisfactory
and solid — sell on a Storer Station.**

STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

KPTV
Portland, Ore.

WAGA • WAGA-TV
Atlanta, Ga.

WJBK • WJBK-TV
Detroit, Mich.

WJW • WXEL-TV
Cleveland, Ohio

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS • WGBS-TV
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 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



WKRC-TV

316,000 watts
on Channel 12



CINCINNATI, OHIO



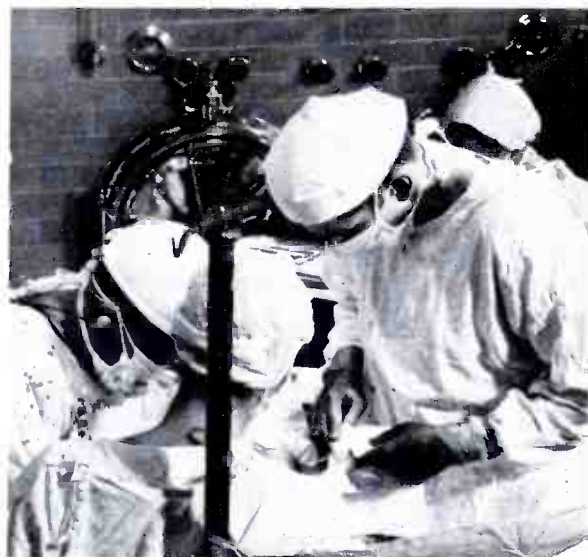
WTVN-TV

100,000 watts
on Channel 6 COLUMBUS, OHIO

Don Chapin
*Mgr. New York Office,
550 Fifth Avenue*

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY



How "Realistic" Can TV Get?

Educators, doctors and clergymen agree that TV is its own best censor, but they differ on what should be cut and the educational value of what's left in

THE arrival of *The Medic*, a rash of medical programming on other shows, the telecasting of complete operations last fall—to Jack Gould of the *New York Times* all this is evidence that TV has gone on a "medical jag," and it has been the cause of some concern in other areas of the television industry, too.

The whole question of just how far television can go in handling delicate subject matter—sex education, medical problems, religious matters, etc.—suddenly has taken on a new urgency. In the belief that a cross-section of "expert" opinion might throw some light on the question, TELEVISION Magazine sought out qualified people in the educational, psychological, medical, and religious fields and asked them to comment.

Here is what they told us:

Mr. Lynn Poole, producer of *Johns Hopkins Science Review*: When we started we set only two standards for ourselves. One was that every subject handled would be done in the best of taste. Secondly, it must be done in a factual manner. In the beginning, in 1948, everyone took the ultra-ultra conservative position regarding these matters. But since then the pendulum has swung pretty far in the opposite direc-

tion. I think the A. M. A. is going to have to watch and see that it doesn't swing too far.

Last year we did a three-part series on cancer, and two of the parts dealt with cancer of the breast and cancer of the cervix. Our question was: Is it wise to show these things? Our rule that everything must be done in a factual manner and never for shock value was our guide. We decided to go ahead. That meant that we'd have to show a bared breast and a diagram of the cervix. Despite our fears, we didn't receive one piece of adverse mail, and we did get all sorts of praise. Of course, we stuck to medical terms.

One woman wrote us that we had explained things to her daughter that she never had had the courage to tackle. Our purpose is to show things to people that they need to know about. Now, whether such facts should be surrounded with hoopla and drama—that's another question, but one that will have to be answered. Of course, there's a difference of opinion even among doctors as to how far you can go. This reflects itself in the different approaches of different shows. I'm a prejudiced observer, but I think that the birth of a baby and subjects of a similar nature are good for television, as long as they're done in a factual manner.

(continued on page 68)

Daytime Is Bigtime Now — a Special Report

The audience is larger, and more advertisers are taking advantage of it. Web programming has been extended, timebuying made more flexible. Unchanged: low cost-per-thousand

By Abby Rand

WHETHER they're selling one market or the entire country, advertisers are finding that daytime has become bigtime.

The audience has grown substantially. In some time periods set use has climbed more than 50% above last year's figures.

Significant for the local and spot advertiser, as well as the network user, is the fact that there's more network programming now—about a third more than last season. This, of course, means more audience-building programs.

More advertisers are taking advantage of daytime than ever before. Daytime network billings for 1954 were 54% above the 1953 mark, total billings went up 40%. One out of every four dollars of network gross billings was spent before 6 p.m.

Dollar expenditures aren't available for local and spot advertisers, but there's no question that daytime activity in the spot field has swung upward too.

Food and cleaning products are still the mainstays of daytime sponsorship, but now the list runs from autos to zippers. The growth of early-morning TV has pulled in ads beamed to men and to "the family."

Such diverse companies as General Motors (cars), duPont (paint), Mennen (shaving preparations),

Royal (typewriters), Fram (oil filters), and Wembley (neckties) have been selling successfully in daytime.

Advertisers are finding that they don't have to have a woman's product to take advantage of daytime's lower cost and longer commercials.

Two examples: Schaefer Beer has added daytime ID's in seven markets. The brewing company discovered a high percentage of beer brand choices are determined by women.

An automobile dealer in Albany has found a 3-4 p.m. variety show successful.

There are no "nighttime products" anymore. If it can be sold on television, it can be sold in daytime.

The audience-composition figures show that the number of male viewers is substantial, not just in the early morning, when men make up a third of those viewing, but also in the midday periods, when they form a tenth of the audience.

More and more, daytime is losing its "second-class" aura. The record on audience, cost and advertiser use explains why.

At 8 a.m., EST, Nielsen says, there are over 2,000,000 families watching TV, about 50% more than were watching at that hour last year.

(continued on page 58)

HOURS VIEWED. DAYTIME TV "YESTERDAY" BY TV HOUSEWIVES IN VARIOUS FAMILY CHARACTERISTIC GROUPS*

Base = TV Homes (Percent of TV Homes in Each Group in which the Housewife Viewed TV During Each Hour on a Weekday)

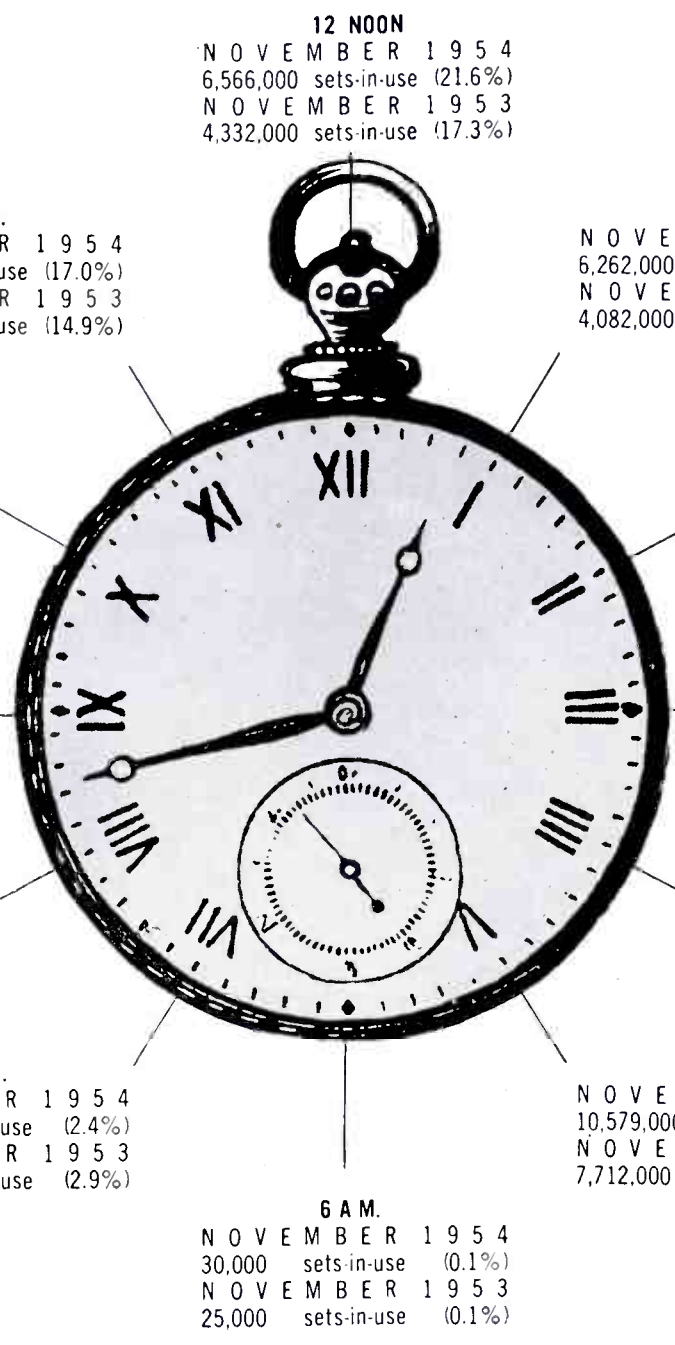
Viewed Between...	Total TV Homes (1,234)	Family Size			Family Income			Families with Children at Each Age-Level				Area of Residence	
		1-2 (351)	3-4 (575)	5 + (308)	Under \$3000 (249)	\$3000-4999 (511)	\$5000 + (474)	None (484)	6 and Under (462)	7-11 (364)	12-17 (295)	Metro Areas (953)	Non-Metro (281)
9-10 AM.....	7.9	6.0	7.9	10.0	7.7	8.7	6.3	5.7	11.2	7.9	7.9	6.6	11.8
10-11	18.1	13.2	18.3	23.4	16.0	23.6	13.4	12.8	25.6	19.4	18.7	17.4	19.6
11-12	19.1	16.6	17.9	24.2	21.3	23.3	13.2	15.9	23.4	19.7	20.8	18.8	19.0
12-1 PM.....	19.9	13.9	21.2	24.2	20.1	24.1	15.1	15.4	26.8	21.4	21.0	18.3	24.0
1-2	15.0	10.6	15.2	19.5	18.9	16.8	10.7	11.2	22.2	15.9	14.1	14.4	15.7
2-3	13.7	11.0	12.3	19.5	19.2	15.1	9.2	11.7	19.1	16.2	14.1	13.8	12.9
3-4	18.2	14.3	15.6	27.2	24.9	20.1	12.4	14.6	24.9	23.8	18.5	17.2	20.2
4-5	20.2	16.6	19.5	25.7	25.1	23.6	13.7	15.9	25.8	25.8	21.8	19.3	22.3
5-6	21.4	14.6	21.3	29.2	29.6	24.3	13.6	12.3	31.4	28.8	24.1	19.7	25.9

() = Number of cases

*All hours are "New York broadcast time"

Source: W. R. Simmons Associates' Study for NBC

**SETS-IN-USE,
1954 VS. 1953**



12 NOON
NOVEMBER 1954
6,566,000 sets-in-use (21.6%)
NOVEMBER 1953
4,332,000 sets-in-use (17.3%)

11 A.M.
NOVEMBER 1954
5,168,000 sets-in-use (17.0%)
NOVEMBER 1953
3,731,000 sets-in-use (14.9%)

1 P.M.
NOVEMBER 1954
6,262,000 sets-in-use (20.6%)
NOVEMBER 1953
4,082,000 sets-in-use (16.3%)

10 A.M.
NOVEMBER 1954
4,286,000 sets-in-use (14.1%)
NOVEMBER 1953
3,080,000 sets-in-use (12.3%)

2 P.M.
NOVEMBER 1954
6,506,000 sets-in-use (21.4%)
NOVEMBER 1953
4,031,000 sets-in-use (16.1%)

9 A.M.
NOVEMBER 1954
3,040,000 sets-in-use (10.0%)
NOVEMBER 1953
1,778,000 sets-in-use (7.1%)

3 P.M.
NOVEMBER 1954
7,235,000 sets-in-use (23.8%)
NOVEMBER 1953
4,532,000 sets-in-use (18.1%)

8 A.M.
NOVEMBER 1954
2,037,000 sets-in-use (6.7%)
NOVEMBER 1953
1,302,000 sets-in-use (5.2%)

4 P.M.
NOVEMBER 1954
7,874,000 sets-in-use (25.9%)
NOVEMBER 1953
4,532,000 sets-in-use (18.1%)

7 A.M.
NOVEMBER 1954
730,000 sets-in-use (2.4%)
NOVEMBER 1953
726,000 sets-in-use (2.9%)

5 P.M.
NOVEMBER 1954
10,579,000 sets-in-use (34.8%)
NOVEMBER 1953
7,712,000 sets-in-use (30.8%)

6 A.M.
NOVEMBER 1954
30,000 sets-in-use (0.1%)
NOVEMBER 1953
25,000 sets-in-use (0.1%)

Source: A. C. Nielsen Co.

HOURS VIEWED DAYTIME TV "YESTERDAY" BY TV WOMEN IN VARIOUS PERSONAL CHARACTERISTIC GROUPS*

Base = Women in TV Homes (Percent of TV Women in Each Group Who Viewed TV During Each Hour on a Weekday)

Viewed Between....	Total TV Women (1,414)	Age of Women			Education of Women			Marital Status of Women		Employment Status	
		Under 35 (518)	35-54 (659)	55+ (243)	Grammar (374)	High (827)	College (213)	Married (1,123)	Single (291)	Employed (467)	Not Employed (947)
9-10 AM	7.3	8.8	6.2	7.1	8.8	7.2	5.2	8.2	3.9	2.1	10.0
10-11	17.0	20.1	14.8	16.3	15.4	18.4	14.3	19.2	8.9	5.4	23.0
11-12	17.7	17.9	17.6	17.6	22.7	17.2	11.8	20.4	7.6	6.3	23.6
12-1 PM	18.3	21.2	17.4	14.6	20.9	19.0	11.8	21.2	7.6	5.7	24.9
1-2	14.2	17.5	11.3	14.9	14.1	15.6	9.1	16.0	7.3	3.9	19.5
2-3	13.1	13.9	11.3	16.6	16.5	13.5	6.3	13.8	10.5	3.7	18.0
3-4	17.6	19.7	15.4	19.0	20.5	18.0	11.1	19.1	11.8	6.5	23.3
4-5	19.7	19.7	20.4	17.6	24.0	19.5	13.6	20.7	15.7	10.6	24.4
5-6	20.6	25.1	19.5	13.2	24.9	20.9	12.5	21.3	17.6	13.0	24.5

() = Number of cases.

*All hours are "New York broadcast time"

Selznick Talks About Television

By Robert Cunniff

WHEN David O. Selznick put on his four-network television show a few months back to celebrate the Diamond Jubilee of Light, some industry observers hailed the production as an unqualified triumph, while others had complaints. There was pretty general agreement on one point, however: A master hand in the entertainment field was in evidence.

In view of the interest generated among TV folk, TELEVISION Magazine decided to quiz Mr. Selznick on his reactions to his first experience in the new medium. Selznick, on the go between Boston (where his wife was trying out *Portrait of a Lady*) and points west (where several of his own deals were in the works), was a patient and forthright, though hurried, witness. His testimony:

Q. What was your principal reaction to stepping into TV on such a major scale your first time out?

A. Well, mainly, I was astonished at how far advanced television is over the movies. As a result of my experience, I have submitted plans to the movies that would lead to a re-tooling of the entire industry in keeping with the vast strides made by television techniques. In particular, the opportunity to watch a rehearsal on a monitor is an enormous timesaving device. You can see what's wrong right on the spot without the tremendous expense of shooting and re-shooting a scene. All the way around, television techniques appear to have the jump on their movie counterparts. Technically speaking, I'd say that television in two or three years has advanced as far as the movies did in fifty.

Q. Do you have any preference between live and filmed TV?

A. I think that whole argument is pure academic nonsense. Essentially, what is seen on home screens is an image, whether it's an optical one or an electronic one. Frankly, I see no reason why both techniques can't be employed. On the show I put on, the John Steinbeck story about the West had to be done on film. On the other hand, the Helen Hayes-Thomas

Mitchell sequence was live, and I don't see how I could have done it any better on film. Obviously, it's a matter of fitting techniques to your needs.

Q. There is some talk that you have a contract negotiation going on with a major network. Is this true, and if so, what would you say your specific contributions to television would be?

A. Yes, I've had a few exploratory talks with NBC. As for what I'd do, there are a great many things. Over the past twenty-five years or so, I've filed away all sorts of short stories, anecdotes, vignettes, and other material that wouldn't be suitable for full-length movie treatment. I never knew what I was going to do with them, but I saved them anyway. Then along came television, and my problem was solved. I don't really know whether I'm going full speed into television just yet, but if I do, that's what I have in mind. But I'm anxious to get back to movie-making. The last movie I made was *Portrait of Jenny* in 1948.

Q. Would you care to be more specific about the sort of short material you mean? Do you have in mind classics adapted by modern writers?

A. If I were specific, the material would be on television tomorrow, put on by somebody else. Some of the material I've selected has been done by others on television already, but there's still a good deal left for me.

Q. How did you find TV your first time out?

A. Well, it was very exciting, creatively. Of course, just like everyone else, I hated to see the whole thing end and then disappear forever. I think that television has a big advantage over movies in one respect: In the movies, you make a film for a great audience and almost have to aim at the lowest common denominator. Ultimately, some artistic standards must be sacrificed. On television, you can aim at a more specific audience and select your material accordingly.

(continued on page 67)

"Technically speaking, television in two or three years has advanced as far as the movies did in fifty," says the producer of the Diamond Jubilee of Light show



Producer David O. Selznick and emcee Joseph Cotten during rehearsal of Diamond Jubilee of Light program

Gas Station Chain Gets To

Concentrating spots on one station, keeping its filmed commercials flexible, and offering lush giveaways boosted Sunset's sales 15% on a weekly TV outlay of \$1,500



Preparing to add San Francisco to Sunset's TV drive are Harvey ad agency president William Harvey (l.), and vp-timebuyer Roland Jacobson.

By Frank Orme

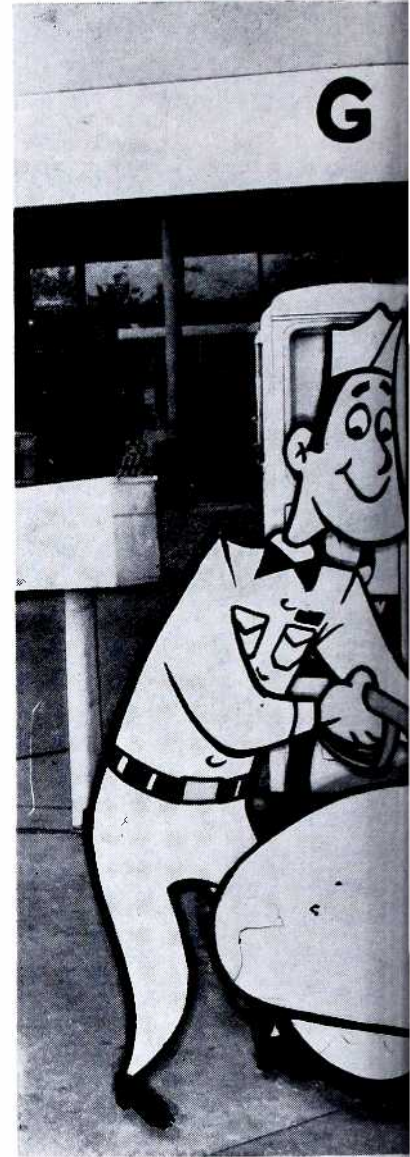
CAN a local sponsor who is limited to a total advertising budget of about \$2,000 per week for all media let television carry the load of an effective sales campaign in an area as vast and scattered as metropolitan Los Angeles?

The answer is: Definitely yes.

The Sunset Oil Company, with an allotment for TV time and production of \$1,500 per week, is one of the happiest sponsors on the West Coast. Its TV invasion of the seven-station Los Angeles market has achieved the remarkably low cost-per-thousand-viewers figure of 29 cents. Gallonage sales at Sunset's 85 deluxe Golden Eagle gasoline stations jumped 15 per cent within six weeks of its renewal, on October 20, of a basically TV advertising campaign.

In this two-part story on timebuying and production of commercials, TELEVISION Magazine covers an intriguing case history which refutes the arguments of media buyers who suggest that television should be shunned by the comparatively small advertiser in a big market.

Details of station deals and of timebuying legerdemain are provided for this first section by the candid

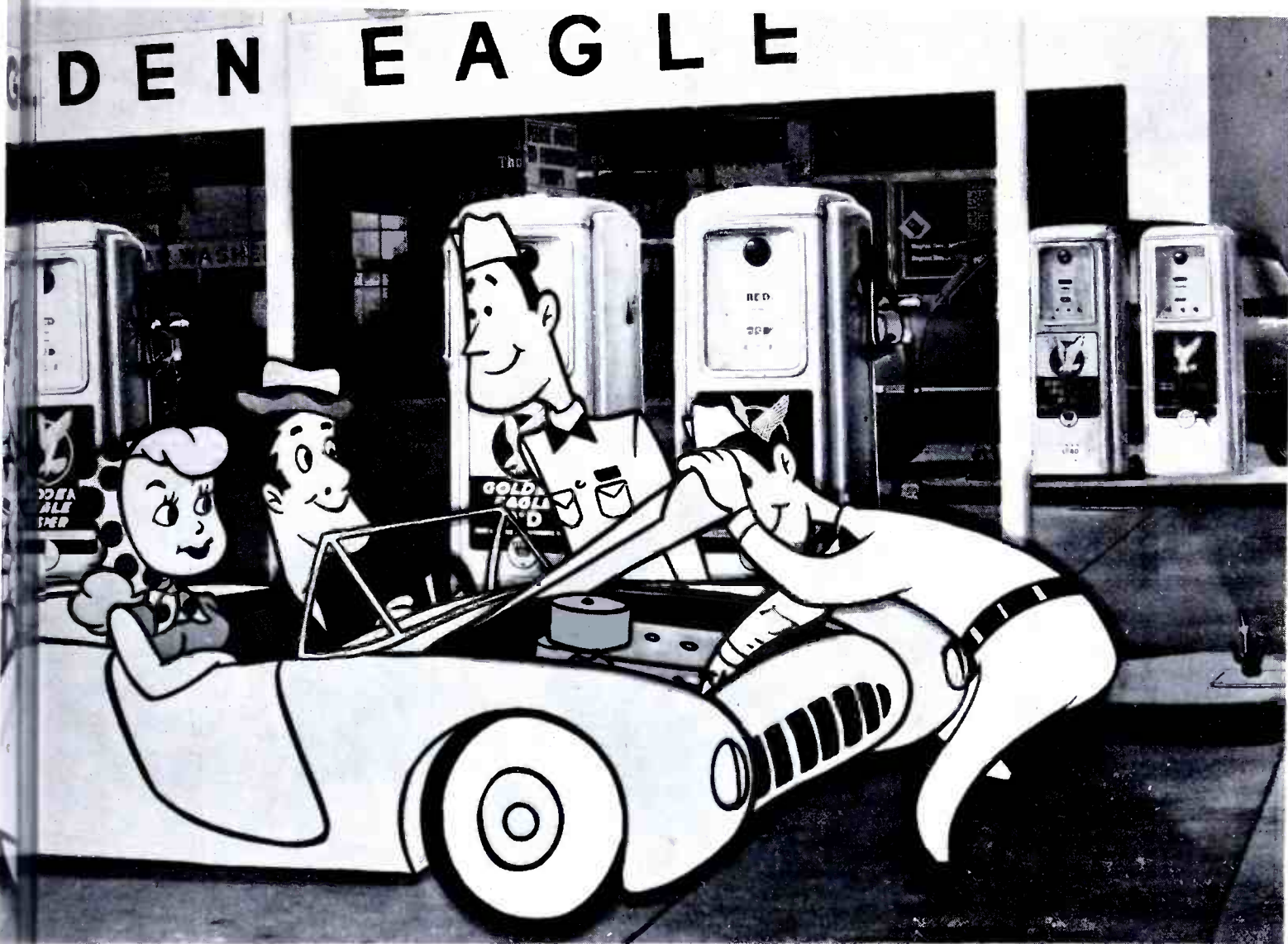


revelations of Roland "Jake" Jacobson, vice president of William W. Harvey, Inc. In the second part, Ted Byron, production chief for the agency, and Ed Johnson, a Hollywood producer who specializes in low-cost film commercials, will review techniques through which drastic cost cuts can be achieved in the production of first-class spots. Also, they will show how they are using multiple variations of these spots to do year man overtime service for the budget-conscious sponsor.

Chronology of the Sunset Oil Company TV story takes us back to early 1954. After the customary conferences, the company authorized the Harvey agency to spend in its behalf, for an experimental 13-week prelude, a weekly sum of \$1,500 on a TV campaign which would be supported by radio spots and some scattered billboards.

For a variety of reasons (which are explained later) the agency placed the entire TV schedule on one independent station. For a total amount of \$2,100 Jacobson and Byron supervised production of three 60-second and two 20-second limited-animation spots and three transcribed jingles for radio. (Ed Johnson's TV Film Spots collected a \$1,310 check for its work.)

Mileage from Low Budget



Animated jingles stress: "You're in, you're out in a hurry. The service is great."

Thus, Sunset Oil, through this tentative 13-week approach, dipped its feet into the TV puddle. It found the water just fine. Late in June, at the end of a three-month experiment, Golden Eagle stations were pumping 19.1 per cent more gas than they were at the beginning of the television project.

Proof of TV's impact was apparent within three and a half weeks after the oil company interrupted its advertising efforts during a period of station expansion and reorganization. By the latter part of July (a top month for gasoline sales), the Golden Eagle sales reports showed a definite decline.

As George Gobel would say about such illustrations of TV's value to the limited advertiser, they are the best kind.

In October, Sunset Oil was back in television, this time with Jacobson's tested theories in full operation, along with some innovations. Here is the essence of the ideas applied to this project, with the results through January of this year:

The budget for both TV time and production was set at a top figure of \$1,500 per week. In addition, \$100 weekly was allocated for supplementary radio

spots, and a minor amount for outdoor billboards. No other media were included.

Jacobson worked from three basic conclusions: (1) a spot campaign offered the only effective solution to Sunset's particular problem; (2) the entire budget should be expended on one station in order to get both frequency and frequency discounts, as well as full station cooperation; and (3) frequency of the sales message must be treated as the keynote factor in placing the account.

A top network outlet offered the agency 12 weekly spots, with a combined rating (Pulse) of 79.0, for \$1,517. Jacobson bought something else: a flexible schedule of 30 spots on a local independent, for which the Pulse rating points totalled 127.0. The cost per thousand viewers at that time figured to be 37 cents, an unusually low score.

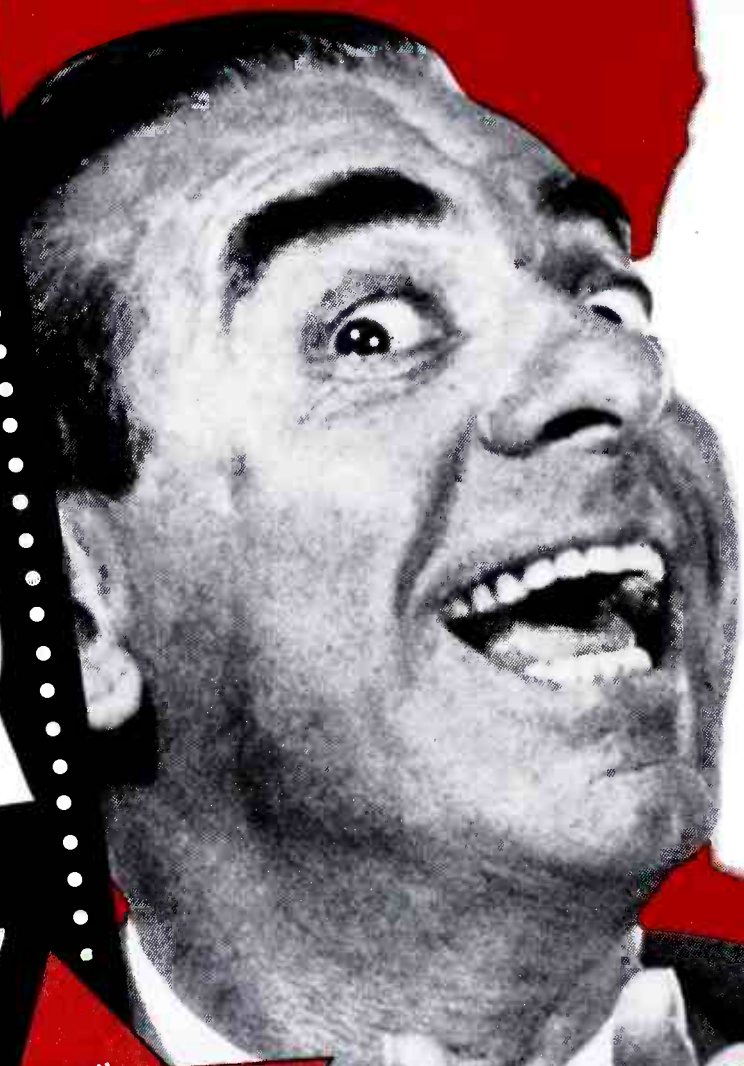
These spots were—and still are—broken into an approximately 50-50 division between afternoon and evening schedules. The 30 spots include 20 full-minute announcements, and 10 announcements lasting 20 seconds.

(continued on page 66)

TV ADVERTISERS ALL OVER THE MAP ARE SHOU

WE WANT

"The EDDIE CANTOR Comedy Theatre"



In **BIG MAR**
all these alert ad

PURITY BISCUIT

Phoenix, Ariz.
Tucson, Ariz.
Boise, Idaho

BURGERMEISTER BEER

Seattle, Wash.
Spokane, Wash.
Bakersfield, Calif.
Chico, Calif.
Eureka, Calif.
Fresno-Tulare, Calif.
Los Angeles, Calif.
Salinas-Monterey, Calif.
San Diego, Calif.
San Francisco, Calif.
Stockton-Sacramento,
Calif.
Los Vegas, Nev.
Reno, Nev.
Yuma, Ariz.

MILLER STORES

Denver, Colo.

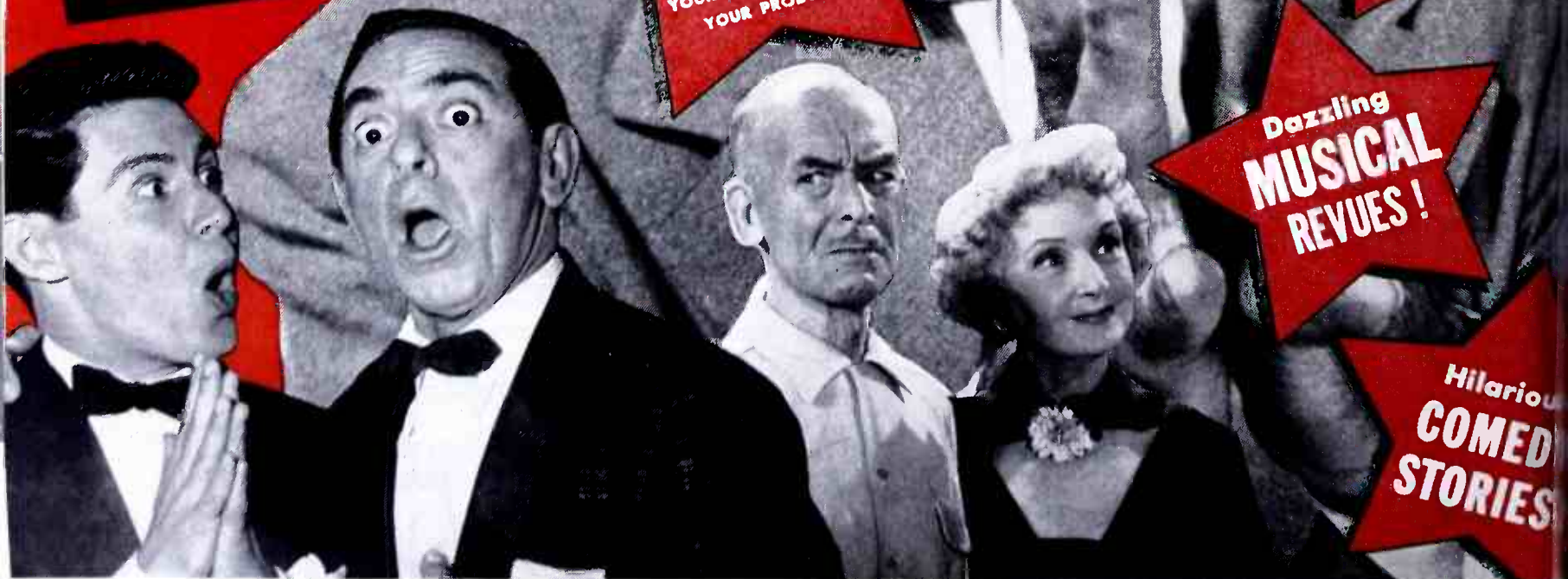
WITH
**EDDIE
CANTOR**

YOUR STAR, YOUR HOST,
YOUR PRODUCER!

**LAUGHS!
STARS!
SONGS!**

Dazzling
**MUSICAL
REVUES!**

Hilarious
**COMEDY
STORIES**



G...

CANTOR

LITTLE MARKETS, STATE and REGIONAL AREAS

... plus many more, will sell with 'The Eddie Cantor Comedy Theatre'

- WISCONSIN ALE**
Conn.
I.
N. H.
N. Y.
N. Y.
N. Y.
N. Y.
N. Y.
Pa.
Pa.
Pa.
C. C.
- CONTINENTAL OIL**
Idaho Falls, Idaho
Butte, Mont.
Billings, Mont.
- DREWRY'S BEER**
Chicago, Ill.
Indianapolis, Ind.
Fort Wayne, Ind.
Elkhart, Ind.
Davenport, Iowa
Detroit, Mich.
Grand Rapids, Mich.
Lansing, Mich.
Saginaw, Mich.
Toledo, Ohio
- KGMB-TV**
Honolulu, Hawaii
- KFDA-TV**
Amarillo, Tex.
- PRICE CREAMERIES**
El Paso, Texas
- WALL BROKERAGE COMPANY**
Greenville, S. C.
- ASSOCIATED GROCERS FOOD STORES**
Salt Lake City, Utah
- DR. PEPPER**
Roanoke, Va.
- FT. PITT BREWING**
Huntington-Charleston, W. Va.
Wheeling, W. Va.
Steubenville, Ohio
Youngstown, Ohio
Johnston, Pa.
- CROWN ZELLERBACH PAPER PRODUCTS**
Colorado Springs, Colo.
Pueblo, Colo.
El Paso, Tex.
Albuquerque, N. M.
Honolulu, Hawaii
- WMIN-TV**
Minneapolis-St. Paul, Minn.
- BLATZ BREWING COMPANY**
Eau Claire, Wisc.
Green Bay, Wisc.
La Crosse, Wisc.
Madison, Wisc.
Milwaukee, Wisc.
Neenah, Wisc.
Wausau, Wisc.
- FORD DEALERS**
Abilene, Tex.
Dallas, Tex.
Lubbock, Tex.
Midland, Tex.
San Angelo, Tex.
Temple-Waco, Tex.
Tyler, Tex.
Wichita Falls, Tex.
- JAX BEER**
Texas
Oklahoma
Louisiana
part of Alabama
- COHEN FURNITURE CO.**
Peoria, Ill.
- JACOB'S PHARMACY**
Atlanta, Ga.
- ESTES DEPARTMENT STORE**
Rochester, Minn.
- GRIESEDECK BREWING**
Kansas City, Mo.
St. Louis, Mo.
Little Rock, Ark.
Ft. Smith, Ark.
Sedalia, Mo.
Evansville, Ind.
Springfield, Mo.
Columbia, Mo.
Springfield, Ill.
Champaign, Ill.
Pittsburgh, Kansas
Cape Girardeau, Mo.
- BROWN DISTRIBUTING**
Columbia, S. C.
- KGGM-TV**
Albuquerque, N. M.
- SOUTHLAND PROVISION**
Columbia, S. C.
Charleston, S. C.
Florence, S. C.
- HART'S FOOD STORES**
Rochester, N. Y.
- FISHER BROS. SUPERMARKETS**
Cleveland, Ohio
- WIEDEMANN BEER**
Cincinnati, Ohio
Columbus, Ohio
Dayton, Ohio
- BLACK & WHITE STORES**
Memphis, Tenn.
Jackson, Miss.
- BANNISTER FURNITURE COMPANY**
Grand Junction, Colo
- WILL SALES, INC.**
Louisville, Ky.
- FIRST NATIONAL BANK & TRUST CO.**
Lincoln, Neb.
- HENNESSY'S DEPT. STORE**
Butte, Montana
- NEHI BOTTLING CO.**
Florence, S. C.
- CANADIAN COCA COLA**
19 Canadian Markets
- WMT-TV**
Cedar Rapids, Iowa
- WSM-TV**
Nashville, Tenn.
- WMSL-TV**
Decatur, Ala.
- WJHL-TV**
Johnson City, Tenn.
- WCSC-TV**
Charleston, S. C.
- KOOK-TV**
Billings, Montana
- KXJB-TV**
Valley City, N. D.
- KCJB-TV**
Minot, N. D.
- KRDO-TV**
Colorado Springs, Colo.
- KCSJ-TV**
Pueblo, Colo.

Hurry!
Your market may be snapped up soon. So write, wire or phone now!

SOMETHING DIFFERENT AND EXCITING EVERY WEEK! Guest stars including Eddie Fisher, Charles Coburn, Billie Burke, Jimmy Gleason, Lizabeth Scott and many more!

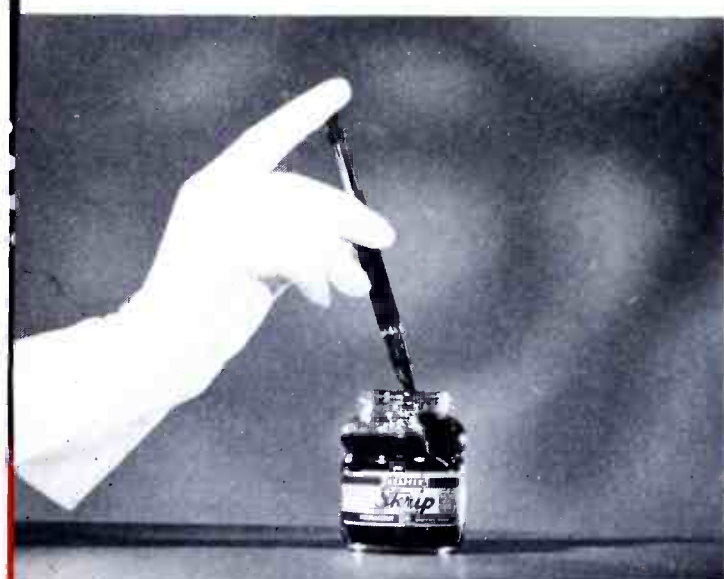


NEW YORK • CINCINNATI • HOLLYWOOD



"I WISH I'd done that!" says the author of the recently published book *The Television Commercial* (Hastings House, \$5) of these six current video spots. Harry McMaha—vice-president and member of the copy plans board in charge of television commercials, McCann-Erickson, Inc.—picked these products of other agencies for (1) interest, (2) creative advertising craftsmanship, (3) sales effectiveness.

My Favorite Television Commercials



SHEAFFER'S SNORKEL PEN

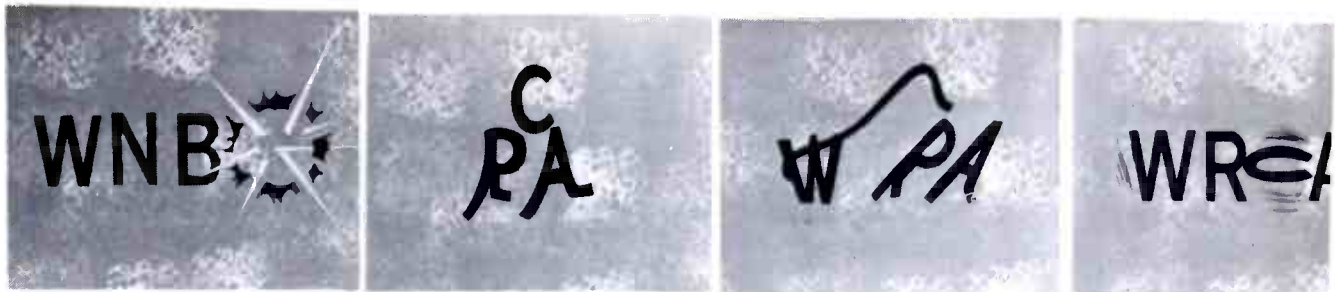


DIAMOND JUBILEE OF LIGHT

SHEAFFER'S SNORKEL PEN (minute-and-a-half film commercial series on Jackie Gleason show)—This won a Sylvania award but I like it more because it has a whopping good sales story. When four-color magazine ads had failed to launch this new product satisfactorily, TV took on the job, single-handed, and completely changed the American concept of what is desirable in fountain pens. This series—done entirely in narrative style without any actors at all—also confounds the theorists who mistakenly argue that a commercial must "identify" the spokesman. Simple, informative, inexpensive—here is a commercial series all TV experts should study!

DIAMOND JUBILEE OF LIGHT (four-network broadcast with integrated commercials)—In quite another category is this one-show broadcast, produced by David O. Selznick for the Electric Power & Light Companies. Commercials were integrated with uncommon good taste and fine writing. Viewers were warmly won over, first with humor (poking fun at past mistakes), then by intriguingly fitting together the more human factors of electricity in their daily lives. Here is a show—and commercials I'd like to see again.

WRCA CALL LETTERS (film IDs)—As WNBT became WRCA-TV and other NBC station call letters changed, there appeared a perfectly ingenious series of spots which made the station break enjoyable. There was no great sales job to be done, so cartoon and bizarre sound effects did what was needed to be done cleverly, memorably. It was a refreshing moment in a tired day to watch one of these—and the creators are to be congratulated. I wish I'd done that!



WRCA CALL LETTERS

Continuing series by executives of major advertising agencies

QUICK (Richard Hudnut film opening on *Your Hit Parade* alternate weeks)—To the boys at K & E, here's a low salaam for one of the most exciting TV marquees of this or any other season. There is fine creative craftsmanship at work, in music, choreography, and advertising-wise lyrics—all skillfully organized to demonstrate a happy "image" of the product. Pulses quicken, and I'd attribute the sale of Quick to the same.

HAZEL BISHOP (live commercials featuring the "smear" test and the "X" test)—Here are two graphic devices that are do-it-yourself demonstrations. This is television commercial creativeness at its best, and undoubtedly these two simple devices have been key factors in the sky-rocketing success of this lipstick. The writer who developed these can work on my team, any day, because the spot indicates knowledge of this vital fact of our business: *pictures come before words*.

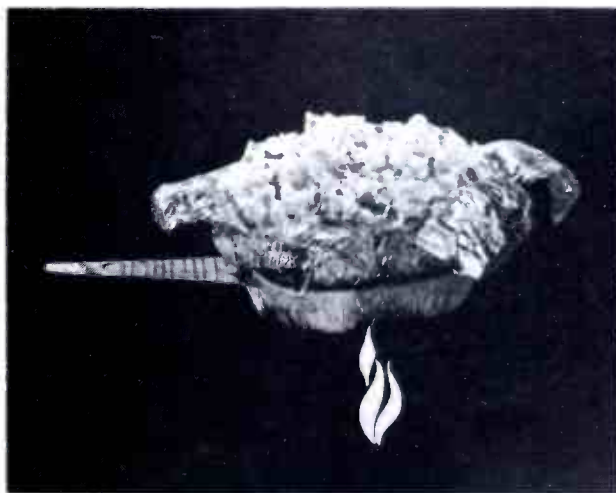
POP POPCORN (one-minute film spot)—It is the rarest thing even a jingle can do the sales job alone. Here is a happy example. Popcorn is a product that lends itself to cartoon, and here the cartoon is the product. Music and sound effects are used to the fullest, and the demonstration of the novel use of the packaging is all neatly wrapped up in a perfectly wedded cartoon and jingle. *P.S.* It sold my six-year-old daughter, too.



QUICK



HAZEL BISHOP



E-Z POP POPCORN

Group Profile

What manner of men are responsible for the deluge of data that issues unendingly from the major research firms? Here are biographical notes on some of the leaders in the field

By Dr. Abraham Bernstein

PERHAPS no single group in the industry has been so universally and joyously set upon—especially recently—as the researchers.

Frequently they battle one another over the validity of their various approaches. Some of them are purely quantitative, sticking close to the figures and ignoring interpretation. Others are interested in the qualitative and the motivational. Still others try to combine the qualitative and the quantitative into a single effective mode of treatment. One thing they all have in common is a proselytizing zeal for their own particular attack upon data, audience, and marketplace characteristics.

What about the researchers themselves? What manner of men—and women—are they? How did they get into their controversial line of work?

For one thing, they are not cloistered scholars, though some of them have a rich background of scholarship. The group includes psychologists, newspapermen, engineers, media experts, economists, and teachers. Agree with them or not, they know what they are talking about and they are all assiduously trying to evoke the numbers and figures that will answer the advertiser's questions.

Here are some background details on the people behind the statistics:

Advertest's Bruskin and Smith

Operating as a partnership headed by Richard Bruskin and Seymour Smith, Advertest is engaged in studies of programs, products, consumer reactions, and markets. The firm, founded in 1948, has expanded considerably and now occupies an entire floor of an office building in New Brunswick, N. J.

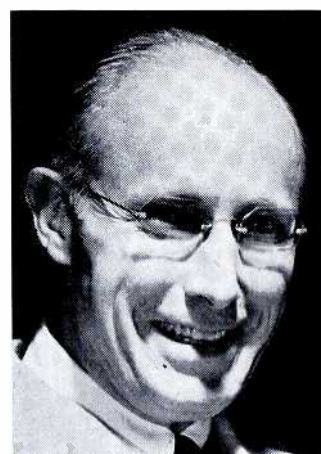
Bruskin was born in New Brunswick in 1924 and attended N.Y.U., Syracuse, Texas A. & M., and Illinois. Smith was born in 1922 and went to the University



Schwerin



Roslow



Nielsen



Freiberg

of Chicago. They met while doing graduate work at Rutgers, where both now teach marketing.

Both are married, both have two children, and both live, a block apart, in Highland Park, N. J.

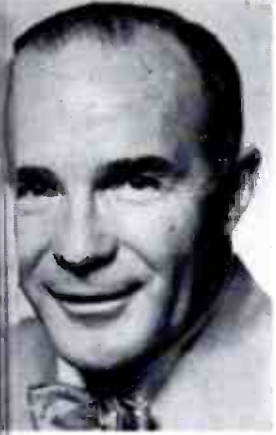
At their home office, 25 staff members supervise a field force of 2,500 throughout the U. S. The firm operates three sections: TV, radio, and market. Clients include networks, stations, agencies, trade associations, manufacturers, and distributors.

ARB's Seiler

After considerable experience in media and marketing, James W. Seiler founded The American Research Bureau in September, 1949. ARB reports are based on listener diaries and include a set of national ratings and individual surveys in more than 70 cities.

Seiler was born in Evansville in 1917. His respect for accuracy derives from his father, a mathematics professor. At George Washington University, Seiler majored in psychology and minored in language.

THE RESEARCHERS



Bruskin



Knipe



Hynes



Boyle



Seiler



Rogers



Gallup



Smith

...a before his graduation in 1939, he had entered radio research field in connection with his studies, ...after graduation he joined WRC in Washington promotion manager.

Seiler has a flair for languages; he is fluent in four ...has a working knowledge of two others. When ...war came, he joined the Navy and spent the war ...in South America. After his release as a lieu- ...nt commander in 1945, he went to work for NBC, ...gning to open his own firm.

...e is married and lives in Maryland, close to his ...hington office. His main diversion is gardening ...his two-and-a-half-acre plot. With typical pre- ...n, he goes in heavily for soil testing, planned ...at nutrition, and all the latest in scientific culti- ...on.

...n addition to ratings, ARB reports on UHF con- ...sion and other areas of television research. It has ...headquarters in Washington and branches in New ...k and on the west coast. There are 100 full-time ...400 part-time employees.

Gallup and Robinson

George Gallup has been testing the American pub- lic for more than 20 years, prodding and polling for a variety of reasons and sponsors. The general pub- lic is most familiar with his political forecasting through the American Institute of Public Opinion; the advertising world is more familiar with the re- search innovator who was director of research at Young & Rubicam from 1932 to 1947.

Gallup & Robinson, Inc., which Dr. Gallup formed with Claude Robinson in 1948, is currently serving about 50 national advertisers on a contract basis. Not all clients, however, are served in all media. The firm's television research is qualitative, measuring depth of impression, believability, conviction, and buying urge. Interviews are conducted in 10 multi- station markets.

Dr. Gallup, a native of Iowa, collected his first degrees (A. B., M. A., and Ph.D.) from the State

(continued on page 62)

36 - 24 - 36
WOW!



KRON-TV has some impressive statistics too. Look at the way the station stacks up —

- **Antenna Height:** 1441 feet above sea level, the highest in San Francisco
- **Power:** 100 KW, the top power authorized for Channel 4
- **Audience:** 1,382,000 families in KRON-TV's 23 county coverage area.

It all means this: You can count on KRON-TV to give you the best and most complete coverage over the widest area of the Northern California market.

Have you heard of KRON-TV's new idea in late evening mystery programming? Get the interesting details from your Free & Peters office.

San Francisco
KRON TV

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

No. 1 in the series, "What Every Time Buyer Should Know About KRON-TV"

Represented nationally by Free & Peters, Inc.

Television Magazine's Continuing Study of the Audience



What Will Your Rating Be Next Year?



Which shows do viewers really like? Which do they like, but seldom see? Which do they think are slipping? People's answers to these questions uncovered program strengths and weaknesses that ratings don't reveal

IS there any way of telling whether a program's popularity is on the wane before the ratings tell the story? Because there are so many variables, ratings cannot always serve as a measure of a program's potential popularity—nor can they anticipate a loss in interest as early as advertisers would like.

Viewing may remain high even after a program begins to fail if the viewing habit has been well established and if the competition is comparatively weak.

On the other hand, a low rating can be misleading as to a program's potential. It may mean that the program is overmatched against a heavyweight or otherwise poorly placed, rather than that the program itself is not liked.

In an effort to uncover changes in audience preferences in advance of their revelation through the ratings, TELEVISION Magazine, as part of its Continuing Audience Study, commissioned The Pulse, Inc., to ask over 500 metropolitan New York television-set owners these questions:

1. Can you name a program that you really like, that you go out of your way to see? Why do you like it?
2. Can you name a program that you still view, but feel isn't as good as it used to be? Why isn't it as good?
3. Can you name a program that you really like,

but don't get to see very often? Why don't you get to see it?

Correlating the answers to these questions, as presented in the charts on the next two pages, gives some indication of a program's potential strength—or weakness. For example, *Medic*, WOR-TV's *Million Dollar Movie*, *Person to Person*, and *Disneyland* are newcomers with obviously strong potentials. Not only do they rank high among programs that viewers go out of their way to see; they also are way up on the list of shows viewers like, but don't get to see very often. Analyzing the reasons given for infrequent viewing, you discover that *Medic* and *Person to Person*, for example, undoubtedly would come up with considerably higher ratings if they were in different time slots.

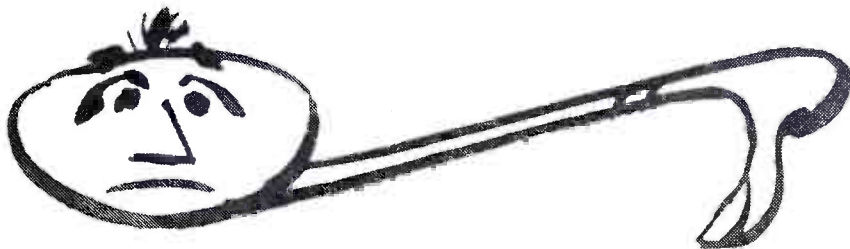
Uncle Milty leads the pack in the not-as-good-as-it-used-to-be category, with 14% of those interviewed thinking he is slipping. This might not be too serious if he had shown up well among programs that people really go out of their way to see. But the fact is that he's far down the list. *Lucy* seems to be on safer ground, with a high score in both categories.

TELEVISION Magazine will repeat this survey project from time to time throughout the year in an effort to reveal viewing trends that will more readily indicate a program's future rise or decline.



"WHY DON'T YOU GET TO SEE THIS SHOW VERY OFTEN?"

- "Gleason has a good show. Variety every week."
- "Godfrey's cast is fine, but he's most of the show."
- "Learn about police work from 'Dragnet'; it's true to life."
- "'Disneyland' is different from anything on the air."



"WHY ISN'T THIS SHOW AS GOOD AS IT USED TO BE?"

- "Berle's not as funny. He ran out of material."
- "'I Love Lucy' is silly. Too much slapstick."
- "Godfrey's too conceited. He insults people for mistakes."
- "Coca is no good without Caesar."



"WHY DO YOU GO OUT OF YOUR WAY TO SEE THIS SHOW?"

- "I can't stay up all night to watch Steve Allen."
- "I'm always out when Jackie Gleason is on."
- "I'd watch 'Medic' if it weren't on the same time as 'Lucy.'"
- "I like 'Studio One,' but I watch other shows on Monday."

"Can you name a program that..."

PROGRAMS NAMED

(Viewers Answering: 552)

	No.	%
Jackie Gleason	41	7.4
I Love Lucy	39	7.1
Arthur Godfrey	31	5.6
Dragnet	28	5.1
Medic	26	4.7
Studio One	23	4.2
Groucho Marx	21	3.8
Boxing	20	3.6
Kraft Theatre	17	3.1
Million Dollar Movie	17	3.1
Ed Sullivan	15	2.7
Person to Person	15	2.7
This Is Your Life	14	2.5
Bishop Sheen	14	2.5
Disneyland	12	2.2
What's My Line	11	2.0
Voice of Firestone	11	2.0
Robert Montgomery	10	1.8
Football	10	1.8

"Can you name a program you..."

PROGRAMS NAMED

(Viewers Answering: 298)

	No.	%
Milton Berle	79	14.3
Arthur Godfrey	47	8.5
I Love Lucy	46	8.3
Sid Caesar	42	7.6
Imogene Coca	19	3.4
Dragnet	16	2.9
Jackie Gleason	15	2.7

"Can you name a program that..."

PROGRAMS NAMED

(Viewers Answering: 314)

	No.	%
Medic	22	7.0
Jackie Gleason	19	6.1
Person to Person	17	5.4
I Love Lucy	16	5.1
Arthur Godfrey	11	3.5
Omnibus	11	3.5
Ed Sullivan	11	3.5
Studio One	10	3.2
This Is Your Life	9	2.9
Steve Allen	9	2.9
Dragnet	8	2.5
See It Now	8	2.5
Colgate Comedy Hour	7	2.2
Our Miss Brooks	7	2.2
Football Games	6	1.9
The Late Show	6	1.9
Million Dollar Movie	6	1.9
Disneyland	5	1.6
Bishop Sheen	5	1.6
Early Show	5	1.6

like, that you go out of your way to see ? "

REASONS FOR GOING OUT OF WAY TO SEE

	Outstanding, Entertaining, Interesting	Funny, Humorous	Good Music, Dancing, Talent	Realistic, True to Life	Personality of Star	Educational, Informative	Clean, Family Appeal	Different, Unique
Gleason	18	13	2	2				
Lucy	9	23		1			3	
Godfrey	17	3	6	1	2	1	1	
ent	8			6	4			
ic	16			4		7		4
One	19							
Marx	12	6			1	1		
4								
theatre	12							
Dollar Movie	10							1
ilvan	15		3					
ento Person	6				1	1		2
Your Life	8							
Sheen	4	1			5	3		
and	7						7	
My Line?	8							1
ce			12					
Montgomery	10							
1								

but that you feel isn't as good as it used to be ? "

REASONS FOR THINKING PROGRAM IS NOT AS GOOD AS IT USED TO BE

	Repetitive, Tiresome	Needs Coca, Needs Caesar	Poorer Material	Personality Obnoxious	Less Funny	New Style, Format No Good	Silly, Slap-stick	Miscellaneous
Berle	29		14	4	15	7		4
Godfrey	15			19	1	1		5
Lucy	33						7	5
Caesar	4	29	4	1				2
Coca		19						
ent	13		1					1
Gleason	9		1					1

like, but don't get to see very often ? "

REASONS FOR INFREQUENT VIEWING

	Not at Home, Working	Inconvenient Time	Conflict with Other Program	Busy	On Too Seldom	Forget It's On	Have Company	Miscellaneous
ic	5	1	9	5	2	3		
Gleason	15			4			1	
ento Person	3	6	2	2	3	1	1	
Lucy	4	3	5	2	1			1
Godfrey	4		6	2				
ius	3	2	2	4				
ilvan	6		3		1			2
One		3	4	1	1			1
Your Life	4	3	2				1	
Allen		9						
get	4	4		2				
Now	3	2	1		1	1		
Comedy Hour	3		2		1			1
Miss Brooks	1	2	1		3			
Bill	4				2			
how		5						1
Dollar Movie	2		1	1	1			1
land	1	2	2	1				
Sheen	2	2				1		
show	1		3	1				



On location with the WJAC-TV production unit. That's Chief Cameraman Merle Agnello at the camera, Cameraman Andrew Racosky at left.



Equipment gets a fast checkup before Chief Cameraman Agnello's location assignments.



Studio footage is on Du Pont 931, too. "On news stories," reports Mr. Agnello, "we've used a rating as high as 400 with Du Pont 931 Rapid Reversal."

"Du Pont 931 is fast and flexible on location—telecasts brilliantly"

— says Chief Cameraman at WJAC-TV

"'Impossible' assignments? We shoot them almost every day on Du Pont 931!" says Merle Agnello, Chief Cameraman at WJAC-TV, Johnstown, Pennsylvania.

"Take the 30-minute documentary we made on coal mining. We filmed the above-ground footage first, then moved inside the mines with the same film still in the camera—and just two #2 floods for illumination. Results from both locations—shot on the *same* roll of film—were incredibly even and fully exposed. Frankly, I don't think we could have done it without Du Pont 931.

"Besides getting the picture on film under the roughest conditions, Du Pont

931 gets it on the screen with really outstanding quality," continues Mr. Agnello. "We shoot at a brightness range that's pretty flat for projection. But when it's telecast, it snaps up beautifully. Detail is excellent in both dark and light areas."

For your television footage—studio, feature, sports, and newsreel—take advantage of the high shooting speed and brilliant screen quality of Du Pont 931. It's available in all standard lengths (100 to 2000 feet) and core types. Try it soon! E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. In Canada:

Du Pont Company of Canada Limited, Montreal.

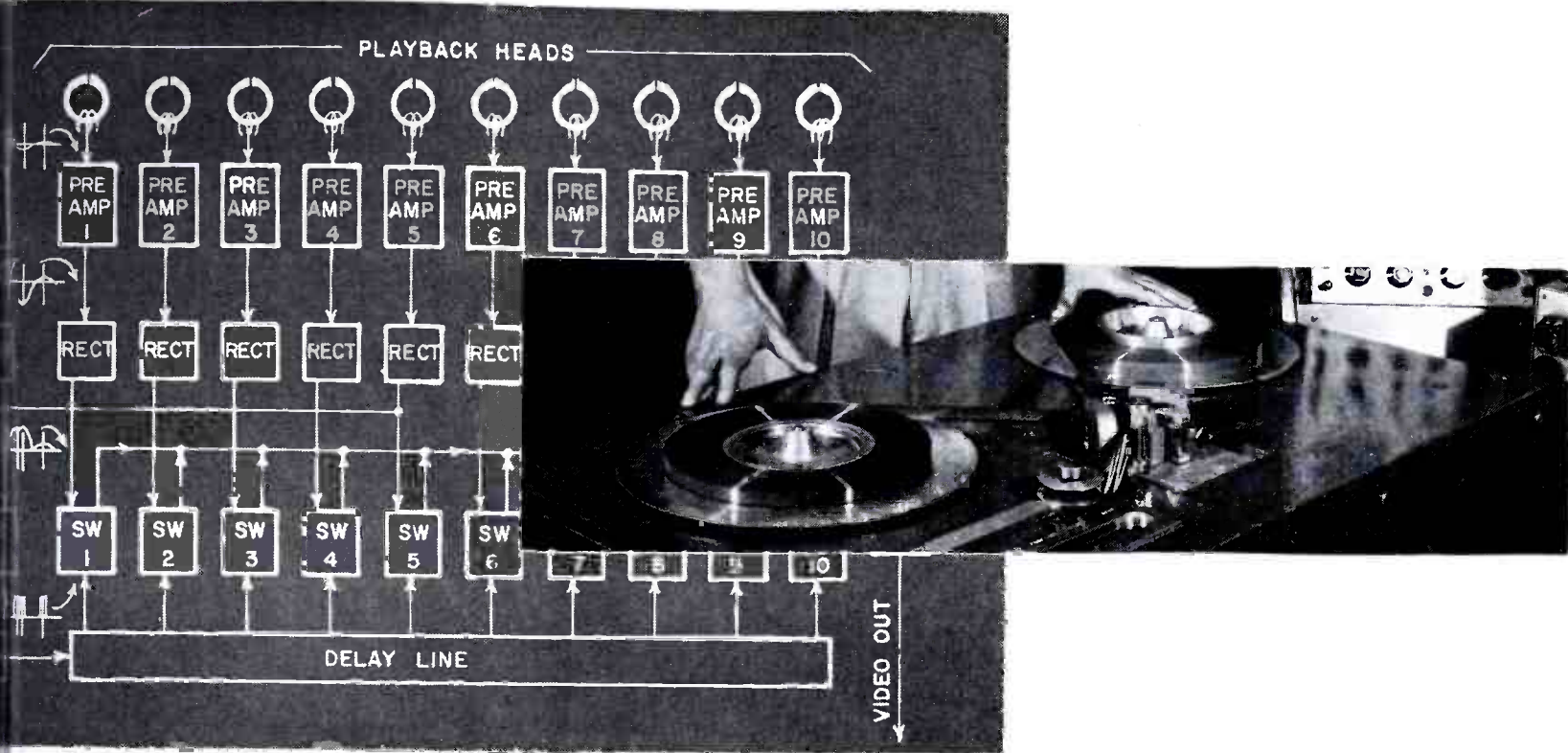
District Offices

ATLANTA 5, GA.	805 Peachtree Bldg.
BOSTON 10, MASS.	140 Federal Street
CHICAGO 18, ILL.	3289 N. California Ave.
CLEVELAND 14, OHIO	1033 Union Commerce Bldg.
DALLAS 7, TEXAS	1628 Oak Lawn Avenue
LOS ANGELES 38, CALIF.	7051 Santa Monica Blvd.
NEW YORK 11, N. Y.	248 West 18th Street
PHILADELPHIA 2, PA.	225 South 15th Street



BETTER THINGS FOR BETTER LIVING
... THROUGH CHEMISTRY

SPECIFY DU PONT MOTION PICTURE FILM



Video Tape: How Soon? How Much?

First we asked industry spokesmen what they most wanted to know about

tape; then we went to RCA and Crosby for the answers. Here they are

By Jack Findlay

NEARLY everybody in the industry seems agreed that a perfected tape-recording system for television will eventually replace Kinescope, solve the delayed-broadcast problems of network TV, lower "film" costs, and become the TV directors' and producers' handmaiden.

But before these things can come about, a number of technical problems must be overcome. For one: the quantity of tape per show made necessary by the speed at which the present experimental models consume it.

Major non-electronic problems include editing and even union jurisdiction. (Is VTR "tape" and therefore under the present electronic workers union? Or is it film, and under the present movie unions?)

Acting on the assumption that these and other difficulties are certain to be resolved and that Video Tape Recording will someday become a commercial reality, TELEVISION Magazine asked leaders in various phases of the industry—advertising, broadcasting, and film production, processing, and distribution—to find out what they most wanted to know about VTR. The three commonest questions were: What will it cost? Will it have definition and fidelity? When will it be generally available?

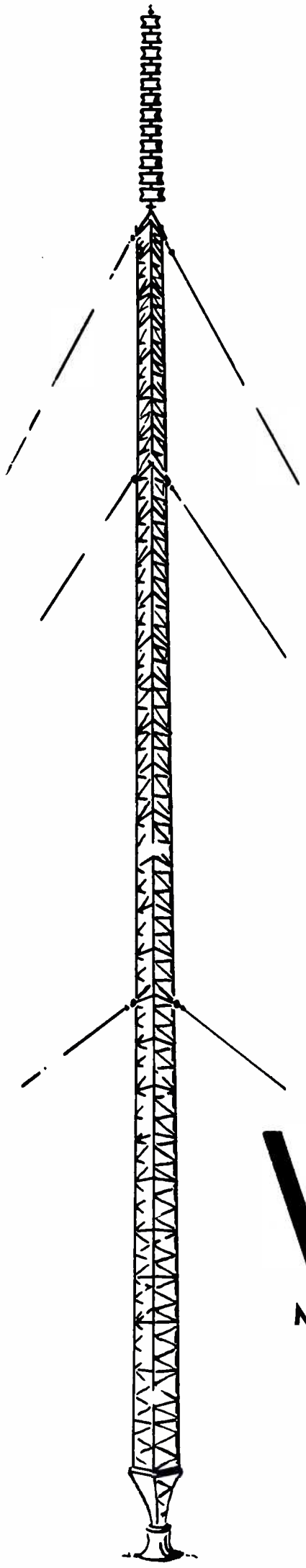
At present, there are two principal sources of pos-

sible answers to those questions: RCA and Bing Crosby Enterprises, Inc. Neither source, understandably, can give definite answers. Both have given public demonstrations of their VTR systems. Crosby's was first (November, 1951). RCA a little over a year ago gave a demonstration of its VTR system in both black-and-white and color. The RCA technicians stated that their aim was to produce a good picture first, simplify the equipment later. The newest RCA model is now being field-tested by NBC.

As to cost, RCA says that tape eventually will cost only one-fifth as much as today's black-and-white film and one-twentieth as much as color film. (Proviso: the tape must be wiped and reused many times to bring costs down to this extent.) The ultimate cost to stations of VTR equipment (recording and reproducing units) will be \$50,000-\$150,000, RCA estimates. Crosby Enterprises makes no estimate of what a finished unit will cost, but states that it has delivered a VTR machine, at an unspecified price, to the Westinghouse division in Baltimore to be used "as an important adjunct in governmental work by Westinghouse and the Air Force."

The question of availability is bound up in the question of cost. As one agency spokesman pointed

(continued on page 56)



SUPER POWER on the **GULF COAST!**

New Tower! New Power!

316,000 WATTS, ERP

Plus...

All the outstanding shows from
NBC . . . CBS . . . ABC
and top local programs.

Clear coverage of the Gulf Coast, Southern
Alabama, Northern Florida, Eastern Mississippi.

WALA TV **CHANNEL 10**

MOBILE'S ONLY TELEVISION STATION

PAPE TELEVISION COMPANY, INC.
MOBILE, ALABAMA

ASK YOUR HEADLEY-REED MAN FOR
MARKET INFORMATION AND AVAILABILITIES.

Announcements



or Programs ?

Fourteen factors to be weighed before deciding which form of national spot will be more economical and effective for you

SHOULD I sponsor a program or put my money into announcements?

There probably is no question that is asked more frequently than this one—and no question that is tougher to answer.

Let's assume that an advertiser has already decided that network TV can't meet his market problems, that he must use some form of spot. He knows the successful record of syndicated films and of many types of local programming, but he knows, too, that the bulk of spot advertising is placed in the form of announcements. Which approach is the right one for him to use?

If his objective is to reach as many different people as possible, to get across a simple story to a mass audience, the statistics are overwhelmingly in favor of announcements. Dollar for dollar, many studies have shown, announcements hit more homes.

The chances of finding a single program that could outreach its cost equivalent in spots are slim.

Few advertising problems are that simple, however. There usually are a great many factors that must be considered.

Here are some of the most important pros and cons:

The TV Medium

1. Cost

Per dollar, more people can be reached via spots than via show.

The minimum effective purchase requires a smaller outlay with announcements.

Announcements might offer better discounts.

2. Commercial effectiveness

The record indicates—and common sense backs it up—that commercials on programs elicit greater attentiveness, less dial-twisting and room-leaving.

The commercial impact of a show can be greater than that of an announcement because of sponsor identification with the program and star.

On many film shows, the advertiser can have the star lead into the pitch or do the whole selling job.

On many live shows, a local personality can give his personal endorsement to the product and can angle the message to the specific market.

3. Selectivity

There is more certainty of reaching a selected audience with a show than with spots.

4. Availability

Whether better program slots or better announcement slots are available depends on the choice of markets, stations, and time periods. Good evening 20-second adjacencies are harder to find than good program periods in most areas. In daytime, the situation might be reversed.

5. Flexibility

Here, announcements are ahead. They can be varied by season, hour, day, audience composition.

They can be used for saturation or for long-term campaigns.

They can be shifted more easily than shows if better availabilities turn up.

They can be cancelled more quickly. They avoid the long commitments of a film-program set-up.

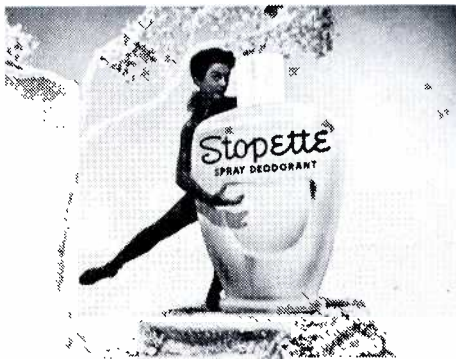
(continued on page 71)

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



Here, in this highly creative series by Sarra for Stopette, is proof-positive that TV commercials can sell the product and entertain too! Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, brings to life the reasons why people should choose Stopette over all other deodorants. At all times, the product is sold competitively, not only as a deodorant but as an effective anti-perspirant and a soothing, gentle lotion spray. Produced by Sarra for Jules Montenier, Inc. through Earl Ludgin Company.

SARRA, Inc.

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



"Stop Detergent Hands" is the theme of this hard-hitting series by Sarra for Jergens Lotion. A warm "human interest" opening of a little girl playing bride gets and holds attention and then blends gracefully into direct "hard sell". The message emphasizes that laboratory tests prove that women who use detergents and care for their hands with creamier, fragrant Jergens Lotion have smoother, softer hands. Produced by Sarra for the Andrew Jergens Co. through Robert W. Orr Associates, Inc.

SARRA, Inc.

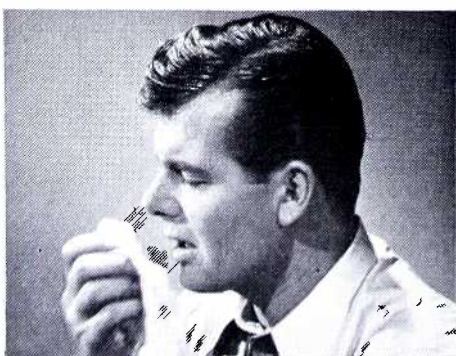
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Everyone loves to look at a baby (chick) is the theory behind this imaginative series of one minute and 20 second commercials by Sarra for Purina Chick Startena. Video opens with a shot of a child cuddling a chick and then alternates the package with views of broods of baby chicks. The message states that Startena is blended and balanced with the same care as a baby's formula and contains all the anti biotics, vitamins and minerals that baby chicks need for a healthy start in life. Produced by Sarra for Ralston Purina Co. through Gardner Advertising Company.

SARRA, Inc.

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



Called "a remarkable, new medical discovery", Defencin Tablets are excitingly introduced in these one minute and 20 second commercials by Sarra. An excellent x-ray negative of the human skull illustrates how this new medication penetrates to help fight the cold germ itself. The picture story lends strong support to the claim that if you've taken everything for a cold . . . now try Defencin. Strong package identification is stressed throughout. Produced by Sarra for Clayton Laboratories, through Gardner Advertising Company.

SARRA, Inc.

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

Drama, Situation Comedy — A Close c-p-m Race

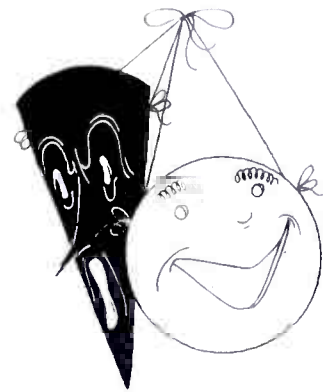
ON a cost-per-thousand basis, which is the better buy—situation comedy or drama?

No evidence of a significant c-p-m difference between the two entertainment forms emerges from this month's study of the five top programs in each of the two categories, as rated by ARB.

Compensating for the slight rating edge of situation comedy (36.3 to 30.7) is drama's lower average c-p-m: \$2.45, compared to \$2.57.

The most favorable c-p-m was earned by *I Love Lucy*, also the highest-rated show in either category. At \$2.01 per thousand for each of its three commercial minutes, Lucy's 51.8 delivered 15,240,000 TV homes in November.

The highest-rated drama, *Ford Theatre*, chalked up a 32.1, but its \$2.61 came off only fourth best among the drama c-p-m's. *Good-year TV Playhouse* scored the lowest c-p-m in the category: \$2.07.



PROGRAM, SPONSOR, TIME, # COMM. MINS. AND AGENCY	STATIONS PIB	PER TELECAST PROGRAM	COSTS TIME	NOVEMBER ARB RATING	HOMES REACHED	COSTS/M HOMES	COST/M HOMES/ COMM. MIN.
Drama							
FORD THEATRE Ford—9:30-10 pm, Th, 3', JWT	143 (NBC)	\$30,000	\$46,376	32.1	9,750,000	\$7.83	\$2.61
FIRESIDE THEATRE Procter & Gamble—9-9:30 pm, Tu, 3', Compton	98 (NBC)	22,500	42,598	31.8	9,250,000	7.04	2.35
TELEVISION PLAYHOUSE Goodyear—9-10 pm, alt. Sun, 6', Y&R	104 (NBC)	40,000	71,885	31.0	9,005,000	12.42	2.07
THE LORETTA YOUNG SHOW Procter & Gamble—10-10:30 pm, Sun, 3', B&B	129 (NBC)	35,000	46,008	29.7	8,860,000	9.14	3.05
ROBERT MONTGOMERY PRESENTS S. C. Johnson—9:30-10:30 pm, alt. Mon, 6', NL&B	97 (NBC)	38,000	70,595	29.1	8,315,000	13.06	2.18
Comedy							
I LOVE LUCY Philip Morris—9-9:30 pm, Mon, 3', Biow, Beirn & Toigo	143 (CBS)	45,000	46,971	51.8	15,240,000	6.03	2.01
BURNS & ALLEN Goodrich—8-8:30 pm, alt. Mon, 3', BBDO	113 (CBS)	32,000	41,892	33.9	9,350,000	7.90	2.63
OUR MISS BROOKS General Foods—9:30-10 pm, Fri, 3', Y&R	69 (CBS)	32,000	33,360	33.0	7,850,000	8.33	2.78
LIFE OF RILEY Gulf Oil—8:30-9 pm, Fri, 3', Y&R	109 (NBC)	30,000	35,040	32.4	7,390,000	8.80	2.93
MY LITTLE MARGIE Scott Paper—8:30-9 pm, Wed, 3', JWT	66 (NBC)	27,500	35,895	30.5	8,460,000	7.49	2.50

Program costs, TELEVISION Magazine. Time costs, November PIB. Ratings, ARB November 1954 national TV report.

Syndicated Films vs. Network Shows

EACH year, syndicated film shows become a better buy for the advertiser. Yet, while they have been racking up excellent ratings for a long time now, only recently have they begun to provide real competition for network programs.

To be sure, the average syndicated film show would not have much chance against really strong network programs, but the better films frequently come up with a substantial share of audience against average network shows.

In 10 of the 16 cases cited here, the syndicated film outrated its network competitor or competitors. These 16 examples are by no means typical. A large number of markets had to be studied before these instances of syndicated programs

beating out or closely approaching their network opposition could be found. One reason for this is the fact that syndicated shows usually are not slotted against network shows—which, of course, is safe-and-sound timebuying.

The fact that a syndicated show ranks a few rating points lower than its network rival is really of little significance. What's important is that a substantial share of audience can be obtained in spite of strong network programming.

Another point that must be considered in analyzing these examples is the fact that while in most cases the network shows were being telecast for the first time, almost all the syndicated programs are well along on their reruns.

RACKET SQUAD



CHICAGO—Tuesday, 8:30 p.m.

WGN-TV	15.4
WBKB—U. S. Steel Hour	16.9
WNBQ—Circle Theatre	14.9

HOPALONG CASSIDY



COLUMBUS—Friday, 7:30 p.m.

WTVN	19.5
WBNS-TV—CBS News; Como	20.3
WLW-C—E. Fisher; Camel News	14.5

ANNIE OAKLEY



LOS ANGELES—Tuesday, 7 p.m.

KTTV	16.1
KNXT—Life With Father	12.6
KABC-TV—Cavalcade of America	4.0

MEET CORLISS ARCHER



SYRACUSE—Saturday, 7 p.m.

WSYR-TV	18.0
WHEN-TV—Halls of Ivy	18.8

MR. DISTRICT ATTORNEY



CLEVELAND—Tuesday, 10 p.m.

WEWS	18.8
WNBK—Truth or Consequences	18.3
WXEL—U. S. Steel Hour	17.3

CISCO KID



CINCINNATI—Sunday, 6 p.m.

WCPO-TV	19.3
WKRC-TV—Omnibus	9.3
WLW-T—Meet the Press	7.8

RANGE RIDERS



SEATTLE-TACOMA—Tuesday, 7 p.m.

KOMO-TV	24.9
KING-TV—Where Were You?	17.2
KTNT—Life With Father	11.6

Competition Grows Hotter

SECRET FILE, U.S.A.



COLUMBUS—Friday, 9:30 p.m.

WBNS-TV	29.5
WLW-C—The Flying W	16.0
WTVN—The Vise	13.8

WATERFRONT



SEATTLE—Friday, 8:30 p.m.

KOMO-TV	18.1
KTNT-TV—Topper	17.8
KING-TV—Ray Bolger	15.6

CITY DETECTIVE



LOS ANGELES—Monday, 10:30 p.m.

KNXT	10.5
KRCA-TV—Big Town	9.8
KHJ-TV—Boxing, World News	4.7

I LED THREE LIVES



CINCINNATI—Thursday, 8:30 p.m.

WLW-T	27.8
WKRC-TV—Climax	21.5
WCPO-TV—Stand Accused	7.5

LIBERACE



CLEVELAND—Wednesday, 9 p.m.

WEWS	24.0
WNBK—Kraft TV Theatre	26.3
WXEL—Strike It Rich	14.3

STORIES OF THE CENTURY



KANSAS CITY—Thursday, 9:30 p.m.

KMBC-TV	16.8
WDAF-TV—Lux Video Theatre	21.8
KCMD-TV—T-Men In Action	15.3

LONE WOLF



ST. LOUIS—Thursday, 10 p.m.

KSD-TV	19.3
KWK-TV—Name's the Same	16.0
WTVI—Wrestling	12.2

BADGE 714



CHICAGO—Tuesday, 8 p.m.

WGN-TV	15.5
WNBQ—Fireside Theatre	16.7
WBBM-TV—Meet Millie	15.0

AMOS 'N' ANDY



SYRACUSE—Tuesday, 7 p.m.

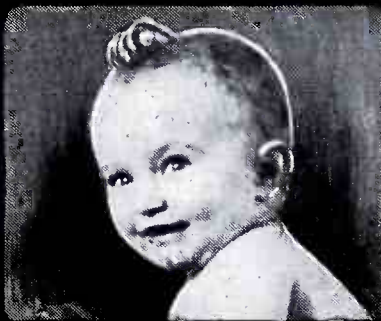
WSYR-TV	22.5
WHEN-TV—Cavalcade of America	16.0

**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.

TELEVISION
MAGAZINE

PROPS AND PREMIUMS

A REPORT ON PRODUCTION,
SALES AND PROMOTION AIDS

By Tod Reeves

Mail-order cartoon service makes a top-notch cartoonist out of any announcer. Make programs or commercials more interesting and exciting with this library of guide-line drawings.

It works simply: place drawing on easel in studio and position camera so that the printed guide-lines are no longer visible. Using a black crayon or charcoal pencil, the announcer traces the lines with ease while talking.

The service features a little character called "Breezy" depicting weather conditions or engaged in antics suitable for news programs, kid shows, or various products. Provides a library of 156 different drawings each 13-week period.

The educational approach to a premium idea can pay off with a direct appeal to parents and children to own realistic-looking copies of America's historical documents, reproduced to their original size on genuine parchment paper aged to look and feel 179 years old. Most popular is the set of three—Declaration of Independence, Bill of Rights, and the Constitution. Each page (13" x 15½") is ready for mounting or framing.

Special prices are available in quantity lot purchases: 50-499 sets for \$1 each less 40% (all prices FOB New York); 500-999 sets, \$1 each less 41%.



Ride the crest of the do-it-yourself wave with a premium that catches the eye of every handyman (and wife). This packaged set of tool silhouettes organizes any workbench neatly. It includes 42 full-size silhouettes of basic hand tools, die-cut from tough Kromekote stock, and backed by a contact-adhesive. Silhouettes in either black or red. \$50 per 100 sets postpaid. This firm shortly will offer sets of 33 basic kitchen shadows, die-cut and backed by contact adhesive, in six colors: red, blue, yellow, green, black, or white.

Light up your area with simple but effective promotion pieces—clean-cut fluorescent letter decals. Taxicabs, buses, staff cars become willing vehicles for promotion. Made of waterproof, wear-resistant fluorescent Scotchlite, these unusual decals can be read at a distance, night or day. Available in 2-inch or 4-inch die-cut call letters and channel number at \$2.95 per sign, red only. For a selling message, there's the decal (2" x 6"), in red letters on silver or gold backgrounds and blue letters on silver or gold. Prices begin at \$60 for 100 decals.

WRITE TO Props & Premiums, TELEVISION Magazine, 600 Madison Ave., New York 22, New York, for names and addresses of suppliers—or for help with any premium problem.



Even a line won't "blow"... on film!

Another good reason why more and more advertisers are switching to film! Then action is rehearsed. Should an actor "blow" a line—or have an accident like this—the scene can be re-shot. No red faces! No product kidded! Besides, it's easy, economical, to produce and co-ordinate showings when you **USE EASTMAN FILM.**

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

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

Be sure to film your show **IN COLOR.** You'll be needing it . . . soon.

VIDEO TAPE: HOW SOON? . . .

(continued from page 47)

out, "It's obviously no use until all stations are equipped with VTR. And that depends on RCA's and Crosby's ability to get equipment costs down to where all stations can buy it."

This statement points up the gap between VTR Utopia and reality. Ideally, were every TV Station in the country equipped with a VTR recorder and reproducer, three present TV headaches would vanish—thanks to VTR: (1) Network advertisers could overcome the problem of our four time zones by instantaneous recording of a net feed, with playback at the local hour desired; (2) national and regional spot campaigns would be greatly simplified; (3) the lower cost of tape (as compared with film) through re-use and omission of expensive processing and duplication factors would mean substantial savings to advertisers.

But how far in the future is all this? One year? Five years? Ten? The most logical steps toward its realization would seem to be: (1) The marketing of equipment that will exceed the present quality of kinescope recordings, (2) the perfection of VTR that will match or exceed the quality of today's best TV film, and, finally, (3) the development of VTR that is indistinguishable from live television reproduction today.

Crosby Enterprises apparently is concentrating on (1), exceeding the quality of kines and capturing that vast market potential first. RCA, with an eye to color, appears to be gunning for (2), sewing up both kine and TV film potential. And it's safe to reason that both Crosby and RCA, plus the others working in the field of VTR (CBS and DuMont Laboratories admit they are watching developments with interest and working on their own systems) have hopes of eventually matching live TV performance, much as audio tape today matches live.

One hard fact remains to plague the Utopians, however. Kinescope has been with us in an acceptable form for several years. But the fact is that out of the nation's 400-plus TV stations, only a few have bought and installed kinescope equipment. Today's cost of kine equipment: about \$20,000. Tomorrow's cost of VTR: \$50,000 and up (RCA estimate).

What do some of the other segments of the industry feel about the eventual reality of VTR?

Producers of film for TV: Most have a wait-and-see attitude. One, however, stated that his company is ready to earmark \$250,000 for conversion from an all-film operation to combination VTR-film production, but he complained that he couldn't get enough information now from the VTR developers about tape's future even to plan how to use it. The same spokesman pointed up one concern his fellow film producers frequently voiced:

"Tell me how we are going to edit this tape intelligently when (1) you can't see what you're working on (Crosby Enterprises has announced they are developing an electronic device that will permit cutters to "see" the tape) and (2) the audio and video are inseparably recorded on the same tape?"

Syndicators of films for TV: In general, they are unconcerned. Since they regard film as merely a vehicle for dissemination of their packaged programs, they are content to wait for the perfection of VTR. When the time is ripe, they will switch. Said one: "Whether it's on film, metal, rag, or paper, if it transmits sound and pictures we'll set up to handle it."

TV broadcasters: They are licking their chops over VTR's future adoption and see its first use as a tool to correct the time-zone lag for network programs. In the words of one network spokesman: "It'll be tremendous in terms of economy, efficiency, and distribution of TV programs."

Film laboratories (which make their living processing and duplicating finished films): "Manana" best sums up the labs' collective attitude. "It isn't here today, so let tomorrow take care of itself." There's a conviction on the part of the labs that filmed TV and electronic TV must co-exist. Reason: while certain limited optical effects are available electronically, "live" television cannot duplicate such film techniques as stop-motion photography, animation, and dissolves. The only way that these can be recorded on magnetic tape is by being scanned by a TV camera as they run through a film chain.

How does VTR work?

How does Video Tape Recording work? The method of recording TV signals on magnetic tape is basically similar to that of recording sound on tape. The means are vastly more complex. Why?

Average audio-tape frequencies

run from 30 to 20,000 electronic impulses per second. TV video requirements demand the recording of impulses as rapidly as 4,000,000 each second. A sound tape flows by a recording head of an audio recorder at a rate of 7½ to 15 inches per second to accommodate electronic frequencies up to 20,000 impulses per second, but it just isn't possible to crowd 4,000,000 impulses each second onto a slow-moving tape.

100-240 inches of tape per second

A simple analogy is that of a moving belt conveying coal. At a slow rate of travel it could accommodate, say, 20,000 pieces of coal each second. If 4,000,000 pieces a second were dumped on it, the result would be a jam-up. Only solution is to speed up the conveyor belt. And that's why, at present, video recording tape must move through a recorder at a speed of 100 inches (Crosby) to 240 inches (RCA) per second, a speed that presents some special problems—notably the physical quantity of tape necessary to record even 15 minutes of TV broadcasting.

As a Crosby spokesman pointed out, a standard 4,800-foot reel of Crosby tape runs a little under ten minutes. Playing time can be extended, he said, by the use of larger reels or thinner tape.

Right now it takes a 19-inch reel to hold a 15-minute program on RCA tape.

Crosby and RCA (and presumably others experimenting in the field of VTR) are trying to cope with this and the other problems. Among the latter are the unusual demands television recording makes on magnetic tape. In black-and-white recording, the TV signals occupy one portion, the audio another. But for color, "tracks" must be added to the tape to accommodate the additional electronic signals that dictate a tube's choice and blending of the three colors used—red, blue, and green. The Crosby system presently uses 12 tracks on ½-inch tape. The tracks are scanned diagonally, rather than horizontally.

The future of VTR is still in the laboratories, still seen in a clouded crystal ball, because so much depends on the electronic engineers. Will they perfect a system that can be marketed at \$10,000 \$50,000, \$100,000, \$200,000? The advent of VTR seems sure; the big questions are When? and How much?



How many blocks? 6 or 7? *Appearances can be deceiving, but the good appearance of a Precision print is not an optical illusion. Immediately apparent are the results of Precision-quality processing.*

The individual attention given to each original through the entire operation has earned Precision its top spot in the film processing field. Leaders in the photographic profession know they can depend on Precision for accurate, intelligent handling of their material. And constant research continues for even better ways to serve your requirements.

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



A division of J. A. Maurer, Inc.

From 8 a.m. to 6 p.m., the percentage of sets in use has risen substantially above last year's level for each hourly period, according to November Nielsen figures.

The audience is 60% bigger

More important is the giant increase in the number of viewing homes. With a 22% increase in circulation between November, 1953, and November, 1954, each sets-in-use percentage point represents many more TV sets. For instance, the percentage of sets in use at 3 p.m. has increased 32%, but the number of sets in use has gone up 60%. In November, 1953, there were 4,532,000 homes viewing at 3 p.m.; last November there were 7,235,000.

That the daytime audience is a responsive, "quality" audience is indicated by the findings of the Simmons study made for NBC in January, 1954. The group of housewives who reported having watched TV during the day in the previous week have higher incomes and larger families than the non-viewing group. They are concentrated in larger and richer markets and are heavier and more frequent purchasers of many items than are the non-viewers.

They own more cars and buy more new ones, are better customers for many food and household items.

Consistency of viewing, backing up the theory that daytime strips provide the opportunity to hit the same viewers over and over again is shown by these Sim-

mons-study figures: Almost 60% of the daytime viewers usually view all five days a week. Only 3.9% view just one day a week, another 3.9% only two days.

Just as advertisers using magazines are able to select the publications whose readers match their market, TV advertisers can seek programs that attract the people they want to reach.

Here are Nielsen audience figures on two different daytimers that indicate the kind of guidance to program selection that the advertiser can get.

Matching your audience to your market

Rating among:	Daytime Serial	Daytime Variety show
All homes	11.5	7.4
Metropolitan counties	10.5	7.4
Non-metro counties	12.6	7.4
Housewives aged 34 or under	12.6	8.3
Housewives aged 35-54	11.4	8.9
Housewives aged 55 or over	12.8	9.2
1- or 2-member families	7.9	6.3
3- or 4-member families	9.8	6.0
5- or more-member families	17.7	11.0

If large families make better prospects for an advertiser, the soap opera rated above might be a better vehicle for him than the over-all rating would indicate. If the sponsor of the variety show found his product sold equally well in rural and urban areas, he would be getting no waste circulation in his rating. On the other hand, if his were strictly an urban product, another vehicle, even one with a lower over-all rating, might serve him better.

The market characteristics of the audience for each hour of the day are charted elsewhere in this report.

To get a clearer picture of the daytime audience potential, TELEVISION Magazine had The Pulse, Inc., interview women in 525 New York area homes about their interest in daytime viewing. See "What Is the Daytime Audience Potential?", TELEVISION Magazine, January, 1955.

Asked if they had watched during the day of the interview, 35% said yes. Main reason for not viewing (given by 41% of the non-viewers): Too busy. "Away at work" was the reason offered by another 17%, and "Never listen in the daytime" was stated by 5%. About a fifth of the non-viewers said they'd rearrange their daily schedules if they could see some type of programming fare not offered now.

The sought-after programming mentioned, however, actually is very much available—18 women, for example, wanted educational shows; 13, drama; 8, movies; 9, daytime variety.

DAYTIME AUDIENCE COMPOSITION

(Average for 30 cities, Monday-Friday, October 8-14, 1954)

	Men	Women	Teen-Agers	Children	Total Viewers Per Set
7-8 a.m.	33.6%	45.7%	5.7%	15.0%	1.49
8-9	22.4	49.5	5.8	22.2	1.51
9-10	10.8	51.9	5.1	32.2	1.50
10-11	8.7	51.4	5.4	34.5	1.57
11-12	8.8	60.6	5.2	25.4	1.50
12-1 p.m.	8.6	59.0	5.7	26.7	1.53
1-2	9.1	61.3	6.6	23.0	1.47
2-3	9.7	60.4	7.0	22.9	1.49
3-4	9.5	57.9	7.8	24.8	1.54
4-5	9.4	41.6	9.4	39.6	1.74
5-6	12.0	27.3	9.6	51.1	1.94

(Source: The Pulse, Inc.)

SHOPPING DAYS—DAYTIME VIEWERS VS. NON-VIEWERS

(% Shopping on Each Day During "Past 7 Days")

Made Any Shopping Trips on . . .	Total Homes	Daytime Homes	Non-Day. Homes
Monday	46.4%	51.4%	43.7%
Tuesday	47.5	50.6	45.6
Wednesday	48.5	52.8	46.3
Thursday	47.9	51.1	46.1
Friday	56.6	62.1	53.4
Saturday	67.9	67.6	68.2
Sunday	15.1	17.2	13.7

(Source: W. R. Simmons Associates' Study for NBC)

flexibility, heavier sponsorship, continued low cost-per-thousand

SOME OF THE CURRENT USERS OF DAYTIME SPOT

Alka Seltzer
 Amazo
 Avon Cosmetics
 Babo
 Bayer Aspirin
 Best Foods
 Borden's Coffee
 Bosco
 Bromo-Quinine
 Bufferin
 Burlington Mills
 Campbell Soups
 Carter's Little Liver Pills
 Chef Boy-Ar-Dee
 Colgate
 Crown Zippers
 D-Zerta
 Dash
 Drene
 Dromedary Cake Mix
 Energine Cleaning Fluid
 Fleischmann's Yeast
 Fletcher's Castoria
 Fluffo
 General Mills
 George Washington Coffee
 Gleem
 Helena Rubinstein Cosmetics
 Ivory Snow
 Jello
 Keds
 Kraft Foods
 Lambert Pharmacal Co.
 Lipton Tea
 Magic Milk Shake
 Max Factor Cosmetics
 Morton's Pot Pies
 Morton's Frozen Pies
 My-T-Fine Desserts
 National Biscuit Co.
 Oxo Flavoring
 Pepto Bismol
 Pertussin
 Peter Paul Mounds
 Prell
 R. D. X.
 Rinso
 S.O.S.
 Schaefer Beer
 Shulton's Old Spice Toiletries
 Taylor-Reed Co.
 Tea Council
 Tetley Tea
 Utica Sheets
 Vick Chemical Co.
 Vim
 Waverly Fabrics
 Welch Grape Juice Co.
 White Rose Tea
 Windex
 Wonder Bread

DAYTIME'S C-P-M IS 24%-87% LOWER THAN EVENING'S

(Time-plus-program cost-per-thousand per commercial minute, October, 1954)

WEEKDAY SHOWS		EVENING SHOWS	
15-minute	\$2.96	15-minute	\$3.68
Serials	\$2.87	30-minute	\$4.18
Non-serials	\$3.11	60-minute	\$2.97
30-minute	\$2.27		

(Source: A. C. Nielsen)

While 45% of all those interviewed felt that they would never watch daytime TV, 20% of the total panel might become viewers if conditions changed.

In a similar study of the New York market, Advertest found that 50% of all housewives report that they usually view TV before 5 p.m. Most convenient hours for viewing: 10 a.m.-1 p.m., 3-4 p.m., 2-3 p.m., 4-5 p.m. Sets are turned on by someone in each family most often in the 4-5 p.m., 10-11 a.m., and noon-1 p.m. periods. Best liked daytime programming: (1) soap operas and (2) shows which are informative.

New York, it should be remembered, is one of the oldest and most heavily saturated markets in the country. Elsewhere the peak is yet to be reached.

Improvement in programming is always a possible lure for new viewers. As more advertisers use daytime, it is likely that more money will be available for strengthening daytime shows.

Should daytime commercials be different?

As more is discovered about the characteristics of daytime viewers, more attention is being given to the problems of daytime commercials.

Typical of the information that can be gleaned is the data that the Schwerin Research Corp. turned up for a drug company. Audience-testing 45 different commercials indicated that the choice of presenters made a big difference: men with women were more effective than women only, who, in turn, were more effective than men only. The sight of a woman shopping or of a couple having a late night snack was more familiar and therefore more effective among housewife viewers than was an office or factory situation.

Big audience means low cost per thousand, one of the main attractions of daytime advertising. For the local and spot advertiser, there are outstanding buys in every program category.

The following illustrations of spot performance are from TELEVISION Magazine's cost-per-thousand reports in February, April, July, and November, 1954.

Mama Weiss, a cooking show on KHJ-TV, Los Angeles, hit a cost-per-thousand per participation last year of \$1.61.

Feature-film participations delivered one thousand homes for as little as \$1.01 *Hollywood Playhouse*, WPTZ, Philadelphia.

Children's shows more than matched the record of adult vehicles. A participation in *Sheriff John* on KTTV, Los Angeles, is \$.80 per thousand homes.

Syndicated films perform well as daytimers, particularly as vehicles beamed primarily to children. Participations in *Cisco Kid* on WNBK, Cleveland, deliver 1,000 homes for \$.96.

Equally encouraging is the picture for network advertisers. Half-hour network shows in October averaged a c-p-m-homes per commercial minute 87% below their evening counterparts (\$2.37 vs \$4.18), according to comparisons made by Nielsen. Quarter-hour stanzas averaged scores 24% below nighttime 15-minute shows.

Probably the greatest testimonial to daytime's power is the fact that TV's biggest advertiser, Procter & Gamble, is now spending at the rate of \$14,000,000 a year for time on one network in morning and afternoon periods.

By far the biggest boost to daytime advertising has come from the magazine shows. The cost, flexibility, and merchandising ad-

(continued on next page)

MUNCIE LEADS... THE... NATION

Muncie, Indiana led all cities surveyed in the number of hours viewed per week per family, A.R.B. reported in a special 35-city study.

AND —

WLBC-TV

LEADS IN MUNCIE

according to the November A.R.B.



M U N C I E , I N D I A N A

DAYTIME IS BIGTIME

(continued from preceding page)

vantages of *Today*, *Home*, and *The Morning Show* have lured many formerly daytime-shy bankrollers.

More than any other portion of daytime, early-morning TV is booming, locally as well as on the networks. ARB for December, 1953, shows approximately 1,500,000 homes tuning in *Today* at 8 a.m. By December, 1954, the *Today* homes-reached figure had edged upward (although the rating did not), and CBS's *Morning Show* (which got under way March 15, 1954) was bringing in an additional 1,000,000 homes.

Strong audience pull

In terms of audience size, *Home* has been a moderate success. With a December Nielsen average of 7.0, it averages about 1,800,000 homes in each segment. It has a \$2,450 program cost per participation (approximately what a telecast of a soap opera costs) and \$4,200 gross time cost.

In its first nine months *Home* grossed over \$3,000,000 from 32 advertisers, staged ten mammoth department-store promotions, turned out streams of merchandising material for its clients, and sold out as much as 70% of its commercial time.

The advantages of hitting a screened audience with ideal "editorial" support are proved by these two examples of *Home's* pull: One announcement of 50 gift packages of Pepperell nylon sheets drew 44,478 postcards. A single mention of a free ironer offered with the purchase of another Bendix appliance pulled 33,000 inquiries.

In Advertest's recent study *Home* placed fifth as a daytime favorite and was considered the most informative day show by 29% of those interviewed.

What happens with network daytime programming affects every buyer of daytime, whether he uses announcements in one market or program sponsorship on a full network.

Though audience-participation and personality-variety shows walk off with most of the network rating honors, most of the programs added to network telecasting hours this season are in the soap-opera division.

P & G has always had soap operas on TV, but this company, with its recent splurge into the daytime serial field, has almost tripled the number of entries.

General Foods, Miles Laboratories, Jergen, and Borden have gotten into the act, too. Old serial hands American Home Products and General Mills have added to their line-ups. Colgate has also come back with a soap opera.

The daytime serial is in style again, but is this permanent? The newly launched "daydramas" have made little audience-building progress. The carryovers from previous seasons, however, are doing much better.

The strong performance of such long-running serials as *Search for Tomorrow*, *Love of Life*, and *Guiding Light* suggests that it takes a long time to build up a following for the characters and story line of a new serial. But serials have proved their potential for audience growth if given time. Moral: Buy a serial and be patient.

Pertinent to the problems of program preference are data from Schwerin which suggest that viewers are more inclined to consider one audience-participation show as good as another than they are to feel that all serials are about the same. This, again, indicates the difficulty of launching a new daytime drama. Notable, too, is the sizable group who don't like serials at all.

They're choosier about serials

% of women saying they like	audience participation	daytime serial
nearly all	42%	16%
a few	53	50
none	5	34

Local programs in a number of cases have secured audiences as large as those of top daytime network programs. Regardless of audience size, however, they have proved their value as advertising vehicles over and over again.

Here are the highlights of a spot check of five mature markets: Boston, Cincinnati, Detroit, Philadelphia, San Francisco.

On ratings alone, the feature films are most consistently the winners. KRON's *Golden Gate Playhouse* earns ratings around 8 in San Francisco between 2 and 3 p.m.; WBZ-TV's *Hollywood Playhouse*, 1-2:15 p.m., scores ratings as high as 14 in Boston.

A cost-per-thousand study made by TELEVISION Magazine (published in July, 1954) showed that afternoon movies were better buys than similar shows in early-evening and late-night slots.

Local personality-variety shows still are making out well in audi-

ence size, but top ratings for this category are currently the exception rather than the rule. The ratings obviously can't measure the impact of personal endorsement selling.

Some of the top-drawer attractions in the cities studied: The WLW stations' indestructible *Ruth Lyons 50 Club*, which gets ratings as high as 19 in Cincinnati. On WKRC-TV, Cincinnati, *Jelly Bean Acres*, on from 9-10 a.m., scores in the 8-10 bracket.

Noontime children's shows are delivering well. In Boston, WBZ-TV's *Big Brother* averages 13.2 at 12:15 p.m. In Detroit, *12 O'Clock Comics*, on XYZ-TV, averages 9.4.

The magazine shows on the networks have created some potentially strong local niches in the form of the five-minute cut-ins programmed locally. The ratings for quarter-hour periods don't show how much of the audience is retained for these hometown segments, but it seems logical that many of the viewers would be carried through. Typical of the ratings for these segments: 7 to 10 for the last 15 minutes of *Today* on WPTZ, Philadelphia; 6 to 9 on WWJ-TV in Detroit.

Ratings vs. impact

For many advertisers, an announcement is an announcement, whether it comes in the middle of a program or between two programs. They buy the highest-rated availability, regardless of whether it is in a feature film or after a network show.

To other advertisers, the kind of program in which the message is placed is of great importance. Kitchen shows, home-improvement programs, and so forth offer them selected audiences and greater selling impact. Even general vehicles might have such special advantages as a hard-selling local personality, a merchandising plan, or, in the case of syndicated film, the chance to utilize national promotion.

Syndicated film soon will be playing a bigger part in daytime programming, via the library services made up of old packages and via the upcoming soap operas.

Many advertisers are investing in daytime because of limited Class A availabilities, but many others are buying daytime on its own merits—low cost, low cost-per-thousand, growing audience, increased flexibility, and extended programming. Daytime should remain bigtime from here on in.



SPOTS BEFORE

HER EYES...

Good Channel 10 SPOTS, that is !!



"T.V. SHOPPER"

Featuring Smart
DOROTHY COTTON

8:55 A.M.—Mon - Wed - Fri



"WOMEN'S WORLD"

With Lovely
"PAT" SUMBERG

1 P.M.—Tue and Thurs



"FUN WITH FLICKER"

Big Mail Response
"BOB" MILLS

5 P.M.—Tue and Thurs



HERBERT MARSHALL
THEATRE

Women Love It!
1 P.M.—Mon - Wed - Fri



UNCLE ED MEATH

He's Everybody's
Uncle in Rochester

5:15 P.M.—Mon - Wed - Fri



"EARLY SHOW"

Best in Full Length
Feature Pictures

5:15 P.M.—Tue & Thurs

You want the feminine *EYE*, the feminine *EAR* in Rochester?—then put your *FINGER* on Channel Ten's throbbing *PULSE!*

Especially our daytime participating shows — mostly good, healthy 10, 11, and 12.5 ratings and at our low cost "C" and "B" rates!

Some of these "before 7" programs are mentioned at the left. There are others, too. We really coddle these programs—give them strong on-the-air, bus card and newspaper promotion.

Why? 'Cause they're our babies,—'cause we love 'em—and so do smart time buyers!... *Investigate!*

CHANNEL 10 VHF

125,000 WATTS • CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY

WHEC-TV • WVET-TV

ROCHESTER, N.Y.

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

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
Supplies, Equipment



BONDED

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!

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

GROUP PROFILE: THE RESEARCHERS

(continued from page 41)

University there. He has since picked up half a dozen honorary doctorates from colleges all over the country. From 1929 to 1932, he taught journalism and advertising at Drake and Northwestern. In addition to his pioneering work for Y&R in consumer surveys, he also delved into the opinion-research field through his American Institute of Public Opinion, founded in 1935.

In 1936, the year of the Literary Digest fiasco, the AIPO accurately predicted the outcome of the presidential election, and public confidence in Gallup polls began rising. The Dewey-Truman race in 1948 was as much of an upset for Gallup as it was for the GOP, however: the AIPO came out solidly for Dewey and failed to detect the late Democratic upswing.

Partner in the television phase of Gallup's operation is Claude Robinson, who also heads his own firm, Opinion Research Corporation in Princeton, N. J. Dr. Robinson, who holds a Ph. D. from Columbia, has long been active in public opinion and was for some time associate director of the AIPO. He has done survey and research work for several major national firms.

Manager of the G-R TV operation, staffed by 20 of the 50 Gallup-Robinson employees, is Leyton Carter, Princeton '46. Carter, an Air Force veteran, lives in Princeton with his wife and twin children. He has headed the Princeton headquarters for the past three years.

Hooper's Knipe

New head of the C. E. Hooper organization is Dr. James L. Knipe, who was educated as an investment counselor and economist. Until Mr. Hooper's death last December, Dr. Knipe was executive vice-president of the firm, which has offices in New York and production plant in Norwalk, Conn.

Knipe, a native of Illinois, received three Yale degrees: Ph. B. (1926), M. A. (1934), and Ph. D. (1940). He was an investment counselor in New Haven and New York until the war, during which he served in various Navy finance posts with the rank of commander. After the war, he was vice-president and general sales manager of Union Bag and Paper Corporation for six years, and immediately

prior to his association with the Hooper firm held these same positions at Ball Brothers Company.

He has been married since 1930, has two sons. An ardent tennis and badminton enthusiast, he organized the Connecticut Badminton Association in 1934. He lives in Princeton, N. J.

Hooper television reports, based on a combination telephone-and-diary technique, are issued for 60 markets. In addition, radio ratings are published for 55 markets. Contract commitments restricted Hooper to local reports, but with the expiration of the commitments this month, it will return to the national ratings field. The company has 100 staff members and 700 interviewers in the field.

Nielsen

Arthur C. Nielsen was born in Chicago in 1897. In 1918, within a week's time, he received a B.S. in electrical engineering from the University of Wisconsin (he was valedictorian of his class), enlisted in the Navy, and was married. For a year after the war, he worked as an engineer, and for the next three years did field research work for a publisher.

He moved into audience research in December, 1942, when his company first offered the Nielsen Radio Index to radio networks on a commercial basis. He has since established the Nielsen TV Index and during 1955 will further expand with the Nielsen Station Index.

Nielsen supervises his 2,000 employees and seven foreign branches from his Chicago headquarters. He commutes from suburban Winnetka, arriving at irregular hours and usually working straight through until well past midnight. On the basis of statistics, Nielsen will not travel by air; instead, he prefers his own automobile.

There are five Nielsen children—two boys and three girls. Nielsen, an outstanding tennis and squash player, teamed with younger Niensens in 1946 to win three national tennis championships: Father-Son Grass Court, Father-Son Clay Court, and Father-Daughter Clay Court.

Politz

Alfred Politz, a man with a rich mathematical background, feels strongly that the researcher cannot do an adequate job without a mathematical evaluation of data, but he does not believe in "bluffing

with mathematics." Mathematics alone, he declares, does not make data trustworthy.

Despite his strong mathematical and statistical orientation, he uses clinical psychology and motivational research as hunch-generating and insight-starting mechanisms.

Mr. Politz majored in mathematical physics and minored in psychology at the University of Berlin. He has lectured on research techniques and questionnaire design at several U. S. universities and colleges.

He established Alfred Politz Research, Inc., in 1943. The organization's main activities revolve around consumer surveys for manufacturers and advertisers. These surveys are part of over-all two- or three-year research projects designed to increase the effectiveness of marketing activity in general and advertising in particular.

To get a better understanding of consumer behavior at the retail level, he bought a hardware store, which he operates as a laboratory to determine the relative importance of brand name, price, skill of salesman, display, etc.

Of the 138 people on the Politz staff, 75 are professional and technical people, including psychologists, statisticians, mathematicians, sociologists, and economists.

Psychological Corporation's Freiberg

First vice-president in charge of the Marketing and Social Research Division of the Psychological Corporation is Dr. Albert Freiberg, a psychologist and teacher, who joined the organization in 1936.

Dr. Freiberg, born in 1904 in Nebraska, received his doctorate in psychology from Cornell in 1936. The following year he was married, and he now has two daughters. He commutes to his New York office from his home in Greenwich, Conn. For relaxation he prefers golf (score: "low 80's").

He has taught at Michigan State College, Cornell, and Columbia. His publications include *Copy Testing* (1939), chapters on copy testing for two other books, and contributions to academic and professional journals.

The television research done by the firm is oriented chiefly toward the effect of programs on attitudes. The company does not undertake any continuing television research, but on client request has tested consumer reaction to commercials and programs. The approach is

heavily psychological; results, therefore, include the motivational and qualitative as well as the statistical and mathematical. Six full-time psychologists staff the division.

Pulse's Roslow

Dr. Sydney Roslow, director of The Pulse, Inc., is a psychologist who entered the audience research field by accident. He had planned a program, *The Pulse of New York*, based on the feelings and beliefs of the average New Yorker about radio. He began interview-

ing people for the program, and soon became convinced that such interviews could be a valuable survey tool. As a result, in October, 1941, he launched *The Pulse, Inc.*, a New York radio-audience measurement group. Today, the 110 staff members of the New York office direct more than 3,000 interviewers throughout the country. Using the roster-recall method, *Pulse* conducts radio and/or television surveys in more than 100 markets.

Dr. Roslow, a native New Yorker, earned a B.S. degree and a Phi

(continued on next page)

Super Power

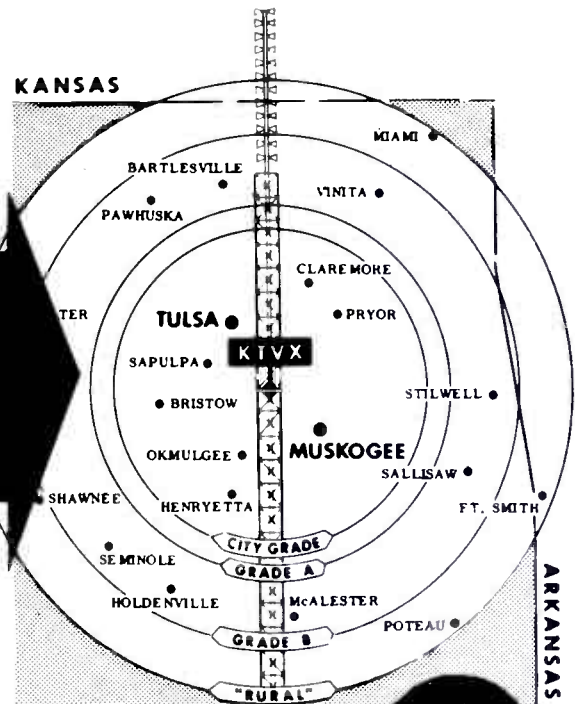
in
**OKLAHOMA'S
SUPER
MARKET!**

**316,000
Watts**

THE KTVX AREA MARKET

Counties Covered	31
Total Population	1,038,994
Total Families	313,491
TV Families	170,650
Spendable Income \$1,298,141,000	
Total Retail Sales	\$916,065,000

ABC • DUMONT



Channel 8
KTVX

**EASTERN OKLAHOMA'S MOST
POWERFUL TV STATION**

Owned and Operated By

THE TULSA BROADCASTING CO.

Gen. Offices, Box 1739
Tulsa, Okla.

Studios, 720 East Side Blvd.
Muskogee, Okla.

• L. A. Blust, Jr.
Vice President
Gen. Manager

• Ben Holmes
Nat'l. Sales Manager

• Ted Cramer
Station Manager

Affiliated With KTUL, Tulsa, and KFPW, Fort Smith, Ark.

AVERY-KNODEL, Inc. — Nat'l. Representative

GROUP PROFILE: THE RESEARCHERS

(continued from preceding page)

Beta Kappa key from New York University in 1931. He taught at NYU from his graduation until 1936, collecting his doctorate in 1935. After NYU he joined the Psychological Corporation, remaining until 1941.

He was married in 1932. The eldest of his three children, Richard, graduates from prep school this spring and hopes to follow his father's profession.

At his home in suburban Forest Hills, Dr. Roslow is an avid do-it-yourselfer. He finds relaxation in tiling floors and papering walls. His keen interest in photography keeps current pictures of all his family on his office walls.

Schwerin

Horace Schwerin, president of Schwerin Research Corporation, is chiefly interested in developing techniques that will measure the effectiveness and interaction of commercials and programs. His

firm, founded in 1946, uses the Avon Theatre in New York for much of its research. Here the test audience, numbering 350 people, watches programs and commercials and registers its reactions to them.

Schwerin, who holds a B.S. from Lafayette College and an M.A. from Kings College, London, served as research director and consultant for New York agencies and broadcasters from 1936 to 1941. He entered the service in 1941 and later was in charge of the Army's food-waste studies. After the war, his first major project was a study for NBC on the applicability of program-testing methodology.

He has a son and a daughter, and lives in Englewood, N. J.

Starch's Boyle

The television operations of Daniel Starch and Staff are headed by Jack Boyle, formerly an associate media director at McCann-Erickson. The Starch firm entered the television-commercial evaluation field in August, 1949. The present

"immediate recall" technique consists of telephone interviews conducted within the hour following the broadcast of the program under study. By means of aided recall, the interviewer checks whether the respondent saw the commercial, and which sales points he can remember.

The Starch organization, founded in 1919, is located in Mamaroneck, N. Y. The home-office staff numbers 136, with a permanent field staff of 10 supervisors and 246 interviewers, plus more than 500 trained part-time interviewers.

Boyle, who joined the firm in 1949, served for many years on the media committee of the AAAA. He is co-author of the "Handbook of Advertising." He lives in Bedford Hills with his wife and two sons, aged ten and seven. His hobbies: golf, sailing, badminton, and skiing.

Trendex's Hynes and Rogers

In 1950, two young men who had been associated with C. E. Hooper since 1946, decided to nail

WE SLIPPED!

ICE HAS STOPPED OUR TOWER 100 FEET SHORT
FOR A FEW WEEKS.
**WE PROMISED 255,420 SETS TO BEGIN 1955.
 WE'LL HAVE THEM FOR YOU 12 DAYS AFTER THE
 WEATHER IMPROVES!**

**MEANWHILE YOU'RE STILL GETTING
 64,920 SETS TUNED TO CHANNEL 13
 BY A HAPPY, BUYING AUDIENCE!**

WWTV VHF 13 from **CADILLAC, MICHIGAN**

up their own shingle. Edward G. Hynes, Jr., and Robert B. Rogers, in forming their partnership, decided that a measure of comparative popularity in multi-station markets would meet a need. Their success has justified their belief.

Ed Hynes is a member of the class of '37, Holy Cross, Worcester, Massachusetts. He went to medical school, then spent five years in the Air Force in the southwest Pacific. In his own words, he was "born in Brooklyn and raised in New Guinea." He is 40 years old, married, and has four children—three girls and a boy. His wife, Dorothy Heide Hynes, is a member of the Heide candy family. The Hyneses live in Wilton, Connecticut.

Bob Rogers, 31, also has three girls and a boy, lives in Westport, Connecticut. He was born in Mt. Vernon, New York, served in the Naval Air Corps from 1942 to 1945, and graduated from Amherst in the latter year. He is a do-it-yourself *aficionado* in electronics and woodworking.

The Trendex approach is that while advertisers require a nationally projectable rating, they also ought to have popularity ranking of network television programs in markets with three or more stations, where there is optimum opportunity to view the programs of the four TV networks. They see their 15-market Trendex report as strictly a tool to be used in programming and talent appraisal rather than as a guide to circulation.

The Trendex Program Selectivity Index reports who in the listening group is responsible for program choice: Mother, Dad, or the children.

Videodex's Jay

Allan V. Jay, president of Videodex, was raised in Chicago and received his degrees (Ph.B., B.B.A., and M.B.A.) from the University of Chicago. He worked in the market research department of the *Chicago Tribune* and in the research department of Armour & Co. before forming his own company in 1948.

Jay commutes to his New York

office from nearby Connecticut, where he lives with his wife and children. His hobbies include golf, swimming, and tennis.

Videodex uses a nationwide sample of 9,200 homes for its national ratings. The technique used is the diary method, and ratings are nationally projectable. Local reports also are published, as well as special studies on order.

Burke

Through a number of well-qualified smaller research organizations located in various parts of the country, local advertisers have available to them the same kinds of services that the big research firms offer to national advertisers. One of these is Burke Marketing Research, Cincinnati, headed by Mrs. Alberta H. Burke.

In addition to market research, company has set up a little theater for qualitative studies on programming and commercials similar to the work done by Schwerin and the Stanton-Lazarsfeld Analyzer.



Mrs. Burke

Mrs. Burke started her career with a Cincinnati agency, Procter & Collier, in the late '20's. After working in the agency's market research division, she opened her own office in 1931. Her first account—still with the firm—was Procter & Gamble. In 1952, she was joined by Donald L. Miller, who had been research director for Crosley Broadcasting Corporation.

Mrs. Burke is a graduate of the University of Cincinnati. Mr. Miller graduated from Miami University of Ohio and did graduate work at the University of Cincinnati.

The company has a full-time staff of 40 people.

BEST DOGGONE SPY STORIES SINCE MATA HARI

And **CESAR ROMERO** stars in them as Steve McQuinn, globe-trotting diplomatic courier. The people you want to reach will follow Romero . . . into a strange adventure which starts in a Budapest prison . . . on the trail of a missing scientist in Tangier . . . through a near uprising in Casablanca . . . on a rescue mission in Ankara . . . as he risks his life for a lady in Madrid . . . even to the inner chambers of the fabulous Scotland Yard.

What a show! What a star! What a sure-fire selling vehicle! Better reserve your market . . . now!

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

produced by
Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

**ABC FILM
SYNDICATION, INC.**
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

Want more details on the researchers and their methods?

A summary of rating services will be in TELEVISION Magazine's March Data Book. Other exclusives: county-by-county listing for each TV coverage area, correlated with sales, population and income; program and time expenditures for network sponsors.

GAS STATION CHAIN . . .

(continued from page 35)

Presentation of these spots is itself a novel procedure. Three sound tracks are used in various combinations with one 40- and two 20-second fully animated commercials. The sound is a singing jingle recorded by two top vocalists and a first-class eight-piece band. The same track, also in varied combinations, is used in the supplementary radio campaign.

Production costs for this setup—after the agency had considered bids which ranged as high as \$5,200—totalled \$1,800.

Golden Eagle is not a cut-rate product. It sells at a higher price than any other gasoline, with one exception, in the Los Angeles market. The advertising campaign does not use hard-sell pitches, but employs its breezy jingle for product identification and boosts station traffic through announcements (delivered live by station announcers) of monthly giveaway prizes.

These prizes include a new automobile and \$5,000 (retail value) in home appliances. Here again the frequency factor aids the sponsor in getting big discounts. Thirty TV and 66 radio plugs per week are no

small inducement for the distributors of these prizes.

The agency's contract with the TV station permits unusual flexibility, with the sponsor holding the option of dropping or continuing the 20-second spot schedule for any period within the 13 weeks. Thus production costs for the commercials were provided by discontinuing these 10 spots (20 full-minute spots were kept on the station) for the last weeks of the period. Expenditures were kept within the \$1,500-per-week budget without upsetting the momentum of the campaign.

Effective spot maneuvering

Another clause in the contract is a standing order through which the station, at its own discretion, moves the Golden Eagle spots into more advantageous time periods whenever these become available. Effectiveness of this maneuvering is reflected in a check of Pulse rating reports for December. Rating points for the 30 spots had moved up to an aggregate of 139.1, with an estimated total audience of 5,200,000, delivered at a cost of 29 cents per thousand.

As in TV, the weekly budget for

radio is placed all on one station. A leading independent outlet is broadcasting the 66 Golden Eagle spots per week for \$600.

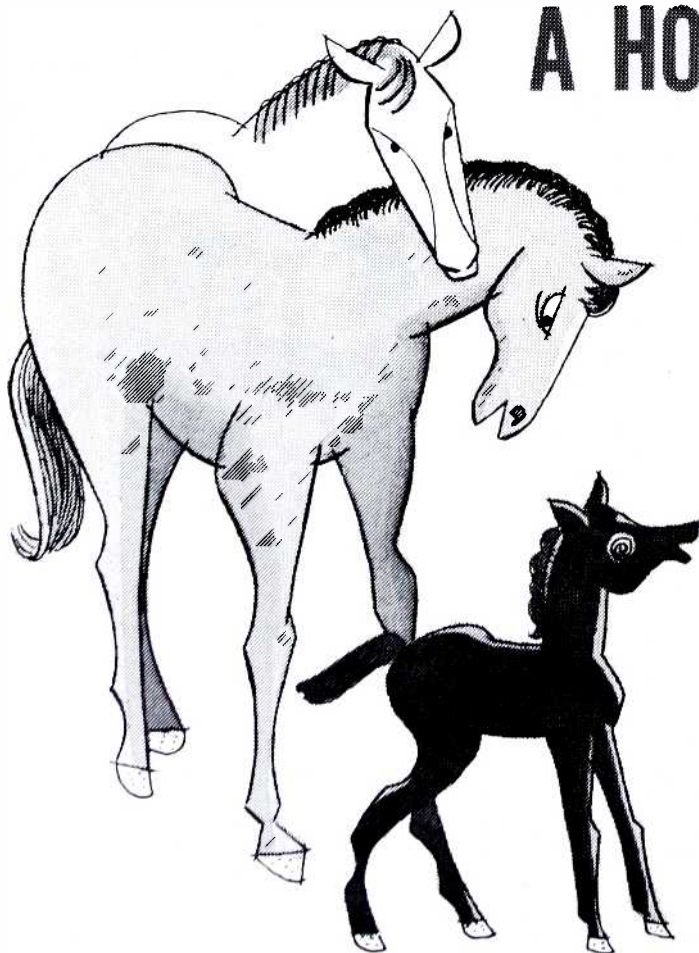
TV sparks 15 per cent sales increase

Sunset Oil reopened its TV campaign on October 20. Within six weeks, gallonage sales, as reported at the opening of this story, were up an average of 15 per cent at the 85 service stations.

These results have led to two extensions of the oil company's TV activities. First, the Los Angeles schedule has been renewed on an almost identical setup for 13 weeks ending May 20. Second, Sunset Oil is launching a similar campaign for San Francisco (it was scheduled to begin February 15) in behalf of its 29 Craig Oil stations in the Bay Area.

Jacobson, a former newspaper reporter and trade-press editor, also is handling the San Francisco project for the Harvey agency. He says:

"We should not let the spectaculars frighten the small advertiser away from television. TV isn't an awesome giant. It's an extremely effective tool which can be used by clients of all sizes."



A HORSE OF A DIFFERENT COLOR

Color is TV's new baby—and it's no gag to say the addition has changed the picture. Filming shows in color is S.O.P. now for greater reissue appeal later. Our exclusive processing color-corrects 16MM TV prints *electronically* to match the quality of 35MM prints. Our experience in processing over 200,000,000 feet of color film will insure you top-flight reproduction. In addition, our engineering know-how is at work perfecting color kinescopes for the day you'll want them.



CONSOLIDATED FILM INDUSTRIES

1740 BROADWAY, NEW YORK 19, N. Y. • JUDSON 6-1700
959 SEWARD ST., HOLLYWOOD 38, CAL. • HOLLYWOOD 9-1441

A DIVISION OF REPUBLIC PICTURES CORP.

SELZNICK TALKS ABOUT TELEVISION

(continued from page 33)

For our first show, we knew we had to appeal to everyone, so, believe it or not, we had a chart drawn up, with people divided by geographical areas, by income, by education, and so on, so that some portion of the program would interest everybody. Though the critics' biggest complaints were about the Kim Novak sequence, most of the other complaints that reached us singled out the Irwin Shaw piece, which naturally appealed to a more sophisticated crowd. Our chart had all this figured out beforehand—which indicates what I mean about aiming at specific audiences.

Q. Is it possible that in the future, some such arrangement as you had in the movies—a studio with contract players to be loaned out to networks as they used to be loaned to other studios—could be worked out?

A. It's not only possible, but we've already talked about it. I don't see why something like that can't be developed in the near future. As soon as television is willing to raise the prices, I'm sure that sort of arrangement will be made.

Q. Would your own movies be available for television?

A. Someday, yes. When television is willing to pay more than the amount made in re-issues, then we'll go into television—with our re-runs, of course.

Q. Do you agree with Walt Disney that television is more useful to movie people as an exploitation medium for movies than for presenting entertainment itself?

A. There's no question that television is a magnificent exploitation medium. But I think that a great deal more than exploitation can be done with television. It's a manifestly greater field for experiment and new techniques. There's a possibility for a variety of fare that is altogether impossible in movies.

Q. How do you feel about the breach that exists between Hollywood and television? Do you think

your first effort will help to heal that breach?

A. First of all, when you call it a breach, you are overstating the matter. Just because two economically competing media don't always see eye to eye is no reason to call it a breach. I think that as time goes on, there'll be closer and closer cooperation between the two, and I think the time is very near. As for myself, I've had no fight with television. I just wanted to go in at what I considered the appropriate time.

Q. Do you think some such device as Phonevision might be the answer to the TV-movies problem?

A. Yes, I think Phonevision is one solution. I expect that every means of bringing about complete resolution of all the current problems will be exploited, and eventually the problems will be solved—because they have to be. If the movie industry follows my suggestion in regard to re-tooling, I think that's a step towards solving the problem.

Q. Do you think you made mistakes on your first show, and if so, what specifically would you have done differently if you had the show to do over?

A. I may have made some mistakes, but as for the show itself, I believe I would do it substantially the same way as I did. It came out almost exactly the way I wanted.

Q. How did you happen to pick George Gobel as the one comedian among all those in television to be used on this important show? Did you know Gobel's work before, or was it his program this season, which had been on only a few weeks at the time, that caused your choice?

A. I picked Gobel solely on the basis of his first show. I think he's a great comedian, and he fitted in exactly with our purpose of kidding the electric industry a bit while we were saluting it. I had never seen Gobel before this season. And I think he may have been the thing that keynoted the whole performance.

Q. When do you plan to do another TV show?

A. I don't know. First off, I want to get back to movie-making.

HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER... hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on... and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this... slick production... elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market... contact one of the offices below.

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

New County-by-county Market Definition Coming!

Exclusive! Full listing of the counties covered by each TV area, correlated with population, sales and income figures, will be up-dated in TELEVISION Magazine's latest Data Book this March. Here is an essential tool for timebuying. Don't miss it!

HOW "REALISTIC" CAN TV GET?

(continued from page 29)

Ralph F. Hefferline, assistant professor of psychology, Columbia University: I don't think it's possible to generalize on this subject. Medical statements do scare people. They induce morbid fears in them and send them running off to a doctor with every petty ailment. Now if a program can be shown to make people realize that they needn't be afraid of doctors and hospital care, then it's doing some good. It seems to me that the basic question is this: Do you withhold information because it might harm a few?

I'm for giving the information, because it's important for people to have facts instead of hearsay about medical matters. If you follow up this information and find that it's done considerable harm, then you modify your position. It's always possible to misgauge how much should be told. But, for the general good that a well-handled program can provide, you'll have to disregard the offended few.

Mr. Carl Miller, assistant administrator, New York University Hospital: My own reaction to *Medic* is that it's a good educational show, and I believe that most of my associates feel the same way. When it's used to educate people away from their fears of doctors and hospitals, then it obviously is doing some good.

As to the possibility that certain topics may harm a few watchers, I have to take the attitude that we must forget about the few. I've been in hospital administration for 31 years, and it's been my experience that fear of hospitals and doctors is a dangerous thing. If television can help dispel this fear, it's doing a good job.

Rev. Timothy J. Flynn, director, Radio and Television Communications, Archdiocese of New York: Television has been sold to the American public as an item for the living room, and, hence, the industry must keep in mind the essentially domestic nature of its audience. There is no closed-circuit system for adults, and, I am

afraid, 9 o'clock is only theoretically an adult viewing hour.

The industry just cannot permit itself, without certain precautions, the same type presentation as the legitimate theater, with its more restricted and sophisticated following. Television is the advertiser's key to the American home, and he must bear in mind that children, in large measure, determine the viewing habits of the family.

Of course, morally offensive presentations are objectionable at any hour, and the prompt and effective protests of the public in various areas of the country indicate that public opinion will quickly censor objectionable material when the industry fails to do so.

Television—potentially the nation's greatest force for edification, education, and entertainment—has a grave obligation to discharge in the realm of personal and public morality. As Pope Pius XII recently pointed out, it "brings the outside world, along with entertainment and education, into the



Here's Toledo the nation's 3rd rail center...

Toledo and its industrial wealth are the hub of WSPD-TV's billion dollar market. Toledo is the nation's 3rd rail center, and is listed among the United States leaders in 11 of the 19 industrial classifications!

Along with Toledo, WSPD-TV gives you maximum 316,000 watt power for complete saturation of our 18 county, billion dollar market.

Your sales message will be heard, and your product will be sold with WSPD-TV—first in Northwestern Ohio.

WSPD RADIO TELEVISION TOLEDO, OHIO

Speedy
STORER
STATION

Storer Broadcasting Company
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

Represented Nationally
by KATZ

heart of the home, to children of tender years, as well as adults."

It is far preferable that the industry police itself by a more effective observance of its code, rather than have the public demand the imposition of a control from without.

Dr. William B. Ayers, chairman, Audio-Visual Aids Committee, State University of New York: Frankly, I don't think programs like *Medic* have any educational value. People watch more out of curiosity than anything else. If television were to cover an operation as it really is, nobody would watch. We've tried it, and the only reaction from the public was boredom. When we did closed-circuit telecasts for the A.M.A., we scrambled the pictures and took other steps to keep the public from seeing them, but actually, the public wouldn't be interested. There's a certain morbid curiosity in wanting to watch surgery, but that's all.

I've nothing against lay intellectual curiosity to see how the medical profession works, but I

don't think there's a bit of educational value involved. As for the people who might be harmed by seeing such things, they undoubtedly would be disturbed by something else if it weren't surgery. They had their psychological problems before they ever saw an operation. I honestly don't think much can be done by television to educate the layman, but on the other hand, I doubt if much harm can be done by trying.

Rabbi Bernard Mandelbaum, dean of students and instructor in *Midrash*, the Jewish Theological Seminary of America: There should be no limitation on the truth; the real problem arises in the area of judgment, rather than of fact. There are many instances where it is difficult to decide what, in a given situation, would be "good" behavior. That is where good judgment must prevail. Censorship can never be a substitute for good judgment—and in the long run, public opinion is the best censor.

The thing we must guard against is the specific slant, possibly wrong, which can be given to such a situation. The networks need some sort of sounding board representing various opinions and reactions to help them protect themselves against bias. It must be emphasized, however, that American tradition holds that outside censorship is unhealthy.

Our job is to create as many instruments as possible to help us avoid errors in judgment. A code set up in advance cannot accomplish this, because it is impossible for any code to foresee all the problems which will arise. And we must not demand too much of ourselves. If, in a series of ten programs, eight hit the bull's-eye, and two reflect questionable judgment, we must not condemn the whole series. But we must try continually to eliminate errors in judgment.

Dr. Lester Coleman, who conceived and supervised the '52-'53 NBC show, *Here's to Your Health*: It's been our purpose with *Here's to Your Health* to replace people's fears and anxieties with hope. If a television program terrorizes people, it obviously isn't doing much good. That's where the line has to be drawn. Good sense should dictate this. From what I've seen of *Medic*, I'd have to say that I think it is more interested in theatrics than it is in public education.

(continued on page 71)

ANOTHER CITY



HEARD FROM...



"RACKET SQUAD"



IS #1 AGAIN!

Yes, in city after city, Telepulse rates *Racket Squad* as the #1 film show.

Look:

ATLANTA	#1, with 29.6
CHICAGO	#1 after 3 weeks
DETROIT	#1, with 23.5
WASHINGTON	#1 after one month

No wonder this record-busting show boasts 90% renewals after only 9 months in syndication! First run still available in many top markets. Come on in fast, the selling's fine!

RACKET SQUAD

Produced by Hal Roach, Jr.

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

ROCK ISLAND is chosen for All-America City Award

WHBF is proud to have as its audience the active, progressive citizens of Rock Island—fine people in an outstanding American city.

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



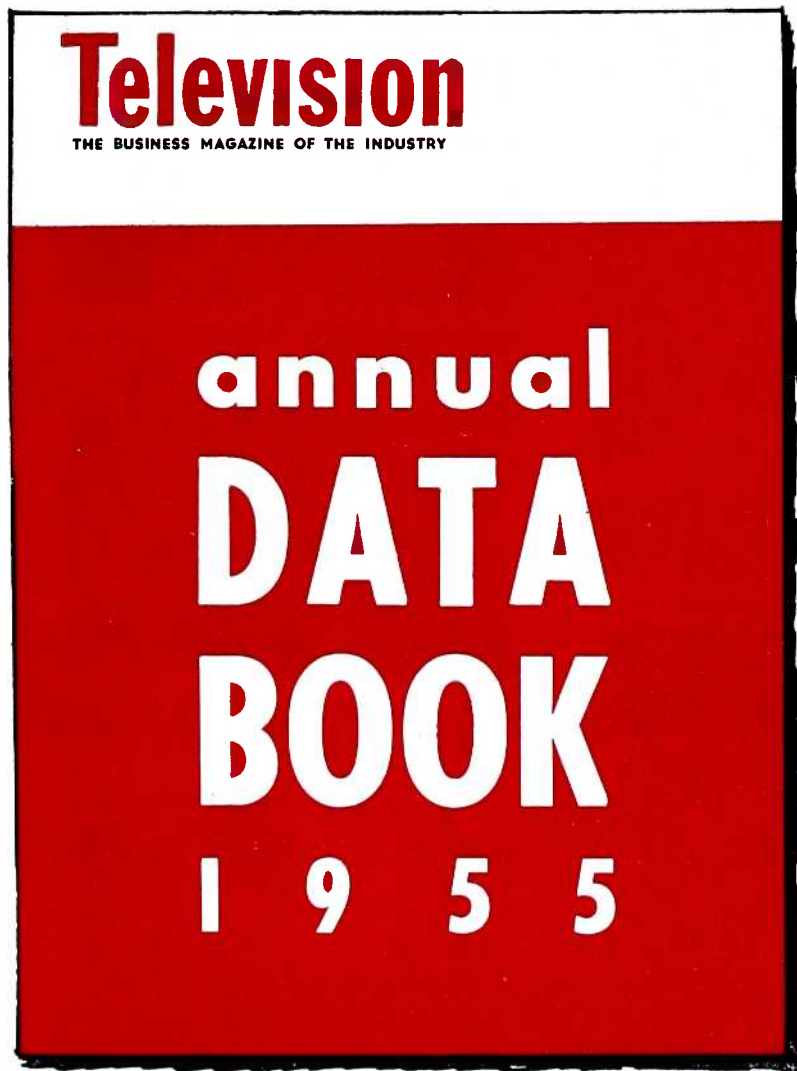
Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

TELEVISION MAGAZINE'S 1955 DATA BOOK

WILL DO THESE TEN JOBS FOR YOU



1. Define the coverage area of all TV markets, county by county.
2. Correlate population, sales and income data for the full coverage area of each market.
3. Report program and time expenditures for each network advertiser, by company and product.
4. Analyze national spot advertising.
5. Summarize trends in local programming and advertising.
6. Present the rating record of 40 leading syndicated film series against varying kinds of competition.
7. Analyze the trend in cost-per-thousand by type of program and time of day.
8. Compile current rates of all TV stations in a handy Spot Rate Estimator.
9. Correlate station rates and set circulation.
10. Nutshell directories of stations, reps, networks and research services.

The only book in the field designed specifically for the advertiser and agency, TELEVISION Magazine's Data Book has become the standard reference source of the industry. It will be published in mid-March. Subscribers receive the Data Book as a regular issue. Extra copies can be ordered at \$2.50 each.

If you've been getting route-list copies of TELEVISION Magazine, this is the perfect time to get a subscription of your own, for only \$2.50 more than the Data Book alone. Mail the coupon in the front of this issue. We'll start your subscription with the Data Book, so that you can take full advantage of its exclusive editorial features all during the year.

HOW "REALISTIC" CAN TV GET?

(continued from page 69)

S. Franklin Mack, executive director, Broadcasting and Film Commission, National Council of the Churches of Christ in The United States of America: On March 17, 1954, the General Board of the National Council of Churches adopted a resolution commending the NARTB for its recognition of the industry's responsibility to observe religious and moral principles in regard to education and entertainment delivered to Christian homes via television and for its efforts to maintain high standards under the Television Code. The board called upon all television stations to conform to the code's provisions and urged members of our churches to support the Television Code Review Board.

ANNOUNCEMENTS OR PROGRAMS?

(continued from page 49)

6. Merchandising

Programs are easier to merchandise. Strong merchandising campaigns have been built around spots, but not all copy stories can be told with an animated trade mark or a well-known endorser or in some other readily merchandisable form.

Programs seem to generate more dealer excitement and provide more meaningful point-of-purchase material.

The Product or Service

1. Length of time on the market

While announcements have proved to be highly effective for well-established products, they are particularly well-suited to new products, models, or uses, since, with a "news" copy story, saturation usually is the goal. Announcements spread the word more quickly to a greater number of people.

2. The type of product

Some products are such naturals for certain types of programs that the availability of ideal shows might outweigh other considerations—sports shows for shaving products, kids' shows for bakeries and dairies, decorating shows for a do-it-yourself product.

3. The competition

If the competition is using spots, it might be worthwhile to identify the product with a program. If heavy program sponsorship is used by the giants in one industry,

Television programs enter the home at will and play to a family audience. Therefore, television stations cannot expect to be accorded the same latitude in program content as the legitimate stage and the motion-picture theater.

The National Council of Churches, through its Broadcasting and Film Commission, facilitates a consultative relationship with the entertainment-film industry. It operates on the American principles of freedom with discipline that have been the historical contribution of the religious interests of our constituency and on the assumption that self-regulation is much to be preferred to censorship.

Careful adherence to accepted standards of taste serves the interests of both the broadcasters and the public.

spots might have to be used to cover as much ground with less money.

The Copy Approach

1. Length of story

Not all messages can be put across in 10 or 20 seconds. Announcements work best for a simple theme—a single product advantage or use, for example.

2. Repetition vs. full explanation

The sponsor of a program gets more than one chance to tell his story to the same people at the same time. He has more time to develop his story. The buyer of announcements can pick a schedule that will hammer home his briefer message at the same time each day or to a substantially similar audience at different times.

3. Length of campaign

Spots are more easily used for a brief campaign than programs are, but there is no reason why announcements can't be run over a long period of time.

4. Product image

For an advertiser trying to create an aura of prestige and solidity, program sponsorship will serve better than announcements.

5. Who buys the product?

Mass products need mass audiences, and more people can be reached per dollar with announcements. Programs provide the surest way of reaching a highly specialized audience, but a broad target, such as middle-income housewives or families with children could be covered as well by spots as by a show.

Four



JOHN IRELAND

big

reasons



WALTER SLEZAK

why

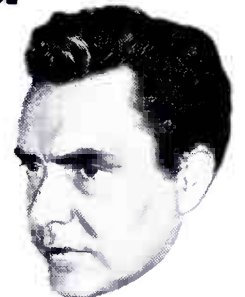
you



MERLE OBERON

should

buy



EDMOND O'BRIEN

PLAYHOUSE

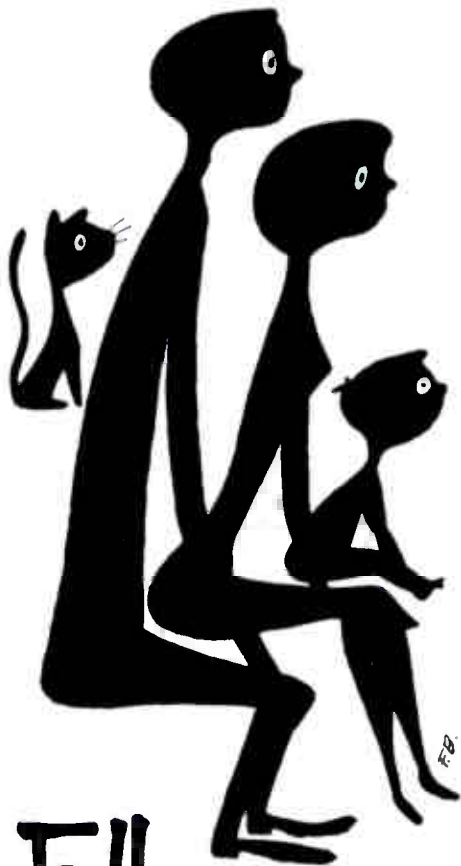
BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

52 star-spangled films, paced by top names from Hollywood and Broadway... great scripts... superb direction by Roy Kellino, Ted Post, and others. If you want to make a real impression, this is for you!

**ABC FILM
SYNDICATION, INC.**

7 West 66th St., N. Y.

CHICAGO · ATLANTA · HOLLYWOOD · DALLAS



**Folks
are sittin' up..**

and taking real buying-type

notice of the late movies here.

They're open for participation

10:15 to 11:15 p.m.

SUCCESS STORY:

For instance, a large drug store

sold over \$25,000 in traffic ap-

pliances in one week by using

late movie spots!

affiliated  DuMont

KDUB-TV

LUBBOCK, TEXAS

NATIONAL REPRESENTATIVES: AVERY-KNODEL, INC.

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

Guilty Until Proved Innocent

WE are not familiar with the usual procedure of Senate investigations, but it seems to us that there is something wrong with the approach taken by the Senate Committee on Interstate and Foreign Commerce in its current investigation of the TV industry.

Frankly, we just don't understand why so much weight has been attached to the Plotkin pre-hearing report, a report that was made before the facts were studied, but that nevertheless was complete with proposals for remedial action.

Mr. Plotkin is quite a man. He has never been in the business of broadcasting, yet he not only understands all facets of the field, but also can solve single-handedly the problems which have stumped the best men inside the industry.

Now, we are not complaining about investigations as such. Neither are we claiming that all network and broadcasting practices are above suspicion.

What we do object to, and strenuously, is the fact that Committee Chairman Warren Magnuson seems already to have accepted the Plotkin report. Bias has been created before the facts have been heard.

What is particularly shocking to us is that the broadcasters have been caught napping once again. It is questionable that a Senate hearing is necessary at all, that the problems of the TV industry are worth the Senators' time and the Government's money (an estimated \$75,000).

Perhaps we're oversimplifying the political realities of the situation, but we think that, rather than staging an investigation, the Committee could have held informal discussions with key FCC officials, network spokesmen, and station owners. On the basis of such sessions, the Senate could have decided if an investigation was necessary and along what lines it should proceed.

It's too late for the broadcasters to suggest that now.

But it's not too late for them to take their case to the public, to serve notice on the Congress that the industry will not be a sitting duck for every headline-seeking committee.

Regardless of certain problems yet to be worked out, tearing down the structure of the networks would be a disservice to the set-owning public. And to explain this to the public the TV industry has at its disposal the most powerful medium of mass communication ever developed by mankind. This is the time to use it. A group of CBS affiliates is planning to do this, and other stations must follow suit.

The Plotkin proposals represent a threat to all who are concerned with television—the advertisers and agencies as well as the networks and stations. We say, let the public know how these proposals will affect it. Let the committee members know that their constituents are aroused. Speak up for your side. One picture on the TV screen will be worth more than a thousand words in Washington.

Fred Regal